

ARCHITECTURAL HERITAGE

MODERN | BRITISH | SCULPTURE



Drawn to Sculpture

Putting the ART into Architectural Heritage has been an ambition of mine for many years and so it is with great pleasure that I welcome you to 'Drawn to Sculpture', our first Exhibition of Modern British Sculpture to preview at the London Art Fair. By way of introduction, I have been a dealer in sculpture for over 25 years and am an elected member of the British Antique Dealers' Association (BADA), the London and Provincial Antique Dealers' Association (LAPADA) and currently Chairman of the Cotswold Art and Antique Dealers' Association (CADA). My Journey to this Exhibition and hence to the London Art Fair has not been via the normal path... Architectural Heritage Ltd is better known for garden sculpture and ornament and it is this background that has formulated my understanding of sculpture from the 17th, 18th and 19th centuries, through to the early 20th century, leading me on to want to understand 'the next stage'. I have always been interested in Modern Sculpture and have taken my private dealing in works by Modern British Artists to a first successful Exhibition in London, entitled 'Connected' – Moore, Frink and Epstein – accompanied by an essay on the links that permeated through the lives of these well-known and other Sculptors. It is now, however, with the platform of the London Art Fair, that I am looking to exhibit another interesting selection of works, which I hope will both engage and inform. The sculpture and works on paper by sculptors can be split into three distinct categories, the well-known, the underrated and the forgotten artists of 20th Century British Sculpture. The well-known; Anthony Caro, Jacob Epstein, Eduardo Paolozzi, Peter Randall-Page, Henri Gaudier-Brzeska. The underrated; Michael Ayrton, Leon Underwood, Austin Wright, David Backhouse, Oisin Kelly, William Pye, Bryan Kneale. And the forgotten; Ronald Pope, Richard Perry Bedford, John Skelton, Herbert Palliser. I hope you enjoy the works and the less than formal biographies.

With kind regards

Alex Puddy

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Henri Gaudier-Brzeska 1891–1915

Born Henri Gaudier near Orléans in France – Henri moved to London in 1911 with Zofia Brzeska (surname joined thereafter though they were never married), she a Polish writer twice his age, he, an artist with no formal training | Gaudier Brzeska's oeuvre is one of earthy direct carving (tool marks and all) that combined his interest in non-European ethnographical works with Cubist fragmentation that defined Vorticism (a group he was strongly associated with). His sculpture (I exclude the animals) is also often described as having a sense of sexual symbolism indeed this 'Savage Messiah', an epitaph given by Kettle's Yard's Jim Ede and the title of a Ken Russell film about Brzeska's life (that I need to seek out) was produced with such 'dynamism' that he laid a large foundation stone for Modern British Sculpture in the 20th century, unquestionably influencing the likes of Henry Moore and Barbara Hepworth. | The drawing here is of Anna Wolmark – possibly the artist and good friend Alfred Wolmark's sister (my research could not discern the relationship). She is here portrayed with a striking economy of line, the demure flightiness of a young woman, her face downcast with those wonderful eyelashes frozen forever in time. The Mercury Gallery label – Gillian Raffles exhibiting his work many times over her directorship – shows Gaudier Brzeska being influenced by Chinese calligraphy, an interest peaked and encouraged by the Poet Ezra Pound, he in turn being the subject of Brzeska's most famous sculptural portrait (half a ton of Pantelic marble). Another label verso relates to a friend and overlooked artist Horace Brodzky (authenticator of the work), who had strong feelings that the Pound bust was a phallus, though Epstein (a strong influence on his work) seemed happier with describing it as 'virile'.



Sir Jacob Epstein KBE 1880–1959

Born in the USA, Jacob Epstein moved to London in 1905 after studying in Paris – the epitome of Avant-Garde – with a freewheeling love life to match. He, as an artist, broke free from convention with a ‘Truth to Material’ through direct carving and by seeking inspiration from non-European sculptural traditions (India being a rich source). He was a boundary-breaking modern like Picasso, Brancusi and Modigliani, who he met in Paris when carving Oscar Wilde’s Tomb (1912–13). He was a founder member of the London Group and a Vortasist (along with Gaudier Brzeska) – ‘Rock Drill’ being his pivotal contribution. | In drawing, Epstein seemed to work with his favourite models in feverish bouts of activity. One such episode ‘studies of life rather than studies of form and details from life’ resulted in an exhibition ‘Seventy-five Drawings’ at the Godfrey Phillips Gallery in 1929 – the drawings completed in July and August of the previous summer. Here is one of those virtuoso drawings (a corresponding version held in the Tate collection) – a sinuous line capturing the languid dreamy model in repose. | In contrast to his early epic works he was a sought out modeller, portraying a good number of the Brights of his day; Albert Einstein and Winston Churchill being but two of many. He had though taken, as Henry Moore said, ‘the brickbats’ for the next generation with his works Rima, Night and Day and Oscar Wilde’s Tomb, variously whitewashed (green paint), tarred, feathered and covered over. His works Adam, Consummatum Est, Jacob and the Angel, and Genesis were placed for a while in a Blackpool freak show! Epstein’s true rehabilitation only came late in his career with public acceptance, a flurry of commissions and a Knighthood.







Leon Underwood 1890–1975

An artist yes but more a Renaissance man of the arts, Underwood was a sculptor who cast his own bronzes as well as carving in wood and stone. He was a teacher, opening in 1921 the Brook Green School of Art in Hammersmith, numbering Gertrude Hermes, Henry Moore and later Barbara Hepworth in his drawing and other classes. He was also a writer (Bronzes of West Africa), a painter, a printmaker, an illustrator, an archeologist, a maker of furniture and stained glass (Church of St. Michael and All Angels, Oxfordshire), a publisher (The Island), a traveller, a craftsman, a philosopher and in both Wars, a camoufleur. | It is though as one of the forgotten founders of Modern British Sculpture that we should see him now. His sculpture was deeply informed by 'the primitive' with 'forms created by inspired belief'. His work was invariably based on the human shape, as can be seen here with this drawing from a key period between the Wars, showing clearly (for example the almond eyes) the influence of his travels in 1928 through Mexico. He did however not follow the path of many to abstraction for he saw it as 'artfully making emptiness less conspicuous', rather pithy I thought! | It is said that Underwood's way of being, his intellectual imperative, was not to conform to a mono-directional artist stereotype, and his wish not to specialise, not to comply, led him to constantly move on and never wait around for self-aggrandising accolades – to quote 'the artist is the sower who at the harvest time is over the horizon – on his way to sow new ground'. It is however these very qualities that led his reputation to be diluted to the point of an undeserved footnote. His reputation now like spring barley is glowing once more.





Herbert Palliser 1883–1963

Born in Yorkshire, Palliser embodied the prevailing style of his era. Originally training as an architect, Palliser switched to become one of the last students to study under Thomas Harvard at the Slade School of Art. By all accounts he was a modest man, however, this did not stop him fulfilling some heroic projects. Working as he often did with architects, one can see when one looks up at London's forgotten skyline Palliser's Pediments carved for Victoria House, built in 1921–34 for the Liverpool Friendly Society. Other examples are the rather apt figures; Security, Prudence, Foresight and Unity, which adorn the The Moscow Narodny Bank, and the portico to Vintry House – an Edwardian gem saved from the wrecker's ball, now squeezed up against Thames House – whose central figure, a nude Bacchante, was modelled on Leopoldine Avico, one of the three Avico daughters who were 'something of an institution' at the Slade between the Wars. | The stone sculpture here may well be the work 'Bather' (possibly an Avico daughter also) exhibited in 1940 with the Arts and Crafts Exhibition Society, of which Palliser was a member. The statuesque figure could be well described by a quotation from his obituary (a) 'Sculptor (who) managed to combine successfully his own pastoral lyricism with Hellenic formula of static balance', most appropriate... | Palliser taught regularly at the Royal College of Art and exhibited at the RA Summer Shows (1921–56), the New English Art Club, the Royal Academy, the Walker Art Gallery, the Leeds City Art Gallery and at the Royal Glasgow Institute of the Fine Arts. Other noteworthy commissions include a Memorial in Calcutta 1924, The Cobra Fountain in New Delhi 1932 and The Roosevelt Memorial in Westminster Abbey 1946. In 1943 he was elected a Fellow of the Royal Society of British Sculptors.



Charles Pilkington d'Orville Jackson 1887–1973

Possibly the longest name for a sculptor, Jackson, 'PJ' as he was known, was born in Cornwall but after studying Design & Sculpture at the Edinburgh College of Art 1905–10 and completing a Travelling Scholarship to the British School in Rome, returned to Scotland to make it his home. In 1911 he set up a studio in Edinburgh with bronze founder William McDonald, exhibiting at the Royal Academy that same year. Working primarily on projects with architects, his working life was subsequently, like so many, directed by the two Wars. He served with the Ayrshire Field Artillery in both Egypt and Palestine (mentioned in dispatches), returning to complete memorial work throughout Scotland, including a collaborative effort on a series of 82 military statuettes for the Scottish United Services Museum Edinburgh, and as 'Supervising Sculptor' for the Scottish National War Memorial. Latterly, aged 52, he served as a Gun Operations Room Officer in the Second World War. | The bronze here is an editioned maquette for a never completed commission 'La Poliche Libre', it was made in the last years of his long career and shows a man of his time working in his own style, here with a nod to the Renaissance equestrian bronzes. | From 1945 he continued to take commissions, however, it is the equestrian bronze 'The Bruce at Bannockburn' 1964 that he is best remembered. The large scale work is the focal point of the Battle of Bannockburn (1314) Memorial, sited to face southwards, from which direction the English Army approached. PJ, known to be meticulous in his research, paid great attention to accuracy, used measurements of Bruce's skull re-discovered at Dunfermline Abbey in 1818 as model for the work. Pilkington Jackson exhibited regularly at the Royal Scottish Academy and was elected as an Academician in 1956.







Oisín Kelly 1915–1981

Born in Dublin, Oisín, being the Gaelicised version of his given name Austin, studied at night at the National College of Art and Design whilst up at Trinity College reading languages. On returning to Ireland after a study exchange to Frankfurt in 1937, Kelly went on to teach Art and French in Waterford then Dublin. In 1947 Kelly took a sabbatical from teaching, taking classes at the Chelsea School of Art under the tutelage of Henry Moore, where ‘paradoxically he was cured of Modernism by Moore himself’. In the late 1940s his work started to be noticed with a number of Church commissions, even managing once to exchange a sculpture for a refrigerator! | It is then to this work – coming at an important time in his career – ‘Reconciliation’ (I wish to thank Elizabeth and Fergus Kelly and William Shortall, author of ‘Life and work of Oisín Kelly’ for all their help with research), carved in Kilkenny marble and exhibited at the Irish Exhibition of Living Art (IELA) nu. 127, priced at £10. The work bears the IELA label dated 1950, which was of such help to reintroduce this work back into his cannon. Characteristic of his early style (influenced by his interest in medieval Irish stone carving), two figures face each other with corresponding high and low relief to leave you with another vision being ‘Reconciled’ as one face. | Kelly continued to be at the heart of Irish cultural society (named in Seamus Heaney’s second Glanmore Sonnet) exhibiting with important Irish artists of the day and working on commissions for both Church – wooden statues of St. Aloysius Gonzaga and St. Joseph and Child for St. Francis Xavier’s Church, Dublin 1951; and State – ‘Children of Lir’ Garden of Remembrance, Dublin 1971, and a statue of Jim Larkin, O’Connell Street, Dublin 1977.



Richard Bedford 1883–1967

Born in the South West, Richard Perry Bedford moved to London at the age of 19 to work on the staff of the Victoria and Albert Museum. He rose to Keeper of Sculpture 1924–38, Keeper of the Department of Circulation 1938–46, and finally Curator of Pictures at the Ministry of Works 1947–48. On retirement in 1948 he continued to sculpt. A simple enough Curriculum Vitae but a life in sculpture few have had... | Bedford had a lifelong friendship with Henry Moore, first meeting when learning carving together at a Chelsea School of Arts night class. In 1925 he met Barbara Hepworth in Rome. He counted as friends the artists John Piper, John Nash, Cedric Morris and Lucien Freud. His exhibitions are a rollcall of some of the most influential galleries, artist groupings and shows in the first half of the century. At 44 his first show was at the Goupil Gallery 1927, then Beaux Arts and Alex Reid. He was a member of the seven (painters) and five (sculptors) exhibiting at the Leicester Galleries during the pivotal 1932/33 period. He exhibited with the London Group (Chairman) throughout the '30s, at the Lefevre Gallery in 1936, the RA in the '40s and at the Battersea Open Air Exhibition in 1948. | This is the man that no one had heard of, but what of his art? Here are two examples which show his typical choice of hard coloured madrepora marbles from his beloved Devon. Chiselling, cutting and abrading (a Neolithic technique) he found his way, with physical resistance, to an 'embodiment of a conception' often taking form as animals, highly polishing the resulting work to reveal the marble's rich veining and figuring. Bedford published many articles and reviews and a retrospective 'The World of Richard Bedford' was held at The Minories, Colchester, 1968.











Anthea Alley 1927–1993

Born in Malaya, Anthea Oswell, married twice to Roland Alley (Keeper of the Tate Modern collection 1965–85), arrived in London in 1944 after a short while as refugee in Australia. As a painter she studied at the Chelsea College of Art and the Royal College of Art, receiving the John Moors Painting Prize in 1961. It was though for her sculpture that she became better known, starting in 1957 modeling birds and other animals (especially cats), though she turned quickly to abstraction, working predominantly in metal from 1959 after she had taught herself to weld. | The work here cannot as yet be formally identified, however, the style, size and material, point to a piece known as 'Tiered Form III' exhibited at the Hamilton Galleries, London in 1964. Alley had by this time been working for a couple of years on creating sculpture from the discarded machine stamped metal negatives of some product or other (scrap). She generally created her sculpture using multiples (for a visual consistency) of the same shaped discarded metal piece (here it is brass), commenting that her work was 'made in sections, dividing up air into slices, light enough to make the air round them seem solid, or heavy and stabile...'. This work to me is reminiscent of the better modular architecture of the time. | Though it 'was not her character to push herself forward' Alley continued to exhibit throughout the 60s and 70s, never ceasing to improvise and explore unusual media (including her later use of sand, no doubt inspired by her adventurous travels in the deserts of Egypt and beyond). Her work is represented in several public collections including: The Arts Council, The Tate and the Contemporary Art Society. Alley also taught for several years at Bath Academy, Corsham.







Michael Ayrton 1921–1975

Born Michael Ayrton Gould, he was variously; a painter, a writer, a printmaker, a poet, an illustrator, a sculptor, a set designer, a critic, a broadcaster and a novelist. Ayrton, obviously very clever, was equally opinionated and conflicted 'I am very ambitious and self-confident – but suffer grave doubts most of the time'. At 14 he was expelled declaring 'he was to be an artist' soon enrolling at the St. John's Wood Art School. | During the War, having previously travelled to Spain to enlist (Republicans/rejected for being under age) and on conscription (RAF/discharged due to ill health) Ayrton, with John Minton, designed sets and costumes for John Gielgud's 1940/1 Macbeth and as a 'Neo-Romantic' artist visited Graham Sutherland in Wales. After the War he was free to travel to Italy to paint, write and draw. Subsequently, as his interest in sculpture grew, Ayrton moved in 1952 to Essex where, with no formal training but studying the masters and receiving some technical advice from Henry Moore, he started to sculpt. A visit to Greece in 1958 was instrumental in stimulating a lifelong fascination with Greek Mythology and a 'need to make sculptures to release his drawings'. | In this sketch we can see the powerful figure of the Trojan priest 'Laocoon' reinterpreted as a figure struggling in torment, questing even, for his own identity. | 'Every maze is therefore different, for each is personal and yet various. Each is a prison and a sanctuary, a journey and a destination... it contains him wholly and he extends it all his life'. | As an illustrator his works include Wyndham Lewis's 'The Human Age' trilogy, as a writer 'The Maze Maker' and 'Aspects of British Art'. His work is held at the Tate and MOMA and he has had three retrospective exhibitions.





10-9-68

Larson I.

mühlgel zylinder



William Pye b. 1938

After completing National Service in 1958, William studied at the Wimbledon School of Art going on to specialise in Sculpture under Bernard Meadows at the Royal College of Art. He taught at the Central School of Art and Design 1965–1970 and Goldsmiths College 1970–1975, and was visiting Professor at California State University in 1976 before concentrating on large-scale public and private commissions. | The work here 'Hambalt', named after the road in Clapham where William lived and worked at the time, is an editioned maquette for a much larger version (3.35 m) now on a mountainside at Cairnwell (Trio), Glenshee in Scotland. Exhibited at his second one man show at the Redfern Gallery in 1969, this piece (the first in his tripod series) is one of a series of tubular chrome plated steel works which, in part, explored William's interest in the temple architecture of ancient Greece. Confining himself to a 'restricted field of variable units' the 'Birds Mouth' and the 'Swept Tee' being two, William was intrigued by the 'transforming and complicating effect' of fitting these elements together. There was also a wish for the 'effort' of making to be disguised for 'objects to appear effortless in their being', the steel to have a 'seductive sleekness' and a 'sinuousness and sensuality that was at odds with this intractable material'. 'Hambalts' reflective surface has an intended 'organic quality, a coming alive' enabling a response to any given environment in which the work is placed. For me the fluidity of the work is a precursor to William's later use of water as a sculptural element. | William Pye is an elected Fellow of the Royal Society of British Sculptors and an Honorary Fellow of RIBA. A selection of works; Zemran, Southbank Centre 1971, Slipstream and Jetstream, Gatwick Airport 1987, The Font, Salisbury Cathedral 2008, Alchemilla, All-England Club, Wimbledon 2016.



Ronald Pope 1920–1997

Ronald Pope started his working life at Rolls-Royce Derby as a toolmaker, building Spitfires and learning the skills of welding and brazing, which he was later to employ in his work. Pope took evening classes at the Derby School of Art, leading him in 1945 to the Slade to study under F. E. McWilliam. In 1952 his first public commission was a stone relief for Brook House School, Beighton, and later in 1966 Sir Basil Spence asked him to carve a 13 ft high Crucifix for the Church of St. Catherine of Siena in Sheffield – these being one of a number of commissions received from the Church and local authorities alike. It is, however, Pope's singular lack of interest in self-promotion, and his happiness to live a life in isolation in Melbourne, Derbyshire, that is predominantly why his sculpture is so relatively unknown. | The work 'Curbar 111' is constructed from welded aluminum and, like many of his sculptures, is deeply inspired by his adopted landscape of the Derbyshire High Peak and his wish to promote, through his work, a sense of unity and peace. Here the influence of a Derbyshire rock formation of the same name makes use of horizontal and vertical fissures to fuse a harmonious bond between material and design. 'If we are to be concerned with the veracity of seeing – and in many cases mere knowledge pre-supposes visual experience – then 'looking' becomes an act of lucid simplification'. | Selected exhibitions include; the Zwemmer Gallery, Derby Museum and Art Gallery, Nottingham Art Gallery and the Alwin Gallery. Examples of his work are in the collections of; The Henry Moore Institute, The Djanogly Gallery Nottingham, Derby Cathedral, Watford Museum and, in 2008, Derby Museum and Art Gallery held an exhibition of his works entitled 'Ronald Pope, Sculpture from the Museums' Collection'.







John Skelton MBE 1923–1999

John Skelton was born in Glasgow, his mother the youngest sister of Eric Gill and model for Gill's largest nude sculpture 'Mankind'. Skelton himself, after a year at Coventry School of Art, was apprenticed in 1940 to his uncle at Pigotts Farm just four months before Gill's death. Skelton continued his traditional training under Gill's longstanding first assistant Joseph Cribb at Ditchling until the War called in 1942. Skelton served with the Royal Artillery in India and the Far East, returning in 1947 to work at Bridgeman's Monumental Mason's yard in Lewes before setting up his own workshop in 1950 at Burgess Hill, East Sussex, working as a master mason and letter-cutter. | Exhibiting at the Royal Academy from 1953, Skelton took his traditional training and applied his skill set to modern, abstracted work regarding 'carving as drawing with tools'. The human form, particularly the torso, was an underlying theme of his figurative work in various materials, as here with this bronze. | Selected works include; the Headstone for Edward James at West Dean (the original owner of this work, James giving it to his gardener on retirement), a sculpture 'Our Lady of Pity' Norwich Cathedral 1967, and for St Paul's Cathedral in 1979 he carved plaques commemorating the ten Allied Field Marshals, the Ivor Novello Memorial and in Poets' Corner, a memorial to John Clare – it is said that there are more inscriptions cut by Skelton's hand in St Paul's than by any other mason. He was Vice-President of the Royal Society of British Sculptors and a Master of The Art Workers' Guild. Fittingly, Skelton designed, for the British Medal Society in 1975, the Eric Gill commemorative medal, also working with Dr Judith Collins in 1998 to prepare Gill's Catalogue Raisonné.



Austin Wright 1911–1997

Austin Wright studied Modern Languages at New College Oxford. A teacher until 1954 he took, aged 44, the advice given by Henry Moore to 'just get on with it'. Making up for lost time, Wright was soon producing work from his 'chaotic barn' and exhibiting with the bright stars of his generation, contributing in 1955 to 'Modern Art in Yorkshire' and the touring British Council Show 'Young British Sculptors'. In 1957 he won the Acquisition Prize at the Sao Paulo Biennale (The Argument) and exhibited at the Holland Park Sculpture Show. If this was not enough Charles Sewter, of the Manchester Guardian, said in 1955: 'It would not be outrageous, far from it, to claim that Austin Wright is the most gifted sculptor working in Britain today'. | Wright was however 'diffident, modest, quick to discount praise', it was not his way to seek the limelight and some have suggested this would have destroyed his ability to produce such 'sensitive and innocent works'. He loved his garden and the landscape of North Riding 'I am no tourist'. It was then in Yorkshire, after a brief period of making figures from concrete, Wright discovered in the early 1960s the sculptural potential of aluminum 'it speaks out to any form of light in the sky'. During this time Wright took an interest in plant forms when, as Gregory Fellow of Sculpture at Leeds University, he saw botanical electron micrographs. This new insight informed Austin's work, which he combined with his investigation of the pivotal relationship between human hip and torso – 'Pomona' here an example and 'Main Road' a more vulnerable, fragile, figuration of a plant like stretching.











David Backhouse b. 1941

David studied Sculpture at The West of England College of Art under Ernest Pascoe, then in the 1970s set up a studio in Spain spending time travelling through Europe carving out portrait commissions. On his return he held four one-man exhibitions at the Orangery in Holland Park 'as a Sculptor and designer my work stems from a tradition of sculpture set within architectural environments. By drawing on the qualities of both subject matter and setting, I aim to maximise the aesthetic and symbolic impact of the whole'. David continues to exhibit at the Royal Academy Summer Shows and has held solo exhibitions in the USA, Europe and in London at the Catto Gallery, Albany Gallery, Marjorie Parr Gallery and the Bruton Gallery Somerset. | Here in these works we see three sides of one artist. The Study for the International Brigade Memorial Competition as a powerful evocation of the 'enduring theme of human experience', contrasting with a delicate vignette of 'Girl with Stockings' and 'Phoenix' a modernist blast coupled with an 'in the moment' exploration of a sculptural idea expressed in the accompanying drawing. 'The themes are simple and universal: the interdependence of nature and humanity, and the search for balance and harmony. My sculptures are meditations on the human and animal condition in the modern world, reflecting loss and tragedy, hope and delight, and above all tenacity of spirit.'

| David's most well-known work is the 'Animals in War' Memorial, Park Lane, London. Other public works include; 'Cloaked Horseman' St Bartholomew's, Bristol, 'Centaur's' Whiteleys, London, 'The Stream of Life' Telford, 'Dolphin Family' London Docklands and 'Young Mozart' Parade Gardens, Bath. David is a Fellow of the Royal British Society of Sculptors and Royal Society of Arts, a Royal West of England Academician and a Member of The Society of Portrait Sculptors.









against glass

USING DIRECT
CASTING INTO
CEMENT FONDU IT
SHOULD BE POSSIBLE
TO OBTAIN A VARIETY
OF SURFACES IN
ONE OP.

No. ...



THIS
SIDE.

SHINING (cut against glass)
BLOCK
RISING FROM
ROUGH CUBIC
STRUCTURE.

BOTTOM
PLAN.

FRONT.

TOP.



USING DIRECT
CASTING INTO
CEMENT FONDU IT
SHOULD BE POSSIBLE
TO OBTAIN A VARIETY
OF SURFACES IN
ONE OP.



REAR.

THIS
IS
~~POSSIBLE~~
POSSIBLE

Sir Anthony Caro OM, CBE 1924–2013

Caro was born in New Malden, London. At Charterhouse School a Master introduced Caro to Charles Wheeler, to work with the sculptor in the holidays learning his traditional techniques. Caro went on in 1944 to obtain an Engineering Degree from Christ College Cambridge, spending the next two years in the Fleet Air Arm. Further studies at the Royal Academy until 1952 lead him on to valuable time assisting Henry Moore. His early works were figurative, modelled in clay and cast in bronze, however, he soon moved to abstraction purchasing in 1960, after a trip the USA, welding equipment and scrap metal. 'Early One Morning' an early example of 'planes and lines along a horizontal axis creating different rhythms and configurations'. The work has no plinth, no fixed visual identity and no single focus of interest, however, it is unified by the bright red colour and a wish to break the barrier between sculpture and viewer. | This small table top work is from a series of 16, which by all accounts Caro found difficult and fiddley to complete. It is through its very size, its delicate solutions (this was not a maquette for a larger work) that makes it so personal. Such was the size of his later works that the full workshop tradition of assistants was employed – he did however have scale models of his large works lined up on the Camden Studio wall, with that much photographed rusting scrap heaped in a corner of the yard. | Caro taught Sculpture as St. Martin's School of Art from 1953–81. In 1966 he represented Great Britain at the Venice Biennale. His works are held in the collections of all major museums and he has had numerous retrospectives around the world. Caro also collaborated with the architects Frank Gehry and Norman Foster, with whom he helped designed the London Millennium Footbridge.







Sir Eduardo Paolozzi CBE 1924–2005

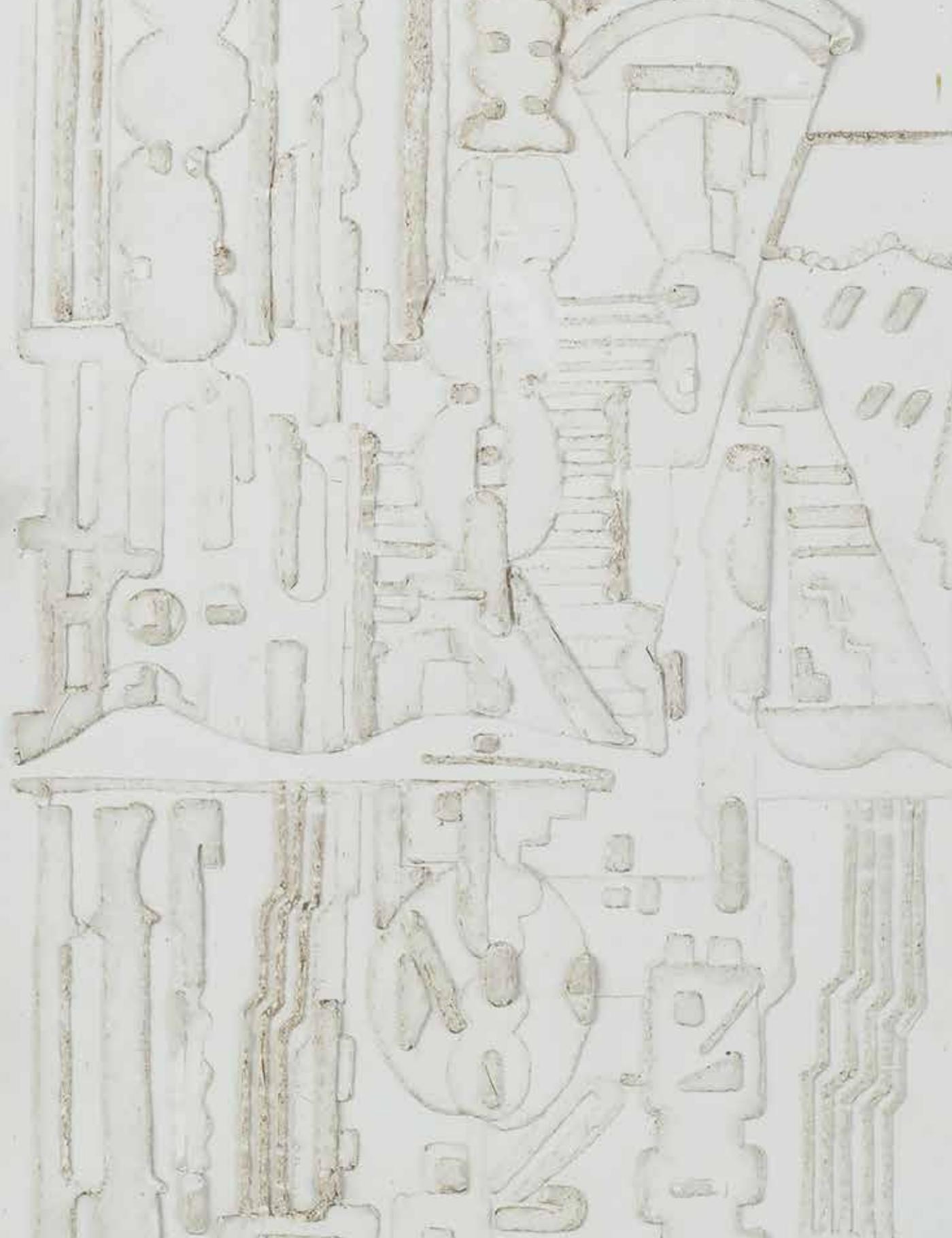
Born in Scotland, Paolozzi's Italian parents ran an ice cream parlour. He was interned as a boy (three months) along with his father, grandfather and uncle, who were later deported, tragically perishing in a U-Boat attack. Paolozzi studied at the Edinburgh College of Art then the Slade during his evacuation. He travelled to Paris in 1947 where he lived and worked for three years, mixing with Surrealists and DADA (photomontage) exponents Giacometti, Brancusi and Braque. Here, he also learnt to cast bronze and intuited a 'concern for different materials and disparate ideas', later describing his love of the French approach 'the need, the passion, to consider and handle things at the same time'. Returning to England, The Independent Group (founding Member) were shown a fragmented assemblage of modern world contradictions (culture/machinery) in a slide show, which was the precursor to Pop Art and a marker for the Paolozzi oeuvre. | The plaster works here, two examples of his generosity to friends to whom he would give artworks freely as if ice creams! A third, a maquette/1:10 model for 'Leonardo', a large cast iron work outside the Alte Pinakothek in Munich. One panel probably represents a conflation of his interest in musical scores, engineering patterns and weaving diagrams. 'Warrior' (Aztec?) could be related to his time in museum archives (London/Berlin) in preparation for his work 'Lost Magic Kingdoms and Six Paper Moons' where he looked to 'subvert the fixed definitions of the (original) artwork'. 'I suppose I am interested, above all, in investigating the golden ability of the artist to achieve a metamorphosis of quite ordinary things into something wonderful and extraordinary'. | As a sculptor, printmaker, ceramicist (Tottenham Court Tube Station), Paolozzi was given a number of retrospectives, made CBE 1968, RA 1979, appointed Her Majesty's Sculptor in Ordinary for Scotland 1986 and Knighted in 1988.















Bryan Kneale b. 1930

Born on the Isle of Man, Bryan is a 'Manxman'. As an artist he completed training at the Royal Academy Schools 1952, previously, on winning the Rome Scholarship, he travelled through Italy 'the entire Italian culture (is) sculptural'. It is noted that his first sculptural awakening was a 17th century 'figure of a soldier in armor' seen in Verona, however, it could also be said that a warm shard of buckled shrapnel from a German shell, brought to him by his father on his childhood sickbed, had a profound influence. First a painter he 'constructed' images using a pallet knife, though it was in 1960 that he found his meter in sculpture. Having learnt welding techniques Bryan's first solo show came in 1966 at the Whitechapel Gallery. He later in 1974 became the first Abstract Sculptor elected RA on his condition that he curate an exhibition of active sculptors (24) in the UK, since described as 'the most ground-breaking exhibition of contemporary sculpture held in Britain'. | The works here, though in the same style, are some time apart in conception. 'Oasa' 1981 exhibited at the Redfern Gallery has an architectural quality, it reminds me of a Gehry project. 'I always liked the idea of being totally in charge of the shape'. 'Spine' 2004 alludes to Bryan's fascination with bones and the unseen skeletal linkage. | A teacher Bryan was; Head of Sculpture at Hornsey College of Art and Design, Professor of Sculpture at the Royal Academy Schools from 1980–87, Head of Sculpture 1985–90 and Professor of Drawing 1990–95 at the Royal College of Art. Bryan has had many retrospectives, any number of solo shows and participated in many group exhibitions. His work is held in public and private collections throughout the world.







Peter Randall-Page b. 1954

Peter was born in Essex and studied at the Bath Academy of Art 1973–7. Barry Flanagan helped to take down his graduation show (they met by chance!), Peter then becoming his assistant. He then moved on to work as a mason at Wells Cathedral, here gaining and understanding, in context, the medieval mason's craft. Another strong influence was that of Isamu Noguchi, with whom Peter had a lifelong correspondence. In 1980 Peter was a Winston Churchill Fellow travelling to Italy to study marble carving in Carrara. | Peter's working practice is in part expressed with these four works; 'Fingers and Thumbs' with fingerprints visible the spotty pattern on a rock makes the 'eye move more slowly across (the work)', encouraging us to be 'aware of the form' and possibly intuit our own connection to early (Aboriginal) rock paintings. 'Husk II' explores the organic and the seed whose 'inaccessible interior' Peter has been investigating from his earliest works. A repetition of the continuous coil in 'Bronze VI', but this time a look inside, in bronze, at the invisible folds of the lower intestine. 'Stone Maquette I' is an expression of Peter's deep interest in the geometry of nature and here looks to 'visualize one form within another', 'natures theme and variation' by 'accessing his imagination through the act of carving'. 'Night Song', a title that implies an investigation of dreams? 'Stone is my vehicle for my fascination with the human mind and imagination' and with a bronze crescent (disparate element) in balance with the claw chiselled marble base, I would suggest Peter is asking us to be aware of what the sculpture is 'a lump of stuff' but also subtly imply, with a nod to Miro, that 'other things are going on'... | Peter has had many Solo shows and has completed a number of public projects. He was elected RA in 2015.



















Keith Milow b.1945

Born in London, Keith studied at the Camberwell School of Art and the Royal College of Art, where, in 1967 whilst still a student, he was selected for the Tate Gallery's 'Young Contemporaries' Exhibition. His first solo show (a sellout) followed three years later. He was a Gregory Fellow at Leeds University 1970–71 and awarded the Harkness Fellowship to study in New York 1972–74. As a painter and a sculptor Keith has a deep interest in architecture and the 'illusionary effect of artistic materials'. He is often grouped with the likes of Flanagan, Long and Gilbert & George, and has variously been described as; 'Avant Gard', a 'Romanticist of the Man Made' and a 'Post Minimalist', though he prefers to leave the labels to others and concentrate on his work. | Keith has made over 100 crosses, possibly as many as 140, though a number have been destroyed for aesthetic reasons since his first in 1972. 'A Cross between Painting and Sculpture' with 'endless formal permutations'. I especially like the way the light falls across the vertical and horizontal planes. Keith looks 'to maintain a dialogue between the forms and symbols of the real world and pure abstraction'. Keith has made his Crosses in a variety of materials, this version being one of three siraphite (plaster) on wood versions destined for inclusion in 'British Art Now' at the Guggenheim Museum 1980, however, this work was sold via the Nigel Greenwood Gallery prior to the show. It was at this time that Keith moved to New York where his circle included Johns, Warhol and Rauschenberg. In 2002 he moved to Amsterdam where he lived until 2014. He is now lives in London. Keith has had solo and group exhibitions all over the world, received many awards and is represented in a number of prestigious public and private collections.









Head of a girl, Anna Wolmark
Henri Gaudier-Brzeska 1891–1915
Pencil on Paper
Height 29.10 cm [0ft 11³/₈ins]
Width 22.70 cm [0ft 8⁵/₁₆ins]
Inscribed on Verso
Brzeska 1912
Anna Wolmark
Provenance;
By Family Decent – Prof A A Wolmark
Robert E Abbott 1956
Mercury Gallery
Mrs B Frank 1972
Authenticated as on reverse by Horace
Brodzky Oct 1956



Reclining Nude
Sir Jacob Epstein KBE 1880–1959
Graphene on Paper
Height 44.50 cm [2ft 9⁷/₈ins]
Width 44.50 cm [1ft 5¹/₂ins]
Signed Epstein
Circa July / August 1928
Provenance
Christies December 12, 2013 (Lot 49)
Exhibited
Godfrey Philips Gallery October /
November 1928
Publications;
Jacob Epstein Seventy-Five Drawings
Herbert Wellington 1929
The Art of Jacob Epstein
Robert Black 1942



Reclining Nude
Leon Underwood 1890–1975
Graphene and Watercolour
Height 38.00 cm [2ft 10ins]
Width 56.00 cm [1ft 6ins]
Signed and Dated
Leon Underwood 32
Provenance
A deceased Estate



Standing Nude (Bather)
Herbert Palliser 1883–1963
Stone
Height 31.50 cm [1ft 1/2ins]
Width 10.00 cm [0ft 4ins]
Depth 8.00 cm [0ft 1/8ins]
Signed Palliser
Circa 1940



La Poliche Libre
Charles Pilkington Jackson
1887–1973
 Bronze
 Height 38.50 cm [1ft 3¼ins]
 Width 42.00 cm [1ft 4½ins]
 Depth 10.00 cm [oft 4ins]
 Engraved 'PJ 71 La Poliche Libre Nu 5/10'
 Date 1971
 Edition No 5 of 10



Reconciliation
Oisín Kelly 1915–1981
 Kilkenny Marble
 Height 20.00 cm [oft 7⅞ins]
 Width 15.00 cm [oft 5⅞ins]
 Depth 4.50 cm [oft 1¾ins]
 Circa 1950
 Exhibition Label to Verso
 Exhibited
 Irish Exhibition of Living Art
 1950–Exhibit Number 127



Untitled (Fish abstract)
Richard Bedford 1883–1967
 Devon Marbles–Berryhead and
 Ashburton
 Height 25.50 cm [oft 6ins]
 Width 42.00 cm [1ft 4½ins]
 Depth 12.50 cm [oft 5ins]
 Height excluding base
 Circa 1950's



John Dory
Richard Bedford 1883–1967
 Devon Marbles–Berryhead and
 Ashburton
 Height 19.20 cm [oft 7½ins]
 Width 36.50 cm [1ft 2⅞ins]
 Depth 14.00 cm [oft 5½ins]
 Height excluding base
 Date 1958
 Provenance
 The Collection of Benton End Artist
 Glyn Morgan
 Exhibited
 The World of Richard Bedford–The
 Minorities Colchester 1968
 Item No 45 illustrated



Untitled (Tiered Form III)

Anthea Alley 1927–1993

Welded Brass

Height 44.10 cm [0ft 9½ ins]

Width 42.20 cm [1ft 5 ins]

Depth 33.00 cm [1ft 1 ins]

Circa 1964

Provenance

The Estate of Marie Walker Last

Exhibited

Hamilton Galleries London—Anthea

Alley Sculpture and Paintings March

24–April 11, 1964 No 4

Arnolfini Gallery Bristol—Joint Exhibition

October 2–October 28, 1964 No 16



Study for Laocöon 1

Michael Ayrton 1921–1975

Pencil and Watercolour

Height 28.50 cm [0ft 11¼ ins]

Width 43.00 cm [1ft 4⅞ ins]

Signed and inscribed

Date September 10, 1968

Michael Ayrton 10/9/68 Laocöon 1

Provenance

Gift from the artist's sketchbook



Hambalt

William Pye b.1938

Chrome Plated Steel

Height 56.00 cm [1ft 10 ins]

Width 31.00 cm [0ft 12¼ ins]

Depth 17.00 cm [0ft 6⅝ ins]

Inscribed 'PYE 1969 4/6'

Date 1969

Edition No 4 of 6

Note: Redfern Catalogue misprinted as

an edition of 4

Provenance

The Estate of Mr Mark Zulli

Exhibited

Redfern Gallery—William Pye New

Sculpture May and June 1969



Curbar 111

Ronald Pope 1920–1997

Aluminium

Height 66.00 cm [2ft 2 ins]

Width 65.00 cm [2ft 1½ ins]

Depth 11.50 cm [0ft 4½ ins]

Unique

Date 1969

Provenance

A Private Commission



Twisting Torso

John Skelton MBE 1923–1999

Bronze on Slate Base

Height 18.50 cm [1ft 5 ins]

Width 11.00 cm [0ft 8 ins]

Depth 5.00 cm [0ft 7 ins]

Inscribed in the Base

Date 1970

John Skelton 72 1/10

Provenance

Collection Edward James of West Dean

Exhibited

21st Anniversary Exhibition June 10–

August 12, 1979—Another Cast



Pomona

Austin Wright 1911–1997

Aluminium

Height 38.00 cm [1ft 3 ins]

Width 55.00 cm [1ft 9 5/8 ins]

Depth 15.00 cm [0ft 5 7/8 ins]

Measurements inclusive of base

Cast Circa 1970

Edition of 6

Exhibited

Retrospective Memorial Exhibition at

the Yorkshire Sculpture Park—Another

Cast November 27, 1997—March 1, 1998



Main Road

Austin Wright 1911–1997

Aluminium

Height 324.00 cm [10ft 7 1/2 ins]

Width 23.00 cm [0ft 9 ins]

Depth 23.00 cm [0ft 9 ins]

Cast and Welded

Date 1969

Provenance

KJ Glaister

Purchased Gooswell Gallery Exhibition

May 7–June 2, 1971

Exhibited

Yorkshire Sculpture Park Retrospective

Memorial Exhibition November 27,

1997—March 1 1998



**Study for the International
Brigade Memorial Competition**

David Backhouse b.1941

Bronze

Height 33.00 cm [1ft 1 ins]

Width 19.00 cm [0ft 7 1/2 ins]

Depth 25.50 cm [0ft 10 ins]

Signed in the cast Backhouse

Circa 1983

Unique

Provenance

The Rt Hon. The Lord Hattersley



Girl with Stockings
David Backhouse b.1941
 Bronze
 Height 30.00 cm [0ft 11¾ins]
 Width 10.00 cm [0ft 4ins]
 Depth 19.00 cm [0ft 7½ins]
 Monogrammed and dated and editioned in the cast DB 75 2/9
 Cast 1975
 Edition of 9
 Exhibition
 Lad Lane Gallery Dublin - David Backhouse Sculpture and Drawings
 November 17–December 13, 1975



Phoenix
David Backhouse b.1941
 Cement Fondue on Serpentine Marble base
 Height 62.00 cm [2ft ¾ins]
 Width 23.00 cm [0ft 9ins]
 Depth 28.00 cm [0ft 11ins]
 Date 1969
 Label to base
 To be sold with 'Ideas for Sculpture study'



Ideas for Sculpture–Phoenix
David Backhouse b.1941
 Felt-tip Pen on Paper
 Height 35.50 cm [1ft 2ins]
 Width 50.50 cm [1ft 7¾ins]
 Circa 1969
 To be sold with the sculpture 'Phoenix'



Small Bronze 'd'
Sir Anthony Caro OM, CBE
1924–2013
 Bronze cast and welded with brown Patina
 Height 17.10 cm [0ft 7ins]
 Width 16.50 cm [0ft 6ins]
 Depth 10.10 cm [0ft 4ins]
 Unique
 Conceived and cast in 1982
 Catalogue Raisonné of Sculptures number B1592
 From a series of 16 Table Top Bronzes 'a' to 'p'
 Exhibited
 1983 Waddington Galleries London
 Anthony Caro Recent Sculptures, Steel and Bronze



Model for Leonardo
Sir Eduardo Paolozzi CBE
1924–2005
 Plaster Modules mounted on Plywood Board
 Height 17.00 cm [0ft 6¾ins]
 Width 44.00 cm [1ft 5¼ins]
 Depth 74.00 cm [2ft 5¼ins]
 Measurements inclusive of base
 Circa 1986
 Provenance
 The Paolozzi Foundation 2004
 Exhibited
 Eduardo Paolozzi Mythologies The Scottish Galleries London May 2–May 26, 1990



Untitled Relief Panel
Sir Eduardo Paolozzi CBE
1924–2005
 Plaster
 Height 29.00 cm [0ft 11⅜ins]
 Width 18.00 cm [0ft 7⅞ins]
 Depth 2.00 cm [0ft 7ins]
 Inscribed and dated verso
 E. Paolozzi Oxford 82
 Displayed in a glazed pine framed box
 Provenance
 Gift of the artist
 Ruskin School of Art Oxford University



Untitled Relief Plaque (Aztec Warrior)
Sir Eduardo Paolozzi CBE
1924–2005
 Plaster
 Height 29.00 cm [0ft 11⅜ins]
 Width 18.00 cm [0ft 7⅞ins]
 Depth 2.00 cm [0ft 7ins]
 Inscribed verso—Monogram "E.P."
 Circa 1980
 Displayed on a pine easel
 Provenance
 Gift of the artist



Spine
Bryan Kneale b.1930
 Bronze and Brass
 Height 19.80 cm [0ft 7¾ins]
 Width 26.70 cm [0ft 10½ins]
 Depth 11.40 cm [0ft 11½ins]
 Unique
 Signed and dated inside sculpture and under base Bryan Kneale RA 2004
 Provenance
 Purchased from the artist via Hart Gallery London



Oasa

Bryan Kneale b.1930

Bronze

Height 12.00 cm [0ft 5 ins]

Width 13.00 cm [0ft 5 ins]

Depth 14.00 cm [0ft 6 ins]

Stamped BK 81

Cast 1981

Provenance

Mr R Warby

Purchased Redfern Gallery Exhibition

September 29–October 23, 1981

Exhibited

1981 Redfern Gallery Cork Street

London Bryan Kneale New Sculpture

Catalogue Number 13–Title OASA



Fingers & Thumbs

Peter Randall-Page b.1954

Painted Granite

Height 13.00 cm [0ft 5 ins]

Width 23.20 cm [0ft 9 ins]

Depth 14.50 cm [0ft 6 ins]

Unique

Circa 2008

Provenance

Mr R Warby Purchased 2014 Pangolin

Gallery London



Iron Husk II

Peter Randall-Page b.1954

Cast Iron

Height 9.00 cm [0ft 4 ins]

Width 16.00 cm [0ft 6 ins]

Depth 11.00 cm [0ft 4 ins]

Unique

Cast 1998

Provenance

Mr R Warby Purchased 1998 Stephen

Lacey Gallery London

Exhibited

1998 Peter Randall-Page New Sculpture

and Drawings Stephen Lacey Gallery

London October 15–November 28, 1998



Bronze VI

Peter Randall-Page b.1954

Bronze

Height 11.80 cm [0ft 5 ins]

Width 11.00 cm [0ft 4 ins]

Depth 10.60 cm [0ft 4 ins]

Unique

Cast 1992

Provenance

Mr R Warby Purchased 1992 Clive Adams

Exhibited

1992 Peter Randall-Page Sculpture and

Drawings 1980–1992

Leeds City Art Gallery and Yorkshire

Sculpture Park

Royal Botanic Garden Edinburgh

Arnolfini Gallery Bristol



Stone Maquette I

Peter Randall-Page b.1954

Granite

Height 12.00 cm [0ft 5ins]

Width 13.50 cm [0ft 5ins]

Depth 13.00 cm [0ft 5ins]

Unique

Circa 2014

Provenance

Mr R Warby Purchased 2014 Pangolin

Gallery London



Night Song

Peter Randall-Page b.1954

Verde Patricia Marble and Bronze

Height 43.20 cm [1ft 5ins]

Width 20.30 cm [0ft 8ins]

Depth 17.80 cm [0ft 7ins]

Unique

Carved and cast 1984

Provenance

Mr R Warby Purchased 1985 Anne

Berthoud Gallery

Exhibited

1985 New Work 1984–5 Anne Berthoud

Gallery Bristol

1992 Peter Randall-Page Sculpture and

Drawings 1980–1992

Leeds City Art Gallery and Yorkshire

Sculpture Park

Royal Botanic Garden Edinburgh

Arnolfini Gallery Bristol



One Hundred and Sixth Cross

Keith Milow b.1945

Siraphite and Acrylic on Wood

Height 75.00 cm [2ft 5½ins]

Width 102.30 cm [3ft 4¼ins]

Depth 29.00 cm [0ft 11½ins]

Titled, signed and dated verso

One Hundred and Sixth Cross, Kieth

Milow 79

Date 1979

Along with instructions on hanging

Provenance

Nigel Greenwood Gallery–Collection of

Ian Hendriks



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Taddington Manor
Taddington, Nr. Cutsdean
Gloucestershire
England GL54 5RY
office@architectural-heritage.co.uk
www.architectural-heritage.co.uk
Tel: +44 [0] 1386 584 414

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Taddington Manor, Taddington, Nr.Cutsdean, Gloucestershire, England GL54 5RY

office@architectural-heritage.co.uk

www.architectural-heritage.co.uk

+44 [0] 1386 584 414