

ADAM'S

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THE COLLECTION OF
NANCY WYNNE-JONES AND CONOR FALLON
BALLARD HOUSE, CO. WICKLOW

AUCTION WEDNESDAY 24TH JUNE 2015 | 6PM

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THE COLLECTION OF
NANCY WYNNE-JONES AND CONOR FALLON
BALLARD HOUSE, CO. WICKLOW

AUCTION

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7. All lots are being sold under the Conditions of Sale as printed in this catalogue and on display in the salerooms.



Fig. 1. Nancy Wynne-Jones in Tony O'Malley's studio



Fig. 2. Conor Fallon with his father Padraic at Trevaylor, 1971



Fig. 3. Conor Fallon and Nancy Wynne-Jones on their wedding day, 1966

Nancy Wynne-Jones & Conor Fallon Collection

The sculptor Conor Fallon and his painter-wife Nancy Wynne-Jones were not only respected artists in their own right, they were also active art collectors for most of their life together.). They did not set out deliberately to build up a collection; it would be truer to say that it more or less happened quite naturally and over several decades. Both were genuine connoisseurs, with exacting standards and ultra-sharp eyes, but their choice of artworks largely reflects (a) their admiration of various living artists who, in many cases, were also their friends or fellow-travellers; (b) propinquity and personal relationships, since much of their married life was connected with the busy art centre of St Ives, even after they had left Cornwall; and (c) a certain amount of patronage and support for artists who were then relatively little known.

For these reasons, this sale includes a large proportion of painters and some sculptors who belonged to the Cornish scene rather than the Irish art world. Eminent names appear among them, notably those of Peter Lanyon (of whom Nancy had been a pupil), Patrick Hayman (a genuine Little Master who is still under-appreciated), Terry Frost, John Tunnard, Denis Mitchell, Breon O'Casey, Alan Lowndes. All of these notable artists, except Tunnard who was an older figure and a virtual recluse, were among their personal friends. Other choices such as Bert Irvin and Peter Kinley probably reflect Nancy's early years as a freelance painter in London, when she formed some lasting friendships and absorbed the currents of the time.

The painter Tony O'Malley straddles both the Cornish and Irish contexts, since he and Conor had been friends since the latter's childhood. O'Malley emigrated to Cornwall in 1960 and it was to him that Conor owed many of his initial contacts there; Nancy, in turn, had known and appreciated O'Malley almost from his arrival. The Stockport painter Alan Lowndes was a long-standing friend before he left Cornwall for ever. Sean McSweeney was both a friend and a respected colleague, while Doreen Vanston's work they admired and bought in the face of her personal obscurity and neglect. Melanie le Brocq was one of Conor's particular admirations, from his very first acquaintance with her sculptures, and they became warm friends as well as virtual colleagues; Nano Reid, by contrast, they scarcely even met, but both of them ranked her high among Irish painters.

Both Conor and Nancy were, in their ways, quite private people and they did not publicise their collection in any way or regard it as having iconic status. Yet in a sense it amounts virtually to a chart of their own very distinguished careers and wealth of artistic contacts, both individually and jointly.

BRIAN FALLON May 2015



Fig. 4. Nancy Wynne-Jones and Conor Fallon, Donegal, 1992



1 Samuel Palmer (1805-1881)

The Lonely Tower

Etching, 17.5 x 24cm (6¾ x 9½")

Samuel Palmer played a major role as a writer and artist in the Romanticism movement in mid-19th century Britain. His Arcadian images and pastoral landscapes would later inspire artists such as Graham Sutherland and Eric Ravilious in establishing the Neo-Romantic painting style of the 1940's and 50's.

Editions of this plate are housed in the Tate Britain and the British Museum collections.

€600 - €1,000

2 John Tunnard (1900-1971)

Figure at Garden Window

Gouache and body colour, 27 x 37cm (10½ x 14½")

Signed and dated '48

€3,000 - €5,000

Now recognized as an important English Surrealist, Nancy first met John Tunnard around 1960. She was taken to his house in Lamorna Cove by fellow artist Michael Canney, after Tunnard had admired one of her paintings she had shown in Newlyn.

Tunnard studied at the Royal College of Art while also playing in jazz bands in his youth. He came to Cornwall in the early 1930's and it wasn't long before his first solo exhibition in the Redfern Gallery in 1933, where his early work showed a strong influence of the Neo-Romantics such as Graham Sutherland.

Both Tunnard and Nancy Wynne-Jones were inspired by the writing of Herbert Read. In Nancy's case it was Read's *Art Now*, while Tunnard seems to have found a greater affiliation with *Surrealism*, both published in 1936. Among his many early supporters was Peggy Guggenheim, who collected Tunnard and gave him a show in her London Gallery in 1939.

As a conscientious objector, he became an auxiliary with the Coast Guard for the duration of the War. He later taught periodically at the Penzance School of Art from 1948 to 1965. As well as a painter, Tunnard was a keen observer of natural history and collected entomological specimens for the British Museum, examples of which can be seen in the imagery of his painting, especially in his later abstract works. A near recluse in later life, Tunnard died in Penzance in 1971.

Figure at Garden Window is a rare example of Tunnard's early work, which combines both Neo-Romantic and surrealist elements of painting and is even more unique in that it presents a figural element in the composition. As is typical for his early painting the present work rendered in gouache, which according to Read, was the artists preferred medium, as it gave greater scope for spontaneous and organic forms.

Adam Pearson, May 2015



3 Peter Lanyon (1918-1964)

Church Town, Zennor

Silkscreen and gouache, 31 x 25cm (12¼ x 9¾")

Signed, dated '48 and numbered 2/7

€1,200 - €1,600

Peter Lanyon was without doubt one of the foremost artists to have a lasting effect on Nancy's life. He ran the St. Peter's Loft art school with William Redgrave from 1955-60 in St. Ives. It is here that Nancy first met him and through Lanyon's encouragement, she lived and worked alone on Battery Island in 1958, creating her first serious abstract works.

Born and raised in St. Ives, Lanyon later attended the Euston Road School in 1938, where he was encouraged by Ben Nicolson and Naum Gabo. After serving in the Royal Air Force during the war he held his first one man exhibition in the Lefevre Gallery in 1949. His first one man show in New York was held in 1957 where he met Mark Rothko, the champion of American Abstract Expression. His bright career came to a tragic end when he died in a glider accident near his home in 1964.

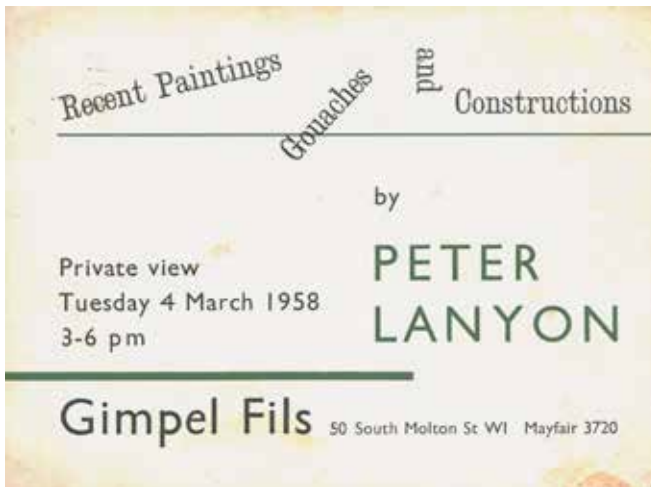


Fig. 5. Nancy Wynne-Jones' invitation to Peter Lanyon's show, Gimpel Fils, March 1958





Fig. 6. Albert Irvin, Zennor 1958



Fig. 7. Albert Irvin in his studio, St. Katherine's Dock, taken by Betty Irvin

4 **Albert Irvin RA (1922-2015)**

Goat Reaching for Leaves

Oil on board, 120.5 x 50cm (47½ x 19¾")

Signed and dated '54

Inscribed artist's label verso

€3,000 - €5,000

Called up as a gunner with the RAF in 1941, Irvin saw active service on bombing missions over Germany. On being released from the air force, he studied at Goldsmiths College of Art, where he later taught for many years. Best known for his large colourful and dynamic abstract work, Irvin's early painting again shows a strong influence of the figurative romantics such as John Minton and John Craxton.

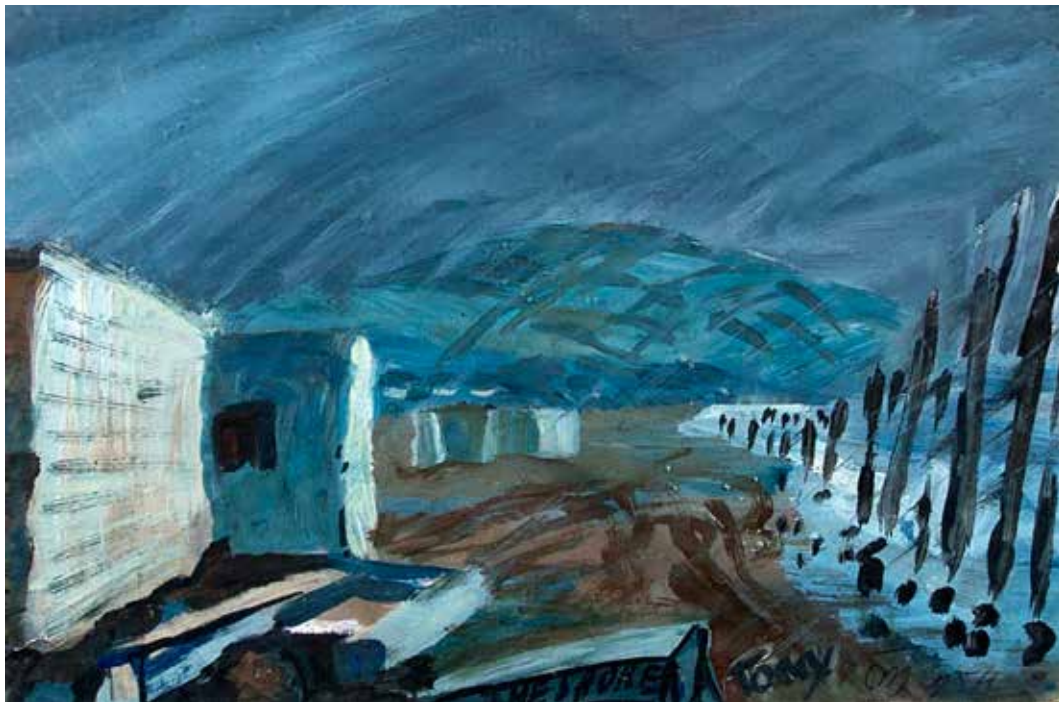
Irvin began to paint in Cornwall during the 1950's when we mixed with Lanyon, Terry Frost and Patrick Heron. Nancy met Albert Irvin around the time these paintings were painted through her boyfriend of the time, the painter Derek Middleton. Albert Irvin died at the age of 92 in March 2015.





- 5 **Albert Irvin RA (1922-2015)**
The Moon
Oil on board, 49 x 14cm (19¼ x 5½")
Signed and dated '54
Inscribed artist's label verso

€800 - €1,200



6 Tony O'Malley HRHA (1913 - 2002)

The Shore, North Beach Arklow

Gouache, 25 x 37cm (9¾ x 14½")

Signed, inscribed "The Shore" and dated 1954, signed again verso

€1,000 - €2,000

After visiting St.Ives several times on painting trips during the 1950's to work in St. Peters Loft, O'Malley settled in Cornwall in 1960. It was around this time that Nancy became well acquainted with O'Malley whose work was greatly appreciated by both Conor and Nancy. This would lead them to form a long lasting friendship, collecting a number of Tony's works and to Nancy painting his portrait on an occasion (see lot 29).



Label verso

7 John Craxton (1922-2009)

Seated Figure

Oil on canvas, 33.5 x 15cm (13¼ x 5¾")

Exhibited: "John Craxton Exhibition", The Leicester Galleries, May 1954, Cat. no.9, where purchased by Nancy Wynne-Jones

€7,000 - €10,000

John Craxton studied at the Académie Julian and the Académie de la Grande Chaumière in Paris during 1939. Later, during the war, having been rejected for military service, Craxton shared a studio in London with Lucian Freud and toured the hills of Pembrokeshire with Graham Sutherland in 1943. His first solo exhibition was held London in 1942 at the Swiss Cottage Café, and his first major solo show was at the Leicester Galleries in 1944. His early painting is in the Neo-Romantic manner, and shows the influence of Sutherland and Samuel Palmer. Craxton was also supported and influenced by the renowned collector and critic Peter Watson.

The present lot was purchased by Nancy at The Leicester Galleries in May 1954. *Seated Figure* was painted on one of his visits to Greece in the early 1950's. The figure, possibly in a sailor's uniform displays an angular quality and a brighter palette contrasts with the melancholic pose, which characterizes his work of this period.

Craxton travelled extensively in Europe from 1946 to 1966 and moved permanently to Crete in about 1970. His later work developed a strong Cubist style, coupled with an interest in Byzantine and folk art. A major retrospective show was held at Whitechapel Art Gallery in 1967.





8 Peter Kinley (1926-1988)

Composition in Blue

Oil on canvas , 76 x 61cm (30 x 24")

Signed

€2,000 - €4,000

Born in Vienna, Kinley came to England in 1938. He studied at Düsseldorf Academy 1948–9 and at St Martin's School of Art from 1949–53. Influenced by the de Staël exhibition in London 1953, he held his first solo show in London at Gimpel Fils in 1954. Nancy met Kinley in London through fellow artist and boyfriend Derek Middleton, who lived with him on a barge on the Thames and had a joint exhibition with Kinley and Albert Irvin in the Brooke Street Gallery.



9 Peter Kinley (1926 - 1988)

Floating Nude

Oil on canvas , 98 x 71 cm (38.75 x 28")

Signed with monogram

€4,000 - €6,000



- 10 Michael Fussell (1927-1974)**
Abstract Landscape
 Oil on canvas, 71 x 91cm (28 x 36")
 Signed
 €400 - €600

Born in Southampton, Fussell studied at Saint Martin's College and the Royal College of Art under Rodrigo Moynihan. Fussell held his first solo exhibition at The Beaux Arts Gallery in 1956. A Tate Gallery and Arts Council Retrospective exhibition was held in 1976. Examples of his work were shown in an Arts Council of Northern Ireland show in 1976, including a work under the title *Whatever Something*.



- 11 Bernard Leach CBE (1887 - 1979)**
 A Balauster vase with dark green
 ground. 26cm tall
 €500 - €1,000

A pioneer of modernist ceramics, Leach was born in Hong Kong and originally studied painting and etching in London. Turning to pottery he spent many years in Korea and Japan. He set up a pottery studio in St.Ives with renowned Japanese potter Shoji Hamada. Leach succeeded in abolishing the barrier between "art" and "craft", in creating a successful blend of modernist abstract design and traditional techniques.



12 Patrick Hayman (1915-1988)

House in the Woods (1956)

Oil on paper, 38 x 56cm (15 x 22")

Signed, inscribed with title and dated '56 verso

€700 - €1,000

Born in London, Hayman decided to become a painter in 1947. Also a writer and poet, he met a dancer, Barbara Judson, and they were married in 1950. They moved to St. Ives where Hayman felt a particular affinity for Alfred Wallis, the renowned primitive painter. Hayman had a strong literary talent and was the founder and editor of *Painter & Sculptor* magazine from 1958 until 1963.



13 Celia Frances Bedford (1904-1959)

On the Promenade

Oil on canvas, 40 x 51cm (15¾ x 20")

Signed

Born in London in 1904, the daughter of the painter Francis Bedford (1864-1954), Celia studied at the Chelsea School of Art. She exhibited at the Women's International Art Club (of which she was a member) and at the New English Art Club, the London Group and at the Leicester Galleries.

€200 - €400



14 Philip Sutton RA (b.1928)

Village Garden

Oil on canvas, 40 x 53cm (15¾ x 20¾")

Signed twice, inscribed with title and dated Jan 1956 verso

€500 - €700

Born in Dorset, Sutton studied at the Slade School from 1948-53. He held his first solo exhibition at the Roland, Browse and Delbanco Gallery, the venue for many later exhibitions throughout the 1960s and 1970s. Sutton turned his hand to design, creating a poster and banner for the 1979 Royal Academy Summer Exhibition, a tapestry for Shell in 1984, and the logo for Investors in Industry the following year.



Fig. 8. Nancy Wynne-Jones and Anthony Benjamin c.1958

15 **Anthony Benjamin (1931-2002)**

Spectators

Oil and Mixed Media on canvas, 71 x 91.5cm (28 x 36")

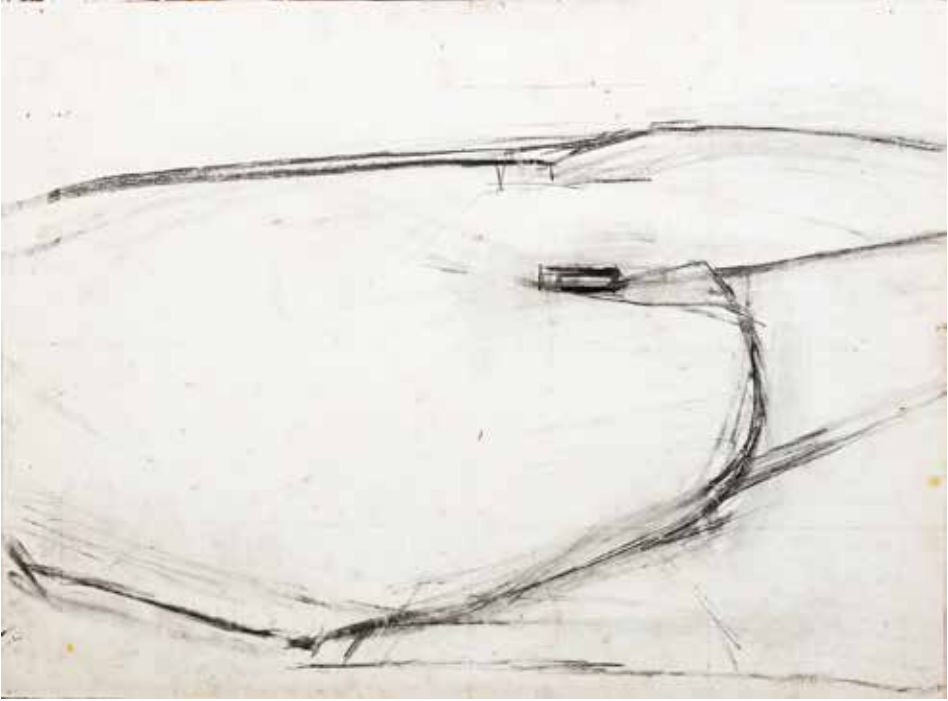
Signed, inscribed with title and dated May 28th 1957

€2,000 - €4,000

A colourful character, Anthony Benjamin was born in Hampshire. After serving a prison term for his objection to the war he began an engineering apprenticeship. However in 1949 he dropped his job to study art at the Regent Street Polytechnic. Fighting as a professional boxer to fund his painting, he managed to spend three months studying drawing in Paris with Fernand Léger.

He graduated in 1954, exhibiting at the Beaux Arts gallery. The following year he moved to a cottage on the Cornish moors near St Ives, where he came under the influence of Ben Nicholson, Barbara Hepworth, Peter Lanyon and Terry Frost. Benjamin joined the Newlyn Society of Artists, where he had his first one-man exhibition in 1958. His time in Cornwall was punctuated by a scholarship to study printmaking with Stanley Hayter in Paris.





16 Karl Weschke (1925 - 2005)

Coastal Landscape

Charcoal, 56 x 76cm (22 x 30")

Signed and dated '57. Signed again verso

€300 - €500

A German born painter from Thuringia, Weschke was conscripted into the Luftwaffe while in his teens. Captured in Holland he came to Britain as a prisoner of war. Upon his release he studied at St. Martin's College although he was largely self-taught. He later moved to St Ives, where he exhibited at the Penwith Gallery and in group shows. His style is rather more figurative than his contemporaries. His work is often concerned with the female torso. A retrospective was held at the Tate St Ives in 2004.



Fig. 9. Karl Weschke, Nancy Wynne-Jones, W.S. Graham, Nessie Graham, Brian Wall and Michael Snow in "The Sloop", St Ives, c.1960



17 Nancy Wynne-Jones HRHA (1922-2006)

Conversation in the Sloop
Monotype, 38 x 33cm (15 x 13")

€300 - €500



Fig. 10. Nancy Wynne-Jones on the gun emplacement at the Battery, St Ives, 1958.



18 Nancy Wynne-Jones HRHA (1922-2006)

St Ives I

Charcoal, 45 x 57.5cm (17 $\frac{3}{4}$ x 22 $\frac{3}{4}$ "")

Signed, inscribed with title and dated Autumn '57 verso

€300 - €500



- 19** **Nancy Wynne-Jones HRHA (1922-2006)**
St Ives II
Charcoal, 30 x 50cm (11¾ x 19¾")
Signed, inscribed with title and dated March '58 verso

€300 - €500



20 Nancy Wynne-Jones HRHA (1922-2006)

Dark Net

Oil on board, 18 x 32cm (7 x 12½")

Signed, inscribed and dated September '57 verso

€600 - €800

21 Nancy Wynne-Jones HRHA (1922-2006)

Mountain Side

Oil on board, 122 x 38cm (48 x 15")

Signed, inscribed with title and dated '59 verso

€800 - €1,200





Fig. 12. Valerie and Alan Lowndes, Trevaylor, 1965



Fig. 13. Tony O'Malley and Alan Lowndes, Trevaylor, August 1965



22 Alan Lowndes (1921-1978)

Rocks, St Ives (1961)

Oil on board, 51 x 37.5cm (20 x 14¾")

Signed. Signed again, inscribed with title and dated 1961 verso

€1,000 - €2,000

Largely self-taught Lowndes was born in Cheshire. He moved to Cornwall in 1959, where he became a friend of Conor and Nancy. Many of his paintings deal with the industrial and working class area where he grew up, although he employs a bright and colourful palette. His work was included in the Tate Gallery show *St Ives 1939-1964* held in London in 1985.



Fig. 14. Tony O'Malley and Nancy Wynne-Jones in his studio

23 Tony O'Malley HRHA (1913 - 2002)

Nancy's Summer Window, 1960

Mixed media on paper, 37 x 48cm (14½ x 19")

Signed, inscribed with title and dated 6/ (19)60

Exhibited: Tony O'Malley Retrospective 1984, Cat. no. 22.

€2,000 - €3,000





24 Tony O'Malley HRHA (1913-2003)

Self-Portrait

Oil on card, 20 x 11.5cm (7¾ x 4½")

Signed with initials

€800 - €1,200



- 25 **Tony O'Malley HRHA (1913-2003)**
Interior with Figure, St Ives (1961)
Oil on board, 47.5 x 97cm (18¾ x 38¼")
Signed. Signed again, inscribed with title and dated 1961 verso

€8,000 - €12,000



26 Nancy Wynne-Jones HRHA (1922-2006)

Heron and Helicopters

Egg tempera on paper, 26.5 x 35cm (10½ x 13¾")

Signed, inscribed with title and dated 1961

€400 - €600

27 Nancy Wynne-Jones HRHA (1922-2006)

Mourning for Hector

Oil on canvas, 121 x 90cm (47¾ x 35½")

Signed, inscribed with title and dated 1963 verso

€2,000 - €3,000





28 Robert Brennan (b.1925)

Tony O'Malley in his Studio, St Ives

Monochrome watercolour, 20 x 25cm (7.8 x 9.8")

Signed, inscribed with title and dated 23.V.(19)70

€200 - €400

Robert Brennan moved to St Ives in the early 1950s and was elected a member of the Penwith Society in 1957. He developed an interest in making monotypes "after watching the poet W.S. Graham make some during all night sessions". Nancy also began to work with the monotype technique during the mid-1950's.

29 Nancy Wynne-Jones HRHA (1922-2006)

Tony O'Malley and Badger

Oil on canvas, 101 x 75cm (39¾ x 29½")

Signed with initials, inscribed with title and dated 1965 verso

€4,000 - €6,000





30 Dáirine Vanston (1903-1988)

Monkey Puzzle No. 1

Oil on paper (monotype), 45.5 x 56cm (18 x 22")

Signed and dated (19)'63

Original inscribed artist's label verso. Exhibited IELA 1963 Cat. No. 100

€300 - €500



31 Dáirine Vanston (1903-1988)

The Face that Launched a Thousand Ships (Helen of Troy)

Lithograph, 56 x 70cm (22 x 27½")

Signed, inscribed, numbered 2/14 and dated (19)'68

€100 - €200



32 **Dáirine Vanston (1903-1988)**

Race Course, Naas

Oil on canvas, 58.5 x 81cm (23 x 31¾")

Signed and dated (19)'65

Original inscribed artist's label verso

Exhibited: *IELA* 1965 Cat. No. 87.

Irish Woman Artists 1870-1970, Adam's Dublin;

The Ava Gallery, Clondeboye, July/August 2014, Cat. No. 103

Dáirine Vanston studied at Goldsmith's College in London before moving to Paris where she studied under Roger Bissiere at the Academie Ranson where she met and married a young Costa Rican named Padilla. She moved with him to his native country but she later found out he was an enthusiastic Fascist who took her to meet his idol Mussolini with whom she danced. Unsurprisingly the marriage did not last and she returned to Paris to study with André Lhote in the 1930's. In Paris she met the Polish-Jewish painter Jankel Adler with whom she went to live in the South of France before the war. They both escaped, Adler to Britain and Vanston to Dublin. During the war years Vanston became involved with the White Stag Group and exhibited regularly with the IELA from their first exhibition in 1943. Not having a gallery, she relied on Group exhibitions as an outlet for her work. She was one of the founding members of Independent Artists group and also a member of the Graphic Studio. For further information see "*A Quiet Storm - the Art of Dáirine Vanston*" by Brian Fallon, *Irish Arts Review* Vol 23 No.4.

€800 - €1,200



33 Nancy Wynne-Jones HRHA (1922-2006)

Thorns in the Wind

Oil on canvas, 50 x 76cm (19¾ x 30")

Signed, inscribed with title and dated 1966 verso

€1,500 - €2,500

34 Nancy Wynne-Jones HRHA (1922-2006)

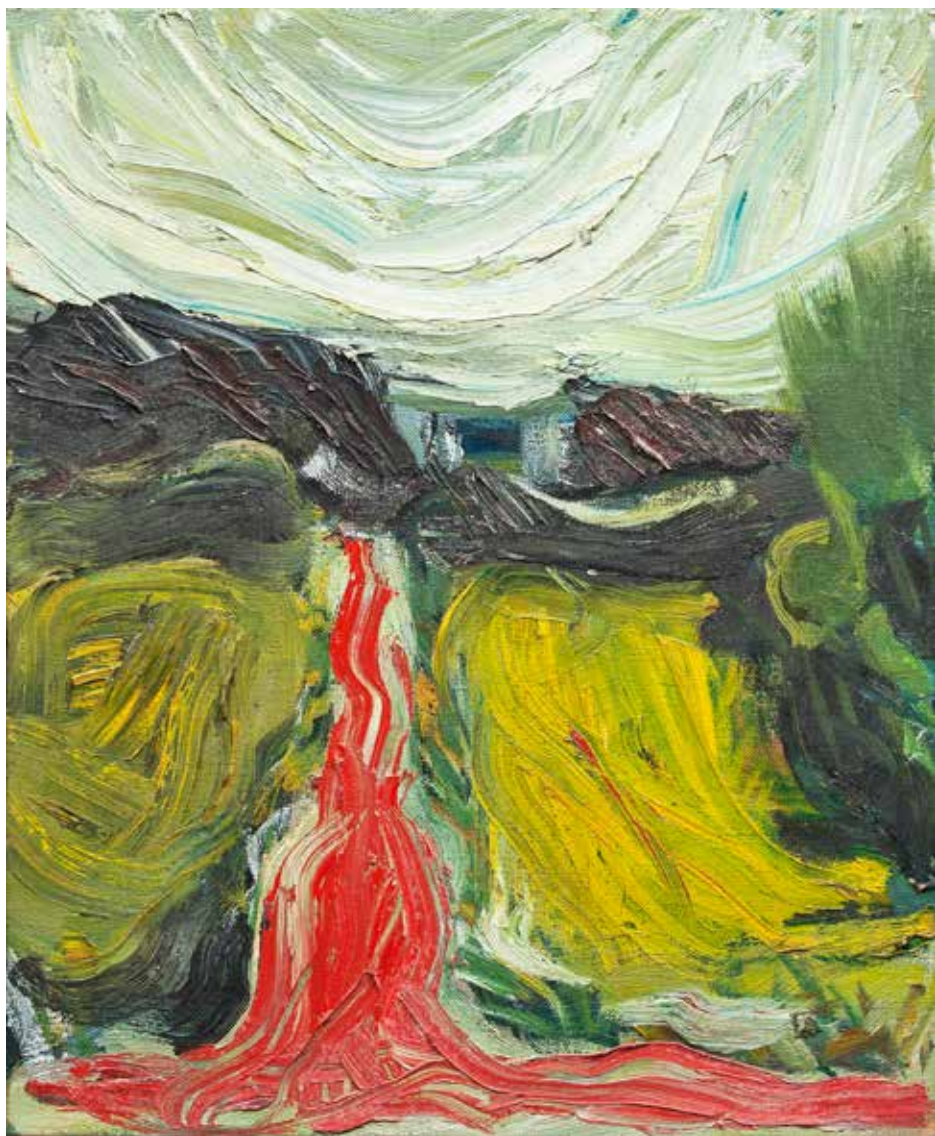
The Red Path (1966)

Oil on canvas, 56 x 46cm (22 x 18")

Inscribed with title and dated 1966 verso

Illustrated: *Nancy Wynne-Jones at Eighty*, Brian Fallon, Gandon Editions, 2002, pp. 87

€1,000 - €1,500





35 **Conor Fallon ARHA (1939-2007)**
Sleeping Cat
Acrylic on Paper, 24 x 29cm (9½ x 11½")
Dated 1965 verso

€400 - €600



36 **Conor Fallon ARHA (1939-2007)**

Prancing Hare

Linocut, 20 x 16.5cm (7¾ x 6½")

Inscribed December 15th 1977;

together with a printed Christmas Card with two Linocuts inside.

€300 - €500



Fig. 15. Conor Fallon at work

37 **Conor Fallon ARHA (1939-2012)**

Hawk I

Bronze, 28cm high (11")

Signed, numbered 2/5 and dated (20)'05

€1,500 - €2,500





Fig. 18. Nano Reid

38 Nano Reid RHA (1900-1981)

Tinkers in a Camp

Watercolour, 35.5 x 28cm (14 x 11")

Signed

Provenance: Jorgensen Fine Art

€1,000 - €1,500

Born in Drogheda Co. Louth, Nano Reid trained at the Metropolitan School of Art in Dublin, where she studied under Sean Keating and Harry Clarke. Afterwards she travelled to Paris, enrolling at the Académie de la Grande Chaumiére along with other Irish artists such as Kathleen Fox. Reid then attended the Central School in London, studying under Bernard Meninsky. Her first solo exhibition was held at the Dublin Painters Gallery in 1934. After returning to Ireland, Reid spent the rest of her life in Drogheda, concentrating on painting aspects of local life and landscapes. However, her paintings are in no way bound by a sense of locality, but are accomplished essays in painterly abstraction.

By 1942, she had established a reputation for her richness of invention, with economy of means, and her watercolour landscapes were compared to those of Raoul Dufy. She exhibited at the RHA during the 1930s; but, from 1943, generally exhibited with the IELA, the Dublin Painters and later with the Independent Artists. She represented Ireland, with Norah McGuinness, at the Venice Biennale in 1950.





- 39** **Nano Reid RHA (1900-1981)**
Ducks by a Stream
 Watercolour, 28 x 35.5cm (11 x 14")
 Signed

Exhibited: Nano Reid exhibition, The Taylor Gallery, 1984, Cat no.32, where purchased

€800 - €1,200

- 40** **Nano Reid RHA (1900-1981)**
Horse over the Bridge
 Monotype, 40 x 32cm (15¾ x 12½")
 Signed

€700 - €1,000





41 **Nancy Wynne-Jones HRHA (1922-2006)**

Kinsale Harbour

Acrylic on canvas, 38 x 51cm (15 x 20")

Signed with initials, inscribed with title and dated 5/73 verso

€1,000 - €1,500



Fig. 16. Nancy Wynne-Jones in her studio, Kinsale 1972



- 42 **Nancy Wynne-Jones HRHA (1922-2006)**
The Harbour Kinsale / Regatta
 Acrylic and collage on canvas, 59 x 49cm (23¼ x 19¼")
 Signed, inscribed with title and dated (19)'73 verso

€1,200 - €1,600



- 43 Tony O'Malley HRHA (1913-2003)**
Blue Abstract
 Watercolour, 15 x 13cm (6 x 5¼")
 Signed with initials and dated 14/10/74
 Personal inscription to Conor and Nancy verso, dated 16/10/74
- €400 - €600



- 44 Tony O'Malley HRHA (1913-2003)**
Nude
 Mixed media, 17 x 25cm (6¾ x 9¾")
 Signed with initials, inscribed 'Leah' and dated 12/75
- €700 - €1,000



45 **Tony O'Malley HRHA (1913-2003)**

Self-Portrait, Nassau (1975)

Gouache, 26 x 39cm (10¼ x 15¼")

Signed with initials and dated 1/75. Signed again, inscribed with title verso

Exhibited: Tony O'Malley Retrospective Exhibition, The Arts Council, 1984, Cat. No. 88

€1,000 - €1,500



46 Tony O'Malley HRHA (1913-2003)

Boats on the Shore

Oil on board, 9 x 24cm (3½ x 25¼")

Signed with initials and dated 6/77. Signed again verso in Irish

€1,000 - €2,000



Fig. 17. Jane and Tony O'Malley with Nancy Wynne-Jones, Castlehaven, Co. Cork, October 1974



- 47 **Nancy Wynne-Jones HRHA (1922-2006)**
The Rose Garden (1977)
Acrylic on paper, 22 x 33cm (8¾ X 13")
Signed with initials, titled and dated 1977 verso

€300 - €500



48 **Nancy Wynne-Jones HRHA (1922-2006)**

Summer Landscape (1981)

Acrylic on paper, 29 x 40cm (11½ x 15¾")

Exhibition Label verso

€800 - €1,200



49 Nancy Wynne-Jones HRHA (1922-2006)

Saltings (1984)

Oil on board, 60 x 75cm (23½ x 29½")

Signed, inscribed and dated 3/2/84 verso

€1,200 - €1,600



Fig. 18. Nancy Wynne-Jones and Tony O'Malley in his studio, Porthmeor, St Ives, 1981

50 Tony O'Malley HRHA (1913-2002)

Still Life, Construction

Wood and oil collage, 49 x 39cm (19¼ x 15¼")

Exhibited: Tony O'Malley Retrospective, 1984, cat. no.57.

€4,000 - €6,000





51 Melanie Le Brocqy HRHA (b.1919)

Hands Folded (1998)

Bronze, 10cm (4")

Signed with initials and No. 1/8

€400 - €600



52 Melanie Le Brocqy HRHA (b.1919)

Seated Figure

Bronze, 14cm (5½") high, 11.5cm (4½") long

Signed with initials and numbered 2/6

€1,000 - €1,500



53 **Melanie Le Brocquy HRHA (b.1919)**

Female Nude

Bronze on marble base, 16cm (6¼") high

€800 - €1,200



- 54 **Albert Irvin RA (1922-2015)**
Red Abstract
 Mixed method print, 15 x 21cm (6 x 8¼")
 Signed & dated (19)'98

€200 - €300



- 55 **Albert Irvin RA (1922-2015)**
Abstract
 Mixed method print, 15.25 x 21cm (6 x 8¼")
 Signed and dated '01

€200 - €300

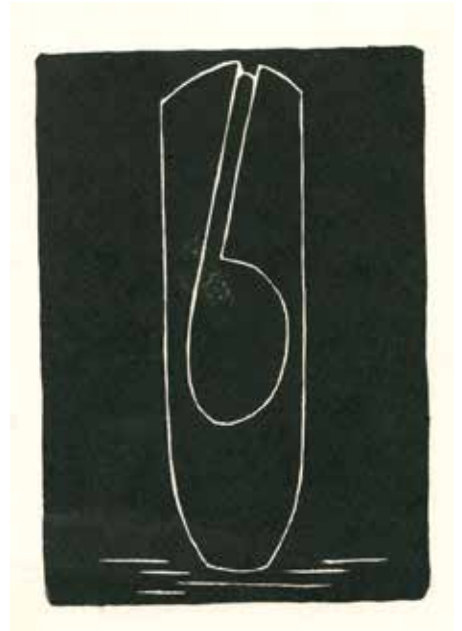


- 56** **Patrick Hayman (1915-1988)**
Europa and the Bull (1984)
Oil on board, 20 x 24cm (7¾ x 9½")
Signed, signed again, inscribed and dated (19)'84 verso

€600 - €800



Fig. 19. Jane and Denis Mitchell, Conor Fallon, Nancy Wynne-Jones at Jane and Tony O'Malley's home in Physicianstown, Co. Kilkenny, August 1988



57 Denis Mitchell (1912-1993)

Abstract form

Woodcut, 15.5 x 11cm (6¼ x 4¼")

Signed and dated 1978 inside (unframed)

€40 - €60

Having worked as a miner and fisherman in Cornwall, Denis Mitchell was initially a painter but became renowned for his sculpture in the 1940's. Mitchell was the principle assistant to Barbara Hepworth, who was a major influence on his work. Conor Fallon became friends with Mitchell in the early 50's and he was a supporter of Conor's work.

58 Denis Mitchell (1912-1993)

Abstract Composition

Slate, 25.5 x 12.5cm (10 x 5")

Signed with personal inscription to Conor and Nancy and dated 25 VII 88

€1,000 - €2,000





Fig. 20. Breon and Doreen O'Casey with Nancy, Ballard House, 1995



59 **Breon O'Casey (1928-2011)**

Dove

Silvered alloy, 8.5 x 10cm (3½ x 4")

Impressed with initials to base

€800 - €1,200

A multi-faceted artist, O'Casey worked as a jeweller, weaver, etcher, printmaker, engraver, painter and sculptor. Son of author Sean O'Casey, he was educated at the Dartington Hall School, where there were paintings by Christopher Wood and Ben Nicholson and a Henry Moore reclining figure in the gardens. He came to St Ives in 1959 and moved to his mother's native Mayo in the 1990's.



60 Breon O'Casey (1928-2011)

Bird

Bronze on wooden base, 30cm (11¾") high

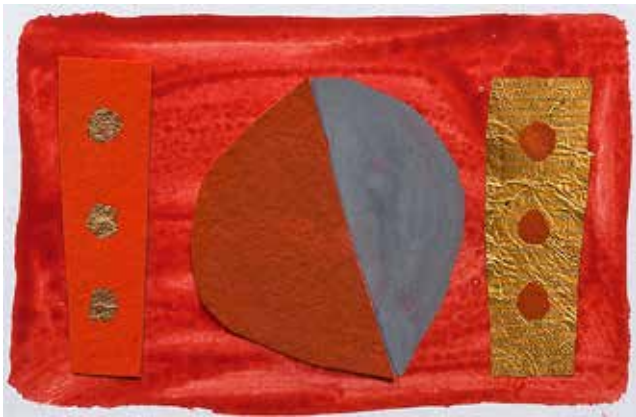
Signed with initials, numbered I/III and dated 1997

€2,000 - €3,000



- 61 Breon O'Casey (1928-2011)**
Abstract Forms
 Mixed media, 10.5 x 14cm (4¼ x 5½")
 Signed and inscribed verso

€150 - €250



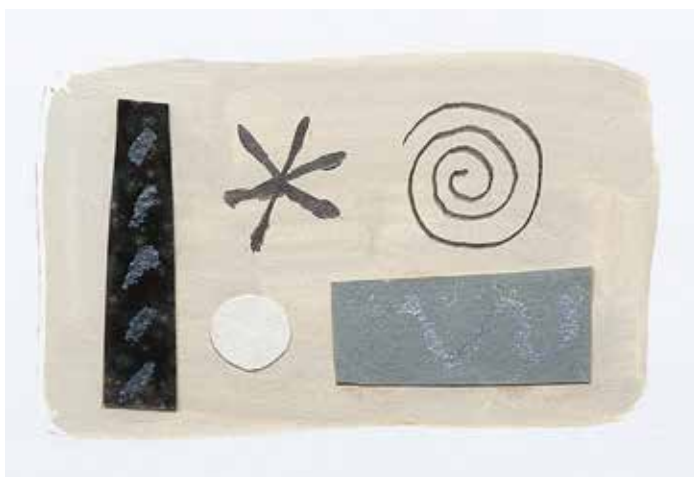
- 62 Breon O'Casey (1928-2011)**
Abstract Composition
 Mixed media, 10 x 15cm (4 x 6")
 Signed and inscribed verso

€150 - €250



- 63 Breon O'Casey (1928-2011)**
Abstract Composition
 Mixed media, 12 x 17cm (4¾ x 6¾")
 Signed and inscribed verso

€150 - €250



- 64 Breon O'Casey (1928-2011)**
Strange Universe 1992
 Mixed media, 10 x 14cm (4 x 5½")
 Signed and inscribed verso

€200 - €300



65 **Conor Fallon ARHA (1939-2012)**

Dove I

Mild Steel, 30cm (11¾") high

Signed

€800 - €1,200



66 **Conor Fallon ARHA (1939-2012)**
Bird of Capricorn
Bronze, 49cm (19¼")
Signed and numbered 2/5

€3,000 - €5,000



Fig. 21. Conor Fallon in studio c.1976



67 **Conor Fallon ARHA (1939-2012)**

Trout

Bronze and stainless steel, 28cm high x 69cm long (11 x 27¼")

Signed and dated '94

€3,000 - €5,000



68 **Caroline Mulholland (b.1944)**

Books on a Jacobean Chair

Bronze, 15cm (6") high

Signed with initials, numbered 3 and dated (19)'90

€400 - €600



69 Janet Mullarney (20th/21st Century)

Ears of Knowledge

Bronze, 85cm (33½") high

€1,000 - €2,000

Born in Dublin, Janet Mullarney is one of Ireland's most interesting living sculptors and has spent a great deal of time working in Italy. The present lot is a unique work which depicts the serpent as a symbol of rebirth, renewal and the steeples of various churches. The Highlands Gallery, Drogheda have just completed a very successful exhibition of Mullarney's work *My Minds* which will be travelling to The Butler Gallery, Kilkenny in late October 2015.



70 **John Coen (b.1941)**
Female Figure
Bronze, 20cm (7¾") high
€500 - €700

71 **John Coen (b.1941)**
The Gathering
Bronze on marble base, 25cm (9¾") high
€800 - €1,200





72

Patrick Pye RHA (b.1929)*The Robe of Balthus*

Dry Point etching, 21 x 9.5cm (8¼ x 3¾")

Signed and numbered 5/11

With personal inscription verso

€100 - €200



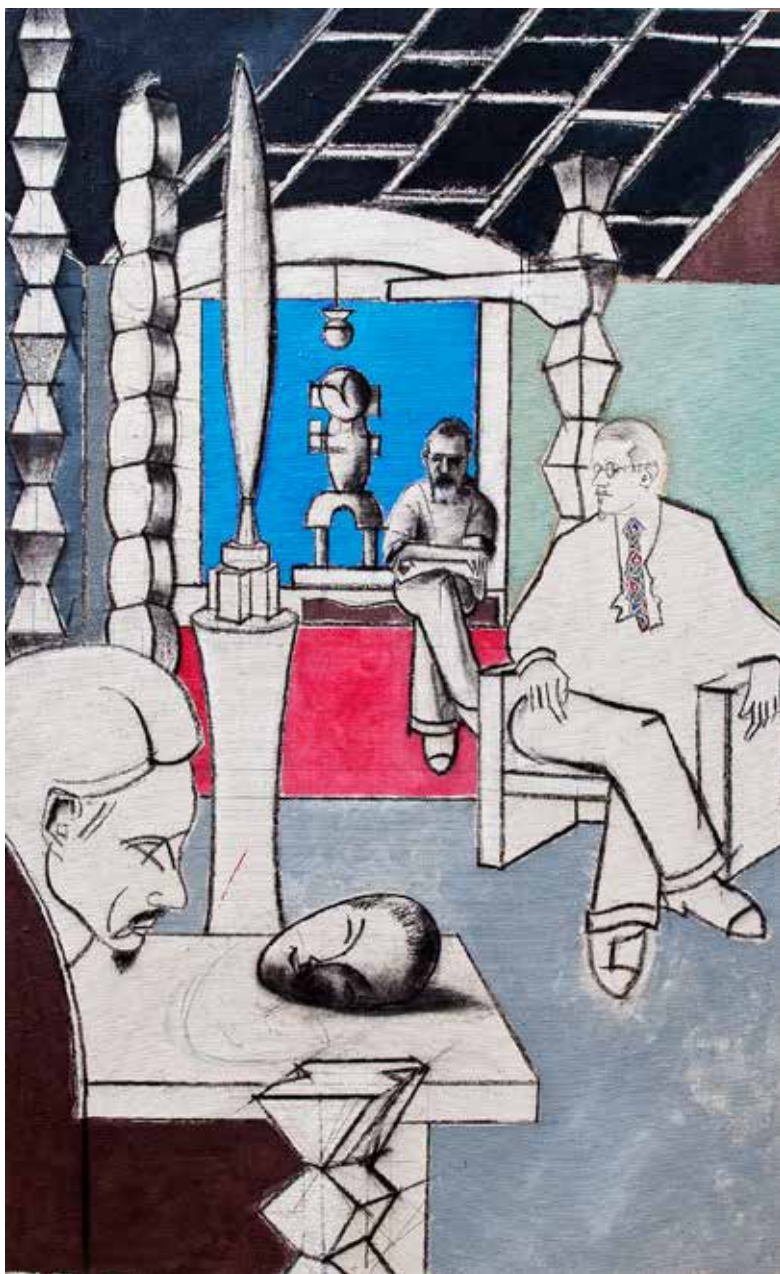
73

Patrick Pye RHA (b.1929)*The Flight into Egypt*

Carborundum and etching, 11 x 18.5cm (4¼ x 7¼")

Signed, inscribed and marked h/c of 50

€100 - €200



74 **Michael Farrell (1940-2000)**

La Rencontre

Oil on canvas, 130 x 81cm (51¼ x 31¾")

Signed and dated 1996 verso

€4,000 - €6,000



- 75** **Tony O'Malley HRHA (1913-2002)**
Newmill Quarry, Snow (1992)
 Watercolour, 16 x 25cm (6¼ x 9¾")
 Signed, inscribed with title and dated 1/92

€600 - €800



- 76** **Sir Terry Frost (1915-2003)**
Christmas Greetings
 Mixed media construction, 20 x 15cm (7¾ x 6")
 Signed with Christmas greetings
 Signed again and inscribed to Nancy and Conor verso

€200 - €400

Serving with the Royal Marine Commandos during the war, Frost was captured and became a prisoner of war. He was imprisoned with fellow artist Adrian Heath and upon his release he moved to St Ives where he worked with Barbara Hepworth. His first one-man exhibition in London was held at the Leicester Galleries in 1952.



- 77** **Sir Terry Frost (1915-2003)**
One Fish Alone in the Water (Lorca Suite)
Aquatint and mixed media, 38 x 57cm (15 x 22½")
Signed, dated 1997 and numbered 2/25

€600 - €800



78 Nancy Wynne-Jones HRHA (1922-2006)

Humbert's Landing (1994)

Acrylic on paper, 42 x 58cm (16½ x 22¾")

Exhibited: Nancy Wynne-Jones, exhibition, The Taylor Galleries, 1995, cat. no. 30

Illustrated: *Nancy Wynne-Jones at Eighty*, Brian Fallon, Gandon Editions, 2002, pp. 153

€1,000 - €1,500



79 Nancy Wynne-Jones HRHA (1922-2006)

Lough Conn in Summer Rain

Acrylic on paper, 42 x 58.5cm (16½ x 23")

Provenance: The Taylor Galleries, Dublin

€1,000 - €1,500



80 Seán McSweeney HRHA (b.1935)

Landscape (2000)

Oil on card, 6.25 x 18cm (2½ x 7¼")

Signed, inscribed and dated Christmas 2000 verso

€300 - €500



- 81 **Seán McSweeney HRHA (b.1935)**
Dried-Up Bog (1986)
Oil on board, 24 x 34.5cm (9½ x 13½")
Signed and dated (19)86. Inscribed with title verso

€1,500 - €2,500



82 Seán McSweeney HRHA (b.1935)

Deserted Dwelling

Egg tempera on paper, 12.5 x 18cm (5 x 7")
Signed and inscribed with title verso

Exhibited: Seán McSweeney Exhibition, The Taylor Galleries, 1995, Cat. No. 37

€700 - €1,000



83 **Seán McSweeney HRHA (b.1935)**

Coastal Bog Pool

Oil on card, 14 x 16.5cm (5½ x 6½")

Signed and dated Christmas 1998 verso

€800 - €1,200



84 **Conor Fallon ARHA (1939-2012)**

Dove II

Bronze, 60cm (23½") high

Signed and numbered 2/5

€2,000 - €4,000



85 **Conor Fallon ARHA (1939-2012)**

Dove III

Bronze, 66cm (26") high

Signed and numbered 2/5

€2,000 - €4,000



86 **Patrick Hall (b.1935)**
Rain
 Pen and ink, 15 x 16cm (6 X 6¼")

Exhibited: RHA Annual Exhibition 2000, Cat. No. 173, where purchased

€200 - €400



87 **Arthur Power HRHA (1891-1984)**
Bantry Bay
 Watercolour, 25 x 36cm (9¾ x 14¼")
 Signed, artist's label verso

€200 - €300



- 88** **Liam Belton RHA (b.1947)**
Oak and Elm
 Watercolour and pen & ink, 23 x 16cm (9 x 6¼")
 Signed and dated (19)'67
 Mounted on card, inscribed *Christmas 1999*

€100 - €200



- 89** **Liam Belton RHA (b.1947)**
Tree in Landscape
 Watercolour, 18 x 20cm (7 x 7¾")
 Signed and dated 2000
 Mounted on card, inscribed *Christmas 2000*

€100 - €200

90

Liam Belton RHA (b.1947)*Trees in Landscape*

Watercolour, 27.5 x 22cm (10¾ x 8¾")

Signed and dated (20)01

Mounted on card, inscribed *Christmas 2001*

€200 - €400



91

Liam Belton RHA (b.1947)*Kilclooney Dolmen, Donegal*

Watercolour, 24.5 x 18cm (9¾ x 7")

Signed, signed again and inscribed with title and dated 2002

Mounted on card, inscribed *Christmas 2002*

€400 - €600



- 92 **Liam Belton RHA (b.1947)**
Storm over Howth
Oil on card, 18 x 32cm (7 x 12½")
Signed and dated 2003

€500 - €800



Fig. 22. Nancy Wynne-Jones in her studio , Ballard House 1992
(photo Pat Langan)



Fig. 23. Nancy Wynne-Jones and Tony O'Malley at the RHA, 1990
(photo Pat Langan)



93 **Nancy Wynne-Jones HRHA (1922-2006)**

Athenry, Co. Galway

Acrylic on paper, 30 x 41cm (11¾ x 16¼")

€800 - €1,200



Fig. 24. Nancy Wynne-Jones sketching at the Gap of the Winds, Co. Mayo, 2001



- 94 **Nancy Wynne-Jones HRHA (1922-2006)**
Ballincar with Plough
 Oil on card, 10 x 15cm (4 x 6")
 Signed with initials, inscribed and dated '04 verso

€200 - €400



95 Nancy Wynne-Jones HRHA (1922-2006)

Wiltshire Village

Oil on card, 10 x 15cm (4 x 6")

Signed with initials, inscribed and dated '04 verso

€200 - €400



96 Nancy Wynne-Jones HRHA (1922-2006)

Pond Amongst Trees

Oil on card, 10 x 15cm (4 x 6")

Signed with initials, inscribed and dated '04 verso

€200 - €400



97 **Conor Fallon ARHA (1939-2012)**

Hawk II

Bronze, 23cm (9") high

Signed, numbered 26/50 and dated '05

€1,500 - €2,500



98 **Conor Fallon ARHA (1939-2012)**

Hawk III

Bronze, 32cm (12½") high

Signed, numbered 2/5 and dated '05

€1,500 - €2,500



99 **Nancy Wynne-Jones HRHA (1922-2006)**

Coastal inlet

Oil on card, 12 x 17cm (4¾ x 6¾")

€200 - €400



100 **Nancy Wynne-Jones HRHA (1922-2006)**

House in Landscape

Oil on card, 12 x 17cm (4¾ x 6¾")

€200 - €400



101 Nancy Wynne-Jones HRHA (1922-2006)

Autumn Road

Oil on card, 12 x 17cm (4¾ x 6¾")

Signed with initials, inscribed and dated '05 verso

€200 - €400



102 Nancy Wynne-Jones HRHA (1922-2006)

Lake Isle

Oil on card, 10 x 15cm (4 x 6")

Signed with initials, inscribed and dated '05 verso

€200 - €400

General Terms and 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 AND GENERAL CONDITIONS

Definitions

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

'Auctioneer' – James Adam & Sons.

'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 list 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 and 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.

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.

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.

Commission

13. The buyer shall pay the Auctioneer a commission at the rate of 20%, exclusive of vat, of the Hammer Price payable in respect of any Lot.

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 (1) day 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 or by the bidder's own cheque. Cheques drawn by third parties, whether in the Auctioneer's favour or requiring endorsement, shall not be accepted.

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 (2) days after the sale etc (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 (7) 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 one (1) day 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.

CONDITIONS WHICH MAINLY CONCERN THE SELLER

Auctioneer's Discretion

22. 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.

23. 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

24. 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 €500 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 therefore 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

25. 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 the Hammer Price of all Lots sold on behalf of the seller at Fine Art, Wine and Militaria Sales together with V.A.T. thereon at the applicable rate. 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 whatsoever arising. The seller agrees that the Auctioneer may also receive commission from the buyer pursuant to condition 13.

Insurance

26. 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.

Rescission of Sale

27. 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

28. 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

29. 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.

Charges for Withdrawn Lots

30. 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

31. 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.

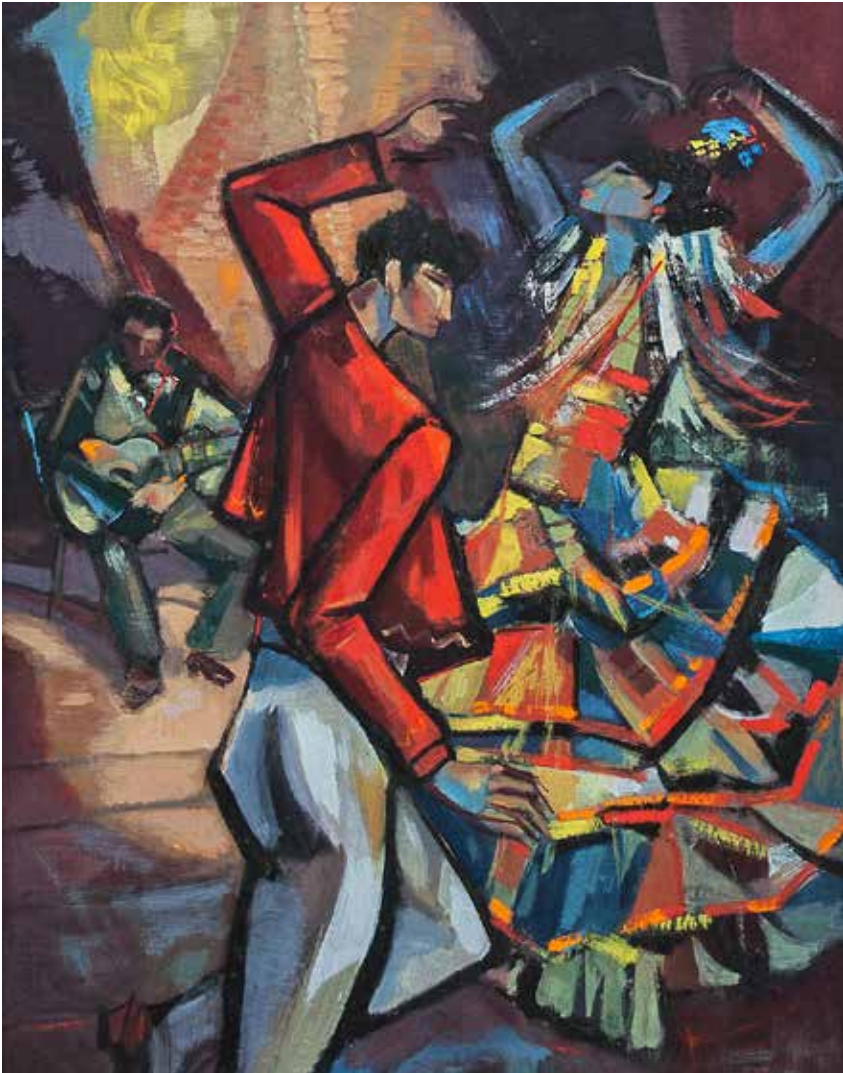
Auctioneer's Right to Photographs and Illustrations

32. 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).

ADAM'S Est. 1887

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George Campbell RHA "Jota"

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FRONT COVER
BACK COVER

IMAGE BY PAT LANGAN
JOHN CRAXTON LOT 7

ADAM'S

THE COLLECTION OF NANCY WYNN-JONES AND CONOR FALLON

24TH JUNE 2015



ADAM'S Est 1887