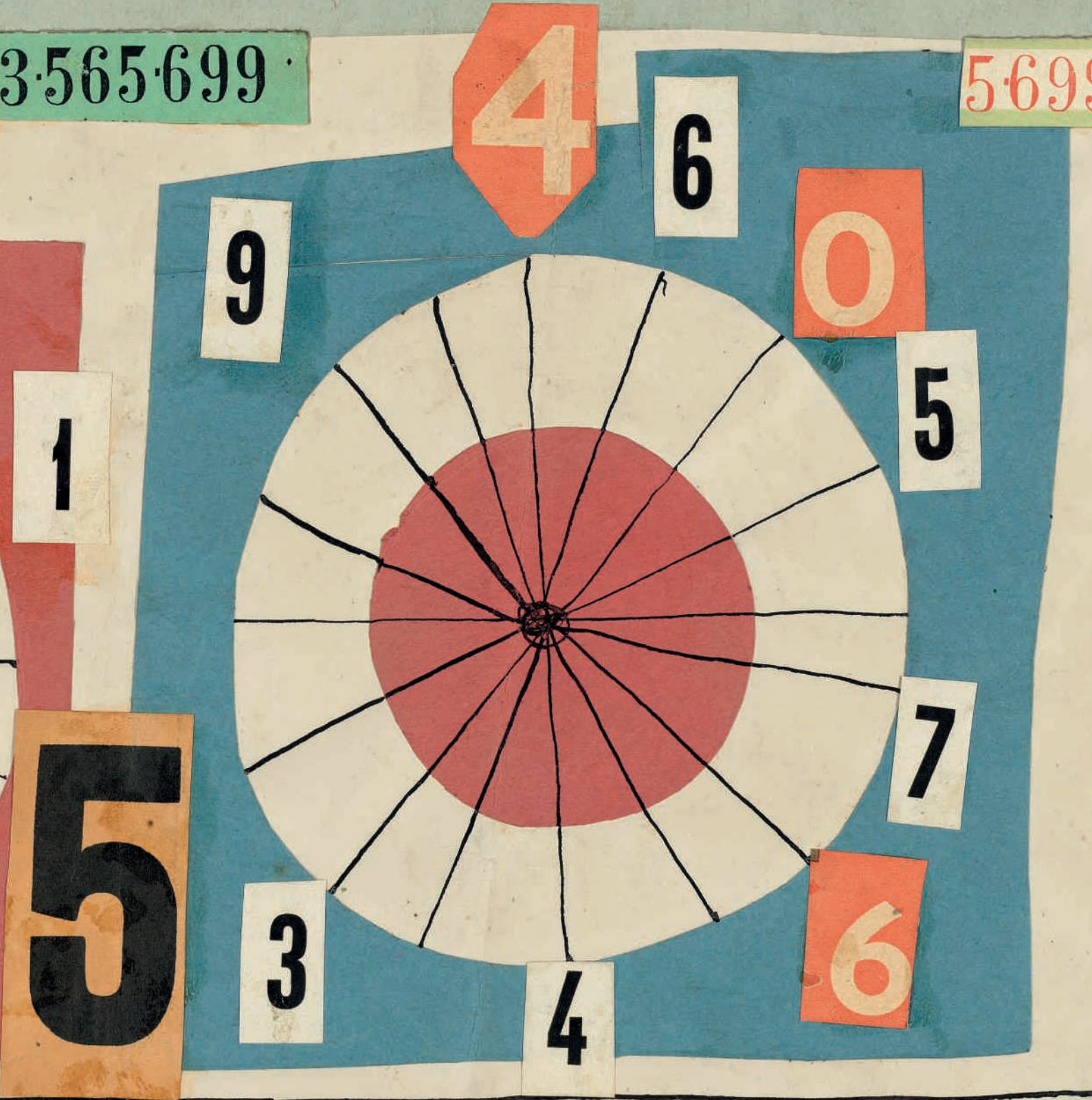


MODERN BRITISH & IRISH ART

DAY SALE • KING STREET 27 JUNE 2017



CHRISTIE'S







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TUESDAY 27 JUNE 2017

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Property from the Collection of the
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Tuesday 27 June 2017
at 11.00 am (Lots 101-254)

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[25]

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Front cover: Lot 152 (detail)

Inside front cover: Lot 228 (detail)

Opposite: Lot 141

Page 4: Lot 158

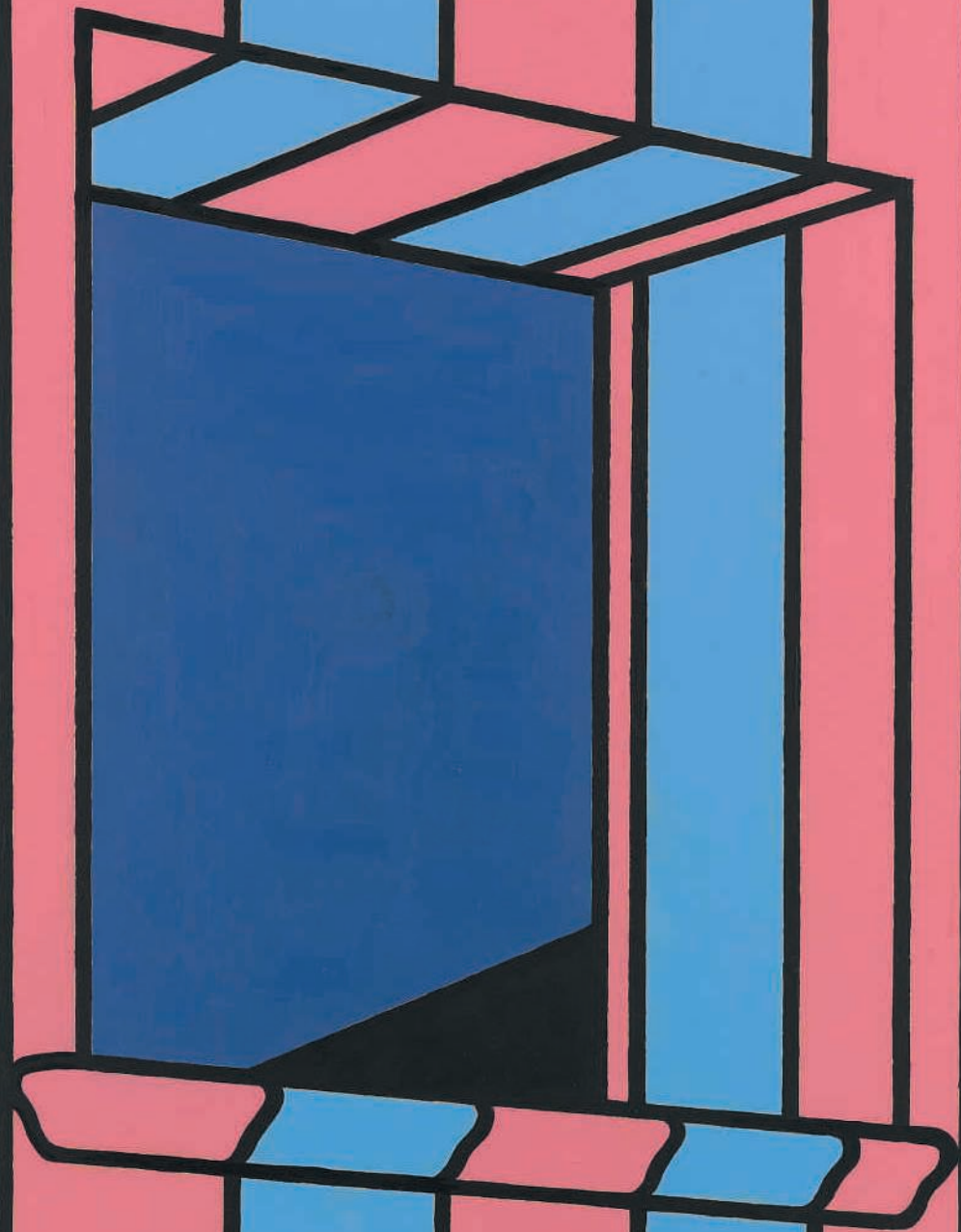
Inside back cover: Lot 110

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***101**

MARK GERTLER (1891-1939)

Head of a Girl

signed and dated 'M. Gertler./Sep. 5. 1910' (lower left)

red chalk

9 x 8 in. (22.8 x 20.3 cm.)

£8,000-12,000

\$11,000-16,000

€9,300-14,000

PROVENANCE:

Paul Nash.

Paul Nash Trust; Christie's, London, 19 March 1971, lot 74.

Private collection, New York.

LITERATURE:

J. Woodeson, *Mark Gertler: Biography of a painter, 1891-1939*, London, 1972, p. 359.

In *Head of a Girl* Gertler uses the soft shading and bold outline typical of the Slade during this period. The sanguine head of his mother, *Golda* (Victoria & Albert Museum) is from December of that year. Gertler received several prizes at the Slade during this period including first prize for drawing from the head, and careful draughtsmanship continued to underpin his work throughout his career.

The sitter in the present work is highly reminiscent of the girl in *Study of a Girl's Head in Profile*, 1911 (Whitworth, Manchester) and *Head of a Girl*, 1912 (Leeds City Art Gallery), and may have been a Jewish friend or neighbour in the East End, where Gertler was living at the time.

Paul Nash, the previous owner of *Head of a Girl*, attended the Slade for a year from the autumn of 1910. He recalled the Slade at that time: '[it] was in one of its periodical triumphal flows, when from the unknown deeps arise a few gifted ones. And now, upon the crest of the wave, were riding nearly half a dozen - Stanley Spencer, Mark Gertler, William Roberts, Edward Wadsworth, Charles Nevinson' (P. Nash, *Outline*, London, 1949, p. 90).

We are very grateful to Sarah MacDougall and Luke Gertler for their assistance in preparing this catalogue entry.



PROPERTY FROM THE COLLECTION OF
THE LATE SAMUEL AND PATRICIA CARR

102

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

Little Rachel

oil on canvas
24 x 12 in. (61 x 30.5 cm.)
Painted in 1907.

£30,000-50,000

\$39,000-65,000

€35,000-58,000

PROVENANCE:

with Redfern Gallery, London, where purchased by Mr Samuel Carr, December 1940, and by descent.

EXHIBITED:

London, Redfern Gallery, *Richard Sickert*, February - March 1940, no. 15.
London, Fine Art Society, *Camden Town Recalled*, October - November 1976,
no. 133: this exhibition travelled to Sheffield, Graves Art Gallery, November -
December 1976.

LITERATURE:

L. Browse, *Sickert*, London, 1943, p. 50.
W. Baron, *Sickert*, London, 1973, p. 347, no. 263.3, incorrectly titled as
'The Frame-Maker's Daughter'.
W. Baron, exhibition catalogue, *Camden Town Recalled*, London, Fine Art
Society, 1976, p. 47, no. 133.
W. Baron, *Sickert*, London and New Haven, 2006, p. 362, no. 339, illustrated.

When in May 1907 Sickert rented the first floor rooms above his lodgings at 6 Mornington Crescent, Camden Town as a studio, he introduced one of the most creative periods of his life. He was so absorbed by the 'dozen or so interiors' which he called 'a set of Studies of illumination' that he stayed on in London until late August, instead of leaving as usual in July for his annual summer visit to Dieppe. The interiors were 'A little Jewish girl of 13 or so with red hair & a nude alternate days'. The little Jewish girl is identified in the archives of Thomas Agnew as Miss Siderman who died, aged 70, in 1963. The daughter of a grocer (possibly Sickert's grocer), she married Harry Goodman in August 1915. She was the model for five oil paintings, all but the present work in public art galleries (Tate, London; Fitzwilliam Museum, Cambridge; City Museum and Art Gallery, Plymouth; and Queensland Art Gallery, Brisbane). Among the many related drawings, one (British Council Collection) is inscribed 'le petit Jesus', Sickert's acknowledgment of the gentle semitic features and wavy hair of his young model.

The present three-quarter length portrait is one of the most beautiful and sensitive of Sickert's career as a figure painter. It flickers with an opulent impasto; the surface is a mosaic of touches of paint in rich, lively and varied colours; the tonality is – for Sickert - relatively light. Whereas two of the 'Little Rachel' paintings (Tate and Fitzwilliam) place Rachel in front of the window through which the light filters obliquely so that she is seen contre-jour, in the present painting there is no setting to speak of and the source of light is outside the picture. It bathes her figure to highlight the folds of her pin-tucked white blouse, to capture the graceful outline of her features, to catch the vivid rusty red of her hair. The contrast between the 'Little Rachel' series and the nudes Sickert painted on alternate days must have been exhilarating. The preoccupation with contre-jour light effects on the figure is the same, the Mornington Crescent setting is the same, but in all but two of the paintings of the nude, the mood is totally different. The nudes stare brazenly out of the picture; Rachel never looks directly at the artist or the spectator. Sickert portrays her as solemn, demure and withdrawn into her own world, a lovely and innocent vehicle for painting.

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

Please see lots 165-169 for further works from this collection.





PROPERTY FROM A PRIVATE BRITISH COLLECTION

λ103

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

Dorelia Resting

signed 'John' (lower right)

pencil on buff paper

9½ x 13½ in. (24.1 x 34.3 cm.)

Executed *circa* 1905-10.

£15,000-25,000

\$20,000-32,000

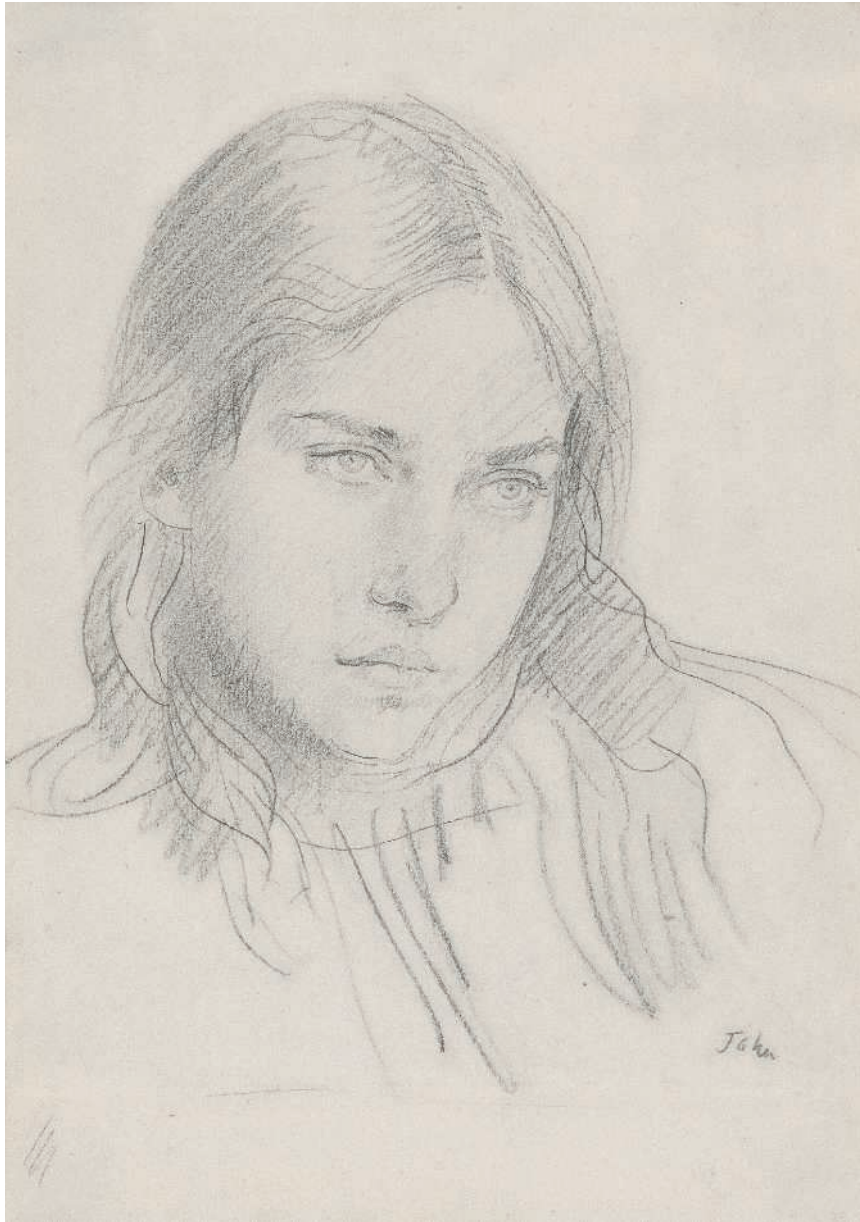
€18,000-29,000

PROVENANCE:

with French Galleries, London.

Mrs T.E. Nelson, Argyllshire, Scotland, and by descent to the present owner.

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



λ104

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

Portrait of Jessie McNeill

signed 'John' (lower right)
 pencil
 13¼ x 9½ in. (33.6 x 24.1 cm.)
 Executed *circa* 1907.

£15,000-25,000

\$20,000-32,000
 €18,000-29,000

PROVENANCE:

Lady Mary Dunn, and by descent, from whom purchased by the present owner.

The sitter in the present work is Jessie McNeill, sister of Dorelia McNeill. Dorelia, in early 1907, was living alone in Paris after leaving the ménage à trois she had shared with Augustus and Ida John. Jessie had come to help

her look after her two young sons by John, and after Ida's death in March that year accompanied Dorelia and Augustus to the Normandy coast for a holiday. Described that summer by Augustus as 'the voluptuous Jessie', there are drawings of her in the Manchester City Art Gallery, *Head of a Girl*, and in the Fitzwilliam Museum, titled *Portrait of Mrs Slade*, after she had married Edgar 'Loben' Slade, the District Engineer, Cambridge. A pen and ink portrait, *Study of a Girl* is comparable to the present work (whereabouts unknown).

Lady Mary Dunn (nee. St. Clair-Erskine) married Sir Phillip Gordon Dunn on 19 July 1933, divorcing after ten years of marriage. After two subsequent marriages by Lady Mary, the couple later remarried in 1969. As a close friend of Sir Philip, Augustus John regularly frequented the Dunn residence in the South of France.

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



105

PAUL NASH (1889-1946)

Spring Landscape

signed 'Paul Nash' (lower right)

ink, watercolour and gouache

8¾ x 10⅞ in. (22 x 27.8 cm.)

Executed in 1914.

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

Acquired by the previous owners' family, circa the 1980s.

Anonymous sale; Sotheby's, London, 15 December 2010, lot 54, where purchased by the present owner.

EXHIBITED:

Leeds, City Art Gallery, *Spring Exhibition*, April - June 1914, no. 195.

LITERATURE:

A. Causey, *Paul Nash*, Oxford, 1980, p. 355, no. 97.



λ106

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

Saloon Bar

signed 'William/Roberts.' (upper left)

pencil and watercolour

13½ x 21¼ in. (34.3 x 55.3 cm.)

Executed circa 1944.

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

Purchased by Mrs Sorocold at the 1945 exhibition.
Private collection, France.

EXHIBITED:

London, Leicester Galleries, *Drawings in Colour by William Roberts*,
October - November 1945, no. 17.

PROPERTY OF A PRIVATE COLLECTOR

107

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

Portrait of a young girl, seated

pencil

15 x 11¼ in. (38.1 x 28.6 cm.)

£25,000-35,000

\$33,000-45,000

€29,000-40,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 18 May 2001, lot 180.

with Jean-Luc Baroni, London, where purchased by the present owner.

Throughout his career, William Orpen was an avid admirer of the great 19th Century draughtsman Jean-Auguste-Dominique Ingres. As is clear from the present drawing, he had observed subtle changes of handling in Ingres' drawings. Focal points – heads and hands – are treated by the French master with great delicacy while costume is drawn swiftly and with broader shading, as in his suave *Nicolo Paganini*, 1819 (Musée du Louvre, Paris). Similar traits, distinguishing flesh from fabric, are evident in the present study.

The profitable study of Ingres was advocated by Orpen's teacher at the Slade School of Fine Art, Henry Tonks, and his adoption of an 'Ingrist' line is evident *circa* 1905 in a sequence of drawings of the model 'Mr Green'. Considered by Baroni to be *circa* 1917 on stylistic grounds, it seems likely that the present drawing may be a few years earlier in date.

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



PROPERTY OF A PRIVATE COLLECTOR

108

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

Study for Nude Pattern, The Holy Well

signed 'ORPEN' (lower left) and inscribed 'Kneeling boy to cover/her back' (lower right)

pencil, charcoal and watercolour

20 $\frac{1}{8}$ x 16 $\frac{3}{8}$ in. (51 x 41.6 cm.)

Executed circa 1916.

£40,000-60,000

\$52,000-78,000

€47,000-69,000

PROVENANCE:

Mrs Evelyn St George, London.

Her sale; Sotheby's, London, 26 July 1939, part of lot 105.

with Alex Reid & Lefevre, London.

Private collection, USA.

Anonymous sale; Sotheby's, London, 13 December 2005, lot 64.

Purchased by the present owner at the 2006 exhibition.

EXHIBITED:

London, Royal Academy, *Commemorative Exhibition of Works by Late*

Members: Winter Exhibition, January - March 1933, one of nos 735-750 or 766 (all studies for 'The Holy Well' lent by Mrs St George).

New York, Jean-Luc Baroni, *An Exhibition of Master Drawings and Oil Sketches*, May - June 2006, no. 52, as 'A Seated Female Nude': this exhibition travelled to New York, Jean-Luc Baroni, June - July 2006.

LITERATURE:

Exhibition catalogue, *An Exhibition of Master Drawings and Oil Sketches*, New York, Jean-Luc Baroni, 2006, n.p., no. 52, as 'A Seated Female Nude'.

In the spring of 1916 Orpen dispatched his *Nude Pattern, The Holy Well* (National Gallery of Ireland, Dublin) to the New English Art Club. This large canvas depicting the ritual bathing of pilgrims at a Holy Well overlooking Faul Sound on the Aran Islands was the final painting in what has become known as his 'Irish Trilogy'. Containing twenty figures - men, women and children in various states of undress - it is arguably the most complex of the three. The others are *Sowing New Seed for the Board of Agriculture and Technical Instruction for Ireland*, 1912 (Mildura Art Centre, Victoria, Australia) and *A Western Wedding*, 1915 (formerly Matsukata Collection, destroyed in the Bourlet fire, 1939). Its exhibition, coinciding with the Easter Rising and within weeks of the slaughter of Irish regiments in the Somme offensive, adds immeasurably to its significance.

Letters referring to the evolution of this ambitious composition with thumbnail sketches are contained in the National Gallery of Ireland. It developed from swift graphite studies of individual figures and these were followed by a series of highly finished, tinted, 'stand-alone' drawings, of which the present example is one of the largest and most complete. This particular figure appears at the lower right of the composition in *Nude Pattern, The Holy Well*, 1916.

These were then manoeuvred into position in the whole, in a procedure that echoes that of great 19th Century French muralists such as Pierre Puvis de Chavannes. Thus the note - 'Kneeling boy to cover/her back' - in the present drawing refers to *A Kneeling Boy pulling off his Shirt*, 1915 (private collection), and locates the figure precisely in the *ensemble*.

P.G. Konody indicates that some seventeen of these 'finished' studies were acquired by Mrs Evelyn St George with the large picture, to hang at her London residence, Cam House, Campden Hill, W.8 (P.G. Konody and S. Dark, *Sir William Orpen, Artist and Man*, London, 1932, p. 169. These drawings then subsequently appeared at her sale at Sotheby's, 26 July 1939). They functioned as a kind of 'key' to the painting.

In the present instance the motif - that of a nude girl, hair unclaspd, donning a black stocking - was one that Orpen would return to some six years later. (Since her companion is evidently drying his face, we may assume that both figures have already been baptised). When he had completed his Official War Artist and Versailles Peace Conference commissions for the Imperial War Museum in 1921, one of his first tasks was to paint a formidable series of nude studies, one of which, *Nude Girl Reading* (private collection) shows his model, Yvonne Aubicq, in a similar pose. In this later work, the young woman pauses to read and her stocking is white.

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



Sir William Orpen, *The Holy Well*, 1916. National Gallery of Ireland, Dublin.
The Holy Well, 1916 (tempera on canvas), Orpen, William (1878-1931) / National Gallery of Ireland, Dublin, Ireland / © Liss Fine Art / Bridgeman Images



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

with inscription 'Glyn Philpot' (on the canvas overlap) and "JAN" 1933/
 Glyn Philpot' (on the artist's label attached to the reverse)
 oil on canvas
 20 x 16 in. (50.8 x 40.6 cm.)

£70,000-100,000

\$91,000-130,000

€81,000-120,000

PROVENANCE:

Leonard D. Philpot.
 Miss Gabrielle Cross, by 1962.
 with Fine Art Society, London, where purchased by the present owner *circa*
 2000.

EXHIBITED:

London, Leicester Galleries, *An exhibition of recent paintings by Glyn Philpot*,
 February 1934, no. 55.
 London, Tate Gallery, *Exhibition of Paintings and Sculpture by the late Glyn
 Philpot, R.A. (1884-1937)*, July - August 1938, no. 32.
 Venice, British Council, *Biennale XXII*, May - June 1940, no. 62, as 'Head of Jan'.
 Brighton, City Art Gallery, *Glyn Philpot, R.A. 1884-1937*, April - May 1953, no.
 56.
 London, Leighton House, *Retrospective Exhibition: Drawings and Sculpture by
 Glyn Warren Philpot R.A. 1884-1937*, February 1959, no. 44.
 London, Art Exhibitions Bureau, *Glyn Philpot, 1959-1960*.
 Worthing, Museum and Art Gallery, *Glyn Philpot: an exhibition of paintings and
 drawings*, September - October 1962, no. 46.

'Philpot was not only one of the most gifted portrait painters in a long
 British tradition, but also an original and sensitive artist, whose work has a
 recognisably individual beauty of technique and virility of style and concept'
 (R. Gibson, *Glyn Philpot 1884-1937 Edwardian Aesthete to Thirties Modernist*,
 London, 1985, p. 35)

Jan was painted in the latter half of 1933, during a period of intense
 productivity as Philpot prepared for his one-man exhibition at Leicester
 Galleries, which was to open in February of the following year. The sitter
 is Jan Erland, a young Norwegian friend who visited Philpot at Baynards
 Manor several times during the summer and autumn. He was depicted in
 four substantial canvases, *Bather*, 1933 (private collection), *The Badminton
 Player*, 1933 (private collection), *Man with a Gun*, 1933-34 (The Ashmolean
 Museum, Oxford) and *Man in White*, 1934 (National Art Gallery of New
 Zealand, Wellington), all of which are sporting in tone and were exhibited
 alongside *Jan* at the Leicester Galleries in 1934. *Jan* very closely resembles
 the head and shoulders of *The Badminton Player* but is an intensely intimate
 portrait and the only one of the group to reference the sitter in the title. *Jan* is
 likely to have been a very personal portrait that Philpot was so pleased with
 he decided to develop into the larger work. The sitter's gaze draws the viewer
 in, while the earthy tones of his skin and dry application of pigment create a
 tactile texture that perfectly enhances the electric blue of the background.
 Painted when Philpot was at the peak of his talent, *Jan* is an extremely
 powerful and intimate portrait.



λ110

SIR STANLEY SPENCER, R.A. (1891-1959)

Boys' Garden

oil on panel
14 x 10 in. (35.5 x 25.5 cm.)
Painted in 1957.

£100,000-150,000

\$130,000-190,000
€120,000-170,000

PROVENANCE:

with Arthur Tooth & Sons, London, where purchased by Mrs Kate Morrell, 1957, and by descent.

EXHIBITED:

London, Royal Academy, 1959, no. 627.

LITERATURE:

K. Bell, *Stanley Spencer, A Complete Catalogue of Paintings*, London, 1992, p. 514, no. 432.

Boys' Garden was painted while Spencer was staying with his friend Kate Morrell and her family in Edgbaston, Birmingham, in March 1957. Spencer visited the Morrell's home several times, seeing it as a kind of refuge. *Boys' Garden* shows part of the Morrell's garden where their sons played, and the cart, 'den', rope ladder and upturned bucket indicate their recent games in a charming domestic scene.

Letters from Spencer to Kate Morrell and her husband Bill (private correspondence) date their growing friendship to between Spring 1957 and June 1959, and they allude to their common interest in his painting. In a conversation with Carolyn Leder, Daphne Charlton mentioned that Kate Morrell owned drawings of her children by Spencer, made during one of his visits to their home. She suspected that Kate had introduced Spencer to Joyce Smith, in whose house at Dewsbury, Yorkshire, Spencer painted his final *Self-Portrait* in July 1959. Unity Spencer, youngest daughter of Stanley, taught one of Kate Morrell's sons at The Downs Malvern school, at Colwall, Herefordshire.

We are very grateful to Carolyn Leder for her assistance in preparing this catalogue entry.





λ111

SIR STANLEY SPENCER, R.A. (1891-1959)

Furrowed Fields, Dorset

oil on panel

10¼ x 13¾ in. (26 x 35 cm.)

Painted in 1921.

£40,000-60,000

\$52,000-78,000

€47,000-69,000

PROVENANCE:

G.L. Behrend, *circa* 1921.

with Arthur Tooth & Sons, London, where purchased by N.C. Morrell, June 1972, and by descent.

LITERATURE:

K. Bell, *Stanley Spencer, A Complete Catalogue of Paintings*, London, 1992, p. 403, no. 63, dated 1920.

Furrowed Fields, Dorset, was painted while Stanley was staying with his brother Gilbert at Durweston, Dorset, and visiting their friend Henry Lamb who lived in nearby Stourpaine. While staying there Stanley painted six landscapes, which demonstrate his early aptitude for structuring the composition; the sweeping pattern of the rutted field draws our eyes to the horizon, which characteristically is positioned very near the top edge of the painting. These landscapes were painted in a spirit of rivalry with his brother Gilbert, whose landscapes, Stanley believed, were then of a higher quality than his own.



112

PAUL NASH (1889-1946)

The Valley

signed and dated 'Paul Nash/1921.' (lower left), indistinctly signed again and dated again 'Paul Nash/1921.' (lower right) and signed again and inscribed 'Paul Nash. Dymchurch Kent/ The Valley' (on the reverse)
 pencil, coloured crayon and watercolour
 14% x 20¼ in. (37.2 x 51.5 cm.)

£20,000-30,000

\$26,000-39,000
 €24,000-35,000

PROVENANCE:

Oliver Brown, Norfolk, by 1943.
 Nicholas Brown.
 with Fine Art Society, London, 2002, where purchased by the previous owner,
 and from whom gifted to the present owners.

EXHIBITED:

Leeds, City Art Gallery and Temple Newsam, *Exhibition of paintings, sculpture and drawings by Paul Nash and Barbara Hepworth*, April - June 1943, no. 34.
 London, Fine Art Society, *Spring 02*, May - June 2002, no. 81.
 London, Fine Art Society, *Eric Ravilious in Context*, October - November 2002, no. 41.

LITERATURE:

A. Causey, *Paul Nash*, Oxford, 1980, p. 376, no. 321, as 'Landscape'.
 Exhibition catalogue, *Eric Ravilious in Context*, London, Fine Art Society, 2002, pp. 32-33, no. 41, illustrated.
 Exhibition catalogue, *Spring 02*, London, Fine Art Society, 2002, p. 62, no. 81, illustrated.

The Valley is being sold to benefit a British charity supporting victims of human rights violations.



PROPERTY FORMERLY IN THE COLLECTION OF ROBERT HARLING

λ113

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

Ipswich Dock

signed 'John Nash' (lower right)
 pencil, coloured crayon and watercolour, lightly squared for transfer
 15 x 19¼ in. (38.1 x 48.9 cm.)

£10,000-15,000

\$13,000-19,000
 €12,000-17,000

This is a watercolour sketch of Ipswich Docks, almost certainly executed in 1923, the same year as an oil painting that shows almost the same view, and of a similar watercolour owned by Ipswich Borough Council Museums and Galleries. The unfinished area in the left foreground shows the bow of a Thames Barge. Nash painted harbour scenes throughout the 1920s and 1930s, returning twice to Bristol (1924 and 1938) and also visiting Great Yarmouth. It was perhaps for this reason that he was appointed to the Admiralty as a war artist in 1940, although his career was brief; he worked for Naval Intelligence for most of the war.

We are very grateful to James Russell for preparing this catalogue entry.



PROPERTY FORMERLY IN THE COLLECTION OF ROBERT HARLING

λ114

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

The Galilee

signed and dated 'R. Eurich. '38' (lower left), signed again, inscribed and numbered "'Galilee" by Richard Eurich/15' (on the stretcher)
oil on canvas
16 x 24 in. (40.6 x 61 cm.)

£10,000-15,000

\$13,000-19,000
€12,000-17,000

EXHIBITED:

London, Redfern Gallery, *Richard Eurich, A.R.A., Wesceslaus Hollar, Durer & Rembrandt. French Paintings*, April - May 1943, no. 3.

In the 1930s Eurich was painting a lot in the West Country. However the 'WY' in the registration refers to Whitby rather than Weymouth and this work is likely a result of a trip to Yorkshire, or alternatively he may have worked from an old drawing that he happened on in his sketchbook.

We are very grateful to Christine Clearkin for her assistance in preparing this catalogue entry and for Philippa Bambach for the catalogue note.



PROPERTY FORMERLY IN THE COLLECTION OF ROBERT HARLING

λ115

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

Cliffs at Dunwich

signed and dated 'Edward Bawden/1948' (lower right)

ink, coloured crayon and watercolour

17½ x 21¼ in. (44.5 x 55.3 cm.)

£12,000-18,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

Purchased by the present owner's father at the 1949 exhibition.

EXHIBITED:

London, Leicester Galleries, *Recent Works by Edward Bawden*, February 1949, no. 34.

Colchester, Castle Museum, *Festival of Britain*, July 1951, no. 55.



PROPERTY FORMERLY IN THE COLLECTION OF ROBERT HARLING

λ116

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

The Fishing Trawler

signed and dated 'R. EURICH 32' (lower left)

oil on canvas

19¾ x 26¾ in. (50.2 x 68 cm.)

£25,000-35,000

\$33,000-45,000
€29,000-40,000

The Fishing Trawler is influenced by Christopher Wood whom Eurich greatly admired. Eurich never forgot his meeting with him at his own first one-man show at the Goupil Gallery, London, in 1929, the year before Wood's tragic death. Wood advised him to paint what he loved and ignore fashion. Eurich took this to his heart and it always gave him the strength to feel sure of his own voice. This painting is probably not of a specific place but a mixture of several places with which he was familiar.

We are very grateful to Christine Clearkin for her assistance in preparing this catalogue entry and for Philippa Bambach for the catalogue note.



PROPERTY FORMERLY IN THE COLLECTION OF ROBERT HARLING

λ117

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

Turn of the Grand Canal

signed 'John Piper' (lower right) and inscribed 'John Hope' (on the reverse)
ink, watercolour and gouache
12¼ x 14½ in. (31.1 x 36.9 cm.)

£10,000-15,000

\$13,000-19,000
€12,000-17,000

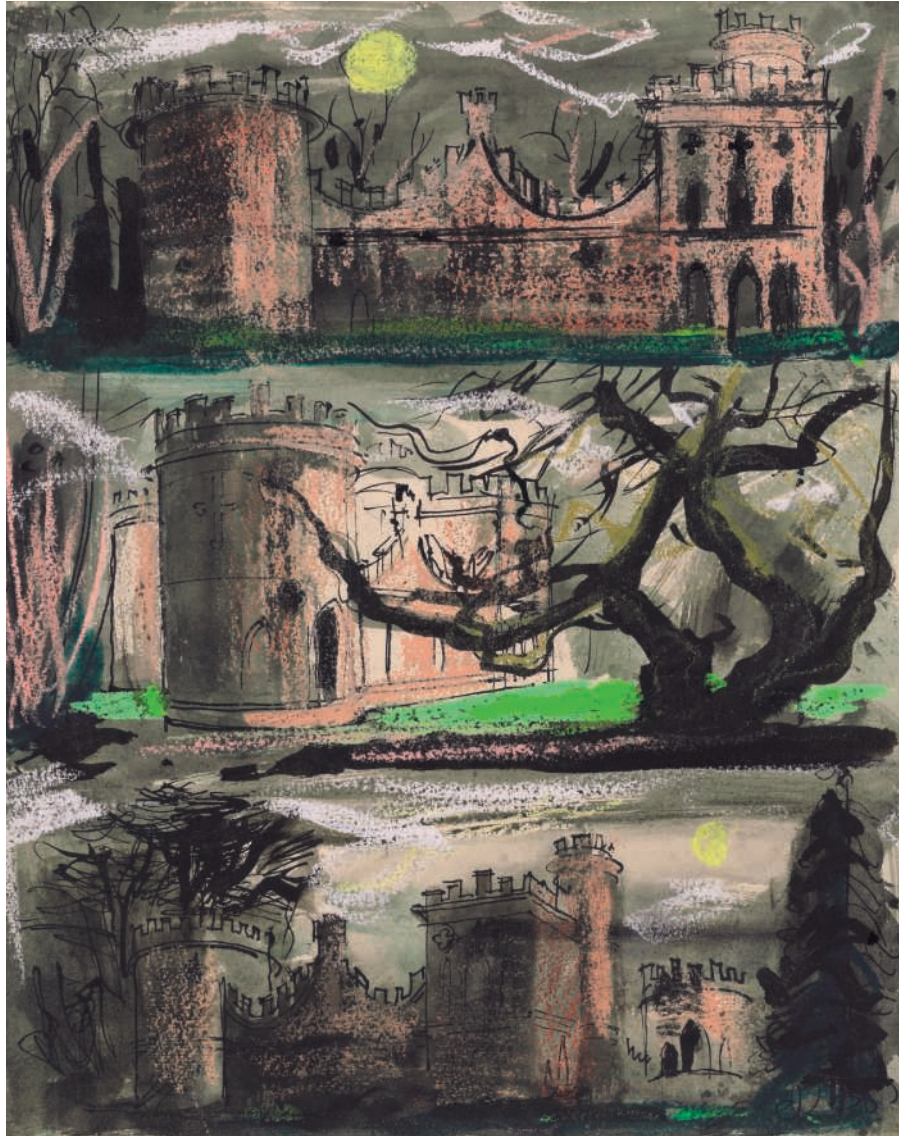
PROVENANCE:

Purchased by the present owner's father at the 1960 exhibition.

EXHIBITED:

London, Arthur Jeffress Gallery, *Paintings & Watercolours of Venice by John Piper*, May - June 1960, no. 19.

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



PROPERTY OF A PRIVATE BRITISH COLLECTION

λ118

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

Clytha Folly

ink, pastel, watercolour and gouache

13¾ x 11 in. (35 x 28 cm.)

Executed in 1975.

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

The artist's family.

Anonymous sale; Christie's, London, 6 November 1998, lot 145, where purchased by the present owner.

EXHIBITED:

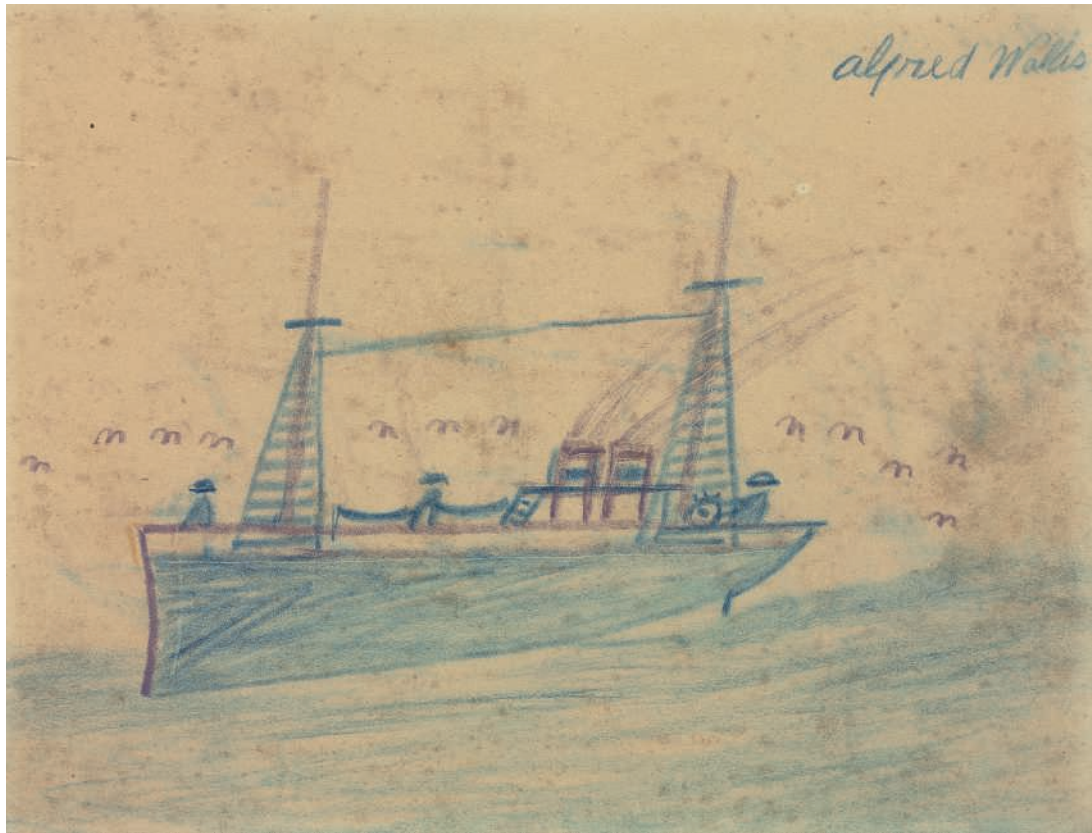
London, Tate Gallery, *John Piper*, November 1983 - January 1984, no. 164.

LITERATURE:

Exhibition catalogue, *John Piper*, London, Tate Gallery, 1983, pp. 68, 136, no. 164, illustrated.

A screenprint relating to this work and entitled *Clytha Castle Triptych* (Levinson 319) and printed by Kelpra Studio was published in 1981 in a edition of 70 by Marlborough Fine Art.

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



119

ALFRED WALLIS (1855-1942)

Fishing boats (recto; verso)

signed 'Alfred Wallis' (upper right, *recto*); signed again 'Alfred Wallis' (upper left, *verso*)

coloured pencil

8¼ x 10¾ in. (21 x 27.3 cm.)

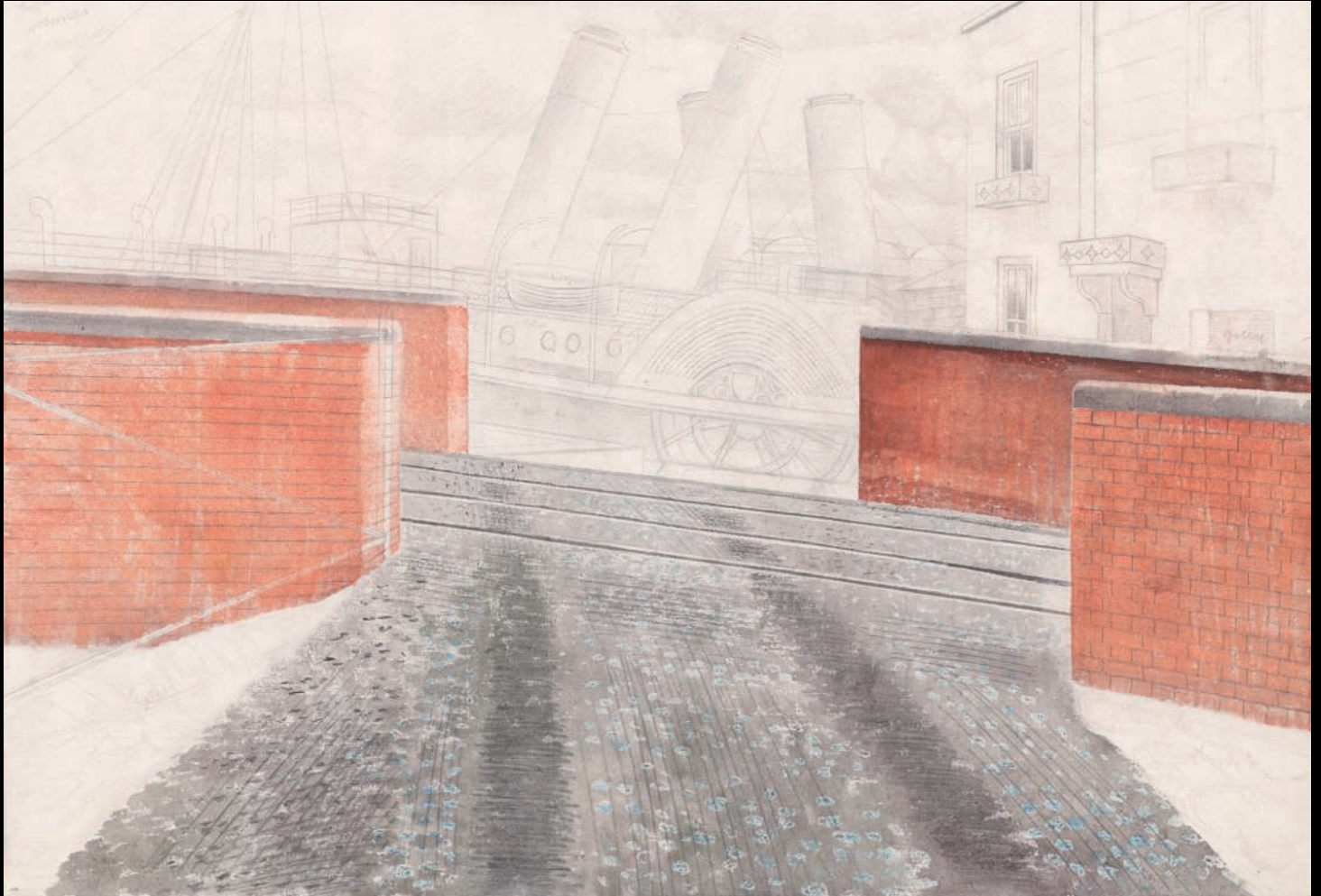
£4,000-6,000

\$5,200-7,800
€4,700-6,900

PROVENANCE:

A gift from H.S. (Jim) Ede to Anne Buchanan Crosby in the mid-1950s.

The reverse of the present lot almost certainly shows a brigantine at Mount's Bay – the tower-like structure with a flag on top towards the left hand corner is recognisable at St Michael's Mount.



120

ERIC RAVILIOUS (1903-1942)

Paddle Steamer in Bristol Dock

pencil, watercolour and coloured crayon
14 x 20¼ in. (35.5 x 51.4 cm.)

£30,000-50,000

\$39,000-65,000
€35,000-58,000

PROVENANCE:

The artist's family.

Purchased by the present owner at the 1972 exhibition.

EXHIBITED:

Colchester, Minorities Art Gallery, *Eric Ravilious, 1903-1942: an exhibition organised by the Victor Batte-Lay Trust*, January - February 1972, ex-catalogue: this exhibition travelled to Oxford, Ashmolean Museum, March - April 1972; London, Morley Gallery, April - May 1972; and Eastbourne, Towner Art Gallery, May - June 1972.



λ*121

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

July 1960 (Godrevy)

signed, inscribed and dated 'Ben Nicholson/July 1960/(Godrevy)' (on the reverse), inscribed again 'res Emmerich' (on the stretcher), signed again, inscribed again and dated again 'Nicholson/1960 (Godrevy)' (on the backboard)

pencil and oil wash on board, on the artist's prepared board
18¾ x 28½ in. (47.6 x 71.4 cm.)

£10,000-15,000

\$13,000-19,000
€12,000-17,000

PROVENANCE:

Acquired directly from the artist by the present owner's parents, March 1970.

EXHIBITED:

New York, André Emmerich Gallery, *Ben Nicholson*, April - May 1961, no. 4.
Mendrisio, Museo d'Arte, *Ben Nicholson: Works from 1921-1981*, April - June 1993, exhibition not numbered.

LITERATURE:

Exhibition catalogue, *Ben Nicholson: Works from 1921-1981*, Mendrisio, Museo d'Arte, 1993, pp. 110, 150, exhibition not numbered, illustrated.



λ*122

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

April 1960 (goblets, with red)

signed, inscribed and dated 'Ben Nicholson/april 1960/(goblets, with red)'
(on the reverse)

pencil and oil wash on paper, on the artist's prepared canvas-board
16 $\frac{1}{2}$ x 12 $\frac{7}{8}$ in. (41.5 x 32.7 cm.)

£6,000-8,000

\$7,800-10,000
€7,000-9,300

PROVENANCE:

Anonymous sale; Finarte Casa d'Aste, Milan, 23 October 1977, lot 83.

The Collection of Serafino Corbetta, Chiavenna, 1978.

Natalia Renzi Corbetta, Milan, from whom purchased by the present owner's
parents.

EXHIBITED:

Mendrisio, Museo d'Arte, *Ben Nicholson: Works from 1921-1981*, April - June
1993, exhibition not numbered.

LITERATURE:

Exhibition catalogue, *Ben Nicholson: Works from 1921-1981*, Mendrisio, Museo
d'Arte, 1993, pp. 74, 150, exhibition not numbered, illustrated.

λ123

PATRICK HERON (1920-1999)

Harbour Window : Night : 1953 : St Ives

signed and dated 'Patrick Heron/53' (lower right), signed again 'HERON' (on the reverse) and inscribed and dated again 'HARBOUR WINDOW : NIGHT : 1953 : ST IVES' (on the stretcher)

oil on canvas

36 x 18 in. (91.4 x 45.7 cm.)

£50,000-80,000

\$65,000-100,000

€58,000-93,000

PROVENANCE:

with Redfern Gallery, London, where purchased by the artist's father, and by descent.

Elizabeth McAlpine.

with Waddington Galleries, London, April 2010.

EXHIBITED:

London, Redfern Gallery, *Patrick Heron: New Paintings*, May - June 1954, no. 9, as 'Green harbour window, night'.

London, Zwemmer Gallery, *Artists under Forty*, August - September 1954, no. 36.

Huddersfield, Symon Guinn Gallery, *Romantic Abstraction: Paintings by leading British artists*, 1954, no. 11.

London, Heal & Son Limited, *Exhibition of Abstract Design by Thirteen Artists in collaboration with Porthia Prints*, March 1955, no. 28, as 'Green Harbour Window at Night, St Ives'.

We are very grateful to Susanna Heron for her assistance in preparing this catalogue entry.

'My own handling, my own colour sense were infinitely more Matissian and always had been - and at times, Bonnardian. My paintings never looked like Braque; Braque is full of straight lines, ruled lines, and submerged, indeed, not very submerged, cubist geometry, of a very severe nature. There is nothing like that in my paintings. My paintings are always fluid in a Matissian way. But my devotion to Braque registered very much with people because of my being the first person in Britain to write about him really'

(Heron quoted in D. Sylvester, (ed.), exhibition catalogue, *Patrick Heron*, London, Tate, 1998, p. 25)



λ124

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

Blue Harbour

oil on board
40½ x 47⅞ in. (102.9 x 121.6 cm.)
Painted in 1953.

£60,000-80,000

\$78,000-100,000
€70,000-93,000

PROVENANCE:

Purchased directly from the artist by the present owner's husband, 1953,
and by descent.

'During the summer of 1953 I went to St Ives, saw a wooden mobile in an art shop on the road bordering the harbour, and went inside. I was carrying a sketch pad on which I had drawn a crude picture of the crane and its surroundings on the harbour wall. The man behind the counter saw this, and we talked about the various shapes round the harbour. He said, "come here when I've closed the shop and I can show you some of my pictures in my studio nearby". It turned out that this was Terry Frost and he was looking after the shop to earn some money. His studio was full of wonderful paintings. I chose one and bought it. He explained that the picture had been inspired by the harbour, this was the rudder of a boat, those were the steps leading down from the harbour wall, up there a rising moon etc. He said that he would only charge me £75 because it was a direct sale, not through his agent in London. This is why it had not appeared in any of the books about him'

(Private correspondence from the present owner's husband, explaining how he acquired *Blue Harbour*, 1953)





PROPERTY FROM A DISTINGUISHED EUROPEAN ESTATE

λ125

PETER LANYON (1918-1964)

Cornish Tin Mine

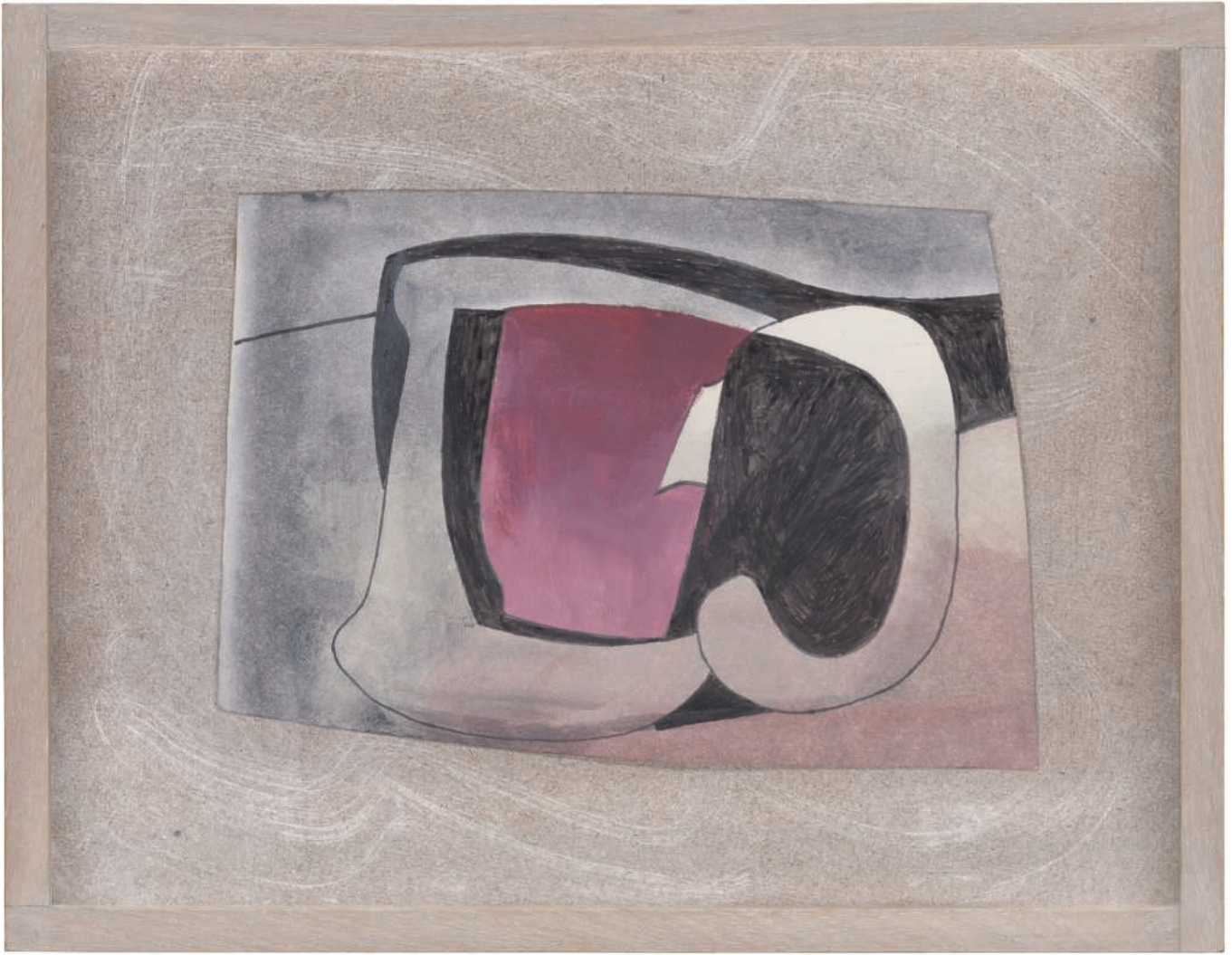
signed 'Lanyon' (lower left)
charcoal, watercolour and gouache
13 x 9½ in. (33 x 24.2 cm.)

£6,000-8,000

\$7,800-10,000
€7,000-9,300

PROVENANCE:

Sheila Lanyon, from whom acquired by the Ives Collection, circa May 1974.
Their sale; Christie's, London, 28 November 2000, lot 185.
with Spink-Leger, London.



λ126

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

May 78 (magenta cup)

ink, oil and oil wash, shaped, on the artist's prepared board, in the artist's frame
 9½ x 12½ in. (24.2 x 31.8 cm.)

£15,000-25,000

\$20,000-32,000
 €18,000-29,000

PROVENANCE:

with Waddington Galleries, London, circa 1982, where purchased by the present owner.

EXHIBITED:

London, Waddington & Tooth Galleries, *Ben Nicholson recent paintings on paper*, October 1978, no. 52.
 London, British Council, Tate Gallery, *Ben Nicholson*, October 1993 - January 1994, no. 133: this exhibition travelled to St Etienne, Musée d'Art Moderne, February - May 1994.

LITERATURE:

J. Lewison, exhibition catalogue, *Ben Nicholson*, London, British Council, Tate Gallery, 1993, pp. 203, 237, no. 133, illustrated.

In earlier works Nicholson had used magenta as small patches of colour, but in the present work it is the dominant pigment. In an undated letter at the end of the 1940s, Winifred Nicholson wrote to Ben Nicholson about his use of magenta: 'I don't know whether I can introduce you to my family friend magenta - she's a person like blue and yellow, not just a transition between the wide intervals as you use her - the sort of minor key between two chords that resolves them - she's a person, very alive and potent and fugitive and transparent' (J. Lewison, *op. cit.*, p. 237).

λ127

DAME BARBARA HEPWORTH (1903-1975)

Disc with Strings (Moon)

numbered '5/9' (on the back)

aluminium and string

19¼ in. (48.9 cm.) high, excluding wooden base

Conceived in 1969, and cast in an edition of 9 plus an artist's cast.

This work is recorded as BH 484.

£70,000-100,000

\$91,000-130,000

€81,000-120,000

PROVENANCE:

Hepworth Estate.

Private collection.

with Marlborough Gallery, London, December 1986.

with André Emmerich Gallery, New York, 1992.

with Raja Fuchs of R. Kaller-Kimche, Inc., New York, prior to November 1998.

Anonymous sale; Christie's, London, 3 February 2004, lot 274, where purchased by the present owner.

EXHIBITED:

St Ives, Parr Gallery, 1969, catalogue not traced.

London, Marlborough Gallery, *Barbara Hepworth: Recent Work, Sculpture, Paintings, Prints*, February - March 1970, no. 23, another cast exhibited.

Plymouth, City Art Gallery, *Barbara Hepworth*, June - August 1970, no. 57, another cast exhibited.

Hakone, Hakone Open-Air Museum, *Barbara Hepworth Exhibition, 1970*, June - September 1970, no. 34, another cast exhibited.

New York, Mountainville, Storm King Center, 1982, another cast exhibited, catalogue not traced.

Tate Gallery, St Ives, *The Dark Monarch: Magic & Modernity in British Art*, October 2009 - January 2010, exhibition not numbered, another cast exhibited.

LITERATURE:

Exhibition catalogue, *Barbara Hepworth: Recent Work, Sculpture, Paintings, Prints*, London, Marlborough Gallery, 1970, pp. 7, 29, no. 23, another cast illustrated.

Exhibition catalogue, *Barbara Hepworth*, Plymouth, City Art Gallery, 1970, n.p., no. 57, another cast illustrated.

Exhibition catalogue, *Barbara Hepworth Exhibition, 1970*, Hakone, Hakone Open-Air Museum, 1970, n.p., no. 34, another cast illustrated.

A. Bowness (ed.), *The Complete Sculpture of Barbara Hepworth, 1960-1969*, London, 1971, p. 48, no. 484, pl. 185, another cast illustrated.

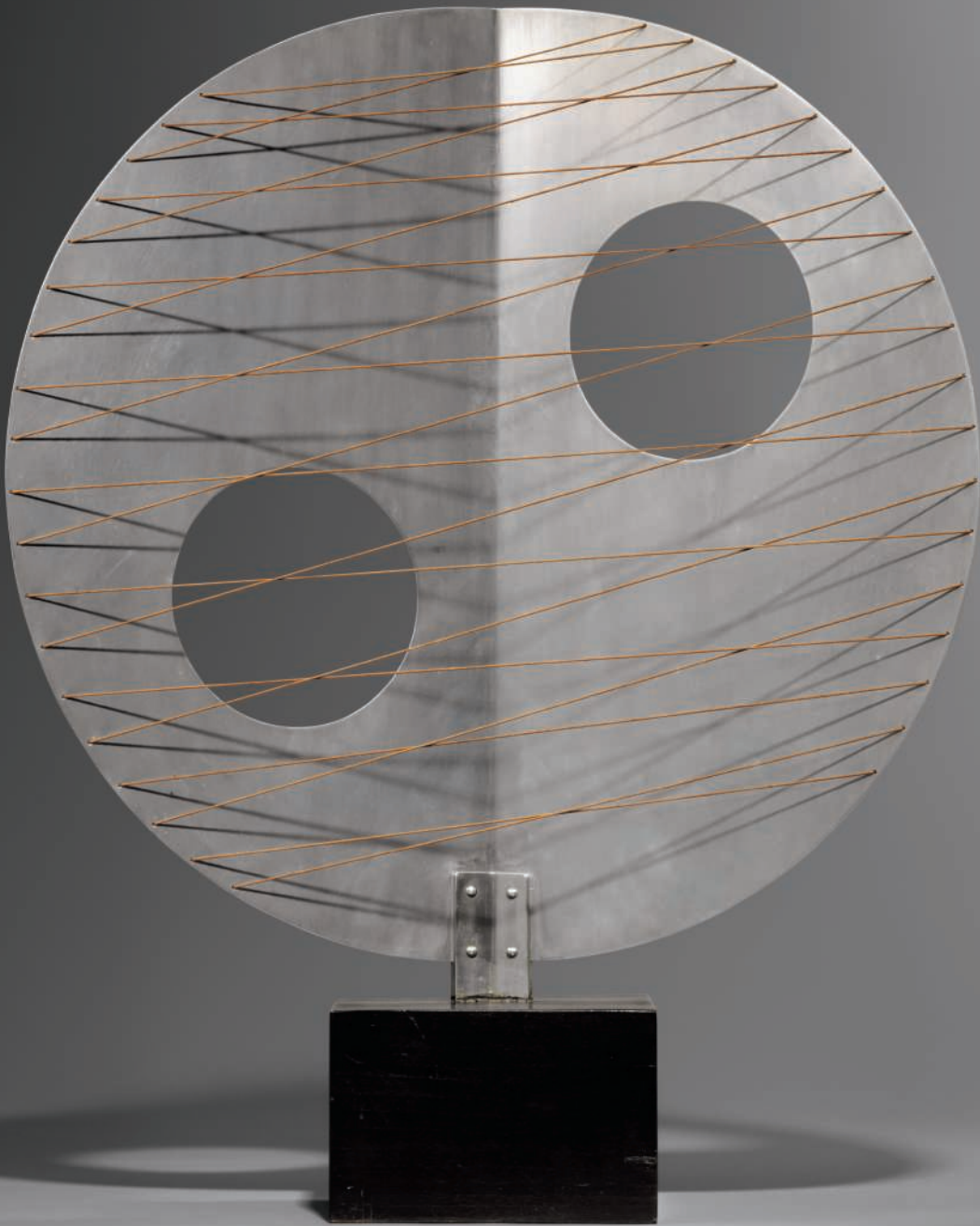
Exhibition catalogue, Storm King Center, New York, Mountainville, 1982, catalogue not traced.

Exhibition catalogue, *The Dark Monarch: Magic & Modernity in British Art*, Tate Gallery, St Ives, 2009, pp. 167, 174, exhibition not numbered, pl. 41, another cast illustrated.

We are grateful to Dr Sophie Bowness for her assistance with the cataloguing apparatus for this work. Dr Sophie Bowness is preparing the revised catalogue raisonné of Hepworth's sculpture.

'We are so placed here, geographically, that both sun and moon rise and set over the water with a great radiance and this fact sets up a remarkable tension in my everyday life ... the forces between the ever-changing position of the sun and moon, and the effects upon sea and tide, and cloud and wind, which change the depth of shadow on forms here have governed my life for a long time'

(B. Hepworth, *A Pictorial Autobiography*, Bradford-on-Avon, 1977, p. 81)



λ128

PATRICK HERON (1920-1999)

Hyacinths and Cedar, Godolphin : 1950

signed and dated 'P. Heron/50' (lower left)

oil on canvas

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

£80,000-120,000

\$110,000-160,000

€93,000-140,000

PROVENANCE:

Acquired directly from the artist by the sculptor, Reg Butler, 1950, and by descent.

Anonymous sale; Christie's, London, 16 November 2011, lot 26, where purchased by the present owner.

EXHIBITED:

London, Redfern Gallery, *Recent Paintings by Patrick Heron*, April - May 1950, no. 21.

London, Redfern Gallery, *Summer Exhibition*, June - September 1950, no. 221.

LITERATURE:

R. Seddon, 'British Landscape since World War I', *Studio*, Vol. CXLVIII, no. 739, October 1954, p. 103, illustrated, as 'Cedars at Godolphin'.

1950, the year that the present work was painted, saw the development of Heron's work into 'a decisively personal manner in which the primary influences on his approach to figurative presentation were integrated into a style indisputably and unmistakably his own' (M. Gooding, *Patrick Heron*, London, 1994, p. 66). Artists such as Picasso and Braque, the latter of whom Heron had visited in the Frenchman's studio the previous year, and whose work Heron had so articulately reviewed in his role as art critic, were major influences on his work.

The objects and situation that make up the still life subject in *Hyacinths and Cedar, Godolphin : 1950* are typically modest: the open window with a view beyond, the pot and plants. Heron's choice of such simple subject matter is mirrored in the Cubist painters' treatment of the still-life subject, as well as those of Matisse and Bonnard. Through Heron's use of blocked areas of bold colour to depict humble everyday objects - here witnessed in the glowing ochre and lemon yellows, and the rich, metallic greys - and through pattern - such as the diamond design that depicts the draped curtain on the left side of the window - he flattens the picture plane. He leaves areas of the white, primed canvas unpainted to create distinctions of space between objects, creating a suggested sense of depth. The dominance of these formal elements of the painting in the present work suggest that the subject and focus of the painting is not so much the objects within the still-life but the colours and his treatment of them, as well as the spaces between the objects - in other words, the abstract qualities of the picture. Gooding describes this as 'the magical transformation of familiar things into poetic relativities - "the relationship between things" in the parallel reality of the painting' (*ibid.*).

The sculptor Reg Butler acquired *Hyacinths and Cedar, Godolphin : 1950* directly from Heron in the year he painted it.

We are very grateful to Susanna Heron for her assistance in preparing this catalogue entry.





PROPERTY FROM A DISTINGUISHED EUROPEAN ESTATE

λ129

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

April, 1960

signed and inscribed 'Terry Frost April' (on the canvas overlap)

oil on canvas

30 x 25 in. (76.4 x 63.5 cm.)

Painted in 1960.

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

with Spink-Leger, London.

with James Holland-Hibbert, London, where purchased by the present owner,
August 2001.



λ*130

ADRIAN HEATH (1920-1992)

Composition, 1957

signed and dated 'Adrian Heath '57' (on the reverse)

oil on canvas

50 x 48 in. (127 x 122 cm.)

£30,000-50,000

\$39,000-65,000

€35,000-58,000

PROVENANCE:

The artist's estate.

with Jonathan Clark, London, 2008, where purchased by the present owner.

EXHIBITED:

Auckland, British Council, City Art Gallery, *Abstract British Painting*, May 1958, no. 33, as 'Painting, Red and Black'.

PROPERTY FORMERLY IN THE COLLECTION OF SIR MARTYN BECKETT, M.C. (1918-2001)

λ131

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

View of a Garden, Chiswick

signed with initials 'VP' (lower right)

oil on canvas

16 x 20 in. (40.5 x 50.8 cm.)

Painted *circa* 1944.

£30,000-50,000

\$39,000-65,000

€35,000-58,000

PROVENANCE:

with Roland Browse & Delbanco, London, where purchased by Sir Martyn Beckett *circa* 1960, and by descent.

View of a Garden, Chiswick belongs to a series of important paintings that traverse Pasmore's evolution from the plumb lines of the Euston Road School towards the pure abstraction of Constructivism. In 1941 the Pasmores moved to 2 Riverside Mall on Chiswick Reach and eventually settled at 16 Hammersmith Terrace in late 1943. Alan Bowness writes, 'The Chiswick years were to be extraordinarily rich, both in the work produced and in the rapidity of Pasmore's own artistic development. It was a period of learning from other artists - from the old masters as well as the moderns, and learning from theories as well as from practice. More than anything, perhaps, Pasmore was fascinated by what seemed to him to be a gap between the paintings and the ideas of the Post-impressionists, as expressed in the letters of Cézanne, Seurat, Gauguin and Van Gogh' (A. Bowness & L. Lambertini, *Victor Pasmore*, London, 1980, pp. 10-11).

In *View of a Garden, Chiswick*, Pasmore beautifully captures the moment dawn breaks. The viewer's eye is drawn to the lush foliage of the hedgerows and green and yellow leaves of the trees. The morning light shimmers over the foreground of the composition as one becomes lost in the pinky blue haze of muted pigment, which is punctuated by dabs of impasto. In preceding works such as *The Thames at Chiswick*, 1943 (National Gallery of Canada, Ottawa), Pasmore's composition is tighter and more representational but in the present work, particularly in the foreground, he begins to lean towards abstraction. As this series develops alongside his Hammersmith garden pictures, painted between 1944 and 1949, the works become increasingly abstracted, culminating in *The Gardens of Hammersmith No. 2*, 1949 (Tate, London). *View of a Garden, Chiswick* can therefore be seen as a pivotal painting in Pasmore's progression towards abstraction.

After distinguishing himself in the Second World War with his exceptional initiative and vigour, where he was awarded his M.C., Beckett went on to study architecture. In 1952 he set up an independent practice, and soon thereafter became a highly sought-after country house architect. During his career, he designed more than twenty new houses and in the region of seventy restorations or conversions. As an architect, Beckett was generally a 'pragmatic traditionalist' with few of his buildings being alike. He was responsible for one of the most original country houses built in Britain in the 1960s, *Callernish*, on North Uist, build for Lord and Lady Granville: completed in 1965 and with a circular plan, an internal courtyard and concrete walls 2 feet thick, it was constructed to withstand Atlantic gales and looked like a baronial bull ring. It is listed as a folly in Headley and Meulenkamp's *Follies*, the standard guide to follies in Britain. In later life, as well as being a keen painter, Beckett was a Trustee of the British Museum (1978-85) and Chairman of the Trustees of the Wallace Collection (1976-92) (see *The Telegraph*, Obituaries, 6 August 2001).



Tuttleman Collection

During their marriage, Edna and Stanley Tuttleman curated one of the most eclectic and diverse collections of art, which spans multiple decades and a variety of media. Modernist sculpture masterpieces by artists such as Henry Moore and pop works by Roy Lichtenstein live side by side in a diverse arrangement that underscores the Tuttlemans' love of art in many forms and traditions. Sculptures and paintings are represented as equally as acoustic and kinetic forms in the collection, with works by Alexander Calder and Henry Bertoia creating an atmosphere of pleasure that transcend the conventional and leans toward the unexpected.

The Tuttlemans' love-affair with all that is modern was articulated through a bold, salon-style installation in their family home that overtook every room and extended well into the surrounding landscape. Through this unique juxtaposition of works, the viewer gains a new appreciation for the relationships between works hanging side by side in close proximity to one another. The hanging is intuitive and not belabored—not overly planned or systematic. This style of installation underscores their love of the works themselves as well as their approach to collecting overall. The Tuttlemans sought out works by artists who resonated with them and purchased their work frequently.

The Tuttlemans' vast collection of sculpture displayed primarily outdoors was inspired by the family's frequent stops at Storm King Art Center on their way to their Vermont home. While often times the sheer mass of a sculpture can limit its setting to the outdoors, many modern sculptors and collectors revel in the open air as a venue where the viewer is free to study the work from any distance and at any angle. From works by artists of American, Latin American, and British descent, Edna and Stanley Tuttlemans' collection reveals a journey of collecting some of the finest examples of outdoor sculpture from all corners of the world. Displayed throughout the grounds of their Pennsylvania home, the Tuttlemans' extraordinary collection occupied every garden, ledge and terrace creating a truly inspiring installation. Though their works are surrounded by the sublime and ever-changing environment, the love Edna and Stanley Tuttleman bestowed upon selecting a magnificent range of internationally-represented artists is unchanging. This passion and dedication seen not only in the Tuttlemans' approach to collecting but also in their philanthropic efforts, was a hallmark of their marriage and a legacy of their life



Artwork: © 2017 Vasa Velizar Mihich

together. Edna and Stanley Tuttleman were committed to promoting the arts, culture and education in their community, and acted as benefactors to museums, universities, hospitals and temples in the Philadelphia area. The Tuttlemans funded, among others endeavors, The Tuttleman Contemporary Art Gallery at the Philadelphia Museum of Art; Franklin Institute's Tuttleman Omniverse Theater; The Tuttleman Library at Gratz College; The Tuttleman Chapel at Temple Adath Israel; The Tuttleman Imaging Center at Graduate Hospital; The Tuttleman Learning Centers at Temple University and at Philadelphia University; The Tuttleman Auditorium and The Tuttleman Terrace at Institute of Contemporary Art; The Edna S. Tuttleman Directorship of the Museum at the Pennsylvania Academy of Fine Arts; and the Tuttleman Sculpture Gallery at the Pennsylvania Academy of the Fine Arts. These institutions that they fostered will stand as a beacon of their dedication to promoting the arts and education in their community.

For further works from The Tuttleman Collection please see lots 7-12 in the Modern British & Irish Art Evening Sale on 26 June 2017.

λ*132

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

Mother and Child: Chair

signed and numbered 'Moore/5/9' (on the base) and stamped with the foundry mark 'NOACK BERLIN' (on the edge of the base)

bronze with a brown patina

11¼ in. (28.5 cm.) high, excluding black base

Conceived in 1981.

£60,000-90,000

\$78,000-120,000

€70,000-100,000

PROVENANCE:

Private collection.

with Lillian Heidenberg Gallery, New York.

with Kent Fine Art, New York, July 1986, where purchased by the present owners.

LITERATURE:

A. Bowness (ed.), *Henry Moore, Complete Sculpture: 1980-86*, Vol. 6, London, 1988, pp. 44-45, no. 840, another cast illustrated.



λ*133

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

Reclining Nude: Crossed Feet

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

bronze with a brown patina

6¼ in. (15.9 cm.) long, excluding black base

Conceived in 1980.

£60,000-90,000

\$78,000-120,000

€70,000-100,000

PROVENANCE:

with Lillian Heidenberg Gallery, New York, May 1981, where purchased by the present owners.

LITERATURE:

A. Bowness (ed.), *Henry Moore, Complete Sculpture: 1980-86, Vol. 5*, London, 1988, no. 788, another cast illustrated.



λ*134

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

Mother and Child: Armless

signed and numbered 'Moore 8/9' (on the back of the base)

bronze with a brown/green patina

6¾ in. (16.1 cm.) deep

Conceived in 1979.

£60,000-90,000

\$78,000-120,000

€70,000-100,000

PROVENANCE:

Private collection.

with Jeffrey H. Loria & Co, New York.

with Kent Fine Art, New York, July 1986, where purchased

by the present owners.

LITERATURE:

A. Bowness (ed.), *Henry Moore, Complete Sculpture: 1974-80, Vol. 5*, London, 1983, pp. 42-43, no. 765, another cast illustrated.



λ*135

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

Small Three-Quarter Figure: Simple Skirt

signed, numbered and stamped with the foundry mark 'Moore 3/9 NOACK/
BERLIN' (on the back of the base)

bronze with a light brown patina

3 $\frac{5}{8}$ in. (9.2 cm.) high

Conceived in 1981.

£6,000-9,000

\$7,800-12,000

€7,000-10,000

LITERATURE:

A. Bowness (ed.), *Henry Moore, Complete Sculpture: 1980-86, Vol. 6*, London,
1988, pp. 46-47, no. 847, another cast illustrated.



λ*136

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

Three Piece Reclining Figure: Maquette No. 4

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

bronze with a dark brown patina

7¼ in. (18.3 cm.) long, excluding black base

Conceived in 1975.

£30,000-50,000

\$39,000-65,000

€35,000-58,000

PROVENANCE:

with Fontana Gallery, Pennsylvania, March 1982, where purchased by the present owners.

LITERATURE:

A. Bowness (ed.), *Henry Moore, Complete Sculpture: 1974-80, Vol. 5*, London, 1983, p. 26, no. 678, another cast illustrated.



λ*137

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

Smooth Head

signed and numbered 'Moore 8/9' (on the back of the base)

bronze with a gold brown patina

4⁷/₈ in. (12.4 cm.) high, excluding black base

Conceived in 1978.

£8,000-12,000

\$11,000-16,000

€9,300-14,000

PROVENANCE:

with Fontana Gallery, Pennsylvania, March 1982, where purchased by the present owners.

LITERATURE:

A. Bowness (ed.), *Henry Moore, Complete Sculpture: 1974-80, Vol. 5*, London, 1983, p. 42, no. 760, another cast illustrated.



λ*138

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

Maquette for Mother with Child on Lap

signed and numbered 'Moore 1/9' (on the back of the base)

bronze with a green patina

6½ in. (15.4 cm.) high, excluding black base

Conceived in 1982.

£50,000-70,000

\$65,000-91,000

€58,000-81,000

PROVENANCE:

with Lillian Heidenberg Gallery, New York, December 1982, where purchased by the present owners.

LITERATURE:

A. Bowness (ed.), *Henry Moore, Complete Sculpture: 1980-86, Vol. 6*, London, 1988, p. 51, no. 869, another cast illustrated.



λ*139

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

Bonnet Figure

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

bronze with a brown patina

6½ in. (16.5 cm.) high

Conceived in 1982.

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Acquired from the artist by Philip and Muriel Berman, 11 February 1985.

Their sale; Sotheby's, New York, 19 January 2005, lot 86.

LITERATURE:

A. Bowness (ed.), *Henry Moore, Complete Sculpture: 1980-86, Vol. 6*, London, 1988, pp. 51-52, no. 864, another cast illustrated.



λ* 140

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

Maquette for Winged Figures III

signed 'Chadwick' (on the right figure's body) and numbered '334 3/6'

(under the left figure's wing)

bronze with a brown patina

11 in. (28 cm.) high

Conceived in 1961.

£20,000-30,000

\$26,000-39,000

€24,000-35,000

EXHIBITED:

London, Marlborough Fine Art, *Lynn Chadwick Exhibition of Sculpture*, November - December 1961, no. 23, another cast exhibited.

LITERATURE:

Exhibition catalogue, *Lynn Chadwick Exhibition of Sculpture*, London, Marlborough Fine Art, 1961, n.p., no. 23, another cast illustrated.

A. Bowness, *Lynn Chadwick*, London, 1962, n.p., another cast illustrated.

D. Farr and E. Chadwick, *Lynn Chadwick Sculptor: with a Complete Illustrated Catalogue 1947-2003*, Farnham, 2014, p. 191, no. 336, another cast illustrated.

Please note that the present work is incorrectly stamped '334' and should be stamped '336'.

We are very grateful to the Lynn Chadwick Estate for their assistance in preparing this catalogue entry.



λ* ■ 141

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

Maquette III Jubilee III

stamped with initial and numbered 'C C24S 2/9'

(on the front leg of each figure)

bronze with a black and polished patina

30¼ in. (76.8 cm.) high

Conceived in 1984.

£100,000-150,000

\$130,000-190,000

€120,000-170,000

PROVENANCE:

with Lillian Heidenberg Gallery, New York, November 1986, where purchased by the present owners.

LITERATURE:

D. Farr and E. Chadwick, *Lynn Chadwick Sculptor: with a Complete Illustrated Catalogue 1947-2003*, Farnham, 2014, p. 358, no. C24S, another cast illustrated.

'Just as some of his figures become winged, a theme he takes up again in the early 1970s, so in 1976 he evolves striding figures clad in cloaks which, as the idea takes hold of his imagination, become ever more voluminous and billow out in the wind behind them, as in *Pair of Walking Figures - Jubilee 1977*. Still more recently, these billowing cloaks assume the fan shape of a dove displaying its tail feathers. In formal terms, too, Chadwick has delighted in contrasting the extravagant curves of the drapery with the gaunt angularity of the bodies they help to define' (D. Farr and E. Chadwick, *op. cit.*, p. 28).

Despite the occasionally brutal appearance of his structures, in the present work the artist manages to imbue his sculpture with more subtle detail, far more sensitive than in some of his more abstract pieces from the 1960s. Chadwick gives added textures to his figures, implying fabric stretched over their moving limbs through delicate ripples on the surface of their bodies, something he started incorporating in his sculptures after 1973. The effect nods to the marble sculptures of ancient Greece such as the figures from the Parthenon pediments that use a wet-drapery effect to heighten the curves of the female forms. Chadwick, however, gives life and autonomy to the billowing capes that form new abstracted shapes. The angles of the lines from the creased fabric create intersections and angular planes that appear stylised rather than natural. The prominence of the cape is the only visual sign that marks the presence of a gust of wind, thus setting his otherwise sturdy figures in a tangible space and fleeting moment in time. Additionally, the bold presence of this protruding element of the sculpture had an important practical role to play as it spread the weight of the heavy bronze to a point away from the thinner legs. Thus, 'while thinking always in sculptural terms of mass, weight and movement, Chadwick invest[s] his abstract shapes with allusive vitality' (D. Farr and E. Chadwick, *op. cit.*, p. 24).

By choosing to dedicate much of his artistic production after the 1960s to rendering pairs or groups of figures, rather than colossal singular forms, Chadwick confirmed his position along the trajectory of great British modern sculptors. 'A preoccupation with physical relationship had, in its way, defined popular awareness of the Britishness of British sculpture' (M. Bird, *Lynn Chadwick*, Farnham, 2014, p. 147) and *Maquette III Jubilee III* harks back to works such as Barbara Hepworth's *Contrapuntal Forms* (1950-51), Henry Moore's *King and Queen* (1952-53), and F.E. McWilliam's *Mother and Daughter* (1951). The sensitive relationships Chadwick captures in bronze during the second half of his career extract arguably the most intimate range of subjects from the artist's oeuvre.



λ*142

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

Sitting Woman IV

numbered and dated 'C31S 1986 2/9' (on the edge of the base)
bronze with a dark brown and polished patina
5½ in. (14.2 cm.) wide

£7,000-10,000

\$9,100-13,000
€8,100-12,000

PROVENANCE:

with Nan Miller Gallery, New York, November 1986, where purchased by the present owners.

LITERATURE:

D. Farr and E. Chadwick, *Lynn Chadwick Sculptor: with a Complete Illustrated Catalogue 1947-2003*, Farnham, 2014, p. 362, no. C31S, another cast illustrated.



λ*143

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

Sitting Couple in Robes II

stamped with the Morris Singer Foundry Mark and numbered '790S 5/9'

(on the edge of the male figure's robe)

bronze with a black brown and polished patina

15¾ in. (40 cm.) wide

Conceived in 1980.

£30,000-50,000

\$39,000-65,000

€35,000-58,000

PROVENANCE:

with Lillian Heidenberg Gallery, New York, February 1986, where purchased by the present owners.

LITERATURE:

D. Farr and E. Chadwick, *Lynn Chadwick Sculptor: with a Complete Illustrated Catalogue 1947-2003*, Farnham, 2014, p. 342, no. 790S, another cast illustrated.



λ*144

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

Table Piece II

lacquered red over polished steel, unique
12¼ in. (31 cm.) wide
Conceived in 1966.

£40,000-60,000

\$52,000-78,000
€47,000-69,000

PROVENANCE:

with Lillian Heidenberg Gallery, New York, December 1984, where purchased by the present owners.

LITERATURE:

D. Blume (ed.), *Anthony Caro: Catalogue Raisonné, Vol. 1, Table and Related Sculptures 1966-1978*, Cologne, 1981, pp. 14, 171, no. 2, illustrated.

Table Piece II, as the title suggests, is only the second sculpture in an extensive series that would span four decades, and the earliest in private hands. Caro's decision in 1960, to do-away with the plinth and place his works directly on the floor, changed the face of sculpture. His decision in 1966, to begin a series of smaller scale works that would stand, or in some cases balance, on a table, was not a rejection of these principles but instead an extension of them. The 'Table Pieces' were conceived as sculptures in their own right and not maquettes or models for larger works. The earliest examples all contain elements that extend below the horizontal plane of the table edge and as a consequence cannot be displayed on the floor. These sculptures interact with the tables that support them, creating a dialogue with the viewer as they extend into their space. They are the antithesis of traditional sculpture that rests placidly in the middle of a plinth, offered up for humble contemplation.

In contrast to Caro's large scale floor sculptures, his 'Table Series' was intended to be relatable on a human scale. The incorporation of recognisable objects, such as part of a scissor handle in *Table Piece II*, enable the viewer to relate the scale to their own hand. In so doing he eliminates any implication of represented scale inherent in a maquette. The earliest examples from this series have elegant lacquered finishes and inconspicuous welded joints that create a jewel-like quality. The red lacquer used for *Table Piece II* enhances this and at the same time produces a palpable energy. H.F. Westley Smith comments on the earliest examples within this series, 'These are not grand gestures, but suggestions and terse statements, sculptural epigrams that tease us into thought. Theirs is an expression of a light spirit, of an abstraction that remains otherworldly but nevertheless 'within easy reach'' (H.F. Westley Smith, *Anthony Caro Small Sculptures*, Farnham, 2010, p. 14).

'My Table pieces are not models inhabiting a pretence world, but relate to a person like a cup or a jug. Since the edge is basic to the table all the Table Pieces make use of this edge which itself becomes an integral element of the Piece'

(Anthony Caro, unpublished statement 1966/67, quoted in I. Barker, *Quest for the New Sculpture*, Farnham, 2004, p. 161)



MODELS FOR *CAPITAL* BY JOE TILSON

Capital III; *Capital IV* and *Capital V* (lots 145-147) comprise 11 of the original 18 panels that Tilson made in 1964 as models for *Capital*, a large scale mural for the lobby of the Royal Garden Hotel, Kensington. This ambitious project was amongst Tilson's first public commissions and sadly no longer remains. The hotel had been known as the Palace Hotel since the 1800s but was demolished in the 1960s and redesigned by Colonel Richard Seifert. Sir Misha Black commissioned the artwork for the new hotel and chose the final configuration of the lobby mural from Tilson's *Capital* models. The hotel re-opened in 1965 with guests being greeted by Tilson's monumental work. The following year the hotel hosted the official reception celebrating England's World Cup victory.



Joe Tilson, *Capital* mural, 1964-65, in the lobby of the Royal Garden Hotel, London, 1965.



λ145

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

Capital III

signed, inscribed and dated "CAPITAL III." 1964/Acrylic on Wood Relief/Joe T' (on the reverse)

acrylic on wood relief

14½ x 31½ in. (37 x 80 cm.)

£15,000-25,000

\$20,000-32,000

€18,000-29,000

PROVENANCE:

A gift from the artist to the present owners.

EXHIBITED:

London, Marlborough New London Gallery, *Tilson*, February - March 1966, no. 13.

New York, Marlborough Gerson Gallery, *Four London artists: Gordon House, Colin Lanceley, Richard Lin, Joe Tilson*, February 1968, no. 34.

LITERATURE:

Exhibition catalogue, *Tilson*, London, Marlborough New London Gallery, 1966, n.p., no. 13.

A.C. Quintavalle, *Joe Tilson*, Milan, 1977, p. 203.



λ146

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

Capital IV

signed, inscribed and dated "CAPITAL IV." 1964/Acrylic on Wood Relief/

Joe Tilson' (on the reverse)

acrylic on wood relief

14½ x 40 in. (36.8 x 102 cm.)

£15,000-25,000

\$20,000-32,000

€18,000-29,000

PROVENANCE:

A gift from the artist to the present owners.

EXHIBITED:

London, Marlborough New London Gallery, *Tilson*, February - March 1966, no. 13.

New York, Marlborough Gerson Gallery, *Four London artists: Gordon House, Colin Lanceley, Richard Lin, Joe Tilson*, February 1968, no. 35.

LITERATURE:

Exhibition catalogue, *Tilson*, London, Marlborough New London Gallery, 1966, n.p., no. 13.

A.C. Quintavalle, *Joe Tilson*, Milan, 1977, p. 203.



λ147

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

Capital V

signed, inscribed and dated "CAPITAL V." 1964/Acrylic on Wood Relief/

Joe Tilson' (on the reverse)

acrylic on wood relief

14½ x 37½ in. (37 x 80 cm.)

£15,000-25,000

\$20,000-32,000

€18,000-29,000

PROVENANCE:

A gift from the artist to the present owners.

EXHIBITED:

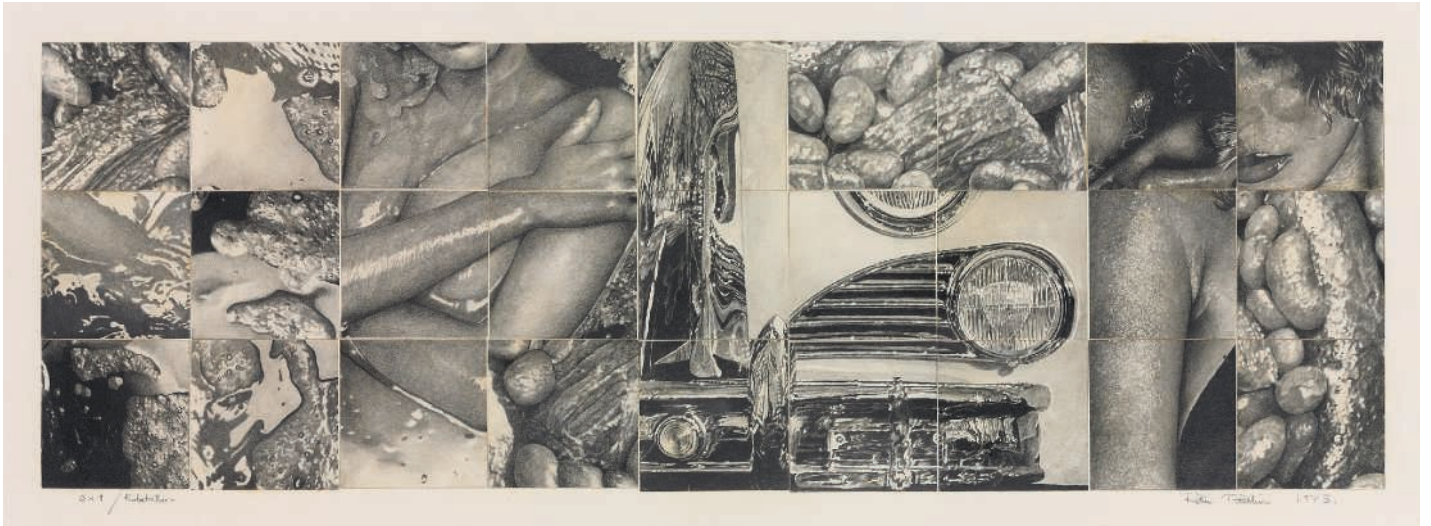
London, Marlborough New London Gallery, *Tilson*, February - March 1966, no. 13.

New York, Marlborough Gerson Gallery, *Four London artists: Gordon House, Colin Lanceley, Richard Lin, Joe Tilson*, February 1968, no. 36.

LITERATURE:

Exhibition catalogue, *Tilson*, London, Marlborough New London Gallery, 1966, n.p., no. 13.

A.C. Quintavalle, *Joe Tilson*, Milan, 1977, p. 203.



λ148

PETER PHILLIPS (B. 1939)

3 x 9 Rotatation

signed and dated 'Peter Phillips 1975.' (lower right) and inscribed '3x9./
Rotatation.' (lower left)

pencil

12¾ x 34 in. (32.4 x 86.4 cm.)

£3,000-5,000

\$3,900-6,500

€3,500-5,800

PROVENANCE:

with Waddington Galleries, London.
Private collection, UK.



λ149

COLIN SELF (B. 1941)

Peacock

signed and dated 'Colin Self 28-1-69' (lower right)

pencil and coloured crayon
11 $\frac{1}{8}$ x 20 $\frac{7}{8}$ in. (30.2 x 53 cm.)

£4,000-6,000

\$5,200-7,800

€4,700-6,900

PROVENANCE:

with James Kirkham, London, where purchased by the previous owner, April 1979.

Anonymous sale; Christie's, South Kensington, 11 July 2013, lot 494, where purchased by the present owner.



λ150

CLIVE BARKER (B. 1940)

Small Zip

signed and dedicated 'CLIVE BARKER/to/Sonny Freeman' (on the reverse)
leather and metal on wood
20 x 11¼ in. (50.8 x 28.5 cm.)
Conceived in 1963.

£3,000-5,000

\$3,900-6,500
€3,500-5,800

PROVENANCE:

A gift from the artist to Sonny Freeman, and by descent to the present owner.

EXHIBITED:

Cambridge, Arts Council of Great Britain, Arts Council Gallery, *Ventures*, February - March 1967, no. 2: this exhibition travelled to Oldham, Art Gallery, March - April; Folkestone, Metropole Arts Centre, April - May; Oxford, Museum of Modern Art, May - June; Birmingham, City Art Gallery, June - July; and Portsmouth, Round Tower, July.

LITERATURE:

A.J. Fermon (ed.), *Clive Barker Sculpture Catalogue Raisonné 1958-2000*, Milan, 2012, p. 80, no. 13, illustrated.

Sonny Freeman was a model and close friend of Barker's, who shot to fame in the 1964 as the first ever Pirelli Calendar girl. Her first husband was The Beatles photographer, Robert Freeman and they lived in the same building as John Lennon and his wife Cynthia. It has been speculated that Lennon wrote The Beatles hit *Norwegian Wood* about Sonny, who despite being German by birth would tell people she was Norwegian.

λ*151

GERALD LAING (1936-2011)

Vienna

signed, inscribed, numbered and dated 'VIENNA 2/6 Gerald Laing 1978'
(on the figure's left thigh)
bronze with a dark brown patina
22 in. (56 cm.) high
This work is recorded in the artist's archives as CR 381.

£15,000-25,000

\$20,000-32,000
€18,000-29,000

PROVENANCE:

Private collection, Sydney.

EXHIBITED:

Houston, Max Hutchinson Gallery, *Gerald Laing: Bronze Sculpture*, May - July 1979, another cast exhibited, catalogue not traced.
New York, Max Hutchinson Gallery, *Gerald Laing: Sculpture*, November - December 1979, another cast exhibited, catalogue not traced.
Edinburgh, Royal Scottish Academy, 1979, another cast exhibited, catalogue not traced.
Miami, Bacardi Art Gallery, *Gerald Laing: Sculpture*, March - April, 1982, no. 2, another cast exhibited.

LITERATURE:

D. Knight (ed.), *Gerald Laing Catalogue Raisonné*, London, 2017, p. 240, no. 413, another cast illustrated.



λ152

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

Loterie

signed and dated 'Eduardo Paolozzi/1947' (lower right)
ink, collage and gouache
15½ x 20¾ in. (38.3 x 52.4 cm.)

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

A gift from the artist to the present owner.

EXHIBITED:

London, Mayor Gallery, *An Exhibition of Recent Drawings by Eduardo Paolozzi*,
February 1948, no. 28.

Hanover, Kestner-Gesellschaft, *Eduardo Paolozzi*, December 1974 - January
1975, no. 40.

Berlin, Nationalgalerie, *Eduardo Paolozzi, sculptures, drawings, collages*,
February - April 1975, no. 93.

Chichester, Pallant House Gallery, *Eduardo Paolozzi Collaging Culture*,
July - October 2013, no. 13.

LITERATURE:

E. Paolozzi, *The Metallization of a Dream*, London, 1963, p. 9, illustrated.

Exhibition catalogue, *Eduardo Paolozzi*, Hanover, Kestner-Gesellschaft, 1974,
p. 58, no. 40, illustrated.

Exhibition catalogue, *Eduardo Paolozzi, sculptures, drawings, collages*, Berlin,
Nationalgalerie, 1975, p. 58, no. 93, illustrated.

W. Konnertz, *Eduardo Paolozzi*, Cologne, 1984, pp. 35, 288, illustrated.

J-P. Stonnard, 'The 'Bunk' collages of Eduardo Paolozzi', *The Burlington
Magazine*, No. 1261, Vol. 150, April 2008, p. 241, illustrated.

S. Martin, exhibition catalogue, *Eduardo Paolozzi Collaging Culture*,
Chichester, Pallant House Gallery, 2013, pp. 8-9, 26, 114, no. 13.

Among the first works made by Paolozzi soon after he arrived in Paris in June 1947 were a series of drawings and collages based on the French fair and lottery booths which he saw in the Denfert Rochereau district of the city, where the Russian artist Grégoire Michonze lent him a studio. In 1948 Paolozzi described how he went about making them: 'the whole conception is the box. I have taken the shooting gallery, but a shop would have done just as well. I take it apart, put the bits together in a different way. Then I draw the new bits. Sometimes I stick on pieces of coloured paper instead of paint. They are part of a theme, each is a separate conception. It is what the French call the cuisine'.

Loterie was made for Paolozzi's second exhibition at the Mayor Gallery, London, *An Exhibition of Recent Drawings by Eduardo Paolozzi* in February 1948, which consisted of twenty-seven fair, and three lottery booth drawings, of which *Loterie*, which remained in the artist's collection, was almost certainly one. The Mayor Gallery archive records the sale of seventeen of the twenty-seven fair drawings in February 1948. An 'ex-cat' collage was bought direct from Paolozzi by Colin St John ('Sandy') Wilson, then an architectural student, in unusual circumstances which Wilson described in the Pallant House Gallery catalogue; the encounter inaugurated a lifelong friendship. However, none of the three lottery booth drawings in the exhibition appear to have sold, perhaps because their starker geometry, strangely prescient of Jasper Johns's 'Target' series of the next decade, were too abstract for contemporary taste.

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



λ153

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

Life Savers

signed and dated 'E Paolozzi 1949' (lower right)

collage

14¾ x 9¾ in. (37.5 x 23.8 cm.)

£30,000-50,000

\$39,000-65,000

€35,000-58,000

PROVENANCE:

A gift from the artist to the present owner.

EXHIBITED:

Edinburgh, Royal Scottish Academy, International Festival, *Eduardo Paolozzi: Recurring Themes*, August - September 1984, no. A2.12: this exhibition travelled to Munich, Stadtische Galerie, Autumn 1984; Cologne, Museum Ludwig, 1985; and Breda, De Beyard Centrum Voor Beeldende Kunst, 1985. London, Christie's Mayfair, *When Britain Went Pop. British Pop Art: The Early Years*, October - November 2013, exhibition not numbered, as 'Untitled (Life Savers)'.

Wolfsburg, Kunstmuseum, *This Was Tomorrow - Pop Art in Great Britain*, October 2016 - February 2017, exhibition not numbered.

LITERATURE:

Exhibition catalogue, *Eduardo Paolozzi: Recurring Themes*, Edinburgh, Royal Scottish Academy, 1984, pp. 30, 36, no. A2.12, pl. VI.

Exhibition catalogue, *When Britain Went Pop. British Pop Art: The Early Years*, London, Christie's Mayfair, 2013, p. 42, illustrated, as 'Untitled (Life Savers)'.

Exhibition catalogue, *This Was Tomorrow - Pop Art in Great Britain*, Wolfsburg, Kunstmuseum, 2016, p. 58, exhibition not numbered, illustrated.

'In the collages which he has designed since 1947, Paolozzi makes use of the popular and widespread pictorial mass material of his time but not of his culture. The material consists mostly of cuttings and cut-outs from American magazines, advertising prospectuses and dime novels which he obtained from former GI's in Paris ... Paolozzi, by recourse to readymade pictures, introduces standardised, identifiable forms which not only represent themselves but a great deal more: prosperity and prestige. The pictures - and this is Paolozzi's express intention - have sociological significance; they represent ideals and the popular dreams of the masses; for Paolozzi they possess a magic and suggestive character, and he regards them as "readymade metaphors" which "are far more effective than an attempt to draw or transpose life's experience" (Paolozzi in exhibition catalogue, Nationalgalerie Berlin, 1975) ... Paolozzi's collages and scrapbooks of the 1950 period coincide with the beginnings of English Pop Art and the beginning of a new aestheticism: a denial of the traditional panel-painting, a rejection of artistic beauty, an alignment with the mass media, an integration of non-artistic spheres' (U. Schneede, *Pop Art in England: beginnings of a new Figuration 1947-63*, Hamburg, 1976, pp. 98, 100).



© Perugi 1949



λ154

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

Study for Royal Academy 1975 Summer Exhibition Poster

signed, inscribed, dedicated and dated 'Rough for RA. Poster. 1975./For Gordon with thanks/again!!! Peter Blake. 75.' (lower right)
ink, coloured pencil and collage
8½ x 8½ in. (21.6 x 21.6 cm.)

£5,000-8,000

\$6,500-10,000
€5,800-9,300

PROVENANCE:

Mr and Mrs Gordon House, their sale; Christie's, South Kensington, 12 July 2006, lot 281, where purchased by the present owner.

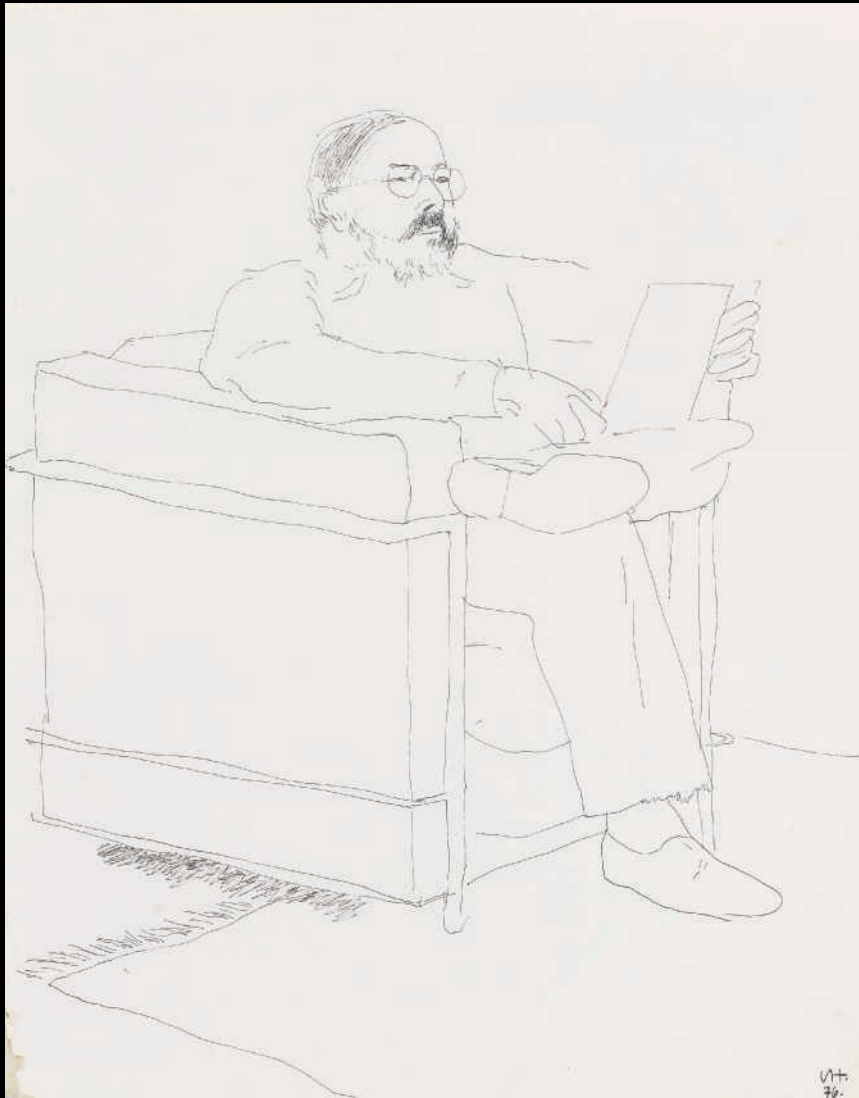
EXHIBITED:

London, Tate Gallery, *Peter Blake*, February - March 1983, no. 229a: this exhibition travelled to Hanover, Kestner-Gesellschaft, April - June 1983.

LITERATURE:

Exhibition catalogue, *Peter Blake*, London, Tate Gallery, 1983, p. 125, no. 229a, illustrated.

Blake was commissioned to design the poster for the 207th Summer Exhibition in 1975. This study does not closely resemble the finished poster, which includes parts of several of Blake's own works, for example *Liberty in a Kimono* (sold in these Rooms, 27 June 2012, for £289,250) and part of the abstract section of *Got a Girl* (exhibition catalogue, *Peter Blake*, London, Tate Gallery, 1983, p. 125, no. 229a, illustrated).



λ*155

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

Portrait of Henry Geldzahler

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

ink

13 $\frac{3}{8}$ x 10 $\frac{3}{4}$ in. (34.6 x 27.4 cm.)

£25,000-35,000

\$33,000-45,000

€29,000-40,000

PROVENANCE:

with André Emmerich Gallery, New York.

Private collection, February 1991.

Anonymous sale; Christie's, South Kensington, 17 February 2012, lot 70, where purchased by the present owner.

One of Hockney's favourite sitters was his close friend and traveling companion Henry Geldzahler (1935-1994). Geldzahler, curator of 20th Century Art at the Metropolitan Museum of Art and a highly respected writer, was an eager model for the artist, sitting for him many times over the course of the years. Flamboyant and quick-witted, Geldzahler shared

Hockney's enthusiasm for literature and opera. Hockney later recalled 'He was very, very funny, very clever, and we had the same kind of taste. I thought we had a similar way of looking at life' (D. Hockney, quoted in *Hockney: The Biography*, London, 2011, p. 129). An early champion of the artist, it was Geldzahler who introduced Hockney to the New York art world where he encountered artists such as Andy Warhol (memorably captured in the photograph by Dennis Hopper), as well as Frank Stella and Ellsworth Kelly. With his deep knowledge of art and his expert eye, Geldzahler became one of the few people from whom Hockney got critical feedback about his work. In his memorable introduction to the artist's autobiography of 1974, Gelzahler eloquently compares Hockney's fascination with the portrait with the Cubists's love of still-life:

'Hockney has never been interested in the commissioned portrait. As he has become increasingly fascinated by exactly how things look and in finding ways to paint what he sees with greater veracity, he has turned quite naturally to drawing and painting his close friends again and again. They are his guitar, absinthe bottle and journal, the objects of his affection' (H. Gelzahler, quoted in *David Hockney by David Hockney*, London, 1974, p. 9).



λ156

ANTONY DONALDSON (B. 1939)

Where are the Boys

signed and inscribed 'Antony Donaldson/Where are the Boys III' (on the reverse), signed again, inscribed again and dated 'Antony Donaldson 1962/Where are the Boys III' (on the backboard)

pencil and acrylic on paper
5% x 9% in. (14.3 x 24.4 cm.)

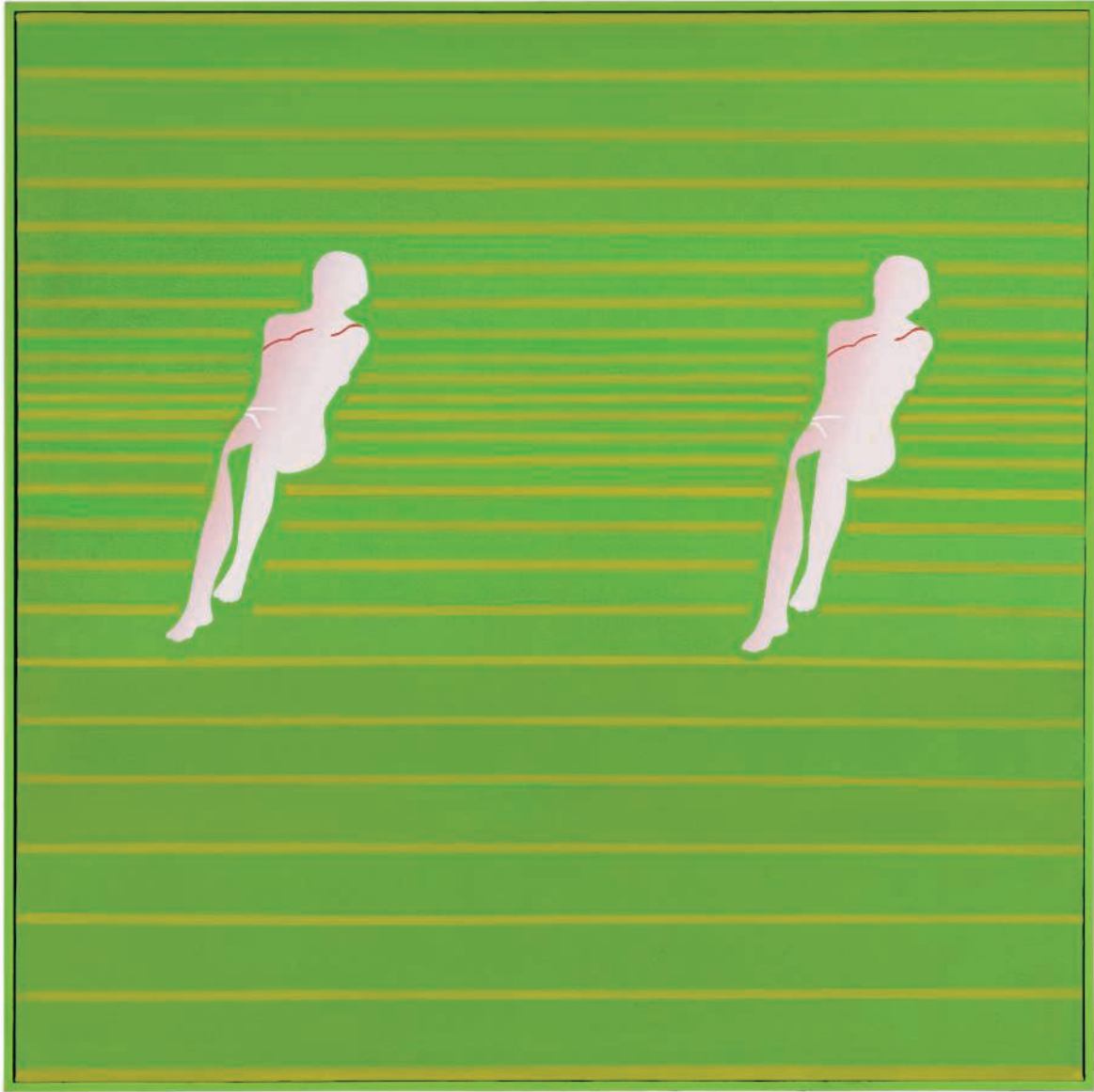
£5,000-8,000

\$6,500-10,000
€5,800-9,300

PROVENANCE:

The artist, and by descent.

This work is a study for the oil *Where the Boys Are*, 1962 (private collection, London).



λ157

ANTONY DONALDSON (B. 1939)

Green Record

signed, inscribed and dated 'ANTONY DONALDSON/1966/GREEN RECORD' (on the reverse)

acrylic on canvas

42½ x 42½ in. (108 x 108 cm.)

£30,000-50,000

\$39,000-65,000

€35,000-58,000

PROVENANCE:

with Galerie du Luxembourg, Paris, 1977, where acquired by the present owner.

EXHIBITED:

London, Rowan Gallery, *Antony Donaldson*, November - December 1966, catalogue not traced.

Montreal, British Pavilion, *Expo 67*, April - October 1967, catalogue not traced.

Paris, Galerie du Luxembourg, *Antony Donaldson*, 1971, exhibition not numbered.

Bordeaux, Château Lescombes, *Antony Donaldson Retrospective*, October - December 2015, exhibition not numbered.

LITERATURE:

Exhibition catalogue, *Antony Donaldson*, Paris, Galerie du Luxembourg, 1971, n.p., exhibition not numbered, illustrated.

Exhibition catalogue, *Antony Donaldson Retrospective*, Bordeaux, Château Lescombes, 2015, p. 14, exhibition not numbered, illustrated.

λ158

PATRICK CAULFIELD, R.A. (1936-2005)

Small Window at Night

signed and dated 'Patrick Caulfield 72' (lower right, beneath the mount) and inscribed "'Small Window at Night' 4 colours' (lower left, beneath the mount) acrylic on card
34½ x 26¼ in. (87.6 x 66.7 cm.)

£60,000-80,000

\$78,000-100,000

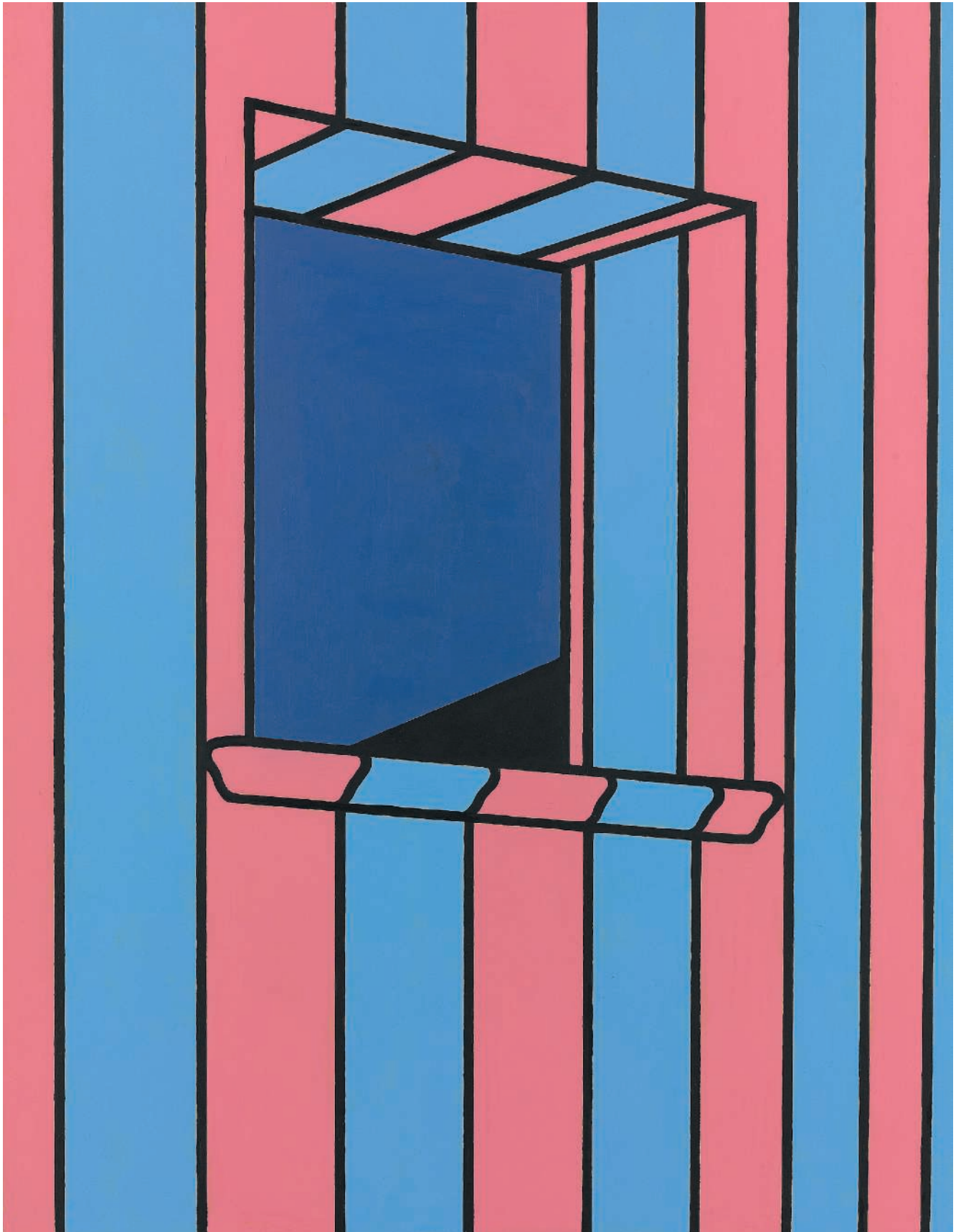
€70,000-93,000

PROVENANCE:

with Waddington Galleries, London.
Anonymous sale; Christie's, London, 8 March 1991, lot 213, as 'Composition', where purchased by the present owner.

Small Window at Night follows a theme explored by Caulfield since 1963, that of empty architectural spaces. A large oil of 1969, *Window at Night* (Berardo Collection, Lisbon) demonstrates this, placing the viewer in the dark outside a building, whose brightly lit interior leads us to speculate on the activity within. In *Small Window at Night* however, the viewer appears to stand inside a bright, candy cane decorated interior, with the dark emptiness of night visible through the window. This interior is not recognisable as a banal domestic room, but instead brings to mind the opening of a Punch and Judy booth, which the pink and blue stripes only reinforce. These childhood references are familiar to the viewer, stirring memory and nostalgia in this playful image.

Caulfield painted *Small Window at Night* as a full-size 'maquette' for a print entitled *Window at Night*. It was one of a set of four designs which were published as screenprints by Leslie Waddington Prints in 1972. The compositional element, of bright vertical stripes in everyday settings, is continued through the other three works in the set: *Napkin and Onions*, *Fig Branch* and *Pipe*. Caulfield made precise paintings to be replicated exactly in detail and tone by the printers; they aren't simply maquettes for the prints but considered complete paintings in their own right.



λ159

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

Ziggurat V

signed, inscribed and dated "'Ziggurat V.:/Joe Tilson 1965./oil on wood/and aluminium' (on the underside)

oil on wood and aluminium
24 x 35 x 4 in. (61 x 89 x 10 cm.)

£7,000-10,000

\$9,100-13,000

€8,100-12,000

PROVENANCE:

A gift from the artist to the present owners.

EXHIBITED:

London, Marlborough New London Gallery, *Tilson*, February - March 1966, no. 16.

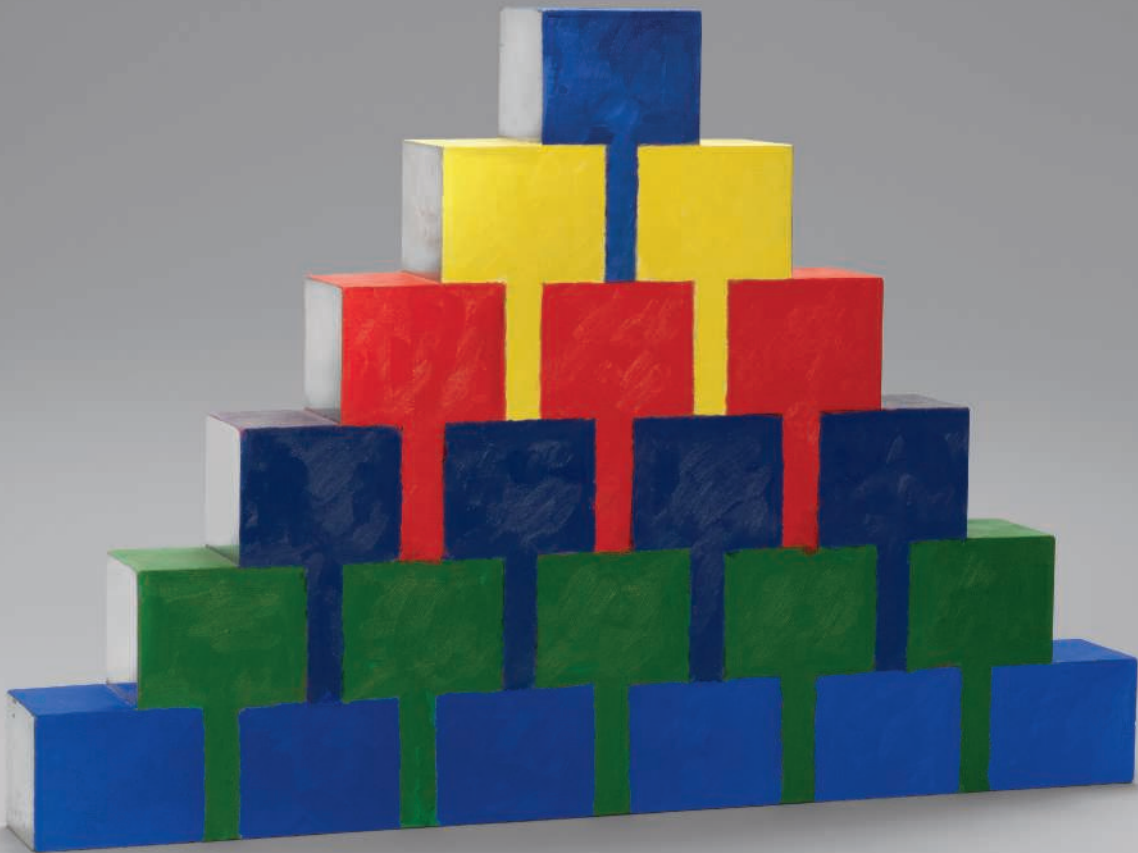
Rome, Marlborough Galleria d'Arte, *Tilson*, May - June 1967, no. 3.

LITERATURE:

Exhibition catalogue, *Tilson*, London, Marlborough New London Gallery, 1966, n.p., no. 16, illustrated on the back cover.

Exhibition catalogue, *Tilson*, Rome, Marlborough Galleria d'Arte, 1967, n.p., no. 3.

A.C. Quintavalle, *Tilson*, Milan, 1977, p. 203.



λ ■ 160

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

Dancing Couple

painted steel

87½ in. (222.2 cm.) high

Conceived in 1988, this work is unique and one of three colour variations.

£15,000-25,000

\$20,000-32,000

€18,000-29,000

PROVENANCE:

with Waddington Galleries, London.

with Arij Gasiunasen Fine Art, Palm Beach, 1993.

Anonymous sale; Sotheby's, New York, 7 March 2014, lot 69, where purchased by the present owner.

LITERATURE:

Exhibition catalogue, *Allen Jones: New Sculpture*, London, Waddington Galleries, 1988, p. 29, illustrated.

'I have used the same motif on a much larger scale (22 feet tall), exhibited outside the RA when I had my Retrospective and now in a private UK collection' (Allen Jones, May 2017).





λ161

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

Michael Horovitz reading the crossword page

signed and inscribed 'Michael Horovitz/reading the/crossword page./by/
David H.' (upper right)

pencil

14 x 17 in. (35.5 x 43.2 cm.)

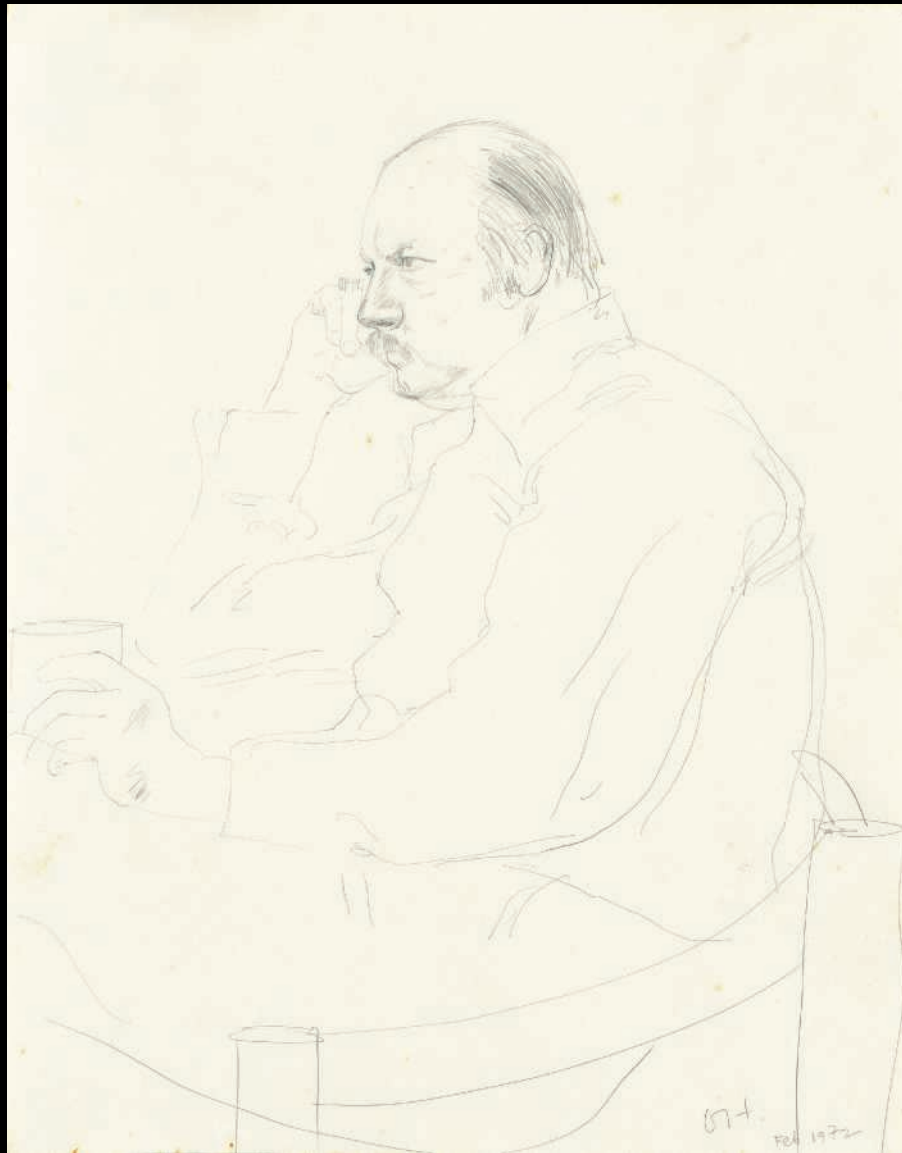
Executed *circa* 1980.

£15,000-25,000

\$20,000-32,000

€18,000-29,000

Michael Horovitz (b. 1935) is a jazz poet, literary editor and artist who founded the literary magazine *New Departures* in 1959. Hockney contributed illustrations to several issues of *New Departures*, and among other artists including Peter Blake, he illustrated Horovitz's 1971 publication *The Wolverhampton Wanderer*, an epic of Britannia, in twelve books. In December 2004, Hockney and Horovitz collaborated on the design of a greeting card intended to publicize and challenge the closure of a West London post office.



λ162

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

Jonathan Williams

signed with initials and dated 'DH./Feb 1972' (lower right)

pencil

14 x 11 in. (35.1 x 27.9 cm.)

£8,000-12,000

\$11,000-16,000

€9,300-14,000

PROVENANCE:

A gift from the artist to the sitter Jonathan Williams in February 1972, and by descent.

Hockney executed the present work when he visited Jonathan Williams at his cottage in Cumbria in February 1972. Williams, a poet, painter, photographer, publisher and art collector, had invited Hockney, Peter Schlesinger, Sandra Fisher and R.B. Kitaj to stay for the weekend.



λ163

EUAN UGLOW (1932-2000)

Italian girl

oil on canvas
36 x 48 in. (91.3 x 122 cm.)
Painted in 1960.

£40,000-60,000

\$52,000-78,000
€47,000-69,000

PROVENANCE:

Professor S.E. Dicker, by whom purchased at the 1974 exhibition with Browse & Darby, London, 1977.

EXHIBITED:

London, Arts Council of Great Britain, Whitechapel Art Gallery, *Euan Uglow*, April - May 1972, no. 16; this exhibition travelled to Truro, Royal Institution of Cornwall June 1974; Middlesbrough, Teesside Art Gallery, July - August 1974; Manchester, Peterloo Gallery, September 1974; and Brighton, Gardner Centre for the Arts, October 1974.

London, Whitechapel Art Gallery, *Euan Uglow*, July - September 1989, not numbered, as 'Nude of an Italian Girl'.

LITERATURE:

Exhibition catalogue, *Euan Uglow*, London, Whitechapel Art Gallery, 1989, n.p., not numbered, as 'Nude of an Italian Girl', illustrated.
C. Lampert, *Euan Uglow The Complete Paintings*, New Haven and London, 2007, p. 43, no. 111, illustrated.

Catherine Lampert wrote of the current painting: 'The large size relaxed pose and known attachment of the artist to the model, Gloria Ceccone, contribute to what many Uglow's friends described as one of his grandest and most sensual nudes. Both pose and light-filled setting recall paintings of the legend of Danaë, who was showered with gold by Zeus and bore his child, as sumptuously imagined by Titian, Rembrandt and many others. It resembles also a charcoal drawing of a reclining nude by Matisse (Uglow kept a photograph of this in the studio). Ceccone remember that Uglow was dismayed when her skin went dark after a few weeks on the Italian coast and on her return to London insisted on waiting for the tan to fade before continuing work. This 'crisis' was repeated many times as other models took summer breaks. Uglow also made two portraits of Ceccone (*Gloria* of 1958 and *Gloria Wearing a Necklace* of 1959-60).

Behind the figure, the wall is rendered in thin loosely brushed paint, leaving the canvas visible in places. The pyramid formed by her bent legs became twenty years later a more deliberate shape in *The Quarry, Pignano*.

Professor S.E. Dicker, this work's first owner, was a biochemist teaching at University College London who was introduced to Uglow's work by Ian Tregarthen Jenkin. After visiting the 1974 Whitechapel exhibition three times, Dicker wrote to Uglow asking whether he could come to the studio with the intention of buying a work. Uglow kept a copy of a scholarly article Dicker had written' (C. Lampert, *Euan Uglow The Complete Paintings*, New Haven and London, 2007, p. 43, no. 111, illustrated).



λ164

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

Winter Landscape

signed with initials 'D.H.' (lower left)

oil on canvas

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

Painted in 1957.

£10,000-20,000

\$13,000-26,000

€12,000-23,000

PROVENANCE:

A gift from the artist to the present owner's husband, 1972, and by descent.

'He experimented with colour and developed his own technique for doing his outdoor painting. He found an unusual colour which he called "Indian yellow," a synthetic dye that he would wash all over his board and work on while it was still wet, so that the underlying Indian yellow influenced every colour he painted into it. "It created a kind of homogenous sensation over the landscape he was painting," says Stafford "It did work for him and he created some every interesting landscapes.'

(David Hockney quoted in C. Sykes, interview with D. Stafford, David Hockney: A Rakes Progress, February 2010, p. 51)

PROPERTY FROM THE COLLECTION OF THE LATE SAMUEL AND PATRICIA CARR

Samuel Carr was chairman of the publishers B.T. Batsford, and a keen collector of Modern British Art. His brother, the well-known Northern Irish painter Tom Carr, introduced Sam to his Slade School and Euston Road School contemporaries. Sam struck up a particularly close friendship with Victor Pasmore and purchased many works directly from him.



λ165

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

The Thames at Hammersmith

signed with initials 'VP' (lower right)

oil on canvas

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

Painted in 1943.

£8,000-12,000

\$11,000-16,000

€9,300-14,000

PROVENANCE:

Purchased from the artist by Mr Samuel Carr, and by descent.

EXHIBITED:

Wakefield, Arts Council of Great Britain, City Art Gallery, *The Euston Road School and Others*, May - June 1948, no. 75: this exhibition travelled to Harrogate; Sheffield; and Brighton.

London, Arts Council of Great Britain, *The Euston Road School*, 1948-49, no. 26.

Although titled *The Thames at Hammersmith* in the 1948 exhibition the present work closely resembles the view of the Thames at Chiswick as depicted in *The Quiet River: The Thames at Chiswick*, 1943-44, which is in the collection of the Tate Gallery, London.



PROPERTY FROM THE COLLECTION OF
THE LATE SAMUEL AND PATRICIA CARR

λ166

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

Pub interior

oil on panel
10 x 14 in. (25.4 x 35.6 cm.)
Painted *circa* 1938.

£10,000-15,000

\$13,000-19,000
€12,000-17,000

PROVENANCE:

Purchased from the artist's Fitzroy Street studio by Mr Samuel Carr, late 1938,
and by descent.

Pasmore painted the present scene of a pub in Charlotte Street in his Fitzroy
Street studio, which once belonged to Vanessa Bell.



PROPERTY FROM THE COLLECTION OF
THE LATE SAMUEL AND PATRICIA CARR

λ167

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

Flowers by a window

signed with initials 'VP.' (lower right)

oil on canvas-board

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

Painted *circa* 1938.

£5,000-8,000

\$6,500-10,000

€5,800-9,300

PROVENANCE:

Purchased from the artist by Mr Samuel Carr, 1938, and by descent.



PROPERTY FROM THE COLLECTION OF
THE LATE SAMUEL AND PATRICIA CARR

λ168

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

Landscape with a red barn

signed with initials 'VP' (lower right)

oil on panel

14¾ x 18 in. (37.5 x 45.8 cm.)

Painted *circa* 1942.

There is a study of a still-life on the reverse.

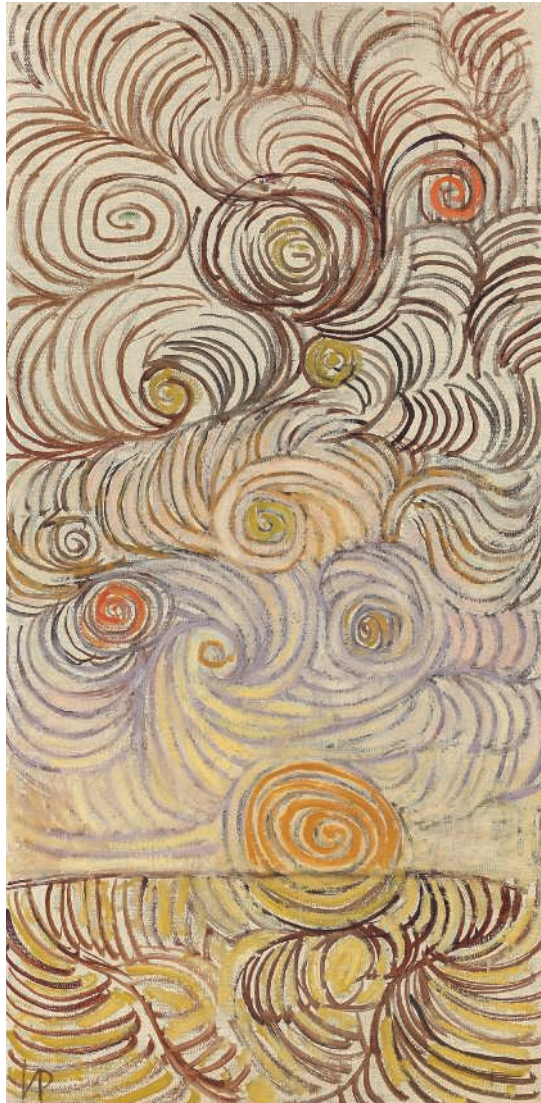
£7,000-10,000

\$9,100-13,000

€8,100-12,000

PROVENANCE:

Purchased from the artist by Mr Samuel Carr, and by descent.



PROPERTY FROM THE COLLECTION OF
THE LATE SAMUEL AND PATRICIA CARR

λ169

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

Spiral Motif: The Fiery Sky

signed with initials 'VP' (lower left)

oil on canvas

24 x 12 in. (61 x 30.5 cm.)

Painted in 1948.

£5,000-8,000

\$6,500-10,000

€5,800-9,300

PROVENANCE:

with Redfern Gallery, London, where purchased by Mrs Lucille Frost, 1948.
Count Manfred Czernin.

with Leicester Galleries, London, where purchased by Mr Samuel Carr, 1960,
and by descent.

EXHIBITED:

London, Redfern Gallery, *Victor Pasmore*, November - December 1948, no. 7.
London, Redfern Gallery, *Recent Paintings by Victor Pasmore*, December 1950

- January 1951, no. 6.

New York, Riverside Museum, *Works of Abstract Artists of Three Nations*,
March - April 1951, no. 28.

Auckland, British Council, City Art Gallery, *Abstract British Painting*, May 1958,
no. 58.

London, Leicester Galleries, *Artists of Fame and of Promise*, July - August 1960,
no. 101.

London, Tate Gallery, *Victor Pasmore Retrospective Exhibition*,
May - June 1965, no. 72.

LITERATURE:

Exhibition catalogue, *British Abstract Painting*, Auckland, City Art Gallery,
1958, no. 58, illustrated on the front cover.

A. Bowness and L. Lambertini, *Victor Pasmore: with a Catalogue Raisonné of
the Paintings, Constructions and Graphics, 1926-1979*, London, 1980, p. 82, no.
130, as 'Spiral Development: The Fiery Sky', illustrated.

There were two spiral paintings exhibited in the 1948 Redfern exhibition, the
present work and *Spiral Abstract*, however Pasmore stated that the present
work was his first spiral picture.

λ170

ROBERT ADAMS (1917-1984)

Growing Forms

stamped with signature and dated 'ADAMS/1953' (on the underside)

bronze with a light brown patina

9⁷/₈ in. (25 cm.) high

Cast in an edition of 6.

The present work is recorded by the artist as Opus 9.

£7,000-10,000

\$9,100-13,000

€8,100-12,000

PROVENANCE:

Purchased by the present owner's parents *circa* 1980, and by descent.

EXHIBITED:

Hull, Ferens Art Gallery, *Robert Adams: Retrospective exhibition of sculpture, paintings and drawings*, April - May 1961, no. 17, another cast exhibited: this exhibition travelled to Newcastle upon Tyne, Hatton Gallery, May - June 1961.

LITERATURE:

A. Grieve, *The Sculpture of Robert Adams*, London, 1992, pp. 168-169, no. 167, another cast illustrated.



λ171

ROBERT ADAMS (1917-1984)

Two Curving Forms

stamped with signature, dated and numbered 'ADAMS/1980 4/6' (on the underside of the base)

polished bronze on a black-painted wooden base

7½ in. (19 cm.) wide, including the base

The present work is recorded by the artist as Opus 395.

£2,000-3,000

\$2,600-3,900

€2,400-3,500

PROVENANCE:

Purchased by the present owner's parents *circa* 1980, and by descent.

EXHIBITED:

London, Gimpel Fils Gallery, *Late Bronzes*, September - October 1988, no. 25, another cast exhibited.

LITERATURE:

A. Grieve, *The Sculpture of Robert Adams*, London, 1992, pp. 238-239, no. 664, another cast illustrated.



λ172

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

Mouton Variation - small model

signed with initials and dated 'KA 1963 U' (on the underside)

bronze with a black patina

12 $\frac{7}{8}$ in. (32.8 cm.) high

Cast in brass and bronze in an edition of 6, this work is the artist's cast.

£12,000-18,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

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

EXHIBITED:

London, Marlborough Gallery, *Kenneth Armitage*, April 1965, no. 11, another cast exhibited.

Norwich, Arts Council of Great Britain, Castle Museum, *Kenneth Armitage*,

December 1972 - January 1973, no. 16, another cast exhibited: this exhibition travelled to Bolton, Museum and Art Gallery, January - February 1973;

Kettering, Art Gallery, March - April 1973; Nottingham, Victoria Street Gallery,

April - May 1973; Portsmouth, Museum and Art Gallery, May - June 1973;

Plymouth, City Art Gallery, June - July 1973; Llanelli, Museum and Art Gallery,

August - September 1973; Leeds, City Art Gallery, September 1973; and Hull,

Ferens Art Gallery, October 1973.

LITERATURE:

Exhibition catalogue, *Kenneth Armitage*, London, Marlborough Gallery, 1965, n.p., no. 11, another cast illustrated.

T. Woollcombe, *Kenneth Armitage: Life and Work*, London, 1997, p. 146, no. KA127a, as 'Mouton Variation (small version 1)'.
J. Scott and C. Milburn, *The Sculpture of Kenneth Armitage*, London, 2016,

pp. 61, 138, 206, no. 138, as 'Mouton Variation (small model with 7 flanges)', another cast illustrated.



PROPERTY FROM A PRIVATE COLLECTION

λ173

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

Head

signed and numbered 'Frink 1/6' (on the base of the neck)
bronze with a dark brown patina
25¼ in. (64.1 cm.) high
Conceived in 1969.

£80,000-120,000

\$110,000-160,000

€93,000-140,000

PROVENANCE:

Purchased by the present owner in 1991.

EXHIBITED:

Salisbury, Salisbury Library and Galleries, *Elisabeth Frink: Sculptures, Graphic Works, Textiles*, May - June 1997, no. 36, another cast exhibited: this exhibition travelled to Salisbury, Cathedral and Close, May - 19 June 1997, and Dorset, County Museum, June - August 1997.

London, Beaux Arts, *Frink: Sculpture & Drawings*, May - June 2002, exhibition not numbered, another cast exhibited.

London, Beaux Arts, *Frink*, October - November 2011, exhibition not numbered, another cast exhibited.

LITERATURE:

B. Robertson, *Elisabeth Frink Sculpture: Catalogue Raisonné*, Salisbury, 1984, p. 176, no. 184, another cast illustrated.

A. Downing, exhibition catalogue, *Elisabeth Frink: Sculptures, Graphic Works, Textiles*, Salisbury, 1997, pp. 52, 69, no. 36, another cast illustrated.

Exhibition catalogue, *Frink: Sculpture & Drawings*, London, Beaux Arts, 2002, p. 6 and the front cover, another cast illustrated.

Exhibition catalogue, *Frink*, London, Beaux Arts, 2011, p. 32, exhibition not numbered, another cast illustrated.

A. Ratuszniak (ed.), *Elisabeth Frink, Catalogue Raisonné of Sculpture 1947-93*, London, 2013, p. 116, no. FCR 211, another cast illustrated.

'When studied, it will be found that the Heads have in each case a decidedly different character, and that it is the detail which proved to be important in accomplishing this. She had made an unusually special point, and for the first time, of examining features, the form and intricacies of, say, the ear and its lobes; being she said 'fascinated by teeth', and by giving a glimpse of their rough edges between slightly parted lips, she shows us the extraordinary: a gruesome touch.'

(S. Gardiner, *The Official biography of Elisabeth Frink*, London, 1998, p. 158)





λ174

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

Street Scene, Berwick

signed and dated 'LS Lowry 1961' (lower right)

pencil

8¾ x 11 in. (22.2 x 27.9 cm.)

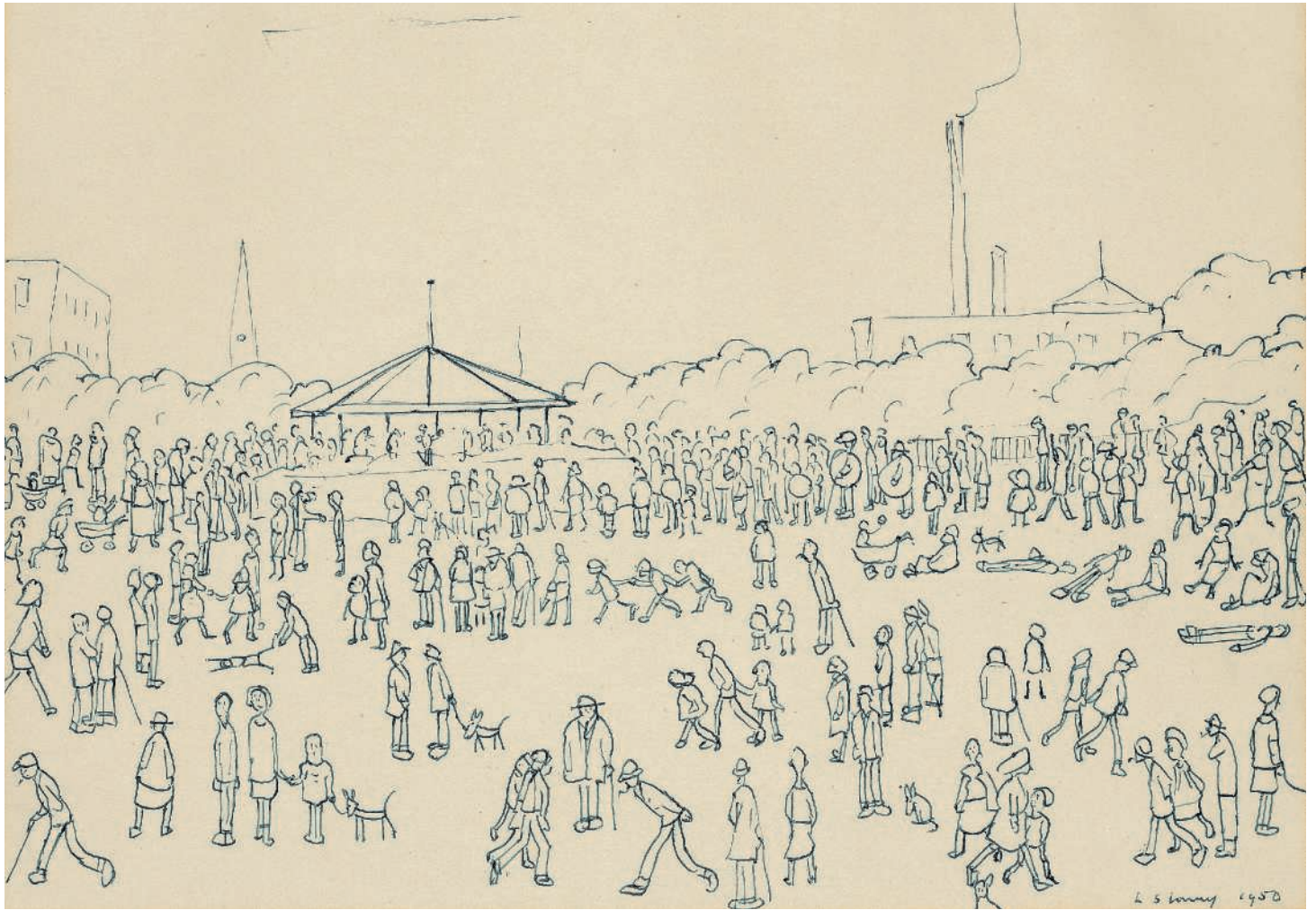
£15,000-25,000

\$20,000-32,000

€18,000-29,000

PROVENANCE:

A gift from the artist to the previous owner's grandfather, and by descent.
Anonymous sale; Christie's, London, 19 November 2004, lot 125, where
purchased by the present owner.



λ175

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

Bandstand

signed and dated 'L S Lowry 1950' (lower right)

ink

10½ x 14⅝ in. (26.7 x 37.2 cm.)

£40,000-60,000

\$52,000-78,000

€47,000-69,000

PROVENANCE:

Acquired from the artist by Rev. Geoffrey and Alice C. Bennett.
 Their sale; Christie's, London, 7 June 1985, lot 237, where purchased by the present owner's grandfather, and by descent.

EXHIBITED:

Salford, City Art Gallery, *L.S. Lowry Centenary Exhibition*, October - November 1987, on loan.

LITERATURE:

M. Levy (intro.), *The Drawings of L.S. Lowry*, London, 1976, n.p., pl. 137.

Lowry and Geoffrey Bennett met in 1926 when Bennett worked as a clerk with Lowry's cousin, Grace Shephard, at the London and County Westminster Bank in Manchester. When Bennett married and moved to Cumbria, Lowry became a regular guest at their house Cleator Moor.



λ176

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

Glencoe

signed and dated 'L.S.LOWRY 1959' (lower right)

oil on panel

9 x 11½ in. (22.9 x 29.2 cm.)

£30,000-50,000

\$39,000-65,000

€35,000-58,000

PROVENANCE:

A gift from the artist to John Maitland.

Anonymous sale; Christie's, London, 4 June 2004, lot 67.

Anonymous sale; Sotheby's, London, 15 September 2010, lot 107, where purchased by the present owner.

EXHIBITED:

Salford, City Art Gallery, *L.S. Lowry Centenary Exhibition*, October - November 1987, no. 231.

Salford, The Lowry, *Lowry's Places*, September 2000 - January 2001, exhibition not numbered.



λ177

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

The Crowd

signed with initials 'LSL' (lower right)

oil on panel laid on board

7 $\frac{7}{8}$ x 15 $\frac{1}{2}$ in. (20 x 39 cm.)

Painted in 1922.

£50,000-80,000

\$65,000-100,000

€58,000-93,000

PROVENANCE:

with Crane Kalman Gallery, London, April 1988.

λ178

SIR CLAUDE FRANCIS BARRY (1883-1970)

The Heart of the City, Moscow, May 9th 1945

signed 'F Barry.' (lower left), signed again, inscribed and dated "'The Heart of the City, Moscow May 9th 1945-' Barry.F.' (on the stretcher)

oil on canvas

54 x 68 in. (137.2 x 172.7 cm.)

£60,000-80,000

\$78,000-100,000

€70,000-93,000

PROVENANCE:

The artist's studio in Jersey.

Anonymous sale; Sotheby's, London, 20 May 1987, lot 39.

EXHIBITED:

London, Royal Society of British Artists, *Annual Exhibition*, 1948, no. 315.

With candied pyrotechnics scored across the sky, Sir Claude Francis Barry's *The Heart of Moscow, May 9th 1945* captures a key historical moment and sets the drama against the famous skyline of Manezhnaya Square, featuring, from left to right, the Faculty of Journalism of Moscow State University, the State Duma, Hotel Moskva and The Historical Museum.

In the early hours of 9 May 1945 (Moscow time), Field-Marshal Wilhelm Keitel submitted the capitulation of the Wehrmacht to Marshal Georgii Zhukov in the Soviet Army headquarters in Berlin-Karlshorst, signalling the surrender of Nazi Germany to the Soviet Union and the end of the Great Patriotic War. Barry's canvas records this inaugural Victory Day; the noble architecture of Moscow transformed into a theatrical backdrop for euphoria, excitement and relief, symbolically and literally represented by the exploding fireworks that illuminate and enliven a war-darkened Moscow.

A pacifist who had refused to fight in World War I, it is fitting that Barry was inspired by the extraordinary spectacle marking the end of the war. The creative possibilities provided by the subject allowed Barry to explore the drama of pitting pure colour against dark tones, his sprays of pigment so precisely positioned that they appear as if woven through the coarse-weave canvas.

A prolific painter and skilled etcher who worked alongside key figures of the Newlyn School including Stanhope Forbes, Henry Scott Tuke and Norman Garstin, Sir Claude Francis Barry was also heavily influenced by Sir Alfred East and Frank Brangwyn, as illustrated by his dedication to form and colour. Barry's early narrative approach to painting swiftly gave way to the distinctive stylistic traits of Vorticism and Pointillism, the latter clearly identifiable in *The Heart of Moscow, May 9th 1945*.

Although there is no record of Barry travelling to Moscow, the accuracy of his Moscow canvasses suggests that he worked from photographs, possibly from images taken by Dmitrii Baltermants, Anatoliy Garanin or the *Krasnaya Zvezda* press photographer, Sergei Loskutov. Barry is one of the few non-Russian artists who recorded this particularly momentous occasion in world history.



PROPERTY FORMERLY IN THE ESTATE OF CAPTAIN JOHN ERNEST CRAWFORD FLITCH

λ179

JOHN DUNCAN FERGUSSON (1874-1961)

Portrait of Margaret Morris

indistinctly inscribed 'Capt. J.E. CRAWFORD FLITCH./... TRENCH MORTAR/ BATTERY./37 DIVISION BEF./FRANCE' (on the reverse)

oil on board laid on panel

9½ x 7½ in. (24.1 x 19 cm.)

Painted circa 1918.

£30,000-50,000

\$39,000-65,000

€35,000-58,000

PROVENANCE:

Captain John Ernest Crawford Flitch, and by descent.

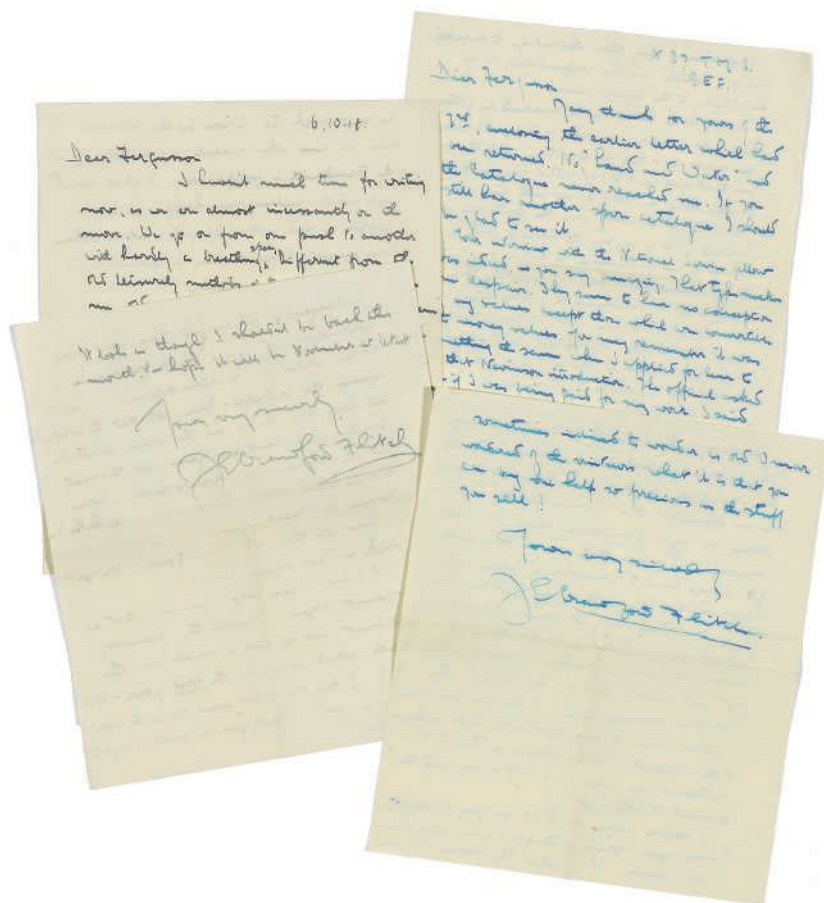
Portrait of Margaret Morris depicts Fergusson's wife who he first met in Paris in 1913. She was a pioneer of the modern dance style made popular by Isadora Duncan, and was the inspiration for a number of portraits by Fergusson, including *Margaret Morris dans Le Chant Hindu*, 1918.

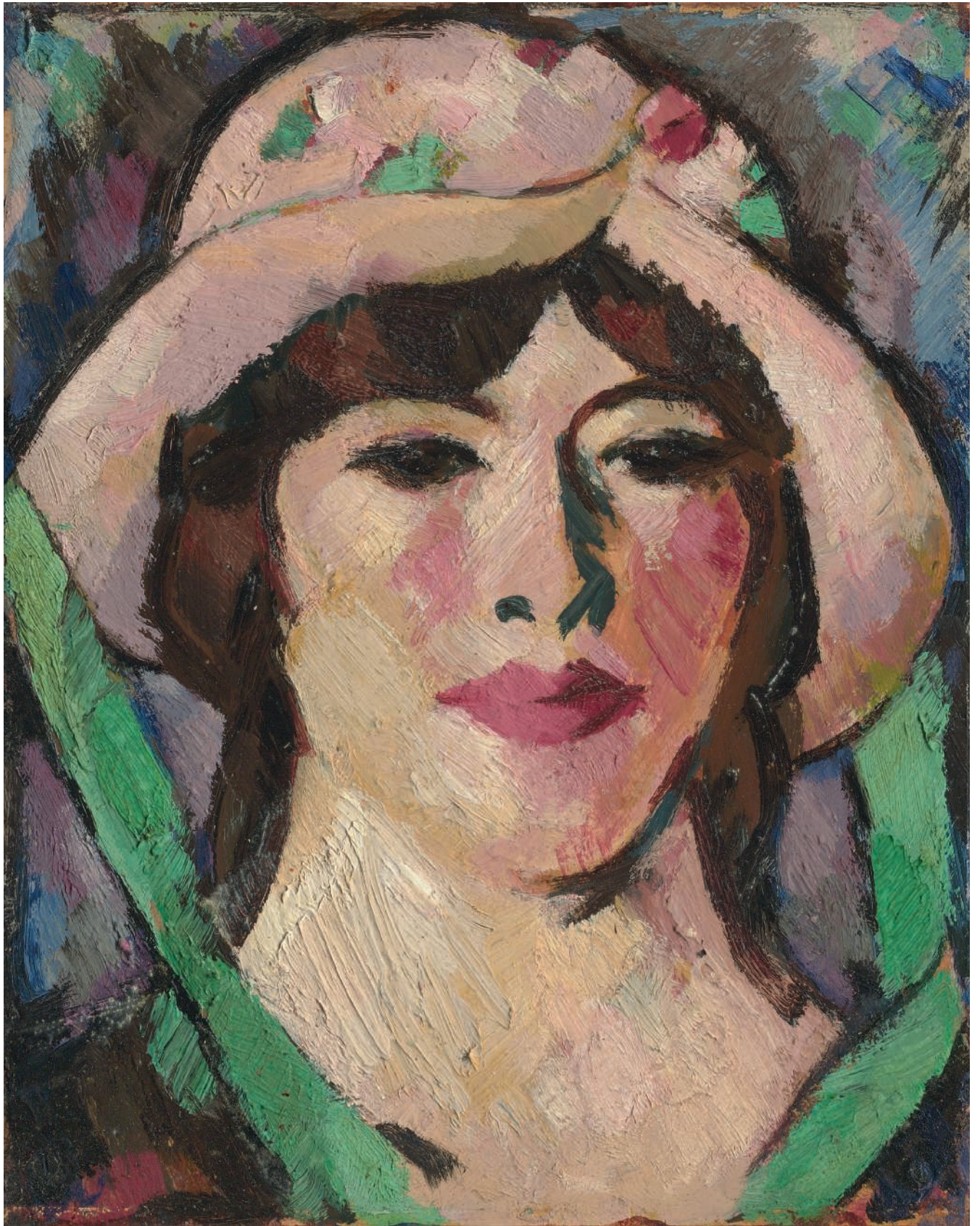
Captain John Ernest Crawford Flitch (1881-1946) acquired *Portrait of Margaret Morris* directly from Fergusson, and it has remained in his family until now. During the First World War, Flitch served in the 37th Division of the British Expeditionary Force, writing regularly to his friend Fergusson (see letters below). On the reverse of *Portrait of Margaret Morris*, Fergusson wrote Flitch's wartime address, where he appears to have sent the painting.

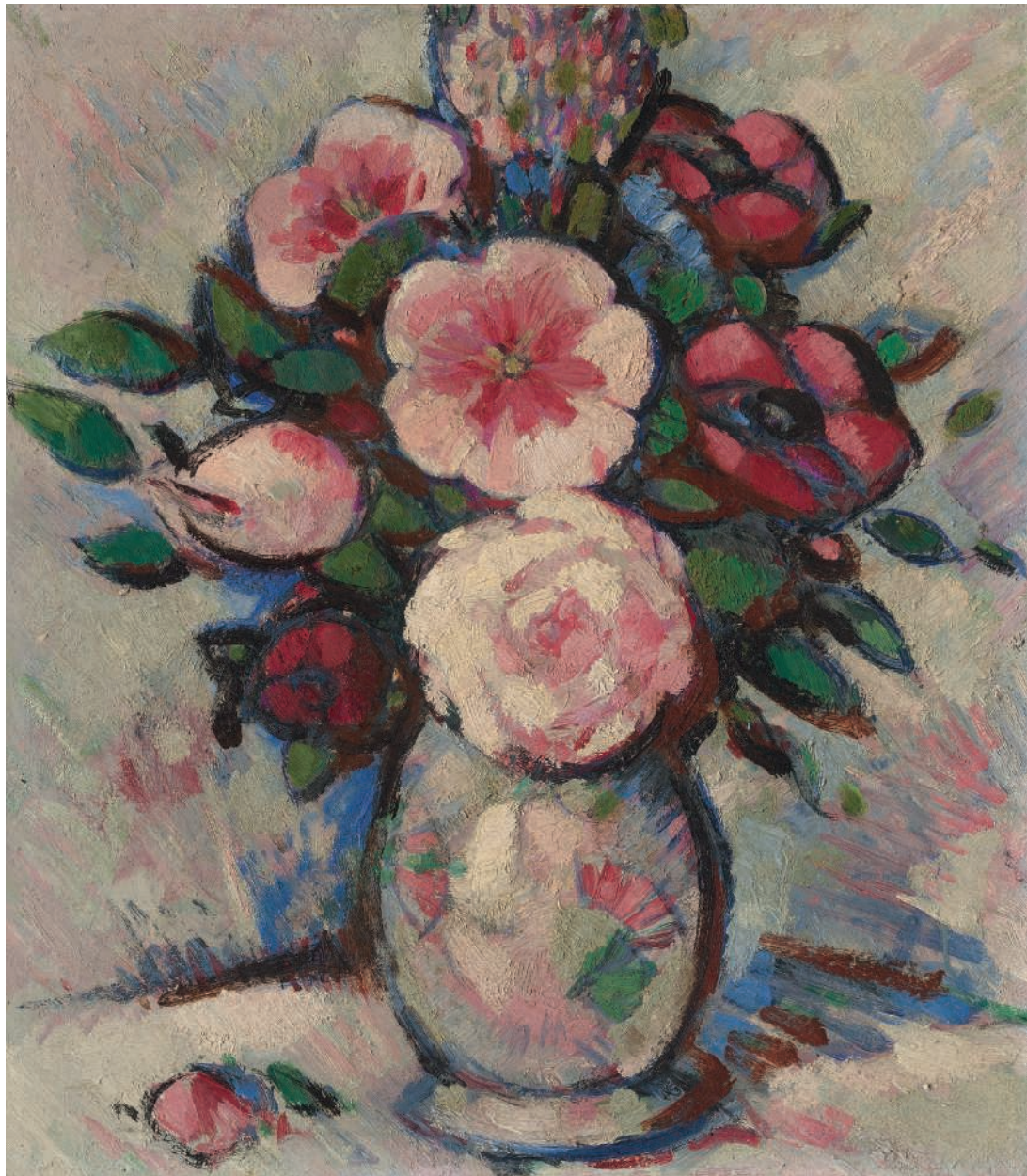
This extraordinary fact demonstrates the closeness of their relationship and how, at such a time, Flitch sought refuge and relief in his friend's paintings.

In 1918, Flitch published *The Great War: Fourth Year* by C.R.W. Nevinson. He was also the author of *A Little Journey in Spain: Notes of a Goya Pilgrimage*, 1914, and *Modern Dancing and Dancers*, 1912.

Also from Flitch's collection is *Fleurs* (see lot 180), as well as Fergusson's 1916 painting *Summer* (see lot 1 in the Modern British & Irish Art Evening Sale, 26 June 2017) and *Portrait of Edie McNeill* by Henry Lamb (see lot 2 in the Modern British & Irish Art Evening Sale, 26 June 2017).







PROPERTY FORMERLY IN THE ESTATE OF CAPTAIN JOHN
ERNEST CRAWFORD FLITCH

λ180

JOHN DUNCAN FERGUSSON (1874-1961)

Fleurs

oil on board laid on panel
20 x 17¼ in. (50.8 x 45.1 cm.)
Painted circa 1908.

£50,000-80,000

\$65,000-100,000
€58,000-93,000

PROVENANCE:

Captain John Ernest Crawford Flitch, and by descent.

EXHIBITED:

Cologne, City Exhibition Hall, *International art exhibition: the special association of West German friends and artists*, May - September 1912, catalogue not traced.



181

**FRANCIS CAMPBELL BOILEAU CADELL,
R.S.A., R.S.W. (1883-1937)**

Reflections

oil on canvas-board
12¼ x 14¾ in. (31.2 x 37.7 cm.)
Painted circa 1913-14.

£25,000-35,000

\$33,000-45,000
€29,000-40,000

PROVENANCE:

with T.W. Spurr, Bradford, where purchased by the present owner's grandfather, February 1956, and by descent.

Cadell's preoccupation with mirror reflections continued throughout his career. *The Model*, circa 1912 (Scottish National Gallery of Modern Art, Edinburgh) and the present work are among Cadell's few paintings of nudes. In *Girl in Blue (Reflections)*, circa 1912 (Glasgow Museum and Art Gallery) a clothed figure sits before a mirror, looking out to the viewer, and her reflection provides us with a view of her side profile. The composition closely echoes that of the present work, in which her nudity and loose hair are the only differences.



λ*182

JOHN DUNCAN FERGUSSON (1874-1961)

The Lower Place, Antibes

oil on panel

7¾ x 9½ in. (18.8 x 24.1 cm.)

Painted circa 1925.

£25,000-35,000

\$33,000-45,000

€29,000-40,000

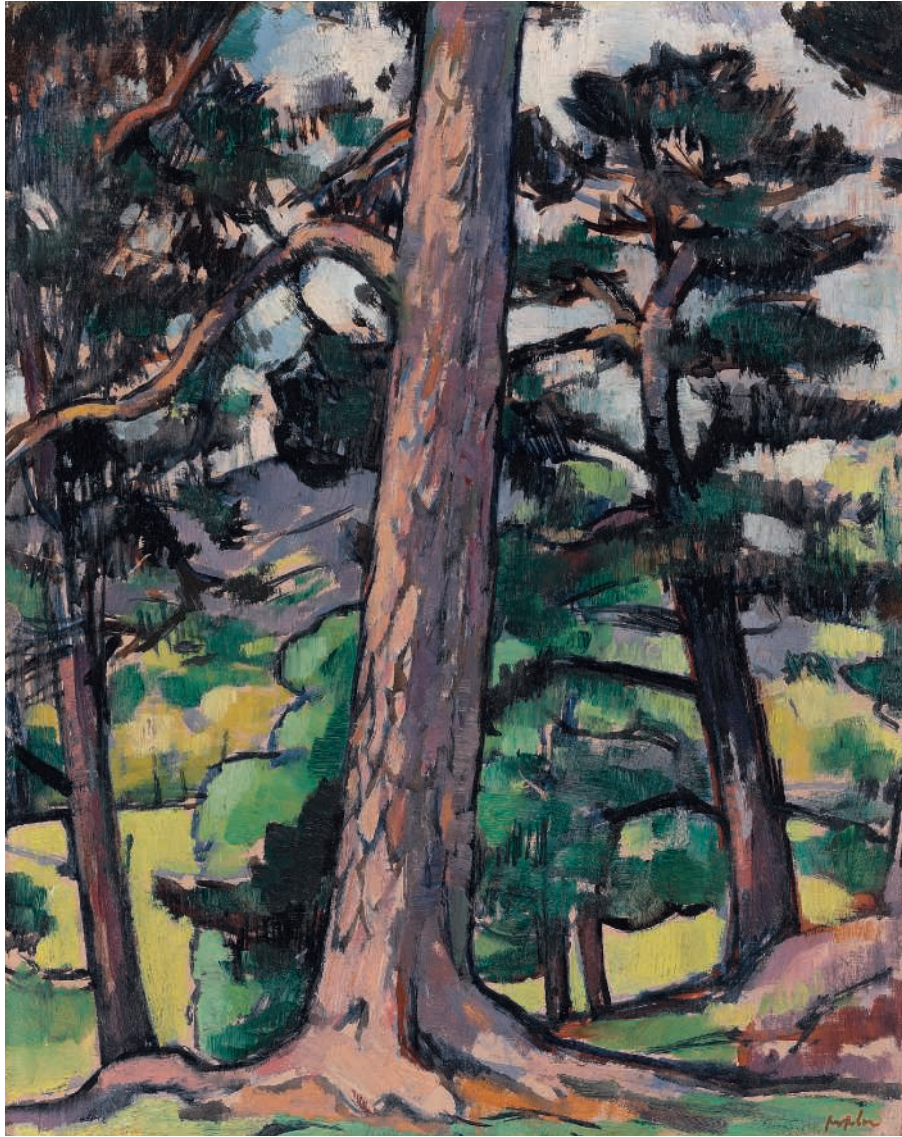
PROVENANCE:

Mrs Margaret Morris.

Anonymous sale; Christie's, Glasgow, 7 December 1989, lot 317, where purchased by the present owner.

EXHIBITED:

London, Fine Art Society, *J.D. Fergusson, 1874-1961 Centenary Exhibition*, October 1974, ex-catalogue: this exhibition travelled to Glasgow, City Art Gallery & Museum, October - November 1974; and Edinburgh, Fine Art Society, November 1974.



PROPERTY FORMERLY IN THE COLLECTION OF
MAJOR ION HARRISON

183

SAMUEL JOHN PEPLOE, R.S.A. (1871-1935)

The Pine Trees

signed 'Peploe' (lower right)

oil on panel

16 x 12½ in. (40.6 x 31.8 cm.)

£50,000-80,000

\$65,000-100,000

€58,000-93,000

PROVENANCE:

with Alex Reid & Lefevre, London.

EXHIBITED:

Glasgow, McLellan Galleries, The Thistle Foundation, *Pictures from a Private Collection*, March 1951, no. 38.

LITERATURE:

T.J. Honeyman, *Three Scottish Colourists: S.J. Peploe, F.C.B. Cadell, Leslie Hunter*, Edinburgh, 1950, n.p., pl. 5.

Major Ion Harrison was a highly important patron of Samuel John Peploe, Francis Campbell Boileau Cadell and George Leslie Hunter, three of the four Scottish Colourists. Taking advice from his great friend Dr Tom Honeyman, Director of Glasgow Art Gallery, Harrison assembled an extraordinary range of pictures and became close friends with the artists. He was struck by the modernism of the works and the brilliance of colour. Harrison recalled, 'I had never seen anything in art similar to these pictures, and I did not understand them. They really startled me for, to my eyes, they were so 'ultra-modern' ... and their brilliant colour against equally strong draperies, were at that time beyond my comprehension' (I.R. Harrison commenting in T.J. Honeyman, *Three Scottish Colourists*, London, 1950, p. 119). Ion Harrison was fundamental to the promotion of Peploe, Hunter and Cadell and the Scottish Colourists work within the canon of Modern British art.

λ*184

JOHN DUNCAN FERGUSSON (1874-1961)

Luxembourg Gardens, Paris

signed, inscribed and dated 'JD Fergusson/Paris/1909.' (on the reverse)

oil on board

13¾ x 10⅞ in. (34.9 x 27.6 cm.)

£50,000-80,000

\$65,000-100,000

€58,000-93,000

PROVENANCE:

Mrs Margaret Morris.

The Rt. Hon. Lord John Hope, M.P., 1962.

Anonymous sale; Christie's, Glasgow, 7 December 1989, lot 321, where purchased by the present owner.

EXHIBITED:

Glasgow, T. and R. Annan & Sons, *John Duncan Fergusson: paintings 1898-1957*, May - June 1957, no. 54.

Edinburgh, Arts Council of Great Britain and Scottish Arts Council, Royal Scottish Academy, *J.D. Fergusson, 1874-1961: memorial exhibition of paintings and sculpture*, November - December 1961, no. 50: this exhibition travelled to Dundee, City Art Gallery, January 1962; Aberdeen, City Art Gallery, February 1962; Stirling, Smith Art Gallery, March 1962; Perth, City Art Gallery, March - April 1962; and Eastbourne, Towner Art Gallery, May - June 1962. London, Fine Art Society, *J.D. Fergusson, 1874-1961 Centenary Exhibition*, September - October 1974, no. 36: this exhibition travelled to Glasgow, City Art Gallery & Museum, October - November 1974; and Edinburgh, Fine Art Society, November 1974.

LITERATURE:

Exhibition catalogue, *J.D. Fergusson, 1874-1961: memorial exhibition of paintings and sculpture*, Edinburgh, Arts Council of Great Britain and Scottish Arts Council, Royal Scottish Academy, 1961, p. 28, no. 50, pl. 5

'Well, I was in Paris, without money or rich relations ... but repeatedly encouraged by what someone has called "le bon air de Paris ...". Life was as it should be and I was very happy' (J.D. Fergusson, quoted in J. Geddes and M. Morris, *Cafe Drawings in Edwardian Paris from the Sketch-Books of J.D. Fergusson*, Glasgow, 1974, p. 8). Fergusson moved to Paris in 1907, becoming an habitu  of Montparnasse night spots such as the Caf  d'Harcourt, situated on the boulevard Saint-Michel, east of the Luxembourg Gardens. In 1910 the English writer John Middleton Murry met Fergusson and Anne Estelle Rice there, and Murry described the caf  as 'the last resort of the *petites femmes* of the Left Bank ... Big hats and muffs were the mode that year, and some of the faces they framed were charming indeed' (J.M. Murry, *Between Two Worlds: An Autobiography*, London, 1935, p. 131).

In Paris Fergusson mixed freely with some of the greatest French avant-garde artists of the day such as Matisse, Derain and Delaunay. In common with these artists Fergusson sought to explore and develop the properties of colour, volume and line, and to do so through the subject matter of modern day Parisian life.





λ185

SIR MATTHEW SMITH (1879-1959)

Red Roses

signed with initials 'MS' (lower left) and dated '1926' (on the reverse)

oil on canvas

24 x 18½ in. (61 x 47 cm.)

£15,000-25,000

\$20,000-32,000

€18,000-29,000

PROVENANCE:

Mr Ralph Keene.

with Arthur Tooth & Sons, London, 1955, where purchased by Lord Melchett,
and by descent.

EXHIBITED:

London, Arthur Tooth & Sons, *A Retrospective Exhibition of Paintings by
Matthew Smith*, October - November 1929, no. 18.

London, Royal Academy, 1960, no. 71.

LITERATURE:

J. Gledhill, *Catalogue Raisonné of the Oil Paintings of Matthew Smith with a
Critical Introduction to his Work*, Farnham, 2009, p. 118, no. 212.



λ186

IVON HITCHENS (1893-1979)

Flowers by Flagstones and Wall

stamped with the studio stamp (on the reverse)

oil on canvas

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

Painted in 1953.

£30,000-50,000

\$39,000-65,000

€35,000-58,000

PROVENANCE:

with Waddington Galleries, London.

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



λ187

IVON HITCHENS (1893-1979)

Sussex Canal Series No 2

signed and dated 'Hitchens 72' (lower left) and inscribed and dated again
'Sussex Canal Series No 2 25.9.72' (on the reverse)

oil on canvas

20 x 46 in. (50.8 x 116.8 cm.)

£50,000-80,000

\$65,000-100,000

€58,000-93,000

λ188

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

Prisoner's Head

signed and numbered 'Frink/1/6' (on the base of the neck)
bronze with a dark brown and green patina
16 in. (40.6 cm.) high
Conceived in 1982.

£40,000-60,000

\$52,000-78,000
€47,000-69,000

PROVENANCE:

with Beaux Arts, Bath, where purchased by the present owner, 1988.

EXHIBITED:

London, Beaux Arts, *Frink*, October - November 2011, exhibition not numbered, another cast exhibited.

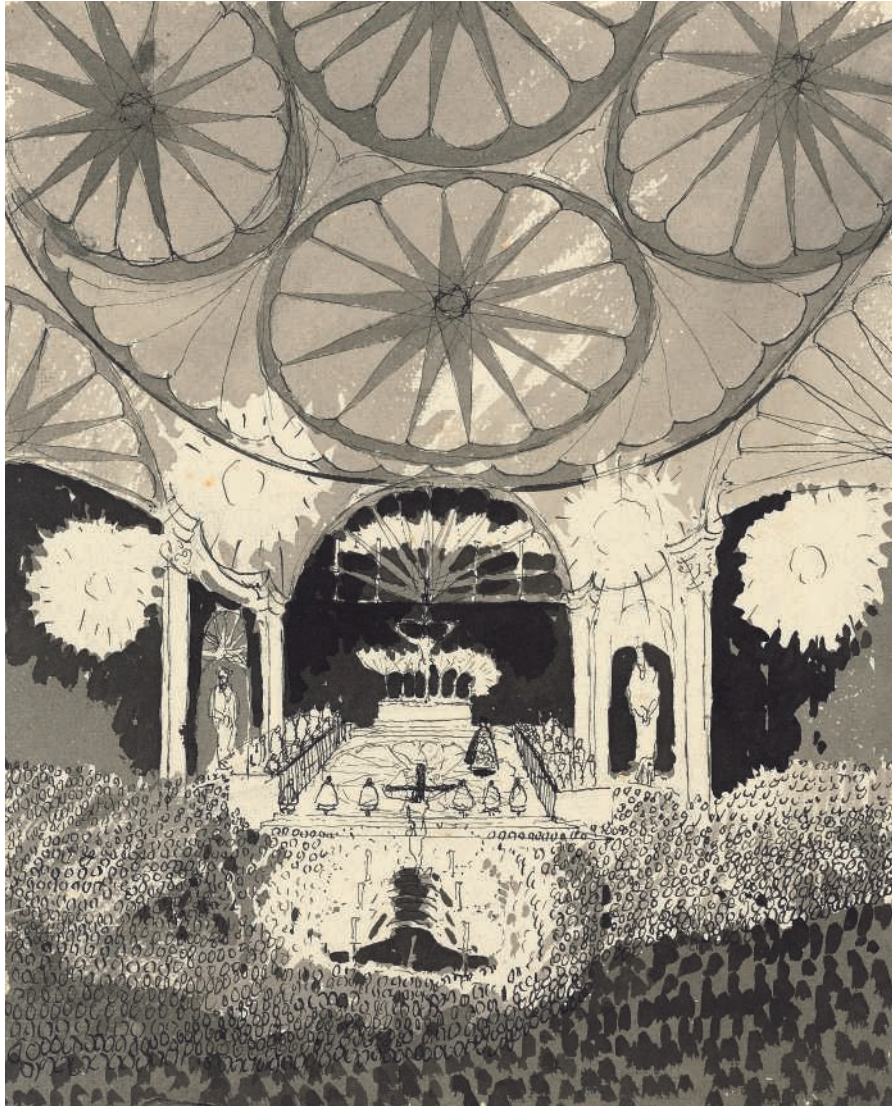
LITERATURE:

E. Lucie-Smith, *Elisabeth Frink, Sculpture Since 1984 And Drawings*, London, 1994, pp. 67, 187, no. SC36, another cast illustrated.

Exhibition catalogue, *Frink*, London, Beaux Arts, 2011, p. 26, exhibition not numbered, another cast illustrated.

A. Ratuszniak (ed.), *Elisabeth Frink, Catalogue Raisonné of Sculpture 1947-93*, London, 2013, p. 153, no. FCR 306, another cast illustrated.





189

CHRISTOPHER WOOD (1901-1930)

Interior, Paris Opera

ink and watercolour, unframed
11¼ x 9½ in. (29.9 x 24.1 cm.)

£3,000-5,000

\$3,900-6,500
€3,500-5,800

PROVENANCE:

Acquired by the present owner from the artist's sister Elizabeth Wood Dalziel, circa 1977-78.



THE PROPERTY OF A PRIVATE COLLECTOR

190

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

From an Office Window

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

pastel

12 x 9 in. (30.5 x 22.8 cm.)

Executed in 1916.

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

Professor G.P. Wells, F.R.S., and by descent to the present owners.

EXHIBITED:

London, Goupil Gallery, *Fifth Exhibition of Works by Members of the London Group*, November - December 1916, no. 60.

LITERATURE:

Colour Magazine, Vol. 5, No. 6, January 1917, p. 10.

It is likely that *From an Office Window* was executed after the close of Nevinson's solo exhibition at Leicester Galleries on 4 November 1916, as he was trying to move away from depicting images of war such as those that he had shown there. The oil of this subject was painted in 1917, and was previously in the collection of Sir Osbert Sitwell. There is also a mezzotint of this work dating to 1918, in the collection of the Victoria & Albert Museum, London.

From an Office Window belonged to Professor G.P. Wells, F.R.S. (1901-1985), a zoologist and author, and son of the author H.G. Wells (1866-1946). Nevinson knew H.G. Wells and they saw a lot of each other in the 1920s, so it is quite possible that the present work was owned by H.G. Wells and gifted to his son.

We are very grateful to Dr Jonathan Black for his assistance in preparing this catalogue entry.

λ191

PERCY WYNDHAM LEWIS (1882-1957)

Detectives

signed and dated 'Wyndham Lewis./1912. (lower left)
pencil, ink, watercolour and gouache on buff paper
18⁷/₈ x 12¹/₄ in. (48 x 31 cm.)

£40,000-60,000

\$52,000-78,000
€47,000-69,000

PROVENANCE:

Purchased at the 1917 exhibition by John Quinn, New York.
His sale; American Art Association, New York, 10 February 1927, lot 310A.
Private collection, 1960s, and by descent.

EXHIBITED:

New York, Penguin Club, *Exhibition of the Vorticists*, January 1917, no. 31.

LITERATURE:

W. Michel, *Wyndham Lewis, Paintings and Drawings*, London, 1971,
p. 351, no. 53.

The central figure is closely related to a watercolour in the collection of the Victoria & Albert Museum, London, *At the Seaside* (M 123), the same size, signed and dated 1913. The two works were clearly produced around the same time.

In 1911-12 Lewis produced several drawings showing the influence of Cubism, but he was reluctant to sacrifice narrative and psychology entirely to visual analysis: hence the title of this drawing. Visually, this is clearly the 'same' figure from two different angles, an effect emphasised by the uncertain boundary where the figures overlap and merge. Several of Lewis's other drawings of the period also depict pairs of near-identical figures, sometimes for comic effect - as here with the hats, which seem to anticipate Beckett's clowns from *Godot*. But these figures, surveying their surroundings impassively, are also sinister, and this probably prompted Lewis's choice of title for the work

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





λ192

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

Sarah, the artist's wife

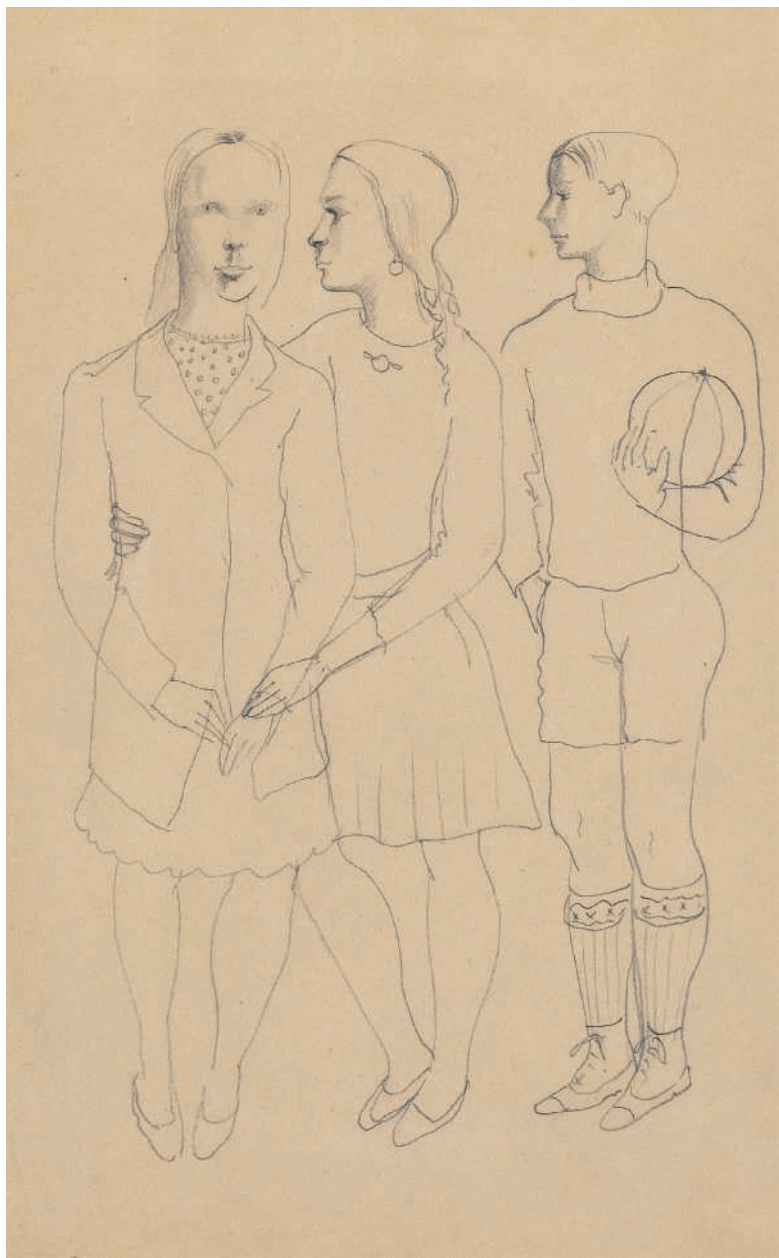
signed 'Roberts.' (lower right)
red chalk, squared for transfer
14¾ x 11⅞ in. (37.5 x 28.2 cm.)
Executed *circa* 1927.

£6,000-8,000

\$7,800-10,000
€7,000-9,300

This work depicts the artist's wife Sarah, who was Jacob Kramer's sister. It relates closely to an oil of the same title, which is in the collection of Manchester City Art Gallery. Roberts did not tend to make pencil or watercolour studies for his portraits in oil, so it is likely that the present work is not a study for the oil, but that he was so pleased with the drawing that he decided to work it up into an oil, rather than having intended to produce an oil from the start.

We are very grateful to Bob Davenport and David Cleall of the William Roberts Society for their assistance in preparing this catalogue entry.



193

CHRISTOPHER WOOD (1901-1930)

Three Children with a Ball

pencil on buff paper
17½ x 11 in. (44.5 x 28 cm.)

£5,000-8,000

\$6,500-10,000
€5,800-9,300

PROVENANCE:

Acquired by the present owner from the artist's sister Elizabeth Wood Dalziel in the 1970s.

194

HENRI GAUDIER-BRZESKA (1891-1915)

Mademoiselle (Marie) Borne

bronze with a dark brown patina

15½ in. (39.4 cm.) high

Conceived circa 1913-14, and cast in an edition of 12.

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

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

EXHIBITED:

London, Leicester Galleries, *A Memorial Exhibition of the work of Henri Gaudier-Brzeska*, May - June 1918, no. 101, plaster cast exhibited.

Edinburgh, Scottish National Gallery of Modern Art, *Henri Gaudier-Brzeska Sculptures*, August - September 1972, no. 6, another cast exhibited: this exhibition travelled to Leeds, City Art Gallery September - October 1972; and Cardiff, National Museum of Wales, October - November 1972.

LITERATURE:

H.S. (Jim) Ede, *A Life of Gaudier-Brzeska*, London, 1930, p. 205.

H. Brodsky, *Henri Gaudier-Brzeska*, London, 1933, p. 111, plaster cast illustrated.

M. Levy (ed.), *Henri Gaudier-Brzeska: Drawings and Sculpture*, London, 1965, p. 29, pl. 72, another cast illustrated.

R. Cole, *Burning to Speak, the Life and Art of Henri Gaudier Brzeska*, Oxford, 1978, p. 55, no. 8, another cast illustrated.

R. Cole, *Artist and Myth*, Bristol, 1995, p. 88.

E. Silber, *Gaudier-Brzeska, Life & Art, With a Catalogue Raisonné of Sculpture*, London, 1996, no. 106, pls. 157, 160, another cast illustrated.

P. O'Keeffe, *Gaudier-Brzeska, An Absolute Case of Genius*, London, 2004, pp. 244, 246-7, another cast illustrated.

H.S. (Jim) Ede, *Savage Messiah*, Cambridge and Leeds, 2011, p. 219.





195

CHRISTOPHER WOOD (1901-1930)

Reclining Nude

pencil

12¾ x 19⅞ in. (32.4 x 49.2 cm.)

Executed *circa* 1928-30.

£7,000-10,000

\$9,100-13,000

€8,100-12,000

PROVENANCE:

Acquired by the present owner from the artist's sister Elizabeth Wood Dalziel, *circa* 1977-78.

EXHIBITED:

Newlyn, Newlyn Art Gallery, *Christopher Wood: the last years 1928-1930*, October - November 1989, no. 7: this exhibition travelled to Sheffield, Graves Art Gallery, December 1989 - January 1990; Swansea, Glynn Vivian Art Gallery, January - March 1990; and Cambridge, Kettle's Yard, March - April 1990.

PROPERTY FROM A CORPORATE COLLECTION

196

HAROLD GILMAN (1876-1919)

Lady seated at a table

signed 'H. Gilman' (lower left)

oil on canvas

11½ x 11¼ in. (29.2 x 31.1 cm.)

Painted *circa* 1907-08.

£40,000-60,000

\$52,000-78,000

€47,000-69,000

PROVENANCE:

with Lefevre Gallery, London, as 'The artist's sister'.

with Mayor Gallery, London.

Acquired by the present owner, April 1994.

Gilman found most of his subjects within his own domestic environment: portraits and figure studies, still-life paintings, even some outdoor subjects such as washing on a line in the garden, reflected his immediate surroundings. It is uncertain whether the sitter in the present work is Harold Gilman's wife or his sister, but the features closely resemble those of his wife, Grace (née) Canedy. The date of the painting is probably 1907-08, and the interior is almost certainly Snargate Rectory on Romney Marsh, Gilman's parents' home, where Harold and Grace lived until 1908.

Grace in a Snargate setting is the subject of several early paintings by Gilman, for example *Edwardian Interior, circa 1907* (Tate, London), and *Woman Sewing, circa 1908* (private collection). With its floral wallpaper, mahogany furniture and clutter of decorative objects, Snargate Rectory prepared Gilman to tackle the interiors he painted in Maple Street, Fitzrovia, from 1914 onwards; his ability to integrate furnishings, still-life features, insistent wallpaper patterns and a figure had been honed at Snargate. The intimacy of the subject - women in an interior - was one that Gilman reserved for those closest to him: Grace; his mother; and Sylvia, his second wife.

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





197

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

Woman in Red against Green

signed 'Sickert.' (lower left)
oil on canvas
16 x 20 in. (40.6 x 50.8 cm.)
Painted in 1906.

£30,000-50,000

\$39,000-65,000
€35,000-58,000

PROVENANCE:

Frederick Mayor.
R. Hart.
J.W. Blyth.
Anonymous sale; Sotheby's, London, 20 April 1966, lot 51, as 'Woman in red dress'.
with Roland, Browse and Delbanco, London.
Norman Brick, 1971.
with Duncan R. Miller Fine Arts, London.
Private collection, California.
Anonymous sale; Bonhams, London, 14 November 2012, lot 32, where purchased by the present owner.

EXHIBITED:

Leeds, Temple Newsam House, *The Life Work of Walter Richard Sickert*, March - May 1942, no. 149.
New York, Hirsch & Adler, *Walter R. Sickert 1860-1942*, April - May 1967, no. 9.
Adelaide, Art Gallery of South Australia, *Walter Richard Sickert*, 1968, no. 26.
Sydney, David Jones' Art Gallery, *Walter Richard Sickert, 1860-1942*, May - June 1968, no. 25.
London, Roland, Browse and Delbanco, *From Sickert to Sutherland: British paintings and drawings of the twentieth century*, April - May 1970, no. 17.

LITERATURE:

W. Baron, *Sickert*, London, 1973, p. 340, no. 226, as 'Woman in Red against Green. Mrs Neville'.
W. Baron, *Sickert, Paintings and Drawings*, New Haven and London, 2006, p. 317, no. 260, illustrated, as 'Woman in Red against Green. Mrs Neville'.

During the Easter of 1906, Sickert was working on a series of figure subjects at his studio at 8 Fitzroy Street. A set of 14 postcards, which he sent to his mistress the society beauty and talented amateur singer Elsie Swinton (Mrs George Swinton), contained sketches for these paintings, and from inscriptions on them we learn that amongst the models were Jeanne and Hélène Daurment, Belgian sisters whom he had recently met in Soho. A painting of Jeanne Daurment smoking a cigarette is in the Metropolitan Museum, New York.

Other models for this series of paintings include Mrs Barrett, a dressmaker, and Agnes Mary Beerbohm, sister of Max. Beerbohm began an affair with Sickert in 1895, her marriage to Ralph Neville having long since failed. The figure in the present work was identified by Lillian Browse in 1971 as Mrs Neville, and published as such in Wendy Baron's 1973 and 2006 books on Sickert. However Dr Baron confirms that this identification is mistaken, and that the sitter in fact resembles the Daurment sister who modelled for *The Belgian Cocotte* (Arts Council Collection, London), probably the more brazen Jeanne rather than the somewhat demure Hélène; she seems to be wearing the same brilliant red jacket, and we know that the sisters sat for Sickert on the Wednesday of Easter week. The painting relates back directly to Sickert's Venetian figure paintings of 1903-04, in which his prostitute models reclined on beds or on sofas, and it looks forward to the more elaborated Camden Town interiors of the next eight years.

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



***198**

SPENCER FREDERICK GORE (1878-1914)

Female nude in an interior

oil on canvas
13 x 9 in. (33 x 22.8 cm.)
Painted circa 1907-08.

£30,000-50,000

\$39,000-65,000
€35,000-58,000

PROVENANCE:

with Peter Nahum, London, where purchased by the present owner, 1987.

'What I think should be said is that Gore's very personal colour is something more than a delightful idiosyncrasy, the gift of a subtle and perceptive eye. Those curious violet reds, applied to paths and brickwork, or faces in a London room, are not the familiar purple shadows of Impressionism. The positive vermillion of Letchworth roofs, touches of orange lurking among the green of summer, subtle vibrations of neutrals, always coloured; these ways in which Gore read nature, were closely studied by other painters of the group because they realised that a serious intelligence was extending the scope of Impressionism' (F. Gore, *Spencer Frederick Gore 1878-1914*, London, Anthony d'Offay, 1974, p. 13). This influence was felt by Sickert, who stated, 'To come down to historical fact, I may as well say that it is my practice that was transformed from 1905 by the example of Gore's talent' (W.R. Sickert, quoted in *ibid.*, p. 8).

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

199

HAROLD GILMAN (1876-1919)

Portrait of a Lady

oil on canvas

21½ x 18 in. (54.8 x 45.8 cm.)

Painted *circa* 1910-11.

£25,000-35,000

\$33,000-45,000

€29,000-40,000

The present work is a fine example of Gilman's portraiture. The meditative pose, the averted gaze and the tenderness of the portrayal, are all typical of Harold Gilman's female portraits. The present work quite possibly depicts Madeleine Knox, who also sat for Harold Gilman's *Meditation*, 1910-11 (Leicester Art Gallery), and the present work dates to the same period.

Knox attended Sickert's etching classes in Camden Town and in 1910 she helped him run his private art school, Rowlandson House, at 140 Hampstead Road. She found managing the administrative aspects of Sickert's project so stressful she resigned, an act which did not prevent Sickert from proposing marriage. She refused him, left for a prolonged visit to Canada, returned, and several years later married Arthur Clifton, owner and manager of the Carfax Gallery.

Knox was an accomplished painter, although none of her work is in a UK public collection. She exhibited with the New English Art Club in 1915 and held a successful solo show at the Carfax in October 1916, *Watercolour Drawings by Madeline Knox*, in which all the works were sold. Reviews were extremely positive. The critic of the *Morning Post* wrote: 'Miss Knox depends entirely on clarity of vision and a natural instinct for the pictorial, and these gifts, combined with direct incisive drawing, enable her to suggest in remarkable fashion the infinite details of a landscape, its subtle nuances of light and shade and colour' ('Art Exhibitions', *Morning Post*, 30 October 1916.)

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



200

LUCIEN PISSARRO (1863-1944)

The Game Keeper's House

signed with monogram and dated '1913' (lower left)

oil on canvas

21½ x 18 in. (54.3 x 45.4 cm.)

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

Acquired from the artist by his brother-in-law, S.L. Bensusan.

Mrs Marjorie Hodson.

Anonymous sale; Christie's, London, 21 May 1965, lot 173.

with Kaplan Gallery, New York.

Anonymous sale; Sotheby's, Parke-Bernet, New York, 16 December 1977, lot 18.

with Schoneman Galleries, New York.

Walter F. Brown, San Antonio.

Anonymous sale; Christie's, London, 7 June 1985, lot 21, where purchased by the present owner.

EXHIBITED:

London, Carfax & Co., *Exhibition of Paintings*, May 1913, no. 18,

as 'Gamekeepers House'.

London, Holland Park Hall, *Allied Artists' Association Exhibition*, July 1914, no. 33, exhibition not traced.

LITERATURE:

A. Thorold, *A Catalogue of the Oil Paintings of Lucien Pissarro*, London, 1983, pp. 96-97, no. 160.

The present work was painted at Blackpool in Devon during the spring of 1913 when Pissarro lived at The Mill with his daughter Orovida and the painter James Brown. In July the party moved onto Rye and met up with the painter James Bolivar Manson. This time marked a prolific period for Pissarro who had his first solo exhibition at the Carfax Gallery in London in May 1913. Although Pissarro had lived permanently in England since 1890, with his English wife Esther Bensusan, he had been plagued by illness, suffering a stroke in 1897 and had not been able to exhibit publically for some time.

Pissarro's work combines two artistic traditions: the French and the English. Although Pissarro embraced England, delighting in the English countryside, his art remained faithful to the principles of his father, Camille Pissarro's, Impressionism. As can be viewed in the present work, his painting also reflected his continued enthusiasm for Georges Seurat and Paul Signac, the Divisionist artists with whom he had enjoyed a close friendship in France. Indeed he exhibited alongside Seurat, Signac and his father in Paris in 1886, in the last series of Impressionist exhibitions.

Pissarro always painted his landscapes directly, *en plein air*, often choosing places within walking distance of where he was staying. His painting style changed over the years but his finest works are those where he uses dots or rhythmical dashes of paint and luminous touches of colour, as can be seen here. *The Game Keeper's House* displays Pissarro's mastery of colour, perfectly balancing the multitude of tones to illustrate the soft spring light. Using an array of mauve and dark red tones to portray the shadows in the abundant hedgerows of the hilly Devon landscape, alongside vibrant greens punctuated with hints of blue, orange and yellow, which define the budding daffodils, Pissarro creates a rich tapestry of paint, which succeeds in delineating both light and space.



201

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

Evening, Montreux

signed 'J Lavery' (lower right), signed again and inscribed 'EVENING,
MONTREUX/By/JOHN LAVERY' (on the reverse)

oil on canvas-board

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

£70,000-100,000

\$91,000-130,000

€81,000-120,000

PROVENANCE:

with Romney Galleries, Bradford.

Anonymous sale; Phillips, London, 8 June 1999, lot 92.

with Brock Fine Art Gallery, Dublin.

LITERATURE:

K. McConkey, *John Lavery: a painter and his world*, Edinburgh, 2010, pp. 163,
164, illustrated.

Having had a memorable winter stay at Wengen in 1912, the Laverys were keen to return to the Alps after the Great War. As always on 'holidays', the painter packed his painting kit and, liberated from the studio, with great gusto, produced landscapes of Montreux and its immediate environs. The present view of the Lake of Geneva (Lac Léman), with the twinkling lights of the town off to the left, justly represents the exceptional character of the setting. Elsewhere, in *Twilight, Lake of Geneva*, 1924, Lavery was to abandon the town entirely for an aerial view of the lake and mountains looking towards the mouth of the Rhone and rising foothills of Mont Blanc.

Sheltered from the cold *Rise*, or north wind, the town was commended by Baedeker to 'persons with delicate lungs' as a winter residence. The Laverys arrived in Montreux on 12 December 1923 and stayed at the Palace Hotel. In a diary given to him as a Christmas present by his wife, Hazel, he notes that he was instructed by his doctor not to climb above 3,000 feet because it would be 'too much' for his blood pressure. He ignored the advice and every other day went up to Caux to paint what he described as 'the airman's view'. Lavery's interest in getting above the clouds was the after-effect of several momentous flights he took as an Official War Artist. On one occasion in Switzerland, the Laverys were joined by his daughter Eileen, and her husband, the Master of Sempill. With Lord Sempill, a skilled aviator, Lavery took to the air and flew over the mountains and the lake, commemorating the event in a small canvas (private collection). Montreux, which from the time of Byron and Shelley attracted writers and artists, in the inter-war period boasted Hemingway, Scott Fitzgerald, Joyce and Anna de Noailles amongst its visitors. In the aftermath of war, its sanatoria, perched on the hills at Glion and Caux, practicing avant-garde health-cures were also popular. With its casino, the first in Switzerland, and its splendid location at the eastern extremity of Lake Geneva, it lay at the centre of what became known as the 'Swiss Riviera'.

A label (*verso*) indicates a date of 1920 for the picture, but there is no evidence to sustain this date.

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



PROPERTY FROM A CORPORATE COLLECTION

λ202

SIR WILLIAM NICHOLSON (1872-1949)

Edward Russell Dancing the Morris

signed and dated 'Nicholson/1901' (upper left)

oil on canvas

21¼ x 14¾ in. (54 x 36.5 cm.)

£30,000-50,000

\$39,000-65,000

€35,000-58,000

PROVENANCE:

Julian G. Lousada.

His sale; Christie's, London, 28 June 1912, lot 104, where purchased by Goupil Gallery, London.

Anonymous sale; Christie's, London, 26 May 1916, lot 104, as 'The Morris Dancer', where purchased by Charles Jackson. with Boydell Gallery, London.

Anonymous sale; Christie's, London, 27 March 1931, lot 37, as 'The Morris Dancer', where purchased by Beaux Arts Gallery, London. R.H. Spurr.

His sale; Christie's, London, 13 May 1938, lot 109, as 'The Morris Dancer', where purchased by Miss J. Battersby.

Her sale; Christie's, London, 12 December 1938, lot 148, as 'The Morris Dancer', where purchased by Beaux Arts Gallery, London.

Mr T.E. Milligan Grundy. with Roland, Browse & Delbanco, London, 1945.

John N. Bryson, 1945.

His sale; Christie's, London, 19 May 1972, lot 35, as 'The Morris Dancer, Blenheim Palace', where purchased by the present owner.

EXHIBITED:

London, New Gallery, Royal Society of Portrait Painters, *12th Exhibition*, 1902, no. 98.

London, Society of Oil Painters, *A Catalogue of the 20th Exhibition*, 1903, no. 328.

London, Stafford Gallery, *The Works of William Nicholson*, June 1903, no. 9.

Paris, Galeries Barbazanges, *Exposition des Oeuvres de William Nicholson*, April 1905, no. 6, 'as Edward Russel [sic] exécutant la Danse 'Morris'.

London, Grafton Galleries, *Chosen Pictures*, April - July 1909, no 10, as 'Morris Dancer'.

London, Beaux Arts Gallery, *The Art of Yesterday*, July - August 1931, no. 47, as 'The Morris Dancer'.

Nottingham, Nottingham Castle Museum and Art Gallery, *William Nicholson: Retrospective Exhibition*, March - April 1933, no. 109, as 'The Morris Dancer'.

London, Beaux Arts Gallery, *Retrospective Exhibition of Paintings by William Nicholson*, May - June 1933, no. 45, as 'The Morris Dancer'.

Manchester, City Art Gallery, *Works by William Nicholson*, June - July 1933, no. 7, as 'The Morris Dancer'.

Scarborough, Scarborough Public Library, *Retrospective Exhibition of Paintings by William Nicholson*, August - September 1933, no. 56, as 'Morris Dancer'.

Folkestone, Folkestone Public Art Gallery, *Exhibition of Paintings and Lithographs by William Nicholson*, October - November 1933, no. 9, as 'The Morris Dancer'.

Belfast, Ulster Museum, *Loan exhibition of paintings and prints by William Nicholson*, February 1934, no. 32, as 'The Morris Dancer'.

Lincoln, Usher Art Gallery, *Exhibition of Paintings and Lithographs by William Nicholson*, July - August 1934, no. 15, as 'The Morris Dancer'.

Newark, Newark Municipal Museum, *Exhibition of Paintings by William Nicholson*, September - October 1934, no 20, as 'The Morris Dancer'.

London, Beaux Arts Gallery, *Summer Exhibition*, July - September, 1936, catalogue not traced.

Warminster, Lord Weymouth's Grammar School, *Exhibition of Paintings from the Beaux Arts Gallery... by Sir William Nicholson, Richard Sickert and other Eminent Artists*, February - March 1941, no. 29, as 'The Morris Dancer'.

London, Roland, Browse & Delbanco, *Paintings by Sir William Nicholson*, November - December 1945, no. 27, as 'The Morris Dancer'.

LITERATURE:

The Studio, 47, July 1909, p. 94, as 'The Morris Dancer', illustrated. R. Nichols, *William Nicholson*, Harmondsworth, 1948, n.p., pl. 4, as 'Morris Dancers'.

L. Browse, *William Nicholson*, London, 1956, p. 40, no. 35.

S. Schwartz, *William Nicholson*, London and New Haven, 2004, pp. 73, 274, illustrated.

P. Jones, 'Bladdersticks and Fools: William Nicholson (1872-1949) and the Morris', *British Art Journal*, Vol. IX, Autumn 2008, pp. 55-61, no. 4, illustrated.

P. Reed, *William Nicholson: Catalogue Raisonné of the Oil Paintings*, London, 2011, p. 62, no. 29, illustrated.





λ203

SIR WILLIAM NICHOLSON (1872-1949)

The 'Alice'

with inscription 'W. NICHOLSON 1906' (lower centre)

oil on canvas-board
11 x 13 in. (28 x 33 cm.)

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

with Messers P. & D. Colnaghi, London, circa 1922.
with T.W. Spurr, Bradford, where purchased by the present owner's grandfather, May 1938, and by descent.

EXHIBITED:

London, W.B. Paterson, *An Exhibition of Pictures by William Nicholson*, November - December 1906, no. 21.
International Society of Sculptors, Painters and Gravers, *Contemporary British Landscape*, June - July 1912, no. 14.
Toronto, *Canadian National Exhibition Catalogue of Paintings and Sculpture by British, Spanish and Canadian Artists and International Graphic Art*, August - September 1922, no. 66.

Matthews & Brook, Spring 1927, catalogue not traced.
Hull, 1932, no. 14, as 'The S/S Alice', catalogue not traced.
Manchester, City Art Gallery, Platt Hall, *Works by William Nicholson*, June - July 1933, no. 23.
Scarborough, Public Library, *Retrospective Exhibition of Paintings by William Nicholson*, August - September 1933, no. 79.
Folkestone, Public Art Gallery, *Exhibition of Paintings and Lithographs by William Nicholson*, October - November 1933, no. 49.
Belfast, Ulster Museum, *William Nicholson: exhibition of paintings and prints*, February 1934, no. 29.
Lincoln, Usher Art Gallery, *Exhibition of paintings and lithographs by William Nicholson*, July - August 1934, no. 51.
Newark, Municipal Museum, *Exhibition of Paintings by William Nicholson*, September - October 1934, no. 54.
Wales, British Institute of Adult Education, 1940, catalogue not traced.
London, British Institute of Adult Education, 1941, catalogue not traced.

LITERATURE:

L. Browse, *William Nicholson*, London, 1956, p. 129, no. 637.
P. Reed, *William Nicholson: Catalogue Raisonné of the Oil Paintings*, London, 2011, p. 112, no. 87, illustrated.

λ204

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

Medium Sitting Down Horse

signed, numbered and dated 'Frink '72 7/12' (on the back)

bronze with a brown patina

8½ in. (21.1 cm.) long

£50,000-80,000

\$65,000-100,000

€58,000-93,000

PROVENANCE:

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

LITERATURE:

B. Robertson (intro.), *Elisabeth Frink Sculpture: Catalogue Raisonné*, Salisbury, 1984, p. 180, no. 204, another cast illustrated.

A. Ratuszniak, *Elisabeth Frink: Catalogue Raisonné of Sculpture 1947-93*, Farnham, 2013, p. 125, no. FCR231, another cast illustrated.



PROPERTY OF A GENTLEMAN

205

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

Portrait of Miss Mary Elizabeth Hayward

signed 'J. Lavery' (lower right), signed again, inscribed and dated 'MISS MARY ELIZABETH HAYWARD/BY/SIR JOHN LAVERY, R.A., LL.D./BOSTON, 1926.' (on the reverse)

oil on canvas

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

£30,000-50,000

\$39,000-65,000

€35,000-58,000

PROVENANCE:

The sitter, and by descent.

Anonymous sale; Christie's, Edinburgh, 28 October 2004, lot 152.

Private collection.

LITERATURE:

K. McConkey, *John Lavery, A Painter and his World*, Edinburgh, 2010, p. 239, note 107.

Following his highly successful exhibition of 'Portrait Interiors' at the Leicester Galleries in London in 1925, Lavery was invited to transfer and expand the show in the United States. Over the next two years he staged exhibitions in New York, Boston, Chicago, Pittsburgh, Harrisburg and Palm Springs. The painter and his wife, Hazel, travelled to New York for the first Private View in November 1925 and remained in the city until the show transferred to the Robert C. Vose Galleries in Boston, when, at the beginning of the following year, Harry Taft Hayward commissioned portraits of his elegant daughters, Mary Elizabeth Hayward (1906-1976) and Harriet Taft Hayward (1907-1968).

Although executed on standard 30 x 25 inch canvases, following a format established prior to the Great War, and deployed for portraits of *grands dames*, Lady Manton, Lady Parmoor and 'Goonie' Churchill in the early twenties, Lavery's young American sitters were thoroughly modern. Costumes and hairstyles were demure, but *à la mode*. While Mary Elizabeth addresses the viewer with a poise that holds our gaze, her subtle harmony of pale, dusty blues and lilacs contrasts with the searing greens and salmon pinks of her more extrovert younger sister. Clearly, like other American clients, Taft Hayward, of old New England settler stock, wanted the *caché* of Lavery's cool 'British' style, and this was fully realised in the present portrait. Mary Elizabeth would go on to marry the Chilean born Henry Bernard Arthur de Bruyne and eventually came to live in England at Red House, Hurstpierpoint, Sussex, while her sister, Harriet, remained in Boston. Her husband served in the Royal Artillery during the Second World War, and was a Master, and later, historian of the Woolmen's Company of the City of London. They had two children.

In 1926 Lavery was at the height of his fame in North America. Having first been introduced to audiences in the United States by Charles Kurtz in the mid-1890s as one of the Glasgow Boys, he had gone on to be a Carnegie International juror. Contact with the United States was compounded when in 1909, he married a Chicagoan, Hazel Trudeau. However, it was with the travelling show of 1925-7 that his reputation was consolidated – such that coinciding with the completion of the present portrait, a substantial article in *The American Magazine of Art* in February 1926, praised the painter for his 'dexterity in the suggestion of atmosphere' and for 'insight' which comes only from being embedded in the social world he was representing – an insight that is fully in evidence in the portrait of Miss Mary Elizabeth Hayward.

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



λ206

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

Maquette VIII, Walking Woman

signed with initial, numbered and dated 'C37S 3/9 1986' (on the side of the base)

bronze with a dark grey and polished patina

7 $\frac{1}{8}$ in. (18.4 cm.) high

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

with Osborne Samuel, London, 2012, where purchased by the present owner.

LITERATURE:

D. Farr and E. Chadwick, *Lynn Chadwick: Sculptor, with a complete illustrated catalogue 1947-2003*, Farnham, 2014, p. 364, no. C37s, another cast illustrated.





λ207

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

\$33,000-45,000

€29,000-40,000

PROVENANCE:

Purchased by the present owners' father in the 1930s, and by descent.

Sir Cedric Morris was as keen a gardener as he was a painter, and he bred several plants which were duly named after him, including a rose, geranium, daffodil, poppies and irises. Papaver Orientale 'Cedric Morris' is a large poppy of greyish-pink with a purple-black blotch at the base of each frilled petal. His gardens and flowers inspired other gardeners including Vita Sackville-West, Beth Ditto and Tony Venison.

λ*208

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

Reclining Figure: Twisting

signed and numbered 'Moore 3/9' (on the back of the base)
bronze with a brown patina
9 in. (22.7 cm.) long, excluding black base
Conceived in 1982.

£15,000-25,000

\$20,000-32,000

€18,000-29,000

PROVENANCE:

with New Art Centre, London, October 1985, where purchased by the previous owner.

Anonymous sale; Christie's, New York, 6 November 2013, lot 478, where purchased by the present owner.

LITERATURE:

A. Bowness (ed.), *Henry Moore, Complete Sculpture: 1980-86, Vol. 6*, London, 1988, p. 48, no. 855, another cast illustrated.





λ209

IVON HITCHENS (1893-1979)

Blue and Red Woods

signed 'Hitchens' (lower left), signed again, inscribed and dated "'Blue and Red Woods"/1962/by IVON HITCHENS/Greenleaves. Petworth Sussex' (on the artist's label attached to the stretcher)

oil on canvas

20¼ x 41¾ in. (51.5 x 106 cm.)

£40,000-60,000

\$52,000-78,000

€47,000-69,000

PROVENANCE:

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

Anonymous sale; Bonhams, London, 26 November 1997, lot 38.

with Montpelier Sandelson, London, where purchased by the present owner.

λ210

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

Horse maquette

signed and numbered 'Frink 5/6' (on the base)

bronze with a dark brown patina

14¼ in. (36.3 cm.) long

Conceived in 1980.

£60,000-80,000

\$78,000-100,000

€70,000-93,000

PROVENANCE:

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

EXHIBITED:

London, Waddington Galleries, *Elisabeth Frink: Recent Sculpture, Works on Paper*, June 1981, another cast exhibited, catalogue not traced.

LITERATURE:

B. Robertson (intro.), *Elisabeth Frink Sculpture: Catalogue Raisonné*, Salisbury, 1984, p. 193, no. 255, another cast illustrated.

A. Ratuszniak, *Elisabeth Frink: Catalogue Raisonné of Sculpture 1947-93*, Farnham, 2013, p. 146, no. FCR289, another cast illustrated.

This work is the maquette for *Horse* (FCR290) commissioned by the Earl of March for Goodwood Racecourse, Sussex. Cast ⅔ of this work will be offered in the Modern British & Irish Art Evening Sale on 26 June 2017, lot 19.





PROPERTY FROM A DISTINGUISHED EUROPEAN ESTATE

λ211

IVON HITCHENS (1893-1979)

Young Family

signed 'Ivon Hitchens' (lower right), signed again and inscribed 'IVON HITCHENS/Greenleaves Petworth Sussex/"young family"' (on the artist's label attached to the frame)

oil on canvas

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

Painted *circa* 1942.

£25,000-35,000

\$33,000-45,000

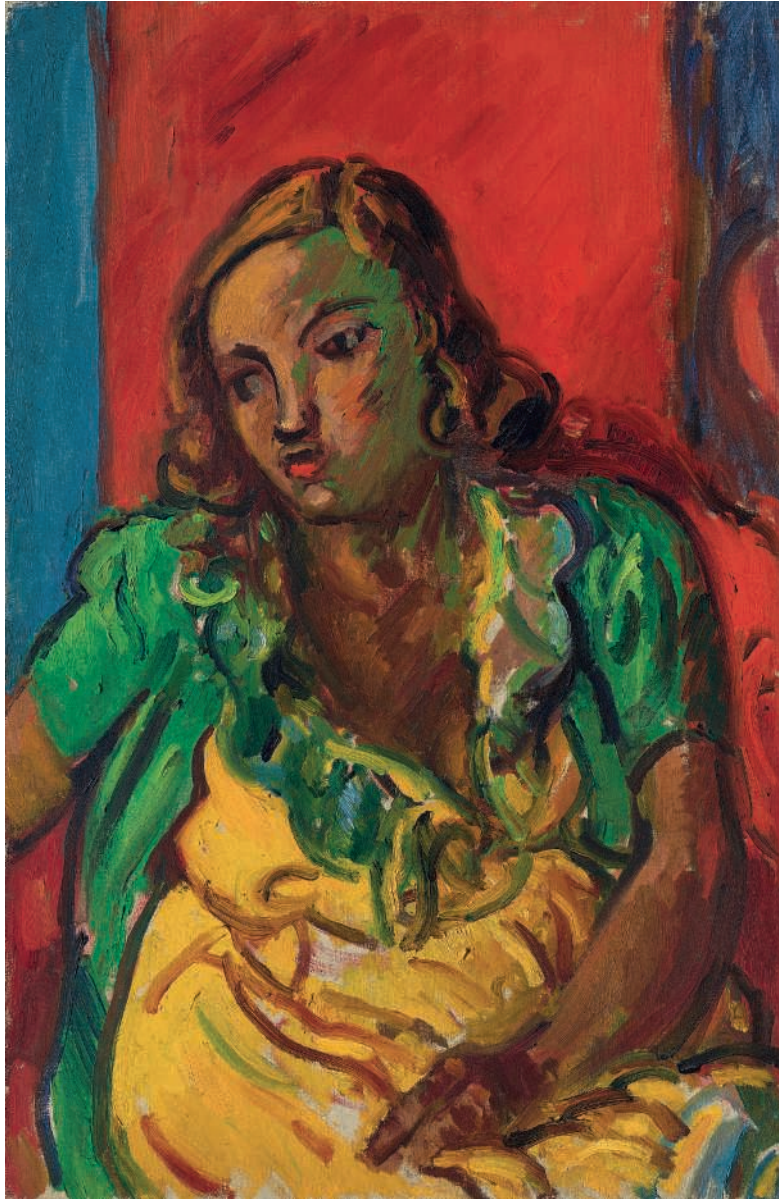
€29,000-40,000

PROVENANCE:

Anonymous sale; Christie's, London, 7 March 1986, lot 344.

Anonymous sale; Sotheby's, London, 11 May 1988, lot 143.

Anonymous sale; Christie's, London, 24 November 2000, lot 128, where purchased by the present owner.



λ212

SIR MATTHEW SMITH (1879-1959)

Simone

oil on canvas
37 x 24 in. (94 x 61 cm.)
Painted in 1948.

£20,000-30,000

\$26,000-39,000
€24,000-35,000

EXHIBITED:

London, Arthur Tooth & Sons, *Exhibition of paintings by Matthew Smith*, June - July 1951, no. 2.

LITERATURE:

Exhibition catalogue, *Exhibition of paintings by Matthew Smith*, London, Arthur Tooth & Sons, 1951, no. 2, illustrated.
J. Gledhill, *Catalogue Raisonné of the Oil Paintings of Matthew Smith with a Critical Introduction to his Work*, Farnham, 2009, p. 237, no. 633, illustrated.

PROVENANCE:

Private collection, 1951.
Anonymous sale; Christie's, London, 11 November 2010, lot 30,
where purchased by the present owner.

λ213

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

signed 'Moore' (lower right) and signed again and inscribed 'Henry Moore/Hoglands/Perry Green/Much Hadham/Herts/Shelter Drawing' (on the backboard)

wax crayon, ink and watercolour

13¼ x 11¼ in. (33.5 x 31 cm.)

Executed in 1940-41.

£120,000-180,000

\$160,000-230,000

€140,000-210,000

PROVENANCE:

with Redfern Gallery, London, where purchased by Edwin Arnold, 15 September 1942, and by descent.

Anonymous sale; Bonhams, London, 16 March 2004, lot 50.

LITERATURE:

A. Garrould (ed.), *Henry Moore, Complete Drawings 1984-86, Vol 7, Addenda and Index 1916-1986*, Much Hadham, 2003, p. 23, no. HMF 1826a, illustrated.

Executed in 1940-41, Henry Moore's *Shelterers* is a touching examination of the power of human resilience, parental love and the strength of the familial bond under the extreme conditions imposed by war. Forming part of Henry Moore's acclaimed series of *Shelter Drawings*, this work presents an intimate view of life in the unofficial shelters of London during the first few months of the Blitz, as the city's population desperately sought shelter in the underground transport system to escape the aerial bombing that was reducing vast portions of the capital to rubble. When the devastating daily air raids by German Luftwaffe began, the war transformed from a worrisome, but distant event, to a real, immediate experience for the British public, as the horrors of modern warfare were brought directly to the home front and civilians were plunged into the centre of the conflict. In the present work, Moore creates an intimate, human scene typical of this time, as a young family shelter together in one of the makeshift refuges below ground. The two adults sit alongside one another, their attention entirely absorbed in watching their young child as it sits in its mother's arms, its small hand reaching up towards her face. The connection between the three figures forms the heart of the composition, with the young child's innocence contrasting strikingly with the sombre, worried attitude of the two adults, as they await the arrival of morning and the cessation of the bombing. Using only a minimal amount of detail, Moore powerfully imbues these figures with a sense of the fear, uncertainty, and distress that he witnessed first hand amongst the masses of people who found themselves seeking refuge underground, while also highlighting the intense power of parental love as they sought to protect their children.

Moore first encountered these groups of shelterers following a late-night journey through the Underground on 11 September 1940, the fifth day of the Blitz. As Moore and his wife travelled home from dinner with friends, they were struck by the sight of hundreds of individuals huddled on the platforms at each station, some attempting to sleep on the rough, cold floors, in order to escape the intense bombing occurring overhead. Upon reaching their destination, the Moores were forced to remain inside the station for over an hour, as the bombardment above ground became increasingly intense. Recalling this night, Moore explained: 'I was so fascinated by the sight of people camping out under the ground...Children fast asleep, with trains roaring past only a couple of yards away. People who were obviously strangers to one another forming tight little intimate groups. They were cut off from what was happening above, but they were aware of it. There was tension in the air...' (Moore, quoted in A. Wilson (ed.), *Henry Moore: Writings and Conversations*, Aldershot, 2002, p. 261). Witnessing first hand this extraordinary environment had a profound impact on the artist, driving him to return to the Underground shelters two or three times a week over the following months. Moore, describing his impulse to study the life of the

shelterers, stated: '...the scenes of the shelter world, static figures – 'reclining figures' – remained vivid in my mind, I felt somehow drawn to it all. Here was something I couldn't help doing...I was absorbed in the work for a whole year; I did nothing else' (Moore, quoted in C. Lichtenstern, *Henry Moore: Work-Theory-Impact*, London, 2008, p. 108).

Moore was conscious not to intrude upon the shelterers' privacy during these journeys underground, taking the decision to leave his drawing materials at home and instead silently observe nightly life in the make-shift shelters. Making short notes in a pocket notebook about what he encountered, he would return home at dawn and execute a number of drawings from his memory using these notations to assist him, sometimes combining several experiences in a single drawing. Moore's *Shelter Drawings* convey a sense of the dark, oppressive atmosphere of the underground shelters, as the deep shadows seem to surround and envelope his characters. To achieve this, the artist adopted a complex mixed-media technique, building the image across a number of different layers to achieve a rich, dense surface. Drawing the first layer of the composition in wax, the artist would then apply a dark, watercolour wash that would be repelled by the wax lines. The forms would then be further defined using a pen and black ink, with the artist delineating his figures in a series of rapid, sharp strokes. In the present work, Moore uses a mixture of bright white highlights and subtle touches of mauve, green and rose gold, to accentuate the forms of his characters, imbuing each of the figures with a distinct sense of monumentality and mass. Indeed, the strong three-dimensional forms in *Shelterers* and heavily marked depiction of masses betray Moore's sculptural eye, and point to his use of Italian Renaissance and Classical art as sources of inspiration.

One of the most striking elements of the *Shelter Drawings* is the manner in which Moore transforms the individuals he observed in the Underground shelters into idol-like, archetypal figures, who come to embody the universal experience of suffering and resilience amongst the civilian population in Britain during the war. Indeed, it was this aspect of the drawings which viewers found most appealing when they were exhibited and published in the popular press throughout the 1940s, with many contemporary commentators commending Moore's ability to capture the overwhelming atmosphere of the shelters during the Blitz. While the *Shelter Drawings* earned Moore a new level of popularity among the British public, they are perhaps even more remarkable for the important impact they exerted on the artist himself. In Moore's own words: 'Without the war, which directed one to life itself, I think I would have been a far less sensitive and responsible person... The War brought out and encouraged the humanist side in one's work' (Moore, quoted in R. Berthoud, *The Life of Henry Moore*, London, 1987, p. 176). The studies and drawings that Moore created of the shelterers would go on to shape the artist's subsequent output, as he increasingly began to delve into the emotional and psychological aspects of his subjects as well as their formal attributes. In such poignant, moving drawings as *The Shelterers* we see this approach beginning to emerge, as Moore eloquently captures the intense emotions felt by the underground shelterers hiding from the aerial bombardment and desperately trying to protect themselves and their loved ones.



λ*214

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

Seated Mother and Baby

signed and numbered 'Moore 6/9' (on the back of the base)
bronze with a dark brown and green patina
7⁷/₈ in. (20 cm.) high, excluding black base
Conceived in 1978.

£60,000-80,000

\$78,000-100,000

€70,000-93,000

PROVENANCE:

with James Kirkman, London.
Private collection, USA.
Purchased by the present owner at the 2015 exhibition.

EXHIBITED:

London, Osborne Samuel, *Henry Moore*, May - June 2015,
exhibition not numbered.

LITERATURE:

D. Mitchinson (ed.), *Henry Moore with comments by the artist*, London, 1981,
p. 280, no. 583, another cast illustrated.
A. Bowness (ed.), *Henry Moore, Complete Sculpture: 1974-80, Vol. 5*, London,
1983, pp. 40-41, no. 749, another cast illustrated.
Exhibition catalogue, *Henry Moore*, London, Osborne Samuel, 2015, pp. 84-85,
exhibition not numbered, illustrated.



λ215

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

Family Groups

signed and dated 'Moore/44.' (lower left)
pen, ink, crayon and watercolour, squared for transfer
7 x 8 in. (17.8 x 20.2 cm.)

£60,000-80,000

\$78,000-100,000

€70,000-93,000

PROVENANCE:

Ivor Markovitz, London.
with James Goodman Gallery, New York.
with Redfern Gallery, London, 1970.
with Fabian Fine Art, Cape Town, 1973.
Anonymous sale; Sotheby's, London, 22 October 1997, lot 21.
with Spink-Leger, London, where purchased by the present owner.

LITERATURE:

A. Garrould (ed.), *Henry Moore, Complete Drawings 1940-49, Vol. 3*, Much Hadham, 2001, pp. 206-207, no. AG 43-44.26, HMF 2214, illustrated.

Celebrating a moment of parental embrace, *Family Groups* is an intimate, domestic depiction of one of Moore's most celebrated motifs. Executed in 1944, the drawing illustrates a mother and father as they tenderly encircle their two children. Combining descriptive line, shading and pen and ink working in the background, Moore imbues the drawing with a strong sculptural quality: the group have a three-dimensional aspect, while the base on which the family rests evokes a display plinth.

The idea of the 'family group' as a composition had originated in a commission Moore received in the early 1930s, when the artist was approached by Harry Morris, a progressive educational theorist. Morris was planning a new school building at Impington which would put his revolutionary ideas into practice. Having entrusted the architectural project to the Bauhaus's Director, Walter Gropius, Morris asked Moore to provide a sculpture for the site: 'from that time dates my idea of the family group as a subject for sculpture', Moore later recalled (quoted in A. Wilkinson, (ed.), *Henry Moore: Writings and Conversations*, Aldershot, 2002, p. 89). With the project, Morris was hoping to create a new type of school, conceived as the fulcrum of social interaction for the community, actively involving parents as much as their children. Moore's sculpture, planned as a family group, would have publicly and visually conveyed the essence of Morris's ideas. Moore, who had originally trained as a school teacher himself, was attracted by the idea of child and adult education in a single institution, often expressed through figures of parents and children holding or reading a book.

Despite Morris's enthusiasm, however, the project was abandoned for lack of funding. In 1947, the idea was finally realised in a cast for the Barclay School in Stevenage. Commenting on the Stevenage public commission of a family group, Moore later observed: 'In the sculpture the child is shown in the arms of his parents, as though the two arms come together and a knot is tied by the child... this did not come into my mind at the time of doing it' (H. Moore, quoted in D. Mitchinson (ed.), *Henry Moore Sculpture, with Comments by the Artist*, London, 1981, p. 102). The same dynamic is illustrated in *Family Groups*: at the centre of the circle created by the parents, the children become the fulcrum of their bodies, extended to meet around them. Furthermore, Norbert Lynton suggested that Moore, aware of the religious connotations of family groups, often included a second child, as in the present work, to indicate St. John the Baptist, often depicted in Renaissance treatments of the Madonna and Child (see N. Lynton, *Henry Moore: The Human Dimension*, London, 1991, p. 81).





λ216

EILEEN AGAR, R.A. (1899-1991)

The Bug of Genius

signed 'AGAR' (lower left), signed again, inscribed and dated 'THE Bug of GENIUS, 1943/BY EILEEN AGAR' (on the artist's label attached to the reverse)

oil on canvas

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

£8,000-12,000

\$11,000-16,000

€9,300-14,000

PROVENANCE:

The Target Collection.

with Anthony Hepworth Fine Art, Bath, where purchased by the present owner.

EXHIBITED:

Chichester, Pallant House Gallery, *Eileen Agar: An Eye for Collage*, October 2008 - May 2009, no. 36.

LITERATURE:

Exhibition catalogue, *Eileen Agar: An Eye for Collage*, Chichester, Pallant House Gallery, 2008, pp. 70-71, no. 36, illustrated.



λ*217

CONROY MADDOX (1912-2005)

Anthropomorphic Landscape

signed and dated 'CONROY MADDOX/38' (lower right) and inscribed and dated again twice 'Anthropomorphic Landscape/1938' (on the reverse)
gouache

17½ x 13¾ in. (44.5 x 35 cm.)

£7,000-10,000

\$9,100-13,000
€8,100-12,000

PROVENANCE:

Professor John H. Matthews and Mrs Jeanne Matthews.
Purchased from the above by the present owner, 1990.

EXHIBITED:

London, Grabowski Gallery, *Conroy Maddox, Paintings and Collage-paintings*,
October - November 1963, no. 7.

This work arose from Maddox's association with the mystico-religious 'Apocalyptic Movement', which had been founded by Henry Treece, G.S. Fraser and J.F. Hendry in 1938 and had published its first anthology, *The New Apocalypse*, in 1939. The 'vision' that Maddox encountered was one of dejection and inevitable catastrophe. In his article 'The Apocalyptic Element in Conroy Maddox' (1942), Hendry pointed to the 'elemental forces' expressed in Maddox's work. *Anthropomorphic Landscape*, in particular, he continued, amounted to 'the act of creation itself, the human frame springing from the earth under the beneficent influence of a force'. When Maddox was commissioned to make six illustrations for Stefan Schimanski's 'apocalyptic' book *Knight and Devil* (1942), he reprised *Anthropomorphic Landscape* in the drawing *The Well*. At a time when war was looming and then beginning, Maddox's work was increasingly dominated by hideous landscapes metamorphosing into grotesque limbs and menacing figures, often disgorging their internal organs. The mood is one of anguish, impending doom and cataclysm.

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



λ*218

EMMY BRIDGWATER (1906-1999)

A Red, Red Rose

signed 'Emmy Bridgwater' (lower left)

oil on panel

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

Painted in 1942.

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

£5,000-7,000

\$6,500-9,100

€5,800-8,100

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 21 July 1988, lot 35. with Mayor Gallery, London, where purchased by the present owner, March 1991.

EXHIBITED:

Paris, Galerie 1900-2000, *Les enfants d'Alice: la peinture surréaliste en Angleterre 1930-1960*, May - June 1982, no. 38.

LITERATURE:

Exhibition catalogue, *Les enfants d'Alice: la peinture surréaliste en Angleterre 1930-1960*, Paris, Galerie 1900-2000, 1982, p. 32, no. 38, illustrated.



λ*219

STANLEY WILLIAM HAYTER (1901-1988)

Figure in a landscape

signed and dated 'Hayter/32' (lower right)

oil on canvas

20 x 29 in. (50.8 x 73.7 cm.)

£15,000-25,000

\$20,000-32,000

€18,000-29,000

PROVENANCE:

with Mayor Gallery, London.

with Galerie 1900-2000, Paris, where purchased by the present owner, 1989.



λ220

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

Untitled

signed and dated 'John Tunnard/43' (lower right)
pencil, charcoal, ink, watercolour, gouache and coloured chalks
15¼ x 22½ in. (38.6 x 57 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 13 November 1985, lot 313.
Anonymous sale; Sotheby's, London, 5 December 2001, lot 64,
where purchased by the present owner.



λ221

STANLEY WILLIAM HAYTER (1901-1988)

Composition

signed and dated 'Hayter/53' (upper left)

oil on plaster

47½ x 20½ in. (120.6 x 52 cm.)

£10,000-15,000

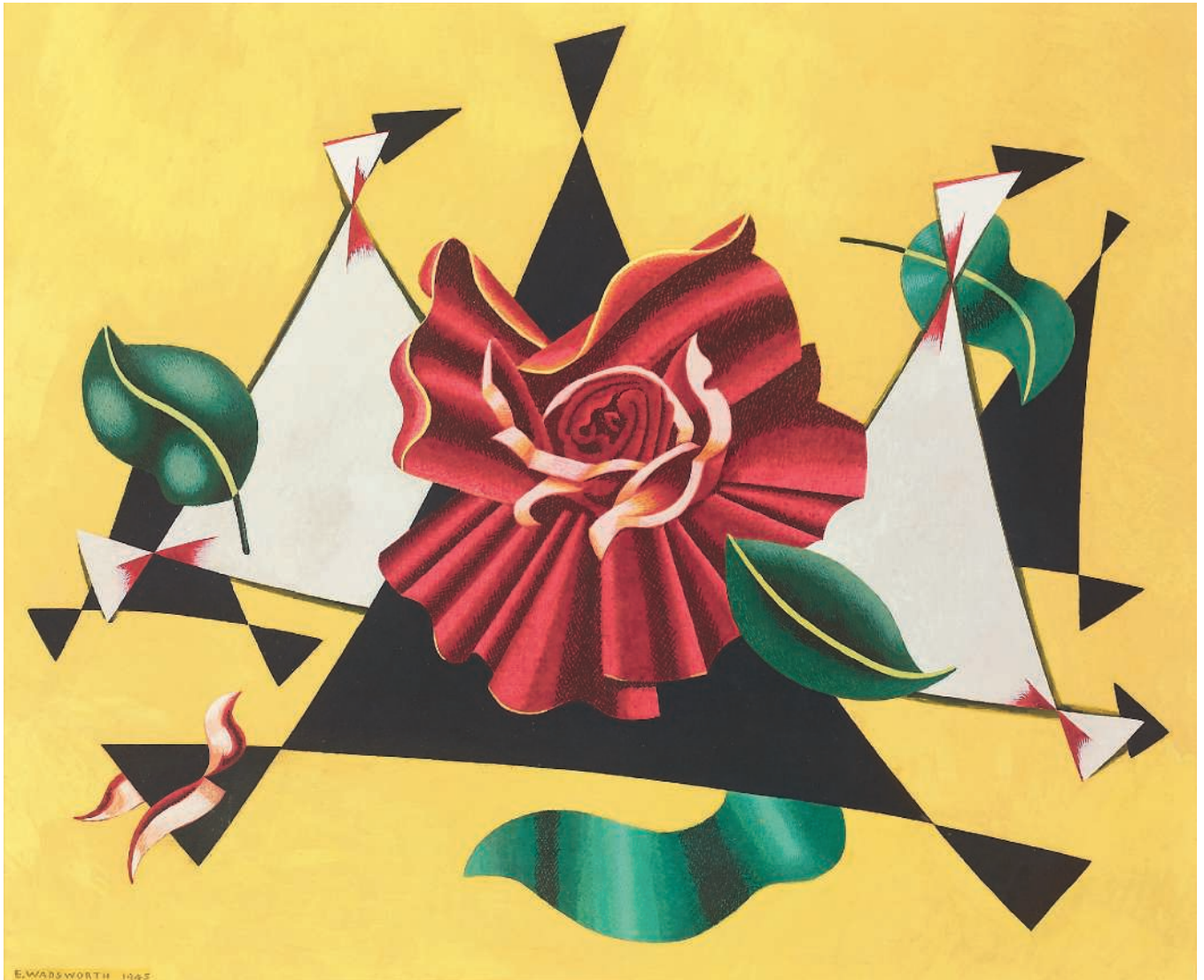
\$13,000-19,000

€12,000-17,000

PROVENANCE:

Purchased directly from the artist by the previous owner in the 1960s.

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



THE PROPERTY OF A GENTLEMAN

λ222

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

Flower Piece: Rose

signed and dated 'E. WADSWORTH 1945' (lower left), signed again and inscribed 'Edward Wadsworth/FLOWER PIECE' (on the artist's label attached to the reverse)

tempera on panel
25 x 30 in. (63.5 x 76.2 cm.)

£10,000-15,000

\$13,000-19,000
€12,000-17,000

PROVENANCE:

Mrs Edward Wadsworth, by 1952, from whom acquired by David Enders. His sale; Sotheby's, London, 21 July 2005, lot 51, where purchased by the present owner.

EXHIBITED:

London, Royal Academy, May 1947, no. 839.
London, Tate Gallery, *Edward Wadsworth A Memorial Exhibition*, February - March 1951, no. 51.
Venice, British Council, *XXVI Biennale*, 1952, no. 74.
Bradford, Cartwright Hall Art Gallery, *Edward Wadsworth 1889-1949: A Genius of Industrial England*, October 1989 - January 1990, no. 137: this exhibition travelled to London, Camden Arts Centre, March - April 1990.
London, Tate Gallery, *New Displays*, 1993, no. 9.

LITERATURE:

B. Wadsworth, *Edward Wadsworth: A Painter's Life*, Salisbury, 1989, no. W/A 247.
J. Black, *Edward Wadsworth: Form, Feeling and Calculation The Complete Paintings and Drawings*, London, 2005, p. 205, no. 440, illustrated.

λ223

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

Sitting Woman II

signed with initial, numbered and dated 'C29 2/9 1986'

(on the back of the seat)

bronze with a dark grey patina

5¾ in. (14.7 cm.) high

£10,000-15,000

\$13,000-19,000

€12,000-17,000

EXHIBITED:

The Hague, Galerie Nova Spectra, *Lynn Chadwick*, September - October 1988,
no. 29, another cast exhibited.

LITERATURE:

D. Farr and E. Chadwick, *Lynn Chadwick: Sculptor, with a complete illustrated
catalogue 1947-2003*, Farnham, 2014, p. 361, no. C29, another cast illustrated.





PROPERTY OF A LADY AND GENTLEMAN

λ224

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

Drawing for Metal Sculpture

signed and dated 'Moore 38' (lower right)
wax crayon, pastel and charcoal on paper
15 x 21⁷/₈ in. (38 x 55.5 cm.)

£15,000-25,000

\$20,000-32,000
€18,000-29,000

Ann Garrould remarks that 'this drawing, peopled with many familiar figures, has a narrative quality very rarely found in Moore's work. The two groups in the foreground seem to be confronting each other, with a crowd in the background looking on. In its disposition of the *dramatis personae* it is reminiscent of paintings by Giotto' (*loc. cit.*).

PROVENANCE:

Henry S. Walter.
with Hamet Gallery, London.
with Peter Nahum, London.
with Desmond Page, where purchased by the present owner.

LITERATURE:

D. Sylvester (ed.), *Henry Moore, Sculpture and Drawings: 1921-1948, Vol. 1*, London, 1957, p. 205, illustrated.
K. Clark, *Henry Moore Drawings*, London, 1974, pl. 109.
A. Garrould (ed.), *Henry Moore, Complete Drawings: 1930-39, Vol. 2*, London, 1998, p. 211, no. AG38.48, HMF1382, illustrated.

λ225

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

Small Winged Figure

signed and numbered 'Frink/4/10' (on the base)
bronze with a dark brown patina
17¾ in. (45 cm.) high
Conceived in 1961.

£15,000-25,000

\$20,000-32,000
€18,000-29,000

PROVENANCE:

Anonymous sale; Christie's, London, 8 November 1991,
lot 349, where purchased by the present owner.

LITERATURE:

E. Mullins (intro.), *The Art of Elisabeth Frink*, London,
1972, n.p., no. 32, another cast illustrated.

B. Robertson, *Elisabeth Frink Sculpture: Catalogue
Raisonné*, Salisbury, 1984, p. 154, no. 81,
another cast illustrated.

A. Ratuszniak (ed.), *Elisabeth Frink, Catalogue Raisonné
of Sculpture 1947-93*, London, 2013, p. 79, no. FCR 99,
another cast illustrated.



1226

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

Warrior Bird

bronze with a dark brown patina
23 $\frac{5}{8}$ in. (60 cm.) high, excluding wooden base
Conceived in 1957, and cast in edition of four.

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

Mr Murray Wrobel.
His sale; Sotheby's, London, 12 March 1975, lot 141, as 'Cock Crowing', where purchased by the present owner.

LITERATURE:

B. Robertson, *Elisabeth Frink Sculpture: Catalogue Raisonné*, Salisbury, 1984, pp. 144-145, no. 33, another cast illustrated.
A. Ratuszniak (ed.), *Elisabeth Frink, Catalogue Raisonné of Sculpture 1947-93*, London, 2013, p. 56, no. FCR 44, another cast illustrated.





λ227

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

Standing Form

signed and dated 'Sutherland. 54' (centre left)
oil on board
39¼ x 12½ in. (100 x 31 cm.)

£25,000-35,000

PROVENANCE:

Anonymous sale; Christie's, Rome, 24 November 2009, lot 73.

EXHIBITED:

Paris, Galerie Creuze, *Contemporary British Painting*, October 1957, no. 93, as 'Elongated Shape'.

\$33,000-45,000
€29,000-40,000

PROPERTY FROM A CORPORATE COLLECTION

λ228

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

Shepherds at Night

oil on canvas

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

Painted circa 1949.

£80,000-120,000

\$110,000-160,000

€93,000-140,000

PROVENANCE:

Sir Clifford and Lady Norton.

Anonymous sale; Christie's, London, 25 November 1993, lot 4, where purchased by the present owner.

EXHIBITED:

London, London Gallery, *Work from 1947 to 1949 by John Craxton*, June - July 1949, no. 5.

London, Whitechapel Art Gallery, *John Craxton Paintings and Drawings 1941-1966*, January - February 1967, no. 38.

LITERATURE:

I. Collins, *John Craxton*, Farnham, 2011, p. 92, no. 110, illustrated.

John Craxton arrived in Greece in May 1946, hitching a lift in a borrowed bomber from Milan. Aged 23, he found himself in heaven, in a land where he would live for most of the next six decades. His deliverer was Lady 'Peter' Norton, wife of the British Ambassador, who had been on a mission to buy new curtains for the embassy in Athens. They had met at the opening for a Craxton exhibition in Zurich, arranged by Peter Watson, co-founder and art editor of *Horizon* magazine. The two Peters were to be his best patrons.

Lady Norton (née Noel Evelyn Hughes) had co-founded the London Gallery in 1936, organising shows for Edvard Munch, Fernand Léger and Naum Gabo among others, before resigning to join her diplomat husband on a posting to Poland. 'She's even more art mad than I am,' Peter Watson said. She gave Craxton an allowance, bought his pictures and helped to set up two exhibitions via the British Council. With five loans (including the present lot) to the Craxton Whitechapel Art Gallery retrospective, in 1967, she would be the leading private lender after Benjamin Britten and Peter Pears.

After a few weeks in a billet above an embassy garage, an introduction to Paddy Leigh Fermor spurred the young painter to Poros. This island in the Saronic Gulf, so handy for Athens, would be his main base for nearly 15 island-hopping years, until he settled on Crete in 1960. Lucian Freud joined him for that first autumn and winter – with more help from Lady Norton. But from a first revelatory trip in 1947, the Craxton imagination was aroused most powerfully by Crete, which he had visited to see the Palace of Knossos, the birthplace of El Greco and a butcher in Herakleion market. A portrait of the butcher – met when he was a dancing sailor in a Poros bar – is in the current Queer British Art show at Tate Britain.

This painting dates from the second Craxton visit to Crete, in 1948, and a trek into the White Mountains to meet and depict resistance veterans. After the artist failed to return as planned, friends in Athens were convinced he had been kidnapped or killed in a lawless part of their wild country. But he was in his element, working and partying, and a search party was happily evaded.

In this composition – almost certainly based on the partisan stronghold of Alones – the two foreground shepherds have lit a fire at the mouth of a cave, where their flock of goats has been herded for the night. Following probable rounds of *tsikoudia*, a third comrade seems to be dancing into the night. He has also shed the characteristic hooded cloak of Greek shepherds. Made from sheep and goats' wool, the garment doubled as a sleeping bag and lent to wearers, in moonlight and firelight, a semblance of monks or ghosts. John Craxton maintained that a great work of art should in the end defy analysis, to keep a note of mystery. In the lean figures with hands and faces illuminated by flame within a world of darkness, the painter is also paying tribute to a masterpiece he had known and loved from childhood – El Greco's *An Allegory (Fabula)*, now in the National Gallery of Scotland.

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

A survey of John Craxton's Aegean odyssey and friendships, entitled *Ghika, Craxton, Leigh Fermor: Charmed Lives in Greece*, is at the Benaki Museum in Athens from 6 June - 10 September 2017, and the British Museum, March - July 2018.



El Greco, *An Allegory (Fabula)*, 1580-85. Scottish National Gallery, Edinburgh.
El Greco (Domenikos Theotokopoulos), *An Allegory (Fabula)*,
The National Galleries of Scotland.





λ229

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

Hydra

signed and dated '-Craxton.56-' (lower right)

pencil and crayon

9¼ x 12 in. (23.5 x 30.5 cm.)

£6,000-8,000

\$7,800-10,000

€7,000-9,300

PROVENANCE:

Stephen Spender.

Private collection, UK.

EXHIBITED:

London, Leicester Galleries, *John Craxton: New Paintings and Drawings*, December 1956, no. 24, as 'Landscape Hydra (drawing)'.

The present work dates from the period when John Craxton was often a guest in the house of the painter Niko Ghika, on the Greek island of Hydra. Over that time Patrick Leigh Fermor stayed for almost two years writing *Mani: Travels in the Southern Peloponnese*, the cover of which is designed by Craxton.

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



PROPERTY FROM THE CAMBRIDGESHIRE COUNTY COUNCIL
SCHOOLS' ART COLLECTION

λ230

ROBERT MACBRYDE (1913-1966)

Red and Black Still Life

signed 'MacBryde' (lower right)

oil on canvas

30 x 56 in. (76.4 x 142.4 cm.)

Painted in the 1950s.

£25,000-35,000

\$33,000-45,000

€29,000-40,000

PROVENANCE:

with Magdalene Street Gallery, Cambridge.

EXHIBITED:

London, Kaplan Gallery, *Recent Paintings by Robert MacBryde*,

Recent Drawings by Robert Colquhoun, April 1960, no. 13.

Edinburgh, Scottish National Gallery of Modern Art, *The Two Roberts: Robert Colquhoun and Robert MacBryde*, November 2014 - May 2015, no. 78.

LITERATURE:

R. Bristow, *The Last Bohemians: The Two Roberts - Colquhoun and MacBryde*, Bristol, 2010, p. 385.

Exhibition catalogue, *The Two Roberts: Robert Colquhoun and Robert MacBryde*, Edinburgh, Scottish National Gallery of Modern Art, 2014, pp. 80-81, no. 78, illustrated.



λ231

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

Barn, Cwm Cynfal, Snowdonia

ink, pastel, watercolour and gouache, squared for transfer

9½ x 12¼ in. (24.1 x 31.1 cm.)

Executed in 1943.

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

£8,000-12,000

\$11,000-16,000

€9,300-14,000

PROVENANCE:

Acquired from the artist's family by the present owner's family in the 1990s, and by descent.

The building shown in this work appears to be the barn at Cwm Cynfal, Snowdonia. A drawing of the same subject appeared in Piper's article 'Colour and Texture' written for the *Architectural Review*, Vol. XCV 566, February 1944: the piece highlighted the aesthetic appeal of the weathering of stone buildings, as observed by the Victorian art critic John Ruskin whose outlook had an enduring appeal for Piper. The drawing on the reverse, interesting in its own right, is of Ffynnon Llugwy, one of Piper's Snowdonia subjects which is also represented by a completed work in the collection of the British Council and dated 1949. However the on-the-spot drawing and inscription in the present lot is likely to date from the time of Piper's early excursion to the region, in 1943.

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



λ232

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

Welsh Landscape, Denbigh, Flintshire

oil on canvas laid on panel, partly cut
20 x 24 in. (50.8 x 61 cm.)
Painted circa 1940-42.

£25,000-35,000

\$33,000-45,000
€29,000-40,000

PROVENANCE:

Acquired by the present owner directly from the artist's family, 2001.

EXHIBITED:

London, Waddington Galleries, *John Piper: A Retrospective, Works from the Artist's Studio*, January - February 1994, no. 14, as 'Welsh Landscape'.

LITERATURE:

Exhibition catalogue, *John Piper: A Retrospective, Works from the Artist's Studio*, London, Waddington Galleries, 1994, n.p., no. 14, illustrated, as 'Welsh Landscape'.

The subject of this work, which bears no title or inscription of its own, is identifiable on the basis of its close correspondence with a mixed media drawing, signed and dated 1940 and entitled 'Denbigh', which featured in the exhibition *John Piper, Early Oils and Watercolours* at Spink and Son,

London July 1996 (no. 6, 'Denbigh Castle, Clywd). The exhibited mixed-media drawing was aptly described as a 'soft, rusty coloured' view, and both its formal characteristics and conservative palette seem to have been influenced by the character of aquatint prints and watercolours made by early nineteenth century illustrators. The present oil, on the other hand, marks a crucial step forward in Piper's style and palette and its appearance is typical of the artist's trademark works of 1940-42, offering both the dark, dramatic skies and the intense, non-naturalistic and contrasting colours associated with his classic wartime pieces. The painting nevertheless has its roots in the artist's established antiquarian interests. In around 1939, Piper had obtained a volume of aquatints by Edward Pugh (1763-1813), entitled *Cambria Depicta* ('Wales Illustrated') and several of Pugh's subjects, including Denbigh, are revisited in some of the paintings and drawings Piper made in the immediate pre-war and early wartime period. Frances Spalding writes that *Cambria Depicta* was indeed 'a book John knew well', and 'John visited many of the sites Pugh illustrated or described' (*John Piper; Myfanway Piper, Lives in Art*, Oxford, 2011, pp. 151, 269). Edward Pugh's work was recently documented by John Barrell in his book titled *Edward Pugh of Ruthin, 1763-1816: a Native Artist* (Cardiff, 2013).

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

PROPERTY FROM A DISTINGUISHED EUROPEAN ESTATE

λ233

DAVID BOMBERG (1890-1957)

The Moor's Bridge, Ronda

signed and dated 'Bomberg 35' (lower right) and signed again and inscribed 'Royal Academy Summer Exhibition No. 3/The Moors Bridge/Ronda/David Bomberg/41 Queens Gate Mews/Gloucester Road/Kensington/SW7.' (on the artist's label attached to the reverse)

oil on canvas

20 x 26 in. (50.4 x 66 cm.)

£120,000-180,000

\$160,000-230,000

€140,000-210,000

PROVENANCE:

Purchased by Mr Greenwoods at the 1945 exhibition.

Mr Bernard Davies-Rees, London, by 1983.

Mr and Mrs Herbert L. Lucas, by 1988.

with Hazlitt Holland-Hibbert, London, where purchased by the present owner.

EXHIBITED:

London, Royal Academy, 1945, no. 3.

Reading, Museum and Art Gallery, *David Bomberg and Lilian Holt*, June - July 1971, no. 60.

London, Whitechapel Art Gallery, *David Bomberg: the Later Years*, September - October 1979, no. 4.

Jerusalem, The Israel Museum, *David Bomberg in Palestine 1923-1927*, October 1983 - January 1984, no. 64.

London, Fischer Fine Art, *David Bomberg 1890-1957: A Tribute to Lilian Bomberg*, March - April 1985, no. 59.

Los Angeles, L.A. Louver Gallery, *David Bomberg: A Survey of Paintings and Drawings*, March 1986, no. 3.

London, Tate Gallery, *David Bomberg*, February - May 1988, no. 124.

LITERATURE:

Exhibition catalogue, *David Bomberg in Palestine 1923-1927*, Jerusalem, The Israel Museum, 1983, p. 33, no. 64.

Exhibition catalogue, *David Bomberg 1890-1957: A Tribute to Lilian Bomberg*, London, Fischer Fine Art, 1985, pp. 26-27, no. 59, illustrated.

R. Cork, *David Bomberg*, New Haven and London, 1987, pp. 209, 212, no. C37, illustrated.

R. Cork, exhibition catalogue, *David Bomberg*, London, Tate Gallery, 1988, p. 159, no. 124, illustrated.

Bomberg's productive second visit to Spain resulted in such rich and successful canvases that he proposed to travel from Cuenca, Santander and Santillana in the north, to Ronda in the south. In June 1934, Bomberg first enlisted the support of the dealer Alfred Willey who the artist hoped could make further sales to the collectors in England who had admired his earlier Spanish landscapes of Toledo, and eventually he advanced the sum of £50 (made up of £25 each from Asa Lingard and Arthur Crossland, the Bradford merchants) to make the journey possible.

The Bomberg family had settled in Ronda by the end of 1934, and stayed on until the following June, during which time his daughter Diana was born. The family had a harsh existence, living hand to mouth, as more money from England proved not to be forthcoming. This austerity brought about a productivity and a desire to work quickly, which resulted in bold landscapes that celebrated the majesty of the scenery, often painted at dusk or at night by candlelight. The dramatic landscape of the city, 750 metres above sea level and split by the Guadalevin river and a dramatic gorge, rendered it, in Bomberg's view: 'the most interesting of the towns of Southern Spain', with its 'extraordinary view of the amphitheatre of mountains by which it is surrounded', with a 'gorge - a stupendous rent 250-300 ft wide & 400 ft deep' (the artist, quoted in R. Cork, *op. cit.*, p. 207).

The present work depicts the Moor's Bridge, or *Puente Romano*, over the Tajo Gorge, one of three bridges which link the town. The other two are the Old Bridge or the *Puente Viejo*, and the New Bridge, *Puente Nuevo*, which was completed in the eighteenth century (see R. Cork, *op. cit.*, pp. 204-213).



PROPERTY FROM A DISTINGUISHED EUROPEAN ESTATE

λ 234

LEON KOSSOFF (B. 1926)

Fidelma Resting

oil on canvas

12¼ x 18¼ in. (31 x 46.2 cm.)

Painted in 1981.

£50,000-80,000

\$65,000-100,000

€58,000-93,000

PROVENANCE:

with Fischer Fine Art, London.

with Hirschl and Adler, New York.

with Rex Irwin, Sydney.

Anonymous sale; Christie's, London, 30 June 1988, lot 627.

Private collection, France, 1988.

with Hazlitt Holland-Hibbert, London, where purchased by the present owner, January 2010.

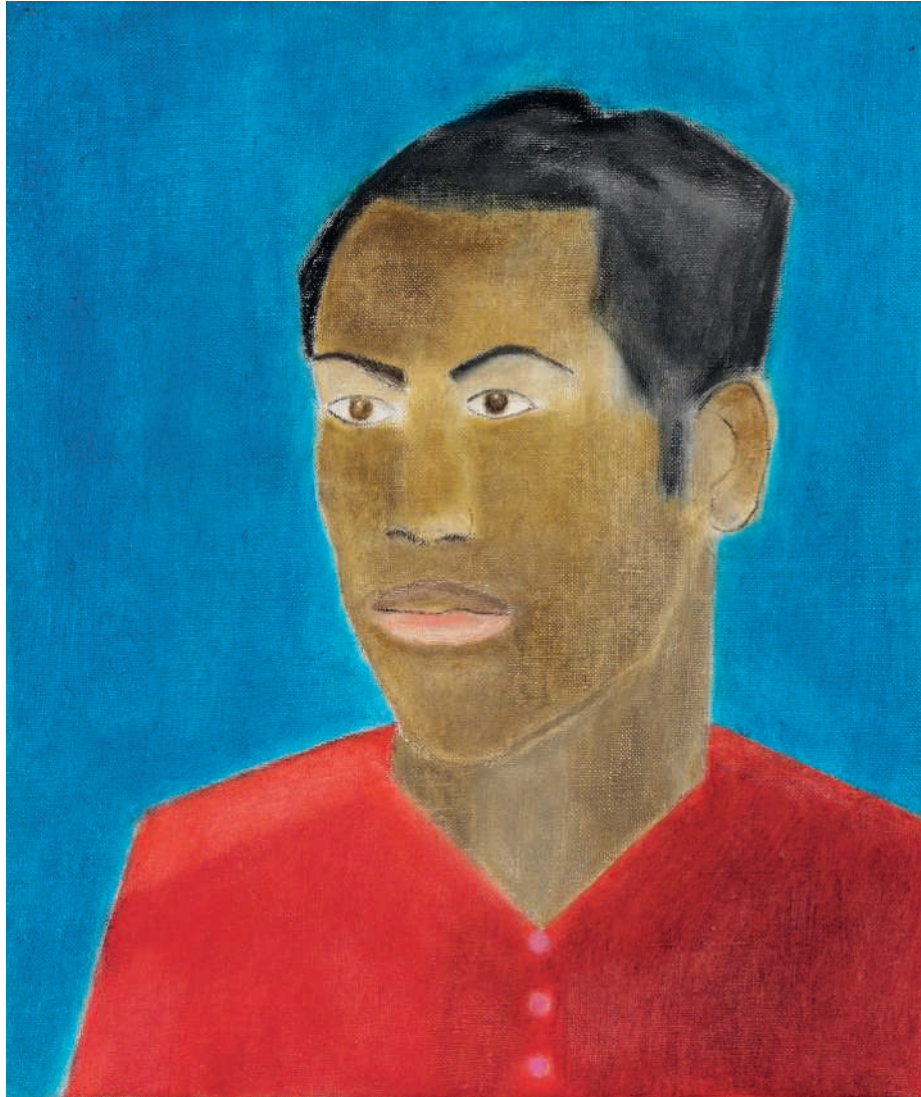
EXHIBITED:

New York, Hirschl and Adler Modern, *Leon Kossoff*, March 1983, no. 15.

By the 1970s the nude predominated Kossoff's work, and one of his most important models, Fidelma, appears regularly. She is most frequently depicted seated, restlessly shifting in her chair or in the process of rising from it.

In contrast, *Fidelma Resting* affords the model a rare moment of stillness, her reclining form filling the width of the composition. The pink-red cushion that Fidelma reclines on seems to cocoon and envelop her, heightening the painting's sense of intimacy and sensuality. It is a touching and personal portrayal of the model, and Paul Moorhouse recognises the change in Kossoff's nudes from the 1970s onwards: 'A new tenderness is apparent in the quality of the drawing that caresses the figure, emphasising its nakedness, its angularities, softness, and vulnerability. Kossoff's use of line also divides the image into broad areas of colour - pale flesh, green, blue and sienna - which convey an atmosphere of intimacy and introspection ... The model lapses into moments of unselfconsciousness when something more intimate and unforced is glimpsed. Kossoff's depictions reveal these unguarded moments, vividly recreating an acute, unidealised and physical sense of another's presence' (P. Moorhouse, exhibition catalogue, *Leon Kossoff*, London, Tate Gallery, 1996, pp. 23-24).





λ235

CRAIGIE AITCHISON, R.A. (1926-2009)

Head Against Blue Background

inscribed and dated 'Head against blue background/1986/7' (on the stretcher)

oil on canvas

12 x 10 in. (30.5 x 25.4 cm.)

£15,000-25,000

\$20,000-32,000

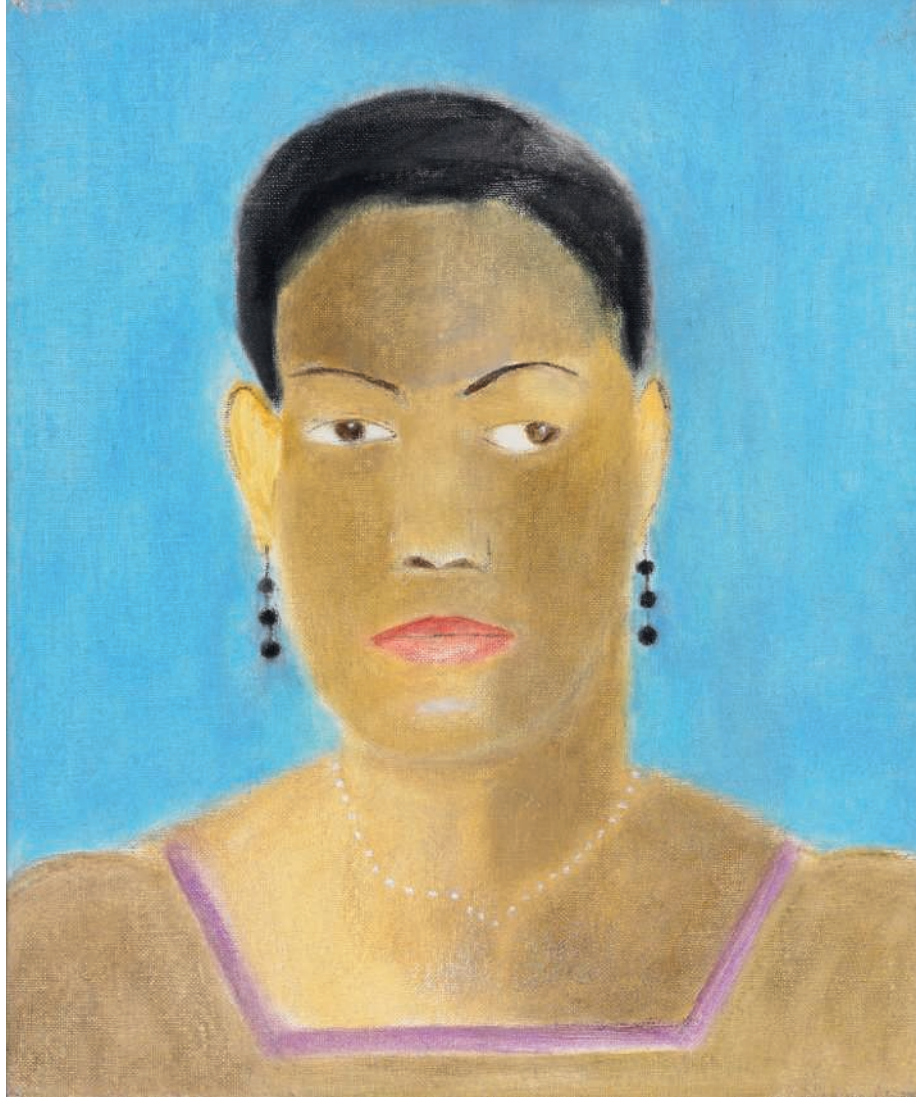
€18,000-29,000

PROVENANCE:

with Albemarle Gallery, London, where purchased by the present owner, 1989.

EXHIBITED:

London, Albemarle Gallery, *Craigie Aitchison: Paintings 1982-87*, April - May 1987, no. 27.



λ236

CRAIGIE AITCHISON, R.A. (1926-2009)

Naaotwa Swayne

oil on canvas
12 x 10 in. (30.5 x 25.4 cm.)
Painted in 1988.

£15,000-25,000

\$20,000-32,000
€18,000-29,000

PROVENANCE:

with Albemarle Gallery, London, where purchased by the present owner, 1989.

EXHIBITED:

London, Albemarle Gallery, *Craigie Aitchison: recent paintings*, November - December 1989, no. 11, as 'Naaotwa Swayne V'.

LITERATURE:

A. Gibbon Williams, *The Art of Craigie Aitchison*, Edinburgh, 1996, pp. 123, 172, pl. 88, dated as '1989'.

λ*237

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

Maquette III Diamond

stamped with signature, the Burleighfield foundry mark and numbered
'CHADWICK C14S B 1/9' (on the figures' left legs)
bronze with a black and polished patina
13 in. (33 cm.) high (male figure); 12 $\frac{3}{4}$ in. (31.5 cm.) high (female figure)
Conceived in 1984.

£40,000-60,000

\$52,000-78,000
€47,000-69,000

PROVENANCE:

with Connaught Brown, London, 2014, where purchased by the present owner.

LITERATURE:

D. Farr and E. Chadwick, *Lynn Chadwick Sculptor: with a Complete Illustrated Catalogue 1947-2003*, Farnham, 2014, p. 351, no. C14S,
another cast illustrated.





λ238

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

10.8.76

signed and dated 'John Hoyland/76' (on the reverse), signed again and dated again '10.8.76 HOYLAND' (on the canvas overlap)

acrylic on canvas

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

£30,000-50,000

\$39,000-65,000

€35,000-58,000

PROVENANCE:

with Waddington Galleries, London.

Anonymous sale; Christie's, South Kensington, 17 December 2008, lot 143.

Purchased by the present owner at the 2009 exhibition.

EXHIBITED:

Porto, Modulo: Centro Difusor De Arte, *John Hoyland*, December 1976, no. 1:

this exhibition travelled to Lisbon, Quadrum, Galeria De Arte, January 1977.

London, Alan Wheatley Art, *John Hoyland, Unmistakable Identity*, March - April 2009, no. 21.

London, Browse & Darby, *A Critic's Choice 1950-2000: Selected by Andrew Lambirth*, March - April 2013, no. 67.

LITERATURE:

Exhibition catalogue, *A Critic's Choice 1950-2000: Selected by Andrew Lambirth*, London, Browse & Darby, 2013, n.p., no. 67, illustrated.

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.



λ239

GILLIAN AYRES, R.A. (B. 1930)

Untitled

oil and ripolin on board
7½ x 9¾ in. (19.1 x 24.8 cm.)
Painted in 1958.

£7,000-10,000

\$9,100-13,000
€8,100-12,000

PROVENANCE:

Anonymous sale; Bonhams, London, 10 June 2015, lot 67, where purchased by the present owner.



λ240

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

Late Summer

signed, inscribed and dated 'JOE TILSON/"LATE SUMMER,/1959"', signed again and dated again, '1959 JOE TILSON' (on the stretcher) and signed again 'Joe Tilson' (on the artist's label attached to the reverse)
oil and sand on canvas
78 x 72 in. (198 x 183 cm.)

£25,000-35,000

\$33,000-45,000
€29,000-40,000

PROVENANCE:

with Marlborough Fine Art, London.
La Peau de l'Ours, where purchased by the present owner's father, 1964, and by descent.

EXHIBITED:

Pittsburgh, Carnegie Institute, *1961 Pittsburgh International Exhibition of Contemporary Painting and Sculpture*, October 1961 - January 1962, catalogue not traced.
Basel, Kunsthalle, *Sammlung la Peau de l'Ours*, October - November 1964, catalogue not traced.



λ241

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

Moon Mirror No. 2

signed, inscribed and dated twice 'Alan Davie/AUG 71/MOON MIRROR NO 2/AUGUST 1971' (on the reverse)

oil on canvas

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

The work is recorded as Opus 0690.

£15,000-25,000

\$20,000-32,000

€18,000-29,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 4 December 1980, lot 352.

with The Scottish Gallery, London, January 1985.

with Gimpel Fils Gallery, London.

Anonymous sale; Sotheby's, London, 24 May 1990, lot 784.

Anonymous sale; Christie's, London, 11 June 1992, lot 42, where purchased by the present owner.

EXHIBITED:

Arizona, Yares Gallery, *Alan Davie, the Magic Sounds of Colour, Three Decades*, October - November 1985, no. 6.

LITERATURE:

Exhibition catalogue, *Alan Davie, the Magic Sounds of Colour, Three Decades*, Arizona, Yares Gallery, 1985, pp. 10, 20, no. 6, illustrated.

λ242

WILLIAM TURNBULL (1922-2012)

Head 3

signed with monogram, dated and numbered '6/6 94'
(on the back)
bronze with a brown/red patina on a York stone base
11¼ in. (28.5 cm.) high, excluding the base

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

with Waddington Galleries, London.

EXHIBITED:

London, Waddington Galleries, *William Turnbull: Sculpture and Paintings*, June 1998, no. 27, another cast exhibited.

Wakefield, Yorkshire Sculpture Park, *William Turnbull: Retrospective 1946-2003*, May - October 2005, another cast exhibited.

London, Tate Gallery, Duveen Hall, *William Turnbull*, June - November 2006, exhibition not numbered, another cast exhibited.

Derbyshire, Chatsworth House, *William Turnbull at Chatsworth*, March - June 2013, no. 37, another cast exhibited.

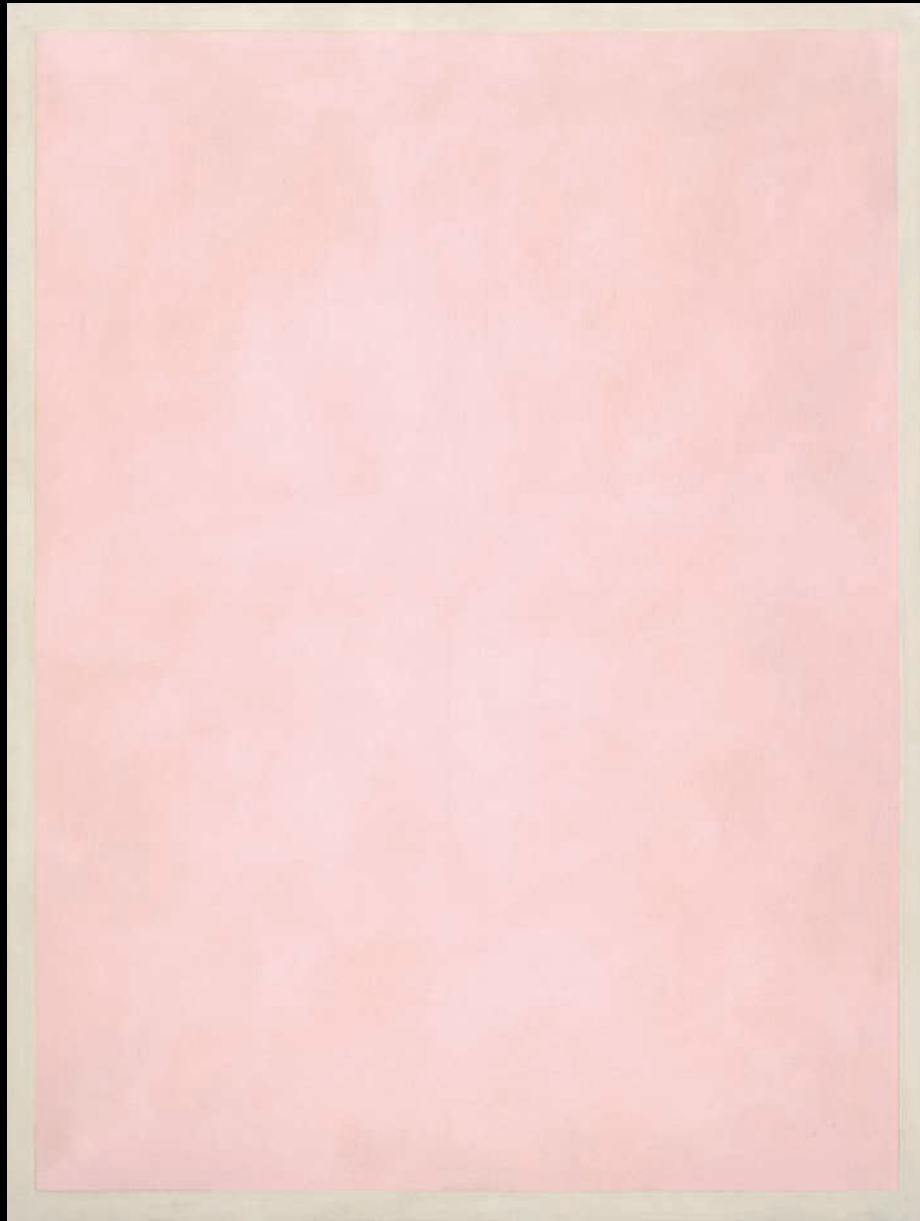
LITERATURE:

Exhibition catalogue, *William Turnbull: Sculpture and Paintings*, London, Waddington Galleries, pp. 62-63, 87, no. 27, another cast illustrated.

A.A. Davidson. *The Sculpture of William Turnbull*, Much Hadham, 2005, p. 2999, no. 298, another cast illustrated.

Exhibition catalogue, *William Turnbull at Chatsworth*, Derbyshire, Chatsworth House, 2013, p. 82, no. 37, another cast illustrated.





λ243

WILLIAM TURNBULL (1922-2012)

20-1967

signed and dated 'Turnbull. 20-1967' (on the canvas overlap) and signed again, inscribed and dated again 'ACRYLIC/RED+WHITE/TURNBULL 20-1967'

(on the stretcher)

acrylic on canvas

80 x 60 in. (203.2 x 152.4 cm.)

£12,000-18,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

Alistair McAlpine.

Anonymous sale; Christie's, South Kensington, 26 June 1997, lot 118A, where purchased by the present owner.

EXHIBITED:

London, Tate Gallery, *William Turnbull sculpture and paintings*, August - October 1973, no. 116.

LITERATURE:

R. Morphet, exhibition catalogue, *William Turnbull sculpture and paintings*, London, Tate Gallery, 1973, pp. 19, 69, no. 116, illustrated.



λ244

RICHARD SMITH (1931-2016)

A Whole Year a half a day VIII

indistinctly signed, inscribed and dated 'R Smith 66/A whole year a half a day 8' (on the stretcher)

acrylic on canvas with aluminium
60 x 60 in. (152.4 x 152.4 cm.), shaped

£15,000-25,000

\$20,000-32,000
€18,000-29,000

PROVENANCE:

with Waddington Galleries, London.
Anonymous sale; Christie's, South Kensington, 3 June 1999, lot 232, where purchased by the present owner.

EXHIBITED:

London, Kasmin Gallery, *Richard Smith: twelve paintings*, February 1967, no. 8.
Brazil, British Council, *IX Sao Paulo Bienal*, September 1967 - January 1968, no. 8.

New York, The Jewish Museum, *Richard Smith*, March - May 1968, no. 15.

London, Tate Gallery, *Richard Smith Seven Exhibitions 1961-75*, August - September 1975, no. 26.

LITERATURE:

Exhibition catalogue, *Richard Smith*, New York, The Jewish Museum, 1968, n.p., no. 15, illustrated.

Exhibition catalogue, *Richard Smith Seven Exhibitions 1961-75*, London, Tate Gallery, 1975, pp. 65, 124, no. 26, illustrated.

PROPERTY OF A GENTLEMAN

λ245

SEAN SCULLY (B. 1945)

Untitled (7.17.86)

signed and dated 'Sean Scully 7.17.86' (lower right)

pastel

29½ x 41½ in. (75 x 105.5 cm.)

£70,000-100,000

\$91,000-130,000

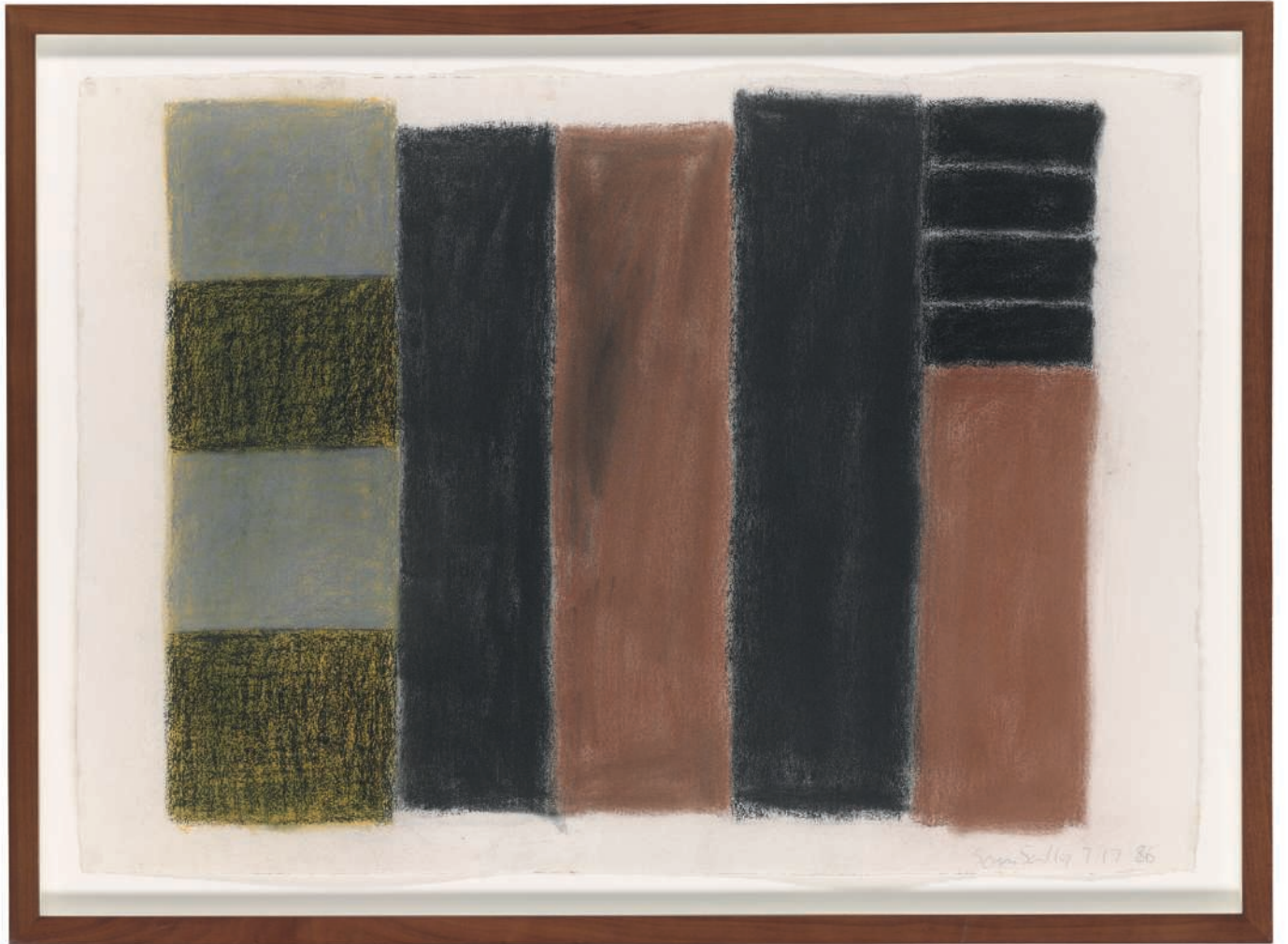
€81,000-120,000

PROVENANCE:

with Timothy Taylor Gallery, London, where purchased by the present owner.

'The pastels, those big pastels that I make, are very monumental ... They have a physicality, but they have the physicality of powder ... or chalk, whereas the paintings are shiny, inherently shiny ... One doesn't get the sense with a pastel that it has an outer skin, that it has a beginning and an end. It seems, well, it's powder, so one is chasing its outer and inner extremities when one's looking at it, because you don't really know where it starts and where it ends'

(S. Scully quoted in N. Rifkin (ed.), *Sean Scully: Twenty years 1976-1995*, London, 1995, p. 79)



246

DEREK CARRUTHERS (B. 1935)

Infusion Mobile Construction - Black to White

oil on board, mobile
86% in. (220 cm.) high
Conceived in 1961.

£5,000-8,000

\$6,500-10,000
€5,800-9,300

LITERATURE:

The Arts Review, Vol. XIV, no. 26, January 1962, p. 15, illustrated.





λ247

KEITH COVENTRY (B. 1958)

Abbeyfield Estate

signed and inscribed 'Abbeyfield Estate/K. Coventry' (on the reverse)

oil and gesso on canvas, in the artist's frame with plastic plaque

28 x 24 in. (71.1 x 61 cm.) overall

Painted in the 1990s.

£15,000-25,000

\$20,000-32,000

€18,000-29,000

PROVENANCE:

Private collection, UK.



λ248

RICHARD LIN (LIN SHOW-YU) (1933-2011)

12.Dec.59

signed and dated 'LIN SHOW YU 12.DEC.59' (on the reverse), signed again and dated again 'LIN SHOW YU 12.DEC.59' (on the stretcher)

oil on canvas

60 x 50 in. (152.4 x 127 cm.)

£12,000-18,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

Private collection, UK.

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



NORTH AIR POINT

λ249

KEITH COVENTRY (B. 1958)

North Air Point

oil and gesso on canvas, in the artist's frame with plastic plaque
26 x 22 in. (66 x 50.8 cm.) overall
Painted in 1992.

£20,000-30,000

\$26,000-39,000
€24,000-35,000

PROVENANCE:

with Karsten Schubert, London.
Private collection, 1993.
Anonymous sale; Sotheby's, London, 7 February 2005, lot 223.
Anonymous sale; Christie's, London, 28 June, 2012, 348.
with Vigo Gallery, London.

EXHIBITED:

Glasgow, Tramway, *Keith Coventry - Paintings*, August - September 2006, exhibition not numbered, as 'North Air Point (from 'Crack City')'.

LITERATURE:

Exhibition catalogue, *Keith Coventry - Paintings*, Glasgow, Tramway, 2006, p. 14, exhibition not numbered, as 'North Air Point (from 'Crack City')', illustrated.

PROPERTY FROM A DISTINGUISHED EUROPEAN ESTATE

λ250

ARTHUR JACKSON (1911-2003)

Painting 1937

signed, inscribed and dated 'ARTHUR JACKSON/'PAINTING 1937'/Not for sale/Lent by J.L. & S. MARTIN./8, The Park, Hull/England' (on the reverse)
oil and pencil on canvas-board
19½ x 23½ in. (49.5 x 60 cm.)

£30,000-50,000

\$39,000-65,000

€35,000-58,000

PROVENANCE:

with Marlborough Fine Art, London, where purchased by Sir Leslie and Lady Martin.

with London Gallery, London.

Anonymous sale; Sotheby's, London, 13 July 2007, lot 44.

with Hazlitt Holland-Hibbert, London, where purchased by the present owner, July 2007.

EXHIBITED:

London, Marlborough Fine Art, *Art in Britain 1930-40: Centred around Axis, Circle, Unit One*, March - April 1965, no. 62.

LITERATURE:

Exhibition catalogue, *Art in Britain 1930-40: Centred around Axis, Circle, Unit One*, London, Marlborough Fine Art, p. 14, no. 62.

An exquisite example of 1930s abstraction, Arthur Jackson's *Painting 1937* perfectly encapsulates the ideals of the European Modernist movement, which found a strong foothold in Hampstead, North London, before the start of the Second World War.

Jackson studied medicine at Cambridge University, following in the footsteps of his father, before abandoning his studies to train as an artist at Central Saint Martins School of Art from 1929 to 1932. Jackson found lodgings in Hampstead and was taken under the wing of his cousin Dame Barbara Hepworth and her future husband Ben Nicholson, who were older and more established artists at the forefront of the Modernist movement. Nicholson soon became Jackson's tutor and the pair exhibited together in Nicolette Gray's 1936 exhibition *Abstract and Concrete* alongside Hepworth and other notable modern artists such as Alexander Calder, Wassily Kandinsky, Joan Miró and Henry Moore. Jackson's photos of the exhibition were to become an essential resource for art history scholars.

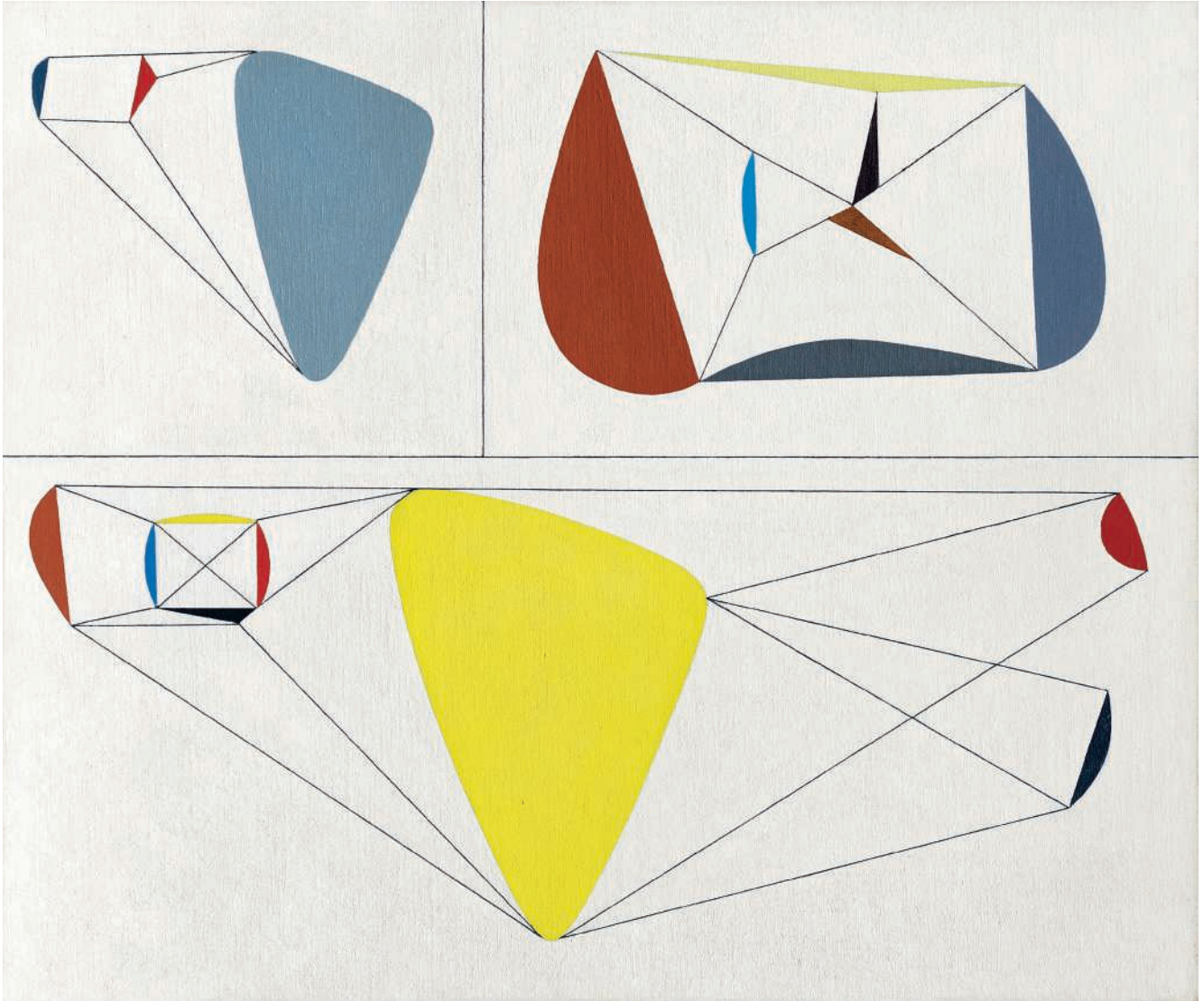
An epicentre of modernist ideals, Hampstead was a hotbed of creative energy whereby artistic practices and crafts such as textiles, design, architecture and visual art interlinked to channel the new abstract and constructivist ethos. International artists who championed abstraction such as Naum Gabo, László Moholy-Nagy and Piet Mondrian settled in Hampstead alongside leading architects such as Wells Coates, the modernist designer and architect of the 1934 Isokon building in Hampstead, Erno Goldfinger, the Modernist architect of 1 to 3 Willow Road, Hampstead and the esteemed Bauhaus architect Walter Gropius. Living at No. 22 Parkhill Road, Jackson resided in the midst of the movement, with Moore's studio opposite, Nicholson and Hepworth at number 7 and Herbert Read living on Parkhill Road for some time in the thirties. Elected as a member of the 7 & 5 society in 1934, the group presented their first solely abstract exhibition in the same year. The 7 & 5 exhibition at the Zwemmer Gallery in 1936 featured a selection of key works by Jackson, a white relief by Nicholson, Hepworth's *Discs in Echelon*, which is now in the collection of the Museum of Modern Art, New York, and Moore's *Four-Piece Composition: Reclining Figure*, which is currently in the collection of Tate, London.

Painting 1937 was completed the same year in which Gabo's essay 'The Constructive Idea in Art' was published in *Circle*, the 'International Survey of

Constructive Art'. This cross-cultural publication embodied the Modernist ideal that abstract artists or Constructivists were akin to architects and designers. In this essay Gabo suggested that form and content should be inextricably linked; he proposed that this theory should be applied to architecture, science and design as well as visual art. In *Painting 1937*, Jackson uses a combination of fluid lines, balanced colour planes and precise spatial measurement to give the appearance of three-dimensional formality. New planes are created through the interplay of shapes and the synchronicity between tonal and structural variants creates a rhythmic harmony.

In Jackson's geometric work we can perhaps see the influence of one of the major figures of the international Modernist movement, László Moholy-Nagy. The former Bauhaus teacher worked on a series of paintings in the 1930s where anthropomorphic forms buoyantly hover in the centre of the canvas. Jackson's shapes have curved, organic edges contrasted with straight, clinical lines, which intersect, forcing the eye to follow the paths created between line and colour. Jackson divides the composition into three measured sections, inside which three formal elements rest, gracefully suspended on the page. In the three balletic forms we see coloured planes of primary yellow, blue, and red, which act as visual anchors for the viewer. Thin arteries flow from and slice the coloured cores, whereby further planes are created and gracefully intersect. These coloured nuclei convey emotion through colour and, as they interconnect with the delicate yet mathematic threads, Jackson's painting courses with kinetic energy. Jackson's accomplished balance between form and colour suspends the viewer in a world of sublime contemplation.

Painting 1937 was purchased from Marlborough Gallery by the renowned Modernist architect Sir Leslie Martin and his wife and fellow architect Sadie Speight. The couple were pioneers of Modernism and Martin edited the anthology *Circle* alongside Nicholson and Gabo. In *Circle*, Jackson's work was reproduced alongside Mondrian, Gabo, Moore and Hepworth amongst others and the Martins acquired a selection of Jackson's paintings created between 1937 and 1939. Martin was appointed the head of the new Hull School of Architecture in 1934 and *Painting 1937* was conceived in the same year Jackson moved to Hull to study architecture under Martin's tutelage.



λ*251

PAUL MOUNT (1922-2009)

Sails

signed 'Paul Mount' (on the edge of the base)

stainless steel on a slate base

29¾ in. (75.5 cm.) wide

£8,000-12,000

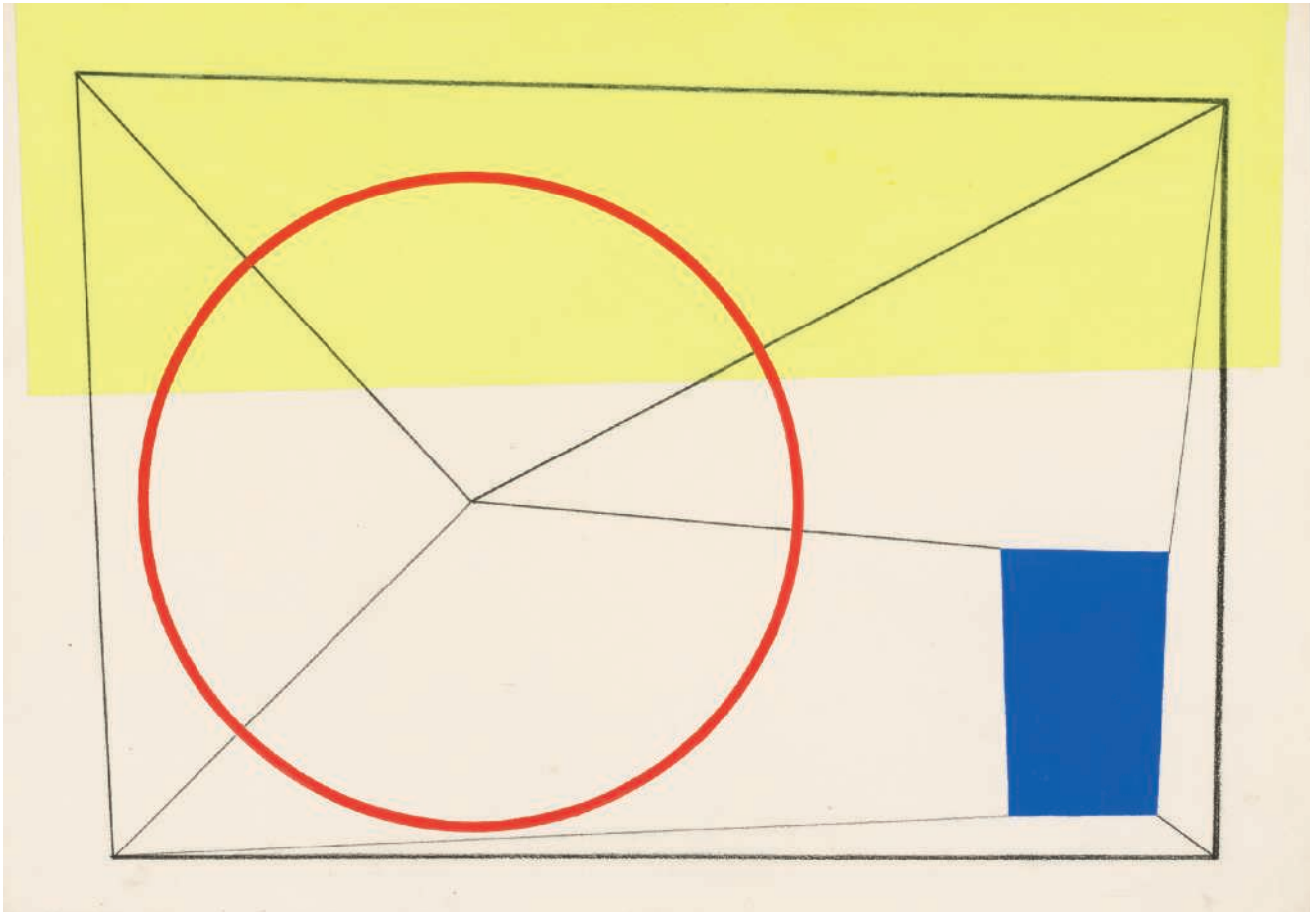
\$11,000-16,000

€9,300-14,000

PROVENANCE:

with Beaux Arts, Bath, September 1982, where purchased by the present owner.





λ252

ALASTAIR MORTON (1910-1963)

Abstract Composition with Red Circle

pencil and gouache

13⁷/₈ x 20 in. (35.4 x 50.7 cm.)

Executed in 1941.

£6,000-8,000

\$7,800-10,000

€7,000-9,300

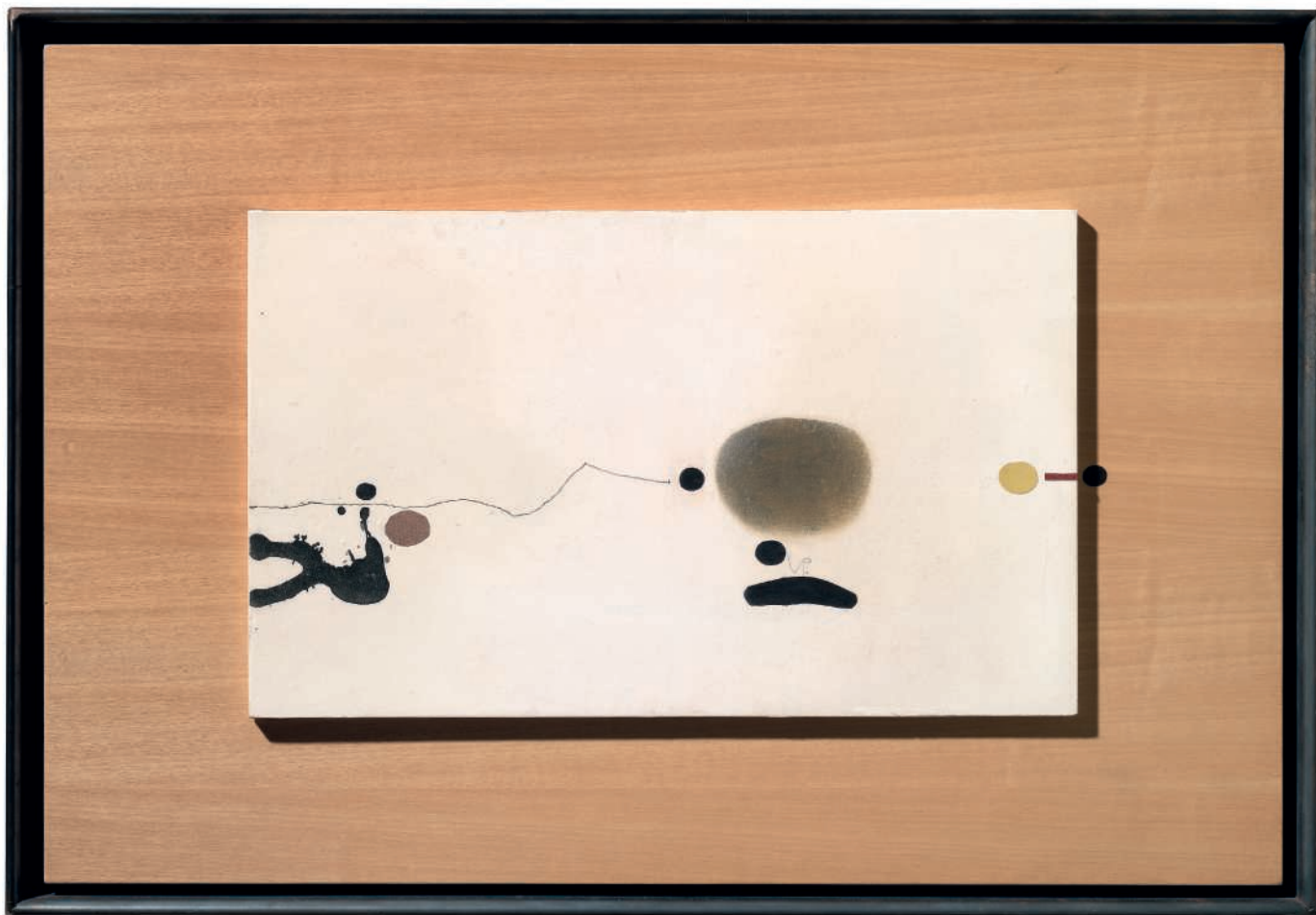
PROVENANCE:

with Anthony d'Offay Gallery, London.

with Fine Art Society, London.

EXHIBITED:

probably London, Alexander Postan Fine Art, *Alastair Morton Paintings, Gouaches and Drawings 1936-1944*, 1964, no. 35, as 'Untitled'.



λ253

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

Poetry

signed with initials 'VP:' (lower centre)

oil, pencil and collage on board

19 x 28 in. (48.3 x 71.2 cm.)

Painted in 1983.

£15,000-25,000

\$20,000-32,000

€18,000-29,000

PROVENANCE:

with Galleria 2RC, Rome.

Private collection, Italy.

Acquired by the present owner in 2006.

λ*254

PAUL MOUNT (1922-2009)

Split Second

signed 'Paul Mount' (on the edge of the base)

stainless steel on a slate base

22 in. (55.9 cm.) wide

£6,000-8,000

\$7,800-10,000

€7,000-9,300

PROVENANCE:

with Beaux Arts, Bath, September 1982, where purchased by the present owner.



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

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

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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. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

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

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

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can 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 written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £100,000, 20% on that part of the **hammer price** over £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever 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 reclaims 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 the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

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

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by

the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

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

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

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

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

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

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

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

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

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us.

We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

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

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

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

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

(iii) books not identified by title;

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

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

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

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

(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 auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(ii) 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:

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

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

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

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

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

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

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

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account 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 Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in 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 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 Post-Sale Services Department on +44 (0)20 7752 3200.

(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 if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.


2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that we will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) **Lots made of protected species**

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

(c) **US import ban on African elephant ivory**

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

(d) **Lots 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**

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

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

I OUR LIABILITY TO YOU

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

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

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

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

VAT refunds: what can I reclaim?

If you are:

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

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

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

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

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

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **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'.

○

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

△

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

◆

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

λ

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

•

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

~

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

Ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

?, *, Ω, α, #, +

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

○ **Minimum Price Guarantees**

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

○◆ **Third Party Guarantees/Irrevocable bids**

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

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

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

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the

lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

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

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

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

POST 1950 FURNITURE

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

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

**Attributed to ..."

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

**Studio of ..."/"Workshop of ..."

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

**Circle of ..."

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

**Follower of ..."

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

**Manner of ..."

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

**After ..."

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

"Signed ..."/"Dated ..."/

"Inscribed ..."

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

"With signature ..."/"With date ..."/

"With inscription ..."

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

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

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

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 Christie's Park Royal. 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 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 Christie's Park Royal, 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 Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00 am to 5.00 pm.

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. 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.

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 7FY

COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that Christie's Park Royal'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.





ARTHUR MERRIC BLOOMFIELD BOYD (1920-1999)
Woman drinking from a stream, with red dog, 1961
36 x 48in. (91.5 x 122cm.)
oil and tempera on board
£200,000-300,000

INVITATION TO CONSIGN

**AUSTRALIAN ART
SIDNEY NOLAN CENTENARY SALE**

London, 21 November 2017

Closing for entries 25 September 2017

CONTACT

Amanda Fuller
afuller@christies.com
+44 (0)20 7389 2636

CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S LONDON

MODERN BRITISH & IRISH ART

TUESDAY 27 JUNE 2017 AT 11.00 AM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: ROBIN
SALE NUMBER: 13296

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
 - I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £100,000, 20% on any amount over £100,000 up to and including £2,000,000 and 12% of the amount above £2,000,000. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
 - I agree to be bound by the Conditions of Sale printed in the catalogue.
 - I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
 - Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.
- I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

13296

Client Number (if applicable) _____ Sale Number _____

Billing Name (please print) _____

Address _____

Postcode _____

Daytime Telephone _____ Evening Telephone _____

Fax (Important) _____ E-mail _____

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature _____

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s) _____

Address of Bank(s) _____

Account Number(s) _____

Name of Account Officer(s) _____

Bank Telephone Number _____

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below: _____

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

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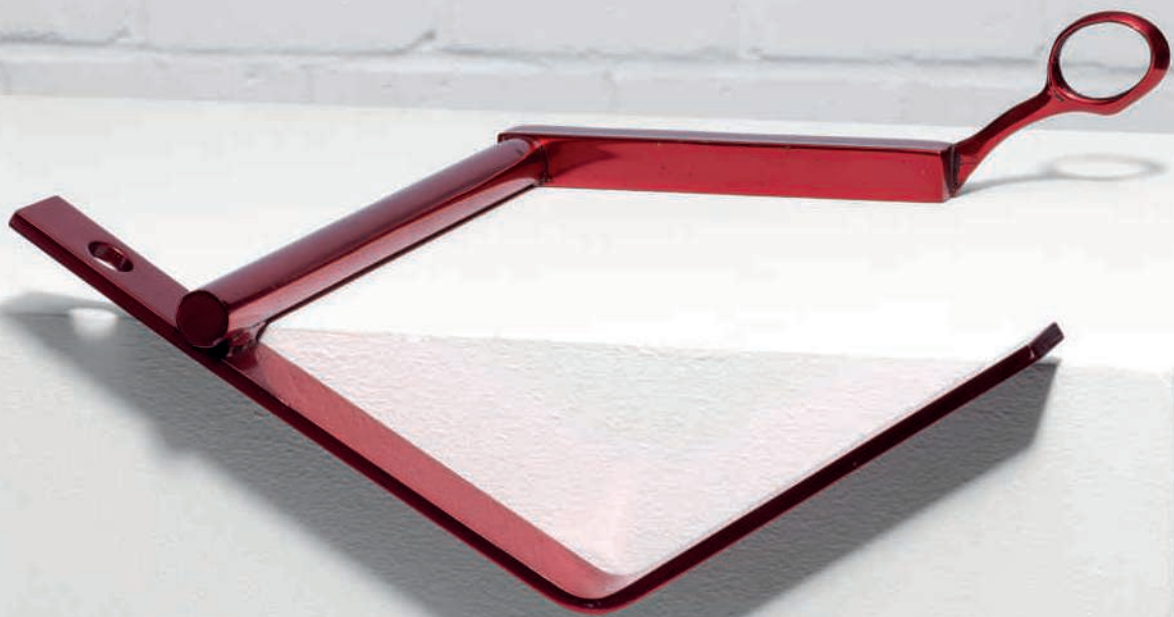
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