

MODERN BRITISH AND IRISH ART

LONDON 21-22 MARCH 2023



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Tuesday	14 March	9.00am - 5.00pm
Wednesday	15 March	9.00am - 5.00pm
Thursday	16 March	9.00am - 5.00pm
Friday	17 March	9.00am - 5.00pm
Saturday	18 March	12.00pm - 5.00pm
Sunday	19 March	12.00pm - 5.00pm
Monday	20 March	9.00am - 7.00pm
Tuesday	21 March	9.00am - 3.30pm

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HEAD OF SALE

Angus Granlund

+44 (0)207 752 3240

agranlund@christies.com

SALE COORDINATOR

Megan Clothier

+44 (0)20 7389 2545

mclothier@christies.com

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Lot 13, Henry Moore, *Mother and Child with Apple*, 1956. © The Henry Moore Foundation. All Rights Reserved, 2023

BACK COVER:

Lot 20, David Bomberg, *Figure Study (Racehorse)*, 1913. © The Estate of David Bomberg. All Rights Reserved, DACS 2023

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Charlie Campbell-Gray
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Megan Clothier
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Elizabeth Comba
Specialist
+44 (0)20 7389 2681



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Nicholas Orchard
Head of Department
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UK AND IRELAND



Jane Blood
Cheshire
Tel: +44 (0)7799 623780



Christine Ryall
Ireland
Tel: +353 (0)87 638 0996



Cyanne Chutkow
USA
Deputy Chairman
Impressionist & Modern
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Elaine Holt
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Deputy Chairman,
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CONTACTS FOR THIS SALE

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BUSINESS DIRECTOR

Laetitia Pot
Tel: +44 (0)20 7389 2052
lpot@christies.com

HEAD OF SALE MANAGEMENT

Robert Gibbon
Tel: +44 (0)20 7389 2076
rgibbon@christies.com

The department would like to thank
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Billy Jobling, Steve Keyse, Grace Linden,
Samantha Moreno, Clementine Swallow
and Damian Wojcik for their assistance
with cataloguing this sale.

PROPERTY FROM THE ESTATE OF KENNETH TYNAN

λ*1

PAULINE BOTY (1938-1966)

BUM

pencil, ink, watercolour, gouache and collage on paper
19 $\frac{5}{8}$ x 16 in. (50 x 40.6 cm.)
Executed in 1966.

£60,000-80,000

US\$73,000-97,000

€69,000-91,000

PROVENANCE:

A gift from the artist to Kenneth Tynan, and by descent.

EXHIBITED:

London, Gazelli Art House, *Silver Lining*, March - April
2019, exhibition not numbered.

We are very grateful to Dr Sue Tate, author of *Pauline Boty: Pop Artist and Woman*, Wolverhampton, 2013,
for her assistance preparing this catalogue entry.



THE MAKING OF A MASTER: WORKS BY DAVID HOCKNEY FROM
AN IMPORTANT PRIVATE COLLECTION

λ*2

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

Celia

signed with initials and dated 'DH./70' (lower right)
pencil and coloured pencil on paper
17 x 14 in. (43.2 x 35.6 cm.)
Executed in 1970.

£180,000-250,000
US\$220,000-300,000
€210,000-280,000

PROVENANCE:

with Kasmin, London.
Acquired by the present owners by 1971.

EXHIBITED:

Darmstadt, Internationale der Zeichnung,
August - November 1970, no. 237.
Bielefeld, Kunsthalle Bielefeld, *David Hockney:
Zeichnungen, Grafik, Gemälde*, April - May 1971, no. 62.
Lübeck, Overbeck Gesellschaft, *David Hockney*, June -
August 1971, no. 50.
Nijmegen, Nijmeegs Museum, *David Hockney: Schilderijen,
Tekeningen en Prenten*, October - November 1975, no. 40.
Darmstadt, Darmstadt Kunsthalle, *Realismus und Realität*,
May - July 1975, no. 89.
Munich, Staatliche Graphische Sammlung, *David Hockney:
Zeichnungen und Druckgraphik*, February - April 1977,
no. 25.
Bregenz, Kunsthau Bregenz, *Englische Kunst der
Gegenwart*, July - October 1977, no. 125B.

LITERATURE:

Exhibition catalogue, *David Hockney: Zeichnungen, Grafik,
Gemälde*, Bielefeld, Kunsthalle Bielefeld, 1971, pp. 11, 39,
no. 62, illustrated,
Exhibition catalogue, *David Hockney: Schilderijen,
Tekeningen en Prenten*, Nijmegen, Nijmeegs Museum, 1975,
n.p., no. 40, illustrated.
Exhibition catalogue, *Realismus und Realität*, Darmstadt,
Darmstadt Kunsthalle, 1975, p. 121, no. 89, illustrated.
N. Stangos (ed.), *David Hockney by David Hockney*, New
York, 1976, pp. 291, 347-348.
Exhibition catalogue, *David Hockney: Zeichnungen und
Druckgraphik*, Munich, Staatliche Graphische Sammlung,
1977, n.p., no. 25, illustrated.
Exhibition catalogue, *Englische Kunst der Gegenwart*,
Bregenz, Kunsthau Bregenz, 1977, p. 153, no. 125B,
illustrated.
Nuremberg, Kunsthalle Nürnberg, *Zeichnung Heute:
Meister der Zeichnung - Beuys, Hockney, Hofkunst,
Quintanilla*, June - October 1979, catalogue not traced:
this exhibition travelled to Hasselt, Begijnhof Hasselt,
November - December 1979.



THE MAKING OF A MASTER: WORKS BY DAVID HOCKNEY
FROM AN IMPORTANT PRIVATE COLLECTION

λ*3

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

A Glass Table with Still Life

signed with initials, inscribed and dated 'a glass table with
still life/DH. 1969' (lower right)
pencil and coloured crayon on paper
14 x 17 in. (35.6 x 43.2 cm.)
Executed in 1969.

£80,000-120,000

US\$97,000-150,000

€90,000-140,000

PROVENANCE:

Acquired by the present owners by 1971.

EXHIBITED:

Bielefeld, Kunsthalle Bielefeld, *David Hockney:*

Zeichnungen, Grafik, Gemälde, April – May 1971, no. 57.

Lübeck, Overbeck Gesellschaft, *David Hockney*, June –
August 1971, no. 48.

Nijmegen, Nijmeegs Museum, *David Hockney: Schilderijen,*
Tekeningen en Prenten, October – November 1975, no. 33.

Nuremberg, Kunsthalle Nürnberg, *Zeichnung Heute:*

Meister der Zeichnung - Beuys, Hockney, Hofkunst,
Quintanilla, June – October 1979, catalogue not traced:
this exhibition travelled to Hasselt, Begijnhof Hasselt,
November – December 1979.

LITERATURE:

Exhibition catalogue, *David Hockney: Schilderijen,*

Tekeningen en Prenten, Nijmegen, Nijmeegs Museum, 1975,
n.p., no. 33, illustrated.



a glass table with still life

D.H. 1967

THE MAKING OF A MASTER: WORKS BY DAVID HOCKNEY
FROM AN IMPORTANT PRIVATE COLLECTION

λ*4

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

Los Angeles

signed with initials 'DH. 64' (lower right)
pencil, coloured pencil and wax crayon on paper
14 x 17 in. (35.6 x 43.2 cm.)
Executed in 1964.

£100,000-150,000
US\$120,000-180,000
€120,000-170,000

PROVENANCE:

Acquired by the present owners by 1971.

EXHIBITED:

Hannover, Kestner-Gesellschaft, *David Hockney*, May - June 1970, no. 150.
Bielefeld, Kunsthalle Bielefeld, *David Hockney: Zeichnungen, Grafik, Gemälde*, April - May 1971, no. 21.
Lübeck, Overbeck Gesellschaft, *David Hockney*, June - August 1971, no. 17.
Frankfurt, Galerie Herbert Meyer-Ellinger, *David Hockney*, August - October 1973, no. 4.
Nijmegen, Nijmeegs Museum, *David Hockney: Schilderijen, Tekeningen en Prenten*, October - November 1975, no. 14.
Munich, Staatliche Graphische Sammlung, *David Hockney: Zeichnungen und Druckgraphik*, February - April 1977, no. 11.
Innsbruck, Forum for Contemporary Art, *75 Drawings by David Hockney*, 1977, no. 21.
Vienna, Graphische Sammlung Albertina, *David Hockney: Zeichnungen und Druckgraphik 1959-1977*, January - February 1978, no. 16; this exhibition travelled to Innsbruck, Galerie Bloch, February - March 1978; Graz, Kulturhaus de Stadt Graz, March - April 1978; and Salzburg, Salzburger Kunstverein, April - May 1978.
Cologne, Museen der Stadt, *Westkunst: Zeitgenössische Kunst seit 1939*, May - August 1981, no. 738.
Tokyo, Takashimaya Art Gallery, *Hockney in California*, April - May 1994, no. 16; this exhibition travelled to Kagawa, Inokuma Museum of Contemporary Art, May - June 1994; Fukushima, Koriyama City Museum of Art, June - July 1994; and Chiba, Sogo Museum of Art, July - August 1994.

Hamburg, Hamburger Kunsthalle, *David Hockney: A Drawing Retrospective*, August - October 1995, no. 46; this exhibition travelled to London, Royal Academy, November 1995 - January 1996; and Los Angeles, County Museum of Art, February - April 1996.

LITERATURE:

Exhibition catalogue, *David Hockney*, Hannover, Kestner-Gesellschaft, 1970, n.p., no. 150, illustrated.
Exhibition catalogue, *David Hockney: Zeichnungen, Grafik, Gemälde*, Bielefeld, Kunsthalle Bielefeld, 1971, n.p., no. 21, illustrated.
Exhibition catalogue, *David Hockney: Schilderijen, Tekeningen en Prenten*, Nijmegen, Nijmeegs Museum, 1975, n.p., no. 14, illustrated.
Exhibition catalogue, *David Hockney: Zeichnungen und Druckgraphik*, Munich, Staatliche Graphische Sammlung, 1977, n.p., no. 11, fig. 8.
Exhibition catalogue, *75 Drawings by David Hockney*, Innsbruck, Forum for Contemporary Art, 1977, n.p., no. 21, illustrated.
Exhibition catalogue, *David Hockney: Zeichnungen und Druckgraphik 1959-1977*, Vienna, Graphische Sammlung Albertina, 1978, n.p., no. 16, illustrated.
L. Glozer, exhibition catalogue, *Westkunst: Zeitgenössische Kunst seit 1939*, Cologne, Museen der Stadt, 1981, p. 469, no. 738, illustrated.
M. Kobayashi and M. Livingstone, exhibition catalogue, *Hockney in California*, Tokyo, Takashimaya Art Gallery, 1994, n.p., no. 16, illustrated.
U. Luckhardt and P. Melia, exhibition catalogue, *David Hockney: A Drawing Retrospective*, Hamburg, Hamburger Kunsthalle, 1995, pp. 100-101, no. 46, illustrated.



THE MAKING OF A MASTER: WORKS BY DAVID HOCKNEY
FROM AN IMPORTANT PRIVATE COLLECTION

λ*5

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

Detail of a Picture I had Intended to Paint in July 1989

signed, inscribed and dated "'DETAIL OF A PICTURE I HAD/
INTENDED TO PAINT IN JULY/1989.'/David Hockney/OCT.
'61.' (on the reverse)

oil on canvas, in two parts
44 x 20 in. (111.8 x 50.8 cm.)
Painted in 1961.

£300,000-500,000
US\$370,000-600,000
€340,000-570,000

PROVENANCE:

with Grosvenor Gallery, London.
Mr Taylor.
Acquired by the present owners by 1971.

EXHIBITED:

London, Arthur Jeffress Gallery, *New Approaches to the
Figure*, August – September 1962, no. 15.
London, Whitechapel Art Gallery, *David Hockney: Paintings,
Prints and Drawings 1960-1970*, April - May 1970, no. 61.2.
Bielefeld, Kunsthalle Bielefeld, *David Hockney: Zeichnungen,
Grafik, Gemälde*, April - May 1971, no. 68.
Nijmegen, Nijmeegs Museum, *David Hockney: Schilderijen,
Tekeningen en Prenten*, October – November 1975, no. 4.

LITERATURE:

Exhibition catalogue, *David Hockney: Paintings, Prints and
Drawings 1960-1970*, London, Whitechapel Art Gallery, 1970,
p. 20, no. 61.2, illustrated.
Exhibition catalogue, *David Hockney: Zeichnungen, Grafik,
Gemälde*, Bielefeld, Kunsthalle Bielefeld, 1971, n.p., no. 68,
illustrated.
Exhibition catalogue, *David Hockney: Schilderijen, Tekeningen
en Prenten*, Nijmegen, Nijmeegs Museum, 1975, n.p., no. 4,
illustrated.



PROPERTY FROM AN AMERICAN ESTATE

λ*6

DAME BARBARA HEPWORTH (1903-1975)

Small Oval

alabaster, on a slate base, unique
8½ in. (21.6 cm.) long, excluding base
Carved in 1963.

This work is recorded as BH 352.

£300,000-500,000

US\$370,000-610,000

€350,000-570,000

PROVENANCE:

with Gimpel Fils, London.

Anonymous sale; Christie's, New York, 11 May 1989, lot 409.

with New Art Centre, Salisbury, where purchased by
Joy Barnes in February 1996.

Her sale; Greenslade Taylor Hunt, Taunton, 20 September
2012, lot 119.

with Richard Green, London, where purchased by the
present owner in November 2013.

EXHIBITED:

London, Gimpel Fils, *Barbara Hepworth: Sculpture and
Drawings*, June 1964, no. 38.

London, Tate Gallery, *Barbara Hepworth: Retrospective
Exhibition*, April - May 1968, no. 140.

London, Gimpel Fils, *Barbara Hepworth: 50 Sculptures from
1935 to 70*, October - November 1975, no. 42.

London, Gimpel Fils, *Ben Nicholson and Barbara Hepworth*,
June - September 1990, no. 10.

London, Gimpel Fils, *Barbara Hepworth*, October -
November 1994, ex. cat.

LITERATURE:

A. Bowness (ed.), *The Complete Sculpture of Barbara
Hepworth 1960-69*, London, 1971, p. 36, no. 352, pl. 89.

Exhibition catalogue, *Barbara Hepworth: 50 Sculptures
from 1935 to 70*, London, Gimpel Fils, 1975, n.p., no. 42,
illustrated.

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



PROPERTY FROM AN AMERICAN ESTATE

λ*7

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

Orange Still Life with Figure

signed and dated 'W.SCOTT 56/7' (on the reverse)

oil on canvas

48 x 60 in. (121.9 x 152.4 cm.)

Painted in 1956-57.

£400,000-600,000

US\$490,000-720,000

€460,000-680,000

PROVENANCE:

The artist, and by descent by 1985.

Acquired from the above by the present owner.

EXHIBITED:

London, Gimpel Fils, *William Scott: Every Picture tells a Story*, February - March 1985, no. 5.

Belfast, Ulster Museum, *William Scott*, June - August 1986, no. 27: this exhibition travelled to Dublin, Guinness Hop Store, August - September 1986; and Edinburgh, Scottish

National Gallery of Modern Art, October - November 1986.

London, Royal Academy, 1990, no. 1171, as 'Orange Still Life'.

Dublin, Irish Museum of Modern Art, *William Scott:*

Paintings and Drawings, July - November 1998, no. 38.

Wolfsburg, Kunstmuseum, *Blast to Frieze: British Art in the*

20th Century, September 2002 - January 2003, exhibition

not numbered, as 'Orange Still Life'.

LITERATURE:

Exhibition catalogue, *William Scott: Every Picture tells a Story*, London, Gimpel Fils, 1985, n.p., no. 5, illustrated.

R. Alley and T.P. Flanagan, exhibition catalogue, *William Scott*, Belfast, Ulster Museum, 1986, p. 57, no. 27, illustrated.

Exhibition catalogue, *William Scott: Paintings and Drawings*, Dublin, Irish Museum of Modern Art, 1998, p. 72, no. 38, illustrated.

M. Raeburn, *Vision: 50 Years of British Creativity*, London, 1999, p. 46, illustrated.

N. Lynton, *William Scott*, London, 2004, p. 185, illustrated.

S. Whitfield (ed.), *William Scott: Catalogue Raisonné of Oil Paintings, Vol. 2 1952-1959*, London, 2013, pp. 168-169, no. 310, illustrated.

We are very grateful to The William Scott Foundation for their assistance in preparing this catalogue entry.



PROPERTY FROM AN AMERICAN ESTATE

λ*8

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

Le Petit Provençal

signed and dated 'Ben Nicholson 1933' (on the reverse)

oil, collage and pencil on canvas

18¾ x 16¾ in. (47.6 x 42.6 cm.)

Painted in 1933.

£400,000-600,000

US\$490,000-730,000

€460,000-680,000

PROVENANCE:

with Galerie d'Art Moderne, Zürich, where purchased by Dr Georg and Josi Guggenheim in February 1957. Their sale; Christie's, London, 10 February 2005, lot 528. with Richard Green, London, where purchased by the present owner.

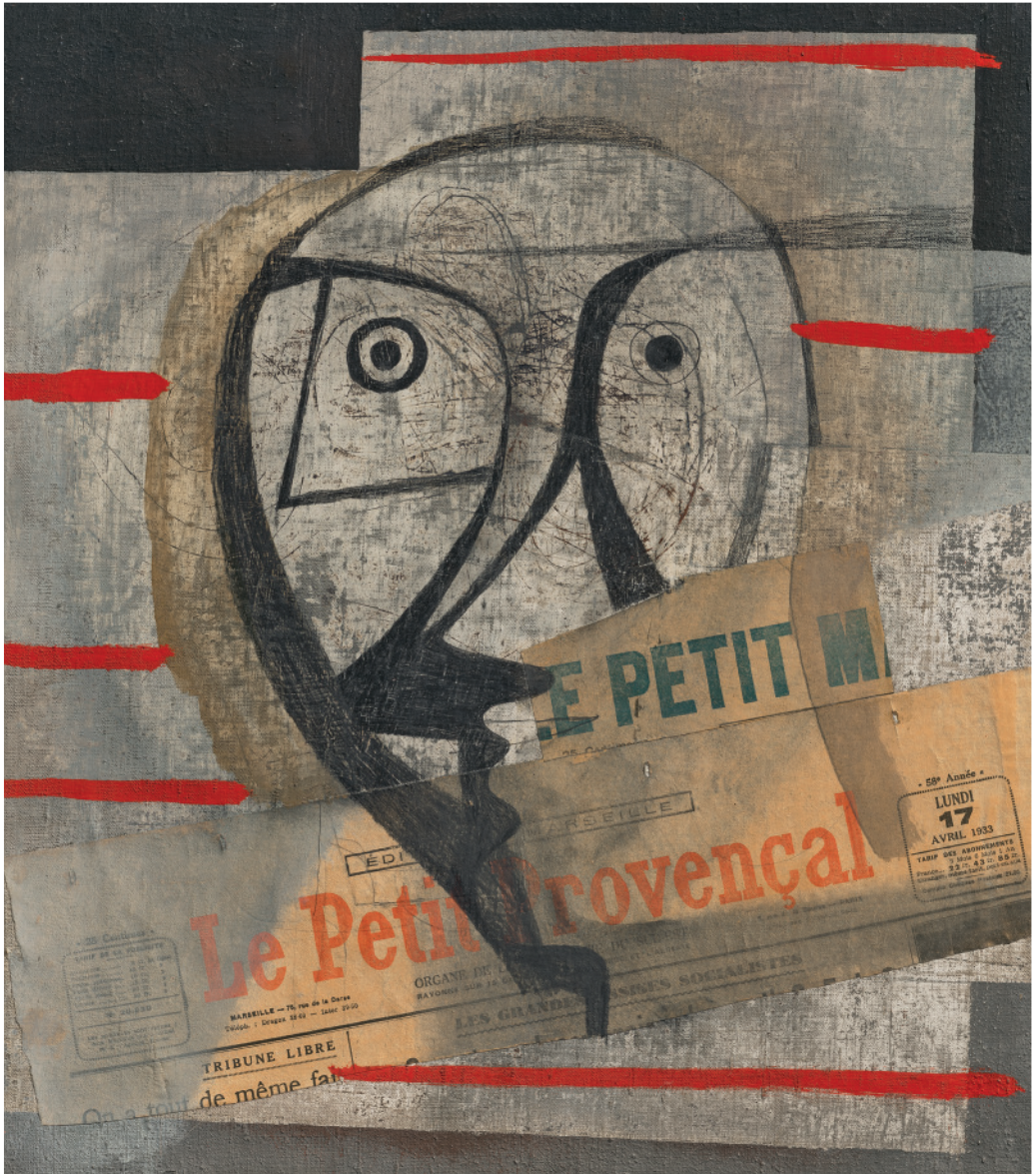
EXHIBITED:

Perth, Art Gallery of Western Australia, British Council, *Eleven Contemporary British Artists*, January 1949, no. 22: this exhibition travelled to Adelaide, Art Gallery of South Australia, February 1949; Melbourne, Royal Exhibition Building, March 1949; Ballarat, May 1949; Bendigo, May 1949; Castlemaine, May 1949; Victoria, Geelong Art Gallery, May 1949; Hobart; Tasmanian Museum and Art Gallery, June 1949; Launceston, Queen Victoria Art Gallery, June 1949; and Sydney, Art Gallery of New South Wales, July 1949.

Basel, Galeria d'Art Moderne, *Collages 1912-1956*, December 1956 - January 1957: this exhibition travelled to Zürich, Club Bel Etage, January - February 1957, catalogue not traced.

Hanover, Kestner-Gesellschaft, *Ben Nicholson*, February - April 1959, no. 11: this exhibition travelled to Mannheim, Städtische Kunsthalle, April - May 1959. Bern, Kunsthalle Bern, *Ben Nicholson*, May - July 1961, no. 27.

We are very grateful to Rachel Smith and Lee Beard for their assistance in preparing this catalogue entry.



PROPERTY FROM A DISTINGUISHED LONDON COLLECTION

λ9

DAME BARBARA HEPWORTH (1903-1975)

Pierced Form (Toledo)

mahogany with string, on a black-painted wooden base
35¼ in. (89.5 cm.) high, excluding base
Carved in 1957.

This work is recorded as BH 232.

£2,500,000-3,500,000
US\$3,100,000-4,200,000
€2,900,000-4,000,000

PROVENANCE:

Acquired directly from the artist by Charles and Peter Gimpel in 1959.
with Spruth Magers Lee, London, where purchased by the present owner in 2003.

EXHIBITED:

London, Gimpel Fils, *Recent Works by Barbara Hepworth*, June 1958, no. 8.
Leeds, Arts Council of Great Britain, Town Hall, *Leeds Centenary Musical Festival*, October 1958, no. 37.
São Paulo, British Council, Museu De Arte Moderna, *5th São Paulo Bienal*, September - December 1959: this exhibition travelled to Montevideo, Comision National De Bellas Artes, April - May 1960; Buenos Aires, Museo Nacional De Bellas Artes, May - June 1960; Santiago, Universidad De Santiago Art Gallery, September - October 1960.
London, Whitechapel Art Gallery, *Barbara Hepworth: An Exhibition of Sculpture from 1952-1962*, May 1962, no. 27.
Copenhagen, British Council, Kunstforeningen, *Barbara Hepworth: Retrospective 1935-64*, September - October 1964, no. 12: this exhibition travelled to Stockholm, Moderna Museet, November - December 1964; Helsinki, Ateneum, January - February 1965; Oslo, Kunstnernes Hus, March 1965; Otterlo, Rijksmuseum Kroller Muller, May - July 1965; Basel, Kunsthalle, September - October 1965; Torino, Museo De Arte Contemporanea, October - December 1965, no. 15; Karlsruhe, Badischer Kunstverein, February 1966; and Essen, Folkwang Museum, April 1966.
London, Tate Gallery, *Barbara Hepworth*, April - May 1968, no. 86.

London, Austin Reed, *The St Ives Group: Exhibition of Paintings, Sculpture and Ceramics*, September 1968, no. 68.
Plymouth, City Art Gallery, *Barbara Hepworth*, June - August 1970, no. 31.
Nice, *5th Salon International de la Femme*, October 1970, no. B.H. 830.
London, Gimpel Fils, *Barbara Hepworth*, October - November 1975, no. 17.
London, Gimpel Fils, *Barbara Hepworth*, October - November 1994, exhibition not numbered, ex. cat.
New York, Wildenstein, *Barbara Hepworth: Sculptures from the Estate*, October - November 1996, exhibition not numbered.

LITERATURE:

Exhibition catalogue, *Recent Works by Barbara Hepworth*, London, Gimpel Fils, 1958, n.p., no. 8, illustrated.
Exhibition catalogue, *Leeds Centenary Musical Festival*, Leeds, Arts Council of Great Britain, 1958, n.p., no. 37, illustrated.
E. Roditi, *Dialogues on Art*, London, 1960, pp. 96-97, illustrated.
J.P. Hodin, *Barbara Hepworth*, London, 1961, p. 169, no. 232, illustrated.
Exhibition catalogue, *Barbara Hepworth: An Exhibition of Sculpture from 1952-1962*, London, Whitechapel Art Gallery, 1962, n.p., no. 27, illustrated.
M. Shepherd, *Barbara Hepworth*, London, 1963, p. 39, pl. 10.
Exhibition catalogue, *Barbara Hepworth: Retrospective 1935-64*, Copenhagen, British Council, Kunstforeningen, 1964, n.p., no. 12, illustrated.
Exhibition catalogue, *Barbara Hepworth: Retrospective 1935-64*, Torino, Museo De Arte Contemporanea, 1965, pp. 46-47, no. 15, illustrated.
A.M. Hammacher, *Barbara Hepworth*, London, 1968, p. 203, illustrated.
Exhibition catalogue, *Barbara Hepworth*, London, Gimpel Fils, 1975, n.p., no. 17, illustrated.
A. Bowness (ed.), *Barbara Hepworth: A Pictorial Autobiography*, London, 1985, n.p., no. 348, illustrated.
A.G. Wilkinson, exhibition catalogue, *Barbara Hepworth: Sculptures from the Estate*, New York, Wildenstein, 1996, pp. 38-39, exhibition not numbered, illustrated.
S. Bowness (ed.), *Barbara Hepworth: Writings and Conversations*, London, 2015, p. 157.
P. Curtis and C. Stephens (eds.), exhibition catalogue, *Barbara Hepworth*, London, Tate Britain, 2015, p. 92, fig. 87.
S. Bowness, *Barbara Hepworth: The Sculptor in the Studio*, London, 2017, p. 31, fig. 24.
Exhibition catalogue, *Barbara Hepworth*, Paris, Musée Rodin, 2019, p. 25, fig. 2.

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



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

◊λ10

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

Glasgow Docks

signed and dated 'L.S. LOWRY 1947' (lower right)

oil on canvas

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

Painted in 1947.

£1,100,000-1,500,000

US\$1,400,000-1,800,000

€1,300,000-1,700,000

PROVENANCE:

with Lefevre Gallery, London.

Fleming-Wyfold Art Foundation, London.

Anonymous sale; Lyon & Turnbull, Edinburgh, 28 November 2006, lot 144.

with Richard Green, London, 2006.

Robin Batchelor.

Acquired from the above by the present owner in 2018.

EXHIBITED:

London, Richard Green, *L.S. Lowry*, November 2007, no. 61.

Salford, The Lowry, on long term loan.

LITERATURE:

Exhibition catalogue, *L.S. Lowry*, London, Richard Green, 2007, n.p., no. 61, illustrated.

T.G. Rosenthal, *L.S. Lowry: The Art and the Artist*, Norwich, 2010, p. 126, illustrated.



THE ARTISTIC JOURNEY -
A DISTINGUISHED WEST COAST COLLECTION

■λ*11

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

Large Troubador

signed with monogram, numbered, dated and stamped
with foundry mark '-05 2/8' (on the top of the base)
bronze with a black patina
73 in. (185.4 cm.) high, including bronze base
Conceived in 2004 and cast in an edition of 8,
plus 3 artist's casts.
Cast in 2005 by AB Fine Art Foundry, London.

£450,000-650,000
US\$550,000-780,000
€520,000-740,000

PROVENANCE:

with Waddington Galleries, London, where purchased
by the present owner in June 2007.

EXHIBITED:

London, Waddington Galleries, *Paintings, Sculpture and Works on Paper*, 2004, no. 29, another cast exhibited.
Dublin, Irish Museum of Modern Art, *Barry Flanagan: Sculpture: 1965-2005*, June - September 2006, exhibition not numbered, another cast exhibited.
New York, Paul Kasmin Gallery, *Barry Flanagan: Sculpture*, February - March 2007, another cast exhibited, catalogue not traced.
London, Waddington Galleries, *Barry Flanagan: Sculptures 2001-2008*, April - May 2008, no. 7, another cast exhibited.
Chesterfield, Chatsworth House, *Beyond Limits: Chatsworth House*, September - October 2012, exhibition not numbered, another cast exhibited.
Paris, Galerie Lelong, *Barry Flanagan: Solutions Imaginaires*, March - May 2019, exhibition not numbered, another cast exhibited.
Birmingham, IKON, *Barry Flanagan*, September - November 2019, exhibition not numbered, another cast exhibited.
London, *Mayfair Sculpture Trail*, October 2020, no. 8, another cast exhibited.
Basel, von Bartha, *Barry Flanagan, May - July 2021*, exhibition not numbered, another cast exhibited.

LITERATURE:

Exhibition catalogue, *Paintings, Sculpture and Works on Paper*, London, Waddington Galleries, 2004, pp. 62-63, 108, no. 29, another cast illustrated.
E. Juncosa (ed.), exhibition catalogue, *Barry Flanagan Sculpture: 1965-2005*, Dublin, Irish Museum of Modern Art, 2006, p. 160, exhibition not numbered, another cast illustrated.
Exhibition catalogue, *Barry Flanagan: Sculptures 2001-2008*, London, Waddington Galleries, 2008, pp. 22, 69, no. 7, another cast illustrated.
Exhibition catalogue, *Beyond Limits: Chatsworth House*, Chesterfield, Chatsworth House, 2012, pp. 100-105, 113, exhibition not numbered, another cast illustrated.
C. Preston (ed.), *Barry Flanagan*, London, Waddington Galleries, 2017, p. 285, pl. 137, another cast illustrated.
Exhibition catalogue, *Barry Flanagan*, Birmingham, IKON, 2019, pp. 2-3, 5, 88, exhibition not numbered, another cast illustrated.
Exhibition catalogue, *Barry Flanagan: Solutions Imaginaires*, Paris, Galerie Lelong, 2019, p. 69, exhibition not numbered, another cast illustrated.
Exhibition catalogue, *Mayfair Sculpture Trail*, London, 2020, p. 41, no. 8, another cast illustrated.

We are very grateful to the Barry Flanagan estate for their assistance in preparing this catalogue entry.



PROPERTY FROM AN AMERICAN ESTATE

λ*12

EUAN UGLOW (1932-2000)

Striding Nude, Blue Dress

oil on canvas

59¾ x 43½ in. (152 x 110.5 cm.)

Painted in 1978-1981.

£300,000-500,000

US\$370,000-610,000

€350,000-570,000

PROVENANCE:

Mrs Cherry Paulette Brown.

with Browse & Darby, London, May 1989.

with Browse & Darby, London, where purchased by the present owner in August 2009.

EXHIBITED:

London, Browse & Darby, *Euan Uglow: Paintings and Drawings*, May - June 1983, no. 15.

Exeter, Royal Albert Memorial Museum, *The Singular Vision: Paintings of the Figure by Contemporary British Artists*, January - February 1985, no. 34, as 'Striding Nude, Blue Dress, II': this exhibition travelled to Milton Keynes, Exhibition Gallery, March - April 1985; Southport, Atkinson Art Gallery, April - June 1985; Newcastle upon Tyne, Laing Art Gallery, June - July 1985; Barnsley, Cooper Gallery, August 1985; and London, South London Art Gallery, September - October 1985.

London, Marlborough Fine Art, *Studies of the Nude*, March - May 1986, no. 32.

Baghdad, *Invitational International Cultural Festival*, Spring 1988.

London, Whitechapel Art Gallery, *Euan Uglow's Nudes*, July - September 1989.

New York, Salander O'Reilly, *Euan Uglow*, December 1993, no. 22, as 'Striding Nude'.

LITERATURE:

Times Literary Supplement, 20 May 1983, illustrated.

M. Murphy, exhibition catalogue, *Euan Uglow: Paintings and Drawings*, London, Browse & Darby, 1983, n.p., no. 15, illustrated.

Exhibition catalogue, *The Singular Vision: Paintings of the Figure by Contemporary British Artists*, Exeter, Royal Albert Memorial Museum, 1985, p. 44, no. 34, illustrated, as 'Striding Nude, Blue Dress, II'.

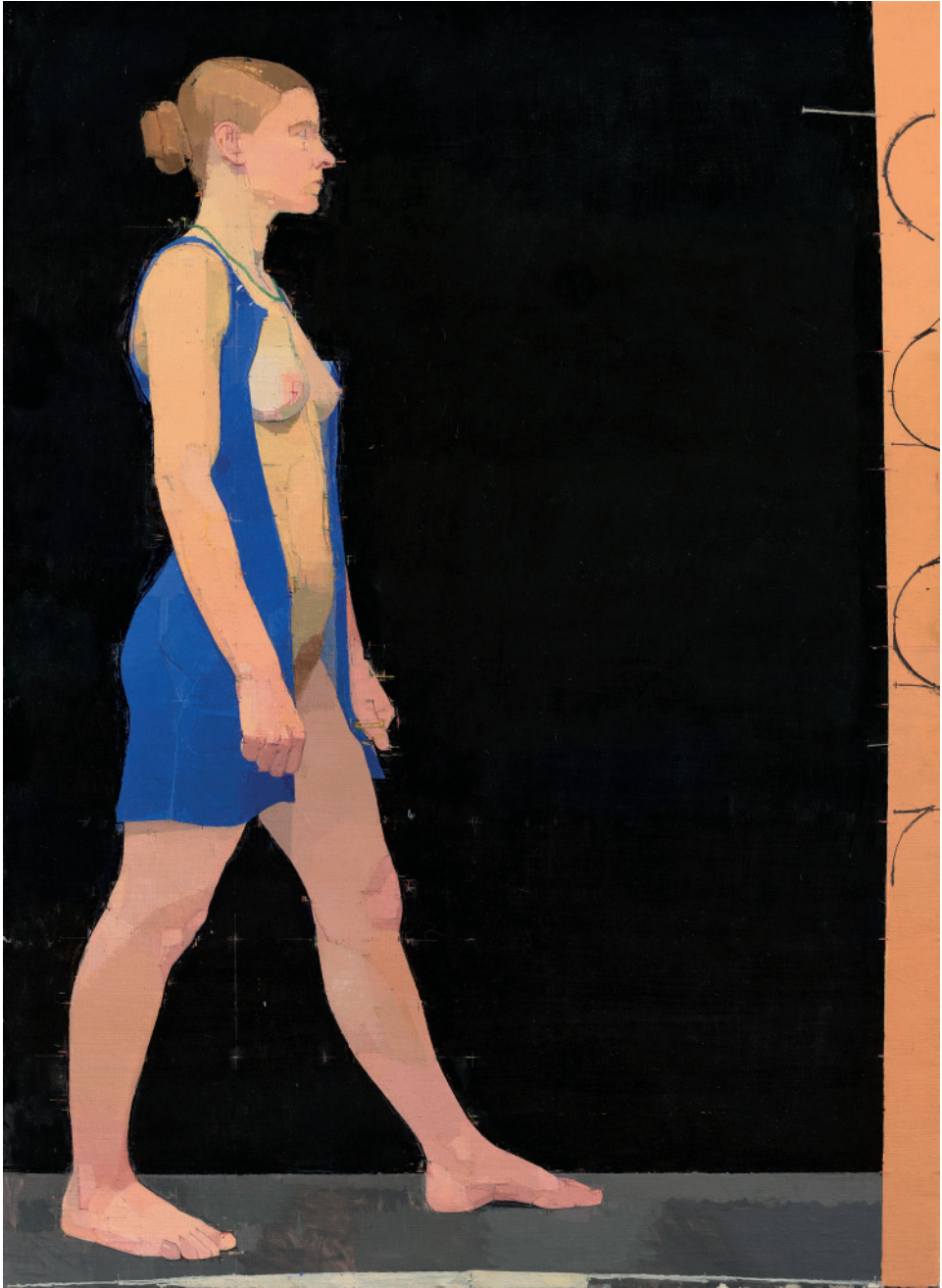
C. Lampert (intro.), exhibition catalogue, *8th International Drawing Biennale*, Middlesbrough, Art Gallery, 1987, n.p., illustrated.

C. Lampert (intro.), exhibition catalogue, *Euan Uglow's Nudes*, London, Whitechapel Art Gallery, 1989, n.p., illustrated.

A. Forge and J. McLean, exhibition catalogue, *Euan Uglow*, New York, Salander O'Reilly, 1993, n.p., no. 22, illustrated, as 'Striding Nude'.

C. Lampert, *Euan Uglow: The Complete Paintings*, New Haven and London, 2007, p. 142, no. 297, illustrated.

We are very grateful to Catherine Lampert for her assistance in preparing this catalogue entry.



THE ARTISTIC JOURNEY -
A DISTINGUISHED WEST COAST COLLECTION

λ*13

HENRY MOORE, O.M., C.H. (1889-1986)

Mother and Child with Apple

bronze with a dark brown patina

28½ in. (75.2 cm.) high

Conceived in 1956, this is the second cast
from an edition of 9.

£3,300,000-5,000,000

US\$4,000,000-6,000,000

€3,800,000-5,700,000

PROVENANCE:

with Arthur Tooth & Sons, London.

Acquired from the above by Allan D. Emil, New York,
in 1957, and by descent to Arthur D. Emil.

His estate sale; Sotheby's, New York, 19 June 2012, lot 26,
where purchased by the present owner.

EXHIBITED:

Saint Paul de Vence, Fondation Maeght, *Henry Moore:
Rétrospective*, July - November 2002, no. 136, another cast
illustrated.

LITERATURE:

W. Grohmann, *The Art of Henry Moore*, London, 1960,
p. 8, pls. 116-117, another cast illustrated.

I. Jianou, *Henry Moore*, Paris, 1968, p. 81, no. 389.

R. Melville, *Henry Moore: Sculpture and Drawings 1921-
1969*, London, 1970, p. 359, pls. 512-513, another cast
illustrated, as 'Mother and Child No. 1'.

G.C. Argan, *Henry Moore*, New York, 1971, n.p., figs.
132-133, another cast illustrated.

D. Mitchinson (ed.), *Henry Moore Sculpture, with Comments
by the Artist*, London, 1981, pp. 141, 312, nos. 290-291,
another cast illustrated.

A. Bowness (ed.), *Henry Moore: Complete Sculpture 1955-
64, Vol. 3*, London, 1986, pp. 28, 94-95, no. 406, pls. 32-33,
another cast illustrated.

Exhibition catalogue, *Henry Moore: Rétrospective*, Saint
Paul de Vence, Fondation Maeght, 2002, pp. 167, 249,
no. 136, another cast illustrated.

C. Lichtenstein, *Henry Moore: Work, Theory, Impact*,
London, 2008, another cast illustrated on the front cover.



PROPERTY FROM A NOTABLE BRITISH COLLECTION

λ14

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

The Railway Platform

signed and dated 'LS LOWRY 1953' (lower right)

oil on canvas

18 x 30 in. (45.7 x 76.2 cm.)

Painted in 1953.

£1,000,000-2,000,000

US\$1,200,000-2,400,000

€1,200,000-2,200,000

PROVENANCE:

with Lefevre Gallery, London.

with Richard Green, London, where purchased by a private collector.

Their sale; Sotheby's, London, 15 November 2011, lot 19, where purchased by the previous owner.

Anonymous sale; Christie's, London, 25 November 2015, lot 5, where purchased by the present owner.

EXHIBITED:

London, Lefevre Gallery, *Recent Paintings by L.S. Lowry*, October 1953, no. 20.

Sunderland, Arts Council of Great Britain, Sunderland Art Gallery, *L.S. Lowry, R.A.: Retrospective Exhibition*, August - September 1966, no. 72: this exhibition travelled to Manchester, Whitworth Art Gallery, September - October 1966; Bristol, City Art Gallery, October - November 1966; and London, Tate Gallery, November 1966 - January 1967.

London, Lefevre Gallery, *A Memorial Exhibition of Paintings & Drawings by L.S. Lowry R.A.*, May - July 1976, no. 15. London, Royal Academy, *L.S. Lowry, R.A.*, September - November 1976, no. 201.

London, Richard Green, *Modern British Paintings*, May 1984, no. 38.

Salford, The Lowry, on long term loan, 2016-2022.

LITERATURE:

Exhibition catalogue, *A Memorial Exhibition of Paintings & Drawings by L.S. Lowry R.A.*, London, Lefevre Gallery, 1976, pp. 6, 25, no. 15, illustrated.

M. Levy, *The Paintings of L.S. Lowry: Oils and Watercolours*, London, 1978, pl. 59.

D. McLean, *L.S. Lowry*, London, 1978, p. 14, illustrated.

Exhibition catalogue, *Modern British Paintings*, London, Richard Green, 1984, pp. 68-69, no. 38, illustrated.

T.G. Rosenthal, *L.S. Lowry: The Art and The Artist*, Norwich, 2010, p. 179, illustrated.



PROPERTY FORMERLY IN THE COLLECTION
OF ERIC AND STELLA NEWTON

λ15

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

The Clock Tower

signed and dated 'L.S. LOWRY 1938' (lower left)

oil on canvas

21 x 15½ in. (53.3 x 39.4 cm.)

Painted in 1938.

£400,000-600,000

US\$490,000-720,000

€460,000-680,000

PROVENANCE:

Eric Newton, by 1950.

Eric and Stella Newton, their sale; Christie's, London,
23 November 2001, lot 104, where purchased by the
present owner.

EXHIBITED:

London, Whitechapel Art Gallery, *Painters' Progress*, May -
July 1950, no. 20.

Manchester, Arts Council of Great Britain, City Art Gallery,
British Painting 1925-50, 1951, no. 40.

Bradford, Cartwright Memorial Hall, *Golden Jubilee
Exhibition: Fifty years of British Art 1904-1954*, March - June
1954, no. 696.

Paris, Galerie Creuze, *La Peinture Britannique
contemporaine*, October 1957.

Manchester, City Art Gallery, *L.S. Lowry Retrospective
Exhibition*, June - July 1959, no. 31.

Manchester, Arts Council of Great Britain, City Art Gallery,
Northern Artists, July - August 1960, no. 42: this exhibition
travelled to Sheffield, Graves Art Gallery, August -
September 1960; Newcastle-upon-Tyne, Laing Art Gallery,
September - October 1960; Bolton, City Art Gallery,
October 1960; Bradford, City Art Gallery, November 1960.
and Carlisle, Public Library and Art Gallery, December 1960.
Sheffield, Graves City Art Gallery, *L.S. Lowry Exhibition of
Paintings and Drawings*, September - October 1962, no. 28.

Sunderland, Arts Council of Great Britain, City Art Gallery,
L.S. Lowry RA retrospective exhibition, August - September
1966, no. 33; this exhibition travelled to Manchester,
Whitworth Art Gallery, September - October 1966; Bristol,
City Art Gallery, October - November 1966; and London,
Tate Gallery, November 1966 - January 1967.

LITERATURE:

M. Collis, *The Discovery of L.S. Lowry*, London, 1951, p. 7,
pl. 8.



PROPERTY FROM A NOTABLE BRITISH COLLECTION

λ16

DAME BARBARA HEPWORTH (1903-1975)

Horizontal Form

signed, numbered, dated and stamped with foundry mark 'Barbara Hepworth 7/9 1968' (on the side of the base)
polished bronze, on a bronze base
18¾ in. (46.6 cm.) wide
Conceived in 1968 and cast by Morris Singer Foundry, London.
This work is recorded as BH 468.

£120,000-180,000

US\$150,000-220,000

€140,000-200,000

PROVENANCE:

with Marlborough Fine Art, London, where purchased by the previous owner in 1970.
Anonymous sale; Sotheby's, London, 17 November 2015, lot 3, where purchased by the present owner.

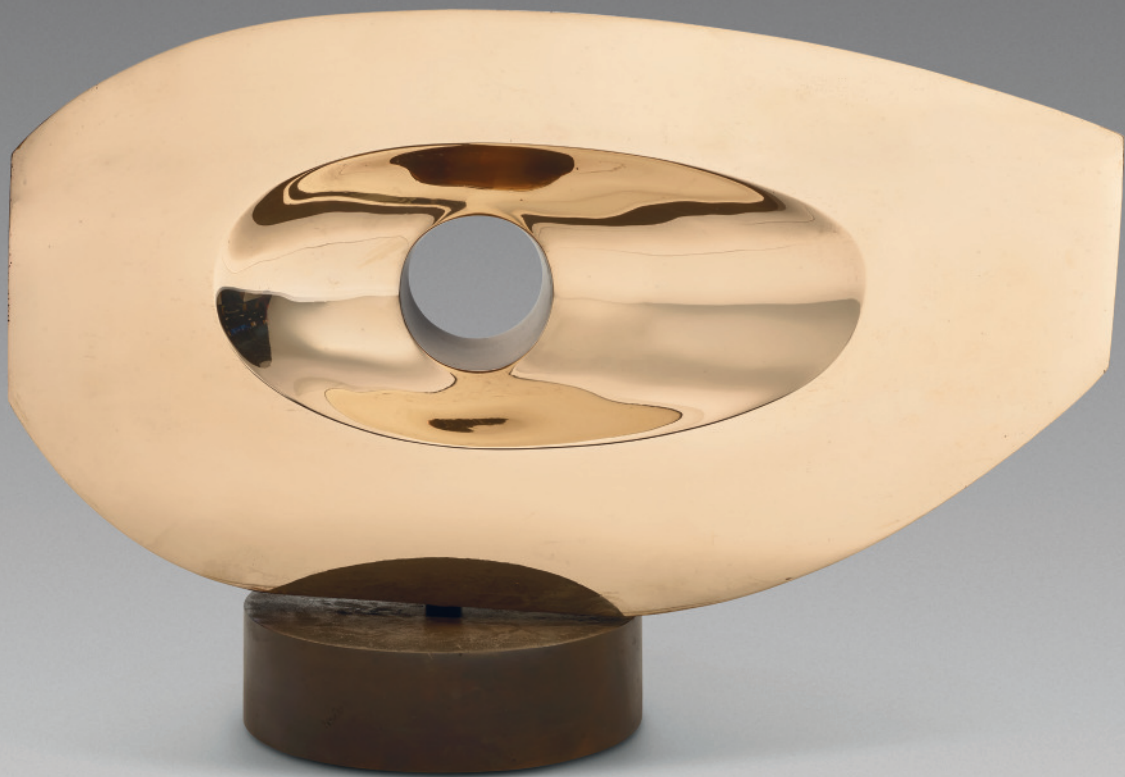
EXHIBITED:

New York, Gimpel Gallery, *Barbara Hepworth*, April - May 1969, no. 22, another cast exhibited.
London, Gimpel Fils, *Sculpture and Reliefs*, June - August 1969, no. 24, another cast exhibited.
London, Marlborough Fine Art, *Barbara Hepworth: Recent Work, Sculpture, Paintings, Prints*, February - March 1970, no. 14, another cast exhibited.

LITERATURE:

Exhibition catalogue, *Barbara Hepworth*, New York, Gimpel Gallery, 1969, n.p., no. 22, another cast illustrated.
Exhibition catalogue, *Sculpture and Reliefs*, London, Gimpel Fils, 1969, n.p., no. 24, another cast illustrated.
Exhibition catalogue, *Barbara Hepworth: Recent Work, Sculpture, Paintings, Prints*, London, Marlborough Fine Art, 1970, pp. 7, 22, no. 14, another cast illustrated.
A. Bowness (ed.), *The Complete Sculpture of Barbara Hepworth 1960-69*, London, 1971, p. 47, no. 468, another cast illustrated.
B. Hepworth, *Barbara Hepworth: A Pictorial Autobiography*, London, 1985, p. 124, pl. 337, another cast illustrated.

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



PROPERTY FROM AN AMERICAN ESTATE

λ*17

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

1945 (painting)

signed and dated 'Ben Nicholson/1945' (on the reverse)
oil and pencil on board, on the artist's prepared board
9 x 8½ in. (22.9 x 21.6 cm.)
Painted in 1945.

£150,000-250,000

US\$190,000-300,000

€180,000-280,000

PROVENANCE:

Purchased by Jack Pritchard at the 1945 exhibition,
and by descent.
Their sale; Sotheby's, London, 21 June 2005, lot 388.
with Richard Green, London, where purchased by the
present owner.

EXHIBITED:

London, Lefevre Gallery, *Ben Nicholson: Paintings and
Reliefs, 1939-45*, October 1945, no. 76.

We are very grateful to Rachel Smith and Lee Beard
for their assistance in preparing this catalogue entry.



RADICAL ART: AN IMPORTANT VORTICIST COLLECTION

***18**

HENRI GAUDIER-BRZESKA (1891-1915)

Charm

Irish green marble, unique
4¼ in. (10.8 cm.) high
Carved in 1914.

£60,000-80,000
US\$73,000-96,000
€69,000-91,000

PROVENANCE:

Ezra Pound.
with Anthony d'Offay, London, where purchased
by the present owner in October 1989.

EXHIBITED:

London, Doré Galleries, *Vorticist Exhibition*, June 1915, no. c.
London, Leicester Galleries, *A Memorial Exhibition of the Work of Henri Gaudier-Brzeska*, May - June 1918, no. 22, as 'A green stone charm'.
Milan, Galleria Apollinaire, *Henri Gaudier-Brzeska: Con un Manifesto Vorticista*, July - December 1957, no. 2.
Cambridge, Kettle's Yard, *Henri Gaudier-Brzeska: Sculptor*, October - November 1983, no. 94: this exhibition travelled to Bristol, Museum and Art Gallery, November 1983 - January 1984; and York, City Art Gallery, January - February 1984.
New York, The Museum of Modern Art, *Primitivism in 20th Century Art*, September 1984 - January 1985, exhibition not numbered: this exhibition travelled to Detroit, Institute of Arts, February - May 1985; and Dallas, Museum of Art, June - September 1985.
New York, Hirschl & Adler Galleries, *British Modernist Art: 1905-1930*, November 1987 - January 1988, no. 74.
Bolzano, Museo d'Arte Moderna, *Beauty is Difficult: Homage à Ezra Pound*, May - July 1990.
Orléans, Musée des Beaux-Arts, *Henri Gaudier-Brzeska*, June - September 1993, exhibition not numbered: this exhibition travelled to Toulouse, Musée d'Art Moderne, October - December 1993.
Durham, The Nasher Museum of Art, *The Vorticists: Manifesto for a Modern World*, September 2010 - January 2011, no. 26: this exhibition travelled to Venice, Peggy Guggenheim Collection, January - May 2011; and London, Tate Britain, June - September 2011.

LITERATURE:

E. Pound, *Gaudier-Brzeska: A Memoir*, London, 1916, illustrated on the front cover.
E. Pound, exhibition catalogue, *A Memorial Exhibition of the Work of Henri Gaudier-Brzeska*, London, Leicester Galleries, 1918, p. 129, no. 22.
H.S. Ede, *A Life of Gaudier-Brzeska*, London, 1930, p. 198, as 'Ornament', relief ajouré'.
H. Brodzky, *Henri Gaudier-Brzeska*, London, 1933, p. 56.
E. Pound, exhibition catalogue, *Henri Gaudier-Brzeska*, Milan, Galleria Apollinaire, 1957, n.p., no. 2, illustrated.
R. Cole, *Burning to Speak: The Life and Art of Henri Gaudier-Brzeska*, London, 1978, p. 111, no. 58.
J. Lewison (ed.), exhibition catalogue, *Henri Gaudier-Brzeska: Sculptor*, Cambridge, Kettle's Yard, 1983, p. 58, no. 94.
W. Rubin (ed.), exhibition catalogue, *Primitivism in 20th Century Art*, New York, Museum of Modern Art, 1984, p. 447, exhibition not numbered, illustrated.
Exhibition catalogue, *British Modernist Art: 1905-1930*, New York, Hirschl & Adler Galleries, 1987, p. 81, no. 74, illustrated.
Exhibition catalogue, *Henri Gaudier-Brzeska*, Orléans, Musée des Beaux-Arts, 1993, pp. 66-67, exhibition not numbered, fig. 4.
E. Silber, *Gaudier-Brzeska: Life and Art, With a Catalogue Raisonné of the Sculpture*, London, 1996, p. 271, no. 85, pls. XIII, 130.
M. Antliff and V. Greene (eds.), exhibition catalogue, *The Vorticists: Manifesto for a Modern World*, Durham, The Nasher Museum of Art, 2010, pp. 122, 187, no. 26, illustrated.



RADICAL ART: AN IMPORTANT VORTICIST COLLECTION

λ*19

WYNDHAM LEWIS (1882-1957)

Dancing Figures

signed with initials and dated 'WL 1914' (upper left)

pencil, ink, crayon, gouache and oil on paper

8 x 19¼ in. (20.3 x 50.2 cm.)

Executed in 1914.

£80,000-120,000

US\$97,000-150,000

€91,000-140,000

PROVENANCE:

with Mayor Gallery, London, 1978.

with Anthony d'Offay, London, where purchased by the present owner in July 1989.

EXHIBITED:

London, Anthony d'Offay, *Wyndham Lewis: Drawings and Watercolours 1910-1920*, April - May 1983, no. 16.

London, Anthony d'Offay, *The Omega Workshops: Alliance and Enmity in English Art 1911-1920*, January - March 1984, no. 91.

New York, Washburn Gallery, *Wyndham Lewis: The Early Decades*, September - October 1985, exhibition not numbered.

London, Anthony d'Offay, *Important English Drawings Relating to Cubism and Vorticism*, February - March 1986, no. 20.

Venice, Palazzo Grassi, *Futurismo e Futurismi*, May - October 1986, exhibition not numbered.

London, Royal Academy, *British Art in the 20th Century: The Modern Movement*, January - April 1987, exhibition not numbered: this exhibition travelled to Stuttgart, Staatsgalerie, May - August 1987.

New York, Hirschl & Adler Galleries, *British Modernist Art: 1905-1930*, November 1987 - January 1988, no. 76.

Venice, Peggy Guggenheim Collection, *Gino Severini: The Dance 1909-1916*, May - October 2001, no. 39.

Madrid, Fundación Juan March, *Wyndham Lewis*, February - March 2010, no. 49.

LITERATURE:

Exhibition catalogue, *Wyndham Lewis: Drawings and Watercolours 1910-1920*, London, Anthony d'Offay, 1983, n.p., no. 16, illustrated.

Exhibition catalogue, *The Omega Workshops: Alliance and Enmity in English Art 1911-1920*, London, Anthony d'Offay, 1984, p. 17, no. 91, illustrated.

Exhibition catalogue, *Wyndham Lewis: The Early Decades*, New York, Washburn Gallery, 1985, n.p., exhibition not numbered, illustrated.

Exhibition catalogue, *Futurismo e Futurismi*, Venice, Palazzo Grassi, 1986, p. 307, exhibition not numbered, illustrated.

S. Compton, exhibition catalogue, *British Art in the 20th Century: The Modern Movement*, London, Royal Academy, 1987, n.p., exhibition not numbered, illustrated.

Exhibition catalogue, *British Modernist Art: 1905-1930*, New York, Hirschl & Adler Galleries, 1987, n.p., no. 76, illustrated.

P. Edwards, *Wyndham Lewis: Painter and Writer*, London, 2000, pp. 122, 123, no. 73, illustrated.

D. Fonti, exhibition catalogue, *Gino Severini: The Dance 1909-1916*, Venice, Peggy Guggenheim Collection, 2001, pp. 214-215, no. 39, illustrated.

Exhibition catalogue, *Wyndham Lewis*, Madrid, Fundación Juan March, 2010, p. 148, no. 49, illustrated.

A. Gasiorek, *A History of Modernist Literature*, Hoboken, 2015, illustrated on the front cover.

We are very grateful to Paul Edwards for his assistance in preparing this catalogue entry.



RADICAL ART: AN IMPORTANT VORTICIST COLLECTION

λ*20

DAVID BOMBERG (1890-1957)

Figure Study (Racehorse)

signed 'Bomberg' (lower right)

oil on panel

16 x 12½ in. (40.6 x 31.7 cm.)

Painted *circa* 1913.

£300,000-500,000

US\$370,000-600,000

€350,000-570,000

PROVENANCE:

with Fischer Fine Art, London.

with Richard Salmon, London.

Acquired by the present owner in December 1987.

EXHIBITED:

London, Tate Gallery, *David Bomberg*, February - May 1988, no. 17; this exhibition travelled to Seville, Museo de Arte Contemporaneo, June - July 1988; and New Haven, Yale Center for British Art, September - October 1988.

LITERATURE:

R. Cork, *Vorticism and Abstract Art in the First Machine Age: Vol. I: Origins and Development*, London, 1976, p. 78, illustrated.

R. Cork, *David Bomberg*, New Haven and London, 1987, p. 58, pl. 66.

R. Cork, exhibition catalogue, *David Bomberg*, London, Tate Gallery, 1988, pp. 67, 145, no. 17, pl. 3.

We are very grateful to Richard Cork for his assistance in preparing this catalogue entry.



RADICAL ART: AN IMPORTANT VORTICIST COLLECTION

λ*21

WYNDHAM LEWIS (1882-1957)

Protraction

signed and dated 'Wyndham Lewis 1913' (lower right)

pencil, watercolour, gouache and crayon on paper

5⅞ x 12¼ in. (14.9 x 31.2 cm.)

Executed in 1913.

£50,000-70,000

US\$61,000-84,000

€57,000-79,000

PROVENANCE:

John Quinn, by 16 August 1916.

His sale; American Art Association, New York, 11 February

1927, lot 423c, where purchased by J.M. Kerrigan.

Richard Wyndham.

Lee Miller.

Sir Roland Penrose, and by descent to Anthony Penrose.

with Spink & Son, London, by 1996.

with Hazlitt Holland-Hibbert, London, where purchased

by the present owner in July 2004.

EXHIBITED:

New York, Penguin Club, *The Vorticists*, January 1917, no. 39.

Hannover, Sprengel Museum, *BLAST: Vorticism - The First*

Avant-Garde in England 1914-1918, August - November

1996, no. 130: this exhibition travelled to Munich, Haus Der

Kunst, November 1996 - January 1997.

Durham, The Nasher Museum of Art, *The Vorticists:*

Manifesto for a Modern World, September 2010 - January

2011, no. 22: this exhibition travelled to Venice, Peggy

Guggenheim Collection, January - May 2011; and London,

Tate Britain, June - September 2011.

LITERATURE:

W. Michel, *Wyndham Lewis: Paintings and Drawings*,

London, 1971, p. 358, no. 151.

Exhibition catalogue, *BLAST: Vorticism - The First Avant-*

Garde in England 1914-1918, Hannover, Sprengel Museum,

1996, pp. 134, 314, no. 130, illustrated.

P. Edwards, *Wyndham Lewis: Painter and Writer*, London,

2000, pp. 122, 123, no. 72, illustrated.

M. Antliff and V. Greene (eds.), exhibition catalogue,

The Vorticists: Manifesto for a Modern World, Durham,

The Nasher Museum of Art, 2010, pp. 156, 188, no. 61,

illustrated.

We are very grateful to Paul Edwards for his assistance in preparing this catalogue entry.



RADICAL ART: AN IMPORTANT VORTICIST COLLECTION

λ*22

DAVID BOMBERG (1890-1957)

The Dancer

signed 'Bomberg' (lower right)
 crayon, watercolour and gouache on paper
 26½ x 21¾ in. (67.3 x 55.5 cm.)
 Executed in 1913-14.

£150,000-250,000
 US\$190,000-300,000
 €180,000-280,000

PROVENANCE:

The artist's estate, until 1968.
 with Anthony d'Offay, London, where purchased by the
 present owner in September 1988.

EXHIBITED:

London, Marlborough Fine Art, *David Bomberg*, March
 1964, no. 59.
 London, d'Offay Couper Gallery, *Abstract Art in England
 1913-1915*, November - December 1969, no. 5.
 London, Anthony d'Offay, *David Bomberg: Drawings,
 Watercolours and Prints 1912-1925*, June - July 1971, no. 5.
 London, Arts Council of Great Britain, Hayward Gallery,
Vorticism and its Allies, March - June 1974, no. 364.
 New York, Davis & Long, *Vorticism and Abstract Art in the
 First Machine Age*, April 1977, no. 9.
 New Haven, Yale Center for British Art, *Blast: The British
 Answer to Futurism*, April - June 1983, no. 7.
 Stuttgart, Staatsgalerie, *Vom Klang der Bilder: Die Musik
 in de Kunst des 20. Jahrhunderts*, July - September 1985,
 no. 199.
 London, Anthony d'Offay, *Important English Drawings
 Relating to Cubism and Vorticism*, February - March 1986,
 no. 8.
 Venice, Palazzo Grassi, *Futurismo e Futurismi*, May -
 October 1986, exhibition not numbered.
 London, Royal Academy, *British Art in the 20th Century:
 The Modern Movement*, January - April 1987, no. 48: this
 exhibition travelled to Stuttgart, Staatsgalerie, May -
 August 1987.
 New York, Hirschl & Adler Galleries, *British Modernist Art:
 1905-1930*, November 1987 - January 1988, no. 48.

London, Tate Gallery, *David Bomberg*, February - May 1988,
 no. 50: this exhibition travelled to Seville, Museo de Arte
 Contemporaneo, June - July 1988; and New Haven, Yale
 Center for British Art, September - October 1988.

LITERATURE:

W. Lipke, *David Bomberg*, London, 1967, p. 40.
 Exhibition catalogue, *Abstract Art in England 1913-1915*,
 London, Anthony d'Offay, 1969, pp. 15, 43, no. 5, illustrated.
 Exhibition catalogue, *Vorticism and its Allies*, London, Arts
 Council of Great Britain, Hayward Gallery, 1974, p. 89, no.
 364.
 R. Cork, *Vorticism and Abstract Art in the First Machine Age:
 Vol. II: Synthesis and Decline*, London, 1976, pp. 395-396,
 398, illustrated.
 Exhibition catalogue, *Vom Klang der Bilder: Die Musik in de
 Kunst des 20. Jahrhunderts*, Stuttgart, Staatsgalerie, 1985,
 p. 128, no. 199, illustrated.
 Exhibition catalogue, *Important English Drawings Relating
 to Cubism and Vorticism*, London, Anthony d'Offay, 1986,
 n.p., no. 8, illustrated.
 Exhibition catalogue, *Futurismo e Futurismi*, Venice,
 Palazzo Grassi, 1986, p. 295, exhibition not numbered,
 illustrated.
 R. Cork, *David Bomberg*, New Haven and London, 1987,
 pp. 94-95, pl. C13, illustrated.
 J. McEwen, 'Britain's Best and Brightest', *Art in America*,
 July 1987, pp. 32-33, illustrated.
 S. Compton, exhibition catalogue, *British Art in the 20th
 Century: The Modern Movement*, London, Royal Academy,
 1987, p. 149, no. 48, illustrated.
 Exhibition catalogue, *British Modernist Art: 1905-1930*,
 New York, Hirschl & Adler Galleries, 1987, n.p., no. 48,
 illustrated.
 R. Cork, exhibition catalogue, *David Bomberg*, London,
 Tate Gallery, 1988, pp. 80, 149, no. 50, pl. 15 and illustrated
 on the back cover.

We are very grateful to Richard Cork for his assistance
 in preparing this catalogue entry.



RADICAL ART: AN IMPORTANT VORTICIST COLLECTION

***23**

HENRI GAUDIER-BRZESKA (1891-1915)

Abstract Composition

pastel on paper
18¾ x 12¼ in. (47.6 x 31.1 cm.)
Executed circa 1914.

£100,000-150,000
US\$130,000-180,000
€120,000-170,000

PROVENANCE:

Ezra Pound.
R. A. Bevan, by 1956.
Acquired from the above by Anthony d'Offay, London,
by 1969.
with Ivor Braka, London, where purchased by the present
owner in November 1988.

EXHIBITED:

London, Leicester Galleries, *A Memorial Exhibition of the Work of Henri Gaudier-Brzeska*, May - June 1918, no. 36, as 'pastel drawing'.
London, Arts Council of Great Britain, Arts Council Gallery, *Henri Gaudier-Brzeska: An Exhibition of Sculpture, Pastels and Drawings*, December 1956 - January 1957, no. 41, as 'Composition'.
London, d'Offay Couper Gallery, *Abstract Art in England 1913-1915*, November - December 1969, no. 26.
London, Arts Council of Great Britain, Hayward Gallery, *Vorticism and its Allies*, March - June 1974, no. 195.
New York, Davis & Long, *Vorticism and Abstract Art in the First Machine Age*, April 1977, no. 40.
London, Anthony d'Offay, *Drawings and Pastels: Works from the Collection of Ezra Pound*, September - October 1980, no. 43.
New Haven, Yale Center for British Art, *Blast: The British Answer to Futurism*, April - June 1983, no. 13.
London, Royal Academy of Arts, *British Art in the 20th Century: The Modern Movement*, January - April 1987, exhibition not numbered: this exhibition travelled to Stuttgart, Staatsgalerie, May - August 1987.

LITERATURE:

M. Levy (intro.), *Gaudier-Brzeska: Drawings and Sculpture*, London, 1965, n.p., pl. IV, as 'Composition'.
Exhibition catalogue, *Vorticism and its Allies*, London, Arts Council of Great Britain, Hayward Gallery, 1974, pp. 69, 74, no. 195, illustrated.
R. Cork, *Vorticism and Abstract Art in the First Machine Age: Vol. II: Synthesis and Decline*, London, 1976, p. 429, illustrated.
S. Compton, exhibition catalogue, *British Art in the 20th Century: The Modern Movement*, London, Royal Academy, 1987, n.p., exhibition not numbered, illustrated.
Exhibition catalogue, *Henri Gaudier-Brzeska*, Orléans, Musée des Beaux Arts, 1993, p. 55, fig. 13.



RADICAL ART: AN IMPORTANT VORTICIST COLLECTION

***24**

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

Study for Cape of Good Hope

signed with monogram (lower right)
ink, watercolour, gouache and crayon on paper
13 x 9¹/₈ in. (33 x 25.1 cm.)
Executed in 1914.

£80,000-120,000
US\$97,000-150,000
€91,000-140,000

PROVENANCE:

A.J.A. Symons, London, and by descent to Julian Symons, until 1970.
with Anthony d'Offay, London, where purchased by the present owner in August 1989.

EXHIBITED:

London, Arts Council of Great Britain, Hayward Gallery, *Vorticism and its Allies*, March - June 1974, no. 316.
London, P.&D. Colnaghi & Co, *Edward Wadsworth: Paintings, Drawings and Prints*, July - August 1974, no. 20.
New York, Davis & Long, *Vorticism and Abstract Art in the First Machine Age*, April 1977, no. 44.
Milan, Palazzo Reale, *Origini dell' astrattismo verso altri orizzonti del reale*, October 1979 - January 1980, no. 400.
London, Tate Gallery, *Abstraction: Toward a New Art*, February - April 1980, no. 391.
New Haven, Yale Center for British Art, *Blast: The British Answer to Futurism*, April - June 1983, no. 19.
London, Anthony d'Offay, *The Omega Workshops: Alliance and Enmity in English Art 1911-1920*, January - March 1984, no. 109.
London, Anthony d'Offay, *Important English Drawings Relating to Cubism and Vorticism*, February - March 1986, no. 30.
Venice, Palazzo Grassi, *Futurismo e Futurismi*, May - October 1986, exhibition not numbered.
London, Royal Academy, *British Art in the 20th Century: The Modern Movement*, January - April 1987, exhibition not numbered: this exhibition travelled to Stuttgart, Staatsgalerie, May - August 1987.
New York, Hirschl & Adler Galleries, *British Modernist Art: 1905-1930*, November 1987 - January 1988, no. 93.
Bradford, Cartwright Hall, *A Genius of Industrial England: Edward Wadsworth*, October 1989 - January 1990, no. 12.
Durham, The Nasher Museum of Art, *The Vorticists: Manifesto for a Modern World*, September 2010 - January 2011, no. 31: this exhibition travelled to Venice, Peggy Guggenheim Collection, January - May 2011; and London, Tate Britain, June - September 2011.

LITERATURE:

Exhibition catalogue, *Vorticism and its Allies*, London, Arts Council of Great Britain, Hayward Gallery, 1974, p. 83, no. 316.
Exhibition catalogue, *Edward Wadsworth: Paintings, Drawings and Prints*, London, P.&D. Colnaghi & Co, 1974, n.p., no. 20, illustrated.
R. Cork, *Vorticism and Abstract Art in the First Machine Age: Vol. II: Synthesis and Decline*, London, 1976, p. 367, illustrated.
Exhibition catalogue, *Origini dell' astrattismo verso altri orizzonti del reale*, Milan, Palazzo Reale, 1979, n.p., no. 400, illustrated.
Exhibition catalogue, *Abstraction: Toward a New Art*, London, Tate Gallery, 1980, pp. 108-109, no. 391, illustrated.
Exhibition catalogue, *Important English Drawings Relating to Cubism and Vorticism*, London, Anthony d'Offay, 1986, n.p., no. 30, illustrated.
Exhibition catalogue, *Futurismo e Futurismi*, Venice, Palazzo Grassi, 1986, p. 315, exhibition not numbered, illustrated.
S. Compton, exhibition catalogue, *British Art in the 20th Century: The Modern Movement*, London, Royal Academy, 1987, n.p., exhibition not numbered, illustrated.
Exhibition catalogue, *British Modernist Art: 1905-1930*, New York, Hirschl & Adler Galleries, 1987, p. 97, no. 93, illustrated.
J. Lewison (ed.), exhibition catalogue, *A Genius of Industrial England: Edward Wadsworth*, Bradford, Cartwright Hall, 1989, pp. 13, 123, no. 12, illustrated.
B. Wadsworth, *Edward Wadsworth: A Painter's Life*, Salisbury, 1989, n.p., no. W/B 11.
J. Black, *Edward Wadsworth: Form, Feeling and Calculation, The Complete Paintings and Drawings*, London, 2005, p. 162, no. 61, illustrated.
M. Antliff and V. Greene (eds.), exhibition catalogue, *The Vorticists: Manifesto for a Modern World*, Durham, The Nasher Museum of Art, 2010, pp. 128, 189, no. 31, illustrated.

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



RADICAL ART: AN IMPORTANT VORTICIST COLLECTION

***25**

LAWRENCE ATKINSON (1873-1931)

Abstract Composition

ink, watercolour, gouache and crayon on paper

13¼ x 8¾ in. (33.6 x 21.4 cm.)

Executed circa 1914-16.

£40,000-60,000

US\$49,000-72,000

€46,000-68,000

PROVENANCE:

with Piccadilly Gallery, London, 1965.

with Anthony d'Offay, London, where purchased
by the present owner in August 1989.

EXHIBITED:

London, Anthony d'Offay, *Abstract Art in England 1913-1915*,
November - December 1969, no. 2.

London, Arts Council of Great Britain, Hayward Gallery,
Vorticism and its Allies, March - June 1974, no. 384.

New York, Davis & Long, *Vorticism and Abstract Art in the
First Machine Age*, April 1977, no. 2.

Milan, Palazzo Reale, *Origini dell'astrattismo verso altri
orizzonti del reale*, October 1979 - January 1980, no. 405.

New Haven, Yale Center for British Art, *Blast: The British
Answer to Futurism*, April - June 1983, no. 6.

New York, Hirschl & Adler Galleries, *British Modernist Art:
1905-1930*, November 1987 - January 1988, no. 41.

Durham, The Nasher Museum of Art, *The Vorticists:
Manifesto for a Modern World*, September 2010 - January
2011, no. 22: this exhibition travelled to Venice, Peggy

Guggenheim Collection, January - May 2011; and London,
Tate Britain, June - September 2011.

LITERATURE:

Exhibition catalogue, *Abstract Art in England 1913-1915*,
London, Anthony d'Offay, 1969, n.p., no. 2, illustrated.

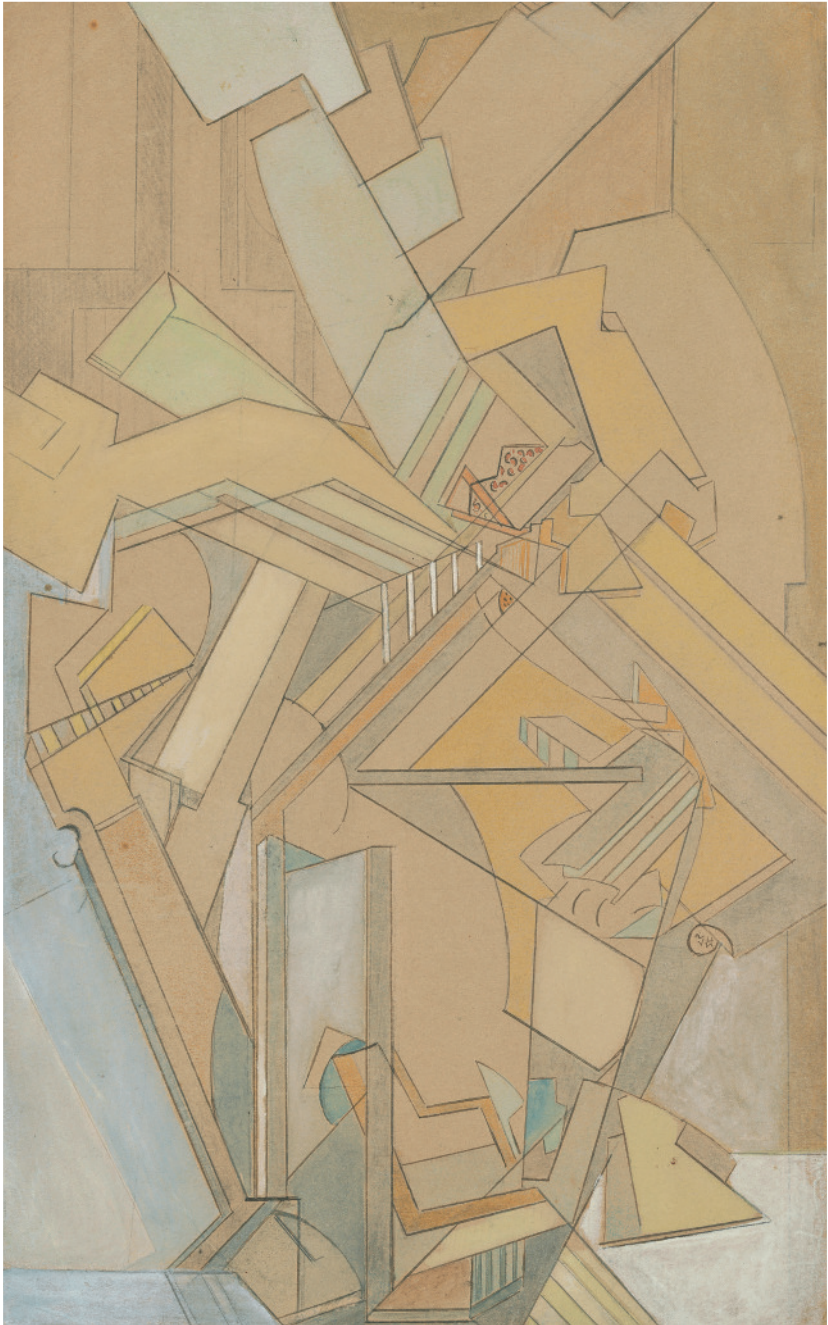
Exhibition catalogue, *Vorticism and its Allies*, London,
Arts Council of Great Britain, 1974, p. 91, no. 384.

R. Cork, *Vorticism and Abstract Art in the First Machine
Age: Vol. II: Synthesis and Decline*, London, 1976, p. 412,
illustrated.

Exhibition catalogue, *Origini dell'astrattismo verso altri
orizzonti del reale*, Milan, Palazzo Reale, 1979, n.p., no. 405,
illustrated.

Exhibition catalogue, *British Modernist Art: 1905-1930*,
New York, Hirschl & Adler Galleries, 1987, p. 49, no. 41,
illustrated.

M. Antliff and V. Greene (eds.), exhibition catalogue,
The Vorticists: Manifesto for a Modern World, Durham, The
Nasher Museum of Art, 2010, pp. 118-119, no. 22, illustrated.



RADICAL ART: AN IMPORTANT VORTICIST COLLECTION

λ*26

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

St George and the Dragon

signed 'William Roberts.' (upper left), inscribed
'St George and the Dragon' (lower left, under the mount)
pencil on paper, squared for transfer
10 x 8 in. (25.4 x 20.3 cm.)
Executed in 1915.

£40,000-60,000
US\$49,000-73,000
€46,000-68,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 11 December 1968,
lot 288.
with Anthony d'Offay, London, where purchased by the
present owner in August 1989.

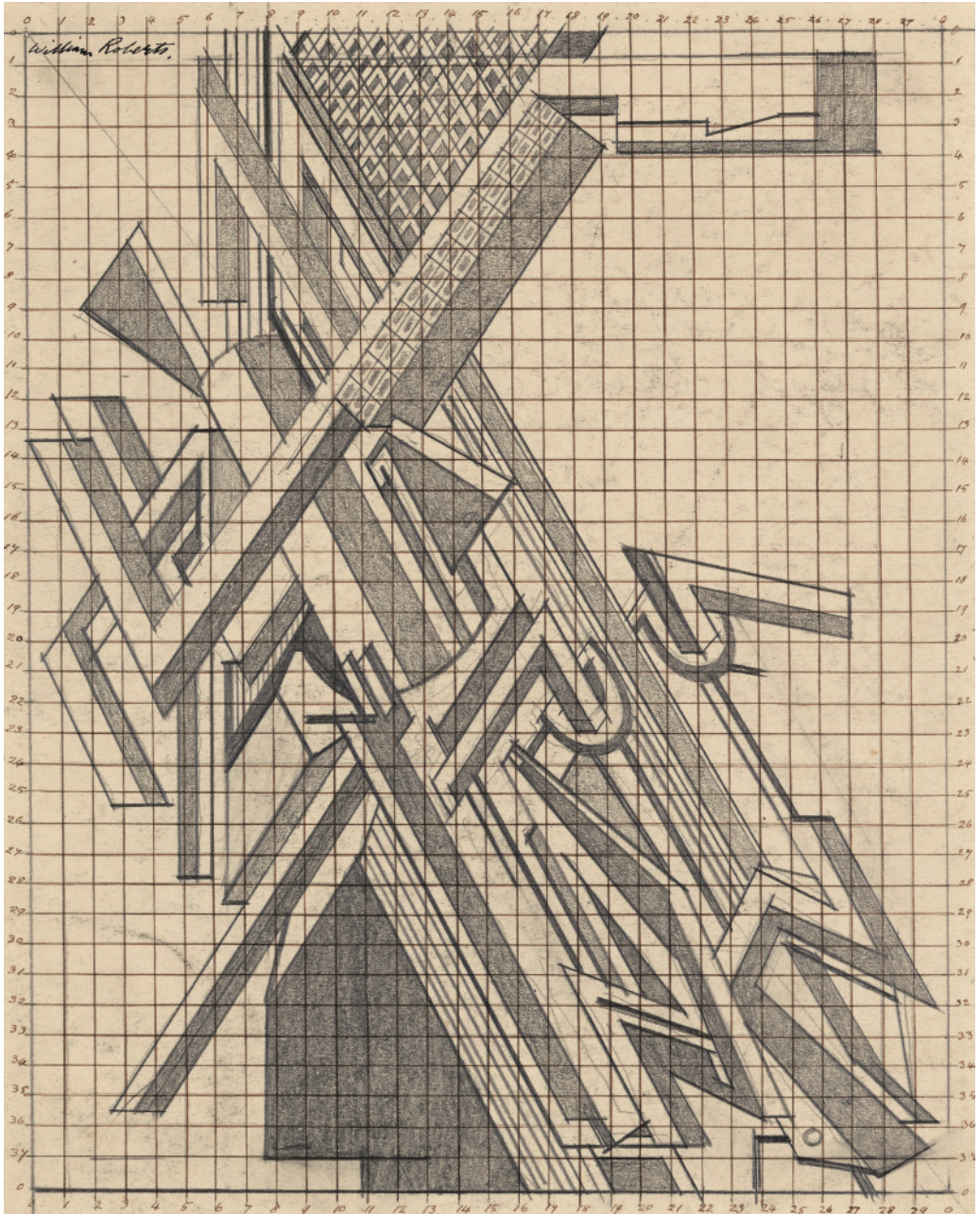
EXHIBITED:

London, Anthony d'Offay, *Abstract Art in England 1913-1915*,
November - December 1969, no. 32.
London, Arts Council of Great Britain, Hayward Gallery,
Vorticism and its Allies, March - June 1974, no. 342.
New York, Davis & Long, *Vorticism and Abstract Art in the
First Machine Age*, April 1977, no. 41.
London, Anthony d'Offay, *William Roberts: Drawings and
Watercolours*, November - December 1980, no. 6.
London, Anthony d'Offay, *British Drawings and
Watercolours 1890-1940*, January - March 1982, no. 57.
New Haven, Yale Center for British Art, *Blast: The British
Answer to Futurism*, April - June 1983, no. 18.
London, Anthony d'Offay, *Important English Drawings
Relating to Cubism and Vorticism*, February - March 1986,
no. 28.
Venice, Palazzo Grassi, *Futurismo e Futurismi*, May -
October 1986, exhibition not numbered.
New York, Hirsch & Adler Galleries, *British Modernist Art:
1905-1930*, November 1987 - January 1988, no. 89.
Durham, The Nasher Museum of Art, *The Vorticists:
Manifesto for a Modern World*, September 2010 - January
2011, no. 11: this exhibition travelled to Venice, Peggy
Guggenheim Collection, January - May 2011; and London,
Tate Britain, June - September 2011.

LITERATURE:

Evening News, London, 23 April 1915 (St George's Day),
ink line drawing illustrated.
W. Roberts, *8 Cubist Designs*, London, 1969, n.p., pl. 6.
Exhibition catalogue, *Vorticism and its Allies*, London, Arts
Council of Great Britain, Hayward Gallery, 1974, p. 86, no.
342.
Exhibition catalogue, *Abstract Art in England 1913-1915*,
London, Anthony d'Offay, 1969, p. 31, no. 32, illustrated.
R. Cork, *Vorticism and Abstract Art in the First Machine Age:
Vol. II: Synthesis and Decline*, London, 1976, pp. 386-387,
illustrated.
Exhibition catalogue, *Important English Drawings Relating
to Cubism and Vorticism*, London, Anthony d'Offay, 1986,
n.p., no. 28, illustrated.
Exhibition catalogue, *Futurismo e Futurismi*, Venice,
Palazzo Grassi, 1986, p. 312, exhibition not numbered,
illustrated.
Exhibition catalogue, *British Modernist Art: 1905-1930*,
New York, Hirsch & Adler Galleries, 1987, p. 94, no. 89,
illustrated.
'When Artistic Rebels Set England Aglow', *New York Times*,
15 November 1987.
M. Antliff and V. Greene (eds.), exhibition catalogue,
The Vorticists: Manifesto for a Modern World, Durham,
The Nasher Museum of Art, 2010, pp. 108, 188, no. 11,
illustrated.

We are grateful to David Cleall and Bob Davenport for
information provided about this lot.



PROPERTY FROM A PRIVATE COLLECTION

***27**

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

On the Road to Ypres

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

ink on paper

4¾ x 8¼ in. (11 x 21 cm.)

Executed in 1916.

£80,000-120,000

US\$97,000-150,000

€91,000-140,000

PROVENANCE:

Anonymous sale; Bloomsbury Auctions, London,
4 December 2012, lot 51, where purchased by the present
owner.

EXHIBITED:

possibly London, Leicester Galleries, *An Exhibition
of Paintings and Drawings of War by C.R.W. Nevinson*,
September - October 1916, no. 25.

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



RADICAL ART: AN IMPORTANT VORTICIST COLLECTION

λ*28

JOHN DUNCAN FERGUSSON (1874-1961)

Submarines and Camouflaged Battleship

signed 'J.D. FERGUSSON.' (on the reverse), inscribed 'SUBMARINES' (on the artist's label attached to the stretcher)

oil on canvas

30 x 34 in. (76.2 x 86.4 cm.)

Painted in 1918.

£400,000-600,000

US\$490,000-730,000

€460,000-680,000

PROVENANCE:

Margaret Morris Fergusson.

Erwin Swann, Pennsylvania.

His sale; Sotheby's, London, 26 November 1969, lot 169, where purchased by Anthony d'Offay, London.

with Ivor Braka, London, where purchased by the present owner in March 1985.

EXHIBITED:

London, Leicester Galleries, *Exhibition of Paintings by S.J. Peploe, Leslie Hunter, F.C.B. Cadell and J.D. Fergusson*, January 1925, no. 40.

Glasgow, MacLellan Gallery, *J.D. Fergusson, First Retrospective Exhibition*, 1948, no. 23, catalogue not traced.

Ohio, British Council, Toledo Museum of Art, *Scottish Painters*, November - December 1949, no. 19: this exhibition travelled to Ottawa, National Gallery of Canada, 1950.

London, Lefevre Gallery, *Paintings by John Duncan Fergusson from 1898-1954*, March 1955, no. 10.

Edinburgh, Arts Council of Great Britain, Royal Scottish Academy, *J.D. Fergusson: Memorial Exhibition of Paintings and Sculpture*, November - December 1961, no. 84, where

loaned by Margaret Morris Fergusson: this exhibition travelled to Glasgow, Art Gallery and Museum, December 1961 - January 1962; Dundee, Art Gallery, January 1962;

Aberdeen, Art Gallery, February 1962; Stirling, The Smith Art Gallery, March 1962; Perth, Art Gallery, March

- April 1962; and Eastbourne, The Towner Art Gallery, May - June 1962.

New York, Museum of Modern Art, *The Pleasures of the Eye: Paintings, Drawings and Sculpture from the Collection of Caroline and Erwin Swann*, 1964-65, no. 13: this exhibition travelled to Oregon, Portland Art Museum; Washington, Seattle Art Museum; Iowa, Salt Lake Art Centre; Colorado Springs, Fine Arts Centre; Kansas City, William Rockhill Nelson Gallery of Art; Michigan, University of Michigan Museum of Art; and Ohio, Dayton Art Institute.

LITERATURE:

S. Cursiter (intro.), exhibition catalogue, *Scottish Painters*, Ohio, British Council, Toledo Museum of Art, 1949, p. 11, no. 19, illustrated.

Exhibition catalogue, *J.D. Fergusson: Memorial Exhibition*, Edinburgh, Arts Council of Great Britain, 1961, p. 35, no. 84, pl. 14.

Exhibition catalogue, *The Pleasures of the Eye: Paintings, Drawings and Sculpture from the Collection of Caroline and Erwin Swann*, New York, Museum of Modern Art, 1964, n.p., no. 13, illustrated.



PROPERTY FROM AN IMPORTANT WEST COAST COLLECTION

***29**

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

Tomorrow Morning

signed and dated 'WADSWORTH 1929-44' (lower left)

tempera on board

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

Painted in 1929-44.

£100,000-150,000

US\$130,000-180,000

€120,000-170,000

PROVENANCE:

with Rowley Gallery, London.

Mrs L.L.B. Angas.

Her sale; Sotheby's, London, 11 December 1968, lot 295.

with Hamet Gallery, London.

with Thos. Agnew & Sons, London.

with Whitford and Hughes, London.

with Hirschl & Adler, New York.

George Mathysen-Gerst.

with Lefevre Gallery, London, where purchased

by the present owner in November 1999.

EXHIBITED:

London, Arthur Tooth & Sons, *An Exhibition of Tempera Paintings by Edward Wadsworth*, May - June 1929, no. 8.
Exhibition of Contemporary Art, May - June 1936, catalogue not traced.

London, P.&D. Colnaghi & Co., *Edward Wadsworth: Paintings, Drawings and Prints*, July - August 1974, no. 55.
Bradford, Cartwright Hall, *A Genius of Industrial England: Edward Wadsworth*, October 1989 - January 1990, no. 131: this exhibition travelled to London, Camden Arts Centre, March - April 1990.

LITERATURE:

B. Wadsworth, *Edward Wadsworth: A Painter's Life*, Salisbury, 1989, n.p., no. W/A 111.

J. Lewison (ed.), exhibition catalogue, *A Genius of Industrial England: Edward Wadsworth*, Bradford, Cartwright Hall, 1989, pp. 103, 127, no. 131, illustrated.

J. Black, *Edward Wadsworth: Form, Feeling and Calculation, The Complete Paintings and Drawings*, London, 2005, pp. 132-133, 183, no. 260, illustrated.

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



WALLYWORTH 1925-44

PROPERTY FROM A NOTABLE BRITISH COLLECTION

λ30

DAME BARBARA HEPWORTH (1903-1975)

Forms in Movement (Pavan)

signed, numbered and dated 'Barbara Hepworth 1956 1/7' (on the top of the base), stamped with foundry mark and dated again 'CAST 1967' (on the back of the base)

bronze with a green brown patina

42½ in. (108 cm.) wide

Conceived in concrete in 1956-59 and cast in bronze

by Morris Singer Founders, London, in 1967.

This work is recorded as BH 453, cast 1/7.

£300,000-500,000

US\$370,000-600,000

€350,000-570,000

PROVENANCE:

with Gimpel Fils, London, where purchased by the previous owner's father in March 1968, and by descent.

Their sale, Christie's, London, 25 November 2015, lot 29, where purchased by the present owner.

EXHIBITED:

London, Tate Gallery, *Barbara Hepworth*, April - May 1968, no. 78.

London, Financial Times Foyer, *Sculpture Exhibition: City of London Festival*, June 1968, no. 22, another cast exhibited.

London, Syon Park, *Sculpture Exhibition*, Summer 1968, another cast exhibited, catalogue not traced.

New York, Gimpel Gallery, *Barbara Hepworth*, April - May 1969, no. 15, as 'Pavan', another cast exhibited.

London, Gimpel Fils, *Barbara Hepworth 1903-75*, October - November 1975, no. 11.

LITERATURE:

Exhibition catalogue, *Barbara Hepworth*, New York, Gimpel Gallery, 1969, no. 15, as 'Pavan', another cast illustrated.

C. Nemser, 'In the Galleries', *Arts*, Vol. 43, no. 7, May 1969, p. 59.

E. Mullins, 'Barbara Hepworth' in exhibition catalogue, *Barbara Hepworth Exhibition 1970*, Japan, Hakone Open-Air Museum, 1970, n.p.

A. Bowness (ed.), *The Complete Sculpture of Barbara Hepworth 1960-69*, London, 1971, p. 46, no. 453.

Exhibition catalogue, *Barbara Hepworth 1903-75*, London, Gimpel Fils, 1975, no. 11, another cast illustrated.

D.F. Jenkins, *Barbara Hepworth: A Guide to the Tate Gallery Collection at London and St Ives*, Cornwall, 1982, pp. 17, 30, another cast illustrated.

Tate Gallery Acquisitions 1980-82, London, 1984, pp. 114-115, another cast illustrated.

M. Williams, *People and Places in Cornwall*, 1985, p. 59, another cast.

A.G. Wilkinson, 'Cornwall and the Sculpture of Landscape: 1939-1975' in P. Curtis and A.G. Wilkinson, exhibition catalogue, *Barbara Hepworth: A Retrospective*, Liverpool, Tate Gallery, 1994, p. 99.

S. Festing, *Barbara Hepworth: A Life of Forms*, 1995, p. 224.

P. Curtis, *Barbara Hepworth*, London, 1998, p. 39.

M. Gale and C. Stephens, *Barbara Hepworth: Works in the Tate Gallery Collection and the Barbara Hepworth Museum St Ives*, London, 1999, pp. 154-157, no. 36, another cast illustrated.

S. Bowness (ed.), *Barbara Hepworth: The Plasters: The Gift to Wakefield*, Farnham, 2011, pp. 112-113.

C. Chevillot and S. Matson, exhibition catalogue, *Barbara Hepworth*, Paris, Musée Rodin, 2019, p. 27, fig. 4, another cast illustrated.

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



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

■λ*31

GERALD LAING (1936-2011)

Skydiver II

signed, inscribed and dated 'SKYDIVER 2 1963

GERALD LAING NYC' (on the stretcher)

oil on canvas

71¼ x 60 in. (182.2 x 152.4 cm.)

Painted in 1963.

£120,000-180,000

US\$150,000-220,000

€140,000-200,000

PROVENANCE:

with Richard Feigen Gallery, New York.

Anonymous sale; Sotheby's, London, 4 December 1974, lot 128.

Private collection, Italy.

Acquired from the above by the present owner in the late 1970s.

LITERATURE:

G. Laing, *Aspen Notebook*, unpublished manuscript, 1966, n.p.

D. Knight, *Gerald Laing: Catalogue Raisonné*, London, 2017, p.

34, no. 19, illustrated.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■λ*32

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

Acrobats

signed with monogram, numbered and stamped with foundry mark 'AC2' (on the side of the base)
bronze with a black patina
57¼ in. (146.7 cm.) high
Conceived in 2004 and cast in an edition of 8,
plus 3 artist's casts.
Cast in 2009 by Dublin Art Foundry, Dublin.

£200,000-300,000

US\$250,000-360,000

€230,000-340,000

PROVENANCE:

with Waddington Custot, London, where purchased
by the present owner in December 2015.

EXHIBITED:

New York, Paul Kasmin Gallery, *Barry Flanagan: Sculpture*,
February - March 2007, another cast exhibited.
London, Waddington Galleries, *Barry Flanagan: Sculptures
2001-2008*, April - May 2008, no. 14, another cast
exhibited.

LITERATURE:

Exhibition catalogue, *Barry Flanagan: Sculptures 2001-
2008*, London, Waddington Galleries, 2008, pp. 40, 71,
no. 14, another cast illustrated.
C. Preston (ed.), *Barry Flanagan*, London, 2017, p. 285,
pl. 135, another cast illustrated.
J. Melvin, exhibition catalogue, *Barry Flanagan: The Hare
is Metaphor*, New York, Paul Kasmin Gallery, 2018, p. 75,
another cast illustrated.

We are very grateful to the Barry Flanagan estate for their
assistance in preparing this catalogue entry.



PROPERTY FROM THE ESTATE OF RONALD ALLEY

λ33

SIR FRANK BOWLING, R.A. (B. 1934)

Untitled (Cathedral Painting)

signed, dedicated and dated 'FOR MY/ESTEEMED/&
LOYAL FRIEND/RONALD ALLEY/FRANK BOWLING/
SPRING 1986' (on the reverse)

acrylic, acrylic gel, metallic paint and sponges on canvas
74 x 33 in. (187.9 x 83.8 cm.)

Painted in 1986.

£100,000-200,000

US\$130,000-240,000

€120,000-230,000

PROVENANCE:

A gift from the artist to Ronald Alley in 1986, and by
descent to the present owners.

We are very grateful to Frank Bowling for his assistance in
preparing this catalogue entry.



PROPERTY OF A PRIVATE LONDON COLLECTOR

■λ34

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

Two Watchers V Second Version

signed, numbered and dated 'L CHADWICK 537 4/4 68'
(on the reverse)

bronze with a grey green patina

57 in. (144.8 cm.) high

Conceived in 1967 and cast in 1968 by Morris Singer
Foundry, London.

£400,000-600,000

US\$490,000-720,000

€460,000-680,000

PROVENANCE:

Acquired directly from the artist *circa* 1969-70,
and by descent to the present owner.

EXHIBITED:

Gloucester, City Art Gallery, *Lynn Chadwick*, September -
October 1972, another cast exhibited, catalogue not traced:
this exhibition travelled to Plymouth, City Art Gallery,
November - December 1972.

LITERATURE:

Burlington Magazine, no. 11, September 1968, p. viii.
D. Farr and E. Chadwick, *Lynn Chadwick: Sculptor, With a
Complete Illustrated Catalogue 1947-2003*, Farnham, 2014,
p. 250, no. 537, another cast illustrated.

We are very grateful to Sarah Chadwick for her assistance
in preparing this catalogue entry.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ**35**

PATRICK HERON (1920-1999)

ROUND TABLE AGAINST THE SEA : 1949

signed and dated 'Patrick Heron/49' (lower right)

oil on canvas

36 x 20 in. (91.4 x 50.8 cm.)

Painted in 1949.

£200,000-300,000

US\$250,000-360,000

€230,000-340,000

PROVENANCE:

Purchased by the present owner's husband at the 1952 exhibition.

EXHIBITED:

Wakefield, City Art Gallery, *Patrick Heron: Retrospective Exhibition of Paintings and Drawings*, April - May 1952, no. 42; this exhibition travelled to Leeds, The University, May 1952; Halifax, Bankfield Museum, May - June 1952; Scarborough, The Art Gallery, July - August 1952; and Hull, Ferens Art Gallery, August - September 1952.

LITERATURE:

V. Knight (intro.), *Patrick Heron*, London, 1988, n.p., pl. 14.

We are very grateful to Susanna Heron and Andrew Wilson for assisting in the preparation of this catalogue entry. The Patrick Heron Trust is in the process of researching the forthcoming catalogue raisonné of the artist's work and would like to hear from owners of any works by Patrick Heron, so that these can be included in this comprehensive catalogue. Please write to The Patrick Heron Trust, c/o Christie's Modern British Art Department, 8 King Street, London, SW1Y 6QT, or email at mclothier@christies.com.



PROPERTY FROM AN AMERICAN ESTATE

λ*36

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

Interior

signed 'W. SCOTT' (lower right)

oil on canvas

66½ x 39¾ in. (168 x 101.1 cm.)

Painted in 1958.

£400,000-600,000

US\$490,000-720,000

€460,000-680,000

PROVENANCE:

with Hanover Gallery, London.

Anonymous sale; Sotheby's, London, 26 February 1986, lot 437, as 'Composition', where purchased by the previous owner.

Acquired from the above by the present owner.

EXHIBITED:

Zürich, Galerie Charles Lienhard, *William Scott*, November - December 1959, no. 7.

Hannover, Kestner-Gesellschaft, *William Scott*, June - July 1960, no. 36: this exhibition travelled to München, City Art Gallery, January - February 1961.

Belfast, Ulster Museum, *William Scott*, June - August 1986, no. 39, as 'Blue abstract': this exhibition travelled to Dublin, Guinness Hop Store, August - September 1986; and Edinburgh, Scottish National Gallery of Modern Art, October - November 1986.

Dublin, Irish Museum of Modern Art, *William Scott: Paintings and Drawings*, July - November 1998, no. 43.

LITERATURE:

Exhibition catalogue, *William Scott: Paintings and Drawings*, Dublin, Irish Museum of Modern Art, 1998, p. 77, no. 43, illustrated.

N. Lynton, *William Scott*, London, 2004, n.p., pl. 152.

S. Whitfield (ed.), *William Scott: Catalogue Raisonné of the Oil Paintings, Vol. 2 1952-1959*, London, 2013, pp. 252-253, no. 376, illustrated.

We are very grateful to The William Scott Foundation for their assistance in preparing this catalogue entry.



PROPERTY FROM AN AMERICAN ESTATE

λ*37

PETER LANYON (1918-1964)

Sand Bar

signed and dated 'Lanyon 56' (lower left), signed again, dated again and inscribed 'SAND BAR/Peter Lanyon 1956' (on the reverse)

oil on board

72 x 48 in. (182.9 x 121.9 cm.)

Painted in 1956.

£350,000-550,000

US\$430,000-660,000

€400,000-620,000

PROVENANCE:

Mr and Mrs Thomas C. Adler, by 1957.

Their estate sale; Sotheby's, London, 17 November 2004, lot 84.

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

EXHIBITED:

New York, Catherine Viviano, *Peter Lanyon*, January - February 1957, no. 14.

Chicago, Arts Club of Chicago, *Young British Painters*, October - December 1957, no. 16: this exhibition travelled to Buffalo, Albright-Knox Gallery, January - February 1958; Ottawa, National Gallery of Canada, May 1958; Louisville, J.B. Speed Art Museum, November 1958; Minneapolis, Institute of Arts, April 1959; Winter Park, Morse Gallery of Art, October 1959; and Chapel Hill, Ackland Art Museum, May 1960.

Ohio, Cincinnati Contemporary Art Centre, (on long term loan from Mr and Mrs Thomas C. Adler).

LITERATURE:

Exhibition catalogue, *Metavisual Tachiste Abstract: Painting in England To-Day*, London, Redfern Gallery, 1957, n.p., illustrated upside down.

Exhibition catalogue, *Young British Painters*, Chicago, Arts Club of Chicago, 1957, n.p., no. 16, illustrated.

J. Rothenstein, *British Art Since 1900*, London, 1962, pl. 153. A. Causey, *Peter Lanyon: His Painting*, Henley-on-Thames, 1971, p. 53, no. 79.

T. Treves, *Peter Lanyon: Catalogue Raisonné of the Oil Paintings and Three-Dimensional Works*, London, 2018, pp. 340-341, no. 362, illustrated.

We are very grateful to Toby Treves for his assistance in preparing this catalogue entry.



PROPERTY FROM AN AMERICAN ESTATE

***38**

CHRISTOPHER WOOD (1901-1930)

St Ives, Cornwall

signed and indistinctly dated 'Christopher Wood/28'

(lower left)

oil on board

16 x 21 $\frac{7}{8}$ in. (40.6 x 55.6 cm.)

Painted in 1928.

£200,000-300,000

US\$250,000-360,000

€230,000-340,000

PROVENANCE:

with Redfern Gallery, London, where purchased by Admiral

Sir Charles Lambe, in October 1935, and by descent.

Their sale; Sotheby's, London, 15 December 2010, lot 21.

with Richard Green, London, where purchased by the
present owner in February 2012.

EXHIBITED:

London, New Burlington Galleries, *Christopher Wood:*

Exhibition of Complete Works, March - April 1938, no. 147.

London, Redfern Gallery, *Christopher Wood: First*

Retrospective Exhibition Since 1938, April - May 1959, no. 19.

London, Redfern Gallery, *Christopher Wood*, November

1965, no. 21.

Edinburgh, Scottish National Gallery of Modern Art,

Christopher Wood: Paintings, June - July 1966, no. 9.

LITERATURE:

E. Newton, *Christopher Wood*, London, 1938, p. 73, no. 307.



PROPERTY FROM AN AMERICAN ESTATE

λ*39

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

Reclining Figures: Ideas for Stone Sculpture

signed and dated 'Moore/44' (lower right)

pencil, ink, watercolour and wax crayon on paper

16½ x 22½ in. (42 x 57.3 cm.)

Executed in 1944.

£150,000-250,000

US\$190,000-300,000

€180,000-280,000

PROVENANCE:

Acquired directly from the artist by Zika Ascher, London, by 1951.

with Marlborough Fine Art, London, where purchased by Hubertus Wald, Hamburg, in November 1970.

The Hubertus Wald Charitable Foundation; Christie's, London, 7 February 2012, lot 3.

with Richard Green, London, where purchased by the present owner in November 2015.

EXHIBITED:

London, Tate Gallery, *Sculpture and Drawings by Henry Moore*, May - July 1951, no. 104.

Berlin, Haus am Waldsee, *Henry Moore: Zeichnungen und kleine Plastik*, September 1951, no. 50: this exhibition travelled to Vienna, Albertina, November - December 1951; and Linz, Neue Galerie, February 1952.

Hamburg, Kunsthalle, *Sammlung Wald*, September - November 2003, catalogue not traced.

LITERATURE:

D. Sylvester (ed.), *Henry Moore: Sculpture and Drawings, 1921-1948, Vol. 1*, London, 1949, pl. 137.

R. Melville, *Henry Moore, Sculpture and Drawings 1921-1969*, London, 1970, p. 352, no. 339, illustrated.

A. Garrould (ed.), *Henry Moore: Complete Drawings 1940-49, Vol. 3*, Much Hadham, 2001, p. 230, no. 44.78, pl. XXV, illustrated.



PROPERTY FORMALLY IN THE COLLECTION
OF DAVID AND LAURA FINN

Δλ40

HENRY MOORE (1898-1986)

Working Model for Thin Reclining Figure

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

bronze with a dark brown patina

25¼ in. (64.1 cm.) long

Conceived in 1978.

£350,000-450,000

US\$430,000-550,000

€400,000-510,000

PROVENANCE:

Acquired directly from the artist by David and Laura Finn
in October 1979, and by descent.

LITERATURE:

D. Mitchinson (ed.), *Henry Moore: Sculpture*, London, 1981,
p. 297, no. 620, another cast illustrated, as 'Thin Reclining
Figure'.

Exhibition catalogue, *Henry Moore: Sculptures, Drawings,
Graphics 1921-1981*, Madrid, Palacio de Velázquez, 1981,
p. 297, no. 147, pl. 620, another cast illustrated.

A. Bowness (ed.), *Henry Moore, Sculpture and Drawing:
1974-80*, Vol. 5, London, 1983, no. 733, pp. 36-37, no. 733,
pls. 136-7, another cast illustrated.



THE PROPERTY OF A PRIVATE COLLECTOR

◊*41

SIR WILLIAM NICHOLSON (1872-1949)

Sunflowers

signed 'Nicholson.' (lower right), signed with initials
and inscribed 'Sunflowers/WN' (on the reverse)

oil on panel

16¼ x 13 in. (41.2 x 33.1 cm.)

Painted *circa* 1933.

£600,000-800,000

US\$730,000-960,000

€690,000-910,000

PROVENANCE:

with Barbizon House, London.

William Witherle Lawrence, by 1948.

Anonymous sale; Christie's, London, 13 July 1964, lot 372,
as 'Yellow Sunflowers'.

with Roland, Browse & Delbanco, London, where
purchased by Martin Halperin in November 1965, and by
descent.

Anonymous sale; Christie's, London, 16 November 2011,
lot 15.

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

EXHIBITED:

London, C.E.M.A. Exhibition, Pall Mall and Scottish
Investment Co. Ltd., *Flower Paintings*, early 1940s, no. 15,
catalogue not traced.

London, Roland Browse & Delbanco, *William Nicholson:
Centenary Exhibition*, April - May 1972, no. 18.

London, Tate Britain, *Van Gogh and Britain*, March - August
2019, exhibition not numbered.

LITERATURE:

R. Nichols, *William Nicholson: Penguin Modern Painters
Series*, Harmondsworth, 1948, pl. 23.

L. Browse, *William Nicholson*, London, 1956, p. 95, no. 389,
dated 'circa 1928'.

P. Reed, *William Nicholson: Catalogue Raisonné of the Oil
Paintings*, London and New Haven, 2011, p. 538, no. 700,
illustrated.

Exhibition catalogue, *Van Gogh and Britain*, London, Tate
Britain, 2019, pp. 160-161, exhibition not numbered.

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



PROPERTY FROM A DISTINGUISHED BRITISH COLLECTION

42

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

Florian's Café, Venice

signed, inscribed and dated 'F.C.B. Cadell-10/Venice'
(lower right)

oil on panel

18 x 14½ in. (45.7 x 36.8 cm.)

Painted in 1910.

£250,000-350,000

US\$300,000-420,000

€290,000-390,000

PROVENANCE:

Anonymous sale; Sotheby's, Hopetoun House, 26 April
1988, lot 321.

with Scottish Gallery, Edinburgh.

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

LITERATURE:

T. Hewlett, *Cadell: The Life and Works of a Scottish
Colourist*, London, 1988, p. 8, pl. 2.



THE PROPERTY OF A LONDON COLLECTOR

λ43

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

Maquette for Figure on Steps

signed 'Henry Moore' (on a label attached to the underside of the base)

bronze with a dark brown patina, on a wooden base

6½ in. (16.5 cm.) high, excluding base

Conceived in 1956 and cast in an edition of 10, plus an artist's cast.

£180,000-250,000

US\$220,000-300,000

€210,000-280,000

PROVENANCE:

Private collection, Canada.

with Waddington Galleries, London, where purchased by Marshall Cogan, New York.

with Vivian Horan Fine Art, New York.

Anonymous sale; Sotheby's, London, 8 May 2013, lot 203.

with Offer Waterman, London, where purchased by the present owner in 2014.

EXHIBITED:

Hamburg, Kunstverein, *Henry Moore: Sculpture and Drawings 1927-1959*, May - July 1960, no. 41, another cast exhibited: this exhibition travelled to Zürich, Kunsthaus, September - October 1960, no. 44; Munich, Haus Der Kunst, November - December 1960; Rome, Galleria Nazionale d'Arte Moderna, January - February 1961; Paris, Musée Rodin, March - April 1961; Amsterdam, Stedelijk Museum, June - July 1961; Berlin, Akademie Der Kunst, July - September 1961; Vienna, Akademie Der Bildenden Künste, September - October 1961; and Humlebaek, Louisiana Museum of Modern Art, December 1961 - January 1962.

London, Waddington Galleries, *Twentieth Century Works*, April - May 1989, no. 38, another cast exhibited.

London, Waddington Galleries, *Sculpture*, April - May 1992, no. 23, another cast exhibited.

London, Waddington Galleries, *Henry Moore*, June - July 1992, no. 25, another cast exhibited.

London, Waddington Galleries, *Henry Moore: Sculpture from the 40s and 50s*, May - June 1995, no. 18, another cast exhibited.

LITERATURE:

I. Jianou, *Henry Moore*, Paris, 1968, p. 81, no. 398.

W.S. Lieberman, *Henry Moore: Sixty Years of His Art*, London, 1983, p. 83, another cast illustrated.

Exhibition catalogue, *Malerei und Plastik des 20.*

Jahrhunderts, Hannover, Sprengel Museum, 1985, pp. 417-418, no. 400, another cast illustrated.

A. Bowness (ed.), *Henry Moore: Complete Sculpture 1955-64, Vol. 3*, London, 1986, p. 34, no. 426, another cast illustrated.

Exhibition catalogue, *Twentieth Century Works*, London, Waddington Galleries, 1989, p. 81, no. 38, another cast illustrated.

Exhibition catalogue, *Sculpture*, London, Waddington Galleries, 1992, n.p., no. 23, another cast illustrated.

Exhibition catalogue, *Henry Moore*, London, Waddington Galleries, 1992, n.p., no. 25, another cast illustrated.

Exhibition catalogue, *Henry Moore: Sculpture from the 40s and 50s*, London, Waddington Galleries, 1995, pp. 40-41, no. 18, another cast illustrated.



PROPERTY FROM A NOTABLE BRITISH COLLECTION

λ44

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

Mrs Swindells' Picture

signed and dated 'LS LOWRY 1967' (lower right)

oil on canvas

16½ x 12½ in. (41 x 30.7 cm.)

Painted in 1967.

£250,000-350,000

US\$310,000-420,000

€290,000-400,000

PROVENANCE:

A gift from the artist to Bessie Swindells, and by descent. Their sale; Christie's, London, 26 May 2011, lot 141, where purchased by the present owner.

EXHIBITED:

Salford, The Lowry, on long term loan, 2000-2010 and 2016-2022.

LITERATURE:

S. Rhode, *A Private View of L.S. Lowry*, London, 1987, p. 287.

S. Rhode, *L.S. Lowry: A Biography*, Salford, 1999, p. 432.

T.G. Rosenthal, *L.S. Lowry: The Art and the Artist*, Norwich, 2010, p. 291, illustrated.



PROPERTY FROM THE COLLECTION OF ELSIE ENTWISTLE

λ45

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

A Lancashire Farm

signed and dated 'L.S. LOWRY 1945' (lower left)

oil on panel

15½ x 18½ in. (39.4 x 47 cm.)

Painted in 1945.

£180,000-250,000

US\$220,000-300,000

€210,000-280,000

PROVENANCE:

with Andras Kalman, Manchester, where purchased by Elsie Entwistle in November 1948, and by descent to the present owners.

EXHIBITED:

R.A.F. Bicester, *Royal Air Force Loan Exhibition*, organised by the National Gallery, London: The Central Institute of Art & Design, catalogue not traced, lent by the artist. Manchester, Salford Art Gallery, *L.S. Lowry: Centenary Exhibition*, October - November 1987, no. 103. Stoke-on-Trent, The Potteries Museum and Art Gallery, on long term loan, July 2004 - January 2023.







F. A. Berra



2021

MODERN BRITISH AND IRISH ART DAY SALE

Wednesday, 22 March 2023, 1.00pm (GMT)

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London SW1Y 6QT

VIEWING

Tuesday	14 March	9.00am -	5.00pm
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Thursday	16 March	9.00am -	5.00pm
Friday	17 March	9.00am -	5.00pm
Saturday	18 March	12.00pm -	5.00pm
Sunday	19 March	12.00pm -	5.00pm
Monday	20 March	9.00am -	7.00pm
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The department would like to thank Clementine Swallow for her assistance with cataloguing this sale.

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as: **CASPAR -21949**

CONDITIONS OF SALE

This auction is subject to the Important Notices and Conditions of Sale set forth in this catalogue.

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.

Opposite:

Lot 142, Craigie Aitchison, *Crucifixion* 8, 1985-86 (detail)

HEAD OF SALE

Pippa Jacomb

+44 (0)20 7389 2293

pjacomb@christies.com

SPECIALISTS

Elizabeth Comba

Specialist

+44 (0)20 7389 2254

ecomba@christies.com

Charlie Campbell-Gray

Junior Specialist

+44 (0)20 7389 2682

ccampbell-gray@christies.com

SALE COORDINATOR

Megan Clothier

+44 (0)20 7389 2545

mclothier@christies.com

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λ101

EDITH RIMMINGTON (1902-1986)

Capsicum

signed with initials and dated 'E.R. 49.' (lower right)

ink and watercolour on board

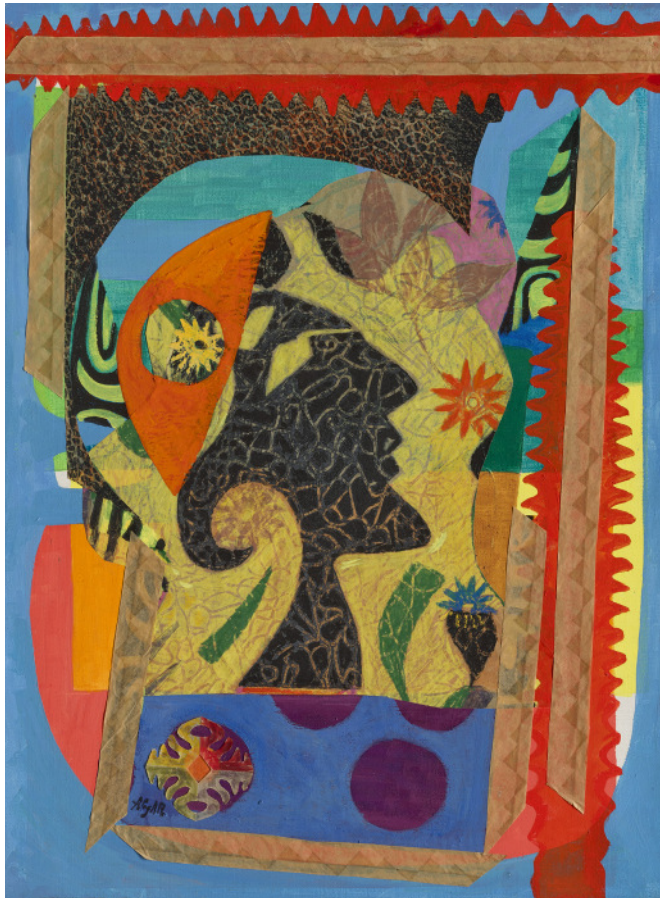
8 x 6 in. (20.3 x 15.2 cm.)

Executed in 1949.

£1,000-2,000

US\$1,300-2,400

€1,200-2,200



λ102

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

Poppy Seed

signed 'AGAR' (lower left), signed again and dated
'EILEEN/AGAR/1964' (on the reverse), signed again and
inscribed 'POPPY SEED EILEEN AGAR' (on the canvas
overlap)

oil, acrylic, pastel and collage on canvas

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

Painted in 1964.

£10,000-15,000

US\$13,000-18,000

€12,000-17,000



λ103

ITHELL COLQUHOUN (1906-1988)

Kelp Gathering

signed and dated 'Ithell Colquhoun (1940 approx)'
(on the canvas overlap)

oil and wax medium on canvas

18 x 36 in. (45.8 x 91.4 cm.)

Painted in 1949.

£8,000-12,000

US\$9,700-14,000

€9,100-14,000



λ104

ROBERT COLQUHOUN (1914-1962)

Woman Reading by the Sea

signed and dated 'R. Colquhoun/42' (lower right)

oil on canvas

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

Painted in 1942.

£15,000-25,000

US\$19,000-30,000

€18,000-28,000



PROPERTY FROM A LONDON ESTATE

λ105

KEITH VAUGHAN (1912-1977)

Two Men and a Boat

signed and dated 'Keith Vaughan/48' (lower right)

gouache, charcoal and collage on card

11 x 15 in. (28 x 38.2 cm.)

Executed in 1948.

£15,000-25,000

US\$19,000-30,000

€17,000-28,000



PROPERTY FROM A LONDON ESTATE

λ106

KEITH VAUGHAN (1912-1977)

Pomegranate, Lemon, Cup

signed 'Vaughan' (lower right)

oil on canvas

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

Painted in 1948.

£20,000-30,000

US\$25,000-36,000

€23,000-34,000



PROPERTY FROM A DISTINGUISHED BRITISH COLLECTION

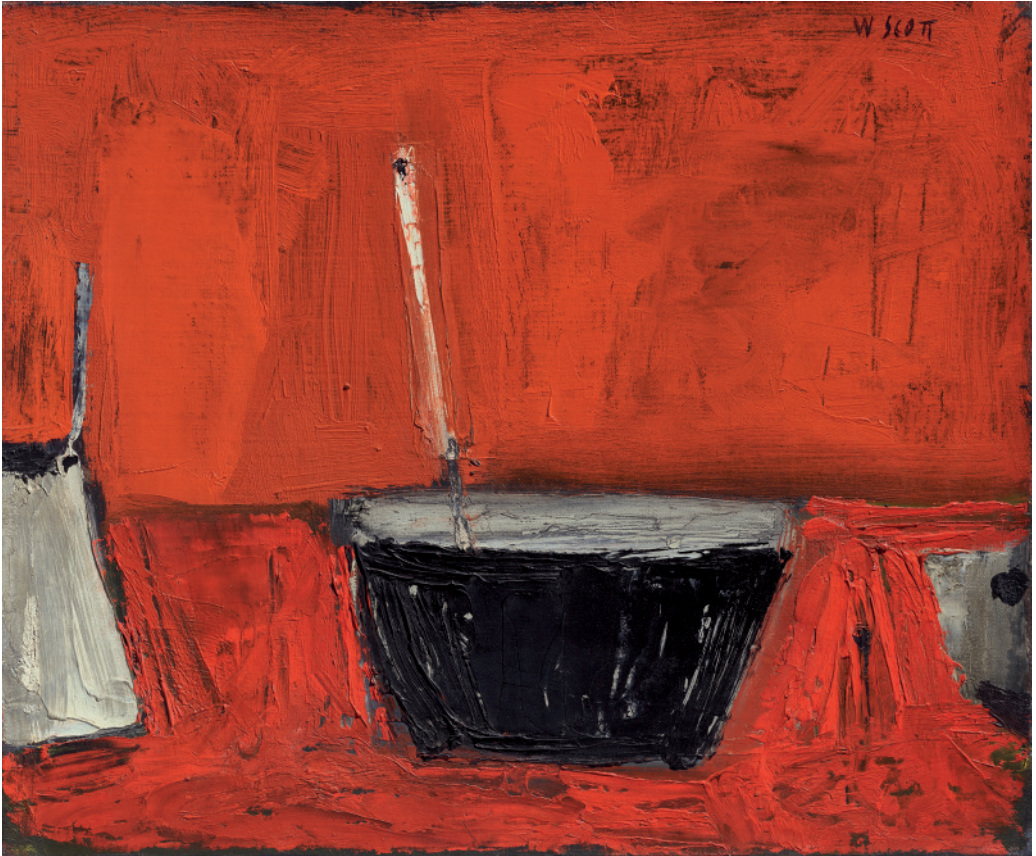
λ107

ADRIAN HEATH (1920-1992)

Composition - Black & Pink with Orange & Green

oil on canvas-board
10 x 8 in. (25.4 x 20.3 cm.)
Painted circa 1954.

£15,000-25,000
US\$19,000-30,000
€17,000-28,000



PROPERTY FROM AN AMERICAN ESTATE

λ*108

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

Still Life

signed 'W.SCOTT' (upper right)

oil on canvas

10 x 12 in. (25.4 x 30.5 cm.)

Painted *circa* 1958.

£50,000-70,000

US\$60,000-84,000

€57,000-79,000



PROPERTY FROM THE COLLECTION OF
THE LATE JEREMY LE GRICE

λ109

PETER LANYON (1918-1964)

Little Bracken

signed 'Peter Lanyon' (lower right), signed again, inscribed
and dated 'LITTLE/BRACKEN/Peter Lanyon/51./ATTIC
STUDIO/ST IVES' (on the reverse)

oil and pencil on board, relief, in the artist's frame

14 x 5⁷/₈ in. (35.5 x 15 cm.)

Painted in 1951.

£15,000-25,000

US\$19,000-30,000

€17,000-28,000



λ110

PAUL FEILER (1918-2013)

Southern Window in Spring

signed and dated 'FEILER 54' (lower left), signed again,
inscribed and dated again 'PAUL FEILER/SOUTHERN
WINDOW IN SPRING/10 1 54' (on the reverse)

oil on board

48 x 36 in. (122 x 91.4 cm.)

Painted in 1954.

£60,000-80,000

US\$73,000-97,000

€69,000-91,000



λ111

DAME BARBARA HEPWORTH (1903-1975)

Two Forms (Domino)

signed, numbered, dated and stamped with foundry mark

'Barbara Hepworth 1969 0/9' (on the side of the base)

polished and painted bronze, on a bronze base

9¼ in. (23.5 cm.) high, including base

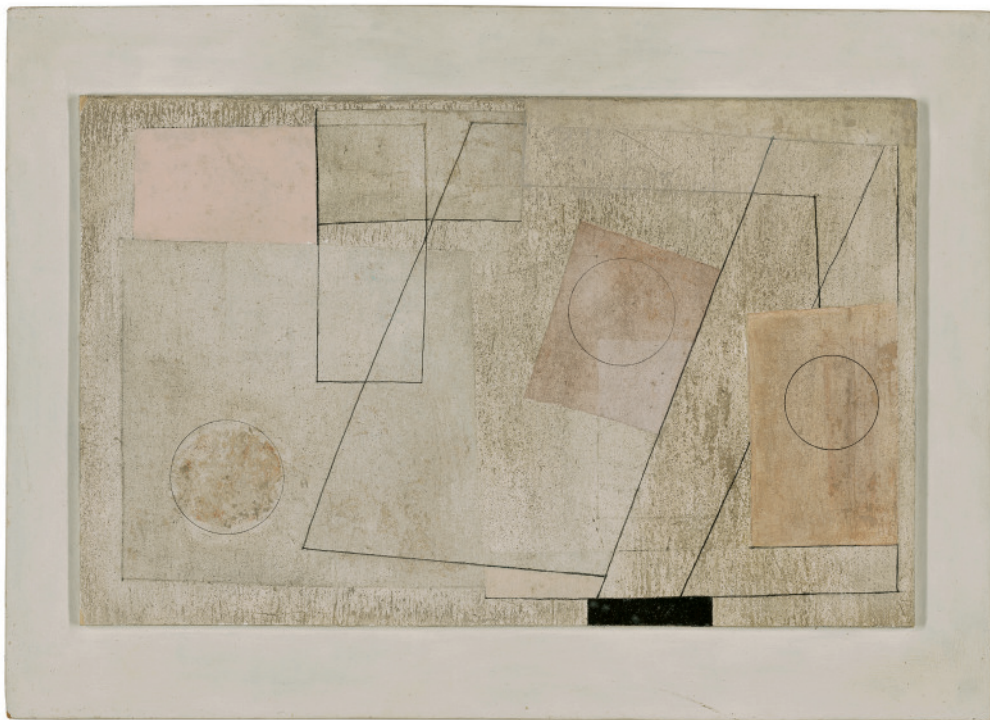
Conceived in 1969 and cast by Morris Singer Founders,
London.

This work is recorded as BH 486.

£40,000-60,000

US\$49,000-73,000

€46,000-68,000



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

λ*112

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

1945 (three circles)

signed and dated 'Ben Nicholson/1945' (on the reverse)

oil and pencil on board, on the artist's prepared board

8 x 11 $\frac{1}{8}$ in. (20.3 x 28.2 cm.)

Painted in 1945.

£80,000-120,000

US\$97,000-150,000

€91,000-140,000



PROPERTY FROM A DISTINGUISHED BRITISH COLLECTION

λ113

ADRIAN HEATH (1920-1992)

Composition - Curved Forms: Black, White & Grey

signed, inscribed and dated 'Adrian Heath/

Composition/1954' (on the backboard)

oil on canvas-board

9 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in. (25.1 x 20 cm.)

Painted in 1954.

£12,000-18,000

US\$15,000-22,000

€14,000-20,000



PROPERTY FROM AN AMERICAN ESTATE

λ*114

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

July 13 - 49 (Isle Tristan, Tréboul)

signed, inscribed and dated 'Isle Tristan/Tréboul/July 13-

49/Ben Nicholson' (on the backboard)

oil and pencil on canvas laid on board

9½ x 13½ in. (24.4 x 34.3 cm.)

Painted in 1949.

£80,000-120,000

US\$96,000-140,000

€90,000-130,000



λ115

WINIFRED NICHOLSON (1893-1981)

Orchis

signed and dated 'Winifred Nicholson 1928' (on the reverse)

oil on canvas

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

Painted *circa* 1938.

£30,000-50,000

US\$36,000-60,000

€34,000-56,000



PROPERTY FROM A DISTINGUISHED BRITISH COLLECTION

λ116

IVON HITCHENS (1893-1979)

Poppies in June

stamped twice with the studio stamp (on the reverse)

oil on canvas

20 x 30 in. (50.8 x 76.2 cm.)

Painted in 1967.

£60,000-80,000

US\$73,000-97,000

€69,000-91,000



117

MARK GERTLER (1891-1939)

Seated Nude

signed and dated 'M. Gertler 33' (upper left)

pencil on paper

21½ x 14½ in. (54.6 x 36.8 cm.)

Executed in 1933.

£7,000-10,000

US\$8,400-12,000

€7,900-11,000

PROPERTY FROM AN AMERICAN ESTATE

λ*118

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

Reclining Figure: Goujon

signed and numbered 'Moore/ 5/9' (on the back of the base)

bronze with a green and brown patina, on a slate base

9½ in. (24 cm.) long, excluding base

Conceived in 1956 and cast in 1971.

£80,000-120,000

US\$96,000-140,000

€90,000-130,000





119

ROGER FRY (1866-1934)

Summer in the Garden

signed 'Roger Fry' (lower left)

oil on panel

17½ x 22 in. (44,5 x 55,9 cm.)

Painted in 1911.

£5,000-8,000

US\$6,100-9,600

€5,700-9,100



λ120

VANESSA BELL (1879-1961)

Flower Study

signed with initials and dated 'VB 1920' (lower right)

oil on canvas

15¾ x 11 in. (40 x 28 cm.)

Painted in 1920.

£15,000-25,000

US\$19,000-30,000

€18,000-28,000



121

ROGER FRY (1866-1934)

Provençal Landscape, St Rémy

signed and dated 'Roger Fry, 1927.' (lower right)

oil on canvas

21½ x 25½ in. (54.6 x 64.8 cm.)

Painted in 1927.

£4,000-6,000

US\$4,900-7,200

€4,600-6,800



λ122

VANESSA BELL (1879-1961)

Henrietta and Julian by the Garden Pool, Charleston

signed with initials, inscribed and dated 'VB/Henrietta & Julian/'58' (on the reverse)

oil on paper

13½ x 17¾ in. (34.3 x 45.1 cm.)

Painted in 1958.

£10,000-15,000

US\$12,000-18,000

€12,000-17,000



RADICAL ART: AN IMPORTANT VORTICIST COLLECTION

***123**

HENRI GAUDIER-BRZESKA (1891-1915)

Knuckle-Duster

cut brass, unique
4½ in. (11.4 cm.) wide
Conceived in 1914.

£8,000-12,000
US\$9,700-15,000
€9,100-14,000



RADICAL ART: AN IMPORTANT VORTICIST COLLECTION

λ*124

WYNDHAM LEWIS (1882-1957)

Iris Barry Seated

signed and dated 'Wyndham Lewis 1921.' (lower right)

ink and watercolour on paper

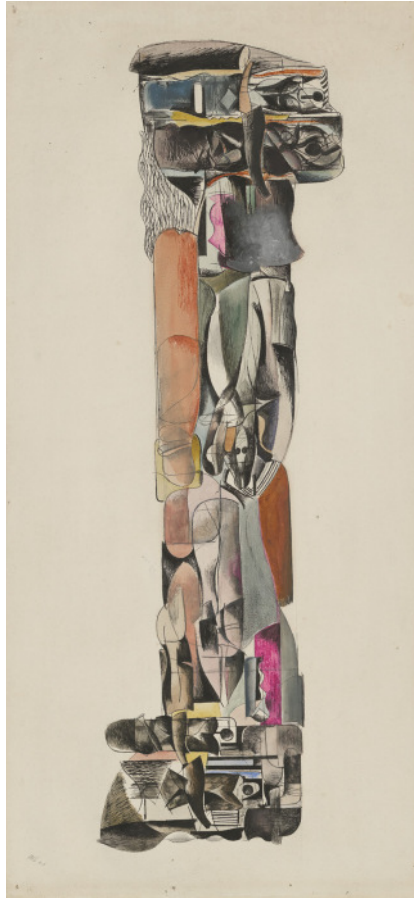
12½ x 13⅞ in. (31.8 x 33.3 cm.)

Executed in 1921.

£15,000-25,000

US\$19,000-30,000

€18,000-28,000



RADICAL ART: AN IMPORTANT VORTICIST COLLECTION

λ*125

WYNDHAM LEWIS (1882-1957)

Abstract Drawing (i)

signed with initials and dated 'WL 26' (lower left)

pencil, ink, watercolour and gouache on paper

21 $\frac{5}{8}$ x 10 $\frac{1}{4}$ in. (55 x 26 cm.)

Executed in 1926.

£12,000-18,000

US\$15,000-22,000

€14,000-20,000



RADICAL ART: AN IMPORTANT VORTICIST COLLECTION

λ*126

WYNDHAM LEWIS (1882-1957)

Abstract Drawing (ii)

signed with initials and dated 'WL 26' (lower right)

pencil, ink, watercolour and gouache on paper

22 x 10¼ in. (55.9 x 26 cm.)

Executed in 1926.

£12,000-18,000

US\$15,000-22,000

€14,000-20,000



RADICAL ART: AN IMPORTANT VORTICIST COLLECTION

λ*127

WYNDHAM LEWIS (1882-1957)

Abstract Drawing (iii)

pencil, ink, watercolour and gouache on paper

19¼ x 9¾ in. (48.9 x 23.8 cm.)

Executed in 1926.

£12,000-18,000

US\$15,000-22,000

€14,000-20,000



RADICAL ART: AN IMPORTANT VORTICIST COLLECTION

λ*128

DAVID BOMBERG (1890-1957)

Study for 'Vision of Ezekiel'

black chalk on paper

12½ x 10¼ in. (31.7 x 26 cm.)

Executed circa 1912-13.

£30,000-50,000

US\$37,000-61,000

€35,000-57,000



RADICAL ART: AN IMPORTANT VORTICIST COLLECTION

***129**

HENRI GAUDIER-BRZESKA (1891-1915)

The Wrestlers

linocut, circa 1914, on cream wove paper, signed by the printer in black ink, numbered 17/50, printed and published posthumously by Horace Brodzky
Block 222.25 x 279.4 mm.

£8,000-12,000

US\$9,700-15,000

€9,100-14,000



RADICAL ART: AN IMPORTANT VORTICIST COLLECTION

λ*130

DAVID BOMBERG (1890-1957)

Men and Women

ink, pencil and coloured chalk on paper

10½ x 8 in. (26.7 x 20.3 cm.)

Executed circa 1919.

£6,000-8,000

US\$7,300-9,700

€6,900-9,100



PROPERTY FROM AN IMPORTANT WEST COAST COLLECTION

λ*131

DAVID BOMBERG (1890-1957)

Portrait of Lilian (recto); Self-Portrait (verso)

signed and dated 'Bomberg 37' (lower right)

oil on board

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

Painted in 1937.

£15,000-25,000

US\$19,000-30,000

€18,000-28,000

132

HENRI GAUDIER-BRZESKA (1891-1915)

Mermaid

bronze with a brown patina

11 in. (27.9 cm.) long

Conceived in marble in 1913, and cast in bronze in 1964-66
in an edition of 9 by Fiorini Foundry, London, on behalf of
H.S. (Jim) Ede.

£15,000-25,000

US\$18,000-30,000

€17,000-28,000





λ133

EDWARD BURRA (1905-1976)

Costume Design for Two Young Women in Carmen

stamped 'E. J. Burra' (lower right), inscribed '2 Young Women' (lower centre)

pencil, watercolour, gouache and fabric collage on paper
20¼ x 13 in. (51.4 x 33 cm.)

Executed in 1947.

£4,000-6,000
US\$4,800-7,200
€4,500-6,700



PROPERTY FROM A PRIVATE COLLECTION

***134**

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

Number Please!

tempera on paper
12 $\frac{5}{8}$ x 14 $\frac{1}{8}$ in. (32.1 x 35.8 cm.)
Executed in 1942.

£30,000-50,000
US\$37,000-60,000
€35,000-57,000

λ135

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

Maquette for The Watchers

each signed and dated 'CHADWICK 71' and
numbered '623 6/6 A'; '623 6/6 B'; '623 6/6 C'

(on the back leg of each figure)

bronze with a dark brown patina

10 in. (35.4 cm.) high

Conceived in 1971.

Cast in 1971 by Lypiatt Foundry, Stroud.

£30,000-50,000

US\$37,000-60,000

€35,000-57,000





λ136

IVON HITCHENS (1893-1979)

Divided Oak No. 3

signed 'Hitchens' (lower right), signed again and inscribed
"Divided Oak No 3"/by Ivon Hitchens/Greenleaves/
Lavington Common/Petworth Sussex' (on the artist's label
attached to the stretcher)

oil on canvas

18 x 43 in. (45.7 x 109.2 cm.)

Painted in 1960.

£40,000-60,000

US\$49,000-73,000

€46,000-68,000



PROPERTY FROM AN AMERICAN ESTATE

λ*137

EUAN UGLOW (1932-2000)

Girl with White Tree

signed, inscribed and dated 'EUAN UGLOW 1986/GIRL WITH WHITE TREE/Euan Uglow.' (on the artist's label attached to the reverse)

oil on board

10 x 20 in. (25.4 x 50.8 cm.)

Painted in 1986.

£50,000-80,000

US\$61,000-96,000

€57,000-90,000



THE MAKING OF A MASTER: WORKS BY DAVID HOCKNEY
FROM AN IMPORTANT PRIVATE COLLECTION

λ*138

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

Peter Drawing

signed with initials and dated 'DH 70' (lower right)

pencil, coloured pencil and crayon on paper

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

Executed in 1970.

£70,000-100,000

US\$85,000-120,000

€80,000-110,000



λ139

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

Triptych, Camel

signed, inscribed and dated twice 'TRIPTYCH,
CAMEL/1962/Joe Tilson/1962' (on the reverse)

oil on wood relief, in three parts

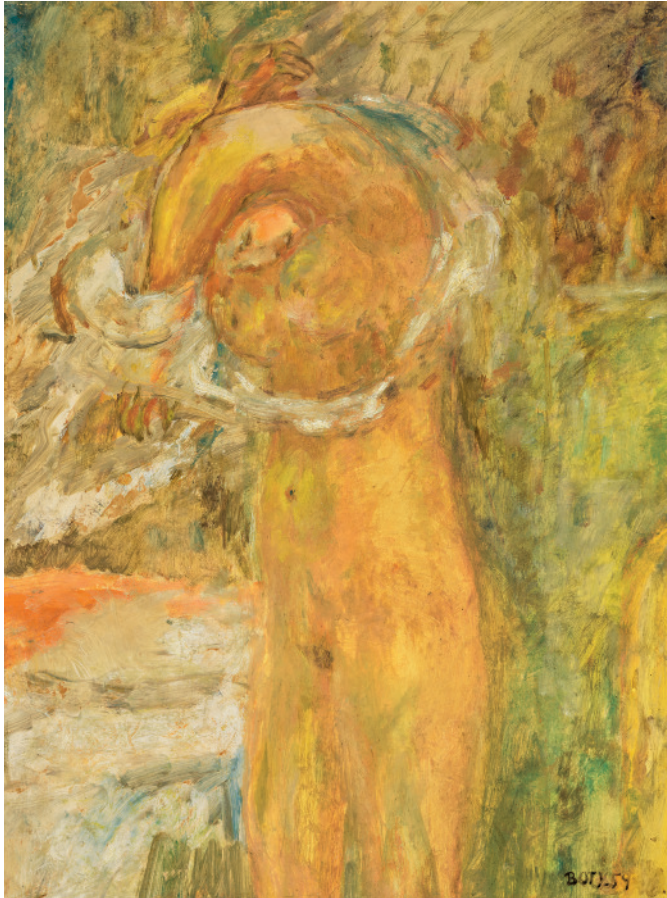
10 x 30 in. (25.4 x 76.2 cm.)

Painted in 1962.

£8,000-12,000

US\$9,600-14,000

€9,000-13,000



λ140

PAULINE BOTY (1938-1966)

Golden nude

signed and dated 'BOTY. 59' (lower right)

oil on paper

23½ x 17¼ in. (59.5 x 44 cm.)

Painted in 1959.

£30,000-50,000

US\$36,000-60,000

€34,000-56,000



λ141

PAULINE BOTY (1938-1966)

Nude on the beach

gouache on paper

19½ x 15¾ in. (49.5 x 39.5 cm.)

Executed circa 1958-59.

£30,000-50,000

US\$36,000-60,000

€34,000-56,000



PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

■λ142

CRAIGIE AITCHISON, R.A. (1926-2009)

Crucifixion 8

oil on canvas

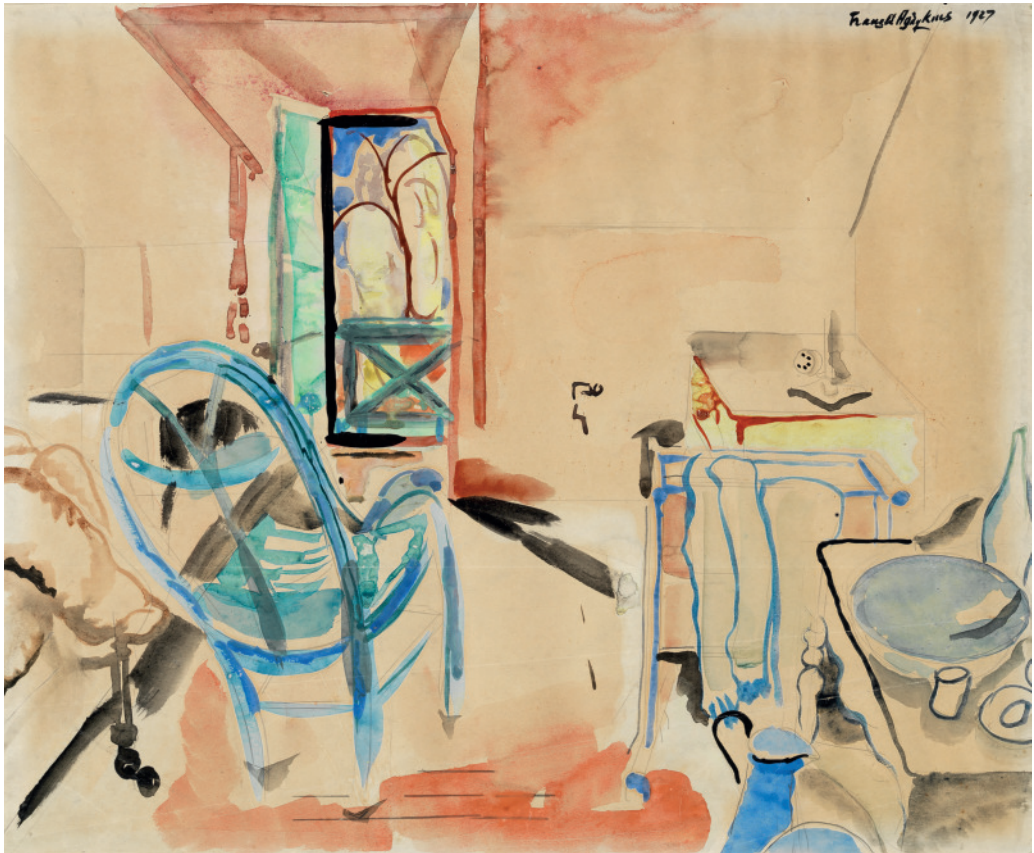
87¼ x 74¼ in. (221.6 x 188.6 cm.)

Painted in 1985-86.

£100,000-150,000

US\$130,000-180,000

€120,000-170,000



143

FRANCES HODGKINS (1869-1947)

Interior Scene

signed and dated 'Frances Hodgkins 1927' (upper right)

pencil and watercolour on paper

17 x 20 $\frac{1}{2}$ in. (43.2 x 52.3 cm.)

Executed in 1927.

£10,000-15,000

US\$13,000-18,000

€12,000-17,000



λ144

IAN FAIRWEATHER (1891-1974)

Café in Rice Field

signed with initials 'IF' (lower right)
oil and pencil on paper laid on board
19¾ x 21½ in. (50.2 x 54.6 cm.)
Painted in 1935.

£80,000-120,000
US\$97,000-140,000
€91,000-140,000



λ145

SIR SIDNEY ROBERT NOLAN, O.M., R.A. (1917-1992)

Kelly in a landscape

signed 'Nolan' (centre right)

coloured dyes and wax crayon on paper

20½ x 30 in. (52 x 76.2 cm.)

£10,000-15,000

US\$13,000-18,000

€12,000-17,000



λ146

SIR SIDNEY ROBERT NOLAN, O.M., R.A. (1917-1992)

Wimmera

signed and dated 'Nolan/ 1966' (lower right), signed again,
inscribed and dated again 'Nolan WIMMERA 1966' (lower right)

oil on canvas

60 x 48 in. (152.4 x 121.9 cm.)

Painted in 1966.

£25,000-35,000

US\$31,000-42,000

€29,000-40,000



147

FRANCES HODGKINS (1869-1947)

Portrait of Mrs Elisabeth Curtis

signed and dated 'Frances Hodgkins 1939' (lower centre)

charcoal and watercolour on paper

20¾ x 15½ in. (52.7 x 39.3 cm.)

Executed in 1939.

£8,000-12,000

US\$9,700-15,000

€9,100-14,000



λ148

SIR SIDNEY ROBERT NOLAN, O.M., R.A. (1917-1992)

Bird

signed 'Nolan' (lower right), signed again and dated '5th

July/1975/Nolan' (on the reverse)

ripolin on board

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

Painted in 1975.

£12,000-18,000

US\$15,000-22,000

€14,000-20,000



λ149

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

Flood tide

signed and numbered twice and dated 'John Tunnard.
1946/W. 20/John Tunnard./W. 20' (lower right), signed,
numbered and dated again 'John Tunnard 46/W. 20' (lower
left)

pencil, watercolour and gouache on paper

14½ x 21½ in. (36.8 x 54.6 cm.)

Executed in 1946.

£25,000-35,000

US\$31,000-42,000

€29,000-40,000



λ150

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

Wandering Minstrel

signed 'AGAR' (lower right), signed again, inscribed and dated 'EILEEN AGAR/THE WANDERING MINSTREL/CIRCA 1932' (on the artist's label attached to the reverse)

oil on board

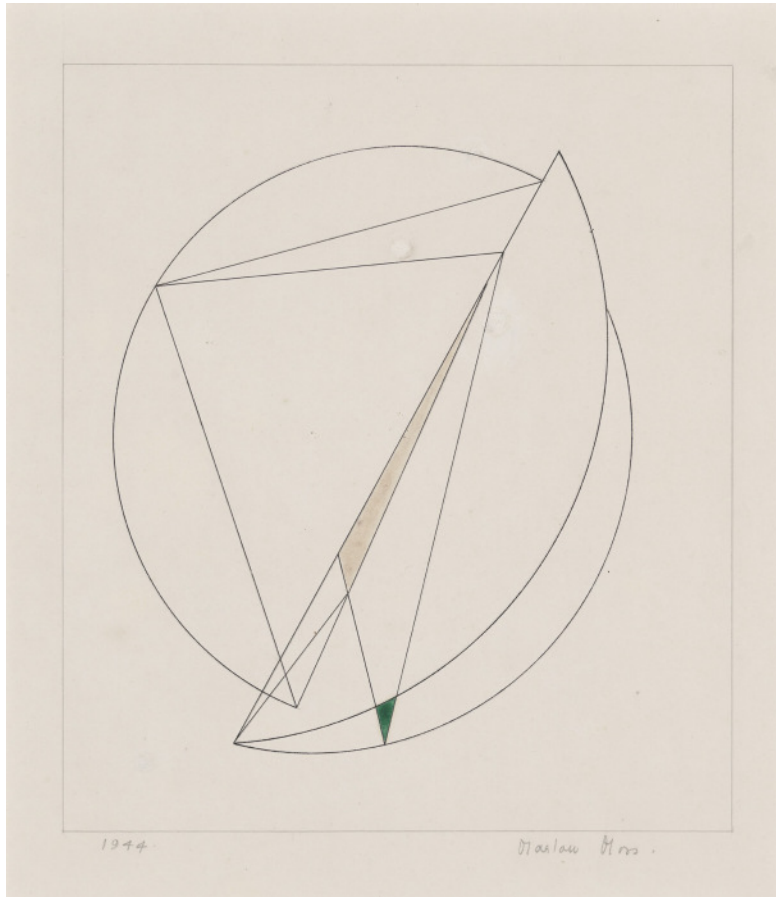
29¾ x 22 in. (75.6 x 55.8 cm.)

Painted *circa* 1932.

£20,000-30,000

US\$25,000-36,000

€23,000-34,000



λ151

MARLOW MOSS (1889-1958)

Untitled, 1944

signed 'Marlow Moss.' (lower right), dated '1944' (lower left)

ink, pencil and watercolour on paper

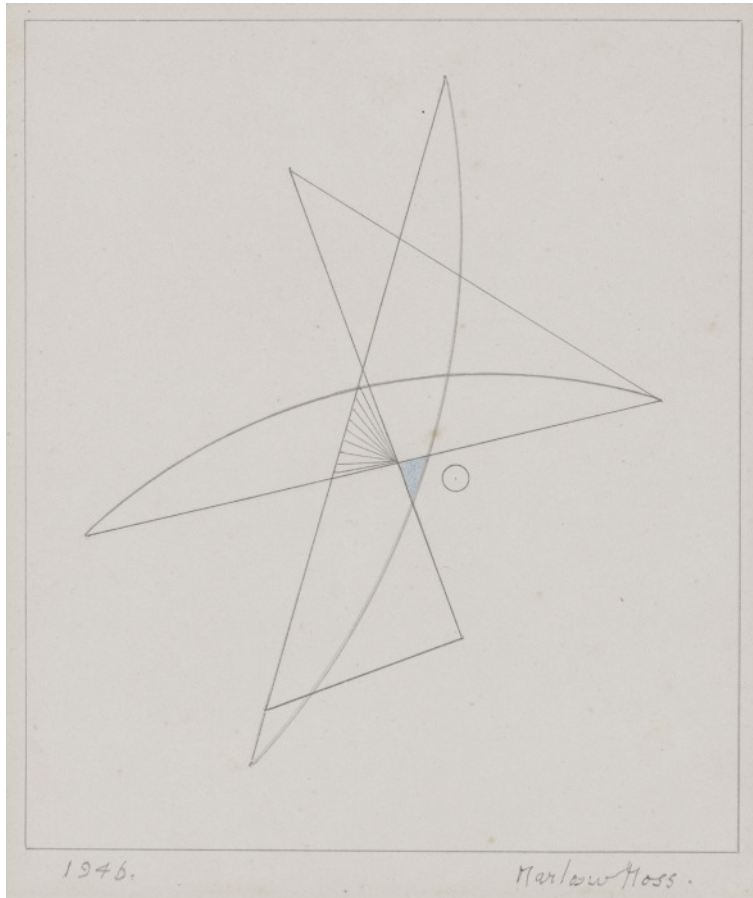
11 $\frac{7}{8}$ X 10 $\frac{1}{4}$ in. (30.2 x 26 cm.)

Executed in 1944.

£12,000-18,000

US\$15,000-22,000

€14,000-20,000



λ152

MARLOW MOSS (1889-1958)

Untitled, 1946

signed 'Marlow Moss.' (lower right), dated '1946.'
(lower left)

pencil and coloured crayon on paper
7½ x 6¼ in. (19 x 15.8 cm.)

Executed in 1946.

£10,000-15,000

US\$13,000-18,000

€12,000-17,000



λ153

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

Horizontal Birdman III

signed and numbered 'Frink/4/8' (on the underside)
bronze with a dark brown patina, on a slate base
13½ in. (34.3 cm.) long
Conceived in 1964.

£15,000-25,000
US\$19,000-30,000
€18,000-28,000



■λ154

EMILY YOUNG (B. 1951)

Torso

honey onyx, on a steel plinth, unique
50½ in. (128.3 cm.) high, excluding plinth
Carved in 2008.

£50,000-80,000

US\$61,000-97,000

€57,000-91,000



PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

λ155

LIONEL BULMER (1919-1992)

Footpath in the Snow

signed and dated 'L Bulmer 54' (lower left)

oil on canvas-board

48 x 62 in. (121.9 x 157.5 cm.)

Painted in 1954.

£2,000-3,000

US\$2,500-3,600

€2,300-3,400



PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

■λ156

KEN HOWARD, R.A. (1932-2022)

December Morning in the Piazza

signed 'Ken Howard.' (lower right), inscribed 'DECEMBER
MORNING IN THE PIAZZA' (on the stretcher)

oil on canvas

70 x 84 in. (177.8 x 213.4 cm.)

£8,000-12,000

US\$9,700-15,000

€9,100-14,000

λ157

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

Woman Reading

signed 'Moore' (on the base)

bronze with a green and brown patina, on a wooden base

5½ in. (13 cm.) high, excluding base

Conceived in terracotta in 1946, and cast in bronze between 1972 and 1977 in an edition of 7, plus an artist's cast.

£30,000-50,000

US\$37,000-61,000

€35,000-57,000





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

***158**

SIR WILLIAM NICHOLSON (1872-1949)

Pink Peonies

signed with an initial and dated '1913/N.' (lower left)

oil on canvas-board

16 x 13 in. (40.6 x 33 cm.)

Painted in 1913.

£80,000-120,000

US\$97,000-150,000

€91,000-140,000



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

***159**

SIR WILLIAM NICHOLSON (1872-1949)

The Fountains, Palais Royal

oil on canvas

26 x 31¼ in. (66.1 x 80.8 cm.)

Painted circa 1913.

£70,000-100,000

US\$85,000-120,000

€80,000-110,000



***160**

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

From Waterloo Bridge

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

oil on canvas

29½ x 20½ in. (76 x 51.1 cm.)

Painted circa 1938.

£25,000-35,000

US\$31,000-42,000

€29,000-40,000



PROPERTY FROM THE COLLECTION OF LORD AND LADY COTTESLOE

161

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

Study for 'The Western Wedding'

signed 'ORPEN' (lower right)

pencil, watercolour, gouache and oil on board

28 x 20 in. (71.2 x 50.8 cm.)

Executed circa 1914.

£30,000-50,000

US\$37,000-61,000

€35,000-57,000



PROPERTY FROM THE COLLECTION OF LORD AND LADY COTTESLOE

λ162

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

Dorelia

signed 'John' (lower right)
red chalk on paper
12¼ x 8½ in. (31.1 x 21.6 cm.)
Executed circa 1904-06.

£50,000-80,000
US\$61,000-97,000
€57,000-91,000



PROPERTY FROM A DISTINGUISHED BRITISH COLLECTION

163

GWEN JOHN (1876-1939)

Mimosa and Flowers in a Vase

gouache and pencil on paper

6 x 6¼ in. (15.2 x 15.8 cm.)

Executed circa 1930.

£3,000-5,000

US\$3,700-6,100

€3,500-5,700



PROPERTY FROM THE COLLECTION OF LORD AND LADY COTTESLOE

λ164

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

Dorelia and Child

signed 'John' (lower right)

pencil and watercolour on paper

17¼ x 10¾ in. (43.8 x 27.3 cm.)

Executed circa 1908.

£4,000-6,000

US\$4,900-7,300

€4,600-6,800



PROPERTY FROM THE COLLECTION OF LORD AND LADY COTTESLOE

λ165

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

The Tinkers

signed and dated 'John 1917' (lower right)

ink, watercolour and gouache on paper

14¾ x 18¾ in. (37.5 x 47.7 cm.)

Executed in 1917.

£6,000-8,000

US\$7,300-9,700

€6,900-9,100



166

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

Private Green; Sketch for 'Soldiers at the Front, Resting'

signed 'ORPEN' (lower right) and inscribed 'PTE. Green' (upper right)

charcoal on buff paper

16¼ x 17 in. (41.2 x 43.2 cm.)

Executed circa 1917.

£10,000-15,000

US\$13,000-18,000

€12,000-17,000



λ167

AUSTIN OSMAN SPARE (1886-1956)

Newspaper Seller

signed with initials and dated 'AOS 38' (lower left)

pastel on paper

15 x 11 $\frac{1}{8}$ in. (38.2 x 29.5 cm.)

Executed in 1938.

£2,000-3,000

US\$2,500-3,600

€2,300-3,400



λ168

AUSTIN OSMAN SPARE (1886-1956)

Lambeth Type

signed with initials and dated 'AOS 47' (lower right)

pastel on paper

13½ x 10¾ in. (34.3 x 26.3 cm.)

Executed in 1947.

£2,000-3,000

US\$2,500-3,600

€2,300-3,400



PROPERTY FROM A DISTINGUISHED BRITISH COLLECTION

λ169

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

Girl in Pink

inscribed with studio number 'ED 849' (lower right)

pastel on paper

10½ x 8⅞ in. (26.7 x 22.6 cm.)

Executed circa 1961-63.

£8,000-12,000

US\$9,700-15,000

€9,100-14,000



PROPERTY FROM A DISTINGUISHED BRITISH COLLECTION

170

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

The Sisters Lloyd at the Old Bedford

oil on board

8½ x 10 in. (20.6 x 25.4 cm.)

Painted circa 1889.

£30,000-50,000

US\$37,000-61,000

€35,000-57,000



171

BERNARD MENINSKY (1891-1950)

Still Life of Flowers in a Vase

signed 'Meninsky' (lower right)

oil on canvas

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

£4,000-6,000

US\$4,900-7,200

€4,600-6,800



172

ROBERT POLHILL BEVAN (1865-1925)

Corn Stooks, Poland

with estate stamp (on the reverse)

oil on panel

8 x 11½ in. (20.3 x 29.3 cm.)

Painted in 1907.

£3,000-5,000

US\$3,700-6,100

€3,500-5,700



PROPERTY FROM A DISTINGUISHED BRITISH COLLECTION

λ173

SIR MATTHEW SMITH (1879-1959)

Peaches in a Striped Dish

signed with initials 'MS' (lower left)

oil on canvas

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

Painted in 1950.

£40,000-60,000

US\$49,000-73,000

€46,000-68,000

PROPERTY FROM AN AMERICAN ESTATE

λ*174

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

Maquette for The Trignons

each signed and numbered 'Chadwick/338/ 6/6 A';
'Chadwick/338/ 6/6 B'; 'Chadwick/338/ 6/6 C' (on the
underside of each figure)

bronze with a dark brown patina

12 in. (30.5 cm.) high

Conceived in 1961.

£30,000-50,000

US\$37,000-61,000

€35,000-57,000



PROPERTY FROM AN AMERICAN ESTATE

λ*175

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

Diarchy (small version)

bronze with a black patina

12 in. (30.5 cm.) high

Conceived in 1957 and cast by Fiorini in an edition of 6+1.

£30,000-50,000

US\$37,000-61,000

€35,000-57,000





PROPERTY FROM AN AMERICAN ESTATE

λ*176

IVON HITCHENS (1893-1979)

Without from Within No. 1

signed 'Hitchens' (lower right)

oil on canvas

44 x 58¾ in. (111.8 x 149.3 cm.)

Painted in 1967.

£70,000-100,000

US\$85,000-120,000

€80,000-110,000



λ177

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

Palm Tree, Menton

signed, dedicated and dated 'for. H.F.M & L.S./from their friend. G.S./Menton le 21.VI.63' (lower right)

gouache on paper
30 x 22¼ in. (76.2 x 56.5 cm.)
Executed in 1963.

£15,000-25,000
US\$19,000-30,000
€18,000-28,000



PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

λ178

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

Leeds

signed 'John Piper' (lower right)

oil on canvas

33 $\frac{7}{8}$ x 44 in. (85.7 x 111.8 cm.)

Painted in 1960.

£30,000-50,000

US\$37,000-61,000

€35,000-57,000



PROPERTY FROM THE COLLECTION OF LORD AND LADY COTTESLOE

λ179

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

Ca' d'Oro, Venice

signed 'John Piper' (lower right)

ink, watercolour, pastel and gouache on paper

10¾ x 15 in. (27.3 x 38.2 cm.)

Executed circa 1959.

£4,000-6,000

US\$4,900-7,300

€4,600-6,800



PROPERTY FROM THE COLLECTION OF LORD AND LADY COTTESLOE

λ180

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

Arch of Constantine, Rome

signed 'John Piper' (lower right)

ink, watercolour, pastel and gouache on paper

20½ x 12¾ in. (52.1 x 32.4 cm.)

Executed in 1961.

£6,000-8,000

US\$7,300-9,700

€6,900-9,100



PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

■λ181

JOHN MONKS (B. 1954)

The House by the River

signed and dated 'John Monks/2011' (on the reverse)

oil on canvas

84¼ x 72 in. (214 x 183 cm.)

Painted in 2011.

£3,000-5,000

US\$3,700-6,100

€3,500-5,700



λ182

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

Man Playing the Guitar and Woman Listening

signed, inscribed and dated "MAN PLAYING THE GUITAR
AND WOMAN LISTENING"/1968 JOSEF HERMAN" (on
the reverse)

Oil on canvas

17¾ x 24 in. (45 x 61 cm.)

Painted in 1968.

£4,000-6,000

US\$4,900-7,200

€4,600-6,800

λ183

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

Skeleton Figure

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

bronze with a brown patina

5½ in. (13 cm.) high

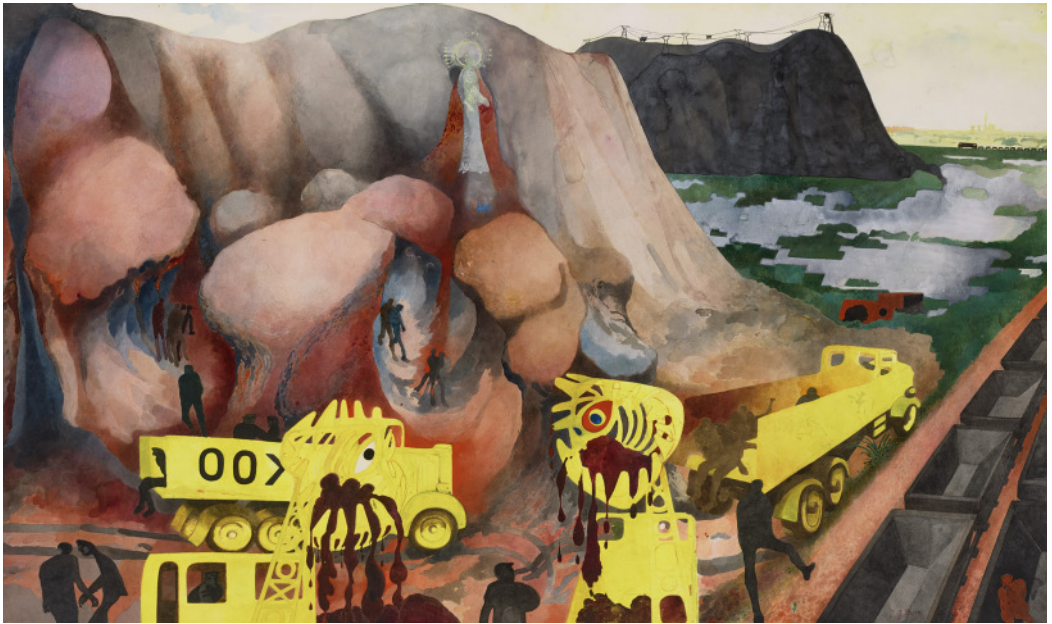
Conceived and cast in 1984.

£7,000-10,000

US\$8,500-12,000

€8,000-11,000





λ184

EDWARD BURRA (1905-1976)

Picking a Quarrel

stamped with signature 'E. J. Burra' (lower right)

watercolour and gouache on paper

30½ x 52½ in. (77.5 x 133.4 cm.)

Executed in 1968-69.

£70,000-100,000

US\$85,000-120,000

€80,000-110,000



ESTATE OF JOHN AND CARYL HUBBARD

λ185

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

The Bandstand, Peel Park

signed and dated 'LS Lowry 1926' (lower right), inscribed
'The Bandstand, Peel Park' (lower left)

pencil on paper
10 x 14 in. (25.4 x 35.6 cm.)

Executed in 1926.

£30,000-50,000
US\$37,000-61,000
€35,000-57,000



λ186

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

The Lake

signed and dated 'L.S. LOWRY 1971' (lower right)

oil on canvas

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

Painted in 1971.

£100,000-150,000

US\$130,000-180,000

€120,000-170,000



λ187

GARY BUNT (B. 1957)

Between the Rows

signed 'GARY/BUNT' (lower right), signed again, inscribed and dated 'BETWEEN/THE ROWS/2022/AS THE AFTERNOON/COMES TO A CLOSE/THE GARDENER WEEDS/BETWEEN THE ROWS/IN THE BARROW/THE OLD DOG SLEEPS/AMONGST THE ONIONS/LETTUCE AND LEEKS/GARY/BUNT' (on the reverse)

oil on canvas

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

Painted in 2022.

£8,000-12,000

US\$9,700-15,000

€9,100-14,000



λ188

HELEN BRADLEY (1900-1979)

Hollinwood Market

signed 'HELEN BRADLEY' and with a fly (lower left), signed again, inscribed and dated 'For a Special Treat we all went to/Hollinwood Market. Mother, George and/Miss Carter (who wore Pink). She and/Grandma thought they would look at the stall/selling Lace Curtains, but George and I saw/a Man with a basketfull of lovely Toys,/We were so delighted, we let go the Dogs leads,/but Gyp and Barney didn't run away./Mother was cross and said Toys were only/for Birthdays and Christmas and the,/year was 1906./Helen Layfield Bradley 1972.' (on the artist's label attached to the reverse)

oil on canvas laid on board

20 x 30 in. (50.6 x 76.2 cm.)

Painted in 1972.

£40,000-60,000

US\$49,000-73,000

€46,000-68,000



λ189

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

Mill Gates

signed and dated 'L.S. Lowry 1954' (lower right)

pencil on paper

11 x 15 in. (71.1 x 38.1 cm.)

Executed in 1954.

£80,000-120,000

US\$97,000-150,000

€91,000-140,000



λ190

HELEN BRADLEY (1900-1979)

On the Front, Blackpool

signed with a fly (lower left), signed again, inscribed and dated "'Hurry Everyone" called Grandpa "Father Christmas is going/to drive along the Prom./and Mother bustled George and I into our thick coats -/Aunt Mary called "I'll go and tell Miss Carter (who wore/Pink) and we'll see if Mr Taylor (The Bank Manager) will/come with us. We'll meet you at the Tram" with that she/hurried out. Aunt Charlotte & Aunt Francis and Grandma/took our hands while Mother saw to the dogs (Gyp & Barney)/We all met at the Tram and drove to the Central/Pier and no sooner had we arrived when the/beautiful white Circus Horses came trotting along/and in a golden Chariot was Father Christmas and/

his beautiful Fairies. All the Children rushed to/catch and gather the tiny pieces of Pink Blackpool Rock./Although Mother wouldn't allow George and I to rush we both got/our pockets full and the year was 1907./Helen Layfield Bradley 1969.' (on the artist's label attached to the reverse)
oil on canvas laid on board
24 x 32 in. (61 x 81.3 cm.)
Painted in 1969.

£40,000-60,000
US\$49,000-73,000
€46,000-68,000



λ191

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

Seaham Harbour

signed and dated 'LS Lowry 1964' (lower left)

pencil on paper

10 x 13¾ in. (25.4 x 34.9 cm.)

Executed in 1964.

£18,000-25,000

US\$22,000-30,000

€21,000-28,000



λ192

HELEN BRADLEY (1900-1979)

Going home from Great Aunt Jane's

signed 'HELEN BRADLEY' and with a fly (lower right), inscribed 'Grandma, the Aunts, Mother, George and I, also/ Miss Carter (who wore Pink) and, of course, Gypo and/ Barney had been to Great-Aunt Jane's Birthday/ Party. The day hadn't been as nice as our usual/ Tuesday afternoons at her house, because we all wore/our Best Clothes and we had to sit still. We longed/ for her to tell us a story about God, but with it being/ her Birthday, she said she could only tell us a bit, but/ it was good news. "Well," she said, "God has come to live/ in a shed not far from Harts Head Pike. He had come to/ see what Lees, Oldham and Manchester were like, but/ she thought he was finding it rather Cold and damp/ although she was very friendly with God, she hadn't ever/ seen him, but she'd heard that Mrs Winterbottom was

going/ up to help him, because all the lost dogs had heard of his/ coming, so they went to live with him How glad we were to know/ that God had come to live near to us. We should not be afraid/ again of the Thing that lived on the moors, and as we walked/ down to Lees we could see Gods shed and as George and I/ watched a light came on, God was at home and the/ year was 1906.' (on the artist's label attached to the backboard)
oil on canvas laid on board
16 x 18 in. (40.8 x 45.7 cm.)

£15,000-25,000
US\$19,000-30,000
€18,000-28,000

PROPERTY FROM A LONDON ESTATE

λ193

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

Goggle Head II (Teeth)

signed and numbered 'Frink 1/6' (on the reverse)

bronze with a dark brown and polished patina

25½ in. (64.8 cm.) high

Conceived in 1969.

£60,000-100,000

US\$73,000-120,000

€69,000-110,000





λ194

EDWARD BURRA (1905-1976)

Pot Women

stamped 'E.J. Burra' (lower left)
watercolour and gouache on paper
21¼ x 30 in. (55.3 x 76.2 cm.)
Executed in 1952-54.

£40,000-60,000
US\$49,000-73,000
€46,000-68,000

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

λ*195

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

Seated Figure: Armless

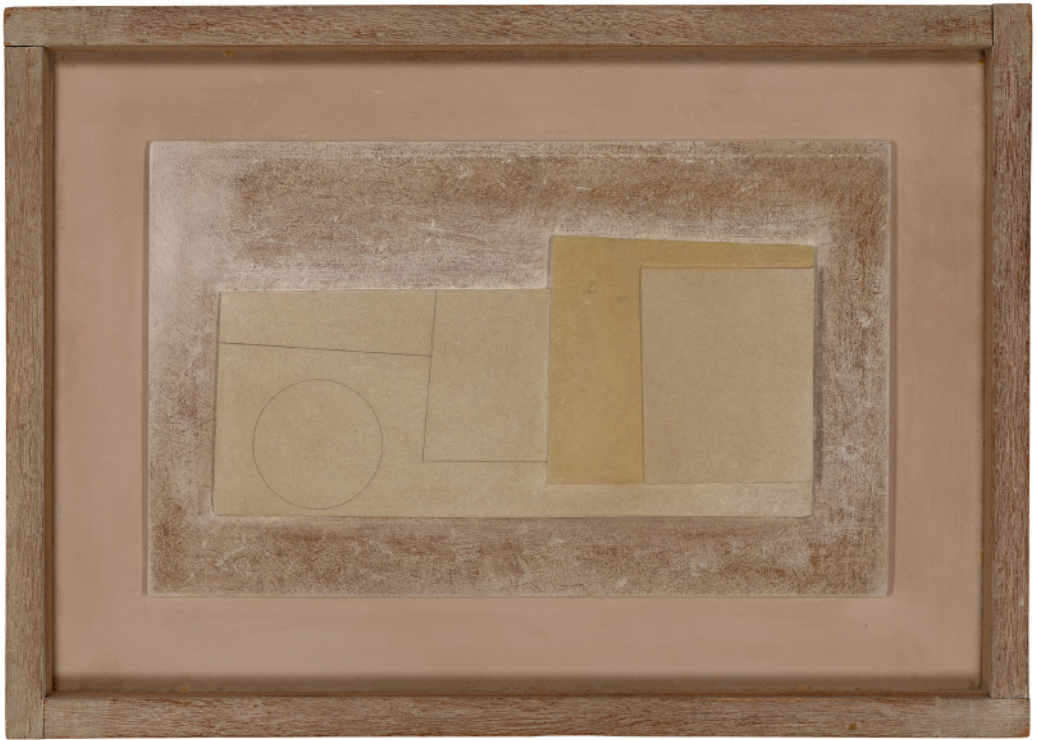
bronze with a brown patina, on a wooden base
17¼ in. (43.8 cm.) high, excluding base
Conceived in 1955 and cast in an edition of 10.

£80,000-120,000

US\$97,000-150,000

€91,000-140,000





PROPERTY FROM A PRIVATE AMERICAN COLLECTION

λ*196

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

Oct 8-53 (Kerrowe)

signed, inscribed and dated 'Oct 8-53 (Kerrowe)/Ben
Nicholson', inscribed again 'property of/Michel Seuphor/
Paris' (on the reverse)

oil and pencil on carved board, relief

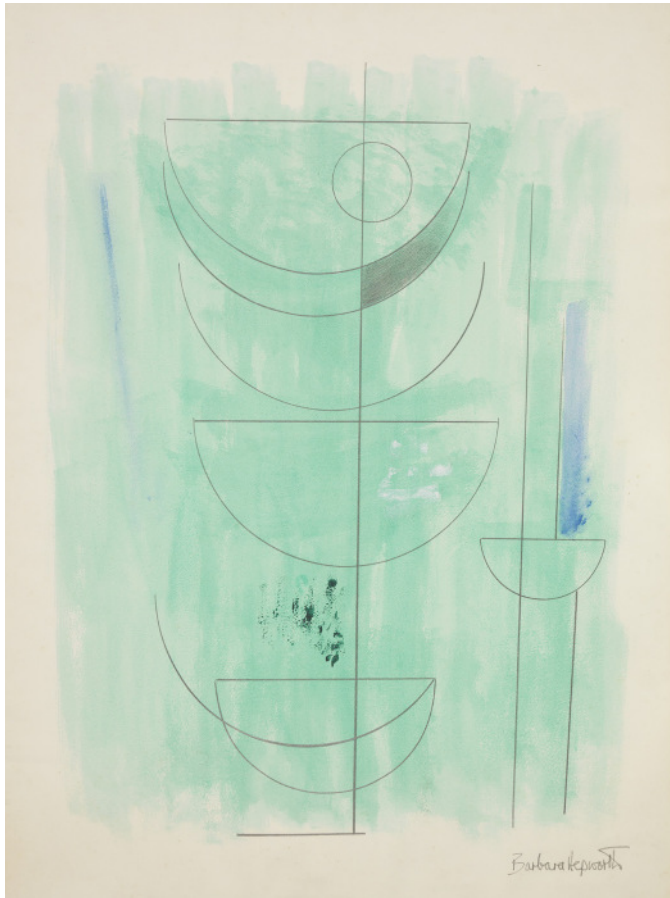
11 $\frac{1}{8}$ x 16 $\frac{7}{8}$ in. (29.5 x 42.8 cm.)

Painted in 1953.

£100,000-150,000

US\$130,000-180,000

€120,000-170,000



λ197

DAME BARBARA HEPWORTH (1903-1975)

Green Man

signed 'Barbara Hepworth' (lower right)
pencil, watercolour and gouache on paper

30¼ x 22½ in. (76.8 x 57.5 cm.)

Executed in 1972.

This work is recorded as BH D 521.

£20,000-30,000

US\$25,000-36,000

€23,000-34,000



PROPERTY FROM AN AMERICAN ESTATE

λ*198

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

Still Life with Egg and Spatula

signed and dated 'W. SCOTT/1950' (on the reverse)

oil on canvas

7¼ x 9½ in. (18.4 x 24.1 cm.)

Painted in 1950.

£50,000-80,000

US\$61,000-97,000

€57,000-91,000



PROPERTY FROM A DISTINGUISHED BRITISH COLLECTION

λ199

JOHN CECIL STEPHENSON (1889-1965)

Discant

signed, inscribed and dated "'DISCANT"/CECIL
STEPHENSON 60' (on the reverse)

oil on board

24 x 33 in. (61 x 83.8 cm.)

Painted in 1960.

£7,000-10,000

US\$8,500-12,000

€8,000-11,000



λ*200

ADRIAN HEATH (1920-1992)

Composition - Black & Orange with Grey

dated '1953-54' (on the reverse)

oil on board

33½ x 23¾ in. (85 x 60 cm.)

Painted in 1953-54.

£30,000-50,000

US\$37,000-60,000

€35,000-57,000



PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

λ201

MICHAEL AYRTON (1921-1975)

Inlet

signed and dated 'Michael Ayrton 61' (upper left)

watercolour, gouache, oil and collage on paper

8 $\frac{1}{8}$ x 12 $\frac{1}{2}$ in. (21.9 x 32.1 cm.)

Executed in 1961.

£1,500-2,500

US\$1,900-3,000

€1,800-2,800



PROPERTY FROM A DISTINGUISHED BRITISH COLLECTION

λ202

PAUL FEILER (1918-2013)

St Ann's Head Lighthouse

signed 'FEILER' (lower left), signed again and inscribed
'PAUL FEILER/ST ANN'S HEAD/LIGHTHOUSE'

(on the reverse)

oil on board

26 x 18 in. (66 x 45.7 cm.)

Painted *circa* 1954.

£30,000-50,000

US\$37,000-61,000

€35,000-57,000



λ203

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

Broken Branches

signed and dated 'W Scott 44' (lower right)

watercolour and gouache on paper

11 x 15 in. (27.9 x 38.1 cm.)

Executed in 1944.

This work is recorded in the William Scott Archives as no.

808.

£3,000-5,000

US\$3,700-6,100

€3,500-5,700



PROPERTY FROM A DISTINGUISHED BRITISH COLLECTION

λ204

PATRICK HERON (1920-1999)

VALLEY BOTTOM, PORTHWARRA : 1951

signed and dated 'P. Heron/51' (lower right)

oil on canvas

11 x 22 in. (27.9 x 55.9 cm.)

Painted in 1951.

£30,000-50,000

US\$37,000-60,000

€35,000-57,000



PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

λ**205**

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

Interior at Quay Street, St Ives

signed and inscribed 'Terry Frost./ 12 QUAY ST./ ST IVES.'
(on the reverse)

oil on board

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

Painted *circa* 1948.

£4,000-6,000

US\$4,900-7,200

€4,600-6,800



ESTATE OF JOHN AND CARYL HUBBARD

λ206

ROGER HILTON (1911-1975)

Untitled, 1973

signed with initials and dated 'RH '73' (lower left)

gouache on paper

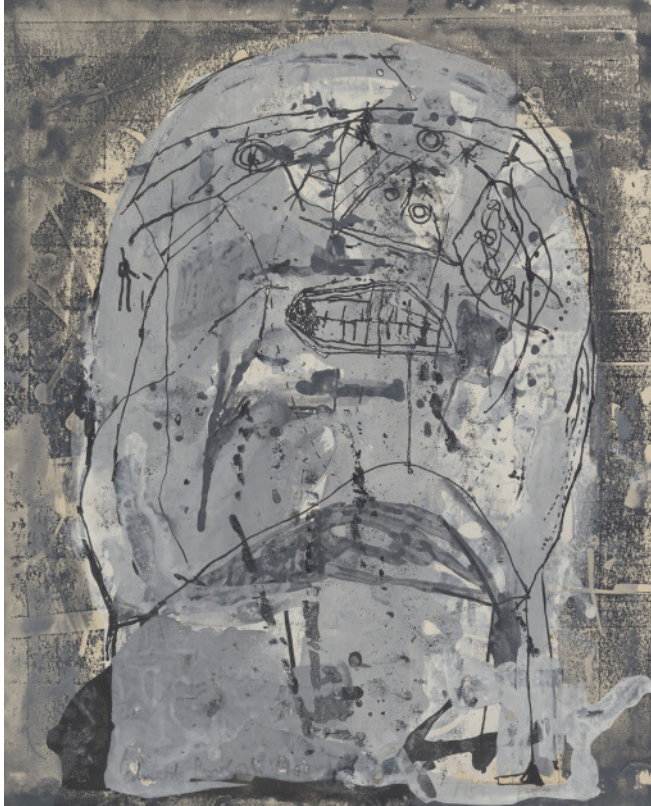
11 x 14 $\frac{1}{4}$ in. (28 x 37,5 cm.)

Executed in 1973.

£2,500-3,500

US\$3,100-4,200

€2,900-4,000



PROPERTY FROM THE FAMILY OF CECIL ELSOM C.B.E.

λ**207**

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

Head

signed and dated 'Eduardo Paolozzi 1953' (lower centre)

ink and gouache on paper

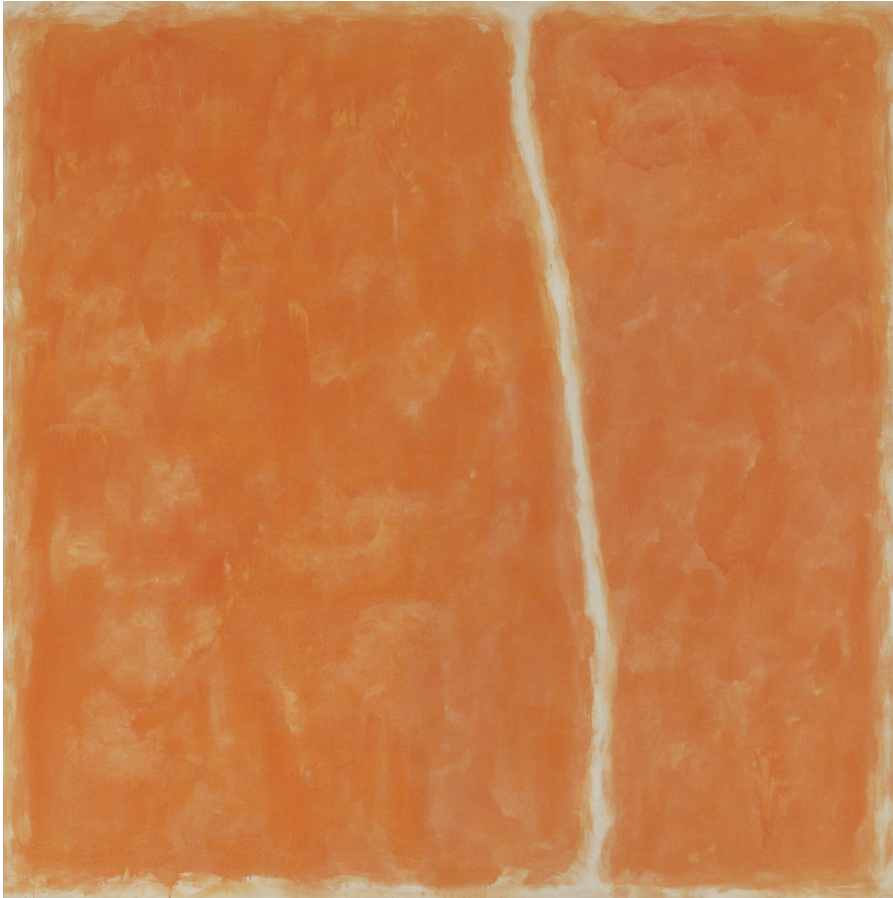
12 $\frac{7}{8}$ x 10 $\frac{5}{8}$ in. (32.7 x 27 cm.)

Executed in 1953.

£6,000-8,000

US\$7,300-9,700

€6,900-9,100



■λ*208

WILLIAM TURNBULL (1922-2012)

15-1963

signed, inscribed and dated '15-1963 Turnbull' (on the canvas overlap), signed again, inscribed again and dated again 'Turnbull 15-1963 15-63' (on the stretcher)

oil on canvas

98 x 98 in. (248.9 x 248.9 cm.)

Painted in 1963.

£50,000-70,000

US\$61,000-85,000

€57,000-79,000



PROPERTY FROM THE FAMILY OF CECIL ELSOM C.B.E.

λ209

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

Newton after Blake

signed and numbered 'Eduardo Paolozzi A/C' (on the base)

bronze with a dark brown patina

23¾ in. (60.3 cm.) long

Conceived and cast in 1988, in an edition of 3 plus an artist's cast.

£40,000-60,000

US\$49,000-72,000

€46,000-68,000



λ*210

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

Untitled

signed with initials 'VP.' (lower right)

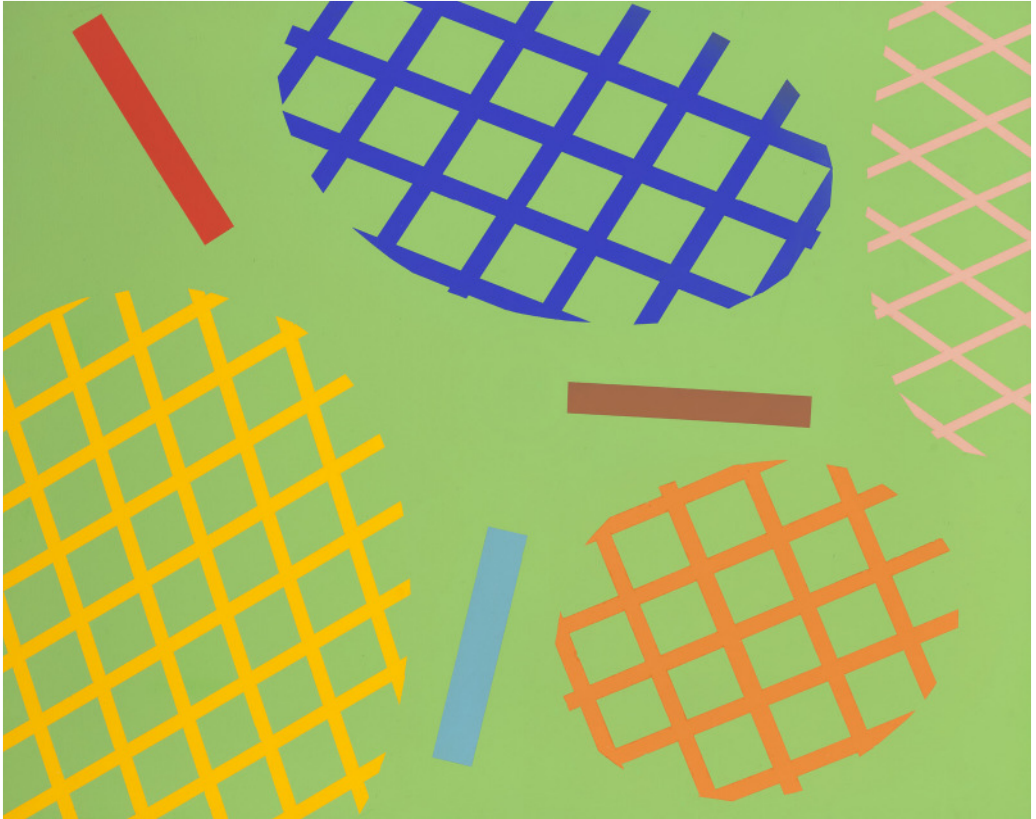
oil on board

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

£15,000-25,000

US\$19,000-30,000

€18,000-28,000



λ211

JEREMY MOON (1934-1974)

9/70

signed with initials, inscribed and dated
'No. /9/70/ -/3/70/ J.M.' (on the stretcher)

acrylic on canvas

42 x 52 in. (106.7 x 132.2 cm.)

Painted in 1970.

£8,000-12,000

US\$9,700-15,000

€9,100-14,000



■λ212

IAN DAVENPORT (B. 1966)

Magenta Portrait

signed and dated 'I. Davenport/2017' (on the reverse),

inscribed 'Magenta Portrait' (on the reverse)

acrylic on aluminium panel, in two parts

78¾ x 78¾ in. (200 x 200 cm.)

Painted in 2017.

£60,000-80,000

US\$73,000-97,000

€69,000-91,000



PROPERTY FROM A PRIVATE LONDON COLLECTION

λ213

WILLIAM TURNBULL (1922-2012)

Paddle Venus 5

signed with monogram, numbered and dated '1

A/C 85' (on the base)

bronze with a grey and green patina,

on a Portland stone base

32 in. (81.2 cm.) high, including base

Conceived in 1985.

£60,000-80,000

US\$73,000-97,000

€69,000-91,000

■λ*214

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

Field Day 1 (Kouros Horse)

signed with monogram, numbered and stamped with foundry

mark '6/6' (on the front left hoof)

bronze with a black and green patina

74 in. (188 cm.) long

Conceived in 1986 and cast in an edition of 6 plus 2 artist's casts.

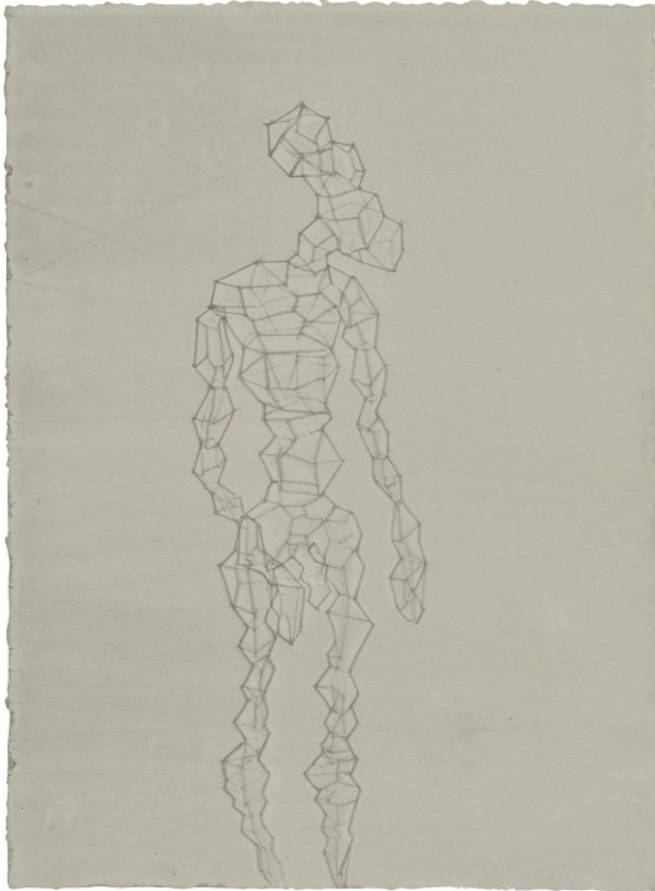
Cast in 1987 by A&A Sculpture Casting, London.

£120,000-180,000

US\$150,000-220,000

€140,000-200,000





PROPERTY FROM THE CENTRE FOR FREUDIAN ANALYSIS AND RESEARCH

λ215

SIR ANTONY GORMLEY, R.A. (B. 1950)

GEODE VI

signed, inscribed, dedicated and dated 'For CFAR/15.9.22/AMDG/
Goede VI/2017' (on the reverse)

carbon and casein on paper

15 x 11 in. (38.1 x 28 cm.)

Executed in 2017.

£5,000-8,000

US\$6,100-9,700

€5,700-9,100



λ*216

CELIA PAUL (B. 1959)

My Mother Looking Away

oil on canvas

48 x 54 in. (121.9 x 137.2 cm.)

Painted in 1996.

£15,000-25,000

US\$18,000-30,000

€17,000-28,000



PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

λ217

HUGHIE O'DONOGHUE (B. 1953)

The Painter Van Gogh

signed 'O'Donoghue' (lower right)

carborundum print on paper

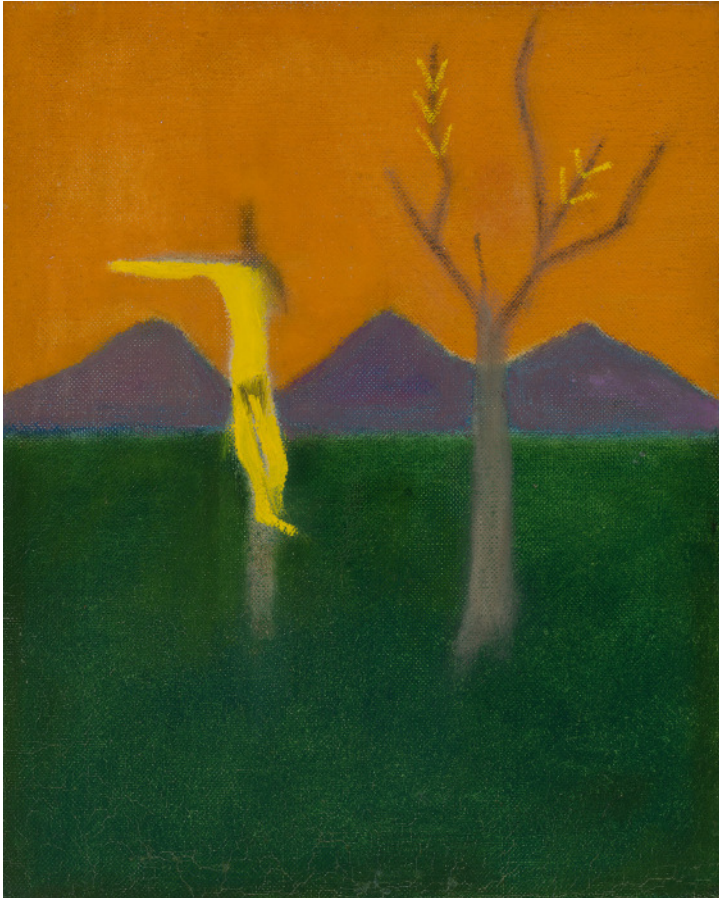
30¾ x 41½ in. (78 x 105.4 cm.)

Executed in 2018, this work is from an edition of 30.

£1,200-1,800

US\$1,500-2,200

€1,400-2,000



PROPERTY FROM THE ESTATE OF DAVID METHUEN CAMPBELL

λ218

CRAIGIE AITCHISON, R.A. (1926-2009)

Crucifixion VII

oil on canvas

10 x 8 in. (25.4 x 20.3 cm.)

Painted circa 1967-68.

£10,000-15,000

US\$12,000-18,000

€12,000-17,000



λ219

JOHN MACLAUHLAN MILNE, R.S.A. (1885-1957)

Cherry Blossom, Corrie

signed 'MacLauchlan Milne' (lower right)

oil on canvas

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

£18,000-25,000

US\$22,000-30,000

€21,000-28,000



220

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

Cattle on the Shore, Iona

signed 'F.C.B. Cadell.' (lower right), signed again and inscribed 'CATTLE ON THE SHORE (IONA-)/by F.C.B. CADELL.' (on the reverse)

oil on canvas

20 x 30 in. (50.8 x 76.2 cm.)

£80,000-120,000

US\$96,000-140,000

€90,000-130,000



λ221

JOHN MACLAUHLAN MILNE, R.S.A. (1885-1957)

Corrie Harbour

signed 'MacLauchlan Milne' (lower right)

oil on canvas

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

£15,000-25,000

US\$18,000-30,000

€17,000-28,000



PROPERTY FROM A DISTINGUISHED BRITISH COLLECTION

λ.222

WINIFRED NICHOLSON (1893-1981)

Christmas Cactus

oil on board

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

Painted circa 1945.

£25,000-35,000

US\$30,000-42,000

€29,000-39,000



223

GEORGE LESLIE HUNTER (1877-1931)

Marianne

oil on canvas

18 x 15 in. (45.7 x 38.1 cm.)

£10,000-15,000

US\$13,000-18,000

€12,000-17,000



224

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

Portrait of Herman McDonald

signed 'FCB Cadell' (lower left)

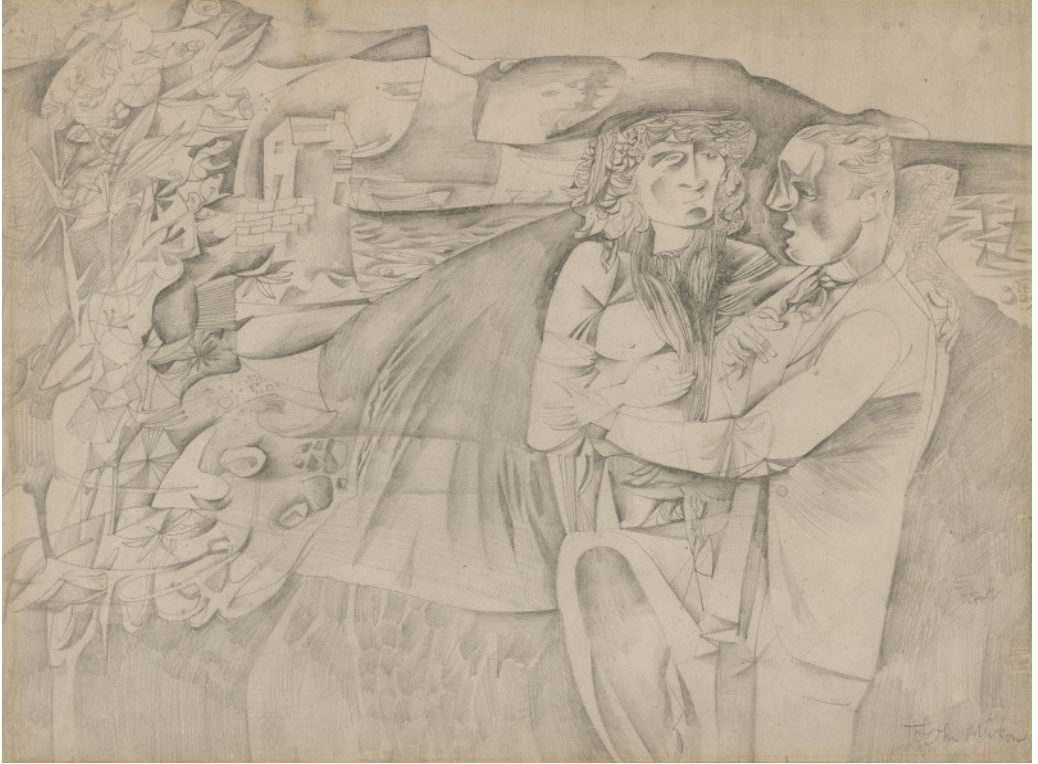
oil on canvas

23 x 19½ in. (58.4 x 49.5 cm.)

£25,000-35,000

US\$31,000-42,000

€29,000-40,000



λ*225

JOHN MINTON (1917-1957)

Cornish Landscape

signed 'John Minton' (lower right)

pencil on paper

11 $\frac{7}{8}$ x 15 $\frac{7}{8}$ in. (30.3 x 40.4 cm.)

Executed circa 1944.

£7,000-10,000

US\$8,400-12,000

€7,900-11,000



λ226

ROBERT COLQUHOUN (1914-1962)

Man and Pig

signed 'R. Colquhoun' (on the reverse)

oil on canvas

23½ x 15⅝ in. (59.6 x 39.7 cm.)

Painted *circa* 1953.

£15,000-25,000

US\$19,000-30,000

€18,000-28,000



λ227

ROBERT MACBRYDE (1913-1966)

Circus Performer

signed 'MacBryde' (lower left)

oil on canvas

21¼ x 25½ in. (54 x 64.7 cm.)

Painted *circa* 1947.

£10,000-15,000

US\$13,000-18,000

€12,000-17,000



PROPERTY FROM A LONDON ESTATE

λ228

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

The Dove, study

signed 'William/Roberts.' (lower right), inscribed

'The Dove.' (lower left)

pencil and watercolour on paper, squared for transfer

17¼ x 11 in. (43.8 x 27.9 cm.)

Executed in 1961.

£12,000-18,000

US\$15,000-22,000

€14,000-20,000



λ229

MICHAEL AYRTON (1921-1975)

Figures in a Red Room

signed and dated 'Michael Ayrton 53/July - Aug' (upper left)

oil on canvas

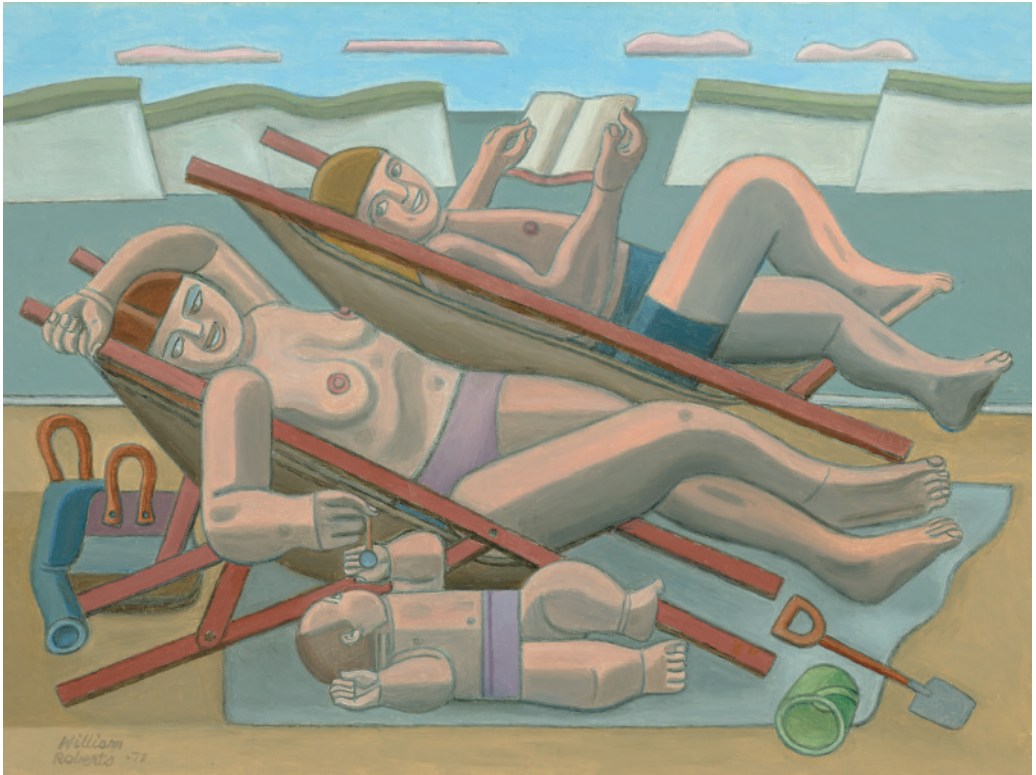
35 x 44½ in. (88.9 x 113.3 cm.)

Painted in 1953.

£5,000-8,000

US\$6,100-9,700

€5,700-9,100



PROPERTY FROM A LONDON ESTATE

λ230

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

By the Seaside

signed and dated 'William/Roberts -77' (lower left)

oil on canvas

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

Painted in 1977.

£30,000-50,000

US\$36,000-60,000

€34,000-56,000



PROPERTY FROM A PRIVATE COLLECTION

λ*231

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

Rolling Over Horse

signed and dated 'Frink. 78.' (lower left)

watercolour and pencil on paper

20 x 29 in. (50.8 x 73.6 cm.)

Executed in 1978.

£8,000-12,000

US\$9,600-14,000

€9,000-13,000



PROPERTY FROM A DISTINGUISHED BRITISH COLLECTION

λ**232**

WINIFRED NICHOLSON (1893-1981)

Lilies in Moonlight

signed and dated 'Winifred Nicholson 1930' (on the stretcher)

oil on canvas

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

Painted in 1930.

£30,000-50,000

US\$36,000-60,000

€34,000-56,000



PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

λ**233**

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

Ruishton Church, Somerset

signed 'John Piper' (lower left), inscribed 'Ruishton
Somerset Blue Lias/& Sandstone' (lower right)
watercolour, gouache, ink and coloured crayon on paper
20½ x 14¼ in. (50.8 x 35.6 cm.)
Executed circa 1955.

£7,000-10,000
US\$8,400-12,000
€7,900-11,000



PROPERTY OF DAVID MLINARIC, C.B.E.

λ234

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

The Garden at Stourhead

signed 'John Piper' (lower left)

watercolour, gouache, ink and collage on paper

16 x 21 $\frac{7}{8}$ in. (40.6 x 55.6 cm.)

Executed in 1939.

£12,000-18,000

US\$15,000-22,000

€14,000-20,000



PROPERTY FROM A DISTINGUISHED BRITISH COLLECTION

λ235

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

Study of Bees

signed and dated 'Sutherland 1977' (lower right)

pencil, watercolour and gouache on paper

15¼ x 12¼ in. (38.7 x 31.1 cm.)

Executed in 1977.

£8,000-12,000

US\$9,600-14,000

€9,000-13,000



λ236

FREDERICK EDWARD MCWILLIAM, A.R.A. (1909-1992)

Triad

signed with initials and numbered 'McW 3/5' (on the base)

bronze with a grey and green patina

44 in. (111.8 cm.) high

Conceived and cast in 1959.

£15,000-25,000

US\$19,000-30,000

€18,000-28,000

λ237

SIR JACOB EPSTEIN (1880-1959)

Maquette for Madonna and Child

signed 'Epstein' (on the reverse)

lead with bronze halos, on a wooden stand

13 $\frac{3}{8}$ in. (33.3 cm.) high, excluding stand

Conceived in 1950.

£10,000-15,000

US\$13,000-18,000

€12,000-17,000





PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

λ238

KEITH VAUGHAN (1912-1977)

Nude Against a Rock

signed 'Vaughan' (lower right)

oil on board

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

Painted in 1957.

£20,000-30,000

US\$25,000-36,000

€23,000-34,000



ESTATE OF JOHN AND CARYL HUBBARD

λ**239**

DAVID BOMBERG (1890-1957)

Ronda, Andalusia

charcoal on paper
19 x 24½ in. (48.2 x 62.2 cm.)

Executed in 1954.

£10,000-15,000

US\$13,000-18,000

€12,000-17,000

PROPERTY FROM A DISTINGUISHED BRITISH COLLECTION

■λ240

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

Dog

signed and numbered 'Frink/ 3/4' (on the base)

bronze with a dark brown patina

35¾ in. (91 cm.) long

Conceived in 1957.

£70,000-100,000

US\$85,000-120,000

€80,000-110,000





λ241

KEITH VAUGHAN (1912-1977)

Standing Figures II

watercolour, gouache and pastel on paper

13¾ x 11¼ in. (34.9 x 28.5 cm.)

Executed circa 1965.

£10,000-15,000

US\$12,000-18,000

€12,000-17,000



PROPERTY FROM THE DINA AND RAPHAEL RECANATI FAMILY FOUNDATION

λ*242

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

Maquette for Winged Figures II

iron and composition, unique

16¾ in. (42 cm.) high

Conceived in 1956.

£70,000-100,000

US\$85,000-120,000

€80,000-110,000



PROPERTY FROM A DISTINGUISHED BRITISH COLLECTION

λ243

JOHN CECIL STEPHENSON (1889-1965)

Obbligato

signed, inscribed and dated 'CECIL
STEPHENSON/"OBBLIGATO"/50' (on the reverse),
signed again and inscribed again 'CECIL STEPHENSON/6
MALL STUDIOS/HAMPSTEAD N.W.3/"OBBLIGATO"'
(on the artist's label attached to the reverse)

oil on canvas laid on board

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

Painted in 1950.

£6,000-8,000

US\$7,300-9,600

€6,900-9,100



λ244

ADRIAN HEATH (1920-1992)

Black + Lemon Abstract

signed and dated 'Heath '60' (lower right), signed again and dated again 'Adrian Heath/February '60' (on the reverse), inscribed and dated again 'Feb 1960 Black + Lemon' (on the canvas overlap)

oil on canvas

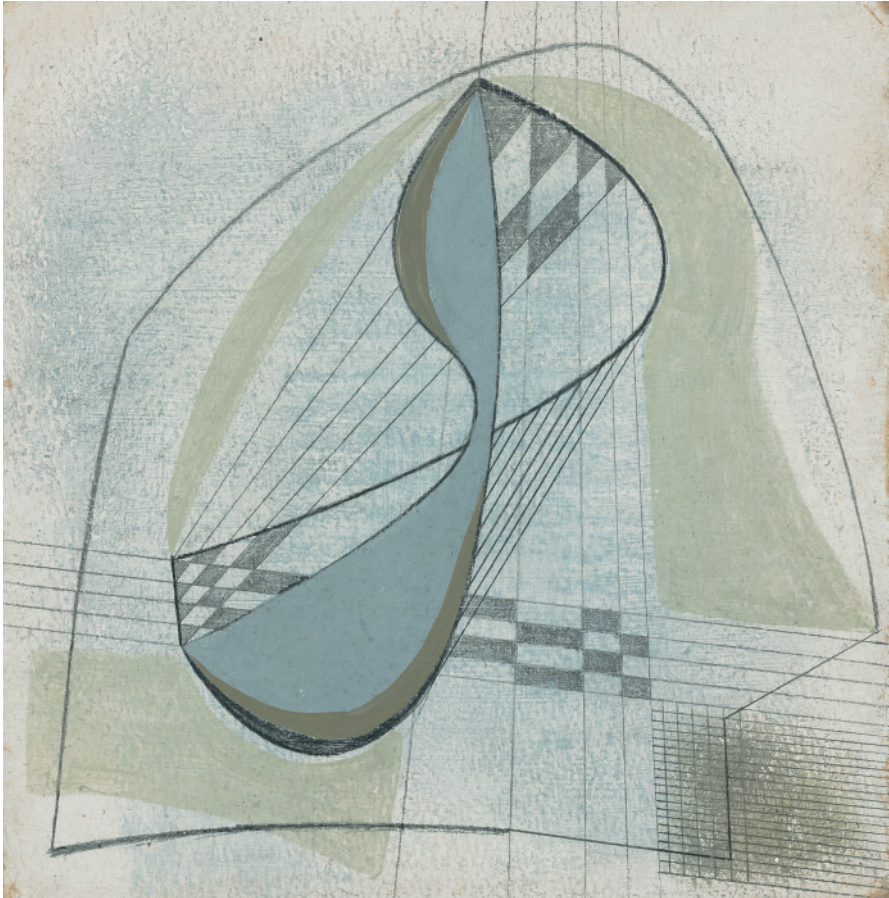
41 x 36 in. (104.2 x 91.4 cm.)

Painted in 1960.

£20,000-30,000

US\$25,000-36,000

€23,000-34,000



λ245

JOHN WELLS (1907-2000)

Crossings

signed, inscribed and dated 'John Wells/1946/Crossings'

(on the backboard)

pencil and oil on board

8½ x 8¼ in. (21.6 x 21 cm.)

Painted in 1946.

£7,000-10,000

US\$8,500-12,000

€8,000-11,000



λ246

SANDRA BLOW, R.A. (1925-2006)

Untitled

signed and dated 'Blow 59' (lower right)
oil, charcoal, sand and collage on paper laid on board
22½ x 18½ in. (57.1 x 46.1 cm.)
Painted in 1959.

£12,000-18,000
US\$15,000-22,000
€14,000-20,000



λ247

PAUL FEILER (1918-2013)

Porthledden IV

signed and dated 'FEILER 64' (lower right), signed again,
inscribed and dated again 'PAUL FEILER/PORTHLED DEN
IV 1963/64' (on the backboard)

oil on board

11 x 14 in. (27.9 x 35.6 cm.)

Painted in 1964.

£18,000-25,000

US\$22,000-30,000

€21,000-28,000



PROPERTY FROM A DISTINGUISHED BRITISH COLLECTION

λ248

PATRICK HERON, R.A. (1920-1999)

*HARD DISC, SOFT SQUARE (COFFEE OCHRE):
FEBRUARY 1961*

signed, inscribed and dated 'PATRICK HERON HARD DISC,
SOFT SQUARE (COFFEE OCHRE) : FEBRUARY 1961'
(on the reverse)

gouache on paper
22 x 30 in. (55.9 x 76.2 cm.)
Executed in 1961.

£10,000-15,000
US\$13,000-18,000
€12,000-17,000



PROPERTY FROM AN IMPORTANT WEST COAST COLLECTION

λ*249

DAVID BOMBERG (1890-1957)

Head of a Girl

signed 'Bomberg' (lower right)

pencil on paper

10¾ x 9¼ in. (27.3 x 23.5 cm.)

Executed in 1912.

£6,000-8,000

US\$7,300-9,600

€6,900-9,100



PROPERTY FROM AN IMPORTANT WEST COAST COLLECTION

λ*250

SIR WILLIAM COLDSTREAM (1908-1987)

Seated Nude

oil on canvas

50 x 36 in. (127 x 91.5 cm.)

Painted in 1972-73.

£30,000-50,000

US\$37,000-60,000

€35,000-57,000



PROPERTY FROM THE COLLECTION OF LORD AND LADY COTTESLOE

251

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

Pulteney Bridge, Bath

ink and watercolour on paper, squared for transfer

9 x 11½ in. (22.8 x 29.3 cm.)

Executed circa 1917-18.

£3,000-5,000

US\$3,700-6,000

€3,500-5,700

258 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.



252

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

Lansdown Crescent, Bath

signed 'Sickert' (lower left)

oil on panel

8½ x 10½ in. (20.6 x 26.6 cm.)

Painted *circa* 1917-18.

£10,000-15,000

US\$13,000-18,000

€12,000-17,000



PROPERTY FROM AN IMPORTANT WEST COAST COLLECTION

***253**

GWEN JOHN (1876-1939)

Portrait of Dorelia, with Braided Hair

with estate stamp (lower right)

pencil on paper

9½ x 7¼ in. (24 x 18.4 cm.)

Executed circa 1903-04.

There is a drawing of Dorelia by the same hand on the reverse.

£10,000-15,000

US\$13,000-18,000

€12,000-17,000



PROPERTY FROM AN IMPORTANT WEST COAST COLLECTION

***254**

GWEN JOHN (1876-1939)

Portrait of a Lady Reclining

pencil and watercolour on paper

7¾ x 10¼ in. (19.7 x 26 cm.)

Executed circa 1910.

£15,000-25,000

US\$19,000-30,000

€18,000-28,000



255

HENRI GAUDIER-BRZESKA (1891-1915)

Women Carrying Sacks

signed with monogram (lower right)

bronze with a black patina, relief, on a wooden panel
the bronze 14 x 11 in. (35.6 x 27.9 cm.); overall 16 x 12 $\frac{3}{4}$ in.
(40.6 x 32.4 cm.)

Conceived *circa* 1912-13.

This is one of the two bronze casts with black patina,
taken by Horace Brodzky, 1930s.

Four further casts taken by Lady Epstein, 1964.

£12,000-18,000

US\$15,000-22,000

€14,000-20,000



λ256

WYNDHAM LEWIS (1882-1957)

Arthur Bliss

signed and dated 'W Lewis. 1922.' (lower left)

ink on paper

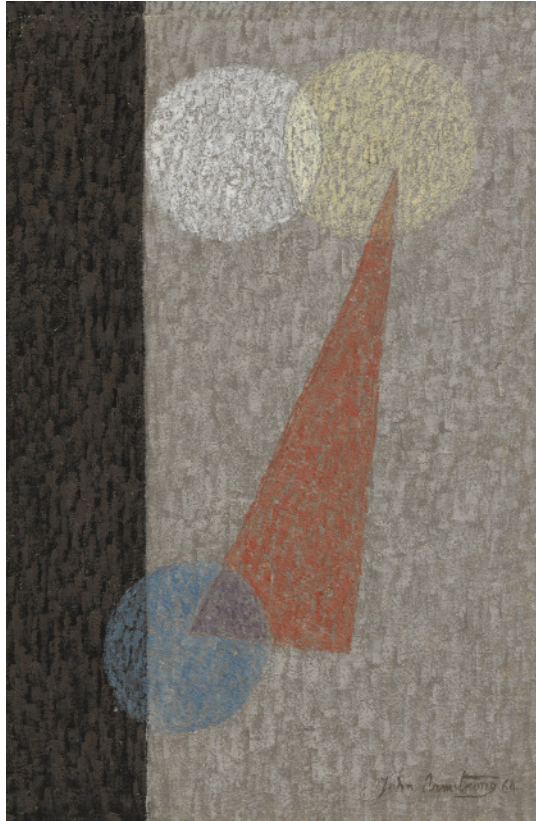
13½ x 11 in. (34.5 x 28 cm.)

Executed in 1922.

£5,000-8,000

US\$6,100-9,600

€5,700-9,100



λ257

JOHN ARMSTRONG, A.R.A. (1983-1973)

Abstract V

signed and dated 'John Armstrong 64' (lower right)

tempera on board

10¼ x 6¾ in. (26 x 17.2 cm.)

Painted in 1964.

£3,000-5,000

US\$3,700-6,000

€3,500-5,700

■λ258

SIR ANTHONY GORMLEY, R.A. (B. 1950)

Peckham Bollards (Peg, Snowman, Penis and Oval)

each stamped with the artist's and foundry initials

(concealed by the base)

cast iron, on galvanised steel base

52 in. (132 cm.) high, including base

Conceived in 2001, this work was cast by Hargreaves

Foundry in 2022.

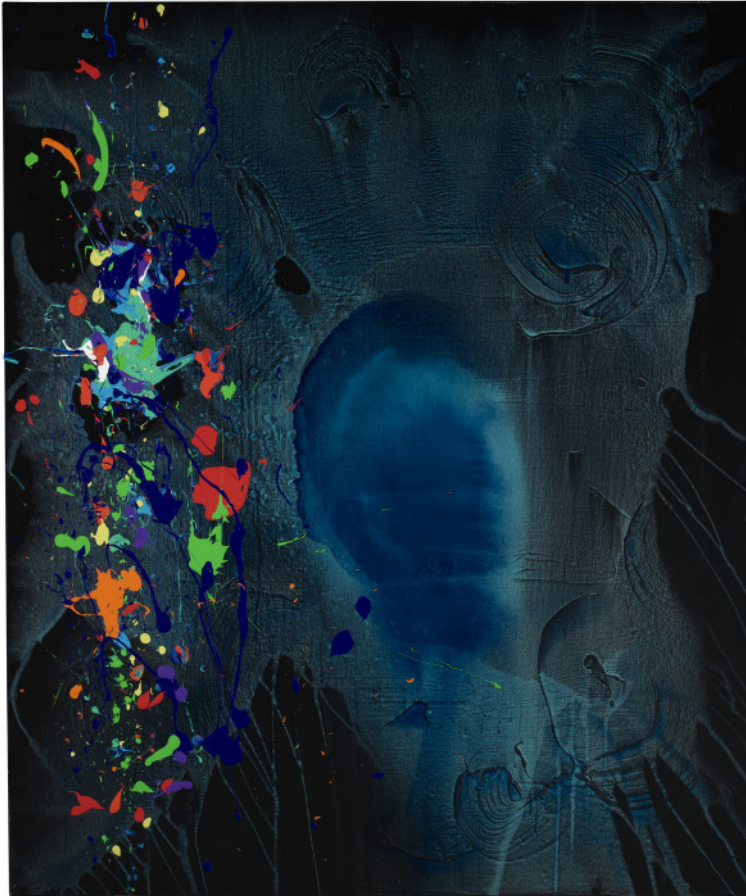
Each bollard is accompanied by a certificate of authenticity issued by the foundry.

£15,000-25,000

US\$19,000-30,000

€18,000-28,000





λ259

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

Love and Grief

signed, inscribed and dated 'LOVE AND GRIEF/5.4.006/
John Hoyland' (on the reverse)

acrylic on canvas

60 x 50 in. (152.4 x 127 cm.)

Painted in 2006.

£8,000-12,000

US\$9,700-14,000

€9,100-14,000



■λ*260

RICHARD SMITH (1931-2016)

Red Sky

signed and dated 'R. Smith 79' (on the reverse)

acrylic on canvas, aluminium rods and string, in three parts

78¾ x 111⅞ in. (200 x 284 cm.) overall

Constructed in 1979.

£8,000-12,000

US\$9,700-14,000

€9,100-14,000



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■ λ*261

PATRICK HUGHES (B. 1939)

Push and Pull

signed, inscribed and dated 'Push and Pull/Patrick
Hughes/1998' (on the reverse)

oil on board construction

36½ x 75½ x 8⅞ in. (92.7 x 191.7 x 22.5 cm.)

Painted in 1998.

£15,000-25,000

US\$19,000-30,000

€18,000-28,000



λ**262**

ANTONY DONALDSON (B. 1939)

Pale Green Ring

signed and dated 'Antony Donaldson 1969' (on the turnover edge)

acrylic on canvas

32 x 28 in. (81.2 x 71 cm.)

Painted in 1969.

£8,000-12,000

US\$9,700-14,000

€9,100-14,000



PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

λ**263**

KEN HOWARD, R.A. (1932-2022)

Newlyn, Grey and Red Reflections

signed 'Ken Howard' (lower right)

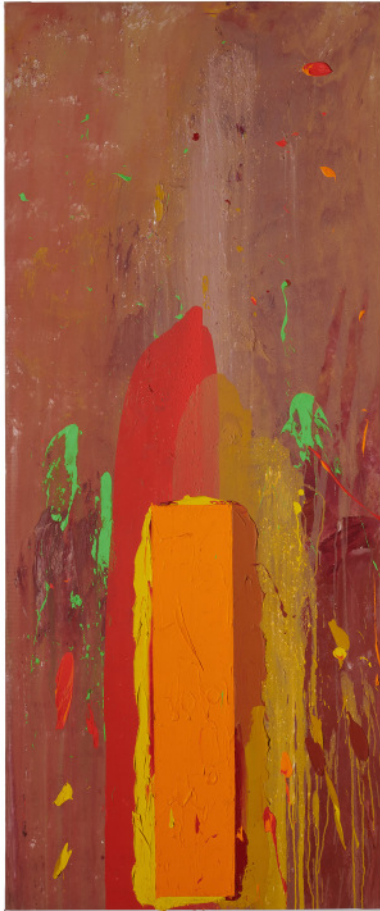
oil on canvas

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

£3,000-5,000

US\$3,700-6,000

€3,500-5,700



■λ264

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

3.3.70

signed and dated 'JOHN HOYLAND/3.3.70' (on the canvas overlap)

acrylic on cotton duck

96 x 40¼ in. (243.8 x 102.2 cm.)

Painted in 1970.

£40,000-60,000

US\$49,000-72,000

€46,000-68,000



PROPERTY FROM AN IMPORTANT WEST COAST COLLECTION

λ*265

PATRICK HERON (1920-1999)

*SMALL ORANGE AND OCHRE
(BAROQUE) : DECEMBER 1964*

signed, inscribed and dated 'PATRICK HERON/SMALL
ORANGE AND OCHRE (BAROQUE)/DECEMBER 1964'
(on the artist's label attached to the backboard)

gouache on paper
11½ x 14¼ in. (29.2 x 36.2 cm.)
Executed in 1964.

£10,000-15,000
US\$13,000-18,000
€12,000-17,000

IMAGE CREDITS

FRONT COVER:

Lot 13, Henry Moore, *Mother and Child with Apple*, 1956. © The Henry Moore Foundation. All Rights Reserved, 2023

INSIDE FRONT COVER:

Lot 14, Laurence Stephen Lowry, *The Railway Platform*, 1953 (detail)

FRONTISPIECE 2:

Lot 5, David Hockney, *Detail of a Picture I had Intended to Paint in July 1989*, 1961 (detail)

FRONTISPIECE 3:

Lot 37, Peter Lanyon, *Sand Bar*, 1956 (detail)

FRONTISPIECE 4:

Lot 19, Wyndham Lewis, *Dancing Figures*, 1914 (detail)

FRONTISPIECE 5:

Lot 8, Ben Nicholson, *Le Petit Provençal*, 1933 (detail)

FRONTISPIECE 6:

Lot 12, Euan Uglow, *Striding Nude, Blue Dress*, 1978-1981 (detail)

FRONTISPIECE 7:

Lot 28, John Duncan Fergusson, *Submarines and Camouflaged Battleship*, 1918 (detail)

FRONTISPIECE 8:

Lot 35, Patrick Heron, *Round Table Against The Sea : 1949*, 1949 (detail)

FRONTISPIECE 9:

Lot 9, Dame Barbara Hepworth, *Pierced Form (Toledo)*, 1957

FRONTISPIECE 10:

Lot 184, Edward Burra, *Picking a Quarrel*, 1968-69 (detail)

FRONTISPIECE 11:

Lot 142, Craigie Aitchison, *Crucifixion 8*, 1985-86 (detail)

FRONTISPIECE 12:

Lot 111, Dame Barbara Hepworth, *Two Forms (Domino)*, 1969

INSIDE BACK COVER:

Lot 10, Laurence Stephen Lowry, *Glasgow Docks*, 1947 (detail)

BACK COVER:

Lot 20, David Bomberg, *Figure Study (Racehorse)*, 1913. © The Estate of David Bomberg. All Rights Reserved, DACS 2023



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the lot is at least 1000 years old. Reports are free before the date of the auction and you pay the fee for the report.

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

(d) For jewellery sales, estimates are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks and you refuse to provide the documents we may require to register as a 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 who will pay Christie's directly, that person will need to complete the registration requirements above before you can bid, and sign a signed letter of authority to bid for him/her.

(b) **As agent for a principal.** If you register in your own name but are acting as agent for someone else (the 'ultimate buyer(s)') who will put you in funds before you pay us, you accept personal liability to pay the purchase price and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

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 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.aspx>.

(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 a reserve with the symbol 'no' in the lot number. The reserve cannot be more than the lot's low estimate, unless the lot is subject to a third party guarantee

and the irrevocable bid exceeds the printed low estimate. In that case, the reserve will be set at the amount of the irrevocable bid. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol '♦'.

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 exercising 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), E2(2)(f), 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 where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's Live™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the hammer price, the successful bidder agrees to pay us a buyer's premium on the hammer price of each lot sold. On all lots we charge 26% of the hammer price up to and including £700,000, 20% on that part of the hammer price over £700,000 and up to and including £4,500,000 and 14% on that part of the hammer price above £4,500,000. VAT will be added to the buyer's premium and is payable by you. For lots offered under the VAT Margin Scheme or Temporary Admission VAT rules, 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 compensation use tax or equivalent tax where 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 on the lot number. The reserve cannot be more than the lot's 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**, then UK VAT and Customs rules will only apply if your purchased **lot** has not been shipped before the UK withdraws from the EU, you 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 **A** next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the artist's resale 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 will not charge a resale royalty for the following:

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

0.25% between 500,000.01 and 12,500 euro.

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so by law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall have to pay more than the **purchase price** (as defined in paragraph F1 below) paid by the buyer. 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** catalogue description or by the use of a **Heading** of one of the terms listed in the section titled **Qualified Headings** on a page of the catalogue headed 'Important Notices and Explanation of Catalogue Practise'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion 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 submit to us your 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;

(i) 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

(ii) 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;

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

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

(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;

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

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

In these categories, the **authenticity warranty** does not apply to the current, or future, scholarship that permits 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** with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**.

In these categories, paragraph E2 (b) - (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the catalogue description (the **SubHeading**). Accordingly, all references to the **Heading** in paragraph E2 (b) - (e) above shall be read as references to both the **Heading** and the **SubHeading**.

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 as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you **warrant** that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;

(ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owners) of the ultimate buyer(s) and any persons acting on its behalf; and on our request, provide documents to verify their identity;

(iii) 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;

(iv) you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation or charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and

(v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

F PAYMENT

1 HOW TO PAY

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

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

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

(b) We will only accept payment from the registered bidder. Once

issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Account, PO Box 217, Lombard Street, London EC3P 3BT. Account No: 00127210. sort code: 30-00-02 Swift code: LOYGB22CTY. IBAN (international bank account number): GB81 2000 0000 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 7552 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.

(iii) 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 window only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

We accept make cheque 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, Christie's Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Services Department by phone on +44 (0)20 7552 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**, in the circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

(a) We accept 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 rate of the 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 may attempt to sell the 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 you may begin legal proceedings 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. 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 the calendar days following the auction in accordance with paragraphs G(d) and (ii). In such circumstances paragraph G(d)(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you use money to us or to another **Christie's Group** company, as well as the rights set out in **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 us. However, we will, if you wish, 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.

6 COLLECTION AND STORAGE

(a) You must collect purchased **lots** within thirty days from the auction (**but note lots not to 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)20 752 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 will also suggest suitable packing materials, and you must still pay for what you ask us to do. 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. You must 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 to export 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 any licence or there are any other problems, 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.

3 Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral and yucca/ikan 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 of these 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 absence of any protected species. You must 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), you please see further information on the **lot** 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 and a permit from the US Fish and Wildlife Service, 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 and 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 goods of conventional craftsmanship (works that are not a recognised artist's work) 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 c.£9,219 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, in its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) If 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:

(i) 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, provenance, 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 OBLIGATION 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 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 the sale places us 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 give 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 the 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 and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

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 a 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 contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. 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 English courts; however, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

authentic: a genuine auctioneer, rather than a copy or forger of;

(i) the work of a particular artist, author or manufacturer, if it 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 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.

Subheading: 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 this page of the catalogue headed **Important Notices and Explanation of Cataloguing Practices**.

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 the audience of the sale 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.

You can find the meanings of words in **bold** on this page in the glossary section of the Conditions of Sale.

VAT Payable

Symbol	
No Symbol	We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the 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 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 a UK address or non-UK address: <ul style="list-style-type: none"> • If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the UK 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?

Non-UK buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the 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-UK buyer must:

- have registered to bid with an address outside of the UK; and
- provide immediate proof of correct export out of the UK within the

required time frames of: 30 days via a 'controlled export' but no later than 90 days from the date of the sale for † and Ω lots. All other lots must be exported within 90 days of the sale.

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. Following the UK's departure from the EU (Brexit), **private buyers** will only be able to secure VAT-free invoicing and/or VAT refunds if they instruct Christie's or a third party commercial shipper to export out of the UK on their behalf.

6. **Private buyers** who choose to export their purchased lots from the UK by hand carry will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.

7. 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.

If you export via a third party commercial shipper, you must provide us with sufficient proof of export in order for us to cancel the applicable VAT or duties outlined above.

8. 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. You should take professional advice if you are unsure how this may affect you.

9. All invoicing requests, corrections, or other VAT adjustments 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 7389 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.

△

Property in which Christie's or another **Christie's Group** company has an ownership or financial interest. 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.

□

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**.

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(c) 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(h) of the Conditions of Sale.

†, *, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Pages.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ Property in which Christie's has an ownership or financial interest

From time to time, Christie's may offer a **lot** in which Christie's has an ownership interest or a financial interest. 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.

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 advanced money to consignors or prospective purchasers 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.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in a catalogue as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is 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 authenticity warranty shall not be available with respect to **lots** described using this term.

PICTURES, DRAWINGS, PRINTS, MINIATURES AND SCULPTURE

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

QUALIFIED HEADINGS

"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.

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.

We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Collection from Momart is strictly by **appointment only**.

We advise that you inform our Christie's Client Service Collections Team csollectionsuk@christies.com 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.



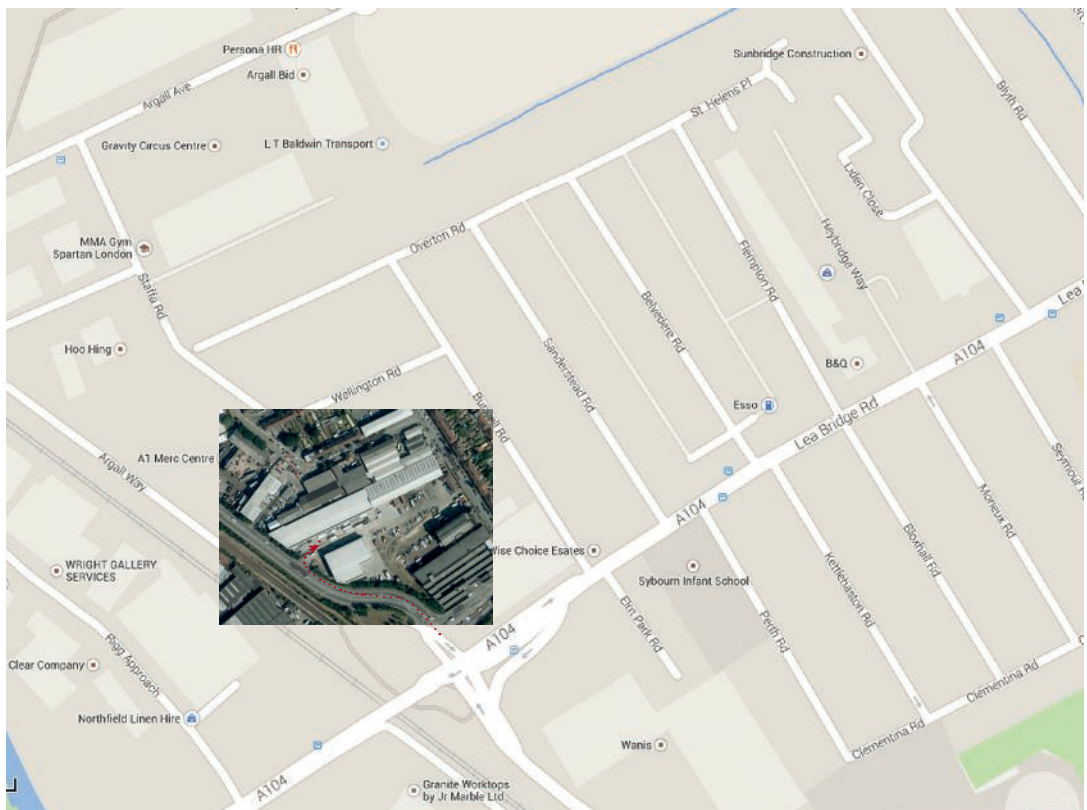
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Moved by Art

Units 9-12, E10 Enterprise Park,
Argall Way, Leyton,
London E10 7DQ

Tel: +44 (0)20 7426 3000

Email: pcandauctionteam@momart.co.uk





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

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

AMERICAS

BOGOTA
+571 635 54 00
Juanita Madrinan
(Consultant)

Buenos Aires
+54 11 43 93 42 22
Cristina Carlisle

CHICAGO
+1 312 787 2765
Catherine Busch

DALLAS
+1 214 599 0735
Capera Ryan

HOUSTON
+1 713 802 0191
Jessica Phifer

LOS ANGELES
+1 310 385 2600
Sonya Roth

MEXICO CITY
+52 55 5281 5446
Gabriela Lobo

MIAMI
+1 305 445 1487
Jessica Katz

-NEW YORK
+1 212 636 2000

PALM BEACH
+1 561 777 4275
David G. Ober (Consultant)

SAN FRANCISCO
+1 415 982 0982
Ellanor Notides

SANTIAGO
+56 2 2 2631642
Denise Ratinoff de Lira

SÃO PAULO
+55 21 3500 8944
Marina Bertoldi

TORONTO
+1 647 519 0957
Brett Sherlock (Consultant)

ASIA PACIFIC

BANGKOK
+66 (0) 2 252 3685
Prapavadee Sophonpanich

BEIJING
+86 (0)10 8583 1766
Rebecca Yang

-HONG KONG
+852 2760 1766

JAKARTA
+62 (0)21 7278 6268
Charmie Hamami

KUALA LUMPUR
+62 (0)21 7278 6268
Charmie Hamami

MUMBAI
+91 (22) 2280 7905
Sonal Singh

SEOUL
+82 2 720 5266
Jun Lee

-SHANGHAI
+86 (0)21 6355 1766
Rebecca Yang

SINGAPORE
+65 6715 9358
Kim Chuan Mok

TAIPEI
+886 2 2736 3356
Ada Ong

TOKYO
+81 (0)3 6267 1766
Katsura Yamaguchi

EUROPE, THE MIDDLE EAST AND AFRICA

-AMSTERDAM
+31 (0)20 57 55 255
Arno Verkade

BOLOGNA
+39 051 265 154
Benedetta Possati Vittori
Venenti (Consultant)

BRITANNY, THE LOIRE VALLEY & NORMANDY
+33 (0)6 09 44 90 78
Virginie Gregory

BRUSSELS
+32 (0)2 512 88 30
Astrid Centner

CENTRE AUVERGNE LIMOUSIN & BURGUNDY
+33 (0)6 10 34 44 35
Marine Desproges-Gotteron

CENTRAL & SOUTHERN ITALY
+39 348 520 2974
Alessandra Allaria (Consultant)

COPENHAGEN
+45 2612 0092
Rikke Juel Brandt (Consultant)

-DUBAI
+971 (0)4 425 5647

DÜSSELDORF
+49 (0)21 14 91 59 352
Arno Verkade

FRANKFURT
+49 170 840 7950
Natalie Radziwill

FLORENCE
+39 335 704 8823
Alessandra Niccolini di
Camugliano (Consultant)

-GENEVA
+41 (0)22 319 1766
François Adam

HAMBURG
+49 (0)40 27 94 073
Christiane Gräfin
zu Rantzau

IRELAND
+353 (0)87 638 0996
Christine Ryall (Consultant)

ISTANBUL
+90 (532) 558 7514
Eda Kehale Argün
(Consultant)

LISBON
+351 919 317 233
Mafalda Pereira Coutinho
(Consultant)

+974 7731 3615
Farah Rahim Ismail
(Consultant)

-LONDON
+44 (0)20 7839 9060

MADRID
+34 (0)91 532 6626
Carmen Schjaer
Dalia Padilla

-MILAN
+39 02 303 2831
Cristiano De Lorenzo

MONACO
+377 97 97 11 00
Nancy Dotta

MOSCOW
+7 495 937 6364
Daria Parfenenko

MUNICH
+49 (0)89 24 20 96 80
Marie Christine Gräfin Huyn

NORTH ITALY
+39 348 3131 021
Paola Gradi (Consultant)

NORTH OF ENGLAND AND WALES
+44 (0)20 7752 3033
Jane Blood

OSLO
+47 949 89 294
Cornelia Svedman (Consultant)

-PARIS
+33 (0)1 40 76 85 85

POITOU CHARENTES AQUITAINE
+33 (0)5 56 81 65 47
Marie-Cécile Moueix

PROVENCE - ALPES CÔTE D'AZUR
+33 (0)6 71 99 97 67
Fabienne Albertini-Cohen

ROME
+39 06 686 3333
Marina Cicogna (Consultant)

SAUDI ARABIA
+44 (0)7904 250666
Zaid Belbagi (Consultant)

SCOTLAND
+44 (0)131 225 4756
Robert Lagneau

STUTTGART
+49 (0)71 12 26 96 99
Eva Susanne Schweizer

TEL AVIV
+972 (0)3 695 0695
Roni Gilat-Baharraf

TURIN
+39 347 2211 541
Chiara Massimello
(Consultant)

VENICE
+39 041 277 0086
Bianca Arrivabene Valentini
Gonzaga (Consultant)

VIENNA
+43 (0)1 533 881214
Angela Baillon

-ZURICH
+41 (0)44 268 1010
Jutta Nixdorf

AUCTION SERVICES

CHRISTIE'S AUCTION ESTIMATES
Tel: +1 212 492 5485
www.christies.com

CORPORATE COLLECTIONS
Tel: +1 212 636 2464
Fax: +1 212 636 4929
Email: gsdulow@christies.com

ESTATES AND APPRAISALS
Tel: +1 212 636 2400
Fax: +1 212 636 2370
Email: info@christies.com

MUSEUM SERVICES
Tel: +1 212 636 2620
Fax: +1 212 636 4931
Email: awhiting@christies.com

OTHER SERVICES

CHRISTIE'S EDUCATION

New York
Tel: +1 212 355 1501
Fax: +1 212 355 7370
Email: newyork@christies.edu

Hong Kong
Tel: +852 2978 6768
Fax: +852 2525 3856
Email: hongkong@christies.edu

London
Tel: +44 (0)20 7665 4350
Fax: +44 (0)20 7665 4351
Email: london@christies.edu

CHRISTIE'S INTERNATIONAL REAL ESTATE

New York
Tel: +1 212 468 7182
Fax: +1 212 468 7141
Email: info@christiesrealestate.com

London
Tel: +44 (0)20 7389 2551
Fax: +44 (0)20 7389 2168
Email: info@christiesrealestate.com

Hong Kong
Tel: +852 2978 6788
Fax: +852 2760 1767
Email: info@christiesrealestate.com

CHRISTIE'S FINE ART STORAGE SERVICES

New York
Tel: +1 212 974 4579
Email: newyork@cfass.com

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For a complete salerooms & offices listing go to christies.com

08/12/22



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CHRISTIE'S

8 KING STREET ST. JAMES'S LONDON SW1Y 6QT