

The background is an abstract composition of overlapping shapes. A large, irregular orange shape is at the top, with a large blue shape cut out of its center. Below the orange shape, there is a large purple circle on the left and a smaller, darker purple shape on the right. The overall color palette is vibrant and modern.

MODERN BRITISH & IRISH ART

South Kensington

9 December 2015

CHRISTIE'S







MODERN BRITISH & IRISH ART

Wednesday 9 December 2015

AUCTION

Wednesday 9 December 2015
at 10.30 am Lots 1-178
85 Old Brompton Road
London SW7 3LD

VIEWING

Saturday	5 December	11.00am – 5.00pm
Sunday	6 December	11.00am – 5.00pm
Monday	7 December	9.00am – 7.30pm
Tuesday	8 December	9.00am – 5.00pm

AUCTIONEERS

William Porter and Nicholas Orchard

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **CHARLOTTE-10443**

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[15]

Front cover: Lot 136 (detail)
Inside front cover: Lot 77 (detail)
Opposite: Lot 33
Inside back cover: Lot 167
Back cover: Lot 154



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*1

HENRI GAUDIER-BRZESKA (1891-1915)

Study of a Goose

ink

10 x 7½ in. (25.4 x 19.1 cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100

PROVENANCE:

with Waddington Galleries, London, where purchased by the present owner in March 1969.

LITERATURE:

H. Brodzky, *Henri Gaudier-Brzeska 1891-1915*, London, 1933, pp. 54, 108, illustrated.

H. Brodzky, *Gaudier-Brzeska Drawings*, London, 1946, no. 79, illustrated.



*2

HENRI GAUDIER-BRZESKA (1891-1915)

Study of a Goose

ink

10 x 7½ in. (25.4 x 19.1 cm.)

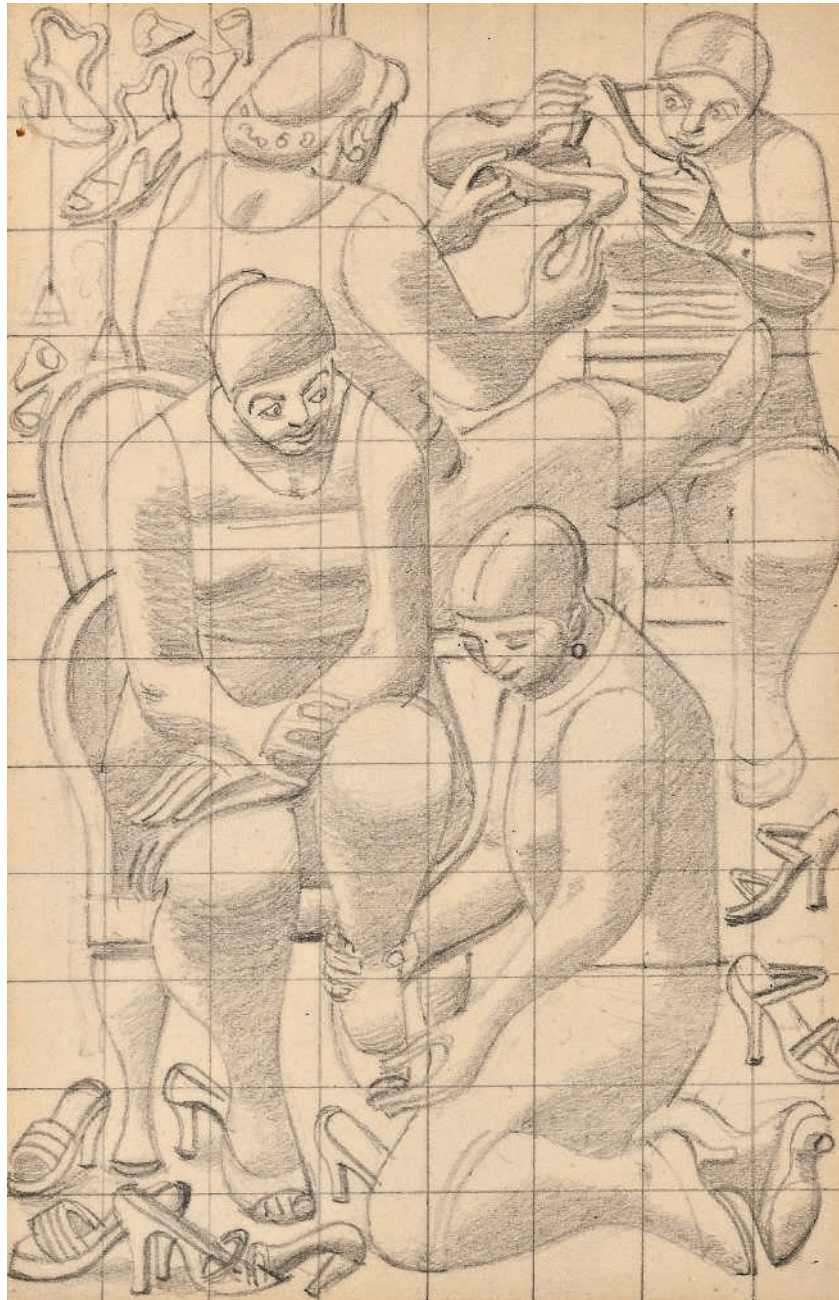
£1,000-1,500

\$1,600-2,300

€1,400-2,100

PROVENANCE:

with Waddington Galleries, London, where purchased by the present owner in March 1969.



λ3

WILLIAM ROBERTS, R.A. (1895-1980)

Shoe Shop

pencil, squared for transfer
7 x 4½ in. (17.8 x 11.5 cm.)

£4,000-6,000

\$6,200-9,200

€5,600-8,400

PROVENANCE:

Purchased by the present owner at the 1976 exhibition.

EXHIBITED:

London, New Grafton Gallery, *A Miscellany of English Painting & Drawing 1900-1940*, October - November 1976, no. 37.

The present work is a study for the larger oil of the same title, painted in 1956, which was exhibited at the Royal Academy Summer Exhibition in 1959 and Tate Gallery, *William Roberts ARA: Retrospective exhibition*, in 1965.

We are very grateful to David Cleall for his assistance in preparing the catalogue entry for the present lot.



λ4

GRAHAM SUTHERLAND, O.M. (1903-1980)

Conical Shapes against Crimson Sky

pencil, ink, chalk and watercolour

7 $\frac{3}{8}$ x 8 $\frac{1}{8}$ in. (18.7 x 20.6 cm.)

Executed circa early 1940s.

£4,000-6,000

\$6,200-9,200

€5,600-8,400

PROVENANCE:

with Roland, Browse & Delbanco, London, where purchased by
G. F. Williams, and by descent.



λ5

GRAHAM SUTHERLAND, O.M. (1903-1980)

Landscape with Palm

signed and dated 'Sutherland 47' (lower left)

pencil, ink, charcoal, watercolour and gouache

8¾ x 11 in. (22.2 x 27.9 cm.)

£7,000-10,000

\$11,000-15,000

€9,800-14,000

PROVENANCE:

Purchased by G. F. Williams at the 1948 exhibition, and by descent.

EXHIBITED:

London, Hanover Gallery, *Graham Sutherland Paintings*, June - July 1948,
no. 5.



λ6

GRAHAM SUTHERLAND, O.M. (1903-1980)

Study for Thorn Head

signed with initials and dated 'G.S. 1946' (upper left)

ink

4³/₈ x 3¹/₄ in. (11.1 x 8.3 cm.)

£1,200-1,800

\$1,900-2,800

€1,700-2,500

PROVENANCE:

with Marlborough Fine Art, London.

λ7

GRAHAM SUTHERLAND, O.M. (1903-1980)

Le Lapin

signed with initials and dated 'G.S. 1979' (lower right)

pencil, watercolour and gouache

9³/₈ x 8¹/₄ in. (24 x 21 cm.)

£1,500-2,000

\$2,400-3,100

€2,100-2,800

PROVENANCE:

with Galleria 2RC, Milan, where purchased by the present owner in the 1980s.

EXHIBITED:

London, Marlborough Fine Art, *Sutherland. Apollinaire: Le Bestiaire ou Cortège d'Orphée*, November - December 1979, not numbered.

LITERATURE:

Exhibition catalogue, *Sutherland. Apollinaire: Le Bestiaire ou Cortège d'Orphée*, London and Milan, Marlborough Fine Art and 2RC Editrice, 1979, illustrated.



λ8

CERI RICHARDS (1903-1971)

Study for Relief Construction for Two Females

signed and dated 'Ceri Richards/1937' (lower right)

pencil, ink, coloured pencil and watercolour

11³/₈ x 15 in. (28.9 x 38.1 cm.)

£2,000-3,000

\$3,100-4,600

€2,800-4,200

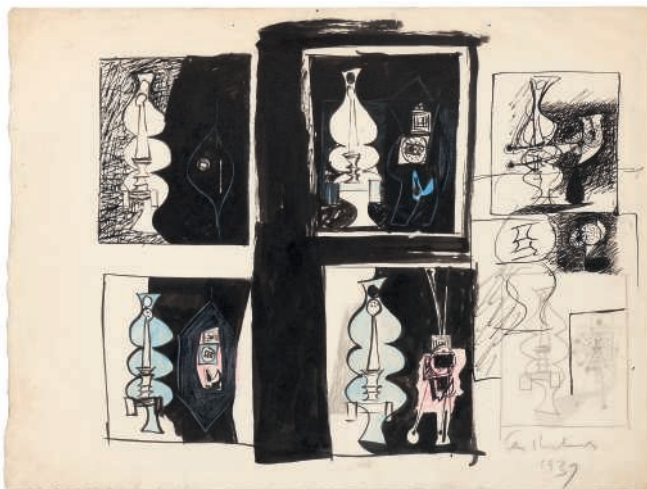
PROVENANCE:

with Wenlock Fine Art, Much Wenlock, where purchased by the present owner.

LITERATURE:

R. Sanesi, *Ceri Richards: Rilievi, Disegni e Dipinti 1931-1940*, Milan, 1976, n.p., illustrated.

The present work is a study for the relief *Two Females*, 1937-8 (Tate Collection). The artist explained that the work was an interpretation of two contrasting concepts of the female form; the one virginal, the other sexual and indicative of fertility. *Two Females* was the last but one of a series of twelve surviving reliefs, the earliest of which was begun in 1934, and was greatly admired by Hans Arp.





PROPERTY FROM A PRIVATE COLLECTION, SWITZERLAND

λ*9

GRAHAM SUTHERLAND, O.M. (1903-1980)

Rocks near Pembroke

signed and dated 'Sutherland 1944' (upper right)

pencil, ink, watercolour and gouache

4½ x 5½ in. (11.5 x 14 cm.)

£1,500-2,500

\$2,400-3,900

€2,100-3,500

PROVENANCE:

with Roland, Browse & Delbanco, London.

Bequeathed by Graham Greene, O.M., C.H., to the late mother of the present owner.

The English author Graham Greene (1904-1991) is regarded as one of the greatest writers of the 20th century, publishing over 25 novels, including classics such as *Brighton Rock*, *The Power and the Glory* and *The Heart of the Matter*.

λ10

ALAN REYNOLDS (1926-2014)

Spring's Riverbed

signed and dated 'Reynolds 53' (upper right)

ink, watercolour and gouache

9¼ x 11½ in. (23.5 x 29.3 cm.)

£3,000-5,000

\$4,700-7,700

€4,200-7,000

PROVENANCE:

with Thomas Agnew & Sons, London.

Purchased by Mrs Dale at the 1954 exhibition.

EXHIBITED:

London, Redfern Gallery, *Alan Reynolds*, June 1954, no. 41.





λ11

EDWARD BAWDEN, R.A. (1903-1989)

View towards Henwood, Minions, Cornwall

signed 'Edward Bawden' (lower right)

watercolour

17¾ x 22⅞ in. (45.1 x 56.2 cm.)

Executed circa 1958.

£3,000-5,000

\$4,700-7,700

€4,200-7,000

The present work belongs to a small series of paintings Bawden made in the late 1950s at Minions, Cornwall, on the eastern flank of Bodmin Moor, close to Liskeard. It relates in style and subject to the watercolour *Caradon*, which the artist painted in 1958 and is now in the collection of the Tate Gallery.



λ12

JOHN MINTON (1917-1957)

Beating Sheepskins, Salle

signed and dated 'John Minton 1953'

(upper left)

ink and watercolour

10½ x 14⅜ in. (26.7 x 36.5 cm.)

£2,500-3,500

\$3,900-5,400

€3,500-4,900

EXHIBITED:

London, Lefevre Gallery, *New Paintings by John Minton*, December 1953, no. 18.



λ13

FRANCES HODGKINS (1869-1947)

Ibiza

signed 'Frances Hodgkins' (lower right) and inscribed 'IBIZA' (lower left)

ink and watercolour
14 x 19 in. (35.5 x 48.3 cm.)
Executed circa 1937.

£7,000-10,000

\$11,000-15,000
€9,800-14,000

PROVENANCE:

with Alex Reid & Lefevre Gallery, London.

Mrs Ralph Carlisle.

Anonymous sale; Christie's, South Kensington, 13 June 1997, lot 211.

EXHIBITED:

C.E.M.A., *Contemporary Watercolours and Gouaches*, catalogue not traced.

C.E.M.A., *Sir Edward Marsh Collection*, catalogue not traced.

Purbeck, Isle of Purbeck Arts Club, *An exhibition of pictures by Frances Hodgkins*, March 1948, no. 30: this exhibition travelled to Bournemouth, City Arts Club, March - April 1948; Totnes, Dartington Hall, April - May 1948; and St Ives, New Gallery, May 1948.

λ14

JOHN MINTON (1917-1957)

Mosques, Safi

signed and dated 'John Minton/1953' (lower right)

ink, watercolour and coloured chalk
10½ x 14¼ in. (26.6 x 36.2 cm.)

£1,500-2,500

\$2,400-3,900
€2,100-3,500

EXHIBITED:

London, Lefevre Gallery, *New Paintings by John Minton*, December 1953, no. 8.





λ15
KEITH VAUGHAN (1912-1977)
Male nude; and Figure study
 signed with initials 'KV' (lower right)
 pencil, squared for transfer
 5 x 3⁷/₈ in. (12.7 x 8 cm.)

£1,500-2,500

(2)
 \$2,400-3,900

€2,100-3,500

PROVENANCE:

Dr Patrick Woodcock by whom gifted to the present owner.

We are very grateful to Gerard Hastings, author of *Drawing to a Close: The Final Journals of Keith Vaughan* (Pagham Press) and *Keith Vaughan: The Photographs* (Pagham Press), for his assistance in preparing the catalogue entries for lots 15, 16 and 66. He is currently working on a book on Keith Vaughan's life and work in Essex.

For further information on this lot please visit www.christies.com

λ16
KEITH VAUGHAN (1912-1977)

Seated figures
 pencil
 7¹/₄ x 9¹/₄ in. (18.5 x 23.5 cm.)
 Executed circa 1950.

£1,500-2,500

\$2,400-3,900

€2,100-3,500

PROVENANCE:

with Agnew's, London.

Dr Patrick Woodcock by whom gifted to the present owner.

For further information on this lot please visit www.christies.com



λ17
BERNARD MENINSKY (1891-1950)

Standing figure
 signed 'Meninsky' (lower left)
 ink and gouache
 21³/₄ x 11⁵/₈ in. (55.3 x 29 cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100



λ18

WILLIAM GEAR, R.A. (1915-1997)

Sketchbook, 1938

variously signed and dated 'Gear 38'

ink, pencil, gouache and watercolour, 40 sheets

16¾ x 10½ in. (42.5 x 26.7 cm.)

£7,000-10,000

\$11,000-15,000

€9,800-14,000

PROVENANCE:

The Collection from the estate of Rendall Wells; Bonhams, Knightsbridge, 28 June 2000, lot 141, where purchased by the present owner.

PROPERTY FROM THE
CLAIRE AND GARRICK STEPHENSON COLLECTION

λ*19

LEON UNDERWOOD (1890-1975)

The Matriarch (Creator)

signed and numbered 'Leon U 1/4' (at the front of the base)

terracotta

9 in. (22.8 cm.) wide, including base

Conceived in 1937.

£2,000-3,000

\$3,100-4,600

€2,800-4,200

PROVENANCE:

with Fine Art Society, London, where purchased by the present owner in March 2004.

LITERATURE:

B. Whitworth, *The Sculpture of Leon Underwood*, Aldershot, 2000, p. 132, no. 111, bronze cast illustrated.





20

ERIC GILL, A.R.A. (1882-1940)

Christ and the Miraculous Draught of Fishes - Designed for St Andrew's, Croydon

signed with monogram and dated '16.12.33' (lower right) and inscribed 'S. Andrew's Croydon' (upper left)

pencil

10½ x 8¼ in. (26.7 x 21 cm.)

To be sold with a copy of the 1979 exhibition catalogue.

£1,500-2,500

\$2,400-3,900

€2,100-3,500

PROVENANCE:

Purchased by the present owner at the 1979 exhibition.

EXHIBITED:

London, Piccadilly Gallery, *Eric Gill: Drawings & Some Other Works*, March - April 1979, no. 56.

The present work is a study for the relief *St Andrew Casting His Net*, sold at Christie's, London, on 8 June 2007, lot 130.

21

HENRI GAUDIER-BRZESKA (1891-1915)

Man with a peaked cap

signed with initials 'HGB' (lower left)

charcoal

9¾ x 7½ in. (24.8 x 19 cm.)

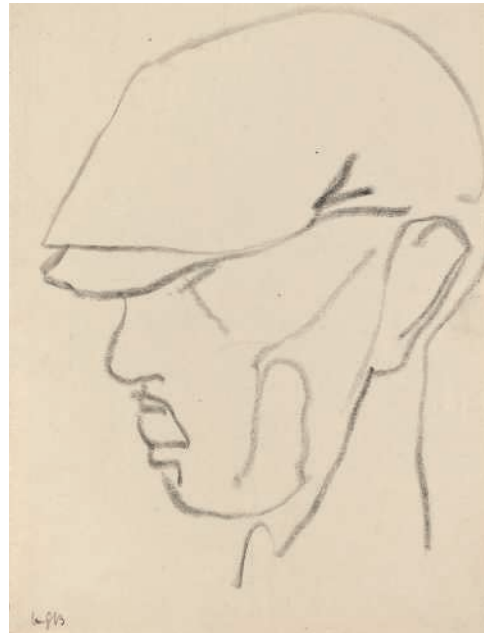
£1,200-1,800

\$1,900-2,800

€1,700-2,500

PROVENANCE:

with Kettle's Yard, Cambridge, where purchased by the present owner's parents circa the 1970s.



λ22

SIR JACOB EPSTEIN (1880-1959)

Jacob and the Angel

signed 'Epstein.' (lower right)

pencil

22 x 17 in. (55.8 x 43.2 cm.)

Executed in 1927.

£2,000-3,000

\$3,100-4,600

€2,800-4,200

PROVENANCE:

Purchased by Mrs Cleminsor at the 1960 exhibition.

EXHIBITED:

London, Leicester Galleries, *Fifty Years of Bronzes and Drawings by Sir Jacob Epstein (1880-1959)*, June - July 1960, no. 86.

λ*23

SIR JACOB EPSTEIN (1880-1959)

First Portrait of Kitty (with curls)

bronze with a gold-brown patina

15 in. (38.1 cm.) high, excluding marble base

Conceived in 1944.

£6,000-8,000

\$9,300-12,000

€8,400-11,000

PROVENANCE:

Lady Epstein, from whom acquired by the present owner.

EXHIBITED:

London, Leicester Galleries, *Girl with the Gardenias and Other Recent Sculpture by Jacob Epstein*, May - June 1994, no. 3.

LITERATURE:

E. Silber, *The Sculpture of Epstein*, Oxford, 1986, p. 195, no. 356, another cast illustrated.





λ24

OSCAR NEMON (1906-1985)

Sir Winston Churchill

signed 'NEMON' (on the left side)

bronze with a brown patina

5 in. (12.7 cm.) high, excluding wooden base

Cast in an edition of 10.

£2,000-3,000

\$3,100-4,600

€2,800-4,200

PROVENANCE:

Gifted by Lady Mary Soames to Philip Guilmant in July 1975, and by descent.

Philip Guilmant was a British architect and designer. He moved to Mexico in 1954 and served on the commissioning committee for the construction of the full-figure Churchill monument in Mexico City. The present lot was given to Philip Guilmant by Lady Mary Soames, daughter of Sir Winston Churchill, in July 1975 to mark the unveiling of Nemon's full size statue of Churchill.

λ*25

SIR JACOB EPSTEIN (1880-1959)

Second Portrait of Oriol Ross (head)

bronze with a dark brown patina

16¼ in. (41.2 cm.) high, excluding marble base

Conceived in 1926.

£4,000-6,000

\$6,200-9,200

€5,600-8,400

PROVENANCE:

Lady Epstein, from whom acquired by the present owner.

LITERATURE:

R. Buckle, *Jacob Epstein: Sculptor*, London, 1963, p. 195, no. 297, another cast illustrated.

E. Silber, *The Sculpture of Jacob Epstein*, Oxford, 1986, p. 159, no. 168, another version illustrated.

The sitter was an actress who later became Lady Paulett.



*26

SIR WILLIAM ORPEN, R.A., R.H.A. (1878-1931)

The Suppliant

signed and dated 'ORPEN 1905' (lower right)

charcoal and red chalk

13 x 9 in. (33 x 22.9 cm.)

£4,000-6,000

\$6,200-9,200

€5,600-8,400

PROVENANCE:

F.C. Johnson, Southport.

Anonymous sale; Christie's, London, 8 April 1927, lot 130, where purchased by Sampson.

with Thomas Agnew & Sons, London, where purchased by the present owner's father in February 1975, and by descent.

The present work represents a familiar model, Mr Green, who sat for a number of Orpen's paintings around 1905, including the works *The Saint of Poverty* and *The Fly Catcher*.

We are very grateful to Professor Kenneth McConkey of the Orpen Research Project for his assistance in preparing this catalogue entry.



λ*27

SIR WILLIAM NICHOLSON (1872-1949)

Study for a Portrait of Nancy Nicholson

signed and dated 'Nicholson 1918' (lower right) and inscribed

'Study for a Portrait' (on the supporting board)

pencil and ink

9½ x 6⅞ in. (24.2 x 17.5 cm.)

£2,000-3,000

\$3,100-4,600

€2,800-4,200

PROVENANCE:

with Browse & Darby, London, where purchased by the present owner in December 1977.

The subject is the artist's 18-year-old daughter, the designer Nancy Nicholson, in her uniform as a member of the Women's Land Army. She was very proud of her uniform and of her work. In January 1918 she married the soldier-poet Robert Graves, and they departed for their honeymoon both in uniform. Nicholson probably executed the sketch around this date as he came to terms with the fact that his daughter was now a married woman.

The figure is based on a 1917 studio photograph by Malcolm Arbuthnot of Nancy and her dog that is reproduced in A. Nicholson (ed.), *William Nicholson, Painter: Paintings, Woodcuts, Writings, Photographs*, London, 1996, p. 159. In his sketch Nicholson has substituted two greyhounds for Nancy's favourite. They recall an earlier work *Hawking*, 1902, which includes greyhounds, and also Nancy's brother Ben. An associated work is a gouache, *La Dame des lévriers*, 1901 - see P. Reed, *William Nicholson: Catalogue Raisonné of the Oil Paintings*, London, 2011, pp. 76-7, fig. 64, illustrated.

Nicholson very rarely did preliminary sketches for his portraits and it is unlikely that he intended a portrait of his daughter based on Arbuthnot's photograph.

We are very grateful to Patricia Reed for preparing this catalogue entry.





28

GWEN JOHN (1876-1939)

La Retraite, sketchbook, March 1928

inscribed and dated 'La Retraite/Mars 1928' (on the front cover)
watercolour and gouache, 7 sheets

6¼ x 4¾ in. (15.9 x 12.1 cm.), and smaller

(7)

£20,000-30,000

\$31,000-46,000

€28,000-42,000

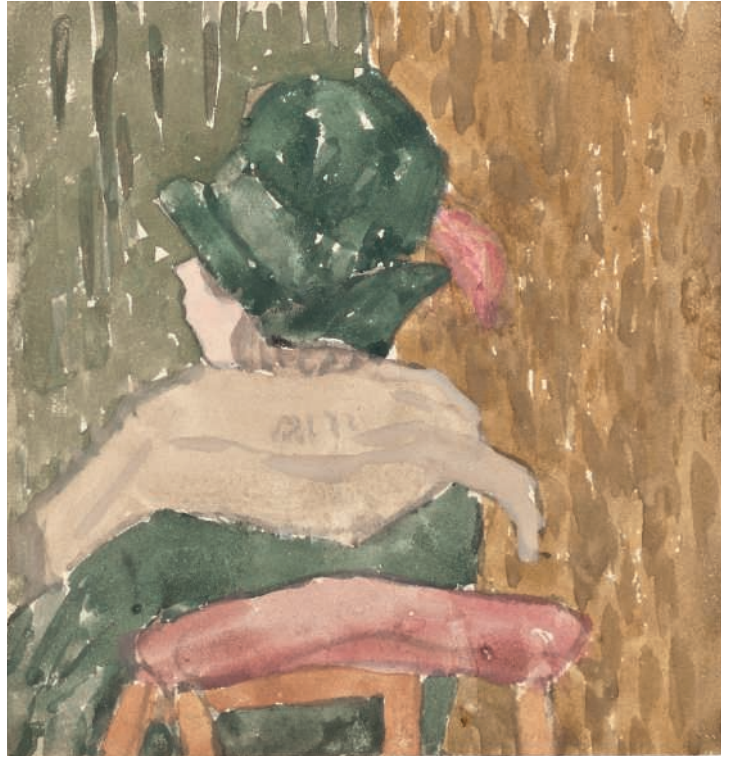
PROVENANCE:

Private collection, France, in the family of the present owner since the end of the 1920s.

In 1910 Gwen John moved to the Parisian suburb of Meudon where she was to spend the rest of her life. At Meudon, she met the nuns at the Convent of the Dominican Sisters of the Presentation, who ran a school for orphans. Aside from several still-lives and landscapes, these nuns and orphans became the focus of John's watercolours and gouaches for the next 15 to 20 years. The artist's church drawings typically depict back or side views of members of the congregation. As the present lot suggests, John often produced multiple versions of a given subject and worked on groups of pictures simultaneously.

Gwen John moved away from the fluid drawings washed with watercolour of the 1910s to a later use of gouache and heavy outlines, as her gouaches began to experiment with simplified composition and a muted palette, all of which can be seen in the present lot. This sketchbook has remained in private hands for almost a century.







λ*29

DUNCAN GRANT (1885-1978)

The Gazebo at Charleston

signed and dated '40/D Grant' (lower right)

oil on canvas

28¾ x 21 in. (73 x 53.3 cm.)

£10,000-15,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

John Lehman Collection.

Anonymous sale; Sotheby's, London, 12 November 1975, lot 112.

Dr John Birch Estate.

LITERATURE:

V. Woolf, *Moments of Being*, London, 1976, illustrated on the front cover.

Q. Bell, *Bloomsbury*, London, 1968, p. 66, illustrated.

The gazebo on the pond in front of Charleston was a relatively short-lived structure, the brainwave of Duncan Grant sometime in the mid-1930s. Originally the hut was in the adjoining orchard; it was then placed on a platform on supports in the pond and remained there until a gale finally destroyed it during the Second World War. This painting is the best record of one of Charleston's 'lost' features.

We are very grateful to Richard Shone for his assistance in preparing this catalogue entry.



λ*30

DUNCAN GRANT (1885-1978)

The Gate at Charleston

signed and dated 'D Grant 72' (lower left)

oil on canvas

21 x 18 in. (53.3 x 45.7 cm.)

£6,000-8,000

\$9,300-12,000

€8,400-11,000

The present work depicts the gate at Charleston House, the home of Vanessa Bell and Duncan Grant and meeting place for the Bloomsbury group. The two large urns, pictured, were made of cement fondu by Quentin Bell in 1956 and often contained pelargoniums and other such plants.

We are very grateful to Richard Shone for his assistance in preparing this catalogue entry.



λ*31

HENRY LAMB, R.A. (1883-1960)

Self-portrait

signed and dated 'Lamb/38' (lower left)

oil on canvas

18 x 14 in. (45.8 x 35.6 cm.)

£10,000-15,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

with Thomas Agnew & Sons, where purchased by the present owner's father in May 1974, and by descent.

λ32

MALCOLM DRUMMOND (1880-1945)

Seated girl

signed 'DRUMMOND' (lower left)

oil on canvas laid on board

20 x 16 in. (51 x 40 cm.)

£4,000-6,000

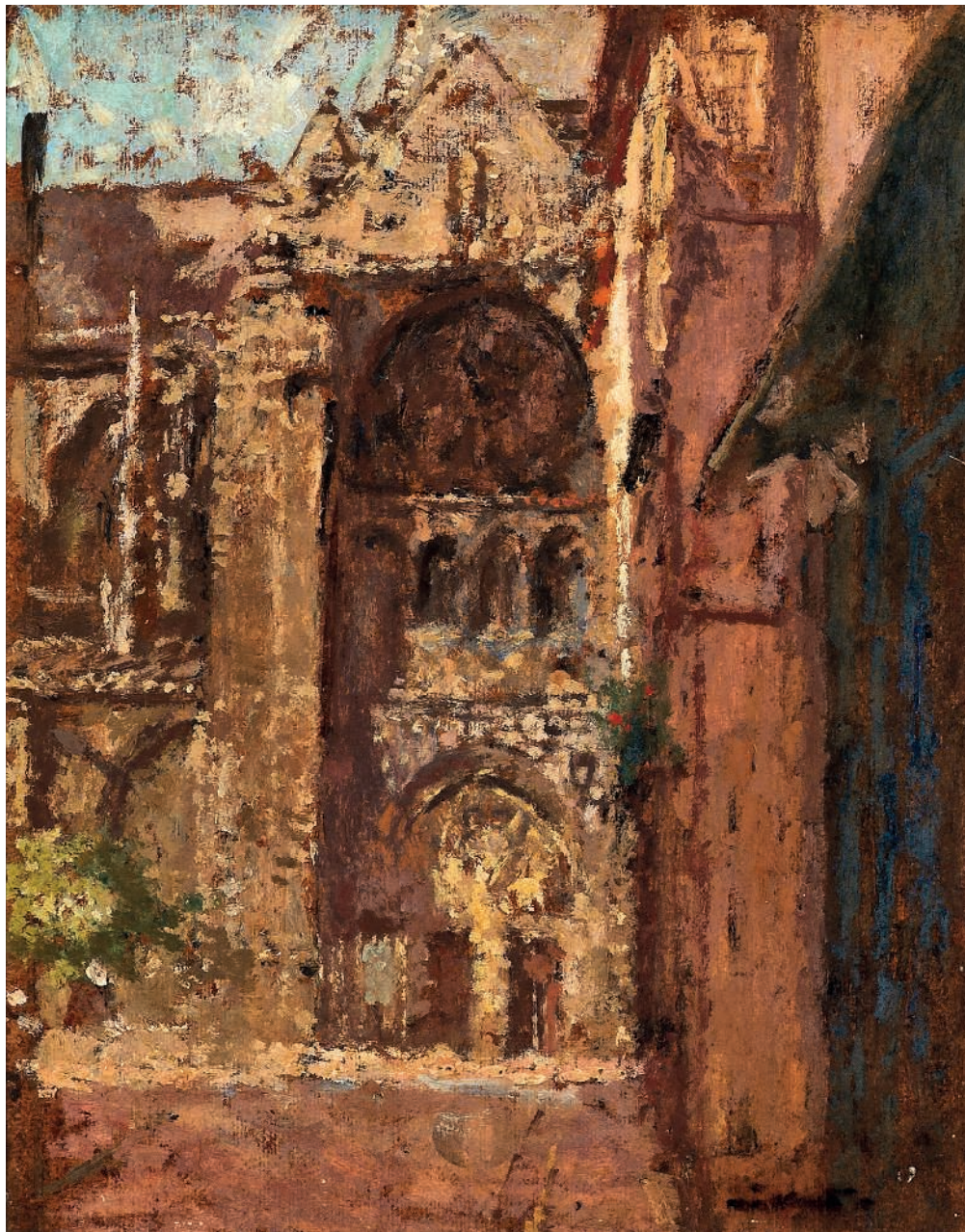
\$6,200-9,200

€5,600-8,400

PROVENANCE:

Anonymous sale; Sotheby's, London, 18 March 2008, lot 12, where purchased by the present owner.





PROPERTY FROM A PRIVATE LONDON COLLECTION

33

WALTER RICHARD SICKERT, A.R.A. (1860-1942)

La rue Pecquet

signed 'Sickert' (lower right)

oil on board

9½ x 7½ in. (24.1 x 19.1 cm.)

Painted circa 1906-10.

There is an unfinished study of *The Antique Shop* on the reverse,
Baron no. 300.3.

£15,000-25,000

\$24,000-39,000

€21,000-35,000

PROVENANCE:

with Arthur Clifton, Carfax Gallery, London, by whom gifted to Sir Humphrey Rolleston, and by descent to his niece, Mrs William Gibson.
with Roland, Browse & Delbanco, London, December 1960, where acquired by the previous owner, and by descent.

EXHIBITED:

London, Roland, Browse & Delbanco, *Sickert*, March - April 1960, no. 25.

London, Arts Council of Great Britain, Tate Gallery, *Sickert. Paintings and Drawings*, May - June 1960, no. 58: this exhibition travelled to Southampton, Art Gallery, July; and Bradford, City Art Gallery, July - August.

LITERATURE:

W. Baron, *Sickert*, London, 1973, no. 287, fig. 197, illustrated.

W. Baron, *Sickert Paintings and Drawings*, New Haven and London, 2006, p. 347, no. 308.1.



λ34

ALFRED WOLMARK, R.A. (1877-1961)

Rhythm

signed with monogram (lower right)

oil on canvas, in a Wolmark frame

47 x 24½ in. (119.5 x 62.3 cm.)

£5,000-8,000

\$7,800-12,000

€7,000-11,000

PROVENANCE:

with Wenlock Fine Art, Much Wenlock, where purchased by the present owner in 1999.

EXHIBITED:

Pittsburgh, Carnegie Institute.

λ35

ALFRED WOLMARK, R.A. (1877-1961)

An Arab

signed 'Wolmark' (on the reverse)

oil on canvas-board

16 x 12 in. (40.7 x 30.5 cm.)

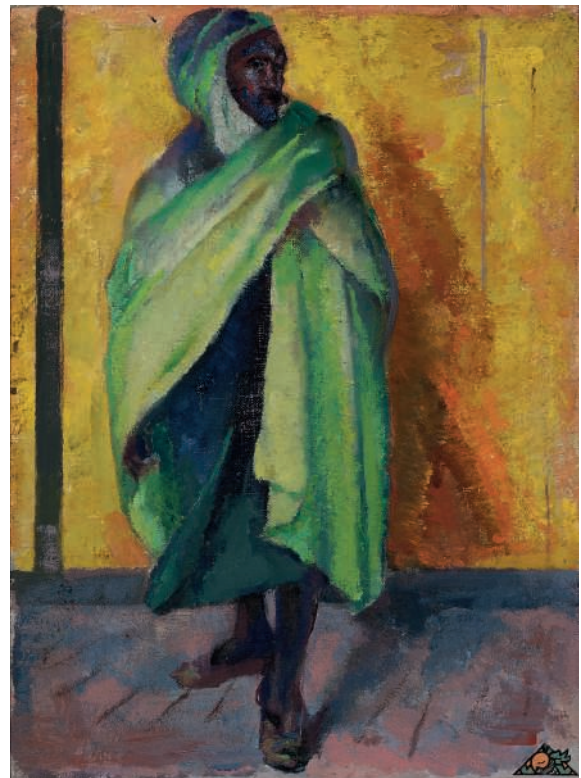
£3,000-5,000

\$4,700-7,700

€4,200-7,000

PROVENANCE:

with Island Gallery.





36

MARK GERTLER (1891-1939)

Still-life

signed with initials 'MG' (upper right)

oil on canvas

18 x 14 in. (46 x 35.5 cm.)

Painted circa 1918-19.

£8,000-12,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

with Peter Nahum, London, where purchased by the present owner's father in October 1999, and by descent.



λ37
MARY POTTER (1900-1981)

Landscape in Terracotta

oil on canvas
 12 x 16 in. (30.5 x 40.7 cm.)

£1,500-2,500

\$2,400-3,900

€2,100-3,500

PROVENANCE:

Anonymous sale; Bonhams, Knightsbridge, 2 November 2010, lot 13, where purchased by the present owner.

λ38

MARGARET FISHER PROUT, A.R.A., R.W.S. (1875-1963)

Summer flowers

signed 'Fisher Prout' (lower left)

oil on board

22¼ x 23½ in. (56.6 x 59.7 cm.)

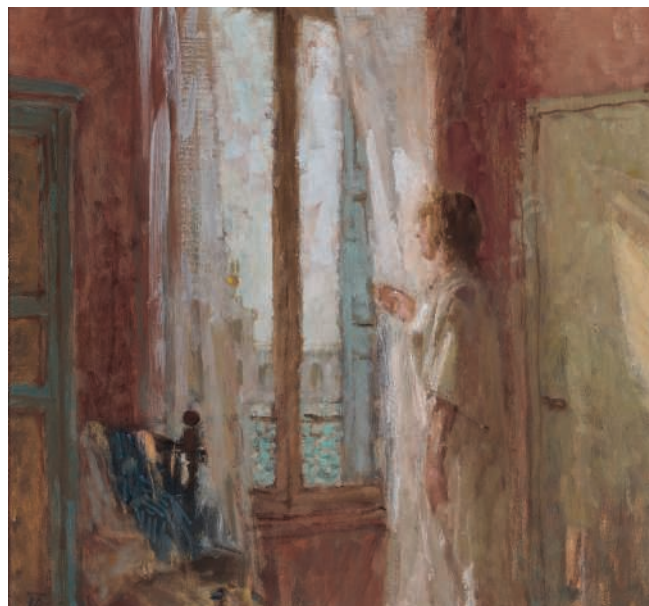
£1,200-1,800

\$1,900-2,800

€1,700-2,500

PROVENANCE:

The artist's estate, from whom purchased by the present owner in 1998.



λ39

BERNARD DUNSTAN, R.A. (B. 1920)

Diana in Venice

signed with initials 'BD' (lower left), inscribed and dated 'DIANA IN VENICE/3-4/84' (on the reverse)

oil on board

15 x 15¾ in. (38.2 x 40 cm.)

£2,000-3,000

\$3,100-4,600

€2,800-4,200



λ40

FREDERICK GORE, R.A. (1913-2009)

Mausanne

signed, inscribed and dated 'MAUSANNE 1938 F. GORE'
(on the stretcher)

oil on canvas

23 x 28 in. (58.4 x 71.1 cm.)

£8,000-12,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

with Redfern Gallery, London.

Lord Trent.

Anonymous sale; Christie's, London, 5 June 1992, lot 79.

Anonymous sale; Sotheby's, Olympia, 19 May 2004, lot 209, where
purchased by the present owner.



λ41
JULIAN TREVELYAN, R.A. (1910-1988)
Leaving Dunkirk
 signed and dated 'Trevelyan '87' (upper left)
 oil on canvas
 16 x 20 in. (40.7 x 50.8 cm.)
 £3,000-5,000

\$4,700-7,700
 €4,200-7,000

PROVENANCE:
 Anonymous sale; Christie's, South Kensington, 27 March 2003, lot 610.
 Purchased by the present owner at the 2003 exhibition.

EXHIBITED:
 London, Messum's, *British Impressions*, Summer 2003,
 no. 34.



λ42
MARY FEDDEN, R.A. (1915-2012)
Pussy
 signed and dated 'Fedden '08' (lower left) and
 inscribed 'Pussy' (on the artist's label attached to
 the backboard)
 watercolour and gouache
 6¾ x 8½ in. (16.2 x 21.6 cm.)
 £2,000-3,000 \$3,100-4,600
 €2,800-4,200

PROVENANCE:
 Acquired directly from the artist by the present owner.

43 No Lot



λ44

MARY FEDDEN, R.A. (1915-2012)

The Pink Table

signed and dated 'Fedden 1998' (lower right), signed again and inscribed 'Mary Fedden/The Pink Table' (on the artist's label attached to the stretcher)

oil on canvas

20 x 24 in. (50.8 x 61 cm.)

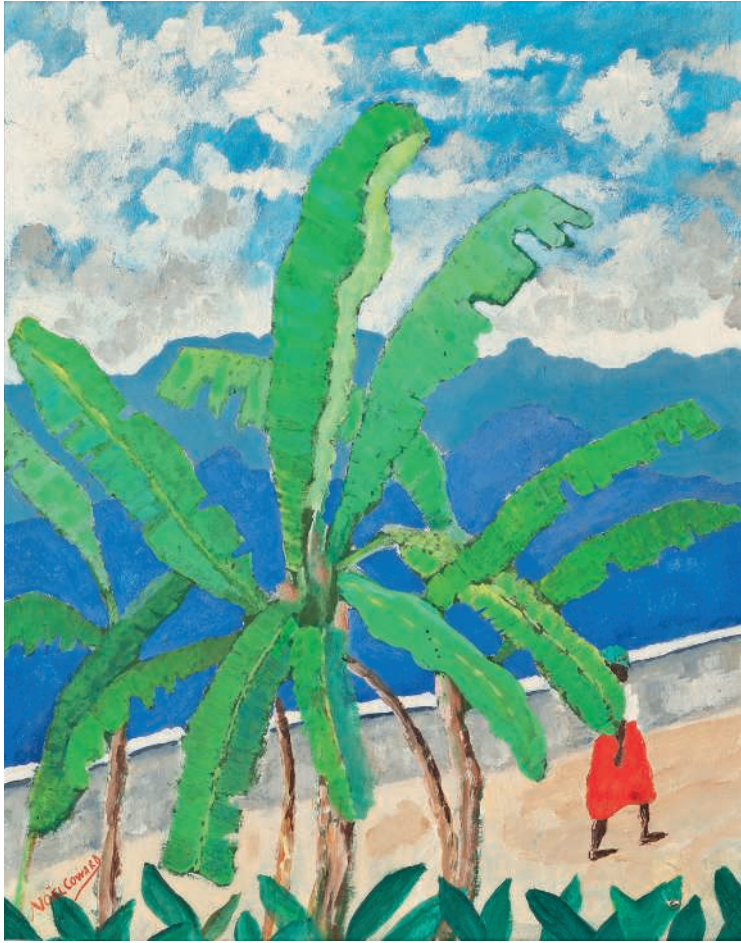
£7,000-10,000

\$11,000-15,000

€9,800-14,000

PROVENANCE:

Acquired directly from the artist by the present owner.



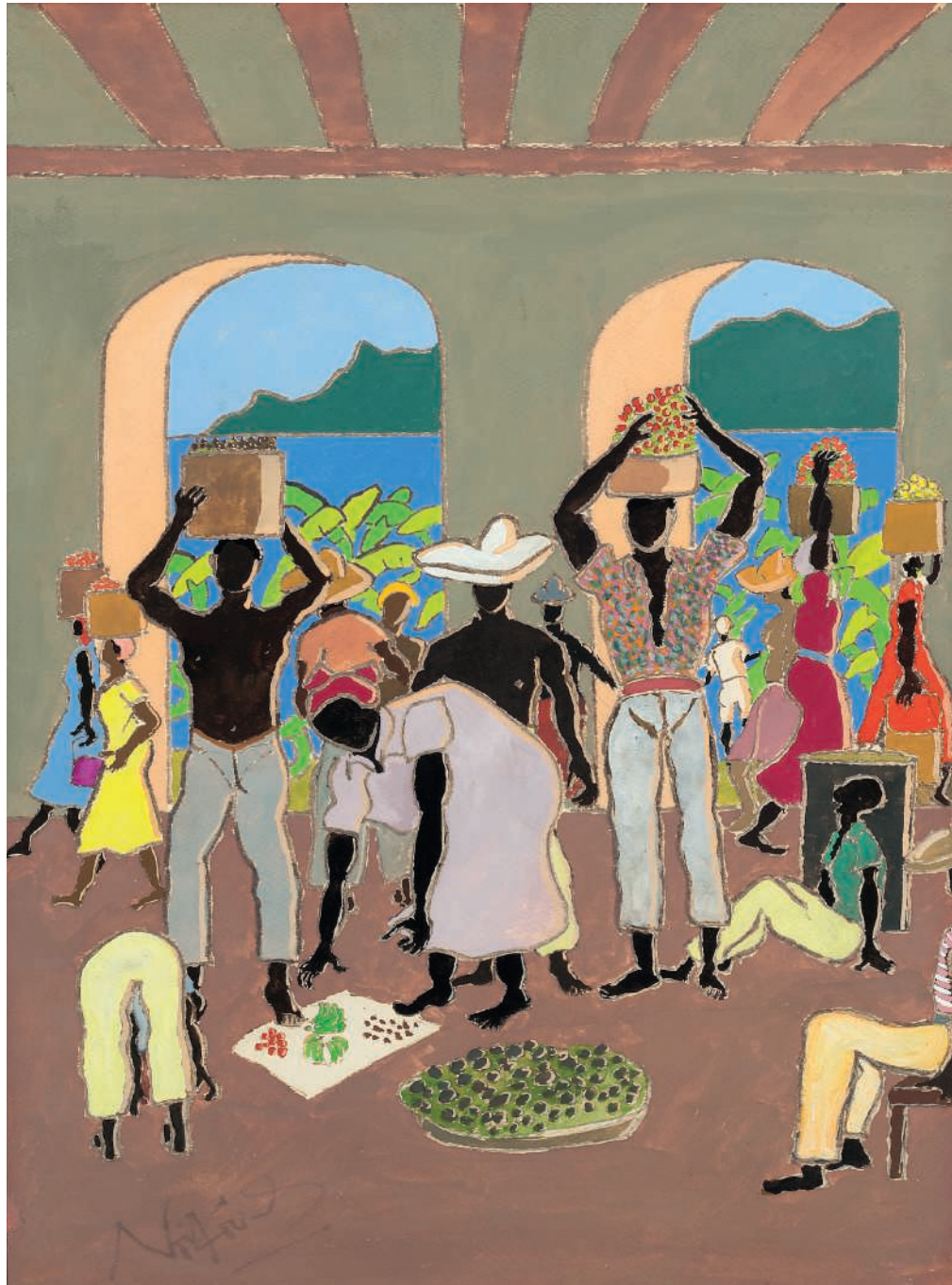
λ45
SIR NOËL COWARD (1899-1973)
Palm trees
 signed 'NOËL COWARD' (lower left)
 oil on board
 15 x 12 in. (38.1 x 30.5 cm.)
 £4,000-6,000 \$6,200-9,200
 €5,600-8,400

PROVENANCE:
 with Hills Gallery, Kingston, Jamaica.

λ46
MARY FEDDEN, R.A. (1915-2012)
Garden at Aqaba, Jordan
 signed and dated 'Fedden 1989' (lower right)
 oil on board
 12 x 36 in. (30.5 x 91.5 cm.)
 £4,000-6,000 \$6,200-9,200
 €5,600-8,400

PROVENANCE:
 with Christopher Hull Gallery, London, where purchased by
 Andrew Muir in November 1989, and by descent.





λ47

SIR NOËL COWARD (1899-1973)

On the way to the market, Jamaica

signed 'Noël Coward' (lower left)

pencil and gouache

24 x 18 in. (60.9 x 45.2 cm.)

£6,000-8,000

\$9,300-12,000

€8,400-11,000

PROVENANCE:

Gifted by Oliver Smith (1918-1994) to the present owner's parents in 1970, and by descent.

Oliver Smith (1918-1994) was one of the most prolific and imaginative designers in the history of American theatre and a former co-director of American Ballet Theatre. Smith designed a number of celebrated Broadway musicals, films and operas, including *Oklahoma*, *Porgy and Bess* and *La Traviata*. Smith was nominated for twenty-five Tony Awards, of which he won ten and was nominated for the Academy Award for Best Art Direction for his work on *Guys and Dolls*.



λ48

MARY FEDDEN, R.A. (1915-2012)

David's Lilies

signed and dated 'Fedden 1989' (lower left), signed again and inscribed 'Mary Fedden/David's Lilies' (on the artist's label attached to the reverse)

oil on board

30 x 24 in. (76.2 x 61 cm.)

£6,000-8,000

\$9,300-12,000

€8,400-11,000

PROVENANCE:

with Christopher Hull Gallery, London, where purchased by Andrew Muir in July 1990, and by descent.

λ49

MARY FEDDEN, R.A.
(1915-2012)

Still-life with pear and jug
signed and dated 'Fedden '08'
(lower left)

oil on canvas

20 x 24 in. (50.8 x 61 cm.)

£4,000-6,000

\$6,200-9,200

€5,600-8,400

PROVENANCE:

Acquired directly from the artist by the
present owner.



λ50

MARY FEDDEN, R.A.
(1915-2012)

Still-life with butterflies
signed and dated 'Fedden '08'
(lower left)

oil on canvas

12 x 19¾ in. (30.5 x 50.2 cm.)

£3,000-5,000

\$4,700-7,700

€4,200-7,000

PROVENANCE:

Acquired directly from the artist by the
present owner.





λ51

JACK VETTRIANO (B. 1951)

Untitled

signed 'VETTRIANO.' (lower left)

oil on canvas

14 x 10³/₄ in. (35.5 x 27.3 cm.)

£7,000-10,000

\$11,000-15,000

€9,800-14,000

PROVENANCE:

Gifted by the artist to the present owner in 2013.



PROPERTY FROM THE PAUL BUXTON TRUST

λ52

HECTOR McDONNELL (B. 1947)

Farmer in Walsh's Bar

oil on canvas

36 x 24 in. (91.5 x 61 cm.)

Painted in 1983.

£4,000-6,000

\$6,200-9,200

€5,600-8,400

PROVENANCE:

Purchased by the present owner at the 1984 exhibition.

EXHIBITED:

Newcastle, Grant Fine Art, *Hector McDonnell: Exhibition of Paintings and Watercolours*, June - July 1984, no. 19.

LITERATURE:

Exhibition catalogue, *Hector McDonnell: Exhibition of Paintings and Watercolours*, Newcastle, Grant Fine Art, 1984, no. 19, illustrated on the cover.



λ53

RICHARD EURICH, R.A. (1903-1992)

Returning from the Shore

signed and dated 'Richard Eurich. 1929.' (lower centre)

pencil

10⁹/₁₆ x 14¹/₂ in. (27.3 x 36.8 cm.)

£2,000-3,000

\$3,100-4,600

€2,800-4,200

PROVENANCE:

Purchased by the present owner at the 1983 exhibition.

EXHIBITED:

London, Fine Art Society, *Eurich at 80: Richard Eurich, Early Drawings and Recent Paintings*, March - April 1983, no. 14; this exhibition travelled to Ilkey, Manor House Art Gallery, April - May 1983.

■λ54

DAVID WYNNE, R.A. (1926-2014)

Soaring bird

signed with monogram, numbered and dated '1966 2/6'

(on the base)

bronze with a grey green patina

28 in. (71.1 cm.) high, including base

£3,000-5,000

\$4,700-7,700

€4,200-7,000

LITERATURE:

Y. Menuhin (foreword), *The Sculpture of David Wynne 1949-1967*, London, 1968, p. 156, no. 127, another cast illustrated.

The present sculpture is related to a series of bird sculptures by David Wynne exhibited at Arthur Tooth & Sons, London, in March 1966.



λ55

ROBERT BUHLER (1916-1989)

Aqueduct

signed 'Buhler.' (lower right)

oil on canvas

25 x 30 in. (63.5 x 76.2 cm.)

£1,500-2,500

\$2,400-3,900

€2,100-3,500

PROVENANCE:

with Fosse Gallery, Stow-on-the-Wold, where purchased by the present owner in 1991.



■λ*56

DAVID INSHAW (B. 1943)

The River Bank (Ophelia)

oil on canvas

54 x 48 in. (137.2 x 122 cm.)

Painted in 1980.

£10,000-15,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

Purchased by the present owner at the 1980 exhibition.

EXHIBITED:

London, Waddington Galleries, *David Inshaw*, October 1980, not numbered.

LITERATURE:

Exhibition catalogue, *David Inshaw*, London, Waddington Galleries, 1980, n.p., illustrated.



PROPERTY FROM THE
CLAIRE AND GARRICK STEPHENSON COLLECTION

*57

GLYN WARREN PHILPOT, R.A. (1884-1937)

The Mermaid

signed and inscribed 'THE MERMAID/BY./GLYN. W. PHILPOT.'
(lower right, under the mount)

watercolour and gouache

8⁵/₈ x 3¹/₄ in. (22 x 8.3 cm.)

Executed circa 1902-03.

£1,000-1,500

\$1,600-2,300

€1,400-2,100

PROVENANCE:

Miss Gabrielle Cross, the artist's niece.

Purchased by the present owner at the 1997 exhibition.

EXHIBITED:

London, National Portrait Gallery, *Glyn Philpot 1884-1937: Edwardian Aesthete to Thirties Modernist*, November 1984 - February 1985, no. 76.

London, Fine Art Society, *Glyn Philpot RA: Paintings, Drawings and Sculptures from the Estate of Gabrielle Cross*, November 1997 - January 1998, no. 76.

λ58

ENZO PLAZZOTTA (1921-1981)

Nadia Nerina

with an artist's stamp and numbered '7/12'
(on the sole of the right foot)

bronze with a dark brown patina

13 in. (33 cm.) high, excluding wooden base

£1,500-2,500

\$2,400-3,900

€2,100-3,500





λ59

AUSTIN OSMAN SPARE (1886-1956)

Nude, Charlotte Newman

signed with initials and dated '38/AOS' (lower right)

pencil and pastel, in the artist's frame

13⁵/₈ x 17 in. (34.6 x 43.2 cm.)

£3,000-5,000

\$4,700-7,700

€4,200-7,000

LITERATURE:

A.R. Naylor (ed.), *From the Inferno to Zos: The Writings and Images of Austin Osman Spare, Volume 3*, Seattle, 1993, p. 254, illustrated in the artist's studio.

λ60

ROBERT DUCKWORTH GREENHAM (1906-1976)

Dancer

signed 'Robert Greenham' (lower left)

oil on canvas

30 x 14³/₄ in. (79.2 x 37.5 cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100

PROVENANCE:

with Manor House Gallery, Chipping Norton, where acquired by the present owner in 1999.





λ61

PERCY WYNDHAM LEWIS (1882-1957)

Miss Edith Evans

signed, inscribed and dated 'Wyndham Lewis 1932/
Miss Edith Evans' (lower right)

pencil and watercolour

13½ x 9¾ in. (34.3 x 23.8 cm.)

£3,000-5,000

\$4,700-7,700

€4,200-7,000

PROVENANCE:

Mr and Mrs David Marshall.

Anonymous sale; Phillips, London, 21 November 2000, lot 71.

with Piccadilly Gallery, London, where purchased by the present owner
in 2002.

EXHIBITED:

London, Redfern Gallery, *Wyndham Lewis*, May 1949, no. 54, as
'Dame Edith Evans'.

LITERATURE:

M. Parrish, *Flower of Cities - A Book of London Studies and Sketches by
22 Authors*, London, 1949, p. 274, illustrated.

V. Michel, *Wyndham Lewis: Paintings and Drawings*, Berkley and Los
Angeles, 1971, p. 347, no. 753.

λ62

DAVID WYNNE, R.A. (1926-2014)

Small Tyne God Maquette

signed with monogram, numbered and dated '2/6/1966'
(on the underside)

bronze with a green patina

25 in. (63.5 cm.) high

£4,000-6,000

\$6,200-9,200

€5,600-8,400

LITERATURE:

G. Hughes (intro.), *The Sculpture of David Wynne 1968-1974*, London,
1974, no. 3, dated 1968.

The present work is a maquette for the *Tyne God Fountain* at the
Civic Centre, Newcastle-upon-Tyne. The idea for Wynne's *Tyne God*
originated from the representations of eight rivers on the façade of
Somerset House, London, dating from 1786. The work portrays the
river god in human form, water streams from the raised right hand of
the figure, drenching the body and then flows downwards in waterfalls
from the god's beard and outstretched arm.



63

HENRI GAUDIER-BRZESKA (1891-1915)

Woman with flowers

signed with initials 'HGB' (lower right)

ink

10 x 7½ in. (25.4 x 19 cm.)

£800-1,200

\$1,300-1,800

€1,200-1,700

PROVENANCE:

with Kettle's Yard, Cambridge, where purchased by the present owner's
parents circa the 1970s.



λ*64

AUGUSTUS JOHN, O.M., R.A. (1878-1961)

Portrait of a child
signed 'John' (lower left)
oil on panel
13 x 9¼ in. (33 x 23.5 cm.)
Painted circa 1911.

£4,000-6,000

\$6,200-9,200

€5,600-8,400

We are very grateful to Rebecca John for her assistance in preparing this catalogue entry.

λ65

FRANK DOBSON, R.A. (1886-1963)

Portrait of Sylvia Gilley
signed and dated 'Frank/Dobson/39' (lower right)
ink and gouache on cream paper
17¼ x 21¼ in. (43.8 x 54 cm.)

£2,000-3,000

\$3,100-4,600

€2,800-4,200

PROVENANCE:

Gifted by the artist to Sylvia Gilley.
Anonymous sale; Christie's, London, 21 November 1995, lot 183,
where purchased by the present owner.

The sculptor Sylvia Gilley was Dobson's studio assistant from 1930-39.





λ66

KEITH VAUGHAN (1912-1977)

Boys at Ballet

stamped with initials 'K.V.' (lower right)

oil on panel

16 x 20 in. (41.7 x 50.8 cm.)

Painted circa 1930.

£5,000-8,000

\$7,800-12,000

€7,000-11,000

PROVENANCE:

Purchased directly from the artist's mother,

Gladys Vaughan, by John Symonds.

Prof. John Ball.

The Hargreaves and Ball Trust.

with Anthony Hepworth, Bath, where

purchased by the present owner.

Vaughan's first visit to the ballet was on Saturday, July 20, 1929; his mother took him to a matinee performance at Covent Garden to see Diaghilev's *Ballets Russes*. He did not know it at the time but they witnessed one of the last performances; the legendary impresario died one month later and the company folded. Vaughan was instantly besotted by the world of ballet and, during the 1930s, attended hundreds of performances at Covent Garden, Sadler's Wells, the Hippodrome and the Alhambra theatres.

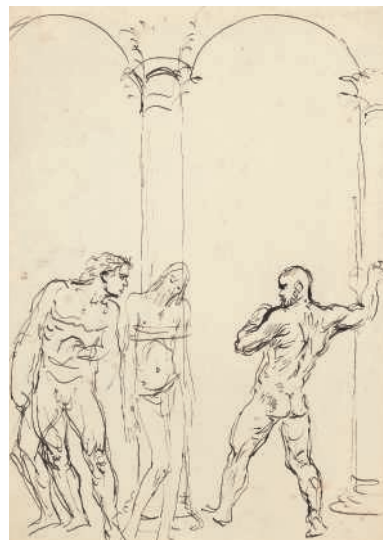
This painting belonged to Vaughan's mother. She was especially fond of it and it hung, pride of place, in her flat at 72 Lyncroft Gardens, off

the Finchley Road. It is not too fanciful to imagine that Vaughan painted it for her, as a reminder of their visit to the *Ballets Russes*. John Symonds, a neighbour who lived below Mrs. Vaughan and kept her company in her final years, later purchased it.

We are very grateful to Gerard Hastings, author of *Drawing to a Close: The Final Journals of Keith Vaughan* (Pagham Press) and *Keith Vaughan: The Photographs* (Pagham Press), for preparing this catalogue entry.

He is currently working on a book on Keith Vaughan's life and work in Essex.

For further information on this lot please visit www.christies.com.



λ67

AUGUSTUS JOHN, O.M., R.A.

(1878-1961)

Studies for the Flagellation of Christ

ink

each 13⁵/₈ x 9³/₄ in. (34.6 x 24.8 cm.)

(2)

£800-1,200

\$1,300-1,800

€1,200-1,700

PROVENANCE:

The artist's studio, 1963.

Acquired by the present owner circa 1975.

We are very grateful to Rebecca John for her assistance in preparing this catalogue entry.



*68

WALTER RICHARD SICKERT, A.R.A. (1860-1942)

Study for Glencora (after John Gilbert)

signed 'Sickert' (lower left)

oil on canvas

14 x 24¼ in. (35.6 x 61.6 cm.)

Painted circa 1930-31.

£5,000-8,000

\$7,800-12,000

€7,000-11,000

PROVENANCE:

with Leicester Galleries, London.

Based on the character of Lady Glencora, in the *Palliser* novels of Anthony Trollope, this work forms part of the series of Echo paintings that Sickert executed after Victorian designs. A similar study was sold at the Peter Langan sale at Christie's, South Kensington, 19 December 2012, lot 62 (W. Baron, *Sickert Paintings and Drawings*, New Haven and London, 2006, p. 506, no. 611.1). Another version of the painting is in the collection of Gloucester Art Gallery.

We are very grateful to Dr Wendy Baron for her assistance in preparing this catalogue entry.

λ69

**AUGUSTUS JOHN, O.M.,
R.A. (1878-1961)**

Studies of Dorelia

ink and watercolour

6 x 3¾ in. (15.2 x 8.5 cm.), and

smaller, three in one frame

Executed circa 1907.

£2,000-3,000

\$3,100-4,600

€2,800-4,200

PROVENANCE:

with Lefevre Gallery, London, where purchased by the present owner in October 1999.

The present studies relate to the oil painting *Family Group* (Hugh Lane Art Gallery, Dublin).

We are very grateful to Rebecca John for her assistance in preparing this catalogue entry.





70

GWEN JOHN (1876-1939)

La Boutique de Madame Gaiffa

inscribed and dated 'La Boutique de Madame Gaiffa/Sep 11.32' (on the reverse)

pencil, watercolour and oil on paper, unframed

9 x 7 in. (22.8 x 17.8 cm.)

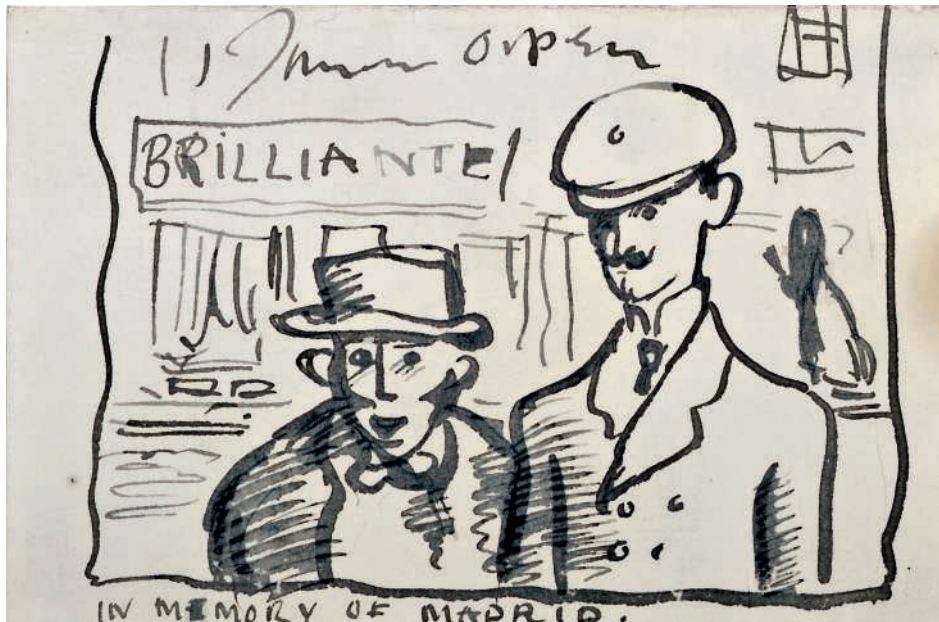
£3,000-5,000

\$4,700-7,700

€4,200-7,000

PROVENANCE:

Private collection, France, in the family of the present owner since circa 1932.



71

SIR WILLIAM ORPEN, R.A., R.H.A. (1878-1931)

In Memory of Madrid

signed 'William Orpen' (upper centre) and inscribed 'IN MEMORY OF MADRID.' (along the lower edge)

ink, unframed

3¼ x 5 in. (8.3 x 12.7 cm.)

£700-1,000

\$1,100-1,500

€980-1,400

The present work commemorates Orpen's trip to Paris and Madrid with Hugh Lane in September 1904.

We are very grateful to Professor Kenneth McConkey of the Orpen Research Project for his assistance in preparing this catalogue entry.

72

GWEN JOHN (1876-1939)

La Rue Terre Neuve (Quelqu'un qui guet)

inscribed and dated 'La Rue Terre Neuve. Quelqu'un qui guet. Avril 8./29.' (on the reverse of the supporting sheet)

pencil and watercolour, unframed

8¾ x 6¾ in. (22.3 x 17.2 cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100

PROVENANCE:

Private collection, France, in the family of the present owner since the end of the 1920s.



λ73

SIR TERRY FROST, R.A. (1915-2003)

Children's playground, Battersea Park

with studio stamp (on the reverse)

pencil and watercolour

5¾ x 8 in. (14.6 x 20.3 cm.)

Executed circa 1947-48.

£800-1,200

\$1,300-1,800

€1,200-1,700

PROVENANCE:

The artist's estate.



74

GWEN JOHN (1876-1939)

Seated boy

watercolour, unframed

12⅞ x 9⅞ in. (32.7 x 23.8 cm.)

£2,000-3,000

\$3,100-4,600

€2,800-4,200

PROVENANCE:

Private collection, France, in the family of the present owner since the end of the 1920s.





75
DERWENT LEES (1884-1931)
Distant view of lakeside buildings
 signed and dated 'LEES 1911'
 (lower left)
 oil on panel
 9¾ x 14 in. (24.8 x 35.5 cm.)
 £5,000-8,000

\$7,800-12,000
 €7,000-11,000



λ76
**DUNCAN GRANT
 (1885-1978)**
Sussex Landscape
 signed with initials 'D.G.' (lower
 right)
 oil on board
 10¾ x 17 in. (27.4 x 43.2 cm.)
 Painted circa the early 1960s.
 £2,500-3,500
 \$3,900-5,400
 €3,500-4,900

PROVENANCE:
 with Bloomsbury Workshop, London,
 where purchased by the present
 owner.

We are very grateful to Richard
 Shone for his assistance in preparing
 this catalogue entry.



PROPERTY FROM THE
CLAIRE AND GARRICK STEPHENSON COLLECTION

*77

JAMES DICKSON INNES (1887-1914)

The Rock Pool

signed and dated 'JD Innes 1911' (lower right)

oil on panel

9½ x 12¾ in. (24.2 x 32.5 cm.)

£7,000-10,000

\$11,000-15,000

€9,800-14,000

PROVENANCE:

Horace de Vere Cole.

Anonymous sale; Christie's, London, 3 March 1989, lot 318.

Purchased by the present owner at the 2001 exhibition.

EXHIBITED:

London, Fine Art Society, *The FAS Story Part 2*, September - October 2001, no. 66.

LITERATURE:

Exhibition catalogue, *The FAS Story Part 2*, London, Fine Art Society, 2001, p. 49, no. 66, illustrated.



78
DERWENT LEES (1884-1931)
Italian landscape with the Alps beyond
 oil on panel
 9¾ x 14 in. (24.8 x 35.5 cm.)
 Painted circa 1911.
 £6,000-8,000

\$9,300-12,000
 €8,400-11,000

λ79
JAMES MORRISON, R.S.A., R.S.W., A.R.S.A.
(B. 1932)
Horizon
 signed and dated 'Morrison 1961' (lower left)
 oil on canvas
 25 x 61 in. (63.5 x 155 cm.)
 £3,000-5,000

\$4,700-7,700
 €4,200-7,000





λ80

SIR MATTHEW SMITH (1879-1959)

Landscape, South of France

signed with initials 'MS' (lower left)

oil on canvas

15¼ x 21¾ in. (38.6 x 54.6 cm.)

Painted circa 1934.

£12,000-18,000

\$19,000-28,000

€17,000-25,000

PROVENANCE:

with Mayor Gallery, London.

Anonymous sale; Christie's, London, 9 June 2000, lot 84.

Smith spent the majority of the 1930s painting landscapes in the South of France. In 1932 he toured extensively between Arles and Aix-en-Provence in his car, settling for a time at Cagnes-sur-Mer in the winter of 1932-33, a coastal town between Antibes and Nice. In 1933 he returned briefly to England but spent the majority of that year and the following years in and around Aix-en-Provence.

John Russell (*Matthew Smith*, London, 1962, biographical note) comments that 'The chief development of his painting in the 1930s was in landscape. He arrived in the South, all passion far from spent, and responded to the landscape with all the headlong energy that he had spent, in the previous ten years, on his paintings of the nude. There is about them a quality of *brio* not found in, for instance, the Cornish landscapes. Like Van Gogh, he staked all on his attack. His Provencal landscapes derive, in so far as they derive from anyone, from the landscape sketches of Rubens, as well as Constable and Renoir. It was Rubens, certainly, who taught Smith how to 'place' some distant detail with what seems at first glance an almost casual turn of the brush. For the first time since the Cornish visit of 1920, Smith felt perfectly at home before a landscape subject. The series which resulted is one of the most remarkable of all his work'.



λ81

DAVID BOMBERG (1890-1957)

Bargee

with inscription by Lilian Bomberg
(on a label attached to the backboard)

pencil, watercolour and gouache

19³/₈ x 15 in. (49.3 x 38.1 cm.)

Executed in 1921.

£6,000-8,000

\$9,300-12,000

€8,400-11,000



λ82

JOHN DUNCAN FERGUSSON (1874-1961)

Dockyard - On the Clyde

pastel

7³/₄ x 6¹/₄ in. (19.7 x 15.9 cm.)

£4,000-6,000

\$6,200-9,200

€5,600-8,400

PROVENANCE:

with Ewan Mundy Fine Art, Glasgow.

λ83

**CHRISTOPHER RICHARD
WYNNE NEVINSON,
A.R.A. (1889-1946)**

Boats on the beach

signed 'C.R.W. Nevinson'
(lower right)

pencil, watercolour and gouache
12 x 14½ in. (30.5 x 36.8 cm.)

£3,000-5,000

\$4,700-7,700

€4,200-7,000

PROVENANCE:

Purchased by the present owner's
mother-in-law in the 1930s, and by
descent.



λ84

**DAVID BOMBERG
(1890-1957)**

The Fishermen

signed 'Bomberg' (lower left), with
inscription by Lilian Bomberg
(on the backboard)

oil on paper

13 x 17¾ in. (33 x 45.1 cm.)

Painted circa 1921-22.

£3,000-5,000

\$4,700-7,700

€4,200-7,000

PROVENANCE:

Gifted to Walter Tachuk, the artist's
son-in-law,
with Mercury Gallery, London, where
purchased by the present owner's
father in September 1998, and by
descent.





PROPERTY FROM THE JAMES AND ALIX STRACHEY TRUST

λ85

SIMON-ALBERT BUSSY (1869-1954)

The Wicked Uncle Strachey

signed with initials 'SB' (centre left)

pastel

12 x 10 in. (30.5 x 25.5 cm.)

£1,500-2,500

\$2,400-3,900

€2,100-3,500

PROVENANCE:

Duncan Grant.

The James and Alix Strachey Trust.

Lucy Norton, O.B.E., and by descent to the present owner.

The present work and lot 86 comes from the James and Alix Strachey Trust. James was the younger brother of Lytton Strachey. He was the assistant editor of *The Spectator* and a member of the Bloomsbury Group, along with his wife Alix, who he met in 1910. The couple married in 1920 and shortly after moved to Vienna, where James became a student of Sigmund Freud. At Freud's request the couple began translating his works into English, their most well-known being *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, which consists of 24 volumes and to this day still remains the standard edition of Freud's work. They later became practicing analysts and full members of the Psychoanalytical Society.

They bequeathed the work to Lucy Norton, O.B.E., the younger sister of Harry Norton, who was a friend and supporter of Lytton Strachey, who dedicated his book *The Eminent Victorians* to him.

The Wicked Uncle Strachey depicts James Strachey who, born to Lieutenant General Sir Richard Strachey, aged 70, and Lady (Jane) Strachey, aged 47, was believed to be a miracle child. Considerably older than his nephews and nieces he was called 'Jembeau' or 'Uncle Baby'.



PROPERTY FROM THE JAMES AND ALIX STRACHEY TRUST

λ86

DUNCAN GRANT (1885-1978)

Perthshire

signed 'D.GRANT.' (lower left), signed again, inscribed and dated 'Duncan Grant fecit/Perthshire 1901' (on the reverse)

watercolour and gouache

12¼ x 10½ in. (31.1 x 26.7 cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100

PROVENANCE:

Duncan Grant.

The James and Alix Strachey Trust.

Lucy Norton, O.B.E., and by descent to the present owner.

This is a very early work by Grant - he was sixteen but already passionate about painting and taking lessons at the Westminster School of Art. Several Scottish landscapes have survived from the very early years of the century, painted at and around The Doune, the Grant family home in Inverness-shire and in the Hebrides in 1903.

We are very grateful to Richard Shone for his assistance in preparing this catalogue entry.



λ*87

SIR CEDRIC MORRIS (1889-1982)

Llangennith No 1

signed and dated 'CEDRIC MORRIS/'28' (lower right), signed again, inscribed and dated again 'LLANGENNITH NO 1/CEDRIC MORRIS/'28' (on the reverse)

oil on canvas

24 x 29 in. (61 x 73.7 cm.)

£10,000-15,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 10 June 1998, lot 130.

EXHIBITED:

Cardiff, National Museum of Wales, *Cedric Morris Retrospective Exhibition*, June - July 1968, no. 110, as 'Landscape Llangenydd No. 1': this exhibition travelled to Colchester, The Minories, November 1968.



λ88

**SIR MATTHEW SMITH
(1879-1959)**

Two cats playing
signed with initials 'MS'
(on the reverse)

oil on canvas

13 x 18 in. (33 x 45.7 cm.)

£3,000-5,000

\$4,700-7,700

€4,200-7,000

PROVENANCE:

A gift from the artist to his daughter, H. Morton Colville, and from whom gifted to the previous owner.

Anonymous sale; Sotheby's, London, 30 September 1999, lot 57, as 'Cats at Play', where purchased by the present owner.

λ89

JACOB KRAMER (1892-1962)

Portrait of Pauline Snow
signed 'Kramer' (lower right)

oil on canvas

18 x 15 in. (45.7 x 38.1 cm.)

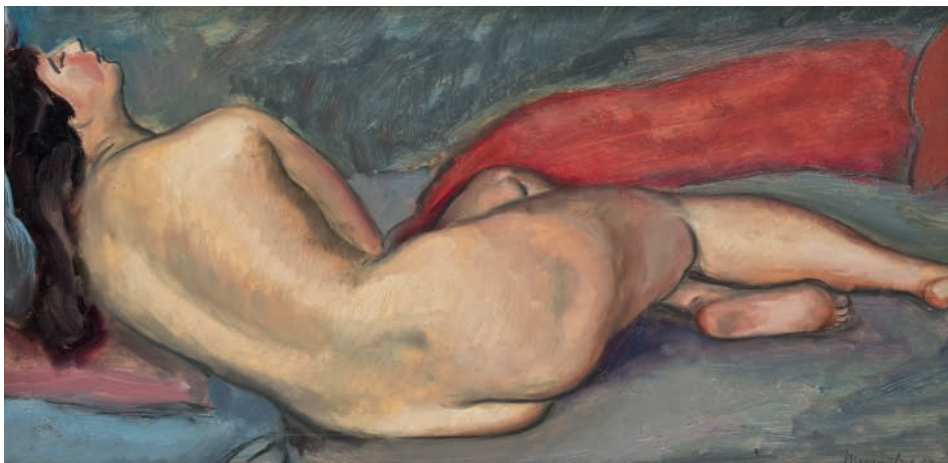
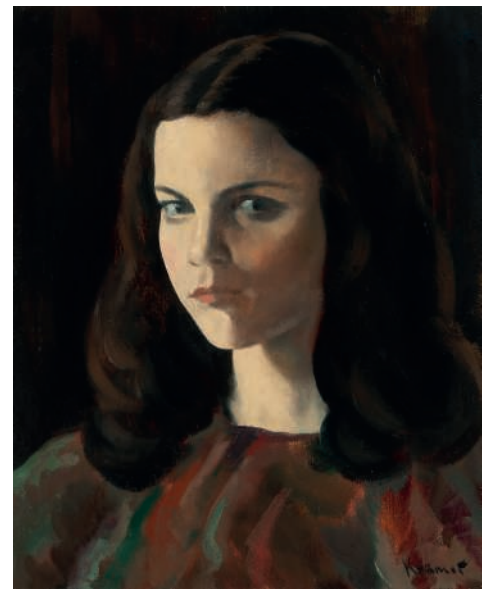
£3,000-5,000

\$4,700-7,700

€4,200-7,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 4 October 1995, lot 119, with Belgrave Gallery, London, where purchased by the present owner's father in October 1997, and by descent.



λ90

**BERNARD MENINSKY
(1891-1950)**

Reclining nude
signed and dated 'Meninsky 29'
(lower right)

oil on board

11¾ x 23¾ in. (29.8 x 59.4 cm.)

£2,500-3,500

\$3,900-5,400

€3,500-4,900

PROVENANCE:

The artist's estate, with Blond Fine Art, London, where purchased by the present owner in 1996.



PROPERTY OF A DISTINGUISHED CORPORATE COLLECTION

91

SIR WILLIAM ORPEN, R.A., R.H.A. (1878-1931)

Portrait of Sir Louis Bernhard Baron

signed 'ORPEN' (lower left)

oil on canvas

40¼ x 34¼ in. (102.3 x 87 cm.)

£6,000-10,000

\$9,300-15,000

€8,400-14,000

PROVENANCE:

Anonymous sale; Christie's, London, 10 May 2007, lot 86, where purchased by the present owner.

LITERATURE:

Artist's Studio Book for 1926: Mr L. Baron £2100.

P. Kanody and S. Dark, *William Orpen: Artist & Man*, London, 1932, p. 274.

Sir Louis Bernhard Baron (1876-1934) was the oldest son of Bernhard Baron. Orpen painted Sir Louis in 1926, Bernhard Baron in 1927 and Sir Edward Baron, possibly Sir Louis' brother, in 1930. All were one time heads of Carreras, the cigarette manufacturer. These commissions may have been dear to Orpen's heart as the artist was a heavy smoker, and their company manufactured his favourite brand of cigarette, Piccadilly No. 1. He even produced an 'unsolicited' testimonial, as a skit on the 'His Master's Voice' logo. It comprised a drawing in which he featured Mr Funny, his dog, which was not totally unlike Nipper, the HMV dog. Entitled Carreras, His Master's Scent, Orpen states the following: "Unsolicited Testimonial' (and unpaid for!) Dear Sirs, for thirty years I have smoked Virginia cigarettes - but never have I tasted any of them so good as your Piccadilly No. 1. Yours truly William Orpen".

We are very grateful to Professor Kenneth McConkey of the Orpen Research Project for his assistance in preparing this catalogue entry.



λ92

DAVID BOMBERG (1890-1957)

Notre-Dame de Paris

signed and dated 'Bomberg '53' (lower right)

charcoal

19½ x 24½ in. (49.5 x 62.3 cm.)

£5,000-8,000

\$7,800-12,000

€7,000-11,000

PROVENANCE:

with Mercury Gallery, London, where purchased by the present owner's father in November 1985, and by descent.

λ93

JOHN PIPER, C.H. (1903-1992)

Compton Valence

signed 'John Piper' (lower right), inscribed and dated

'Compton Valence/Feb 1954.' (on the reverse)

watercolour, ink, gouache and pastel

20¾ x 13¾ in. (52.8 x 35 cm.)

£6,000-8,000

\$9,300-12,000

€8,400-11,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 4 July 2001, lot 140, where purchased by the present owner.

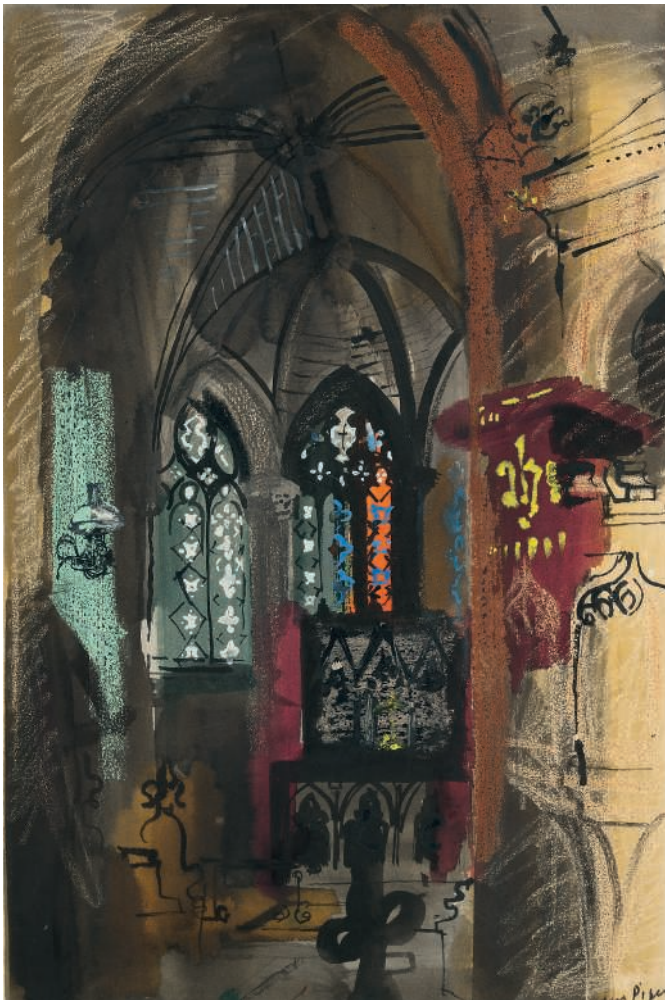
EXHIBITED:

New York, Curt Valentin Gallery, *John Piper*, February - March 1955, no. 33.

LITERATURE:

Exhibition catalogue, *John Piper, 1903-1992*, New York, Curt Valentin Gallery, 1955, no. 33, illustrated.

We are very grateful to Rev. Dr Stephen Laird for his assistance in preparing this catalogue entry.



λ94

DAVID BOMBERG (1890-1957)

The Tent Family

signed and dated 'Bomberg 1920' (lower right), with inscription by Dinora Davies-Rees (on a label attached to the backboard)
watercolour and gouache
19 x 21½ in. (48.3 x 54.6 cm.)

£7,000-10,000

\$11,000-15,000

€9,800-14,000



λ*95

JOHN PIPER, C.H. (1903-1992)

Huish Episcopi (Somerset)

signed 'John Piper' (lower right)
ink, watercolour and gouache
27 x 11 in. (68.6 x 27.9 cm.)

Executed in the late 1950s.

£4,000-6,000

\$6,200-9,200

€5,600-8,400

PROVENANCE:

with Arthur Jeffress Gallery, London, where purchased by Senhor Assis Chateaubriand in the late 1950s, and from whose estate purchased by the present owner in 2013.

By the 1970s frontal, vertical images of Somerset or East Anglian church towers, presented individually or as groups, had become a well-established and distinctive aspect of John Piper's architectural and topographical output. The works exist in a variety of media including gouaches, oils, partly-abstract reliefs, lithographs and screenprints. Piper may have been influenced by Piet Mondrian's tackling of similar subject-matter, also using various degrees of abstraction (an example being *Sun, Church in Zeeland; Zoutelande Church Facade*, 1909-10, Tate Collection). The present work - handled by Arthur Jeffress Gallery before 1961 and dating from the late 1950s - is one of the earliest of Piper's church tower series, and the church at Huish Episcopi, near Langport, Somerset, was a favourite subject which the artist revisited in later decades.

Assis Chateaubriand (1892-1968) was a journalist, lawyer, entrepreneur and Ambassador of Brazil in the UK from 1957 to 1961. He founded the São Paulo Museum of Art in 1947.

We are very grateful to Rev. Dr Stephen Laird for preparing this catalogue entry.





λ96

HENRY MOORE, O.M., C.H.
(1898-1986)

Three Reclining Figures

signed 'Moore.' (lower left), signed again,
dedicated and dated 'For Gerald Cramer/from
Henry Moore/1962.' (lower right)

ink and watercolour

11½ x 9½ in. (29.3 x 24.3 cm.)

£8,000-12,000 \$13,000-18,000

€12,000-17,000

PROVENANCE:

A gift from the artist to the present owner's father, and
by descent.

EXHIBITED:

London, Sims Reed Gallery, *Henry Moore & Gerald
Cramer, 25 Years of Art & Friendship*, November -
December 2014.

LITERATURE:

A. Garrould (ed.), *Henry Moore Complete Drawings,
1950-76 Volume 4*, Aldershot, 2003, p. 165, AG
62.9, HMF 3076, illustrated.

Exhibition catalogue, *Henry Moore & Gerald Cramer,
25 Years of Art & Friendship*, London, Sims Reed
Gallery, 2014, illustrated p. 25 and on the front
cover.

λ97

HENRY MOORE, O.M., C.H.
(1898-1986)

Pointed Forms I

signed and dated 'Moore/80' (lower right)

ink, watercolour and gouache

4 x 8½ in. (10.2 x 22 cm.)

£1,500-2,500

\$2,400-3,900

€2,100-3,500



PROVENANCE:

Raymond Spencer Company.

BC Trust, Belgium.

Anonymous sale; Christie's, South Kensington, 6 April
2001, lot 453, where purchased by the present
owner.

LITERATURE:

A. Garrould (ed.), *Henry Moore Complete Drawings
1977-81 Volume 5*, London, 1994, p. 103, AG
80.98, HMF 80(48), illustrated.

λ98

LYNN CHADWICK, R.A. (1914-2003)

Study for a sculpture

signed and dated 'Chadwick 62' (lower right), and dedicated 'to Celia with love.' (lower left)

ink and watercolour on blue paper, unframed
24 x 18½ in. (61 x 47 cm.)

£2,000-3,000

\$3,100-4,600

€2,800-4,200

PROVENANCE:

Private collection, Rome.

λ99

LYNN CHADWICK, R.A. (1914-2003)

Maquette IV Walking Cloaked Figures

signed with monogram, numbered and dated '777 4/8 77'
(on the male figure's cloak)

bronze with a dark brown patina

5½ in. (14 cm.) long

£6,000-8,000

\$9,300-12,000

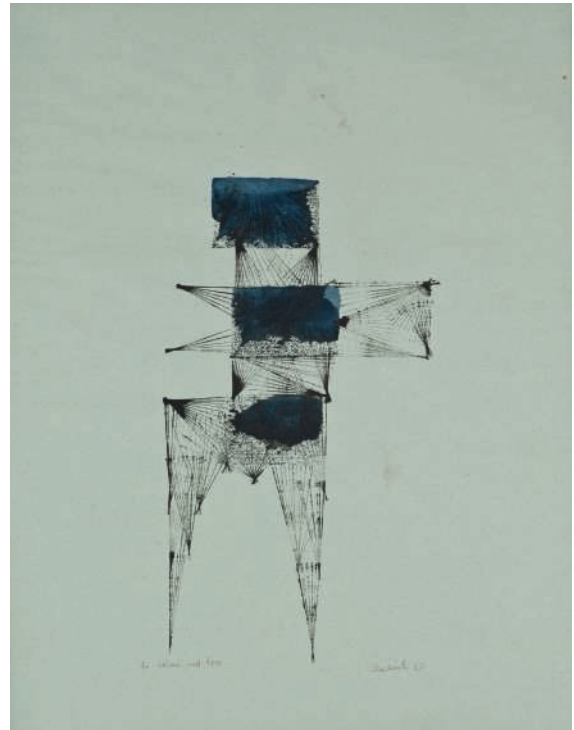
€8,400-11,000

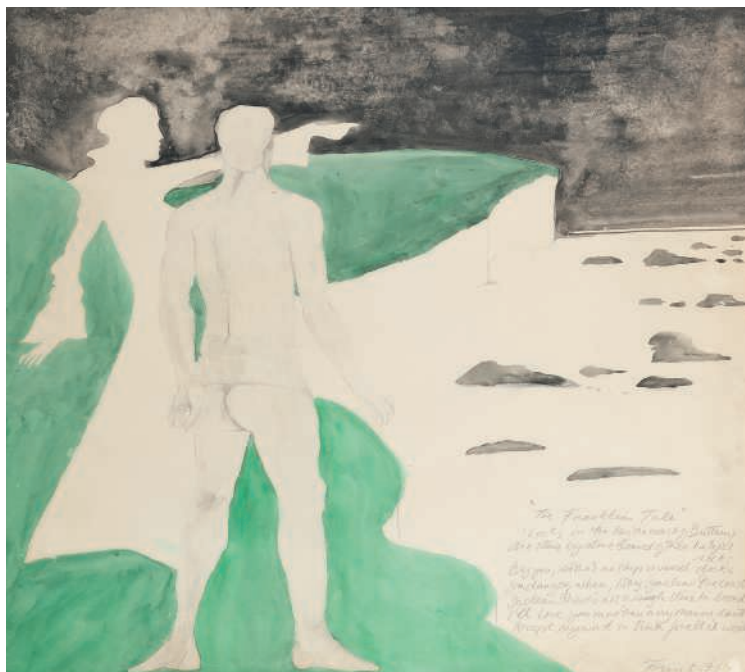
PROVENANCE:

Anonymous sale; Christie's, London, 9 November 1990, lot 350, where purchased by the present owner.

LITERATURE:

D. Farr and E. Chadwick, *Lynn Chadwick Sculptor*, Farnham, 2014, p. 337, no. 777, another cast illustrated.





λ*100

DAME ELISABETH FRINK, R.A. (1930-1993)

Studies for The Franklin's Tale; and The Clerk's Tale
both signed and dated 'Frink 71' (lower right) and extensively inscribed

pencil, watercolour and gouache

19½ x 21⅝ in. (49.5 x 55 cm.); 24¼ x 19 in. (61.6 x 48.3 cm.)

(2)

£2,500-3,500

\$3,900-5,400

€3,500-4,900

PROVENANCE:

with Waddington Galleries, London, where purchased by the present owner in January 1973.

The present watercolours are close studies for the lithographs of the same titles from *Chaucer's Canterbury Tales* - a monumental book with full-page etchings by Elisabeth Frink, published by and exhibited at Waddington Galleries, October - November 1972.



λ*101

DAME ELISABETH FRINK, R.A. (1930-1993)

Wild Cat

signed and dated 'Frink 70' (lower right)

pencil, watercolour and gouache

19¾ x 25¼ in. (50.2 x 64.2 cm.)

£2,000-3,000

\$3,100-4,600

€2,800-4,200

PROVENANCE:

with Waddington Galleries, London, where purchased by the present owner in March 1971.

This present drawing is a close study for the lithograph of the same title in *Eight Animals* series, published by Waddington Galleries in 1970.



λ102

DAME ELISABETH FRINK, R.A. (1930-1993)

Rolling over horse

signed and dated 'Frink '79' (lower right)

pencil and watercolour

27 x 39 in. (68.6 x 99 cm.)

There is a pencil sketch of a running man by the same hand on the reverse.

£8,000-12,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Acquired directly from the artist by the present owner.

λ103

LYNN CHADWICK, R.A. (1914-2003)

Maquette VIII Beast

signed with initials and numbered 'LC 2/4 548'

(inside the front left leg)

bronze with a dark brown patina

11 in. (28 cm.) long

Conceived in 1967.

£12,000-18,000

\$19,000-28,000

€17,000-25,000

PROVENANCE:

Anonymous sale; Christie's, London, 9 November 1990, lot 372, where purchased by the present owner.

LITERATURE:

D. Farr and E. Chadwick, *Lynn Chadwick Sculptor*, Farnham, 2014, p. 254, no. 548, another cast illustrated.



PROPERTY OF A PRIVATE PARISIAN COLLECTION

λ104

GRAHAM SUTHERLAND, O.M. (1903-1980)

Study for 'Palm and House'

signed with initials 'GS.' (lower right)

pencil, watercolour and gouache

9 x 6¾ in. (22.8 x 17.2 cm.)

Executed in 1947.

£2,000-3,000

\$3,100-4,600

€2,800-4,200

LITERATURE:

J. Andrews (ed.), *Graham Sutherland, Correspondences, Selected Writings on Art*, Parma, 1982, p. 165, no. 43, illustrated.

The present work is a study for the larger oil *Palm and House*, which was sold at Christie's, London (6 November 1998, lot 122). Sutherland visited the South of France for the first time in April 1947. Here he was struck by the hot Mediterranean colours, the sumptuous vegetation and fantastic rock formations, with the vine pergodas and palm palisades particularly capturing his imagination. During this period he undertook a series of paintings incorporating these images, intermixed with the effects of the destruction he had witnessed as an Official War Artist.



PROPERTY OF A PRIVATE PARISIAN COLLECTION

λ105

GRAHAM SUTHERLAND, O.M. (1903-1980)

Artichokes

pencil, ink and gouache

9⅞ x 7⅞ in. (23.2 x 18.2 cm.)

Executed in 1951.

£3,000-5,000

\$4,700-7,700

€4,200-7,000

LITERATURE:

J. Andrews (ed.), *Graham Sutherland, Correspondences, Selected Writings on Art*, Parma, 1982, p. 171, no. 50, illustrated.





PROPERTY OF A PRIVATE PARISIAN COLLECTION

λ106

GRAHAM SUTHERLAND, O.M. (1903-1980)

Study for 'Origins of the Land'

pencil and watercolour

4½ x 4½ in. (11.5 x 11.5 cm.)

Executed in 1951.

£2,000-3,000

\$3,100-4,600

€2,800-4,200

LITERATURE:

J. Andrews (ed.), *Graham Sutherland, Correspondences, Selected Writings on Art*, Parma, 1982, p. 175, no. 54, illustrated.



PROPERTY OF A PRIVATE PARISIAN COLLECTION

λ107

GRAHAM SUTHERLAND, O.M. (1903-1980)

Furnace study

signed with initials and dated 'GS 43' (lower right)

pencil, wax crayon, watercolour and gouache

7½ x 6¾ in. (19 x 16.8 cm.)

£2,000-3,000

\$3,100-4,600

€2,800-4,200

PROVENANCE:

Private collection, Milan.
with Ruggerini & Zonca, Milan.



PROPERTY OF A PRIVATE PARISIAN COLLECTION

λ108

GRAHAM SUTHERLAND, O.M. (1903-1980)

Form in Estuary

pencil, ink and watercolour

9 x 7 in. (22.8 x 17.8 cm.)

Executed in 1978.

£1,500-2,500

\$2,400-3,900

€2,100-3,500

LITERATURE:

J. Andrews (ed.), *Graham Sutherland, Correspondences, Selected Writings on Art*, Parma, 1982, p. 253, no. 146, illustrated.

PROPERTY OF A PRIVATE PARISIAN COLLECTION

λ109

GRAHAM SUTHERLAND, O.M. (1903-1980)

Study for 'Reclining Stone Form'

signed 'Sutherland' (lower right)

ink, crayon and gouache

7½ x 8¾ in. (19 x 22.2 cm.)

Executed in 1947.

£3,000-5,000

\$4,700-7,700

€4,200-7,000

PROVENANCE:

with Gallerie Bergamini, Milan.

Private collection, Milan.

with Ruggerini & Zonca, Milan.

LITERATURE:

J. Andrews (ed.), *Graham Sutherland, Correspondences, Selected Writings on Art*, Parma, 1982, p. 159, no. 35, illustrated.



PROPERTY OF A PRIVATE PARISIAN COLLECTION

λ110

GRAHAM SUTHERLAND, O.M. (1903-1980)

Machine (Study)

pencil, ink, crayon, pastel and gouache

9 x 7¾ in. (22.8 x 19.7 cm.)

Executed in 1967.

£1,500-2,500

\$2,400-3,900

€2,100-3,500

LITERATURE:

J. Andrews (ed.), *Graham Sutherland, Correspondences, Selected Writings on Art*, Parma, 1982, p. 199, no. 82, illustrated.

The present lot is one of a number of works Sutherland made in the 1950s and 1960s that were stimulated by memories of objects he had seen in foundries and factories during his time as an Official War Artist in the Second World War. Sutherland soon began exploring the relationship between organic and man-made forms, which he discussed in 1972: 'No doubt that these quasi machine forms were the result of my early training as an engineer but also there is rather more the question of my interest in the correspondence between machine and mechanical forms and natural forms'.



PROPERTY OF A PRIVATE PARISIAN COLLECTION

λ111

GRAHAM SUTHERLAND, O.M. (1903-1980)

Study for fabric

ink and gouache

8 x 10 in. (20.3 x 25.9 cm.)

Executed in 1943.

£1,000-1,500

\$1,600-2,300

€1,400-2,100

PROVENANCE:

Private collection, Milan.

with Ruggerini & Zonca, Milan.





■λ112

CLIVE HEAD (B. 1965)

East River, New York

oil on canvas

55 x 76 in. (139.7 x 193.1 cm.)

Painted in 1999.

£10,000-15,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

with Blains, London, where purchased by the present owner.



■λ113

PATRICK HUGHES (B. 1939)

For the Venice Biennale

signed, inscribed and dated 'For The Venice Biennale'/Patrick Hughes/2005' (on the reverse)

oil on board construction

34¼ x 94¼ x 17¼ in. (87 x 239.4 x 43.9 cm.)

£20,000-30,000

\$31,000-46,000

€28,000-42,000

PROVENANCE:

with Flowers Gallery, London, where purchased by the previous owner, and by descent.



λ114

KEN HOWARD, R.A.
(B. 1932)

The Artist's Model

signed 'Ken Howard.' (lower right)

oil on canvas

36 x 30 in. (91.5 x 76.2 cm.)

£5,000-8,000

\$7,800-12,000

€7,000-11,000

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 16 December 2010, lot 81, where purchased by the present owner.



λ115

**DONALD HAMILTON
FRASER, R.A. (1929-2009)**

Landscape study, pink sky

signed 'Fraser' (lower left)

oil on paper, unframed

8¾ x 11¾ in. (22.3 x 29 cm.)

£800-1,200

\$1,300-1,800

€1,200-1,700

PROVENANCE:

Purchased by the present owner from the artist's estate in February 2011.



■ λ116

JOHN BELLANY, R.A., H.R.S.A.
(1942-2013)

Seaman's Chapel

signed 'Bellany' (lower left)

oil on canvas

36 x 48 in. (91.5 x 122 cm.)

Painted in 1999.

£3,000-5,000

\$4,700-7,700
€4,200-7,000

PROVENANCE:

with Beaux Art Gallery, London, where purchased by the present owner.

λ117

JOHN BELLANY, R.A., H.R.S.A.
(1942-2013)

Woman in a headscarf

signed 'Bellany' (upper left)

oil on canvas

30 x 24 in. (76.3 x 61 cm.)

£2,500-3,500

\$3,900-5,400
€3,500-4,900

PROVENANCE:

Purchased directly from the artist by the present owner.





PROPERTY SOLD TO BENEFIT THE
ROYAL ACADEMY OF ARTS DEVELOPMENT FUND

λ118

BERNARD DUNSTAN, R.A. (B. 1920)

The Piazza Arches and Curtains

signed with initials 'BD' (lower left), inscribed and dated
'THE PIAZZA/ARCHES &/CURTAINS/4.89' (on the reverse)

oil on canvas-board
13¼ x 12¼ in. (33.7 x 31.2 cm.)

£1,200-1,800

\$1,900-2,800

€1,700-2,500

PROVENANCE:

with Thomas Agnew & Sons, London, where purchased by the present owner.



PROPERTY SOLD TO BENEFIT THE
ROYAL ACADEMY OF ARTS DEVELOPMENT FUND

λ119

BERNARD DUNSTAN, R.A. (B. 1920)

From the Arena, Verona

signed with initials 'BD' (lower left), inscribed and dated
'FROM THE ARENA/VERONA/10-12/86' (on the reverse)

oil on canvas-board
11½ x 12 in. (29.2 x 30.5 cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100

PROVENANCE:

Purchased by the present owner at the 1987 exhibition.

EXHIBITED:

London, Royal Academy, 1987, no. 252.



λ120

**DAME ELIZABETH VIOLET BLACKADDER, R.A., R.S.A.,
R.S.W. (B. 1931)**

St Cast, Brittany

signed and dated 'Elizabeth Blackadder 1991' (lower left)
pencil and watercolour

12 x 16 in. (30.5 x 40.6 cm.)

£1,500-2,500

\$2,400-3,900

€2,100-3,500

PROVENANCE:

with Mercury Gallery, London, where purchased by the present owner in May 1991.



λ121

ARTHUR DELANEY (1927-1987)

Lancashire Hill, Stockport

signed 'Arthur Delaney.' (lower right)

oil on board

15 x 20 in. (38.1 x 50.8 cm.)

£4,000-6,000

\$6,200-9,200

€5,600-8,400

PROVENANCE:

with Unicorn Gallery, Wilmslow, where purchased by the present owner in July 1995.

λ122

ALFRED DANIELS, R.W.S. (1924-2015)

The Old Pier Hotel, Chelsea

signed and dated 'Alfred Daniels 1970' (lower left)

oil on board

11 x 20 in. (28 x 50.8 cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100

PROVENANCE:

with Jonleigh Gallery, Guildford, where purchased by Mrs Gillian Gibbons in 1988.

with Manya Igel Fine Art, London, where purchased by the present owner.





λ*123

HELEN LAYFIELD BRADLEY (1900-1979)

Susan Verney had a turned up nose
 signed with a fly (lower left), signed again, inscribed and dated
 'Susan Verney had a turned up nose.../and when her mother had
 her portrait/painted she asked Mother, George and I, Grandma/
 and the three Aunts to tea. They/all thought it a very good
 likeness/but on our way home Aunt Mary/remarked that it was a
 pity she had/been painted wearing her pinnafore./It was rather
 bad taste... and/the year was 1906./Helen Layfield Bradley. 1968'
 (on the artist's label attached to the backboard)

oil on canvas-board
 18 x 14 in. (45.7 x 35.6 cm.)

£10,000-15,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

with Carter Gallery, Los Angeles.



λ124

ALAN LOWNDES (1921-1979)

Putting to Sea

signed and dated 'Alan Lowndes 1969' (lower left), inscribed and dated again 'PUTTING TO SEA/Halsetown Mar-April 1969' (on the reverse)

oil on board

30 x 50 in. (76.2 x 127 cm.)

£15,000-25,000

\$24,000-39,000

€21,000-35,000



λ125

MARY FEDDEN, R.A. (1915-2012)

Still-life with figs

signed and dated 'Fedden 08' (lower right), signed again and dedicated 'For Alex/Mary Fedden' (on the artist's label attached to the backboard)

watercolour and gouache

7¼ x 9½ in. (18.5 x 24.2 cm.)

£1,500-2,500

\$2,400-3,900

€2,100-3,500

PROVENANCE:

Acquired directly from the artist by the present owner.



λ126

P.J. CROOK (B. 1945)

The Guests

signed 'P.J.CROOK' (lower left), signed again, inscribed and dated 'P.J.CROOK/'The Guests' 1990'

(on the reverse)

acrylic on panel

17¼ x 20¼ in. (43.8 x 51.5 cm.), including the painted frame

£2,000-3,000

\$3,100-4,600

€2,800-4,200

PROVENANCE:

with Galerie Alain Blondel, Paris, where purchased by the present owner in 1990.



λ127

MARY FEDDEN, R.A. (1915-2012)

Still-life with a feather

signed and dated 'Fedden '08' (lower right)

oil on canvas

11¾ x 19¾ in. (30 x 50.2 cm.)

£3,000-5,000

\$4,700-7,700

€4,200-7,000

PROVENANCE:

Acquired directly from the artist by the present owner.

λ128

SIR NOËL COWARD (1899-1973)

Portrait of a young woman

signed 'NOËL COWARD' (lower right)

oil on canvas-board

14 x 10 in. (35.6 x 25.4 cm.)

£2,000-3,000

\$3,100-4,600

€2,800-4,200

PROVENANCE:

A gift from the artist to Cole Lesley, and by descent.



λ129

MARY FEDDEN, R.A. (1915-2012)

Cat

signed and dated 'Fedden 1985' (lower left)

watercolour and gouache

7½ x 5½ in. (19 x 14 cm.)

£1,500-2,500

\$2,400-3,900

€2,100-3,500

PROVENANCE:

Gifted by the artist to the present owner's father.





λ130
SIR NOËL COWARD (1899-1973)

Beach scene
 signed 'NOËL COWARD' (lower left)
 oil on board
 12 x 20 in. (30.5 x 50.8 cm.)
 £5,000-8,000 \$7,800-12,000
 €7,000-11,000

PROVENANCE:
 A gift from the artist to Cole Lesley, and by descent.



λ131
MARY FEDDEN, R.A. (1915-2012)

Two Shells
 signed and dated 'Fedden '08' (lower left), signed
 again and dedicated 'To Jamie from/Mary Fedden'
 (on the artist's label attached to the backboard),
 inscribed 'Two Shells' (on the backboard)
 watercolour
 6½ x 8 in. (16.5 x 20.3 cm.)

£1,000-1,500 \$1,600-2,300
 €1,400-2,100

PROVENANCE:
 Acquired directly from the artist by the present owner.



λ132
SIR NOËL COWARD (1899-1973)

On the beach, Jamaica
 signed 'NOËL COWARD' (lower left)
 oil on canvas-board
 7 x 10 in. (17.8 x 25.5 cm.)
 £3,000-5,000 \$4,700-7,700
 €4,200-7,000

PROVENANCE:
 A gift from the artist to Cole Lesley, and by descent.



λ133

BRYAN PEARCE (1929-2007)

The Wharf from West Pier

signed 'Bryan Pearce' (lower centre), inscribed and dated
'The Wharf from West Pier/1990' (on the reverse)

oil on board

21³/₄ x 28 in. (55.3 x 71.1 cm.)

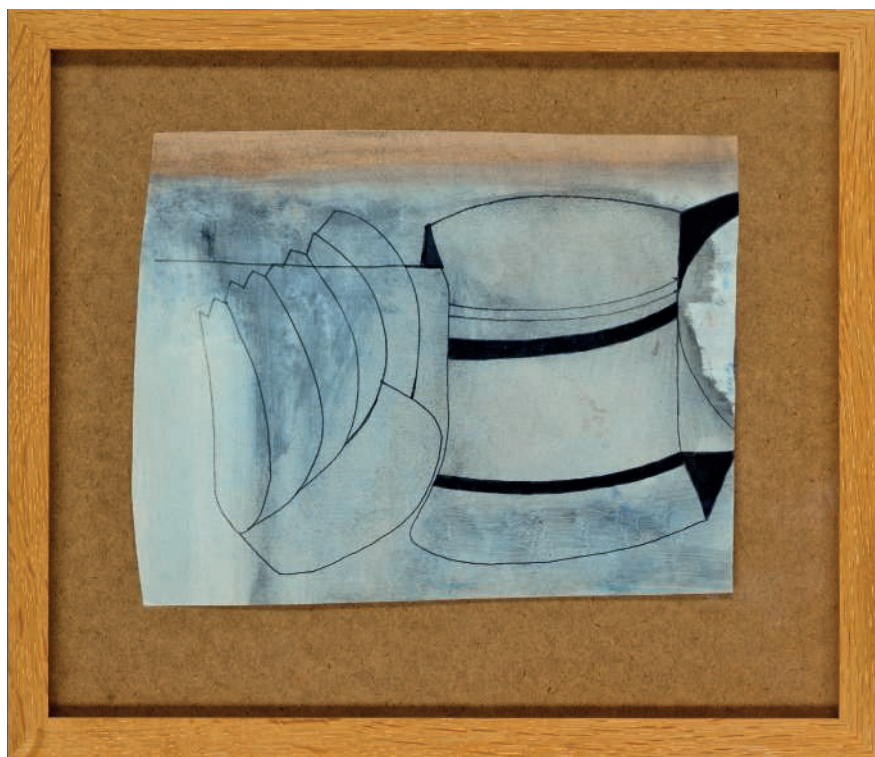
£7,000-10,000

\$11,000-15,000

€9,800-14,000

PROVENANCE:

Acquired directly from the artist by the present owner, February 1992.



PROPERTY FROM A SWISS FOUNDATION

λ*134

BEN NICHOLSON, O.M. (1894-1982)

1979 (still life)

signed, inscribed and dated 'Nicholson/1979/STILL LIFE'
(on the reverse)

ink and oil wash on paper, on the artist's board
10 x 11¾ in. (25.4 x 29.8 cm.)

£5,000-7,000

\$7,800-11,000

€7,000-9,800

PROVENANCE:

with Waddington Galleries, London.
Acquired from the above by the present owner in 1991.
Private collection, Switzerland.

PROPERTY FROM A SWISS FOUNDATION

λ*135

BEN NICHOLSON, O.M. (1894-1982)

April 1981 (Harlequinade)

signed, inscribed and dated 'Harlequinade/Ben Nicholson 81'
(on the reverse of the sheet), inscribed again and dated again
'Harlequinade/april 81' (on the reverse of the board)

ink and oil wash on paper, on the artist's prepared board
13 x 8¼ in. (33.1 x 21 cm.)

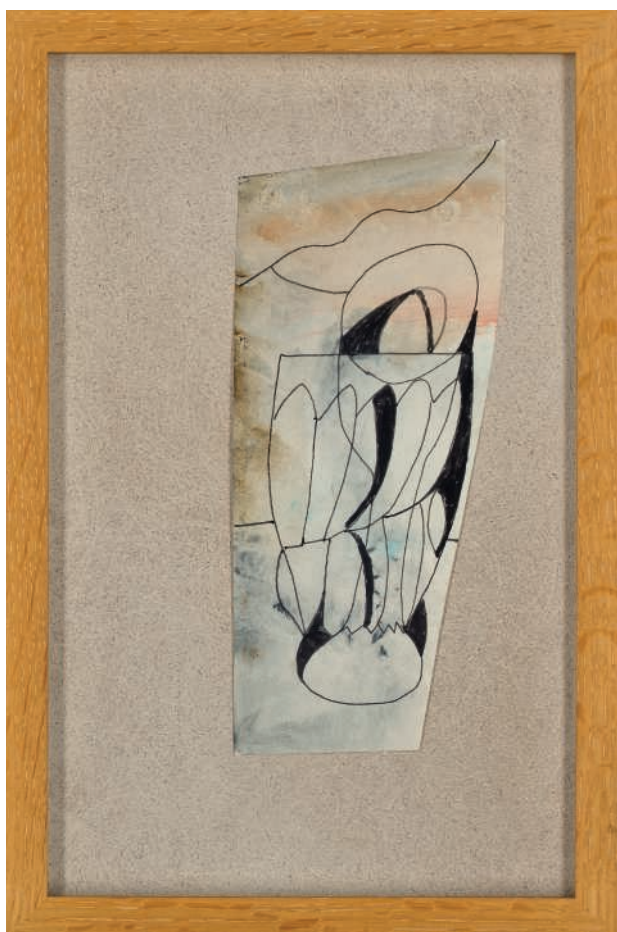
£2,500-3,500

\$3,900-5,400

€3,500-4,900

PROVENANCE:

with Waddington Galleries, London.
Acquired from the above by the present owner in 1991.
Private collection, Switzerland.





λ136

PATRICK HERON (1920-1999)

*Squares and Discs Disintegrating, Orange and Maroon
in Blues: June 1969*

signed, inscribed and dated 'PATRICK HERON/SQUARES AND
DISCS DISINT-/EGRATING - ORANGE AND/MAROON IN BLUES:
JUNE/1969' (on the artist's label attached to the backboard)
gouache

23¼ x 30½ in. (59 x 77.5 cm.)

£15,000-25,000

\$24,000-39,000

€21,000-35,000

PROVENANCE:

with Waddington Galleries, London, where purchased by the present
owner.



λ137

ROGER HILTON (1911-1975)

Seated Nude

pencil

10 x 8 in. (25.4 x 20.4 cm.)

£800-1,200

\$1,300-1,800

€1,200-1,700

PROVENANCE:

with Waddington Galleries, London.

λ138

ROGER HILTON (1911-1975)

Seated Nude

signed with initials and dated '70' R.H' (lower right)

pencil

8 x 10 in. (20.4 x 25.4 cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100

PROVENANCE:

with New Art Centre, London, where purchased by the previous owner, and by descent.



λ139

GEOFFREY CLARKE (1924-2014)

Trough Torii

stamped with monogram, numbered and dated '1/6 65/5530' (at one end)

sand cast aluminium

19 in. (48.3 cm.) long

£2,000-3,000

\$3,100-4,600

€2,800-4,200

PROVENANCE:

Private Collection, U.K.

Anonymous sale; Bonhams, Oxford, 8 September 2010, lot 197, where purchased by the present owner.

EXHIBITED:

London, Redfern Gallery, *Summer Exhibition*, June - September 1966, no. 68.

It is likely that the present work is unique as the sculptor's record book only lists one cast of *Trough Torii*, which would be numbered 1/6. It is possible, however, that another cast was made and not recorded.

We are very grateful to Judith LeGrove for her assistance in preparing this catalogue entry.



λ140

KENNETH ARMITAGE, R.A.
(1916-2002)

Four Children

signed with initials and dated
'KA '74' (lower right)
charcoal, wax crayon and collage
on paper

16¼ x 23¼ in. (41.4 x 59 cm.)

£1,500-2,500

\$2,400-3,900

€2,100-3,500

PROVENANCE:

Purchased by the present owner at the
1995 exhibition.

EXHIBITED:

London, Royal Academy, 1995, no.
20.



λ141

ROGER LEIGH (1925-1997)

Coupler

mixed media, unique
43 in. (109.2 cm.) wide
Conceived circa 1960s.

£800-1,200

PROVENANCE:

with Katharine House Gallery, Marlborough, where purchased by the
present owner.

Roger Leigh trained as an architect. In 1953, Leigh met Barbara
Hepworth at the Tate Gallery exhibition for the *Unknown Political
Prisoner* competition. She offered him a position as her studio assistant,
and he worked for her from 1953-54. Following this he worked for
three years as an architect for London County Council, sculpting in his
spare time. In 1957 Leigh returned to St Ives and began his full time
career as a sculptor.

\$1,300-1,800

€1,200-1,700





λ142

SIR TERRY FROST, R.A. (1915-2003)

Red Sun Spiral Collage

signed, inscribed and dated 'Red Sun Spiral/95/7/Terry Frost'
(on the reverse), signed again, inscribed again and dated
again 'Red Sun Spiral Collage 95/7 Terry Frost'
(on the canvas overlap)

oil and collage on canvas, unframed
36 x 36 in. (91.5 x 91.5 cm.)

£5,000-8,000

\$7,800-12,000

€7,000-11,000

PROVENANCE:

with John Taylor Gallery, Warwick, where purchased by the present
owner in June 2001.

λ143

SIR TERRY FROST, R.A. (1915-2003)

28 Oct 79

signed and dated 'Frost 79' (lower right), signed again and
dated again 'oct 28 79/Terry Frost' (on the reverse)

gouache and coloured crayon
11¾ x 8⅞ in. (29.8 x 20.6 cm.)

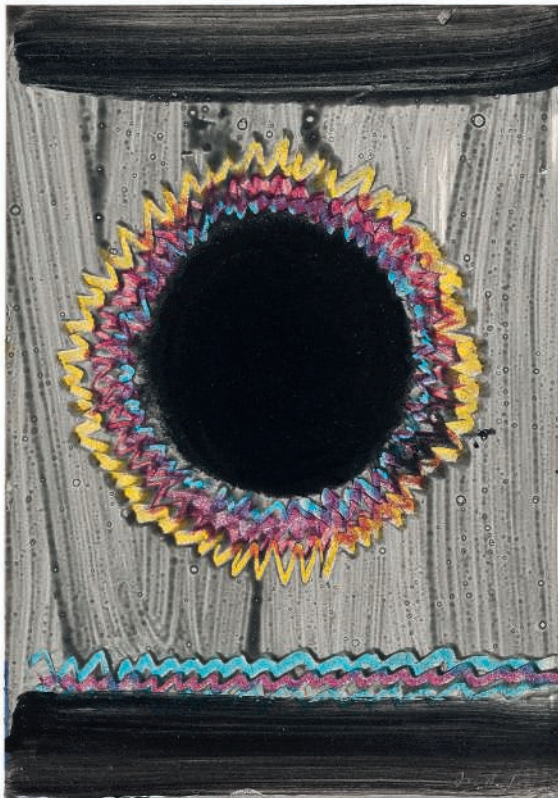
£1,200-1,800

\$1,900-2,800

€1,700-2,500

PROVENANCE:

The artist's estate.





λ144

BRYAN PEARCE (1929-2007)

Fruit in Blue Bowl

signed 'Bryan Pearce' (lower centre), with inscription '1977/Fruit in Blue Bowl' (on the reverse)

oil on board

20 x 24 in. (50.8 x 61 cm.)

£4,000-6,000

\$6,200-9,200

€5,600-8,400

λ145

BRYAN PEARCE (1929-2007)

The Arches, St Ives Harbour

signed 'Bryan Pearce' (centre left), with inscription 'The Arches/St Ives Harbour/1988-89' (on the backboard)

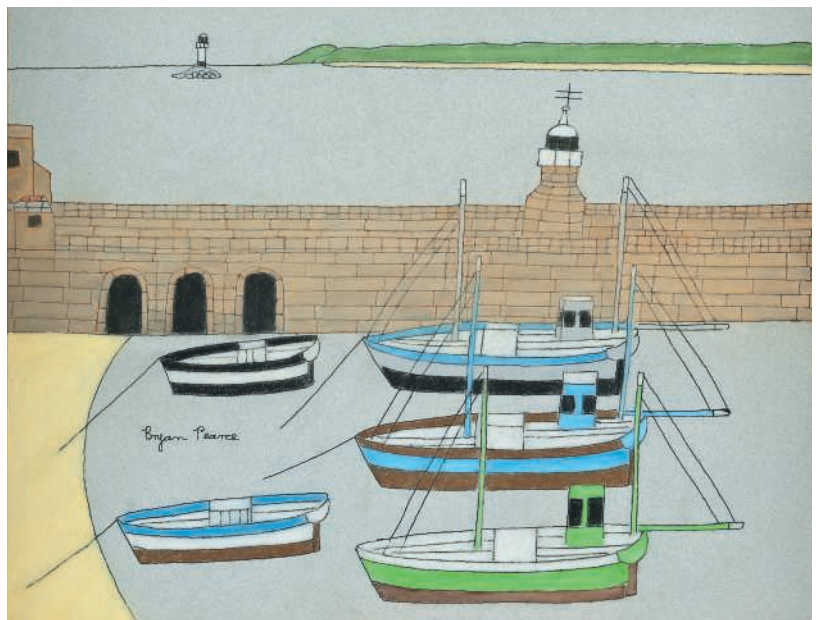
ink and pastel on blue paper

13³/₈ x 17⁷/₈ in. (34.5 x 44.8 cm.)

£1,500-2,500

\$2,400-3,900

€2,100-3,500





λ146

SIR TERRY FROST, R.A. (1915-2003)

Untitled collage

signed 'Terry Frost' (on the backboard)

acrylic on canvas collage on board

10 x 10 in. (25,5 x 25,5 cm.)

£1,500-2,500

\$2,400-3,900

€2,100-3,500

PROVENANCE:

Acquired directly from the artist by the present owner.



λ147

SIR TERRY FROST, R.A. (1915-2003)

Cream Green

signed, inscribed and dated 'Cream Green/

Terry Frost/2003.' (on the reverse)

acrylic on canvas collage on card

11 x 4¾ in. (28 x 12 cm.)

£1,500-2,500

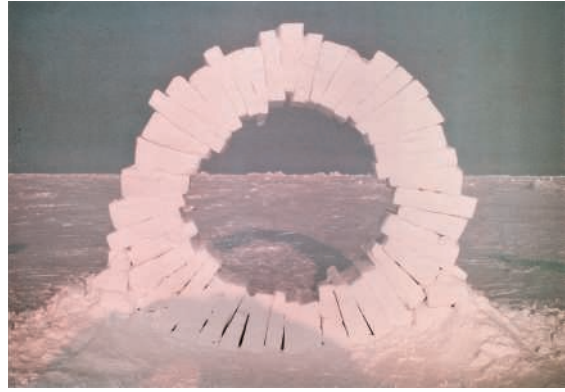
\$2,400-3,900

€2,100-3,500

PROVENANCE:

Acquired direct from the artist by the present owner.

The present lot is the study for the colour etching *Green Crème*, 2003 (see D. Kemp, *Terry Frost Prints: A Catalogue Raisonné*, London, 2010, no. 250).



PROPERTY FROM A PRIVATE COLLECTION OF
A SWEDISH SHIPPING FAMILY

■λ148

ANDY GOLDSWORTHY (B. 1956)

Ice (1, 2, 3 and 4)

colour photograph

45 x 57¼ in. (114.5 x 145.5 cm.)

Executed in 2002.

To be sold with *Touching North* by the same hand. (5)

£4,000-6,000

\$6,200-9,200

€5,600-8,400

LITERATURE:

A. Goldsworthy, *Andy Goldsworthy*, London, 1990, illustrated.

PROPERTY FROM A PRIVATE COLLECTION OF
A SWEDISH SHIPPING FAMILY

λ149

ANDY GOLDSWORTHY (B. 1956)

*Ice, each piece frozen to the next, around a hole,
Yorkshire Sculpture Dumfriesshire, 7 January 1987*

colour photograph

57 x 55½ in. (144.8 x 141 cm.); and 19¾ x 20¾ in. (49.2 x 51.8 cm.) (2)

£2,000-3,000

\$3,100-4,600

€2,800-4,200

PROVENANCE:

Anonymous sale; Sotheby's, London, 18 November 2008, lot 161.





λ150

PRUNELLA CLOUGH
(1919-1999)

Plant

signed 'Clough' (lower right)
coloured chalk on green paper
12 x 12 in. (30.5 x 30.5 cm.)

Executed in 1961.

£2,000-3,000

\$3,100-4,600

€2,800-4,200

PROVENANCE:

with Grosvenor Gallery, London,
where purchased by Frederick
Gibberd in 1961.

The Collection of Frederick Gibberd,
his sale; Christie's, London, 26
October 1994, lot 59.



λ151

PETER LANYON
(1918-1964)

*Italian Landscape with
Poplars*

stamped 'Lanyon' (lower left),
signed, inscribed and dated 'Peter
Lanyon/Italian landscape with
poplars. 1944' (on the backboard)
watercolour and gouache
9¼ x 13 in. (23.5 x 33 cm.)

To be sold with a letter of
authentication from Sheila Lanyon.

£3,000-5,000

\$4,700-7,700

€4,200-7,000

λ152

DOUGLAS SWAN (1930-2000)

Sea Haar

signed, inscribed and dated 'D SWAN. 59/SEA HAAR'
(on the reverse)

oil on canvas

40¼ x 24¾ in. (102.3 x 62.9 cm.)

£3,000-5,000

\$4,700-7,700

€4,200-7,000

PROVENANCE:

with Fine Art Society, London.



λ153

COLIN SELF (B. 1941)

Out of Focus Object and Tulip no. 2

signed and dated 'Colin Self. April 65/Feb. May '66.' (lower left)

tulip imprint and glitter

24 x 22¼ in. (61 x 56.5 cm.)

£1,000-2,000

\$1,600-3,100

€1,400-2,800

PROVENANCE:

with Robert Fraser Gallery, London.

Anonymous sale; Christie's, London, 30 November 1982, lot 590.

with Galerie Loehr, Mönchengladbach, where purchased by the present owner.





λ154

WILLIAM GEAR, R.A. (1915-1997)

Mask

signed and dated 'Gear '46' (lower right), signed again, inscribed and dated again 'Gear/"MASK"/Celle, Germany/April '46' (on the reverse)

ink and gouache, unframed

20¾ x 14½ in. (52.7 x 36.8 cm.)

£1,500-2,500

\$2,400-3,900

€2,100-3,500

PROVENANCE:

Purchased directly from the artist by the present owner's father, and by descent.

In 1945 Gear joined the Monuments Fine Arts and Archives program (MFAA). As a Monuments Officer in Hanover, he oversaw the return of artworks from the Berlin Art Collections. Some of these works had been stored for safekeeping in the nearby Schloss Celle, which is where he produced the present lot, as well as lot 159. Gear's duties also included promoting the work of avant-garde German artists. He arranged a series of modern art exhibitions, including the popular public exhibition *Modern Prints*. This included Picasso's *Frugal Meal* and Kirchner's *Und so Weiter*, along with other woodcuts by the German Expressionists.



λ155

JOE TILSON, R.A. (B. 1928)

The Shield of Achilles A

signed, inscribed, dedicated and dated 'THE SHIELD OF ACHILLES A/Tilson 1988/-for Michael with many thanks/Joe 1991' (on the reverse)

oil on canvas on wood relief

19 x 16 in. (48 x 41 cm.)

£2,000-3,000

\$3,100-4,600

€2,800-4,200

PROVENANCE:

A gift from the artist to Michael Compton, in 1991.

Michael Compton was a pioneering exhibition's director at the Tate Gallery. Sir Nicholas Serota, Director of Tate, described Compton as: "arguably the first curator working in England to command international respect for his practice as a maker of exhibitions, collaborator with artists and contributor to the discourse of contemporary art." This piece was gifted to Compton by the artist as thanks for the exhibition catalogue Compton wrote for *Joe Tilson: Works 1961-1991*, Waddington Galleries, London, August - September 1991.



λ156

SIR EDUARDO PAOLOZZI, R.A. (1924-2005)

Head

signed and dated '1954./Eduardo./Paolozzi.' (lower right)

ink monotype and gouache

18½ x 15¼ in. (47 x 38.8 cm.)

£6,000-8,000

\$9,300-12,000

€8,400-11,000

PROVENANCE:

with Redfern Gallery, London, where purchased by Barrie Thorne in November 1968.

with Michael Wright Fine Art, Dursley, where purchased by the present owner in September 2001.



λ158

WILLIAM GEAR, R.A. (1915-1997)

Small Landscape

signed and dated 'Gear/49' (lower right)

oil on canvas

13¼ x 16¼ in. (33.7 x 41.3 cm.)

£4,000-6,000 \$6,200-9,200

€5,600-8,400

PROVENANCE:

Purchased directly from the artist by the present owner's father, and by descent.

λ159

WILLIAM GEAR, R.A. (1915-1997)

Family Group; and The Family

the one signed and dated 'Gear/46' (lower right),

signed again, inscribed and dated again "Family Group"/WM. Gear Oct 1946./

monotype transfer - coloured inks/CELLE, GERMANY' (on the reverse); the other signed 'Gear 46.' (lower left), inscribed and dated again 'The Family/CELLE, GERMANY - SEPT '46' (on the reverse)

monotype transfer with hand-coloured inks, unframed

15 x 22 in. (38.1 x 55.9 cm.); and

14½ x 22 in. (36.8 x 55.9 cm.)

(2)

£1,000-1,500

\$1,600-2,300

€1,400-2,100

PROVENANCE:

Purchased directly from the artist by the present owner's father, and by descent.

For further information regarding Gear's work as a Monuments Officer please see lot 154.





λ160

PAULE VÉZELAY (1892-1984)

Movement

signed and dated 'Vézelay/1933' (on the reverse), signed again, inscribed and dated again '1933/"Movement"/Paule Vézelay' (on the artist's label attached to the stretcher)

oil on canvas

15 x 24 in. (38 x 61 cm.)

£6,000-8,000

\$9,300-12,000

€8,400-11,000

PROVENANCE:

Purchased by the present owner at the 2004 exhibition.

EXHIBITED:

London, England & Co., *Paule Vézelay 1892-1984: Retrospective Exhibition*, October - November 2004, no. 24.

LITERATURE:

Exhibition catalogue, *Paule Vézelay 1892-1984: Retrospective Exhibition*, London, England & Co., 2004, p. 42, no. 24, illustrated.

λ161

PETER PHILLIPS (B. 1939)

Abstract composition

signed and dated 'Peter Phillips 1987' (on the mount), signed again and dated again 'Peter Phillips/1987' (on the reverse)

oil and collage on paper, unframed

24 x 17¾ in. (61 x 45.1 cm.)

£1,500-2,500

\$2,400-3,900

€2,100-3,500

PROVENANCE:

Purchased directly from the artist by the present owner's late husband circa 1990.





λ162

VICTOR PASMORE, R.A. (1908-1998)

Untitled

signed with initials 'VP' (centre left)

oil on canvas laid on board

15¾ x 15¾ in. (40 x 40 cm.)

Painted in 1970.

£8,000-12,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

with Galleria 2RC, Milan, where purchased by the present owner in the 1980s.

PROPERTY FROM THE ESTATE OF THEO MENDEZ

λ163

THEO MENDEZ (1934-1997)

Black and White Composition

ink on canvas, screenprinted, unframed

30 x 30 in. (76.2 x 76.2 cm.)

Painted circa 1965.

£1,000-1,500

\$1,600-2,300

€1,400-2,100

λ164

VICTOR PASMORE, R.A.
(1908-1998)

Linear Image: Black Development

D

signed with initials and dated 'VP/76'
(lower right)

charcoal, ink and acrylic on paper
laid on board

31½ x 31½ in. (80 x 80 cm.)

£6,000-8,000 \$9,300-12,000

€8,400-11,000

PROVENANCE:

with Marlborough Fine Art, London, 1976, as
'Black Development D'.

Anonymous sale; Christie's, South Kensington,
11 March 2004, lot 370, where purchased
by the present owner.

EXHIBITED:

Brussels, Galerie Farber, Lynn Chadwick
and Victor Pasmore, November - December
1976, catalogue not traced.

LITERATURE:

A. Bowness and L. Lambertini, *Victor Pasmore
with a catalogue raisonné of paintings,
constructions and graphics, 1926-79*,
London, 1980, pp. 324-325, no. 662,
illustrated, as 'Linear Image'.



λ165

MARY MARTIN (1907-1969)

Rotation MM1

injected moulded polystyrene and mirror
5 x 5 x 3¾ in. (13 x 13 x 10 cm.)

Conceived in 1968 and executed in an
edition of approximately 100.

£1,000-2,000 \$1,600-3,100

€1,400-2,800

PROVENANCE:

Private collection, London.





■λ166

SANDRA BLOW, R.A.
(1923-2006)

Yellow and Black Projection

signed and dated 'Blow 73'
(on the canvas overlap)

oil and aluminium on canvas

54 x 48 in. (137.3 x 122 cm.)

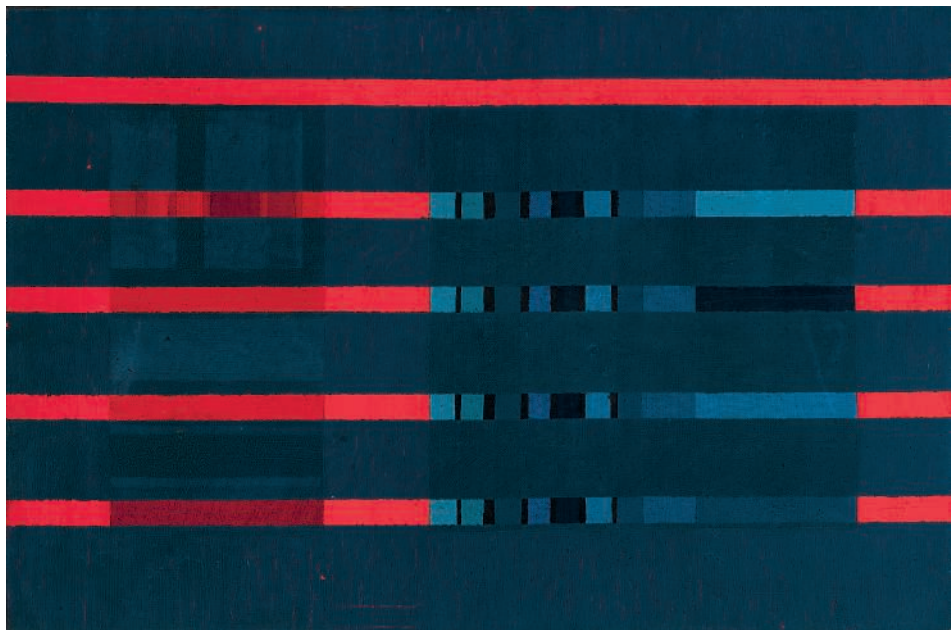
£5,000-8,000

\$7,800-12,000

€7,000-11,000

EXHIBITED:

London, Kings Place Gallery, *Sandra Blow RA (1925-2006): Paintings and Prints*, September - November 2013.



PROPERTY FROM THE ESTATE OF
THEO MENDEZ

λ167

THEO MENDEZ
(1934-1997)

Red/Blue, Summer 1961

signed twice, inscribed and dated
twice 'Summer 1961 Red/Blue/
Theo Mendez' (on the stretcher)

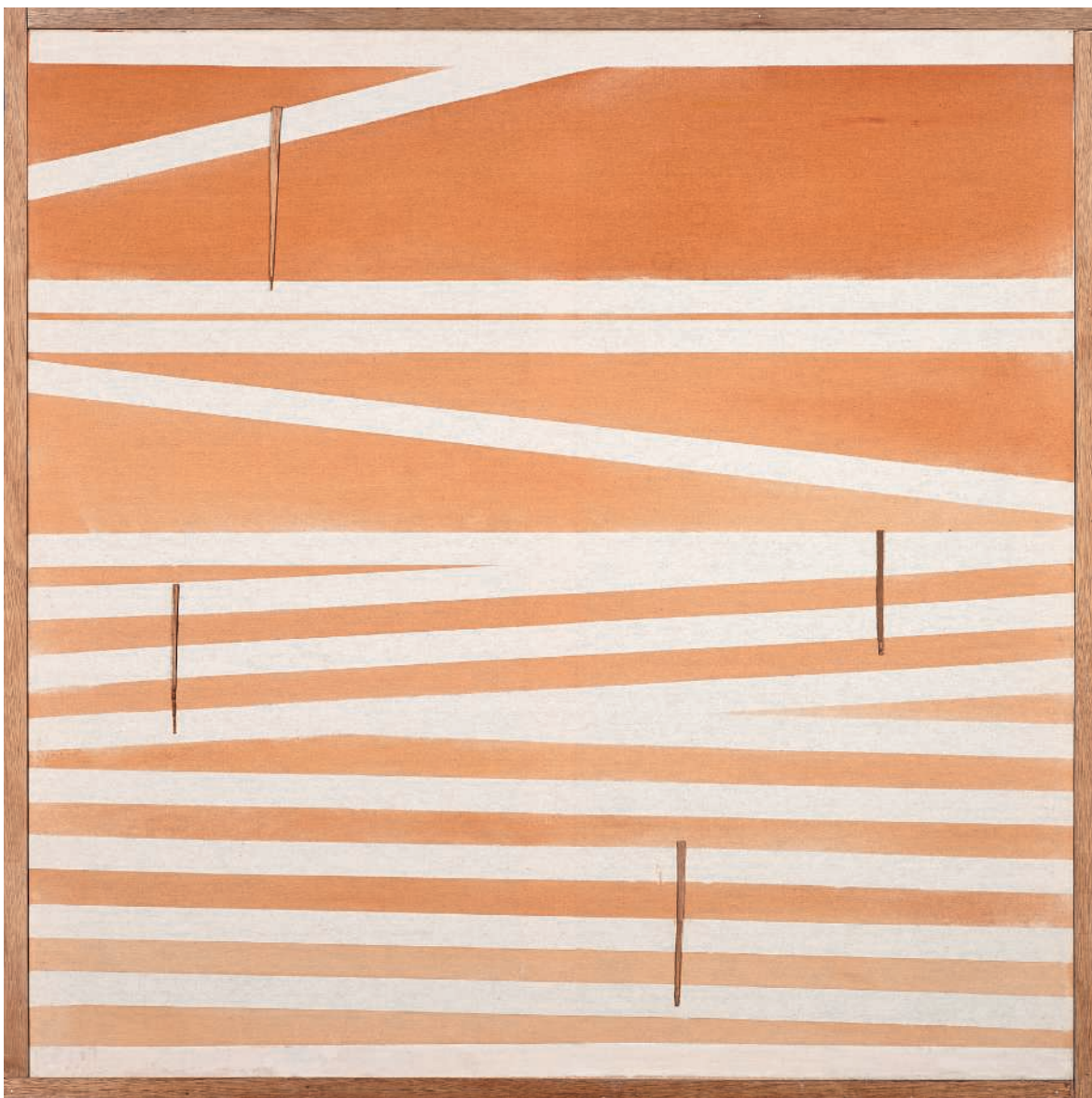
oil on canvas

12 x 18 in. (30.5 x 45.8 cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100



■λ168

SANDRA BLOW, R.A. (1923-2006)

Porthmeor Series, Wave Sequence

signed, inscribed and dated 'Blow 97/PORTHMEOR SERIES/WAVE SEQUENCE' (on the canvas overlap)

acrylic and wood on canvas

48 x 48 in. (121.9 x 121.9 cm.)

£7,000-10,000

\$11,000-15,000

€9,800-14,000

PROVENANCE:

The Duke of Westminster, his sale; Christie's, South Kensington, 27 June 2007, lot 137, where purchased by the present owner.



λ169

ALAN DAVIE, R.A. (1920-2014)

Mystical Seascape

signed and dated 'Alan Davie/86' (lower left) and inscribed 'MYSTICAL SEASCAPE' (lower right)

oil on board

11 x 11½ in. (27.9 x 29.2 cm.)

This work is recorded as Opus 1096.

£2,000-3,000

\$3,100-4,600

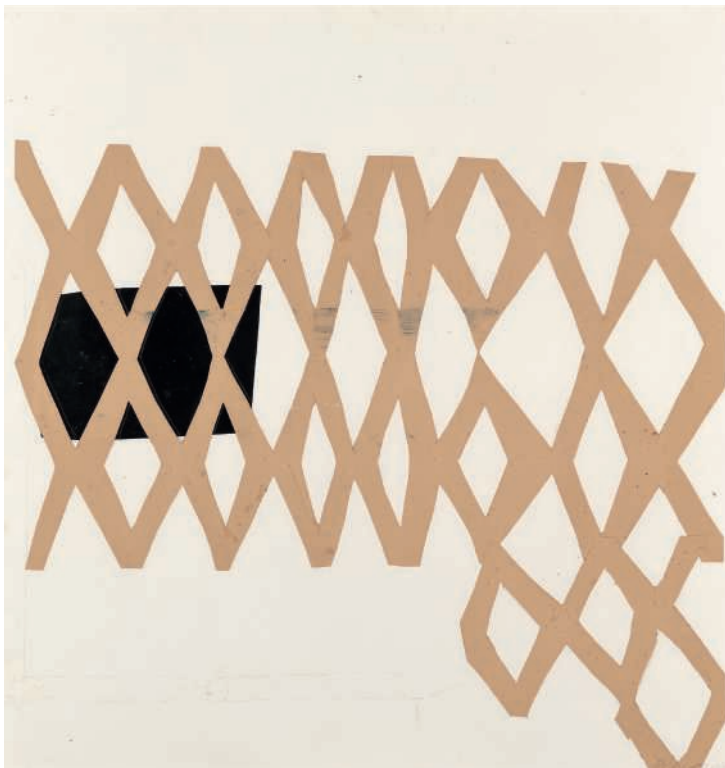
€2,800-4,200

PROVENANCE:

Purchased by Claude Marechal at the 1987 exhibition. Anonymous sale; Sotheby's, Olympia, 26 November 2003, lot 168, where purchased by the present owner.

EXHIBITED:

Paris, Gimpel Fils, *Foire Internationale d'Art Contemporain*, October 1987, catalogue not traced.



λ170

SANDRA BLOW, R.A. (1923-2006)

Cross Over Motif / Over Black Band

signed and dated 'Blow 2001' (lower right), signed again 'Blow' (on the backboard)

pencil, gouache and collage on paper

24 x 23 in. (61 x 58.5 cm.)

£1,500-2,500

\$2,400-3,900

€2,100-3,500

PROVENANCE:

with Lemon Street Gallery, Truro, where purchased by the present owner.



λ171

ALAN DAVIE, R.A. (1920-2014)

Peachy Beach

signed and dated 'Alan Davie 60' (lower left)

oil on paper laid on canvas

11½ x 36 in. (29.2 x 91.5 cm.)

£7,000-10,000

\$11,000-15,000

€9,800-14,000

PROVENANCE:

with Gimpel Fils, London.

with Paisnel Gallery, London, where purchased by the present owner.

171A

R.B. KITAJ, R.A. (1932-2007)

Portrait of Margaret James

signed 'R.B. Kitaj' (lower right)

pencil and charcoal, unframed

19¼ x 16¼ in. (48.9 x 41.3 cm.)

£2,000-3,000

\$3,100-4,600

€2,800-4,200

PROVENANCE:

Private collection, England.





■ λ172

BOYLE FAMILY

Kerb Study with Worn Tarmac, Manhole Cover and Coin

signed, inscribed and dated 'KERB STUDY WITH/WORN TARMAC, MANHOLE/COVER & COIN/LONDON/2005/ Boyle Family' (on the reverse)

painted fibreglass, resin and mixed media
32 x 32 in. (81.3 x 81.3 cm.)

£3,000-5,000

\$4,700-7,700

€4,200-7,000

λ173

FRANK BEANLAND (B. 1936)

Gothic/White

signed and inscribed 'FRANK BEANLAND/'GOTHIC/WHITE"
(on the reverse)

oil on board

48 x 24 in. (121.9 x 60.9 cm.)

£2,000-3,000

\$3,100-4,600

€2,800-4,200

PROVENANCE:

with Belgrave Gallery, London, where purchased by the present owner.





PROPERTY FROM A PRIVATE COLLECTION OF A
SWEDISH SHIPPING FAMILY

λ174

MALCOLM MORLEY (B. 1931)

H.M.S. The Escort (Destroyer)

inscribed 'H.M.S. The Escort [Destroyer]' (on the canvas overlap)

acrylic and ink on canvas

23 x 24 in. (58.5 x 61 cm.)

Painted in 1965.

£10,000-15,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

with Komblee Gallery, New York.



λ175

BRYAN INGHAM (1936-1997)

Dorfstrasse (middle version)

signed, inscribed and dated 'Dorfstrasse/(middle version)/Bryan Ingham/1988' (on the reverse)

oil on board

30 x 4 in. (76.2 x 10.2 cm.)

£2,000-3,000

\$3,100-4,600

€2,800-4,200

PROVENANCE:

Gifted from the artist to the present owner.



λ176

MICHAEL CANNEY (1923-1999)

Abstract Interior

stamped 'Michael Canney' (on the reverse)

oil on board

27½ x 21 in. (69.9 x 53.3 cm.)

Painted circa 1960s.

£1,800-2,500

\$2,800-3,900

€2,600-3,500

PROVENANCE:

with Belgrave Gallery, London, where purchased by the present owner.

λ177

JOHN HOYLAND, R.A. (1934-2011)

March 1980

signed and dated 'John Hoyland 1980' (lower right)

acrylic on paper

26½ x 19½ in. (67,3 x 49,5 cm.)

£4,000-6,000

\$6,200-9,200

€5,600-8,400

PROVENANCE:

Gifted from the artist to the present owner in 1980.



λ178

JOHN EAVES (B. 1929)

Red Collage

signed and dated 'John Eaves 61.'

(lower right)

gouache and collage

15 x 22 in. (38,1 x 55,8 cm.)

£800-1,200

\$1,300-1,800

€1,200-1,700

PROVENANCE:

with Paisnel Gallery, London, where
purchased by the present owner.

John Eaves studied at the Bath Academy of Art from 1949-1952 under the tutelage of William Scott and Peter Potworowski. His work is represented in a number of public collections, including the Arts Council of Great Britain and Bristol City Art Gallery.



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol, Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies.com, fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any lot created by the artist is sold. We identify these lots with the symbol λ next to the lot number. If these laws apply to a lot, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the lot is 1,000 euro or more. The total royalty for any lot cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the **hammer price** (in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each lot, the seller gives a **warranty** that the seller:

(a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and

(b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.

If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any lot other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our 'authenticity warranty'). If, within five years of the date of the auction, you satisfy us that your lot is not authentic, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The

terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the 'Heading'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a lot's **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the lot can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the lot at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the lot is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) lots sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.

(c) You must pay for lots bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7839 2869.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and ownership of the lot will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the lot to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following:

(a) When you collect the lot; or

(b) At the end of the seventh day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the Christie's Group may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another Christie's Group company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another Christie's Group company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another Christie's Group company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another Christie's Group company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant Christie's Group company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

Once you have made full and clear payment, you must collect the lot within seven days from the date of the auction.

(a) You may not collect the lot until you have made full and clear payment of all amounts due to us.

(b) If you have paid for the lot in full but you do not collect the lot within 90 calendar days after the sale, we may sell it, unless otherwise agreed in writing. If we do this, we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any Christie's Group company.

(c) Information on collecting lots is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashiers +44 (0)20 7839 9060.

2 STORAGE

(a) If you have not collected the lot within seven days from the date of the auction, we or our appointed agents can:

(i) charge you storage fees while the lot is still at our saleroom; or

(ii) remove the lot at our option to a warehouse and charge you all transport and storage costs

(b) Details of the removal of the lot to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) **US import ban on African elephant ivory** The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots containing material that originates from Burma (Myanmar)

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol Ψ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot.

(ii) The importation of luxury watches such as Rolex into the United States is highly restricted. Such watches may not be shipped to the United States and can only be imported personally. Generally, a buyer may import only one watch into the United States at a time. In this catalogue, these watches have been marked with a Φ. This will not affect your responsibility to pay for the **lot**. For further information please contact our specialists in charge of the sale.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and

saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services. (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is

not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of;

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
∅	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

◦

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ

Lot containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

?, *, Ω, α, #, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Pages on South Kensington sales only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

On occasion, Christie's has a direct financial interest in **lots** consigned for sale, which may include guaranteeing a minimum price or making an advance to the consignor that is secured solely by consigned property. Where Christie's holds such financial interest on its own we identify such **lots** with the symbol ◦ next to the **lot** number. Where Christie's has financed all or part of such interest through a third party the **lots** are identified in the catalogue with the symbol ◦◆. When a third party agrees to finance all or part of Christie's interest in a **lot**, it takes on all or part of the risk of the **lot** not being sold, and will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final **hammer price** in the event that the third party is not the successful bidder. The third party may also bid for the **lot**. Where it does so, and is the successful bidder, the remuneration may be netted against the final **purchase price**. If the **lot** is not sold, the third party may incur a loss.

Third party guarantors are required by us to disclose to their clients their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubts, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest at the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

*Attributed to ...'

In Christie's qualified opinion probably a work by the artist in whole or in part.

*Studio of ...'/ 'Workshop of ...'

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*Circle of ...'

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*Follower of ...'

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*Manner of ...'

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*After ...'

In Christie's qualified opinion a copy (of any date) of a work of the artist.

'Signed ...'/ 'Dated ...'/ 'Inscribed ...'

In Christie's qualified opinion the work has been signed/ dated/ inscribed by the artist.

'With signature ...'/ 'With date ...'/ 'With inscription ...'

In Christie's qualified opinion the signature/ date/ inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to lots described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

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Email: collections@cadogantate.com

Lots will be available for collection on the first full business week after transfer to Cadogan Tate Ltd and every business weekday from 9.00 am to 5.00 pm.

Property, once paid, can be released to **Christie's Fine Art Storage Services (CFASS)** in London, New York or Singapore FreePort at any time for environmentally controlled long term storage, per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit www.cfass.com, or contact london@cfass.com. Telephone: +44 (0)20 7622 0609 for details.

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CHARGES	Furniture/ Large Objects	Pictures/ Small Objects
Transfer/Admin	£42.00	£21.00
Storage per day	£5.25	£2.65
Extended Liability Charge:	The lower amount of 0.6% of Hammer Price or 100% of the above charges	

All charges are subject to VAT. Very large or heavy items may be subject to a surcharge.

Please note that there will be no charge to purchasers who collect their lots within two weeks of this sale.

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Lots may only be released by Cadogan Tate upon a) production of the 'Collection Order' obtained from the cashier's office at Christie's, 85 Old Brompton Road, London SW7 or Christie's, 8 King Street, London SW1 b) payment of any charges that may be due to Cadogan Tate Ltd

To assist Cadogan Tate to provide a swift release please telephone on the business day prior to collection to ensure that Lots are available and to ascertain any charges due. If sending a carrier please ensure that they are provided with all necessary information, your written authority to collect, the Collection Order and the means to settle any charges.

COLLECTION FROM CADOGAN TATE

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm, and purchases transferred to their warehouse are not available for collection at weekends.

SHIPPING AND DELIVERY

Christie's Art Transport can organise local deliveries or international freight. Please contact them on +44 (0) 20 7389 2712 or arttransport_london@christies.com.

To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Art Transport for a quote as soon as possible after the sale. As storage is provided by a third party, storage fees incurred while transport arrangements are being finalised cannot be waived.

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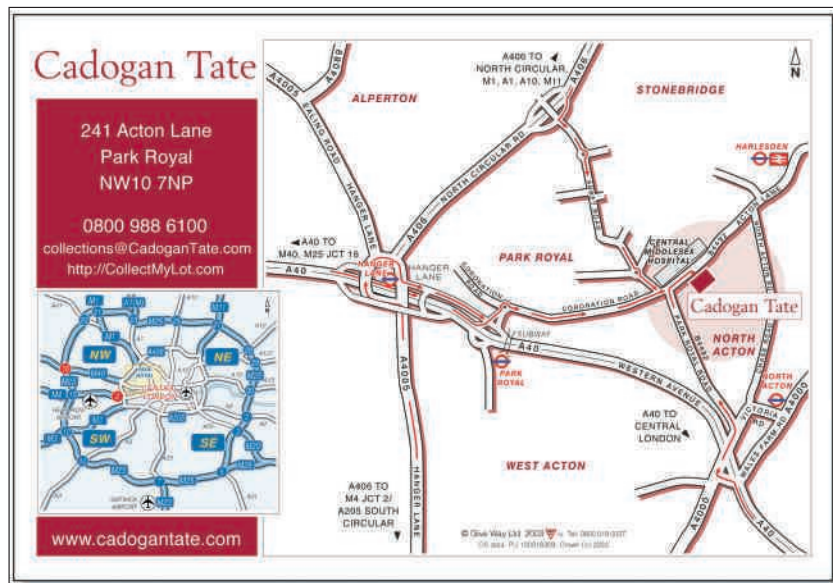
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- it automatically arranges on behalf of the Lot's owner and at the owner's cost, insurance of the Lot for the sum of the Hammer price plus Buyer's Premium. The Extended Liability Charge covers the Lot from the time of collection from the saleroom until release of the Lot to the owner or the owner's agent. The Extended Liability Charge payable by the owner of the Lot is 0.6% of the sum of the Hammer Price and Buyer's Premium or 100% of the transfer and storage charges, whichever is the smaller. This Extended Liability will not be arranged and no charge will be payable only on receipt by Cadogan Tate of advance written notice from the owner of the lot together with formal waiver of subrogation from the owners insurers.

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KEY TO ABBREVIATIONS

KS: London, King Street
NY: New York, Rockefeller Plaza
PAR: Paris
SK: London, South Kensington

FRANÇOISE GILOT (B. 1921)

Soleil et récifs

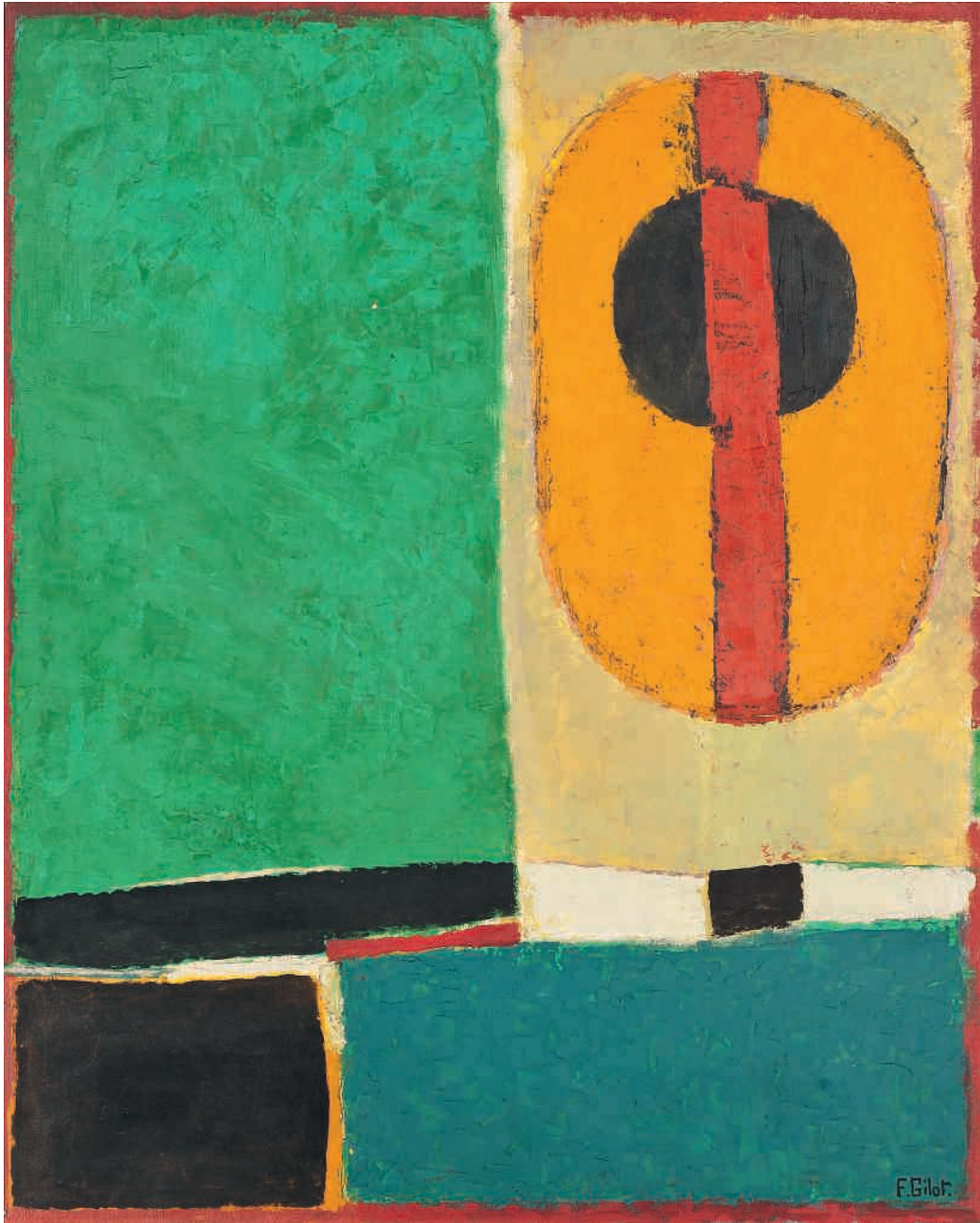
signed 'FGilot.' (lower right); inscribed 'SOLEIL ET RECIFS' (on the stretcher)

oil on canvas

39 $\frac{3}{8}$ x 31 $\frac{3}{4}$ in. (100 x 80.7 cm.)

Painted *circa* 1963

£10,000–15,000



Impressionist & Modern Art and Picasso Ceramics

London, South Kensington • 5 February 2016

CHRISTIE'S

Viewing

30 January–4 February
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GERALD LESLIE BROCKHURST, R.A. (1890-1978)

Zeitgeist

signed 'BROCKHURST' (lower right) · oil on canvas

44 x 35 in. (111.8 x 88.9 cm.)

£30,000–50,000



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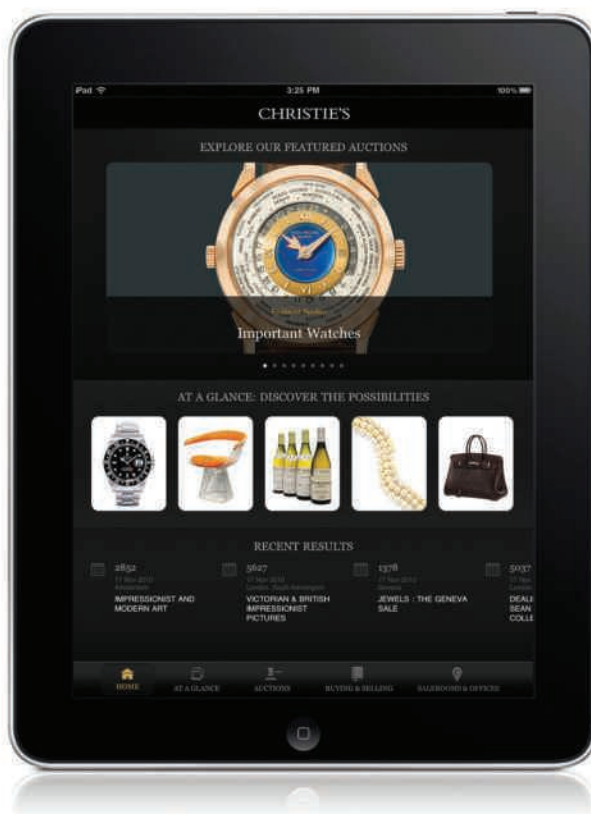
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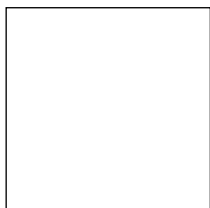
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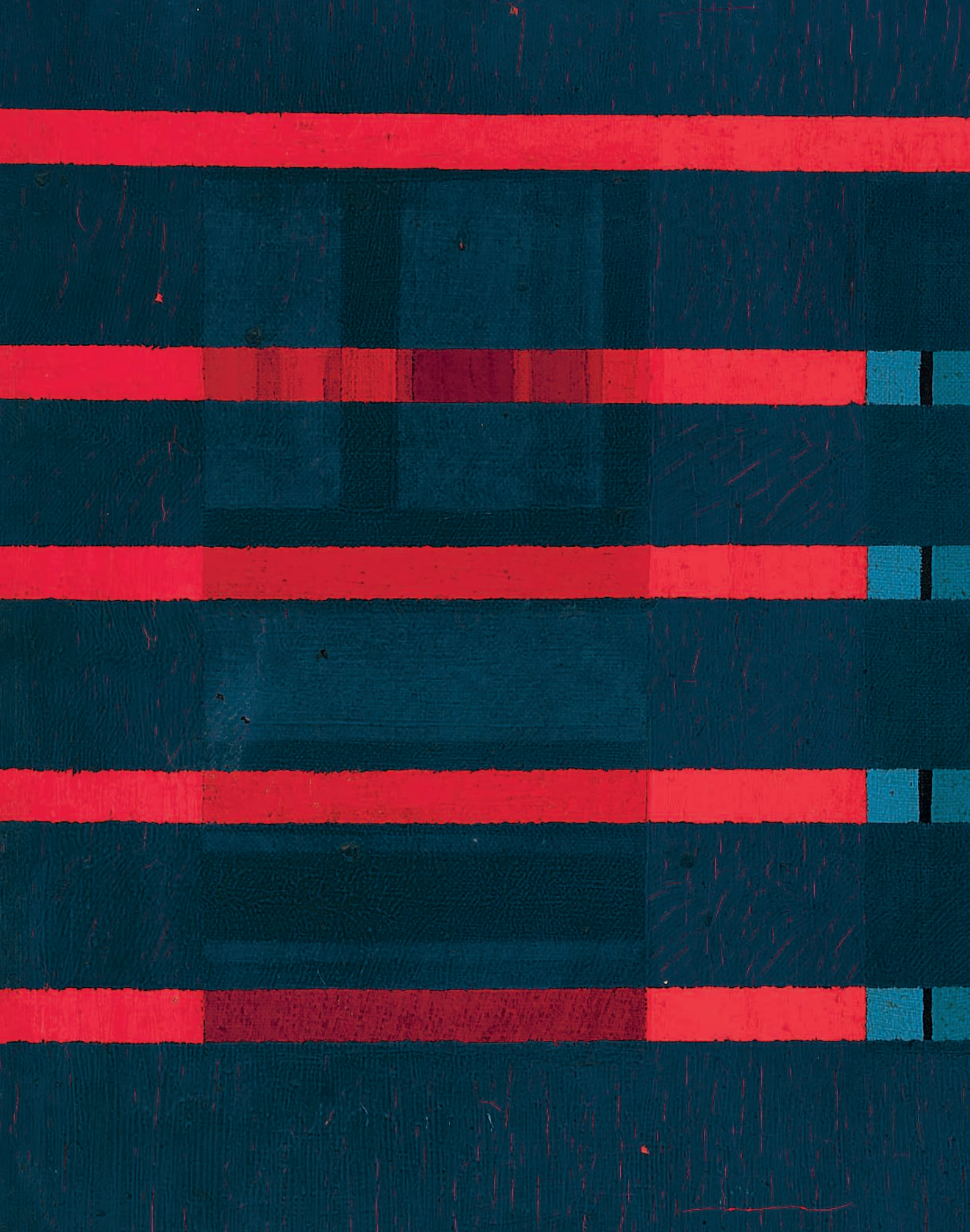
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