

19TH & 20TH CENTURY PAINTINGS & DRAWINGS
including The Oliver Hoare Print Collection
23 JULY 2021

EST. 1988

**Dominic Winter
Auctioneers**



ANTIQUES & HISTORIC TEXTILES

22 July commencing at 10am

19TH & 20TH CENTURY PAINTINGS & WATERCOLOURS

The Oliver Hoare Print Collection

23 July commencing at 10am

AUCTIONEERS

Henry Meadows
Nathan Winter

EST. 1988

Dominic Winter Auctioneers

Mallard House, Broadway Lane, South Cerney,
Cirencester, Gloucestershire, GL7 5UQ

T: +44 (0) 1285 860006

E: info@dominicwinter.co.uk

www.dominicwinter.co.uk



IMPORTANT SALE INFORMATION: COVID-19

In line with the most recent Government announcements concerning the lifting of Covid-19 restrictions in the UK, we are pleased to welcome customers to our salerooms on sale days (21st July Printed Books, 22nd July Antiques & Textiles and 23rd July Fine Art). Viewing for these sales will continue to be arranged by appointment prior to the sale days. Please phone or email Jenny Bradley to book an appointment, or for more information – 01285 860006 or jenny@dominicwinter.co.uk

Customers will still be required to sign in and out, wear a face mask, and observe social distancing rules. Please note that there will be no canteen facilities available at this time and we would ask customers to bring their own refreshments to be consumed outside the building.

Viewing and Sale Day arrangements:

Wednesday 14 July – Monday 19 July : Viewing for all 3 sales by appointment only. Please phone or email Jenny Bradley to book an appointment.

Tuesday 20 July: Public view day for all 3 sales, 9-5. As a courtesy please phone or email to advise us you are coming and leaving a contact phone number.

Wednesday 21 July: Book sale day with saleroom attendance from 9am. Viewing for Fine Art & Antiques sales 9-5.

Thursday 22 July: Antiques & Textiles sale day with saleroom attendance from 9am. Viewing for Fine Art Sale 9-5.

Friday 23 July: Fine Art Sale day with saleroom attendance from 9am.

CONDITION REPORTS

Condition reports now including video conferencing can be requested in the following ways:

T: +44 (0)1285 860006 | E: info@dominicwinter.co.uk

Via the relevant lot page on our website www.dominicwinter.co.uk

ARTIST'S RESALE RIGHT LAW ("DROIT DE SUITE")

Lots marked with **AR** next to the lot number may be subject to Droit de Suite.

Droit de Suite is payable on the hammer price of any artwork sold in the lifetime of the artist, or within 70 years of the artist's death. The buyer agrees to pay Dominic Winter Auctioneers Ltd. an amount equal to the resale royalty and we will pay such amount to the artist's collecting agent. Resale royalty applies where the Hammer price is 1,000 Euros or more and the amount cannot be more than 12,500 Euros per lot.

The amount is calculated as follows:

Royalty For the Portion of the Hammer Price (in Euros)

4.00% up to 50,000

3.00% between 50,000.01 and 200,000

1.00% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

Invoices will, as usual, be issued in Pounds Sterling. For the purposes of calculating the resale royalty the Pounds Sterling/Euro rate of exchange will be the European Central Bank reference rate on the day of the sale.

Please refer to the DACS website www.dacs.org.uk and the Artists' Collecting Society website www.artistscollectingsociety.org for further details.

For payment arrangements please refer to information for buyers at rear of this catalogue.

We would kindly request that commission bids are submitted by 9.30am on the morning of sale.

BIDDING

Customers may submit commission bids or request to bid by telephone in the following ways:

T: +44 (0)1285 860006. | E: info@dominicwinter.co.uk

Via the relevant lot page on our website www.dominicwinter.co.uk

Live online bidding is available on our website www.dominicwinter.co.uk (surcharge of 3% + vat): a live bidding button will appear 30 minutes before the sale commences. Bidding is also available at the-saleroom.com (surcharge of 4.95% + vat) and invaluable.com (surcharge of 3% + vat).

ESTD 1961
**Dominic Winter
Auctioneers**

BID ONLINE
thesaleroom.com
The home of art & antiques auctions

invaluable

POST-SALE

For payment information see our Information for Buyers page at the rear of this catalogue.

For details regarding storage, collection, and delivery please see our Information for Buyers page or contact our office for advice. Successful bidders will not incur storage fees while current government restrictions remain in place.

All lots are offered subject to the Conditions of Sale and Business printed at the back of this catalogue. For full terms and conditions of sale please see our website or contact the auction office. A buyer's premium of 20% of the hammer price is payable by the buyers of all lots, except those marked with an asterisk, in which case the buyer's premium is 24%.

CONTENTS

Day One

ANTIQUES

Silver & Jewellery	1-40
Collectables	41-85
Clocks & Scientific Instruments	86-114
Ceramics & Glass	115-136
Oriental Works of Art	137-170
Tribal Art	171-180
Fossils & Minerals	181-189
Fishing & Taxidermy	190-199
Furniture	200-223
Textiles	224-311

Day Two

FINE ART

18th Century British & Italian Prints	312-319
Portraits & Miniatures	320-331
19th Century Paintings & Watercolours	332-389
19th Century Prints	390-395
The Oliver Hoare Print Collection	396-466
20th Century British & European Prints	467-566
20th Century Paintings & Watercolours	567-631

SPECIALIST STAFF

Antiques & Textiles

Henry Meadows BA Hons, MRICS
Susanna Winters MA (History of Art)

Paintings, Watercolours & Prints

Nathan Winter MA (History of Art)
Colin Meays BA Hons (Conservation)

Tel: 01285 860006
info@dominicwinter.co.uk



Nathan Winter



Henry Meadows



Colin Meays



Susanna Winters

Cover illustrations:

Front cover: lot 483

Back cover: lot 571

Inside front cover: lot 324

18TH CENTURY BRITISH & ITALIAN PRINTS

To commence at 10am



312* **Brustoloni (Giovanni Battista, 1712–1796).** Riva degli Schiavoni, looking east, Venice, after Canaletto, & The Bucintoro at the Molo on Ascension Day, two etchings with engraving on laid paper, after Antonio Canaletto (1697–1768), published by Ludovico Furlanetto, each with printed caption title to lower margin (A minore D: Marci Area Dalmatarum ripam exhibens Prospectus, and Bucentaurus et Nundinae Venetae in die Ascensionis, plate size 33 x 46.5cm or very similar (13 x 18.25ins), with margins, both in matching modern wood frames, glazed (2) £300 - £400



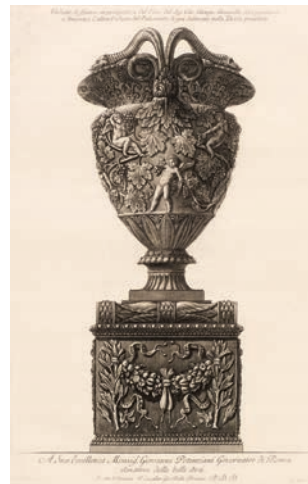
313* **Girelli (Pietro Paolo, circa 1685–circa 1750).** Prospetto interno ed esterno dell' antico tempio Romano detto Pantheon, oggi Chiesa della Rotonda, Rome, Carlo Losi, 1773, etching with engraving on pale cream laid paper, after Giuseppe Tiburzio Vergelli, a good, strong impression, some light toning (generally in very good condition), plate size 46 x 68cm (18 x 26.75ins), sheet size 525 x 740mm (20.75 x 29.2ins), together with:
 Antiquum Amphitheatrum una cum Triumphali Arco Flavianum Romae erectum, Rome, Carlo Losi, 1773, etching and engraving on laid paper, after Giuseppe Tiburzio Vergelli, depicting the Colosseum and the Arch of Constantine, some toning, plate size 43 x 67.5cm (17 x 26.5ins), sheet size 50.5 x 74.5 (19.8 x 29.25ins), matching modern gilt frames, glazed
 The view of the interior and the exterior of the Pantheon, here published by Carlo Losi in 1773, and dedicated to Carlo Borromeo, is based on an engraving first published by Matteo de Rossi in 1692. (2) £400 - £600



314* Piranesi (Giovanni Battista, 1720–1778, & Francesco, 1758–1810). Twenty-one plates from Vasi, Candelabri, Cippi, Sarcophagi, Tripodi, Lucerne ed Ornamenti Antichi, [Rome], 1778, on pale cream heavy laid paper, some with watermark of a dove-cote, the plates comprising large folding title page on four conjoined sheets, and plates numbered 15, 26, 42, 43, 44, 60 (2 copies), 62, 66, 68, 71, 72, 73, 95, 97, 98, 100 (2 plates so numbered, Bassorilievo scolpito in un Vaso di marmo esistente nel Palazzo della Villa Borghese, and Candelabro antico geometricamente...), 105 and 107, some minor marks and occasional light spotting to sheet edges, generally in very good condition, plate 95 with tear with a little loss to lower left blank outer margin, sheet size generally 820 x 550mm (32.25 x 21.75ins), except folding title page measuring 525 x 1500mm (20.75 x 59ins)

(21)

£2,000 - £3,000





Lot 315



Lot 316

315* Vasi (Giuseppe, 1710-1782). Il Prospetto principale del Tempio e Piazza di S. Pietro in Vaticano, e Palazzo Pontificio, 1774, *fine etching with engraving on two conjoined sheets of laid paper, a very good impression, plate size 705 x 975mm (27.75 x 38.4ins), sheet size 730 x 1005mm (28.75 x 39.5ins), black and gilt frame, glazed*

(1)

£700 - £1,000

316* Vasi (Giuseppe, 1710-1782). Le Rovine delle antiche magnificenze di Roma che si veggono nel Campo Vaccino, 1765, *fine etching with engraving on three conjoined sheets of laid paper, a very good impression, plate size 1010 x 685mm (39.75 x 27ins), sheet size 1055 x 730mm (41.5 x 28.75ins), black and gilt frame, glazed*

(1)

£700 - £1,000

317* **Vasi (Giuseppe, 1710–1782).** L'Interno della Basilica Vaticana colla rappresentanza dell'Ordine, con cui l'Ecclesiastica Gerarchia de Cardinali Arcivescovi, Vescovi, Prelati, ed altri Personaggi, processionalmente colla Santità Sua si porta per celebrare le Sagre Solenni Funzioni, 1775, & La Veduta del Fianco destro della Basilica Vaticana con l'Ordinanza della Solenne Cavalcata del Somo Pontefice..., 1778, *two etchings with engraving, each on two conjoined sheets of laid paper, both very good, strong impressions, with margins, plate size 700 x 975mm (27.5 x 38.5ins), sheet size 730 x 1000mm (28.75 x 39.5ins), matching black and gilt frames, glazed*

Fine large-scale views of the inside of the basilica of St. Peter's, and view of the exterior of the basilica, seen from the right, with cavalcade, at the time of the election of Pope Pius VI.

(2) £1,000 – £1,500

318* **Stubbs (George).** [A Horse Affrighted by a Lion] Geo. Stubbs, No. 24 Somerset Street, Portman Square, London, 25th September 1777, *uncoloured etching, small margins, slight mount staining, margins neatly re-enforced on verso, plate size 37 x 48cm, sheet size 39.5 x 49.5cm*

C. Lennox Boyd. George Stubbs. The Complete engraved works, no. 59, state IV. Stubbs's first separately published print. A good dark impression with strong contrast.

(1) £4,000 – £6,000



Lot 317



Lot 318



319* **Stubbs (George, 1724-1806).** Horse at Play, 1795, *uncoloured engraving by William & Letitia Byrne after George Stubbs, together with Gilpin (Sawrey, 1733-1807). Horse Starting, 1795, uncoloured engraving by William & Letitia Byrne after Sawrey Gilpin, both published by W. Byrne, Titchfield Street, March 2nd, 1795, some light overall staining and toning, and slight creasing to both engravings, both 240 x 315mm, framed and glazed*

Lennox-Boyd, Dixon & Clayton, George Stubbs, Complete Engraved Works, 126, state ii/ii (for the first work).

Rarely found as a pair. Lennox-Boyd states 'the plate seems to have been a companion to an engraving after Sawrey Gilpin. In the sale of Byrne's plates in 1806 these were described as "Two Horses from Stubbs and Gilpin by Byrne with 30 proofs and 54 lettered impressions each" ', from which Lennox-Boyd deduces there was a proof first state.

(2)

£700 - £1,000



PORTRAITS & MINIATURES



Lot 320

320* **English School.** Portraits of Charles I and Henrietta Maria, circa 1680-1710, oil on hand-beaten copper, two oval head and shoulder portraits, one of Charles I half-profile to right, wearing armour and a white collar, the other of Henrietta Maria half-profile to left, with dark curls around her face, wearing a wide lace-trimmed white collar over her dark green gown, and a string of pearls at her neck, each inscribed in ink on verso 'Eliz. Harman' (crossed through) and 'A. Bilderbeck', each 11.2 x 9cm, matching wooden oval frames, 14.8 x 12.3cm
 (2)

£1,000 - £1,500

321* **Memento Mori.** An oval miniature carved skull in profile, late 18th century, carved bone, depicting a skull in profile to right, with gold bow above, within an inked laurel wreath, 28 x 21mm, contemporary ebonised frame, with star-burst hanging loop, ink manuscript inscription on verso in an early hand 'S.T. b¹⁷⁶¹. d¹⁷⁸⁹', 85 x 72mm
 (1)

£200 - £300



Lot 321



322 **English School.** Portrait miniature of King William III, early 18th century, the half-length portrait painted on enamel, in a gilt metal octagonal frame enamelled in white, bevel edge glass, 9.5 x 7cm, manuscript label verso inscribed 'William III' and an additional label inscribed '18'
 (1)

£700 - £1,000

323* Attributed to Thomas Barber (1768-1843). Portrait of William Wilson (1769-1833), oil on canvas, head and shoulders portrait of a grey-haired gentleman, wearing a black jacket and white cravat, some craquelure and mottling, relined, with manuscript label on verso, pertaining to the sitter 'Alderman of Nottingham', the artist 'Portrait probably by Thomas Barber ...', and restoration 'Renovated and reframed by Gilbey Ellis. Cost £34-4-0 Sidmouth 1963. Given to R.E.W. by R. Hind-Smith', 61.2 x 50.9cm, gilt moulded frame, with early manuscript label, '(specially bequeathed by Aunt Gertrude) Wm. Wilson Hindsmith, Summerfield, Haywards Heath', 69 x 59cm

(William Wilson was the father of William Wilson junior (1800-1866), and father-in-law of Eliza Wilson, the sitter in the following lot (324).

(1) £500 - £800



Lot 323



Lot 324

324* Barber (Thomas, 1768-1843). Portrait of Eliza Wilson née Read (1803-1851), circa 1830, oil on canvas, half-length portrait of a dark-haired young woman with rosy cheeks, wearing a white muslin gown with a pale blue sash around her waist and a pearl and ruby brooch at her neck, seated beside a crimson drape, relined, 76.5 x 63.3cm, gilt moulded frame, 84.7 x 71.5cm, with manuscript notes on reverse 'Eliza Wilson (Read) by Barber. painted at Radford shortly after her marriage. Portrait the gift of her uncle John Read', and 'The artist was Thomas Barber R.A. b. in Nottingham 1768 & died there 1843. Exhibited 12 portraits at the Royal Academy between 1810 & 1829. Restored and reframed in Sheffield. Given to R.E.W. by Cecil H. Wilson', together with 2 further manuscript notes in an envelope marked 'History of this Portrait'

The additional manuscript notes accompanying the portrait, one in the hand of the sitter's grandchild, give some details of provenance and state that in 1830 Eliza Read married William Wilson (1800-1866), a cotton manufacturer from Radford, Nottingham. Eliza's father, Joseph Read, owned The Sheffield Smelting Company, founded by his ancestors in 1760. In the 1830s, Joseph found himself in great financial difficulties, largely because of his involvement with the failed Smith's Ironworks in Derbyshire. By 1834, his health failing, he turned for help to his son-in-law. William was reluctant to take on the business, so when Joseph died in 1837, his brother, John Read, undertook the responsibility of saving the company from bankruptcy, acting as manager for 9 years. However, in 1846, the threat of bankruptcy loomed again and this time William Wilson agreed to buy the business. The company was gradually turned around, and the business continued to prosper under the management of Eliza and William's two sons. It is still trading from Royd Mills in Sheffield today, as Thessco, part of the Solpro Group.

(1) £1,000 - £1,500



Lot 325

325* **Scottish School.** Julia Dale Campbell, circa 1830, oval portrait miniature on ivory, head and shoulders of a young woman facing forward, wearing a dark blue dress with white lace, hazel eyes, dark brown hair with ringlets, with later inscription in ink to backing paper on verso 'Julia Dale Campbell, a 1st cousin of my father's. Buried at Reigate', 56 x 48cm (2.25 x 1.9ins), housed in the lower portion only of a period hinged plum morocco case

Provenance: Private Collection, Berkshire, UK.

Believed to be Julia Dale Campbell (circa 1815-1886), daughter of John Campbell (20 December 1753-1829), of the Citadel and of Warriston, Edinburgh, and Sophia Stewart.

The present work may be attributable to Kenneth MacLeay (1802-1878).

(1)

£100 - £150

326* **English School.** Portrait miniature of a young lady, with lock of hair, circa 1830, oval watercolour and gouache on ivory, head portrait, half profile to right, of a young lady with pink roses in her dark curls, 31 x 27mm, set into a pinchbeck brooch, the back containing a lock of brown hair, 56 x 52cm

(1)

£150 - £200



Lot 326



Lot 327

327* **Heap (Mary).** Portrait miniature of Caroline Baynham, 1823, oval watercolour on ivory, head and shoulders portrait, half profile to left, of a young lady seated in a landscape, wearing a red walking dress, a white lace collar, and a lace headpiece adorned with flowers, slightly rubbed in places and a little light toning, 8.5 x 6.8cm, contemporary oval frame with flower and ribbon border, contemporary inscription in brown ink on verso 'Portrait of Caroline Baynham - painted by her sister Mary Heap November 1823', 11.4 x 9.6cm

(1)

£150 - £200



328* Asti (Angelo, 1847-1903). Portrait of the French writer Alphonse Daudet (1840-1897), oil on canvas, signed lower right, relined, some surface marks, 51 x 40.5cm (20 x 15.8ins), unframed (1) £700 - £1,000



Lot 329

329* English School. Portrait of Mary Anne Johnson Headlam, née Sowerby, circa 1880, oval watercolour and bodycolour on ivory, half-length portrait of a seated young woman, wearing a blue and white gown with frilled lace neckline, a double strand of pearls, and a black bow choker, her auburn hair piled in plaits on her head, a few very small edge chips, 10.3 x 8.4cm, oval brass frame, inscribed on verso 'Cecil Headlam's mother, d. of George Sowerby of Putteridge Pk, Herts.', 11 x 9.3cm, together with 13 other miniature paintings, mostly copies after well-known works, e.g. Napoleon with the Murat Family by Louis Ducis, Susanna at the Bath by Jean-Jacques Henner, Diana Bathing (The Fountain) by Jean-Baptiste-Camille Corot, Empress Elisabeth of Austria by Franz Schrotzberg, and Marie-Antoinette with a Rose by Elisabeth Louise Vigée Le Brun, all framed and glazed (14) £200 - £300



330* Attributed to Conrad Freyberg (1842-1915). Oval portrait of an Austro-Hungarian Prince on horseback, wearing the uniform of a Hussar, oil on wood panel, 30.1 x 25.2cm (11.86 x 9.92ins), gilt frame, Lechertier Barbe & Co, Manufacturers & Importers, 60 Regent Street & Glasshouse Street, London, printed label to verso The sitter is believed to be Wilhelm II, last German Emperor and King of Prussia, or possibly his eldest son, Crown Prince Wilhelm. (1) £300 - £500

331* **English School.** Portrait of Frederick Henry Cooper (1827–1869), aged 34, *head & shoulders portrait in oil on card, some faint scratches & few cracks, uneven paint surface and light craquelure, pencil identification caption to verso and to rear lining paper, 14.5 x 12.5cm, gilt moulded frame (chipped & worn to lower edge), 22.5 x 21cm*

Frederick Henry Cooper CB (1827–1869) was a British civil servant who worked with the East India Company. He served as Deputy Commissioner of Amritsar, Punjab, during the Indian rebellion of 1857. He is noted for his ruthlessness and indiscriminate killings of Indian rebels and civilians during the 1857 uprising. His killing of about 500 sepoys of the 26th Native Infantry and civilians at Ajnala were described in his memoirs. His acts were condemned by the Liberal MP and Quaker Charles Gilpin in the British parliament on 14 March 1859.

(1)

£150 – £250



Lot 331

19TH CENTURY PAINTINGS & WATERCOLOURS



332* **Attributed to William Bramley (active 1900–1932).** *Mother and Child, oil on canvas, head and shoulders portrait of a young woman with auburn hair wearing a pale green scarf around her neck, her right arm around a curly golden-haired baby, in a sunlit landscape with a cottage in the background, relined, 61 x 51cm, gilt moulded frame with attribution plaque, 81.4 x 71.6cm*

(1)

£500 – £800

Lot 332



333* **Morland (George, 1763-1804).** Gentleman & dog on a hillside, oil on panel, indistinct monogram G.M. lower right, old paper label to verso 'George Morland, his usual signature G.M. under the reddish herbage right corner', light craquelure to surface, 18.5 x 24cm, contemporary gilt moulded frame 32 x 37cm
(1)

£800 - £1,200



334* Churchyard (Thomas, 1798–1865). Study of a Georgian Doorway; Cul-de-Sac, 2 oils on canvas, the first depicting part of a house façade, with pink roses around an inset door with corbelled porch, and a glimpse of a sash window amongst other climbing foliage, 28.2 x 25cm, the other depicting a woman in blue and a dog in a cobbed lane with large tree between dwellings, 25.6 x 19.5cm, matching frames with attribution plaque on front and Michael Franklin gallery label on back, first item with additional printed framer's label of James Bourlet & Sons, second item with name on back inscribed in brown ink in an early hand 'Laura TC' and with '113 PG' in black paint, 35.8 x 32.3cm and 32.5 x 26.4cm respectively

Suffolk artist Thomas Churchyard was born in Melton, and later settled in nearby Woodbridge. Although his profession was that of a lawyer, his passion was painting, and it was to this pastime that he devoted much time and energy, both as an artist and as a collector. He and his wife had two sons and seven daughters, and most of his daughters showed an interest in, and a talent for, art. Churchyard was an early admirer of works by the Norwich School, and was particularly influenced by John Crome, one of the founder members of the society. He was also a great admirer of John Constable, and made skilful copies of his works; indeed his own Suffolk landscapes were often mistakenly thought to be by Constable. In 1831 Churchyard exhibited his first works at the Norfolk and Suffolk Institution in Norwich, which elected him an honorary member, and he subsequently exhibited in London, at the Royal Academy of Arts and the Society of British Artists. However, after trying to establish himself as a full-time artist in the capital in 1832, Churchyard failed to have any of his works accepted by the Royal Academy that year. As a result he returned to the law and didn't exhibit again for another 20 years. However, the artist continued painting in Suffolk, and formed a close circle of artistic and literary friends, including the poets, Bernard Barton and Edward Fitzgerald, and the son of the poet, George Crabbe, a group Fitzgerald described as 'the wits of Woodbridge'. Both Churchyard and Fitzgerald were members of Ipswich Society of Professional and Amateur Artists, founded in 1832. Churchyard spent a great deal of money building up his art collection, and the result of this, coupled with a large number of offspring to support, and a family inheritance which failed to materialise, was that he died insolvent. However, he did leave behind an impressive collection of works by artists such as John Constable, Thomas Gainsborough, John Crome, and John Sell Cotman. His own work can be seen in a number of public collections, including the Tate, the British Museum, the V&A and the Ashmolean Museum, Oxford.

(2)

£700 – £1,000



335* **English School (mid-19th century).** Rural landscape with shepherd and flock, oil on canvas, depicting a shepherd standing by an open field gate as his flock of possibly Llanwenog sheep pass through onto a track, unsigned, 380 x 620mm (15 x 24.5ins), moulded gilt frame and glazed (580 x 815mm)

(1)

£200 - £300

336* **Greek School (probably early 19th century).** A Greek religious icon, tempera and gilt on wood panel, depicting the Virgin Mary with the Christ Child in her arms, fragments of Greek lettering to upper left and right, some slight surface marks, 185 x 140mm (7.25 x 5.5ins), framed (310 x 270mm), verso with mid-or later 20th century round dealer's label of Mme A. Avonds of Mechelse Steenweg, 78, Antwerpen, and with Christie's barcode consignment receipt label

(1)

£300 - £500

337* **English School.** Horses at Play, and Horses Frightened, early-mid 19th century, a pair of oils on canvas, unsigned, both relined, with one or two small areas of restoration, each 480 x 555mm (19 x 22ins), gilt moulded frames

(2)

£700 - £1,000



Lot 336



Lot 337



338* **Lee Hankey (William, 1869–1952)**. *Mother and Child*, oil on canvas, laid down on bevel-edged plywood panel, three-quarter length portrait, half-profile to left, of a seated pensive young woman, wearing a flimsy striped blouse revealing a bare shoulder, a turquoise skirt, and green earrings, leaning on a table where resides 2 bowls and a jug, and resting her chin on her right hand, her left arm encircling a sleeping baby on her lap, the child wearing a white bonnet and wrapped in a colourful shawl, signed in turquoise lower left, 92 x 77.4cm, gilt moulded frame, 112.6 x 98cm
(1) £2,000 - £3,000

339* **English School**. *View of Windsor Castle*, 1840, oil on canvas, inscribed on the stretcher 'L.S.D. 1840' (according to handwritten label to verso), cleaned and relined in June 1987, 34 x 44.5cm, frame size 49 x 59cm, period gilt frame
(1) £200 - £300



340* **Naive School**. *Horse and Phaeton with driver carrying a dead horse, in a landscape*, gouache on paper, early to mid-19th century, 41.5 x 51.5cm (16.3 x 21.5ins), period maple wood veneer frame, glazed 58 x 71cm (23 x 28ins), frame size 58.5 x 71.5cm
(1) £700 - £1,000



341* **Green (W., active 1829–1850)**. *Birmingham scenes*, oil on canvas, each signed lower left, 18 x 25.5cm, framed
The scenes depicted are Old Toll Gate, Aston; Round House, Birchfields; Six Ways, Lozells; Mill Pool, Wheeler Street.
(4) £200 - £400



Lot 339



342* **Meunier (Franz, active circa 1900).** Young girl seated on a stone in a wood, & Young boy with satchel on a stone parapet, a pair of oils on wood panel, each with bevelled edges to verso, both signed F. Meunier Munchen to lower left and lower right respectively, each 162 x 122mm (6.4 x 4.75ins), matching period ebonised wood frames

(2)

£200 - £300

343* **Stanier (Henry, circa 1831-1894).** A Spanish courtyard scene in Granada with figures, 1894, watercolour, depicting a sunlit courtyard dominated by a large pink blossom tree, with a peasant woman kneeling at a pool beside a water vessel, conversing with a bearded gentleman idling on steps beneath an archway, with another woman washing clothes and looking on, signed, titled, and dated lower left, 49 x 30cm, mounted, framed and glazed, 74.6 x 54cm

(1)

£300 - £500



Lot 343



Lot 344

344***English School.** Scarborough 1892, oil on canvas, showing ships of the coast, artists initials CJ and dated lower left, patch repair to verso and a small area of damage upper left, 51 x 76cm (20 x 30ins), period gilt moulded frame (some loss), frame size 68 x 93cm (27.25 x 36.5ins)

(1)

£300 - £500



345* **Armfield (Edward)**. Portrait of a Black & Tan Terrier, 1877, circular oil on board portrait, boldly signed and dated by the artist to the lower left, diameter 15.5cms, framed, together with an oil on canvas unattributed portrait of a Cairn terrier, two small tears affecting the image, 24 x 19cms, framed (2) £200 - £300



346* **Stevenson (William Grant, 1849-1919)**. Portrait of a collie dog in a landscape, oil on canvas, initialled lower left, label remnants on verso, and ink stamp of Geo. Rowney & Co., 49.5 x 40cm (19.5 x 15.75ins), framed (605 x 505mm, surface loss to lower right corner of frame) (1) £200 - £300



347* **Van Staaten (Louis, 1836-1909)**. Enkhuizen, and Dordrecht, a pair of watercolours of Dutch scenes, one depicting the watch tower and bascule bridge at Enkhuizen, the other depicting a river scene at Dordrecht with sailing vessels, dwellings, and a bell tower, both signed lower right, each 39 x 59.5cm, mounted, framed and glazed, each titled on backboard, 64 x 87cm and slightly smaller (2) £200 - £300



Lot 348

348* Circle of Simon Mathurin Lantara (1729-1778). Rural scene with cattle and drovers, *miniature circular gouache on laid paper, unsigned, diameter 80 mm (3 ins), tipped onto card, framed and glazed (155 x 155 mm), verso with partially obscured framer's label '15 Rue des Petits Champs, Dorure & encadrements ..., D. M. and ...'*

Attribution to Lantara from pencilled inscription and a modern handwritten label, both on the frame verso.

Full text of framer's label probably reads: "15 rue des Petits Champs./ Dorure & encadrements/D. Marchand/Fournisseur du ministère/des Beaux-Arts/Paris".

(1)

£200 - £300

349* Grimm (Samuel Hieronymus, 1733-1794). The Old Bridge, Pontypridd, circa 1770s-80s, *watercolour with pen and black ink on laid paper, 174 x 262mm (6.8 x 10.3ins), mounted on later card, wash ruled border to mount, with the artist's name and dates in ink to lower margin, black and gilt frame, glazed, with chalk auction reference to verso BRW 4/11050981*

Provenance: Private Collection, Gloucestershire, UK.

Grimm is known to have toured South Wales in the company of Henry Penruddocke Wyndham in the months of June, July and August 1777; the present work may date from this trip. Some of Grimm's views in South Wales were used to illustrate the expanded edition of Wyndham's *Tour Through Monmouthshire and Wales*, which was published in 1781.

An aquatint after Samuel Hieronymus Grimm entitled *Fall of the River Taaff A Mile Above Ponty-Pridd, Glamorganshire*, was published in 1798.

(1)

£500 - £700



Lot 349



350* **English Naïve School (late 18th century).** Young Dandy, portrait of a Longhorn bull, watercolour on board, the bull named in ink manuscript at bottom centre, with possibly 79[?] in ink manuscript below, faint indecipherable signature lower left, few minor marks and faint scratches, 435 x 550mm (17.25 x 21.75ins) mount aperture, framed (625 x 775mm), some woodworm damage to frame

Young Dandy was sold at the dispersal sale of Mr. Thomas Paget of Ibstock, Leicestershire, the auction held by Mr. Boott on 14th November 1793. The bull, lot 29, sold for 30 guineas.

(1)

£150 - £200



351* **Artist's box.** An artist's box, Smith, Warner & Co., 211 Piccadilly, London, circa 1810, mahogany box, with large engraved trade label on underside of hinged lid, with vignette titled 'Important Discoveries' and captioned 'Fame presenting to the Four Quarters a Box of S.W. & Co. Colours', flanked by details of the firm, and with copious details of materials supplied below, toned, a few edge-chips, 18.7 x 22.6cm, box lacking inner compartments and with lock replaced, 21.7 x 29.2 x 7.5cm

Smith, Warner & Co., a leading supplier of artists' materials, was established in Piccadilly by 1800.

(1)

£100 - £150



352* **Blackham (George Warren, active 1888-1906).** View of the Aston Hall Road, with the Aston Tavern, Birmingham, & Street Scene in Birmingham, two watercolours on paper, each signed lower right, 25.5 x 35cm, both framed

Provenance: Colmore Galleries Ltd, Birmingham, ink stamps to verso.

(2)

£300 - £400



353* Nixon (John, c.1750-1818). Portrait of a portly gentleman, head & shoulders portrait in pencil on laid paper, early manuscript number '39' to upper margin, light spotting and two brown diagonal line marks to head area, 12 x 9cm, museum board window mount, modern frame, glazed, 29 x 25.5cm
(1)

£150 - £200



354* Noel (John Bates, 1870-1927). Primrose Gathering in Cowleigh Woods, North Malvern, 1924, oil on canvas, signed lower left, 30 x 45.5cm, frame size 47.5 x 63cm, framed and glazed
Provenance: W. Tomlin, carver and gilder, old label to verso.
(1)

£200 - £300



355* Munro (Thomas, 1759-1833). Landscape with a lake, trees and a figure, charcoal and grey wash on wove paper 15.5 x 22.7cm (6 x 9ins), mounted, framed and glazed, together with another landscape by Munro similar of a castle vista, with later pencilled attribution on verso 'David Cox', 10.3 x 14.7cm (4 x 5.75ins), mounted, plus:

Follower of Samuel Hieronymus Grimm (1733-1794). Courting couple in a landscape with waterfall, watercolour on card, depicting a rural landscape with horned cattle, sheep, a donkey, and a young peasant couple, on a lane beside a steep waterfall, with a figure on the wooden bridge above, and a cottage and trees, trimmed to an oval and laid down on paper, sheet size 41.9 x 31.6cm (16.5 x 12.5ins), mounted
(3)

£100 - £150



356* Varley (John, 1778-1842). Landscape with lake, castle ruin and distant mountains, watercolour on paper, unsigned, 21 x 29.5cm (8.25 x 11.6ins) mount aperture, framed and glazed, with artist's name and dates inscribed to lower edge of the mount, overall size including frame 38 x 46cm (15 x 18ins)
(1)

£200 - £300



357* **Brockett (Frederick, later 19th century)**. View of Lake Como, Switzerland, early evening, watercolour on paper, signed lower right, attached to period wooden stretcher, 63 x 93cm, fine moulded gilt frame, glazed (overall size 77.5 x 109cm)
(1) £100 - £200



Lot 358

358* **Calvert (Edward, 1799-1883)**. Hamadryades, and Nymphs & Satyrs, together with a pair of pen and ink sketches on wove paper (both mounted on thin card), 46 x 58mm and 36 x 84mm respectively, window mounted together, framed and glazed (31 x 26cm)

Provenance: Raymond Lister Collection.

See Raymond Lister, Edward Calvert (1962), published by G. Bell and Sons, 1962, illustrated, Plates IV & V.

(1)

£150 - £200



359* **Clayton & Bell (Stained Glass)**. Design for a 4-panel stained glass window for Wantage Parish Church, 1913, fine watercolour with pen & brown ink, signed in capitals lower right, and laid down on cream backing card, with neat ink title inscription to lower margin, stating that the window was erected in the Parish Church of Wantage in June 1913, in memory of Mary Evelyn Emerson, by her husband Thomas Gilbert Emerson M.D., some light spotting to outer margins, overall sheet size 200 x 240mm (9.5 x 8.75ins), framed and glazed, with a period newspaper cutting relating to the memorial window pasted to verso

(1)

£150 - £200



360* **Davidson (Charles R.W.S., 1824-1902)**. Berry Pomeroy Castle, Devon, watercolour on paper, unsigned, edges lightly mountstained, sheet size 390 x 550mm (15.25 x 21.5ins), laid down on card (inscribed with title), window mounted, framed and glazed (630 x 785mm), verso with framer's label of Montague Misell, Manchester, together with:

Bennett (William, 1811-1871), Cattle drovers by a bridge with distant castle, watercolour with pencil on paper, with scratching out, unsigned, a few light spots, 245 x 340mm (9.5 x 13.5ins) mount aperture, framed and glazed (490 x 585mm), verso with label of Aquarelle of St. Giles, detailing artist's name, title, and a guarantee signature, also on verso an adhered Christie's auction label, plus attached information regarding the work and it's sale at Christie's in 1998, plus:

Hines (Frederick, act.1875-1928), Ranmore Common, Surrey, watercolour and gouache on paper, titled lower left, signed and dated 1905 lower right, faint mount stain to some edges, 270 x 375mm (10.5 x 14.75ins) mount aperture, framed and glazed (450 x 540mm), with:

Yates (William Henry, 1845-1934), A rural scene with woodland, farmer and chicken shed in the foreground, oil on canvas, signed lower left, minor surface loss near upper edge, 445 x 340mm (17.5 x 13.5ins), gilt moulded frame (630 x 525mm)

(4) £300 - £400



Lot 361

361* **Devis (Anthony, 1729-1817)**. River landscape with a castle in the distance, black and white chalk on pale blue-grey paper, 225 x 305mm (8.75 x 12 ins (mount aperture), framed and glazed, with old Spink labels to verso

(1) £150 - £200



362* **Farington (Joseph, 1747-1821)**. Landscape Study, Early Morning, pen, ink and wash study for a landscape composition, on laid paper, annotated, with caption at head 'Oct 20 Seven in the morning', laid down on later paper, 11 x 16cm, Sabin Galleries Ltd. label to backboard, modern gilt frame, glazed (26.5 x 32.8cm), together with:

Prout (Samuel, 1783-1852), Fishermen Unloading Nets, & Group of Female Figures, a pair of pencil studies on wove paper, study of female figures heightened with bodycolour, some light toning, 6 x 8.5cm each, Ruskin Gallery label to backboard, modern bleached wood frame, glazed (29 x 20.5cm), plus:

Allom (Thomas, 1804-1872), Brough(?) Castle Keep, Cumbria, sepia monochrome watercolour, unsigned, short closed tear upper left, a few minor spots, 9.5 x 15.5cm, early manuscript caption label adhered to backboard, gilt frame, glazed (27.5 x 34cm)

(4) £200 - £400



363* **Elgood (George Samuel, 1851-1943)**. Santa Maria Maggiore, Rome, 1882, watercolour on wove, signed, titled 'Roma' and dated in pen and black ink lower left, 25 x 36cm, backboard with manuscript caption, W.A. Smith Carver & Gilder's label to verso, remnants of old exhibition label for Corporation of Nottingham, Autumn Exhibition of Pictures, period gilt frame, glazed (45 x 56cm)

(1) £200 - £300



364* **Elgood (George Samuel, 1851–1943)**. San Gimignano, 1881, watercolour, signed, titled and dated in pen and brown ink lower right, 25.3 x 35.3cm, period gilt frame, glazed (44.3 x 54.6cm)
(1) £200 - £300



365* **English School (early 19th century)**. The Colosseum at Rome, watercolour with varnish on paper, originally laid down on canvas, over wood stretcher, overall fading and discolouration, 450 x 615mm (17.75 x 24ins)
(1) £200 - £300

366* **English School**. Portrait of a young girl with blue eyes and curled locks, early 19th century, coloured chalks on paper, unsigned, some light overall toning, 43 x 32cm (17 x 12.5ins) mount aperture, framed and glazed (74 x 59.5cm)
(1) £300 - £500



Lot 366



367* **English School**. Shipwreck on the coast, with figures on the beach below cliffs, mid 19th century, watercolour with gouache on thick cream wove paper, with scratching out, possible faint trace of a signature and date to lower left (not legible), 30.5 x 50cm (12 x 19.7ins), framed and glazed, with Alexander Gallery, 122 Whiteladies Road, Bristol label to verso, together with another small watercolour view of a lake in the Yorkshire Moors, with touches of bodycolour, 12 x 16.5cm (4.75 x 6.5ins), framed and glazed, with Alexander Gallery labels to verso

The first work may carry the initials in the lower left corner C.V. and a date of 1857.

(2)

£200 - £300



368* **French School.** Two costume designs for dresses and related apparel, circa 1810, *fine pen, ink and watercolour designs on wove paper, captioned in pencil to lower margin 'robe de satin garnie de fourrure' (satin dress trimmed with fur) and 'chapeau de paille blanche. robe de Marceline' (white straw hat. Marceline's dress), image size 15.5 x 9cm, sheet size 21 x 14cm, matching gilt frames, glazed (35.5 x 26.5cm)*

Provenance: Purchased by the present owner from Baskett & Day, in the 1980s.

(2)

£400 - £600



369* **Green (Henry Towneley, 1836-1899).** A Village Fair, 1864, *watercolour on paper, heightened with bodycolour, signed and dated lower right, 175 x 270mm (6.9 x 10.6ins) mount aperture, period gilt frame, glazed, with Boydell Galleries, Liverpool label to verso*

(1)

£200 - £300



370* **Attributed to Heaton, Butler & Bayne (stained glass designers).** Design for a stained glass window, circa 1860's-70's, *fine watercolour with pen & brown ink, on shaped paper, laid down in window design on thick black card, the card with number 83/3 at foot, letter C to upper left corner, and No.4 on verso, hinged shaped window mount, 525 x 270mm (20.75 x 10.5ins) mount aperture, framed and glazed (730 x 455mm)*

Stained glass maker Clement Heaton (1824-1882) started producing stained glass in the early 1850s, influenced by Pugin. He went into partnership with lead glazier James Butler (1830-1913), and then was joined by the pre-raphaelite Robert Turnbull Bayne (1837-1915) in 1862. "Bayne's striking and linear designs were carried out in an exceptionally wide range of coloured glass, developed by Heaton as a result of his researches into medieval techniques" (Gordon Campbell, *Encyclopedia of the Decorative Arts*, volume 2, Oxford University Press, 2006, page 472).

In 1864, the firm began to use the artist Henry Holiday as a freelance designer, an arrangement that lasted until 1878. Holiday's designs inclined more towards the classical, his feelings for which are evident in his book *Stained Glass as an Art* (1896), though the main concern expressed is that there should be no affectation, but "genuine personal feeling ... the true expression of the best that is in [the individual artist]" which "has nothing in common with the imitation of tricks of manner, and ... does not change with different buildings (nor with the state of the market)" (pages 115-16). 1862-1953

(1)

£700 - £1,000



371* **Burne-Jones (Sir Edward Coley, 1833-1898).** Drapery Study of the Chest and Arms of a Woman for Cinderella, 1862-1863, *pencil on paper, on sturdy wove paper, signed with initials and inscribed 'Cinderella' in pen and ink, faint mount-staining towards the sheet edges, very minor surface dirt and rubbing, in very good condition, framed, sheet size 142 x 190mm*

Provenance: Sale, Sotheby's Belgravia, 11 November 1975 lot 42; purchased by Hartnoll & Eyre Ltd.

Literature: The Burne-Jones Catalogue Raisonné Foundation online

(1)

£1,500 - £2,000



372* **Hollier (Frederick, 1837-1933).** Crudelitas and Saevitia Leading the Faire Dame, after Edward Burne-Jones, *platinotype or platinum print, 29.5 x 58cm, laid on card*

The original drawing by Edward Burne-Jones shown at the Burlington Exhibition in 1899 is now missing, and only known through this platinotype print by Hollier.

(1)

£200 - £300



373* Ibbitt (William, 1804–1869). A View of Matlock Dale from the summit of the Tor bitts[?], & A View of Allport Rocks in the woodlands of Derbyshire, 1826, two fine, highly detailed pen & black ink views on paper, some very slight toning, sheet size 175 x 240mm (6.75 x 9.5ins), laid on grey-brown card mount (each 305 x 380mm), both signed in ink 'Wm. Ibbitt delt.', to card mount, below the image, Matlock Dale also dated 1826, titled in early ink manuscript on card versos

William Ibbitt was a silversmith chaser and designer. As an artist he was self-taught and recorded many scenes of Sheffield and the local area, including large scale panoramas. Ibbitt was best known by the publication of a series of coloured prints, 'Views of Sheffield and the neighbourhood' based on his drawings.

(2)

£200 - £300



Lot 373

374* Jones (Calvert R., 1804–1877). Sidon 1400 tons, July 14 1853, watercolour and body colour on wove (laid down on thin card), depicting the three-mast ship Sidon at low tide, captioned lower left, signed lower right, notes in pencil upper left, 37 x 54cm, framed & glazed (55.5 x 72cm), together with two other watercolours by Calvert R. Jones, the twin mast ship H.M.S. Royal Oak, circa 1850s and the triple mast fighting ship H.M.S. Amphion, August 16th, 1853, 37 x 54cm and 37 x 53cm respectively, both framed and glazed (56 x 72.5cm and 57.5 x 72.5cm)

Jones, rector of Loughor, was a polymath from a wealthy Swansea family; as well as being a painter, he was a mathematician, and is credited with having taken the first photograph in Wales, a daguerrotype of Margam Castle.

(3)

£400 - £600



Lot 374



Lot 375



Lot 376

375* **Mercey (Frédéric Bourgeois de, 1805-1860).** Rouen Cathedral, watercolour with pen & ink on paper, unsigned, sheet size 140 x 95mm (5.5 x 3.75ins), laid down on card, window mounted (with artist's name), framed and glazed (485 x 375mm)

(1)

£80 - £120

376* **Morgan (Walter Jenks, 1847-1924).** A Swiss Village, Bernese Oberland, 1893, watercolour with pen & brown ink, showing a woman with a pitchfork and two children outside houses in the village of Aechi, Switzerland, signed lower left, titled Aechi, and dated August 19, 1893 lower right, handwritten label to verso 'No. 2. A Swiss Village, Bernese Oberland', and with artist's name and address Walter J. Morgan, 17 Radnor Road, Handsworth, Birmingham, additional framer's label of Henry Graves and Company, Ltd., 44 Cherry Street, Birmingham to verso, 35 x 24.5cm (13.75 x 9.7ins) mount aperture, period gilt frame, glazed

(1)

£200 - £300



377* **Yorkshire.** Hull and Neighbourhood, Sketches 1882-1883, 47 watercolours by the same hand, comprising 37 large watercolours slot-mounted 1 to a page and 10 smaller watercolours slot-mounted 2 to a page, on rectos only, with a few blank leaves at rear, depicting buildings, landscapes, and seascapes, mainly of Kingston upon Hull and East Yorkshire (and some of Lincolnshire), most captioned in contemporary brown ink to album leaf (one dated 1882), e.g. 'Back of Charterhouse, Masters Garden', 'The George & Dragon, High Street', 'Back of the Grammar School', 'Old houses South End, Said to be the oldest brick work in England', 'Old house in Dagger Lane, From a sketch taken in 1873', 'Hornsea from Flambro terrace', 'Saint Austin's Stone, Drewton Dale', 'Tombs of the Hiltons In Swine Church', 'Crane on the Docks', some later pencilled annotations, approximately 17 x 25cm and 12 x 15cm, some spotting, mostly to album leaves, endpapers renewed, original maroon half morocco, rebaked, corners showing, lettered in gilt on upper cover 'Hull and Neighbourhood' and on lower cover 'Sketches 1882. 1883.', oblong folio (31 x 42cm)

A recent manuscript note loosely inserted states that the name 'Alderson' was visible on the inside rear cover before the book was recased, possibly relating to the prominent family of physicians who lived and worked in Hull (John Alderson, 1759-1829, and his son Sir James Alderson, 1794-1882).

(1)

£300 - £500



378* Palmer (Mary, early 19th century). Young girl in hat, muslin dress and wide sash, skipping in a wooded landscape, 1812, monochrome pen, ink and wash in grey & black, on thin card, signed and dated in lower margin, some light toning and faint spotting, blank margins with some old adhesive residue in places, sheet size 275 x 215mm (11 x 8.5ins), laid down on thin board, loosely contained in a transparent plastic pocket, attached to card window mount (410 x 350mm)

We have been unable to identify the artist Mary Palmer with any certainty. Sir Joshua Reynolds had a sister named Mary Palmer (1716–1794), who in turn had a daughter also named Mary Palmer (1750–1820), later Lady Thomond. Although Mary Palmer senior was known to have been an amateur artist, we can find only one mention of her daughter (who was alive in 1812, the date of this drawing) having any artistic leanings herself, although with her sister she was a favourite of her uncle, who painted them both several times. In his diary, the artist Benjamin Robert Haydon records that Mary's sister Theophila told him, "Everyone in the house painted. Lady Thomond & herself, the coachman ... all painted, copied & talked about Pictures".

(1) £200 – £300

379* Pellegrini (Carlo, pseud. 'Ape', 1839–1889). Earl of Abergavenny, June 26 1875, watercolour on pale blue paper, signed 'Ape' lower left, sheet size 305 x 180mm (12 x 7ins), laid down on contemporary grey-brown mountcard (530 x 390mm), with printed title and date, some spotting (mainly affecting mountcard)

Carlo Pellegrini was born in Italy in 1838. His father came from an ancient land-owning family, while his mother was supposedly descended from the Medici. He moved to London in 1864, where he became friendly with the Prince of Wales and fashioned himself as a Bohemian artist. In 1869, Thomas Gibson Bowles employed Pellegrini to produce caricatures for his new society magazine, Vanity Fair, starting with a caricature of Benjamin Disraeli, which Pellegrini signed 'Ape'. The colour lithograph proved so popular that he became the magazine's most influential artist, working for them until he died in 1889. This work, titled here 'Earl of Abergavenny' appeared in the June 26 1875 edition of Vanity Fair with the additional title 'The Tory Bloodhound'.

(1) £300 – £500

380* Ward (Leslie Matthew, pseud. 'Spy', 1851–1922). H.R.H. The Prince of Wales, 1878, watercolour on pale blue paper, signed 'Spy' lower right, 335 x 205mm (13.75 x 9.75in), laid down on grey-brown mount card with printed title and date in pencil (a little minor spotting to mountcard), framed

Appeared in the 14 December 1878 issue of Vanity Fair and captioned "The Prince".

(1) £300 – £400



Lot 379



Lot 380



381* **Tait (Arthur Fitzwilliam, 1819–1905).** Seven watercolours for an unpublished work 'Views on the London and North Western Railway', circa 1846, *watercolour heightened with bodycolour, two signed by the artist and dated 1846, some light toning and one or two spots, 24.5 x 37.5cm mount aperture, mounted (some spotting to mounts)*

Tait had prepared a series of approximately fifteen views for his intended book *Views on the London and North Western Railway* only one copy of which is extant in the collection of the National Railway Museum in York. Tait's views concentrate on the north division of the railway, which suggests they were intended as a sequel to the earlier series produced by John Cooke Bourne. It is not known why Tait failed to publish this work but it may have been due to the stock market crash of speculative railway securities in 1848–49 and the abrupt ending of the public's love affair with the railways (source: Warder H. Cadbury & Henry F. Marsh's *Arthur Fitzwilliam Tait. Artist in the Adirondacks*, 1986). Three of the watercolours are identified in pencil on the mounts as 'Sankey Viaduct', 'Dane Viaduct' and 'Vale Royal'. Tait's main published railway work was *Views on the Manchester & Leeds Railway... with descriptive history* by Edwin Butterworth, 1845.

(7)

£1,000 – £1,500





382* **Taylor (Edward, 1828-1906)**. Portrait of a Young Girl in a Muslin Blouse, watercolour heightened with white bodycolour, faintly signed with initials lower right, some overall toning, inscribed in ink in a contemporary hand to verso 'The late E. Taylor, R.M.S.', 29.5 x 23cm (11.5 x 9ins), framed and glazed (frame size 36.5 x 30cm)
(1) £200 - £300



383* **Huggins (William, 1820-1884)**. Head of a Bull, 1873, pencil and coloured pencil study on wove, heightened with body colour, signed & dated lower left, toned and spotted, sheet size 13.6 x 17.8cm, laid down on mount board, framed & glazed (30 x 34cm), together with:

Bright (Henry, 1810/14-1873), Landscape with Windmills, pencil study on thin card, signed lower right, laid down and mounted, 9 x 12cm, modern gilt frame, glazed (27.5 x 29cm), and:

Sheppard (Philip, 1838-1895), View of Romney Marsh, 1862, watercolour on wove, signed and dated lower left, 13.7 x 22.5cm, laid down on mount board, modern gilt frame, glazed (30.7 x 38cm)
(3) £300 - £400



Lot 384

384* **Brett (John, 1830-1902)**. Cliff Scene in Cornwall, watercolour and gouache on paper, heightened with gum arabic, edge-mounted on card, unsigned, 255 x 405mm (10 x 16ins), framed and glazed, with J.S. Maas & Co. label to verso

Exhibited J.S. Maas & Co., Exhibition of Drawings 1720-1920, July 1966, no. 4, where purchased by the current owner.

Literature: Christina Payne & Charles Brett, John Brett, Pre-Raphaelite Landscape Painter, Yale University Press, 2010.

(1)

£700 - £1,000

385* **Wilkie (David, 1785-1841)**. A King Enthroned, pen and brown ink on ivory wove paper, showing a king or similar figure seated on a throne with mother and child to one side, and a standing male figure to the other, sheet size 148 x 104mm (5.8 x 4.1ins), mid-20th century wood frame, glazed, with Ruskin Gallery Ltd. label to verso, and with auction stencil 90 NK

(1)

£200 - £300

386* **Wymer (Reginald Augustus, 1849-1935)**. XV (King's) Hussars 1872, watercolour on paper, signed lower right, and titled 'XV Hussars' 1872 lower left, 13.5 x 18.5cm mount aperture, framed and glazed, frame size 17 x 32cm

(1)

£150 - £200



Lot 385



Lot 386

A leading member of the Birmingham Group of Artists, Meteyard studied under Edward Taylor at the Birmingham School of Art, and contributed illustrations to *A Book of Pictured Carols* (1893) and *The Quest* (1894-96). Generally influenced by the Pre-Raphaelites, and especially Edward Burne-Jones, although the latter's influence on Meteyard perhaps resides more in the choice of subject than in its execution. Burne-Jones became president of the Royal Birmingham School of Art in 1885, and was also a native of Birmingham.



387* Meteyard (Sidney Harold, 1868-1947). Dance of Death, an illustration to *The Golden Legend*, circa 1910, watercolour on paper, heightened with bodycolour, signed with monogram lower right, sheet size 472 x 297mm (18.5 x 11.75ins), laid down on card, ruled wash border to mount, gilt frame, glazed, with old handwritten label attached to verso with clear adhesive tape, marked '25 Proofs, Golden Legend, Dance of Death, 342', and additional label for the exhibition *Masterly Art (Birmingham School of Art 1884-1920)*, City Museum & Art Gallery, Birmingham, 15 November 1986-25 January 1987

Provenance: Collection of Graham Horton.

The present work is the original watercolour for the 19th illustration facing page 104 of the published edition, with the quotation to tissue-guard: 'Death, playing on a dulcimer. Behind him, a poor old woman, with a rosary, follows the sound, and seems to wish her feet were swifter...'

One of 25 illustrations by Sidney Meteyard for H.W. Longfellow's *Golden Legend*, published by Hodder & Stoughton in 1910.

Literature: *The Last Romantics*, Barbican Art Gallery, 1989.

Masterly Art (Birmingham School of Art 1884-1920), City Museum & Art Gallery, Birmingham, 15 November 1986 - 25 January 1987.

(1) £1,500 - £2,000



388* Meteyard (Sidney Harold, 1868-1947). The Dance of Death, an illustration to *The Golden Legend*, by H. W. Longfellow, circa 1910, watercolour on O.W. Paper & Arts Co. Ordinary Pasteboard, faced with fine 72lb Imp O.W. paper, signed with monogram lower right, sheet size 475 x 285mm (18.75 x 11.25ins), ruled wash border to mount, gilt frame, glazed, with handwritten label (probably by the artist) to verso 'The Golden Legend. "Forth from the chapel door he went, Into disgrace and banishment, Clothed in a cloak of Hodden gray, and bearing a wallet and a well.", Sidney H. Meteyard.', and with additional label for the exhibition *Masterly Art (Birmingham School of Art 1884-1920)*, City Museum & Art Gallery, Birmingham, 15 November 1986-25 January 1987

Provenance: Collection of Graham Horton.

The present work is the original watercolour for the 18th illustration facing page 102 of the published edition, with the quotation to tissue-guard: 'Here he has stolen a jester's cap and bells, And dances with the Queen.'

One of 25 illustrations by Sidney Meteyard for H.W. Longfellow's *Golden Legend*, published by Hodder & Stoughton in 1910. The manuscript title attached to the back of the frame appears to have been attached in error to this work, as the quoted text relates to the 4th illustration in the published book, entitled *Prince Henry's Penance*.

Literature: *The Last Romantics*, Barbican Art Gallery, 1989.

Masterly Art (Birmingham School of Art 1884-1920), City Museum & Art Gallery, Birmingham, 15 November 1986 - 25 January 1987.

(1) £1,500 - £2,000



389* **Strudwick (John Melhuish, 1800–1862)**. Three Studies: Portrait Study of a Woman in Three Quarter View: and Studies of a Woman bending forward, left leg raised, nude and draped; with a Profile Portrait study of a Woman, verso; and Studies of a draped Youth, seated in contemplation, and a Hand; with a Sketch of a Nude Woman standing in a picture gallery verso, *pencil on thick wove paper, the drawings with a few pale stains, some discolouration and surface dirt, the second and third with a short tear, the first two 255 x 357mm, the third 354 x 250mm*

We are grateful to Scott Thomas Buckle for this attribution. He notes that "The left hand study is possibly for *Passing Days*, the middle one appears to be an early idea for *Love and Time* (although the artist used a male figure in the finished composition), and the right hand study is for *Isabella*."
(1) £3,000 - £5,000



19TH CENTURY PRINTS



390* **Turner (Joseph Mallord Willam, 1775–1851).** Penmaen-Mawr, Caernarvonshire, [1834], on pale cream heavy wove paper, by James Tilbitts Willmore (1800–1863) after J.M.W. Turner, a fine engraver's proof, finished but before any letters, subsequently published in *Picturesque Views in England and Wales* [1827–1838], small collector's blindstamp to lower right corner of the plate W.G.R. [W.G. Rawlinson], plate size 254 x 31.5cm, sheet size 35.7 x 50cm, tab-mounted in pale cream window mount (38 x 50.5cm), together with:

Short (Frank, 1857–1945). The Felusea (Liber Studiorum), mezzotint on thick cream wove paper, a trial proof, before title, signed, titled, and marked trial proof, before title by Frank Short in pencil, additionally inscribed to lower left margin 'To my friend H.G.W. Ford. Christmas 1938. F.S.', plate size 21 x 27.5 cm, sheet size 28.4 x 41cm, tab-mounted in pale cream window mount, plus *Bonneville, Savoy* (Plate 1, *Liber Studiorum*), mezzotint on thick cream wove paper, signed in pencil by Frank Short, published by Robert Dunthorne, 1st November 1887, plate size 21.5 x 29cm, sheet size 32 x 40.5cm, plus two others similar

Provenance: W.G. Rawlinson Collection (for the first work).

(5)

£150 - £200



391* **Turner (Joseph Mallord Willam, 1775–1851).** A collection of proof engravings, many with pencil inscriptions by the etcher F.L. Griggs (1876–1938), and many with a Theobald Collection provenance (approximately 20))

£300 - £500



392* **Turner (Joseph Mallord William, 1775–1851).** Twenty illustrations to Turner's Annual Tour for 1834, proofs before letters, 1835, 15 engraved plates by J.C. Armytage, W. Miller and others after J.M.W. Turner on India paper, most with pencil captions and 15 engraved plates on India paper by W. Miller. W. Floyd and others after Clarkson Frederick Stanfield, most with pencil caption and dated 1834, plate size 14 x 21.5cm, sheet size 30 x 43.5cm, some spotting, loosely contained in original cloth-backed portfolio with printed label to upper cover, manuscript inscription to upper cover dated 1835, lacking ties, some wear to spine, a little rubbed with stains, folio

Although the title states 'Twenty Illustrations for Turner's Annual Tour' it is unclear if all twenty plates were all after Turner; there is a total of 15 plates after Turner and 15 plates after Stanfield present here.

(1)

£300 - £500



393* **Turner (Joseph Mallord Willam, 1775–1851).** The Mew Stone, Entrance of Plymouth Harbour, by W.B. Cooke, 1815, steel engraving on India paper, plate size 22.5 x 30cm, framed & glazed (48.5 x 57.5cm), and four others, all framed and glazed

(5)

£200 - £300



394* **Turner (Joseph Mallord William, 1775-1851).** *The Source of the Arveron in the Valley of Chamouni, Savoy, 1816, etching and mezzotint on pale cream laid paper, by Turner and Henry Dawe (1790-1848), a proof with strong, dark contrasts, trimmed to the image, without the engraved title and publication line, sheet size 185 x 262mm (7.25 x 10.3ins), tab-mounted in large card window-mount (65 x 51cm, together with:*

Lake of Thun, Swiss (Liber Studiorum, part III, plate 15), published June 10, 1808, etching and mezzotint by J.M.W. Turner and Charles Turner (1774-1857), printed in brown ink, an engraver's proof on pale cream laid paper, a fine clean impression, trimmed to image, without the printed title and publication line below, sheet size 180 x 260mm (7.1 x 10.25ins), tab-mounted in large pale cream card window-mount (65 x 51cm)

From the *Liber Studiorum* [1807-1819], Part XII, Plate 60 and part III, plate 15, respectively.

Turner distilled his ideas about landscape in his *Liber Studiorum*, a series of seventy prints plus a frontispiece published between 1807 and 1819. To establish the compositions, he made brown watercolor drawings, then etched outlines onto copper plates. Professional engravers usually developed the tone under Turner's direction, and Charles Turner here added mezzotint to describe a Swiss mountain lake agitated by an approaching storm, with a distant lightning strike causing figures in the foreground to hurry for cover.

(2)

£200 - £300



395* **Paterson (Emma, 1848-1886).** *Street Scene with Cottages, circa 1880, colour aquatint, signed in pencil lower left, 19 x 19cm, framed and glazed, frame size 34.5 x 32cm*

The artist founded 'The Women's Protective and Provident League' in 1874 with the aim of assisting women to form trade unions (their first being Bookbinders), and was also instrumental in the forming of a similar body in Bristol 'National Union of Working Women'. In 1875 she was the first woman to be admitted to the Trade Union Congress and continued to attend annually until her early death. In 1876 she founded the Women's Printing Society of Westminster, personally mastered the printer's craft, and devoted much of her time to that organisation's success (Dictionary of National Biography).

(1)

£150 - £200

THE OLIVER HOARE PRINT COLLECTION

Oliver Hoare (1945–2018), English art dealer, was one of the most important figures on the London art market, specialising in Islamic arts. Born to a Russian mother, and an English father who met in Istanbul, he studied at the Sorbonne Institut d'Art et d'Archaeologie, and then joined Christie's in 1967, where he helped to establish the first Islamic Art department at a major auction house. He left Christie's in 1975 to open the Ahuan Gallery in Pimlico with David Sulzberger. He was instrumental in building collections for the Kuwait National Museum, the Nuha Es-Said Collection in Beirut, as well as for Sheikh Saud Al Thani of Qatar. Oliver's collection of 20th century British and American prints was one more example of his wide and varied interests, sadly cut short by his death at the age of 73.



Lot 396

396* Palmer (Samuel, 1805–1881). *The Herdsman's Cottage or Sunset, 1850, etching, a fine, atmospheric impression of the second (final) state, after the plate was reduced and with the addition of the artist's initials, published as Sunrise in The Portfolio, November, 1872, on firm laid paper, with full margins at left, right and bottom, with some light and mount-staining mostly around the platemark and at the upper and extreme right sheet edges, a few foxmarks in the upper margin, minor abrasion to the left sheet edge due to removal of old tape, otherwise generally in good condition, plate size 124 x 102mm, sheet size 306 x 218mm*

Provenance: Collection of Oliver Hoare (1945–2018).

Lister E3.

(1)

£200 - £300

397 Palmer (Samuel, 1805–1881). *The Early Ploughman or The Morning Spread upon the Mountains, 1861, etching, a fine, atmospheric impression of the fifth state (of nine), printing with rich contrasts, before the re-biting of the sixth state, on firm laid paper with a partial watermark upper left, with margins, slightly unevenly trimmed within the platemark, etched surface, 128 x 198mm, sheet size 160 x 250mm*

Provenance: Collection of Oliver Hoare (1945–2018).

Lister E9.

(1)

£500 - £700



Lot 397



398* **Palmer (Samuel, 1805-1881)**. *The Skylark*, 1850, etching, a fine, atmospheric impression of the sixth state (of eight), before the plate was cut down in the seventh state, printing with clarity and contrasts, on *Chine collé* on thick wove paper, pale mount-staining to the wove support sheet, generally in very good condition, unframed, plate size 125 x 115mm (etched surface 100 x 73mm), *Chine collé* 118 x 110mm, sheet size 282 x 210mm
Provenance: Collection of Oliver Hoare (1945-2018).
Sold at Swann 8 May 2008 for approx. £2,200.
Lister E2.
(1)

£1,000 - £1,500

399* **Manet (Édouard, 1832-1883)**. *Chapeau et Guitare*, Frontispiece to *Le Cahier des Quatorze Eaux-fortes*, etching, roulette and aquatint printed in bistre, 1862-1874, on laid paper with a fleur de lis within cartouche with pendant initials watermark, a fine, strong impression of the fourth (final) state, printing with plate tone, published by Alfred Strölin, 1874, with margins, a few small losses at the right sheet edge, pale mount staining verso faintly visible recto, generally in very good condition, plate size 228 x 218mm, sheet size 452 x 320mm
Provenance: Collection of Oliver Hoare (1945-2018).
Guérin 62; Harris 39.
(1)

£400 - £600



Lot 399



400* **Buhot (Félix-Hilaire, 1847-1898)**. *La Dame aux Cygnes*, 1879, etching, drypoint, roulette and stipple engraving, on *Arches* laid paper, a very good, atmospheric impression of the third (final) state, printing with plate tone, unwiped borders and inky plate edges, with the artist's stamp printed in red (Lugt 977), with full margins at left, right and bottom, a foxmark in the lower margin, in very good condition, plate size 131 x 181mm, sheet size 315 x 445mm
Provenance: Collection of Oliver Hoare (1945-2018), purchased from Swann Galleries, September 22 2016, lot 47.
Bourcard & Goodfriend 144.
(1)

£700 - £1,000



401* **Klinger (Max, 1857–1920).** *Intermezzi*, Opus IV, 1881, etchings and aquatint, the set of twelve on cream Chine collé on sturdy wove support sheets, fine, rich impressions, printing with great clarity and contrasts, final states printed with the artist's name and plate number (Plates I, III, IV, IX second (final) state, Plates II, V, VII, X, XI, XII third (final) state, Plates VI and VIII fourth (final) state), published by Stroofer, Nuremberg, the full sheets loose as issued, with protective tissue interleaves, Plate I with a short crease and associated nick at the lower sheet edge, Plate VIII with a short tear at the lower sheet edge, Plate I, III, V, VII, X, XI with minor, faint discolouration in the margins, occasional minor handling creases and scuffing to the sheet edges, within original grey-green mottled faux vellum paper portfolio boards with printed title, artist, publisher and list of plates, dark blue leather spine and corners, minor discolouration scuffing and abrasions to portfolio boards, the sheets averaging 630 x 450mm, portfolio 638 x 455mm

Provenance: Collection of Oliver Hoare (1945–2018).

Singer 52–63.

(a portfolio)

£700 – £1,000





402* **Baumer (Lewis, 1870-1963)**. *Nude before a Mirror*, 1920s, drypoint printed in bistre, a fine impression, printing with rich burr and plate tone, on firm laid paper watermarked F.J. Head & Co., signed in pencil and inscribed 'Trial Proof', with full margins, pale light-staining, a soft diagonal crease at the lower left corner, old tape at the upper sheet corner verso faintly visible recto, a tiny crease at the lower right corner, generally in good condition, plate size 225 x 149mm, sheet size 390 x 260mm

Provenance: Collection of Oliver Hoare (1945-2018); purchased from Michael Rich (October 2017).

(1)

£200 - £300

403* **Brett (Simon, born 1943)**. *Under the Skylight: A Presentation Print for the Print Collectors Club*, 1992, wood engraving, on wove paper, a very good, clear impression, signed, titled, and numbered 5/100, with margins, a couple of minor handling creases, in very good condition, image 142 by 112mm, sheet 265 by 193mm, together with:

Paynter (Hilary, born 1943). *Carreg Cennen Castle* included in 'Princes of Castles: the Legacy of 13th Century Wales', 2010, wood engraving, on wove paper, a very good, clear impression, signed, titled 'Castell Carreg Cennen' and numbered 39/100 in pencil, with margins, a deckle edge at the bottom, in excellent, fresh condition, image size 142 x 232, sheet size 244 x 320mm

Provenance: Collection of Oliver Hoare (1945-2018); Elizabeth Harvey Lee.

(2)

£150 - £200



Lot 403



404AR **Brockhurst (Gerald Leslie, 1890-1978)**. *Nadia*, 1921, etching on laid paper, with Britannia watermark, from the published edition of 55 impressions, signed in pencil, a very good impression, with full margins, additionally inscribed in pencil in a different hand 'Nadia, pubd state', outer blank margins with some handling marks (probably by the printer or artist), plate size 13.9 x 11.2cm (5.5 x 4.5ins), sheet size 202 x 170mm (8 x 6.7ins), framed and glazed

Provenance: Collection of Oliver Hoare (1945-2018).

Wright 26, x/x.

(1)

£150 - £200



405AR* Buckland Wright (John, 1897-1954). *Jeune Fille au Bain*, 1932, drypoint on simili-Japan paper, signed, dated, titled and numbered 18/25 in pencil, a very good impression from the edition of 25, with wide margins, plate size 198 x 85mm, sheet size 322 x 204mm, a small rubbed area at the lower right corner, a few minor handling creases in places towards the sheet edges, generally in very good condition

Provenance: Collection of Oliver Hoare (1945-2018); Elizabeth Harvey Lee.
Literature: *Print Collector's Quarterly* Vol. 22, No. 2, April 1935, Martin Hardie, *The Wood Engravings of Clare Leighton*, pp. 139-165, no. 209, 195 respectively. Limbing sold in these rooms, 15 June 2017, lot 460; Sheep Shearing purchased by Elizabeth Harvey Lee (January 2017).

(1) £300 - £500

406* Cameron (David Young, 1865-1945). *The Chimera of Amiens*, 1910, etching with drypoint, signed in pencil, printed in bistre ink on fine laid paper with a partial *Pro Patria* watermark, a fine, atmospheric impression of the fourth state (of seven), after the addition of the oval frame, printing with much plate tone, with narrow margins, plate size 244 x 183mm, sheet size 258 x 194mm

Provenance: Collection of Oliver Hoare (1945-2018); purchased from Elizabeth Harvey Lee (2018).
Rinder 415.

(1) £300 - £500

407AR* Craig (Edward Henry Gordon, 1872-1966). *Black Girl*, 1914, woodcut, on tissue-thin Japan with wirelines, a good impression of the third (final) state, signed with his monogram and dated in pencil at lower right, and with the initial 'c' at lower left, with wide margins, uncut on three sides, residual adhesive at the upper sheet corners verso faintly visible recto, a small loss and a fox mark at the lower left sheet corner, generally in good condition, image size 154 x 135mm, sheet size 358 x 260mm

Provenance: Collection of Oliver Hoare (1945-2018); purchased from Elizabeth Harvey Lee.
Newman 38.

(1) £300 - £400



Lot 406



Lot 407



Lot 408

408AR* **Craig (Edward Henry Gordon, 1872-1966)**. Mask, 1908, woodcut, on soft, tissue-thin laid Japan paper, an effective, textural impression, signed with the artist's monogram and dated in pencil, bearing title and inscription in pencil 'only 20 copies printed - copy 12', with margins, the full sheet at left and bottom, an erased pencil inscription, unobtrusive paper residue at the left sheet edge verso, in very good condition, image size 119 x 105mm, sheet size 265 x 205mm

Provenance: Collection of Oliver Hoare (1945-2018); purchased from Jennings Fine Art, 2017.

This was bought from Bloomsbury auctions Important Books and Works on Paper Including a Collection of Edward Gordon Craig 13 Nov 2014 for £298 (incl. BP).

(1)

£300 - £500

409* **Daglish (Eric Fitch, 1894-1964)**. Draped Female Nude, wood engraving, on tissue-thin, fibrous Japan with wirelines, a very good, black impression, signed in pencil, with margins, slightly unevenly trimmed at right, a number in pencil at the lower sheet edge verso showing through faintly recto, in very good condition, image size 125 x 70mm, sheet size 166 x 190mm, together with:

Phillips (Hope, 1910-2004), An Elderly man with a youth in a Landscape: possibly from Shakespeare's Cymbeline, wood engraving, a fine, rich impression printing with clarity, on tissue-thin Japan with wirelines, with margins, uncut at the lower edge, two unobtrusive horizontal and one vertical crease, in good condition, image size 243 x 149mm, sheet size 310 x 227mm

Provenance: Collection of Oliver Hoare (1945-2018); purchased from Elizabeth Harvey Lee, May 2017.

(2)

£100 - £150

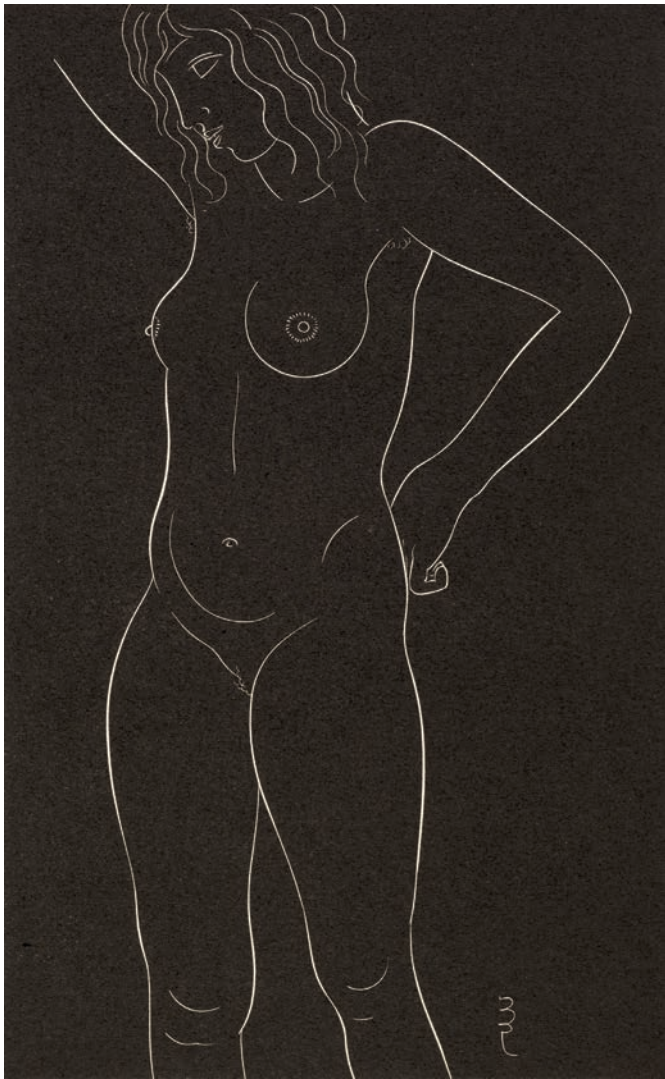


410* **Gag (Wanda, 1893-1946)**. Moonlight, 1926, crayon lithograph, on wove paper, a very good, rich impression, signed, dated and titled in pencil, from the edition of 60, with narrow margins, a repair at the lower right corner verso, the corner tip skinned and re-attached, just affecting the subject, the upper left sheet corner tip lost, one or two stains in the upper corners, pale discolouration in the margins and verso, one or two small stains minor handling creases, 357 x 424mm, sheet size 365 x 430mm, framed

Provenance: Collection of Oliver Hoare (1945-2018).

(1)

£700 - £1,000



411* **Gill (Eric, 1882–1940).** Twenty-Five Nudes: Six Plates, 1937, wood engravings, from the set of twenty-seven, on wove paper, published by J.M. Dent & Sons, 1938, very good impressions, the impressions on wove paper trimmed to or fractionally within the image in places (presumably as published), in very good condition, in the subject P938 with one or two minor handling creases, P962 with barely discernible traces of handling lower left and slight discolouration verso, averaging Image, Sheet size 223 x 138mm
Provenance: Collection of Oliver Hoare (1945–2018).
Physick ed. Shelton P938, P946, P954, P957, P961, P962; cf. Books 168.
(6) £300 – £500

412* **Gill (Eric, 1882–1940).** Twenty-Five Nudes: Three Plates, 1937, wood engravings, from the set of twenty-seven, very good proof impressions on tissue-thin, laid Japan with wirelines, P955 a trial proof before completion of the image, with margins, each uncut on two sides, P937 with barely visible surface abrasion, P955 with very pale mount-staining, P937, P943, P955 average image 227 x 140mm, sheet size 285 x 204mm
Provenance: Collection of Oliver Hoare (1945–2018).
Physick ed. Shelton P937, P943, and P955, cf. Books 168.
Sold in these rooms in the Fine Art and Antiques Sale, 15 June 2017, lot 451.
(3) £150 – £200



413* **Gill (Eric, 1883–1940).** The Miller's Tale, from The Canterbury Tales; and The Annunciation, The Woman of Samaria and The Woman taken in Adultery from The Four Gospels of the Lord Jesus Christ, wood engravings, one vignette illustration and illuminated letters, The Miller's Tale 1928, the Four Gospels 1931, on wove paper with a Basingwerk Parchment watermark, very good impressions, published by The Golden Cockerel Press, The Miller's Tale published in 1929–1931, the Four Gospels plates published 1931, the The Woman of Samaria and The Woman taken in Adultery printed on one sheet, The Woman of Samaria with an uninked fibre in the letter 'H', the sheets with minor handling creases, in very good condition; P542 image 193 by 130mm, sheet 318 by 248mm; P792 image size 100 x 177mm, sheet size 292 x 248; P815 and 816 collective image size 218 x 180mm, sheet size 316 x 245mm
Provenance: Collection of Oliver Hoare (1945–2018).
P542 (cf. Books 23), P792, P815, P816 (cf. Books 60).
(3) £300 – £400



414* **Hill (Frank, 1881–1981)**. *Synthesis; and Salome, 1920*, etching, a fine, rich and tonal impression, printing with plate tone, on wove paper, signed in pencil, numbered '32' lower left (edition unknown), with margins, traces of printer's ink in the lower margin, in very good condition, a pale waterstain verso faintly discernible in the upper margin recto, generally in very good condition, plate size 150 x 225mm, sheet size 217 x 262mm; with *Salome*, wood engraving, on tissue-thin Japan with wirelines, a good, strong impression, signed and numbered 2/8 in pencil, with margins, untrimmed at the left sheet edge, one or two minor foxmarks at the lower sheet edge, generally in very good condition, image size 152 x 104mm, sheet size 198 x 142mm; and *The Lady and the Unicorn* by Thomas Sturge Moore, wood engraved book plate, on wove paper, a very good proof impression printing with strong contrasts, signed in pencil and inscribed 'BOOK PLATE', with margins, image size 88 x 89mm, sheet size 112 x 112mm

Provenance: Collection of Oliver Hoare (1945–2018); Elizabeth Harvey Lee.
(3) £200 – £300



415AR* **Holloway (Edgar, 1914–2008)**. *Mr Marshall, Basket Maker, 1937*, etching, on fine antique laid paper, signed, titled and numbered in pencil: '3/6 Mr Marshall, Basketmaker / Edgar Holloway', bearing pencil annotations 'Edition of 6 only / 1937', with margins, trimmed somewhat unevenly at the right, some pale mottled paper discolouration throughout, a pinhole at upper right, otherwise generally in good condition, plate size 213 x 150mm, sheet size 243 x 180mm

Provenance: Collection of Oliver Hoare (1945–2018); purchased from Elizabeth Harvey Lee (February 2018).

Meyrick 122.

(1)

£200 – £300



416* **Landacre (Paul, 1893-1963).** Indecision, 1935, line wood engraving, a fine, rich and black impression on fibrous Japan paper, signed, titled and numbered 19/60 in pencil, with the red petrel estate stamp in the lower margin, with margins, mounting tape at the sheet edges verso showing through recto, with associated residual mounting paper in places at the sheet edges, a few pencil inscriptions in the lower right corner, image size 189 x 255mm, 267 x 368mm

Provenance: Collection of Oliver Hoare (1945-2018).

This print is the only major wood engraving Landacre completed without hatching or cross-hatching.

Wien 161.

(1)

£2,000 - £2,500



417* **Larkins (William Martin, 1901-1974).** Bush House, New York, 1927, etching and engraving printed in bistre, on buff, fibrous Japan paper, a very good, strong proof impression of the fourth (final) state aside from the edition of 10, inscribed in pencil by the artist 'State 3 Imp 4', with full margins, a faint water stain in the left and right margins, the lower right corner tip lost, unobtrusive pinholes in the margins, mounting tape at the upper sheet corners verso faintly visible recto, otherwise generally in good condition, plate size 234 x 126mm, sheet size 234 x 126mm
Provenance: Collection of Oliver Hoare (1945-2018); purchased from Jennings Fine Art, May 2017.
A gift from the artist's wife, Maurya Larkins, to the previous owner.
Cooke 49; Garton 248.
(1)

£700 - £1,000



418* **Latham (Barbara).** A Negro Group, 1936, wood engraving, on soft, fibrous Japan with wirelines, a very good impression, signed, titled, and inscribed SP... imp in pencil, with margins, the edges uncut, a pencil number lower right corner verso showing faintly through recto, in excellent condition, image 188 by 222, sheet framed
Provenance: Collection of Oliver Hoare (1945-2018).
(1) £600 - £900



419* **Leighton (Clare Veronica Hope (1898-1989).** Dawn in the Train to Mostar, 1926, wood engraving, a very good, black impression on tissue-thin Simili Japan paper, titled in pencil by the artist, a proof impression aside from the edition of 75, with margins, minor surface dirt, in good condition, framed, image size 145 x 189mm, sheet size 200 x 255mm
Provenance: Collection of Oliver Hoare (1945-2018), The Artist to Hilaire Belloc, and by descent; with Abbott and Holder Ltd.
Print Collector's Quarterly Vol. 22, No. 2, April, 1935, Martin Hardie, The Wood Engravings of Claire Leighton, pp. 139-165, no. 34.
Exhibited: Wood-engravings from the Collection of the Artist's Family, Abbott and Holder Ltd, 9 April 2018 to 12 May 2018.
(1) £300 - £500



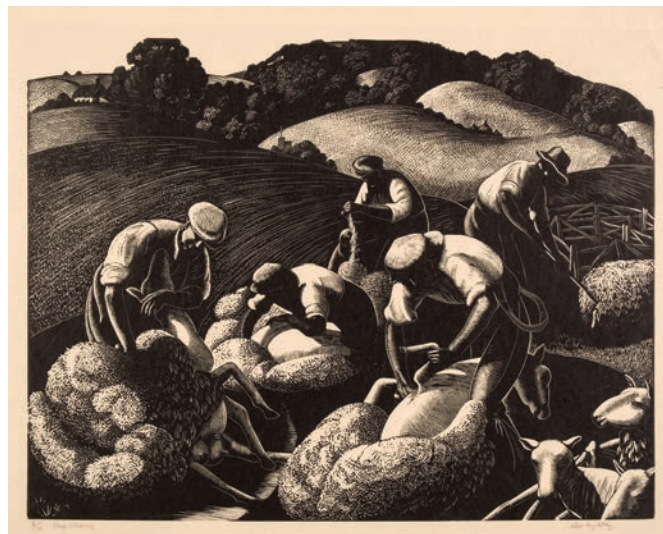
420* Leighton (Clare Veronica Hope, 1898-1989). Turning the Plough, 1926, wood engraving, on fibrous Japan with wirelines, a rich, black proof impression aside from the edition of 50, titled by the artist in pencil, with margins, barely discernible mount-staining, a tiny ink stain at the upper sheet edge, a pencil inscription at the upper left corner verso showing through faintly recto, in very good condition, image size 165 x 120mm, sheet size 219 x 175mm, framed

Provenance: Collection of Oliver Hoare (1945-2018). Bequeathed by the artist to Hilaire Belloc, and by descent; Abbott and Holder.

Exhibited: Claire Leighton, Wood Engravings from the Collection of Hilaire Belloc and Gwen Raverat, Wood-Engravings from the Collection of the Artist's Family, 9th April 2018 to 12th May 2018.

Literature: Print Collector's Quarterly Vol. 22, No. 2, April 1935, Martin Hardie, The Wood Engravings of Clare Leighton, no 28.

(1) £300 - £500



421* Leighton (Clare Veronica Hope, 1898-1989). May: Sheep Shearing, from A Farmer's Year: A Calendar of English Husbandry; and Limbing, from The Lumber Camp Series, 1933, wood engraving, signed, titled and numbered 6/30 in pencil, on thin fibrous Japan paper, from the English edition of 30 (there was also an American edition of 30 numbered with Roman numerals), created for A Farmer's Year: A Calendar of English Husbandry, written and engraved by the artist, with margins, block 230 x 280mm., sheet size 285 x 360mm, a deckle edge at left and bottom, a printer's crease in the lower margin, some soft paper buckling in the lower left and upper right corners inherent to paper production, in very good condition, unframed, together with:

Limbing, 1931, wood engraving, on wove paper, signed and titled, numbered 23/30 and inscribed 'from the English edition' in pencil, a very good impression, with margins, a vertical tear extending through the print towards the right, two losses in the lower margin, a smaller loss at the upper left sheet corner, with associated surface skinning presumably due to the removal of an old adhered mount, laid to the backing board, framed, image size 218 x 305mm, sheet size 275 x 357mm

Provenance: Collection of Oliver Hoare (1945-2018).

Sheep Shearing and Limbing Print Collector's Quarterly Vol. 22, No. 2, Martin Hardie, The Wood Engravings of Claire Leighton, pp. 139-165, no. 209 and 195 respectively.

Limbing sold in these rooms, 15 June 2017, lot 460.

(2) £400 - £600

422* Leighton (Clare Veronica Hope, 1898-1989). The Abbess and the Twins from The Bridge of St Louis Rey, 1929, wood engraving, on Simili Japan, a very good impression aside from the published edition, signed in pencil and lettered A, with small margins, a short tear at right and bottom, a couple of creases, image size 104 x 81mm, sheet size 120 x 90mm, together with:

The Initial I from Southern Harvest, 1942, wood engraving, on wove paper, a very good proof impression aside from the published edition, margins, unevenly trimmed at right, unobtrusive residual adhesive at the lower sheet corners, image size 50 x 43mm, sheet size 86 x 59mm

Provenance: Collection of Oliver Hoare (1945-2018). The Abbess and the Twins sold in these rooms, The Fine Art and Antiques Sale, 15 June 2017, lot 459. Initial I with Elizabeth Harvey Lee.

Literature: The Abbess and the Twins: Print Collector's Quarterly Vol. 22, No. 2, April 1935, Martin Hardie, The Wood Engravings of Clare Leighton, pp. 139-165, no. 138 (the Initial I was produced following publication of the PQ).

(2) £150 - £200



423 Leighton (Clare Veronica Hope, 1898-1989). *The Farmer's Year, A Calendar of English Husbandry*, First Edition published by Collins, London, 1933, the full text with wood engraved illustrations, 1932-1933, including twelve hors-texte full page illustrations, three landscape tailpieces and twelve illuminated letters, en texte, on wove paper, the full sheets as published, in very good condition, bound within original green cloth gilt, (edges slightly rubbed), dust jacket, spine repaired with a couple of small reinforcements to verso, oblong folio, overall size 286 x 286mm

Print Collector's Quarterly Vol. 22, No. 2, April 1935, Martin Hardie, The Wood Engravings of Clare Leighton, nos. 204-212, 216-217, 218, 220, 222-235: a further landscape vignette appears to be unrecorded.

The Farmer's Year was the first book Clare Leighton exclusively wrote, engraved, and designed.

(1)

£300 - £500



Lot 424

424* Leighton (Clare Veronica Hope, 1898-1989). *Toulon Washerwomen*, 1925, wood engraving, on tissue thin Japan, a fine, black proof impression, aside from the edition of 75, titled by the artist in pencil, with margins, a deckle edge at right, in very good condition, a small pencil inscription at the left sheet edge verso showing faintly through recto, framed, image size 125 x 150mm, sheet size 175 x 215mm

Provenance: Collection of Oliver Hoare (1945-2018); The Artist to Hilaire Belloc, and by descent; With Abbott and Holder Ltd.

Print Collector's Quarterly Vol. 22, No. 2, Martin Hardie, The Wood Engravings of Claire Leighton, pp. 139-165, no. 19.

(1)

£300 - £500



425 Leighton (Clare Veronica Hope, 1898-1989). *Treading Grapes*, 1928, wood engraving, on soft, fibrous, tissue-thin Japan with wirelines, a rich, black proof impression aside from the edition of 60, signed and titled by the artist (edition number cancelled), with margins, minor creasing towards the sheet edges, a pencil number lower right and lower left verso, showing through faintly recto, generally in good condition, image size 188 x 228mm, sheet size 253 x 283mm, framed

Provenance: Collection of Oliver Hoare (1945-2018).

Bequeathed by the artist to Hilaire Belloc, and by descent; Abbott and Holder. Literature: Print Collector's Quarterly Vol. 22, No. 2, April 1935, Martin Hardie, The Wood Engravings of Clare Leighton, no 119.

Exhibited: Claire Leighton, Wood Engravings from the Collection of Hilaire Belloc and Gwen Raverat, Wood-Engravings from the Collection of the Artist's Family, 9th April 2018 to 12th May 2018.

(1)

£300 - £500



Lot 426

426* **Leighton (Clare, 1898-1989)**. Grape Harvest, 1928, wood engraving on off-white japon, from the edition of 60 impressions, signed, titled, and numbered 1/60, image size 190 x 227mm, sheet size 252 x 274mm, mounted

Provenance: Collection of Oliver Hoare (1945-2018).

Martin Hardie 118.

(1)

£250 - £350

427AR* **Moore (Henry, 1898-1986)**. Hands I, 1973, colour lithograph on pale cream arches paper, printed by Curwen Prints, and published by Fischer Fine Art, London, in an edition of 75 impressions, signed in pencil, and numbered 35/75, image size 241 x 216mm, sheet size 65 x 50cm (25.5 x 19.75ins), framed and glazed

Provenance: Collection of Oliver Hoare (1945-2018).

Cramer 284.

(1)

£700 - £1,000



Lot 427



Lot 428



Lot 429



Lot 430

428* **Nash (John, 1893-1977)**. A Cottage in Gloucestershire, 1925/78, and Cottage Interior, 1921, wood engravings, on fine, fibrous Japan with wirelines and laid paper respectively, very good, rich impressions, with margins, the first a nick and a small crease inherent to the paper, minor handling creases, in very good condition, the second backed, the backing paper protruding over the right and lower edges, in good condition, the first image 125 x 171mm, sheet size 159 x 223mm, the second image 100 x 89mm, sheet size 156 x 118mm. Provenance: Oliver Hoare Collection (1945-2018); the John Nash Estate. Greenwood 2206 and 2102 respectively.

(2)

£200 - £300

429* **Nash (John, 1893-1977)**. Blackbirds eating Berries; and Peace Lily, wood engravings, on tissue-thin, fibrous Japan with wirelines, the first a rich, black impression, the second a good but slightly uneven impression, with margins, the first uncut at right, image size 149 x 127mm, sheet size 220 x 162mm, the second with full margins and a few soft handling creases, image size 150 x 113mm, sheet size 222 x 164mm (each with a nick characteristic of this type of paper), in very good condition. Provenance: Oliver Hoare Collection (1945-2018); the John Nash Estate. Greenwood 2719 and 2703 respectively.

(2)

£150 - £200

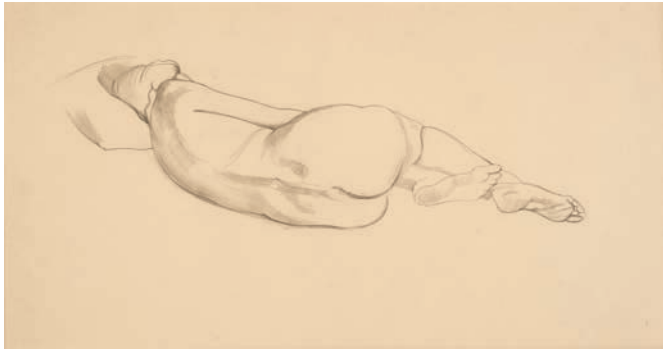
430* **Nash (John, 1893-1977)**. Southern Women, Sounds, Transmutation and Nurses, from Céleste and other Sketches by Stephen Hudson, 1930, four wood engravings, 1929, Southern Women on Japan, Sounds and Transmutation on thin wove paper, Nurses on tissue-thin Japan with wirelines, very good, black impressions from the edition of 50 (there was also a book edition of 650), Southern Women, Sounds and Transmutation signed in pencil, Southern Women numbered '4' at the upper left, Sounds inscribed '1..sounds.' in pencil upper left, Transmutation titled in pencil upper right, Nurses inscribed 'III' in pencil in the upper right corner, published by the Blackamore Press, London, 1930, each with margins and in very good condition, Nurses uncut at right and a deckle edge at bottom, Southern Women with a couple of creases at the right sheet edge, Transmutation with a tiny crease at the lower right corner, Southern Women image 120 x 80mm, sheet 181 x 124mm, Sounds image 120 x 78mm, sheet 170 x 121mm; Transmutation image 120 x 78mm, sheet 171 x 128mm, Nurses image 120 x 80mm, sheet 135 x 111mm, Sounds and Transmutation framed and glazed (Sounds and Transmutation framed)

Provenance: New Grafton Gallery, London (Sounds and Transmutation). The John Nash Estate (Southern Women and Nurses); Collection of Oliver Hoare (1945-2018).

Literature: Greenwood 2908 (Southern Women), 2909 (Sounds), 2910 (Transmutation).

(4)

£700 - £1,000



431AR **Nash (John, 1893-1977)**. Reclining Nude, Seen from Behind, pencil, on thick wove paper, bearing a pencil inscription 'Nue 46' in pencil verso, a few minor handling creases, a pinhole at three sheet corners, generally in very good condition, 327 x 523mm, framed
Provenance: Collection of Oliver Hoare (1945-2018); The John Nash Estate.
(1) £300 - £500

432AR **Nash (John, 1893-1977)**. Study of Michauxia Campanuloides or André Michaux's Campanula, pencil with black, violet and green inks, on laid paper, inscribed in pencil lower left 'michauxia campanuloides / 10-8 (?) petalled linear grooved & curved / glistening white / stems with (?) purple gv. hairy white cilia / leaves sub glowy dull ok for linear dentate / stile clubbed covered w pollen / another recoiled beneath carpel', two L shaped repaired tears at the lower sheet edge, a few further, shorter repaired tears at the sheet edges, scattered foxing, slight discolouration towards the sheet edges, handling creases, sheet size 571 x 392mm, framed
Provenance: Collection of Oliver Hoare (1945-2018); the John Nash Estate.
(1) £300 - £500



Lot 432



433* **Nash (John, 1893-1977)**. The Four Seasons: Sketches, pencil with pen and dark blue ink, on wove paper, Spring inscribed in pencil 'Cyclists Blue bells on handle bars / cherry in bloom / horse drills' at top, each in very good condition, sheet size 283 x 105mm
Provenance: Collection of Oliver Hoare (1945-2018); The John Nash Estate.
Includes: Spring, Summer, Autumn (Study for September in Almanack of Hope by John Pudney, 1944), Winter.
(4) £1,500 - £2,000



434AR* **Nash (John, 1893–1977)**. The Sacred Wood, frontispiece from Ovid's *Elegies* translated by Christopher Marlowe with the epigrams of Sir John Davies, 1925, wood engraving, on tissue-thin Japan paper, signed in pencil, with full margins at top, right and bottom, a good impression aside from the book edition of 650, published by Frederick Etchells and Hugh MacDonald, London, image size 115 x 96mm, sheet size 200 x 140mm, framed
Provenance: Collection of Oliver Hoare (1945–2018); New Grafton Gallery, London. Greenwood 2505.

(1)

£150 – £200

435* **Nash (John, 1893–1977)**. Black Bryony, Deadly Nightshade, Yew *Taxus Baccata* Taxaceae and Monk's Head, from *Poisonous Plants: Dangerous, Deadly and Suspect*, 1927, wood engravings on tissue-thin Japan, Black Bryony and Deadly Nightshade very good, rich impressions, Yew and Monk's Head slightly uneven impressions, each with margins, presumably from the edition of 350, printed by Curwen Press and published by Frederick Etchells and Hugh Macdonald, Deadly Nightshade uncut at top and left, crinkled at the bottom as is characteristic of this paper, a few further soft creases, image size 172 x 123mm, sheet size 275 x 190mm, Black Bryony untrimmed at right, with soft handling creases towards the upper sheet edge and one or two pale foxmarks, in good condition, image size 150 x 119mm, sheet size 276 x 186mm, Yew with a small loss at the upper sheet edge, a pale brown stain in the lower margin (barely visible in subject), image size 159 x 126mm, sheet size 190 x 141mm, framed, Monk's Head uncut at bottom, a few minor creases in the margins, pale mount staining, image size 165 x 114mm, sheet size 242 x 165mm, framed and glazed

Provenance: The Nash Estate (Black Bryony), New Grafton Gallery, London (Yew *Taxus Baccata* Taxaceae), The Minories, John Nash Book Designs, 1986 (Monk's Head); Collection of Oliver Hoare (1945–2018).

Exhibited: The Minories, John Nash Book Designs, 1986 (Monk's Head).

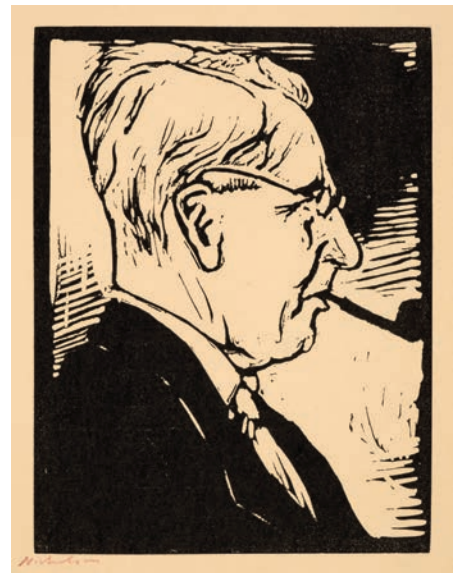
Literature: Greenwood 2701, 2716, 2717 for the first three works.

(4)

£400 – £600



Lot 435



436* **Nicholson (William, 1872–1949)**. George Birmingham, circa 1932, woodcut, on firm simili Japan, a very good, black impression, signed and numbered '63' in cerise crayon, with wide margins, minor traces of surface dirt in three sheet corners, in very good condition, image size 199 x 150mm, sheet size 320 x 256mm

Provenance: Collection of Oliver Hoare (1945–2018); purchased from Elizabeth Harvey Lee, May 2017. Campbell 200.

(1)

£150 – £200



Lot 437



Lot 438

437AR* **Raverat (Gwen, 1885-1957)**. Bowl Players in Sunlight, Venice, 1922, wood engraving, a very good, atmospheric impression, printing with contrasts, signed, titled 'Bowl Players in Sunlight' and numbered 2/60, on tissue thin Japan, mounted at the sheet corners, in very good condition, with margins, image size 100 x 147, sheet size 127 x 168mm, framed

Provenance: Collection of Oliver Hoare (1945-2018).

From an album of proofs compiled for the artist's daughter, thence by descent; Abbott and Holder.

Exhibited: Claire Leighton, Wood Engravings from the Collection of Hilaire Belloc and Gwen Raverat, Wood-Engravings from the Collection of the Artist's Family, 9th April 2018 to 12th May 2018.

Literature: Selborne & Newman 126.

(1)

£300 - £400

438AR* **Raverat (Gwen, 1885-1957)**. Portrait for the Poems of Rupert Brooke, 1919, wood engraving, a fine, rich proof impression printing with great clarity on Simili Japan, edition unknown, with margins, faint mount staining, a few small, pale brown stains in the upper margin, otherwise in good condition, image size 150 x 100, sheet 226 by 155mm, framed

Provenance: Collection of Oliver Hoare (1945-2018).

From an album of proofs compiled for the artist's daughter, thence by descent; Abbott and Holder.

Literature: Selborne & Newman 91.

Exhibited: Claire Leighton, Wood Engravings from the Collection of Hilaire Belloc and Gwen Raverat, Wood-Engravings from the Collection of the Artist's Family, 9th April 2018 to 12th May 2018.

(1)

£200 - £300



439AR* **Raverat (Gwen, 1885–1957).** *The Bolshevik Agent*, No 1, 1920, wood engraving, a fine, black proof impression aside from the edition of 60, on tissue thin Japan, mounted at the sheet corners, in very good condition, a small abraded area at the upper left sheet corner, with narrow margins on three side, a small margin at the bottom, image size 164 x 154, sheet size 170 x 160mm, framed

Provenance: Collection of Oliver Hoare (1945–2018).
From an album of proofs compiled for the artist's daughter, thence by descent; Abbott and Holder.

Literature: Selborne & Newman 99.

Exhibited: Claire Leighton, Wood Engravings from the Collection of Hilaire Belloc and Gwen Raverat, Wood-Engravings from the Collection of the Artist's Family, 9th April 2018 to 12th May 2018.

(1) £200 - £300

440* **Rawlinson (William Thomas).** *Sweet Briar*, 1971, wood engraving, on tissue-thin, fibrous Japan with wirelines, a very good proof impression, with margins, a small area of rubbing in the lower margin where pencil inscriptions were erased by the artist, image size 122 x 162, sheet size 166 x 207mm

Provenance: Collection of Oliver Hoare (1945–2018); purchased from Elizabeth Harvey Lee.

(1) £70 - £100



Lot 441

441* **Rawlinson (William Thomas, 1912–1993, Drew, Diana, 1912–1976, and Hughes-Stanton, Blair, 1902–1981).** A collection of linocuts, Linocut printed in blue, 1931, by Rawlinson, on tissue-thin Japan paper, the first state (of two), signed and dated in pencil, with margins, in very good condition, image size 175 x 125mm, sheet size 225 x 158mm, together with two prints by Diana Drew: *The Man and the Tiger*, linocut printed in red, 1925, on Simili Japan, a good, strong impression, signed in pencil and numbered 7/50 within the image, image size 90 x 100, sheet size 131 x 159mm; and *Polo*, linocut printed in ochre, on tissue-thin rice paper, a good impression with wiping marks, with margins, the corner tips lost, in very good condition, image size 120 x 120mm, sheet size 180 x 154mm; and *Fish Eaters*, by Stanton-Hughes, linocut printed in ochre, blue and yellow, 1951, on simili Japan, signed with initials, dated and titled in pencil, with margins, minor handling creases at the corners, a small rubbed area at the lower right sheet corner, a tiny pale spot at the upper right corner, generally in good condition, image 85 by 139mm, sheet 139 by 190mm

Provenance: Collection of Oliver Hoare (1945–2018). *Waterskiers*, *Polo* and *Fish Eaters* with Elizabeth Harvey Lee; *The Man and the Tiger* with Jennings Fine Art.

Rawlinson: Stewart 161.

(4)

£400 - £600



442* **Rawlinson (William Thomas, 1912–1993).** *The Lake*, Ragley, near Alcester, 1956, wood engraving, a rich, black impression, printing with clarity, on soft, thin, fibrous Japan paper, signed and dated in pencil, from the edition of 50, with margins, the full sheet at left and bottom, some pale staining in the margins, a few soft, minor creases in the upper and lower margins, generally in very good condition, image size 114 x 164mm, sheet size 203 x 233mm

Provenance: Collection of Oliver Hoare (1945–2018), Elizabeth Harvey Lee. Stewart 48.

(1)

£150 - £200

443 No lot



444* Rothenstein (Sir William, 1872-1945). Fresne No. 2, circa 1918-1922, drypoint, a fine, strong impression, printing with rich burr, plate tone and wiping scratches, on handmade laid paper, with a partial 'Hand Made' watermark, titled in pencil, with wide margins, traces of printer's ink at the sheet corners, one or two pencil numbers at the upper right corner, generally in very good condition, plate size 140 x 204mm, sheet size 257 x 395mm, together with:

Smith (Erik), Repairing a Sea Wall, engraving, a fine, delicate and atmospheric impression, printing with burr and plate tone, on laid paper, with margins, old mounting tape at the upper sheet edge, faint mount-staining, some rubbing at the upper left sheet corner, generally in good condition (inherent to process: traces of inky fingerprints in places, the plate not printed squarely), plate size 175 x 184mm, sheet size 232 x 292mm

Provenance: Collection of Oliver Hoare (1945-2018); purchased Jennings Fine Art, May 2017.

An impression of Fresne 2 is held at the British Museum, accession number 1960,0409.239.

(2)

£200 - £300

445* Rothenstein (Sir William, 1872-1945). Portrait of Paul Verlaine, 1895, crayon lithograph, on fine laid Venetian paper watermarked L[ui]gi Trentin Treviso with a Star in Cartouche with Crossed Laurel Branches watermark, signed and dated 'Rothenstein 96' in pencil, the full sheet, a short repaired tear at the upper right sheet corner, minor surface dirt and old tape staining at the upper edge, a small crease at the lower right sheet corner, generally in good condition, image size 188 x 130mm, sheet size 312 x 208mm

Provenance: Collection of Oliver Hoare (1945-2018); purchased Elizabeth Harvey Lee (2018).

There is an impression of this work in the British Museum, registration no. 1896,1228.15.

(1)

£200 - £300



Lot 445



446AR* Rottluff (Karl Schmidt, 1884-1976). Frauenkopf, 1916, woodcut, on wove paper, a strong, black impression, published in *Genius I*, 1919, with letterpress verso, with margins, overall discolouration, residual mounting tape at the upper sheet edge, framed, image size 171 x 239mm, sheet size 257 x 350mm

Provenance: Collection of Oliver Hoare (1945-2018); purchased from Bonhams, 18 April 2018.

Schapiro 189.

(1)

£300 - £400



447* **Sandzén (Birger, 1871–1954).** *The Sentinel of the Mesa*, 1933, crayon lithograph, on wove paper, a very good, rich impression, signed, titled and dedicated 'with best wishes to Dale E. Miller 1934' in pencil, with small margins, pale light and mount staining (showing presence of previous mounting tape at the upper sheet edge), generally in good condition, lithographic stone 400 x 490mm, sheet size 427 x 513mm, framed
Provenance: Collection of Oliver Hoare (1945–2018).
Greenough 141.

(1)

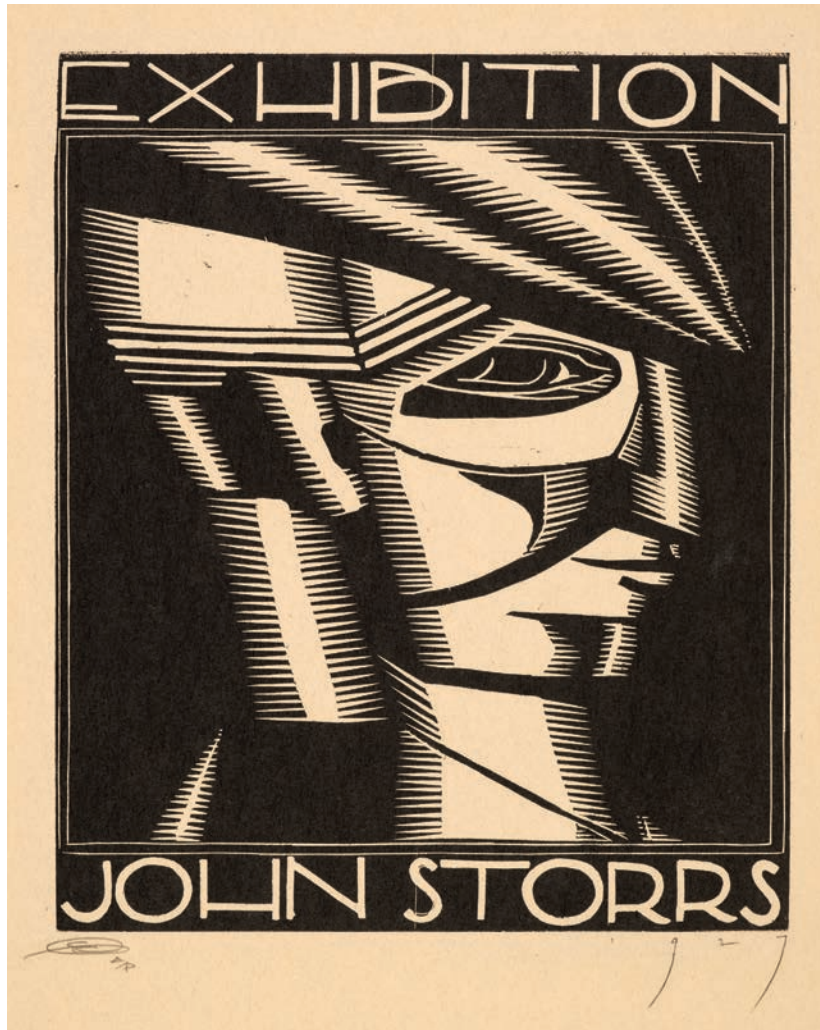
£500 - £800



448* **Sandzén (Birger, 1871–1954).** *Wind Whipped Pines*, 1928, crayon lithograph, on Arches laid paper, a very good, rich impression, signed and titled in pencil, with full margins, a few short tears (two at the upper sheet edge skilfully backed) and nicks at the sheet edges, a small loss at the upper sheet edge, faint light-staining, a pale band of discolouration towards the upper sheet edge, generally in good condition, framed
Provenance: Collection of Oliver Hoare (1945–2018).
Greenough 122.

(1)

£500 - £800



Lot 449



Lot 450

449* Storrs (John Bradley, 1885-1956). Exhibition John Storrs, 1927, woodcut on cream wove paper, an artist's proof, signed, marked A/P, and dated 1927 in pencil, small dent to the paper to the lower cheek of the figure, image size 172 x 146mm (6.9 x 5.75ins), sheet size 305 x 230mm (12 x 9ins), mounted

Provenance: Collection of Oliver Hoare (1945-2018).

Most likely produced for Storrs' exhibition at the Art Club of Chicago in 1927, this woodcut utilises the artist's earlier woodcut modernist head in profile with cap of 1920.

American sculptor and printmaker John Henry Bradley Storrs came from a prominent New England family and studied at the Art Institute of Chicago and the Pennsylvania Academy of Fine Arts. By 1911 he was in Paris, where he studied with Auguste Rodin and at the Académie Julian. His first solo exhibition of sculpture and wood engravings was held at the Folsom Galleries in New York in 1920.

(1)

£800 - £1,200

450* Strang (Ian, 1886-1952). Place St André des Arts, Paris, etching, a fine, bright impression printing with clarity and contrasts, and with a light plate tone, on laid paper, signed in pencil, one of 75 proofs, with full margins, traces of inky fingerprints at the sheet corners, residual mounting tape at the upper left sheet corners, a small associated abraded spot at the upper left sheet corner, in very good condition, plate size 187 x 238mm, sheet size 265 x 397mm

Provenance: Collection of Oliver Hoare (1945-2018).

This work was sold in these rooms, 15 June 2017, lot 476

(1)

£200 - £300



451AR* **Sutherland (Graham, 1903-1980).** Pecken Wood, 1925, etching, on fibrous buff wove paper, a very good, rich and tonal impression of the fifth (final) state with the signature added in the plate, signed in pencil and dated in Roman numerals, one of a total edition of 85 published of the third to fifth states (there was one impression printed of the first state and two of the second), published by the Twenty One Gallery, with margins, trimmed slightly unevenly, in very good condition, a band of barely discernible mount staining and two tiny brown rustmarks (?) recto and verso, remains of old tape at the upper sheet corners, plate size 132 x 185mm, sheet size 214 x 288mm

Provenance: John Camfield Collection; Sold in these rooms on 16 October 2015, The John Camfield Collection of British Etchings 1850-1980, lot 68; Collection of Oliver Hoare (1945-2018); purchased from Elizabeth Harvey Lee.

David Ogg, 'The Etchings of Graham Sutherland and Paul Drury' in *Print Collectors Quarterly*, Vol. XVI, Part 1, 1929, see pp. 76-100, illustrated page 80; Douglas Cooper, *The Work of Graham Sutherland*, 1961, p.69, reproduced plate 3a; Raymond Lister, *Samuel Palmer and his Etchings*, 1969; Felix H. Man, *Graham Sutherland: das graphische Werk 1922-1970*, 1970, No. 24, reproduced.

Tate Britain holds an impression of this work in the same state (Inventory no. PO2066). The plate was destroyed by 1928.

(1)

£2,000 - £3,000



452AR* **Tanner (Robin, 1904–1988)**. March, 1981, etching, a very good impression of the third (final) state, signed, inscribed and titled in pencil 'Robin Tanner fec. et imp. / "March"', published in an edition of 25 by Garton and Cooke in 1984, on wove paper, with margins, a couple of small brown stains in the lower margin, one or two soft creases in the left margin (one extending into the subject) and at the lower right sheet corner, otherwise in very good condition, plate size 247 x 195, sheet size 358 x 294mm

Provenance: Collection of Oliver Hoare (1945–2018); sold in these rooms 15 June 2017, lot 477.

Garton 42.

(1)

£250 – £350



Lot 453

453AR* **Tanner (Robin, 1904–1988)**. The Old Thorn, 1975, etching, a very fine, richly inked impression of the fourth (final) state, published in an edition of 12 by the artist (there was also a 'Woodland Plants' book edition of five, published by Robin and Garton Ltd in 1981, and a further edition of 25 published by Garton & Cooke), on laid paper with an F.J. Head & Co. Sudarium watermark, signed, dated and inscribed in pencil 'Robin Tanner fec. et imp. 76.', with margins, in very good condition, old adhesive staining at the upper sheet corner tips, plate size 98 x 148mm, sheet size 182 x 244mm

Provenance: Collection of Oliver Hoare (1945–2018), Elizabeth Harvey Lee (purchased February 2018).

Garton 34.

(1)

£600 – £800



454AR* **Tanner (Robin, 1904–1988)**. The Wicket Gate, 1977, etching, a very good, bright impression of the third (final) state, from the edition of 49 by Robin Garton, 1978, signed, dated, titled and inscribed in pencil 'Robin Tanner fec. et imp. 78. / "The Wicket Gate." / the gate at the entrance to Sydney's Wood, Kington Langley, used by the diarist, the Rev. Francis Kilvert.', on thick wove paper, with margins, in very good condition, plate size 170 x 164mm, sheet size 270 x 268mm

Provenance: John Camfield Collection; Sold in these rooms on 16 October 2015, The John Camfield Collection of British Etchings 1850–1980, lot 49; Collection of Oliver Hoare (1945–2018); purchased from Elizabeth Harvey Lee (February 2018).

Garton 37.

(1)

£600 – £800



Lot 455

455AR* **Tanner (Robin, 1904-1988)**. White Violets, 1973, etching, a fine impression, printing with rich contrasts, signed, dated and inscribed 'Robin Tanner fec. et imp. 73 / White Violets: Presentation Plate, 1973, for The Print Collectors' Club. Printed at Kington for Beano & / Robin, on paper made in 1795.', one of ten artist's proofs (according to an inscription on the mount) aside from the edition of 150 published by the Print Collector's Club, on fine laid paper with watermark Initials VI, with margins, a nick at the right sheet edge, very pale mount-staining, otherwise in very good condition, plate size 125 x 100mm, sheet size 218 x 166mm

Provenance: Collection of Oliver Hoare (1945-2018); purchased from Elizabeth Harvey Lee (February 2018).

Garton 28. Garton does not mention the ten artist's proofs. He notes that although a couple of impressions were inscribed 'first state', it was not possible to distinguish between states from the artist's biting notes.

(1)

£300 - £500

456AR* **Tanner (Robin, 1904-1988)**. Wiltshire Hedger, 1928, etching, a fine, rich impression of the first state (of three), before the vertical shading on the façade of the house and the bank before it (the second state was published by Nicholson in an edition of 50 in 1928, while the third state was published in an edition of 12 by Garton & Cooke), signed and dated in pencil, bearing the title 'The Hedger' in pencil lower left, on J W Whatman 18th century laid paper with his proprietary watermark, the full sheet, traces of inky finger prints at the sheet corners, an area of residual adhesive verso and old adhesive tape at the upper reverse sheet corners, generally in good condition, plate size 100 x 148mm, sheet size 198 x 268mm

Provenance: Collection of Oliver Hoare (1945-2018); purchased from Elizabeth Harvey Lee (April 2018).

Garton 7.

(1)

£700 - £1,000



Lot 456



457* **Temple (Vere Lucy, 1898–1980)**. Resting Reedbuck, circa 1930s, line engraving, on thin laid paper, a very good impression printing with a light plate tone, bearing signature and title in pencil, with margins, a deckle edge at the lower sheet edge, a small loss at the upper right sheet corner, old tape at the upper sheet corners verso, generally in very good condition, plate size 214 x 232mm, sheet size 255 x 298mm

Provenance: Collection of Oliver Hoare (1945–2018), purchased from Elizabeth Harvey Lee (2018).

(1)

£150 – £200



Lot 458

Each lot is subject to a Buyer's Premium of 20%
(Lots marked * 24% inclusive of VAT @ 20%)

458AR* **Tunncliffe (Charles Frederick 1901–1978)**. Sitting Hare, 1949, wood engraving, on Zerkall wove paper, a fine, black impression, published by H & G Gerrish in association with Larkhall Fine Art Ltd., 2007, with the publisher's blindstamp lower left numbered with Roman numerals in pen and ink v/xx (the total edition was 112), a deckle edge at left and bottom, in pristine condition, image size 140 x 90mm, sheet size 530 x 382mm, framed

Provenance: Collection of Oliver Hoare (1945–2018).

Sold in these Rooms in the Fine Art and Antiques Sale, 15 June 2017, lot 480.

(1)

£200 – £300



459* **Tunncliffe (Charles, 1901–1979)**. Night Owl, and Swallows, two wood engravings, on white Simili Japan paper, good impressions, with margins, printed from the original woodblock by the Artichoke Press for Abbott and Holder, 2017, each with their Edition stamp, both numbered 1/20, respectively, Night Owl image size 165 x 100mm, sheet size 225 x 162mm, Swallows image size 157 x 102mm, sheet size 218 x 162mm, both in pristine condition, framed

Provenance: Collection of Oliver Hoare (1945–2018); The Artist to Hilaire Belloc, and by descent; purchased from Abbott and Holder Ltd, 2018.

Print Collector's Quarterly Vol. 22, No. 2, Martin Hardie, The Wood Engravings of Claire Leighton, pp. 139–165, no. 19.

(2)

£150 – £200



460* **Boyd (Kit, 1970–)**. *The Shining Path, Man on a Laptop (Early Morning), and Night on the Lane, 2012*, etching with aquatint printed in dark blue, on thick wove paper, a fine, fresh impression, signed, titled and inscribed and numbered by the artist in pencil 'E/V III/X', one of ten impressions printed in blue from a total edition of 40, with margins, in excellent, fresh condition, plate size 195 x 245, sheet size 298 x 400mm, together with:

Man on a Laptop (Early Morning), etching with aquatint printed in browns, on wove paper, a fine, fresh impression, signed, titled, and numbered 27/30 in pencil, with margins, a deckle edge at the bottom, in excellent, fresh condition, image size 145 x 207mm, sheet size 265 x 360mm, plus:

Night on the Lane, etching and aquatint, on firm wove paper, signed, dated and numbered 30/30 in pencil, with margins, in excellent, fresh condition, image size 200 x 256mm, sheet size 300 x 358mm, and:

Adair (Hilary, born 1943), *Siesta, 1990*, etching with aquatint printed in yellow ochres, browns, and green, a fine, fresh impression, on firm wove paper, signed, titled and numbered 50/100 in pencil, with margins, a deckle edge at the bottom, in immaculate, fresh condition, image size 144 x 166mm, sheet size 238 x 275mm

Provenance: Collection of Oliver Hoare (1945–2018); purchased from Elizabeth Harvey Lee.

The Shining Path is based on Boyd's own painting of Trefnant Isaf, near Welshpool, Powys. A man and his dog are at the very centre of the composition. 'E/V' refers to the edition being printed in varied colours.

(4) £300 – £500



461* **Adesina (Adesoji, born 1981)**. *The Long Walk, 2015*, etching, on wove paper, a fine, tonal impression, signed, dated and numbered 8/30 in pencil, with margins, unexamined out of the frame, presumably with a deckle edge and in excellent condition, image size 168 x 298mm, framed

Provenance: Collection of Oliver Hoare (1945–2018); John Martin Gallery, London.

(1) £150 – £200



462* **Adesina (Adesoji born 1981)**. *The Drill, 2016*, etching, on wove paper, a fine, fresh impression, signed, dated and numbered 1/30 in pencil, with margins, unexamined out of the frame, presumably with a deckle edge and in excellent condition, image size 208 x 227mm, sheet presumably approximately 282 by 284mm, framed

Provenance: Collection of Oliver Hoare (1945–2018); John Martin Gallery, London.

(1) £150 – £200



463* Adesina (Adesoji, born 1981). *Baobab*, 2015, etching, on wove paper, a fine, fresh impression, signed, dated and numbered 13/30 in pencil, with margins, unexamined out of the frame, presumably with a deckle edge and in excellent condition, image size 205 x 227mm, sheet presumably approximately 282 x 284mm, framed
Provenance: Collection of Oliver Hoare (1945-2018); John Martin Gallery, London.

(1)

£150 - £200



465* Adesina (Adesoji, born 1981). *Reflections*, 2016, etching, on wove paper, a fine, tonal impression, signed, dated and numbered 10/30 in pencil, with margins, unexamined out of the frame, presumably with a deckle edge and in excellent condition, image size 205 x 227mm, sheet presumably approximately 282 x 284mm, framed
Provenance: Collection of Oliver Hoare (1945-2018); John Martin Gallery, London.

(1)

£150 - £200



464* Adesina (Adesoji, born 1981). *Nowhere*, 2016, etching, on wove paper, a fine, tonal impression, signed, dated and numbered 2/30 in pencil, with margins, unexamined out of the frame, presumably with a deckle edge and in excellent condition, image size 204 x 232mm, sheet presumably approximately 282 x 284mm, framed
Provenance: Collection of Oliver Hoare (1945-2018); John Martin Gallery, London.

(1)

£150 - £200



466* Adesina (Adesoji, born 1981). *The Lighthouse*, 2016, etching, on wove paper, a fine, fresh impression, signed, dated and numbered 6/30 in pencil, with margins, a deckle edge at the bottom, in pristine condition, image size 203 x 230mm, sheet size 282 x 284mm, framed
Provenance: Collection of Oliver Hoare (1945-2018); John Martin Gallery, London.

(1)

£150 - £200

20TH CENTURY BRITISH & EUROPEAN PRINTS



467AR* **Anderson (Stanley, 1884-1966).** Self Portrait, 1933, copper line engraving on pale cream wove paper, from the published edition of 40 proofs, signed in pencil, and titled Self portrait (Line Engraving), a fine, clean impression, with margins, plate size 201 x 164mm (8 x 6.5ins), sheet size 282 x 224mm (11.1 x 8.8ins), tab-mounted to upper corners in period card window-mount
Meyrick & Heuser 209.

(1) £400 - £600

468AR* **Anderson (Stanley, 1884-1966).** Chiltern Wood Turners, 1945, copper line engraving on Whatman pale cream wove paper, with partial watermark dated 1939, signed in pencil by the artist, and titled Chiltern wood-turners. (Line Engraving), Edition 75 prints, by the artist to lower margin, plate size 214 x 160mm (8.4 x 6.25ins), sheet size 350 x 260mm (13.75 x 10.25ins), tab-mounted to upper corners in cream card window-mount

Meyrick & Heuser 244. A depiction of the itinerant craftsmen Owen and Alec Dean, the last of the bodgers to work in the ancient beech woods of the Chilterns. The caption is taken from Rudyard Kipling's *When Earth's Last Picture is Painted*.

(1) £300 - £400

469AR* **Anderson (Stanley, 1884-1966).** The Country Pedlar, 1943, copper line engraving on pale cream laid paper, watermarked O.W.P. & A.O.L., from the published edition of 50 prints, signed in pencil, titled The Country Pedlar. (Line Engraving), Edition 50 prints, by the artist, to lower margin, plate size 201 x 147mm (8 x 5.8ins), sheet size 325 x 232mm (12.75 x 9.2ins), tab-mounted to upper corners in cream card window-mount

Meyrick & Heuser 239. The engraved verse is taken from a poem by W.H. Davies entitled *Now*.

(1) £300 - £500



Lot 468



Lot 469



Lot 470



Lot 471

470AR* Anderson (Stanley, 1884-1966). The Saddler, 1946, copper engraving on laid paper, from the edition of 65 impressions, signed in pencil, and 'Ed: 65' to lower margin, plate size 188 x 160mm, with margins, framed and glazed (48.5 x 38cm)

Meyrick & Heuser 248. A depiction of William Bowl, saddler to the Heythrop Hunt. The caption is taken from Goldsmith's *The Deserted Village*.

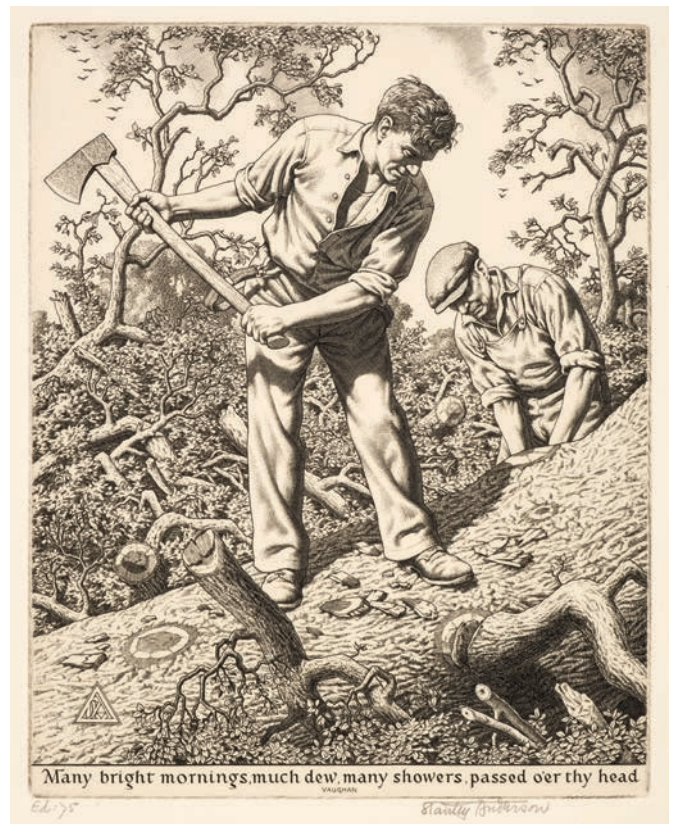
(1) £200 - £300

471AR* Anderson (Stanley, 1884-1966). The Wayfarer, 1941, copper line engraving on thick cream wove paper, watermarked FK, signed in pencil, and titled *The Wayfarer*. (Line Engraving), Edition 40 prints, by the artist, to lower margin, plate size 164 x 174mm (6.5 x 6.8ins), sheet size 268 x 293mm (10.5 x 11.5ins), tab-mounted to upper corners in cream card window-mount

Meyrick & Heuser 232.

With a handwritten presentation note in blue ink by the artist attached to the window-mount: 'Dear Eric. The five prints will need just an explanation. I have included "The Wayfarer" to enshrine my deep regard + love for you + Elizabeth so I beg of you to accept it for this reason. I hope you will like the subject + engraving. If you don't well, the W.P.B. or one of the least of your friends may be encumbered with it. This token needs no acknowledgement so don't set your thoughts + typewriter to work Yours Ever Stan. I hope you have not already a print of the above engraving.'

(1) £300 - £400



472AR* Anderson (Stanley, 1884-1966). Tree-Fellers, 1945, copper line engraving on Whatman wove paper, with partial watermark, signed in pencil, and titled *Tree-fellers*. (Line Engraving), Edition 75 prints, by the artist to lower margin, plate size 190 x 152mm (7.5 x 6ins), sheet size 335 x 245mm (13.2 x 9.7ins), tab-mounted to upper corners in cream card window-mount

Meyrick & Heuser 245. The caption is taken from the poem *The Timber* by Henry Vaughan.

(1) £300 - £500



473AR* **Anderson (Stanley, 1884-1966).** *Trimming & Faggoting*, 1943, copper line engraving on pale cream laid paper, watermarked O.W.P. & A.O.L., from the published edition of 50 prints, signed in pencil, and titled *Trimming & faggoting*. (Line Engraving), Edition 50 prints, to lower margin, plate size 190 x 145mm (7.5 x 5.75ins), sheet size 320 x 232mm (12.6 x 9.1ins), tab-mounted to upper corners in cream card window-mount Meyrick & Heuser 238.
(1)

£300 - £400



Lot 474

474* **Austin (Winifred Marie Louise, 1876-1964).** *Irish Setter*, etching on wove, signed lower right, plate size 22.5 x 29cm, sheet size 30.5 x 42cm, laid down to mount board, gallery label of Doic, Wilson & Wheatley of Edinburgh to backboard, framed and glazed (46 x 57cm)
(1)

£100 - £150



475AR* **Beaumont (Leonard 1891-1986).** *Italian Mountain Village*, etching on pale cream laid paper (watermark *Figure Standing on Sphere*), signed in pencil, plate size 26.5 x 21.2cm, sheet size 34 x 28.3cm, framed and glazed (44 x 37.5cm)
(1)

£150 - £200



476AR* **Blampied (Edmund, 1886-1966).** *Night Time, Dieppe*, 1926/27, drypoint etching on pale cream laid paper, from the published edition of 100 impressions, signed and numbered 88/100 in pencil, plate size 200 x 280mm (7.9 x 11ins), with margins, framed and glazed, with Wolseley Fine Arts, Middle Hunt House, Walters Stone, Herefordshire to verso
(1)

£150 - £200



477AR* **Blampied (Edmund, 1886-1966)**. Returning to the Stable, 1920, etching with drypoint on cream laid paper, from the sole edition of 100 impressions, a strong, dark impression with burr, signed in pencil, plate size 212 x 286mm, sheet size 293 x 419mm, framed and glazed (41.5 x 48cm)

Appleby 64. The plate was cancelled in October 1920, following the printing of the edition of 100.

(1)

£200 - £300



478AR* **Brangwyn (Frank, 1867-1956)**. Hay Harvesters, drypoint etching on cream laid paper, signed in pencil, some overall toning, plate size 304.8 x 374.65mm (12 x 14.75ins), sheet size 41.5 x 49cm, glued to card mount to all four outer margins (mount size 41.5 x 49cm), together with:

Wyllie (William Lionel, 1851-1931). A Naval Engagement, drypoint etching on pale cream laid paper, signed in pencil lower left, some marks and creases, mount stained, plate size 89 x 332mm (3.5 x 13.1ins), sheet size 170 x 407mm (6.75 x 16ins)

(2)

£150 - £200



479AR* **Brangwyn (Frank, 1867-1956)**. Old Bridge, Pavia, 1926, drypoint etching on pale cream wove paper, from the published edition of 52 signed proofs, signed in pencil to lower margin, plate size 35 x 55.5cm (13.75 x 21.8ins), sheet size 45.8 x 65.7cm (18 x 25.9ins), framed

(1)

£200 - £300



480AR* **Brangwyn (Frank, 1867-1956)**. Street in Puy, circa 1913, etching on pale cream wove paper, printed with plate tone, signed in pencil, plate size 40.1 x 30.2cm (15.8 x 11.9ins), framed and glazed Gaunt 222.

(1)

£100 - £150



Lot 481

481AR* **Brangwyn (Frank, 1867-1956)**. *The Tow Rope*, 1906, etching on wove paper, published as an artist's proof, signed in pencil lower right, plate size 54 x 80cm (21.25 x 31.5ins), with margins, with auction stencil to verso 597 CL, period heavy wood frame, glazed, with Fine Art Society label to verso (90 x 110cm)

(1)

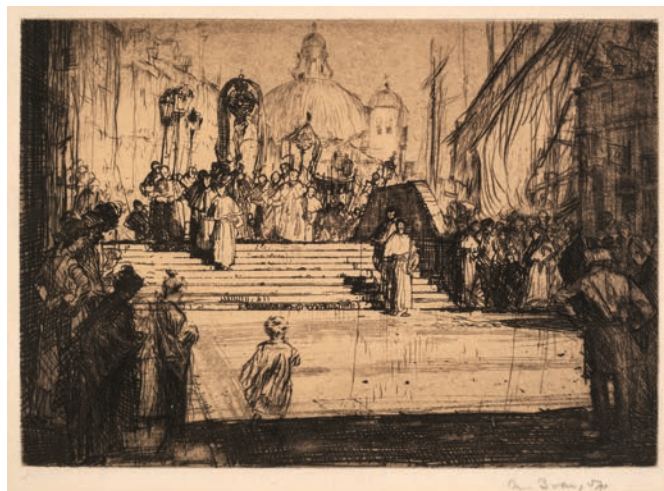
£300 - £400

482* **Brangwyn (Frank, 1867-1956)**. *A Venetian Procession*, 1919, etching and drypoint on pale cream thick wove paper, signed in pencil lower right, light mount stain, plate size 178 x 24 mm (7 x 10ins), sheet size 290 x 368mm (11.5 x 14.5ins), together with:

Hankey (William Lee, 1869-1952). *The Betrothal*, etching with drypoint on cream wove paper, from the edition of 100 proofs, signed in pencil and with artist's blindstamped initials, plate size 197 x 235 mm (7.75 x 9.25ins), sheet size 263 x 320mm (10.3 x 12.6ins), framed and glazed, with early label of J. Davey & Sons, Liverpool to verso, plus two other etchings by David Young Cameron (1865-1945), *Street Scene*, signed in pencil, and Reynold H. Weidenarr (1915-1985), *The Road is Rough*, signed and titled in pencil, all framed and glazed (42.5 x 47cm and slightly smaller)

(4)

£200 - £300



Lot 482



483AR* **Brockhurst (Gerald Leslie, 1890–1978)**. Dorette, 1932, etching on wove paper, one of 111 proofs, published May 1932, signed in pencil, plate size 234 x 187mm (9.25 x 7.3ins)

Wright 72, vi/vi; Fletcher 72.

(1)

£1,500 - £2,000



484* **Wedgwood (Geoffrey Heath, 1900–1977)**. Sospello, 1935, etching with drypoint on pale cream wove paper, signed, dated and titled in pencil, plate size 19.0 x 29.4cm (7.5 x 11.5ins), window mounted, framed and glazed (42.2 x 50.3cm), together with 4 other etchings on paper: Sidney Tushingham (1884–1968), a view of Florence; Dorothy Sweet (act.1920–1930), London's Highway, & The Tower of London, 2 etchings; and Donald Shaw MacLaughlan (1876–1938), Canal of the Little Saint [Venice], similar sizes, framed and glazed

(5)

£200 - £300



485AR* **Burra (Edward, 1905–1976)**. Boy with a Jug, circa 1928–29, woodcut on japon paper, from the edition of 45 impressions, and 9 artist's proofs, published by Nicholas Treadwell Gallery, 1971, signed with initials, and numbered 29/45 in pencil, image size 150 x 98mm (5.9 x 3.9ins), with full margins, sheet size 340 x 250mm (13.3 x 9.8ins), aluminium frame, glazed

From the portfolio of 9 woodcuts by Edward Burra dating from 1928 and 1929, printed from the original blocks by the Nicholas Treadwell Gallery, in 1971, in conjunction with an exhibition of the artist's work held at the Treadwell Gallery July 26–August 14, 1971.

(1)

£200 - £400



Lot 486

486AR* **Burra (Edward, 1905–1976).** *Drag Queen*, 1972, etching on pale cream wove paper, from the edition of 75 impressions, as printed by the Print Workshop, and published as a folio of 3 etchings by Alexander Postan in 1972, signed and numbered 58/75 in pencil, plate size 298 x 251mm (11.75 x 9.9ins), sheet size 482 x 470mm (19 x 18ins), framed and glazed

Provenance: Private Collection, Gloucestershire. Purchased from Lefevre Gallery, London, May 1, 1980, according to handwritten note to reverse. One of a series of 3 etchings made by Burra at the suggestion of Alexander Postan in 1971, based on a Drag Club in Hastings.

(1)

£200 – £400

487AR* **Burra (Edward, 1905–1976).** *Wednesday Night*, 1972, etching on Sanders off-white wove paper, printed by the Print Workshop, and published by Alexander Postan, in an edition of 75 impressions, signed in pencil, and numbered 53/75, plate size 300 x 250mm, sheet size 482 x 470mm (19 x 18ins), framed and glazed (61 x 52cm) One of a series of three etchings made by Burra at the suggestion of Alexander Postan in 1971, based on a drag club in Hastings.

(1)

£200 – £400



488* **Cain (Charles William, 1893–1962).** *Ferry at Forfar*, circa 1930, drypoint etching on pale cream wove paper, from the published edition of 77 proofs, signed in ink and numbered 19.77, an excellent, clean impression, plate size 249 x 326mm (9.75 x 12.75ins), sheet size 312 x 438mm (12.25 x 17.25ins), framed

Provenance: Phillips, London, 5 December 1983, lot 92.

(1)

£100 – £150



Lot 487



489* **Carmichael (Stewart, 1867–1950)**. Mrs Linton Andrews, 1916, lithograph on japan tissue paper, signed and inscribed in pencil to Mrs Linton Andrews from the artist, sheet size 34.5 x 42cm (13.5 x 16.5ins), framed and glazed (58 x 52.5cm)
(1) £70 - £100

490 **Gross (Anthony, 1905–1984)**. El Muerto del Ultimo Piso (The Dead Man from the Top Floor), 1924, etching on pale cream laid paper, dated 1924 in the image, signed, titled in Spanish, and dated 1926 in pencil, plate size 27.5 x 18cm, sheet size 35.4 x 24.9cm, mounted, framed and glazed, 51.4 x 40.2cm
(1) £200 - £300

491AR* **Sutherland (Graham, 1903–1980)**. Pecken Wood, 1925, etching, on fibrous buff wove paper, a very good, rich and tonal impression of the fifth (final) state with the signature added in the plate, signed in pencil and dated in Roman numerals, one of a total edition of 85 published of the third to fifth states (there was one impression printed of the first state and two of the second), published by the Twenty One Gallery, with margins, trimmed slightly unevenly, in very good condition, a band of barely discernible mount staining and two tiny brown rustmarks (?) recto and verso, remains of old tape at the upper sheet corners, plate size 132 x 185mm, sheet size 214 x 288mm

David Ogg, 'The Etchings of Graham Sutherland and Paul Drury' in Print Collectors Quarterly, Vol. XVI, Part 1, 1929, see pp. 76–100, illustrated page 80; Douglas Cooper, The Work of Graham Sutherland, 1961, p.69, reproduced plate 3a; Raymond Lister, Samuel Palmer and his Etchings, 1969; Felix H. Man, Graham Sutherland: das graphische Werk 1922–1970, 1970, No. 24, reproduced. Tate Britain holds an impression of this work in the same state (Inventory no. PO2066). The plate was destroyed by 1928.
(1) £1,500 - £2,000



Lot 490



Lot 491



492* **Denis (Maurice, 1870–1943)**. *Pieta*, illustration to *Poemes*, by Francis Thompson, traduits par Elisabeth M. Denis-Graterolle, Paris, Ambroise Vollard, 1939[–1942], *colour lithograph on chine volant, a proof, with printed remarque, aside from the published edition of 260 copies, image size 243 x 165mm, sheet size 44 x 32.5cm (17.25 x 12.75ins), tipped onto backing paper along right hand margin only, cream card window mount (65.5 x 50cm)*

One of 13 full-page lithographs by Maurice Denis made towards the end of his life to illustrate poems by the English poet and mystic Francis Thompson (1859–1907), with translations by the artist's second wife Elisabeth Denis, published by the famous Parisian dealer and publisher Vollard during the early years of the Second World War.

(1) £100 – £150

493* **Detmold (Edward Julius, 1883–1957)**. *Tiger and the Peacock Feather*, 1924, *uncoloured etching with aquatint, on pale cream japan paper, printed with rich plate tone, signed in pencil to lower margin, plate size 337 x 201mm (13.25 x 8ins), with margins, period thin black wood frame, glazed, with framer's label of Ernest T.H. Bennett, Finsbury Circus House, 9 Blomfield Street, London EC2 to verso*

(1) £500 – £700

494* **Figura (Hans, 1898–1978)**. *Three Tyrolean winter scenes*, *colour etchings, each signed in pencil lower right, the largest 27 x 33cm mount aperture, framed and glazed, frame size 47 x 52.5cm, together with seven other signed colour etchings by Erden Berger, Emil Singer, Frederick Halpern and others, various sizes*

(1) £200 – £300



Lot 493



Lot 494



495AR* **Flint (William Russell, 1880–1969)**. Doorway, Concarneau, 1929, drypoint etching on pale cream laid paper, signed in ink, and numbered XI to lower margin, plate size 25 x 19.5cm (9.75 x 7.7ins), sheet size 33 x 25.5cm (13 x 10ins), framed and glazed, with period gallery label for the Fine Art Society, dated 29-8-1934 Wright 19, v.

(1)

£150 - £200



496* **Gill (Eric, 1882–1940)**, Selected Engravings by Eric Gill, published by Douglas Cleverdon, Bristol, 1928, the book from the edition of 400 (there were also ten copies on Japanese vellum and 80 copies on Batchelor handmade paper), signed and numbered 60 in pen and ink by the artist, with the separate suite on Japan issued with the book edition of ten on Japan: the book with the full set of 148 prints, including 126 wood engravings, 17 copper engravings and 5 woodcuts, 1908–1927, on wove paper, fine to very good impressions, the wood engravings P89, 151, and 220 printed in black and red, P89 (final state) and 151 printed in red, on wove paper, the full sheets, in very good, well preserved condition, bound within dark blue cloth-covered boards with gilt design on front, plastic dust jacket, a small damage to right edge of front board, scuffing at the corners, vellum spine with gilt title, overall 352 x 282mm; the separate suite of prints on Japan issued with the book edition of ten on Japan, lacking plates P218, 219, 320, 327, 331, 334, 360, the wood engravings and cuts printed on fine tissue-thin Japan with wirelines, the copper engravings on sturdier, fibrous Japan with wirelines, fine to very good impressions, a few plates with one or two small stains and foxmarks, generally in very good, well preserved condition, loose within marbled paper covered portfolio, overall 338 x 268mm Literature: Physick ed. Shelton Books no. 54, nos. P5, 14, 18, 31, 36, 39–41, 44–5, 49–50, 54, 60–2, 65, 71–8, 80–2, 84, 86–9, 91–110, 135–7, 140, 143, 149, 149a, 151–4, 157–8, 163, 166–7, 172–3, 176, 179, 186–7, 193–6, 204–5, 209, 212, 217–23, 226–9, 231, 233–7, 239, 241–4, 246–50, 256, 270, 276–80, 284, 286, 289, 296, 302–5, 316, 320, 327, 329, 331, 334, 337, 340–1, 348–9, 352, 360, 364–73, 380, 382, 387, 389–90, 397, 400, 408, 432, 443–4, 448, 463, 474, 480, 483, 489–90, 492–7, 613; Of which woodcuts P140, 154, 167, 172, 226 Of which copper engravings: P279–80, 296, 302–4 368–73, 400 (second final state), 480, 483, 492 (The suite on Japan lacking plates P218, 219, 320, 327, 331, 334, 360)

(2)

£3,000 - £5,000



Lot 496



497* **Grass (Günter, 1927–2015)**. Shoe with cigarette butts, 1974, etching with drypoint on wove paper, signed and dated lower right, numbered 120/250 lower left, with margins, plate size 32.5 x 39cm (12.75 x 15.5ins), sheet size 49.5 x 65cm (19.5 x 25.5ins), framed and glazed (515 x 670 mm), exhibition label of Patrick Seale Prints Limited, London on verso

(1)

£80 - £120



498* **Greaves (Walter, 1846–1930)**. Old Battersea Bridge, etching on laid paper, signed within the plate 'W Greaves Chelsea', titled Old Battersea Bridge in pencil to lower margin, some spotting and light overall toning, plate size 175 x 275mm (6.9 x 10.9ins), sheet size 26 x 35cm, old oak frame with gilt inner slip, glazed, together with: The Chelsea, etching on pale cream laid paper, printed with light overall plate tone, signed in pencil, plate size 112 x 225mm (4.4 x 8.9ins), with margins, framed and glazed, with printed label to verso for Graves Gallery, Birmingham

(2)

£300 - £500



499* **Haden (Francis Seymour, 1818–1910)**. Battersea Reach, 1863, etching with drypoint on laid paper, a fine impression on fibrous japan tissue, a proof apart from the issue in Etudes à l'eau-forte, signed in pencil lower right, inscribed in the plate to upper left: Old Chelsea Seymour Haden 1863 Out of Whistler's window, small faint collectors stamp to lower left corner of the image, laid down to sheet edges only on card, plate size 152 x 228mm (6.25 x 9ins), sheet size 190 x 250mm (7.5 x 9.9ins), with label of Graves Gallery, New Street, Birmingham to verso, framed and glazed, together with: **Whistler (James McNeill, 1839–1903)**. Billingsgate, 1859, etching on cream laid paper, signed and dated in the plate, as issued in Philip Gilbert Hamerton, The Portfolio, 1878, plate size 152 x 223 mm (6 x 8.75 ins), sheet size 260 x 335 mm (10.25 x 13.2 ins), two vertical closed tears repaired to lower margin, just touching the lower edge of the plate, framed and glazed

Schneiderman 48, viii/xii. Kennedy 47, viii/viii.

(2)

£200 - £300



500* **Haden (Francis Seymour, 1818–1910)**. Two Battleships Firing at Sea, with spotter biplanes above, etching on pale cream wove paper, inscribed 'F. Seymour Haden' in pencil to lower right margin, and III to lower left, plate size 20.2 x 30.3cm (8 x 12ins), with margins, framed and glazed

(1)

£100 - £150



501AR* **Holloway (Edgar, 1914–2008)**. Virginia Woolf, line engraving on pale cream laid paper, signed and titled in pencil, plate size 20 x 15cm (7.8 x 5.9ins), with margins, framed and glazed, with Studio One Gallery, Oxford label to verso

(1)

£200 - £300

502* **Josset (Lawrence, 1910–1955)**. A collection of 21 etchings, various Christmas and greetings cards, etc, depicting various nativity, oast house, stable, cherub and bucolic scenes, each signed in pencil lower right and bearing Christmas greetings from the artist and family, various sizes, the largest card size 20 x 14.5 cm, together with an original pencil and wash head and shoulders drawing of a gentleman by the artist, 25 x 19.5 cm, a few small stains, mounted and a print of the same

(23)

£150 - £200



503* **Jowett (Katharine, 1890–1965)**. Lanterns in the Wind, Street outside Chien Men, Peking, Temple of Ten Thousand Blessings, Winter Palace, Peking, Temple of Heaven, Peking, Sunshine and Solitude in the Forbidden City, Peking, & Chien Men, Peking, 6 colour woodblock prints, each signed in pencil, several titled to lower margin, or to verso, plus one further colour woodblock print unsigned, image size 255 x 160mm (10.1 x 6.4ins), and similar, all framed and glazed

(7)

£400 - £600



504AR* Knight (Laura, 1877–1970). Mother and Child, etching on pale cream wove paper, a proof aside from the published edition of 55, signed and marked to lower right margin 'no. A of 1st printing', pale mount stain, the full sheet, plate size 198 x 175mm (7.8 x 6.9ins), sheet size 305 x 230mm (12 x 9ins), framed and glazed (1) £200 – £300



Lot 505

505* Lord (Elyse Ashe, 1900–1971). Donkey Dance, etching printed in colours on pale cream thin japan paper, from the published edition of 75 impressions, signed and numbered 11/75 in pencil, plate size 325 x 282mm (12.75 x 11.25ins), with margins, framed and glazed (1) £150 – £200



506* Lord (Elyse Ashe, 1900–1971). Ducks in a Pond, Chinese Manner, etching printed in colours on thin japan paper, from the published edition of 75 impressions, signed, titled Chinese, and numbered 37/75 in pencil, plate size 210 x 300mm (8.25 x 11.8ins), with margins, framed and glazed (1) £150 – £200



507* Lord (Elyse Ashe, 1900–1971). Lady of Rank, etching printed in colours on off-white japan paper, from the published edition of 75 impressions, signed, titled Chinese, and numbered 33/75 in pencil, plate size 43 x 31cm, sheet size 52 x 41cm, framed and glazed (63.5 x 51.5cm), with early label to verso of Aldridge Bros, The Little Gallery, 35 Warwick Street, Worthing to verso (1) £150 – £200



508* **Mason (Frank Henry, 1876–1965)**. Harbour Lights: Shields, etching on paper, printed with plate tone, signed lower left, titled lower right, spotted, plate size 185 x 300mm (7.25 x 11.75ins), mount aperture 210 x 315mm (8.25 x 12.5ins), framed and glazed (430 x 490mm), together with:

Bone (David Muirhead, 1876–1953), Falkland Palace, etching on paper, printed with light plate tone, signed lower right, a couple of light spots (one to margin), plate size 115 x 175mm (4.5 x 7ins), mount aperture 130 x 190mm (5.25 x 7.5ins), framed and glazed (385 x 550mm), verso with framer's label James Connell & Sons, Glasgow, including typewritten title and artist's name, plus two others etchings: St. Augustine's Gate [Bristol], by Edward W. Sharland (1884–1967), and Petergate, York, by Charles A. Barker (late 19th–early 20th century), both window mounted, framed and glazed (4)
£150 – £200



509* **Whydale (Ernest Herbert, 1886–1952)**. Gipsies, drypoint etching, signed in pencil, plate size 30 x 25cm (11.75 x 10ins), with margins, in cream card window-mount, together with 7 others various, The Knitting Lesson by Dwight Case Sturges; J'Accuse by Salomon van Abbe; The Bridge by Lowes D. Luard; Now I state on a Hay-stack... by Robert Spence; House Martins by Winifred Austen; The Blue Girl by Thomas Way and Children running down the street by John Henry Dowd (8)
£200 – £300



510* **Morgan (James Squire, 1886–1974)**. Deserted Hut, etching with drypoint, on paper, signed and titled in pencil to lower margin, with pencilled 'Artist's proof A', plate size 150 x 225mm (6 x 9ins), mount aperture 165 x 240mm (6.5 x 9.5ins), framed and glazed (360 x 425mm), together with:

A landscape at moonrise, etching with aquatint, on paper, signed in pencil to lower margin, plate size 90 x 175mm (3.5 x 7ins), mount aperture 105 x 185mm (4 x 7.25ins), framed and glazed (295 x 370mm) (2)
£80 – £120



511* **Nixon (Job, 1891–1938)**. Italian Mountain Village, etching with drypoint, signed in pencil, plate size 23.5 x 36.5cm (9.2 x 14.4ins), with margins, framed and glazed (39 x 54.5cm), together with: **Tushingham (Sidney, 1884–1968)**. Venetian Barges, drypoint etching, an artist's proof, published in an edition of 75 impressions, signed in pencil, plate size 26 x 36.5cm (10.4 x 14.5ins), with margins, framed and glazed (51 x 62cm), with period label to verso of Richard Haworth, Blackburn to verso, plus:

Lee Hankey (William, 1869–1952). Mother and Child, drypoint etching, signed W. Lee-Hankey inv del et imp., and with artist's blindstamp, plate size 22 x 17.5cm (8.75 x 7.1ins), with margins, framed and glazed (50.5 x 38cm) (3)
£300 – £500



512* **Langmaid (Rowland, 1897–1956)**. *Shipping on the River*, etching, signed, plate size 22.5 x 34cm, framed and glazed (45 x 54.5cm), Deighton's Strand Gallery to verso, together with:

Hall (Oliver, 1869–1957), *Villeneuve, France*, etching, signed, plate size 15 x 27cm, framed and glazed (32.5 x 46.5cm), Graves Gallery label to verso,

Tushingham (Sidney, 1884–1968), *Falmouth Model Laundry*, etching, signed, plate size 19.7 x 27.5 cm, framed and glazed (42.5 x 53cm), and 3 others

(1)

£200 – £300



Lot 513

513* **Shepperson (Claude Allin, 1867–1921)**. *Roulette: Monte Carlo*, proof etching with drypoint on laid paper, watermarked F.J. Head & Co, unsigned as issued by the artist's executors, with blind embossed monogramme CF to lower left corner, published in an edition of 75 impressions, numbered 66/75 in pencil to lower right corner, plate size 22.5 x 33cm (8.9 x 12.9ins), sheet size 290 x 460mm (11.5 x 18ins), together with *The Prodigal Son*, circa 1907, etching on laid paper, watermarked F.J. Head & Co, a very good, dark impression, unsigned as issued by the artist's executors, in an edition of 75 impressions, numbered 57/75 in pencil to lower right, plate size 200 x 252mm (7.9 x 10ins), sheet size 290 x 405mm (11.5 x 16ins), plus *Diana and the Nymphs*, *Mi-Careme*, and *The Child*, all etchings printed on laid paper, watermarked F.J. Head & Co, unsigned proofs as issued by the artist's executors, in editions of 35 or 75 impressions, the first numbered 26/35, the second numbered 32/75 and the third numbered 10/75, all with good margins

Martin Hardie, *The Etchings and Lithographs of Claude Shepperson*, Print Collector's Quarterly, X, 1923, 20, 4, 8, 13 and 22.

(5)

£150 – £200



514* **Lishman (Walter, 1900–1986)**. *September Evening, Durham*, etching on paper, signed in pencil 'W. Lishman SGA' lower right, titled and numbered 24/50 lower left, plate size 22.7 x 30.0cm (9 x 11.75ins), window mounted, framed and glazed (43.7 x 47.5cm), together with:

Michl (Ferdinand, 1877–1951), *Der Abschied, Von der Jugend, & Das Trinklied vom Jammer der Erde*, three etchings in colour on paper, each signed in pencil lower right, titled lower left, plate sizes approximately 28.0 x 22.5cm (11 x 9ins), sheet sizes 41.5 x 35.0cm (16.25 x 13.75ins) and smaller, plus:

Yoors (Eugène, 1879–1977), *Tall trees in a landscape*, etching on paper, signed in pencil lower right, numbered 40/75 lower left, plate size 33.8 x 26.5cm (13.25 x 10.5ins), window mounted, framed and glazed (51.8 x 44.0cm), with:

Wilson (William, 1905–1972), *York Minster*, etching on paper, signed in pencil lower right, titled lower left, plate size 27.5 x 23.8cm (11 x 9.5ins), window mounted, framed and glazed (46.0 x 37.5cm), and two other etchings, one Dutch and the other possibly German, both window mounted, framed and glazed

(8)

£150 – £200



515AR* Tanner (Robin, 1904–1988). *Flowers of May, 1972, etching on pale cream wove paper, a trial proof, aside from the edition of 50 published by Penn Print Room in 1974, signed to centre of lower margin, and inscribed Trial Proof to lower left corner, some pale discolouration to paper, plate size 270 x 186mm (10.6 x 7.4ins), sheet size 375 x 300mm (14.75 x 11.75ins), framed and glazed*

Provenance: Private Collection, Sussex, UK. Obtained directly from the artist by the current owner, who worked alongside Robin Tanner as a schools' inspector.

Garton 26, ii/ii.

(1)

£200 - £300



516AR* Tanner (Robin, 1904–1988). *October, 1984, etching on pale cream laid paper, published in an edition of 25 impressions by Garton & Cooke in 1985, signed in pencil to centre of lower margin, plate size 211 x 151mm (8.4 x 6ins), sheet size 380 x 300mm (14.75 x 12ins), framed and glazed*

Provenance: Private Collection, Sussex, UK. Obtained directly from the artist by the current owner, who worked alongside Robin Tanner as a schools' inspector.

Garton 47, ii/ii.

(1)

£300 - £400



Lot 517

517AR* **Tanner (Robin, 1904–1988).** *The Gamekeeper's Cottage*, 1928, etching on ivory white wove paper, from the edition of 12 impressions only published by Garton & Cooke in 1982, following minor reworking by the artist in 1975, signed in pencil to centre of lower margin, and titled 'The Gamekeeper's Cottage' by the artist to lower left corner, plate size 173 x 224mm (6.9 x 8.9ins), sheet size 265 x 355mm (10.5 x 14ins), framed and glazed

Provenance: Private Collection, Sussex, UK. Obtained directly from the artist by the current owner, who worked alongside Robin Tanner as a schools' inspector.

Garton 8, iv/iv. The original edition of 50 impressions was published by Nicholson in 1929.

(1)

£500 - £700

518AR* **Tanner (Robin, 1904–1988).** *The Plough*, 1973, etching on pale cream wove paper, from the edition of 50 impressions, published by Penn Print Room in 1974, signed in pencil to centre of lower blank margin 'Robin Tanner fec. et. imp.', and titled by the artist 'The Plough' to lower left blank margin, plate size 161 x 188mm (6.4 x 7.5ins), sheet size 265 x 340mm (10.5 x 13.5ins), framed and glazed

Provenance: Private Collection, Sussex, UK. Obtained directly from the artist by the current owner, who worked alongside Robin Tanner as a schools' inspector.

Garton 30, iv/iv.

(1)

£300 - £400



Lot 518



Lot 519

519AR* **Tanner (Robin, 1904-1988).** Wiltshire Roadmaker, 1928, etching on pale cream laid paper, watermarked Hand Made, published in an edition of 50 impressions by Penn Print Room in 1974, signed in pencil to centre of lower margin, and numbered 30/50 in pencil to lower left blank margin in another hand, light mount stain, 2 patches of tape residue to upper and lower blank margins, plate size 98 x 150mm (3.9 x 5.8ins), sheet size 233 x 288mm (9.1 x 11.4ins), framed and glazed

Provenance: Private Collection, Sussex, UK. Obtained directly from the artist by the current owner, who worked alongside Robin Tanner as a schools' inspector.

Garton 6, iv/iv.

(1)

£200 - £300



Lot 520

520AR* **Tanner (Robin, 1904-1988).** Wren and Primroses, 1935, etching on pale cream wove paper, watermarked Green & Son, signed to centre of lower blank margin 'Robin Tanner fec. et imp.', light mount stain, and with tape residue to extreme upper and lower blank margins verso, plate size 91 x 110mm (3.6 x 4.4ins), sheet size 184 x 207mm (7.3 x 8.2ins), framed and glazed

Provenance: Private Collection, Sussex, UK. Obtained directly from the artist by the current owner, who worked alongside Robin Tanner as a schools' inspector.

Garton 19.

(1)

£200 - £300



Lot 521

521AR* **Thoma (Hans, 1839-1924).** The Rest on the Flight into Egypt, 1893, woodcut on light brown paper, printed in black, white and pale grey-green, with monogram and date in the image to lower left corner, signed by the artist in ink towards lower left, sheet size 37.5 x 45.5cm (14.75 x 17.9ins), framed and glazed

(1)

£100 - £150

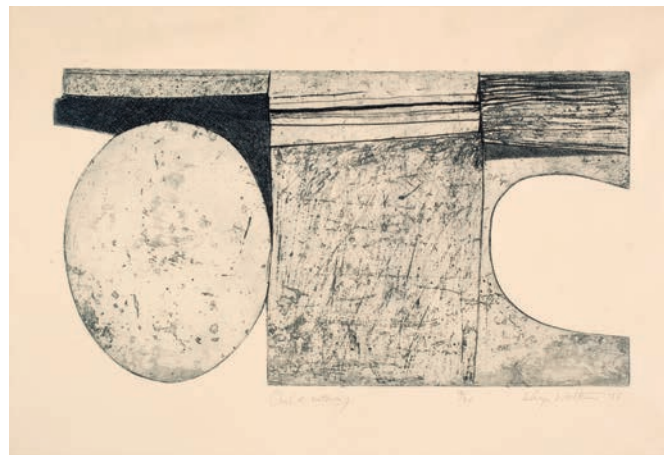


522 Various Artists. A Selection of Etchings by the Etching Club, London: Joseph Cundall & Thomas Bosworth, 1865, 12 original etchings by John E. Millais, Thomas Creswick, Frederick Tayler, Samuel Palmer, Richard Ansdell, W. Holman Hunt, Richard Redgrave, John C. Horsley, George B. O'Neill, C. W. Cope, James C. Hook and Seymour Haden, all printed on chine appliqué, with thick wove backing paper, some light scattered spots (mostly light), pale waterstain to outer margin of plates 1-5, 9 & 12, heavier spotting to title and contents leaf, yellow chalk-glazed endpapers, with bookplate of Cyril Flower to front pastedown, and neat presentation inscription to front endpaper 'Cyril Flower from R.C.J.', original publisher's maroon morocco-backed cloth gilt, rubbed and scuffed with some marks, and a little wear to extremities, folio (sheet size 45 x 32cm)

Contents: Happy Spring-time, by John E. Millais (Goldman 33), A Roughish Road by a Loch side, by Thomas Creswick, A Day's Hunting in the Fens, by Frederick Tayler, The Herdsman [or The Weary Ploughman], by Samuel Palmer (Lister 8, viii/viii), The Park, by Richard Ansdell, The Day in the Country, by W. Holman Hunt (Bronkhurst Appendix B21), Summer Woods, by Richard Redgrave, The Dunenna's Return, by John C. Horsley, The Portrait, by George B. O'Neill, The Spring Flood, by C.W. Cope, Gathering Eggs from the Cliff, by James C. Hook, and A Study in Kensington Gardens, by Seymour Haden (Schneiderman 31, iii/iii).

(1)

£800 - £1,200



523* Watkins (Islwyn, 1938-2018). Oval & Cutaway, 1966, etching with aquatint, from the published edition of 20 impressions, signed, dated, titled, numbered 15/20, framed and glazed, together with other modern British etchings, including Norman Ackroyd, Wharfedale in Winter, signed, Valerie Thornton, Autun, 1979, signed, dated, marked A.P. and inscribed for Mary + Peter to lower margin, a colour etching by Sally McLaren titled Landscape with Blue Moon, signed, titled and numbered 1/50, Graham Clarke, By Appointment, signed, titled and numbered 290/300, Willi Kissmer, Blaues Relief, and Triangle, two colour etchings, the first signed, titled and numbered 49/199, the second signed, titled and marked Epreuve d'artiste, and a colour etching by Koichi Sakamoto, signed and numbered 70/100

(8)

£200 - £300



524* Wyllie (William Lionel, 1851-1931). The Poseidon Temple, Attica, circa 1920, etching on pale cream wove paper, signed in pencil lower left, plate size 254 x 354mm (10 x 14ins), with margins, framed and glazed

(1)

£150 - £200



Lot 525

525* Zorn (Anders Leonard, 1860–1920). *A Ring (Une Bague)*, 1906, etching on pale cream laid paper, with partial watermark, the second state (the second, published state of 2), plate size 215 x 160mm (8.5 x 6.25ins), sheet size 330 x 255mm (13 x 10ins), hinge-mounted in cream card mount, framed and glazed, with old printed labels to verso of Alex Drysdale, Carver, Gilder & Picture Frame Maker, Edinburgh, and Aitken Dott & Son, Edinburgh, to verso

Asplund 208, ii/ii.

The model for this work was the wife of the Finnish writer Wentzel Hagelstam.

(1)

£300 – £500

526* Zorn (Anders, 1860–1920). *Against the Current*, 1919, etching on ivory laid paper, signed in pencil lower right, with full margins, some mount staining and discolouration from the backing card, glued to backing card along sheet edges, plate size 115 x 163mm (4.5 x 6.5ins), sheet size 280 x 375mm (11 x 14.75ins), period frame, glazed, with original label for James Connell & Sons, 31 Renfield Street, Glasgow, to verso

Asplund 288 ii/ii.

(1)

£300 – £500

527* Wilkinson (Norman, 1878–1971). *Fishing boats going out to sea*, etching with drypoint, signed in pencil, plate size 17.5 x 28cm, sheet size 25.5 x 35cm, together with:

Langmaid (Rowland, 1897–1956). *St. Paul's, Blackfriars*, etching with drypoint, signed and titled in pencil, limited edition of 150, 17.5 x 21.5cm mount aperture, framed and glazed, old labels to verso, frame size 43.5 x 36cm

Manning (William Westley, 1868–1954). *Moored boats in Venice*, aquatint on paper, signed in pencil, 28 x 36cm mount aperture, framed and glazed, frame size 45 x 52cm,

Smith (Robert Henry, 19th/20th Century). *"The Homeward Bounder"*, etching, signed in pencil, plate size 21 x 27.5cm, framed and glazed, frame size 38.5 x 45.5cm

(4)

£200 – £300



Lot 526



Lot 527

528* Arms (John Taylor, 1887-1953). Grim Orvieto, 1926, etching on cream laid paper, signed and dated in pencil lower right, from the edition of 100, printed by Frederick Reynolds, plate size 280 x 220mm (11 x 8.7ins), sheet size 415 x 290mm (16.25 x 11.4ins), framed and glazed (45.5 x 37.3cm), together with other mostly early 20th century etchings, mainly by British artists, including Edgar Holloway, *Rainy Landscape*, 1930, etching, signed, dated, and numbered 7/25 in pencil, E. Herbert Whydale, *Corfe Castle*, etching, signed in pencil, Kenneth Holmes, *Venice*, etching, signed in pencil, framed and glazed, Eric Taylor, *Grandmother's Parlour*, etching, signed, titled and numbered 2/10, framed and glazed, Leonard Squirrell, *Landscape*, etching with drypoint, signed in pencil, framed and glazed, and others including William Walcot, E.M. Synge (*Venice*, 1906), Fred Richards (*The Rialto*), G. Vernon Stopes (*Siamese Cats*), Nathaniel Sparks, Norman Janes, Alphonse Legros, all signed in pencil, framed and mostly glazed, various sizes
John Taylor *Arms*, Grim Orvieto: number 5 from the Italian Series. Fletcher 176.

(25)

£400 - £600



Lot 528



Lot 529

529* **Ilsted (Peter, 1861–1933)**. Little Girl with a Flat Cap, 1924, colour mezzotint on wove, signed, plate size 48 x 47.5cm, sheet size 63 x 61.5cm, framed without glass (79 x 76.5cm)

(1)

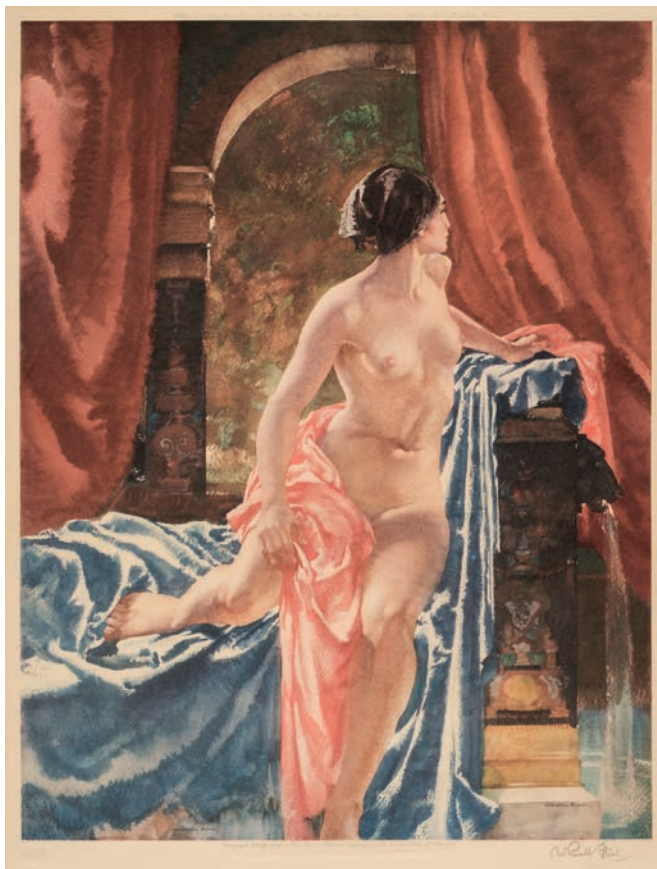
£200 – £300

530AR* **Dali (Salvador, 1904–1989)**. King of Aragon, 1971–2, etching and mezzotint on wove paper, printed in dark blue and orange, signed lower right, numbered 130/250 in pencil, some overall light toning, plate size 35.5 x 26.7cm, sheet size 65.6 x 50cm, framed and glazed (68 x 52cm)

Literature: Michier & Löpsinger 528.

(1)

£200 – £300



531AR* **Flint (William Russell, 1880–1969)**. Susanna, 1934, colour reproduction print, published by Frost & Reed, in an edition of 300 impressions, signed in pencil lower right, and with Fine Art Trade Guild blindstamp lower left, image size 45.5 x 35cm (17.9 x 13.75ins) with margins, period frame, glazed

(1)

£300 – £400



Lot 530



532AR* **Flint (William Russell, 1880–1969)**. *The Silver Mirror*, 1961, colour reproduction print, published by Frost and Reed Ltd., in an edition of 850 impressions, Fine Art Trade Guild blindstamp to lower left, signed in pencil lower right, image size 27.5 x 46cm (10.75 x 18ins), framed and glazed

Gardner & Clark 71.

(1)

£200 - £300



534* **Jones (Barbara Mildred, 1912–1978)**. *Fairground*, 1946, colour lithograph, printed by The Baynard Press for School Prints Ltd., London (S.P. 2), sheet size 49.5 x 76cm (19.5 x 30ins), framed and glazed (515 x 780mm), 'Framers of Shaftesbury' label on verso

(1)

£150 - £200



533* **Gentleman (Tom, 1882–1966)**. *The Grey Horses*, 1946, colour lithograph, printed by The Baynard Press for School Prints Ltd., London (S.P. 11), two short closed edge tears (repaired on verso), sheet size 49.5 x 76cm (19.5 x 30ins), together with:

Ulreich (Buk, 1889–1962), *Arizona Cowboys*, 1947, colour lithograph, printed by The Baynard Press for School Prints Ltd., London (S.P. 22), sheet size 49.5 x 76cm (19.5 x 30ins)

(2)

£100 - £150



535AR* **Moore (Henry, 1898–1986)**. *Helmet Head Lithographs: Contemplative Eye, Direct Eye, Hiding Eye, Superior Eye, and Wide Eye*, 1974–75, the complete set of five colour lithographs on heavy off-white handmade paper, published by Gerald Cramer, Geneva, all unsigned proofs, aside from the published edition of 50 numbered impressions (plus 22 additional sets numbered I to XXII for museums and collaborators), printed by Alistair Grant at The Royal College of Art, sheet size 500 x 630mm (19.75 x 24.75ins) Cramer 359.

(5)

£400 - £600

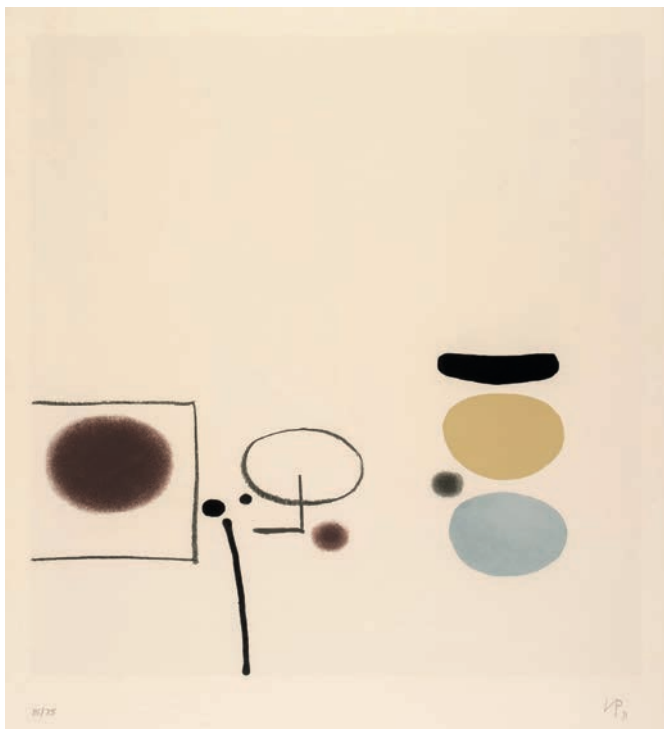


537AR* **Pasmore (Victor, 1908–1998)**. Abstract 1971, colour screenprint on heavy off-white wove paper, printed by Kelpra Studio, London, and published by Marlborough Graphics in an edition of 75 impressions, signed with monogram, dated '71, and numbered 75/75 in pencil, sheet size 71 x 69cm (28 x 27.2ins), period perspex frame
(1)

£400 - £600

536* **Nolan (Sidney, 1917–1992)**. Floral Images (Plate 8), 1972, colour screenprint on wove, from the edition of 70 impressions, signed in pencil, and numbered 40/70, verso captioned in pencil to verso upper left and small ink stamp 'K 8111' lower right, verso of sheet slightly spotted, sheet size 658 x 507mm, framed and glazed, 680 x 530mm
(1)

£200 - £300



Lot 537



538AR* **Pasmore (Victor, 1908–1998)**. Victor Pasmore, Points of Contact No. 37, 1982, colour screenprint, printed by Kelpra Studio, London, in an edition of 70 impressions, signed with initials, dated '82, and numbered 1/70, image size 669 x 330mm, sheet size 876 x 487mm, framed and glazed, with printed label of Michael Grimes, Fine Art Consultant, Formby, Liverpool, to verso
(1)

£700 - £900



539AR* Piper (John, 1903–1992). Waddeston, screenprint in colours, 1980, on wove paper, signed in pencil, numbered 12/90, printed at Kelpra Studio, London, with their blindstamp verso, published by Marlborough Fine Art, London, with margins, in very good condition, image 420 x 567mm, sheet 528 x 693mm, framed and glazed

Levinson 423.

(1)

£700 – £1,000

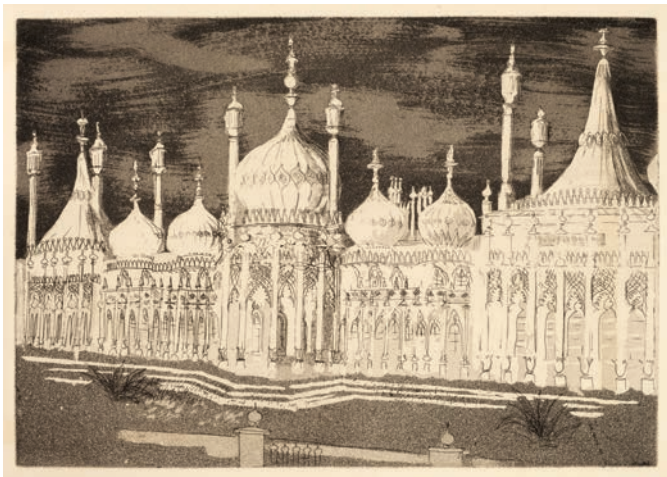


540AR* Piper (John, 1903–1992). Llangloffan, 1980, lithographic reproduction printed in colours of the artist's painting of 1971, on wove paper, signed in pencil, from the edition of 750, printed by the Cavendish Press, published by the Cavendish Collection, with the Fine Arts Trade Guild blindstamp and Cavendish Press letterpress in the lower margin, with margins, slight light and mount-staining, in very good condition, image 394 x 573mm, sheet 528 x 693mm, framed and glazed

Not in Levinson.

(1)

£200 – £300



541AR Piper (John, 1903–1992). Brighton Aquatints, twelve original aquatints of modern Brighton with short descriptions by the artist and an introduction by Lord Alfred Douglas, London: Duckworth, 1939, 12 uncoloured aquatints by John Piper, each with tissue-guard, text printed on pale blue paper, signed in ink by the artist to front endpaper, original cloth-backed patterned boards, with printed title label to upper cover, lightly rubbed, oblong folio (sheet size 25.3 x 39cm)

Levinson 12–23.

(1)

£1,500 – £2,000

542 No lot



543AR* **Richards (Ceri, 1903–1971)**. The force that drives the water through the rocks, 1965, colour lithograph, printed by the Curwen Studio on pale cream wove paper, printed by Curwen Studio, from the published edition of 50 impressions, signed and numbered 50/50, sheet size 59.5 x 73cm (23.5 x 28.75ins), framed and glazed Sanesi 50.
(1) £100 – £200



544AR* **Richards (Ceri, 1903–1971)**. Trafalgar Square, 1962, colour lithograph printed by Curwen Studio, published by Editions Aleto, signed in blue crayon, dated, and numbered 19 from the edition of 100, sheet size 57 x 80cm (22.5 x 31.5ins), framed and glazed
(1) £200 – £300

545* **Rothenstein (Michael, 1908–1993)**. Timber Felling in Essex, 1946, colour lithograph, printed by The Baynard Press for School Prints Ltd., London (S.P. 5), sheet size 49.5 x 76cm (19.5 x 30ins), framed and glazed (515 x 780mm), 'Framers of Shaftesbury' label on verso, together with:

Mozley (Charles, 1915–1991), The Ballet, 1946, colour lithograph, printed by The Baynard Press for School Prints Ltd., London (S.P. 10), sheet size 49.5 x 76cm (19.5 x 30ins)

Timber Felling in Essex was Michael Rothenstein's first published print.

(2) £150 – £200



Lot 545



546AR* **Rouault (Georges, 1881–1958)**. Juge, 1939, colour aquatint, signed and dated in the plate lower left, sheet size 33 x 25.3cm (13 x 10ins), one of 110 unnumbered impressions issued as frontispiece to the book Lionello Venturi, Georges Rouault, New York, E. Weyhe Editeur, 1940, the volume numbered 43 from an edition of 100, plus 10 hors commerce, the book with three colour plates and numerous monochrome illustrations, original green wrappers over stiff boards, rubbed and faded to spine and edges, spine with some wear and lower portion of spine with some loss of wrapper, 4to (33.5 x 26cm), signed in blue ink by the author Lionello Venturi to blank leaf at front, and dated Christmas 1943 Chapon/Rouault 289.

(1)

£400 – £600



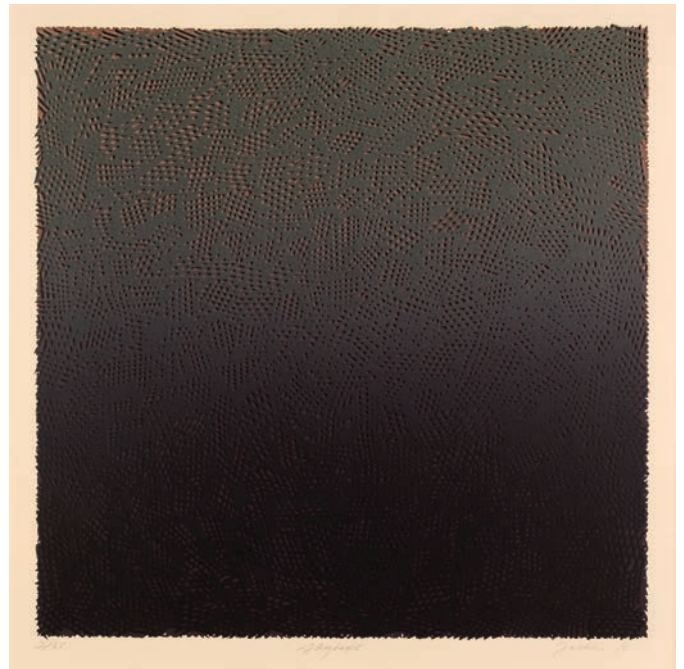
547AR* **Sutherland (Graham, 1903–1980)**. Beetles from A Bestiary and Some Correspondences, 1967, colour lithograph on arches, from the published edition of 70 impressions, issued by Marlborough Fine Art Ltd., London, the full sheet, signed and numbered 55/70, generally in very good condition, sheet size 65.7 x 50cm, framed and glazed, with Marlborough Fine Art gallery label on verso, 87 x 70cm
(1) £500 - £800



548* **Tisdall (Hans, 1910–1997)**. Fisherman's Hut, 1946, colour lithograph, printed by The Baynard Press for School Prints Ltd., London (S.P. 14), sheet size 49.5 x 76cm (19.5 x 30ins), together with: **Ginger (Phyllis, 1907–2005)**, Town Centre [Bristol], 1946, colour lithograph, printed by The Baynard Press for School Prints Ltd., London (S.P. 7), one short closed edge tear, sheet size 49.5 x 76cm (19.5 x 30ins), plus: **Topolski (Feliks, 1907–1989)**, This England, 1947, colour lithograph, printed by The Baynard Press for School Prints Ltd., London (S.P. 19), sheet size 49.5 x 76cm (19.5 x 30ins)
(3) £150 - £200



549* **Tunnard (John, 1900–1971)**. Holiday, 1947, colour lithograph, printed by The Baynard Press for School Prints Ltd., London (S.P. 18), sheet size 49.5 x 76cm (19.5 x 30ins), framed and glazed (515 x 780mm), 'Framers of Shaftesbury' label on verso, together with: **Hutton (Clarke, 1898–1984)**, Harlequinade, 1946, colour lithograph, printed by The Baynard Press for School Prints Ltd., London (S.P. 13), sheet size 49.5 x 76cm (19.5 x 30ins), framed and glazed (515 x 780mm), 'Framers of Shaftesbury' label on verso
(2) £150 - £200



550AR* **Jacklin (Bill, 1943–)**. Skylight, 1975, colour screenprint on cream wove paper, signed, dated, titled and numbered 2/65 in pencil, sheet size 56.7 x 56.3cm, framed and glazed (81.5 x 79cm)
(1) £200 - £300



551AR* **Clarke (Graham, 1941-)**. *Big Field*, 1966/67, *colour blockprint on paper, unsigned, some light spotting and toning to margins, image size 420 x 605mm (16.5 x 24ins), sheet size 580 x 770mm (22.75 x 30.25ins)*

From a limited edition of 125, published by Editions Alecto. Illustrated on p.19 of 'Graham Clarke' by Clare Sydney.

(1)

£150 - £200



552AR* **Clarke (Graham, 1941-)**. *Bridge at Gweek*, circa 1967, *colour blockprint on paper, signed, titled and numbered 48/50, with mount stain, image size 450 x 655mm (17.75 x 25.75ins), sheet size 565 x 790mm (22.25 x 31ins)*

From Graham Clarke's early 'Cornwall' series of limited edition block prints, produced for Editions Alecto.

(1)

£150 - £200



553AR* **Clarke (Graham, 1941-)**. *Carnlledi (St. Davids)*, circa late 1960s, *black ink and oil with varnish on board, depicting Carn Llidi near St. David's, Pembrokeshire, signed lower left, 395 x 550mm (15.5 x 21.4ins), framed (520 x 665mm), verso with 3 labels: one with ink manuscript title, one with ink manuscript 'Clive Aldred's Room', the third with typescript artist's name & address details and with ink manuscript title*

(1)

£200 - £300



554AR* **Clarke (Graham, 1941-)**. *Chalk Hills*, circa 1966, *colour blockprint on paper, signed and titled, image size 430 x 605mm (17 x 23.75ins), sheet size 555 x 760mm (21.75 x 30ins)*

From Graham Clarke's early Shoreham/Kent series of limited edition block prints, produced for Editions Alecto.

(1)

£150 - £200



555* **Clarke (Graham, 1941-)**. Dingley Dell, 1973, *hand-coloured etching with aquatint on paper, unsigned, titled and numbered 64/75, plate size 345 x 545mm (13.5 x 21.5ins) with full margins (upper and lower edges visible), framed and glazed (590 x 675mm), together with:* Jubilee Band, 1977, *hand-coloured etching with aquatint on paper, signed, titled and numbered 124/150, plate size 285 x 410mm 11.25 x 16ins), mount aperture 320 x 430mm (12.5 x 17ins), window mounted, framed and glazed (495 x 625mm)*

Dingley Dell is apparently the second 'arched top' etching that Graham Clarke produced.

(2)

£100 - £150



556* **Clarke (Graham, 1941-)**. Etching, 1976, *uncoloured etching with aquatint on paper, depicting the artist at work, signed, titled and numbered 99/100, plate size 270 x 170mm (10.5 x 6.75ins) with full margins, framed and glazed (430 x 330mm), together with:*

Red Legged Partridge, c.1960s, *colour etching with aquatint on paper, printed in shades of brown and orange, signed and titled artist's proof (unknown edition), plate size 205 x 365mm (8 x 14.25ins), aperture size 235 x 390mm (9.25 x 15.25ins), window mounted, framed and glazed (420 x 560mm), plus:*

Skaters, 1975, *uncoloured etching with aquatint on paper, signed, titled and numbered 36/150, circular artist's blindstamp lower left, oval blindstamp of Alex Gerrard Fine Art Ltd. lower right, plate size 88 x 126mm (3.5 x 5ins), aperture size 190 x 240mm (7.5 x 9.5ins), window mounted, framed and glazed (300 x 350mm)*

Red Legged Partridge: a rare early etching, not mentioned in the artist's chronological list.

(3)

£150 - £200



557AR* **Clarke (Graham, 1941-)**. Harvest Moon, circa 1966, *colour blockprint on paper, signed and titled, some pale spotting or marks to (mainly upper) blank margins, image size 420 x 605mm (16.5 x 23.75ins), sheet size 555 x 760mm (21.75 x 30ins)*

From Graham Clarke's early Shoreham/Kent series of limited edition block prints, produced for Editions Alecto.

(1)

£150 - £200



558* **Clarke (Graham, 1941-)**. Haymakers, 1974, *etching with aquatint and some hand-colouring on paper, signed, titled and numbered 83/100, oval blindstamp of probably [Alex Gerr]ard [Fine Art Ltd] partly visible to lower left corner, plate size 340 x 540mm (13.5 x 21.25ins) with full margins, framed and glazed (500 x 630mm), together with:*

Song of Samuel, 1978, *hand-coloured etching with aquatint on paper, signed, titled and numbered 26/250, circular blindstamp of [Graham C]larke partially visible to lower left corner, plate size 340 x 540mm (13.5 x 21.25ins) with full margins (upper and lower edges visible), framed and glazed (565 x 635mm), with 'Notes for the Interested' attached to verso*

Song of Samuel is depicted on page 62 of Clare Sydney's biography of Graham Clarke, and page 88 further describes how he donated this etching to the Shoreham Society's Campaign to prevent the M25 motorway from being built through the North Downs. The etching shows Samuel Palmer sitting at his easel, painting a scene based around Shoreham and the Darent Valley, which Palmer called his 'Valley of Vision'.

(2)

£150 - £200



559* **Clarke (Graham, 1941-)**. Internal Memo, circa 1970s, black ink and watercolour on paper, depicting the artist at work painting a large barcode and saying 'Hope that Chad Wotsisname doesn't see this one Alex, it'll be everywhere...', signed lower right, 280 x 315mm (11 x 12.25ins) mount aperture, framed and glazed (465 x 485mm), with title inscribed on verso, together with:

Peapot, circa 1960s-1970s, watercolour on paper, signed lower right, 180 x 215mm (7 x 8.5ins) mount aperture, framed and glazed (380 x 415mm), Sloman and Pettitt, Maidstone, framer's label on verso Internal Memo seems to be portraying a private joke between Graham Clarke and his agent Alex Gerrard, who became his agent in 1973. It appears they believed that another artist was allegedly copying Graham's style at the time of this painting.

(2)

£150 - £200



560AR* **Clarke (Graham, 1941-)**. Jubilee Band, circa 1977, black ink and watercolour on paper, signed lower right, aperture size 285 x 370mm (11.25 x 14.5ins), window mounted, framed and glazed (445 x 540mm)

An original preliminary study for the etching 'Jubilee Band' produced in 1977.

(1)

£150 - £200



561* **Clarke (Graham, 1941-)**. Old Man, Old Lady, Brian, and Hobby Horse, 1977, set of four uncoloured etchings on paper, each signed, titled and numbered 69/150, plate size 70 x 60mm (2.75 x 2.25ins), aperture size 90 x 75mm (3.5 x 3ins), window mounted, matching frames and glazed (230 x 195mm), each with framer's label on verso The Gentle Gallery, Steyning, Sussex

(4)

£100 - £150



562* **Clarke (Graham, 1941-)**. Paper [Hayle] Mill, 1974, uncoloured etching with aquatint on paper, depicting Hayle Mill, near Maidstone, signed, titled and numbered 71/75, plate size 120 x 215mm (4.75 x 8.5ins), mount aperture 140 x 225mm (5.5 x 8.75ins), framed and glazed (255 x 335mm), verso with attached envelope containing typescript single page 'Paper (Hayle) Mill Notes to Etching', signed by the artist and dated 1996, together with:

June [and] October, 1979, two hand-coloured etchings with aquatint on paper, from the Cottage Year series, each signed, titled and numbered 47/250 and 48/250 respectively, plate size 130 x 165mm (5.25 x 6.5ins), mount aperture 155 x 180mm (6.25 x 7ins), framed and glazed (280 x 310mm)

The etching of Hayle Mill is depicted on page 12 of Clare Sydney's biography of Graham Clarke, and pages 87-88 mention his association with the mill, which is further described in the letter accompanying the etching.

(3)

£150 - £200



563* **Clarke (Graham, 1941-)**. Pardon?, 1982, *hand-coloured etching with aquatint on paper, signed, titled and numbered 20/75, plate size 145 x 230mm (5.75 x 9ins), framed and glazed (265 x 345mm), framer's label on verso, together with:*

Milkmaid, 1976, uncoloured etching on paper, signed and titled artist's proof (edition 100), plate size 60 x 75mm (2.25 x 6.75ins), window mounted, framed and glazed (235 x 300mm), plus:

Fiddler, 1976, uncoloured etching on paper, signed and titled artist's proof (edition 100), plate size 75 x 45mm (3 x 1.75ins), window mounted, framed and glazed (320 x 265mm), and:

A partridge, circa 1960s, colour etching with aquatint on pale cream paper, depicting a partridge, printed in shades of brown and orange, signed and numbered 29/40, plate size 115 x 135mm (4.5 x 5.25ins), framed and glazed (190 x 225mm)

Final item: rare. This etching of a partridge is not mentioned in the artist's chronological list.

(4)

£150 - £200



564AR* **Clarke (Graham, 1941-)**. St. Anthony's, circa 1967, *colour blockprint on paper, signed and titled, image size 420 x 605mm (16.5 x 23.75ins)*

From Graham Clarke's early 'Cornwall' series of limited edition block prints, produced for Editions Alecto.

(1)

£150 - £200



565* **Clarke (Graham, 1941-)**. Self portrait of the artist, *black ink and watercolour on paper, signed twice, faint mountstain near edges, tipped onto paper, sheet size 195 x 165mm (7.75 x 6.5ins), framed and glazed (330 x 270mm), together with:*

Self portrait miniature, 1996, pen and black ink on paper, signed and dated Jan '96, tipped onto mountboard, sheet size 35 x 55mm (1.75 x 2.25ins), framed and glazed (105 x 130mm)

(2)

£150 - £200



566* **Clarke (Graham, 1941-)**. Wimpole Home Farm, 1984, *hand-coloured etching with aquatint on paper, signed, titled and numbered 12/15 (Exhibition Proof), plate size 275 x 345mm (10.75 x 13.5ins), sheet size 370 x 455mm (14.5 x 18ins), float mounted, framed and glazed (470 x 525mm), together with:*

Sunflowers, 1976, hand-coloured etching with aquatint on paper, signed, titled and numbered 87/100, circular artist's blindstamp lower left, oval blindstamp of Alex Gerrard Fine Art Ltd. lower right, pencilled inscription 'published 1976' to upper margin edge, a few minor spots (mainly to margins), plate size 265 x 345mm (10.5 x 13.25ins) with full margins (left and right edges visible), margins with band of pale discolouration, framed and glazed (415 x 515mm)

(2)

£150 - £200

20TH CENTURY PAINTINGS & WATERCOLOURS



567* Donne (Henry Richard Beadon, 1860–1949). At Srinagar, Cashmere [sic], watercolour on paper, signed lower right, a few pale spots, 200 x 325mm (7.75 x 12.75ins) mount aperture, framed and glazed (360 x 480mm), additionally signed and titled by the artist to portion of old backing board, now mounted on verso
(1) £150 - £200



Lot 568

568* Wainwright (William John, 1855–1931). Interior scene with servant girl and male figures in 17th century costume, chalk drawing, black and white chalks on laid paper, unsigned, slightly torn at right-hand slightly affecting image, short vertical closed tear at left-hand margin (hidden under window mount), sheet attached to backing board around all edges with brown paper framer's tape, sheet size 59 x 43.5cm, framed & glazed (71.5 x 55cm)

(1)

£200 - £300



569* Sickert (Walter, 1860–1942). Studies of a Woman in a Hat, circa 1912, pen and ink, inscribed '20 (?)St RA', on the verso of a sheet of lined notepaper, the ink faded, a tiny loss at the left sheet edge, a crease at the left sheet corner, pale discolouration towards the sheet edges and a few pale fox marks, generally in good condition, 170 x 110mm, framed

(1)

£400 - £600



Lot 570

570AR* **Ayrtton (Michael, 1921-1975)**. Greek Landscape, 1960, *Indian ink, grey and black wash on paper, signed and dated 30.3.60 lower left, 34 x 50cm (13.3 x 19.7ins) mount aperture, gilt frame, glazed (overall size 54 x 70.5cm)*

Ayrtton visited Greece for extended periods many times from 1958 onwards, and a series of lithographs entitled Greek Landscape in late 1960 to early 1961.

(1)

£500 - £800

571AR* **Piper (John, 1903-1992)**. Figures from a Cretan Seal, 1955, *watercolour, gouache and black ink on heavy wove paper, signed, dated and inscribed to the upper margin 'To Bill Mitchell, with all good wishes John Piper May 22 1955', sheet size 306 x 238mm (12 x 9.4ins), a few light handling marks to edges, laid down to the front endpaper of the book John Piper, Paintings, Drawings & Theatre Designs 1932-1954, arranged and with an introduction by S. John Woods, Faber & Faber, 1955, numerous colour and monochrome illustrations, including four original lithographs specially drawn for the publication by John Piper (including the frontispiece entitled Figures from a Seal, 1954), original publisher's orange-brown and green cloth, spine lettered in gilt, lightly rubbed (32 x 26cm)*

Provenance: Collection of William Scudamore Mitchell (1912-1987), advertising manager at Shell prior to the Second World War, who worked with John Piper on the Shell Guides series, and was himself the author of *East Sussex, A Shell Guide* (Faber & Faber, 1978). During the war, Mitchell was sent to Singapore where he was interned by the Japanese, as a prisoner-of-war on the Burma Railway. His account of the experience was published in 1996: *The Setting Sun, An Account of Life in Captivity under the Japanese*. Mitchell later worked as advertising manager for the Egg Marketing Board until his retirement. He stayed at Fawley Bottom with John and Myfanwy Piper on numerous occasions, and owned several works by Piper, including *Venice, The Salute from The Grand Canal* (1959), which was included in the Tate Gallery John Piper retrospective (30 November 1983-22 January 1984), number 147.

(1)

£1,000 - £1,500



Lot 571



572* **Blockley (John)**. Polperro, watercolour, signed lower left, framed and glazed, together with other 20th century watercolours and oils, including John Laurence, *Boats in an Estuary*, Richard Bolton, *Tree by a Lake*, signed and dated '85, John Preest, *Coastal Scene*, 1999, signed and dated lower left, John Newberry, *St. Mary's Redcliffe Square, Oxford*, 1990, signed, Norman Battershill, *Landscape with Houses*, signed, a marine watercolour and gouache by A.D. Bell, signed and dated 1939, an oil of *Tower Bridge*, entitled *Tall Ships and Tower Bridge*, by Jack Pountney, signed, and one other
(9) £200 - £300



573AR* **Brangwyn (Frank, 1867-1956)**. *Figures in an Interior*, pen, black ink and monochrome wash, heightened with touches of white gouache and pale blue watercolour, unsigned, 23 x 23cm (9 x 9ins), moulded gilt frame, glazed, with artist's name plaque with dates to lower edge
(1) £200 - £300

574AR* **Brangwyn (Frank, 1867-1956)**. *Aylesford Church and Bridge across the River Medway, Kent*, pen, ink and watercolour on wove paper, showing the church, bridge and barges at Aylesford in Kent, signed in pencil, sheet size 158 x 232mm (6.25 x 9.2ins), old frame, glazed (38 x 43.5cm)
(1) £300 - £500



Lot 574



575* **Sleigh (Bernard, 1872–1954).** *The Crucifixion: A Triptych, 1929, tempera on board, heightened with gold, on three separate panels, with inscription at the foot of the cross Ad Majoram Dei Gloriam Bernard Sleigh 1929 (the date rewritten over a date in Roman numerals which are no longer legible), fine Arts & Crafts patinated copper frames, each with gothic arched form, and gilt pictorial roundels above, integral connecting hinges, overall size including frame 81.5 x 103cm (32 x 40.5ins)*

Provenance: Private Collection, Cotswolds, UK.

This important work is an exhibition version, on a reduced scale, of the crucifixion triptych painted by Bernard Sleigh in 1906 for the chapel at Holloway Prison, London. Commissioned from the artist by the aristocrat, spiritualist and reformer Edith Lyttelton, the original oil on canvas, measuring 84 x 32 inches, was purchased by Brigham Young University Museum of Art in 2005.

The work depicts Christ as a model of human perfection, with a heavenly host of angels above, and figures from modern life in attendance below, including a knight, old man, judge, prisoner, king and bishop. The shepherd looking out below the right hand of Christ is understood to be a self-portrait of the artist, whose wife and two children are also included on the far right of the composition.

Literature: Roger Cooper, *Bernard Sleigh, Artist and Craftsman, 1872–1954*, *Journal of the Decorative Arts Society 1850 – the Present*, number 21, 1997, pages 88–102. The present work is illustrated as figure 4 on page 93.

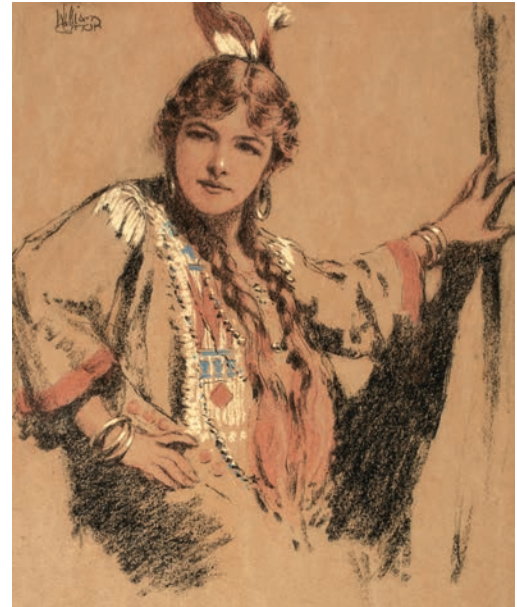
(1)

£3,000 – £5,000

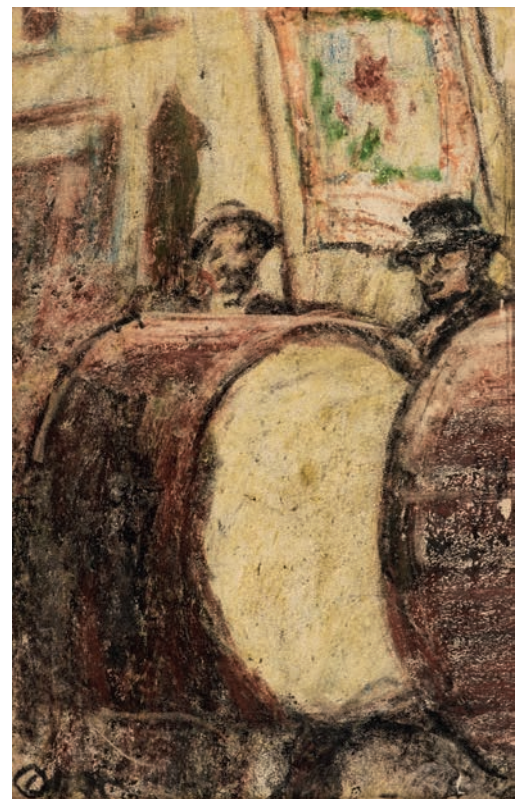




576* **Collis (Maurice, 1889-1973)**. Female figures, 1958, gouache on card, depicting a bright landscape with 5 female figures, initialled lower right and dated March 1958, with unfinished painting of a horse and a tree on the verso, sheet size 27.5 x 37.2cm, tipped-in to a card folder, together with 5 original Christmas cards from Collis, each with mounted painting (4 landscapes, the other a profile portrait), various media, all but one initialled to lower margin and 3 dated (1962, 1963, 1966), 21.5 x 16cm and smaller, all the cards inscribed by the artist, one with additional note 'from my Irish sketchbook', each tipped-in to a card folder (6) £200 - £400



Lot 577



Lot 578

577AR* **Conor (William, 1881-1968)**. Mary Isabel Fullerton as Minnehaha, coloured chalks on pale brown paper, signed upper left, 33.5 x 28cm (13.25 x 11ins), period gilt frame, glazed
Provenance: Mary Isabel Fullerton (1901-1990), daughter of William Moore Fullerton (1870-1954), Chairman and Director of the Ulster Bank, Belfast, 1931-42 and Governor of Methodist College, Belfast where Fullerton House was named after him. The family resided at 19 Wellington Park, Belfast; Mary married and subsequently divorced Stephen Alexander Holgate Batten (1898-1957), Captain (and later Brigadier) Royal Engineers, and remarried Colonel Richard Shannon in 1936 or 1937. Their daughter Faith Shannon (1938-2018), artist and bookbinder, thence by descent.
William Conor was a friend of the family during the 1920's and 1930's. Irish artist William Conor (1881-1968) first exhibited in Belfast in 1910, and was appointed an official war artist in both the First and Second World Wars. He moved to London after the First World War and came into contact with the Cafe Royal circle, including Sir John Lavery and Augustus John. In 1921 Conor returned to Belfast and opened a studio at 7 Chichester Street. He carried a sketch book at all times to record ordinary life in the streets. He became a member of the Royal Hibernian Academy in 1946, received an OBE in 1952 and was President of the the Royal Ulster Academy from 1957 to 1964. (1) £1,000 - £1,500

578AR* **Conor (William, 1881-1968)**. The Lambeg Drums, coloured wax crayons on paper, signed lower left, small tear apparently without loss to lower right corner, with pencil inscription to verso by Faith Shannon giving details about the work, and the connection between William Conor and Mary Isabel Fullerton (mother of Faith Shannon), 21 x 13cm (8.25 x 5.2ins), mounted, gilt frame, glazed
Provenance: Mary Isabel Fullerton (1901-1990), daughter of William Moore Fullerton (1870-1954), Chairman and Director of the Ulster Bank, Belfast, 1931-42 and Governor of Methodist College, Belfast where Fullerton House was named after him. The family resided at 19 Wellington Park, Belfast; Mary married and subsequently divorced Stephen Alexander Holgate Batten (1898-1957), Captain (and later Brigadier) Royal Engineers, and remarried Colonel Richard Shannon in 1936 or 1937. Their daughter Faith Shannon (1938-2018), artist and bookbinder, thence by descent.
William Conor was a friend of the family during the 1920's and 1930's. Irish artist William Conor (1881-1968) first exhibited in Belfast in 1910, and was appointed an official war artist in both the First and Second World Wars. He moved to London after the First World War and came into contact with the Cafe Royal circle, including Sir John Lavery and Augustus John. In 1921 Conor returned to Belfast and opened a studio at 7 Chichester Street. He carried a sketch book at all times to record ordinary life in the streets. He became a member of the Royal Hibernian Academy in 1946, received an OBE in 1952 and was President of the the Royal Ulster Academy from 1957 to 1964. (1) £1,000 - £1,500



579* **Daintrey (Adrian Maurice, 1902-1988)**. A collection of 15 drawings on paper, including: Alan Ross 1976, Benevento 1945, Drawing room Interior 1972, Benson's Canteen, Corfu, Villa Maichio, Hassocks 1976, and others, some untitled, pen & black/brown ink, most with pencil, some with watercolour wash, one with watercolour and heightened with bodycolour, most signed or initialled, a few generally light spots or toning to some, 5 window-mounted (3 with typewritten label on verso of mount), sheet sizes between 14 x 22cm (5.5 x 8.5ins) and 25 x 35cm (10 x 14ins), loose in card folder

(15)

£200 - £300



580* **Dawson (Eric, 1918-)**. Dancers at the Bandstand, 1990, watercolour with pen & ink on paper, unsigned, 31.5 x 40cm (12.5 x 15.75ins) mount aperture, framed and glazed (475 x 595mm), verso with Sally Hunter Fine Art label detailing artist, title, and exhibition information, also framer's label of Express Framing, Sawbridgeworth, together with:

Peto (Rosemary, 1916-1998), Churchyard at Grinton, North Yorkshire, mixed media (pencil, pastel, coloured crayon, watercolour, gouache) on paper, signed lower right, titled lower centre, 28.5 x 20cm (11.25 x 8ins) mount aperture, framed and glazed (590 x 445mm), verso with Sally Hunter Fine Art label detailing artist, title, and exhibition information, plus:

Smith (Edwin, 1912-1971), rooftops scene, watercolour on paper, unsigned, spotted, 31 x 46cm (12.25 x 18ins) mount aperture, framed and glazed (510 x 665mm)

(3)

£200 - £300

Each lot is subject to a Buyer's Premium of 20%
(Lots marked * 24% inclusive of VAT @ 20%)



581* **Dearden (Harold, 1888-1962)**. Fishermen hauling creels, pen, ink, and sepia wash on paper, depicting 2 rugged men bent over and pulling a cart loaded up with lobster pots, men in sailing boats and a town in the background, lightly mount-stained, upper margin with slight show-through from residue of backing board, sheet size 27.2 x 36.7cm, mounted, framed and glazed, Easthope & Fripp gallery label on backboard with inscription 'Drawing by H. Dearden A.R.C.A.', 43.2 x 49.6cm

(1)

£200 - £300



582AR* **Dunlop (Ronald Ossory, 1894-1973)**. Portrait of an artist at work, pencil on paper, signed lower left, 23.5 x 17.5cm mount aperture, framed and glazed

(1)

£150 - £200



583* Wyllie (William Lionel, 1851-1931). *Her Majesty Passing the City of Rome, pen, ink and monochrome wash on wove paper, signed lower right, sheet size 24 x 35.5cm (9.5 x 14ins), laid down on old card, framed and glazed, with typewritten label to verso: 'Her Majesty Passing Rome' A monochrome watercolour by W.L. Wyllie R.S. 1851-1931. (Believed to be painted for publication in book)*

(1)

£200 - £300

Lot 583



584* Emanuel (Frank Lewis, 1866-1948). An archive collection of 204 drawings and sketches in England, France, Belgium and the Netherlands, circa 1896-1933, *mainly pencil or pen & blank ink on paper or thin card, a few in watercolour, many picturesque street scenes and buildings, coastal views and marine subjects, views of architectural landmarks and old buildings in towns and cities, some country landscapes and rural scenes, studies of figures, etc., many signed or initialled, often titled, some dated, some inscribed to verso by the artist, some mounted on card, largest sheet size approximately 38.0 x 53.5 cm (15 x 21 ins), the smallest approximately 6.7 x 5.0cm (2.5 x 2 ins), occasional marks or creases (generally in good condition), on or two with some light spotting, plus a further collection of approximately 166 etchings by the same artist, including landscapes, coastal and rural scenes, figure groups, greetings, invitations or similar, a few colour woodcuts, mostly unsigned and with some duplicates and some trials, all unframed except for 10 views and one etching framed and glazed, together with Emanuel (Charles, 1868-1962). A collection of 62 drawings and sketches in England and France, also locations in Scotland, Spain and the Netherlands, pencil and/or colour pastels on paper or thin card, mostly picturesque street scenes and buildings, some country landscapes, many views of architectural landmarks and old buildings in towns and cities, the majority signed, most titled, some mounted on card, largest sheet size approximately 24.5 x 32.0cm (9.75 x 12.75ins), the smallest approximately 5.6 x 9.6cm (2.25 x 3.75ins), occasional scarce minor marks, all unframed (except 2 framed and glazed)*

A collection of over 200 vivid sketches of picturesque street scenes, architectural motifs and figure studies by the important artist and illustrator F. L. Emanuel, who studied at the Slade School of Art under Alphonse Legros (1837-1911), at the Académie Julian in Paris under William-Adolphe Bouguereau (1825-1905) and Tony Robert-Fleury (1837-1911). Emanuel also wrote on art for the *Architectural Review* and *Manchester Guardian* and is the author of *The Illustrators of Montmartre* (1903) and *Etching and Etchings* (1930). He exhibited at the Paris Salon, the Royal Academy from 1886, the New English Art Club and elsewhere, had a show of his watercolours in the Meryon Galleries in 1912, and taught etching at the Central School of Arts & Crafts from 1918 to 1930. British locations for Frank Emanuel's drawings include: Hoghton Tower, Southwold, Brentford/Kew, Oxford, Hastings, St. Albans, Deptford, Walberswick, Kensington Gardens, Leigh on Sea, Bromley Station, Paddington, Putney, Peveril Point, Hamstead, Penmaenpool, Rickmansworth, Messing, Bloomsbury, King's Lynn, North Shoebury, Bournemouth, New Oxford Street, Cirencester, Basinghall, Tewkesbury, Chepstow Road, Lambeth Palace & Park, Knowsley Hall, Ledbury, Lincoln, Ludlow, Notting Hill Gate, Whidborne Street etc.

Foreign views include: La Voulte, La Porcherie, Le Pollet, La Chêne Verte, Paris, Amsterdam, Haarlem, Overschie, Pont St. Esprit, Larchant, La Rochelle, Rue du Pont, Le Chateau, La Grande Rue, St. Omer, Veere, Fécamp, Abbeville, Veere locks, etc.

The locations depicted by Charles Emanuel include, British: St. Ives, Cirencester, Stamford, Ledbury, Folkstone, York, King's Lynn, Brixham, Tewkesbury, Whitby, Boston, Wells, Edinburgh, and foreign: Le Puy, Gerona, Honfleur, Granville, Renesse, Tours, Zierikzee, Vire, Larchant, Middleburg, Tréboul, St. Malo, Dinan, Montreuil, etc.

(approx. 432)

£1,000 - £1,500



585AR* **Frohlich (Fritz, 1910–2001)**. Shakespeare: Macbeth, circa 1940–45, single sheet list of contents in manuscript, and 10 pen, black ink and charcoal drawings depicting scenes from Shakespeare's Macbeth, by Frohlich, each signed with the artist's initial 'fr.', and numbered in pencil to lower left corner '2b/1' to '2b/10', and each with handwritten title caption in pencil, 20 x 17cm (8 x 6.7ins) mount aperture or similar, sheet size 31.5 x 22.5cm (12.4 x 9ins), each with card mount, loosely contained in card portfolio, with handwritten title to upper cover 'Shakespeare: Macbeth 10 illustrationen', with pen and black ink vignette of a blasted tree above, some minor marks to card covers, folio

An unpublished series of Expressionist designs by the Austrian painter and graphic artist Fritz Frohlich (1910–2001), a member of the Innviertler artists' guild (Innviertler Kunstlergilde).

(1)

£300 – £500

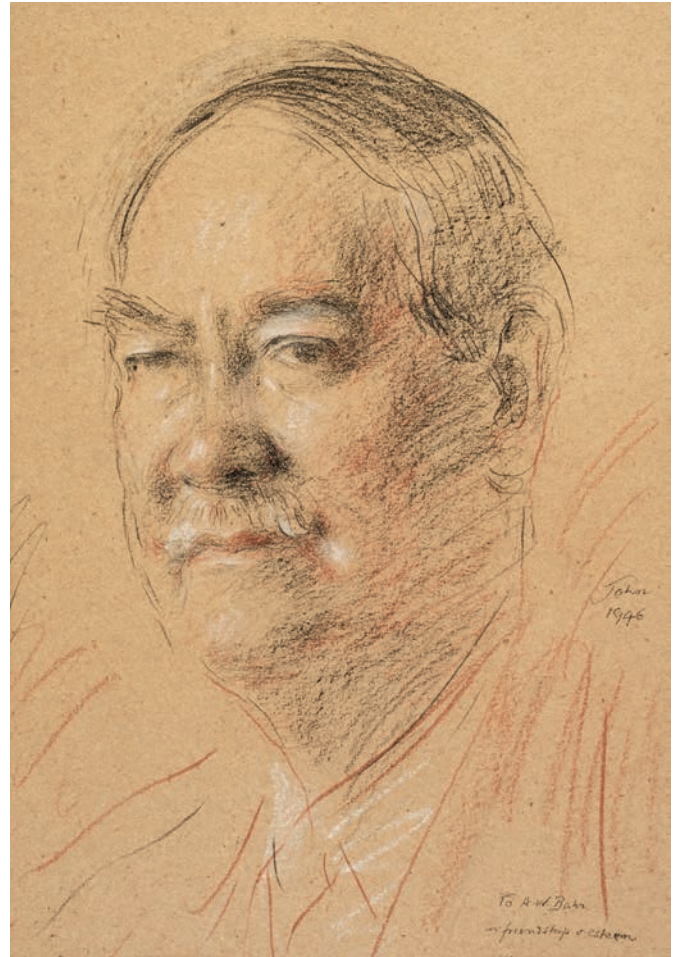


Lot 586

586* **Furse (Margaret, 1911–1974)**. Costume Design for Claire Bloom in Romeo and Juliet, 1957, pencil and water colour heightened with white, on a lithographic base (?), on paper laid to board, signed 'Furse' lower right and inscribed 'Juliet-Miss Claire Bloom./ 2nd address (Ball)' upper right in pencil, tape staining across lower edge of subject and at the left and right sheet edges, 565 x 383mm (22¼ x 15 ½ins), framed and glazed

(1)

£200 – £300



587AR* **John (Augustus Edwin, 1878–1961)**. Abel William Bahr, 1946, black, red and white chalk on pale brown flecked paper, signed and dated in pencil to right margin, and additionally inscribed by the artist to lower right corner 'To A.W. Bahr in friendship & esteem', 45.5 x 31cm (18 x 12.2ins) mount aperture, antique gilt moulded frame, glazed, with framer's label of John Tanous, 116 Draycott Avenue, Chelsea to verso

Provenance: Abel William Bahr (1877–1959), thence by descent.

A.W. Bahr, a distinguished collector of Chinese art and antiquities, and Secretary of the North China branch of the Royal Asiatic Society. A.W. Bahr is the author of *Old Chinese Porcelain and Works of Art in China, being descriptions and illustrations of articles selected from an exhibition held in Shanghai, November 1908*, published in 1911. A survey of Chinese paintings in the Bahr Collection by Osvald Siren was published by the Chiswick Press in 1938.

(1)

£700 – £1,000



588* **John (Vivien, 1915–1994)**. *At the Races*, colour pastels on paper, signed and dated '69 lower right, single small wormhole to bottom edge, sheet size 39 x 18.5cm (15.5 x 7.25ins), mounted, framed and glazed (540 x 325 mm), verso with exhibition label of Kensington & Chelsea Artists' Exhibition 19_, with ink manuscript artist's name and address, title and medium, and price (crossed out), also on verso a label of Sally Hunter Fine Art with typewritten artist's name, title, etc., and with 'No 64 in the Exhibition Vivien John: Portrait of a Life, March 1995', with details of the purchaser (1) £70 - £100

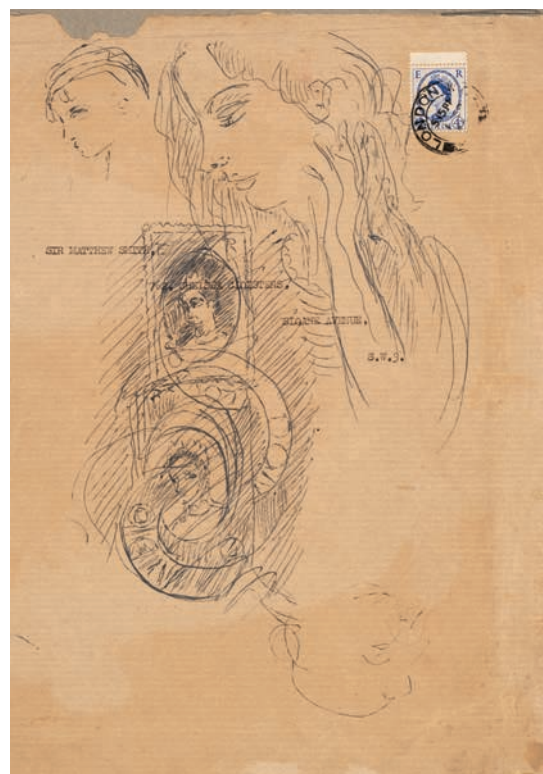


Lot 590



589* **Macdonald (William Alister, 1861–1948)**. *Portree, Skye*, September 1905, watercolour, with traces of pencil on paper, signed, titled and dated lower left, 202 x 340mm (8 x 13.25ins), framed and glazed (1) £300 - £500

590* **Mammeri (Azouaoui, 1890–1954)**. *Woman in traditional costume, carrying a tagine through a tree-filled courtyard*, gouache on board, signed lower right, 635 x 485mm (25 x 19ins), framed and glazed (715 x 565mm) (1) £150 - £200



591 **Smith (Sir Matthew Arnold Bracy 1879–1959)**, *Portrait Studies of a Girl, and Studies of a Postage Stamp*, pen and blue ink on a buff Manilla envelope addressed to the artist with postage stamp, laid to card, a small loss at the upper left and lower right corners, minor discolouration, 260mm x 190mm (10.25 x 7.5ins), framed and glazed Provenance: Thomas Alfred Good; Michael Hamburger OBE and by descent to his daughter Claire Hamburger. (2) £400 - £600



Lot 592

592* **Taylor (Walter, 1860–1943)**. Brunswick Terrace, Brighton, 1911, watercolour with black chalk on paper, signed and dated lower right, some light overall toning, 27.5 x 38cm (11 x 15ins) mount aperture, framed and glazed (485 x 580mm), Sally Hunter Fine Art label on verso, detailing artist, title etc., and two additional ink manuscript labels

Walter Taylor, a contemporary and close friend of Walter Sickert, studied art in Paris and at the Royal College of Art, London. Although not a member of the Camden Town Group, his work was included in the Brighton Art Gallery Exhibition of the Work of English Post-Impressionists, Cubists and Others held in 1913–14. Taylor was Treasurer of the London Group from 1916–18, and his own collection included most of the major British and continental avant-garde artists of his day. This painting, dated 1911, was produced while he was living and working in Brighton.

(1)

£100 – £150



593* **Battersby (Martin, 1916–1982)**. Small Green Sphinx, acrylic on board set within original trompe-l'oeil painted window mount, 84 x 113mm (central image), 144 x 186mm (including mount), Grosvenor Gallery label to verso, gilt moulded frame, glazed, 200 x 245mm

Martin Battersby was a collector, historian, designer, decorator and artist, who played an important part during the 1960s and 1970s promoting the reappraisal of Art Nouveau and the decorative art of the 1920s and 1930s. He wrote 'Art Nouveau' (1967), 'The Decorative Twenties' (1969), and 'The Decorative Thirties' (1971), which provided an enlightened understanding of these periods. Battersby was a gifted trompe-l'oeil artist and the present work evokes the figures of the Commedia dell'Arte. The background relates to paintings from the 1930s by Eugène Berman. Battersby's was particularly fond of the sphinx motif which grew from his enjoyment of 'eighteenth-century porcelain figures, many of which depict Marie Antoinette and Madame du Barry'. In 1959 he painted murals on this theme for the Sphinx Room of the Carlyle Hotel, New York and two years later showed paintings of sphinx subjects at the Arthur Jeffress Gallery, London.

(1)

£400 – £600



594* **Whydale (Ernest Herbert, 1886–1952)**. Gypsies by a tree, with pots and caravan, watercolour and pencil on pale cream paper, signed lower left, 34 x 28.5cm (13.5 x 11.25ins) mount aperture, black and silver gilt frame, glazed
Provenance: Private Collection, Gloucestershire, UK.
(1) £200 - £300



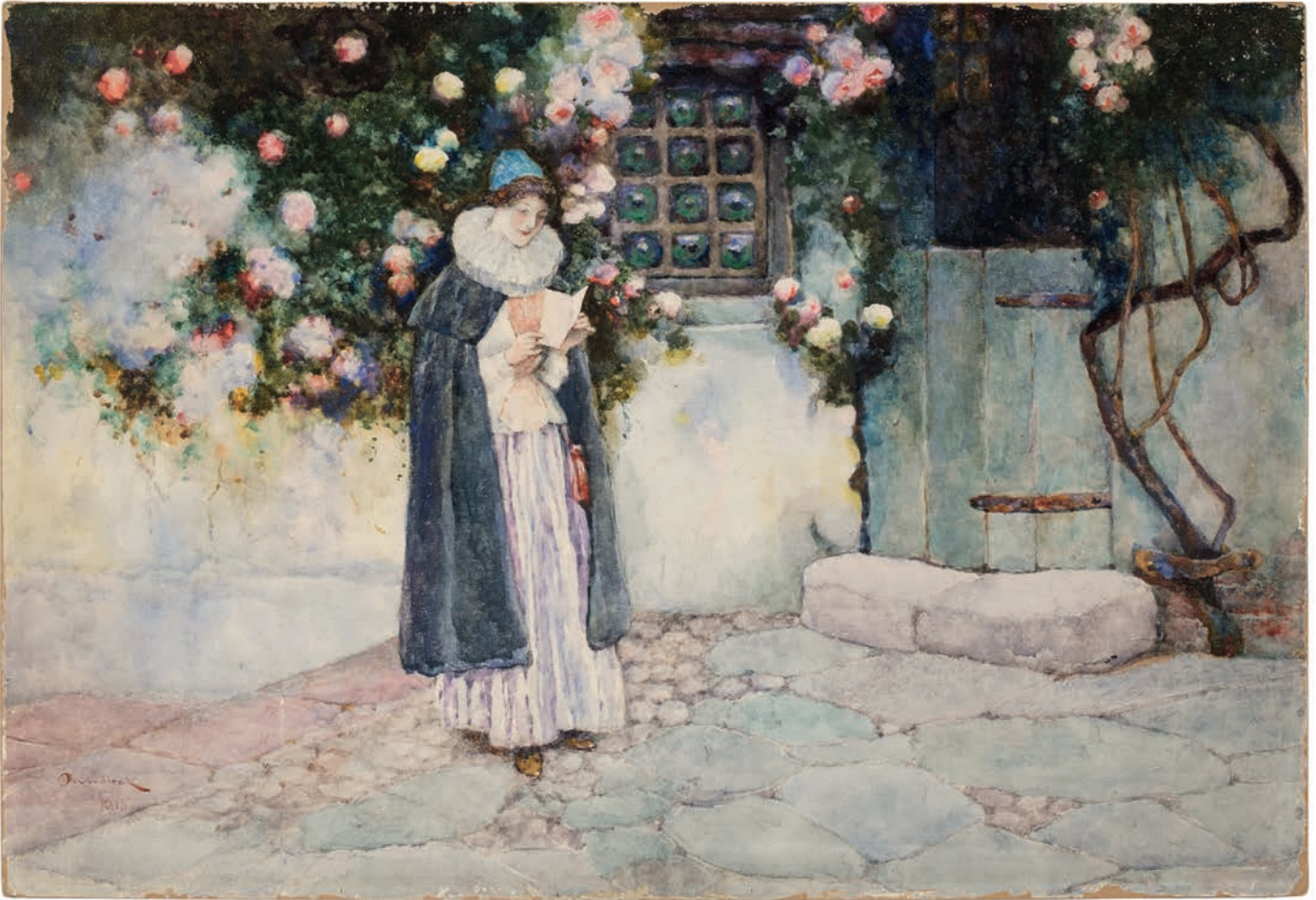
595AR* **Bratby (John Randall, 1928–1992)**. Jean & Dayan, June 1968, pencil on paper, signed, titled and dated lower right, 41 x 51cm (16 x 20ins), framed and glazed
Provenance: Private Collection, Gloucestershire, UK.
(1) £300 - £500



596AR* **Farthing (Stephen, 1950–)**. Ornament Word no. 14, 1982, black charcoal and gouache on paper, signed, dated, and titled in pencil, 365 x 270mm (14.3 x 10.6ins) mount aperture, framed and glazed
(1) £100 - £150



597* **Smith (D.H., born 1947)**. Storm I, 1977, watercolour, depicting a desolate landscape with a few clumps of trees, and storm clouds in a vast sky, signed and dated lower left, 12.9 x 10.4cm, mounted, framed, and glazed, typed labels on backboard, one a Fischer Fine Art gallery label, and a manuscript label 'No.4. To touch the incomprehensible power', 41.1 x 34.5cm
(1) £100 - £150



598* **Woodlock (David, 1842–1929).** Judith Shakespeare at Shottery, 1918, watercolour and gouache on artist's board, of a young lady dressed in a blue cape and white ruff, standing reading a letter in a cobbled courtyard with climbing roses in bloom, title in pencil to verso (in the artist's hand), and with his printed label: David Woodlock, of Liverpool, Exhibitor at The Royal Academy, The Royal Scottish Academy, Edinburgh, The Royal Institute of Painters in Water Colors, The Walker Art Gallery, Liverpool, The Royal Society of Artists, Birmingham and The Royal Institution, Mosley Street, Manchester, 33.5 x 50cm (13.25 x 19.5ins), gilt frame, glazed

Provenance: Private Collection, Gloucestershire.

Woodlock produced a number of cottage scenes relating to Shakespeare and Stratford on Avon, including *Old Cottages at Shottery, near Stratford on Avon* (Christie's London, British Drawings and Watercolours, 21 February 1989, lot 135), *The Courtship of William Shakespeare*, dated 1895, and *Anne Hathaway's Cottage* (both Shakespeare Birthplace Trust, STRST : SBT 1995-2 and STRST : SBT 1992-104).

Judith Shakespeare (1585–1662) was the second daughter of William Shakespeare and twin to Hamnet, who died in August 1596. Judith survived, and at the relatively advanced age of 31 married Thomas Quiney, the 26 year old son of a prominent local family. The pair were married on the 10th February 1616, her father having drawn up a will in January, in the first draft of which 'my sonne in law' is referred to. One month after the marriage Quiney's mistress, Margaret Wheeler, gave birth to his son, both of whom died shortly afterwards. Thomas was tried by the church court and sentenced to stand in front of the congregation of Holy Trinity church for three Sundays dressed in a white sheet. Shakespeare saw his lawyer again on 25 March to draw up a revised will : the reference to Thomas Quiney was struck out and Judith's name inserted instead - Judith was to inherit £100, a cottage, and if she or her children were alive after three years a further £150 of which she should receive the interest. By this time Judith was also pregnant and, after William himself died in April, gave birth to a son in November, whom she named Shakespeare, in her father's memory. Judith continued to live in Stratford all her life, and died in 1662 at the age of 77.

According to the printed label to verso, Woodlock had by 1916 exhibited 17 times at the Royal Academy, with two works also purchased for the permanent collection at the Walker Art Gallery, Liverpool.

(1)

£300 - £500



599* Emanuel (John, 1930-). Seated man in blue, pen & black ink and colour pastel on paper, unsigned, 53 x 35.5cm (21 x 14ins) mount aperture, framed and glazed (735 x 545mm)

(1)

£150 - £200



Lot 600

600* Emanuel (John, 1930-). Nude in foetal position, pen & black ink, colour pastel, and watercolour wash on beige paper, unsigned, mount aperture 35.5 x 53cm (14 x 21ins), framed and glazed (545 x 720mm), together with:

Seated female nude, pen & black ink and watercolour wash on paper, signed in pencil to bottom centre, 52.5 x 35.5cm (20.75 x 14ins) mount aperture, framed and glazed (695 x 525mm)

(2)

£200 - £300



601* Emanuel (John, 1930-). Female figure, seated with knees drawn-up, pen & black ink, colour pastel, and watercolour wash on beige paper, unsigned, mount aperture 53 x 35.5cm (21 x 14ins), framed and glazed (735 x 545mm), together with:

Two female figures, semi-nude and paddling in water, black crayon and watercolour wash on paper, signed in pencil lower right, 53 x 35.5cm (21 x 14ins) mount aperture, framed and glazed (735 x 545mm)

(2)

£200 - £300



602* Pemberton (Muriel Alice, 1909-1993). Flower Still Life, gouache & pastel on wove, signed lower right, few short repaired closed tears to edges (hidden under window mount), 72 x 59.4cm, modern white frame, glazed (87 x 70.5cm)

Muriel Pemberton and the fashion & textile designer Zandra Rhodes were acquaintances and both alumni of the Royal College of Art.

(1) £200 - £300



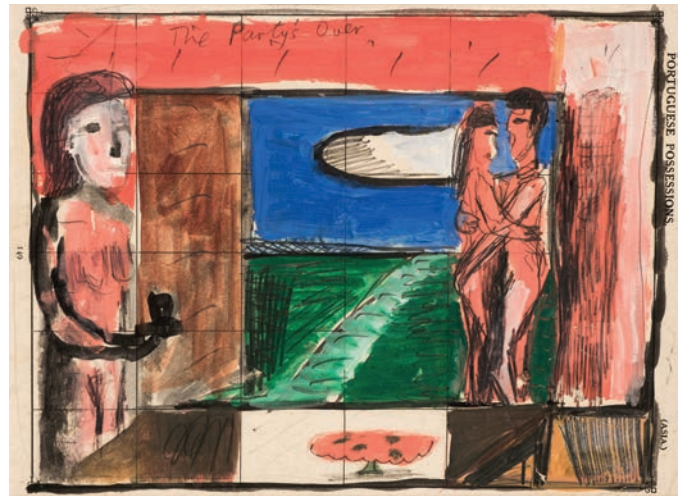
Lot 603

603AR* Kay (Pamela, 1939-). Poppies and Mallows, watercolour and gouache on paper, signed lower left, image size 62 x 68.5cm, framed and glazed (86 x 91cm), together with exhibition catalogue (1) £200 - £300



604AR* Hervey-Bathurst (Caroline, 1936-). Italian landscape with farmhouse and buildings, coloured chalks on grey-green paper, signed with initials, 22 x 25.5cm, framed and glazed (frame 40 x 51cm)

(1) £100 - £150



605* Rees (Michael, b. 1962). The Party's Over, mixed media on paper, 16.5 x 22cm, mounted, together with 'adam & eve', charcoal and ink on paper, signed and dated October 91 to lower margin, 9 x 12.5cm, mounted, Three Figures, watercolour on paper, signed and dated 1995 to lower margin, 14 x 12cm, mounted

Two Figures Embracing, pen and ink on paper, signed lower right, 14 x 17.5cm, mounted

Michael Rees, born 1962 is a self-taught artist from Ipswich, now living and working in Cornwall with his wife Tracy Rees, also an artist. He often depicts figures in atmospheric landscapes and exhibits in England and the United States.

(4) £150 - £200



Lot 606

606* **Rees (Michael, b. 1962)**. Figure in a frame, mixed media on paper, signed and dated 2002, 14 x 20cm, framed, together with Standing man in a hat, pen, charcoal and wash on paper, signed and dated 1998, 19.5 x 14cm, framed

(2)

£150 - £200

607* **Broido (Michael, 1927-2013)**. Composition, 2005, pen, ink and gouache on paper, signed in initials, 28 x 17cm, mounted, together with

Composition, 2005, pen, ink and gouache on paper, signed in initials, 28 x 17cm, mounted, with two other similar pen, ink and watercolour compositions, both signed in initials and dated 2005, one 28 x 17cm, the other 17 x 28cm, mounted

Michael Broido (1927-2013) was a London born self-taught artist, who after moving to Cornwall became studio assistant to Barbara Hepworth 1959-62 and taught at Truro Art School 1960-80. His work is held at the Pier Gallery Arts Centre in Stromness.

(4)

£200 - £300



Lot 607



608* **Broido (Michael, 1927-2013)**. Composition, 2000, mixed media on paper, signed in initials, 48 x 33cm mount aperture, together with

Geometric composition, pen, ink and watercolour on paper, 48 x 33cm, mounted

(2)

£200 - £300



Lot 609

609* **Austrian School.** Tyrolean landscape with cow following horse and cart down a country lane, *oil on canvas with pallet knife work, signed with monogram lower left, 38 x 55cm, framed & glazed with label of The Royal Gallery, 41 Woburn Place, London to verso of frame (46.7 x 63.8cm)*

(1)

£300 - £400

610* **Steer (Philip Wilson, 1860-1942).** Decoration for Bourton House, Shrivenham, The Home of Sir Clive Butler, circa 1910-15, *oil on canvas, signed lower left, 91.5 x 68.5cm (36 x 27ins), with period label of the Fine Art Society, 148 New Bond Street, London, by appointment to H.M. Queen Mary to verso of the stretcher, giving the title of the work as Decoration for Sir Clive Butler, and with additional handwritten label alongside 'Philip Wilson Steer. Trial-piece for decorations at Bourton House, Shrivenham. Lent by Hugh Molson, Esq., M.P.', plus two auction stencils to stretcher PR29 and YL132, modern painted silver frame*

Private Collection, Birmingham, UK. Bourton House, near Shrivenham was the family home of the Butler family, including Spencer Perceval Butler (1828-1915), who was educated at Rugby under Dr. Arnold, and who took a first-class degree in Classics at Trinity College, Cambridge, as well as Sir Cyril Butler, High Sheriff of Berkshire, Food Commissioner for the South Midlands during the first world war, and later the British representative on the International Mission for Food Relief to central Europe, for which he was made KBE in 1920. He was also one of the founders and chairman as well as Honorary Treasurer of the Contemporary Art Society. According to an obituary, his art collection included examples by Wilson Steer, Henry Tonks, Sargent, and Augustus John.

Christie's, London, Victorian & British Impressionist Art, 12 July 2012, lot 367.
(1) £6,000 - £8,000



Lot 610

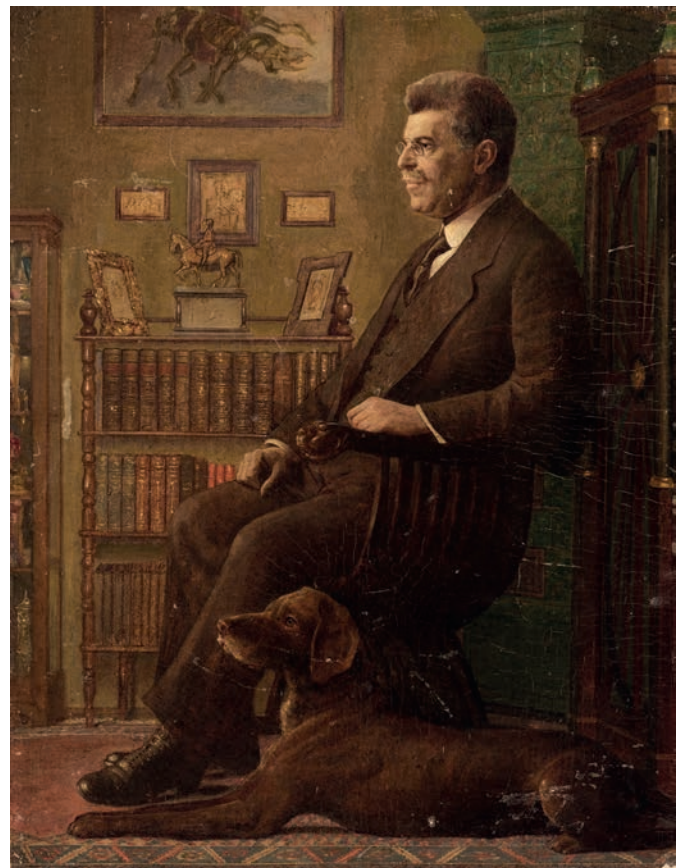


Lot 611

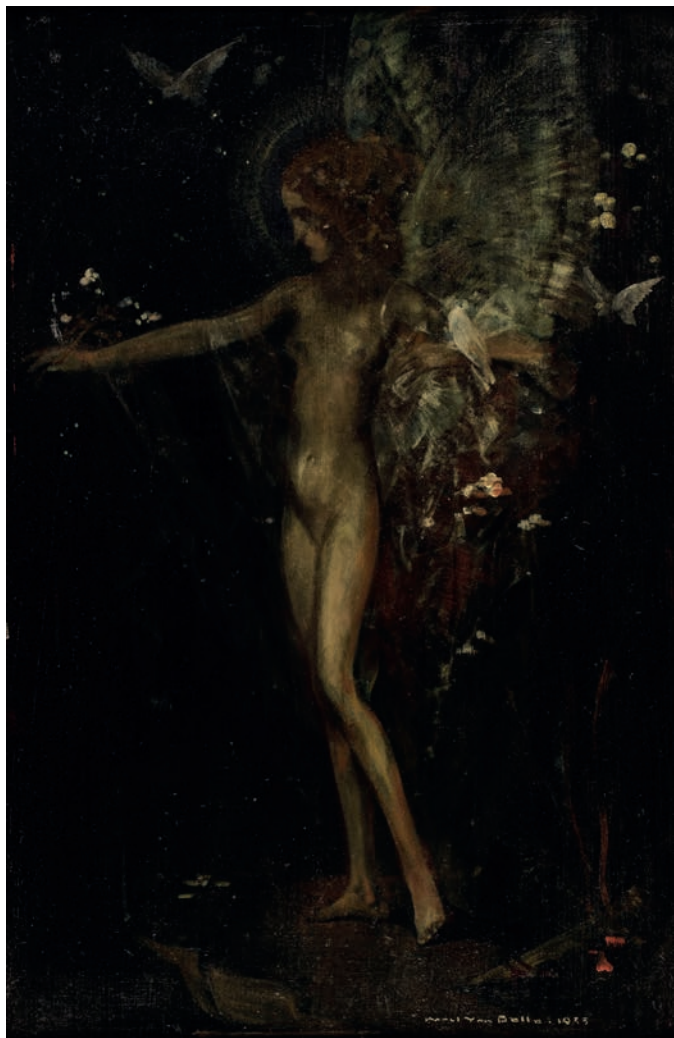
611* **Skovgaard (Joakim, 1856–1933).** Wedi, Java, 1908, oil on canvas, signed with initials, titled and dated lower right, relined, with handwritten inscription to verso of stretcher 'Tchone Marie Skovgaard', and paper label bearing the signature of the artist Joachim Skovgaard, 38 x 57cm (15 x 22.5ins), period decorative gilt frame, inscribed with artist's name to verso
(1) £500 - £800



612* **Mitchell (John Campbell, 1865–1922).** Moonrise, Achnacree Moor, Benderloch, Scotland, oil on prepared canvas board (with Winsor & Newton printed label to verso), signed lower left, a few minor surface marks, 202 x 355mm (8 x 14ins), period gilded wood frame, with title in pencil to verso, label of Doig, Wilson & Wheatley, 90 George Street, Edinburgh, and further handwritten label giving the title of the work as 'Moorland', the artist's name and address and name of the artist's agent Doig, Wilson & Wheatley
(1) £300 - £400



613* **German School (circa 1900).** Portrait of a gentleman and his dog, oil on thin card, depicting a seated gentleman by a small bookcase and cabinets, with his dog at his feet, some slight surface marks, sheet size 320 x 240mm (12.5 x 9.5ins), laid down on board
(1) £200 - £300



Lot 614

614* **Van Belle (Karel, 1884–1959)**. Fairy with doves in a dark glen, 1933, oil on wood panel, signed and dated lower right, 53 x 35cm (21 x 13.75ins), gilt carved wood frame

(1)

£200 – £300

615* **Bellingham Smith (Hugh, 1866–1922)**. Women working in a field, oil on wood panel, signed lower right, pencilled artist's name on verso, 215 x 270mm (8.5 x 10.75ins)

(1)

£200 – £300



616* **Blacklock (Thomas Bromley, 1863–1903)**. A shaded path in summer, a farm beyond, oil on card laid to board, signed and dated lower left 'T B Blacklock / 93', 253 x 356mm (10 x 14ins), framed

(1)

£300 – £500



Lot 615



617AR* **Bone (Stephen, 1904–1958)**. Warwick Castle, oil on board, signed, titled 'Warwick' and dated May 2nd 1943 lower left, verso with pencilled title 'Warwick Castle', also with War Economy Label with pencilled Leamington Spa address, partly covered by fragment of label with typed address of Stephen Bone, 140 Haverstock Hill, N.W.3 and with remnant of ink manuscript title, at foot of verso another partial label '[Ne]w English Art Club, [Step]hen Bone, [Warwi]ck Castle', 24 x 34cm (9.5 x 13.5ins), framed (325 x 425mm)

(1)

£200 – £300



618* Wells (John Sanderson, 1872-1955). Young woman in traditional costume and white cloth headdress, oil on wood panel, signed lower left, a few traces of gilding to edges of panel, 165 x 135mm (6.5 x 5.4ins), modern gilt frame
(1) £200 - £300



619AR Bowen (Owen, 1873-1967). A Rustic scene with a Wooded Path, oil on canvas, signed 'Owen Bowen.' lower right, oil on canvas laid to board 302 x 353mm (12 x 13.78ins), gilt frame
(1) £300 - £500



620* Down (E.F.). 'Reverie', 1930, oil on canvas, depicting a gentleman asleep in an armchair with his feet on a footstool, his arms folded over a book entitled 'Chivalry', the glow of a fire on his rosy face, and a cat by his side, against an array of fantasy figures, including a knight on horseback, a monk, and shadowy figures with spears and axe, signed and dated lower right, some rubbing and surface loss, mostly to edges, 76.3 x 56cm
(1) £200 - £300



621* Gibbs (Snow, 1882-circa 1970), 'Flower Piece', oil on canvas laid to board, signed 'Snow Gibbs' lower right, titled and inscribed 'N.F.S.' verso, 305 x 410mm (12 x 16 1/8ins) painted gilt frame
Provenance: Estate of Michael Hamburger OBE (1924-2007) ; thence by descent to his daughter Claire Hamburger.
(1) £200 - £300



622* **Krause (B.)**. Milford Sound, South Island, New Zealand, 1943, oil on board, signed and dated lower right, with period handwritten label to verso 'Königssee. B. Krause, Spandau Streisplatz (?) 11a', silver painted wood frame
(1) £300 - £500



Lot 624



623* **Manson (James Bolivar, 1879-1945)**. A Summer Landscape with a Figure before a Lake, oil on canvas, signed 'J B Manson' lower right, inscribed 'Lawrence' verso, canvas 245 x 360mm (9 7/8 x 14ins), gilt frame
(1) £600 - £800



Lot 625

624* **Charles McCall (1907-1989)**. 'The President & Council of the ROI', 1963, oil on board, depicting 4 gentlemen seated at a large table, their backs to a large fireplace, signed in red top right, 23.1 x 31.5cm, 3 handwritten labels on verso in the artist's hand, one including names of the sitters (Reginald Blackmore, Iain Macnab, Adrian Hill and Ben Mathews), one inscribed 'To Carl From Charles with best wishes. 1979', the third inscribed 'final varnish applied 1964 (W&N. Mastic) C McCall', framed and glazed, 36.8 x 45.2cm
(1) £600 - £800

625* **Packer (William, 1940-)**. Katherine, oil on board, initialled and dated '84 lower left, 29.5 x 24.5cm (11.5 x 9.5ins), framed and glazed (325 x 275mm), verso with ink manuscript title, date and artist, also with label of Michael Parkin Fine Art Ltd., London, typewritten with 'Another Pair of Eyes: A Critic's Dozen', and other details including artist, title, and 'Purchased by Mrs. V. Sandelson, July 1984', verso also with label of Montpelier Studio, London (some loss), and two labels of Christie's Interiors sale 6594, Tuesday 04 September 2012, Lot 346 Born in Birmingham and trained at the Wimbledon School of Art, William Packer first exhibited at the Royal Academy in 1963. He is a member of the New English Art Club, Small Paintings Group and the International Association of Art Critics, and honorary member of the Pastel Society and the Royal Society of British Artists. Packer writes for the Financial Times where he was principal art critic until 2004.
(1) £150 - £200



Lot 626

626AR* Pilawski (Wiesław, 1916–1972). *Corpus Christi*, circa 1950, oil on canvas, signed lower right, with handwritten label to verso giving the title of the work and artist's name, and a price of 70 guineas, and with two James Bourlet printed labels to verso of the stretcher, 78.5 x 57cm (31 x 22.5ins)

Wiesław Pilawski was born in Mscisław (now Belarus). After moving to England, he lived in Chelsea, and studied at the Regent Street Polytechnic, later moving to East Dulwich. An exhibition of his work was held at the Leicester Galleries in November 1956, and he exhibited at the Royal Institute of Oil Painters, the Royal Academy and the Royal Society of British Artists.

(1) £100 – £150

627AR Prentice (David, 1936–2014). *Churchill-Clent*, 1964, oil and encaustic on board, signed with initials DP and dated 64 to lower right corner, additionally inscribed in yellow chalk to verso: *Churchill-Clent £25, 105.5 x 90 cm (41.5 x 35.5ins)*, thin aluminium frame (overall size 108 x 92.5 cm, 42.5 x 36.5ins)

Provenance: Private Collection, Cotswolds, UK.

One of the founders of the Ikon Gallery in Birmingham in 1964 (the year the present work was created), and an important abstract artist of the 1960s. His work was purchased by the Arts Council, the Albright-Knox Art Gallery, and exhibited at the Serpentine Gallery in London and with the Betty Parsons Gallery in New York. For many years he taught (eventually becoming course director) the Fine Art degree at Birmingham Polytechnic (now Birmingham City University), under the direction of William Gear.

(1) £500 – £800



Lot 627



628* **Carrington (Joanna, 1931-)**. *Woman with Cows*, 1990, oil on canvas, depicting a landscape with countrywoman and cattle, signed in red lower left, 61 x 50cm, framed, verso of frame with manuscript label in the artist's hand bearing the title, artist's name, and date, and with New Grafton Gallery label, 70 x 59cm
Provenance: New Grafton Gallery, London, Mixed Exhibition, 26 February 1991, catalogue number 3.
(1) £400 - £600



629* **Rizzi (Paolo, Italian, 20th century)**. *La Lagune, Venise*, oil on canvas, signed lower left, title in ink manuscript on verso, 290 x 395mm (11.5 x 15.5ins), in moulded gilt frame (510 x 610mm), Racine Art Gallery, Paris certificate of authenticity on verso, with additional explanatory label in French and English
(1) £200 - £300



630 **Silas (Louis, late 19th/early 20th century)**. *Still Life of Roses, Tulips and other Flowers in an Urn, on a Ledge*, oil on board, signed 'L. Silas' lower right 510 x 405mm (20 1/8 x 15 7/8ins), framed, modern gilt frame
(1) £200 - £300



631* **Cobb (David, 1921-2014)**. *High Winds and Heavy Seas*, oil on board, depicting a tanker in heavy seas, signed lower right, 51.0 x 76.0cm, verso with chalk number 'L77-12', label on verso with ink manuscript title and artist, and with number 'B.H.C 3781', framed (67.5 x 93.5cm), verso with framer's label 'Gilbert Gardiner, Upton-on-Severn, Worcs.', and remnants of previous framer's labels (both London) together with:
Sutton (Keith George, 1925-1991), *Boston Marauder*, 1983, acrylic on board, signed and dated lower left, 50.0 x 75.5 cm, title plaque beneath, framed (69.0 x 94.0 cm), printed label on verso with title, artist, and cleaning instructions
(2) £200 - £300

20TH CENTURY PHOTOGRAPHY

Including the Collection of Dr Richard Sadler FRPS

WEDNESDAY 11 AUGUST 2021



Brandt (Bill, 1904–1983). An archive of 66 photographs of housing conditions in Birmingham and London, *commissioned by the Bournville Village Trust, c. 1939–1943, gelatin silver prints on fibre-based paper, printed by Richard Sadler, c. 1995, images 28 x 28.5cm, sheet sizes 40 x 30.5cm*

Part of the Photography Collection of Dr Richard Sadler FRPS (1927–2020)

Estimate £1,000–1,500

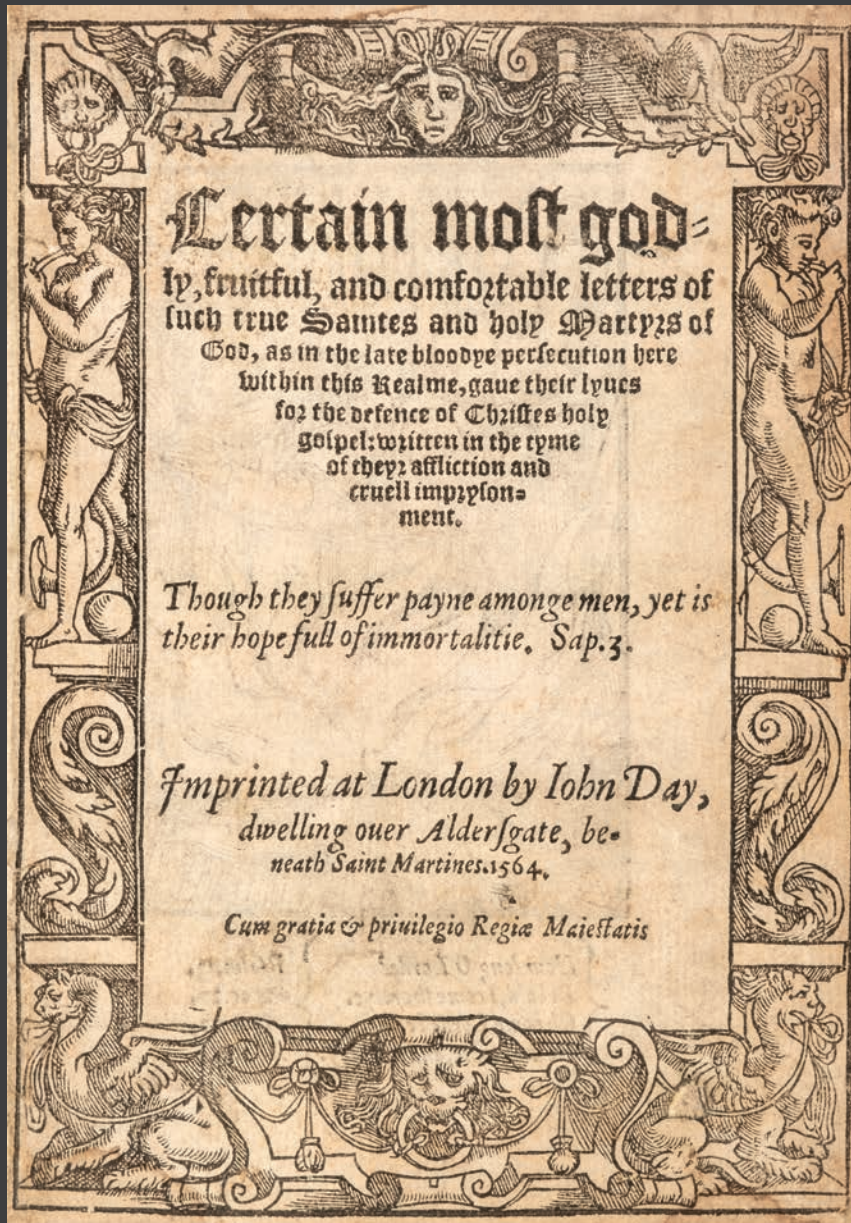
For further information, or to consign, please contact Chris Albury

chris@dominicwinter.co.uk

01285 860006

EARLY PRINTED BOOKS & MANUSCRIPTS ENGLISH LITERATURE & SCIENCE

WEDNESDAY & THURSDAY 8/9 SEPTEMBER 2021



Miles Coverdale. Certain most godly, fruitful, and comfortable letters of such true Saintes and holy Martyrs of God, as in the late bloodye persecution here within this Realme, gave their lyves for the defence of Christes holy gospel: written in the tyme of theyr affliction and cruell imprysonment, Imprinted at London by John Day, 1564.

Estimate £2,000-3,000

For further information or to consign, please contact Colin Meays or Joel Chandler

colin@dominicwinter.co.uk

joel@dominicwinter.co.uk

01285 860006

INFORMATION FOR BUYERS

AFTER THE AUCTION

Online Results: If you weren't present or able to follow the auction live, you can find results for the sale on our website shortly after the sale has ended.

Payment: The price you pay is the amount at which the auctioneer's hammer falls (the hammer price), plus a buyer's premium (a percentage of the final hammer price) and vat where applicable. You will be issued with an invoice made out to the name and address provided on your registration form.

Please note successful bids made via live bidding cannot be invoiced or paid for until the day after an auction. A live bidding fee of **3% + VAT (Dominic Winter / Invaluable)** or **4.95% + VAT (the-saleroom)** will be added to your invoice.

METHODS OF PAYMENT

Cheque: Cheques will only be accepted on the day of the sale by prior arrangement (please contact our office for further information). Cheques by post will be accepted but a period of 5 working days will be required for the cheque to clear before purchases can be collected or posted.

Cash: Payments can be made at the Cashier's Office, either during or after the sale.

Debit Card: There is no additional charge for purchases made with debit cards in the UK.

Credit Cards: We accept Visa and Mastercard. It is advisable to let your card provider know in advance if you are intending to purchase. This reduces the time needed to obtain authorisation when the payment is made.

Bank Transfer: All transfers must state the relevant invoice number. If transferring from a foreign currency, the amount we receive must be the total due after the currency conversion and the deduction of any bank charges.

Note to Overseas Clients: All payments must be made by bank transfer only. No card payments will be accepted unless by special prior arrangements with the auctioneers.

Collection/Postage/Delivery: If you attend the auction in person and are successful in your bid, you are free to collect your item once payment has been made.

Successful commission or live bids will be invoiced to you the day after the sale. When it is possible for our in-house packing department to send your purchase(s), a charge for postage/packing/insurance will be included in your invoice. Where it is not possible for our in-house packing department to send your item you will be required to make your own arrangements or to contact Mailboxes etc (tel: 01793 525009) or Pack and Send (tel: 01635 887237) who may be able to help.

We provide a monthly delivery service to Central London, usually on Wednesday of the week following an auction. Payment must be received before this option can be requested. A charge will be added to your invoice for this service.

ARTIST'S RESALE RIGHT LAW ("DROIT DE SUITE")

Lots marked with **AR** next to the lot number may be subject to Droit de Suite.

Droit de Suite is payable on the hammer price of any artwork sold in the lifetime of the artist, or within 70 years of the artist's death. The buyer agrees to pay Dominic Winter Auctioneers Ltd. an amount equal to the resale royalty and we will pay such amount to the artist's collecting agent. Resale royalty applies where the Hammer price is 1,000 Euros or more and the amount cannot be more than 12,500 Euros per lot.

The amount is calculated as follows:

Royalty For the Portion of the Hammer Price (in Euros)

4.00% up to 50,000

3.00% between 50,000.01 and 200,000

1.00% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

Invoices will, as usual, be issued in Pounds Sterling. For the purposes of calculating the resale royalty the Pounds Sterling/Euro rate of exchange will be the European Central Bank reference rate on the day of the sale.

Please refer to the DACS website www.dacs.org.uk and the Artists' Collecting Society website www.artistscollectingsociety.org for further details.

EST. 1988

Dominic Winter Auctioneers

Libraries & Archives

Nathan Winter & Chris Albury

Paintings & Prints

Nathan Winter

Antiques & Furniture

Henry Meadows

Medals & Militaria

Henry Meadows

Aviation & Transport Collections

Chris Albury & Henry Meadows

Atlases, Maps & Prints

John Trevers

Antiquarian Books

Colin Meays

Modern First Editions

Paul Rasti

Children's Books, Toys & Games

Susanna Winters

Sports Books & Memorabilia

Paul Rasti

Taxidermy, Fossils & Field Sports

John Trevers

Vintage Photography & Cinema

Chris Albury

Manuscripts, Autographs & Ephemera

Chris Albury

For free valuations without obligation,
please contact any of the above specialists for further advice.

Mallard House, Broadway Lane, South Cerney, Cirencester, Gloucestershire, GL7 5UQ
01285 860006 / firstname or info@dominicwinter.co.uk

www.dominicwinter.co.uk

CONDITIONS OF SALE AND BUSINESS

1. The Seller warrants to the Auctioneer and the buyer that he is the true owner or is properly authorised to sell the property by the true owner and is able to transfer good and marketable title to the property free from any third party claims.
2. (a) The highest bidder to be the buyer. If during the auction the Auctioneer considers that a dispute has arisen he has absolute authority to settle it or re-offer the lot. The Auctioneer may at his sole discretion determine the advance of bidding or refuse a bid, divide any lot, combine any two or more lots or withdraw any lot without prior notice.
(b) Where goods are bought at auction by a buyer who has entered into an agreement with another or others that the other or others (or some of them) shall abstain from bidding for the goods and the buyer or other party or one of the other parties is a dealer (as defined in the Auction Biddings Agreement Act 1927) the buyer warrants that the goods are bought bona fide on joint account.
3. The buyer shall pay the price at which a lot is knocked down by the Auctioneer to the buyer ("the hammer price") together with a premium of 20% of the hammer price. Where the lot is marked by an asterisk the premium will be subject to VAT at 20% which under the Auctioneer's Margin Scheme will form part of the buyer's premium on our invoice and will not be separately identified (the premium added to the hammer price will hereafter collectively be referred to as "the total sum due"). By making any bid the buyer acknowledges that his attention has been drawn to the fact that on the sale of any lot the Auctioneer will receive from the seller commission at its usual rates in addition to the said premium of 20% and assents to the Auctioneer receiving the said commission.
4. (a) The buyer shall forthwith upon the purchase give in his name and permanent address and pay to the Auctioneer immediately after the conclusion of the auction the total sum due.
(b) The buyer may be required to pay down during the course of the sale the whole or any part of the total sum due, and if he fails to do so after such request the lot or lots may at the Auctioneer's absolute discretion be put up again and resold immediately.
(c) The buyer shall at his own expense take away any lot or lots purchased no later than five working days after the auction day.
(d) The Auctioneer may at his own discretion agree credit terms with a buyer and extend the time limits for collection in special cases but otherwise payment shall be deemed to have been made only after the Auctioneer has received cash or a sterling banker's draft or the buyer's cheque has been cleared.
5. (a) If the buyer fails to pay for or take away any lot or lots pursuant to clause 4 or breaches any other condition of that clause the Auctioneer as agent for the seller shall be entitled after consultation with the seller to exercise one or other of the following rights:
(i) Rescind the sale of that or any other lots sold to the buyer who defaults and re-sell the lot or lots whereupon the defaulting buyer shall pay to the Auctioneer any shortfall between the proceeds of that sale after deduction of costs of re-sale and the total sum due. Any surplus shall belong to the seller.
(ii) Proceed for damages for breach of contract.
(b) Without prejudice to the Auctioneer's rights hereunder if any lots or lots are not collected within five days or such longer period as the Auctioneer may have agreed otherwise, the Auctioneer may charge the buyer a storage charge of £1.00 + VAT at the current rate per lot per day.
(c) Ownership of the lot purchased shall not pass to the buyer until he has paid to the Auctioneer the total sum due.
6. (a) The seller shall be entitled to place a reserve on any lot and the Auctioneer shall have the right to bid on behalf of the seller for any lot on which a reserve has been placed. A seller may not bid on any lot on which a reserve has been placed.
(b) Where any lot fails to sell, the Auctioneer shall notify the seller accordingly. The seller shall make arrangements either to re-offer the lot for sale or to collect the lot and may be asked to pay a commission not exceeding 50% of the selling commission and any special expenses incurred in cataloguing the lot.
(c) If such arrangements are not made within seven days of the notification the Auctioneer is empowered to sell the lot by auction or by private treaty at not less than the reserve price and to receive from the seller the normal selling commission and special expenses.
7. Any representation or statement by the Auctioneer in any catalogue, brochure or advertisement of forthcoming sales as to authorship, attribution, genuineness, origin, date, age, provenance, condition or estimated selling price is a statement of opinion only. Every person interested should exercise and rely on his own judgement as to such matters and neither the Auctioneer nor his servants or agents are responsible for the correctness of such opinions. No warranty whatsoever is given by the Auctioneer or the seller in respect of any lot and any express or implied warranties are hereby excluded.
8. (a) Notwithstanding any other terms of these conditions, if within fourteen days of the sale the Auctioneer has received from the buyer of any lot notice in writing that in his view the lot is a deliberate forgery and within fourteen days after such notification the buyer returns the same to the Auctioneer in the same condition as at the time of the sale and satisfies the Auctioneer that considered in the light of the entry in the catalogue the lot is a deliberate forgery then the sale of the lot will be rescinded and the purchase price of the same refunded. "A deliberate forgery" means a lot made with intention to deceive.
(b) A buyer's claim under this condition shall be limited to any amount paid to the Auctioneer for the lot and for the purpose of this condition the buyer shall be the person to whom the original invoice was made out by the Auctioneer.
9. Lots may be removed during the sale after full settlement in accordance with 4(d) hereof.
10. All goods delivered to the Auctioneer's premises will be deemed to be delivered for sale by auction unless otherwise stated in writing and will be catalogued and sold at the Auctioneer's discretion and accepted by the Auctioneer subject to all these conditions. In the case of miscellaneous books, the Auctioneer reserves the right to extract and dispose of books that, in the opinion of the Auctioneer at his absolute discretion, have no saleable value and, therefore, might detract from the saleability of the rest of the lot and the Auctioneer shall incur no liability to the seller, in respect of the books disposed of. By delivering the goods to the Auctioneer for inclusion in his auction sales each seller acknowledges that he/she accepts and agrees to all the conditions.
11. (a) Unless otherwise instructed in writing all goods on the Auctioneer's premises and in their custody will be held insured against the risks of fire, burglary, water damage and accidental breakage or damage. The value of the goods so covered will be the hammer price, or in the case of unsold lots the lower estimate, or in the case of loss or damage prior to the sale that which the specialised staff of the Auctioneer shall in their absolute discretion estimate to be the auction value of such goods.
(b) The Auctioneer shall not be responsible for damage to or the loss, theft, or destruction of any goods not so insured because of the owner's written instructions.
12. The Auctioneer shall remit the proceeds of the sale to the seller thirty days after the day of the auction provided that the Auctioneer has received the total sum due from the buyer. In all other cases the Auctioneer will remit the proceeds of the sale to the seller within seven days of the receipt by the Auctioneer of the total sum due. The Auctioneer will not be deemed to have received the total sum due until after any cheque delivered by the buyer has been cleared. In the event of the Auctioneer exercising his right to rescind the sale his obligation to the seller hereunder lapses.
13. In the case of the seller withdrawing instructions to the Auctioneer to sell any lot or lots, the Auctioneer may charge a fee of 12.5% of the Auctioneer's middle estimate of the auction price of the lot withdrawn together with Value Added Tax thereon and any expenses incurred in respect of the lot or lots.
14. The Auctioneer's current standard notices and information (i.e. Collation and Amendments) will apply to any contract with the Auctioneer as if incorporated herein.
15. These conditions shall be governed by and construed in accordance with English Law.

OLD MASTER PAINTINGS AND DRAWINGS

WEDNESDAY 13 OCTOBER 2021



Circle of Guido Reni (1575-1642), A Study of a Youth's Head, with a Study of a Hand Palm Upraised recto; and A Study of a Hand (3 drawings, in black and sanguine chalks heightened with white on 2 sheets of grey-green laid paper), 294 x 197mm and 291 x 178mm respectively.

Estimate £3,000-4,000

For more information or to consign, please contact Nathan Winter or Natasha Broad

nathan@dominicwinter.co.uk

natasha@dominicwinter.co.uk

01285 860006

To Bill Mitchell, with all good wishes

John Piper

May
22
1951

