

An abstract painting featuring a complex grid of thin black lines that form a spiral pattern. The background is a mix of light blue, white, and beige tones, with some darker blue and brownish spots. The overall effect is one of depth and movement, as if looking down a tunnel or into a well.

**MODERN BRITISH ART**

DAY SALE - 20 JUNE 2018

CHRISTIE'S







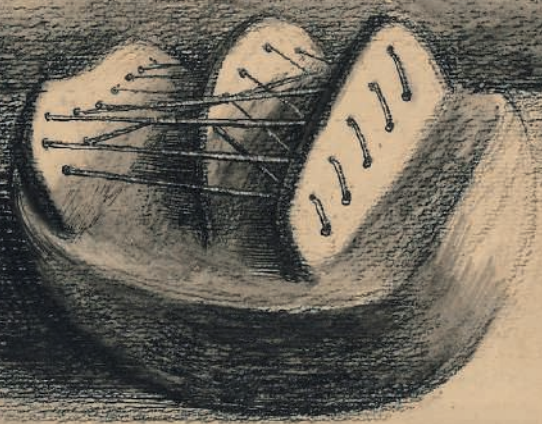






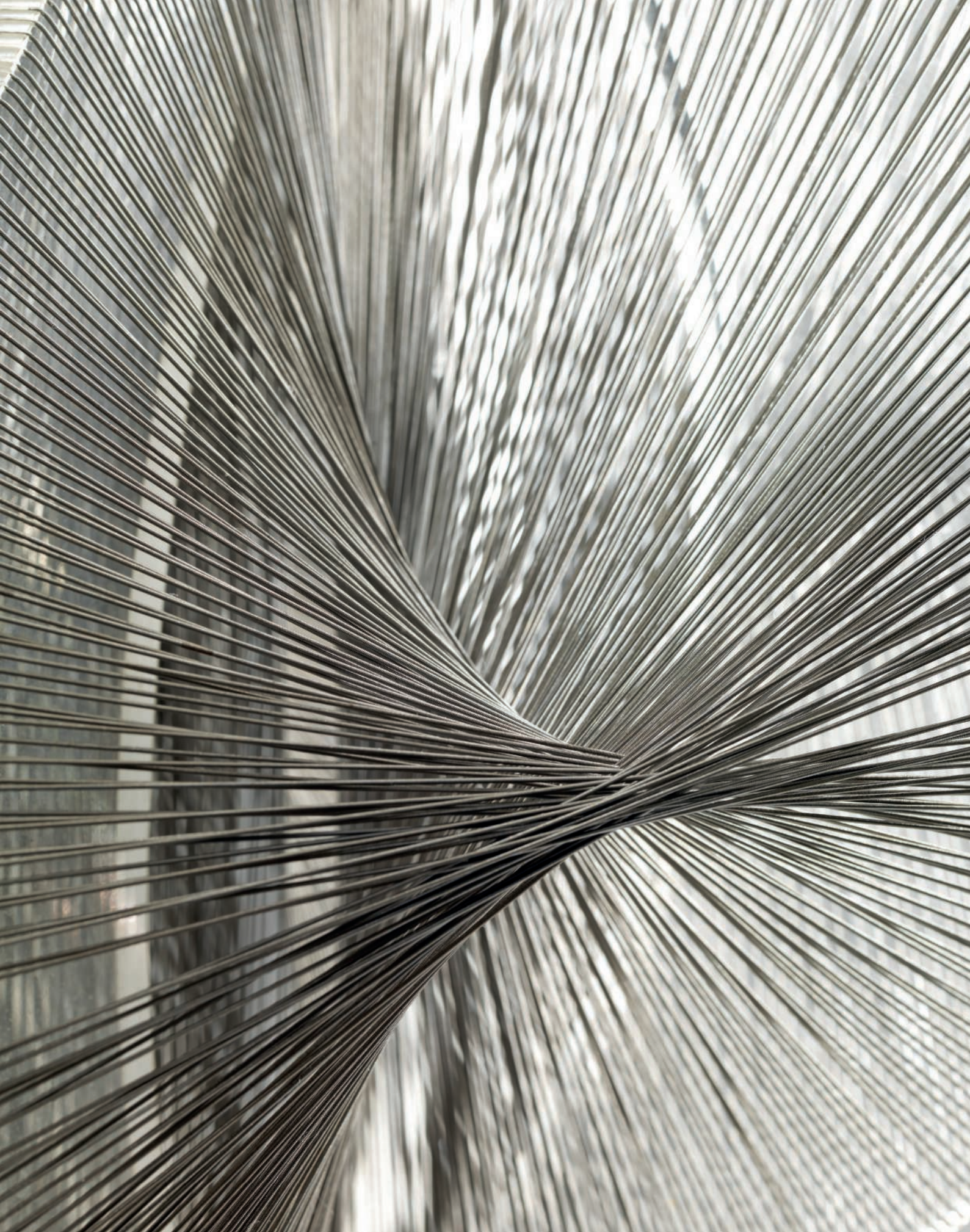






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# MODERN BRITISH ART DAY SALE

WEDNESDAY 20 JUNE 2018

## PROPERTIES FROM

THE COLLECTION OF JOHN BOORMAN  
THE ESTATE OF DEREK FAIRHEAD  
THE COLLECTION OF DAVID AND  
LAURA FINN  
THE ISRAEL MUSEUM, JERUSALEM, SOLD  
TO BENEFIT THE ACQUISITIONS FUND  
LA SALLE UNIVERSITY  
THE COLLECTION OF MARTIN MOORE  
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THE COLLECTION OF SIR HERBERT AND  
LADY MARGARET 'LUDO' READ  
THE ESTATE OF WILLIAM KELLY SIMPSON  
THE COLLECTION OF MARY H.D. SWIFT  
THE COLLECTION OF JOAN AND PRESTON  
ROBERT TISCH  
THE ESTATE OF ANTHONY WINGATE  
THE COLLECTION OF THE LATE  
ROGER WOOD

## AUCTION

Wednesday 20 June 2018  
at 1.00 pm (lots 101-220)

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

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Friday	15 June	10.00 am - 4.30 pm
Saturday	16 June	12.00 pm - 5.00 pm
Sunday	17 June	12.00 pm - 5.00 pm
Monday	18 June	9.00 am - 8.00 pm
Tuesday	19 June	9.00 am - 3.00 pm

## AUCTIONEERS

Nicholas Orchard & William Porter

## AUCTION CODE AND NUMBER

In sending absentee bids or  
making enquiries, these sales  
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**SIMPSON-15480**

## CONDITIONS OF SALE

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Important Notices, Conditions of  
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[25]

Front cover – Lot 124 (detail)  
Inside cover – Lot 128 (detail)  
Page 1 – Lot 129 (detail)  
Page 2-3 – Lot 121 (detail)  
Page 4 – Lot 176 (detail)  
Page 5 – Lot 125 (detail)  
Page 6 – Lot 143 (detail)  
Page 8 – Lot 117  
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Back cover – Lot 149



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# MODERN BRITISH ART

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PROPERTY FROM THE ESTATE OF

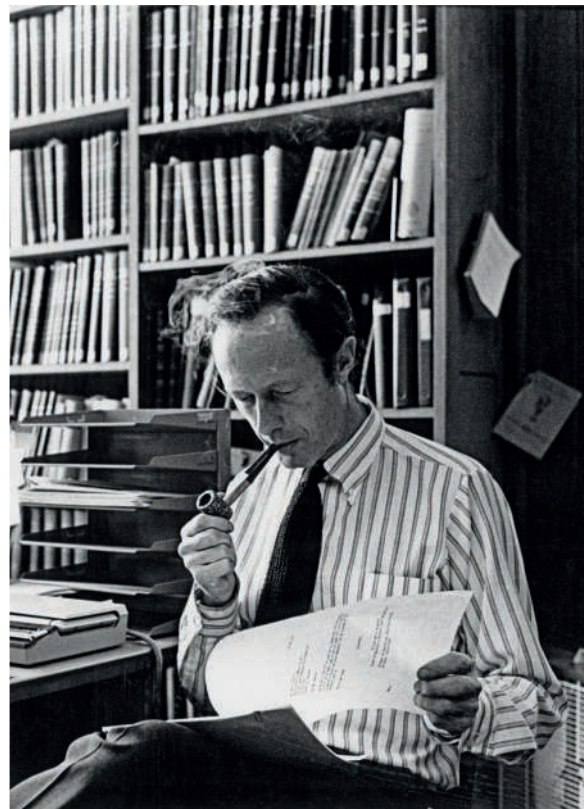
## WILLIAM KELLY SIMPSON

Across an illustrious career in Egyptology, William Kelly Simpson sought to bridge the divide between the ancient and modern worlds. Unwavering in his dedication to illuminating the past, Professor Simpson stood as one of the field's foremost scholars - a celebrated figure in both Egypt and the United States. "In our generation," noted curator Rita E. Reed of the Museum of Fine Arts, Boston, "few Egyptologists have achieved the international acclaim and earned the universal respect ... enjoyed by William Kelly Simpson." As a collector, Professor Simpson recognized the tremendous power of artistic production, and the ways in which creativity - from ancient times to the present day - could magnify one's experience of the world. Whether in his academic career or in his exceptional collection of fine and decorative art, William Kelly Simpson was a man wholeheartedly devoted to art and intellect.

Professor Simpson graduated from Yale College in 1947 and received his Master's degree there in 1948. That same year, curators W.C. Hayes and Ambrose Lansing of the Metropolitan Museum of Art hired Simpson as the Curatorial Assistant in the Egyptian Department. Professor Simpson subsequently published his first article in the *Bulletin of the Metropolitan Museum of Art*, marking the beginning of an extraordinary scholarly output of more than 130 articles and 20 books.

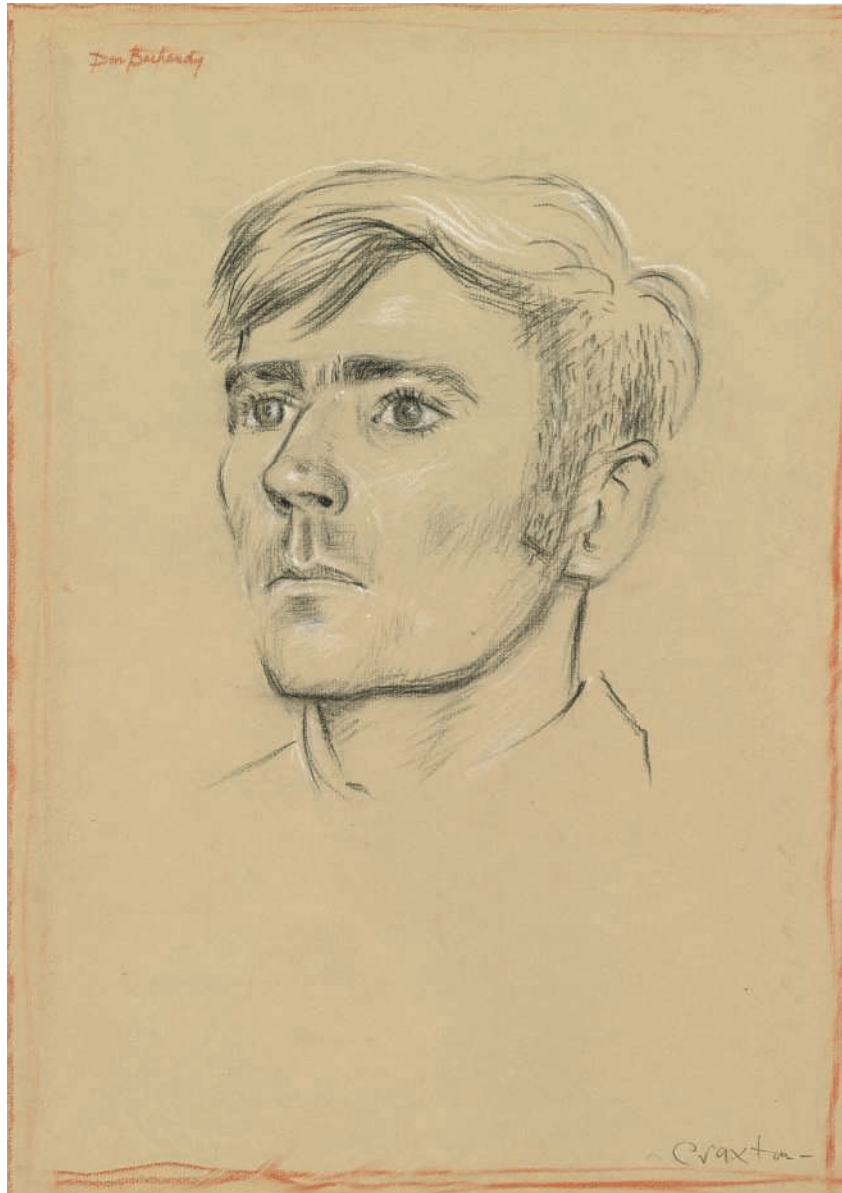
In 1954, following his years at the Met, Professor Simpson completed his dissertation at Yale on the excavation of the pyramid of Amenemhat I and was appointed Assistant Professor of Near Eastern Languages and Literature in 1958. During his 46 years in academia, he rose to Associate Professor, Professor, and Chair of Yale's Department of Near Eastern Languages and Literature and helped to position Yale as one of the foremost centres for Egyptology. Among his many archaeological projects in Egypt were the famed Pennsylvania-Yale Expeditions that recorded New Kingdom tombs and Meroitic cemeteries; the 1960s UNESCO campaign to rescue Nubian monuments threatened by the construction of the Aswan Dam; and excavations at the Giza Pyramids and sites in Nubia. Professor Simpson's name became synonymous with preservation and the protection of the past - ideals which he carried with him into his collecting.

Despite a professional focus on Egyptology, Professor Simpson's highly trained eye carried him into a realm of cross-category collecting, including stand-out works by 20th Century British artists such as Lynn Chadwick, Wyndham Lewis and Glyn Warren Philpot. In almost all instances, a direct lineage between old and new, contemporary and classical can be identified - a testament not only to Professor Simpson's connoisseurship but also to his abiding excitement for and love of the Arts.



William Kelly Simpson, Curator of Egyptian and Ancient Near Eastern Art, Museum of Fine Arts, Boston, 1970-1986.  
Photograph Courtesy Museum of Fine Arts, Boston, 1971.





λ \* 101

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

*Don Bachardy*

signed '-Craxton-' (lower right), with inscription 'Don Bachardy' (upper left) and inscribed 'Don Bachardy' (on the backboard)

charcoal and red and white chalk on card

17¼ x 12¼ in. (43.9 x 31 cm.)

Executed in 1960.

This work is presented in the artist's painted frame.

£5,000–8,000

\$6,800–11,000

€5,700–9,100

**EXHIBITED:**

London, Christopher Hull Gallery, *John Craxton: An Exhibition of Portraits 1942-1992 including Recent Work 1987-1933*, October 1993, no. 11.

**LITERATURE:**

D. Attenborough (intro.), exhibition catalogue, *John Craxton: An Exhibition of Portraits 1942-1992 including Recent Work 1987-1933*, London, Christopher Hull Gallery, 1993, n.p., no. 11, illustrated.

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

**PROVENANCE:**

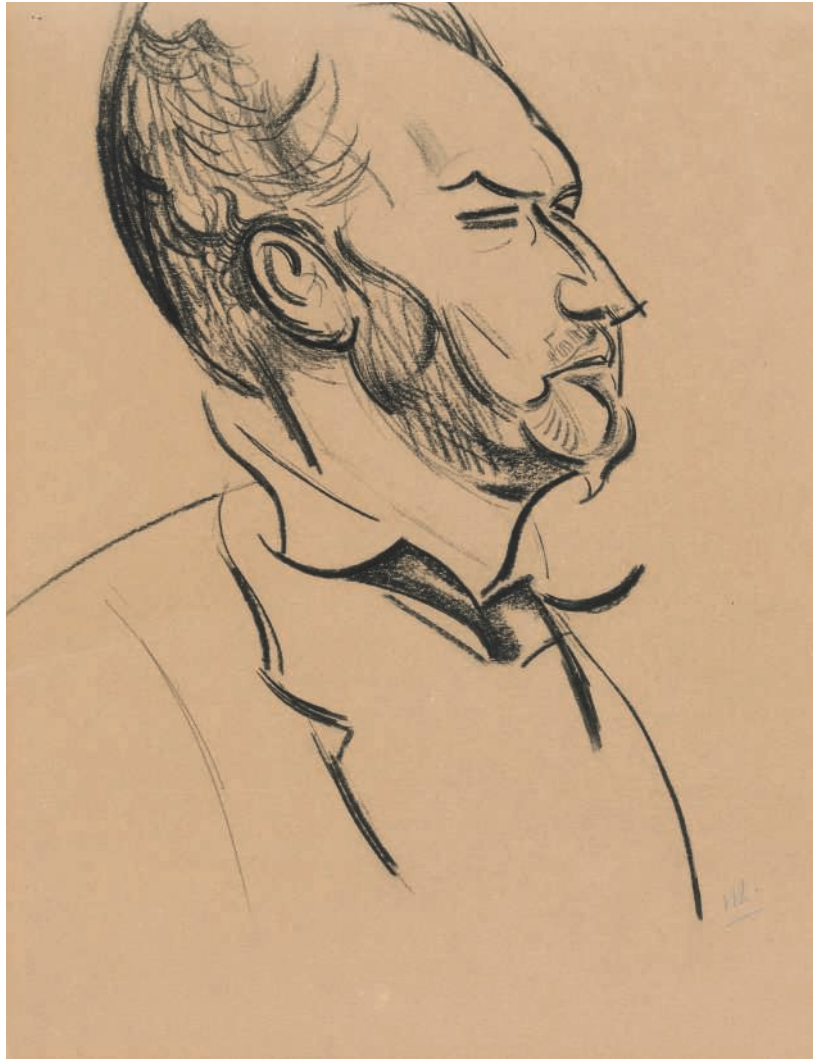
Anonymous sale; Sotheby's, London, 30 September 1998, lot 151, where purchased by the present owner.





PROPERTY FROM THE ESTATE OF

**WILLIAM KELLY SIMPSON**



λ \* 102

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

*Head of Ezra Pound*

signed with initials 'WL.' (lower right)  
black crayon on buff paper  
11½ x 8¾ in. (29.5 x 22.5 cm.)  
Executed in 1939.

£10,000-15,000

\$14,000-20,000  
€12,000-17,000

**PROVENANCE:**

A gift from the artist to D.G. Bridson, London, in 1956, and by descent.  
Anonymous sale; Christie's, London, 5 June 1992, no. 63A, where purchased  
by the present owner.

**LITERATURE:**

W. Michel, *Wyndham Lewis Paintings and Drawings*, London, 1971,  
no. 937, pl. 130.  
S. Cooney (ed.), *Blast 3, previously unpublished letters by Ezra Pound*, Santa  
Barbara, 1984, p. 59, illustrated.

Ezra Pound revisited London from Rapallo in 1938-39 in order to wind up the estate of his wife's mother, Olivia Shakespear. He and Wyndham Lewis were old friends, having been leaders of the Vorticist movement in 1914, collaborating on the magazine, *Blast*. In 1938 Lewis won notoriety again when his oil portrait of their mutual friend T.S. Eliot was rejected by the Royal Academy hanging committee amid much controversy. The current drawing is one of a series of four heads of Pound drawn in preparation for the major oil portrait of Pound painted in 1939, now in the Tate Gallery. Its assured, improvisational character is reflected in the informality of the oil portrait itself. The former owner, D.G. Bridson, was a BBC Radio producer friendly with both Pound and Lewis. He dramatised several of Lewis's novels for the *Third Programme*, and secured a commission for the now blind Lewis to complete his most ambitious work of fiction, *The Childermass*. Bridson dramatised the continuation, which was broadcast to great acclaim before publication in 1956. In gratitude, Lewis gave him the drawing.

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





**\* 103**

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

*Portrait of a Male Nude*

charcoal, red chalk and watercolour  
20% x 15% in. (52.4 x 39.6 cm.)

£7,000–10,000

\$9,500–14,000

€8,000–11,000

**PROVENANCE:**

Claude Lovat Fraser.

A.G. Thomas, his sale; Sotheby's, London, 15 December 1965, lot 83.

Anonymous sale; Sotheby's, London, 23 May 1984, lot 113.

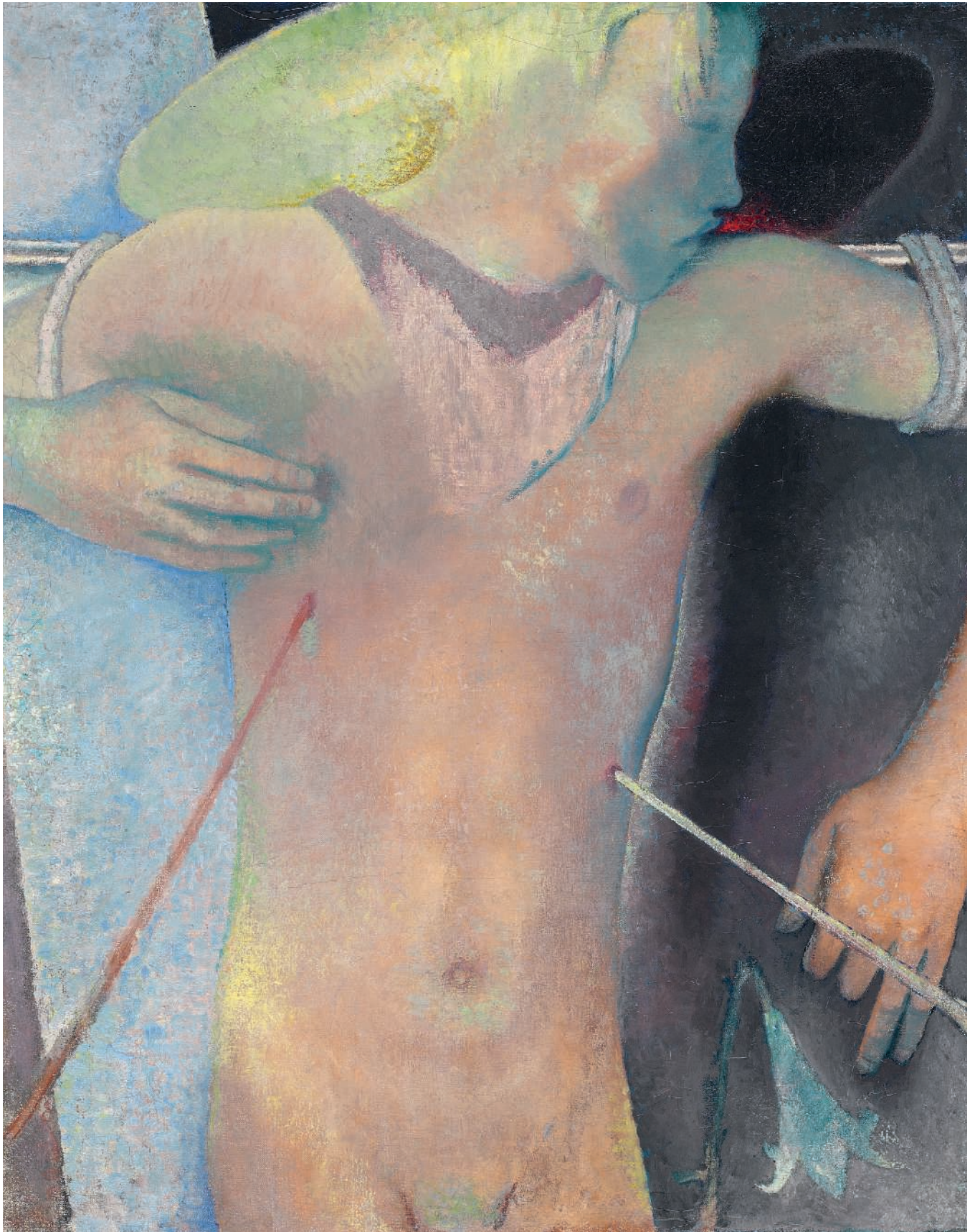
Stanley J. Seeger, his sale; Sotheby's, London, 14 June 2001, lot 56, where  
purchased by the present owner.

This work bears a striking resemblance to the *Self Portrait* of 1912 (illustrated in Evelyn Silber and David Finn, *Gaudier-Brzeska*, London, 1996, p. 6, fig. 3) in its powerful contouring of the face and neck of the figure.





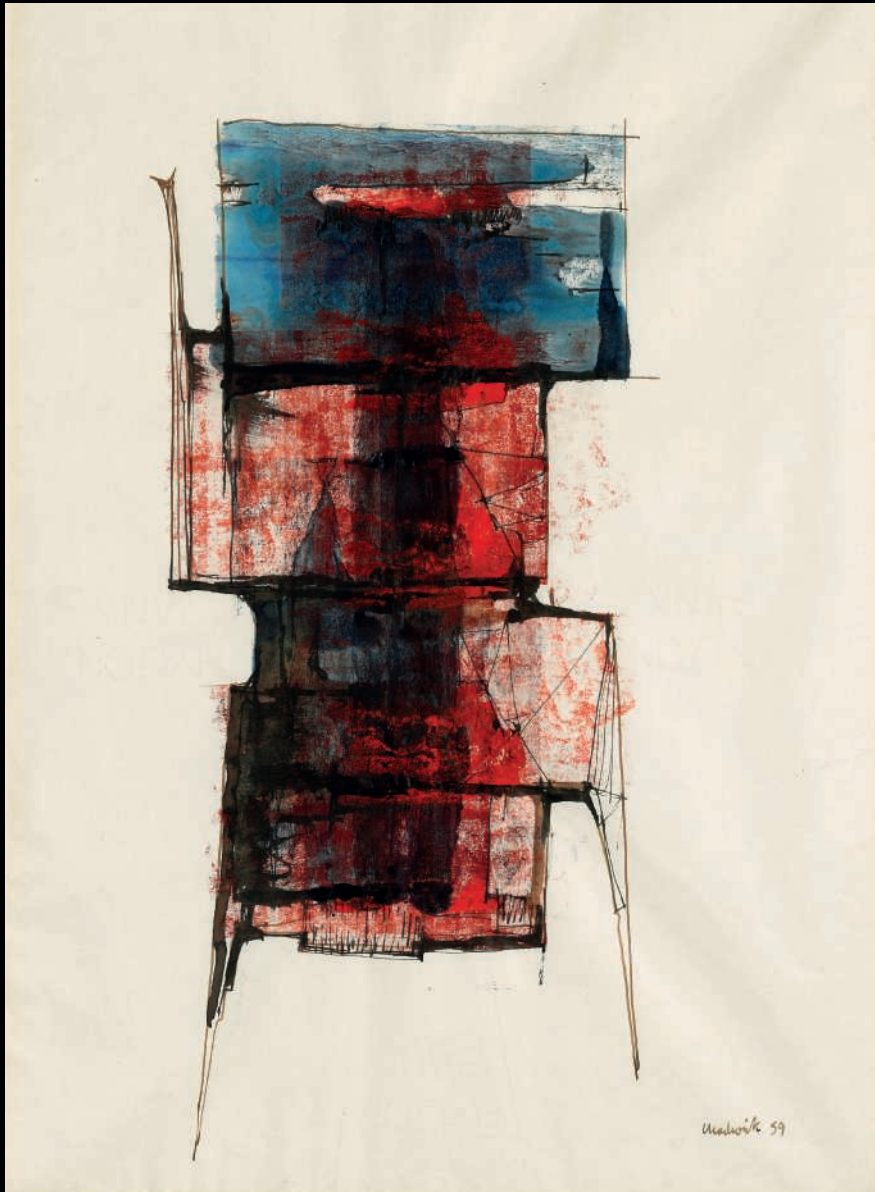








PROPERTY FROM THE ESTATE OF  
**WILLIAM KELLY SIMPSON**



λ \* 105

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

*Study for Watcher*

signed and dated 'Chadwick 59' (lower right), inscribed  
'STUDY FOR 'WATCHER'' (on the reverse)

ink, chalk, watercolour and gouache  
18<sup>7</sup>/<sub>8</sub> x 13 in. (46.8 x 33 cm.)

£3,000–5,000

\$4,100–6,800  
€3,500–5,700

**PROVENANCE:**

with M. Knoedler & Co., New York.  
Donald Stralem.

Anonymous sale; Christie's, New York, 7 November 1985, lot 128, part lot,  
as 'Study for Watchers', where purchased by the present owner.





λ \* 106

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

*Two Watchers*

signed and dated 'Chadwick 1960' (lower right), inscribed '2 WATCHERS'  
(on the reverse)

ink and wash

18¾ x 13 in. (46.3 x 33 cm.)

£3,000–5,000

\$4,100–6,800

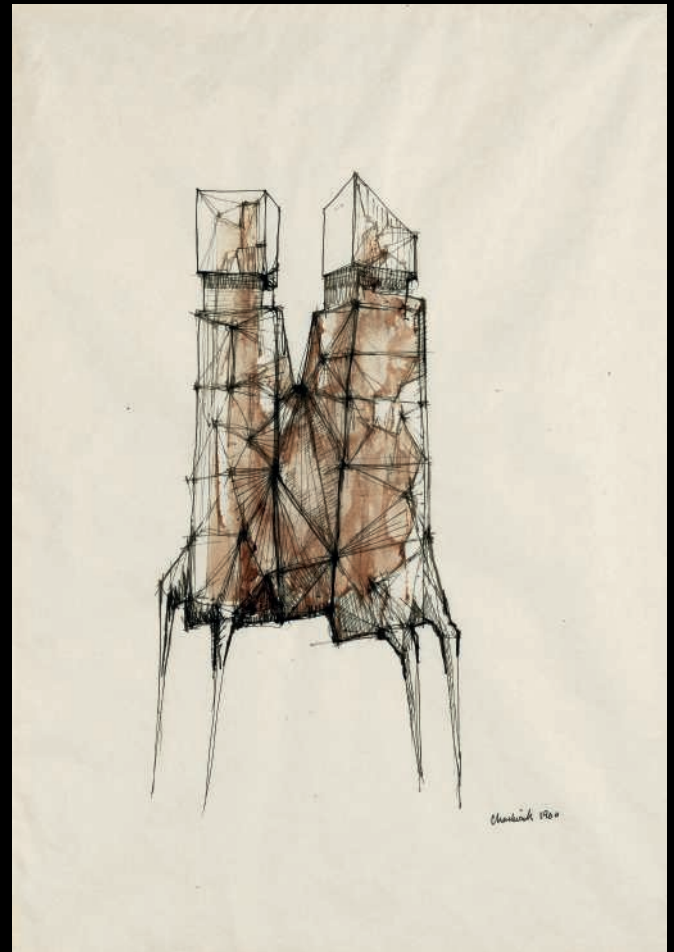
€3,500–5,700

**PROVENANCE:**

with M. Knoedler & Co., New York.

Donald Stralem.

Anonymous sale; Christie's, New York, 7 November 1985, lot 128, part lot,  
where purchased by the present owner.



λ \* 107

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

*Beast*

signed and dated 'Chadwick 1960' (lower right), inscribed 'BEAST'  
(on the reverse)

ink and wash

18¾ x 12¾ in. (48 x 32.8 cm.)

£3,000–5,000

\$4,100–6,800

€3,500–5,700

**PROVENANCE:**

with M. Knoedler & Co., New York.

Donald Stralem.

Anonymous sale; Christie's, New York, 7 November 1985, lot 128, part lot,  
where purchased by the present owner.





PROPERTY FROM THE ESTATE OF

**WILLIAM KELLY SIMPSON**

λ \* 108

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

*Maquette II Moon of Alabama*

iron and composition, unique

8¼ in. (21 cm.) high

Conceived in 1957.

£60,000–80,000

\$82,000–110,000

€69,000–91,000

**PROVENANCE:**

with Staempfli Gallery, New York, where purchased by the present owner in November 1960.

**LITERATURE:**

D. Farr and E. Chadwick, *Lynn Chadwick: Sculptor, With A Complete Illustrated Catalogue 1947-2003*, Farnham, 2014, p. 156, no. 242, bronze cast illustrated.

*Maquette II Moon of Alabama*, forms part of a series of works which take their title from a song by Berthold Brecht, later covered by David Bowie and The Doors. Constructed from iron and composition, known as Stolit, a web of welded rods forms a geometric unit that is supported by three legs. Exposed rods jut out in a multitude of directions, as if marking out an invisible skin which protects the nucleus of the object. The structure itself references the Soviet satellite, *Sputnik 1*, which launched in the same year, initiating the 'Space Age'.

**'I believe that it is necessary for the artist to have feeling for the method in which he works, whatever his medium. I am pleased if the iron forms I make have a sort of organic reality, as if they were the logical expression of the materials which I use. I do not expect much vitality in my work unless this is so'**

(L. Chadwick, quoted in exhibition catalogue, *The New Decade: 22 European Painters and Sculptors*, New York, Museum of Modern Art, 1955).









PROPERTY FROM THE ESTATE OF

**WILLIAM KELLY SIMPSON**



**\* 109**

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

*Nelson Place, Bath*

signed 'St.' (lower left)  
oil on canvas, squared  
27 x 20 1/8 in. (68.6 x 51.1 cm.)  
Painted circa 1917-18.

£15,000-25,000

\$21,000-34,000  
€18,000-28,000

**PROVENANCE:**

with Roland, Browse & Delbanco, London, 1950.  
J.D. Byfield.  
with Arthur Tooth & Sons, London, 1967.  
Benjamin Sonnenberg, New York.  
His sale; Sotheby's Parke-Bernet, New York, 25 September 1980, lot 43,  
where purchased by the present owner.

**EXHIBITED:**

London, Arthur Tooth & Sons, *Today and Yesterday*, September 1960, no. 20.

**LITERATURE:**

M. Sharp Young, 'Treasures in Gramercy Park', *Apollo*, no. 61, March 1967,  
p. 180, pl. ix.  
W. Baron, *Sickert Paintings and Drawings*, New Haven and London, 2006,  
p. 453, no. 494.2.

'Nelson Place was a steep hill which ran from London Road down to the  
River Avon ... The steeple in the background belongs to St John the Baptist's  
church across the Avon' (W. Baron, *op. cit.*).





λ \* 110

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

*Church of St Noyale, Brittany*

signed 'John Piper' (lower right) and inscribed 'Ste Noyale (Brittany)' (on the reverse and on the backboard)

pencil, ink, pastel and watercolour  
14¼ x 18¾ in. (36.2 x 47.7 cm.)

£4,000–6,000

\$5,500–8,100

€4,600–6,800

**PROVENANCE:**

with Durlacher Bros, New York, where purchased by the present owner in December 1964.

John Piper is known to have produced a few works based on architectural details of churches in Brittany, including a readily comparable work *Le Martyre, Finistère* 1959 (see Anthony West, *John Piper*, London, 1979, no. 212, illustrated).

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



## PROPERTY FROM THE COLLECTION OF JOHN BOORMAN

A highly acclaimed British film director and producer, John Boorman, C.B.E., Commandeur de l'ordre des Arts et des Lettres, is also known as one of the mainstream's most independently-minded filmmakers.

Boorman's Hollywood directing debut was for cult classic *Point Blank* (1967), which *The Sunday Times* named as one of the ten best thrillers of all time. He continued to gain critical and commercial acclaim, winning first prize at the Cannes International Film Festival for Best Direction on *Leo the Last* (1970) and receiving three Oscar nominations for *Deliverance* (1972). Other well-known works by John Boorman include *Zardoz* (1973; starring Sean Connery), *Exorcist II: The Heretic* (1977), the acclaimed *Excalibur* (1981) and *The Emerald Forest* (1985).

*Hope and Glory* (1987), Boorman's gentle, semi-autobiographical account of a boy's experiences during the London Blitz, was hailed for its unforced exuberance. The film was nominated for five Academy Awards, with Boorman

being nominated as a producer, director and writer. In 2004, he directed *In My Country* starring Samuel Jackson and Juliette Binoche, which won the peace award at the 2004 Berlin Film Festival. Boorman's most recent film, *Queen & Country* (2014), premiered at Directors' Fortnight at the Cannes International Film Festival and was released as a commercial success across the US and Europe in 2015.

In 2004, Boorman was awarded the BAFTA Fellowship, a lifetime achievement award presented by the British Academy of Film and Television Arts 'in recognition of outstanding achievement in the art forms of the moving image'. In 2013, the British Film Institute bestowed its highest honour to John Boorman with a presentation of a BFI fellowship.

Boorman is also a published author and has been a contributor and co-editor to thirteen annual editions of *Projections*, a series of books published by Faber & Faber (UK), in which filmmakers write about their craft.

### λ 111

#### IVON HITCHENS (1893-1979)

##### *An Upright of Flowers*

signed and dated 'Hitchens 74' (lower left), signed again, inscribed and dated again "'An Upright of Flowers"/1974./by IVON HITCHENS PETWORTH SUSSEX.' (on the artist's label attached to the stretcher)  
oil on canvas  
34 x 16 in. (86.4 x 40.5 cm.)

£50,000–80,000

\$68,000–110,000

€57,000–91,000

#### PROVENANCE:

with Waddington Galleries, London, where purchased by Dr Dalley.  
with Waddington Galleries, London, where purchased by the present owner in 1991.

#### LITERATURE:

P. Khoroché, *Ivon Hitchens*, London, 1990, p. 272, pl. 93.

**'I never tire of Hitchens because he paints what lies beneath, but the shrinking wall space of old age sends him into an exile where I hope other eyes will cherish him as much as I have'**

(John Boorman, May 2018)









PROPERTY FROM THE COLLECTION OF JOHN BOORMAN

λ 112

**IVON HITCHENS (1893-1979)**

*Sussex River, Bridge and Blue Sky*

signed and dated 'Hitchens 69' (lower right), signed again, inscribed and dated again "'Sussex River, Bridge and Blue Sky"/1969./by IVON HITCHENS/  
Greenleaves Petworth. Sussex.' (on the artist's label attached to the stretcher)  
oil on canvas  
16 x 29½ in. (40.8 x 75 cm.)

£20,000–30,000

\$28,000–41,000

€23,000–34,000

**PROVENANCE:**

Howard Bliss.

Humane Education Centre, London, 1970.

with Waddington Galleries, London, where purchased by the present owner  
in 1991.



PROPERTY FROM THE COLLECTION OF JOHN BOORMAN

λ 113

**IVON HITCHENS (1893-1979)**

*Woodland Walk and Farm Fields*

signed 'Hitchens' (lower right), signed again, inscribed and dated "'Woodland Walk and Farm Fields'/1972/by IVON HITCHENS. GREENLEAVES PETWORTH/SUSSEX' (on the artist's label attached to the stretcher)  
oil on canvas

16½ x 41½ in. (42 x 105.5 cm.)

£40,000–60,000

\$55,000–81,000

€46,000–68,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 8 June 1990, lot 328.  
with Waddington Galleries, London, where purchased by the present owner  
in 1991.



λ 114

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

*Back to Back*

incised with the artist's monogram, signed with initial and numbered  
'C 47S 6/9' (on the edge of the seat)  
bronze with a black and polished patina  
13 in. (33 cm.) wide  
Conceived in 1986.

£15,000-25,000

\$21,000-34,000  
€18,000-28,000

**PROVENANCE:**

Purchased by the present owner at the 1988 exhibition.

**EXHIBITED:**

Caracas, Galería Freites, *Lynn Chadwick*, May 1988, no. 19.

**LITERATURE:**

D. Farr and E. Chadwick, *Lynn Chadwick: Sculptor, With A Complete Illustrated Catalogue 1947-2003*, Farnham, 2014, p. 368, no. C47S, another cast illustrated.





PROPERTY FROM THE ESTATE OF ANTHONY WINGATE

λ 115

**KEITH VAUGHAN (1912-1977)**

*Still life with pears and bottle on a table*

signed and dated 'Keith Vaughan/51' (lower right)

pencil and gouache

13% x 17% in. (34.5 x 45 cm.)

£15,000-25,000

\$21,000-34,000

€18,000-28,000

Keith Vaughan, usually celebrated for his male nude paintings, seriously began to explore still life as an independent subject around 1950. That year, for example, he exhibited thirty of his new gouaches at the Redfern Gallery. Nine of them were still life paintings of jugs, cups and coffee pots accompanied by various fruits carefully placed on tablecloths and balconies.

Vaughan's approach to pictorial composition and the placement of objects in his still life subjects, is as thoughtful as in his figure paintings. In the present work he has achieved a formalised balance between the represented

objects and the intervals established around them. Each is abstracted and simplified, reduced and distilled to a series of essential, jagged profiles that carefully counterbalance one another. Vaughan's palette lightened as the wartime gloom and Neo-Romantic darkness was replaced by brighter, sunlit images. These summer fruits, described in a high-key, economical palette, are perhaps emblematic of the new, optimistic brightness that was beginning to filter into British life in the years following the war.

The pigment is applied generously and in places with surprising freedom. This reveals Vaughan's growing awareness of the painted surface, as he started to explore the possibilities of gouache and broaden its means of application. Tension developed between the importance of the subject matter and the value of the paint as an expressive medium in its own right. This went on to become one of Vaughan's central preoccupations as a painter.

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



λ 116

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

*Greek Fisherboy*

signed, dedicated and dated 'for Geoffrey Lawson -/- John Craxton - 1956.'  
(upper left)

gouache

22¼ x 17½ in. (57.2 x 44.5 cm.)

£15,000-25,000

\$21,000-34,000

€18,000-28,000

**PROVENANCE:**

A gift from the artist to Geoffrey Lawson, 1956.  
with Jonathan Clark Fine Art, London, where purchased by the present owner  
in 1993.

**LITERATURE:**

I. Collins, *John Craxton*, Farnham, 2011, p. 111, pl. 136.

This portrait was probably painted on Poros or Hydra - the two islands in the Saronic Gulf where Craxton was based during the 1950s. On the latter he lodged in the ancestral home of his painter friend Niko Ghika, and in both places he lived a sociable life, sketching and painting his shepherd and sailor companions in waterfront cafes and tavernas. The Ghika House burned down in 1961, by which time Craxton had relocated to Crete. The story is currently being told in the free British Museum exhibition *Charmed Lives in Greece: Ghika, Craxton, Leigh Fermor*, running until 15 July.

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

Geoffrey Lawson, to whom *Greek Fisherboy* is dedicated, is referred to in Adrian Clark and Jeremy Dronfield's biography of Peter Watson. Immediately following an account of Watson's untimely death in 1956, Watson's distraught partner Norman Fowler is rushed to hospital, and it is 'Geoffrey Lawson of the ICA' who collected him the next day (letter from Lawson to John Craxton, 6 May 1956, see A. Clark and J. Dronfield, *Queer Saint: The Cultured Life of Peter Watson*, London, 2015, p. 315).





## PROPERTY FROM THE ESTATE OF DEREK FAIRHEAD

Derek Fairhead had a long career working for Westward Television from the 1950s to the 1980s. During that time he produced and directed a series of programs covering the music and the arts, including the 1967 documentary about Bernard Leach and Barbara Hepworth. He and Hepworth developed a mutual respect which is illustrated in their exchange of personal letters. He went on to purchase *Sculpture with Colour* directly from Hepworth, and it has remained in the family since.

λ 117

### DAME BARBARA HEPWORTH (1903-1975)

#### *Sculpture with Colour*

signed with initials, numbered and dated 'BH 8/9/1940' (lower right edge of the base) and inscribed with the Morris Singer studio stamp and dated again 'M/S 1968' (lower left edge of the base)

polished and painted bronze, with strings, on a bronze base

6 in. (15.2 cm.) wide, including base

Conceived in 1940 and cast in 1968.

This work is recorded as BH 459.

To be sold with two letters from Barbara Hepworth to Derek Fairhead, dated February 1969 and October 1973.

£50,000-80,000

\$68,000-110,000

€57,000-91,000

#### PROVENANCE:

Acquired directly from the artist by Derek Fairhead, 1969, and by descent.

#### EXHIBITED:

London, Gimpel Fils, *Barbara Hepworth*, October 1972, no. 2, another cast exhibited.

London, Annelly Juda Fine Art, *The Non-Objective World 1914-1955*, July - September 1973, no. 53, another cast exhibited: this exhibition travelled to Texas, Austin, University Art Museum, October - December 1973.

London, Gimpel Fils, *Barbara Hepworth, 1903-1975: 50 sculptures from 1935 to 1970*, October - November 1975, no. 6, another cast exhibited.

New York, Gimpel & Weitzenhoffer, *Hepworth*, March - April 1977, no. 14, another cast exhibited.

Wakefield, City Art Gallery, *BH: Polished Bronzes*, May - June 2003, exhibition not numbered: this exhibition travelled to The Netherlands, Gouda, Museum Het Catharina Gasthuis, July - September 2003.

#### LITERATURE:

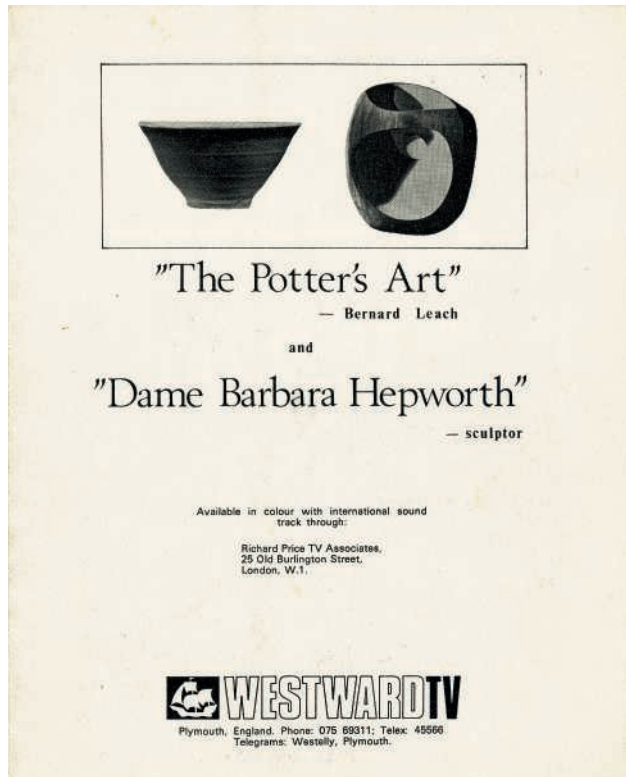
A. Bowness, *The Complete Sculpture of Barbara Hepworth 1960-69*, London, 1971, p. 46, no. 459, incorrectly recorded as the first cast of BH 117 A.

Exhibition catalogue, *The Non-Objective World 1914-1955*, London, Annelly Juda Fine Art, 1973, p. 89, no. 53, another cast illustrated.

Exhibition catalogue, *Barbara Hepworth, 1903-1975: 50 sculptures from 1935 to 1970*, London, Gimpel Fils, 1975, n.p., no. 6, another cast illustrated.

S. Bowness (ed.), *Barbara Hepworth The Plasters: The Gift to Wakefield*, Farnham, 2011, pp. 36, 47, 104, no. 2, plaster cast and another cast illustrated.

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



Pamphlet cover advertising the Barbara Hepworth and Bernard Leach documentary, 1967, directed by Derek Fairhead.







PROPERTY OF A PARISIAN COLLECTOR

λ 118

**JOHN WELLS (1907-2000)**

*Blue Oval*

signed, inscribed and dated 'Blue Oval/John Wells. 1946./Anchor Studio/  
Trewarveneth Street/NEWLYN/W.CORNWALL.' (on the reverse)

oil on board

17½ x 11 in. (44.4 x 27.9 cm.)

£15,000-25,000

\$21,000-34,000

€18,000-28,000

**PROVENANCE:**

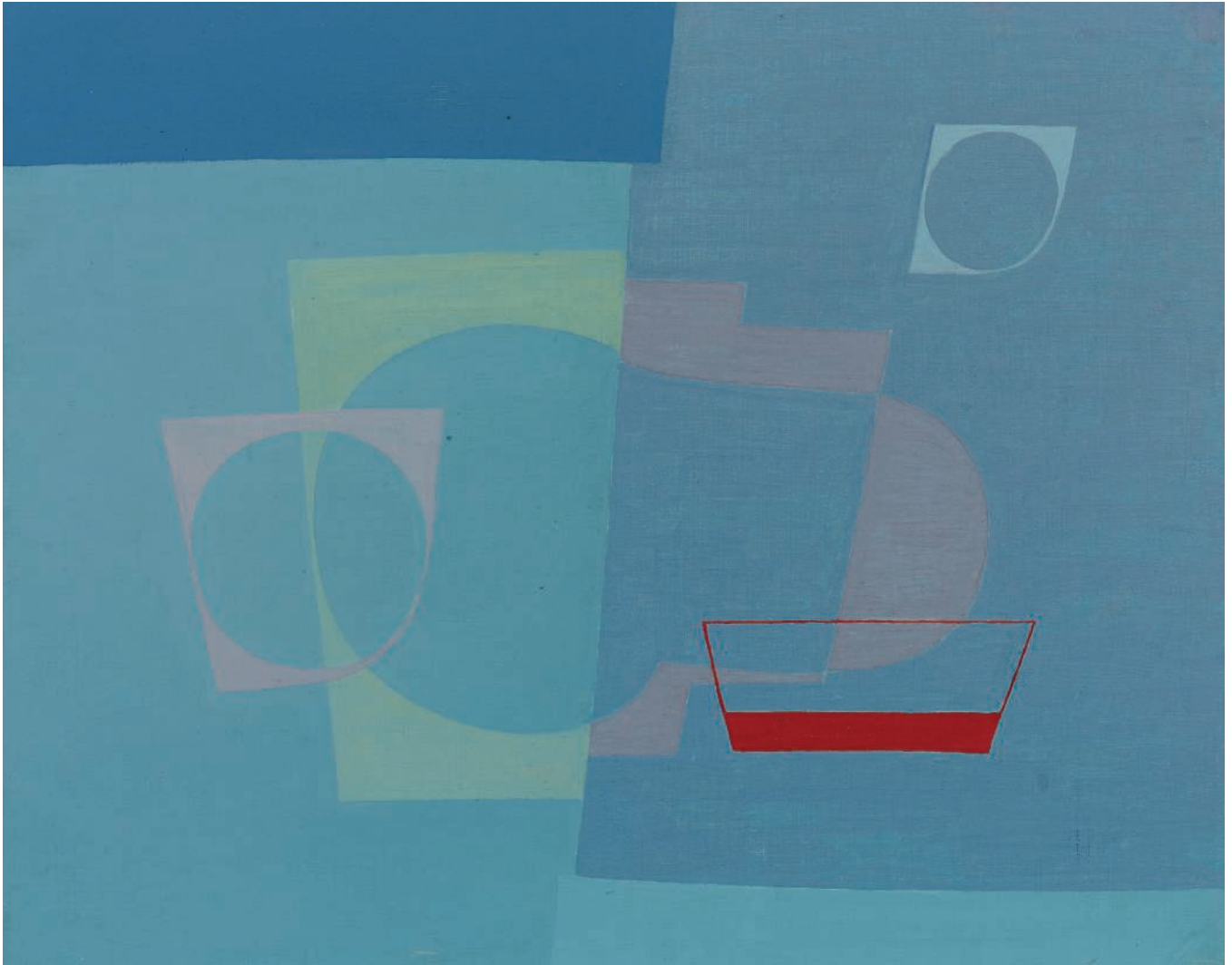
The artist's family.  
with Jonathan Clark Fine Art, London, where purchased by the present owner.

**EXHIBITED:**

St Ives, Mariners' Chapel, *First Crypt Group Exhibition*, July 1946.  
St Ives, Tate Gallery, *John Wells The Fragile Cell*, May - November 1998, no. 12.

**LITERATURE:**

M. Rowe, exhibition catalogue, *John Wells The Fragile Cell*, St Ives, Tate Gallery,  
1998, p. 29, no. 12, illustrated.



λ 119

**ALASTAIR MORTON (1910-1963)**

*Opus 4 (blue ground)*

signed with initials, inscribed and dated 'AJFM Painting Op. 4 1936'  
(on the backboard)

oil on canvas-board  
16 x 20 in. (40.5 x 51 cm.)

£20,000–30,000

\$28,000–41,000  
€23,000–34,000

**PROVENANCE:**

Mrs Cherry Morton, the artist's wife.  
with Anthony d'Offay Gallery, London.

**EXHIBITED:**

London, Marlborough Fine Art, *Art in Britain 1930-40: centred round Axis, Circle, Unit One*, March - April 1965, no. 98.  
London, Alexander Postan Fine Art, *Alastair Morton: Paintings, Gouaches and Drawings 1936-1944*, 1974, no. 1.  
Edinburgh, Scottish National Gallery of Modern Art, *Alastair Morton and Edinburgh Weavers*, April - May 1978, no. 2, as 'Number 4'.



PROPERTY FROM THE COLLECTION OF SIR HERBERT AND  
LADY MARGARET 'LUDO' READ

λ 120

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

*Collage (Herbert + Ludo)*

signed and dedicated 'Herbert + Ludo/with love from Ben' (on the reverse)

oil, gouache and collage on board

3<sup>7</sup>/<sub>8</sub> x 5<sup>7</sup>/<sub>8</sub> in. (10 x 15 cm.)

Executed *circa* 1933.

£40,000–60,000

\$55,000–81,000

€46,000–68,000

**PROVENANCE:**

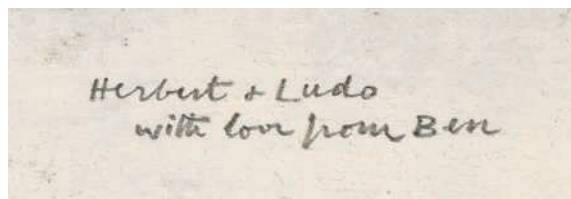
A gift from the artist to Sir Herbert and Lady Margaret 'Ludo' Read,  
and by descent.

When writing about art critic and poet Herbert Read (1893-1968), Ben Nicholson recalled, 'I met him first in the early 30s, & soon after he came to live in the Mall, (Belsize Park), nearly next door to Barbara Hepworth's and my studio & became one of our best friends, & a vital part of our small group which broke through the provincial barrier of London art & his understanding & support was invaluable' (B. Nicholson, *Drafts for an article on Herbert Read by Ben Nicholson*, August 1968, Tate Archive TGA 8717/3/1½1). The dedication written to Herbert Read and his wife Ludo on the reverse of the present work is evidence of this vital and enduring friendship between two of the leading figures in British art at that time.

Herbert Read's move to The Mall studios in 1933 marked the beginning of a lifelong friendship between him and Nicholson, as well as the group of artists living there such as Hepworth and Henry Moore. The small purpose-built studios off Parkhill Road were described by Jean Hélicon as an 'English *bateau-lavoir* where Ben and many other young enthusiasts were working out a new art of restraint and subtlety' (quoted in M. de Sausmarez, *Ben Nicholson: A Studio International Special, Studio International*, London, 1969, p. 13). Read himself would describe the group as a 'nest of gentle artists' (*Apollo*, vol. 77, no. 7, September 1962, pp. 565-9).

Nicholson's own move to the studios two years earlier in 1931 had a major impact upon the artists living and working there. His and Hepworth's affiliation with *Abstraction-Creation*, a group of Parisian abstract artists, was evident in their work which tended towards an aesthetic of pure abstraction. This was in contrast to the figuration of Surrealism which was also prominent at that time. Read, however, embraced both movements, believing them to be the two major currents of modern art. This was expressed by Read in his introduction to Unit One's first and only exhibition in 1934, a group founded by Paul Nash which was dedicated to modern art in Britain.

These strands of Modernism also came together in the paintings of Catalan artist Joan Miró, whose influence upon Nicholson can be felt in the present work. Nicholson first saw Miró's work in Paris in 1932, and described its effect upon him as 'a new freedom ... a kind of liberation'. The ballet designs of the early 1930s were of particular interest to Nicholson. This influence upon Nicholson was reinforced when, in 1933, Miró's first London exhibition was shown at The Mayor Gallery, quickly to be followed in October that year by the gallery's group exhibition in connection with Read's book *Art Now*, in which Miró featured.







λ 121

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

*Sea Buildings*

signed, inscribed and dated 'John Piper/Sea Buildings/1938.' (on the reverse)  
oil, pencil and ripolin on canvas laid on panel and partly cut out  
12 x 16 in. (30.5 x 40.5 cm.)

£80,000–120,000

\$110,000–160,000

€91,000–140,000

**PROVENANCE:**

Acquired directly from the artist, and by descent.  
Anonymous sale; Bonhams, London, 8 November 2007, lot 59, where  
purchased by the present owner.

**EXHIBITED:**

London, London Gallery, *John Piper*, 1938, no. 10.  
Paddock Wood, Kent, Mascalls Gallery, *John Piper in Kent & Sussex*,  
March - May 2011, no. 30: this exhibition travelled to Eastbourne, Towner,  
July - September 2011.

**LITERATURE:**

N. Hepburn, exhibition catalogue, *John Piper in Kent & Sussex*, Paddock Wood,  
Mascalls Gallery, 2011, n.p., no. 30, illustrated.

*Sea Buildings* was painted at a hinge moment in John Piper's career. It builds on just over three years experimentation with abstract art, yet at the same time hints at the return of representation. The title, which he inscribed on the back of the painting, is provocative. The abstract shapes in the foreground do not in any obvious way suggest buildings; but because of their association with the glimpse of sea or sky on the right hand side, they take on the kind of 'coastal gaiety' that Piper wrote about in his seminal article 'Nautical Style', published in January 1938 in *The Architectural Review*, and reprinted in his book *Buildings and Prospects* (1948).

Piper's entry into abstract art had been through the making of reliefs, following the examples of César Domela. He had expressed a desire to break up and diversify the picture surface. This he achieved in his abstract paintings by covering the plywood or wooden ground with canvas which he then cut into, removing segments to give variations in level and surface texture. This habit recurs in *Sea Buildings* where at one point the wood of the panel is exposed so that its natural colour can contribute to the composition as a whole. The use of both oil paint and shiny ripolin paint made possible further alteration in the texture of the picture surface.

The abstract shapes are strongly reminiscent of cut-outs. There may be a reminiscence, here, of Piper's involvement with printing. In order to make possible inexpensive colour illustrations for his wife Myfanwy Piper's magazine *Axis*, he had turned to Paramat blocks. These were metal plates covered with rubber which he cut away, leaving a template to be printed. This process seems to have fostered in him a fascination with the negatives, the arbitrary, unexpected shapes found among the remains, either when working with Paramat blocks or making collages in paper.

*Sea Buildings*, like other abstracts of the 1937-38 period, plays with echoes and near repetitions, contrasting curves with straight lines and, with purposeful movement, sweeping all the parts into a whole. By this date, Piper's abstract language had achieved both fluency and sophistication, as can also be seen in the related work, *Screen for the Sea, Black Ground* (1938), in the Scottish National Gallery of Modern Art. Here, however, the sea is obscured, or vaguely hinted at by an indeterminate area of pale blue. But in *Sea Buildings*, the abstract forms are clustered against an atmospheric ground which suggests the movement of water, while also conveying the feeling that the outside world is trying to break in.

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





**PROPERTY FROM THE COLLECTION OF THE  
LATE ROGER WOOD**

Roger Wood (1920-2005) was a photographer best known for his work in the ballet, recording virtually every major company and principal dancer in the post-war years, including Margot Fonteyn, Frederick Ashton and Alicia Markova. Between 1949 and 1953, he was one of two official photographers at the Royal Opera House, as well as working at Glyndebourne.

When visiting Aldeburgh, Wood got to know Benjamin Britten and Peter Pears, taking photographs of them which were shown at their home, Red House. His work is in the Collections of the Lincoln Centre, New York, and the Royal Opera House, London.

λ 122

**ROBERT ADAMS (1917-1984)**

*Rectangular bronze form No. 6*

bronze with a brown patina

10 $\frac{3}{8}$  in. (27.5 cm.) high

Conceived in 1955 in an edition of 6.

The present work is recorded by the artist as Opus 30.

£10,000-15,000

\$14,000-20,000

€12,000-17,000

**PROVENANCE:**

Purchased by Roger Wood at the April 1956 exhibition, and by descent.

**EXHIBITED:**

London, Gimpel Fils, *Exhibition of Paintings by William Gear & Sculpture by Robert Adams*, February 1956, no. 35, another cast exhibited.

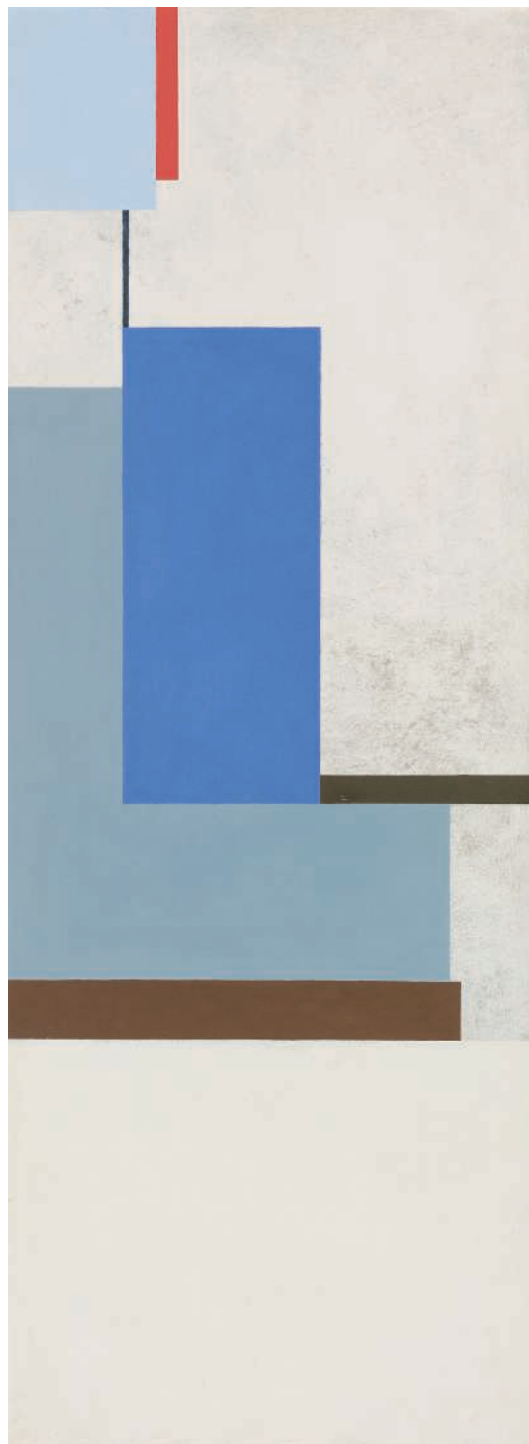
London, AIA, *Sculpture Exhibition*, April 1956, no. 40.

Venice, British Council, British Pavilion, *XXXI Biennale*, June - October 1962, no. I, another cast exhibited.

**LITERATURE:**

A. Grieve, *The Sculpture of Robert Adams*, London, 1992, p. 172, no. 182, another cast illustrated.





λ 123

**JOHN WELLS (1907-2000)**

*Composition Variations No. 2*

signed, inscribed and dated twice '64/3/John Wells. 1963./Composition  
1963/Var. 2/Anchor Studio/Trewarveneth Street/NEWLYN/CORNWALL'  
(on the artist's label attached to the reverse)

oil on board

43<sup>7</sup>/<sub>8</sub> x 16<sup>1</sup>/<sub>8</sub> in. (111.5 x 41 cm.)

£25,000-35,000

\$34,000-47,000

€29,000-40,000

**PROVENANCE:**

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



λ \* 124

**DAME BARBARA HEPWORTH (1903-1975)**

*Turning form (Atlantic)*

signed and dated 'Barbara Hepworth 1961' (lower right), signed again, inscribed and dated again 'Barbara Hepworth/"Turning form (Atlantic) "1961' (on the reverse)

oil and pencil on gesso-prepared board

24¾ x 17¾ in. (63 x 45 cm.)

This work is recorded as D 453.

£50,000-80,000

\$68,000-110,000

€57,000-91,000

**PROVENANCE:**

with Gimpel Fils, London, where purchased by the present owner's mother in July 1961.

*Turning form (Atlantic)* demonstrates Barbara Hepworth's response to the Cornish coastline with which she once admitted to have become 'bewitched'. Alan Bowness writes, 'Many of the drawings of the 1960s were made within view of the sea, in a studio overlooking the Atlantic beach of Porthmeor, and the movement of tides and the forms of the wave patterns on the sea-shore sometimes provide their immediate inspiration' (A. Bowness, *Barbara Hepworth Drawings from a Sculptor's Landscape*, London, 1966, p. 25). This sense of movement can be felt in *Turning form (Atlantic)*: the oval hollow of the forms evoke the jutting rocks and windswept beaches of Cornwall, and the pattern of curved and straight pencil lines, so reminiscent of her stringed sculptures, seems to imply the rise and fall of waves, or the vibrations of wind. Hepworth's use of azure blue pigment also serves to suggest the sensation of the surrounding sea and sky.

In *Turning form (Atlantic)*, Hepworth has applied pigment and rubbed it away in areas, eroding the surface to suggest a texture reminiscent of the natural wear of the sea and wind upon rocks. Hepworth compared the process of her picture-making to that of making sculpture, reinforcing the tangibility and physicality of her pictures: 'When I am making a drawing, I like to begin with a board which I have prepared with a definite texture and tone. I like to rub and scrape the surfaces as I might handle the surface of a sculpture' (B. Hepworth, quoted in H. Read, (ed.), *Barbara Hepworth: Carvings and Drawings*, London, 1952, pp. 68-69).

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



Barbara Hepworth 1961



**\*125**

**NAUM GABO (1890-1977)**

*Linear Construction in Space No. 2*

signed 'Gabo' (on one of the outer edges of the Perspex)  
Perspex, aluminium and stainless steel spring-wire, unique  
19¼ in. (49 cm.) high  
Conceived in 1959.

£100,000–150,000

\$140,000–200,000

€120,000–170,000

**PROVENANCE:**

Otto Gerson & Claude Bernard Haim, by whom acquired from the artist  
in December 1959.  
with Galerie Claude Bernard, Paris, where purchased in November 1960.  
Anonymous sale; Christie's, London, 19 June 2013, lot 360.

**EXHIBITED:**

Saint-Etienne, Musée d'Art et d'Industrie, *Cent sculpteurs de Daumier  
à nos jours*, 1960, no. 86.  
Zurich, Kunsthaus Zurich, *Sammlungen Hans und Walter Bechtler*,  
August - October 1982, no. 93.

**LITERATURE:**

Exhibition catalogue, *Cent sculpteurs de Daumier à nos jours*, Saint-Etienne,  
Musée d'Art et d'Industrie, 1960, fig. 37, no. 86, illustrated.  
N. Gabo, *Constructions, Sculpture, Paintings, Drawings, Engravings*, Neuchâtel,  
1961, p. 200, no. 86, illustrated.  
'Die Sammlung der Brüder', *Du Zutich Year 35*, 1975, p. 27, no. 2.  
Exhibition catalogue, *Sammlungen Hans und Walter Bechtler*, Zurich,  
Kunsthaus Zurich, 1982, p. 62, no. 93, illustrated.  
S. Nash & J. Merkert, *Naum Gabo, Sixty Years of Constructivism*, New York,  
1985, p. 237, no. 55.16.

Created in 1959, *Linear Construction in Space No. 2* is a unique variation of one of Naum Gabo's favourite constructions. The first example had been made a decade earlier and was one of the first works that Gabo created after his move to America, following the Second World War. The original *Linear Construction in Space No. 2* related to elements that Gabo included in one of his architectural commissions, where he had been invited to create works for the interior of the Esso Building in New York.

Gabo's *Linear Construction in Space No. 2* continued his exploration of the new medium of Perspex, which he began to use shortly before the first example was created. Whereas a large number of the examples of this composition incorporated nylon monofilament, another new material, *Linear Construction in Space No. 2* instead employs steel spring-wire. This adds a solidity and taut tension to the composition, while also explaining its alternative title, *Construction en matière plastique, aluminium et fils d'acier*.

This construction, having originally come into existence as part of a larger project, perfectly embodied Gabo's Constructivist ethos. There is no figurative content, but instead a celebration of material, light, time and space. This elegant, complex construction would soon take on life in its own right: examples in various sizes and materials were created over the following years. A number are in museums, including one presented by Gabo himself to the Tate Gallery, London, in memory of his friend, the art historian Sir Herbert Read, who had himself voiced his own admiration of the composition.







λ 126

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

*Green, Red, Blue, Yellow and Black. 1st Group. Study A*

signed and dated 'Bridget Riley '82' (lower right) and inscribed 'Green, Red, Blue Yellow and Black./1st group. Study A.' (lower left)

gouache

15 x 13¼ in. (38.2 x 33.5 cm.)

£15,000-25,000

\$21,000-34,000

€18,000-28,000

**PROVENANCE:**

with Juda Rowan Gallery, London.

Anonymous sale; Christie's, London, 25 October 1995, lot 85.

with Galerie Schlégl, Zurich, February 1996.

Anonymous sale; Christie's, London, 21 June 2016, lot 102, where purchased by the present owner.



λ 127

**CALLUM INNES (B. 1962)**

*Exposed Painting, Light Grey on White*

signed and dated 'C Innes. 98.' (on the canvas overlap) and signed with initials, dated again and numbered 'CI 98 15' (on the stretcher)

oil on canvas

26 $\frac{3}{8}$  x 25 $\frac{1}{2}$  in. (67.5 x 64.7 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**PROVENANCE:**

with Galerie Bob van Orsouw, Zurich.

with Austin Desmond Fine Art, London.

'Six or seven years ago my work was figurative. I felt that the paintings had so much of myself in them that it was absolutely clear what I was feeling when I made them. I wanted to keep that distance so I could look at the paintings on a reflective plane, and other people could also. For a while there was a need for a lot of artists to keep a distance from their work, but actually I enjoy it when people do realise that there's some of you in it, and that it's not just a process painting. Because then it is just a process painting to me. In my work there is also something emotional, perhaps slightly spiritual going on in the canvases, especially the white ones. I just didn't want them to be completely self-evident' (C. Innes, quoted in *Callum Innes. In Conversation*, Frieze Issue 2, November - December 1991).



# LIGHT & COLOUR

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

λ 128

**WILLIAM TURNBULL (1922-2012)**

*20-1958*

signed twice and dated 'Turnbull/1958/Turnbull' (on the reverse) and titled '20-1958' (on the stretcher)

oil on canvas

60 x 45 in. (152 x 114 cm.)

£70,000-100,000

\$95,000-140,000

€80,000-110,000

**PROVENANCE:**

with Waddington Galleries, London, 1984.

Anonymous sale; Sotheby's, London, 28 June 2006, lot 81.

with Richard Green, London, where purchased by the present owner in March 2007.

**EXHIBITED:**

London, Tate Gallery, *William Turnbull: Sculpture and Painting*, August - October 1973, no. 91.

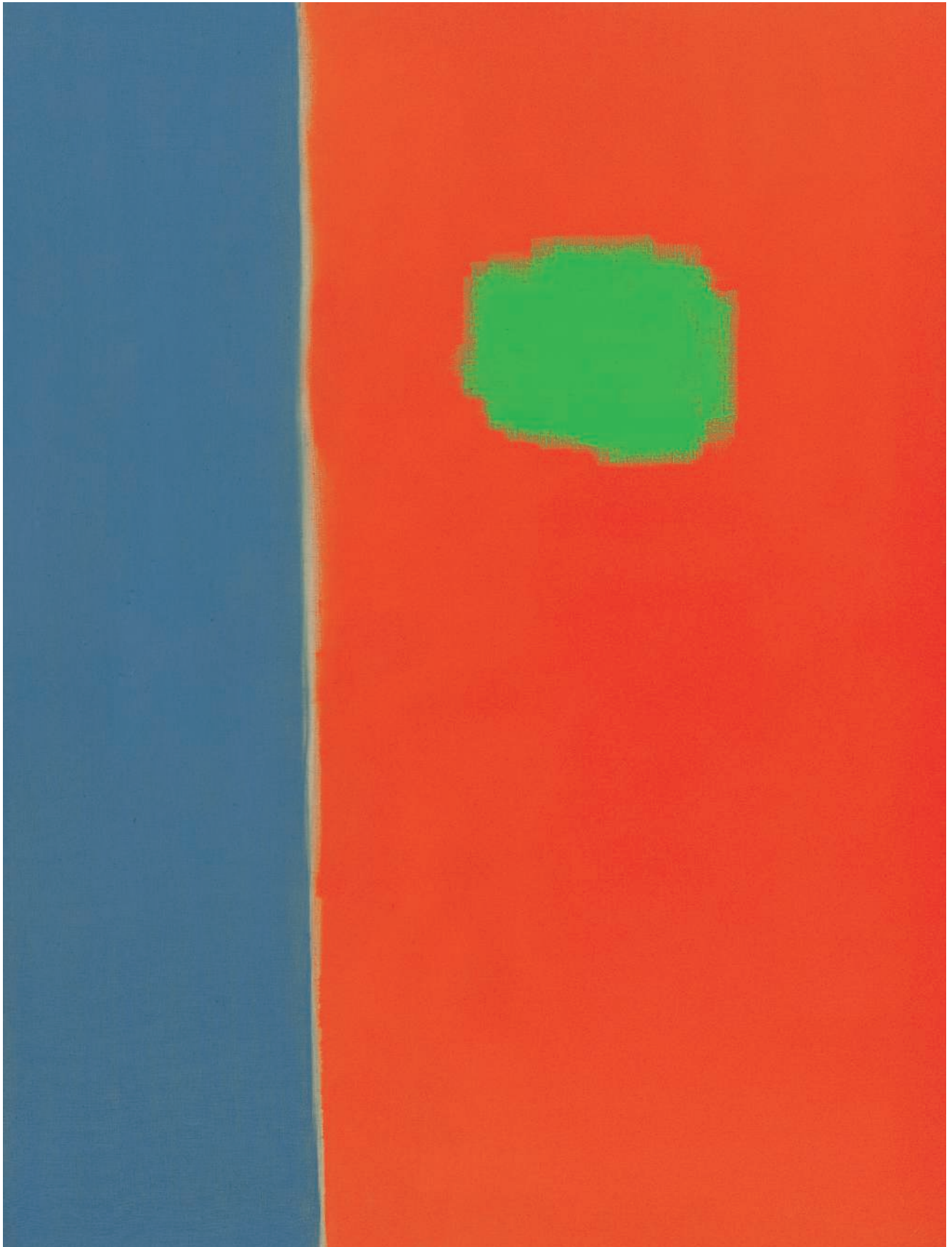
**LITERATURE:**

R. Morphet, exhibition catalogue, *William Turnbull: Sculpture and Painting*, London, Tate Gallery, 1973, pp. 46, 60, no. 91, illustrated.

'Turnbull's paintings of the late 1950s ... represent a boldness and single-mindedness of statement remarkable for their date. The single line and flash painting, *20-1958*, stands for a large number of works using these devices, in many of which the line is much thinner and the flash smaller. Turnbull's aim in these works was to activate the basic field of colour in such a way as to give the spectator in a sense more of it, even though in terms of measurement it occupied less of the surface than it would have done without line or flash' (see R. Morphet, exhibition catalogue, *William Turnbull sculpture and painting*, London, Tate Gallery, 1973, pp. 46-47.)

Produced in parallel to his sculpture, Turnbull created an incredibly important body of work as a painter, which was an integral part of his *oeuvre* and until recently has been largely overlooked. Beginning in the early 1950s, he continued to work in the medium throughout his career. Turnbull's early canvases explored figure and head motifs, a similar preoccupation to his sculpture of the same period. In 1957, he visited New York for the first time and was able to see the work of the Abstract Expressionists first hand. An introduction to Rothko and Barnett Newman by the art collector Donald Blinken had a significant impact on his paintings. Abandoning figurative references, Turnbull embarked on a series of thickly painted monochromatic canvases, which in 1958 gave way to a new series of paintings that combined two or more, thinly applied, 'flat' colours.

*20-1958* is one of the most successful and visually arresting paintings from this series. Turnbull separates the red and blue pigment by a thin strip of visibly prepared ground, which 'activates' the colours on either side of it. His primary concern is deploying colour rather than making shape, letting the luminosity of the pigments radiate from the surface to create a concentrated colour energy. Owing a debt to his American contemporaries, Turnbull has sought to develop his own language through an exploration of his own personal concerns. The result being an incredibly powerful painting that is as fresh and vibrant today as when it was painted sixty years ago. It is not surprising that Richard Morphet chose to highlight this remarkable painting when it was exhibited at Turnbull's Tate Gallery retrospective in 1973.





PROPERTY FROM THE COLLECTION OF  
DAVID AND LAURA FINN

λ \* ■ 129

**REG BUTLER (1913-1981)**

*Girl Looking Down*

stamped with monogram and numbered '7/8' and stamped with foundry mark 'Susse Fondateur Paris' (on the top of the base)

bronze with a dark brown patina

58¼ in. (148 cm.) high, including base

Conceived in 1956-57.

This work is recorded by the artist as RB156.

£80,000-120,000

\$110,000-160,000

€91,000-140,000

**PROVENANCE:**

with Hanover Gallery, London, where purchased by the present owners in September 1960.

**EXHIBITED:**

London, Hanover Gallery, *Reg Butler*, May - June 1957, no. 36.

New York, Pierre Matisse Gallery, *Reg Butler: Sculpture and Drawings, 1954 to 1958*, February 1959, no. 16, another cast exhibited.

London, Hanover Gallery, *Reg Butler: Sculpture*, June - July 1960, no. 25.

**LITERATURE:**

Exhibition catalogue, *Reg Butler*, London, Hanover Gallery, 1957, n.p., no. 36, illustrated.

Exhibition catalogue, *Reg Butler: Sculpture and Drawings, 1954 to 1958*, New York, Pierre Matisse Gallery, 1959, n.p., no. 16, another cast illustrated.

Exhibition catalogue, *Reg Butler: Sculpture*, London, Hanover Gallery, 1960, n.p., no. 25, illustrated.

R. Melville, 'In connection with the sculpture of Reg Butler', *Motif*, No. 6, 1961, pp. 27-39, another cast.

M. Garlake, *The Sculpture of Reg Butler*, Much Hadham, 2006, pp. 65, 150, no. 179, fig. 57, another cast illustrated.

'Exaggerated hips and breasts, protruding buttocks and stomach, and non-existent arms and legs provided Butler with exactly the kind of mysterious, affective female image he was seeking' (see R. Calvocoressi, 'Reg Butler: The Man and the Work', exhibition catalogue, *Reg Butler*, Tate Gallery, London, 1983, p. 29).

The 1950s were an incredibly successful period of Butler's artistic career. Recognised for iron creations and representation of the figure in bronze, the sculptor abandoned his architectural trade for metalwork, becoming the first recipient of the Gregory Fellowship at Leeds University. While working in Leeds, Butler exhibited at the eponymous 'Geometry of Fear' 1952 Venice *Biennale* alongside fellow young British sculptors including Lynn Chadwick and Kenneth Armitage, who used sculpture to reflect on a post-war angst. The following year, Butler won the international competition to design a monument for the Unknown Political Prisoner with a large linear iron and stone design. Butler's sculptures in the mid-fifties however, display a more affectionate exploration of human nature. Two additional bronzes by Butler entitled *Girl (Striding Girl)* (lot 131) and *Torso Summer* (lot 130), complement *Girl Looking Down* in this Modern British Art sale, all of which were executed in the artist's most prolific years.

*Girl Looking Down* stands at almost 5 feet tall, and captures both Butler's modern approach to bronze casting, as well as his admiration of women as a sculptural form. Stretching upwards, the standing girl raises both arms

to wrap behind her head and neck. She quietly exposes and elongates the entirety of her rounded body, echoing elements of Moore's shapely reclining and seated figures, while pushing her face downwards away from the viewers' gaze. The figure's stomach bulges and her legs taper, transitioning into thin supporting metal bars. With this, the implied weight of the body defies gravity, beautifully suspending the top-heavy figure away from the ground. Here, Butler embraces a modern era of sculpture, unconventionally removing the feet (which he claimed to be a distraction), while dappled imperfections across the body, similar to Butler's *The Bride*, 1954-56, further estrange the artist from the form and surface used in classical sculpture. Richard Calvocoressi explores the artist's technique: 'Butler's nudes are neither emblematic nor with ideals of beauty or formal perfection. Awkward but alive, they belong firmly to the northern realist tradition - Clark's Alternative Convention, the anti-classical Gothic nude, Cranach as opposed to Michelangelo' (R. Calvocoressi, *ibid.*, p. 28).

Referred to as 'fat and fleshy' by the artist in John Read's BBC documentary, *British Art and Artists: Reg Butler* (in which both *Girl Looking Down* and *Torso Summer* appear displayed in his garden), curvaceous bronzes are created with sincere excitement and passion, having been worked physically from the plaster material, but also in having created the female form with an unrestrained artistic expression. Butler's interest in this and a near-Surrealist interpretation of a truncated female form can be recognised in all three sculptures, removing parts and twisting the body into contorted positions.





PROPERTY FROM THE COLLECTION OF  
DAVID AND LAURA FINN

λ \* ■ 130

**REG BUTLER (1913-1981)**

*Torso Summer*

stamped with monogram and numbered '5/6' and  
stamped with foundry mark 'Susse Fondeur Paris'  
(on the top of the base)

bronze with a dark brown patina

37¾ in. (95.8 cm.) high, including base

Conceived in 1955 and cast in bronze in an edition  
of 8, plus one cast in shell bronze.

This work is recorded by the artist as RB132.

£30,000–50,000

\$41,000–68,000

€35,000–57,000

**PROVENANCE:**

with Hanover Gallery, London, October 1961,  
where purchased by the present owners.

**EXHIBITED:**

Germany, Duisburg, Wilhelm Lehmbruck  
Museum, *Europäische Plastik des Informel 1945-  
1965*, September - November 1955, no. 15, another  
cast exhibited.

London, Tate Gallery, *The Seasons: An Exhibition  
of Paintings and Sculpture Organised by the  
Contemporary Art Society*, March - April 1956,  
no. 47, another cast exhibited.

London, Hanover Gallery, *Reg Butler*, May - June  
1957, no. 14, another cast exhibited.

New York, Pierre Matisse Gallery, *Reg Butler:  
Sculpture and Drawings, 1954 to 1958*, February  
1959, no. 5, another cast exhibited.

Louisville, Kentucky, J.B. Speed Art Museum,  
*Reg Butler: A Retrospective Exhibition*, October -  
December 1963, no. 64, another cast exhibited.

**LITERATURE:**

Exhibition catalogue, *Europäische Plastik des  
Informel 1945-1965*, Germany, Duisburg, Wilhelm  
Lehmbruck Museum, 1955, p. 77, no. 15, another  
cast exhibited.

R. Melville, 'In connection with the sculpture of Reg  
Butler', *Motif*, No. 6, 1961, pp. 27-39, another cast.

Exhibition catalogue, *Reg Butler: A Retrospective  
Exhibition*, Louisville, Kentucky, J.B. Speed Art  
Museum, 1963, n.p., no. 64, another  
cast illustrated.

M. Garlake, *The Sculpture of Reg Butler*,  
Much Hadham, 2006, p. 144, no. 154, another  
cast illustrated.



PROPERTY FROM THE COLLECTION OF  
DAVID AND LAURA FINN

λ \* 131

**REG BUTLER (1913-1981)**

*Girl (Striding Girl)*

stamped with monogram and numbered '4/8' (on the back of the figure's left leg) and stamped with foundry mark 'Susse Fondeur Paris' (on the back of the figure's right leg)

bronze with a dark brown patina, on a hardwood base  
20½ in. (52 cm.) high, excluding base

Conceived in 1954.

This work is recorded by the artist as RB124.

£15,000–25,000

\$21,000–34,000

€18,000–28,000

**PROVENANCE:**

Purchased by the present owners *circa* the late 1950s.

**EXHIBITED:**

New York, Curt Valentin, *Reg Butler*, January - February 1955, no. 36, as 'Girl', another cast exhibited.

Kassel, Museum Fridericianum, 'Art of the XX Century: International Exhibition', *Documenta I*, 1955, no. 81, another cast exhibited.

London, Hanover Gallery, *Reg Butler*, May - June 1957, no. 10, as 'Girl', another cast exhibited.

London, Tate Gallery, *Reg Butler*, November 1983 - January 1984, no. 50, as 'Girl', another cast exhibited.

London, Gimpel Fils, *Reg Butler: Musée Imaginaire: Bronzes Middle & Later Period*, September - October 1986, no. 8, as 'Girl', another cast exhibited.

**LITERATURE:**

Exhibition catalogue, *Reg Butler*, London, Hanover Gallery, 1957, n.p., no. 10, as 'Girl', another cast illustrated.

Exhibition catalogue, *Reg Butler*, London, Tate Gallery, 1983, p. 64, no. 50, as 'Girl', another cast illustrated.

M. Garlake, *The Sculpture of Reg Butler*, Much Hadham, 2006, p. 142, no. 147, another cast illustrated.







λ 132

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

*Dale and Mo*

signed with initials, inscribed and dated 'Dale + Mo./DH. 1966'

(lower right)

pencil

19¼ x 15½ in. (48.8 x 39.4 cm.)

£25,000–35,000

\$34,000–47,000

€29,000–40,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 6 April 1989, lot 644A.  
Private collection, UK.

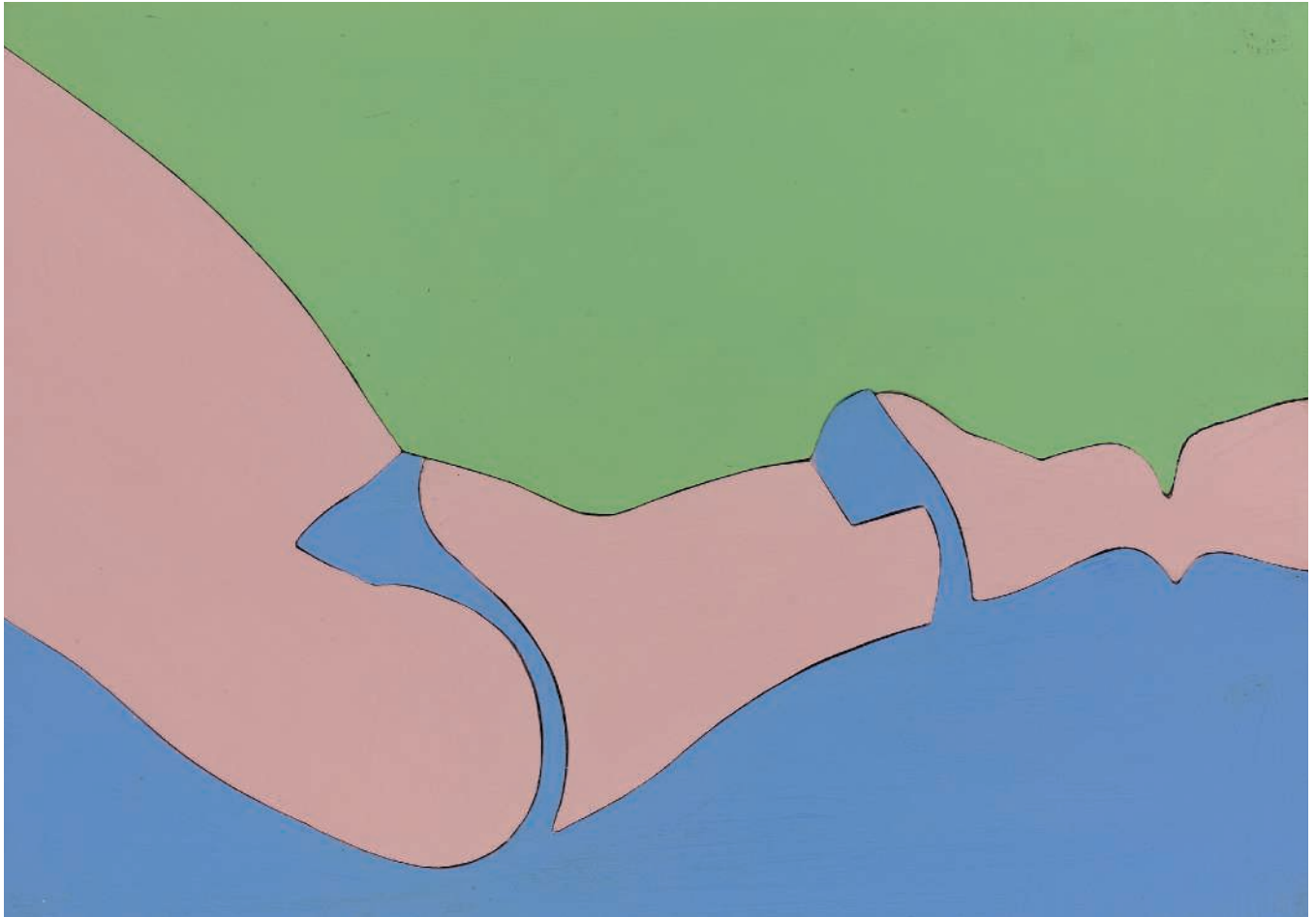
**EXHIBITED:**

London, Editions Graphiques Gallery, *David Hockney, A Private View*,  
October - November 1988, no. 41.

**LITERATURE:**

Exhibition catalogue, *David Hockney, A Private View*, London, Editions  
Graphiques Gallery, 1988, n.p., no. 41, illustrated.  
P. Webb, *Portrait of David Hockney*, London, 1988, n.p., no. 58, illustrated.

This drawing depicts Hockney's friends Dale Chisman and Mo McDermott,  
lying on Hockney's bed in his flat in Notting Hill Gate, London, in 1966.



λ 133

**ANTONY DONALDSON (B. 1939)**

*Gypsy Rose*

signed, inscribed and dated 'ANTONY DONALDSON 1962/GYPSY ROSE'  
(on the reverse)

oil on panel cut-outs, in the artist's painted frame  
11½ x 16 in. (29.3 x 40.8 cm.)

£20,000–30,000

\$28,000–41,000  
€23,000–34,000

**PROVENANCE:**

A gift from the artist to the present owner in the 1960s.

'In the summer of 1962 I started the painting *Gypsy Rose* which turned out to be the first of a series of cut-out paintings. I had just finished *Strip Board*, a piece with three images of a girl painted on board and inserted into a wooden frame, like the publicity photos outside a Soho strip club. For *Gypsy Rose* I transferred a drawing I had done of Gypsy Rose Lee, the American burlesque and striptease artist, onto three-ply with the idea of cutting it like a jigsaw so that each piece could be painted a flat colour. I was looking for ways of painting up to an edge. Using three-ply wood and a fretsaw, the problem was the wood splintering at the edges. Time was pressing to complete the work for my first show at the Rowan Gallery in London, so I used a version of the image for a small painting on canvas and the present *Gypsy Rose* cut-out was finished after the show. All the rest of the cut-out series that were made over the next two years used fibreboard, which gave a clean edge when cut.' (Private correspondence with Antony Donaldson, May 2018).





λ 134

**ANTONY GORMLEY (B. 1950)**

*Ecology*

signed, inscribed and dated (on the reverse)

carbon and casein on paper

43¾ x 29⅞ in. (111 x 76 cm.)

Executed in 2008.

£20,000–30,000

\$28,000–41,000

€23,000–34,000

**PROVENANCE:**

with Sean Kelly Gallery, New York.

with Thomas Williams Fine Art, London, where purchased by the present owner in 2012.



λ 135

**TONY BEVAN, R.A. (B. 1951)**

*Head*

signed and numbered twice 'Bevan/PCO26' (on the reverse)

acrylic and charcoal on canvas

28¾ x 28 in. (73 x 71.2 cm.)

Painted *circa* 2002.

£15,000–25,000

\$21,000–34,000

€18,000–28,000

**PROVENANCE:**

with Galerie Vidal-Saint Phalle, Paris, where purchased by the present owner.

'Since the mid-1990s Bevan has taken increasing advantage of his recognition factor to push his art to abstraction, investigating the lengths to which he can subject his representations of heads to brutal deformation or extreme simplification while at all time maintaining the legibility of the image and the viewer's emotive and visceral identification with it' (see M. Livingstone, 'The Spirit Beneath the Skin', in M. Hue-Williams, *Tony Bevan*, London and LA, 1998, pp. 10-11).



λ \* 136

**LEON KOSSOFF (B. 1926)**

*Small Head of Rosalind II*

oil on board

9½ x 8¾ in. (24.1 x 22.2 cm.)

Painted in 1981.

£80,000–120,000

\$110,000–160,000

€91,000–140,000

**PROVENANCE:**

with Bernard Jacobson Gallery, London, 1989, where purchased by May Gruber.

**EXHIBITED:**

London, Fischer Fine Art, *Leon Kossoff. Recent Work*, March - April 1984, exhibition not numbered: this exhibition travelled to California, Los Angeles, L.A. Louver Gallery, November - December 1984.  
London, Bernard Jacobson Gallery, *The Battle for Realism*, September - October 2001, ex-catalogue.

**LITERATURE:**

Exhibition catalogue, *Leon Kossoff. Recent Work*, London, Fischer Fine Art, 1984, p. 11, exhibition not numbered, illustrated.

'Every time the model sits everything has changed. You have changed, she has changed. The light has changed, the balance has changed. The directions you try to remember are no longer there and, whether working from the model or landscape drawings, everything has to be reconstructed daily, many many times. It's my way of keeping the drawing in the painting alive, of being prepared to respond to the unexpected way. As time goes by the subject seems to take over my inner life. I begin to make extra associations and the need to finish becomes more urgent. A painter is engaged in a working process and the work is concerned with making the paint relate to his experience of seeing and being in the world' (L. Kossoff, quoted in exhibition catalogue, 'Leon Kossoff', *XLVI Venice Biennale*, Venice, British Pavilion, 1995, pp. 25-26).

Instilled with a sense of a constant metamorphosis, this work, *Small Head of Rosalind II* is an exquisitely rendered portrait of Kossoff's wife, Rosalind (also known as Peggy), whom he married in 1953, and is one of his most important and regular models. Painting for Kossoff is an intellectual process that requires an incessant reworking. Depicting his sitters from life, the artist would often take months, or even years to complete a work of art. Kossoff had a deep interest and understanding of the variations that occurred to his sitter through a change of space and time: whether it was a difference in attitude, a revelation of character, or viewing the sitter from a new angle. Kossoff endeavoured to capture these different facets through the continual return to his painting – scraping back the paint and occasionally pressing wet newspaper against the painting to leave a residue of the image on the work. The artist alluded 'I never know when a painting is finished. I stop when I

can't go on or when the painting begins to look like the drawing made on that day or when the image opens up a dialogue with the possibility of starting another version' (L. Kossoff, quoted in exhibition catalogue, *Leon Kossoff*, New York, Annandale Galleries, 2002, p. 2).

The expressiveness of the physicality of the paint acts as a form of emotional release. For Kossoff painting becomes a cathartic act: the mounds and ridges representative of fluctuating feelings, an almost personal confession of the artist, holding some sort of special truth, presence, and passion spent.

In the present work, Kossoff has laboured over the painting to such an extent that the paint has become a thick impasto, heavily laden with swathes of luxurious paint, the mass of layers of oil creating a depth and texture. The expression and features of Rosalind's face are rendered through wedges; the result is as much sculpted as it is painted. The highly dexterous and vigorous brushstrokes brings the viewer into almost direct contact with the sitter portrayed, instilling an intimacy between the viewer and her. Rosalind's head, so closely framed, is rendered through the impassioned, deliberate brushstrokes that suggest a familiarity and tenderness one bestows only upon a cherished relation. One finds that the focused inquiry on the face is all that is necessary, to understand the sitter, the head becomes symbolic of her entirety, the mind, the body and the soul.

This painting will be included in the forthcoming publication *Leon Kossoff: Catalogue Raisonné of the Oil Paintings* edited by Andrea Rose, with research by Andrew Dempsey and Stephanie Farmer, to be published by Modern Art Press.





λ \* 137

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

*Watcher*

signed and dated 'Chadwick 59.', stamped with the Cera Persa Brotal Mendrisio foundry mark (on the top of the base) and numbered '309 0/6' (on the edge of the base)

bronze with a dark brown and green patina

32 in. (81.3 cm.) high

£70,000-100,000

\$95,000-140,000

€80,000-110,000

**PROVENANCE:**

with Marlborough Galleries, London, 1961.

**EXHIBITED:**

Hanover, Kestner Gesellschaft, *Kenneth Armitage: Lynn Chadwick*, April - May 1960, no. 64, another cast exhibited: this exhibition travelled to Ulm, Ulmer Museum, May - June 1960; Duisburg, Städtische Kunstmuseum, July - August 1960; Berlin, Haus am Waldsee, August - September 1960; Nuremberg, Städtische Kunstsammlung, October - November 1960; Denmark, Humlebaek, Louisiana Museum, December 1960 - January 1961; Oslo, Göteborgs Konstförening, January - February 1961; and Stockholm, Svea-Galleriet, February - March 1961.

**LITERATURE:**

J.P. Hodin, *Chadwick*, London, 1961, pl. 27, another cast illustrated.

D. Farr and E. Chadwick, *Lynn Chadwick: Sculptor, With A Complete Illustrated Catalogue 1947-2003*, Farnham, 2014, p. 179, no. 309, another cast illustrated.

**'The series of Watchers stand observant but undemonstrative, sinister, armless beings ... they seem to be tensed; waiting, aware that something is going to happen. The tensions arise directly from the sculptor's treatment of surface. His technique leads him to build an armature, constructed from straight rods, and this becomes the skin as well as the bone of the figure. Everything is thus brought onto the surface, and the network of rigid lines and absence of curves is somehow expressive of a high pitch of nervous intensity, possessed by these strange immobile creatures'**

(see A. Bowness, *Lynn Chadwick*, London, 1962).





## PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**\* 138**

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

#### *Firebird (The Russian Ballet)*

signed indistinctly 'Gaudier/Brzeska' (on the top of the base)

bronze with a green and brown patina

24 $\frac{3}{8}$  in. (62 cm.) high

Conceived in plaster in an edition of 2 in June - July 1912. One cast in bronze in 1912, and later cast in bronze in an edition of 10.

£15,000–25,000

\$21,000–34,000

€18,000–28,000

#### **PROVENANCE:**

with M.W. Watson Todd Fine Art, London, where purchased by the late owners in December 1968.

#### **EXHIBITED:**

London, Royal Albert Hall, *Allied Artist's Association, The London Salon: sixth year*, July 1913, no. 1212, another cast exhibited.

London, Whitechapel Art Gallery, *Twentieth Century Art*, May 1914, no. 179, as 'L'oiseau de Feu Ballet', another cast exhibited.

London, Leicester Galleries, *A memorial exhibition of the work of Henri Gaudier-Brzeska*, May - June 1918, no. 31, as 'The Russian Ballet', another cast exhibited.

Leeds, Temple Newsam, *Roy de Maistre, Henri Gaudier-Brzeska*, June - August 1943, no. 62, as 'L'oiseau de Feu', another cast exhibited.

Leeds, Arts Council of Great Britain, Temple Newsam, *Henri Gaudier-Brzeska Exhibition of Sculpture and Drawings*, June - August 1956, no. 2, as 'Russian Ballet', another cast exhibited.

Edinburgh, Scottish National Gallery of Modern Art, *Henri Gaudier-Brzeska Sculptures*, August - September 1972, no. 10, another cast exhibited: this exhibition travelled to Leeds, City Art Gallery, September - October 1972; and Cardiff, National Museum of Wales, October - November 1972.

London, Mercury Gallery, *Gaudier-Brzeska*, May - June 1987, no. 5, as 'L'oiseau de Feu', another cast exhibited.

#### **LITERATURE:**

H. Brodzky, *Henri Gaudier-Brzeska 1891-1915*, London, 1933, pp. 36, 175-176, no. 179, as 'L'oiseau de Feu Ballet', another cast illustrated.

M. Levy (intro.), *Gaudier-Brzeska Drawings and Sculpture*, London, 1965, pp. 17, 29, no. 73, pl. 73, as 'L'oiseau de Feu (Ballet)', another cast illustrated.

R. Cole, *Burning to Speak: The Life and Art of Henri Gaudier-Brzeska*, Oxford, 1978, pp. 38, 61, no. 14, another cast illustrated.

Exhibition catalogue, *Gaudier-Brzeska*, London, Mercury Gallery, 1987, n.p., no. 5, another cast illustrated on the front cover.

E. Silber and D. Finn, *Gaudier-Brzeska Life and Art*, London, 1996, pp. 34, 39, 43, 84, 104-105, no. 18, pls 11-12, another cast illustrated.

Exhibition catalogue, *Henri Gaudier-Brzeska in the collection of the Centre Pompidou, Musée national d'art moderne*, Paris, Centre Pompidou, 2009, pp. 176-177, 207, no. 13 and 21, as 'Oiseau de feu', another cast illustrated.

Evelyn Silber comments, 'Julian Lousada commissioned this group showing Adolph Bolm and Tamara Karsavina in the Ballet Russe production of Stravinsky's *The Firebird*, which was performed in London for the first time during the Ballet Russe season from 12 June - 1 August, 1912. The sculpture depicts the moment when Ivan Tsarevitch captures the Firebird. Lousada received a plaster and paid £20 for one bronze cast, the highest price paid for any of his works in his lifetime' (*op. cit.*).





~139

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

*Lovers Embracing*

ivory relief on ebony stand

4 $\frac{5}{8}$  in. (11.8 cm.) high

Carved circa 1922.

£15,000–25,000

\$21,000–34,000

€18,000–28,000

**PROVENANCE:**

Private collection, UK.

This sculpture bears a resemblance in style to Gill's *Divine Lovers* of 1922

(J. Collins, *Eric Gill The Sculpture*, London, 1998, p. 125, no. 117) though it differs in that only one figure has a halo and both are clothed in the present work. It is likely that it was made in 1922 or soon after. Other carved ivory sculptures by Gill were made around 1922 and there is also a clear parallel with the *Madonna and Child* relief (J. Collins, no. 125).

Although the work does not appear in Gill's workbooks, a note in his work ledgers from 25 March 1922, Job 799, most likely refers to this work, referring to 'Various carvings for self'.

We are very grateful to Jo Cribb, Ruth Cribb and Judith Collins for their assistance in preparing this catalogue entry. The present work will be included in the revised second edition of the *Eric Gill Catalogue Raisonné* by Judith Collins.





140

**HENRY TONKS (1862-1937)**

*Study for 'An Advanced Dressing Station in France'*

pencil, ink, charcoal and red chalk

20 x 13¾ in. (50.8 x 34.9 cm.)

Executed in 1918.

£6,000–8,000

\$8,200–11,000

€6,900–9,100

**PROVENANCE:**

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

This drawing is a study for *An Advanced Dressing Station in France*, 1918, in the collection of the Imperial War Museum, London, and depicts the wounded soldiers on the right side of the painting's composition. The oil is one of a series of paintings commissioned by the British War Memorial Committee set up by the Ministry of Information early in 1918. The Committee developed a scheme to build a 'Great memorial gallery' devoted to 'fighting subjects, home subjects and the war at sea and in the air'. The centre of the scheme was to be a series of paintings based on the dimensions of Uccello's *Battle of San Romano* in the National Gallery, London (72 x 125 inches), this size being considered suitable for a commemorative battle painting. The Hall of Remembrance was never completed and the collection was given to the Imperial War Museum.

Henry Tonks was the drawing master at the Slade School of Art, whose influence is evident in the work of his students including Paul Nash, Stanley Spencer and C.R.W. Nevinson. Also a surgeon, Tonks recorded the injuries of soldiers during the First World War in his role for the Royal Army Medical Corps, and the subject of *An Advanced Dressing Station in France* made Tonks an apt choice to depict this scene.



## DOCUMENTING HISTORY: SIR JOHN LAVERY RECORDS THE END OF THE FIRST WORLD WAR

When the guns on the Western Front fell silent on 11 November 1918, the formal surrender of enemy forces was hastily arranged. Four days later, on the evening of 15 November German naval officers arrived on the deck of HMS Queen Elizabeth, anchored in the Firth of Forth, to surrender their fleet, and Sir John Lavery was on hand to record the event.

The previous evening he had been staying with Admiral Jellicoe, before being taken out to the ship where the delegates were due to arrive at 11.00 am the following morning. However, 'fog, mutiny and coal shortage' meant that the German fleet did not arrive at its moorings until 4.00 pm (Lavery, *op. cit.*, p. 146). As a result of the poor weather conditions there was not much to see as Lavery set up his portable easel – but what there was, was highly significant. He had stood on this quarter deck before on his first tour as an Official War Artist in September 1917. Now, over a year later, he was peering into the fog on the same spot waiting for a dejected group of enemy officers whose surface fleet would shortly be escorted to Scapa Flow where, six months later, it would be scuttled.

The immediate task was to record the act of surrender in two large canvases for the nascent Imperial War Museum. But before him, apart from the companionway leading to the Fore Cabin, virtually the only visible dots of colour were the brass caps on the battle-cruiser's 15 inch guns. It was dusk by the time the German delegates arrived and as introductions were made and courtesies were exchanged, night fell, and they passed quickly below deck. In these few minutes the present 'original sketch' was painted and the artist felt that he had 'got a fairly good impression of the arrival'. When he came to the later, larger version of the scene in his Kensington studio, the darkening grey of the wintry afternoon was transformed into a nocturne, preserving only the few details he could see. Lavery had trained himself for such moments. In his youth Bastien-Lepage had impressed upon him the need to cultivate a visual memory, and in this process the swift on-the-spot study was an essential aid. Back in London, its vital freshness must be preserved and he must resist the temptation to invent or elaborate.

But on that November day, there was no time to lose as he followed the party down to the ship's fore cabin. He later recalled:

'As I was in mufti a uniform had to be found for me. The Commodore dressed me up in a post-captain's discarded uniform that happened to fit. My painting things were hidden behind flowers on a side table, where I was unobserved by the delegates. ... They were already seated when I took up my position, the door was closed and the proceedings began' (Lavery, *op. cit.*, p. 146).

Admiral Sir David Beatty, the central figure in the row of British officers on the left of the table, read out the terms of the surrender. The German surface fleet would be interned while the Allies decided what to do with it, and U-boats would be delivered to Harwich. 'Most people', Lavery recalled 'would have been all ears, but I was all eyes and heard very little'. Nevertheless he did catch Beatty's severity, honed by years of hubris. Early successes in Beatty's career had led to arrogance. The son of an Anglo-Irish Captain of Hussars, Beatty (1871-1936) had served with distinction the Sudan Campaign and the Boxer Rebellion, attaining the rank of Captain. By the start of the War he had advanced to Acting Rear Admiral and was under-study to Admiral Jellicoe at the Battle of Jutland. Lavery had already painted his portrait (National Portrait Gallery) on his first visit to HMS Queen Elizabeth, and in the new year Beatty wrote congratulating him on his knighthood and reported that his wife had admired the artist's recent series of canvases depicting the British Fleet at Scapa Flow (Letter headed 'Grand Fleet', dated 22 March 1918, Hyman Kreitman Archive, Tate Britain. Lavery was knighted in the New Year's Honours in 1918). Evidently concerned about his own image, Beatty then alludes to the 'sketch you did of me', which his wife did not like, and confesses that 'being a restless individual' he had been a poor sitter. 'However', he adds, 'when I have really accomplished something you can have another shot but Lady Lavery must be there and I will promise to be still'. Such was Beatty's vanity that a separate study was made in order to ensure accuracy in the finished canvas. Whether Hazel Lavery was present for this sitting, is not recorded.

However, in the tense circumstances of 15-16 November 1918, the German Admiral, Hugo Meurer, spoke 'only once or twice' to correct the interpreter 'on some idiomatic point'. German papers, notably the *Hamburger Nachrichten*, reported that 'polite, cold, scornful regards greeted us', and that their navy



John Lavery, *Night: The Arrival of the German Delegates: HMS Queen Elizabeth, 15 November 1918, 1919*. Imperial War Museum, London. Photo:© IWM (Art.IWM ART 1265).

was received 'with the greatest mistrust' (*Army and Navy Gazette*, 21 December 1918). 'Not to embarrass the delegates', Lavery remembered,

'I chose a place behind them where what I was doing could not be seen, even if they should turn round, which the Zeppelin commander occasionally did ... He was a young man of the Prussian type, with closely cropped hair and a flat back to his head ... The Admiral, whose profile I could see at times ... was dignified, but one could tell by his voice the strain under which he was labouring. The submarine commander next to him was somewhat aggressive if not defiant ...' (Lavery, *op. cit.*, pp. 147; quoted in McConkey, *op. cit.*, p. 142).

After dinner on board, the meeting was adjourned, the painter stood to attention with the British officers and the Germans commanders filed out. They reconvened the next morning, during which time the present careful 'fore cabin' study was completed with all the names of those present recorded on the reverse. When, at one point Admiral Meurer was permitted to leave, the artist ducked out, in a state of exhaustion for, as he recalled, 'I had been working at fever heat for eight hours and was dog-tired'. At this brief break, he heard Admiral Tyrwhitt, sitting two seats away from Beatty, beside Paymaster Commander Spickernell, heave a sigh, 'I am damned sorry for those fellows'. Camaraderie, even in war, was evident among men of the sea.

In attendance at the signing is the final important figure, Beatty's Flag Captain, Alfred Ernie Montacute Chatfield, seated with his back to the wall on the German side of the table in the background. Later First Sea Lord, he acquired these two important studies, and it is through his succession that they were preserved until the late 1990s. Apart from the acquisition of the current canvases, Chatfield had a distant connection with Lavery in the inter-war period. In 1938 Chatfield's daughter Angela married Patrick Donner, son of the Finnish diplomat and Lavery patron, Ossian Donner. Both Patrick and his sister, Stella, had been Lavery sitters before the war.

Back in 1918, both original sketches were immediately taken to London and were quickly framed in Lavery's standard 'Spanish' sections. Newspaper reports prior to the opening of the 'Sea Power Exhibition', a mere three weeks after the Armistice, indicated that both pictures would be on show, but in the event the 'fore cabin' sketch was retained for the Royal Academy in 1919, and only *The Arrival of the German Delegates* was dispatched to the Grosvenor Galleries' show. It was nevertheless eagerly anticipated in the press as the first artistic celebration of victory. Many articles referred to the documentary value of the most recent Laverys, with *The Times* commenting particularly on the vivid, atmospheric qualities of the study of 'enemy officers emerging from the surrounding darkness'. When both sketches appeared in the Academy in 1919 the *Arrival ...* seemed somehow 'more convincing' than its companion showing the reading of the surrender terms - *The Times* critic once again noting that it 'looks like something actually seen and enjoyed' (Anon, 'Relics



John Lavery, *The End: The Fore-Cabin of HMS Queen Elizabeth, with Admiral Beatty reading the terms of the Surrender of the German Navy, 16 November 1918, 1919*. Imperial War Museum, London. Photo: © IWM (Art.IWM ART 4219).

of the War at Sea', *The Times*, 4 December 1918; 'Royal Academy: First Notice', *The Times*, 5 May 1919, p. 18).

If this was the case it was also clear that the 'surrender' sketch presented difficulties way beyond those of its companion-piece. It was at once, both group portrait and historical moment. Lavery was supremely skilled at rendering such events, having painted the reception for Queen Victoria at the Glasgow International Exhibition back in 1888. Here however, cabin conditions were cramped and intimacy enforced to an extent that denied the possibility of grand triumphal gestures - or indeed the sort of *badinage* that William Orpen witnessed in the Peace Conference at Versailles. The German surrender was like a rather stiff board meeting.

As in that early Glasgow commission, the sketch would form the basis of the larger work, but where the one took two years to finish, the large Imperial War Museum work, 87 x 109 inches, must be completed for the 1920 Academy (no. 199). In every respect it faithfully replicates the 'original sketch'. Sir Eric Geddes, in his speech at the Sea Power Exhibition declared that 'sea power is the birth-right of our race', and while in that moment, no one would dispute the claim, Lavery's canvases were refreshingly devoid of jingoism. Reproducing the enlarged version of *The Fore Cabin ...* in colour, in his anthology of *Modern Masterpieces*, the critic Frank Rutter was obliged to conclude that its painter was not simply a successful portrait painter, but a 'brilliant chronicler' of 'actual events and ... scenes of importance' (*Modern Masterpieces, with an Outline of Art*, vol. 2, n.d., [c. 1935] (Newnes), pp. 331-2). In 1918, as the guns fell silent, and November mists swirled on the Firth of Forth, there was nothing more important.

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





THE PROPERTY OF A NOBLEMAN

**\* 141**

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

*The German Delegates' arrival on board H.M.S. Queen Elizabeth 15th November 1918*

signed, inscribed and dated 'PAINTED ON/THE QUARTER DECK H.M.S. QUEEN ELIZABETH/15TH NOVEMBER 1918. - EVENING./J. Lavery-' (lower left) and signed, inscribed and dated again 'ORIGINAL STUDY/THE GERMAN DELEGATES./ARRIVAL ON BOARD/H.M.S. QUEEN ELIZABETH./15TH NOV. 1918/JOHN LAVERY:' (on the reverse)

oil on canvas

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

£40,000-60,000

\$55,000-81,000  
€46,000-68,000

**PROVENANCE:**

Admiral of the Fleet, the Rt. Hon Lord Chatfield, and by descent. Acquired by the present owner circa 1996.

**EXHIBITED:**

London, Grosvenor Galleries, *Sea Power Exhibition*, 1918.  
Sheffield, Mappin Art Gallery, *Sea Power Exhibition*, 1919.  
London, Royal Academy, 1919, no. 107.  
Bristol, Royal West of England Academy, *Sea Power Exhibition*, 1919.

**LITERATURE:**

'Sea Power Exhibition', *Manchester Evening News*, 26 November 1918, p. 4.  
'London Day-by-Day', *Sheffield Daily Telegraph*, 27 November 1918, p. 4.  
'A Sea-Born People', *The Globe*, 4 December 1918, p. 12.  
'Relics of the War at Sea', *The Times*, 4 December 1918.  
'Sea Power Exhibition', *Belfast Newsletter*, 5 December 1918, p. 4.  
J. Lavery, *The Life of a Painter*, Cassell, 1940, pp. 146-8.  
K. McConkey, *John Lavery, A Painter and his World*, Edinburgh, 2010, pp. 140-2.



THE PROPERTY OF A NOBLEMAN

**\* 142**

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

*The Fore Cabin, H.M.S. Queen Elizabeth 16th November 1918*

signed, inscribed and dated 'PAINTED IN/THE FORE CABIN H.M.S. QUEEN ELIZABETH/16TH NOVEMBER. 1918./J Lavery' (lower left) and signed, inscribed and dated again 'INTERPRETER/VICE ADMIRAL/SIR MONTAGUE E. BROWNING KC.R..M.V.O./ COMMANDER ROGER BELLAIRS./VICE-ADMIRAL/SIR OSMOND DE B. BROCK/K.C.M.G. K.C.V.O. C.B./ ADMIRAL SIR DAVID BEATTY./G.C.B. G.C.V.O. D.S.O./ ADMIRAL SIR CHARLES MADDEN./ K.C.B. K.C.M.G. C.V.O./REAR-ADMIRAL/SIR REGINALD Y. TYRWHITT./K.C.B. D.S.O./PAYMASTER COMMANDER/F.T. SPICKERNELL D.S.O. (right side, on the reverse), 'FLAG CAPTAIN/A.E.M. CHATFIELD/C.B. C.V.D. C.M.G./ LEUT. Z SEE BRAUNECK/KAPITÄNLEUT. VON FRAUDENREGEN/KONTRE-ADMIRAL HUGO/MEURER./KORVETTEN-KAPITÄN/HINTZMANN/KAPITÄNLEUTNANT SAALWÄCHTER/COMMODORE/HON. HUBERT BRAND/A.C. C.B. C.V.O.' (left side, on the reverse), 'ORIGINAL STUDY/ PAINTED IN THE FORE CABIN H.M.S. QUEEN. ELIZABETH./16TH NOV. 1918./BY JOHN LAVERY.' (lower centre, on the reverse)

oil on canvas

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

£40,000-60,000

\$55,000-81,000

€46,000-68,000

**PROVENANCE:**

Admiral of the Fleet, the Right Hon. Lord Chatfield, and by descent. Acquired by the present owner circa 1996.

**EXHIBITED:**

London, Royal Academy, 1919, no. 99.

**LITERATURE:**

'The Royal Academy', *Western Daily News*, 3 May 1919, p. 4.  
 'Battle Scenes', *Leicester Daily Post*, 3 May 1919, p. 1.  
 'Royal Academy: First Notice', *The Times*, 5 May 1919, p. 18.  
 F. Mclean, 'The Royal Academy: Second Notice', *Western Daily Press*, 6 May 1919, p. 6.  
 'Our London Letter', *West Sussex County Times*, 10 May 1919, p. 6.  
 'The Royal Academy: Scots at Burlington House', *The Scotsman*, 13 May 1919, p. 4.  
 'The Royal Academy', *Bournemouth Graphic*, 16 May 1918, p. 5.  
 J. Lavery, *The Life of a Painter*, Cassell, 1940, pp. 146-8.  
 K. McConkey, *John Lavery, A Painter and his World*, Edinburgh, 2010, pp. 140-2.

## PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

\* 143

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

*The Statue of Liberty from the Railroad Club*

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

oil on canvas-board

23¾ x 17¾ in. (60.3 x 45.1 cm.)

Painted circa 1919.

£100,000–150,000

\$140,000–200,000

€120,000–170,000

### PROVENANCE:

Purchased by David Singer at the 1928 exhibition.

His sale; Phillips, London, 25 November 1997, lot 31.

### EXHIBITED:

New York, Bourgeois Galleries, *Exhibition of Paintings, Etchings, Lithographs and Woodcuts by C.R.W. Nevinson of London, England*, November – December 1920, no. 3.

London, Leicester Galleries, *Exhibition of Paintings and Watercolours by C.R.W. Nevinson*, October 1928, no. 67, as 'The Statue of Liberty'.

The Great War robbed Nevinson of his love of Futurism: war had proved a tool of destruction, not liberation. Yet he still had one really great period of Futuristic work ahead of him. Following in the recent footsteps of Francis Picabia and Marcel Duchamp, in May 1919 Nevinson headed for New York, where he was to have a one-man exhibition.

'Having lived among scrap heaps,' he explained in an interview with the *New York Times Magazine* on his arrival, 'having seen miles of destruction day after day, month after month, year after year [Europeans] are longing for a complete change. We artists are sick of destruction in art. We want construction' (C.R.W. Nevinson quoted in M. Walsh (ed.), *A Dilemma of English Modernism: Visual and Verbal Politics in the Life and Work of C.R.W. Nevinson*, Newark, 2007, p. 91). New York – and its skyscrapers and bridges in particular – offered Nevinson an exciting new subject, one ideally suited to a return to his earlier Cubo-Futurist idiom.

Surprisingly, the Manhattan skyline was not a subject that had yet been tackled by a significant modern artist. Whilst the printmaker Joseph Pennell had produced an excellent series of prints of New York views in the early years of the twentieth century, it was not till around the time of Nevinson's arrival that native painters such as Charles Sheeler and Joseph Stella seriously began approaching the subject. 'The whole time I was in New York', Nevinson later recalled, 'I worked hard day and night, drawing the city, which in a moment of enthusiasm I had described to a pressman as 'having been built for me'' (C.R.W. Nevinson, *Paint and Prejudice*, London, 1937, p. 179).

In April 1921 he returned to New York for a second solo exhibition. He included a number of views of New York based on his first visit, possibly including this painting of a distant view of the Statue of Liberty, made from a characteristically elevated perspective high above the city. He subsequently claimed the fact that he was in the vanguard of modern artists painting New York meant his show there was a 'disaster':

'This was the worst crime of all. That a foreigner should do this first and do it well, was something the [American] Press decided they just could not stand. George Bellows had done a few sketches of the Bowery and Coney Island, mostly figure work; Pennell had done some etchings of the Hudson River; but no one had tackled the beauty of this modern city. All American painters had gone to 'Parus' for their inspiration, and even their landscape painters, such as Winslow Homer, had painted American scenery in the European tradition. My work caused an outcry' (C.R.W. Nevinson, *Paint and Prejudice*, London, 1937).

It was for this reason, he claimed, that he failed to sell many of these pictures in America. In fact, a review in *The American Magazine of Art* was very positive. It reported that Nevinson's views of Manhattan were 'among his finest things'. He had painted the city 'with real enthusiasm and gusto ... The magic beauty, but above all the tireless energy, of New York deeply impressed Nevinson, whose set of New York pictures form a series only second in interest to his pictures of the war' (A.E. Gallatin, 'Mr. Nevinson's paintings of New York,' *The American Magazine of Art*, Vol 12, no. 4, April 1921, pp. 118-20).

Yet Nevinson had not simply found beauty in the city – he had identified something of its alienating quality, too. A view along an elevated railway, now in the Tate, is titled *The Soul of the Soulless City – New York – An Abstraction*, whilst a view down into Wall Street carries the equally cynical title, *The Temples of New York – for money was the new god in this new world*. And whilst there are ships and boats on the water, there are no people to be seen, dwarfed as they are by the towering buildings, isolated by machines and modernity. These paintings and prints of an urban, lonely America would prove the peak of his artistic achievements. Nevinson never recaptured the fame or notoriety he had enjoyed during the Great War.

We are very grateful to Dr David Boyd Haycock for preparing this catalogue entry.







PROPERTY FORMERLY IN THE COLLECTION OF KATE MORRELL

λ 144

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

*Nicholas*

signed and dated 'Stanley Spencer. 57.' (lower right)

pencil and coloured pencils  
18¾ x 13¾ in. (47.6 x 35 cm.)

£6,000–8,000

\$8,200–11,000

€6,900–9,100

**PROVENANCE:**

Commissioned by Kate Morrell, the sitter's mother, and by descent.



PROPERTY FORMERLY IN THE COLLECTION OF KATE MORRELL

λ 145

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

*Portrait of Nicholas*

signed and dated 'Stanley Spencer 57.' (lower right)

pencil  
14 x 13¾ in. (35.5 x 33.6 cm.)

£2,000–3,000

\$2,800–4,100

€2,300–3,400

**PROVENANCE:**

Commissioned by Kate Morrell, the sitter's mother, and by descent.





PROPERTY FORMERLY IN THE COLLECTION OF KATE MORRELL

λ 146

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

*Furrowed Fields, Dorset*

oil on panel

10¼ x 13¾ in. (26 x 35 cm.)

Painted in 1920.

£20,000–30,000

\$28,000–41,000

€23,000–34,000

**PROVENANCE:**

G.L. Behrend.

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

**LITERATURE:**

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

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





λ 147

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

*The artist's left hand*

dated 'Jan 7 1913' (lower left)

ink

11 x 8 $\frac{3}{8}$  in. (28 x 21.3 cm.)

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

£10,000-15,000

\$14,000-20,000

€12,000-17,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 12 May 1989, lot 34.  
with Agnew's, London, where purchased by the present owner in  
November 1989.



λ 148

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

*Fragments of a Self-Portrait*

dated 'Jan 8 1913' (lower left)

ink

11½ x 7¾ in. (28.2 x 19.3 cm.)

£12,000-18,000

\$17,000-24,000

€14,000-20,000

**PROVENANCE:**

with James Kirkman, London, where purchased by Simon Sainsbury.  
Simon Sainsbury, his sale; Christie's, London, 18 June 2008, lot 114, where  
purchased by the present owner.

This study is related to two pen and ink self-portraits made by Spencer

in 1913 culminating in the oil *Self-Portrait* (K. Bell, no. 17, owned by Tate, London) painted in Cookham and completed in 1914. The present drawing differs from the other two ink drawings in being composed of fragments - hands and a portion of the face - while the other two show the whole head. The inclusion of the hands in the drawing may suggest that Spencer at one time contemplated a half-length oil self-portrait rather than the present head and shoulders composition of the Tate painting. Spencer recorded his first self-portrait *Head* in 1910 (Tate Spencer Archives, 733.3.1) and continued to use himself as a subject of both drawings and painting for the rest of his life. He learned the pen and ink technique with its use of heavy cross-hatching, similar to that of Old Master drawings, at the Slade School.

We are very grateful to Professor Keith Bell for preparing this catalogue entry.



PROPERTY FROM THE COLLECTION OF THE LATE  
JOHN QUINN

\* 149

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

*Dancer*

Bath stone

20½ in. (52.1 cm.) high

Carved from April - September 1913.

£70,000-100,000

\$95,000-140,000

€80,000-110,000

**PROVENANCE:**

Purchased by John Quinn at the 1914 exhibition, and by descent.

**EXHIBITED:**

London, Goupil Gallery, *Eric Gill*, January 1914, no. 5.

**LITERATURE:**

J. Quinn, *The John Quinn Collection of Paintings, Water Colours, Drawings and Sculpture*, New York, 1926, pp. 28, 197, illustrated.

A. Rutherston (ed.), *Eric Gill*, London, 1927, p. 5, pl. 13.

M. Yorke, *Eric Gill: Man of Flesh and Spirit*, London, 1981, p. 211.

J. Collins, *Eric Gill The Sculpture: A Catalogue Raisonné*, London, 1998, pp. 16, 88, no. 47, illustrated.

Initially titled *Statuette Dancer*, Eric Gill's small-scale female figure was carved between April and September 1913 for Gill's own pleasure, and is recorded as 'Job 500' in the artist's ledger. With a confident and rhythmic stance, the semi-naked female depicted in the present work demonstrates Gill's early interest in direct carving methods and the representation of the nude as subject matter, which followed his first figurative carving four years earlier.

Gill's mastery and passion for direct stone carving originated from his early masonry training working primarily with reliefs and letter cutting. In discussing his process he stated, "Stone carving properly speaking isn't just doing things in stone or turning things into stone, a sort of petrifying process; stone carving is *conceiving* things in stone and conceiving them as made by *carving*. They are not only being born but conceived in stone; they are stone in their innermost as well as their outermost existence" (M. Yorke, *Eric Gill: Man of Flesh and Spirit*, London, 1981, p. 194). While completing several commissions, including the fourteen large panels for Westminster Cathedral, Gill would experiment with form and surface by creating small sculptures such as *Dancer*. The artist's ledgers document this development: revealing that Gill not only created a plasticine model in-between carving the present work (presumably as an aid), but also broke the figure up after having little stone left to carve the head just six days before its completion.

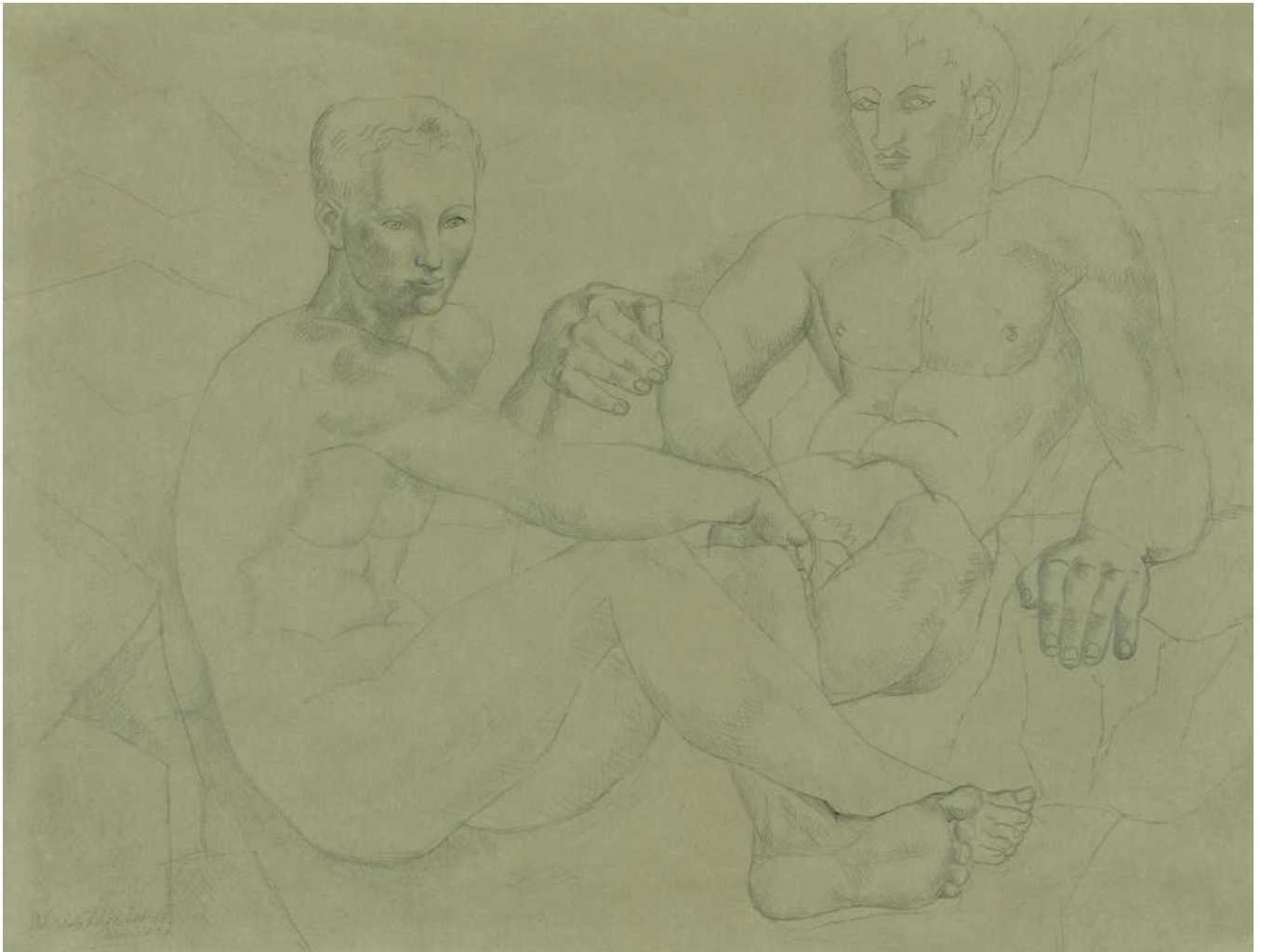
Though small in scale the present work expresses both a power and sensuality of the female form. The extended arm poised dramatically on the dancer's leg commands a sense of self-assuredness, while the other reaches up, framing her tilted head and exposing her body to her audience. Additional carved lines of drapery around the dancer's waist and legs closely follow her form.

With this approach, Gill's contribution to figurative sculpture revitalised the perception of the nude. In rejecting the naturalistic and sentimental portrayals, Gill's sculptures instead depict the female body with a sense of directed eroticism, incorporating long flowing hair and bare, voluptuous curves. This candid celebration of the human form stemmed from Gill's introduction to artists such as Auguste Rodin and Paul Gauguin (who had parted from decorative and representational methods of working), as well as the influence of Indian philosopher Ananda Coomaraswamy. Under Coomaraswamy's guidance, Gill's understanding of Asian art, particularly Indian temple sculpture, became a recognisable influence throughout his *oeuvre* due to its dominant religious and philosophical themes. Malcolm Yorke remarks, '...Gill's sole pre-occupation as an artist is with the human figure. This is not unusual of course, especially for a sculptor. Where Gill differs from, say, Henry Moore, or Giacommetti or Zadkine, or Chadwick, is that the sexuality of the figures he creates in line or stone provokes the looker to remember his or her own sexuality in a very direct way too' (M. Yorke, *op cit.*, p. 99).

*Dancer* was first exhibited in 1914 at London's Goupil Gallery where it was purchased by Augustus John on behalf of New York lawyer and avid art collector John Quinn for £31/10s. Quinn became an advocate of British and European artwork visiting the Chenil and Goupil Galleries to expand his collection. As such, he played an essential part in introducing many 20th Century art movements into American culture, funding the first Armoury Show in 1913.







**\* 150**

**CHRISTOPHER WOOD (1901-1930)**

*Reclining Figures*

signed, inscribed and dated 'Christopher Wood/Cannes '28' (lower left)

pencil on green paper

18½ x 24½ in. (47 x 62.2 cm.)

£12,000-18,000

\$17,000-24,000

€14,000-20,000

**PROVENANCE:**

with Furneaux Gallery, London.

Anonymous sale; Christie's, South Kensington, 16 September 1998, lot 38, as 'Boys Sunbathing'.

with Offer Waterman, London, where purchased by the present owner.



PROPERTY FROM THE ESTATE OF ANTHONY WINGATE

λ 151

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

*Jockey's Mounting*

signed 'William/Roberts.' (lower left)

pencil and watercolour

13¾ x 9⅞ in. (35.1 x 25.1 cm.)

Executed circa 1949.

£15,000-25,000

\$21,000-34,000  
€18,000-28,000

**PROVENANCE:**

with Leicester Galleries, London, sold for 20 gns.

**EXHIBITED:**

London, Leicester Galleries, *New drawings, satirical and otherwise, by William Roberts*, November 1949, no. 3.

We are very grateful to Bob Davenport and David Cleall for their assistance in preparing this catalogue entry.





152

**CHRISTOPHER WOOD (1901-1930)**

*From the Terrace, Monte Carlo*

oil on board

9¾ x 7½ in. (24.8 x 19 cm.)

Painted in 1924.

£20,000–30,000

\$28,000–41,000

€23,000–34,000

**PROVENANCE:**

with Redfern Gallery, London, where purchased by Miss J. Gibbs in May 1947, and by descent.

**EXHIBITED:**

London, Redfern Gallery, *Christopher Wood Exhibition of Complete Works*, March - April 1938, no. 245.

**LITERATURE:**

E. Newton, *Christopher Wood 1901-1930*, London, 1938, p. 65, no. 39.

Wood first visited Monte Carlo in 1924, most likely when he and his friend Tony Gandarillas were staying at Le Canadel in August of that year. They would take the boat around the coast as the roads were poor and the trains infrequent, and by October were staying in Villefranche-sur-Mer near Nice, where their friend Jean Cocteau was based.

Wood returned to Monte Carlo in the spring of 1925 with Gandarillas, and wrote to his mother of his enjoyment at being there: 'All my friends the artists are here. Picasso is here and I see a lot of him which gives me more pleasure than anything. He is a delightful person and I think he likes me. He is a great genius and the Leonardo of today' (quoted in R. Ingleby, *Christopher Wood An English Painter*, London, 1995, p. 103). Wood had previously met Picasso, but this sustained period of time with him provided Wood with a new source of inspiration which soon found its way into his work. Monte Carlo also exposed him to Diaghilev and the Russian Ballet, which he described as 'the most agreeable spectacle in the world' (*ibid*).

We are very grateful to Robert Upstone for his assistance in preparing this catalogue entry. Robert Upstone is the author of the forthcoming catalogue raisonné of Christopher Wood.





λ 153

**DAVID JONES (1895-1974)**

*Out Tide*

signed and dated 'David J/31' (lower right)

oil on panel

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

£25,000–35,000

\$34,000–47,000

€29,000–40,000

**PROVENANCE:**

with Lefevre Gallery, London.

with Redfern Gallery, London, where purchased by Leicestershire County Council, Education Committee, 1953.

Their sale; Sotheby's, London, 16 March 1977, lot 145.

Anonymous sale; Sotheby's, London, 10 March 1982, lot 149.

with Thomas Agnew & Sons, London.

with New Art Centre, London.

**EXHIBITED:**

Venice, *XIX Venice Biennale*, 1934, ex-catalogue.

London, Redfern Gallery, *Coronation Exhibition Contemporary British Paintings*, May - October 1953, no. 69.

Arts Council of Northern Ireland and Magee's Gallery, *Leicester Schools*, 1954, no. 23.

Bradford, City Art Gallery, Cartwright Memorial Hall, *Golden Jubilee Exhibition: Fifty years of British art 1904-1954*, March - June 1954, no. 142.

Association of Arts Institutes Conference, July 1959, no. 40.

London, Whitechapel Art Gallery, *British Sculpture and Painting from the Collection of the Leicestershire Education Authority*, December 1967 - February 1968, no. 42.

Tokyo, Fukuyama Museum of Art, *The English Arts & Crafts Movement and Hamada Shoji*, October 1997 - February 1998, no. 97.

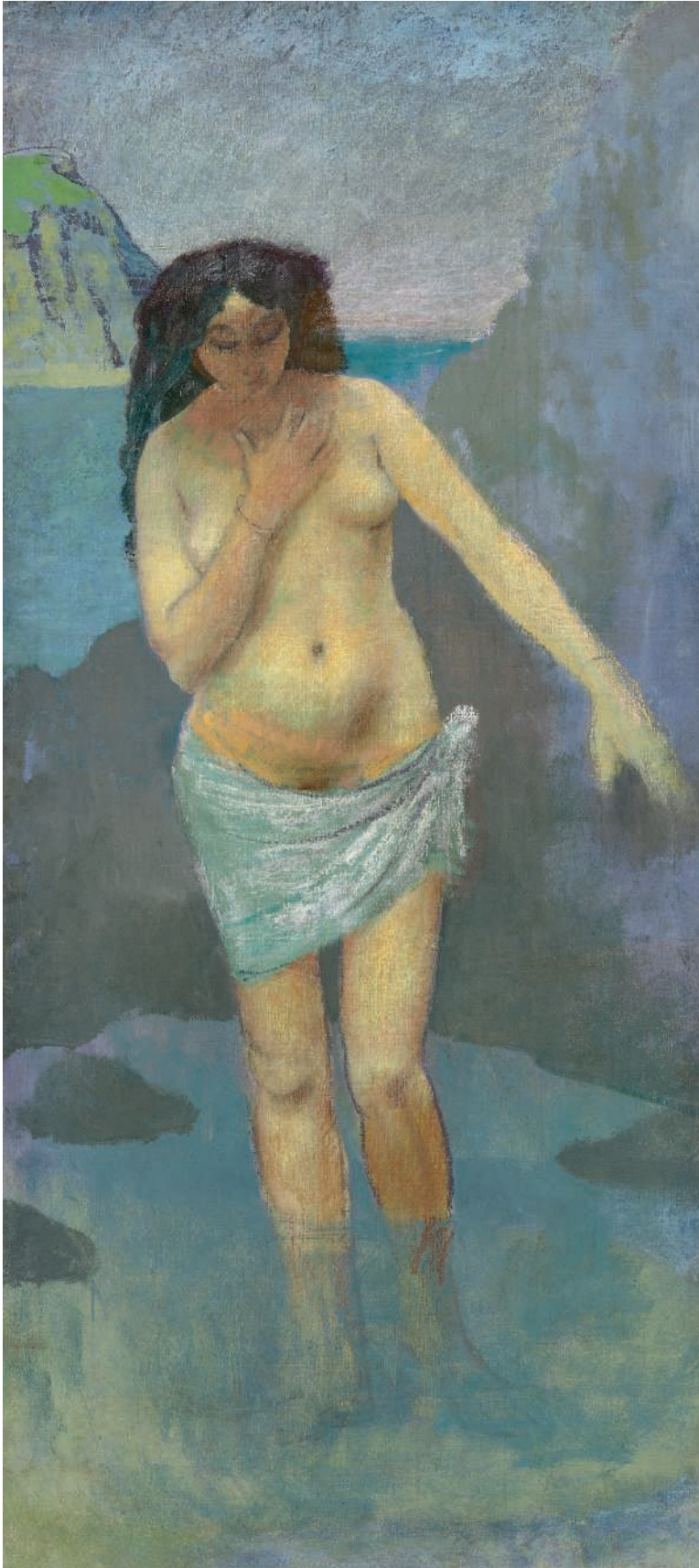
**LITERATURE:**

Exhibition catalogue, *Coronation Exhibition Contemporary British Paintings*, London, Redfern Gallery, 1953, n.p., no. 69, illustrated.

Exhibition catalogue, *British Sculpture and Painting from the Collection of the Leicestershire Education Authority*, London, Whitechapel Art Gallery, 1967, p. 22, no. 42, illustrated.

Exhibition catalogue, *The English Arts & Crafts Movement and Hamada Shoji*, Tokyo, Fukuyama Museum of Art, 1997, p. 78, no. 97, illustrated.





λ 154

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

*Dorelia in a Rockpool*

oil on canvas

71¼ x 33 in. (181 x 83.8 cm.)

Painted circa 1907.

£15,000–25,000

\$21,000–34,000

€18,000–28,000

**PROVENANCE:**

Acquired directly from the artist, and by descent.

**EXHIBITED:**

London, Olympia Fine Art Fair, *Augustus John*,  
February 1999, no. 161.

This is the only known oil painting of Dorelia in the nude. It relates in subject to a series of pencil and ink studies of *Bathers*, circa 1904–08, in which there is a watercolour titled *By the Lakeside* featuring a naked Dorelia standing in shallow water with a group of women and children (A.D. Fraser Jenkins, exhibition catalogue, *Augustus John: Studies for Compositions*, Cardiff, National Museum of Wales, 1978, no. 43, illustrated). The watercolour is dated 1907, when the family spent the summer on the Normandy coast. Augustus liked to experiment with landscape in his figure compositions, placing his *Bathers* amongst imaginary lakes and mountains, or on a beach between steep rocks. The foreground of the present work may be partly imagined but the distant cliff appears to have been observed from life and would not be out of place on the Normandy coast.

Dorelia was reluctant to pose nude for Augustus, and for years *Dorelia in a Rockpool* was kept hidden in the artist's studio at Fryern Court. Her modesty is apparent: arm held across her breast, cloth tied at the hip, her face in shadow as she looks down to take a step forward in the water. She holds out her left arm for balance, her unfinished hand giving the impression of movement. It is a tender scene, made atmospheric by contrasting light: on the far horizon the strip of turquoise sea and vivid green cliff top suggest a summer day, while the sky and the rocky cliff sheltering the pool appear to be painted in fading light.

The dimensions of the work are similar to *Dorelia standing before a Fence*, circa 1905 (Tate, London) and *Dorelia in the Garden at Alderney Manor*, circa 1911 (National Museum of Wales, Cardiff).

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





λ 155

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

*Poppies and Sweet Peas*

oil on canvas

21 x 17 in. (53.2 x 43.2 cm.)

£20,000-30,000

\$28,000-41,000  
€23,000-34,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 30 September 1998, lot 233.  
with Manya Igel Fine Arts, London, where purchased by the present owner in  
March 2001.





**156**

**CHRISTOPHER WOOD (1901-1930)**

*The Seine at Passy*

oil on canvas

19½ x 24 in. (49.5 x 61 cm.)

£25,000–35,000

\$34,000–47,000

€29,000–40,000

**PROVENANCE:**

with Redfern Gallery, London.

with Crane Kalman Gallery, London.

Anonymous sale; Christie's, London, 12 July 1974, lot 344, as 'A View In Paris'.

Private collection, London, by whom purchased from the above, and by descent to the present owner.



λ \* 157

**DUNCAN GRANT (1885-1978)**

*Still Life of Bottle, Apple and Jar*

signed 'D. Grant' (lower right)

oil on canvas

16 7/8 x 22 in. (41 x 56 cm.)

Painted circa 1918-19.

£30,000–50,000

\$41,000–68,000

€35,000–57,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 18 July 1972, lot 166.

with Anthony d'Offay Gallery, London.

with Peter Nahum at the Leicester Galleries, London, where purchased by the present owner in May 2000.

**EXHIBITED:**

London, Carfax Gallery, *Duncan Grant Exhibition of Paintings*, February 1920, no. 11.

London, Anthony d'Offay Gallery, *90th Birthday exhibition for Duncan Grant*, 1975, catalogue not traced.

Toronto, Morris Gallery, *Artists of the Bloomsbury Group*, October 1977, no. 23, as 'Still Life'.

This painting belongs to a series of still lifes of circa 1918-20 in which Grant often adopts a low viewpoint, affording him a variety of spatial effects. Here he appears to be looking up at a double-table top with what seems to be a stretcher to the right. The work is exemplary of Grant's change of manner at the time, in which the vivid Post-Impressionist colour and handling of still lifes of the 1914-18 period, such as *Still Life on a Mantelpiece*, 1914 (Tate, London) have become much more controlled and the tonal range more subdued but none the less rich in impact. The objects depicted in these works are carefully placed, with calculated intervals, as opposed to the more random, overlapping groups of objects of earlier still lifes. Such gravity and simplicity were maintained until circa 1924-25 when there is a return to a higher colour key and calligraphic handling of paint.

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



λ\* 158

**ANNE ESTELLE RICE (1875-1959)**

*Regatta Day*

signed, inscribed and dated "'Regatta Day" 1913/Anne Estelle Rice.'

(on the reverse)

oil on panel

13 x 16 in. (33 x 40.5 cm.)

£40,000–60,000

\$55,000–81,000

€46,000–68,000

**PROVENANCE:**

Acquired directly from the artist by Horace Holley, New York, in 1915.

Private collection, Maine.

with Hollis Taggart Galleries, 1997.

Private collection, Colorado, 1997.

**EXHIBITED:**

New York, Hollis Taggart Galleries, *The Expressive Fauvism of Anne Estelle Rice*, April - July 1997, ex-catalogue.

'The world in which Anne Estelle Rice found herself in Paris, from 1906, was one seething with ideas and activity in every branch of the arts. This was the Paris of the Post Impressionists, Stravinsky, Diaghilev, the Fauves, Leon Bakst, Picasso; the list could go on forever. This was a unique opportunity to absorb the influences of a fertile creative climate' (Exhibition catalogue, *Anne Estelle Rice 1875-1959*, London, The Annexe Gallery, 1978).

Depicting the scene of a sunny and well-attended boat race, *Regatta Day* is a classic example of Anne Estelle Rice's attention to expressive colour and harmony of shapes. In this work three areas are comfortably arranged around each other: the water and boats occupying a large foreground, the warm orange of the houses stretching down the side of the image, and the rolling hills of French countryside stretching into a near distance behind. Her interest in theatre, which her career began to turn towards in the years following this painting, informs the composition design and sense of place created here: the scene feels like a prelude built up as a set in which action will shortly unfold.

As source material for her paintings, Rice accumulated sketches, picture postcards and more, bringing these together to express a feeling of place, rather than depict a specific scene in front of her as many of her contemporaries preferred to do. In line with her previous work as a magazine illustrator, her priority in paintings too was the visual design of the work, rather than a sense of loyalty to depicting the particular set of characters

within it. Upon moving to France in 1906, her style dramatically changed, and was in many ways liberated from the more careful and commercial designs she had worked on in Philadelphia for fashion magazines including *Harper's Bazaar*, *Saturday Evening Post* and the *Metropolitan Magazine*. The summer of 1907 saw Rice travel to the north-east coast of France where she met fellow artists Samuel John Peploe and John Duncan Fergusson, the latter of whom became her romantic partner for many years. Absorbed into a social scene of post-impressionist painters, she was persuaded to take up painting and found herself interested by the reduction of landscapes and populated scenes into their basic geometries, filling each block with richly applied colour. Thus began the path as a modernist painter, where she exhibited in the Salon d'Automne from 1908-13, even being elected as one of its Sociétaires in 1910.

The prominent modernist writer Katherine Mansfield developed a close friendship with Rice. In a letter to the artist in 1920 she expressed a touching sentiment to Rice's artistic lens for the world: 'All the flowers I share with you and the lemon groves and orange trees. I see little houses perched up on the high hills and dream we are there *sur la terrasse*. I shall always love you like that. When the light is lovely I think, Anne would see it, and when a funny old man stands in the middle of the road cursing his goats it's a drawing by Anne' (K. Mansfield, quoted in C.A. Nathanson, *The Expressive Fauvism of Anne Estelle Rice*, New York, 1997, p. 32).





\* 159

**GEORGE LESLIE HUNTER (1877-1931)**

*Still Life with Roses, Fruit and Knife*

signed 'L Hunter' (upper right)

oil on board

18¼ x 15½ in. (46.4 x 38.4 cm.)

Painted *circa* 1929.

£100,000–150,000

\$140,000–200,000

€120,000–170,000

**PROVENANCE:**

with Richard Green Gallery, London.

**EXHIBITED:**

London, Royal Academy, *The Scottish Colourists 1900-1930*, June - September 2000, no. 98; this exhibition travelled to Edinburgh, Dean Gallery, November 2000 - January 2001.

**LITERATURE:**

P. Long and E. Cumming, exhibition catalogue, *The Scottish Colourists 1900-1930*, London, Royal Academy, 2000, n.p., no. 98, pl. 47.

'Mr Hunter's strongest point is his colour, which is gay and attractive attaining a luscious brilliancy ... he is one of those artists in whom style and spontaneity play a large part'

Flowers remained an important element of Hunter's still life paintings throughout his career. Early on in his career, Hunter examined the work of Jean-Baptiste-Siméon Chardin and Adolphe Monticelli at Glasgow's Museum and Art Gallery at Kelvingrove Park and he continued to admire their work. *Still Life with Rose, Fruit and Knife*, akin to Chardin's *Flowers in a Porcelain Vase*, confidently presents us with a simple bouquet of freshly cut flowers in a decorative vase. Although Hunter has added a few more everyday objects to his composition, he too has placed his vase on a carefully arranged table, with the space between us and the arrangement as important as the objects themselves.

As Chardin's artistic career developed, he simplified his compositions and became increasingly concerned with not what he was painting but how he was painting it. In 1780, Chardin's friend, the draftsman Charles-Nicolas Cochin remembered him asking, 'Since when does one paint with colour?' 'With what else?' came the astonished reply, 'You should use colour, but paint with your feelings', explained Chardin (J. B-S Chardin, quoted in F.G. Meijer, *Dutch & Flemish Still Life Paintings*, Zwolle). When compared to his earlier works, Hunter's still life paintings of this period also strove to re-create subject matter and form. Stylistic experimentation fascinated both artists.

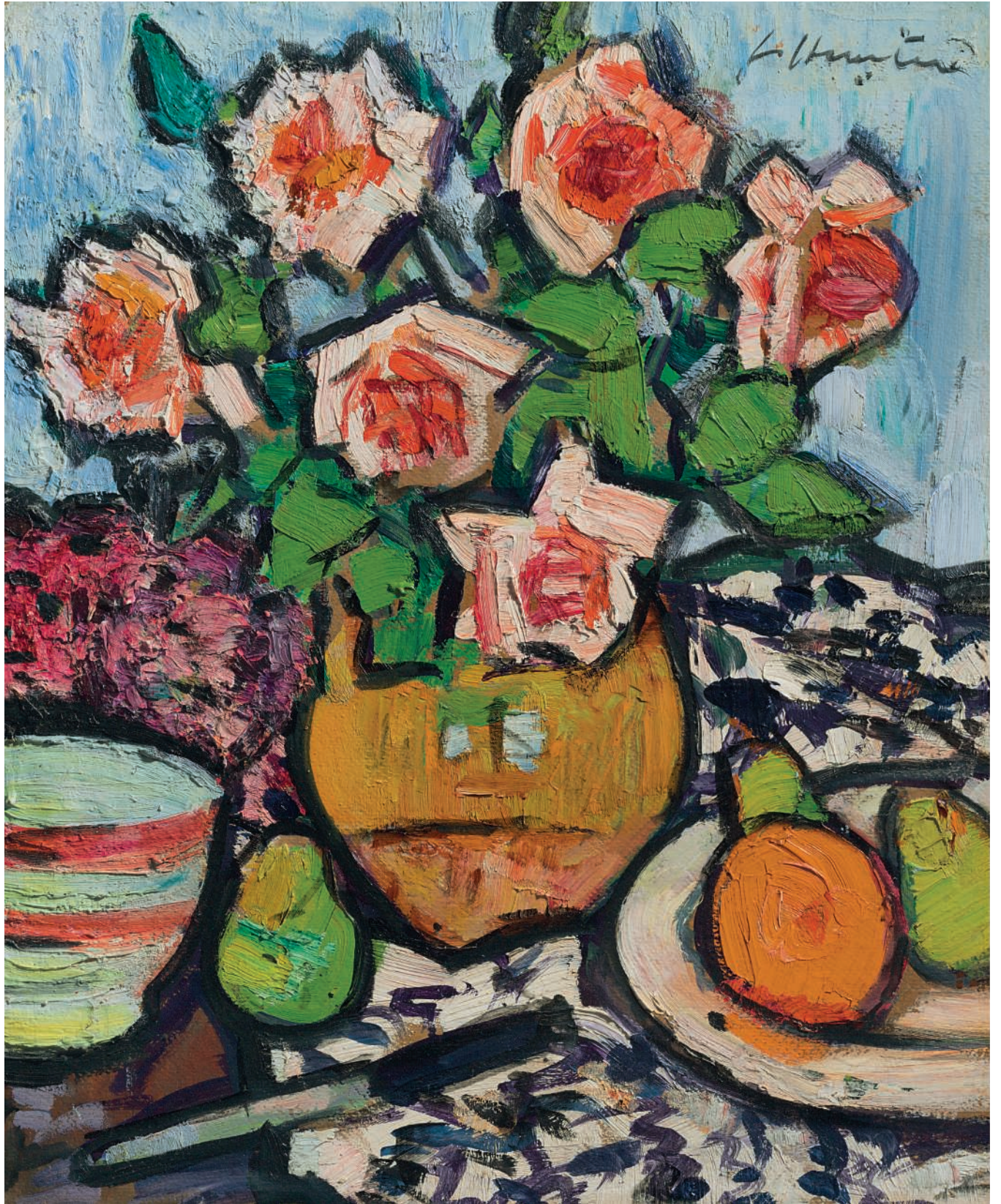
Whilst this carefully composed still life owes a debt to Hunter's French 19th and 20th Century forerunners, it was his sojourns to the South of France in the late 1920s that also provided Hunter with much inspiration to construct his own individual interpretations of what he saw. The relatively settled periods that he had spent at Saint-Paul-de-Vence, with his studio overlooking the Provençal landscape, had allowed him to experiment with new techniques and the format of his still life compositions: an idiom that remained a major part of his oeuvre throughout his career. Hunter rarely dated his paintings, which makes it difficult to consider them chronologically. However, it seems likely that *Still Life with Rose, Fruit and Knife* was painted during the summer of 1929 when Hunter's work from this period took on a more assured and mature style. As displayed in the present work, his

compositions are governed by touches of heavy impasto and vibrant colour which imbue them with a certain luminosity. It was a particularly active period of intense experimentation where his work became revitalised by his Mediterranean surroundings. Monticelli also imbued his paintings with the bright sunlight of the Mediterranean. His vase of flowers stands on a sun drenched ledge with half of the bouquet silhouetted by the darkness of the room behind it. A strong sense of volume has been achieved by the touches of vibrant colour in heavy impasto throughout the canvas, so that the vase of flowers bathe in a warm Mediterranean glow.

With its thick painterly surface, the objects within *Still Life with Rose, Fruit and Knife*, are constructed with bold, fluid brushstrokes and like his fellow Scottish Colourists, Hunter's love of vivid colour is particularly evident in the roses, with their warm palette of reds and pinks. Each form in the composition has been unashamedly de-lineated using a thick black outline, a technique used by the Post-Impressionists to emphasise physical mass and bright colour. This is particularly pronounced where the rose petals meet the cool blue backdrop to flatten form and smooth perspective, so that the overall composition skilfully blends together into a sinuous whole. As Diderot wrote of Chardin in 1763: 'This is unfathomable wizardry. Thick layers of colour are applied one upon the other and seem to melt together. At other times one would say a vapour of light foam has breathed on the canvas ... Draw near, and everything flattens out and disappears; step back and all the forms are re-created' (P. Mitchell, *European Flower Painters*, London, 1973, p. 86).

*Still Life with Rose, Fruit and Knife* shows Hunter at the height of his powers as a Colourist painter, very aware of his artistic forebears but equally eager to carve out his own way and 'a new individual palette and personality' (quoted in a review from *The New York Evening Post* of Hunter's New York exhibition in 1929). As T.J. Honeyman, the artist's close friend and biographer wrote of Hunter, 'When you read the story of his life in the light of his work it will not be difficult to give a name to his pictures. You will not ask to see 'a painting' by Leslie Hunter' - you simply say, 'a Leslie Hunter' - someday it may be a Hunter.' There is really nothing abstruse or intricate about this, for it is the formula for all art worthy of survival' (T.J. Honeyman, *Introducing Leslie Hunter*, London, 1937, pp. 213-214).









**160**

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

*Iona*

signed 'F.C.B. Cadell.' (lower right), signed again with initials 'F.C.B.C.'  
(on the reverse)

oil on panel

14 $\frac{5}{8}$  x 17 $\frac{1}{2}$  in. (37.2 x 44.5 cm.)

£30,000–50,000

\$41,000–68,000

€35,000–57,000

**PROVENANCE:**

Harry James, Stirling, and by descent.





**161**

**LUCIEN PISSARRO (1863-1944)**

*Les Oliviers, Temps Gris, Toulon*

signed with monogram and dated '1929' (lower left)

oil on canvas

21½ x 25½ in (54.6 x 64.8 cm.)

£20,000-30,000

\$28,000-41,000

€23,000-34,000

**PROVENANCE:**

The artist's family, recorded in a list of paintings in the artist's house *The Brook*, prepared by John Bensusan-Butt in 1949.

Anonymous sale; Sotheby's, London, 6 May 1959, lot 96.

with Arthur Tooth & Sons, where purchased by Mrs Lerner in September 1959.

with Leicester Galleries, London, September 1963.

with Arthur Tooth & Sons, London.

**EXHIBITED:**

London, Leicester Galleries, *Lucien Pissarro*, November 1929, no. 35.

Birmingham, Ruskin Gallery, *Lucien Pissarro*, May 1930, no. 7.

London, Ben Uri Gallery, *40th Anniversary Exhibition: Selected works by Artists Exhibited over the past 40 years*, June - July 1956, no. 107.

**LITERATURE:**

A. Thorold, *A Catalogue of the Oil Paintings of Lucien Pissarro*, London, 1983, pp. 200-201, no. 461, illustrated.





**162**

**LUCIEN PISSARRO (1863-1944)**

*Cottage in a landscape*

signed with monogram and dated '1925' (lower left)

oil on canvas

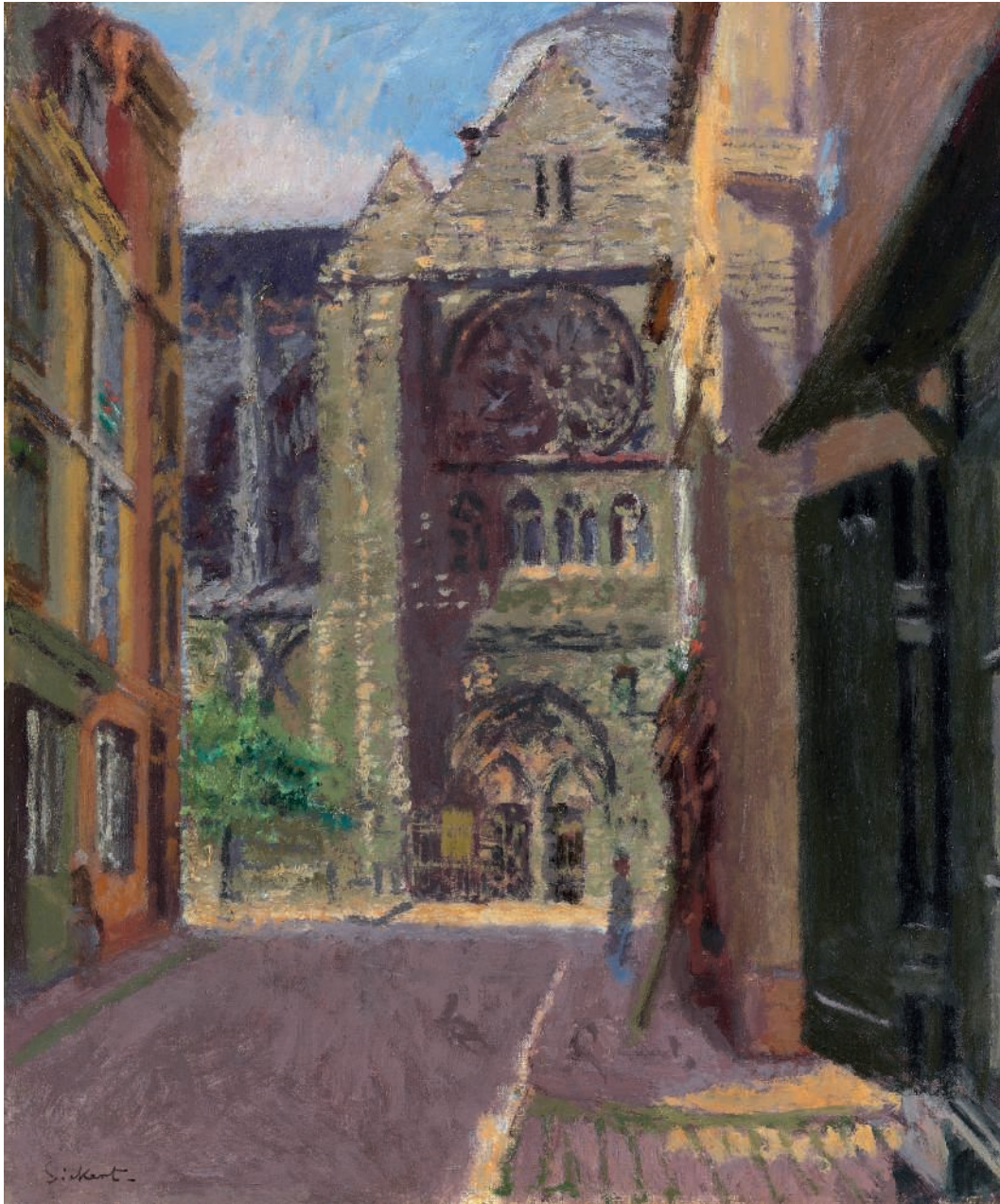
17 x 21 in. (43.2 x 53.3 cm.)

£15,000–25,000

\$21,000–34,000

€18,000–28,000





163

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

*La Rue Pecquet, Dieppe*

signed 'Sickert.' (lower left)

oil on canvas

26 x 21½ in. (66 x 54.6 cm.)

Painted circa 1908-09.

£40,000–60,000

\$55,000–81,000

€46,000–68,000

**PROVENANCE:**

Mrs Rosemary Peto.  
with Arthur Tooth & Sons, London.

Mrs Claude Leigh, the present owner's grandmother, by whom gifted to the present owner in 1987.

**LITERATURE:**

W. Baron, *Sickert*, London, 1973, p. 352, no. 287.3.

W. Baron, *Sickert*, London and New Haven, 2006, p. 348, no. 308.8, illustrated.

La Rue Pecquet is the street that ends opposite the south door of St Jacques in Dieppe. Sickert painted this view many times between 1899 and 1922.

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



## PROPERTY FROM A DISTINGUISHED EUROPEAN ESTATE

λ 164

### DAVID BOMBERG (1890-1957)

#### *The Moor's Bridge, Ronda*

signed and dated 'Bomberg 35' (lower right), signed again and inscribed 'Royal Academy Summer Exhibition No. 3/The Moors Bridge/Ronda/David Bomberg/41 Queens Gate Mews/Gloucester Road/Kensington/SW7.'

(on the artist's label attached to the reverse)

oil on canvas

20 x 26 in. (50.4 x 66 cm.)

£60,000–80,000

\$82,000–110,000

€69,000–91,000

#### PROVENANCE:

Purchased by Mr Greenwoods at the 1945 exhibition.

Mr Bernard Davies-Rees, London, by 1983.

Mr and Mrs Herbert L. Lucas, by 1988.

with Hazlitt Holland-Hibbert, London, where purchased by the present owner.

#### EXHIBITED:

London, Royal Academy, 1945, no. 3.

Reading, Museum and Art Gallery, *David Bomberg and Lilian Holt*,

June - July 1971, no. 60.

London, Whitechapel Art Gallery, *David Bomberg: the Later Years*, September

- October 1979, no. 4.

Jerusalem, The Israel Museum, *David Bomberg in Palestine 1923-1927*, October

1983 - January 1984, no. 64.

London, Fischer Fine Art, *David Bomberg 1890-1957: A Tribute to Lilian*

*Bomberg*, March - April 1985, no. 59.

Los Angeles, L.A. Louver Gallery, *David Bomberg: A Survey of Paintings and*

*Drawings*, March 1986, no. 3.

London, Tate Gallery, *David Bomberg*, February - May 1988, no. 124.

#### LITERATURE:

Exhibition catalogue, *David Bomberg in Palestine 1923-1927*, Jerusalem,

The Israel Museum, 1983, p. 33, no. 64.

Exhibition catalogue, *David Bomberg 1890-1957: A Tribute to Lilian Bomberg*,

London, Fischer Fine Art, 1985, pp. 26-27, no. 59, illustrated.

R. Cork, *David Bomberg*, New Haven and London, 1987, pp. 209, 212, no. C37,

illustrated.

R. Cork, exhibition catalogue, *David Bomberg*, London, Tate Gallery, 1988,

p. 159, no. 124, illustrated.

Bomberg's productive second visit to Spain resulted in such rich and successful canvases that he proposed to travel from Cuenca, Santander and Santillana in the north, to Ronda in the south. In June 1934, Bomberg first enlisted the support of the dealer Alfred Willey who the artist hoped could make further sales to the collectors in England who had admired his earlier Spanish landscapes of Toledo, and eventually he advanced the sum of £50 (made up of £25 each from Asa Lingard and Arthur Crossland, the Bradford merchants) to make the journey possible.

The Bomberg family had settled in Ronda by the end of 1934, and stayed on until the following June, during which time his daughter Diana was born. The family had a harsh existence, living hand to mouth, as more money from England proved not to be forthcoming. This austerity brought about a

productivity and a desire to work quickly, which resulted in bold landscapes that celebrated the majesty of the scenery, often painted at dusk or at night by candlelight. The dramatic landscape of the city, 750 metres above sea level and split by the Guadalevin river and a dramatic gorge, rendered it, in Bomberg's view: 'the most interesting of the towns of Southern Spain', with its 'extraordinary view of the amphitheatre of mountains by which it is surrounded', with a 'gorge - a stupendous rent 250-300 ft wide & 400 ft deep' (D. Bomberg, quoted in R. Cork, *op. cit.*, p. 207).

The present work depicts the Moor's Bridge, or *Puente Romano*, over the Tajo Gorge, one of three bridges which link the town. The other two are the Old Bridge or the *Puente Viejo*, and the New Bridge, *Puente Nuevo*, which was completed in the eighteenth century (see R. Cork, *op. cit.*, pp. 204-213).







λ 165

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

*Worsley, South-East Lancashire*

signed and dated 'L.S Lowry 1920' (lower right)

pastel

10¼ x 14¾ in. (26 x 36.5 cm.)

£40,000–60,000

\$55,000–81,000

€46,000–68,000

**PROVENANCE:**

with Lefevre Gallery, London, where purchased in October 1958 for £30.

with James Starkey Fine Arts, Berkley, where purchased by the present owner in 2008.



λ 166

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

*Arden's Farm, Swinton*

signed and dated 'LS Lowry 1950' (lower right) and inscribed 'Ardens Farm/  
Swinton, Lancs' (on the reverse)

pencil

9¼ x 13¾ in. (24.8 x 34.9 cm.)

£30,000–50,000

\$41,000–68,000

€35,000–57,000

**PROVENANCE:**

Purchased directly from the artist by Dr F.H. Krock, from whom purchased by  
the present owner's grandfather, and by descent.

**EXHIBITED:**

Accrington, Haworth Gallery, *Paintings and Drawings by L.S. Lowry, R.A.*,  
September 1971, no. 59.



λ 167

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

*The mill gates*

signed and dated 'L S Lowry 1941' (lower right)

pencil

10<sup>5</sup>/<sub>16</sub> x 14<sup>1</sup>/<sub>2</sub> in. (27 x 37 cm.)

£80,000–120,000

\$110,000–160,000

€91,000–140,000

**PROVENANCE:**

Purchased directly from the artist by the present owner's father in 1949, and by descent.

In 1946, Lowry completed an almost identical painting of this composition. The oil was sold at Bonhams, London, 11 November 1998, lot 74.

**'Few British painters have provided in their drawings so complete and revealing a conspectus of their aesthetic, intellectual, and intuitive objects, as L.S. Lowry. His drawings for the most part are intended to be complete in themselves ... Lowry learned how to extract from the medium of pencil a rich, wide range of qualities. Even an approximation of 'colour' ... In his industrial drawings, the artist gradually refined a composite townscape which was to be no place in particular, and yet all places of its kind. At the same time he was evolving a race of people; no particular people, and yet all people, of their kind'**

(see M. Levy, *Drawings of L.S. Lowry*, London, 1963, pp. 7, 14).







λ 168

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

*The Half-Wit Choir*

signed and dated 'L.S. Lowry 1927' (lower left)

pencil

14¼ x 10½ in. (36.2 x 26.6 cm.)

£30,000–50,000

\$41,000–68,000

€35,000–57,000

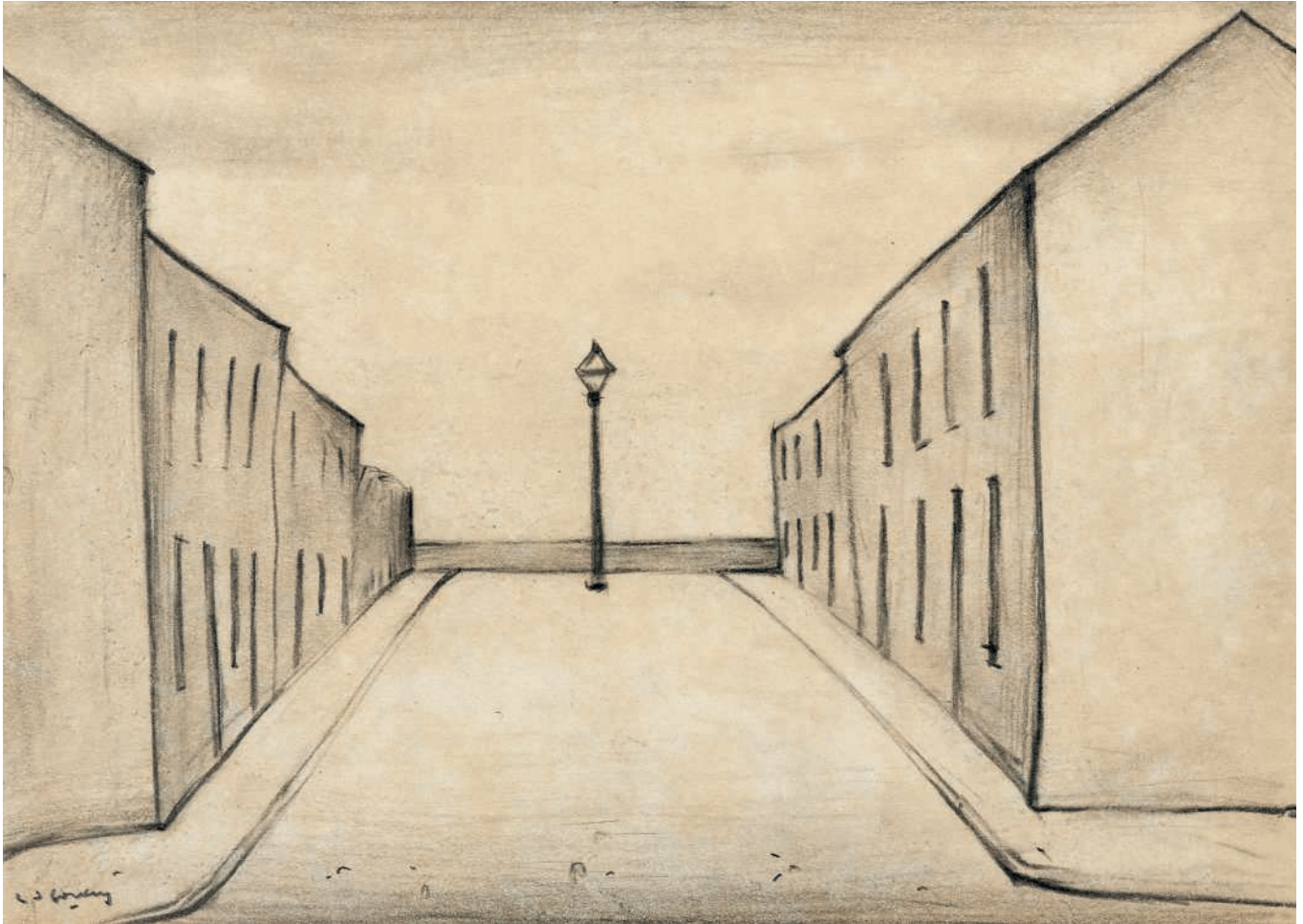
**PROVENANCE:**

A gift from the artist to Maurice Collis in May 1951.

with Lefevre Gallery, London.

with NG Fine Arts, Yorkshire, where purchased by the present owner in 2011.

There is an inscription on the reverse by Maurice Collis recalling how he acquired the work from Lowry.



λ 169

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

*Street in Maryport*

signed 'L S Lowry' (lower left), signed again, inscribed and dated 'Street in Maryport (now demolished)/L S Lowry/17 September 1966' (on the backboard)  
pencil

9 $\frac{1}{8}$  x 13 in. (23.8 x 33 cm.)

£40,000–60,000

\$55,000–81,000  
€46,000–68,000

**PROVENANCE:**

with Stone Gallery, Newcastle-upon-Tyne.  
Anonymous sale; Christie's, London, 27 March 2003, lot 536.  
with Clark Art Gallery, London, where purchased by the present owner  
in 2008.

The present work depicts a street in Maryport, Cumbria which has since been demolished. What is most striking about this work is Lowry's masterful reduction of the composition to the barest essentials. In the bold classical composition and his assured use of the pencil, Lowry demonstrates his expertise as a fine draughtsman. The sheet appears at once overwhelmingly empty and simultaneously full of emotion. The viewer is drawn into the work and captivated by the carefully delineated houses that line this empty street. The eye comes to rest on the lamppost at the end of the street, which appears to be emblematic of the individualism and loneliness of existence that Lowry so clearly felt. The sheet and street are simultaneously and equivalently empty. Lowry has emptied out of the composition all superfluous elements yet the drawing overflows with resurgent emotion. The paraphernalia of external life is supplanted by a pure, iconic vision.





λ 170

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

*Man Walking*

pencil

16½ x 11¾ in. (41.9 x 29.8 cm.)

£15,000-25,000

\$21,000-34,000

€18,000-28,000

**PROVENANCE:**

The Estate of L.S. Lowry; Christie's, London, 26 November 2015, lot 117, where purchased by the present owner.

**EXHIBITED:**

London, Crane Kalman Gallery, *The Estate of L.S. Lowry*, November 2012 - January 2013, exhibition not numbered.

Salford, The Lowry, *Unseen Lowry: Painting and Drawings from L.S. Lowry's Home*, June - September 2013, exhibition not numbered.

Salford, The Lowry, on long term loan from the estate, 2013-2015.

'There's a grotesque streak in me and I can't help it. My characters? They are all people you might see in a park ... They are real people, sad people ... I'm attracted to sadness, and there are some very sad things' (L.S. Lowry, in an interview with Edwin Mullins, *Sunday Telegraph*, 20 November 1966).



λ 171

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

*At the seaside*

signed and dated 'L.S. Lowry 1969' (lower right)

pencil and felt-tipped pen

16¼ x 11¼ in. (41 x 28.3 cm.)

£30,000-50,000

\$41,000-68,000

€35,000-57,000

**PROVENANCE:**

The Estate of L.S. Lowry; Christie's, London, 26 November 2015, lot 118, where purchased by the present owner.

**EXHIBITED:**

Salford, The Lowry, *Unseen Lowry: Painting and Drawings from L.S. Lowry's Home*, June - September 2013, exhibition not numbered.

Salford, The Lowry, on long term loan from the estate, 2013-2015.

'I wanted to paint myself into what absorbed me ... Natural figures would have broken the spell of it, so I made my figures half unreal. Some critics have said that I turned my figures into puppets, as if my aim were to hint at the hard economic necessities that drove them. To say the truth, I was not thinking very much about the people. I did not care for them the way a social reformer does. They are part of the private beauty that haunted me. I loved them and the houses in the same way: as part of a vision' (L.S. Lowry, quoted in M. Howard, *Lowry A Visionary Artist*, Salford, 2000, p. 123).



50 YEARS OF CONNOISSEURSHIP:  
PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ 172

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

*Dog*

signed and numbered '50/50 Frink' and stamped with foundry mark 'Morris Singer Founders London' (on the right hind leg)  
bronze with a dark brown patina  
11½ in. (29.2 cm.) high  
Conceived in 1992.

£40,000–60,000

\$55,000–81,000  
€46,000–68,000

**PROVENANCE:**

Purchased from Courcoux and Courcoux Galleries, Stockbridge, *circa* 1997, and by descent.

**EXHIBITED:**

Salisbury, Salisbury Cathedral Close, *Elisabeth Frink: a certain unexpectedness*, May - June 1997, no. 90, another cast exhibited.

**LITERATURE:**

*Art Review*, London, June 1993, p. 59, as 'Childhood', another cast illustrated.  
E. Lucie-Smith, *Elisabeth Frink: Sculpture since 1984 and Drawings*, London, 1994, pp. 20, 191, no. SC73, another cast illustrated.

A. Downing, exhibition catalogue, *Elisabeth Frink sculptures, graphic works, textiles*, in accordance with *Elisabeth Frink: a certain unexpectedness*, Salisbury, Salisbury Cathedral Close, 1997, pp. 44, 71, no. 90, another cast illustrated.

A. Ratuszniak (ed.), *Elisabeth Frink, Catalogue Raisonné of Sculpture 1947-93*, London, 2013, pp. 188-189, no. FCR401, another cast illustrated.

The present work was commissioned by The Morris Singer Foundry, Basingstoke, to be sold in aid of Great Ormond Street Hospital for Children, London, of which there were 50 casts made.





λ 173

**IVON HITCHENS (1893-1979)**

*Black Dog*

signed 'IVON' (lower left), signed again and inscribed 'IVON HITCHENS/169 Adelaide Rd/London NW3/ BLACK DOG. 25' (on the artist's label attached to the stretcher)

oil on canvas

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

Painted in 1932.

£60,000–80,000

\$82,000–110,000

€69,000–91,000

**PROVENANCE:**

with Alex Reid & Lefevre, London, where purchased by Mrs Curtis Brown in April 1935.

Jean Rowntree, Kent.

Private collection, early 1990s.

**EXHIBITED:**

London, Leicester Galleries, *11th Exhibition of the 7 & 5 Society*, February 1932, no. 4.

London, Alex Reid & Lefevre, *New Paintings by Ivon Hitchens*, October 1933, no. 5.





λ 174

**EDWARD BURRA (1905-1976)**

*Still Life with Pot*

stamped 'E.J. Burra' (lower right)  
pencil, watercolour and gouache  
28¼ x 40½ in. (71.7 x 102.9 cm.)  
Executed *circa* 1955-57.

£40,000-60,000

\$55,000-81,000  
€46,000-68,000

**PROVENANCE:**

with Lefevre Gallery, London.  
Anonymous sale; Sotheby's, London, 10 December 2008, lot 54, where  
purchased by the present owner.



PROPERTY FROM THE COLLECTION OF MARY H.D. SWIFT

**\* 175**

**PAUL NASH (1889-1946)**

*Laocoön*

signed 'Paul Nash' (lower right)

pencil, watercolour, coloured crayon and pastel

10<sup>7</sup>/<sub>8</sub> x 15<sup>1</sup>/<sub>4</sub> in. (27.6 x 38.8 cm.)

Executed in 1941.

£20,000–30,000

\$28,000–41,000

€23,000–34,000

**PROVENANCE:**

probably Sir Michael Sadler.

Margaret Nash.

with Zwemmer Gallery, London, where purchased by Lord Eccles in 1956.

with Agnews, London, where purchased by the present owner.

**EXHIBITED:**

probably Cheltenham, Cheltenham Art Gallery, *Paintings, Drawings, and Designs by Paul Nash*, June 1945, no. 38, as 'Sir Michael Sadler's Monster', dated '1942'.

London, Arts Council of Great Britain, *Paul Nash's camera: an exhibition of photographs by the artist*, November 1951, no. 55.

London, Leicester Galleries, *Paul Nash: A Private Collection of Watercolours and Drawings [Margaret Nash's Collection]*, May 1953, no. 41.

London, Redfern Gallery, *Paul Nash*, April 1961, no. 9.

London, Tate Gallery, *Paul Nash Paintings and Watercolours*, November - December 1975, no. 192.

**LITERATURE:**

Margot Eates letter, *Listener*, 8 April 1948, p. 82, pl. 86.

*Studio*, January 1952.

*Country Life*, 13 April 1961.

M. Nash (ed.), *Fertile Image*, London, 1951, pl. 35.

A. Causey, *Paul Nash*, Oxford, 1980, p. 455, no. 1078, pl. 550.

Andrew Causey writes, 'Nash wrote on the back of a photograph 'Portrait of Sir Michael Sadler's Monster'. The picture was not in the catalogue of the [Leicester Galleries] 1944 exhibition of Sadler's pictures following his death, but nor were others that were sold by [Leicester Galleries] from his estate at that time. It is possible that the artist bought it back then or at Cheltenham' (A. Causey, *Paul Nash*, Oxford, 1980, p. 455).



λ \* 176

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

*Ideas for Sculpture*

signed and dated 'Moore/38' (lower right)  
chalk, crayon and wash on buff paper  
19½ x 14½ in. (49.5 x 36.8 cm.)

£50,000–80,000

\$68,000–110,000

€57,000–91,000

**PROVENANCE:**

with Felix Landau Gallery, Los Angeles.  
Harry Pack.  
with Parke-Bernet Galleries, New York, 1975.  
Private collection.

**EXHIBITED:**

London, Marlborough Fine Art, *19th & 20th Century Drawings, Watercolours and Sculptures*, February - March 1961, no. 64.  
Los Angeles, County Museum, *Henry Moore in Southern California*, October - November 1973, ex-catalogue.  
London, Thomas Gibson Fine Art, *80/80*, July 1978, exhibition not numbered.

**LITERATURE:**

C. Valentin, *Henry Moore*, London, 1949, no. 140.  
R. Melville, *Henry Moore: Sculpture and Drawings 1921-1969*, London, 1970, p. 17, no. 183, pl. 18.  
Exhibition catalogue, *80/80*, London, Thomas Gibson Fine Art, 1978, p. 12, exhibition not numbered, illustrated.  
A. Garould (ed.), *Henry Moore, Complete Drawings: 1930-39, Vol. 2*, London, 1988, p. 208, no. AG 38.36, HMF 1369, illustrated.

'I find myself lined up with the surrealists because Surrealism means freedom for the creative side of man, for surprise & discovery & life, for an opening out & widening of man's consciousness, for changing life & against conserving worn out traditions, for a variety not a uniformity, for opening not closing' (H. Moore, 1937, quoted in A.G. Wilkinson, *Henry Moore: Writings and Conversations*, Aldershot, 2002, p. 123).

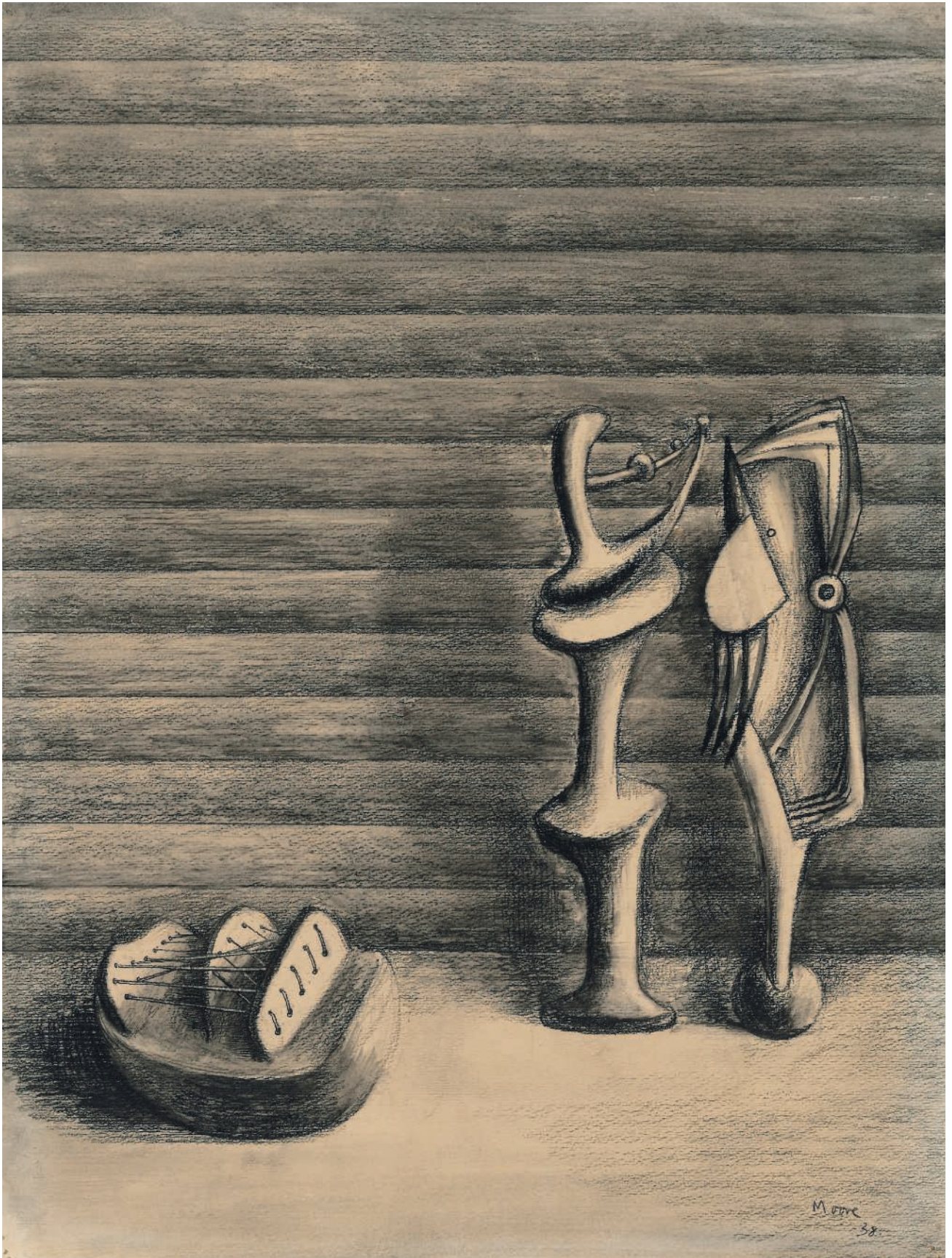
Although made with the intent of being the preliminary stage of the ultimate goal of sculpture, Moore's drawings are more than just the formation of technical ideas, but meticulously rendered pictures. *Ideas for a Sculpture* is an eerie depiction of two groupings of forms, completely surreal, and yet presented as if Moore were sketching from life. They occupy a realistic space in relation to one another and react to light, casting shadow as if they were material. On the right, the closely grouped pair of standing forms create the appearance of a private conversation and divide the image into two sides. The scene is presented with an upright composition as if it were a portrait, favouring the right hand forms. On the left a stringed form lies low to the ground, referencing the stringed sculptures that Moore was creating in the late 1930s.

This is an idea rather than an extensive study and was not necessarily forged in three dimensions, but was a sketch for future works. This picture was created with the purpose of imagining non-existent objects in three dimensions with realistic rendering. These studies demonstrate Moore's

influence of the Surrealists, such as Miró and Dalí. Like Moore, they were fascinated with the narrative of Metamorphosis, which starts with the bones of Mother Earth being replanted into the ground where they would become people, a tale which bears a direct correlation to Moore's sculpture, particularly in his large-scale abstract human figures, forged from stone. Furthermore, there is a definite influence from Picasso's *An Anatomy: Three Women*, 1933 (Musée Picasso, Paris), where forms have been fragmented and reconstructed. It is highly likely that Moore saw reproductions of the drawings in the popular French periodical *Minotaure*, where they were published and distributed. They demonstrate a similar composite form although are more clearly represented as figures, with identifiable versions of eyes and legs.

There are a wide range of examples of the different styles of Moore's drawing. A body of his studies on paper have a taxonomic nature in the repetitious studies of objects such as bones and developing ideas for sculptural forms to highly rendered pencil drawings to describe light and shade. These are all elements that would be borrowed in Moore's Surrealist composite designs as they metamorphose into unreal forms, which unsettle with their disquieting stillness. The looming figures have been linked to the threat of war in Europe at this time; 'alarming but also ludicrous', they intimidate whilst remaining dormant (see Andrew Causey, *The Drawings of Henry Moore*, London, 2010, pp. 88-91).









THE PROPERTY OF LA SALLE UNIVERSITY

λ \* 178

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

*Mirage*

signed and numbered 'Frink/1/6' (on the base)  
lacquered bronze with a gold patina  
32½ in. (82.5 cm.) high  
Conceived in 1967.

£25,000–35,000

\$34,000–47,000

€29,000–40,000

**PROVENANCE:**

A gift from Benjamin D. Bernstein to the present owner.

**EXHIBITED:**

London, Waddington Galleries, *Frink some recent sculptures*, another cast exhibited, exhibition catalogue not dated.

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

Wakefield, Yorkshire Sculpture Park, *Elisabeth Frink: Open Air Retrospective*, July - November 1983, no. 6, as 'Mirage Group', another cast exhibited.

London, Royal Academy, *Elisabeth Frink: Sculpture and Drawings 1952-1984*, February - March 1985, no. 49, another cast exhibited.

Hong Kong, The Rotunda, Exchange Square, Hong Kong Festival, *Elisabeth Frink: Sculpture & Drawings*, January - March 1989, exhibition not numbered, another cast exhibited.

Washington, DC, National Museum of Women of the Arts, *Elisabeth Frink: Sculpture and Drawings, 1950-1990*, 1990, exhibition not numbered.

Bruton, Hauser & Wirth, *Elisabeth Frink Transformation*, January - May 2017, exhibition not numbered, another cast exhibited.

**LITERATURE:**

B. Robertson (intro.), *Elisabeth Frink Sculpture: Catalogue Raisonné*, Salisbury, 1984, p. 171, no. 163, another cast illustrated.

A. Ratuszniak (ed.), *Elisabeth Frink, Catalogue Raisonné of Sculpture 1947-93*, London, 2013, p. 109, no. FCR188, another cast illustrated.







λ 179

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

*Drawing for Metal Sculpture*

signed and dated 'Moore/37' (lower right)  
watercolour, coloured chalk and ink  
15¾ x 21¾ in. (40 x 55.3 cm.)

£15,000-25,000

\$21,000-34,000

€18,000-28,000

**PROVENANCE:**

Sir Herbert Read.  
Lady Read, Stonegrave, Yorkshire, and by descent.  
Private collection.

**EXHIBITED:**

Brussels, Palais des Beaux-Arts, *Henry Moore*, October 1949, no. 62: this exhibition travelled to Paris, Musée d'Art Moderne, 1949; Amsterdam, Stedelijk Museum, 1950; Hamburg, Kunsthalle, 1950; Dusseldorf, Städtischen Kunstsammlungen, 1950; Berne, Kunsthalle, 1950; and Athens, Zappeion Gallery, 1951.  
London, Arts Council of Great Britain, Tate Gallery, *Henry Moore*, July - September 1968, no. 181.

**LITERATURE:**

D. Sylvester (ed.), *Henry Moore, Sculpture and Drawings: 1921-1948, Vol. 1*, London, 1957, p. 204, illustrated.  
H. Read, *Henry Moore: A Study of his Life and Work*, London, 1965, pl. 122.  
A. Garrould (ed.), *Henry Moore, Complete Drawings: 1930-1939, Vol. 2* London, 1998, p. 190, no. AG37.41, HMF1313, illustrated.

Sir Herbert Read, the owner of this work until his death, wrote the first monograph on Moore's work in 1934, and was a near neighbour when Moore lived at Parkhill Road in Hampstead during the 1930s. This area had become a breeding ground of artistic activity, and here Moore lived amongst Ben Nicholson, Barbara Hepworth, Naum Gabo and Ivon Hitchens, as well as the poets, Stephen Spender, W.H. Auden, and T.S. Eliot. The painter and collector, Roland Penrose, introduced him to the works of European Surrealists, Salvador Dalí, Giorgio de Chirico, Max Ernst and Joan Miró.

Please see lot 120 for a work by Ben Nicholson, which is being sold from the collection of Sir Herbert and Lady Read.

Moore became involved with this movement for a short time in the middle years of the decade, moving away from the human form and nature towards 'abstractions'. 'Although Moore never seemed completely at ease in sculptural terms either with the Surrealism of Ernst and Dalí or with the dehumanised cerebral mathematical concepts, many large carefully worked drawings exist as a record of his contemporary interests' (see A. Garrould, *op. cit.*, p. ix).

λ \* 180

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

*Birdman IV*

signed 'Frink' (on the base)

bronze with a dark brown and green patina

26¾ in. (67.9 cm.) high

Conceived in 1959 and cast in edition of 6.

£20,000–30,000

\$28,000–41,000

€23,000–34,000

**PROVENANCE:**

Private collection, USA.

**LITERATURE:**

B. Robertson (intro.), *Elisabeth Frink Sculpture: Catalogue Raisonné*, Salisbury, 1984, pp. 148-149, no. 59, another cast illustrated.

A. Ratuszniak (ed.), *Elisabeth Frink, Catalogue Raisonné of Sculpture 1947-93*, London, 2013, p. 68, no. FCR70, another cast illustrated.





λ 181

**IVON HITCHENS (1893-1979)**

*Sussex Canal No. 2*

signed and dated 'Hitchens 72' (lower left) and inscribed and dated again  
"Sussex Canal No 2"/1972' (on the artist's label attached to the stretcher)

oil on canvas

22 x 52½ in. (56 x 133.3 cm.)

£50,000–80,000

\$68,000–110,000

€57,000–91,000

**PROVENANCE:**

with Waddington and Tooth Galleries, London.

Victor Skipp, his sale; Cheffins, Cambridge, 22 October 2014, lot 142, where  
purchased by the present owner.

**EXHIBITED:**

London, Arts Council of Great Britain, Hayward Gallery, *British Painting '74*,  
September - November 1974, no. 86.

Brighton, Brighton College, Burstow Gallery, *Selected works of Ivon Hitchens*,  
October 1978, no. 11.

London, Arts Council of Great Britain, Royal Academy, *Ivon Hitchens:*

*A Retrospective Exhibition*, March - April 1979, no. 45: this exhibition travelled  
to Cambridge, Fitzwilliam Museum, May - June 1979; Penzance, Newlyn Art  
Gallery, June - July 1979; Kingston-upon-Hull, Ferens Art Gallery, August -  
September 1979; and Nottingham, Castle Museum, September -  
October 1979.

**LITERATURE:**

Exhibition catalogue, *British Painting '74*, London, Arts Council of Great Britain,  
Hayward Gallery, 1974, n.p., no. 86, illustrated.

P. Khoroché, *Ivon Hitchens*, Aldershot, 2007, pp. 169, 204, pl. 141.

**'Although Hitchens' pictures have, to a remarkable degree, feeling for place and power of association, this is not something that greatly interests the painter himself: rather is it a by-product of his way of working or, more exactly, something absorbed in the course of painting the picture. For Hitchens' whole approach to his work is a classical one, and he denies that he is a Romantic landscape painter. He is little concerned with the spirit of place and not at all with topography. He talks and writes about his painting as if it were abstract and the subject of only incidental importance. And in a way he is perfectly right'**

(see A. Bowness, exhibition catalogue, *Ivon Hitchens: a retrospective exhibition*, Arts Council, London, 1964, n.p.).







PROPERTY FROM THE COLLECTION OF MARY H.D. SWIFT

**\* 182**

**PAUL NASH (1889-1946)**

*Grotto*

signed and dated '1938/Paul Nash' (lower left)

pencil and watercolour  
15 x 22¼ in. (38.1 x 56.5 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

**PROVENANCE:**

Sir John Parkinson, 1938.  
His sale; Sotheby's, London, 26 April 1961, lot 95, where purchased by  
Mr Murdoch.  
with Agnew's, London, where purchased by the present owner.

**EXHIBITED:**

London, Leicester Galleries, *New Paintings by Paul Nash*, May - June 1938,  
no. 21.  
London, National Gallery, *Six British Watercolour Painters of Today*, April 1941,  
no. 32.

**LITERATURE:**

*Burlington Magazine*, April 1961.  
*Studio*, April 1961.  
A. Causey, *Paul Nash*, Oxford, 1980, pp. 442-443, no. 938, pl. 542.

The grotto was in Nash's Hampstead Garden.



λ \* 183

**IVON HITCHENS (1893-1979)**

*Branches above Barnetts*

signed 'Hitchens' (lower right), signed again, inscribed and dated "'Branches above Barnetts'/1938/by IVON HITCHENS/Greenleaves. Petworth. Sussex' (on the artist's label attached to the stretcher)

oil on canvas  
18 x 41½ in. (45.8 x 105.4 cm.)

£40,000–60,000

\$55,000–81,000  
€46,000–68,000

**EXHIBITED:**

London, Rutland Gallery, *Landscape into Abstract: Paintings 1938-69*, April - May 1972, no. 2.

Berlin, Galerie Michael Haas, *Ivon Hitchens*, September - October 1994, no. 3.

**LITERATURE:**

P. Khoroché, *Ivon Hitchens*, London, 1990, p. 275, pl. 127.

Exhibition catalogue, *Ivon Hitchens*, Berlin, Galerie Michael Haas, 1994, n.p., no. 3, illustrated.

P. Khoroché, *Ivon Hitchens*, Aldershot, 2007, pp. 71, 201, pl. 55.

**PROVENANCE:**

with Waddington Galleries, London.

with Rutland Gallery, London.

Anonymous sale; Christie's, London, 13 March 1981, lot 189.

with Galerie Michael Haas, Berlin.

with Montpelier Sanderson Gallery, London, where purchased by the present owner in November 1998.



# LIGHT & COLOUR

PROPERTY FROM A PRIVATE ENGLISH COLLECTION



184

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

*The Façade of St Jacques, Dieppe*

signed 'Sickert' (lower left)  
oil on board  
9¼ x 7¼ in. (23.5 x 18.5 cm.)  
Painted circa 1899-1900.

£20,000-30,000

\$28,000-41,000

€23,000-34,000

**PROVENANCE:**

Mrs T. Rae Smith.  
Robert Hippisley-Cox.  
Purchased by the present owner in August 2008.

**EXHIBITED:**

Eastbourne, Towner Art Gallery, *Sickert in Dieppe*, May - July 1975, no. 26;  
this exhibition travelled to Guildford, Guildford House, July - August 1975.

**LITERATURE:**

W. Baron, *Sickert*, London, 1973, p. 322, no. 118.6.  
W. Baron, *Sickert, Paintings and Drawings*, New Haven and London, 2006,  
p. 242, no. 131.1.



PROPERTY OF A GENTLEMAN

λ 185

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

*Basilica of Maxentius, Colosseum and Arch of Titus*

signed 'John Piper' (lower right)

oil on canvas

20 x 90 in. (50.8 x 228.6 cm.)

£40,000-60,000

\$55,000-81,000

€46,000-68,000

**PROVENANCE:**

Purchased by the present owner's father at the 1962 exhibition, and by descent.

**EXHIBITED:**

London, Arthur Jeffress Gallery, *Paintings and Watercolours of Rome by John Piper*, May 1962, no. 9.

'The Piper was in Arthur Jeffress's gallery in Davies Street and my father went to see it the day before the Private View and said that he would like to buy it. That evening John Piper rang to make sure he still wanted it because the Tate Gallery also wished to acquire it. Piper was a childhood friend of my father's and would often come to dinner. I remember Piper commenting on how much he enjoyed this painting, saying it was one of his best from this period' (private correspondence with the vendor, May 2018).

The current work was shown at Piper's second planned exhibition of Italian subjects (the first focussing on Venetian architecture) at the Mayfair gallery of the artist's dealer friend Arthur Jeffress (1905-1961). John Piper visited Rome - with the purpose of making drawings and sketches of the architecture of the city - in the early spring of 1961, meaning that this painting was likely to have been completed during the winter of 1961-62 in readiness for the show (see D. Fraser Jenkins and H. Fowler-Wright, *The Art of John Piper*, London, 2015, pp. 326-327, where the current lot appears to be mentioned as a 'panorama' featured in the exhibition).

*Basilica of Maxentius, Colosseum and Arch of Titus* (buildings within or in the vicinity of the Roman Forum) was one of the largest works listed in the exhibition catalogue, and its style and extravagantly oblong format is reminiscent of Piper's well-known *Landscape of the Two Seasons*, 1960 (P&O Art Collection, on long-term loan to the River and Rowing Museum, Henley on Thames). One of two other large format oil paintings of a related Roman subject from the 1962 show, *The Forum*, 1961 (42 x 60 in.) was purchased by the Tate Gallery.

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



## MODERNISM TO ABSTRACT EXPRESSIONISM: WORKS FROM A DISTINGUISHED PRIVATE COLLECTION

λ \* 186

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

*Maquette for Reclining Figure*

bronze with a dark brown patina, on a marble base  
7 in. (17.8 cm.) long, excluding base  
Conceived in 1955 and cast in an edition of 10.

£70,000–100,000

\$95,000–140,000

€80,000–110,000

**PROVENANCE:**

with Wolpe Gallery, Cape Town.  
Anonymous sale; Sotheby's, London, 2 November 1976, lot 86, where  
purchased by the present owner.

**LITERATURE:**

I. Jianou, *Henry Moore*, Paris, 1968, p. 80, no. 380, another cast.  
A. Bowness, *Henry Moore, Sculpture and Drawings: 1955-1964, Vol. 3*, London,  
1965, n.p., no. 401, another cast illustrated.

'There are three fundamental poses of the human figure, one is standing, the other is seated, and the third is lying down ... of these poses, the reclining figure gives more freedom compositionally and spatially. The seated figure has to have something to sit on. You can't free it from its pedestal. A reclining figure can recline on any surface. It is free and stable at the same time. It fits in with my belief that sculpture should be permanent, should last for eternity' (H. Moore, quoted in J.D. Morse, 'Henry Moore Comes to America', *Magazine of Art*, vol. 40, no. 3, March 1947, pp. 97-101, reprinted in P. James (ed.), *Henry Moore on Sculpture*, London, 1966, p. 264).

Moore's reclining figures are a motif that returned persistently from the late 1920s and throughout the artist's life, forged as maquettes for experiments which would ultimately become large-scale sculpture, the ideas enduring, if not the specifics. For Moore, maquettes were always made on a large mental scale, even before they were physically realised in these proportions. The large-scale sculptures fulfill their true potential when positioned in a landscape, where despite being forged by Moore's hand they seem at home, echoing the organic tones and curvilinear forms. This *biomorphic* nature of his work persists in Moore's smaller works which carry the same organic potentiality. Reclining figures vary in their depiction of the human body, this

maquette positioning itself on the representative end of the spectrum of Moore's figures. It demonstrates a distinguishable human form, without the holes and high abstraction seen in other examples, and is typical of Moore's style of maquette during the 1950s. Yet, its representation maintains the fluidity of the undulating lines, which wrap their way around the negative space created by the body, the figure leaning on its left arm, propped up by crossed legs which raise a small waist suggesting feminine curves. The pose, as is common in Moore's figures, creates a sense of potential energy over the traditional passivity of the female nude.

All of Moore's works are intended to be experienced in the round to fully appreciate the different generations of form, curve and space which the work presents. It was through his insistent studies of the female form, that Moore was able to achieve this focus on form and space, with the reclining position creating the figure that is 'free and stable at the same time'. As a traditional subject matter in art, he situates himself in the longstanding Western tradition which recalls Ancient Greece. Furthermore, a universal subject such as the human form is so well-known, that Moore cannot be accused of attempting to recreate reality. Each representation values experiment of form over the specific subject represented.





**MODERNISM TO ABSTRACT EXPRESSIONISM:**  
WORKS FROM A DISTINGUISHED PRIVATE COLLECTION



λ \* 187

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

*Seated Woman*

signed and dated 'Moore/59.' (lower left)

pencil, pastel and wash

11 $\frac{1}{8}$  x 9 $\frac{3}{8}$  in. (28.8 x 23.8 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

**PROVENANCE:**

with Galerie Beyeler, Basel, 1969.

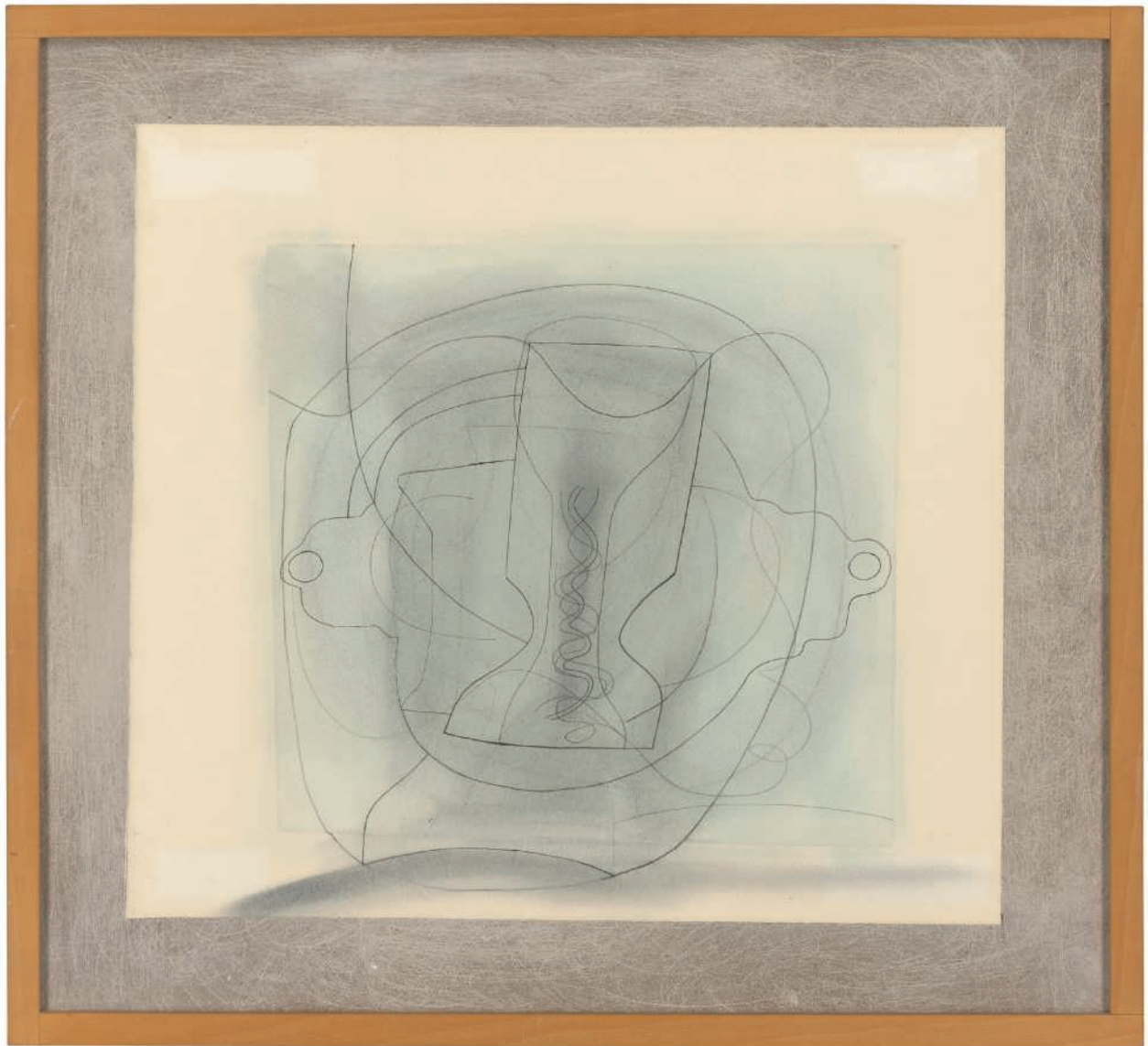
with Baukunst Galerie, Cologne, 1971.

with Gimpel & Hanover Galerie, Zurich, where purchased by the present owner in February 1975.

**LITERATURE:**

A. Garrould (ed.), *Henry Moore, Complete Drawings: 1950-76, Vol. 4*, London, 2003, pp. 144-145, AG 58-59.15, HMF 2993, illustrated.

MODERNISM TO ABSTRACT EXPRESSIONISM:  
WORKS FROM A DISTINGUISHED PRIVATE COLLECTION



λ \* 188

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

1970 (*Lavenham, green*)

signed, inscribed and dated 'NICHOLSON/1970/(Lavenham, green)' (on the old backboard attached to the reverse)

pencil and oil wash on the reverse of a print, on the artist's prepared board

21¾ x 24 in. (55.2 x 61 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

This is one of a group of works in which Nicholson included 'Lavenham' in the title and which often show still-lives and goblets. The present work is on the reverse of a print by Nicholson titled *Euboea (vertical)*, 1967.



# MODERNISM TO ABSTRACT EXPRESSIONISM: WORKS FROM A DISTINGUISHED PRIVATE COLLECTION

λ \* 189

## DAME BARBARA HEPWORTH (1903-1975)

*Mincarlo*

numbered '1/9' (on the base)  
polished bronze and string  
13½ in. (34.3 cm.) high, including slate base  
Conceived and cast in 1971 in St Ives.  
This work is recorded as BH 526.

£80,000-120,000

\$110,000-160,000  
€91,000-140,000

### PROVENANCE:

Mrs Enid Bliss Morris [later Mrs Frame-Thomson], USA, May 1971.  
Her sale; Sotheby Parke-Bernet, London, 10 November 1976, lot 152.  
Anonymous sale; Sotheby's, London, 1 December 1999, lot 63.

### EXHIBITED:

St Ives, Penwith Gallery, *Penwith Society of Arts Spring 1972 Exhibition*,  
March - June 1972, no. 5, another cast exhibited.  
Toronto, Marlborough Godard Gallery, *Barbara Hepworth: Carvings and  
Bronzes*, May 1973, no. 8, another cast exhibited.  
London, William Darby, *Barbara Hepworth 1903-1975*, November 1975, no. 10,  
another cast exhibited.

### LITERATURE:

Exhibition catalogue, *Barbara Hepworth: Carvings and Bronzes*, Toronto,  
Marlborough Godard Gallery, 1973, p. 10, no. 8, another cast illustrated.  
Exhibition catalogue, *Barbara Hepworth 1903-1975*, London, William Darby,  
November 1975, np., no. 10, another cast illustrated.

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

**'I arranged in my studio, opposite my bed, a mirror which reflects the rising morning sun – for half an hour with incredible splendor this moving & focused source of light travels slowly over the nine sculptures in its path – Hollows & piercings, forms within forms, strings & features, volume & space are animated to a new vibration of life & every form & contour, known so intimately by my hands, reveals its proper significance'**

(Barbara Hepworth, letter to Herbert Read, January 1953, in S. Bowness, *Barbara Hepworth: The Sculptor in the Studio*, London, 2017, p. 28)





# MODERNISM TO ABSTRACT EXPRESSIONISM: WORKS FROM A DISTINGUISHED PRIVATE COLLECTION

λ \* 190

## DAME BARBARA HEPWORTH (1903-1975)

### *Pierced Form (Amulet)*

signed, numbered, dated and stamped with foundry mark 'Barbara Hepworth 1962 9/9 Morris/Singer/FOUNDERS/LONDON' (on the reverse at the base edge)

bronze with a green patina

12 in. (30.5 cm.) high, including base

Conceived in 1962 and cast in an edition of 9, plus an artist's cast.

This work is recorded as BH 316.

£80,000-120,000

\$110,000-160,000

€91,000-140,000

#### PROVENANCE:

with Gimpel Fils, London, where purchased by E.C. Bigins in July 1964. Anonymous sale; Sotheby's, London, 10 November 1976, lot 150, where purchased by the present owner.

#### EXHIBITED

Zurich, Gimpel-Hanover Galerie, *Barbara Hepworth Sculpture and Drawings*, November 1963, no. 12, another cast exhibited.

London, Gimpel Fils, *Barbara Hepworth Sculpture and Drawings*, June 1964, no. 12, another cast exhibited.

Copenhagen, British Council, Kunstforeningen, *Barbara Hepworth*, September - October 1964, no. 27, another cast exhibited: this exhibition travelled to Stockholm, Moderna Museet, November - December 1964; Helsinki, Ateneum, January - February 1965; and Oslo, Kunstneres Hus, March 1965. Otterlo, Rijksmuseum Kroller-Muller, *Barbara Hepworth*, May - July 1965, no. 35: this exhibition travelled to Basel, Kunsthalle, September - October 1965; Turin, Galleria Civica d'Arte Moderna, October - November 1965, no. 32; Karlsruhe, Badischer Kunstverein, February - March 1966; and Essen, Museum Folkwang, April - June 1966.

Turin, British Council, Galleria Civica d'Arte Moderna, *Barbara Hepworth*, October - November 1965, no. 32, another cast exhibited.

Montreal, Expo 67, *The Genius of Britain*, 1967, another cast exhibited.

London, Tate Gallery, *Barbara Hepworth*, April - May 1968, no. 124, another cast exhibited.

St Ives, Public Library, St Ives Council, *Barbara Hepworth (commemorating the Honorary Freedom of St Ives, 1968)*, September 1968, ex-catalogue, plaster cast exhibited.

#### LITERATURE:

H. Read, *A Concise History of Modern Sculpture*, London, 1964.

Exhibition catalogue, *Barbara Hepworth Sculpture and Drawings*, London, Gimpel Fils, 1964, n.p., no. 12, another cast illustrated.

Exhibition catalogue, *Barbara Hepworth*, Basel, Kunsthalle, 1965, n.p., no. 24, another cast illustrated.

Exhibition catalogue, *Barbara Hepworth*, Turin, Galleria Civica d'Arte Moderna, 1965, pp. 80-81, no. 32, another cast illustrated.

Exhibition catalogue, *Barbara Hepworth*, London, Tate Gallery, 1968, p. 69, no. 124, another cast illustrated.

A. Bowness, *The Complete Sculpture of Barbara Hepworth 1960-69*, London, 1971, p. 33, no. 316, pl. 62, another cast illustrated.

M. Gale and C. Stephens, *Barbara Hepworth: Works in the Tate Collection and the Barbara Hepworth Museum St Ives*, London, 2004, p. 226, another cast.

S. Bowness (ed.), *Barbara Hepworth The Plasters: The Gift to Wakefield*, Farnham, 2011, pp. 130-131, no. 18, figs 23-24, plaster and another cast illustrated.

*Pierced Form (Amulet)*, 1962, prompted Hepworth to make *Pierced Form* the following year, a larger marble sculpture now in the Collection of Tate, London. Carved from Pentelicon marble, *Pierced Form* stands at almost 50 inches high and echoes the form of the smaller bronze which inspired it, including the shaped base. 'The subtitle 'amulet', meaning a talisman or charm, was one which Hepworth used in the preceding year for the small bronzes *Reclining Solitary Form (Amulet)*, 1961(BH 307) and *Upright Solitary Form (Amulet)*, 1961 (BH 308).

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





**MODERNISM TO ABSTRACT EXPRESSIONISM:  
WORKS FROM A DISTINGUISHED PRIVATE COLLECTION**

λ \* 191

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

*Rad Lad III*

signed and numbered '363/1/3/Chadwick' (on the underside of the body)  
bronze with a dark brown patina  
15¾ in. (40 cm.) high  
Conceived in 1961.

£25,000–35,000

\$34,000–47,000  
€29,000–40,000

**PROVENANCE:**

with Marlborough Gallery, New York.  
with Jeanne Frank, New York, where purchased by the present  
owner in November 1972.

**EXHIBITED:**

Dusseldorf, Galerie Wilhelm Grosshennig, *Lynn Chadwick*, May - June 1964,  
no. 16, another cast exhibited.

**LITERATURE:**

D. Farr and E. Chadwick, *Lynn Chadwick Sculptor*, Farnham, 2014, p. 199,  
no. 363, another cast illustrated.





λ \* 192

**VICTOR PASMORE, C.H., R.A. (1908-1998)**

*Apollo 4: Ascending Development*

signed with initials 'VP.' (lower right)

oil on board

15¾ x 15¾ in. (40 x 40 cm.); 30½ x 30½ in. (77.5 x 77.5 cm.) overall

Painted in 1972.

£20,000-30,000

\$28,000-41,000

€23,000-34,000

**PROVENANCE:**

Purchased by the present owner at the 1973 exhibition.

**EXHIBITED:**

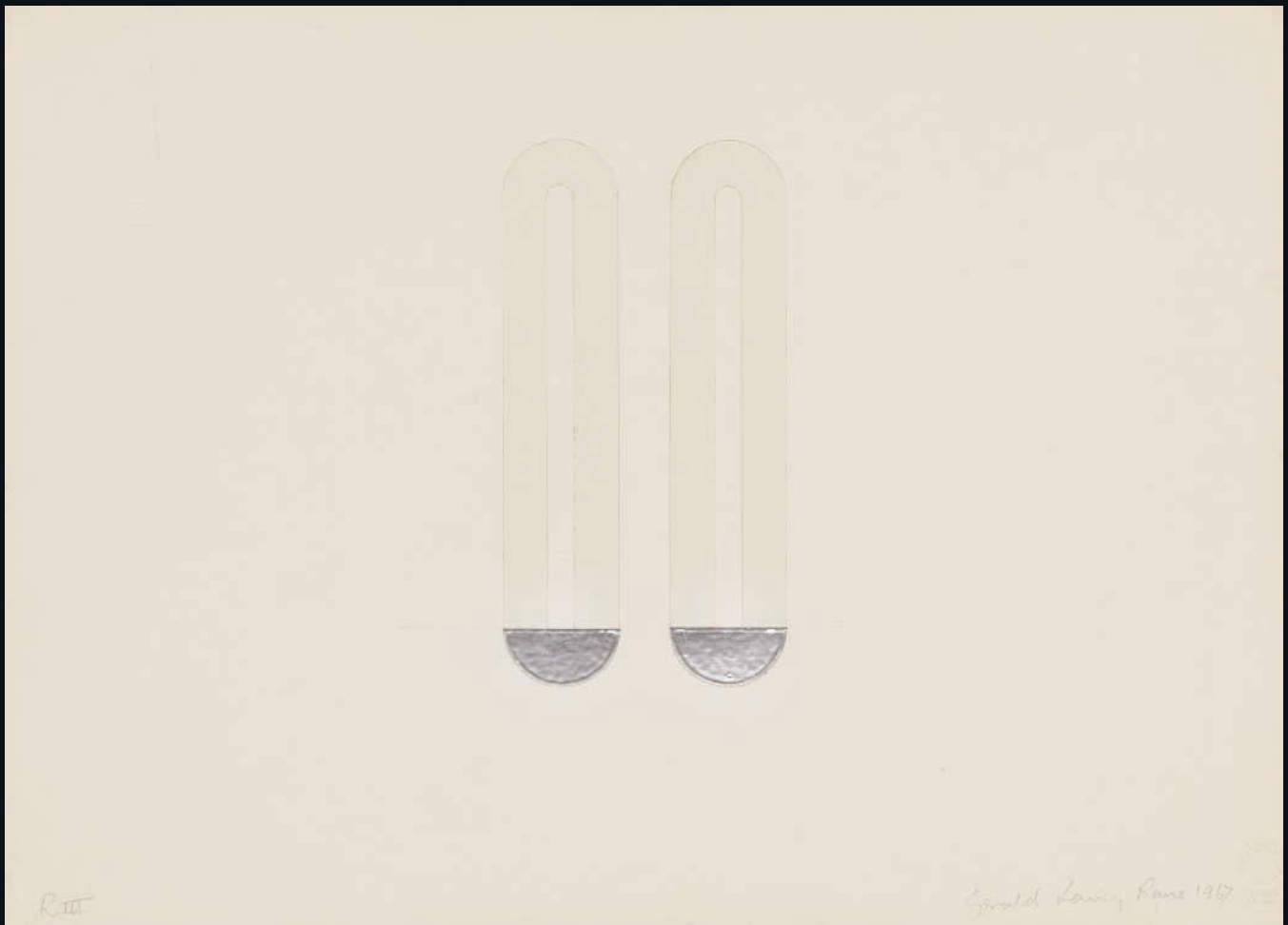
Zurich, Marlborough Galerie AG, *Victor Pasmore New Works 1965-1973*, April - May 1973, no. 29, as 'Apollo 4, Version 1'.

**LITERATURE:**

A. Bowness and L. Lambertini, *Victor Pasmore with a catalogue raisonné of paintings, constructions and graphics, 1926-79*, London, 1980, n.p., no. 520, illustrated.

Exhibition catalogue, *Victor Pasmore New Works 1965-1973*, Zurich, Marlborough Galerie AG, 1973, p. 6, no. 29, illustrated, as 'Apollo 4, Version 1'.





λ 193

**GERALD LAING (1936-2011)**

*R. III*

signed, inscribed and dated 'Gerald Laing Rome 1967' (lower right)

and inscribed 'R III' (lower left)

collage on card

14½ x 20 in. (36.9 x 51 cm.)

£4,000–6,000

\$5,500–8,100

€4,600–6,800

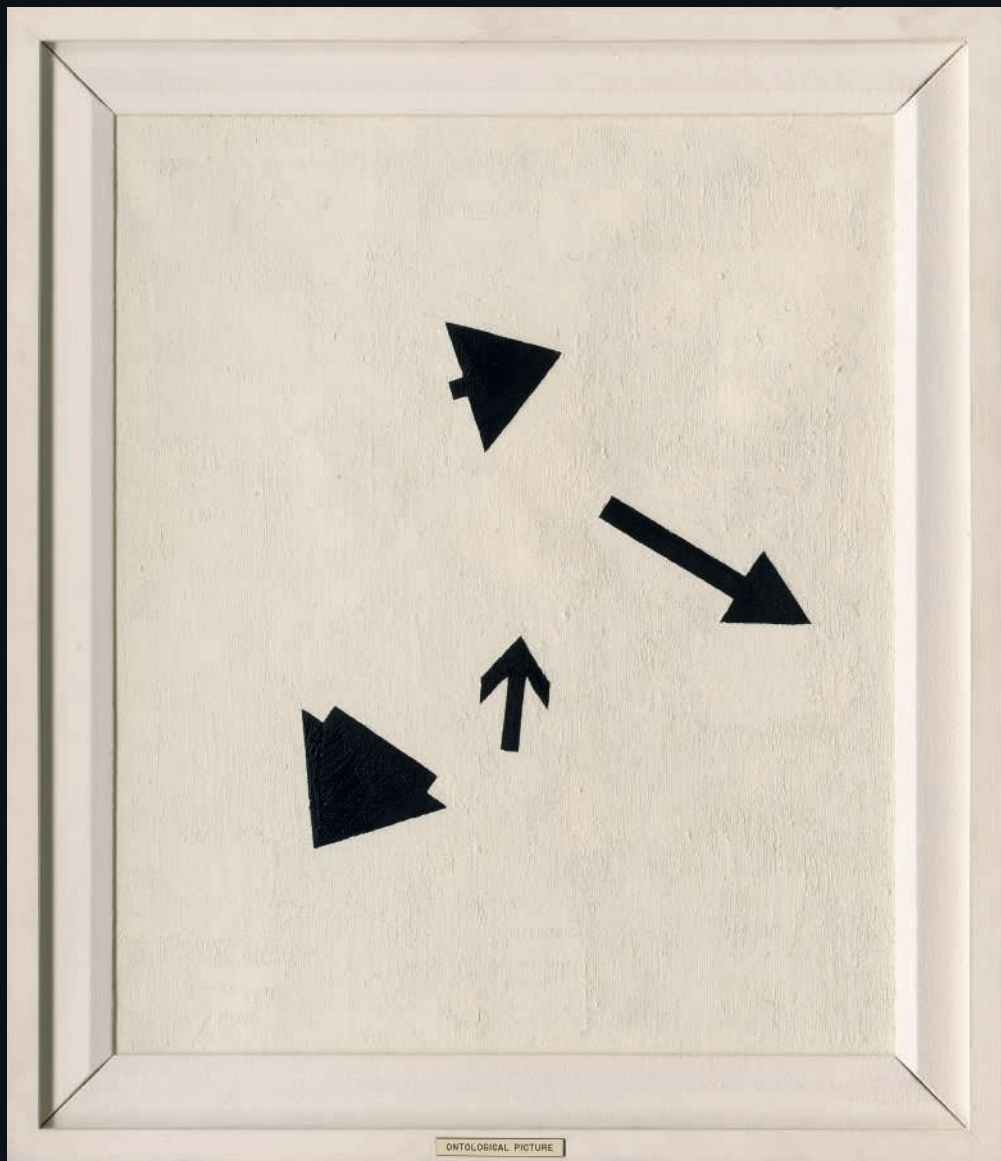
**PROVENANCE:**

with Richard Feigen Gallery, Chicago, as 'Rome'.

**EXHIBITED:**

New York, Museum of Modern Art, September 1967, on loan.

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



λ 194

**KEITH COVENTRY (B. 1958)**

*Ontological Picture*

oil on canvas, in the artist's frame with plastic plaque

28½ x 24½ in. (72.4 x 62.2 cm.)

Painted *circa* 1999.

£8,000–12,000

\$11,000–16,000

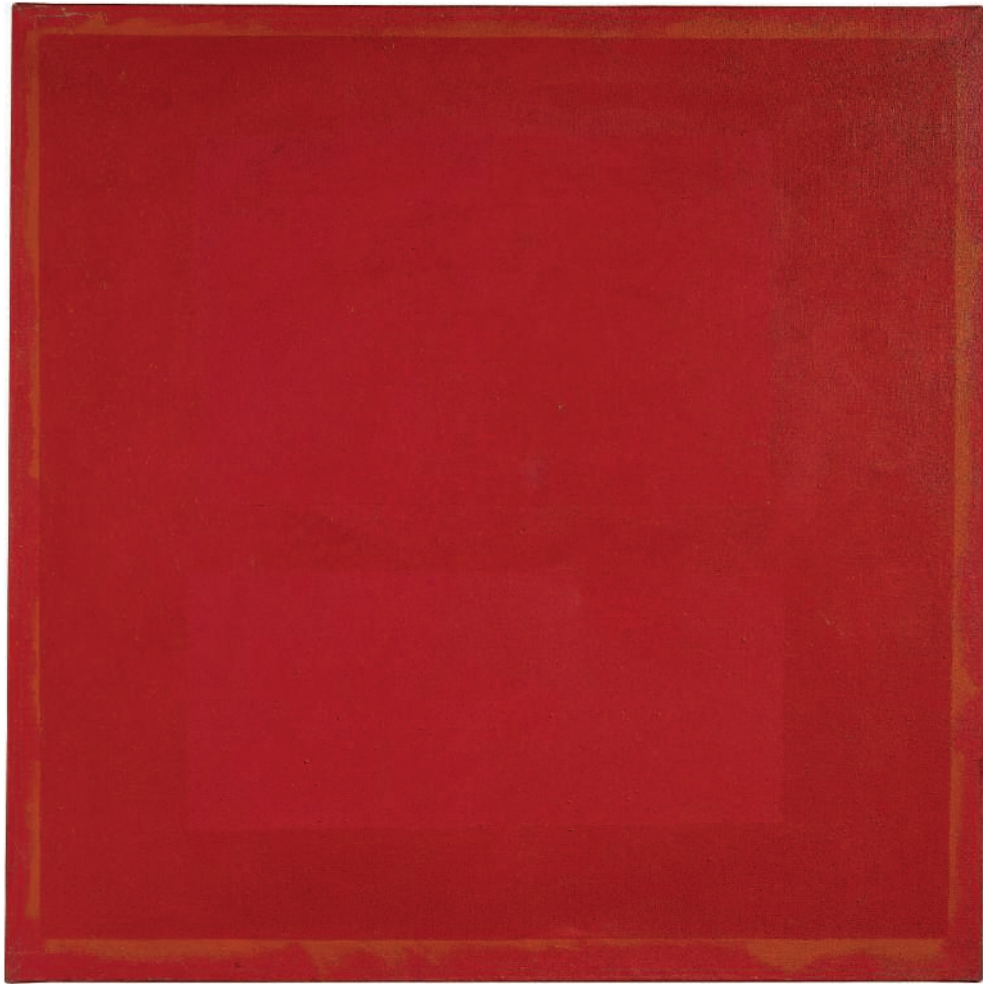
€9,100–14,000

**PROVENANCE:**

with Haunch of Venison, London.

Private collection, UK.





λ 195

**ROBYN DENNY (1930-2014)**

S6

signed and dated 'Denny 60' (on the reverse), signed again, inscribed and dated again 'Robyn Denny/S.6. 1960' (on the stretcher)  
oil on canvas  
40 x 40 in. (101.5 x 101.5 cm.)

£10,000–15,000

\$14,000–20,000  
€12,000–17,000

**PROVENANCE:**

A gift to the present owners in 1993.

**EXHIBITED:**

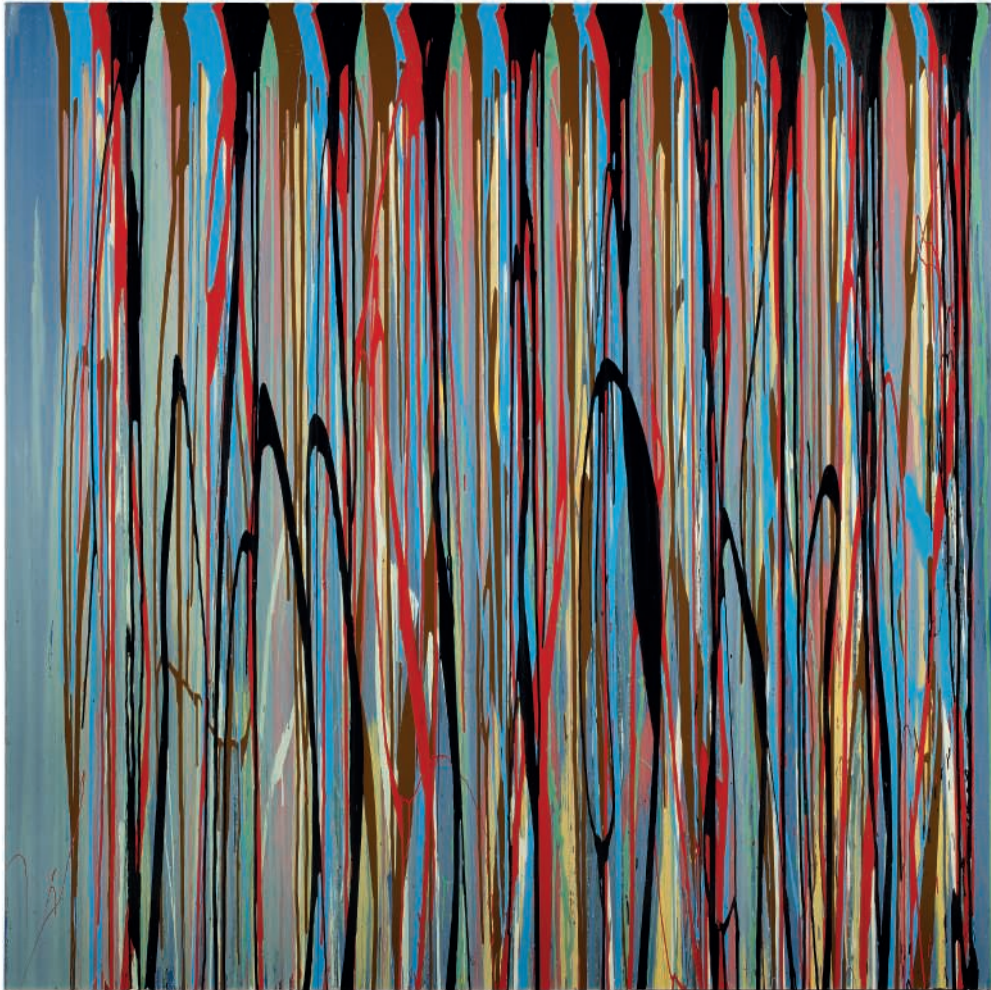
London, Tate Gallery, *Robyn Denny*, March - April 1973, no. 28.

**LITERATURE:**

Exhibition catalogue, *Robyn Denny*, London, Tate Gallery, 1973, pp. 32, 66, no. 28, illustrated.

Upon leaving the Royal College of Art (1954-57), Robyn Denny initiated his career of abstraction with a softer and more expressive approach to the geometric hard-edged images that defined his career in the later 60s and 70s. *S6* has a vivid ground of red, which is interrupted by two pink-toned rectangles stacked in the centre, which offset the picture's perfect square. The canvas is reflected in the internal border which faces into the canvas with a hard edge, and facing outward seeps towards the edge with an orange glow. *S6* forms part of a larger *S* series of work, depicting similar rectangles with brushstrokes of paint that sweep away from the shapes and towards the outside of the canvas, instilling the inanimate shapes with a sense of movement. In *S6*, it is as if the picture is backlit.

The colours of the work are deceptive, involving the artist in a game of cat and mouse as they strengthen and recede, reassigning the role of viewer to participant, which is characteristic in Denny's work. *S6* was painted around the time Denny was involved in two groundbreaking group exhibitions in London, *Place* (1959) and *Situation* (1960) which challenged the viewer to react to the works scale and positioning, which was relative to the participant's proportions. Both shows would be seminal in Denny's exploration of environment and participation.



λ ■ 196

**IAN DAVENPORT (B. 1966)**

*Untitled*

signed and dated 'Davenport/1990' (on the reverse)

household paint on canvas

96 x 96 in. (243.8 x 243.8 cm.)

£30,000–50,000

\$41,000–68,000

€35,000–57,000

**PROVENANCE:**

with Waddington Galleries, London.

Lord Palumbo.

with Waddington Galleries, London, where purchased by the present owner in October 2009.

**LITERATURE:**

M. Filler and M. Bracewell, with introduction by Damien Hirst, *Ian Davenport*, London, 2014, pp. 47–49, no. 23, illustrated.



λ 197

**FRANK BOWLING (B. 1936)**

*Winter*

signed, inscribed and dated 'FRANK Bowling/Winter '77' and stenciled 'FRANK/BOWLING' (on the reverse)

oil on canvas

28½ x 23¾ in. (72.4 x 60.4 cm.)

£20,000–30,000

\$28,000–41,000

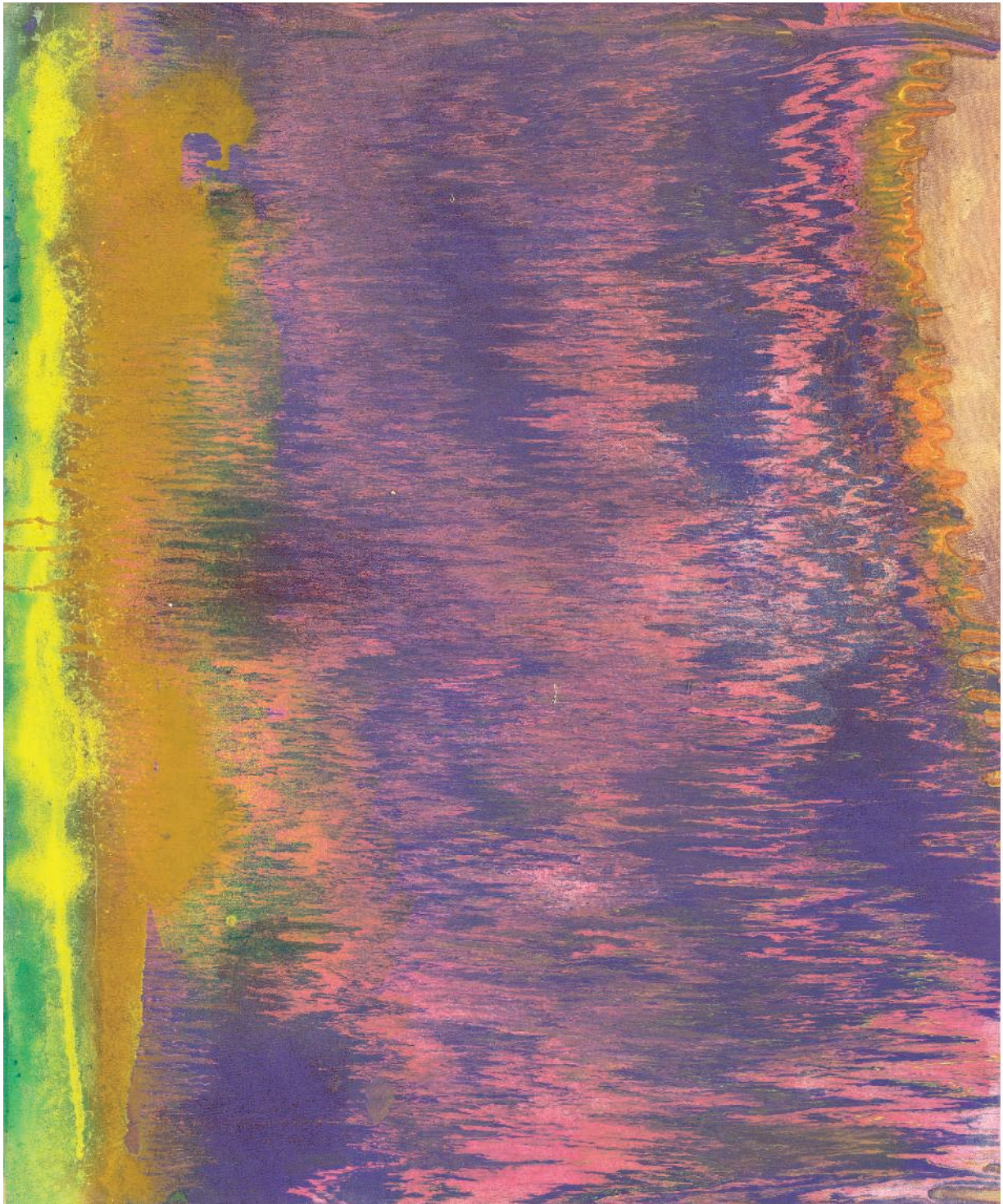
€23,000–34,000

**PROVENANCE:**

Private collection, UK.

Born in Guyana in 1936, Frank Bowling moved to Britain at the age of 15, completing his education at the Royal College of Art in 1962, alongside David Hockney, R.B. Kitaj, Allen Jones and Derek Boshier. Initially working as a figurative painter, he moved towards abstraction after settling in New York in the late 1960s where he built a strong reputation and following. He received great support from Clement Greenberg, who visited his studio and became a friend and advocate of his abstract work. Fuelled also by a reckoning to incorporate black artists into the trajectory of Modernism, Bowling was forced to defend himself from stereotyped expectations of others: the St Lucian poet and watercolourist Derek Walcott 'berated me for betraying the Caribbean spirit; if you weren't painting cane-cutters and suffering, you weren't a Caribbean artist. But everything I felt attached to was London-born' (quoted in M. Jaggi, 'Books: The Weight of Colour', *The Guardian*, 24 February 2007).

Bowling worked by pouring paint directly onto canvases, often foregoing an easel in favour of a canvas on the floor. His poured works of the late 1970s, such as *Winter*, allow some independence and chance how his colours mixed together on the canvas, marking a departure from the work of more traditional 'Colour Field' painters. In 1987, the Tate Gallery made a Bowling painting their first acquisition by a living black British artist, and in 2005 Bowling was the first black artist to be elected to the Royal Academy of Arts. The curator Gilane Tawadros has said of Bowlings' style 'his experiments in paint in the 1960s, and since, were way ahead of their time. He paved the way for other artists for whom political and aesthetic considerations are not seen as separate' (quoted in *op. cit.*).





λ 198

**RICHARD SMITH (1931-2016)**

*You was never lovelier*

signed, inscribed and dated 'R. Smith 66/(you was never lovelier)'  
(on the reverse)

acrylic on canvas with aluminium, shaped  
36 x 36 x 11 in. (91.5 x 91.5 x 28 cm.)

£20,000–30,000

\$28,000–41,000

€23,000–34,000

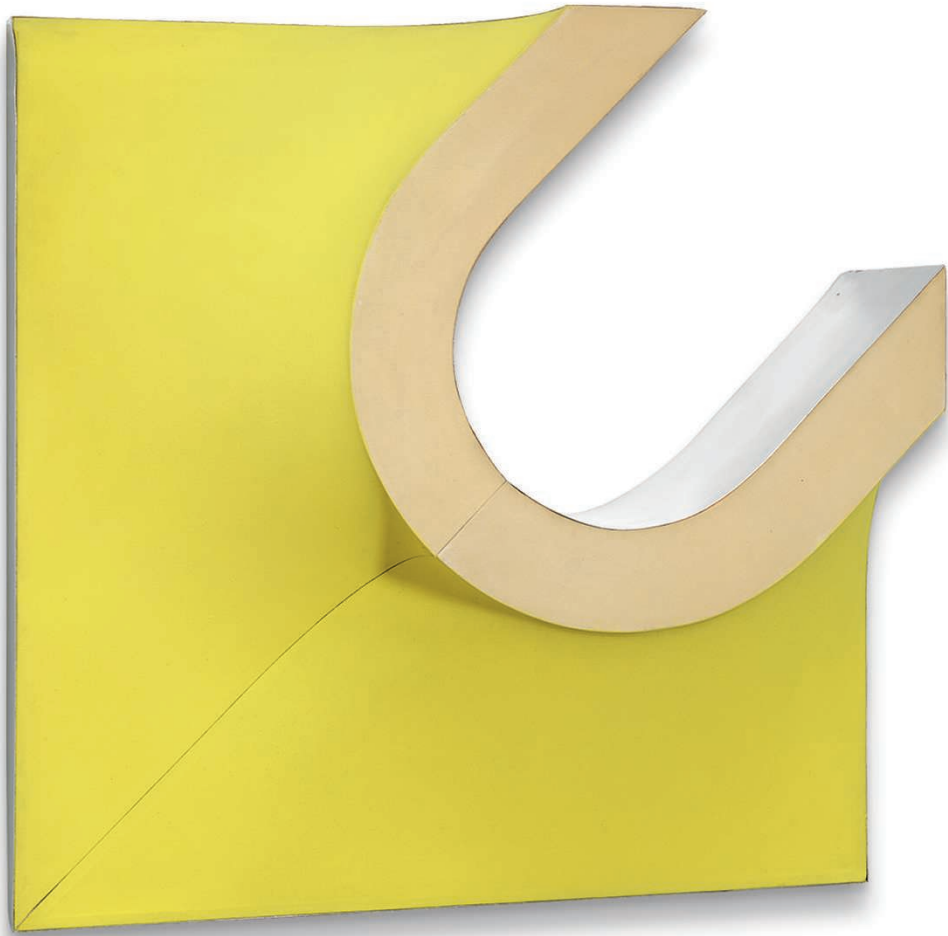
**PROVENANCE:**

Private collection, Milan.

Acquired from the above by the present owner.

**'There is a kind of colour that I find especially attractive: pale green with pale yellow, which makes a reference to something cool, a 'hint of mint' – as in menthol-cool. I like this artificiality... in using it I am already halfway away from reality or from specific representations that I want to avoid'**

(Richard Smith, quoted in exhibition catalogue, *Richard Smith Paintings 1958-1966*, London, Whitechapel Gallery, 1966, np)







λ 199

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

*In Homage to Kurt Schwitters*

signed, inscribed and dated 'IN HOMAGE TO KURT SCHWITTERS/  
Peter Blake 1987' (on the reverse)  
collage and found objects on panel  
39% x 23 in. (100 x 58.5 cm.)

£25,000–35,000

\$34,000–47,000  
€29,000–40,000

**PROVENANCE:**

with Crane Kalman Gallery, London, where purchased by the present owner in March 2010.

**'When Schwitters made the first collage by literally picking up a piece of rubbish, a sweet wrapper, a bus ticket and a piece of wood, that was pure invention'**

(Peter Blake)



PROPERTY FROM A DISTINGUISHED LOS ANGELES COLLECTION

λ \* 200

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

*Eiffel Tower, Boulevard and Ball*

signed with initials and dated 'DH. '80' (lower right)

gouache

19 x 24 in. (48.3 x 61 cm.)

£30,000–50,000

\$41,000–68,000

€35,000–57,000

**PROVENANCE:**

with L.A. Louver Gallery, Los Angeles, where purchased by the present owner in November 1986.

During the 1980s and 1990s, Hockney designed several stage sets for operas, ballets and theatre productions, including Mozart's *The Magic Flute*, Ravel's *L'Enfant* and Satie's *Parade*. These commissions had a profound effect on the artist, who remarked 'all the work I have done in the theatre has been useful to me and I have never regretted any of the time spent on it. What is most important is using real space. You begin to think spatially much more' (David Hockney in N. Stangos (ed.), *That's the way I see it*, London, 1993, p. 71). This influence is apparent in *Eiffel Tower, Boulevard and Ball*, in which the scene is laid out as though on a stage.





λ\* 201

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

*Study 11. 20 June. Bassacs*

signed and dated 'Bridget Riley '05' (lower right) and inscribed 'Study 11. 20 June. Bassacs.' (lower left)

gouache

15¾ x 37¾ in. (40.1 x 95 cm.)

£25,000–35,000

\$34,000–47,000

€29,000–40,000

**PROVENANCE:**

with Pace Wildenstein Gallery, New York.

**EXHIBITED:**

New York, Pace Wildenstein Gallery, *Bridget Riley: Recent Paintings and Gouaches*, November 2007 - January 2008, exhibition not numbered.

**LITERATURE:**

Exhibition catalogue, *Bridget Riley: Recent Paintings and Gouaches*, New York, Pace Wildenstein Gallery, 2007, p. 25, exhibition not numbered, illustrated.



λ\* 202

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

*Study 21. August 23*

signed and dated 'Bridget Riley '05' (lower right) and inscribed 'Study 21.

August 23.' (lower left)

gouache

17½ x 29¾ in. (44.5 x 75.5 cm.)

£25,000–35,000

\$34,000–47,000

€29,000–40,000

**PROVENANCE:**

with Pace Wildenstein Gallery, New York.

**EXHIBITED:**

New York, Pace Wildenstein Gallery, *Bridget Riley: Recent Paintings and Gouaches*, November 2007 - January 2008, exhibition not numbered.

**LITERATURE:**

Exhibition catalogue, *Bridget Riley: Recent Paintings and Gouaches*, New York, Pace Wildenstein Gallery, 2007, p. 26, exhibition not numbered, illustrated.





λ 203

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

20.9.70

signed and dated twice 'John Hoyland 20.9.70' (on the canvas overlap)

acrylic on canvas

69¾ x 50 in. (177.2 x 127 cm.)

£30,000–50,000

\$41,000–68,000

€35,000–57,000

**PROVENANCE:**

with André Emmerich Gallery, New York.

Private collection, New York.

Acquired from the above 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.





PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

λ 204

**LEON KOSSOFF (B. 1926)**

*From Poussin: The Destruction and the Sack of the Temple of Jerusalem*

chalk and felt-tipped pen  
22 x 26½ in. (56 x 66.5 cm.)  
Executed in 1999.

£20,000–30,000

\$28,000–41,000  
€23,000–34,000

**PROVENANCE:**

The Harebell Appeal Auction; Courtesy of Annelly Juda Fine Art, London, 20 September 2012, lot 45, where purchased by the present owner.

**EXHIBITED:**

London, National Gallery, *Leon Kossoff - Drawing from Painting*, March - July 2007, no. 52.

**LITERATURE:**

Exhibition catalogue, *Leon Kossoff - Drawing from Painting*, London, National Gallery, 2007, p. 85, no. 52, illustrated.

This work on paper was inspired by the painting, *The Destruction and the Sack of the Temple of Jerusalem*, 1625-6, by Nicolas Poussin. This painting normally hangs at the Israel Museum in Jerusalem but was exhibited at the National Gallery, London, in 1999, when Kossoff had the opportunity to see it. He subsequently created a number of prints (34 of which were gifted by the artist to the Tate in 2007) as well as this work on paper.

PROPERTY FROM THE COLLECTION OF MARTIN MOORE

λ 205

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

*Small Mondrian Head*

signed, numbered and dated 'A/C 1993/Eduardo Paolozzi'

(at the base of the neck)

bronze with a dark brown patina

5¼ in. (14 cm.) high

£6,000–8,000

\$8,200–11,000

€6,900–9,100

**PROVENANCE:**

A gift from the artist to the present owner.

'Both of the sculptures [the present lot and lot 206] were a gift from Eduardo, along with a number of other works. Eduardo was very generous, it was a pretty regular occurrence to leave with something: a plaster cast or print usually, the bronzes and a couple of signed waxes were more special. I think Eduardo gave me the *Computer Head* [lot 206] after delivering the finished maquette for the Josephine Baker sculpture (Selfridges).

I first started working for Eduardo while I was a student at The Royal College of Art in 1992, and after graduating I continued to work for Eduardo for a number of years. We would often meet for coffee on a Saturday morning, before heading to the studios in Dovehouse Street, to drop off completed work and collect images and reference for the next'.

(Private correspondence with Martin Moore, May 2018)





PROPERTY FROM THE COLLECTION OF MARTIN MOORE

λ 206

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

*Computer Head*

signed, numbered and dated 'A/C 1994/Eduardo Paolozzi' (at the base of the neck)

bronze with a black patina

9<sup>7</sup>/<sub>8</sub> in. (25 cm.) high

£8,000–12,000

\$11,000–16,000

€9,100–14,000

**PROVENANCE:**

A gift from the artist to the present owner.



# LIGHT & COLOUR

PROPERTY FROM A PRIVATE ENGLISH COLLECTION



λ 207

**STEPHEN CONROY (B. 1964)**

*Untitled (Self Portrait)*

oil on board  
58½ x 38½ in. (148.6 x 97.8 cm.)  
Painted in 1998.

£8,000–12,000

\$11,000–16,000  
€9,100–14,000

**PROVENANCE:**

with Marlborough Fine Art, London, where purchased by the present owner in March 1999.





λ 208

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

*White Still Life*

signed and dated 'Brooker. '65' (lower right), signed again, inscribed and dated again 'WHITE STILL LIFE/1965/William Brooker.' (on the reverse)

oil on canvas

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

£10,000-15,000

\$14,000-20,000

€12,000-17,000

**PROVENANCE:**

with Arthur Tooth & Sons, London, where purchased by the present owners in 1967.

**EXHIBITED:**

Edinburgh, Scottish Arts Council, David Hume Tower, *1st Edinburgh Open 100*, August - September 1967, no. 9.

London, Arthur Tooth & Sons, *William Brooker Paintings 1952-1968*, February 1968, no. 24.

**LITERATURE:**

Exhibition catalogue, *William Brooker Paintings 1952-1968*, London, Arthur Tooth & Sons, 1968, n.p., no. 24, illustrated.

λ 209

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

*Small Male Figure*

signed 'Frink' (on the base)

bronze with a dark brown patina, on a wooden  
base

11½ in. (29.2 cm.) high, including base

Conceived in 1986 and cast in an edition of 10.

£20,000–30,000

\$28,000–41,000

€23,000–34,000

**PROVENANCE:**

with Beaux Arts, London, where purchased by the  
present owner in 2010.

**LITERATURE:**

E. Lucie-Smith, *Elisabeth Frink: Sculpture Since  
1984 and Drawings*, London, 1994, p. 186,  
no. SC22, another cast illustrated.

A. Ratuszniak, *Elisabeth Frink, Catalogue Raisonné  
of Sculpture 1947-93*, Farnham, 2013, p. 173,  
no. FCR353, another cast illustrated.





λ \* 210

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

*Trigon V*

signed and numbered '4/6 Chadwick 593'

(on the back leg)

bronze with a dark brown patina

19¾ in. (50.2 cm.) high

Conceived in 1970 and cast by the Morris Singer Foundry in October 1971.

£20,000–30,000

\$28,000–41,000

€23,000–34,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 11 December 2006, lot 125, where purchased by the present owner.

**EXHIBITED:**

Gloucester, City Art Gallery, *Lynn Chadwick (39 sculptures, drawings)*, September - October 1972, another cast exhibited; this exhibition travelled to Plymouth, City Art Gallery, November - December 1972.

**LITERATURE:**

D. Farr and E. Chadwick, *Lynn Chadwick: Sculptor, With A Complete Illustrated Catalogue 1947-2003*, Farnham, 2014, p. 271, no. 593, another cast illustrated.



λ 211

**DAME BARBARA HEPWORTH (1903-1975)**

*Stone sculpture, reclining figure*

signed, inscribed and dated 'Stone sculpture/reclining figure/Barbara Hepworth/1947' (on the backboard)

oil and pencil on gesso-prepared card

11¾ x 15½ in. (28.9 x 39.4 cm.)

This work is recorded as D 120A.

£50,000–70,000

\$68,000–95,000

€57,000–79,000

**PROVENANCE:**

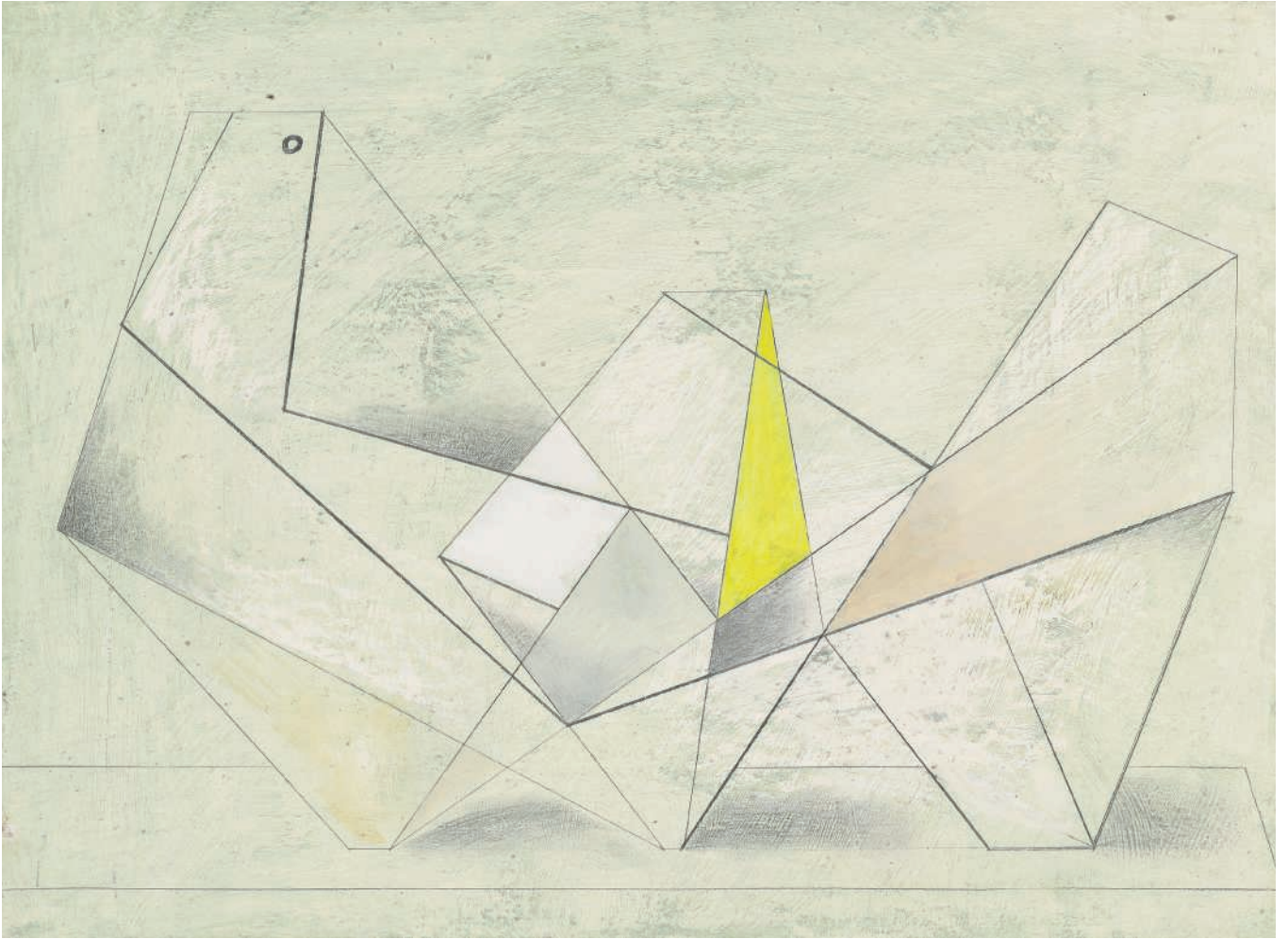
Acquired directly from the artist by the late owner, and by descent to the present owner.

*Stone sculpture, reclining figure* was created following a period of intense draughtsmanship in Hepworth's career. At the beginning of the Second World War, Hepworth and Nicholson had moved to St Ives, providing their young family with a safer place to live. In those unsettled days, however, Hepworth was forced to interrupt her sculpture, thus focussing on drawing. Remembering the early 1940s, Hepworth commented: 'In the late evenings, and during the night I did innumerable drawings in gouache and pencil – all of them abstract, and all of them my own way of exploring the particular tension and relationship of form and colour which were to occupy me in sculpture during the later years of the war' (B. Hepworth, quoted in H. Read, (ed.), *Barbara Hepworth: Carvings and Drawings*, London, 1952, n.p.). In 1943, in fact, Hepworth started carving again, exploring in sculpture what she had studied in her 1940-42 drawings. Works such as *Stone sculpture, reclining figure*, executed in 1947, provided further means of exploring new sculptural forms and expanding the research begun at the outbreak of the War.

The present work belongs to a series of works executed in 1947, whose rigid angularity seems at odds with the figure studies and medical drawings of that time. However, the form appears to relate to Hepworth's studies and maquettes for a large carving for Waterloo Bridge, a commission which she was undertaking during that year. Although the Waterloo Bridge pieces are more sinuous, there are similarities in the overall forms and shapes. The reference to a 'reclining figure' in the title is redolent of Henry Moore's sculpture before the War, emphasising the anthropomorphism within the work.

Speaking of the drawings executed after the Second World War, Hepworth explained: 'Abstract drawing has always been for me a particularly exciting adventure. First there is only one's mood; then the surface takes one's mood in colour and texture; then a line or curve which, made with a pencil on the hard surface of many coats of oil or gouache, has a particular kind of "bite" rather like incising on slate; then one is lost in a new world of a thousand possibilities because the next line in association with the first will have a compulsion about it which will carry one forward into completely unknown territory. Suddenly before one's eyes is a new form which, from the sculptor's point of view, free as it is from the problems of solid material, can be deepened or extended, twisted or flattened, tightened and hardened according to one's will, as one imbues it with its own special life. The whole process is opposite to that of drawing from life' (B. Hepworth, quoted in *ibid.*, n.p.).

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





λ 212

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

*1938 (Spanish Relief)*

signed and dated 'Ben Nicholson 1938' (on the reverse), signed again, inscribed and dated again 'Ben Nicholson 1938/Spanish Relief/26 York Terrace NW1/drawing 8 gns/reserve price 4 gns/Nicholson/7 Mall Studios/Parkhill Rd/NW3 London' (on the backboard)  
pencil and oil wash on card  
15¾ x 12¼ in. (40 x 31.1 cm.)

£60,000–80,000

\$82,000–110,000

€69,000–91,000

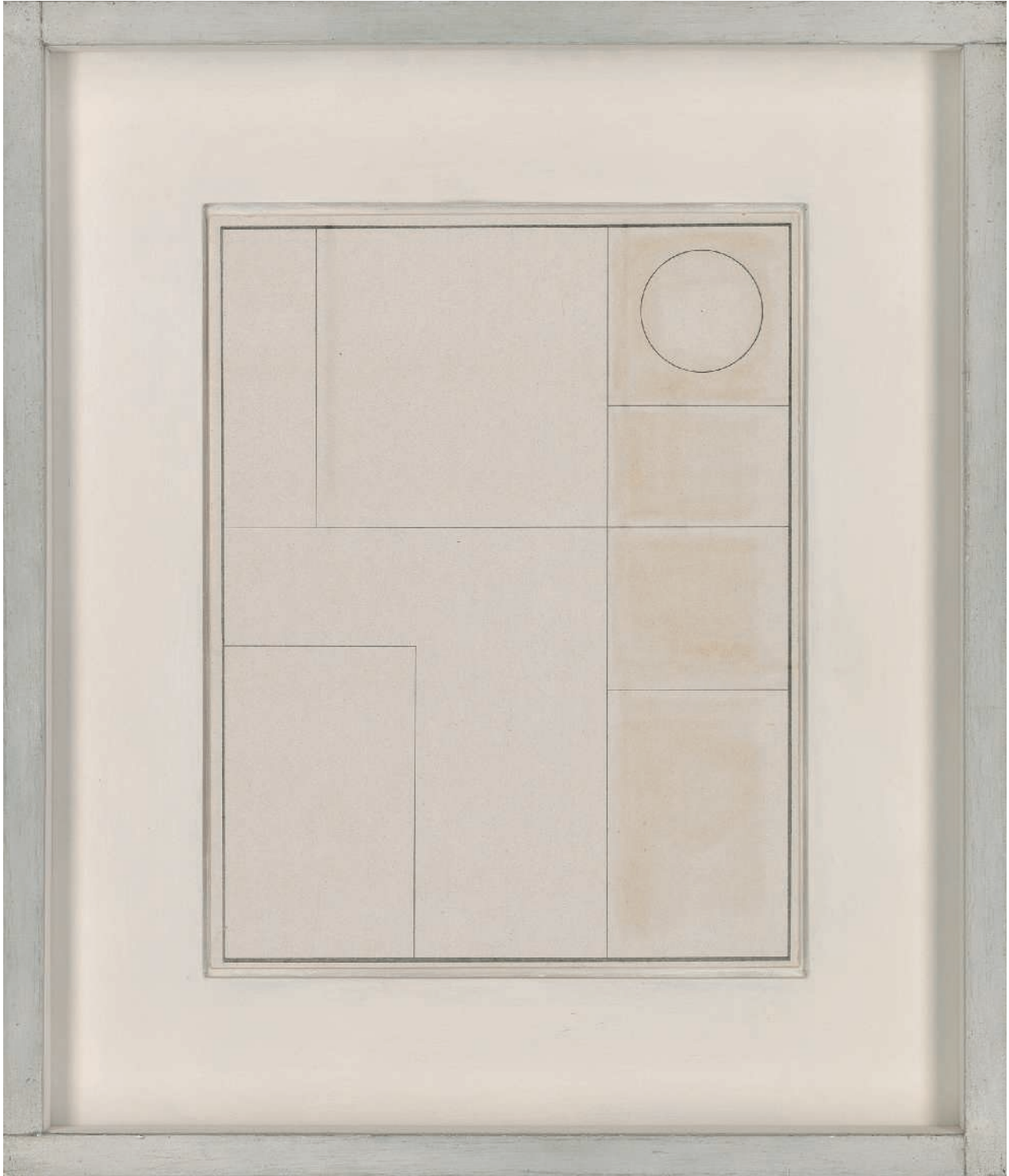
**PROVENANCE:**

Sold by the artist in aid of the victims of the Spanish Civil War *circa* 1938.  
with Brook Street Gallery, London.  
Anonymous sale; Sotheby's, London, 30 June 1982, lot 183.  
Robert and Rena Lewin, London.

During the 1930s Nicholson's work could be divided into two prevailing groups, namely, his white reliefs, and the rectangular colour zone paintings. Arguably the present work falls into both: using the divided areas of his two-dimensional meditations, and pure white shapes typical of his reliefs. The influence of his close friend, Piet Mondrian is clear in this considered composition. Nicholson befriended Mondrian during his time in Paris, and both were members of the *Abstraction-Création* group, exhibiting alongside Kandinsky, Arp, Gabo and Héliou in the *Abstract and Concrete* exhibition, which toured England in 1936. Two years later, Mondrian joined Nicholson and his circle of friends in Hampstead.

*1938 (Spanish Relief)* was conceived during this time, when Nicholson was experimenting with the rhythmic balance of paired down works. Strong pencil outlines mark out a monochromatic grid on the white sheet, while a darker more varied cream tone resonates on the right-hand side of the composition. Painted onto flat card, the colour change on the right-side is reminiscent of the varying levels of depth Nicholson created in his three-dimensional white reliefs of this period. Far from being supporting studies to these seminal works, the two-dimensional paintings retain a simplicity and poetic feel of their own: a study into dividing the two-dimensional plane.

Nicholson was consumed by the aesthetic qualities created by the juxtaposition and interplay of geometric forms. In *1938 (Spanish Relief)*, circles, squares and rectangles form an ordered constellation around each other, but each retain a sense of autonomy. Investigating the poetic potential of the 'order' of shapes and colour was a key element of Nicholson's abstract practice. As art historian Peter Khoroché writes, 'the compulsion to order, or re-order, things into a right relation was deep-seated in Nicholson. It is a dominant – if not *the* dominant – characteristic of his art, and showed itself equally in the careful carelessness with which he arranged his immediate surroundings ... when staying as a guest with friends, he would not hesitate to rearrange the furniture in his bedroom' (P. Khoroché, *Ben Nicholson: Drawings and Painted Reliefs*, London, 2002, p. 43).



λ 213

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

*Model for a Large Work (version B)*

painted bronze

32¾ in. (83.2 cm.) wide

Conceived in 1963.

£40,000–60,000

\$55,000–81,000

€46,000–68,000

**PROVENANCE:**

The artist's estate, from whom acquired by Marlborough Fine Art, London.

Acquired from the above by the present owner.

**EXHIBITED:**

London, Marlborough New London Gallery, *Kenneth Armitage*, April 1965, no. 4, another cast exhibited.

**LITERATURE:**

Exhibition catalogue, *Kenneth Armitage*, London, Marlborough New London Gallery, 1965, n.p., no. 4, another cast illustrated.

T. Woolcombe, *Kenneth Armitage: Life and Work*, London, 1997, p. 146,

no. KA126, another cast illustrated.

J. Scott and C. Milburn, *The Sculpture of Kenneth Armitage*, London, 2016, p. 132, no. 124, another cast illustrated.

In the catalogue to the Marlborough New London Gallery exhibition in April 1965, it is recorded that the present work was made in an edition of six.

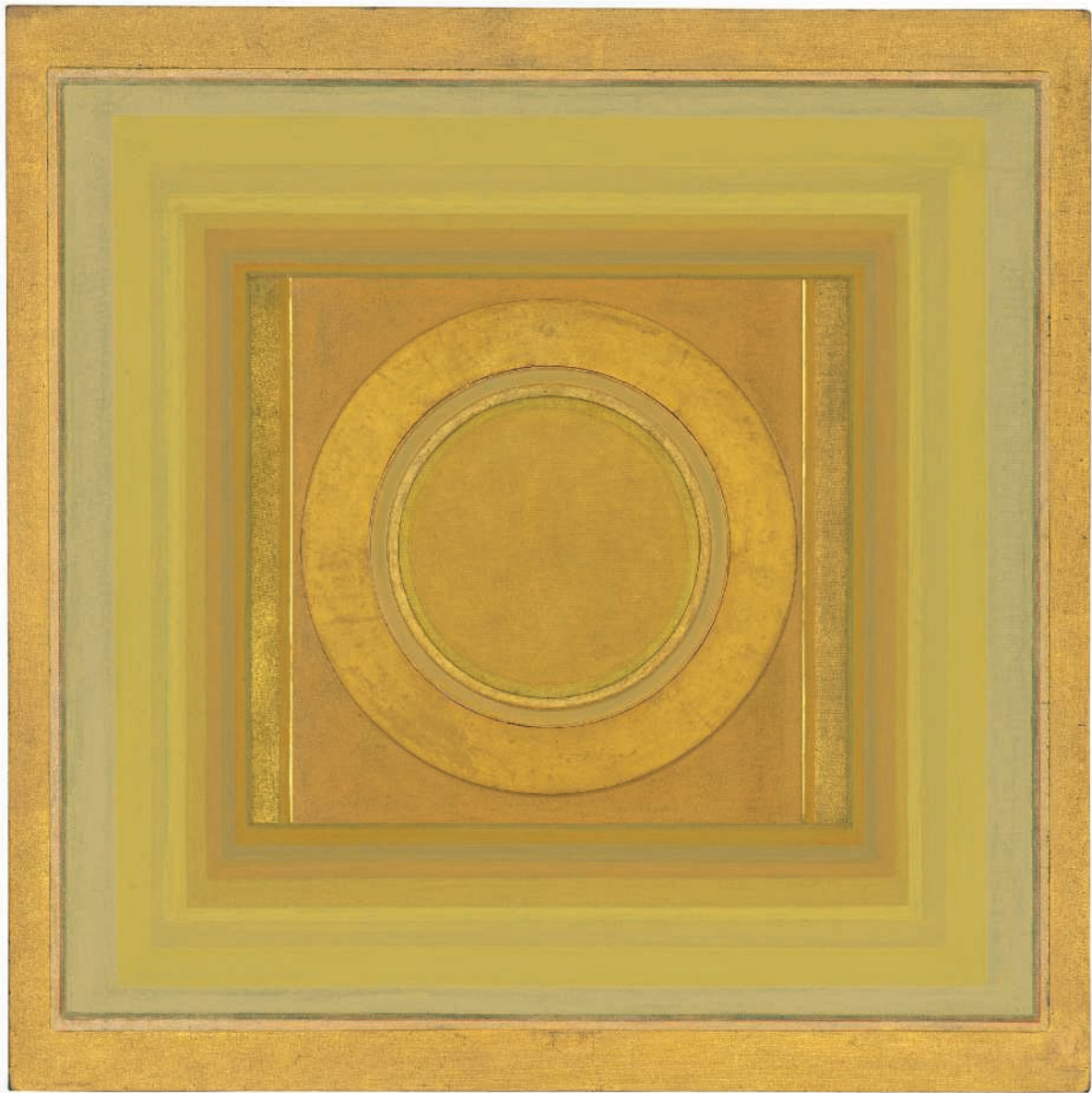
We are very grateful to James Scott for his assistance in preparing this catalogue entry.

**'Joining figures together I found in time I wanted to merge them so completely they formed a new organic unit - a simple mass of whatever shape I liked, containing only that number of heads, limbs or other detail I felt necessary'**

(Kenneth Armitage, quoted in Norbert Lynton, *Kenneth Armitage*, London, 1962, np)







λ 214

**PAUL FEILER (1918-2013)**

*Janicon LXXXI*

signed, inscribed and dated 'PAUL FEILER/JANICON LXXXI 2004'

(on the reverse)

oil and gold leaf on canvas, relief, laid on board

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

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**PROVENANCE:**

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

**EXHIBITED:**

St Ives, Tate Gallery, *Paul Feiler: The Near and The Far: paintings 1953-2004*, May - September 2005, exhibition not numbered.

**LITERATURE:**

Exhibition catalogue, *Paul Feiler: The Near and The Far: paintings 1953-2004*, St Ives, Tate Gallery, 2005, pp. 36-37, 46, exhibition not numbered.



λ \* 215

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

1969 (*Untitled*)

signed and dated 'Nicholson/69' (on the reverse)

oil on carved board, relief

24 $\frac{1}{8}$  x 17 $\frac{5}{8}$  in. (61.2 x 44.8 cm.)

£20,000–30,000

\$28,000–41,000

€23,000–34,000

**PROVENANCE:**

Purchased directly from the artist in 1970, and by descent.



λ \* 216

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

*Black & White Painting*

signed 'Terry Frost' (on the reverse), signed again 'Frost' (on the stretcher)

oil on canvas

60 x 40 in. (152.5 x 101.5 cm.)

Painted in November 1959.

£60,000–80,000

\$82,000–110,000

€69,000–91,000

**PROVENANCE:**

with Waddington Galleries, London.

Anonymous sale; Christie's, London, 9 November 1990, lot 251.

with Godson & Coles, London, where purchased by the present owner in May 2002.

**EXHIBITED:**

Leeds, City Art Gallery, *Gregory Memorial Exhibition*, March - April 1960, no. 81.

New York, Bertha Schaefer Gallery, *Terry Frost*, October - November 1960, no. 15.

London, Belgrave Gallery, *Terry Frost*, October 1994, no. 18.

**LITERATURE:**

Exhibition catalogue, *Terry Frost*, London, Belgrave Gallery, 1994, n.p., no. 18, illustrated.

In the autumn of 1960, Frost held his first one-man exhibition in New York

at the Bertha Schaefer Gallery. *Black & White Painting* was shown at this exhibition, which was to be a seminal moment in the artist's career. A second exhibition at the same gallery followed two years later and gave Frost enormous confidence and conviction in his artistic direction.

'In New York they all came to my exhibition, de Kooning, Rothko, Klein, Newman, Motherwell. I was staying with Larry Rivers. Newman and Motherwell took me to their studios. I accepted it all as normal and they accepted me. They were all painters struggling to get somewhere like I was. They worked hard; they would sleep until noon, do eight or nine hours in the studio, and then starting at eleven at night proceeded to drink me under the table! Then we'd go at four in the morning and have breakfast at a Chinese restaurant'

(T. Frost quoted in E. Knowles (ed.), *Terry Frost*, Aldershot, 1994, p. 84).





PROPERTY FROM THE  
**ISRAEL MUSEUM, JERUSALEM**  
SOLD TO BENEFIT THE ACQUISITIONS FUND



λ 217

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

*Brown + White*

signed twice, inscribed and dated 'BROWN + White Aug 56/Terry Frost

Terry Frost' (on the backboard)

oil on canvas laid on board

27 x 62½ in. (68.6 x 158.7 cm.)

£15,000-20,000

\$21,000-27,000

€18,000-23,000

**PROVENANCE:**

Probably acquired directly from the artist by Mr and Mrs Bernard Gillinson,  
Leeds, and by whom bequeathed to the present owner in 1979.



λ \* 218

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

*Two Lying Figures on Base*

stamped with signature, numbered, dated and with foundry mark  
'CHADWICK 74 679 1/8 Morris Singer Founders London' (on the edge of the  
back of the base)

bronze with a grey patina

23¼ in. (59 cm.) wide

£30,000–50,000

\$41,000–68,000

€35,000–57,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 24 June 2004, lot 239, where purchased  
by the present owner.

**EXHIBITED:**

Caracas, Galería de Arte Contacto, in collaboration with Marlborough Gallery,  
New York, March 1975, another cast exhibited.

**LITERATURE:**

E. Lucie-Smith, *Chadwick*, Stroud, 1997, p. 101, pl. 75, another cast illustrated.  
D. Farr and E. Chadwick, *Lynn Chadwick: Sculptor, With A Complete Illustrated  
Catalogue 1947-2003*, Farnham, 2014, p. 304, no. 679, another cast illustrated.





THE COLLECTION OF

JOAN AND PRESTON ROBERT

# TISCH



In 1986, at the height of America’s AIDS crisis, Joan Tisch walked into the offices of New York’s Gay Men’s Health Crisis on a mission. “I’m Joan,” she announced, “and I’d like to volunteer.” It was a simple declaration—marked by humility, urgency, and a belief in change—that characterized Tisch’s extraordinary spirit. For decades, she was an integral part of her family’s efforts in philanthropy, and with unflagging zeal and generosity, she helped create a lasting legacy in New York and the wider world.

Joan Tisch was born in Manhattan in 1927. While studying English at the University of Michigan, the young Joan met Preston Robert “Bob” Tisch, a fellow student and Brooklyn native. “We literally met hanging out on the steps of the library,” she laughed in later years. The couple married in 1948, and went on to have three children.

Across nearly six decades of marriage, Bob and Joan Tisch rose to become two of New York’s most prominent civic and philanthropic leaders. Bob Tisch became a goodwill ambassador for his city: in addition to championing New York in Washington, he lobbied to bring two Democratic National Conventions to Manhattan, and generated support for largescale urban development initiatives such as the Javits Center. A lifelong football fan, Bob Tisch purchased a fifty percent stake in the New York Giants in 1991.

Joan Tisch was a remarkably driven woman with an unwavering belief in her family’s ability to affect change. Beyond their significant contributions to institutions such as the University of Michigan and Tufts University, the Tischs’ native New York was a particular focus of their energies. From the Central Park Children’s Zoo to New York University, the

Metropolitan Museum of Art, and the Museum of Modern Art (where Joan Tisch served as a trustee and posthumously donated works by Léger, Braque, and Giacometti,) the family provided significant support to organisations benefitting New Yorkers from all walks of life. Today, the Tisch name can be found throughout the city, reflecting a multi-generational ethos of giving.

Joan Tisch was a board member of Citymeals-on-Wheels, where Bob Tisch served as founding president, as well as a stalwart patron of the 92nd Street Y, where she co-chaired the Tisch Center for the Arts. The Tisch family made a transformative impact on NYU, providing major gifts across academic disciplines and schools. Their contributions to the university encompassed educational programs and scholarships in the arts and humanities; the acquisition and renovation of the building now known as the Tisch School of the Arts; Tisch Hospital at NYU Langone Medical Center; the Joan H. Tisch Center for Women’s Health and the Preston Robert Tisch Center for Men’s Health; and the NYU Preston Robert Tisch Institute for Global Sport.

Of Joan Tisch’s many achievements in the public sphere, it is her groundbreaking advocacy during the AIDS crisis and with the Gay Men’s Health Crisis that remains most notable. “Joan Tisch... never said ‘no’ to GMHC,” the organisation’s CEO Kelsey Louie wrote upon her death. “GMHC will never stop saying ‘thank you’ to her.”

“You could ask what would New York be without the Tischs,” MoMA trustee Marie-Josée Kravis mused upon awarding the family the museum’s David Rockefeller Award, “and I think a lot of institutions would be different.”

λ \* 219

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

*Rugby Sculpture*

signed with monogram, numbered, dated and stamped with foundry mark '4/8/-07 AB LONDON' (on the top of the base)  
bronze with a black patina on a bronze base  
12 in. (30.5 cm.) high, including the base  
Conceived in 2007 and cast in an edition of 8,  
plus 4 artist's casts.

£30,000–50,000

\$41,000–68,000

€35,000–57,000

**PROVENANCE:**

with Paul Kasmin Gallery, New York, where purchased by the present owners in May 2008.

**EXHIBITED:**

Dublin, Solomon Gallery, *Collectibles*, October 2007, another cast exhibited, catalogue not traced.

London, Waddington Galleries, *Barry Flanagan Sculptures 2001-2008*, April - May 2008, no. 23, another cast exhibited.

**LITERATURE:**

B. Dawson, exhibition catalogue, *Barry Flanagan Sculptures 2001-2008*, London, Waddington Galleries, 2008, pp. 65, 72, no. 23, another cast illustrated.

We are very grateful to Jo Melvin from the Barry Flanagan estate for her assistance in preparing this catalogue entry.





THE COLLECTION OF JOAN AND PRESTON ROBERT TISCH

λ \* 220

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

*Port Pusher*

signed with monogram and numbered '5/9' (on the stem of the boat)

bronze with a black patina

25 in. (63.5 cm.) wide

Conceived in 1990.

£30,000–50,000

\$41,000–68,000

€35,000–57,000

**PROVENANCE:**

with John Berggruen Gallery, San Francisco, where purchased by the present owners in February 1994.

We are very grateful to Jo Melvin from the Barry Flanagan estate for her assistance in preparing this catalogue entry.

**"Thematically the choice of the hare is really quite a rich and expressive sort of model... and on a practical level, if you consider what conveys situation and meaning and feeling in a human figure, the range of expression is in fact far more limited than the device of investing an animal- a hare especially - with the attributes of a human being"**

(B. Flanagan, in *Barry Flanagan. Sculpture and Drawing*, Recklinghausen, 2002, p.31.)



# IMPRESSIONIST AND MODERN ART

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# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

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

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

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

### 4 VIEWING LOTS PRE-AUCTION

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

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

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

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

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

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

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

## 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch 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 salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

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

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

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

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

### 2 RETURNING BIDDERS

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

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

### 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

### (b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

### (c) Written Bids

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

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can act at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) 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:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- (c) 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 wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaims are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT\_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

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

### 3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol  $\lambda$  next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

*Royalty for the portion of the hammer price*

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you 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**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by

the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

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

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

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, 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 claim, interest 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.

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

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

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed estimate;

(v) **books** which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the 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.

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

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

## F PAYMENT

### 1 HOW TO PAY

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

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

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

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable

to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

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 Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

## 2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

## 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

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

## 4 WHAT HAPPENS IF YOU DO NOT PAY

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

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

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

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

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

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.



## G COLLECTION AND STORAGE

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

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's 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](http://christies.com/storage) shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.


### 2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into. 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 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 any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com).

#### (b) Lots made of protected species

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol  in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

#### (c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

#### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.


#### (e) Gold

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

#### (f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

#### (g) Watches

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

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

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

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

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

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

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

### 4 ENFORCING THIS AGREEMENT

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

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

## 6 TRANSLATIONS

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

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy).

## 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

## 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price:** has the meaning given to it in paragraph F1(a).

**provenance:** the ownership history of a **lot**.

**qualified:** has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve:** the confidential amount below which we will not sell a **lot**.

**saleroom notice:** a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

**UPPER CASE type:** means having all capital letters.

**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

# VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice. For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> <li>• If you register to bid with an address <b>within</b> the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address <b>outside</b> of the EU you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

## VAT refunds: what can I reclaim?

If you are:

<b>A non VAT registered UK or EU buyer</b>		<b>No VAT refund is possible</b>
<b>UK VAT registered buyer</b>	No symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the <b>lot</b> had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
<b>EU VAT registered buyer</b>	No Symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	<b>The VAT amount on the hammer and in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See above for the rules that would then apply.
<b>Non EU buyer</b>		If you meet <b>ALL</b> of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	* and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

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

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

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

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

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

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

## SYMBOLS USED IN THIS CATALOGUE

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

o

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

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

**Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

**Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ

**Lot** incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

?, \*, Ω, α, #, +

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

## IMPORTANT NOTICES

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

#### △ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

#### o Minimum Price Guarantees

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

#### o◆ Third Party Guarantees/Irrevocable bids

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

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

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

#### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the

**lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

#### Bidding by parties with an interest

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

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

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

### POST 1950 FURNITURE

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

### EXPLANATION OF CATALOGUING PRACTICE

#### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

### Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

\*\*Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*\*"Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*\*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*\*"Follower of ..."

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

\*\*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*\*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.



# STORAGE AND COLLECTION

## COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm 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](http://Christies.com/storage) and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12 noon on the second business day following the sale.

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

Tel: +44 (0)20 7839 9060

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

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

## PAYMENT OF ANY CHARGES DUE

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

## SHIPPING AND DELIVERY

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

## PHYSICAL LOSS & DAMAGE LIABILITY

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

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

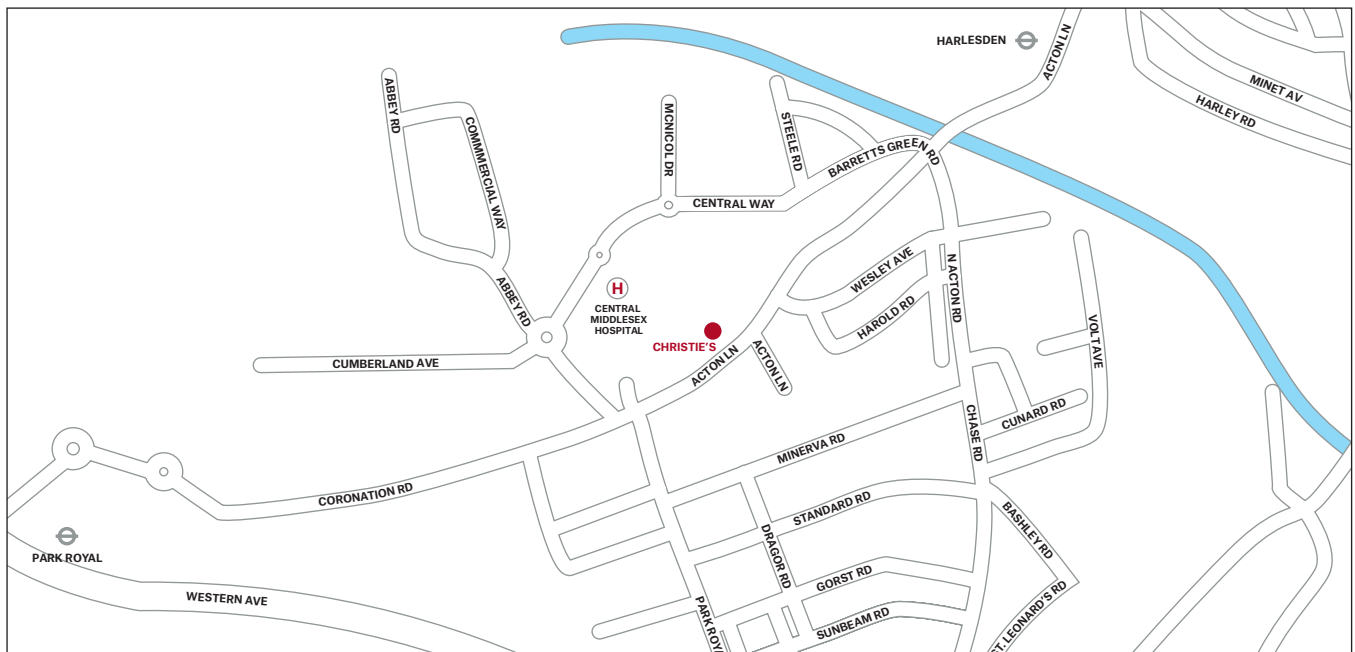
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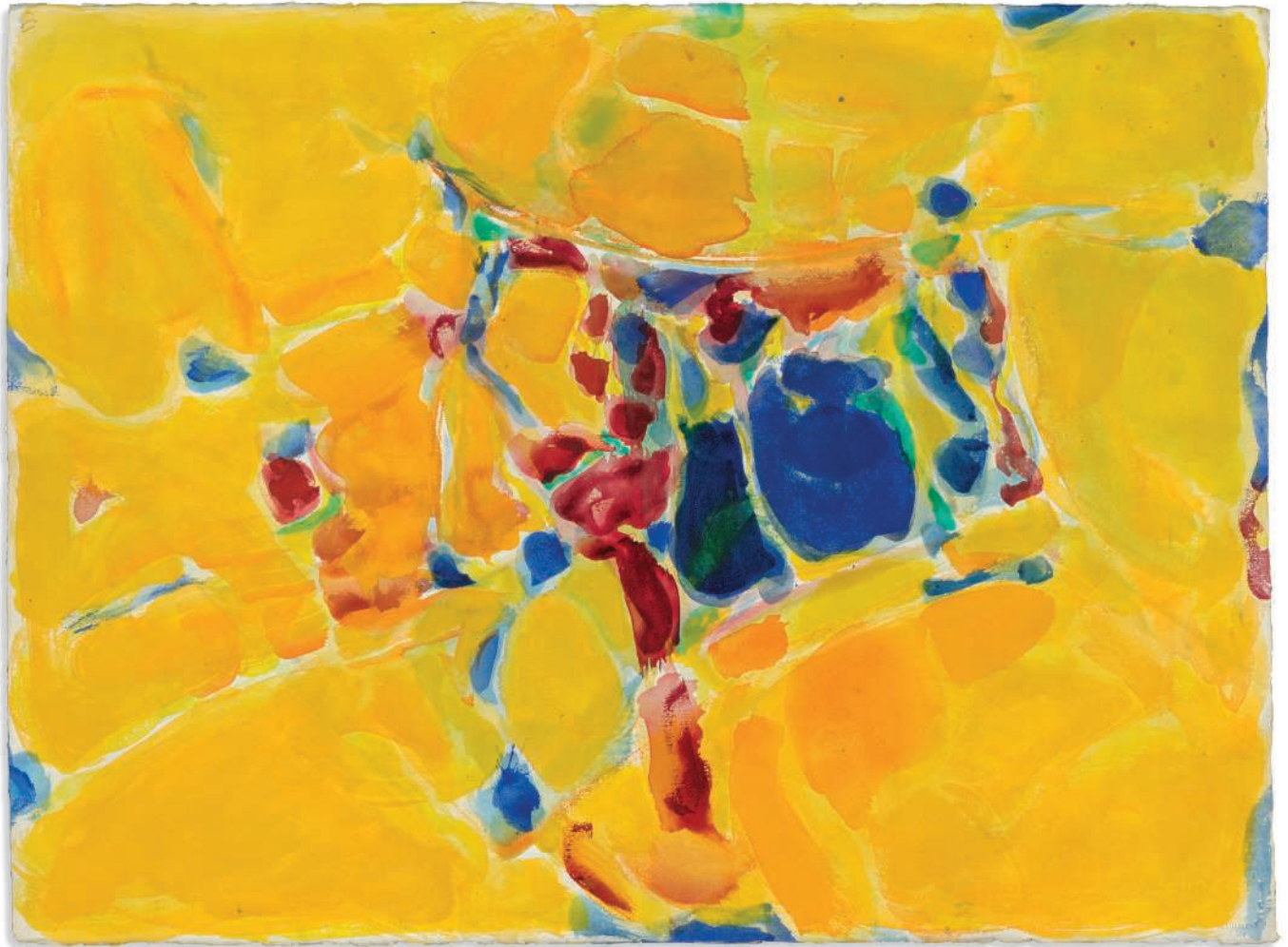
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## COLLECTION FROM CHRISTIE'S PARK ROYAL

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.





SAM FRANCIS (1923-1994)

*Untitled*

signed, stamped with the Estate of Sam Francis Stamp and dated 'Sam Francis 1952' (on the reverse)

watercolour on paper

22 x 29 $\frac{1}{4}$ in. (55.9 x 75.6cm.)

Executed in 1952

£100,000 - £150,000

## POST-WAR TO PRESENT

*London, 28 June 2018*

### VIEWING

23-27 June 2018

8 King Street

London SW1Y 6QT

### CONTACT

Paola Saracino Fendi

[pfendi@christies.com](mailto:pfendi@christies.com)

+44 (0)20 7389 2796

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

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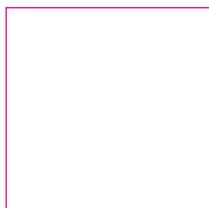
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