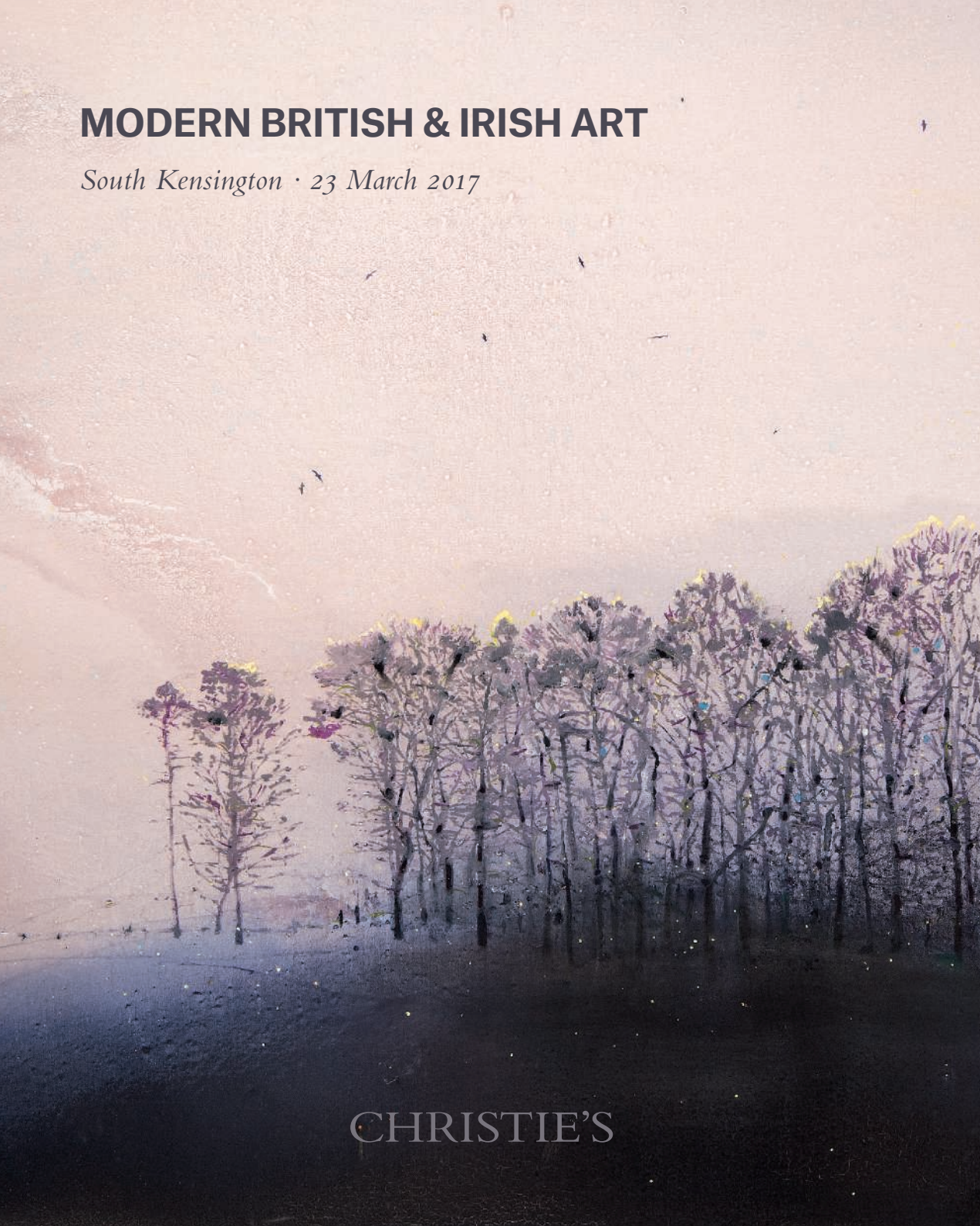


# MODERN BRITISH & IRISH ART

*South Kensington · 23 March 2017*



CHRISTIE'S











William Roberts

## MODERN BRITISH & IRISH ART

THURSDAY 23 MARCH 2017

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Front cover: Lot 130 (detail)

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Inside front cover: Lot 68

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Estate of David Wynne

### AUCTION

Thursday 23 March 2017  
at 10.30 am Lots 1-168  
85 Old Brompton Road  
London SW7 3LD

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In sending absentee bids or making  
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Monday	20 March	9.00 am – 7.30 pm
Tuesday	21 March	9.00 am – 5.00 pm
Wednesday	22 March	9.00 am – 5.00 pm

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[15]

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**CHRISTIE'S**



λ1  
**JOHN HOYLAND, R.A. (1934-2011)**

*Untitled, 1969*

signed and dated 'John Hoyland 69' (lower right)

acrylic on paper

29¾ x 21½ in. (74.7 x 54.6 cm.)

£4,000-6,000

\$5,000-7,500

€4,700-7,000

**PROVENANCE:**

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.





λ2

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

*The Wave*

signed, inscribed, and dated 'Alan Davie  
60/THE WAVE/0960-54' (lower left)  
oil on paper

16¼ x 21 in. (42 x 53.4 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

with James Hyman, London, where  
purchased by the present owner.

λ3

**ROBERT ADAMS (1917-1984)**

*Maquette (Opus 145)*

bronzed steel, unique

9½ in. (24 cm.) high.

Conceived in 1962.

£4,000-6,000

\$5,000-7,500

€4,700-7,000

**PROVENANCE:**

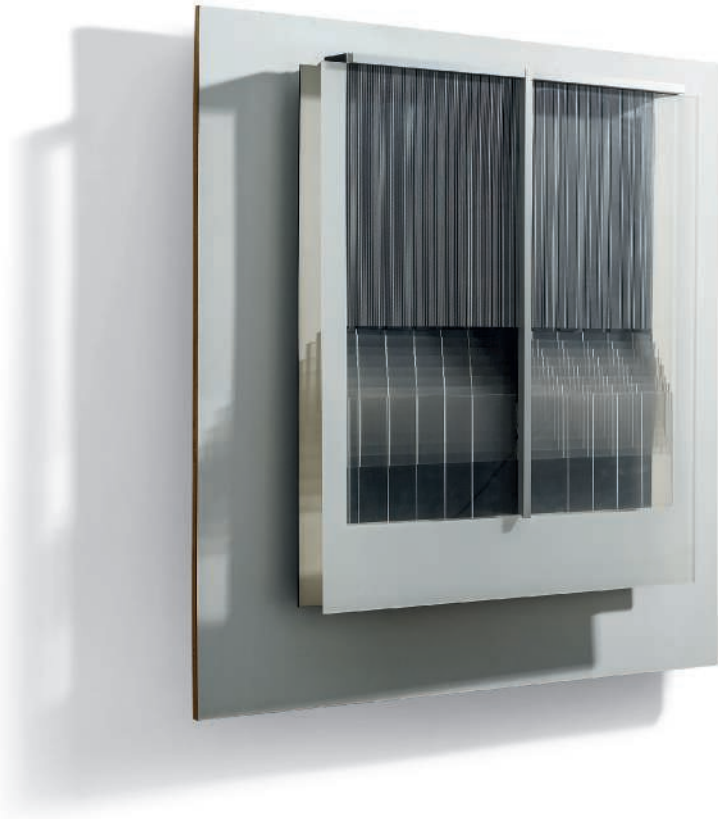
with Gimpel Fils, London, where  
purchased by the present owner, 2006.

**LITERATURE:**

A. Grieve, *The Sculpture of Robert Adams*,  
London, 1992, p. 202, no. 379, illustrated.

The present work is a maquette for  
*Two Circular Forms No. 2*, which was  
exhibited when Adams represented  
Britain at the 1962 *Venice Biennale*,  
and is now in the collection of the  
Galleria Nazionale d'Arte Moderna e  
Contemporanea, Rome.





**TERRY POPE (B. 1941)**

*Linear Space Construction No. 1*

Perspex, aluminium and photo silkscreen  
 35¾ x 35¾ x 4⅞ in. (90.8 x 90.8 x 10.5 cm.)  
 Conceived in 1972.

£1,000-1,500

\$1,300-1,900

€1,200-1,800

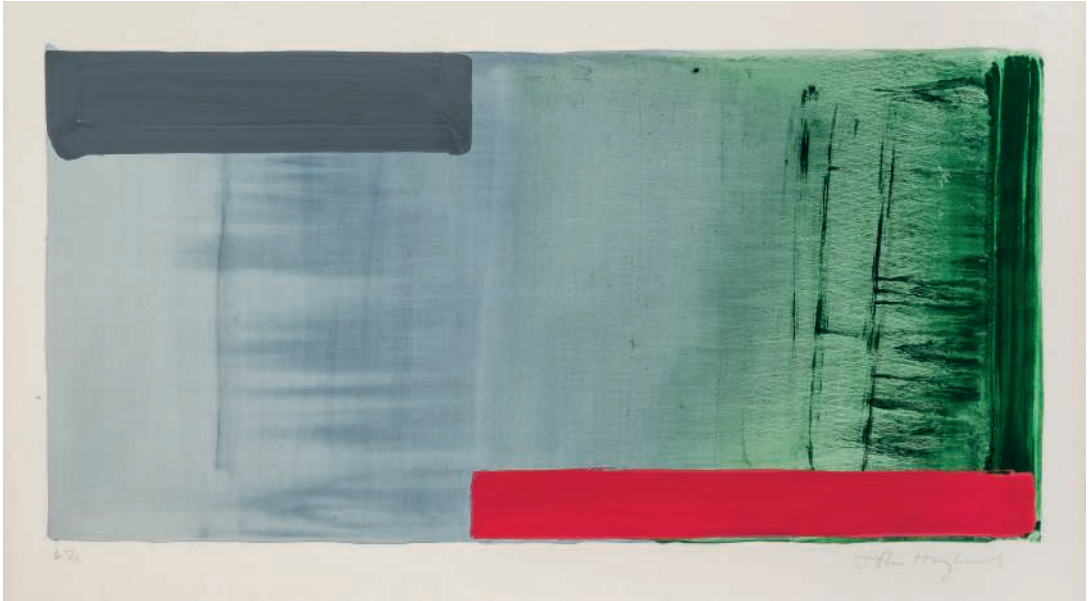
**PROVENANCE:**

Leverhulme Foundation.

'In 1972, along with other artists, I was invited to donate a work to raise funds for AFASIC [a UK charity assisting children and young adults with communication impairments] which I was pleased to support. *Linear Space Construction No. 1* was subsequently purchased for the Leverhulme Foundation - I understand on the recommendation of Sir Alan Bowness - who had in 1964 together with Adrian Stokes bought *Space Construction 13* for the Arts Council from the Penwith Gallery in St Ives, and *Space Ring 1966*, also for the Arts Council, from The Axiom Gallery in Duke Street.

*Linear Space Construction No.1* is one of a pair of works. Although not an explanation of the configuration of the work, and unlike other British constructionist work which is concerned with mathematical and systemic content, these works attempt to direct attention at the complex visual mechanisms of the eye-brain processes which we deploy to 'read' the visual world - and to offer opportunities to the spectator to create new experience'.

- Terry Pope, February 2017.



15

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

*Untitled, 1967*

signed 'John Hoyland' (lower right) and dated '67' (lower left)

gouache

22 x 29½ in. (56 x 75.3 cm.)

£4,000-6,000

\$5,000-7,500

€4,700-7,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 25 November 1993, lot 190, where purchased by present owner.

The present work was executed in the same year as the artist's seminal one man show, *Paintings 1960-67*, held at Whitechapel Gallery, 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.



λ6

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

*Young man smoking on a bed*

signed and dated 'Patrick Procktor 66' (lower right)

ink and felt-tipped pen

19½ x 14 in. (49.5 x 30.5 cm.)

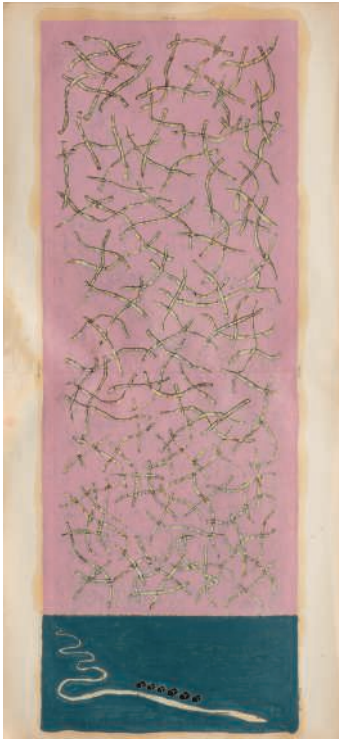
£1,000-1,500

\$1,300-1,900

€1,200-1,800

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 14 December 1995, lot 280.



■λ7

**BILL WOODROW, R.A. (B. 1948)**

*Small Stuenes Oscillator 24*

signed and dated 'Bill Woodrow Oct. 2009' (lower right)

acrylic on printed cloth map

29½ x 13½ in. (75 x 34.2 cm.)

This work is recorded as BW09/54.

£1,000-1,500

\$1,300-1,900

€1,200-1,800

**PROVENANCE:**

Acquired directly from the artist by the present owner.

We are very grateful to Bill Woodrow for his help in cataloguing the present work.



08

**DAVID HOCKNEY, O.M., C.H., R.A. (B. 1937)**

*George, Blanche, Celia, Albert and Percy, London, 1983*

signed, inscribed, numbered and dated 'George, Blanche, Celia, Albert and Percy London 1983 #16 David Hockney' (lower centre)  
photographic collage

43½ x 46½ in. (110.3 x 118 cm.) overall

This work is number 16 from an edition of 20.

£6,000-8,000

\$7,500-10,000

€7,100-9,400

**PROVENANCE:**

Acquired by the present owner's parents in the 1980s, and by descent.

**EXHIBITED:**

London, Arts Council, Hayward Gallery, *Hockney's Photographs*, November 1983 - February 1984, no. 86, p. 23, another example from the edition exhibited and illustrated.

**LITERATURE:**

L. Weschler, *D. Hockney, Cameraworks*, London, 1984, pl. 97, another example from the edition illustrated.

P. Melia (ed.), *David Hockney*, Manchester, 1995, pl. 14, another example from the edition illustrated.

Exhibition catalogue, *David Hockney: Portraits*, London, National Portrait Gallery, 2006, pl. 58, another example from the edition illustrated.



**λ9**  
**AUSTIN OSMAN SPARE (1886-1956)**  
*Nue*

signed with initials and dated 'aos/'38' (lower left); signed, inscribed and dated 'No.42/'Nue'/by Austin Osman Spare 1946.' (on the artist's label attached to the backboard)  
 pencil and pastel  
 14¼ x 19 in. (36.2 x 48.2 cm.)

£4,000-6,000

\$5,000-7,500

€4,700-7,000

**λ10**  
**AUSTIN OSMAN SPARE (1886-1956)**  
*Allegory*

signed with initials 'aos' (lower right) and numbered '67' (lower left)  
 pencil and watercolour  
 12 x 18½ in. (30.5 x 46.5 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800

**EXHIBITED:**  
 London, The Archer Gallery, *Exhibition of Paintings by Austin Osman Spare*, November 1947, no. 42.

λ11

**AUSTIN OSMAN SPARE (1886-1956)**

*H.V. Morton*

signed with initials, inscribed and dated 'HVM by/38 AOS' (lower left); signed again with initials and inscribed again 'H.V.Morton/by/AOS' (on the backboard)  
pencil and pastel  
10¼ x 8¼ in. (26 x 21 cm.)

£3,000-5,000

\$3,800-6,200

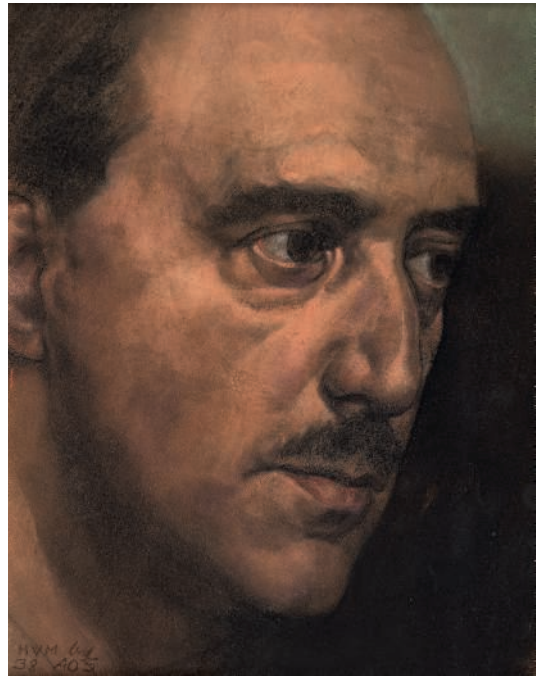
€3,600-5,900

**EXHIBITED:**

London, Walworth Road, *Austin Osman Spare: Exhibition of Paintings*, Autumn 1937, no. 180.

London, Walworth Road, *Austin Osman Spare: Exhibition of Paintings*, Autumn 1938, no. 183.

Henry Canova Vollam Morton (1892-1979) was a pioneering travel writer and journalist, known for his popular books on London, Great Britain and the Holy Land. He first achieved fame in 1923 when, while working for the *Daily Express*, he reported on the opening of the Tomb of Tutankhamun by Howard Carter in Egypt, out-manoeuvring the official *Times* journalist who had been given exclusive rights to the story.



λ12

**AUSTIN OSMAN SPARE (1886-1956)**

*Inferno*

pencil  
10 x 6½ in. (25.5 x 16.5 cm.)  
Executed circa 1924.

£700-1,000

\$880-1,200

€830-1,200

**GLYN WARREN PHILPOT (1884-1937)***Still-life with Mandolin*

signed with initials 'GP' (lower right)

oil on canvas

19½ x 25¼ in. (49.5 x 64.1 cm.)

Painted in 1934.

£25,000-35,000

\$32,000-44,000

€30,000-41,000

**PROVENANCE:**

Gabrielle Cross.

with Lefevre, London.

Anonymous sale; Sotheby's, London,

5 April 2000, lot 126.

**EXHIBITED:**

Probably London, Leighton House,

*Drawings, Paintings and Sculpture by Glyn**Warren Philpot*, February 1959, no. 50 or

no. 51.

Worthing, Art Gallery, *Glyn Philpot*,

September - October 1962, no. 45,

illustrated on the cover.

London, Fine Art Society, *Glyn Philpot**R.A.: Paintings, Drawings and Sculptures**from the Estate of Gabrielle Cross*,

November 1997 - January 1998, no. 82,

p. 32, illustrated.

**LITERATURE:**A.C. Sewter (intro.), *Glyn Philpot 1884-**1937*, London, 1951, pl. 84.

'A group of beautiful and original still-life studies in matt, earthy colours was a new departure for Philpot. Their breadth, solemnity, and sensitiveness of handling achieve just the quality of feeling after which he had sought'

-A.C. Sewter

Philpot was well travelled, visiting France, Spain and Italy in the early 1900s, drawn by the Renaissance works of Titian and Velázquez, whose literary, religious and symbolic character appealed to the artist. This can be seen in *Still-life with Mandolin*, 1934, with the inclusion of a mandolin and a series of bound leather books in the background. Painted during his most prolific period of the 1930s, *Still-life with Mandolin* stands as one of the most striking still-lives of his career. During this time Philpot began to move away from the Edwardian Romantic aesthetic that pre-occupied his early work to a more Modernist style. As seen in the present work there was now a greater emphasis on the harmonisation of colour and tone, which, paired with a renewed interest in surface and line, along with a looser brushstroke, imbued a heightened expressiveness of character. This change in direction was described by Philpot, in an article he wrote for *Apollo* in 1933, in which he stated, 'The change has been towards a simplification of technique, a sacrifice of 'expected' qualities of surface in order to obtain more rapidity and

flexibility of handling and a greater force of accent. With this has gone a simplification of form, dispensing with exactitudes of drawing to obtain greater emotional weight in line. Add to this a disregard for logical chiaroscuro, when this was found to hamper the sharper detachment of one plane to another, and this is all. All these are technical changes, and all have been adopted instinctively in the search for new forms of beauty' (*ibid.*, pp. 7-8).

Sewter reiterated that Philpot's final years, from 1933 until his death in 1937, were a period of tremendous creativity, with the artist producing many of his masterpieces in these years. He stated that these works were of astonishing variety, with the artist mastering his new technique: 'These pictures revealed his consummate mastery of technique, his command of an unusual beauty of surface and colour, and his instinctive grasp of expressive pose and composition ... Their rich and sonorous tonality, their strong, unusual, and subtly harmonized colour schemes, pointed clearly to the arrival of a master' (*ibid.*, p. 3).





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

*Rockface under Tryfan, North Wales*

signed 'John Piper' (lower right)  
ink, watercolour, gouache and pastel  
21 x 26½ in. (53.4 x 67.3 cm.)  
Executed in 1950.

£15,000-25,000

\$19,000-31,000

€18,000-29,000

**PROVENANCE:**

Design Research Unit, London.  
Anonymous sale; Christie's, London,  
22 November 1994, lot 313.

**EXHIBITED:**

New York, Buchholz Gallery, *John Piper: Recent Work*, October - November 1950, no. 17.  
London, Marlborough Fine Art, *Retrospective Exhibition: John Piper*, March 1964, no. 98.  
Cardiff, Arts Council, Welsh Committee, Llandaff Cathedral, *John Piper in Wales*, June 1964, no. 36: this exhibition travelled to Swansea, Glynn Vivian Art Gallery, June - July; Carmarthen Art Gallery, Old Art School, July - August; Haverfordwest, St Mary's Hall, August - September; Cardiff, Arts Council Gallery, September - October; and Bangor, Art Gallery, October - November.  
Coventry, Herbert Art Gallery, *Metamorphosis*, September - October 1966, no. 46.  
London, Mall Galleries, *Contemporary Art Society Art Fair*, January 1975, no. 118.  
London, MacLean Gallery, *Art in the City*, November 1981, no. 25.

John Piper's Snowdonia pictures, produced between 1943-50, have found more universal and consistent acclaim than works characterising any other single period of the artist's varied career. The series was the focus of an important 2012 exhibition *John Piper: The Mountains of Wales* (National Museum, Cardiff). These paintings and drawings were first exhibited as a group at Curt Valentin's Buchholz Gallery, New York in 1948, with a second show in 1950. In the introduction to the catalogue which accompanied the recent Cardiff exhibition, David Fraser Jenkins writes 'It was in Snowdonia in the years after the war that John Piper made what many people have thought were the best of all his paintings, in a series that became a graphic exploration of the mountains ... Most of his pictures were drawings rather than paintings, and began as

notes in a sketchbook made on the spot in ink with pen and brush'. The Snowdonia works can easily be located within the continuum of the Romantic tradition of British landscape painting whose luminaries Richard Wilson, John Sell Cotman, David Cox and John Ruskin have been referred to by those who have described and commented upon them, including the artist himself in his own writings.

The rock face in the present work was a favourite subject of Piper's within this series, and several versions exist. A related photograph, also by Piper, appears on the front end-papers of E. Beazley and L. Brett, *North Wales: Caernarvonshire, Anglesey, Denbighshire & Flintshire - A Shell Guide*, 1971.

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





λ15

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

*Portsall*

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

'Portsall 2 3 65' (lower left)

ink, pastel, watercolour and gouache

13¼ x 20 in. (30.5 x 50.8 cm.)

£5,000-8,000

\$6,300-10,000

€5,900-9,400

Portsall is a small beachside settlement in the Finistere region of Brittany, France. Piper, in mid-career, seems to have been particularly attracted to relatively desolate Celtic coastlines, with the Brittany subjects (which date from the end of the 1950s to the early 1960s) supplemented by comparable series of works depicting the beaches and cliffs of Anglesey and of Pembrokeshire, in Wales; and - by the mid-1960s - Connemara in Ireland.

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

**PROVENANCE:**

with Baukunst Galerie, Cologne, where purchased by the present owners' mother, and by descent.

λ16

**ROBERT CLATWORTHY, R.A.  
(1928-2015)**

*Bull*

signed with initials 'RC' and numbered  
'6/7' (on the side of the base)

bronze with a dark brown patina

11½ in. (32 cm.) long

Conceived in 1956-57.

£2,000-3,000

\$2,500-3,700

€2,400-3,500

**LITERATURE:**

K. Chapman (ed.), *Robert Clatworthy:  
Sculptures and Drawings*, Bristol, 2012,  
p. 98, no. RC 37, another cast illustrated.



λ17

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

*Village, Charente*

signed 'John Piper' (lower left) and dated  
'Aug 57' (lower right)

ink, pastel and watercolour

6¾ x 7¾ in. (16.2 x 20 cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

**PROVENANCE:**

with Alexander Postan, London, where  
purchased by Baukunst Galerie, Cologne,  
October 1972.

Acquired from the above by the present  
owners' mother, and by descent.

For more information on this lot please  
visit [www.christies.com](http://www.christies.com)





λ18

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

*Candletown Stack*

signed 'Edward Bawden' (lower right)

pencil and watercolour

19 $\frac{7}{8}$  x 24 $\frac{1}{2}$  in. (50.5 x 64.8 cm.)

Executed in 1982.

£4,000-6,000

\$5,000-7,500

€4,700-7,000

**PROVENANCE:**

Purchased by the present owner's mother-in-law at the 1989 exhibition, and by descent.

**EXHIBITED:**

London, Fine Art Society, *Edward Bawden: English as she is Drawn*, September 1989, no. 28.



λ19

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

*Weeping willows in a pond*

signed 'John Nash' (lower left)

pencil and watercolour

14 x 19 $\frac{1}{2}$  in. (35.6 x 49.5 cm.)

£4,000-6,000

\$5,000-7,500

€4,700-7,000

**PROVENANCE:**

Purchased by the present owner in the early 1990s.



№20

**ELIOT HODGKIN (1905-1987)**

*Objets Trouvés*

signed and dated 'Eliot Hodgkin 3.VIII.61' (lower left); indistinctly inscribed 'OBJETS TROUVES' (on the reverse)

tempera on board

4 $\frac{5}{8}$  x 9 $\frac{1}{8}$  in. (11.8 x 23.2 cm.)

£6,000-8,000

\$7,500-10,000

€7,100-9,400

**PROVENANCE:**

Private collection, Massachusetts.

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

*The Drinking Fountain*

signed 'William/Roberts' (lower left)

oil on canvas

30 x 24 in. (75.8 x 60.8 cm.)

Painted in 1967.

£30,000-50,000

\$38,000-62,000

€36,000-59,000

**PROVENANCE:**

Private collection, London.

**EXHIBITED:**

London, Royal Academy, 1968, no. 481, as 'The Fountain'.

London, Parkin Gallery, *William Roberts R.A.: An Exhibition of Paintings and Drawings*, November - December 1976, no. 15.

London, Maclean Gallery, *William Roberts, R.A. 1895-1980: A Retrospective Exhibition*, September - October 1980, no. 28, n.p., illustrated.

'Roberts converts the most mundane of activities into scenes of ritual significance'

-A. Gibbon Williams

In 1946 William Roberts moved to 14 St Mark's Crescent, backing on to the canal near Regent's Park, London NW1, where he lived with his family for the rest of his life. His routine included a daily walk across Primrose Hill and in other London Parks. He would make studies of details that caught his interest such as this family grouping at a drinking fountain and worked them up into complex compositions in his studio.

Painted in 1967, the year after Roberts achieved full Royal Academician status, *The Drinking Fountain* is representative of the style Roberts had been perfecting since the Second World War. Andrew Gibbon Williams writes 'Rather than rethink his pictorial language, Roberts allows his pictures to rely for their impact on unusual and startling visual juxtapositions' (*ibid.*, p. 130). This is certainly the case with *The Drinking*

*Fountain*, where juxtapositions are visible in both the strikingly contrasting colours and shapes of the figures. For example, the pale yellow of the children's sleeves and trousers and the blue and purple of the women's clothing. The work has a simple composition, as the figures are crowded evenly around the central drinking fountain. However, the overall visual result is more complex, with Roberts' use of strong horizontal lines in the folds of the figures' clothes and mirrored in the modelling of the fountain, in contrast to the diagonals of the children's limbs. This combination serves to give the simple act of adults helping children to drink from the fountain an almost ceremonial quality.

We are very grateful to David Cleall (William Roberts Society) for his assistance in preparing this catalogue entry.





William  
Roberts



λ22

**HAROLD RILEY (B. 1934)**

*The Red House*

signed 'Riley' (upper right)  
oil on canvas laid on board  
8½ x 6½ in. (21.5 x 15.5 cm.)  
Painted in the 1960s.

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

The artist, and by descent.

'We crossed into Pendlebury and walked to the Acme Mill which Lowry continually told me was the first electrically driven cotton mill in the world. We walked to the red house and looked to the right hoping to find the famous alleyway he had painted. We both looked at each other and smiled. It had gone.'

- Harold Riley



λ23

**SIR WILLIAM GILLIES, R.A. (1898-1973)**

*Piping in the harbour*

signed and dated 'WG Gillies.13/5/55' (under the  
mount)  
pencil and gouache, squared for transfer  
7 x 8¾ in. (7.7 x 21.3 cm.)

£800-1,200

\$1,000-1,500

€940-1,400

**PROVENANCE:**

with Cyril Gerber Fine Art, Glasgow.  
Anonymous sale; Sotheby's, London, 29  
September 2010, lot 114.



24

**ALAN LOWNDES (1921-1978)**

*Seaport Skyline*

signed and dated 'Alan Lowndes 1972' (lower left); inscribed and dated again 'SEAPORT SKYLINE/1972' (on the reverse)  
oil on board

25¼ x 29 in. (64.2 x 73.9 cm.)

£12,000-18,000

\$15,000-22,000

€15,000-21,000

**PROVENANCE:**

Purchased by the present owner at the 1972 exhibition.

**EXHIBITED:**

London, Crane Kalman, *Recent Paintings by Alan Lowndes*, April - May 1972, no. 9.



λ25

**HAROLD RILEY (B. 1934)**

*The Dog Fight*

signed and dated 'Riley 68' (lower right)

oil on canvas

7 x 5½ in. (17.7 x 13 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

A gift from the artist to L.S. Lowry.

Bequeathed from the above to the artist, circa 1976, and by descent.

■λ26

**JONAS PLOSKY (1940-2011)**

*The Red Jersey*

signed 'PLOSKY' (lower left); signed again and inscribed

'PLOSKY/THE RED JERSEY' (on the reverse)

oil on board

16 x 23 in. (40.5 x 58.4 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 4 December 2002, lot 553, where purchased by the present owner.





27

**JOAN GILLCHREST (1918-2008)**

*Mousehole Harbour*

signed with initials 'JG' (lower right)

oil on board

29 x 33 in. (73.6 x 84 cm.)

£6,000-8,000

**PROVENANCE:**

Anonymous sale; Sotheby's, Olympia, 25 May 2006, lot 184,  
where purchased by the present owner.

\$7,500-10,000

€7,100-9,400

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

*Boy with a Dolphin*

signed, dated and numbered 'DAVID WYNNE 5/6/1973'

(at the base of the tail)

bronze with a green/brown patina

48 in. (122 cm.) long

£30,000-50,000

\$38,000-62,000

€36,000-59,000

**PROVENANCE:**

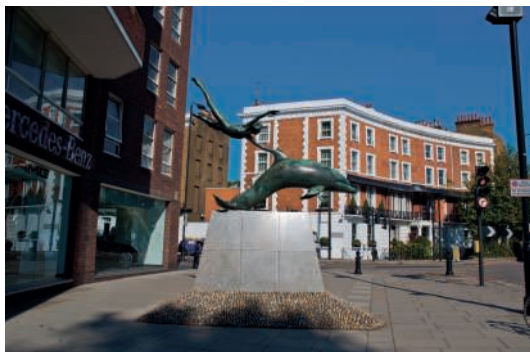
Acquired directly from the artist by the present owner's grandparents, and by descent.

'If Londoners chosen at random were asked to name their favourite among the pieces of public sculpture adorning their city, many would cite the remarkable statue which sits just on the bend of the River Thames by Albert Bridge - David Wynne's work, *Boy with a Dolphin*'

-D. Elliot

David Wynne was a self-taught artist who established his studio on Campden Hill, Holland Park in the early 1960s. He is recognised for his portraits of Her Majesty the Queen, *Guy the Gorilla*, *Cresta Rider* (the 6ft iconic sculpture in Saint Moritz, a maquette of which was sold in these Rooms, 14 July 2011 for £109,250, a world record for the artist at auction), and his most important royal project: the central section of the Queen Elizabeth gate installed at Hyde Park Corner in commemoration of the Queen Mother's 90th birthday in 1990. However, the most iconic and monumental of Wynne's sculptures is undoubtedly the graceful *Boy with a Dolphin* (1974) which is situated on the Chelsea side of Albert Bridge.

Wynne's famous *Boy with a Dolphin* has come to be recognised as one of London's landmarks. It was first unveiled in October 1975, and the concept follows an earlier sculpture, *Girl with a Dolphin* which can be found outside the Guoman Tower Hotel near St Katherine's Dock. *Boy with a Dolphin* is a remarkable sculpture and is one of the most complex that the artist ever achieved; the structure projects into the air in an apparent defiance of gravity. There are three casts of the largest version of this sculpture; Albert Bridge; Chestnut Place Plaza, Worcester, Massachusetts; and outside the Mayo Clinic in Rochester, Minnesota. The present sculpture is from the second largest cast of *Boy with a Dolphin* that Wynne created.



David Wynne, *Boy with a Dolphin*, 1975. Cheyne Walk Street, Chelsea, London. Photo: Peter Erik Forsberg/London/Alamy Stock Photo. Artwork: Estate of David Wynne

Wynne's passion for celebrating the living form is epitomised in the strong, beautiful sweeping form of *Boy with a Dolphin*. The artist had a great belief in celebrating living creatures, having studied Zoology at Cambridge. Wynne's 'love of drawing animals and birds was all-consuming. He remembers constantly observing what he saw around him, seized with a growing conviction that his future life's work would somehow be involved with the natural world' (*ibid.*, p. 15). Wynne did not believe that a photograph sufficed for his recreations of naturalistic forms and indeed whilst working on *Boy with a Dolphin* he spent hours under water watching the animal's movements. The boy featured in the artwork was modelled upon Wynne's son, Roland, who was 11 years old at the time; Wynne recalls his thoughts in swimming with dolphins: 'Dolphins would actually give one a ride as in the sculpture. Often I thought what fun it would be in the open sea, particularly for a boy such as my younger Roland, who would be light enough to be towed long distances. Thus the idea was born' (*ibid.*, p. 83).



**PATRICK HERON (1920-1999)**

*Still-life against the Sea: 1949*

oil on canvas

16 x 20 in. (40.8 x 50.8 cm.)

£20,000-30,000

\$25,000-37,000

€24,000-35,000

**PROVENANCE:**

A gift from the artist to the present owners' mother on the occasion of her wedding in 1948, and by descent.

**EXHIBITED:**

Bristol, City Art Gallery, *Contemporary English Painting*, February - March 1950, no. 56.

*Still-life against the Sea: 1949* most likely portrays the harbour of St Ives where Heron lived as a child. As in other paintings of this period, such as *The Boats and the Iron Ladder: 1947* (shown at the artist's first one-man exhibition at the Redfern Gallery in 1947), the influence of the great modern French artists is evident. In the late 1940s and early 1950s Heron spent time in Europe visiting Paris, Provence and Italy where he was influenced in particular by the works of Matisse and Braque finding their works exciting and liberating.

In 1946 Heron visited the post-war Georges Braque exhibition at Tate. The exhibition deeply impressed him and he wrote a lengthy article on the artist for *New English Weekly*. In 1949, the year the present work was painted, Heron visited Braque in his Paris studio and presented him with the article. Heron drew inspiration from Braque's works, taking the abstract separation of descriptive line; which can be seen in the present work in the blue outline of the figure and the fluid white lines of the carpet and picture frame. Indeed, the blue outline of the figure is reminiscent of the black outlining of Braque's *Bather* (1925) which can be found in the collection of Tate. In *Still-life against the Sea: 1949* there are echoes of Braque's Cubism in the ambiguous shapes of the table and boats: Heron has broken down the elements of this interior scene into distinct areas or planes, such as the red curtain, emphasising the two-dimensional flatness of the canvas.

In 1943, Heron saw Matisse's *The Red Studio* at the Redfern Gallery and was inspired by the colour and compositional structure of the painting. This inspiration can be seen in the

present work: the open window, a motif often employed in Matisse's interior paintings, allowing him to link the internal and external space into a composition structured by patterns and planes of colour. Matisse often included the subject of a young woman in his interior scenes, as Heron has also done here; the woman plays an important role, drawing the viewer into the centre of the composition, framed by the outline of the window and the curve of the curtain. The silvery blues, greys and whites create an atmosphere of light contrasting with the radiant warmth of the red curtain and what appears to be a yellow flower.

In the present work, similar to others of the period, we see many of the specific elements which would come to characterise Heron's later mature abstract style of the mid 1950s to the early 1960s. It is worth comparing with *Bedroom by the Sea: Mousehole: 1949*, also exhibited in 1950 at Bristol City Art Gallery, which appears to be the same view; and *Round Table against the Sea: 1949* (see M. Gooding, *Patrick Heron*, London, 1994, p. 66, illustrated). *Still-life against the Sea: 1949* was given to the present owner's mother as a late wedding present as she was married in July 1948.

The estate of Patrick Heron is preparing the forthcoming catalogue raisonné of the Artist's work and would like to hear from owners of any works by Patrick Heron, so that these can be included in this comprehensive catalogue. Please write to The Estate of Patrick Heron, c/o Modern British and Irish Art, Christie's, 8 King Street, St James's, London, SW1Y 6QT.







λ30

**PATRICK HERON (1920-1999)**

*Blue Lozenge: 1963*

gouache

22 x 15 in. (56 x 38 cm.)

£8,000-12,000

\$10,000-15,000

€9,400-14,000

The estate of Patrick Heron is preparing the forthcoming catalogue raisonné of the Artist's work and would like to hear from owners of any works by Patrick Heron, so that these can be included in this comprehensive catalogue. Please write to The Estate of Patrick Heron, c/o Modern British and Irish Art, Christie's, 8 King Street, St James's, London, SW1Y 6QT.

**PROVENANCE:**

with Waddington Galleries, London, where purchased by Mrs Dalby.

λ31

**BRYAN INGHAM (1936-1997)**

*Autumn still-life*

signed twice with initials and indistinctly dated 'B.I. 20.8.' (lower right); with the artist's estate stamp (on the reverse)  
pencil, oil and sand on the artist's prepared board  
8¾ x 6⅞ in. (22.1 x 15.1 cm.)  
Painted in 1994.

£2,500-3,500                    \$3,200-4,400  
   €3,000-4,100

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 25 March 2009, lot 159.

**EXHIBITED:**

London, Fine Art Society, *Bryan Ingham 1936-1937*, May 2006, no. 9.



■ λ32

**MARY POTTER (1900-1981)**

*Pale Colours*

signed and dated 'Mary Potter/'79'  
(on the reverse)  
oil on board  
19¼ x 29 in. (49 x 73.8 cm.)

£3,000-5,000                    \$3,800-6,200  
   €3,600-5,900

**PROVENANCE:**

Dr and Mrs Hiddleston,  
with New Art Centre, London, where  
purchased by Jean Pappworth, and by  
descent.

**EXHIBITED:**

London, Arts Council, Serpentine  
Gallery, *Mary Potter*, May - June 1981,  
no. 95; this exhibition travelled to King's  
Lynn, Fermoy Art Gallery, July - August;  
Sheffield, Mappin Art Gallery, August  
- September; and Chichester, Pallant  
House Gallery, September - October.





■ 33

**ALEXANDER MACKENZIE  
(1923-2002)**

*Abstract composition*

signed and dated 'Alexander Mackenzie/  
Jan 1964' (on the reverse)

oil on board  
28 x 24 in. (71 x 61 cm.)

£4,000-6,000

\$5,000-7,500

€4,700-7,000

**PROVENANCE:**

Acquired directly from the artist by Jean Pappworth, and by descent.



■ 34

**DOUGLAS SWAN (1930-2000)**

*Yellow Net*

signed, inscribed and dated 'DOUGLAS  
SWAN 61/'YELLOW NET' (on the  
reverse)

oil on canvas  
31 $\frac{3}{8}$  x 47 $\frac{1}{4}$  in. (79.6 x 120 cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

**PROVENANCE:**

Anonymous sale; Sotheby's, Milan, 21  
November 1989, lot 21.  
Florence, Pandolfini Casa D'Aste, 14 June  
2010, lot 49.

**EXHIBITED:**

Grenchen, Galerie Bernard, *Douglas  
Swan*, March - April 1961, no. 14.



λ35

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

*Red and Yellow*

signed, inscribed and dated 'Red + Yellow/Jan/April 63/Frost'  
(on the reverse)

oil on canvas

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

£10,000-15,000

\$13,000-19,000

€12,000-18,000

**PROVENANCE:**

John Burney,  
with Waddington and Tooth Galleries, London, where purchased  
by the present owners' father, and by descent.

**EXHIBITED:**

Plymouth, Arts Council and South West Arts, City Museum  
and Art Gallery, *Terry Frost: Paintings, Drawings and Collages*,  
November - December 1976, no. 32; this exhibition travelled  
to Bristol, Royal West of England Academy, December 1976 -  
January 1977; London, Serpentine Gallery, February - March  
1977; Chester, Arts Centre, March - April 1977; Newcastle, Laing  
Art Gallery, April - May 1977; Leeds, City Art Gallery, May - June  
1977; and Birmingham, City Museum and Art Gallery, July 1977.





■ 36

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

*Learning to Swim*

signed and numbered 'Harpley AC' (on the inside of the left leg)  
bronze with a black patina

86 in. (218.5 cm.) long

Conceived in 1983 and cast in an edition of 6 plus the artist's cast.

£5,000-8,000

\$6,300-10,000

€5,900-9,400

**PROVENANCE:**

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

**EXHIBITED:**

London, Royal Academy, 1983, no. 1225.

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

■ 37

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

*Meloney Resting, South Bolton Gardens*

signed 'Ken Howard' (lower right)

oil on canvas

40 x 48 in. (101.6 x 121.8 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-18,000

**PROVENANCE:**

with Richard Green, London, where purchased by the present owner.

**EXHIBITED:**

London, Royal Academy, 1987, no. 1044.



λ38

**PAUL MAZE (1887-1979)**

*Roses in a jug*

signed 'Paul Maze.' (lower left)

pastel

14½ x 10¾ in. (37 x 27.3 cm.)

£800-1,200

\$1,000-1,500

€940-1,400

**PROVENANCE:**

with David Messum, London.



■ λ39

**RUSKIN SPEAR, R.A. (1911-1990)**

*The May Queen*

signed 'Ruskin Spear' (lower right)

oil on canvas

30¾ x 25¼ in. (76.6 x 64.2 cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

**EXHIBITED:**

London, Royal Academy, 1974, no. 91.



■ λ40

**SIMON-ALBERT BUSSY (1869-1954)**

*The knitting needle*

signed 'Simon Bussy' (lower right)

oil on canvas

25½ x 21¼ in. (65 x 54 cm.)

£1,500-2,500

\$1,900-3,100

€1,800-2,900

**PROVENANCE:**

Simon-Albert Bussy studio sale; Sotheby's, London, 7 May 1964, catalogue not traced, where purchased by Mrs J. Chalmers-Wright.

Acquired from the above by the present owner in the 1990s.





λ41

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

*Bowl of Eggs*

signed and dated 'Fedden 1980' (lower left); signed again and inscribed 'Mary Fedden/Bowl of Eggs' (on the artist's label attached to the reverse)

oil on panel

8 x 9 in. (20.1 x 22.7 cm.)

£4,000-6,000

\$5,000-7,500

€4,700-7,000

**PROVENANCE:**

Purchased by Lady Beckett at the 1980 exhibition.

A gift from the above to the present owner's mother, and by descent.

**EXHIBITED:**

London, New Grafton Gallery, *Mary Fedden*, March 1980, ex-catalogue.



λ42

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

*San Marco*

signed 'Ken Howard.' (lower right)

oil on canvas-board

12 x 14¾ in. (19.7 x 37.5 cm.)

£1,500-2,500

\$1,900-3,100

€1,800-2,900

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 27 November 2002, lot 118.

λ43

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

*Three Paint Brushes*

signed and dated 'Fedden '06' (lower right); signed again and

inscribed 'Mary Fedden/Three Paint Brushes.' (on the artist's

label attached to the backboard)

watercolour, gouache and collage

8¾ x 10¾ in. (22.5 x 26.3 cm.)

£1,000-2,000

\$1,300-2,500

€1,200-2,300

**PROVENANCE:**

Acquired directly from the artist by the present owner.



λ44

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

*Fishing boats in the harbour*

signed 'Ken Howard.' (lower right)

oil on canvas-board

8¼ x 10 in. (20.8 x 25.4 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800

**PROVENANCE:**

Anonymous sale; Sotheby's, Olympia, 27 November 2002,

lot 136.





■ 45

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

*Elizabeth Arden*

signed 'John' (centre right)  
oil on canvas  
36 x 28 in. (91.5 x 71 cm.)  
Painted in the late 1930-40s.

£10,000-15,000

\$13,000-19,000  
€12,000-18,000

**PROVENANCE:**

The sitter.

As a portraitist, John painted some of the most influential and important people of the 20th century. Amongst his sitters were a handful of inspiring women; Lady Cynthia Asquith, Lady Ottoline Morrell, Iris Tree and the Marchesa Casati.

Elizabeth Arden (1884-1966) was one of the most renowned names in the world of beauty and glamour. Born near Woodbridge, Ontario she made her way in business through hard work and dedication. At a time when the beauty business was in its infancy she saw a gap in the market and concocted a series of products to offer clients who came to her treatment rooms. This was the beginning of the make-up and beauty care business on which she was to make her reputation. Working ceaselessly throughout her life she famously claimed, with a degree of accuracy that, 'there are only three American names that are known in every corner of the globe: Singer Sewing Machines, Coca Cola and Elizabeth Arden'.

We are very grateful to Rebecca John for her assistance with cataloguing this work.



■ 46

**IVON HITCHENS (1893-1979)**

*Fourways*

signed 'Hitchens' (lower left)

oil on canvas

16½ x 56½ in. (42.3 x 143.5 cm.)

Painted in 1955.

£30,000-50,000

\$38,000-62,000

€36,000-59,000

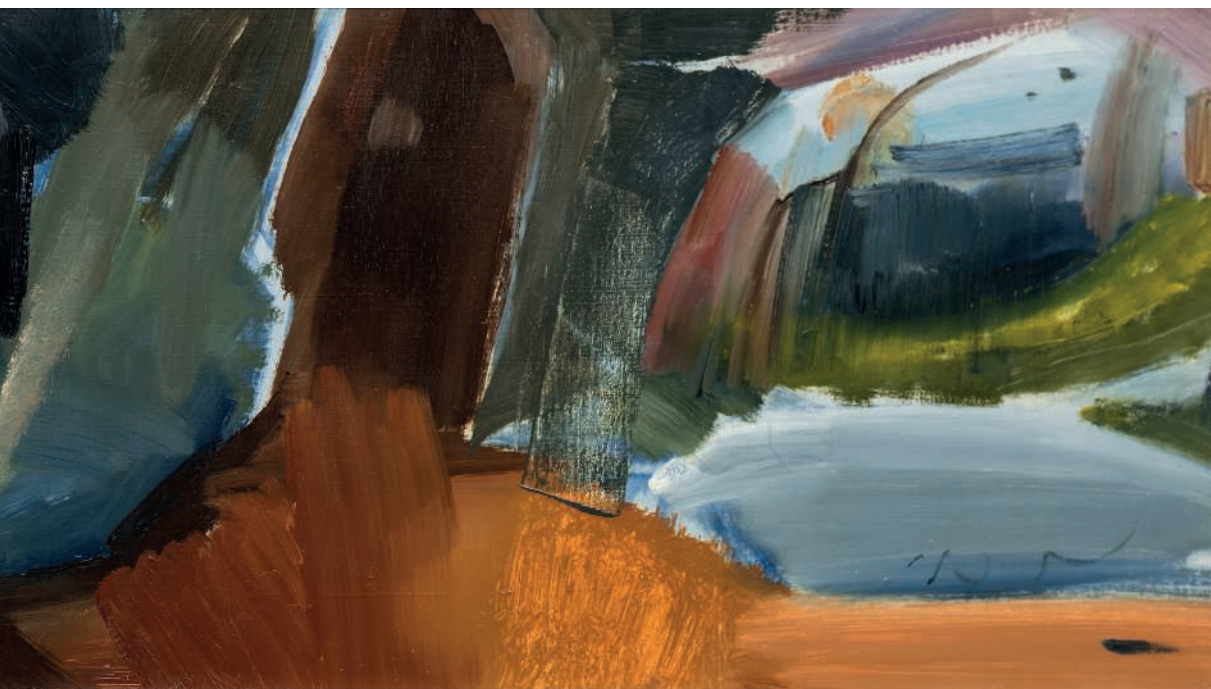
**PROVENANCE:**

with Leicester Galleries, London.

Private collection, Ireland, and by descent.

**EXHIBITED:**

Venice, British Council, *Exhibition of works by Ivon Hitchens and Lynn Chadwick, XXVIII Biennale*, June - October 1956, no. 15.



Hitchens was selected to represent Britain in the 1956 Venice *Biennale*, where 20 of his works were exhibited including *Four Ways*. The *Biennale* was a seminal moment in the artist's career as it was Hitchens' first opportunity to exhibit a larger group of his works on an international platform. Consequently, his work was requested for several international exhibitions in the following months.

Peter Khoroché proposed the question 'How far could a picture develop away from nature, so as to give aesthetic pleasure in its own right without snapping the life-giving

umbilical cord that connects it with nature?' (P. Khoroché, *Ivon Hitchens*, Aldershot, 2007, p. 152). Painted in 1955, *Four Ways* is representative of Hitchens' shift towards total abstraction beginning in the late 1940s. Panoramic in format, Hitchens has characteristically built up the picture with flat screens of colour. The curved planes of colour in contrasting bright cool blue and warm toned brown serve to draw the viewer's gaze over the surface of the painting. The colours used only hint at the possible subject matter of trees and water, common themes in many of Hitchens' works of this period.



λ\*47

**JOHN MINTON (1917-1957)**

*Jerusalem, The Old City*

signed, inscribed and dated 'Jerusalem/John Minton 1950' (lower right); inscribed again 'The Old City' (lower left)  
ink

5¾ x 15 in. (14.5 x 38.1 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

Private collection, Los Angeles.

λ48

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

*Landscape with Trees*

signed with initials and dated 'G.S. 1939.' (lower right)  
ink and gouache

4¾ x 7¾ in. (12.1 x 19.7 cm.)

£5,000-8,000

\$6,300-10,000

€5,900-9,400

**PROVENANCE:**

with Redfern Gallery, London, where purchased by Dr K.F.C. Brown, March 1982.





λ\*49

**KEITH VAUGHAN (1912-1977)**

*The Mail Room*

signed and dated 'Keith Vaughan/1942.' (lower right); inscribed 'mail.' (lower left)  
ink and wash, unframed  
7 x 11½ in. (17.8 x 28.2 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800

**PROVENANCE:**

A gift from the artist to Dr John Gallwey, and by whom gifted to the present owner.

For more information on this lot please visit [www.christies.com](http://www.christies.com)

λ50

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

*Head Looking Up*

signed and numbered 'E Paolozzi/3/6' (on the side)  
bronze with a dark brown patina  
4½ in. (10.8 cm.) long  
Conceived in 1980.

£1,500-2,500

\$1,900-3,100

€1,800-2,900

**PROVENANCE:**

Private collection, Germany.  
Anonymous sale; Bonhams, London, 30 November 2010,  
lot 184.  
Private collection, London.

**LITERATURE:**

F. Pearson, *Eduardo Paolozzi*, Edinburgh, National Galleries of Scotland, 1999, p. 60, fig. 75, another cast illustrated.



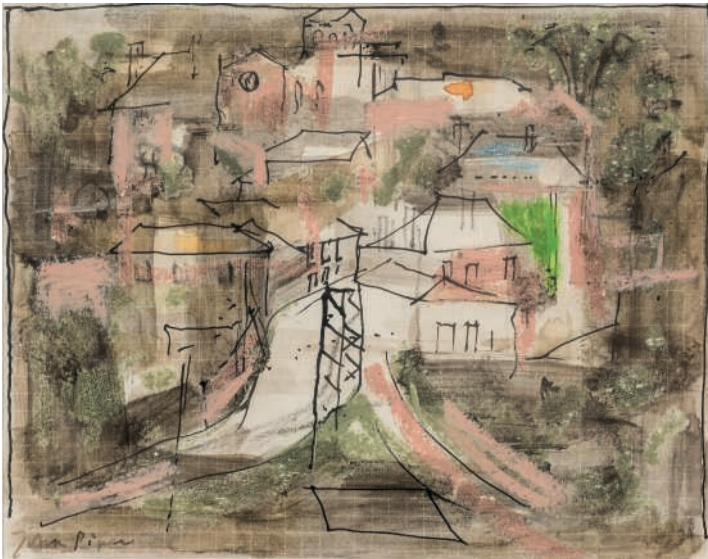


λ51  
**JOHN PIPER, C.H. (1903-1992)**  
*Abbeville Cathedral*

signed 'John Piper' (lower right)  
 ink, watercolour, gouache and pastel  
 14½ x 21 in. (36.7 x 53.4 cm.)

£3,000-5,000      \$3,800-6,200  
 €3,600-5,900

**PROVENANCE:**  
 Andrew Schonfield.  
 A gift from the above to the present  
 owner's aunt in 1964, and by descent.



λ52  
**JOHN PIPER, C.H. (1903-1992)**  
*Landscape II*

signed 'John Piper' (lower left)  
 ink, pastel and watercolour  
 6¾ x 7¾ in. (16.2 x 20 cm.)  
 Executed circa 1957.

£2,000-3,000      \$2,500-3,700  
 €2,400-3,500

**PROVENANCE:**  
 with Alexander Postan, London, where  
 purchased by Baukunst Galerie, Cologne.  
 Acquired from the above by the present  
 owners' mother, and by descent.





■53

**SIR WILLIAM ROTHENSTEIN (1872-1945)**

*Bathing on the Ganges*

oil on canvas  
30¼ x 38 in. (76.8 x 96.8 cm.)

£7,000-10,000

\$8,800-12,000

€8,300-12,000



λ\*54

**KEITH VAUGHAN (1912-1977)**

*Head of a Boy (John McGuinness)*

signed and dated 'Keith Vaughan/49' (lower left)

lithographic pencil, unframed

12 $\frac{1}{8}$  x 10 $\frac{1}{8}$  in. (30.8 x 25.7 cm.)

£1,500-2,500

\$1,900-3,100

€1,800-2,900

**PROVENANCE:**

A gift from the artist to Dr John Gallwey, and by whom gifted to the present owner.

For more information on this lot please visit [www.christies.com](http://www.christies.com)

λ55

**AUSTIN OSMAN SPARE (1886-1956)**

*Tribal gathering*

signed with initials 'AOS' (lower left)

pencil and watercolour

9 $\frac{7}{8}$  x 14 in. (25 x 35.5 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800



λ56

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

*Male nude*

charcoal

21 $\frac{3}{4}$  x 11 $\frac{3}{4}$  in. (55.2 x 30 cm.)

Executed circa 1897.

£1,000-1,500

\$1,300-1,900

€1,200-1,800

**PROVENANCE:**

A gift from the artist to the previous owner's mother.

Anonymous sale; Bonhams, Oxford, 9 September 2015, lot 183.

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

λ57

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

*Christopher Milford*

signed 'Roberts.' (upper right)

oil on canvas

17 x 13 in. (43.3 x 33 cm.)

Painted *circa* 1944-47.

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

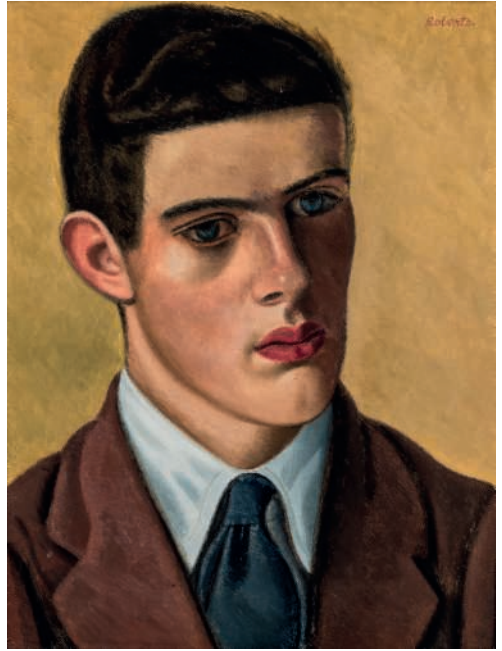
The sitter's sister.

Anonymous sale; Phillips, London, 22 November 1994,  
lot 57.

with Abbott and Holder, London, July 1995.

The Roberts family moved to Oxford shortly after the outbreak of World War Two and remained there until *circa* 1945. He taught art one day a week at the Oxford Technical School and was appointed part-time war artist by the Artists Advisory Committee of the Ministry of Information in 1940. Roberts regularly painted portraits throughout the 1920s, 1930s and 1940s and it seems that *Christopher Milford* was painted during the period 1944-47, when the sitter was up at Oxford.

We are very grateful to David Cleall (William Roberts Society) for preparing this catalogue entry.



λ58

**JOHN BOYD (B. 1957)**

*If This Is So*

signed 'John Boyd' (lower right); signed again, inscribed  
and dated 'IF THIS IS SO/JOHN Boyd/91' (on the artist's  
label attached to the reverse)

oil on board

21 x 14 $\frac{1}{8}$  in. (53.3 x 38 cm.)

£1,500-2,500

\$1,900-3,100

€1,800-2,900

**PROVENANCE:**

Purchased by the present owner at the 1992 exhibition.

**EXHIBITED:**

London, Christopher Hull Gallery, *John Boyd 1992: an  
Exhibition of Paintings*, November 1992, no. 25.





■ λ59

**AUSTIN OSMAN SPARE (1886-1956)**

*Standing female nude*

signed with initials, inscribed and dated 'AOS/34.PXT'  
(lower left)

pastel

27¾ x 18 in. (70.5 x 45.6 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-5,900

λ60

**AUSTIN OSMAN SPARE (1886-1956)**

*Portrait of a man*

signed twice with initials and dated twice 'AOS. 37'  
(lower right)

pencil and pastel

15 x 11 in. (38 x 28 cm.)

£1,500-2,500

\$1,900-3,100

€1,800-2,900



λ61

**AUSTIN OSMAN SPARE (1886-1956)**

*Flower Girl*

signed with initials and dated 'AOS 49' (lower right); signed again 'Austin Osman Spare' (on the reverse); inscribed and numbered '109/Flower Girl.' (on the artist's label attached to the reverse)

pencil and pastel on panel  
11¼ x 9¾ in. (28 x 23.2 cm.)

£1,500-2,500

\$1,900-3,100

€1,800-2,900



λ\*62

**MICHAEL AYRTON (1921-1975)**

*Emerging Figure II*

signed 'Michael Ayrton' (upper right); inscribed and dated 'Emerging Figure II./24.1.66' (lower right)

pencil  
19½ x 15½ in. (49.6 x 39.4 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800

**PROVENANCE:**

Elisabeth Ayrton, Rockhampton.

Anonymous sale; Christie's, South Kensington, 15 July 2015, lot 38, where purchased by the present owner.

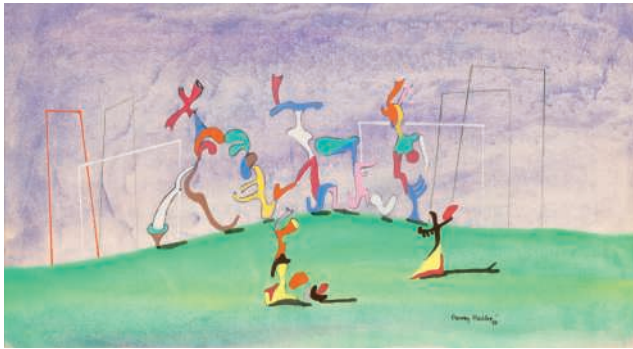
**EXHIBITED:**

Portsmouth, City Museum and Art Gallery, *Michael Ayrton: Maze and Minotaur*, February - March 1973, no. 64; this exhibition travelled to Southampton, City Art Gallery, March - April; Bath, Holburne Museum, April - May; Exeter, City Art Gallery, May - June; and Rye, Art Gallery, June - August.

Birmingham, City Museum and Art Gallery, *The Compulsive Image: Sculpture and Paintings by Michael Ayrton*, January - February 1977, no. 109.

**LITERATURE:**

P. Cannon-Brookes, *Michael Ayrton: An Illustrated Commentary*, Birmingham, 1978, pp. 112, 141, no. 200, illustrated.



λ63  
**CONROY MADDOX (1912-2005)**

*Game of Chance*

signed and dated 'CONROY MADDOX/40'  
 (lower right); inscribed and dated again  
 'Game of chance/1940' (on the reverse)  
 pencil and gouache  
 10 x 18¼ in. (25.5 x 46.3 cm.)

£700-1,000

\$880-1,200

€830-1,200

**PROVENANCE:**  
 with Galerie Bel'Art, Stockholm.  
 Purchased by the present owner in the late  
 1980s.

We are very grateful to Silvano Levy for his  
 assistance in preparing this catalogue entry.

λ64  
**JOHN BANTING (1902-1972)**

*Birds*

signed 'J Banting' (on the reverse)  
 oil and sand on board  
 13½ x 9¾ in. (34.3 x 24 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800

We are very grateful to Silvano Levy for his  
 assistance in preparing this catalogue entry.



λ65  
**CONROY MADDOX (1912-2005)**

*Objects in a Landscape*

signed and dated 'CONROY MADDOX/40'  
 (lower right); inscribed and dated again  
 'OBJECTS IN A LANDSCAPE/1940' (on the  
 reverse).

ink and gouache  
 14 x 20 in. (35.5 x 50.7 cm.)

£800-1,200

\$1,000-1,500

€940-1,400

**PROVENANCE:**  
 with Galerie Bel'Art, Stockholm.  
 Purchased by the present owner in the late  
 1980s.

We are very grateful to Silvano Levy for his  
 assistance in preparing this catalogue entry.





■ 66

**PATRICK HUGHES (B. 1939)**

*Landscapeology*

signed, inscribed and dated 'Landscapeology/Patrick Hughes/1994' (on the reverse)

oil on board construction

18 x 35 x 13 in. (46 x 89 x 33 cm.)

£8,000-12,000

\$10,000-15,000

€9,400-14,000

**PROVENANCE:**

with Flowers Gallery, London, where purchased by the present owner, 1994.



■ 67

**ROBYN DENNY (1930-2014)**

S5

signed, inscribed and dated 'ROBYN DENNY/S.5.1960' (on the stretcher); signed again and dated again 'Denny '60' (on the reverse)

oil on canvas  
40 x 40 in. (102 x 102 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-18,000

**PROVENANCE:**

The artist's studio.  
with Richard Saltoun, London, where purchased by the present owner.

**EXHIBITED:**

Verona, Studio la Città, *Robyn Denny*, November - December 1973, exhibition not numbered.





λ\*68

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

*The Forest (small model B)*

signed with initials 'KA' (at the base)

bronze with a black patina

14¾ in. (37.5 cm.) high

Conceived in 1965 and cast in an edition of 6.

£7,000-10,000

\$8,800-12,000

€8,300-12,000

**PROVENANCE:**

Purchased by the present owners' parents from the 1969 exhibition, and by descent.

**EXHIBITED:**

London, Cunard-Marlborough Gallery, on board Queen Elizabeth 2, *Maiden Westbound Voyage*, 1969.

**LITERATURE:**

T. Woolcombe, *Kenneth Armitage: Life and Work*, London, 1997, p. 146, no. KA153.

J. Scott and C. Milburn, *The Sculpture of Kenneth Armitage*, London, 2016, pp. 61, 143, no. 152, pl. 31, another cast illustrated.



■λ69

**ROBYN DENNY (1930-2014)**

*Passion Spent*

signed twice, inscribed and dated twice 'Robyn Denny, /PASSION SPENT/1982/3./Denny '82/3' (on the reverse)

acrylic on canvas  
66 x 48 in. (167.7 x 122 cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 27 February 2008, lot 121, where purchased by the present owner (£10,625).



■λ70

**JOHN COPNALL (1928-2007)**

*Collage*

signed and dated 'John Copnall 1967-68' (on the reverse)

mixed media  
51½ x 59½ in. (131 x 151.3 cm.)

£1,000-2,000

\$1,300-2,500

€1,200-2,300

**PROVENANCE:**

Purchased by Mr Bruckman at the 1969 exhibition.

**EXHIBITED:**

Oxford, Bear Lane Gallery, *John Copnall*, February 1969, exhibition not numbered.



λ71

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

*Jimi Hendrix*

signed and dated 'Patrick Procktor 73' (lower right)

watercolour

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

£5,000-8,000

\$6,300-10,000

€5,900-9,400

■ 72

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

*Parrot grip No. 5*

signed, inscribed and dated 'PARROT GRP/NO 5/Alan Davie/  
Nov 1960' (on the reverse)

oil on canvas

48 x 60 in. (122 x 152.5 cm.)

£20,000-30,000

\$25,000-37,000

€24,000-35,000

**PROVENANCE:**

with Gimpel Fils, London.

**EXHIBITED:**

British Council, *Exhibition of Contemporary British Painting*, no. 7; this exhibition travelled to: Iceland, 1963; and Canada, National Gallery, 1963-64, catalogue not traced.

Paris, Galerie Rive Droite, 1961, no. 5, catalogue not traced.

**LITERATURE:**

A. Bowness (ed.), *Alan Davie*, London, 1967, n.p., no. 294.

For Davie, painting is a mystical experience and he sees it as, 'fundamentally the same as artists of remote times ... engaged in a shamanistic conjuring up of visions which will link us metaphorically with mysterious and spiritual forces normally beyond our apprehension' (see exhibition catalogue, *Alan Davie: Schilderijen Paintings, 1950-2000*, Amstelveen, The Cobra Museum of Modern Art, 1989, p. 13).

*Parrot Grip No. 5* was painted in 1960, just as Davie was receiving international recognition and enjoying commercial success. During this period Davie's brushwork became more controlled and the imagery more legible as he moved away from the intensity and freedom of his 1950 works inspired by the American Abstract Expressionists. Like much of Davie's most effective works *Parrot Grip No. 5* has a startling originality and vitality with its jewel-like red, striking yellow and carefully placed lines forming a ladder-type pattern, alluding to the artist's fascination with symbols. Compositional and stylistic similarities to this work can be seen in *Kaleidoscope for a Parrot* (1960) in the collection of Tate.





■ 73

**FFIONA LEWIS (B. 1964)**

*Group III (with wine goblet)*

signed with initials and dated 'FFL '97' (lower right); signed again, inscribed and dated again 'GROUP III (w. Wine Goblet)/1997/FFIONA LEWIS' (on the backboard)

oil on board  
22 x 24 $\frac{3}{4}$  in. (55.8 x 62.8 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800



■ 74

**TONY STUBBING (1921-1983)**

*Still-life*

signed, indistinctly inscribed and dated 'Stubbing Bodigon d'Avile/1955' (lower left)

oil on canvas  
17 $\frac{3}{8}$  x 26 in. (44.1 x 66.1 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800



■ 75

**PETER BROOK (1927-2009)**

*Slight Mist at 1,000 feet*

signed 'PETER BROOK' (lower right); inscribed 'SLIGHT MIST' (lower left);

inscribed again 'AT 1,000 FEET' (lower centre)

oil on canvas

19½ x 29¾ in. (49.5 x 75.5 cm.)

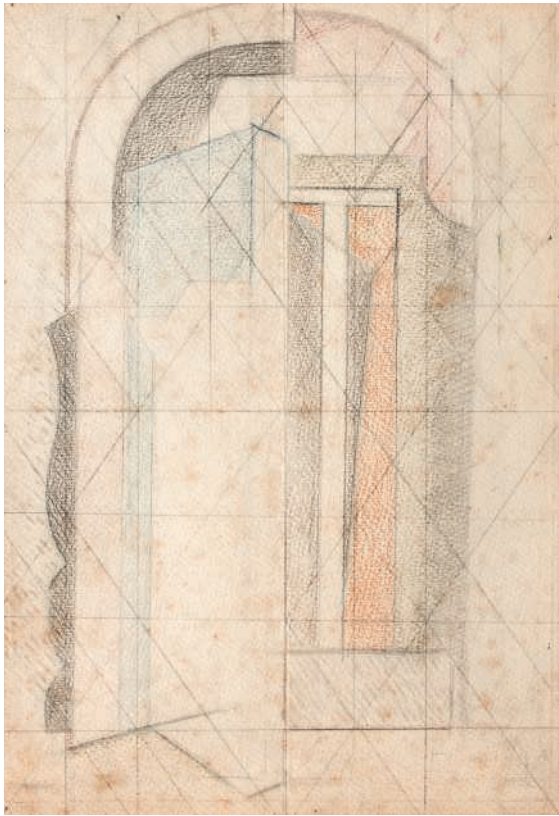
£5,000-8,000

\$6,300-10,000

€5,900-9,400

**PROVENANCE:**

with Thomas Agnew & Sons, London.



**76**

**PAUL NASH (1889-1946)**

*Opening*

pencil and crayon, squared for transfer  
11½ x 8 in. (29.2 x 20.3 cm.)

Executed in 1930.

£4,000-6,000

\$5,000-7,500

€4,700-7,000

**PROVENANCE:**

Purchased by Cavan O'Brien from the 1970 exhibition.

A gift from the above to the present owner, circa 1992.

**EXHIBITED:**

London, Hamet Gallery, *Paul Nash: Watercolours and Drawings*, March - April 1970, no. 29, as 'Study for 'Opening''.

**LITERATURE:**

M. Eates, *Paul Nash: The Master of the Image 1889-1946*, London, 1948, p. 123, as 'Study for Opening'.

A. Causey, *Paul Nash*, Oxford, 1980, p. 413, no. 689, pl. 284.

The present work is a study for the larger oil, *Opening*, 1930-31, which Causey notes 'In *Opening* the problem of the semi-abstract presentation of ideas drawn from Symbolist poetry, first posed in *Coronilla*, was solved through taut construction and detailed attention to the paint surface' (see A. Causey, *ibid.*, pp. 197-198, 238).



**77**

**CECIL COLLINS, R.A. (1908-1989)**

*Blue landscape*

signed and dated 'Cecil Collins/1953'  
(lower right)

gouache

14¼ x 20⅞ in. (37.5 x 53 cm.)

There is a landscape by the same hand on the reverse.

£2,000-3,000

\$2,500-3,700

€2,400-3,500



178

**F.E. MCWILLIAM, R.A. (1909-1992)**

*Pawnballs*

signed with initials 'MCW' (at the base)

painted wood, unique

21¾ in. (55.3 cm.) high, including wooden base

Carved in 1991.

£7,000-10,000

\$8,800-12,000

€8,300-12,000

**PROVENANCE:**

The estate of F.E. McWilliam.  
with Mayor Gallery, London, 1992.

**LITERATURE:**

D. Ferran and V. Holman, *The Sculpture of F.E. McWilliam*, Farnham, 2012, p. 174, no. 514.

We are very grateful to Denise Ferran for her assistance in cataloguing the present work.





λ79

**TRISTRAM HILLIER, R.A. (1905-1983)**

*The Signs of The Seven Sacraments (set of 7)*

signed 'Hillier' (lower right)

pencil

each 6 $\frac{7}{8}$  x 6 $\frac{1}{8}$  in. (17.5 x 15.5 cm.)

Executed in 1956-57.

To be sold with a copy of I. Oppenheimer, (ed.), *The Mass and*

*Redemption in Pictures*, London, 1958.

(7)

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

The Rev'd O.I. Waring, and by descent.

**EXHIBITED:**

Bradford, Cartwright Hall, *A Timeless Journey: Tristram Hillier R.A. 1905-1983*, June - July 1983, no. 99: this exhibition travelled to London, Royal Academy, August - September; Kingston-upon-Hull, Ferens Art Gallery, September - October; and Preston, Harris Museum and Art Gallery, November - December.

**LITERATURE:**

I. Oppenheimer, (ed.), *The Mass and Redemption in Pictures*, London, 1958, pp. 403-411, illustrated.

F. Spalding, 'London: Tristram Hillier at the Royal Academy', *The Burlington Magazine*, August 1983, p. 510, fig. 74, as 'Extreme Unction'; article not traced.

J. Pery, *Painter Pilgrim: The Art and Life of Tristram Hillier*, London, 2008, pp. 125-127, figs. 104.1-104.7.

λ80

**CONROY MADDOX (1912-2005)**

*Morning in Mexico*

signed and dated 'Conroy Maddox 40' (lower right), inscribed and dated again 'MORNING IN MEXICO/1940' (on the reverse)

ink and gouache, unframed

11 $\frac{1}{4}$  x 17 $\frac{5}{8}$  in. (28.5 x 44.8 cm.)

£800-1,200

\$1,000-1,500

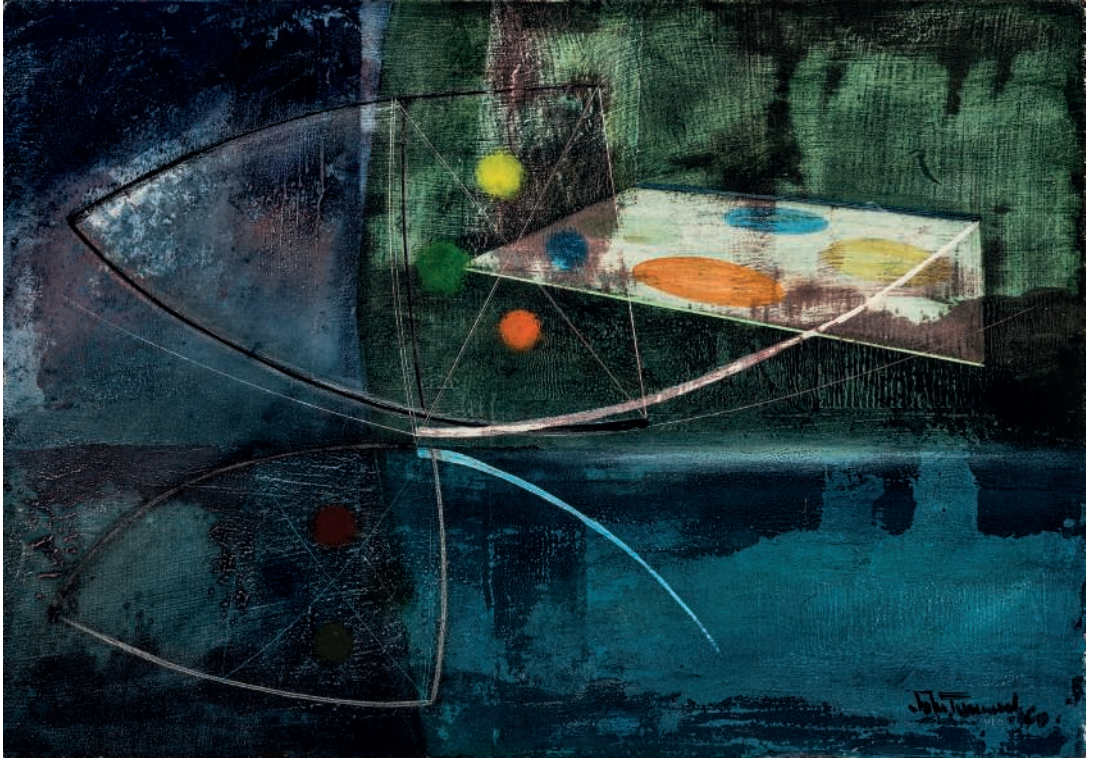
€940-1,400

**PROVENANCE:**

Purchased by the present owner in the late 1980s.

We are very grateful to Silvano Levy for his assistance in preparing this catalogue entry.





λ\*81

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

*Reflection*

signed, numbered and dated 'John Tunnard./VI.O.1./60' (lower right)

oil on board

15½ x 22½ in. (39.8 x 57 cm.)

£5,000-8,000

\$6,300-10,000

€5,900-9,400

**PROVENANCE:**

with McRoberts & Tunnard Gallery, London, March 1960.  
Jack R. McKinney, Texas.

**EXHIBITED:**

New York, Durlacher Brothers, *John Tunnard: Exhibition of Paintings*, November 1960, no. 10.

**LITERATURE:**

A. Peat and B. Whitton, *John Tunnard: His Life and Work*, Aldershot, 1997, p. 194, no. 752.

We are very grateful to Professor Brian Whitton for his assistance in cataloguing the present work.



PROPERTY OF A GENTLEMAN

■ 82

**HARRY KERNOFF, R.H.A. (1900-1974)**

*Currags, Connemara*

signed 'KERNOFF' (lower right)

oil on panel

25¾ x 38 in. (65.4 x 97 cm.)

Painted in 1932.

£10,000-15,000

\$13,000-19,000

€12,000-18,000

**PROVENANCE:**

with Pym's Gallery, London.

Anonymous sale; Whyte's, Dublin, 26 April 2005, lot 58.

PROPERTY OF A GENTLEMAN

■ 783

**HARRY KERNOFF, R.H.A. (1900-1974)**

*Captain Willy Doyle*

signed 'KERNOFF' (lower left)

oil on panel

30 x 22 in. (76 x 56.5 cm.)

Painted in 1944.

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 18 May 2001, lot 223.



**84**

**REX WHISTLER (1905-1944)**

*Self-portrait of the artist painting Cecil Beaton*

oil on canvas-board

13½ x 11½ in. (34.5 x 28.3 cm.)

£4,000-6,000

\$5,000-7,500

€4,700-7,000



85

**JAMES FERRIER PRYDE (1866-1941)**

*Sketch for 'The Red Ruin'*

signed 'Pryde' (lower left)  
gouache and pencil, lightly squared for transfer

7½ x 6¾ in. (19 x 16.2 cm.)

Executed circa 1916.

£2,000-3,000

\$2,500-3,700

€2,400-3,500

**PROVENANCE:**

J.J. Morgan.

**EXHIBITED:**

Brighton, Arts Council, City Art Gallery, *James Pryde: Memorial Exhibition*, July - September 1949, no. 30: this exhibition travelled to London, Tate Gallery, September - October 1949.

London, Leger Galleries, *Paintings and Sketches by James Pryde*, October 1951, no. 28.

Norwich, Castle Museum, *Modern Movement in British Watercolour Painting*, December 1957 - February 1958, no. 22.

**LITERATURE:**

D. Hudson, *James Pryde 1866-1941*, London, 1949. n.p., pl. XXVIII.

The present work is a study for *The Red Ruin*, sold in the Cowdray Sale; Christie's, at Cowdray Park, West Sussex, 13 September 2011, lot 248.



86

**MICHAEL ROTHENSTEIN, R.A. (1908-1993)**

*Tractor and Plough*

signed with initials 'M.R.' (lower left)  
oil on canvas

24¾ x 36¼ in. (61.5 x 92 cm.)

£4,000-6,000

\$5,000-7,500

€4,700-7,000

187

**RICHARD MURRY (1902-1984)**

*Will Peace Look Better?*

signed and dated 'R.Murry 41' (lower left)

oil on canvas

21¼ x 17¼ in. (54 x 43.8 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800



188

**THERESE LESSORE (1884-1945)**

*The Orchestra*

signed 'Lessore' (lower right)

oil on canvas

18 x 24 in. (45.5 x 61 cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

**PROVENANCE:**

Pierre Le-Tan, from whom purchased by  
the present owner in the early 1980s.





λ89

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

*Martigues, South of France*

oil on canvas

13¾ x 10½ in. (35 x 26.7 cm.)

£1,200-1,800

\$1,500-2,200

€1,500-2,100

**PROVENANCE:**

Anonymous sale; Christie's, London, 31 March 2010, lot 19.

Augustus John and his family rented a villa in Martigues, Villa St Anne from 1910 onwards and Lamb was a frequent visitor there.



λ90

**GILBERT SPENCER, R.A. (1892-1979)**

*Descent from the Cross*

signed and dated 'Gilbert Spencer/1915-60' (lower right)

gouache and oil on silk

21 x 23 in. (54.5 x 58.4 cm.)

£2,500-3,500

\$3,200-4,400

€3,000-4,100

**PROVENANCE:**

Mr and Mrs. A.S. Pryor. with Agnews, London.

Mr and Mrs. F.B. Levetus. C. Gustin.

Anonymous sale; Christie's, South Kensington, 1 July 2004, lot 33, where purchased by the present owner.

**EXHIBITED:**

Reading, City Museum and Art Gallery, *The Retrospective Exhibition of the Work of Gilbert Spencer*, June - July 1964, no. 81. London, Tate Gallery, November 1975, catalogue not traced. London, New Grafton Gallery, December 1987 - January 1988, catalogue not traced.

Spencer painted the present work in 1960 from a drawing he had originally executed in 1915.



λ91

**DAVID BOMBERG (1890-1957)**

*The Bathers, Tent Family*

watercolour

21½ x 19½ in. (54.6 x 49.5 cm.)

Executed in 1920.

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

The artist's family.

**EXHIBITED:**

London, Gillian Jason Gallery, *David Bomberg: Works on Paper 1912-1956*, February - March 1988, no. 18.

London, Gillian Jason Gallery, *David Bomberg Centenary Exhibition Works on Paper*, November 1990 - January 1991, no. 40: this exhibition travelled to Plymouth, City Museum and Art Gallery, January - March 1991.

A note from Dinora Davies-Rees of the Bomberg Estate stated this work was from the *Strolling Players* series. The title, *The Bathers, Tent Family* was often used by the artist during this period. He knew several of these families who lived in tents near the river in London's East End. They were poor vagrants and Bomberg found their way of life an interesting subject.



λ92

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

*Mother and sleeping child*

signed and dated 'Lamb/39' (lower left)

oil on canvas-board

12 x 16 in. (30.5 x 40.5 cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

**PROVENANCE:**

Purchased by F. Bonavia at the 1940 exhibition.

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

**EXHIBITED:**

London, Leicester Galleries, *Paintings by Henry Lamb*, March 1940, no. 23.





193

**SYLVIA GOSSE (1881-1968)**

*The gossip*

signed 'Gosse' (lower right)

oil on canvas

19½ x 13¾ in. (49.6 x 34.6 cm.)

£1,500-2,500

\$1,900-3,100

€1,800-2,900

**PROVENANCE:**

with David Ker Fine Art, London, where purchased by the previous owner.  
Private collection, New York.

PROPERTY FROM THE ROLAND COLLECTION

194

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

*Tired Miner*

oil on canvas

16 x 20 in. (40.8 x 51 cm.)

Painted in 1947.

£2,000-3,000

\$2,500-3,700

€2,400-3,500

**PROVENANCE:**

Dr Henry Roland, London, and by descent.

**LITERATURE:**

*Art News and Review*, 14 June 1952.

*The Scotsman*, 13 July 1952.

*The Sunday Statesman*, 24 February 1957, illustrated.

E. Mullins (ed.), *Josef Herman: Paintings and Drawings*, London, 1967, p. 13, pl. 2.

C. Andreae, 'Walking Monument to Labor', *Christian Science Monitor*, 30 August 1985, illustrated.

R. Heller, *Josef Herman: The Work is the Life*, London, 1998, p. 51.

Dr Henry Roland extended over 50,000 loans of works of art from his personal collection. The present work was one of his favourite pictures.

We are very grateful to the Roland family for their assistance in cataloguing this work.

Please visit [www.christies.com](http://www.christies.com) for the extensive exhibition history of this work.





095

**GILBERT SPENCER, R.A. (1892-1979)**

*Ploughed Land, Garsington*

signed 'G. Spencer' (lower right)

oil on canvas

18 x 24 in. (45.7 x 61 cm.)

Painted circa 1925.

£4,000-6,000

\$5,000-7,500

€4,700-7,000

**PROVENANCE:**

Acquired directly from the artist by the present owner's grandfather, and by descent.

**EXHIBITED:**

Reading, City Museum and Art Gallery, *The Retrospective Exhibition of the Work of Gilbert Spencer*, June - July 1964, no. 18.  
National Trust for Scotland, on long term loan, 1999-2015.

The first owner of the present work knew Gilbert Spencer personally, having frequented Lady Ottoline Morrell's circle at Garsington Manor during the 1920s.



96

**GWEN JOHN (1876-1939)**

*Women at prayer*

dated 'Mars 13.28.' (on the reverse of the supporting card)

watercolour, unframed

6½ x 6½ in. (16.5 x 16.5 cm.)

£4,000-6,000

\$5,000-7,500

€4,700-7,000

**PROVENANCE:**

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



97

**GWEN JOHN (1876-1939)**

*Two nuns at prayer and a lady*

pencil and watercolour, unframed

6¾ x 5 in. (16.2 x 12.7 cm)

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

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

98

**GWEN JOHN (1876-1939)**

*La rue des clos Moreaux*

inscribed and dated 'La rue des clos Moreaux./Juin 11.28.'  
(on the reverse of the supporting card)

watercolour, unframed  
8¾ x 6¾ in. (22.3 x 17.2 cm.)

£1,500-2,000

\$1,900-2,500

€1,800-2,300

**PROVENANCE:**

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



99

**GWEN JOHN (1876-1939)**

*Standing woman in an interior*

pencil and watercolour, unframed  
8¾ x 6¾ in. (22 x 17.2 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800

**PROVENANCE:**

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

100

**GWEN JOHN (1876-1939)**

*Votre Evêque; and La Famille Voyage*

inscribed and dated 'Votre évêque./juillet 29./29' (on the reverse  
of the supporting card)

watercolour, unframed  
5¼ x 8¾ in. (13.3 x 21 cm.), and larger

(2)

£1,000-1,500

\$1,300-1,900

€1,200-1,800

**PROVENANCE:**

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



PROPERTY FORMERLY IN THE ESTATE  
OF SIR CLAUDE FRANCIS BARRY

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. 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.

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 foul-tempered as he was wickedly witty. Having lost his mother at a young age and ostracised by his new stepmother, his life was marred 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 War-time 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* (sold at Christie's, London, 23 November 2016, lot 33).

■ 101

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

*Sunshine Les Andelys*

signed with artist's monogram 'F B -' (lower left); signed again, inscribed and dated "'Sunshine/Les Andelys'/Barry F/63' (on the reverse)

oil on board  
43½ x 45½ in. (111 x 116 cm.)

£5,000-8,000

\$6,300-10,000

€5,900-9,400

**PROVENANCE:**

Tom Skinner, the artist's executor, from whom purchased by the present owner.

**LITERATURE:**

K. Campbell, *Moon Behind Clouds: An Introduction to the life and work of Sir Claude Francis Barry*, Jersey, 1999, p. 211, no. 435, illustrated.

The present work, and lot 102, would have been painted when Barry was lodging with Tom and Pat Skinner at Les Frenes Farm, St John, Jersey.

'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





■ 102

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

*Chateau Gien*

signed 'F Barry.' (lower right); signed again, inscribed and dated  
'Chateau/Gien/Barry F/65' (on the reverse)

oil on board

38 x 23½ in. (96.5 x 59.5 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

Tom Skinner, the artist's executor, from whom purchased by the present owner.

**EXHIBITED:**

**LITERATURE:**

K. Campbell, *Moon Behind Clouds: An Introduction to the life and work of Sir Claude Francis Barry*, Jersey, 1999, p. 111, no. 678, illustrated.

■ 103

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

*Notre Dame*

signed with initials 'CFB.' (lower left); signed in pencil  
'Francis Barry.' (lower right, in the margin)

etching

20½ x 22½ in. (52 x 57 cm.)

Executed in the late 1920-30s.

£1,500-2,000

\$1,900-2,500

€1,800-2,300

**PROVENANCE:**

Tom Skinner, the artist's executor, from whom purchased by the present owner, 1974.

**LITERATURE:**

K. Campbell, *Moon Behind Clouds: An Introduction to the life and work of Sir Claude Francis Barry*, Jersey, 1999, p. 130, no. 797, illustrated.

From the present work, Barry painted the larger oil, *Notre Dame Paris, Evening* (1963), sold Christie's, London, 24 November 2016, lot 155.





VARIOUS PROPERTIES

■ 104

**SIMON-ALBERT BUSSY (1869-1954)**

*Spring flowers in a glass vase*

signed 'Simon Bussy' (lower right)

oil on canvas

18 x 15 in. (46.3 x 38 cm.)

£1,500-2,500

\$1,900-3,100

€1,800-2,900

**PROVENANCE:**

Simon-Albert Bussy studio sale; Sotheby's, London, 7 May 1964, catalogue not traced, where purchased by Mrs J. Chalmers-Wright.

Acquired from the above by the present owner in the 1990s.



■ 105

**WILLIAM TILLYER (B. 1938)**

*Landscape with trees*

signed and dated 'Tillyer/83' (lower right)

watercolour

30 x 22¾ in. (76.2 x 57.7 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800

**PROVENANCE:**

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



■ X106

**WILLIAM SCOTT, R.A. (1913-1989)**

*Green Pears and Blue Pot*

signed and dated 'W. SCOTT 55' (upper right)

oil on board

15½ x 19¾ in. (39.4 x 50.2 cm.)

£20,000-30,000

\$25,000-37,000

€24,000-35,000

**PROVENANCE:**

with Hanover Gallery, London, as 'Blue Pot and Three Pears'.

with Antiquariato G. Cesarano, Bergamo. with Lorenzelli Arte, Milan.

Anonymous sale; Christie's, London, 17 November 2006, lot 114, as 'Blue Pot and Three Pears', where purchased by the present owner.

**EXHIBITED:**

probably London, Hanover Gallery, *Bacon Scott Sutherland*, June - July 1955, no. 9.

Bergamo, Galleria Lorenzelli, *W. Scott*, February 1978, catalogue not traced.

Milan, Lorenzelli Arte, *William Scott, La voce dei colori*, March - May 2005, no. 3, pp. 32-33, illustrated, as 'Still Life'.

**LITERATURE:**

S. Whitfield (ed.), *William Scott:*

*Catalogue Raisonné of Oil Paintings 1952-1959, vol. 2*, London, 2013, p. 119, no. 264, illustrated.

Scott returned to painting still-life compositions in 1955, moving away from the abstract works that he was producing in the three years before this. He used pears and saucepans as the key elements in these still lifes and, as we see in the present work, the surface is very dense.

Scott himself said of another work of this series, *Composition I: Pots and Pears*, 1955, 'The pots and pears in this picture have certain shapes that I always use. They're the shapes that have come about very slowly through the years, they've evolved from my early paintings. Perhaps they are very fundamental shapes. Some people may feel there's some kind of erotic feel about them. If that's so, it's probably due to my love for the primitive and for the elemental' (see N. Lynton, *William Scott*, London, 2004, p. 148).





λ107

**BRYAN INGHAM (1936-1997)**

*The Cliff*

with the artist's estate stamp (on the reverse)

pencil and oil on the artist's prepared board

18½ x 5¼ in. (47 x 13.3 cm.)

Painted in 1994.

£2,500-3,500

\$3,200-4,400

€3,000-4,100

**PROVENANCE:**

Gifted by the artist to the present owner.

λ108

**DAVID NASH, R.A. (B. 1945)**

*Untitled*

cherry, unique

31¼ in. (79.5 cm.) high

£3,000-5,000

\$3,800-6,200

€3,600-5,900



λ109

**ALEXANDER MACKENZIE (1923-2002)**

*Barn, St Buryan*

signed, inscribed and dated 'Barn/St Buryan/March 94/Alexander Mackenzie' (on the backboard)

oil on board

6¼ x 8⅞ in. (16 x 22.5 cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

**EXHIBITED:**

London, Royal Academy, 1994, no. 371.



λ110

**MICHAEL FUSSELL (1927-1974)**

*Whatever Something*

inscribed and dated 'WHATEVER SOMETHING 1962' (on the backboard)

oil and paper on canvas

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

£800-1,200

\$1,000-1,500

€940-1,400

**PROVENANCE:**

Jean-Yves Mock.

Anonymous sale; Sotheby's, Olympia, 7 February 2005, lot 103.

with Austin Desmond Fine Art, London.

**EXHIBITED:**

London, Arts Council of Northern

Ireland, Hanover Gallery, *Michael Fussell:*

*Paintings 1961*, January - February 1962,

no. 14.





λ111

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

*Laced Yellow*

signed and dated 'Terry Frost 1994' (on the reverse)

acrylic and canvas collage on paper

10½ x 10¾ in. (26.5 x 27.3 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800

**PROVENANCE:**

with Belgrave Gallery, London.



λ112

**ROBYN DENNY (1930-2014)**

*Concentration I*

signed and dated 'Denny 6/59' (lower right)

pastel and gouache

30 x 22 in. (76 x 56 cm.)

£1,500-2,500

\$1,900-3,100

€1,800-2,900

**PROVENANCE:**

with Gimpel Fils, London.



λ113

**PATRICK HERON (1920-1999)**

*Mini October II: 1976*

signed, inscribed and dated 'PATRICK HERON/MINI

OCTOBER II: 1976' (on the backboard)

gouache

7½ x 9¾ in. (18 x 23.5 cm.)

£4,000-6,000

\$5,000-7,500

€4,700-7,000

**PROVENANCE:**

A gift from the artist to Anna Jones, 1976.  
with Caroline Wiseman, London.

The estate of Patrick Heron is preparing the forthcoming catalogue raisonné of the Artist's work and would like to hear from owners of any works by Patrick Heron, so that these can be included in this comprehensive catalogue. Please write to The Estate of Patrick Heron, c/o Modern British and Irish Art, Christie's, 8 King Street, St James's, London, SW1Y 6QT.

λ114

**JOHN WELLS (1907-2000)**

*Composition*

ink and pastel

10 x 11¼ in. (20.5 x 32.5 cm.)

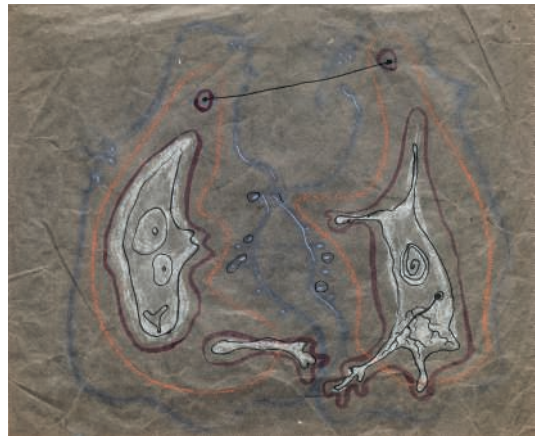
£1,000-1,500

\$1,300-1,900

€1,200-1,800

**PROVENANCE:**

A gift from the artist to Sven Berlin.  
with Belgrave Gallery, London.





PROPERTY FROM THE LESLIE WADDINGTON COLLECTION

▲115

**BARRY FLANAGAN, R.A. (1941-2009)**

*Small Presidential Election*

signed with monogram and numbered '5/17' (on the reverse)

bronze with a grey/green patina

6¼ in. (15.9 cm.) high

Conceived in 1990 in an edition of 17 plus four artist's casts.

£800-1,200

\$1,000-1,500

€940-1,400

**PROVENANCE:**

Acquired directly from the artist by Leslie Waddington.

**LITERATURE:**

Exhibition catalogue, *Barry Flanagan: Chevaux et compagnie*, Paris, Galerie Lelong, 2011, p. 46, exhibition not numbered, another cast illustrated.



■116

**JACOB BORNFRIEND (1904-1975)**

*Reflections*

signed 'J. BORNFRIEND' (on the reverse)

oil on canvas

30 x 35 in. (63.5 x 76 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800

**PROVENANCE:**

with Roland, Browse & Delbanco, London.

Anonymous sale; Bonhams, Knightsbridge, 17 May 2011, lot 124, where purchased by the present owner.





117

**ROGER HILTON (1911-1975)**

*Untitled 67*

signed and dated 'HILTON/'67' (on the reverse)

oil on canvas

30 x 36 in. (76.2 x 91.4 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-18,000

**PROVENANCE:**

The artist's estate.

with Waddington Galleries, London.

Anonymous sale; Christie's, London, 30 May 1997, lot 113.

Anonymous sale; Christie's, South Kensington, 16 December 2009, lot 131.

**EXHIBITED:**

London, Waddington and Tooth Galleries, *Roger Hilton: Works from the Sixties & Seventies*, March 1977, catalogued not traced.

**TERENCE CUNEO (1907-1996)**

*The Royal Duchy: King George V storms up the grade out of Dainton Tunnel*

signed and dated 'CUNEO./DECEMBER 1989' (lower right);  
signed again and inscribed 'NUMBER 6000, 'KING GEORGE V'  
STORMS UP THE GRADE OUT OF THE DAINTON TUNNEL/  
TERENCE CUNEO' (on the reverse)

oil on canvas

30 x 40 in. (76.5 x 102 cm.)

£25,000-35,000

\$32,000-44,000

€30,000-41,000

**PROVENANCE:**

The artist, and by descent.

'I have driven locomotives a lot in many parts of the world ...  
I think to paint engines, one has really got to drive them ... by  
driving the thing and realising that your puny hands can control  
this monster ... the mere fact of being saturated with this  
thought makes you paint them correctly, makes you paint their  
weight and their power'

-T. Cuneo

Terence Cuneo is probably best known for his railway paintings. In the mid-1920s Cuneo had his first experience of driving a steam-engine – a day which left a lasting imprint on his mind and stirred a passion to last him a lifetime.

*The Royal Duchy: King George V storms up the grade out of Dainton Tunnel* depicts the Great Western Railway steam locomotive King George V No. 6000, King class, designed by Charles B. Collett in 1927. It regularly serviced the line between London Paddington and Penzance until its withdrawal in 1961. Upon its completion it was one of the most powerful locomotives able to haul a train of 13+ carriages.

The famous Cornish Riviera Express was a subject dear to Cuneo's heart who chose it as the first of five depicted lines for the Royal Mail stamps designed for the 150th anniversary of the Great Western Railway in 1985 (N. Chakra, *Terence Cuneo Railway Painter of the Century*, London, 1990, p. 10). Painted four years later, the present work recalls a similar composition to the one used for the *Cornish Express* stamp with the engine emerging from the tunnel near the South Devon Banks.

While the stamp views 'King Richard III 6015' in full motion, with less focus on detail, the engine here is depicted with a low viewpoint and shortened foreground allowing Cuneo to fully explore its distinctive features. Carefully painted at the centre of the composition is 'The Royal Duchy' sign written in typical brown letters on cream background with the crest of 'Duchy of Cornwall'. Shining below is the bell presented at the Baltimore Ohio Railroad's centenary exhibition in 1927. Proudly occupying the centre of the composition, enjoying a very privileged view, is also Cuneo's famous mouse – a feature in all his paintings since 1952. An illusion of movement is masterfully created through the juxtaposition of fluid colour areas of light and dark in the shades of smoke set against the clear blue sky of this crisp winter day. Omitting a coastline landscape for the background, the artist fully focusses on celebrating this remarkably powerful locomotive its full might and glory.

*The Royal Duchy: King George V storms up the grade out of Dainton Tunnel* is amongst the finest examples of Cuneo's railway work, truly showcasing his dedication to capture the last years of the steam era.





■119

**TERENCE CUNEO (1907-1996)**

*Petra, Jordan*

signed and dated 'CUNEO./OCTOBER 1980' (lower left); inscribed 'PETRA, JORDAN' (on the canvas overlap)

oil on canvas  
25 x 30 in. (63.5 x 76.3 cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

**PROVENANCE:**

The artist, and by descent.

**EXHIBITED:**

London, Mall Galleries, *Terence Cuneo Exhibition*, 1988, no. 206, catalogue not traced.



■120

**TERENCE CUNEO (1907-1996)**

*Parade of the Sunday Elite*

signed and dated 'CUNEO./May 1973' (lower right); inscribed 'PARADE OF THE SUNDAY ELETE,/ETHIOPIA.' (on the reverse)

oil on canvas  
28 x 36 in. (71.3 x 91.3 cm.)

£1,500-2,500

\$1,900-3,100

€1,800-2,900

**PROVENANCE:**

The artist, and by descent.

121

**ROBERT CLATWORTHY, R.A.**  
**(1928-2015)**

*Horse and Rider*

signed with initials 'RC' (on the base)

bronze with a dark brown patina

12 in. (30.5 cm.) high

Conceived in 2007 and cast in an edition of 9.

£1,500-2,500

\$1,900-3,100

€1,800-2,900

**PROVENANCE:**

with Jean Yves Roux, where purchased by the present owner.

**LITERATURE:**

K. Chapman (ed.), *Robert Clatworthy: Sculpture and Drawings*, Bristol, 2012, p. 153, no. RC 160, another cast illustrated.



122

**HENRI GAUDIER-BRZESKA**  
**(1891-1915)**

*Rotten Row*

ink

10 x 15¼ in. (25.5 x 38.8 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800

**PROVENANCE:**

with Victor Waddington, London.  
Ben Sunlight.

Anonymous sale; Christie's, South Kensington, 13 May 2014, lot 427, where purchased by the present owner.



123

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

*Joseph Gilstrap Branston*

signed and dated "W. N. P. Nicholson/July/91" (lower right)  
oil on canvas  
30¼ x 25⅞ in. (77 x 65.6 cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

**PROVENANCE:**

Commissioned by the sitter, and by descent.  
Anonymous sale; Sotheby's, London, 12 February 1975, lot 23, where purchased by Underhill.  
Anonymous sale; Christie's, South Kensington, 23 January 1992, lot 58.

**LITERATURE:**

L. Browse, *William Nicholson*, London, 1956, p. 37, no. 16.  
P. Reed, *William Nicholson: Catalogue Raisonné of the Oil Paintings*, London, 2011, p. 50, no. 11, illustrated.

Joseph Gilstrap Branston (1838-1926) was a notable figure and member of the financial élite of maltsters in Newark, Nottinghamshire. Branston's local prominence is notable in the commissioning of this portrait, he often declared 'My hobby has always been town improvements for the good of us all' (see P. Reed, *loc. cit.*).

124

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

*Mary Black-Hawkins reading*

signed 'J Lavery' (lower left)  
oil on canvas-board  
14 x 10 in. (35.4 x 25.4 cm.)

£6,000-8,000

\$7,500-10,000

€7,100-9,400

**PROVENANCE:**

Lady Ann Sempill.

**EXHIBITED:**

London, Spink & Son, *Sir John Lavery*, June - July 1971, no. 52.

Mary Auras was introduced to Lavery by August Neven du Mont at Unter den Linden in 1901-2. She was sixteen and acted as a model and companion for Lavery's ten-year-old daughter, Eileen. Auras appears in some of Lavery's most famous works and was the toast of Paris when *Printemps* (Musée d'Orsay) was sold to the French government in 1904 (see K. McConkey, *John Lavery - A Painter and His World*, 2010, p. 85). She went with Lavery to Tangier where she met Nigel d'Albini Black-Hawkins, an ex-officer, and after their marriage lived in the city.

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





125

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

*Dahlias*

signed 'John' (lower right)

oil on canvas

30 x 25¼ in. (76 x 64 cm.)

Painted after 1925.

£7,000-10,000

\$8,800-12,000

€8,300-12,000

**PROVENANCE:**

with Alex Reid & Lefevre, London, 1940.

Royan Middleton, Aberdeen, and by descent.

The present work was painted after 1925, when Augustus John did his first flower painting on the island of Ischia. Flowers provided an alternative subject to portraiture for John, and these dahlias would have been grown by Dorelia in the garden at Fryern Court, their home on the edge of the New Forest.

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

λ126

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

*Glasgow Studio*

oil on board

16½ x 15 in. (42 x 38.1 cm.)

£20,000-30,000

\$25,000-37,000

€24,000-35,000

**EXHIBITED:**

Edinburgh, Aitken Dott & Son, *Christmas*

*Exhibition*, 1970, no. 104.

'I find the more I know the place, the more I know the particular spot, the more I find to paint in that particular spot. I do feel the more you know something the more you can get out of it – the more it gives you'

-J. Eardley

Eardley enjoyed painting subjects she was familiar with, finding particular inspiration in the lives of those who lived and worked in Glasgow. On her return to Scotland she set up a studio in the centre of the city at 21 Cochrane Street, close to the City of Chambers, in the attic of a building of manufacturers before moving to her second studio close by in Townhead. In the present work Eardley illustrates the intimate ambience of her studio, depicting a gas burner with a tea cup atop, a clothes rail that hangs precariously across the room, strewn with items of clothing, and a set of photographs that are stuck upon the wall. Delineated in a series of striking loose, expressionistic brushstrokes, Eardley captures the energy of her studio, imbuing her work with a heightened sense of emotion. This sense of feeling is highlighted by her animated choice of tone, pairing cool greys and whites with a series of vivacious oranges and reds.

Eardley's most powerful and famed works depict the back streets of Glasgow and the lives of the working class who resided there. The horrendous blitz on the Clydebank on March 1941 had left many of the population homeless, or living in terrible conditions of poverty. Although post-war new builds were underway in areas such as Castlemilk, in an attempt to house those affected, there were still derelict tenements where the urban underclass lived. This can be seen in the present work *Glasgow Studio* which illustrates her modest existence. Eardley favoured depicting these characteristics of poverty and hardship, finding admiration in the community spirit, which rallied against these adversities. Most celebrated for her pictures of children in the street, or families and the old, huddled in their simplistic homes, Eardley succeeded in capturing the vivacity and character of the city and the lives of those who lived there.







127

**BARBARA RAE, R.A. (B. 1943)**

*Abstract in mauve*

acrylic and metallic paint on paper  
40% x 42¼ in. (102.5 x 107.6 cm.)

£4,000-6,000

\$5,000-7,500

€4,700-7,000



128

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

*Mexican Altar*

oil and collage on canvas  
36 x 48 in. (91.4 x 121.3 cm.)  
Painted in 1967.

£4,000-6,000

\$5,000-7,500

€4,700-7,000

**EXHIBITED:**

London, Roland, Browse & Delbanco,  
*Robin Philipson Recent Paintings*, October  
- November 1967, no. 8.



λ129

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

*Seated nude*

numbered '3/9' (at the base of the figure)

bronze with a gold/brown patina

5½ in. (13.7 cm.) high, excluding slate base

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

£7,000-10,000

\$8,800-12,000

€8,300-12,000

■ X130

**ELIZABETH MAGILL (B. 1959)**

*Land of the Dusky Sow*

signed, inscribed and dated "Land of the Dusky Sow' 2003/  
MAGILL' (on the reverse)

acrylic on canvas

66 x 77¾ in. (167.7 x 197.3 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-18,000

**PROVENANCE:**

with Galerie Hussenot, Paris, where  
purchased by the present owners'  
mother, and by descent.

**EXHIBITED:**

Birmingham, Ikon Gallery, *Elizabeth  
Magill*, April - May 2004, exhibition  
not numbered, p. 22, illustrated; this  
exhibition travelled to Milton Keynes,  
Gallery, July - September; Gateshead,  
Baltic, September - November.

'I'm not so much painting what is there but what I imagine  
might be there. These works are not landscapes as such,  
but more like suggested backdrops to how I feel, think and  
interpret the world'

-E. MAGILL

Imbued with a liminal quality and sweetness of colour, as well as an emotive and subtle melancholy, *Land of the Dusky Sow* demonstrates Elizabeth Magill's intense understanding of paint, and her consequential experimentation with her chosen medium. It perfectly embodies Magill's preoccupation with the balance of and friction between the very act of painting and her subject matter. As Jonathan Watkins explains, she 'often works on the horizontal, she pours, bleeds and rubs swathes of colour into the picture surface as if to find latent imagery' (J. Watkins, in exhibition catalogue, *Elizabeth Magill*, Birmingham, Ikon Gallery, 2004). In her own words, 'Each thinly diluted application is left to dry and then repeated until I feel as if I've got a setting or some kind of scenario with which to work ... in some respects I am looking for clues to hand things onto'.

In the present work, this friction between mark-making and figuration is exemplified: the lower centre of the painting

is dominated by the deep purple cluster of trees, while the pastel swathes of the rest of the composition are flecked with spatters of yellow and orange pigment. The viewer is immediately pushed to look further than the serene and dreamlike imagery represented and is reminded of the very process of image-making. This process for Magill often incorporates photography, postcards and stills photographed from TV. Removed from their original context, and lovingly rendered through Magill's meticulous process, they become almost worked into the paint surface. Here, the copse of trees is both part of the ground and subject to the same forces that created it (see A. Wilson, *ibid.*, p. 15).

Magill's first major solo exhibition was at the Arnolfini Gallery, Bristol in 1990. In the same year, she was included in the seminal *British Art Show* which introduced many prominent younger British artists to a wider public.





λ131

**SIMON PALMER (B. 1956)**

*Harvesting Snow*

signed and inscribed 'Simon Palmer/'Harvesting Snow'' (lower left); signed again 'Simon Palmer' (lower right)  
pencil, watercolour and gouache  
34 x 28 in. (86.4 x 71 cm.)  
Executed in 1995.

£5,000-8,000

\$6,300-10,000

€5,900-9,400

**PROVENANCE:**

Acquired directly from the artist by the present owner, 1995.

**EXHIBITED:**

London, John Martin's Gallery, *Simon Palmer: Watercolours 1992-1995*, May 1995, no. 10.  
Harrogate, Mercer Gallery, on loan, *circa* 2011.  
Saltaire, Salt's Mill, on long term loan, 2012-2017.

**LITERATURE:**

E. Moncrieff (intro.), *The Art of Simon Palmer*, Wetherby, 2011, p. 62, illustrated.

λ132

**DAVID NASH, R.A. (B. 1945)**

*Open Face*

signed, inscribed and dated 'Open face/David Nash/  
Cherry/1993/Capel Rhiv' (on the underside)

cherry, unique  
31½ in. (80 cm.) high

£3,000-5,000

\$3,800-6,200

€3,600-5,900





1133  
**PETER BROOK (1927-2009)**

*Farm*

signed 'PETER BROOK' (lower right); inscribed 'FARM' (lower left)  
oil on canvas  
20 x 24 in. (51 x 61 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**  
with Thomas Agnew & Sons, London.



λ134

**NORMAN BLAMEY, R.A. (1914-2000)**

*Reflections*

oil on panel  
69¼ x 45 in. (175.8 x 114.3 cm.)

£4,000-6,000

\$5,000-7,500

€4,700-7,000

**PROVENANCE:**

Acquired directly from the artist by the present owner, circa 1990.

**EXHIBITED:**

Liverpool, Walker Art Gallery, *Body & Soul*, October - January 1976, no. 3.

λ135

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

*Smiling Head IV*

inscribed with the foundry mark 'Susse Fonde/Paris' (at the base of the neck)

bronze with a dark brown patina

6¾ in. (17 cm.) high, including slate base

Conceived in 1956 and cast in an edition of 6.

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

A gift from the artist to the previous owner.

Her sale; Christie's, South Kensington, 2 December 1996, lot 328, where purchased by the present owner's mother, and by descent.

**LITERATURE:**

D. Blume, *Anthony Caro*, vol. 4, Cologne, 1990, p. 51, no. A75, another cast illustrated.



λ136

**GRAHAM DEAN (B. 1951)**

*Self Portrait*

signed 'Graham Dean.'

(lower left)  
watercolour

10¼ x 7½ in. (26 x 19 cm.)

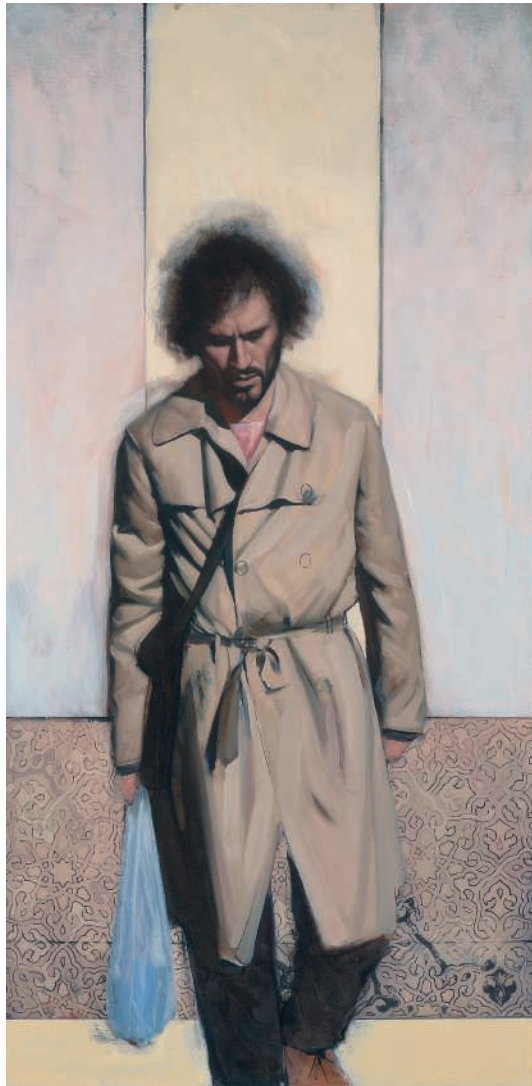
£800-1,200

\$1,000-1,500

€940-1,400







■ 137

**STEPHEN CONROY (B. 1964)**

*40 Days*

signed and dated 'Stephen Conroy 02' (on the canvas overlap)  
oil on canvas

72 x 48 in. (183 x 122 cm.)

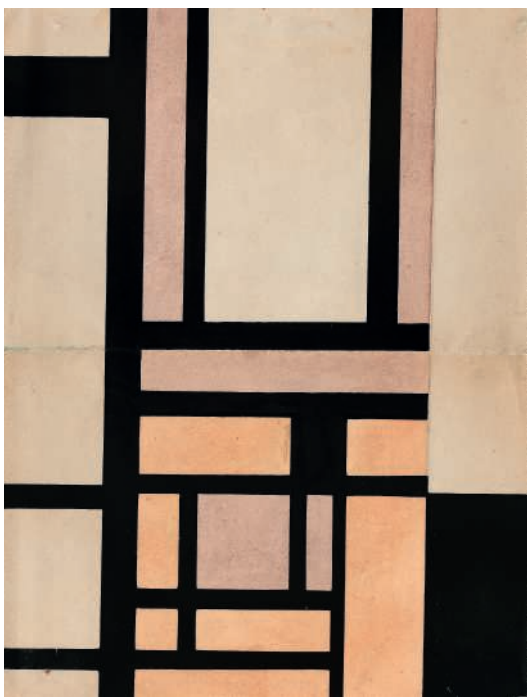
£10,000-15,000

\$13,000-19,000

€12,000-18,000

**PROVENANCE:**

with Marlborough Gallery, New York, 2002.



138

**EDGAR HUBERT (1906-1985)**

*Composition Dec '44*

signed and dated 'Dec '44/Edgar Hubert' (on the backboard)

ink and watercolour

9½ x 8¼ in. (24 x 21 cm.)

£800-1,200

\$1,000-1,500

€940-1,400



139

**DAVID PARTRIDGE (1919-2006)**

*Effervescent*

signed, inscribed and dated 'DAVID PARTRIDGE/"EFFERVESCENT"/1964' (on the reverse)

steel, nails and painted wood

49 x 24 x 3¾ in. (124.5 x 61.3 x 5.2 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800

**PROVENANCE:**

Acquired directly from the artist by the present owner's father, circa 1969, and by descent.



PROPERTY FROM THE LESLIE WADDINGTON COLLECTION

■ L140

**FIONA RAE, R.A. (B. 1963)**

Untitled (orange, green and black)

signed, inscribed and dated 'Untitled (orange, green + black)

1991 Fiona Rae' (on the canvas overlap)

oil on canvas

84 x 60 in. (213.4 x 152.4 cm.)

£4,000-6,000

\$5,000-7,500

€4,700-7,000

**PROVENANCE:**

Acquired directly from the artist by Leslie Waddington, 1991.

**EXHIBITED:**

London, Waddington Galleries, *Abstraction*, October – November 1991, exhibition not numbered.

Basel, Kunsthalle Basel, *Fiona Rae*, April - May 1992, no. 10, n.p., illustrated.

London, Hayward Gallery, *Unbound: Possibilities in Painting*, March - May 1994, exhibition not numbered, pp. 82, 109, illustrated.

Mannheim, Städtische Kunsthalle Mannheim, *Die Neue Kunsthalle IV: Direkte Painting*, November 2004 - May 2005, exhibition not numbered.

**LITERATURE:**

Exhibition catalogue, *The Turner Prize 1991*, London, Tate Gallery, 1991, n.p., detail illustrated on the front cover and in the artist's studio.



141

**JAMES BOSWELL (1906-1971)**

*Tasman. 2*

signed and inscribed 'TASMAN. 2/  
JAMES BOSWELL' (on the reverse)  
oil, metallic paint and sand on canvas  
36 x 36 in. (91.6 x 91.6 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800



142

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

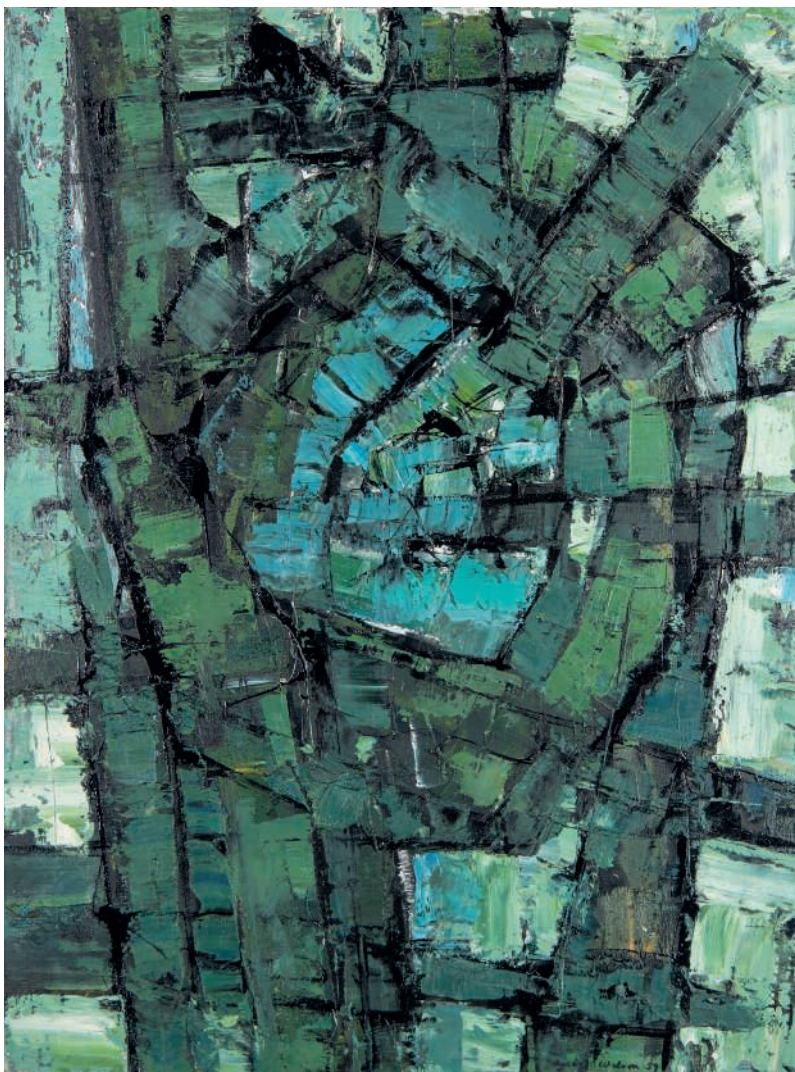
*Crowlink, Sussex*

signed and dated 'Gear '74' (lower right)  
watercolour and acrylic  
22¾ x 31 in. (57.8 x 78.7 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800



143

**FRANK AVRAY WILSON (1914-2009)**

*Abstract Composition*

signed and dated 'Avray Wilson 59' (lower right); signed again  
'FRANK/AVRAY/WILSON' (on the reverse)

oil on canvas

40 x 30 in. (101.5 x 76 cm.)

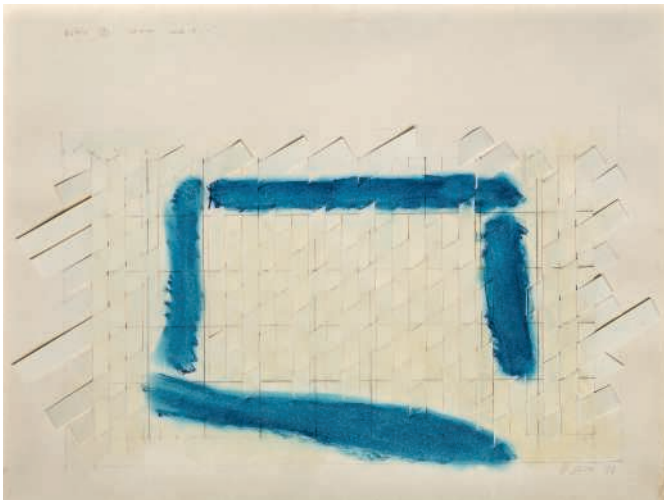
£4,000-6,000

\$5,000-7,500

€4,700-7,000

**PROVENANCE:**

Anonymous sale; Christie's, Amsterdam, 5 September 2000, lot  
459, where purchased by the present owner.



■ **λ144**  
**RICHARD SMITH (1931-2016)**  
*Lattice 1*

signed and dated 'R. Smith 71' (lower right); inscribed 'Lattice 1' (upper left)  
 pencil and oil pastel  
 22¾ x 30¼ in. (58 x 77 cm.)

£800-1,200

\$1,000-1,500  
 €940-1,400

**PROVENANCE:**  
 with Kasmin, London.  
 Michael Chow.

**EXHIBITED:**  
 London, Tate Gallery, *Richard Smith: Seven Exhibitions 1961-75*,  
 August - September 1975, no. 58, p. 96, illustrated.



λ145  
**MARTIN BRADLEY (B. 1931)**  
*Courtesan*

signed and dated 'Martin 57.' (upper right); inscribed 'Courtesan' (upper left)  
 gouache  
 207/8 x 15¼ in. (53 x 39 cm.)

£800-1,200

\$1,000-1,500  
 €940-1,400



λ146  
**BERNARD COHEN (B. 1933)**  
*Untitled 1962*

signed and dated 'Bernard Cohen 1962.' (lower left)  
 pastel and pencil  
 21 x 25¾ in. (53.3 x 64.4 cm.)

£1,000-1,500

\$1,300-1,900  
 €1,200-1,800

**PROVENANCE:**  
 with Kasmin, London, 1964.



■ 147

**ALBERT IRVIN, R.A. (1922-2015)**

*Egmont*

signed and dated 'Irvin '81' (on the canvas overlap)

acrylic on canvas

83 $\frac{7}{8}$  x 120 in. (213 x 305 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-18,000



■ 148

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

*The Road to Hastings*

signed and dated 'AUG '88/BRATBY' (lower left)

oil on canvas

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

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

Acquired directly from the artist by Robert Simm, and by descent.

**EXHIBITED:**

London, Phoenix Gallery, *John Bratby R.A.: a Retrospective Exhibition of his Work*, March - September 1992, no. 24, as 'Bourne Valley to the Sea from the Cupola'; this exhibition travelled to Hartlepool, Gray Art Gallery and Museum, March - April 1992; Berwick upon Tweed, City Museum and Art Gallery, May 1992; Milngavie, Lillie Art Gallery, July 1992; and Ayr, Maclaurin Art Gallery, August - September 1992.

Hastings, Jerwood Gallery, *John Bratby: Everything but the Kitchen Sink including the Kitchen sink*, January - April 2016, exhibition not numbered.

■ 149

**GEORG EHRLICH, A.R.A. (1897-1966)**

*Standing Boy*

signed 'EHRLICH' (on the base)

bronze with a black patina

42¾ in. (108.5 cm.) high, including base

£2,000-3,000

\$2,500-3,700

€2,400-3,500

**PROVENANCE:**

Anonymous sale; Christie's, London, 13 November 1987, lot 230.







150

**BERYL COOK (1926-2008)**

*Bar Billiards*

signed 'B.Cook' (lower right)

oil on panel

26 x 30 in. (66 x 76.2 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-18,000

**PROVENANCE:**

with Portal Gallery, London, 1979.

Anonymous sale; Bonhams, Knightsbridge, 16 July 1992, lot 79.



151

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

*Jean in Bed*

oil on canvas  
20 x 30 in. (50.7 x 76.2 cm.)  
Painted in 1953-54.

£1,500-2,500

\$1,900-3,100

€1,800-2,900

**PROVENANCE:**

Purchased by Alan Plummer at the 1954 exhibition.

Anonymous sale; Bonhams, 6 March 2007, lot 114, where purchased by the previous owner.

Acquired by the present owner in 2009.

**EXHIBITED:**

London, Royal College of Art, *John Bratby Degree Show*, 1954, catalogue not traced.

**LITERATURE:**

M. Yacowar, *The Great Bratby: A Portrait of John Bratby R.A.*, London, 2008, p. 24, illustrated as frontispiece.



152

**DORA GORDINE (1985-1991)**

*Dancer*

signed and numbered 'Dora Gordine/1/6'  
(on the base)  
bronze with a green patina  
16 in. (41 cm.) long, excluding wooden  
base

£1,500-2,500

\$1,900-3,100

€1,800-2,900

**PROVENANCE:**

Arthur and Cynthia Koestler.

153

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

*Sarah: Harmony in white*

signed 'Ken Howard.' (lower right)

oil on canvas

48 x 23¾ in. (122 x 60.8 cm.)

£6,000-8,000

\$7,500-10,000

€7,100-9,400

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 22 March 2012, lot 99, where purchased by the present owner.

**EXHIBITED:**

London, Royal Academy, 1993, no. 877.



154

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

*Still-life with peaches*

oil on paper laid on board

34¾ x 30¾ in. (87 x 77.2 cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500





■155

**SIMON-ALBERT BUSSY (1869-1954)**

*Blue and white teacup*

signed 'Simon Bussy' (lower right)

oil on canvas

20 x 23 $\frac{7}{8}$  in. (50.6 x 60.6 cm.)

£1,500-2,500

\$1,900-3,100

€1,800-2,900

**PROVENANCE:**

Simon-Albert Bussy studio sale;

Sotheby's, London, 7 May 1964,

catalogue not traced, where purchased  
by Mrs J. Chalmers-Wright.

Acquired from the above by the present  
owner in the 1990s.



■156

**BARBARA RAE, R.A. (B. 1943)**

*Bonchester Hill: Lammermuir*

acrylic and metallic paint on paper

32 $\frac{1}{2}$  x 35 $\frac{1}{8}$  in. (82.3 x 89.2 cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500



157

**ZDZISLAW RUSZKOWSKI (1907-1991)**

*Beach Scene*

signed 'Ruszkowski' (lower centre)

oil on canvas

31 x 49 in. (78.8 x 124.5 cm.)

Painted in 1985.

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

The artist, and by descent.

**EXHIBITED:**

London, Jablonski Gallery, *Zdzislaw Ruszkowski: Recent Paintings*, October - November 1987, no. 11.

**LITERATURE:**

M. Simonow, *Ruszkowski: A Catalogue Raisonné of his Paintings*, London, 1987, p. 309, no. 680, illustrated.

158

**SIR JACOB EPSTEIN (1880-1959)**

*Peonies and poppies*

signed 'Epstein.' (lower right)

watercolour and gouache

22¾ x 17½ in. (57 x 44 cm.)

£1,500-2,000

\$1,900-2,500

€1,800-2,300





■ 159

**SCOTTIE WILSON (1882-1979)**

*The Lovebirds; together with two unframed works by the same hand*

signed 'SCOTTIE' (lower right)

crayon and gouache

18¾ x 28½ in. (47.6 x 72.3 cm.), and smaller

(3)

£1,800-2,500

\$2,300-3,100

€2,200-2,900

■ 160

**ENGLISH SCHOOL, 20TH CENTURY**

*Abstract*

oil on canvas, laid on board

23¾ x 15 in. (60.3 x 38.1 cm.)

£800-1,200

\$1,000-1,500

€940-1,400



161

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

*Three Figs*

signed and dated 'Fedden '09' (lower left); signed again and inscribed 'Mary Fedden/  
Three Figs' (on the artist's label attached to the stretcher)

oil on canvas

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

£5,000-8,000

\$6,300-10,000

€5,900-9,400

**PROVENANCE:**

Acquired directly from the artist by the present owner.

■ 162

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

*The Entertainers*

signed and dated 'Allen Jones/85.' (on the canvas overlap)

oil on canvas

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

£15,000-25,000

\$19,000-31,000

€18,000-29,000

**PROVENANCE:**

with Waddington Galleries, London, as  
'Struggling', where purchased by Patrice  
Trigano, 1985.

His sale; Christie's, Paris, 5 July 2005,  
lot 306, where purchased by the present  
owner.

'In 1982 I noticed how two contrasting colours, painted on the surface of a form, could visually take precedence over the actual edge of the sculpture itself.

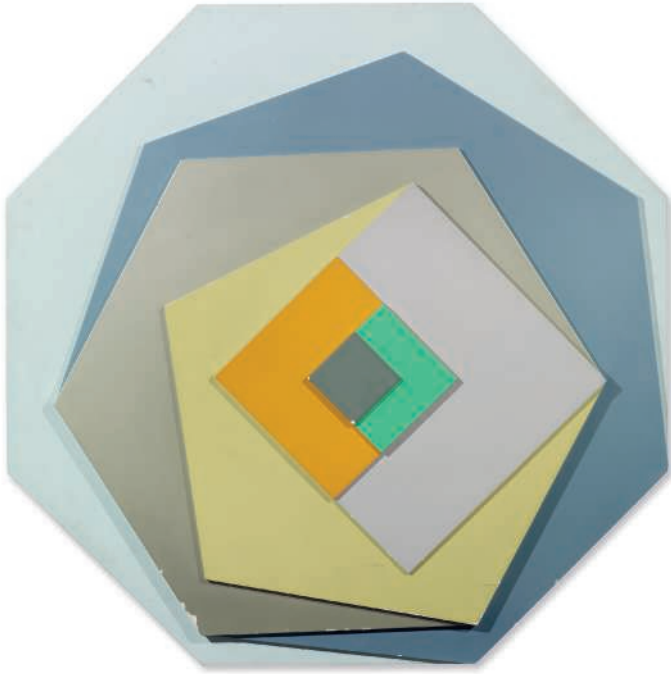
The Entertainers, 1985, is a visual discourse between the inherent simplicity of my cut out steel sculptures and the complexity possible when painting the figures on canvas.

They are different visual languages interacting with each other - that's what I call entertainment'

-A. JONES







**163**  
**GILLIAN WISE (B. 1936)**

*Relief Panel*

Painted wood relief  
60 x 60 in. (152.5 x 152.5 cm.)  
Conceived in 1982.

£800-1,200

\$1,000-1,500

€940-1,400

The present work was conceived in 1982, for the Conference Room Foyer at Unilever House in London. The following year, Wise was commissioned to produce her now iconic three storey glass and mirror installation for the cinema staircase at the Barbican Arts Centre, London.



**164**  
**ALAN DAVIE, R.A. (1920-2014)**

*Moon Maiden No. 8*

signed, inscribed and dated 'Alan Davie  
Dec 68/MOON MAIDEN NO8' (upper  
left)

gouache  
20 x 30 in. (51 x 76.3 cm.)

£1,500-2,500

\$1,900-3,100

€1,800-2,900

**PROVENANCE:**

Anonymous sale; Bonhams, 20  
November 2007, lot 145.



165

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

*Cat's Claw no. 11*

signed, inscribed and dated 'CATS CLAW NO 11/Alan Davie Jan 69' (lower centre)

watercolour and gouache  
22 x 29 in. (55.9 x 73.7 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

Anonymous sale; Christie's, London, 24 October 2007, lot 60.  
with Panter and Hall, London.

**EXHIBITED:**

London, Gimpel Fils, *Alan Davie: Watercolours and Small Oils*,  
April - May 1969, no. 32.



■ 166

**STEPHEN COX, R.A. (B. 1946)**

*Tondo*

peperino stone, unique

23½ in. (60 cm.) wide

Carved in 1985.

£1,000-1,500

\$1,300-1,900

€1,200-1,800

**PROVENANCE:**

with Nigel Greenwood, London.



50 YEARS OF CONNOISSEURSHIP: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

■ 167

**ALAN DAVIE, R.A. (1920-2004)**

*Wheel No. 4*

signed, inscribed and dated 'Alan Davie

NOV 68/WHEEL NO 4' (on the reverse)

oil on panel

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

£2,000-3,000

\$2,500-3,700

€2,400-3,500

**PROVENANCE:**

Purchased from the 1969 exhibition, and by descent.

**EXHIBITED:**

London, Gimpel Fils, *Alan Davie: Watercolours and Small Oils*, April - May 1969, no. 12.



■ 168

**ERIC GADSBY (B.1943)**

*Untitled*

signed 'ERIC GADSBY' (on the canvas overlap)

oil on canvas

36 x 44½ in. (91.5 x 112.1 cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

**PROVENANCE:**

Acquired directly from the artist by the present owner, 1972.

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(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.

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(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 lot(s) 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. You 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.

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## 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/livibidding](http://www.christies.com/livibidding) 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 find a Written Bid Form at the back of our catalogues, at Christie's office or by choosing the sale you wish to view 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 identical amounts, and at the auction these are the highest bids on the lot, we will sell the lot to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can act 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 e-mail, 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 such taxes may 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 on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT\_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For lots Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the lot, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for lots it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the lot. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

### 3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or an artist's estate to a royalty known as 'artist's resale right' when the lot created by the artist is sold. We identify these lots with the symbol **A** next to the lot number. Where the artist has the permission of the owner to sell 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 F1a) below) paid by you. 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 aware, no other 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 WARRANTIES

We warrant, subject to the terms below, that the lots in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you satisfy us that your lot is not authentic, subject to the terms below, we will refund the **purchase price** paid

by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

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

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

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

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

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

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

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

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

- give us written detail 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 in advance confirming that the lot is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  - return the lot at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.

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

- This additional **warranty** does not apply to:
  - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
  - drawings, photographs, engravings or manuscripts, signed photographs, music, atlases, maps or periodicals;
  - books not identified by title;
  - lots sold without a printed estimate;
  - books which are described in the catalogue as sold not subject to return; or
  - defects stated in any **condition** report or announced at the time of sale.
- To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

### (k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the letters of auction. Such evidence must satisfy 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

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

- the **hammer price**; and
- the **buyer's premium**; and
- any amounts due under section D3 above; and
- any duties, goods, sales, use, compensating or service tax or VAT.

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

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately

even if you want to export the lot and you need an export licence. (c) You must pay for lots bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer.

You must make payments to:  
Lloyds Bank Plc, City Account, PO Box 217, 2 Lombard Street, London EC3P 3BT. Account No: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LTY. IBAN (international bank account number): GB81 1206 0000 1200 1277 10.

(ii) Credit Card.

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

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year 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 SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

### 2. TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and ownership of the lot will not pass to you until you 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
- 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 one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;
  - we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
  - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
  - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
  - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
  - we can, at our option, reveal your identity and contact details to the seller;
  - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
  - we will 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.
- (c) 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.
- (d) 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 (ii). 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 hold with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's**

Group company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

(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 we 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 to ask us to. 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, we do not recommend another company any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](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 any 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 elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the **lot** description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is

from the African elephant, we will not be obliged to cancel your purchase and refund the purchase price.

### (d) Lots 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 £39,219 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 crocodile 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 at the 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) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid on, or any **lot** other than in the event of any fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale, or

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

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

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

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

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or 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 contacted, you may make arrangements to make a telephone or written bid to bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

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

### 4 ENFORCING THIS AGREEMENT

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

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

## 6 TRANSLATIONS

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

## 7 PERSONAL INFORMATION

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

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

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

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

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

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

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

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

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

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

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

**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.
† θ	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. 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. **Movement within the EU must be within 3 months from the date of sale.** 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'.

o

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.

#### o **Minimum Price Guarantees**

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

#### o• **Third Party Guarantees/ Irrevocable bids**

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

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

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

#### Other Arrangements

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

### Bidding by parties with an interest

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

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

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

### POST 1950 FURNITURE

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

### RED CHALK

natural chalks are derived from earth, red from the red ochre variety of haematite. Used from the 16th century onwards.

### WHITE CHALK

derived from the chalk variety of calcite or soapstone, used from Renaissance time for heightening.

### BLACK CHALK

from carbonaceous shale, used from the sixteenth century, however by the late 18th century/early 19th century it began to be replaced by fine black crayons and pencils.

### CHARCOAL

made by reducing wood to carbon in a chamber with restricted oxygen. From 16th century onwards the sticks of charcoal were dipped in linseed oil and used before the oil hardened, thus increasing the permanency of the medium.

### CRAYON

colours combined with oily, waxy or greasy binding agents. The modern form encased in wood began to be developed in the late 18th century.

### GOUACHE

colours are made opaque by mixing them with chalks or whites in a medium of gum or honey. The term is also used today for drawings made entirely in bodycolour (q.v.).

### GUM ARABIC

made from the secretion of the acacia tree, it is used to assist the paint to adhere to the surface of the paper and maintains a stable dispersal of pigment in the water until the wash has dried. It can also be used on its own, especially in the Victorian period on top of areas of watercolour (q.v.) as a shiny film, deepening the tone of the area.

### PASTEL

or fabricated chalk, made from powdered pigments and non-greasy binding agents in finger length sticks. Originated in Northern Italy in the 16th century. The technique was perfected in the 18th century.

### PEN AND INK

Used either for the outline of a stained or tinted drawing by 18th Century topographers or as a reinforcement to a finished watercolour, ink was applied with a brush, quill or reed pen. Carbon ink is generally made out of soot dissolved in water, often with a binder such as gum arabic. Indian ink is a waterproof form of carbon ink in which a resin has been dissolved. A more brown ink can be made with bistre made from the soot of burning wood, resin or peat. Sepia is made from the secretion of the cuttlefish; the term can also be used for dark brown ink in general.

### PENCIL

assumed its present form of a cylinder of graphite enclosed in wood by the 17th century. It began to be used widely in the 17th century, but did not become really popular until the 1790s, when it became increasingly difficult to obtain good black chalk (q.v.).

### SCRATCHING OUT

a scraping of the pigment with a knife, sharp object or fingernail to provide white highlights, the technique was popular with artists in the 19th century.

### STUMP

a coil of leather, felt or paper with blunt points at both ends used to rub on chalk, pencil, pastel or charcoal to produce a soft appearance.

### WATERCOLOUR

a pigment for which water and not oil is used as a medium and gum arabic (q.v.) is used as a binding agent. Watercolour is translucent and allows the surface of the paper to be used as the lighting agent.

### WATERMARK

a device made of wire and sewn onto the papermould, leaving an impression on the paper by making it thinner and more translucent. Easily seen when the paper is held up to the light.

### WHITE HEIGHTENING/BODYCOLOUR

an opaque water-soluble pigment. In the early period lead white was used, after 1834 Chinese white or zinc oxide was introduced as a substitute. Mixed with translucent watercolour pigments Chinese white becomes opaque bodycolour.

## STORAGE AND COLLECTION

### COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at [Christies.com/storage](http://Christies.com/storage) and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Cadogan Tate Ltd, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Cadogan Tate Ltd. All collections from Cadogan Tate Ltd. will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com).

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

### PAYMENT OF ANY CHARGES DUE

**ALL lots** whether sold or unsold will be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection.

**Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

### SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or [PostSaleUK@christies.com](mailto:PostSaleUK@christies.com). To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

### PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on [www.christies.com](http://www.christies.com).

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee	£70.00	£35.00
Storage per day	£8.00	£4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to VAT. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

### CHRISTIE'S WAREHOUSE

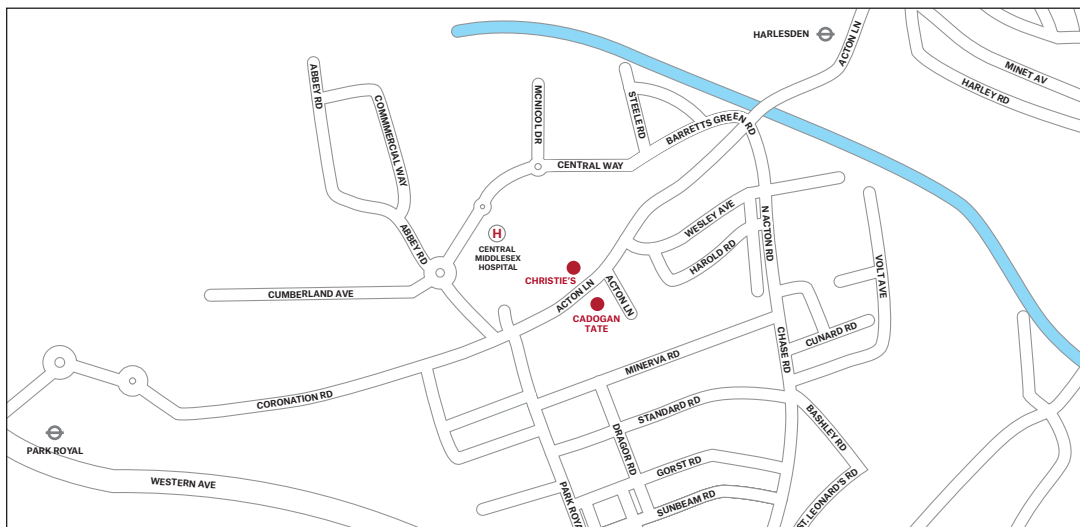
Unit 7, Central Park  
Acton Lane  
London NW10 7NQ

### CADOGAN TATE WAREHOUSE

241 Acton Lane,  
Park Royal,  
London NW10 7NP

### COLLECTION FROM CADOGAN TATE LTD

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





A SHINY VERT FONCÉ POROSUS CROCODILE SELLIER KELLY 28  
WITH PALLADIUM HARDWARE  
HERMÈS, 2002

## **HANDBAGS & ACCESSORIES**

*London, King Street, 12 June 2017*

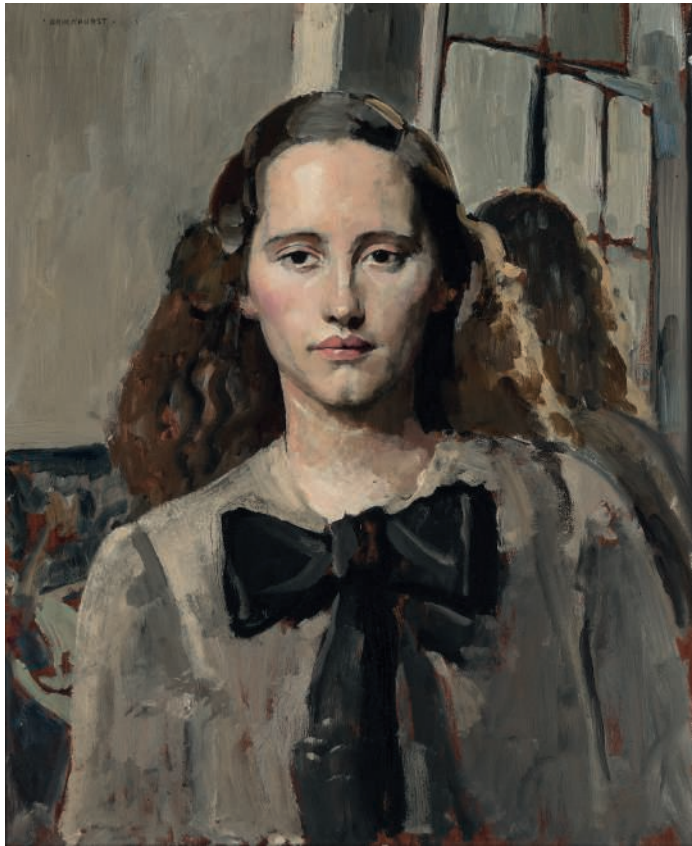
### **VIEWING**

9–11 June 2017  
8 King Street  
London SW1Y 6QT

### **CONTACT**

Matthew Rubinger  
mrubinger@christies.com

**CHRISTIE'S**



GERALD LESLIE BROCKHURST, R.A. (1890-1978)  
*Portrait of Dorette's sister*  
signed 'BROCKHURST.' (upper left)  
oil on panel · 23¾ x 19½ in. (60.4 x 49.6 cm.)  
£20,000-30,000

**VICTORIAN, PRE-RAPHAELITE & IMPRESSIONIST ART,  
MARITIME ART, SPORTING & WILDLIFE ART**

*London, South Kensington, 22 March 2017*

**VIEWING**

18-21 March 2017  
85 Old Brompton Road  
London SW7 3LD

**CONTACT**

Tom Rooth  
trooth@christies.com  
+44 (0)20 7752 3125

**CHRISTIE'S**



SIR CEDRIC MORRIS (1889-1982)

*Poppies*

signed and dated 'CEDRIC MORRIS/-26' (lower left)

oil on canvas · 24 x 20 in. (61 x 50.8 cm.)

£25,000-35,000

**MODERN BRITISH AND IRISH ART  
DAY SALE**

*London, King Street, 20 June 2017*

**VIEWING**

8 King Street  
London SW1Y 6QT

**CONTACT**

Pippa Jacomb  
pjacomb@christies.com  
+44 (0)20 7389 2293

**CHRISTIE'S**



## CATALOGUE SUBSCRIPTIONS

EXPERT KNOWLEDGE BEAUTIFULLY PRESENTED

## IMPRESSIONIST & MODERN ART

Paintings, sculpture and works on paper by the most important artists of the late 19th century through the mid-20th century, including artistic movements such as Fauvism, Cubism and Surrealism. Paintings, sculpture and works on paper by Swiss artists from the early 19th to the late 20th century.



Code	Subscription Title	Location	Issues	UK£Price	US\$Price	EURPrice
<b>Impressionist and Modern</b>						
A194	Modern Art	Amsterdam	2	27	44	40
L194	Impressionist & Modern Art (includes German, Austrian and Surrealist Art)	King Street	5	143	238	219
L3	Modern British and Irish Art	King Street	4	95	152	144
N194	Impressionist & Modern Art	New York	4	141	228	213
P194	Impressionist & Modern Art	Paris	2	38	61	57
K194	Impressionist & Modern Art	South Kensington	3	43	71	66
K5	Modern British and Irish Art	South Kensington	4	57	95	87
C110	Swiss Art	Zurich	2	48	76	72
M200	Modern & Contemporary Art	Milan	1	13	22	20

# CHRISTIE'S

[WWW.CHRISTIES.COM/SHOP](http://WWW.CHRISTIES.COM/SHOP)

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Old Master Paintings and 19th Century Paintings



# CHRISTIE'S

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