

# ADAM'S Est 1887

PAINTINGS FROM THE ESB COLLECTION  
AUCTION TUESDAY 16<sup>TH</sup> DECEMBER 2014 | 6PM





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Stephen



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.connor@adams.ie



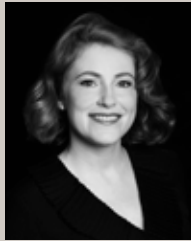
Nick Nicholson  
CONSULTANT  
n.nicholson@adams.ie



Kieran O'Boyle BA H dip ASCSI  
FINE ART DEPARTMENT MANAGER  
k.oboyle@adams.ie



Ronan Flanagan  
FINE ART DEPARTMENT  
ronan@adams.ie



Karen Regan BA  
FINE JEWELLERY & WATCH  
DEPARTMENT  
karen@adams.ie



Abigail Bernon BA  
FINE ART DEPARTMENT  
abigail@adams.ie

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**ADAM'S**  
Est. 1887

26 St. Stephen's Green , Dublin 2.  
Tel +353 1 6760261 Fax +353 1 6624725  
[info@adams.ie](mailto:info@adams.ie) [www.adams.ie](http://www.adams.ie)

# PAINTINGS FROM THE ESB COLLECTION

## AUCTION

Tuesday 16<sup>th</sup> December 2014 at 6.00pm

## VENUE

ADAM'S SALEROOMS  
26 ST STEPHEN'S GREEN , DUBLIN 2  
IRELAND

## SALE CODE

THIS SALE MAY BE REFERRED TO AS 7039 IN ALL CORRESPONDENCE

## CATALOGUE

CATALOGUE €10.00 (PLUS €3 POSTAGE & PACKAGING)

## VIEWING TIMES :

SUNDAY	14 <sup>TH</sup> DECEMBER	2.00PM - 5.00PM
MONDAY	15 <sup>TH</sup> DECEMBER	9.30AM - 5.00PM
TUESDAY	16 <sup>TH</sup> DECEMBER	9.30AM - 5.00PM

## ENQUIRIES

TELEPHONE +353 (0)1 6760261

FAX +353 (0)1 6624725

info@adams.ie

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## PAINTINGS FROM THE ESB COLLECTION

We are pleased to have been asked to assist ESB in the disposal, by public auction, of these decorative artworks from its corporate collection. ESB has, for many years supported the arts through commissioning works of art, the annual award of prizes and through their sponsorship activities. Indeed, the company was a pioneer in the development of corporate and industrial art collections in Ireland. ESB has acquired art over a long period and for diverse reasons which has resulted in the development of a broad based art portfolio, including paintings, drawings and sculpture.

ESB's permanent Art Collection relates directly to the organisation's development and captures milestones and special events in the company's history. Significant elements of the collection relate to the construction of power stations and extension of the electricity network throughout Ireland, for example, the Sean Keating paintings and drawings of the building of the Shannon and Liffey Schemes. These works will remain in the ownership of the company.

The art works for sale have been accumulated over many years but are not related to ESB themes. Due to the reduction in the number of buildings occupied by ESB and the move to open plan office space, an increasing number of these paintings reside in storage.

ESB will continue with a policy of commissioning new works, conserving and displaying its art collection and making parts of the collection available for exhibitions and public display. The company remains committed to supporting the Arts in Ireland and ESB's Archive and Heritage activities and the proceeds of this sale will be used to continue this support.

## 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

Wednesday, 17th December 2014, 10.00am - 1.00pm and 2.00pm - 5.00pm. 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 5pm on Wednesday, 17th December 2014. Auctioneers commission on purchases is charged at the rate of 20% (exclusive of VAT). Terms: Strictly cash, bankers draft or cheque vouched to the satisfaction of the auctioneers, prior to sale. 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 1.85% on the invoice total. American Express is subject to a charge of 3.65% on the invoice total. Please contact our accounts department prior to sale with your payment queries. 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. Please note that any imperfections are not stated.

### 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.

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





- 1 **Claire Kerr (b.1968)**  
*Greystones Beach*  
 Oil on canvas 12 x 15cm (4.75 x 5.875")

€300 - 500

Claire Kerr was born in North Tyneside in 1968 and studied at Magdalene College, Oxford, Wimbledon School of Art and Dún Laoghaire Institute of Art, Design and Technology. She lives and works in Dublin.

She has been awarded numerous prizes including in 2013 Culture Ireland; 2012 Golden Fleece Award; 2011 Arts Council Bursary; 2010 Culture Ireland; 2009 Thomas Dammann Jr Memorial Trust Award; 2007 Culture Ireland and in 2002 the Fergus O’Ryan Memorial Award at the Royal Hibernian Academy.



- 2 **Gerard McGann (b.1968)**  
*Mountain Landscape near Sneem, Co.  
 Kerry*  
 Oil on canvas 90 x 100cm (35.5 x 39.25")  
 Signed and dated '91

€800 - 1,200

- 3 **Eta McGrain (20th/21st Century)**  
*Coastal Landscape near Spiddal*  
 Oil on board 40 x 45cm (15.75 x 18")  
 Signed



€250 - 350



4 **Cecil Maguire RHA RUA (b.1930)**

*Claddagh Quay, Galway*

Oil on board, 60 x 45cm (23¾ x 17½")

Signed and dated (19)'82

€3,000 - 5,000

Born in Lurgan in 1930 Maguire graduated from Queen's University Belfast in 1951. He then took an English teaching post at Lurgan College. He became a member of the Royal Ulster Academy in 1974, winning both the Silver Medal (1964, 1967) and the Gold Medal there (1993). In 1971 he began exhibiting at the Royal Hibernian Academy in Dublin and between 1982 and 1992 he exhibited at the Oriel Gallery in Dublin in a series of solo exhibitions. In 1981 he retired from teaching at Lurgan College to concentrate on painting and travelling.

Maguire now divides his time between Italy, Belfast and the West of Ireland but lives and works for a great part of the year in Roundstone, Connemara - an area that has always been the inspiration for much of his work.



5 **Michael McWilliams (20th/21st Century)**

*Morning Shower*

Oil on board 16.5 x 23cm (6.5 x 9")

Signed

€300 - 500

6 **Cora O'Brien (20th/21st Century)**

*View from a Back Window*

Oil on canvas, 60 x 50cm (23¾ x 19¾")

Signed

€400 - 600



7 **Cora O'Brien (20th/21st Century)**

*Rooftops, Sandycove*

Oil on board 28 x 26cm (11 x 10.5")

€300 - 500



8 **Conor O'Donnell (b.1980)**

*Cork City Study*

Oil on canvas, 35 x 45.5cm (13¾ x 18")

€100 - 200





9 Fergus O'Ryan RHA (1911-1989)

*Wooded River Landscape*

Watercolour 33 x 67cm (13 x 26.5")

Signed

€600 - 800

10 Fergus O'Ryan RHA (1911-1989)

*The Liffey at Ballysmutten,  
Co. Wicklow*

Oil on board, 56 x 74cm (22 x 29")

Signed, inscribed on artist's label verso

€1,000 - 2,000





## 11 Fergus O’Ryan RHA (1911-1989)

*Autumn Flood, Annamoe, Co. Wicklow*

Oil on board, 63 x 75cm (24½ x 29½”)

Signed

€1,000 - 2,000

Fergus O’Ryan was born in Limerick in 1911 and studied under Richard Butcher at the Limerick School of Art before attending the Dublin Metropolitan School of Art. He is listed as first exhibiting at the RHA in 1938 and from then he exhibited almost every year until 1984.

O’Ryan held solo shows at the Victor Waddington Galleries in Dublin in 1950 and in 1954. In 1952 he provided the illustrations for Patricia Lynch’s *Tales of Enchantment*, and in 1953 he designed a stamp to mark An Tostal. In 1956 he won the President Hyde Gold Medal Award at the Oireachtas exhibition. In 1959 he was appointed an associate of the RHA becoming a full member in 1960. He died in 1989.

O’Ryan’s works are included in the collections of the Crawford Municipal Gallery in Cork and Dublin City Gallery, the Hugh Lane.



- 12** **John Skelton (1924-2009)**  
*Autumn Sunlight, The Green, Dublin*  
 Oil on canvas, 61 x 81cm (24 x 32")  
 Inscribed on artist's label verso, also signed  
 and inscribed with different title on stretcher

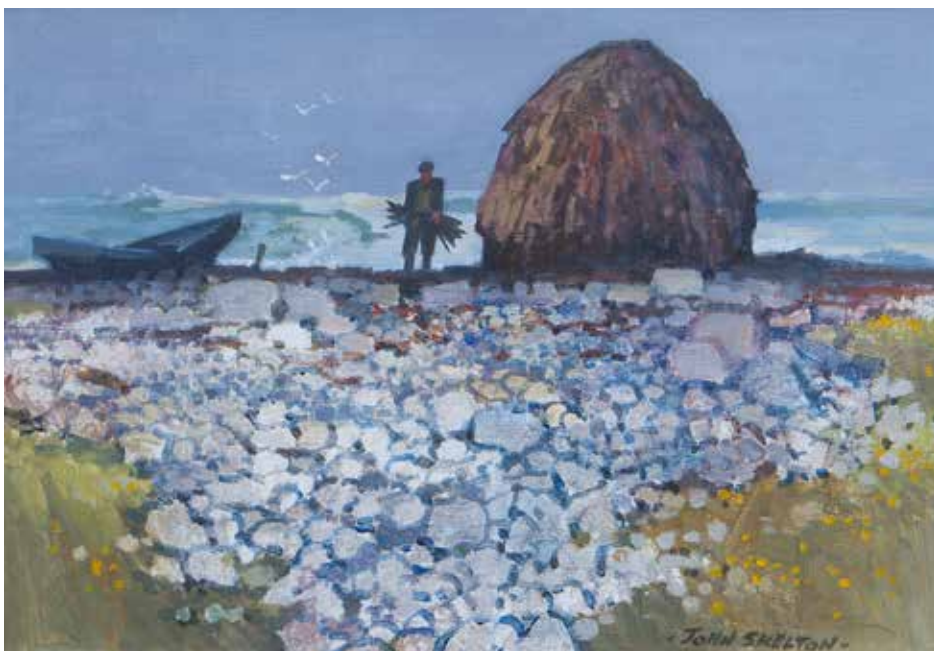
€1,500 - 2,500

- 13** **John Skelton (1924-2009)**  
*The Road to the Sea, Donegal Rosses*  
 Oil on canvas 35 x 45.5cm (14 x 18")  
 Signed, also signed, inscribed and dated  
 1997 on artist's label verso

€1,000 - 1,500







14 **John Skelton (1924-2009)**  
*Collecting Driftwood*  
 Oil on board 29 x 41cm (11 x 16")  
 Signed

€800 - 1,200

Born in Co. Armagh in 1925 John Skelton studied at Queens University in Belfast, Belfast College of Art and St Martin's School of Art, London. It was in London that he started his professional career and where he came under influence of the Euston Road School in the late 1940s.

He moved to Dublin in 1950 and worked initially in advertising as Art Director and illustrator of books, most of them educational. After 1975 he worked full-time as a painter. He had numerous one man shows in Dublin; two in Belfast, one in Los Angeles and one in the Mystic Seaport Museum in Connecticut. Up to the late 1980s, he was a frequent exhibitor in group shows, particularly the annual Royal Hibernian Academy and the Watercolour Society shows in Dublin. In more recent years however, his work was in such demand that he contributed to these less often. During the 1970s and early 1980s he earned a reputation as a gifted teacher and lecturer in the National College of Art and Design in Dublin. He died in Dublin in 2009.



- 15 **John Skelton (1924-2009)**  
*Landscape with Donkey and Cart*  
Oil on canvas 35 x 46cm (13.75 x 18")  
Signed

€800 - 1,200



- 16     **John Skelton (1924-2009)**  
*Sailing to Aran, Connemara Hookers*  
Oil on canvas, 51 x 76cm (20 x 30")  
Signed; also signed and inscribed verso

€2,000 - 3,000



**17 Blaise Smith (b.1967)**

*The Blue Island Bay near Allibies  
(The Cow and Bull in the Distance)*

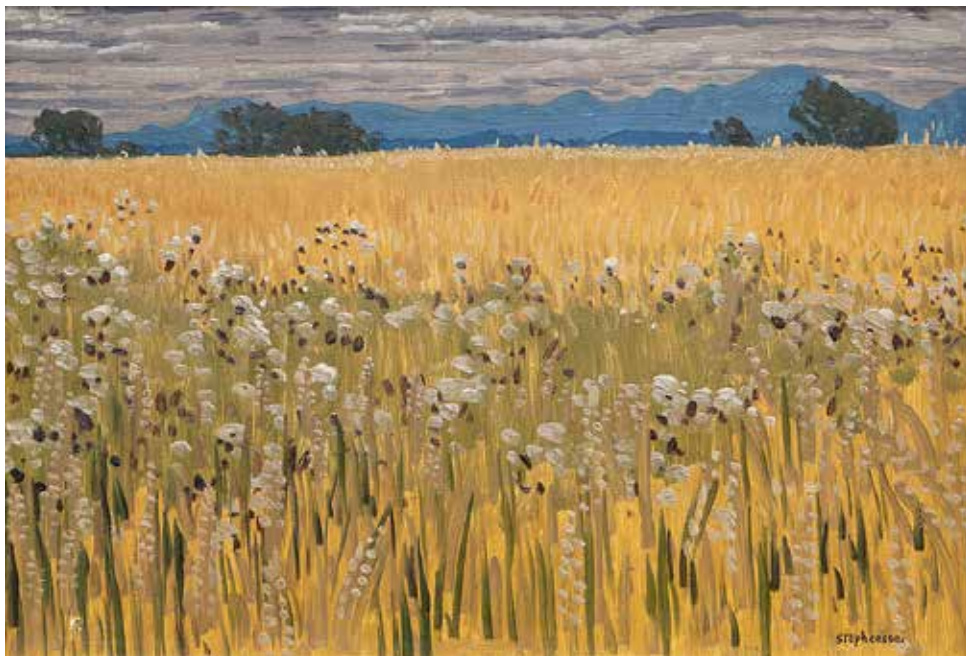
Oil on canvas, 30 x 45.5cm (24 x 18")

Signed, inscribed and dated August 2007  
verso

€800 - 1,200

Born in 1967, Blaise Smith studied visual art at the National College of Art and Design in Dublin. He has had numerous solo exhibitions at The Molesworth Gallery, as well as The Hunt Museum in Limerick and Visual in Carlow. He has been selected three times for the BP Portrait Exhibition at The National Portrait Gallery in London and in 2014 was included in a major retrospective publication on the leading exhibitors there over the past ten years.

He has completed several major public commissions, among them "Roadworks", a set of twenty four paintings depicting men and machines of Cork County Council for its centenary. He has won many awards including the Adam's Award presented at the RHA in 2004 and the Irish News prize at the Royal Ulster Academy in 2012. He was elected an Associate Member of the Royal Hibernian Academy in 2012.



**18 Desmond Stephenson ARHA (1922-1963)**

*Ripening Corn*

Oil on board 38 x 55cm (15 x 21.5")

Signed

€800 - 1,200

Born in Dublin, the son of Patrick J. Stephenson, who became Dublin Chief Librarian, and a brother of the architect Sam Stephenson, he studied at the National College of Art 1939-46 and was awarded the Henry Higgins Travelling Scholarship in his final year. He first exhibited at the RHA in 1942 and showed nearly 50 works there over his career, as well as over 20 in the Oireachtas exhibition from 1944 onwards. He travelled and studied in Spain, Italy and France, and returned to Ireland in 1949. The artist spent long periods working in Wicklow around Lough Dan, and later with his friend Maurice MacGonigal around Ballinaclesh where some of his most vivid landscapes were painted, and also with MacGonigal in Connemara over several years in the Roundstone and Ballyconneely areas.

His paintings are held in the collections of the Arts Council, Crawford Municipal Art Gallery and the New York Irish Institute.



**19 Liam Treacy (1934-2004)**

*Flower Seller, Liffey Street*

Oil on board, 40 x 50cm (15¾ x 19¾")

Signed

€1,000 - 1,500

Liam Treacy was a native of Avoca, Co. Wicklow, where his family on both sides lived for many generations. During his early years Liam showed a strong interest in drawing and was encouraged and influenced by his brother Sean. He began his career in the 1950s with a solo-exhibition at the James Gallery, Co Dublin. He went on to exhibit regularly in Ireland, including featuring frequently at the Wexford Opera Festival.

At the time, Liam was employed as a sign and letter writer for Brennan's Bakery in Arklow. His paintings were so sought-after however, that in 1978, he decided to work full-time as a professional artist. A distinctive painter, Liam was a regular contributor to exhibitions in galleries across the length and breadth of Ireland. Throughout his career, he taught night classes in Arklow Community College; Abbey Community College, Wicklow; and at Shelton Abbey Open Detention Centre.



20 **Liam Treacy (1934-2004)**  
*Roundstone, Connemara*  
Oil on canvas, 30 x 40cm (12 x 16")  
Signed, inscribed on artist's label verso

€800 - 1,000



- 21 **Liam Treacy (1934-2004)**  
*Misty Day, Recess, Connemara*  
Oil on canvasboard, 30 x 40cm (11¾ x 15¾")  
Signed, inscribed with title on artist's label verso
- €600 - 800





- 22 **Liam Treacy (1934-2004)**  
*The Ha'penny Bridge, Dublin*  
Oil on canvas 25.5 x 46cm (10 x18")  
Signed

*Provenance: With Oisin Gallery, Dublin*

€700 - 1,000



**23 Peter Collis RHA (1929-2012)**

*The Glencree Valley II*

Oil on canvasboard, 30 x 41cm (12 x 16")

Signed

*Exhibited: RHA Annual Exhibition 2002, Dublin*

€1,000 - 2,000

Born in London in 1929, Peter Collis studied drawing and painting at Epsom College of Art between 1949 and 1952. He moved to Ireland in 1969 working for the Shell Oil company. His canvasses are characterised by a powerful and dramatic style influenced by masters such as Paul Cezanne, whom he adored, and Maurice de Vlaminck. In contrast to the traditional realistic depictions of the Irish countryside, Collis employed a bold brush and brought a strong expressive energy to his landscapes. He also composed striking still lifes, of groups of green pears and vivid red apples, with a distinctive European quality.

In 1990, he was elected a full member of the Royal Hibernian Academy, having first exhibited there in 1971. He also exhibited regularly at the Royal Academy Summer show in London. In Dublin, Collis was most recently represented by the Solomon Gallery and by the John Martin Gallery in London. He died in 2012.

His paintings are found in many public collections, including those of AIB, Bank of Ireland, Limerick University, University College Dublin, the Office of Public Works and in many private collections.



- 24 **Peter Collis RHA (1929-2012)**  
*Still Life with Powder Pot*  
Oil on canvas, 30.5 x 30.5cm (12 x 12")  
Signed

*Exhibited: RHA Annual Exhibition 2005, Dublin*

€1000 - 1,200

**26 Frank McKelvey RHA RUA (1895-1974)***Coastal Scene with Cattle and Woman Resting*

Oil on canvas 51 x 66cm (20 x 26")

Signed

€5,000 - 7,000

Frank McKelvey studied painting and drawing at the Belfast School of Art in his hometown, winning the Charles Brett prize for figure drawing in 1912.

Four years later he exhibited at the RHA for the first time and continued to do so annually for the following fifty years, being elected a full member of the academy in 1930. Also in 1930, along with Hans Iten, Charles Lamb and others, he was elected one of the founding academicians of the Ulster Academy of Arts.

Between 1923 and 1935 McKelvey exhibited regularly at the Glasgow Institute of Fine Art and his first solo show was held at Locksley Hall, Belfast, in 1936. The following year a second solo show was held at the Victor Waddington Galleries. During the 1920s McKelvey received many portrait commissions and his work was included in major exhibitions at the Belfast Museum and Art Gallery in 1927, 1931 and 1951.

McKelvey's work can be found in the collections of Queen's University Belfast, the Royal Ulster Academy, the Masonic Hall in Dublin, Crawford Gallery in Cork, and the Royal Palace of Soestdijk in the Netherlands.





27 **Marie Carroll (20th/21st Century)**

*Beached Fishing Trawler*

Oil on board 61 x 82cm (24 x 32")

Signed

€300 - 500

Marie Carroll was born in London and studied at Goldsmith College of Art after which she spent a number of years working in Paris before moving to Montreaux in Switzerland. She moved to Dublin in the 1970s.

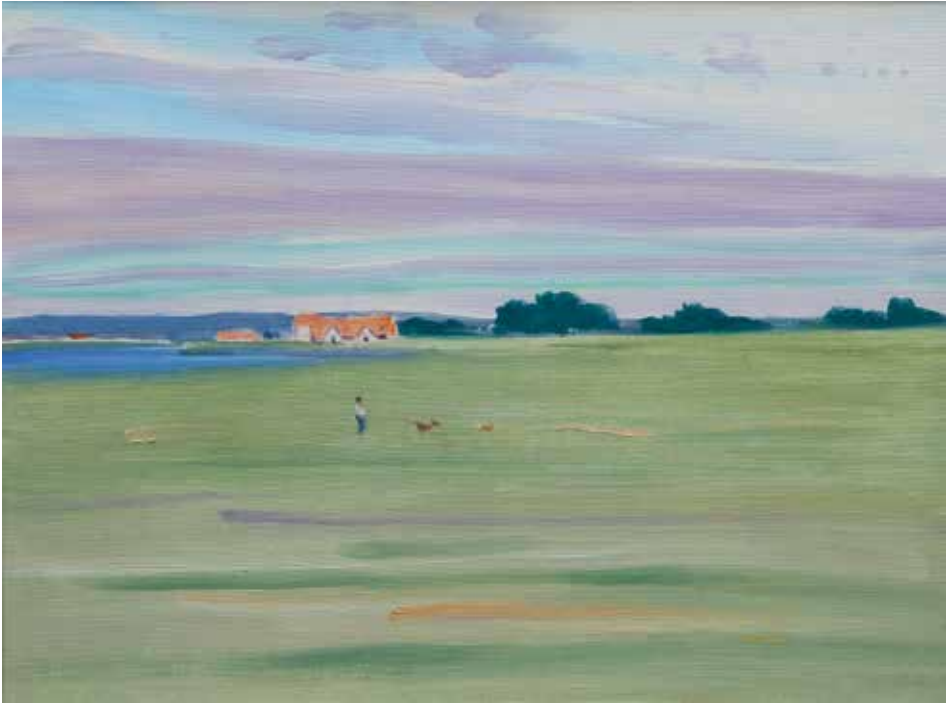


28 **Henry Healy RHA (1909-1982)**  
*Lock Gates, Grand Canal, Dublin*  
 Oil on board, 50 x 60cm (19¾ x 23¾")  
 Signed

€1,500 - 2,500

Healy served as President of The Dublin Painters Society, Treasurer of the RHA, was a member of the selection committee of The Oireachtas Exhibitions and served on the board of Governors of The National Gallery of Ireland. He was a well-loved teacher and held classes during the summer in Dooega, Achill Island where he had a cottage and in Dublin during the winter. They became "more clubs than classes".

He exhibited more than 130 works at the RHA and held solo shows at the Barrenhill, Gallery, Howth, and the Taylor Galleries Dublin. A Retrospective of his work, "Poet of Paint", was held at The George Gallery Dublin in 1990.



**29 James Nolan RHA (b.1929)**

*Portmarnock*

Oil on canvas, 45.5 x 61cm (18 x 24")

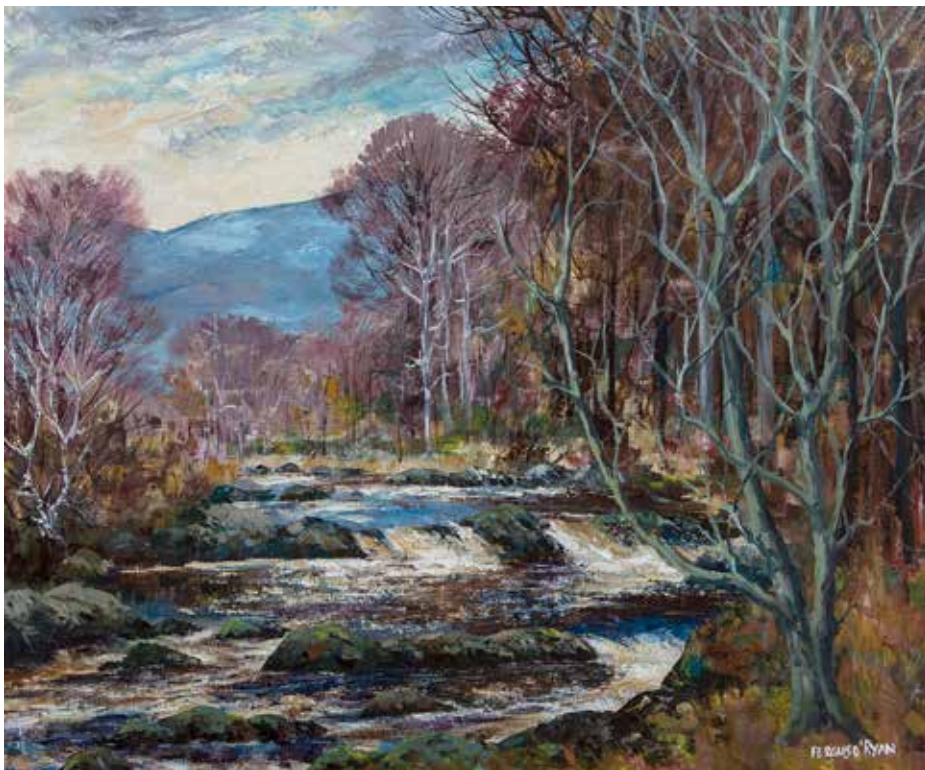
Signed

€1,000 - 2,000

Born in Dublin, James Nolan studied Fine Art at St. Martin's College of Art in London and at the National College of Art in Dublin under Seán Keating RHA and Maurice MacGonigal RHA. He graduated in Fine Art (Painting) in 1958 and from 1959 he taught Fine Art at the National College of Art, until 1977 when he left to make painting a full time career.

Elected an Associate of the Royal Hibernian Academy in 1969 and Member in 1975, he served as Keeper from 1978 to 1988. He was elected Member of the Watercolour Society of Ireland in 1974 and served as President from 1981 to 1994. He was a Trustee of the National Self-Portrait Collection, University of Limerick, from its inception in 1981 to 1988. He was a member of the Board of Governors and Guardians of the National Gallery of Ireland from 1984 to 1993.





30 **Fergus O’Ryan RHA (1911-1989)**

*Wicklow River Landscape*

Oil on board, 75 x 90cm (29½ x 36½")

Signed

€1,500 - 2,500

**32 Patrick Hennessy RHA (1915-1980)***Road to the Beach*

Oil on canvas 64 x 89cm (25 x 35")

Signed

*Provenance: With the Ritchie Hendriks Gallery, Dublin, original label verso*

€3,000 - 5,000

Cork artist Patrick Hennessy's painting skills were recognised early in his career, winning a scholarship to study at Dundee College in Scotland in the mid 1930s, and a further one which enabled him to travel to Paris and Rome. During his time at Dundee he met Henry Robertson Craig and both were taught by James McIntosh Patrick RSA. Hennessy travelled widely throughout Europe and to Morocco, but returned to Ireland in 1939, dividing his time between Cork and Dublin, where he joined the Society of Dublin Painters and exhibited regularly at David Hendriks Gallery. From 1941 he exhibited frequently at the RHA and he was elected a member of the Academy in 1949. His style has been associated with Surrealism while his subjects range from still life and interiors to landscapes and portraits.

His works can be found in major public collections such as the National Gallery of Ireland, Irish Museum of Modern Art, Dublin City Gallery the Hugh Lane, Ulster Museum and Crawford Gallery.





- 33 **T. Treacy (20th/21st Century)**  
*City Series*  
 A Pair, Mixed media on paper, 25 x 35cm (9¾ x 13¾")

€200 - 400



- 34 **David West (20th/21st Century)**  
*The Windmill*  
 Oil on canvas, 70 x 50cm (27½ x 19¾")  
 Signed

€600 - 800



35 **Michelle Rogers (20th/21st Century)**  
*Central Park*  
Diptych, oil on canvas, 79.5 x 200cm (31.25" x 78.75")

€400 - 600



36 **Marie Carroll (20th/21st Century)**

*Wheatfield*

Oil on board 62 x 44cm (24.5 x 17")

Signed

€300 - 400

37 **Marie Carroll (20th/21st Century)**

*Dun Laoghaire*

Oil on board, 44 x 63cm (17¼ x 24¾")

Signed

*Provenance: With Oisín Art Gallery, Dublin*

€300 - 400





38 Marie Carroll (20th/21st Century)

*Yacht Race*

Oil on board, 76 x 80cm (30 x 31½")

Signed

€400 - 600



39 **Jacqueline Corbiere (20th/21st Century)**

*Red Field Carmona*

Oil on board 62 x 74cm (24.5 x 29")

Signed

€800 - 1,200





**40 John Coyle RHA (b.1928)**

*Church Near Avoca*

Oil on canvasboard, 28 x 38cm (11 x 15")

Signed

€700 - 1,000

John Coyle was born in Scotland in 1928, and studied at the National College of Art & Design in Dublin and the Glasgow School of Art. He also studied in Paris, Florence and Madrid. He first exhibited in Cork in 1948 and has exhibited extensively in Ireland since then. He was head of the Art Department and subsequently Vice-Principal of Blackrock College in Dublin and has lectured in the National College of Art & Design and Dún Laoghaire School of Art. He was elected an Associate Member of the Royal Hibernian Academy in 1979 and a full Member in 1982.



- 41 **P.J. Daly (20th/21st century)**  
*Canal Scene*  
 Watercolour, 38 x 28cm (15 x 11")  
 Signed

*Provenance: with Oisín Gallery, Dublin*

€200 - 400

- 42 **Fitzsimon (20th/21st Century)**  
*Moored Boats*  
 Oil on board, 60 x 80cm (23½ x 31½")  
 Signed and dated 2000

€500 - 800





- 43 **Mark Kelly (20th/21st Century)**  
*The Village of Kilmallock, Co Limerick*  
Oil on board, 61 x 140cm (24 x 55") (unframed)  
Signed and dated (20)'04 verso

€1,000 - 2,000



**44 Pauline Doyle (20th/21st Century)**

*Apples*

Watercolour, 46 x 46cm (18 x 18")  
Signed and dated 2011

*Exhibited: The Watercolour Society of Ireland,  
Annual Exhibition 2011*

€400 - 600



**45 Pauline Doyle (20th/21st Century)**

*Summer Still Life*

Watercolour, 50 x 58cm (19½ x 22½")  
Signed and dated 2005

*Exhibited: The Watercolour Society of Ireland,  
Annual Exhibition 2005*

€400 - 600



46 **Pauline Doyle (20th/21st Century)**

*Summer Fruits*

Watercolour, 50 x 49cm (19¾ x 19¼")

Signed and dated (20)'02

€400 - 600



47 **Jacqueline Holohan (20th/21st Century)**

*Pink Rose*

Oil on canvasboard 14.5 x 20cm (6 x 8")  
Signed

*Provenance: With Beaufield Mews Art Gallery, Dublin*

€300 - 400

48 **Padraig Lynch (b.1936)**

*Still Life with Nectarines and Cherries*

Oil on board 30 x 38cm (12 x 15")

Signed, inscribed and dated 2003 on artist's label verso

€800 - 1,200





49 **Colin Martin (b.1973)**

*Well*

Oil on board 80 x 120cm (31.5 x 47.25")

€1,500 - 2,000

Colin Martin was born in Dublin in 1973. He graduated from DIT in Fine Art- Painting in 1994 and completed a post-graduate year in printmaking in 2005. He completed an MFA at the National College of Art and Design in 2010. He lives and works in Dublin.

In 2008 he was elected an associate member of the RHA. He has been the recipient of numerous Awards including, in 2008 Thomas Dammann Travel Award; 2005 Ballinglen Arts Foundation Fellowship, 2005 RHA Hennessy Craig Scholarship, 2004 Golden Fleece Merit Award, 2004 Travel Bursary Arts Council of Ireland, 2000 Tony O' Malley Travel Award.

Colin Martin's work is included in several important public and corporate collections including the OPW, AIB, Kelly's Hotel Rosslare, Boyle civic collection, and the Chester Beatty Library.



50 **John Verling (b.1943)**  
*Caherconnell, Burren, Co. Clare*  
Egg tempera 80 x 80cm (31.5 x 31.5")  
Signed and dated '02

€600 - 1,000





## 51 Tony O'Malley HRHA (1913-2003)

### *Wexford Landscapes*

A pair framed as one, mixed media on paper, each 12.5 x 16.5cm (5 x 6.5")

€800 - 1,200

Kilkenny born painter Tony O'Malley began painting full time in 1958 having worked as a bank clerk previously while painting in his spare time. He is best known for his paintings done in Cornwall, where he lived for thirty years after visiting St Ives in 1955 and returning to settle there in 1960. While he was strongly influenced by the St Ives artistic community, his relationship was one of engagement rather than direct participation, although he did meet and work with Peter Lanyon and Patrick Heron. He spent winters in the Bahamas, which had a further strong influence on his art, which became more vibrant and colourful.

His work has been exhibited at the RHA, Taylor Galleries, Coram Gallery in London and he represented Ireland at ROSC '80. An honorary member of the RHA (elected 1990), he was elected Saoi of Aosdana in 1993 and the following year received an Honorary Doctorate from Trinity College Dublin. The Irish Museum of Modern Art held a major retrospective of his work in 2005.



**52 Charles Tyrrell (b.1950)**  
*Spree (1986-7)*  
 Oil on canvas 175 x 175cm  
 Signed, Inscribed and dated 1986/87 verso

€5,000 - €8,000

Charles Tyrrell was born in Trim, Co. Meath, in 1950. He studied painting at the National College of Art and Design in Dublin, graduating in 1974. He lives and works in Allihies on the Beara Peninsula in Co. Cork. He is a member of Aosdána, an affiliation of creative artists, established by the Arts Council of Ireland to honour those artists whose work has made an outstanding contribution to the arts in Ireland. He has exhibited widely, in Ireland, Europe, the United States and Canada in both solo and group shows. He is represented in Dublin by the Taylor Galleries.



53 **Charles Tyrrell (b.1950)**  
*Cross Flow (1987)*  
Oil on canvas 175 x 175cm (68.75 x 68.75")  
Signed, inscribed and dated 1987 verso

€5,000 - 8,000

54 **Patrick Collins RHA (1911-1994)**

*Hidden Landscape (1965)*

Oil on board, 45.5 x 60cm (17¾ x 23¾")

Signed

*Provenance: Collection of Sir Basil Goulding*

*Exhibited: "Patrick Collins Exhibition", Ritchie Hendriks Gallery, Dublin, April 1965*

€7,000 - 10,000

Sligo born Patrick Collins was a self taught artist, aside from the evening classes he took at the National College of Art while working for an insurance company. In the 1940's he took a tower in Howth Castle as his home and it fast became a meeting place for a select group of artists and writers. Collins flourished within this cultural circle and by 1950 he had begun exhibiting at the Irish Exhibition of Living Art. In 1958 his Liffey Quayside, now housed in the National Gallery of Ireland, won the National Award at the Guggenheim International Show in New York. Five years later his work appeared again in New York when he was one of twelve artists in a group show organised by the Arts Council, Dublin. In the interim a solo show was held of Collins' work at the Ritchie Hendriks Gallery, and he had begun to exhibit at the RHA.

Following the success of these shows his work was included at the Oireachtas Art Exhibition, The Arts Council of Belfast and the Mercury Gallery in London, as well as solo shows at David Hendriks and Tom Caldwell Galleries in Dublin and Belfast. In 1980 Collins was elected HRHA and a member of Aosdána the following year. In 1988 he received an Honorary Doctorate of Literature from Trinity College, Dublin. His works can be found in the Irish Museum of Modern Art, Dublin City Gallery the Hugh Lane, Crawford Municipal Gallery and Ulster Museum.





55 **Colin Crotty (b.1974)**  
*Forest Field*  
Oil on board, 51 x 60cm (20 x 23½")  
Signed and dated 2002 verso

€500 - 700



**56 Keith Wilson (b.1971)**

*Coming Back, 10*

Oil on canvas 61 x 66cm (24 x 26")

Signed, inscribed and dated 2008 verso

*Exhibited: Dublin, Royal Hibernian Academy, Annual Exhibition 2009*

€1,000 - 2,000

Keith Wilson was born in Belfast, in 1971. He studied at the University of Ulster and at Edinburgh College of Art, Scotland, gaining an Honours Degree and a further Postgraduate Diploma in 1995. He returned to Ireland in 1995 and in 1999 was invited by the Ballinglen Arts Foundation in County Mayo to take up a six week painting residency and, having completed this, since 2000 he has been living in and working from a rural home studio in North Mayo.

He has held numerous solo exhibitions throughout Ireland and has taken part in many group shows at home and in the UK as well as various exhibitions in Europe and the USA. Awards include the AXA Drawing prize at the Royal Hibernian Academy in 2005, the Hennessy-Craig Scholarship Award in 2006, also at the RHA. In 2006 he was elected an Associate Member of the Royal Ulster Academy, Belfast, subsequently becoming a full member. During 2009 he spent three months as artist in residence at the new RHA studios in Dublin. In 2010 he was awarded Mayo County Council's Bursary Award to take up a residency at the Tyrone Guthrie Centre in Co. Monaghan.



57 **Markey Robinson (1918-1999)**

*Harvest*

Acrylic on board 22 x 31.5cm (8.75 x 24.25")

Signed

€300 - 500

Belfast artist Markey Robinson studied briefly at the Belfast School of Art, but mainly learned from his grandfather who was a painter and decorator. He worked in various other professions including as an electrical welder and a lightweight boxer.

His paintings returned to the same themes of people in landscapes or still life, painted with flat muted colour and dark outlines in almost abstract compositions. He exhibited widely at venues including the Ulster Academy of Arts, Belfast Museum and Art Gallery, at The Irish Exhibition of Living Art, Oriel Gallery and Magee Gallery. His paintings can be found in the collection of the Arts Council of Northern Ireland, Ulster Museum, Queens University and the VHI.





58 **Markey Robinson (1918-1999)**  
*Seascape, Brown Sails*  
Acrylic on board 20 x 29cm (8 x 11.5")  
Signed

€500 - 800



59 **Tim Goulding (b.1945)**  
*Still Life Vegetables*  
 Pastel 25 x 40.5cm (10 x 16")

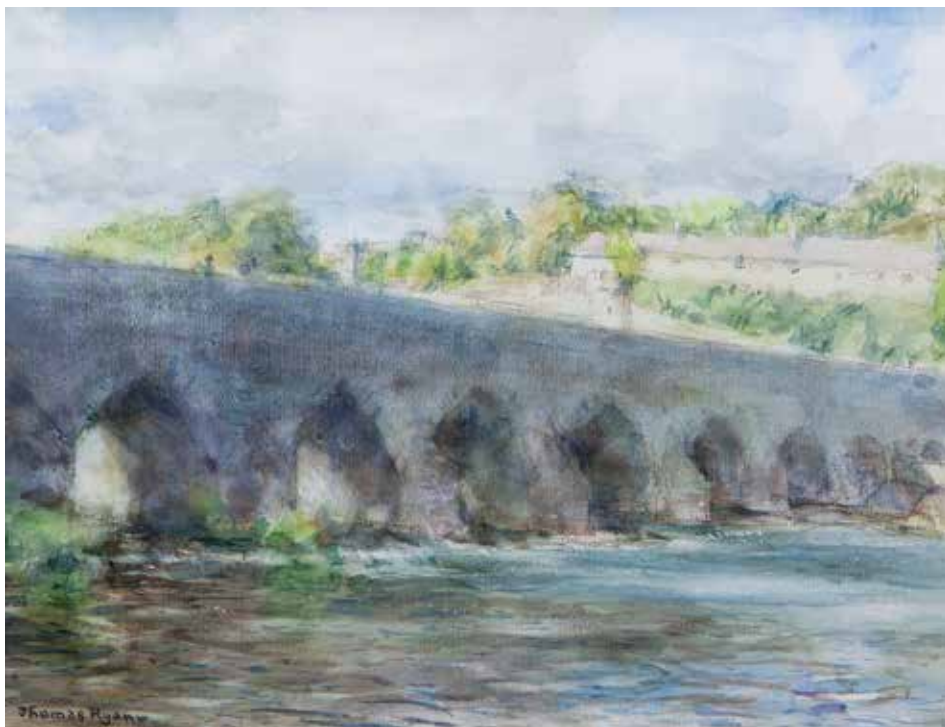
€300 - 500

Born in Dublin, Goulding grew up in Wicklow but was educated in England from the age of 7. He was awarded a two year scholarship to study Textile Design at the State School of Art, Konstfackskolan, in Stockholm. Goulding is a member of Aosdana and his work can be found in the collections of the Arts Councils of Ireland and Northern Ireland, IMMA and the Office of Public Works, as well as many private collections.

60 **Sarah le Jeune (b.1955)**  
*Market in St. Lucia*  
 Oil on board 45.6 x 35.5 (18 x 14")  
 Signed

€300 - 500





- 61 **Thomas Ryan PRHA (b.1929)**  
*The Bridge at Slane*  
 Watercolour 28 x 35cm (11 x 13¾")  
 Signed; also signed, inscribed and numbered 84.2004 verso

€700 - 1,000

Born in 1929, Thomas Ryan attended the Limerick School of Art, then the National College of Art in Dublin, where he studied under Seán Keating and Maurice MacGonigal. He first exhibited at the RHA in 1957 and became an associate member in 1968. He was elected President of the RHA in 1982 and served until 1992.

He has had many commissions for portraits including Presidents, Taoisigh, Cardinals and Archbishops, Provosts and University Presidents and he is also well known for his sensitive still-life and genre paintings and for his Irish historical scenes, especially those of the 1916 Rising.



- 62 **John Skelton (1924-2009)**  
*Surf at Evening, Inishman, Aran*  
 Oil on canvas, 40 x 56cm (15¾ x 22")  
 Signed, also signed, inscribed with title and dated 1998 verso

€800 - 1,200

- 63 **John Skelton (1924-2009)**  
*Killakee, Dublin*  
 Oil on canvas 35 x45cm (13.75 x 17.75")  
 Signed

€1,000 - 1,500





64 **John Skelton (1924-2009)**  
*Winter Sunlight, Baggot Street Bridge*  
Watercolour 34 x 49cm (13.25 x 19.25")  
Signed

€400 - 600

**65 Norah McGuinness HRHA (1901-1980)**

*Spring Planting*

Oil on canvas, 50.5 x 76cm (19¾ x 30")

Signed; inscribed verso

€5,000 - 7,000

Derry born artist Norah McGuinness won a three year scholarship to study at the Metropolitan School of Art in Dublin at the age of 18, where she was taught by Harry Clarke, Patrick Tuohy and Oswald Reeves before moving to London to study at the Chelsea School of Art. In 1923 she won an RDS medal and the following year exhibited for the first time at the RHA. During these years McGuinness supported herself by designing sets and costumes for the Abbey and Peacock theatres and illustrated books.

Under the advice of Mainie Jellett she travelled to Paris to study for a period under Andre Lhote. In 1957 she was elected an Honorary member of the RHA but resigned in 1969. A founding member of the Irish Exhibition of Living Art, she served as President from 1944 to 1971. McGuinness exhibited regularly at the Dawson and Taylor Galleries as well as in London, Paris and New York. She also represented Ireland at the 1950 Venice Biennale with Nano Reid. A retrospective of her work was held at Trinity College Dublin in 1968 where she was awarded an honorary doctorate in 1973. Her work can be found in the National Gallery of Ireland, Irish Museum of Modern Art, Dublin City Gallery the Hugh Lane, Ulster Museum and Crawford Gallery.





**66 Flemming Christoffersen  
(20th/21st Century)**

*Lashing the Mare*

Oil on canvas, 45 x 60cm (17¾ x 23½")

Signed

*Provenance: with Oisín Gallery, Dublin, 25th Anniversary Show 2003*

€400 - 600

**67 Henry McGrane (20th/21st Century)**

*Repotting*

Oil on gesso panel 51 x 61cm (20 x 24")

Signed

*Exhibited: Dublin, RHA, Annual Exhibition 2005*

€1,000 - 2,000



Born in 1969, Henry McGrane studied art in Dun Laoghaire College of Art and Design. He started working with O'Sullivan Bluth Animation in Dublin. He went to Phoenix, Arizona in 1995, where he worked for 20th Century Fox Studios. He studied oil painting under renowned artist Joshua Fallik and portraiture with American painter Diane Leonard. He left the United States in 2000 spending a year in Norway before returning to Ireland. He currently spends much of his time in Andalucia, Spain.





**68 Flemming Christoffersen (20th/21st Century)**

*The River Bride, Co. Cork*

Oil on canvas, 50 x 60cm (19¾ x 23¾")

Signed

*Provenance: with Oisín Gallery, Dublin*

€400 - 600

Flemming Christoffersen was born in Copenhagen, Denmark and studied graphic design and illustration at the Copenhagen Institute of Art. Upon moving to Dublin in 1968, he worked as an Art Director in various advertising agencies and, from 1989 to 2004, enjoyed a highly successful occupation as a freelance illustrator before dedicating all of his time to a professional career in fine art.



**69 John Keating (b.1953)**

*Fragment of Italian Notebook*

Mixed media on paper 76.5 x 55cm (30 x 21.5")

Signed and dated '89

€800 - 1,200

John Keating was born in Tipperary in 1953. He studied at The Crawford College of Art, Cork; Trinity College, Dublin; Loughborough University, UK and The Art Students League of New York. His work has been exhibited widely including shows in the USA, Italy, Spain, Greece, Monaco and China. He was awarded a gold medal of honour for his painting 'Oriental Lillies' at the 2012 London Olympic Games Fine Art Exhibition at the Barbican.



70     **John Keating (b.1953)**  
*Venice Sleeping Waters*  
Watercolour 56 x 76cm (22 x 29.75")  
Signed and dated '03

€1,200 - 1,500



- 71 **John Keating (b.1953)**  
*Procession to Victory*  
 Oil on canvas, 78 x 121cm (30¾ x 47¾")

€800 - 1,200



- 72 **John Keating (b.1953)**  
*Ballinskelligs*  
 Watercolour 32 x 24cm (12.5 x 9.5")  
 Signed and dated (20)'02

€300 - 500



73 **John Keating (b.1953)**  
*Wrapped Leg*  
Oil on canvas 167 x 122cm (65.75 x 48")  
€2,000 - 3,000



- 74 **Cilla Patton (b.1954)**  
*Preparing the Fish*  
 Oil on canvas 80 x 110cm (31½ x 43¼)  
 unframed  
 Signed and dated 2003 verso

€300 - 500

- 75 **Susan Callery (20th/21st Century)**  
*Basket Sheepscape*  
 Oil on canvas, 76 x 102cm (30 x 40")

€400 - 600





76 **Henry McGrane (b.1969)**  
*The Coppersmith (Moynalty)*  
Oil on board, 61 x 30cm (24 x 12")  
Signed

€300 - 500



**77 David G. King (b.1972)**

Sea Change

Oil on canvas 122 x 122cm (48 x 48")

Signed, inscribed and dated 2002/2004 verso

€3,000 - 5,000

David King was born in Dublin in 1972 and studied at the National College of Art and Design in Dublin graduating with a M.A in Fine Art in 1997. In 2002 David was awarded the inaugural Hennessy Craig Scholarship from the RHA. He has exhibited extensively throughout Ireland and his work can be found in many public and private collections including AIB, Bank of Ireland, OPW, First Active Bank and AXA.





- 78 **David G. King (b.1972)**  
*Ice Road (Sally Gap, Co. Wicklow)*  
Oil on canvas 61 x 91.5cm (24 x 36")  
Signed, also signed, inscribed and dated 2002/2003 verso

€1,000 - 1,500



79

**Willie Cunningham (b.1946)***Galway Clippers*

Oil on board 43 x 43cm (17 x 17")

Signed

€400 - 600



80

**Willie Cunningham (b.1946)***Sunrise Lough Corrib, Galway*

Oil on board, 43 x 43cm (17 x 17")

Signed

*Provenance: with Oisín Gallery, Dublin*

€400 - 600



81 **Willie Cunningham (b.1946)**

*Garden Window with Poppies*

Oil on board, 43 x 43cm (17 x 17")

Signed

*Provenance: with Oisín Gallery, Dublin*

€400 - 600

Willie Cunningham was born in 1946 and grew up in Crossgar, County Down. Beyond the arts, Willie has also pursued a career in religious ministry and has led services at the Elkana Christian Fellowship Church in Carryduff, outside Belfast, for over 20 years.

Combining a more traditional sombre palette in his landscapes with bright pinks, greens and primary colours, Willie is highly influenced by his love of horticulture and gardening. Finding inspiration in his homeland, Willie's favoured subjects include sun drenched cornfields, traditional musicians and picturesque harbours.



- 82 **Louise Mansfield (b.1950)**  
*Horse Fair*  
 Oil on board 49.5 x 75cm (19.5 x 29.5")  
 Signed  
 €500 - 800

- 83 **Desmond Murrie (20th/21st Century)**  
*Racing Scene*  
 Oil on canvas, 50 x 61 cm (20 x 24")  
 Signed  
 €300 - 500





84     **G. Elliott (20th/21st Century)**  
*Off to the Weigh-In, Leopardstown*  
Oil on board, 38 x 38cm (15 x 15")  
Signed

€300 - 500



- 85 **Desmond Murrie**  
**(20th/21st Century)**  
*Race Scene*  
 Oil on canvas, 51 x 25.5cm (20 x 10")  
 Signed

€150 - 250



- 86 **Desmond Murrie**  
**(20th/21st Century)**  
*Strand Races*  
 Oil on canvas 91 x 61cm (37¾ x 24")  
 Signed

€400 - 600



87 **Desmond Murrice (20th/21st Century)**  
*Over the Top, Irish Grand National, Fairyhouse*  
Oil on canvas, 51 x 61cm (20 x 24")  
Signed, inscribed with title verso

€300 - 500



- 88 **John Francis Skelton (b.1954)**  
*On Lough Ramor, Co. Cavan*  
 Oil on canvas 25.5 x 30cm (10 x 12")  
 Signed, inscribed with title verso

€300 - 500

- 89 **John Francis Skelton (b.1954)**  
*West of Ireland Mountain Landscape*  
 Oil on canvas 40 x 50cm (16 x 20")  
 Signed

€300 - 500







90 **Fergus O’Ryan RHA (1911-1989)**  
*March Day near Laragh, Co. Wicklow*  
Oil on board, 67 x 106cm (26 x 41½”)  
Signed, inscribed with title on artist’s label verso

€1,000 - 2,000



- 91 **John Francis Skelton (b.1954)**  
*Rough Seas Sleá Head, Co. Kerry*  
 Oil on canvas 25.5 x 35.5cm (10 x 14")  
 Signed

€300 - 400

- 92 **John Francis Skelton (b.1954)**  
*View of Mayo Coast*  
 Oil on canvas, 51 x 61cm (20 x 24")  
 Signed

€1,000 - 2,000





- 93 **Gerard Marjoram (b.1936)**  
*Near Renvyle, Connemara*  
 Oil on canvas board 25.4 x 35.5cm (10 x 14")  
 Signed

€300 - 500

- 94 **Gerard Marjoram (b.1936)**  
*Near Toombeola, Connemara*  
 Oil on canvasboard, 25.4 x 35.6cm (10 x 14")  
 Signed

€300 - 500





95

**Stephen McKenna PRHA (b.1939)***Angel*

Pencil 27 x 19cm (10.75 x 7.5")

Signed with initials, also signed, inscribed and dated 2002 verso

€200 - 400

A former President of the Royal Hibernian Academy, Stephen McKenna was born in London and studied at the Slade School of Fine Art. During his career he has travelled widely and lived in Germany, Belgium and Italy as well as in Donegal. He exhibits regularly in Dublin at the Kerlin Gallery and the RHA, and has had solo shows in London, Milan, New York, Dusseldorf and Eindhoven.

In 1997 he curated the exhibition *The Pursuit of Painting* at the Irish Museum of Modern Art. A retrospective of his work was held at the Hans and Sophie Tauber Arp Foundation in Bonn, Germany, and his work has appeared in numerous group shows internationally.

96

**Andrew Prendergast  
(20th/21st Century)***Gowran Park Races*

Pencil, 34 x 49.5cm (13½ x 19¼")

Signed with monogram

€300 - 400





**97 Style of Walter Osborne RHA (1859-1903)**

*Study of a Seated Young Girl*

Pencil 21 x 13cm (8.25 x 5")

The Dawson Gallery, Dublin framing label verso

€200 - 300



98 **Willie Cunningham (b.1946)**

*Blackrock Beach*

Oil on board, 43 x 43cm (17 x 17")

Signed

*Provenance: with Oisín Gallery, Dublin*

€400 - 600

99 **Willie Cunningham (b.1946)**

*Dingle Bay*

Oil on board, 43 x 43cm (17 x 17")

Signed

*Provenance: with Oisín Gallery, Dublin*

€400 - 600



100 **Willie Cunningham (b.1946)**

*Beach at Dingle (2002)*

Oil on board, 51 x 76cm (20 x 30")

Signed

€700 - 1,000





- 101 **Walter Bernardini**  
(20th/21st Century)  
*The Tram Journey*  
Pen, ink and watercolour,  
35 x 51.5cm (13¾ x 20¼")  
Signed

€400 - 600

- 102 **Olivia Hayes (20th/21st Century)**  
*Government Buildings, Merrion Street*  
Watercolour 26 x 36cm (10 x 14")  
Signed

€300 - 400





**103 Mary Burke (b.1959)**

*Skyscape*

Photographic print on panel 18 x 25cm (7 x 9.75")

€80 - 120



**104 Joe Hanly**

*Somewhere in Paris*

Acrylic on canvas, 92 x 118cm (36 x 46")

Born in Dublin in 1952, Joe Hanly is a painter and printmaker who has exhibited extensively throughout Ireland since the early 1980s with solo exhibitions in such venues as The Project Arts Centre, The Limerick City Gallery, The RHA, The Butler Gallery, The Model Arts Centre and also Temple Bar Gallery. Hanly is a Lecturer in Fine Art at the Dublin Institute of Technology and is a founding member of Temple Bar Gallery + Studios.

€200 - 400



**105 Max MacCabe HRUA (1918-2,000)**

*Winter Through a Window*

Oil on board, 40 x 30cm (15¾ x 11¾")

Signed

*Provenance: Sale, these rooms, 16th December 2003, Lot 6*

€400 - 600



- 106**     **John Keating (b.1953)**  
*Lady of Birr Castle I & II*  
 A pair, watercolour, 49 x 40cm (19¼ x 15¾")  
 Signed and dated (19)'83

€800 - 1,200



- 107**     **John Keating (b.1953)**  
*Image of Head*  
 A pair, watercolour, 39 x 30cm (15¼ x 12")  
 Signed and dated (19)'92

€800 - 1,200



108

**Marie Louise Martin (b.1960)***Carlinos Wood, October*

A set of three, framed as one, pencil  
19.5 x 14.5cm (8 x 5¾")

Each signed with initials and dated  
16/17/19th October (20)'03

*Exhibited: RHA Annual Exhibition 2006,  
Dublin, Cat. No.304*

€300 - 500



Marie-Louise Martin was born in Dublin in 1960. From school, she went to the National College of Art and Design and studied Fine Art (painting and printmaking) from 1978 to 1983. Working in her own studio and co-operating with others in Dublin, she produces original prints using intaglio techniques. Her most recent exhibition took place at The United Arts Club in Dublin in November 2014, where she presented a collection of her drawings, etchings and dry-point prints.



109

**Marie Louise Martin (b.1960)***Woods, April*

Pencil 25 x 20cm (9.75 x 8")

Signed with initials and dated '07

€150 - 250

110

**Stephen Wiltshire (b.1974)***Dublin Castle*

Pen and ink 21 x 30cm (8.25 x 11.5")

Signed

€100 - 200



**111** Patrick Fitzpatrick  
(20th/21st Century)

*Flow*

A set of six etchings, framed as one, each 24 x 24cm (9½ x 9½")

€150 - 200



**112** Patrick Fitzpatrick  
(20th/21st Century)

*Memory Box I-VII*

A set of seven, mixed media on card  
41.5 x 47cm (16¼ x 18½")

€500 - 1,000





**113 Breda Gallagher (20th/21st Century)**

*Howth Peninsula*

Oil on canvas, 35.5 x 46cm (14 x 18")

Signed

€100 - 150



**114 Brian Gallagher (b.1967)**

*Loch Agannive with Errigal*

Oil on canvas board 25 x 35cm (17.75 x 13.75")

Signed

€300 - 400

**115 Tomas O'Ciobháin (20th/21st Century)**

*Coastal Landscape near Dingle*

Oil on board 63 x 75cm (24.75 x 29.5")

Signed



Tomas O'Ciobhain was born in An Ghráig, Baile'n Fheirtéaraigh, Co. Kerry. He is renowned for his graphic work and skill as an etcher and engraver. He has won numerous awards for his work and has become one of Ireland's most prolific printmakers. He has participated in a number of group exhibitions including the Royal Hibernian Academy, the Crawford Gallery and the Oireachtas National Exhibition. He has completed a series of solo exhibitions also in his native Kerry. In 1998 he won a Travel Award to Goteberg, Sweden. His subject matter celebrates West Kerry, particularly Mount Brandon and the Blasket Islands.

€400 - 600



- 116 **Louis Humphrey (b.1955)**  
*Temple Bar, Dublin*  
 Oil on canvas, 41 x 51cm (16 x 20")  
 Signed

€300 - 400

- 117 **Hazel O'Connor (20th/21st Century)**  
*Retzla*  
 Oil on canvas 100 x 160cm (39.25 x 63")  
 Signed, inscribed and dated '92

€400 - 500





**118 Willie Cunningham (b.1946)**

*Poppies, Lough Corrib*

Oil on board, 43 x 43cm (17 x 17")

Signed

*Provenance: with Oisin Gallery, Dublin*

€400 - 600



**119 Willie Cunningham (b.1946)**

*Blue Vase with Poppies*

Oil on board 35.5 x 35.5cm (14 x 14")

Signed

*Provenance: with Oisin Gallery, Dublin*

€400 - 600



**120 Willie Cunningham (b.1946)**

*January Day, Blackrock, Co. Dublin*

Oil on board, 43 x 43cm (17 x 17")

Signed

*Provenance: with Oisin Gallery, Dublin*

€400 - 600

- 121 **Marie Carroll**  
 (20th/21st Century)  
*Digging for Bait*  
 Oil on board 62 x 43.5cm (24.5 x 17")  
 Signed  
 €250 - 350



- 122 **Marie Carroll**  
 (20th/21st Century)  
*Cattle Grazing By Water*  
 A pair, oil on board 21 x 26cm (8.5 x 10.25")  
 Signed  
 €300 - 400





123 **Maria Kavanagh (20th/21st Century)**

*The Visitor*

Oil on canvas board 36 x 26cm (14 x 10")

€200 - 300



124 **Alan Kenny (20th/21st Century)**

*Dugort, Achill*

Oil on canvas board 25.4 x 35.5cm  
(10 x 14")

Signed

€300 - 500



125 **Jim Manley (b.1934)**

*Early Morning Lobster Boat*

Pastel 21 x 15cm (8.25 x 6")

Signed

€200 - 300





- 126** **Gerard Marjoram (b.1936)**  
*Near Avoca, Co. Wicklow*  
 Oil on canvas board 35 x 45cm  
 (13.75 x 17.75")  
 Signed

€600 - 800

- 127** **D. Monroe (20th/21st Century)**  
*The Maamturks from Glinsk, Connemara*  
 Oil on board, 40.6 x 50.8cm (16 x 20")  
 Signed

€200 - 400





- 128 **J.O'Connor (20th/21st Century)**  
*Footballer II, Caped Crusader*  
 Mixed media on paper, 50 x 32.5cm  
 (19¾ x 12¾")  
 Signed, inscribed and dated 1990 verso

€100 - 200



- 129 **Oliver Whelan (b.1954)**  
*Beyond the Trees is a Border / Prayer Tree*  
 Oil on primed paper 51 x 72cm (20 x 28.25")  
 Signed, inscribed and dated '89

€600 - 800

- 130 **Nancy Wynne Jones RHA (1922-2006)**  
*The Edge of the Mountains*  
 Acrylic on paper, 42 x 59cm (16½ x 23¼")

€700 - 1,000



Wynne-Jones was born in Wales. In 1952 she enrolled at the Chelsea School of Art. In the 1950s and 60s, she was a significant figure in the Cornish artistic community of St Ives where she painted under the guidance of Peter Lanyon from 1957-1962. She married Irish sculptor Conor Fallon in 1965 and moved to Ireland in 1972.

She was elected an honorary member of the Royal Hibernian Academy in 1994 and Aosdána in 1996. She died aged 83 at her home in County Wicklow.

131 **C. Neiland (20th/21st Century)**

*Apple Tree*

Oil on canvas, 107 x 76cm (42 x 30")  
Signed and dated (19)'93

€400 - 600



132 **David G. King (b.1972)**

*The Glow Within*

Oil on panel 20 x 25.5cm (8 x 10")  
Signed, also signed, inscribed and dated 2002-2005 verso

€300 - 500





**133 Peggy Burns (20th/21st Century)**

*Mountain Road*

Oil on board 24 x 34cm (9.5 x 13.5")  
Signed

€80 - 120

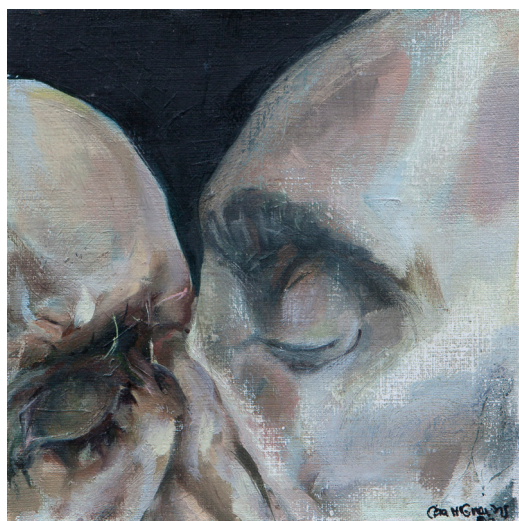


**134 Jennifer Cunningham (b.1978)**

*"Fatigue" and "Animals"*

A pair, etchings 35 x 44cm (13.75 x 17")  
Signed, inscribed and numbered out of an edition of ten

€200 - 300



**135 Ciara McQuerins (20th/21st Century)**

*The Kiss (Life and Death)*

Oil on canvas 23 x 23cm (9 x 9")  
Signed

€200 - 300

**136 Willie Cunningham (b.1946)**

*A Lively Jig*

Oil on board 43 x 43cm

(17 x 17")

Signed

*Provenance: With Oisín Gallery,  
Dublin*

€400 - 600



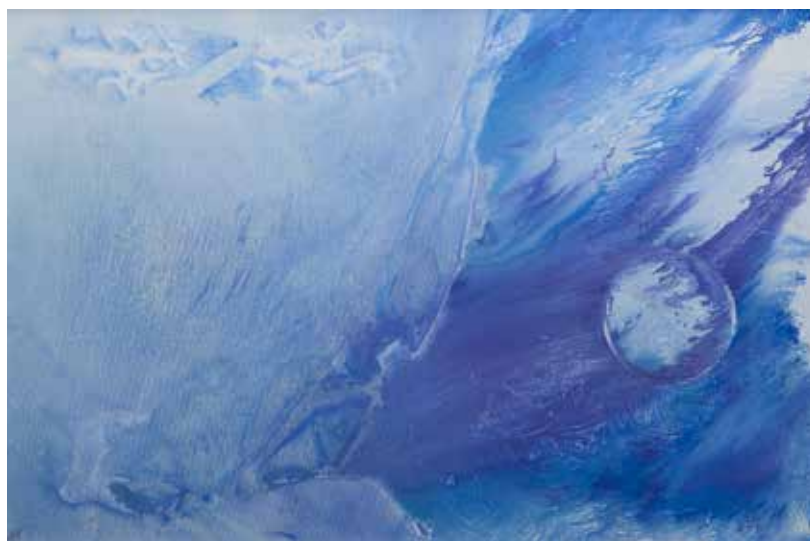
**137 Barbara O'Meara  
(20th/21st Century)**

*Reflections*

Oil on canvas, 60 x 90cm (23½ x 35½")

Signed; also signed and dated (20)'06 verso

€100 - 200





- 138 **John Devlin (b.1950)**  
*Mid-Eastern Cityscape*  
 Oil on canvas 80 x 54cm (31.5 x 21.25")  
 Signed and dated 1987  
 €400 - 600



- 139 **Valerie 'Moffy' Empey (1938-2011)**  
*Begonia Midas*  
 Watercolour 40.5 x 33cm (16 x 13")  
 Signed 'Moffy'  
 €200 - 400



- 140 **Megan Eustace (b.1974)**  
*Heaven on Earth*  
 Graphite on oiled paper  
 29 x 17.5cm (11.25 x 7")  
 Signed 2002  
 Provenance: With Paul Kane  
 Gallery, Dublin



**141 Sharon Farrell (20th/21st Century)**

*Music in Sitting Room*

Oil on canvas, 51 x 76cm (20 x 30")  
Signed

€100 - 150

**143 D. Monroe (20th/21st Century)**

*County Mayo Cottages*

Oil on canvasboard, 40.6 x 50.8cm (16 x 20")  
Signed

€200 - 400



**142 Jacqueline Holohan (20th/21st Century)**

*Georgian Door*

Oil on canvas board 20 x 15cm (8 x 6")  
Signed

€300 - 400





- 144** **Jenny Mahony (20th/21st Century)**  
*The Fourteenth, Mount Juliet*  
 Coloured print, 46 x 63cm (18 x 25")  
 Signed, dated July 1991, numbered 154/600;  
 inscribed 'Very Best Wishes, Paddy  
 Harrington'

€100 - 200



- 145** **Rosita Manahan (b.1935)**  
*Summer in Saint Stephen's Green*  
 Watercolour 34 x 53cm (13.5 x 20.75")  
 Signed

*Exhibited: Watercolour Society of Ireland,  
 Annual Exhibition 2006*

€250 - 350



- 146** **Dympna Murphy**  
**(20th/21st Century)**  
*Turner*  
 Oil on canvas, 51 x 76cm (20 x 30")  
 Signed

€200 - 300





- 147 **Owen Rohu (b.1966)**  
*Autumn on the River*  
 Oil on board 38 x 77cm (15 x 30.25")  
 Signed

€1,000 - 1500

- 148 **Tom O'Farrell (20th/21st Century)**  
*West of Ireland Lake and Mountain Scene*  
 Oil on canvas 60 x 76cm (23½ x 30")  
 Signed

€300 - €500



**End of Sale**

## 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 (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 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 howsoever 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).

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