



**MODERN BRITISH & IRISH ART**  
**DAY SALE**

*King Street · 24 November 2016*

**CHRISTIE'S**







WZ.

## MODERN BRITISH & IRISH ART

THURSDAY 24 NOVEMBER 2016

### AUCTION

Thursday 24 November 2016  
at 11.00 am Lots 101-195  
8 King Street, St. James's  
London SW1Y 6QT

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Formerly in The Estate of Sir Claude Francis Barry  
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The Collection of The Late David Carr  
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The Holdings of The Ford Foundation  
The Collection of The Late Hugh Kenner

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Saturday	19 November	12.00 pm – 5.00 pm
Sunday	20 November	12.00 pm – 5.00 pm
Monday	21 November	9.00 am – 4.30 pm
Tuesday	22 November	9.00 am – 8.00 pm
Wednesday	23 November	9.00 am – 3.00 pm

### AUCTIONEER

William Porter

### AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as HARRY-12226

[25]

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Inside front cover: Lot 115

Opposite: Lot 117

Page 4: Lot 164

Inside back cover: Lot 173 (detail)

Back cover: Lot 116

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101

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

21.3.69

signed and dated '21.3.69 HOYLAND' (on the canvas overlap)

acrylic on canvas

26 x 40 in. (66 x 101.5 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-34,000

**PROVENANCE:**

with New London Gallery, London.

with Waddington Galleries, London, where purchased by  
Mrs Paul Hyde-Thompson.

Anonymous sale; Sotheby's, London, 1 July 1991, lot 66.

Mr and Mrs Moon, whom bequeathed to the present owner.

The Hoyland Estate are currently preparing the forthcoming catalogue raisonné of the artist's work and would like to hear from owners of any work by the artist so that these can be included in this comprehensive catalogue. Please write to The Hoyland Estate, c/o Christie's, Modern British Art Department, 8 King Street, London, SW1Y 6QT.



λ\*102

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

*Table Piece CLXXXIX*

steel varnished, unique  
23 in. (58.5 cm.) wide  
Conceived in 1974.

£25,000-35,000

\$31,000-43,000

€29,000-39,000

**PROVENANCE:**

with Richard Grey Gallery, Chicago.

**LITERATURE:**

D. Blume (ed.), *Anthony Caro: Catalogue Raisonné, Vol. 1, Table and Related Sculptures 1966-1978*, Cologne, 1981, p. 203, no. 193, illustrated.



λ\*103

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

*The Forest (small model A)*

signed with initials 'KA' (lower right)

bronze with a black/green patina

13<sup>7</sup>/<sub>8</sub> in. (35.2 cm.) high

Conceived in 1965 and cast in an edition of 6.

£7,000-10,000

\$8,600-12,000

€7,900-11,000

**PROVENANCE:**

Acquired by the present owner and her husband, *circa* 1965.

**LITERATURE:**

T. Woolcombe, *Kenneth Armitage: Life and Work*, London, 1997, p. 146, no. KA152.

J. Scott and C. Milburn, *The Sculpture of Kenneth Armitage*, London, 2016, p. 143, no. 151, another cast illustrated.





λ104

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

*The Key*

oil on canvas, in two parts  
60 x 36 in. (152.5 x 91.5 cm.) overall  
Painted in 1976.

£30,000-50,000

\$37,000-61,000

€34,000-56,000

**PROVENANCE:**

with Waddington Galleries, Toronto.  
with Waddington Galleries, London.

**EXHIBITED:**

Liverpool, Arts Council of Great Britain, Walker Art Gallery, *Allen Jones: Retrospective of Paintings 1957-1978*, March - April 1979, no. 50; this exhibition travelled to London, Serpentine Gallery, May - June 1979; Sunderland, City Museum and Art Gallery, June - July 1979; Baden-Baden, Staatliche Kunsthalle Baden-Baden, September - October 1979; and Bielefeld, Kunsthalle Bielefeld, November - December 1979.

**LITERATURE:**

Exhibition catalogue, *Allen Jones: Retrospective of Paintings 1957-1978*, Liverpool, Arts Council of Great Britain, Walker Art Gallery, 1979, n.p., no. 50, illustrated.



λ105

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

*2000 Horses and Turbo-powered*

signed 'E. PAOLOZZI' (upper centre)

collage, unframed

15½ x 11½ in. (39.2 x 29.4 cm.)

Executed circa 1952.

£7,000-10,000

\$8,600-12,000

€7,900-11,000

**PROVENANCE:**

A gift from the artist to the present owner.

**EXHIBITED:**

London, Institute of Contemporary Arts, April 1952, no. 24, part of *BUNK!* lecture.

London, Tate Gallery, *Eduardo Paolozzi*, September - October 1971, exhibition not numbered.

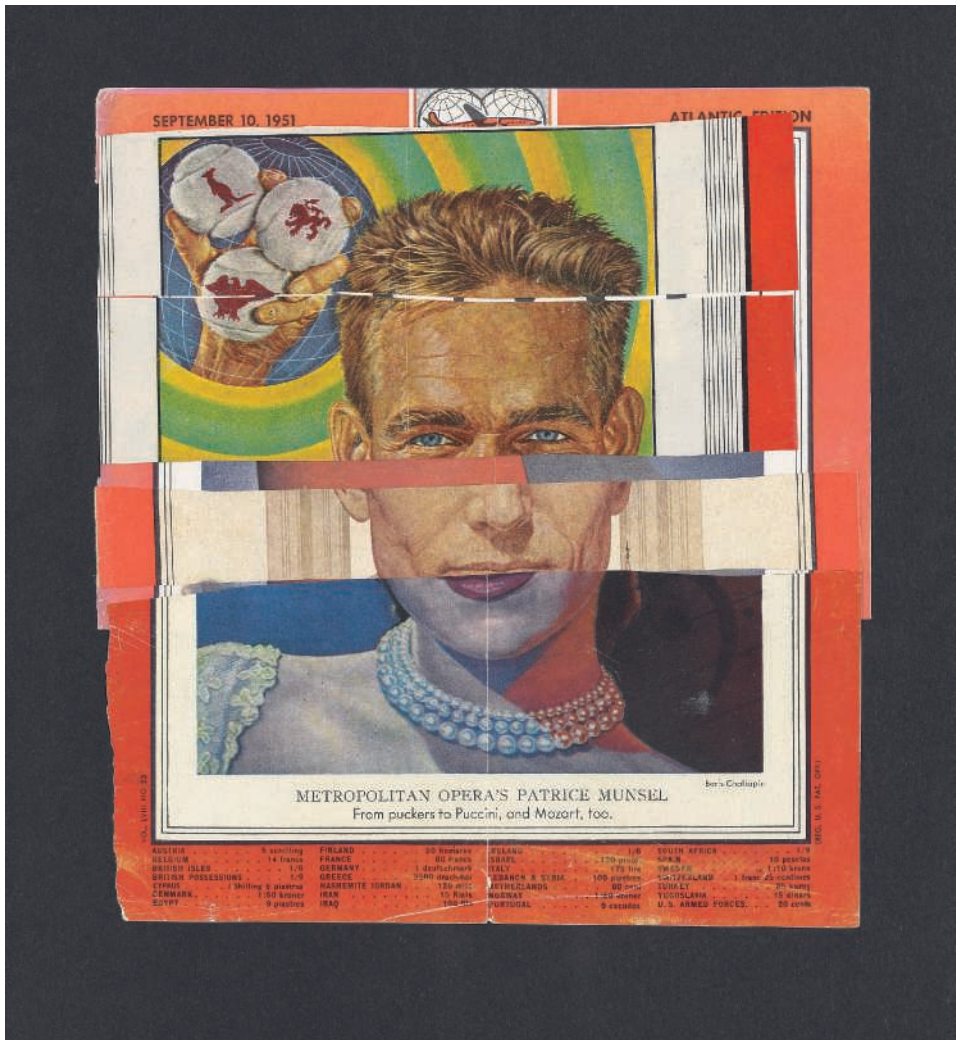
**LITERATURE:**

Exhibition catalogue, *Eduardo Paolozzi*, London, Tate Gallery, 1971, p. 55, exhibition not numbered, illustrated.

'I met some Americans in Paris who were quite influential and they gave me piles of magazines which I used for a collage in a timid way, because when I did these early collages, nobody quite thought they were art at the time' (Eduardo Paolozzi, exhibition catalogue, *When Britain went Pop: The Early Years*, London, Christie's Mayfair, 2013, p. 38).

Out of these 'piles of magazines' came the glossy adverts, analytical diagrams, comic book and science fiction characters that were to form the torn sheets and collages that Paolozzi used in his seminal lecture, *BUNK!* Performed to fellow members of the Independent Group at the ICA in April 1952, the lecture's central themes and imagery were undoubtedly an important precursor to Pop Art, if not in fact seminal Pop Art works themselves. Indeed the collage *I was a Rich Man's Plaything* (no. 25 in the *BUNK!* Suite), which uses the word 'Pop!' within the collage, is the earliest known work to incorporate this now eponymous onomatopoeia.

The original collages used in the 1952 *BUNK!* lecture remained in scrapbooks, with the artist, until Paolozzi's retrospective exhibition at the Tate Gallery in 1971. The present lot was exhibited in the exhibition as an original *BUNK!* piece and was subsequently reproduced as an editioned print in the *BUNK!* Suite, 1972.



1106

**SIREDUARDO PAOLOZZI, R.A. (1924-2005)**

*From puckers to Puccini, and Mozart, too*

collage

9 x 8 3/8 in. (23 x 21.3 cm.)

Executed in 1952.

£10,000-15,000

\$13,000-18,000

€12,000-17,000

**PROVENANCE:**

A gift from the artist to the present owner.

**EXHIBITED:**

Edinburgh, Royal Scottish Academy, International Festival, *Eduardo Paolozzi: Recurring Themes*, August - September 1984, no. A2.13; this exhibition travelled to Munich, Stadtische Galerie, Autumn 1984; Cologne, Museum Ludwig, 1985; and Breda, De Beyard Centrum Voor Beeldende Kunst, 1985.

**LITERATURE:**

Exhibition catalogue, *Eduardo Paolozzi: Recurring Themes*, Edinburgh, Royal Scottish Academy, 1984, pp. 37, 43, no. A2.13, pl. VII.

λ107

**SIREDUARDO PAOLOZZI, R.A. (1924-2005)**

*Head Looking Up*

bronze with a green/brown patina, unique  
12 in. (30.5 cm.) wide  
Conceived *circa* 1955-56.

£60,000-80,000

\$74,000-98,000

€68,000-90,000

**PROVENANCE:**

with Hanover Gallery, London, where purchased by Alan Power, February 1959.

with New Art Centre, Salisbury.

Private collection, UK.

**EXHIBITED:**

London, Hanover Gallery, *Paolozzi*, November - December 1958, no. 35.

Venice, British Council, *XXX Biennale, British Pavilion, Victor Pasmore and Eduardo Paolozzi*, 1960, no. K.

Brussels, Palais des Beaux Arts, *Victor Pasmore and Eduardo Paolozzi*, September - October 1961, no. 37.

**LITERATURE:**

L. Alloway, 'Eduardo Paolozzi', *Architectural Design*, April 1956, pp. 132-3, wax version illustrated (photographed by Nigel Henderson), dated 1955.

Exhibition catalogue, *Paolozzi*, London, Hanover Gallery, 1958, n.p., no. 35, illustrated.

Paolozzi first exhibited a brass sculpture with a similar title, *Man Looking Upwards*, in Edinburgh in October 1953. In a typewritten list made by Paolozzi at the time of the Hanover Gallery exhibition of 1958 *Head Looking Up* is dated 1956, and a photograph (by Nigel Henderson) of a wax version of it, reproduced in Lawrence Alloway's *Architectural Design* article of April 1956, is dated 1955. In his article Alloway calls Paolozzi's recent sculpture 'multi-evocative' [because it] 'integrates the modern flood of visual symbols, a primary fact of urban culture'; and compares *Head Looking Up* to illustrations in science fiction: 'The head is a head, a planet, an asteroid, a stone, a blob under a microscope; it is big and small, one and many'. Alloway claimed that Paolozzi 'avoids like the plague, not only the virtuosity of Reg Butler, but the competence of Henry Moore'. Paolozzi may have adopted the motif and title *Head Looking Up* from Reg Butler's series of 'Watcher' drawings, intended for his *The Unknown Political Prisoner* sculpture of 1952, which he subsequently developed in sculpture - two were shown with the title *Head Looking Up* in Butler's Hanover Gallery exhibition of 1957. In the 1950s Paolozzi is recorded as being critical of Butler whom he clearly regarded as a rival, but whose sculpture was very highly thought of by Herbert Read.

We are very grateful to Robin Spencer for preparing this catalogue entry.





λ108

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

*Composition*

dated '1959' (on the reverse)  
oil, charcoal and sand on board  
50 x 40 in. (127 x 101.6 cm.)

£25,000-35,000

\$31,000-43,000  
€29,000-39,000

**PROVENANCE:**

Purchased by Dr L.J. Pieters at the 1960 exhibition.

**EXHIBITED:**

London, Gimpel Fils, *Sandra Blow: Exhibition of Paintings*,  
April 1960, no. 5.

Rotterdam, Museum Boymans-Van Beuningen, *Nederlanders  
verzamelen hedendaagse kunst*, February - April 1962, no. 18.





109

**ADRIAN HEATH (1920-1992)**

*Untitled*

signed 'Adrian Heath' (lower right)

oil on canvas

36 x 39¼ in. (91 x 100 cm.)

Painted *circa* 1958-59.

£30,000-50,000

\$37,000-61,000

€34,000-56,000

**PROVENANCE:**

with Redfern Gallery, London.

Private collection, 2002.

Anonymous sale; Sotheby's, London, 15 December 2010, lot 24,  
where purchased by the present owner.

λ110

**PAUL FEILER (1918-2013)**

*Scathe, Brown*

signed, inscribed and dated 'PAUL FEILER/SCATHE, BROWN  
1963' (on the reverse)

oil on canvas

30 x 32 in. (76.2 x 81 cm.)

£30,000-50,000

\$37,000-61,000

€34,000-56,000

**PROVENANCE:**

with Redfern Gallery, London, where purchased by the present  
owner's late husband in the 1960s.

*'By 1960 he was absorbed in a new cycle of paintings,  
notable for their powerful structure and austere colour.  
Landscape is still recognizably the basis – boulders, fields,  
cliffs, hillsides – but increasingly the forms take on a life of  
their own, the accidentals are pared away, and the organic  
tends towards the geometric'*

(P. Khoroché, exhibition catalogue, *Paul Feiler, The Near and The Far: Paintings  
1953-2004*, St Ives, Tate Gallery, 2005, p. 13).



λ112

**REG BUTLER (1913-1981)**

*Girl with a Surfboard*

stamped with monogram and numbered '2' (on the base), signed again with a monogram and dated '48' (on the back)

bronze with a dark brown patina

13 in. (33 cm.) high

Cast in an edition of 4.

This work is recorded by the artist as RB23.

£40,000-60,000

\$49,000-73,000

€45,000-67,000

**PROVENANCE:**

Private collection, US, from whom purchased by the present owner.

**EXHIBITED:**

London, Hanover Gallery, *Reg Butler*, April - June 1954, no. 2, another cast exhibited.

New York, Curt Valentin, *Reg Butler*, September - November 1955, no. 2, another cast exhibited.

Louisville, J.B. Speed Museum, *Reg Butler: A Retrospective Exhibition*, October - December 1963, no. 1, another cast exhibited.

London, Tate Gallery, *Reg Butler*, November 1983 - January 1984, no. 8, another cast exhibited.

London, Gimpel Fils, *Reg Butler: Musée Imaginaire: Bronze Middle and Later Period*, September - October 1986, no. 3, another cast exhibited.

**LITERATURE:**

M. Garlake, *The Sculpture of Reg Butler*, Much Hadham, 2006, p. 114, no. 23, another cast illustrated.

Cast in a small edition of only four, *Girl with a Surfboard* was the last bronze sculpture that Butler created before beginning his series of iron figures from 1948-51. This sculpture is representative of his early female figures which he delicately welded during the 1940s and 1950s. Butler's sculptures from this period recall Alberto Giacometti's elongated figures of the late 1940s, and at the same time directly contrast with the solid reclining figures Henry Moore was sculpting at this time. In the insect-like, geometric shapes, he has given recognisably anthropomorphic characteristics to forms usually associated with non-human creatures and machines, deliberately intertwining girl and surfboard.





λ113

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

*Adventures with a Divining Rod No. 1*

signed and dated 'Alan Davie/JULY 1960' (on the reverse)  
and inscribed 'ADVENTURES WITH A DIVINING ROD NO 1'  
(on the stretcher)

oil on canvas  
18 x 32 in. (45.7 x 81.3 cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

**PROVENANCE:**

with Gimpel Fils, London, where purchased by  
Dr L.J. Pieters, 1961.



λ114

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

9.4.76

signed and dated '9.4.76/HOYLAND' (on the canvas overlap)

acrylic on canvas

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

£25,000-35,000

\$31,000-43,000

€29,000-39,000

**PROVENANCE:**

with Waddington Galleries, London, where purchased by Asher Edelman.

The Hoyland Estate are currently preparing the forthcoming catalogue raisonné of the artist's work and would like to hear from owners of any work by the artist so that these can be included in this comprehensive catalogue. Please write to The Hoyland Estate, c/o Christie's, Modern British Art Department, 8 King Street, London, SW1Y 6QT.

λ115

**EDWARD BURRA (1905-1976)**

*Construction*

stamped with signature 'E.J. Burra' (lower right)

pencil, watercolour and gouache

29 x 41 in. (74 x 104 cm.)

Executed *circa* 1950.

£100,000-150,000

\$130,000-180,000

€120,000-170,000

**PROVENANCE:**

with Lefevre Gallery, London.

with Crane Kalman Gallery, London, where purchased by the present owner, February 2009.

**EXHIBITED:**

London, Lefevre Gallery, *Edward Burra*, March - May 1980, no. 7.

**LITERATURE:**

Exhibition catalogue, *Edward Burra*, London, Lefevre Gallery, 1980, pp. 16-17, no. 7, illustrated.

A. Causey, *Edward Burra Complete Catalogue*, Oxford, 1985, n.p., no. 200, illustrated.

*'The imagery of Burra, the solid figures unmoving, unblinking, charged with nameless menace, yet animated by touches, here and there, of schoolboyish humour; landscapes, motorcars, lorries, excavators, flowers too, with obscure, disturbing overtones, constitutes, in T.S. Eliot's phrase, 'a more significant and disciplined kind of dreaming', though it has often more the character of a nightmare than a dream'*

(John Rothenstein, discussing works of this period, quoted in exhibition catalogue, *Edward Burra*, London, Tate Gallery, 1973, p. 35).





**GEORGE KENNETHSON (1910-1994)***Standing Figure*

Hornton stone

24¾ in. (63 cm.) high

Carved in the mid-1930s.

£20,000-30,000

\$25,000-37,000

€23,000-34,000

**PROVENANCE:**

The artist's estate.

Purchased by the present owner at the 2014 exhibition.

**EXHIBITED:**London, Redfern Gallery, *The Sculpture of George Kennethson 1910-1994*, September - October 2014, exhibition not numbered.**LITERATURE:**R. Cork (intro.), exhibition catalogue, *The Sculpture of George Kennethson 1910-1994*, London, Redfern Gallery, 2014, p. 5, exhibition not numbered, illustrated.

*'I am only interested in a form of sculpture which results entirely from the work of one individual from the beginning to the final minutest subtlety of form or texture, parallel to the work of the painters I most admire, or to musical composition or to poetry or writing'*

(G. Kennethson quoted in exhibition catalogue, *The Sculpture of George Kennethson 1910-1994*, London, Redfern Gallery, 2014, p. 6).

Kennethson studied painting at the Royal Academy Schools from 1929-1932 but in the mid 1930s he turned to sculpture and never looked back. *Standing Figure* is one of his earliest recorded sculptures as he embarked on the transition from canvas to carving. The competency of this direct carving demonstrates his natural talent for revealing hidden form within a block of stone and gave him the conviction to persist with the discipline. During the 1930s, carving was enjoying somewhat of a renaissance through the work of Henry Moore and Barbara Hepworth who were exhibiting alongside émigrés such as Piet Mondrian and Naum Gabo, as London established itself as the centre for European avant-garde art. A Modernist vernacular would inform much of Kennethson's carving, influenced by the likes of Eric Gill, Jacob Epstein and Henri Gaudier-Brzeska, who had revolutionised carving in Britain prior to the First World War. He also greatly admired Constantin Brancusi and certainly the folded arms of *Standing Figure* evoke those of the two embracing figures in Brancusi's *The Kiss*, 1913, a sculpture that also epitomises economic carving. Kennethson once defined his fundamental ambition as 'removing from a given block of material of a certain size and proportion sufficient of it to produce a fully three-dimensional harmony of rhythms without destroying too much of the material or wasting it' (see G. Kennethson, *ibid*, p. 11).

Kennethson's alabaster sculptures *Construction (Birds)* and *Forms* were purchased by H.S. (Jim) Ede in the late 1960s and have long been admired by visitors to his Kettle's Yard museum in Cambridge where they are displayed alongside Gaudier-Brzeska and Brancusi. It is only recently that more of Kennethson's stunning carvings have begun to surface as he starts to receive the attention and accolades that are long overdue.



λ\*117

**PERCY WYNDHAM LEWIS (1882-1957)**

*Cover design for Enemy No. 3*

signed with initials 'WL.' (lower right), signed again and inscribed 'Cover Design/for ENEMY. No. 2.[sic]/Wyndham Lewis' (on the reverse)

ink, on two sheets

8¼ x 5 in. (21 x 12.5 cm.)

Executed circa 1927-29.

£10,000-15,000

\$13,000-18,000

€12,000-17,000

**PROVENANCE:**

with Leicester Galleries, London.

Hugh Kenner, and by descent.

**EXHIBITED:**

London, Leicester Galleries, *Paintings and Drawings by*

*Wyndham Lewis*, December 1937, no. 27.

London, Tate Gallery, *Wyndham Lewis and Vorticism*,

July - August 1956, no. 89.

**LITERATURE:**

W. Lewis (ed.), *The Enemy No. 3*, illustrated on the cover.

W. Lewis, *Rude Assignment*, illustrated opp. p. 224.

Exhibition catalogue, *Wyndham Lewis and Vorticism*, London,

Tate Gallery, 1956, no. 89, illustrated on the cover.

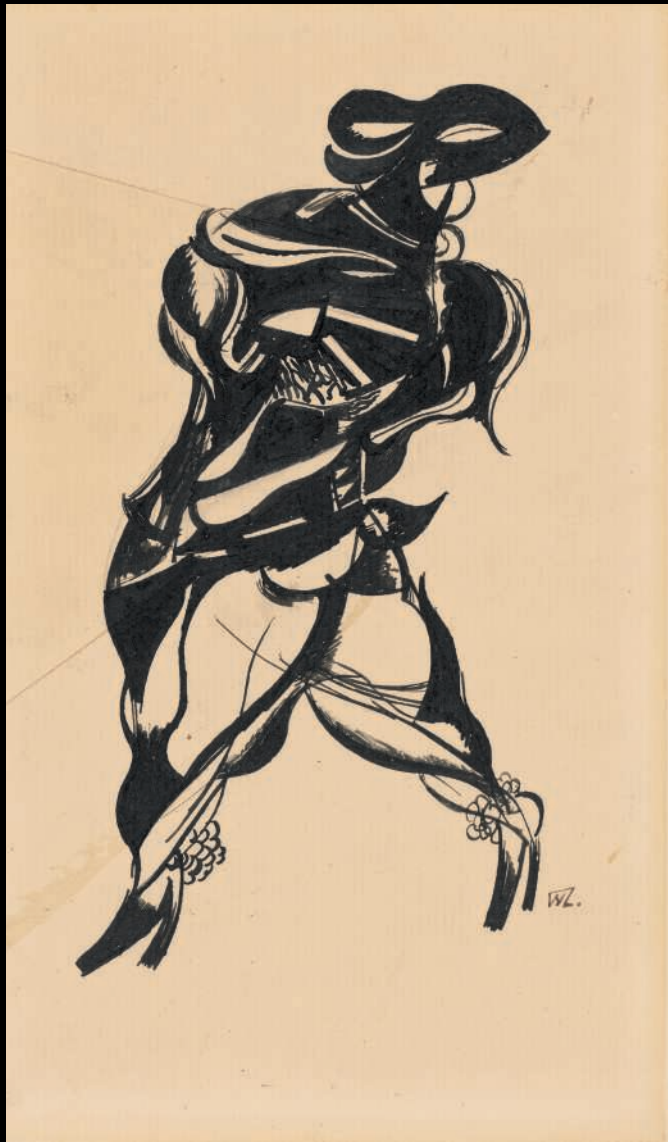
W. Michel, *Wyndham Lewis Paintings and Drawings*, London,

1971, p. 390, no. 633, pl. 88.

*The Enemy*, the third magazine that Wyndham Lewis edited (the first was *BLAST*, the magazine of the Vorticists), ran from 1927 to 1929, and was largely written by Lewis himself. In it he declared himself the enemy of all that was fashionable and pseudo-revolutionary in contemporary culture. He produced several semi-figurative, semi-abstract ink drawings to illustrate his literary work during this period, and this strutting figure made one of his most striking and successful cover designs. For the cover of *The Enemy No. 3* the present work is reproduced twice in a perspectival pairing.

The former owner, Hugh Kenner, wrote of these ink-drawings, 'They are all perfectly distinct from one another: one indolent, one vain, one slack, one vapid, one aggressively sexual though sexually equivocal. . . . Their suggestions of costume are normally oriental, rich, ornate, bewildering, stylish, mindless' (H. Kenner, 'The Visual World of Wyndham Lewis', in W. Michel, *op. cit.*, pp. 30-31).

We are very grateful to Professor Paul Edwards for preparing this catalogue entry.



λ118

**EDWARD BURRA (1905-1976)**

*Dance Hall*

stamped with signature 'E.J. Burra' (lower left)

ink and wash

22 x 17¾ in. (50,8 x 45 cm.)

Executed in 1929-30.

£20,000-30,000

\$25,000-37,000

€23,000-34,000

**PROVENANCE:**

with Lefevre Gallery, London.

with Hamet Gallery, London, where purchased by

Mrs D. Lambton, October 1970.

Anonymous sale; Bonhams, London, 29 June 2011, lot 62,

where purchased by the present owner.

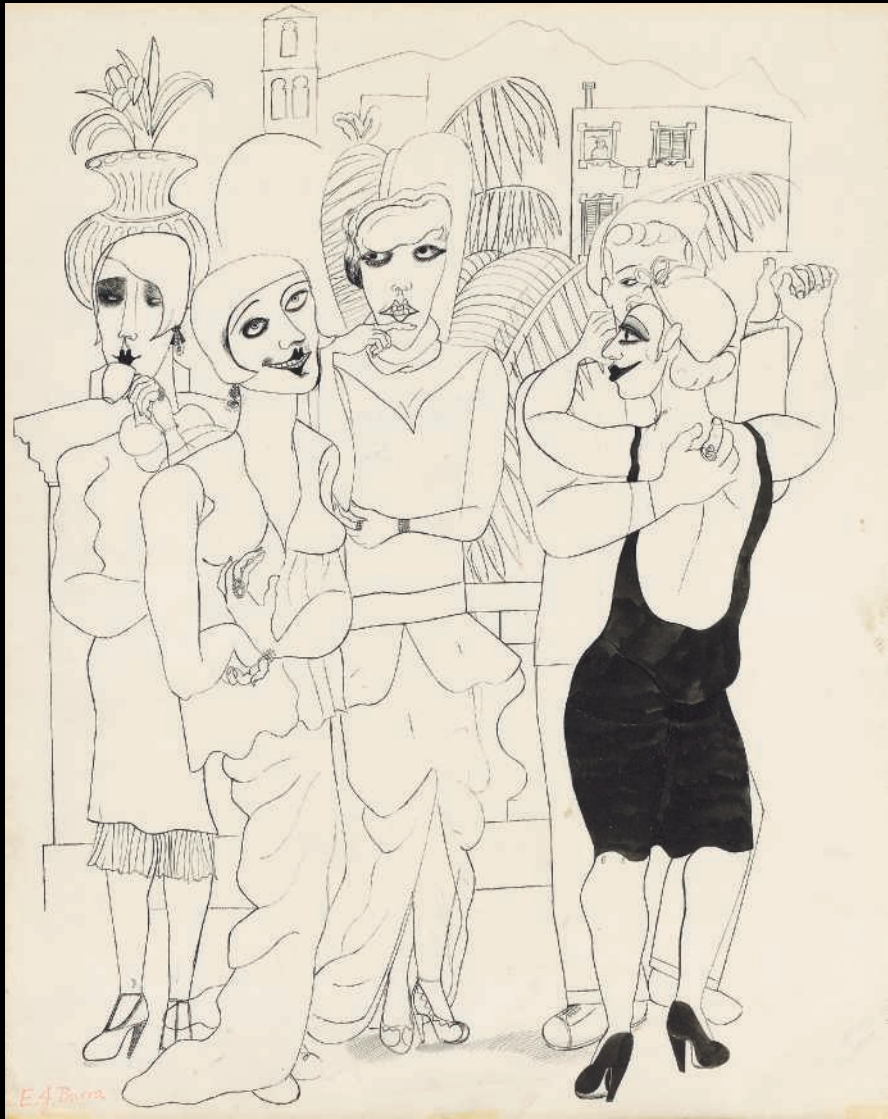
**LITERATURE:**

A. Causey, *Edward Burra Complete Catalogue*, Oxford, 1985,

n.p., no. 34, illustrated.

*'Although he [Burra] frequently attended the ballet and the opera, he did not depict these salubrious venues, but instead, like Walter Sickert, he was drawn to paint the baser music halls and strip-bars. In 1928 he visited dance and music halls in Paris such as the Bal Nègre and the bals musettes in the Rue de Lappe'*

(S. Martin, 'Painting the stage and screen: Burra and performance', exhibition catalogue, *Edward Burra*, Chichester, Pallant House Gallery, 2012, p. 109)





λ119

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

*The Swans*

signed and dated 'William/Roberts/1972' (lower left), signed again 'Roberts' (on the canvas overlap)

oil on canvas

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

£25,000-35,000

\$31,000-43,000

€29,000-39,000

**PROVENANCE:**

with Hamet Galleries, London, where purchased by the present owner, September 1973.

**EXHIBITED:**

London, Royal Academy, 1973, no. 580.





λ120

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

*The Life Class*

signed and dated 'William Roberts./1976' (lower left)

oil on canvas

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

£20,000-30,000

\$25,000-37,000

€23,000-34,000

**PROVENANCE:**

Acquired directly from the artist by the present owner,  
August 1976.

**EXHIBITED:**

London, Royal Academy, 1976, no. 296.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ121

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

*Horse and rider*

signed and numbered '1/6 Frink' (on the base)

bronze with a dark brown patina

19 in. (48.2 cm.) wide

Conceived in 1971.

£60,000-80,000

\$74,000-98,000

€68,000-90,000

**PROVENANCE:**

Purchased from Waddington Galleries, London, January 1972,  
and by descent.

**EXHIBITED:**

London, Waddington Galleries, *Elisabeth Frink: Sculpture,  
Prints and Drawings*, October - November 1972, exhibition  
not numbered.

**LITERATURE:**

Exhibition catalogue, *Elisabeth Frink: Sculpture, Prints and  
Drawings*, London, Waddington Galleries, 1972, exhibition  
not numbered.

B. Robertson, *Elisabeth Frink Sculpture: Catalogue Raisonné*,  
Salisbury, 1984, p. 178, no. 197, another cast illustrated.

A. Ratuszniak (ed.), *Elisabeth Frink, Catalogue Raisonné of  
Sculpture 1947-93*, London, 2013, p. 122, no. FCR 224,  
another cast illustrated.

*'A symbol of a man on a horse, a man riding free and a horse  
free ... intended to be completely ageless. He could come  
from the past or go into the future. I like to feel that work to's  
and fro's from past to present'*

(Elisabeth Frink, quoted in B. Connell, 'Capturing the Human Spirit in Big, Bronze  
Men', *The Times*, 5 September 1977, p. 5).



λ122

**IVON HITCHENS (1893-1979)**

*Firwood Ride No. 6*

signed 'Hitchens' (lower right), signed again, inscribed and dated "'Firwood Ride No. 6" 1958/February/Ivon Hitchens/Greenleaves. Petworth. Sussex' (on the artist's label attached to the stretcher)

oil on canvas

17¼ x 43 in. (43.8 x 109.2 cm.)

£40,000-60,000

\$49,000-73,000

€45,000-67,000

**PROVENANCE:**

Howard Bliss.

Compassion in World Farming, 1970.

Anonymous sale; Sotheby's, London, 2 November 1983, lot 149.

Dr John Birch, Chichester, and by descent.

**EXHIBITED:**

London, Leicester Galleries, *Ivon Hitchens*, May 1959, no. 22, listed as no. 7.

London, Arts Council of Great Britain, Tate Gallery, *Ivon Hitchens, A Retrospective Exhibition*, July - October 1963,

no. 100: this exhibition travelled to Bradford, City Art Gallery, August - September 1963; and Birmingham, City Museum and Art Gallery, September - October 1963.

*'Hitchens' one-man exhibition in May 1959 was dominated by a series of thirteen variations on a single theme – the firwood ride near his home, which he had painted regularly between autumn 1957 and spring 1958. This gave the public its fullest opportunity yet to understand and appreciate his painting practise ...Those who took the trouble to look more deeply into each of the variations and then compared them, one against another, must surely have been exhilarated by the artist's orchestration of so many subtle changes of emphasis and mood in this one seemingly undramatic subject'*

(P. Khoroché, *Ivon Hitchens*, London, 1990, p. 91).





λ123

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

*Fawley Court*

signed, inscribed and dated 'John Piper/Fawley Court 1941'  
(lower centre)

ink, watercolour and gouache  
16½ x 22¼ in. (42 x 56.5 cm.)

£7,000-10,000

\$8,600-12,000

€7,900-11,000

**PROVENANCE:**

with J. Leger & Son, London, April 1941, where purchased by the present owner's aunt.

John Piper produced several works depicting buildings in the Fawley Court estate which was close to his home. Some of the works, including *The Dairy*, *Fawley Court*, 1940 (Tate Gallery collection) were shown at Marlborough Gallery, in *Georgian Arcadia*, September - October 1987. In the accompanying catalogue Roger White, secretary of the Georgian Group (the Golden Jubilee of which was celebrated by the show) writes: 'Julian Freeman, owner of Fawley Court in the mid-18th century, designed his own mausoleum and also laid out a shrubbery walk between the house and the Thames, complete with a folly that is a mixture of Gothick ruin and domed classical rotunda'. Until relatively recently the folly also incorporated a carving from the 2nd-century BC Pergamon Altar.

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



λ124

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

*Miner Emerging from a Stope*

pencil, ink, pastel, watercolour and gouache

9¾ x 7¾ in. (24.8 x 19.7 cm.)

Executed in 1942.

£15,000-25,000

\$19,000-31,000

€17,000-28,000

**PROVENANCE:**

Acquired directly from the artist by the previous owner. Their sale; Sotheby's, London, 20 May 2009, lot 24, where purchased by the present owner.

**EXHIBITED:**

London, Imperial War Museum, *The War Drawings*, May - July 1982, no. 86.

**LITERATURE:**

Exhibition catalogue, *Sutherland: Disegni di guerra*, British Council, Palazzo Reale, Milan, 1979, p. 94, no. 86, illustrated, as 'Tin mine: Miner emerging from a slope'. R. Tassi, *Sutherland, The Wartime Drawings*, London, 1980, p. 98, no. 86, illustrated, as 'Tin mine: Miner emerging from a slope'.

λ125

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

*Roses III*

signed and dated 'Sutherland 1950' (upper left), inscribed and dated again "'Roses" III 1950' (on the stretcher)

oil on canvas

18 x 15 in. (45,6 x 38 cm.)

£50,000-80,000

\$62,000-98,000

€57,000-90,000

**PROVENANCE:**

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

**EXHIBITED:**

Venice, British Council, *XXVI Biennale*, June - October 1952, no. 50.

Paris, Musée National d'Art Moderne, *Exposition Graham Sutherland*, November - December 1952, no. 50.

Zürich, Kunsthaus Zürich, *Graham Sutherland*, March - April 1953, no. 48.

Amsterdam, British Council, Stedelijk Museum, *Graham Sutherland*, 1953, no. 48.

*'Graham Sutherland is the outstanding English painter of his generation'*

(Kenneth Clark, exhibition catalogue, *XXVI Biennale*, Venice, 1952).

The present lot was exhibited at the now infamous 'Geometry of Fear' Venice Biennale in 1952. As Kenneth Clark's essay in the accompanying catalogue attests, Sutherland was at this point widely regarded as the most impressive and influential British painter of the day. Yet this particular strand of imagery might seem a surprising choice given the artist's more familiar use at this time of spiky thorn bushes and palms and of gnarled root forms, which served to inject into his work a note of menace and anxiety. The presence of such qualities was viewed and admired by critics as appropriate to the psychological aftermath of the Second World War.

Perhaps Sutherland himself was wary of being typecast. At any rate, the rose pictures seem more life-enhancing in mood and more Matissean in idiom than the generality of his work over the last couple of years. Nevertheless, they are not entirely out of line with his mainstream work. To the extent that the two main elements in this picture take on anthropomorphic resonances, as perhaps male and female presences, we might see an analogy with Sutherland's *Association of Oaks* (1940: collection Scottish National Gallery of Modern Art, Edinburgh), where found tree root forms take on exactly those connotations. We might equally note his gathering interest at this point in ambiguous vertical forms, as in the extended *Standing Form* series that he had begun the previous year.

We are very grateful to Martin Hammer for his assistance with preparing this catalogue entry.



Sutcliffe, Louis 1950





λ126

**JOHN MINTON (1917-1957)**

*Shanty Town, Kingston*

signed and dated 'John Minton 1950' (upper right)

ink, pastel, watercolour and gouache

11 x 14¾ in. (28 x 37.5 cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

**PROVENANCE:**

with Lefevre Gallery, London.

Anonymous sale; Phillips, London, 8 March 1994, lot 40.

with Camilla Braka, London.

Private collection, UK.

**EXHIBITED:**

London, Lefevre Gallery, *Recent Watercolours and Paintings of Jamaica by John Minton*, September 1951, no. 12.



PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

λ\*127

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

*Gorse on Hills*

signed and dated 'Sutherland. 1941' (lower right)

ink, watercolour and gouache

17½ x 25½ in. (44.5 x 64.8 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-34,000

**PROVENANCE:**

with Thomas Agnew & Sons, London, where purchased by the present owner, December 1966.



PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

λ\*128

**PAUL NASH (1889-1946)**

*Cumulus Head*

signed 'Paul Nash' (lower right)  
watercolour and crayon, shaped  
13½ x 20¾ in. (34.3 x 52.8 cm.)

Executed circa 1944.

£15,000-25,000

\$19,000-31,000

€17,000-28,000

**PROVENANCE:**

Margaret Nash.

Lord Eccles, 1958.

with Thomas Agnew & Sons, London, where purchased  
by the present owner in 1964.

**EXHIBITED:**

New York, Buchholz Gallery, *Contemporary British Artists: Ivon Hitchens, Henry Moore, Paul Nash, John Piper, Ceri Richards, Graham Sutherland, John Tunnard*, March - April 1945, no. 14.

Sheffield, Graves Art Gallery, *A Supplementary Collection to the Paul Nash Memorial Exhibition*, June 1948, no. 8.

Oxford, Oxford Arts Club at Black Hall, *Watercolours and Drawings by Paul Nash*, February 1949, no. 25.

London, Leicester Galleries, *Paul Nash: a Private Collection of Watercolours and Drawings*, May 1953, no. 40.

London, Leicester Galleries, August 1958, no. 9, catalogue not traced.

London, Redfern Gallery, *Paul Nash*, April 1961, no. 76.

London, Thomas Agnew & Sons, *90th Annual Exhibition of Water-Colours and Drawings*, February - March 1963, no. 87, as 'Cumulus Clouds'.

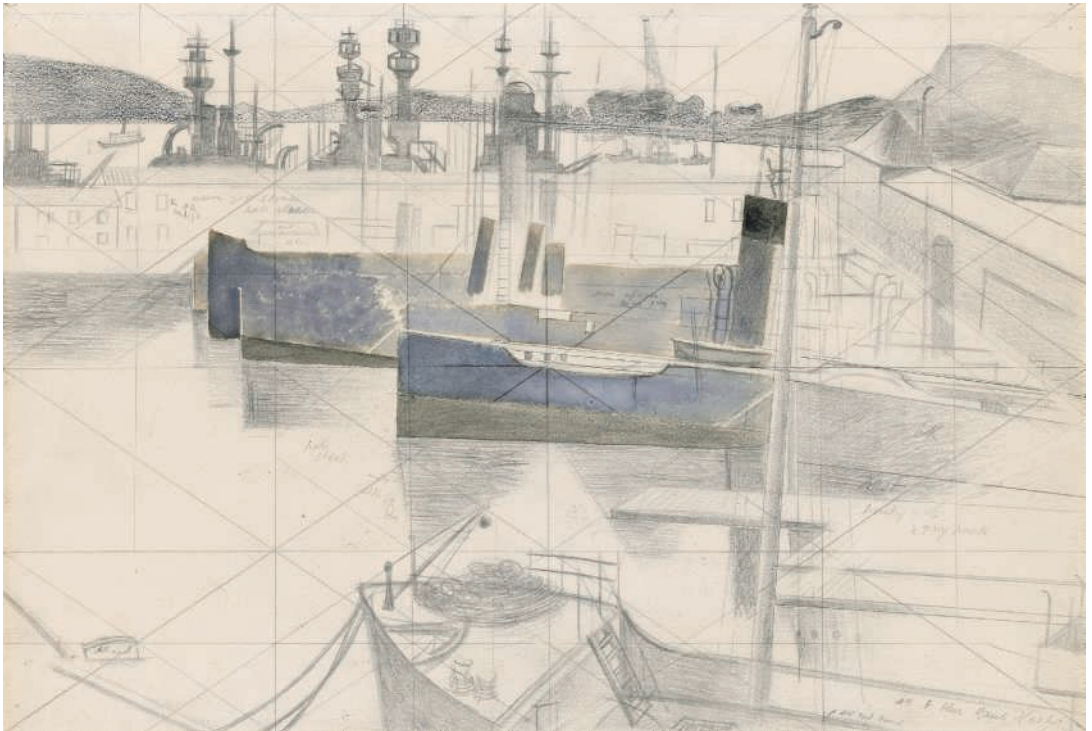
**LITERATURE:**

P. Nash, *Aerial Flowers*, Oxford, 1947, p. 8, illustrated.

A. Bertram, *Paul Nash: A Portrait of an Artist*, London, 1955, p. 296. *The Burlington Magazine*, June 1964, illustrated.

A. Causey, *Paul Nash*, London, 1980, p. 466, no. 1189.

Nash painted another version of *Cumulus Head* in oil in 1944 (A. Causey, *Paul Nash*, London, 1980, p. 464, no. 1174, pl. 383).



PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

λ\*129

**PAUL NASH (1889-1946)**

*Toulon Harbour*

signed 'Paul Nash' (lower right)

pencil, crayon and watercolour, squared for transfer

13 x 19½ in. (33 x 49.5 cm.)

Executed *circa* 1930.

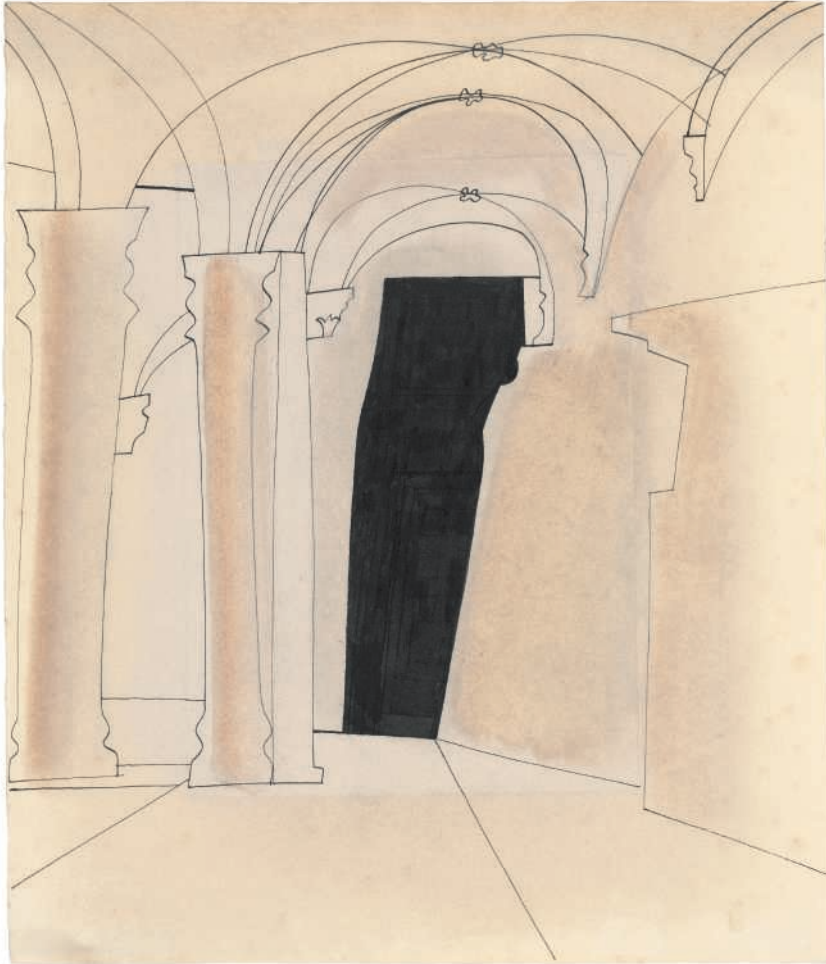
£12,000-18,000

\$15,000-22,000

€14,000-20,000

**PROVENANCE:**

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



PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

λ\*130

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

*1965 (Urbino)*

signed, inscribed and dated 'NICHOLSON/1965 (Urbino)'  
(on the backboard)

ink and oil wash

14 $\frac{7}{8}$  x 12 $\frac{3}{4}$  in. (37.8 x 32.4 cm.)

£12,000-18,000

\$15,000-22,000

€14,000-20,000

**PROVENANCE:**

Purchased by the present owner at the 1966 exhibition.

**EXHIBITED:**

Zurich, Galerie Gimpel & Hanover, *Ben Nicholson recent work*,  
June - July 1966, no. 59, as 'Greek columns'.

**LITERATURE:**

Exhibition catalogue, *Ben Nicholson recent work*, Zurich,  
Galerie Gimpel & Hanover, 1966, n.p., no. 59, as 'Greek columns',  
illustrated.



PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

λ\*131

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

1965 (*Olympia*)

signed 'Nicholson' (on the reverse), signed again and dated

'NICHOLSON 1965' (on the backboard)

ink and oil wash

14 $\frac{7}{8}$  x 12 $\frac{7}{8}$  in. (37.8 x 32.8 cm.), shaped

£10,000-15,000

\$13,000-18,000  
€12,000-17,000

**PROVENANCE:**

Purchased by the present owner at the 1966 exhibition.

**EXHIBITED:**

Zurich, Galerie Gimpel & Hanover, *Ben Nicholson recent work*,  
June - July 1966, no. 42.

**LITERATURE:**

Exhibition catalogue, *Ben Nicholson recent work*, Zurich, Galerie  
Gimpel & Hanover, 1966, n.p., no. 42, illustrated.

λ132

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

*Standing Figure*

bronze with a gold/brown patina

4¾ in. (11.7 cm.) high, excluding slate base

Conceived in 1933.

The Henry Moore Foundation have kindly confirmed that the present work is cast in a known edition of four.

£50,000-80,000

\$62,000-98,000

€57,000-90,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 22 February 1989, lot 203, where purchased by the present owner.

**LITERATURE:**

A. Bowness (ed.), *Henry Moore, Complete Sculpture: 1980-86, Vol. 6, Addenda to Volume 1 1921-48*, London, 1999, p. 25, no. 130a, another cast illustrated.

*'Nothing reveals itself completely in life or art. There is always more behind it than you think'*

(Henry Moore quoted in H. Moore and J. Hedgecoe, *Henry Moore: my ideas, inspiration and life as an artist*, London, 1999, p. 90)

Conceived in 1933, *Standing Figure* stems from a period often regarded as one of the most innovative and original in Moore's career. Moore's reputation grew as one of the leading modern sculptors in Europe: in 1928, he had his first one-man show, in 1930, he represented Britain at the *XVIII Venice Biennale*, and by 1939 the Tate Gallery had made their first acquisition of one of his sculptures.

The 1930s art scene in England was largely defined by group exhibitions and manifestoes. In 1933 Moore was living in Hampstead, amongst what Herbert Read described as 'a nest of gentle artists' (H. Read, *Art in Britain, 1930-1940*, London, 1965, p. 7). He was one of the founding members of Unit One - a group of eleven avant-garde painters, sculptors and architects who were set to 'stand for the expression of a truly contemporary spirit, for that thing which is recognised as peculiarly of today in painting, sculpture and architecture' (Paul Nash, *The Times*, 12 June 1933). In his writing for the published manifesto of the group from 1934, Moore analyses his practice as a sculptor and defines his aim to capture the vitality of the universe, the mysterious existence of nature and the secret current of one's primary feeling. He confirms the importance of the human figure as his main source of inspiration. He notes: 'The human figure is what interests me most deeply...' (Henry Moore quoted in A. Wilkinson (ed.), *Henry Moore Writings and Conversations*, Berkeley, 2002, p. 192).

Conceived during this time of inspiration, *Standing Figure* has a special place in the sculptor's oeuvre. The dynamism and rhythm created by the crevices invites the viewer to engage with the piece. One notices a faint bend in the figure's head which leads one's gaze to a round form emerging from the figure's chest. Despite the title alluding to a singular figure, the work reveals itself as a depiction of a mother and child. This universally recognisable subject is meticulously modelled by the artist's hand, distilled to a few small forms that hint at the subject. *Standing Figure* is amongst the earliest figurative representations of the theme, which would preoccupy the sculptor for the rest of his career. *Standing Figure* embodies Moore's aim as a sculptor to imbue his works with their own inner force. It is only when a piece has its own vitality, that it can have a life of its own: 'When looking at one of my sculptures, I think it's like a journey, each time you return you see something different, something new' (Henry Moore quoted in H. Moore and J. Hedgecoe, *Henry Moore: my ideas, inspiration and life as an artist*, London, 1999, p. 79).





λ133

**EDWARD BURRA (1905-1976)**

*The Clothes Shop (Bazaar)*

pencil, watercolour and gouache

29¾ x 22 in. (76 x 56 cm.)

Executed in 1934.

There is a pencil study on the reverse by the same hand.

£80,000-120,000

\$98,000-150,000

€90,000-130,000

**PROVENANCE:**

with Lefevre Gallery, London, where purchased by

Theodore J. Forstmann, November 1991.

His sale; Sotheby's, London, 22 November 2012, lot 30.

**EXHIBITED:**

London, Lefevre Gallery, *An Exhibition of Works by Edward Burra (1905-1976)*, November - December 1987, no. 7.

**LITERATURE:**

A. Causey, *Edward Burra Complete Catalogue*, Oxford, 1985,

n.p., no. 105, as 'Bazaar', illustrated.

Exhibition catalogue, *An Exhibition of Works by Edward Burra (1905-1976)*, London, Lefevre Gallery, 1987, p. 16, no. 7, illustrated.

Painted in 1934 at the age of 29, *The Clothes Shop (Bazaar)*

reminds us of Burra's delight in travelling the world stage.

By the time he had landed in New York, the northern neighbourhood of Harlem was going through its own cultural renaissance. Burra had been fascinated by American Jazz music since his teenage years and revelled in the atmosphere emerging in Harlem's exotic bars, jazz and blues clubs and dynamic theatre scene.

The colourful garments worn by the figures in this painting come across strikingly in this watercolour form, particularly the flash of the blue suits. The 'bazaar' in the title of the present work references the bright red fez hats, an item Burra would have been familiar with since he had only been in Morocco two years before he painted this work.



PROPERTY FROM THE COLLECTION OF THE LATE DAVID CARR

λ\*134

**ROBERT COLQUHOUN (1914-1962)**

*Irish Women*

signed 'Colquhoun' (lower left)

oil on canvas

21¼ x 17¼ in. (51.5 x 43.8 cm.)

Painted in 1947.

£40,000-60,000

\$49,000-73,000

€45,000-67,000

**PROVENANCE:**

Purchased by David Carr at the 1947 exhibition, and by descent.

**EXHIBITED:**

London, Lefevre Gallery, *Colquhoun - New Paintings*, October - November 1947, no. 22, as 'Irish Women (1)'.  
London, Whitechapel Gallery, *Robert Colquhoun, an Exhibition of Paintings, Drawings and Prints, from 1942 to 1958*, March - May 1958, no. 42, dated 1946.

Norwich, Norwich Castle Museum, *Modern art from private collections in Norfolk*, October - November 1981, no. 11.

Norwich, Norwich Castle Museum, *Modern art from private collections in Norfolk*, October - November 1981, no. 11.

**LITERATURE:**

Exhibition catalogue, *Colquhoun - New Paintings*, London, Lefevre Gallery, 1947, p. 5, no. 22, as 'Irish Women (1)', illustrated.  
R. Bristow, *The Last Bohemians. The Two Roberts - Colquhoun and MacBryde*, Bristol, 2010, pp. 362, 375.

*Irish Women* was acquired by the painter David Carr (1915-1968), whose collection of modern art included an outstanding collection of paintings by L.S. Lowry. David Carr had chosen not to join the family biscuit business, preferring to study art at Cedric Morris and Arthur Lett-Haines's East Anglian School of Drawing and Painting, alongside fellow students Lucian Freud and Barbara Gilligan, the latter whom he married in 1942.

Carr was a keen collector with a painter's eye, and came to know the painters Robert Colquhoun and Robert MacBryde. By 1951 the 'Two Roberts' were living at Tilty Mill, a ramshackle Essex farmhouse owned by Elizabeth Smart and George Barker, whose children Colquhoun and MacBryde were looking after. Carr visited them at Tilty Mill, and exchanged letters with them. After one visit MacBryde wrote to Carr, 'I must say that you have been sweet to us all here so often and you are amongst our few best friends' (letter dated 17 December 1953, cited in R. Bristow, *op. cit.*, p. 249).

Colquhoun painted *Irish Women* following a trip to southern Ireland with MacBryde in the autumn of 1946. In the small coastal town of Crosshaven they witnessed a shocking level of rural poverty which Colquhoun captured immediately afterwards in a number of monotypes and oils. All of these works display an innate empathy with the depravation and isolation of his female subjects, including *The Dubliners*, 1946 (Scottish National Gallery of Modern Art) and *The Potato Diggers*, 1946 (Aberystwyth University School of Art Museum and Galleries). In the introduction to the 1958 Whitechapel Gallery exhibition, Bryan Robertson described these works as 'Irish family groups ... welded together into a kind of composite totem pole, with heads facing outwards into space' (see exhibition catalogue, *Robert Colquhoun, an Exhibition of Paintings, Drawings and Prints, from 1942 to 1958*, London, Whitechapel Gallery, 1958).





λ135

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

*Black and Red Tenement, Glasgow*

numbered 'ED 1451' (lower left)

pastel and coloured chalks

8 x 10% in. (21.3 x 25.4 cm.)

£12,000-18,000

\$15,000-22,000

€14,000-20,000

**PROVENANCE:**

The artist, and by descent.



136

**ALFRED WALLIS (1855-1942)**

*Two Steamers in an Estuary*

signed and inscribed 'Alfred Wallis St Ives C/Clodgy Moor'  
(on the reverse)

oil on paper laid on card  
13 x 14¾ in. (33 x 37.5 cm.)

£25,000-35,000

\$31,000-43,000

€29,000-39,000

**PROVENANCE:**

Adrian Stokes, and by descent.  
with Crane Kalman Gallery, London.  
Mr Danowski, July 1983.  
with Rona Gallery, London.  
Anonymous sale; Sotheby's, London, 21 June 1995, lot 140.  
Private collection, UK, 1995.

**EXHIBITED:**

London, Arts Council of Great Britain, Tate Gallery, *Alfred Wallis*,  
May - June 1968, no. 86; this exhibition travelled to York, City Art  
Gallery, July 1968; Aberdeen, City Art Gallery, August 1968; and  
Kendal, Abbot Hall Art Gallery, August - September 1968.

λ137

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

*Maquette VIII Two Watchers V*

iron and composition, unique

13½ in. (34.3 cm.) high

Conceived in 1967 and cast in bronze in an edition of 4+2.

£50,000-80,000

\$62,000-98,000

€57,000-90,000

**PROVENANCE:**

Acquired by the present owner's father directly from the artist in the late 1960s.

**EXHIBITED:**

Milan, Galleria Blu, *Lynn Chadwick*, June 1968,  
bronze cast exhibited.

**LITERATURE:**

D. Farr and E. Chadwick, *Lynn Chadwick Sculptor: with a Complete Illustrated Catalogue 1947-2003*, Farnham, 2014, p. 249, no. 531, bronze cast illustrated.

Dennis Farr describes Chadwick's distinguishing use of iron and composition in his early works, as employed in the present work:

'an elaborate and carefully constructed web of welded rods ... form triangular units that are joined together at various angles to express the planes and sharp contours of [its] body, the whole supported on four thinly tapered forged legs ... the interstices of this web are filled with 'Stolit', an industrial artificial stone compound of gypsum and iron powder, which is applied wet like plaster and which, on drying, sets glass-hard. It can then be worked and chased, coloured, or more usually left to weather. The iron armatures rust and expand on contact with moisture absorbed by Stolit, so that straight profiles become subtly curved with the passage of time, especially if the sculpture is left in a damp environment. The ribbed texture produced by this method imparts a fossilized look to the sculpture that suggests some skeletal prehistoric creature. The effect is at once eerie and startling' (D. Farr and E. Chadwick, *op. cit.*, p. 22).







λ138

**IVON HITCHENS (1893-1979)**

*Grove at East Lavington*

signed 'Hitchens' (lower right), signed again, inscribed and dated "'Grove at East Lavington"/1963/IVON HITCHENS/ Greenleaves. Petworth. Sussex.' (on the artist's label attached to the stretcher)

oil on canvas

16 x 29¼ in. (40.8 x 74.3 cm.)

£25,000-35,000

\$31,000-43,000

€29,000-39,000

**PROVENANCE:**

A gift from the artist to the present owner's father, December 1968, and by descent.



139

**IVON HITCHENS (1893-1979)**

*Old Lock Gates at Tumble Bay*

stamped twice with studio stamp (on the reverse)

oil on canvas

16 x 29¼ in. (40.8 x 74.3 cm.)

Painted *circa* 1950.

£20,000-30,000

\$25,000-37,000

€23,000-34,000

**PROVENANCE:**

A gift from the artist's family to the present owner's father *circa* 1979, and by descent.

λ140

**PAUL NASH (1889-1946)**

*The French Farm*

signed 'Paul/Nash' (lower left), signed again and inscribed  
'Paul Nash The French Farm/10 guineas' (on the stretcher)  
oil on canvas

21¼ x 28¾ in. (54 x 73 cm.)

Painted in 1926.

£40,000-60,000

\$49,000-73,000

€45,000-67,000

**PROVENANCE:**

Hilda Felce.

Miss Winifred Felce.

with Redfern Gallery, London, where purchased by the Toledo  
Museum of Art, Ohio, 14 June 1950.

Their sale; Sotheby's, London, 4 June 2003, lot 24, where  
purchased by the present owner.

**EXHIBITED:**

Venice, London Group, *Biennale*, June 1926, no. 49.

London, Arts Council of Great Britain, Tate Gallery, *Paul Nash  
Memorial Exhibition*, March - May 1948, no. 13.

London, Redfern Gallery, *Frederick Gore, Matthew Smith, Paul  
Nash, Christopher Wood*, March 1950, no. 31.

**LITERATURE:**

A. Bertram, *British Artists of Today Paul Nash*, London, 1927,  
no. 156, pl. 12.

M. Eates (ed.), *Paul Nash: A Memorial Volume*, London, 1948,  
p. 77, no. 46, illustrated.

A. Bertram, *Paul Nash The Portrait of an Artist*, London, 1955,  
pp. 156, 321.

J. Rothenstein, *Modern English Painters, Volume 2, Lewis to  
Moore*, London, 1956, p. 109.

M. Eates, *Paul Nash The Master of the Image*, London, 1973,  
pp. 38, 120.

Exhibition catalogue, *The Toledo Museum of Art: European  
Paintings*, Toledo, 1976, pp. 116-117, 377, pl. 345.

A. Causey, *Paul Nash*, Oxford, 1980, pp. 131-132, 396,  
no. 540, pl. 161.

*The French Farm* was selected for the artist's 1948 *Memorial  
Exhibition* and it was one of four oils lent by Miss Winifred  
Felce. Painted in 1926, *The French Farm* harks back to the  
first few months of 1925 when Nash and his wife Margaret  
moved from Paris to Cros de Cagnes, near Nice, on the  
recommendation of Lance Sieveking who had called this area  
'Nash country'. Nash had made his first visit to Paris as early as  
1922, to be followed by longer visits to Europe.

Andrew Causey comments on the artist's style during this  
period, 'Nash rapidly improved his skill in oil painting - to which

he came late - and his draughtsmanship was transformed  
under the influence of Cézanne in particular' (see A. Causey in  
exhibition catalogue, *A Sense of place: The paintings of Edward  
Burra and Paul Nash*, New York University, Grey Art Gallery and  
Study Center, 1982, p. 40). Nash's focus on Cézanne would  
come from both his travels to the continent and the important  
Cézanne retrospective which was held in London in 1925.

*The French Farm* was previously in the Toledo Museum of  
Art's collection. Their extensive collection of 20th Century Art  
includes works by Pablo Picasso, Henri Matisse, Piet Mondrian,  
Pierre Bonnard and Giorgio de Chirico.



λ\*141

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

*Standing Mother and Child: Holes*

bronze with a green/brown patina

9½ in. (24.2 cm.) high, excluding wooden base

Conceived in 1953 and cast in an edition of 10.

£50,000-80,000

\$62,000-98,000

€57,000-90,000

**PROVENANCE:**

Max Granick, New York.

Joseph H. Hirshhorn, New York.

with The Hirshhorn Museum and Sculpture Garden,  
Washington, D.C.

**EXHIBITED:**

Washington, D.C., The Hirshhorn Museum and Sculpture  
Garden, Smithsonian Institution, *Henry Moore: The Hirshhorn  
Museum and Sculpture Garden Collection*, July - September  
1978, no. 32.

**LITERATURE:**

A. Bowness (ed.), *Henry Moore, Complete Sculpture: 1964-73*,  
Vol. 4, London, 1977, p. 31, no. 400a, another cast illustrated.

*'The 'Mother and Child' idea is one of my two or three  
obsessions, one of my inexhaustible subjects. This may  
have something to do with the fact that the 'Madonna and  
Child' was so important in the art of the past and that one  
loves the old masters and has learned so much from them.  
But the subject itself is eternal and unending, with so many  
sculptural possibilities in it - a small form in relation to a big  
form, the big form protecting the small one, and so on. It is  
such a rich subject, both humanly and compositionally,  
that I will always go on using it'*

(Moore quoted in A. Wilkinson (ed.), *Henry Moore: Writings and Conversations*,  
Berkeley, 2002, p. 213).





PROPERTY OF A LADY

λ142

**JOHN NASH, R.A. (1893-1977)**

*Lane through a quarry*

stamped with studio stamp (on the reverse of the frame)

oil on canvas

24 x 29½ in. (61 x 75 cm.)

Painted circa 1955.

£10,000-15,000

\$13,000-18,000

€12,000-17,000

**PROVENANCE:**

Mrs C.G. Palmer.

Purchased by the present owner at the 1980 exhibition.

**EXHIBITED:**

London, New Grafton Gallery, *John Nash: oil paintings, watercolours and drawings, and pen and ink illustrations for "The Natural History of Selborne"*, March - April 1980, no. 7.



λ\*143

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

*Mother and Child: Paleo*

signed and numbered 'Moore 2/9' (on the side of the base)

bronze with a dark brown patina

5½ in. (14 cm.) high, excluding composite base

Conceived in 1979.

£15,000-25,000

\$19,000-31,000

€17,000-28,000

**PROVENANCE:**

with Sindin Gallery, New York.

**LITERATURE:**

A. Bowness (ed.), *Henry Moore, Complete Sculpture: 1974-80*,  
Vol. 5, London, 1986, p. 45, no. 769, another cast illustrated.



λ144

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

*Warmington Spire*

signed 'John Piper' (lower left), with inscription 'Warmington Spire/John Piper/1964' (on the reverse)

oil on canvas

48 x 23 in. (122 x 58.5 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-34,000

**PROVENANCE:**

with Anderson Gallery, Broadway, where purchased by the present owner.

Among John Piper's more distinctive recurrent subjects are his English church towers or spires, presented individually or as pairs or groups of three. These were rendered across a range of mediums including paintings, drawings, lithographs, screenprints, abstracted reliefs and photographs. The series began in the late 1950s but the largest and most characteristic, like the present work, *Warmington Spire* (1964), date from the mid 1960s. A church spire or tower in the English landscape, partly as a reminder of the position of the ecclesiastical authorities in the political and social economies of rural society, was one of John Constable's favoured motifs, and Piper would have been aware of that. But in terms of the composition of the present work, with the tower partly abstracted and isolated from the rest of the building to which it is attached, the influence of works by Piet Mondrian such as the Tate Gallery's *Sun, Church in Zeeland; Zoutelande Church Facade* (1909-10) seems to be apparent.

John Piper had photographed Warmington church for *Northamptonshire and the Soke of Peterborough - A Shell Guide* by Juliet Smith (London, Faber and Faber, 1968, p. 114), with the negatives and prints now forming part of the Tate Gallery Archive. [TGA 8728/1/25/96]. Warmington church, according to the Guide, is 'one of the most famous of Northamptonshire's Early English churches, [having] a broach spire with very prominent lucarnes which give it a slightly lumpy appearance' (a *broach spire* has no bottom parapet; a *lucarne* is a dormer-type opening). But Piper's rendition of the spire exploits these features, resulting in a composition which has enormous strength combined with considerable elegance.

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



λ\*145

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

*Man with Goggles*

signed and numbered 'Frink 0/0'

(on the base)

bronze with a dark brown and

polished patina

42 in. (106.8 cm.) high

Conceived in 1969 and cast in an edition of 6.

£40,000-60,000

\$49,000-73,000

€45,000-67,000

**PROVENANCE:**

with Theo Waddington, Montreal, where purchased by  
Milton Ginsburg, 20 January 1980.

**LITERATURE:**

B. Robertson, *Elisabeth Frink Sculpture: Catalogue  
Raisonné*, Salisbury, 1984, p. 176, no. 185, another cast  
illustrated.

A. Ratuszniak (ed.), *Elisabeth Frink: Catalogue Raisonné  
of Sculpture 1947-93*, Farnham, 2013, p. 117, no. FCR212,  
another cast illustrated.

*'When I moved to France I got interested in the Algerian  
War, which was then just only over. It still rumbled away, the  
horror of it. What really triggered the series were some rather  
extraordinary photographs of people like General Oufkir  
[Morocco]. They all hid behind dark glasses'*

(Elisabeth Frink quoted in A. Ratuszniak (ed.), *Elisabeth Frink: Catalogue Raisonné of  
Sculpture 1947-93*, Farnham, 2013, p. 116).



λ146

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

*Poulfoen, Brittany*

inscribed and dated 'Polfoen[sic]/Brittany/1959' (on the reverse)

oil on canvas

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

£15,000-25,000

\$19,000-31,000

€17,000-28,000

**PROVENANCE:**

with Marlborough Gallery, London.

Acquired directly from the artist's family by the present owner.

**EXHIBITED:**

London, Marlborough Fine Art, John Piper Retrospective, 1967, no. 79, dated 1959.

Poulfoen is a small beachside settlement situated near Plouescat in the Finistere region of Brittany, France. The landscapes here are less dramatic and more desolate than those found on other sections of the Brittany coastline but this location, and its views out to sea, clearly caught John Piper's attention as it became the subject of several of his works in various media including drawings (one, almost certainly done on the spot, dated 1960), collages (from 1961-3) and a celebrated lithograph, *Brittany Beach* (Levinson 117), which was published by Curwen Studio in 1962.

The present work appears to have been painted in an energetic fashion, leaving hardened clots and splashes of paint on the surface of the canvas. This is in contrast with the smoother, more formal presentation of Piper's oils made during most of the 1950s. This painting, and others by Piper which date from the same period, may reflect the influence of works by the abstract expressionist painters which were shown in London in the late 1950s, notably at the Tate Gallery exhibition *The New American Painting* in 1959, although the influence of Piper's hero Turner (well known for his imaginatively coloured seascapes) may also be apparent. John Piper was preparing works for a show at Durlacher, New York, to be held in October 1961, and this provides another American connection.

The dates of other works depicting Poulfoen, and the style of the present painting, would suggest that it was executed a year or so later than 1959 (which was the date of an early trip by Piper to another part of Brittany, and is the date with which the back of the canvas is inscribed), perhaps in 1960 or 1961.

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





PROPERTY OF A LADY

λ147

**VANESSA BELL (1879-1961)**

*Vase of flowers*

signed 'V. Bell' (lower right)

oil on canvas

21 x 17 in. (53.3 x 43.2 cm.)

Painted in 1938.

£10,000-15,000

**PROVENANCE:**

with New Grafton Gallery, London, December 1998, where purchased by the present owner.

The 18th Century Faience drug jar, which is depicted in other pictures that Bell painted during this period, can still be found at Charleston.

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

\$13,000-18,000

€12,000-17,000





148

**IVON HITCHENS (1893-1979)**

*River*

signed 'Hitchens' (lower left), signed again, inscribed and dated  
"River" 1966/by IVON HITCHENS/Greenleaves. Petworth  
Sussex' (on the artist's label attached to the stretcher)

oil on canvas

18 x 46 in. (45.7 x 116.9 cm.)

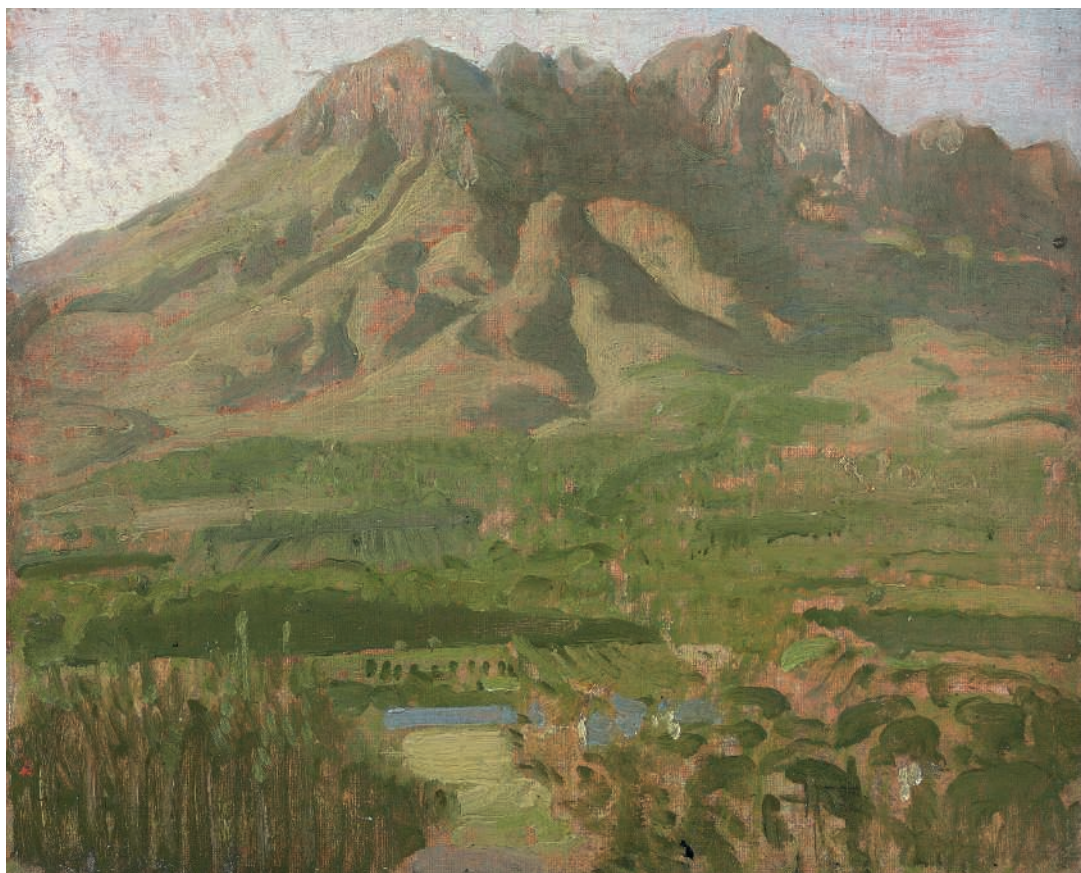
£20,000-30,000

\$25,000-37,000

€23,000-34,000

**PROVENANCE:**

with Leicester Galleries, London.



λ149

**SIR WILLIAM NICHOLSON (1872-1949)**

*The Helderberg (Hottentot's Holland)*

signed and inscribed 'The Helderberg/(Hottentots/Holland.)/  
by/William Nicholson' (on the reverse)

oil on canvas-board

13 x 16 in. (33 x 40.6 cm.)

Painted in 1931.

£12,000-18,000

\$15,000-22,000

€14,000-20,000

**PROVENANCE:**

with Michael Parkin, London.

Anonymous sale; Christie's, London, 8 June 1979, lot 91.

Elizabeth Banks, Warminster.

Anonymous sale; Christie's, London, 1 July 1993, lot 9.

Private collection, Cape Town.

**LITERATURE:**

L. Browse, *William Nicholson*, London, 1956, p. 89, no. 349.

P. Reed, *William Nicholson: Catalogue Raisonné of the Oil  
Paintings*, London, 2011, p. 507, no. 648, illustrated.



λ150

**SIR CEDRIC MORRIS (1889-1982)**

*Irises and tulips*

signed and dated 'CEDRIC/MORRIS 35' (lower right)

oil on canvas

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

£15,000-25,000

**PROVENANCE:**

Acquired directly from the artist by Pearl Chamberlain in the late 1930s, and by descent.

\$19,000-31,000

€17,000-28,000



PROPERTY FROM THE COLLECTION OF THE LATE MRS WILLIAM BEHRENS

151

**CHRISTOPHER WOOD (1901-1930)**

*Mediterranean Port*

oil on canvas-board  
15 x 18 in. (38.1 x 45.8 cm.)  
Painted in 1924.

£30,000-50,000

\$37,000-61,000  
€34,000-56,000

**PROVENANCE:**

with Redfern Gallery, London, where purchased by Mr and Mrs Edgar Mocatta, April 1946.

A gift from the above to their niece Mrs William Behrens on the occasion of her marriage, and by descent.

**LITERATURE:**

E. Newton, *Christopher Wood 1901-1930*, London, 1938, p. 65, no. 36.



152

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

*Une rue à Dieppe*

signed 'Sickert.' (lower left)

oil on canvas

17 x 22 in. (43.2 x 55.9 cm.)

Painted circa 1919-20.

£20,000-30,000

\$25,000-37,000

€23,000-34,000

**PROVENANCE:**

Walter Howarth, and by descent.

Anonymous sale; Christie's, London, 14 November 1986, lot 327.

**EXHIBITED:**

Folkestone, New Metropole Arts Centre, *Sickert: Paintings, Drawings and Etchings from public and private collections*, March 1972, no. 77, as 'Dieppe'.

**LITERATURE:**

W. Baron, *Sickert Paintings and Drawings*, New Haven and London, 2006, p. 463, no. 518, illustrated.

## PROPERTY FORMERLY IN THE ESTATE OF SIR CLAUDE FRANCIS BARRY

'Over seven decades of active work Barry's art never became static or stale. His style evolved constantly, from the early narrative oils through the energetic Vorticist works, from the elegant etchings to the vibrant Pointillist canvases, from the chromatic landscapes to the elemental simplicity of his final works' (K. Campbell, *Moon Behind Clouds: An Introduction to the life and work of Sir Claude Francis Barry*, Jersey, 1999, p. 32).

Most famed for his wartime searchlight pictures, Barry created a remarkably varied body of work, which although differing in style and theme over the years, always remains imbued with an individual poetic vision. He was a gifted painter and a proficient etcher, having trained under Sir Frank Brangwyn, which encouraged a unique tonality and emphasis on composition and structure in his paintings. This can be seen to equal effect in the different media he used, such as in his painting *Dolce Aqua Moonlight* (lot 154) and his etching *St Mark's, Venice*, which both depict scenes from Italy, where he travelled on numerous occasions. Indeed travel was of great importance to Barry, who toured Italy with his tutor after leaving Harrow school and later moved around Europe in the 1920s and 1930s, before returning to St Ives in 1939, later settling in Jersey. This European influence can be seen in Barry's bold use of colour, inspired by Matisse, as well as his interest in, and proficiency with, European painting styles such as Fauvism, Vorticism and Pointillism, as displayed in paintings like *Evening Light, San Gimignano* (lot 153) and *Notre Dame de Paris, Evening* (lot 155).

Barry is somewhat of an enigma and the facts of his life are tinged with uncertainty; much of what we do know has been pieced together from documents found in an old suitcase on his death. Born into a wealthy industrial family Barry was a reclusive figure, who was known for being as equally quick-tempered as he was wickedly witty. Having lost his mother at a young age and ostracised by his new stepmother, his life was tinged with a sense of sadness. A feeling of loss and alienation is felt in some of Barry's most poignant works, where vast nocturne skies dwarf the unseen solitary figure watching them, as seen in his evocative Wartime paintings of searchlights across London.

Defying his parents' wishes to become a painter, Barry moved to Newlyn to be tutored by Alfred East, a fashionable landscape painter and an Associate of the Royal Academy. Here he joined the Newlyn School of Painting and worked alongside the Newlyn School greats, such as Henry Scott Tuke, Norman Garstin and Stanhope Forbes, combining the Impressionist interest in light with a Victorian interest in realism. Although shunned by his family, Barry was embraced by the artistic community and by the age of 23 was exhibiting at the Royal Academy, and later the Royal Society of British Artists, Royal Society of Scottish Artists and the Salon des Artistes in Paris. In 1908 Barry moved to St Ives with his new wife Doris Hume-Spry and joined artists Laura Knight, Augustus John and Alfred Munnings, who had all settled there. Here Barry became an active member of the St Ives Club, later becoming club treasurer, and learnt to paint with a looser, more individual style.

With the outbreak of the First World War in 1914, much of the artistic community of St Ives was disbanded, with many of the artists being called away for military service. Barry was not amongst them and instead was drafted in to do agricultural labour to support the production of supplies for troops at the front. Some state that this was due to his pacifist standing, while others believe he may have received exemption, due to prior mental health issues. Whatever the case Barry was in the prime location to record the war at home, creating some of the most striking and moving documentations of the fears civilians faced on a daily basis.

His most celebrated works are those he painted during the First and Second World Wars, with his depictions of the air strikes over London being some of his most powerful paintings. This is seen to remarkable effect in *Houses of Parliament - a wartime Nocturne, V.E. Day, London* and *Moscow Victorious, May 1945* (please see lots 33-35 in Christie's Modern British & Irish Art Evening Sale, 23 November 2016).



λ\*153

**SIR CLAUDE FRANCIS BARRY (1883-1970)**

*Evening Light, San Gimignano*

signed 'F Barry.' (lower right), signed again and inscribed  
"Evening Light. S. Gimignano" Barry. F.' (on the canvas overlap)  
oil on canvas

29½ x 36 in. (75 x 91.4 cm.)

£20,000-30,000

\$25,000-37,000

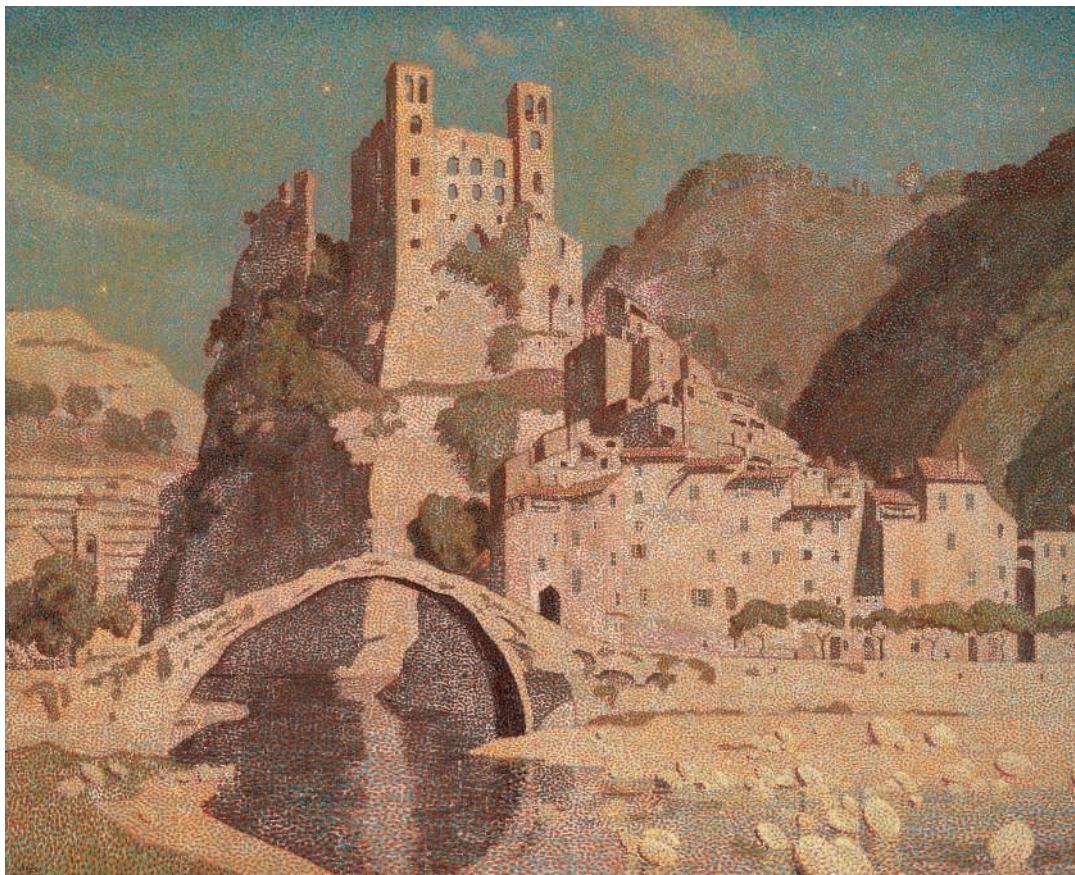
€23,000-34,000

**EXHIBITED:**

possibly London, Royal Society of British Artists, *Winter Exhibition*, 1941, no. 386.

**LITERATURE:**

K. Campbell, *Moon Behind Clouds: An Introduction to the life and work of Sir Claude Francis Barry*, Jersey, 1999, p. 173, no. 847, illustrated.



PROPERTY FORMERLY IN THE ESTATE OF SIR CLAUDE FRANCIS BARRY

λ ■ 154

**SIR CLAUDE FRANCIS BARRY (1883-1970)**

*Dolce Aqua Moonlight*

signed 'F Barry.' (lower left)

oil on canvas

70 x 87 in. (178 x 221 cm.)

£40,000-60,000

\$49,000-73,000

€45,000-67,000

**EXHIBITED:**

possibly London, Royal Society of British Artists, *Winter Exhibition*, 1941, no. 89.

**LITERATURE:**

K. Campbell, *Moon Behind Clouds: An Introduction to the life and work of Sir Claude Francis Barry*, Jersey, 1999, p. 231, no. 867, illustrated.





PROPERTY FORMERLY IN THE ESTATE OF SIR CLAUDE FRANCIS BARRY

λ\*155

**SIR CLAUDE FRANCIS BARRY (1883-1970)**

*Notre Dame Paris, Evening*

signed 'F Barry,' (lower left), signed again, inscribed and dated  
 "NOTRE Dame"/de Paris/-Evening/Barry F/63' (on the reverse)  
 oil on board

56¼ x 61¼ in. (142.8 x 155.5 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-34,000

**EXHIBITED:**

Truro, Royal Cornwall Museum, *Sir Claude Francis Barry*,  
 February - June 2011.

**LITERATURE:**

K. Campbell, *Moon Behind Clouds: An Introduction to the life and  
 work of Sir Claude Francis Barry*, Jersey, 1999, p. 131, no. 448,  
 illustrated.



λ156

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

*Three People*

signed and dated 'LS Lowry 1964' (lower right)

pencil

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

£12,000-18,000

\$15,000-22,000

€14,000-20,000

**PROVENANCE:**

with Lefevre Gallery, London, where purchased by the present owner, June 1972.

**LITERATURE:**

M. Levy (intro.), *The Drawings of L.S. Lowry Public and Private*, London, 1976, n.p., no. 221, illustrated.



157

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

*A Man Taken III*

signed and dated 'LS Lowry 1968' (lower right)

pencil

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

£15,000-25,000

\$19,000-31,000

€17,000-28,000

**PROVENANCE:**

with Lefevre Gallery, London, where purchased by the present owner, June 1972.

**LITERATURE:**

M. Levy (intro.), *The Drawings of L.S. Lowry Public and Private*, London, 1976, n.p., no. 229, illustrated.



PROPERTY OF A LADY

λ158

**HELEN BRADLEY (1900-1979)**

*The Tram to Hollinwood*

signed 'HELEN BRADLEY' and with a fly (lower left), signed again and inscribed 'On an August Evening Aunt Mary took/George, me, and a boy called John Armitage on/the Tram to Hollinwood. This boy told us/that we would find Poplar Hawk Caterpillars/ on the Poplar Trees in Weekentree Lane, so/we made butterfly nets and collected jam/jars. Aunt Mary got our tea early and/away we went on the Tram. When we/got to Hollinwood, sure enough the Poplar/Trees lined the Old Lane, and we were/delighted to find lots of Poplar Hawk/Caterpillars. Often, afterwards that boy/came with us and taught George and I/a great deal about Moths and Butterflies/and the year was 1909./ Helen Layfield Bradley' (on the artist's label attached to the backboard)

oil on canvas-board

18 x 23 in. (45.8 x 58.4 cm.)

£30,000-50,000

\$37,000-61,000

€34,000-56,000



λ\*159

**HELEN BRADLEY (1900-1979)**

*Buying Summer Hats*

signed with a fly (lower right), signed again, inscribed and dated 'Buying Summer Hats at Buckley and Proctors./George & I and the dogs, Gyp & Barney went with/Mother, Grandmother and the two aunts to Oldham/They went to B & Ps as the shop was known/ to buy new summer hats. Willie & Annie/Murgatroyd were also there with their mother./ She was going upstairs when Willie saw/Miss Sims train just waiting to be trodden on./Mr Proctor was talking to Miss Sims when he saw/Miss Carter (who wore pink) entering The Shop./Never mind the bill now "Miss Sims" he said, "Hurry/and attend to Miss Carter, you know she usually/shops in Manchester" George and I are waiting/to find what will happen when Miss Sims/hurried away. So was mother & The Aunts/and the year was 1906./Helen Layfield Bradley (1967)' (on the artist's label attached to the backboard)

oil on canvas-board  
24 x 30 in. (61 x 76.2 cm.)

£30,000-50,000

\$37,000-61,000

€34,000-56,000

**PROVENANCE:**

W. Callard.



λ160

**ANNE REDPATH, R.S.A., A.R.A., A.R.W.S. (1895-1965)**

*K and a Kitten*

signed 'Anne Redpath' (lower right)

oil on panel

22 x 24 in. (55.9 x 60.9 cm.)

£50,000-80,000

\$62,000-98,000

€57,000-90,000

**PROVENANCE:**

Private collection, *circa* 1948.

with Duncan Miller Fine Art, London, 1989.

Anonymous sale; Phillips, Edinburgh, 1 December 1995, lot 125, where purchased by the present owner.

**EXHIBITED:**

Society of Scottish Artists, 1948, catalogue not traced.

Edinburgh, Aitken Dott, *Anne Redpath Exhibition*, October 1956, no. 20.

London, Duncan Miller Fine Art, *Anne Redpath*, 1992, no. 10.

Edinburgh, Scottish National Gallery of Modern Art, *Anne Redpath*, November 1996 - January 1997, no. 29.

**LITERATURE:**

Exhibition catalogue, *Anne Redpath*, London, Duncan Miller Fine Art, 1992, n.p., no. 10, illustrated.

PROPERTY OF A LADY AND A GENTLEMAN

161

**JOHN DUNCAN FERGUSON**  
**(1874-1961)**

*Standing Nude*

numbered '5/9' (at the base)

bronze with a dark brown patina

9½ in. (24 cm.) high, excluding slate base

Conceived *circa* 1914-19 and cast in an edition of  
9 plus one artist's cast.

£12,000-18,000

\$15,000-22,000

€14,000-20,000

**EXHIBITED:**

Chichester, Pallant House Gallery, *The Scottish Colourist J.D. Fergusson*, July - October 2014,  
another cast exhibited.

*Standing Nude* conveys female fertility and sexuality with the figure's pointed breasts and exaggerated buttocks, but these elements of organicism are tightly controlled within a rigid overall schema of contours and planes. The work bears relation to pre-war Cubist sculpture such as Archipenko's *Women Combing Her Hair*, 1915, and Gaudier-Brzeska's *Torpedo Fish* and *Brass Toy*, both of 1914.

A plaster cast of *Standing Nude* appears in *Déesse et Fruits*, an oil by Fergusson sold in these Rooms, 25 November 2015, lot 21, for £158,500.



**λ162****JOHN DUNCAN FERGUSSON (1874-1961)***On the Road to the Isles*

signed and dated 'J.D. FERGUSSON./1928' (on the reverse),  
signed again and inscribed 'THE ROAD TO THE ISLES./  
J.D. FERGUSSON,' (on the artist's label attached to  
the stretcher)

oil on canvas

22 x 24 in. (55.9 x 61 cm.)

\$40,000-60,000

\$49,000-73,000

€45,000-67,000

**PROVENANCE:**

with Alex Reid & Lefevre Gallery, London, March 1932.  
Margaret Morris, and by descent.

**EXHIBITED:**

London, Alex Reid & Lefevre, *Paintings and Sculpture by*

*J.D. Fergusson*, March 1932, no. 9.

London, Leicester Galleries, *John Duncan Fergusson 1874-1961*,

May - June 1964, no. 73.

Edinburgh, The Scottish Gallery, *J.D. Fergusson - La Vie Bohème*,  
December 2013.

Fergusson's friend John Ressich was not only one of his closest intellectual allies, but also a reliable source of companionship and professional support. The tours of the Scottish highlands on which he accompanied Fergusson in 1922 and 1928 rekindled the artist's interest in the Scottish landscape and precipitated periods of concentrated productivity. It is curious, given Fergusson's self-image as a Highlander, that he had so far remained impervious to the pictorial possibilities of this subject matter. But that was to change with his Highland tours, which resulted in a flurry of paintings. *On the Road to the Isles* painted in 1928 belongs to this series of works. The title suggests that Fergusson and John Ressich were possibly en route to Oban, known as 'The gateway to the Isles'. Other paintings from this series include *Storm around Ben Ledi*, *The Rocky Glen*, *A Puff of smoke near Milngavie* and *Looking over Killiecrankie*, as with the present work they vividly register his response to the ever changing drama of the Scottish landscape. 'The grandeur and variety of the vistas that confronted Fergusson on his travels brought out a Cézanne-like concern for pictorial structure and a richly hued palette' (S. McGregor, exhibition catalogue, *J.D. Fergusson*, Edinburgh, National Galleries of Scotland, 2013, p. 98). Strong in colour, this highland landscape shows a more sensitive awareness of the power of tone than in his earlier works.

Interestingly in 1928 the year that he painted *On the Road to the Isles* Fergusson had his second successful show in New York, this time at the Kraushaar gallery. In March 1931 Galerie Georges Petit held an important exhibition in Paris, *Les Peintures Écossais*, where a painting was acquired by the Musée Luxembourg in Paris. In 1932 *On the Road to the Isles* was shown at the Lefevre Gallery's Fergusson exhibition in London, and along with *Souvenir de Jumièges* and *The Bridge and Shiehallion*, it was one of the key paintings in the exhibition.







λ163

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

*Wall Relief: Maquette No. 1*

bronze relief with a light brown/green patina, and mounted on a copper and wooden panel  
10 x 22 in. (25.4 x 56 cm.)

Conceived in 1955 and cast in an edition of 12.

£15,000-25,000

\$19,000-31,000

€17,000-28,000

**PROVENANCE:**

Acquired directly from the artist by the present owner's mother circa 1950s, and by descent.

**LITERATURE:**

A. Bowness (ed.), *Henry Moore, Complete Sculpture: 1955-64*, Vol. 3, London, 1986, p. 18, no. 365, another cast illustrated.



164

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

*Figure drawings*

signed and dated 'Moore 48' (lower right)  
 pencil, ink, charcoal, coloured chalk, watercolour and gouache  
 11½ x 9¼ in. (29.2 x 23.5 cm.)

The Henry Moore Foundation have kindly confirmed that the present work is recorded as HMF 2420a.

£25,000-35,000

\$31,000-43,000

€29,000-39,000

**PROVENANCE:**

Acquired by the present owner's grandmother in the mid-1960s, and by descent.

The present work is from Moore's 1947-49 disbanded sketchbooks, which are illustrated in A. Bowness, *Henry Moore, Complete Drawings 1940-49, Volume 3*, p. 259, starting from HMF 2397.



165

**JACK BUTLER YEATS, R.H.A. (1871-1957)**

*The Busy Fair*

signed 'JACK B. YEATS' (lower left)

watercolour and gouache

9¼ x 14 in. (24.7 x 35.5 cm.)

Executed circa 1895.

£12,000-18,000

\$15,000-22,000

€14,000-20,000

**PROVENANCE:**

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



λ\*166

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

*The Estuary of Mawddach*

signed 'John' (lower right)

oil on panel

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

Painted in 1913.

£15,000-25,000

\$19,000-31,000

€17,000-28,000

**PROVENANCE:**

with Arthur Tooth & Sons, London, where purchased by the present owner's grandmother, circa the 1920s, and by descent.

Painted in 1913 *The Estuary of Mawddach* depicts model Lily Ireland overlooking the Mawddach estuary on the west Wales coast, where Augustus John stayed in a small corrugated iron cottage in the mountains of north Wales. Lily came from Chelsea and had never been out of London when John invited her to join him in Wales that summer. John is known to have painted at least six oils of her in the Welsh landscape, identifiable by her blond hair, including the striking painting *The Orange Apron*, which was shown at the exhibition *Gwen John and Augustus John* held at the Tate, London in 2004.

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

167

**GWEN JOHN (1876-1939)**

*Portrait of Dorelia*

pencil, ink and wash

10¼ x 8½ in. (26 x 21.5 cm.)

Executed *circa* 1903-1904.

£30,000-50,000

\$37,000-61,000

€34,000-56,000

**PROVENANCE:**

Augustus John, the artist's brother, and by descent.

**EXHIBITED:**

London, Olympia Fine Art and Antiques Fair, *Gwen John & Lucie Rie*, February 2000, no. 75.

London, Tate Gallery, *Gwen John and Augustus John*, September 2004 - January 2005, no. 23.

**LITERATURE:**

D.F. Jenkins and C. Stephens (eds), exhibition catalogue, *Gwen John and Augustus John*, London, Tate Gallery, 2004, p. 73, no. 23, illustrated.

Gwen John met Dorothy 'Dorelia' McNeil during the autumn of 1902 and immediately adored her as did her brother Augustus. In the summer of 1903 Gwen had managed to convince Dorelia to accompany her on a walking trip, with Rome as the destination. The two women took a steamship from the Thames to Bordeaux and then continued by foot as far as Toulouse where they settled for the winter. It was during this trip that John completed the majority of her portraits of Dorelia, as for two unchaperoned women there was little to do other than paint. This enchanting portrait of Dorelia was likely created while the pair travelled together at this time.

John has captured Dorelia's likeness tenderly and affectionately in a delicate combination of pencil and ink. The work is demonstrative of the emphasis placed on drawing during John's time at the Slade School through the highly finished manner in which she has represented Dorelia's facial features and hair. Her thick lashes are emphasised with a single stroke of black ink and strokes over varying shades and tones build up her tousled plaited hair. The carefully considered layers of ink wash and pencil dissolve into loose, sketchy pencil marks in the depiction of Dorelia's shoulders, necklace and the frill of the neckline of her dress. While at the Slade, Augustus and Gwen, two years his senior, held an evening drawing class in their Fitzroy street residence for their group to continue their study. They took turns to pose. 'This shifted the emphasis of their work from grand artistic designs to the study of individual models, as they sat around drawing each other' (D.F. Jenkins and C. Stephens (eds),

exhibition catalogue, *Gwen John and Augustus John*, London, Tate Gallery, 2004, p. 47). The results of this approach are evident in John's aims to capture the individuality of Dorelia's facial features through portraiture, rather than the more academic approach to life drawing and its poses.

During their stay in Toulouse, John painted two of her most celebrated early portraits, both of Dorelia. In the work titled *The Student* (1903-04, Manchester City Galleries), Dorelia plays the part as she is represented in thoughtful contemplation, perhaps of the book she holds or the others placed on the table. Though not a study for a larger painted portrait, the present work does have similarities in the way she chose to present Dorelia. She meets the gaze of the viewer with a sombre and seemingly pensive expression, that isn't at odds with the previous representations of Dorelia as an intellectual. John's picturing of Dorelia makes a fascinating contrast to Augustus John's countless images of the sitter from 1902 onwards. As his mistress and then from 1907, his wife, Augustus paints Dorelia as a bohemian in elaborate costumes and always as the object of his desire. David Fraser Jenkins writes 'Their feelings for Dorelia show their alternative routes of escape, described by Michael Holroyd 'as if they had the same telescope but were looking through different ends of it'. Augustus turned Dorelia into a gypsy in an open landscape, an enchantress ... For Gwen, Dorelia was a reward of refuge, silent and at ease in the corner of a small room, whose smile promised a perfect retreat' (*ibid.*, p. 13).



168

**SIR JOHN LAVERY, R.A., R.S.A., R.H.A. (1856-1941)**

*Miss Rosemary Hope-Vere and Bacchus*

signed 'J. Lavery' (lower left), signed again, dated and inscribed  
'MISS ROSEMARY HOPE-VERE/BY/JOHN LAVERY/1929'  
(on the reverse)

oil on canvas

30¼ x 25¼ in. (76.8 x 64.1 cm.)

£50,000-80,000

\$62,000-98,000

€57,000-90,000

**PROVENANCE:**

Miss Katherine FitzGerald by 1946, and by descent.

Private collection, 1986.

with Richard Green, London, 2007.

**EXHIBITED:**

Edinburgh, Royal Scottish Academy, *104th Exhibition*, 1930,  
no. 394.

London, Richard Green, *British Impressions*, 2008, no. 16.

**LITERATURE:**

'Royal Scottish Academy – Portraits of Women', *The Scotsman*,  
24 May 1930, p. 16.

K. McConkey, *Sir John Lavery, A Painter and his World*,  
Edinburgh, 2010, pp. 179, 241, note 145.

In a famous line, Siegfried Sassoon described the heroines of John Singer Sargent as 'fashion-dated ghostesses', whose glittering display in the artist's memorial exhibition at the Royal Academy in 1926 only signalled the degree to which the world had utterly changed following the Great War. The bright young women of the twenties, newly enfranchised, were freed from convention and it was up to the portrait painter to find new bearings. Armageddon on the Western Front had sundered the present from the recent past. Clothes, coiffure and make-up now differed radically from those adopted by the Edwardian *grande dame*, as much as the old Whistlerian protocols of the full-length portrait were replaced by more immediate and informal forms of presentation.

Nowhere is this more clearly seen than in John Lavery's portrait of *Miss Rosemary Hope-Vere and Bacchus*. Daughter of Lt-Col James Charles Hope-Vere, of Craigie Hall, Kirkmuir Hill near Lanark, Rosemary Marguerite Hope-Vere (1907-1990) became one of the artist's subjects just before her ill-fated marriage to Major John Drury Boteler Drury-Lowe in 1930. At the time of the marriage, Rosemary was having an affair with Quintin Holland Gilbey, a young Lieutenant in the Grenadier Guards, and when she became pregnant the couple eloped to Paris together. She and Drury-Lowe were divorced at the beginning of 1933, when she immediately married Gilbey. None of this was obvious as she sat for the painter in 1929.

Although we do not know how Lavery came into contact with the Hope-Veres, it is possible that he may have met Rosemary's elder brother, Edward, who had worked at the British Legation in Tangier as a member of the Diplomatic Service before the war. Connections may well have been made at North Berwick during the 1920s since the artist presented *The First Green, North Berwick*, 1921 (private collection), one of his best golf pictures, to Rosemary on the occasion of her marriage. The fact that during the sittings he produced two portraits of equal size also tends to confirm that he enjoyed the company of this vivacious young woman – *Miss Rosemary Hope-Vere* (private collection), being shown at the Royal Academy, while the present work was exhibited at the Royal Scottish Academy.

Both show the sitter dressed in pink against a green backdrop, while the present canvas also contains Rosemary's lapdog, 'Bacchus'. Painting young women with their dogs was something of a speciality for Lavery. At the beginning of his career, *Miss Eva Fulton*, 1886 (Paisley Art Institute), tempts her pet retriever with a biscuit, and occasionally thereafter, cairns, gundogs, bulldogs and Jack Russells are featured, while in *The Artist's Studio*, 1910-13 (National Gallery of Ireland) in emulation of Velazquez, he painted his own mastiff, 'Rodney Stone'. Here however, the *ensemble* is enhanced by a recumbent Pekinese, the fashionable pooch of the day – its presence adding to the informality of the occasion, and giving no sign of the drama that lay ahead.

We are very grateful to Professor Kenneth McConkey for preparing this catalogue entry.







169

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

*Portrait of Lady Benthall*

signed with initials 'GP' (lower left)

oil on canvas

35¼ x 30¼ in. (91 x 77 cm.)

Painted circa 1935.

£30,000-50,000

\$37,000-61,000

€34,000-56,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 20 June 1996, lot 80, where purchased by the present owner.

Another portrait of Lady Benthall, painted in 1935, hangs in Benthall Hall, Shropshire (National Trust). It shows the sitter in a striking blue dress and was exhibited at the National Portrait Gallery, London, *Glyn Philpot 1884-1937 Edwardian Aesthete to Thirties Modernist*, November 1984 - February 1985, no. 61.



PROPERTY OF A GENTLEMAN

**170**

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

*Under the Sea*

signed and inscribed 'UNDER THE SEA/GLYN PHILPOT RA'  
(on the artist's label attached to the stretcher)

oil on canvas

60 x 60 in. (152.4 x 152.4 cm.)

Painted circa 1914-18.

£30,000-50,000

\$37,000-61,000

€34,000-56,000

**EXHIBITED:**

Venice, British Council, *Biennale XVII*, 1930, no. 1,  
as 'The Lost Aphrodite'.

**LITERATURE:**

*The Studio*, Vol. 88, London, 1924.

T. Bodkin and A.C. Sewter, *Glyn Philpot 1884-1937*, London, 1951,  
pl. 18.

C. Beaumont, *Bookseller at the Ballet*, London, 1975, p. 227.



λ171

**ALGERNON NEWTON, R.A. (1880-1968)**

*A Yorkshire Landscape*

signed with monogram and dated '43' (lower left), signed again and inscribed 'Algernon Newton. R.A./A Yorkshire Landscape' (on the canvas overlap)

oil on canvas

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

£18,000-25,000

\$23,000-31,000

€21,000-28,000

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 9 October 1984, lot 126.

Anonymous sale; Christie's, South Kensington, 3 July 2003, lot 438.

with Adam Gallery, Bath and London.



PROPERTY OF A LADY

172

**PAUL NASH (1889-1946)**

*The Field Before the Wood*

signed with monogram (lower right) and indistinctly signed again (lower left)

ink, pencil, chalk and watercolour

14½ x 12 in. (36.8 x 30.5 cm.)

Executed in 1912.

To be sold in the artist's original mount.

£20,000-30,000

\$25,000-37,000

€23,000-34,000

**PROVENANCE:**

Alice Last, 1912.

D. Baden Powell.

Acquired by the present owner's mother in 1959, and by descent.

**EXHIBITED:**

London, Carfax & Co., *Drawings by Paul Nash (I)*, November 1912, no. 13.

**LITERATURE:**

M. Eates (ed.), *Paul Nash, Paintings, Drawings and Illustrations*, London, 1948, pl. 6.

C.C. Abbott and A. Bertram (eds), *Poet and Painter: Being the Correspondence between Gordon Bottomley and Paul Nash 1910-1946*, London, 1955, pp. 44, 46 and 48.

A. Bertram, *Paul Nash: The Portrait of an Artist*, London, 1955, p. 81.

M. Eates, *Paul Nash: 1889-1946*, London, 1973, p. 209.

A. Causey, *Paul Nash*, Oxford, 1980, p. 27, no. 39, pl. 28.

A. Causey, *Paul Nash: Landscape and the Life of Objects*, Farnham, 2013, pp. 29-30, pl. 13.

λ173

**DAVID BOMBERG (1890-1957)**

*The City, Ronda, Spain*

signed and dated 'Bomberg 35' (lower left), signed again,  
inscribed and dated again 'The City Ronda Spain 1935/David  
Bomberg' (on the reverse)

charcoal

19 x 24¾ in. (48.2 x 63 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-34,000

After visiting Toledo in 1929, Bomberg returned to Spain with his family at the end of 1934, settling in Ronda in Andalucia until the following June. During this period Bomberg's daughter Diana was born, and the family lived an austere existence.

This, together with the drama of the city's setting, seemed to inspire a very productive period during which Bomberg worked quickly and vigorously, resulting in a series of bold landscapes. As with Bomberg's painted surfaces, his layered and rich use of charcoal lends a physicality and intensity that can be seen in the present composition. The rooftops of Ronda unfold in front of the Andalusian mountains in this scene that echoes an oil of the same date, *Evening, The Old City and Cathedral, Ronda* (please see lot 28 in the Modern British & Irish Art Evening Sale, Christie's, London, 23 November 2016).



David Bomberg, *Evening, The Old City and Cathedral, Ronda*,  
to be sold in the Modern British & Irish Art Evening Sale,  
23 November 2016, lot 28.





λ174

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

*Welsh Landscape*

signed with initials and dated 'G.S. 1978' (lower right)

pencil, ink, watercolour and gouache

12¼ x 17¾ in. (31 x 45 cm.)

£15,000-25,000

\$19,000-31,000

€17,000-28,000

**PROVENANCE:**

Mrs Graham Sutherland.

Anonymous sale; Christie's, South Kensington, 20 October 2005, lot 101, where purchased by the present owner.



λ\*175

FREDERICK EDWARD MCWILLIAM, A.R.A. (1909-1992)

*Seated Woman II*

signed with initials and numbered 'MCW 1/5' (at the base)  
bronze with a dark brown patina  
13½ in. (34.4 cm.) long  
Conceived in 1961.

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

with Waddington Galleries, London, 1961.

LITERATURE:

D. Ferran and V. Holman, *The Sculpture of F.E. McWilliam*,  
Farnham, 2012, p. 133, no. 229, another cast illustrated.



λ176

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

1970 (*Peru*)

signed, inscribed and dated 'Nicholson/1970/(Peru)'  
(on the reverse)

oil and pencil on carved board, relief  
18½ x 28½ in. (47 x 72.5 cm.)

£60,000-80,000

\$74,000-98,000

€68,000-90,000

**PROVENANCE:**

with Marlborough Fine Art, London.  
Mr and Mrs J.R. Longstaffe.  
with Marlborough-Godard, Toronto.  
with Vancouver Art Gallery, Vancouver.  
with Waddington Galleries, London.

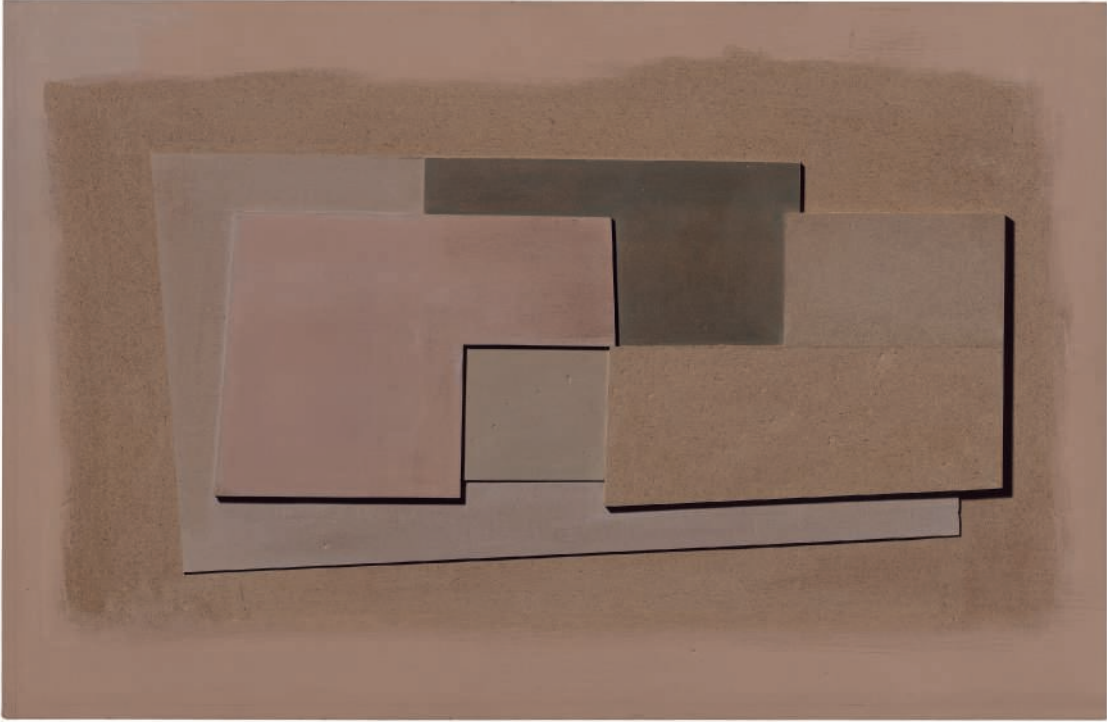
**EXHIBITED:**

London, Marlborough Fine Art, *Ben Nicholson New Reliefs*,  
October 1971, no. 24; this exhibition travelled to Zurich,  
Marlborough Galerie AG, November - December 1971; and  
Rome, Marlborough Galleria d'Arte, March - April 1972.

**LITERATURE:**

Exhibition catalogue, *Ben Nicholson New Reliefs*, London,  
Marlborough Fine Art, 1971, pp. 43-44, no. 24, illustrated.

In his introduction to the 1971 exhibition catalogue, Norbert Lynton comments 'the reliefs are patently a combination of the early, "pure" reliefs and of painting on canvas. For Nicholson painting has always meant visual and physical texture. Thus the lines in the recent reliefs (except where it is inseparably part of texture) is not merely a function of the relief but also announces changes of colour, as in painting, and at times reaches graphic swiftness and ease. Colours range from that of the board itself, sometimes as the deep note in a chord, to astonishingly vivid patches of blue, red or green, material too of course but signalling all sorts of other experiences. "I have the impression [Nicholson has said recently] that many people think of colour as 'bright' colour, but what is more beautiful than the natural 'inner' colour of wood and stone? At any rate there must be available the full range of colour from that of stone or wood to the brightest and most pungent colour imaginable"' (see exhibition catalogue, *Ben Nicholson New Reliefs*, Marlborough Fine Art, London, 1971, p. 7).





λ177

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

*Abstract, black and white*

signed and inscribed 'BLOW/12 SYDNEY/CLOSE/LONDON  
SW3' (on the reverse)

oil, plaster and sacking on board

24 x 34 in. (61 x 86.3 cm.)

Painted *circa* 1956.

£12,000-18,000

\$15,000-22,000

€14,000-20,000

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 1 July 2004,  
lot 379, where purchased by the present owner.



178

**ALAN REYNOLDS (1926-2014)**

*Structure - Blue, Yellow, Black and White*

signed 'Reynolds' (lower right), inscribed "'STRUCTURE - BLUE  
YELLOW BLACK AND WHITE'". (on the reverse)

oil on board

21 x 23<sup>3</sup>/<sub>4</sub> in. (53.3 x 60.3 cm.)

£12,000-18,000

\$15,000-22,000

€14,000-20,000

**PROVENANCE:**

with Redfern Gallery, London.

with Agnew's, London, 1989.

PROPERTY FROM THE COLLECTION OF JENNY AND CLEMENT GREENBERG

In the canon of 20th Century art, few figures were as influential as Clement Greenberg. A writer and critic of incomparable influence, Greenberg changed the trajectory of post-war art forever. His belief in the significance of Abstract Expressionism and post-painterly abstraction led him to become an early champion of these artists. Discriminating and decidedly iconoclastic, Greenberg was as infamous as his theories on art.

Greenberg and his wife Jenny Van Horne collected works by artists including Caro, Dzubas, Noland, Smith and Olitski - individuals the couple cherished for their talent and friendship. When Greenberg died in 1994, Van Horne became the guardian of her husband's legacy, handling the acquisition of his papers by the Getty Research Center and the presentation of a selection of the couple's private collection to the Portland Art Museum. Van Horne died in 2015 but the Greenbergs' cultural legacy is ongoing, and stands as a model for future generations of scholars and collectors.

λ\*179

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

*Stainless Piece J*

stainless steel, unique  
21 in. (53.5 cm.) long  
Conceived in 1974-1975.

£15,000-25,000

\$19,000-31,000

€17,000-28,000

**PROVENANCE:**

Acquired directly from the artist by Jenny and Clement Greenberg, New York, and by descent to the present owner.

**LITERATURE:**

D. Blume, *Anthony Caro, Catalogue Raisonné, Vol. II*, Cologne, 1981, p. 139, no. 588, illustrated.

D. Waldman, *Anthony Caro*, New York, 1982, p. 151, no. 203, illustrated.





181  
**PETER LANYON (1918-1964)**  
*Nude*

charcoal, gouache and oil wash  
39¼ x 26 in. (101 x 66 cm.)  
Executed in the early 1960s.

£20,000-30,000

\$25,000-37,000

€23,000-34,000

**PROVENANCE:**

Stanley J. Seeger, his sale; Sotheby's, London, 5 March 2014, lot 947, where purchased by the present owner.





182

**BRYAN WYNTER (1915-1975)**

*Sandspoor XII*

signed, inscribed and dated 'BRYAN WYNTER/SANDSPOOR  
XII 2/8/1963' (on the reverse)

oil on canvas

40 x 32 in. (101.6 x 81.4 cm.)

£20,000-30,000

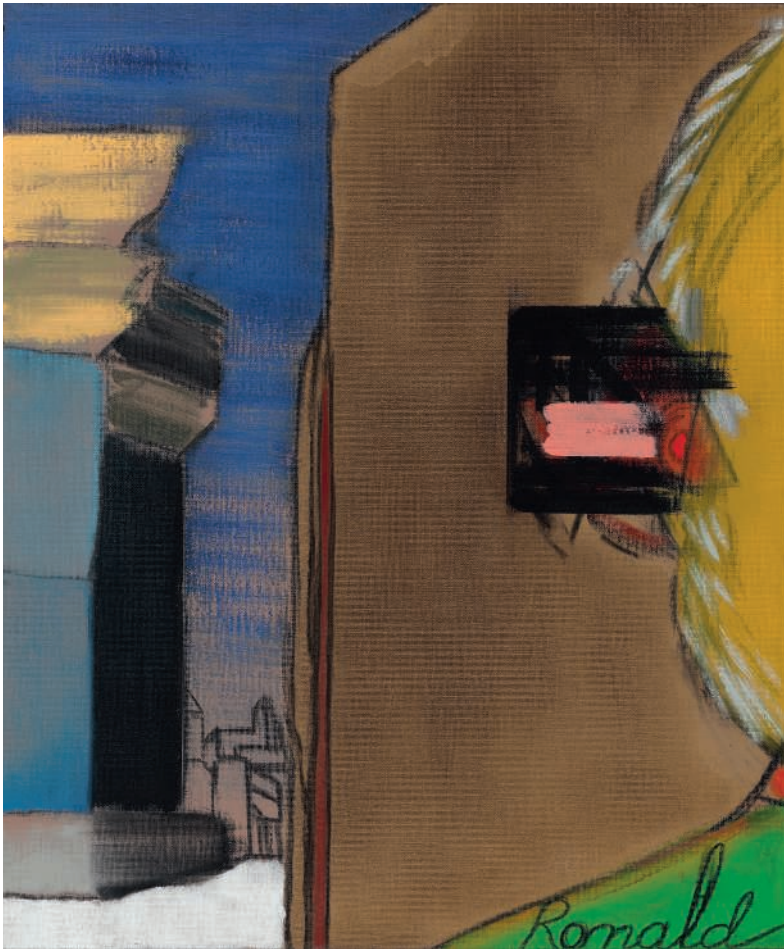
\$25,000-37,000

€23,000-34,000

**PROVENANCE:**

Special Forces Club, London, from whom purchased by the  
present owner.

The present work is the last in a series of 12 paintings Wynter  
worked on between 1960 and 1963 depicting footprints in the  
sand and inspired by Thesieger's book entitled *Arabian Sands*.



183

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

*Bad Hearing*

signed 'Ronald' (lower right), signed again 'Kitaj' (on the canvas overlap), inscribed and dated 'Bad Hearing 1994-1996' (on the stretcher)

oil on canvas

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

£12,000-18,000

\$15,000-22,000

€14,000-20,000

**PROVENANCE:**

A gift from the artist to the present owner, 2005.

**EXHIBITED:**

London, Royal Academy, 2008, no. 20.

**LITERATURE:**

M. Livingstone, *Kitaj*, London, 2010, pp. 50, 277, no. 700, fig. 18.

Marco Livingstone writes: 'In 1990 Kitaj began work on a series of small canvases, each measuring about 24 x 20 inches, in which he represented himself in a self-deprecating way as a grumpy old man suffering from one affliction or another: *Bad Sinus, Bad Hearing, Bad Back, Bad Eyes, Bad Foot, Bad Thoughts, Bad Knee, Bad Heart, Bad Teeth*, and (on his own admission) *Bad Character*. The titles, one long kvetch about his real and imaginary ailments, underline the comic overtones of a man whose dry sense of humour was not about to desert him just because his body was showing signs of deterioration. However much he seemed to be dwelling on the prospect of his mortality, the paintings he produced during the 1990s suggest that this was a happy and optimistic time for him and that he was in an unusually relaxed and buoyant mood' (M. Livingstone, *op. cit.*, p. 50).



PROPERTY FROM A GERMAN FOUNDATION

▲■184

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

*Dissenter 5.5.78*

signed and dated 'John Hoyland 78.' (on the reverse), signed again, inscribed and dated again 'DISSENTER 5.5.78 HOYLAND' (on the canvas overlap)

acrylic on canvas  
72 x 66 in. (183 x 167.7 cm.)

£30,000-50,000

\$37,000-61,000

€34,000-56,000

**PROVENANCE:**

with Waddington and Tooth Galleries, London.

The Hoyland Estate are currently preparing the forthcoming catalogue raisonné of the artist's work and would like to hear from owners of any work by the artist so that these can be included in this comprehensive catalogue. Please write to The Hoyland Estate, c/o Christie's, Modern British Art Department, 8 King Street, London, SW1Y 6QT.



λ185

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

*Astel 28.2.88*

signed, inscribed and dated 'John Hoyland, Astel, 28.2.88.'

(on the reverse)

acrylic on canvas

60 x 60 in. (152.4 x 152.4 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-34,000

**PROVENANCE:**

with Waddington Galleries, London.

Anonymous sale; Christie's, South Kensington, 29 June 2000, lot 19.

The Hoyland Estate are currently preparing the forthcoming catalogue raisonné of the artist's work and would like to hear from owners of any work by the artist so that these can be included in this comprehensive catalogue. Please write to The Hoyland Estate, c/o Christie's, Modern British Art Department, 8 King Street, London, SW1Y 6QT.



186

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

*Arrow and Dish No. 1*

signed, inscribed and dated 'Alan Davie 56/ARROW AND  
DISH/NO 1/OPUS/0151' (on the reverse)

oil on canvas

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

£15,000-25,000

\$19,000-31,000

€17,000-28,000

**PROVENANCE:**

with Gimpel Fils, London, where acquired by the present owner.



λ187

**TOM PHILLIPS, R.A. (B. 1937)**

*Dante in his Study with Episodes from the Inferno*

oil on canvas-boards, framed as one

48 x 33 in. (122 x 83.8 cm.)

Painted in 1978.

To be sold with an ink and watercolour study of this work. (2)

£7,000-10,000

\$8,600-12,000

€7,900-11,000

**PROVENANCE:**

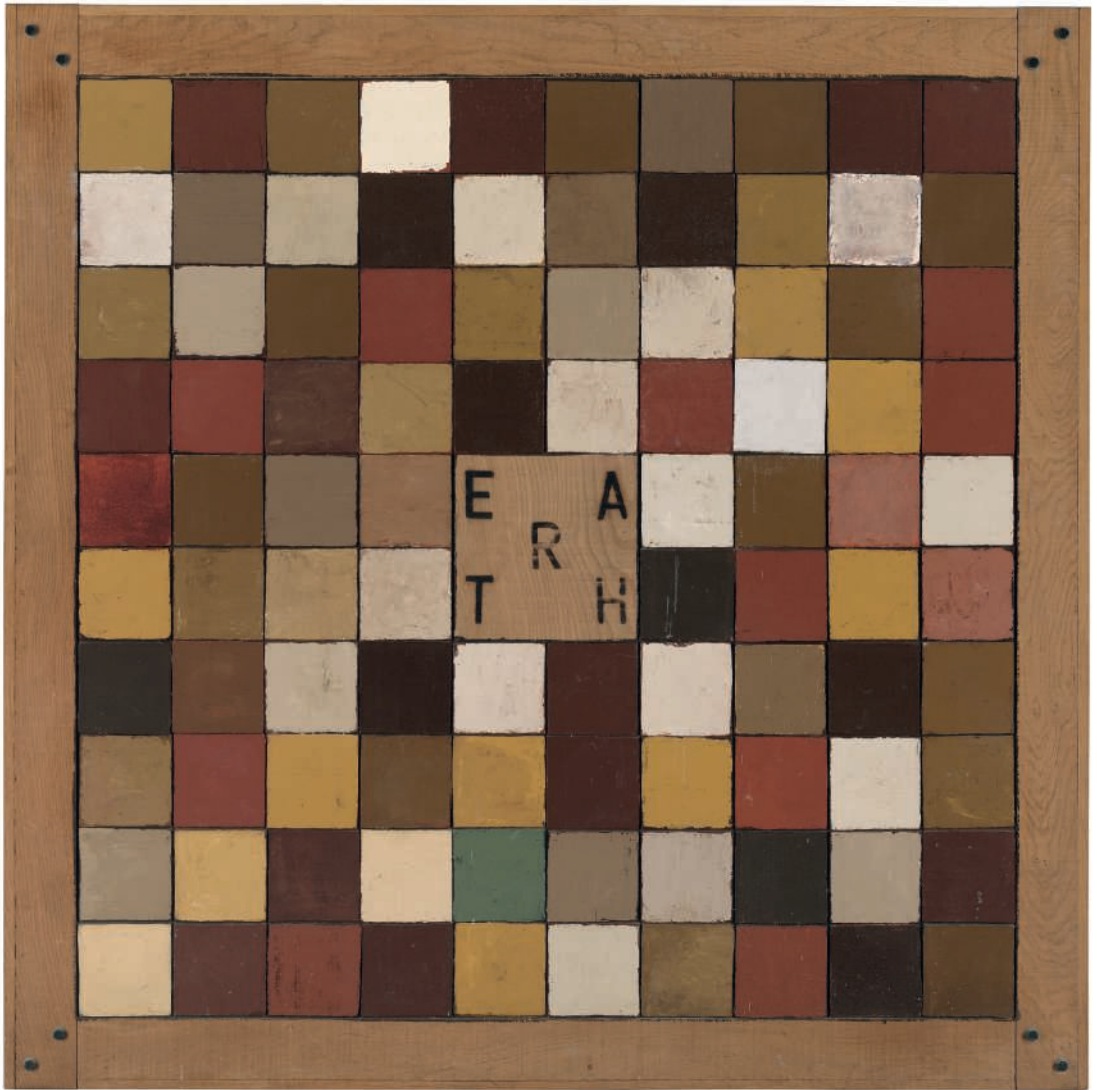
Purchased by the present owner at the 1979 exhibition.

**EXHIBITED:**

London, Marlborough Fine Art, *Tom Phillips Recent Paintings, Watercolours and Drawings*, February 1979, no. 5.

**LITERATURE:**

H. Paschal, *Tom Phillips Works and Texts*, London, 1992, p. 237, as 'Dante in his Study with Episodes', illustrated.



188

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

*Earthcube G*

signed, inscribed and dated "EARTHCUBE, G"/EARTH  
PIGMENTS ON/WOOD RELIEF./1982/Tilson 1982"

(on the reverse)

earth pigment on wood relief

69¾ x 69¾ in. (177 x 177 cm.)

£15,000-25,000

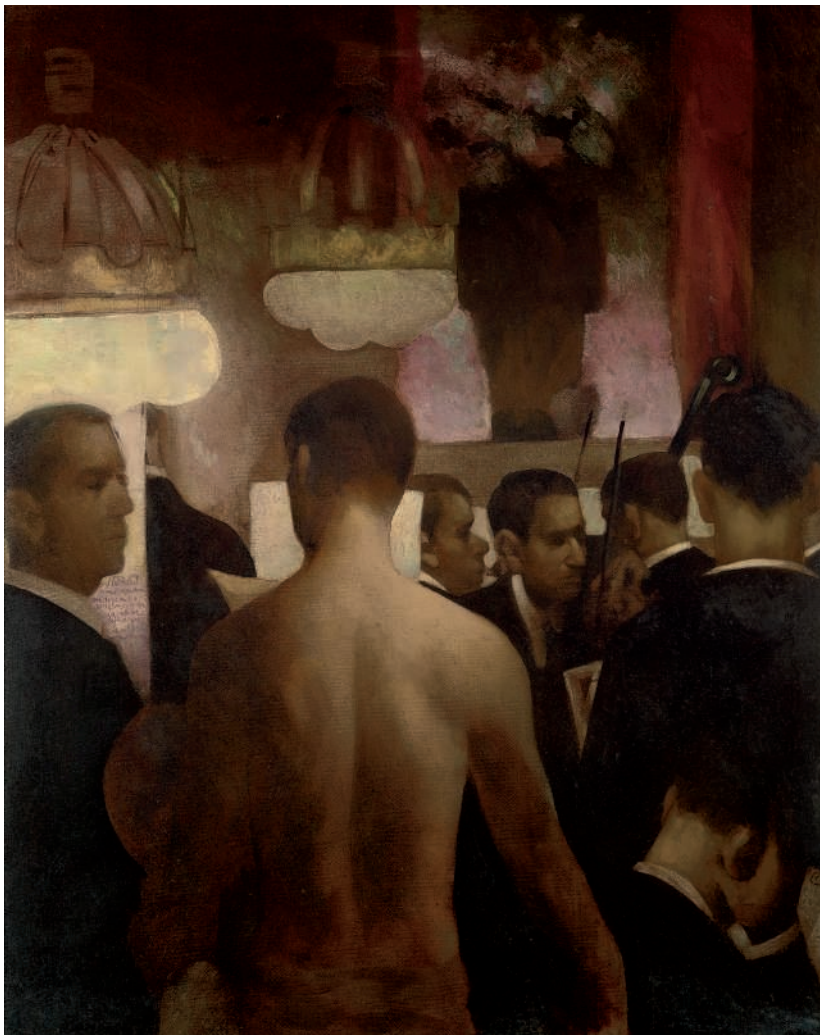
\$19,000-31,000

€17,000-28,000

**PROVENANCE:**

with Waddington Galleries, London, where purchased by  
Atlantic Richfield Company, Los Angeles.

Anonymous sale; Christie's, London, 29 June 2000, lot 12.



λ189

**STEPHEN CONROY (B. 1964)**

*Harmony*

signed, inscribed and dated "Harmony" Stephen Conroy  
1986-7' (on the canvas overlap), inscribed again and dated again  
"Harmony" 1987' (on the reverse of the frame)

oil on canvas

50 x 40 in. (127 x 101.5 cm.)

£18,000-25,000

\$23,000-31,000

€21,000-28,000

**PROVENANCE:**

with Marlborough Fine Art, London, where purchased by the  
present owner, July 1989.





1190

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

*Gervase VII*

acrylic on canvas  
31½ x 39 in. (80 x 99 cm.)  
Painted in 1968.

£10,000-15,000

\$13,000-18,000

€12,000-17,000

**PROVENANCE:**

with Lee Nordness Galleries, New York.

**EXHIBITED:**

New York, Lee Nordness Gallery, *Patrick Procktor - paintings of Gervase*, December 1968, catalogue not traced.  
London, Redfern Gallery, *Patrick Procktor*, April - May 1969, ex-catalogue.

Patrick Procktor met 22 year old model and aspiring pop star Gervase Griffiths in London in Spring 1968, when both appeared on the catwalk at a show of menswear by the artist's friend Mr Fish. They became lovers, and for the rest of that year Procktor painted, drew and photographed the young man constantly. Offered a show in New York that December, he decided that Griffiths would be its sole subject; the present work was amongst the forty-four that were included. The subtle economy of treatment here is informed by Procktor's work in watercolour,

the medium he first took up whilst holidaying with his friend David Hockney in Europe in the summer of 1967, when Hockney, frustrated by his own attempts, presented him with his box of watercolours (see D. Hockney and N. Stangos, *David Hockney by David Hockney*, London and New York, 1976, p. 149). Procktor soon realised a natural affinity, going on to achieve great renown as the best watercolourist of his generation. Compared to Hockney's paintings of similar subjects, *Gervase VII* appears less obviously stylised and more naturalistic, though it in fact results from a brand of highly considered artifice, in which the figure is subject to distortions and elongations typical of the artist's portraiture. In a letter to the New York gallery, Procktor wrote that the paintings of Griffiths were 'icily objective', a statement that might be seen to run counter to his emotional feelings, but that was central to his artistic sensibility. The source of *Gervase VII* is a photograph taken in Morocco in October 1968, in which Griffiths, floating in a hotel swimming pool, is framed so that his figure is cropped, both at eye level and at mid-thigh. The painting therefore, with its interplay between the liquidity of both subject and medium, results in large part from imaginative invention (see a letter from Patrick Procktor to Mary Ratcliffe, Director of Exhibitions at Lee Nordness Galleries, 14 November 1968).

We are very grateful to Dr Ian Massey, author of *Patrick Procktor: Art and Life* (Unicorn Press, 2010), for preparing this catalogue entry.

λ191

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

*Richard Rogers as Newton*

signed, dated and numbered '1988/1/3/Eduardo Paolozzi'  
(on the base)

bronze with a dark brown patina

23 $\frac{1}{2}$  in. (58.7 cm.) long

£40,000-60,000

\$49,000-73,000

€45,000-67,000

**PROVENANCE:**

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

**EXHIBITED:**

London, National Portrait Gallery, *Paolozzi Portraits*,  
May - August 1988, no. 41, from July 1988.

**LITERATURE:**

R. Spencer, exhibition catalogue, *Paolozzi Portraits*, London,  
National Portrait Gallery, 1988, p. 43, no. 41.

In 1987 Paolozzi received a commission from the National Portrait Gallery in London to make a portrait sculpture of architect Richard Rogers. At the same time Paolozzi was developing the idea of a Newton sculpture, which took its inspiration from William Blake's 1795 colour print of Isaac Newton (Tate, London), and shows the seated Newton measuring the universe under the ocean with a pair of dividers. Paolozzi wrote, 'The 1795 image of Sir Isaac Newton ... has fascinated me for many years. Blake shows Newton surrounded by the glories of nature but, oblivious to the beauty, concentrates on reducing the universe to mathematical dimensions. Blake was no admirer of Newton and meant this work to be a critical assessment of the scientist's preoccupations. The work says different things to me. Here we have the work of two British geniuses presenting to us simultaneously nature and science - welded, interconnecting, interdependent. The link is the classically beautiful body of Newton crouched in a position reminiscent of Rodin's *Thinker*. Newton sits on nature, using it as a base for his work. His back is bent in work, not submission, and his figure echoes the shape of rock and coral. He is part of nature' (R. Spencer (ed.), *Eduardo Paolozzi Writings and Interviews*, Oxford, 2000, p. 322).

*Richard Rogers as Newton* is one of three works by Paolozzi in which he combines the Newton figure with the portrait head of Richard Rogers. It was the first idea for the portrait of Rogers, before the development of *Newton after Blake*. This eventually ended up as an enlarged bronze with a 'neutral' head and the eyes of Michelangelo's *David*, for the forecourt of the British Library.

The final portrait of Rogers to be included in the National Portrait Gallery's collection was a smaller bronze bust of him, because the National Portrait Gallery and Paolozzi agreed that there was a degree of ambiguity if Rogers was represented as Newton. The present lot was not cast in time for the start of the National Portrait Gallery's 1988 exhibition, but was cast in July 1988 when it joined the exhibition.

We are very grateful to Robin Spencer for his assistance in preparing this catalogue entry.





PROPERTY FROM A GERMAN FOUNDATION

λ■192

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

*Dose de Bizarrie*

signed and dated 'Allen Jones. 76.' (on the canvas overlap)

oil on canvas

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

£30,000-50,000

\$37,000-61,000

€34,000-56,000

'In the *Guardians of the Secret* (1943) Jackson Pollock depicts the act of painting itself to be a performance. *Dose de Bizarrie* is one of a series of paintings in which I similarly refer to the stage as a motif. A horizontal line divides the canvas between the performance area above and the front row/orchestra below. In this particular picture the figures become dissolved into the painted gesture although figuration like a prompter is waiting in the 'wings'.'

(Allen Jones, October 2016)



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**ANTONY DONALDSON (B. 1939)**

*Red Girl*

signed, inscribed and dated 'Antony Donaldson 1964/Red Girl'  
(on the reverse)

oil on paper

39 $\frac{3}{8}$  x 14 $\frac{1}{2}$  in. (100 x 37 cm.)

£15,000-25,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.

\$19,000-31,000

€17,000-28,000



λ194

**ANTONY DONALDSON (B. 1939)**

*A Summer Shot*

signed, inscribed and dated 'A Summer Shot/Antony Donaldson  
1963' (on the reverse)

acrylic on paper

21¼ x 21¼ in. (54 x 54 cm.)

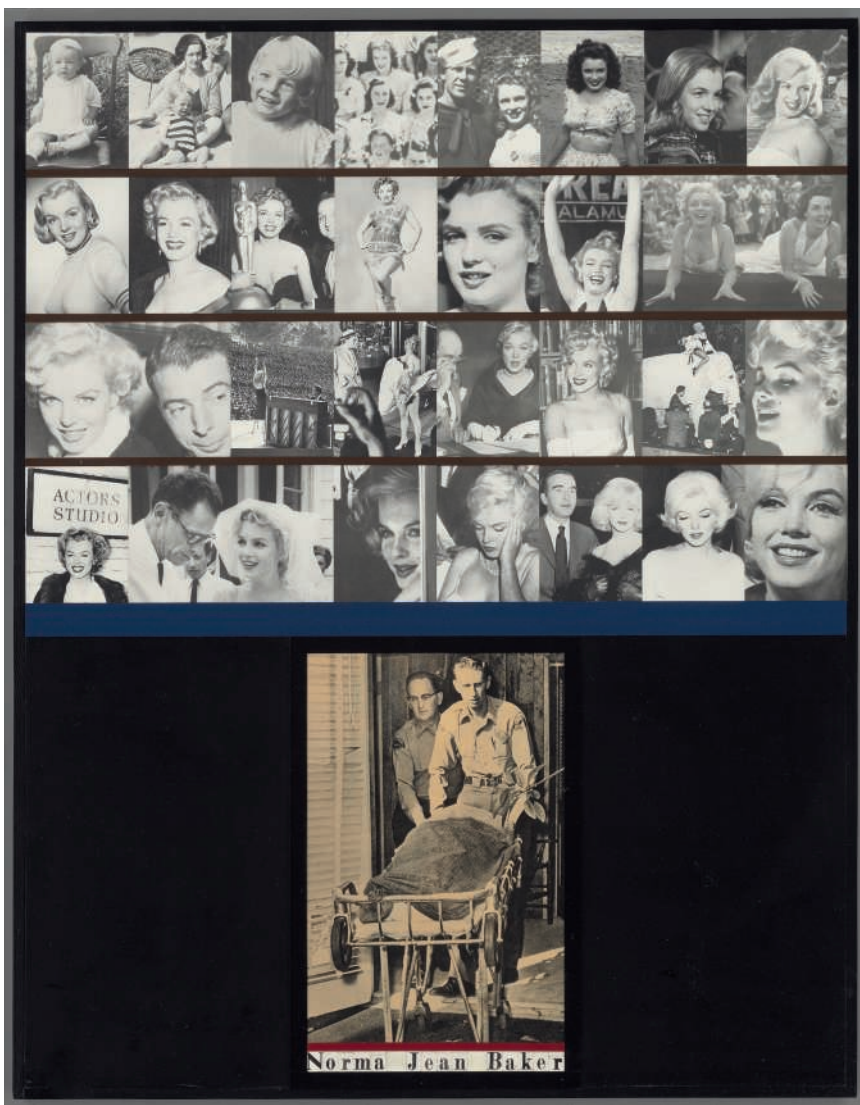
£7,000-10,000

\$8,600-12,000

€7,900-11,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.



λ\*195

**SIR PETER BLAKE, R.A. (B. 1932)**

*Norma Jean Baker*

signed, inscribed and dated "NORMA JEAN BAKER'  
1926-1962/Peter Blake 1988" (on the reverse)  
collage and black enamel on wood  
31½ x 24¾ in. (80.3 x 62.9 cm.)

£15,000-25,000

\$19,000-31,000  
€17,000-28,000

**PROVENANCE:**

with Nishimura Gallery, Tokyo.

**EXHIBITED:**

Liverpool, Tate Gallery, *Peter Blake: A Retrospective*,  
June - September 2007, exhibition not numbered.

**LITERATURE:**

C. Grunenberg and L. Sillars (eds), exhibition catalogue,  
*Peter Blake: A Retrospective*, Liverpool, Tate Gallery, 2007,  
pp. 180, 205, exhibition not numbered, illustrated.

# 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** (▲ 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 below next to certain catalogue entries under the section of the catalogue called Symbols Used in the 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** is our opinion and should 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 clients 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 **lot** 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 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 carry out any work which 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(g).

### 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 year 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 documents) 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

(a) As **authorised bidder**. 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.

(b) As **agent for an undisclosed principal**: If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lots** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

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](http://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](http://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](http://www.christies.com).

### (c) Written Bids

You can write a Written Bid Form at the back of our catalogues, at Christie's office or by choosing the sale when viewing the **lots** online at [www.christies.com](http://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 highest 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 £100,000, 20% on that part of the **hammer price** over £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

### 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 reclaim 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 regarding 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 'artists' resale right' when any lot created by the artist is sold. We identify these lots with the symbol **X** 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 F(iii) 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 honourable 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**.
- 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 another buyer.

(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. It is not, in any circumstances, 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 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.

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

### (l) 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 the 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 E2(h)(i) 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

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: 30-00-03. Swift code: LLOYGB21. International bank account number: GSB1LOYD30000200172710.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 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

You must cash subject to a maximum of £5,000 per buyer per year on 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 SW1W 9GT.

(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
- At the end of the 30th 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 assert our rights under paragraph F5 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; 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 may owe 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 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;
- we can 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.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs G(d) and (i). In such circumstances paragraph G(d)(v) shall apply.

### 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 an appropriate way. 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

- (a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.
- (c) If you do not collect any **lot** promptly following the auction or can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
- (d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
  - (i) we will charge you storage costs from that date.
  - (ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
  - (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
  - (iv) the storage terms which can be found at christies.com/storage shall apply.
  - (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## 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](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto: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 to.

(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](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto: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 certain 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 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: 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.

### (e) Gold

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

### (f) 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.

### (g) Watches

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

(ii) 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) If 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

(iii) 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, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(d) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency conversion 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.

(e) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(f) If, in spite of the terms in paragraphs (a) to (d) and 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 if 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 do not use them without our prior written permission. We cannot 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

We 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](http://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](http://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](http://www.christies.com).

## K GLOSSARY

**authenticity warranty:** 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](http://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 <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> 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 <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> 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 <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> 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"> <li>• If you register to bid with an address <b>within</b> the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address <b>outside</b> of the EU you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	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 <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . 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:

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

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.  
 2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.  
 3. In order to receive

a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:  
 (a) have registered to bid with an address outside of the EU; **and**  
 (b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a controlled export for \* and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

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

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com  
 Tel: +44 (0)20 7389 2886.  
 Fax: +44 (0)20 7839 1611.

## SYMBOLS USED IN THIS CATALOGUE

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

- Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.
- △ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.
- ◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

- λ Artist's Resale Right. See Section D3 of the Conditions of Sale.
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.
- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

- ? \*, Ω, α, #, † See VAT Symbols and Explanation.
- See Storage and Collection Pages.

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

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

- △ **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**  
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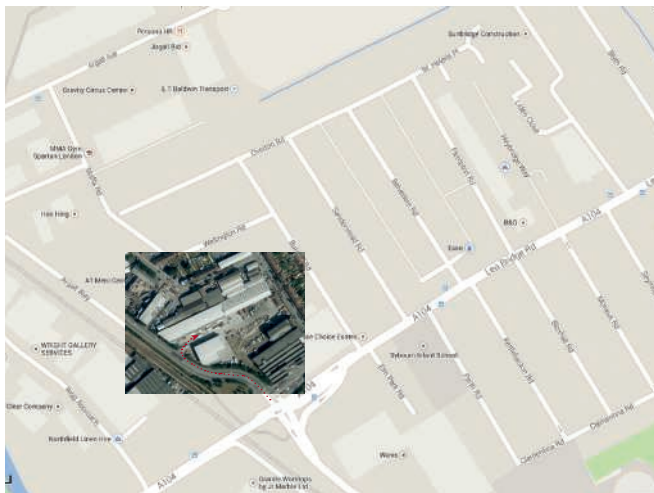
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Kenneth Armitage, R.A. (1916-2002)

*July Figure 3*

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'H. NOACK BERLIN' (on the back of the base)

bronze with a gold patina · 36 in. (91 cm.) high, including the base  
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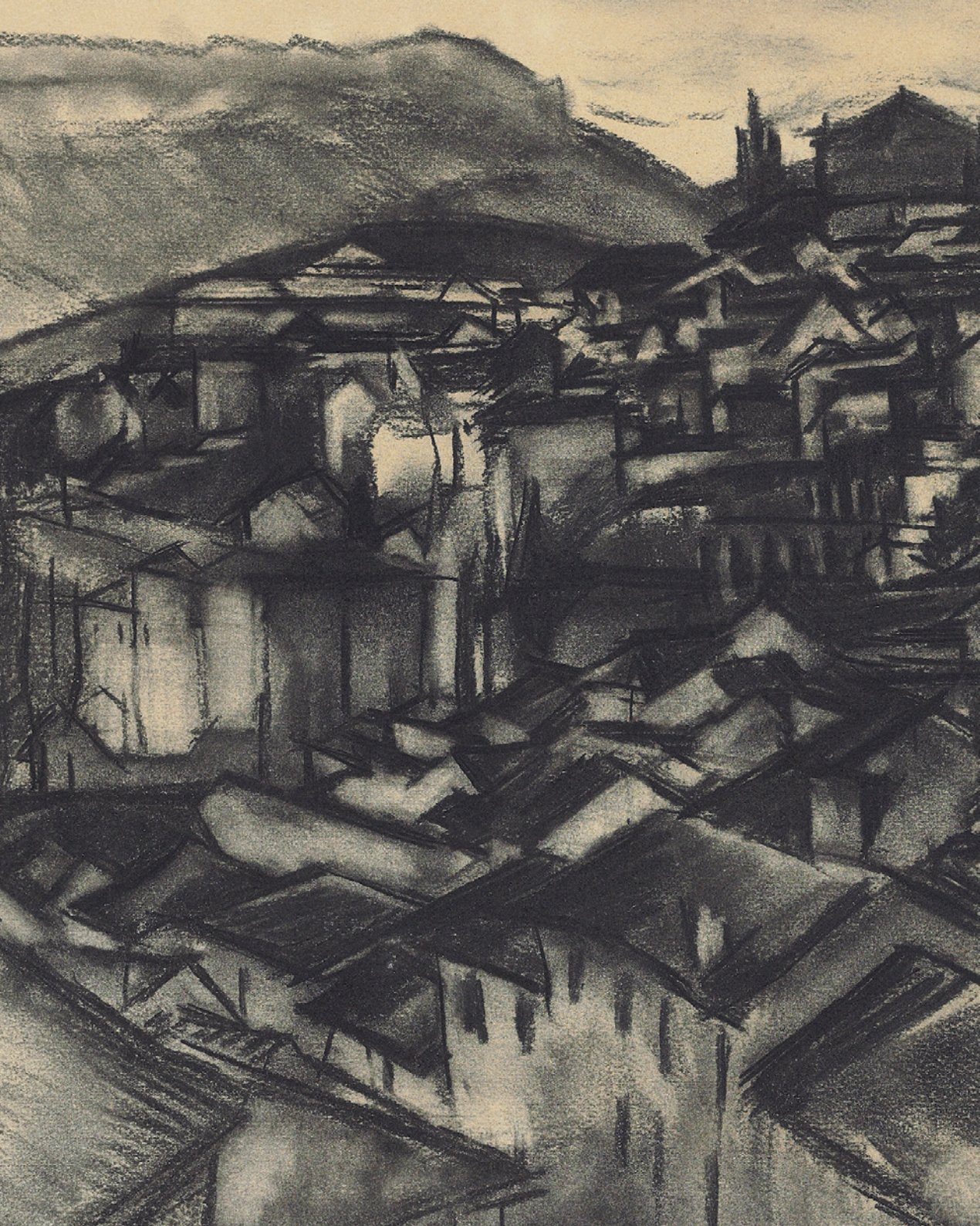
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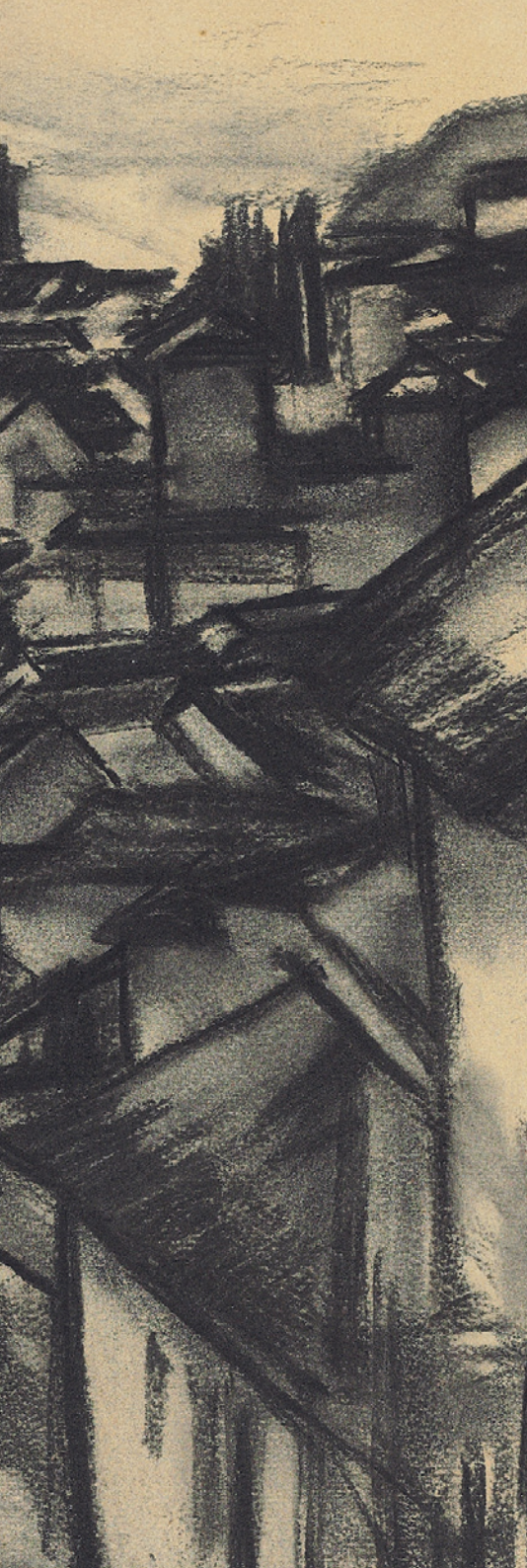


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