

MADE IN
BRITAIN

LONDON 13 SEPTEMBER 2017



Sotheby's ESTD
1744



FRONT COVER
LOT 37 (DETAIL)
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LOT 172
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LOT 52 (DETAIL)

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LOTS 6 & 7 (DETAILS)

MADE IN BRITAIN

AUCTION IN LONDON
13 SEPTEMBER 2017
SALE L17145
10.30 AM

EXHIBITION

Friday 8 September
9 am-5 pm

Saturday 9 September
12 noon-5 pm

Sunday 10 September
12 noon-5 pm

Monday 11 September
9 am-5 pm

Tuesday 12 September
9 am-5 pm

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1

SIR PETER BLAKE, R.A.

b.1932

Bertram Mills' Circus

signed, titled and dated JAN 61
pencil on paper
21.5 by 12.5cm.; 8½ by 5in.

PROVENANCE

Waddington Galleries, London
Sale, Christie's South Kensington, 27th June
2007, lot 105, where acquired by the present
owner

EXHIBITED

Baden-Baden, British Council, *Drawings
Exhibition*, 1973, cat. no.4.

⊕ £ 1,000-1,500 € 1,150-1,700

2

BRIDGET RILEY, C.H.

b.1931

Two Blues (Schubert 52)

Screenprint in colours, 2003, signed in pencil,
dated, titled, numbered 129/250 (total edition
includes 20 Artist's proofs), on wove paper
image: 38.5 by 38cm.; 15¼ by 15in.;
sheet: 54.5 by 53.5cm.; 21½ by 21in.

⊕ £ 2,000-3,000 € 2,300-3,400

3

RICHARD SMITH

1931-2016

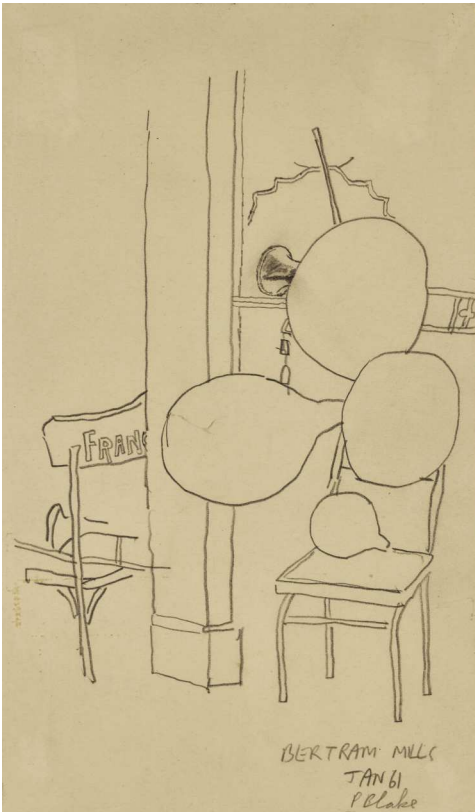
Untitled

signed, dated 70 and dedicated
pastel and collage on card
57.5 by 73.5cm.; 22½ by 29in.

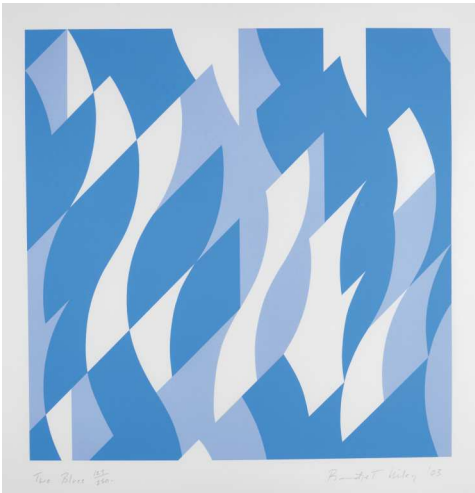
PROVENANCE

The Estate of Gordon House, from whom
acquired by the present owner in 2005

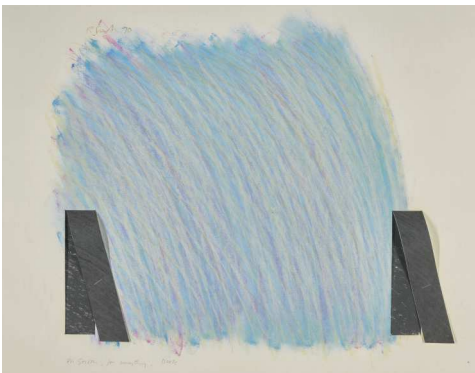
⊕ £ 600-800 € 700-950



1



2



3

8



4



5

4

ROSS LOVEGROVE

b.1958

Unique Light Sculpture

2004

produced by Salviati, Murano, Italy
blown opaque glass, painted MDF
height: 250cm.; 98³/₈in.
diameter: 94cm.; 37in.

EXHIBITED

London, Vessel Gallery, *Salviati Meets London*, 2004.

† ⊕ W £ 4,000-6,000 € 4,550-6,800

5

PATRICK CAULFIELD, R.A.

1936 - 2005

Les Demoiselles d'Avignon vues de Derrière (Cristea 90)

Screenprint in colours, 1999, signed in pencil, numbered 63/65 (total edition includes 14 Artist's proofs), on wove paper
image: 106 by 82cm.; 41³/₄ by 32¹/₄in.;
sheet: 130 by 112cm.; 51¹/₄ by 44¹/₈in.

PROVENANCE

Robert Devereux
His sale, Sotheby's London, 3rd November 2010, lot 21, where acquired by the present owner

⊕ W £ 10,000-15,000 € 11,400-17,000

DAME ZAHA HADID, R.A.

1950-2016

'Nekton' stools, from the 'Principal' Collection

2007

produced by Established & Sons, London

glass reinforced polyester

each moulded *Established & Sons / British Made / Designed by Zaha Hadid*88 by 110 by 301cm.; 34⁵/₈ by 43¹/₄ by 118¹/₂in.

LITERATURE

Zaha Hadid and Aaron Betsky, *The Complete Zaha Hadid*, London, 2009, p.246

⊕ £ 4,000-6,000 € 4,550-6,800

EDWARD BARBER & JAY OSGERBY

b.1969 & b.1969

'Iris 1500' Low Table

2008

Produced by Established & Sons, London

machined and anodized aluminium, with glass

prototype 1 from an edition of 12 + 2 P and 3 AP

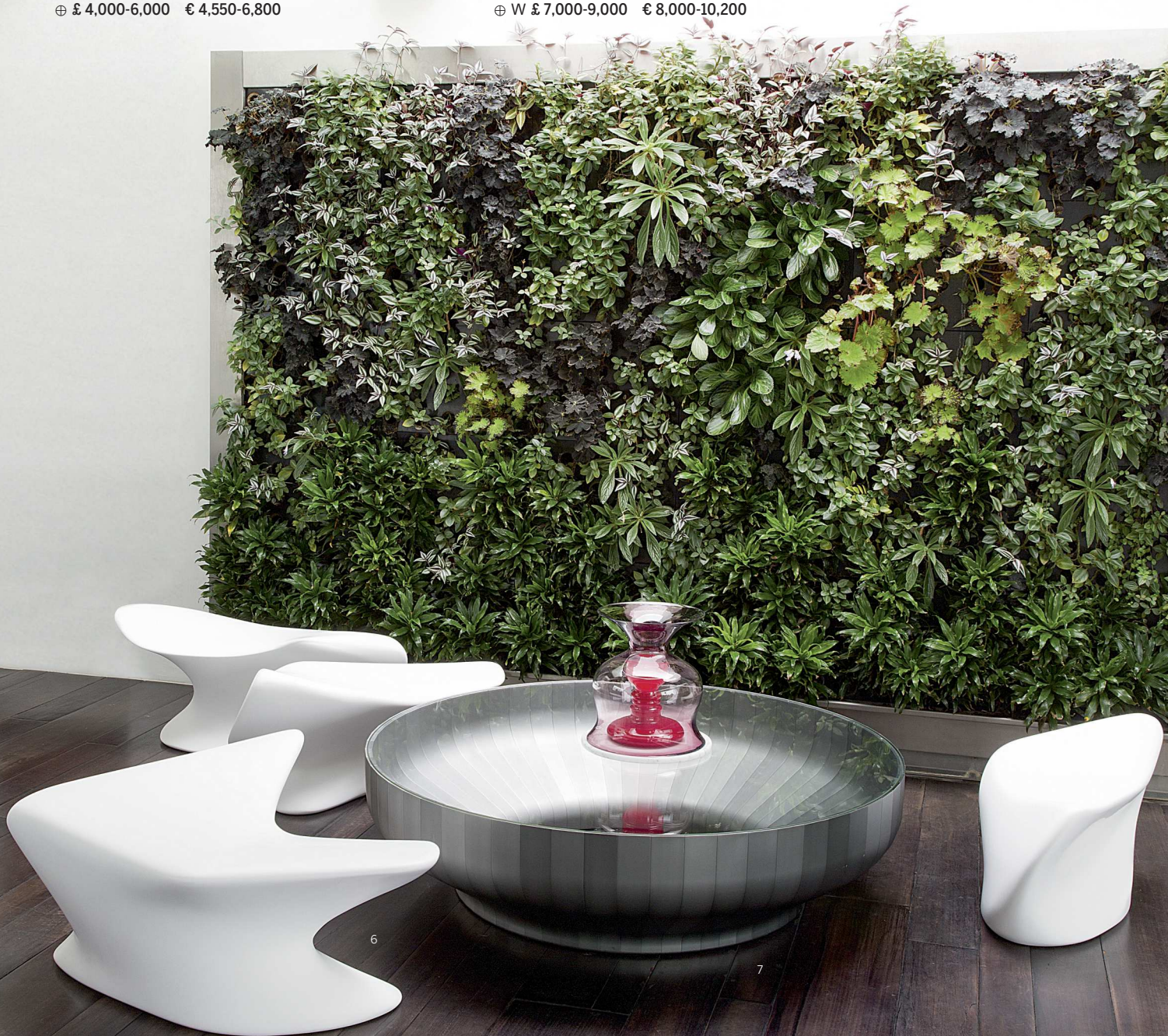
height: 41cm.; 16¹/₂in.

diameter: 150cm.; 59in.

LITERATURE

Edward Barber and Jay Osgerby, *The Design Work of Edward Barber and Jay Osgerby*, New York, 2011, pp.147-165.

⊕ W £ 7,000-9,000 € 8,000-10,200



6

7

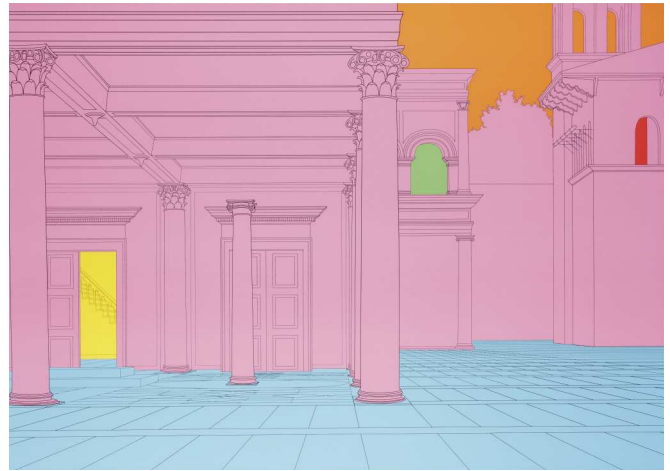
MICHAEL CRAIG-MARTIN, R.A.

b.1941

Deconstructing Piero (pink)

The pair of screenprints in colours, 2004, each signed in pencil, dated, numbered 8/40 verso, on sturdy wove paper each sheet: approx. 63 by 88.2cm.; 24 $\frac{7}{8}$ by 34 $\frac{3}{4}$ in. (2)

† ⊕ £1,200-1,800 €1,400-2,050



8 (one of two)

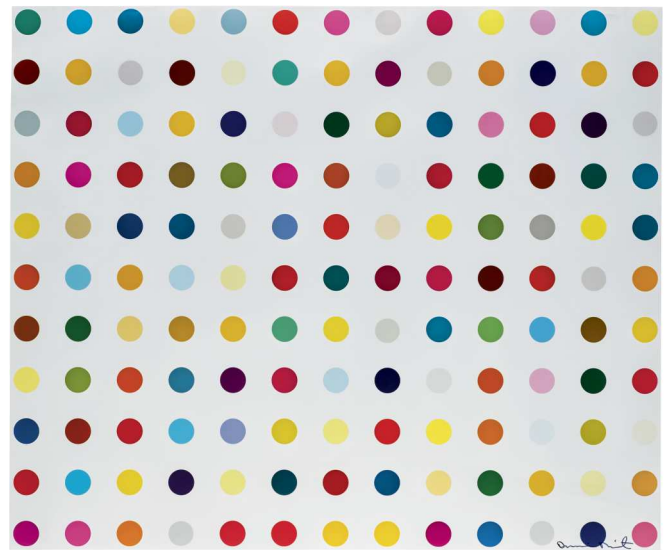
DAMIEN HIRST

b.1965

Lysergic Acid Diethylamide (LSD)

Colour lambda print, 2000, signed in felt-tip pen, numbered 121/300 verso, on gloss Fujicolor professional paper sheet: 106.5 by 126.5cm.; 41 $\frac{7}{8}$ by 49 $\frac{3}{4}$ in.

† ⊕ £5,000-7,000 €5,700-8,000



9

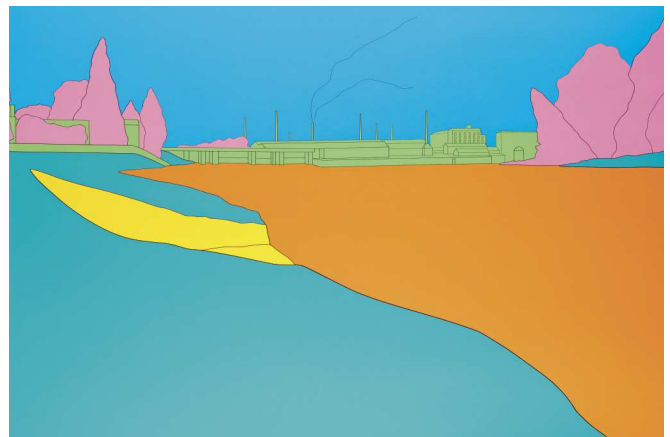
MICHAEL CRAIG-MARTIN, R.A.

b.1941

Deconstructing Seurat (turquoise green)

The pair of screenprints in colours, 2004, each signed in pencil, dated, numbered 8/40 verso, on sturdy wove paper each sheet: approx. 63 by 93.5cm.; 24 $\frac{3}{4}$ by 36 $\frac{3}{4}$ in. (2)

† ⊕ £1,200-1,800 €1,400-2,050



10 (one of two)



11

11

GARY HUME, R.A.

b.1962

Adult

Screenprint in colours, 1998, from *Portraits*, signed in pencil, titled, from the edition of 36 plus ten Artist's proofs, on wove paper
 image: 90.5 by 69cm.; 35⁵/₈ by 27¹/₂in.;
 sheet: 108.5 by 86cm.; 42³/₄ by 33⁷/₈in.

⊕ £ 1,000-1,500 € 1,150-1,700

12

CHRIS OFILI

b.1968

Afro Harlem Muses

Two lithographs printed in colours on one sheet with embossing, 2005, signed in pencil, dated, titled, numbered 52/60, on wove paper
 image: 32.3 by 20.5cm.; 12³/₄ by 8¹/₂in.;
 sheet: 53.5 by 69.8 cm.; 21 by 27¹/₂in.

⊕ £ 1,500-2,000 € 1,700-2,300



12

13

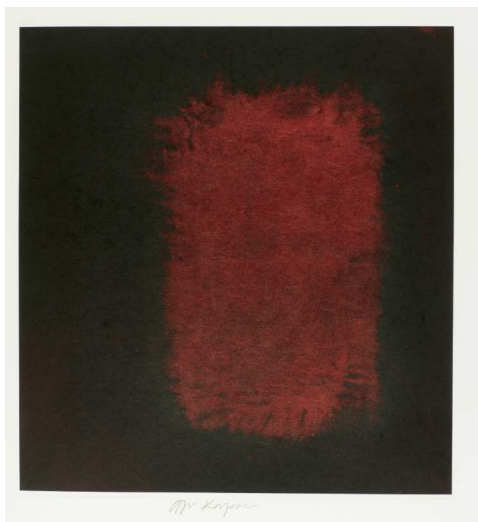
SIR ANISH KAPOOR, R.A

b. 1954

Untitled (Triptych)

The complete set, comprising three aquatints printed in colours, 2001, one signed in pencil, one dated, one numbered *PP.2* (printer's proofs aside from the edition of 18), on Gampi *Chine collé* on Fabriano Tiepolo wove paper
 each plate: approx. 32.5 by 29.5cm.; 12³/₄ by 11⁵/₈in.;
 each sheet: approx. 61 by 55.7cm.; 24 by 21⁷/₈in.
 (3)

⊕ £ 4,000-6,000 € 4,550-6,800



13 (one of three)



14



15



16

14

DAMIEN HIRST

b.1965

The Souls on Jacob's Ladder Take Their Flight (Six)

Etching printed in colours, 2007, signed in pencil, inscribed 'AP' verso (an Artist's proof aside from the edition of 72), on wove paper
plate: 93.5 by 95.5cm.; 36¾ by 37½in.;
sheet: 119.5 by 108cm.; 47 by 42½in.

† ⊕ £ 4,000-6,000 € 4,550-6,800

15

DAMIEN HIRST

b.1965

The Souls on Jacob's Ladder Take Their Flight (Five)

Etching printed in colours, 2007, signed in pencil, inscribed 'AP' verso (an Artist's proof aside from the edition of 72), on wove paper
plate: 93.3 by 85.7cm.; 36¾ by 33¾in.;
sheet: 119.2 by 107.7cm.; 47 by 42¾in.

† ⊕ £ 10,000-15,000 € 11,400-17,000

16

DAMIEN HIRST

b.1965

The Souls on Jacob's Ladder Take Their Flight (Three)

Etching printed in colours, 2007, signed in pencil, inscribed 'AP' verso (an Artist's proof aside from the edition of 72), on wove paper
plate: 93.2 by 85.2cm.; 36⅝ by 33½in.;
sheet: 119.4 by 108cm.; 47 by 42½in.

† ⊕ £ 10,000-15,000 € 11,400-17,000



17

17

CORNELIA PARKER, R.A.

b.1956

Poison and Antidote Drawing

rattlesnake venom and black ink, anti-venom and white ink on paper

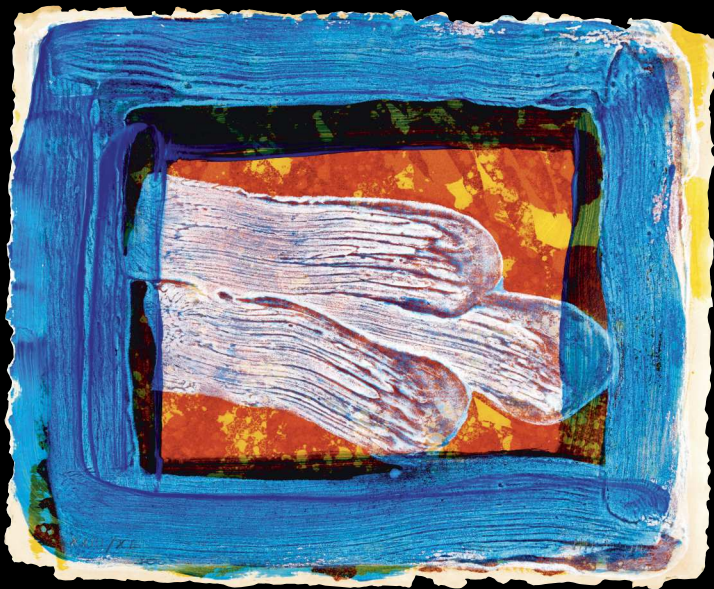
37 by 37cm.; 14½ by 14½in.

Executed in 2010.

PROVENANCE

Frith Street Gallery, London

⊕ £ 1,200-1,800 € 1,400-2,050



18

18

HOWARD HODGKIN

1932-2017

Two's Company (a) (Heenck 118)

Etching with aquatint printed in colours, with hand-colouring by Jack Shirreff, 2002-3, initialled in pencil, dated *MM III*, numbered *XXIII/XL* (total edition was 80), on handmade wove paper sheet: 37.5 by 46 cm.; 14¾ by 18½in.

⊕ £ 1,500-2,000 € 1,700-2,300

19

GAVIN TURK

b.1967

Che Guevara

Screenprint in cream, 2000, signed in pencil, dated, from an unknown edition size, on sturdy wove paper

sheet: 101.4 by 76.6cm.; 39¾ by 30½in.

⊕ £ 800-1,200 € 950-1,400



19

BRIAN DUFFY

1933 - 2010

Aladdin Sane, 1973

Chromogenic print, printed later. Signed in black felt tip pen and with the photographer's archive blindstamp in the lower margin. Annotated in black ink in an unknown hand in the archive stamp on the reverse. Ed. 13/25
 image: 101.3 by 101.3cm.; 40 by 40in.
 sheet: 113 by 108cm.; 44½ by 42½in.

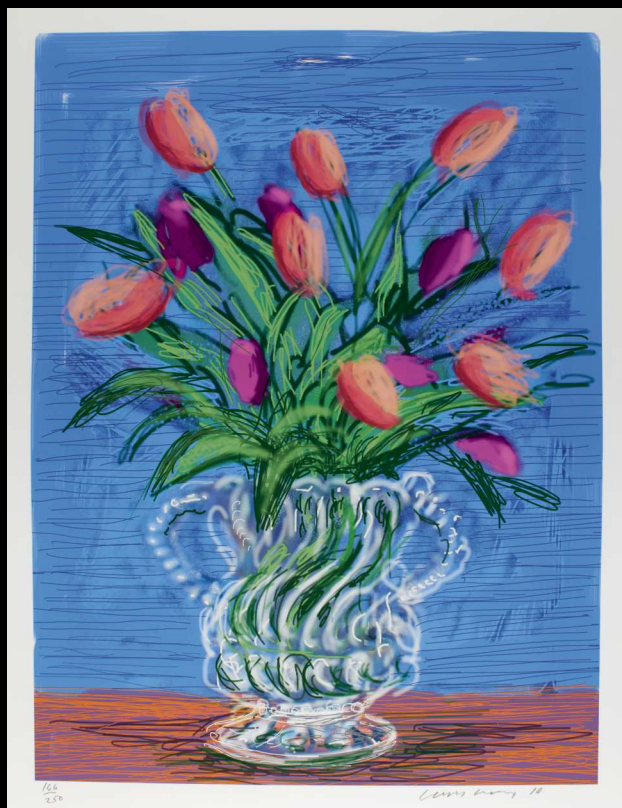
PROVENANCE

Acquired directly from the Artist by the present owner

⊕ £ 10,000-15,000 € 11,400-17,000



20



21

21

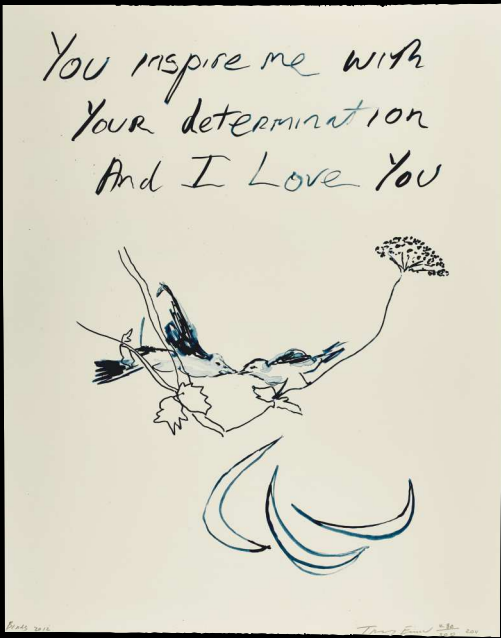
DAVID HOCKNEY, R.A.

b.1937

Flowers

Inkjet printed computer drawing in colours. 2010, signed in pencil, dated, numbered 166/250, on wove paper
 image: 43.8 by 32.7cm.; 17¼ by 12⅞in.;
 sheet: 49 by 43.2cm.; 19¼ by 17in.

⊕ £ 5,000-7,000 € 5,700-8,000



22

22

TRACEY EMIN, R.A.

b.1963

Birds 2012

Lithograph printed in colour, 2011, signed in pencil, dated, titled, numbered 280/300, on wove paper
sheet: 70.1 by 60.2cm.; 30 by 23³/₄in.

⊕ £ 3,000-5,000 € 3,400-5,700

23

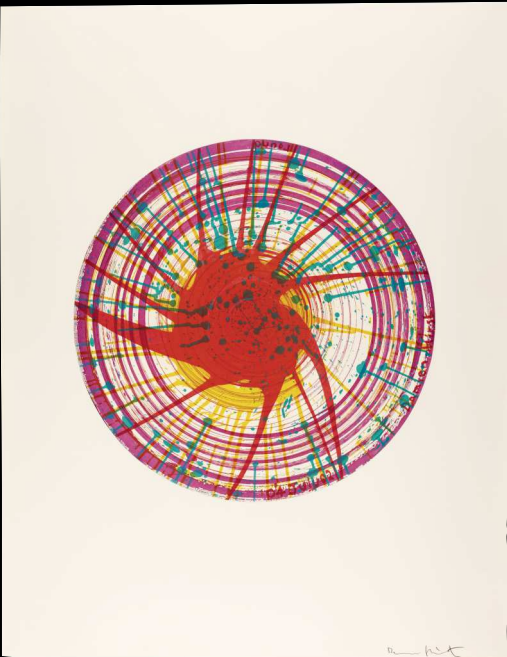
DAMIEN HIRST

b.1965

Round

Etching printed in colours, 2002, from *In a Spin, the Action of the World on Things, Volume I*, signed in pencil, from the edition of 68 plus 12 Artist's proofs, on wove paper
sheet: 91 by 70.5cm.; 35³/₈ by 27³/₄in.

⊕ £ 1,500-2,000 € 1,700-2,300



23

24

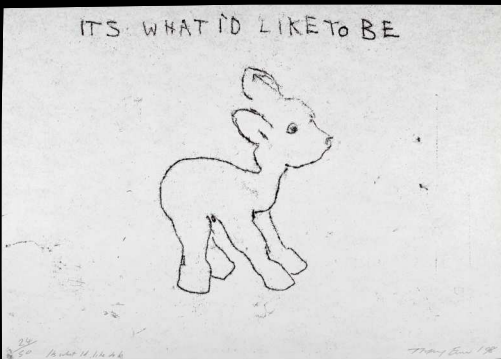
TRACEY EMIN, R.A.

b.1963

It's What I'd Like to be

Lithograph, 1998, signed in pencil, dated, titled, numbered 24/50, on wove paper
sheet: 42 by 59.2cm.; 16¹/₂ by 23³/₄in.

⊕ £ 1,500-2,000 € 1,700-2,300



24



25

“An artist’s job is to make NEW clichés.”

GRAYSON PERRY, 2014

25

GRAYSON PERRY, R.A.

b.1960

Britain is Best

Coloured embroidery, 2014, signed in pencil on the accompanying certificate, numbered 14/20 (total edition includes four Artist’s proofs), contained in a frame designed by the Artist 120 by 100cm.; 47½ by 39¾in.

⊕ £ 40,000-60,000 € 45,300-68,000



26

26

GRAYSON PERRY, R.A.

b.1960

Hold your beliefs lightly

Computerised embroidery on cotton and silk, 2011, signed in felt-tip pen *verso*, numbered 195/250 (total edition includes ten Artist's proofs), programming by Tony Taylor 28.3 by 40.8cm.; 11 $\frac{1}{8}$ by 16in.

⊕ £ 2,000-3,000 € 2,300-3,400

27

FERGUS GREER

Damien Hirst with Dot Painting Behind, London, 1992

Chromogenic print, printed later and mounted. Signed, dated 2015 and numbered 1/6 in black pen in the photographer's studio stamp on the reverse of the print. Signed, titled and dated in black pen on the photographer's studio label accompanying the work sheet: 76.2 by 60.78cm.; 30 by 24in. image: 52 by 51.3cm.; 20 by 20 $\frac{1}{4}$ in.

PROVENANCE

Acquired directly from the Artist by the present owner

⊕ £ 2,000-3,000 € 2,300-3,400



27

“It was just a way of pinning
down the joy of colour.”

DAMIEN HIRST, 2001



28



29



30

28

DAMIEN HIRST

b.1965

Quinaldic Acid

Woodcut printed in red, 2010, from *12 Woodcut Spots*, signed in pencil, numbered *20/24 verso*, on wove paper
sheet: 91.3 by 96cm.; 35⁷/₈ by 37³/₄in.

† ⊕ £ 3,500-4,500 € 4,000-5,100

29

DAMIEN HIRST

b.1965

Pridinol

Woodcut printed in blue, 2010, from *12 Woodcut Spots*, signed in pencil, numbered *18/24 verso*, on wove paper
sheet: 91.3 by 96cm.; 35⁷/₈ by 37³/₄in.

† ⊕ £ 3,500-4,500 € 4,000-5,100

30

DAMIEN HIRST

b.1965

Norleucine

Woodcut printed in colours, 2010, from *12 Woodcut Spots*, signed in pencil, numbered *36/48 verso*, on wove paper
sheet: 76.5 by 76.5cm.; 30¹/₈ by 30¹/₈in.

† ⊕ £ 4,000-6,000 € 4,550-6,800

BRIDGET RILEY, C.H.

b.1931

Coloured Greys [1]; Coloured Greys [2]; and Coloured Greys [3]
(S. 16-18)

The complete set, comprising three screenprints in colours, 1972, each signed in pencil, dated, titled, and numbered 51/125, on wove paper [1]: 74.2 by 69.9cm.; 29¼ by 27½in. [2]: 72.5 by 73.5cm.; 28½ by 28¾in. [3]: 69.9 by 73.1cm.; 27½ by 28¾in. (3)

⊕ £ 12,000-18,000 € 13,600-20,400



“I try to absorb sensations without censoring them, without identifying them. I want them to come out through the pores of my eyes, as it were - on a particular level of their own.”

BRIDGET RILEY, 1995

“By far the most important characteristic for anyone wanting to be an artist is desire: the passionate, inexplicable desire to make art.”

MICHAEL CRAIG-MARTIN, 2015

MICHAEL CRAIG-MARTIN, R.A.

b.1941

Pitchfork on Green; Pitchfork on Pink

each signed and dated 2003 on the canvas overlap

acrylic on canvas, in two parts
each: 153 by 46cm.; 60¼ by 18in.

PROVENANCE

Gagosian Gallery, London, where acquired by the present owner

⊕ W £ 12,000-18,000 € 13,600-20,400

ROSS LOVEGROVE

b.1958

'Landscape' Sculpture

2008

Produced by Patrick Brillet Fine Art, Ltd, U.K.
gelcoated fibreglass

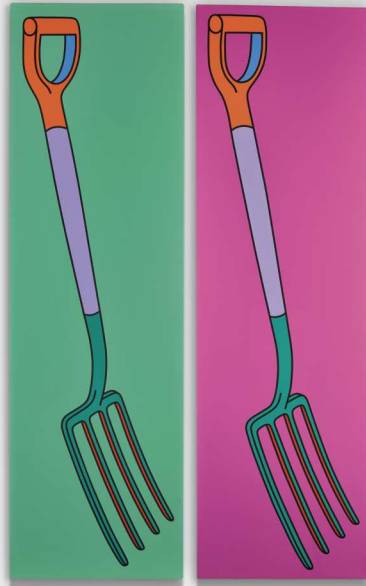
Number 1 from an edition of 10

160 by 350 by 150cm.: 66 by 137⅞ by 59½in.

LITERATURE

Ross Lovegrove, *Supernatural: The Work of Ross Lovegrove*, London, 2004, p.64 for a similar example.

† ⊕ W £ 8,000-12,000 € 9,100-13,600



32



33



34

34

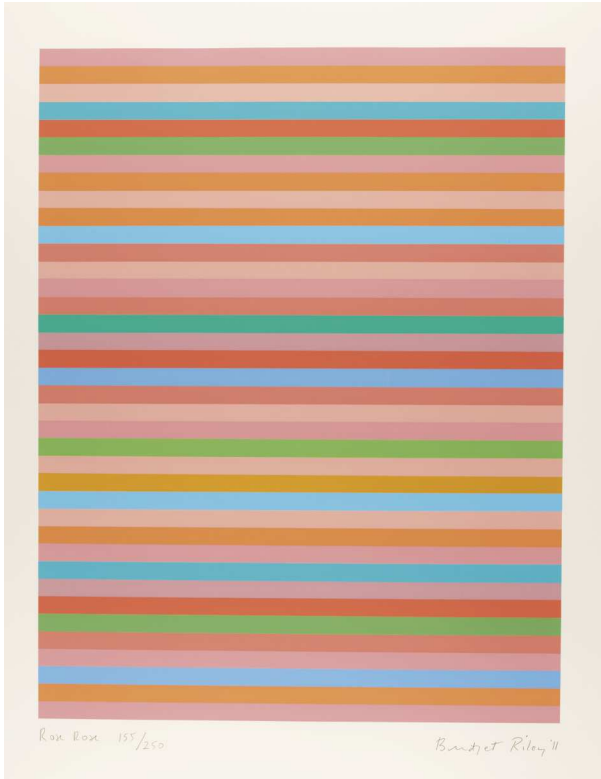
PATRICK HUGHES

b.1939

Remarkable

Archival inkjet multiple on three-dimensional card, 2013, signed in pencil, numbered AP 8/10 (an Artist's proof aside from the edition of 50), in plexiglass case
overall: 44 by 94.5 by 22cm.; 17¼ by 37¼ by 8⅝in.

⊕ £ 2,000-3,000 € 2,300-3,400



35

35

BRIDGET RILEY, C.H.

b.1931

Rose Rose (S. 79)

Screenprint in colours, 2011, signed in pencil, dated, titled, numbered 155/250 (total edition includes 20 Artist's proofs), on wove paper
image: 70 by 54.6cm.; 27½ by 21½in.;
sheet: 87 by 69.5cm.; 34¼ by 27⅞in.

⊕ £ 2,000-3,000 € 2,300-3,400

36

PATRICK HUGHES

b.1939

Indoors

Lithograph on three-dimensional card, 2000, signed in pencil, numbered 35/40, in plexiglass case
overall: 87.5 by 56.5 by 18.2cm.; 34½ by 22¼ by 7⅞in.

⊕ W £ 1,000-1,500 € 1,150-1,700



36



37

“Well it’s playful ... Art should be about joy.”

DAVID HOCKNEY, 2014

37

DAVID HOCKNEY, R.A.

b.1937

Flowers, Apple & Pear on a Table
(Museum of Contemporary Art
Tokyo 296)

Homemade print executed on an office colour copy machine, 1986, signed in pencil, dated, numbered 47/59, on four sheets of Arches text paper, contained in a frame chosen by the artist each sheet: approx. 27.8 by 21.5cm.; 10⁷/₈ by 8¹/₂in.; overall: 55.6 by 43.2cm.; 21⁷/₈ by 17in.

⊕ £ 5,000-7,000 € 5,700-8,000

MADE IN BRITAIN

23

38

BRIDGET RILEY, C.H.

b.1931

Elapse (S. 30)

Screenprint in colours, 1982, signed in pencil, dated, titled, from the edition of 260, on BFK Rives wove paper
image: 102 by 63.5cm.; 40¹/₈ by 25in.;
sheet: 121.4 by 80.4cm.; 47³/₄ by 31⁵/₈in.

⊕ £ 3,000-5,000 € 3,400-5,700



38

39

DAVID HOCKNEY, R.A.

b.1937

Homage to Michelangelo (Scottish Arts Council 173; MCA Tokyo 162)

Etching printed in colours, 1975, signed in pencil, dated, numbered 102/200 (total edition includes 25 Artist's proofs), on BFK Rives wove paper
plate: 46.3 by 67cm.; 18³/₄ by 26³/₈in.;
sheet: 59 by 79.5cm.; 23¹/₄ by 31¹/₄in.

⊕ £ 2,000-4,000 € 2,300-4,550



39

40

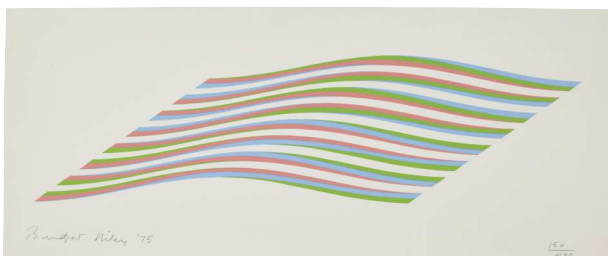
BRIDGET RILEY, C.H.

b.1931

Untitled (Wave) (S. 20)

Screenprint in colours, 1975, signed in pencil, dated, numbered 150/400 (total edition includes 20 Artist's proofs), on wove paper
sheet: 20 by 48cm.; 7⁷/₈ by 18⁷/₈in.

⊕ £ 1,000-1,500 € 1,150-1,700



40



41 (one of eight)

“Because I was so cocksure, I felt confident enough to say what I wanted to do. I wanted to present him as he was. He needed no enhancement. He was so overwhelmingly charismatic I didn’t want him to do anything. I said I wanted to shoot in black-and-white, to present him with gravitas, because he seemed so serious about his music. I simply felt that black-and-white was more artistic, more atmospheric, more expressive. True.”

GERED MANKOWITZ, 2010

41

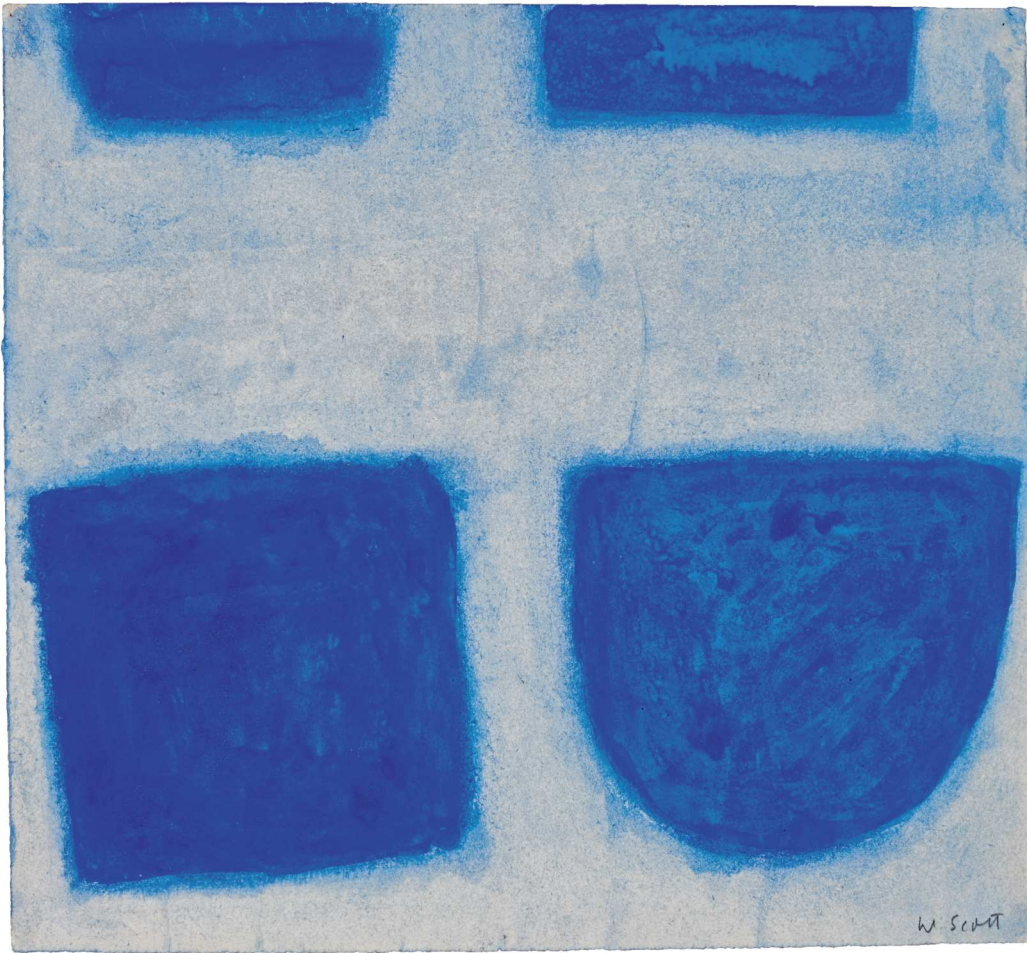
GERED MANKOWITZ

b. 1946

Platinum Icons, 2006

Portfolio of eight platinum prints. Signed and numbered 2/35 in pencil on the reverse of the introduction page, and each print signed and numbered 2/35 in pencil and with the archive blindstamp in the lower margin. With a signed letter from the artist accompanying the box images approx: 31.8 by 26.5cm; 12½ by 10½in. sheets: 48.3 by 38cm.; 19 by 15in.

Ω ⊕ £ 12,000-18,000 € 13,600-20,400



42



43

42

PROPERTY FORMERLY OF THE EMIL FREY
COLLECTION

WILLIAM SCOTT, R.A.

1913-1989

Blue Still Life III

signed; also signed, titled and dated 1963 on the
reverse

gouache on paper

28 by 30.5cm.; 11 by 12in.

PROVENANCE

Hanover Gallery, London

EXHIBITED

Mathildenhöhe, Darmstadt, *Internationale Der
Zeichnung*, 12th September – 15th November
1964, un-numbered exhibition, illustrated.

The present work is registered in the William
Scott Archive as number 2340.

⊕ £ 10,000-15,000 € 11,400-17,000



43

TONY CRAGG, R.A.

b.1949

Bust

Tin on plexiglass multiple, 2017, signed in ball-point pen on the publisher's card contained in the accompanying envelope, from the edition of 75 height: 15.5cm.; 6½in.

⊕ £ 3,000-5,000 € 3,400-5,700

44

WILLIAM TURNBULL

1922-2012

1-1995

signed, titled and inscribed on the canvas overlap oil on canvas
152.5 by 114cm.; 60 by 45in.

PROVENANCE

The Artist
Waddington Galleries, London
Private Collection

EXHIBITED

London, Waddington Galleries, *William Turnbull; Sculptures and Paintings*, 24th June - 18th July 1998, cat. no.29, illustrated p.69.

⊕ W £ 18,000-25,000 € 20,400-28,300



45

PRUNELLA CLOUGH

1919 - 1999

Green Quadrant

oil on canvas
40.5 by 46cm.; 16 by 18in.
Executed in 1970-73.

PROVENANCE

The Artist, from whom acquired by Professor John Ball
The Hargreaves and Ball Trust, by whom sold on behalf of the Chelsea and Westminster Health Charity and where acquired by the present owner, 2012

EXHIBITED

London, Chelsea & Westminster Hospital, *Exhibition and Sale of Pictures and Ceramics*, 12th - 16th December 2012, cat. no.4.

⊕ £ 3,000-5,000 € 3,400-5,700

MICHAEL LEONARD

b.1933

Scaffolders

signed, titled, dated 1978, and inscribed on the reverse
acrylic on canvas
103.5 by 101cm.; 40¾ by 39¾in.

PROVENANCE

Fischer Fine Art Ltd, London
Acquired by the Contemporary Art Society on behalf of the present owner, 1978

EXHIBITED

Liverpool, Walker Art Gallery, *John Moores Liverpool Exhibition XI*, 30th November 1978 - 25th February 1979, cat. no.37.

† ⊕ £ 3,000-5,000 € 3,400-5,700



46

DAVID HOCKNEY, R.A.

b.1937

Marguerites (S.A.C. 157; MCA Tokyo 141)

Etching with aquatint printed in colours, 1973, signed in pencil, dated, numbered 11/100 (total edition includes 23 Artist's proofs), on wove paper

plate: 24 by 18cm.; 9½ by 7¼in.;

sheet: 41 by 31.8cm.; 16½ by 12½in.

⊕ £ 5,000-7,000 € 5,700-8,000



47



48

JOHN WONNACOTT

b.1940

Estuary Window: September Afternoon - Girls

oil on canvas over board
112 by 129.5cm.; 44 by 51in.
Executed in 1977-80.

PROVENANCE

Marlborough Fine Art, London, where acquired by the present owner in 1985

‡ ⊕ £ 5,000-7,000 € 5,700-8,000

BRYAN INGHAM

1936-1997

Berlin Collage

signed, titled and dated 1988-89 on the backboard
found objects and mixed media on board
overall: 212 by 66.5cm.; 83½ by 26¼in.

PROVENANCE

The Estate of the Artist

⊕ W £ 7,000-10,000 € 8,000-11,400



“Ingham’s work is immediately enjoyable on its own terms, having a balance of form, lucidity of contour and fastidious deployment of serenely glowing colour that creates a pleasurable world in which still life and landscape are set against and through each other...”

BRYAN ROBERTSON, 2006

PRUNELLA CLOUGH

1919-1999

Still Life

signed on the reverse

oil on canvas

127 by 117cm.; 50 by 46in.

Executed in 1988.

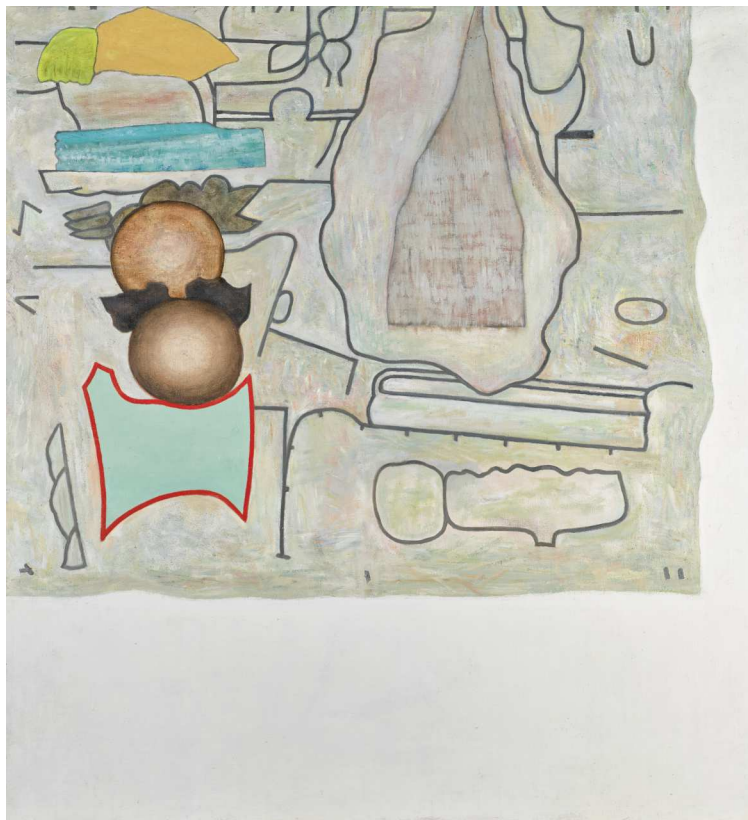
PROVENANCE

Annelly Juda Fine Art, London, where acquired by the present owner in 2000

EXHIBITED

London, Annelly Juda Fine Art, *Prunella Clough: The Late Paintings and Selected Earlier Works*, 1st November - 16th December 2000, cat. no.47.

⊕ £ 5,000-8,000 € 5,700-9,100



50



51

SIR EDUARDO PAOLOZZI, R.A.

1924-2005

Head

plaster

height (not including base): 45cm.; 17³/₄in.

Executed between 1995-2000, the present work is unique.

PROVENANCE

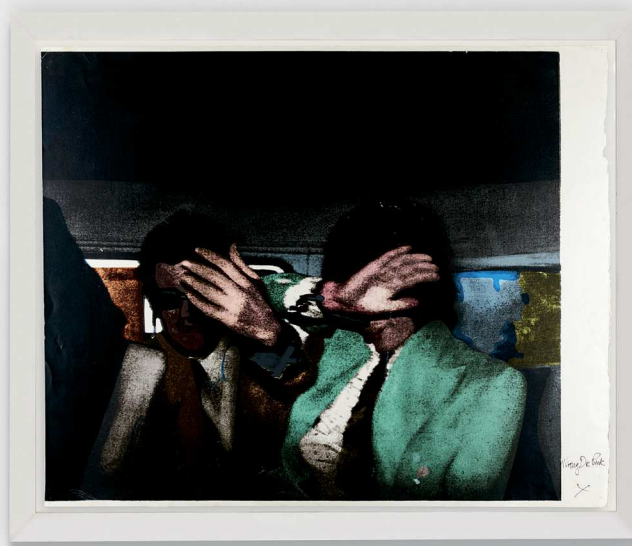
Gifted by the Artist to the present owner

⊕ £ 2,000-3,000 € 2,300-3,400

RICHARD HAMILTON RELEASE



52



Over the years, Richard Hamilton and Chris Prater of Kelpra Studio worked closely as a team building on Hamilton's already strong portfolio of prints. In 1972, the pair embarked on a project to produce an edition based on the arrest of Robert Fraser and Mick Jagger. This was to raise funds for the *National Council for Civil Liberties*, and *Release* - an organisation providing legal aid and social support.

For this project, Hamilton and Prater produced a total of 19 stage proofs. In each stage they created a screen with a new area of colour to be built up, layer upon layer, to create the final product - *Release*. 17 of these stage proofs were given by the Artist and Prater to the Tate Gallery, London in 1977.

Upon completing stage 17, Hamilton saw potential in this combination of screens and decided to produce a full edition of 19 plus two Artist's proofs entitled *Swinging London III*. Each of the impressions in these two lots are a working proof associated with one of the 19 stages, printed by the Artist and Chris Prater at Kelpra Studio, London.

52

RICHARD HAMILTON, C.H.
1922-2011

Release (working proofs for stages
16 and 19) (Lullin 83)

Rare working proofs, two screenprints in colours, 1972, the first a proof for stage 16 of *Release*, with the darkest grey screen added but before the silver foil was applied in stage 17; the second a variant between stages 18 and 19, without the applied silver foil and with differences in the application of the second and final black photographic screen, with variations in the dark pink ink of Mick Jagger's hand, Robert Fraser's



53

“A Hamilton print rarely repeats a previously formulated image by a simple transposition of media because his main concern is not the reproduction of a subject, but the examination of a process.”

RICHARD S. FIELD 1973

53

collar annotated in blue ink, inscribed 'Wrong Dk Pink', each printed with less of the figure at left than in the final edition, on wove paper, the final edition was 150, each framed
 the first sheet: approx. 70 by 89.2cm.; 27½ by 25½in.;
 the second sheet: approx. 69.1 by 86cm.; 27½ by 33¾in.
 (2)

⊕ £ 15,000-20,000 € 17,000-22,700

RICHARD HAMILTON, C.H.
 1922-2011

Release (working proofs for stages 19 and 16) (L. 83)

Rare working proofs, two screenprints in colours, 1972, the first a proof for stage 19 of *Release* in which the second and final black photographic screen was applied, with slight variations in the darkest skin tones; the second a proof for stage

16, with the darkest grey screen added but before the silver foil was applied in stage 17, each printed with less of the figure at left than in the final edition, on wove paper, the final edition was 150, each framed
 the first sheet: approx. 70 by 86.5cm.; 27½ by 34in.;
 the second sheet: approx. 70 by 86.5cm.; 27½ by 34in.
 (2)

⊕ £ 15,000-20,000 € 17,000-22,700



54

54

GERED MANKOWITZ

b. 1946

The Rolling Stones – In the Cage, London, 1965

Pigment print, printed 2003, flush-mounted to aluminium. Signed and numbered in black ink on the reverse. With a certificate of authenticity accompanying the print. Edition of 5 + 2 A/P (unframed)
sheet: 120 by 120cm.; 47¼ by 47¼in.

PROVENANCE

Acquired directly from the Artist by the present owner

£ 4,000-6,000 € 4,550-6,800



55 (one of three)

55

SIR PETER BLAKE, R.A.

b.1932

Lucky Strike

Three screenprints in colours with foil leaf, 2008, each signed in pencil, inscribed 'A/P' (Artist's proofs aside from the edition of 50), on wove paper
each sheet: approx. 101.5 by 76.3cm.; 40 by 30in. (3)

⊕ £ 3,000-5,000 € 3,400-5,700

56

GERED MANKOWITZ

b. 1946

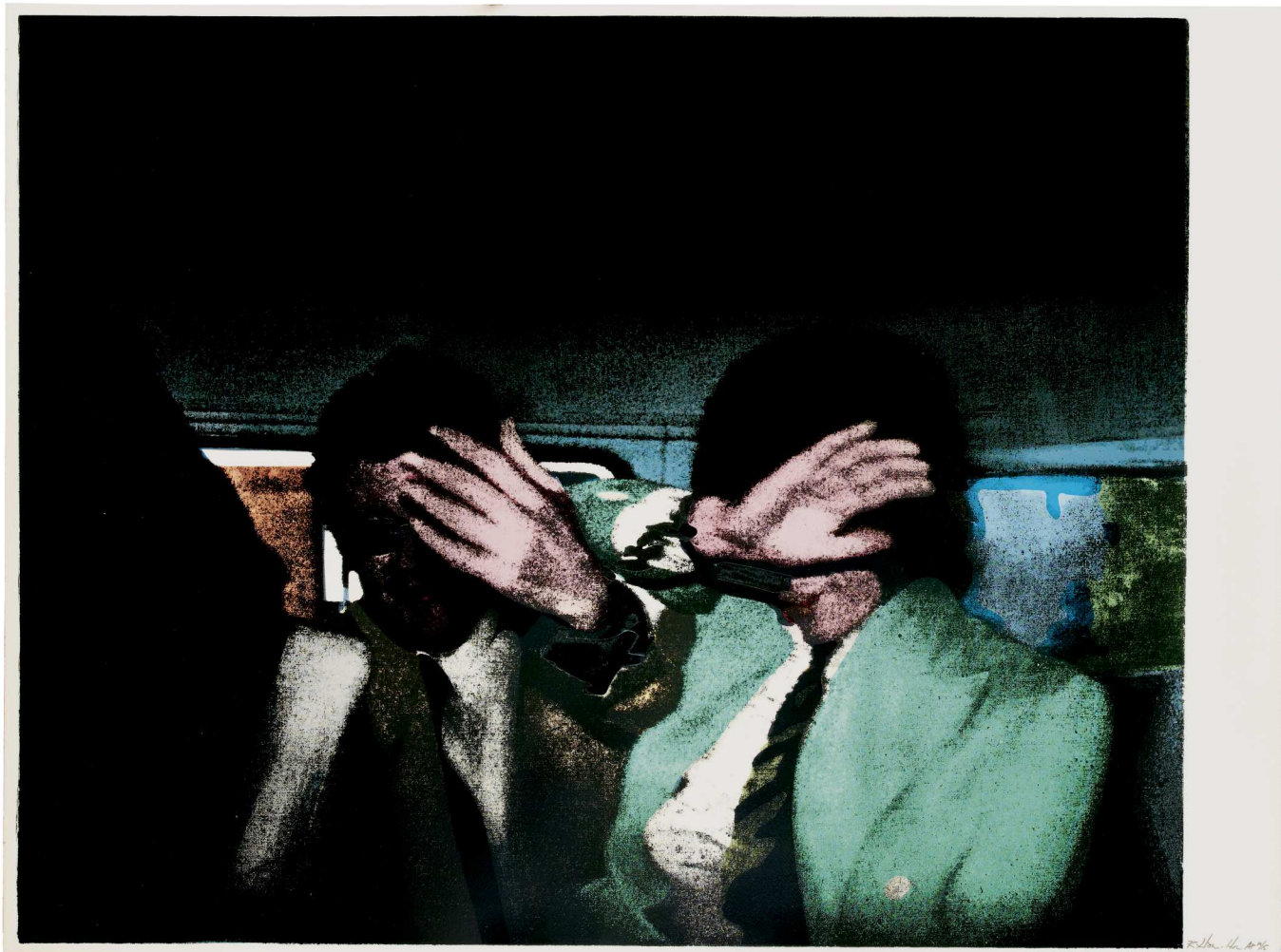
Keith Richards and his Bentley, 1966

Pigment print, printed later. Signed and numbered 4/24 in black ink and with the photographer's blindstamp in the lower margin (unframed)
image: 135 by 91.5cm.; 53¼ by 36in.
sheet: 154.6 by 127.5cm.; 61 by 50¼in.

‡ ⊕ £ 2,000-3,000 € 2,300-3,400



56



57

57

RICHARD HAMILTON, C.H.

1922-2011

Release (L. 83)

Screenprint in colours with silver foil collage, 1972, signed in pencil, numbered *AP 13/15* (an Artist's proof aside from the edition of 150), on Hodgkinson mould-made paper
image: 68.1 by 85.7cm.; 26³/₄ by 33³/₄in.;
sheet: 70.2 by 94.1cm.; 27⁵/₈ by 37in.

⊕ £ 30,000-50,000 € 34,000-57,000

Release depicts Mick Jagger and the art dealer Robert Fraser handcuffed to each other and shying away from the paparazzi during their chaotic ride to court in a prison van in 1967. The work is a masterful example of contemporary print-making techniques, the intricate craft of which can be glimpsed in the working proofs offered in lots 52 and 53. Based on a photograph taken by John Twine that appeared in the *Daily Sketch* newspaper, this print combines seventeen colour screens, two photographic black screens and additional collage of die-cut silver accents. This impression found its first home in Cadaques, where the artist arrived in the summer of 1963 to visit Marcel Duchamp. There Hamilton quickly became part of the town's community of artists, architects, gallerists and collectors. Amongst those he befriended during his frequent trips to the Spanish seaside town was the original owner of this impression. The piece has since remained with this family for more than 30 years.



58

BARRY LATEGAN

b. 1935

Twiggy, 1966

Platinum-palladium print, printed 2012. Signed, titled, dated and numbered 31/35 in pencil in the lower margin. With a gallery label bearing information about the work in facsimile affixed to the reverse of the mount and the back of the frame image: 60.7 by 50.8cm.; 24 by 20in.; sheet: 83.7 by 64.6cm.; 37 by 25½in.

PROVENANCE

Peter Fetterman Gallery, Santa Monica

Ⓣ £ 7,000-10,000 € 8,000-11,400

59

ALLEN JONES, R.A.

b.1937

Navajo Blanket (Lloyd 68)

Screenprint in colours, 1974, signed in pencil, dated, numbered 7/100 (total edition includes 26 Artist's proofs), on wove paper image: 19.2 by 15cm.; 7½ by 5¾in.; sheet: 21.8 by 15.5cm.; 8½ by 6¼in.

Ⓣ W £ 700-900 € 800-1,050

60

TOM PHILLIPS, R.A.

b.1937

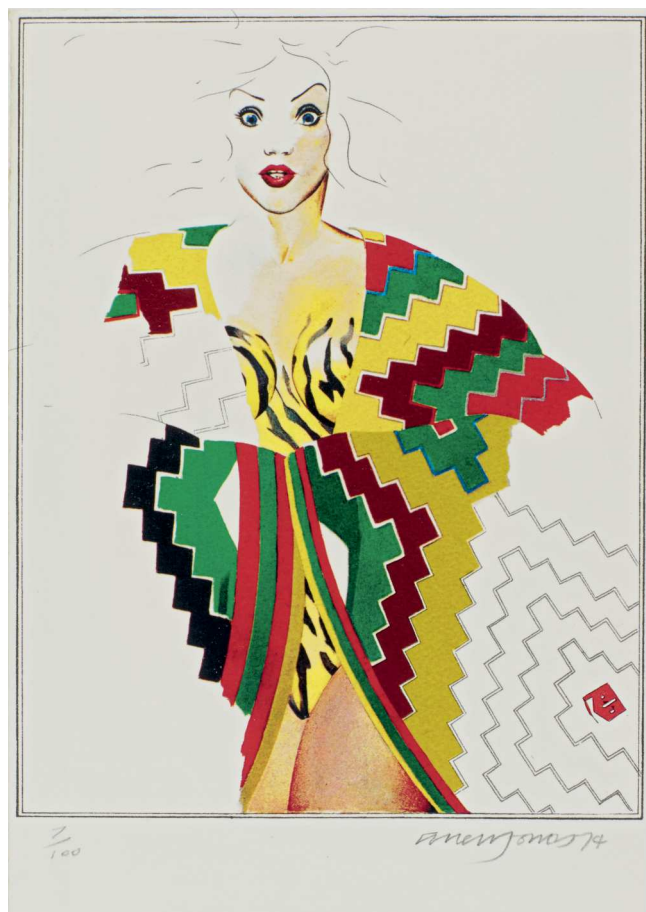
Parc Cefn On. Llanishen - Parc Cefn On. Reflected

titled with stencil
pencil and acrylic on canvas, in two parts
overall: 46 by 73cm.; 18 by 28¾in.

PROVENANCE

Waddington Galleries, London
E.J. Power
Sale, Christie's South Kensington, 13th
September 1999, lot 250, where acquired by the
present owner

Ⓣ £ 3,000-5,000 € 3,400-5,700



59



60



61

61

SIR EDUARDO PAOLOZZI, R.A.

1924-2005

Standing Figure

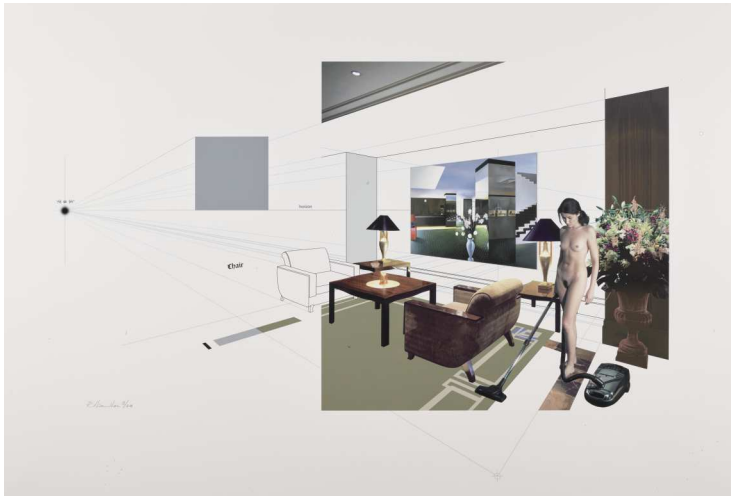
signed, dedicated *FOR KONRAD* and stamped with foundry mark
 bronze
 height: 71cm.; 28in.
 Executed *circa* 1980, the present work is unique.

PROVENANCE

Private Collection
 Sale, Ketterer Kunst, Munich, 2nd June 2006, lot 51, where acquired by the present owner
 Private Collection

Konrad Taukert was a student of Paolozzi's at the Kunstacademie in Munich. He later became his studio assistant, and was gifted this piece directly by the Artist.

⊕ £ 20,000-30,000 € 22,700-34,000



62

62

RICHARD HAMILTON, C.H.

1922-2011

Chiara and Chair

Iris digital print in colours, 2004, signed in pencil, numbered 33/60 (total edition includes six Artist's proofs), on sturdy wove paper (unframed) sheet: 73.3 by 107.2cm.; 28⁷/₈ by 42¹/₄in.

⊕ £ 5,000-7,000 € 5,700-8,000

63

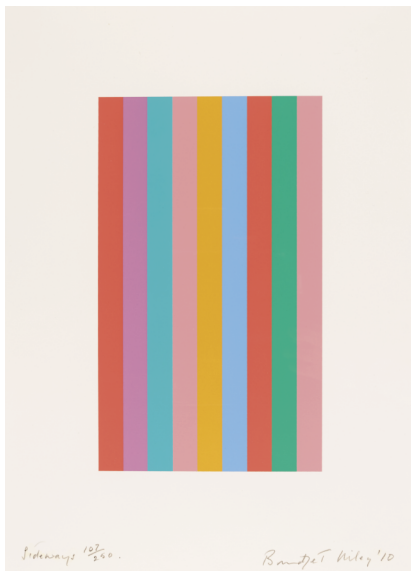
BRIDGET RILEY, C.H.

b.1931

Sideways (S. 76)

Screenprint in colours, 2011, signed in pencil, titled, dated 10, numbered 107/250 (total edition includes 25 Artist's proofs), on wove paper image: 28.8 by 17.2cm.; 11³/₈ by 6³/₄in.; sheet: 46.1 by 32.4cm.; 18¹/₈ by 12³/₄in.

⊕ £ 1,000-1,500 € 1,150-1,700



63

64

RICHARD HAMILTON, C.H.

1922-2011

Interior with Monochromes (L. 110)

Collotype and screenprint in colours, 1979, signed in pencil, dedicated 'For Norman + Jean from Rita + Richard December 79', numbered 10/10 (an Artist's proof aside from the edition of 96), on Ivorex paper (unframed) sheet: 50 by 70cm.; 19⁵/₈ by 27¹/₂in.

⊕ £ 2,000-3,000 € 2,300-3,400



64



65

“The magic of the reverspectives is that I have managed to create an art that comes alive. Each plane of the picture shrinks or expands to accommodate the movement of the onlooker, in perfect harmony, like a good dance partner.”

PATRICK HUGHES

65

PATRICK HUGHES

b.1939

Love Box

signed, titled and dated 2007 on the reverse
oil on shaped board
49 by 132.5 by 19cm.; 19¼ by 52¼ by 7½in.

PROVENANCE

Flowers Gallery, London
Scott Richards Fine Art, San Francisco, where
acquired by the present owner in 2008

We are grateful to the Artist for his kind
assistance with the cataloguing of the present
work and lot 274.

‡ ⊕ W £ 10,000-15,000 € 11,400-17,000



66

TERRY O'NEILL

b. 1938

Elton John Flying, 1972

Silver print, printed later. Signed and numbered 19/50 in black ink in the lower margin (unframed)
 image: 45.9 by 45.9cm.; 18 by 18in.
 sheet: 61 by 50.8cm.; 24 by 20in.

PROVENANCE

Acquired directly from the Artist by the present owner

† ⊕ £ 1,800-2,300 € 2,050-2,600

PATRICK PROCKTOR, R.A.

1936-2003

Still Life

signed
 watercolour on paper
 50.5 by 74.5cm.; 20 by 29¼in.
 Executed *circa* the 1970s.

PROVENANCE

Panzer Trotman Fine Art, London

⊕ £ 2,000-3,000 € 2,300-3,400



67

DAVID HOCKNEY, R.A.

b.1937

Tidied up Beach, Viareggio, August 1973

Vintage chromogenic print. Signed and numbered 70/80 in black ink in the lower margin. With a gallery label bearing information about the work in facsimile affixed to the back of the frame
 image: 17.8 by 24cm.; 7 by 9½in.
 sheet: 20.9 by 26.9cm.; 8¼ by 10½in.

PROVENANCE

Galerie Andre Emmerich, Zurich

⊕ £ 1,000-1,500 € 1,150-1,700



68

HOWARD HODGKIN

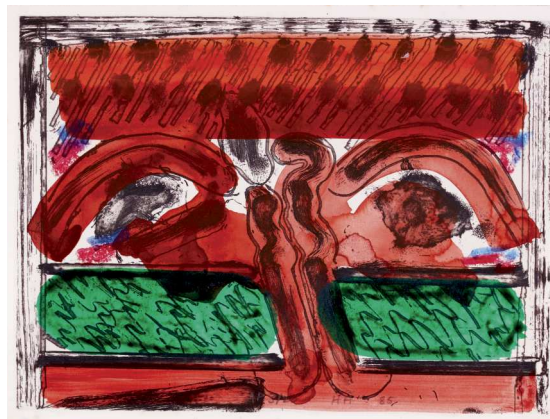
1932-2017

DH in Hollywood (H. 56)

Etching printed in colours, with hand-colouring by Cinda Sparling, 1979-85, initialed in pencil, dated, numbered AP 3/20 (an Artist's proof aside from the edition of 100), on BFK Rives wove paper (unframed)

plate: 20 by 26.5cm.; 7⅞ by 10⅜in.;
 sheet: 21.2 by 28cm.; 8⅜ by 11in.

⊕ £ 1,200-1,800 € 1,400-2,050



69

DAVID HOCKNEY, R.A.

b.1937

Peter Showering in Paris, from *Twenty Photographic Pictures*, 1976

Vintage chromogenic print. Signed and numbered 65/80 in black ink in the lower margin
 image: 24 by 18cm.; 9½ by 7in.
 sheet: 27 by 21cm.; 10½ by 8¼in.

PROVENANCE

Sale, Sotheby's Amsterdam, Photographs, 18th April 1983, lot 204

⊕ £ 1,500-2,000 € 1,700-2,300



70

71



71

TERRY O'NEILL

b. 1938

Roger Moore as James Bond with his co-stars Gloria Hendry and Jane Seymour in 'Live and Let Die', 1973

Silver print, printed later. Signed and numbered 4/50 in black ink in the lower margin (unframed)
image: 46.3 by 45.6cm.; 18¼ by 18in.
sheet: 61 by 50.6cm.; 24 by 20in.

PROVENANCE

Acquired directly from the Artist by the present owner

† ⊕ £ 1,800-2,300 € 2,050-2,600

72

TERRY O'NEILL

b. 1938

Sean Connery, Bond on the Moon, 1971

Silver print, printed later. Signed and numbered 35/50 in black ink in the lower margin (unframed)
image: 46 by 46cm.; 18 by 18in.
sheet: 61 by 50.5cm.; 24 by 20in.

PROVENANCE

Acquired directly from the Artist by the present owner

† ⊕ £ 1,800-2,300 € 2,050-2,600



72

DAVID HOCKNEY, R.A.

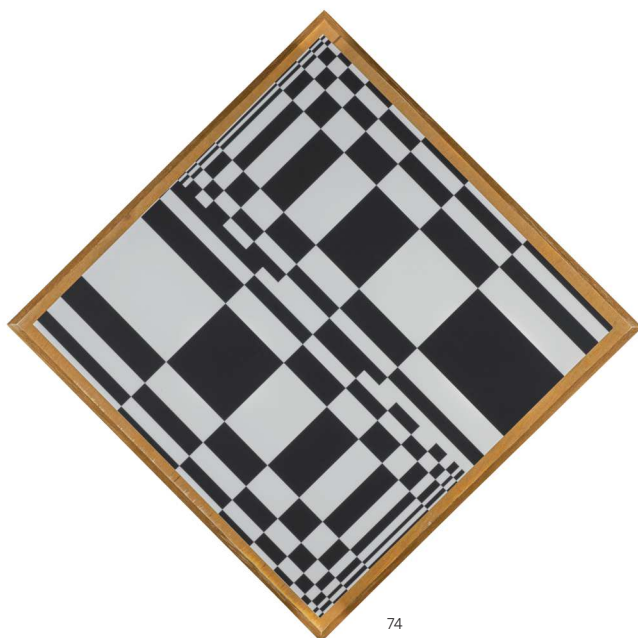
b.1937

French Shop (S.A.C. 122; MCA Tokyo 112)

Etching with aquatint printed in black and red, 1971, signed in pencil, dated, numbered 10/500 (total edition includes 60 Artist's proofs), on wove paper

plate: 53.5 by 45cm.; 21 by 17³/₄in.;sheet: 62.5 by 53.5cm.; 24⁵/₈ by 21¹/₄in.

⊕ £ 3,000-5,000 € 3,400-5,700



74

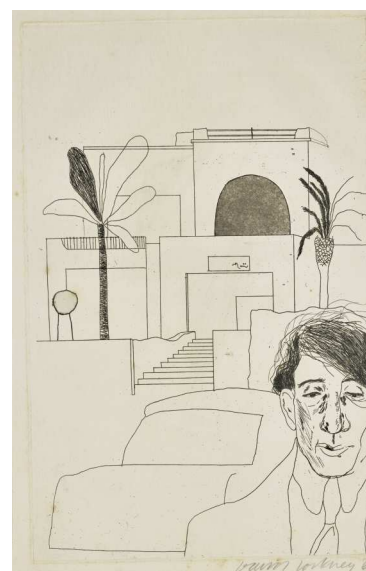
DAVID HOCKNEY, R.A.

b.1937

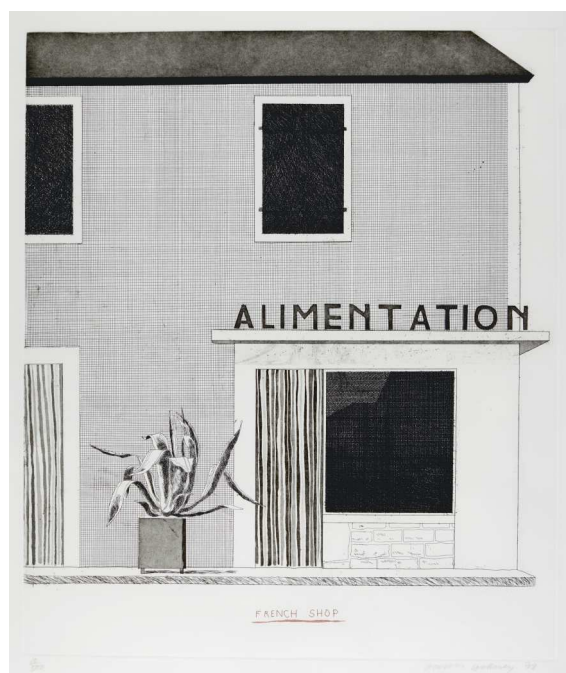
Portrait of Cavafy II (S.A.C., MCA Tokyo 59)

Etching, 1966, from *Illustrations for fourteen poems from C P Cavafy*, signed in pencil, dated, the edition was 250, on wove paper
plate: 35 by 22.4cm.; 13³/₄ by 8³/₄in.;
sheet: 46.6 by 32.6cm.; 18³/₈ by 12⁷/₈in.

⊕ £ 1,200-1,800 € 1,400-2,050



75



73

TERRY POPE

b.1941

Distorted Plane Construction

signed, titled and dated 1961 on the reverse; also signed on Artist's label attached to the reverse
perspex and cellulose on wood
overall: 61 by 61cm.; 24 by 24in.

PROVENANCE

Richard Saltoun, London
Private Collection

⊕ £ 1,500-2,500 € 1,700-2,850



76

76

RICHARD HAMILTON, C.H.

1922-2011

A dedicated follower of fashion (L. 116)

Photogravure, etching and aquatint, 1980, signed in pencil, dated, the edition was 100 plus ten Artist's proofs, on BFK Rives wove paper
plate: 57.7 by 37.7cm.; 22¾ by 14⅞in.;
sheet: 75.3 by 56.3cm.; 29⅝ by 22¼in.

⊕ £ 1,500-2,500 € 1,700-2,850

77

TRACEY EMIN, R.A.

b.1963

Untitled

The rare drypoint, 1986, signed in pencil, dated, numbered 4/20, on sturdy wove paper
plate: 10.5 by 9.4cm.; 4⅛ by 3¾in.;
sheet: 17.8 by 12.7cm.; 7 by 5in.

⊕ £ 700-900 € 800-1,050



77

78

TERRY O'NEILL

b. 1938

Marianne Faithfull, London, 1964

Silver print, printed later. Signed and numbered 10/50 in black ink in the lower margin. With a gallery label bearing information about the work in facsimile affixed to the back of the frame
image: 50.6 by 35.6cm.; 20 by 14in.
sheet: 60.3 by 42.5cm.; 23¾ by 16¾in.

PROVENANCE

Chris Beetles Ltd, London

EXHIBITED

London, Beetles & Huxley Gallery, *Terry O'Neill in St James's*,
The Art of Photography, February - March 2006, cat. no.5.

⊕ £ 1,500-2,000 € 1,700-2,300



78

LUCIAN FREUD, O.M., C.H.

1922-2011

Blond Girl (Hartley 24; Figura 33)

Etching printed with plate tone, 1985, initialled in pencil, numbered 5/50 (total edition includes 15 Artist's proofs), on Somerset Satin wove paper
 plate: 69.7 by 54.3cm.; 27³/₈ by 21³/₈in.;
 sheet: 88 by 71.9cm.; 34⁵/₈ by 27⁷/₈in.

⊕ £ 18,000-22,000 € 20,400-24,900



80

T.H. ROBSJOHN-GIBBINGS

1905-1976

Desk and Chair

circa 1967

produced by Saridis of Athens

Greek walnut, with fabric upholstery

the desk with producer's metal plaque and branded

the chair with producer's metal plaque, original paper label,

branded and stamped No. 62947

desk: 77.5 by 140 by 72.3cm.; 30¹/₂ by 55¹/₈ by 28⁷/₈in.chair: 95 by 24 by 60.5cm.; 37³/₈ by 24 by 23⁷/₈in.

LITERATURE

Saridis Sales Catalogue, 1970, p.101.

W £ 1,500-2,500 € 1,700-2,850



80

79

81



81

TERRY O'NEILL

b. 1938

Audrey Hepburn, 1960

Pigment print. Signed and numbered 16/50 in black ink in the lower margin. With a gallery label bearing information about the work in facsimile affixed to the back of the frame
image: 69.2 by 45.4cm.; 27¼ by 18in.
sheet: 74 by 50.7cm.; 29 by 20in.;

PROVENANCE

Chris Beetles Ltd, London

EXHIBITED

London, Beetles & Huxley Gallery, *Terry O'Neill in St James's, The Art of Photography*, February - March 2006, cat. no.6.

⊕ £ 1,500-2,000 € 1,700-2,300

82

T.H. ROBSJOHN-GIBBINGS

1905-1976

Table with Three Legs

circa 1965

produced by Saridis of Athens

Greek Walnut

with producer's metal plaque, branded and impressed 10291

height: 64cm.; 25½in.

diameter: 61cm.; 24in.

LITERATURE

T.H. Robsjohn-Gibbings and Carlton W. Pullin, *Furniture of Classical Greece*, New York, 1966, pp.16, 23, 26, 107.

W £ 2,500-3,500 € 2,850-4,000



82

83

CLAUDE FLIGHT

1881-1955

Speed (Coppel CF 7)

Linoleum cut printed in colours, circa 1922, signed in pencil, numbered 4/50 (there was also the second American edition of 50), on tissue thin laid Japan paper, with the original yellow inked paper backing (unframed)

image: 22.2 by 28.5cm.; 8¾ by 11½in.;

sheet: 25.8 by 30.7cm.; 10¼ by 12½in.

⊕ £ 8,000-12,000 € 9,100-13,600



83

84

CLIFFORD AND ROSEMARY ELLIS

1907-1985 and 1910-1998

Giant Panda

signed with initials, titled, dated '39 and variously inscribed; also signed and inscribed with Artist's address

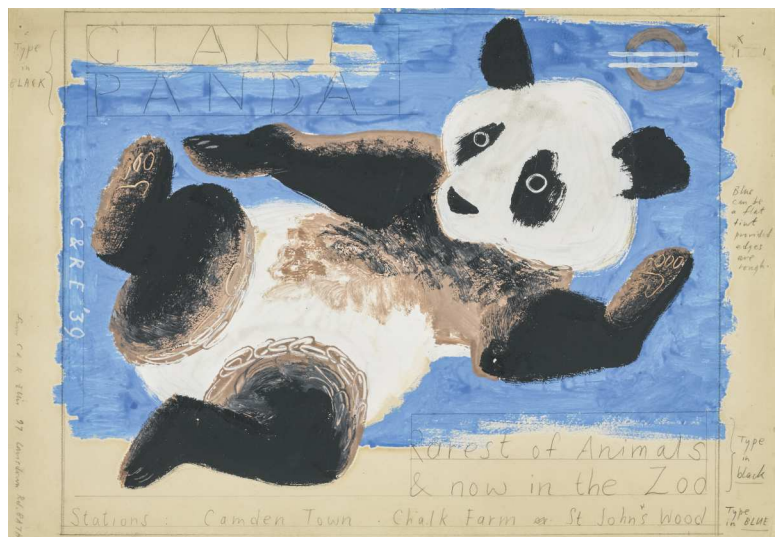
gouache and pencil on paper
26 by 37cm.; 10¼ by 14½in.

PROVENANCE

Gifted by the Artist to Kate Fryer
Acquired from the above by the present owner
in 1988

The present work is the original artwork for a
1939 London Transport Poster.

⊕ £ 500-800 € 600-950



84



85

85

HENRI CARTIER-BRESSON

1908-2004

Trafalgar Square on the Day of
George VI's Coronation, London,
1938

Silver print, printed later. Signed in black ink and
with the photographer's blindstamp in the lower
margin
sheet: 36.2 by 24.1cm.; 14¼ by 9½in.

⊕ £ 4,000-6,000 € 4,550-6,800

86

NEIL LIBBERT

b. 1938

Buckingham Palace, 1970

Vintage silver print. Signed, titled and dated in
pencil on the reverse (unframed)
sheet: 25.3 by 37.5cm.; 10 by 14¾in.

PROVENANCE

Acquired directly from the Artist by the present
owner

£ 1,200-1,800 € 1,400-2,050

87

BILL BRANDT

1904 - 1983

London Bridge, c. 1935

Silver print, printed 1970s. Signed in black ink in
the lower margin
image: 30.8 by 26.2cm.; 12 by 10½in.
sheet: 40.6 by 30.3cm.; 16 by 12in.

PROVENANCE

Diemar/Noble Photography, London

⊕ £ 1,500-2,000 € 1,700-2,300



86



87



88

88

EDWARD BURRA

1905-1976

Excavation

watercolour on paper
60 by 76cm.; 22 by 30in.
Executed in 1952-4.

PROVENANCE

Sale, Sotheby's London, *Works from the Estate of Edward Burra, Lady Ritchie of Dundee and Associated Owners*, 3rd July 2002, lot 289, where acquired by the present owner

EXHIBITED

London, Alex. Reid & Lefevre Ltd, *Edward Burra: Paintings from America*, March - May 1980, cat. no.2, illustrated;
Chichester, Pallant House Gallery, *Edward Burra*, 22nd October 2011 - 19th February 2012, un-numbered exhibition; with tour to Djanogly Art Gallery, Lakeside Arts Centre, University of Nottingham.

LITERATURE

Andrew Causey, *Edward Burra Complete Catalogue*, Phaidon, Oxford, 1985, cat. no.222, illustrated.

See note at SOTHEBYS.COM

⊕ £ 40,000-60,000 € 45,300-68,000



89

89

BILL BRANDT

1904 - 1983

Eton Sprawls, 1933

Silver print, printed 1970s. Signed in black ink in the lower margin

image: 20.3 by 26.5cm.; 8 by 10½in.

sheet: 40.6 by 30.3cm.; 16 by 12in.

PROVENANCE

Diemar/Noble Photography, London

⊕ £ 1,500-2,000 € 1,700-2,300

90

PAUL NASH

1889 - 1946

Promenade No. 1 (Postan W9)

Woodcut, 1920, signed in pencil, dated, titled, inscribed 'proof: ed. 25' (one of 25 proofs), on wove paper

image: 11.5 by 15cm.; 4½ by 5¾in.;

sheet: 28.2 by 18cm.; 11¼ by 7¼in.

£ 2,500-3,000 € 2,850-3,400



90

91

NEIL LIBBERT

b. 1938

Sir Noel Coward and Elaine Stritch, 1962

Vintage silver print. Signed in pencil and titled and dated in black ink with a newspaper cutting affixed to the reverse (unframed)

image: 17.8 by 26cm.; 7 by 10¼in.;

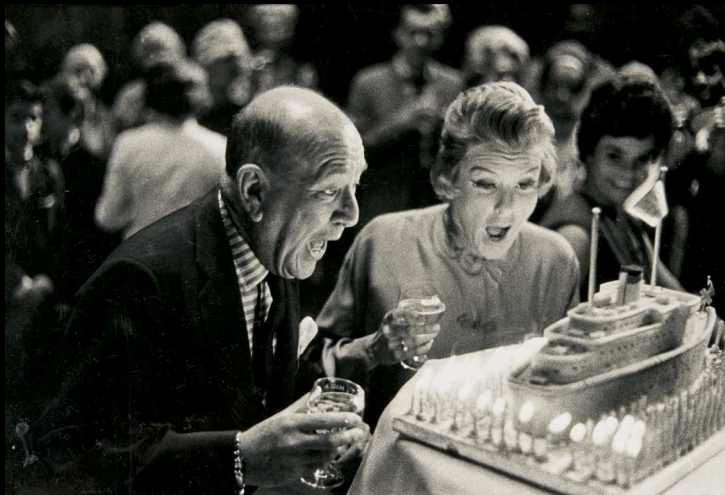
sheet: 19.6 by 27.3cm.; 7¾ by 10¾in.

Noel Coward's 'Sail Away' celebrated its 200th performance at the Savoy Theatre, London, with the American actress Elaine Stritch who had appeared in every performance of the show both in New York and London.

PROVENANCE

Acquired directly from the Artist by the present owner

£ 1,200-1,800 € 1,400-2,050



91

92

PROPERTY FROM A DISTINGUISHED BRITISH
COLLECTION

EDGAR HUBERT

1906-1985

Composition, November 1941

watercolour, gouache and pen and ink on paper
37 by 25.5cm.; 14½ by 10in.

PROVENANCE

The Fine Art Society, London, where acquired by
the present owner, April 2005

EXHIBITED

London, The Fine Art Society, *Edgar Hubert*, 15th
March - 16th April 2005, cat. no.2.

⊕ £ 800-1,200 € 950-1,400



92

93

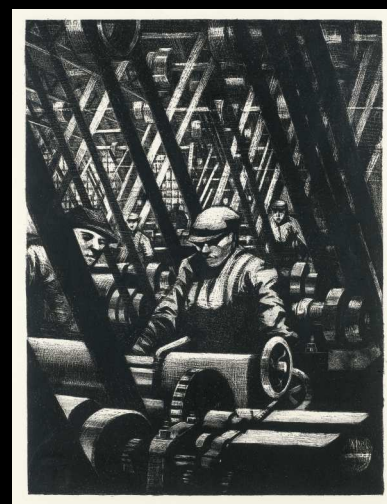
CHRISTOPHER RICHARD WYNNE NEVINSON, A.R.A.

1889-1946

Building aircraft: Making engines (Black 16)

Lithograph, 1917, from the set of six published
by the Stationary Office as part of the series *The
Great War: Britain's Efforts and Ideals*, from the
edition of 200, on Holbein wove paper
image: 40.3 by 30.1cm.; 15⅞ by 11⅞in.;
sheet: 47.6 by 38.1cm.; 18¾ by 15in.

⊕ £ 5,000-7,000 € 5,700-8,000



93

94

PROPERTY FROM A DISTINGUISHED BRITISH
COLLECTION

EDGAR HUBERT

1906-1985

Composition, October 1941

watercolour, gouache and pen and ink on paper
37 by 25.5cm.; 14½ by 10in.

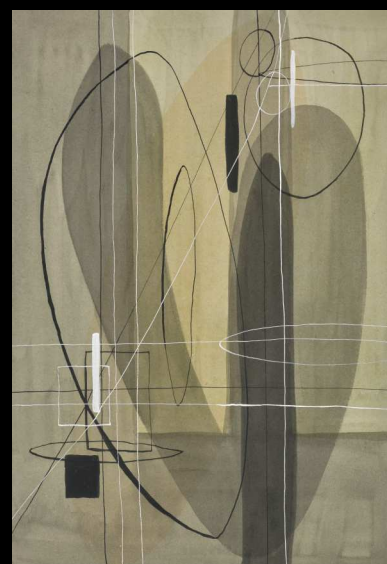
PROVENANCE

The Fine Art Society, London, where acquired by
the present owner, April 2005

EXHIBITED

London, The Fine Art Society, *Edgar Hubert*, 15th
March - 16th April 2005, cat. no.1.

⊕ £ 800-1,200 € 950-1,400



94



95

95

NORMAN PARKINSON

1913 - 1990

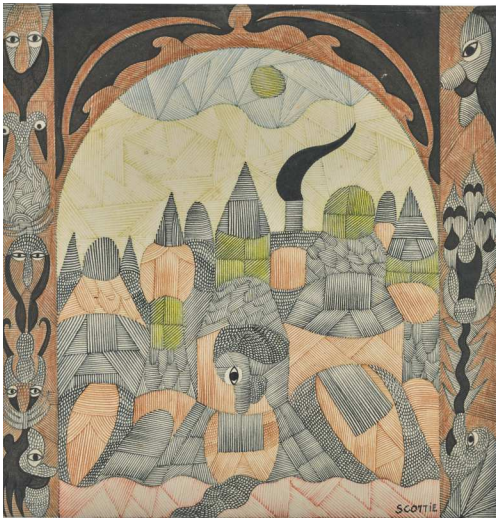
Anne Gunning Outside City Palace,
Jaipur, India, Vogue, 1956

Chromogenic print, printed 2016. Signed,
titled, dated and numbered 2/21 in black ink
by Elizabeth C Smith in the Norman Parkinson
archive stamp on the reverse (unframed)
image: 58.3 by 58.3cm.; 23 by 23in.
sheet: 66 by 66cm.; 26 by 26in.

PROVENANCE

Acquired directly from the Estate of the Artist

† ⊕ £ 4,000-6,000 € 4,550-6,800



96

96

SCOTTIE WILSON

1888 - 1972

Untitled

signed
felt-tip pen and crayon on paper
33 by 32.5cm.; 13 by 12¾in.

PROVENANCE

Sheen Gallery, London
Private Collection, U.K.

⊕ £ 500-700 € 600-800

97



97

NORMAN PARKINSON

1913 - 1990

Audrey Hepburn at 'La Vigna', Italy,
1955

Chromogenic print, printed 2016. Signed,
titled, dated and numbered 5/21 in black ink
by Elizabeth C Smith in the Norman Parkinson
archive stamp on the reverse (unframed)
image: 38.8 by 31cm.; 15¼ by 12¼in.
sheet: 51 by 40.7cm.; 20 by 16in.

PROVENANCE

Acquired directly from the Estate of the Artist

† ⊕ £ 2,000-3,000 € 2,300-3,400

T.H. ROBSJOHN-GIBBINGS

1905-1976

'Klismos' Day Bed

circa 1965

produced by Saridis of Athens

Greek walnut, leather

with producer's metal plaque and impressed 9920

85.7 by 147 by 65cm.; 33¾ by 57⅞ by 25⅝in.

LITERATURE

T.H. Robsjohn-Gibbings and Carlton W. Pullin,

Furniture of Classical Greece, New York, 1966,

pp.23, 27, 29, 116.

W £ 4,000-6,000 € 4,550-6,800

98

PROPERTY FROM A DISTINGUISHED BRITISH
COLLECTION**MARY NEWCOMB**

1922-2008

**Look Hard For The Birds You Expect
To Find**

signed and dated 79; also signed, titled and dated

79 on the reverse

oil on board

57 by 74cm.; 22½ by 29in.

PROVENANCE

Private Collection, Dublin

Crane Kalman Gallery, London, where acquired

by the present owner in 2002

EXHIBITEDLondon, Crane Kalman Gallery, *Mary Newcomb*,

8th February - 1st March 1980 (un-numbered

exhibition).

⊕ £ 15,000-25,000 € 17,000-28,300

99



100

PROPERTY FROM AN IMPORTANT SWISS FOUNDATION

LOTS 100–105

100

HENRY MOORE, O.M., C.H.

1898-1986

**Female Figures with Grey Background
(Cramer 576)**

Lithograph printed in colours, 1980, signed in pencil, numbered 19/50 (total edition includes 15 Artist's proofs), on BFK Rives wove paper
image: 22.8 by 44.5cm.; 9 by 17½in.;
sheet: 45.2 by 56.6cm.; 17¾ by 22¼in.

PROVENANCE

Acquired directly from the Artist by the present owner

‡ ⊕ £ 600-800 € 700-950

101



101

HENRY MOORE, O.M., C.H.

1898-1986

Mother and Child (C. 431)

Lithograph printed in colours, 1976, signed in pencil, numbered I/XV (an Artist's proof aside from the edition of 15), on wove paper
image: 58.2 by 47.3cm.; 22⅞ by 18⅝in.;
sheet: 29.9 by 26.8cm.; 11¾ by 10½in.

PROVENANCE

Acquired directly from the Artist by the present owner

‡ ⊕ £ 500-700 € 600-800

102



102

HENRY MOORE, O.M., C.H.

1898-1986

**Three Reclining Figures on Pedestals
(C. 439)**

Lithograph printed in colours, 1976, signed in pencil, numbered XIII/XV (an Artist's proof aside from the edition of 50), on wove paper
sheet: 57 by 77.7cm.; 22½ by 30⅝in.

PROVENANCE

Acquired directly from the Artist by the present owner

‡ ⊕ £ 800-1,200 € 950-1,400

103

HENRY MOORE, O.M., C.H.

1898-1986

The Attendants (C. 625)

Lithograph printed in colours, 1981, signed in pencil, numbered 14/50 (total edition includes 15 Artist's proofs), on wove paper
image: 22.2 by 25.1cm.; 18¾ by 9⅞in.;
sheet: 40.6 by 44.5cm.; 16 by 17½in.

PROVENANCE

Acquired directly from the Artist by the present owner

† ⊕ £ 500-700 € 600-800



103

104

HENRY MOORE, O.M., C.H.

1898-1986

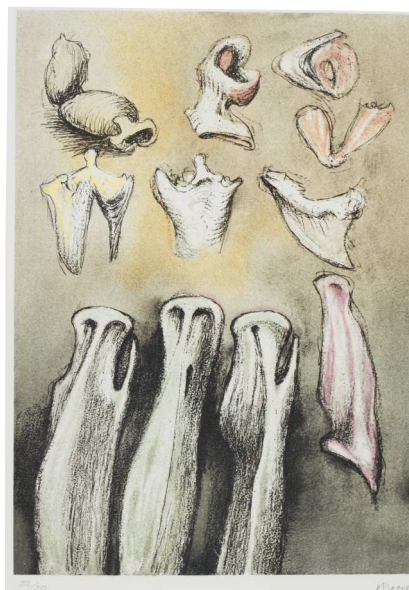
Three sisters (C. 621)

Lithograph printed in colours, 1981, signed in pencil, numbered 22/50 (total edition includes 15 Artist's proofs), on BFK Rives wove paper
image: 35.1 by 25cm.; 13⅞ by 9⅞in.;
sheet: 55.2 by 44.4cm.; 21¾ by 17½in.

PROVENANCE

Acquired directly from the Artist by the present owner

† ⊕ £ 800-1,200 € 950-1,400



104

105

HENRY MOORE, O.M., C.H.

1898-1986

Reclining figure arch leg (C. 541)

Lithograph printed in colours, 1979, signed in pencil, numbered 49/50 (total edition includes 15 Artist's proofs), on wove paper
image: 27.1 by 40.8cm.; 10⅝ by 16in.;
sheet: 50 by 63.1cm.; 19¾ by 24⅞in.

PROVENANCE

Acquired directly from the Artist by the present owner

† ⊕ £ 1,000-1,500 € 1,150-1,700



105

HENRY MOORE, O.M., C.H.

1898-1986

Sheep (C. 196-197; 199; 225-235)

The complete portfolio, comprising 12 etchings, 1972-74, each signed in pencil, numbered 40/80, the justification also signed in black ink and numbered 40, with the title page, text, and list of plates, on wove paper with the Henry Moore watermark, loose (as issued) in the original etched vellum cover and presented in a linen covered box
 each sheet: approx. 30.3 by 38.2cm.; 12 by 15in.;
 overall: 33 by 41.2 by 2.8cm.; 13 by 16¼ by 1½in.

⊕ £ 15,000-20,000 € 17,000-22,700



106 (three of twelve)

“If I tapped on the window the sheep would stop and look, with that sheepish stare of curiosity. They would stand like that for up to five minutes, and I could get them to hold the same pose for longer by just tapping again on the window. It wouldn't last as long the second time, but altogether the sheep posed as well as a life model in an art school.”

HENRY MOORE, 1980



107

DAME ELISABETH FRINK, R.A.

1930-1993

Standing Buffalo

signed and numbered 8/9

bronze

height: 18cm.; 7in.;

length: 35.5cm.; 14in.

Conceived in 1988, the present work is number 8 from the edition of 9.

PROVENANCE

Private Collection, Monaco

Their sale, Bonhams London, 2nd July 2008, lot 45

Sale, Christie's London, 13th December 2012, lot 205,

where acquired by the present owner

LITERATURE

Edward Lucie-Smith, *Elisabeth Frink; Sculptures Since 1984 and Drawings*, Art Books International, London, 1994, cat. no.40, illustrated p.37 (another cast);

Annette Ratuszniak, *Elisabeth Frink; Catalogue Raisonné of Sculpture 1947 - 93*, Lund Humphries, London, 2013, cat. no.FCR366, illustrated p.178 (another cast).

See note at SOTHEBYS.COM

⊕ £ 30,000-50,000 € 34,000-57,000

“She captured the spirit which had for centuries borne the burden of ploughing fields; the air of resignation was spelt out by the sheer docility of the male’s weighty stance.”

STEPHEN GARDINER, 1998



108

108

EUAN UGLOW

1932 - 2000

Egyptian Spearess

signed with initials

bronze

height: 16.5cm.; 6½in.

Conceived in 1986, the present work is number 7 from the edition of 8.

PROVENANCE

Browse & Darby, London, where acquired by the present owner, 25th June 1991

EXHIBITED

New York, Salander-O'Reilly Galleries, *Euan Uglow*, 2nd - 31st December 1993, cat. no.11, illustrated (another cast).

⊕ £ 5,000-7,000 € 5,700-8,000

109

EUAN UGLOW

1932 - 2000

Eve with Her Arms Crossed

pencil on paper

21 by 21cm.; 8¼ by 8¾in.

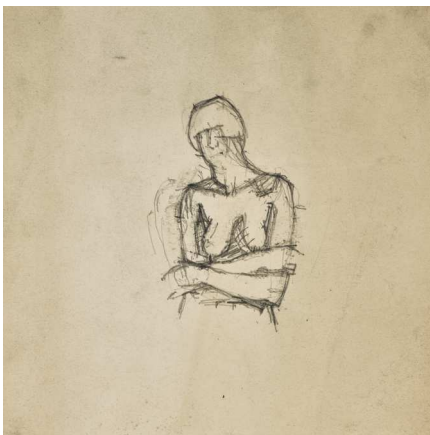
Executed in 1969.

PROVENANCE

Gifted by the Artist to the present owner

Together with twelve Greetings Cards and trinkets by the Artist, given to the present owner between the late 1980s and 1990s.

⊕ £ 800-1,200 € 950-1,400



109



110

110

EDWARD BURRA

1905-1976

Figure Study

pen and ink on paper

24 by 22cm.; 9½ by 8¾in.

PROVENANCE

The Estate of the Artist

Abbot & Holder, London, where acquired by the present owner

⊕ £ 400-600 € 500-700

IVON HITCHENS

1893-1979

Disused Lock

signed; also signed, titled and inscribed with the Artist's address on Artist's labels attached to the stretcher bar

oil on canvas

40.5 by 91.5cm.; 16 by 36in.

Executed *circa* 1960.

PROVENANCE

Professor James H. Grady, Atlanta

His sale, Sotheby's London, 24th May 1990, lot 703

Bernard Jacobson Gallery, London, where acquired by the present owner

⊕ £ 25,000-35,000 € 28,300-39,600



111

T.H. ROBSJOHN-GIBBINGS

1905-1976

Two 'Klismos' Chairs

circa 1965

produced by Saridis of Athens

Greek walnut, leather

each with producer's metal plaque, branded and impressed 11978

each: 89.5 by 52 by 55cm.; 34 by 20½ by 21⅝in.

LITERATURE

T.H. Robsjohn Gibbings & Carlton W. Pullin,

Furniture of Classical Greece, New York, 1963, p.57.

W £ 6,000-8,000 € 6,800-9,100



112



113

113

PETER LANYON

1918-1964

Cape Cornwall

signed and dated 52; stamped with Estate Stamp on the backboard

charcoal and pencil on paper

23 by 29cm.; 9 by 11½in.

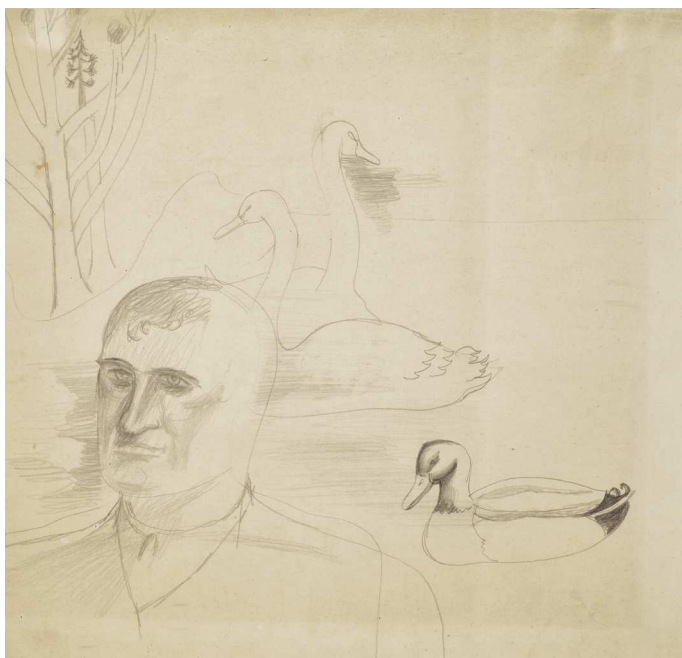
PROVENANCE

The Artist's Family, from whom acquired by the present owner

See Exhibited, Literature & Note at SOTHEBYS.COM

We are grateful to Martin Lanyon for his kind assistance with the cataloguing of the present work and lots 115 & 206.

⊕ £ 1,500-2,500 € 1,700-2,850



114

114

CHRISTOPHER WOOD

1901-1930

Man with Swans and Duck

pencil on paper

32 by 34cm.; 12½ by 13½in.

Executed in 1930.

PROVENANCE

The Artist's mother, and thence by descent to Elizabeth Dalziel Smith (née Wood)

Acquired from the above by the present owner in 1978

EXHIBITED

London, Michael Parkin Fine Art Ltd, *Christopher Wood 1901-1930*, 14th April - 13th May 1983, cat. no.67;

Penzance, Newlyn Art Gallery, *Christopher Wood: The Last Years*, 1989, cat. no.2 (as *Man's Head with Ducks*).

⊕ £ 1,200-1,800 € 1,400-2,050



115

115

PETER LANYON

1918-1964

Porthleven

signed and dated /50; also signed, titled and dated 1950 on the reverse

conte crayon on paper

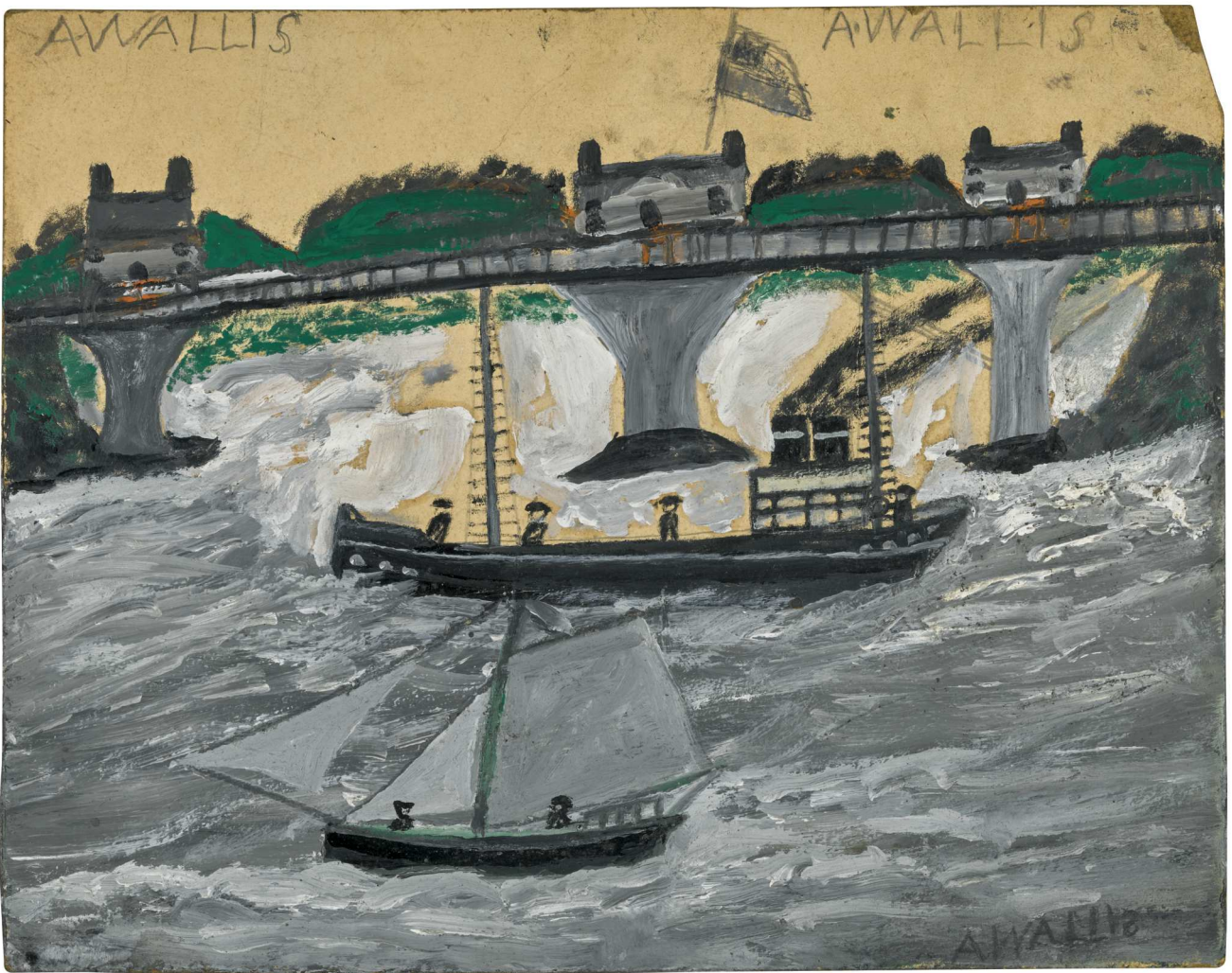
35.5 by 54.5cm.; 14 by 21½in.

PROVENANCE

The Artist's Family, from whom acquired by the present owner

See Exhibited, Literature & Note at SOTHEBYS.COM

⊕ £ 2,000-3,000 € 2,300-3,400



116

116

ALFRED WALLIS

1855 - 1942

Viaduct and Flag

signed three times
pencil and oil on cardboard
24 by 30.5cm.; 9½ by 12in.
Executed in 1935-8.

PROVENANCE

Margaret Mellis
Austin/Desmond Fine Art, London, where
acquired by the present owner in 2003

EXHIBITED

London, Austin/Desmond Fine Art, *James Dixon, Mary Jewels, Alfred Wallis: Paintings by Three Self-Taught Artists*, 19th March - 30th April 2003, illustrated.

£ 25,000-35,000 € 28,300-39,600

“Wallis was an innocent painter, with a living rather than an intellectual experience, a power of direct perception.”

JIM EDE, 1945

A CENTURY OF CERAMICS IN BRITISH ART



In May 1940 Bernard Leach, the 'founding father' of the British Studio Ceramic movement wrote that 'very few people in this country think of the making of pottery as an art'. But the pottery that Leach wrote of – rich with its 'own language and inherent laws' – had been a growing presence in the broader art scene since the end of the 19th Century, with the popularity of Robert Wallace Martin's famous 'Wally Birds', which delighted and amazed in equal measure. Through the Omega Workshops the Bloomsbury set made use of ceramics, as well as textiles and interior design, highlighting their decorative roles, but it was William Staite Murray who pioneered and popularised their reassessment alongside the 'fine arts' through his membership of the progressive *7&5 Society* alongside the likes of Ben Nicholson, Barbara Hepworth and Henry Moore.

Having originally trained as an etcher, Bernard Leach stumbled across ceramics whilst visiting Japan - a visit which set him on a course to becoming not only a great writer on the subject, but also a leading practitioner, setting up the Leach Pottery in St Ives upon his return with the assistance of Japanese potter Shoji Hamada. It was to Leach that the Austrian emigre Lucie Rie made a pilgrimage upon her arrival in England. Yet the ceramics that Rie, and later Hans Coper - also an emigre from war-torn Europe - produced were inherently different from the ceramics of Leach and his close contemporaries including Michael Cardew. Instead they trod their own path, inspired by a more European, Modernist ideal with rich, bold colours, thick volcanic glazes and brightly bronzed rims.

The post-war period saw a new approach to ceramics, both in terms of their display and their teaching, with one of the then most progressive art schools, Corsham, listing the ceramicist James Tower (represented by London's most stylish contemporary gallery Gimpel Fils) on its teaching staff, alongside the likes of Howard Hodgkin and Peter Lanyon - both of whom experimented with clay.

Rie, Coper and other mid-century ceramicists had an immense influence over a generation of later potters, not necessarily in terms of the nature of the physical work produced, but the environment that they helped to nurture and develop; an atmosphere in which ceramics were not only taken seriously, but were seriously celebrated in all their glory. Through the ceramics of Ewen Henderson, Elizabeth Fritsch and Gordon Baldwin Britain continued to be at the centre of the global ceramic scene, with their works shown in leading commercial galleries and museums across the world.

This rich ceramic heritage has paved the way for contemporary makers and artists – such as Grayson Perry and Edmund de Waal - to work in an artistic environment in which the lines between these different mediums are blurred.

Clay is a wonderfully diverse material that over the course of the past century has leant itself to some of Britain's most powerful and progressive artists, potters and ceramicists. It is a medium with endless possibilities and opportunities, and one which continues to provide a rich source of inspiration for artists and makers yet to come.



117

117

PROPERTY OF A GENTLEMAN

R.W. MARTIN & BROTHERS

Grotesque Bird Jar and Cover

signed, dated 1899, and inscribed; also signed, dated 11.1899, and inscribed to the neck
salt-glazed stoneware
height (including base): 24cm.; 9½in.

£ 6,000-8,000 € 6,800-9,100



118

118

PROPERTY OF A GENTLEMAN

R.W. MARTIN & BROTHERS

Grotesque Bird Jar and Cover

signed, dated 1. 1899 and inscribed to the neck
salt-glazed stoneware
height (including base): 24cm.; 9in.

£ 12,000-18,000 € 13,600-20,400

MICHAEL CARDEW

1901 - 1983

Large 'River Pattern' Charger

impressed with Artist's and *Winchcombe Pottery* seals
 earthenware
 diameter: 35.5cm.; 14in.
 Executed *circa* the mid- to late-1930s.

PROVENANCE

Gifted by Leonard Elmhirst to The Dartington Hall Trust, 20th November 1971
 Their sale, Sotheby's London, 16th November 2011, lot 118, where acquired by the present owner

EXHIBITED

Dartington, Dartington Hall, High Cross House,
 May - October 2010.

⊕ £ 1,500-2,500 € 1,700-2,850



119

"I would ask you to consider Pottery not only for its utility, but also to see it as an abstract plastic art. It is in fact a very pure art, a direct formal expression, abstract in the sense that it is non-representation... It connects the art of painting and sculpture, if sculpture is taken in its wide sense and its aesthetic power is equal to either."

WILLIAM STAITE MURRAY, 1935

WILLIAM STAITE MURRAY

1881 - 1962

Bowl

impressed with Artist's seal
 stoneware with a wood ash glaze and tenmoku
 decoration
 height: 12cm.; 4¾in.;
 diameter: 17.5cm.; 7in.

PROVENANCE

Acquired by the present owner in 1987
 Private Collection, U.K.

⊕ £ 400-600 € 500-700



120



121

121

AFTER BEN NICHOLSON, O.M.

1894 - 1982

Still Life

Lithograph printed in colours, 1962, after the painting, signed in blue ink verso, numbered 31/95 in pencil recto, on wove paper
 image: 42 by 57.8cm.; 16½ by 22¾in.;
 sheet: 47.4 by 66cm.; 18⅝ by 26in.

⊕ £ 2,000-3,000 € 2,300-3,400

122

BERNARD LEACH, C.H.

1887-1979

Vase with 'Leaping Fish' Design

impressed with Artist's and Leach Pottery seals
 stoneware with a brushed *tenmoku* design
 height: 33.5cm.; 13¼in.
 Executed circa 1960.

PROVENANCE

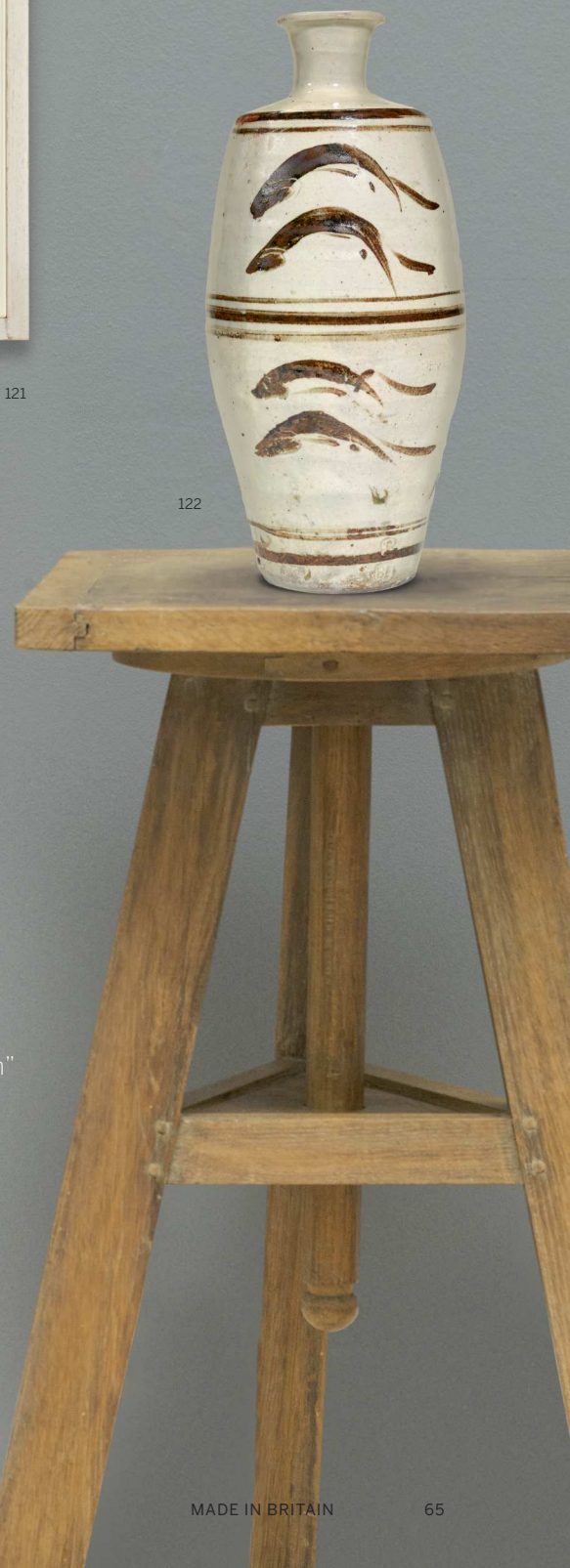
Sale, Christie's London, 28th January 1986, lot 63,
 where acquired by the present owner

⊕ £ 3,000-5,000 € 3,400-5,700

122

"Pottery is midway between sculpture and painting – the alternating point of abstract and concrete plastic formal expression. It is the art of suggestion with the utmost economy, for its immediateness of expression in abstract form approaches more nearly to a songlike quality than any other medium"

JIM EDE, 1928





123

124

125

123

BERNARD LEACH, C.H

1887-1979

Bowl with Fish Motif

impressed with Artist's and *Leach Pottery* seals
stoneware with a brushed motif
height: 7.5cm.; 3in.;
diameter: 23.5cm.; 9¼in.
Executed *circa* the 1960s.

PROVENANCE

Panzer Trotman Fine Art, London

⊕ £ 1,200-1,800 € 1,400-2,050

124

SHOJI HAMADA

1894 - 1978

Hand Warmer

stoneware with a kaki (persimmon) glaze
height: 24cm.; 9in.;
diameter: 24.5cm.; 9¾in.

PROVENANCE

Acquired by the present owner in Tokyo in the
late 1990s
Private Collection, London

Together with a fitted box, bearing authentication
by Shinsaku Hamada, son of Shoji Hamada.

£ 4,000-6,000 € 4,550-6,800

125

BERNARD LEACH, C.H

1887-1979

Vase with 'Foxglove' motif

impressed with Artist's and *Leach Pottery* seals
stoneware
height: 13cm.; 5in.

PROVENANCE

Sale, Bonhams London, 16th September 1998, lot
538, where acquired by the present owner

⊕ £ 800-1,200 € 950-1,400

“Pottery is at once the simplest and most difficult of arts. It is the simplest because it is the most elemental; it is the most difficult because it is the most abstract.”

HERBERT READ, 1944



126

WILLIAM MARSHALL

1923-2007

Large Shallow Bowl

impressed with Artist's seal
stoneware
height: 8cm.; 3¼in.;
diameter: 28cm.; 11in.

PROVENANCE

Acquired directly from the Artist by the present owner

⊕ £ 500-800 € 600-950

127

SHOJI HAMADA

1894 - 1978

Shallow Dish

stoneware with a tenmoku glaze
diameter: 27cm.; 10¾in.

PROVENANCE

Takumi Folk Craft Shop, Ginza, where acquired by the present owner circa 2002
Private Collection, London

Together with a fitted box, bearing authentication by Takumi Folk Craft Shop, Ginza.

£ 1,500-2,500 € 1,700-2,850

128

CHRIS KEENAN

b.1960

Two Canisters

each impressed with Artist's seal
porcelain with an all-over tenmoku glaze
(2)
tallest height: 20cm.; 8in.

PROVENANCE

Galerie Besson, London, where acquired by the present owner in the late 1990s

We are grateful to the Artist for his kind assistance with the cataloguing of the present work.

⊕ £ 800-1,200 € 950-1,400

LUCIE RIE PIONEER POTTER

Few individuals have had such a profound impact over the course of a specific school, style or medium as Lucie Rie had over studio ceramics. Through her decorative and functional work she is celebrated as one of the greatest potters of the past century not only in Britain, but all around the world.

Born in Vienna in 1902 Rie grew up in an environment steeped in the style and elegance of Viennese Modernism, and enrolled in the Vienna Kunstgewerbeschule in 1922 where she learnt to throw. It was also whilst a student that she began to develop her in-depth scientific understanding and fascination with glazes – something which stayed with her throughout her career.

Rie established a name for herself on the continent, winning prizes for her work at the International Exhibition in Paris in 1937, but following the Anschluss and the union of Austria with Nazi Germany she fled Vienna and, together with her husband, arrived in London. The Britain that Rie arrived into was a world away from Vienna, both socially and in terms of the artistic environment and the ceramic scene. British studio pottery was dominated by the work and writings of Bernard Leach, who looked back to the historic craft tradition or further afield to the Japanese aesthetic, influenced in part by his close friend Shoji Hamada. Rie



Lucie Rie working on the wheel, Albion Mews, circa 1960.
Image Courtesy Yvonne Mayer/Crafts Study Centre,
University for the Creative Arts.

grappled with this very alien approach, and despite her efforts, could not divorce herself from the European and Modernist ideals that she had learnt on the continent.

Following the war, in which she produced glass and ceramic buttons in order to make a living, Rie set up her own studio in Albion Mews, North London – an address which was to remain her home for the rest of her life. It was to Albion Mews that another European émigré Hans Coper headed when he arrived in London, soon becoming apprentice and studio assistant to Rie, and beginning what was to remain a lifelong friendship. Together they worked on stylish functional ceramics (lots 142 and 144), which were sold in leading department stores in London and New York.

Just as the broader art scene in London shifted in the early 1960s, so too did Rie's work, with the introduction of new thick, textured glazes (lots 138 and 147), and, by the 1970s, pinks and blues (lots 136 and 137) which served to emphasise the elegance of her thrown forms. Rie experimented further with glazes, pushing the boundaries with her fantastically detailed and painterly 'knitted' designs (lot 141), which have all the gestural expression of a painting by Pollock or de Kooning, and her bright and brilliant bowls (lots 131 and 132) topped with luscious wrinkled bronze rims. Unlike most other potters of the period Rie's works were fired only once, and the glaze was applied by brush when the clay was still raw and unfired. Not only did this make economic sense with only a single firing, but resulted in surfaces, textures and colours that seemed more vivid and alive.

Rie's work was celebrated extensively during her lifetime, from the 1951 Festival of British Exhibition, through to major retrospectives in New York's Metropolitan Museum of Art, London's Victoria & Albert Museum, and the Sainsbury Centre for the Visual Arts in Norwich. The ceramics that she produced, whether the stylish domestic wares of the 1950s or the eye-catching bronzed bowls of the 1980s, helped to elevate the position of ceramics to that of the fine arts, paving the way for a later generation of artists, potters, ceramicists and makers, and leaving behind a rich ceramic legacy.

“It is not easy to describe her simplicity of approach and the delicacy of her work ... Her skills are so profound that her work appears simpler and simpler, while in fact becoming more and more complex”

JANET LEACH, 1981



130



129

129

HANS COPER

1920-1981

Bowl

impressed with Artist's seal
stoneware with a manganese and cream glazed
interior
height: 13.5cm.; 5in.;
diameter: 32cm.; 12½in.
Executed *circa* the early 1950s.

PROVENANCE

Acquired by the family of the present owners in
the 1950s

⊕ £ 6,000-8,000 € 6,800-9,100

130

DAME LUCIE RIE

1902-1995

Large Vase

impressed with Artist's seal
stoneware with a manganese and sgraffito
decoration
height: 24cm.; 9in.
Executed *circa* 1950.

PROVENANCE

Private Collection, U.S.A.

Ω ⊕ £ 6,000-8,000 € 6,800-9,100



131

131

DAME LUCIE RIE

1902-1995

Emerald Green Bowl with Bronzed Rim

impressed with Artist's seal
porcelain with an all-over green glaze and
bronzed rim

height: 9cm.; 3½in.;

diameter: 20cm.; 8in.

Executed *circa* 1980.

PROVENANCE

Acquired directly from the Artist by the present
owner, 5th June 1980

Together with a copy of the original purchase
receipt.

⊕ £ 12,000-18,000 € 13,600-20,400

“Her work, timeless and majestic, remains, a lasting and enduring testament to the art of the potter.”

EMMANUEL COOPER



132

132

PROPERTY FROM THE COLLECTION OF THE LATE
EMMANUEL COOPER

DAME LUCIE RIE

1902-1995

Yellow Footed Bowl with Bronzed Rim

impressed with Artist's seal
stoneware with an all-over yellow glaze and
bronzed rim

height: 10.5cm.; 4¼in.;

diameter: 15cm.; 6in.

Executed *circa* the 1980s.

LITERATURE

Emmanuel Cooper, *The Electric Kiln Pottery: The Complete Guide*, The Anchor Press Ltd, Tiptree, 1982, illustrated p.48.

See *catalogue note* at [SOTHEBYS.COM](https://www.sothebys.com)

⊕ £ 8,000-12,000 € 9,100-13,600

PETER COLLINGWOOD

1922 - 2008

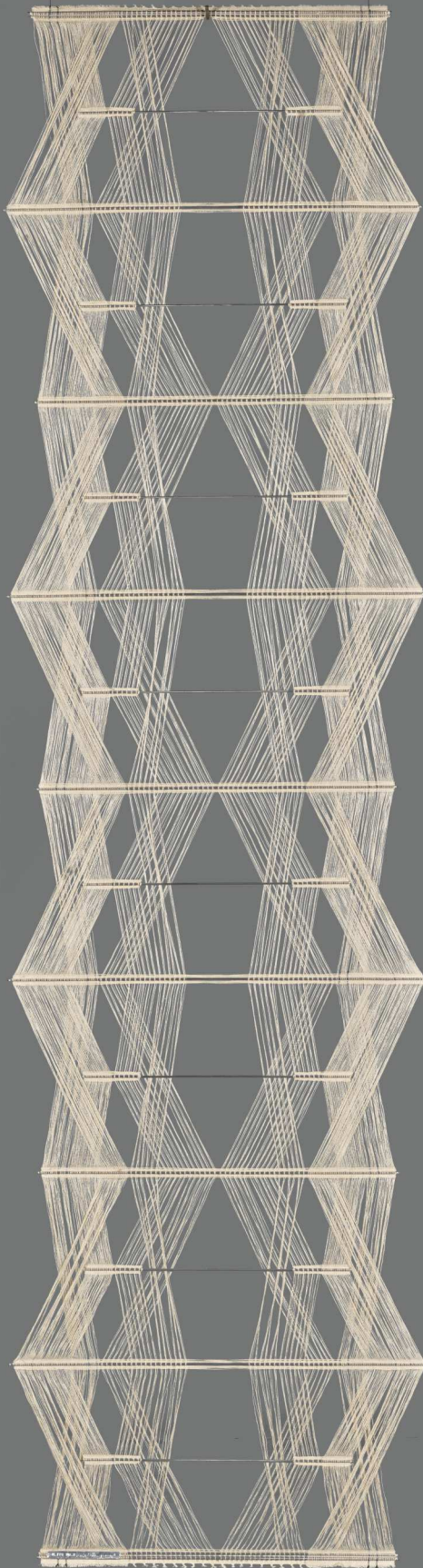
M.116 No.2

signed and titled
woven linen and stainless steel
269 by 72.5cm.; 106 by 28½in.

PROVENANCE

Acquired by the family of the present owners in
London *circa* 1975

‡ ⊕ £ 2,000-3,000 € 2,300-3,400



“My concern is with
extracting essence rather
than with experiment
and exploration.”

HANS COPER, 1969



134

DAME LUCIE RIE

1902-1995

Trio of Bowls

each impressed with Artist's seal
earthenware

(3)

tallest height: 6cm.; 2½in.;

largest diameter: 12cm; 4¾in.

Executed *circa* 1949.

PROVENANCE

Private Collection

Erskine Hall & Coe, London, where acquired by
the present owner

⊕ £ 4,000-6,000 € 4,550-6,800

135

HANS COPER

1920-1981

Restored 'Thistle' Form

impressed with Artist's seal
stoneware with porcelain slips and a manganese
interior

height: 25cm.; 10in.

Executed *circa* 1970.

PROVENANCE

Acquired by the present owner in January 1992

Private Collection, U.K.

⊕ £ 3,000-5,000 € 3,400-5,700

136

DAME LUCIE RIE

1902-1995

Vase with Flaring Lip

impressed with Artist's seal
stoneware with a pink and blue volcanic glaze
height: 24cm.; 9½in.

Executed *circa* the late 1970s

PROVENANCE

The Oxford Gallery, Oxford, where acquired by
the present owner in 1990

Ω ⊕ £ 6,000-8,000 € 6,800-9,100

137

DAME LUCIE RIE

1902-1995

Footed Bowl

impressed with Artist's seal
porcelain with a white and pink glaze and blue
inlay

height: 9cm.; 3¾in.;

diameter: 19cm.; 7½in.

Executed in the late 1970s.

PROVENANCE

Gifted by the Artist to the family of the present
owners in the 1970s

⊕ £ 5,000-8,000 € 5,700-9,100



136



137

DAME LUCIE RIE

1902-1995

White Bowl with Bronzed Rim

impressed with Artist's seal
stoneware with a thick white glaze and bronzed
rim

height: 9.5cm.; 3¾in.;

diameter: 22.5cm.; 9in.

Executed *circa* the 1970s.

PROVENANCE

Gifted by the Artist to the family of the present
owners in the 1970s

⊕ £ 7,000-10,000 € 8,000-11,400

“Rie brought to British studio
pottery a connection with design
and architecture, a much-needed
confidence in decorative art and a
touch of metropolitan chic.”

EDMUND DE WAAL, 2011



139

JENNIFER LEE

b.1956

Dark, Speckled Asymmetric Pot
With Flashing

stoneware
height: 25cm.; 10in.
Executed in 1985.

PROVENANCE

Acquired directly from the Artist by the present owner *circa* 1985

We are grateful to the Artist for her kind assistance with the cataloguing of the present work and lots 140 & 148.

⊕ £ 2,000-3,000 € 2,300-3,400

140

JENNIFER LEE

b.1956

Rust, Spangled, Asymmetric Pot,
Pale Band

stoneware
height: 22cm.; 8¾in.
Executed *circa* 1985.

PROVENANCE

Acquired directly from the Artist by the present owner *circa* 1985

⊕ £ 2,000-3,000 € 2,300-3,400



139



140

DAME LUCIE RIE

1902-1995

Large 'Knitted' Bowl

impressed with Artist's seal
stoneware with an inlaid manganese
and grey glaze
height: 12cm.; 5in.;
diameter: 31.5cm.; 12½in.
Executed *circa* 1980.

PROVENANCE

Acquired directly from the Artist by the present
owner, 12th August 1981

Together with a copy of the original purchase
receipt.

⊕ £ 15,000-25,000 € 17,000-28,300



142



142

LUCIE RIE AND HANS COPER

(1902-1995) and (1920-1981)

Cup & Saucer

impressed with each Artist's seal to the cup
stoneware with a manganese glaze and
sgraffito decoration
height: 9cm.; 3½in.
Executed in the 1950s.

PROVENANCE

Acquired by the present owner in the 1990s

⊕ £ 800-1,200 € 950-1,400

143



143

NICHOLAS HOMOKY

b.1950

Bowl

impressed with Artist's seal
porcelain with inlaid black porcelain slip
height: 9.5cm.; 3¾in.;
diameter: 12cm.; 4¾in.

PROVENANCE

The Crafts Council Shop, London, where acquired
by the present owner in the mid-1980s

⊕ £ 300-500 € 350-600

144



144

LUCIE RIE AND HANS COPER

(1902-1995) and (1920-1981)

Small Bowl

impressed with each Artist's seal
stoneware with an all-over black glaze
height: 6.5cm.; 2½in.;
diameter: 14cm.; 5½in.
Executed *circa* 1954.

PROVENANCE

Sale, Bonhams London, 28th February 1990,
lot 233, where acquired by the present owner

⊕ £ 800-1,200 € 950-1,400

"The Bath Academy of Art... was among the liveliest in England, with connections to the art scenes in London and St Ives."

JAMES MEYER, 2006



145

145

HOWARD HODGKIN

1932-2017

Still Life

signed on the reverse
oil on board
24.5 by 31cm.; 9¾ by 12¼in.
Executed in the early 1950s.

PROVENANCE

Gifted by the Artist to Joan Provis in the 1950s
Acquired from the above by the present owner

EXHIBITED

Bath, Victoria Art Gallery, *Bath Society of Artists, First Open Exhibition*, 1953, cat. no. 108.

We are grateful to the Estate of Howard Hodgkin for their kind assistance with the cataloguing of the present work.

⊕ £ 10,000-15,000 € 11,400-17,000



146

146

JAMES TOWER

1919-1988

Large Bowl

signed and dated 80
earthenware with a black and white tin glaze
diameter: 37cm.; 14½in.

PROVENANCE

Acquired directly from the Artist by
the present owner

LITERATURE

Timothy Wilcox, *The Ceramic Art of James Tower*,
Lund Humphries, Farnham, 2012, possibly
cat. no.63, 64 or 65.

⊕ £ 2,000-3,000 € 2,300-3,400



147



148



149

147

DAME LUCIE RIE

1902-1995

Fluted Vase with Flaring Rim

impressed with Artist's seal
stoneware with a thick pale brown glaze
height: 20cm.; 8in.
Executed *circa* the 1970s.

PROVENANCE

Gifted by the Artist to the family of the present owners in the 1970s

⊕ £ 3,000-5,000 € 3,400-5,700

148

JENNIFER LEE

b.1956

Sand-Grained, Olive Haloed Rim

signed with monogram
stoneware
height: 14.5cm.; 5¾in.
Executed in 1996.

PROVENANCE

Galerie Besson, London, where acquired by the present owner in 1996

We are grateful to the Artist for her kind assistance with the cataloguing of the present work.

⊕ £ 2,500-3,500 € 2,850-4,000

149

DAME LUCIE RIE

1902-1995

Jug

impressed with Artist's seal
stoneware with an all-over oatmeal white glaze
height: 18cm.; 7¼in.
Executed *circa* the 1950s.

PROVENANCE

Galerie Besson, London, where acquired by the present owner in the 1990s

⊕ £ 2,000-3,000 € 2,300-3,400



150



151

150

PROPERTY FROM A DISTINGUISHED BRITISH COLLECTION

PATRICK HERON

1920 - 1999

October 21 : 1988

gouache on paper
34.5 by 49.5cm.; 13½ by 19½in.

PROVENANCE

Waddington Galleries, London, where acquired by the present owner, October 2003

⊕ £ 8,000-12,000 € 9,100-13,600

151

EDMUND DE WAAL

b.1964

Group of Vessels 1964

porcelain in a range of white glazes
(7)
height: 15cm.; 6in.

PROVENANCE

Acquired directly from the Artist by the present owner in the 1990s

We are grateful to the Artist's studio for their kind assistance with the cataloguing of the present work and lots 169 & 170.

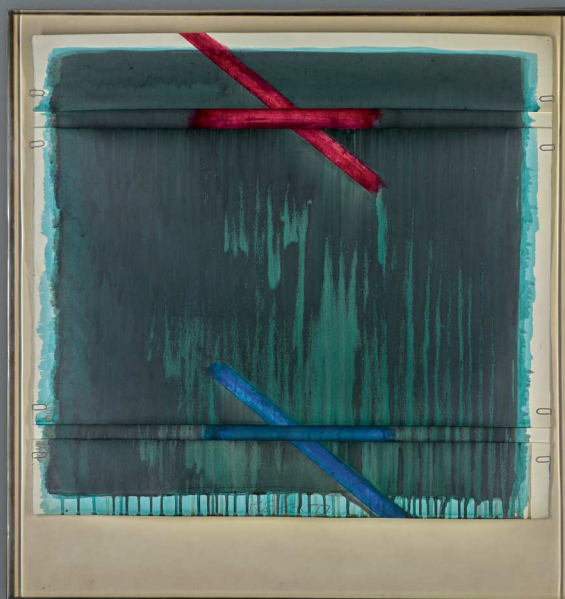
⊕ £ 4,000-6,000 € 4,550-6,800

“De Waal speaks of the light in the spaces between figures ... I remember once in an exhibition of the paintings of Patrick Heron in the Tate gallery, realising that afterimages of the colours I was seeing – in complementary colours – were floating all around me in the air of the room. Something like that happens when I look at these pots – they make an earthly/unearthly light of their own.”

A.S. BYATT, 2014

“I’m not at all concerned with labels ... I explore and search for the moment when there is that strange expansion within the image, when it draws me on and makes connections, strangely enlivens and crystalises.”

GORDON BALDWIN, 1980



152



153



154

152

RICHARD SMITH

1931-2016

Sans S Series

signed and dated 77.
gouache on paper with paperclips
63.5 by 69cm.; 25 by 27¼in.

PROVENANCE

Gimpel Fils, London, where acquired by Mrs Belle Shenkman, April 1977
Acquired from the above by the present owner

⊕ £ 1,200-1,800 € 1,400-2,050

153

GORDON BALDWIN

b.1932

Rocking Piece

earthenware
height: 40cm.; 15¾in.;
length: 62cm.; 24½in.
Executed *circa* the early 1990s.

PROVENANCE

Sale, Christie's London, 28th April 1999, lot 89,
where acquired by the present owner

We are grateful to the Artist for his kind assistance with the cataloguing of the present work and lot 154.

⊕ £ 2,500-3,500 € 2,850-4,000

154

GORDON BALDWIN

b.1932

Painting in the Form of a Bowl

signed with initials and dated 96.
earthenware
height: 29cm.; 11½in.

PROVENANCE

Sale, Christie's London, 28th April 1999, lot 88,
where acquired by the present owner.

⊕ £ 1,500-2,500 € 1,700-2,850



155

ELIZABETH FRITSCH

b.1940

Cubist Pot

stoneware with painted slip decoration
height: 35.5cm.; 14in.
Executed in the 1990s.

PROVENANCE

Sale, Bonhams London, 14th November 1996, lot 342, where acquired by the present owner

We are grateful to the Artist for her kind assistance with the cataloguing of the present work and lot 156.

Ω ⊕ £ 2,500-3,500 € 2,850-4,000

156

ELIZABETH FRITSCH

b.1940

Vase "Double Fault"

stoneware with painted slip decoration
height: 37.5cm.; 14¾in.
Executed circa 1995.

PROVENANCE

Sale, Christie's London, 4th March 1998, lot 179, where acquired by the present owner.

Ω ⊕ £ 3,000-5,000 € 3,400-5,700

157

ADRIAN HEATH

1920-1992

Hillhead

signed and dated '60
gouache on paper
62 by 49.5cm.; 24½ by 19½in.

PROVENANCE

Private Collection
Robert Sandelson, London, where acquired by
the present owner

⊕ £ 1,500-2,500 € 1,700-2,850

158

JOANNA CONSTANTINIDIS

1927-2000

Tall Form

impressed with Artist's seal
stoneware
height: 49cm.; 19¼in.

PROVENANCE

Contemporary Applied Arts, London, where
acquired by the present owner in 1987

⊕ £ 400-600 € 500-700

159

GABRIELE KOCH

b.1948

Vessel

signed
burnished and smoke-fired earthenware
height: 30.5cm.; 12in.
Executed circa 1993.

PROVENANCE

Acquired by the family of the present owner in the
mid-1990s

We are grateful to the Artist for her kind assistance
with the cataloguing of the present work.

⊕ £ 600-800 € 700-950



157

160

COLIN PEARSON

1923-2007

Bowl

impressed with Artist's seal
stoneware with an all-over bronzed glaze
height: 19.5cm.; 7¾in.;
width: 30.5cm.; 12in.

PROVENANCE

The Oxford Gallery, Oxford, where acquired by
the present owner in 1980

⊕ £ 400-600 € 500-700

161

DUNCAN ROSS

b.1943

Bowl

signed with Artist's monogram
burnished terra-sigillata earthenware
height: 9cm.; 3½in.;
diameter: 28cm.; 11in.

PROVENANCE

Private Collection

We are grateful to the Artist for his kind assistance
with the cataloguing of the present work.

⊕ £ 200-300 € 250-350



158



159



160



161



162

162

GRAHAM SUTHERLAND, O.M.

1903-1980

Yellow Landscape with Hills

signed and dated 1942; titled on the reverse
gouache, pencil and oil pastel on paper
21 by 31cm.; 8¼ by 12¼in.

PROVENANCE

Gallery Dè Foscherari Bologna, Bologna, where
acquired by the previous owner, a Private
Collection, Bologna, in the 1970s

EXHIBITED

Bologna, Galleria de Foscherari, *Graham
Sutherland : Ollii e Gouaches dal 1936 al 1972*,
February - March 1976, un-numbered exhibition,
illustrated (as Bees).

⊕ £ 6,000-8,000 € 6,800-9,100

163

PROPERTY FROM THE COLLECTION OF A
EUROPEAN GENTLEMAN

EWEN HENDERSON

1934-2000

Large Standing Form

stoneware
height: 48cm.; 19in.
Executed circa 1990.

PROVENANCE

Galerie Besson, London, where acquired by the
present owner in 2007

EXHIBITED

London, Galerie Besson, *Ewen Henderson /
Graham Sutherland, Ceramics and Watercolours*,
14th November - 14th December 2007,
un-numbered exhibition, illustrated.

⊕ £ 3,000-5,000 € 3,400-5,700

“Both artists
[Henderson and
Sutherland] had a
deeply romantic,
elemental sense
of the Earth and its
primordial powers.”

DAVID WHITING, 2007



163



164

164

WINIFRED NICHOLSON

1893-1981

Sowthistle

oil on board
60.5 by 40cm.; 23³/₄ by 15³/₄in.
Executed in 1972.

PROVENANCE

Acquired by the previous owner from Kettle's Yard in 1972
Their sale, Sotheby's London, 2nd October 1991, lot 148, where acquired by the present owner

EXHIBITED

Cambridge, Kettle's Yard, *Pictures by Winifred Nicholson*, 21st November - 16th December 1972, cat. no.27 (as *Snow Thistle*).

The present work was executed in Bewcastle, near the Artist's home in Cumbria.

We are grateful to Jovan Nicholson for his kind assistance with the cataloguing of the present work.

⊕ £ 15,000-20,000 € 17,000-22,700



165

166

165

PHIL ROGERS

b.1951

Vase

salt glazed stoneware
height: 31.5cm.; 12¹/₄in.
Executed circa 2000.

PROVENANCE

Private Collection

We are grateful to the Artist for his kind assistance with the cataloguing of the present work and lot 166.

⊕ £ 300-500 € 350-600

166

PHIL ROGERS

b.1951

Large Jug

impressed with Artist's seal
salt glazed stoneware
height: 30.5cm.; 12in.
Executed circa 2000.

PROVENANCE

Private Collection

⊕ £ 200-300 € 250-350

PROPERTY FROM A DISTINGUISHED BRITISH
COLLECTION

JOHN WELLS

1907-2000

Red Dancer

stamped with Artist's studio stamp
pencil, pastel and wash on paper
23 by 18.5cm.; 9 by 7¼in.
Executed in 1947.

PROVENANCE

The Fine Art Society, London, where acquired by
the present owner, February 2007

⊕ £ 600-800 € 700-950



167



168

JOHN WARD

b.1938

Rounded Vessel

impressed with Artist's seal
stoneware
height: 26cm.; 10in.

PROVENANCE

Courcoux Gallery, Hampshire, where acquired by
the present owner, 20th April 1999

We are grateful to the Artist for his kind
assistance with the cataloguing of the present
work.

⊕ £ 700-1,000 € 800-1,150



169



170



171

169

EDMUND DE WAAL

b.1964

Tall Jar

impressed with Artist's seals
porcelain with an all-over celadon glaze
height: 65.5cm.; 25¾in.

PROVENANCE

Acquired directly from the Artist by the present owner in the 1990s.

⊕ £ 4,000-6,000 € 4,550-6,800

170

EDMUND DE WAAL

b.1964

Jar

impressed with Artist's seals
porcelain with an all-over celadon glaze
height: 23cm.; 9in.

PROVENANCE

Egg, London, where acquired by the present owner in the 1990s.

⊕ £ 4,000-6,000 € 4,550-6,800

171

VICTOR PASMORE, R.A.

1908-1998

Linear Development

signed with initials and dated 70/10 on the reverse
oil on incised board
overall: 80.5 by 80.5cm.; 31¾ by 31¾in.

PROVENANCE

Galleria Lorenzelli, Milan, where acquired by the present owner

⊕ £ 10,000-15,000 € 11,400-17,000

“What’s brilliant for me about ceramics is the range of techniques you have there – you have everything that a painter has in a way, but also most of the stuff a sculptor has and all those very particular techniques and effects that you can only get with ceramics. That’s what’s brilliant about it – the huge range of two- and three-dimensional treatments to a surface or a form. It’s endlessly adaptable”

GRAYSON PERRY, 2017



GRAYSON PERRY, R.A.

b.1960

Men Have Lost Their Spirits

earthenware
height: 61cm.; 21in.
Executed *circa* 1988.

PROVENANCE

Acquired directly from the Artist by the present owner *circa* 1988

We are grateful to the Artist for his kind assistance with the cataloguing of the present work.

⊕ £ 20,000-30,000 € 22,700-34,000



173



174

173

FRANK AUERBACH

b.1931

Primrose Hill

signed and dated '95
coloured pencil and felt-tip pen on paper
21 by 25cm.; 8½ by 10in.

PROVENANCE

Sale, Sotheby's Olympia, 1st March 2007, lot 360
Sale, Christie's South Kensington, 27th February
2008, lot 152, where acquired by the present
owner

⊕ £ 5,000-7,000 € 5,700-8,000

174

DAVID DAWSON

b.1960

Ria in the Studio, 2007

Chromogenic print. Signed and numbered 1/3
A.P. in black ink on the reverse
image: 45.1 by 59.7cm.; 17¾ by 23½in.
sheet: 50.7 by 60.9cm.; 20 by 24in.

† ⊕ £ 800-1,200 € 950-1,400

DAVID BAILEY

b.1938

Box of Pin Ups, 1965

Thirty six half-tone prints, contained in the original cardboard box, printed by Weidenfeld and Nicolson, London. With biographical details of each sitter printed on the reverse of each print each sheet: 36.9 by 31.8cm.; 14½ by 12½in.

LITERATURE

Martin Harrison, *David Bailey: Archive One, 1957-1969*, Thames & Hudson, London, 1999, illustrated pp.157, 169, 175, 177, 179, 181;

David Bailey, *Bailey's Stardust*, National Portrait Gallery, London, 2014, illustrated pp.191-197.

⊕ £ 5,000-7,000 € 5,700-8,000



175 (one of thirty-six)

DAVID BAILEY

b.1938

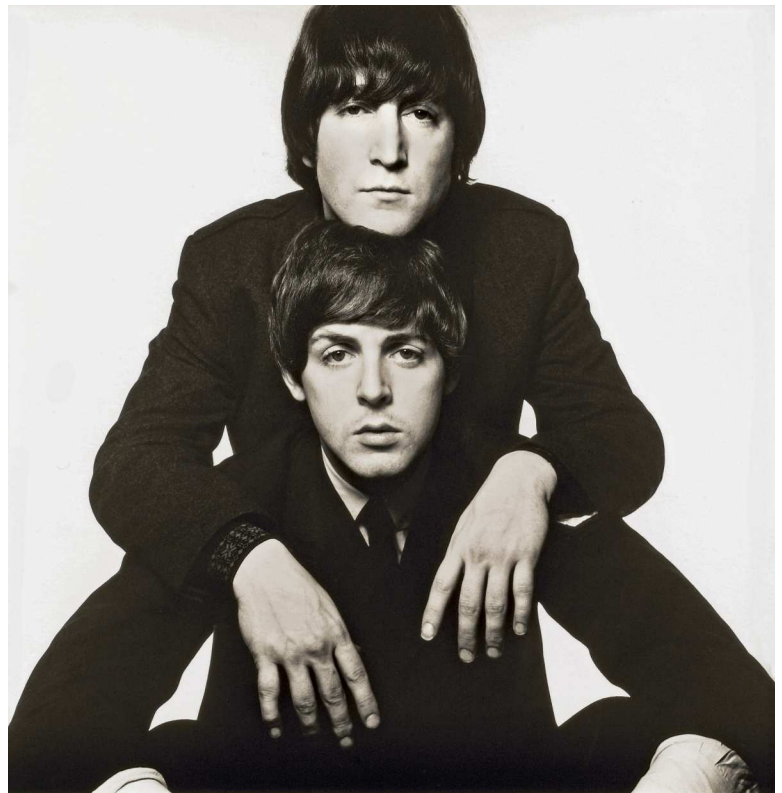
John Lennon and Paul McCartney,
January, 1965

Silver print, printed 1988. Signed, dated and numbered from an edition of 21 in pencil on the reverse

image: 22.8 by 22.8cm.; 9 by 9in.

sheet: 35.6 by 27.9cm.; 14 by 11in.

⊕ £ 7,000-9,000 € 8,000-10,200



176



177

177

BASIL BEATTIE, R.A.

b.1935

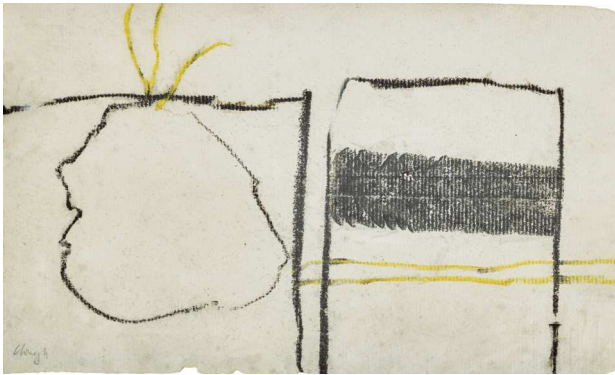
Bound Up

signed, titled, dated 2000 and inscribed on the stretcher bar; dedicated on the reverse
oil and wax on canvas
213.5 by 198.5cm.; 84 by 78in.

PROVENANCE

Acquired by the present owner in July 2011

⊕ W £ 2,500-3,500 € 2,850-4,000



178

178

PRUNELLA CLOUGH

1919-1999

Drawing

signed
pastel on paper
16 by 26cm.; 6¼ by 10¼in.
Executed in 1962.

PROVENANCE

The New Art Centre, London
Sale, Bonhams Knightsbridge, 29th May 2012,
lot 172, where acquired by the present owner

⊕ £ 800-1,200 € 950-1,400



179

179

HARRY THUBRON

1915-1985

Barrel Staves On Door

signed, titled, twice dated 1960 and inscribed on the reverse
found objects and paint on wood
55 by 57cm.; 21¾ by 22½in.

PROVENANCE

Sale, Sotheby's London, 13th July 2007, lot 166,
where acquired by the present owner

EXHIBITED

London, Lords Gallery, *Thubron*, July 1964,
cat. no.27;
London, Serpentine Gallery, *Harry Thubron*,
23rd October - 21st November 1976, cat. no.3,
illustrated.

⊕ £ 1,500-2,500 € 1,700-2,850

ALAN DAVIE

1920-2014

The Dish Ran Away With The 3

signed, titled, dated JAN 1960 and inscribed on the reverse
oil on canvas
121.5 by 182cm.; 47¾ by 71¾in.

PROVENANCE

Gimpel Fils, London, where acquired by the present owner, November 2007

EXHIBITED

Hanover, Kestner-Gesellschaft, *Alan Davie: Paintings*, 14th December 1967 - 14th January 1968, cat. no.14;
Dusseldorf, Kunstverein für die Rheinlande Westfalen, *Alan Davie*, 1968, cat. no.17.

LITERATURE

Alan Bowness, *Alan Davie*, Lund Humphries, London, 1967, cat. no.223;
Douglas Hall and Michael Tucker, *Alan Davie*, Lund Humphries, London, 1992, cat. no.377, p.174.

£ 25,000-35,000 € 28,300-39,600



180



181

181

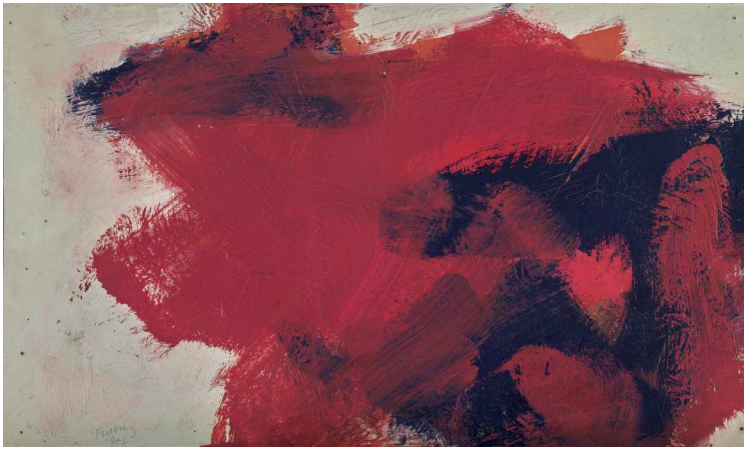
DAVID AMAR

b.1976

Unique 'Raymond' Table

2010
aluminum, reclaimed wood
42 by 113 by 130cm.; 16½ by 44½ by 51½in.

£ 1,500-2,500 € 1,700-2,850



182

182

BRIAN FIELDING

1933-1987

Untitled

signed and dated 1962; also signed, dated 1962 and inscribed 23 on the reverse
oil on board
29.5 by 49.5cm.; 11½ by 19½in.

PROVENANCE

The Estate of Gordon House, from whom acquired by the present owner in 2005

⊕ £ 700-1,000 € 800-1,150



183

183

TERRY O'NEILL

b. 1938

Frank Sinatra on Pool Table, 1968

Silver print, printed later. Signed and numbered 3/50 in black ink in the lower margin (unframed)
image: 58.3 by 37.5cm.; 23 by 14¾in.
sheet: 61 by 50.8cm.; 24 by 20in.

Ω ⊕ £ 1,500-2,000 € 1,700-2,300

184

WILLIAM GEAR, R.A.

1915-1997

Untitled

signed and dated '49
oil on card, laid on canvas
50 by 61cm.; 19¾ by 24in.

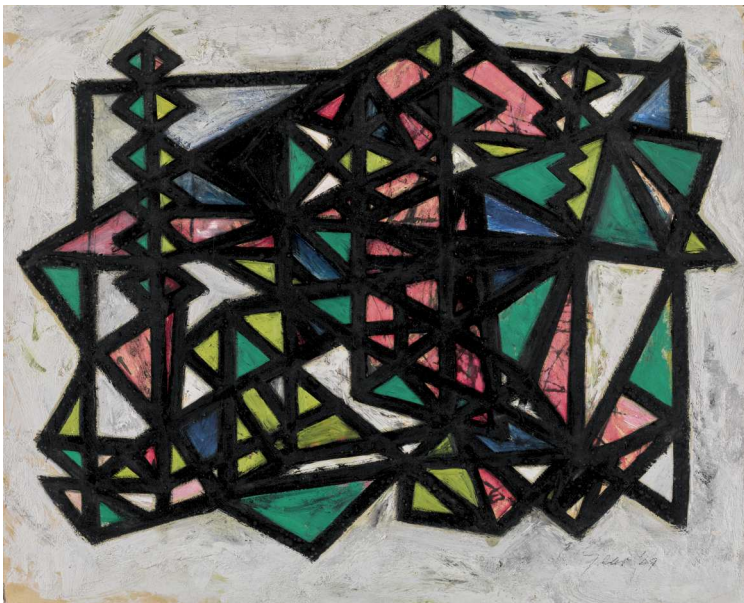
PROVENANCE

Private Collection

EXHIBITED

Paris, Galerie 1900-2000, *Cobra Abstractions 1946-1949*, 29th February - 19th March 1988, cat. no.48, illustrated p.27 (as *Bis*).

⊕ £ 3,000-5,000 € 3,400-5,700



184



185

185

CHRIS SMITH

b.1937

Ali Versus The Beatles, 1964

Silver print, printed later, dry-mounted to board.
Signed and numbered 22/50 in black felt tip pen
in the lower margin
image: 102 by 152.5cm.; 40 by 60in.
sheet: 117 by 167.3cm.; 46 by 66in.

PROVENANCE

Acquired directly from the Artist by the present
owner

† ⊕ £ 5,000-7,000 € 5,700-8,000

186

ROBERT MEDLEY, R.A.

1905-1994

Street Scene

signed and dated '65-7
oil on canvas
150 by 125.5cm.; 59 by 49½in.

PROVENANCE

Private Collection

⊕ W £ 2,500-3,500 € 2,850-4,000



186

HAMISH FULTON

b.1946

Circular Walks, Slaybrook Wood, Kent,
1976

Silver print, dry-mounted to board. Signed and numbered 5 from an edition of 50 in pencil on a label bearing information about the work in facsimile affixed to the back of the mount
sheet: 24.5 by 36.2cm.; 9¾ by 14¼in.

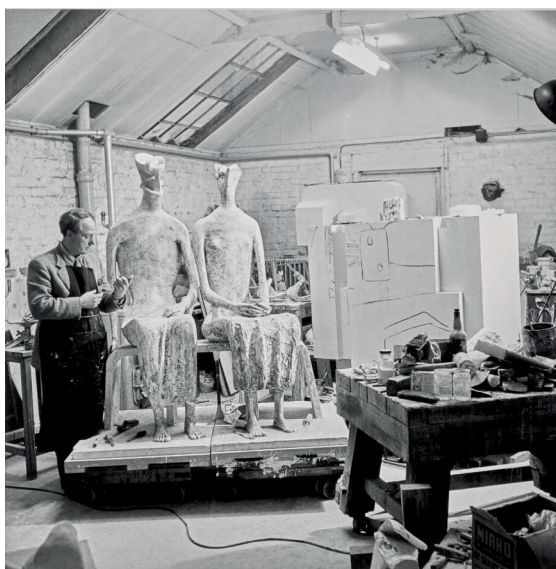
PROVENANCE

Sale, Dreweatts & Bloomsbury Auctions, London, 6th June 2014, lot 192, where acquired by the present owner

⊕ £ 1,000-1,500 € 1,150-1,700



187



188

188

ELSBETH JUDA

1911-2014

Henry Moore in his Studio at Much
Hadham, Hertfordshire, working on 'King
and Queen', 1953

Pigment print, printed later. Signed and numbered 3/8 in black felt tip pen in the estate blindstamp in the lower margin. With a certificate of authenticity bearing information about the work in facsimile affixed to the back of the frame

image: 38.1 by 38.1cm.; 15 by 15in.;
sheet: 45.6 by 43.1cm.; 18 by 17in.

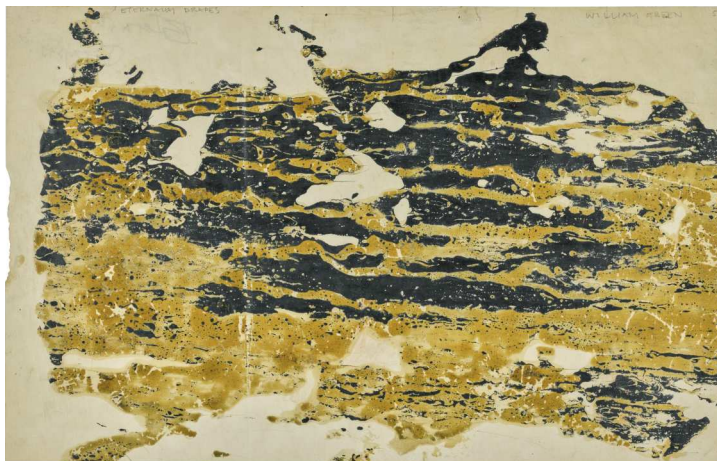
PROVENANCE

L'Equipement des Arts, London

EXHIBITED

London, L'Equipement des Arts, *Elsbeth Juda photographs 1940-1965*, 16th April - 8th May 2009, cat. no.105.

⊕ £ 800-1,200 € 950-1,400



189

189

WILLIAM GREEN

1934-2001

Eternally Drapes

signed, titled and dated 57; also signed, titled and dated 57 on the reverse; further signed, titled, dated '57 and inscribed on the backboard
oil on paper
25.5 by 40cm.; 10 by 15¾in.

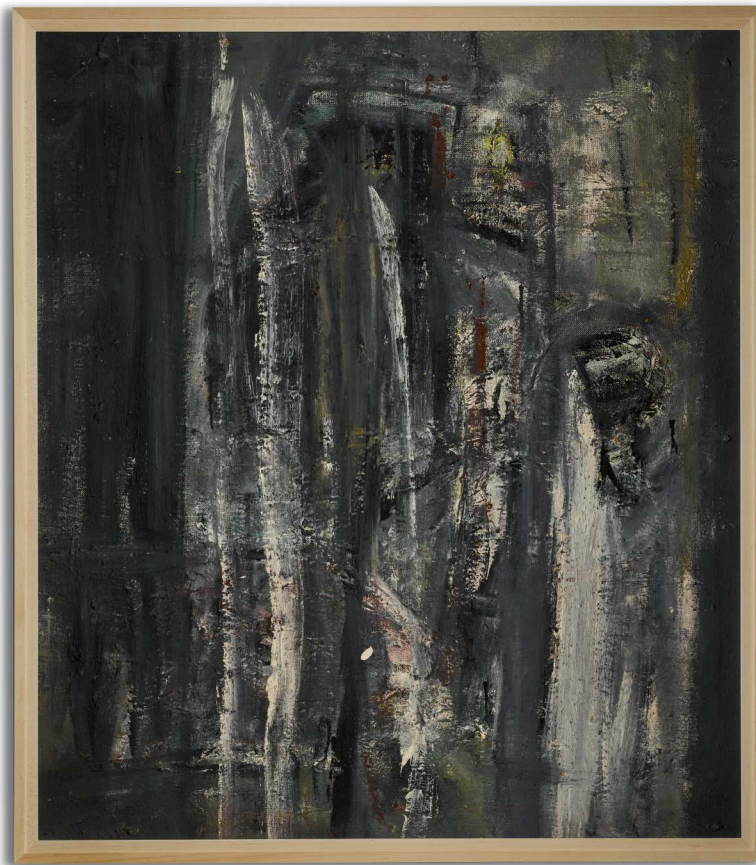
PROVENANCE

New Vision Centre Gallery, London
The Estate of Gordon House, from whom acquired by the present owner in 2005

EXHIBITED

London, Barbican Art Gallery, *The Sixties Art Scene in London*, 11th March - 13th June 1993, cat. no.111.

⊕ £ 400-600 € 500-700



190



191

190

ALAN DAVIE

1920-2014

Upsurge No.4

signed, titled, dated *AUG 1952* and inscribed on the reverse
oil on board
120 by 104cm.; 47¼ by 41in.

PROVENANCE

Gimpel Fils, London, where acquired by the present owner, November 2007

‡ ⊕ £ 20,000-30,000 € 22,700-34,000

191

MICHAEL AYRTON

1921 - 1975

Emerging Figure I, II & III

each numbered 2/6
bronze and copper wire
height (each, excluding base): 91.5cm., 36in.
Conceived in 1966, the present work is number 2 from the edition of 6.

PROVENANCE

Sale, Christie's London, 9th June 2006, lot 214
Wolseley Fine Arts, Hereford, where acquired by the present owner, June 2007

LITERATURE

C.P. Snow, *Michael Ayrton Drawings and Sculpture*, London, 1962, illustrated pl.206 (other casts).

⊕ W £ 20,000-30,000 € 22,700-34,000



192

192

ROGER HILTON

1911-1975

Pastel: Crab '62

oil pastel on envelope
12 by 9cm.; 4¾ by 3½in.

PROVENANCE

Waddington Galleries, London, where acquired by
Mr Geoffrey Grigson
Sale, Dreweatts & Bloomsbury Auctions, London,
27th June 2014, lot 38, where acquired by the present owner

⊕ £ 800-1,200 € 950-1,400

193

ALEXANDER MACKENZIE

1923-2002

Tresco, Isles of Scilly

signed, titled, dated *Aug 16* and inscribed on the reverse
oil on board
23 by 32.5cm.; 9 by 12¾in.

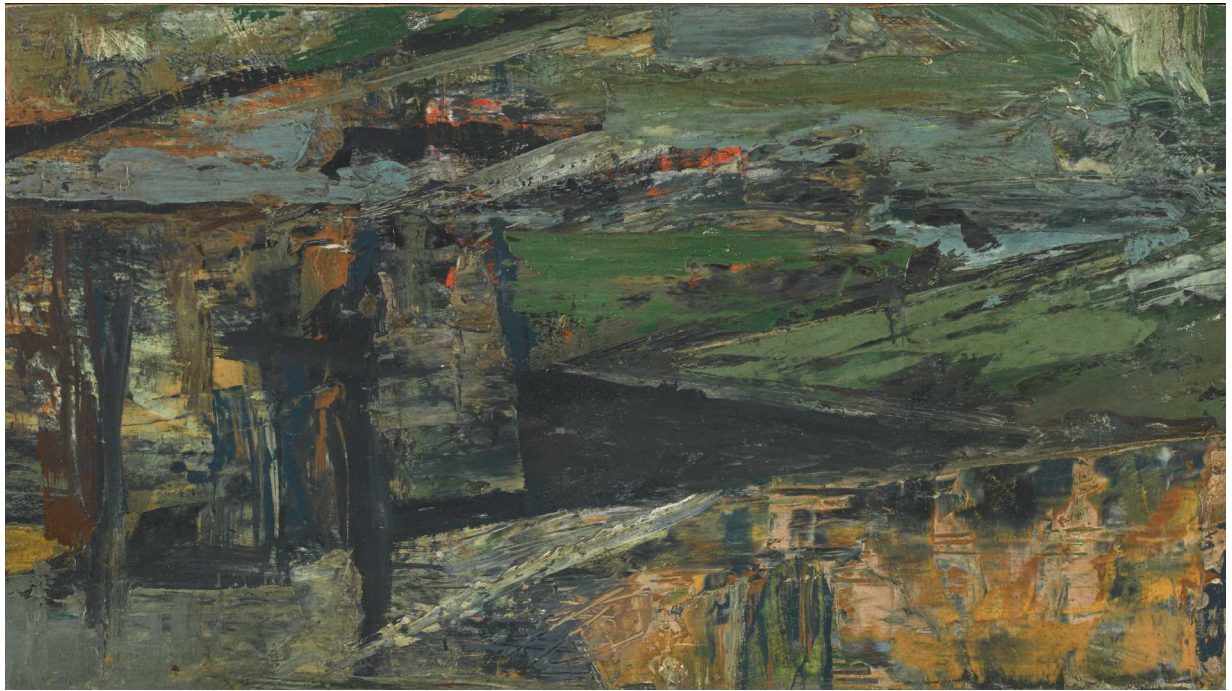
PROVENANCE

Gifted by the Artist to his brother, Christmas 1955, and thence
by family descent to the present owners

⊕ £ 2,500-3,500 € 2,850-4,000



193



194

194

MICHAEL CANNEY

1923-1999

Near Coast

signed and dated '55 on the backboard
oil on board
23 by 41.5cm.; 9¼ by 16½in.

PROVENANCE

The Estate of the Artist, from whom acquired by the present owner

⊕ £ 3,000-5,000 € 3,400-5,700

195

TREVOR BELL

b.1930

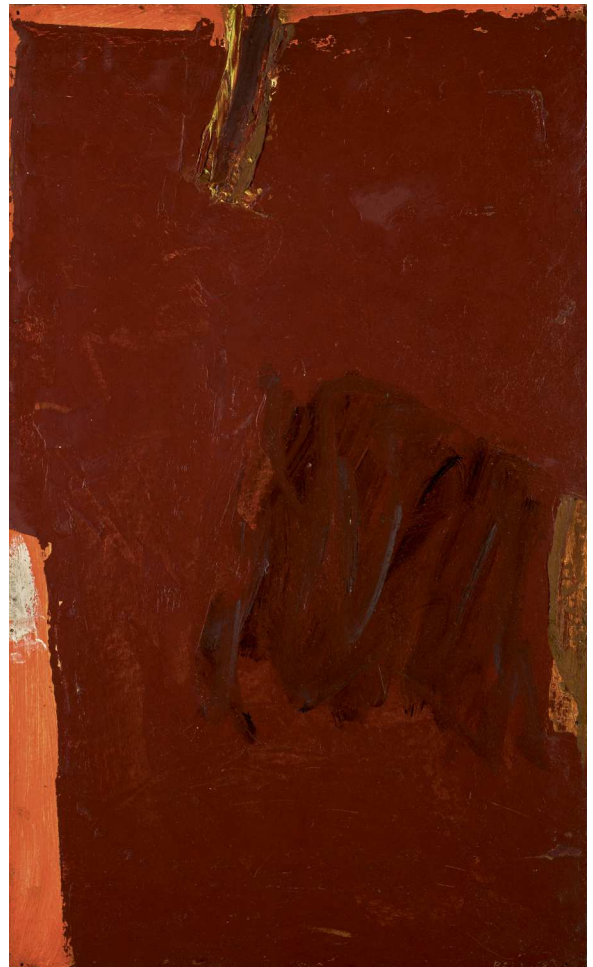
In The Red Sea

signed and dated .58; also signed, titled and dated 1958 on the reverse
oil on board
63.5 by 38cm.; 25 by 15in.

PROVENANCE

Gillian Jason, London
Paisnel Gallery, London
Private Collection, Cheshire, from whom acquired by the present owner in 2012

⊕ £ 4,000-6,000 € 4,550-6,800



195



196

196

EVE ARNOLD

1912-2012

Peter O'Toole in his dressing room as Hamlet, London, 1963

Silver print, printed later. Signed, titled, dated and dedicated in pencil on the reverse. With a gallery label bearing information about the work in facsimile affixed to the back of the frame image: 34.3 by 25.4cm.; 13½ by 10in. sheet: 40.5 by 30.4cm.; 16 by 12in.

PROVENANCE

Apex Fine Art, Los Angeles

£ 1,800-2,200 € 2,050-2,500

197

PETER KINLEY

1926-1988

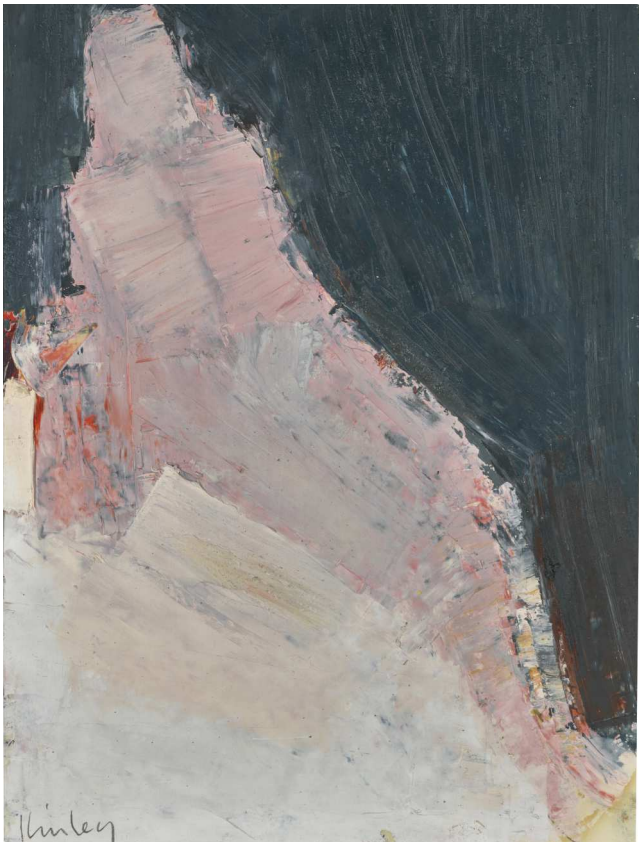
Untitled

signed; also signed and dated c.1960 on the backboard oil on paper 26 by 19.5cm.; 10¼ by 7¾in.

PROVENANCE

The Estate of Gordon House, from whom acquired by the present owner in 2005

⊕ £ 1,000-1,500 € 1,150-1,700



197

198

GWYTHIR IRWIN

1931-2008

Gun no: III

signed; also signed, titled and inscribed on the reverse oil and ripolin on board 61 by 91.5cm.; 24 by 36in. Executed in 1957.

PROVENANCE

Redfern Gallery, London, where acquired by the present owner, 19th July 2007

EXHIBITED

Auckland, New Zealand, Auckland City Art Gallery, *Abstract British Painting*, 23rd May - 15th June 1958, cat. no.41; London, Redfern Gallery, *Metavisual, Tachiste, Abstract*, 26th June - 26th July 2007, cat. no.49.

⊕ £ 5,000-7,000 € 5,700-8,000



198

199

PATRICK HERON

1920-1999

Abstract

signed, dated 1956 and dedicated *Christmas Greetings to you all from Delia Pat Katherine & Susanna / Eagle's Nest / 1956*
gouache on paper
12.5 by 10cm.; 5 by 4in.

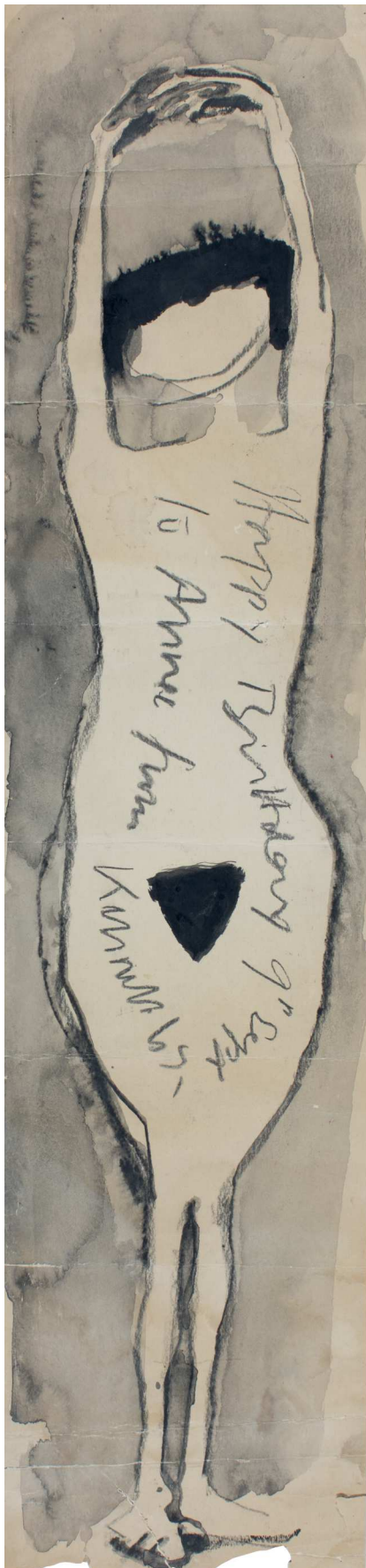
PROVENANCE

Gifted by the Artist to Denis & Jane Mitchell, 1956
Their sale, Sotheby's Olympia, 1st March 2007, lot 213, where
acquired by the present owner

⊕ £ 1,000-1,500 € 1,150-1,700



199



200



201

200

KENNETH ARMITAGE, R.A.

1916-2002

Nude

signed, dated *9th Sept '59*, inscribed *Happy Birthday* and dedicated *To Anne*; also inscribed *To Anne* on the reverse
 charcoal, gouache and wash on paper
 75 by 17.5cm.; 29½ by 7in.

PROVENANCE

A gift from the Artist to the present owner on her 21st birthday, 9th September 1959

⊕ £ 1,000-1,500 € 1,150-1,700

201

BREON O'CASEY

1928-2011

Untitled

signed and dated 1967. on the reverse
 oil on board construction
 overall: 25.5 by 39.5cm.; 10 by 15½in.

PROVENANCE

Acquired by the present owner in the mid- to late-1980s

⊕ £ 300-500 € 350-600

202

WILLIAM SCOTT, R.A.

1913-1989

Untitled

signed

gouache and watercolour on paper

41 by 53cm.; 16 by 21in.

Executed circa 1961.

PROVENANCE

Private Collection

Their sale, Sotheby's London, 12th April 1967,

lot 197 (as *Composition with Blues and Grey*)

Private Collection

Paintings in Hospitals, from whom acquired by

the present owner

The present work is registered in the William

Scott Archive as number 2341.

⊕ £ 2,000-3,000 € 2,300-3,400



202



203

203

BERNARD COHEN

b.1933

The Day the Berlin Wall Went Up

signed and dated 1961; also signed, titled and

dedicated on the backboard

charcoal on paper

28 by 37.5cm.; 11 by 14¾in.

PROVENANCE

Lord Dufferin

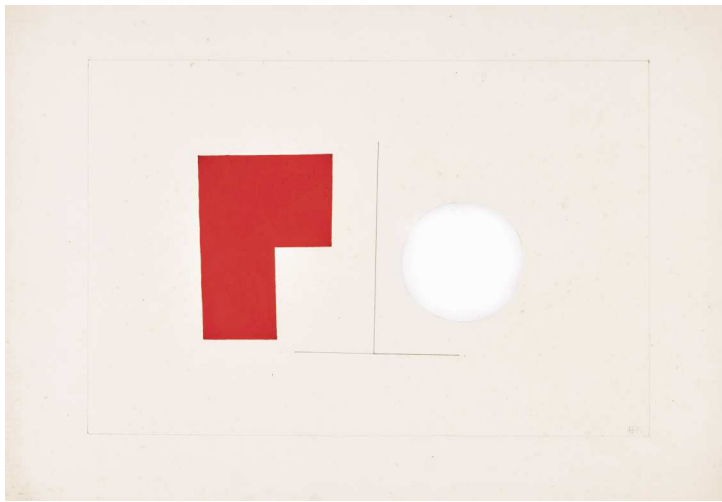
Kasmin Ltd, London

Sale, Christie's South Kensington, 22nd March

2012, lot 175, where acquired by the present

owner

⊕ £ 600-800 € 700-950



204

204

ALISTAIR MORTON

1910-1963

Untitled Composition

signed with initials
gouache and pencil on paper
34.5 by 50cm.; 13½ by 19¾in.
Executed circa 1935.

PROVENANCE

Gimpel Fils, London, where acquired by the present owner

⊕ £ 2,000-3,000 € 2,300-3,400



205

205

PROPERTY FROM THE COLLECTION OF
A EUROPEAN GENTLEMAN

JOHN WELLS

1907-2000

Red Dancer

Linoleum cut printed in red, circa 1947, on smooth Japan paper
image: 21.2 by 13cm.; 8⅜ by 5¼in.;
sheet: 25.5 by 19cm.; 10 by 7½in.

PROVENANCE

The Estate of the Artist
Jonathan Clark Fine Art, London

⊕ £ 1,500-2,500 € 1,700-2,850



206

206

PETER LANYON

1918-1964

Dust Form

signed, titled, dated /45 and inscribed *GENERATION / ITALY* on
the reverse
pencil, chalk and pastel on paper
15 by 19cm.; 6 by 7½in.
Executed in 1945.

PROVENANCE

The Artist's Family, from whom acquired by the present owner, 2011

EXHIBITED

Possibly Naples, The Three Arts Club, *The Future. Is Art a
Prophecy?*, 11th November 1945 (details untraced);
Stoke-on-Trent, City Museum and Art Gallery, *Peter Lanyon:
Drawings and Graphic Work*, 4th April - 16th May 1981, illustrated
pl.23, with tour to Museum of Art, Oxford and Plymouth.

LITERATURE

Andrew Lanyon, *Peter Lanyon*, Penzance, 1990, illustrated p.62;
Andrew Lanyon, *Wartime Abstracts*, 1996, p.74;
Margaret Garlake, *The Drawings of Peter Lanyon*, Ashgate
Publishing Ltd, Farnham, 2003, illustrated pl.3.

⊕ £ 1,500-2,500 € 1,700-2,850



207

207

EVE ARNOLD

1912-2012

Press Meeting at The Ritz for *The Prince and the Showgirl*, 1957

Silver print, printed later. Numbered 37/49 in pencil in an unknown hand on the reverse and signed in pencil on a gallery label bearing information about the work in facsimile affixed to the back of the frame

image: 99.6 by 148cm.; 39¼ by 58¼in.

sheet: 105.8 by 155cm.; 41½ by 61in.

PROVENANCE

Halcyon Gallery, London

LITERATURE

Eve Arnold, *Marilyn Monroe*, Washington Green Fine Art Publishing Company, Birmingham, 2008, illustrated p.68.

W £ 7,000-10,000 € 8,000-11,400

208

BRYAN INGHAM

1936-1997

Mediterranean Head

stone

height: 46cm.; 18in.

Executed circa 1995-6.

PROVENANCE

The Estate of the Artist

⊕ £ 2,500-3,500 € 2,850-4,000



208



209

209

ETHELBERT WHITE

1891-1972

Moorings

signed
oil on canvas
64 by 76.5cm.; 25¼ by 30in.

PROVENANCE

Louise Kosman Modern British Art, where
acquired by the present owner

⊕ £ 1,200-1,800 € 1,400-2,050

210

MARY FEDDEN, R.A.

1915-2012

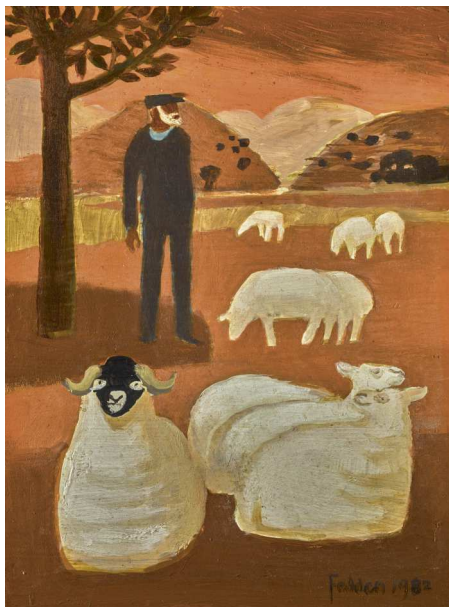
Shepherd and Sheep

signed and dated 1982
oil on board
20 by 14.5cm.; 8 by 5¾in.

PROVENANCE

Private Collection, U.K.

⊕ £ 1,500-2,500 € 1,700-2,850



210

211

WILLIAM BOWYER, R.A.

1926-2015

Untitled

signed
oil on board
26 by 38.5cm.; 10¼ by 15¼in.

PROVENANCE

Acquired directly from the Artist
by the present owner

⊕ £ 700-1,000 € 800-1,150



211

212

MARY FEDDEN, R.A.

1915-2012

Fred's Last (Aldeburgh Beach)

signed and dated 2000
oil on canvas
61 by 91.5cm.; 24 by 36in.

PROVENANCE

Gifted by the Artist to the present owner

LITERATURE

Christopher Andreae, *Mary Fedden: Enigmas and variations*, Lund Humphries, Aldershot, 2007, illustrated fig.174, p.147 (as *Aldeburgh Beach*).

⊕ £ 15,000-25,000 € 17,000-28,300

213

T.H. ROBSJOHN-GIBBINGS.

1905-1976

Day Bed

circa 1965
produced by Saridis of Athens
Greek walnut, leather, fabric upholstered
cushions
with producer's metal plaque
78.5 by 220 by 87.5cm.; 30³/₈ by 86³/₄ by 34¹/₂in.

W £ 2,500-3,500 € 2,850-4,000



212



213



214

214

EILEEN AGAR, R.A.

1904-1991

Flofal Eyes

signed; also signed, titled and dated 1966 on the reverse

pencil and oil on canvas
54 by 37cm.; 21¼ by 14½in.

PROVENANCE

Acquired directly from the Artist by the previous owner

Their sale, Christie's South Kensington, 23rd September 2009, lot 137, where acquired by the present owner

⊕ £ 3,000-5,000 € 3,400-5,700



215

215

WILLIAM GEAR, R.A.

1915-1997

Mountain Landscape

signed and dated '49
gouache, ink and coloured pencil on paper
49 by 64cm.; 19¼ by 25¼in.

PROVENANCE

Sale, Christie's London, 8th June 1990, lot 311
Private Collection

⊕ £ 2,500-3,500 € 2,850-4,000



216

216

SIR ROLAND PENROSE

1900-1984

Untitled

signed and dedicated for Roy and Geoffrey, with love

collage, pastel and pencil on paper
38.5 by 29.5cm.; 15¼ by 11½in.

PROVENANCE

Gifted by the Artist to Roy Edwards, and thence by family descent to the present owner

⊕ £ 600-800 € 700-950



217

217

PROPERTY FROM A PRIVATE LONDON COLLECTOR

JOHN PIPER, C.H.

1903-1992

North Luffenham

signed, titled and dated 21 V 76
pencil, crayon, oil, watercolour and wash on paper
39 by 57cm.; 15½ by 22½in.

PROVENANCE

Acquired by the present owner in the 1990s

⊕ £ 6,000-8,000 € 6,800-9,100

218



218

MARY FEDDEN, R.A.

1915-2012

Still Life

signed and dated '04
oil on canvas
40.5 by 50.5cm.; 16 by 20in.

PROVENANCE

Private Collection, UK

⊕ £ 4,000-6,000 € 4,550-6,800



219

219

DERRICK GREAVES

b.1927

Simon Martin Greaves

signed, titled, dated 1958 and inscribed on the backboard
oil on canvas laid on board
43.5 by 89.5cm.; 17¼ by 35½in.

PROVENANCE

Acquired directly from the Artist by the present owner
See *Exhibition History & Literature* at SOTHEBYS.COM

⊕ £ 3,000-5,000 € 3,400-5,700

220

MICHAEL AYRTON

1921-1975

Shepherd

bronze
height: 86.5cm.; 34in.
Conceived in 1954, the present work is from the edition of 6.

PROVENANCE

Robert Henriques, and thence by family descent to the present owner

LITERATURE

C. P. Snow, *Michael Ayrton: Drawings & Sculptures*, Cory, Adams & Mackay Ltd, London, 1962, illustrated pl.18 & 23;
Peter Cannon-Brookes, *Michael Ayrton: An Illustrated Commentary*, Birmingham Museum and Art Gallery, Birmingham, 1978, cat. no.103, illustrated p.59 (another cast).

⊕ £ 7,000-10,000 € 8,000-11,400



220

221

PROPERTY FROM A PRIVATE LONDON COLLECTOR

JOHN PIPER, C.H.

1903-1992

Road to Hannington

signed, titled and dated *10 11 66*; also titled on the reverse
oil, wash and gouache on paper
34 by 52.5cm.; 13½ by 20¾in.

PROVENANCE

Acquired by the present owner in the 1990s

⊕ £ 4,000-6,000 € 4,550-6,800



221

222

JOHN CRAXTON, R.A.

1922-2009

Cottages in Dorset

signed
crayon on paper
35.5 by 50cm.; 14 by 19¾in.
Executed in the 1950s.

PROVENANCE

The Artist, from whom acquired by the previous owner in the 1950s, and thence by descent to the present owners

We are grateful to Ian Collins for his kind assistance with the cataloguing of the present work and lot 237.

⊕ £ 3,000-5,000 € 3,400-5,700



222

223

MARY NEWCOMB

1922-2008

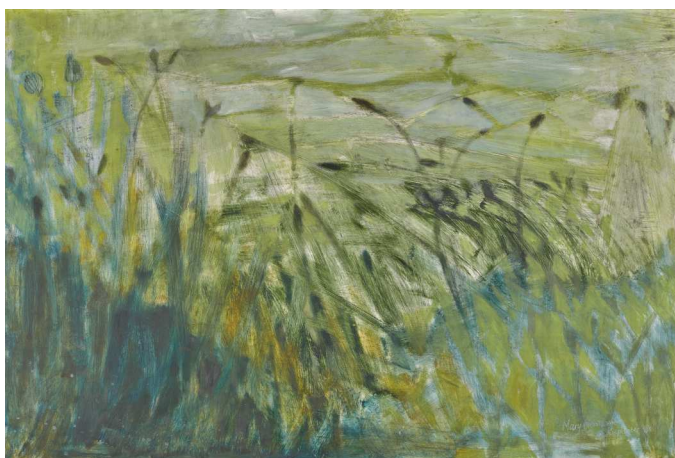
Green Wind

signed and dated *September '96*; also indistinctly signed and titled on the reverse
oil and pencil on board
61 by 91cm.; 24 by 35¾in.

PROVENANCE

Strand Gallery, Aldeburgh, where acquired by the present owner

⊕ £ 3,000-5,000 € 3,400-5,700



223



224

224

ELIOT HODGKIN

1905-1987

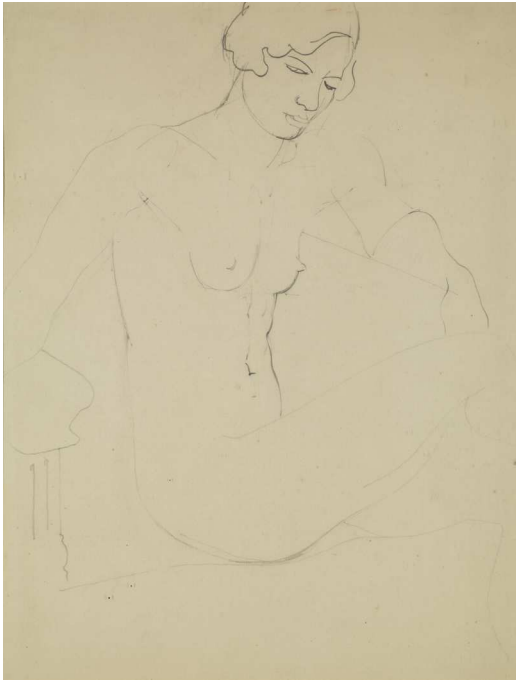
Lemons in Paper

stamped twice with signature
pencil on paper
16.5 by 42cm.; 6½ by 16½in.
Executed circa 1973.

PROVENANCE

A gift from the Artist to Hermione Hammond by whom bequeathed to the present owner

† ⊕ £ 500-700 € 600-800



225

225

CHRISTOPHER WOOD

1901-1930

Seated Nude

pencil on paper
35.5 by 27cm.; 14 by 10½in.

PROVENANCE

The Artist's mother, and thence by descent to Elizabeth Dalziel Smith (née Wood)
Acquired from the above by the present owner in 1978

⊕ £ 1,500-2,000 € 1,700-2,300



226

226

WALTER RICHARD SICKERT, A.R.A.

1860 - 1942

Gaité Montparnasse

signed, titled and inscribed
black chalk on paper
23.5 by 30cm.; 9¼ by 11¾in.

PROVENANCE

Acquired by Colonel F.E.B. Manning, and thence by descent to the present owner

£ 1,000-1,500 € 1,150-1,700



227

227

ROGER FRY

1866-1934

Pub, Aramon

signed and dated 1919.
oil on canvas
73 by 100cm.; 28¾ by 39½in.

PROVENANCE

Vincent and Louise Kosman, Edinburgh, where
acquired by the present owner in 2001

LITERATURE

Frances Spalding, *Roger Fry Art & Life*, University
of California Press, 1980, p.228.

See *catalogue note* at SOTHEBYS.COM

£ 4,000-6,000 € 4,550-6,800

228

SIR JACOB EPSTEIN

1880-1959

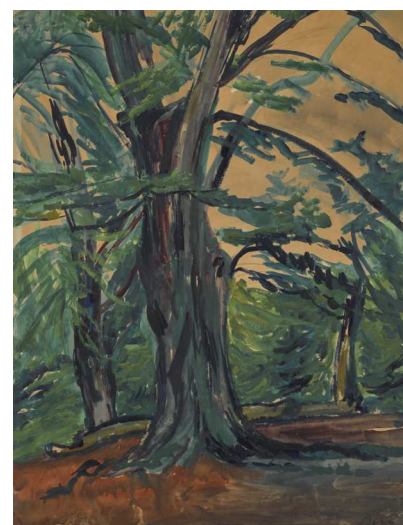
Epping Forest

signed
gouache on paper
56 by 43cm.; 22 by 17in.

PROVENANCE

Acquired by the family of the present owner,
and thence by descent

⊕ £1,000-1,500 € 1,150-1,700



228



229

229

DAME LAURA KNIGHT, R.A.

1877-1970

Wild Strawberries

signed and dated 1925
pencil and watercolour on paper
53 by 39.5cm.; 21 by 15½in.

PROVENANCE

Sale, Phillips London, 25th March 1986, lot 51,
where acquired by the present owner

EXHIBITED

London, Royal Institute Galleries, *Society of
Women Artists*, 1959, cat. no.324.

⊕ £ 4,000-6,000 € 4,550-6,800



230

230

LUCIEN PISSARRO

1863-1944

Hillbeck Fell, Brough

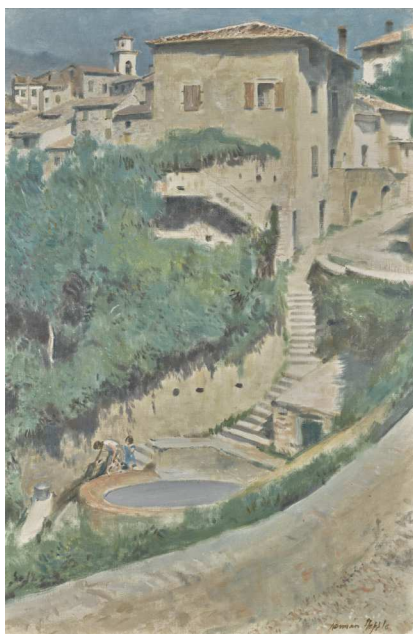
signed with monogram and dated 1914; also
signed and titled on the reverse
watercolour and chalk on paper
19.5 by 25cm.; 7¾ by 9¾in.

PROVENANCE

Sale, Christie's London, 11th April 1981, lot 140,
where acquired by the father of the present
owner

We are grateful to Colin Harrison for his kind
assistance with the cataloguing of the present
work and lot 232.

⊕ £ 1,000-1,500 € 1,150-1,700



231

231

PROPERTY OF A GENTLEMAN

NORMAN HEPPLÉ

1908-1994

Italian Village

signed
oil on canvas
61 by 40.5cm.; 24 by 16in.

PROVENANCE

Spink, London

⊕ £ 800-1,200 € 950-1,400

LUCIEN PISSARRO

1863-1944

Le Bau de 4 Heures, Toulon

signed with monogram and dated 1929; titled on the stretcher bar

oil on canvas

55.5 by 46.5cm.; 21¾ by 18¼in.

PROVENANCE

The Leicester Galleries, London, where acquired by Margaret Pilkington, 1929

Acquired from the above by the mother of the present owner in 1965, and thence by descent

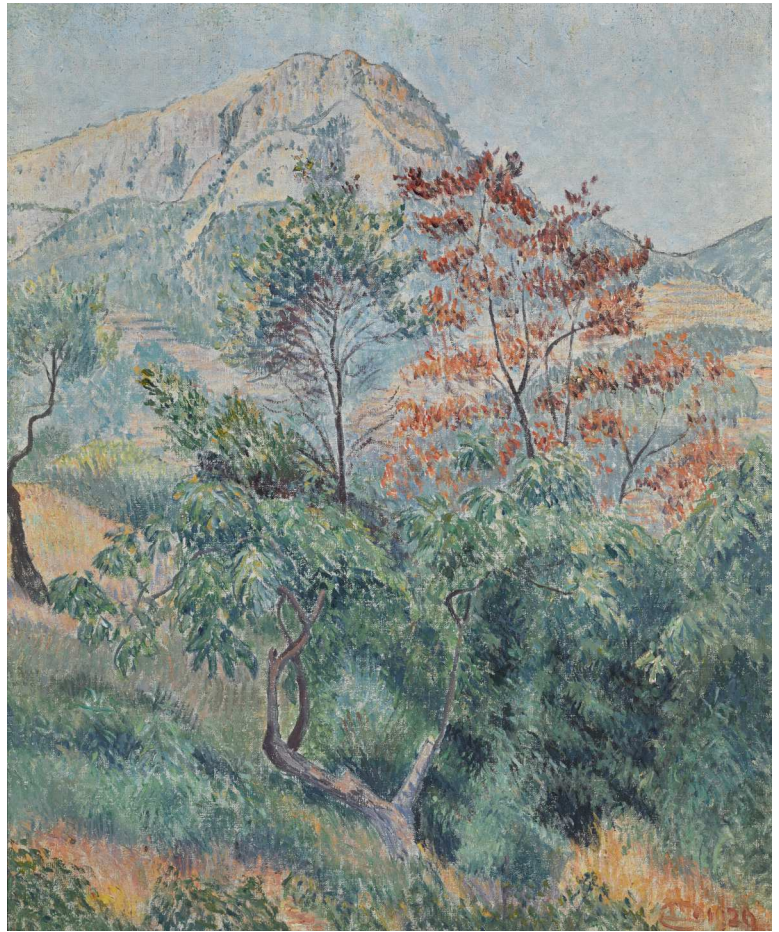
EXHIBITED

London, The Leicester Galleries, *November Exhibitions: Paintings and Watercolours by Lucien Pissarro*, November 1929, cat. no.15.

LITERATURE

Anne Thorold, *A Catalogue of the the Oil Paintings of Lucien Pissarro*, Athelney Books, London, 1983, cat. no.466, illustrated p.203.

⊕ £ 15,000-25,000 € 17,000-28,300



232

PROPERTY FROM A PRIVATE AMERICAN MID-WESTERN COLLECTION

CHARLES GINNER, A.R.A.

1878-1952

Study for "Rottingdean"

watercolor, pastel and ink on paper

28.5 by 36cm.; 11¼ by 14in.

Executed in 1914.

PROVENANCE

The Fine Art Society, London

Goupil Gallery, London, where acquired by Walter Taylor

Hirschl & Adler, New York, where acquired by a Private Collector, and thence by descent to the present owner

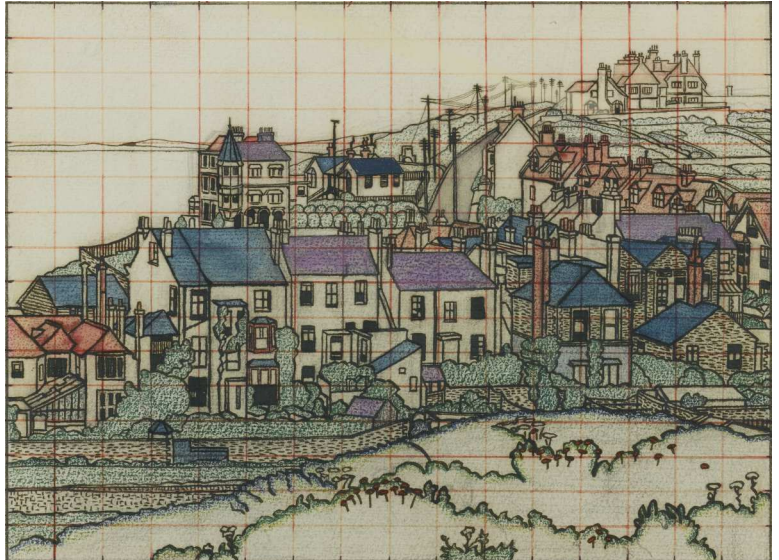
EXHIBITED

London, Goupil Gallery, *Charles Ginner and Harold Gilman*, 18th April - 9th March 1914, cat. no.10.

We are grateful to Wendy Baron to her kind assistance with the cataloguing of the present work.

The oil *Rottingdean* is in Worthing Art Gallery.

‡ ⊕ £ 6,000-8,000 € 6,800-9,100



233



234

234

ETHEL SPOWERS

1890 - 1947

The Lonely Farm (Coppel ES 27)

Linoleum cut printed in colours, 1933, signed in pencil, dated, titled, numbered 18/50, on buff oriental laid tissue (unframed)
 image: 19.6 by 31.8cm.; 7¾ by 12½in.;
 sheet: 23.2 by 35.5cm.; 9¼ by 14in.

£ 7,000-10,000 € 8,000-11,400



235

235

GWEN JOHN

1876-1939

Portrait of a Girl

watercolour on tan paper
 32 by 25cm.; 12½ by 10in.
 Executed *circa* the late 1910s.

PROVENANCE

Robert Henriques, and thence by family descent to the present owner

We are grateful to Cecily Langdale for her kind assistance with the cataloguing of the present work.

£ 3,000-5,000 € 3,400-5,700

JULIAN TREVELYAN, R.A.

1910-1989

The Regatta

signed and dated '46
oil on canvas
53 by 66cm.; 21 by 26in.

PROVENANCE

Alex. Reid & Lefevre Ltd, London, where acquired by Philip and Bertha James
Gifted by Bertha James to a member of the present owner's family *circa* the 1980s, and thence by descent

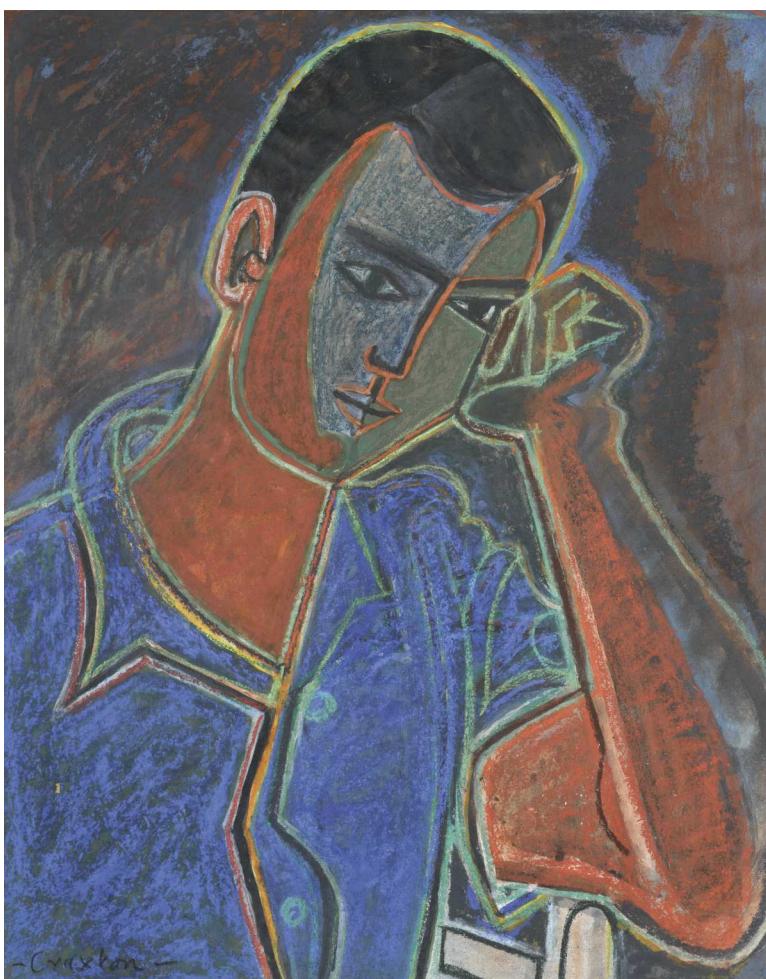
EXHIBITED

Henley-on-Thames, Arts Council of Great Britain, *The Thames in Art*, 19th June - 1st July 1967, cat. no.52, with tour to Cheltenham.

⊕ £ 7,000-10,000 € 8,000-11,400



236



237

JOHN CRAXTON, R.A.

1922-2009

Boy Resting

signed
oil pastel and watercolour on paper
54.5 by 43cm.; 21½ by 17in.
Executed *circa* the mid-1950s.

PROVENANCE

The Artist, from whom acquired by the previous owner in the 1950s, and thence by descent to the present owners

We are grateful to Ian Collins for his kind assistance with the cataloguing of the present work.

⊕ £ 6,000-8,000 € 6,800-9,100



238

238

MARY FEDDEN, R.A.

1915-2012

Woman with Cat

signed and dated 1989
oil on board
21 by 16cm.; 8¼ by 6¼in.

PROVENANCE

Private Collection, U.K.

⊕ £ 1,500-2,500 € 1,700-2,850

239

CLIFFORD HALL

1904-1973

La Patronne

signed
oil on board
40.5 by 45.5cm.; 16 by 18in.

PROVENANCE

Sale, Sotheby's Olympia, 24th November 2004, lot 136

EXHIBITED

The Royal Institute of Oil Painters, London (details untraced).

⊕ £ 800-1,200 € 950-1,400



239

240

MARY FEDDEN, R.A.

1915-2012

Hoopoe

signed and dated 1985; also signed and titled on Artist's label
attached to the backboard
collage and gouache on paper
31.5 by 27cm.; 12½ by 10½in.

PROVENANCE

Private Collection, U.K.

⊕ £ 1,500-2,000 € 1,700-2,300



240



241

241

BRYAN PEARCE

1929-2007

Heathrow

signed
oil and pencil on board
62.5 by 123cm.; 24½ by 48½in.
Executed in 1970.

PROVENANCE

The Contemporary Art Society, London, 1979

⊕ £ 3,000-5,000 € 3,400-5,700

242

BERYL COOK

1926-2008

In The Club

signed; also signed, titled and dated 1986 on the reverse
oil on board
56 by 36cm.; 22 by 14in.

PROVENANCE

Portal Gallery, London, where acquired by the husband of the present owner in the 1980s

LITERATURE

Patrick Gale, *Aerodynamics of Pork*, Abacus/Sphere Books, London, 1986, illustrated on the cover.

⊕ £ 10,000-15,000 € 11,400-17,000



242



243

243

DAVID HOCKNEY, R.A.

b.1937

Stanley at 8 Weeks, October 1986 (MCA Tokyo 319)

Handmade print executed on an office colour copy machine, 1986, signed in pencil, dated, numbered 9/30, on rag Arches Text paper. sheet: 28 by 21.6cm.; 11 by 8½in.

⊕ £ 3,000-5,000 € 3,400-5,700

244

CHARLES WILLIAMS

b.1965

Dogs

signed with initials
oil on canvas
50.5 by 76cm.; 20 by 30in.

PROVENANCE

Acquired directly from the Artist
by the present owner.

EXHIBITED

California, Bakersfield Museum of Art, *Charles Williams*, 2004, cat. no.25.

LITERATURE

Nicholas Usherwood and Neil Walton, *Charles Williams, Paintings 1995-2004*, Quinton Kingly, 2004, illustrated p.19.

⊕ £ 1,000-1,500 € 1,150-1,700



244

245

PROPERTY FROM A DISTINGUISHED BRITISH
COLLECTION

TESSA NEWCOMB

b.1955

Chelsea Goose

signed with initials and dated 04
oil on board
33 by 26.5cm.; 13 by 10½in.

PROVENANCE

Crane Kalman Gallery, London, where acquired
by the present owner, November 2004

⊕ £ 600-800 € 700-950



245



246

246

PROPERTY FROM A DISTINGUISHED BRITISH
COLLECTION

MARY FEDDEN, R.A.

1915-2012

Flowers in a Vase

signed and dated 1967

oil on board

39.5 by 29cm.; 15½ by 11½in.

PROVENANCE

Whitford Fine Art, London, where acquired by the
present owner, September 2004

⊕ £ 7,000-10,000 € 8,000-11,400

“I so enjoy the process of
painting still lifes ...I like to
develop my ideas from the
imagination rather than being
tied to what is in front of me.”

MARY FEDDEN, 1995



247 (one of four)

247

PROPERTY FROM THE FAMILY OF JYM

FRANK AUERBACH

b.1931

Madonna and Child; Dinner Time; Spanish Dancers; Time for a Walk

two dedicated for JYM; two dedicated to JYM
pen and ink, coloured pencil and felt tip pen on envelopes

(4)

each: 11.5 by 16.5cm.; 4½ by 6½in.

PROVENANCE

Given by the Artist to JYM over a thirty year period, and thence by descent to the present owner

See catalogue note at SOTHEBYS.COM

⊕ £ 1,000-1,500 € 1,150-1,700



248

248

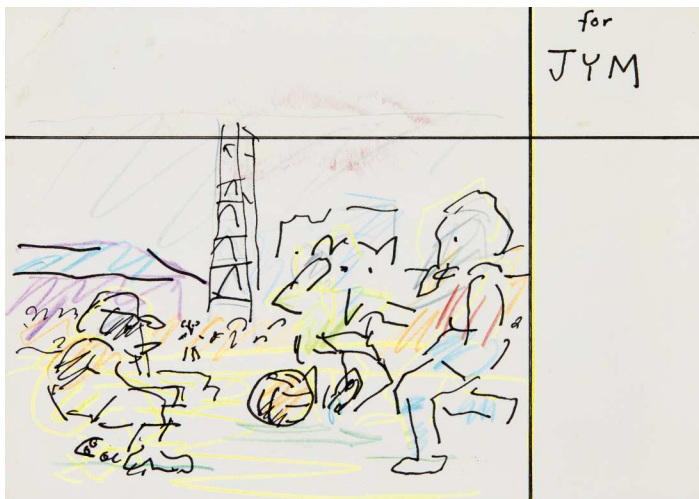
HOWARD HODGKIN

1932-2017

Strictly Personal (H. 109)

Etching with aquatint and carborundum printed in colours, with hand-colouring by Jack Shirreff, 2000-02, initialled in pencil, dated MMI, numbered 40/55 (total edition includes 15 Artist's proofs), on cotton paper sheet: 30 by 34.4cm.; 11¾ by 13½in.

⊕ £ 2,000-3,000 € 2,300-3,400



249 (one of four)

249

PROPERTY FROM THE FAMILY OF JYM

FRANK AUERBACH

b.1931

The Football Match; Time For A Western; At The Gallery; Reading Time

two dedicated for JYM; two dedicated to JYM and further inscribed
pen and ink, coloured pencil and felt tip pen on envelopes

(4)

each: 11.5 by 16.5cm.; 4½ by 6½in.

PROVENANCE

Given by the Artist to JYM over a thirty year period, and thence by descent to the present owner

See catalogue note at SOTHEBYS.COM

⊕ £ 1,000-1,500 € 1,150-1,700

PROPERTY FROM A DISTINGUISHED BRITISH
COLLECTION

PATRICK HERON

1920 - 1999

Bright Green and Yellow in Reds :
February 1966

gouache on paper
57 by 77.5cm.; 22½ by 30½in.

PROVENANCE

Waddington Galleries, London, where acquired by
the present owner, October 2003

⊕ £ 12,000-18,000 € 13,600-20,400



250



251

251

MARK STODDART

b.1960

Hippo 'The Lad' Coffee Table

2002

number 78 from an edition of 99

cast bronze, glass

51.5 by 137 by 91cm.; 20¼ by 54 by 35¾in.

PROVENANCE

Acquired directly from the Artist by the present
owner

A certificate of authenticity from Mark Stoddart is
provided with this lot.

⊕ W £ 3,000-5,000 € 3,400-5,700



252

252

JOHN HOYLAND, R.A.

1934-2011

Night Kisses

signed, titled and dated 10.12.006 on the reverse
acrylic on canvas
35.5 by 35.5cm.; 14 by 14in.

PROVENANCE

Hillsboro Fine Art, Dublin, where acquired by the
present owner

EXHIBITED

Dublin, Hillsboro Fine Art, *John Hoyland:
Selected Paintings*, 12th April - 5th May 2007,
un-numbered exhibition, illustrated.

⊕ £ 2,000-3,000 € 2,300-3,400

253

PROPERTY FROM A DISTINGUISHED BRITISH
COLLECTION

MICHAEL CANNEY

1923-1999

Four Plus Four Equals Two
(Version 3)

signed, titled twice, and dated /82 on the reverse
oil on relief
overall: 51.5 by 51.5cm.; 20¼ by 20¼in.

PROVENANCE

The Fine Art Society, London, where acquired by
the present owner, February 2007

EXHIBITED

The London Group (details untraced);
London, The Fine Art Society, *Michael Canney,
1923-1999, Oils, Alkyds and Reliefs*, 28th February
- 15th March 2007, cat. no.20, illustrated.

⊕ £ 2,000-3,000 € 2,300-3,400



253

PAUL MOUNT

1922-2009

Untitled

signed

stainless steel

height (overall): 126cm.; 49½in.

Executed circa the 1970s.

PROVENANCE

Acquired directly from the Artist by the family of
the present owner in 1977

⊕ W £ 10,000-15,000 € 11,400-17,000



SIR TERRY FROST, R.A.

1915-2003

Red, Yellow and Blue Plus
White (Collage)

signed on the reverse

oil and collage on canvas

126 by 149.5cm.; 49½ by 59in.

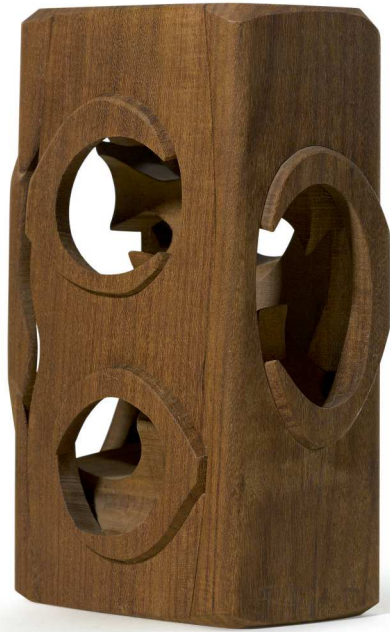
Executed in 1980-1.

PROVENANCE

Sale, Sotheby's London, 19th June 1996, lot 91,
where acquired by the present owner

See catalogue note at SOTHEBYS.COM

⊕ W £ 20,000-30,000 € 22,700-34,000



256

256

BRIAN WILLSSHER

1930-2010

Untitled

signed and dated 68 on the underside
carved wood
height: 20cm.; 8in.
Executed in 1968, the present work is unique.

PROVENANCE

Private Collection, U.K.

⊕ £ 300-500 € 350-600

257

HOWARD HODGKIN

1932-2017

Lotus (H. p.222)

Screenprint in colours with embossing, 1980,
signed in pencil, dated, numbered 20/100 (total
edition includes 15 Artist's proofs), on Arches
wove paper
image: 72.5 by 91cm.; 28½ by 35¾in.;
sheet: 80 by 107cm.; 31½ by 42½in.

† ⊕ £ 1,200-1,800 € 1,400-2,050



257

258

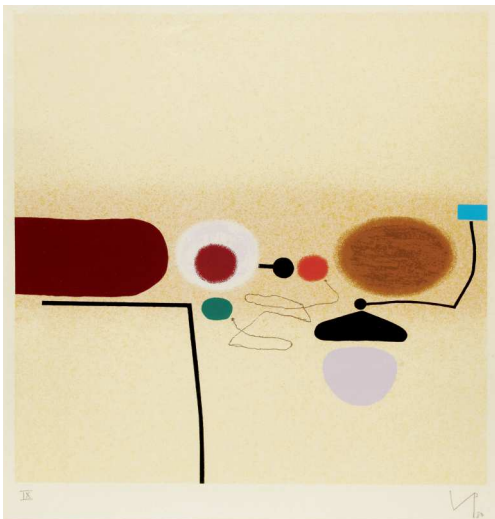
VICTOR PASMORE, R.A.

1908-1998

Points of Contact No. 34 (L. G8)

Screenprint in colours, 1980, signed in pencil,
dated, numbered IX (one of 20 Artist's proofs
aside from the edition of 70), on wove paper
image: 40.2 by 40.2cm.; 15⅞ by 15⅞in.;
sheet: 57.5 by 52.5cm.; 22⅞ by 20⅞in.

⊕ £ 600-800 € 700-950



258

259

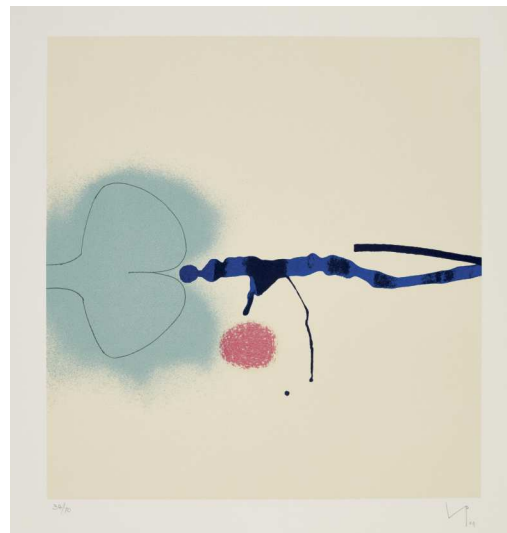
VICTOR PASMORE, R.A.

1908-1998

Points of contact No. 38 (L. G26)

Screenprint in colours, 1984, signed in pencil, dated, numbered 34/70 (total edition includes 20 Artist's proofs), on wove paper
image: 44 by 41.5cm.; 17¼ by 16¾in.;
sheet: 67 by 64.5cm.; 26¾ by 25½in.

⊕ £ 800-1,200 € 950-1,400



259

260

HOWARD HODGKIN

1932-2017

Red Listening Ear (H. 74)

Etching with aquatint and carborundum printed in colours, with hand-colouring by Jack Shirreff, 1986, initialed in pencil, dated, dedicated 'Pam from Howard 1988', aside from the total edition of 100, on TH Saunders NOT paper (unframed)
sheet: 47.5 by 64cm.; 18¾ by 25½in.

⊕ £ 1,200-1,800 € 1,400-2,050



260

261

VICTOR PASMORE, R.A.

1908-1998

Senza Titolo Nine (Lynton G61)

Aquatint printed in colours, 1989, signed in pencil, dated, numbered 71/90 (total edition includes 15 Artist's proofs), on wove paper
plate: 158.5 by 99cm.; 62¾ by 39in.;
sheet: 216 by 122.5cm.; 85 by 48½in.

⊕ W £ 1,000-1,500 € 1,150-1,700



261

262

HOWARD HODGKIN

1932-2017

Monsoon (H. 79)

Lithograph printed in colours, with hand-coloring by Cinda Sparling, 1987-88, initialed in pencil, dated 87, numbered 49/85 (total edition includes 11 Artist's proofs), on Arches wove paper sheet: 107.2 by 134.8cm.; 42¼ by 53⅛in.

⊕ £ 3,000-5,000 € 3,400-5,700



262

263

DANNY LANE

b.1955

Unique 'Flying Bird' Table

1998

glass, steel

engraved with artist's facsimile signature and dated 1998

height: 68.4cm.; 26⅞in.

diameter: 189cm.; 74⅞in.

W £ 7,000-9,000 € 8,000-10,200



263



264

264

JOHN HOYLAND, R.A.

1934-2011

Untitled 1969

signed and dated 69
acrylic on paper
53.5 by 73.5cm.; 21 by 29in.

PROVENANCE

Waddington Galleries, London
Private Collection

⊕ £ 3,000-5,000 € 3,400-5,700

265

HOWARD HODGKIN

1932-2017

Cold

Carborundum relief, with extensive hand-colouring, 2012, initialled in pencil, dated, numbered 3/35, on Arches Moulin du Gué blanc paper
sheet: 74 by 74cm.; 29½ by 29½in.

⊕ £ 2,500-3,500 € 2,850-4,000



265



266

266

GERALD LAING

1936-2011

Belshazzar's Feast

Screenprint in colours, 2010, signed in pencil, dated, titled, numbered 20/90, on wove paper
image: 67.2 by 106.7cm.; 26½ by 42in.;
sheet: 84.4 by 121.6cm.; 33¼ by 47⅞in.

⊕ £ 1,500-2,000 € 1,700-2,300

267



267

GERED MANKOWITZ

b. 1946

Keith Richards, Wasted, 1966

Pigment print, printed later. Signed and numbered 2/24 in black ink and with the photographer's blindstamp in the lower margin (unframed)
image: 132 by 89.5cm.; 52 by 35¼in.
sheet: 156 by 127cm.; 61½ by 50in.

‡ ⊕ W £ 2,000-3,000 € 2,300-3,400

268



268

PATRICK CAULFIELD, R.A.

1936 - 2005

Three Sausages (C. 54)

Screenprint in colours, 1978, signed in pencil, numbered 7/14 AP (an Artist's proof aside from the edition of 75), on wove paper
image: 54.3 by 70.8cm.; 21⅜ by 35⅞in.;
sheet: 74.5 by 91cm.; 29⅞ by 35⅞in.

⊕ £ 800-1,200 € 950-1,400

“I find man-made things always intriguing, from sophisticated design to cruder street or shop signs. I like the language of visual communication at any level...”

PATRICK CAULFIELD, 1999



269

269

PATRICK CAULFIELD, R.A.

1936 - 2005

Picnic Set (Cristea 56)

Screenprint in colours, 1978, signed in pencil, numbered 1/14 AP (an Artist's proof aside from the edition of 100), on wove paper
 image: 91.2 by 85.5cm.; 36 by 33³/₄in.;
 sheet: 91.8 by 86.2cm.; 36¹/₈ by 34in.

⊕ £ 4,000-6,000 € 4,550-6,800

270

ROBERT FREEMAN

b. 1936

John Lennon, 1964

Pigment print, printed later. Signed and numbered 4/25 in silver ink in the lower margin (unframed)
 image: 36.5 by 50.8cm.; 14¹/₃ by 20in.
 sheet: 50 by 60.2cm.; 19²/₃ by 23³/₄in.

‡ ⊕ £ 1,000-1,500 € 1,150-1,700



270

271

TERRY O'NEILL

b. 1938

Sean Connery, Las Vegas, 1971

Silver print, printed later, flush-mounted to aluminium. Signed and numbered 4/50 in black ink in the lower margin. Titled and annotated in black felt tip pen in an unknown hand on the reverse

image: 141 by 93cm.; 55½ by 36¾in.

sheet: 149 by 101cm.; 58¾ by 39¾in.

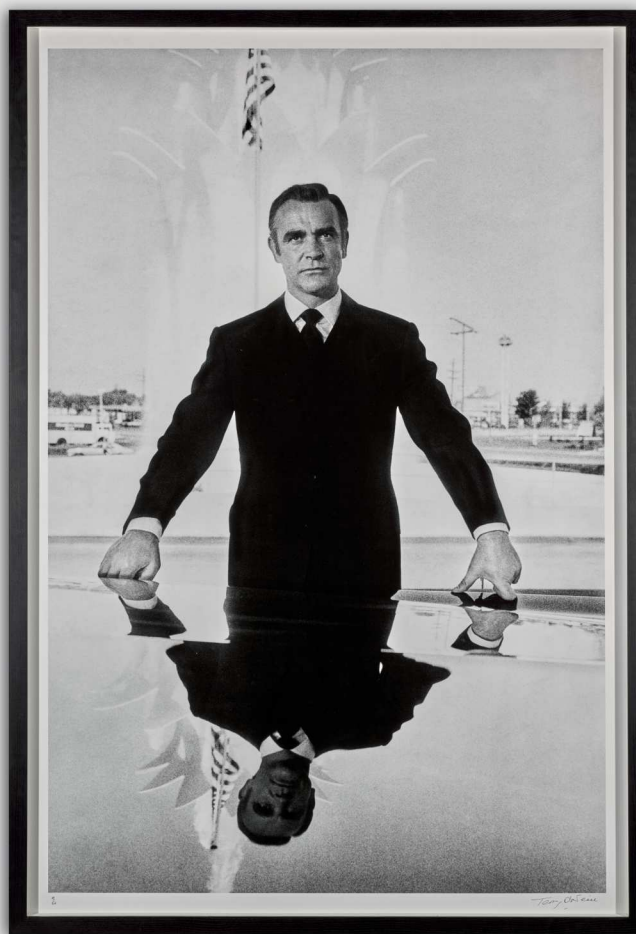
PROVENANCE

Acquired directly from the Artist by the present owner

LITERATURE

Robin Morgan, *Terry O'Neill*, Woodbridge, ACC Editions, 2013, illustrated p.80.

† ⊕ £ 5,000-7,000 € 5,700-8,000



272

DANNY LANE

b. 1955

'Shell' Coffee Table

designed 1988

produced by Fiam Italia, Italy

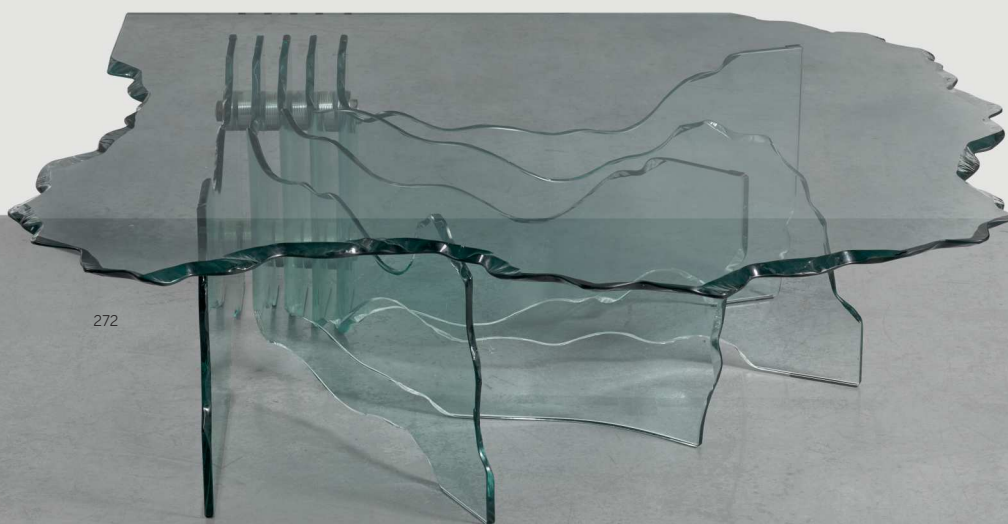
glass, stainless steel

with producer's label

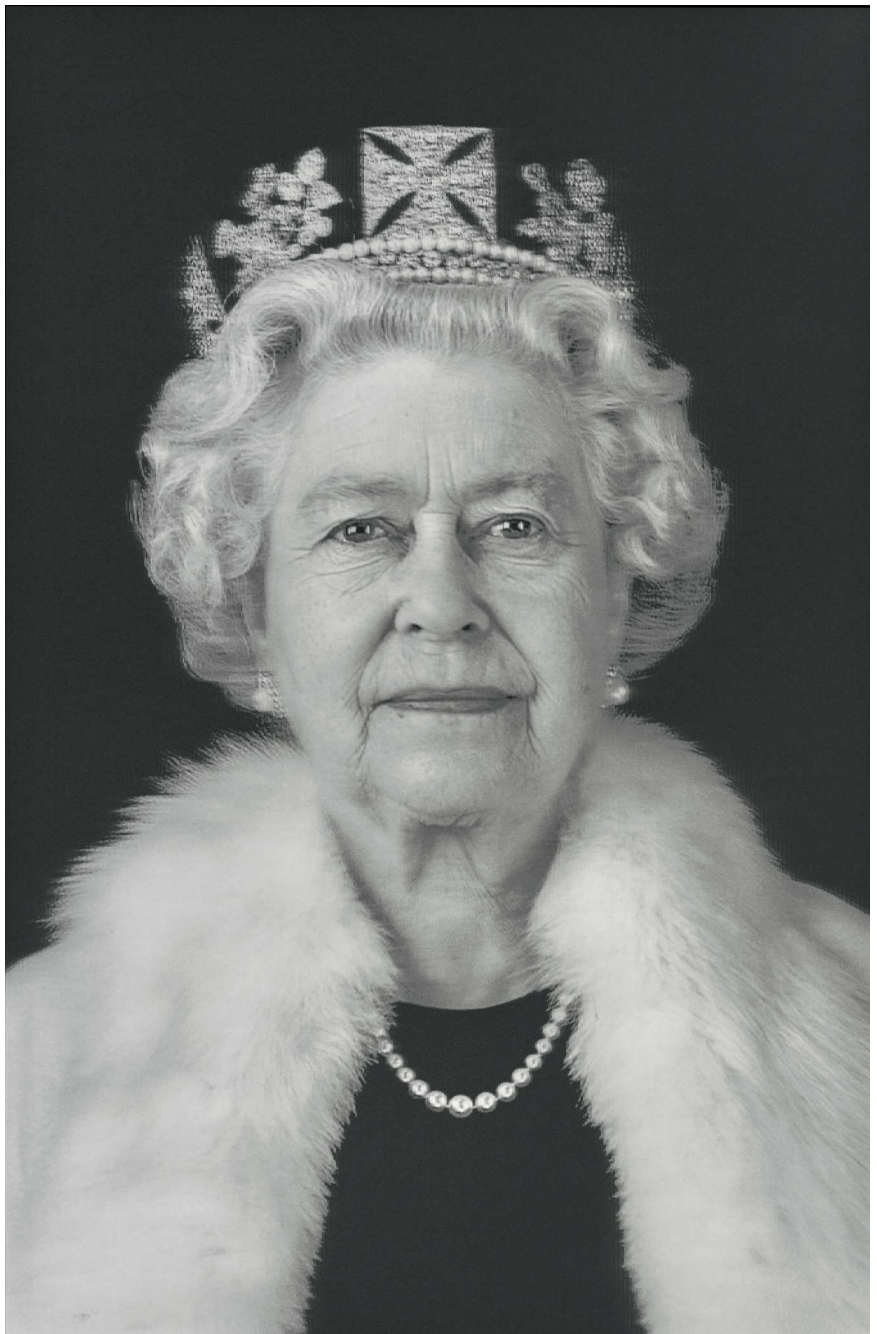
40 by 125 by 125cm.; 15¾ by 49¼ by 49¼in.

271

W £ 2,500-3,500 € 2,850-4,000



272



273

“The challenge was to make an image that was modern, and to convey the Queen’s relationship with the new millennium.”

CHRIS LEVINE, 2009

273

CHRIS LEVINE

b. 1960

Equanimity, 2004

Lenticular print on lightbox. Signed in black ink on a certificate of authenticity that accompanies the print. Edition 1 of 4AP
sheet: 68 by 44.8cm.; 26¾by 17⅔in.

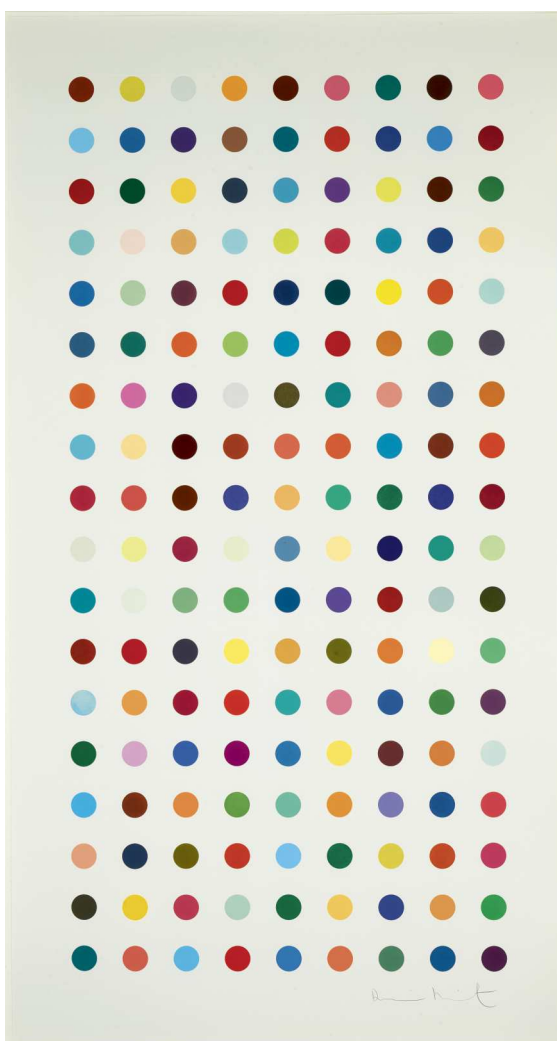
PROVENANCE

Fine Art Society, London

⊕ £ 20,000-30,000 € 22,700-34,000



274



275

274

PATRICK HUGHES

b.1939

Palace of Varieties

signed, titled and dated 1991 on the reverse
oil on shaped board
50 by 110cm.; 19¾ by 43¼in.

PROVENANCE

Flowers East, London, where acquired by the
previous owner in 1991
Galerie Boisserée, Köln, where acquired by the
previous owner
Acquired from the above by the present owner

⊕ W £ 6,000-8,000 € 6,800-9,100

275

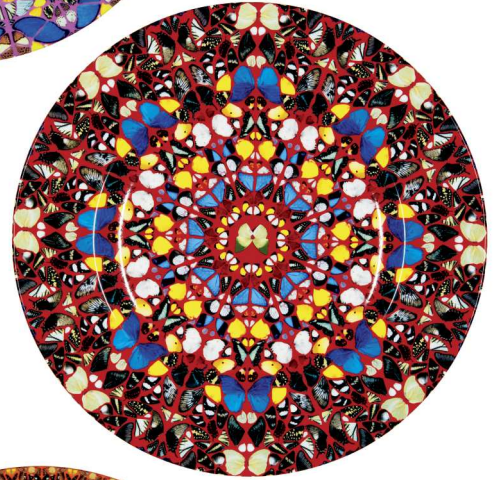
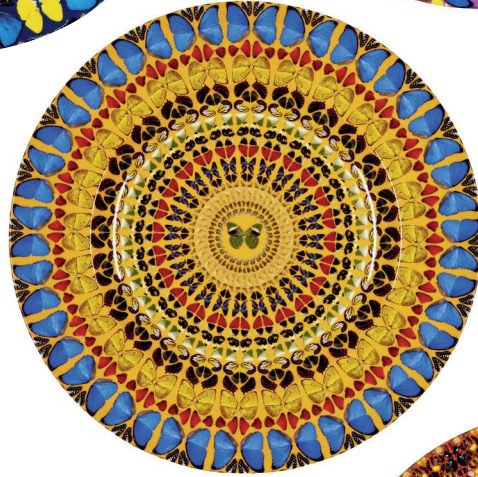
DAMIEN HIRST

b.1965

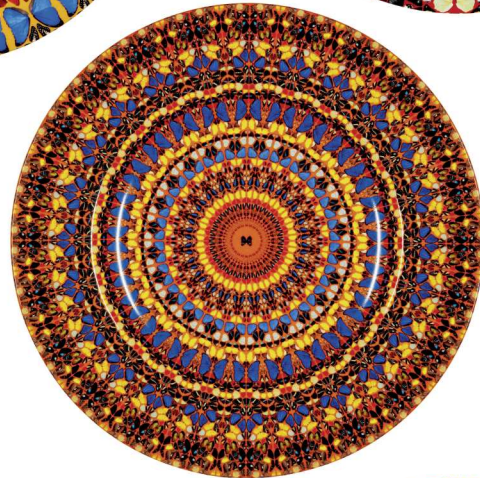
Methamphetamine

Etching printed in colours, 2004, signed in pencil,
numbered 39/115, on wove paper
plate: 86.5 by 178cm.; 34 by 70¼in.;
sheet: 109.5 by 203cm.; 43¼ by 79⅞in.

⊕ W £ 7,000-9,000 € 8,000-10,200



276 (six of twelve)



276

DAMIEN HIRST

b.1965

Superstition

The complete set, comprising 12 bone china plates, 2007, each plate with the printed - signature on the underside, numbered 27/250, contained in the original titled presentation box each plate: diameter approx. 27.5cm.; 11³/₄in.; overall: 31.2 by 31.2 by 21.0cm.; 12¹/₄ by 12¹/₄ by 8¹/₄in.

Ω ⊕ £ 5,000-7,000 € 5,700-8,000

AMANDA LEVETE

b. 1955

'Chester' Sofa

2006

produced by Established & Sons, London
wood, leatherprototype 1 from an edition of 12 + 2 P and 3 AP
79 by 360 by 140cm.; 31 $\frac{1}{8}$ by 141 $\frac{7}{8}$ by 55 $\frac{1}{4}$ in.

⊕ W £ 8,000-12,000 € 9,100-13,600

EDWARD BARBER & JAY
OSGERBY

b. 1969 & b.1969

Prototype 'Zero-in' Low Table

2005

produced by Established & Sons, London
painted aluminium, glassartist proof 1 from an edition of 12 + 2 P and 3 AP
39.5 by 119.5 by 119.5cm.; 15 $\frac{1}{2}$ by 47 by 47in.

LITERATURE

Edward Barber and Jay Osgerby, *The Design Work of Edward Barber and Jay Osgerby*, New York, 2011, pp.80-85.

⊕ W £ 8,000-12,000 € 9,100-13,600



279

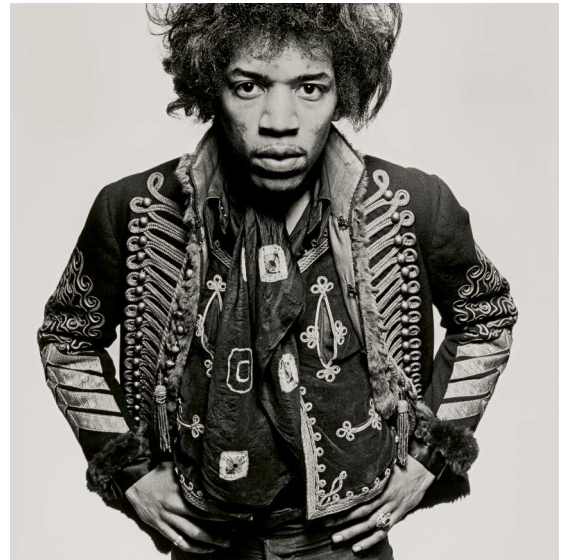
GERED MANKOWITZ

b. 1946

Jimi Hendrix, 1967

Silver print, printed later. Signed and numbered 45/50 in black ink and with the photographer's blindstamp in the lower margin (unframed)
image: 45.6 by 45cm.; 18 by 17¾in.
sheet: 61 by 50.6cm.; 24 by 20in.

Ω ⊕ £ 3,000-5,000 € 3,400-5,700



279

280

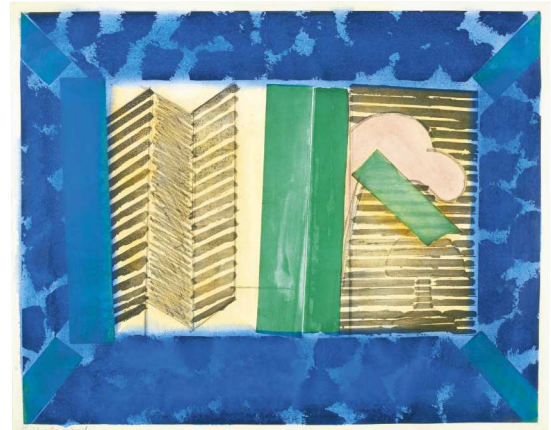
HOWARD HODGKIN

1932-2017

Nick (H. 32)

Etching with aquatint printed in colours, with hand-colouring by Maurice Payne and Danny Levy, 1977, initialed in pencil, inscribed 'Trial colour proof' (one of two trial proofs cited by Heenck aside from the edition of 100), on Crisbrook handmade paper
plate: 44.2 by 55.6cm.; 17¾ by 21¾in.;
sheet: 46.9 by 58.2cm.; 18½ by 22¾in.

⊕ £ 1,000-1,500 € 1,150-1,700



280

281

TERRY O'NEILL

b. 1938

Amy Winehouse, 2008

Silver print, printed later. Signed and numbered 4/50 in black ink in the lower margin (unframed)
image: 54 by 45.6cm.; 21¼ by 18in.
sheet: 75.5 by 50.8cm.; 29¾ by 20in.

PROVENANCE

Acquired directly from the Artist by the present owner

† ⊕ £ 4,000-6,000 € 4,550-6,800



281

TONY BEVAN, R.A.

b.1951

Exposed Arm

signed and inscribed four times on the reverse
 acrylic and charcoal on canvas
 147.5 by 147.5cm.; 58 by 58in.
 Executed in 1991.

PROVENANCE

Michael Hue-Williams Fine Art, London
 Sale, Sotheby's London, 22nd June 2006, lot 341
 Private Collection
 Sale, Sotheby's London, 10th December 2013, lot
 175, where acquired by the present owner

EXHIBITED

London, James Hyman Gallery, *Violence and
 Sensation*, 5th September - 4th October 2008,
 un-numbered catalogue.

⊕ W £ 10,000-15,000 € 11,400-17,000



282



283

283

SIR ANTHONY CARO, O.M., R.A.

1924-2013

Woman Arranging Her
Hair I (Spring)

signed
 bronze
 height: 79cm.; 31in.
 Conceived in 1955, the present work is unique.

PROVENANCE

Nat Halper, Provincetown, U.S.A., where acquired
 by Vera G. List, March 1961
 Her sale, Sotheby's London, 3rd December 2003,
 lot 79, where acquired by the present owner

EXHIBITED

New York, Visual Arts Museum, 1975 (details
 untraced).

LITERATURE

Dieter Blume, *Anthony Caro: Catalogue Raisonné
 Vol. IV, Student Work 1942-1953 and Figurative
 Sculpture 1954-1959*, Verlag Galerie, Wentzel,
 Köln, cat. no.A61, illustrated p.49.

⊕ W £ 10,000-15,000 € 11,400-17,000

284

BOB CARLOS CLARKE

1950-2006

Fantasy Females are Impossible to Satisfy, 2004

Pigment print. Signed, titled, dated and numbered 10/100 in pencil in the lower margin
image: 49 by 73.6cm.; 19¼ by 29in.
sheet: 61.1 by 85.9cm.; 24 by 33¾in.

PROVENANCE

Sale, Bloomsbury Auctions, London, 17th May 2013, lot 199

⊕ £ 3,000-5,000 € 3,400-5,700



284

285

HOWARD HODGKIN

1932-2017

Here We Are in Croydon (H. 49)

Lithograph printed in colours, with hand-colouring by John Hutcheson and Jim Welty, 1979, signed in pencil, dated, numbered 35/100 (total edition includes 20 Artist's proofs), on Moulin d'Auvergne handmade paper
sheet: 55.2 by 75cm.; 21¾ by 29½in.

⊕ £ 1,000-1,500 € 1,150-1,700



285

286

TERRY O'NEILL

b. 1938

The Rolling Stones outside St. George's Church in Hanover Square, London, 1964

Silver print, printed later. Signed and numbered 25/50 in black ink in the lower margin (unframed)
image: 43.1 by 58.4cm.; 17 by 23in.
sheet: 50.4 by 61cm.; 20 by 24in.

PROVENANCE

Acquired directly from the Artist by the present owner

† ⊕ £ 1,800-2,300 € 2,050-2,600



286



287

287

TRACEY EMIN, R.A.

b.1963

Hay Pretty Girl

Monoprint in blue on calico, with hand-stitching in pink thread, 1998, signed and dated in black ball-point pen on satin stitched label recto sheet: 56 by 60cm.; 22 by 23⁵/₁₆in.

⊕ £ 6,000-8,000 € 6,800-9,100

288

CHRIS LEVINE

b. 1960

Lightness of Being (Blue), 2014

Pigment print. Signed in pencil in the artist's blindstamp in the lower margin, and numbered 70/200 in pencil on the reverse image: 30 by 23.5cm.; 11³/₄ by 9¹/₄in. sheet: 41 by 30cm.; 16 by 11³/₄in.

⊕ £ 3,000-5,000 € 3,400-5,700



288

RAY RICHARDSON

b. 1964

You Handsome Devil!

signed twice, titled and dated 1992 on the canvas
overlap
oil on canvas
172.5 by 96.5cm.; 68 by 38in.

PROVENANCE

Beaux Arts, Bath
Sale, Sotheby's London, 13th July 2007, lot 181,
where acquired by the previous owner
Their sale, Sotheby's London, 25th May 2011, lot 130,
where acquired by the present owner

⊕ W £ 5,000-8,000 € 5,700-9,100

290

TRACEY EMIN, R.A.

b.1963

My favourite Little Bird; and The Kiss
Was Beautiful

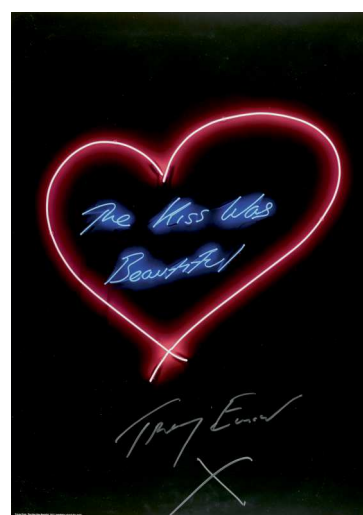
Two offset lithographic posters printed in colours,
2010 and 2013, each signed in silver felt-tip pen,
each from the edition of 500, on silk finish paper
each sheet: approx. 69.8 by 50cm.; 27½ by 19½in.
(2)

⊕ £ 1,000-1,500 € 1,150-1,700

END OF SALE



289



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Sotheby's EST. 1744
Collectors gather here.

MARC QUINN
Portraits of Landscapes
Estimate £8,000–12,000



Prints & Multiples
London
20 September 2017

Viewing 16 – 19 September

34–35 NEW BOND STREET, LONDON W1A 2AA

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Sotheby's EST. 1744
Collectors gather here.

Property from a Private
European Collection
BEN NICHOLSON
Sept 58 (Iseo)
Estimate £400,000–600,000



Modern & Post-War British Art
Auctions London 21 & 22 November 2017

CLOSING FOR SUBMISSIONS SEPTEMBER 2017

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Collectors gather here.



Vivien.

THE VIVIEN LEIGH COLLECTION

Auction London 26 September 2017
Viewing 22 – 25 September

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Sotheby's EST.
1744

Collectors gather here.



Scottish Art

Auction London 21 November 2017

Now Accepting Consignments

GEORGE LESLIE HUNTER

Anemones in a Blue and White Vase

Estimate £80,000–120,000

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Sotheby's EST. 1744

Collectors gather here.



EMIL FILLA
Seated Woman, 1948
Estimate £280,000–350,000

**20th Century Art:
A Different Perspective**
Auction London
14 November 2017

Viewing 10 – 13 November

34–35 NEW BOND STREET, LONDON W1A 2AA

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Sotheby's

ABSENTEE/TELEPHONE BIDDING FORM

Sale Number L17145 | **Sale Title** MADE IN BRITAIN | **Sale Date** 13 SEPTEMBER 2017

Please see the important information regarding absentee bidding on the reverse of this form.
Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

| | | |
|---------------|--------------|-----------|
| TITLE | FIRST NAME | LAST NAME |
| COMPANY NAME | | |
| ADDRESS | | |
| | POSTAL CODE | COUNTRY |
| DAYTIME PHONE | MOBILE PHONE | FAX |
| EMAIL | | |

Please indicate how you would like to receive your invoices: Email Post/Mail

Telephone number during the sale (telephone bids only) _____

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted in pounds sterling and all bid requests should be submitted at least 24 hrs before the auction. Telephone bids are offered for lots with a minimum low estimate of £3,000.

| LOT NUMBER | LOT DESCRIPTION | MAXIMUM STERLING PRICE OR ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX) |
|------------|-----------------|---|
| | | £ |
| | | £ |
| | | £ |
| | | £ |
| | | £ |
| | | £ |
| | | £ |
| | | £ |
| | | £ |
| | | £ |

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS _____

POSTAL CODE _____ COUNTRY _____

- I will collect in person I authorise you to release my purchased property to my agent/shipper (provide name)
 Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Business" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Business.

SIGNATURE _____

PRINT NAME _____ DATE _____

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

Before the Auction We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

Completing This Form

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or driver's licence and confirm your permanent address.

Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit and debit card (subject to certain restrictions and/or surcharges), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's acts for the seller; you should refer in particular to Conditions 3 and 4 of the Conditions of Business for Buyers printed in this catalogue. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £175,000; 20% on any amount in excess of £175,000 up to and including £2,000,000; and 12.5% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information

may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee, Telephone and Internet Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

Online Bidding via BIDnow If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery. For assistance please contact:
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Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will

despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An EU Licence is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A UK Licence is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £39,219. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds

Archaeological objects

EU LICENCE THRESHOLD: ZERO

Elements of artistic, historical or religious monuments

EU LICENCE THRESHOLD: ZERO

Manuscripts, documents and archives (excluding printed matter)

EU LICENCE THRESHOLD: ZERO

Architectural, scientific and engineering drawings produced by hand

EU LICENCE THRESHOLD: £11,766

Photographic positive or negative or any assemblage of such photographs

EU LICENCE THRESHOLD: £11,766

Textiles (excluding carpets and tapestries)

EU LICENCE THRESHOLD: £39,219

Paintings in oil or tempera

EU LICENCE THRESHOLD: £117,657

Watercolours, gouaches and pastels

EU LICENCE THRESHOLD: £23,531

Prints, Engravings, Drawings and Mosaics

EU LICENCE THRESHOLD: £11,766

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs

UK LICENCE THRESHOLD: £10,000

Textiles (excluding carpets and tapestries)

UK LICENCE THRESHOLD: £12,000

British Historical Portraits

UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation.

Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

◊ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

▲ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable

bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∟ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)

Royalty Rate

| | |
|----------------------------|-------|
| From 0 to 50,000 | 4% |
| From 50,000.01 to 200,000 | 3% |
| From 200,000.01 to 350,000 | 1% |
| From 350,000.01 to 500,000 | 0.5% |
| Exceeding 500,000 | 0.25% |

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation

of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

● Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

⌈ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue.

Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable

to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer

and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or a Ω symbol

The Temporary Admission VAT charged on

the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.
- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101

enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
 - (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6152;
 - (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
 - (iv) any additional notices and terms printed in the sale catalogue, including Buying at Auction and,
 - (v) in respect of online bidding via the internet, the BIDnow Conditions on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.
- (b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS IN THESE CONDITIONS OF BUSINESS:

Bidder is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

Buyer is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

Buyer's Expenses are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

Buyer's Premium is the commission payable by the Buyer on the Hammer Price

at the rates set out in Buying at Auction; Counterfeit is as defined in Sotheby's Authenticity Guarantee; Hammer Price is the highest bid accepted by the auctioneer by the fall of the hammer (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price; Purchase Price is the Hammer Price and applicable Buyer's Premium and VAT; Reserve is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot; Seller is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives); Sotheby's means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA; Sotheby's Company means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds S.A. and its subsidiaries (in each case "subsidiary" having the meaning of Section 736 of the Companies Act 1985); VAT is Value Added Tax at the prevailing rate. Further information is contained in Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather

is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to in Conditions 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of (i) the information provided to it by the Seller; (ii) scholarship and technical knowledge; and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BIDnow") are made subject to the BIDnow Conditions available on the Sotheby's website or upon request. The BIDnow Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in

cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the Buyer as part of the Purchase Price and Buyer's expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds;

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty (30) calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department

in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

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From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

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LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

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- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available

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4/08 NBS_GUARANTEE MAIN

IMPORTANT NOTICES

ESTIMATES IN EUROS

As a guide to potential buyers, estimates for this sale are also shown in Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded

£1 = €1.13

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

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Please see the Buying at Auction guide for further information.

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11/10 NBS_NOTICE_E

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

1 GIOVANNI BELLINI

In our opinion a work by the artist. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

2 ATTRIBUTED TO GIOVANNI BELLINI

In our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

3 STUDIO OF GIOVANNI BELLINI

In our opinion a work by an unknown hand in the studio of the artist which may or may

not have been executed under the artist's direction.

4 CIRCLE OF GIOVANNI BELLINI

In our opinion a work by an as yet unidentified but distinct hand, closely associated with the named artist but not necessarily his pupil.

5 STYLE OF.....; FOLLOWER OF GIOVANNI BELLINI

In our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

6 MANNER OF GIOVANNI BELLINI

In our opinion a work in the style of the artist and of a later date.

7 AFTER GIOVANNI BELLINI

In our opinion a copy of a known work of the artist.

8 The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

9 The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.

10 Dimensions are given height before width.

11 Pictures are framed unless otherwise stated.

1/03 NBS_GLOS_BRIT PICS



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