

THE DELIGHTED EYE:

WORKS FROM THE COLLECTION OF ALLEN AND BERYL FREER



CHRISTIE'S
LONDON 23 JANUARY 2020



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1915

THE DELIGHTED EYE:

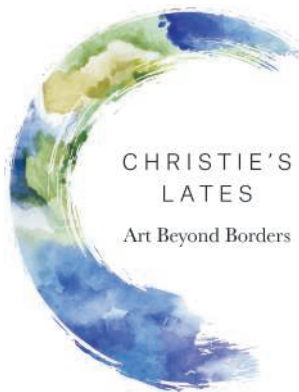
WORKS FROM THE COLLECTION OF ALLEN AND BERYL FREER

THURSDAY 23 JANUARY 2020

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at 11.00 am

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04/12/19

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'Collectors after all are fairly rare spirits so we need to stick together'

-Allen Freer

GETTING TO KNOW THE FREERS

BY ANDREW LAMBIRTH

As an art critic, you never know who is reading you or how they will respond to your words. Occasionally, people are moved to write, and I have received letters of agreement, others of stinging criticism, even the odd book by someone who wanted me to read what they had written. I published widely as a critic: with *The Sunday Times*, *The Independent*, *The Sunday Telegraph*, but mostly with *The Spectator*. I reviewed all manner of exhibitions but tried to focus on my own specialism: Modern British Art, and it was in this capacity that I first heard from Allen Freer. He very kindly asked his publisher (Scolar Press, a subsidiary of Ashgate Publishing) to send me a copy of his monograph on John Nash. It was called *'The Delighted Eye'* (a quote from W.B. Yeats), and was published in 1993. This generous gesture had been prompted by a piece I had written, and although we didn't meet then, he contacted me again after reading another article of mine, some years later.

In that second review to stir Allen into action, I had been writing about an exhibition devoted to the work of John and Paul Nash, Clare Leighton, Eric Gill and David Jones, at Aylesbury Art Gallery. Allen and Beryl had lent items from their own collection to that show, and Allen wrote me a charming letter suggesting that I 'come up to Stockport and see the rest of the collection.' He added, knowing that in the late 1980s I'd helped Eileen Agar to write her autobiography: 'As you will know there are also Agars and many Vaughans — so it's well within your range of interest.'

I took up Allen's invitation in October 2007 and visited him and Beryl in their unassuming house in Cheshire which was stacked to the rafters with Modern British Art. It was like an Art Tardis —

a modest street frontage that led into a hallway full of pictures, then into a sitting room similarly adorned and a large dining room extension equally densely hung. Upstairs the bedrooms too were full of art (and fine limited edition books), the main bedroom containing some of the best and most intimate of the Freers' substantial John Nash collection. There was so much to admire, that trying to list it in my mind afterwards, I scarcely knew where to start. There were lovely watercolours by David Jones, lots of paintings by Ivon Hitchens (including some enviable early watercolours), a couple of fine Craxtons, as well as the Agars and Vaughans. There were important watercolours by Albert Richards (which later went to a museum, I believe), and good things by Piper, Gear, Clough, Frost, Mellis and Lynton Lamb.

Most of these enthusiasms were ones I shared, and we had much to talk about over lunch as we took a break from the intensive looking the collection deserved and demanded. The Freers gave me a warm welcome and Beryl was a second fund of anecdote (offering an occasional correction of Allen's stories), as she unobtrusively set about providing food and drink with ready hospitality. The conversation ranged over the artists the Freers had known, bargains discovered in junk shops, higher prices paid at auction. Allen was encouraging of my own plans to write something about John Nash one day. We even discussed a catalogue raisonné of Nash's paintings, but Allen warned how difficult it would be to track down his work — this was clearly his experience when researching his own book and putting on the exhibition of Nash's work he organised for Manchester Cathedral.



Allen and Beryl Freer in their garden, Cheshire, 2004.

Allen was keen to write more about his favourite artists, and at one time proposed a monograph on Eileen Agar, but the moment was not quite right, and that project never took off. He was, however, responsible for another volume on John Nash — this time an annotated edition of his wartime letters to his fiancé. Published in 2007 as *Love Letters from the Front: John Nash to Christine Köhlenthal, France 1916-1917* (The Cyder Press, University of Gloucestershire), it is an indispensable book for all Nash scholars and enthusiasts. Edited by Allen Freer and Peter Widdowson it presents the whole series of wonderfully visual, thoughtful and moving letters from Private Nash to his girl back home.

We saw each other again when I visited Stockport in February the following year to choose some Agars for a retrospective of her work I was curating for Pallant House Gallery. Then in May 2008, Allen and Beryl motored down from Cheshire to Suffolk — a journey they used to make frequently — to stay at Orford for a short holiday and visit us in what was then our new home between Ipswich and Manningtree. We had an extremely festive day (Allen's word), looking at pictures and talking as hard as ever. In a letter afterwards Allen mentioned the pictures he particularly liked and wrote: 'But chiefly I remember the house, the radiant

day, the ambience.... Feel free to come whenever you are in the North West. Collectors after all are fairly rare spirits so we need to stick together.'

The Freers' own collecting began with Allen's early interest in all types of printmaking but especially at first linocuts and wood engravings, to be swiftly followed by lithographs and etchings. He bought his first original lithograph, by Vanessa Bell, in 1951, and gradually built up a representative collection of 20th century British printmaking, acquiring work by Edward Bawden and William Scott, Eileen Agar, Edward Gordon Craig, John Craxton, Terry Frost, Eric Gill, Henry Moore, Eric Ravilious and many more. This interest went hand-in-hand with a passion for private press books and the art of illustration. Allen was much influenced by Douglas Cleverdon in this pursuit of a world where text and image meet and collaborate. From that base, his collecting branched out into painting and drawing, and he bought widely but discriminatingly, whenever possible from the artists themselves. He was particularly friendly with John Nash, Ivon Hitchens and Keith Vaughan. His first love was the great tradition of English watercolour painting of the 18th and 19th centuries and he told me that the first work he bought in this area was a John Varley



Allen Freer, *Millers Dale*, ink and watercolour, 6½ x 5¼ in. (16 x 14.5 cm.)

watercolour from Abbott and Holder for 'about £10'. Later he convincingly compared John Nash's work to the 18th century watercolourist Francis Towne.

Allen worked first as a teacher of English, and after 1962 as an Inspector for English at Manchester Education Committee, ensuring that poetry and art were integral parts of the curriculum in local schools. He also purchased or commissioned art on behalf of Manchester City Council from some of the artists he knew, to be used specifically as a teaching resource. He made friends with a number of poets and writers, including Ronald Blythe and Phoebe Hesketh, and invited many more to give readings and workshops in Manchester schools. He arranged the publication of several volumes matching text with image, an activity complimented by his organisation of exhibitions of work by the artists he admired, including John Nash, Winifred Nicholson and Edward Bawden. His own illustrations have also been published to accompany both prose and poetry. Allen is himself a distinguished watercolour painter, specialising in landscape subjects and miniatures, and has exhibited widely. His work has appeared in mixed shows at Agnew's and the New Grafton Gallery, and he enjoyed a succession of solo

shows at the Tib Lane Gallery in Manchester between 1970 and 1982. He first exhibited in London with Spink and Sons in 1976, later with Robin Garton and finally with Austin/Desmond Fine Art. Indisputably his own practice as an artist has informed and guided his development as a collector, and helped to shape not only his taste but his understanding of the art he has bought.

Andrew Lambirth is a writer and curator. For many years the art critic of *The Spectator* (2002-2014), his reviews have been collected in a paperback entitled *A is a Critic*. His numerous books include full-length monographs on William Gear, Roger Hilton and Margaret Mellis. He has written catalogue essays on Keith Vaughan, Graham Sutherland and Terry Frost amongst many others, and knew Prunella Clough and John Craxton. He has also curated exhibitions of work by Eileen Agar, Cedric Morris and Ivon Hitchens for various museums and public galleries in the UK. His latest monograph is *John Nash: Artist & Countryman* (Unicorn, 2019).

Christie's is very grateful to Andrew Lambirth for his significant contribution and catalogue notes for this auction.



λ301

KEITH VAUGHAN (1912-1977)

The Artist's Garden in Belsize Park

signed, inscribed and dated 'Gardens at Belsize Park Keith Vaughan 1949' (lower right)

ink on paper
10¾ x 8 in. (27.5 x 20 cm.)
Executed in 1949.

£5,000-8,000

US\$6,800-11,000
€6,000-9,600

PROVENANCE:

Purchased directly from the artist by the present owner.

EXHIBITED:

Chichester, Pallant House Gallery, *Keith Vaughan: Romanticism to Abstraction*, March - June 2012, exhibition not numbered.

LITERATURE:

A. Freer, *Persons, Places and Things*, Volume II, Cambridge, 1969, p. 88, illustrated.

M. Yorke, *Keith Vaughan His Life and Work*, London, 1990, p. 145, illustrated.

This is Vaughan at his most Minton-esque, demonstrating that he could do the ink line view as well as his friend. Vaughan had an uneasy relationship with the deeply conflicted but brilliant John Minton (1917-1957). He loved and admired him, calling him a 'scintillating creature' but was also highly critical of him. Vaughan wrote in his diary after Minton's suicide: 'He was profligate in everything — with his affections, his money, his talents, and with all his warmth and charm, essentially destructive.' In this early drawing, which is never quite as regularly paced or rhythmic as a Minton drawing of the same subject would be, Vaughan demonstrates his characteristic interest in texture and pattern and the awkwardness of objects to be seen from his window. The densely-woven result is full of life and interest.

A.L.



λ302

KEITH VAUGHAN (1912-1977)

The Age of Fable

signed and dated 'Keith Vaughan/1949' (upper right)

ink on paper

6¼ x 6¼ in. (17 x 15.5 cm.)

Executed in 1949.

£2,500-3,500

US\$3,400-4,700

€3,000-4,200

PROVENANCE:

Purchased directly from the artist by the present owner in 1965.

EXHIBITED:

Chichester, Pallant House Gallery, *Keith Vaughan: Romanticism to Abstraction*, March - June 2012, exhibition not numbered.



λ303

KEITH VAUGHAN (1912-1977)

Welsh Industrial Landscape

signed and dated 'Keith Vaughan/1951' (lower right)
ink, watercolour, gouache and coloured crayon on paper
14¼ x 20 in. (36.2 x 50.8 cm.)
Executed in 1951.

£18,000-25,000

US\$24,000-32,000
€22,000-29,000

PROVENANCE:

with Tib Lane Art Gallery, Manchester, where purchased by the present owner.

EXHIBITED:

London, Olympia, *Keith Vaughan*, February - March 2002, no. 464, as 'Welsh Mining Village'.

It is often forgotten that Vaughan was as much a painter of landscapes as of the figure (for example, nearly half of his catalogued oil paintings are landscapes), and this fine example of a mixed media industrial landscape demonstrates his early manner very well. Still under the influence of Sutherland at this time, Vaughan nevertheless took control of his subject and made it his own. He analysed Sutherland's effect on his generation in his essay *A View of English Painting*, published in *New Writing and Daylight*, 1944. 'What Picasso did to the human figure Graham Sutherland is doing to the English landscape. I think he is the first painter to relate the full discoveries of the 20th century in France to the English Romantic tradition.' He went on to describe Sutherland's theory of 'non-scenic' landscape. 'Sutherland has dispensed with the horizon, with the panoramic conception of landscape, which in the hands of Turner and the Impressionists reaches the highest point in the attempt at direct expression of infinity. Landscape painting has returned to its origins; to the conception of nature as substance and weight and growth.' Here we see this gospel in action.

A.L.



λ304

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

Doors of Glass

signed and dated 'David J/31' (lower right)
pencil, watercolour and gouache on paper
24 x 19½ in. (61 x 49.5 cm.)
Executed in 1931.

£20,000-30,000

US\$27,000-40,000

€24,000-36,000

PROVENANCE:

with Redfern Gallery, London, 1949.
with Frost and Reed, London, 1951.
with Jonathan Clark, London, where purchased by the present owner in
July 1999.

EXHIBITED:

Arts Council of Great Britain, Welsh Committee, *Painters of the Sea*, 1954,
no. 28, catalogue not traced.
Chichester, Pallant House Gallery, *The Art of David Jones: Vision and Memory*,
October 2015 - February 2016, exhibition not numbered: this exhibition
travelled to Nottingham, Djanogly Art Gallery, March - June 2016.

LITERATURE:

H.J. Paris, *British Watercolour Painters*, London, 1945, n.p., illustrated.

Jones loved the transparency of glass and used the device of looking through a window frequently in his work. In the 1920s and early 1930s, the Jones family rented the bungalow at No 5 Western Esplanade at Hove, or Portslade, as a holiday home for several months each year. A particular feature of the property was the verandah which looked out over the sea. Jones described the villas as being 'built literally on the sea margin so that if the weather were at all rough, surf and spray broke on the seaward balconies.' In this painting the framework of the glazed door becomes the pictorial structure, within which there is so much concentrated movement, colour and drama of the elements, that a ship moving across the sea becomes almost an afterthought. Perhaps because of the restless, lively quality of these seaside images, the paintings Jones made at Portslade were among those he liked best in later years.

A.L.





λ305

KEITH VAUGHAN (1912-1977)

Procession of Figures, Umber and Blue

signed and dated 'Keith Vaughan 1965' (lower right), inscribed and dated again 'Procession of Figures - Umber & Blue - February 1965' (on a piece of card attached to the backboard)

watercolour and ink on paper

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

Executed in 1965.

£12,000-18,000

US\$16,000-23,000
€15,000-21,000

PROVENANCE:

Purchased directly from the artist by the present owner in 1965 (while still wet).

This watercolour explores one of Vaughan's key artistic preoccupations of the 1960s, figures in groups or more formalised processions. Whether assemblies of bodies interlaced like the classical *Laocoön* (the Trojan priest attacked with his two sons by giant snakes) or seated musicians, it was a theme that recurred fruitfully and which he explored from every angle. He wrote: 'I would like to be able to paint a crowd — that abstract entity referred to by sociologists as the masses'. And, in *Some notes on painting*, August 1964: 'The problem — my problem — is to find an image which renders the tactile physical presence of a human being without resorting to the classical techniques of anatomical paraphrase. To create a figure without any special identity (either of number or gender) which is unmistakably human: imaginative without being imaginary. Since it is impossible to conceive a human form apart from its environment, an image must be found which contains the simultaneous presence and interpenetration of each. Hence the closer and closer interlocking bombardment of all the parts, like electrons in an accelerator, until the chance collision, felt rather than seen, when a new image is born.'

A.L.



λ306

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

Blue Tree Root in Welsh Estuary (Picton)

signed and dated '-Craxton-43-' (lower right)
gouache and oil on paper laid down on panel
12 $\frac{5}{8}$ x 20 in. (32.2 x 50.8 cm.)
Painted in 1943.

£15,000-25,000

US\$20,000-32,000
€18,000-29,000

PROVENANCE:

with Tib Lane Gallery, Manchester, where purchased by the present owner.

Craxton made a number of consistently inventive studies of washed-up trees in Welsh estuaries, such as Sandy Haven, when he was staying in Pembrokeshire in 1943 with Graham Sutherland. Often on different coloured papers, some are more like drawings, others — like this one — are taken to a greater degree of finish. All relate to the black and white oil painting *Welsh Estuary Foreshore* (1943) in the Scottish National Gallery of Modern Art, one of Craxton's more Miró-esque compositions. *Blue Tree Root*, on the other hand, has much in common with Sutherland, whose thoughts on landscape painting were an inspiration to Craxton. His lyrical interpretation of Welsh shores and fields also features in the pen drawings and lithographs he made to illustrate *The Poet's Eye*, an anthology chosen by Geoffrey Grigson (1944); from this period dates some of the finest work he did in Great Britain before succumbing to the lure of Greece.

A.L.



307

λ307

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

Surreal Tree, Pembrokeshire

signed 'Craxton-' (lower left)

pencil and ink on paper

9 $\frac{7}{8}$ x 8 in. (24.5 x 20 cm.)

Executed in 1943.

£2,500-3,500

US\$3,300-4,500

€3,000-4,100

PROVENANCE:

Purchased directly from the artist by the present owner.

This drawing is closely related to the vignettes and ink illustrations Craxton made for Geoffrey Grigson's anthology *The Poet's Eye* (1944), specifically the drawings on pages 9 and 97 of rocks and trees together, and the lithograph between pages 26 and 27. This was just the kind of meeting of word and image that Freer enjoyed, and the pleasure he took in these Craxton purchases is easily imagined.

A.L.



308

λ308

ALAN REYNOLDS (1926-2014)

Winter Flowers, Fenland

signed and dated 'A. Reynolds 53.' (upper left),

inscribed 'VI' (lower right)

ink and watercolour on paper

5 $\frac{3}{4}$ x 9 $\frac{1}{8}$ in. (14.5 x 23.2 cm.)

Executed in 1953.

£2,500-3,500

US\$3,300-4,500

€3,000-4,100

PROVENANCE:

with Redfern Gallery, London, June 1954, where purchased by Sir Frederick Gibberd, R.A., Harlow. His sale; Christie's, London, 26 October 1994, lot 65.

with Christopher Hull Gallery, London, where purchased by the present owner in April 1998.



λ309

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

Welsh Mountain Landscape

signed 'John Piper' (lower right)
ink, watercolour, gouache and coloured crayon on paper
10 x 12½ in. (25.5 x 32 cm.)
Executed *circa* 1950.

£8,000-12,000

US\$11,000-16,000

€9,600-14,000

PROVENANCE:

A gift from the artist to the present owner, *circa* 1976.

This is a study for *Near and Far Rocks, Tryfan* (1950), the finished work illustrated and listed as no 23 in *John Piper, the Mountains of Wales*, by David Fraser Jenkins and Melissa Munro, National Museum of Wales February - May 2012.

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

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λ310

WINIFRED NICHOLSON (1893-1981)

The King's Road

signed and inscribed 'The King's Road Winifred Nicholson' (on the stretcher)
oil on canvas
16 x 20 in. (41 x 50.8 cm.)
Painted in 1925.

£40,000-60,000

US\$53,000-79,000
€48,000-71,000

PROVENANCE:

Purchased directly from the artist by Mrs. B. Woods, from whom purchased by the present owner.

EXHIBITED:

Glasgow, The Scottish Arts Council, The Scottish Arts Council Gallery, *Winifred Nicholson: Paintings 1900-1978*, September - October 1979, no. 22: this exhibition travelled to Carlisle, City Art Gallery, November 1979; Glasgow, Third Eye Centre, December 1979; Newcastle-Upon-Tyne, University of Newcastle-Upon-Tyne, Hatton Gallery, January - February 1980; Colchester, The Minories, February - March 1980; and Penwith, St Ives Gallery, March - April 1980.
Kendal, Abbot Hall Art Gallery, *A Tribute to Winifred Nicholson*, November - December 1982, no. 57.
Cambridge, Kettle's Yard, *Winifred Nicholson*, July - September 2001, exhibition not numbered: this exhibition travelled to Sheffield, Graves Art Gallery, October - November 2001; and Carlisle, Tullie House Museum and Art Gallery, November 2001 - January 2002.
Leeds, Leeds Art Gallery, *Art and Life: Ben Nicholson, Winifred Nicholson, Christopher Wood, Alfred Wallis and William Staite Murray, 1920-1931*, October 2013 - January 2014, exhibition not numbered: this exhibition travelled to Cambridge, Kettle's Yard, February - May 2014; and Dulwich Picture Gallery, June - September 2014.

LITERATURE:

J. Blackwood, exhibition catalogue, *Winifred Nicholson*, Cambridge, Kettle's Yard, 2001, pp. 22, 80, exhibition not numbered, illustrated.
C. Andrae, *Winifred Nicholson*, Farnham, 2009, p. 61, no. 52, illustrated, as 'King's Road, Chelsea'.
J. Nicholson, exhibition catalogue, *Art and Life: Ben Nicholson, Winifred Nicholson, Christopher Wood, Alfred Wallis and William Staite Murray*, Dulwich Picture Gallery, p. 61, illustrated, as 'King's Road, Chelsea'.

The present composition is one of a only a small number of townscapes painted by the artist. Interestingly, *1924 (first abstract painting, Chelsea)* (Tate) painted by her husband, Ben Nicholson, employs a closely related palette spectrum. We are very grateful to Jovan Nicholson for his assistance in cataloguing this lot.

A windowsill still-life that is also a cityscape, this boldly abstracted image brilliantly orchestrates blocks and patches of colour over the canvas, in overlapping layers and strong pattern. 'All painting is to me painting of air and sky — that holds colours and light — not pictures of objects', the artist said. As in much of Nicholson's work, a sense of wonder pervades the ordinary, as if she had successfully tapped the spiritual in the everyday, and given us access to the essential mystery of life. In both this painting and lot 339, it is evident that flowers were, in her own phrase: 'the secret of the cosmos'.

A.L.



THIS HOUSE IS A WORK OF ART

BY DR CATHARINE DAVIES

I am sitting in the dining room of a house in a suburb south of Manchester. It is an unremarkable sixties house, with large rectangular windows, on a main road, with a long garden full of trees. The room is full of furniture – two tables, three armchairs, three Windsor chairs, a chest and two glass fronted cupboards, one filled with blue and white china on the top shelf, art books beneath, and the other full of antiquarian and fine printed books. On the mantles shelf is a selection of ceramics and glass, with lustrous turquoise and sapphire colours. The central feature is the large oval gate-legged oak table, surrounded by a set of Arts and Crafts chairs with rush seats, made unusually in yew. But it is the pictures which make this room extraordinary. On the right is a group of watercolours by John Nash, flower portraits and landscape studies surrounding a lyrical picture of a grove of trees in light, spring foliage, a central tree unfolding its branches like a dancer gesturing with outstretched arms. Over the fireplace, a dashing panorama of Rapallo by Margaret Mellis displays blue green palms on a riviera promenade. The Mediterranean theme is taken up by a vineyard by Anthony Gross and a small watercolour by Signac, but this sunlit mood is balanced by more muted, gritty landscapes by Keith Vaughan, of a coal mine in a south Wales valley, a fir plantation on a hillside, by Prunella Clough, and a view over London rooftops in the Kings Road, by Winifred Nicholson.

‘Have nothing in your house which you do not know to be useful or believe to be beautiful’. Morris’s well known dictum was very dear to my father’s heart, but he put his emphasis on the second part of the phrase, sometimes, oddly, to the exclusion of the first part. The grouping of furniture, ceramics, pictures and books is continued throughout the house – the pictures are the focal point but living room, bedrooms hall and staircase are crammed with incident. These rooms house a collection of twentieth century British art, but they are not like those of Kettles Yard, poised and reticent, austere in colours and furnishing. The living room has an exuberant collection of silk cushions on the sixties sofa – chosen by my mother in homage to Ivon Hitchens’ ‘The golden steps’ and ‘Still life with azaleas’ hanging alongside it over the fireplace. Leather bound series of eighteenth-century literature jostle with a complete set of Shell guides in a full height bookcase

fronted by a mahogany table. Clusters of pink lustre Sunderland ware encrust the tops of bookcases in the living room and third bedroom. There are no empty spaces – pictures are even hung on the sides of bookcases and beside windows, not to speak of the half dozen in the downstairs loo. Having a mirror or a cupboard was much more of an issue growing up – that meant a challenge to much needed wall space!

My father’s love of arts and crafts was undivided, and his collecting reflected this – studio pottery was almost as great a passion as painting. His interest was honed in his early practice of the crafts of bookbinding and wood turning, and in both of these he achieved a fine degree of skill. It was only the practical need for space to continue both of these crafts, and the dangers of sharp tools in proximity to his own small children, that made him turn to painting. While the house contains examples of both his bookbinding and his wood turning, his paintings are not displayed, which is a curious thing, since it could not be said that he lacked confidence in his own work. Indeed, it was the success of his first one man show that funded the purchase of the John Nash alluded to earlier, and more than this, the experience of painting that gave him the knowledge and confidence to relate to the artists whose work he collected. He was a painter of landscape, starting as a teacher in the Midlands but driven to paint by the need to escape from the stresses of work as an inspector of schools in Manchester. The ‘Valleys, Rocks and Hills’ that he discovered in Derbyshire were revisited again and again, in charcoal on rough brown paper, in pen and ink, watercolour and in miniature on vellum. The texture and plasticity of working with viscous mixes of ink and gum on architects’ detail paper gave a particular strength to the modelling of this gritty landscape. His starting point was the tradition of the eighteenth-century watercolourists, and one of these, a tiny pastoral landscape of sheep grazing beneath a group of trees by John Varley, was one of my favourite pictures as a child. Varley’s work was not only a role model in the aesthetic sense – the speed with which small scale works could be produced to create a source of income was also an attraction and Dad used gleefully to refer to ‘Varley’s hot rolls’ as he turned out another set of miniatures



The sitting room, Cheshire.

And so the two passions, for making and collecting art, were vital to each other. Dad put it very well in an autobiographical piece I have only just found: 'I have always loved painting and drawing. I have always loved paintings and drawings. I paint and I draw.' He realised very early that the gallery price would often be beyond his reach (which did not always stop him) but that was not the only thing that impelled him to go and seek out artists – he genuinely was interested in their work and in their working places, he loved to visit the artist in his or her studio – whether Jo Herman in his huge Suffolk barn studio, filled with African masks, John Nash under the eaves of Bottengoms farmhouse, with drawings meticulously squared up for transfer or Lucie Rie, immaculate and elegant like her pots, in her small mews house. These visits were not only the most reliable way of making art affordable, they were vital to making this most individual of practices sociable. As children 'brought along' on these visits it was not always possible to play much of a part in the conversation, but talk about art and artists, art gossip, was a big part of the proceedings.

And so I end where I began, around the dining room table. In retirement, the need to produce pictures, especially around a demanding job, receded. Collecting, however, continued to be a passion and the collection itself became an attraction for a wide circle of friends and acquaintances who shared this interest. This

was not a lonely pursuit – both my parents were deeply involved in the arts in Manchester and cultural tours in Europe, Russia and America enriched their lives and brought more people to visit. Sitting there now only gives a glimpse of a much more vivacious scene. Nor was it always the same – not only new purchases but a growing 'back collection' in the attic allowed changes and new interactions between pictures to be made. 'What's he been up to?' mused his observant grandchildren. 'Oh, I've just been having a bit of a change around. What do you think?' would come the reply.

That is how I will always remember this place, these pictures, this collection, as a lively and vivacious creation, a series of interactions of pictures, objects and people. It means a lot to me that it has been recorded in photographs and now, as the time hastens on to the next stage in its life, when the pictures go free as individuals once again, their unique association in this house will be lost. I cannot help recalling the lines I read with Dad so long ago, from Hopkins' 'Binsey Poplars', in which he laments the axing of a group of well-loved trees

'And like this sleek and seeing ball,
But a prick will make no eye at all ...
Aftercomers cannot guess the beauty been....'

IVON HITCHENS

Ivon Hitchens has become one of the most readily recognisable of Modern British Masters with his trademark panoramic canvases celebrating the Sussex landscape of woods and water. His broad brushstrokes and dynamic, lyrical paint-handling is a case study of how Modernism can interpret landscape, embrace abstraction and yet stay true to the spirit of place. Able brilliantly to summarise his direct observations of nature, his rhythmically disposed areas of colour were radically nuanced interpretations of his favourite subjects: landscape, the nude and flowers. His classical training in how to structure a painting was distilled to a new essence as he ordered the information he gathered with an intellectual discipline that balanced the evident exuberance of his painterly expression.

Brought up near Surrey woods, Hitchens settled in Sussex in 1939 after his London studio was bombed. Initially he lived in a gypsy caravan with his wife and infant son in six acres of woodland he had bought at Lavington Common, near Petworth. Gradually he built a studio and living accommodation, named it Greenleaves, and spent the rest of his life there, a painter in the woods. His surroundings became his principal subject, as can be seen in the Freers' splendid group of paintings. Flowers and garden themes were on his doorstep, his wife and child were willing subjects for figure compositions, and just beyond the garden, the woodland began. Although he did paint elsewhere, Hitchens never tired of his Sussex hideaway and the endless subject matter it offered.

Allen knew Hitchens, he told me, for the last seven years of his life, and after the artist's death continued a friendship with Mollie, Ivon's widow, and his son John, an artist in his own right. As a consequence he was able to build up a holding of Hitchens paintings and works on paper of considerable range and interest. Allen bought figure and landscape drawings but also three very early paintings on paper, in watercolour, gouache and tempera (lots 313, 336 and 337). The oil paintings he acquired

are distinguished by their friendly domestic size, and the fact that several are just off-square rather than the more usual landscape format. This makes them especially desirable when most of Hitchens' canvases are large double-square horizontals. He did frequently use the square-ish format for flower paintings (e.g. lots 312, 335 and 353), but here we see him employ it also for a garden painting (lot 313) and an early Sussex landscape (lot 355). It should be noted that although Hitchens was happy to use canvases that were very nearly square, he avoided the absolute regularity of the perfect square, with its built-in stasis and harmony. Clearly, Hitchens preferred a bit more movement in his compositions.

The idea of Hitchens bashing in the brushstrokes in broad streaks, bunches and slipways of paint — green, magenta, violet-blue — as if in the throes of splashy and undisciplined self-expression in front of the landscape, is totally wrong. He undertook the most meticulous preparation for re-creating nature, a classical and structural approach which rather contradicts the romantic appearance of his paintings. Around 1954 he summarised his procedure: 'I seek first to unravel the essential meaning of my subject, which is synonymous with its structure, and to understand my own psychological reactions to it. Next I must decide how best it can be rendered in paint, not by a literal copying of objects but by combinations and juxtapositions of lines, forms, planes, tones, colours etc such as will have an aesthetic meaning when put down on canvas. My method is usually to paint a quick "sketch", then to work out a careful, well-knit design, then to destroy this and start again, painting freely, regardless of the literal proportions of forms because of the way colour reactions of space and form tend to destroy or cut across the actual edges of forms.' And again, despite the much-vaunted painting *en plein air* he practised all his life, he said: 'Art is not reporting, it is memory.'

A.L.



λ311

IVON HITCHENS (1893-1979)

Woman and Child (John by Jordan series)

signed with initials and dated 'I.H. 1942' (lower left), signed and dated again and inscribed "'Woman and Child", 1942./John by Jordan series-/by IVON HITCHENS. PETWORTH. SUSSEX./Collection ALAN(sic) FREER ESQ' (on the artist's label attached to the stretcher)

oil on canvas

12 x 18 in. (31.5 x 36 cm.)

Painted in 1942.

£70,000-100,000

US\$91,000-130,000

€82,000-120,000

PROVENANCE:

Purchased directly from the artist by the present owner.

EXHIBITED:

Newtown, Oriol 31, *Ivon Hitchens*, August - September 1987, no. 13.

Chichester, Pallant House Gallery, *Ivon Hitchens: Space through Colour*, June - October 2019, exhibition not numbered.

LITERATURE:

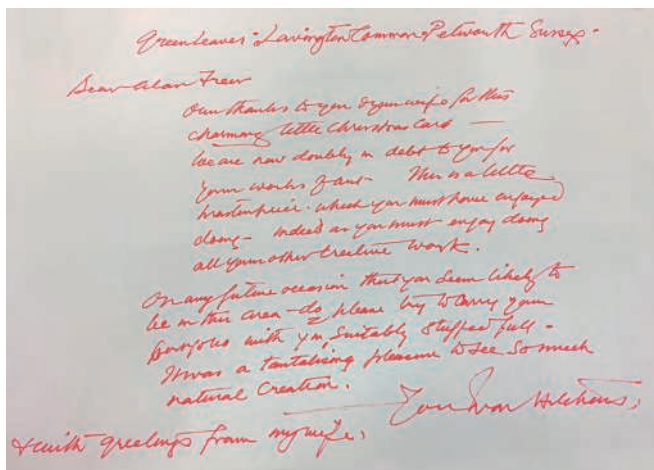
Exhibition catalogue, *Ivon Hitchens*, Newtown, Oriol 31, 1987, pp. 31, 40, no. 13, illustrated.

Exhibition catalogue, *Ivon Hitchens: Space through Colour*, Chichester, Pallant House Gallery, 2019, p. 74, exhibition not numbered, illustrated.

Exhibition catalogue, *John Hitchens: Aspects of Landscape*, Southampton, City Art Gallery, 2020 (forthcoming publication).

This is one of an extended series of paintings of Mollie Hitchens and their son John, the general title of which is 'John by Jordan', Jordan being the name for the old tin bath the family used and kept beneath the caravan, and in which John (weather permitting) was bathed in the garden. A perfect mother and child subject, the garden setting hints at a kind of Golden Age innocence, where the family are at one with nature. Both figures are naked, embowered in foliage, surrounded by decorative swirls and joyous streamers of paint. The painting is vigorously and freshly brushed, delighting in colour and pattern, the blue towel being a particularly vibrant passage. A splendid example of a key subject.

A.L.





λ312

IVON HITCHENS (1893-1979)

Still Life with Lilies

signed 'Ivon' (lower left)
oil on canvas
23¾ x 21¼ in. (60.3 x 55.3 cm.)
Painted circa 1935.

£50,000-80,000

US\$65,000-100,000
€59,000-93,000

PROVENANCE:

Mollie Hitchens, from whom purchased by the present owner.

EXHIBITED:

Newtown, Oriol 31, *Ivon Hitchens*, August - September 1987, no. 7.

LITERATURE:

Exhibition catalogue, *Ivon Hitchens*, Newtown, Oriol 31, 1987, p. 40, no. 7, illustrated on the front cover.

P. Khoroché, *Ivon Hitchens*, London, 1990, n.p. pl. 11.

P. Khoroché, *Ivon Hitchens*, Aldershot, 2007, p. 65, pl. 48.

Although this, like lot 335, is an early flower painting, it has a similar degree of abstraction to it when compared to the more representational 1931 *Azaleas*. By 1935, Hitchens had moved into one of his most radical and abstract periods (which lasted until 1937), reducing flowers to blobs of colour in a pattern which took less notice of setting and context than it did of outline and balance of colours. Hitchens loved painting flowers and found them often as challenging and satisfying as a landscape, though usually requiring a smaller format. He wrote: 'One can read into a good flower picture the same problems that one faces with a landscape, near and far, meanings and movements of shapes and brush strokes.' Notice the different weights and densities of brush mark in *Still Life with Lilies*: Hitchens used up to 100 brushes at any one time, from broad decorators' brushes to the finest sable or squirrel. Here he revels in the different marks he could make, testing the amount of visual information they contain against their value in the overall design. The resulting loosely-painted and airy composition is a lasting delight.

A.L.







λ313

IVON HITCHENS (1893-1979)

South Downs (The Plough on the Downs)

signed and dated 'S.I. HITCHENS. 1919' (lower left)

pencil and tempera on paper

8 x 14½ in. (20 x 37 cm.)

Executed in 1919.

£15,000-25,000

US\$20,000-32,000
€18,000-29,000

PROVENANCE:

Mollie Hitchens, from whom purchased by the present owner.

This glowing tempera landscape relates closely to the gouache *South Downs, Near Cocking* (1922) which has a similar compositional arrangement, as well as a charming spontaneity and directness. The format foreshadows the horizontality that Hitchens became famous for later, and the painting was clearly observed in front of the subject. Hitchens' biographer, Peter Khoroché, points out that such informal studies were probably an antidote to the very much more formal commissions, mostly for churches, by which he tried to make a living in early years. 'One can see in the modest watercolours, gouaches and tempera sketches painted between 1918 and 1922 an escape from the large, conscientious but ultimately lifeless murals painted in the same years' (Khoroché, *Ivon Hitchens*, Farnham, 2014, p. 20). Hitchens was already exploring the downland scenery which was to become his favourite subject matter in years to come.

A.L.



λ314

IVON HITCHENS (1893-1979)

Summer Steps

stamped twice with the studio stamp (on the reverse)

oil on canvas

18 x 20 in. (45.7 x 50.8 cm.)

Executed *circa* the 1940s.

£25,000-35,000

US\$33,000-45,000
€30,000-41,000

PROVENANCE:

A gift from Mollie Hitchens to the present owner.

EXHIBITED:

Newtown, Oriel 31, *Ivon Hitchens*, August - September 1987, no. 16.

LITERATURE:

Exhibition catalogue, *Ivon Hitchens*, Newtown, Oriel 31, 1987, pp. 34, 40, no. 16, illustrated.

The house the Hitchens' lived in on Lavington Common was mostly a single storey dwelling, and Ivon frequently climbed up onto the flat roof for the benefit of its vantage point, in order to survey his kingdom and decide where he would paint next. A rickety ladder was not the best or safest means of ascending, so a set of wooden stairs was built, featured here catching the evening sun, the new pinewood glowing golden orange. Note the way the different elements of the composition are emphasised and ordered by the use of white or blank canvas surrounding them — particularly the pine planking. This was a typical Hitchens strategy, and can be seen also in lots 312 and 354. Leaving areas of bare white canvas was one of the chief characteristics of his work, intended to isolate the colour patches so that they might register all the more effectively on the viewer's nervous system, and be thoroughly experienced in relation to each other in terms of shape, area, weight and meaning.

A.L.



315

λ315

DAVID BOMBERG (1890-1957)

The Monastery of St George, Wadi Kelt, South of Jerusalem

signed 'David Bomberg' (on the reverse)

charcoal on buff paper

13 x 9¾ in. (33 x 24.5 cm.)

Executed circa 1925.

£2,500-3,500

US\$3,300-4,500

€3,000-4,100

PROVENANCE:

with Abbot and Holder, London, where purchased by the present owner.



316

λ316

PRUNELLA CLOUGH (1919-1999)

Man with Net

signed 'Clough' (lower left)

charcoal on paper

10 x 8 in. (25.4 x 20 cm.)

Executed circa 1952.

£500-800

US\$650-1,000

€590-930

PROVENANCE:

A gift from the artist to the present owner.

32

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

λ317

PRUNELLA CLOUGH (1919-1999)

Lowestoft Fisherman with Tarpaulin

signed 'Clough' (lower right)
oil on paper
16½ x 13¼ in. (41.9 x 34 cm.)
Executed in 1952.

£3,000-5,000

US\$4,100-6,700
€3,700-6,000

PROVENANCE:

Purchased directly from the artist by the present owner.

EXHIBITED:

London, Olympia, *Prunella Clough: Seeing the World Sideways*, March 2004, ex catalogue.

Clough's early drawings, such as this one and lot 316, often feature the business of the beach at Lowestoft on the Suffolk coast, which had taken over, around 1950, from Southwold (where the family had a house) as the chief focus of her interest outside London. Although it was situated on a bleak part of the East coast, Lowestoft had a working harbour, and Clough was much attracted by such subjects from the fishing industry, as is demonstrated here by this powerful oil on paper drawing of a fisherman hefting a folded tarpaulin. Her early realism focused upon subjects that were overlooked and unexpected — rather as the Kitchen Sink artists painted the beauty of a lavatory cistern or a crowded breakfast table.

A.L.



317

λ318

DUNCAN GRANT (1885-1978)

David Garnett (Bunny) Smoking a Pipe

inscribed 'Bunny' (on the reverse)
pencil on paper
9½ x 7½ in. (24 x 19 cm.)
Executed circa 1921.

£600-800

US\$780-1,000
€710-930

PROVENANCE:

with Gekowski Bookshop, London, where purchased by the present owner.



318

λ319

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

Red and Black

signed and dated 'Red + Black/June 53/Frost' (on the reverse)

oil on canvas

14¼ x 22 in. (36.2 x 56 cm.)

Painted in 1953.

£40,000-60,000

US\$52,000-78,000

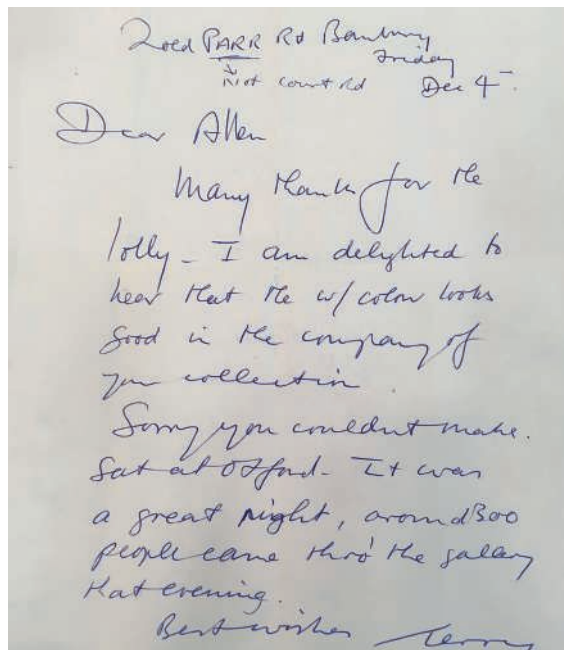
€47,000-70,000

PROVENANCE:

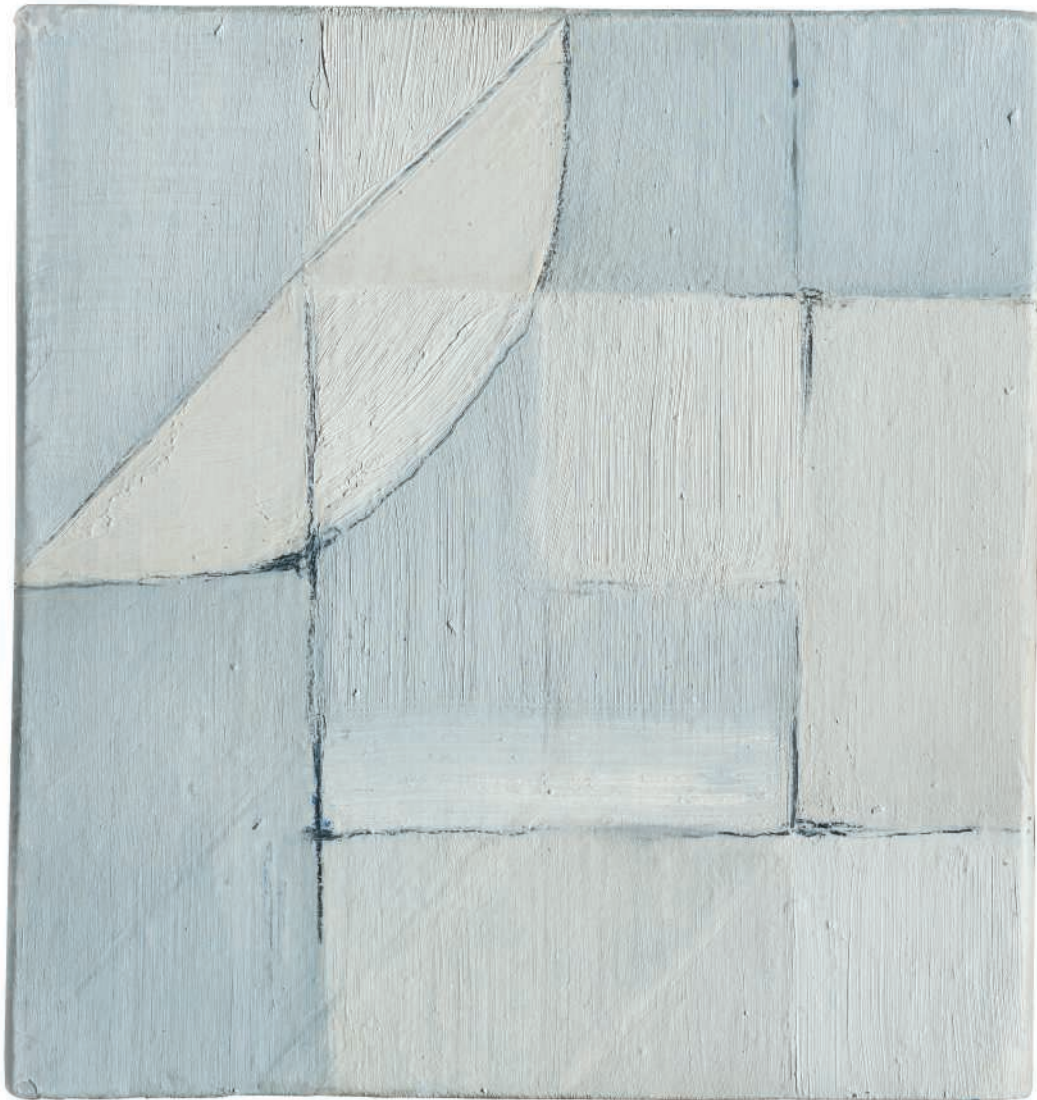
Purchased directly from the artist by the present owner in Banbury in 1960.

An early and important purchase by the Freers, this small but intense Frost is a magnificent painting from his Corsham period. Before he went to Leeds on a Gregory Fellowship, Frost taught for a couple of years (1952-54) at Bath Academy of Art at Corsham, along with Peter Lanyon and Bryan Wynter. He was inspired by the teaching ambience (at the same time he taught at Willesden Art School in London, staying with his friend and mentor Adrian Heath when he needed to be in London), commuting up to Corsham from St Ives where he began working in the studio with a new freedom and inventiveness. Far more abstract than his recent paintings inspired by the movement of boats at anchor, the geometric design of *Red and Black* was a radical breakthrough, and foreshadows Frost's later development, particularly his fondness for the combination of red, black and white. A key transitional painting.

A.L.







λ320

MARGARET MELLIS (1914-2009)

Houses by Moonlight, St Ives

signed and inscribed 'Margaret Mellis/Houses by Moonlight' and stamped with the studio stamp (on the reverse)
oil on canvas laid on panel
8 x 7½ in. (20 x 19 cm.)
Painted in 1940.

£3,000-5,000

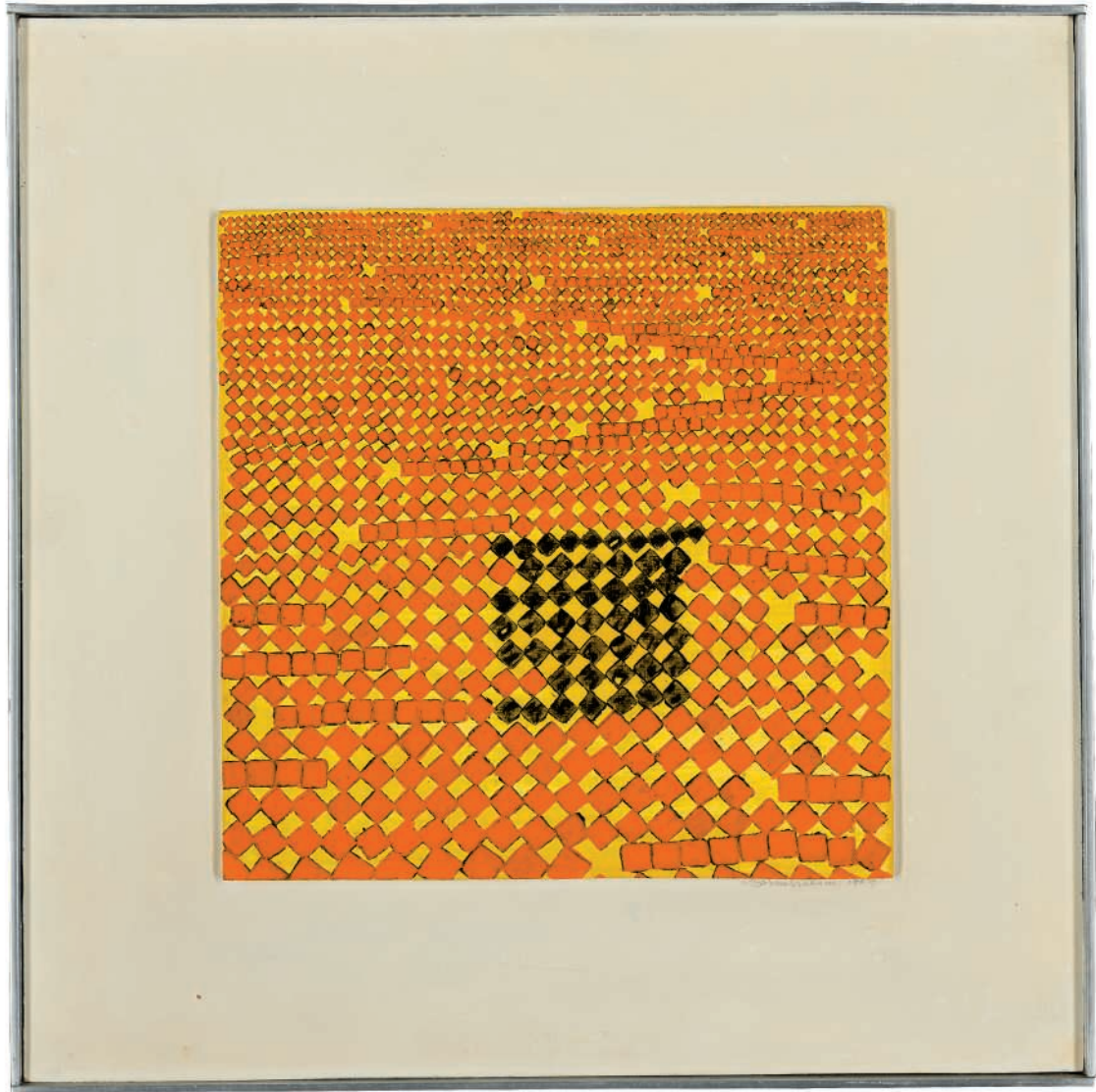
US\$4,100-6,700
€3,600-6,000

PROVENANCE:

Purchased directly from the artist by the present owner.

This resonant abstraction epitomises the outburst of creativity and change of direction Mellis experienced on moving to St Ives with her husband Adrian Stokes. Although there was already a well-established colony of artists in the area, it was the arrival of Stokes and Mellis in Carbis Bay which made St Ives a focus for international modernism. Stokes invited Ben Nicholson and his new wife Barbara Hepworth to come to live with them and escape the bombs falling on London, and although it was tough for the newly-married Mellis and Stokes to have Ben and Barbara as house guests (not the most accommodating of individuals), Mellis found Ben's company enormously stimulating. And when Naum Gabo moved into a bungalow at the end of the garden, the Mellis/Stokes home became a centre of abstract debate and creativity. Mellis, who up till then had been painting in a figurative mode, responded by making a number of resolutely abstract collages and low relief constructions, and began to experiment with painted abstract imagery too. *Houses by Moonlight* anticipates the abstraction that Mellis would develop in the 1970s and 80s, and offers a particularly poignant and subtle example of her work.

A.L.



λ321

WILHELMINA BARNS-GRAHAM (1912-2004)

Meditation (East) II

signed, inscribed and dated "'MEDITATION/(EAST) II 1967"/W. Barns-Graham' (on the reverse), signed, inscribed and dated again "'MEDITATION/(EAST) 1967"/W. BARNS-GRAHAM' (on the stretcher)

oil on board

16 x 16 in. (41 x 41 cm.)

Painted in 1967.

£6,000-8,000

US\$7,800-10,000

€7,100-9,300

PROVENANCE:

with Lilian Gethie, Manchester, where purchased by the present owner.



λ322

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

Scarlet and Black

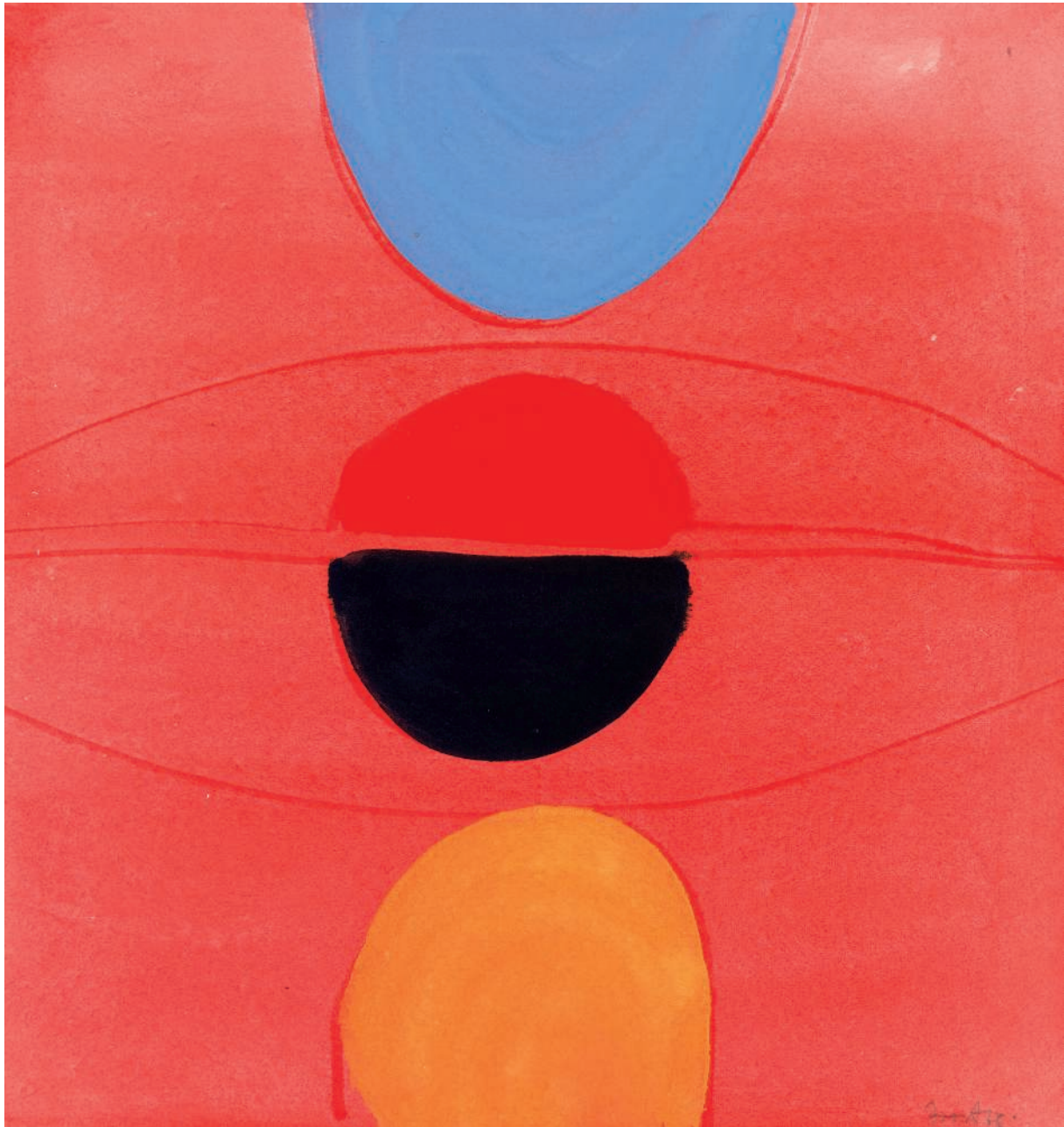
signed and dated 'Terry Frost 60' (lower right)
charcoal, watercolour and gouache on paper
15 x 11½ in. (38 x 29.4 cm.)
Executed in 1960.

£1,500-2,500

US\$2,000-3,200
€1,800-2,900

PROVENANCE:

Purchased directly from the artist by the present owner in Banbury in 1961.



λ323

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

Reflected Suns: Yellow, Red, Black and Blue Composition

signed and dated 'Frost 68.' (lower right)

watercolour and gouache on paper

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

Executed in 1968.

£1,200-1,800

US\$1,600-2,300

€1,500-2,100

PROVENANCE:

Purchased directly from the artist by the present owner in Banbury.



λ324

MARGARET MELLIS (1914-2009)

Two Dog Roses

signed with initials 'MM' (lower right), signed again, inscribed, and dated 'Margaret Mellis. Two Dog Roses c. 1952.' (on the stretcher), stamped with the studio stamp (on a label attached to the stretcher)

oil on canvas

13¼ x 16¼ in. (33.6 x 41.5 cm.)

Painted circa 1952.

£5,000-7,000

US\$6,500-9,100
€5,900-8,200

PROVENANCE:

Purchased directly from the artist by the present owner.

The career of Margaret Mellis was a chequered one, with the personal events of her life and situation playing a crucial role in her artistic development. She had approached abstraction through her contact with Ben Nicholson and Naum Gabo, brought about by her marriage to Adrian Stokes; equally, when he left her for her younger sister Ann in 1946, she abandoned the intellectual rigours of abstraction and returned to an École de Paris-inflected realism, taking refuge in the colour and appearance of the real world. *Two Dog Roses* is a fine example of this second figurative period, much reliant upon formal pattern and accentuated colour for its potent effects, before she once more began to venture into abstraction around 1953. Flowers were always a favourite motif for Mellis and here they are the central component in a surprisingly joyous composition — perhaps indicative of her new-found happiness with her second husband, the collagist Francis Davison.

A.L.

λ325

MARY NEWCOMB (1922-2008)

Three Cockerels

signed with initials 'MN' (lower right), signed again
'Mary Newcomb' (on the reverse)
pencil and watercolour on paper
8 x 9¼ in. (20 x 25 cm.)

£800-1,200

US\$1,100-1,600
€940-1,400

PROVENANCE:

A gift from the artist to the present owner.



325

λ326

MARY NEWCOMB (1922-2008)

Deer Alerted

signed with initials 'MN' (lower right), signed again
and inscribed 'Mary Newcomb/deer alerted' (on
the reverse)
watercolour and gouache on paper
13¼ x 11½ in. (33.5 x 29.4 cm.)

£1,500-2,500

US\$2,000-3,200
€1,800-2,900

PROVENANCE:

A gift from the artist to the present owner.



326



λ327

MARY NEWCOMB (1922-2008)

The Disappearing Cart

signed with initials 'MN' (lower right), signed again 'Mary Newcomb' (on the reverse)

pencil, ink and wash on paper

6¼ x 6¼ in. (16 x 16 cm.)

£400-600

US\$520-780

€470-700

PROVENANCE:

A gift from the artist to the present owner.



λ328

MARGARET MELLIS (1914-2009)

Rapallo, Italy

signed with initials 'M.M.' (lower right), signed again, inscribed and dated 'Margaret Mellis Rapallo July 1938' (on the stretcher), stamped with the studio stamp (on a label attached to the stretcher)

oil on canvas

22 x 30 in. (56 x 76.2 cm.)

Painted in 1938, on the artist's honeymoon.

£6,000-8,000

US\$7,800-10,000
€7,100-9,300

PROVENANCE:

Purchased directly from the artist by the present owner.

This painting is a splendid example of Mellis' first figurative period and is one of at least two paintings she made in the Italian Riviera resort of Rapallo, where she and Adrian Stokes spent a fortnight on honeymoon in the summer of 1938. The other painting is *Palms and Olives, Rapallo*, and both were painted from the window of their hotel, looking down towards the sea. There is a deliciously feathery lightness of touch to the paint-handling in these pictures, also an apparent informality and spontaneity, but beneath this dazzling surface is a sure sense of pictorial construction already learnt at Edinburgh College of Art and reinforced by her studies at the Euston Road School. However relaxed the application, the picture maintains its formal balance and continues to delight.

A.L.



Allen Freer, *Near Market Harborough*, ink and watercolour, 4¾ x 6¼ in. (12.2 x 16 cm.)

'YOU WON'T KNOW ME FROM ADAM'

BY MARY FREER

This was the phrase Dad frequently used on meeting a new artist or writer. It continued with - *'but I'm interested in your work'*. I don't recall anyone ever declining his interest. His world was our world. His journeys to visit artists frequently involved us all, packed into a steamed up Austin 1100 tracking down obscure addresses (no sat nav then, though my mother was an excellent map reader). *I'll just go and see if anyone's in*. If the answer was positive, a request was made for us to be allowed in also (we were very well-behaved). We regarded this as perfectly normal behaviour. His obsessiveness rubbed off and I was in many ways fortunate to have been immersed in the world of art and antiques and ceramics from an early age. So, without being exhaustive, I met the likes of John Nash, Henry Moore, Josef Herman (with his exotic accent), Winifred and Kate Nicholson, Terry Frost, Norman and Anna Adams (with the pet toad and the cats lying in opened drawers), Ivon Hitchens, William Scott, Edward Bawden, Douglas Percy Bliss, Michael Ayrton (where I got lost in the boiler room whilst looking at minotaur sculptures and got a fright when the boiler started up!). These visits were rarely one-offs. If Dad said he was interested, he really was. This was not a visit to plunder a studio; the artist and his/her world was just as important and many became friends.

John Nash was a particular favourite of mine. He must have been heading for his eighties when we first met. The Nashes

lived down a winding farm track in the rolling Essex countryside. I remember this very slight old gentleman coming out of a ancient red brick cottage, set in the most wonderful rambling garden. He and his wife Christine were utterly kind and welcoming. The ceilings were low and the rooms full including Christine's beloved boudoir grand piano squeezed into the sitting room. Then, finally up to the artist's studio in the eaves, to look through stacks and drawers - *'there's not much old man. The dealers have been'*. We were treated to Christine's crystalline jam and home-made bread. Christine was particularly fond of sweet things and for several years I supplied the Nashes with their Christmas cake which would be decorated by her with marzipan and cherries. Sometime later I bought, or at least tried to buy, my first picture from John Nash. I had saved up £5 and asked if I could look through the wood engravings. I found one I liked and asked the question. *'She's to pay for it'*, Dad said. *'DO YOU THINK I'D TAKE MILK FROM A BABY'S BOTTLE!'* was John's retort. So my first purchase was for free. I still have it and like my parents collection, it would be sad to see it go.

Sometimes I think that my parents' steady stream of visitors thought that this remarkable collection had always been thus. Not so. The collection started with very little money, a first was a Bernard Leach vase for a couple of guineas. Then there were the tales of the 'ones that got away': pictures that were just beyond his



The dining room, Cheshire.

means as a teacher. The collection grew and fluctuated as needs required. Someone asked my father what pictures he should buy to be a good investment: *Only buy what you like to live with. There are no guarantees.* He might have had great foresight, but the increasing value was not of prime importance; though in itself that allowed the collection to expand. He often sought my opinion - *You have a good eye.* This meant a lot to me. I was a regular sidekick on artist visiting jaunts. Of course, I was not always around when purchases were made, though I learned the *I've had that around for ages* trick, when a new item appeared as if like magic, and questions were asked!

As with all collections, it is their display that is important. Like the best flower arrangements, a display of pictures needs to be carefully done but appear to have come together naturally. Dad was very good at this, however, now and again there was an *All change!* Everyone scuttling about at the conductor's behest. This has left its mark. I can hang pictures without use of a ruler or level. Our house was a rather plain 1960s dwelling, which gave no clue as to its contents. Dad didn't really like storing pictures so they went everywhere; Roger Hilton sharing space with Hogarth engravings in the toilet. There were noises of dissent when a number of doors became adorned, though they did look good. No teenager's bedrooms for my sister and I - premium wall space. What an education in modern British painting.

Collecting pictures was not the only passion. Ceramics from the same period, antiques and good furniture all came together to create the whole. He was a self-taught watercolourist who's marks well captured the landscaped of which he was most fond: Suffolk, Derbyshire and Wales. Dad's interests were eclectic. Whilst at Cambridge he trained as a bookbinder and we all learned parts of the process, from washing the foxing out of paper, resizing, repairing and sewing, to paring Moroccan leathers - the stinky pot of rabbit skin glue on the cooker - all came together to produce fine bindings for antiquarian books.

The palette of colours was carefully managed, creating a tapestry with a wealth of colour but never discordant. The tapestry is to be broken up and sold. Sadly, my father's memories of the collection and all that went into it are now rather hazy. The collection my parents made is not the same without their personalities and the wealth of friendship it brought them though looking at it I am always amazed that this was brought together by my father, whose childhood experience of art was nothing more than a set of 19th century hunting prints. He has given me a legacy of knowledge and gut instinct about art that I could never have had from formal education. *'How do you know about ... art... antiques... furniture?'* From my Dad mostly.

JOHN NASH

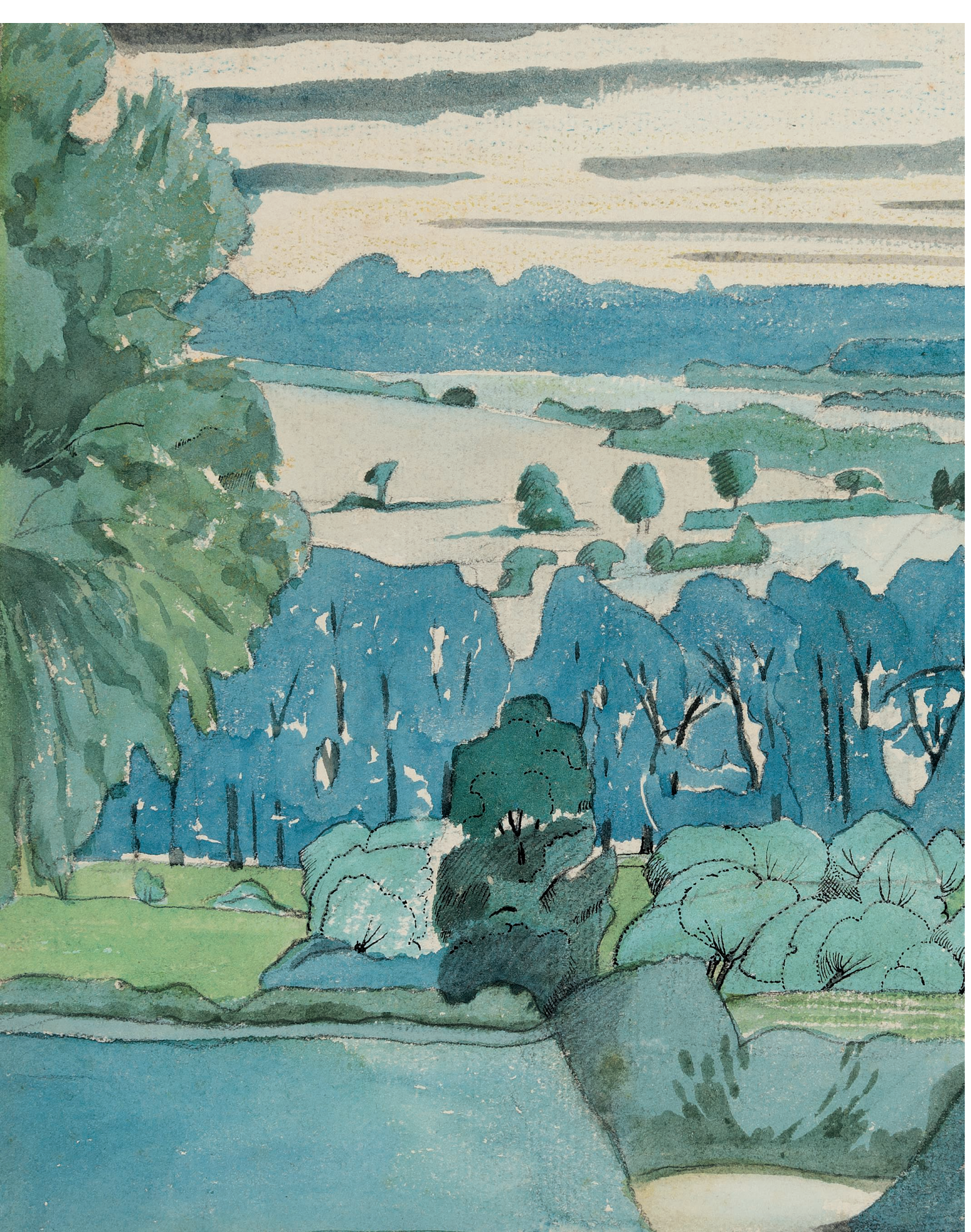
The last major exhibition of John Nash's work in a public gallery was in 1967 at the Royal Academy. Since then, he has been overlooked if not actually forgotten. For over half-a-century his paintings, prints and drawings have been marginalised in the story of Modern British art. There are two main reasons for this: Nash's own lack of worldly ambition and his disinclination to promote himself, and the fact that his work does not fit into the linear development of successive radical art movements so beloved of art historians and theorists. John Nash was an independent and something of a maverick: more interested in painting the world as he saw it than in joining the surrealists or the debate between abstraction and figuration.

In this he was the diametrical opposite of his older brother Paul, whose fame has also helped to eclipse John's reputation. Paul was an art world mover and shaker, a writer of manifestos, a dedicated self-promoter, hugely ambitious and eager to ally himself with the latest international stylistic developments. Temperamentally the brothers were worlds apart — much less so in their art. Before the First World War they were spoken of as 'the Nash brothers' because their work was so close in spirit, and John's paintings frequently received better reviews than Paul's. In the 1920s, John was the more assured painter in oils as Paul took time to reach his stride. And it was John who encouraged Paul to take up wood engraving, not the other way around, as often thought. A certain sibling rivalry kept them both up to the mark, but by the 1930s Paul had pulled ahead and made sure that his work would not easily be forgotten. Within ten years of his early death in 1946, books on his work included a lavish memorial volume, a monograph on his photography and an adulatory biography, together with his autobiography. After a tiny book on John Nash appeared in 1925, there was nothing of consequence (bar Freddy Gore's excellent essay for the catalogue of the Royal

Academy retrospective) until John Rothenstein's brief study was published in 1983, followed ten years later by Allen Freer's excellent though also rather short monograph. Only now is John Nash receiving the attention he has always deserved, with the publication of my lengthy book *John Nash: Artist & Countryman* (2019), to be followed by a museum exhibition in 2020.

Two quotations from Allen Freer's monograph on John Nash give the flavour of his writing and his enthusiasm for this artist. Firstly, here is a description of Nash's powers of observation: 'Related to this sharpness and sensitivity of observation is the quality of concentration he manages to get into his finest landscapes. He immediately seizes on the pattern that will bring the various elements of a landscape into a coherent whole — he would, if pressed, refer to these as the abstract qualities of a landscape — by which he meant the vital relationship of specific natural forms. It did not do to pursue this line of thought too remorselessly with him. It was an intuitive gift he knew he had and one which he knew would not be helped by art-theoretical probing. But it was unmistakably there in his best pictures and it is what gives them their especial qualities of freshness, unity and unequivocal directness.' And here Freer evokes the Nashes' East Anglian home, Bottengoms Farm: 'To come upon this place at any time of year was a wonder, astringent yet strangely welcoming in winter, burgeoning and voluptuous in high summer. It was like being able to walk into a pastoral dream, at once commonplace, rural, workaday and yet, extraordinary. Here John Nash and his wife Christine lived for the last thirty or so years of their lives. No other place could be more appropriate for a man who knew himself to be a countryman, an artist and a plantsman.' This was where Allen visited John Nash in the 1970s, and it was in this period that he acquired many of the fine Nash watercolours to be seen in this auction.

A.L.



λ329

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

Misbourne Valley, Chalfont St. Peter

signed 'John Nash' (lower right), dated '1915' (lower left), inscribed 'Misbourne Valley/Chalfont St. Peter/dull evening' (on the reverse)

pencil, watercolour, chalk and ink on paper

10 x 10¾ in. (25.4 x 27.3 cm.)

Executed in 1915.

There is an ink and watercolour drawing of a landscape by the same hand on the reverse.

£25,000-35,000

US\$33,000-45,000

€30,000-41,000

PROVENANCE:

Purchased directly from the artist by the present owner in 1975.

LITERATURE:

A. Freer, *John Nash 'The Delighted Eye'*, Aldershot, 1993, p. 52, illustrated, as 'Meon Valley'.

A. Lambirth, *John Nash: Artist & Countryman*, Norwich, 2019, p. 312, illustrated.

This unusual study of a landscape seemingly modelled out of bruise-blue ink is a deliberate attempt to render the dull heaviness of the atmosphere before a storm. Everything is blue or green, and specific form has been diminished in favour of the clumping together of trees and bushes. There are traces of light in the sky, but very little in the immediate landscape, though some of the trees in the distance reassert their separateness in fitful evening sun. A striking, moody image, and far more expressionist than most of Nash's work, it is rather beautiful and oddly memorable. Allen Freer wrote of it: 'Who else at that time would have used that haunting cerulean blue for the trees to offset the green of the mounds, or the one dark tree on the right of the picture, painted in a blackish green so that it forms a point of meaningful emphasis? ... It is a picture one feels one could travel into. And yet more impressive than the subtlety of structure and colour is the atmosphere generated; it has a kind of spell-bound calm that is uncannily disconcerting, almost as if Time had had to stop.'

A.L.







λ330

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

Tuscan Landscape

signed and dated 'John Nash/1915' (lower left), inscribed 'by John Nash/
Property of/Paul Nash/176/...Minories' (by Paul Nash on the reverse)
pencil, watercolour, gouache and coloured crayon on paper
14 $\frac{1}{8}$ x 14 $\frac{7}{8}$ in. (35.8 x 37.8 cm.)
Executed in 1915.

£25,000-35,000

US\$33,000-45,000

€30,000-41,000

PROVENANCE:

Paul Nash, to whom given by the artist.
Mrs John Nash, after Paul Nash's death in 1946.
Victor Batte-Lay Trust, The Minories, Colchester; their sale, Christie's, London,
12 March 1993, lot 2.
with Spink, London, where purchased by the present owner.

EXHIBITED:

Chelmsford, Chelmsford & Essex Museum, *John Nash, C.B.E., R.A. An exhibition of paintings and drawings*, April - May 1971, no. 5, as 'Italian Landscape': this exhibition travelled to Worthing, Worthing Art Gallery, June - July 1971.
Colchester, The Minories, *John Nash, R.A. 1893-1977: A Memorial Exhibition*, January - February 1979, no. 8.
Colchester, The Minories, *Twenty-Four Essex and Suffolk Artists 1900-1978*, March - April 1979, no. 41.

LITERATURE:

Sir J. Rothenstein, *John Nash*, London, 1983, p. 37, illustrated.
A. Freer, *John Nash 'The Delighted Eye'*, Aldershot, 1993, p. 50, illustrated.
R. Blythe, *First Friends: Paul and Bunty, John and Christine*, London, 1997, p. 49, illustrated.
A. Lambirth, *John Nash: Artist & Countryman*, Norwich, 2019, pp. 46-47, illustrated.

The inspiration for this early masterpiece dates from the 1914 trip Nash made to Florence after the success of his joint exhibition with his brother Paul at the Dorien Leigh Gallery in London (November 1913). Although he managed to get to the Uffizi and admired its great collection of Old Masters, he contracted flu and was confined to bed for a week. He described the countryside in a letter as 'one colossal piece of garden work, terrace above terrace with row upon row of olive trees, fig trees, pear trees, all short and pollarded...' He painted three Italian landscapes in 1914 and a fourth, this one, in 1915. A superb piece of pictorial design, Nash typically uses trees to articulate space and unify the painting in an overall pattern. Clarity of drawing and controlled use of colour add to the image's authenticity and appeal. Allen Freer wrote that this winter view 'distils the very essence of Tuscany'.

A.L.



λ331

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

Interior of a Wood, Whiteleaf

signed 'John Nash' (lower right)
pencil, watercolour, gouache, coloured crayon and ink on paper
14⁷/₈ x 14⁷/₈ in. (37.5 x 37.5 cm.)
Executed in 1919.

£20,000-30,000

US\$26,000-39,000

€24,000-35,000

PROVENANCE:

Anonymous sale; Christie's, London, 14 May 1992, lot 185.
with Spink, London, where purchased by the present owner.

LITERATURE:

A. Freer, *John Nash 'The Delighted Eye'*, Aldershot, 1993, p. 62, illustrated.
A. Lambirth, *John Nash: Artist & Countryman*, Norwich, 2019, p. 81, illustrated.

This attractive painting has the pen and ink component so typical of Nash's earlier watercolours, making the strong contrast between drawn form and volumetric colour which is so much a part of the work's authority and presence. The picture's assertive but engaging rhythms are propelled by pen, while the watercolour conveys the intensity of the artist's emotional response. After the First World War, the beech woods at Whiteleaf in the Chilterns were a favourite motif for Nash, who first painted there in the summer of 1919. Buckinghamshire was the focus of his attention in these years, and he settled at Meadle, near Aylesbury, in 1922. He became known for his distinctive paintings of the area, the artist Robert Bevan writing: 'I see the Chilterns quite differently since John Nash started painting them. And that doesn't happen with many landscape painters...'

A.L.





332

λ332

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

Rendlesham Woods

signed and dated 'John Nash/1969' (lower left)
ink and watercolour on paper
8½ x 11¼ in. (20.5 x 28.5 cm.)
Executed in 1969.

£2,000-3,000

US\$2,600-3,900
€2,400-3,500

PROVENANCE:

Purchased directly from the artist by the present owner.



333

λ333

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

Landscape near Boxted

signed 'John Nash' (lower right)
pencil and watercolour on paper
8½ x 11½ in. (21.5 x 29 cm.)

£2,500-3,500

US\$3,300-4,500
€3,000-4,100

PROVENANCE:

Purchased directly from the artist by the present owner.

LITERATURE:

A. Freer, *John Nash 'The Delighted Eye'*, Aldershot, 1993, p. 106, illustrated.

A. Lambirth, *John Nash: Artist & Countryman*, Norwich, 2019, p. 305, illustrated.

Although undated, internal evidence such as the palette and paint handling would suggest that this watercolour was painted in the 1950s or 1960s. A good example of a highly-focused study of a much-loved Essex landscape.

A.L.



λ334

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

The Grove

signed 'John Nash' (lower right)
 pencil and watercolour on paper laid on card
 22½ x 18 in. (57.2 x 45.5 cm.)
 Executed in the mid-1930s.

£4,000-6,000

US\$5,400-8,000
 €4,800-7,200

PROVENANCE:

Mrs C.E. Bennion, by 1967.
 with Hamet Gallery, London, November 1970, where purchased by the
 present owner.

EXHIBITED:

London, Royal Academy, *Exhibition of Paintings and Drawings by John Nash*,
 September - October 1967, ex-catalogue.

LITERATURE:

A. Freer, *John Nash 'The Delighted Eye'*, Aldershot, 1993, p. 71, illustrated.
 A. Lambirth, *John Nash: Artist & Countryman*, Norwich, 2019, p. 174, illustrated.

A lovely watercolour painting of the interior of a wood - one of Nash's favourite subjects. The paleness of the overall tonality is uncharacteristic, but clearly indicates a light-filled glade surrounded by a variety of trees, where the canopy of leaves is not too dense to prevent sunlight filtering down to ground level. The dabbing brushstrokes at the top of the sheet capture the dapple of light through foliage, and one or two pencilled instructions to himself (colour notes primarily) suggest that this substantial watercolour was begun in front of the subject but completed in the studio. Allen Freer calls it one of Nash's finest watercolours of the mid-1930s, 'with its pale grey central tree in a pose like a ritualist, a dancer participating in the mysteries of the grove.'

A.L.

λ335

IVON HITCHENS (1893-1979)

Two Poppies

signed 'Ivon Hitchens' (lower right), signed again and inscribed 'IVON HITCHENS/169 Adelaide Road NW3/'Two Poppies/London Group/Cooling Galleries' (on the artist's label attached to the stretcher)

oil on canvas

24 x 21 in. (61 x 53.5 cm.)

Painted in 1935.

£60,000-80,000

US\$78,000-100,000

€71,000-93,000

PROVENANCE:

Purchased directly from the artist by the present owner.

EXHIBITED:

London, Hayward Gallery, *Hayward Annual 1980: Contemporary Painting and Sculpture Selected by John Hoyland*, August - October 1980, catalogue not traced.

Stoke-on-Trent, City Museum and Art Gallery, *The Flower Show: An Exhibition on the Theme of Flowers in Twentieth Century British Art*, July - September 1986, no. 57: this exhibition travelled to York, City Art Gallery, September - October 1986; Southampton, City Art Gallery, November - January 1987; and Durham, D.L.I. Museum and Arts Centre, January - February 1987.

Newtown, Oriol 31, *Ivon Hitchens*, August - September 1987, no. 6, as 'Still life with Poppies'.

London, Serpentine Gallery, *Ivon Hitchens Forty-Five Paintings*, October - November 1989, no. 7: this exhibition travelled to Edinburgh, City Art Gallery, December 1989 - January 1990; Preston, Harris Museum and Art Gallery, January - March 1990; and York, City Art Gallery, March - April 1990.

LITERATURE:

Exhibition catalogue, *Ivon Hitchens*, Newtown, Oriol 31, 1987, pp. 28, 40, no. 6, illustrated, as 'Still life with Poppies'.

Exhibition catalogue, *Ivon Hitchens Forty-Five Paintings*, London, Serpentine Gallery, 1989, pp. 27, 63, no. 7, illustrated.

Hitchens loved painting poppies, but was continually caught out by the inconsiderate habit the flowers had of fading or dropping their petals. He wrote in a letter late in life: 'I am caught up in the visual tyranny of these blasted poppies. I fail each year to organise roots in advance. Then, finding after all that they "kick off" for the year, I have to badger shops & neighbours to obtain samples to augment our own failing supply. They set an endless problem of how to "compose", "create", "reorganise" the brilliant colours that hit one in the eye. It takes a day to collect them, see & plan & prepare canvas, brushes, set-up generally — then next day, when one is all set up and ready — the petals drop off — the sun goes in.' But when it did work, as in this exquisite and hugely simplified study of two square-ish blooms, his particular combination of delicacy and boldness is hard to beat.

A.L.





λ336

IVON HITCHENS (1893-1979)

Red House and Chalk Cliffs, France

signed 'IVON HITCHENS.' (lower right), signed again and inscribed "'Red House & Chalk Cliffs'/IVON HITCHENS/169 Adelaide Rd NW3 London/Primrose Hill' (on the artist's label attached to the backboard)

pencil, watercolour and gouache on paper

15¾ x 11¼ in. (40 x 28.5 cm.)

Executed *circa* 1922-23.

£6,000-8,000

US\$8,100-11,000

€7,200-9,600

PROVENANCE:

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

EXHIBITED:

London, Arthur Tooth & Sons, *Ivon Hitchens*, December 1928 - January 1929, no. 33.

'Painted from a drawing made at Chantemesle - near Vernon on the Seine - some sixty miles north of Paris, in 1922 or 1923. Exhibited for the first time at Toth's Gallery London at my second exhibition and sold then, 1928' - Ivon Hitchens



λ337

IVON HITCHENS (1893-1979)

A Landing Stage on the Seine

signed 'IVON HITCHENS.' (lower left)

pencil and watercolour on paper

11 x 14¼ in. (27.8 x 37.5 cm.)

Executed in 1924.

£7,000-10,000

US\$9,100-13,000

€8,200-12,000

PROVENANCE:

Mollie Hitchens, from whom purchased by the present owner in July 1980.

LITERATURE:

A. Bowness (ed.), *Ivon Hitchens*, London, 1973, n.p., no. 124.

P. Khoroché, *Ivon Hitchens*, London, 1990, n.p., no. 104.

This French river scene was painted when Claude Flight, the great exponent of the colour linocut which he used to depict speed and movement, invited Hitchens to stay with him in August 1924 at Chantemesle, near Vernon, on the Seine. Two other artists joined them, Harold Williamson and Percy Jowett, and they all stayed in one of the caves used as a summer holiday retreat, dug into the chalk hillside. From the subject of *Red House* (lot 336) — depicted here in front of the chalk cliffs — this watercolour might also date from that same French visit in 1924, and not to the earlier date of 1922-23.

A.L.

λ338

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

Landscape at Saliés-de-Béarn, Pyrénées-Atlantiques

signed and dated 'David Jones/28.' (lower right)

pencil, ink and watercolour on paper

19¾ x 24 in. (49.8 x 61 cm.)

Executed in 1928.

£18,000-25,000

US\$25,000-34,000

€22,000-30,000

PROVENANCE:

René Hague, 1972.

with Anthony d'Offay, London, where purchased by the present owner in 1982.

EXHIBITED:

Aberystwyth, Arts Council of Great Britain Welsh Committee, The National Library of Wales, *David Jones Paintings, Drawings and Engravings*, July - August 1954, no. 16: this exhibition travelled to Cardiff, National Museum of Wales, August - September 1954; Swansea, The Glynn Vivian Art Gallery, October 1954; Edinburgh, The Diploma Galleries, The Royal Scottish Academy, November - December 1954; and London, Tate Gallery, December 1954 - January 1955.

London, Austin Desmond Fine Art, *David Jones & The Seven and Five Society*, June - July 1991, exhibition not numbered.

Chichester, Pallant House Gallery, *The Art of David Jones: Vision and Memory*, October 2015 - February 2016, exhibition not numbered: this exhibition travelled to Nottingham, Djanogly Art Gallery, March - June 2016.

LITERATURE:

N. Gray, *The Paintings of David Jones*, London, 1989, no. 16, illustrated.

The two Salies-de-Béarn landscapes, this one and lot 371, were executed in the spring of 1928 during a trip with Eric Gill to stay in a villa at Salies, a commune in the Pyrénées-Atlantiques department in south-western France, after a visit to Chartres Cathedral. The villa was part-owned by Gill, whose presence was undoubtedly enlivening though the two did not always agree. It was an immensely fruitful sojourn for Jones, who finished a dozen large watercolours in seventeen days, mostly painted from the villa's first floor balcony. He responded to the southern light by heightening his palette and loosening his paint structure, and clearly admired the foothills of the Pyrenees (which reminded him of the Black Mountains in Wales) which he depicted with energy and enthusiasm. The freshness of his attack is hard to resist. It was Jones' first trip abroad since the war and he was entranced by the countryside which he connected with the troubadour legends of *Le Chanson de Roland*.

A.L.



λ339

WINIFRED NICHOLSON (1893-1981)

Zenia

inscribed 'Zenia' (on the reverse), signed, inscribed again and dated 'ZENIA
1979 Winifred Nicholson' (on the canvas overlap)

oil on canvas

12¼ x 10¼ in. (31 x 26 cm.)

Painted in 1979.

£10,000-15,000

US\$14,000-20,000

€12,000-18,000

PROVENANCE:

with LYC Museum and Art Gallery, Banks, Cumbria, where purchased by the
present owner.

EXHIBITED:

probably Banks, LYC Museum and Art Gallery, *Winifred Nicholson*, July 1979.
Kendal, Abbot Hall Art Gallery, *A Tribute to Winifred Nicholson*, November -
December 1982, no. 55, as 'Xenia'.

The present composition was painted near Mount Athos, Greece. The artist
painted a small number of pictures with a similarly hot colour palette on
this 1979 trip including *Rainbow Path in the Grass* (see C. Andreae, *Winifred
Nicholson*, Farnham, 2009, p. 202, pl. 206). We are very grateful to Jovan
Nicholson for his assistance in cataloguing this lot.

The poet Kathleen Raine, a friend and admirer of Nicholson, wrote: 'Flowers,
for her, were not solid objects, coloured, but in the most literal sense made
of light.' Nicholson, a deeply emotional woman, aimed for the serene but
always felt it eluded her, despite her enthusiastic espousal of Christian
Science. Spontaneity is a key ingredient in her approach, yet according to
her son she planned paintings in her head, sometimes the night before. Here
the spontaneous mixes with living translucent colour in an image of great
radiance. John Craxton, who held her work in high esteem, observed that at
her best Winifred Nicholson seemed not to realise how difficult it is to paint.

A.L.



KEITH VAUGHAN

REMEMBERING KEITH VAUGHAN BY ALLEN FREER

'I wrote to Keith Vaughan and got a brief, though cordial, reply that he would be pleased for me to go to his studio whenever I came up to London from Birmingham.

I went up shortly afterwards to see him. I should stress that ours was a sympathetic client and artist relationship. Over the seven years I knew Keith, it was still always 'Mr Freer/Mr Vaughan.' Personally, we never got closer than that. Always courteous and polite, he bore my talk and selection of his paintings with the utmost calm and patience, plying me with tea while he smoked cigarette after cigarette. So far as I was concerned it was extraordinarily agreeable – to be in a real artist's studio for the first time in my life and talking to the creator of what I knew to be paintings and drawings of real distinction. I always got the impression of solitude rather than social or domestic activity. Only once did I go into his sitting room and that was when he offered to show me a drawing by John Minton, which he owned. I really did respond to the order, the orderliness, the lack of clutter, the neat pile of gouaches mounted each one on its own sheet of cartridge paper labeled, dates, stacked neatly in brown paper or manila folders. I think it was this sense of control that took me by surprise.

We often talked about poetry. Not surprising really, as it was my stock-in-trade. Poetry, I discovered, he loved. It was shortly after this that I told him that I was working on a project for Cambridge University Press. I was compiling two anthologies to be used in teaching English in fifth and sixth forms. I had been aware for a long time that the prose and poetry passages used for analysis and discussion in English lessons were often poor quality and lacked a consistent theme. So I set to work and produced *Persons, Places and Things*. Volume One was a prose anthology and Volume Two – was a poetry anthology, where the poems chosen explored similar and related areas of experience to the prose passages.

I told Keith that Josef Herman had agreed to let me have some of his drawings to 'accompany' the prose passages. They were not meant to 'illustrate' the text – rather to extend it. I wondered if he would be interested in doing the drawings for the poetry volume. He rather cautiously agreed and we left the matter until I went to see him again, when he told me that, though he would be willing to make a series of drawings, it would be relatively expensive. Would I care to look at some drawings he had already made? Apparently in the late 'forties there was the likelihood of publishing a translation of Gide's *Les Faux-Monnayeurs* and Keith had been asked to make some drawings. But the project had been shelved. These, with some others, he produced and I was delighted with them. They included *Standing Boy, Gardens*

at Belsize Park, Boys with Boats I & II, A Labourer, Head of a Boy and two charming vignettes, one of fruit and the other of a lute. There was also another splendid drawing of *Three boys and Falcon* (or could it be a phoenix?) but Cambridge University press drew the line at this in view of a naked penis! They immediately saw the book would be proscribed by the many convent schools who ought reasonably be expected to be purchasers – or so they said. I could see their point: so this illustration was omitted. Pity!! Both books had a reasonable measure of success, but were not reprinted. I expect they were too 'classy' on the whole for the sordid late 'sixties and 'seventies. But now I'm told that the poetry book has become something of a collector's piece.

Keith was pleased with the anthology and told me how much he had enjoyed the selection of poems. It was on this occasion I think that I saw him for what was to prove the last time. I bought from him the noble and moving gouache *Procession in Blue and Umber* and after I got back home wrote to tell him how pleased I was with my purchase and that I wished to purchase, if he would permit me to do so, all the drawings of *Persons, Places and Things*. I think it was £250. It has proved a much-loved legacy because these drawings bring most strongly to mind the first real artist that I got to know – and by that I mean a man who has based all his life on art.'

Your 2 paperback anthologies which you kindly gave me continue to give much pleasure – though I must say I wouldn't care to have to answer the questions in the prose vol. I shall look out for your anthology of English Verse.

Whenever you have time to drop in for a cup of tea or drink you will always be welcome. Notice this weather lasts I am in the country for the latter half of each week. It was very good of you to lend your books to Jack. I should imagine pleased with me slow. I was unable to see it unfortunately.

Yours sincerely
Keith Vaughan



λ340

KEITH VAUGHAN (1912-1977)

Study of Woodman in a Clearing

signed 'Keith Vaughan' (lower left)
ink and gouache on paper laid on card
6½ x 5¼ in. (16.5 x 13 cm.)
Executed in 1955.

£7,000-10,000

US\$9,400-13,000
€8,400-12,000

PROVENANCE:

with J. Addy.
Purchased at the 1959 exhibition by Roland, Browse and Delbanco, London.
Anonymous sale; Bonhams, London, 5 November 1992, lot 63, as 'Study for
Woman in a Clearing', where purchased by the present owner.

EXHIBITED:

London, Leicester Galleries, *Recent Gouaches and Drawings by Keith Vaughan*,
October 1959, no. 10, as 'Study for woman in a clearing'.
London, Olympia, *Keith Vaughan*, February - March 2002, no. 461.
Chicester, Pallant House Gallery, *Keith Vaughan Centenary Exhibition*, March -
June 2012, exhibition not numbered.

LITERATURE:

Exhibition Catalogue, *Keith Vaughan: Retrospective Exhibition*, London,
Whitechapel Gallery, 1962, n.p., pl. XXXIV.

There is an oil of this work from 1955 of the same title in the collection of the
Laing Art Gallery, Newcastle-Upon-Tyne.

This powerful, abstracted figure of a woodman in a clearing is a typical
Vaughan gouache study of a figure in the landscape, taking both man and
setting merely as starting points in the process of making a memorable
image. The whole composition is dominated by black ink lines and areas
of light and dark. What might be a tree and a fence (or perhaps some other
structure of lopped and hewn wood; even a crucifix) are interpreted as areas
of intermittent darkness forming a potent fretwork in the bottom left hand
corner, reaching towards and balancing the cloud of dark foliage at top
centre and right. But what these patterns may represent is actually of less
importance than the succession of shapes disposed across the paper which
somehow seem to suggest a map of the woodman's inner life. The painting
is as much about emotion as it is about observation — perhaps the artist's
more than the woodman's.

A.L.



341

λ341

KEITH VAUGHAN (1912-1977)

Felled trees

signed 'Keith Vaughan' (lower left), inscribed 'Felled Trees' (under the mount)
gouache and ink on paper
5¼ x 6 in. (13 x 15 cm.)
Executed circa 1942-43.

£2,500-3,500

US\$3,300-4,500
€3,000-4,100

PROVENANCE:

with Roland, Browse and Delbanco, London.
Lord Croft, his sale: Sotheby's, Olympia,
4 July 2002, lot 475, where purchased by the
present owner.

λ342

KEITH VAUGHAN (1912-1977)

*Entrance to the P.O.W. Camp, near Melton,
Yorkshire (i); Reading in Codford Camp,
Wiltshire (ii)*

ink on paper (i;ii)
6½ x 8½ in. (16.5 x 21.5 cm.) (i);
4½ x 7½ in. (10.4 x 19 cm.) (ii) in a common mount
Executed circa 1942 (i; ii).

£1,500-2,500

US\$2,000-3,200
€1,800-2,900

PROVENANCE:

The artist's estate.
Purchased at the 2001 exhibition by the present
owner (i;ii).

EXHIBITED:

Lancaster, Lancaster University, Peter Scott
Gallery, *Keith Vaughan*, January - February 2001,
exhibition not numbered (i;ii).



342



λ343

KEITH VAUGHAN (1912-1977)

Boys Gathering Pears

signed 'Keith Vaughan' (lower right)

ink and gouache on paper

6 x 4¾ in. (15 x 12 cm.)

Executed in 1950.

£6,000-8,000

US\$8,100-11,000

€7,200-9,600

PROVENANCE:

with Cyril Gerber, Glasgow, January 2002, where purchased by the present owner.

EXHIBITED:

Chichester, Pallant House Gallery, *Keith Vaughan Centenary Exhibition*, March - June 2012, exhibition not numbered.



λ344

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

Cathedral Rocks, Pembrokeshire

ink and watercolour on paper
6¾ x 11¼ in. (17.2 x 29.9 cm.)
Executed circa 1970.

£5,000-8,000

US\$6,500-10,000
€5,900-9,300

PROVENANCE:

with Goldmark Gallery, Uppingham, where purchased by the present owner.

This watercolour, together with its companion piece lot 345, dates from Sutherland's second Pembrokeshire period, when he returned to the inspiration of Wales after many years of self-imposed continental exile. Some words that Keith Vaughan wrote about Sutherland's work in *New Writing and Daylight* (1944) ring true in these compositions: 'Stones and earth and roots are the motifs of Sutherland's paintings, the most primitive and durable of all the natural elements. They grow in his paintings as they grow in nature, according to their inherent principles of structure, no longer as they appear in the visual scene.' For Vaughan, Sutherland had adopted a non-scenic approach to landscape painting, dispensing with the tradition of the horizon and the perspectival systems associated with it, and concentrating instead on the substance of nature, its weight and growth.

A.L.



λ345

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

Road Study, Yellow Sky, Pembrokeshire

pencil, watercolour and ink on paper

4½ x 9¼ in. (11.5 x 23.4 cm.)

Executed *circa* 1970.

£5,000-8,000

US\$6,500-10,000

€5,900-9,300

PROVENANCE:

with Goldmark Gallery, Uppingham, where purchased by the present owner.



λ346

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

Ruined Cottage, Stadhampton

signed 'John Piper' (lower right), inscribed 'Stadhampton Oxon' (lower left, under the mount)

ink, watercolour and gouache on paper

6½ x 8½ in. (16.5 x 21.5 cm.)

Executed circa 1942.

£4,000-6,000

US\$5,400-8,000

€4,800-7,200

PROVENANCE:

Anonymous sale; Bonhams, London, 26 June 2007, lot 103, where purchased by the present owner.

This mixed media painting is related to the two ink and gouache drawings reproduced in *Piper's Places* by Richard Ingrams of ruined cottages in the south Oxfordshire village of Stadhampton. That sheet of drawings is dated circa 1942, so it is reasonable to date the Freers' painting to around the same time. The two drawings are dark ink delineations with areas of white gouache (or blank paper) throwing patterns of light across them. The Freers' painting is a much more abstracted and theatrical composition, wonderfully atmospheric and Romantic, rather like a Piper stage design: a dark, moonlit scene full of cast shadows and mysterious doorways.

A.L.

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



λ347

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

Ostia

signed 'John Piper' (lower right), dated '3.3.61' (lower left)
 pencil, pastel, watercolour, coloured crayon and ink on paper
 8¾ x 11¼ in. (22.2 x 30 cm.)
 Executed on 3 March 1961.

£3,000-5,000

US\$3,900-6,500
 €3,600-5,800

PROVENANCE:

A gift from the artist to the present owner.

Ostia was the port of ancient Rome and is now a major archaeological site. Piper, with his passionate interest in buildings and architecture, was fascinated by the ruins of Ostia Antica and made a number of studies there, including this charming sketchbook drawing. Piper and his wife spent a three-week working visit to Rome in February - March 1961, funded by the Arthur Jeffress Gallery, in the hope that John would repeat the success he had had with Venice. But he didn't manage to engage with the city as he had with Venice, and although he made both oils and drawings of Ostia, and Rome itself, neither place was as dear to his heart as Venice. Nevertheless, something of the limpid grey light that attended his visit can be seen in this drawing, contrasting effectively with the pinky-red of the Roman bricks.

A.L.

λ348

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

Study for 'Homage to Picasso'

signed and dated 'Sutherland 1947' (upper left)
pencil, ink, watercolour and coloured crayon on paper
15¾ x 12½ in. (40 x 31.8 cm.)
Executed in 1947.

£10,000-15,000

US\$13,000-19,000
€12,000-18,000

PROVENANCE:

with Leicester Galleries, London.
with Austin Desmond Fine Art, London.
with Tib Lane Gallery, Manchester, where purchased by the present owner.

EXHIBITED:

London, Olympia, *Graham Sutherland*, February - March 2003, no. 107.

'1947 was the year Sutherland moved to the South of France and became acquainted with Picasso. The oil painting for where this is a study measures 12 x 20 inches and was in the collection of Curt Valentin. Sutherland inscribed on the verso of the oil painting 'Homage to Picasso: ... after seeing a painting by Picasso and noticing similarity of certain forms to some I have used in Wales'

- Allen Freer

This rare and direct acknowledgement of another artist's inspiration was made at around the time Sutherland was also working on the *Vine Pergola* paintings and the *Palm Palisades*. Both these series, together with the slightly earlier *Thorn Heads*, are among the most clearly Picasso-esque of Sutherland's *oeuvre*, and show how close he was to Picasso's influence, quite literally so since he had begun to shift his focus of operations from the UK to the south of France. Sutherland regarded Picasso's *Guernica* as 'the great picture of the twentieth-century'. He admired the way Picasso could paraphrase appearances in his drawings to make them look more vital and real. He wrote: 'Only Picasso, however, seemed to have the true idea of metamorphosis, whereby things found a new form through feeling.' Sutherland learned most from Picasso about the expressive use of form, for colour and use of space he looked to other masters, such as Matisse, and to his own invention. In particular, Sutherland liked the idea of a poetic equivalence of forms. Much later he wrote to Bryan Robertson: 'If I am anything at all I am a poetic realist.'

A.L.

Sutherland 1967





λ349

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

Studies for 'Form in a Landscape'

watercolour, gouache and ink on paper

7¼ x 5¼ in. (19.5 x 14.5 cm.)

Executed circa 1943.

£4,000-6,000

US\$5,200-7,800

€4,700-7,000

PROVENANCE:

Robert Melville.

with Goldmark Gallery, Uppingham, where purchased by the present owner.

This fine sheet of studies is typical of Sutherland's working method of taking an idea and subjecting it to a process of simplification and stringent enquiry. These 'variations on a theme' were a rich source of ideas for larger works, and contain in essence much of the vocabulary of forms that Sutherland originated and explored in these years. Although primarily black and white, this sheet of six studies bears touches of Sutherland colour — green, red, ochre — and demonstrates how his thought was developing as he worked. A previous owner was the writer and critic Robert Melville, who wrote an excellent monograph on Sutherland in 1950, suggesting that he might be called 'the Cézanne of metamorphosis, for his draughtsmanship has a faltering, anxious quality, and, like Cézanne, he has had to be on guard against his talents and the pride of hand that could so easily make firm, precise, plausible inventions.'

A.L.



λ350

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

Foliate Head (The Green Man)

signed 'John Piper' (lower right)
watercolour, ink and crayon on paper
13½ x 8¾ in. (34.5 x 22 cm.)
Executed in 1978-79.

£3,000-5,000

US\$4,100-6,700
€3,600-6,000

PROVENANCE:

A gift from the artist to the present owner.

This can be dated accurately to 1978/79 as it is one of a series of original works related to Piper's design for a lithograph (Levinson 315) which was included in the luxury edition of the volume *John Piper* by Anthony West, Secker and Warburg 1979.

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



λ351

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

Sedgemoor, Somerset

signed 'John Piper' (lower right)
ink, watercolour and crayon on paper
9 x 12¾ in. (22.5 x 32.5 cm.)

£2,500-3,500

US\$3,300-4,500
€3,000-4,100

PROVENANCE:

A gift from the artist to the present owner, *circa* 1976.



λ352

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

Cottage across the Lake

signed and dated 'John Piper '40' (lower right)
ink, watercolour and coloured crayon on paper
16 x 21 in. (40.6 x 53.7 cm.)

Executed in 1940.

£10,000-15,000

US\$13,000-19,000
€12,000-18,000

PROVENANCE:

with Browse & Darby, London.
Anonymous sale; Christie's, London, 20 June 1996, lot 110.
with Tib Lane Gallery, Manchester, where purchased by the present owner in
December 2004.

EXHIBITED:

Manchester, Tib Lane Gallery, December 2004, catalogue not traced.

This remarkable mixed media work from 1940 was made in the same year as England's cities were blazing from incendiary bombs and much of Piper's most important work was of the smoking ruins of churches. *Cottage across the Lake* contains not only echoes of his earlier printed work (the Brighton aquatints especially), but also of his 1939 renditions of Hafod, which marked his coming to terms with the English Romantic watercolour tradition in a contemporary topographical way. The subject is probably a cottage (though looking a little like a Modernist dwelling) above a Welsh lake or reservoir, and the strong element of linearity to the design may derive from the use of monoprint, as it does in at least one Hafod work and the contemporaneous landscape *Trawsallt, Cardiganshire* (1939). Certainly this was a period of experimentation and change for Piper, as this palely poised but dramatic picture demonstrates.

A.L.

λ353

IVON HITCHENS (1893-1979)

Still Life with Azaleas

signed and dated 'IVON HITCHENS.31' (lower right), signed again, inscribed and dated again twice "'Still Life Azaleas. 1931"/by Ivon Hitchens./Greenleaves. Lavington Common./Petworth. Sussex.' (on two artist's labels attached to the stretcher)

oil on canvas

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

Painted in 1931.

£120,000-180,000

US\$160,000-230,000

€150,000-210,000

PROVENANCE:

Purchased directly from the artist by the present owner, circa 1973.

EXHIBITED:

Stoke-on-Trent, City Museum and Art Gallery, *The Flower Show: An Exhibition on the Theme of Flowers in Twentieth Century British Art*, July - September 1986, no. 56: this exhibition travelled to York, City City Art Gallery, September - October 1986; Southampton, City Art Gallery, November - January 1987; and Durham, D.L.I. Museum & Arts Centre, January - February 1987.
Newtown, Oriol 31, *Ivon Hitchens*, August - September 1987, no. 2.
Leeds, Harewood House, *The Modern Show: British Art from Private Collections 1908-1958*, March - June 2006, exhibition not numbered.

LITERATURE:

Exhibition Catalogue, *The Flower Show: An Exhibition on the Theme of Flowers in Twentieth Century British Art*, Stoke-On-Trent, City Museum and Art Gallery, 1986, pp. 39-40, no. 56, illustrated.

Exhibition catalogue, *Ivon Hitchens*, Newtown, Oriol 31, 1987, pp. 24, 40, no. 2, illustrated.

Exhibition catalogue, *The Modern Show: British Art from Private Collections 1908-1958*, Leeds, Harewood House, 2006, p. 26, exhibition not numbered, illustrated.

This early flower painting, dating from Hitchens' London years, has a hard-edge definition of form not found in his later work. The forms are clearly articulated but also flattened, layered and overlapping, the space tilted up to the picture plane, in a typically post-cubist manner which emphasises structural analysis. The colour is carefully arranged in rich contrasts, but does not yet have the spontaneous brushing and soft edges of the later flower pictures. It is, however, a vigorous and innovative composition, a key early work full of formal experiment despite the essentially representational quality of the imagery. Hitchens wrote later: 'I should like things to fall into place with so clear a notation that the spectator's eye and "aesthetic ear" shall receive a clear message, a clear tune. Every part should be an inevitable part of the whole. I seek to recreate the truth of nature by making my own song about it (in paint).'

A.L.



To ^{no} Mrs IVON HITCHENS GREENLEAVES LAVINGTON COMMON PETWORTH SUSSEX

GRAFFHAM 200

For one oil painting on canvas 24 x 20 inches

Painted by IVON HITCHENS and dated
1931. framed

Entitled
"Still life Azaleas"
24 x 20 inches 1931

Sold from the artists studio during November
1977
at the special price of £500.00
Being an early picture this price
is without V.A.T.

Kindly note that
this cheque should be
made out to the artist's wife
Mrs Ivon Hitchens.

£500.00.







λ354

IVON HITCHENS (1893-1979)

Hills and Darkening Sky: Rain over the Downs

stamped twice with the studio stamp (on the reverse)

oil on canvas

12½ x 18½ in. (31.7 x 47 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-18,000

PROVENANCE:

Mollie Hitchens, from whom purchased by the present owner.



λ355

IVON HITCHENS (1893-1979)

Larch Wood

stamped with the studio stamp (on the reverse)

oil on canvas

18 x 20 in. (45.7 x 50.8 cm.)

Painted circa 1936.

£25,000-35,000

US\$33,000-45,000

€30,000-41,000

PROVENANCE:

Mollie Hitchens, from whom purchased by the present owner.

EXHIBITED:

Newtown, Oriel 31, *Ivon Hitchens*, August - September 1987, no. 9.

LITERATURE:

Exhibition catalogue, *Ivon Hitchens*, Newtown, Oriel 31, 1987, pp. 29, 40, no. 9, illustrated.

Beyond the garden of Greenleaves, which was really a patch of overgrown downland, stands of thick broadleaved trees grew, a mixture of oak, birch, larch and chestnut, with a distinctive undergrowth of rhododendron. The garden merged almost imperceptibly into the greater woodland. Hitchens' approach to his subject was a formal engagement with shape, space and depth, very like Cézanne. The shapes of flowers were depicted against trees or in front of the framing rectangles of a door or window. Reflection in water was a favourite theme. Screens of tree-trunks receding into space articulated the distance. Hitchens tended to paint from the ground up, and the sky in the forest was only a vague presence suggested by light filtered through leafy boughs. Hitchens often spoke of his painting as if it was predominantly abstract, and the subject of very limited importance, and yet the visual scene was always the key to his art. Up until his last months he was hefting a canvas out into the woods to record his sensations in front of nature.

A.L.

λ356

PRUNELLA CLOUGH (1919-1999)

Still Life with Yellow Marrows

signed 'Clough' (lower right)

oil on canvas

16 x 21 in. (41 x 53.5 cm.)

Painted in 1948.

To be sold with a block-crayon drawing of the same subject, by the same hand.

(2)

£18,000-25,000

US\$24,000-32,000

€22,000-29,000

PROVENANCE:

with Roland, Browse and Delbanco, London.

Constance Cummings and Ben Levy.

Anonymous sale; Christie's, London, 9 June 1989, lot 367.

with New Art Centre, London, where purchased by the present owner in January 1991.

EXHIBITED:

London, Olympia, *Prunella Clough: Seeing the World Sideways*, March 2004, no. 86.

Leeds, Harewood House, *The Modern Show: British Art from Private Collections 1908-1958*, March - June 2006, exhibition not numbered.

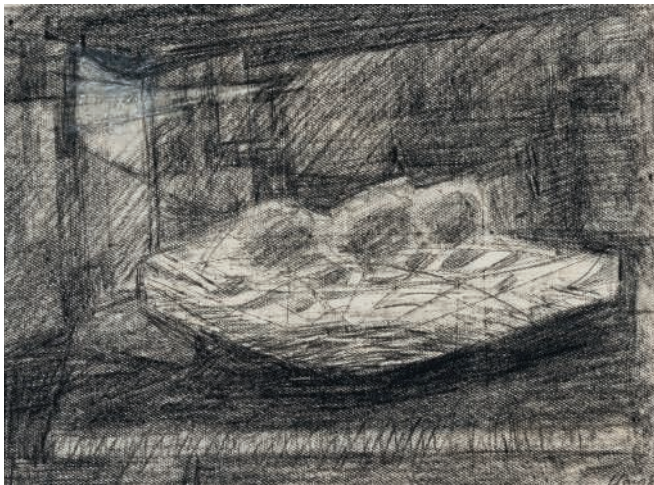
LITERATURE:

Exhibition catalogue, *The Modern Show: British Art from Private Collections 1908-1958*, Leeds, Harewood House, 2006, p. 16, exhibition not numbered, illustrated.

F. Spalding, *Prunella Clough: regions unmapped*, Farnham, 2012, p. 82, pl. 42.

This painting was exhibited in 1948 with two others as Clough's contribution to a group show at Roland, Browse & Delbanco in Cork Street. Clough's biographer Frances Spalding has analysed the painting thus: 'the dominant concern behind *Still Life with Yellow Marrows*, as the block-crayon study for this composition reveals, was not such details as the broken weave of the basket or the shapes of the marrows but instead the dense flow of light and shadow. In the final painting, the yellow marrows, slightly acidic in colouring, glow gently amid the penumbra within and around the loose woven basket, the dim light creating faint divisions in the shadows on the table and in the background. All is very quiet, grave, intense, low-key, Chardinesque....' Clough's main aim was to present the familiar as if it were unknown and strange, worthy of attention. She certainly succeeds here.

A.L.



The charcoal drawing, included in this lot.

You are well out of London which had gone back to its snarled-up state. Your Olga sounds indeed interesting and I hope you'll have an Indian summer patch - though as you say she is used to things here. You will inevitably get a card from Annely : the show will be down in the store room with a National Treasure Japanese lady upstairs, (very large ink drawings, probably rather handsome..). Not to bother about. There are still drawings in the planchest.

This is in haste also: I want to catch the post to thank you for all that kindness..

See you later in the year perhaps.

Best wishes - Prunella





357

λ357

PRUNELLA CLOUGH (1919-1999)

Entrance to a Factory

signed 'Clough' (lower right)
pencil, watercolour and chalk on card
11¼ x 10¼ in. (30 x 26 cm.)
Executed circa 1955.

£2,500-3,500

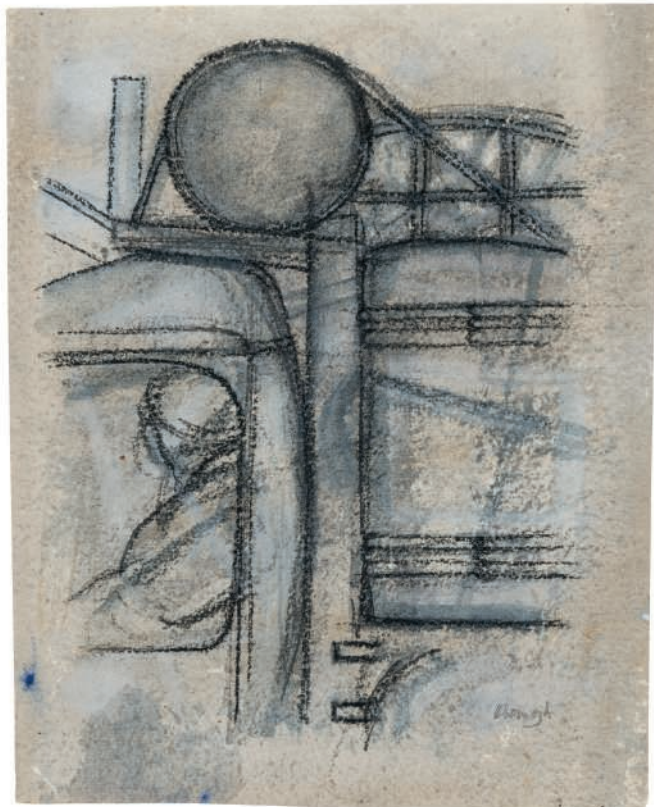
US\$3,300-4,500
€3,000-4,100

PROVENANCE:

Purchased directly from the artist by the present owner.

LITERATURE:

F. Spalding, *Prunella Clough: regions unmapped*, Farnham, 2012,
p. 125, pl. 75.



358

λ358

PRUNELLA CLOUGH (1919-1999)

A Lorry Driver in a Cab

signed 'Clough' (lower right)
watercolour and charcoal on paper
8¼ x 5¼ in. (21 x 14.7 cm.)
Executed circa 1952-54.

£2,000-3,000

US\$2,600-3,900
€2,400-3,500

PROVENANCE:

Purchased directly from the artist by the present owner.



λ359

PRUNELLA CLOUGH (1919-1999)

Landscape with Fir Plantation

signed 'Clough' (lower right), signed again, inscribed and dated 'LANDSCAPE WITH FIR PLANTATION/PRUNELLA CLOUGH/1948' (on the backboard)

oil on canvas

11¼ x 13 in. (28,5 x 33 cm.)

Painted in 1948.

£10,000-15,000

US\$13,000-19,000
€12,000-18,000

PROVENANCE:

with Elm Hill Art Gallery, Norwich, where purchased by the present owner, circa 1963.

EXHIBITED:

London, Olympia, *Prunella Clough: Seeing the World Sideways*, March 2004, no. 83.

Clough was drawn to paint the elusive quality of things, and famously admitted (in one of her rare public statements) that she aimed at 'saying a small thing edgily'. The sombre early palette has here been ameliorated slightly by an admixture of blue-green, but she always worried that she might be making her work too tasteful, even elegant, and constantly disrupted her urge to paint brighter by a confirmed reliance on what she herself called 'sludge colours'. Even though she painted so many predominantly urban themes, she remarked to Bryan Robertson in 1982: 'I see my subject largely as landscape.' Here is a landscape from her early maturity, painted in 1948, and possibly of an East Anglian subject, although the slight hill on the left might suggest otherwise. More likely perhaps that her reference point was the estuarine landscape of Kent or Essex, which she frequently visited. But the place is in some senses immaterial: the point of the painting is the interplay of tones and subfusc colours, the quasi-geometry of their arrangement and the quiet and unforeseen magic the composition effortlessly generates.

A.L.

λ360

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

Boy with a Fringe: Sandy

signed 'EARDLEY' (lower left), numbered 'EE29' (on the reverse)

oil on board

13 x 11 in. (33 x 28 cm.)

Painted in 1953.

£30,000-50,000

US\$39,000-65,000

€36,000-59,000

PROVENANCE:

with Roland, Browse and Delbanco, London.

Mr & Mrs Guy Barton, Kirkby Stephen, from whom purchased by the present owner.

EXHIBITED:

Edinburgh, Talbot Rice Gallery, *Joan Eardley Retrospective*, August - September 1988, no. 61.

LITERATURE:

C. Andreae, *Joan Eardley*, Farnham, 2013, p. 130, pl. 125.

Joan Eardley is celebrated most as a painter of elemental landscapes of roaring seas and barley fields tossing in the wind, but her work as a painter of people is equally important and is now receiving the attention it deserves. When not painting in the coastal village of Catterline in Aberdeenshire, she rented a studio in Glasgow and painted the slum kids. She preferred children to adults as subjects, feeling an empathy with them which comes across in these closely-observed and expressive paintings. These are proper portraits, not caricatures, and the depth of feeling pervading them is often unsettling. Eardley knew these kids, seeing them every day in their tenements, poor and often undernourished, though full of energy and mischief. These are tough images of real people, and *Boy with a Fringe: Sandy* is a superb example of her uncompromising realism. Boldly but sensitively painted, this portrait has an authority and presence which is unforgettable.

A.L.





361

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

The Apple Orchard - The Bath Road

inscribed 'The Apple Orchard-/The Bath Road.' (on the artist's label attached to the reverse)

oil on canvas

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

Painted circa 1926.

£7,000-10,000

US\$9,100-13,000
€8,200-12,000

PROVENANCE:

with Fosse Art Gallery, Stow-on-the-Wold, where purchased by the present owner.

Nevinson's landscapes are some of his most appealing paintings, and this depiction of an orchard in bloom is especially captivating. He began to paint landscape after 1917, but many of the best date from 1925-30, which is perhaps when this painting dates from. (We know he was in and around Bath in 1926, sight-seeing with his wife and father, so this year can be tentatively ascribed to *Apple Orchard*.) A welcome antidote to his wartime pictures with their ethos of 'there is no beauty except in strife, no masterpiece without aggressiveness', Nevinson's landscapes show the gentle side of peacetime rurality as well as a more contemplative side to his personality, and were unexpectedly popular. As Osbert Sitwell observed in 1947: 'Nevinson painted with his heart, no less than with head and hand.' It seems likely that *Apple Orchard* was painted from Nevinson's mobile studio, a specially adapted motor caravan he drove around the countryside attracting much attention in his typically flamboyant fashion.

A.L.



λ362

WINIFRED NICHOLSON (1893-1981)

Plum Tree in January

signed, inscribed and dated 'PLUM TREE IN JANUARY WINIFRED NICHOLSON 1979' (on the frame)

oil on canvas

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

Painted in 1979.

£20,000-30,000

US\$27,000-39,000

€24,000-36,000

PROVENANCE:

with LYC Museum and Art Gallery, Banks, Cumbria, where purchased by the present owner.

EXHIBITED:

probably Banks, LYC Museum and Art Gallery, *Winifred Nicholson*, July 1979. Kendal, Abbot Hall Art Gallery, *A Tribute to Winifred Nicholson*, November - December 1982, no. 56.

The present picture shows the view from the sunroom at the artist's house, Bankshead, Cumberland. We are very grateful to Jovan Nicholson for his assistance in cataloguing this lot.

Although more austere in palette than many of her canvases, this late painting has a spare and wintry beauty that is unexpectedly compelling. Its subject is the near and far, the tangible and the intangible, close-up fact and distant suggestion. The deep space evoked in the landscape vista is typical of one aspect of her work. As she wrote in 1951: 'There is I always feel so much sky between the eye that is the watcher and the distant hills or sea ... more sky in that air gulf than in the sky itself — at least that is where I always paint the sky — in between me and the horizon — the sky that is above the horizon looks after itself.'

A.L.



λ363

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

Ruins, Florence

signed and dated 'Gear/44.' (lower right), inscribed and dated again twice 'FIRENZE 44/ FLORENCE '44' (on the reverse), signed, inscribed and dated again 'WILLIAM GEAR./"RUINS, FLORENCE, 1944"' (on the artist's label attached to the backboard)

watercolour, gouache and coloured chalk on paper

15¼ x 17¼ in. (38.7 x 43.8 cm.)

Executed in 1944.

£2,500-3,500

US\$3,300-4,500
€3,000-4,100

A.L.

This is one of the multicoloured gouache paintings of ruined cities Gear made during the war years. Although he served in the army in Egypt, Palestine and Syria before being posted to Italy in 1943 where he served as a Liaison Officer with the Folgore combat group of the Italian army, Gear painted whenever possible. He even managed to organise an exhibition of his paintings in Florence at the Galleria Michelangelo in 1944. In *Ruins, Florence*, Gear's characteristic use of black adds greatly to the tragedy of wartime destruction.

PROVENANCE:

Manchester Education Committee, from whom purchased by the present owner in October 1995.



λ364

LYNTON LAMB (1907-1977)

Brighton by Night

signed with initials and dated 'L.L./65' (lower right)

oil on canvas

16 x 20 in. (41 x 50.8 cm.)

Painted in 1965.

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

PROVENANCE:

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



λ365

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

The Lyre Man

signed twice 'AGAR' (lower left and right), signed again and dated 'AGAR 1963' (on the reverse)

oil on canvas

14 x 10 in. (35.5 x 25.5 cm.)

Painted in 1963.

£2,500-3,500

US\$3,300-4,500
€3,000-4,100

PROVENANCE:

with Lilian Gethie, Manchester, where purchased by the present owner.

Agar was drawn to the image of the lyre (compare her 1973 collage *Apollo's Lyre*), partly for the richness of its significance. Invented by either Hermes or Apollo, it not only symbolises divine harmony but is also poetry made manifest. It is the attribute of Erato, muse of lyric poetry, and of Terpsichore, muse of dance and song. Apollo defeated Marsyas in a musical contest, and punished him savagely for his hubris, later repenting and breaking his lyre. The strings were also symbolic: a seven-stringed instrument represented the seven planets, a twelve-stringed one the signs of the zodiac. In *The Lyre Man*, Agar amalgamates instrument and player into one tense and resonant shape, like someone on horseback. Beautifully mottled and overpainted, this strong image is typical of Agar's maturity, uniting the urge to decorativeness with layers of meaning and reference.

A.L.



λ366

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

The Blue Mask

signed and dated 'Agar/1939' (lower right)

ink, watercolour and gouache on paper

11 x 8½ in. (28 x 21.5 cm.)

Executed in 1939.

£1,500-2,500

US\$2,000-3,300

€1,800-3,000

PROVENANCE:

Purchased directly from the artist by the present owner.

EXHIBITED:

Chichester, Pallant House Gallery, *Eileen Agar: An Eye for Collage*, October 2008 - March 2009, no. 28.

LITERATURE:

Exhibition catalogue, *Eileen Agar: An Eye for Collage*, Chichester, Pallant House Gallery, 2008, p. 58, no. 28, illustrated.

The Mask is one of the most important motifs as well as one of the greatest preoccupations of writers and painters in the 1920s and 30s. I think of Yeats' theories of the Mask and Antimask and his writing of plays influenced by the Japanese Noh dramas where masks were employed. His play *The King of the Great Clock Tower* (1935) is dedicated:

'To Ninette de Valois
Asking pardon for covering
Her expressive face with a mask'.
Masks were in.

Allen Freer.

Although painted in gouache, watercolour and ink, this work has the layered look of collage, principally because the over-setting of imagery was a key strategy for Agar. When not actually employing collage material she often used stencils of her own devising to achieve a similar effect — as in *The Blue Mask*. But why this title? Is the area of rich blue bandaging the hat or mountain shape (which could also be a human profile) in the top right hand corner the mask in question? If it does depict a mask on a face, then the person has a cone-shaped head — and this is nearly 40 years before *Saturday Night Live's* famous comic sketch about bald aliens (The Coneheads) became so popular. But then the Surrealists always wanted to be pioneering in their imagery, and in 1939 when she painted *The Blue Mask*, Agar was still very much involved with the movement, though later her interests would shift. A lyrical image, *The Blue Mask* seems to have more than a suggestion of the ocean's depths to it, like so much of Agar's work.

A.L.





λ367

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

The Edge of the Orchard, Whiteleaf

signed and dated 'John Nash/1919' (lower right)

pencil, watercolour, gouache and ink on paper
10¾ x 12½ in. (27.4 x 31.7 cm.)

Executed in 1919.

£20,000-30,000

US\$26,000-39,000
€24,000-35,000

PROVENANCE:

Purchased directly from the artist by the present owner.

LITERATURE:

A. Freer, *John Nash 'The Delighted Eye'*, Aldershot, 1993, p. 61, illustrated.

A. Lambirth, *John Nash: Artist & Countryman*, Norwich, 2019, p. 107, illustrated.

One of Nash's favourite strategies of pictorial construction was to frame a composition with the overhanging boughs of trees, as if the viewer was already inside the wood and looking further in (or out). This highly effective device for involving the viewer is used very successfully here, and we are drawn into the orchard with its underplanting and wild foliage, contained within a double fence of (probably chestnut) palings. The pronounced verticals of the trees and repeated fence posts is disordered and balanced by the lavish interlocking tree canopies, the horizontality of which is in turn echoed by the clumps of underplanting. A beautifully controlled yet immensely natural composition, full of energy and movement.

A.L.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



λ368

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

The Mill Pool, Wormingford

signed and dated 'John/Nash 1922' (lower right), dated again '1922' (lower left)
pencil, watercolour and gouache on paper
11 $\frac{1}{2}$ x 14 $\frac{3}{4}$ in. (29.5 x 37.2 cm.)
Executed in 1922.

£8,000-12,000

US\$11,000-16,000
€9,400-14,000

PROVENANCE:

Michael A.E. Franklin, by 1967.
with Blond Fine Art, London, where purchased by Mrs E. Donaldson, Bramhall,
Cheshire, in 1978.
Anonymous sale; Bonhams, Chester, November 2001, where purchased by the
present owner.

EXHIBITED:

London, Royal Academy, *Exhibition of Paintings and Drawings by John Nash*,
1967, no. 92, as 'Wormingford Mill, Essex'.
London, Royal Academy, *Exhibition of Paintings and Drawings by John Nash*,
1969, no. 163.
Manchester, Manchester Cathedral, *John Nash: Paintings, Drawings and
Engravings*, May 1979, catalogue not traced.

LITERATURE:

Sir J. Rothenstein, *John Nash*, London, 1983, pp. 60-61, illustrated, as
'Wormingford Mill Pond'.

A. Lambirth, *John Nash: Artist & Countryman*, Norwich, 2019, pp. 156-157,
332, illustrated.

This key painting was a late acquisition by the Freers, most of their Nash purchases having taken place in the 1970s, direct from the artist. As such it was not included in Allen's monograph on Nash, published in 1993, and if known earlier might have changed the accepted chronology of John Nash's East Anglian pictures. He is usually thought to have discovered Wormingford as a place to paint (and later to live) in 1929, but this picture predates that by seven years. Did this painting mark the Nashes' first visit there? Or was John alone, without Christine? (Their usual habit was to travel together to a painting site which Christine would first have reconnoitred, reporting back on its suitability as a subject. John trusted her implicitly in this.) The dating and titling must be presumed correct as they were endorsed by Nash himself when the picture was exhibited at his retrospective at the Royal Academy in 1967. This very fine made-for-exhibition painting has something of the quality of finish of an oil, while composed with the lightness of touch and mark of watercolour. An important early work of a pivotal location.

A.L.



λ369

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

Misbourne Valley

signed and inscribed 'John Nash/Misbourne Valley' (lower left), dated '1916' (lower right)

pencil, ink, coloured crayon, watercolour and gouache on paper
7¼ x 9¾ in. (17.7 x 24.8 cm.)

Executed in 1916.

£10,000-15,000

US\$13,000-19,000
€12,000-18,000

PROVENANCE:

Purchased directly from the artist by the present owner.

LITERATURE:

A. Freer, *John Nash 'The Delighted Eye'*, Aldershot, 1993, p. 39, illustrated.
A. Lambirth, *John Nash: Artist & Countryman*, Norwich, 2019, p. 23, illustrated.

The mix of media in this painting, the watercolour offset with pen and ink and bulked out with pencil, coloured crayon and bodycolour, demonstrates the range of effect Nash was able to employ in the works of this period. The crispness of the pen line etches in branches and foliage, while watercolour is used to discriminate between types of tree and hedge. But whatever the medium, it is actually the succession of shapes which accounts for the success of this work: the sheer inventiveness of mark, the innate gift for pattern, the candid and responsive eye. Nash the countryman, full of knowledge of trees and plants, paints the Misbourne Valley with the authority of real familiarity. Could this be one of his earliest snow scenes, a subject which became such a regular hit for him in later years? The empty areas between trees and bushes might suggest this, but in fact the branches are not bare enough for winter, but are plump with sap and leaves, so perhaps the pallor of the terrain is reflected summer sun.

A.L.



λ370

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

Dunwich

signed and dated 'John Nash 1919' (lower left), inscribed 'Dunwich' (lower right)
ink, watercolour, pencil and gouache on paper
10½ x 15 in. (27 x 38 cm.)
Executed in 1919.

£18,000-25,000

US\$24,000-32,000
€22,000-29,000

PROVENANCE:

Anonymous sale; Sotheby's London, 26 September 1984, lot 220.
with Spink, London, where purchased by the present owner.

LITERATURE:

A. Freer, *John Nash 'The Delighted Eye'*, Aldershot, 1993, p. 42, illustrated.
A. Lambirth, *John Nash: Artist & Countryman*, Norwich, 2019, p. 15, illustrated.

Nash's characteristic pattern-making here transforms the shingle into leopard skin with blocks of headland like slabs of cheese above. As the subject is Dunwich, famous for its crumbling cliffs, this soft appearance is apt. In fact, All Saints' Church had been built altogether too near the eroding cliffs, and between 1904 and 1919, it fell into the sea. The last to collapse was the tower in November 1919, and in Nash's watercolour it is still in place, adjoined by ruined portions of the church walls. This rare painting of figures in the landscape — Nash tended to keep his figure studies for interiors — also has an undertow of wicked humour in that the bathers appear to be naked, which may account for the fact that the ladies in hats and long dresses would seem to have deliberately turned their backs on such immodesty.

A.L.



λ371

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

Salies-de-Béarn, Pyrénées-Atlantiques

pencil and watercolour on paper

24 x 17½ in. (61 x 44.5 cm.)

Executed in 1928.

£15,000-25,000

US\$21,000-34,000

€18,000-30,000

PROVENANCE:

with Austin Desmond Fine Art, London, 1991.

Anonymous sale, Christie's, London, 16 November 2007, lot 31, where purchased by the present owner.

EXHIBITED:

Chichester, Pallant House Gallery, *The Art of David Jones: Vision and Memory*, October 2015 - February 2016, exhibition not numbered: this exhibition travelled to Nottingham, Djanogly Art Gallery, March - June 2016.

The two Salies-de-Béarn landscapes, this one and lot 338, were executed in the spring of 1928 during a trip with Eric Gill to stay in a villa at Salies, a commune in the Pyrénées-Atlantiques department in south-western France, after a visit to Chartres Cathedral. The villa was part-owned by Gill, whose presence was undoubtedly enlivening though the two did not always agree. It was an immensely fruitful sojourn for Jones, who finished a dozen large watercolours in seventeen days, mostly painted from the villa's first floor balcony. He responded to the southern light by heightening his palette and loosening his paint structure, and clearly admired the foothills of the Pyrenees (which reminded him of the Black Mountains in Wales) which he depicted with energy and enthusiasm. The freshness of his attack is hard to resist. It was Jones' first trip abroad since the war and he was entranced by the countryside which he connected with the troubadour legends of *Le Chanson de Roland*.

A.L.





λ372

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

The Lobster Dance

signed 'AGAR' (lower centre)
gouache, watercolour, coloured crayon and collage on paper
7 x 9 in. (17.5 x 22.5 cm.)
Executed in 1956.

£2,000-3,000

US\$2,700-3,900
€2,400-3,600

PROVENANCE:

Purchased directly from the artist by the present owner.

I saw this picture on the mantelpiece of Eileen's room at Melbury Rd and said "Oh I do like it so ... may I buy it?" "Of course", she said. So I purchased it and it has been a joy ever since.

This is a favourite liked especially by my wife. Why? She responds to its lovely play of colour and form. And wit. Eileen is above all a witty painter. This crustacean fantasy dances as only Agarian lobsters can, thanks to Eileen's instinctive vitality animating her vision.

Allen Freer.



λ373

PRUNELLA CLOUGH (1919-1999)

Display

oil on canvas-board
12 x 9¾ in. (30.5 x 24.7 cm.)
Painted in 1990.

£3,000-5,000

US\$3,900-6,500
€3,600-5,900

PROVENANCE:

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

EXHIBITED:

London, Olympia, *Prunella Clough: Seeing the World Sideways*, March 2004,
no. 89.



λ374

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

Woman Clad with Leaves

signed and dated 'AGAR/1934' (lower right)
ink, watercolour, gouache, collage and leaves on paper
7 x 10 in. (17.5 x 25.5 cm.)
Executed in 1934.

£1,500-2,500

US\$2,000-3,300
€1,800-3,000

PROVENANCE:

Purchased directly from the artist by the present owner.

EXHIBITED:

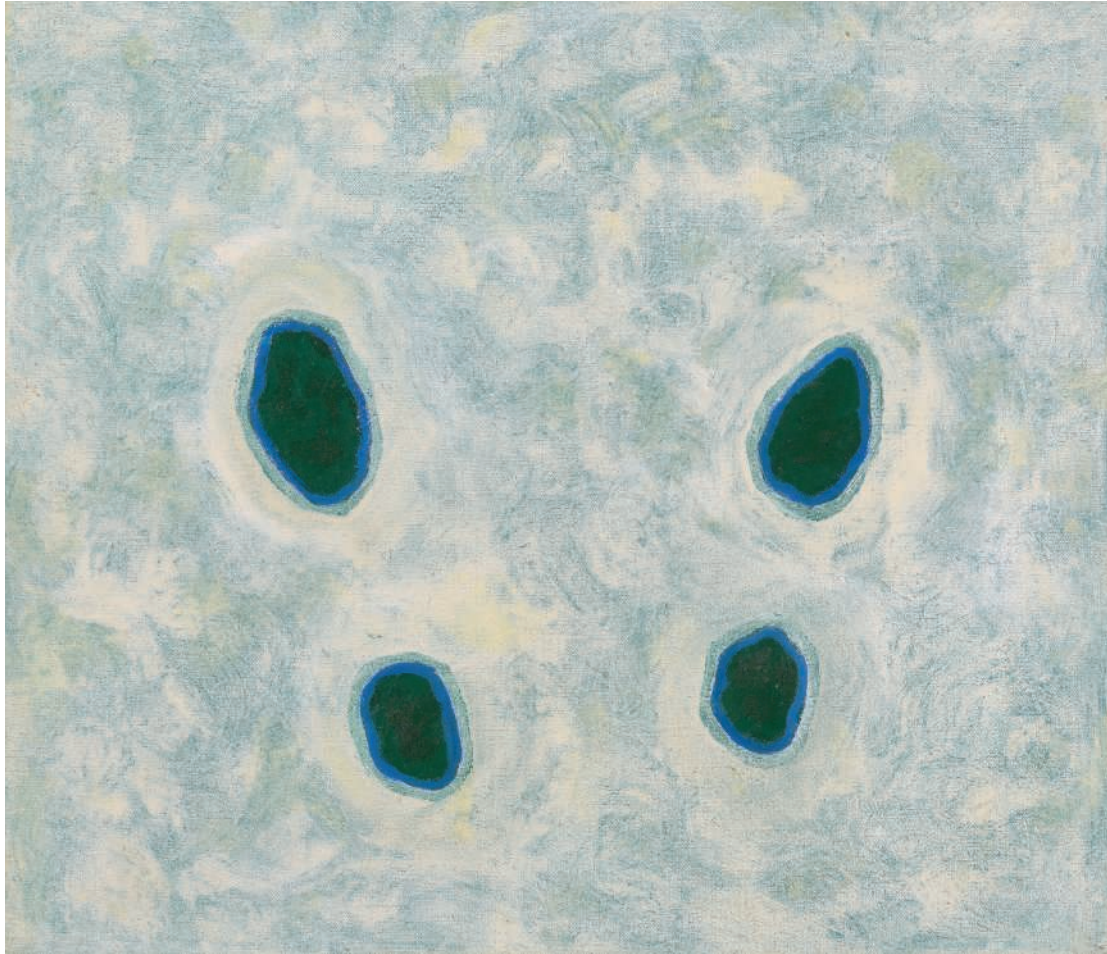
Edinburgh, Scottish National Gallery of Modern Art, *Eileen Agar 1899-1991: A Centenary Exhibition*, December 1999 - February 2000, no. 21: this exhibition travelled to Leeds, City Art Gallery, March - April 2000.

LITERATURE:

Exhibition Catalogue, *Eileen Agar 1899-1991: A Centenary Exhibition*, Edinburgh, Scottish National Gallery of Modern Art, 1999, p. 75, no. 21, illustrated.
M. Remy, *Eileen Agar: Dreaming oneself awake*, London, 2017, p. 59.

One of Eileen's earliest collage pictures - a sensitive and lyrical composition - the Henry Moore-like form of the woman stencilled and made personal - unique even - by the use of the two chestnut leaves just touched by indigo paint. Only Eileen could have conceived it.
Allen Freer.

Woman Clad with Leaves was probably one of Agar's very first collages, especially collages made with actual leaves - earlier on, she had chanced upon a book containing dried leaves. The link is clearly established between woman and nature. The collage, framed with a winding line, presents us with a kind of bird-like form, which watches lines unrolling from the leaves and covering what appears to be a spread-eagled feminine shape' (M. Remy, *Eileen Agar: Dreaming oneself awake*, London, 2017, p. 59).



λ375

PRUNELLA CLOUGH (1919-1999)

Seeds

signed 'Clough' (on the reverse)

oil on canvas

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

Painted in 1997.

£3,000-5,000

US\$3,900-6,500

€3,600-5,900

PROVENANCE:

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

EXHIBITED:

London, Olympia, *Prunella Clough: Seeing the World Sideways*, March 2004, no. 73.

Although she insisted that she never painted an entirely abstract image, Clough's later work does closely embrace a formal interest in shape, pattern and colour that is allusive rather than descriptive. She delighted in different textures and unpredictable colour combinations, very often in the cause of subverting her innate good taste, and made a number of unusual and memorable images which although they look abstract are always, like *Seeds*, based on things seen.

A.L.



λ376

PRUNELLA CLOUGH (1919-1999)

Lobster Pots

signed 'Clough' (lower left)
ink and watercolour on paper
9 x 14 in. (23 x 35.5 cm.)
Executed in 1949.

£1,500-2,000

US\$2,000-2,600
€1,800-2,300

EXHIBITED:

London, Annelly Juda, *Prunella Clough Work in Drawings 1946-1998*,
September - October 1998, exhibition not numbered.

LITERATURE:

F. Spalding, *Prunella Clough: regions unmapped*, Farnham, 2012, p. 97, pl. 53.

PROVENANCE:

Purchased at the 1998 exhibition by the present owner.



λ377

PRUNELLA CLOUGH (1919-1999)

Man in a Boat

signed 'Clough' (lower right)
ink and wash on paper
12¼ x 8¼ in. (31 x 21 cm.)
Executed in 1950.

£1,500-2,500

US\$2,000-3,200
€1,800-2,900

PROVENANCE:

Purchased at the 1998 exhibition by the present owner.

EXHIBITED:

London, Annely Juda, *Prunella Clough Work in Drawings 1946-1998*,
September - October 1998, exhibition not numbered.

London, Olympia, *Prunella Clough: Seeing the World Sideways*, March 2004,
no. 92, as 'Fisherman in a Boat'.



λ378

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

The Chester Play of the Deluge: Five plates

wood engravings, 1926-27, comprising four plates on Japan paper, each signed, dated, titled and inscribed in pencil, rare proofs before the book edition published by the Golden Cockerel Press, Waltham St. Lawrence, 1927, framed; and one plate on wove paper, presumably from the later edition of 250 published by the Rampant Lions Press, 1977
 Blocks 6½ x 5½ in. (165 x 140 mm.), Sheets 10 x 8¼ in. (255 x 210 mm.) (5)

£2,500-3,500

US\$3,400-4,700
 €3,000-4,200

PROVENANCE:

Eric Gill (1882-1940); a gift from the artist (according to the dedication).
 (Noe receives the plans of the Ark)

EXHIBITED:

Aberystwyth, The Arts Council of Great Britain Welsh Committee, The National Museum of Wales, *David Jones: An Exhibition of Paintings, Drawings and Engravings*, July - August 1954, under no. 97, other impressions exhibited: this exhibition travelled to Cardiff, The National Museum of Wales, August - September 1954; Swansea, The Glynn Vivian Art Gallery, October 1954; Edinburgh, The Diploma Galleries, The Royal Scottish Academy, November - December 1954; and London, Tate Gallery, December 1954 - January 1955. London, Tate Gallery, *David Jones*, July - September 1981, no. 10, 'After the Deluge', another impression exhibited, as 'The Dove'. London, Austin Desmond Fine Art, *David Jones (1895-1974)*, April - May 1989, no. 101, 'After the Deluge', another impression exhibited, as 'The Dove'.



LITERATURE:

Exhibition catalogue, *David Jones: An Exhibition of Paintings, Drawings and Engravings*, Aberystwyth, The Arts Council of Great Britain Welsh Committee, The National Museum of Wales, 1954, p. 24, under no. 97, pl. IV, 'After the Deluge', another impression illustrated, as 'The Dove'.

P. Hills, exhibition catalogue, *David Jones*, London, Tate Gallery, 1981, p. 73, no. 10, 'After the Deluge', another impression illustrated, as 'The Dove'.

The lot comprises:

Anti-deluvian society, on Japan paper, signed with initials, dated '26', titled and inscribed '(Proof)' in pencil;

Noe receives the plans of the Ark, on Japan paper, signed with initials, dated '27', titled and inscribed 'proof' in pencil, dedicated *From DJ to EG. St. Peter's Chair at Antioche 1927. with much love* in pencil;

The Deluge, on Japan paper, signed, dated '27', titled and inscribed 'Edition of 20';

After the Deluge, on wove paper;

The Oblation of Noe, on wove paper, signed, dated '26', titled and inscribed 'Proof.' in pencil.

The *Chester Play of the Deluge* is regarded as one of David Jones's most important works, and one of the great books published by Robert Gibbings at the Golden Cockerel Press. Jones was, however, disappointed with the quality of Gibbings's printings of his blocks, caused in part by the use of an undampened, heavy wove paper which failed to pick up the nuances of Jones's delicate engravings. The proofs on Japan paper, of which there are four rare examples in this lot, were much finer in quality, and clearly to the satisfaction of the artist who gave an impression to his friend and mentor, Eric Gill.



λ379

ERIC RAVILIOUS (1903-1942)

Church under a hill

wood engraving, 1926, on Japan paper, signed and titled in pencil
Block 6½ x 5½ in. (167 x 139 mm.), Sheet 10½ x 7¾ in. (270 x 197 mm.)

£1,000-1,500

US\$1,300-1,900
€1,200-1,800

LITERATURE:

Greenwood 59

This charming print depicts the parish church of St Michael the Archangel in Litlington, East Sussex.



λ380

ERIC RAVILIOUS (1903-1942)

The Young Men in the Fiery Furnace

wood engraving, 1929, on Japan paper, signed and titled in pencil, a rare proof impression before text

Block 7 x 5 in. (180 x 125 mm.), Sheet 12 x 7 $\frac{3}{4}$ in. (307 x 200 mm.)

£1,000-1,500

US\$1,300-1,900

€1,200-1,800

END OF SALE

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

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

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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, unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(c) Written Bids

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

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding 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 you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option when 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 £225,000, 20% on that part of the **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of 'VAT Symbols and Explanation' for further information.

2 TAXES

The successful bidder is responsible for all 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**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some **lots**, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

Brexit. If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, the UK VAT rules only will apply. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the 'VAT Symbols and Explanation' section of our catalogue.

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

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol **λ** next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph 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:

- 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;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) You 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.

3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with 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 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) 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, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

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 to be 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 G(d)(i) and (ii). In such circumstances paragraph G(d)(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or 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) You must collect purchased **lots** within thirty days from the auction (but note that **lots** will not be released to you 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** within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies.com/storage.

(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the **lot** in any commercially reasonable way we think appropriate.

(d) The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

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

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) 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 **V** 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.

(d) 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**.

(e) 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: carpets, 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 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.

(f) Gold

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

(g) 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.

(h) 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 **V** 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 that 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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe 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.

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.CHIRSTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

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

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim? If you are:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer price and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non-EU buyer or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

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

buyer (as applicable) must:
 (a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); **and**
 (b) provide immediate proof of correct export out of the EU or UK (as applicable) pursuant to (a) above 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. Prior to the UK withdrawing from the EU without an agreed transition deal, **movement within the EU must be within 3 months**

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

SYMBOLS USED IN THIS CATALOGUE

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

○

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

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

□

Bidding by interested parties.

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. 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.

○ **Minimum Price Guarantees**

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

○◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ○◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **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**.

□ **Bidding by parties with an interest**

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

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.

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

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

Please note that at our discretion some **lots** may be moved immediately after the sale to our storage facility at Momart Logistics Warehouse: Units 9-12, E10 Enterprise Park, Argall Way, Leyton, London E10 7DQ. At King Street **lots** are available for collection on any weekday, 9.00am to 4.30pm.

Collection from Momart is strictly by appointment only. We advise that you inform the sale administrator at least 48 hours in advance of collection so that they can arrange with Momart. However, if you need to contact Momart directly:

Tel: +44 (0)20 7426 3000

Email: pcandauctionteam@momart.co.uk

PAYMENT OF ANY CHARGES DUE

Lots may only be released from Momart on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT. The removal and/or storage by Momart of any **lots** will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT. **Lots** will not be released until all outstanding charges due to Christie's are settled.

SHIPPING AND DELIVERY

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

PHYSICAL LOSS & DAMAGE LIABILITY

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



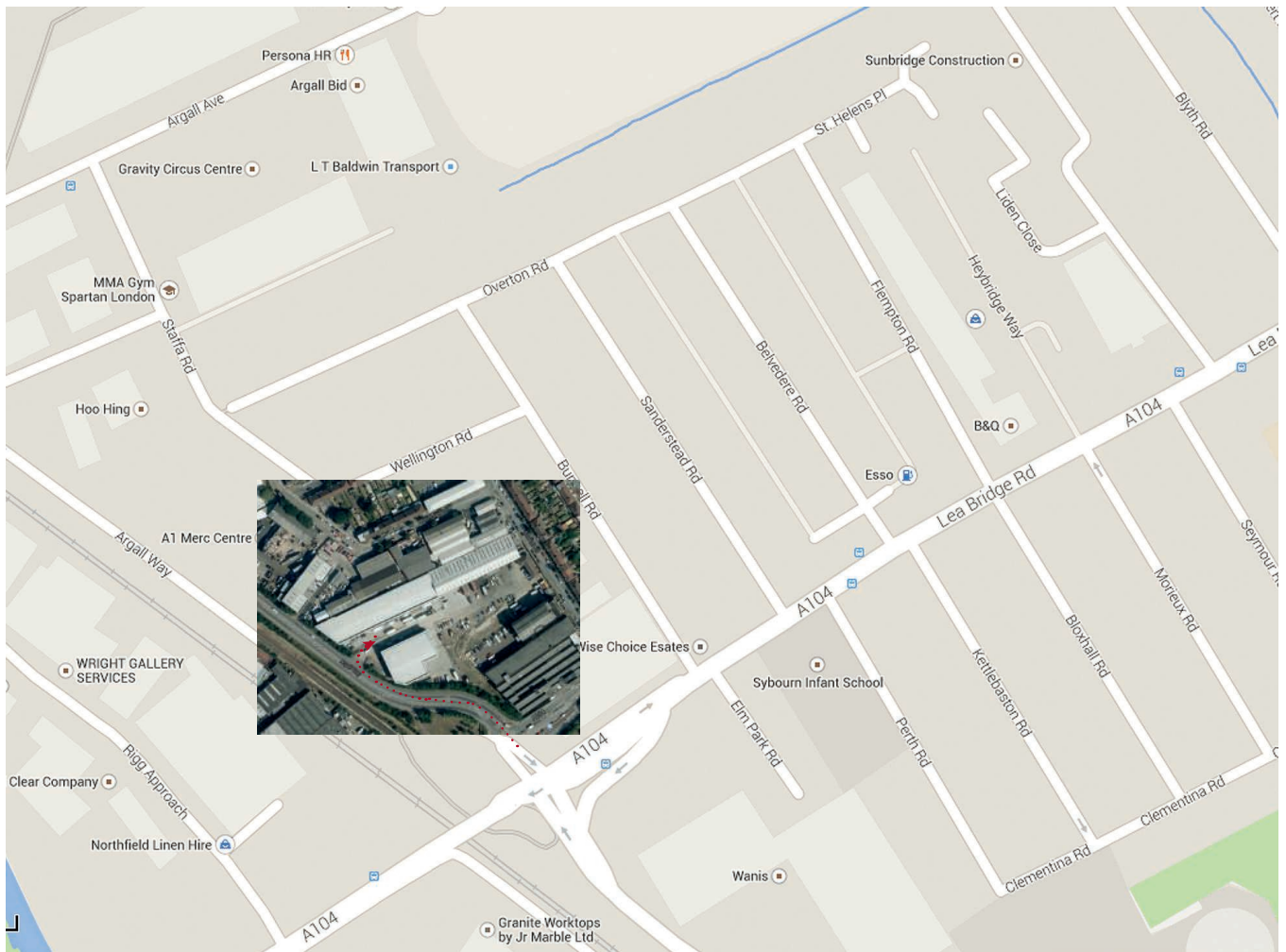
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Moved by Art

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London E10 7DQ

Tel: +44 (0)20 7426 3000

Email: pcandauctionteam@momart.co.uk



Bespoke Service. Buy and Sell Privately. Now.

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PRIVATE SALES

CHRISTIE'S



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

California

signed 'JACK B YEATS' (lower right), inscribed 'CALIFORNIA' (on the reverse)

oil on canvas

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

Painted in 1937.

PRICE UPON REQUEST

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IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

CHRISTIE'S

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CHRISTIE'S INTERNATIONAL PLC

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