



MODERN BRITISH & IRISH ART

SOUTH KENSINGTON 17 MARCH 2016

CHRISTIE'S



MODERN BRITISH & IRISH ART

THURSDAY 17 MARCH 2016

AUCTION

Thursday 17 March 2016
at 10.30 am Lots 1-165
85 Old Brompton Road
London SW7 3LD

VIEWING

Saturday	12 March	11.00am – 5.00pm
Sunday	13 March	11.00am – 5.00pm
Monday	14 March	9.00am – 7.30pm
Tuesday	15 March	9.00am – 5.00pm
Wednesday	16 March	9.00am – 5.00pm

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William Porter and Nicholas Orchard

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PROPERTY FROM THE ESTATE OF ROBERT TAYLOR AGASUCCI

λ1

AUSTIN OSMAN SPARE (1888-1956)

Portrait of Hannen Swaffer

signed with initials 'AOS' (lower left), inscribed 'Hannen Swaffer' (lower right)
pencil and crayon
13 x 8 in. (33 x 20.3 cm.), unframed
Executed circa 1944-45.

£1,500-2,500

\$2,300-3,700
€2,100-3,500

PROVENANCE:

Frank Letchford.
with Caduceus Books, Hinckley, where purchased by the present owner,
February 2001.

Hannen Swaffer (1879-1962), the English journalist and drama critic, was a friend and patron of Spare's throughout his life. When Spare died it was Swaffer who paid for his funeral.



PROPERTY FROM THE ESTATE OF ROBERT TAYLOR AGASUCCI

λ2

AUSTIN OSMAN SPARE (1886-1956)

Hybrid

signed with initials 'AOS' (lower right)
pencil
11 x 16 in. (28 x 40.7 cm.)

£1,000-1,500

\$1,500-2,200
€1,400-2,100

EXHIBITED:

London, Alex Reid & Lefevre, *Drawings and Watercolours by Austin Osman Spare*, April 1929, no. 78.

LITERATURE:

R. Ansell (ed.), *The Exhibition Catalogues of Austin Osman Spare*, London, 2012, pp. 82 and 298.



PROPERTY FROM THE ESTATE OF ROBERT TAYLOR AGASUCCI

λ3

AUSTIN OSMAN SPARE (1886-1956)

Automatic drawing

signed with initials 'AOS' (lower left)
pencil and coloured pencil
9¾ x 7¼ in. (24.8 x 18.4 cm.)

£800-1,200

\$1,200-1,800
€1,200-1,700

PROVENANCE:

Hannen Swaffer.
John Bonner.
Sandy Robertson.
Purchased by the present owner in May 1992.

LITERATURE:

H. Swaffer, 'The Mystery of an Artist', *London Mystery Magazine*, London, August 1950, illustrated.



PROPERTY FROM THE ESTATE OF
ROBERT TAYLOR AGASUCCI

λ4

AUSTIN OSMAN SPARE (1886-1956)

Austin Spare and Witch

signed, inscribed and dated 'Austin Spare and Witch 1947/by Austin Osman Spare' (on the backboard)
pencil and watercolour
8½ x 12¼ in. (21.6 x 31.1 cm.)

£4,000-6,000

\$6,000-8,900
€5,600-8,300

PROVENANCE:

Purchased by Mrs Atherton Powys at the 1947 exhibition.

EXHIBITED:

London, Archer Gallery, *Exhibition of Paintings by Austin Osman Spare Including Over One Hundred and Fifty New Studies in Psycho - Physiognomy With an Admixture of Spivs, Ghosts, Hoboes, Layabouts, Fiddlers and Others*, November 1947, no. 51, as 'Youthful self and Witch'.

PROPERTY FROM THE ESTATE OF
ROBERT TAYLOR AGASUCCI

λ5

AUSTIN OSMAN SPARE (1886-1956)

Primal Urge

signed with initials 'AOS' (lower left), signed again and inscribed '17 'Primal Urge'/by Austin O. Spare' (on a label attached to the reverse)
pencil and gouache on panel
26 x 32⅞ in. (66 x 82.3 cm.)

£2,000-3,000

\$3,000-4,400
€2,800-4,200

PROVENANCE:

Collection of Watercolours and Drawings by Austin Osman Spare; Christie's, South Kensington, 12 May 1994, lot 74, where purchased by the present owner.

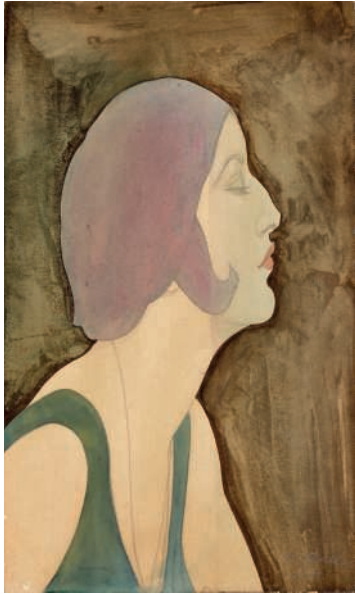
EXHIBITED:

London, The Mansion House Tavern, *Exhibition of Paintings by Austin Osman Spare*, June - July 1952, no. 17.

LITERATURE:

R. Ansell (ed.), *The Exhibition Catalogues of Austin Osman Spare*, London, 2012, pp. 160 and 307.





λ6

AUSTIN OSMAN SPARE (1886-1956)

Joan Crawford

signed and dated twice '33/AO Spare' (lower left and lower right)
pencil and watercolour
12½ x 7½ in. (31.8 x 19 cm.)

£2,500-3,500

\$3,800-5,200
€3,500-4,900

PROVENANCE:

John Balance, from whom purchased by the present owner in December 2002.

EXHIBITED:

London, Rupert Maas Gallery, *Austin Osman Spare*, November 2005.

LITERATURE:

P. Baker, *Austin Osman Spare: The Life and Legend of London's Lost Artist*, London, 2012, p. 204, illustrated.

λ7

AUSTIN OSMAN SPARE (1886-1956)

Masks and Faces

signed 'Austin Osman Spare' (lower right), inscribed 'Masks & Faces'
(lower left)
pencil and white chalk
14¼ x 12 in. (36.2 x 30.5 cm.)
Executed circa 1929.

£3,000-5,000

\$4,500-7,400
€4,200-6,900

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 26 July 2001, lot 46, where purchased by the present owner.

EXHIBITED:

London, Alex Reid & Lefevre, *Drawings and Watercolours by Austin Osman Spare*, April 1929, no. 8.
St Ives, Tate Gallery, *The Dark Monarch: Magic and Modernity in British Art*, October 2009 - January 2010, not numbered.

LITERATURE:

R. Ansell (ed.), *The Exhibition Catalogues of Austin Osman Spare*, London, 2012, pp. 79 and 301.



λ8

AUSTIN OSMAN SPARE (1886-1956)

Netheresque

signed with initials and dated 'AOS/55' (lower right)
pastel on panel
22½ x 15½ in. (57.2 x 39.5 cm.)

£1,500-2,500

\$2,300-3,700
€2,100-3,500

PROVENANCE:

Gifted by the artist to the present owner's husband, and by descent.

EXHIBITED:

London, Archer Gallery, *Catalogue of Paintings and Drawings by Austin Osman Spare*, October - November 1955, no. 204.

LITERATURE:

R. Ansell (ed.), *The Exhibition Catalogues of Austin Osman Spare*, London, 2012, pp. 180 and 304.





λ9

SVEN BERLIN (1911-2000)

Original Illustrations for 'The Dark Monarch'

variously signed and inscribed
ink, unframed
10¼ x 8 in. (26 x 20.4 cm.) and smaller
Executed in 1955.

To be sold together with a 1st edition copy of *The Dark Monarch. A Portrait from Within* by Sven Berlin, London, 1962. (27)

£5,000-8,000

\$7,500-12,000
€7,000-11,000

PROVENANCE:

Anonymous sale; Bonhams, Knightsbridge, 7 March 2000, lot 183.
Eric Quayle.

EXHIBITED:

St Ives, Tate Gallery, *The Dark Monarch: Magic & Modernity in British Art*,
October 2009 - January 2010.

LITERATURE:

S. Berlin, *The Dark Monarch. A Portrait from Within*, London, 1962, illustrated
variously throughout.

The Dark Monarch is Sven Berlin's celebrated *Roman à clef*: a 'psychobiographic', thinly veiled exposé of the artist's colony in St Ives in the late 1940s and 1950s. The book caused much controversy when it was first published in 1962, and resulted in a flurry of libel suits against Berlin who lacked the funds to defend himself. The books were ordered by the court to be withdrawn but a number found their way into the public domain. A second edition of the book was published in 2009, this time with a 'key' which revealed the identity of the characters.



λ*10

SVEN BERLIN (1911-2000)

Head of a Woman

signed with monogram and dated '50' (on the underside)

Egyptian greenstone
13 in. (33 cm.) high

£3,000-5,000

\$4,500-7,400

€4,200-6,900

PROVENANCE:

Purchased by the present owner at the 1989 exhibition.

EXHIBITED:

London, Belgrave Gallery, *Sven Berlin: Paintings, Drawings and Sculpture*, November - December 1989, no. 66.

LITERATURE:

Exhibition catalogue, *Sven Berlin: Paintings, Drawings and Sculpture*, London, Belgrave Gallery, 1989, p. 76, no. 66, illustrated.



λ11

MICHAEL AYRTON (1921-1975)

Socrates

signed and dated 'Michael Ayrton/10.7.70' (upper right)

pencil

9 x 6½ in. (22.9 x 15.5 cm.)

£1,000-1,500

\$1,500-2,200

€1,400-2,100



λ12

MICHAEL AYRTON (1921-1975)

Study for Talos

numbered '6/9' (on the reverse of the base)

bronze with a dark brown patina

10 in. (25.4 cm.) high, excluding wooden base

Conceived *circa* 1963.

£3,000-5,000

\$4,500-7,400

€4,200-6,900



λ13

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

Study No. 12, 'Origins of the Land'

signed with initials, inscribed and dated 'G.S. 1950 Study for 1st version.'

(upper left)

pencil, charcoal and gouache

5 x 4¾ in. (12.8 x 12.1 cm.)

£3,000-5,000

\$4,500-7,400

€4,200-6,900

PROVENANCE:

Purchased by Capt. Daniel de Pass at the 1952 exhibition.
with Agnew's, London.

EXHIBITED:

London, Redfern Gallery, *Graham Sutherland: Oils and Gouaches. Keith Vaughan: Retrospective Exhibition. Contemporary French and English Lithographs*, November - December 1952, no. 334.



λ14

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

Vézelay Tympanum

ink, watercolour and gouache

22 x 30 in. (55.9 x 76.2 cm.)

Executed in 1970.

£2,000-3,000

\$3,000-4,400

€2,800-4,200

PROVENANCE:

The artist's family.

A similarly sized and comparable (but not identical) mixed media-drawing of the same subject was exhibited in the Tate Gallery exhibition *John Piper*, November 1983 - January 1984, no. 157, illustrated in colour p. 67. Vézelay Abbey has a complicated array of imagery in sculpted capitals and portals, and is one of the outstanding masterpieces of Burgundian Romanesque art and architecture.

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



λ15

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

Mountainous landscape

signed with initials and dated 'G.S. 1945' (upper right)

pencil, ink and crayon on card

8¾ x 6⅞ in. (22.2 x 17.4 cm.)

There is a study of the same subject by the artist on the reverse.

£2,500-3,500

\$3,800-5,200

€3,500-4,900

PROVENANCE:

with Bernard Jacobson Gallery, London, where purchased by the present owner.



PROPERTY OF THE VOLTAIRE FOUNDATION, UNIVERSITY OF OXFORD

λ16

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

Birds in Landscape

signed and dated 'G. Sutherland. 1948' (lower right)

gouache on board

46 x 29 in. (117 x 73.5 cm.)

£10,000-15,000

\$15,000-22,000

€14,000-21,000

PROVENANCE:

with Redfern Gallery, London, where purchased by Aubrey Gibson, August 1955.

with Agnew's, London.

Dr Theodore Besterman, by whom bequeathed to the Voltaire Foundation.

The present work relates to Sutherland's *Birds and Foliage* tapestry which he designed for the Edinburgh Tapestry Company in 1949.



λ17

JOHN CRAXTON, R.A. (1922-2009)

Farmhand resting

signed 'Craxton.' (lower left) and dated '-43-' (lower right)
 crayon, watercolour and gouache
 8¾ x 6⅞ in. (22.2 x 17.5 cm.)

£3,000-5,000

\$4,500-7,400
 €4,200-6,900

PROVENANCE:

with Christopher Hull Gallery, London, where purchased by the present owner in 1990.

We are very grateful to Ian Collins for his assistance in preparing this catalogue entry.

18

CHRISTOPHER WOOD (1901-1930)

Mother and Child

pencil
 12 x 9 in. (30.5 x 22.8 cm.)
 Executed in 1925.

£4,000-6,000

\$6,000-8,900
 €5,600-8,300

PROVENANCE:

with Thomas Agnew & Sons, London.
 Dr William Mason.
 with Sandra Lummis, London.
 Purchased by the present owner at the 1996 exhibition.

EXHIBITED:

London, Parkin Gallery, *Christopher Wood: 1901-1930. Paintings and Drawings*, January - February 1996, catalogue not traced.

LITERATURE:

E. Newton, *Christopher Wood 1901-1930*, London, 1938, p. 82, no. 659.





λ*19

ROBERT COLQUHOUN (1914-1962)

John, the artist's brother

oil on panel
16 x 13 in. (40.7 x 33 cm.)
Painted *circa* 1941.

£8,000-12,000

\$12,000-18,000
€12,000-17,000

PROVENANCE:

The artist's family.
Purchased by the present owner at the 1988 exhibition.

EXHIBITED:

London, Fine Art Society, *Soho in the Fifties*, November 1988.

The present work is close in style and dimensions to Colquhoun's self-portrait in the Scottish National Portrait Gallery, believed to have been painted in 1941 after his military discharge and move to London. His brother John also served in the army and was evacuated from Dunkirk in May 1941 when Colquhoun was in London. It is likely that Colquhoun painted this portrait of his brother during his repatriation to England.

We are very grateful to Roger Bristow for his assistance in preparing this catalogue entry.



λ20

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

Tolquhon Castle

inscribed and dated 'Tolquhon 9 5 84' (lower centre)
ink, pastel, watercolour and gouache
14 x 20 in. (35.6 x 50.8 cm.)

£5,000-8,000

\$7,500-12,000
€7,000-11,000

PROVENANCE:

The artist's family.
Anonymous sale; Christie's, South Kensington, 16 October 2013, lot 134,
where purchased by the present owner.

λ21

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

Bat

pencil, ink, chalk and gouache, squared for transfer
20 x 16 in. (50.8 x 40.7 cm.), shaped
Executed in 1967.

£4,000-6,000

\$6,000-8,900
€5,600-8,300

PROVENANCE:

Douglas Cooper.
with Redfern Gallery, London.

EXHIBITED:

London, Bernard Jacobson Gallery, *Graham Sutherland*, March 2003.

LITERATURE:

W. Boyd, *Graham Sutherland*, London, 1993, no. 26, illustrated.



THE PROPERTY OF A PRIVATE ENGLISH COLLECTOR

λ22

MICHAEL AYRTON (1921-1975)

Daedalus at Cumae

bronze with a dark brown patina

21¼ in. (54 cm.) high

Conceived in 1961 and cast in an edition of six.

£5,000-8,000

\$7,500-12,000

€7,000-11,000

PROVENANCE:

with Bruton Gallery, Somerset, where purchased
by the present owner's father, January 1977.

EXHIBITED:

LITERATURE:

C.P. Snow, *Michael Ayrton Drawings and Sculpture*,
London, 1962, pl. 116, another cast illustrated.

P. Cannon-Brookes, *Michael Ayrton, an Illustrated
Commentary*, Birmingham, 1978, p. 89, no. 154,
another cast illustrated.





λ23

AUGUSTUS LUNN (1905-1986)

Building site, Richmond

signed 'AUGUSTUS LUNN' (lower right)

oil on canvas

15 x 30 in. (38.1 x 76.2 cm.)

Painted in 1948.

£2,500-3,500

\$3,800-5,200

€3,500-4,900

PROVENANCE:

Anonymous sale; Phillips, London, 17 July 2001, lot 74.
with Osborne Samuel, London, where purchased by the present owner,
February 2011.

λ24

JOHN TUNNARD, A.R.A. (1900-1971)

Composition

signed and dated 'John Tunnard 37' (lower right)

pencil, coloured pencil, watercolour and gouache

9¾ x 13¾ in. (24.8 x 35 cm.)

£2,000-3,000

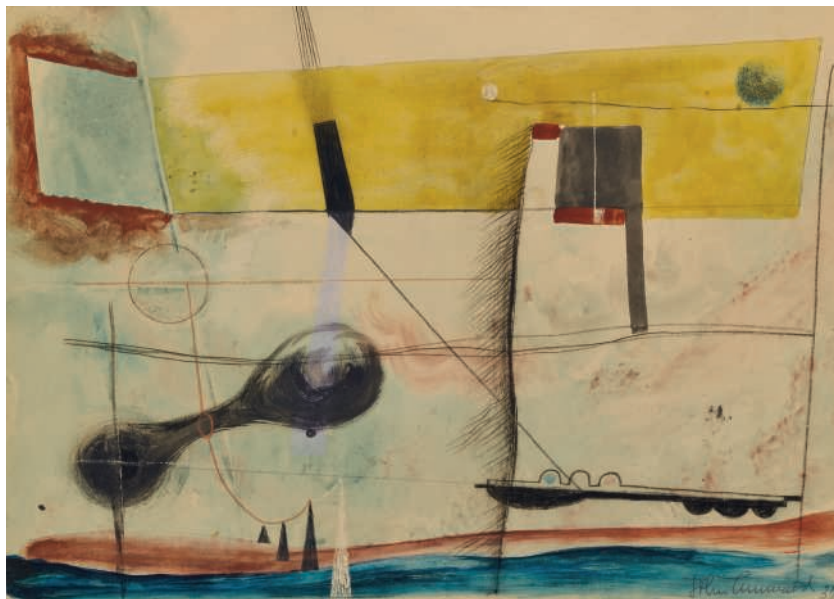
\$3,000-4,400

€2,800-4,200

PROVENANCE:

with Gallery Roche, Bremen, where purchased by the present owner,
November 1984.

We are very grateful to Professor Brian Whitton for his assistance in
preparing this catalogue entry.





λ25

EDWARD WADSWORTH, A.R.A. (1889-1949)

Straight from the Tap II

tempera on paper
15¾ x 11½ in. (40 x 29.2 cm.)
Executed in 1944.

£10,000-15,000

\$15,000-22,000
€14,000-21,000

PROVENANCE:

Commissioned by the Imperial Chemical Industries.
with Osborne Samuel, London, where purchased by the present owner,
October 2002.

LITERATURE:

J. Black (ed.), *Edward Wadsworth: Form, Feeling and Calculation, The Complete Paintings and Drawings*, London, 2005, p. 204, no. 428, illustrated.



λ26

SIR CEDRIC MORRIS (1889-1982)

Irises and tulips

oil on canvas

21¾ x 18 in. (55.2 x 45.7 cm.)

£10,000-15,000

\$15,000-22,000

€14,000-21,000

PROVENANCE:

Peggy Guggenheim, by whom gifted to a previous owner as a wedding present.

Their sale; Bonhams, London, 30 November 2004, lot 70, where purchased by the present owner.



27

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

Mother and Daughter: Lou Lou I Love You

signed 'Sickert' (lower right)

oil on canvas

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

Painted in 1911.

£6,000-8,000

\$8,900-12,000

€8,400-11,000

In 1908, in a letter to a friend, Sickert described the 'trompe l'œil hat all the coster girls wear here with a crown fitting the head inside and expanded outside to immense proportions'. He was fascinated by these distinctive wide-brimmed straw hats, dubbed 'American sailors', and fascinated by the life stories of those who wore them. Two 'divine' coster girl models sat for him, almost always separately. The paintings in which one or other feature include *L'Americaine* (Tate Gallery, London) and *The New Home* (W. Baron, *Sickert Paintings and Drawings*, New Haven and London, 2006, pp. 368-70, no. 350.)

In 1911, Sickert returned to the theme of coster women in Camden Town bed-sitters. He had spent the intervening period painting some of his most controversial interiors, many given the 'Camden Town Murder' title, in which he had juxtaposed a nude female figure and a clothed man within dilapidated north London bedrooms. Sickert thought of these two-figure paintings as modern 'conversation pieces' in which he exploited the psychological as well as the compositional potential. Their narrative remained ambiguous, but

they implied a context both sordid and brutish. In 1911, while still gripped by the conversation piece theme, he sought a different tone. This time he chose to draw and paint his coster models together. The narratives remained ambiguous but their mood is quiet and domestic. The models dressed in their coats with moth-eaten fur collars, are squashed into a shallow space, restricted on all four sides, tightly overlapping each other. In *Two Women* (Harris Museum, Preston) one woman sits on a bed, the other stands, while they engage in grave and intimate conversation; in a recently discovered (and radiantly coloured) variant called *The Flower Girl; Two Women* (sold in these rooms, 26 November 2015, lot 127) one woman sits on the bed staring out of the picture while the other cheekily bends over to peek behind her, in a pose which for all the world anticipates a modern 'selfie'. The present, newly discovered, painting relates closely to *Mother and Daughter* (W. Baron, *Sickert Paintings and Drawings*, New Haven and London, 2006, pp. 380-1, no. 368), exhibited with the Camden Town Group in December 1911. It shows the two models sitting facing away from each other on opposite sides of a bed, each wrapped up in her own thoughts. Sickert's cavalier attitude to titles is illustrated by the fact that when he published a drawing of this composition in *The New Age* in July 1911 its title was given as *Lou, Lou, I love You*'. The newly discovered painting is considerably larger than the painting exhibited with the Camden Town Group. It is also slightly differently proportioned. We do not know why Sickert left it unfinished, with only the essential composition and tonal pattern established in his unmistakable brusque shorthand. Nor do we know where it has been for the past 105 years. However, it is a welcome addition to Sickert's oeuvre, giving us an insight into his method of working.

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



28

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

Autumn Midnight

signed 'Eric G' (lower right) and inscribed 'Autumn Midnight' (lower left)
ink and gouache

4½ x 3 in. (11.5 x 7.6 cm.)

Executed circa 1923.

The present work is the drawing for the wood engraving *Autumn Midnight*, 1923, one of which is in Tate, London.

£4,000-6,000

\$6,000-8,900

€5,600-8,300

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 7 December 2006, lot 39, where purchased by the present owner.

29

HENRI GAUDIER-BRZESKA (1891-1915)

Head of a man

signed 'Gaudier Brzeska' (on the reverse)

charcoal

9¾ x 7¼ in. (24.5 x 18.5 cm.)

£1,000-1,500

\$1,500-2,200

€1,400-2,100

λ30

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

Standing figure

signed and dated 'FDobson/31' (lower right)
pencil, watercolour and gouache
20 x 14 in. (50.8 x 35.6 cm.)

£1,500-2,000

\$2,300-3,000
€2,100-2,800

PROVENANCE:

with Anthony Hepworth, Bath.
with Ian McVitie Weston, West Sussex, where purchased by the present owner
in the early 1990s.

EXHIBITED:

Arts Council Exhibition, 1966, catalogue not traced.



31

HENRI GAUDIER-BRZESKA (1891-1915)

Male nude studies

ink
21 $\frac{7}{8}$ x 29 $\frac{3}{4}$ in. (55.6 x 75.6 cm.)
Executed *circa* 1912-1913.

£2,000-3,000

\$3,000-4,400
€2,800-4,200

PROVENANCE:

with Tib Lane Gallery, Manchester.

32

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

Squatting Nude

pencil
8 $\frac{1}{2}$ x 7 in. (21.6 x 17.8 cm.)

£2,000-3,000

\$3,000-4,400
€2,800-4,200

PROVENANCE:

with David Paul Gallery, Chichester.





33

GWEN JOHN (1876-1939)

Petite Négresse

inscribed and dated 'Petite négresse. Dessin du 3ieme Lundi d'Aout. 1928'
(on the reverse of the supporting card)
pencil, watercolour and gouache, unframed
6½ x 5 in. (16.5 x 12.7 cm.)

£6,000-8,000

\$8,900-12,000

€8,400-11,000

PROVENANCE:

Private collection, France, in the family of the present owner since *circa* 1929.

34

GWEN JOHN (1876-1939)

Cat

stamped 'Gwen John' (lower left)
watercolour and gouache
6¾ x 8¾ in. (17.2 x 22 cm.)

£4,000-6,000

\$6,000-8,900

€5,600-8,300

PROVENANCE:

The artist's estate.

Private collection, New York, from whom acquired by the present owner.



35

GWEN JOHN (1876-1939)

Des fleurs à la fenêtre

inscribed and dated 'Des fleurs à la fenêtre. Oct.1.28.' (on the reverse of the supporting card)

watercolour and gouache, unframed
5½ x 4½ in. (14 x 11.5 cm.)

£2,000-3,000

\$3,000-4,400

€2,800-4,200

PROVENANCE:

Private collection, France, in the family of the present owner since *circa* 1929.



36

GWEN JOHN (1876-1939)

Enfants assis aux chapeaux

dated 'Avril 1./29' (on the reverse of the supporting card)

watercolour and gouache, unframed
5½ x 4½ in. (14 x 11.5 cm.)

£5,000-8,000

\$7,500-12,000

€7,000-11,000

PROVENANCE:

Private collection, France, in the family of the present owner since *circa* 1929.





38

JAMES DICKSON INNES (1887-1914)

At the Theatre

oil on canvas
18 x 13 in. (45.7 x 33 cm.)
Painted *circa* 1908-12.

£1,500-2,000

\$2,300-3,000
€2,100-2,800

The present lot is an oil study for *At the Theatre* by J.D. Innes (private collection) (see J. Hoole and M. Simons, *James Dickinson Innes 1897-1914*, London, 2013, p. 47, no. 43, illustrated).

We are very grateful to John Hoole for his assistance in cataloguing the present lot.

λ37

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

Dorelia and Pyramos

pencil
8½ x 5¾ in. (21.5 x 14.6 cm.)

£2,500-3,500

\$3,800-5,200
€3,500-4,900

PROVENANCE:

Edgar Albert Slade.

The present lot and lots 38, 47 and 51 belonged to Edgar Albert Slade, who was the brother-in-law of Dorelia McNeil.

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



λ39

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

Gypsy Encampment with Dorelia and Pyramos; Gypsy Encampment

pencil
8½ x 5¾ in. (21.9 x 14.6 cm.); 4 x 5¾ in. (10.2 x 14.6 cm.)

£1,200-1,800

(2)
\$1,800-2,700
€1,700-2,500

PROVENANCE:

Edgar Albert Slade.

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



λ40

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

Place Blanche, Paris

signed 'C.R.W. Nevinson' (lower right)
watercolour, pastel and gouache
14 x 10 in. (35.5 x 25.3 cm.)
Executed circa 1922.

£12,000-18,000

\$18,000-27,000
€17,000-25,000

PROVENANCE:

Purchased by Sir Arthur Young at the 1926 exhibition, and by descent.

EXHIBITED:

London, Leicester Galleries, *Watercolours and Paintings by C.R. W. Nevinson*,
March 1926, no. 18.

Place Blanche is situated on the Boulevard de Clichy and faces the
celebrated Moulin Rouge dance hall.

We are very grateful to Christopher Martin for his assistance in preparing
this catalogue entry.



41

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

Study for Vernet's, Dieppe

signed 'Sickert' (lower right) and inscribed 'Vernet's' (lower centre)

ink and watercolour

11¼ x 9 in. (29.8 x 22.8 cm.)

Executed circa 1920.

£7,000-10,000

\$11,000-15,000

€9,800-14,000

PROVENANCE:

Arthur Knyvett-Lee, and by descent.

The composition of the present lot closely relates to the painting *Vernet's, Dieppe*, circa 1920 (see W. Baron, *Sickert: Paintings & Drawings*, New Haven and London, 2006, pp. 495-6, no. 582, illustrated). The hatching and emphatic tonal patterning of this drawing suggests it may have been executed as a preliminary idea for a potential etching. Sickert was publishing a number of etchings in 1920, including several of Dieppe subjects. He could well have considered, and rejected, this view of Vernet's as a subject.

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



λ42

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

Henri IV from the Quai

signed twice 'C.R.W. Nevinson' (lower left and lower right), signed again and inscribed 'C.R.W. Nevinson/Sketch of Henri IV/ from the Quai' (on the New English Art Club label attached to the backboard)
pencil, watercolour and gouache
9¾ x 13½ in. (24.8 x 34.6 cm.)
Executed circa 1930.

£3,000-5,000

\$4,500-7,400
€4,200-6,900

EXHIBITED:

London, New English Art Club, *The Eighty-First Exhibition*, November - December 1930, no. 289.

LITERATURE:

Exhibition catalogue, *The Eighty-First Exhibition*, London, New English Art Club, 1930, p. 28, no. 289.

Throughout the 1930s Nevinson depicted a number of scenes of Paris, particularly enjoying capturing the bustling quays alongside the River Seine. The present work illustrates a view of Pont Neuf with the monument of Henri IV, which Nevinson depicted on several occasions. An almost identical vista can be seen in his larger oil painting *Henry IV, L'Île de Paris* (Dublin City Art Gallery) and a similar view recorded further down the river in his etching *Notre Dame de Paris from Quai des Grands Augustins* (Laing Art Gallery, Newcastle upon Tyne).

We are very grateful to Christopher Martin for his assistance in preparing this catalogue entry.

43

CHRISTOPHER WOOD (1901-1930)

Back Gardens, Nice

pencil
9½ x 13¾ in. (24.2 x 35 cm.)

£2,000-3,000

\$3,000-4,400
€2,800-4,200

PROVENANCE:

with Redfern Gallery, London.





44

LUCIEN PISSARRO (1863-1944)

Sunny morning, Milton

signed with monogram and inscribed 'Milton' (lower right)

pastel on brown paper
11 x 14¼ in. (28 x 37.5 cm.)

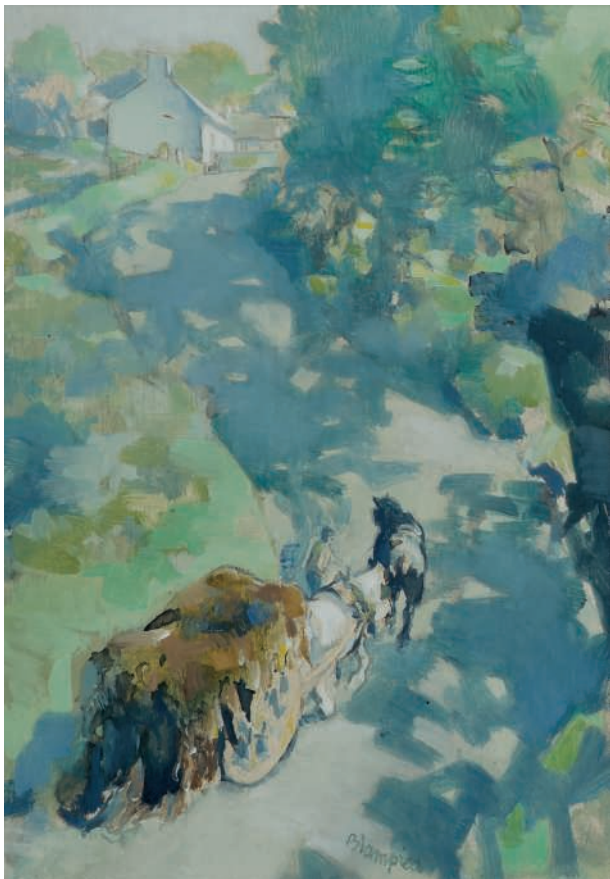
Executed in 1917.

£3,000-5,000

\$4,500-7,400
€4,200-6,900

PROVENANCE:

with Portland Gallery, London.



λ45

EDMUND BLAMPIED, R.B.A. (1886-1966)

Uphill, Jersey

signed 'Blampied' (lower right)

oil on board
12 x 9 in. (30.5 x 22.8 cm.)

£3,000-5,000

\$4,500-7,400
€4,200-6,900

PROVENANCE:

with T. & R. Annan & Sons, Glasgow, where purchased by T.W. Pritty, and by descent.
Their sale; Christie's, London, 24 November 2000, lot 2, where purchased by the present owner.



λ46

DUNCAN GRANT (1885-1978)

Pont Neuf, Paris

signed, inscribed and dated 'D Grant./47 Paris' (lower left)

oil on board

15 x 22½ in. (38.2 x 57.2 cm.)

£5,000-8,000

\$7,500-12,000

€7,000-11,000

PROVENANCE:

Private collection, Jersey, from whom acquired by the present owner.

EXHIBITED:

Bristol, Royal West of England Academy, *British Painters in France*, May - June 1953, no. 61.

The present work depicts the historical Pont Neuf Bridge on the left bank looking towards the Ile de la Cité, which Grant saw on his visit to Paris in 1947 with Vanessa Bell and Edward le Bas.

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



λ47

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

Two nudes

ink and wash
7 x 5 in. (17.8 x 12.7 cm.)

£1,500-2,500

\$2,300-3,700
€2,100-3,500

PROVENANCE:

Edgar Albert Slade.

48

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

Portrait of a lady

pencil and red chalk, unframed
10½ x 12½ in. (25.7 x 31.5 cm.)
Executed circa 1902.

£1,500-2,500

\$2,300-3,700
€2,100-3,500

PROVENANCE:

A gift from the artist to his housekeeper, and by descent.



49

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

Three studies of a male nude

oil on canvas
31¼ x 25¼ in. (80.7 x 64.2 cm.)
Painted circa 1923-24.

£3,000-5,000

\$4,500-7,400
€4,200-6,900

PROVENANCE:

Leonard Philpot.
Anonymous sale; Christie's, London, 8 June 1990, lot 263.
with Fine Art Society, London, where purchased by the present owner, August 2002.



50

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

Self-portrait

signed and dated 'William Orpen 1904' (lower left)

red chalk, unframed

11¼ x 9 in. (28.5 x 22.9 cm.)

£4,000-6,000

\$6,000-8,900

€5,600-8,300

PROVENANCE:

A gift from the artist to his housekeeper, and by descent.

λ51

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

Woman standing

pencil and watercolour

12 x 9½ in. (30.5 x 24.2 cm.)

£1,500-2,500

\$2,300-3,700

€2,100-3,500

PROVENANCE:

Edgar Albert Slade.

It has been suggested that this drawing depicts Edie McNeil, sister of Dorelia.

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





52

GWEN JOHN (1876-1939)

L'Orpheline

inscribed and dated 'L'Orpheline/Mars 25./29.' (on the reverse of the supporting card)

watercolour and gouache, unframed
6¼ x 4¾ in. (15.8 x 12.1 cm.)

£5,000-8,000

\$7,500-12,000
€7,000-11,000

PROVENANCE:

Private collection, France, in the family of the present owner since *circa* 1929.



53

GWEN JOHN (1876-1939)

An old woman and a boy on a country road

stamped 'Gwen John' (lower left)

pencil and gouache
6¾ x 6½ in. (17.2 x 16.5 cm.)

£3,000-5,000

\$4,500-7,400
€4,200-6,900

PROVENANCE:

Purchased by the present owner at the 1976 exhibition.

EXHIBITED:

London, Anthony d'Offay, *Gwen John: 1876-1939*, March 1976, no. 57.

54

GWEN JOHN (1876-1939)

Nun in church

stamped 'Gwen John' (lower left)

watercolour and gouache

6¼ x 4¾ in. (15.9 x 12.1 cm.)

£5,000-7,000

\$7,500-10,000

€7,000-9,700

PROVENANCE:

The artist's estate.

Private collection, New York, from whom acquired by the present owner.



55

GWEN JOHN (1876-1939)

Jacques in church; Profile of Jacques

charcoal and watercolour, unframed

6¼ x 8½ in. (15.8 x 21.6 cm.); 8 x 6 in. (20.3 x 15.3 cm.)

(2)

£1,000-1,500

\$1,500-2,200

€1,400-2,100

PROVENANCE:

Private collection, France, in the family of the present owner since circa 1929.

56

GWEN JOHN (1876-1939)

La Rue des clos Moreaux

inscribed and dated 'La Rue des clos Moreaux/16 Avril 28.' (on the reverse of the supporting card)

pencil, watercolour and gouache, unframed

10 x 7 in. (25.4 x 17.8 cm.)

£1,000-1,500

\$1,500-2,200

€1,400-2,100

PROVENANCE:

Private collection, France, in the family of the present owner since circa 1929.





■ 57

WILLIAM BROOKER, A.R.A. (1918-1983)

Still Life - Dessicating Jar

signed and dated 'Brooker. '66' (lower right), signed again, inscribed and dated again 'Still life - dessicating jar/1966/William Brooker.' (on the reverse)
oil on canvas
36 x 40 in. (91.5 x 101.5 cm.)

£12,000-18,000

\$18,000-27,000
€17,000-25,000

PROVENANCE:

Anonymous sale; Christie's, London, 12 December 2008, lot 36, where purchased by the present owner.

William Brooker enjoyed a long and successful teaching career, and among his students was Howard Hodgkin, who he taught at the Bath Academy of Art at Corsham. Hodgkin described his mentor as 'the only real teacher I ever had ... he made one feel that painting was a very important occupation. Quite unique. No one else seemed a bit like that. He was a great teacher' (see N. Wadley, exhibition catalogue, *William Brooker Retrospective*, Newcastle Polytechnic, 1987).

λ58

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

Sitting Woman

stamped 'C29S 8/9 1986' (lower edge)
bronze with a black and polished patina
6½ in. (16.5 cm.) wide

£10,000-15,000

\$15,000-22,000

€14,000-21,000

PROVENANCE:

with CCA Galleries, London, where purchased by the present owner, June 1987.

LITERATURE:

D. Farr and E. Chadwick, *Lynn Chadwick. Sculptor*, Aldershot, 2006, pp. 362-3, no. C29S, another cast illustrated.





λ59

REG BUTLER (1913-1981)

Small head

bronze with a brown patina, unique
5½ in. (143 cm.) high, excluding the base
Conceived *circa* 1953.

£1,500-2,500

\$2,300-3,700
€2,100-3,500

PROVENANCE:

Anonymous sale; Sotheby's, London, 6 April 1960, lot 64, where purchased by the present owner.

EXHIBITED:

London, Gimpel Fils, *Collector's Choice XIV*, June 1967, no. 8.
London, New Arts Centre, *Sculpture 1950-65*, May - July 1986, no. 10.
London, Gimpel Fils, *Reg Butler*, September - October 1986, no. 43A.

Small head showcases Butler's propensity for the human form. Exploring the dichotomy between sensuality and brutality, figures are often seen suspended on wire so that they hang in space, dissociated with the ground. Butler relished in the fragmentary, preferring to omit significant parts of the body to create a more expressive image of the figure, as seen in the present work, where only the head and neck remain. Executed *circa* 1953, the work marks a pivotal moment in the artist's career, at a time when Butler won the international competition to create a monument dedicated to the Unknown Political Prisoner, thereby firmly establishing his reputation as one of Britain's leading sculptors.

λ60

ROWAN GILLESPIE (B. 1953)

Standing male nude

signed, numbered and dated 'Rowan/4/9/1984' (on the reverse of the base)
bronze with a gold patina
12½ in. (31.7 cm.) high

£2,000-3,000

\$3,000-4,400
€2,800-4,200





■λ61

LOUIS LE BROCQUY, H.R.S.A. (1916-2012)

Reconstructed Head

signed with initials 'le B' (lower right), signed again and dated 'LE BROCQUY 1968' (on the reverse)

oil on canvas

57¾ x 45 in. (146.8 x 114.3 cm.)

£30,000-50,000

\$45,000-74,000
€42,000-69,000

PROVENANCE:

with Dawson Gallery, Dublin.

Acquired by the present owner, May 1982.

EXHIBITED:

London, Gimpel Fils, *Louis le Brocquy: Recent Paintings*, October 1968, no. 43; this exhibition travelled to Zurich, Gimpel & Hanover Galerie, January - February 1969.

LITERATURE:

Exhibition catalogue, *Louis Le Brocquy: Recent Paintings*, London, Gimpel Fils, 1968, n.p., no. 43, illustrated.



λ62

SINE MACKINNON (1901-1997)

The Peak, Provence

signed 'S MACKINNON' (lower right)

oil on canvas

18 x 21¾ in. (45.7 x 55.2 cm.)

£1,500-2,500

\$2,300-3,700

€2,100-3,500

PROVENANCE:

with England & Co., London, where purchased by the present owner, October 1988.



*63

IRISH SCHOOL, 20TH CENTURY

Tory Island

inscribed 'TORY ISLAND' (on the backboard)

oil on board

22½ x 29¾ in. (56.2 x 75.5 cm.)

£800-1,200

\$1,200-1,800

€1,200-1,700



λ64

TONY O'MALLEY, H.R.H.A. (1913-2003)

Still-life with vase and lemon

signed with initials and dated 'OM 1962' (lower right)
oil on board
15¾ x 19¾ in. (40 x 50.2 cm.)

£3,000-5,000

\$4,500-7,400
€4,200-6,900

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 15 December 2011, lot 58, where purchased by the present owner.

λ*65

DANIEL O'NEILL (1920-1974)

Early Morning

signed 'D O'NEILL' (lower right)
oil on board
18 x 24 in. (45.8 x 61 cm.)

£3,000-5,000

\$4,500-7,400
€4,200-6,900

PROVENANCE:

with Waddington Galleries, Montreal, where purchased by the present owner's father circa 1960.





Tony O'Malley, *Currach, Clare Island (recto)*



Tony O'Malley, *Evening Landscape, Tehidy Hospital (recto)*

λ66

TONY O'MALLEY, H.R.H.A. (1913-2003) (recto);
FRANCIS BACON (1909-1992) (verso)

Currach, Clare Island (recto); Evening Landscape Tehidy Hospital (recto); Figure (verso)

signed and indistinctly dated 'TONY O'MALLEY MAY 1962' (lower left), dedicated and dated again 'with love to/Paddy from/Tony Aug/1962' (on the reverse); inscribed 'Evening Landscape Tehidy Hospital' (lower right), indistinctly inscribed again and dated 'Evening Landscape/Tehidy Hospital/1961' (on the reverse)

oil on board; oil and chalk on board
 29¾ x 47 in. (75.5 x 119.4 cm.); 30¼ x 47 in. (76.8 x 119.4 cm.)

Figure, circa 1959, will appear in the forthcoming catalogue raisonné of Francis Bacon, edited by Martin Harrison, under the number 59-16.

(2)

£20,000-30,000

\$30,000-44,000
 €28,000-42,000

PROVENANCE:

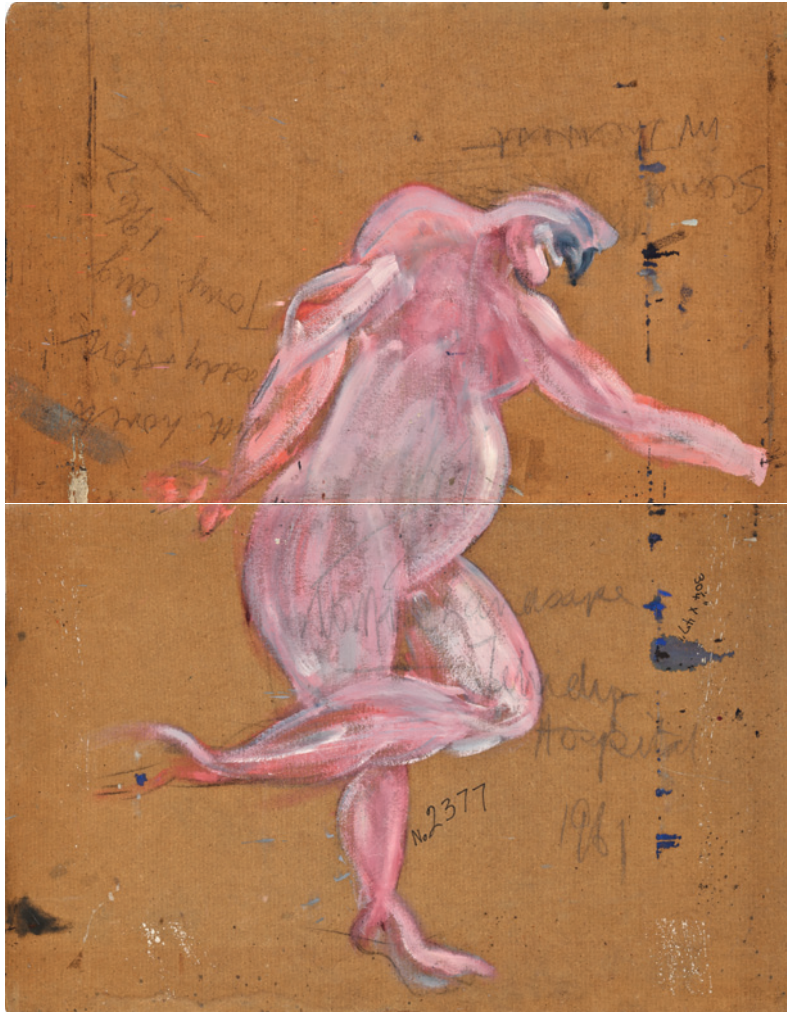
Currach, Clare Island: A gift from Tony O'Malley to Padraic Fallon, and by descent.

Evening Landscape Tehidy Hospital: Tony O'Malley, and by descent.

EXHIBITED:

Currach, Clare Island: Belfast, Ulster Museum, *Tony O'Malley Painter in Exile*, June - July 1984, no. 41; this exhibition travelled to Dublin, Douglas Hyde Gallery, July - August 1984.

The present lot consists of two early paintings by Tony O'Malley which, when turned over and joined together, reveal an unfinished nude by Francis Bacon. Divided into two boards, these paintings are viewed together for the first time in almost 60 years. For years this 'lost' Bacon was separated, residing in the collection of two different owners. One half remained with Tony O'Malley, while the other was owned by the poet Padraic Fallon, who had been gifted *Currach, Clare Island* by his close friend O'Malley. The two halves of Bacon's *Figure* were first displayed together when an image of the joined paintings was shown at Tate St Ives's 2007 exhibition *Francis Bacon in St Ives*.



Francis Bacon, *Figure (verso)*

O'Malley and Bacon both stayed in St Ives in the late 1950s, working just two doors down from one another. In the immediate years following the Second World War, St Ives established itself as the centre for avant-garde art in Britain. Attracting a new generation of artists who, like Ben Nicholson and Barbara Hepworth before them, were searching for inspiration in the wild landscape of West Cornwall. In September 1959, Bacon travelled from Penzance to St Ives to work on a series of paintings for his exhibition at the Marlborough Gallery in March 1960. Bacon's stay in St Ives occurred during a significant stage of transition in the artist's career, where he experimented with colour and technique, readdressing how he located the figure in space.

Whilst working in St Ives Bacon rented 3 Porthmeor Studios from the sculptor William Redgrave and his wife Boots, in a row of studios previously occupied by tenants including Ben Nicholson and Terry Frost. Intending to stay for six months, Bacon's visit was cut short after a turbulent argument with his then partner Ronnie Belton. Hurriedly leaving in January 1960, Bacon abandoned many of his works, including the male nude on the reverse of the present lot. On clearing the studio Boots gave away many of his discarded

works to friends who would re-use the materials. Those known include the present nude given to O'Malley and another work gifted to Canadian sculptor Bill Featherstone who used it to roof his chicken shed. It is reported that O'Malley was approached by a dealer who propositioned him to fraudulently 'complete' the Bacon and in disgust he split the board in two, while others, such as artist David Page, recount that it was cut to suit O'Malley's propensity for smaller sized boards.

Since its rediscovery *Figure* has been examined by the Francis Bacon Catalogue Raisonné Committee and will be included in the forthcoming catalogue raisonné, to be published in April 2016.



λ67

MICHAEL CLARK (B. 1954)

Preliminary Study for a Portrait of Francis Bacon

signed 'Michael Clark' (lower right), inscribed and dated 'Preliminary Study for a Portrait of Francis Bacon.1982/83. (April.)' (lower left)
pencil, squared for transfer
9¾ x 10½ in. (24.7 x 26.6 cm.)

£2,000-3,000

\$3,000-4,400
€2,800-4,200

PROVENANCE:

Miss Valerie Beston, by whom gifted to the present owner.

68

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

Portrait of a lady

dedicated and dated 'RCA/for Chris, love, Kitaj (about 1960)' (along the lower edge)
charcoal

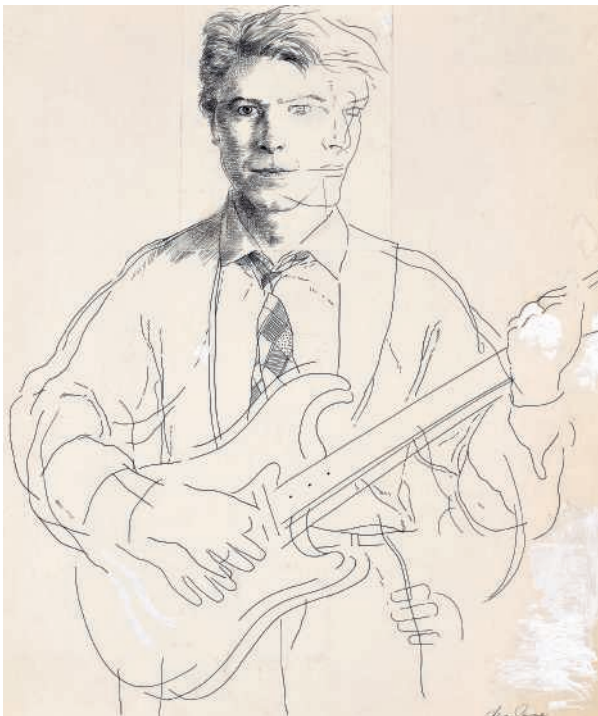
16¼ x 10½ in. (40.2 x 26 cm.)

£1,200-1,800

\$1,800-2,700
€1,700-2,500

PROVENANCE:

A gift from the artist to the present owner.



69

ADRIAN GEORGE (B. 1944)

David Bowie

signed 'Adrian George' (lower right), signed again, inscribed and dated 'Adrian George/David Bowie/The Sunday Times/1983' (on the reverse)
ink and gouache on card, unframed
23 x 19¼ in. (58.5 x 49 cm.)

£3,000-5,000

\$4,500-7,400
€4,200-6,900

Adrian George was asked to make this drawing for *The Sunday Times* when David Bowie released his album *Let's Dance* in 1983.

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

λ*70

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

Small figure

bronze with a green patina, unique
10½ in. (26.5 cm.) high
Conceived circa 1956.

£10,000-15,000

\$15,000-22,000

€14,000-21,000

PROVENANCE:

Acquired by the present owner's parents in the late 1950s, and by descent.

'This is what imposes, in addition to a formal metamorphosis, a material metamorphosis on all my materials. In the finished casting the original *objets trouvés* are no longer present at all, as they are in the Dada and Surrealist compositions of this kind. They survive in my sculptures as ghosts of forms that still haunt the bronze, details of its surface or its actual structure' (E. Roditi, *Dialogues on Art*, London, 1960, p. 162).

In 1954 Paolozzi set up a bronze furnace in Dorothy Morland's garden in Hampstead and from 1954-57 cast his own bronzes with the help of Morland's son, Francis. Using the lost-wax method Paolozzi cast a number of small figure pieces reminiscent of his French contemporary, Jean Dubuffet who he had met while living in Paris in the late 1940s. The Pier Art Centre have a similar piece to the present work which was gifted by Paolozzi to Margaret Gardiner.



λ71

ALLEN JONES, R.A. (B. 1937)

Drawing for 'Chair'

signed and dated 'Allen Jones 1969' (lower right)

ink and felt-tipped pen

11¼ x 9½ in. (30 x 23 cm.)

£10,000-15,000

\$15,000-22,000

€14,000-21,000

LITERATURE:

Exhibition catalogue, *When Britain Went Pop, British Pop Art: The Early Years*, Christie's, Mayfair, 2013, p. 265, illustrated.

In 1970, at his one man show at Arthur Tooth & Sons in London, Allen Jones exhibited a group of three new sculptures; *Hatstand*, *Table* and *Chair*, for which the present lot is a working drawing. Produced in 1969 these works represent the artist's most radical statement in which he questions the viewer's expectation of what art could be. His name is now synonymous with scantily clad figures, complete with wigs, fake eyelashes and customised leather accessories.

Produced from memory rather than direct observation this drawing is cut-a-way in the manner of a technical drawing so that the viewer can see how it is made. Delineated in a highly graphic and stylised manner, this reflects the artist's approach to his painting in the late 1960s, where painterly brushstrokes were being replaced with a more precise and linear approach to form.

Since antiquity the figure has been used as an object in architecture, famously the caryatids that hold up the roof of the Erechthion on the Acropolis. When the first sculpture *Hatstand*, a standing figure, was finished Jones realised that it might be misconstrued as a bizarre window mannequin. He decided, therefore, to manipulate the figure further so that it would not be interpreted as a merely decorative object. With some irony he did so by giving his two subsequent sculptures a more obvious function, that of being a table and a chair. In doing so, Jones aimed to dislocate the expectation of what could be defined as art by making the sculptures appear to be functional objects. He strove for sculpture that would be 'without fine art marks, devoid of fine art signals'. Jones explained, 'The near-human scale of my figures removes the comfortable "distance" normally established between object and viewer. Also by presenting the figures in positions that would demand an immediate non-art reflex, i.e. "chair - sitting", "table - using", I attempted to dislocate the normal processes that are used when a viewer wishes to recognise art' (A. Lambirth, *Allen Jones, Works*, London, Royal Academy of Arts, 2005, p. 24).

These provocative contemporary representations of the female figure encouraged huge controversy. Collectively they received criticism, placing Jones at the centre of the feminist debate of that time which to some extent continues still today. For example, in 1986 *Chair* was on view at the Tate Gallery in London, during the *Forty Years of Modern Art, 1945-85* exhibition, where it was attacked on International Women's Day by feminist protestors.

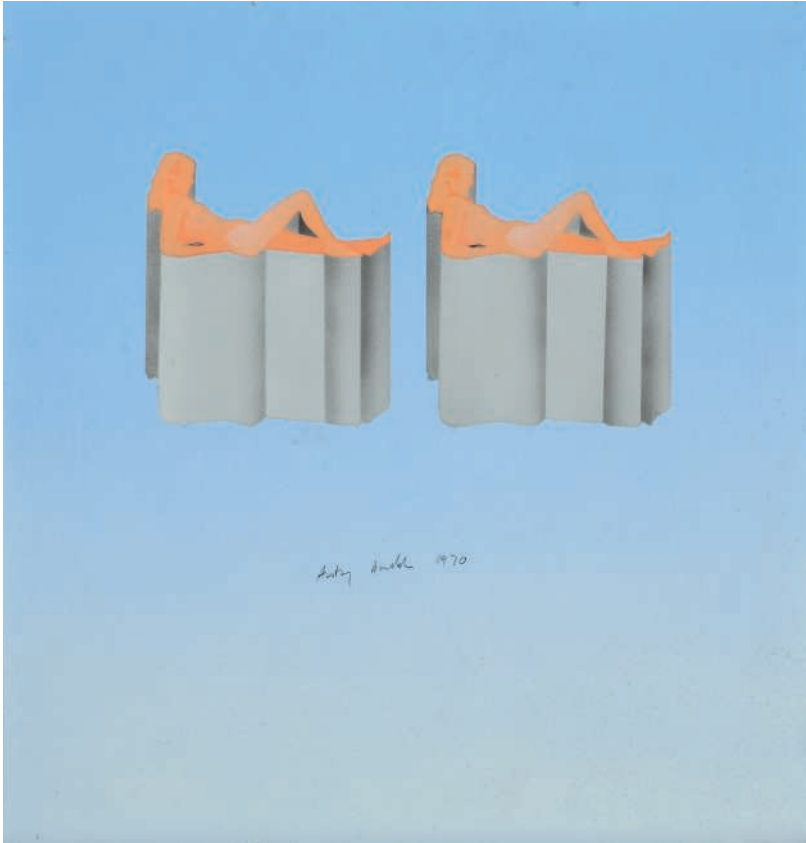
We are very grateful to Allen Jones for his assistance in preparing this catalogue entry.



Allen Jones, *Chair*, 1969. Private Collection.
Sold Christie's, London, 13 February 2013, lot 33.
© Allen Jones



enemies 1969



λ72

ANTONY DONALDSON (B.1939)

Untitled A

signed and dated 'Antony Donaldson 1970' (lower centre)

acrylic on paper

20½ x 19½ in. (52 x 49.5 cm.)

£2,000-3,000

\$3,000-4,400

€2,800-4,200

PROVENANCE:

with Rowan Gallery, London.

Anonymous sale; Christie's, South Kensington, 15

December 1988, lot 352, where purchased by the present owner.



λ73

ANTONY DONALDSON (B. 1939)

Alex

signed 'Antony Donaldson' (lower centre)

acrylic on paper

21¼ x 21¼ in. (55.2 x 55.2 cm.)

Executed in 1966.

£2,000-3,000

\$3,000-4,400

€2,800-4,200

PROVENANCE:

Acquired directly from the artist by the present owner in Los Angeles, 1967.



λ74

BRIDGET RILEY, C.H. (B. 1931)

November 16, Bassacs

signed and dated 'Bridget Riley/'87' (lower right) and inscribed 'November 16./Bassacs.' (lower left)

gouache

7 x 10 in. (17.8 x 25.4 cm.)

£10,000-15,000

\$15,000-22,000

€14,000-21,000

PROVENANCE:

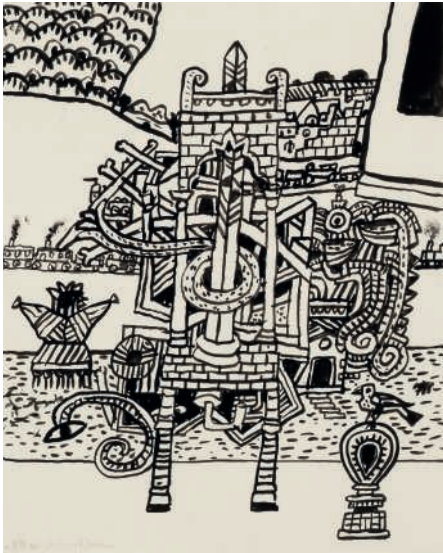
with Mayor Rowan Gallery, London.

with David Grob Fine Art, London.

Anonymous sale; Sotheby's, London, 22 October 2002, lot 475, where purchased by the present owner.

'Eventually I found what I was looking for in the conjunction of the vertical and diagonal ... this conjunction was the new form. It could be seen as a patch of colour - acting almost like a brush mark. When enlarged, these formal patches become coloured planes that could take up different positions in space'

(B. Riley, quoted in exhibition catalogue, *Bridget Riley Flashback*, London, Hayward Gallery, 2009, p. 18).



λ 75

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

Untitled 1989; Abstract composition

signed and dated '89 Alan Davie' (lower left); signed and dated

'Alan Davie/89' (lower right)

ink

each 13½ x 11 in. (34.2 x 28 cm.)

(2)

£1,000-1,500

\$1,500-2,200

€1,400-2,100

PROVENANCE:

Purchased by the present owner in 2004.

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTOR

λ*76

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

Single Candle Holder (3 works)

each signed 'Chadwick' (on the front of a leg), stamped with foundry mark

'Blanchet Fondateur ARTCURIAL' and numbered '93/350' (the tallest);

'100/350' (the middle); '11½50' (the smallest) (on the inside of a leg)

bronze with a dark brown and polished patina

13¼ in. (33.7 cm.) high; 9¾ in. (24.6 cm.) high; 12⅝ in. (30.8 cm.) high

Conceived in 1983.

(3)

£5,000-8,000

\$7,500-12,000

€7,000-11,000

PROVENANCE:

Anonymous sale; Sotheby's, Paris, 6 June 2012, lot 1204, where purchased by the present owner.

LITERATURE:

D. Farr and E. Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-2005*, Farnham, 2014, p. 420, nos C139, C140 and C141, another cast illustrated.





λ77

DAME PAULA REGO (B. 1935)

Untitled

signed and dedicated 'Dear Nicki/A very happy/Christmas and/a wonderful New/Year/lots of love/from/
Paula' (on the reverse)

ink and watercolour on paper

5 $\frac{5}{8}$ x 3 $\frac{3}{8}$ in. (15 x 9.9 cm.)

£7,000-10,000

\$11,000-15,000

€9,800-14,000

PROVENANCE:

A gift from the artist to the previous owner.

Anonymous sale; Sotheby's, London, 12 December 2007, lot 162, where purchased by the present owner.



■λ78

DENNIS CREFFIELD (B. 1931)

Norwich Cathedral

signed twice, inscribed and dated 'DENNIS CREFFIELD/NORWICH CATHEDRAL 1988/Dennis Creffield' (on the reverse)

charcoal
36 x 39½ in. (91.4 x 100.3 cm.)
Executed in 1987-88.

£1,200-1,800

\$1,800-2,700
€1,700-2,500

λ79

DAVID BOMBERG (1890-1957)

The Bathers

pencil and watercolour
19 x 22¼ in. (48.2 x 56.5 cm.)
Executed circa 1920.

£3,000-5,000

\$4,500-7,400
€4,200-6,900

PROVENANCE:

with Gillian Jason Gallery, London, where purchased by the present owner in 2009.

EXHIBITED:

London, Fischer Fine Art, *Bomberg: Paintings, Drawings, Watercolours and Lithographs*, March - April 1973, no. 112.
London, Gillian Jason Gallery, *David Bomberg 1890-1957: Drawings, Watercolours on Paper from the Collection of the Artist's Family*, March - April 1983, no. 32.



λ80

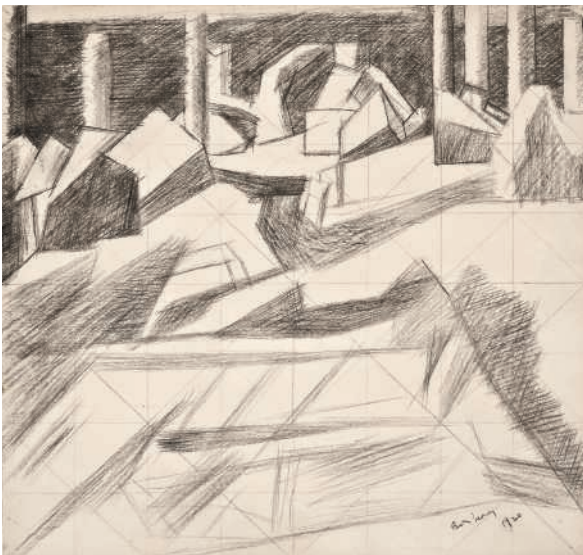
DAVID BOMBERG (1890-1957)

Encampment

signed and dated 'Bomberg/1920' (lower right)
pencil, squared for transfer
22 x 23 in. (55.9 x 58.4 cm.)

£3,000-5,000

\$4,500-7,400
€4,200-6,900





■ 81

PATRICK PROCKTOR, R.A. (1936-2003)

Figures in a Landscape

signed 'Procktor' (lower right), signed again, inscribed and dated 'Patrick Procktor/Rome & Abbey 62/
Figures in a Landscape' (on the reverse)

oil on board

40 x 50 in. (102 x 127 cm.)

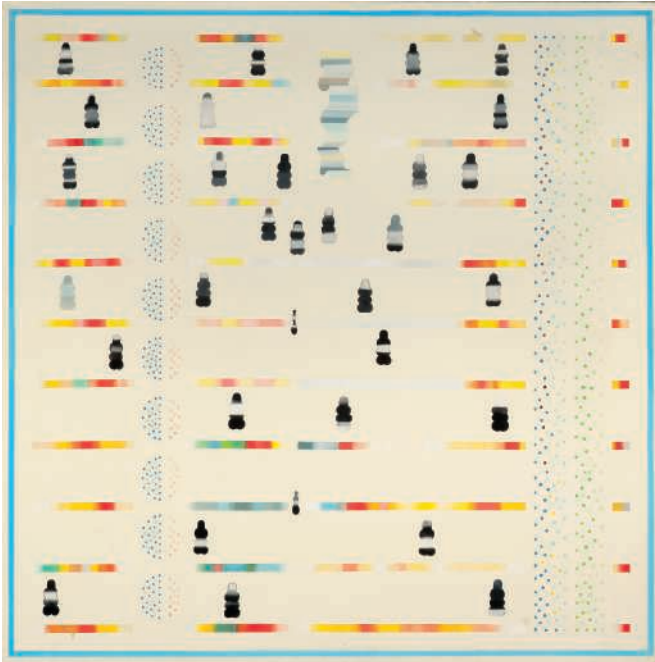
£6,000-8,000

\$8,900-12,000

€8,400-11,000

PROVENANCE:

with Galerie Michael Haas, Berlin.



■λ82

JACK SMITH (1928-2011)

Interruptions

signed and dated 'Jack Smith 1968' (on the reverse), and inscribed 'INTERRUPTIONS.' (on the stretcher)

oil on canvas, unframed
42 x 42 in. (106.7 x 106.7 cm.)

£2,000-3,000

\$3,000-4,400
€2,800-4,200

λ83

ANTONY DONALDSON (B. 1939)

Bring it to Jerome

signed and dated 'Antony Donaldson '64' (lower left)

ink
35¾ x 23¾ in. (90.8 x 58.8 cm.)

£3,000-5,000

\$4,500-7,400
€4,200-6,900

PROVENANCE:

with Rowan Gallery, London.
Anonymous sale; Christie's, South Kensington, 15 December 1988, lot 352,
where purchased by the present owner.





■λ84

RICHARD ALLEN (1933-1999)

Warp

with estate mark 'ENCSI' (on a label attached to the canvas-overlap)
acrylic on canvas
60 x 136 in. (152 x 345.5 cm.)
Painted circa 1970.

£5,000-7,000

\$7,500-10,000
€7,000-9,700

PROVENANCE:

The artist's estate.
with Offer Waterman, London, where purchased by the present owner.

EXHIBITED:

London, St Katharine's Docks, Match Shed, *Richard Allen Exhibition*, 1970,
catalogue not traced.

Bristol, Arnolfini Gallery, *Matrix*, 1971: this exhibition travelled to Cardiff, Welsh Arts Council Gallery, September - October 1971; Canterbury, Gulbenkian Theatre Gallery, October - November 1971; and Italy, Verona, Studio La Citta, not numbered.

London, Offer Waterman, *Richard Allen A Retrospective*, April - May 2008, no. 14.

LITERATURE:

Exhibition catalogue, *Matrix*, Bristol, Arnolfini Gallery, 1971, illustrated.
Exhibition catalogue, *Richard Allen A Retrospective*, London, Offer Waterman, 2008, no. 14, illustrated.

From the late 1960s Allen worked on two-colour stripe acrylic paintings such as the present work. In 1971, he was invited to join a group exploring systemic paintings called *Matrix*. In Allen's words 'This involved the idea of a recoverable system underlying the construction of the painting' (Exhibition catalogue, *Richard Allen A Retrospective*, Offer Waterman, London, 2008). 'Warp' was included in the first *Matrix* exhibition in Bristol. The exposure from being involved in this exhibition led to Allen's inclusion in the *Systems* Exhibition at the Whitechapel Art Gallery the following year.

λ85

ANTONY DONALDSON (B. 1939)

Drawing G

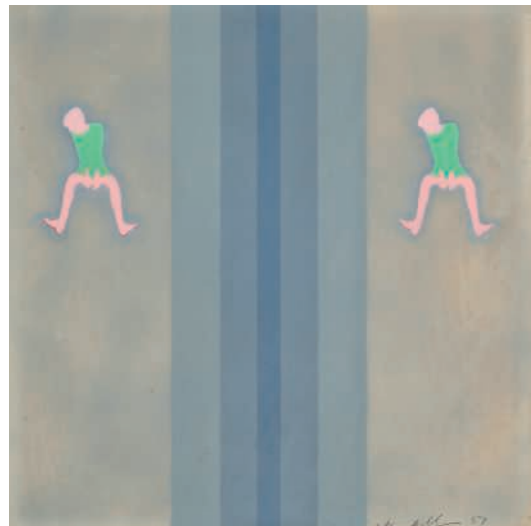
signed and dated 'Antony Donaldson 67' (lower right)
acrylic on paper
21⁷/₈ x 21⁷/₈ in. (55.5 x 55.5 cm.)

£1,000-1,500

\$1,500-2,200
€1,400-2,100

PROVENANCE:

with Rowan Gallery, London.
Anonymous sale; Christie's, South Kensington, 15 December 1988, lot 352,
where purchased by the present owner.





λ86

PETER LANYON (1918-1964)

Petronelle

signed and dated 'Lanyon 53' (lower right), signed again, inscribed and dated again 'Petronelle/Peter Lanyon/1953' (on the reverse)

ink, crayon and felt-tipped pen
18½ x 15½ in. (47 x 38.4 cm.)

£1,000-1,500

\$1,500-2,200

€1,400-2,100

PROVENANCE:

The artist, and by descent.
Private collection, UK.

LITERATURE:

M. Garlake, *The Drawings of Peter Lanyon*, Aldershot, 2003, pp. 8, 56, no. 20, illustrated.

λ87

SIR ANTHONY CARO, O.M., R.A. (1924-2013)

Reclining nude

signed, dedicated and dated 'To Bryan with gratitude/& regards from/Tony/A Caro/88' (lower left)

charcoal, unframed
19½ x 25½ in. (49.8 x 64.7 cm.)

£1,000-1,500

\$1,500-2,200

€1,400-2,100

PROVENANCE:

A gift from the artist to the previous owner.



λ88

ROGER HILTON (1911-1975)

Nude figure

crayon
10 x 8 in. (25.4 x 20.3 cm.)
Executed in 1971-74.

£1,000-1,500

\$1,500-2,200

€1,400-2,100

PROVENANCE:

Anonymous sale; Sotheby's, London, 6 February 1985, lot 447.

EXHIBITED:

London, Arts Council of Great Britain, *Alive To It All*, January - February 1983, no. 72e; this exhibition travelled to London, Serpentine Gallery, February - March 1983; and Hull, Plymouth and Sheffield, March - July 1983.
London, Bernard Jacobson Gallery, *Drawing Part 1*, April 1996.



λ89

IVON HITCHENS (1893-1979)

Three Figures Drying after Bathing

signed 'Hitchens' (lower left), signed again, inscribed and dated "Three figures drying after bathing"/1955/by IVON HITCHENS/Collection Leslie Waddington Esq.' (on the artist's label attached to the stretcher)

oil on canvas

16 x 29½ in. (45.7 x 75 cm.)

£12,000-18,000

\$18,000-27,000

€17,000-25,000

PROVENANCE:

Leslie Waddington.

Anonymous sale; Christie's, London, 8 June 2007, lot 8, where purchased by the present owner.



■λ90

SIR ROBIN PHILIPSON, R.A., P.R.S.A., R.S.W. (1916-1992)

Girl with a Rose

signed and dated 'Robin Philipson/1989/90' (on the reverse)

oil on panel
36 x 38 in. (91.5 x 96.5 cm.)

£6,000-8,000

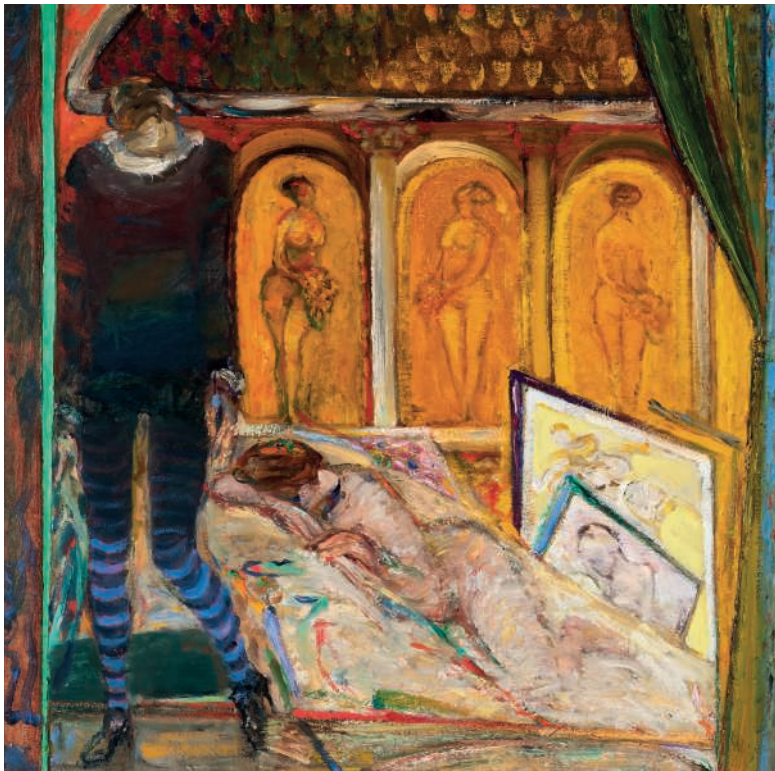
\$8,900-12,000
€8,400-11,000

PROVENANCE:

Anonymous sale; Christie's, London, 27 October 2005, lot 207, where purchased by the present owner's family, and by descent.

EXHIBITED:

London, Royal Academy, 1992, no. 1082.



THE PROPERTY OF A PRIVATE ENGLISH COLLECTOR

■λ91

SIR ROBIN PHILIPSON, R.A., P.R.S.A., R.S.W. (1916-1992)

Actor

signed and dated 'Robin Philipson./1990/91.'
(on the backboard)

oil on board
30 x 30 in. (76.2 x 76.2 cm.)

£4,000-6,000

\$6,000-8,900
€5,600-8,300

PROVENANCE:

with Bruton Gallery, Somerset, where purchased by the present owner's father in November 1997.



■ 7.92

ALBERTO MORROCCO, R.S.A., R.S.W. (1917-1998)

A Plaice

signed 'MORROCCO' (upper left), signed again and inscribed 'A PLAICE/
Alberto Morrocco R.S.A.' (on the artist's label attached to the frame)

oil on canvas

32 x 36 in. (81.3 x 91.4 cm.)

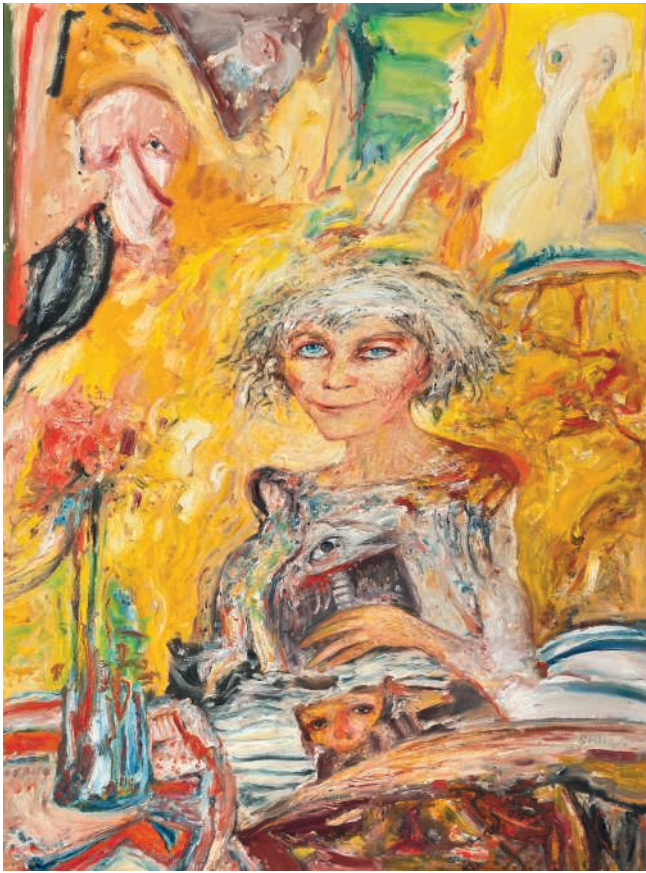
£7,000-10,000

\$11,000-15,000

€9,800-14,000

PROVENANCE:

The Studio of Alberto Morrocco; Christie's, South Kensington, 11 July 2012, lot
183, where purchased by the present owner.



■λ93

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

Woman with fish faces

signed 'Bellany.' (lower right)

oil on canvas

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

£3,000-5,000

\$4,500-7,400

€4,200-6,900

PROVENANCE:

Anonymous sale; Christie's, London, 27 October 2005, lot 250, where purchased by the present owner's family, and by descent.



λ94

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

Flower Seller of Oaxaca

signed and inscribed 'flower seller of OAXACA/Bellany.' (along the lower edge)

pencil and watercolour

29¼ x 21¾ in. (74.3 x 55.2 cm.)

£1,500-2,500

\$2,300-3,700

€2,100-3,500

PROVENANCE:

Purchased directly from the artist by the present owner in 1996.

λ95

PHILIP JACKSON (B. 1944)

Maquette for Dangerous Liaison

signed and numbered 'P. Jackson 2/8' and stamped with Morris Singer Foundry mark (on the back of the bench)
bronze with a brown and polished patina
18 in. (45.7 cm.) long

£5,000-8,000

\$7,500-12,000

€7,000-11,000

PROVENANCE:

Acquired directly from the artist by the present owner in 1990.

LITERATURE:

N. Wilton (intro.), *Philip Jackson. Sculptures Since 1987*, Midhurst, 2002, pp. 28, 60-63, 115, another cast illustrated.

Dangerous Liaison captures the uniquely individual and highly enigmatic character of Jackson's work. Shrouded in theatrical robes and adorned with gold masks his two figures are reminiscent of the 18th Century Venetian procurator; one of his most celebrated themes. Although theatrical and often operatic, Jackson's sculptures never fail to convey the human condition, as seen in the present work, where the two figures intimately converse with one another.

Jackson is not only renowned for his smaller scale work but also his larger commissions, such as *The Bomber Command Memorial* in Green Park, opened by Her Majesty the Queen in 2012, and *The Gurkha Monument* in Horse Guard's Avenue.





λ96

DONALD McINTYRE (1923-2009)

Staffa from Iona

signed 'D MCINTYRE.' (lower left)

oil on board

21¼ x 31¼ in. (54 x 79.5 cm.)

£3,000-5,000

\$4,500-7,400

€4,200-6,900

PROVENANCE:

Anonymous sale; Bonhams, 7 March 2012, lot 399, where purchased by the present owner.

λ97

JOHN DUNCAN FERGUSSON (1874-1961)

Portrait of a Lady

charcoal and watercolour

9 x 7⅞ in. (22.8 x 20 cm.)

£1,500-2,500

\$2,300-3,700

€2,100-3,500

PROVENANCE:

Margaret Morris, and by descent.





λ98

JOAN KATHLEEN HARDING EARDLEY, R.S.A. (1921-1963)

The Gable End

numbered 'EE 45' (on the reverse)

oil on panel

18½ x 11¼ in. (47 x 28.5 cm.)

Painted in 1960.

£12,000-18,000

\$18,000-27,000

€17,000-25,000

PROVENANCE:

Purchased by the present owner's mother at the 1964 exhibition.

EXHIBITED:

Edinburgh, Aitken Dott, *Joan Eardley Festival Exhibition*, 1964, no. 45.

'The character of Glasgow lies in its back streets, which are for me pictorially exciting. Even at Art School I used to wander away from the centre of the town out to the east, the back streets. To me that is the living part of Glasgow, where the people are. Something that's real'

(C. Oliver, exhibition catalogue, *Joan Eardley, R.S.A. (1921-1963)*, Glasgow, Arts Council, 1964, p. 9).

λ99

JACOB KRAMER (1892-1962)

Portrait of a lady

signed and dated 'Kramer/1933' (lower left)

oil on canvas

20 x 16 in. (50.8 x 40.7 cm.)

£1,500-2,500

\$2,300-3,700

€2,100-3,500



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ100

ALBERTO MORROCCO, R.S.A., R.S.W. (1917-1998)

Magdalena Busnea at the Caird Hall

signed and dated 'Morrocco/77' (upper right)

oil on board

8 x 10 in. (20.3 x 25.4 cm.)

£3,000-5,000

\$4,500-7,400

€4,200-6,900

PROVENANCE:

Private collection, Phoenix, Arizona, where purchased by the present owner.

λ*101

STEPHEN WARD (1912-1963)

Portrait of Miss Tessa Pendagast; Six portrait studies of Adele de Havilland

signed and dated 'Stephen Ward./1951' (lower left) and inscribed 'TESSA/Pendagast' (lower left)

pastel on brown paper

17 $\frac{3}{8}$ x 14 $\frac{1}{8}$ in. (44.2 x 37.2 cm.)

(7)

£1,000-1,500

\$1,500-2,200

€1,400-2,100

PROVENANCE:

Portrait of Miss Tessa Pendagast: Anonymous sale; Christie's, South Kensington, 20 September 2011, lot 447, where purchased by the present owner.

Six portrait studies of Adele de Havilland: Anonymous sale; Christie's, South Kensington, 7 August 2012, lot 399, where purchased by the present owner.



■ 102

SYDNEY HARPLEY, R. A. (1927-1992)

Swan Lake

signed and numbered 'Harpley 1/6' (on the lower edge of the tutu)

bronze with a dark brown patina

61½ in. (156.2 cm.) high, including the base

£10,000-15,000

\$15,000-22,000

€14,000-21,000

PROVENANCE:

with Chris Beetles Gallery, London, where purchased by the present owner.





103

DERWENT LEES (1884-1931)

Olive tree

oil on panel

9⁷/₈ x 14 in. (25.1 x 35.6 cm.)

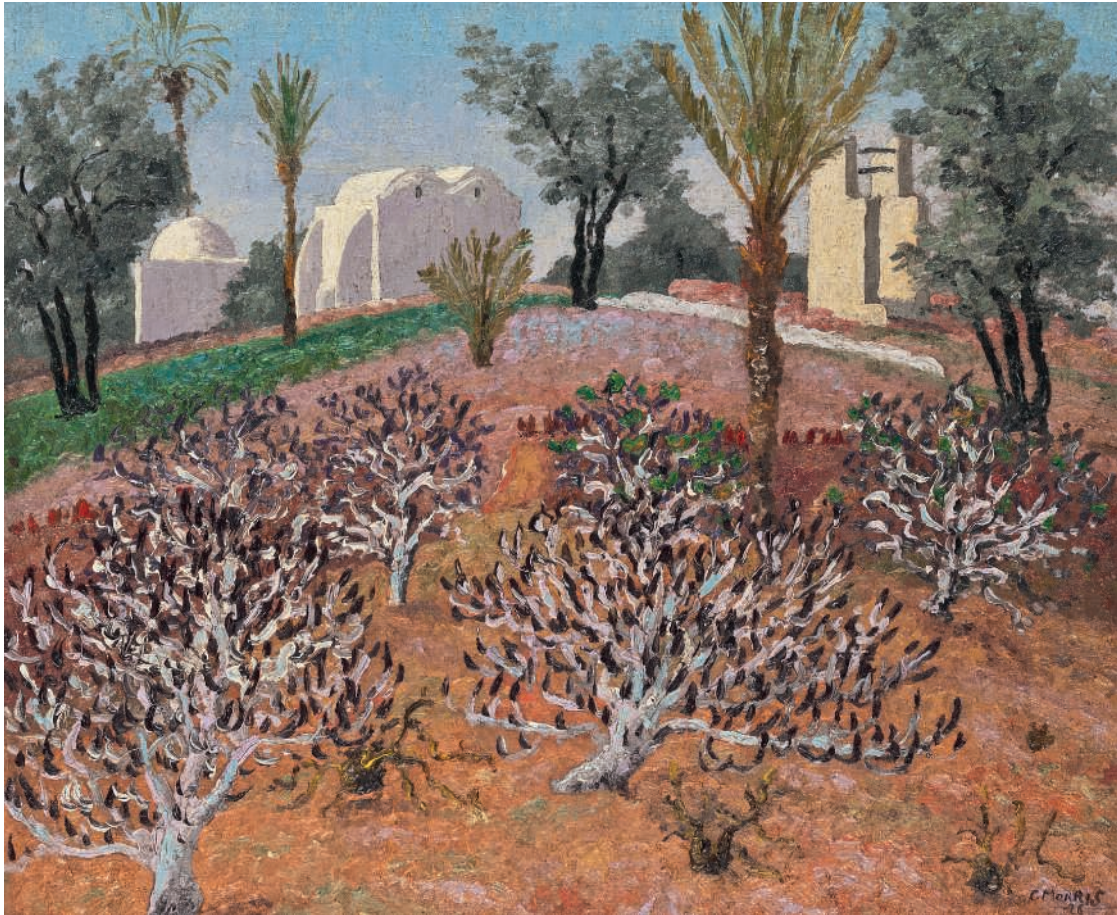
£6,000-8,000

\$8,900-12,000

€8,400-11,000

PROVENANCE:

Arthur Knyvett-Lee, and by descent.



λ104

SIR CEDRIC MORRIS (1889-1982)

Olive trees

signed and dated 'C MORRIS/26' (lower right)

oil on canvas

21¼ x 25½ in. (54 x 64.8 cm.)

£6,000-8,000

\$8,900-12,000

€8,400-11,000

PROVENANCE:

with Leicester Galleries, London.

Anonymous sale; Christie's, London, 6 March 1992, lot 71, where purchased by the present owner.



■105

SIR WILLIAM ROTHENSTEIN (1872-1945)

St Seine l'Abbaye, Burgundy, Day

oil on canvas
32¼ x 39 in. (82 x 99 cm.)
Painted in 1906.

£3,000-5,000

\$4,500-7,400
€4,200-6,900

PROVENANCE:

Michael Rothenstein.

EXHIBITED:

Bradford, City Art Gallery, *Sir William Rothenstein (1872-1945): A Centenary Exhibition*, March - April 1972, no. 18.



λ106

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

The Behrend Children

signed and dated 'Lamb/32' (upper right)
oil on canvas
30 x 22 in. (76.2 x 55.8 cm.)

£1,500-2,500

\$2,300-3,700
€2,100-3,500

The present work depicts the children of the art enthusiasts John Louis and Mary Behrend. Lamb enjoyed a close friendship and patronage with the Behrend family and introduced them to the artist Sir Stanley Spencer in 1914. In 1923 the Behrends commissioned Spencer to decorate the Sandham Memorial Chapel in Burghclere, recalling the artist's experiences during the First World War. This was later dedicated to Mary Behrend's brother, Harry Sandham, who had died of illness whilst fighting on the front at Salonika. This is regarded as one of Spencer's masterpieces, which their son George Behrend, pictured here, recorded in his 1965 book *Stanley Spencer at Burghclere*.

We are very grateful to Henrietta Phipps for her assistance in preparing this catalogue entry.



107

PIERRE ADOLPHE VALETTE (1876-1942)

A lady reading

stamped 'A.Valette' (lower left)

oil on panel

23¾ x 20¼ in. (60.3 x 51.5 cm.)

£6,000-8,000

\$8,900-12,000

€8,400-11,000

PROVENANCE:

Anonymous sale; Christie's, London, 6 March 1998, lot 182, where purchased by the present owner.

EXHIBITED:

Manchester, City Art Gallery, on long-term loan.



108

DERWENT LEES (1884-1931)

Olive grove

signed and dated 'LEES 1909' (lower left)

oil on panel

9 7/8 x 14 in. (25.1 x 35.6 cm.)

£6,000-8,000

\$8,900-12,000

€8,400-11,000

PROVENANCE:

Arthur Knyvett-Lee, and by descent.



109

DERWENT LEES (1884-1931)

Cassis, France

signed, inscribed and dated 'Lees 14/Cassis' (lower left)

watercolour

9 3/4 x 13 3/4 in. (24.8 x 34.9 cm.)

£1,500-2,500

\$2,300-3,700

€2,100-3,500

PROVENANCE:

Arthur Knyvett-Lee, and by descent.



110

DERWENT LEES (1884-1931)

Church in a Landscape

oil on panel

9¾ x 13¾ in. (24.8 x 34.9 cm.)

£5,000-8,000

\$7,500-12,000

€7,000-11,000

111

JAMES HAMILTON HAY (1874-1916)

Sunrise in the Lake District

signed with initials and dated 'J.H.H./1915' (lower left)

oil on panel

17½ x 22 in. (44.8 x 55.9 cm.)

£800-1,200

\$1,200-1,800

€1,200-1,700

PROVENANCE:

with Hartnoll & Eyre Ltd., London.

with Peter Nahum, London, where purchased by the present owner,
October 1988.





112
DERWENT LEES (1884-1931)
Mountainous landscape

oil on card
 9 7/8 x 13 7/8 in. (25.1 x 35.2 cm.)

£4,000-6,000

\$6,000-8,900
 €5,600-8,300



λ113
ETHELBERT WHITE (1891-1972)
Labourers working in a field

signed 'Ethelbert White' (lower right)
 oil on canvas
 24 x 30 in. (61 x 76.2 cm.)

£1,000-1,500

\$1,500-2,200
 €1,400-2,100



λ114

SIR MATTHEW SMITH (1879-1959)

St Paul du Var

oil on canvas
15 x 21¾ in. (38.1 x 55.2 cm.)
Painted circa 1933.

£8,000-12,000

\$12,000-18,000
€12,000-17,000

PROVENANCE:

Purchased by Commander G.L. Lewis at the 1934 exhibition.
Mr and Mrs John Stanley-Clarke.
Anonymous sale; Sotheby's, London, 16 March 1977, lot 102.
Dean Walter Hussey, Chichester.
with New Art Centre, London, as 'Landscape with distant church'.
The Sebastian Walker Sale; Sotheby's, London, 20 November 1991, lot 2,
where purchased by Brooks Buxton.
His sale; Christie's, London, 9 June 2006, lot 51.

EXHIBITED:

London, Arthur Tooth & Sons, *Matthew Smith: Exhibition of Recent Paintings*,
May - June 1934, no. 5.
London, Royal Academy, *A Memorial Exhibition of Works by Sir Matthew Smith
C.B.E., 1879-1959*, October - December 1960, no. 207.

LITERATURE:

J. Russell, 'Matthew Smith in France', *Apollo*, Vol. 76, July 1962, pp. 372-376,
illustrated.
J. Gledhill, *Catalogue Raisonné of the Oil Paintings of Matthew Smith*, Farnham,
2009, p. 177, no. 432, illustrated.

In 1933 Smith moved to Cagnes-sur-Mer in the South of France between Nice and Cannes and the Hôtel Le Cagnard became his base for the next two years. The hotel was set on a hill with views towards Cap d'Antibes and from here Smith was able to explore and paint the surrounding French countryside. Malcolm Yorke comments on Smith's French landscape paintings, 'Smith worked *en plein air* and scribbled opaque paint on to his white canvas in a race against his own failing staying power and tired eyes. This is not the sunny Provence tourists come in search of, but one tinged with melancholy or made slightly ominous by an approaching storm or night ... It is also noticeable that he never includes a car, telegraph pole, railway or any sign of modernity in his unpeopled vistas because, like Cézanne, he had no interest in the Impressionists' determination to record the transient effects of modern life' (see *Matthew Smith: His Life and Reputation*, London, 1997, p. 153).



λ115

CERI RICHARDS (1903-1971)

The Lion Hunt (after Delacroix)

dated '1962' (lower right)
oil on canvas
10 x 14 in. (25.5 x 35.6 cm.)

£4,000-6,000

\$6,000-8,900
€5,600-8,300

PROVENANCE:

with Fischer Fine Art, London, where purchased by Alan Clodd.

EXHIBITED:

London, Fischer Fine Art, *Homage to Ceri Richards 1903-1971*, September - October 1972, no. 20.

λ116

LEON UNDERWOOD (1890-1975)

Samson and Delilah

signed and dated 'Leon U. '60' (on the reverse)
bronze with a gold patina
8½ in. (21.6 cm.) wide, excluding wooden base
Cast in an edition of seven.

£3,000-5,000

\$4,500-7,400
€4,200-6,900

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 6 December 2000, lot 187, where purchased by the present owner.

LITERATURE:

B. Whitworth, *The Sculpture of Leon Underwood*, Aldershot, 2000, p. 139, no. 186.





λ117

JOSEF HERMAN, R.A. (1911-2000)

Peasants

signed, inscribed and dated 'PEASENTS [sic]/1969/Josef Herman' (on the reverse)

oil on canvas

20 x 26 in. (50.8 x 66 cm.)

£6,000-8,000

\$8,900-12,000

€8,400-11,000

PROVENANCE:

with Thomas Agnew & Sons, London, where purchased by the present owner, May 1990.



λ118

IVON HITCHENS (1893-1979)

Lunch in the Studio

signed 'HITCHENS' (lower left) and indistinctly inscribed (on the artist's label attached to the stretcher)

oil on canvas

29 x 19 in. (73.6 x 48.2 cm.)

Painted in 1928.

£10,000-15,000

\$15,000-22,000

€14,000-21,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 1 May 1968, lot 134.
with Brook Street Gallery, London, where purchased by the present owner's husband.



■ 119

SYDNEY HARPLEY, R.A. (1927-1992)

Girl in a hammock

signed 'Harpley' (on the lower edge of the dress)
bronze with a dark brown patina
71½ in. (181.6 cm.) long

£10,000-15,000

\$15,000-22,000
€14,000-21,000

PROVENANCE:

with Chris Beetles Gallery, London, where purchased by the present owner.



λ120

DAVID BOMBERG (1890-1957)

Study for Moving Vans (B)

charcoal

13¾ x 22 in. (34 x 55.9 cm.)

Executed in 1922.

£2,000-3,000

\$3,000-4,400

€2,800-4,200

PROVENANCE:

with Anthony d'Offay, London.

λ121

JAMES LLOYD (1905-1974)

Horse and donkey

signed 'J. LLOYD.' (lower right)

gouache

20¾ x 15 in. (52.7 x 38.1 cm.)

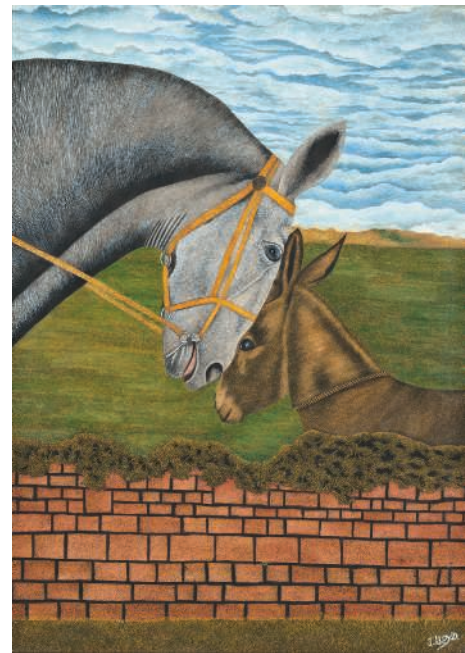
£1,000-1,500

\$1,500-2,200

€1,400-2,100

PROVENANCE:

Acquired by the present owner's grandmother, and by descent.



λ122

JAMES LLOYD (1905-1974)

River Lune, Lancaster

signed 'J LLOYD.' (lower left)

gouache

14½ x 20½ in. (36.8 x 52.1 cm.)

£1,000-1,500

\$1,500-2,200

€1,400-2,100





λ123

LAURENCE STEPHEN LOWRY, R.A. (1887-1976)

A boy smoking

signed and dated 'L.S. Lowry 1967' (lower right)

pencil

7 $\frac{1}{8}$ x 6 $\frac{1}{8}$ in. (18.2 x 15.5 cm.)

£7,000-10,000

\$11,000-15,000

€9,800-14,000

PROVENANCE:

A gift from the artist to Miss L. Keane, Salford, *circa* 1960s.
Harry 'Vince' McCaffrey, Liverpool and Manchester, 1981-1999.
Captain Frederick John Taylor, Liverpool, 1999.

λ124

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

Julian and falcon

signed and dated 'Fedden 1988' (lower right)

watercolour and gouache

9 x 7½ in. (22.8 x 19.1 cm.)

£1,500-2,500

\$2,300-3,700

€2,100-3,500

PROVENANCE:

Acquired directly from the artist by the present owner, February 1998.



λ125

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

Still-life with black teapot

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

pencil, watercolour and gouache

10¾ x 12¾ in. (27.3 x 32.4 cm.)

£1,500-2,500

\$2,300-3,700

€2,100-3,500

PROVENANCE:

Acquired directly from the artist by the present owner.



λ126

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

Blackbird

signed and dated 'Fedden 1987' (lower left)

watercolour, gouache and collage

7½ x 9½ in. (19.1 x 24.2 cm.), shaped

£1,500-2,500

\$2,300-3,700

€2,100-3,500

PROVENANCE:

Acquired directly from the artist by the present owner, February 1998.





λ127

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

Terrace in Provence

signed and dated 'Fedden 1962' (lower right), indistinctly signed again and inscribed 'MARY FEDDEN/
TERRACE IN PROVENCE' (on the artist's label attached to the reverse)

oil on board

27½ x 39½ in. (69.8 x 100.4 cm.)

£20,000-30,000

\$30,000-44,000

€28,000-42,000

PROVENANCE:

Cambridgeshire County Council.

Their sale; Christie's, South Kensington, 28 February 2007, lot 147.



λ128

JULIAN TREVELYAN, R.A. (1910-1988)

Home from the Pub

signed and dated 'Trevelyan '43' (lower left)

oil on canvas

14 x 18 in. (35.6 x 45.7 cm.)

£7,000-10,000

\$11,000-15,000

€9,800-14,000

PROVENANCE:

with Lefevre Gallery, London.

Muriel Rose.

Anonymous sale; Bonhams, London, 29 November 2005, lot 93, where purchased by the present owner.

EXHIBITED:

London, Royal College of Art, *Julian Trevelyan 1910-88: The Imaginative Impulse*, October - November 1998, ex-catalogue.



λ129

ANTHONY GREEN, R.A. (B. 1939)

Kiss at the Ritz

signed and dated 'Anthony Green '1988:' (lower centre) and inscribed 'Final Version/.Kiss at the Ritz.' (lower left)

pencil, crayon, watercolour and gouache

22 x 30 in. (55.9 x 76.2 cm.)

£1,000-1,500

\$1,500-2,200

€1,400-2,100

PROVENANCE:

with Mayor Rowan Gallery, London.

Purchased by the present owner at the 1990 exhibition.

EXHIBITED:

London, The Arts Club, March 1990.



λ130

BERYL COOK (1926-2008)

The Rialto Bridge

signed 'B. Cook' (lower right), signed again, inscribed and dated 'RIALTO BRIDGE/B. COOK APRIL 1988' (on the reverse)

oil on board

24 x 16 in. (61 x 40.6 cm.)

£15,000-25,000

\$23,000-37,000

€21,000-35,000

PROVENANCE:

with Alexander Gallery, Bristol.

Anonymous sale; Christie's, South Kensington, 6 September 2001, lot 124.

Anonymous sale; Sotheby's, London, 8 October 2008, lot 136.

with Portal Painters, London, where purchased by the present owner.

LITERATURE:

B. Cook, *Beryl Cook: The Bumper Edition*, London, 2000, p. 199, illustrated.

'This scene is one I watched as we sat drinking coffee whilst waiting for the rain to stop on a sightseeing holiday in Venice. We are good tourists and like walking, so we followed the instructions in our very good guidebook and learned many, many things about the buildings and artists. Each new revelation, and gasp of amazement, would be followed by welcome refreshments in a nearby café, and in one of these I had the most gorgeous ice cream I've ever tasted. Dogs are very popular in Venice, most of them wearing plastic muzzles as a safeguard against rabies. This was approved of by me, being highly nervous of all the health hazards I imagine to be lying in wait for me on foreign shores.'

(Beryl Cook)



λ131

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

Tuscan Fruit

signed and dated 'Fedden '08' (lower left), signed again and inscribed 'Mary Fedden/Tuscan Fruit' (on the artist's label attached to the reverse)

oil on canvas

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

£3,000-5,000

\$4,500-7,400
€4,200-6,900

PROVENANCE:

Acquired directly from the artist by the present owner.

λ132

SIR NOËL COWARD (1899-1973)

Jamaican view with palm tree

signed 'NOËL COWARD' (lower left)

oil on panel

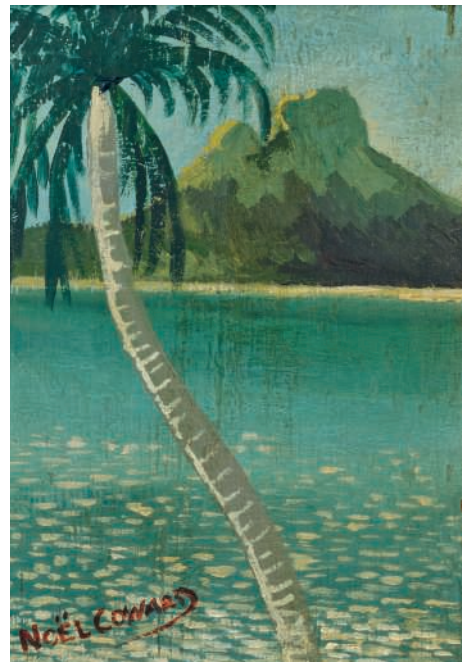
7 x 5 in. (17.8 x 12.7 cm.)

£1,200-1,800

\$1,800-2,700
€1,700-2,500

PROVENANCE:

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





λ133

ALAN LOWNDES (1921-1979)

Tight-rope walker

signed and dated 'Alan Lowndes 1961' (lower left), inscribed and dated again 'TIGHT-ROPE WALKER/Completed St Ives July 1961' (on the reverse)

oil on canvas

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

£8,000-12,000

\$12,000-18,000

€12,000-17,000

PROVENANCE:

Willis Hall.

Anonymous sale; Christie's, London, 23 March 1995, lot 74.

with The Gallery, Manchester, where purchased by the present owner, January 2006.

EXHIBITED:

London, Crane Kalman Gallery, *Alan Lowndes Paintings 1948-1972*, September - October 1972, no. 48.

LITERATURE:

Exhibition catalogue, *Alan Lowndes Paintings 1948-1972*, London, Crane Kalman Gallery, 1972, pp. 19 and 37, no. 48, illustrated.



■λ134

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

Santa Maria dei Miracoli, Venice

signed 'Ken Howard' (lower right)

oil on canvas

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

£5,000-8,000

\$7,500-12,000
€7,000-11,000

PROVENANCE:

Acquired directly from the artist by the present owner.

λ135

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

Lake Pichola, Udaipur

signed 'Ken Howard.' (lower right)

oil on canvas

8 x 24 in. (20.3 x 61 cm.)

£1,000-1,500

\$1,500-2,200
€1,400-2,100

PROVENANCE:

Acquired directly from the artist by the present owner.





λ136

RUTH STAGE (B. 1969)

The Last Promontory, Lands End

signed with initials twice 'RS' (lower right)

tempera on panel

20 x 23 in. (50.8 x 58.5 cm.)

£1,000-1,500

\$1,500-2,200
€1,400-2,100

λ137

ROBERT BUHLER, R.A. (1916-1989)

Farmhouse, Amagansett, Long Island

signed 'Buhler.' (lower right)

oil on canvas

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

£1,200-1,800

\$1,800-2,700
€1,700-2,500

PROVENANCE:

Purchased directly from the artist by the present owner, November 2007.





λ138

JOHN BOYD (B. 1957)

Still Life with Imposters

signed and numbered 'John Boyd/76/2' (lower left), signed again, inscribed and numbered again 'STILL LIFE WITH IMPOSTERS./JOHN BOYD/76/2' (on the artist's label attached to the reverse)

oil and acrylic on panel
23½ x 33 in. (59.7 x 83.8 cm.)
Painted in 1990.

£2,000-3,000

\$3,000-4,400
€2,800-4,200

PROVENANCE:

with Christopher Hull Gallery, London, where purchased by the present owner's parents in 1990.

THE PROPERTY OF A PRIVATE ENGLISH COLLECTOR

λ139

MICHAEL AYRTON (1921-1975)

In the garden

signed and dated 'Michael Ayrton 52' (lower left)
oil on panel
17½ x 14 in. (44.8 x 35.5 cm.)

£2,000-3,000

\$3,000-4,400
€2,800-4,200



THE PROPERTY OF A PRIVATE ENGLISH COLLECTOR

λ140

MICHAEL AYRTON (1921-1975)

Personal Janus

numbered '4/9' (at the base)
bronze with a gold brown patina
14 in. (35.5 cm.) high
Conceived in 1970.

£2,000-3,000

\$3,000-4,400
€2,800-4,200

LITERATURE:

J. Hopkins, *Michael Ayrton: A Biography*, London, 1994, another cast illustrated on the back cover.



λ141

RALPH BROWN, R.A. (1928-2013)

Maquette: Girl with knee raised

signed with initials 'R.B.' (under the right foot)
bronze with a brown patina, on a marble base
26 in. (66 cm.) high
Conceived in 1977 and cast in an edition of 12.

£2,000-3,000

\$3,000-4,400
€2,800-4,200

PROVENANCE:

Acquired directly from the artist by the present owner.



λ142

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

The Bat I

signed with initials 'BD' (lower left), inscribed and dated 'THE BAT I/8/82' (on the reverse), and dedicated 'TO: Phyllis and Derek Austin with regards from Bernard Dunstan' (on the canvas overlap)
oil on canvas laid on board
14 x 15 in. (35.5 x 38.1 cm.)

£2,000-3,000

\$3,000-4,400
€2,800-4,200

PROVENANCE:

Phyllis and Derek Austin.
with Picton House Gallery, Worcestershire, June 1985.

λ*143

JOHN BRATBY, R.A. (1928-1992)

Gloria

signed 'JOHN BRATBY' (lower right)
oil on canvas
72 x 24 in. (182.8 x 61 cm.)

£2,000-3,000

\$3,000-4,400
€2,800-4,200

PROVENANCE:

with Douglas & Foulis Art Gallery, Edinburgh.





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

■144

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

Lady in the drawing room at Hinton Ampner House, Hampshire

signed 'Ken Howard.' (lower right)

oil on canvas

72 x 60 in. (183 x 152.5 cm.)

£7,000-10,000

\$11,000-15,000

€9,800-14,000

PROVENANCE:

Anonymous sale; Bonhams, London, 18 November 2009, lot 66, where purchased by the present owner.



■λ145

DUNCAN SHANKS, R.S.A., R.S.W. (B. 1937)

Thorn Birds

signed 'SHANKS' (lower left)
acrylic, charcoal and coloured chalk on paper
48 x 60½ in. (122 x 153.5 cm.)

£3,000-5,000

\$4,500-7,400
€4,200-6,900

PROVENANCE:

Purchased by the present owner's family at the 2004 exhibition, and by descent.

EXHIBITED:

Edinburgh, The Scottish Gallery, *Along an Overgrown Path*, May - June 2004, no. 2.



λ146

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

Summer flowers

oil on panel
22 x 26½ in. (55.9 x 67.3 cm.)

£1,000-1,500

\$1,500-2,200
€1,400-2,100

PROVENANCE:

The artist's estate, from whom purchased by the present owner, December 1988.

λ*147

MICHAEL AYRTON (1921-1975)

Scavenger II

numbered '7/9' (at the back of the base)
bronze with a dark brown patina
16½ in. (42 cm.) long

£3,000-5,000

\$4,500-7,400
€4,200-6,900

PROVENANCE:

with Christopher Hull Gallery, London, where
purchased by the present owner in the late 1980s.

LITERATURE:

C.P. Snow, *Michael Ayrton Drawings and Sculpture*,
London, 1962, p. 28, no. 6, original wax illustrated.





λ148

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

Poelfoen, near Brittany

signed 'John Piper' (lower right)
ink, watercolour, wax resist, gouache and collage
22½ x 31 in. (57.2 x 77.7 cm.)
Executed in 1961.

£2,500-3,500

\$3,800-5,200
€3,500-4,900

PROVENANCE:

The artist's family.

A series of related collage and mixed media works, almost all inspired by coastal scenery in Brittany, France, was shown at the Bear Lane Gallery in Oxford in 1961. Two examples were included at John Piper's Tate Gallery retrospective in November 1983 - January 1984 (nos. 148 and 149). The curator David Fraser Jenkins described the works as "a distinct group in format and technique, using the dispersed paint to represent the horizontal lines of the open landscape, and cut marbled papers to represent the features".

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



λ149

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

Study for stained glass window

dated '4 VII 64' (lower right)
ink, oil pastel, watercolour and gouache
10 x 11½ in. (25.4 x 29.3 cm.)

£1,200-1,800

\$1,800-2,700
€1,700-2,500

PROVENANCE:

The artist's family.

The present lot is possibly a preparatory sketch for part of the design for the *High Altar Tapestry* in Chichester Cathedral. John Piper received the commission to design the tapestry in 1964, which corresponds with the date of this work.

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



λ150

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

Homage to the Caribs No. 32

signed, inscribed and dated 'Alan Davie/HOMAGE TO THE CARIBS NO 32
APR 76' (lower right)

gouache

23 x 32½ in. (58.5 x 82.5 cm.)

£4,000-6,000

\$6,000-8,900

€5,600-8,300

PROVENANCE:

Anonymous sale; Christie's, London, 28 October 1999, lot 270.

■λ151

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

Three Images

with woven initials 'VP' (lower right), signed with initials again and numbered
'12/25/VP.' (on the label)

woolpile tapestry

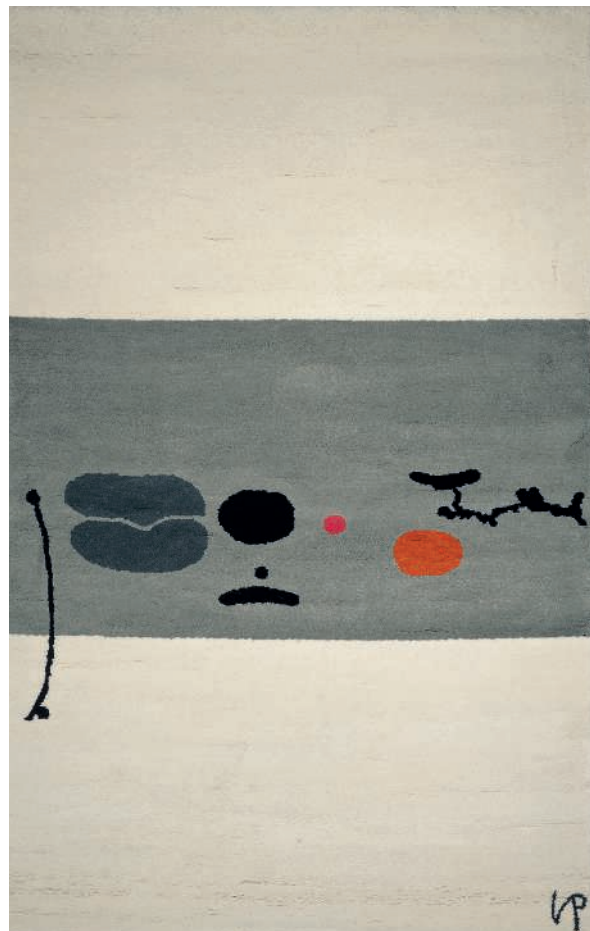
96 x 61 in. (243.9 x 154.1 cm.)

Conceived in 1982.

£3,000-5,000

\$4,500-7,400

€4,200-6,900



■ 7.152

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

25.12.74

signed and dated '25.12.74 John Hoyland' (on the canvas overlap)

acrylic on canvas

48 x 40 in. (122 x 101.5 cm.)

£30,000-50,000

\$45,000-74,000

€42,000-69,000

PROVENANCE:

with Waddington Galleries, London.

Anonymous sale; Bonhams, London, 8 November 2007, lot 116, where purchased by the present owner.

'Hoyland's colour becomes progressively more brilliant and variegated through the 1970s and its interrelations within the paintings more complex and thrilling. It is impossible to discuss it adequately without at the same time considering structure and texture, for it is the colour and its edge or edgelessness which in these paintings define form or formlessness, and it is itself defined and complexified by conditions of facture...The personality and potency of presence of the colour is determined by the thickness or the thinness of the paint that it carries, by its pureness of application, or by the manner of its disclosure - in the scraping down of an over-painted layer, or as a survival glimpsed beneath or beside later deposits'

(M. Gooding, *John Hoyland*, London, 1990, p. 18).





λ153

PETER KINLEY (1926-1988)

Plants

signed and dated 'Kinley 63' (on the reverse)

oil on canvas

40 x 30 in. (101.6 x 76.2 cm.)

£4,000-6,000

\$6,000-8,900

€5,600-8,300

PROVENANCE:

with Grosvenor Gallery, London.

Anonymous sale; Sotheby's, London, 28 September 1994, lot 282, where purchased by the present owner.

LITERATURE:

C. Kinley and M. Livingstone, *Peter Kinley*, Surrey and Burlington, 2010, p. 26, no. 23, illustrated.



λ154

ANTHONY BENJAMIN (1931-2002)

Untitled

signed and dated 'BENJAMIN 59' (upper right), signed again and dated again

'9th June 59/Anthony Benjamin' (on the reverse)

oil on canvas

13 x 16 in. (33 x 40.7 cm.)

£1,000-1,500

\$1,500-2,200

€1,400-2,100

PROVENANCE:

The artist's estate.

■λ155

FRANK AVRAY WILSON (1914-2009)

Into Orbit

signed and dated 'Avray Wilson 58' (lower left), signed again, inscribed and dated again 'FRANK AVRAY WILSON/"INTO ORBIT"/JULY 1958' (on the reverse)

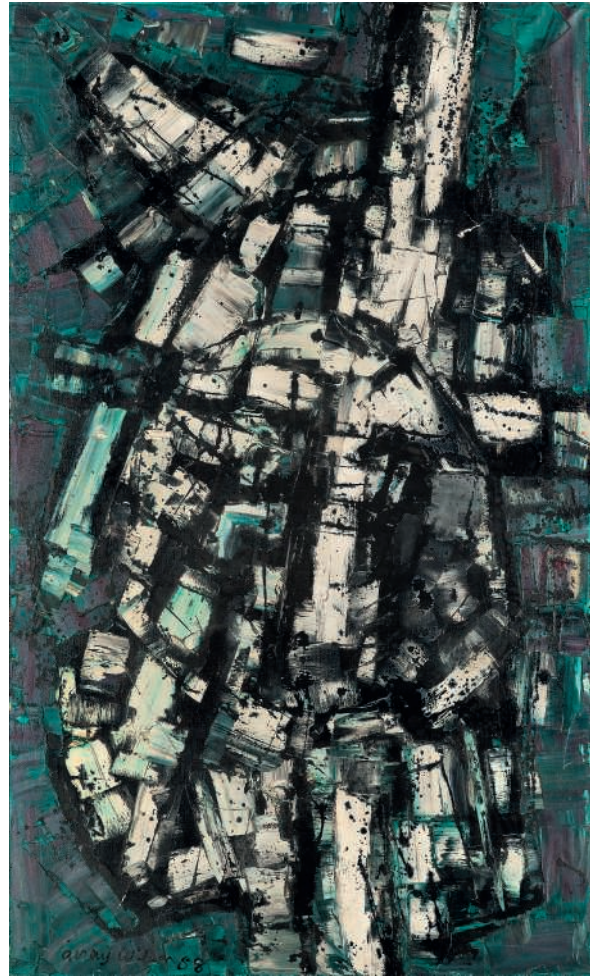
oil on canvas
60 x 36 in. (152.8 x 91.5 cm.)

£5,000-8,000

\$7,500-12,000
€7,000-11,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 24 May 1990, lot 744.
Purchased by the present owner in November 2008.



λ156

JOHN TUNNARD, A.R.A. (1900-1971)

Untitled 61

signed, dated and numbered 'John Tunnard 61/06' (lower left)
oil and gesso on board
23¾ x 22 in. (60.5 x 56 cm.)

£2,500-3,500

\$3,800-5,200
€3,500-4,900

PROVENANCE:

with Austin Desmond Fine Art, London, where purchased by Tim Ellis, March 1995.
His sale; Sotheby's, London, 19 November 2014, lot 102, where purchased by the present owner.

We are very grateful to Professor Brian Whitton for his assistance in preparing this catalogue entry.





λ157

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

Black Sun Dipper

signed 'T Frost' (lower right)
 acrylic on canvas and card, collage
 11¼ x 5¾ in. (28.6 x 14.6 cm.)
 Executed in 1977.

£1,500-2,500

\$2,300-3,700
 €2,100-3,500

PROVENANCE:

Acquired directly from the artist by the present owner.



λ158

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

Untitled

signed and dated 'Terry Frost 83 NOV.' (lower right)
 acrylic and crayon on canvas and card, collage
 12½ x 12½ in. (31.8 x 31.8 cm.)

£1,500-2,500

\$2,300-3,700
 €2,100-3,500

PROVENANCE:

with Belgrave Gallery, London, where purchased by the present owner, January 2008.

■λ159

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

Untitled

signed 'Blow' (on the canvas overlap)

oil on canvas collage, unframed

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

£3,000-5,000

\$4,500-7,400

€4,200-6,900



λ160

RICHARD DEACON, R.A. (B. 1949)

Untitled

signed with initials and dated 'RD/87' (lower right)

pencil and collage

26 x 41¼ in. (66 x 106 cm.)

£1,000-1,500

\$1,500-2,200

€1,400-2,100





λ161

DENIS MITCHELL (1912-1993)

Lerryn

signed and dated 'Denis Mitchell 77' (upper left), inscribed and dated again 'LERRYN/1977' (on the backboard)

oil and gesso on board
14¼ x 6¾ in. (37.5 x 17.2 cm.)

£2,000-3,000

\$3,000-4,400

€2,800-4,200

λ162

WILHELMINA BARNES-GRAHAM (1912-2004)

Two Forms Green and Brown on Blue

signed and dated 'W BarnesGraham 1956' (lower right), signed again, inscribed and dated again "TWO FORMS Green & BROWN on Blue 1955'/W. BarnesGraham/St Ives - Cornwall' (on a label attached to the reverse)

linocut and gouache

5 x 7⅞ in. (12.7 x 20 cm.)

£2,500-3,500

\$3,800-5,200

€3,500-4,900

PROVENANCE:

Anonymous sale; Bonhams, Knightsbridge, 18 March 2008, lot 122.



λ163

DENIS MITCHELL (1912-1993)

Drawing for sculpture

signed and dated 'Denis Mitchell/78' (lower right)

ink, crayon, chalk and watercolour

11 x 7½ in. (27.9 x 19.1 cm.)

£700-1,000

\$1,100-1,500

€980-1,400

EXHIBITED:

St Ives, Penwith Galleries, *Denis Mitchell: Sculptor*, June - August 1992, not numbered.





PROPERTY FROM THE ESTATE OF THE LATE DR VERA DALLEY LEDERMAN

λ164

ROGER HILTON (1911-1975)

Cat

signed with initials and dated 'RH/'73' (lower left)
charcoal and gouache
15 x 22 in. (38.1 x 55.7 cm.)

£3,000-5,000

\$4,500-7,400
€4,200-6,900

λ165

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

Sun Necklace

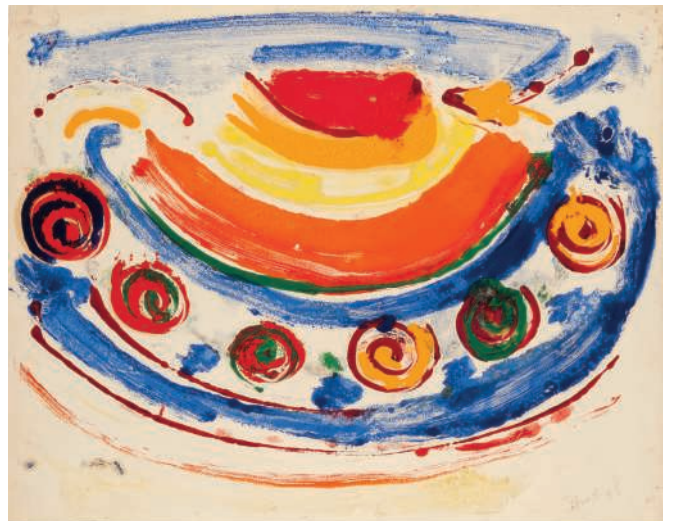
signed and dated 'T Frost 96' (lower right), signed again, inscribed and dated
again 'Sun Necklace Terry Frost 96' (on the reverse)
acrylic and monotype on paper
18½ x 23 in. (47 x 58.4 cm.)

£1,000-1,500

\$1,500-2,200
€1,400-2,100

PROVENANCE:

Acquired directly from the artist by the present owner.



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 • 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:

- 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
- 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:

- 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:

- give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
- 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
- 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:

- This additional **warranty** does not apply to:
 - 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;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
- 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.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty**

does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

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

- the **hammer price**; and
- the **buyer's premium**; and
- any amounts due under section D3 above; and
- 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:

- 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: LOYDGB2LCITY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.
- 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 7389 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 7389 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:

- When you collect the lot; or

(b) At the end of the 90th 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 in writing.

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 F3 and any other rights or remedies we have by law):

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

(a) Once you have made full and clear payment, you must collect the lot promptly following the auction. 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** promptly following the auction, we or our appointed agents can remove the **lot** at our option to a warehouse.
- (b) If you have not collected the **lot** within 90 calendar days of the auction, we will charge you storage costs and can, at our option, charge you transport costs and handling fees for moving the **lot** to and within the warehouse.
- (c) 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 us or 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.

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.
θ	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 in 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

IMPORTANT NOTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**
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.

◦ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◦ next to the **lot** number.

◦ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦.

The third party 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** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, 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**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

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 in the front of the catalogue.

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.

EXPLANATION OF CATALOGUING PRACTICE

Terms referred to in paragraph 2 are as follows:-

A work catalogued with the name(s) or recognised designation of an artist, without any qualification, is, in our opinion, a work by the artist.

In other cases, the following expressions, with the following meanings are used:

"Attributed to ..."

in our opinion probably a work by the artist in whole or in part.

"Studio of ..."

"Workshop of ..."

in our opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

"Circle of ..."

in our opinion a work of the period of the artist and showing his influence.

"Follower of ..."

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

"Manner of ..."

in our opinion a work executed in the artist's style but of a later date.

"After ..."

in our opinion a copy (of any date) of a work of the artist.

"Signed ..."

"Dated ..."

"Inscribed ..."

in our opinion the work has been signed/dated/inscribed by the artist. The addition of a question mark indicates an element of doubt.

"With signature ..."

"With date ..."

"With inscription ..."

in our opinion the signature/date/inscription/ stamp is by a hand other than that of the artist

STORAGE AND COLLECTION

STORAGE & COLLECTION CHARGES

Specified lots, marked with a filled square (■) not cleared from Christie's by 5.00 pm on the day of the sale and all sold and unsold lots not cleared from Christie's by 5.00 pm on the fifth Friday following the sale will be removed to the warehouse of: Cadogan Tate Ltd
241 Acton Lane, Park Royal
London NW10 7NP
Telephone: +44 (0)800 988 6100
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.

TRANSFER, STORAGE & RELATED CHARGES (PER LOT)

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.

COLLECTION & PAYMENT OF ANY CHARGES DUE

Lots will be available for collection from Cadogan Tate Ltd
241 Acton Lane, Park Royal
London NW10 7NP
Telephone: +44 (0)800 988 6100
Email: collections@cadogantate.com
on every business day after the day of transfer, from 9.00 am until 5.00 pm.
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.

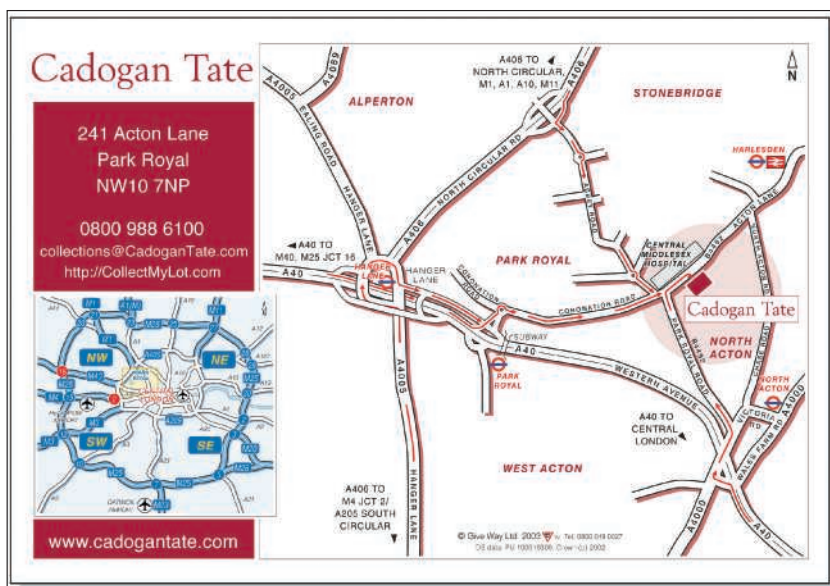
To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Art Transport for a quote as soon as possible after the sale. As storage is provided by a third party, storage fees incurred while transport arrangements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

EXTENDED LIABILITY CHARGES

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