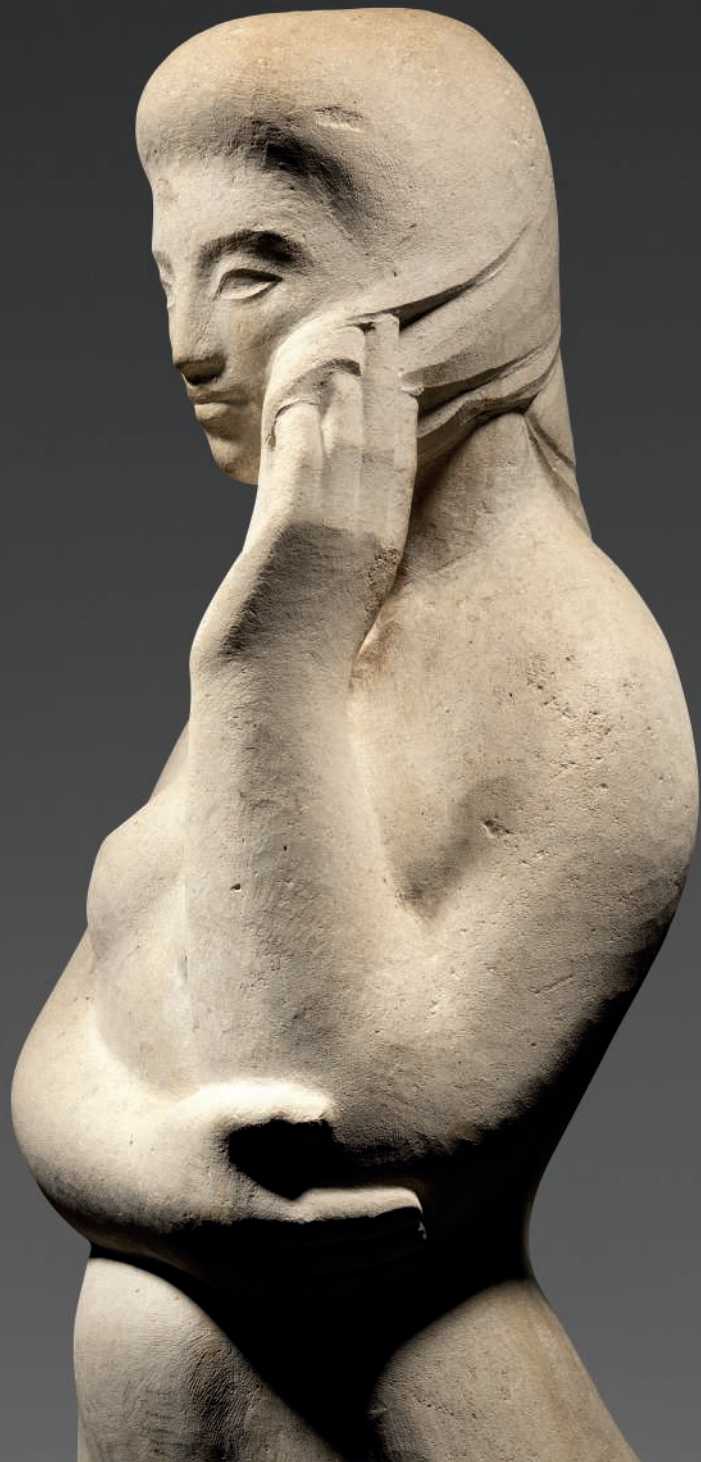


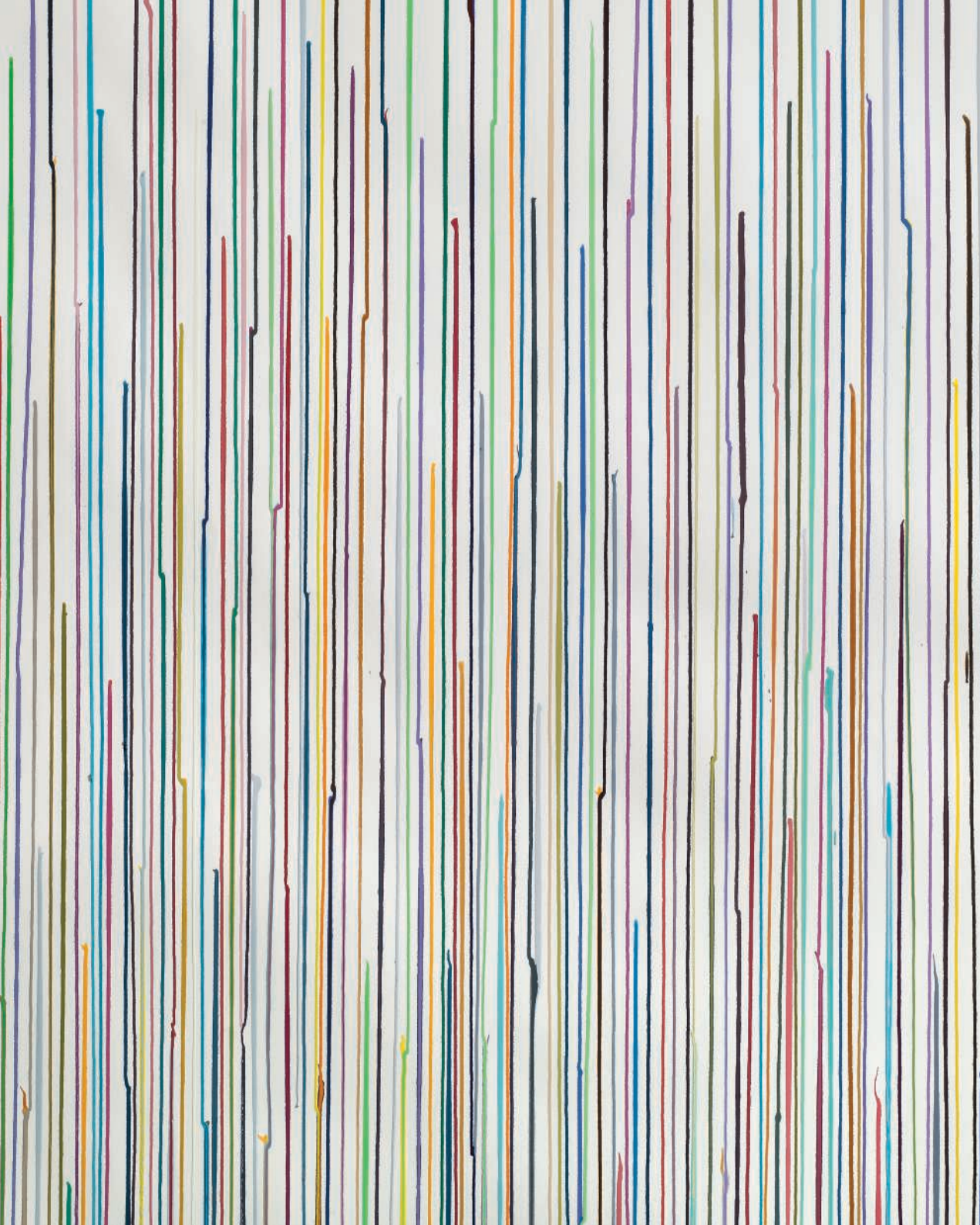
MODERN | BRITISH & IRISH ART

LONDON • WEDNESDAY 21 MARCH 2018



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at 11.00 am Lots 1-175
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λ1
KEITH COVENTRY (B. 1958)
Ontological Picture

signed and dated 'K. Coventry 1999' (on the reverse)
oil on canvas, in the artist's frame with plastic plaque
18 x 14 in. (45.7 x 35.5 cm.)

£6,000–8,000

\$8,400–11,000
€6,800–9,000

PROVENANCE:
Private collection, UK.

EXHIBITED:
London, Haunch of Venison, *Keith Coventry Painting and Sculpture 1922-2009: Vanishing Certainties*, June - August 2009, n.p., illustrated.



λ 2

ROBERT ADAMS (1917-1984)

Maquette for Sculpture at Queen Mary's College

bronzed steel on a stone base, unique
19 $\frac{3}{8}$ in. (49.8 cm.) high, including stone
base

Conceived *circa* 1968.

£6,000–8,000

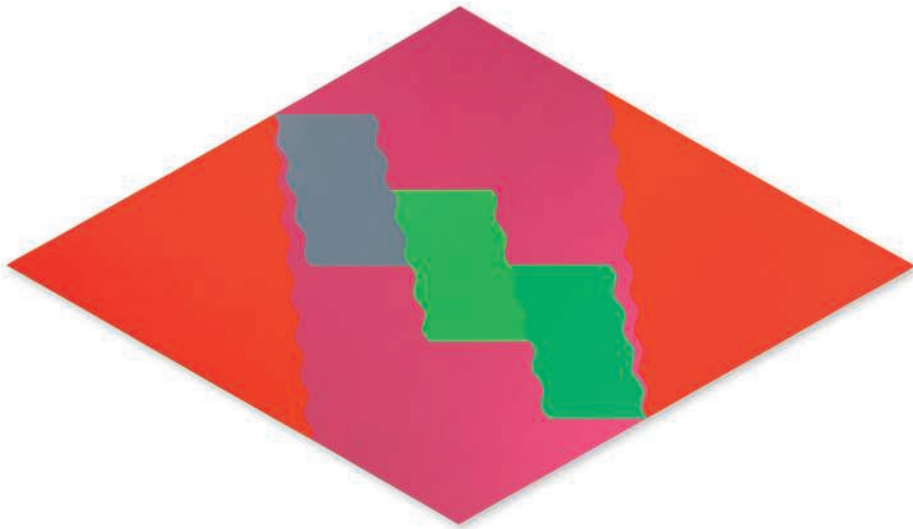
\$8,400–11,000

€6,800–9,000

PROVENANCE:

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

The present work is a maquette for the
sculpture at Queen Mary's college, Mile
End Road, London (see A. Grieve, *The
Sculpture of Robert Adams*, London,
1992, no. 540, pp. 106, 224).



■ λ 3

MICHAEL TYZACK (1933-2007)

Parade

signed twice, inscribed and dated twice 'Michael Tyzack/1967./"PARADE: 1967"/MICHAEL TYZACK' (on the stretcher); signed again, inscribed again and dated again twice "'PARADE: 1967"/Michael Tyzack 1967.' (on the canvas overlap)
acrylic on canvas, shaped
83 x 145½ in. (211 x 369.5 cm.)

£1,000–2,000

\$1,400–2,800
€1,200–2,300

PROVENANCE:

Anonymous sale; Bonhams, Knowle, 16 November 2010, lot 143, where purchased by Goodman Fine Art, London.
Acquired from the above by the present owner.



λ 4

MALCOLM HUGHES (1920-1997)

White and Aluminium 1967

signed, inscribed and dated 'WHITE & ALUMINIUM 1967" MALCOLM HUGHES.' (on the stretcher); signed again, inscribed again, and dated again twice 'WHITE AND ALUMINIUM 1967/Malcolm Hughes 1967' (on the backboard)
oil and aluminium on panel, relief construction
19 x 19 in. (48.3 x 48.3 cm.)

£3,000–5,000

\$4,200–7,000
€3,400–5,600

PROVENANCE:

with Axiom Gallery, London.
Private collection, Amsterdam.
Anonymous sale; Christie's, South Kensington, 31 March 2010, lot 155, where purchased by the present owner.

Malcolm Hughes was one of a small group of British artists who in the 1960s abandoned figurative painting to explore a form of abstraction rooted firmly in the tradition of European constructivism. His own style, as an artist and group organiser, came clearly into view when he co-founded the Systems Group in 1969 with Jeffrey Steele.

5

DEREK CARRUTHERS (B. 1935)

Infusion Mobile Construction - Black to White

oil on board, mobile
86½ in. (220 cm.) high
Conceived in 1961.

£3,000–5,000

\$4,200–7,000
€3,400–5,600

LITERATURE:

The Arts Review, Vol. XIV, no. 26, January 1962,
p. 15, illustrated.





1.6

IAN DAVENPORT (B. 1966)

Staggered Lines Triplet

acrylic on paper
44 x 30 in. (112.5 x 76.3 cm.)
Executed in 2012.

£3,000–4,000

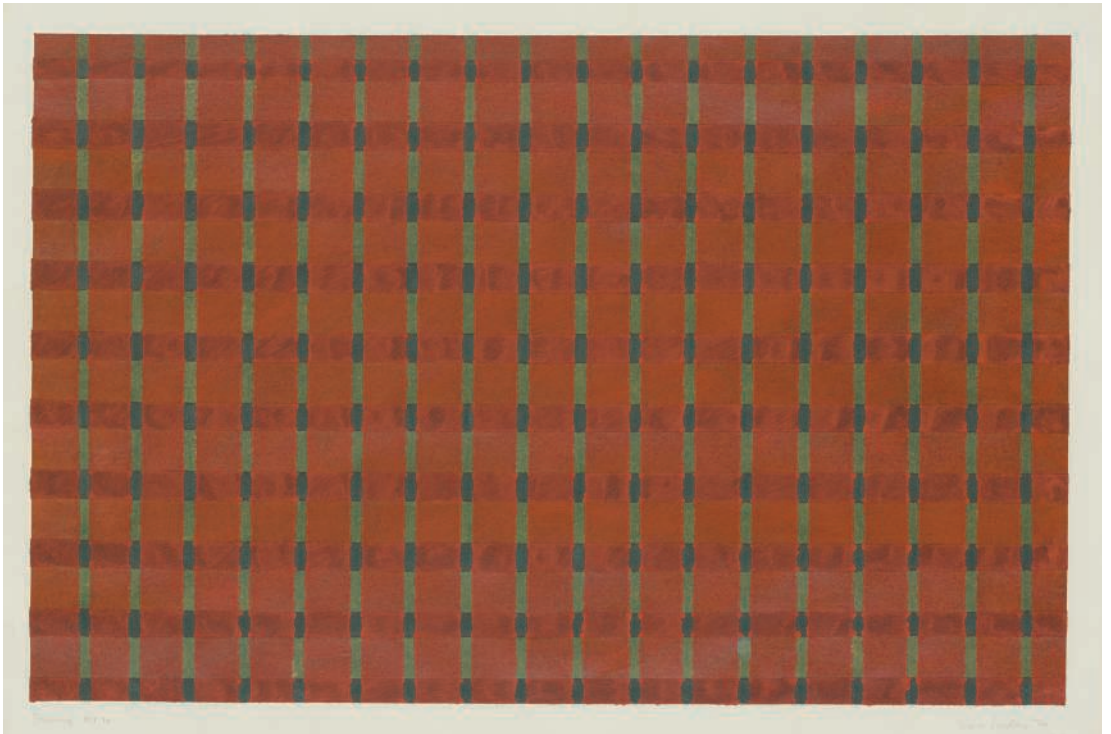
\$4,200–5,600
€3,400–4,500

PROVENANCE:

with Waddington Custot, London.
Purchased by the present owner at the 2012 Monza exhibition.

EXHIBITED:

Rome, Giacomo Guidi Arte Contemporanea, *Reflex*, 2012,
catalogue not traced.
Monza, Luca Tommasi, *Route 66: Ian Davenport, 2012-2013*,
catalogue not traced.



λ7

SEAN SCULLY, R.A. (B. 1945)

Drawing no. 10

signed and dated 'Sean Scully 74' (lower right); inscribed and numbered 'Drawing No 10' (lower left)
acrylic and collage on paper
26½ x 40 in. (67.3 x 101.7 cm.)

£10,000–15,000

\$14,000–21,000
€12,000–17,000

PROVENANCE:

with Rowan Gallery, London, where purchased by the previous owner.

Their sale; Sotheby's, London, 14 November 2012, lot 228.

EXHIBITED:

London, Freize Masters, Timothy Taylor Gallery, *Sean Scully: Works from the 70s*, October 2015, illustrated on the cover.



λ 8

GWYTHIR IRWIN (1931-2008)

Collage No VI opus 14

torn paper collage
47½ x 35¾ in. (120.7 x 90.5 cm.), irregular
Executed in 1957.

£6,000–8,000

\$8,400–11,000

€6,800–9,000

PROVENANCE:

with Rowntree Clark, London, where purchased by the present owner.

EXHIBITED:

London, Gimpel Fils, *Gwyther Irwin*, September 1959, no. 4, n.p.
London, Gimpel Fils, *Gwyther Irwin: Work in Progress 1957-1967*,
September 1967, no. 2, illustrated, n.p.
Paris, Artcurial, *English Contrasts: Peintres et Sculpteurs
Anglais 1950-1960*, September - November 1984, exhibition not
numbered, p. 44, illustrated.
London, Serpentine Gallery, *Recalling the Fifties*, 1985,
catalogue not traced.
London, Gimpel Fils, *British Artists of the Fifties*, 1998, catalogue
not traced.

LITERATURE:

A. Bowness, *Gwyther Irwin*, 1964, p. 58, no. 16, publication not
traced.

λ 9

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

Girl VI

stamped with an initial, dated and
numbered 'C/72/637S/1/8' (at the back
of the cloak)

bronze with a black and polished patina
16¾ in. (42.5 cm.) high

£12,000-18,000

\$17,000-25,000

€14,000-20,000

PROVENANCE:

with Galerie Emile Veranneman,
Kruishoutem, and by descent to the
present owner.

LITERATURE:

D. Farr and E. Chadwick, *Lynn Chadwick:
Sculptor, With A Complete Illustrated
Catalogue 1947-2003*, Farnham, 2014, p.
288, no. 637S, another cast.



λ10

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

L'apéritif

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

ink and felt-tip pen

10¼ x 8¼ in. (27.3 x 21 cm.)

£20,000–30,000

\$28,000–42,000

€23,000–34,000

PROVENANCE:

Anonymous sale; Finarte Casa d'Aste, Milan, 22 June 1999, lot 218, where purchased by the present owner.

In the 1960s and 1970s Hockney produced many drawings in pen and ink whilst travelling, and it seems probable that the present work is one of such drawings. Hockney drew largely whilst travelling or on holiday, as when he was at home he would focus on working in his studio. Many of the drawings from this period reflect themes of leisure and comfort; such as fashionable interiors, Riviera balconies, hotel rooms and pool sides; whilst others reflect the humour and unfamiliarity of his surroundings; depicting empty lobbies and over-elaborate bedsteads. In the present work, Hockney successfully captures the simplicity of the joyous moment of apéritif time in Italy, with the careful placement of the chair, glass, Martini umbrella and the flower pot.

The chair is a motif that has featured heavily in David Hockney's *oeuvre*, and often they are the sole subject of the artist's work. Hockney's most famous use of the chair is undoubtedly *Vincent's Chair and Pipe*, 1988 painted in homage to Van Gogh's well-known *Chair*, 1888. When discussing this painting in an interview with Martin Bailey, Hockney remarked 'I've always loved chairs: they have arms and legs, like people...' (M. Bailey, *David Hockney: The Arrival of Spring*, 22 May 2015, p.18), and indeed, the subject matter of the chair often held a personal meaning for the artist. In fact, the empty chairs that feature in Hockney's works have been said to reflect the depression that Hockney experienced following his split from Peter Schlesinger in 1971.

The chair featured in many of the sketches that Hockney executed on his travels, and they were often used to explore the theme of emptiness. In the present work, the empty chair could be said to conjure a sense of the loneliness of travel; what appears at first to be an image of a happy moment of relaxation, could indeed have been a moment of isolation for the artist.

'I've always loved chairs: they have arms and legs, like people...'

David Hockney





λ 11

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

Look

signed, dedicated and dated 'per Aurelio with very best/wishes-Joe-^ocasa cardeto'/2005' (on the reverse); signed again and numbered 'Tilson/X/XXV' (on the stamperia Berardinelli Verona label attached to the reverse)

screenprint and oil on wood construction, relief

15 x 14½ in. (38.1 x 37.1 cm.)

Executed in 2002 in an edition of 75 plus 25 artist's proofs of which this is number 10.

£800–1,200

\$1,200–1,700

€900–1,400

PROVENANCE:

A gift from the artist to Aurelio Amendola, 2005.

Private collection, Milan, circa 2010, from whom purchased by the present owner.



λ 12

CLIVE BARKER (B. 1940)

2 Jugs Against a Blue Window

signed, inscribed and dated '2 JUGS AGAINST/A BLUE WINDOW/CLIVE BARKER/1998-2000' (on the reverse)

polished aluminium and blue glass, unique

21¼ (55.3 cm.) high

£4,000–6,000

\$5,600–8,400

€4,600–6,800

PROVENANCE:

with Alan Wheatley, London, where purchased by the present owner.

EXHIBITED:

London, Whitford Fine Art, *Clive Barker: Recent Work*, November - December 2000, no. 16, n.p., illustrated.

LITERATURE:

A. J. Fermon and M. Lingingstone, *Clive Barker Sculpture: Catalogue Raisonné 1958-2000*, Milan, 2002, p. 161, no. 341, illustrated.



λ 13

ANTONY DONALDSON (B. 1939)

Rushes

signed, inscribed and dated 'A Rushes/Antony Donaldson 1964' (on the reverse)

acrylic on paper

29½ x 29¾ in. (74.9 x 75.5 cm.)

£5,000–8,000

\$7,000–11,000

€5,700–9,000

PROVENANCE:

Acquired directly from the artist by the present owner.



14
MATTHEW LINDOP (B. 1978)

Charlotte Street

signed, inscribed and dated 'Matthew Lindop, 2008/'Charlotte Street' (on the reverse)
 gloss on board, unframed
 39¼ x 30¾ in. (100 x 77 cm.)

£800–1,200

\$1,200–1,700
 €900–1,400



λ 15
COLIN SELF (B. 1941)

Flowers in a Blue Vase and Mayfly

signed and dated 'by Colin Self 16.3.2002' (lower right); signed again, inscribed and dated again 'Colin Self-/ "Flowers in a blue vase/and Mayfly."/16.3.2002' (on the artist's label attached to the backboard)

crayon, pencil and watercolour
 30¼ x 19¾ in. (76.9 x 50.5 cm.)

£3,000–5,000

\$4,200–7,000
 €3,400–5,600

PROVENANCE:
 Private collection, UK.

LITERATURE:
 I. Collins, *Colin Self: From Five Decades*, Norwich, 1999, illustrated on the cover.



λ 16

PATRICK HUGHES (B. 1939)

Whose Hues

signed, inscribed and dated 'Whose Hues/Patrick Hughes/2005' (on the reverse)

oil on board construction

17 $\frac{7}{8}$ x 31 $\frac{1}{2}$ x 7 $\frac{1}{4}$ in. (45.4 x 80 x 18.5 cm.)

£8,000–12,000

\$12,000–17,000

€9,100–14,000

PROVENANCE:

with Flowers Gallery, London, where purchased by the present owner in 2005.

'It has been said of self-taught artists that they paint not just what they see, but also what they know, often defying perspective and other conventions to do so. In this they are not unlike map-makers who must distort in order to be truthful. Patrick Hughes is among this breed of artist' (see J. Slyce, *Patrick Hughes Perspective*, London, 2005, p. 9).



λ17
JAMES ALDRIDGE (B. 1971)
Spirit in Black

paper cut-out
47 x 39¼ in. (119.5 x 99.5 cm.)
Executed in 2006.

£2,000–3,000

PROVENANCE:
with David Risley Gallery, London, where purchased by the
present owner, March 2007.

\$2,800–4,200

€2,300–3,400



λ 18

GEORGE SHAW (B. 1966)

Scenes from the Passion: The Other End

signed, inscribed and dated 'GEORGE SHAW/SCENES FROM THE PASSION/THE OTHER END/1999' (on the reverse)

Humbrol enamel on board, unframed

17 x 21 in. (43.3 x 53.3 cm.)

£10,000–15,000

\$14,000–21,000

€12,000–17,000

PROVENANCE:

with Anthony Wilkinson Gallery, London, where purchased by the present owner in 1999.

In George Shaw's *Scenes from the Passion* series, the painter returned to his hometown of Coventry, and the Tile Hill housing estate he grew up on; in his resonant style, a kind of graphical photorealism, Shaw captured the local landmarks that structured his memory of his childhood and adolescence: pubs, street corners, stretches of terraced housing. In *The Other*

End, from 1999, Shaw depicts the estate's somewhat unloved football pitch with compositional poise: structured by three horizontal bands of colour – a pitch in subtly undulating greens, ochre buildings, and an infinitely grey English sky – Shaw's painting is permeated by a stillness that seems to be at once the serenity of nostalgia and a melancholic sense of time's passage and decay.

Empty of the human form, Shaw's paintings are nevertheless animated by a profound desire to communicate, and their sense of place is filled by the presence of those unseen: 'I used to say belligerently that I'd never painted a landscape in my life, in the same way that you never get landscape authors – even though *Wuthering Heights* is set in a landscape, it's not a landscape novel, it's about relationships and ancestry and love' (G. Shaw, in 'George Shaw: "It's the dead I want to impress"', *Evening Standard*, 20 May 2015, <http://www.standard.co.uk/goingout/exhibitions/george-shaw-interview-it-s-the-dead-who-i-want-to-impress-10262760.html> [accessed Mar 24, 2017]).

λ 19

DAVID WYNNE (1926-2014)

Boy with a Dolphin

signed with initials and numbered 'DW 4/6' (at the base of the tail)

bronze with a green/brown patina

23¾ in. (60.5 cm.) long, excluding metal base

Conceived in 1972.

Sold with a limited edition (49/150) signed copy of D. Elliot, *Boy With a Dolphin: The Life and Work of David Wynne*, London, 2010 and a signed print of a Stag (49/150) by the artist.

£20,000–30,000

\$28,000–42,000

€23,000–34,000

PROVENANCE:

Acquired directly from the artist by Eric Darley.

Acquired from the above by the present owner, circa 1997.

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

David Elliot

'If Londoners chosen at random were asked to name their favourite among the pieces of public sculpture adorning their city, many would cite the remarkable statue which sits just on the bend of the River Thames by Albert Bridge - David Wynne's work, *Boy with a Dolphin*' (D. Elliot, *Boy with a Dolphin: The Life and Work of David Wynne*, London, 2010, p. 9).

David Wynne was a self-taught artist who established his studio on Campden Hill, Holland Park in the early 1950s. He is recognised for his portraits of Her Majesty the Queen, *Guy the Gorilla*, *Cresta Rider* (the 6 foot iconic sculpture in Saint Moritz, a maquette of which was sold in Christie's, South Kensington, 14 July 2011 for £109,250), and his most important royal project: the central section of the Queen Elizabeth gate installed at Hyde Park Corner in commemoration of the Queen Mother's 90th birthday in 1990. However, the most iconic and monumental of Wynne's sculptures is undoubtedly the graceful *Boy with a Dolphin* (1974) which is situated on the Chelsea side of Albert Bridge.

Wynne's famous *Boy with a Dolphin* has come to be recognised as one of London's most identifiable landmarks. It was first unveiled in October 1975, and the concept follows an earlier sculpture, *Girl with a Dolphin*, outside the Guoman Tower Hotel near St Katherine's Dock. *Boy with a Dolphin* is a remarkable sculpture and is one of the most complex that the artist ever achieved: the structure projects into the air in an apparent defiance of gravity, the sense of movement and grace of the boy, and the dolphin, in perfect balance.

At 1:6 of the size of the Albert Bridge piece, the present sculpture was the first, and smallest size of the iconic piece that Wynne conceived, in 1972. The second largest size

was conceived a year later, in 1973, at 1:3 of the size of the Embankment sculpture (cast 5/6 sold Christie's, South Kensington, 23 March 2017 for £353,000 - a world record for the artist at auction). And the largest version was completed in 1974 in an edition of three: one for the Embankment; another now in Chestnut Place Plaza, Worcester, Massachusetts; and the third outside the Mayo Clinic in Rochester, Minnesota.

Wynne's passion for celebrating the living form is epitomised in the strong, beautiful sweeping form of *Boy with a Dolphin*. The artist had a great belief in celebrating living creatures, having studied Zoology at Cambridge. Wynne's 'love of drawing animals and birds was all-consuming. He remembers constantly observing what he saw around him, seized with a growing conviction that his future life's work would somehow be involved with the natural world' (*ibid.*, p. 15). Wynne did not believe that a photograph sufficed for his evocations of naturalistic forms and indeed whilst working on *Boy with a Dolphin* he spent hours under water watching the animal's movements in California, and in the Dolphinarium, then in London's Oxford Street.

The boy was modelled upon Wynne's son, Roland, who was 9 years old at the time: Wynne recalls his thoughts in swimming with dolphins: 'Dolphins would actually give one a ride as in the sculpture. Often I thought what fun it would be in the open sea, particularly for a boy such as my younger Roland, who would be light enough to be towed long distances. Thus the idea was born' (*ibid.*, p. 83).

We are very grateful to Nicola Bennett for her assistance in preparing this catalogue entry.



λ 20

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

Reclining Girl: Shell Skirt

signed and numbered 'Moore 4/9' (on the back of the base); stamped with the foundry mark 'Morris/Singer/FOUNDERS LONDON' (on the inside of the base)

bronze with a red/brown patina

7¼ in. (18.4 cm.) long

Conceived in 1980.

£12,000–18,000

\$17,000–25,000

€14,000–20,000

PROVENANCE:

Acquired by the present owner, *circa* 2008, Germany.

LITERATURE:

A. Bowness (ed.), *Henry Moore, Complete Sculpture: 1980-86, Vol. 6*, London, 1988, p. 38, no. 803, another cast illustrated.





λ 21

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

Lying down horse

signed and dated 'Frink 77' (lower right)

pencil and watercolour

22¼ x 30¾ in. (56.5 x 78.3 cm.)

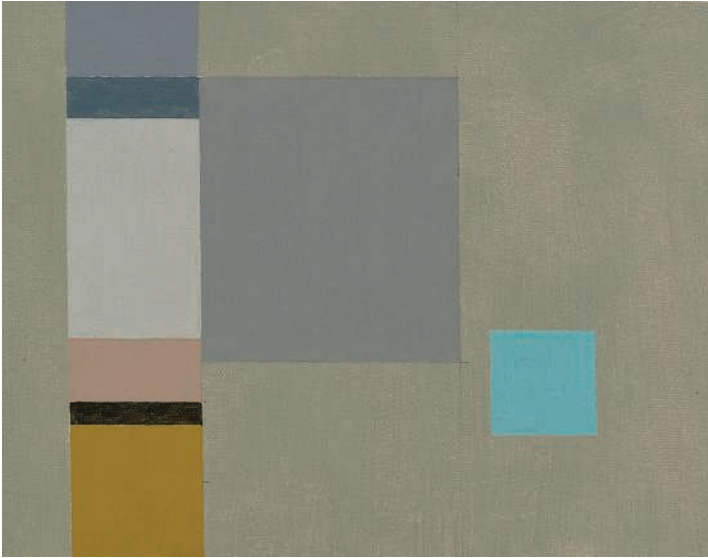
£10,000-15,000

\$14,000-21,000

€12,000-17,000

PROVENANCE:

Private collection, UK.



λ 22

JOHN WELLS (1907-2000)

Painting 1967-68

signed, inscribed, dated twice and with the studio stamp 'John Wells. 1968/Nov-Dec.1967/Jan 1968/' (on the backboard) oil on canvas-board
8 x 10 in. (20 x 25.5 cm.)

£6,000-8,000

\$8,400-11,000

€6,800-9,000

PROVENANCE:

with Belgrave Gallery, St Ives.
Private collection, from whom acquired from by the present owner, circa 2010.

EXHIBITED:

St Ives, Penwith Gallery, exhibition not traced.
St Ives, Tate, exhibition not traced.



λ 23

WILHELMINA BARNS-GRAHAM (1912-2004)

Collage, 1983

signed and dated 'W Barns-Graham 1983' (lower right) oil, gouache and collage on card
7½ x 6½ in. (19 x 16.5 cm.)

£2,000-3,000

\$2,800-4,200

€2,300-3,400

PROVENANCE:

with Austin/Desmond Fine Art, London, where purchased by the present owner.

1.24

DENIS MITCHELL (1912-1993)

Boscawen

stamped with initials, dated and numbered 'D.A.M./62./1.' (at the base); signed again with initials, inscribed, dated again and numbered again 'BOSCAWEN/62 NO1/DAM' (on the underside)

polished bronze on a slate base
24 in. (61.2 cm.) high, including slate base
Conceived in 1962 and cast in an edition of 6; this is cast 1/6.

£12,000-18,000 \$17,000-25,000
€14,000-20,000

PROVENANCE:

with Marjorie Parr Gallery, London, where purchased by Janet Lacey CBE, *circa* 1970.

A gift from the above to the present owner's father in 1984, and by descent.

Janet Lacey CBE (1903-1988) was appointed Director of Christian Aid in 1952 (at that time called Inter-Church Aid), and working from both Geneva and London during her 16 years in the role she would establish many important bodies, including Voluntary Service Overseas, and Christian Aid Week. The latter would raise over £2 million a year by the time she retired. In 1967, she became the first woman to preach in St Paul's Cathedral.



λ 25

ALASTAIR MORTON (1910-1963)*Opus 9 Red and Blue Stripes 1937*

signed with initials, inscribed and dated 'AJFM/Mar + June 1937/OP.9 Bamburgh' (on the reverse)

oil on canvas

16¼ x 20 in. (41.3 x 50.8 cm.)

€20,000–30,000

\$28,000–42,000

€23,000–34,000

PROVENANCE:

Mrs Cherry Morton, and by descent to Alison Morton, with Peter Nahum, London.

His sale; Christie's, South Kensington, 15 November 2006, lot 111, where purchased by the present owner.

EXHIBITED:

London, Marlborough Fine Art, *Art in Britain 1930-40 Centred Round Axis Circle Unit One*, March - April 1965, no. 99, p. 15.
 London, Annely Juda Fine Art, *The Non-Objective World, 1939-1955*, July - September 1972, no. 123, p. 134: this exhibition travelled to Basel, Galerie Liatowitsch, September - October; and Milan, Galleria Milano, November - December.
 London, Alexander Postan Fine Art, *Aspects of Abstract Art in England, 1935-1942*, November 1973 - January 1974, no. 10, n.p., illustrated.

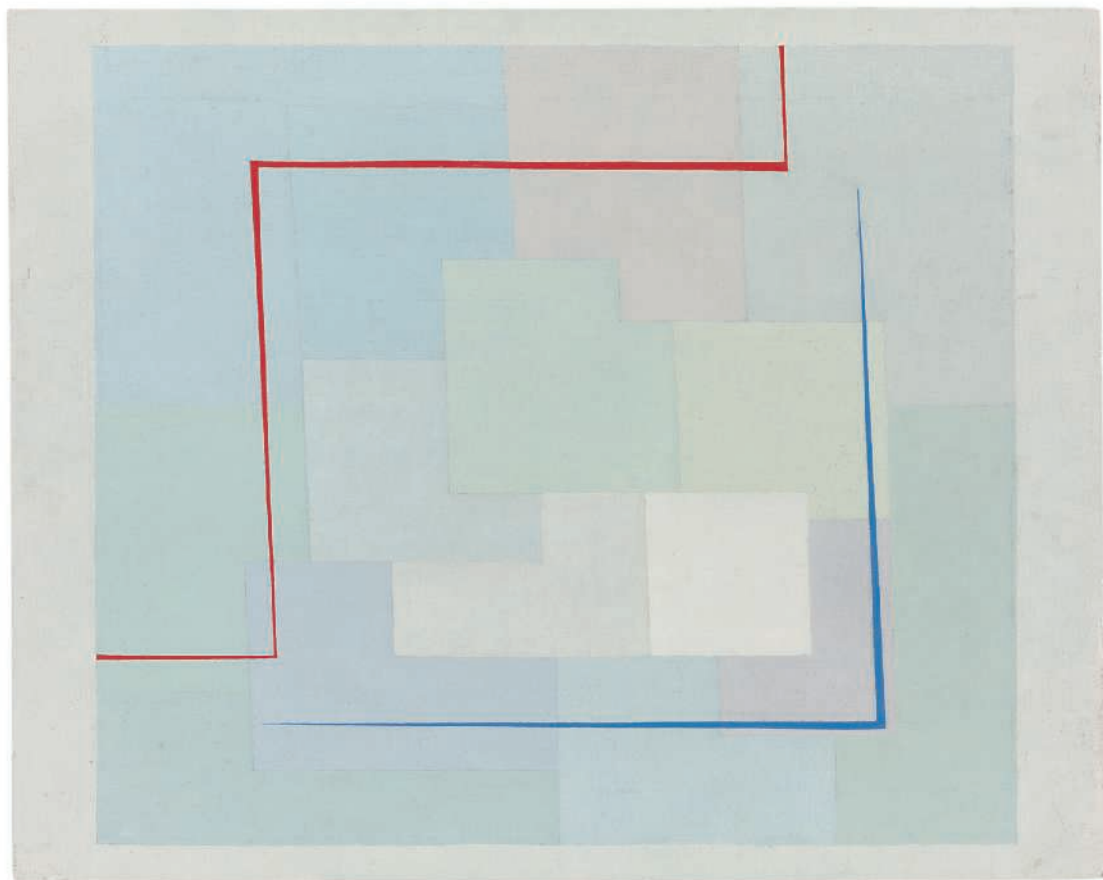
'I expect the new oil abstracts are very good. It is the sustained tension in these more serious works that is really satisfying'

Ben Nicholson

In 1928, James Morton (the artist's father) founded the Edinburgh Weavers as a research unit to discover how textiles could be produced in keeping with developments in contemporary architecture. In 1930, for economic reasons, the workshop merged with Morton Sundour's main weaving factory in Carlisle, but retained its individual identity which continued through to when Alistair Morton was appointed Artistic Director in 1932. In October 1937, Morton launched the Constructivist Fabrics range in New Bond Street with designs by Ben Nicholson, Barbara Hepworth, Eileen Holding, Winifred Dacre (Nicholson) and Ashley Havinden. Morton, in his introduction to the collection said, 'In some respects they may be before their time. There may be relatively few buildings yet that can suitably use them. But we are confident that they are the type of buildings and fabrics that the present generation wants and their production will have been justified if they have helped to develop a genuine contemporary style of interior decoration, keeping its place in the living culture of today.' (see Exhibition Catalogue, *Alistair Morton and Edinburgh Weavers*, Scottish National Gallery of Art, Edinburgh, 1978, p. 12). The importance of the Edinburgh Weavers within 1930s interior design is witnessed in the substantial entries that it received in Herbert Read's *Art and Industry*, published in 1934 and Nikolaus Pevsner's *An Enquiry into Industrial Art in England*, published in 1937.

Alistair Morton, the avant-garde textile producer, is well documented, however Morton, the artist, is less well-known. Living in Carlisle, he became life-long friends with Ben and Winifred Nicholson in the early thirties, becoming a substantial benefactor to them during the infancy years of abstract constructivism. He started to paint in 1936, contributing to *Circle*, 'International Survey of Constructivist Art', London, 1936, edited by Ben Nicholson and Naum Gabo and exhibited at the Minto House *Exhibition of Modern Art* in May 1937. Nicholson wrote 'The designs I made for Edinburgh Weavers were entirely brought about by him (Alistair Morton)' (*ibid.*, p. 11), but he also personally wrote to Morton in 1940 about his paintings saying 'I expect the new oil abstracts are very good. It is the sustained tension in these more serious works that is really satisfying' (*ibid.*, p. 22). Barbara Hepworth wrote to Morton about his use of black 'I like the ones with black and primary colours side by side - very virile and exciting balance' (*ibid.*, p. 23).

Ben Nicholson and Barbara Hepworth were without doubt great influences on Morton as an artist, however, the use of form and colour in his collection of paintings and drawings show how, as an abstract constructivist, Morton, far from being an imitator, stands distinct and unique, rightly gaining the respect both publicly and privately of these two great artists.





λ26

DAVID INSHAW (B. 1943)

Lovers near Kew Gardens

signed, inscribed and dated 'LOVERS
NEAR KEW GARDENS. BY DAVID
INSHAW. 1976' (on the reverse)

oil on panel

12 $\frac{5}{8}$ x 15 in. (32 x 38.1 cm.)

£7,000–10,000

\$9,800–14,000

€7,900–11,000

PROVENANCE:

with Waddington Galleries, London,
March 1980, and by descent to the
previous owner.

Anonymous sale; Christie's, South
Kensington, 14 July 2016, lot 51, where
purchased by the present owner.

LITERATURE:

A. Lambirth, *David Inshaw*, London, 2015,
p. 93, illustrated.



λ27

MICHAEL AYRTON (1921-1975)

In the Garden

signed and dated 'Michael Ayrton 52'
(lower left)

oil on panel

17 $\frac{1}{2}$ x 14 in. (44.3 x 35.5 cm.)

£2,000–3,000

\$2,800–4,200

€2,300–3,400

PROVENANCE:

Anonymous sale; Christie's, South
Kensington, 17 March 2016, lot 139,
where purchased by the present owner.



λ.28

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

Brittany

signed and dated 'Fedden 1995' (lower left)

oil on board

24 x 20 in. (61 x 51 cm.)

£15,000-25,000

\$21,000-35,000

€17,000-28,000

PROVENANCE:

Their sale; Bonhams, London, 4 June 2013, lot 11, where purchased by the present owner.

EXHIBITED:

London, Portland Gallery, *Mary Fedden - A Celebration*, December 2012, no. 34.



λ 29

ALAN REYNOLDS (1926-2014)

Abstract

signed 'Reynolds.' (lower right);

numbered '4.' (lower left)

watercolour

15¼ x 13½ in. (38.8 x 34.3 cm.)

£3,000–5,000

\$4,200–7,000

€3,400–5,600

PROVENANCE:

Edward M. Korry, USA.



λ 30

DENIS MITCHELL (1912-1993)

Mine Workings

oil on panel

10½ x 13¾ in. (25.6 x 35 cm.)

£2,000–3,000

\$2,800–4,200

€2,300–3,400

PROVENANCE:

with Nancledra Fine Arts, Penzance.

with Belgrave Gallery, St Ives, where

purchased by the present owner.



λ 31

KEITH VAUGHAN (1912-1977)

Castle on the Moors

signed and dated 'Keith Vaughan/43' (lower centre); inscribed and dated again 'Castle on the Moors 1943' (on the artist's label attached to the backboard)
ink, watercolour and gouache
4 x 6½ in. (10.2 x 16.5 cm.)

£7,000-10,000

\$9,800-14,000
€7,900-11,000

PROVENANCE:

with Redfern Gallery, London, where purchased by Major Leister Tighe, 5 April 1983.
Anonymous sale; Duke's, Dorchester, 17 September 2015, lot 264, where purchased by the present owner.

We are grateful to Gerard Hastings, whose new book *Awkward Artefacts: The 'Erotic Fantasies' of Keith Vaughan* is published by Pagham Press in association with the Keith Vaughan Society, for preparing this catalogue entry.

Please see christies.com for further information on this work.



λ 32

PATRICK HERON (1920-1999)

Mini Mini 22

gouache

4 $\frac{3}{8}$ x 7 in. (11.1 x 17.9 cm.)

Executed in September 1972.

£7,000–10,000

\$9,800–14,000

€7,900–11,000

PROVENANCE:

Anonymous sale; Doyle, New York, 7 November 2007, lot 121, where purchased by the present owner.

THE TUTTLEMAN COLLECTION

λ * 33

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.

£4,000-6,000

\$5,600-8,400

€4,600-6,800

LITERATURE:

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



PETER LANYON (1918-1964)*Landscape and Cup (Annunciation)*

signed 'Peter Lanyon' (lower right); signed again twice and inscribed 'LANDSCAPE AND CUP/Peter Lanyon./LANDSCAPE/AND CUP/Peter Lanyon' (on the reverse)

oil on panel

12 $\frac{7}{8}$ x 15 $\frac{7}{8}$ in. (32.6 x 40.3 cm.)

Painted in 1946.

£30,000–50,000

\$42,000–70,000

€34,000–56,000

PROVENANCE:

Sheila Lanyon, and by descent to Jonathan Lanyon, 1975.
Anonymous sale; Sotheby's, London, 23 May 1984, lot 229, where purchased by Stanley J. Seeger.
His sale; Sotheby's, London, 14 June 2001, lot 80, with Austin/Desmond Fine Art, London, where purchased by the present owner in 2002.

EXHIBITED:

St Ives, G.R. Downing Bookshop, 1947, no. 2, as 'Annunciation', catalogue not traced.
St Ives, New Gallery, *Paintings and Sculptures: Sven Berlin, Peter Lanyon, W. Barns-Graham, John Wells: Recent Printings by Guido Morris*, August 1947, no. 63, as 'Annunciation', n.p.
St Ives, G.R. Downing Bookshop, *Paintings, Drawings, Sculpture & Specimens of Printing*, September 1947, no. 6, as 'Landscape with Cup', catalogue not traced.
London, A.I.A. Centre, *Members' Exhibition Part 3*, November 1947, no. 2, as 'Landscape and Cup', n.p.
London, Redfern Gallery, *Summer Exhibition*, July - September 1948, no. 88, as 'Landscape and Cup', n.p.
London, Bernard Jacobson Gallery, *Peter Lanyon*, March 1991, no. 1, n.p., illustrated.
St Ives, Tate Gallery, *Peter Lanyon: Generation*, October 1994 - January 1995, no. 9, n.p.
St Ives, Tate, *Peter Lanyon*, October 2010 - January 2011, exhibition not numbered, as 'Landscape and Cup', p. 35, illustrated.

LITERATURE:

A. Causey, *Peter Lanyon*, Henley-on-Thames, 1971, p. 43, no. 10, pl. 5.
A. Lanyon, *Portreath: The Paintings of Peter Lanyon*, Newlyn, 1993, pp. 22-23, no. 7, illustrated.
M. Garlake, *Peter Lanyon*, London, 1998, n.p., illustrated.
C. Stephens, *Peter Lanyon: At the Edge of Landscape*, London, 2000, p. 52, no. 26, illustrated.
M. Garlake, *The Drawings of Peter Lanyon*, Aldershot, 2003, p. 4.
A. Causey, *Peter Lanyon: Modernism and the Land*, London, 2006, p. 47, no. 22, illustrated.
T. Treves, *Peter Lanyon: Catalogue Raisonné of The Oil Paintings and Three-Dimensional Works*, London, 2018, pp. 14, 18, 23, 39, 60-61, 157, 168, 170-173, 175, 179, 180-183, 278, no. 201, illustrated.

Landscape and Cup (Annunciation), 1946 is one of Lanyon's finest early works. This extremely rare work marks a pivotal moment in Lanyon's life, when he returned to St Ives in March 1946, after serving five years in the Royal Air Force during the Second World War. During this period Lanyon worked on a series of narrative works, entitled the 'Generation' paintings, which celebrated his domestic bliss with his new wife Sheila and John Browne and the birth of his first child Andrew in 1947.

Landscape and Cup (Annunciation) displays a duality between the figurative and the abstract, with Lanyon drawing on religious symbolism to express the joy of his first child. Critics have dissected this multi-faceted work, suggesting the cup to the right of the composition that is inscribed with a cross, denotes a chalice, which is used in the sacrament of Communion, thereby relating the spiritual union with Christ to the sacrament of earthly marriage. Andrew Causey also finds the notion of marriage is evident in Lanyon's placement of his buildings, with the small construction in the centre of the work signifying an embryonic form. While Chris Stephens notes that the blue of the circle in the centre refers to the Virgin Mary and the Annunciation.

This harmony of tone and the interplay of landscape and still-life references can also be seen to refer to Ben Nicholson's work of the period, whom he met in 1939 before the war. *Landscape and Cup (Annunciation)* portrays Lanyon's re-engagement with the landscape and his life back in England after the war. Steeped in memory and familiarity, the artist imbues a sense of the mystical in the present work, which speaks of the overlapping of time and place. The work has exceptionally strong provenance having been gifted to Jonathan Lanyon, the artist's son and then later having been in the collection of the seminal American art collector Stanley J. Seeger.

We are very grateful to Toby Treves for his assistance in cataloguing this work.





λ.35

PETER LANYON (1918-1964)

In Stone

signed, inscribed and dated 'Peter Lanyon/In Stone 1963' (on the backboard)

crayon, watercolour, ink and gouache

13 $\frac{7}{8}$ x 9 $\frac{5}{8}$ in. (35 x 24.4 cm.)

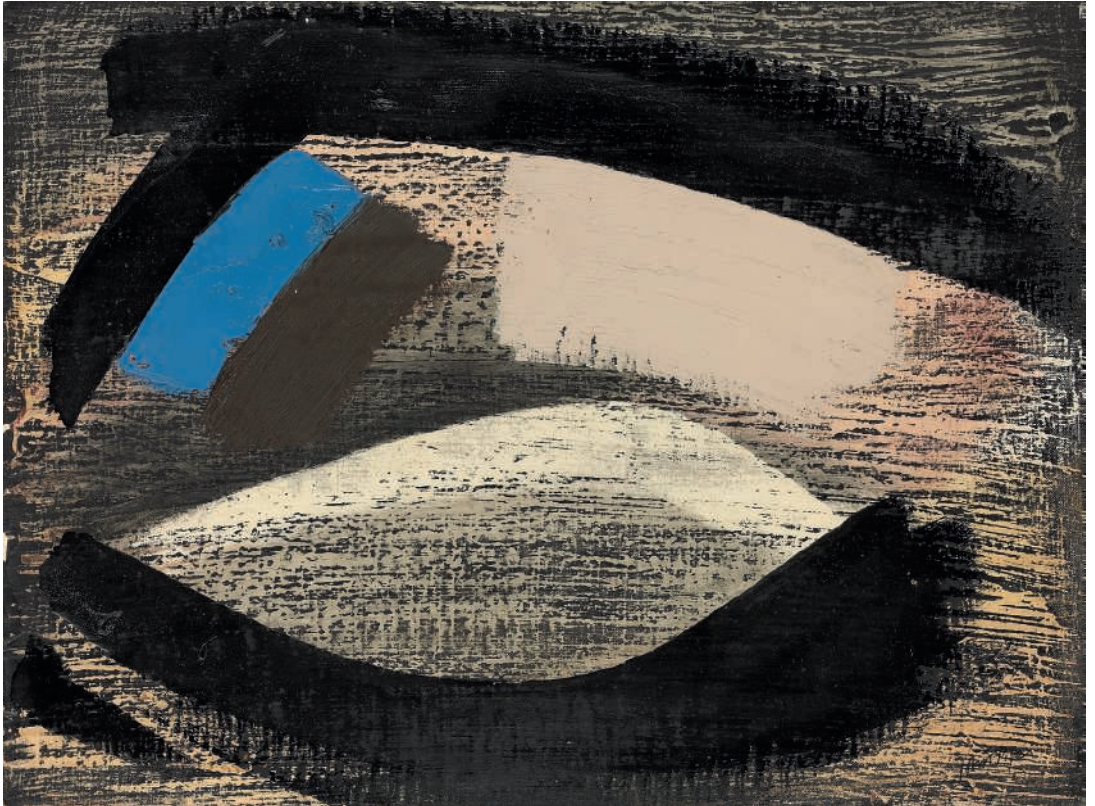
£5,000–8,000

\$7,000–11,000

€5,700–9,000

PROVENANCE:

Barbara Waterlow, and by descent to the previous owner.



λ 36

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

Llanddewin-vessica and flag

signed 'John Piper' (lower right); inscribed and dated 'Llanddewin-vessica & flag/1962'
(on the reverse)

oil on canvas laid on panel
14½ x 19¾ in. (37 x 49.3 cm.)

£7,000–10,000

\$9,800–14,000

€7,900–11,000

PROVENANCE:

Acquired by the present owner in 2011.

EXHIBITED:

London, Marlborough Fine Art, *John Piper: Recent Work*, March - April 1963, no. 19, p. 5.



λ 37

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

Black and Yellow Forms

stamped with the estate mark (lower right)

ink and gouache

7 $\frac{7}{8}$ x 8 $\frac{5}{8}$ in. (20 x 22 cm.)

Executed in 1958.

This work is recorded in the William Scott Archive as no. 1756.

£6,000–8,000

\$8,400–11,000

€6,800–9,000

PROVENANCE:

Purchased by the previous owner at the 1999 exhibition. Their sale; Sotheby's, London, 21 July 2005, lot 89, where purchased by the present owner.

EXHIBITED:

London, Julian Lax, *William Scott A Collection of Works on Paper*, November - December 1999, no. 8, n.p., illustrated.



λ 38

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

(four forms) 1970

signed, inscribed and dated '(4 forms)/1970/Nicholson' (on the reverse)

pencil and oil wash on paper

20 x 14 $\frac{5}{8}$ in. (50.8 x 37.2 cm.)

£8,000-12,000

\$12,000-17,000

€9,100-14,000

PROVENANCE:

with Galerie Beyeler, Basel.

with Bernard Jacobson Gallery, London, 1972.

with Annandale Galleries, Sydney.

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

EXHIBITED:

London, Austin/Desmond Fine Art, *The Thing Observed: Ben Nicholson, Victor Pasmore*, April - May 2008, no. 7, p. 48, illustrated.

Maastricht, Whiterouge, *Ben Nicholson Works on Paper & Prints*, March - April 2011, catalogue not traced.



λ * 39

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

El Convento de Zafra

signed 'Hillier' (lower right); inscribed and dated "'EL CONVENTO DE ZAFRA." 1973'
(on the canvas overlap)

oil on canvas

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

£6,000–8,000

\$8,400–11,000

€6,800–9,000



PROPERTY FROM THE LATE BRIAN ECCLES

λ 40

ELIOT HODGKIN (1905-1987)

Three garlic bulbs

signed and dated 'Eliot Hodgkin 16 ii 74' (lower left)

tempera on board

4 x 9½ in. (10.2 x 23 cm.)

£6,000–8,000

\$8,400–11,000

€6,800–9,000

PROVENANCE:

Acquired directly from the artist by Brian Eccles.

EXHIBITED:

London, New Grafton Gallery, 1976, exhibition not traced.

We are very grateful to Mark Hodgkin for his assistance in preparing the catalogue entry for this lot. He is 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 Mark Hodgkin, c/o Christie's, Modern British Art Department, 8 King Street, London, SW1Y 6QT.



PROPERTY FROM THE LATE BRIAN ECCLES

λ 41

ELIOT HODGKIN (1905-1987)

Four Indian Bundles

signed and dated 'Eliot Hodgkin/II VI 74' (upper right)

tempera on board

4½ x 5½ in. (11.5 x 13 cm.)

£4,000-6,000

\$5,600-8,400

€4,600-6,800

PROVENANCE:

Acquired directly from the artist by Brian Eccles.

EXHIBITED:

London, Hazlitt, Gooden & Fox, *Eliot Hodgkin 1905-1987: Painter & Collector*, March - April 1990, no. 68, as 'Four Indian Sweetmeat Packages', p. 80, illustrated.

We are very grateful to Mark Hodgkin for his assistance in preparing the catalogue entry for this lot. He is 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 Mark Hodgkin, c/o Christie's, Modern British Art Department, 8 King Street, London, SW1Y 6QT.



λ * 42

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

Guijo de Calisteo

signed 'Hillier' (lower left)
oil on canvas
10 x 14 in. (25.5 x 35.5 cm.)
Painted in 1970.

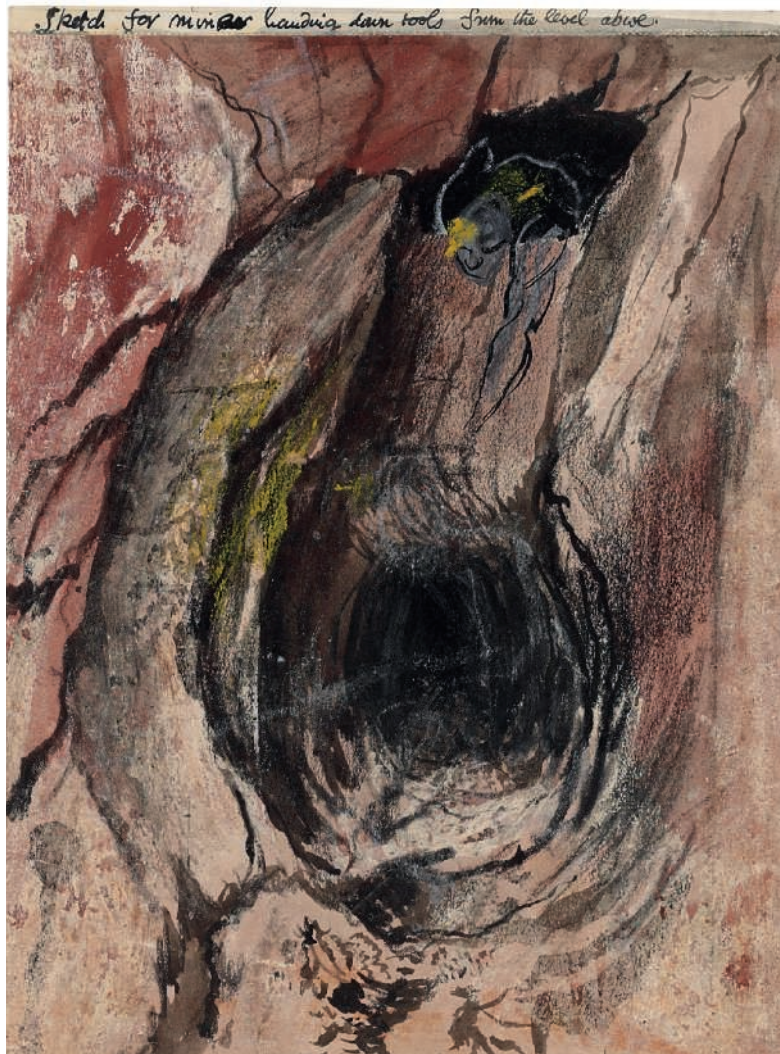
£5,000–8,000

\$7,000–11,000

€5,700–9,000

PROVENANCE:

with Arthur Tooth & Sons, London, where purchased by the previous owner's father,
and by descent.



λ 43

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

Sketch for miner handing down tools from the level above

inscribed 'Sketch for miner handing down tools from the level above.' (upper centre)

ink, watercolour and pastel
10% x 7% in. (26.3 x 19.7 cm.)

Executed in 1942.

£7,000-10,000

\$9,800-14,000

€7,900-11,000

PROVENANCE:

Acquired directly from the artist by Pier Paolo and Marzia Ruggnerini, Milan, in 1965, and by descent.

EXHIBITED:

London, Imperial War Museum, *Graham Sutherland: The War Drawings*, May - July 1982, no. 84, p. 84.

Penzance, Penlee House Gallery and Museum, *Graham Sutherland: From Darkness into Light: Mining, Metal and Machines*, September - November 2013, p. 24, exhibition not numbered; this exhibition travelled to Swansea, the National Waterfront Museum, December 2013 - March 2014.

LITERATURE:

R. Tassi, *Sutherland: The Wartime Drawings*, Milan, 1979, p. 97, no. 84, illustrated.

Please see christies.com for further information on this work.



λ 44

KEITH VAUGHAN (1912-1977)

Figures and Trees

stamped with the studio stamp 'K.V.' (lower right)

ink, watercolour and gouache

20 $\frac{7}{8}$ x 16 $\frac{1}{8}$ in. (53 x 41.5 cm.)

Executed circa 1973.

£6,000–8,000

\$8,400–11,000

€6,800–9,000

PROVENANCE:

Purchased by the previous owner at the 1989 exhibition.
Their sale; Christie's, London, 5 November 1999, lot 22.

EXHIBITED:

London, Austin Desmond Fine Art, *Keith Vaughan 1912-1977*
A Selection of Work, November - December 1989, no. 101, pp.
10, 32, illustrated.

Please see christies.com for further information on this work.



λ 45

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

Welsh Hills

signed with initials and dated 'GS 1940'
(upper right)

ink, watercolour, pencil and pastel
8 x 7 $\frac{7}{8}$ in. (20.5 x 19.2 cm.)

£5,000–8,000

\$7,000–11,000

€5,700–9,000

PROVENANCE:

with Arthur Jeffress, London, where
purchased by Wilfrid A. Evill in December
1955, and by whom bequeathed to Honor
Frost in 1963.

Their sale; Sotheby's, London, 16 June
2011, lot 112, where purchased by the
present owner.

EXHIBITED:

London, Contemporary Art Society,
*Pictures, Drawings, Watercolours and
Sculpture: The Collection of W.A. Evill
1927-1961*, April - May 1961, no. 28, p. 12.
Brighton, Art Gallery, *The Wilfrid Evill
Memorial Exhibition*, June - August 1965,
no. 265, p. 28.

Kendal, Abbot Hall Art Gallery, *Exultant
Strangeness, Graham Sutherland
Landscapes*, June - September 2013, p.
35.



λ 46

JOHN MINTON (1917-1957)

Midsummer Landscape

signed and dated 'John Minton July 1949'
(lower right); signed again, dated again
and inscribed 'John Minton/"Midsummer
Landscape"/July 1949' (on the backboard)
ink, watercolour, gouache and pastel
10 $\frac{1}{2}$ x 14 $\frac{1}{8}$ in. (27 x 37.3 cm.)

£2,500–3,500

\$3,500–4,900

€2,900–3,900

PROVENANCE:

with Lefevre Gallery, London.
with Austin/Desmond Fine Art, London,
where purchased by the present owner.

λ 47

JOHN DUNCAN FERGUSON (1874-1961)

Seated nude

numbered '9/9' (at the base of the figure)
bronze with a gold/brown patina on a slate base
5¾ in. (14.6 cm.) high, excluding slate base
Conceived *circa* 1914-19 and cast in an edition of 9 plus an
artist's cast.

£7,000-10,000

\$9,800-14,000
€7,900-11,000





λ * 48

ERIC KENNINGTON, R.A. (1888-1960)

Oliver Cromwell

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

pastel

28¼ x 19¼ in. (71.6 x 50.2 cm.)

£5,000–8,000

\$7,000–11,000

€5,700–9,000

EXHIBITED:

London, Leicester Galleries, *British Soldiers, An Exhibition of Pastels by Eric Kennington*, September 1943, no. 10.

The present work depicts the Pomeroy statue of Oliver Cromwell in St Ives where Kennington stayed in mid-1943 when he was drawing the Home Guards.

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



λ 49

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

Sir Winston Churchill

signed with initials 'G.S.' (lower right)

pencil, black chalk and watercolour on brown paper, squared for transfer

9¼ x 7½ in. (23.5 x 19 cm.), shaped

£7,000–10,000

\$9,800–14,000

€7,900–11,000

PROVENANCE:

Anonymous sale; Bonhams, Knightsbridge, 4 June 2013, lot 110, where purchased by the present owner.

In August 1954, Graham Sutherland started work on the commissioned portrait of Sir Winston Churchill which was to be an eightieth birthday present for the Prime Minister from his MPs. The present work is a study for the portrait which has subsequently been destroyed. The artist recalls how it soon became clear that Churchill was going to prove an unusually restless sitter. According to Roger Berthoud; Graham made about twelve pencil or charcoal studies, six oil sketches and numerous drawings of details of the sitter's hands, eyes, nose, mouth, shoes and so on (R. Berthoud, *Graham Sutherland: A Biography*, London, 1982, pp. 183-200).



λ 50

DAVID BOMBERG (1890-1957)

The Players

pencil, ink and wash
 10% x 7% in. (26.5 x 20 cm.)
 Executed in 1919.

£4,000–6,000

\$5,600–8,400

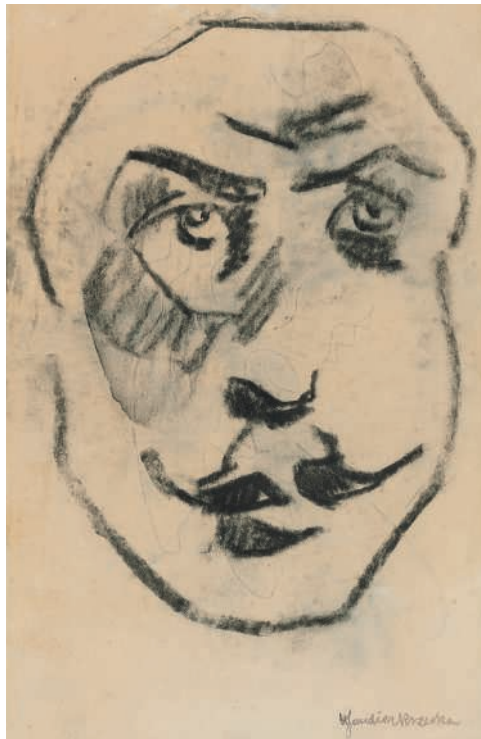
€4,600–6,800

PROVENANCE:

Purchased at the 1973 exhibition by the present owner.

EXHIBITED:

London, Fischer Fine Art, *Bomberg, Paintings, Drawings, Watercolours and Lithographs*, March - April 1973, no. 80, p. 40.



51

HENRI GAUDIER-BRZESKA (1891-1915)

Sculptural head of Brodsky

signed 'Gaudier Brzeska' (lower right)
 charcoal
 12% x 7% in. (30.9 x 19.7 cm.)
 Executed in 1913.

£1,000–1,500

\$1,400–2,100

€1,200–1,700

PROVENANCE:

Purchased at the 1955 exhibition by the present owner.

EXHIBITED:

London, Peter Nahum, *Henri Gaudier Brzeska, A Sculptor's Drawings*, October - November 1995, no. 7, n.p., illustrated.

The present work is a study for the bronze and plaster *Portrait of Horace Brodsky*, 1913.



λ 52

DAVID BOMBERG (1890-1957)

Self Portrait (Green Jacket)

signed and dated 'Bomberg 37' (lower right)

oil on canvas

20 x 16 in. (50.8 x 40.6 cm.)

£15,000-25,000

\$21,000-35,000

€17,000-28,000

PROVENANCE:

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

EXHIBITED:

Newcastle, Laing Art Gallery, *David Bomberg: 1890-1957*, May - June 1958, no. 34, p. 21; this exhibition travelled to Swansea, Glynn Vivian Art Gallery, June - July; Middlesbrough, Art Gallery, July - August; London, Arts Council, September - October; and Bradford, Cartwright Memorial Hall, October - November. London, Arts Council, Tate Gallery, *David Bomberg 1890-1957: Paintings and Drawings*, March - April 1967, no. 67, p. 33; this exhibition travelled to Hull, Ferens Art Gallery, April - May; Manchester, City Art Gallery, May - June; Bristol, City Art Gallery, June - July; and Nottingham, Castle Museum and Art Gallery, July - August. London, Fischer Fine Art, *David Bomberg, 1890-1957: A Tribute to Lilian Bomberg*, March - April 1985, no. 67, p. 49.



λ 53

DAVID BOMBERG (1890-1957)

Players

signed 'Bomberg' (lower right)

pencil, ink and wash

10 $\frac{3}{8}$ x 7 $\frac{7}{8}$ in. (26.4 x 19.8 cm.)

Executed in 1919.

£3,000–5,000

\$4,200–7,000

€3,400–5,600

PROVENANCE:

Dinora Davies-Rees, the artist's step-daughter, from whom acquired by the present owner's mother, and by descent.



λ 54

JOSEF HERMAN (1911-2000)

A Group of People

signed and inscribed "A GROUP OF PEOPLE"/Josef Herman' (on the reverse)
oil on canvas

10 x 14 in. (25.4 x 35.5 cm.)

Painted in 1974.

£2,000–3,000

\$2,800–4,200

€2,300–3,400

PROVENANCE:

with Beaux Arts, London.
Anonymous sale; Sotheby's, London, 30 September 1998, lot 345.
with Flowers Gallery, London, where purchased by the present owner's mother, August 2005, and by descent.

EXHIBITED:

London, Flowers Gallery, *Josef Herman Paintings*, July - August 2001, no. 4, n.p.



PROPERTY FROM A PRIVATE COLLECTION

λ * 55

JANKEL ADLER (1895-1949)

Woman with Dove

signed and dated 'Adler 1929' (lower right); signed again, inscribed and dated again 'Der Sonya und Hans zum Umzug Jankel Oktober 1932.' (on the reverse)

oil on paper laid on board
24 $\frac{7}{8}$ x 19 $\frac{1}{4}$ in. (63 x 49 cm.)

£10,000–15,000

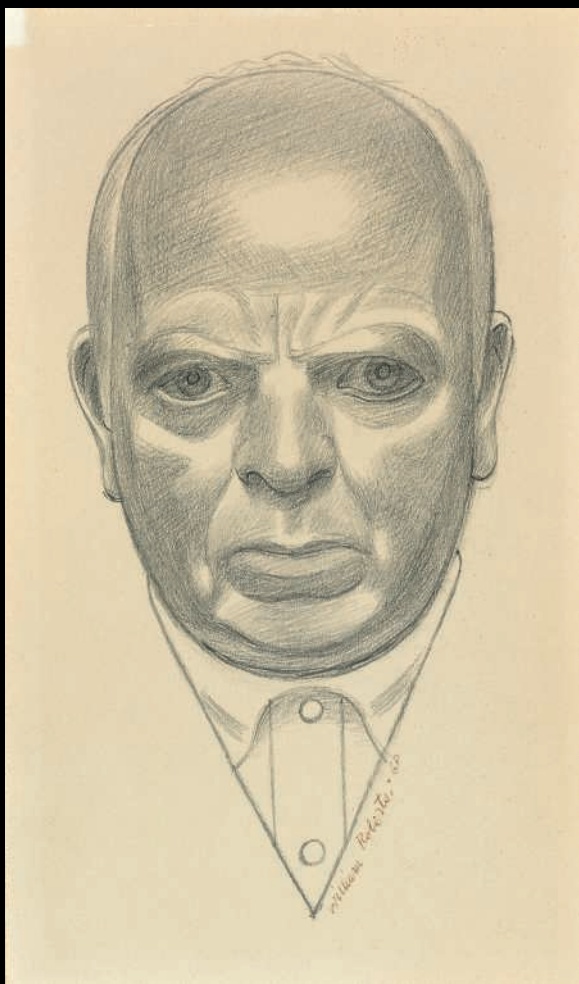
\$14,000–21,000
€12,000–17,000

PROVENANCE:

Private collection, New York.
Their sale: Sotheby's, Tel Aviv, 8 October 1998, lot 22, where purchased by the present owner.

LITERATURE:

A. Heibel, *Jankel Adler (1895-1949), Vol. II, Werkverzeichnis der Gemälde*, Munster, 2016, no. WV 100, p. 166, illustrated.



λ 56

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

Self-portrait

signed and dated 'William Roberts. '68' (lower right)

pencil

13¼ x 7⅞ in. (33.5 x 20 cm.)

£6,000-8,000

\$8,400-11,000

€6,800-9,000

PROVENANCE:

with Gillian Jason Gallery, London.

with Wolseley Fine Art, London, by 1990.

LITERATURE:

Independent, 17 March 1990, p. 26, illustrated (as the cover of the Wolseley Fine Art prospectus).

We are very grateful to David Cleall for his assistance in cataloguing this work.



λ 57

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

May Berry

signed 'Roberts' (upper right)

oil on canvas

22 x 18 in. (55.6 x 45.5 cm.)

Painted *circa* 1933.

£10,000–15,000

\$14,000–21,000

€12,000–17,000

PROVENANCE:

Acquired directly from the artist by the sitter, and by descent.

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



λ 58

JOHN DUNCAN FERGUSSON
(1874-1961)

Standing Nude

numbered '7/9' (on the sitter's right leg)
bronze with a gold/brown patina
9 $\frac{1}{2}$ in. (24.4 cm.) high, excluding slate
base

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

£12,000–18,000

\$17,000–25,000

€14,000–20,000

During the First World War, Fergusson was at the heart of an elite group of artists and writers based in London, including Wyndham Lewis, T.S. Eliot and Ezra Pound. In 1918, Fergusson's sculptures were exhibited as part of a solo show at The Connell Gallery, receiving critical acclaim, subsequently increasing his profile as both painter and sculptor.

Standing Nude demonstrates both Fergusson's interest in female fertility and sexuality, seen in the figure's pointed breasts and exaggerated buttocks, and his ability to combine both painting and sculpture; tightly controlling the form within a rigid overall scheme of contours and planes. The sculpture also highlights Fergusson's time in pre-war Paris and the radical changes in art taking place at the time. The present work bears relation to pre-war Cubist sculpture such as Archipenko's *Women Combing Her Hair*, 1915, and Gaudier-Brzeska's *Torpedo Fish* and *Brass Toy*, both of 1914.



λ 59

ROBERT MACBRYDE (1913-1966)

Indian Red Still Life

oil on canvas

14 x 16 in. (35.5 x 40.5 cm.)

£8,000–12,000

\$12,000–17,000

€9,100–14,000

EXHIBITED:

London, Lefevre Gallery, *New Paintings by Robert MacBryde and Robert Colquhoun: Gouaches and Drawings by John Minton*, October - November 1944, no. 30, n.p.

London, The Mayor Gallery, *An Exhibition of Paintings by Robert Colquhoun 1914-1962 and Robert MacBryde 1913-1966*, February - March 1977, no. 19, n.p.

PROVENANCE:

with Austin/Desmond Fine Art, London, where purchased by the present owner.

PROPERTY FORMERLY IN THE ESTATE OF CAPTAIN JOHN ERNEST CRAWFORD FLITCH

λ 60

JOHN DUNCAN FERGUSSON (1874-1961)

Fleurs

oil on board laid on panel
20 x 17¾ in. (50.8 x 45.1 cm.)
Painted *circa* 1908.

£30,000–50,000

\$42,000–70,000
€34,000–56,000

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.

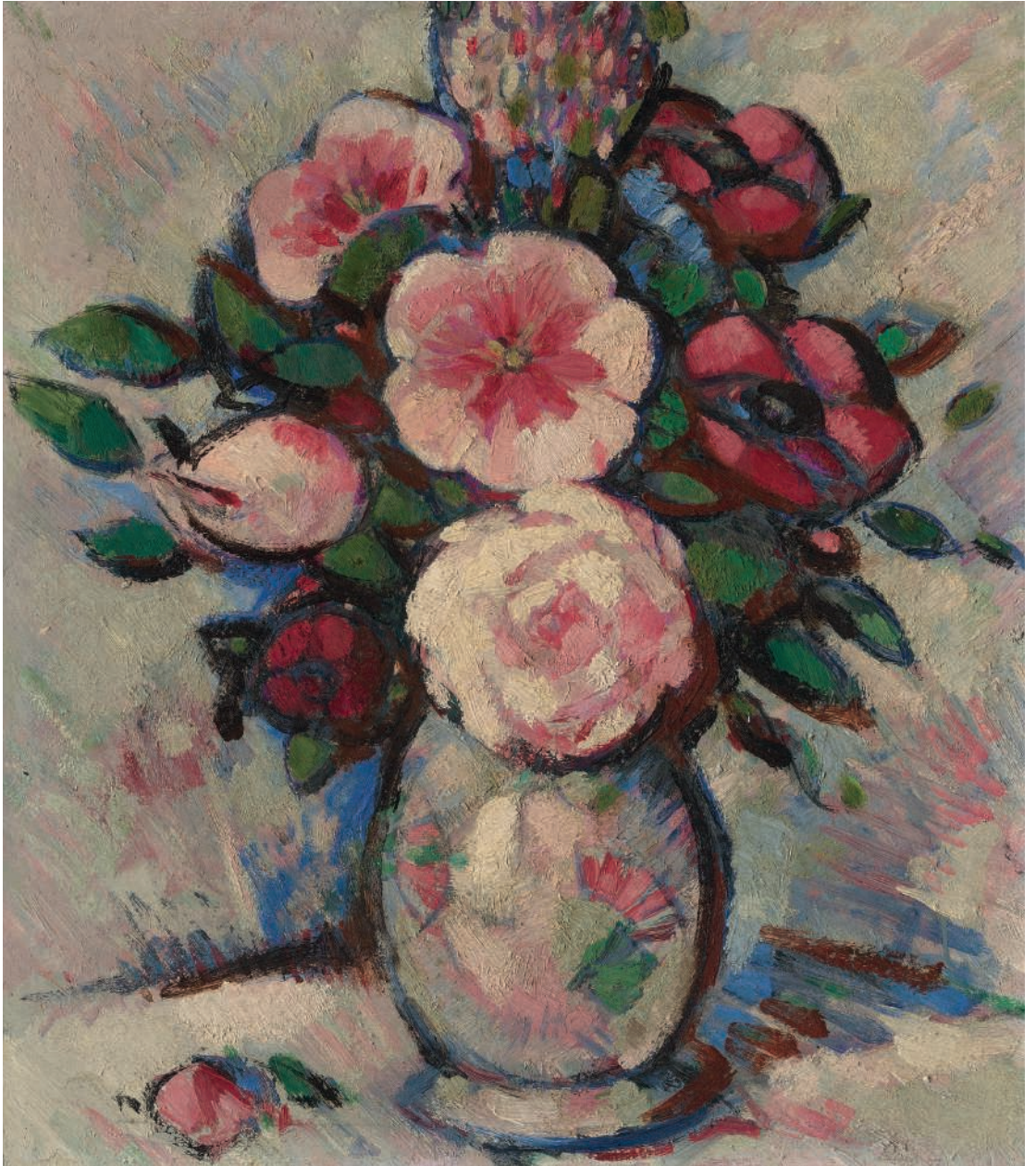
In 1907, with his interest in the advancement of contemporary art in Paris and frustration with conservative Scotland, an inheritance following his father's death in 1906 allowed Fergusson to move to Paris permanently.

Fergusson readily explored the new influences and creative dynamism of the French Capital, mixing with some of the greatest French avant-garde artists of the day such as Henri Matisse and André Derain. In common with these artists, Fergusson sought to develop the properties of colour, volume and line, and to do so through the subject matter of modern day Parisian life. He was particularly impacted by the bright use of colour and free unrefined brush strokes of the Fauves who were well established as the leaders of the Parisian avant-garde by the time of Fergusson's arrival. Maintaining his own stylistic preferences, Fergusson tended to use a more muted palette with a focus on thick, fluid oil paint as opposed to the sparse application and areas of exposed canvas enjoyed by the Fauves.

Fleurs wonderfully epitomises the dramatic effect the European influences had on Fergusson's work: a lighter palette, flattening of form and a heavy use of outlining in his dark red and blue aesthetic, a stark contrast to his earlier works.

'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'

John Duncan Fergusson





λ 61

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

Trees by River, Durham Wharf

signed and dated 'Trevelyan '88' (lower left); inscribed 'Trees By River' (on the stretcher)
oil on canvas

20 x 24 in. (50.9 x 60.7 cm.)

£3,000-5,000

\$4,200-7,000

€3,400-5,600

PROVENANCE:

with Bohun Gallery, Henley-on-Thames, where purchased by the present owner.



λ 62

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

A slice of melon

signed and dated 'Fedden 1991' (lower left)

oil on canvas

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

£8,000-12,000

\$12,000-17,000

€9,100-14,000

PROVENANCE:

Anonymous sale; Christie's, London, 5 November 1999, lot 12, where purchased by the present owner.

David Crane (1933-2017), was a keen photographer, and along with his wife Kate (1932-2001), became good friends with many of the artists living and working in St Ives after the Second World War. Together, they acquired works directly from the artists, often as gifts, or at a 'special price'. Crane's own highly insightful and sensitive photographs of Terry Frost, Bryan Pearce and Wilhelmina Barns-Graham, amongst many others, have been both exhibited, and reproduced internationally.



λ 63

RACHEL NICHOLSON (B. 1934)

Green Spotty Jug

signed, inscribed and dated 'Rachel Nicholson/Spring 1984/'GREEN SPOTTY JUG'
(on the backboard)

oil on board

6 x 8 in. (15.2 x 20.3 cm.)

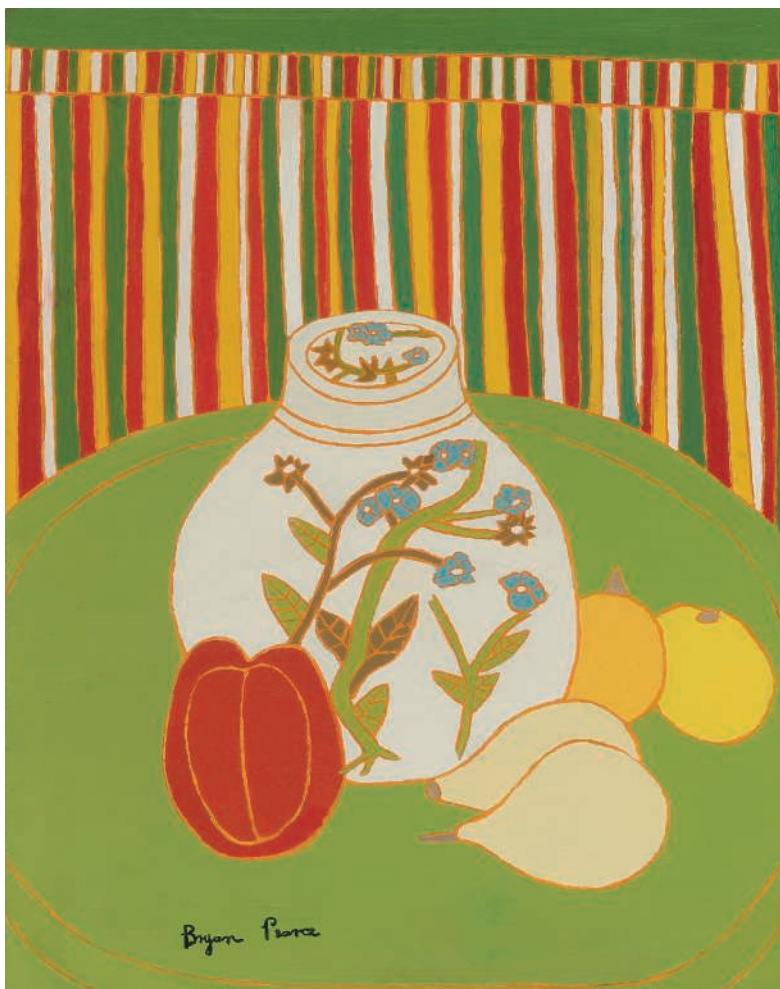
£1,000–1,500

\$1,400–2,100

€1,200–1,700

PROVENANCE:

with Wills Lane Gallery, St Ives, where purchased by David Crane, September 1985.



λ 64

BRYAN PEARCE (1929-2007)

Tea Caddy with Gourds

signed 'Bryan Pearce' (lower left); signed again, inscribed and dated 'BRYAN PEARCE. ST IVES/Tea Caddy.with/gourds' (on the backboard)

oil on board

20 x 15¾ in. (50.8 x 40 cm.)

£4,000-6,000

\$5,600-8,400

€4,600-6,800

PROVENANCE:

Acquired directly from the artist by David Crane, August 1976.

EXHIBITED:

St Ives, Wills Lane Gallery, 1972.

St Ives, Penwith Gallery, 1972.

Penzance, Orion Gallery, 1973.

South Molton, The Beaford Art Centre, 1973.

Penzance, Newlyn Gallery, 1973.

Oxford, Museum of Modern Art, 1973.

Darlington, The Cider Press, 1973.

LITERATURE:

C.J. Stevens, *The Miracle of Bryan Pearce*, Maine, 2004, illustrated, n.p.



λ 65

BRYAN INGHAM (1936-1997)

Mediterranean Head

bronze with a dark brown patina, unique
4½ in. (11.4 cm.) high
Conceived in 1994.

£2,000–3,000

\$2,800–4,200

€2,300–3,400

PROVENANCE:

Acquired directly from the estate of the
artist by the present owner.



λ 66

ROGER HILTON (1911-1975)

Reclining nude with boat beyond

signed and dated 'XII/RH '74' (lower right)
gouache and pastel
15¾ x 17¾ in. (40.5 x 45.1 cm.)

£3,000–5,000

\$4,200–7,000

€3,400–5,600

PROVENANCE:

Anonymous sale; Bonhams,
Knightsbridge, 19 May 2009, lot 96,
where purchased by the present owner.



λ 67

MARGARET MELLIS (1914-2009)

Flowers in Three Bunches

signed, inscribed, dated and numbered 'Margaret Mellis/FLOWERS IN 3 BUNCHES/
(FEB 1959)/25' (on the reverse); stamped with the studio stamp (on the reverse)
oil on board

11¼ x 21¼ in. (29.7 x 55.3 cm.)

£5,000–8,000

\$7,000–11,000

€5,700–9,000

PROVENANCE:

David Becker, from whom acquired by the present owner.

EXHIBITED:

London, Waddington Gallery, 1959-60, no. 25, catalogue not traced.



68

λ 68
ROGER HILTON (1911-1975)

Untitled 1973

signed with initials and dated 'R.H 73' (lower centre)

ink, charcoal, gouache and watercolour

11 x 15½ in. (28 x 39.4 cm.)

£3,000–5,000

\$4,200–7,000

€3,400–5,600

PROVENANCE:

Geoff Lowe, from whom acquired by the present owner.

λ 69
ROGER HILTON (1911-1975)

Untitled, April 1973

signed with initials and dated 'R.H 10 4 '73.' (lower left)

ink, charcoal and gouache

7¾ x 21¼ in. (18.7 x 53.8 cm.)

£1,500–2,500

\$2,100–3,500

€1,700–2,800

PROVENANCE:

with Flowers Gallery, London, where purchased by the present owner's mother, June 2004, and by descent.



69



λ 70

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

Vertical Red/Yellow

signed and dated 'Gear '66' (lower right)

oil on canvas

47¾ x 23¾ in. (121.3 x 63.3 cm.)

£6,000–8,000

\$8,400–11,000

€6,800–9,000

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 12 December 2013, lot 184, where purchased by the present owner.



λ 71

MARY NEWCOMB (1922-2008)

The Apple Pickers

signed and dated 'Mary Newcomb/62' (lower right); signed again and inscribed 'The apple pickers/Mary Newcomb' (on the reverse)
oil on board

27¾ x 35¾ in. (70.5 x 90.8 cm.)

£10,000–15,000

\$14,000–21,000

€12,000–17,000

PROVENANCE:

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

■ 72

ERIC WINTERS (1921-1968)

Portland statue

Portland stone, unique
50½ in. (128.2 cm.) high
Carved *circa* 1950.

£10,000-15,000

\$14,000-21,000

€12,000-17,000

PROVENANCE:

The artist, and by descent.

Eric Winters represented the fifth generation of sculptors in the Winters family, learning to sculpt under the experienced eye of his father Leo Hill Winters, himself a carver. In April 1939, at the age of 18, Winters was awarded the only open scholarship to attend the Royal Academy Sculpture School, where he was the youngest student. He soon proved his competency in the medium, winning four Landseer prizes and representing Great Britain at the Victoria and Albert Museum (1948). Driven by his early success in portraiture and genuine passion for sculpture, Winters was already starting to pave the way for the formation of a new society, even before completing his studies at the Royal Academy Schools. He was a founder member of the Society of Portrait Sculptors, and exhibited regularly from 1952 until his tragically early death aged 47.

Portland statue exemplifies Winters' competency in direct carving, and demonstrates his talent for revealing hidden form within a block of stone. Winters' entry into the Royal Academy School came at the end of a decade where carving in Britain had enjoyed somewhat of a renaissance. This was in part thanks to the work of Henry Moore and Barbara Hepworth who were exhibiting alongside émigrés such as Piet Mondrian and Naum Gabo, as London established itself as the centre for European avant-garde art. Indeed, this Modernist vernacular informs Winters' carving in the present sculpture, and we observe influences by the likes of Eric Gill, Jacob Epstein and Henri Gaudier-Brzeska, who had revolutionised carving in Britain prior to the First World War.





PROPERTY FROM A PRIVATE COLLECTION

λ 73

WINIFRED NICHOLSON (1893-1981)

Twilight

oil and watercolour on paper
14 $\frac{1}{2}$ x 21 $\frac{1}{2}$ in. (36.5 x 54.2 cm.)

£5,000–8,000

\$7,000–11,000
€5,700–9,000

EXHIBITED:

London, Crane Kalman, *The Flowers of Winifred Nicholson*,
February - March 1969, no. 26, n.p.

We are very grateful to Jovan Nicholson for his assistance in
cataloguing this work.

PROVENANCE:

Purchased by Miss L.H. Bugg at the 1969 exhibition.



λ 74

SIR CEDRIC MORRIS (1889-1982)

Pottery at Apollonia Lysia

signed and dated 'CEDRIC MORRIS/-68' (lower right);
inscribed and dated again 'Pottery in Cyrenaica 1968' (on the
canvas overlap)

oil on canvas
26 x 21 in. (66 x 53.5 cm.)

£10,000-15,000

\$14,000-21,000
€12,000-17,000

PROVENANCE:

Acquired directly from the artist by Valerie Thornton, and by
descent.

EXHIBITED:

Cardiff, National Museum of Wales, *Cedric Morris Retrospective
Exhibition*, June - July 1968, no. 114, n.p.



λ75

**FREDERICK CUMING, R.A.
(B. 1930)**

Mud Flats, Chatham

signed 'Cuming' (lower left)

oil on board

20 x 16 in. (50.8 x 40.6 cm.)

£1,500–2,000

\$2,100–2,800

€1,700–2,300

PROVENANCE:

Purchased by the present owner at the 1977 exhibition.

EXHIBITED:

Folkestone, Metropole Arts Centre, *Silver Jubilee Exhibition*, July - September 1977, no. 25, catalogue not traced.



λ76

CAREL WEIGHT, R.A. (1908-1997)

Kent landscape with mother and son

signed 'Carel Weight' (lower left)

oil on canvas-board

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

£3,000–5,000

\$4,200–7,000

€3,400–5,600

PROVENANCE:

Acquired directly from the artist by the present owner in 1988.



λ77

HELEN LAYFIELD BRADLEY (1900-1979)

Hurrying Summer

signed 'HELEN BRADLEY' and with a fly (lower right); inscribed 'Hurrying Summer./Twas April with her changing showers/yet ere we can say[...] nay/Tis May/Hurrying through those golden hours/listening to the Blackbird's tune/Tis June./oh let us pause and see the flowers/and watch the swift winged Dragonfly/For - Tis July./Working away through out of door hours/To harvest the golden grain, we must/Tis August./Yet before Winter do come upon us/We have something lovely to remember/Tis Golden September/This is April and coming home from/Great Aunt Janes who lived up Springhead,/it suddenly began to poor with rain,/and it really did rain, but, we'd got to the bottom of the hill, and to/the beginning of the houses in Milking/Green, that Mother, Grandma and the/Aunts didn't worry because, when/the kind lady called to us, to come in/and shelter, Mother said, "It is only an/April shower and will soon be over, Thank/you," and there behind us was an April/Rainbow, and the year was 1907.' (on the artist's label attached to the backboard)

watercolour and gouache
14 $\frac{1}{2}$ x 21 $\frac{1}{8}$ in. (37.2 x 55.6 cm.)

£10,000–15,000

\$14,000–21,000

€12,000–17,000

PROVENANCE:

with W.H. Patterson, London, where purchased by the present owner's grandmother, circa 1988, and by descent.



λ78

KENNETH ROWNTREE (1915-1997)

Grove House, Levisham evening

signed with initials 'KR.' (lower left); signed again, inscribed and dated 'Grove House, Levisham Evening/Kenneth Rowntree 1954' (on the reverse)

oil on board
25 x 30 in. (63.7 x 76.1 cm.)

£5,000–7,000

\$7,000–9,800

€5,700–7,900

PROVENANCE:

Mrs Wilkes, Ogle.
Anonymous sale; Sotheby's, London, 15 December 2010, lot 174.
with Fine Art Society, London, where purchased by the present owner.

EXHIBITED:

Newtown, Powys, Oriol 31 Gallery, *Kenneth Rowntree*, June - July 1992, no. 37, n. p.

Yorkshire-born Kenneth Rowntree is renowned for capturing the essential character of old buildings and landscapes in rural England and Wales. A prominent figure of the Great Bardfield Artists, Rowntree worked alongside fellow artists including John Aldridge R.A., Edward Bawden, and Eric Ravilious. Rowntree had briefly been taught by Ravilious during his studies at the Ruskin School of Drawing, and later went on to train at the Slade School of Fine Art in London. Whilst the Great Bardfield Artists were diverse in style, they shared a mutual love of figurative art, a distinguishing factor from the St Ives School of artists in Cornwall, who, after the war, were chiefly interested in abstraction.



λ 79

KENNETH ROWNTREE (1915-1997)

Putney gardens with boats

signed with initials 'KR.' (lower left)

pencil and oil on board
25 x 30 in. (63.5 x 76.2 cm.)

£1,000–1,500

\$1,400–2,100
€1,200–1,700

PROVENANCE:

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

During the 1950s, the Great Bardfield Artists organised a series of exhibitions in their own homes which attracted national and international press attention. Positive reviews and the novelty of viewing the artworks in the homes of the artists who had created them, led to thousands visiting the remote village in Essex during the summer exhibitions of 1954, 1955 and 1958. Rowntree's pictures reflect his warm and witty nature; usually landscapes and townscape, the elements have a toy-like preciseness, brilliant jewel colouring and are quintessentially British in their depiction of the English countryside



λ 80
PETER KINLEY (1926-1988)

Hills

signed 'Peter Kinley' (on the canvas overlap); signed again, inscribed and dated 'Peter Kinley Hills 1973-4' (on the stretcher)
 oil on canvas

28 x 45 in. (71 x 114.2 cm.)

£7,000-10,000

\$9,800-14,000

€7,900-11,000

PROVENANCE:

with Arthur Tooth & Sons, London, where purchased by the previous owner.

Their sale; Christie's, South Kensington, 27 February 2008, lot 198, where purchased by the present owner.

LITERATURE:

C. Kinley & M. Livingstone, *Peter Kinley*, Farnham, 2010, p. 66, no. 75, illustrated.



λ 81

ANDY PANKHURST (B. 1968)

After Veronese

signed, inscribed and dated "After Veronese"/by Andy Pankhurst, 2005' (on the stretcher)
 oil on canvas, in the artist's frame

34 x 39 in. (85.7 x 98.2 cm.)

£2,000-3,000

\$2,800-4,200

€2,300-3,400

PROVENANCE:

Private collection, UK.

EXHIBITED:

London, Browse & Darby, *Andy Pankhurst Motif, 1985-2005*, September - October 2005, no. 15, illustrated, n.p.



λ 82

PETER KINLEY (1926-1988)

Blue Interior

signed, inscribed and dated 'Blue Interior 1974 Peter Kinley' (on the canvas overlap); signed again 'Peter Kinley' (on the stretcher)
oil on canvas
29¾ x 33¾ in. (75.6 x 85.8 cm.)

£5,000-8,000

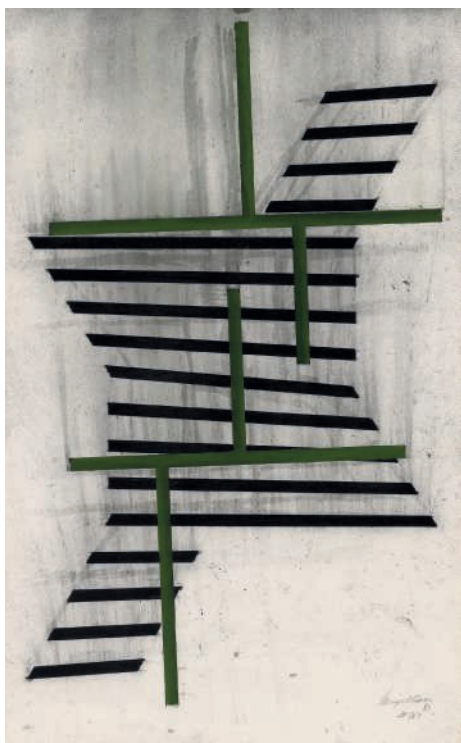
\$7,000-11,000
€5,700-9,000

PROVENANCE:

with Knoedler Gallery, London.
with Waddington Galleries, London.
Anonymous sale; Christie's, South Kensington, 11 June 1998, lot 158, where purchased by the present owner.

EXHIBITED:

London, Arthur Tooth & Sons, *Peter Kinley*, no. 19, illustrated, n.p.
Oxford, Museum of Modern Art, *Peter Kinley: Paintings 1956-1982*, May - June 1982, no. 35, p. 33, illustrated.



λ 83
NIGEL HALL, R.A. (B. 1943)

Drawing #363

signed, dated and numbered 'Nigel Hall/83/#363' (lower right)
 charcoal and pastel
 47 x 29½ in. (119.5 x 74.5 cm.)

£1,000–1,500

\$1,400–2,100
 €1,200–1,700

PROVENANCE:

with Nishimura Gallery, Tokyo.
 Anonymous sale; Christie's, South Kensington, 16 December
 2009, lot 170, where purchased by the present owner.



λ 84
NIGEL HALL, R.A. (B. 1943)

Drawing #618

signed, dated and numbered 'Nigel Hall/87/#618' (lower right)
 charcoal and gouache
 62½ x 47¼ in. (157.8 x 119.9 cm.)

£1,000–1,500

\$1,400–2,100
 €1,200–1,700

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 16 December
 2009, lot 169, where purchased by the present owner.



■ λ * 85

NIGEL HALL, R.A. (B. 1943)

False Dawn

signed and dated 'NIGEL HALL/2003' (underneath)

waxed corten steel

56 in. (142.3 cm.) long

£2,000–3,000

\$2,800–4,200

€2,300–3,400

PROVENANCE:

with Annelly Juda, London, where purchased by the present owner.



λ 86

RICHARD SMITH (1931-2016)

Untitled 2001

signed and dated 'R Smith/2001' (on the reverse)
oil on linen laid on board, shaped, unframed
73 $\frac{3}{4}$ x 30 $\frac{7}{8}$ in. (184.3 x 78.3 cm.)

£2,000–3,000

\$2,800–4,200

€2,300–3,400

PROVENANCE:

with Flowers Gallery, London, where purchased by the present owner's mother in June 2006, and by descent.

EXHIBITED:

London, Royal Academy, Summer 2002, no. 471, p. 63.

λ 87

WILLIAM PYE (B. 1938)

Aeolian Duet

signed, inscribed and numbered 'William Pye California II, 3.3'
(on the top of the bronze base)
bronze, stainless steel wire and silver tube
11 in. (28 cm.) high
Conceived in 1976.

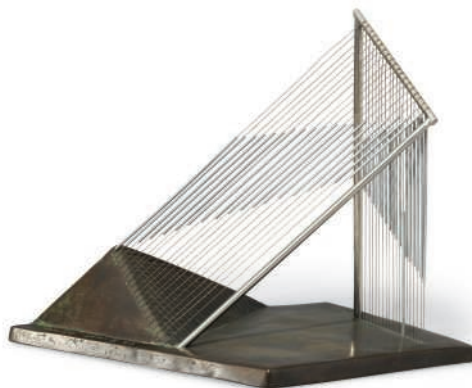
£2,000–3,000

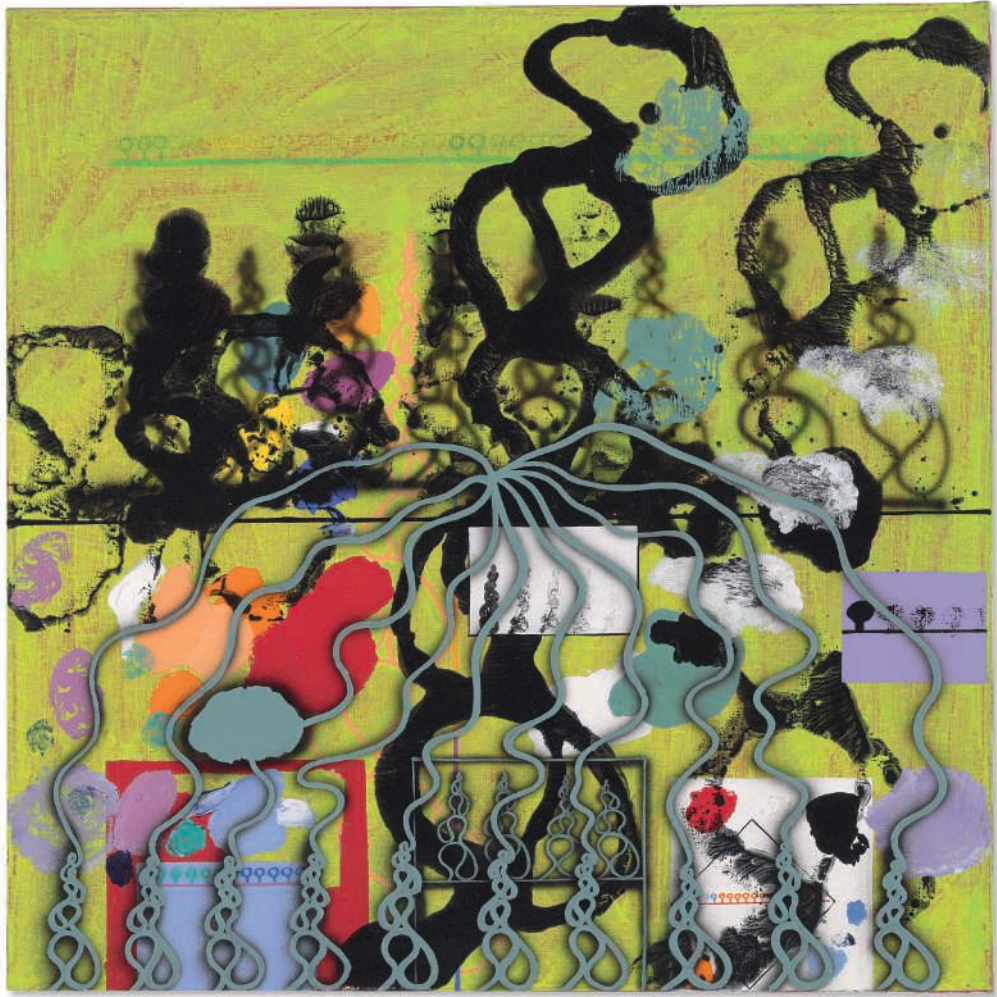
\$2,800–4,200

€2,300–3,400

PROVENANCE:

Anonymous sale; Sotheby's Olympia, 15 September 2004, lot 280 (part lot), where purchased by the present owner.





λ 88

BERNARD COHEN (B. 1933)

Untitled #3 1963

acrylic on canvas

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

£4,000–6,000

\$5,600–8,400

€4,600–6,800

PROVENANCE:

with Flowers Gallery, London, where purchased by the present owner's mother in April 2008, and by descent.

EXHIBITED:

London, Flowers Gallery, *Bernard Cohen Work of Six Decades*, June - July 2009, exhibition not numbered, p. 81, illustrated.



λ 89

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

Guardian Spirit for a Voyage by Night

signed and dated 'Alan Davie 58'
(upper right)

oil on paper laid on canvas
18 x 22¾ in. (45.5 x 58 cm.)

£4,000–6,000

\$5,600–8,400

€4,600–6,800

PROVENANCE:

with Gimpel Fils, London, where
purchased by Mrs Renée Weiler, August
1969.

Anonymous sale; Doyle, New York, 24
June 1998, lot 11.

Anonymous sale; Doyle, New York, 7 June
1999, lot 173.

Anonymous sale; Sotheby's, London, 5
April 2000, lot 210.

Anonymous sale; Sotheby's, Olympia, 7
June 2007, lot 430, where purchased by
the present owner.



λ 90

ANDY PANKHURST (B. 1968)

Blue Nude

signed with initials, inscribed and dated
'Blue nude 2002 AP' (on the canvas
overlap)

oil on canvas, in the artist's frame
29 x 44½ in. (73 x 112.7 cm.)

£2,000–3,000

\$2,800–4,200

€2,300–3,400

PROVENANCE:

Private collection, UK.

EXHIBITED:

London, Browse & Darby, *Andy Pankhurst
Motif, 1985-2005*, September - October
2005, no. 14, n.p., illustrated.



λ 91

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

Paysage

signed and dated 'Gear 48' (lower left); signed again, dated again and inscribed 'Gear/PAYSAGE/JUNE 48' (on the reverse)

oil on canvas

17¾ x 23½ in. (45 x 59.6 cm.)

£8,000-12,000

\$12,000-17,000

€9,100-14,000

PROVENANCE:

Private collection, Canada.

Their sale; Waddington's, Toronto, 18 June 2013, lot 70, where purchased by the present owner.

EXHIBITED:

Eastbourne, Towner Art Gallery, *William Gear 1915-1997: The Painter that Britain Forgot*, July - September 2015; this exhibition travelled to Edinburgh, City Art Centre, October 2015 - February 2016, catalogue not traced.



λ 92

JACK VETTRIANO (B. 1951)

Night moves

signed 'VETTRIANO' (lower left); signed again and inscribed 'Jack Vettriano/'NIGHT MOVES'' (on the canvas overlap)

oil on canvas

16 x 12 in. (40.6 x 30.8 cm.)

£8,000–12,000

\$12,000–17,000

€9,100–14,000

PROVENANCE:

Acquired directly from the artist by the present owner.



λ.93

ALEXANDER MILLAR (B. 1960)

The Beautiful Game

signed 'Alexander/Millar' (lower right)

oil on canvas

55¼ x 71 in. (152 x 180.4 cm.)

£18,000–25,000

\$26,000–35,000

€21,000–28,000

PROVENANCE:

with Castle Galleries, Birmingham, where purchased by the present owner.

Alexander Millar was born and grew up in a small mining community outside Kilmarnock on the west coast of Scotland. Millar's father worked for British Rail, and the artist's earliest memories were spent observing working men in their natural environment. Now residing in Newcastle, it is precisely this everyday routine of the working man which Millar seeks to depict in his paintings, and no more so in the present work.

Through his use of light and masterful brushstrokes, we are presented with a jubilant crowd of Newcastle football fans, celebrating the 'beautiful game'. This is a scene at once reminiscent of a bygone era, yet at the same time a timeless expression of the soul of working men around the world.

'Even as a wee boy I was always fascinated by the small details I saw in everyday life and would stand in awe at something as insignificant as an old man getting off a bike, an old woman with bad hips struggling on and off the bus with her big shopping bag and children hand in hand or the way the street drunk would stand at the corner of the local pub ... It was like the street had become a huge choreographed dance routine that was being produced all for me and made what seemed to everyone else just an ordinary event became in my eyes a Hollywood blockbuster tinted in glorious Technicolour...that is the whole premise of the work that I produce in that I still take delight in turning the "ordinary" into something "extraordinary"' (A. Millar, <https://alexandermillar.com/about/> [accessed Feb 18, 2018]).



λ 94

NORMAN CORNISH (1919-2014)

The Newcastle Bar

oil on board

35¼ x 47¼ in. (89.5 x 120.7 cm.)

£7,000–10,000

\$9,800–14,000

€7,900–11,000

PROVENANCE:

The artist's estate.

with Castlegate House Gallery, Cockermouth, where purchased by the present owner.

Norman Cornish was born in Spennymoor, an old mining town in County Durham. Cornish himself started work as a miner in 1933, at the age of 14, and he would continue to work in the mines for 33 years, retiring from the back-breaking work to become a full-time artist in 1966.

As with L.S. Lowry from the industrial heartlands of Manchester, and Sheila Fell from the Cumbrian pit village of Aspatria, Cornish was formed by his environment. Indeed, Cornish's characters are all drawn from life, not posed, and it is through his warmth of feeling for the community of which he was part that he observes the human condition and rich experience of life through compassionate eyes. The mellow, earthy tones which Cornish employs in *Eddy's Fish and Chip shop*, and *The Newcastle Bar* contrast starkly with our preconception of the cold, unforgiving clamour of the collier's lot.



λ 95

NORMAN CORNISH (1919-2014)

Eddy's Fish and Chip shop

oil on board

16¼ x 23½ in. (41.3 x 59.7 cm.)

£4,000–6,000

\$5,600–8,400

€4,600–6,800

PROVENANCE:

The artist's estate.

with Castlegate House Gallery, Cockermouth, where purchased by the present owner.

λ 96

TERENCE CUNEO (1907-1996)

Autumn of Steam

signed and dated 'CUNEO./MARCH 1979' (lower right)

oil on canvas

24 x 40 in. (60.7 x 100.1 cm.)

£30,000–50,000

\$42,000–70,000

€34,000–56,000

PROVENANCE:

with Chapel Cottage Galleries, Spondon, where purchased by the present owner in 1980.

LITERATURE:

T. Cuneo, *The Railway Paintings of Terence Cuneo*, London, 1984, p. 59, illustrated.

'When I saw this painting again for the first time in many years, I realised immediately that it was one of the best railway scenes I have ever painted. In fact, I now wish that I had never parted with the original! ... I can bring to mind very clearly the moment it portrays. I had gone to Southall Shed to sketch a 9F in preparation for the painting that subsequently became one of my best-known pictures, *Evening Star*. The driver of the locomotive was only too pleased to leave everything to me and this weather-beaten class 9F was mine for the day. Her boiler pressure was down but there was steam enough to move her. In solitary state, I drove her from the shed at Southall, out onto the turn-table and back over two sets of points until I had her, posed against the rust and weeds of a forgotten siding. This setting I felt was an appropriate epitaph to the last months in the life of a fine old engine.

The *Evening Star* painting was soon completed from the sketches I had made, but it was some years before I put the 'real' scene on canvas, once again using my careful original sketches, adding some figures to bring the picture to life and calling it *Autumn of Steam*.' (Terence Cuneo, on the present work.)

The present work is a moving tribute to the final days of steam on British Railways. Class 9F was the last of the British Railways Standard Classes. Laid down in 1951, it turned out to be the most successful, and it is appropriate that the steam era on British rails should close with a design that could rival any of the country's previous locomotive designs. Designed for heavy freight use, its versatility encouraged its employment in a variety of roles, including express passenger work where 9Fs occasionally exceeded 90 mph.

At the very heart of London Suburban Services, Southall Shed also had an allocation of freight locomotives, hence Cuneo's opportunity to sketch a 9F there in preparation for *Evening Star*, and subsequently *Autumn of Steam*. Living within easy reach of the shed, Cuneo was a frequent and welcome visitor there, which accounts for the relaxed way he was 'lent' a 9F for the day.



λ * 97

TERENCE CUNEO (1907-1996)

Night Freight (Condor)

signed 'CUNEO.' (lower left)

oil on canvas

38 x 48 in. (97 x 122 cm.)

Painted in 1960.

£25,000–35,000

\$35,000–49,000

€29,000–39,000

PROVENANCE:

A gift from the artist to Sir Robert Lawrence in 1960, and by descent to the previous owner.

Their sale; Phillips, London, 6 June 2000, lot 34.

with MacConnal-Mason, London, where purchased by the present owner, October 2000.

EXHIBITED:

London, The Mall Galleries, *Terence Cuneo Exhibition*, no. 275, catalogue not traced.

With its brooding sky, and incredible surface, *Night Freight (Condor)* is a particularly dramatic composition. Occupying the centre of the composition, a BR Class 28 diesel hauls 'Condor', framed by a passing steam locomotive and a signal gantry. Here, Cuneo shows off British Rail's newly introduced diesel locomotives, Class 28 (Metro-Vick Type 2), 'Metrovicks' as they were popularly known, which were built as part of the British Railway's 1955 Modernisation Plan.

Aside from the small face of the driver peering through the window of his mighty steed, the lack of human presence emphasises the idea of the engine as a living creature, with a will of its own. Although Cuneo's first love was the steam locomotive, the artist's treatment of the present work instils the diesel locomotive with just as much power and strength (see N. Chakra, *The Railway Painter of the Century*, London, 1990, p. 44).





PROPERTY FROM A PRIVATE BRITISH COLLECTION

λ 98

SIR JACOB EPSTEIN (1880-1959)

Prince Gaekwad of Baroda

signed 'Epstein' (on the back of the right shoulder)
bronze with a gold/brown patina
20 in. (50.8 cm.) high, excluding polished slate base
Conceived in 1950, this is cast no. 1.

£2,500–3,500

\$3,500–4,900
€2,900–3,900

PROVENANCE:

Prince Gaekwad of Baroda.
Anonymous sale; Christie's, London, 4 March 1988, lot 137,
where purchased by the present owner.

LITERATURE:

R. Buckle, *Jacob Epstein Sculptor*, London, 1963, p. 340, no. 531,
as 'Gaekwar of Baroda', plaster illustrated.
E. Silber, *The Sculpture of Epstein with A Complete Catalogue*,
Oxford, 1986, p. 206, no. 427, as 'Gaekwar of Baroda', plaster
illustrated.



PROPERTY FROM A PRIVATE BRITISH COLLECTION

λ 99

SIR JACOB EPSTEIN (1880-1959)

Daisy Dunn

bronze with a gold/brown patina
18½ in. (47 cm.) high
Conceived in 1927, this is cast 4/4.

£3,000–5,000

\$4,200–7,000
€3,400–5,600

PROVENANCE:

Anonymous sale; Christie's, London, 9 November 1984, lot 129,
where purchased by the present owner.

LITERATURE:

R. Buckle, *Jacob Epstein Sculptor*, London, 1963, p. 152, no. 235,
another cast illustrated.
E. Silber, *The Sculpture of Epstein with A Complete Catalogue*,
Oxford, 1986, p. 161, no. 177, another cast illustrated.



λ 100

TERENCE CUNEO (1907-1996)

Portrait of a Fireman

signed 'CUNEO.' (lower left), signed again and inscribed 'PORTRAIT OF A FIREMAN/CAPE TOWN SHED/SOUTH AFRICA/Terence Cuneo.' (on the reverse)

oil on canvas

24 x 20 in. (61 x 51 cm.)

£12,000-18,000

\$17,000-25,000

€14,000-20,000

PROVENANCE:

Acquired by the present owner's parents in 1980.

LITERATURE:

T. Cuneo, *The Mouse & His Master: The Life and Work of Terence Cuneo*, London, 1977, p. 241, no. 158, illustrated.

'I have driven locomotives a lot in many parts of the world ... I think to paint engines, one has really got to drive them ... by driving the thing and realising that your puny hands can control this monster ... the mere fact of being saturated with this thought makes you paint them correctly, makes you paint their weight and their power' (T. Cuneo, in an interview with James Mellen, *IWM Oral History*, 1978, Cat no. 3817, Reel 4, 02:48-03:40).



101
PAUL NASH (1889-1946)

Camber Castle

signed 'Paul Nash' (lower left); signed again, inscribed and dated 'Camber Castle/Paul Nash 1924.' (on the reverse)

pencil, watercolour and pastel
15¼ x 22½ in. (38.7 x 56.2 cm.)

£8,000-12,000

\$12,000-17,000
€9,100-14,000

PROVENANCE:

with Roland, Browse and Delbanco, London.
with The Scottish Gallery, Edinburgh, as 'Landscape at Rye'.
Anonymous sale; Bonhams, London, 16 March 2004, lot 47, as
'Landscape at Rye', where purchased by the present owner.

EXHIBITED:

London, Charleston Gallery, *Paul Nash Prints*, August - October
2011, catalogue not traced.



λ 102

CLAUDE FLIGHT (1881-1955)

The Park

signed and dated 'CLAUDE FLIGHT '22' (lower left)

charcoal and watercolour

17¾ x 23¾ in. (45 x 60.3 cm.)

£6,000–8,000

\$8,400–11,000

€6,800–9,000

PROVENANCE:

Mrs Susan Wyatt, the artist's daughter.

with Peter Nahum, London.

Anonymous sale; Christie's, London, 28 April 1999, lot 29.



λ 103

SIR CEDRIC MORRIS (1889-1982)

Café scene

signed with initials and dated 'C.M.21' (lower right)

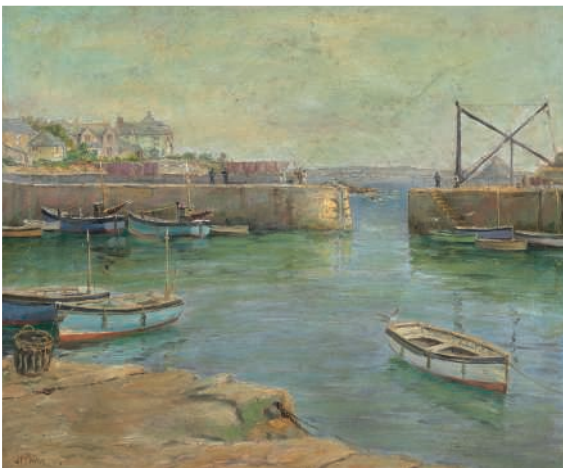
pencil

13 $\frac{7}{8}$ x 9 $\frac{3}{4}$ in. (35.3 x 24.8 cm.)

£2,000-3,000

\$2,800-4,200

€2,300-3,400



λ 104

JOHN ANTHONY PARK (1880-1962)

The Mousehole Harbour Cornwall

signed 'JA Park' (lower left); signed again and inscribed 'JA PARK/THE MOUSEHOLE/HARBOUR/CORNWALL' (on the reverse)

oil on canvas

20 x 24 in. (50.8 x 60.8 cm.)

£2,500-3,500

\$3,500-4,900

€2,900-3,900

PROVENANCE:

with Frost and Reed, London.



PROPERTY FORMERLY IN THE ESTATE OF CAPTAIN JOHN ERNEST CRAWFORD FLITCH

105

ALEXANDER JAMIESON, R.O.I. (1873-1937)

Versailles

signed and dated 'Alexander Jamieson/1906' (lower left)

oil on canvas

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

£15,000-25,000

\$21,000-35,000

€17,000-28,000

PROVENANCE:

Captain John Ernest Crawford Flitch, and by descent.

EXHIBITED:

London, New English Art Club, *Winter Exhibition*, 1906, no. 129, as 'Versailles The Palace'.

The twentieth century begins with lots of small invasions. The exclusive domains of the royal courts in France were thrown open to the *hoi-polloi*. Tourists, and indeed the Parisian *bourgeoisie*, thronged the gracious *salons* and flocked through once-concealed gardens. When they needed to escape from the city, it was to Versailles. Baedeker required no superlatives; it was self-evident – the statistics spoke for themselves – 36,000 men and 6,000 horses brought running water from the Eure to the Sun King's Palace - and if there was advice to give, it was only on the best way to get there. André Le Nôtre and Jules Hardouin-Mansart, along with the sculptors, Monnier, Desjardins and Girardon would do the rest.

Of those British visitors to stalk the gardens of Versailles in the early years of the twentieth century, none was more thorough than the Scotsman, Alexander Jamieson. A student in Glasgow and Paris in the 1890s, he was by 1903 showing with the International Society, the New English Art Club and at the Goupil Gallery in London. He returned regularly to the city during these years and in 1906 embarked on an important series of studies of the Palace of Versailles. So significant was this aspect of his work that J.B. Manson declared, 'he has made its motives peculiarly his own; in rendering them his *métier* ... has discovered its fullest expression'. *Motifs* included the *Pavillon Français*, *Trianon*, (Hunterian Art Gallery, Glasgow University) the statue of *Flora*, (William Morris Gallery), the various *basins*, and general views of the gardens (Laing Art Gallery, Newcastle upon Tyne). A number of canvases also record the palace exterior, with its generous *parterres* and formal *tapis vert*, and the present work is one of these. For all its formality, the canvas reveals Jamieson's skill as a spontaneous composer. Sunlight strikes Mansart's garden façade and visitors cluster in the shade of three tall plane trees, while an infantry officer chats to a group of women – figures reminiscent of those in a Lavery. All are framed between the marble *Terme: Baachus*, on the left and Antoine Coysevox's *Nymphe à la Coquille*. A perfect day.

KMc.

***106**

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.

£20,000–30,000

\$28,000–42,000

€23,000–34,000

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 vermilion 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.





PROPERTY FROM A CORPORATE COLLECTION

107

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

The Rectory

signed 'Sickert.' (lower right)
oil on canvas, lightly squared for transfer
25 x 30 in. (63.8 x 76.3 cm.)
Painted circa 1939.

£8,000–12,000

\$12,000–17,000
€9,100–14,000

PROVENANCE:

Private collection, London.
with Frank Partridge, London.
Private collection.

Anonymous sale; Christie's, London, 4 March 1977, lot 82, as
'The Rectory, Bathampton'.

Anonymous sale; Christie's, South Kensington, 1 March 2000,
lot 9.

Anonymous sale; Sotheby's, London, 5 December 2001, lot 9,
where purchased by the present owner.

EXHIBITED:

London, Leicester Galleries, *Retrospective Collection of Drawings and Recent Paintings by Walter Richard Sickert*, June 1942, no. 106.

London, Arts Council of Great Britain, Hayward Gallery, *Late Sickert Paintings 1927 to 1942*, November 1981 - January 1982; this exhibition travelled to Norwich, Sainsbury Centre for the Visual Arts, March - April 1982; and Wolverhampton, Art Gallery, April - May 1982, no. 92, p. 84, illustrated.

LITERATURE:

W. Baron, *Sickert: Paintings and Drawings*, London, 2006, p. 518, no. 678.

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

108

MALCOLM DRUMMOND (1880-1945)

Nude in an interior

signed 'MALCOLM DRUMMOND' (lower left)

oil on canvas

29 x 22 in. (73.7 x 55.9 cm.)

£7,000–10,000

\$9,800–14,000

€7,900–11,000

PROVENANCE:

Acquired by the present owner in March 2005.

Drummond studied at the Slade School of Art between 1903-07, and at the Westminster School of Art under Sickert in 1908. He continued to study under Sickert at his etching class in 1909, and attended Sickert's school at Rowlandson House in 1910. Drummond was a member of the Camden Town Group (1910-11) and a founder member of the London Group.

The present work shows the influence of Sickert both in subject matter and earlier style. Wendy Baron writes, 'The fact that pictures of less than beautiful nudes on iron bedsteads have come to personify Camden Town painting is an historical distortion directly attributable to the dominant position Sickert held within the Fitzroy Street Group. Besides Sickert, only Gore, Gilman from about 1910, and very occasionally Malcolm Drummond, painted intimate, as opposed to idealised, nude subjects' (see W. Baron, *A History of The Camden Town Group*, London, 2000, p. 29).



*109

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

Le Pollet, Dieppe

signed, inscribed and dated 'Walter Sickert Dieppe 1900-' (lower centre)

pencil, ink and watercolour

£2,000–3,000

\$2,800–4,200

€2,300–3,400

PROVENANCE:

Private collection, USA, from where acquired by the present owner, circa 1993.

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





110
CHRISTOPHER RICHARD
WYNNE NEVINSON, A.R.A.
(1889-1946)

Wartime Street in Arras

signed and dated 'C.R.W. Nevinson 1917'
(lower left)
pencil and crayon
6¾ x 9 in. (17.2 x 22.8 cm.)

£6,000-8,000

\$8,400-11,000

€6,800-9,000

PROVENANCE:

with Fine Art Society, London.
Anonymous sale; Christie's, South
Kensington, 17 May 2006, lot 396, where
purchased by the present owner.

EXHIBITED:

London, Leicester Galleries, *Catalogue of
an Exhibition of Pictures of War by C.R.W.
Nevinson (Official Artist on the Western
Front)*, March 1918, no. 35, p. 12.

We are very grateful to Dr Jonathan
Black F.R.S.A. for his assistance in
cataloguing this work.

λ 111

SIR WILLIAM NICHOLSON (1872-1949)

The Convalescent: Gertrude Vanderbilt Whitney in Paris

oil on canvas
44¾ x 41⅞ in. (113.5 x 104.2 cm.)
Painted in 1914.

£10,000-15,000

\$14,000-21,000

€12,000-17,000

PROVENANCE:

Commissioned by the sitter, Mrs Payne Whitney, New York, and
by descent to Flora Whitney Miller.
Her sale; Sotheby's, New York, 1987, attributed to James Pryde,
sale not traced.
with Fine Art Society, London, attributed to James Pryde, where
purchased by the present owner in 1993.

EXHIBITED:

London, The Fine Art Society, *James Pryde*, Spring 1988, no. 44,
n.p., attributed to James Pryde.
London, Redfern Gallery, *An Exhibition of Paintings and Drawings
by James Pryde 1866-1941*, September - October 1988, no. 6,
n.p., attributed to James Pryde, as 'The Convalescent'.
Edinburgh, National Gallery of Scotland, *James Pryde 1866-1941*,
August - October 1992, no. 47, pp. 98-99, illustrated, attributed
to James Pryde as, 'The Convalescent'.

LITERATURE:

B.H. Friedman, *Gertrude Vanderbilt Whitney*, New York, 1978,
attributed to James Pryde, p. 274.
A. Nicholson, *William Nicholson Painter*, London, 1996, p. 130,
illustrated.
P. Reed, *William Nicholson Catalogue Raisonné of the Oil
Paintings*, London, 2011, pp. 266-267, no. 309, illustrated.

'The present work was commissioned by the millionairess,
art patron and sculptor Gertrude Vanderbilt (1875-1942), who
married Harry Payne Whitney in 1896. Painted in Paris during
February and March 1914, it is probably set in the elegant
house that she and her husband had purchased from Moncure
Robinson a couple of months earlier (*New York Times*, 23
December 1913). Following the completion of this work and
her return to New York, Gertrude Payne Whitney started
the Whitney Studio Club, in Greenwich Village, which led
ultimately to the founding in 1931 of the Whitney Museum of
American Art.

Nicholson sketched an early version of the composition,
when it included a wolf-hound, in a letter to Ben dated 11
February 1914. The artist was expecting £600 to £700 for the
commission, which probably came through Edward Knoblock.
The sitter is shown resting on a daybed, caught in a dramatic
shaft of light from the partially open curtains. The door is open
to the adjoining, sunlit room. The chandelier is spectacular.

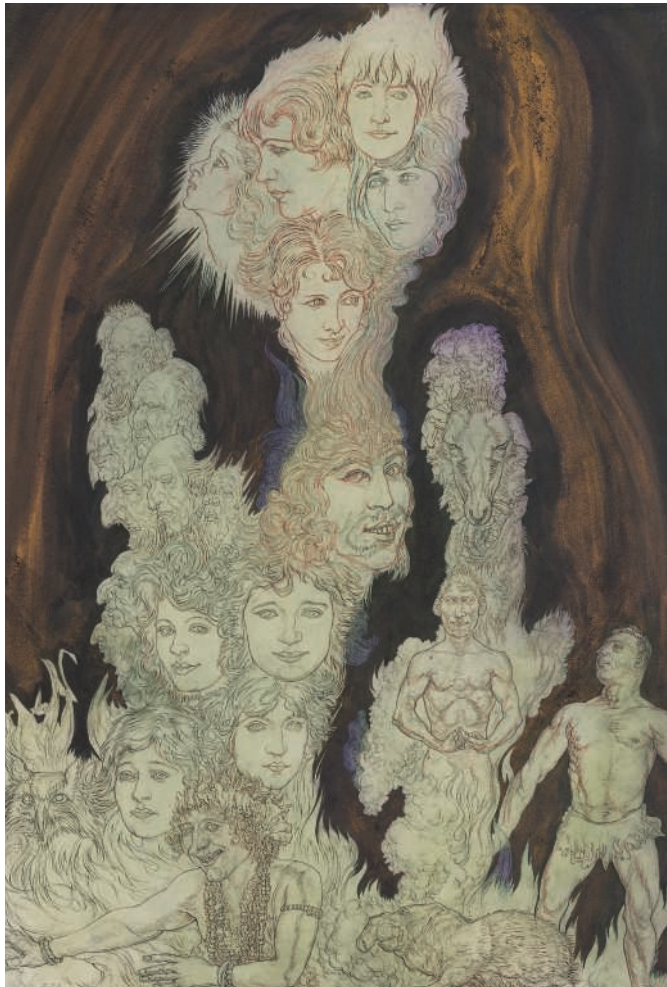


On 1 April Nicholson wrote again to his son: 'I have just received my cheque from Mrs Whitney which is a splendid one' (TGA 8717/1/1/1639).

This work was attributed to James Pryde by both Friedman and the Scottish National Gallery of Modern Art, hence its appearance in the 1922 exhibition *James Pryde*. Mrs Whitney had purchased Pryde's *The Death Bed* (c. 1913; now in the Fitzwilliam Museum, Cambridge) around this time, a sale he probably owed to Nicholson's introduction. The disproportionately high ceiling and the draped bed suggest one

of Pryde's series of allegorical paintings, *The Human Comedy*, where a four-poster bed is the setting for life's triumphs and tragedies (mainly the latter). Here Nicholson depicts an elegant *lit à la polonoise*, and the composition invites comparison with the portrait of Sibbie Hart-Davis from the previous year, in which the subject is also lying on a daybed.' (P. Reed, *William Nicholson Catalogue Raisonné of the Oil Paintings*, London, 2011, p. 266).

We are very grateful to Patricia Reed for her kind assistance in preparing this catalogue entry.



λ 112

AUSTIN OSMAN SPARE (1886-1956)

An ascending plume of faces, figures and atavistic forms

signed with initials 'AOS' (lower left)
 pencil, ink, watercolour and metallic paint on paper
 21½ x 14½ in. (53.7 x 36.8 cm.)
 Executed circa 1929.

£10,000–15,000

\$14,000–21,000

€12,000–17,000

PROVENANCE:

Kaikhosru Shapurji Sorabji.
 His sale; Sotheby's, Sussex, 25 February 1987, lot 839.
 Fred Koch.
 Anonymous sale; Sotheby's, London, 30 October 1997, lot 86,
 where purchased by the present owner.

Kaikhosru Shapurji Sorabji (1892-1988) was an English composer, best-known for composing the longest piece of piano work (*Opus Clavicembalisticum*, 1930). Born to Indian Zoroastrian and Spanish-Sicilian parents, he was exceptionally gifted as a pianist from a young age, and was largely self-taught as a composer.

A notoriously private man, Sorabji's work remains renowned for its highly idiosyncratic mix of exoticism and sombreness. Sorabji considered performance a celebration - a rite rather than an act - which led him to impose a notorious ban on the public playing his works without his express consent, following a performance by pianist John Tobin which he found distressing. Following his death in 1988, his extraordinarily rich and complex output has gained a cult-like following.

We are very grateful to Robert Ansell for his assistance in preparing this catalogue entry.



λ 113

AUSTIN OSMAN SPARE (1886-1956)

Ann Driver

signed with initials 'AOS' (lower left); signed again and inscribed 'Ann Driver/by Austin Osman Spare' (on the artist's label attached to the reverse)

pencil and pastel on panel
14 x 12½ in. (35.6 x 31.6 cm.)
Executed circa 1953.

£3,000–5,000

\$4,200–7,000
€3,400–5,600

PROVENANCE:

Acquired by the present owner in the 1980s.

EXHIBITED:

London, The Archer Gallery, *Catalogue of Paintings and Drawings by Austin Osman Spare*, October - November 1955, no. 48, catalogue not traced.

We are very grateful to Robert Ansell for his assistance in preparing this catalogue entry.



λ 114

AUSTIN OSMAN SPARE (1886-1956)

Portrait of a woman with red hair, 'Coquette'

signed 'AO Spare' (lower right)
pencil, watercolour and gouache
12⅞ x 9¾ in. (33.6 x 24.7 cm.)

Executed circa 1930.

£3,000–5,000

\$4,200–7,000
€3,400–5,600

PROVENANCE:

Anonymous sale; Edgar Horn, Eastbourne, 1 April 1998, lot 217.

Miss Charlotte Newman.

Private collection, London, where acquired by the present owner, circa 2008.

EXHIBITED:

London, The Maas Gallery, *Borough Satyr: The Life and Art of Austin Osman Spare*, 2005, no. 48, n.p., illustrated.

LITERATURE:

P. Baker, *Austin Osman Spare: The Life and Legend of London's Lost Artist*, London, 2011, p. 265, pl. 3.

The present work is a portrait of Mary Pickford from her role in the 1929 film *Coquette*.

We are very grateful to Robert Ansell for his assistance in preparing this catalogue entry.



λ 115

CONROY MADDOX (1912-2005)

The Alchemist's Citadel

signed and dated 'Conroy Maddox 63'
(lower right); inscribed, numbered and
dated again 'No 32/The Alchemist's
Citadel 1963.' (on the reverse)
watercolour and collage
18 x 14½ in. (45.7 x 36.6 cm.)

£1,500–2,500

\$2,100–3,500

€1,700–2,800

PROVENANCE:

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

EXHIBITED:

London, Grabowski Gallery, *Conroy
Maddox, Paintings and Collage-paintings*,
October - November 1963, no. 38, n.p.

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



λ 116

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

The boxer

charcoal and pastel
16 x 13 in. (40.5 x 33 cm.)
Executed *circa* 1953.

£1,200–1,800

\$1,700–2,500

€1,400–2,000

PROVENANCE:

Acquired by the present owner in the
1980s.

We are very grateful to Robert Ansell
for his assistance in preparing this
catalogue entry.

λ 117

**HUMPHREY SPENDER
(1910-2005)**

Arterial Man

signed 'H. Spender' (lower left)
oil on panel
10¾ x 13¾ in. (27.4 x 35 cm.)
Painted in 1940.

£2,500–3,500 \$3,500–4,900
€2,900–3,900

PROVENANCE:

with Peter Nahum.
His sale; Christie's, South Kensington, 15
November 2006, lot 25, where purchased
by the present owner.

EXHIBITED:

London, Redfern Gallery, *An Exhibition of
British Paintings, Drawings and Sculpture*,
February - March 1986, no. 51, n.p.
Aldeburgh, Peter Pears Gallery, *The
Poetry of Crisis: British Art 1935-1950*,
June 2006, no. 27, n.p.



λ 118

CONROY MADDOX (1912-2005)

*Out of the Hectic Courtroom of
Recrimination*

signed and dated 'CONROY/MADDOX
'63' (lower right)
oil on board
20¾ x 31½ in. (52.7 x 80 cm.)

£3,000–5,000 \$4,200–7,000
€3,400–5,600

PROVENANCE:

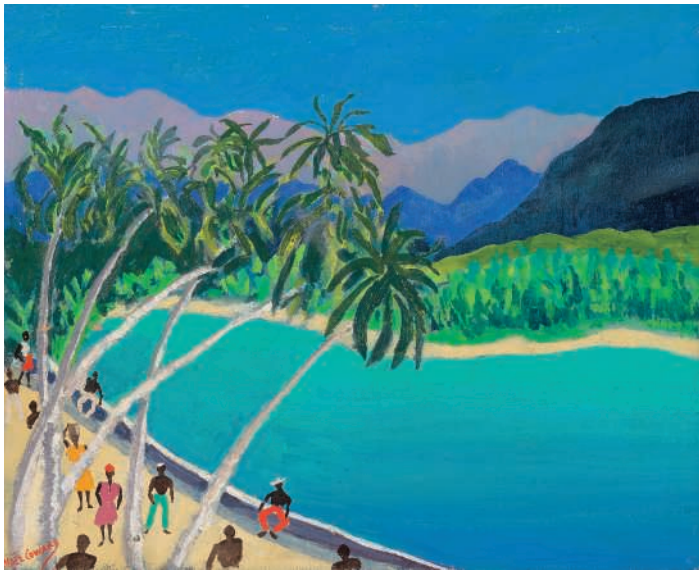
Acquired directly from the artist by
the present owner's late father, and by
descent.

EXHIBITED:

London, Grabowski Gallery, *Conroy
Maddox, Paintings and Collage-paintings*,
October - November 1963, no. 16,
illustrated, n.p.

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





λ 119

SIR NOËL COWARD (1899-1973)

Jamaican cove

signed 'NOËL COWARD' (lower left)
oil on canvas-board
8 x 10 in. (20.3 x 25.3 cm.)

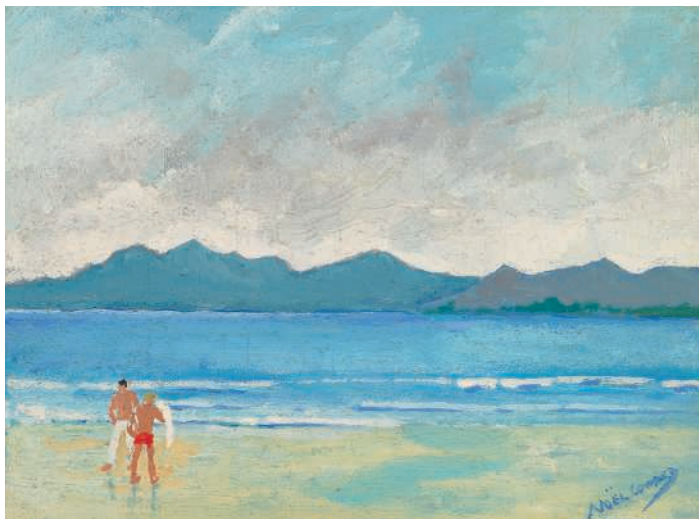
£3,000–5,000

\$4,200–7,000

€3,400–5,600

PROVENANCE:

Private collection, Colorado, by whom
gifted to the present owner's uncle, *circa*
1970, and by descent.



λ 120

SIR NOËL COWARD (1899-1973)

Two bathers

signed 'NOËL COWARD' (lower right)
oil on canvas
6 x 8 in. (15.5 x 20.5 cm.)

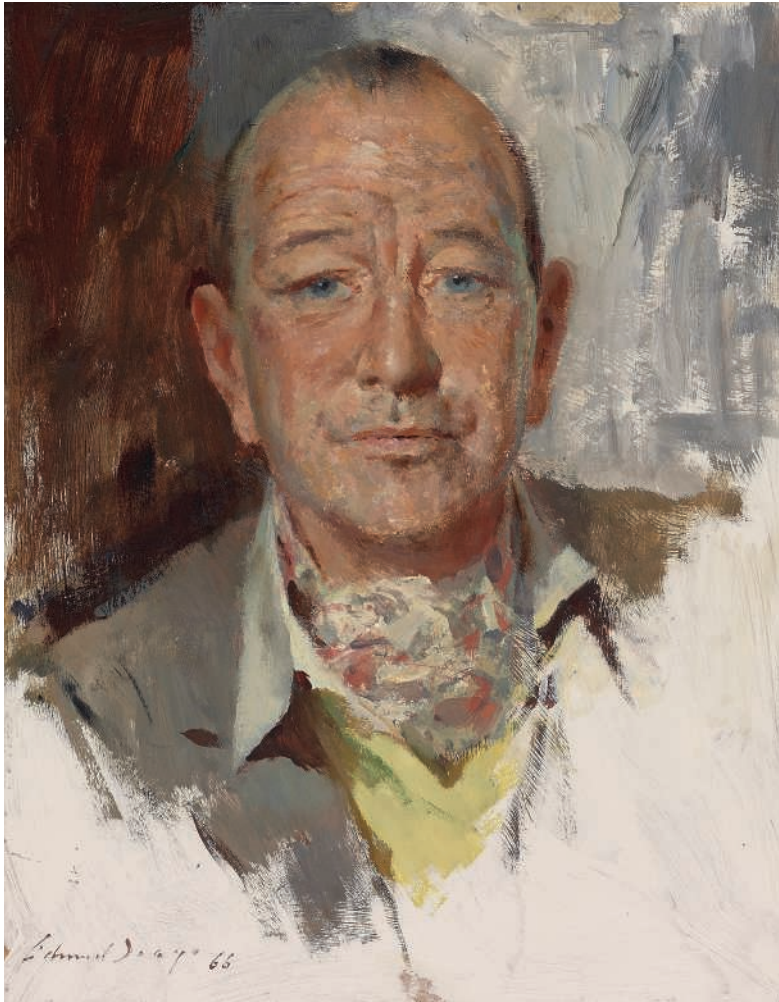
£2,000–3,000

\$2,800–4,200

€2,300–3,400

PROVENANCE:

Private collection, Colorado, from whom
gifted to the present owner's uncle, *circa*
1970, and by descent.



PROPERTY FROM THE LATE VERONICA FLINT-SHIPMAN

λ 121

EDWARD SEAGO (1910-1974)

Sir Noël Coward

signed and dated 'Edward Seago 66' (lower left)

oil on board

18 x 14 in. (45.7 x 35.5 cm.)

£15,000–25,000

\$21,000–35,000

€17,000–28,000

PROVENANCE:

A gift from Sir Noël Coward to Veronica Flint-Shipman, and by descent.

Veronica Flint-Shipman (1931-2014) was a former ballet dancer who took over running the Phoenix Theatre on Charing Cross Road, which her husband Gerald had inherited it from his father, Alfred Shipman, who had originally purchased the theatre when it was being built in the late 1920s. The theatre had a deep connection with Sir Noël Coward, having opened in 1930, with Coward's classic play *Private Lives*, starring Coward, Gertrude Lawrence, Laurence Olivier and Adrienne Allen. Veronica Flint-Shipman produced several of the theatre's productions, and Sir Noël Coward gifted the present fine portrait by Edward Seago to Veronica at the Phoenix Theatre on the occasion of his 70th birthday, to thank the theatre for the staging of *A Talent to Amuse*. Please see lots 164 and 165 for two further works from the collection of the late Veronica Flint-Shipman.



λ 122

SIR NOËL COWARD (1899-1973)

The promenade

signed 'NOËL COWARD' (lower right)

oil on canvas

10% x 8¾ in. (27 x 22.2 cm.)

£2,000-3,000

\$2,800-4,200

€2,300-3,400

PROVENANCE:

Private collection, Colorado, from whom gifted to the present owner's uncle, circa 1970, and by descent.



λ *123

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

The Entrance to Encina

signed and dated 'Hillier '73' (lower right); inscribed and dated again "'THE ENTRANCE TO ENCINA". 1973' (on the canvas overlap)

oil on canvas

14 x 16 in. (35.5 x 40.5 cm.)

£4,000-6,000

\$5,600-8,400

€4,600-6,800

PROVENANCE:

Purchased by the previous owner's father from the 1973 exhibition, and by descent.

EXHIBITED:

London, Arthur Tooth & Sons, *Tristram Hillier*, June 1973, no. 17, n.p.

THE TUTTLEMAN COLLECTION

λ * 124

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.

£6,000–8,000

\$8,400–11,000

€6,800–9,000

PROVENANCE:

Acquired directly from the artist by Philip and

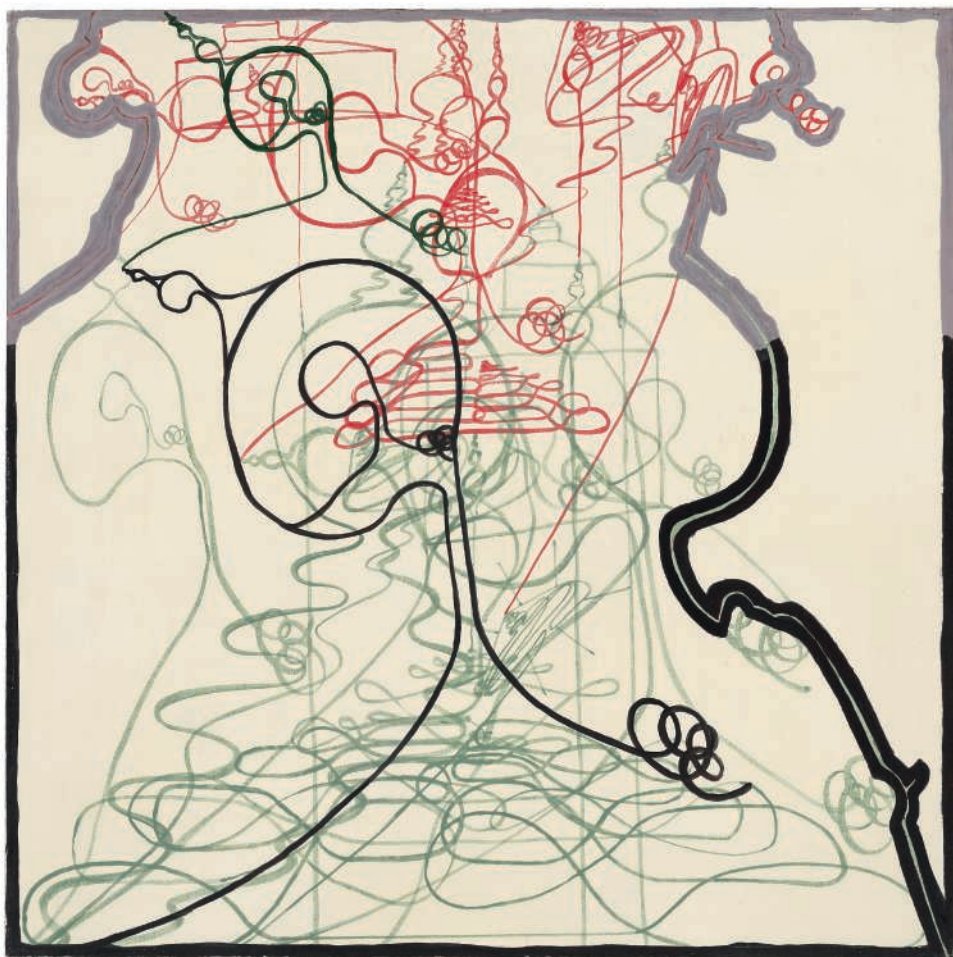
Muriel Berman, 11 February 1985.

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 125

BERNARD COHEN (B. 1933)

Untitled #1 1963

oil on canvas

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

£4,000–6,000

\$5,600–8,400

€4,600–6,800

PROVENANCE:

with Flowers Gallery, London, where purchased by the present owner's mother, April 2008, and by descent.

EXHIBITED:

London, Flowers Gallery, *Bernard Cohen Work of Six Decades*, June - July 2009, p. 81, illustrated, exhibition not numbered.



λ 126

PAUL MUNT (1922-2009)

Untitled

signed 'Paul Munt' (on the base)
stainless steel, on a slate base
29 in. (73.7 cm.) high, including base
£8,000-12,000

\$12,000-17,000
€9,100-14,000



λ 127

DOUGLAS SWAN (1930-2000)

Sea Haar

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

oil on canvas

40 x 25 in. (101.6 x 63.3 cm.)

£1,000–1,500

\$1,400–2,100

€1,200–1,700

PROVENANCE:

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



λ 128

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

Composition 1957

signed and dated 'Alan Davie 57.' (upper left)

oil on buff paper

14½ x 17¼ in. (37 x 45.1 cm.)

£3,000–5,000

\$4,200–7,000

€3,400–5,600

PROVENANCE:

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



λ 129

HUBERT DALWOOD (1924-1976)

Untitled

aluminium with a bronze patina on a stone base
21 in. (53.3 cm.) long
Conceived in 1959.

£5,000–8,000

\$7,000–11,000
€5,700–9,000

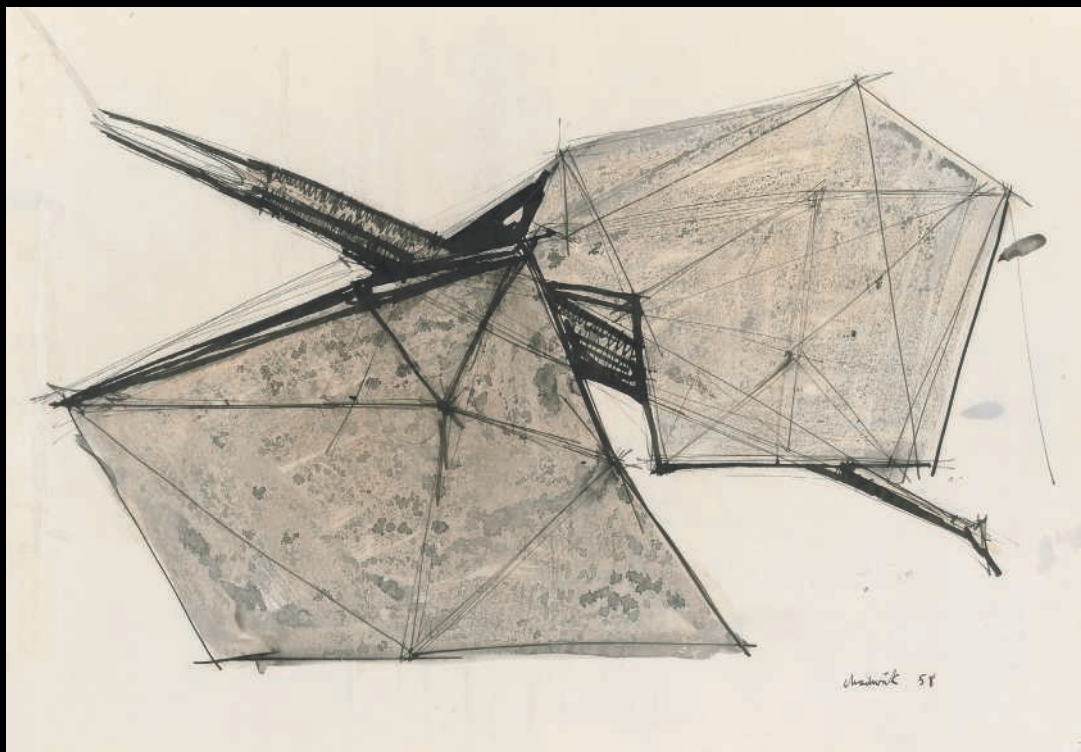
PROVENANCE:

Acquired directly from the artist by Tom Hancock in 1959.

Private collection, London.

Anonymous sale; Bonhams, London, 11 July 2006, lot 88.

Anonymous sale; Modern Art Auctions, London, 12 June 2013, lot 87, where purchased the present owner.



λ 130

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

Study for sculpture

signed and dated 'Chadwick 58' (lower right)

ink and wash

13 x 19¼ in. (33 x 48.9 cm.)

£4,000–6,000

\$5,600–8,400

€4,600–6,800

PROVENANCE:

Anonymous sale; Il Ponte Casa D'Aste, Milan, 11 December 2013,
lot 64, where purchased by the present owner.

λ 131

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

Pointed Shiny Girl

stamped with an initial, dated and numbered 'C/70

616 4/6' (on the back of the figure)

bronze with a black and polished patina

15½ in. (38.4 cm.) high

£10,000–15,000

\$14,000–21,000

€12,000–17,000

PROVENANCE:

with Galerie Emile Veranneman, Kruishoutem, and
by descent to the present owner.

LITERATURE:

D. Farr and E. Chadwick, *Lynn Chadwick: Sculptor,
With A Complete Illustrated Catalogue 1947-2003*,
Farnham, 2014, p. 282, no. 616, another cast
illustrated.





λ 132

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

3 Pikabio

signed and dated 'E. Paolozzi 1975' (lower right)

bronze with a light brown patina

35½ x 23¾ x 2¼ in. (95.4 x 59.3 x 5.2 cm.)

Conceived in 1975 and cast in an edition of 3.

£5,000–8,000

\$7,000–11,000

€5,700–9,000

PROVENANCE:

with Flowers Gallery, London, where purchased by the present owner's mother, March 2005, and by descent.



λ 133

DAVID LEVERETT (B. 1938)

Green Fields

acrylic on canvas

50 x 40 in. (127 x 101.6 cm.)

Painted in 1965.

£4,000–6,000

\$5,600–8,400

€4,600–6,800

PROVENANCE:

with Whitford Fine Art, London.

Private collection, UK, where purchased by the present owner.

EXHIBITED:

London, Redfern Gallery, *David Leverett: First Exhibition of Paintings*, October 1965, no. 19, n.p.



λ 134

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

Vertical Blue/Yellow

signed and dated 'Gear '72' (lower left); signed again and dated again 'Gear/SEPT.'72'
(on the reverse)

oil on canvas

48 x 36 in. (122 x 91.6 cm.)

£5,000-7,000

\$7,000-9,800

€5,700-7,900

PROVENANCE:

with Redfern Gallery, London, where purchased by the present owner *circa* 2014.



λ 135

ROBYN DENNY (1930-2014)

Untitled, 1957

signed and dated 'Denny 57' (lower right)
oil and acrylic on buff paper
16½ x 13 in. (41.9 x 33.2 cm.)

£4,000–6,000

\$5,600–8,400

€4,600–6,800

PROVENANCE:

with Gimpel Fils, London.
with Robin Katz Fine Art, London, where purchased by the
present owner.

EXHIBITED:

London, Tate, *Robyn Denny*, March - April 1973, no. 3, p. 66.



λ 136

STEPHEN GILBERT (1910-2007)

Cobra drawings, 1950

signed and dated 'S.Gilbert.1950.' (lower right); signed and
dated 'S.Gilbert.'50' (lower left)
ink and gouache

10¼ x 7¾ in. (26 x 20.1 cm.); 8 x 5¾ in. (20.3 x 13.6 cm.) (2)

£1,000–1,500

\$1,400–2,100

€1,200–1,700

PROVENANCE:

A gift from the artist to the previous owner.
Their sale; Christie's, South Kensington, 10 October 2012, lot
333, where purchased by the present owner.



λ 137

PRUNELLA CLOUGH (1919-1999)

Untitled

watercolour, charcoal, pastel and collage on board
14 $\frac{7}{8}$ x 14 in. (38 x 35.6 cm.)

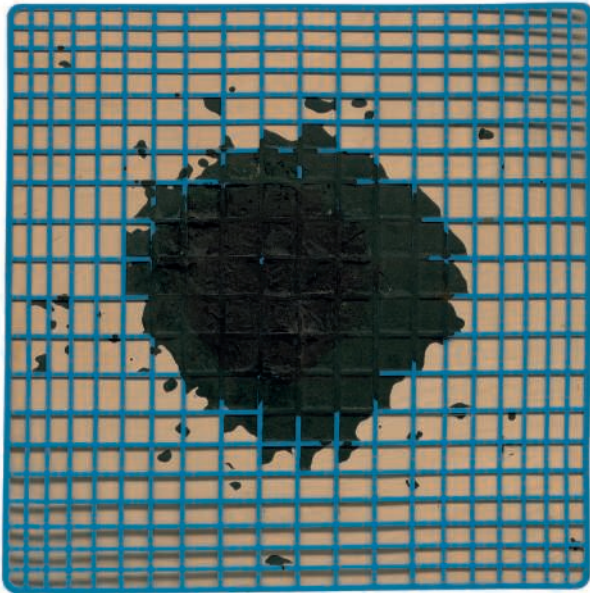
£3,000–5,000

\$4,200–7,000

€3,400–5,600

PROVENANCE:

with Annelly Juda, London, where purchased by the present owner.



λ 138

PRUNELLA CLOUGH (1919-1999)

Untitled Panel I

mixed media on panel
16 x 16 in. (40.6 x 40.6 cm.)
Conceived circa 1970.

£4,000–6,000

\$5,600–8,400
€4,600–6,800

PROVENANCE:

with Annelly Juda, London, where purchased by the present owner.

EXHIBITED:

London, Annelly Juda, *Prunella Clough: Unseen Reliefs, Drawings and Prints*, September - October 2003, no. 12, n.p., illustrated.

London, Austin/Desmond Fine Art, *A Human Edge: Paintings, Constructions and Graphics by Prunella Clough*, March - April 2012, exhibition not numbered.



λ 139

STANLEY WILLIAM HAYTER (1901-1988)

Ripple

inscribed and dated 'Ripple/July 20/Alba/1963' (on the reverse)
oil on canvas
29 x 24 in. (73.7 x 61 cm.)

£2,000–3,000

\$2,800–4,200
€2,300–3,400

PROVENANCE:

Mr Huppel.
His sale; Ferri, Paris, 7 June 2017, lot 52, where purchased by the present owner.

We are very grateful to Pierre-François Albert for his assistance in preparing this catalogue entry.



λ 140

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

Paysage, Nice

signed and dated 'Gear 50' (lower right); signed again, dated again and inscribed 'Gear/"PAYSAGE"/NICE FEV.1950' (on the reverse)

oil on canvas

29 x 24 in. (73.8 x 61 cm.)

£6,000-8,000

\$8,400-11,000

€6,800-9,000

PROVENANCE:

Mrs W. Corp.

Anonymous sale; Christie's, South Kensington, 5 September 1997, lot 273.
with Simon Hilton, Cambridge, where purchased by the present owner.



λ 141

ENZO PLAZZOTTA (1921-1981)

Downfall

stamped with the signature, numbered and stamped with the foundry mark 'PLAZZOTTA/8/12/FONDEUR LUIGI TOMASSI PIETRASANTA' (on the base)
bronze with a green patina
22 in. (55.9 cm.) high, excluding polished slate base
Conceived in 1967 and cast in an edition of 12+0.

£2,000–4,000

\$2,800–5,600

€2,300–4,500

PROVENANCE:

with Grosvenor Gallery, London, where purchased by the present owner's parents, and by descent.

LITERATURE:

C. Plazzotta & R. O'Connor, *Enzo Plazzotta: A Catalogue Raisonné*, London, 1986, p. 30, no. 49, another cast illustrated.



λ 142

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

Bronze plaque (maquette for Man and Eagle Relief)

signed and numbered 'Frink/1/7' (lower left)
bronze with a gold/brown patina
8¾ x 10½ x 2¾ in. (22.2 x 26.7 x 7 cm.)
Conceived in 1967 and cast in an edition of 7.

£5,000–8,000

\$7,000–11,000

€5,700–9,000

LITERATURE:

B. Robertson, *Elisabeth Frink Sculpture: Catalogue Raisonné*, Salisbury, 1984, pp. 170-171, no. 158, another cast illustrated.
A. Ratuszniak, *Elisabeth Frink: Catalogue Raisonné of Sculpture 1947-93*, Farnham, 2013, p. 106, no. FCR183, another cast illustrated.



λ 143

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

Running Man

signed and dated 'Frink.76.' (lower left)

pencil and watercolour

30¾ x 22¼ in. (78 x 56.5 cm.)

£5,000-8,000

\$7,000-11,000

€5,700-9,000

PROVENANCE:

A gift from the artist to D. Cregut.

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



λ 144

KEITH VAUGHAN (1912-1977)

Sick Parade

signed, inscribed and dated 'Keith Vaughan 1944/Sick Parade.'
(lower right)

ink and wash, unframed
5½ x 8¼ in. (13.4 x 20.8 cm.)

£1,000-1,500

\$1,400-2,100
€1,200-1,700

PROVENANCE:

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

We are grateful to Gerard Hastings, whose new book *Awkward Artefacts: The 'Erotic Fantasies' of Keith Vaughan* is published by Pagham Press in association with the Keith Vaughan Society, for preparing this catalogue entry and for lots 145-6.

Please see christies.com for further information on this work.

λ 145

KEITH VAUGHAN (1912-1977)

Seated male nude; Figure in profile

each signed 'Keith Vaughan' (lower right); dated '1953' (lower centre) (i); dated '21.III.49' (upper right) (ii)

each pencil, unframed
10¼ x 7¾ in. (26 x 19.6 cm.) (i); 9½ x 6¾ in. (24.1 x 17.5 cm.) (ii) (2)

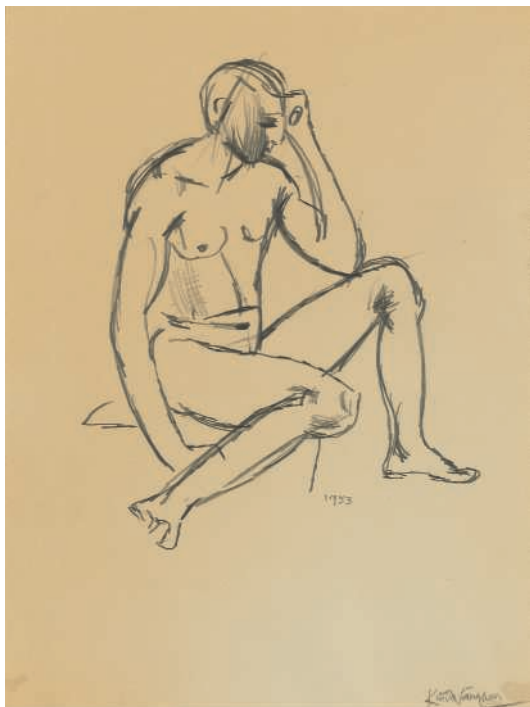
£800-1,200

\$1,200-1,700
€900-1,400

PROVENANCE:

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

Please see christies.com for further information on this work.





λ 146

KEITH VAUGHAN (1912-1977)

Figure and Trees III

signed 'Keith Vaughan' (lower right)

ink and gouache

9¼ x 13¾ in. (24.1 x 34 cm.)

£6,000–8,000

\$8,400–11,000

€6,800–9,000

PROVENANCE:

Anonymous sale; Christie's, London, 3 March 1989, lot 421.

Purchased at the 1990 exhibition by the present owner.

EXHIBITED:

Buenos Aires, Instituto de Arte Moderno, *Keith Vaughan Pinturas Y Dibujos*,
November 1950, no. 18, n.p.

London, Austin/Desmond Fine Art, *Keith Vaughan 1912-1977*, November -
December 1989, no. 5, n.p.

London, Agnew's, *Keith Vaughan 1912-1977*, November - December 1990, no. 58,
p. 8, illustrated.

Please see christies.com for further information on this work.



λ 147

FELIX KELLY (1914-1994)

Country Church

signed and dated 'Felix Kelly 70' (lower right)

oil on board

16 $\frac{7}{8}$ x 22 in. (43 x 55.6 cm.)

£4,000–6,000

\$5,600–8,400

€4,600–6,800

PROVENANCE:

with Arthur Tooth & Sons, London, where purchased by Baroness Mary McFall de Gunzburg, New York, 13 August 1971. Her sale; Kaminski Auctions, Beverly, 24 July 2016, lot 9009, where purchased by the present owner.



λ 148

CAREL WEIGHT, R.A. (1908-1997)

Stress

oil on board

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

Painted in 1988.

£10,000–15,000

\$14,000–21,000

€12,000–17,000

PROVENANCE:

with Crane Kalman, London. Anonymous sale; Sotheby's, London, 6 December 2000, lot 163, where purchased by the present owner.

EXHIBITED:

London, Royal Academy, Summer 1988, no. 415, p. 34.



PROPERTY FROM A CORPORATE COLLECTION

λ 149

MICHAEL AYRTON (1921-1975)

Gethsemane

signed, inscribed and dated 'michael ayrton./August XLIV' (lower right)

oil on board

20 x 25 in. (50.8 x 63.5 cm.)

£8,000–12,000

\$12,000–17,000

€9,100–14,000

PROVENANCE:

Purchased at the 1945 exhibition by John Lehmann.

with Thomas Agnew and Sons, London.

Anonymous sale; Sotheby's, London, 15 May 1985, lot 185, where purchased by the present owner.

EXHIBITED:

London, Redfern Gallery, *Michael Ayrton, Christopher Wood, also French and English Paintings, Drawings and Prints*, January 1945, no. 1, n.p.

LITERATURE:

J. Laver (intro.), *Paintings by Michael Ayrton*, London, 1948, pp. 16, 37, no. 16, illustrated.



150
SIR WILLIAM ROTHENSTEIN (1872-1945)

Study of a pious Jew

signed with initials, dedicated and dated 'To my friend Mr McEvoy/affectionately W.R./09' (lower right)
red chalk

11 x 8 $\frac{3}{8}$ in. (28 x 22.5 cm.)

£3,000-5,000

\$4,200-7,000

€3,400-5,600

PROVENANCE:

A gift from the artist to Ambrose McEvoy.

EXHIBITED:

London, Belgrave Gallery, *Summer Exhibition*, 1971, as 'A Pious Jew'.

It has been suggested that the present work is a study for *Jews Mourning in a Synagogue*, 1906 (Tate, London).



λ 151

DAVID JONES, C.H. (1895-1974)

Portrait of a lady

charcoal and pastel
19 $\frac{1}{4}$ x 14 $\frac{1}{8}$ in. (49 x 36 cm.)

£2,000-3,000

\$2,800-4,200

€2,300-3,400

PROVENANCE:

with Austin/Desmond Fine Art, London, where purchased by the present owner's late husband, and by descent.

λ 152

MARY POTTER (1900-1981)

Trees and Houses

signed with initials 'MP' (lower right)

oil on canvas

30 x 40 in. (76.2 x 101.5 cm.)

Painted in 1963.

£5,000-8,000

\$7,000-11,000

€5,700-9,000

PROVENANCE:

with New Art Centre, London, where purchased by Lady Potter, March 1985.

Anonymous sale; Christie's, South Kensington, 17 May 2006, lot 523, where purchased by the present owner.

EXHIBITED:

London, Whitechapel Art Gallery, *Mary Potter: Paintings 1938-1964*, October - November 1964, no. 93, illustrated, n.p.



λ 153

DAVID JONES, C.H. (1895-1974)

Seated nude woman cross-legged

signed and dated 'DavidJ '32' (centre right); signed again, inscribed and dated again 'Piggits, Summer, 1932/David Jones' (on the reverse)

pencil and watercolour

22 $\frac{3}{8}$ x 17 $\frac{1}{4}$ in. (56.8 x 45.2 cm.)

£4,000-6,000

\$5,600-8,400

€4,600-6,800

PROVENANCE:

Purchased at the 1991 exhibition by the present owner's late husband, and by descent.

EXHIBITED:

London, Austin/Desmond Fine Art, *David Jones & Eric Gill, Watercolours, Drawings & Prints*, May - June 1991, no. 33, n.p., illustrated.





λ 154

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

The Handstand

signed and numbered 'Harpley/0/0' (on the torso)
 bronze with a black patina
 23¼ in. (59 cm.) high, including slate base
 Conceived in 1985.

£3,000–5,000

\$4,200–7,000
 €3,400–5,600

PROVENANCE:

with Chris Beetles, London, where purchased by the present owner's mother, and by descent.

EXHIBITED:

London, Royal Academy, Summer 1985, no. 1368, p. 90.



λ 155

MURRAY URQUHART (1880-1972)

In the Wings; together with an oil landscape and pencil figure study by the same hand

signed 'MURRAY/URQUHART' (lower right)
 oil on canvas
 29 x 25 in. (74 x 64.2 cm.)

£2,000–3,000

(3)
 \$2,800–4,200
 €2,300–3,400

PROVENANCE:

Acquired directly from the artist by the present owner's father-in-law, and by descent.



λ 156

SIR CLAUDE FRANCIS BARRY (1883-1970)

Windsor Castle

indistinctly signed 'Claude F Barry.' (lower right)

oil on canvas

40 x 43 in. (101.6 x 109.2 cm.)

£5,000–8,000

\$7,000–11,000

€5,700–9,000

PROVENANCE:

The artist, and by descent.



PROPERTY FROM A CORPORATE COLLECTION

λ 157

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

Man at a sluice gate on the Thames

signed and dated 'GILBERT SPENCER
1932' (lower left)

oil on canvas
28 x 22 in. (71.5 x 56 cm.)

£5,000-8,000

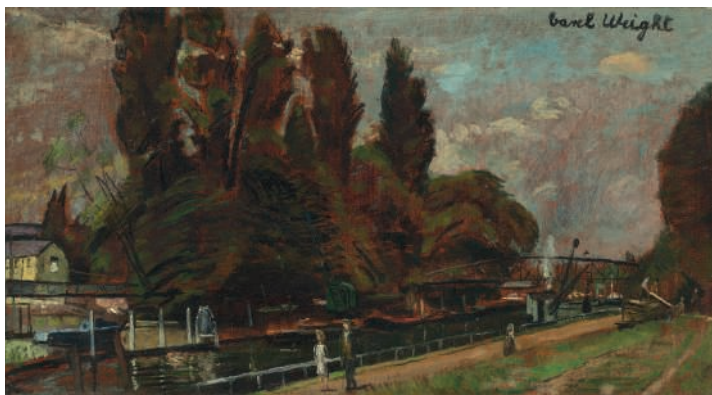
\$7,000-11,000

€5,700-9,000

PROVENANCE:

Wilfred Evill.

Anonymous sale; Christie's, London, 9
November 1984, lot 113, where purchased
by the present owner.



λ 158

CAREL WEIGHT, R.A. (1908-1997)

Along the Thames

signed 'Carel Weight' (upper right)
oil on canvas

12¾ x 21¼ in. (29.9 x 55.2 cm.)

£1,800-2,500

\$2,600-3,500

€2,100-2,800



λ 159

LEONARD ROSOMAN, R.A. (1913-2012)

Country Lane

signed 'Leonard Rosoman' (lower right)

oil on canvas

54 x 61 in. (137 x 155 cm.)

£6,000-8,000

\$8,400-11,000

€6,800-9,000

PROVENANCE:

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

EXHIBITED:

London, Royal Academy, Summer 1959, no. 205, as 'Pointing Girl', p. 20.



λ 160

CAREL WEIGHT, R.A. (1908-1997)

On the footpath

signed 'Carel Weight' (lower right)

oil on board

7¼ x 10 in. (19.9 x 25.4 cm.)

£2,000–3,000

\$2,800–4,200

€2,300–3,400

PROVENANCE:

Acquired directly from the artist by the present owner in 1985.



λ 161

CAREL WEIGHT, R.A. (1908-1997)

Study after El Greco

signed 'Carel Weight' (upper left)

oil on board

8 x 12 in. (20.3 x 30.5 cm.)

£2,500–3,500

\$3,500–4,900

€2,900–3,900

PROVENANCE:

Acquired directly from the artist by the present owner in 1988.

λ 162

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

Public Bar (Study for Mr. Hollingberry's Canary)

oil on canvas

18 x 16 in. (45.7 x 40.7 cm.)

Painted in 1962.

£3,000–5,000

\$4,200–7,000

€3,400–5,600

PROVENANCE:

with Leicester Galleries, London.

Anonymous sale; Weschler's,

Washington DC, 17 September 2011, lot 615.

EXHIBITED:

Bournemouth, Russell-Cotes Art Gallery and Museum, *Carel Weight and Ruskin Spear*, July - September 1962, no. 45, catalogue not traced.

The present work is a study for the remarkable painting *Mr. Hollingberry's Canary*, 1963 (Harris Museum and Art Gallery, Preston), and perfectly captures Ruskin Spear's mastery of the intimate narrative of pub life. Here, he depicts the surroundings of the 'Hampshire Hog', one of his local pubs in Hammersmith.



λ 163

SIR CEDRIC MORRIS (1889-1982)

Algiers

signed with initials and dated 'CM/21'

(lower right); indistinctly inscribed and dated again '[...] Alger March 1921' (on the reverse)

pencil

13 $\frac{7}{8}$ x 9 $\frac{3}{4}$ in. (35.3 x 24.8 cm.)

£2,000–3,000

\$2,800–4,200

€2,300–3,400





PROPERTY FROM
THE LATE VERONICA FLINT-SHIPMAN

λ 164

FELIX KELLY (1914-1994)

Garden House, Danvers, Mass.

signed and dated 'Felix Kelly 68' (lower right)

oil on board

22 x 28 in. (55.9 x 71.1 cm.)

£3,000–5,000

\$4,200–7,000

€3,400–5,600

PROVENANCE:

with Arthur Tooth & Sons, London.

Acquired directly from the artist by
Veronica Flint-Shipman, and by descent.



PROPERTY FROM
THE LATE VERONICA FLINT-SHIPMAN

λ 165

FELIX KELLY (1914-1994)

Ditchley Park

signed 'Felix Kelly' (lower right)

oil on board

13 x 17 $\frac{1}{2}$ in. (33 x 44.4 cm.)

£1,500–2,500

\$2,100–3,500

€1,700–2,800

PROVENANCE:

Acquired directly from the artist by
Veronica Flint-Shipman, and by descent.

PROPERTY FROM A CORPORATE COLLECTION

λ 166

DAVID TINDLE, R.A. (B. 1932)

Shaded Garden

signed with initials 'DT' (lower right),
signed again and inscribed 'David Tindle/
Shaded Garden.' (on the backboard)
tempera on paper laid on board
20 x 29⁷/₈ in. (50.8 x 75.9 cm.)

£1,500–2,500

\$2,100–3,500

€1,700–2,800

PROVENANCE:

with The Piccadilly Gallery, London.
Anonymous sale; Sotheby's, London, 20
July 1988, lot 319.
Anonymous sale; Sotheby's, London, 11
October 1989, lot 281, where purchased
by the present owner.



PROPERTY FROM A CORPORATE COLLECTION

λ 167

DAVID TINDLE, R.A. (B. 1932)

Moonlight

signed with initials 'DT' (lower right);
signed again, inscribed and dated 'David
Tindle 89/Moonlight' (on the backboard)
tempera on board
15 x 18¹/₈ in. (38 x 46.2 cm.)

£1,000–1,500

\$1,400–2,100

€1,200–1,700

PROVENANCE:

Anonymous sale; Phillips, London, 23
November 1993, lot 45, where purchased
by the present owner.





λ 168

DAVID INSHAW (B. 1943)

Artist and Wife

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

Painted in 1994.

£6,000–8,000

\$8,400–11,000

€6,800–9,000

PROVENANCE:

with Fine Art Society, London.
with Waddington Gallery, 1994.
Anonymous sale; Christie's, South
Kensington, 12 December 2014, lot 187,
where purchased by the present owner.

EXHIBITED:

London, Agnew's, *Looking Forward: Thirty
Contemporary British Artists: Celebrating
190 Years as Art Dealers and 130 Years
on Old Bond Street*, June - July 2007, n.p.,
exhibition not numbered.

LITERATURE:

A. Lambirth, *David Inshaw*, London, 2015,
p. 151, illustrated.



λ 169

STEPHEN WARD (1912-1963)

Mandy Rice-Davies

signed 'Stephen Ward' (lower left)

pencil and watercolour
3¾ x 5¾ in. (9.5 x 14.5 cm.)

£1,000–1,500

\$1,400–2,100

€1,200–1,700

PROVENANCE:

Purchased from the chauffeur of Peter
Rachman.
with The Museum Gallery, London.
Anonymous sale; Christie's, South
Kensington, 17 May 2006, lot 357, where
purchased by the present owner.

Mandy Rice-Davies met Christine Keeler
when she moved to London and later
moved into Stephen Ward's Wimpole
Mews flat with Keeler. The two became
lovers and Ward at one time even
proposed to her. Mandy Rice-Davies
was alleged to have had a relationship
with the then Viscount Astor whose
pool party in July 1961 at Cliveden,
Buckinghamshire became notorious for
the meeting of Christine Keeler and John
Profumo, the British Secretary of State
for War.

PROPERTY FROM A CORPORATE COLLECTION

λ 170

ALISON WATT (B. 1965)

The Thought of It

signed 'WATT' (lower right)

oil on canvas

40 x 18 in. (101.5 x 45.8 cm.)

Painted in 1986-87.

£5,000–8,000

\$7,000–11,000

€5,700–9,000

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 1 March 2000, lot 138, where purchased by the present owner.



PROPERTY FROM A CORPORATE COLLECTION

λ 171

DAVID TINDLE, R.A. (B. 1932)

Still life of objects on a pedestal table

signed with initials 'DT' (lower right);

signed again, inscribed and dated 'David

Tindle 88/Still Life' (on the backboard)

tempera on board

17½ x 22¾ in. (44.6 x 57 cm.)

£1,500–2,500

\$2,100–3,500

€1,700–2,800

PROVENANCE:

Anonymous sale; Christie's, London, 25 November 1993, lot 213, where purchased by the present owner.





λ 172

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

Leap Here

signed, inscribed and dated twice
 'LEAP HERE/Alan Davie 59/09 59-11'
 (lower left)

oil and gouache on paper
 16 $\frac{1}{8}$ x 21 $\frac{1}{8}$ in. (41.6 x 53.7 cm.)

£2,500-3,500

\$3,500-4,900

€2,900-3,900

PROVENANCE:

with Fine Art Society, London, where
 purchased by the present owner,
 January 2008.



λ 173

DENNIS CREFFIELD (B. 1931)

*Petworth House: South end
 from East*

signed twice, inscribed and dated
 'DENNIS CREFFIELD/PETWORTH
 HOUSE: S.END FROM E. 1991-92/
 DENNIS CREFFIELD' (on the reverse)

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

£2,000-3,000

\$2,800-4,200

€2,300-3,400

PROVENANCE:

with Gillian Jason Gallery, London.
 Anonymous sale; Christie's, South
 Kensington, 8 February 2011, lot 337,
 where purchased by the present owner.



λ 174

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

Girl in a Hammock

signed and numbered 'Harpley/8/9' (at the foot of the hammock)
 bronze with a black patina
 31½ in. (80 cm.) long
 Conceived and cast in 1980.

£4,000–6,000

\$5,600–8,400

€4,600–6,800

PROVENANCE:

with Chris Beetles, London, where purchased by the present owner's mother, and by descent.

EXHIBITED:

London, Royal Academy, Summer 1980, no. 1183, p. 76.

λ 175

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

Two designs for the Ballet Zansa

signed 'John Hoyland' (lower right)
 pastel and gouache
 16 x 11 in. (40.6 x 28 cm.)
 Executed in 1986.

£1,500–2,500

(2)

\$2,100–3,500

€1,700–2,800

PROVENANCE:

Acquired directly from the artist by the present owner.

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



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

(d) For jewellery sales, estimates are based on the information in any gemmological report or, if no report is available, assume that the gemstones may or may not be treated or enhanced.

8 WATCHES & CLOCKS

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) As authorised bidder. If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

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

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can 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 £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax whereas such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain tax advice. You 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 specialist 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 in 45 states 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 the artist's resale right when an art created by the artist is sold. We identify these lots with the symbol **A** 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 1000 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

On each lot, the seller gives a warranty that the seller: (a) is the owner of the lot, 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 on 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 give notice to 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 claims notified within 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 by a **Qualifier** (as defined in paragraph 1(a) 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 Practices**). 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 (practical, 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, on the date of the notice of claim, the original buyer, is the full owner of the lot and the lot is free from any encumbrance or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else. (h) In order to claim under the **authenticity warranty**, you must: (i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(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.

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

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

- This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by a printed masthead;
 - lots sold without a printed estimate;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
- To make a claim under this paragraph you must give written details of the defect and return the lot to the saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.
- 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)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** in full by one of the following methods:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any amounts due under section D3 above; and
 - any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **'due date'**).
- 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.
- You must pay for lots bought at Christie's in the United Kingdom

in the currency stated on the invoice in one of the following ways:

- Wire transfer
- You must make payments to: Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT, Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN international bank account number: GB81 2602 0000 1272 10.
- 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.

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 (subject to conditions).

(iv) Cheque

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 Services Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 7752 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 the purchaser is the earlier of the following:

- When you collect the lot; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

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

- to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;
 - we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any other member of the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted the security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.
- (c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs G(d) and (ii). In such circumstances paragraph G(d)(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 hold with any of your property we hold or which is held by another **Christie's Group**

company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for that lot. However, if you choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect purchased lots promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).

(b) Information on collecting lots is set out in 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 of 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. We will 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 any lot you purchase.

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

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol  - 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 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 ivory (such as 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 that 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 crafts and/or 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 for the lot free of charge to be 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 bid 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 us or 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 not 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 a **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

authenticity: 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 games, 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 or sales, as amended by any saleroom notice.

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

condition: the physical condition of a lot.

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

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

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

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

lot: an item to be offered at auction (for 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, within the meaning of "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 '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'.

o

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

Δ

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 Pages.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ **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 Δ next to its **lot** number.

o **Minimum Price Guarantees**

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

◆ **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.

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 5.00pm 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: csollectionsuk@christies.com.

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

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold will be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. 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 PARK ROYAL

Unit 7, Central Park
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London NW10 7FY

Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.





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Christie's Private Sales is a bespoke service for those looking to buy and sell privately.

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Sculpture with Colour

signed with initials, numbered and dated 'BH 8/9/1940' (lower right edge of base)

polished and painted bronze, with strings

6 in. (15.2 cm.) wide

Conceived in 1940 and cast in 1968.

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Release

screenprint in colours with silver collage, 1972

signed in pencil, numbered 94/150

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PRINTS & MULTIPLES

London, 28 March 2018

VIEWING

23-27 March 2018

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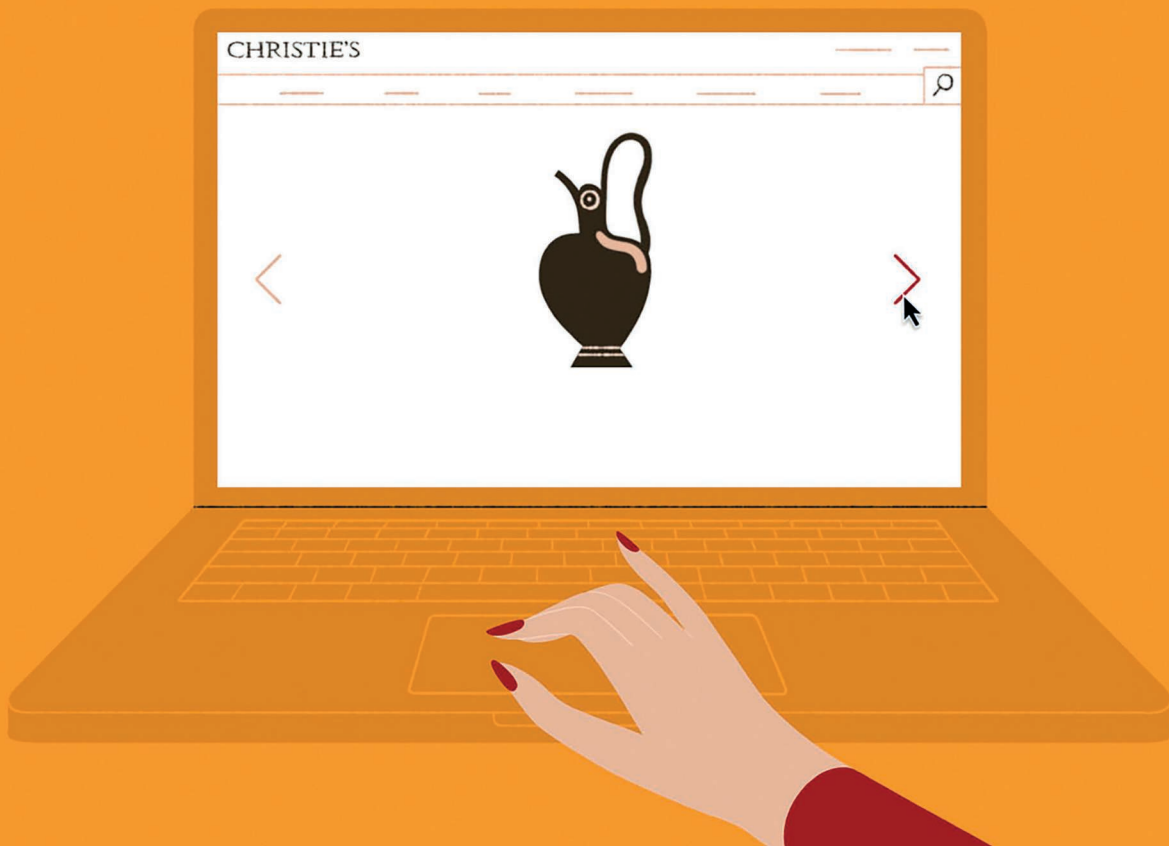
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MODERN | BRITISH & IRISH ART

WEDNESDAY 21 MARCH 2018 AT 11.00 AM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: LOUISE
SALE NUMBER: 16044

(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.

UKE100 to UKE2,000	by UKE100s
UKE2,000 to UKE3,000	by UKE200s
UKE3,000 to UKE5,000	by UKE200, 500, 800
	(eg UKE4,200, 4,500, 4,800)
UKE5,000 to UKE10,000	by UKE500s
UKE10,000 to UKE20,000	by UKE1,000s
UKE20,000 to UKE30,000	by UKE2,000s
UKE30,000 to UKE50,000	by UKE2,000, 5,000, 8,000
	(eg UKE32,000, 35,000, 38,000)
UKE50,000 to UKE100,000	by UKE5,000s
UKE100,000 to UKE120,000	by UKE10,000s
Above UKE200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. 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 £175,000, 20% on any amount over £175,000 up to and including £3,000,000 and 12.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 20% of the **hammer price** of each **lot** sold.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and 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.
5. 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

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16044

Client Number (if applicable) Sale Number

Billing Name (please print)

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Daytime Telephone Evening Telephone

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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:

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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:

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20/10/17

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