

WHYTE'S

SINCE 1783



**ON-LINE
ART AUCTION**

11 March 2015 at 6pm

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ON-LINE ART AUCTION Wednesday 11 March 2015

VIEWING

at Whyte's galleries
Monday 9 March to Wednesday 11 March
10am-5pm daily

AUCTION

Wednesday 11 March 2015 at 6pm
on-line and absentee bidding only
at www.whytes.ie or www.invaluable.com

ENQUIRIES

Adelle Hughes
Whyte's
38 Molesworth Street Dublin 2
01 676 2888 info@whytes.ie

BIDS

On-line at www.whytes.ie or www.invaluable.com
Or by email, post or telephone to
Whyte's
38 Molesworth Street Dublin 2
01 676 2888 bids@whytes.ie

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IMPORTANT NOTES

ALL LOTS ARE SOLD SUBJECT TO OUR TERMS AND CONDITIONS OF SALE PRINTED ON PAGE 4

BUYERS' COMMISSION

20% (excluding VAT) is added to the hammer price of all lots. No extra fee is charged for on-line bidding.

BIDDING

LIVE INTERNET BIDDING AT NO EXTRA CHARGE: You may watch and/or bid live with video and audio link to the saleroom on our website www.whytes.ie or www.invaluable.com at no extra charge

ABSENTEE BIDDING: you may bid before the sale, using the form provided. Enter the maximum you are prepared to offer for each lot and the auctioneer will represent you as if you are personally attending the sale. Lots are knocked down at one step above the next highest bid, and not necessarily at your highest bid. Example: your bid is €1,000 and next highest bid is €800 – the hammer price is €850.

LIMIT BIDDING: Absentee bidders may limit their total purchases to a set amount by entering their limit on the bidding form. This is especially useful for bidders wishing to cover as many lots as possible while setting a maximum amount to spend.

"OR" BIDDING: Absentee bidders who wish to bid on two or more lots, but only wish to purchase one, may do so by entering "OR" between the bids – the lots will be bid on in catalogue order.

EQUAL BIDS: In the event of equal bids being received for the same lot the first received will be given preference. If the instruction "break ties" is entered on the bid form the auctioneer will increase the bid by one step in the event of equal bids being received or in the event of a tie with a room bidder.

"BUY" BIDS: Unless otherwise instructed bids of "Buy" or "Buy at Best" shall be taken to indicate bids of up to three times the stated higher estimate in the catalogue.

INVOICING AND PAYMENT: Successful bidders will be sent a pro forma invoice immediately after the sale with details of payment methods. All invoices must be paid within 7 days of the date of the sale or the lot(s) may be deemed in default and any subsequent losses incurred on resale become the responsibility of the bidder. The Auctioneers and House Agents Act, under which we are licensed to hold public auctions, only allows for lots to be handed over to purchasers when paid for in full.

PRICES REALISED

A complete list of prices realised and unsold lots will be posted to our Internet website (www.whytes.ie) on the day after the sale.

SPECIAL NOTICES CONCERNING THIS AUCTION

COLLECTION OF LOTS

Collection of purchases at this sale may be effected from our Molesworth Street premises, Monday to Friday 10am to 5pm.

Purchasers must pay for and collect all lots within 7 days of the date of sale. Note: each lot is at the buyer's risk from the fall of the hammer. Storage charges will apply after 7 days.

MORE INFORMATION ON OUR WEBSITE

whytes.ie or whytes.com

Here you will find much useful information pertaining to lots in this auction, including biographies and previous results for many of the artists featured in this sale.

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Whyte's takes especial care to ensure that all works offered in this catalogue are as described and are the work of the artists they are attributed to. In the event of any work sold from this catalogue to be subsequently proved to be a "deliberate forgery", subject to our terms and conditions of sale (especially Clause 5c) as printed elsewhere in this catalogue Whyte's will cancel the sale and refund to the buyer the total amount paid by the buyer to Whyte's for the item, in the currency of the original sale. This guarantee is provided for a period of seven (7) years after the date of the relevant auction, and may be extended at Whyte's discretion.

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue.

- 1 Sir John Lavery
in our opinion a work by the artist.
- 2 Attributed to Sir John Lavery
In our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding paragraph.
- 3 After Sir John Lavery
In our opinion a copy of a known work by the artist. We also use this term for prints of works by the artist.
- 4 The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.
- 5 The term bears a signature and/or initials and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription has been added by another hand.

TERMS AND CONDITIONS OF SALE

Whyte & Sons Auctioneers Limited, trading as Whyte's, exercises all reasonable care to ensure that all descriptions are reliable and accurate, and that each item is genuine unless the contrary is indicated. However, the descriptions are not intended to be, are not and are not to be taken to be, statements of fact or representations of fact in relation to the lot. They are statements of the opinion of Whyte's, and attention is particularly drawn to clause 5 set out below.

Comments and opinions, which may be found in or on lots as labels, notes, lists, catalogue prices, or any other means of expression, do not constitute part of lot descriptions and are not to be taken as such unless they are made or specifically verified by Whyte's.

Clause 1

- (a) Each lot is put up subject to any reserve price imposed by the vendor
- (b) Subject to sub-clause (a) of this clause, the highest bidder for each lot shall be the buyer thereof
- (c) If any dispute arises as to the highest bidder the auctioneer shall have absolute discretion to determine the dispute and may put up again and re-sell the lot in respect of which the dispute arises

Clause 2

- (a) The bidding and advances shall be regulated by and at the absolute discretion of the auctioneer and he shall have the right to refuse any bid or bids. NOTE: Where an agent bids, even on behalf of a disclosed client, the auctioneer nevertheless has the right at his discretion to refuse any such bid.
- (b) The buyer of each lot shall immediately on its sale, if required by the auctioneer, give him the name and address of the buyer and pay to Whyte's at his discretion the whole or part of the purchase money. If the buyer of any lot fails to comply with any such requirement Whyte's may put up again and resell the lot; if upon such re-sale a lower price is obtained than was obtained on the first sale the buyer in default on the first sale shall make good the difference in price and expenses of re-sale which shall become a debt due from him.
- (c) Where an agent purchases on behalf of an undisclosed client such agent shall be personally liable for payment of the purchase money to Whyte's and for safe delivery of the lot to the said client.

Clause 3

- (a) Whyte's reserves the rights to bid on behalf of clients including vendors, but shall not be liable for errors or omissions in executing instructions to bid.
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- (c) Whyte's acts as agent only, and therefore shall not be liable for any default of the buyer or vendor.

Clause 4

- (a) Each lot shall be at the buyer's risk from the fall of the hammer and shall be paid for in full before delivery and taken away at his expense within one day of the sale. The buyer will be responsible for all removal, storage and insurance charges in respect of any lot which has not been collected within 7 days of the date of sale.
- (b) If any buyer fails to pay in full for any lot within 7 days of the date of sale such lot may at any time thereafter at Whyte's discretion be put up for sale by auction again or sold privately; if upon such re-sale a lower price is obtained than was obtained on the first sale the buyer in default on the first sale shall make good the difference in price and the expenses of re-sale which shall become debt due from him.
- (c) Interest at 2 per cent per month and legal costs (if any) for recovery of monies due shall be payable by the buyer on any overdue account.

Clause 5

- (a) All lots are made available for inspection before each sale and each buyer, by making a bid, acknowledges that he has satisfied himself as to the physical condition, age and catalogue description of each lot (including but not restricted to whether the lot is damaged or has been repaired or restored).
- (b) All lots are sold with all faults and imperfections and errors of description and Whyte's and its employees, servants or agents shall not be responsible for any error of description or for the condition or authenticity of any lot, save for Clause 5 (c) below. Written or verbal condition reports may be supplied by Whyte's on request but these are merely statements of opinion, and any error or omission in these reports may not be taken as

grounds for a cancellation of sale or refund of any part of the purchase price or the cost of any repairs to the lot or lots reported on.

- (c) If any lot sold at this auction is subsequently proved to be a "deliberate forgery", Whyte's will cancel the sale and refund to the buyer the total amount paid by the buyer for the item, in the currency of the original sale. The onus of proving a lot to be a "deliberate forgery" is on the buyer. For these purposes, "deliberate forgery" means a lot that in Whyte's reasonable opinion is an imitation created to deceive as to authorship, where the correct description of such authorship is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a deliberate forgery by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or overpainting). This guarantee does not apply if (i) either the catalogue description was in accordance with the generally accepted opinions of scholars and experts at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; (ii) or the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Whyte's reasonable opinion) to have caused loss of value to the lot; or (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description. This guarantee is provided for a period of seven (7) years after the date of the relevant auction, is solely for the benefit of the buyer and may not be transferred to any third party. Whyte's has discretion to extend the guarantee for a longer period. To be able to claim under this Guarantee, the buyer must (i) notify Whyte's in writing within three (3) weeks of receiving any information that causes the buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be a deliberate forgery; and (ii) return the item to Whyte's in the same condition as the date of the sale to the buyer and be able to transfer good title in the item, free from the third party claims arising after the date of the sale. Whyte's has discretion to waive any of the above requirements. Whyte's may require the buyer to obtain at the buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Whyte's and the buyer. Whyte's shall not be bound by any reports produced by the buyer, and reserves the right to seek additional expert advice at its own expense. In the event Whyte's decides to rescind the sale under this Guarantee, it may refund the buyer the reasonable costs of up to two mutually approved independent expert reports.

- (d) Any lot listed as a "mixed lot, collection, range, portfolio etc." or stated to comprise or contain a collection or range of items which are not described shall be put up for sale not subject to rejection and shall be taken by the buyer with all (if any) faults, lack of genuineness and errors of description and numbers of items in the lot, and the buyer shall have no right to reject the lot; except that, notwithstanding the foregoing provisions of this sub-clause, where before a sale a person intending to bid at the sale gives notice in writing to, and satisfies Whyte's that any such lot contains any item or items not described in the sale catalogue and that person specifically describes that item or those items in that notice, then that item or those items shall, as between Whyte's and that person, to be taken to form part of the description of the lot.

Clause 6

The respective rights and obligations of the parties shall be governed and interpreted by Irish law, and the buyer hereby submits to the exclusive jurisdiction of the Irish Courts.

SPECIAL CONDITIONS

- (a) The buyer shall pay Whyte's a commission at the rate of 20% (plus VAT under The Margin Scheme and which is not reclaimable).
- (b) Whyte's or its employees, servants or agents may, on request organise packing and shipping of lots purchased or may order on the buyer's behalf third parties to pack or ship purchases. Under no circumstances does Whyte's accept any liability whatsoever for any loss or damage howsoever occasioned in the course of such service.
- (c) The buyer authorises Whyte's to use any photographs or illustrations of any lot purchased for any or all purposes as Whyte's may require. The placing of a bid will be taken as full agreement to all the above conditions.

WHYTE & SONS AUCTIONEERS LIMITED

38 Molesworth Street, Dublin 2



1

Andy Warhol (USA, 1928-1987)

ARETHA FRANKLIN AND KEITH RICHARDS, c.1986

screenprint on Lenox museum board

stamped by the Estate of Andy Warhol and by the Andy Warhol Foundation for the Visual Arts, Inc. and inscribed "T.J.H." in pencil on reverse; also numbered [UP.45 20] on reverse

17.5 by 18in. (44.45 by 45.72cm)

Provenance:

Taylor Gallery, Belfast

Created for the 1986 Arista Records Jumpin' Jack Flash/ Aretha single record cover which was not used.

€2,000-€3,000 (£1,480-£2,220 approx.)



2

Louis le Brocqy HRHA (1916-2012)

HUMAN IMAGE III, 2005

screenprint; (no. 13 from an edition of 75)

signed and numbered in the margin in pencil lower left; with typed Taylor Galleries label on reverse
34 by 25in. (86.36 by 63.5cm)

Provenance:

Taylor Galleries, Dublin;

Private collection;

Taylor Gallery, Belfast

Sheet size, 40 by 29in.

€1,500-€1,800 (£1,110-£1,330 approx.)



3

William Scott CBE RA (1913-1989)

SOLDIERS' VERSE II, 1945

lithograph

printed by William S. Cowell

5.25 by 8in. (13.34 by 20.32cm)

In October of 1943 William Scott was commissioned by Sheila Shannon and W.J. Turner to illustrate an anthology of war poems entitled *Soldiers' Verse*, edited by Patric Dickinson. Twelve lithographs, drawn on grained zinc plates, were produced for the book which was printed by Cowell's in Ipswich and published in 1945 as one of a series of illustrated poetry books.

€300-€500 (£220-£370 approx.)



4
Robert Ballagh (b.1943)
SILICON SUITE I, THE PLOUGH AND THE STARS, 1986
 silkscreen and etching on copper plate (no. 44 from an edition of 286)
 signed, numbered and dated in the lower margin
 24 by 38in. (60.96 by 96.52cm)

Titles of all three works in the Silicon Suite series: The Plough and the Stars, The Global Embrace and The Ambidextrous Paradigm.

€300-€500 (£220-£370 approx.)



5

Robert Ballagh (b.1943)

THE GLOBAL EMBRACE (SILICON SUITE, II) 1986

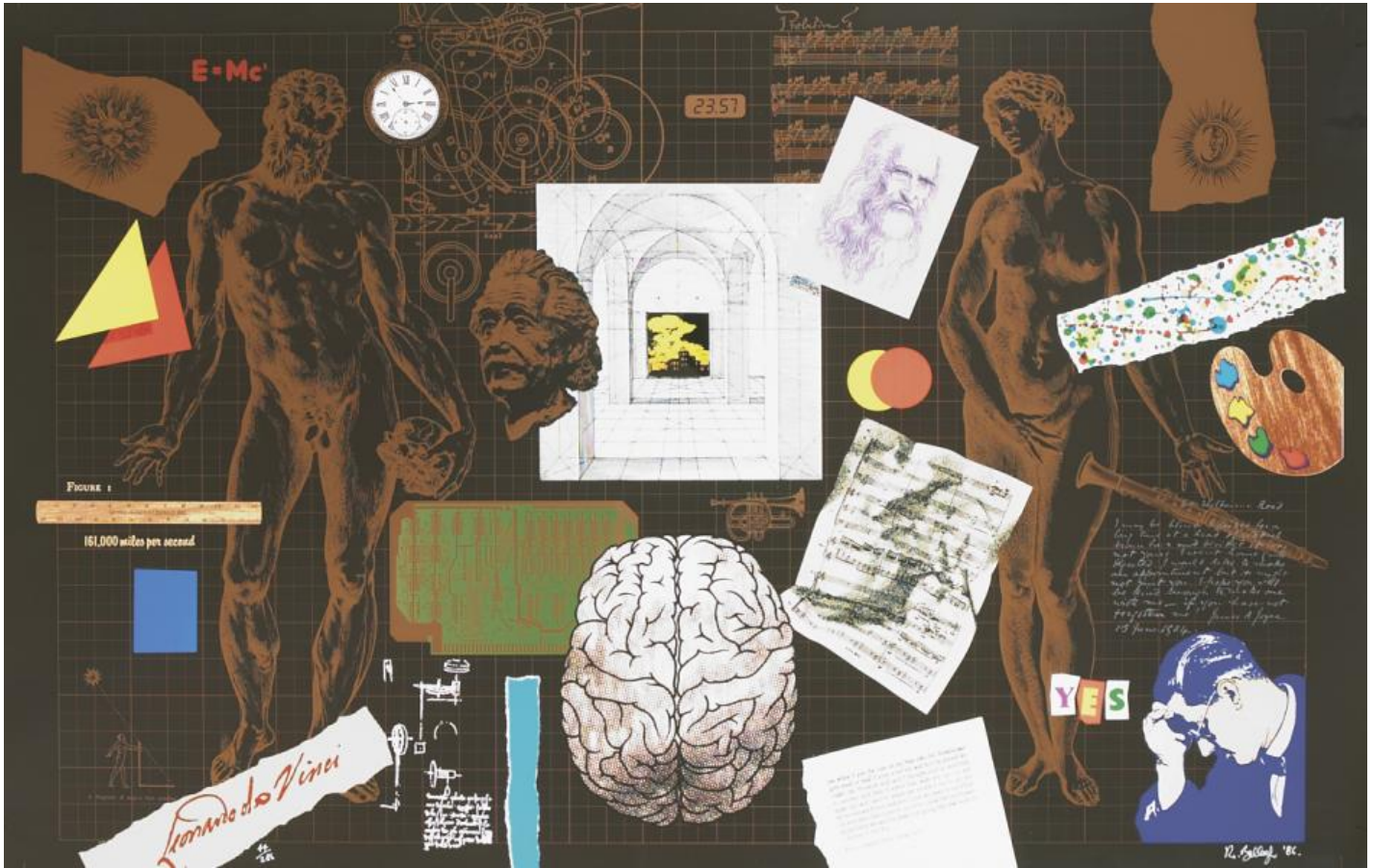
silkscreen and etching on copper plate; (no. 50 from an edition of 286)

signed, numbered and dated in the lower margin

24 by 38in. (60.96 by 96.52cm)

Titles of all three works in this suite, The Plough and the Stars, The Global Embrace and The Ambidextrous Paradigm.

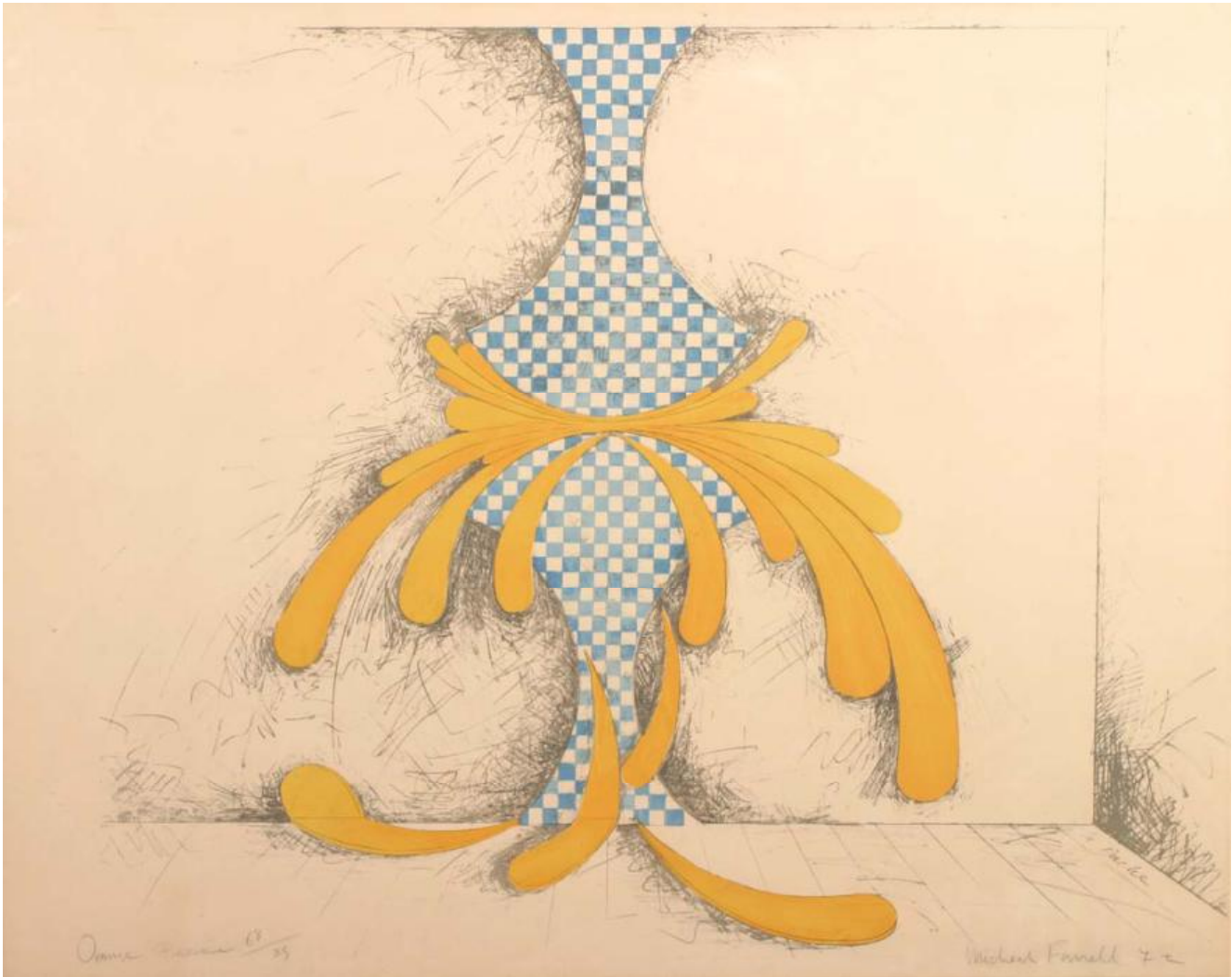
€300-€500 (£220-£370 approx.)



6
Robert Ballagh (b.1943)
THE AMBIDEXTROUS PARADIGM (SILICON SUITE, III) 1986
 silkscreen and etching on copper plate; (no. 50 from an edition of 286)
 signed, numbered and dated in the lower margin
 24 by 38in. (60.96 by 96.52cm)

Titles of all three works in this suite, *The Plough and the Stars*, *The Global Embrace* and *The Ambidextrous Paradigm*.

€300-€500 (£220-£370 approx.)



7

Micheal Farrell (1940-2000)

ORANGE PRESSÉE, 1972

lithograph; (no. 68 from edition of 89)

signed and dated lower right; titled and numbered lower left; with Dawson Gallery exhibition label on reverse; also with Peppercanister exhibition label on reverse

25.70 by 32.30in. (65.28 by 82.04cm)

Provenance:

Dawson Gallery;

Private collection;

with Peppercanister Gallery;

Private collection

Exhibited:

Dawson Gallery

Peppercanister Gallery

€300-€500 (£220-£370 approx.)



8

Tony O'Malley HRHA (1913-2003)

CEAPACHÁN SAMHAIN

carborundum; (no. 14 from an edition of 35)

signed lower right; numbered lower left

23 by 35in. (58.42 by 88.90cm)

€600-€800 (£440-£590 approx.)



9

Seán McSweeney HRHA (b.1935)

POLL DUBH, 2004

acrylic on paper

signed, titled on reverse and with artist's archival number [04.41] on reverse; with Taylor Gallery label also on reverse
14 by 17in. (35.56 by 43.18cm)

Provenance:

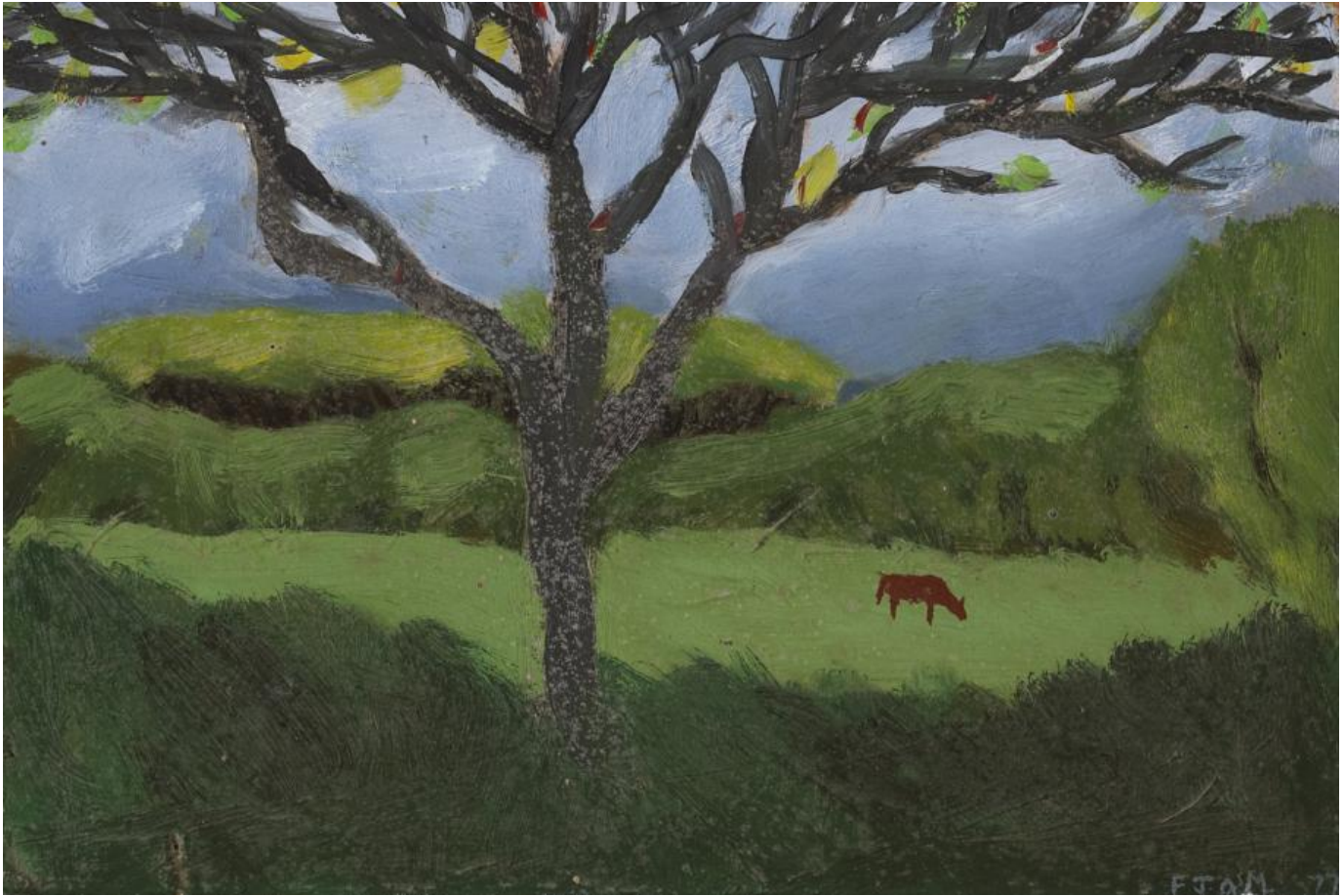
Taylor Gallery;

Private collection

Exhibited:

Taylor Gallery, October-November 2004, catalogue no. 21

€400-€600 (£300-£440 approx.)



10

Jane O'Malley (b.1944)

TREVAYLOR WOODS, CORNWALL, 1977

oil on board

signed with initials and dated lower right; signed again, titled and dated on reverse; also with exhibition number [53]

inscribed on reverse

4 by 6in. (10.16 by 15.24cm)

€150-€250 (£110-£190 approx.)



11
Desmond Carrick RHA (1928-2012)
BULLS
oil on canvas
signed lower left
30 by 40in. (76.20 by 101.60cm)

Provenance:
Artist's studio

€1,000-€1,200 (£740-£890 approx.)



12

Desmond Carrick RHA (1928-2012)

DESMOND CARRICK RHA - THE LIE OF THE LAND and PASTEL OF SEATED FIGURES AND FIGURES IN BOATS (A PAIR)

special limited edition book; (1); oil pastel on paper; (1)
pastel signed lower right
12.5 by 10.5in. (31.75 by 26.67cm)

Gandon Editions, Cork, 2009. Special hardbacked edition contained in maroon coloured leather and linen board and matching linen presentation slip case.
Dimensions of pastel, 11.5 by 16.25in, contained in presentation container.

Desmond Carrick was elected a member of the RHA in 1968 and became one of the institution's most eminent and active members. For forty-four years his paintings were a familiar sight on the academy walls, particularly during the annual exhibitions. His role as secretary for the academy in the late 1970s saw his skills as an administrator come to the fore and he played a crucial role in facilitating the transformation of the old academy site into the modern space it is today. He sat on various academy committees and was central to the process of electing new members, as well as the coordination of the annual show, in which he exhibited since 1951.

Carrick's journey towards becoming an artist was gradual. He followed in his father's footsteps with a career in the Guinness brewery from 1945 but pursued his interest in art through classes at NCAD where Seán Keating and Maurice MacGonigal (both past presidents of the RHA) were his tutors. He won the coveted Taylor Scholarship in 1956; a prize which facilitated a trip to Spain and ignited a lifelong passion for light and colour. Often in the company of fellow academian James Nolan, he would continue this pursuit in weekend trips around Dublin and to the West of Ireland and later with regular trips to Spain and France.

While continuing to work in Guinness (he remained with the brewery until 1977) his talents as an artist were recognised. Bryan Guinness, later Lord Moyne, director of the brewing company, became a patron and he was commissioned to paint a large mural depicting the brewing process for the company's visitor centre in 1958. In the late 1950s Carrick designed and constructed his own home and studio at Killakee. He married Deirdre Mellett in 1967 and together they enjoyed life in the picturesque surroundings of the Dublin Mountains. After his retirement from Guinness, the couple spent part of the year abroad in Southern Spain and in France. Much of the work painted on these sojourns was later submitted for exhibition in the RHA annual show or in various exhibitions with the Dublin Painters Gallery, Ritchie Hendriks Gallery, IELA, Oireachtas among others.

In 2009 Gandon Editions published a profusely illustrated text on Carrick's life and career, *The Lie of the Land*. This brought to light his journey and celebrated the diversity of his skills as an artist in oil, watercolour, sculpture and stained glass.

€80-€100 (£60-£70 approx.)



13

Michael O'Dea RHA (b.1958)

ROCK I, SKYROS, GREECE, 2001

acrylic on Fabriano paper

signed and dated lower right; signed, titled and dated on reverse

22 by 30in. (55.88 by 76.20cm)

Provenance:

A gift from the artist to the previous owner

Exhibited:

'Abroad', Kevin Kavanagh Gallery, Dublin, summer 2002

Literature:

'Mick O' Dea Paintings 2001', RHA Ashford Gallery, Dublin (illustrated on back cover of catalogue to advertise forthcoming Kevin Kavanagh show)

The present work was painted *en plein air* at Skyros and is considered an important example from the artist's oeuvre.

€300-€400 (£220-£300 approx.)



14
James Hanley RHA (b.1965)
CRUITS ISLAND, DONEGAL, 1989 (A PAIR)
oil on board; (2)
each signed and dated lower right
19 by 29in. (48.26 by 73.66cm)

Dimensions of the second work 19 by 29in.

€400-€600 (£300-£440 approx.)



15
Brian Ferran HRUA HRHA (b.1940)
GLENCOLMCILLE
oil on board; (2)

Also included with this lot EVENING REFLECTION, CUMMEN STRAND by Malcolm Bennett 14 by 15in.

€200-€300 (£150-£220 approx.)



16

Michael Mulcahy (b.1952)

LANDSCAPE

oil on canvas

signed lower right; signed again in reverse

12 by 24in. (30.48 by 60.96cm)

Provenance:

Donated by the artist

Profits from the sale of this lot will be donated to The Cáca Milis Cabaret.

€400-€600 (£300-£440 approx.)



17

Michael Mulcahy (b.1952)

FLOWERS FOR MY HONEY BUNNY SUZY

oil on paper

signed lower right; with title lower left

19.75 by 27.75in. (50.17 by 70.49cm)

Provenance:

Purchased directly from the artist by the present owner

€400-€600 (£300-£440 approx.)



18

Veronica Bolay RHA (b.1941)

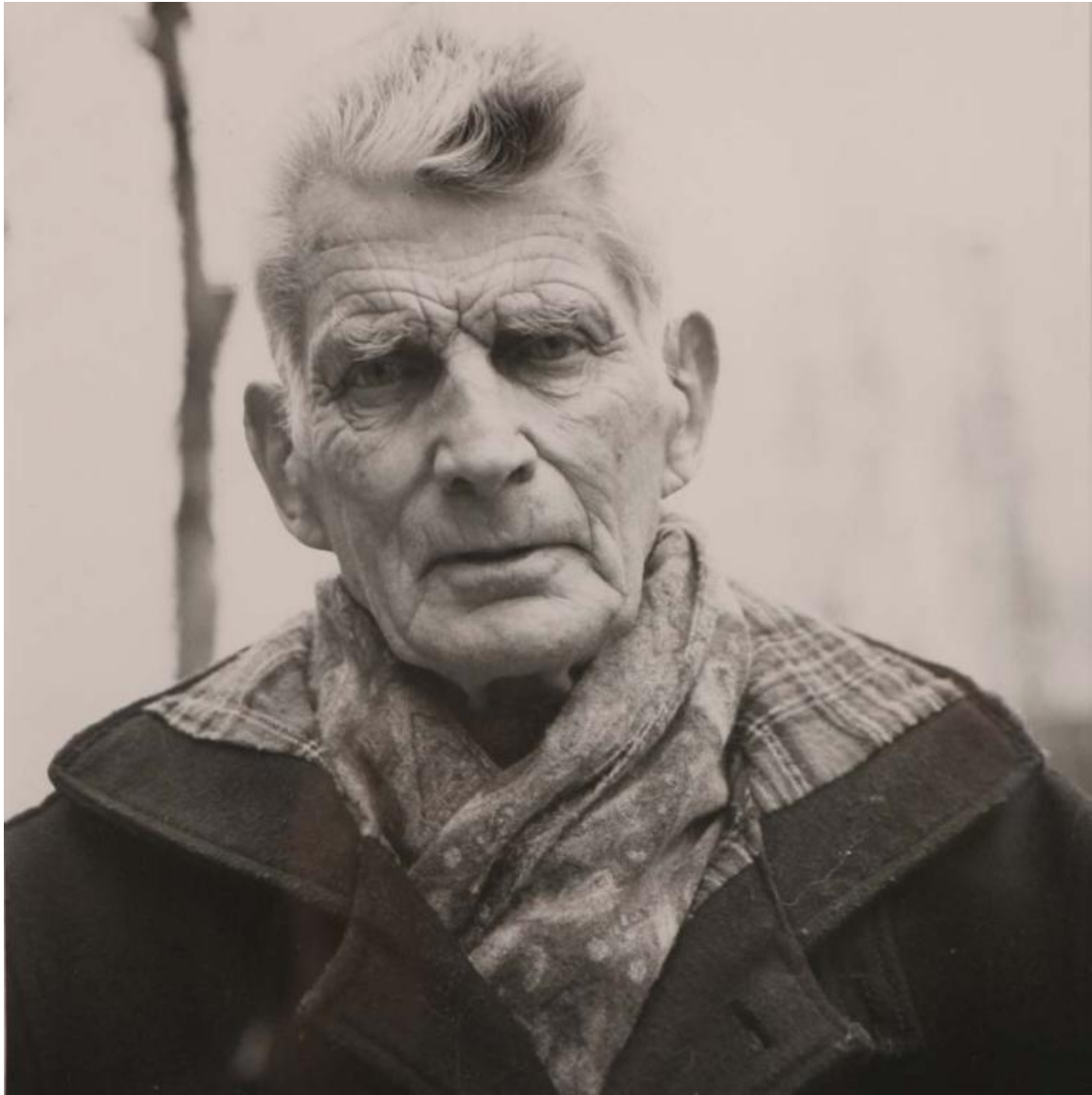
THE LAST ON THE OLD BOG ROAD

pen and ink on paper

signed lower right; signed again and titled on reverse

10.30 by 8.70in. (26.16 by 22.10cm)

€300-€500 (£220-£370 approx.)



19

John Minihan (b.1946)

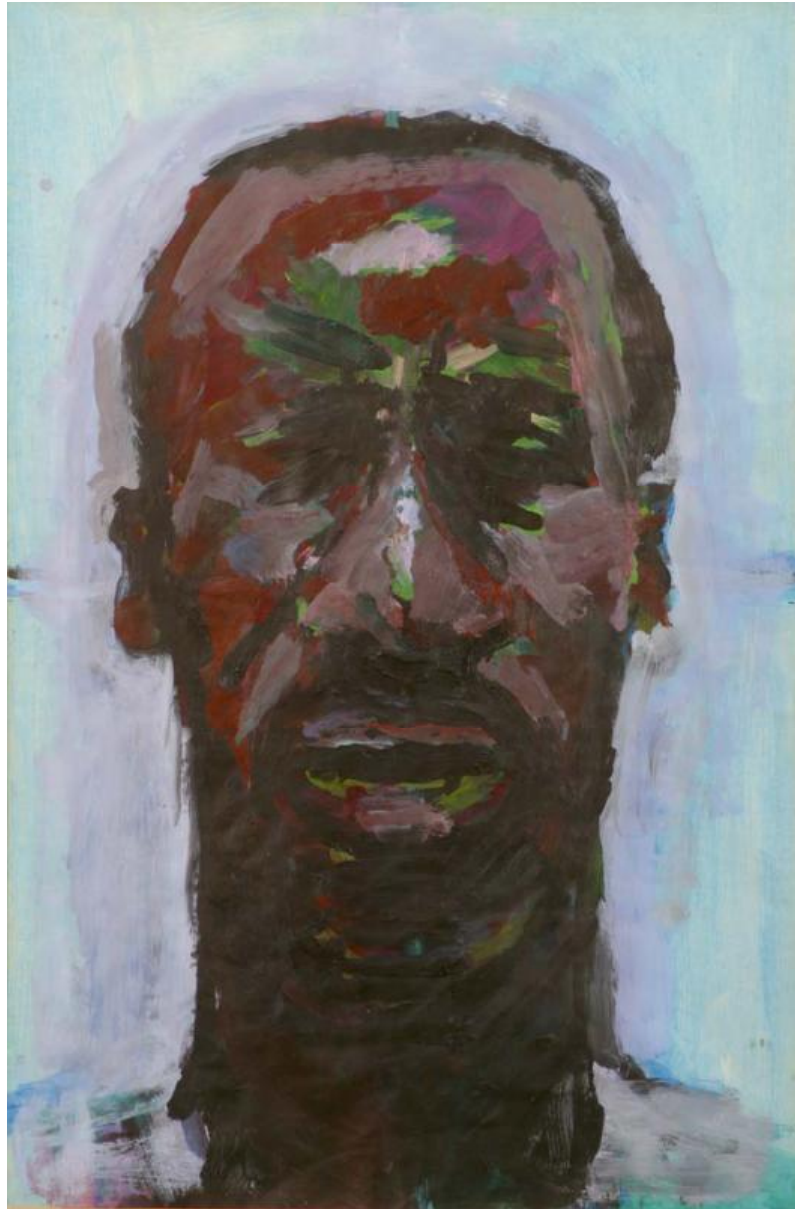
SAMUEL BECKETT, PHOTOGRAPHED ON THE BOULEVARD ST. JACQUES, PARIS, DECEMBER, 1985

silver gelatin print

signed, titled and dated on reverse; also with Minihan studio stamp on reverse

8.25 by 8in. (20.96 by 20.32cm)

€200-€300 (£150-£220 approx.)



20

Joseph O'Connor (b.1936)

HEAD

oil on paper

with David Hendriks exhibition label on reverse; with David Hendriks framing label also on reverse
19 by 12.7in. (48.26 by 32.26cm)

Provenance:

David Hendriks Gallery;

Where purchased by Jim O'Driscoll SC

Exhibited:

David Hendriks Gallery, December 1978

€200-€300 (£150-£220 approx.)



21

Charles Williams NEAC (Anglo-American, b.1965)

SIMPSON'S CLOUDS, 2002

oil on canvas

signed with initials lower right; titled on reverse

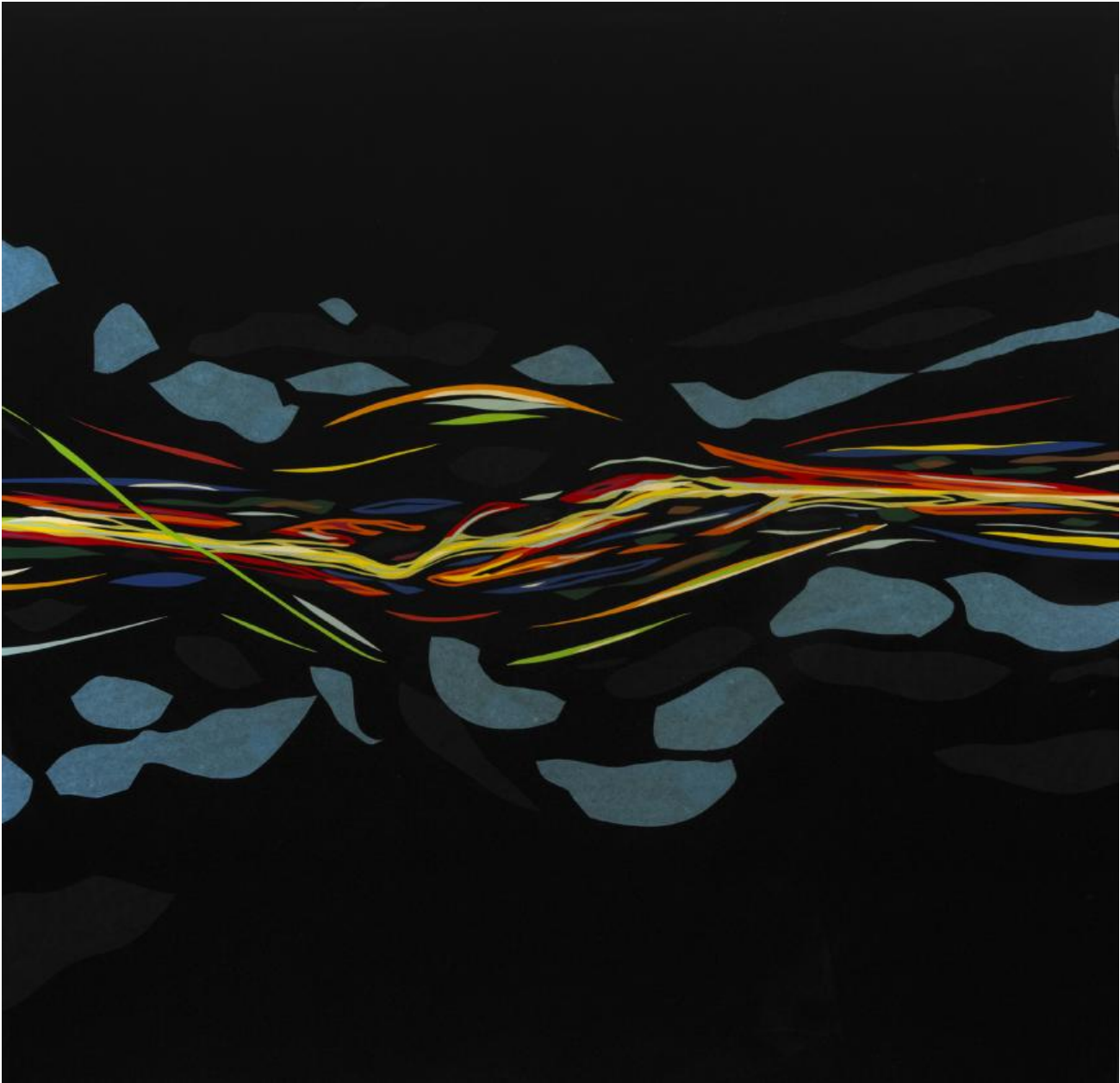
16 by 18in. (40.64 by 45.72cm)

Provenance:

Cadogan Contemporary, London;

Private collection

€400-€600 (£300-£440 approx.)



22

Michael Pemberton

TOXIC SERIES NO.1, 2005

tape, resin and Perspex on panel

39.25 by 39.25in. (99.70 by 99.70cm)

Provenance:

Music Room, London;

Private collection

Exhibited:

'Toxic', Music Room, Mayfair, London, 15-17 May 2006

A Certificate of Authenticity accompanies this lot.

Michael Pemberton's 2006 sell-out Mayfair exhibition comprised twenty large scale works exploring the theme of pollution. Pemberton is better known for his achievements in the entertainment industry where he has worked with music legends The Rolling Stones as well as on business and multimedia ventures in the UK and USA.

€300-€500 (£220-£370 approx.)



23

Francesco Clemente (Italy, b.1952)

CELTIC SELF PORTRAIT, 2003

aquatint etching; (no. 4 from edition of 50)

signed and numbered lower centre; with IMMA label on reverse

9.70 by 19.5in. (24.64 by 49.53cm)

Provenance:

Irish Museum of Modern Art;

Where purchased by Jim O'Driscoll SC

Published by Irish Museum of Modern Art.

€200-€300 (£150-£220 approx.)



24
Dee Crowe
SAND DUNE
oil on canvas
signed lower right
20 by 24in. (50.80 by 60.96cm)
€100-€150 (£70-£110 approx.)



25

Raymond Mintz HRHA (1925-2008)

WINDY GAP, 1981

colour print; (no. 113 from 474)

signed, numbered and titled in pencil in the lower margin; signed and dated in the plate lower right; with inscribed artist's label on reverse

16.5 by 20.5in. (41.91 by 52.07cm)

Provenance:

Bín Bán Gallery, Kerry;

Private corporate collection, Dublin;

Whyte's, 9 December 2012, lot 52;

Whence purchased by the present owner

€80-€100 (£60-£70 approx.)



26
Noel Sheridan (1936–2006)
UNTITLED LANDSCAPE
oil on canvas laid on board
25 by 31in. (63.5 by 78.74cm)

€100-€150 (£70-£110 approx.)



27
Deborah Donnelly (b.1978)
SEVEN HENS
oil on canvas
signed lower left
30 by 30in. (76.20 by 76.20cm)

Provenance:
Acquired directly from the artist by Gary Rhodes restaurant Capel Street Dublin

€300-€500 (£220-£370 approx.)



28
Deborah Donnelly (b.1978)
FOUR HENS
oil on canvas
signed lower left
30 by 30in. (76.20 by 76.20cm)

Provenance:
Acquired directly from the artist by Gary Rhodes restaurant Capel Street Dublin

€300-€500 (£220-£370 approx.)



29

Peter Fitzgerald (b.1956)

PHOTOGRAPHER

oil on canvas

inscribed on reverse; also with original exhibition catalogue on reverse

8.25 by 12in. (20.96 by 30.48cm)

Exhibited:

'Eight Ducks & Other Paintings: A new exhibition by Peter Fitzgerald', Kenny's, Galway, 15 September to 6 October 1995, catalogue no. 14

€400-€600 (£300-£440 approx.)



30
Desmond Fox
THERE WAS A BOMB!
oil on canvas
signed lower left
16 by 16in. (40.64 by 40.64cm)

Exhibited:
'Des Fox: Lost and Found', Wellesley Ashe Gallery, Dublin, 13-31 May 2008, catalogue no. 5

€300-€500 (£220-£370 approx.)



31
Markey Robinson (1918-1999)
BATHERS
oil on canvas
signed lower right
12 by 16in. (30.48 by 40.64cm)

Provenance:
Acquired directly from the artist by Sir Charles Brett c.1950s;
with Emer Gallery, Belfast;
Private collection

€800-€1,200 (£590-£890 approx.)



32

Markey Robinson (1918-1999)

COTTAGES AND A CHURCH

gouache

signed lower right

12 by 19.5in. (30.48 by 49.53cm)

€800-€1,200 (£590-£890 approx.)



33
Markey Robinson (1918-1999)
VILLAGE BY MOONLIGHT
gouache on card
signed lower left
5 by 16in. (12.70 by 40.64cm)
€600-€800 (£440-£590 approx.)



34
Markey Robinson (1918-1999)
FIGURES IN PROFILE
gouache on card
signed lower left
14.5 by 8.20in. (36.83 by 20.83cm)

€500-€600 (£370-£440 approx.)



35

Markey Robinson (1918-1999)

GOOD FISHING

oil on board

signed lower left; titled on reverse

8 by 12in. (20.32 by 30.48cm)

€500-€700 (£370-£520 approx.)

36

NO LOT



37

Peter Pearson (b.1955)

OLD HOUSES ARRAN QUAY, DUBLIN, 2002

oil on canvas

signed and dated lower right; with typed exhibition label on reverse

12.5 by 13.25in. (31.75 by 33.66cm)

Provenance:

Frederick Gallery, Dublin;

Private collection

Exhibited:

'Peter Pearson', Frederick Gallery, Dublin, 2003, catalogue no. 14

€400-€600 (£300-£440 approx.)



38

James Nolan RHA PPWCSI (b.1929)

STILL LIFE WITH APPLE

oil on board

signed lower right; with Liam Slattery framing label on reverse

10 by 12in. (25.40 by 30.48cm)

€300-€500 (£220-£370 approx.)



39

James Nolan RHA PPWCSI (b.1929)

SUMMER HAZE, MALAHIDE

oil on board

signed lower right; inscribed with title on reverse; with Liam Slattery framing label also on reverse

10 by 12in. (25.40 by 30.48cm)

€300-€500 (£220-£370 approx.)



40

James Nolan RHA PPWCSI (b.1929)

INISHEER

oil on canvas

signed lower right; inscribed with title on reverse

12 by 16in. (30.48 by 40.64cm)

€400-€600 (£300-£440 approx.)



41
James Nolan RHA PPWCSI (b.1929)
MOORED BOATS IN A BAY
oil on canvas board
signed lower right
14 by 18in. (35.56 by 45.72cm)

€300-€400 (£220-£300 approx.)



42

James Nolan RHA PPWCSI (b.1929)

THE ESTUARY, MALAHIDE

oil on canvas board

signed lower right; titled in another hand on reverse

10 by 12in. (25.40 by 30.48cm)

€300-€500 (£220-£370 approx.)



43
Walter Verling HRHA (b.1930)
WHEAT FIELDS, LA ROCHE-POSAY
oil on panel
signed lower right
12 by 16in. (30.48 by 40.64cm)

€500-€700 (£370-£520 approx.)



44
Walter Verling HRHA (b.1930)
MOUNTAIN SCENE, CONNEMARA
oil on board
signed lower right
16.25 by 23.25in. (41.28 by 59.06cm)

€500-€700 (£370-£520 approx.)



45

Walter Verling HRHA (b.1930)

CATTLE GRAZING, COONAGH, COUNTY LIMERICK

oil on board

signed lower right; inscribed "Coonagh" on reverse

20 by 24in. (50.80 by 60.96cm)

€400-€600 (£300-£440 approx.)



46

Patrick Leonard HRHA (1918-2005)

CORN FIELDS

oil on board

signed lower left

22 by 29in. (55.88 by 73.66cm)

€500-€700 (£370-£520 approx.)



47

Thomas Ryan PPRHA (b.1929)

SYLVIA

pencil (conté)

signed lower right; signed again and titled on reverse; with Liam Slattery framing label also on reverse
22 by 16in. (55.88 by 40.64cm)

€400-€600 (£300-£440 approx.)



48
Thomas Ryan PPRHA (b.1929)
STUDY OF NESSA, 2004
conté
signed and dated [30-11-04] lower right; titled and numbered [155] on label on reverse
9.5 by 15.5in. (24.13 by 39.37cm)

€300-€500 (£220-£370 approx.)



49

Fergus O'Ryan RHA (1911-1989)

SAN VIDAL, VENICE

oil on board

signed lower right; titled on reverse

12 by 16in. (30.48 by 40.64cm)

€600-€800 (£440-£590 approx.)



50

Trevor Geoghegan (b.1946)

WINTER CORNER, ROAD TO BRIDGE, BLESSINGTON, COUNTY WICKLOW

oil on canvas

signed lower right; inscribed with title on reverse; with inscribed Kilcock Art Gallery label also on reverse

15.5 by 19.5in. (39.37 by 49.53cm)

Provenance:

Kilcock Art Gallery, Kildare;

Private collection

€500-€700 (£370-£520 approx.)



51

Trevor Geoghegan (b.1946)

BLESSINGTON, EARLY MORNING, WINTER LIGHT, 2006

oil on panel

signed lower right; signed, titled and dated on artist's label on reverse; also with Kilcock Art Gallery exhibition label on reverse

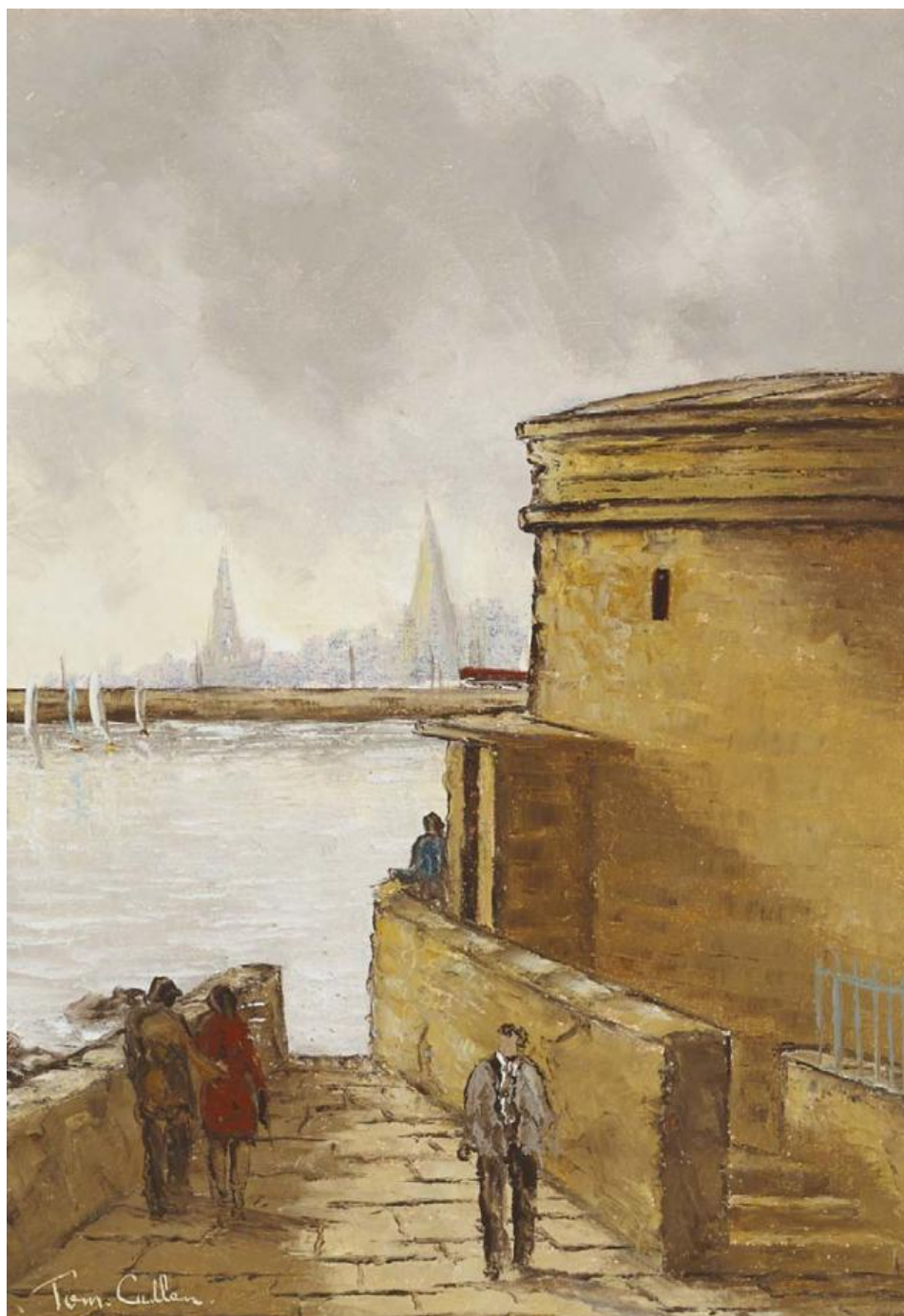
12 by 24in. (30.48 by 60.96cm)

Provenance:

Kilcock Art Gallery, Kildare;

Private collection

€800-€1,000 (£590-£740 approx.)



52

Tom Cullen (1934-2001)

DUN LAOGHAIRE HARBOUR

oil on canvas

signed lower left

14 by 10in. (35.56 by 25.40cm)

€300-€400 (£220-£300 approx.)



53

Tom Cullen (1934-2001)

CRAFTON LANE, DUBLIN

oil on canvas

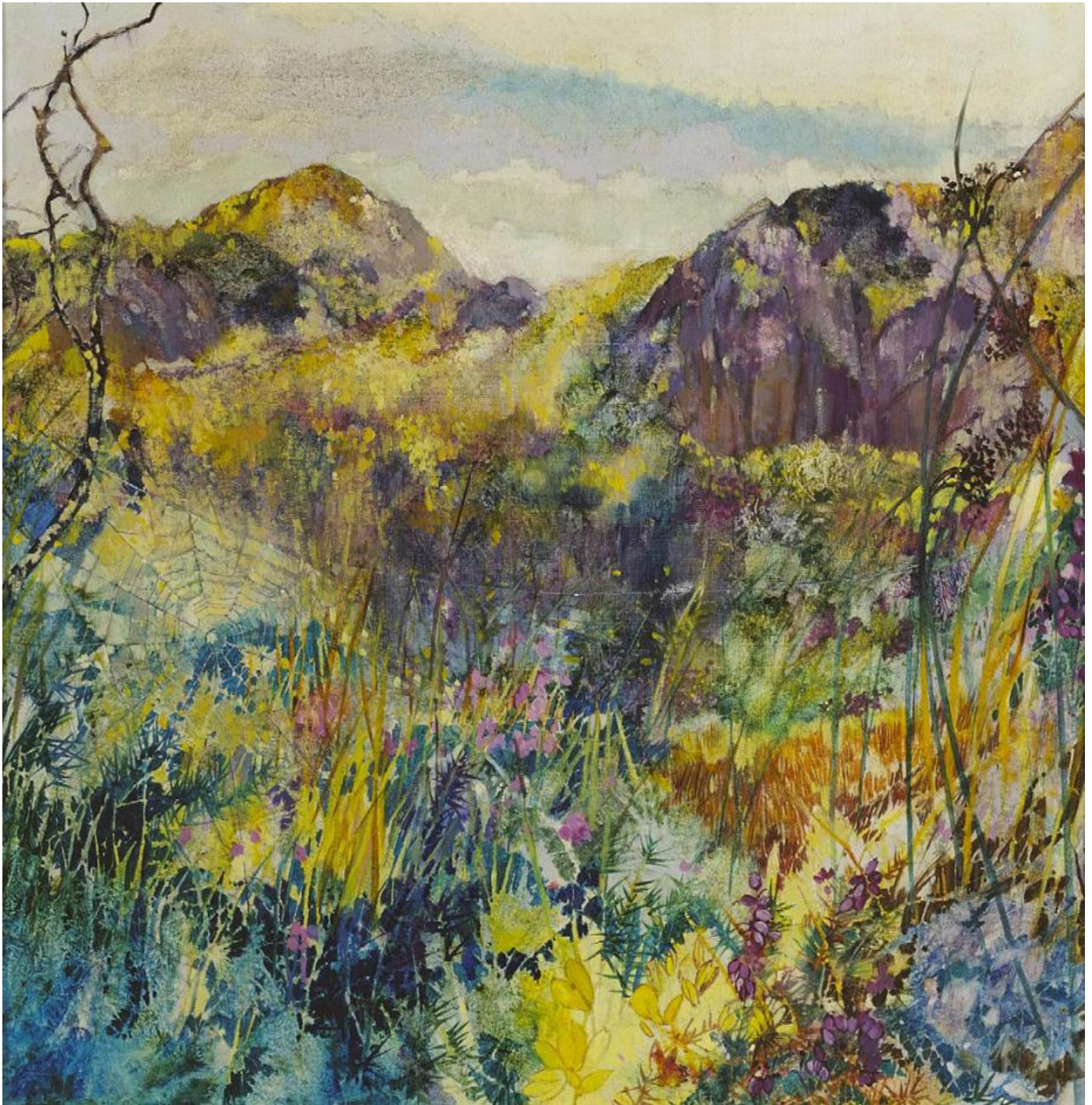
signed lower right

14 by 10in. (35.56 by 25.40cm)

€300-€400 (£220-£300 approx.)



54
Tom Nesbit RHA (1909-2001)
POPLARS, GRAND CANAL
watercolour
signed lower right
16 by 11in. (40.64 by 27.94cm)
€200-€300 (£150-£220 approx.)



55

Maurice Henderson (b.1944)

WILD FLOWERS

oil on canvas

20 by 20in. (50.80 by 50.80cm)

€300-€500 (£220-£370 approx.)



56

Richard Moore

MOUTH OF THE RIVER BOYNE, 1993

oil on board

signed and dated lower left; dated [Oct] again lower right;

16 by 24in. (40.64 by 60.96cm)

€300-€500 (£220-£370 approx.)



57

John Hoar (British, b.1947)

POWERSCOURT HOUSE, DUBLIN

watercolour

signed lower right; with RHA exhibition label on reverse

12 by 19in. (30.48 by 48.26cm)

Provenance:

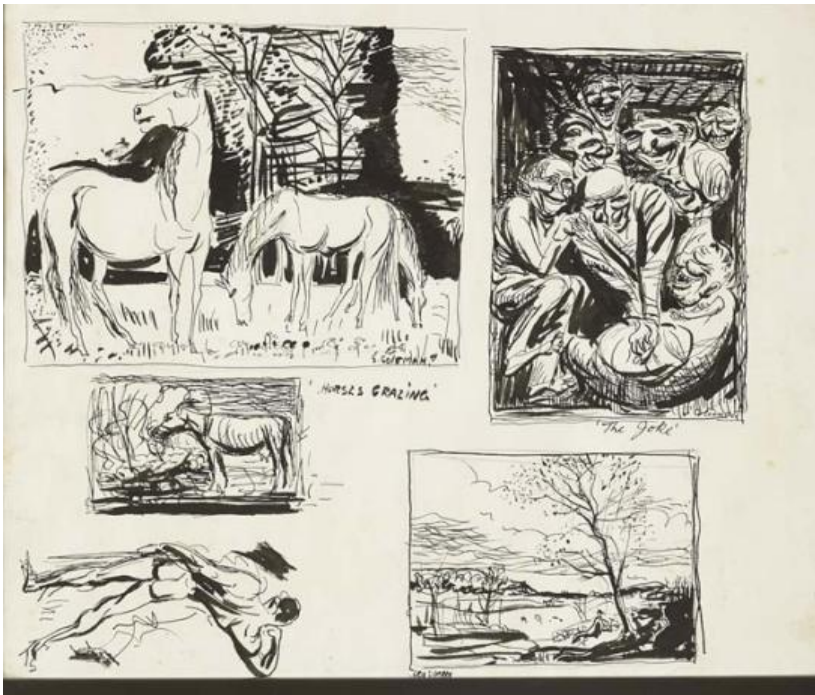
RHA, 1998;

Private collection

Exhibited:

Royal Hibernian Academy, 1998, catalogue no. 206

€200-€300 (£150-£220 approx.)



58

Simon Coleman RHA (1916-1995)

FIVE CARTOONS and BAR SCENE (A PAIR)

ink and watercolour; (1); pencil and watercolour; (1)

first signed and inscribed with titles; second signed lower right
10 by 12in. (25.40 by 30.48cm)

Dimensions of second work 10 by 14in.

€200-€300 (£150-£220 approx.)



59

David Hone PPRHA (b.1928)

SELF PORTRAIT, 1965

oil on canvas

signed and dated lower left; signed and dated and inscribed with title on reverse; with Combridge Fine Art label also on reverse

10 by 8in. (25.40 by 20.32cm)

€300-€400 (£220-£300 approx.)



60

David Hone PPRHA (b.1928)

DÚN LAOGHAIRE and DOON POINT, COUNTY KERRY (A PAIR)

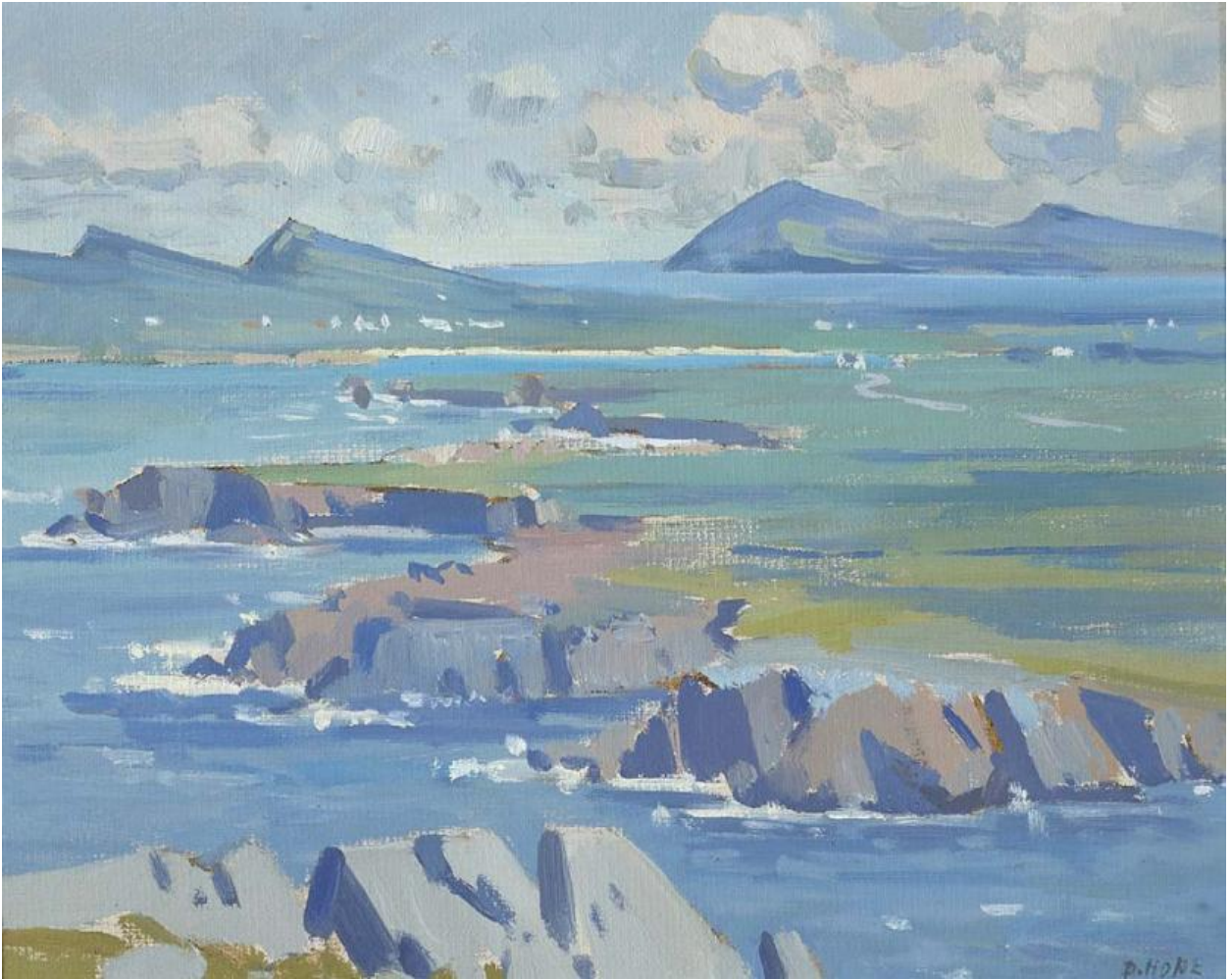
oil on canvas board; (2)

both signed lower right; both titled on reverse; first with Taylor Gallery framing label on reverse
8 by 10in. (20.32 by 25.40cm)

Both works of equal dimensions.

For an image of the Kerry scene see next page.

€300-€400 (£220-£300 approx.)



Ex lot 60

See previous page for lot details.



61

David Hone PPRHA (b.1928)

SNOW STUDY, GRAND CANAL and PONT DES ARTS, PARIS (A PAIR)

oil on canvas board; (2)

both signed lower right; both inscribed with title on reverse; first with Taylor Gallery framing label on reverse
8 by 10in. (20.32 by 25.40cm)

Both works of equal dimensions.

For an image of Ponts des Arts see next page.

€300-€400 (£220-£300 approx.)



Ex lot 61

See previous page for lot details.



62
Robert Taylor Carson HRUA (1919-2008)
BELFAST LOUGH, c.1940s
oil on canvas board
signed lower left
16 by 20in. (40.64 by 50.80cm)

€400-€600 (£300-£440 approx.)



63

Frank Murphy RUA (1925-1979)

NEAR GORTAHORK, COUNTY DONEGAL

watercolour

signed lower left; titled verso

10 by 13.75in. (25.40 by 34.93cm)

Frank Murphy is the pseudonym of Frank McKelvey Junior, son of the famous Ulster artist.

€150-€250 (£110-£190 approx.)



64

Helen Lillias Mitchell (1915-2000)

LILIAN DAVIDSON'S TOBY JUG, c.1936

oil on canvas laid on board

signed lower right

17 by 13in. (43.18 by 33.02cm)

Provenance:

Whyte's, 19 November 2002, lot 134;

Private collection;

Whyte's, 14 March, 2011, lot 275;

Private collection

Exhibited:

'Lillias Mitchell', Dublin Painters Gallery, 25 November -
7 December 1955, catalogue no. 23 as The Toby Jug

Painted c.1936, when Mitchell took private painting lessons in Lilian Davidson's studio. Lillias Mitchell went on to become an expert weaver and head of the textiles department in NCAD. The Golden Fleece Awards, administered by the RDS, are offered annually in her memory to artists working with traditional art forms.

€200-€300 (£150-£220 approx.)

65. NO LOT



66
George Campbell RHA (1917-1979)
ROSCOMMON FIDDLER, c.1970
ink and pencil
signed lower left
7 by 5in. (17.78 by 12.70cm)

€200-€300 (£150-£220 approx.)



67

Edith London (1904-1997)

ABSTRACT COMPOSITIONS, 1961 & 1966 (A PAIR)

collage on paper; (2)

each signed and dated lower left and lower right respectively;

the latter signed twice

4.5 by 14in. (11.43 by 35.56cm)

Provenance:

Whyte's, 9 December 2012, lot 354;

Whence purchased by the present owner

Dimensions of Abstract Composition, 1966 10.25 by 6ins.

Berlin born Edith London is celebrated for her abstract paintings and work in collage with examples of her work in the collection of North Carolina Museum of Art, The Cameron Museum of Art, Wilmington, NC, NC State University, Duke University, and the National Humanities Center. London studied art first in her native Germany and then at the British Academy in Rome. In 1933 she relocated to Oxford with her husband and later studied at the Académie André L'Hôte in Paris. After her husband's passing she moved to the United States in 1954 where she taught at Drake University, North Carolina until 1969, returning as a visiting professor in 1973.

€300-€500 (£220-£370 approx.)





68

George Campbell RHA (1917-1979)

NIGHT TIME COLLAGE, 1973 and MAN RESTING EL PALO (A PAIR)

oil pastel and collage on black paper; (1); oil pastel and mixed media on paper; (1)

the first signed and dated lower right; the second with inscribed Tom Caldwell Gallery label on reverse

11.75 by 18.5in. (29.85 by 46.99cm)

Provenance:

Man Resting el Palo:

Tom Caldwell Gallery, Belfast;

Private collection

Exhibited:

'George Campbell Friends & Acquaintances 1944-74', Tom Caldwell Gallery, Belfast, until 18 October 1975, no. 55 as *Man Resting el Palo*

Night Time Collage:

'George Campbell', Galeria C.A.A., Malaga, Spain, March 1973, as *Noche* [Night no. 15] or *Noche Extraña* [Strange Night no. 16], illustrated on front cover of exhibition catalogue

Dimensions, *Man Resting el Palo*, 12.25 by 8.25in.

€300-€400 (£220-£300 approx.)



69

George Campbell RHA (1917-1979)

PORTRAIT OF MADGE, THE ARTIST'S WIFE

pencil

11.25 by 9.25in. (28.58 by 23.5cm)

Provenance:

Ross's, Belfast, 30 January 2013, lot 130;

Private collection

Madge Campbell was born in Belfast and lived in Ireland, London and Spain with her artist husband who died in 1979. The couple had no children. Her death in 2006 marked the end of an era of important Ulster artists including Daniel O'Neill, Gerard Dillon, and Arthur Armstrong.

€500-€600 (£370-£440 approx.)



70
Seán Keating PRHA HRA HRSA (1889-1977)
PORTRAIT OF A WOMAN, c.1970s
charcoal
signed lower right
24 by 18in. (60.96 by 45.72cm)

Provenance:
Dawson Gallery, Dublin;
Private collection;
James Adam, 27 May 1998;
Private collection;
Whyte's, 26 June 2000, lot 69;
Private collection

€1,200-€1,500 (£890-£1,110 approx.)



71
Niccolo d'Ardia Caracciolo RHA (1941-1989)
CANAL AT REGENT'S PARK, LONDON
watercolour with gouache
signed lower right
8.25 by 11.5in. (20.96 by 29.21cm)

Provenance:
King Street Galleries, London;
Private collection

€600-€800 (£440-£590 approx.)



72
Charles Vincent Lamb RHA RUA (1893-1964)
COTTAGE WITH CATTLE and WEST OF IRELAND LANDSCAPE NEAR CARRAROE (A PAIR)
oil on board
the first signed lower left
10.5 by 14in. (26.67 by 35.56cm)

Of equal dimensions; framed uniformly.

See next page for an image of the Carraroe scene.

€1,500-€2,000 (£1,110-£1,480 approx.)



Ex lot 72

See previous page for lot description.



73

John Crampton Walker ARHA (1890-1942)

FELTRIM, COUNTY DUBLIN

oil on canvas board

indistinctly signed lower right; inscribed in a later hand on reverse

10 by 14in. (25.40 by 35.56cm)

Scenes of Feltrim featured regularly in the artist's oeuvre and several scenes of the area were shown at the RHA from 1914 to 1942 including *A Relic of the Past - Feltrim* (1937, catalogue no. 89) which sold in these rooms on 26 June 2000, as lot 53.

€400-€500 (£300-£370 approx.)



74

Ernest Columba Hayes RHA (1914-1978)

PORTRAIT OF A SMARTLY ATTIRED GENTLEMAN

oil on canvas; (unstretched)

signed upper right

20 by 15 in.

Provenance:

Estate of Hildegard Hayes, the artist's wife;

Whyte's, 9 December 2012, ex lot 159;

Whence purchased by the present owner

€600-€800 (£440-£590 approx.)



75

Jack Butler Yeats RHA (1871-1957)

TRAVELLING MAN ON A COUNTRY ROAD

hand-coloured Cuala Press print

signed lower right; with Cuala Press label on reverse; with Charles Webb, Dublin label also on reverse

3.5 by 13.5in. (8.89 by 34.29cm)

€300-€400 (£220-£300 approx.)

76

Grace Henry HRHA (1868-1953)

FLOWERS

oil on board

with inscribed Dawson Gallery label affixed on reverse

14 by 11in. (35.56 by 27.94cm)

Provenance:

Dawson Gallery, Dublin;

The Collection of Dr James Cruickshank

Exhibited:

'Grace Henry HRHA 1868-1953, Retrospective Exhibition', Jorgensen Fine Art, Dublin, 7-27 January 2010

Literature:

Cruickshank, J.G., *Grace Henry, The Person and Artist*, published in association with Jorgensen Fine Art and Designroom, Dublin, 2010, p.44 (illustrated)

A copy of Dr Cruickshank's text *Grace Henry, The Person and Artist*, accompanies this lot.

Dr. James G. Cruickshank, formerly of the Queen's University of Belfast, is the author of books and articles on Irish geography and is a practising amateur artist. He is a native of Aberdeen, Scotland and has been a passionate collector and researcher of Grace Henry for many years. He was first introduced to her work in the 1970s through Una Whyte of the Magee Gallery, Belfast who established the connection between the two Aberdeen natives both of whom had spent their adult lives in Belfast. Dr Cruickshank's first painting by Grace Henry, a gift from Whyte, was *Bringing in the Turf* (lot 110) and thus the journey began. Dr Cruickshank has written several papers on the artist. He gave one of the lectures during the 'Paul and Grace Henry exhibition' at the Dublin City Gallery, The Hugh Lane in 1991 and more recently, published *Grace Henry - The Person and Artist* in association with Jorgensen Fine Art, Dublin in 2010. This collection is testament to his devotion and support for an artist of unique talent and vision.

Born in Peterhead, Aberdeen, as Emily Grace Mitchell, she studied art at the Blanc Garrins Academy, Brussels, and the Delecluse Academy, Paris. She was also a pupil for a while under André L'hote. In Paris she met the Irish painter Paul Henry whom she married in 1903. They settled in England and Grace began exhibiting in London at the RA, the Leicester Galleries, and the Fine Art Society. Along with her artist husband, she sent works to the RHA from 1910 onwards, and two years later they left England for Achill Island, where they spent seven productive years painting the local people and landscape. In 1922 she was represented at the Irish Exhibition in Paris with five works; later she was included in a similar loan exhibition in Brussels in 1930. Both she and Paul were founder members of the Dublin Painters group. They exhibited together at the Stephen's Green Gallery, Dublin, and the Magee Gallery, Belfast. However, the pair were formally separated in 1934. Grace took to travelling and painting in France. Her work was boldly conceived in vibrant colours and decisive brushwork; "her painting", commented the Studio in 1939, was "all poetry". She continued to exhibit both in London and Dublin, notably with the Waddington Galleries and at the RHA. Although never made an Associate, she was elected an Honorary RHA in 1949.

For further reading on the artist see: Cruickshank J.G., *Grace Henry - The Person and Artist*.

€600-€800 (£440-£590 approx.)





77

Rosaleen Brigid Ganly HRHA (1909-2002)

TREES AND GATEWAY, 1988

pastel on paper

signed with initials and dated lower left

7.5 by 10.5in. (19.05 by 26.67cm)

Provenance:

Collection of artists William Carron and Barbara Warren

The year before this work was made a retrospective exhibition of the artist's work was held in the Gorry Gallery in Dublin. Ten years later The Hugh Lane Municipal Gallery celebrated her career with another retrospective tracing her work from the early 1920s to early 1990s.

€150-€200 (£110-£150 approx.)



78

Father Jack P. Hanlon (1913-1968)

VERANDA WITH TABLES AND PLANTS

watercolour

signed in pencil lower right

12 by 16in. (30.48 by 40.64cm)

€250-€350 (£190-£260 approx.)



79

Moyra Barry (1885-1960)

ORIENTAL POPPIES, 1937

watercolour and pencil

signed and dated [June] lower right

14.70 by 10.80in. (37.34 by 27.43cm)

Provenance:

Gorry Gallery;

Private collection

Exhibited:

Gorry Gallery, 24 September- 8 October 1982, catalogue no. 34

An exhibition catalogue accompanies this lot.

€200-€400 (£150-£300 approx.)



80

Gerald J. Bruen RHA (1908-2004)
ROSES IN A TERRACOTTA VASE

oil on canvas board

signed lower right

10 by 14in. (25.40 by 35.56cm)

€50-€70 (£40-£50 approx.)



81
Harry Kernoff RHA (1900-1974)
PORTRAIT OF DOLORES REDMOND, 1950
pastel
signed, titled and dated lower right
14.75 by 11in. (37.47 by 27.94cm)

€300-€500 (£220-£370 approx.)



82
Norah McGuinness HRHA (1901-1980)
DESIGN FOR GAIETY THEATRE PROGRAM
ink
with artist's studio stamp lower right
6.60 by 10.80in. (16.76 by 27.43cm)

€200-€300 (£150-£220 approx.)



83

Michael Healy (1873-1941)

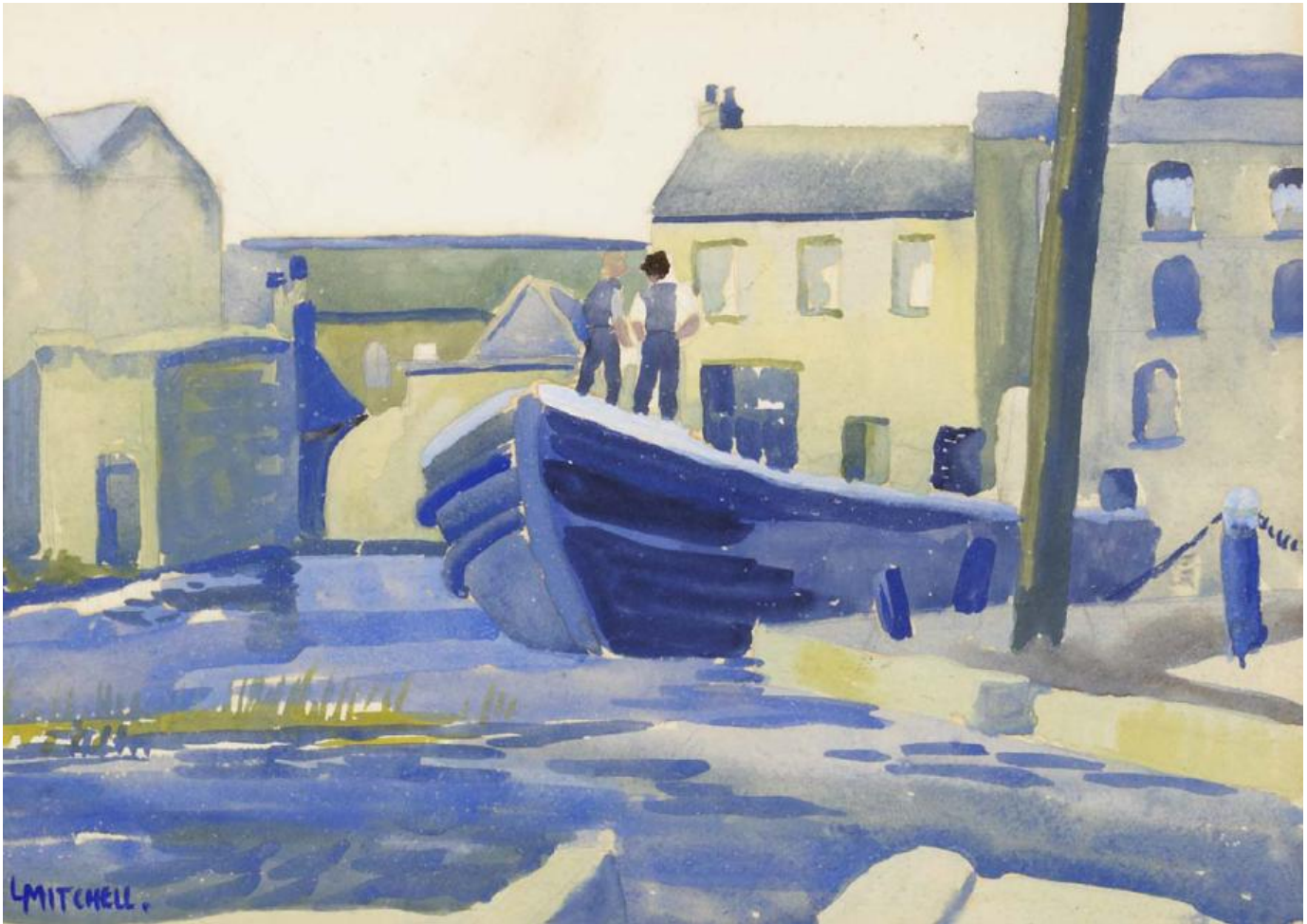
DUBLIN CHARACTERS (SET OF 3)

watercolour; (3)

3.60 by 6.20in. (9.14 by 15.75cm)

€400-€600 (£300-£440 approx.)

All of equal dimensions.



84

Helen Lillias Mitchell (1915-2000)

OLD PORTOBELLO, RATHMINES, 1940

gouache

signed lower left; with inscribed Victor Waddington label on reverse detailing title, price [£5-5-0] and artist's address [Milverton, Temple Road, Dublin]

9.75 by 13.75in. (24.77 by 34.93cm)

Provenance:

Victor Waddington Galleries, Dublin;

Private collection;

Whyte's, 1 October 2012, lot 147;

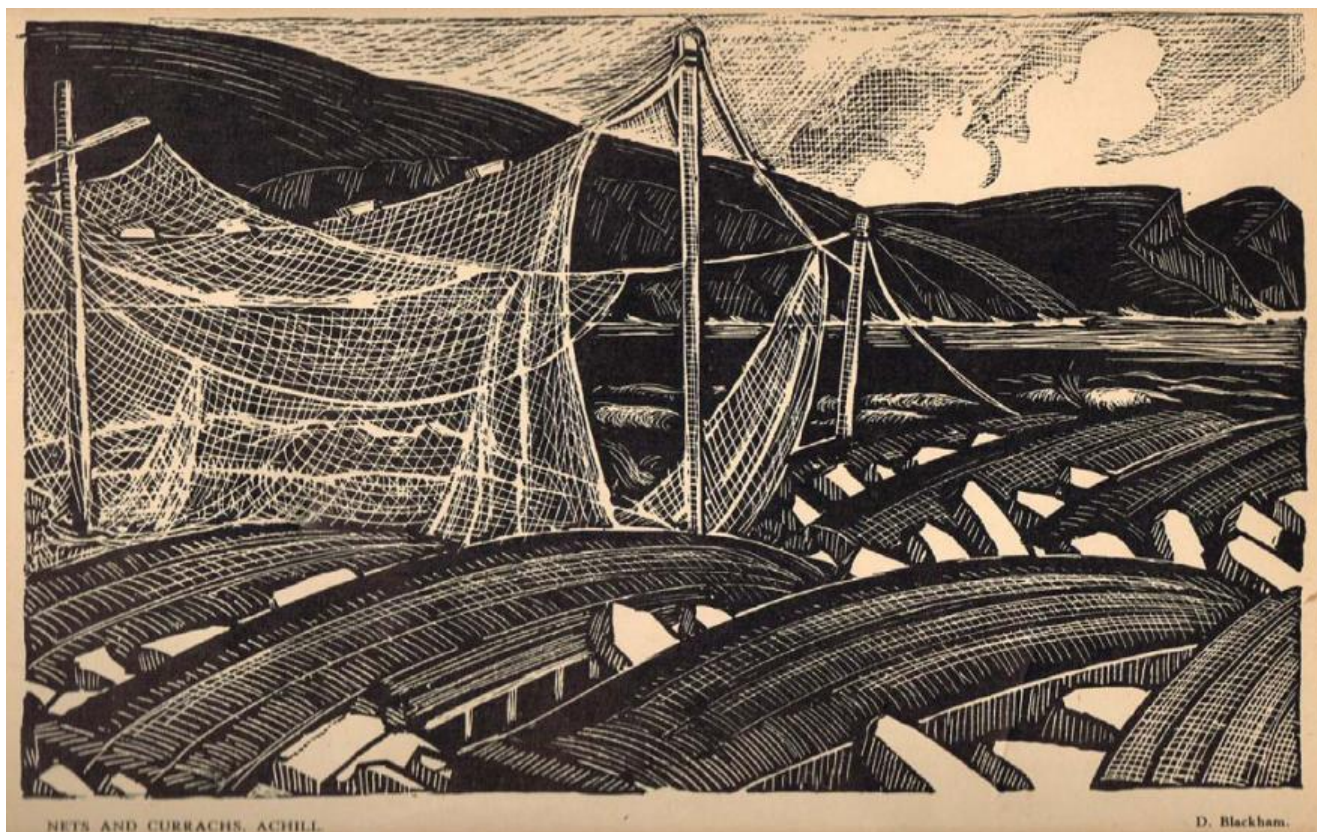
Private collection

Exhibited:

Watercolour Society of Ireland, 1940, exhibition no. 102

Contained in original Victor Waddington frame.

€400-€600 (£300-£440 approx.)



Ex lot 85

85

Dorothy Blackham (1896-1975)

STORM ON KEEL STRAND, ACHILL; KEEL STRAND; CROAGHAN FROM SLIEVE MORE, ACHILL; NETS AND CURRACHS, ACHILL (SET OF 4)

woodcut; (4)

each with title and artist's name printed in the lower margin

6 by 9.5in. (15.24 by 24.13cm)

Provenance:

Collection of artists William Carron and Barbara Warren

Average size given. Three framed, one unframed but mounted.

€100-€150 (£70-£110 approx.)

86

Mooney Vera (fl. 1920s-1950s)

ARCHIVAL COLLECTION OF ARTWORKS, CATALOGUES AND CORRESPONDENCE, 1920s-1950s

A collection of portraits, still lifes, landscapes, abstract and other subjects in watercolour, crayon, charcoal, pen, pencil, mixed media and oil. Other items include two letters in the hand of and signed by William Conor addressed to Vera Mooney and her husband written in 1927 and 1955. A scrap album contains numerous press clippings with press comment and images of art events in Ulster 1954-69. Exhibition catalogues include: Bangor Art Club, The Ulster Society of Women Artists and Exhibition of Works by Provincial Art Societies in Ulster. Also present is a press photo of Gladys Maccabe at an exhibition in her capacity as President of the Ulster Society of Women Artists and a postcard in Maccabe's hand dated 1957. An interesting archival collection.

€120-€150 (£90-£110 approx.)





87
Sir Gerald Festus Kelly PRA RHA HRSA (1879-1972)
PORTRAIT OF THE ARTIST'S MOTHER
oil on board
16 by 13in. (40.64 by 33.02cm)

With a page from an old untraced auction catalogue, including a listing of this painting, believed to be from The Flight Collection, on reverse.

€800-€1,200 (£590-£890 approx.)



88
William Gerard Barry (1864-1941)
PORTRAIT OF A LADY, 1918
oil on canvas; (damaged)
signed and dated lower left
30 by 25in. (76.20 by 63.5cm)

See Snoddy p. 27/28

€500-€600 (£370-£440 approx.)



89

After William Gerard Barry (1864-1941)

TIME FLIES

oil on canvas

20 by 24in. (50.80 by 60.96cm)

The present work is a recent copy of the original which can be found in the permanent collection of the Crawford Gallery, Cork.

William Gerard Barry came from Carrigtwohill in County Cork and studied at the Crawford School of Art between 1881 to 1883 and later at the Academie Julian in Paris. *Time Flies* was painted in Grez-sur-Loing, a village in Fontainebleau.

€300-€500 (£220-£370 approx.)



90

Harry Scully RHA (c.1863-1935)

THE RICK-YARD, 1908

watercolour

signed and dated lower left; with original label on reverse detailing artist's name, address [11 Nelson's Place, Cork] and title

22 by 26in. (55.88 by 66.04cm)

Exhibited:

RHA, Dublin, 1909, catalogue no. 224 [£50-0-0]

€600-€800 (£440-£590 approx.)



91

John Faulkner RHA (1835-1894)

SCHOONERS IN A SEASCAPE

watercolour heightened with white
signed lower left

10 by 15in. (25.40 by 38.10cm)

€200-€400 (£150-£300 approx.)



92

Nathaniel Hone RHA (1831-1917)

SEASCAPE

oil on canvas

signed with initials lower right

16 by 24in. (40.64 by 60.96cm)

€600-€800 (£440-£590 approx.)



93

Ernest Charles Walbourn (English, 1872-1927)

FEEDING THE CHICKENS

oil on canvas

signed lower right

20 by 30in. (50.80 by 76.20cm)

€1,000-€1,500 (£740-£1,110 approx.)



94

Robert Thorne Waite (English, 1842-1935)

EVENING, BRINGING HOME THE CATTLE, 1891

watercolour

signed and dated lower right; with artist's name and title printed on mount lower centre; with William Rodman and Co.

[Belfast] label on reverse; numbered [185] on reverse

12 by 16in. (30.48 by 40.64cm)

€500-€700 (£370-£520 approx.)



95

18th century French School

HORSE AND GROOM; CONTINENTAL COAST SCENE 18th century Dutch School and **DUART CASTLE, SOUND OF MULL (SET OF 3)**

oil on copper pane; (1); oil on panel; (1); watercolour; (1)

inscribed with title in lower margin

7 by 8in. (17.78 by 20.32cm)

Provenance:

second work with James A. Gorry restoration label on reverse

Dimensions of second work 7.5 by 9.5in.; third work 9.5 by 13.2in.

For images of the other two works in this lot see next page.

€400-€600 (£300-£440 approx.)



See previous page for description of lot 95.



96

18th century English School

MINIATURE OF MILITARY GENTLEMAN; SILHOUETTES OF TWO GENTLEMEN AND A LADY and PAIR OF CUT
OUTS BY EVA SCHÖNBERG (SET OF 6)

watercolour on ivory; (1); gouache on glass; (1); cut out; (4)

with artist's stamp lower right

3 by 2.5in. (7.62 by 6.35cm)

Dimensions of three miniatures 2.5 by 1.5in; Dimensions of fifth and sixth work 12.5 by 9.5in.

€400-€600 (£300-£440 approx.)



97

Charles Grey RHA (1808-1892)

PORTRAIT OF A MAN, 1851; PHOTOGRAPH OF CHARLES GREY and HAWTHORN WALKING STICK, A GIFT FROM HRH THE PRINCE OF WALES (A SET OF 3)

watercolour; (1); photograph; (1); walking stick; (1)
first signed and dated lower left

6.5 by 4in. (16.51 by 10.16cm)

Dimensions of photograph 3 by 2 ins. Walking stick 29.5 by 2 ins. The walking stick bears a silver strap in the form of a belt with the engraving "Charles Gray [sic] from HRH The Prince of Wales, Sandringham, Jany 1871"

€300-€500 (£220-£370 approx.)



98

Charles A. Mills

A DULL DAY, BROOM BRIDGE, ROYAL CANAL, 1902 and THE ANGLER, 1902 (A PAIR)

watercolour; (2)

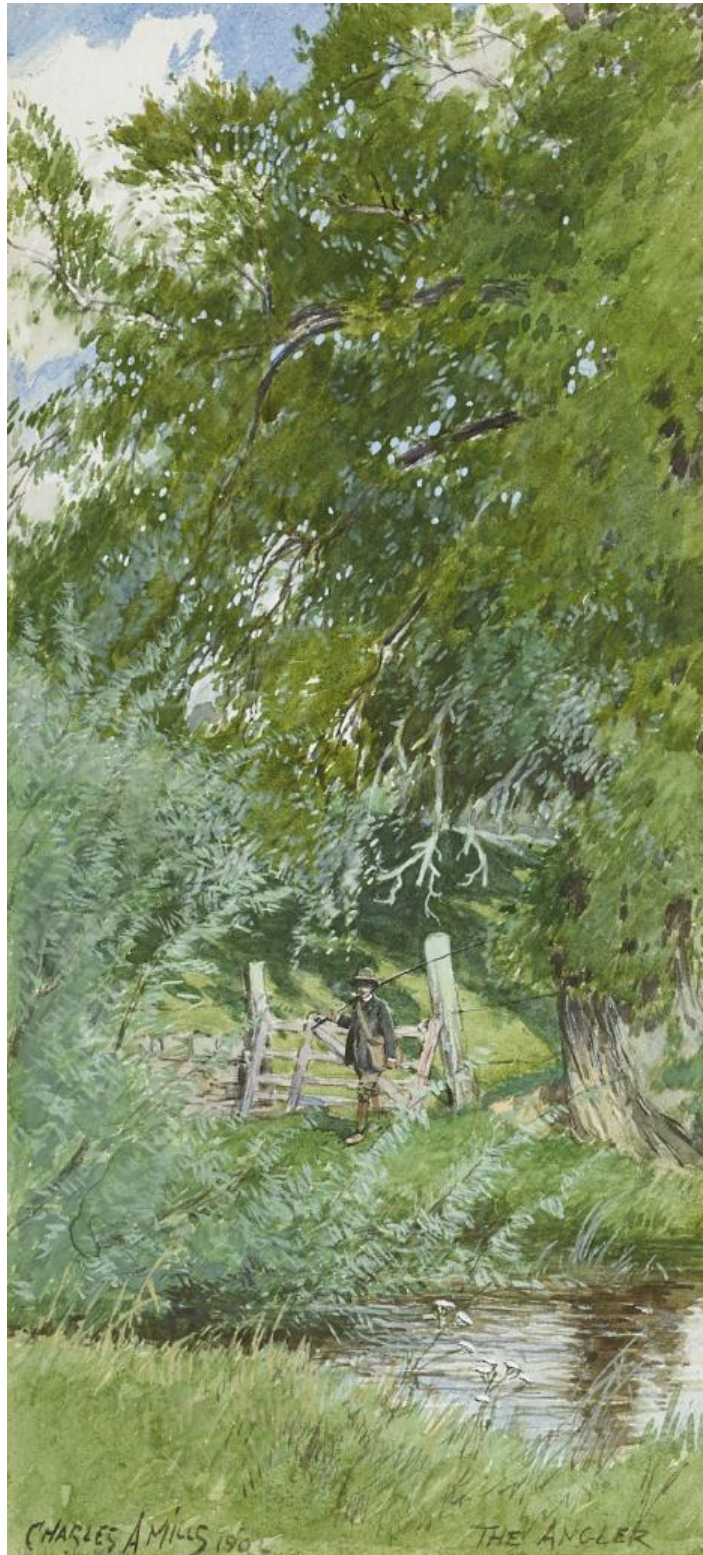
both works signed and dates lower left and titled lower right

6.30 by 15.5in. (16 by 39.37cm)

Dimensions of second work 13.5 by 6.3 ins. Uniformly framed.

See next page for an image of The Angler.

€300-€500 (£220-£370 approx.)



Ex 98

See previous page for description of lot 98.

99

Charles A. Mills ARHA

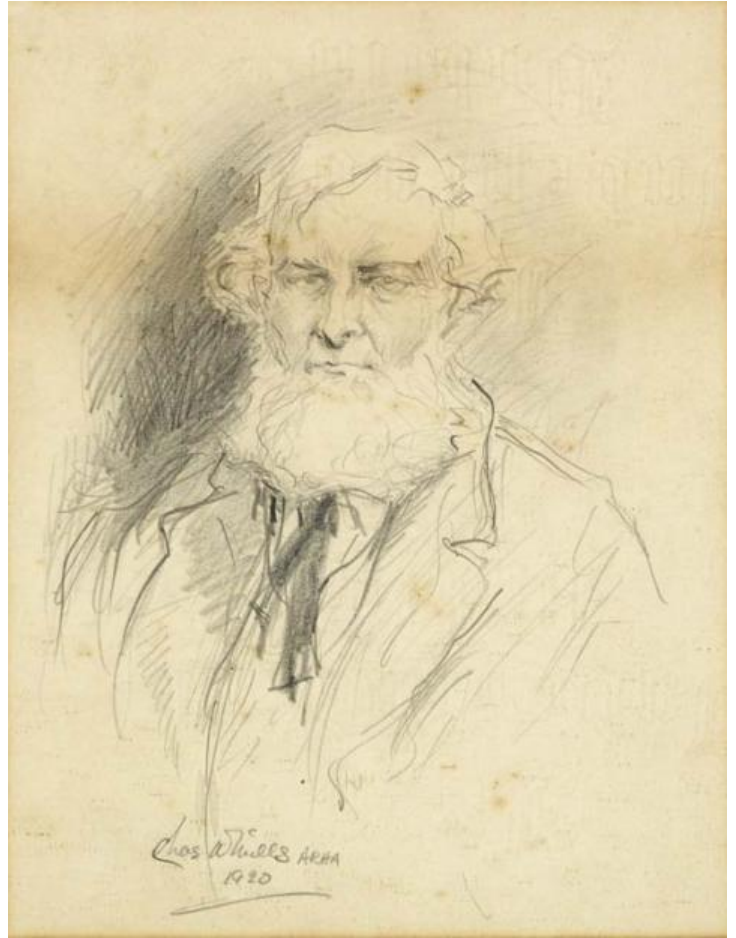
ON BACK ROAD TO FINGLAS FROM CARDIFF
BRIDGE, 1914; STOOKS OF CORN, 1919; SELF
PORTRAIT, 1920; PASTORAL SCENES (TRIPTYCH),
1904 and CATTLE RESTING, 1902 (A SET OF 5)
watercolour; (3); pencil; (1); ink; (1)

first signed and dated lower left; inscribed with title
lower right; second signed and dated lower left; third
signed and dated lower left; with Combridge framing
label on reverse; fourth signed and dated lower left; fifth
signed and dated lower right
22.5 by 16in. (57.15 by 40.64cm)

Dimensions of the second work 10.5 by 17.5 ins.; third
work 9.5 by 7.5 ins. fourth 13 by 9 ins. fifth 6 by 14 ins.

For additional images of works from this lot see next
page.

€300-€500 (£220-£370 approx.)





See previous page for description of lot 99.



100

A. B. Wynne (c.1850-c.1910)

LAKE GRAVEN VASENDA ERDES NORWAY and FARLANDS FJORD NORWAY (A PAIR)

watercolour; (2)

first signed lower right; titled on reverse; second signed and titled lower right

15.5 by 28in. (39.37 by 71.12cm)

Dimensions of second work, 18 by 28 in.

€300-€500 (£220-£370 approx.)



101

Frank Beresford (English, 1881-1967)

DUTCH INTERIOR, 1914

oil on board

signed and dated lower right; with remnants of two original labels on reverse

14 by 10in. (35.56 by 25.40cm)

€300-€500 (£220-£370 approx.)



102
William Cosens Way (English, 1833-1905)
STREET SCENE, 1912
watercolour
signed and dated lower right
27 by 19in. (68.58 by 48.26cm)

€300-€500 (£220-£370 approx.)



103

Attributed to Alfred Grey RHA (1845-1926)

LANDSCAPE OF ROCKY COASTLINE

watercolour

bears the artist's name in the mount lower left; with typed label on reverse

7 by 20in. (17.78 by 50.80cm)

Label on reverse refers to a work in oil by Alfred Grey painted for His Late Majesty King Edward VII, in the Royal Collection at Sandringham.

€300-€500 (£220-£370 approx.)



103A

Samuel C. Taylor (1870-1944)

HARBOUR SCENE, BRITTANY

chalk pastel on buff-coloured paper

with typed Jorgensen Fine Art label on reverse

6.25 by 8.25in. (15.88 by 20.96cm)

€100-€150 (£70-£110 approx.)



104

Irish School

TURKEY

pastel on tinted paper

signed [R.R.G.B.] lower right

12 by 17.5in. (30.48 by 44.45cm)

€50-€60 (£40-£40 approx.)



105

20th Century Irish School

COTTAGES, COUNTY ANTRIM and INISHFREE (A PAIR)

oil on board; (2)

second inscribed lower left A2; both titled on reverse

10 by 13in. (25.40 by 33.02cm)

Dimensions of the second work 11 by 14.5 ins.

For an image of Inishfree, see next page.

€150-€200 (£110-£150 approx.)



Full details of lot 105 on previous page.



Ex 106

106

Ernest McDowell (1924-1994)

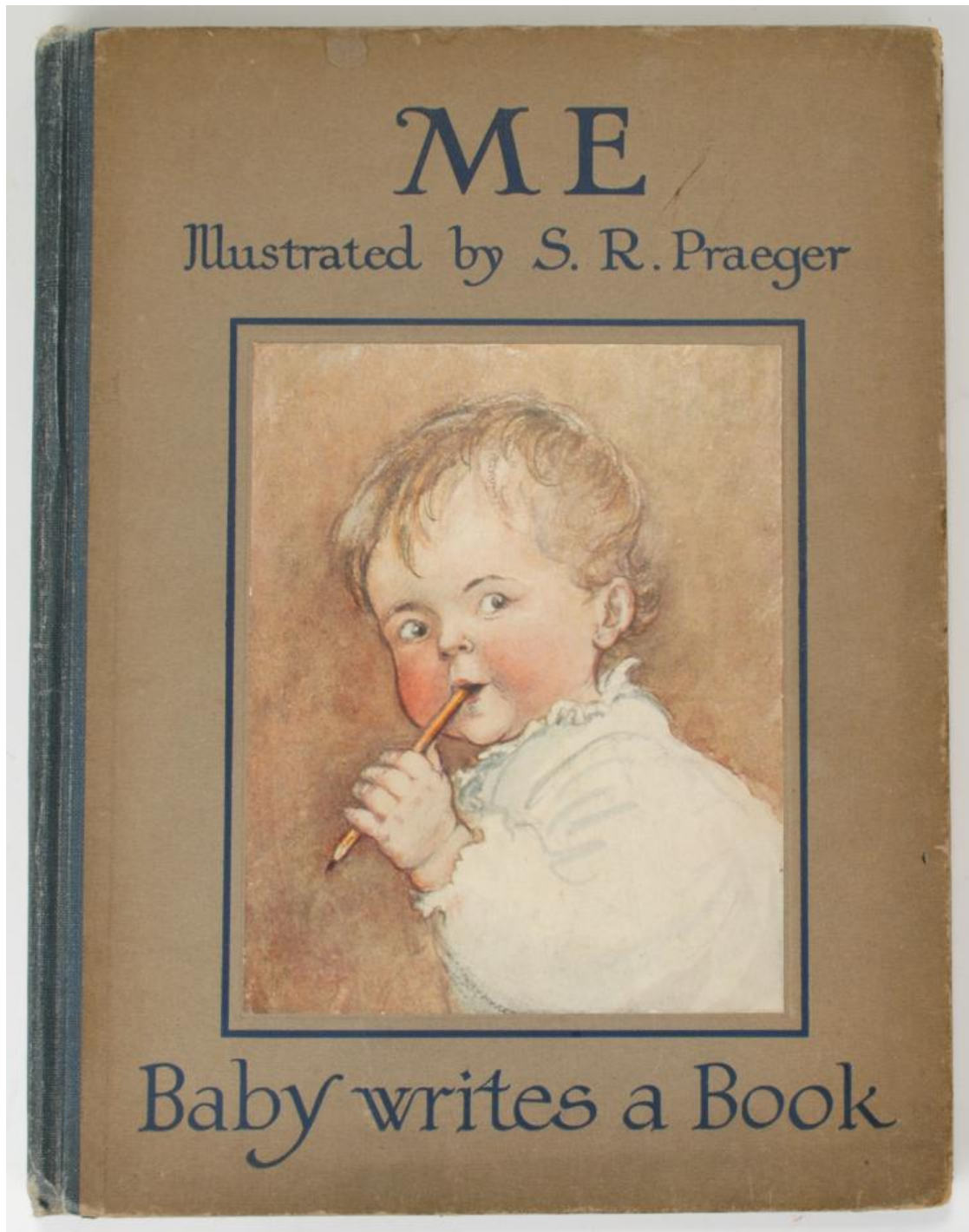
VIEW OF DUNDALK; BEACH SCENE and DREAM (SET OF 3)

watercolour; (1); watercolour and crayon; (1); chalk on tinted paper; (1)

each signed lower right; first with inscribed artist's label on reverse; third signed again and titled on reverse
8.5 by 11in. (21.59 by 27.94cm)

Dimensions of second work 9 by 14 in., second work 11 by 17.5 in.

€150-€200 (£110-£150 approx.)



107

Me (Baby Writes A Book) illustrated by S. R. Praeger
Blackie and Son Ltd. London. With many colour illustrations

€50-€70 (£40-£50 approx.)



108

Helen Colvill (1856-1953)

COUNTRY COTTAGE and WALL GARDEN (A PAIR)

watercolour; (2)

each with artist's name and dates printed in lower margin; each with Gorry Gallery label on reverse; with Wellesley Ashe framing label also on reverse

4.70 by 6.80in. (11.94 by 17.27cm)

Exhibited:

Gorry Gallery, 24 November-2 December 1994, catalogue no. 1 & 2

Both works of equal dimensions.

An image of Garden Wall can be seen on the next page.

€300-€400 (£220-£300 approx.)



Full description of lot 108 on previous page.



109

19th century British School

FOREGOING THE KISHON, CARMEL and SICHEM, SAMARIA (A PAIR)

watercolour; (2)

both titled on reverse

10.5 by 13in. (26.67 by 33.02cm)

Both of equal dimensions.

An image of the second work can be seen on the next page.

€100-€150 (£70-£110 approx.)



Full details of lot 109 on previous page.



110

Jean Jamieson (Scottish, fl.1871-1872)

BRAMBLE GATHERING, LUSS LOCH, LOMOND, 1871

oil on board

signed and dated lower left; titled, numbered [1] and with original price [£8] on reverse

13 by 23in. (33.02 by 58.42cm)

Exhibited:

Royal Scottish Academy, 1872

€500-€700 (£370-£520 approx.)



111
Robert W. Milliken (b.1920)
PHEASANT IN WINTER
watercolour with gouache
signed lower right
21 by 29in. (53.34 by 73.66cm)

€400-€600 (£300-£440 approx.)



112

E. Gilbert

CHILDREN DISCOVERED BY A HUNTER WITH DOGS

oil on board

signed lower right; with artist's name

8.5 by 10in. (21.59 by 25.40cm)

Provenance:

Reputed to have been in Senator Joseph McGrath's Collection

€600-€800 (£440-£590 approx.)



113

Howard Knee (1889-1971)

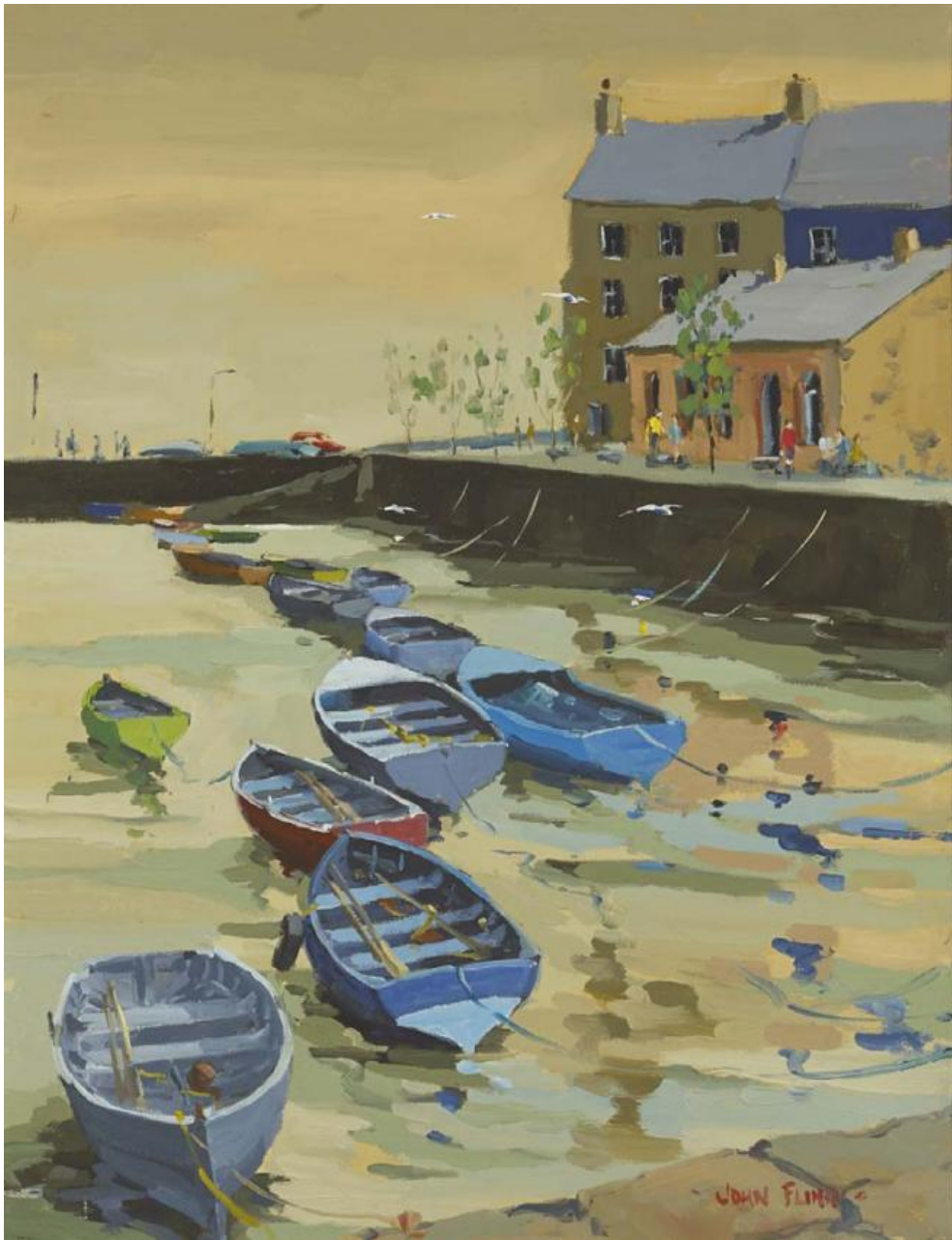
VIEW OF PORTOBELLO HOUSE

watercolour

signed lower right; with Combridge framing label on reverse

14.5 by 19in. (36.83 by 48.26cm)

€100-€150 (£70-£110 approx.)



114
John Flinn
HARBOUR SCENE
oil on canvas
signed lower right
18 by 14in. (45.72 by 35.56cm)
€150-€200 (£110-£150 approx.)



115

William R. Gordon (1882-1955)

BRIDGE AT BALLYDAIN

oil on board

signed with initials lower left; signed again and inscribed with title and provenance on reverse

15 by 20in. (38.10 by 50.80cm)

Provenance:

Purchased from the artist by Professor H.O. Meredith;

Presented to Mrs Irene Calvert, 1954;

Thence by descent

Exhibited:

William R. Gordon Retrospective, Belfast, 1954

€300-€400 (£220-£300 approx.)



116

Peter Deakin (British, 1830-1899)

GIRL WALKING THROUGH WOODS and GIRL SKETCHING (A PAIR)

watercolour; (2)

first signed lower left; second signed lower right

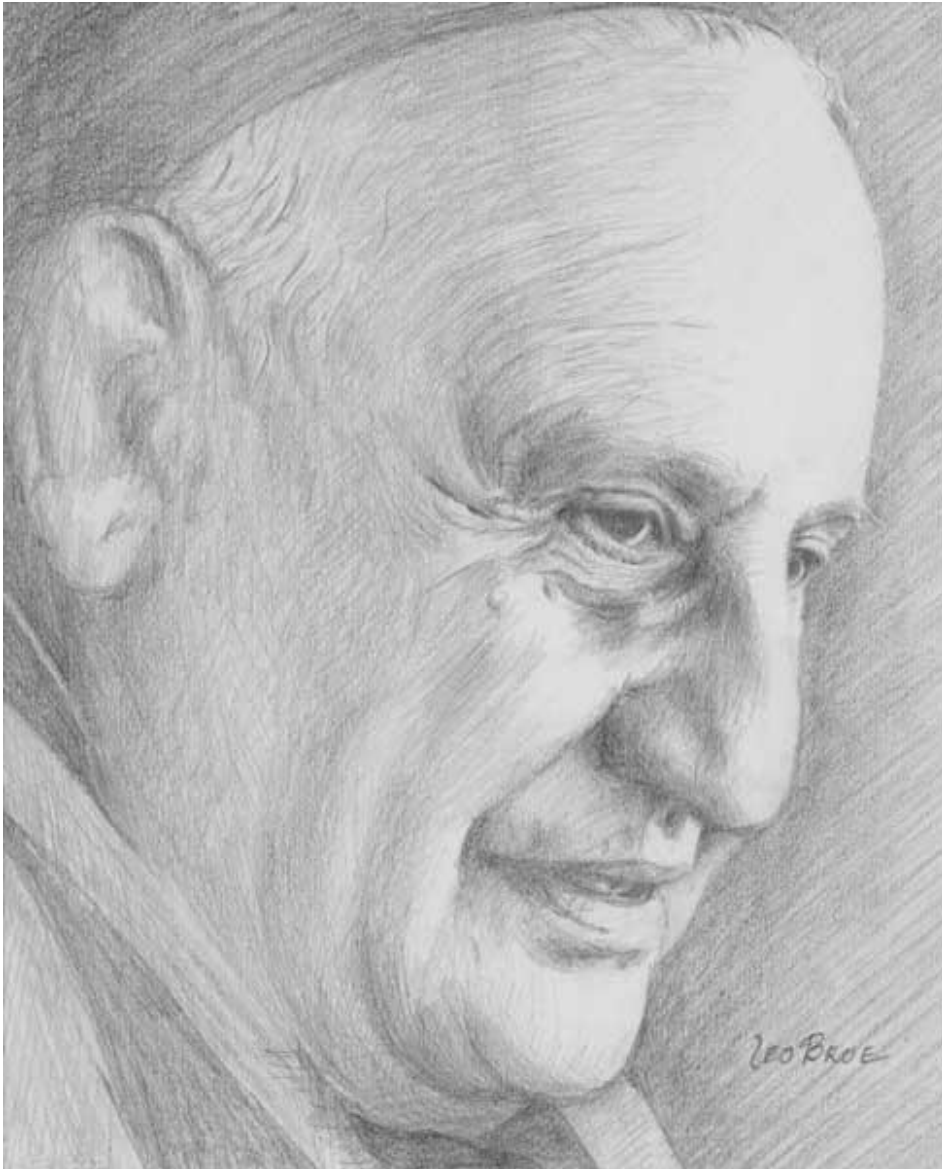
10 by 14in. (25.40 by 35.56cm)

Both of equal dimensions. Uniformly framed.

€150-€200 (£110-£150 approx.)



Full details of lot 116 can be seen on the previous page.



117

Leo Broe (1899-1966)

POPE JOHN XXII

pencil

signed lower right; with original framer's label on reverse

8.75 by 7.25in. (22.23 by 18.42cm)

Provenance:

Whyte's, 26 May 2007, lot 262; Private collection

Leo Broe, named after Pope Leo XIII (1810-1903) was a Dublin-born sculptor and founder of the firm Leo Broe and Sons, ecclesiastical stone carvers.

€200-€300 (£150-£220 approx.)



118

Martin McKeown (b.1931)

SELF PORTRAIT, 1952

pencil

signed and dated [April 52] lower left; with Dawson Gallery framing label on reverse

5.5 by 4.20in. (13.97 by 10.67cm)

Provenance:

Collection of Mrs Irene Calvert MP;

Thence by descent

€200-€300 (£150-£220 approx.)



119

Noel Murphy (b.1970)

OLD MAN

etching; (no. 23 from edition of 100)

signed and numbered [182] lower left

7.60 by 5.90in. (19.30 by 14.99cm)

Size of sheet given.

€500-€700 (£370-£520 approx.)



120

Stanley Pettigrew (b.1927)

OLD PIER, INISHBOFIN

oil on board

signed lower right

16 by 24in. (40.64 by 60.96cm)

€150-€200 (£110-£150 approx.)



121
Stanley Pettigrew (b.1927)
EAST END, INISHBOFIN
oil on board
signed lower left
18 by 28in. (45.72 by 71.12cm)
€150-€200 (£110-£150 approx.)



122

James O'Halloran (b.1955)

JUG OF SUNFLOWERS, TABLETOP

oil on board

signed lower right; signed again and inscribed with title on reverse; with Jorgensen Gallery label on reverse
20 by 16in. (50.80 by 40.64cm)

Provenance:

Jorgensen Gallery;
Private collection

Exhibited:

Jorgensen Gallery, 22 May 2006, catalogue no. 16

€500-€700 (£370-£520 approx.)



123

Maurice Henderson (b.1944)

TREES

oil on board

signed lower right

18.5 by 13in. (46.99 by 33.02cm)

€300-€500 (£220-£370 approx.)



124

James Watson (1925-2002)

SUMMER HEAT, GLENDUN

watercolour

signed lower right

13.5 by 20.5in. (34.29 by 52.07cm)

Provenance:

Purchased directly from the artist by Dr. Henry KcKee; Private collection

€200-€300 (£150-£220 approx.)



125

Maeve Taylor (b.1928)

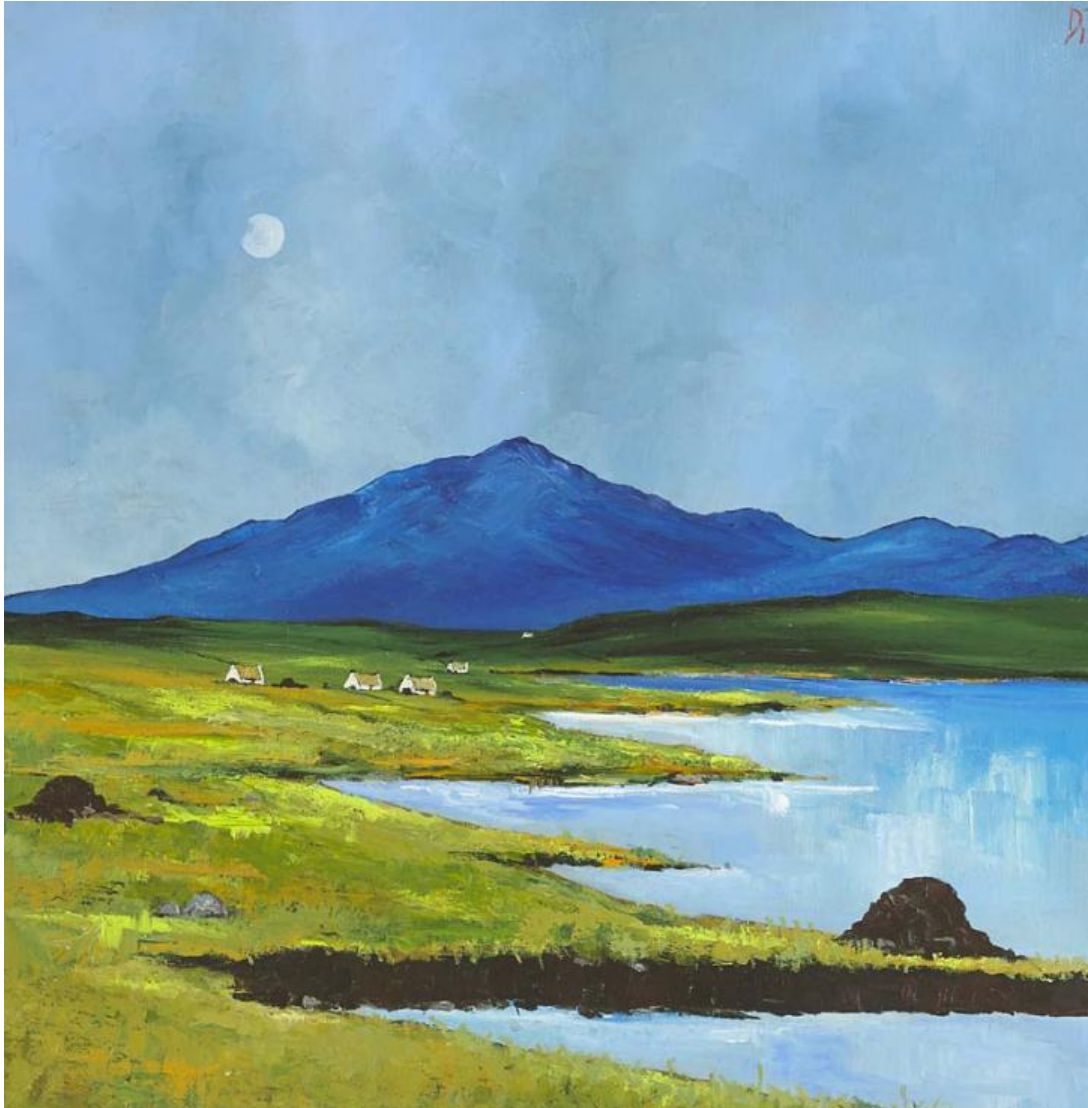
AUTUMN WALK, WICKLOW

oil on canvas

signed lower right; inscribed on artist's studio label [Malahide Road, Dublin] on reverse

14.70 by 18.70in. (37.34 by 47.5cm)

€300-€500 (£220-£370 approx.)



126

David Gordon Hughes (b.1957)

CONNEMARA PEAT STACKS, 2000

oil on canvas

signed with initials upper right; inscribed with title and dated on reverse; with Taylor Gallery [Belfast] label also on reverse

16 by 16in. (40.64 by 40.64cm)

€500-€700 (£370-£520 approx.)



127

B.A. Moore

MOORED BOATS WITH COTTAGES IN THE DISTANCE

watercolour

signed lower right

11.75 by 15.75in. (29.85 by 40.01cm)

Provenance:

Taylor Gallery, Belfast

€50-€60 (£40-£40 approx.)



128

Dennis Orme Shaw (b.1944)

PORTAVOGIE HARBOUR, ARDS PENINSULA, COUNTY DOWN, 2012

oil on canvas

signed lower right; signed again, titled and dated on reverse

20 by 24in. (50.80 by 60.96cm)

Provenance:

Taylor Gallery, Belfast

Dennis Orme Shaw was Born in Cookstown in 1944 and now lives in Kircubbin on the Ards Peninsula. He has won several awards including the Silver Medal Award from the Royal Ulster Academy. Many collections hold examples of his work including those of the Bank of Ireland, the Ulster Bank and the Doyle Hotel Group, Dublin. This collection (lots 128 to 132) is from The Taylor Gallery Belfast (in Administration) .

€150-€200 (£110-£150 approx.)



129

Dennis Orme Shaw (b.1944)

TREES AT WATERS EDGE

oil on canvas

signed lower right; signed again on reverse

24 by 30in. (60.96 by 76.20cm)

Provenance:

Taylor Gallery, Belfast

€200-€300 (£150-£220 approx.)



130

Dennis Orme Shaw (b.1944)

COTTAGES, LISBANE, ARDS PENINSULA, COUNTY DOWN

acrylic on handmade paper

signed lower right; signed again and titled on reverse

12 by 6.25in. (30.48 by 15.88cm)

Provenance:

Taylor Gallery, Belfast

€80-€100 (£60-£70 approx.)



131

Dennis Orme Shaw (b.1944)

SHORELINE COTTAGES, PORTAVOGIE, ARDS PENINSULA, COUNTY DOWN

oil on canvas

signed lower right; signed again and titled on reverse

20 by 24 in (50.8 by 60.96 cm)

Taylor Gallery, Belfast

€100-€150 (£70-£110 approx.)



132

Dennis Orme Shaw (b.1944)

FRIESIANS, EVENING LIGHT

oil on canvas

signed lower right; signed again and titled on reverse

20 by 24in. (50.80 by 60.96cm)

Provenance:

Taylor Gallery, Belfast

€150-€250 (£110-£190 approx.)



133

Paul Classan

SUMMER DAY BY THE RIVER, 2004

oil on board

signed lower left; signed again, titled and dated on reverse; with artist's archival number [00131] also on reverse
13 by 21in. (33.02 by 53.34cm)

€150-€200 (£110-£150 approx.)



134
John Claude Bosanquet (*fl.*1870's)
LOWER LAKE, KILLARNEY, 1872
watercolour
signed and dated on reverse
9 by 14 in.

€400-€500 (£300-£370 approx.)



135

Joop Smits (b.1938)

MOUNTAIN STREAM

oil on canvas board

signed lower right; titled on Taylor Gallery [Belfast] label on reverse

15 by 19in. (38.10 by 48.26cm)

Provenance:

Taylor Gallery, Belfast

€200-€300 (£150-£220 approx.)



136

Joop Smits (b.1938)

SUMMER BOUQUET

oil on board

signed lower left; titled on Taylor Gallery [Belfast] label on reverse

24 by 28in. (60.96 by 71.12cm)

Provenance:

Taylor Gallery, Belfast

€300-€400 (£220-£300 approx.)



137

Matt Grogan (b.1947)

SEATED NUDE

oil on board

signed lower right

12 by 9.75in. (30.48 by 24.77cm)

Provenance:

Taylor Gallery, Belfast

€100-€150 (£70-£110 approx.)



138
John Stewart (b.1973)
GREYHOUND RACING, 2011
oil on board
signed and dated lower right
20 by 30in. (50.80 by 76.20cm)

Provenance:
Whyte's, 30 September 2013, lot 220;
Whence purchased by the present owner

€150-€200 (£110-£150 approx.)



139

Dennis Orme Shaw (b.1944)

FIGURE STUDY IV, 2001

oil on canvas

signed lower right; signed again, inscribed with title, dated and numbered [42] on reverse; with Taylor Gallery [Belfast]
label also on reverse

20 by 16in. (50.80 by 40.64cm)

€300-€500 (£220-£370 approx.)



140

Dennis Orme Shaw (b.1944)

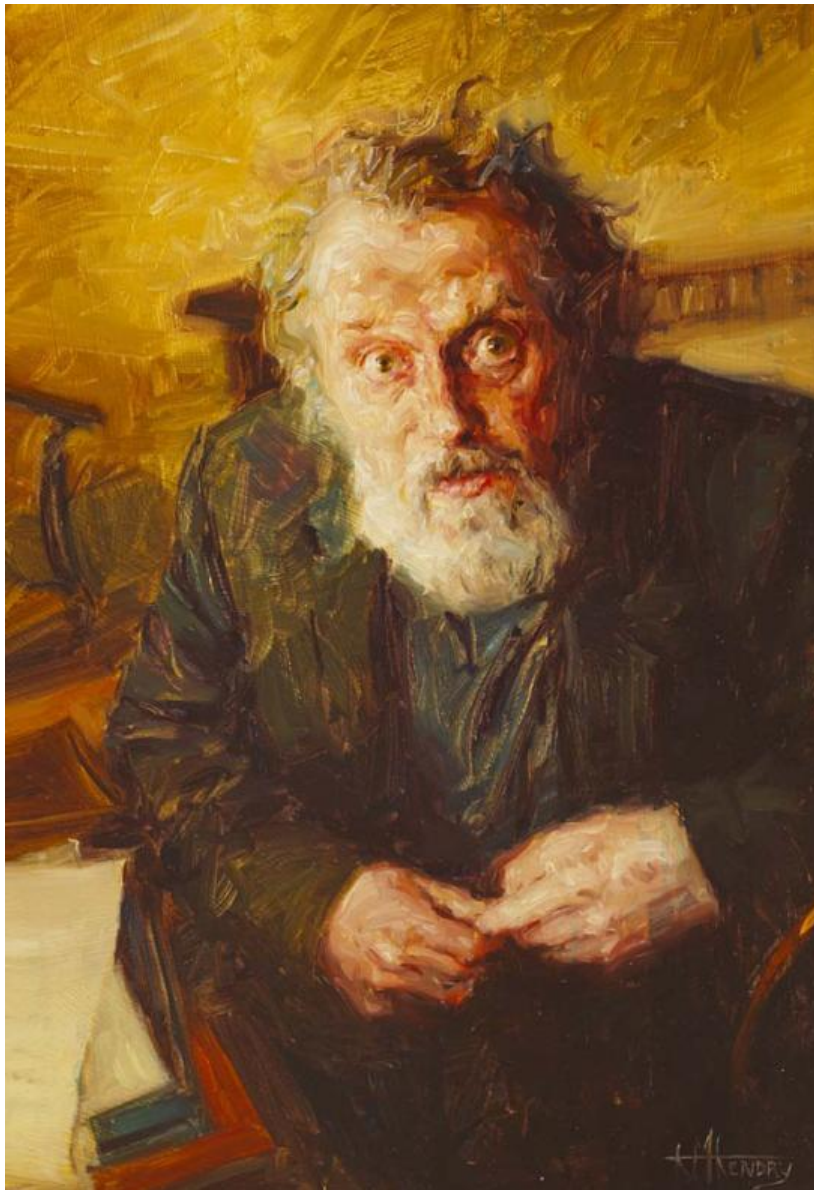
FIGURE STUDY

oil on canvas

signed lower right; titled on Taylor Gallery [Belfast] label on reverse

24 by 20in. (60.96 by 50.80cm)

€400-€600 (£300-£440 approx.)



141

Kenny McKendry (b. 1964)

THE POET (PIP), 2004

oil on board

signed lower right; signed again, dated [September 2004] and inscribed with title on reverse; numbered [23] on reverse
12 by 8.5in. (30.48 by 21.59cm)

Provenance:

Gorry Gallery, 2006;

Private collection

Exhibited:

Gorry Gallery, 6 December - 16 December 2006, catalogue no. 23

€300-€500 (£220-£370 approx.)



142

Gabriel Murray (b.1958)

THE FIDDLE PLAYER

oil on canvas

58 by 58in. (147.32 by 147.32cm)

Gabriel Murray was born in Kilkenny. He studied Fine Art at The National College of Art and Design. He went on to study film at Dun Laoghaire College of Art. Murray founded the Visual Arts Centre and was awarded the Young Ireland Initiative. He was also a founding member of the Young Irish Film Makers Workshop (Dublin).

€1,500-€2,000 (£1,110-£1,480 approx.)



143

John Schwatschke (b.1943)

A DEAL BETWEEN FRIENDS

oil on canvas

signed and dated upper right; signed again, titled, stamped and with artist's archival number [1509] on reverse
20 by 24in. (50.80 by 60.96cm)

Provenance:

Acquired directly from the artist by the present owner

€500-€700 (£370-£520 approx.)



144

John Keane (b.1954)

WHO YOU ARE & WHAT YOU DO (I), 1986

acrylic and mixed media with PVA on paper

signed lower right and titled lower left; signed, titled and dated on reverse; also with "The South Bank Centre" label on reverse

45 by 33in. (114.30 by 83.82cm)

Provenance:

Taylor Gallery, Belfast

€200-€400 (£150-£300 approx.)



145

Kevin Geary (b.1952)

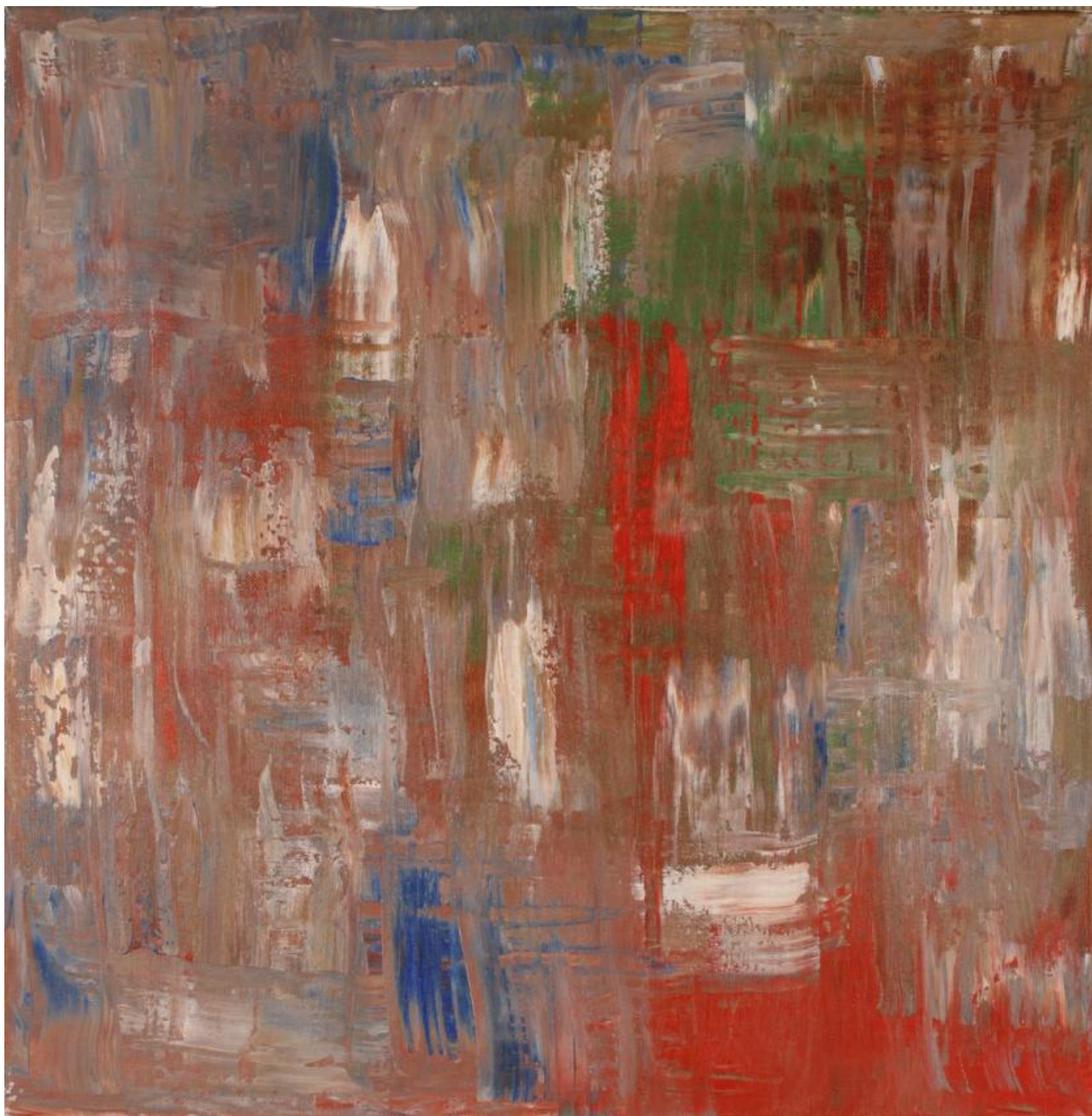
WITHIN YOU AND WITHOUT YOU, NO.2

oil on canvas

signed and titled on reverse

20 by 20in. (50.80 by 50.80cm)

€200-€300 (£150-£220 approx.)



146

Kevin Geary (b.1952)

WITHIN YOU AND WITHOUT YOU, 2014

oil on canvas

signed, dated and titled on reverse

20 by 20in. (50.80 by 50.80cm)

€200-€300 (£150-£220 approx.)



147

Kevin Geary (b.1952)

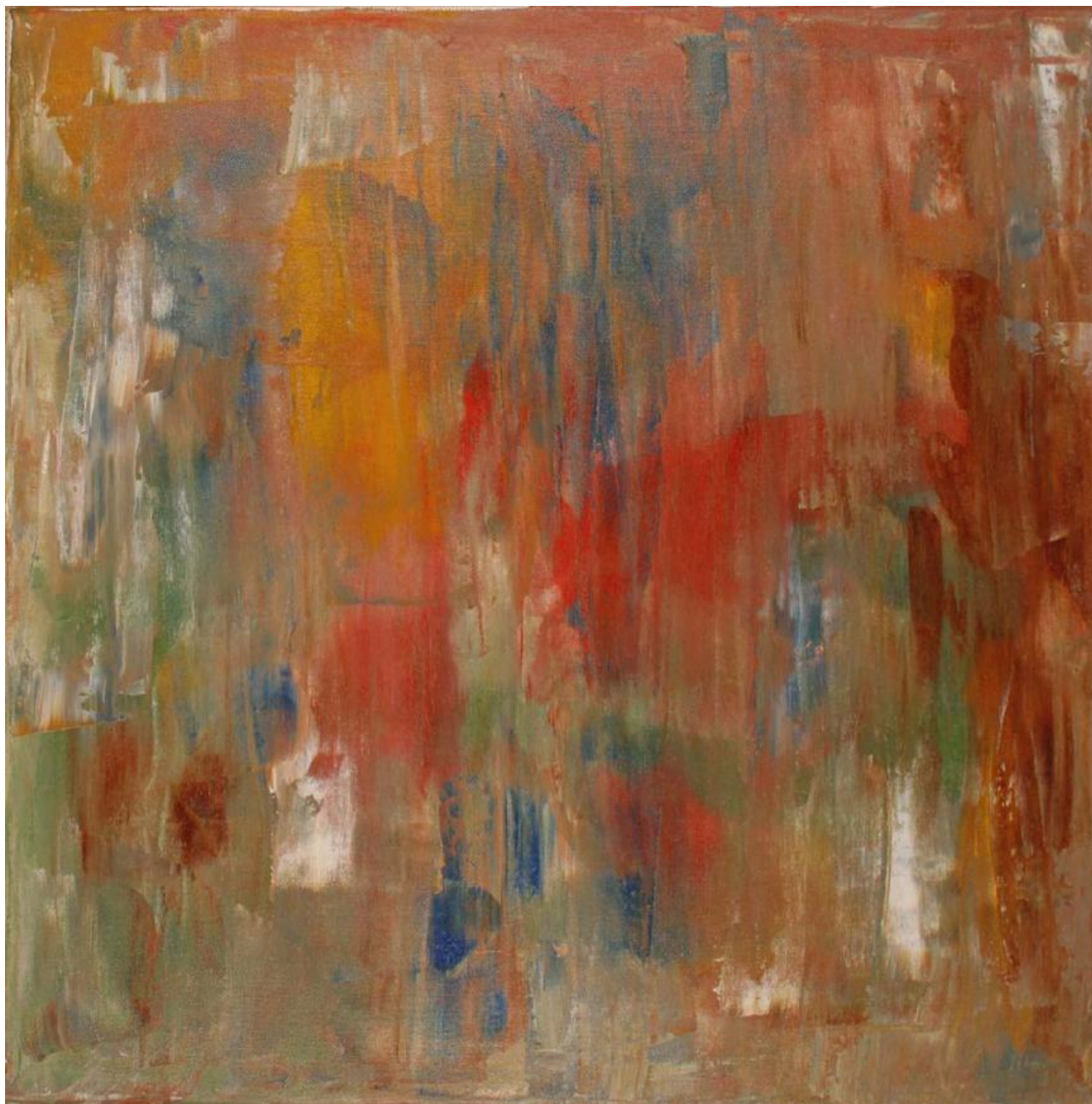
SAILING IN A SQUALL

oil on canvas

signed and titled on reverse

20 by 20in. (50.80 by 50.80cm)

€200-€300 (£150-£220 approx.)



148

Kevin Geary (b.1952)

WATERFALL, NO. 2, 2014

oil on canvas

signed, dated and titled on reverse

20 by 20in. (50.80 by 50.80cm)

€200-€300 (£150-£220 approx.)

END OF SALE