



IMPORTANT IRISH ART AUCTION  
INCLUDING WORKS FROM THE UTV COLLECTION  
Auction Wednesday 27<sup>th</sup> September 2017

ADAM'S Est. 1887





**IMPORTANT IRISH ART**  
Including Works from The UTV Collection  
Auction Wednesday 27th September 2017 at 6pm



FOR ANNE  
IN ADMIRATION  
AND FRIENDSHIP

LOUIS  
10 NOVEMBER 1921

# ADAM'S Est. 1887

## IMPORTANT IRISH ART

### AUCTION

Wednesday 27th September 2017 at 6pm

### VENUE

Adam's Salerooms,  
26 St. Stephen's Green, Dublin D02 X665,  
Ireland

### VIEWING HIGHLIGHTS

### SEPTEMBER 7<sup>TH</sup> - 14<sup>TH</sup>

The Ava Gallery, Clondeboye Estate, Bangor, Co. Down, BT19 IRN

Thursday 7th & Friday 8th September	11.00am - 5.00pm
Saturday 9th & Sunday 10th September	2.00pm - 5.00pm
Monday 11th - Wednesday 13th September	11.00am - 5.00pm
Thursday 14th September	11.00am - 7.30pm

### FULL SALE VIEWING

### SEPTEMBER 22<sup>ND</sup> - 27<sup>TH</sup>

Adam's, 26 St. Stephen's Green, Dublin D02 X665

Friday 22nd September	10.00am - 5.00pm
Sunday 24th September	2.00pm - 5.00pm
Monday 25th September	10.00am - 5.00pm
Tuesday 26th September	10.00am - 5.00pm
Wednesday 27th September	10.00am - 5.00pm

# ADAM'S Est. 1887

26 St. Stephen's Green  
Dublin D02 X665  
Tel +353 1 6760261  
info@adams.ie  
www.adams.ie

Bid online at our auctions through  
[the-saleroom.com](http://the-saleroom.com)



**RICS**

the mark of  
property  
professionalism  
worldwide

## CONTACTS



Brian Coyle FSCSI FRICS  
CHAIRMAN



James O'Halloran BA FSCSI FRICS  
MANAGING DIRECTOR  
j.ohalloran@adams.ie



Stuart Cole MSCSI MRICS  
DIRECTOR  
s.cole@adams.ie



David Britton BBS ACA  
DIRECTOR  
d.britton@adams.ie



Eamon O'Connor BA  
DIRECTOR  
e.oconnor@adams.ie



Nick Nicholson  
CONSULTANT  
n.nicholson@adams.ie



Amy McNamara BA  
FINE ART DEPARTMENT  
amymcnamara@adams.ie



Adam Pearson BA  
FINE ART DEPARTMENT  
a.pearson@adams.ie



Katie McGale BComm Intl MPhil  
FINE ART DEPARTMENT  
katie@adams.ie



Helena Carlyle  
ADMINISTRATOR  
h.carlyle@adams.ie



Niamh Corcoran  
ADMINISTRATOR  
niamh@adams.ie



Ronan Flanagan  
FINE ART DEPARTMENT  
r.flanagan@adams.ie



Colin M





## IMPORTANT INFORMATION FOR PURCHASERS

### 1. ESTIMATES AND RESERVES

These are shown below each lot in this sale. All amounts shown are in Euro. The figures shown are provided merely as a guide to prospective purchasers. They are approximate prices which are expected, are not definitive and are subject to revision. Reserves, if any, will not be any higher than the lower estimate.

### 2. PADDLE BIDDING

All intending purchasers must register for a paddle number before the auction. Please allow time for registration. Potential purchasers are recommended to register on viewing days.

### 3. PAYMENT, DELIVERY AND PURCHASERS PREMIUM

Thursday 28th September 2017. Under no circumstances will delivery of purchases be given whilst the auction is in progress. All purchases must be paid for and removed from the premises not later than Thursday 28th September 2017 at the purchaser's risk and expense. After this time all uncollected lots will be removed to commercial storage and additional charges will apply.

Auctioneers commission on purchases is charged at the rate of 20% (exclusive of VAT). Terms: Strictly cash, bankers draft or cheque drawn on an Irish bank. Cheques will take a minimum of five working days to clear the bank, unless they have been vouched to our satisfaction prior to the sale, or you have a previous cheque payment history with Adam's. Purchasers wishing to pay by credit card (Visa & MasterCard) may do so, however, it should be noted that such payments will be subject to an administrative fee of 1.5% on the invoice total. American Express is subject to a charge of 3.65% on the invoice total. Debit cards including laser card payments are not subject to a surcharge, there are however daily limits on Laser card payments. Bank Transfer details on request. Please ensure all bank charges are paid in addition to the invoice total, in order to avoid delays in the release of items.

Goods will only be released upon clearance through the bank of all monies due. Artists Resale Rights (Droit de Suite) is NOT payable by purchasers.

### 4. VAT REGULATIONS

All lots are sold within the auctioneers VAT margin scheme. Revenue Regulations require that the buyers premium must be invoiced at a rate which is inclusive of VAT. This is not recoverable by any VAT registered buyer.

5. It is up to the bidder to satisfy themselves prior to buying as to the condition of a lot. Whilst we make certain observations on the lot, which are intended to be as helpful as possible, references in the condition report to damage or restoration are for guidance only and should be evaluated by personal inspection by the bidder or a knowledgeable representative. The absence of such a reference does not imply that an item is free from defects or restoration, nor does a reference to particular defects imply the absence of any others. The condition report is an expression of opinion only and must not be treated as a statement of fact. Please ensure that condition report requests are submitted before 12 noon on Saturday 27th May as we cannot guarantee that they will be dealt with after this time.

### 6. ABSENTEE BIDS

We are happy to execute absentee or written bids for bidders who are unable to attend and can arrange for bidding to be conducted by telephone. However, these services are subject to special conditions (see conditions of sale in this catalogue). All arrangements for absentee and telephone bidding must be made before 5pm on the day prior to sale. Cancellation of bids must be confirmed before this time and cannot be guaranteed after the auction as commenced.

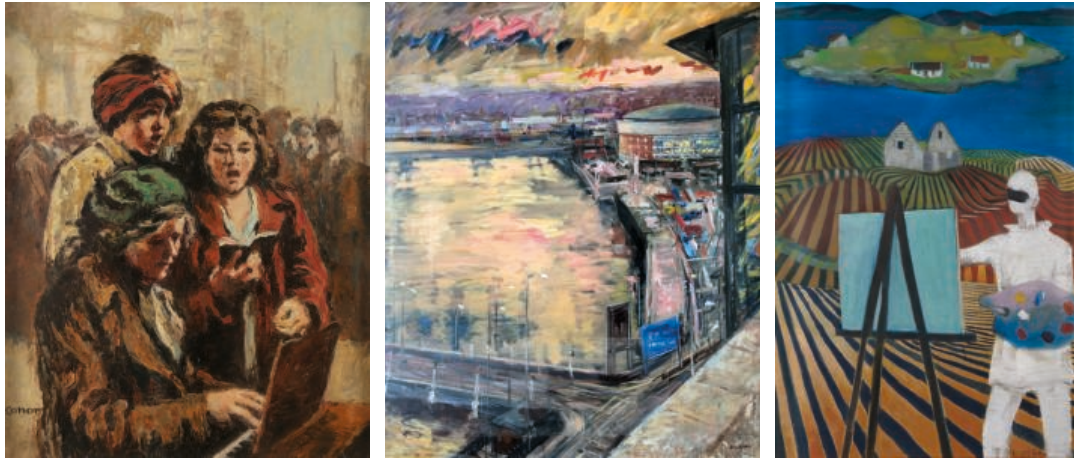
Bidding by telephone may be booked on lots with a minimum estimate of €500. Early booking is advisable as availability of lines cannot be guaranteed.

### 7. ACKNOWLEDGMENTS

We would like to acknowledge, with thanks, the assistance of Julian Campbell, Karen Reihill, Dr. S.B. Kennedy, Marianne O'Kane Boal, Catherine Marshall, Denise Ferran, Amanda Croft, Nelson Bell, Christopher Rakoczi, Kenneth Webb, Colin Hoskins and Jason McKinstry.

8. ALL LOTS ARE BEING SOLD UNDER THE CONDITIONS OF SALE AS PRINTED IN THIS CATALOGUE AND ON DISPLAY IN THE SALEROOMS.





## WORKS FROM THE UTV ART COLLECTION

Adam's are delighted to be working with the Wireless Group Ltd to offer paintings and sculpture from the UTV Art Collection as part of our autumn sale of Important Irish Art.

The UTV Art Collection is an eclectic mix of work by mainly Northern Irish artists. It traces its roots back to the founding of the company in 1959 when the first Chairman, the Earl of Antrim acquiesced to pressure from his artist wife, Lady Angela Antrim to "get some pictures on the walls here because the place looks bare." While many of Northern Ireland's established artists are well represented in the collection there was also a desire by the company to support the local art scene by buying work by lesser-known artists and providing them with a platform for bigger and better things.

The art historian, author and collector, Theo Snoddy was Curator for the UTV Collection from 1988 and together with Amanda Croft, who replaced him after his retirement in 2004, they helped form a collection with a cohesive quality and character which can be seen in the selection now being brought to auction. A good number of the artists who have work in the collection either began their careers as students and/or have worked at the Belfast College of Art and many have become luminaries in the Royal Ulster Academy and indeed at the Royal Hibernian Academy in Dublin. All aspects of life in Northern Ireland are addressed in this collection and it encapsulates not just a snapshot of its artistic heritage but is also a window onto the social, political, historic and architectural life of the province.

We hope that art lovers from all over the island and beyond will take the opportunity to view the collection, initially in Clondeboye and later in Dublin, before it gets dispersed to who knows where. Enjoy.



1 ARTHUR ARMSTRONG RHA (1924-1996)

*Outdoor Cafe*

Oil on board, 62 x 42cm (24½ x 16½")

Signed

Original artist's label verso

Provenance: UTV Art Collection

Exhibited: 'Arthur Armstrong Exhibition' CEMA, Belfast November 1956, Cat. No.18; "40 Years of Ulster Art" The Waterfront Hall, November / December 1999; 'Towards Abstraction: Irish Art of the 1950s', Highlanes Gallery, Drogheda 2007.

"The UTV Art Collection" Exhibitions, including this work, held at: City Hall, Limerick, September 1994; Droichead Arts Centre, Drogheda, May / June 1996; O'Rahilly Building, UCC Cork, March 2002; Monaghan County Museum, March 2004; The Waterfront Hall, April 2003; The Naughton Gallery, Queens University Belfast, January / February 2006;

Literature: 'UTV Art Collection' 2009, illustrated p.5.

€ 1,000 - 2,000

## The UTV Art Collection



2 NOREEN RICE (B.1936)  
*Sleeping Figures (1963)*  
Pastel, 73 x 99cm (28¾ x 39")

Provenance: UTV Art Collection

Exhibited: The Waterfront Hall, November / December 1999; 'The UTV Art Collection' The Naughton Gallery, Queens University Belfast, January / February 2006; 'Noreen Rice Retrospective Exhibition', Monaghan 2009; '40 Years of Ulster Art'

Literature: 'Noreen Rice Retrospective Catalogue', Full page illustration; 'UTV Art Collection' 2009, illustrated p.50.

€ 400 - 600



3 NEVILL JOHNSON (1911-1999)  
*The Woodshed (1977)*  
Mixed media, 57 x 72cm (22½ x 28¼")  
Signed and dated '77

Provenance: UTV Art Collection

Exhibited: 'The UTV Art Collection' Exhibitions, including this work, held at: Monaghan County Museum, March 2004; Northwest Institute, Derry, May 2004; The Linenhall Arts Centre, Castlebar, October 2004

Literature: 'UTV Art Collection' 2009. p.7

€ 1,000 - 1,500



4 JAMES MCINTYRE RUA (1926-2015)  
*Saint Gobham's Church, Port Braddon*(1984)  
Watercolour, 45 x 54cm (17¾ x 21¼")  
Signed and dated '84

Provenance: UTV Art Collection

Exhibited: 'UTV Collection' Exhibitions, including this work, held at: Ballymoney Town Hall, December 1995; Monaghan County Museum, March 1997; Armagh County Museum, March 2000; The Waterfront Hall, April 2003; Strabane Arts Centre, May / June 2007

Literature: 'UTV Art Collection' 2009, illustrated p.36.

€ 800 - 1,200



- 5 ARTHUR ARMSTRONG RHA (1924-1996)  
*Still Life with Landscape III*  
Oil and mixed media, 50 x 60cm (19¾ x 23¾")  
Signed

Exhibited: 'Arthur Armstrong Exhibition', Ritchie Hendriks Gallery, September 1968, Catalogue No. 18, where purchased and thence by descent to the current owner.

€ 1,000 - 2,000



6 GEORGE CAMPBELL RHA (1917-1979)

*Autumn Evening, Connemara*

Oil on board, 62 x 75cm (24½ x 29½")

Signed

Provenance: UTV Art Collection

Exhibited: 'The UTV Art Collection' Exhibitions, including this work, held at: Armagh County Museum, April 2000; Fermanagh County Museum, September / October 2003; Strabane Arts Centre, May / June 2007

€ 3,000 - 5,000

7

GEORGE CAMPBELL RHA (1917-1979)

*Dan O'Neill as Clown (1973)*

Oil on board, 58 x 48cm (22¾ x 19")

Signed

Also with letter of authentication from the artist's wife, Madge, to UTV, dated 1993

Provenance: UTV Art Collection

Exhibited: 'Friends and Acquaintances; George Campbell Exhibition', Tom Caldwell Galleries, Belfast, April 1975. Cat No 41. 'Friends and Acquaintances; George Campbell Exhibition', Tom Caldwell Galleries. Dublin. Oct 1975, Cat No 23. 'The UTV Art Collection' Exhibitions, including this work, held at: Monaghan County Museum, September 1993; Crawford Gallery, Cork, April / May 1994; City Hall, Limerick, September 1994, Droichead Arts Centre, Drogheda, May / June 1996; Monaghan County Museum, March 1997; Burnavon Art Centre, Cookstown, October 2001; O'Rahilly Building, UCC Cork, March 2002; Letterkeny Arts Centre, Jan 2003; Waterfront Hall, April 2003; The Naughton Gallery; Queens University, Belfast, January / February 2006; '40 Years of Ulster Art', The Waterfront Hall, November / December 1999.

Literature: 'UTV Art Collection' RHA Catalogue 1993, illustrated p.21; 'UTV Art Collection 2009', illustrated p.9.

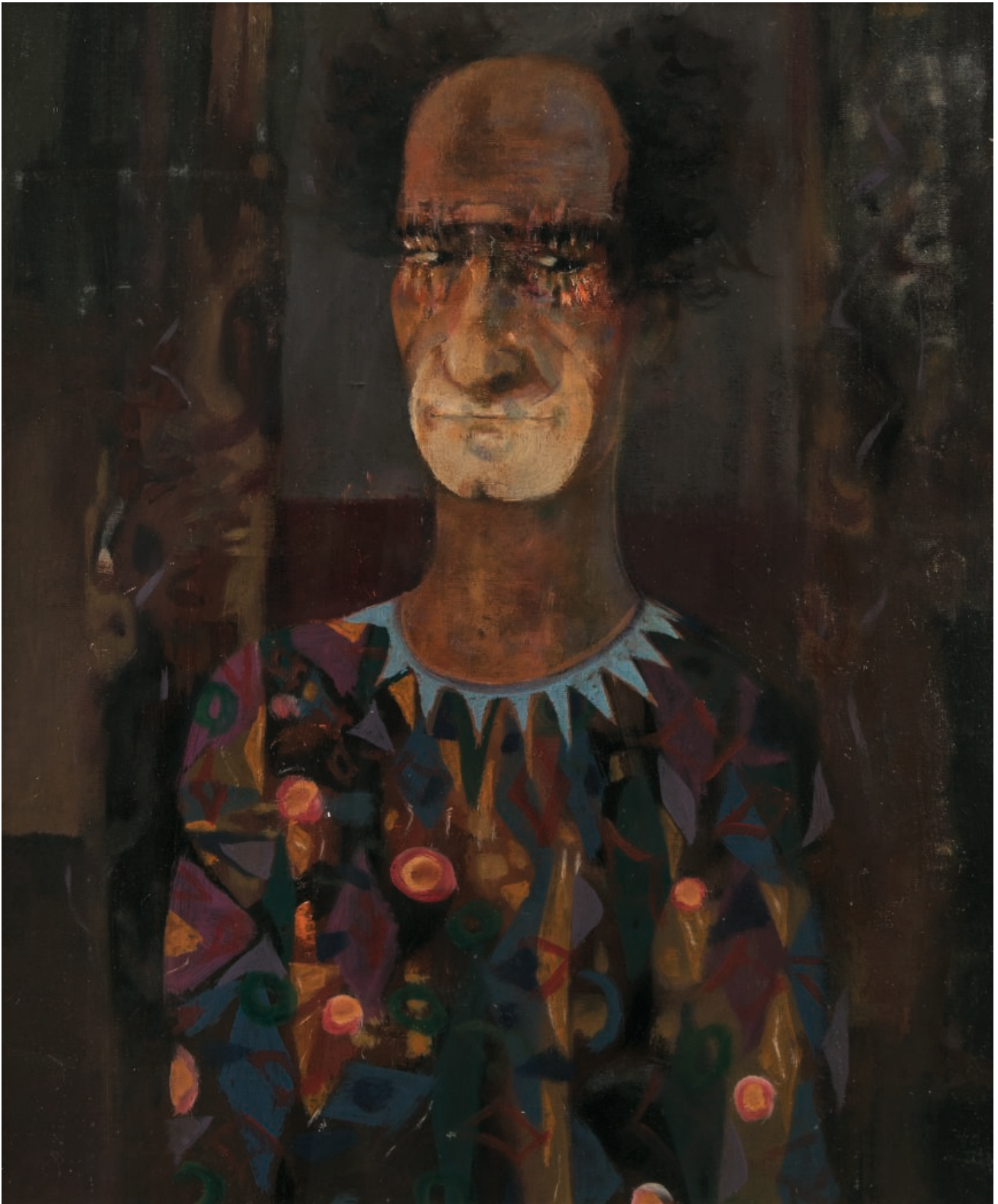
In 1975 George Campbell held two exhibitions on the theme, 'Friends & Acquaintances 1944-1974' in Tom Caldwell's gallery in Belfast and Dublin. The exhibitions were a tribute to friends who had recently died and those he had encountered when he lived in London, Spain and Ireland. The paintings depicted friends standing alone disguised as clowns. Campbell's interest in the subject of clowns first developed in 1961 after becoming friends with Nicolai Poliakoff (1900-1974), famously known as 'Coco' the Clown. In the early 1970's, Campbell became fascinated by the mime artist, Marcel Marceau's 'art of silence', which led Campbell to embark on a series of a single standing figures evoking a universal message. The Clown figures in the exhibitions at Tom Caldwell's galleries are imbued with a feeling of melancholia.

In 1943, Campbell met Daniel O'Neill and a year later in 1944 they held their first joint exhibition at the Mol Gallery. Affected by the Belfast Blitz, their paintings in the exhibition were dark in mood and colour expressing the desolation and disorientation of the traumatic experience. After the War, Campbell and Gerard Dillon often stayed with O'Neill in Conlig, Co. Down and frequently went on sketching trips around the area. Under contract to Victor Waddington from 1945, O'Neill and Campbell exhibited together in Limerick, Dublin, London, America, Scotland and Wales until Waddington closed his gallery in the late 1950's.

*Dan O'Neill as Clown* was executed as a tribute to the artist. Known as 'Dan' to his friends, O'Neill was a tall and handsome man whose painting style was characteristically romantic. Here, Campbell dispenses with the clown archetype of a white mask, seeking instead to reveal Dan's distinctive qualities; tall stature, strong face and black wavy hair. The clown's sideward glance is intent on something or someone outside the canvas. The viewer can only speculate at O'Neill's gaze outside the picture plane. It may be related to what was occurring in O'Neill's life at this time. Although O'Neill had exhibited abroad and in Dublin, he had not exhibited in Belfast for eighteen years. In the early 1970's O'Neill struggled with alcohol dependency, and rumours circulated about his painting abilities at the time of his return to Belfast. The public were surprised at his new style but responded positively. O'Neill, however, would not have reacted well to how some art critics viewed his new work. One critic remarked, 'In a rather disjointed exhibition the main impression is of the artist jotting down ideas rather than developing a coherent theme or themes that create a core for his artistic objective.' (Sunday Independent, 23/5/71, pg.12). In 1971, Campbell was also receiving negative comment from the press, and perhaps in this work, Campbell's intention is to focus on O'Neill's strength of personality during a time when others questioned his creativity. In a letter to a friend in May, 1971 O'Neill stated that the success of his show had laid to rest the speculation that he 'was finished as a painter.' The clown's long neck may be a reference to the Italian painter, Amedeo Modigliani, who Campbell claimed had similarities with O'Neill's paintings.

*Karen Reihill*  
*August, 2017*

€ 4,000 - 6,000





- 8 CECIL KING (1921-1986)  
*Dark Deserted Buildings*  
Oil on canvas, 60 x 85cm (23½ x 33½")  
Signed and dated 1959

Provenance: Private Collection, Dublin

€ 1,500 - 2,000



9 DANIEL O'NEILL (1920-1974)  
*Snow Scene at Knockalla*  
Oil on board, 40 x 56cm (15¾ x 22")  
Signed

Provenance: UTV Art Collection

Exhibited: 'A Selection from the UTV Collection', RHA, April 1993. 'The UTV Art Collection' Exhibitions, including this work, held at: Belfast Civic Festival, Linenhall Library, May 1993; Crawford Gallery, Cork, April / May 1994; City Hall Limerick, September 1994; Town Hall, Limavady, October 1994; Ballymoney Townhall, December 1995; Droichead Arts Centre, May / June 1996; Fermanagh County Museum, September 1999; Letterkenny Arts Centre, January 2003; The Gray's Printer's Museum Strabane, January / February 2004; The Northwest Institute of Further Education, May / June 2004; '40 Years of Ulster Art' The Waterfront Hall, November / December 1999

Literature: 'UTV Art Collection' RHA Catalogue 1993, illustrated back cover.

Daniel O'Neill visited North Donegal on sketching trips regularly in the late 1940's/early 1950's including one with Gerard Dillon in the summer of 1947. Rathmullan was a favourite spot and he painted many views around the area including this winter view at Knockalla which is just north of Rathmullan going towards Portsalon. This snowy view is a very similar in composition to a work in The Ulster Museum collection called 'Knockalla Hills, Donegal' which seems to be a view in summer rather than winter.

€ 4,000 - 6,000

10 GERARD DILLON (1916-1971)  
*The Artist in the Country*  
Oil on canvas, 64 x 44cm (25¼ x 17¼")  
Signed

Provenance: UTV Art Collection

Exhibited: 'The UTV Art Collection' Exhibitions, including this work, held at: City Hall, Limerick, September 1994; Armagh County Museum, January 1995; Town Hall, Ballymoney, December 1995; Droichead Arts Centre, Drogheda May / June 1996; Harmony Hill Arts Centre, Lisburn, October 1996; Waterfront Hall, Belfast, January 1997; Monaghan County Museum, March 1997; Fermanagh County Museum, September 1999; O'Rahilly Building UCC, March 2002; The Waterfront Hall, April 2003; The Naughton Gallery, Queens University Belfast, January / February 2006; The Gray's Printers Museum, Strabane, January / February 2004; '40 Years of Ulster Art', The Waterfront Hall, November / December 1999;

Literature: 'UTV Art Collection' 2009, illustrated p.3. This work was used as the invitation and poster image for the UTV exhibitions at :- Monaghan Co. Museum 1997, Down Co. Museum 1999, Fermanagh Co. Museum 1999, Droichead Arts Centre 2001, Dundalk Country Museum 2001 and NUI Galway 2001.

From the mid 1960's following a series of traumatic events in Dillon's life, a clown and later a pierrot figure appeared in his works that lasted till his death in 1971. In 1962, the first of his brothers Joe died of heart related problems; Patrick died two years later in 1964 from stomach cancer and in 1966, John died from a heart attack. In 1965, Clown images reflected the artist's psychological state of depression and two years later, a white pierrot figure appeared which helped him to search for answers to these traumatic events through dreams which showed aspects of his subconscious and consciousness in relation to his fear of dying like his brothers at the age of fifty-five.

The narrative of this work relates to the artist's past, present and future life. In confronting the death of his brothers, Dillon's subconscious reveals a vision of Connemara. The present is represented by a masked pierrot in the act of painting, the dark striped lines suggesting the proximity of death. The past is represented by this world, an earthly life of farmed land and cottages on an island. In 1951, Dillon rented a cottage for a year on Inishlacken island. A ruined illuminated cottage with strange black windows indicates the permanence of death, the Pierrot's next life.

In 1967, Dillon suffered a heart attack, and the following year's paintings, at his solo exhibition at the Dawson Gallery, a transformation in the colour of his palette was evident. This work, '*Artist in the Country*' dates from this period when Dillon's palette indicated a new optimism, warmth and calmness. His premonition that he would not live beyond the age of fifty-five may have imbued him with a new surge of creativity. First visiting the West of Ireland in 1939, Dillon's dream reveals his after life in his beloved Connemara, where he drew inspiration from and where he claimed, 'one could live... forever.' (Ireland of The Welcomes, May/June, 1955)

*Karen Reihill*  
*August, 2017*

€ 15,000 - 20,000



# The UTV Art Collection



11

TOM CARR ARHA HRUA ARWS (1909-1999)

***Sheep in Snow***

Watercolour, 37 x 56cm (14½ x 22")

Signed

Provenance: UTV Art Collection

Exhibited: 'The UTV Art Collection' Exhibitions, including this work, held at: City Hall, Limerick, September 1994; The Town Hall, Limavady, October 1994; 'A Selection from the UTV Collection', RHA, April 1993. Northwest Institute, Derry, May 2000; Linenhall Arts Centre, Castlebar, October 2004; The Gray Printers Museum, Strabane, January / February 2004; '40 Years of Ulster Art', The Waterfront Hall, November / December 1999;

€ 600 - 1,000



12

TOM CARR ARHA HRUA ARWS (1909-1999)

***Blossom***

Watercolour, 37 x 56cm (14½ x 22")

Signed twice

Provenance: UTV Art Collection

€ 500 - 700



13 TERENCE P. FLANAGAN PRUA RHA (1929-2011)

*Colm Cille in Exile*

Oil on canvas, 71 x 91cm (28 x 35¾")

Signed

Provenance: UTV Art Collection

Exhibited: 'The UTV Art Collection' Exhibitions, including this work, held at: Droichead Arts Centre, Drogheda, May / June 1996; The Gray Printer's Museum, Strabane, January / February 2004; Strabane Arts Centre, May / June 2007; 'A Fresh Look: The UTV Collection', The Highlanes Gallery, Drogheda, December 2007 - March 2008.

€ 2,000 - 4,000



14 TERENCE P. FLANAGAN PRUA RHA (1929-2011)

*Lake Scene, Fermanagh*

Watercolour, 37 x 53cm (14½ x 20¾")

Signed

€ 800 - 1,200



15 TERENCE P. FLANAGAN PRUA RHA (1929-2011)

*Ardglass Harbour, Co. Down*

Oil on board, 97 x 121cm (38¼ x 47½")

Signed

Provenance: UTV Art Collection

Exhibited: Thought to have been exhibited 'T.P. Flanagan Exhibition', March 1964, Catalogue No.1, under title 'Co. Down Harbour'; 'Two Irish Painters: Colin Middleton & T.P. Flanagan', Herbert Art Gallery, Coventry 1968, Catalogue No.27, under title 'Co. Down Landscape'; 'A Selection from the UTV Collection', RHA, April 1993; 'T.P. Flanagan Retrospective Exhibition', The Ulster Museum, Belfast, November 1995-February 1996, Hugh Lane Gallery, Dublin, March-May 1996, The Fermanagh County Museum, May-August 1996, Catalogue No.11;

'The UTV Art Collection' Exhibitions, including this work, held at: The Crawford Gallery, Cork, April / May 1994; O'Rahilly Building, UCC Cork, March 2002; Letterkenny Arts Centre, January 2003; The Naughton Gallery, Queens University Belfast, January / February 2006; '40 Years of Ulster Art' The Waterfront Hall, November / December 1999

Literature: 'UTV Art Collection' 2009, illustrated p.31.

€ 3,000 - 5,000

16 COLIN MIDDLETON RHA RUA MBE (1910-1983)

***Seated Woman (1964)***

Oil on board, 91 x 46cm (35¾ x 18")

Signed with monogram; also signed and inscribed verso

Provenance: With the Tom Caldwell Galleries, Dublin; UTV Art Collection

Exhibited: 'The UTV Art Collection' Exhibitions, including this work, held at: The Linen Hall Library, Belfast, January 1991; Belfast Civic Festival, Linen Hall Library, May 1993; Monaghan County Museum, September 1993; The Crawford Gallery, Cork, April / May 1994; The Townhall Limavady, October 1994; Armagh County Museum, January 1995; Clotworthy Arts Centre, Antrim, March 1995; '40 Years of Ulster Art', The Waterfront Hall, November / December 1999

Literature: 'Word of Mouth' Book of Poetry, September 1996, illustrated front cover.

'UTV Art Collection', 2009, illustrated p.11.

One might read many of the changes in Colin Middleton's work across his career as a continuing shifting between two particular aspects of his creative identity, as both designer and painter. Aged seventeen, Middleton had followed his father into his linen design firm and increasingly struggled to reconcile the techniques of this work with his ambitions as a painter, writing about this dialectic and, at times, attempting to integrate both identities within his work.

***Seated Woman (1964)*** demonstrates Middleton's re-engagement with design in very deliberate ways that mark a break with the expressionist painting that had dominated the 1950s, the first period during which he had been able to paint full time and had not had to work as a damask designer.

The formal simplification and abstraction of the subject allows Middleton to bring together various ideas within this single image. There is a clear reference to the series of paintings from this period of his wife, Kathleen, at the piano, as well as suggestions of landscape, which Middleton always saw as visually and symbolically interconnected with the female form. The head and a breast in profile are the most clearly identifiable features of the image, but they also interrupt the pattern and introduce horizontals into a composition dominated by verticals.

Above all the painting is about pattern, the artist using design as a tool to break down form and to unite the flat picture surface by creating a rhythm across it that is independent to the image. Middleton mimics the effects of looms and the nature of fabric in a manner that recalls a number of paintings of the 1940s, but that is here explored more fully, becoming the dominant element within the work.

***Dickon Hall, August 2017***

€ 10,000 - 15,000



- 17 COLIN MIDDLETON RHA RUA MBE (1910-1983)  
*Woods in June (1950)*  
Oil on canvas, 66 x 76cm (26 x 30")  
Signed; Inscribed with title and dated June 1950 verso (AR 95)

Provenance: Private Collection, Dublin

It was only during the year that he spent working on a farm in England, between 1947 and 1948, that Colin Middleton considered he had become a landscape painter, and shortly after his return to Northern Ireland he discovered in the landscape around Ardglass a crucial inspiration for one of the greatest periods of his painting.

With the support of Victor Waddington, who had agreed a contract with Middleton in November 1948, he was able to move away from Belfast to the Co. Down fishing village in July 1949 and could at last paint full-time. His first exhibition in Waddington's gallery, held in February 1949, had been such a success that the Dublin Magazine reviewer wrote that Middleton "from being just one of the more interesting of the moderns, has become a great painter"(1).

In the eighteen months between this and his second exhibition with Waddington, Middleton had shown in London and the USA and had been the subject of an article in *Envoy*; Waddington had even raised the idea of publishing a book on his work. The looser, more expressionistic manner of painting that he had deliberately conceived and moved towards while in England is the defining aspect of this period and is perfectly exemplified in these two works (Lots 17 & 19 in this catalogue). They demonstrate the direct application of pigment in patches of flat colour alongside areas where it is worked into more complex descriptive passages.

There is remarkable tonal contrast in each work and the vibrant palette expresses Middleton's passion for this landscape and his self-belief as a painter, despite the difficulties and doubts he still experienced. The composition demonstrates his admiration for Cézanne, reawakened by a visit to the Tate in December 1947, with trees and buildings used as compositional elements to define space and connect receding planes. Middleton wrote in 1951 that "an Expressionist should take the same pains as Cézanne in the slow production of his pictures"(2).

Despite the joyously spontaneous mood of each work, evoking what he described as "the prolonged fine weather"(3) of the early summer, Middleton never painted direct from the motif and would have allowed a composition to evolve in his studio from memory, perhaps from one or two sketches made in a small notebook while out walking, as well as from a sense of what he wanted the work to express. His friend, the writer Bruce Barr, described these as "landscapes where the mood of the painter has flowed into the object of his interest and animated it for us"(4).

Both these landscapes appear to have been included in the 1950 exhibition at the Waddington Galleries, from which more than one third of the works were sold within a fortnight. Daniel O'Neill wrote to Middleton that to "express the great depth of feeling and emotion I received on looking at the pictures in your show is quite impossible"(5), while Waddington confirmed his own opinion that "the exhibition is magnificent"(6).

(1) 'Colin Middleton, Paintings 1942-49', *Dublin Magazine*, April-June 1949

(2) Letter from Colin Middleton to Victor Waddington, 26 February 1951, Colin Middleton Archive, NMNI

(3) Letter from Colin Middleton to Victor Waddington, 11 June 1950, Private Collection

(4) Bruce Barr, unpublished article, *Colin Middleton: Notes on Some Recent Paintings*, Private Collection

(5) Undated note, Private Collection

(6) Letter from Victor Waddington to Colin Middleton, 20 October 1950, Private Collection

*Dickon Hall, August 2017*

€ 15,000 - 20,000





18 COLIN MIDDLETON RHA RUA MBE (1910-1983)

*Grey Landscape, Ballyvoy*

Oil on board, 66 x 76cm (26 x 30")

Signed with monogram; inscribed with title and dated  
3/67 verso

Provenance: 'Colin Middleton Exhibition', The Ritchie  
Hendriks Gallery, Dublin, April 1967, where purchased  
and thence by descent to current owner.

€ 7,000 - 10,000



- 19 COLIN MIDDLETON RHA RUA MBE (1910-1983)  
*Landscape with a Tree (1950)*  
Oil on canvas, 51 x 77cm (20 x 30¼")  
Signed; Inscribed with title and dated April/May 1950  
verso (AR 88)

Provenance: Private Collection, Dublin

*(See note for lot 17)*

€ 15,000 - 20,000





20 HARRY KERNOFF RHA (1900-1974)  
*Templeogue Bridge on the Dodder*  
 Oil on artist's board, 15 x 20cm (6 x 7¾")  
 Signed

€ 1,500 - 2,000

21 HARRY KERNOFF RHA (1900-1974)  
*Bottle Tower, Rathfarnham*  
 Oil on artists board, 15.5 x 20.5cm (6 x 8")  
 Signed

€ 1,000 - 1,500

22 HARRY KERNOFF RHA (1900-1974)  
*Achill from Clew Bay*  
 Oil on board, 30.5 x 40cm (12 x 15¾")  
 Signed

Provenance: A gift from the writer Maurice Walsh, 5/1/55, to the current owner's mother and thence by descent.

€ 3,000 - 5,000

GERARD DILLON (1916-1971)

*Cottage Interior*

Oil on board, 30 x 40cm (11¾ x 15¾)

Signed; Inscribed with title verso

Born in Belfast, Gerard Dillon lived most of his life in urban environments which was in stark contrast to Connemara which he visited to seek out subject matter for his exhibitions. Enthralled by the daily lives of the people in the West of Ireland, the landscape evoked strong feelings, which Dillon expressed in his paintings throughout his life. In the early 1950's he rented a thatched cottage in Moyard situated between Clifden and Letterfrack, where he entertained friends and family from Belfast, Dublin and London. The layout of the cottage was a central type hearth with one principal room and another smaller room. Between 1950-1955, Dillon painted a series of works depicting the interior of this cottage under various titles. *Cottage Interior* was exhibited in Dillon's second solo exhibition at Victor Waddington's gallery in 1953 and was chosen by Waddington to travel to America for Dillon's solo exhibition at the Maxwell Galleries, San Francisco in 1954.

Known as 'Cloonederowen' the cottage in Moyard was owned by the Baker family who lived nearby among a cluster of houses. In August, 1950, in search of his ancestors, the historian, Bernard Smith visited Dillon in Moyard. He stayed a few days while Dillon's sister, Molly was visiting. Writing to his wife, he described aspects of his visit :

'...The kettle seems to take hours to boil. When it rains, we read aloud from Ethel Mannin's book on Connemara. She lives over at Clifden seven miles from here. She came over here seven years ago because her family seems to have come from Connemara, .....Having been unable to buy any saucepan in Letterfrack on Friday we had to boil the cabbages in the kettle and the potatoes in the teapot. Yesterday we managed to get a saucepan in Clifden...!' (*A Pavane for Another Time*, Macmillan p, 402).

Seated on a low stool known as a 'creepy,' an elderly figure is dozing beside the hearth in the sparsely furnished cottage as hens feed from crumbs on a floor. Common fireside appliances of a pot hanger, tongs, trivet and one oatmeal toaster are depicted near household domestic tools. Saucepans and a tea pot sit on a grate over a turf fire. The artist's boots and clothes drying over the fire signify Dillon's presence in the cottage. A fire burning at floor level, domestic appliances, and stray hens feature in other interior scenes from this cottage. The unidentified figure by the fire may be a neighbour, or a friend from the local village of Letterfrack.

These images of cottage interiors represent a time in Connemara when lives and traditions were simple. A turf fire burning continuously day and night dried clothes, brought warmth and allowed smoke to circulate among the rafters keeping the under thatch dry. Considered insanitary by the 1960's, lime washed cottages gave way to new fashions based on urban styles consisting of slated two story houses of cement-blocks with chimney flues. The open fire and furniture designed at low level disappeared with mechanisation. This cottage interior reminds us how effective floor level fires were at keeping people warm and preserving the thatched roof. As an urban dweller, Dillon's attachment to these humble dwellings in small straggling rural villages in Connemara never altered during his life time.

*Karen Reihill*

*August 2017*

€ 25,000 - 35,000





24 SYLVIA COOKE-COLLIS (1900-1973)  
**Mullachreal, Co. Kerry**  
 Gouache, 21.5 x 35cm (8½ x 13¾")  
 Signed and dated 1935 on mount, also  
 inscribed verso

€ 250 - 350



25 SYLVIA COOKE-COLLIS (1900-1973)  
**Dromrahan Farm**  
 Gouache, 19 x 32cm (7½ x 12½")  
 Signed and dated 1936 on mount, also  
 inscribed verso

€ 250 - 350



26 SYLVIA COOKE-COLLIS (1900-1973)  
**Brandon Bay**  
 Gouache, 21 x 32cm (8¼ x 12½")  
 Signed and dated 1935 on mount

€ 250 - 350

27 MAINIE JELLETT (1897-1944)  
**Madonna and Child**  
 Gouache, 40 x 20cm (15¾ x 7¾")  
 Signed and dated 19(39)

€ 3,000 - 5,000



# The Anne Crookshank Collection



28 PATRICK PYE RHA (B.1929)  
*The Visitation (stained glass design)*  
Pastel, 30 x 16cm (11¾ x 6¼")  
Framing label for the Ritchie Hendriks Gallery

Provenance: From the collection of Anne Crookshank and thence by family descent.

€ 400 - 600

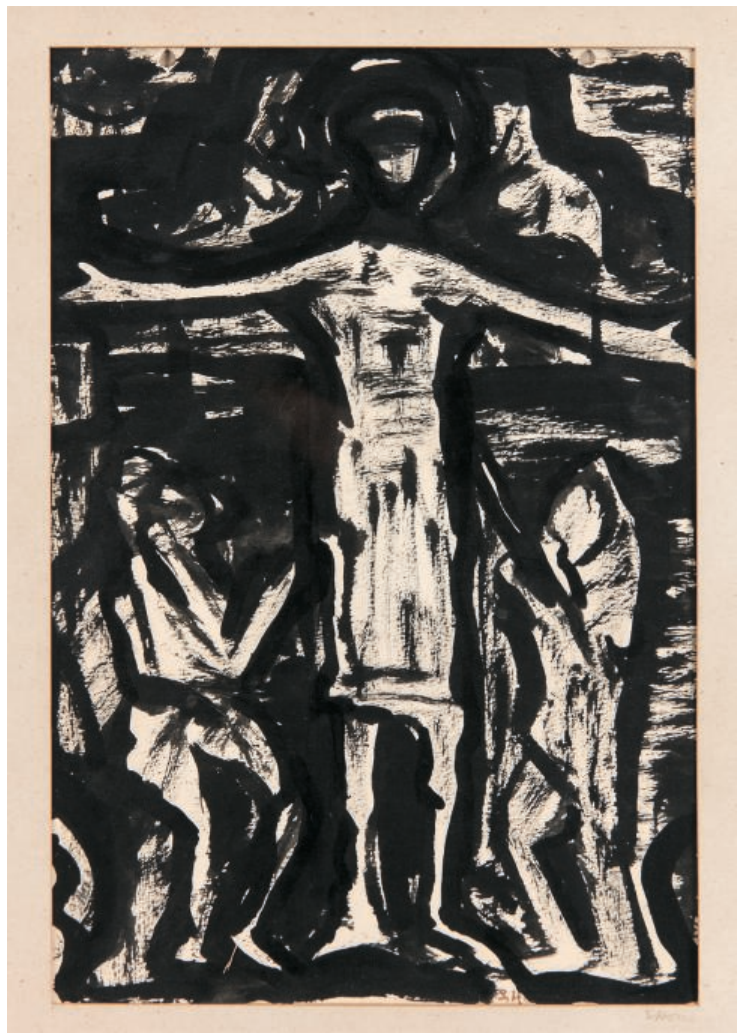


29 IRISH SCHOOL (20TH CENTURY)  
*Ave Christe Rex*  
Stained glass panel, 122 x 50.5cm (48 x 20")

€ 800 - 1,200



30 EVIE HONE HRHA (1894-1955)  
*Our Lady of Mercy*  
 Gouache, 41.5 x 15cm (16½ x 5¾")  
 Signed  
 Provenance: With The Dawson Gallery,  
 Dublin (label verso)  
 This is a study for 'Our Lady of Mercy with  
 Dominican Saints' window in the Dominican  
 Convent, The Falls Road, Belfast, executed in  
 1948.  
 € 1,500 - 2,500



31 EVIE HONE HRHA (1894-1955)  
*Crucifixion (Kilkenny Rubbings)*  
 Ink and watercolour on paper, 27 x 17.5cm  
 (10½ x 6¾")  
 Signed on mount  
 Provenance: Presented to Sr Macbh Ní  
 Chlerigh O.P. on the occasion of her Golden  
 Jubilee as a member of the Dominican Order  
 by her college friend Mrs. Louise Gavin-Duffy.  
 € 500 - 700

32

DANIEL O'NEILL (1920-1974)

*All Dressed up and Nowhere to Go*

Oil on canvas, 44.5 x 60cm (17.5 x 23.5")

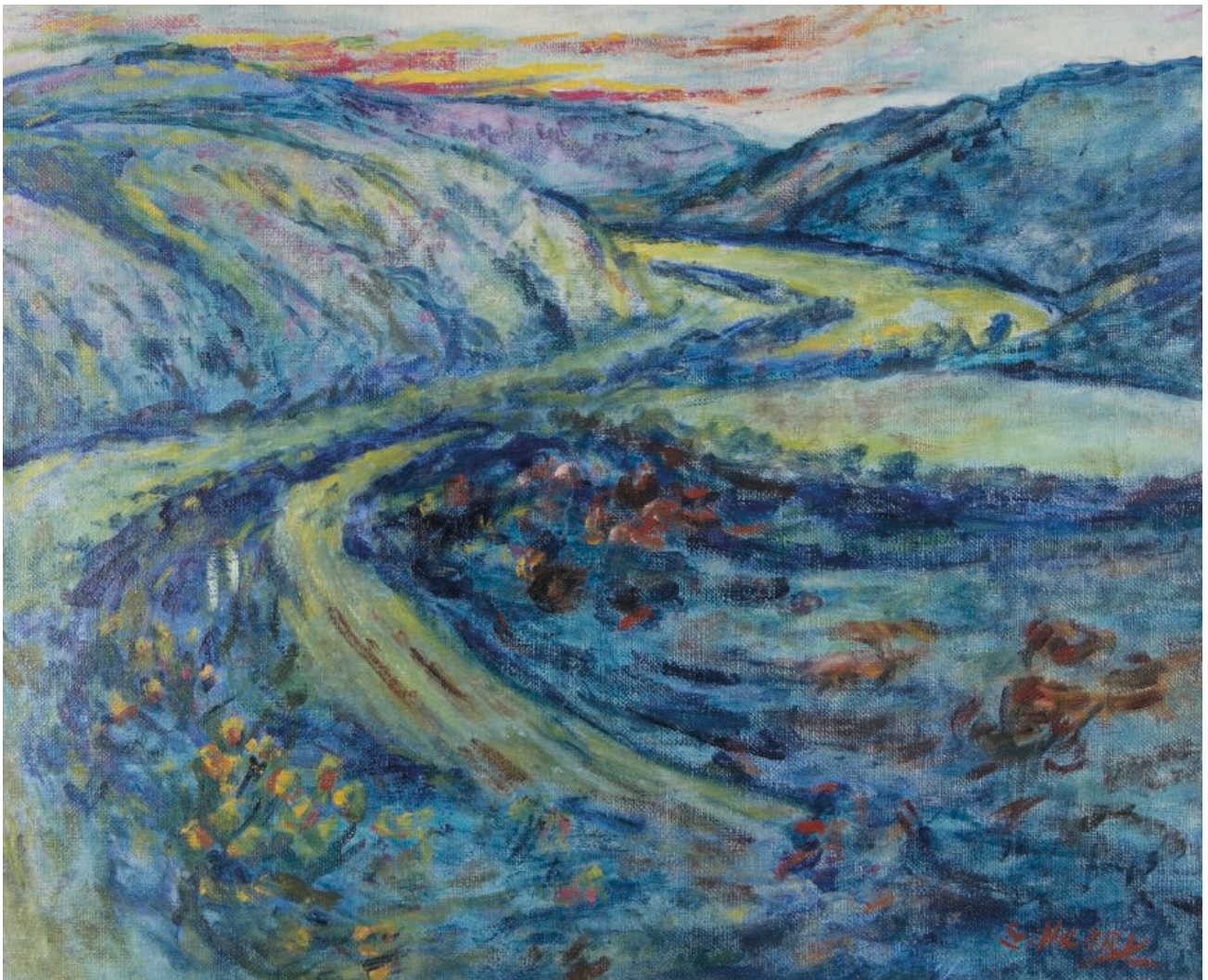
Inscribed with title verso

Provenance: The Waddington Galleries, Montreal, Canada; Private Collection.

Daniel O'Neill's paintings often contain a degree of enigma. It is for his figures in landscapes that he is best known, and it is the relationship between these two elements that evokes the unanswerable curiosity of the viewer. O'Neill repeatedly painted scenes in which the figures, usually women, seem to be asserting their authority over the landscape, ownership of land being a significant issue in Irish history. Yet there is always a hint of sorrow or isolation in these figures, expressions that cannot be pinned down to a single emotion. In *All Dressed Up and Nowhere to Go* we see a solitary woman, standing with her back to an extensive landscape as many of O'Neill's women do. Dressed in her Sunday best, she has the modest and forlorn look of other O'Neill ladies, however in this case the title, inscribed on the back of the canvas, offers an interpretation of the narrative that remains so elusive in other works. Not only does the title suggest a narrative for the figure, but implies the notion of lost possibilities. The landscape echoes this. Rendered in a palette of blues, greens and yellows, the substance of the scene is indeterminable. It implies both sea and land, and the horizon suggests both mountain and sky in a distant wisp of white. This topographical mingling of elements, coupled with the dappled sunlight that illuminates parts but shuns others, hints at the far off lands that the woman dreams of.

€ 22,000 - 30,000





33 GRACE HENRY HRHA (1868-1953)  
*Landscape at Dusk*  
Oil on canvas, 40 x 50cm (15¾ x 19¾")  
Signed

€ 2000 - 4000



34 NORAH MCGUINNESS (1901-1980)  
*The Wetlands*  
Oil on canvas, 45 x 55cm (17¾ x 21½")  
Signed

Exhibition: Thought to have been exhibited 'Norah McGuinness' Exhibition  
April 1970, The Dawson Gallery, Cat. No. 8, under the title 'Two Swans'

€ 8,000 - 12,000



35



36



35 NORAH MCGUINNESS HRHA (1901-1980)

*East River New York*

Gouache, 34 x 41cm (13¼ x 16¼")

Signed and dated '38

Title inscribed in pencil on a Victor Waddington Framing label verso. Also attached verso is the appreciation written by Padraic Colum for Norah's one woman show at the Paul Reinhardt Galleries, 5th Avenue, New York 1939

€ 2,000 - 4,000

36 NORAH MCGUINNESS HRHA (1901 - 1980)

*An Old Mill*

Gouache, 31.5 x 48cm (12½ x 19")

Signed

€ 1,000 - 1,500

37 NORAH MCGUINNESS HRHA (1901 - 1980)

*Fitzwilliam Square*

Gouache, 44 x 62cm (17¼ x 24½")

Signed with initials and dated (19)41

€ 4,000 - 5,000

CAMILLE SOUTER HRHA (B.1929)

***Calary When We Got Back (1964)***

Oil on board, 79 x 57cm (31 x 22½")

Signed and dated 1964; inscribed with title verso

Provenance: UTV Art Collection

Exhibited: 'The UTV Art Collection' Exhibitions, including this work, held at: Armagh County Museum, April 2000; O'Rahilly Building, UCC, Cork, March 2002; Fermanagh County Museum, September / October 2003; Monaghan County Museum, March 2004; The Naughton Gallery, Queens University Belfast, January / February 2006

Towards Abstraction' exhibition, The Highlanes Gallery, Spring 2007.

Literature: 'Camille Souter: The Mirror in the Sea' by Garrett Cormican, full page illustration p.71;

'UTV Art Collection', 2009, illustrated p.53

This painting, *Calary When We Got Back*, begs a number of questions; where had the artist returned from, what might have happened in her absence? The golden glow of light from the field and the comfortable but dreamlike allure of the cottage perched at its summit suggest relief at coming home. Camille Souter does not allow narrative to dominate in her work but this painting combined with the title, which was certainly imposed after its completion, reinforces the idea that this was a welcome return. Compositionally it is very like another very fine painting, *Forgotten Island near Venice* painted in the same year. Both paintings employ the same compositional elements of high horizon line, repeated vertical lines in the foreground to draw the eye upward and a floating moon above. The palette too is very similar so it would seem as if both paintings emerged from the same stream of consciousness, yet it is the differences that are most telling. The forgotten Adriatic island is barely defined, it has no features other than a blurred landmass and a serrated line of bare trees, whereas *Calary When We Got Back* abounds in suggestions of detail from the wild vegetation in the foreground and the geological striations of the field to the house itself, with the moon emerging from the halo of mist to welcome the family back.

Camille Souter always works in natural light conditions. She believes that artificial lighting distorts colour and asks that audiences be allowed to experience her work in naturally lit galleries. Garrett Cormican, her biographer describes her life in Calary, where there was no electricity. Souter would paint from early morning but adamantly refused to work into the afternoon, saying, 'I like to work from first light until around 3 p.m.. Then I go back in the evening, but the light goes wrong in the afternoon. I hate afternoon light.' That uncompromising integrity and discipline in relation to light is evident in every nuance in this painting. Calary was a place of great freedom for Souter and her husband the sculptor, Frank Morris. In an era which also celebrated the work of Jack Yeats, Paul Henry and Patrick Collins, the artist and critic Brian O'Doherty described Souter as one of the principal painters in Ireland to develop an atmospheric style of painting.

Lady Angela Antrim, whose name is written on the back of the painting, bought work for Ulster Television, which like RTE built up an art collection in recognition of its role as a visual medium. It goes back to the time when the firm was founded in 1959. The late Theo Snoddy records that when the firm opened in Havelock House on the Ormeau Road in 1959, she told the Earl of Antrim, Chairman of the Board and her husband, 'Look, you've got to get some pictures on the walls here because the place looks bare.' Lady Antrim, an artist herself, clearly recognised quality as this is one of Souter's finest works from an exceptionally productive period in her career. Because the early acquisitions were to embellish the building, they were not constrained to purchase Ulster art only, which later became a condition for collecting.

***Catherine Marshall***

***August 2017***

€ 10,000 - 15,000



39 PATRICK COLLINS HRHA (1911-1994)

*Fields on the Mountain I*

Oil on board, 60 x 76cm (23½ x 30")

Signed

Provenance: 'Patrick Collins Exhibition', The Ritchie Hendriks Gallery, Dublin, May 1967, Catalogue No.6, where purchased and thence by descent to current owner.

Patrick Collins (1911 - 1994) was one of the most important painters of landscape in Ireland in the 1950s, 60s and 70s. His popularity was largely due to his unique depictions of a land shrouded in layers of mist that could read equally convincingly as wrapped in memory and mystery. As with *Fields on the Mountain I*, his work rarely refers topographically but instead attempts to present an essential image of Ireland as a whole. This work and its companion piece *Fields on the Mountain II*, now in the collection of Dublin City Gallery The Hugh Lane and shown in the touring exhibition, *The Delighted Eye* (1980) emerged from what is arguably Collins's most successful and popular period, when his work became progressively more romantic and expressionist.

Collins was largely self-taught, apart from evening classes at the National College of Art and occasional classes with the portrait painter, George Collie RHA, from whom he would have learned the rudiments of oil painting but little else, and he spoke of his interest in Jack B. Yeats, Nathaniel Hone the Younger and Paul Henry among Irish artists. While his work was certainly influenced by Yeats and especially the older artist's application of paint, his interest in the other two artists focused on their approach to landscape. He particularly admired Paul Henry for turning his back on possibly more lucrative subjects in the 1920s to concentrate on Irish bogs. Paul Henry and the 17th century Dutch artists who are largely credited with inventing landscape had an identifiable audience for their work in mind, people who no longer lived on the land or knew how to work it. Collins was not primarily interested in nostalgia and especially not urban nostalgia. He felt that he had no choice but to paint the Irish landscape. As he told Brian Lynch, 'it's the field I plough. I have nothing else'.

*Fields on the Mountain I* repeats a number of essential elements that Collins identified in that landscape and employed with considerable subtlety. The absence of hard edges and right angles is a marked feature of this painting, as is the halo effect of light surrounding the cluster of fields and cottages in the middle distance. Apart from travellers, Collins rarely included a human presence in his landscapes. It is only hinted at here through the obvious signs of habitation and agriculture but he was particularly sensitive to the shimmering reflections of marshy ground and coastal inlets. All are cocooned here in a typical Collins motif, a virtual frame within a frame, of mottled soft grey-purple. This is symbolic of his vision of the island as a whole which despite a period spent living in France - remained his chosen ground. Frances Ruane, described him as 'consciously isolationist' in his painting and went on to say that 'if there really is a Celtic imagination, Collins must have it.

*Catherine Marshall*

*August 2017*

€ 10,000 - 15,000



## The UTV Art Collection



40

RICHARD CROFT (B.1935)

***Drumragh Bridge I (1975)***

Oil on canvas, 36 x 52cm (14¼ x 20½")

Signed and dated '75

Provenance: UTV Art Collection

Exhibited: 'The UTV Collection' Strabane Arts Centre, May / June 2007

€ 300 - 500



41

RICHARD CROFT (B.1935)

***Drumragh Bridge II (1975)***

Oil on canvas, 34 x 44cm (13¼ x 17¼")

Signed and dated '75

Provenance: UTV Art Collection

Exhibition: 'The UTV Art Collection' The Naughton Gallery, Queens University Belfast, January / February 2006; 'The UTV Art Collection' Strabane Arts Centre, May/ June 2007

€ 300 - 500

42

RICHARD CROFT (B.1935)

*Drumragh Bridge III*

Oil on canvas, 51 x 59cm (20 x 23¼")

Signed and dated '75

Provenance: UTV Art Collection

Exhibited: 'The UTV Collection' Burnavon Arts Centre, Cookstown, October 2001; Strabane Arts Centre, May/June 2007

€ 300 - 500



43

RICHARD CROFT (B.1935)

*Portballintrae (1979)*

Oil on canvas, 83 x 92cm (32¾ x 36¼")

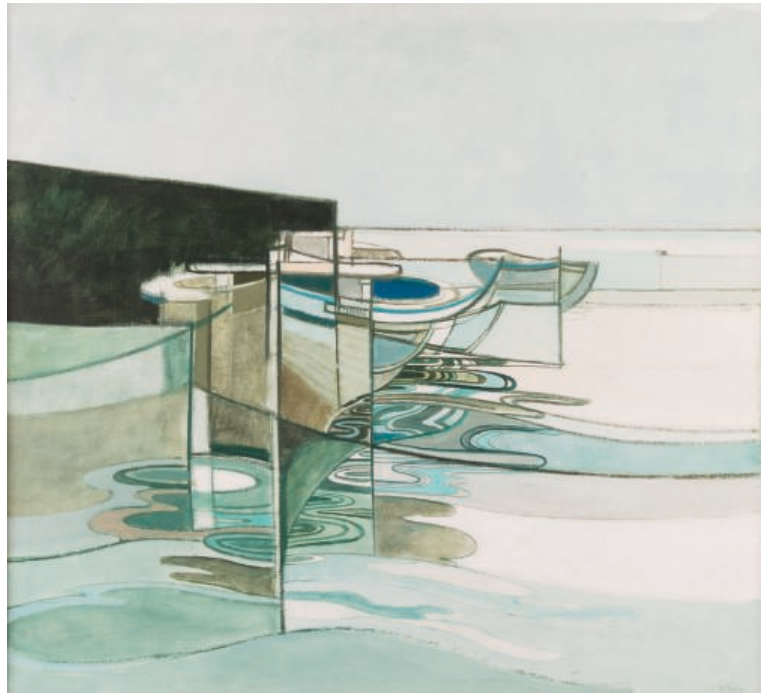
Signed and dated 1979

Provenance: UTV Art Collection

Exhibited: 'A Selection from the UTV Collection', RHA, April 1993; '40 Years of Ulster Art', The Waterfront, November / December 1999; 'A Fresh Look: The UTV Collection', The Highlanes Gallery, Drogheda, December 2007 - March 2008.

Literature: 'The UTV Art Collection' RHA Catalogue 1993, illustrated p.17.

€ 500 - 700





44



45



46

44 MAURICE C. WILKS RUA ARHA (1910-1984)  
*Evening Light, Killarney, Co. Kerry*  
 Oil on canvas, 40.5 x 51cm (16 x 20")  
 Signed. Inscribed with title verso  
 € 1,200 - 1,600

45 MAURICE C. WILKS RUA ARHA (1910-1984)  
*Peaceful Morning, Ballynahinch, Co. Galway*  
 Oil on canvas, 40.5 x 51cm (16 x 20")  
 Signed. Inscribed with title verso  
 € 1,200 - 1,600

46 MAURICE C. WILKS RUA ARHA (1910-1984)  
*Low Tide Kircubbin, Strangford*  
 Oil on board, 36 x 50cm (14¼ x 19¾")  
 Signed; also inscribed with title verso  
 John Magee Gallery, Belfast label verso  
 Provenance; UTV Art Collection  
 Exhibited: 'The UTV Art Collection'  
 Exhibitions including this work held at:  
 Bangor Heritage Centre, June 1992; Belfast Civic Festival, Linenhall Library, May 1993; Monaghan County Museum, September 1993; Crawford Gallery, Cork, April /May 1994; Town Hall Limavady, October 1994; The Waterfront Hall, January 1997; Down County Museum, March / April 1999; '40 Years of Ulster Art', The Waterfront Hall, November /December 1999; The Gray's Printers Museum, Strabane, January / February 2004  
 Literature: 'The UTV Art Collection' RHA Catalogue 1993, illustrated p.26.  
 € 1,200 - 1,600



47 FRANK MCKELVEY RHA RUA (1895-1974)  
*Reflections, Sunny Day*  
Oil on canvas, 51 x 69cm (20 x 27")  
Signed  
€ 3,000 - 5,000



48 FRANK MCKELVEY RHA RUA (1895-1974)  
*Trout River*  
Oil on canvas, 40 x 50cm (14½ x 19½")  
Signed. Inscribed with title on artist's label verso  
€ 8,000 - 10,000



49 GEORGE GILLESPIE RUA (1924-1995)  
*The Owenmore River, near Leenane*  
 Oil on canvas, 50 x 76cm (19¾ x 30")  
 Signed; inscribed on label verso in the artist's hand  
 € 2,000 - 3,000

50 JAMES HUMBERT CRAIG RHA RUA (1877-1944)  
*Drumnasky, Glendun*  
 Oil on canvas, 38 x 51cm (15 x 20")  
 Signed; inscribed verso  
 € 2,000 - 4,000





51 JAMES HUMBERT CRAIG RHA RUA (1877-1944)  
*The Road to Maam Cross*  
Oil on canvas, 50 x 61cm (19¾ x 24")  
Signed  
€ 5,000 - 7,000

52 PAUL HENRY RHA (1877-1958)

***A Connemara Cottage (1925-30)***

Oil on board, 35.5 x 40.5cm (14 x 16")

Signed. Inscribed with title verso

Provenance: Originally acquired directly from the artist in February 1931 by a contemporary of Paul Henry's at Methodist College, Belfast and thence by descent to the present owner

Literature: S. B. Kennedy, *Paul Henry: with a Catalogue of the Paintings, Drawings, Illustrations*, Yale University Press, Newhaven & London, 2007, catalogue number 640, p. 229, reproduced

Exhibited: *Four Irish Artists*: J. Humbert Craig, Paul Henry, E. L. Lawrenson, J. Crampton Walker, Fine Art Society, Bond Street, London, November 1930, catalogue number 14

The original owner of this picture was a contemporary of Paul Henry at Methodist College, Belfast. A label on the reverse reads: '18. A CONNEMARA COTTAGE'; written in the artist's hand. There is another label of James Bourlet on the reverse with the inscription 'No. A47155'.

There is moderate impasto, briskly executed. *The Blue Lake* (771, Kennedy, 2007), writing of the latter picture - which is virtually identical in composition to this one - Henry enclosed a photograph of the picture. On the back of the photograph he noted: 'This is a very good thing and a favourite of mine but you can judge better than I of what you want. The photograph I regret to say does not give much idea of the colour which is warm and rich'.

This painting dates from shortly after Henry left Achill Island to settle with his second wife, Mabel Young, at Carigoona Cottage in County Wicklow. After the trauma of leaving Achill, this was a very happy time for Henry, who often toured to the West in these years and made sketches for future paintings, 'little notes', as he called them. While it is a fine picture, it has not been possible to identify the setting.

***Dr S.B. Kennedy, August 2017***

€ 60,000 - 80,000





53 ESTELLA FRANCES  
SOLOMONS HRHA  
(1882-1968)  
*Narin, Co. Donegal*  
Oil on canvas laid on board, 26  
x 32cm (10¼ x 12½")  
Signed  
€ 800 - 1,200



54 ESTELLA FRANCES  
SOLOMONS HRHA  
(1882-1968)  
*Sandbank, Co. Donegal*  
Oil on canvas laid on board, 29  
x 39cm (11½ x 15¼")  
Signed with initials and dated  
(19)36  
€ 800 - 1,200



55 GEORGE RUSSELL AE (1867-1935)  
*Two Figures on the Dunes*  
Oil on canvas, 54 x 80cm (21¼ x 31½")  
Signed with monogram  
€ 4,000 - 6,000

WILLIAM CONOR RHA PRUA ROI (1881-1968)

***The Street Meeting***

Oil on canvas, 50 x 40cm (19¾ x 15¾")

Signed

Provenance: 'The Brian McRoberts Collection' exhibition and sale, The Bell Gallery, June 1982, Catalogue No.3, where purchased by UTV. Mr McRoberts is thought to have bought this from The Bell Gallery in the 1960s when they were in Alfred Street.

UTV Art Collection

Exhibited: 'The UTV Art Collection' Exhibitions, including this work, held at: Linen Hall Library, Belfast, January 1991; The Crawford Gallery, Cork, April / May 1994; Town Hall, Limavady, October 1994; Central Library, Londonderry, July 1995; Fermanagh County Museum, September 1999;

'A Selection from the UTV Collection', RHA, April 1993; 'William Conor: The Peoples' Painter', The Ulster Museum, November 1998 / April 1999

Literature: 'The UTV Art Collection' RHA Catalogue 1993' illustrated p.9; 'UTV Art Collection' 2009, illustrated p.22.

'William Conor ....is worthy of respect, not only as our senior painter, but as, in many ways, the most representative. Conor began exhibiting in 1911 and since then has followed a consistent course, drawing his material from his own place .... His chief virtue is a fundamental sincerity: he paints as he feels; if the emotion be powerful the work will correspond .... Stylistically he is no man's disciple, having forged his own idiom from his personal vision and experience'. (Hewitt, "The Arts in Ulster, Painting and Sculpture", 88-89)

Described as the people's painter, William Conor fittingly began his art engagement at the age of ten on the streets of his native city of Belfast. He had been discovered by a friendly music teacher, Louis Mantell, who found him sketching on a wall as he waited for the end of a friend's music lesson. (Theo Snoddy, "Dictionary of Irish Artists - Twentieth Century", p.75). He went on to train at the Government School of Design in 1894 and continued to sketch prolifically throughout his life. He carried his sketchbook in his pocket at all times and in 1923 Conor wrote that he was accustomed to note down any little happening which strikes me as interesting and significant. Within this range of sketching output, street scenes of Belfast predominate. Conor was equally comfortable in depicting single figures, two-person and three-person groups in his sketches, drawings and paintings. He also depicted larger groups and all his figure studies captured their subjects in activities of various types - playing, dancing, selling or skipping, for example, with a lively and gregarious air of enjoyment. He was a highly perceptive and sympathetic chronicler of the people of Belfast and has endured as the city's most popular fine art exponent.

It is interesting to note his early employment as a poster designer with David Allen & Sons, lithographers. He worked in this position for five years and it is certain to have influenced his ability to portray a scene powerfully within the confines of the page or canvas. He exhibited with the Belfast Art Society, the Royal Academy and the Royal Hibernian Academy. His representation at the latter was sustained and formidable, over 200 works during the period 1918-1967.

As a practitioner he has been credited with many positive attributes - honesty, integrity, sincerity and clarity in his depictions of the people and places that surrounded him and in his portrayals of the scenes he encountered as he explored his habitual urban environs. His work is readily identifiable and relatively unique in its sustained engagement with a city and its people.

Writing about this work in 1982 Nelson Bell wrote :- "Perhaps the highest point of Conor's achievement in this collection is the oil painting entitled "The Street Meeting". This an affectionate, delightfully animated work which displays the artists unique ability to capture the depths of a human soul in the facial expression of the three women gathered around their portable organ as they proclaim the word of God in song".

We thank Nelson Bell for his help in cataloguing this lot and Marianne O'Kane Boal whose previous writings on the artist formed the basis of this catalogue entry.

€ 10,000 - 15,000





57 WILLIAM CONOR RHA PRUA ROI (1881-1968)  
*Spectators at the Races*  
Charcoal, 36 x 48.5cm (14 x 19")

Provenance: The Bell Gallery, Belfast (label verso)

€ 3,000 - 5,000



58 WILLIAM CONOR RHA PRUA ROI (1881-1968)

***At the Races***

Crayon, 35 x 47cm (13¾ x 18½")

This could possibly be a work entitled *The Farmer's Race* which was bought at the William Conor exhibition, The Bell Gallery, in 1982 by an individual closely associated with UTV.

Provenance: UTV Art Collection

Exhibited: 'UTV Collection', Gray's Printers Museum, Strabane, January/February 2004; 'UTV Collection' Monaghan County Museum, March 2004

59 WILLIAM CONOR RHA PRUA ROI (1881-1968)

**The Launch**

Oil on board, 77 x 64cm (30¼ x 25¼")

Provenance: The Bell Gallery (original label verso), where purchased by the late Brian McRoberts; 'The Brian McRoberts Collection' exhibition and sale, The Bell Gallery, June 1982, Catalogue No.2, where purchased by UTV.

Exhibited: 'A Selection from the UTV Collection', RHA, April 1993; '40 Years of Ulster Art', The Waterfront Hall, November / December 1999; 'The UTV Art Collection' Exhibitions, including this work, held at Omagh, January / February 1993; Monaghan County Museum; September 1993; The Crawford Gallery, Cork April / May 1994; The Waterfront Hall, April 2003; The Naughton Gallery, Queens University Belfast, January / February 2006

Literature: 'UTV Art Collection', 2009, illustrated p.23.

This work is thought to date from around 1923 when the artist exhibited an oil called *The Launch* (Private Collection) at the Goupil Gallery in London and features on the front cover of the book by Judith Wilson on the artist. In the review of that exhibition, in the magazine 'Colour', the reviewer indicates a sympathy with, and understanding of, Conor's approach to painting :- "The reaction of the life struggle in a manufacturing community upon the individual is nearly always the basis on which his art is founded. This idea pervades the fine painting, *The Launch*, one of his most recent achievements. Here the interest does not centre on the spectacle of the great ship sliding magnificently down the slip, but on the figures of the shipyard workers who watch intently the seal of final success set upon their labours .....". In some ways we think that this current version of *The Launch* is even more atmospheric with a greater number of shipbuilders involved, the emphasis is on them and not on those up top. This work is very choreographic and has a striking sensual movement... the men at the base of the huge liner which is seen in semi-profile having a diagonal space in the work... the shipyard cranes... an incredible, perfect and daring composition - the workers wave good-bye to their long toil. Another work that is very similar in composition to this one is also called *The Launch* and is in the collection of the Ulster Folk and Transport Museum. Nearly all the people he has used in his paintings are intensely real and vital and his representations of them are social history as much as distinctive works of art. Conor said "I loved the working men in their dungarees and the factory girls in their shawls, I knew them well as I was one of them".

Our thanks to Nelson Bell for his help in cataloguing this lot, and to Marianne O'Kane Boal whose previous writings formed the basis of this catalogue entry

€ 20,000 - 30,000





## The UTV Art Collection



60 WILLIAM CONOR RHA PRUA ROI (1881-1968)

*Still Waters*

Crayon, 35 x 47cm (13¾ x 18½")

Signed

Provenance: UTV Art Collection

Exhibited: William Conor: The Peoples Painter', The Ulster Museum, November 1998 / April 1999; 'UTV Collection' Fermanagh County Museum, September/October 2003

€ 1,000 - 2,000

61 WILLIAM CONOR RHA PRUA ROI (1881-1968)

*Boy and Girl in a Belfast Street*

Crayon, 55 x 35.5cm (21½ x 14")

Signed

€ 4,000 - 6,000



## The UTV Art Collection



- 62      GRETTA BOWEN (1880-1981)  
*Dublin Park (c.1968)*  
Oil on board, 60 x 72cm (23½ x 28¼")  
Signed

Provenance: UTV Art Collection

Exhibited: 'The UTV Art Collection' Exhibitions, including this work, held at: Town Hall, Ballymoney, December 1995; Armagh County Museum, April 2000; The Naughton Gallery, Queens University Belfast, January / February 2006; Strabane Arts Centre, May / June 2007; '40 Years of Ulster Art', The Waterfront Hall, November / December 1999

€ 1,000 - 1,500



63 JAMES DIXON (1887-1970)  
*Ocean Liner at Tory*  
Oil on paper, 57 x 77cm (22½ x 30¼")  
Signed and indistinctly inscribed with legend

Provenance: From the collection of Anne Crookshank and thence by family descent.

€ 3,000 - 5,000

64

GERARD DILLON (1916-1971)

***A Matter of Opinion***

Oil on canvas laid on board, 34.5 x 54.5cm (13½ x 21½")

Signed

Provenance: From the collection of St. Mary's College, Strawberry Hill, Twickenham and acquired directly from them in the early 1970s by the current owner.

Stylistically this work dates from the mid 1940's when Dillon moved away from urban subjects but images still retained humour. Living in Dublin and Belfast during the war, Dillon depicted subjects of events around him, ballet scenes, plays from the theatre, and bombed buildings in the aftermath of the Blitz in Belfast. After a visit to the Aran Islands in 1944 Dillon stripped back his compositions and subject matter appeared with less detail. Figures typically appear in a simple and childlike manner often containing symbolism to evoke a message. In an interview in 1964, Dillon reflected on his early paintings; 'there was always a slightly humorous element in my early painting how it got there I don't know. Must have been because life amused me.' (Irish Times, 24/9/64)

The title, *A Matter of Opinion* is a clue to the narrative of this painting. Three figures are depicted in a rural landscape, each one with a different opinion on a decision that has occurred. In the foreground, a male figure with a pale complexion stares blankly out towards the viewer. On the left, a slim woman in a white dress casts her eyes downwards in reaction to the male's opinion. On the right, a larger, less attractive woman clasping her hands together dressed in bright colours smiles at the couple in the foreground. The male has chosen which woman is to be his future partner, and by the snooty expression on the face of the female on the left, she is not happy at his decision. Elements in the composition suggest the characters may be inspired from a play. The red cape and humorous facial expressions are suggestive of a staged performance. Referring to Dillon's humour, George Campbell fondly recalled that every day spent in Dillon's 'company left something worth remembering, more especially his great humour-puckish, clownish and accurate in its aim.' (Irish Times, 8.7.71.pg10)

Never before seen in public, this work was part of a collection of modern British and Irish paintings collected by Father Cronin of the Vincentian Order at St. Mary's College, Strawberry Hill, Twickenham, in the 1950's and 1960's. The collection included works by Graham Sutherland and John Piper. From 1945 Gerard Dillon contributed to group exhibitions in London at the Léger, Leicester, Redfern, and Berkeley galleries, so it is likely Father Cronin purchased this painting at one of these.

***Karen Reihill***

***August, 2017***

€ 15,000 - 20,000





- 65 PHILIP CASTLE (20TH CENTURY)  
*Italian Townscape with Viaduct*  
 Oil on canvas, 60.5 x 73.5cm (20 x 29")  
 Signed

€ 1,200 - 1,600



- 66 CHERITH MCKINSTRY (1928-2004)  
*Arrangement (1969)*  
 Pastel, 46 x 30.5cm (18 x 12")  
 Signed and dated 1969

Provenance: UTV Art Collection

Exhibited: 'UTV Collection', Monaghan County Museum, March 2004; 'UTV Collection', The Naughton Gallery, Queens University Belfast, January / February 2006

Literature: 'UTV Art Collection' 2009, illustrated p.5.

€ 200 - 300



67 BASIL IVAN RÁKÓCZI (1908-1979)  
***Fiesta***  
 Oil on canvas, 59.5 x 72.5cm (23½ x 28½")  
 Signed; signed again and inscribed with title verso

Provenance: The artists family by descent

*Fiesta* was painted in March 1952 in Menton which was a regular haunt of the artist. His life had been hand to mouth for many years and he relied on exhibitions and on friends to buy his paintings. This however continued to be a prolific period for his painting which at this particular time comprised largely oils and monotypes.

*Fiesta* is a clear example of his style and content. It contains his trademark wookies (dream or ghost like figures), developed early in his Dublin period. He includes many of his classic objects, moons, stars, birds, musical instruments and vases. There is also in this painting a sense of family and friendship. Music and laughter abound. He had by now found a new lover in his life, following a number of turbulent post war years, and also many new friends who stayed loyal for the rest of his/their days. The trees look solid, the building is four-square, the colours are strong, Rakoczi is literally finding his new feet.

***Christopher Rakoczi***  
***August 2017***

Our thanks to the artists grandson for his help in cataloguing this and the following two lots.

€ 2,000 - 4,000



68 BASIL RÁKÓCZI (1908-1979)  
*Heads Walking*  
 Oil on canvas, 53 x 64.5cm (21 x 25½")  
 Signed; signed again and inscribed with title and numbered 969 verso

Heads Walking (aka Les tetes qui marche) was painted in November 1947 whilst the artist was lodging temporarily with a good friend Eduard Saint-Paul close to the Bois de Boulogne in Paris. Rakoczi moved to London days later for a few months and then onto Roquebrune in south France. This pattern of moving reflected not only his renowned (as his friends knew) 'itchy feet' but also his lost-ness following the death, back in July 1946, of his dear friend Kenneth Hall.

Despite much roaming, he was in a prolific period for his art, producing many oils, watercolours and gouaches.

This piece is of a style that he developed in his war-time Dublin years and a sense of looking different ways and moving in different directions reflects the unsettledness in his life. The figures also seem a little lost as if they are not sure which way to go, walking but where to?

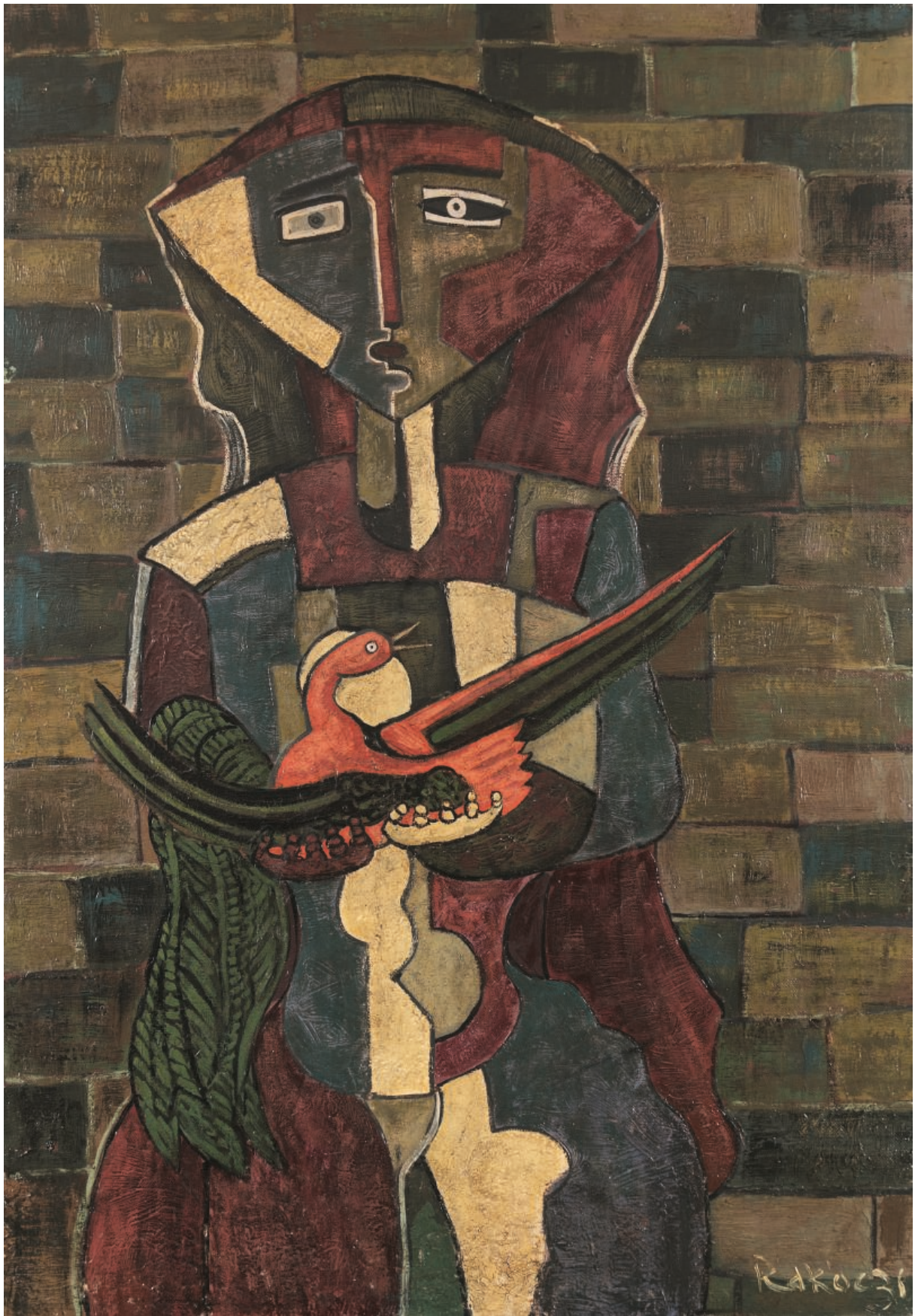
**Christopher Rakoczi,**  
**August 2017**

€ 2,000 - 3,000

69 BASIL IVAN RÁKÓCZI (1908-1979)  
*'Fille à l'Oiseau Exotique II' (c.1956)*  
 Oil on canvas, 130 x 89cm (51½ x 35")  
 Signed

This is thought to date from around 1956 and appears to be a companion piece to a work included in our sale December 2003 (Back cover illustration).

€ 3,000 - 5,000



## The UTV Art Collection



70

DENISE FERRAN PRUA (B.1942)  
***Five Finger Strand IV (1998)***  
Acrylic on canvas, 60 x 76cm (23½ x 30")  
Signed

Provenance: UTV Art Collection

Exhibited: Royal Ulster Academy  
Exhibition 1998;  
'The UTV Art Collection'  
Exhibitions, including this  
work, held at: Fermanagh  
County Museum, September  
October 2003; Monaghan  
County Museum, March 2004;  
Strabane Arts Centre, May /  
June 2007;  
'A Fresh Look: The UTV Collec-  
tion', The Highlanes Gallery,  
Drogheda, December 2007 -  
March 2008.

Literature: 'UTV Art Collection', 2009,  
illustrated p.30.

€ 500 - 1,000



71

JOHN TURNER RUA (1916-2006)  
***Castlerock Beach***  
Oil on board, 44 x 59cm (17¼ x 23¼")  
Signed on artist's label verso

Provenance: UTV Art Collection

Exhibited: 'UTV Collection', Linenhall Arts  
Centre, Castlebar, October 2004

€ 300 - 500



72 CECIL MAGUIRE RHA RUA (B.1930)

***Ballintoy, Co. Antrim (1992)***

Oil on board, 60 x 75cm (23½ x 29½")

Signed; also signed and inscribed verso

Provenance: UTV Art Collection

Exhibited: 'A Selection from the UTV Collection', RHA, April 1993; 'UTV Collection' Northwest Institute, Derry, May 2000; 'The UTV Art Collection', The Naughton Gallery, Queens University Belfast, January / February 2006

Literature: 'UTV Art Collection', 2009, illustrated p.49.

€ 3,000 - 5,000



73 CECIL MAGUIRE RHA RUA (B.1930)  
*Evening Light on Errisbeg, Roundstone, Connemara*  
Oil on canvas, 38 x 91 cm (15 x 35¾")  
Signed; also signed and inscribed verso  
€ 1,000 - 1,500



74 DESMOND TURNER RUA (B.1923)  
*The Mourne Mountains at Evening*  
Oil on canvas, 51 x 77cm (20 x 30¼")  
Signed  
Provenance: UTV Art Collection  
€ 200 - 400



- 75 CECIL MAGUIRE RHA RUA (B.1930)  
***At the White Rocks, Portrush (1984)***  
Oil on board, 45 x 90cm (17¾ x 35½")  
Signed; also signed, inscribed and dated (19)84 verso

Provenance: UTV Art Collection

Exhibited: 'A Selection from the UTV Collection', RHA, April 1993; '40 Years of Ulster Art' The Water front Hall, November / December 1999; 'Corporate Art: Hidden Treasure from Northern Ireland's Business Collections' exhibition, 2001; 'UTV Collection' Monaghan County Museum, March 2004; 'UTV Collection' Strabane Arts Centre, May / June 2007; 'A Fresh Look: The UTV Collection', The Highlanes Gallery, Drogheda, December 2007 - March 2008.

€ 3,000 - 5,000

## The UTV Art Collection



- 76 CECIL MAGUIRE RHA RUA (B.1930)  
*Winter Morning, Ormeau (1995)*  
Oil on board, 50 x 76cm (19¾ x 30")  
Signed and dated (19)95; also signed and inscribed verso  
  
Provenance; UTV Art Collection  
  
Exhibited: 'Cecil Maguire Exhibition', The Bell Gallery, April 1995.  
  
Literature: 'UTV Art Collection' 2009, illustrated p.68.  
€ 3,000 - 5,000

- 77 HECTOR MCDONNELL RUA (B.1947)  
*Street off Ormeau Road (1978)*  
Oil on board, 30 x 17.3cm (11¾ x 6¾")  
  
Provenance: With Fischer Fine Art, London;  
UTV Art Collection  
  
Literature: 'Hector McDonnell', The Ulster Museum, 2003, listed p.41.  
€ 800 - 1,200



## The UTV Art Collection



- 78 HECTOR MCDONNELL RUA (B.1947)  
**North Down Hunt, Winter 1977**  
 Oil on canvas, 51 x 76cm (20 x 30")  
 Signed

Provenance: With Fischer Fine Art, London; UTV Art Collection

Exhibited: 'A Selection from the UTV Collection', RHA, April 1993; '40 Years of Ulster Art' The Waterfront Hall, November / December 1999

Literature: 'Hector McDonnell', The Ulster Museum, 2003, listed p.40; 'UTV Art Collection' 2009, illustrated p.39

€ 1,000 - 2,000

- 79 HANS ITEN RUA (1874-1930)  
**Belvoir Park**  
 Oil on board, 32 x 40cm (12½ x 15¾")

Provenance: With the Bell Gallery.  
 UTV Art Collection

Exhibited: 'A Continental Touch: Hans Iten Retrospective Exhibition', The Ulster Museum, 1999, Catalogue No.33. The UTV Art Collection' Exhibitions, including this work, held at: Letterkenny Arts Centre, January 2003; The Gray Printers Museum, Strabane, January / February 2004; The Linenhall Arts Centre, Castlebar, October 2004; The Naughton Gallery, Queens University Belfast, January / February 2006

Literature: 'UTV Art Collection' 2004, illustrated p.13.

€ 700 - 1,000



- 80 HECTOR MCDONNELL RUA (B.1947)  
**Old Man in Tribeca, NY**  
 Oil on canvas, 50.3 x 40.5cm (20 x 16")  
 Signed with initials

Exhibited: 'Hector McDonnell Exhibition', The Kerlin Gallery, Belfast 1989.

Literature: 'Hector McDonnell', Pym's Gallery, London 1999, illustrated figure 9, p.13; 'Hector McDonnell', The Ulster Museum 2003, listed p.48.

€ 3,000 - 5,000



80

## The UTV Art Collection



- 81 CAROL GRAHAM PPRUA (B.1951)  
***The Doll's Skirt (AKA The Gingham Skirt)***  
 Oil on board, 80 x 95cm (31½ x 37½")  
 Signed

Provenance: With the Tom Caldwell Galleries.  
 UTV Art Collection

Exhibited: 'The UTV Art Collection' Exhibitions, including this work, held at: Bangor Heritage Centre, June 1992; Belfast Civic Festival, Linenhall Library Belfast, May 1993; City Hall, Limerick, September 1994; The Waterfront Hall, April 2003; The Naughton Gallery, Queens University Belfast, January / February 2006  
 'A Selection from the UTV Collection', RHA, April 1993; '40 Years of Ulster Art' The Waterfront Hall, November / December 1999

Literature: 'The UTV Art Collection' RHA Catalogue 1993, illustrated front cover; 'UTV Art Collection' 2009, illustrated p.33.

€ 1,200 - 1,600



- 82 CAROL GRAHAM PPRUA (B.1951)  
***Satin Skirt with Two Apples (1992)***  
 Oil on canvas, 50 x 60cm (19¾ x 23½")  
 Signed and dated (19)92

Provenance: UTV Art Collection

Exhibited: 'The UTV Art Collection' Exhibitions, including this work, held at: Burnavon Arts Centre, Cookstown, October 2001; Letterkenny Arts Centre, January 2003; Northwest Institute, Derry, May 2004; The Crawford Gallery Cork, April / May 1994; Strabane Arts Centre, May / June 2007; Belfast Civic Festival, Linenhall Library, Belfast, May 1993; Monaghan County Museum, March 1997; Town Hall, Limerick, October 1994; '40 Years of Ulster Art' The Waterfront Hall, November / December 1999; 'A Selection from the UTV Collection', RHA, April 1993; 'A Fresh Look: The UTV Collection', The Highlanes Gallery, Drogheda, December 2007 - March 2008.

€ 700 - 1,000



83 RITA DUFFY (B.1959)  
*Traffic Policeman*  
Oil on board, 36 x 35cm (14¼ x 13¾")  
Signed

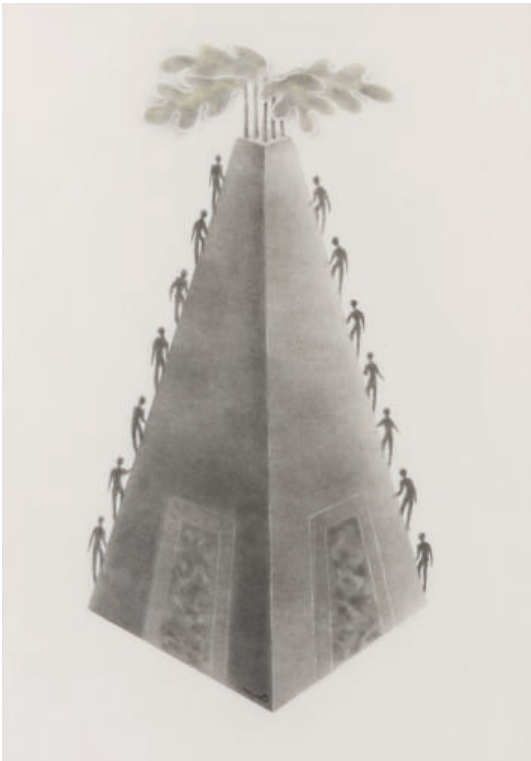
Provenance; UTV Art Collection

Exhibited: 'The UTV Art Collection' Exhibitions, including this work, held at: Belfast Civic Festival, Linenhall Library Belfast, May 1993; City Hall, Limerick, September 1994; Town Hall Ballymoney, December 1995; Letterkenny Arts Centre, January 2003; The Naughton Gallery, Queens University Belfast, January / February 2006  
'A Selection from the UTV Collection', RHA, April 1993; '40 Years of Ulster Art' The Waterfront Hall, November / December 1999; 'Corporate Art: Hidden Treasure's from Northern Ireland's Business Collections' exhibition, 2001; 'A Fresh Look: The UTV Collection', The Highlanes Gallery, Drogheda, December 2007 - March 2008.

Literature: 'The UTV Art Collection' RHA Catalogue 1993, illustrated p.12; 'UTV Art Collection' 2009, illustrated p.27.

€ 1,000 - 1,500

# The UTV Art Collection



84



85

84 CAROLYN MULHOLLAND RHA (B.1944)

*Hill of Oaks*

Pencil, 44 x 31cm (17¼ x 12¼")

Signed with initials and dated 1/90

Provenance: With the Adam Gallery, Lisburn;  
UTV Art Collection

Exhibited: 'The UTV Art Collection' Exhibitions, including this work, held at: Armagh County Museum, April 2000; The Gray Printers Museum, Strabane, January / February 2004; Monaghan County Museum, March 2004; Northwest Institute, Derry, May 2004

€ 300 - 500



86

85 RAYMOND PIPER HRHA HRUA (1923-2007)

*Dalways Bawn, Co. Antrim (1988)*

Pencil, 31 x 50cm (12¼ x 19¾")

Signed, inscribed and dated 1989

Provenance: UTV Art Collection

Exhibited: '40 Years of Ulster Art' The Waterfront Hall,  
November / December 1999

Literature: 'UTV Art Collection' 2009, illustrated p.6.

€ 100 - 200

86 RAYMOND PIPER HRHA HRUA (1923-2007)

*White Champion*

Pencil, 49 x 30cm (19¼ x 11¾")

Signed

Provenance: UTV Art Collection

€ 100 - 200



87 SARAH LONGLEY (B.1975)  
*The Pillow (1997)*  
Charcoal, 65 x 101cm (25½ x 39¾")  
Signed and dated '97

Provenance; UTV Art Collection

Exhibited: 'The UTV Art Collection', The Naughton Gallery, Queens University Belfast, January / February 2006; 'The UTV Collection', Strabane Arts Centre, May / June 2007; 'A Fresh Look: The UTV Collection', The Highlanes Gallery, Drogheda, December 2007 - March 2008.

Literature: 'UTV Art Collection' 2009, illustrated p.35.

€ 400 - 600

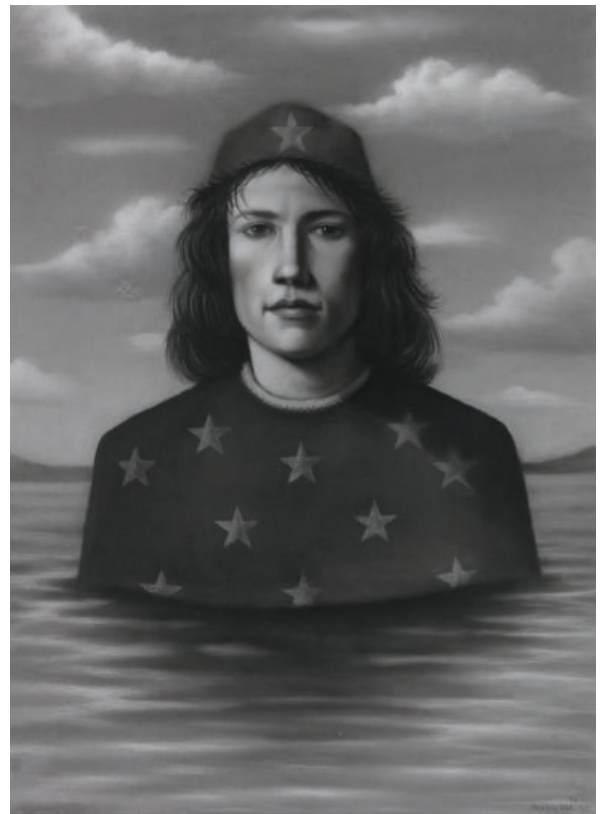
88 PAUL WILSON (B.1963)  
*We Are Not Alone (1997)*  
Charcoal, 76 x 55cm (30 x 21¾")  
Signed and dated 1997

Provenance: UTV Art Collection

Exhibited: 'The UTV Art Collection' Exhibitions including this work held at: Armagh County Museum, April 2000; The Waterfront Hall, April 2003; The Gray Printers Museum, Strabane, January / February 2004; Strabane Arts Centre, May / June 2007; 'A Fresh Look: The UTV Collection', The Highlanes Gallery, Drogheda, December 2007 - March 2008.

Literature: 'UTV Art Collection' 2009, illustrated p.58.

€ 300 - 500



LOUIS LE BROCQUY HRHA (1916-2012)

**Delacroix**

Watercolour, 60 x 44cm (23½ x 17¼")

Signed, inscribed 'For Anne in admiration and friendship' and dated 10th November 1981

Provenance: A gift from the artist to Anne Crookshank, 10/11/1981 and thence by family descent.

Louis le Brocquy's many series of portraits of celebrities both historic and contemporary were widely known and admired during his lifetime. However his small group of watercolour sketches of the 19th century French artist Eugene Delacroix are little known and rarely reproduced. Yet, they have a significance far beyond their recognisability because it was to the Delacroix *Autoportrait Dit au Gilet Vert* in the Louvre in Paris, that le Brocquy owed his own ventures into self-portraiture.

In *Louis le Brocquy, Portrait Heads, A Celebration of the Artist's Ninetieth Birthday*, (catalogue of the exhibition of the same name at the NGI in 2007), le Brocquy is quoted as saying that he resisted pressure to paint his own face from his wife, the painter Anne Madden and others, 'because my interest was always in painting the other, ....my immediate stimulus happened to be a couple of studies in watercolour I made from Delacroix's curiously moving self-portrait in the Louvre'. Despite this remark however, le Brocquy is also cited in the same publication, as saying that, 'An artist tends to paint his self-portrait all the time, since even with a subject before him - what he tries to draw up from the depths of the paper or the canvas, lies really somewhere in his own head.' That suggests that even though this watercolour sketch of Delacroix is a telling likeness of the great French Romantic as known from many portraits and photographs of him, there is an element of the self-portrait here too. It is of interest that le Brocquy did not attempt a series in oils of Delacroix but shifted his focus, instead, to his own face.

This watercolour sketch of Delacroix comes from the collection of Anne Crookshank, the inaugural Head of the History of Art department in Trinity College who died late last year. Anne Crookshank had been a friend of the artist's since the 1950s when she bought his work, and the work of other emerging contemporary artists, notably William Scott, for the collection at the Ulster Museum in Belfast. An inscription by the artist, dedicates the Delacroix portrait to her 'in admiration and love'. Elsewhere le Brocquy recorded his great regard for her achievements in Ulster and her unflinching support for living artists through her work for the Rosc exhibitions and her teaching. The painting of Delacroix, connected as it is to an important development in le Brocquy's own career, was a fitting gift to the country's leading art historian and a friend whom le Brocquy thought of as 'a great Irishwoman'.

**Catherine Marshall**  
**August 2017**

€ 7,000 - 10,000

The Anne Crookshank Collection



# The Anne Crookshank Collection



90 LOUIS LE BROCQUY HRHA (1916-2012)

*Trees*

Lithograph, 11.5 x 17cm (4½ x 6¾")

Signed and dated (19)49 in plate; title inscribed on exhibition label verso

Provenance: From the collection of Anne Crookshank and thence by family descent.

Exhibited: Thought to have been included in 'Louis le Brocquy Exhibition', Victor Waddington Galleries, Dublin, December 1951, which included similar works - see Adam's lot 5, May 31st 2017.

€ 500 - 700

91 LOUIS LE BROCQUY HRHA (1916-2012)

*Figural Study (1965)*

Charcoal, 26 x 20cm (10¼ x 7¾")

Signed with initials and dated 1965

Dawson Gallery framing label verso

Provenance: From the collection of Anne Crookshank and thence by family descent.

€ 1,500 - 2,500



92 LOUIS LE BROCQUY HRHA (1916-2012)

*Child with Flowers* (1954)

Etching, 43 x 40cm (16¾ x 15¾")

Signed, dated '54 and inscribed 'To Anne with thanks from Louis, November 1966' and numbered 17/25

Provenance: From the collection of Anne Crookshank and thence by family descent.

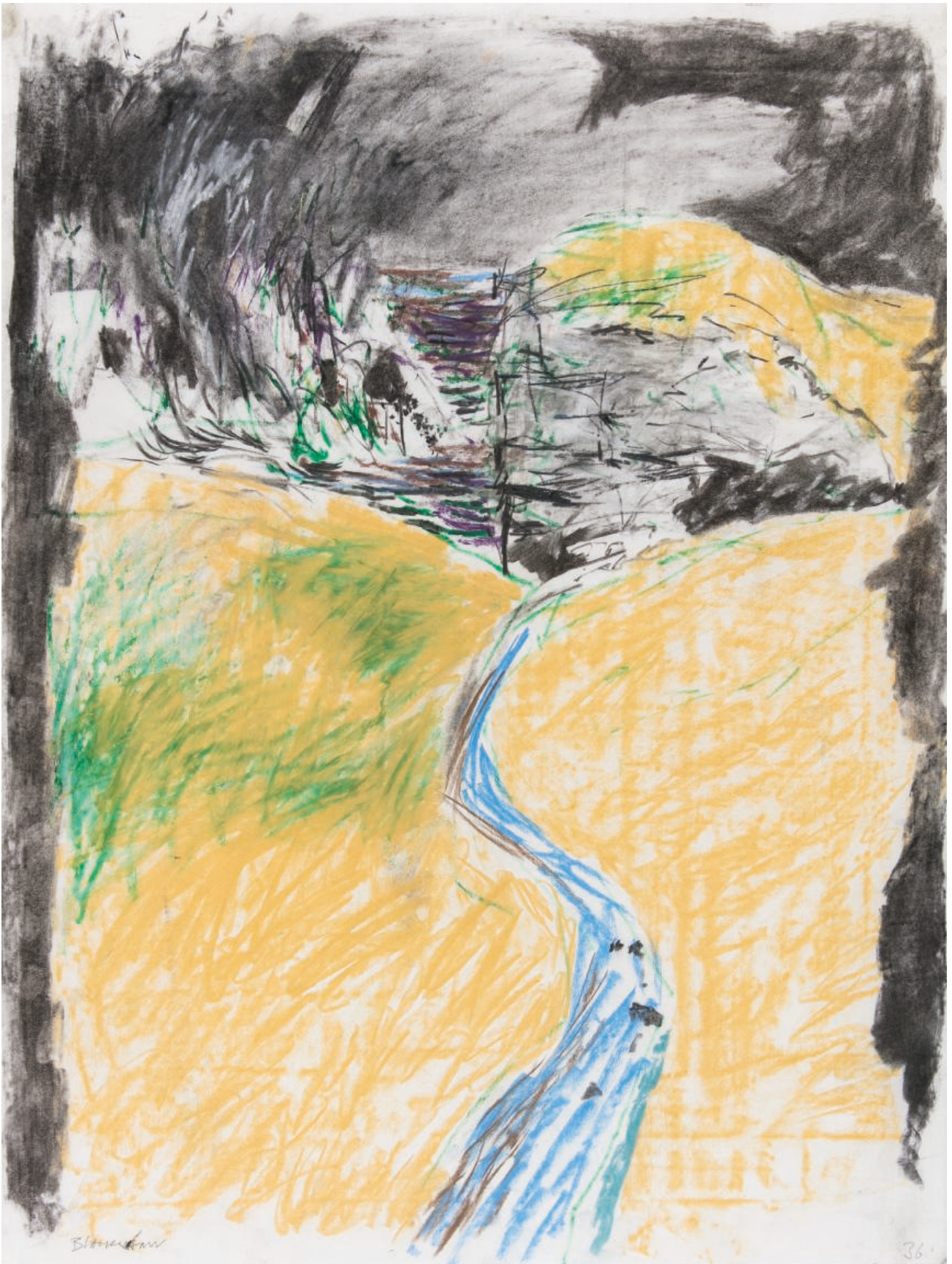
€ 1,500 - 2,500

# The Anne Crookshank Collection



93 BASIL BLACKSHAW HRHA RUA (1932-2016)  
**Valley and Divis Mountain**  
 Oil on card, 23 x 34cm (9 x 13½")  
 Signed, inscribed with title and dated June 30 (19)65  
 Bell Gallery label verso  
  
 Provenance: From the collection of Anne Crookshank and thence by family descent.  
  
 € 2,000 - 3,000

94 BASIL BLACKSHAW HRHA RUA (1932-2016)  
**Blue Stream (1989)**  
 Crayon and wash, 76 x 58cm (30 x 22¾")  
 Signed  
  
 Provenance: With the Gordon Gallery, Derry, where exhibited August 1989.  
 UTV Art Collection  
  
 Exhibited: 'The UTV Art Collection' Exhibitions, including this work, held at: Linenhall Library, Belfast, January 1991; Monaghan County Museum, September 1993; City Hall, Limerick, September 1994; Armagh County Museum, January 1995; Clothworthy Arts Centre, Antrim, March 1995; Town Hall, Ballymoney, December 1995; Droichead Arts Centre, Drogheda, May / June 1996; Northwest Institute, Derry, May 2000; The Gray Printers Museum, Strabane, January / February 2004; The Linenhall Arts Centre, Castlebar, October 2004; The Naughton Gallery, Queens University Belfast, January / February 2006; Strabane Arts Centre, May / June 2007; 'A Selection from the UTV Collection', RHA, April 1993; 'A Fresh Look: The UTV Collection', The Highlanes Gallery, Drogheda, December 2007 - March 2008.  
  
 € 2,000 - 4,000



95 BASIL BLACKSHAW HRHA RUA (1932-2016)

*Laganside at Dusk (1997)*

Oil on canvas, 182 x 150cm (71¾ x 59")

Signed; also signed and dated Dec 1997 verso

Provenance: Specially commissioned by UTV for an exhibition of their collection at Belfast's Waterfront Hall; UTV Art Collection

Exhibited: 'The UTV Art Collection' Exhibitions, including this work, held at: The Waterfront Hall, January 1997; Monaghan County Museum, March 1997; Armagh County Museum, April 2000; The Waterfront Hall, April 2003; Fermanagh County Museum, September / October 2003; '40 Years of Ulster Art', The Waterfront Hall, November / December 1999

Literature: 'UTV Art Collection', 2009, illustrated p.17.

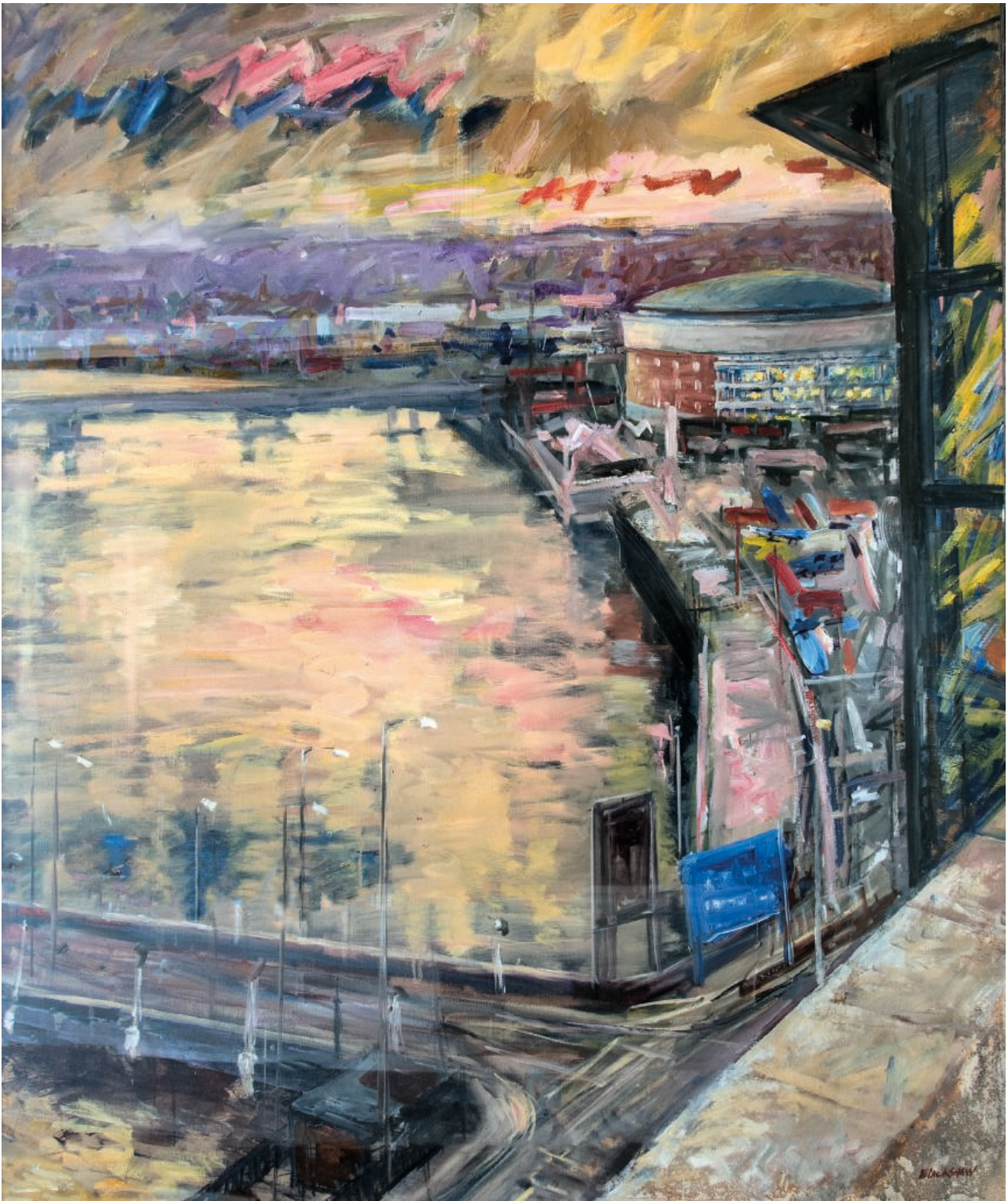
Basil Blackshaw HRUA (1932-2016) was born in Glengormley but his family moved soon after to Boardmills, Co. Down. He studied at Art College in Belfast in the late 1940s. In 1951 Blackshaw was awarded a scholarship by the Committee for the Encouragement of Music and the Arts, to study in Paris. It was at this time that he encountered the work of a number of artists that were to have an enduring impact on his career.

A major retrospective of Blackshaw's work was held in 1974 at the Arts Council Gallery in Belfast, and another in 1995 was organised by the Arts Council of Northern Ireland. The latter was exhibited at the Ormeau Baths, Royal Hibernian Academy, Crawford Municipal Gallery, and a selection of the works travelled to the United States for a further tour. In 2001 he was the recipient of the Glen Dimplex Award for a Sustained Contribution to the Visual Arts. He exhibited at the Ulster Museum, Belfast in 2002 and a monograph was published on the artist by Eamonn Mallie in 2003. In 2012 the Royal Hibernian Academy in conjunction with the F.E. McWilliam Gallery organised a substantial retrospective of the artist's work entitled 'Blackshaw at 80'. He was a member of Aosdana, RUA and Associate Member of the RHA. He died last year.

This work was commissioned by UTV from the artist for a special exhibition of the UTV Collection at the Waterfront Hall and is a wonderful panoramic view of the city and the River Lagan.

€ 40,000 - 60,000

The UTV Art Collection



## The UTV Art Collection



96

LAWSON BURCH RUA (1937-1999)

***Basil and Sport***

Acrylic on board, 90 x 90cm (35½ x 35½")

Signed; inscribed with title verso

Provenance: 'Tom Caldwell Summer Exhibition', 1980, where purchased.  
UTV Art Collection

Exhibited: 'UTV Collection', The Crawford Gallery, Cork, April / May 1994; 'UTV Collection', Strabane Arts Centre, May / June 2007;  
'A Selection from the UTV Collection', RHA, April 1993; '40 Years of Ulster Art' The Waterfront Hall, November / December 1999

€ 500 - 800



97

LAWSON BURCH RUA (1937-1999)

***Newcastle, Co. Down (1978)***

Acrylic on board, 75 x 100cm (29½ x 39½")

Signed and dated '78

Provenance: UTV Art Collection

€ 400 - 600



98 BRIAN FERRAN HRUA HRHA (B.1940)  
*White Island*  
Mixed media on canvas, 76 x76cm (30 x 30")  
Signed and dated (19)'96

Provenance: UTV Art Collection

Exhibited: 'The UTV Art Collection' Exhibition, including this work, held at: Fermanagh County Museum, September 1999; Armagh County Museum, March 2000; Burnavon Arts Centre, Cookstown, October 2001; Newry and Mourne Arts Centre, May 2002; The Hunt Museum, October 2002; Letterkenny Arts Centre, January 2003; Monaghan County Museum, March 2004; Strabane Arts Centre, May / June 2007; '40 Years of Ulster Art', The Waterfront Hall, November / December 1999

'A Fresh Look: The UTV Collection', The Highlanes Gallery, Drogheda, December 2007 - March 2008.

Literature: 'UTV Art Collection', 2009, illustrated p.30.

€ 600 - 1,000

99 ROSS WILSON (B.1957)  
*Autumn Star Angel for Keats*  
Mixed media, 101 x 12cm (39¾ x 4¾")

Provenance: UTV Art Collection

Exhibited: 'The UTV Art Collection' Exhibitions, including this work, held at: Burnavon Arts Centre, Cookstown, October 2001; Monaghan County Museum, March 2004; The Linenhall Arts Centre, Castlebar, October 2004

€ 600 - 900



## The UTV Art Collection



100 SIMON MCWILLIAMS RUA (B.1970)

*Chair Race (1995)*

Oil on canvas, 90 x 102cm (35½ x 40¼")

Signed and dated '95 verso

Provenance: UTV Art Collection

Exhibited: 'The UTV Art Collection' Exhibitions, including this work, held at: O'Rahilly Building, UCC Cork, March 2002; The Waterfront Hall, April 2003; Fermanagh County Museum, September / October 2003; The Naughton Gallery, Queens University Belfast, January / February 2006; Strabane Arts Centre, May / June 2007; Grand Opera House, Belfast, April / May 2008

Literature: 'UTV Art Collection' 2009, illustrated p.42

€ 1,000 - 2,000



101 JOSEPH MCWILLIAMS PPRUA (1938-2015)

*Beating Drums in Donegall Street (1993)*

Oil on board, 75 x 100cm (29½ x 39½")

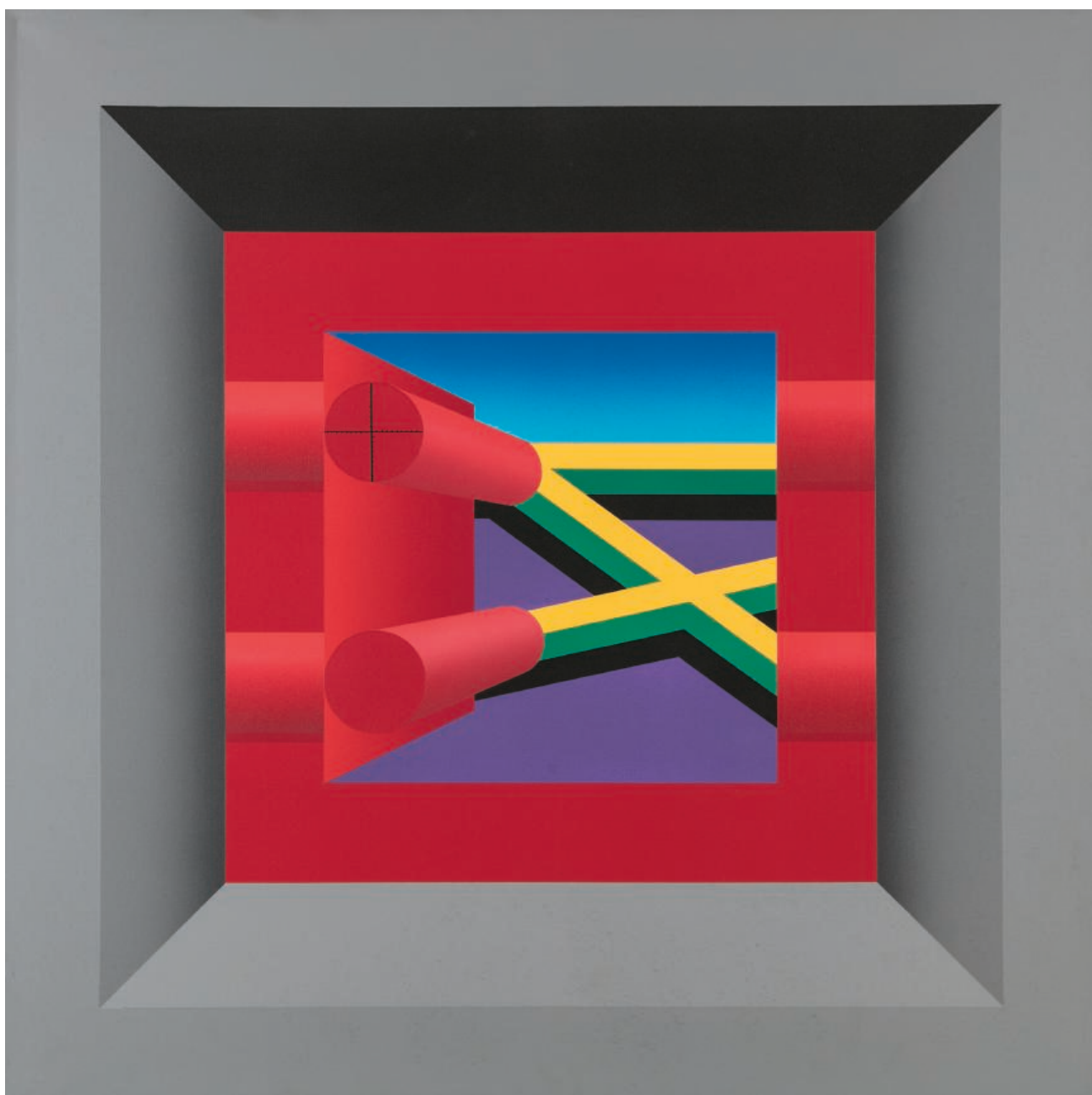
Signed

Provenance: UTV Art Collection

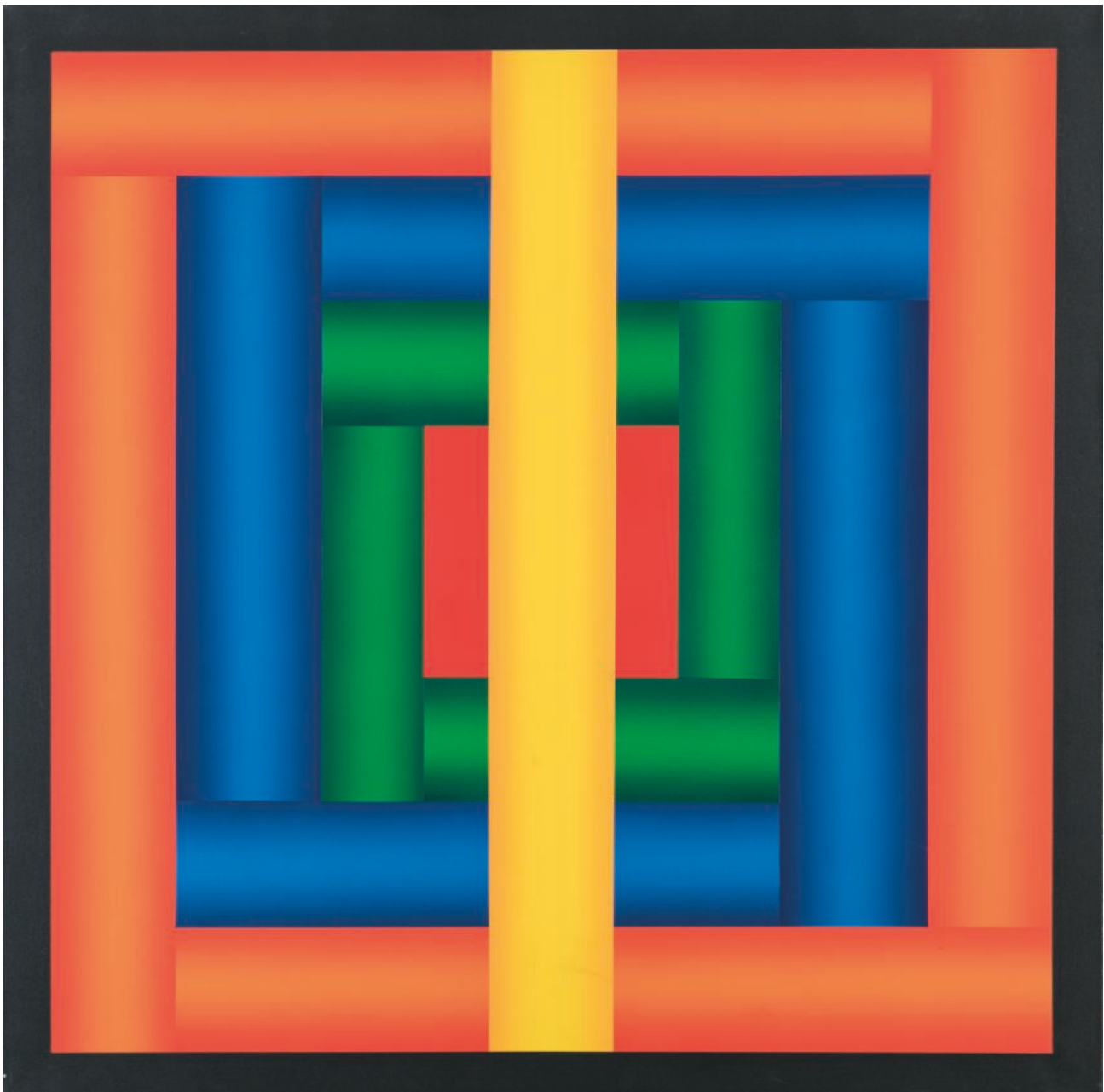
Exhibited: 'The UTV Art Collection' Exhibitions, including this work, held at: The Waterfront Hall, April 2003; Monaghan County Museum, March 2004; The Naughton Gallery, Queens University Belfast, January / February 2006; '40 Years of Ulster Art' The Waterfront Hall, November / December 1999; 'A Fresh Look: The UTV Collection', The Highlanes Gallery, Drogheda, December 2007 - March 2008;

Literature: 'UTV Art Collection' 2009, illustrated p.43.

€ 2,000 - 4,000



102 FRANCIS TANSEY (B.1959)  
*Mandela is Free*  
Acrylic on canvas, 112 x 112cm (44 x 44")  
Signed, inscribed and dated 2/90 verso  
€ 2,000 - 4,000



103 FRANCIS TANSEY (B.1959)  
*Tubular Composition No.2*  
Acrylic on canvas  
112 x 112 (44 x 44")  
Signed, inscribed and dated 6/88 verso  
€ 2,000 - 4,000

The UTV Art Collection



104



105



104 ELIZABETH TAGGART (B.1943)

*Farm Gate, County Down*

Oil on board, 16 x 20cm (6¼ x 8")

Signed

Provenance: With the Tom Caldwell Galleries, UTV Art Collection

Exhibited: 'UTV Collection' Down County Museum, March / April 1999

€ 150 - 250

105 ELIZABETH TAGGART (B.1943)

*County Down Cottage*

Oil on board, 14 x 19cm (5½ x 7½")

Signed

Provenance: With the Tom Caldwell Galleries, UTV Art Collection.

Literature: 'UTV Art Collection', illustrated p.56.

€ 120 - 160

106 DAVID CRONE RUA (B.1937)

*Out of the Cupboard*

Oil on canvas, 91 x 101cm (35¾ x 39¾")

Signed, inscribed and dated '95/96 verso

Provenance: UTV Art Collection

Exhibited: 'The UTV Art Collection' Exhibitions, including this work, held at: Monaghan County Museum, March 2004; The Naughton Gallery, Queens University Belfast, January / February 2006; Strabane Arts Centre, May / June 2007; '40 Years of Ulster Art' The Waterfront Hall, November / December 1999; 'A Fresh Look: The UTV Collection', The Highlanes Gallery, Drogheda, December 2007 - March 2008.

€ 1,000 - 1,500

## The Anne Crookshank Collection



107 MILDRED ANNE BUTLER RWS (1858-1941)

*Border in Flower in Spring*

Watercolour, 17 x 11.5cm (6¾ X 4½")

Provenance: 'Mildred Anne Butler' sale at Christie's 13/10/1981; later with George Stacpoole, Adare; from the collection of Anne Crookshank and thence by family descent.

Exhibited: 'Mildred Anne Butler' exhibition, November-December 1981, Catalogue No.8.

€ 1,000 - 1,500



- 108 MILDRED ANNE BUTLER RWS (1858-1941)  
*Cattle Grazing at Kilmurry (1899)*  
Watercolour, 36 x 53cm (14¼ x 20¾")  
Signed and dated "Oct 3, '99"  
€ 5,000 - 8,000

# The UTV Art Collection



109 SUSANNA DRURY (FL. 1733 - 1770)  
*'The West Prospect of the Giant's Causeway' and 'The East Prospect of the Giant's Causeway'*  
 A pair, engraving, 42 x 70cm (16½ x 27½")

Provenance: With the Bell Gallery, Belfast. UTV Art Collection

Exhibited: 'The UTV Art Collection' Exhibitions, including these works, held at: (East) Monaghan County Museum, September 1993; (West) The Crawford Gallery, Cork, April / May 1994; (West) Town Hall, Limavady, October 1994; (East) O'Rahilly Building, UCC Cork, March 2002; (West) The Waterfront Hall, April 2003; (West) Northwest Institute, Derry, May 2004  
 'A Selection from the UTV Collection', RHA, April 1993.

€ 500 - 700



110 JOHN FAULKNER RHA (1835-1894)  
*On the River Bandon, Co. Cork*  
Watercolour, 41.5 x 71cm (16½ x 28")  
Signed and inscribed with title  
€ 2,000 - 3,000



111 JOHN FAULKNER RHA (1835-1894)  
*A Village Lane*  
Watercolour, 47 x 99cm (18½ x 39")  
Signed and inscribed with title  
€ 400 - 600



112 ALEXANDER WILLIAMS RHA (1846 - 1930)

*Dun Laoghaire Harbour*

Watercolour, 35 x 68cm (13¾ x 26¾")

Signed

€ 1,000 - 1,500



113 EDWIN HAYES RHA RI ROI (1819-1904)

*French Fishing Vessels*

Watercolour, 48 x 76.5cm (18¾ x 30")

Signed

Remnants for original inscribed exhibition label for *Institute of Painters in Watercolour*

€ 1,500 - 2,500



114 EDWIN HAYES RHA RI ROI (1819-1904)  
*Dutch vessels off Ryde Pier, Isle of Wight*  
Oil on canvas, 41 x 61cm (16 x 24")  
Signed and dated 1856

€ 3,000 - 5,000



115 EDWIN HAYES RHA RI ROI (1819-1904)

*Shipping off Kingstown, Co. Dublin*

Oil on canvas, 24 x 34.5cm (9½ x 13½")

Signed

€ 4,000 - 6,000



116 NATHANIEL HONE RHA (1831-1917)

*The Passing Shower*

Oil on board, 30 x 43cm (11¾ x 17")

Literature: No.164 in Thomas Bodkin's 'Four Irish Landscape Painters'. Appendix XVI - Catalogue of Oil Paintings. Cat No. 164. P.177

€ 3,000 - 5,000



- 117 THOMAS ROSE MILES (1844-1916)  
*Before the Storm, Galway Bay*  
Oil on canvas, 74.5 x 124cm (29¼ x 48¾")  
Signed; signed again and inscribed with title verso

Long before the currently well known Irish artists painted in the Roundstone area, the artist Thomas Rose Miles (1844 - 1916) painted all round the area depicting sea themes from Cashel Bay (Casla Bay) to Slyne Head (rendered through typos as Stone Head) and showing scenes of catches being landed in Roundstone and Kilkieran, in South Connemara, as well as enjoying fishing at Ballinahinch Fisheries. He often depicted fisherman landing their catch in rocky inlets like this, or Dogs Bay, because if they'd landed it in the harbour or even in Errelough they would have to had pay a toll and harbour dues, so Ellistrin and it's inlets beside Dogs Bay were more favoured for the avoidance of such dues and tolls. In this work we see the two girls with creels on their back and the young boy looking out to the boats at sea concerned about their families safe landing with a heavy storm approaching.

Our thanks to Ciaran MacGonigal whose previous writings formed the basis of this catalogue entry.

€ 4,000 - 6,000

118 WALTER FREDERICK OSBORNE RHA (1859-1903)

*A Young Girl in a Village*

Oil on board, 20 x 15cm (7¾ x 5¾")

Provenance: Private Collection

Walter Osborne's small painting of children in a village square on a sunny day is both characteristic of him, yet colourful and surprising, combining Naturalism with an evocative narrative content, a carefully controlled composition with a relaxed 'snapshot', almost 'cinematic' quality, and a contrast of strong sunlight and shadow.

The figures, of the girl in the foreground, the boy with donkey or mule, and the silhouetted person behind, are sheltering from the heat of the day, and stand in deep shadow. As in several of Osborne's pictures, the little girl is viewed in profile or from behind, looking back at the other figures, creating a relationship with them, and inviting the viewer's interest. Are these children brother and sister, what sort of rural lives do they lead, and who is the figure in the background ?

In contrast, the upper part of the picture, showing the square and farm buildings, is in bright sunlight. The contrast of bright light and deep shadow, the donkey and sun-baked square, and the hot reds and oranges, give the painting a slightly Spanish atmosphere. Yet the costumes of the children: girl with neat straw hat and bow, boy with hat and white shirt, and the brick buildings, barns and red-tiled roofs, indicate that the setting is in England. Osborne spent much of the period from 1884 to the early 1890's working in villages and in the countryside, and their street scenes, rural subjects with children and landscapes are among his finest paintings. In the present picture, the red brick buildings and high colouring are characteristic of his Berkshire paintings of c.1887/88, so it may date to this period.

A diagonal line divides the shadowy foreground area from the sunny background. This is 'echoed' by the diagonals in the roofs which, together with horizontal lines, show the artist's love of blocked, interlocking shapes of buildings and walls. Equally typical is the little strip of trees and sky in the upper right corner of the picture, hinting at nature beyond. The colours of the buildings and square: reds, mauves, umbers, pale blues, pinks and oranges, glow with warmth. Certain colours are used in different parts of the picture, giving unity to the picture surface, in certain places, for instance in the girl's shoulder, and the sunny edge of a wall above the donkey's ear, Osborne employs a 'square-brush' style, while the pale blue walls and sky are brushed in more broadly.

The picture is painted on millboard, a compressed pasteboard often used by Osborne and other Plein-air painters.

*Julian Campbell, August 2017*

€ 20,000 - 30,000







- 119 JOSEPH MALACHY KAVANAGH RHA (1856-1918)  
*The Hum of Summers in the Grove*  
Oil on board, 40 x 31.5cm (15¾ x 12½")  
Signed and dated 1905; also signed and inscribed verso  
'Painted in Rathfarnham Park during the month of August  
1905'  
€ 1,000 - 2,000

- 120 JAMES ARTHUR O'CONNOR (1792-1941)  
*Figures on a Wooded Path*  
Oil on panel, 33 x 48¼ (13 x 19")  
Signed and dated 1838  
€ 6,000 - 10,000



- 121 MAURICE MACGONIGAL PRHA (1900-1974)  
*Coming to the Regatta, Roundstone*  
Oil on paper, 30 x 41cm (11¾ x 16")  
Exhibited: Maurice MacGonigal Exhibition, Taylor Galleries, Dublin 1979, Cat. No. 63

Literature: Front Cover illustration of 1979 Exhibition Catalogue

€ 1,000 - 2,000

- 122 LILIAN LUCY DAVIDSON ARHA (1879-1954)  
*Geese in the Claddagh*  
Oil on board, 34 x 25cm (13¼ x 9¾")  
Signed with monogram; also signed and inscribed on artist's label verso

€ 3,000 - 5,000





123 CHARLES MACIVER GRIERSON  
(1864-1939)  
*Admiring the New Portrait*  
Watercolour, 55 x 76cm (21¾ x 29¾")  
Signed and dated 1918  
€ 1,500 - 2,500



124 DAVID WOODLOCK (1842-1929)  
*Cottages, Boat Lane, Welford-on-Avon*  
Watercolour, 31 x 44cm (12 x 17¼")  
Signed  
David Woodlock was born at Shanbally Castle, near Cashel, Co. Tipperary where he lived until he was twelve, whereupon he moved to Liverpool. Woodlock was closely associated with the Liverpool Academy of Arts but also exhibited at the Royal Academy in London.  
€ 400 - 600



125 FRANK MCKELVEY RHA RUA (1895-1974)  
*Coast of Donegal at Falcarragh*  
 Watercolour, 26 x 37cm (10¼ x 14½")  
 Signed

€ 1,000 - 1,500

126 FRANK EGGINTON (1908- 1990)  
*View of Castle Haven, Castletownshend, West Cork*  
 Watercolour, 37.5 x 53cm (14¾ x 20¾")  
 Signed and dated (19)85, inscribed with title verso

€ 500 - 800





127 WILLIAM PERCY FRENCH (1854-1920)  
*Connemara*  
Watercolour, 24.5 x 35cm (9½ x 13¾")  
Signed and dated 1919  
€ 2,000 - 3,000

128 WILLIAM PERCY FRENCH (1854-1920)  
*Bogland*  
Watercolour, 24 x 34cm (9.5 x 13.5")  
Signed  
€ 1,500 - 2,000



129 WILLIAM PERCY FRENCH (1854-1920)

*Mountains of Mourne*

Watercolour, 34 x 51cm (13¼ x 20")

Signed

Exhibited: 'Percy French Exhibition' Ulster Folk Museum  
in association with The Percy French Society, May 1984.  
Cat. No. 25, where lent by current owner.

€ 6,000 - 8,000



130 KENNETH WEBB RWA FRSA RUA (B.1927)

*Trawlers, Hastings (1959)*

Oil on board, 50 x 60cm (19¾ x 23½")

Signed and dated 1959

Our thanks to the artist for his help in cataloguing this lot.

€ 4,000 - 6,000



131 KENNETH WEBB RWA FRSA RUA (B.1927)

*Moonlight Trawler, Hastings (1959)*

Oil on board, 49 x 60cm (19¼ x 23½")

Signed and dated (19)59

Our thanks to the artist for his help in catalogue this lot.

€ 3,000 - 5,000



132 KENNETH WEBB RWA FRSA RUA (B.1927)

*The Quarry Hole, Donaghadee*

Oil on board, 36 x 92cm (14 x 36¼")

Signed

Our thanks to the artist for his help in cataloguing this lot.

€ 3,000 - 5,000

133 KENNETH WEBB RWA FRSA RUA (B.1927)

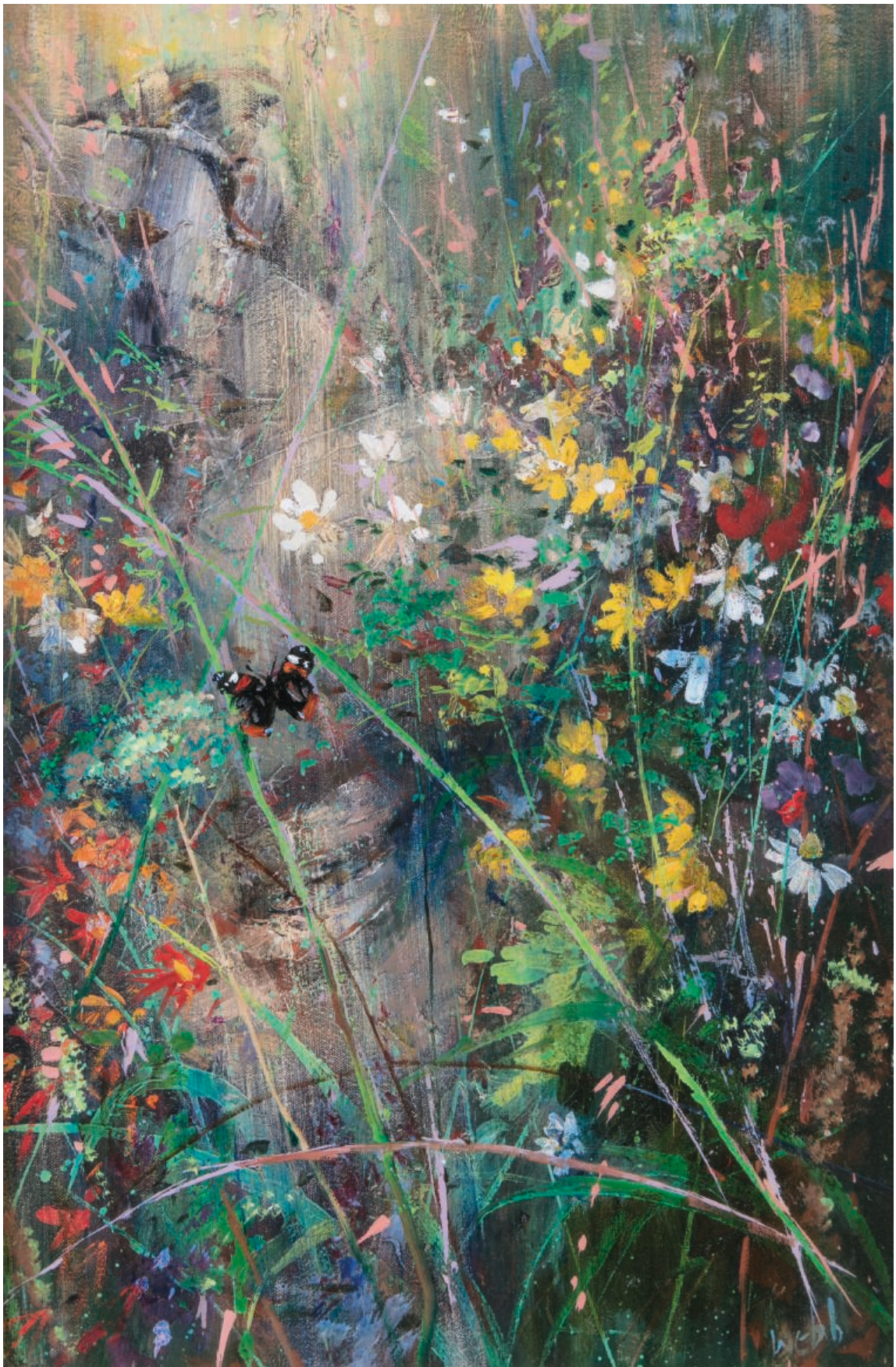
*Sighle na Gig with Wild Flowers*

Oil on canvas, 61 x 41cm (24 x 16¼")

Signed

Our thanks to the artist for his help in cataloguing this lot.

€ 2,000 - 4,000





134     HERBERT DAVIS RICHTER (1874-1955)  
*Springtime Fantasy*  
Oil on canvas, 76 x 62cm (30 x 24½")  
Signed

€ 1,500 - 2,500



135 LETITIA MARION HAMILTON RHA (1878-1964)  
*Still Life with Roses in a Vase*  
Oil on canvas, 45 x 40cm (17¾ x 15¾")  
Signed with initials

€ 2,000 - 4,000



136 GLADYS MACCABE ROI RUA (B.1918)  
*White Flowers in a Jar*  
Oil on board, 61 x 47cm (24 x 18½")  
Signed

Provenance: With the George Gallery, Dublin.

€ 600 - 1,000



137 GLADYS MACCABE ROI RUA (B.1918)  
*Flowers in a Blue Vase*  
Oil on board, 58 x 46cm (22¾ x 18")  
Signed

Provenance: With the George Gallery, Dublin.

€ 600 - 1,000



138 ROSALEEN BRIGID GANLY RHA (1909-2002)  
*Summer Flowers*  
 Oil on board, 51 x 44cm (20 x 17¼")  
 Signed with initials and dated '88; inscribed on  
 artist's label verso

€ 400 - 600

139 GRAHAM KNUTTEL (B.1954)  
*Still Life with Flowers in a Vase*  
 Acrylic on canvas, unframed, 30.5 x 25.2cm (12  
 x 10")  
 Signed

€ 400 - 600





140 BRIAN BALLARD RUA (B.1943)  
*Books and Yellow Roses*  
Oil on canvas, 45 x 60cm (17½ x 24")  
Signed. Inscribed with title verso

€ 1,500 - 2,500

141 BRIAN BALLARD RUA (B.1943)  
*Jug and iron*  
Oil on canvas, 45 x 60cm (17½ x 24")  
Signed. Inscribed with title verso

€ 1,500 - 2,500

142 BRIAN BALLARD RUA (B.1943)  
*Flowers Eternal (1985)*  
Oil on board, 60 x 76cm (23½ x 30")  
Signed and dated 1985

Provenance: With the Tom Caldwell Galleries, Dublin/Belfast.  
UTV Art Collection

Exhibited: 'The UTV Art Collection' Exhibitions, including this work, held at Linenhall Library, Belfast, January 1991; Bangor Heritage Centre, June 1992; Monaghan County Museum, September 1993; Droichead Arts Centre, Drogheda, May / June 1996; Burnavon Arts Centre, Cookstown, October 2001; 'A Selection from the UTV Collection', RHA, April 1993; '40 Years of Ulster Art' The Waterfront Hall, November / December 1999; 'Corporate Art: Hidden Treasures from Northern Ireland's Business Collections' exhibition, 2001; 'A Fresh Look: The UTV Collection', The Highlanes Gallery, Drogheda, December 2007 - March 2008.

Literature: 'UTV Art Collection' 2009, illustrated p.16.

€ 2,000 - 4,000

## The UTV Art Collection



143

GRAHAM GINGLES (B.1943)

*Para el Meurto* (1996)

Mixed media, 51 x 71cm (20 x 28")

Signed and inscribed with title verso

Provenance: UTV Art Collection

Exhibited: 'UTV Collection', The Waterfront Hall, April 2003; 'A Fresh Look: The UTV Collection', The Highlanes Gallery, Drogheda, December 2007 - March 2008;

'40 Years of Ulster Art' The Waterfront Hall, November / December 1999

Literature: 'UTV Art Collection' 2009, illustrated p.32.



144

CHERITH MCKINSTRY (1928-2004)

*Running Track Boy* (c.1981)

Oil on canvas, 63 x 76cm (24¾ x 30")

Signed with initials JC

Provenance: UTV Art Collection

Exhibited: 'A Selection from the UTV Collection', RHA, April 1993; 'UTV Collection', Town Hall, Limavady, October 1994; '40 Years of Ulster Art' The Waterfront Hall, November / December 1999; 'Corporate Art: Hidden Treasure from Northern Ireland's Business Collections' exhibition, 2001; 'UTV Collection', the Waterfront Hall, April 2003

*Our thanks to the artist's son, Jason, who explained that his mother sometimes signed her work using the initials 'JC' for John Cherith.*

€ 400 - 600



145 MARK SHIELDS (B.1963)  
*Pomegranates (1995)*  
Acrylic on board, 28 x 28cm (11 x 11")  
Signed and inscribed verso

Provenance: UTV Art Collection

Exhibited: 'The UTV Art Collection' Exhibitions, including this work, held at: Armagh County Museum, April 2000; The Gray Printers Museum, Strabane, January / February 2004; The Linenhall Arts Centre, Castlebar, October 2004; The Naughton Gallery, Queens University Belfast, January / February 2006; 'A Fresh Look: The UTV Collection', The Highlanes Gallery, Drogheda, December 2007 - March 2008.

€ 1,000 - 2,000

## The UTV Art Collection



146 NEIL SHAWCROSS RHA RUA (B.1940)  
***Window Still Life (1982)***  
Watercolour, 112 x 93cm (44 x 36½")  
Signed and dated 1982

Provenance: UTV Art Collection

Exhibited: '40 Years of Ulster Art' The Waterfront Hall, November / December 1999; 'The UTV Art Collection', The Naughton Gallery, Queens University Belfast, January / February

Literature: 'UTV Art Collection', 2009, illustrated p.51.

€ 1,000 - 1,500



147 NEIL SHAWCROSS RHA RUA (B.1940)  
***Kitchen Still Life (1981)***  
Watercolour, 58 x 47cm (22¾ x 18½")  
Signed and dated 1981

Provenance: UTV Art Collection

€ 500 - 700



148 RICHARD CROFT (B.1935)  
*Plums (2003)*  
Oil on canvas, 101 x 137cm (39¾ x 54")  
Signed

Provenance: UTV Art Collection

Literature: 'UTV Art Collection' 2009, illustrated p.24.

€ 600 - 800

## The UTV Art Collection



149

GRAHAM KNUTTEL (B.1954)

*View to the Sea*

Acrylic on board, 90 x 90cm (35½ x 35½")

Signed

Provenance: UTV Art Collection

Exhibited: 'The UTV Art Collection' Exhibitions including this work held at: O'Rahilly Building, UCC Cork, March 2002; NUI Galway, November 2002; Fermanagh County Museum, September / October 2003

Literature: 'UTV Art Collection' 2009, illustrated p.59.

€ 1,000 - 2,000



150

MARTIN MACKEOWN (1931-2003)

*Wendy's Jug*

Oil on canvas board, 51 x 36cm (20 x 14¼")

Signed

Provenance: UTV Art Collection

Exhibited: 'The UTV Art Collection' Exhibitions including this work held at: Armagh County Museum, April 2000; Gray Printers Museum, Strabane, January / February 2004; Northwest Institution of Higher Education, Derry, May 2004

€ 200 - 400

## The Anne Crookshank Collection

- 151 ALICIA BOYLE (1908-1996)  
*Window in Ramelton*  
Watercolour, 49 x 36.5cm (19¼ x 14¼")  
Signed with monogram

This is thought to be a view of the Lennon River from Anne Crookshank's house in Ramelton, 'Convoy Cottage'

Provenance: From the collection of Anne Crookshank and thence by family descent.

Exhibited: 'Alicia Boyle Retrospective Exhibition', Arts Council of Northern Ireland, Bedford St Gallery, Belfast 1983, Catalogue No.89.

Literature: Alicia Boyle Catalogue Raisonne No.784 under title 'The Indian Jar, Ramelton', The Crawford Gallery 1988.

€ 400 - 600



- 152 JAMES ENGLISH (B. 1946)  
*Still life with apple and pocket watch*  
Oil on canvas laid on board, 30 x 20cm  
(11¾ x 8")  
Signed

€ 400 - 600





153 ROBERT LYNN (B.1940)  
*Grey Interior No. 3*  
Oil on canvas, 100 x 100cm (39¼ x 39¼")  
Signed and date (19)82  
€ 600 - 800

154 ROBERT LYNN (B.1940)  
*Still Life with Child's Toy*  
Oil on canvas, 90 x 122cm (35½ x 48")  
Signed and date (19)83  
€ 600 - 800





155 JAMES ALLEN (B.1941)  
*The Room (1969)*  
Acrylic on canvas, 91 x 107cm (35¾ x 42")  
Signed; also signed verso

Provenance: UTV Art Collection

Exhibited: 'A Selection from the UTV Collection', RHA, April 1993; 'UTV Collection' Town Hall, Limavady, October 1994; '40 Years of Ulster Art' The Waterfront Hall, November / December 1999; 'A Fresh Look: The UTV Collection', The Highlanes Gallery, Drogheda, December 2007 - March 2008

Literature: 'UTV Art Collection' 2009, illustrated p.14.

€ 800 - 1,200

156 FREDERICK E. MCWILLIAM HRUA RA (1909-1992)

***Women of Belfast III***

Bronze, 39cm high x 52.5cm wide x 24cm (15¼ x 20¾ x 9½")

Numbered 4 out of 5

Provenance: UTV Art Collection

Exhibited: 'Eye for an Eye' exhibition, Lewis Glucksman Gallery, UCC, Cork, November 2008 - March 2009.

Literature: 'UTV Art Collection' 2009, illustrated p.45.; 'The Sculpture of F.E. McWilliam' by Denise Ferran and Valerie Holman 2012 catalogue raisonne, No.381.

The *Women of Belfast* series represents an attempt by the artist to address a specific event in Irish history, and relates to McWilliam's interest in humanity as a theme. The series was inspired by media images of the bombings of the Abercorn Restaurant in Belfast on a busy Saturday afternoon in March 1972. The latest in a series of death and destruction during the Troubles, this event caused nationwide revulsion as it was mainly women and children who were either killed or maimed, and particularly affected McWilliam. At the time the sculptor was working on the expressive potential of drapery, a fundamental idea in the history of art. Traditionally drapery is used to articulate the shape of the body underneath and to suggest particular emotion or ideas. In *Women of Belfast* this fundamental pictorial idea has been dislocated. The distorted forms of the women's clothing and their extended limbs work independently of each other to express the dehumanising effect of the violence. The extremity of movement and the unnatural distortions of the figures convey the force of the bomb blast, and their frozen nature encapsulates an extreme moment in history. The associated sketches retain a sense of emotional involvement which is absent in the bronzes. This demonstrates the fact that for McWilliam sculpture required the resolution of a pictorial or conceptual problem whereas drawing was a more spontaneous activity. *Women of Belfast* was another incarnation of McWilliam's interest and exploration of the human form throughout his career, yet with a personal and historic connection. George McClelland, by exhibiting the series in his gallery in 1973, played a vital role in giving McWilliam an opportunity to comment on the political situation at a crucial moment in Northern Irish history.

Writing in the McClelland exhibition catalogue F.E. Mc William said :-

"I left Ireland when I was 18, and although I seldom return, what happens there concerns me closely, not just because most of my relatives, and many of my friends are there, but because my early roots remain unbroken – especially the roots of memory. I can recall clearly what happened in my home town during the former 'troubles', this left me with a lasting awareness and hatred of intolerance and religious bigotry.

These sculptures are concerned with violence, with one particular aspect, bomb-blast – the women as victims of man's stupidity. I did not choose the subject consciously, it happened I suppose, because the situation in Ulster is inescapable, even at a safe remove, something that is always nagging at the back of ones mind" (July 1973)

*We would like to thank Roisin Kennedy and Denise Ferran, whose research and writings on the artist has formed the basis of this catalogue entry.*

€ 12,000 - 16,000



## The UTV Art Collection



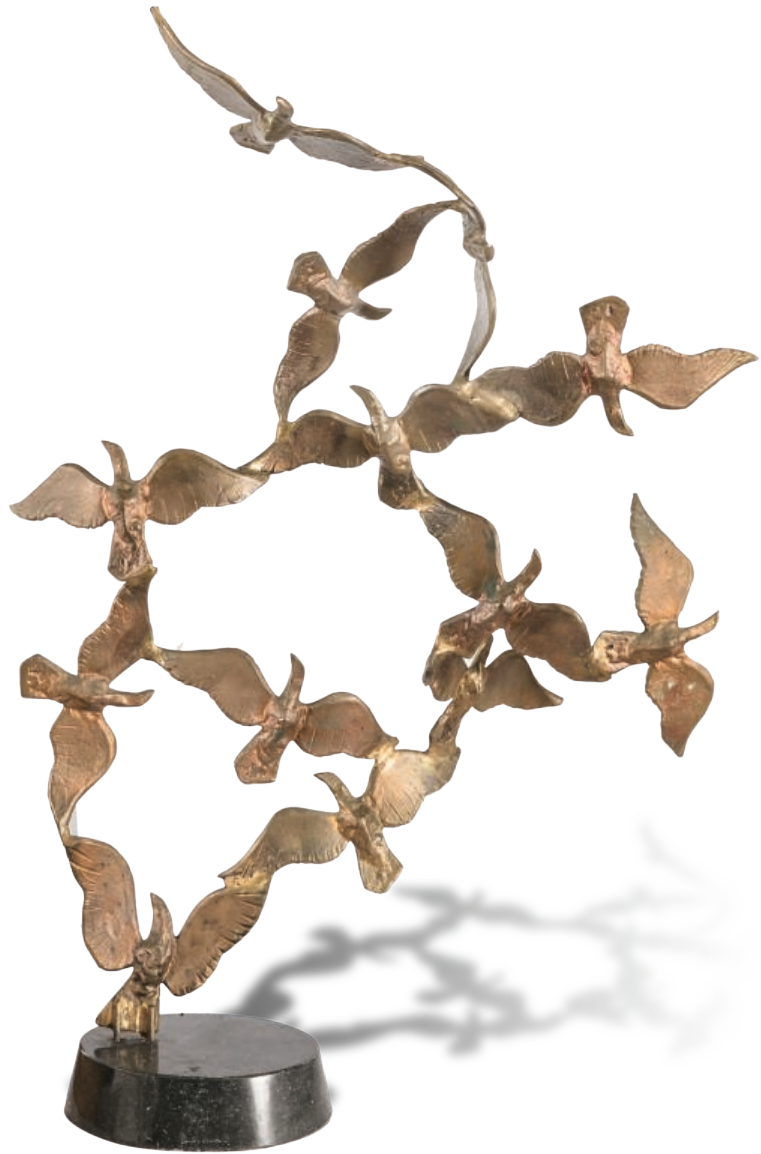
- 157 CAROLYN MULHOLLAND RHA (B.1944)  
*Poet's Chair*  
Bronze, 71cm high x 54cm wide x 30cm deep (28 x 21¼ x 11¾")  
Stamped with artist's device and dated (19)95

Provenance: UTV Art Collection

Literature: 'UTV Collection', 1996, back cover illustration; 'UTV Art Collection', 2009, illustrated p.44;

This work was conceived by the artist in honour of Nobel Prize winner, poet Seamus Heaney

€ 2,000 - 3,000



158 JOHN BEHAN RHA (B.1938)  
*A Flight of Eleven Birds*  
Bronze, 73cm high (28<sup>3</sup>/<sub>4</sub>"  
On oval black marble base  
€ 5,000 - 8,000

## The UTV Art Collection



- 159 JOSEPH SLOAN (B.1940)  
*Millennium Conductor (2000)*  
Bronze, 44.4cm high (17½")  
Signed, dated 2000 and numbered 3/7

Provenance: UTV Art Collection

Exhibited: Joseph Sloan Exhibition, The Kilcock Art Gallery  
2000 where purchased

Literature: 'UTV Art Collection' 2009, illustrated p.44.

€ 1,000 - 2,000

- 160 RORY BRESLIN (B.1963)  
*Mask of the Nore*  
Bronze, 88.5cm high x 41.5 wide (35 x 16 ")  
Number 2 from an edition of 3

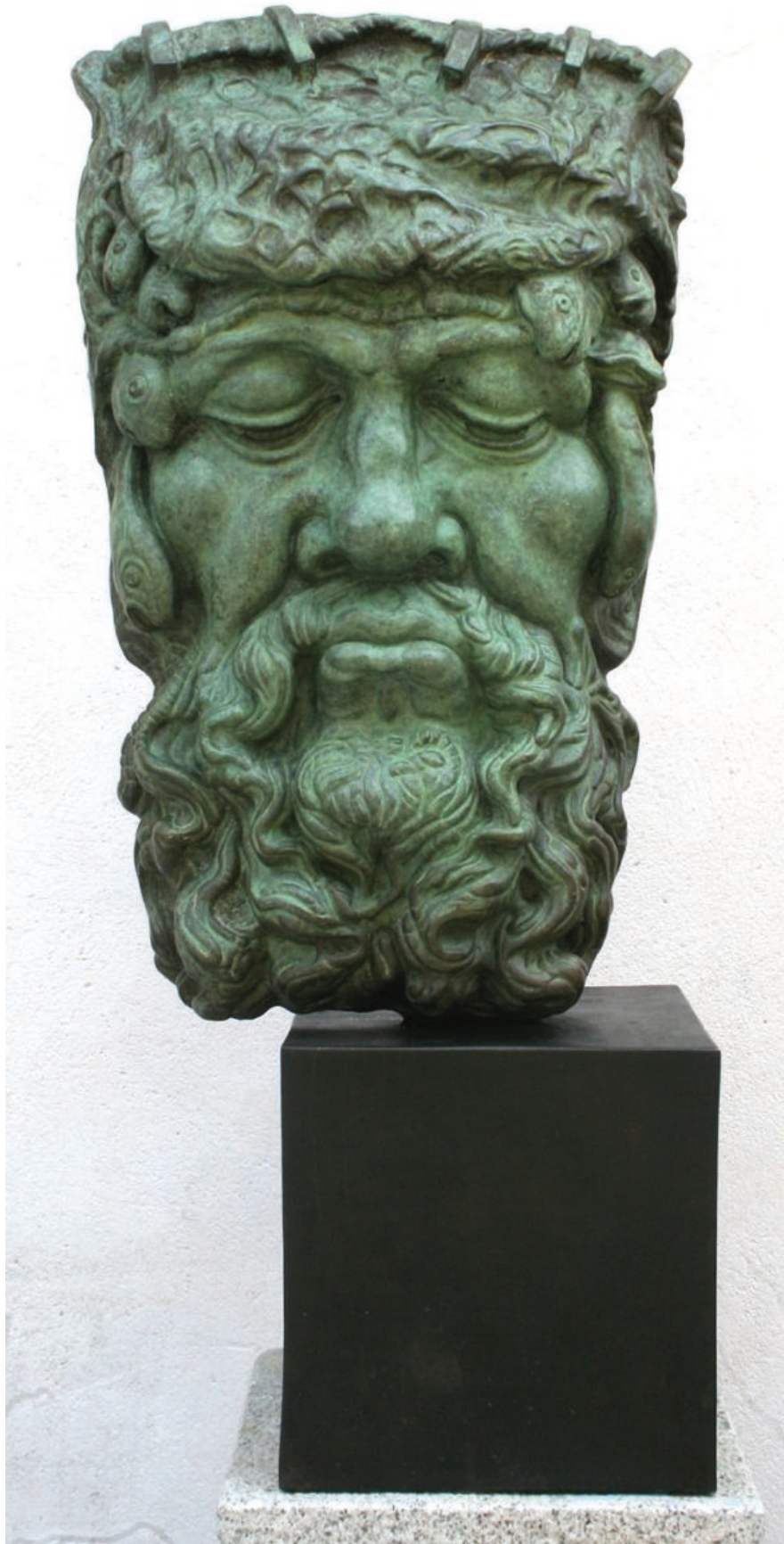
The *Mask of the Nore* is a larger than life-size rendition of Edward Smyth's River-God keystone depiction on the western front of Dublin's Customs House.

The mask bears a strong featured but reflective face surmounted by a seine net, a dragnet that was usually hung vertically in the water by the use of weights and buoyancy devices. Complete with ropes and floats, the head depicts salmon, trout and eels issuing from the net as an evocation of the abundance of such fish. The Nore was characterised by its net fisheries, particularly below its confluence with the Barrow. The river has a fairly steep gradient but the flow is checked by innumerable weirs, thus its slow flow is modelled in the beard reflecting the shallow glides that are the pre-dominant feature.

Vigorously modelled, the face reveals an interesting fusion of baroque energy and classical control. The only Custom House head with its eyes lowered, it indicates a powerful and unpredictable force of nature.

Designed by James Gandon, the Customs House was completed in 1791. Gandon engaged Smith to execute the various decorations in the frieze and in the interior of the building, and the fourteen heads symbolical of the principal Rivers of Ireland, on the keystones of the arches. Smith exhibited twelve small wax models of these in the Parliament House in 1802. They are described in the catalogue as "twelve models in wax emblematically representing the commercial rivers of Ireland, decorated with the produce of the country through which they flow, designed and executed in Portland stone at the new Custom House."

€ 5,000 - 7,000





161 PATRICK HENNESSY RHA (1915-1980)

*The Spanish Christ*

Oil on board, 35 x 25cm (13¾ x 9¾")

Signed

Provenance: 'Patrick Hennessy Exhibition', The Ritchie Hendriks Gallery, Dublin, November 1960, where purchased by Mrs. Sean Lester.

€ 800 - 1,200



162 PATRICK HENNESSY RHA (1915-1980)

***Virgo and Letter***

Oil on board, 25 x 35cm (9¾ x 13¾")

Provenance: 'Patrick Hennessy Exhibition', The Ritchie Hendriks Gallery, Dublin, November 1960, where purchased by Mrs. Sean Lester.

€ 3,000 - 5,000



163 HARRY KERNOFF RHA (1900-1974)  
*The Hell Fire Club, Rathfarnham*  
Watercolour, 23 x 33cm (9 x 13")  
Signed

€ 400 - 600



164 HARRY KERNOFF RHA (1900-1974)  
*Abstract Composition*  
Oil on board, 40 x 30cm (15¾ x 11¾)  
Signed

€ 800 - 1,200

165 HARRY KERNOFF RHA (1900-1974)  
*Head Study of an Old Woman*  
Conté, 34 x 29cm (13½ x 11½")  
Signed and dated '64

€ 800 - 1200



165



166 PATRICK LEONARD HRHA (1918-2005)  
*Commuters (9.06 to Connolly 22.3.88)*  
 Oil on board, 39 x 29cm (15¼ x 11½")  
 Signed; signed again and inscribed with  
 title

€ 1,000 - 1,500

167 NOEL MURPHY (B.1970)  
*The Crowd (1999)*  
 Acrylic on card, 15 x 30cm (6 x 11¾")  
 Signed with initials

Provenance: UTV Art Collection

Exhibited: 'UTV Collection' Fermanagh  
 County Museum, September / October  
 2003

€ 500 - 700

168 JACK CUDWORTH (B.1930)  
*Self Portrait and Lady with White Hat (1974)*  
 Oil on board, 50 x 59cm (19¾ x 23¼")  
 Signed and dated 1974

Provenance: UTV Art Collection

€ 400 - 600



167



168



- 169 JACK CUDWORTH (B.1930)  
*Trees on a Riverbank and Cottage Garden*  
A pair, oil on board, 25 x 39cm (9¾ x 15½")  
Signed

€ 700 - 1,000

- 170 PHIL RAFFERTY (1919-1996)  
*Wild Flowers*  
Mixed media, 50 x 36cm (19¾ x 14¼")  
Personal inscription from the artist verso

Provenance: UTV Art Collection

Exhibited: 'UTV Collection', Armagh County  
Museum, April 2000

€ 200 - 300

171 COLIN GIBSON (B.1948)  
*The Ulster Reform Club, Belfast*  
Oil on board, 30 x 40cm (11¾ x 14¾")  
Signed and inscribed

Provenance: UTV Art Collection

Exhibited: 'UTV Collection', City Hall,  
Limerick, September 1994

€ 300 - 500



172 COLIN GIBSON (B.1948)  
*Donegall Square, Belfast*  
Acrylic on board, 40 x 50cm (15¾ x 19¾")  
Signed and inscribed

Provenance: With The Bell Gallery, Bel-  
fast. UTV Art Collection

€ 300 - 500



173 COLIN GIBSON (B.1948)  
*Castle Park, Lisburn (1978)*  
Oil on board, 36 x 46cm (14¼ x 18")  
Signed and inscribed

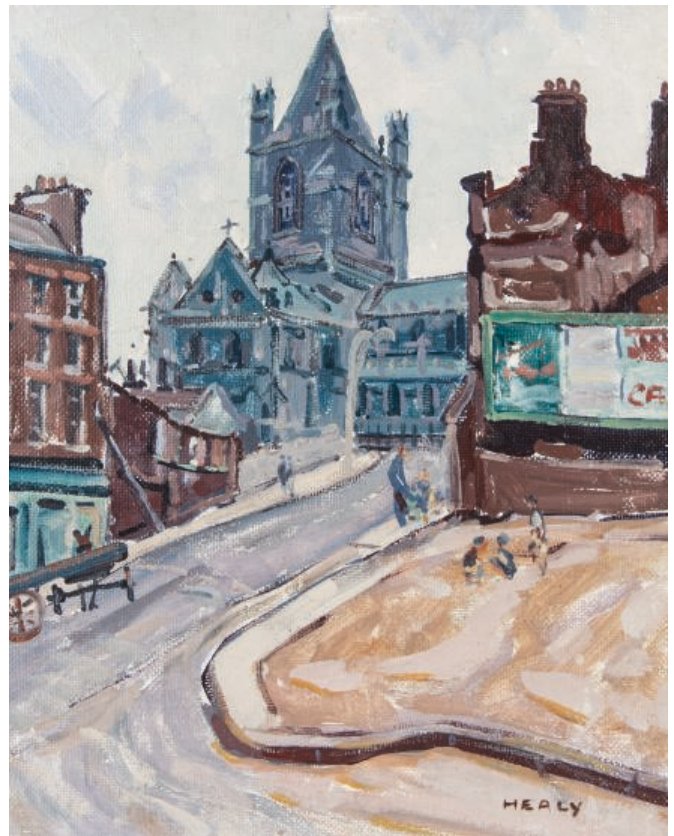
Provenance: With the Bell Gallery.  
UTV Art Collection

€ 300 - 500





174 HENRY HEALY RHA (1909-1982)  
*St Patrick's Cathedral, Dublin*  
Oil on canvas board, 45 x 34cm (17¾ x 13½")  
Signed  
€ 500 - 800



175 HENRY HEALY RHA (1909-1982)  
*Christchurch Cathedral, Dublin*  
Oil on canvas board, 45 x 34cm (17¾ x 13½")  
Signed  
€ 500 - 800

- 176 DAVID HONE PRHA (B.1928)  
*View from Sandymount towards Howth*  
Oil on canvas, 35.5 x 45.5cm (14 x 18")  
Signed  
€ 700 - 1,000



- 177 DAVID HONE PRHA (B.1928)  
*Towards Dun Laoghaire*  
Oil on board, 25.4 x 20.3cm (10 x 8")  
Signed  
€ 800 - 1,200



## The UTV Art Collection



178 CLEMENT MCALEER RUA (B.1949)  
***Shore Lines***  
 Acrylic on canvas, 83 x 80cm (32¾ x 31½")  
 Signed

Provenance: UTV Art Collection

Exhibited: 'The UTV Art Collection' Exhibitions including this work held at: City Hall, Limerick, September 1994; Droichead Arts Centre, Drogheda, May / June 1996; Monaghan County Museum, March 1997; The Naughton Gallery, Queens University, Belfast, January / February 2006; Grand Opera House, Belfast, April / May 2008; '40 Years of Ulster Art' The Waterfront Hall, November / December 1999; 'A Fresh look: UTV Collection' Island Arts Centre, February / March 2007; 'A Fresh Look: The UTV Collection', The Highlanes Gallery, Drogheda, December 2007 - March 2008.

Literature: 'UTV Art Collection' 2009, illustrated P.37

€ 700 - 1,000

179 JOHN BRIAN VALLELY (B.1941)  
***Tree Wall (1975)***  
 Oil on canvas, 127 x 111cm (50 x 43¾")  
 Signed with initials

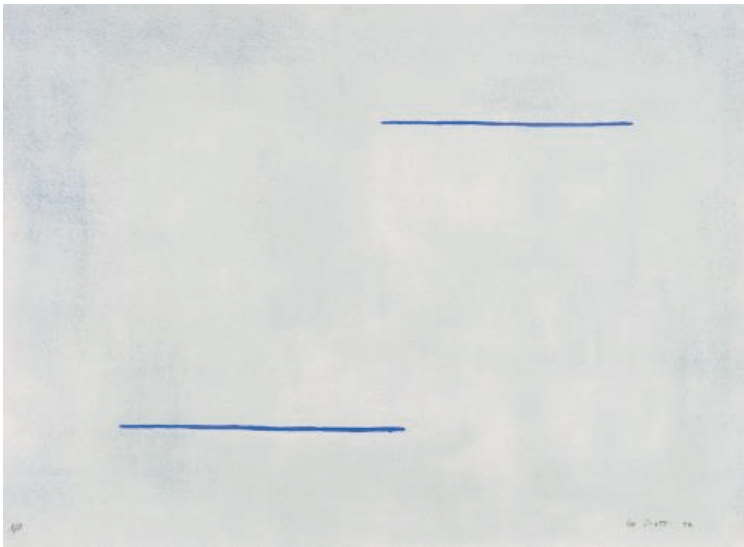
Provenance: UTV Art Collection

Exhibited: 'The UTV Art Collection' Exhibitions including this work held at: Monaghan County Museum, September 1993; Monaghan County Museum, March 1997; The Naughton Gallery, Queens University Belfast, January / February 2006; '40 Years of Ulster Art' The Waterfront Hall, November / December 1999 'A Selection from the UTV Collection', RHA, April 1993; 'A Fresh Look: The UTV Collection', The Highlanes Gallery, Drogheda, December 2007 - March 2008.

Literature: 'UTV Art Collection' 2009, illustrated p.57.

€ 4,000 - 6,000





180 WILLIAM SCOTT OBE RA (1913-1989)  
**Blue Field (From a Poem for Alexander)**  
Screenprint, artist's proof, 57.9 x 77.5cm  
(22¾ x 30½")  
Signed and dated (19)72  
Kelpa Studio stamp verso, Reference 8019  
(DUP No.406)

Provenance: The Davidson College Art  
Collection.

€ 1,000 - 2,000



181 WILLIAM SCOTT OBE RA (1913-1989)  
**White Predominates (From a Poem for Alexander)**  
Screenprint, artist's proof, 58.4 x 77.8cm  
(23 x 30½")  
Signed and dated (19)72  
Kelpa Studio stamp verso, Reference 8020  
(DUP No.402)

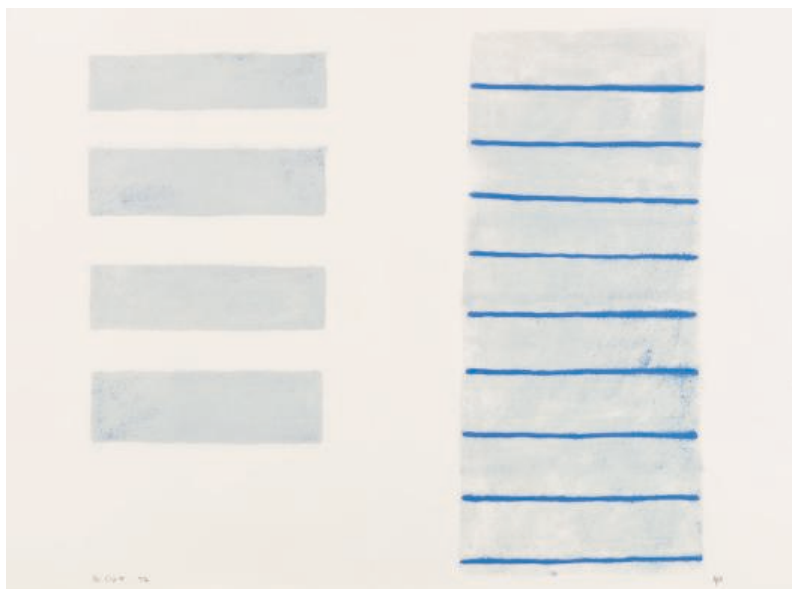
Provenance: The Davidson College Art  
Collection.

€ 1,000 - 2,000

182 WILLIAM SCOTT OBE RA (1913-1989)  
*Equals (From a Poem for Alexander)*  
Screenprint, artist's proof, 58 x 77.5 (22¾  
x 29¾")  
Signed and dated (19)72  
Kepla Studio stamp verso, Reference  
8017 (DUP No.399)

Provenance: The Davidson College Art  
Collection.

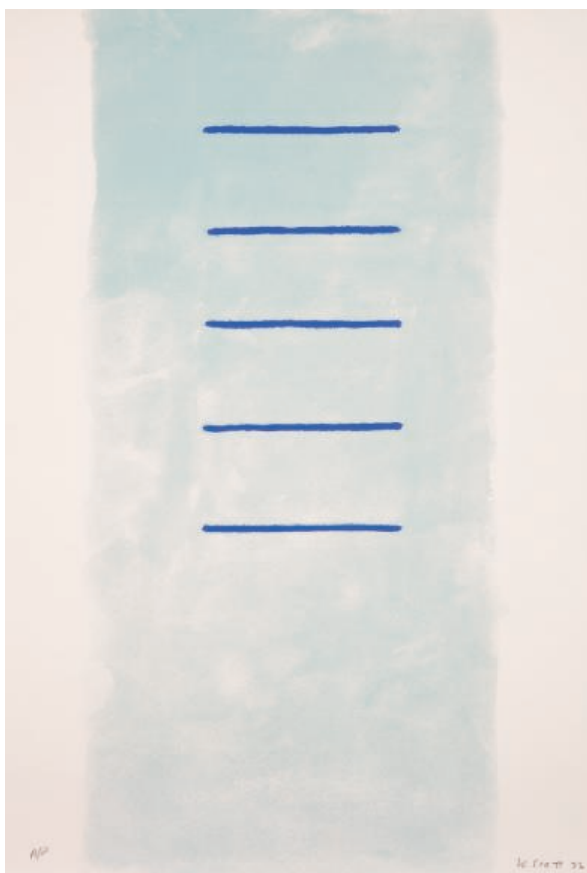
€ 1,000 - 2,000



183 WILLIAM SCOTT OBE RA (1913-1989)  
*Lines with Breath Supercede (From a  
Poem for Alexander)*  
Screenprint, artist's proof, 39.5 x 58cm  
(15½ x 22¾")  
Signed and dated (19)72  
Kepla Studio stamp verso, Reference  
8028 (DUP No.384)

Provenance: The Davidson College Art  
Collection.

€ 600 - 1,000



# The UTV Art Collection



184 HECTOR MCDONNELL RUA (B.1947)  
***Downshire Place***  
 Etching, sheet size 50 x 35cm (19¾ x 13¾")  
 Signed, inscribed and numbered 7/20

Provenance: UTV Art Collection

€ 80 - 120



185 HECTOR MCDONNELL RUA (B.1947)  
***Women Carrying Fruit in Kigali***  
 Etching, 17 x 13cm (6¾ x 5")  
 Signed and numbered 5/75

Provenance: UTV Art Collection

€ 60 - 100

186 JACK BUTLER YEATS RHA (1871-1957)  
***"Jack B. Yeats: A Catalogue Raisonné of the Oil Paintings"***  
 by Hilary Pyle London: André Deutsch, 1992. Three  
 volumes, 1856pp with 1822 illustrations, 111 in colour.

Cloth in a slipcase fine unopened condition. Definitive catalogue raisonné of Ireland's greatest painter, bringing together every known oil painting by Yeats, providing further documentary illustrations where appropriate and citing all relevant sources and influences. No. 737 from an edition limited to 1500, a must have for anyone interested in the history of Irish art and work of Jack B. Yeats. Mint unopened condition.

€ 300 - 500





187

187 NEIL SHAWCROSS RHA RUA (B.1940)  
*Still Life with Fruit Basket (1979)*  
 Screenprint, 42.5 x 52cm (16¾ x 20½")  
 Signed, numbered 21/50 and dated 1979

Provenance: UTV Art Collection

Exhibited: 'The UTV Art Collection', Omagh, January / February 1993; 'The UTV Art Collection' Northwest Institute, Derry, May 2004; 'The UTV Art Collection' The Linenhall Arts Centre, Castlebar, October 2004

€ 150 - 250

188 JOHN BRIAN VALLELY (B.1941)  
*The Score (1979)*  
 Screenprint, 55 x 41cm (21¾ x 16¼")  
 Signed, dated '79, inscribed and numbered 28/50

Provenance: UTV Art Collection

Exhibitions: 'UTV Collection', The Waterfront Hall, April 2003; 'UTV Collection', The Linenhall Arts Centre, Castlebar, October 2004

€ 150 - 250

189 SIMON MCWILLIAMS RUA (B.1970)  
*Gateway (2003)*  
 Screenprint, 51 x 62cm (20 x 24½")  
 Signed, inscribed and numbered 24/25

Provenance: UTV Art Collection

Exhibited: 'A Fresh look: The UTV Collection' Island Arts Centre, Lisburn, February / March 2007

€ 150 - 250



189



188



190 PATRICK SCOTT HRHA (1921-2014)  
**33 (F Series)**  
 Ink on paper, 72 x 76cm (28¼ x 30")  
 Signed

Provenance: With the Dawson Gallery, Dublin.

€ 800 - 1,200

## The Anne Crookshank Collection



191 MICHAEL SCOTT (1905-1989)  
**Thistles in a Continental Landscape**  
 Pen, 25 x 39.5 cms (9¾ x 15½)  
 Signed with initials and dated (19)65

Provenance: From the collection of Anne Crookshank and thence by family descent.

€ 150 - 250



192 MICHAEL SCOTT (1905-1989)  
**Skyscrapers, New York**  
 Drawing, 22 x 30cm (9 x 12")

Provenance: From the collection of Anne Crookshank and thence by family descent.

Exhibited: 'Michael Scott' exhibition, Taylor Galleries, Nov-Dec 1979, Cat. No.30, where purchased, original exhibition label verso.

€ 100 - 200



193    PATRICK SWIFT (1927-1983)  
*Portuguese Houses*  
Watercolour, 42 x 61cm (16½ x 24")  
Signed  
€ 2,000 - 3,000



194 RAYMOND MCGRATH RHA (1903-1977)  
*Bunnafreeva, Lough Croaghnaun, Achill*  
 Watercolour, 27 x 52.5cm (10½ x 20½")  
 Signed, inscribed with title and dated 1955

€ 400 - 600

195 RAYMOND MCGRATH RHA (1903-1977)  
*Saddle Head, Achill Island*  
 Watercolour, 34 x 51cm (13½ x 20")  
 Signed, inscribed with title and dated 1955

€ 300 - 500





196 JOAN MALLON (B.1955)  
*Sometimes I Wish I Had Wings* (1992)  
 Triptych, gouache, central panel 43 x 46cm (17 x 18"), side panels 43 x 23cm (17 x 9")  
 Signed

Provenance: Royal Hibernian Banquet Exhibition label verso; UTV Art Collection

Exhibited: 'The UTV Art Collection' Exhibitions, including this work, held at: Droichead Arts Centre, Drogheda, May / June 1996; Monaghan County Museum, March 1997; Fermanagh County Museum, September 1999.

This is a semi-autobiographical work influenced by 15th Century altarpieces which both amazed and amused this artist who taught art at the Collegiate School, Monaghan Town.

€ 300 - 500

197 DIARMUID DELARGY (B.1958)  
*Saluté Picasso* (1993)  
 Pen and ink, 47 x 35cm (18½ x 13¾")  
 Signed, inscribed and dated Nov '93

Provenance: UTV Art Collection

Exhibited: The Naughton Gallery, Queen's University, Belfast January / February 2006; Northwest Institute, Derby, May 2004;  
 'A Fresh Look: The UTV Collection', The Highlanes Gallery, Drogheda, December 2007 - March 2008.

Literature: 'UTV Art Collection' 2009, illustrated p.24.

€ 400 - 600



## The UTV Art Collection



198

ANGELA ANTRIM (1911-1984)

*The Famine 1848 (1979)*

Watercolour, 47 x 59cm (18½ x 23¼")

Signed and dated 1979

Provenance: UTV Art Collection

Exhibited: 'The UTV Art Collection' Exhibitions, including this work, held at: Monaghan County Museum, September 1993; Town Hall Limavady, October 1994; Droichead Arts Centre, Drogheda, May / June 1996; 'A Selection from the UTV Collection', RHA, April 1993.

€ 200 - 400



199

ANGELA ANTRIM (1911-1984)

*The Field (1979)*

Watercolour, 48 x 59cm (19 x 23¼")

Signed and dated 1979

Provenance: UTV Art Collection

Exhibited: 'UTV Collection', The Gray Printers Museum, Strabane, January / February 2004

€ 200 - 400

200 ANGELA ANTRIM (1911-1984)  
*Proclamation, GPO Dublin (1979)*  
Watercolour, 48 x 63cm (19 x 24¾")  
Signed and dated 1979 (faded)

Provenance: UTV Art Collection

€ 200 - 400



201 ANGELA ANTRIM (1911-1984)  
*Saint Patrick (1979)*  
Watercolour, 46 x 65cm (18 x 25½")  
Signed and dated 11th April 1979

Provenance: UTV Art Collection

Exhibited: 'UTV Collection', Down County  
Museum, March / April 1999

€ 200 - 400



## The UTV Art Collection



- 202 ALEXANDER DUNLUCE, 9TH EARL OF ANTRIM  
(B.1935)  
*Captain Dinsmore's Hunt, Glenarm*  
Oil on board, 17 x 25cm (6¾ x 9¾")

Provenance: UTV Art Collection

Exhibited: 'Alexander Dunluce Exhibition', The Bell Gallery, June 1977, Catalogue No.79 (ex-cat).

€ 150 - 250



- 203 ALEXANDER DUNLUCE, 9TH EARL OF ANTRIM  
(B.1935)  
*Looking across the Glen - Paddy's Hill*  
Oil on board, 40 x 24cm (15¾ x 9½")  
Signed indistinctly with initials

Provenance: With the Bell Gallery.  
UTV Art Collection

€ 150 - 250

## The UTV Art Collection



204 ALEXANDER DUNLUCE, 9TH EARL OF ANTRIM (B.1935)  
*Near the Beach, Drumnagreagh*  
Oil on board, 18 x 31cm (7 x 12¼")

Provenance: With the Bell Gallery, Catalogue No.23.  
UTV Art Collection

€ 150 - 250

205 ALEXANDER DUNLUCE, 9TH EARL OF ANTRIM (B.1935)  
*Glenarm*  
Oil on board, 34 x 44cm (13½ x 17¼")

Provenance: UTV Art Collection

€ 200 - 300





206 NORMAN J. MCCAIG (1929-2001)  
*Fog Bound*  
Oil on canvas board, 61 x 91.5cm  
(24 x 36")  
Signed  
€ 1,000 - 2,000



207 JAMES SCOTT (B.1920)  
*Signs of Spring (1995)*  
Oil on board, 50 x 65cm (19¾ x 25½")  
Artist's label verso  
  
Provenance: UTV Art Collection  
  
Exhibited: 'UTV Collection' Strabane Arts  
Centre, May / June 2007  
  
€ 300 - 500

208 NORMAN J. MCCAIG (1929-2001)  
*On the Ballynahinch River*  
Oil on canvas board, 35.5 x 45.7cm  
(14 x 18")  
Signed  
€ 600 - 800



209 NORMAN J. MCCAIG (1929-2001)  
*Autumn, St. Stephen's Green*  
Oil on board, 35 x 45cm  
(13¾ x 17¾")  
Signed; inscribed on artist's  
label verso  
€ 600 - 1,000



## The UTV Art Collection



210 R.W. MILLIKEN (1920-2014)  
**Brent Geese, Strangford**  
Watercolour, 50 x 76cm (19¾ x 30")  
Signed

Provenance: UTV Art Collection

Exhibited: 'UTV Collection' Monaghan County Museum, March 2004; 'UTV Collection' Down County Museum, March 1999

€ 500 - 800



211 LIAM THOMPSON (B.1956)  
**Scрабо Hill, Co. Down (1978)**  
Watercolour, 40.5 x 58.5cm (16 x 23")  
Signed, inscribed and dated '78

Provenance: The Tom Caldwell Gallery.  
UTV Art Collection

Exhibited: 'UTV Collection' Fermanagh County Museum, September / October 2003

€ 150 - 250



212 JAMES ALLEN (B.1941)  
**Breaking Waves III**  
Pencil and pastel, 70 x 90cm (27½ x 35")  
Signed

Provenance: With the Tom Caldwell Galleries. UTV Art Collection

Exhibited: 'UTV Collection', Monaghan County Museum, March 2004

€ 200 - 400

213

PAUL WALLS (B.1965)

*Field with a View, Co. Donegal (1995)*

Oil on board, 24 x 30cm (9½ x 11¾")

Signed

Provenance: UTV Art Collection

Exhibited: 'The UTV Art Collection' Exhibitions including this work held at: Armagh County Museum, March 2000; Letterkenny Arts Centre, January 2003; The Naughton Gallery, Queens University, Belfast, January / February 2006; Strabane Arts Centre, May / June 2007

Literature: 'UTV Art Collection' 2009, illustrated p.56.

€ 150 - 250



214

SHEILA MCLEAN (B.1932)

*Winter Field, Inishowen*

Oil on board, 50 x 60cm (19¾ x 23½")

Artist's label verso

Provenance; UTV Art Collection

Exhibited: 'The UTV Art Collection' Exhibitions including this work held at: Fermanagh County Museum, September 1999; Armagh County Museum, April 2000; Letterkenny Arts Centre, January 2003; The Gray's Printer's Museum Strabane, January / February 2004; The Naughton Gallery, Queen's University, Belfast, January / February 2006; Strabane Arts Centre, May / June 2007; The Highlanes Gallery, Drogheda, December 2007 - March 2008

Literature: 'UTV Art Collection' 2009, illustrated p.39.

€ 200 - 400





215 FERGUS O'RYAN RHA (1910-1989)  
*Ballycorus, Co. Dublin - with the Leadmines*  
Oil on board, 38 x 43cm (15 x 17")  
Signed  
€ 600 - 1,000



216 MABEL YOUNG RHA (1889-1974)  
*County Wicklow Country House*  
Oil on board, 30 x 40cm (11¾ x 15¾")  
Signed  
€ 600 - 1,000



217 FERGUS O'RYAN RHA (1910-1989)  
*Island Bridge, Dublin*  
Oil on board, 25 x 35cm (9¾ x 13¾")  
Signed  
€ 400 - 600

218 LIAM TREACY (1934-2004)  
*A Music Evening*  
Oil on canvas, 40 x 50cm (15¾ x 19¾")  
Signed  
€ 800 - 1,200



219 LIAM TREACY (1934-2004)  
*Autumn Sunlight*  
Oil on canvas, 30.5 x 40.5cm (12 x 16")  
Signed  
€ 600 - 800



220 LIAM TREACY (1934-2004)  
*Salmon Pool on the Avonmore River*  
Oil on canvas, 30.5 x 25.5cm (12 x 10")  
Signed  
€ 400 - 600





221

- 221 MARKEY ROBINSON (1918-1999)  
*The Windmill*  
 Gouache, 20 x 24.5cm (8 x 9¾")  
 Signed

€ 400 - 600



222

- 222 MARKEY ROBINSON (1918-1999)  
*The Old Mill*  
 Gouache, 23 x 40cm (9 x 15¾")  
 Signed

€ 400 - 600

- 223 MARKEY ROBINSON (1918-1999)  
*The Red Road*  
 Gouache, 19.5 x 25cm (7¾ x 9¾")  
 Signed

€ 400 - 600



223

- 224 MARKEY ROBINSON (1918-1999)  
*Still Life with Yachts*  
 Gouache, 80 x 48cm (31½ x 19")  
 Signed

Provenance: UTV Art Collection

Exhibited: 'The UTV Art Collection' Exhibitions, including this work, held at; Harmony Hill Arts Centre, Lisburn, October 1996; Monaghan County Museum, March 1997; Fermanagh County Museum, September 1999; Letterkenny Arts Centre, January 2003; The Waterfront Hall, April 2003; Northwest Institute, Derry, May 2004; '40 Years of Ulster Art' The Waterfront Hall, November / December 1999

€ 1,200 - 1,600



## GENERAL TERMS & CONDITIONS OF BUSINESS

The Auctioneer carries on business on the following terms and conditions and on such other terms or conditions as may be expressly agreed with the Auctioneer or set out in any relevant Catalogue. Conditions 12-21 relate mainly to buyers and conditions 22-32 relate mainly to sellers. Words and phrases with special meanings are defined in condition 1. Buyers and sellers are requested to read carefully the Cataloguing Practice and Catalogue Explanation contained in condition 2.

### DEFINITIONS

1. In these conditions the following words and expressions shall have the following meanings:

Auctioneer - James Adam and Sons trading as Adam's.  
Auctioneer's Commission - The commission payable to the Auctioneer by the buyer and seller as specified in conditions 13 and 25.  
Catalogue - Any advertisement, brochure, estimate, price or other publication.  
Forgery - A Lot which was made with the intention of deceiving with regard to authorship, culture, source, origin, date, age or period and which is not shown to be such in the description therefore in the Catalogue and the market value for which at the date of the auction was substantially less than it would have been had the Lot been in accordance with the Catalogue description.  
Hammer Price - The price at which a Lot is knocked down by the Auctioneer to the buyer.  
Lot - Any item which is deposited with the Auctioneer with a view to its sale at auction and, in particular, the item or items described against any Lot number in any Catalogue.  
Proceeds of Sale - The net amount due to the seller being the Hammer Price of the Lot after deducting the Auctioneer's Commission thereon under condition 25 the seller's contribution towards insurance under condition 26, such VAT as is chargeable and any other amounts due by the seller to the Auctioneer in whatever capacity howsoever arising.  
Registration Form or Register - The registration form (or, in the case of persons who have previously attended at auctions held by the Auctioneer and completed registration forms, the register maintained by the Auctioneer which is compiled from such registration forms) to be completed and signed by each prospective buyer or, where the Auctioneer has acknowledged pursuant to condition 12 that a bidder is acting as agent on behalf of a named principal, each such bidder prior to the commencement of an auction.  
Sale Order Form - The sale order form to be completed and signed by each seller prior to the commencement of an auction.  
Total Amount Due - The Hammer Price of the Lot sold, the Auctioneer's Commission due thereon under condition 13, such VAT as is chargeable and any additional interest, expenses or charges due hereunder.  
V.A.T. - Value Added Tax.

### Cataloguing Practice & Catalogue Explanations

2. Terms used in Catalogues have the following meanings and the Cataloguing Practice is as follows:

The first name or names and surname of the artist - In the opinion of the Auctioneer a work by the artist.  
The initials of the first name(s) and the surname of the artist - In the opinion of the Auctioneer a work of the period of the artist and which may be in whole or in part the work of the artist.  
The surname only of the artist - In the opinion of the Auctioneer a work of the school or by one of the followers of the artist or in his style.  
The surname of the artist preceded by 'after' - In the opinion of the Auctioneer a copy of the work of the artist.  
Signed/Dated/Inscribed - In the opinion of the Auctioneer the work has been signed/dated/inscribed by the artist.  
With Signature/With date/With inscription - In the opinion of the Auctioneer the work has been signed/dated/inscribed by a person other than the artist.  
Attributed to - In the opinion of the Auctioneer, probably a work of the artist.  
Studio of/Workshop of - In the opinion of the Auctioneer a work executed in the studio of the artist and possibly under his supervision.  
Circle of - In the opinion of the Auctioneer a work of the period of the artist and showing his influence.  
Follower of - In the opinion of the Auctioneer a work executed

in the artist's style yet not necessarily by a pupil.  
Manner of - in the opinion of the Auctioneer a work executed in artist's style but of a later date.

None of the terms above are appropriate but in the Auctioneer's opinion the work is a work by the artist named.

### GENERAL CONDITIONS

Auctioneer Acting as Agent

3. The Auctioneer is selling as agent for the seller unless it is specifically stated to the contrary. The Auctioneer as agent for the seller is not responsible for any default by the seller or the buyer. The auctioneer reserves the right to bid on behalf of the seller.

**Auctioneer Bidding on behalf of Buyer**

4. It is suggested that the interests of prospective buyers are best protected and served by the buyers attending at an auction. However, the Auctioneer will, if instructed, execute bids on behalf of a prospective buyer. Neither the Auctioneer nor its employees, servants or agents shall be responsible for any neglect or default in executing bids or failing to execute bids.

**Admission to Auctions**

5. The Auctioneer shall have the right exercisable in its absolute discretion to refuse admission to its premises or attendance at its auctions by any person.

**Acceptance of Bids**

6. The Auctioneer shall have the right exercisable in its absolute discretion to refuse any bids, advance the bidding in any manner it may decide, withdraw or divide any Lot, combine any two or more Lots and, in the case of a dispute, to put any Lot up for auction again.

**Indemnities**

7. Any indemnity given under these conditions shall extend to all actions, proceedings, claims, demands, costs and expenses whatever and howsoever incurred or suffered by the person entitled to the benefit of the indemnity and the Auctioneer declares itself to be a trustee of the benefit of every such indemnity for its employees, servants or agents to the extent that such indemnity is expressed to be for their benefit.

**Representations in Catalogues**

8. Representations or statements made by the Auctioneer in any Catalogue as to contribution, authorship, genuineness, source, origin, date, age, provenance, condition or estimated selling price or value is a statement of opinion only. Neither the Auctioneer nor its employees, servants or agents shall be responsible for the accuracy of any such opinions. Every person interested in a Lot must exercise and rely on their own judgment and opinion as to such matters.

9. The headings of the conditions herein contained are inserted for convenience of reference only and are not intended to be part of, or to effect, the meaning or interpretation thereof.

**Governing Law**

10. These conditions shall be governed by and construed in accordance with Irish Law.

**Notices**

11. Any notice or other communication required to be given by the Auctioneer hereunder to a buyer or a seller shall, where required, be in writing and shall be sufficiently given if delivered by hand or sent by post to, in the case of the buyer, the address of the buyer specified in the Registration Form or Register, and in the case of the seller, the address of the seller specified in the Sale Order Form or to such other address as the buyer or seller (as appropriate) may notify the Auctioneer in writing. Every notice or communication given in accordance with this condition shall be deemed to have been received if delivered by hand on the day and time of delivery and if delivered by post three (3) business days after posting.

## CONDITIONS WHICH MAINLY CONCERN THE BUYER

### The Buyer

**12.** The buyer shall be the highest bidder acceptable to the Auctioneer who buys at the Hammer Price. Any dispute which may arise with regard to bidding or the acceptance of bids shall be settled by the Auctioneer. Every bidder shall be deemed to act as principal unless the Auctioneer has prior to the auction, acknowledged in writing that a bidder is acting as agent on behalf of a named principal.

### The Commission

**13.** The buyer shall pay the Auctioneer a commission at the rate of 20% of the Hammer Price, exclusive of VAT at the applicable rate on all individual lots.

### Payment

**14.** Unless credit terms have been agreed with the Auctioneer before the auction the buyer of a Lot shall pay to the Auctioneer within one (2) days from the date of the auction the Total Amount Due. Notwithstanding this, the Auctioneer may, in its sole discretion, require a buyer to pay a deposit of 25% of the Total Amount Due at the conclusion of the auction.

The Auctioneer may apply any payments received by a buyer towards any sums owing from that buyer to the Auctioneer on any account whatever regardless of any directions of the buyer or his agent in that regard whether express or implied. The Auctioneer shall only accept payment from successful bidders in cash, draft in Euro or by the bidder's own cheque drawn on an Irish bank account vouched to the satisfaction of the Auctioneer. Cheques drawn by third parties, whether in the Auctioneer's favour or requiring endorsement, shall not be accepted. We also accept payment by credit card, Visa & Mastercard subject to a administration charge of 2% of the total amount due. American Express 3.65% administration charge. We also accept debit card payments by way of Laser, with no surcharge, however the cardholder in person can only make the payment.

### Reservation of Title

**15.** Notwithstanding delivery or passing of risk to the buyer the ownership of a Lot shall not pass to the buyer until he has paid to the Auctioneer the Total Amount Due.

### Collection of Purchases

**16.** The buyer shall at his own expense collect the Lot purchased not later than seven (2) days after the date of the auction but (unless credit terms have been agreed with the Auctioneer pursuant to condition 14) not before payment to the

### Auctioneer of the Total Amount Due.

The buyer shall be responsible for any removal, storage and insurance charges in respect of any Lot which is not taken away within seven (2) days after the date of the auction. The purchased Lot shall be at the buyer's risk in all respects from the earlier of the time of collection or the expiry of (2) days from the date of the auction. Neither the Auctioneer nor its employees, servants or agents shall thereafter be liable for any loss or damage of any kind howsoever caused while a purchased Lot remains in its custody or control after such time

### Packaging and Handling of Purchased Lots

**17.** Purchased Lots may be packed and handled by the Auctioneer, its employees, servants or agents. Where this is done it is undertaken solely as a courtesy to buyers and at the discretion of the Auctioneer. Under no circumstances shall the Auctioneer, its employees, servants or agents be liable for damage of any kind and howsoever caused to glass or frames nor shall the Auctioneer be liable for the errors or omissions of, or for any damage caused by, any packers or shippers which the Auctioneer has recommended.

### Non-Payment or Failure to Collect Purchased Lots

**18.** If a buyer fails to pay for and/or collect any purchased Lot by the dates herein specified for payment and collection the Auctioneer shall, in its absolute discretion and without prejudice to any other rights or remedies it may have, be entitled

to exercise one or more of the following rights or remedies without further notice to the buyer:

(a) To issue court proceedings for damages for breach of contract;

(b) To rescind the sale of that Lot or any other Lots sold to the buyer whether at that or at any other auction;

(c) To resell the Lot or cause it to be resold whether by public auction or private sale. In the event that there is a deficiency between the Total Amount Due by the buyer and the amount received by the Auctioneer on such resale after deduction of any necessary expenses the difference shall be paid to the Auctioneer by the buyer. Any surplus arising shall belong to the seller;

(d) To store (whether at the Auctioneer's premises or elsewhere) and insure the purchased Lot at the expense of the buyer;

(e) To charge interest on the Total Amount Due at the rate of 2% over and above the base rate from time to time of Bank of Ireland or if there be no such rate, the nearest equivalent thereto as determined by the Auctioneer in its absolute discretion from the date on which payment is due hereunder to the date of actual payment;

(f) To retain that Lot or any other Lot purchased by the buyer whether at the same or any other auction and release same to the buyer only after payment to the Auctioneer of the Total Amount Due;

(g) To apply any sums which the Auctioneer received in respect of Lots being sold by the buyer towards settlement of the Total Amount Due.

(h) To exercise a lien on any property of the buyer in the possession of the Auctioneer or whatever reason.

### Liability of Auctioneer and Seller

**19.** Prior to auction ample opportunity is given for the inspection of the Lots on sale and each buyer by making a bid acknowledges that he has, by exercising and relying on his own judgment, 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). All Lots are sold with all faults and imperfections and errors of description. None of the seller, the Auctioneer nor any of their employees, servants or agents shall be responsible for any error of description or for the condition or authenticity of any Lot. No warranty whatsoever is given by the seller or Auctioneer or by any of their employees, servants or agents in respect of any Lot and any condition or warranty express, or implied by statute or otherwise is hereby specifically excluded.  
**Forgeries**

**20.** Any amount paid by a buyer in respect of a Lot which, if it is proved within three (3) years of the date of the auction at which it was purchased, to have been a Forgery shall be refunded to the seller subject to the provisions hereof, provided that:

(a) The Lot has been returned by the buyer to the Auctioneer within three (3) years of the date of the auction in the same condition in which it was at the time of the auction together with evidence proving that it is a Forgery, the number of the Lot and the date of the auction at which it was purchased;

(b) The Auctioneer is satisfied that the Lot is a Forgery and that the buyer has and is able to transfer good and marketable title to the Lot free from any third party claims;

FURTHER PROVIDED THAT the buyer shall have no rights hereunder if:

(i) The description of the Lot in the Catalogue at the time of the auction was in accordance with the then generally accepted opinion of scholars or experts or fairly indicated that there was a conflict of such opinion;

(ii) The only method of establishing at the time of the auction in question that the Lot was a Forgery would have been by means of scientific processes which were not generally accepted for use until after the date of the auction or which were unreasonably expensive or impractical.

The buyer's sole entitlement under this condition is to a refund of the actual amount paid by him in respect of the Lot. Under no circumstances shall the Auctioneer be liable for any damage, loss (including consequential, indirect or economic loss) or expense suffered or incurred by the buyer by reason of the Lot being a Forgery.

The benefit of this condition shall be solely and exclusively for the buyer and shall not be assignable. The buyer shall for the purpose of this condition be the person to whom the original invoice in respect of the sale of the Lot is made.

#### Photographs

21. The buyer authorises the Auctioneer at any time to make use of any photographs or illustrations of the Lot purchased by the buyer for such purposes as the Auctioneer may require.

#### 22. New VAT Regulations

22a) All lots are sold within the Auctioneer's VAT margin scheme. Revenue Regulations require that the buyers premium must be invoiced at a rate which is inclusive of VAT. This VAT is not recoverable by any VAT registered buyer.

### CONDITIONS WHICH MAINLY CONCERN THE SELLER

#### Auctioneer's Discretion

23. With regard to the sale of any Lot the Auctioneer shall have the following powers exercisable solely in the discretion of the Auctioneer:

- (i) To decide whether to offer any Lot for sale or not;
- (ii) To decide whether a particular Lot is suitable for sale by the Auctioneer and, if so, to determine which auction, the place and date of sale, the conditions of sale and the manner in which such sale should be conducted;
- (iii) To determine the description of any Lot in a Catalogue.
- (iv) To decide whether the views of any expert shall be obtained and to submit Lots for examination by any such experts.
- (v) To determine what illustration of a Lot (if any) is to be included in the Catalogue.

#### Seller's Warranty and Indemnity

24. The seller warrants to the Auctioneer and to the buyer that he is the true owner of the Lot or is legally authorised to sell the Lot on behalf of the true owner and can transfer good and marketable title to the Lot free from any third party claims. As regards Lots not held by the Auctioneer on its premises or under its control the seller warrants and undertakes to the Auctioneer and the buyer that the Lot will be available and in a deliverable state on demand by the Auctioneer or buyer. The seller shall indemnify the Auctioneer and the buyer or any of their respective employees, servants or agents against any loss or damage suffered by any of them in consequence of any breach of the above warranties or undertakings by the seller.

#### Reserves

25. Subject to the Auctioneer's discretion, the seller shall be entitled prior to the auction to place a reserve on any Lot. All reserves must be agreed in advance by the Auctioneer and entered on the Sale Order Form or subsequently be confirmed in writing to the Auctioneer prior to auction. This also applies to changes in reserves. A reserve may not be placed upon any Lots under €150 in value. The reserve shall be the minimum Hammer Price at which the Lot may be sold by the Auctioneer. A reserve once in place may only be changed with the consent of the Auctioneer. A commission shall be charged on the 'knock-down' bid for Lots which fail to reach the reserve price. Such commission shall be 5% of the 'knock-down' bid. This commission and any VAT payable thereon must be paid before removal of the Lot after the auction. The minimum commission hereunder shall be €50. The Auctioneer may in its sole discretion sell a Lot at a Hammer Price below the reserve thereon but in such case the Proceeds of

Sale to which the seller shall be entitled shall be the same as they would have been had the sale been at the reserve. Unless a reserve has been placed on a Lot in accordance with the provisions set out above such Lot shall be put up for sale without reserve. In the event that any reserve price is not reached at auction then for so long as the Lot remains with the Auctioneer and to the extent that the Lot has not been re-entered in another auction pursuant to condition 31 the seller authorises the Auctioneer to sell the Lot by private treaty at not less than the reserve price. The Auctioneer shall ensure that in such a case those conditions herein which concern mainly the buyer shall, with any necessary modification, apply to such sale.

#### Commission

26. The Seller shall pay the Auctioneer commission at the rate of 10% on the Hammer Price of all Lots sold on behalf of the seller at Irish Art Sales and 17.5% on all other Sales together with VAT thereon at the applicable rate. Minimum charges are detailed below. The seller authorises the Auctioneer to deduct from the Hammer Price paid by the buyer the Auctioneer's Commission under this condition; VAT payable at the applicable rates and any other amounts due by the seller to the Auctioneer in whatever capacity howsoever arising. The seller agrees that the Auctioneer may also receive commission from the buyer pursuant to condition 13.

Minimum Charges: Each individual lot is subject to a minimum fee of €3.00 plus VAT, with a minimum charge per account of €50.00 plus VAT.

#### Insurance

27. Unless otherwise instructed by the seller, all Lots (with the exception of motor vehicles) deposited with the Auctioneer or put under its control for sale shall automatically be insured by the Auctioneer under the Auctioneer's own fine arts policy for such sum as the Auctioneer shall from time to time in its absolute discretion determine. The seller shall pay the Auctioneer a contribution towards such insurance at the rate of 1.5% of the Hammer Price plus VAT. If the seller instructs the Auctioneer not to insure a Lot then the Lot shall at all times remain at the risk of the seller who undertakes to indemnify the Auctioneer and hold the Auctioneer harmless against any and all claims made or proceedings brought against the Auctioneer of whatever nature and howsoever and wheresoever occurring for loss or damage to the Lot. The sum for which a Lot is covered for insurance under this condition shall not constitute and shall not be relied upon by the seller as a representation, warranty or guarantee as to the value of the Lot or that the Lot will, if sold by the Auctioneer, be sold for such amount. Such insurance shall subsist until such time as the Lot is paid for and collected by the buyer or, in the case of Lots sold which are not paid for or collected by the buyer by the due date hereunder for payment or collection such due date or, in the case of Lots which are not sold, on the expiry of seven (7) days from the date on which the Auctioneer has notified the seller to collect the Lots.

#### Illustration Charges:

27a. Catalogue illustrations are included at the discretion of the Auctioneer. Illustration charges will be calculated on the particular category of sale. These charges are subject to change. Irish art sale illustrations: €150.00 full page, €100.00 half page, €50 all other sizes. Fine art illustrations: Scaled fee €100.00 for lots sold for €3,000.00 hammer price & over, €50.00 for lots sold under €3000.00 hammer price. Contemporary picture illustrations: €25.00 per illustration. All lots illustrated and not sold are charged at €25.00 per illustration.

#### Rescission of Sale

28. If before the Auctioneer has paid the Proceeds of Sale to the seller the buyer proves to the satisfaction of the Auctioneer that the Lot sold is a Forgery and the requirements of condition 20 are satisfied the Auctioneer shall rescind the sale and refund to the buyer any amount paid to the Auctioneer by the buyer in respect of the Lot.

#### Payment of Proceeds of Sale

**29.** The Auctioneer shall remit the Proceeds of Sale to the seller not later than thirty (30) days after the date of the auction, provided however that, if by that date, the Auctioneer has not received the Total Amount Due from the buyer then the Auctioneer shall remit the Proceeds of Sale within seven (7) working days after the date on which the Total Amount Due is received from the buyer. If credit terms have been agreed between the Auctioneer and the buyer the Auctioneer shall remit to the seller the Proceeds of Sale not later than thirty (30) days after the date of the auction unless otherwise agreed by the seller. If before the Total Amount Due is paid by the buyer the Auctioneer pays the seller an amount equal to the Proceeds of Sale then title to the Lot shall pass to the Auctioneer. If the buyer fails to pay the Auctioneer the Total Amount Due within fourteen (14) days after the date of the auction, the Auctioneer shall endeavour to notify the seller and take the seller's instructions on the course of action to be taken and, to the extent that it is in the sole opinion of the Auctioneer feasible, shall endeavour to assist the seller to recover the Total Amount Due from the buyer provided that nothing herein shall oblige the Auctioneer to issue proceedings against the buyer in the Auctioneer's own name. If circumstances do not permit the Auctioneer to take instructions from the seller or, if after notifying the seller, it does not receive instructions within seven (7) days, the Auctioneer reserves the right, and is hereby authorised by the seller at the seller's expense, to agree special terms for payments of the Total Amount Due, to remove, store and insure the Lot sold, to settle claims made by or against the buyer on such terms as the Auctioneer shall in its absolute discretion think fit, to take such steps as are necessary to collect monies due by the buyer to the seller and, if necessary, to rescind the sale and refund money to the buyer.

#### Payment of Proceeds to Overseas Sellers

**30.** If the seller resides outside Ireland the Proceeds of Sale shall be paid to such seller in Euro unless it was agreed with the seller prior to the auction that the Proceeds of Sale would be paid in a currency (other than Euro) specified by the seller in which case the Proceeds of Sale shall be paid by the Auctioneer to the seller in such specified currency (provided that that currency is legally available to the Auctioneer in the amount required) calculated at the rate of exchange quoted to the Auctioneer by its bankers on the date of payment. All payment instructions must be in writing.

#### Charges for Withdrawn Lots

**31.** Once catalogued. Lots withdrawn from sale before proofing/publication of Catalogue will be subject to commission of 5% of the Auctioneer's latest estimate of the auction price of the Lot withdrawn together with VAT thereon and any expenses incurred by the Auctioneer in relation to the Lot. If Lots are withdrawn after proofing or publication of Catalogue they will be subject to a commission of 10% of the Auctioneer's latest estimate of the auction price of the Lot withdrawn together with VAT thereon and any expenses incurred by the Auctioneer in relation to the Lot. All commission hereunder must be paid for before Lots withdrawn may be removed.

#### Unsold Lots

**32.** Where any Lot fails to sell at auction the Auctioneer shall notify the seller accordingly and (in the absence of agreement between the seller and the Auctioneer to the contrary) such Lot may, in the absolute discretion of the Auctioneer, be re-entered in the next suitable auction unless instructions are received from the seller to the contrary, otherwise such Lots must be collected at the seller's expense within the period of thirty (30) days of such notification from the Auctioneer. Upon the expiry of such period the Auctioneer shall have the right to sell such Lots by public auction or private sale and on such terms as the Auctioneer in its sole discretion may think fit. The Auctioneer shall be entitled to deduct from the price received for such Lots any sums owing to the Auctioneer in respect of such Lots including without limitation removal, storage and insurance expenses, any commission and expenses due in respect of the prior auction and commission and expenses in respect of the subsequent auction together with all reasonable expenses before remitting the balance to the seller. If the seller cannot be traced the balance shall be placed in a bank account in the name of

the Auctioneer for the seller. Any deficit arising shall be due from the seller to the Auctioneer. Any Lots returned at the seller's request shall be returned at the seller's risk and expense and will not be insured in transit unless the Auctioneer is so instructed by the seller.

#### Auctioneer's Right to Photographs and Illustrations

**33.** The seller authorises the Auctioneer to photograph and illustrate any Lot placed with it for sale and further authorises the Auctioneer to use such photographs and illustrations and any photographs and illustrations provided by the seller at any time in its absolute discretion (whether or not in connection with the auction).

#### VAT

**34.** It is presumed unless stated to the contrary, that the items listed herein are auction scheme goods as defined in the Finance Act 1995.

#### Artist's Resale Rights (Droit de Suite)

**35.** Government Regulations (S.1. 312/2006), under this legislation a royalty (Droit de Suite) is payable to living artists of E.U. Nationality on all works resold for €3,000 or more, other than sold by the artist or the artist's agent. The resale royalty payable is calculated as follows

From €3,000 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%

The total amount of royalty payable on any individual sale shall not exceed €12,500. The seller is liable for payment (paragraph 7.1 of Government Regulations (S.1. 312/2006) of this royalty on completion of the sale. The artist may request from the Auctioneer any information necessary to secure payment. Unless otherwise directed by the vendor, the Auctioneer will automatically deduct the amount due from the proceeds of sale and will hold in trust for the artist or their representative the said sum.

# CHRISTMAS AUCTION IMPORTANT IRISH ART



Mary Swanzy HRHA "The Storm" Est€25,000 - 35,000

Final entries are now being accepted.

Contact James O'Halloran, Stuart Cole or David Britton at 01 6760261

26 St. Stephen's Green, Dublin 2. Ireland  
+353 1 676 0261  
info@adams.ie | www.adams.ie

Viewing in both Belfast and Dublin:  
6th - 14th September at the Ava Gallery,  
Clandeboye, Co. Down

Auction Tuesday 10th October 2017 at 11.30am

# Country House Collections at Townley Hall

## Viewing on the premises

Saturday 7<sup>th</sup> & Sunday 8<sup>th</sup> October 11am - 5pm; Monday 9<sup>th</sup> October 10am - 5pm

700 lots of the finest Irish Georgian furniture, paintings and collectables. Presented in the magnificent setting of this 18th century architectural masterpiece by architect Francis Johnson. Only 40 minutes from Dublin just off the M1



GEORGE BARRET SNR (c.1728-1784)  
Mountainous Wooded River Landscape with a Waterfall and Two Figures  
Oil on canvas, 96.5 x 125.7cm

Provenance: Senator Edward McGuire, Newtown Park, Blackrock, Co. Dublin, 22nd September 1976;  
Christie's, 21st March 1969, Lot 80.

€200,000 – 400,000

26 St. Stephen's Green, Dublin 2. Ireland  
+353 1 676 0261  
info@adams.ie | www.adams.ie

ADAM'S Est. 1887

Allen, James	155, 212	Iten, Hans	79	Rafferty, Phil	170
Antrim, Angela	198 - 201			Rákóczi, Basil Ivan	67 - 69
Armstrong, Arthur	1, 5			Rice, Noreen	2
				Richter, Herbert Davis	134
				Robinson, Markey	221 - 224
		Jellett, Mainie	27		
Ballard, Brian	140, 141, 142	Johnson, Nevill	3		
Behan, John	158			Scott, James	207
Blackshaw, Basil	93, 94, 95			Scott, Michael	191, 192
Bowen, Greta	62	Kavanagh, Joseph, Malachy	119	Scott, Patrick	190
Boyle, Alicia	151	Kernoff, Harry	20 - 22, 163 - 165	Scott, William	180 - 183
Breslin, Rory,	160			Sloan, Joseph	159
Burch, Lawson	96, 97	King, Cecil	8	Solomon, Estella Frances	53, 54
Butler, Mildred, Anne	107, 108	Knuttle, Graham	139, 149	Souter, Camille	38
				Swift, Patrick	193
				Shawcross, Neil	146, 147, 187
				Shields, Mark	145
Campbell, George	6, 7				
Carr, Tom	11, 12	Leonard, Patrick	166		
Castle, Philip	65	le Brocquy, Louis	89 - 92		
Collins, Patrick	39	Longley, Sarah	87		
Cooke-Collis, Sylvia	24, 25, 26	Lynn, Robert	153, 154		
Conor, William	56 - 61				
Croft, Richard	40 - 43, 148			Taggart, Elizabeth	104, 105
Crone, David	106			Tansey, Francis	102, 103
Cudworth, Jack	168, 169			Thompson, Liam	211
				Treacy, Liam	218 - 220
Davidson, Lilian Lucy	122	Mallon, Joan	196		
Delargy, Diarmuid	197	Maccabe, Gladys	136, 137		
Dillon, Gerard	10, 23, 64	MacGonigal, Maurice	121		
Dixon, James	63	MacKeown, Martin	150		
Drury, Susanna	109	Maguire, Cecil	72, 73, 75, 76		
Duffy, Rita	83	McAlear, Clement	178		
Dunluce, Alexander	202 - 205	McCaig, Norman J,	206, 208, 209	Vallely, John Brian	179, 188
		McDonnell, Hector	77, 78, 80, 184, 185		
Egginton, Frank	126	McGrath, Raymond	194, 195		
English, James	152	McGuinness, Norah	34 - 37		
		McKelvey, Frank	47, 48, 125		
Faulkner, John	110, 111	McKinstry, Cherith	66, 144	Walls, Paul	213
Ferran, Brian	98	McLean, Sheila	214	Woodlock, David	124
Ferran, Denise	70	McIntyre, James	4	Webb, Kenneth	130 - 133
French, William, Percy	127 - 129	McWilliam, Frederick E,	156	Wilks, Maurice C	44 - 46
Flanagan, Terence P	13, 14, 15	McWilliams, Joseph	101	Williams, Alexander	112
		McWilliams, Simon	100, 189	Wilson, Paul	88
		Middleton, Colin	16 - 19	Wilson, Ross	99
		Miles, Thomas Rose	117		
Ganly, R Brigid	138	Milliken, R. W.	210		
Gibson, Colin	171 - 173	Mulholland, Carolyn	84, 157		
Gillespie, George	49	Murphy, Noel	167		
Gingles, Graham	143				
Graham, Carol	81, 82	O'Connor, James, Arthur	120		
Grierson, Charles MacIver	123	O'Neill, Daniel	9, 32	Yeats, Jack Butler	186
		Osborne, Walter Frederick	118	Young, Mabel	216
		O'Ryan, Fergus	215, 217		
Hamilton, Letitia Marion	135				
Hayes, Edwin	113 - 116				
Healy, Henry	174, 175				
Hennessy, Patrick	161, 162				
Henry, Grace	33				
Paul, Henry	52	Piper, Raymond	85, 86		
Hone, David	176, 177	Pye, Patrick	28		
Hone, Evie	30, 31				
Hone, Nathaniel	116				
Humbert Craig, James	50, 51				



ADAM'S Est 1887