



Jessie Marion King (Exh 1901-1940) Illustration of 'Idleness' from 'The Romaunt of the Rose' by Chaucer; pen and ink on vellum with gilt highlights, signed, 27 x 14cm. **Cheffins, Cambridge. Nov 01. HP: £6,400. ABP: £7,528.**



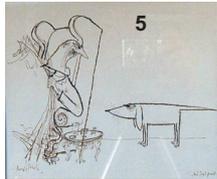
RJ MacDonald or CH Chapman, 'Billy Bunter Sportsman!' M44, 14.5 x 11in, original artwork for cover of the book by Frank Richards. Note unsigned. Chapman & MacDonald were used to provide Bunter illustrations and it is not known which of them painted this. **Ewbank Auctioneers, Send. Jul 06. HP: £480. ABP: £564.**



Grace Lodge, *The Toy Car Race*, original book illustration from *The Ninth Holiday Book* by Enid Blyton, 1954, signed, 13.5 x 10in, painted frame. **Hartleys, Ilkley. Dec 06. HP: £620. ABP: £729.**



Ronald Searle (born 1920), ink sketch, caricature, 'Souvenir of Youth', full length portrait of a schoolgirl in short skirt smoking a cigarette, 10.5 x 6.75in, signed in full, dated '59, modern beechwood and gilt frame and glazed. **Canterbury Auction Galleries, Kent. Oct 05. HP: £2,000. ABP: £2,352.**



Ronald Searle (born 1920), ink sketch, caricature, 'And don't point!' angry figure seated in armchair holding a newspaper, signed, inscribed, painted frame, glazed, 7.5 x 9in, **Canterbury Auction Galleries, Kent. Oct 05. HP: £620. ABP: £729.**



H. M. Bateman. *The Demand*, WWI cartoon drawing, figures queuing for a bus, pen and ink, signed/dated 1917, 37 x 28cm. **Stride & Son, Chichester. Jul 03. HP: £2,700. ABP: £3,175.**



Signed pen/ink cartoon from 1950s by Carl Ronald Giles OBE (1916-1995) better known as 'Giles', small child standing in doorway of a chicken coop, caption 'Stand by for squalls. Somebody is about to connect the empty chicken house with his Christmas dinner.' **Holloway's, Banbury. Apr 08. HP: £2,800. ABP: £3,293.**



Bill Tidy, *Jerome Kerns*, 'Choke you Bastards, Choke', signed, felt pen cartoon sketch, 18.75 x 21.75in, framed, with an accompanying note. **Hartleys, Ilkley. Apr 08. HP: £110. ABP: £129.**



Donald McGill (1875-1962) gouache, 'I've Got Plenty of Will Power, But No Won't Power', signed, 8.5 x 6.5in. **Gorrings, Lewes. Oct 08. HP: £360. ABP: £423.**

The Art Market: two areas that have been doing well in recent times

By Chris Murray

Artwork

There have been two recent market trends that are well worth watching, even in these parlous times. The first is the continuing success of artwork - the original drawings and paintings used for book illustrations, cartoons, posters or comics. Fortunately, Britain has produced an abundance of fine artists in this area. We are all familiar with the worlds created by Phiz (Dickens), Tenniel (Lewis Carroll), Mabel Lucie Attwell, Edmund Dulac, Kate Greenaway, William Heath Robinson, Mary Tourtel (*Rupert Bear*), Arthur Rackham, E. H. Shepard (*Pooh Bear*) and, more recently, the likes of Raymond Briggs. (*The Snowman* and *Fungus the Bogeyman*). From the 1920s to the 1940s, the demand for book illustrations led to an abundance of high quality woodcuts and wood engravings. (Robert Gibbings, Claire Leighton, Eric Ravilious, Eric Fitch Daglish ...) Those illustrators whose creations have acquired celebrity status can command very high prices. At the end of last year, Bonhams sold a Shepard (1879-1976) drawing of Winnie the Pooh for £31,000. Its provenance was impeccable (it had been in the Shepard family for many years) and it illustrates a popular scene in *The House At Pooh Corner*, with Pooh's paw struck in a honey pot. There are many good Pooh fakes around so great care is needed. Similarly an exquisite pen drawing, very late Pre-Raphaelite in mood, by Jessie Marion King (1875-1949) for Chaucer's *The Romaunt of the Rose* reached £6,400 in 2001. (1)

And from the sublime to the comic, a Billy Bunter reached £480 in 2006, (2) and an Enid Blyton £620. (3) Ronald Searle (1920-) created a wide range of images (of his travels, as well as haunting images of his time in a Japanese prisoner of war camp) but his St Trinian's gals are particularly popular: £2,000. (4) At the same sale, a Searle cartoon reached £620 (5) which is good value. Among other familiar figures are Bateman - £2,700 in 2003 (6) - and Giles £2,800 in 2008. (7) By contrast, a cartoon sketch by Bill Tidy, (1933-) a well-known figure who has not for some reason attracted the same attention, was sold for a mere £110. (8) Perhaps he lacks the satirical edge, fantasy or stylistic originality that generally distinguished those in this field.

A delightful sketch by Phil May, (1864-1903) redolent of Victorian London and *My Fair Lady*, was good value at £420. (9) A very different world is conjured up by the 'dirty postcards' of the celebrated Donald McGill, (1875-1962) whose 'Carry On' humour has a wide appeal. He must have produced many hundreds but they can reach around £360 (10) and often more. The humour of Lawson Wood, (1878-1957) famous above all for his very human apes and occasionally rather simple cavemen, (11) is altogether more innocent and knock-about.

Advertising artwork also has its keen collectors, especially when works seem to embody the style of a period: a surprisingly elegant advert for Bass (12) could be had for £540, and the period cover of a motoring magazine (13) for £520. Artwork for travel posters are in a class of their own.

Nostalgia is a key factor in most artwork, reminiscences of childhood usually, or the attraction of a time when life was very different and such an appeal might well increase at a time of uncertainty and economic stringency.

Overseas Art

A second trend in the art market has been the steadily improving results for overseas art. And not just the important figures of overseas art; there has been a growing confidence in the less familiar figures and national schools.

In some cases this increase in value is due to a marked economic upturn in the country of origin. A good example is Modern Indian art, which has now even received the stamp of approval from *Antiques Roadshow*, when a painting by Francis Newton Souza was recently valued. (he was mentioned in these pages about two years ago) But this is still an uncertain and therefore unpredictable market: in April 2008 a painting by Sadanand Bakre (1920-) sold for £24,000; (14) three months later, a very similar urban scene by Bakre sold (at the same auction house) for £8,500. Another reason for this growing interest is certainly the Internet. It is now much easier to find works for sale, and also easier to assess an artist's standing and sales results.

Not many American works appear on the market, and in the past (unless well known) were not generally expected to do well. But there have been signs of change. The landscape by Canadian-American Ernest Lawson (1873-1939) is a good example, (15) whose results in the US can be very high. In November 2008 this painting reached £3,800: someone perhaps saw a real opportunity.

As a keen buyer of French art I was delighted to see a print by Manzana-Pissarro (1871-1961, son of the famous Impressionist Camille Pissarro) for sale in March 2008, (16) for not much of his work has crossed the Channel. (I once bought a stunning tapestry by him in Paris) Simon Bussy, (1869-1954) French despite his name, studied in Paris alongside Matisse and in 1903 married Dorothy Strachey (brother of Lytton) and so entered the Bloomsbury set, making several portraits in Britain. His passion, however, was for the small-scale, (what he called his petite sensation) especially studies of animals. These two birds illustrate the development of his later style, one almost naturalistic, (17) the other more stylized, (18) and also his improving results. A drawing of a buffalo (19) by Paul Jouve, (1880-1973) a celebrated animal artist, reached £2,600. He's best known for his big cats, which even as prints can fetch high prices.

A boldly modernist work by the Swiss artist Lill Tschudi (1911-2001), got to a respectable £2,000, (20) an interesting result as she is much better known here for her linocuts, (she created a wonderful image of London buses) and indeed this painting suggests a linocut's characteristic large areas of flat colour. But as always there are puzzling results as well. Take the £4,000 for a landscape (21) by the Czech Frantisek Tichy (1896-1961). He is well liked in Czechoslovakia and for all I know the subject, the Chotkovy Gardens in Prague, may have particular national significance. However this painting does not (frankly) look particularly interesting or accomplished.

A pleasant enough landscape (22) by the little-known Russian Piotr Wolkonsky (c1901-?) reached £1,800, and a landscape (23) by the Polish artists Vladimir de Terlikowski, (1873-1951) who is better known in France, £900. A curious figure in this connection is Henryk Gotlib, (1883-1966) who is invariably described as Polish, and indeed most of his working life was spent in Poland. Like his compatriot Josef Herman, (1911-2000) he came to Britain in the 1940s but unlike Herman he has received little acclaim and a few years ago a nude, like the one shown here (24) would not have gone much above £600. £2,400 is certainly a significant improvement and indeed as good as many paintings by Herman, whose values it has to be said, levelled off some time ago.

The weakness of Sterling creates an interesting situation in terms of foreign art. Foreign buyers may well be more reluctant to buy and so prices may fall. At the same time buying in Sterling and selling in Euros or dollars may be more attractive. However, in difficult times markets tend to revert to the familiar. Time will tell.



10 Phil May NEA RI RP 1864-1903, *The Three Graces*, pen and black ink, signed, bears inscription, 15 x 13cm. *Rosebery's, London. Mar 08. HP: £420. ABP: £494.*



11 Lawson Wood, a cartoon of two cavemen being chased by dinosaur; watercolour; signed and dated 1905, 50 x 35cm. *Charterhouse, Sherborne. Oct 06. HP: £420. ABP: £494.*



12 Original advertising artwork, oil on canvas, *Baby Bass Please, three other oils on canvas, 3 Pirelli calendars, etc. Gorrings, Bexhill. Oct 05. HP: £540. ABP: £635.*



13 Watercolour, A.J. Meyer, original artwork for *Austin Magazine. Cotswold Auction Company, Cheltenham. Feb 07. HP: £520. ABP: £611.*



14 Sadanand Bakre (1920-) Indian, oil on canvas, *Day & Night Cityscape*, signed, inscribed verso, 22 x 40in, unframed. *Gorrings, Lewes. Apr 08. HP: £24,000. ABP: £28,230.*



15 Georges Manzana-Pissarro 1871-1961, *Peacock*, pochoire with silver and gold, facsimile signature, No. 61/100 in pen, 31 x 48.5cm. *Rosebery's, London. Mar 08. HP: £200. ABP: £235.*



16 Simon Bussy (1868-1954) 'SHAMA', signed, pastel 28 x 23cm. Exhibited: *Leicester Galleries, June-July 1939, No. 29. Sworders, Stansted Mountfitchet. Feb 05. HP: £1,300. ABP: £1,529.*



17 Simon Bussy (1869-1954) French, pastel, *Bird of Paradise*, signed and dated '45, 10.25 x 8.25in. *Gorrings, Lewes. Apr 08. HP: £4,200. ABP: £4,940.*



18 Paul Jouve (1880-1973) French, mixed media on paper, 'Buffle de Macedoine', signed and dated 1917, 21 x 29.5in. *Gorrings, Lewes. Feb 07. HP: £2,600. ABP: £3,058.*



19 E. Lawson, oil on board, impressionist mountainous winter landscape with homestead, signed, New York framers label verso, 14 x 18in. *Biddle & Webb, Birmingham. Nov 08. HP: £3,800. ABP: £4,469.*



20 Frantisek Tichy, Czechoslovakian 1896-1961, *Chotkovy Gardens, Praha*, oil on canvas, signed and dated 37, inscribed label attached to reverse, gallery stamp on the stretcher, 26.5 x 70cm. *Rosebery's, London. Mar 08. HP: £4,000. ABP: £4,705.*



21 Lill Tschudi (1911-2001) German, oil on board, *The Accordion Player*, signed, 14 x 12in. *Gorrings, Lewes. Jul 08. HP: £2,000. ABP: £2,352.*



22 Prince Piotr Wolkonsky (c1901) Russian, oil on canvas, 'Peupliers dans la vallee du Rhone', signed, 18 x 21.5in. *Gorrings, Lewes. Apr 07. HP: £1,800. ABP: £2,117.*



23 Vladimir de Terlikowski, Polish 1873-1951, *Windswept landscape*, oil on canvas, 65 x 92cm, unframed. *Rosebery's, London. Mar 06. HP: £900. ABP: £1,058.*



24 Henryk Gotlib (Polish 1883-1966) oil on canvas, *Abstract nude study*, signed, 17.5 x 19.5in. *Gorrings, Lewes. Sep 08. HP: £2,400. ABP: £2,823.*