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Sporting Art, Wildlife and Dogs

Tuesday 30 April 2019 at 1pm





FINE INTERIORS

Tuesday 25 and Wednesday 26 June at 10am

Closing date for entries: 10 May



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jamespickup@sworder.co.uk
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Thomas Cooper Gotch (1854-1931)
CLOUDS
Signed l.r., oil on canvas
51 x 41cm
£2,000 - 3,000

SPORTING ART, WILDLIFE AND DOGS

at the Stansted Mountfitchet Auction Rooms

Tuesday 30 April 2019 at 1pm



ORDER OF SALE

- Lots 1 - 103 Sporting and Racing
Lots 104 - 151 Dogs
Lots 152 - 185 Bryan Steele Collection
Lots 186 - 258 Birds and Wildlife

VIEWING TIMES

- Friday 26 April 9am - 5pm
Sunday 28 April 10am - 1pm
Monday 29 April 9am - 5pm
Tuesday 30 April From 9am

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SPORTING AND RACING

1-103



1

Lot 1

***George Denholm Armour (1864-1949)**
GOING TO THE MEET
Signed l.r., watercolour and bodycolour on linen
30.5 x 26.5cm, unframed
£300 - 400

Lot 2

Henry Frederick Lucas-Lucas (1848-1943)
A HUNTSMAN AND HIS HOUNDS
Signed l.r., oil on canvas
46 x 36cm
£800 - 1,200



2

Lot 3

George Wright (1860-1942)
ON THE SCENT
Signed l.r., oil on canvas
76 x 97cm
£4,000 - 6,000

Lot 4

***Lionel Dalhousie Robertson Edwards RI RCA (1878-1966)**
DEER IN A LANDSCAPE
Signed and dated 1928 l.r., watercolour and bodycolour
34.5 x 49cm
£1,000 - 1,500



3



4



5



6



7

Lot 5

R Moseley, 20th century

A HUNTSMAN AND HIS HOUNDS ON A COUNTRY ROAD

Signed l.r., oil on canvas

30.5 x 40.5cm

£200 - 300

Lot 6

Frank Proschwitzry Freyburg (1862-1940)

BEAGLE HOUNDS RETURNING HOME

Signed and dated 1905 l.l., inscribed with the artist's name and

address verso, oil on board

20 x 29.5cm

£400 - 600

Lot 7

***Jane Cursham (1935-2015)**

HUNTERS WITH THEIR HOUNDS

Oil on board, unframed

50.5 x 102cm,

together with six further unframed sketches by the same artist,

various sizes (7)

£250 - 350

Lot 8***Michael Lyne (1912-1989)**THE WEST PERCY FROM THE MEET AT
ROOKLANDS

Signed l.l., oil on canvas

71 x 92cm

£800 - 1,200

Provenance: Frost & Reed.



8

Lot 9**Fisher Prout (20th century)**

HUNTING PANORAMA

Signed l.r. and dated 1955, gouache

37.5 x 345cm

£200 - 300



9

Lot 10***Donald Ayres (b.1936)**

FOX HUNTING

Signed l.r., oil on canvas

60.5 x 91.5cm

£200 - 300



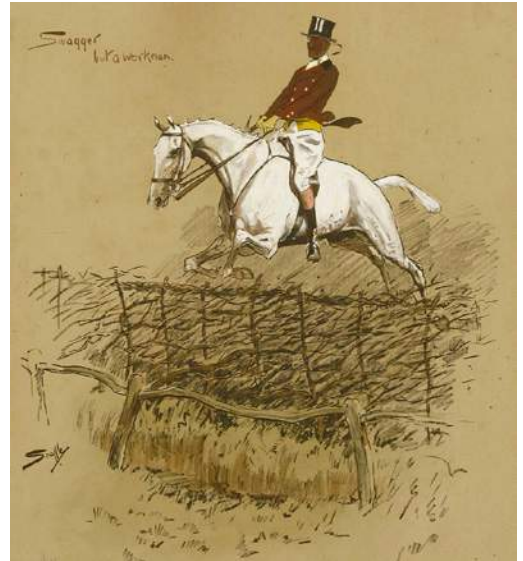
10



11



13



12

Lot 11

Finch Mason (1850-1915)

MR SCUMBLER HAS A DAY WITH THE HOUNDS

Signed l.l. and inscribed with title l.r., watercolour, heightened with white

19 x 31cm,

together with two further hunting scenes by the same artist (3)

£200 - 300

Lot 12

***Charles Johnson Payne, called 'Snaffles' (1884-1967)**

SWAGGER BUT A WORKMAN THE CUT-EM-DOWN CAPTAIN

Lithograph with hand-colouring published by Messrs Fores, Piccadilly, signed in pencil

34 x 34cm

£150 - 200

Lot 13

***Charles Johnson Payne, called 'Snaffles' (1884-1967)**

THE FINEST VIEW IN EUROPE

Signed in pencil l.r., coloured lithograph with some hand colouring

sheet 47 x 74cm

£300 - 500



14

Lot 14
Heywood Hardy (1870-1937)
ENTERING THE COVERT
Signed l.r., oil on canvas
49 x 75cm
£12,000 - 18,000



15



16



17



18



19

Lot 15

*Charles Johnson Payne, called 'Snaffles' (1884-1967)

A POINT TO POINT

Signed in pencil l.l., coloured lithograph, with hand colouring
sheet 50 x 75cm

£300 - 500

Lot 16

*Charles Johnson Payne, called 'Snaffles' (1884-1967)

PREPARE TO RECEIVE THE CAVALRY

Signed in pencil l.r., coloured lithograph
sheet 48.5 x 77cm

£200 - 300

Lot 17

John Wright, after George Morland

FOX HUNTING

A set of six lithographs

29 x 38cm (6)

£200 - 300

Lot 18

*Ronald Searle (1920-2011)

THE KILL

Lithograph printed in colours, 1978, signed, dated, inscribed with title and numbered 48/99 in pencil, bearing printer's blindstamp, on wove paper, the full sheet

50 x 65cm

£200 - 300

Lot 19

A cast iron wall hanging whip stand,

top lost

68 x 59cm

£300 - 500



20



21

Lot 20
 After Philip Reinagle
 COLONEL THORNTON BREAKING COVER
 Oil on canvas
 67 x 89cm
 £2,000 - 3,000

The original work was engraved by J Scott and has proved a popular image for sporting artists, capturing well the drama of the hunt.

Lot 21
 Circle of James Ross (1700-1760)
 IN FULL CRY
 Oil on canvas
 60 x 142cm
 £1,500 - 2,000



22

Lot 22

George Henry Laporte (German, 1799-1873)

JUMPING THE STREAM

Oil on canvas

63.5 x 76.5cm

£500 - 800



23

Lot 23

Sir Edwin Henry Landseer RA (1802-1873)

HIGHLAND PONIES RESTING BENEATH A TREE

Numbered in pencil 802 l.r., pencil and wash

9.5 x 15cm

£300 - 500

Provenance: From the artist's sale;
with Manning Galleries, New Bond Street, 1971.



24

Lot 24

English School (19th century)

A LADY WITH A HUNTER

Oil on canvas

81 x 53cm

£200 - 300



25

Lot 25

***Philip Blacker (b.1949)**

A HORSE

Signed PB '80, bronze on a wooden base

39cm wide

18cm deep

28cm high

£1,000 - 1,500



26

Lot 26

George Henry Laporte (German, 1799-1873)

THE MESSENGER

Signed and inscribed on an old label attached to the reverse,
watercolour

25 x 29.5cm

£200 - 300

Lot 27

John McAuliffe (American, 1830-1900)

RACING CARRIAGE

Signed l.r., oil on canvas

34 x 48cm

£1,000 - 1,500



27

Lot 28
Heywood Hardy (1842-1933)
THE MEET AT THE INN
Signed l.r., oil on canvas
64 x 94cm
£15,000 - 20,000







29

Lot 29
Taurai Maisiri (Zimbabwean, b.1959)
DRINKING HORSE
Cobalt stone
26cm wide
30cm deep
104cm high
£1,500 - 2,500



30

Lot 30
*Paul Jenkins (b.1949)
WALKING FOX
Bronze with brown patina, numbered 16/22
69cm wide
26cm deep
47cm high
£1,200 - 1,800

Lot 31
*Paul Jenkins (b.1949)
SITTING FOX
Bronze, 11/22
28cm wide
21cm deep
53cm high
£1,200 - 1,800



31

Lot 32

*Halliday Avray-Wilson (b.1967)

WAR HORSE

Bronze with brown patina, numbered 1 of 4

86cm high

£8,000 - 12,000



32



33

Lot 33

*John Cox (b.1941)

BOXING HARES

Bronze with brown patina, on a reclaimed oak base

70cm wide

72cm high

£800 - 1,200

Lot 34

*John Cox (b.1941)

LAYING HARE

Bronze with brown patina, foundry stamp

75cm wide

36cm high

£600 - 800



34



35



38



36

Lot 35
J Barber (19th century)
BAY HUNTER IN A PADDOCK
Signed and dated '1825' l.l., oil on canvas
43 x 53.5cm
£400 - 600

Lot 36
English School (19th century)
GREY MARE AND FOAL
Oil on canvas
49.5 x 65cm
£300 - 500



37

Lot 37
Edward Smythe (1810-1899)
A BAY HORSE IN A LANDSCAPE
Signed l.r., pastel
29 x 33cm
£300 - 500

Lot 38
Jamie Kennedy (20th century)
POLO PONIES
Signed and dated 1986 l.r., oil on canvas
51 x 84cm
£200 - 300



39

Lot 39**Frederick Albert Clark (fl.1888-1909)****ARABELLA, HORSE IN A LOOSE BOX**

Signed and dated 1909 l.r., inscribed as titled u.l., oil on canvas

51 x 61cm

£350 - 500



40

Lot 40**John Frederick Herring Jr (1820-1907)****'MORE FOOD THAN WORK' - A PLOUGH HORSE AND CHICKENS OUTSIDE A STABLE**

Signed l.l., oil on board

20 x 25cm

£500 - 700



41

Lot 41**William J Shayer (1811-1892)****'THE SPARROW' A DARK BAY IN A STABLE INTERIOR**

Signed and dated 1889 l.r.,

42.5 x 53cm, and

a reference book (2)

£200 - 300



42

Lot 42**John Frederick Pasmore (1820-1881)****FEEDING TIME AT THE STABLE**

Signed c.l., oil on canvas

43 x 53cm

£200 - 300

Lot 43**John Ferneley Sr (1782-1860)****PORTRAIT OF SIR FRANCIS GRANT ON GRINDAL**

Signed and dated 'J. Ferneley/1851' l.r., oil on canvas

86.3 x 112.4 cm

£30,000 - 50,000

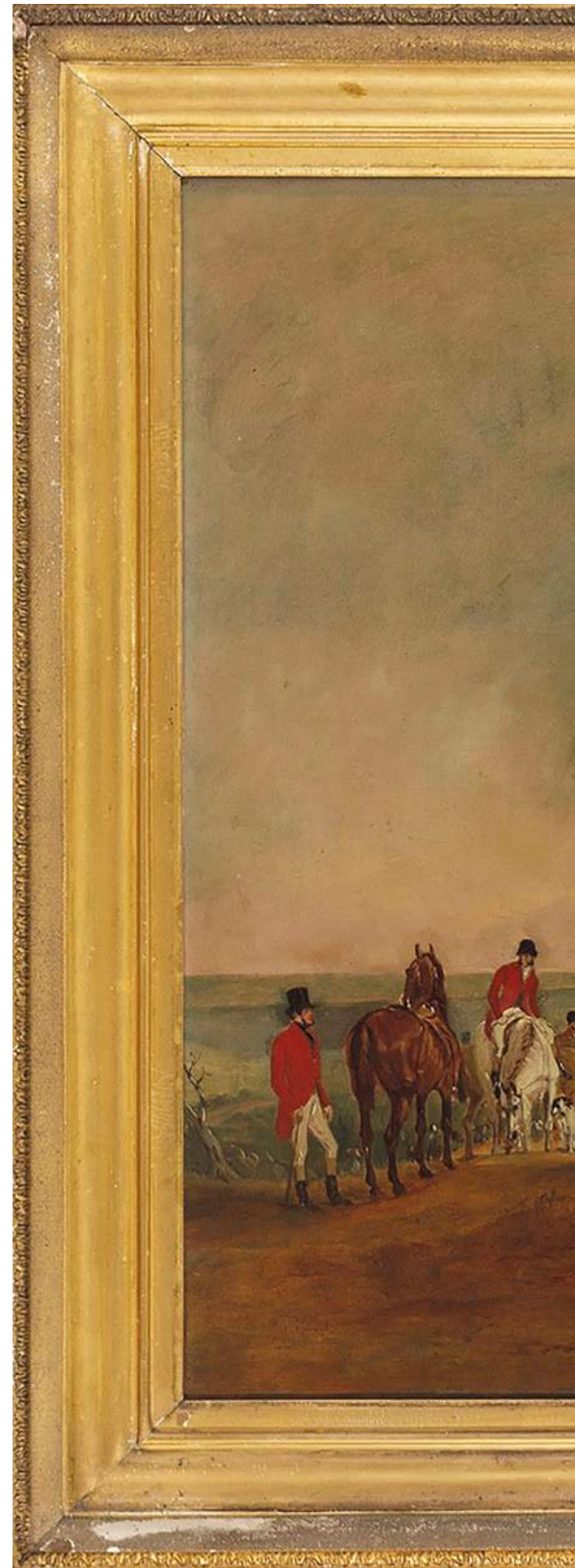
Provenance: Sir Francis Grant, thence by descent.

John Ferneley Sr was arguably the most gifted painter of sporting subjects of his generation. What set him apart was his ability to pinpoint equine characteristics and to faithfully record the surrounding landscape. In this way, his works are some of the most important records of 19th Century Sporting Britain. Ferneley was the sixth son of a Leicestershire wheelwright. His talent was spotted at a young age by the Duke of Rutland, who, in 1801 is said to have persuaded Ferneley's father to allow him to become a pupil of Ben Marshall, himself of Leicestershire origin who was then working in London. Ferneley studied and lodged with Marshall between 1801 and 1804 and was enrolled by him in the Royal Academy Schools. Ferneley's rise to prominence was fast, exhibiting his first picture at the Royal Academy in 1806.

By 1814 he had set up his studio in Melton Mowbray, the hub of the fox-hunting scene with three fashionable packs: the Quorn, the Belvoir and the Cottesmore, providing hunting six days a week. Each winter an influx of 250-300 sportsmen, distinguished by birth, profession and intellect and unaccompanied by their wives, entered into a world obsessed by the chase. Ferneley flourished with a steady stream of patronage and his work became increasingly desirable. His patrons included many of the famous sportsmen of the day and members of some of the most prominent aristocratic families.

Sir Francis Grant PRA (1803-1878) was one such gentleman, his life-long passion for fox-hunting leading him eventually to move to Melton Mowbray. Ferneley and Grant met during the 1820s when Grant studied under him. Following Grant's launch as a professional artist in the 1830s, he and Ferneley frequently collaborated, Grant providing portraits and Ferneley the animals. Portrait of Sir Francis Grant on Grindal is a wonderful example of this partnership, executed in 1851 when Grant was 48 years old, the face is a self-portrait by Grant.

The present picture is not recorded in Ferneley's account books. This can be explained by the existence of an almost identical version of the work, commissioned by Ferneley's friend and patron Little Gilmore. Portrait of F Grant, Esq., ARA, on a favourite hunter was exhibited at the Royal Academy in 1850, no. 536 (see Major G Paget, 'The Melton Mowbray of John Ferneley, 1782-1860'. The account books of John Ferneley, Leicester 1931, facing p. 51). As Ferneley exhibited only 22 works at the Royal Academy throughout his career, he was clearly extremely pleased with the portrait of Grant. Indeed, both artists were so delighted with the work that the following year, they collaborated to bring about the present picture, with a few compositional alterations, for Grant's own personal collection. The work is a fine example of Ferneley's brilliance in rendering a remarkable horse portrait as well as his skill in conveying a sense of space and fresh air in the harmonious palette of the scenery, punctuated by the vibrant red of the huntsmen's coats.







44



46



45

Lot 44
W H Clark,
 19th/20th century
 HORSE PORTRAIT IN A
 LOOSE BOX
 Signed and dated 1913
 l.l., oil on canvas
 50.5 x 60.5cm,
 unframed
 £800 - 1,200

Lot 45
John Vine
 (1908-1867)
 A PAIR OF HORSES IN
 LOOSE BOXES
 One signed and
 dated 1857 l.r., oil on
 card
 46 x 61.3cm (2)
 £800 - 1,200

Lot 46
Charles Valton (1851-1918)
 A FARMER AND HIS HORSE
 Signed on the base, bronze with brown
 patina, bears the seal of Fonderie Siot
 Decauville, and numbered 3330
 11cm wide
 29cm deep
 21cm high
 £1,000 - 1,500

Lot 47
***John Board (1895-1965)**
 THREE GLORIOUS HEAVY HORSES;
 HORSE ARTILLERY;
 POLO STUDIES;
 HORSE STUDIES
 Each signed, the first inscribed as titled,
 pencil; pencil and white chalk; pen and
 ink; pencil and white chalk
 24.5 x 30cm and smaller (4)
 £200 - 300



47

Lot 48**Boris Sporykhin (Russian, b.1928)**

STUDY FOR THE PAINTING KORTIK, 1953

Signed l.r., oil on board

37.5 x 46cm

£800 - 1,200

Boris Sporykhin was born in Rostov-Don in 1928. He studied at Art Studio in Rostov-Don from 1939 to 1941, graduating from Rostov-Don Art College in 1950 and from Surikov Art Institute in Moscow in 1956.

Sporykhin specialises in thematic paintings, portrait, landscapes and still life. A Member of the Union of Artists since 1956, his major shows have included 'Soviet Russia', Moscow in 1960 and solo exhibitions in Rostov-Don in 1968, 1978 and 1989. He became an Honoured Artist in 1997 and then a People's Artist in 2006.

His paintings have been acquired by the Rostov-Don Centre Museum, and the Art Museum in Tobolsk and Starocherkassk. Many of his works are also in private collections in Russia, Great Britain, Germany and USA.



48

Lot 49**Anatoly Demenko (Ukrainian, contemporary)**

A LEAP FOR GLORY

Signed l.r., oil on canvas

59 x 79cm

£500 - 700

Demenko was born in Lugansk, Ukraine. After finishing his studies at Sebastopol Art School he went on to the Kiev Fine Art Academy.

He participated in exhibitions in Kiev in 2004 and 2005 and in Spitz Gallery - London and Chalk Gallery - Lewes in 2005 and 2006. His paintings were acquired by the Museum of Kiev-Pechore Lavra in 2004 and by the Museum of Dal in Lugansk. He was awarded the First Prize in the Pushkin Art Contest in Lugansk.

A Member of the Ukraine Union of the Artists, Anatoly Demenko is a listed artist and his paintings are part of private collections throughout Europe.



49

Lot 50**E Dickinson (20th century)**

'THE COUNT'

Signed and inscribed l.r. and

l.l., oil on board

25 x 35.5cm

£200 - 300

Lot 51***Neil Cawthorne (b.1936)**

STUDY OF A FOAL

Signed l.l., oil on

canvasboard

34.5 x 44.5cm

£200 - 300



50



51



52



53



54

Lot 52
Valentina Grigoryeva
(Russian, 1904-2000)
HUNTING TROPHY, 1948
Oil on canvas
54 x 97cm
£500 - 700

Lot 53
Edward Armfield (1817-1896)
CAUGHT IN A TRAP
Signed l.r., oil on canvas
51 x 61cm
£400 - 600

Lot 54
J Vincent (19th century)
THE DAY'S BAG
Signed l.l., oil on canvas
51 x 76.5cm
£300 - 500

Lot 55
After Frederick Taylor
GAME KEEPER'S DAUGHTER
Indistinctly signed l.l., oil on
canvas, laid down
55 x 40cm
£500 - 700

Lot 56
William Walker Morris
(fl.1850-1871)
BOY WITH TERRIERS
RABBITING
Oil on canvas, unframed
31 x 31cm
£400 - 600



55



56



57

Lot 57
 English School (19th century)
 SNIPE, PHEASANTS AND
 GROUSE
 Oil on canvas
 76 x 63.5cm
 £300 - 500



58

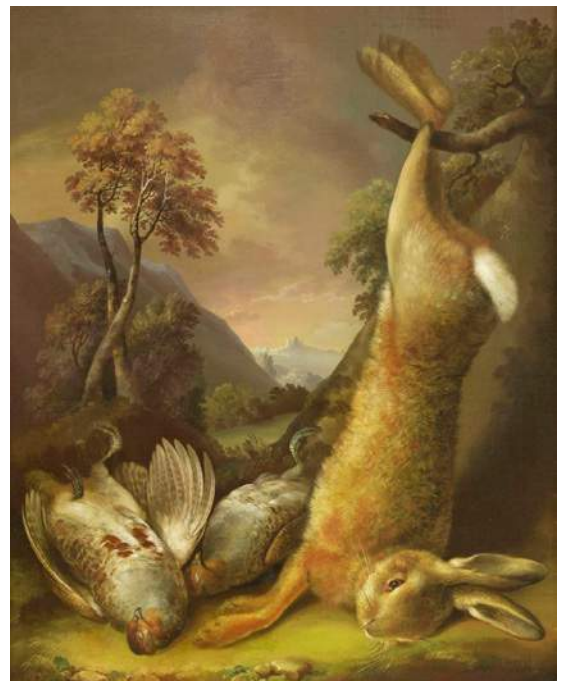
Lot 58
 English School
 (19th century)
 HANGING GAME
 Watercolour and bodycolour
 60 x 51cm
 £300 - 500

Lot 59
 James Hardy Jr (1832-1889)
 KITCHEN STILL LIFE OF PHEASANT,
 PIGEONS AND MALLARD
 Signed l.r., oil on canvas
 38.5 x 38.5cm
 £150 - 250

Lot 60
 English School (19th century)
 PARTRIDGE AND HARE
 Oil on canvas
 76 x 64cm
 £400 - 600



59



60



61

Lot 61
A Roland Knight (fl.1810-1840)
THREE BROWN TROUT
Signed l.r., oil on canvas
20.5 x 31cm
£300 - 400



62

Lot 62
English School (20th century)
BROWN TROUT
Oil on board
30 x 39.5cm
£150 - 200



63

Lot 63
Harry Smith (American, 19th century)
A PAIR OF TROUT
Signed l.l., oil on canvas
30.5 x 51cm
£200 - 300

Lot 64
John Bucknell Russell (1819-1893)
TWO BROWN TROUT
Signed l.r., oil on canvas
25.5 x 65.5 cm
£1,500 - 2,000



64



65

Lot 65

***David Meredith (b.1973)**

RIVER PLAY

Bronze with brown patina, signed and numbered 22 of 50

18cm wide

23cm deep

38cm high

£800 - 1,200

Lot 66

A Roland Knight (fl.1810-1840)

OTTER WITH A FISH

Signed l.r., oil on canvas

35 x 50.5cm

£400 - 600



66







67

Lot 67
Taxidermy: A mounted pike, in a bowfront case, within naturalistic setting and gilt borders, inscribed on front of case: 'caught by J.Steventon. from Hurleston Canal. Sept, 12th 1931. wgt 13 lbs 6 3/4 ozs' and labelled 'preserved and mounted T. Salkeld, taxidermist, Over Kelet, Carnforth'
122cm wide
21cm deep
34cm high
£300 - 500

Lot 68
Taxidermy: A mounted brown trout, in a bowfront case, within naturalistic setting and gilt borders, labelled 'preserved by J Cooper, 28 Radnor Street, St.Luke, London EC',
48.5cm wide
12.5cm deep
24cm high
£500 - 700



68



69

Lot 69
Taxidermy: English School (19th century)
TWO CHUB AND A PERCH;
TROUT
Low relief prints on board
35.5 x 25cm (2)
£300 - 400

Lot 70

Taxidermy: A mounted dace,
in a bowfront case, within naturalistic setting and gilt borders, labelled 'preserved by J Cooper, 28 Radnor Street, St.Luke, London EC',
40cm wide
12cm deep
24cm high
£400 - 600



70



71

Lot 71

Taxidermy: A mounted gillaroo,
in a bowfront case, within naturalistic setting, labelled 'BROWN TROUT/ WEIGHT 5lbs/ MAY FLY FISHING/ LOUGH DERG/ 1911/ Mounted by Williams of Dublin',
64.5cm wide
15.5cm deep
37.5cm high
£400 - 600

Lot 72

Taxidermy: A mounted salmon trout,
within a naturalistic setting, cased, painted on stone 'caught by D J Lloyd, 14th November 1991, Grafham Water, Weight 9lbs 5 1/4 ozs', signed C J Elliott,
79.5cm wide
16.5cm deep
39cm high
£300 - 500



72



73

Lot 73

Taxidermy: two large perch,
John Cooper,
94cm wide
18.5cm deep
44cm high
£400 - 600



74



75

Lot 74
Henry Leonidas Rolfe (fl.1847-1881)
A PAIR OF BROWN TROUT
Signed l.r., oil on canvas
46 x 61cm
£2,000 - 3,000

Lot 75
A Roland Knight (fl.1810-1840)
CHILDREN OF THE STREAM: DACE,
PIKE, BARBEL, PERCH, ROACH
Signed l.r. and titled on the reverse,
oil on canvas
40.5 x 61.5cm
£800 - 1,200

RACING

76-103





76

Lot 76

George Townley Stubbs (1756-1815)

PUMPKIN, AFTER GEORGE STUBBS

Stipple engraving with hand colouring
plate 20 x 25cm
published 1794 by Messrs Stubbs, Turf Gallery, Conduit St. £200 - 300

Pumpkin was foaled in 1769 and won sixteen of twenty-four races, all at Newmarket which is the setting for this composition. His owners included Thomas Foley and Charles James Fox. Jockey 'Old South' is up in a striped jersey and cap.



77

Lot 77

Cecil Aldin (1870-1935)

THE BLUE MARKET RACES: ON THE ROAD; ARRIVAL ON THE COURSE; THE START; BETWEEN THE RACES; THE FINISH; HOMEWARDS

Coloured lithographs, each signed in pencil I.L., published by Lawrence & Bullen Ltd., London, 1902
37.5 x 60cm (6)
£600 - 800



78

Lot 78

C Bentley, after Henry Alken
GRAND LEICESTERSHIRE STEEPLECHASE

A set of eight coloured engravings
Pl. 30.5 x 36cm
£200 - 300



79

Lot 79

*Lionel Dalhousie Robertson Edwards RI RCA (1878-1966)

BECHER'S BROOK, GRAND NATIONAL 1959

signed l.r., watercolour

17.5 x 36cm

£2,000 - 3,000

The painting shows 'Valiant Spark', J Lehane up is shown about to fall, bringing down the 1958 Whitbread Gold Cup Winner 'Done Up' ridden by F Winter. The race was won by Mr J E Briggs' 'Oxo' ridden by M Scudamore and trained by W Stephenson.

Lot 80

Gilbert Holiday (1879-1937)

STUDY FOR THE GRAND NATIONAL

Signed and inscribed 'To Roy Tilling/from Gilbert Holiday' u.l., and further inscribed 'My quid pro quo is a box of Worcestershire Regiment matches' (under mount), watercolour and bodycolour

15.9 x 34.3cm

£400 - 600



80



81

Lot 81
John Wootton (c.1682-1764)
NEWMARKET HEATH
Oil on canvas
62.8 x 75.5cm
£3,000 - 5,000

Lot 82
Spare lot

Lot 83
Follower of James Seymour
THE WELL GAP, NEWMARKET
Oil on canvas
64.5 x 76.2cm
£3,000 - 5,000

Provenance: G M Cherry;
W Newton, Leamington Spa;
Christie's, 26 July 1946 lot 146
(5gns. to Cluny);
Christie's, 17 November 1989
lot 77

Lot 84
After James Seymour (1702-1752)
FLYING CHILDERS GALLOPING
Oil on canvas
40.6 x 57.7cm
£2,000 - 3,000



83



84



85



86

Lot 85
***Alfred Wheeler (1821-1903)**
'PRETTY POLLY' WITH FRED ARCHER UP
Signed, dated 1904 and inscribed with title
l.l., oil on canvas
38 x 48cm
£1,500 - 2,000

Lot 86
Philip Rideout (1850-1920)
OVER THE HEDGE
Signed l.r., inscribed and dated 1872,
oil on card
16.5 x 30.5cm
£200 - 300



87

Lot 87**George Garrard ARA (1760-1826)**

JOHN BULL IN A LANDSCAPE

Oil on canvas

86 x 112cm

£3,000 - 5,000

Lord Grosvenor's chestnut colt 'John Bull' was winner of the 1792 Derby, ridden by Frank Buckle. Richard, first Earl Grosvenor 1731-1802 raced on a gigantic scale, said to have cost him a quarter of a million pounds during his lifetime. The Derby was first run in 1780. Grosvenor had already won the 1790 Derby with 'Rhadamanthus' and had been second in 1784, 1785, 1786 and 1788. 'John Bull' by Fortitude out of 'Xantippe' had not run as a two year old and only once in the Grand Produce Stakes, which he won – before the Derby, he only raced once again in the following year, without success and was retired to stud.

Our thanks to David Fuller for his assistance in the cataloguing of this lot

Provenance: Probably commissioned by Richard, first Earl Grosvenor;
thence by descent to Hugh, second Duke of Westminster;
Lady Ursula Vernon, his daughter;
Ackermanns bought the painting in half shares with Agnew's from Sotheby's in March 1966;
Agnew's; Christie's, London, 26 July 1973, Lot 42.



88



89

Lot 88
Richard Miley (fl.1881-1888)
FRED ARCHER ON COMBUSMORE AT
THE CURRAGH
Signed and dated 1887 I.I., oil on canvas
72 x 92cm
£6,000 - 8,000

Lot 89
Walter Vernon (20th century)
RACEHORSES WITH JOCKEYS UP
A pair, both signed and dated 1911 and
1912, oil on canvas
41 x 56cm, unframed (2)
£400 - 600



90



91



92

Lot 90

*Peter Howell (b.1932)
RIDING A FINISH
Signed l.l., oil on canvas
91.5 x 61cm
£400 - 600

Lot 91

*Roy Miller (b.1938)
THE RETURNING AT NEWMARKET
Signed and dated 77, l.c., oil on canvas
51 x 71.5cm
£200 - 300

Lot 92

Frank Ashley (American, 1920-2007)
MORNING EXERCISE: THE CURRAGH
Signed l.r., pencil and watercolour
26 x 35.5cm, unframed
£150 - 200

Lot 93

*Peter Biegel (1913-1988)
ASCOT AUTUMN
Signed with initials and inscribed, pencil
and watercolour
17.5 x 23.5cm
£150 - 200



93



94



95



96



97



98

Lot 96
 *Robert Sadler (1909-2001)
 HORSE SADDLING
 Signed l.r., acrylic on board
 19.5 x 25cm
 £200 - 300

Lot 97
 *Robert Sadler (1909-2001)
 HORSE'S HEAD
 Signed and dated '54 l.r., acrylic on board
 33 x 41cm
 £200 - 300

Lot 98
 *Robert Sadler (1909-2001)
 OVER THE FENCE
 Signed and dated '91 l.l., acrylic on board
 18 x 31.5cm
 £200 - 300

Lot 94
 *Robert Sadler (1909-2001)
 HORSES AT EXERCISE
 Signed l.l., acrylic on board
 22 x 27cm
 £200 - 300

Lot 95
 *Robert Sadler (1909-2001)
 THREE RACE HORSES
 Signed l.l., oil on board
 25.5 x 33.5cm
 £200 - 300



99

Lot 99***Basil Blackshaw HRHA (1932-2016)**

A SHOW JUMPER, THOUGHT TO BE THE DISTINGUISHED IRISH SHOW JUMPER, PAUL DARRAGH (1953-2005), c. 1970s

Signed in pencil l.r., oil on board

50 x 60cm

£7,000 - 10,000

Our thanks to Eamonn Mallie, Basil Blackshaw's biographer, for his assistance in the cataloguing of this lot.

Basil Blackshaw, the acclaimed Northern Irish artist had a passion for horses, his father was a trainer and he grew up around them, riding from an early age. They were a subject that he returned to time and again throughout his career, inspiring some of his finest works. He painted them with an understanding and spontaneity only achievable by someone with an intimate knowledge of the subject, managing to capture the drama of a race or, in this case, the moment of clearing a fence, the horse flying through the air, rider braced forward over its neck. The present work dates from the 1970s and it is likely that this was a commission. The paint is thinly and deftly applied, in places the raw board showing through to the viewer, a characteristic of his work.

The popularity of Blackshaw's work at auction has increased in recent years making him rightly among Ireland's most celebrated artists of the last century.

LOTS 100-103

ALAN BRASSINGTON

Alan Brassington is an internationally acclaimed artist, probably best known for his life-size paintings of horses. Born in Zimbabwe in 1959, he moved back to Ireland with his family in 1964. He studied at the Northwich School of Art, Cheshire and then at Stockport School of Art.

Alan's passion is painting in oil and he has always been fascinated by the power and beauty of horses and this is reflected in many of his paintings. The drama and variety of the racecourse has always attracted him: 'I love painting horses and people. The racetrack is irresistible, it is an entire world of its own. If you see a special horse in the parade ring it is easy to understand why one would be so inspired by this animal with its grace, its beauty, its intelligence and its strength.'

Alan has been the artist-in-residence to Royal Ascot Racing Club since 1997. His work can be found in the collections of Her Majesty the Queen, the Duke of Devonshire, Ralph Lauren and many more.



100



101

Lot 100

*Alan Brassington (Irish, b.1959)
JOCKEYS RETURNING

Signed with initials l.r. and signed and dated '02' on the reverse

29.8 x 74cm*
£2,000 - 3,000

Lot 101

*Alan Brassington (Irish, b.1959)
FOREST, A POLO PONY

Signed and dated 99 l.r., oil on canvas
30.8 x 41cm*

£600 - 800



102

Lot 102

***Alan Brassington (Irish, b.1959)**

MOTIVATOR

Signed and dated '08' l.r., oil on canvas

162 x 204cm

£8,000 - 12,000



103

Lot 103

***Alan Brassington (Irish, b.1959)**

REVENUE

Signed and dated '03' on the reverse, oil on canvas

123 x 184cm

£4,000 - 6,000

DOGS

104-151





104



106



105

Lot 104
William Elstob Marshall (fl.1859-1880)
A TERRIER BEGGING
Signed and dated 1871 l.l., oil on canvas
36 x 30.5cm
£600 - 800

Lot 105
George Hyde Pownall (1876-1932)
TERRIER
Signed l.r., oil on board
23.5 x 15.5cm
£400 - 600

Lot 106
Edouard Chappel (Belgian, 1859-1946)
NORFOLK TERRIER AND JACK RUSSELL
Signed l.r., oil on canvas
61 x 50.5cm
£600 - 800

Lot 107**Margaret Collyer (1872-1945)**

PORTRAIT OF A TERRIER

Signed and dated 1910 l.l., oil on canvas

25 x 25cm

£600 - 800



107

Lot 108**Cecil Aldin (1870-1935)**

PURLEY, READING

Signed l.r., pencil and coloured chalks

52.5 x 44cm

£300 - 500



108



109



110



111

Lot 109
William Pratt (1855-1936)
 JACK & DAISY
 Signed with a monogram
 l.r., a pair, oil on canvas
 15.5 x 20.5cm (2)
 £300 - 500

Lot 110
***Walter Herbert Wheeler**
(1878-1960)
 STUDY OF A SMOOTH
 COAT TERRIER
 Signed l.c., oil on board
 16.5 x 18cm
 £300 - 500



112



113

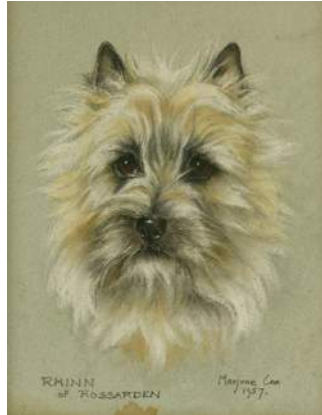
Lot 111
Edward Aistrop (fl.1880-1920)
 A SMOOTH FOX TERRIER
 Oil on board
 16 x 16cm
 £200 - 300

Lot 113
***Gilbert Scott Wright**
(1880-1958)
 TWO FOX HOUNDS
 Signed l.l., oil on canvas board
 39 x 29cm
 £400 - 600

Lot 112
Circle of George Armfield
(1810-1893)
 TERRIER AND HOUND
 A pair, oil on board
 24 x 23cm (2)
 £300 - 500

Lot 114***Marjorie Cox (1915-2003)**

5 STUDIES OF TERRIERS: ROSSARDEN
 BALBUIE & ROSSARDEN SINGULAR, 1995;
 ROSSARDEN ARGMANAC (HARVEY) 1989;
 CAVAGH OF ROSSARDEN, 1947;
 RHODA OF ROSSARDEN, 1957;
 RHINN OF ROSSARDEN, 1957
 Each signed and dated, pastel
 49.5 x 39cm (5)
 £200 - 300



114

Lot 115**Maud Earl (British-American, 1864-1943)****TIP, A SCOTTIE DOG**

Signed M West Watson l.r., inscribed and
 dated 1908 u.l., and inscribed on reverse, pastel,
 laid on canvas
 53.5 x 43cm
 £500 - 700

West Watson is the married name of Maud Earl.



115



116

Lot 116
George Earl (1824-1908)
'PUNCH', A PUG
Inscribed on mount 'Pug, Lord Willoughby',
oil on board, circle
35.5cm diameter
£2,000 - 3,000

Lot 117

George Earl (1824-1908)
 'CRIB', A DALMATIAN
 Mount inscribed 'Dalmatian
 R.T.L Price Esq.', oil on
 canvas, laid down, circle
 36.5cm diameter
£2,000 - 3,000

'Crib' is listed in the
 Kennel Club Stud Book 61,
 Published 1874, Volume I,
 by The Kennel Club.



117



118

Lot 118

George Earl (1824-1908)
 'DICK', A DACHSHUND
 Inscribed on mount 'Datshound (sic)
 J Vokins Esq.', oil on canvas, laid
 down, circle
 36.5cm diameter
£1,500 - 2,000



119

Lot 119

George Earl (1824-1908)

'MONARQUE', A ST BERNARD
inscribed on mount 'Smooth coated
St. Bernard, Rev'd T. C. Macdona',
oil on canvas, laid down, circle
49cm diameter
£2,500 - 3,500

'Monarque' is listed in the Kennel Club
Stud Book 54, Published 1874, Volume I,
by The Kennel Club.



120



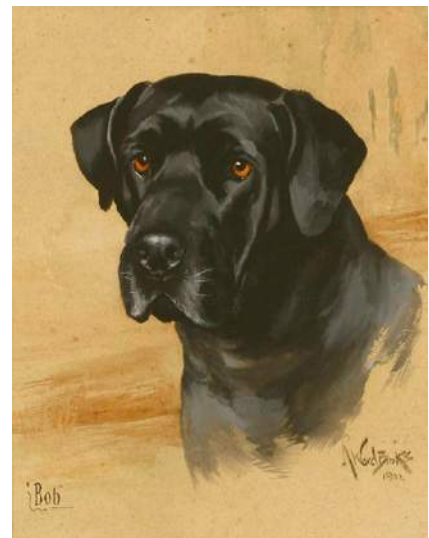
121



122



123



124

Lot 120

*Andrew Haslen (b.1953)
STUDIES OF A GOLDEN
LABRADOR WITH PARTRIDGE
Oil on canvas, unframed
51 x 76cm
£200 - 300

Lot 121

*Peter Biegel (1913-1988)
NINA, DALMATIAN STUDIES
Signed, inscribed and
dated Feb 74, pastel
32 x 43cm
£300 - 500

Lot 122

Charles Dudley (19th century)
A BULLDOG
Signed, l.r., oil on canvas
46 x 36cm
£300 - 500

Lot 123

*Marjorie Cox (1915-2003)
ROGUE, A SCHNAUZER
Signed l.r. and inscribed and dated 1979 l.l., pastel
50 x 35cm, unframed
£150 - 200

Lot 124

*Reuben Ward Binks (1880-1950)
BOB, A BLACK LABRADOR
Signed and dated 1932 l.r., inscribed l.l., bodycolour
38 x 29.5cm
£200 - 300

Lot 125

William Henry Hamilton Trood (1848-1899)
MOLLY
Signed l.l. and inscribed as titled on the reverse,
oil on board
18 x 16cm
£400 - 600



125



126

Lot 126
 E M Ashford (fl.1882-1904)
 SCOTCH LASSIES, FOUR DEER HOUNDS
 Signed l.r., oil on canvas
 36 x 88.5cm
 £600 - 800

Lot 127
 Follower of Richard Ansdell
 GUN DOG
 Bears a monogram, oil on canvas
 46 x 35.5cm
 £200 - 300

Lot 128
 Ethel L Tanner (fl.1907-1919)
 MOLESEY PATCH, A ROUGH COLLIE
 Signed, inscribed and dated 1912, oil on board
 46.5 x 26cm
 £200 - 300



127



128



129

Lot 129

William Lucas Lucas (19th/20th century)
 'TIM', A BORDER COLLIE
 Signed and dated 1944 l.r., oil on canvas
 51 x 61cm
 £800 - 1,200

Lot 130

E J Keeling (fl.1856-1873)
 COLLIE DOGS ON A HILLSIDE WITH A
 FLOCK OF SHEEP
 Signed and dated 1893 l.r., oil on canvas
 46 x 66cm
 £400 - 600

Lot 131

Robert Smellie (fl.1880-1908)
 A TERRIER IN A LANDSCAPE
 Signed and dated 91 l.l. oil on canvas
 31 x 41cm
 £200 - 300



130



131



132

Lot 132
 Pierre-Jules Mêne (French, 1810-1879)
 A COUPLE OF BRONZE HOUNDS
 Signed, bronze with brown patina
 44.5cm wide
 24cm deep
 24.5cm high
 £1,000 - 1,500

Lot 134
 Johnson
 TWO HOUNDS
 Signed, bronze with brown patina
 30cm wide
 20cm deep
 33.5cm high
 £200 - 300

Lot 133
 Continental School
 A DACHSHUND
 Bronze with green patina, indistinctly signed, on a plinth
 45cm long
 £400 - 600



133



134

*Each lot is subject to Buyer's Premium at 27.6% inclusive of VAT @ 20%
 Lots marked * will be subject to an additional fee - please see ARR details on page 103*



135

Lot 135

***Violet Thorne Seckham (1865-1966)**

WHITE ROUGH COLLIE

Signed and dated 1918, l.l., oil on canvas

87 x 91.5cm

£1,500 - 2,000

LOTS 136-139

The following four lots are all original artworks created to produce Gallaher's 2nd Series of cigarette cards, c.1938.



136

137

Lot 136

English School (20th century)

BASSET HOUND;

BEAGLE;

THE FOXHOUND

Oil on card

8.5 x 15.5cm each, framed as one (3)

£300 - 500

Lot 137

English School (20th century)

WELSH SETTER;

ENGLISH SETTER;

DANDIE DINMONT

Three dog portraits, oil on card

8.5 x 15.5cm each, framed as one (3)

£300 - 500



138

139

Lot 138

English School, 20th century

WELSH SPRINGER SPANIEL;

THE CUMBERLAND SPANIEL;

COCKER SPANIEL

Three dog portraits, oil on card

8.5 x 15.5cm each, framed as one (3)

£300 - 500

Lot 139

English School (20th century)

THE LABRADOR RETRIEVER;

THE NORFOLK TERRIER;

A BLACK LABRADOR RETRIEVER

Oil on card

8.5 x 15.5cm each, framed as one (3)

£300 - 500



140



141

Lot 140
George Armfield (1810-1893)
 THREE TERRIERS AROUND A
 BOXED RAT
 Signed l.c., oil on canvas
 20 x 25cm
 £200 - 300

Lot 141
Martin Theodore Ward
 (1799-1874)
 TERRIER RATTING
 Signed l.l., oil on board
 29 x 35cm
 £400 - 600

Lot 142
George Armfield
 (1810-1893)
 TWO TERRIERS
 Signed l.l., oil on panel
 27.5 x 22.5cm
 £300 - 500

Lot 143
Edward Armfield (1817-1896)
 INCHES FROM SAFETY
 Signed l.r., oil on canvas
 50.5 x 61cm
 £600 - 800



142



143

Lot 144
Edward Armfield (1817-1896)
 TWO TERRIERS SCARING A CAT
 Signed l.l., oil on canvas
 51 x 61cm
 £600 - 800

Lot 145
George Armfield (1810-1893)
 THREE SETTERS BESIDE THE HEARTH
 Signed l.r., oil on panel
 27.5 x 22.5cm
 £300 - 500



144



145



146

Lot 146
 English School, early 19th century
 PORTRAIT OF A BLACK AND TAN TERRIER IN
 A LANDSCAPE
 Oil on canvas
 61 x 86cm
 £2,000 - 3,000

Lot 147
 John Dalby of York (1810-1865)
 A BEAGLE IN A WOODED LANDSCAPE
 Signed and dated 1840 l.r., oil on canvas
 30 x 37cm
 £200 - 300



147



Lot 148

***Frederick Thomas Daws (1878-1956)**

WESTCROFTER;

DILLY;

BILL EKIN, three studies of greyhounds

Each signed and dated 27 l.r. and inscribed as titled l.l.,

oil on board

25 x 35cm (3)

£600 - 800

148



Lot 149

English School (19th century)

A DARK GREYHOUND IN A LANDSCAPE

Oil on canvas laid on board

45 x 54.5cm, unframed

£500 - 800

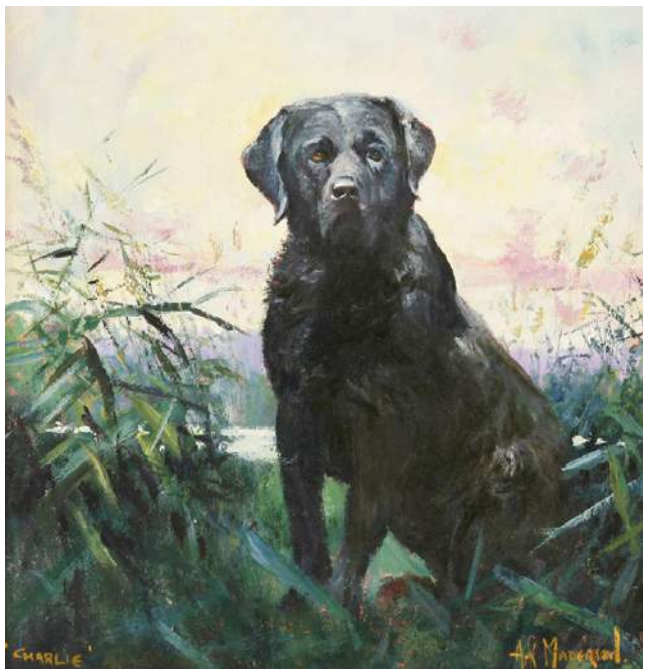
149



150

Lot 150
 Dutch School (19th century)
 A POMERANIAN AND LABRADOR
 Oil on canvas, unframed
 63 x 76cm
 £600 - 800

Lot 151
 *Arthur K Maderson (Irish-British, b.1942)
 CHARLIE AFTER EVENING DIP, A BLACK LABRADOR
 Signed l.r. and inscribed l.l. and further titled verso, oil on board
 39.5 x 37cm
 £500 - 700



151

LOTS 152-185

BRYAN STEELE COLLECTION



Many years ago Bryan was browsing an antiques auction when he came across a very appealing, small, pencil-signed Herbert Dicksee etching of a sleeping puppy. He left a commission bid and happened to secure it. He liked it so much that he went on to buy a few more dog etchings by the same artist and over ensuing years he amassed a large collection of works by Dicksee, travelling far. He had become a fanatical collector and over the years has created a large and virtually complete collection of etchings and other works by Herbert Thomas Dicksee RE (1862-1942). Bryan has taken the decision to begin the disposal of his collection, his reason is simply his advancing years.

The Collection includes over 180 different-subject, original signed artist proof etchings (about 100 mounted and framed to conservation standards, the remainder stored flat and protected by individual folders). Many were purchased from the artist's descendants and the family art dealer respectively. Sales will include items of interest to both print connoisseurs and collectors alike.

We are delighted to present the first selection from the Bryan Steele collection in this sale, with further items to be offered in the forthcoming Fine Interiors sale on the 25 and 26 June 2019.

Lot 152

George Earl
(1824-1908)
IN THE BRAMBLES
Signed c.r., oil on board
34 x 34cm
£2,000 - 3,000



152

Lot 153

Herbert Thomas
Dicksee RE
(1862-1942)
A BRITISH BULLDOG
Etching, signed artist's
proof, from an edition
of 300, published by
Frost & Reed, 1913
Pl. 41.5 x 40cm
£150 - 250

Lot 154

Herbert Thomas
Dicksee RE
(1862-1942)
A PEKINESE
Etching, signed
artist's proof, one of
300, with PSA blind
stamp, published by
Frost & Reed, 1924
Pl. 39 x 36cm
£150 - 200



153



154



155



156



157



158



159

Lot 155

Herbert Thomas Dicksee RE (1862-1942)
A SEALYHAM PUP
 Etching, printer's proof
 Pl. 27 x 19.3cm
 £100 - 150

Lot 156

Joseph B Pratt (1854-1910) after Rosa Bonheur (French, 1822-1899)
HEAD OF A TERRIER DOG
 Signed in pencil by both artists, published by L H Lefèvre, 1894, mezzotint engraving
 45.5 x 38cm
 £150 - 200

Lot 157

Herbert Thomas Dicksee RE (1862-1942)
'WHERE'S MASTER', KING EDWARD'S FAVOURITE DOG CAESAR. DEDICATED BY SPECIAL PERMISSION BY HER MOST GRACIOUS MAJESTY QUEEN ALEXANDRA
 Etching, published 1911 by Frost and Reed
 Pl. 40 x 58cm
 £100 - 200

Lot 158

Herbert Thomas Dicksee RE (1862-1942)
HOPE
 Etching, signed artist's proof, edition of 325, published by Frost & Reed, 1928
 Pl. 28.5 x 41.5cm
 £150 - 200

Lot 159

Joseph B Pratt (1854-1910) after Frank Paton (1856-1909)
'ECLIPSE', A PRIZE COLLIE
 Signed in pencil by both artists, published by E E Leggatt, 1888, mezzotint engraving
 71 x 57cm
 £150 - 200



160

Lot 160

Herbert Thomas Dicksee RE (1862-1942)
ON VELVET
 Etching on japan paper, published by Frost & Reed, 1922
 Pl. 23.5 x 39cm
 £100 - 150



161



162



163



164



165



166

Lot 161

Herbert Thomas Dicksee RE (1862-1942)
 A WEST HIGHLANDER
 Etching, signed limited edition, 32/150, with
 blind stamp, published by Frost & Reed,
 1930
 Pl. 22.5 x 30cm
 £150 - 200

Lot 162

Herbert Thomas Dicksee RE (1862-1942)
 FOOTSTEPS
 Etching, signed artist's proof, published by
 Frost & Reed, 1926
 Pl. 37 x 55cm
 £150 - 200

Lot 163

Herbert Thomas Dicksee RE (1862-1942)
 READY!
 Etching, signed artist's proof, one of 325,
 published by Frost & Reed, 1928
 Pl. 34 x 54cm
 £150 - 200

Lot 164

Herbert Thomas Dicksee RE (1862-1942)
 THE FIRST NIGHT FROM HOME
 Etching, signed artist's proof with PSA
 blindstamp, published by the Fine Art
 Society, 1901
 Pl. 20.5 x 29.5cm
 £150 - 200

Lot 165

Herbert Thomas Dicksee RE (1862-1942)
 THE CLOSED DOOR
 Etching, with blind stamp, published by
 Frost & Reed, 1920
 Pl. 37 x 56cm
 £150 - 250

Lot 166

Herbert Thomas Dicksee RE (1862-1942)
 MY LADY SLEEPS
 Etching, signed artist's proof, edition of 300,
 published by Frost & Reed, 1905
 Pl. 28.5 x 53cm
 £250 - 350

Lot 167

Herbert Thomas Dicksee,
RE (1862-1942)
HER FIRST LOVE
Etching, artist's proof, signed
in pencil and with PSA
blind stamp, published by
Frost & Reed, 1897
Pl. 47 x 58cm
£150 - 200



167



168

Lot 168

Herbert Thomas Dicksee
RE (1862-1942)
HEAD OF A LION
Etching, published by Seeley,
1891
Pl. 27 x 19.5cm
£100 - 150

Lot 169

Herbert Thomas Dicksee
RE (1862-1942)
PERIL
Etching on vellum, signed
in pencil, one of 300
impressions, published by
Frost & Reed, 1910
29 x 53cm
£150 - 200

Lot 170

Herbert Thomas Dicksee RE
(1862-1942)
PLAY
Signed artist's proof with
blindstamp, one of 300,
published by Frost & Reed, 1907
Pl. 53.5 x 69cm
£300 - 500

Lot 171

Herbert Thomas Dicksee RE
(1862-1942)
RAIDERS
Etching, published by
Frost & Reed, 1898
Pl. 41 x 67cm
£100 - 150

Lot 172

Herbert Thomas Dicksee RE
(1862-1942)
PEACE
Etching, signed in pencil,
edition of 300, published by
Frost & Reed, 1906
Pl. 352 x 56cm
£150 - 200



169



170



171



172



173



174



175



176

Lot 173

Herbert Thomas Dicksee RE (1862-1942)
THE DESTROYERS
 Etching on japan paper, signed artist's proof with blindstamp, published by Frost & Reed, 1904, limited edition of 300, plate destroyed
 Pl. 44 x 72cm
 £150 - 250

Lot 174

Herbert Thomas Dicksee RE (1862-1942)
VICTORY!
 Etching, signed in pencil, artist's proof, 325 impressions, PSA blind stamps, published by Frost & Reed, 1919
 Pl. 45 x 70cm
 £250 - 350

Lot 175

Herbert Thomas Dicksee RE (1862-1942)
STARTLED
 Etching, signed artist's proof, published by Frost & Reed, 1919
 Pl. 50 x 75cm
 £150 - 250

Lot 176

Herbert Thomas Dicksee RE (1862-1942)
BAFFLED
 Signed in pencil, etching on vellum, from the edition of 300, published 1908 by Messrs Arthur Tooth & Sons
 Pl. 51 x 72cm
 £150 - 200

Lot 177

Herbert Thomas Dicksee RE (1862-1942)
A POLAR NIGHT
 Signed artist's proof, mezzotint engraving, with PSA blind stamp, published by Frost & Reed, 1912, limited edition of 300
 Pl. 42 x 68cm
 £150 - 250

Lot 178

Herbert Thomas Dicksee RE (1862-1942)
THE LONE WOLF
 Etching, signed artist's proof, one of 100, published by Frost & Reed, 1916
 Pl. 22 x 30cm
 £100 - 150



177



178



179

Lot 179
A pair of terracotta models of pug dogs,
c.1880-1900, cold painted, naturalistically modelled, with
gilded bell-type ornaments to their collars, glass eyes,
each 38cm high (2)
£1,200 - 1,800



180

Lot 180
Hené P Wheelwright (fl.1880-1903)
WHO'S THAT;
ONLY THE CAT
Two, both signed l.c., miniatures on ivory
7.5 x 6.5cm (2)
£300 - 500



181



182

Lot 181
A terracotta model of a seated English bulldog puppy,
early 20th century, cold painted in naturalistic colours with glass eyes,
35cm high
£300 - 500

Lot 182
A terracotta model of a seated pug dog,
19th century, cold painted in a naturalistic modelling,
35cm high
£800 - 1,200

Lot 183
Julius Schmidt-Felling (1895-1930)
A YOUNG GIRL EMBRACING AN ENGLISH BULLDOG
Signed, gilt bronze and ivory on a marble base
14.5cm high
£300 - 500



183



184

Lot 184

Herbert Thomas Dicksee RE (1862-1942)

PORTRAIT HEAD OF A LION

Signed I.I., oil on canvas

70 x 86.5cm

£3,000 - 5,000

Provenance: Sale of the Contents of Ashley Manor, Kings Somborne, Hampshire, 18 May 2004, lot 309.



185

Lot 185

Herbert Thomas Dicksee RE (1862-1942)

PROWLING MALE LION CROUCHING ON A GENTLY ANGLED ROCK

Signed, bronze with brown patina on a green marble base, c.1913

31.5 x 12.8 x 44.5cm

£800 - 1,200

BIRDS AND WILDLIFE

186-258



186

Lot 186

*George Edward Lodge (1860-1954)
 GROUSE IN FLIGHT;
 A COVEY OF GROUSE;
 GROUSE ON ROCKY OUTCROP
 Each signed l.l., watercolour and
 bodycolour
 each 30 x 45cm (3)
 £1,000 - 1,500

Lot 187

*Robert W Milliken
 (1920-2014)
 GEESE IN FLIGHT
 Signed l.r., watercolour
 49 x 68cm
 £400 - 600



187



188



189

Lot 188

J C Tunnard (b. c.1875)
 GROUSE MOOR, c.1911
 Signed and dated 1911 l.l.,
 watercolour and bodycolour
 38 x 52cm
 £300 - 500

Lot 189

Frank Southgate RBA
 (1872-1916)
 SNIPE SHOOTING
 Signed l.l., watercolour en
 grisaille
 22 x 33cm
 £400 - 500

Each lot is subject to Buyer's Premium at 27.6% inclusive of VAT @ 20%
 Lots marked * will be subject to an additional fee - please see ARR details on page 103



190



192



191



193

Lot 190

*George Edward Lodge (1860-1954)
PTARMIGAN IN THE SNOW
Signed l.r., gouache
28.6 x 43.5cm
£800 - 1,200

Lot 191

*Philip Rickman (1891-1982)
SNIPE
Signed l.c., watercolour, heightened with white
25 x 36.5cm
£400 - 600

Provenance: With Arthur Ackermann & Sons.

Lot 192

*Ron David Digby (b.1936)
'HARRY' A GOSHAWK ON A PHEASANT
Signed l.r., inscribed l.l., watercolour and bodycolour,
22.5 x 37cm
£400 - 600

Lot 193

*John Cyril Harrison (1898-1985)
SNIPE IN FLIGHT
Signed l.r., watercolour
22.5 x 33cm
£400 - 600



194

Lot 194

***John Cyril Harrison (1898-1985)**

COVEY OF PARTRIDGES IN FLIGHT;
COVEY OF GROUSE IN FLIGHT

A pair each signed l.r., watercolour
22.5 x 32.5cm (2)

£700 - 900



195

Lot 195

Johannes Gerardus Keulemans (Dutch, 1842-1912)

'DISTURBED' AN ENGLISH PARTRIDGE

Signed and inscribed l.l. and l.r., watercolour heightened with white
24 x 35cm

£400 - 600



196

Lot 196

***Rodger McPhail (b.1953)**

FOX RAISING A COVEY OF GROUSE

Signed l.r., watercolour
36.5 x 48cm

£300 - 500



197

Lot 197

***John Cyril Harrison (1898-1985)**

WHITE EARED PHEASANT

Signed l.r., watercolour and body colour
21.5 x 30.5cm

£600 - 800

Lot 198

*John Cyril Harrison (1898-1985)
 OVER THE HEDGE - ENGLISH PARTRIDGE
 Signed l.r., watercolour and bodycolour
 33.5 x 47cm
 £700 - 1,000

Provenance: with Rountree Tryon Gallery



198



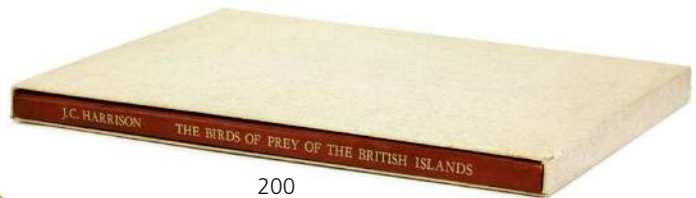
199

Lot 199

Taxidermy: two fighting
 pheasants,
 61cm high
 81cm wide
 £200 - 300

Lot 200

J C Harrison
 'Birds of Prey of the British Isles'
 large folio, 20 full colour plates + pencil
 sketches by J.C.Harrison, limited edition of
 275, in slip case
 Published by Fine Bird Books, 1980
 £200 - 300



200



201

Lot 201

*Adrian Sorrell (1932-2001)
 PARTRIDGE
 Bronze with green patina, signed on the
 base and numbered 8/10, with the founders
 stamp, Morris Singer Founders London
 25cm high
 £400 - 600



202



205



203



206



204



207

Lot 202
 *John Cyril Harrison (1892-1985)
 TURNSTONES
 Signed l.r., watercolour
 22.5 x 14cm
 £300 - 500

Lot 203
 Frank Southgate RBA (1872-1916)
 KNOT ACROSS THE STREAM
 Signed and dated 1900 l.r., watercolour en
 grisaille
 25.5 x 36cm
 £300 - 500

Lot 204
 *Philip Rickman (1891-1982)
 SMEWS
 Signed l.l., and dated 1960, watercolour and
 bodycolour
 7.5 x 12cm
 £200 - 300

Lot 205
 Kevin Richardson (20th century)
 LONG TAILED DUCK
 Signed and dated '87 in pencil, watercolour
 and bodycolour
 45.5 x 36cm
 £150 - 200

Lot 206
 *George Edward Lodge (1860-1954)
 MALLARDS
 Signed l.l., watercolour
 28.5 x 43.5cm
 £250 - 350

Lot 207
 *Robert Gillmor (1936-1974)
 THREE CATTLE EGRETS
 Signed l.r., bodycolour
 31.5 x 53.5cm
 £300 - 500



208



209

Lot 208

*John Cyril Harrison (1898-1985)
MONTAGU'S HARRIER FLUSHING
MALLARD AND COOT
Signed l.r., watercolour
56 x 74.5cm
£1,500 - 2,000

Lot 209

*John Cyril Harrison (1898-1985)
GOLIATH HERON, KENYA
Signed l.r., watercolour heightened
with white
35 x 45cm
£600 - 800

Lot 210

*John Cyril Harrison (1898-1985)
PHEASANTS ROOSTING
Signed l.r., watercolour and
bodycolour
33.5 x 47cm
£700 - 1,000



210



211



212



213



214



215



Lot 211

*Lars Jonsson
(Swedish, b.1952)
REDSHANK;
CURLEW

Two limited edition
prints, the first signed
in pencil and numbered
306/310, the second
signed in pencil and
numbered 14/360
40.5 x 58.5cm;
33 x 42cm (2)
£200 - 300

Lot 212

Johannes Gerardus
Keulemans (1842-1912)
CHAFFINCH

Signed l.l., watercolour
26 x 22cm
£400 - 600

Lot 213

*Eileen A Soper
(1905-1990)
GOLDFINCHES

Watercolour heightened
with white, signed in
pencil l.r.
55 x 38cm
£200 - 300

Lot 214

*Basil Ede (1931-2016)
REED BUNTING AND
HAWFINCH

Signed and dated 1957
l.r., watercolour and
bodycolour
23 x 33cm
£300 - 500

Lot 215

*Eric Ennion
(1900-1981)
COAL TIT

Signed and inscribed u.l.,
watercolour,
10 x 10cm,
together with
S Whitehead-Smith
a watercolour of a
hawfinch (2)
£150 - 200



216

Lot 216

*John Cyril Harrison (1898-1985)
 MARSH AND AFRICAN BLACK HARRIERS
 Signed l.r., watercolour
 50.3 x 37.5cm
 £800 - 1,200

Lot 217

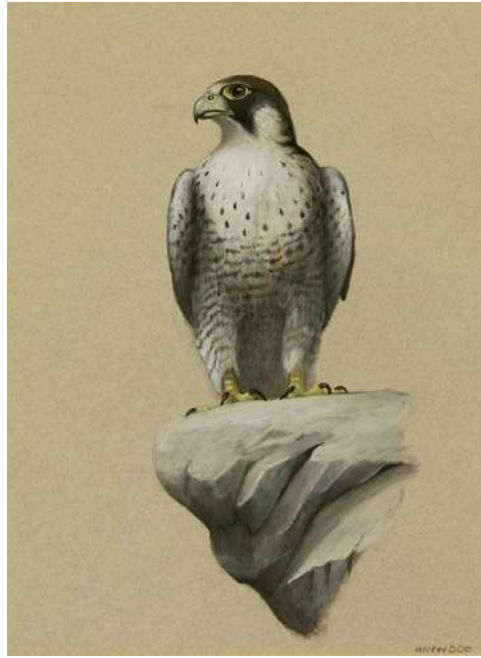
Hugh Monahan (Canadian, 1914-1970)
 PINTAIL EVENING
 Signed and dated 1953 l.l., oil on canvas
 41 x 31cm
 £400 - 600



217



218



220

Lot 218
 *Raymond C Watson
 (1934-1994)
 YOUNG PEREGRINE ON A
 ROCK
 Signed l.r., bodycolour
 42.5 x 31cm
 £400 - 600

Lot 219
 William Oxenden
 Hammond (1817-1903)
 PEREGRINE FALCON
 DROPPING A PTARMIGAN
 Signed and dated 1899 l.l.,
 watercolour
 57.5 x 80cm
 £400 - 600



219



221

Lot 220
 John F Haywood
 (20th century)
 PEREGRINE ON A ROCK
 Signed l.r., bodycolour
 36 x 25.5cm
 £200 - 300

Lot 221
 Louis Boughet
 (1765-1814) after Jaques
 Barraband (1767-1809)
 KITE AND EAGLE
 Engraving with hand
 colouring, 1809
 Pl. 45 x 61cm
 together with Limosa
 Melanura, a lithograph by
 H C Richter and J Gould,
 and a further lithograph
 after C J Broinowski of
 Egrets (3)
 £150 - 200



222

Lot 222
 R Davidson, early
 20th century
 PEREGRINE FALCON AND
 SAND MARTIN
 Signed and dated 09 and
 06 respectively, l.l. and
 l.r., watercolour in an oval
 mount, a pair
 15 x 10cm (2)
 £100 - 150



223

Lot 223

***John Cyril Harrison (1898-1985)**

AFRICAN FISH EAGLE

Signed l.r., watercolour, heightened with white

35 x 45cm

£700 - 1,000



224



225

Lot 224

***Terence James Bond (b.1946)**

EUROPEAN EAGLE OWL

Signed I.I., and signed and dated 1994 on reverse

99 x 74.5cm

£1,500 - 2,000

Literature: R R Wolf, 'The Best of Wildlife Art', North Light Books, 1997, p.28, illustrated p.29.

Sold together with a copy of 'The Best Wildlife Art'.

Lot 225

***Roland Green (1890-1972)**

BARN OWL

Etching, 1st proof

16.5 x 17cm

£200 - 300



226

Lot 226

Archibald Thorburn (1860-1935)

COCK AND HEN PHEASANT

Signed l.l., watercolour and bodycolour

16.5 x 25.5cm

£5,000 - 7,000

Literature: Lord Lilford, 'Coloured figures of the birds of the British Islands'. London, 1885-1897, vol IV, Plate 50 (illustrated p 115).

Provenance: The Moorland Gallery, London.



227

Lot 227

***John Cyril Harrison (1898-1985)**

BATELEUR EAGLES

Signed l.r., watercolour

50.3 x 37.5cm

£800 - 1,200



228

Lot 228

***John Cyril Harrison (1898-1985)**

EAGLES CIRCLING OVER VICTORIA FALLS

Signed l.r., watercolour and bodycolour

55 x 37.5cm

£600 - 800



229

Lot 229

Taxidermy: A golden eagle,
mounted on a rock in a naturalistic setting, inscribed 'November 19th 1913' on a plaque, inscribed on a label attached to the reverse 'Mounted in 1913. Stood in Easton Lodge, near Great Dunmow until moved to an estate house when Easton Lodge was requisitioned during World War II, never returning due to the demolition of Easton Lodge in 1950',
83cm wide
41.5cm deep
112cm high
£2,000 - 3,000



230

Lot 230
Taxidermy: A sheldrake,
in a naturalistic setting, cased,
53.5cm wide
23.5cm deep
51cm high
£150 - 200



231

Lot 231
Taxidermy: A male and
female nightjar,
by John Phillips, Worksop,
31cm wide
16cm deep
36.5cm high
£150 - 200

Lot 232
Taxidermy: An adolescent
peregrine,
by Roberts & Son of Norwich, in
a naturalistic setting, boxed,
34.5cm wide
20cm deep
48cm high
£250 - 350

Lot 233
Taxidermy: an African grey
parrot,
by F E Gunn,
22cm high
£150 - 200



232



233



234



235

Lot 234
 Taxidermy: a pair of bittern,
 in a naturalistic setting, in a
 straight front cabinet,
 102cm wide
 22.5cm deep
 69.5cm high
 £500 - 700

Lot 235
 Taxidermy: two
 red-legged partridges,
 by B Hesse, Victoria Park,
 62.5cm wide
 20cm deep
 44.5cm high
 £200 - 300

Lot 236
 German (20th century)
 A BRONZE BIRD
 on a marble base, signed
 Dilcer, marked 'Kraas
 Berlin S42'
 22cm wide
 12cm deep
 27cm high including base
 £150 - 250



236



237

Lot 237
***Ant Beetlestone (b.1974)**
BLOODY BIG BARN OWL
Cypress wood
153cm high
£1,500 - 2,000



238

Lot 238
*Andy De Comyn
(contemporary)
BARN OWL
Signed, bronze
27cm wide
15cm deep
20cm high
£600 - 800



239

Lot 239
Taxidermy: A Victorian barn owl,
mounted on a branch in a
naturalistic setting within a new
glass dome,
31cm diameter
42cm high
£200 - 300



240

Lot 240

A lion cleaning his paw
signed 'Ant Amorcasti', inscribed 'Déposé',
bronze on a terracotta base
46cm wide
17cm deep
29cm high
£100 - 150

Lot 241

Paul-Édouard Delabrière
(French, 1829-1912)
A BRONZE PANTHER
Signed, with slate base, rear foot marked
'bronze'
50cm wide
13cm deep
30cm high
£250 - 350



241



242

Lot 242

*I Rochard (1906-1984)
TWO BRONZE ELEPHANTS
Paint on base
29cm high
70cm long
£200 - 300

Lot 242A

Anonymous
PRIZE PIG
Bronze
15cm wide
45cm long
13cm high
£800 - 1,200



242A

Lot 243

*Raymond John Vandenbergh (1889-1960)
 HEAD OF A ZEBRA
 Inscribed with name and address on back, signed l.r.,
 24 x 16cm,
 together with a head of a tiger by the same hand, signed l.r. (2)
 £250 - 350

Lot 244

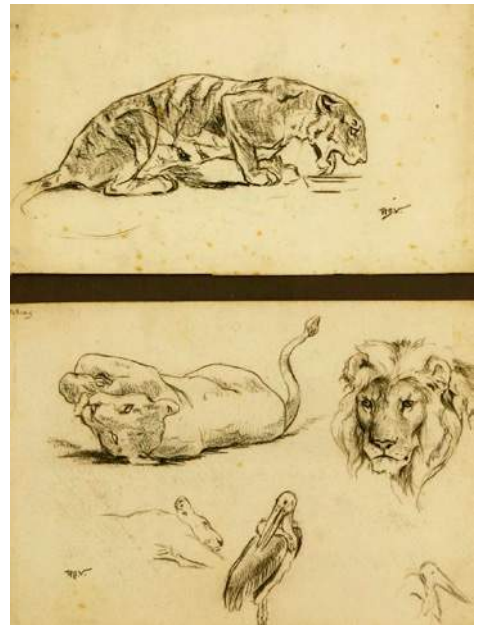
*Raymond John Vandenbergh (1889-1960)
 TIGER LAPPING WATER;
 STUDIES OF LIONS AND PELICAN
 Each signed with initials
 33.5 x 24.5cm (2)
 £350 - 450

Lot 245

*Raymond John Vandenbergh (1889-1960)
 STUDIES OF SLEEPING TIGRESS 'BUNTY' AND COMPANION JUDY dated 1921, each signed with initials, framed as one overall size 24.5 x 34cm, together with ROARING LION; PORTRAIT OF A HEAD OF A LYNX by the same hand (4)
 £300 - 500



243



244



245



246



247

Lot 246

***Raymond John Vandenberg (1889-1960)**

POLAR BEAR;
TIGER ON THE PROWL;
ACOUTI

Each signed, pastel, three framed as one
overall size 45 x 29cm,
together with a study of a polar bear by the same hand (4)
£400 - 600

Lot 247

***Arthur Wardle (1860-1949)**

LEOPARD AND SNAKE
Pencil and charcoal
19.5 x 25cm, unframed
£400 - 600

Provenance: From the Raymond John Vandenberg studio sale, c.1968.

Arthur Wardle was Vandenberg's teacher at the Hornsey School of Art between 1928 and 1931. When Vandenberg died and his studio contents were put up for a sale, there were a number of works by Wardle amongst his own, of which this was one.



248

Lot 248

Kim Donaldson (Australian, b.1967)

IMPALA
Signed l.r., pastel
27 x 48cm
£300 - 500



249

Lot 249
 G Bell, 19th/20th century
 PAIR OF RESTING LIONS
 Signed and dated 1903 l.l., oil on canvas
 71 x 92cm
 £400 - 600



250

Lot 250
 *Mark Whittaker (b.1964)
 BENGAL TIGER
 Signed and dated 1998 l.r., oil on canvas
 60 x 121cm
 £300 - 500



251

Lot 251
 Craig Bone (Zimbabwean, b.1955)
 RESTING LION
 Signed l.r., dated 85, oil on canvas
 29.5 x 39.5cm
 £400 - 600



252



253

Lot 252
Kim Donaldson (Austrian, b.1967)
CHEETAH CHASING IMPALA
Signed l.r., pastel
42 x 104cm
£400 - 600

Lot 253
*Mark Whittaker (b.1974)
JEWELS OF THE FOREST (GOLDEN LION TAMARIN
MONKEYS)
Signed and dated 1999 l.r., acrylic on board
37 x 53cm
£200 - 300



254



255

Lot 254
***Mark Whittaker (b.1964)**
THE YOUNG ONES, THREE ELEPHANTS
Signed and dated 1999 l.r., acrylic on board
46 x 71cm
£300 - 500

Lot 255
***Mark Whittaker (b.1964)**
ELEPHANT CHARGING A LION
Signed and dated 1996 l.l., oil on board
50 x 74cm
£300 - 500



256

Lot 256
*Milo (Portuguese, contemporary)
PANTHER
Signed, bronze
30cm wide
13cm deep
19cm high
£400 - 600

Lot 257
B C Zheng
AMOROUS RHINOCEROS
Signed, bronze on marble plinth
44cm wide
28cm deep
22cm high
£800 - 1,200



257



258

Lot 258
Anonymous
THE HUNT, ELEPHANT AND TIGER
Bronze
39cm wide
38cm high
£600 - 800

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Lots marked with a '**' may attract the Artist's Resale royalty charge at the rate of 4% of the hammer price. This royalty, where applicable, will be charged to the purchaser.

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A work catalogued with the forename(s) and surname of a recognised destination of an artist is or is probably a work by the artist, eg. David Cox. Nevertheless, intending buyers are reminded that while a full designation is our highest category or authenticity, no unqualified statement as to the authorship is made or intended. A full cataloguing does not necessarily imply a full warranty.

Attributed to David Cox

in our opinion a work of the period of the artist which may be in whole or in part the work of the artist.

Circle of David Cox

in our opinion a work from the period of the artist and showing his influence.

Follower of David Cox

in our opinion a work executed in the style of David Cox

After David Cox

in our opinion a copy of any date after a work by the artist

Signed/inscribed/dated

in our opinion the work has been signed/inscribed/dated by the artist

Bears/with signature, inscription, date

in our opinion the signature/inscription/date are not by the hand of the named artist.

The addition of a question mark (?) after any of the above cataloguing terms indicates an element of doubt.

A work catalogued as 'School' accompanied by the name of a place or country and a date means that in our opinion the work was executed at that time and in the location, eg. South Netherlands School, circa 1750.

All references to signatures, inscriptions and dates refer to the present state of the work, ie. as at the time of inspection for the purpose of cataloguing.

Condition reports are not included in the descriptions.

ARTIST'S RESALE RIGHT (ARR)

What is Artist's Resale Right?

Following a European Directive in 2006, the Artist's Resale Right entitles creators of original works of art to a royalty each time their work is resold, with the involvement of an auction house, for 1,000 Euros or more.

This right covers sales of work by living artists and also the beneficiaries and heirs of artists deceased within the last 70 years of the sale.

How are resale royalties calculated?

The artist's royalty depends on the hammer price (sale price without any VAT or Buyer's Premium). The higher the sale price of the artwork, the lower the overall royalty rate. The royalty is worked out according to a sliding scale from 4% to 0.25%.

Hammer Price	Royalty
From 0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

What is the qualifying threshold?

An artwork must sell for more than €1,000 to qualify for a royalty. The law defines the price threshold in Euros and, because the exchange rate between the two currencies changes daily, the equivalent in Pounds Sterling must be worked out according to the exchange rate on the date the artwork was sold.

What nationality must an artist be to qualify?

The Artist's Resale Right applies to the sale of artworks in the European Economic Area (EEA). The following countries are in the EEA:

Austria, Belgium, Bulgaria, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Iceland, Ireland, Italy, Latvia, Liechtenstein, Lithuania, Luxembourg, Malta, Netherlands, Norway, Poland, Portugal, Romania, Slovak Republic, Slovenia, Spain, Sweden, United Kingdom.

Artists who are nationals of these countries are therefore generally eligible to receive resale royalties. The nationality criteria only applies to the artist and not to the beneficiaries or heirs.

Are all sales of artwork covered?

The Artist's Resale Right does not apply to all sales of artworks. A royalty is only due if the following conditions are met:

- the artwork is a copyright protected work of graphic or plastic art;
- it is sold for more than €1000;
- it is sold in the secondary market with the involvement of an art market professional (e.g. auction house);
- and it is sold in the UK or another country in the European Economic Area (EEA).

This royalty, where applicable, will be charged to the purchaser. It is exempt of VAT.

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Introduction

The following notes are intended to assist bidders and buyers, particularly those that are inexperienced or new to our salerooms. All of our auctions are governed by our Conditions of Business incorporating the Terms of Consignment (primarily applicable to sellers), the Terms of Sale (primarily applicable to bidders and buyers) and any notices that are displayed in our salerooms or announced by the auctioneer at the auction. Our Conditions of Business are available for inspection at our salerooms and the Terms of Sale are printed in the back of our auction catalogues. Our staff will be happy to help you if there is anything in our Conditions of Business that you do not fully understand.

Please make sure that you read our Terms of Sale set out in this catalogue or on our website carefully before bidding in the auction. If your bid is successful, you will be obliged to comply with our Terms of Sale.

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Lots must be paid for before they are collected. For those attending the auction we ask that lots are paid for on the day of the sale. Methods by which we accept payment are detailed on our web site, including online payment upon receipt of your invoice, and these should be paid by 5pm on the Friday following the sale. We accept cash to an upper limit of 10,000 euros equivalent. We accept credit card payments to an upper limit of £5,000. Usually any cheques will need to be cleared before you can take the goods away.

Collection and storage

All lots should be paid for and collected by 5pm on the Friday following the sale. Commission bidders should check the success of their bids and arrange payment and collection within this time. Please note what the Terms of Sale say about collection and storage. Items not removed by 5pm on Friday may be removed at the purchaser's expense and storage charges of £10 as an administration fee and £2 per lot per day may be charged (plus vat). Please note that we will apply these charges strictly to Furniture purchased in our Homes and Interiors Sales.

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We are rarely able to pack and dispatch purchases. A choice of shippers is detailed on our web site.

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As auctioneers we usually act on behalf of the seller whose identity, for reasons of confidentiality, is not normally disclosed. If you buy at auction your contract for the goods is with the seller, not with us as auctioneer.

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Estimates are designed to help you gauge what sort of sum might be involved for the purchase of a particular lot. Estimates may change and should not be thought of as the sale price. The lower estimate may represent the reserve price (the minimum price for which a lot may be sold) and will not be below the reserve price. Estimates do not include the buyer's premium or VAT (where chargeable). Estimates are prepared some time before the auction and may be altered by a saleroom notice or announcement by the auctioneer before the auction of the lot. They are not definitive.

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The Terms of Sale oblige you to pay a buyer's premium at 23% on the hammer price of each lot purchased, except for our Fine Wine and Port auctions when it is 15%. In addition, VAT is charged on these premiums (see below).

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Items in our catalogue may be marked with a dagger † or double dagger ‡, which indicates that VAT is payable by the buyer on the hammer price and the buyer's premium at either the standard rate (currently 20%) or a reduced rate (currently 5%), depending upon the legal requirements relating to that lot.

Lots which do not have either of the above symbols have no VAT payable on the hammer price. This is because such lots are sold using the Auctioneers' Margin Scheme. The VAT included within the premium is not recoverable as input tax.

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As we act on behalf of the seller, we are dependent on information provided by the seller about their goods. We may inspect lots and will act reasonably in taking a general view about them. However, we are normally unable to carry out detailed examinations of lots to check their condition in the way a buyer would do. You will have ample opportunity to inspect the goods. You must inspect and investigate lots that you might wish to bid for. **Please note carefully the exclusion of liability for the condition of lots set out in the Terms of Sale at clause 12.4.**

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We may be able to assist buyers unable to view by emailing a condition report, but these are based solely on our own opinion and are for guidance only and no responsibility is accepted for their accuracy. Intending buyers are strongly encouraged to view. Condition reports cannot be prepared on the day of the sale.

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These are sold as "antiques" only. If you buy electrical goods for use you must ask a qualified electrician to check them for compliance with safety regulations before you use them.

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If you intend to export goods you must find out:

- whether an export licence is needed; and
- if there is a prohibition on importing goods of that character e.g. because the goods contain prohibited materials such as ivory.

Bidding

Bidders will be required to register with us before the auction starts. We reserve the right to impose a deadline prior to the auction by which you must register or by which we must receive a commission bid. If you wish to bid on high value lots this deadline may be several days before the auction in order to allow us sufficient time to carry out the necessary checks. Lots will be invoiced to the name and address on the registration form. You will need to provide us with proof of your identity in a form acceptable to us and such other information as we may require. Please enquire in advance about our arrangements for telephone or online bidding. Please note that we may refuse to register you if you do not provide us with all the information and documentation that we ask for or at our discretion.

Commission bidding

You may leave commission bids with us indicating the maximum amount to be bid against a lot (excluding the buyers' premium and/or any applicable VAT). We will execute commission bids as cheaply as possible having regard to the reserve (if any) and competing bids. If two buyers submit identical commission bids we may prefer the first bid received (where this can be reasonably ascertained). We recommend leaving commission bids online via our website, though please contact us about leaving bids by telephone or fax/email. All absentee bids should be received at least 30 minutes before the auction commences; we cannot guarantee to execute commission bids received after this time.

Telephone Bidding

If you are unable to come to the auction it may be possible to bid on the telephone for higher value lots. Please note that this service is for lots with an estimate of £500 or more. The number of lines is limited so we would urge serious telephone bidding only and ask that you be prepared to bid over the top estimate. It is advisable to leave a maximum covering bid in case we are not able to contact you by telephone. All lines must be booked and confirmed in writing before the day of the auction and preferably some time in advance. Telephone bidding involves many variables and whilst we take every care to ensure the smooth operation of this service, we cannot be held liable if your bids are missed for any reason.

Online Bidding

Any lots purchased via a live online bidding service will be subject to an additional commission charge on the hammer price payable by the bidder, in accordance with rates specified by the online service. From 1 November 2018 these charges will be charged at 3% plus VAT while bidding via the Sworders website. If bidding through the-saleroom.com this will be charged at 4.95% plus VAT. Both charges will be payable to us on top of the hammer price and our buyer's commission.

IMPORTANT NOTICES

Removal of lots

ALL lots are to be removed from the premises by **5.00pm at the latest on the Friday following each sale**. Sworders retain the right to remove lots remaining after this time into safe storage, for which a charge will be made.

Electrical Goods

All electrical goods offered in this sale have either been tested and certified safe or unsafe by an appropriately qualified electrician. All electrical goods certified safe must be re-commissioned by an appropriately qualified electrician and we recommend those certified safe are similarly re-commissioned.

Post 1950 Upholstered Furniture

All items of furniture included in this sale are offered for sale as works of art. The items may not comply with the Furniture and Furnishings (Fire) Safety Regulations 1988 and for this reason, they should not be used in a private dwelling.

Furniture made of Brazilian Rosewood (Dalbergia Negra)

To comply with CITES Regulations on Post-1947 furniture made of Brazilian Rosewood, all post-war rosewood furniture items have Article 10 certificates.

If you are purchasing rosewood furniture for commercial purposes and not solely for your own use, CITES regulations require you to obtain your own certificate. You would need to contact the Animal Health and Veterinary Laboratories Agency ('AHVLA') and, as part of the process of obtaining your document, it is a requirement that you have seen sight of the Sworders' certificate or are aware of its reference number.

It is therefore the responsibility of commercial buyers to ensure that they obtain a copy of the appropriate certificate, or the certificate reference number, after purchase from Sworders Fine Art Auctioneers. Items are marked with this sign §.

TERMS OF SALE

Both the sale of goods at our auctions and your relationship with us are governed by the Terms of Consignment (primarily applicable to sellers) the Terms of Sale (primarily applicable to bidders and buyers) and any notices displayed in the saleroom or announced by us at the auction (collectively, the "Conditions of Business"). The Terms of Consignment and Terms of Sale are available at our saleroom on request.

Please read these Terms of Sale carefully. Please note that if you register to bid and/or bid at auction this signifies that you agree to and will comply with these Terms of Sale.

Please note that these Terms of Sale relate to auctions held at our premises only. We have separate terms for online only auctions.

1. Definitions and interpretation

To make these Terms of Sale easier to read, we have given the following words a specific meaning:

"Auctioneer"	means GES & Sons Ltd trading as Sworders Fine Art Auctioneers, a company registered in England and Wales with registration number 6858916 and whose registered office is located at Cambridge Road, Stansted Mountfitchet, Essex CM24 8GE or its authorised auctioneer, as appropriate;
"Bidder"	means a person who places a bid for Goods at our auction;
"Buyer"	means the person who makes the highest bid for the Goods accepted by the Auctioneer;
"Commission"	means the commission that we charge you on the sale of the Goods as set out in Clause 5 below;
"Consumer"	means an individual acting for purposes which are wholly or mainly outside that individual's trade, business, craft or profession;
"Consumer Contracts Regulations"	means the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013;
"Deliberate Forgery"	means: (a) an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source; (b) which is described in the catalogue as being the work of a particular creator without qualification; and (c) which at the date of the auction had a value materially less than it would have had if it had been as described;
"FCA"	means the Financial Conduct Authority;
"Goods"	means the goods that you consign to us for sale at our auction;
"Hammer Price"	means the level of the highest bid for a Lot accepted by the Auctioneer;
"Premium"	means the premium charged to the Buyer on the sale of the Goods in accordance with the Terms of Sale;
"Price"	means the total of the Hammer Price, Premium and any applicable VAT;
"Proceeds"	means the Price less the Commission, the Premium, any expenses incurred to your account and any applicable VAT;
"Reserve"	means the minimum price at which the Goods may be sold;
"Seller"	means the owner of the Goods and any agent who consigns the Goods for sale on the owner's behalf (if applicable);
"Terms of Consignment"	means these terms of consignment;
"Terms of Sale"	means the terms of sale for bidders or buyers at our auctions;
"Trader"	means a Seller who is acting for purposes relating to that Seller's trade, business, craft or profession, whether acting personally or through another person acting in the trader's name or on the trader's behalf (such as an agent and/or the Auctioneer);
"VAT"	means any value added tax or equivalent sales tax; and
"Website"	means our website available at www.sworders.co.uk .

In these Terms of Sale the words 'you', 'yours', etc. refer to you as the Buyer. The words "we", "us", etc. refer to the Auctioneer. Any reference to a 'Clause' is to a clause of these Terms of Sale unless stated otherwise.

2. Information that we are required to give to Consumers

2.1 A description of the main characteristics of each Lot as contained in the auction catalogue.

2.2 Our name, address and contact details as set out herein, in our auction catalogues and/or on our Website.

2.3 The price of the Goods and arrangements for payment as described in Clauses 4, 5, 7 and 8.

2.4 The arrangements for collection of the Goods as set out in Clauses 8 and 9.

2.5 Your right to return a Lot and receive a refund if the Lot is a Deliberate Forgery as set out in Clause 13.

2.6 We and Trader Sellers have a legal duty to supply any Lots to you in accordance with these Terms of Sale.

2.7 If you have any complaints, please send them to us directly at the address set out on our Website.

3. Bidding procedures and the Buyer

3.1 You must register your details with us before bidding and provide us with any requested proof of identity and billing information, in a form acceptable to us. You must also satisfy any security arrangements we have in place before entering the auction room to view or bid.

3.2 We strongly recommend that you attend the auction in person. You are responsible for your decision to bid for a particular Lot. If you bid on a lot, including by telephone and online bidding, or by placing a commission bid, we assume that you have carefully inspected the Lot and satisfied yourself regarding its condition.

3.3 If you instruct us in writing, we may execute commission bids on your behalf. Neither we nor our employees or agents will be responsible for any failure to execute your commission bid, unless our failure to do so is unreasonable. Where two or more commission bids at the same level are recorded we have the right to prefer the first bid made (where this can be reasonably ascertained).

3.4 The Bidder placing the highest bid for a Lot accepted by the Auctioneer will be the Buyer at the Hammer Price. Any dispute about a bid will be settled at our discretion. We may reoffer the Lot during the auction or may settle the dispute in another way. We will act reasonably when deciding how to settle the dispute.

3.5 Bidders will be deemed to act as principals, even if the Bidder is acting as an agent for a third party.

3.6 We may bid on Lots on behalf of the Seller up to one bid below the Reserve.

3.7 We may refuse to accept any bid if it is reasonable for us to do so.

3.8 Bidding increments will be at our sole discretion (but will be in line with standard auction practice).

4. The purchase price

As Buyer, you will pay:

- the Hammer Price;
- a premium of 23% plus VAT of the Hammer Price or 15% plus VAT for our Fine Wine and Port Auction;
- any artist's resale right royalty payable on the sale of the Lot; and
- any VAT due.

5 VAT

5.1 You shall be liable for the payment of any VAT applicable on the Hammer Price and premium due for a Lot. Please see the symbols used in the auction catalogue for that Lot and the "Information for Buyers" in our auction catalogue for further information.

5.2 We will charge VAT at the current rate at the date of the auction.

6. The contract between you and the Seller

6.1 The contract for the purchase of the Lot between you and the Seller will be formed after the hammer falls when the highest bid for the Goods at the auction is written into the Auction book by the Auctioneer.

6.2 You may directly enforce any terms in the Terms of Consignment against a Seller to the extent that you suffer damages and/or loss as a result of the Seller's breach of the Terms of Consignment.

6.3 If you breach these Terms of Sale, you may be responsible for damages and/or losses suffered by a Seller or us. If we are contacted by a Seller who wishes to bring a claim against you, we may in our discretion provide the Seller with information or assistance in relation to that claim.

6.4 We normally act as an agent only and will not have any responsibility for default by you or the Seller (unless we are the Seller of the Lot).

7. Payment

7.1 Immediately following your successful bid on a Lot you will:

7.1.1 give to us, if not already provided to our satisfaction, proof of identity in a form acceptable to us (and any other information that we require in order to comply with our anti-money laundering obligations); and

7.1.2 pay to us the Total Amount Due in any way that we agree to accept payment. Note there is an upper limit of 10,000 euros equivalent for payments in cash.

7.2 If you owe us any money, we may use any payment made by you to repay these debts.

8. Title and collection of purchases

8.1 Once you have paid us in full the Total Amount Due for any Lot, ownership of that Lot will transfer to you. You may not claim or collect a Lot until you have paid for it.

8.2 You will (at your own expense) collect any Lots that you have purchased and paid for not later than 5pm on the Friday following the auction.

8.3 If you do not collect the Lot within this time period, you will be responsible for any reasonable removal and storage charges in relation to that Lot.

8.4 Risk of loss or damage to the Lot will pass to you when you (or your agents) take physical possession of the Lot.

8.5 If you do not collect the Lot that you have paid for within thirty days after the auction, we may sell the Lot. We will pay the proceeds of any such sale to you, but will deduct any storage charges or other sums that we have incurred in the storage and sale of the Lot. We reserve the right to charge you a selling commission at our standard rates on any such resale of the Lot.

9. Remedies for non-payment or failure to collect purchases

9.1 Please do not bid on a Lot if you do not intend to buy it. If your bid is successful, these Terms of Sale will apply to you.

This means that you will have to carry out your obligations set out in these Terms of Sale. If you do not comply with these Terms of Sale we may (acting on behalf of the Seller and ourselves) pursue one or more of the following measures:

9.1.1 take action against you for damages for breach of contract;

9.1.2 reverse the sale of the Lot to you and/or any other Lots sold by us to you;

9.1.3 resell the Lot by auction or private treaty (in which case you will have to pay any difference between the price you should have paid for the Lot and the price we sell it for as well as the charges outlined in Clause 8.5). Please note that if we sell the Lot for a higher amount than your winning bid, the extra money will belong to the Seller;

9.1.4 remove, store and insure the Lot at your expense;

9.1.5 if you do not pay us within **five business days** of your successful bid, we may charge interest at a rate not exceeding 1.5% per month on the total amount due;

9.1.6 keep that Lot or any other Lot sold to you until you pay the Total Amount Due;

9.1.7 reject or ignore bids from you or your agent at future auctions or impose conditions before we accept bids from you; and/or

9.1.8 if we sell any Lots for you, use the money made on these Lots to repay any amount you owe us.

9.2 We will act reasonably when exercising our rights under Clause 9.1. We will contact you before exercising these rights and try to work with you to correct any non-compliance by you with these Terms of Sale.

10. Health and safety

Although we take reasonable precautions regarding health and safety, you are on our premises at your own risk. Please note the lay-out of the premises and security arrangements. Neither we nor our employees or agents are responsible for the safety of you or your property when you visit our premises, unless you suffer any injury to your person or damage to your property as a result of our, our employees' or our agents' negligence.

11. Warranties

11.1 The Seller warrants to us and to you that:

11.1.1 the Seller is the true owner of the Lot for sale or is authorised by the true owner to offer and sell the lot at auction;

11.1.2 the Seller is able to transfer good and marketable title to the Lot to you free from any third party rights or claims; and

11.1.3 as far as the Seller is aware, the main characteristics of the Lot set out in the auction catalogue (as amended by any notice displayed in the saleroom or announced by the Auctioneer at the auction) are correct.

11.2 If, after you have placed a successful bid and paid for a Lot, any of the warranties above are found not to be true, please notify us in writing. Neither we nor the Seller will be liable to pay you any sums over and above the Total Amount Due and we will not be responsible for any inaccuracies in the information provided by the Seller except as set out below.

11.3 Please note that many of the Lots that you may bid on at our auction are second-hand.

11.4 If a Lot is not second-hand and you purchase the Lot as a Consumer from a Seller that is a Trader, a number of additional terms may be implied by law in addition to the Seller's warranties set out at Clause 11.1 (in particular under the Consumer Rights Act 2015). These Terms of Sale do not seek to exclude your rights under law as they relate to the sale of these Lots.

11.5 Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by statute, common law or otherwise are excluded.

12. Descriptions and condition

12.1 Our descriptions of the Lot will be based on: (a) information provided to us by the Seller of the Lot (for which we are not liable); and (ii) our opinion (although it is likely that we will not be able to carry out a detailed inspection of each Lot).

12.2 We will give you a number of opportunities to view and inspect the Lots before the auction. You (and any independent consultants acting on your behalf) must satisfy yourself about the accuracy of any description of a Lot. We shall not be responsible for any failure by you or your consultants to properly inspect a Lot.

12.3 Representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion will be honestly and reasonably held and accept liability for opinions given negligently or fraudulently.

12.4 Please note that Lots (in particular second-hand Lots) are unlikely to be in perfect condition. Lots are sold "as is" (i.e. as you see them at the time of the auction). Neither we nor the Seller accept any liability for the condition of second-hand Lots or for any condition issues affecting a Lot if such issues are included in the description of a Lot in the auction catalogue (or in any saleroom notice) and/or which the inspection of a Lot by the Buyer ought to have revealed.

13. Deliberate Forgeries

13.1 You may return any Lot which is found to be a Deliberate Forgery to us within 30 days of the auction provided that you return the Lot to us in the same condition as when it was released to you, accompanied by a written statement identifying the Lot from the relevant catalogue description and a written statement of defects.

13.2 If we are reasonably satisfied that the Lot is a Deliberate Forgery we will refund the money paid by you for the Lot (including any Premium and applicable VAT) provided that if:

13.2.1 the catalogue description reflected the accepted view of experts as at the date of the auction; or

13.2.2 you personally are not able to transfer good and marketable title in the Lot to us, you will have no right to a refund under this Clause 13.2.

13.3 If you have sold the Lot to another person, we will only be liable to refund the price that you paid for the Lot. We will not be responsible for repaying any additional money you may have made from selling the Lot.

13.4 Your right to return a Lot that is a Deliberate Forgery does not affect your legal rights and is in addition to any other right or remedy provided by law or by these Terms of Sale.

14. Our liability to you

14.1 We will not be liable for any loss of opportunity or disappointment suffered as a result of participating in our auction.

14.2 In addition to the above, neither we nor the Seller shall be responsible to you and you shall not be responsible to the Seller or us for any other loss or damage that any of us suffer that is not a foreseeable result of any of us not complying with the Conditions of Business. Loss or damage is foreseeable if it is obvious that it will happen or if at the time of the sale of the Lot, we, you and the Seller knew it might happen.

14.3 Subject to Clause 14.4, if we are found to be liable to you for any reason (including, amongst others, if we are found to be negligent, in breach of contract or to have made a misrepresentation), our liability will be limited to the total purchase price paid by you to us for any Lot.

14.4 Notwithstanding the above, nothing in these Terms of Sale shall limit our liability (or that of our employees or agents) for:

14.4.1 death or personal injury resulting from negligence (as defined in the Unfair Contract Terms Act 1977);

14.4.2 fraudulent misrepresentation; or

14.4.3 any liability which cannot be excluded by law.

15. Notices

15.1 All notices between you and us regarding these Terms of Sale must be in writing and signed by or on behalf of the party giving it.

15.2 Any notice referred in Clause 15.1 may be given:

15.2.1 by delivering it by hand;

15.2.2 by first class pre-paid post or Recorded Delivery; or

15.2.3 by email, provided that receipt of the email is acknowledged by the recipient.

15.3 Notices must be sent:

15.3.1 by hand or registered post:

a. to us, at our address set out in these Terms of Sale or at our registered office address appearing on our Website; and

b. to you, at the last postal address that you have given to us as your contact address in writing; or

15.3.2 by email:

a. to us, by sending the notice to the following email address: auctions@sworder.co.uk

b. to you, by sending the notice to any email address that you have given to us as your contact email address in writing.

15.4 Notices will be deemed to have been received:

15.4.1 if delivered by hand, on the day of delivery;

15.4.2 if sent by first class pre-paid post or Recorded Delivery, two business days after posting, exclusive of the day of posting; or

15.4.3 if sent by email, at the time of transmission unless sent after 17.00 in the place of receipt in which case they will be deemed to have been received on the next business day in the place of receipt (provided that receipt is acknowledged by the recipient).

15.5 Any notice or communication given under these Terms of Sale will not be validly given if sent by fax, email, any form of messaging via social media or text message.

16. Data Protection

We will hold and process any personal data in relation to you in accordance with our current privacy policy, a copy of which is available on our website.

17. General

17.1 We may, acting reasonably, refuse admission to our premises or attendance at our auctions by any person.

17.2 We act as an agent for our Sellers. The rights we have to claim against you for breach of these Terms of Sale may be used by either us, our employees or agents, or the Seller, its employees or agents, as appropriate. Other than as set out in this Clause, these Terms of Sale are between you and us and no other person will have any rights to enforce any of these Terms of Sale.

17.3 We may use special terms in the catalogue descriptions of particular Lots. You must read these terms carefully along with any glossary provided in our auction catalogues.

17.4 Each of the clauses of these Terms of Sale operates separately. If any court or relevant authority decides that any of them are unlawful, the remaining clauses will remain in full force and effect.

17.5 We may change these Terms of Sale from time to time, without notice to you. Please read these Terms of Sale carefully, as they may be different from the last time you read them.

17.6 Except as otherwise stated in these Terms of Sale, each of our rights and remedies are: (a) in addition to and not exclusive of any other rights or remedies under these Terms of Sale or general law; and (b) may be waived only in writing and specifically. Delay in exercising or non-exercise of any right under these Terms of Sale is not a waiver of that or any other right. Partial exercise of any right under these Terms of Sale will not preclude any further or other exercise of that right or any other right under these Terms of Sale. Waiver of a breach of any term of these Terms of Sale will not operate as a waiver of breach of any other term or any subsequent breach of that term.

17.7 These Terms of Sale and any dispute or claim arising out of or in connection with them (including any non-contractual claims or disputes) shall be governed by and construed in accordance with the laws of England and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

These terms are based upon the recommended terms of sale by the Society of Fine Art Auctioneers and Valuers







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