

Sotheby's EST. 1744



SCOTTISH  
ART

LONDON 21 NOVEMBER 2017





FRONT COVER  
LOT 75 (DETAIL)  
BACK COVER  
LOT 63  
THIS PAGE  
LOT 37 (DETAIL)





SCOTTISH  
ART





THIS PAGE  
LOT 36 (DETAIL)



# SCOTTISH ART

AUCTION IN LONDON  
21 NOVEMBER 2017  
SALE L17135  
14.30 PM

## EXHIBITION OF HIGHLIGHTS IN EDINBURGH

Friday 27 October  
9.30 am-5 pm

Saturday 28 October  
9.30 am-5 pm

Sunday 29 October  
9.30 am-1 pm

The Assembly Rooms  
54 George Street  
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EH2 2LR

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Friday 17 November  
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12 noon-5 pm

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1

1

PROPERTY OF A LADY AND GENTLEMAN

## SIR EDWIN HENRY LANDSEER, R.A.

1802-1873

### Lassie Herding Sheep

oil on canvas laid on panel  
44.5 by 60cm., 17½ by 23½in.

#### PROVENANCE

Bought from the British Institution in 1832 by William Wells of Redleaf, Penshurst, Kent; Sir John Fowler of Thornwood Lodge, Campden Hill, London and Braemore, Ullapool, (probably bought in 1857 following Wells' death), until his death in 1898; His executors' sale, Christie's, 6 May 1899, lot 59, bought 'Agnew'; Thomas Agnew & Sons, London; Christie's, London, 29 April 1911, bought 'Gooden'; Gooden & Fox, London; James Gresham of Gallery House, Woodheys Park, Ashton-upon-Mersey, Cheshire; His sale, Christie's, London, 12 July 1917, lot 65, bought 'Sampson'; Private collection

#### EXHIBITED

London, British Institution, 1832, no.186;  
Manchester, *Art Treasures*, 1557, no.342;  
London, Royal Academy, 1874, no.427

#### LITERATURE

*The London Literary Gazette and Journal of Belles Lettres, Arts, Sciences*, 1832, p.160;  
*The New Monthly Magazine and Literary Journal*, 1832, Vol.36, p.110;  
James Dafforne, *Pictures by Sir Edwin Landseer, Royal Academician, with Descriptions and a Biographical Sketch of the Painter*, 1873, p.23;  
F.G. Stephens, *Memoirs of Sir Edwin Landseer*, 1874, pp.81-82

*'In a far-away nook among the heathery hills of Scotland, a "lassie" stands leaning against the broken acclivity, in the act of knitting. There is extreme ease in the position of the figure, and the limbs are, as usual with this artist, admirably rounded. Near her are scattered about numerous sheep, and a black-face ram, tethered by the horns, is struggling to release himself. Her dog, a meagre lank-boned animal, crouches by her side, with his ears pricked up, alive to every sound and movement'. (James Dafforne, Pictures by Sir Edwin Landseer..., 1873, p.23)*

The present work is an important rediscovery, only known in recent history from the mezzotint engraved by John Burnet. It was well-received when exhibited in 1832; the critic for the *New Monthly Magazine* in 1832 stated; *'the animals [are] absolutely perfect as to delicacy of painting, variety and accuracy in the different hues of the wool, etc. and characteristic expression.'* (*The New Monthly Magazine and Literary Journal*, 1832, Vol. 36, p.110) The picture has a distinguished provenance, having been in the famous collections of William Wells and Sir John Fowler but fell out of sight for many years.

We are grateful to Richard Ormond for his assistance with the cataloguing of this picture. See [sothebys.com](http://sothebys.com) for an extended catalogue note.

£ 30,000-50,000 € 34,300-57,500





2

2

PROPERTY FROM A PRIVATE COLLECTION

**RICHARD ANSDELL, R.A.**

1815-1885

**Home of the Red Deer**

signed and dated l.r.: *R Ansdell/ 1877*.

oil on canvas

122 by 183cm., 48 by 72in.

**PROVENANCE**

E. Allday esq., Edgbaston, by whom sold,  
Christie's, London, 16 March 1895, lot 33 for 168  
guineas to 'Marshall';  
Private collection

**EXHIBITED**

London, Royal Academy, 1877, no.141  
Edinburgh, Malcolm Innes Gallery, Lytham Hall  
and London, Richard Green Gallery, *Richard  
Ansdell R.A. 1815-1885, A Centenary Exhibition*,  
1985, no.46

*Home of the Red Deer* is reminiscent of Sir Edwin Landseer's *Monarch of the Glen* painted in 1851 (purchased earlier this year by the National Galleries of Scotland), perhaps the most famous Victorian painting of an animal. In both pictures the artists celebrate the majesty of Britain's largest land animal, which became a metaphor for potency, nobility and dignity in the nineteenth century. Following Landseer's death in 1877 Richard Ansdell continued in his wake as the primary animal painter of his generation. He had turned to specifically Scottish subjects in response to the great fashion for paintings of the Highlands that occurred in the middle years of the nineteenth century. However he may have waited until after Landseer's death to paint such a large and imposing depiction of a red deer stag with his herd on a rocky and mist-clad peak.

**W £ 30,000-50,000 € 34,300-57,500**





3

3

LOTS 3-5 PROPERTY FROM A SCOTTISH PRIVATE COLLECTION

**ROBERT SCOTT LAUDER,  
R.S.A.**

1803-1869

**The Bride of Lammermuir**

oil on canvas  
95 by 138cm., 37½ by 54in.

**PROVENANCE**

Sir Francis Egerton, 1st Earl of Ellesmere,  
Mertoun House, St. Boswells, Roxburghshire;  
Christie's, London, 21 October 1977, lot 59,  
purchased by the Fine Art Society, London, where  
purchased by the father of the present owners

**EXHIBITED**

Edinburgh, Royal Scottish Academy, 1831, no.133;  
London, Royal Academy, 1839, no.428;  
London, *International Exhibition*, 1862, no.491  
Edinburgh, *Scott Centenary Exhibition*, 1871, no.489;  
Glasgow, *International Exhibition*, 1888, no.306  
London, Royal Academy, *Exhibition of Scottish  
Art*, 1939, no.211

£ 6,000-8,000 € 6,900-9,200



4

4

**ALEXANDER NASMYTH**

1758-1840

**View of the Hill of Kinnoul,  
Perthshire**

titled, signed and dedicated on an old label  
attached to the stretcher  
oil on canvas  
45.5 by 61cm., 18 by 24in.

**PROVENANCE**

Gifted by the artist in 1803 to Nicholas Vansittart  
M.P., 1st Baron Bexley;  
Sotheby's, Belgravia, 15 November 1977, lot 219,  
where purchased by the father of the present owners

£ 6,000-8,000 € 6,900-9,200



5

5

**ALEXANDER NASMYTH**

1758-1840

**Perth from Scone Park**

oil on canvas  
45.5 by 61cm., 18 by 24in.

**PROVENANCE**

Probably Christie's, South Kensington, 3  
December 1975, lot 76

£ 6,000-8,000 € 6,900-9,200





6

6

PROPERTY FROM A PRIVATE COLLECTION

## RICHARD ANSDELL, R.A.

1815-1885

### A Pass near Glencoe, Argyleshire

signed and dated l.r.: *R Ansdell/ 1841*

oil on canvas

96.5 by 170cm., 38 in by 67in.

#### PROVENANCE

Purchased from the Malcolm Innes Gallery in 1985 by a private collector

#### EXHIBITED

Edinburgh, Malcolm Innes Gallery, Lytham Hall and London, Richard Green Gallery, *Richard Ansdell R.A. 1815-1885, A Centenary Exhibition*, 1985, no.7

Richard Ansdell exhibited his first picture aged twenty-five in 1840 and *A Pass near Glencoe, Argyleshire* is therefore an early picture by the artist. However, it is also an ambitious work by a young painter establishing his reputation. In the foreground two drovers stop to converse with a woman who is tending the same stony Highland path with a cow and calf. Their two hounds regard each other with suspicion but otherwise it is a harmonic scene. The animals and human figures are beautifully studied and the setting of the meandering burn and evening shadows is a *tour de force*. Ansdell's painting was probably inspired by the success of Sir Edwin Landseer's *A Scene in the Grampians – The Drover's Departure* of c.1835 (Victoria and Albert Museum, London) the largest and most complex of Landseer's Highland scenes.

The Highland droves had taken place for centuries as animals were moved, sometimes large distances over formidable terrain, from the north to the markets in the southern lowlands. They had to be well-organised by skilled and experienced drovers following long established paths, that ensured that the sheep and cattle could be fed and watered on the journeys. Sir Walter Scott had celebrated the skill of the drovers in his short story 'Two Drovers' of 1827 which may also have inspired Ansdell's painting.

**W £ 50,000-70,000 € 57,500-80,000**





7



8



8

7

**WALLER HUGH PATON,  
R.S.A., R.S.W.**

1828-1895

**Dreamthorp**

signed with monogram and dated l.r.: 1865; titled, signed and inscribed with the artist's address on a label attached to the stretcher  
oil on canvas, arched top  
73.5 by 137cm., 29 by 54in.

**PROVENANCE**

Purchased from the artist by Mr John Mood, Rosehall, for £100 c.1865;  
Brussels, Hôtel de Ventes Horta, 25 April 2017, lot 437

**EXHIBITED**

Edinburgh, Royal Scottish Academy, 1865, no.698

**LITERATURE**

Waller H. Paton, *Pen and Pencil Memoranda of Exhibited Works by me in Oils and Watercolours, Vol. I., 1848 to 1865*, unpublished m.s.

*Dreamthorp* is based upon sketches made at Linlithgow in the early summer of 1864 and titled after a poem by the Scottish poet Alexander Smith.

£ 12,000-18,000 € 13,800-20,600



PROPERTY FROM AN AMERICAN PRIVATE  
COLLECTION

## SIDNEY RICHARD PERCY

1821-1886

At Killin, Perthshire; Glen Coe,  
Argyllshire, a pair

one signed and dated l.l.: *S R Percy 72*; the other  
signed l.r.: *S R Percy*  
oil on canvas  
both 23 by 38cm., 9 by 15in.  
(2)

### PROVENANCE

Richard Green, London;  
Private collection

‡ £ 8,000-12,000 € 9,200-13,800

PROPERTY OF THE ART GALLERY OF ONTARIO,  
SOLD TO BENEFIT FUTURE ART PURCHASES

## ROBERT GEMMELL

HUTCHISON, R.S.A., R.S.W.

1855-1936

A Basket of Herring

signed l.r.: *Gemmell Hutchison*; also inscribed and  
signed on the stretcher  
oil on canvas  
76 by 63.5 cm., 30 by 25in.

### PROVENANCE

On loan from 1912 to the Art Gallery of Ontario by  
the Canadian National Exhibition Association and  
gifted in 1965

‡ £ 8,000-12,000 € 9,200-13,800

## ROBERT GEMMELL

HUTCHISON, R.S.A., R.S.W.

1855-1936

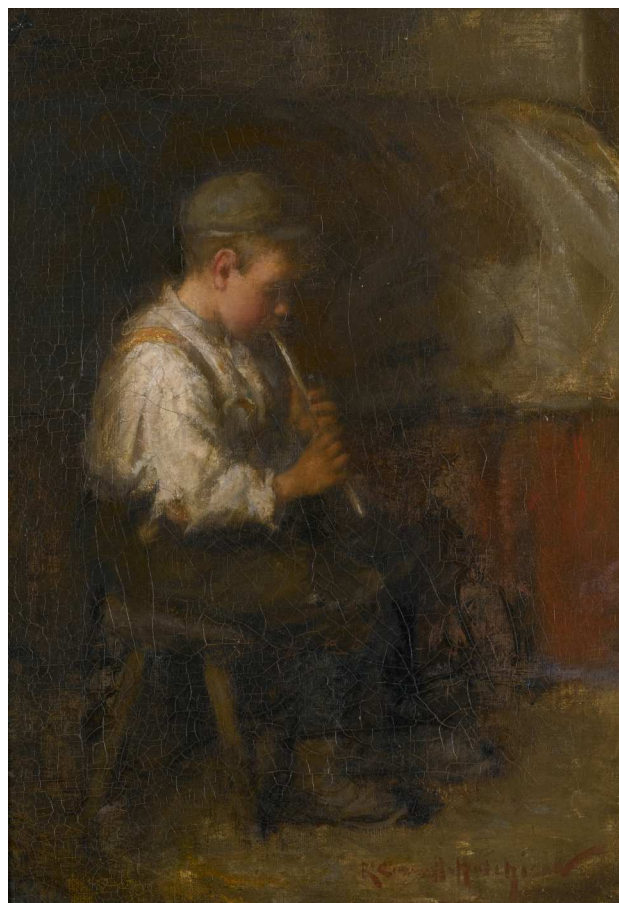
The Penny Whistle

signed l.r.: *R. Gemmell Hutchison*  
oil on canvas  
35.5 by 25.5cm., 14 by 10in.

£ 3,000-5,000 € 3,450-5,800



9



10





11

11

PROPERTY OF A LADY

**WILLIAM MARSHALL BROWN, RSA,  
RSW**

1863-1936

**Young Sailors**

signed l.r.: *Marshall Brown*

oil on canvas

30.5 by 40.5cm., 12 by 16in.

**PROVENANCE**

The Fine Art Society, London, no.5297, June 1967;

Private collection

**£ 5,000-7,000 € 5,800-8,000**



12

12

PROPERTY OF A GENTLEMAN

**SIR DAVID MURRAY R.A., H.R.S.A.,  
R.S.W.**

1849-1933

**Shrimping**

signed and dated l.r.: *DAVID MURRAY 98*

oil on canvas

31 by 46cm., 12 by 18in.

**PROVENANCE**

Sotheby's, Hopetoun House, 29 April 1987, lot 279;

Private collection

**£ 2,000-4,000 € 2,300-4,600**





13

13

PROPERTY OF A LADY

## EDWARD ATKINSON HORNEL

1864-1933

### Children Fishing

signed and dated l.r.: *E A Hornel 93*

oil on canvas

26 by 30.5cm., 10 by 12in.

#### PROVENANCE

Sir Thomas Dunlop, Lord Provost of Glasgow, and thence by descent

⊕ £ 8,000-12,000 € 9,200-13,800

14

PROPERTY FROM A PRIVATE COLLECTION

## ROBERT GEMMELL HUTCHISON

R.S.A., R.S.W.

1855-1936

### Laundry Day

signed and dated l.r.: *Gemmell Hutchison*

oil on canvas

40 by 32cm., 15¾ by 12½in.

#### PROVENANCE

Purchased by the great-grandmother of the present owner

£ 5,000-7,000 € 5,800-8,000



14



LOTS 15-17 PROPERTY FROM A SCOTTISH  
PRIVATE COLLECTION

ARTHUR MELVILLE, A.R.S.A.,  
R.S.W. A.R.S.

1858-1904

Head of a Copt, Sheikh A'Chga

signed l.r.: *Arthur Melville*

watercolour

51 by 38cm., 20 by 15in.

**PROVENANCE**

Sotheby's, Scone Palace, 23 April 1979, where  
purchased by the father of the present owners

**EXHIBITED**

London, Whitechapel Art Gallery, *Muhammadan  
Art and Life in Turkey, Persia, Egypt, Morocco and  
India*, 1908, no.141, lent by Mrs Arthur Melville

**LITERATURE**

Agnes E. Mackay, *Arthur Melville, Scottish  
Impressionist, 1855-1904*, 1951, p.134, no.149

£ 6,000-8,000 € 6,900-9,200



15

GEORGE HENRY, R.A., R.S.A.,  
R.S.W.

1858-1943

Etude Japonaises

signed and dated l.r.: *GEORGE HENRY/ 1929*

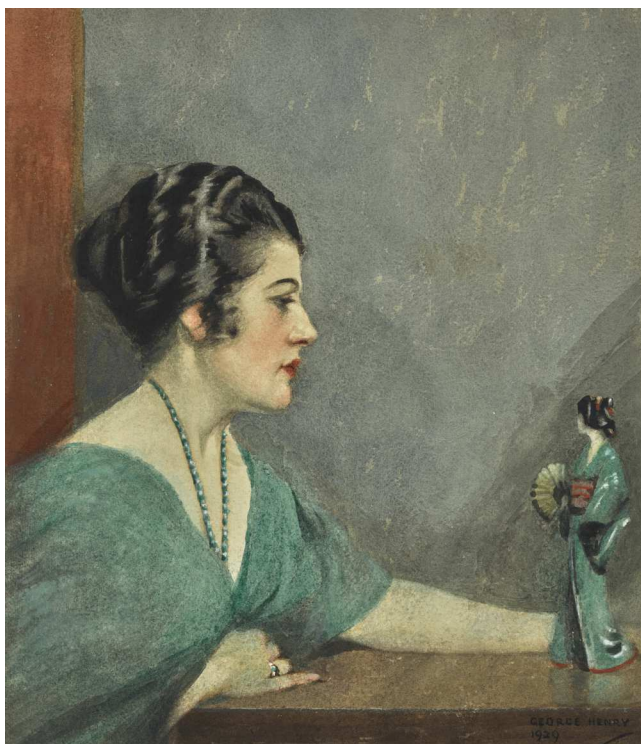
watercolour and bodycolour

40 by 35cm., 16 by 14in.

**PROVENANCE**

Sotheby's, Belgravia, 26 August 1980, lot 639,  
where purchased by the father of the present  
owners

⊕ £ 6,000-8,000 € 6,900-9,200



16





17

17

**ARTHUR MELVILLE, A.R.S.A.,  
R.S.W. A.R.S.**

1858-1904

**A Spanish Fishing Village, The  
Harbour at Puerta de Pasajes**

signed I.I.: *Arthur Melville*; titled and signed on a label attached to the reverse watercolour  
51 by 61cm., 20 by 24in.

**PROVENANCE**

Mrs Nelson;  
Fine Art Society, Edinburgh, where purchased by the father of the present owners

**EXHIBITED**

Edinburgh, Royal Scottish Academy, 1898, no.688;  
London, Royal Institute of Painters in Watercolour, *Exhibition of Collected Works of Arthur Melville, R.W.S.*, 1906, no.69;  
Glasgow, Glasgow Institute of Fine Art, 1907, no.119;  
Edinburgh, Fine Art Society, *Art in Scotland 1800-1920*, 1980

**LITERATURE**

Agnes E. Mackay, *Arthur Melville, Scottish Impressionist, 1855-1904*, 1951, pp.108, 145, no.303;  
Iain Gale, *Arthur Melville*, Edinburgh, 1996, illustrated p.83, plate.71

'...the Spanish watercolours reach a synthesis of expression hitherto unattempted... no pictures have ever been more expressive of light.' (quoted in *Arthur Melville, Adventures in Colour*, exhibition catalogue for the National Galleries of Scotland, 2015, p.97)

Melville loved the glimmering white sunlight of Spain, refracted from water, white-washed walls and red-tiled roofs. He visited Spain throughout his career, one early trip made in 1892 in the company of the artist Frank Brangwyn who described the coastal port of Pasajes (Passages) as; 'a narrow inlet from the sea, widening to a large bay, with the deepest and bluest of water, surrounded with picturesque stone-built houses... tenanted by fishermen.' (op.cit. p.96) Melville

returned to Spain several times and the present watercolour was made in 1897 and exhibited the following year at the Royal Institute of Painters in Watercolour. Melville painted at least five oils at Pasajes and several beautiful watercolours, including *Orange Market, Puerta de los Pasajes* (Fleming-Wyfold Foundation), *The Sapphire Sea* (private collection) and *Port of Passages* (Glasgow Museums) all from the 1892 trip. In the 1890s Melville was at the peak of his artistic talent and a master of watercolour painting, adopting a wonderfully energetic use of the medium which is almost Impressionistic in its description of forms and mood. Sadly, Melville's love of Spain led to his early death in 1904 when he contracted a double dose of typhoid while on an extended visit with his wife, with whom he was keen to share the sights that inspired him.

£ 25,000-35,000 € 28,600-40,000



ARTHUR MELVILLE, A.R.S.A.,  
R.S.W. A.R.S.

1858-1904

Old Enemies

signed and dated l.r.: *Arthur Melville/ 1880*

oil on canvas

165 by 112cm., 65 by 40in.

**PROVENANCE**

Dowell's, Edinburgh, February 1884, sold for 90 guineas;

James Thomson Tullis, Glasgow;

Private collection;

Dorotheum, Vienna, 23 October 2014, lot 1115

**EXHIBITED**

Edinburgh, Royal Scottish Academy, 1881, no.712;

London, Royal Academy, 1882, no.199;

Aberdeen, 1893;

Glasgow, Glasgow Institute of Fine Arts, 1905, no.106;

London, Royal Institute, 1906, no.18;

Glasgow, Glasgow Institute of Fine Arts, 1907, no.123;

Edinburgh, National Gallery of Scotland, *Arthur Melville, Adventures in Colour*, 2015, no.7

**LITERATURE**

Agnes E. Mackay, *Arthur Melville, Scottish Impressionist, 1855-1904*, 1951, no.207;

Kenneth McConkey & Charlotte Topsfield, *Arthur Melville, Adventures in Colour*, ex.cat., Edinburgh, 2015, p.38, illustrated

*Old Enemies* is an important rediscovery of Arthur Melville's most significant work to date, large in scale and ambitious in concept. It was an achievement recognised by his contemporaries as the painting was positioned on the 'line' at the RSA's annual exhibition (eye-height), a coveted place for artists displaying at exhibitions.

Depicting a protective mother comforting her children from an inquisitive rafter of turkeys, this picture was probably based upon sketches made in the market at Granville on the French coast in the summer of 1878. The naturalism of the costumes and setting is combined with the sentiment and drama of the scene, reflecting the influence of the *plein air* painters that Melville would have encountered during his time at the artist's colony at Grez-sur-Loing in 1880. His studies of peasants in rural landscapes were in part influenced by the painters of the Barbizon school, such as Jean-Baptiste-Camille-Corot and Jean-Francois Millet.

The piquant red of the turkey and fruit is characteristic of his early oil paintings in which blocks of bright colour provide points of visual intrigue, though the brushstrokes are tighter here than in previous works in oil.

The present picture was in the collection of James Thomson Tullis (1842-1910), a leather-goods manufacturer who served as a Director of the Glasgow Institute of Fine Art where *Old Enemies* was exhibited in 1905. It may not be a coincidence that Tullis moved to a new home in 1905, Kiloran House in Hatfield Drive, and purchased the picture to decorate the walls of his new home.

W £ 40,000-60,000 € 45,700-69,000







# Property from a Hampstead Collection

All collections are imbued with the personality of their owners. And sometimes there is a further distinctive dimension: a sense of the place in which they were brought together. Besides being a collection of great character and discrimination, this is also in many ways a particularly Hampstead collection, assembled and enjoyed over many years in a beautiful house in this leafy corner of London.

In the 18th and 19th century Hampstead was a village entirely cut off from the city, a place you had to walk to across open countryside, with an urchin lighting the way with a lantern. Keats lived and wrote there. A number of artists, including Constable, painted there. Ford Madox Brown set his masterpiece *Work* in Heath Street, Hampstead. Gradually it acquired a Bohemian, artistic character, in the 20th century home to artists such as Moore, Hepworth and Nicholson, connoisseurs such as Herbert Read and Kenneth Clark, and a large number of writers including George Orwell, JB Priestley, and the Waugh family.

With the Second World War it became the *de facto* stopping off point for the continental avant-garde fleeing Europe – Gropius, Moholy-Nagy, and Mondrian, for instance, all stopped off in Hampstead on their way to New York. Today it remains the home of writers, actors, film directors, architects, poets and painters.

I knew the owners of this collection well, and remember the warm and civilised atmosphere of their house. They were in the art world, and as such they bought works with an insider's knowledge as well as with natural good taste. Their appreciation of British art of the 20th century is self-evident and based on a deep understanding of its place in European modern art of the same period. Scotland was in their blood too, as is reflected in the charming Farquharson and free-spirited Peploe. And then there was the nineteenth-century copy of Leighton's masterful *The Bath of Psyche* that would greet visitors in the entrance hall, resplendent on the Pugin wallpaper for the full High-Victorian experience.

Collections that evolve and live in specific houses have a unique magic. Great things sit alongside lesser things in easy harmony, reflecting the equal aesthetic and emotional value placed on them by their owners: the fine William Nicholsons hung on the stairs alongside insignificant vernacular landscapes; the 16th Century Tibetan Buddhas looking across a room to a signature high-key still-life by Sir Matthew Smith; the charming Joseph Southall watercolours dotted amongst the bookcases full of first editions and old morocco leather bindings. These are works that have been lived with and appreciated in their relationship to each other over many years. 'Only Connect', wrote EM Forster in *Howard's End*, 'Only Connect the prose and the passion and both will be exalted... Live in fragments no longer.' The owners of this collection most emphatically did that.

## **Philip Hook**

*Senior International Specialist  
Impressionist & Modern Art*

## **SALE CALENDAR**

### **Scottish Art**

London 21 November

### **Modern & Post-War British Art**

London 21 & 22 November

### **Old Masters**

London 7 December

### **English Literature, History, Children's Books and Illustrations**

London 12 December

### **Victorian, Pre-Raphaelite & British Impressionist Art**

London 14 December





19

19

PROPERTY FROM A HAMPSTEAD COLLECTION

**JOSEPH FARQUHARSON, R.A.**

1846-1935

**A Girl Resting on the Dunes**

signed l.r.: *J. Farquharson*

oil on canvas

30.5 by 46cm., 12 by 18in.

**PROVENANCE**

Richard Green, London

£ 6,000-8,000 € 6,900-9,200

20

PROPERTY FROM A HAMPSTEAD COLLECTION

**JOSEPH CRAWHALL, R.S.W.**

1861-1913

**Harnessed Horse Standing in Rain**

pen and sepia ink heightened with white

22 by 29.5cm., 8¾ by 11¾in.

**PROVENANCE**

By descent from the artist;

Christie's, Glasgow, 18 November 1983, lot 810,

where purchased by the parents of the present

owners

**LITERATURE**

Adrian Bury, *Joseph Crawhall - The Man & the Artist*,  
London, mcmlviii, p.230

£ 4,000-6,000 € 4,600-6,900



20



PROPERTY FROM A HAMPSTEAD COLLECTION

**SAMUEL JOHN PEPLOE,  
R.S.A.**

1871-1935

**Reflections**oil on canvas  
50.5 by 40.5cm., 20 by 16in.**PROVENANCE**

Purchased from the artist by Sir Patrick Ford, Westerdures, North Berwick, and thence to his son Sir Henry Russell Ford, his sale, Christie's, Glasgow, 11 December 1986, lot 204, where purchased by the parents of the present owners

£ 50,000-70,000 € 57,500-80,000

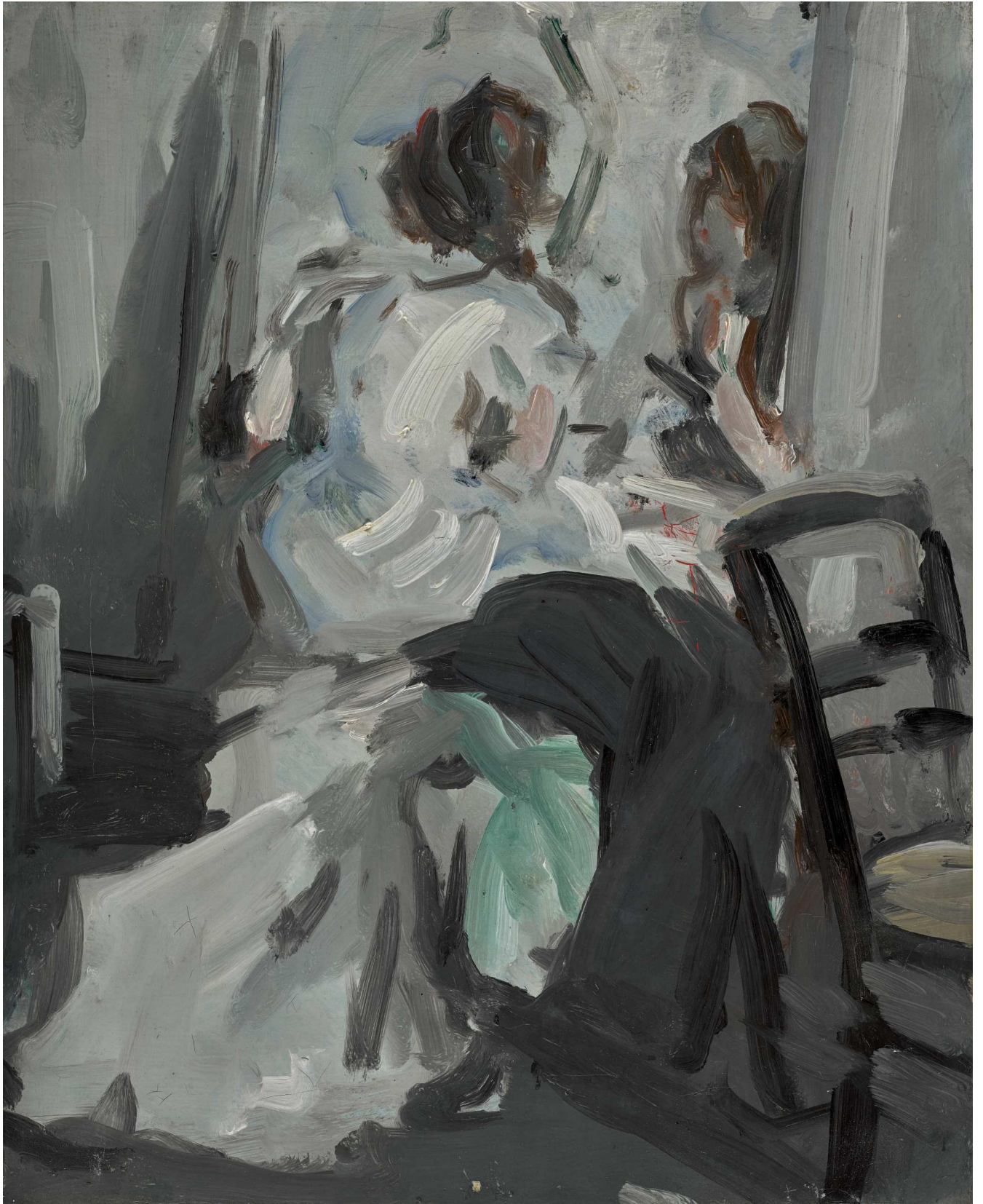
*Reflections* was probably painted in 1907, a few years after Pepløe moved to his new studio at 32 York Place in Edinburgh. The fluid energetic brush-strokes and restrained colouring are reminiscent of the famous *Girl in White* of c.1907 (Kirkcaldy Museum and Art Gallery) and *By Firelight* dated 1907 (Sotheby's, London, 24 April 2006, lot 128). The model for these pictures was probably the beautiful Peggìe MacRae: '... a charming, witty, and attractive girl, who had the rare gift of complete grace which made her every movement interesting; she dropped naturally into poses which were balanced and harmonious and, better still, she immediately impersonated the figure she was asked to represent... Peggìe Macrae fitted perfectly into the pale grey, polished black and white sofa of Pepløe's new setting, and she was the original of many of the figure pictures in pink, grey, and black.' (Stanley Cursiter, *Pepløe; An Intimate Memoir of an Artist and of his Work*, 1947, p. 17) Peggìe was much sought after by artists and posed for several portrait painters who dressed her in the costumes of the various notable ladies and debutantes they were painting when the subjects of the portraits were unable to sit. She was employed by Charles Mackie for one of his Venetian pictures and according to Peggìe, she posed for every figure with only one exception, the dog. Perhaps her most famous incarnation was as the allegories of Eloquence and History in Pittendrigh MacGillivray's monument to Gladstone in St. Andrew's Square.

Pepløe was an artist who could not settle for long in one studio and liked to move to allow a new environment to challenge and stimulate his art. In 1905, this restlessness resulted in his move to York Place which seems to have inspired a new way of painting. The new studio was the antithesis of his former one at Devon Place, with lofty proportions and large north facing windows. It had been built for the great portrait painter Raeburn in 1795 in the elegant taste of the eighteenth century. As Pepløe's biographer Stanley Cursiter wrote, 'It was in this room that Raeburn mastered the problem which for him held a perennial interest - how to use light. In his early pictures we can see how he experimented with different effects of lighting.' (ibid Cursiter, p.16) Likewise Pepløe began a series of pictures at York Place which investigated the effects of

lighting upon still-lives and figurative subjects. 'If his [Raeburn's] ghost remained in his old surroundings, there must have been times when, looking over Pepløe's shoulder, he applauded the verve and assurance with which another brush repeated again the old magic of a sure touch and the darks placed on the half-tones with precision and faultless tone.' (ibid Cursiter, p. 19) In its dramatic study of flickering refracted tone, *Reflections* is one of the most startlingly fluid paintings of this period with echoes of Lavery and Walton's flamboyant elegance. The painting is built up of soft grey and pink tones, startlingly contrasted with glossy black and a flash of jade-green. The tones were all suggested by the decoration of the studio itself with its walls painted grey and pink by Pepløe and its polished black linoleum floor. At this time Pepløe's technique of paint application became broader 'and he adopted a medium which gave a richer surface and which appeared to hold the brush marks with a still fuller body of paint... In the whole of his earlier manner, when the rich flowing technique absorbed his interest, there is nothing finer than the work done at York Place.' (ibid Cursiter, p. 18)

The painterly qualities of the present work combined with its *en-grisaille* tones is suggestive of the work of fellow artist Whistler. The subject of a woman looking in a mirror recalls Whistler's *Symphony in White* of 1865 (Tate), although the energetic brushwork in Pepløe's picture is far closer to the work of his other great influence, Édouard Manet. Manet's *Un Bar aux Folies-Bergère* of 1882 (Courtauld Gallery, London) includes the artistic device of the mirror reflecting the face of the female figure. J.D. Fergusson commented on Pepløe's fascination with Manet's technique in the introduction to the catalogue for his exhibition at the Gallerie Baillie in 1905, 'Before we met, Pepløe and I had both been to Paris... where we were both very impressed with the Impressionists... Manet and Monet were the painters who fixed our direction - In Pepløe's case, Manet especially.' (Billcliffe Roger, *The Scottish Colourists*, 1989) Reflections from mirrors also figure strongly in the work of F.C.B. Cadell, who during a period prior to the First World War produced a series of portrait paintings in sumptuous interiors which displayed reflections from an over-mantle.







PROPERTY OF A CALIFORNIAN PRIVATE  
COLLECTOR

## GEORGE LESLIE HUNTER

1877-1931

### Anemones

signed u.r.: *L Hunter*  
oil on board  
41 by 35.5cm., 16 by 14in.

#### PROVENANCE

Alex Reid & Son, Glasgow;  
Thomas Gibson Fine Art, London;  
Sotheby's, Edinburgh, 26 April 2007, lot 107;  
Private collection

‡ £ 80,000-120,000 € 91,500-138,000

With its brightness of colour and bold composition, *Anemones* is a powerful work in which the very essence of Hunter's notion of painting are expressed in the intelligence of the colour harmony and arrangement of objects. The handling of paint and colour suggests that it was painted towards the end of the 1920s during Hunter's stay in the South of France. In 1926, he moved to the South of France in search of new inspiration and the brilliant light of the French Riviera. In a letter to his friend Mathew Justice he writes, '*I have been in St Paul a week and have just got into a new little studio attached to this hotel (Le Colombe D'Or) where I can paint still life as well as landscape. Still life is different from in Glasgow. Fruit is just coming on and flowers are abundant. This is a painters country.*' (T.J. Honeyman, *Archives*, National Library of Scotland)

During this period in his career Hunter was encouraged by his friend and biographer Tom Honeyman to concentrate on painting still-life and this was to give him a new and more focused direction in his work. With a ready market for Hunter's still-lives of flowers, he painted over a dozen large and ambitious canvases during this period, with much enthusiasm. Hunter loved nothing more than to paint flowers and he relished the prospect of devoting his time to still-life painting. There was a renewed vibrancy

and freshness to his pictures, a clarity of colour and a striking contrast in his work, which is exceptional. In the early 1920s Hunter's paint application had become rather tentative and lacking commitment, but later in the decade his paint was applied with spirit and force. Darkness gave way to light, as Hunter abandoned the dusky, brooding backdrops of his former works for lighter backgrounds, an artistic development exemplified by *Anemones*. Sunny yellows, warm pinks and vivid blues create a sensation of colour, reflecting the influence of Henri Matisse, one of Hunter's most cherished artists. At the opening of an exhibition of Hunter's work in New York in 1929, one critic declared: '*...it would be difficult not to think of Matisse at first viewing of this exhibition. Yet, after looking at it longer one sees that there has been an influence of Matisse, but that here is a new individual palette and personality.*' (T.J. Honeyman, *Introducing Leslie Hunter*, 1937, p.135) The shape and curvature of Hunter's blooming anemones echo Matisse's *Anemones and Chinese Vase* of 1922. As Honeyman noted, '*Technique, as mere technique, did not interest him; it was the vision behind that mattered. With all his vigour and impetuosity, his impulsive artistic urge was instinctively right in choice of colours and tones. It is this unerring sense of colour that made Hunter the artist he became.*' (ibid Honeyman, p.211)









23

23

PROPERTY FROM A PRIVATE SCOTTISH  
COLLECTION

**GEORGE LESLIE HUNTER**

1877-1931

**A Garden Party**

signed I.I.: G./LESLIE/HUNTER  
watercolour with bodycolour  
37 by 50cm., 14½ by 19¾in.

**PROVENANCE**

Christie's, Glasgow, 11 December 1986, lot 248

**LITERATURE**

*The Society Pictorial*, 11 July 1903, illustrated  
p.384

£ 5,000-7,000 € 5,800-8,000

24



24

LOTS 24-27 PROPERTY FROM AN AMERICAN  
PRIVATE COLLECTION

**JOHN DUNCAN  
FERGUSSON, R.B.A.**

1874-1961

**Nude Study**

charcoal  
22.5 by 32cm., 8¾ by 12½in.

† ⊕ £ 1,500-2,000 € 1,750-2,300

25

**JOHN DUNCAN  
FERGUSSON, R.B.A.**

1874-1961

**La Vie En Rose VI**

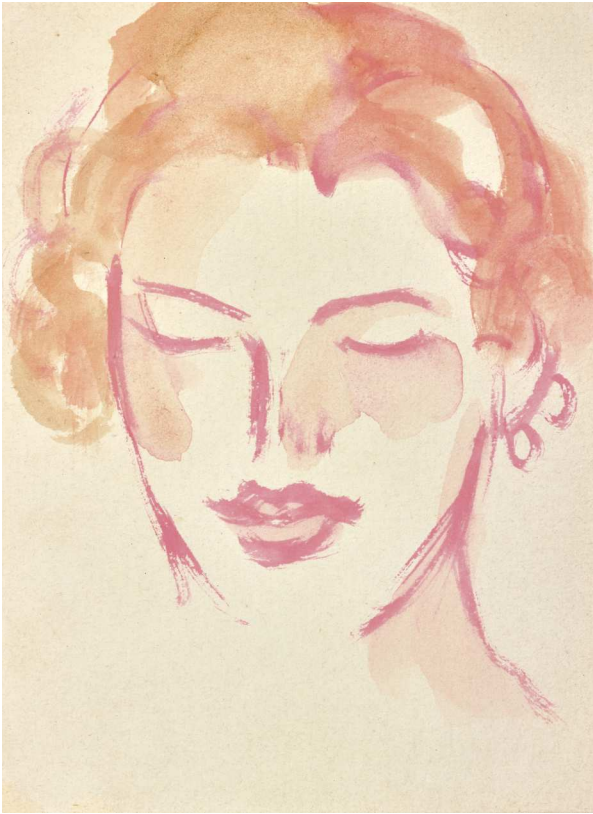
watercolour  
16 by 12cm., 6¼ by 4¾in.

**PROVENANCE**

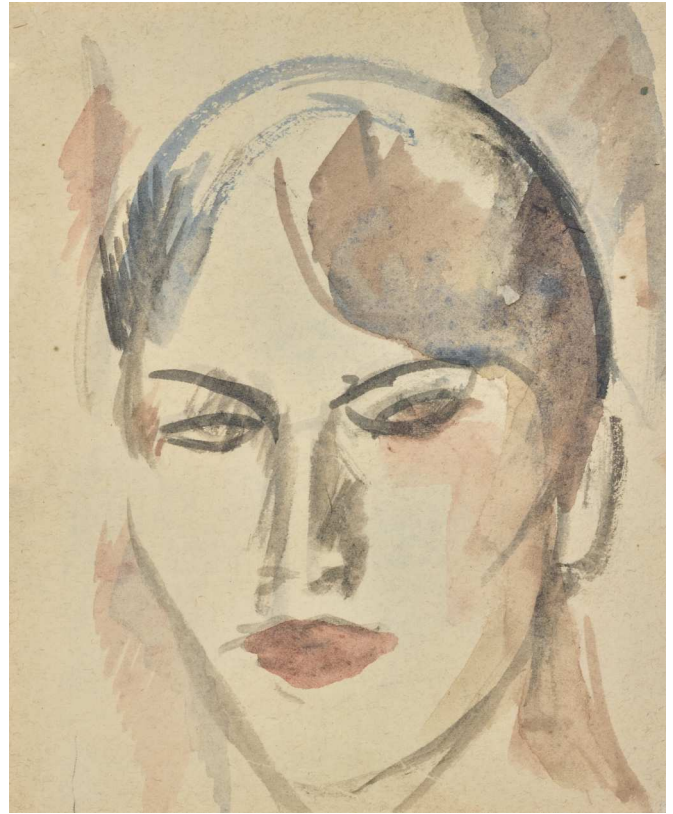
St Andrews Fine Art, St Andrews, Fife;  
Private collection

† ⊕ £ 2,000-3,000 € 2,300-3,450





25



26

26

**JOHN DUNCAN FERGUSSON,  
R.B.A.**

1874-1961

**La Vie En Rose III**

watercolour  
13.5 by 11.5cm., 5½ by 4½in.

**PROVENANCE**

St Andrews Fine Art, St Andrews, Fife;  
Private collection

† ⊕ £ 2,000-3,000 € 2,300-3,450

27

**JOHN DUNCAN FERGUSSON,  
R.B.A.**

1874-1961

**Self Portrait**

watercolour and pencil  
17 by 12cm., 6¾ by 4¾in.

† ⊕ £ 3,000-5,000 € 3,450-5,800



27



PROPERTY OF A LADY AND GENTLEMAN

FRANCIS CAMPBELL  
BOILEAU CADELL, R.S.A.,  
R.S.W.

1883-1937

North Wind, Iona (The Bather)

signed l.r.: *F.C.B. Cadell*; titled and signed on the reverse: *NORTH WIND. IONA. (THE BATHER.)* by *F.C.B. Cadell*.

oil on panel

36.9 by 45.1cm., 14½ by 17¾in.

**PROVENANCE**

Doig, Wilson & Wheatley, Edinburgh;  
Christie's, London, 3 April 1969, lot 239;  
Sir James Hunter Blair, where sold, Christie's,  
London, *The Hunter Blair Family Collection*, 25  
May 2007, lot 172;  
Portland Gallery, London, where purchased by  
the present owner

**EXHIBITED**

London, Portland Gallery, *F.C.B. Cadell*,  
September 2011, no.24

**LITERATURE**

P. MacLeod Coupe, *Paintings of Iona, Cadell and  
Peploe*, 2014, p.193, illustrated pl.176

£ 60,000-80,000 € 69,000-91,500

With the white sands, azure water and wild windswept dunes, the beaches of Iona were a paradise for painters, and during the inter-war years there was a thriving artists' colony attracted to the beauty and remoteness of the island. Cadell made his first visit to Iona in 1912. Sailing with a friend around the Western Isles of Scotland he was drawn to the low-lying land that offered limitless inspiration for the artist. After this first visit, Cadell became quickly captivated by Iona's scenery and the challenges it presented to an artist hoping to capture its atmosphere and natural beauty. He visited Iona almost every summer for the next twenty years and never ceased to be inspired by the coastal landscape. The local islanders grew fond of Cadell over the many years he painted there. They regarded him with genuine affection, and the younger ones with a respect reserved for someone of great character. His paintings of Iona, full of life and light, echo his own light-hearted and cheery character. In contrast to the urban focus of the work Cadell produced in Edinburgh, the overriding subject matter of his Iona paintings is the colours and magnificence of the island's coastline in summer and the resolute crofts, kirks and the ancient abbey firmly planted within its shores.

Cadell painted on small boards, which he usually completed in one session *en plein air*. The present painting appears to be one of his later works due to the more topographically specific view of the island and the broken brush of dryer paint, in contrast to his earlier more fluid hand. When Cadell returned to Iona after the First World War, he persuaded his friend Peploe, a fellow Scottish Colourist, to join him. The two would often sit side-by-side painting an identical view, and whilst they influenced each other, they also brought to the same subject their own different styles and personalities. From about 1920, Cadell and Peploe adopted the technique of using a white

gesso ground for their paintings which absorbed the paint and allowed the artists to work quickly, but also left a dry chalky finish that enhanced the luminosity. This technique was particularly suitable for the depiction of Iona's shimmering sunlight.

It was unusual for Cadell to include figures in his Iona paintings, but here he has placed a woman clad in a white dress which flutters in the sea-breeze and gives a beautifully animated element echoing the rolling waves in the bay beyond. Mauve, sea-greens and brilliant blues give a vibrancy to the picture and are wholly Colourist in their harmonies and contrasts. *North Wind, Iona* depicts the North shore, painted amongst the rocks that form the west boundary of the sands at Chalbha, where we catch a glimpse of the uninhabited island of Lunga, partly hidden by the rocky islet of Eilean Chalbha. Cadell attacked the challenge of trying to capture the sudden and dramatic changes in light and colour with great delight. He could paint the same scene on multiple occasions and each board would be unique due to the capricious weather. It was this ability to render the impression of a land or seascape at a fleeting moment that was key to his most successful Iona paintings, his skill in retaining the essence of changing colours and tones of sand and sea for long enough to commit them to a board. Here he has captured the different brooding tones of dark blue and sea green within the white capped churning sea, evoking a blustering atmosphere enhanced by off-grey clouds and the windswept dress of the figure in the foreground. The rocks on the north shore are Lewisian Gneiss, the oldest rock in Britain, and Cadell has truthfully depicted their richly coloured bands of pink, grey and green embellished with fine green-yellow veining, which again suggests that this is probably one of his mature works when everything that he had learnt was absorbed into these fresh and delightful beach scenes.









29

29

LOTS 29-31 PROPERTY FROM A PRIVATE COLLECTION

**ANNE ESTELLE RICE**

1877-1959

**The Place, Tréboul, Brittany**

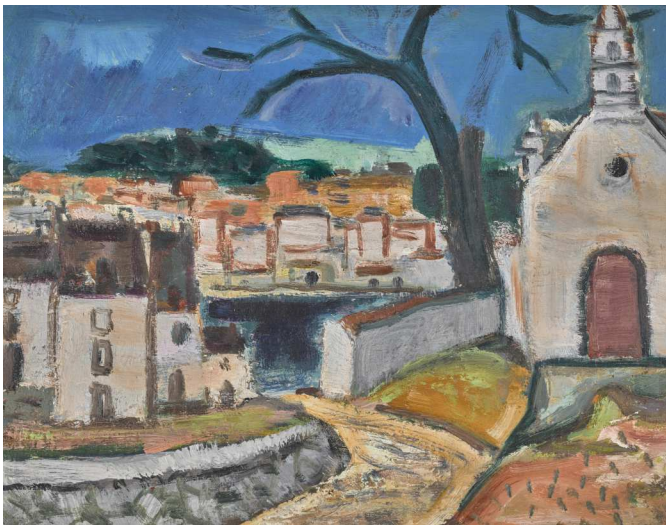
signed l.r.: *Anne Estelle Rice*; titled on the reverse  
oil on board  
33 by 40.5cm., 13 by 16in.

**PROVENANCE**

Gifted by the artist to the grandparents of the present owners

⊕ £ 4,000-6,000 € 4,600-6,900

30



30

**ANNE ESTELLE RICE**

1877-1959

**Tréboul, Brittany**

oil on board  
31.5 by 40.5cm., 12½ by 16in.

**PROVENANCE**

Gifted by the artist to the grandparents of the present owners

⊕ £ 6,000-8,000 € 6,900-9,200

31



31

**ANNE ESTELLE RICE**

1877-1959

**The Beach, Tréboul, Brittany**

oil on board  
32.5 by 41cm., 12¾ by 16¼in.

**PROVENANCE**

Gifted by the artist to the grandparents of the present owners

⊕ £ 6,000-8,000 € 6,900-9,200

32

PROPERTY OF A GENTLEMAN

**JOHN DUNCAN FERGUSSON, R.B.A.**

1874-1961

**Thermice, Harlech Beach**

signed, dated and titled on the reverse: *JD Fergusson 1926*  
*"Thermice, Harlech"*  
watercolour and coloured chalks over pencil  
27.5 by 33.5cm., 10¾ by 13¼in.

**PROVENANCE**

William Hardie Esq.;  
Douglas Young Esq.;  
Ewan Mundy Fine Art, Glasgow;  
Private collection

⊕ £ 12,000-18,000 € 13,800-20,600





32

33

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

**JOHN DUNCAN FERGUSSON, R.B.A.**

1874-1961

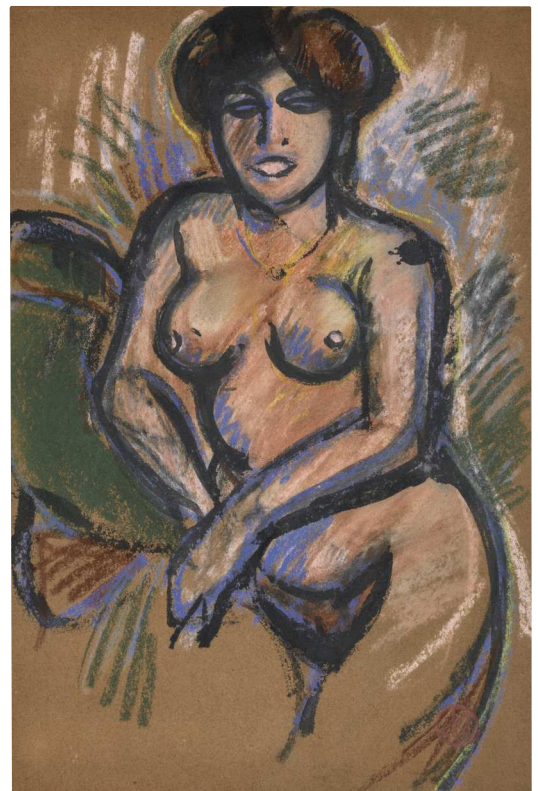
**Study of Margaret Morris**

signed with monogram I.r.; dedicated on a label attached to the reverse by Margaret Morris: *To Hilda & Morris/ in memory of Fergus & many/ happy times -/ & much love-/ Meg-* coloured chalks, brush and ink on buff coloured paper 37.5 by 25.5cm., 14¾ by 10in.

**PROVENANCE**

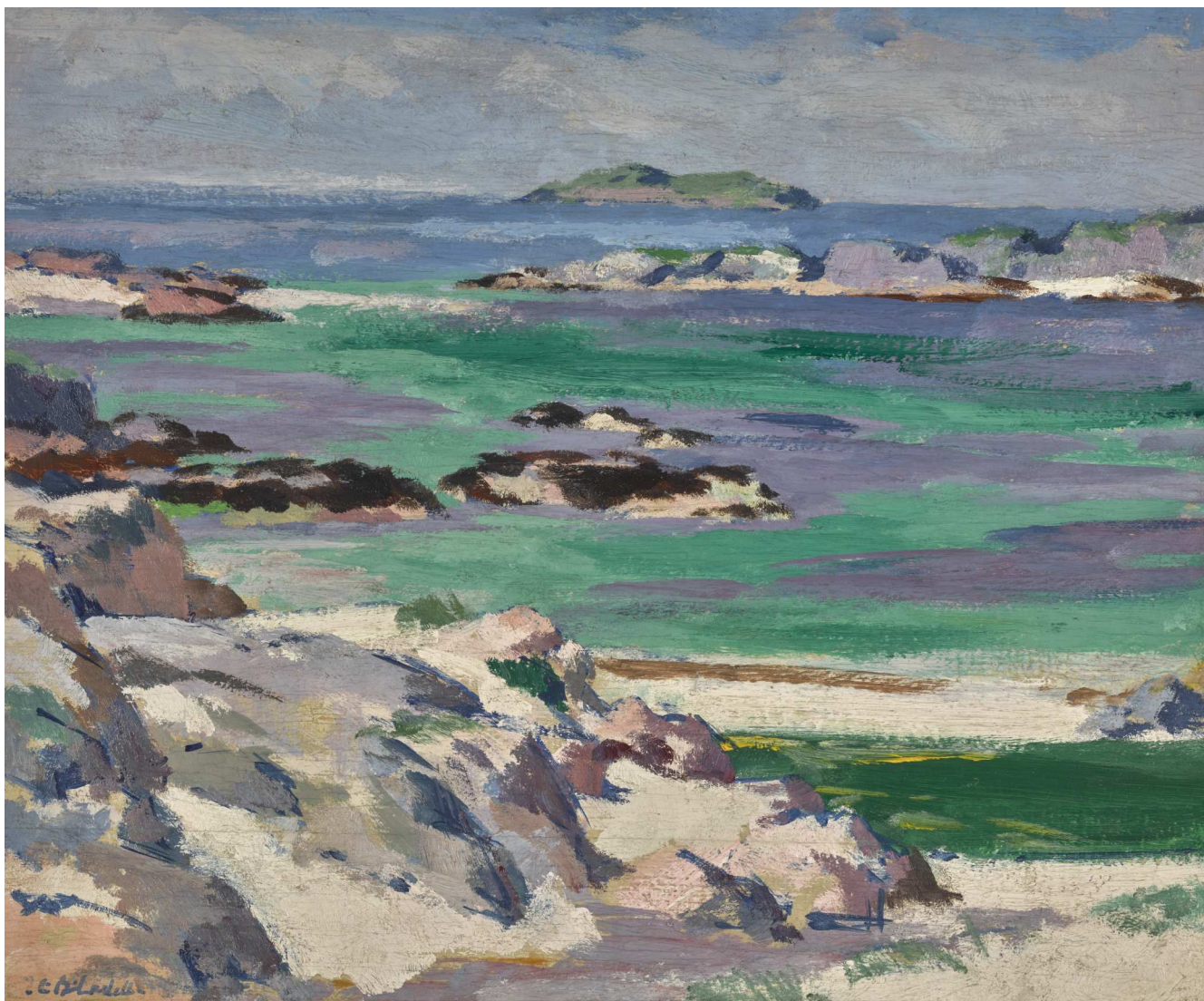
Christie's, Scotland, 26 October 2000, lot 202;  
Private collection

£ 5,000-7,000 € 5,800-8,000



33





34

34

LOTS 34-35 PROPERTY FROM A SCOTTISH PRIVATE COLLECTION

**FRANCIS CAMPBELL  
BOILEAU CADELL, R.S.A.,  
R.S.W.**

1883-1937

**The North Bay**

signed l.l.: *F.C.B. Cadell.*; titled, signed and inscribed on the reverse: *THE NORTH BAY/ by/ F.C.B. Cadell./ Absorbent ground never varnish/ F.C.B.C.*

oil on board

38 by 45.5cm., 15 by 18in.

**PROVENANCE**

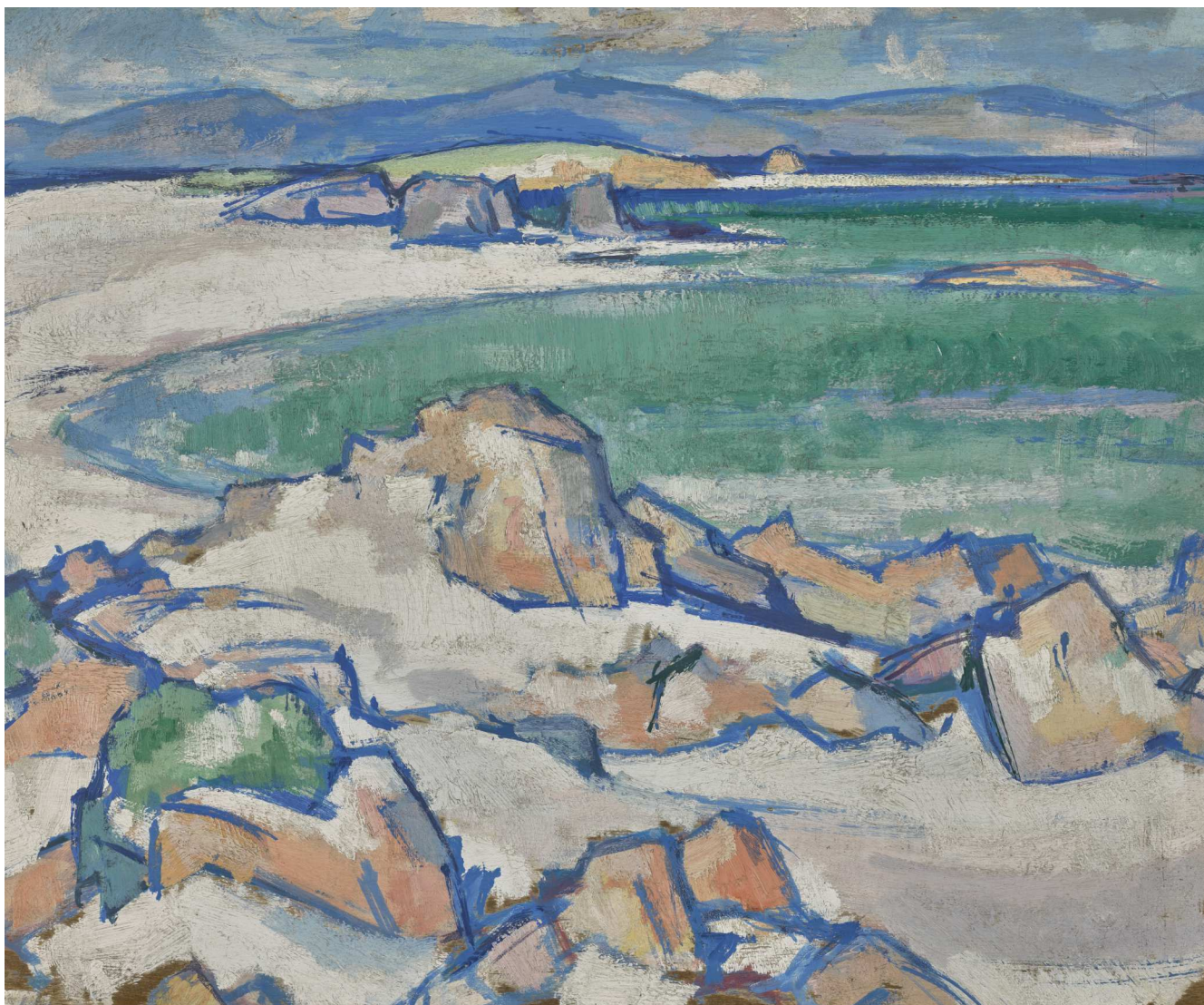
Iain MacNicol, Glasgow;  
Sotheby's, Hopetoun House, 12 April 1983,  
lot 355, where purchased by the father of the  
present owners

The small island of Iona lies close to Mull on the west coast of Scotland. The island boasted an inexhaustible supply of subject matter for the artist: innumerable coastal vistas across the ocean to the west, towards Mull and surrounding islands to the north and east; rocky dunes and machair; beaches with their distinctive

rocky outcrops and pure white sands; clear shallow waters of turquoise and emerald green. From every direction a new artistic challenge presented itself close by, and from each of these perspectives, a hundred different pictures could be produced by the changing effects of light, weather and season on the landscape. First visited by Cadell in 1912, Iona became a rich source of material for the artist who returned year after year on summer painting excursions to the island.

**£ 50,000-70,000 € 57,500-80,000**





35

35

## SAMUEL JOHN PEPLOE, R.S.A.

1871-1935

### Looking from Iona towards Mull

signed l.l.: *peploe*

oil on panel

38 by 45.5cm., 15 by 18in.

#### PROVENANCE

Alex, Reid & Lefevre, London;  
Sotheby's, London, 29 August 1975, lot 362;  
Private collection

In August 1920 Peploe was invited to join his friend Cadell on a visit to Iona. 'Like Cadell he [Peploe] found the island offered him a release from the tensions of life in Edinburgh; it also provided an opportunity to relax with his growing family while, at the same time, offering a totally different inspiration. Peploe treated Iona as systematically as he did his studio still-lives. While Cadell found subjects wherever he looked on the island, Peploe was much more methodical and limited in his outlook. Most of his Iona paintings are of the island's many bays, particularly at the north end, with the pale sands and intense blues and greens of the sea usually seen under skies flecked with cloud.' (Roger Billcliffe, *The Scottish Colourists - Cadell, Fergusson, Hunter, Peploe*, 1989, p. 52) Peploe's pictures of Iona were immediately popular with collectors and

he returned many times to the island: 'It was a sanctuary. He felt in tune with this place.' (Guy Peploe, *S. J. Peploe 1871-1935*, 2000, p. 65)

Different weather and lighting on the white sands, clear waters and architectural rock formations meant that Peploe never ceased to find new inspiration on the island. On sunny days the hue of the sea ranged from turquoise to peacock blue, whilst in stormier conditions it could be deep grey-blue or purple. The present picture depicts one of Peploe's favourite views, from the northeast shore on the beach known as *Traigh Ban nam Manach* (White Strand of the Monks) looking towards *Cnoc an t'-Suidhe* (Cow's Rock) and beyond to Mull.

£ 60,000-80,000 € 69,000-91,500



PROPERTY FROM A BRITISH PRIVATE  
COLLECTION

SAMUEL JOHN PEPLAE,  
R.S.A.

1871-1935

Still Life of Roses with a Blue and  
White Vase

signed l.r.: *Peploe*

oil on canvas

56 by 51cm., 22 by 20in.

**PROVENANCE**

Purchased from the artist by Sir Patrick Ford and  
thence by descent to his daughter Mrs Marjorie  
Murray, by whom sold Christie's, Scotland, 11  
December 1986, lot 212;  
Duncan Miller, London;  
Private collection;  
Sotheby's, London, 29 September 2010, lot 92,  
where purchased by the present owners

**EXHIBITED**

London, Richard Green, *S.J. Peploe - Landscapes,  
Still Life, Roses*, 2017, no.11

£ 350,000-550,000 € 400,000-630,000

“There is so much in mere  
objects, flowers, leaves, jugs,  
what not colours, forms,  
relation - I can never see  
mystery coming to an end.”

SAMUEL JOHN PEPLAE

(letter written by Samuel John Peploe, quoted in  
Stanley Cursiter, *Peploe; An Intimate Memoir of an  
Artist and of His Work*, 1947, p.73).







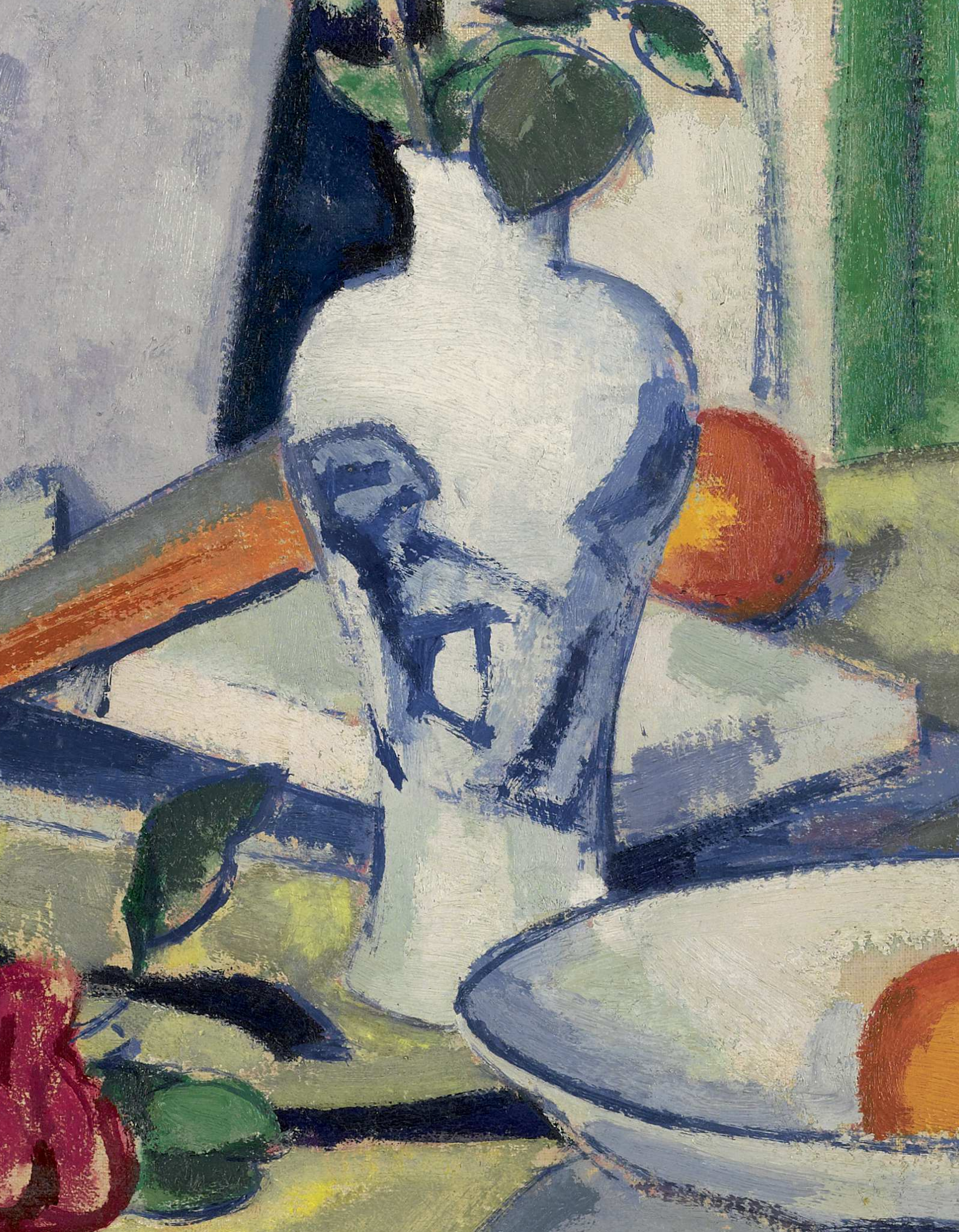
Combining bold colours, assured handling and a controlled composition of forms, *Still Life of Roses in a Blue and White Vase* is an exceptional example of Peplow's mature style. Painted in the 1920s at the height of his career when he produced some of his most accomplished, considered and vibrant still life paintings. While the years during and prior to the war had been a period of intensive focus, preparation, study and development, by the early 1920s he was, as Stanley Cursiter phrases it, 'like a coiled spring awaiting merely the opportunity to expand.' He embarked on his most productive artistic phase and his paintings of roses mark the epitome of his still life paintings of this period. The pictures that he produced are vivid statements of modernity, elevating the art-form of still-life painting to new heights where colour and form are paramount.

The present work is one of a series that Peplow produced at this time, in which the sinuous contours of blue and white china vases and bowls is contrasted with bright accents of orange fruits and richly coloured roses. Contemporary examples include *Red and Pink Roses*, *Oranges and Fan* (sold Sotheby's, London, 30 September 2009, lot 55) and *Still Life with Tulips* (sold Sotheby's, Hopetoun House, 24 April 2006, lot 126). This series is linked by their complex compositional arrangements, bold primary colours and the continual recurrence of the white books, the blue and white porcelain, the lacquer fan and the contrasting fabric drapes. In these works the sharp geometric angles of the petals, drapery, books and fan are set in pleasing contrast with the subtle curves of the ripe fruit and Japanese ceramics. It was during this stage that Peplow abandoned the thick black outlines he had earlier employed, and the interior space instead becomes flattened, shapes of pure colour are juxtaposed, each pigment becoming more vibrant and rich through the association. It was also at this time that Peplow ceased to varnish his pictures, allowing, as in the present work, the pure colour of the paint to show through.

For Peplow, the execution of the perfect still life was an obsession which dominated his career. It was for him both an aesthetic and intellectual exercise and he would spend hours contemplating the arrangement of his still lifes, carefully considering and tweaking each element, before finally putting brush to canvas. The artist's carefully thought-out arrangement of the composition contrasts with the expressive and painterly qualities of the final creation, and it is in this combination that Peplow's brilliance lies. While the stylistic elements present in his still lifes developed and changed over time, some of the qualities which Peplow found most important can be traced back to his earliest still life paintings. *Flowers in a Silver Jug* (1904, The Fleming Collection), for example, is earthy and subtle, but the almost monochromatic quality of the work is an experiment with the non-naturalistic possibilities of tone. The painterly brush strokes and thick impasto, suggest an early interest and awareness of the physical qualities of the medium.

Throughout the 1920s, Peplow was not only at the height of his technical prowess but was also experiencing the peak of his critical success. He exhibited widely, experienced a marked increase in the sale of his pictures and received several awards. Following from a dip in his popularity when his style was undergoing a fluid transformation, Peplow's reputation was restored when a small group of collectors began to recognise the merit in the bold patterning and rich colour of his later works, and others soon followed suit. Alongside his Colourist contemporaries Francis Campbell Boileau Cadell and George Leslie Hunter, Peplow exhibited twenty-six works at the Leicester Galleries in London in 1923. Having been elected an associate in 1918, he was awarded full membership to the Royal Scottish Academy in 1927. In the following year he held an exhibition at the C.W. Kraushaar Galleries in New York. Also in 1928, Kirkcaldy Art Gallery, following renovations which nearly doubled its size, allocated an entire room exclusively to Peplow's work.







PROPERTY OF A LADY AND GENTLEMAN

## JOHN DUNCAN FERGUSSON, R.B.A.

1874-1961

### Looking over Killiecrankie

signed and dated on the reverse: *J.D. Fergusson./1922*; also titled and signed on a label attached to the stretcher: *No. 8, Looking Over Killiecrankie/JD FERGUSSON*  
oil on canvas  
61 by 66.7cm., 24 by 26¼in.

#### PROVENANCE

Alice Moore of Chatham, New Jersey;  
Terence McGee of Chatham, New Jersey;  
Sotheby's, Hopetoun House, 24 April 2006, lot 147;  
Private collection

#### EXHIBITED

New York, The Whitney Studio (now the Whitney Museum), *John Duncan Fergusson Exhibition*, December 1926, no.8

⊕ £ 80,000-120,000 € 91,500-138,000

For many years Fergusson lived in London and Paris and did not paint the rich subject matter of his home country. This changed in 1922 when he embarked on his first motoring tour of the Scottish Highlands from the invitation of his long-standing friend, businessman and writer, John Ressich. Their tour began on 29 May in Glasgow, reached Pitlochry on the second day and continued onward to Blair Atholl. They drove along one of the most picturesque roads in Scotland, the Pass of Killiecrankie; '*through Glengarry to Dalwhinnie where taking the wrong turning we were very fortunately made Newtonmore and turned there to come back by Laggan and the Loch Laggan road to Spean Bridge. The road through Loch Laggan was one of the most beautiful of our trip, Ben Alder Forest particularly on the south shores striking our attention.*' (Margaret Morris, *The Art of J. D. Fergusson, A Biased Biography*, 1974, p. 141)

The enchantingly scenic tour rekindled Fergusson's interest in Scottish landscape and resulted in a wealth of sketches, watercolours and paintings. Comparable landscapes also dated 1922 are *A Puff of Smoke Near Milngavie* (private collection) and *In Glen Isla* (University of Stirling, J. D. Fergusson Memorial Collection). These sketches and paintings were put aside until after the summer, when he spent six months in London feverishly painting pictures inspired by this journey and his rekindled enthusiasm for Scotland. His life-long partner, Margaret Morris recalled, '*There is little to say about the next six months, because Fergus was literally painting every minute he was not sleeping or eating.*' (Alice Strang, Elizabeth Cumming and Sheila

McGregor, *J.D. Fergusson*, National Galleries of Scotland Edinburgh, 2013) The resulting pictures were exhibited in Fergusson's first solo exhibition in Scotland held at The Scottish Gallery in Edinburgh and at La Société des Beaux-Arts in Glasgow in 1923. He continued to exhibit these pictures and *Looking Over Killiecrankie* was shown at what is now the Whitney Museum in New York in 1926.

Fergusson's love of colour is displayed here through the richly hued palette and the strong emphasis of the geometry of the landscape. These elements reflect the influence of his time in Paris in the early 1900s, and especially his interest in the art of Paul Cézanne. Through the contrasting layers of receding landscapes, the viewer's eye is drawn towards the deep blue towering mountains in the distance. Canadian painter Emily Carr said that Fergusson encouraged his students '*to see rhythm in nature*' and in *Looking over Killiecrankie* we can perceive the artist's desire to represent these rhythms of repeated curvaceous forms created by the hills, clouds and mountains in the distance. His infatuation with brilliant colour is displayed in the lush greens, strong blues and purples that dominate his palette. This enthusiasm for colour and its skilful manipulation is taken in part from Fauve artists like Matisse and Derain. Contemporary artists and critics saw Fergusson as a pioneer of modern Scottish painting; P.G. Konody stated in *The Times*, '*Mr. Fergusson is the most stimulating and intriguing of this group of modern Scotsmen.*' (Alice Strang, Elizabeth Cumming and Sheila McGregor, *J.D. Fergusson*, National Galleries of Scotland Edinburgh, 2013)







PROPERTY FROM A SCOTTISH PRIVATE COLLECTION

## GEORGE LESLIE HUNTER

1877-1931

### Still Life of Apples

signed l.r.: *L Hunter*

oil on board

45.5 by 61cm., 18 by 24in.

#### PROVENANCE

The Scottish Gallery, Edinburgh;

Private collection

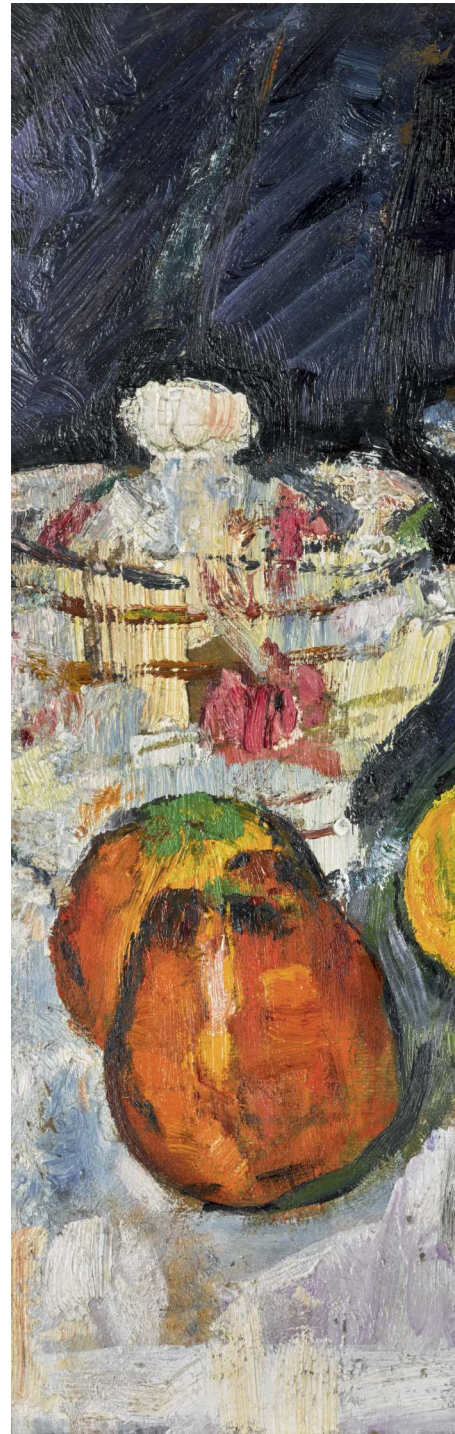
£ 80,000-120,000 € 91,500-138,000

Hunter loved nothing more than to paint fruit or flowers and he relished the prospect of devoting his time to still-life painting. He usually composed his still-life paintings around a central motif of a vase of flowers, bowls of fruit or sometimes more unusual objects such as a statue, or even a cooked lobster in one case. He would return to his Glasgow studio with bouquets of choice blooms or ripe fruit and despite the chaos of his housekeeping, was able to find interestingly shaped ceramics to contain them and construct a pleasing and sophisticated still-life from which to work. The bold colouring and the voluptuous forms of the bright apples arranged on a crumpled white cloth is reminiscent of the still-lives of Cezanne which began to have a strong influence upon Hunter's work in the later 1920s. The same *ecuelle* (a covered soup bowl with two handles) appears in *Still Life, Fruit* of c.1926 (Sotheby's, London, 22 April 2010, lot 69) and *Still Life with Fruit, a Ewer and an Ecuelle on a Yellow Drape* (Sotheby's, Gleneagles, 29 August 2007, lot 139).

A friend of Cezanne, Louis Le Bail wrote a recollection of Cezanne's way of painting fruit which could equally apply to Hunter's: *'Then Cezanne arranged the fruits, contrasting the tones one against the other, making the complementaries vibrate, the greens against the reds, the yellows against the blues, tipping, turning, balancing the fruits as he wanted them to be...'* (quoted in Derek Ogsdon, *The Life and Work of George Leslie Hunter 1877-1931*, Kelso, 2002, p.49)



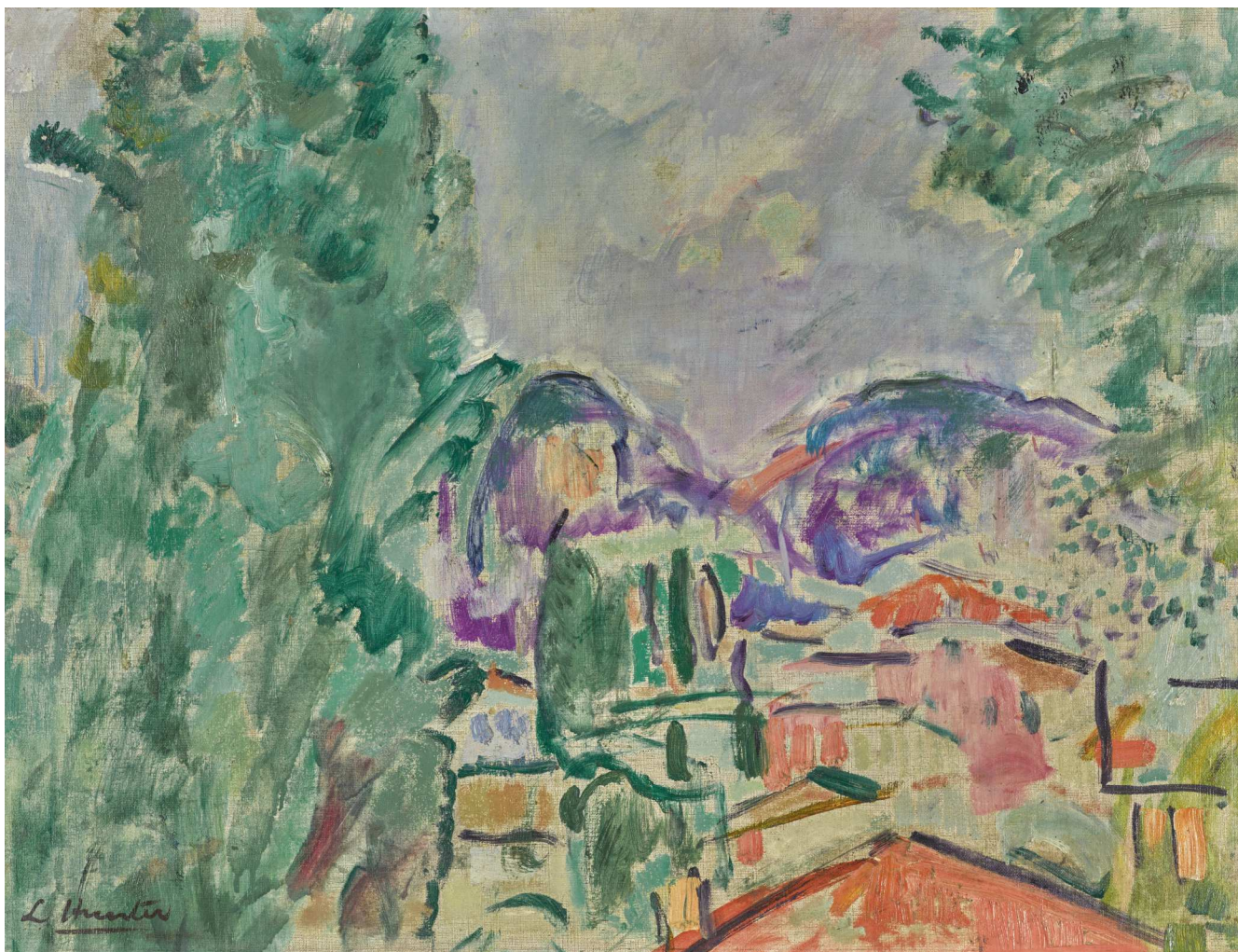
George Leslie Hunter in his studio c.1929.  
Photographer unknown.











39

39

PROPERTY OF A GENTLEMAN

## GEORGE LESLIE HUNTER

1877-1931

### Rooftops, South of France

signed l.l.: L. Hunter

oil on canvas

67 by 76cm., 22½ by 30in.

#### PROVENANCE

Christie's, Scotland, *Four Scottish Colourists*, 11

December 1986, lot 257;

Private collection

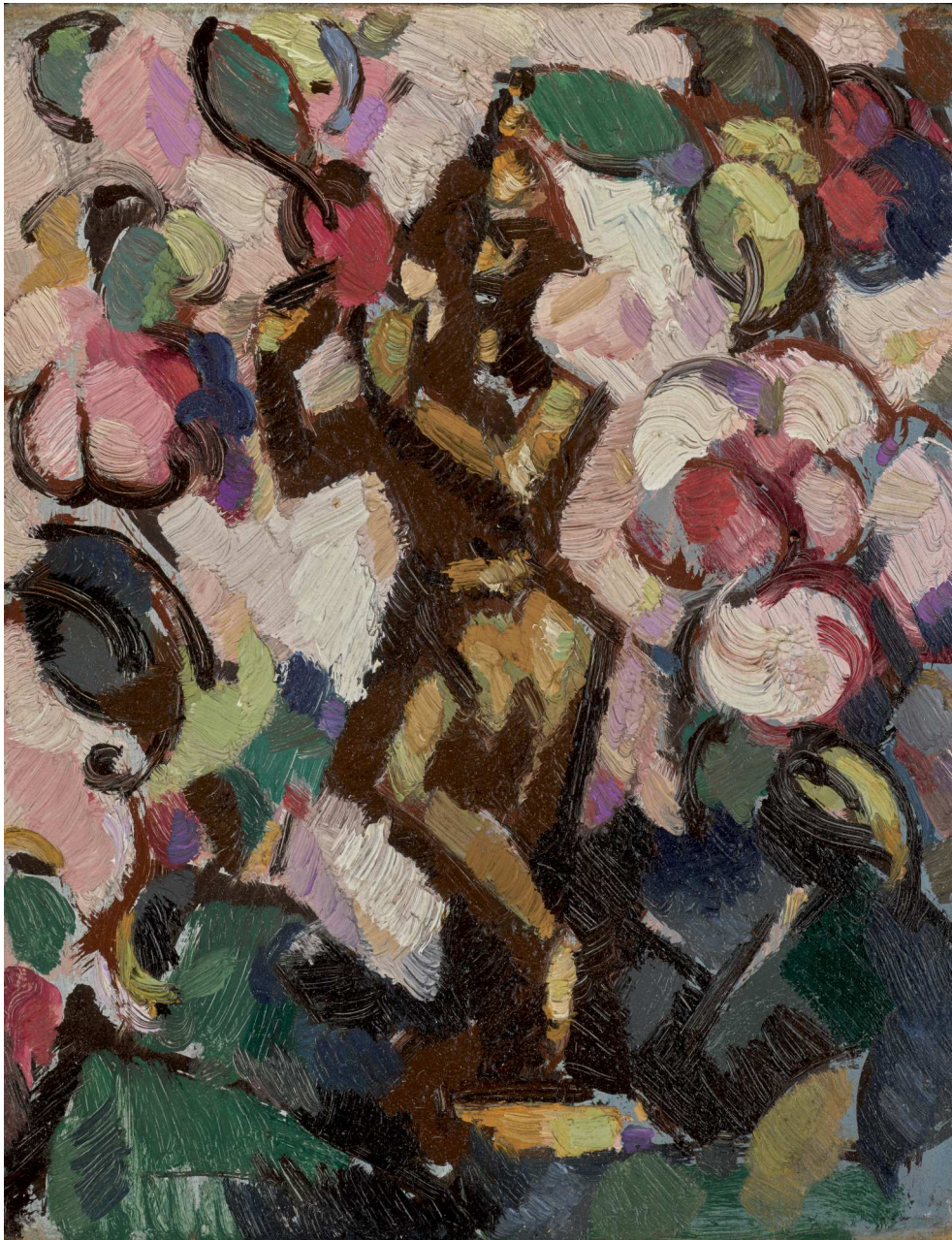
Although no exact date is known for Hunter's first visit to the South of France, it is likely that it was towards the end of 1926 when he rented a small studio adjacent to the Auberge de la Colombe d'Or in the small village of St-Paul-de-Vence.

From here he wrote: *'I like this country very much and am sorry I did not come here six years ago in place of going to Fife. I feel six months here was worth six years there... This is a painters country. Some time later I will go back to the coast, but I*

*feel I will stay here for a while.'* (T. J. Honeyman, *Introducing Leslie Hunter*, p. 119) Based in Vence he travelled around the Riviera on this trip and subsequent visits in 1927 and 1928, painting at Marseilles, Antibes, Toulon, Juan-les-Pins and St Tropez. Hunter painted this landscape on the reverse of a canvas previously used by another artist, probably a former resident of la Colombe d'Or.

£ 8,000-12,000 € 9,200-13,800





40

40

PROPERTY FROM A PRIVATE COLLECTION

**JOHN DUNCAN FERGUSSON,**  
R.B.A.

1874-1961

**Statuette Among Blossoms**

oil on board  
24 by 17cm., 9½ by 7½in.

**PROVENANCE**

Given by the artist and Margaret Morris to their friend Eleanor M. Elder, and thence by descent

Fergusson became interested in Khmer and Indian sculpture during his time in Paris when he studied examples in the Trocadero Museum. The figurine in the present work appears to be a bronze of Krishna dancing and playing a flute, surrounded by voluptuous flowers painted in a vivid pattern suggestive of Fauvist influence. It was probably painted c.1913 around the time that Fergusson met the innovative dancer Margaret Morris who became his lifelong companion. The rhythmic poses of figures in Asian art had

a lasting influence on Fergusson's painting and sculpture, and Morris' dance. Her performance of *Le Chant Hindu* at Olympia in 1915 echoed the sculpture that she had admired with Fergusson a few years earlier. The present picture was given to Eleanor Elder (d.1971), a fellow dancer, who chaperoned Margaret during the early days of her relationship with Fergusson and became one of her closest friends.

⊕ £ 30,000-50,000 € 34,300-57,500



PROPERTY OF A LADY

## GEORGE LESLIE HUNTER

1877-1931

## Still life of Pink Roses with Fruit and a Glass

signed I.I.: L Hunter

oil on canvas

55 by 44.5cm., 21¾ by 17½in.

## PROVENANCE

Purchased directly from the artist by a private collector and thence by descent until 2006; Bonhams, Edinburgh, 25 August 2006, lot 1100A; Richard Green, London, where purchased by the present owner

£ 200,000-300,000 € 229,000-343,000

The square-brush application of the brilliantly-hued paint in *Still Life of Pink Roses, Fruit and a Glass* demonstrates Hunter's admiration for the work of Henri Matisse. One of Hunter's chief patrons in Glasgow, William McInnes owned a fine still life painting by Matisse that Hunter greatly admired; he would often sit in front of it for hours. Hunter's biographer T.J. Honeyman makes the important point that the Glasgow Art dealer Alexander Reid felt Hunter 'a more powerful colourist than Matisse and equally refined'. During his lifetime Hunter's work was often likened to that of both Matisse and Cezanne and although Honeyman noted that both artists had had some influence upon Hunter, especially during his stay in France, he was adamant in his contest that Hunter was far from an imitator of any other artist stating that 'one should not liken him to Matisse. One should contrast them. Each is a colourist, but their perceptions differ.' At this time Hunter's style was fully formed and he was proud of his achievements 'he was emphatic in the conviction that his present style of painting qualified him for inclusion among the accredited leaders of the post-war European art.'

It is difficult to date Hunter's still-lives; he did not often write a date on them and the pictures included in various exhibitions usually had ubiquitous titles like 'Still Life' which make identifying specific exhibits impossible. However, stylistically the present picture is likely to have been painted in the mid-1920s. At this time Hunter's still-life paintings were particularly vibrant, marked by a richness of colour and bold composition. As Derek Ogston highlights in *The Life and Work of George Leslie Hunter 1877-1931*, 'Leslie Hunter's later still life and flower paintings exhibit considerable variety in both style and subject. It is clear that he continued to experiment, although bright colour was a constant constituent

of his work, often with vibrant colours of fruit echoed in the design on a vase or background curtain.' (p.46) There is a wonderful richness in the colours of this painting and an expressive use of the paint which suggests confidence and joy which is not always present in Hunter's paintings. It was clearly painted during a period in Hunter's career when he was invigorated by his art and painted his best pictures. In the 1920s Hunter was encouraged by his friend and biographer Tom Honeyman to concentrate on painting still-life subjects and this was to give him a new and more focused direction in his work. In the *Times* review of 1923, Honeyman confirms that 'Mr Hunter loves paint and the flatness of paint. He loads it on lusciously...his still-life paintings are strong and simple in design and gorgeous in colour. Only his firm taste and his mastery of colour prevent him being blatant; but, missing that, he makes the heart glad, like wine.' (*Times* review of 1923, T. J. Honeyman papers, National Library of Scotland, p. 85) Honeyman further identifies that 'it is this unerring sense of colour that made Hunter the artist he became...never a jarring pattern is found, or an inharmonious tone in his colour schemes – rich and glowing as they are without a hint of garishness.'

In December 1925 a critically-acclaimed show of Hunter's work was held at the Alex Reid Gallery. A critic noted that 'Like all progressive artists, Hunter's art has advanced stage by stage until he has now evolved a style of his own, which in its compelling power and decoration and realistic elements is well in advance of anything he has hitherto achieved.' (*Glasgow Herald*, 15 December 1925) The same critic praised his pictures '... strong and striking in design and gorgeous in their colour harmonies. His favourite theme in this connection is a vase of flowers or a dish of fruit set against a richly patterned curtain.'

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

An art critic quoted in T.J. Honeyman *Three Scottish Colourists*, London, 1950, p.108









42

PROPERTY OF A LADY AND GENTLEMAN

**FRANCIS CAMPBELL  
BOILEAU CADELL, R.S.A.,  
R.S.W.**

1883-1937

**Cockerel and Hens in a Barn**

signed I.I.: *F.C.B.Cadell*  
oil on canvas-board  
37.5 by 45cm., 14¾ by 17¾in.

**PROVENANCE**

Bonhams, London, 26 August 2005, lot 1100;  
Portland Gallery, London, where purchased by  
the present owners

**EXHIBITED**

London, Portland Gallery, *F.C.B. Cadell*,  
September 2011, no.6

**LITERATURE**

T. Hewlett and D. Macmillan, *F.C.B. Cadell*,  
London, 2011, p.59, no.53, illustrated

£ 12,000-18,000 € 13,800-20,600



43

PROPERTY OF A LADY

**FRANCIS CAMPBELL  
BOILEAU CADELL, R.S.A.,  
R.S.W.**

1883-1937

**Reflections**

signed I.I.: *F.C.B. Cadell*  
oil on canvas  
61 by 51cm., 24 by 20in.

**PROVENANCE**

T. & R. Annan & Sons, Glasgow;  
Sotheby's, Edinburgh, 25 February 1975, lot 308

£ 30,000-50,000 € 34,300-57,500





44

44

PROPERTY FROM A PRIVATE COLLECTION

## SAMUEL JOHN PEPLOE, R.S.A.

1871-1935

### Dean Village, Edinburgh

signed l.r.: *Peploe*; titled and signed on the reverse: *Dean Village/ Edinburgh/ Peploe*  
oil on board

24 by 16cm., 9½ by 6¼in.

#### PROVENANCE

Ian MacNicol, Glasgow;  
The Hon. James Bruce, thence by descent

#### EXHIBITED

Edinburgh, Aitken Dott & Son, *Peploe Exhibition*,  
1947, no.39

The Colourists painted remarkably few pictures of Edinburgh and the present work is a rare example from Peploe's early period when he was living in a rather gloomy studio at 7 Devon Place close to Haymarket Station. *Dean Village, Edinburgh* was painted only a few streets away from Peploe's studio and the house where he was born. Painted c.1902, it is reminiscent of the small, freely-painted Impressionistic pictures of Barra, Comrie and North Berwick made by Peploe

around the same time. The picture shows the backs of houses, looking up from Leith Water towards Dean Parish Church from Hawthornbank Lane with washing fluttering on a clothes-line in the foreground. It is this choice to depict a less obvious view than the post-card images of Edinburgh that has been noted in his pictures from this period; '*Peploe was never attracted to the obvious subject, seeing the selection of what to paint as a vital part of the creative act, often preferring the town to the profusion of nature...*' (Guy Peploe, *S.J. Peploe*, 2012, p.40)

£ 25,000-35,000 € 28,600-40,000



PROPERTY FROM A BRITISH PRIVATE COLLECTION

## SAMUEL JOHN PEPLOE, R.S.A.

1871-1935

### Still Life of Roses with a Green Tablecloth

signed l.r.: *Peploe*  
oil on canvas  
51 by 40.5cm., 20 by 16in.

#### PROVENANCE

Winnie Hyslop by whom gifted to a private collector and thence by descent until 2009; Sotheby's, London, 30 September 2009, lot 61 where purchased by the present owners

#### EXHIBITED

London, Duncan Miller Fine Arts, *The Scottish Colourists*, 1987;  
London, Richard Green, S.J. *Peploe - Landscapes, Still Life, Roses*, 2017, no.11

£ 300,000-500,000 € 343,000-575,000

More than any other Colourist, Samuel John Peploe was influenced by the radical work of the Cubists and Fauves and he developed a way of a painting closely akin to that of Cezanne with his bold colour and delineated tone. Peploe's works produced in the early 1920s investigated the possibilities of artistic expression in terms of pure colour and flattened pictorial space. His work is not concerned with clever representations of distance or of light. There is no meaning to be read into the flower symbolism of his pictures and there is no deep-rooted psychological mystery to his work. His still life paintings portray the simple but striking beautiful and modern qualities of colour and perspective in their purest form. In the introduction to Peploe's memorial exhibition catalogue, held in 1937 at the McLellan Galleries, E.A. Taylor, a fellow artist and friend observed that 'even be Peploe's motif a single rose, he gave to it by his significant design and colour a more enduring bloom than any yet produced by the superficial formula of academic cosmetics.'

Peploe regarded all his still life paintings as highly serious works, requiring a considered intellectual effort allied to a delicate touch and a sure sense of colour and pattern. Peploe's contribution to the genre of still life painting is probably without equal in British art in the twentieth century. Walter Sickert, who had been invited by Alexander Reid to write an introduction to the catalogue of the 1925 exhibition at the Leicester Galleries in London, had a high opinion of these new paintings. He commented that 'in his earlier work Mr. Peploe had carried on a certain

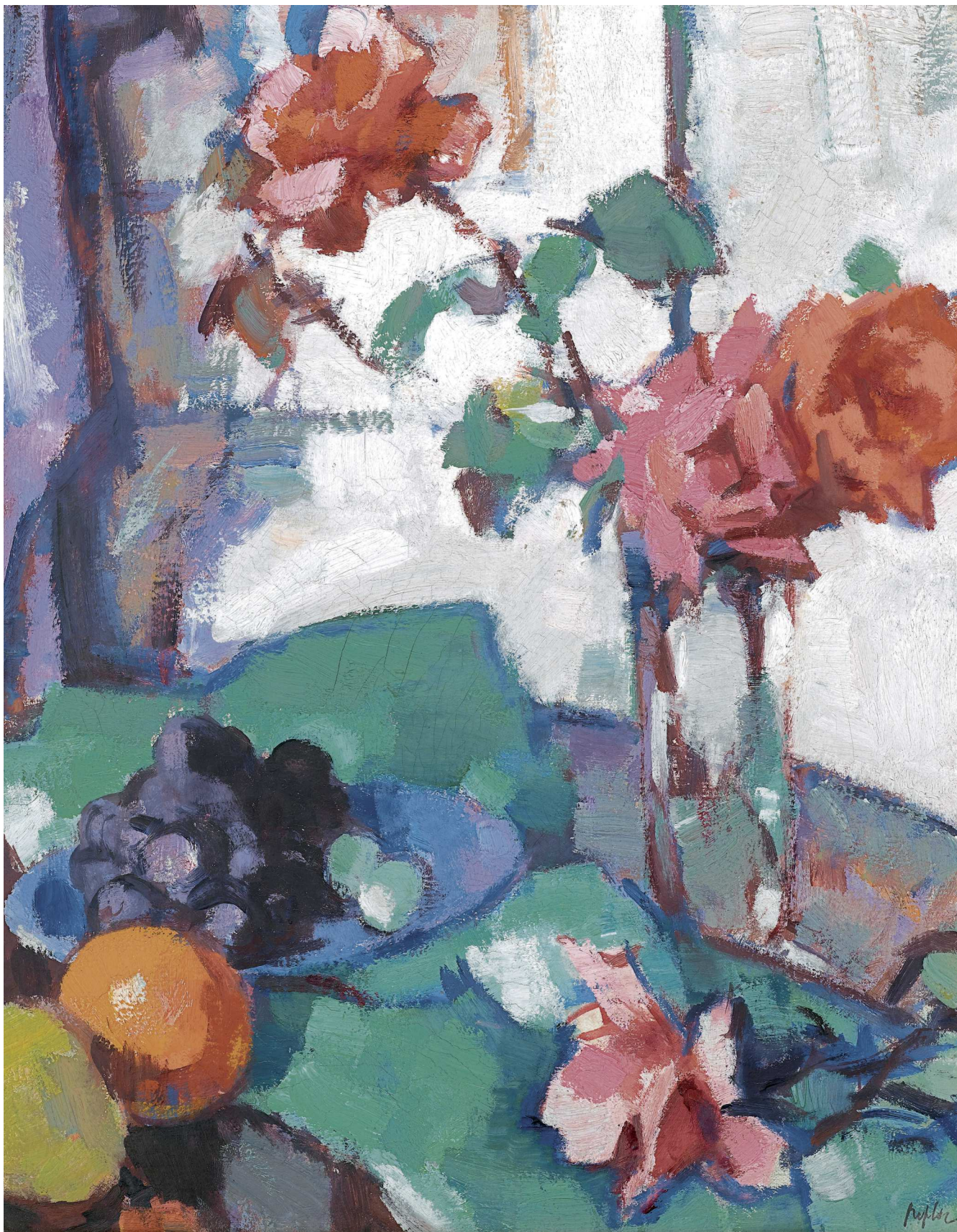
*kind of delicious skill to a pitch of virtuosity that might have led to mere repetition, and his present orientation has certainly been a kind of rebirth. He has transferred his unit of attention from attenuated and exquisite gradations of tone to no less skillfully related colour. And by relating all his lines with frankness to 180 degrees of two right angles, he is able to capture and digest a wider field of vision than before. And time, as the poet sings, is an important element in the gathering of roses. And it is probably for this reason that, obviously beautiful as was Mr Peploe's earlier quality, his present one will establish itself as the more beautiful of the two.'*

*Still Life of Roses with a Green Tablecloth* was painted in the 1920s at the height of the artist's career and this wonderful composition is among the most sophisticated and beautiful of his works of this type. The soft tones and subtle square brush strokes produce the superbly balanced and harmonious flavour which is so typical of his finest work of this period. Throughout his career Peploe strove to paint the perfect still life and he came closest to this ideal in the mid 1920s. Flower paintings had always been his first love and his first serious achievements had come when he applied himself to this subject matter and his meticulous temperament made him ideally suited to the task. His calm reasoning and thoughtful manner enabled him to make a careful analysis of the problems which face the still life painter and he set about resolving them in a series of works which include many of his most satisfying paintings.

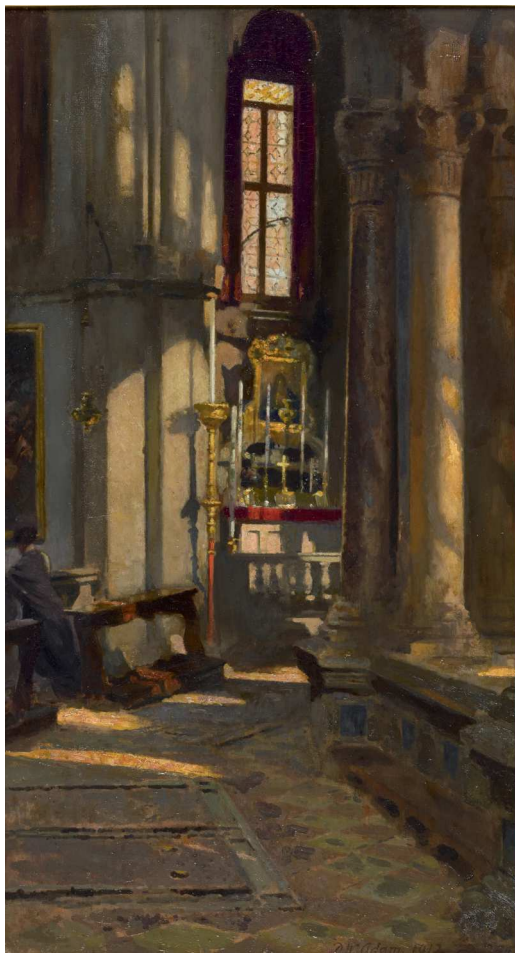


S.J. Peploe in his studio, c.1904. Photographer unknown.

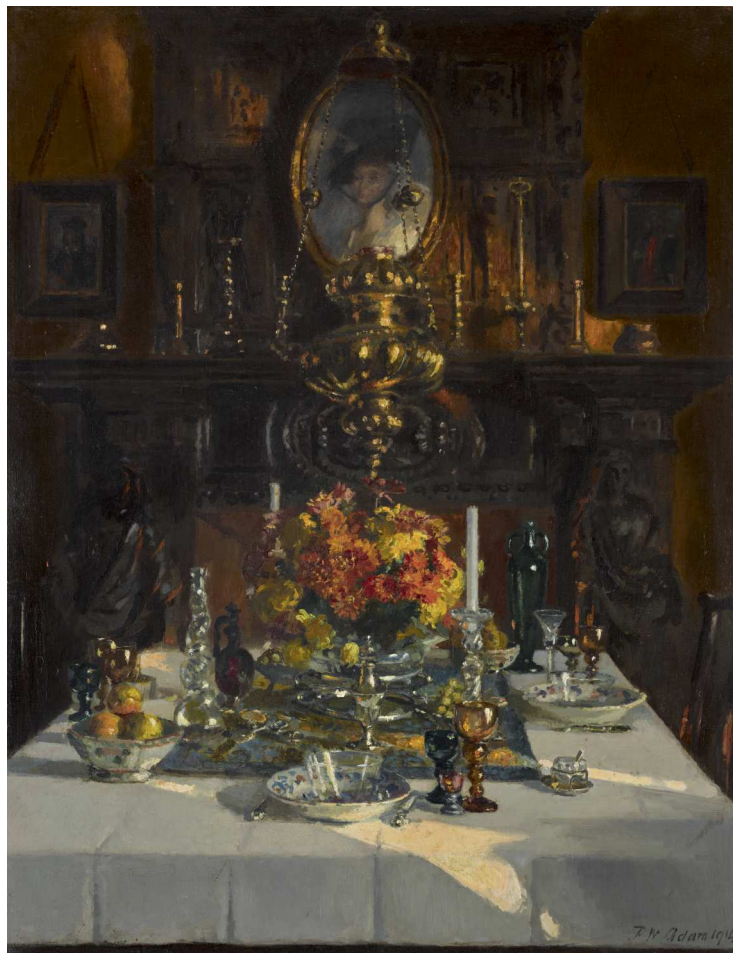








46



47

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PROPERTY FROM A PRIVATE COLLECTION

**PATRICK WILLIAM ADAM,  
R.S.A.**

1854-1929

St. Zaccaria, Venice

signed and dated l.r.: *P.W. Adam, 1912*; titled on a label attached to the stretcher  
oil on canvas  
114.5 by 63.5cm., 45 by 25in.

**PROVENANCE**

Sotheby's, Hoptoun House, 18 April 2005, lot 80, where purchased by the present owners

**LITERATURE**

Patrick J. Ford, *Interior Paintings by Patrick W. Adam, R.S.A.*, Glasgow, 1920, n.p.

£ 8,000-12,000 € 9,200-13,800

47

PROPERTY FROM A SCOTTISH PRIVATE COLLECTION

**PATRICK WILLIAM ADAM,  
R.S.A.**

1854-1929

November Evening

signed and dated l.r.: *P W Adam 1914*  
oil on canvas  
81 by 64cm., 32 by 25¼in.

**PROVENANCE**

Doig, Wilson & Wheatley, Edinburgh;  
Ossian Donner esq., Helsingford;  
Sotheby's, Glasgow, 16 April 1996, lot 107;  
Private Collection

**EXHIBITED**

Edinburgh, Royal Scottish Academy, 1917, no.270

**LITERATURE**

Patrick J. Ford, *Interior Paintings by Patrick W. Adam, R.S.A.*, Glasgow, 1920, n.p., pl.48

£ 10,000-15,000 € 11,500-17,200

48

LOTS 48-49 PROPERTY FROM A SCOTTISH PRIVATE COLLECTION

**STANLEY CURSITER, C.B.E.,  
P.R.S.W., R.S.A.**

1887-1976

The Kame of Hoy, Orkney

signed and dated l.l.: *Stanley Cursiter, 1930*; titled on the canvas overlap  
oil on canvas  
46 by 61cm., 18 by 24in.

⊕ £ 10,000-15,000 € 11,500-17,200





48

49

**JAMES PATERSON, P.R.S.W.,  
R.S.A.**

1854-1932

Orotava, Tenerife

signed l.r.: *James Paterson*

oil on board

24 by 33cm., 9½ by 13in.

There is another landscape by the artist on the reverse.

**EXHIBITED**

Edinburgh, Fine Art Society, *The Paterson Family*,  
1977, no.6

£ 1,500-2,000 € 1,750-2,300



49



PROPERTY OF GENTLEMAN

**SIR JOHN LAVERY, R.A.,  
R.S.A., R.H.A.**

1856-1941

**The Golf Course, North Berwick**

signed l.l.: *J. Lavery*; also signed, titled and dated 1922 on the reverse  
oil on canvas  
63.5 by 76cm., 25 by 30in.

**PROVENANCE**

The Hon. Miss Anne Holt;  
Sotheby's, London, 4 November 1992, lot 47,  
where purchased by the present owner

**EXHIBITED**

Edinburgh, Royal Scottish Academy, 1926,  
no.250;  
London, Spink & Son, *Sir John Lavery, R.A., 1856-  
1941*, 1971, no.57;  
Edinburgh, National Galleries of Scotland, *The Art  
of Golf*, 2014, no.31 (illustrated in exh. cat., pl.54)

£ 150,000-250,000 € 172,000-286,000

Lavery painted a series of canvases depicting the famous golf links at North Berwick between 1919 and 1921. They were painted while he was staying with his friend, a solicitor named Patrick Ford at his country house, Westerdunes. These canvases include *The Putting Course* of 1921 (private collection) and *The Golf Links, North Berwick* (Sotheby's, London, 22 November 2016, lot 15). Westerdunes had been built in 1908 on the outskirts of the East Lothian town, a large villa overlooking the sea and with extensive gardens. To coincide with the completion of the house, the Fords had commissioned Lavery to paint the portrait of Mrs Ford. This was their first meeting and led to a friendship and lucrative patronage for Lavery; the Fords purchased pictures by Lavery with subjects as diverse as boar hunting in Morocco to skiing in Switzerland. With its beautiful Japanese garden (see Sotheby's, London, 27 September 2017, lot 313), tennis courts and sweeping views of the sea, the Ford's home offered an escape for the war-weary artist from the spring of 1919, when his commission as an Official War Artist came to an end and he was freed from exhausting tours of naval dockyards, munitions factories and military hospitals. It was again a time of weekend house-parties and the painter and his glamorous wife Hazel were first on the list of many friends and admirers. North Berwick became an oasis conveniently accessible via the sleeper train from London and the Laverys were frequent guests. The artist's daughter Alice remembered that, '*...we went every autumn to stay there with Sir Patrick Ford, who was MP for Edinburgh at that time... my father [Lavery] meant to play golf, and relax, but he never did, and he sent for his paints the week after he arrived...*' Lavery spent his days in North Berwick painting on the links or at the nearby open-air swimming pool or sandy bay, whilst evenings were spent with the jovial hosts and their guests in front of the roaring fire.

According to the muttered assessment of a Scots caddie, Lavery was '*not much of a golfer*' but he was inspired by the view of the great swathe of green grass, slate-grey sea and clouds which seemed to be silver-lined by the radiance of the sun. Lavery's daughter Alice recalled: '*I used to play with my father, he was only a moderate player, impatient and always in a hurry, he said his golf was more like 'dismounted polo' and so it was, I was more seriously competitive, and did not enjoy when he beat me usually, mostly because he was always in such a hurry! Considering his age, against mine, the boots should have been on the other foot, don't you think, I have laughed about it since, but he was such a nice person, and I loved him dearly...*' (quoted in Kenneth McConkey, *The Art of Golf*, 2014, p.59, note 29)

Although Lavery himself was unenthusiastic about playing golf, he loved the spectacle and watching his friends enjoying themselves. He also consistently held the belief that an artist should be inspired by what he saw before him and should be capable of recording those fleeting effects of light and weather. Thus the golfing pictures are as much concerned with the capture of light and colour on a landscape and sky as they are about the sport itself.

*The Golf Course, North Berwick* is from the most important group of Lavery's pictures painted at Westerdunes which include views from the grounds of the Marine Hotel, the putting course and the Ladies Links. He painted this favourite prospect on nine occasions. Three of these were painted down on the green and amongst the players, depicting different times of day and weather conditions. Six of these, including the present picture, were sketched from one of the balconies of the house and are devoted exclusively to the setting, with the distant beach and the island of Fidra breaking the horizon. These less-figurative canvases are perhaps more atmospheric and capture the majesty of the enormous skies and windswept coastal landscape. It is interesting that Patrick Ford owned a collection of views of the island of Iona by F.C.B. Cadell which reflect a similar interest in meteorological effects on the Scottish coast.

“He shows us sunlight in all its variety – buoyant and bracing, with a touch of grimness on a Scottish golf links...”

**SIR WINSTON CHURCHILL**

quoted in Michael Clarke and Kenneth McConkey, *The Art of Golf*, 2014, p.48









51



52

51

LOTS 51-52 PROPERTY FROM A DESCENDANT OF THE ARTIST

**PATRICK WILLIAM ADAM,  
R.S.A.**

1854-1929

**Interior Looking Through to Morning  
Room**

oil on canvas  
89 by 60.5cm., 35½ by 23¾in.

**PROVENANCE**

By descent through the artist's family

£ 6,000-8,000 € 6,900-9,200

52

**PATRICK WILLIAM ADAM,  
R.S.A.**

1854-1929

**Interior with Open Door and Chair**

oil on canvas  
91 by 67cm., 35¾ by 26½in.

**PROVENANCE**

By descent through the artist's family

£ 6,000-8,000 € 6,900-9,200

53

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

**PATRICK WILLIAM ADAM,  
R.S.A.**

1854-1929

**Tulips and Forget-me-nots**

signed and dated l.r. *P.W. Adam 1928*  
oil on canvas  
76 by 132cm., 30 by 52in.

**PROVENANCE**

Shannon's, Connecticut, 1 May 2014, lot 78,  
where purchased by the present owners

‡ £ 12,000-18,000 € 13,800-20,600





53

54

PROPERTY OF A GENTLEMAN

## JAMES STUART PARK

1862-1933

### Daffodils

signed l.r.: *Stuart Park*  
oil on canvas  
41 by 51cm., 16 by 20in.

#### PROVENANCE

David Messum, London;  
Private collection

£ 2,000-3,000 € 2,300-3,450



54





55



56



57

55

LOTS 55-57 PROPERTY FROM AN AMERICAN  
PRIVATE COLLECTION

SIR WILLIAM RUSSELL FLINT,  
R.A., P.R.W.S.

1880-1969

Study of Casilda - No. 2

signed l.r.: *W Russell Flint*

coloured chalks

30.5 by 20cm., 12 by 8in.

**PROVENANCE**

W. Russell Button Gallery, Chicago, where  
purchased by the present owners

‡ ⊕ £ 3,000-5,000 € 3,450-5,800

56

SIR WILLIAM RUSSELL FLINT,  
R.A., P.R.W.S.

1880-1969

Study of Casilda - No.4

signed l.r.: *W Russell Flint*

coloured chalks

30.5 by 20cm., 12 by 8in.

**PROVENANCE**

W. Russell Button Gallery, Chicago, where  
purchased by the present owners

‡ ⊕ £ 3,000-5,000 € 3,450-5,800



57

SIR WILLIAM RUSSELL FLINT,  
R.A., P.R.W.S.

1880-1969

Study of Casilda - No.3

signed l.r.: *W Russell Flint*

coloured chalks

30.5 by 20cm., 12 by 8in.

**PROVENANCE**

W. Russell Button Gallery, Chicago, where  
purchased by the present owners

‡ ⊕ £ 3,000-5,000 € 3,450-5,800



58

58

LOTS 58-59 PROPERTY FROM A SCOTTISH  
PRIVATE COLLECTION

SIR WILLIAM RUSSELL FLINT,  
R.A., P.R.W.S.

1880-1969

A White Beach, Morar

signed l.r.: *W. RUSSELL FLINT-*

watercolour

38 by 53.5cm., 15 by 21in.

**PROVENANCE**

Phillip's, Edinburgh, 2 December 1994, lot 129,  
where purchased by the present owner

⊕ £ 10,000-15,000 € 11,500-17,200



59

59

SIR WILLIAM RUSSELL FLINT,  
R.A., P.R.W.S.

1880-1969

In a Shady Hollow

signed l.l.: *W.RUSSELL FLINT-*

watercolour

59.5 by 48cm., 23¼ by 19in.

**PROVENANCE**

Phillip's, Edinburgh, 2 December 1994, lot 37,  
where purchased by the present owner

⊕ £ 15,000-25,000 € 17,200-28,600





60

60

PROPERTY FROM A CALIFORNIAN PRIVATE COLLECTION

MARY NICOL NEILL ARMOUR,  
R.S.A., R.S.W.

1902-2000

Still Life with Glass

dated and signed l.l.: '50 MARY ARMOUR  
oil on board  
36 by 51cm., 14¼ by 20in.

**PROVENANCE**

Sotheby's, Hopetoun House, 9 April 2001, lot 144,  
where purchased by the present owners

**EXHIBITED**

London, Royal Academy, 1951, no.370

£ 5,000-7,000 € 5,800-8,000



61

61

PROPERTY FROM A SCOTTISH PRIVATE COLLECTION

MARY NICOL NEILL ARMOUR,  
R.S.A., R.S.W.

1902-2000

Still Life with Poppies, Carnations  
and Pansies

signed and dated l.r.: *Mary Armour '71*  
oil on canvas  
51 by 40.5cm., 20 by 16in.

**PROVENANCE**

T. & R. Annan & Sons, Glasgow;  
Sotheby's, Gleneagles, 30 August 1977, lot 462;  
Private collection

£ 8,000-12,000 € 9,200-13,800





62

62

PROPERTY OF A LADY

SIR ROBIN PHILIPSON,  
P.R.S.A., R.A.

1916-1992

Red Poppies on a Blue Background

oil on board

91.5 by 91.5cm., 36 by 36in.

**PROVENANCE**

The Fine Art Society, Glasgow, where purchased  
by the present owner

⊕ £ 40,000-60,000    € 45,700-69,000

“What attracted me to  
poppies was their splendour  
– the sheer power and yet the  
delicacy of their colour – the  
cold and warm reds and very  
subtle translucent lights“

SIR ROBIN PHILIPSON

(V. Keller, *Robin Philipson 1916-1992*, Edinburgh, p.25)



LOTS 63-64 PROPERTY FROM A SCOTTISH PRIVATE COLLECTION

**ANNE REDPATH, R.S.A.,  
A.R.A.**

1895-1965

**Roses and Sweet William (recto);  
Still Life with Tulips (verso)**

signed I.I.: *Anne Redpath*; further signed on the reverse; also titled and signed on a label attached to the reverse  
oil on board  
61 by 61cm., 24 by 24in.

**PROVENANCE**

Given by the artist to a private collector, with whom it remained until 1983;  
Sotheby's, Hopetoun House, 12 April 1983, lot 367, where purchased by the father of the present owners

**LITERATURE**

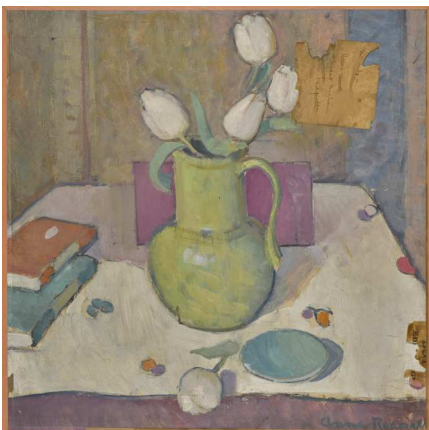
Patrick Bourne, *Anne Redpath 1895-1965, Her Life and Work*, Edinburgh, 1989, illustrated p.96 pl. 79, as *Still Life with Jug*

⊕ £ 100,000-150,000 € 115,000-172,000

The present still-life is dateable to the mid-1950s when Redpath painted many of her most accomplished and beautiful pictures. It is comparable with *Autumn Bouquet* (Sotheby's, Gleneagles, 1 September 2004, lot 889), which was exhibited at the Society of Scottish Artists in 1956, and *A Bouquet* (Sotheby's, Edinburgh, 26 April 2007, lot 127). Still-life painting was particularly important to Redpath in the 1950s and almost half of her exhibits at this time were images of flowers in pots, vases and jugs or potted plants on table-tops with various objects d'art from her own collection. These pictures were painted in the studio she had moved into in 1952 following the breakdown of her marriage when she began to enjoy a more independent domestic environment. Anne decided to make a new start and moved from Mayfield Gardens in Edinburgh to a first floor flat on London Street which gave her more room to paint and entertain. She remained at London Street for the rest of her life and it was here that her celebrated gatherings and Sunday afternoon tea parties were held. Anne was remembered by all those who met her as a kind and generous woman, who welcomed the company of men and women of all backgrounds and ages. Among those who enjoyed her hospitality at this time were the MacTaggart, David McClure, Bernard Leach and Robin Philipson. Her hospitality was described by someone who knew her at this time, in a letter written to her son many years later, as '... not just a painter, but as someone infinitely kind and humorous, and an hilarious raconteur. For a time lived almost opposite her in London Street, when my first husband and I parted company... She was marvellous to me - lent me paintings to

*hang on my horrid walls... and frequently, she had a casserole or something that she 'couldn't possibly eat all of', and generally kept us going: even occasionally found she had an extra theatre ticket and so on and so on. I really loved her. I never, ever heard her complain about anything or be nasty about anyone.'* (Patrick Bourne, *Anne Redpath 1895-1965, Her Life and Work*, 1989, p.53)

Writing in 1965, Terence Mullaly noted in Redpath's work, that '*pinks and greys, mauve and lilacs are colours which she commands. Equally remarkable is Anne Redpath's use of white. I have now for several years lived with a large still-life by her which is in effect a study in white. It is a picture of beauty; handled with boldness, indeed bravura. It combines to a degree today rare decisive use of paint, an uninhibited delight in its qualities, and a respect for the thing seen.*' (Terence Mullaly, *Anne Redpath Memorial Exhibition* catalogue, The Arts Council of Great Britain Scottish Committee, 1965, p.3) The qualities described by Mullaly are very much here as well as the subtle beauty which make Redpath's still-lives so compelling. Her use of white also recalls the work of Christopher Wood for whom Redpath had a lifelong admiration. She described her philosophy herself: '*Young women often come up to me and say; "I am going to be like you and give up everything for painting", but that's not how I see it at all. I could never have sacrificed my family to painting, and I don't think anyone else should either... I put everything I had into house and furniture and dresses and good food and people. All that's the same sort of thing as painting really, and the experience went back into art when I began painting again.*' (ibid Mullaly, p. 7)



LOT 63 VERSO









64

64

DAME ELIZABETH  
BLACKADDER, D.B.E., R.A.,  
R.S.A., R.S.W

b.1931

Still Life with Chopsticks

signed and dated l.l.: *Elizabeth Blackadder 1978*  
watercolour and metallic paint over pencil on  
handmade paper  
64 by 94cm., 24 by 37in.

⊕ £ 6,000-8,000 € 6,900-9,200



65

65

PROPERTY OF A LADY

DAME ELIZABETH  
BLACKADDER, D.B.E., R.A.,  
R.S.A., R.S.W

b.1931

Still Life with Bamboo

signed and dated l.r.: *Elizabeth Blackadder 1986*  
watercolour and ink over pencil on handmade  
paper  
65 by 95.5cm., 25½ by 37½in.

**PROVENANCE**

Mercury Gallery, London, where purchased by the  
present owner

⊕ £ 5,000-7,000 € 5,800-8,000



66

66

PROPERTY FROM A PRIVATE COLLECTION

ANNE REDPATH, R.S.A.,  
A.R.A.

1895-1965

Douarnenez

signed l.l.: *Anne Redpath*  
watercolour and gouache over pencil  
24 by 34.5cm., 9½ by 13¾in.

**PROVENANCE**

Aitken Dott & Son, Edinburgh;  
Private collection

**EXHIBITED**

Edinburgh, Aitken Dott & Son, *Festival Exhibition*,  
1954

⊕ £ 3,000-5,000 € 3,450-5,800





67

67

PROPERTY FROM A SCOTTISH PRIVATE  
COLLECTION

DAME ELIZABETH  
BLACKADDER, D.B.E., R.A.,  
R.S.A., R.S.W

b.1931

Tulips and Irises

signed and dated l.l.: *Elizabeth Blackadder 1990*;  
signed and titled on a label attached to the  
reverse

watercolour over pencil  
70 by 104cm., 27½ by 41½in.

⊕ £ 20,000-30,000 € 22,900-34,300



# Joan Eardley

Joan Eardley was recognised in her lifetime as the leading female, post-war artist in Scotland. Born in Sussex, her family moved to Glasgow in 1940 to flee the bombing raids. She enrolled at the Glasgow School of Art and following her graduation, remained and flourished in Scotland. Her interest in the everyday and the ordinary took her to one of Glasgow's poorest districts, Townhead where she painted starkly truthful depictions of the local people. Fearlessly honest and unsentimental, she depicted the children in a way that is compelling and distinct from the way children had been painted before. In contrast to contemporary Abstract Expressionism in America, Joan's work refuted the formalist notion that modern art should move away from realism. Instead her work combined realism and abstraction, creating a highly unique form of painting. By 1952 the remote north-east fishing village of Catterline had become Eardley's second home. Here she painted windswept coastal landscapes, bolting down her canvas-boards between rocks on the beaches during torrential weather conditions. Direct observation and experience was always her primary inspiration and the essence of her remarkable work. In 1962 when

she was diagnosed with cancer, her determination to continue working led her to refuse medication. The following year she was elected an Academician of the Royal Scottish Academy and was given a solo exhibition in London. The exhibition was critically acclaimed but she was too ill to see the show herself. Sadly, just as her fame was blossoming, she died but with each subsequent exhibition and new publication of her art, her stature has grown, giving Joan Eardley the recognition she so patently deserves.



Joan Eardley in her Townshead studio c.1950s. Lot 69 is hanging to the right of her easel. Photographer Audrey Walker. Joan Eardley Archive, Scottish National Gallery of Modern Art.



68

68

PROPERTY OF A PRIVATE COLLECTOR

**JOAN EARDLEY, R.S.A.**

1921-1963

**Tenements in the Snow**

oil on board

23 by 29cm., 9¼ by 11½in.

**PROVENANCE**

Col. Robert Henriques, M.B.E., Gloucestershire, thence by descent to present owner

**EXHIBITED**

Glasgow, The Art Gallery and Museum Kelvingrove and Edinburgh, Royal Scottish Academy (The Arts Council of Great Britain), *Joan Eardley Memorial Exhibition*, 1964, no.25; Glasgow, Third Eye Centre (Scottish Arts Council), *Joan Eardley Exhibition*, May 1975, no.62

⊕ £ 8,000-12,000 € 9,200-13,800



'I think you've got to know something before you paint it... I believe in the sort of emotion that you get from what your eyes show you and what you feel about certain things'

(C. Andreae, *Joan Eardley, Surrey, 2013, p.35*).



69

69

PROPERTY FROM A PRIVATE COLLECTION

JOAN EARDLEY, R.S.A.

1921-1963

Two Children

pastel on glass paper  
22 by 27cm., 8¾ by 10½in.

**PROVENANCE**

St Andrew's Fine Art, St Andrew's, Fife, where purchased by the present owners

⊕ £ 15,000-25,000 € 17,200-28,600

70

PROPERTY OF A GENTLEMAN

JOAN EARDLEY, R.S.A.

1921-1963

Boy in a Red Jumper

pastel on glass paper  
27.5 by 23cm., 10¾ by 9in.

**PROVENANCE**

Roland, Browse & Delbanco, London;  
Christie's, Scotland, 13 May 1993, lot 841;  
Ewan Mundy Fine Art, Glasgow;  
Private collection

‡ ⊕ £ 15,000-25,000 € 17,200-28,600



70





71

71

LOTS 71-75 PROPERTY FROM A PRIVATE COLLECTION

**JOAN EARDLEY, R.S.A.**

1921-1963

Boy with Crossed Arms (recto);  
Portrait of a Woman (verso)

oil on canvas  
89.4 by 60.4cm., 35¼ by 23¾in.  
Executed c.1955.

**PROVENANCE**

Lyon & Turnbull, 24 May 2007, lot 137, where purchased by the present owners

**EXHIBITED**

Edinburgh, Aitken Dott & Son, *Festival Exhibition*, 1964, no.20

**LITERATURE**

C. Andrae, *Joan Eardley*, Surrey, 2013, p.126, pl.118, illustrated

⊕ £ 30,000-50,000 € 34,300-57,500



71 VERSO





72

72

## JOAN EARDLEY, R.S.A.

1921-1963

### Child's Head

oil on board  
27 by 27cm., 10¾ by 10¾in.

#### PROVENANCE

Compass Gallery, Glasgow, where purchased by Mr Tom George;  
Lyon & Turnbull, Edinburgh, 1 December 2010, lot 173, where purchased by the present owners

#### EXHIBITED

Glasgow, Compass Gallery, *Christmas Exhibition*, 1977, no.67

#### LITERATURE

C. Andreae, *Joan Eardley*, Surrey, 2013, p.164, pl.153, illustrated

*"They usually come up to me and say, 'Will you paint me?' In fact I am always hearing knocks on the door and this question. Some of them I don't feel particularly interested in and so I just send them away, but the ones that I want to paint, I try to get to sit still, so mostly I just watch them moving about and do the best I can."* (The artist quoted in, F. Pearson, *Joan Eardley*, Edinburgh, 2007, p.31)

Joan Eardley restlessly drew and painted the many children that came knocking on her door in Townhead, Glasgow. Described as having a rather shy and introverted character, Eardley was remarkably sure of herself when she was absorbed by her creative ability. To capture these young children she would have to entertain them

in her modest studio, encouraging them to sit still for her. In the present oil painting of a *Child's Head* a young girl with her lips slightly parted, is telling the patiently listening and observing Eardley some banality of a five-year-olds life. What is particularly striking about this portrait is the sense of Eardley's protective adult awareness of the child. Within the child's expressive face and direct stare, one catches a glimpse of an innocent yet mature temper. There is no social message or emotive thrust within this painting; Eardley simply painted what she observed, painting more than a visual representation and in doing so she captured the character of each child that passed through her studio on St James's Road.

⊕ £ 50,000-70,000 € 57,500-80,000





73

73

## JOAN EARDLEY, R.S.A.

1921-1963

### Catterline Cottages

signed l.l.: *Eardley*

oil on canvas

24.7 by 34.4cm., 9¾ by 13½in.

#### PROVENANCE

Cyril Gerber Fine Art, Glasgow;

Lyon & Turnbull, Edinburgh, 2 December 2009,  
lot 148, where purchased by the present owners

#### EXHIBITED

Edinburgh, Scottish National Gallery of Modern  
Art, *Joan Eardley A Sense of Place*, 2016

#### LITERATURE

A. Christopher, *Joan Eardley*, Surrey, 2013,  
illustrated p.8, pl.2;

P. Elliot, *Joan Eardley A Sense of Place*,  
Edinburgh, 2016, illustrated p.82, pl.60

Joan Eardley first visited the small fishing village of Catterline in the early 1950s. Her friend, Annette Stephen, bought her first cottage in the remote and quiet village, allowing the artist to spend part of each year away from urban Glasgow. In 1954 Eardley moved to Catterline more permanently, buying her own cottage that lacked electricity, running water and sanitation. The power and presence of her work lies in her absolute commitment to living and working in environments that many of her background would have considered challenging. When she first moved to Catterline her works were not the windswept landscapes or roaring seas she's well known for, as she started by painting the cottages. This is perhaps because she had spent

the previous years painting the graffiti-covered tenements of Townhead. In her Catterline paintings Eardley used techniques that were in tune with Abstract Expressionism from America and Tachisme from Europe, which she absorbed in part and developed into a style completely and uniquely her own. In the present painting, which was executed around the time she bought her own cottage in 1954, she depicted a small, solitary cottage within a superior landscape. The deep green vegetation below and the vast blue-grey sky above engulf the cottage as it merges into the landscape.

⊕ £ 15,000-25,000 € 17,200-28,600

“...the North East - it's just vast waste and vast seas, vast areas of cliff - you've just got to paint it.”

#### JOAN EARDLEY

C. Andrae, *Joan Eardley*, 2013, p.57





74

74

## JOAN EARDLEY, R.S.A.

1921-1963

### The Table

signed and dated l.r.: EARDLEY '53  
oil on canvas  
61 by 91.5cm., 24 by 36in.

#### PROVENANCE

Parsons Gallery, London, 1954, where purchased by Eric Linklater and thence by descent; Lyon & Turnbull, Edinburgh, 27 May 2005, lot 73, where purchased by the present owners

#### EXHIBITED

Glasgow, The Art Gallery and Museum Kelvingrove and Edinburgh, Royal Scottish Academy (The Arts Council of Great Britain), *Joan Eardley Memorial Exhibition*, 1964, no.27; Glasgow, Third Eye Centre (Scottish Arts Council), *Joan Eardley Exhibition*, May 1975; Stromness, Orkney, Pier Arts Centre, 1980; Edinburgh, Talbot Rice Gallery, *Joan Eardley Retrospective*, 1988, no.42; Edinburgh, Royal Scottish Academy, *Joan Eardley*, 6 November 2007-13 January 2008

#### LITERATURE

C. Oliver, *Joan Eardley, RSA*, Edinburgh, 1988, p.53, pl.53, illustrated;  
F. Pearson, *Joan Eardley*, Edinburgh, 2007, p.36, pl.33, illustrated;  
C. Andreae, *Joan Eardley*, Surrey, 2013, p.112, pl.100, illustrated

Angus Neil, the sitter in the present painting, was a close companion of Joan Eardley's. Their life long friendship was born during the summer of 1947 when they both attended a summer art school held at Hospitalfield, near Arbroath. Eardley immediately recognised the younger artist's talent, admiring Angus' acute sense of tonal values, something that she felt lacking in her own work. In the early 1950's at the time Eardley settled in Townhead, Angus became a popular and patient model of hers. Some of Eardley's paintings of Angus must be considered among the finest works of her middle Glasgow period. This painting was produced the year before *Sleeping Nude*, another oil that Angus sat for.

Due to the controversy that this painting caused Eardley never painted a nude again and *Sleeping Nude* hangs in the National Gallery of Modern Art in Edinburgh.

In *The Table*, one is reminded once again of the importance Eardley put on finding what she called 'story' behind human subjects as, for her, a truly successful painting had to go deeper than a mere visual record. We see Angus seated at his cluttered kitchen table in his Montrose Street lodging. Unaware of the viewer, Eardley has depicted Angus slumped, head downcast, evoking a sombre mood. Their friendship had its ups and downs. Angus, who had developed mental health problems after the war, had a rather temperamental and sometimes untrustworthy nature. The two however had come to depend on each other. In the present painting Eardley offers an insight into Angus' quiet life, set down in a marvellously lucid and telling arrangement of colour-planes, rendering with inspired simplicity the fall of light through the dusty windows placed behind the cluttered yet exceptional table-top still life.

⊕ £ 40,000-60,000 € 45,700-69,000



## JOAN EARDLEY, R.S.A.

1921-1963

### Girl with a Green Scarf

signed l.r.: *Joan Eardley*  
gouache  
52 by 35cm., 20½ by 13¾in.

#### PROVENANCE

Sotheby's, Gleneagles, 29 August 2007, lot 185; Edinburgh, The Scottish Gallery, where purchased by the present owners

#### EXHIBITED

Edinburgh, Scottish National Gallery of Modern Art, *Joan Eardley, A Sense of Place*, 2016

#### LITERATURE

C. Andraea, *Joan Eardley*, Surrey, 2013, p.129, pl.123, illustrated;  
The Scottish Gallery, *Joan Eardley Paintings and Drawings*, Edinburgh, 2007, p.27, illustrated;  
P. Elliott with A. Galastro, *Joan Eardley, A Sense of Place*, Edinburgh, 2016, p.47, pl.39, illustrated

⊕ £ 60,000-80,000 € 69,000-91,500

*"They [the children] just let out all their life and energy... and I just watch them and I do try and think about them in painterly terms... all the bits of red and bits of colour and they wear each other's clothes – never the same thing twice running... even that doesn't matter... they are Glasgow."* (Fiona Pearson, *Joan Eardley*, exhibition catalogue for the National Galleries of Scotland, 2007, p.8)

In the early 1950s Joan Eardley began to rent a studio in the centre of Glasgow near City Chambers at 21 Cochrane Street. In the fourth-floor attic of the building, the studio was reached via a steep staircase. The walls were washed with blue distemper and with bright paint spattered across the floor. There was no elegance to this work-place and few comforts but it was a place of industrious creative endeavour, a powerhouse for her artistic energy. It was here that she began her series of chalk drawings and oil paintings of the local children. Photographs of the studio show drawings pinned to the beams and walls all around, smiling, grimacing and whistling from the sheets of paper. These drawings were often made on scraps of paper, sometimes on the invoice paper 'borrowed' from a bookbinder who worked in one of the lower floors of the building and joined together with paper-clips and staples.

In the streets surrounding her studio Eardley befriended several local families whose large numbers of children provided her with models for her studies and paintings. The best-known of the children who inspired her were the children of the Sampson family who she painted and drew for seven years or more; *'there are a large number of them, twelve, so I've always had a certain*

*number of children from this family of any age I choose... some children I don't like... most of them I get on with... some interest me much more as characters... these ones I encourage... they don't need much encouragement - they don't pose - they come up and say "will you paint me?"... they are full of what's gone on today - whose broken into what shop and whose flung a pie in whose face - it goes on and on.'* (ibid Pearson, p.31) The children were in and out of her studio, clattering up the stairs and running around so that much of Eardley's time was spent trying to get them to stay still so that she could draw them. She had to work rapidly before they got bored and rushed off to play children's games in the street and this gives her drawings a wonderful immediacy and energy.

*Girl with a Green Scarf* displays Eardley's confident use of colour; the fiery red hair of the young girl, who may be one of the young Sampson children, creates a vibrant contrast to the ultramarine background that it is set against. The mellow green of the scarf balances these more vivacious, dynamic colours. Eardley celebrated the vibrant character of the children of Townhead, portraying them kindly but capturing the tough reality of their impoverished lives. Her depictions of children are not sentimentalised; they are character studies of a neglected strata of society. She recognised the vitality of spirit that existed within the energetic children who played amongst the shattered remains of the tenements of Post War Glasgow. *'Eardley's deep love of humanity was manifest in images of the resilience of the human spirit among the poor, the old and the very young.'* (ibid Pearson, p.8)

*"They [the children] just let out all their life and energy... and I just watch them and I do try and think about them in painterly terms... all the bits of red and bits of colour and they wear each other's clothes – never the same thing twice running... even that doesn't matter... they are Glasgow."*

#### JOAN EARDLEY

F. Pearson, *Joan Eardley*, exh. cat. 2007, p.8









76



77





78

76

PROPERTY OF A GENTLEMAN

**ANNE REDPATH, R.S.A., A.R.A.**

1895-1965

**Spanish Candlestick**

signed I.I.: *Anne Redpath*  
oil on canvas  
50.5 by 76cm., 20 by 30in.

**PROVENANCE**

Maurice G. Kidd, W.S.;  
Phillips, Edinburgh, 7 April 2000, lot 10;  
Private collection

**EXHIBITED**

Edinburgh, Aitken Dott & Son, June 1953, no.21

**LITERATURE**

Patrick Bourne, *Anne Redpath*, Edinburgh, 2004,  
p.75

‡ ⊕ £ 20,000-30,000 € 22,900-34,300

77

LOTS 77-84 PROPERTY FROM A PRIVATE  
COLLECTION

**ALBERTO MORROCCO,**

**R.S.A., R.S.W.**

1917-1998

**White Still Life with Pomegranate**

signed and dated I.r.: *Morrocco 80*; also signed  
and inscribed on a label attached to the reverse:  
*WHITE STILL LIFE/ WITH POMEGRANATE/*  
*Alberto Morrocco*  
oil on board  
50.8 by 61cm., 20 by 24in.

**PROVENANCE**

Thackeray Gallery, London, November 1980,  
where purchased by Camilla M. Uytman;  
Christie's, Scotland, 23 October 2008, lot 161,  
where purchased by the present owners

⊕ £ 10,000-15,000 € 11,500-17,200

78

**SIR ROBIN PHILIPSON,**

**P.R.S.A., R.A.**

1916-1992

**Roses on a Blue Ground**

signed on the reverse: *Robin Philipson*; further  
signed, titled, inscribed with the artist's address  
and dated 1984 on a label attached to the reverse  
oil on board  
51 by 61cm., 20 by 24in.

**PROVENANCE**

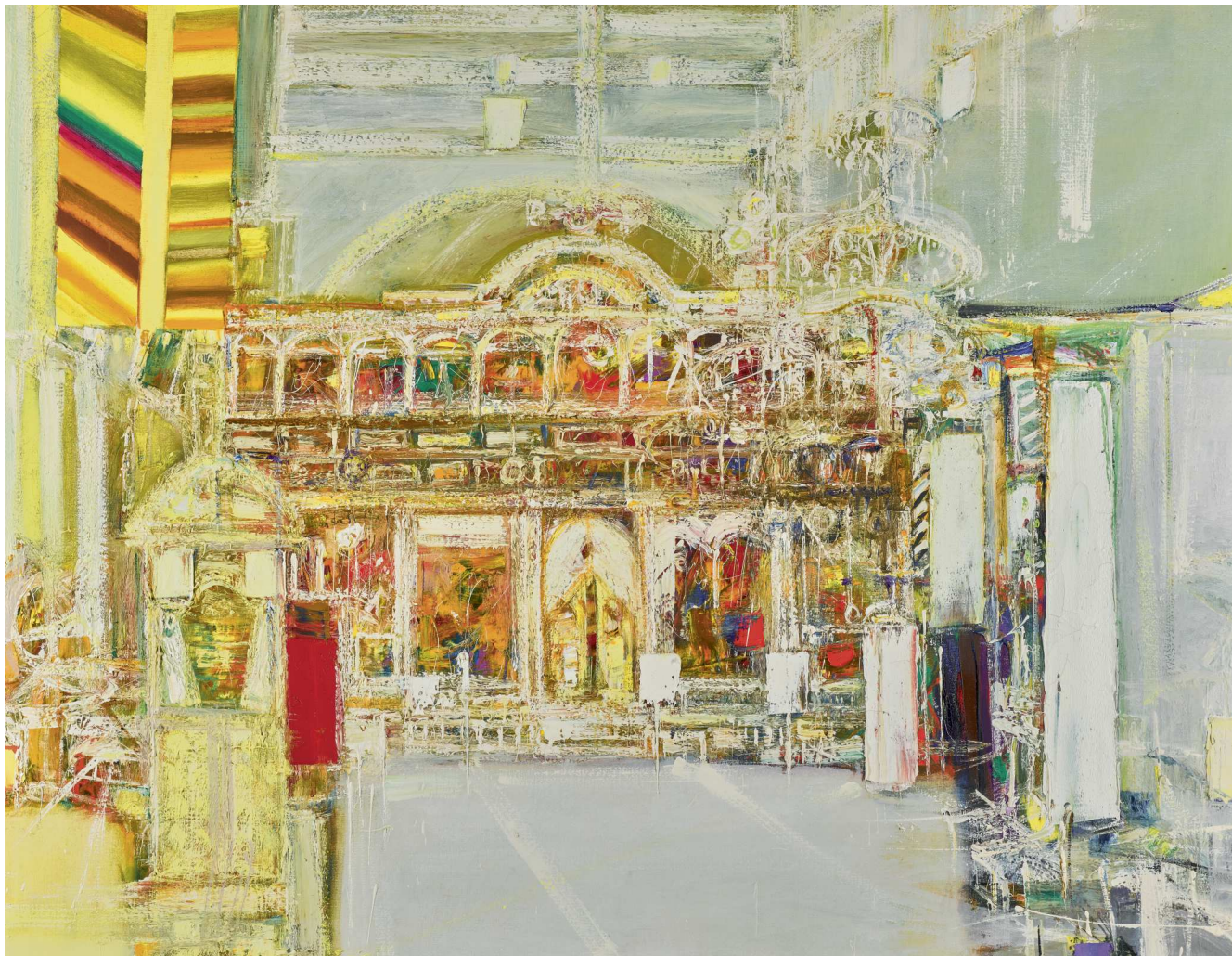
Sotheby's, Gleneagles, 31 August 2005, lot 979,  
where purchased by the present owners

**EXHIBITED**

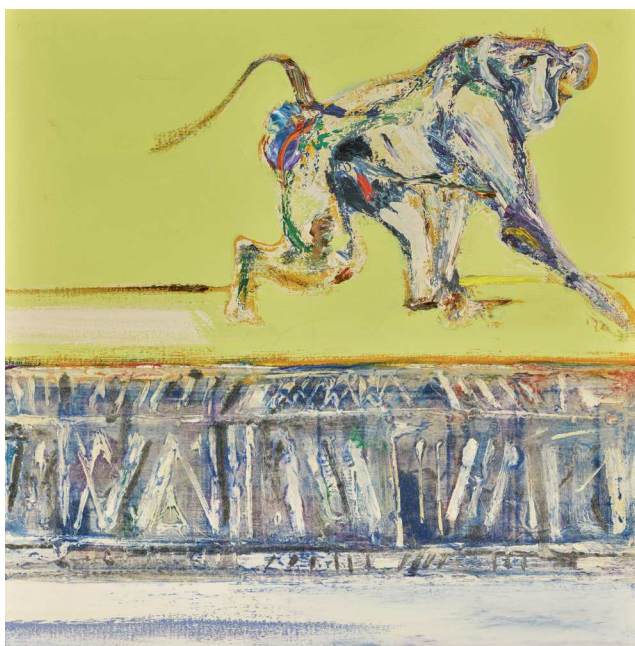
East Lothian, The Macaulay Gallery, *Sir Robin  
Philipson*, 10-23 September 1984, no.58

⊕ £ 20,000-30,000 € 22,900-34,300





79



80

79

SIR ROBIN PHILIPSON, P.R.S.A., R.A.  
1916-1992

### Cathedral Interior

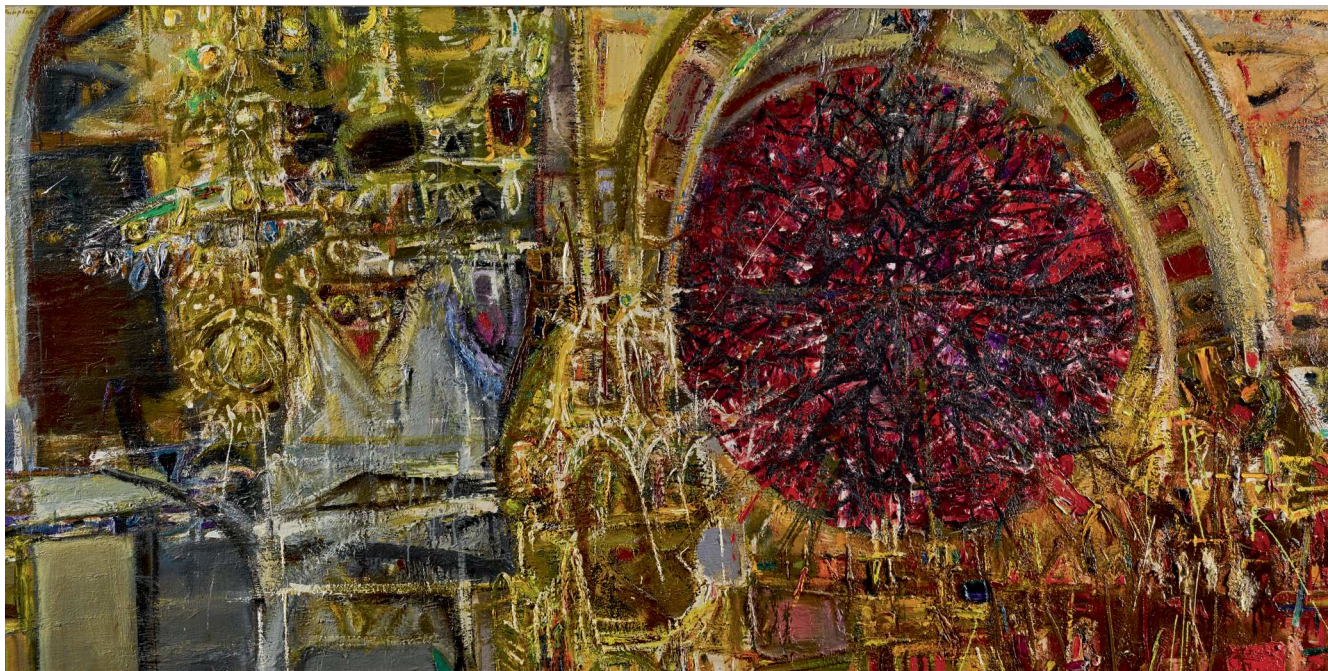
signed and inscribed on the reverse: *Robin Philipson*  
oil on canvas  
86.5 by 112cm., 34 by 44in.

#### PROVENANCE

Roland, Browse & Delbanco, London;  
Christie's, Scotland, 26 October 2006, lot 210, where  
purchased by the present owners

⊕ £ 15,000-25,000 € 17,200-28,600





81

80

SIR ROBIN PHILIPSON, P.R.S.A., R.A.

1916-1992

Monkey I

signed on canvas overlap: *Robin Philipson.*

oil on canvas

45.7 by 45.7cm., 18 by 18in.

**PROVENANCE**

Roland, Browse & Delbanco, London;

Sotheby's, London, 24 April 2006, lot 215, where purchased by the present owners

⊕ £ 5,000-7,000 € 5,800-8,000

81

SIR ROBIN PHILIPSON, P.R.S.A., R.A.

1916-1992

Cathedral Interior, Dark Window with Chandelier

signed u.l.: *R. Philipson*

oil on canvas

213.5 by 106.5cm., 84 by 42in.

**PROVENANCE**

Sotheby's, Hopetoun House, 19 April 2004, lot 166, where purchased by the present owners

**EXHIBITED**

Edinburgh, Royal Scottish Academy, 1961, no.56

W ⊕ £ 30,000-50,000 € 34,300-57,500



82

82

SIR ROBIN PHILIPSON, P.R.S.A., R.A.

1916-1992

Fighting Cocks

titled, signed and inscribed with artist's address on the reverse  
oil on board

19 by 25.5cm., 7½ by 10in.

**PROVENANCE**

Aitken Dott & Son, Edinburgh, no.9841;

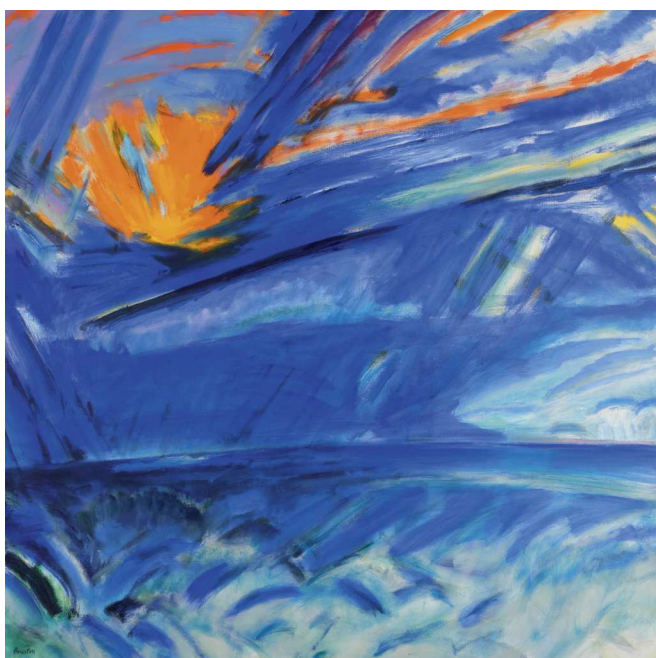
Sotheby's, Gleneagles, 1 September 2004, lot 787, where purchased by the present owners

⊕ £ 5,000-7,000 € 5,800-8,000





83



84

83

## JOHN BELLANY, R.A.

1942-2013

### Sarah's Table

signed on the reverse: *John Bellany*

oil on canvas

152.5 by 172.5cm., 60 by 68in.

Executed in 1989

Whilst Bellany recovered from his pioneering liver transplant he and his wife Helen lived in the small village of Little Everden, just a short journey away from Addenbrook's Hospital in Cambridge. During his time in Cambridgeshire Bellany painted a series of works of his neighbour Sarah Webb and the interior of her village cottage. A number of these works were given by the artist to the Fitzwilliam Museum in Cambridge including *Portrait of Sarah* and *Portrait of Sarah with Aga*, both painted in 1990.

W ⊕ £ 8,000-12,000 € 9,200-13,800





85

84

JOHN HOUSTON, O.B.E.,  
R.S.A., R.S.W.

1930-2008

Summer Sea, Gullane

signed l.l.: *Houston*; dated, signed and titled on  
the reverse: 1992-4 *John Houston./ SUMMER*

SEA, GULLANE

oil on canvas

122 by 122cm., 48 by 48in.

**PROVENANCE**

Sotheby's, Gleneagles, 27 August 2003, lot 1150,  
where purchased by the present owners

⊕ £ 4,000-6,000 € 4,600-6,900

85

PROPERTY OF A LADY

JOHN BELLANY, R.A.

1942-2013

Two Drinkers

titled, signed and dated on the reverse: *TWO*  
*DRINKERS/ John Bellany/ '72*

oil on canvas

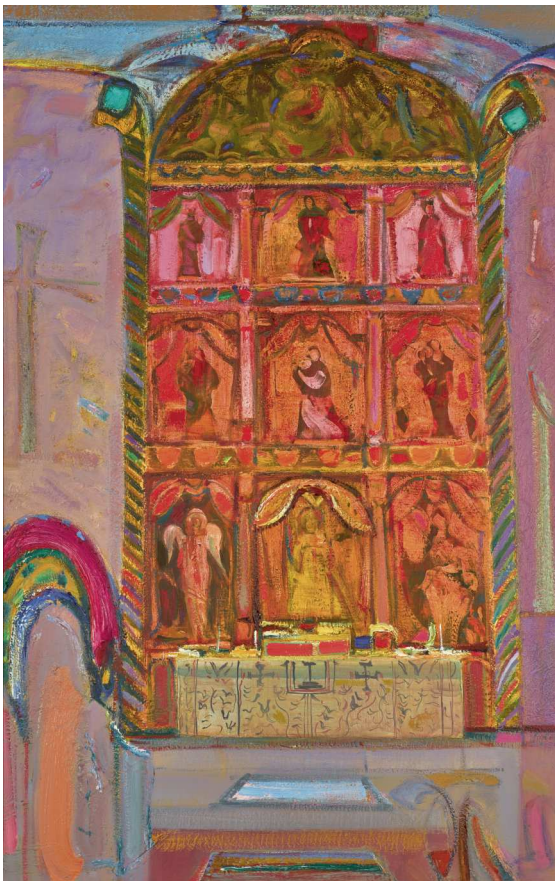
172.5 by 172.5cm., 68 by 68in.

**PROVENANCE**

Purchased in Edinburgh in 1974 by the husband  
of the present owner

W ⊕ £ 20,000-30,000 € 22,900-34,300





86

86

LOTS 86-89 PROPERTY FROM A PRIVATE COLLECTION

SIR ROBIN PHILIPSON,  
P.R.S.A., R.A.

1916-1992

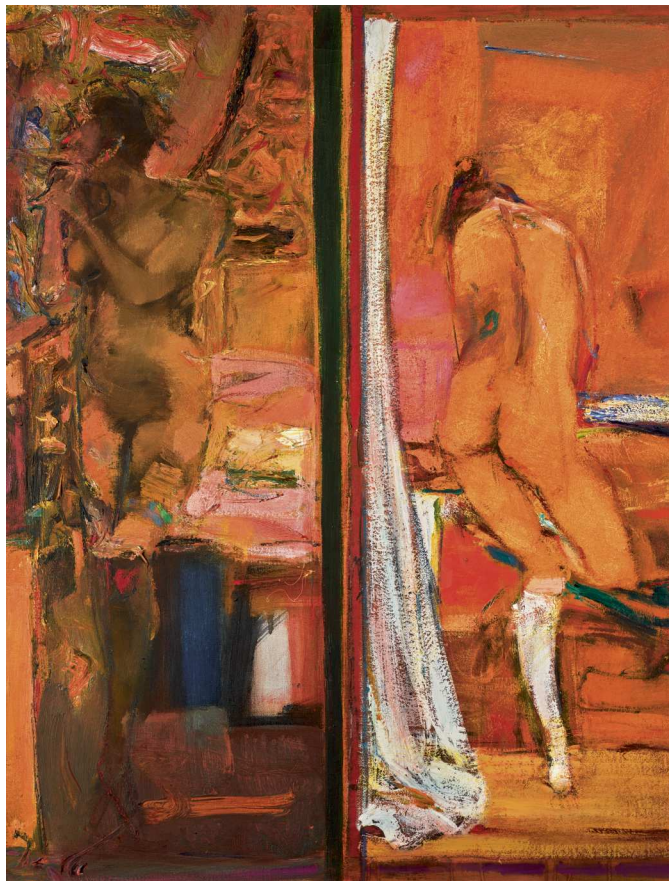
Christmas Altar

signed on the reverse: *Robin Philipson*; further signed on the stretcher and also signed, inscribed with artist's address and dated 1982 on a label attached to the stretcher  
oil on canvas  
111.7 by 71cm., 44 by 28in.

**PROVENANCE**

Sotheby's, Gleneagles, 28 August 2002, lot 1103, where purchased by the present owners

⊕ £ 15,000-25,000 € 17,200-28,600



87

87

SIR ROBIN PHILIPSON,  
P.R.S.A., R.A.

1916-1992

Women Observed

signed on the reverse: *Robin Philipson*  
oil on canvas  
90.2 by 69.8cm., 35½ by 27½in.

**PROVENANCE**

Lyon & Turnbull, Edinburgh, 29 May 2008, lot 177, where purchased by the present owners

⊕ £ 15,000-25,000 € 17,200-28,600



## JOHN BELLANY, R.A.

1942-2013

## Nature's Harvest

oil on canvas

180 by 158cm., 80 by 62in.

Executed in 1972.

## PROVENANCE

Lyon & Turnbull, Edinburgh, 5 April 2007, lot 29,  
where purchased by the present owners

W ⊕ £ 15,000-25,000 € 17,200-28,600



88

## JOHN BELLANY, R.A.

1942-2013

## Celtic Lullaby

signed on reverse: *John Bellany*

oil on canvas

166.4 by 146cm., 65½ by 57½in.

Executed in 1972/73

## PROVENANCE

Purchased directly from the artist by a private  
collector c.1973-74, by whom sold, Christie's,  
Edinburgh, 23 October 2008, lot 171, where  
purchased by the present owners

⊕ W £ 10,000-15,000 € 11,500-17,200

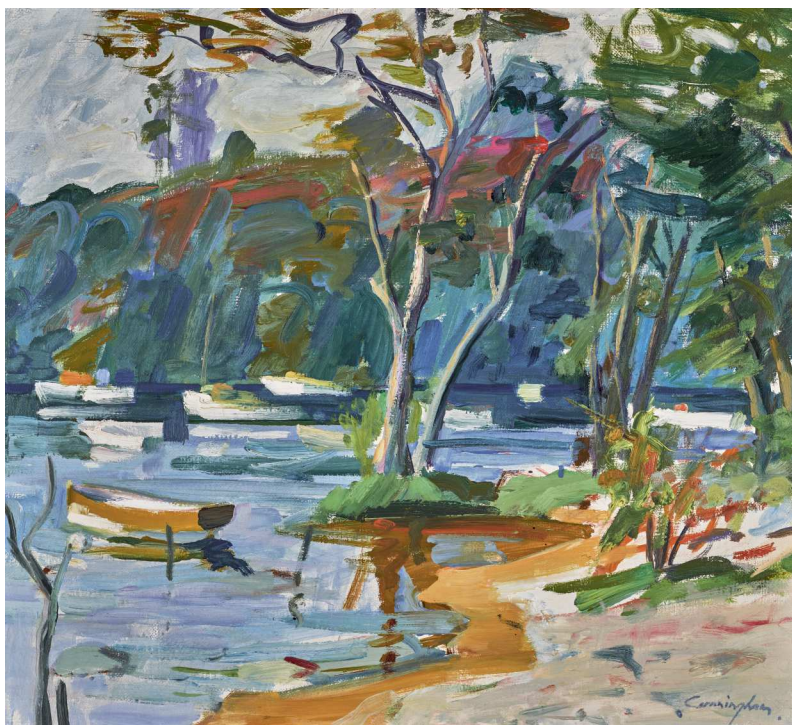


89





90



91

90

PROPERTY FROM A DESCENDANT OF THE  
ARTIST

**JOHN CUNNINGHAM, R.G.I.**  
1926-1998

Sanna Bay, Ardnamurchan

signed l.r.: *Cunningham*; titled and signed on the  
reverse

oil on canvas  
40.5 by 76cm., 16 by 30in.

⊕ £ 4,000-6,000 € 4,600-6,900

91

PROPERTY FROM A SCOTTISH PRIVATE  
COLLECTION

**JOHN CUNNINGHAM, R.G.I.**  
1926-1998

Balmaha, Loch Lomond

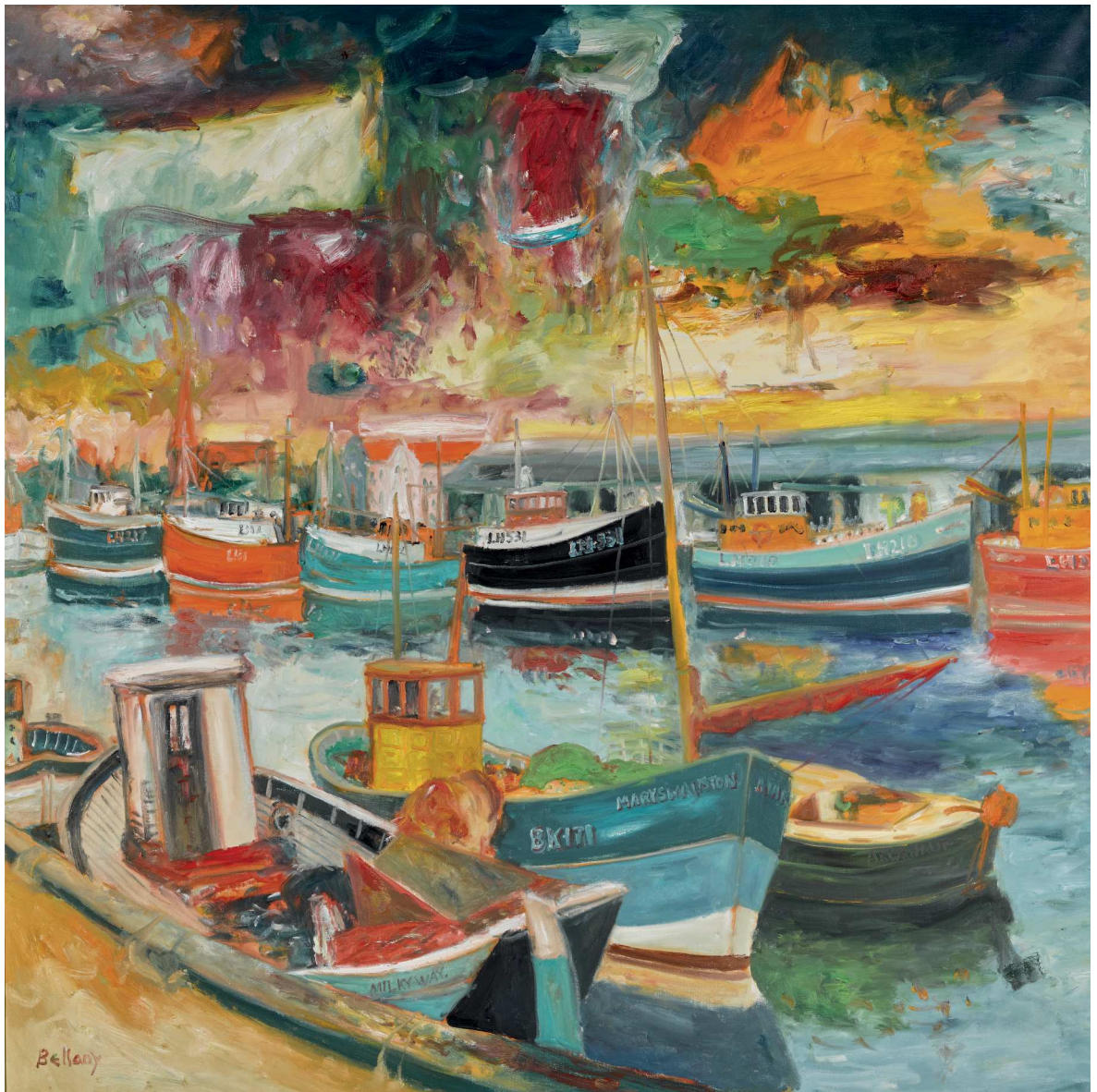
signed l.r.: *Cunningham*  
oil on canvas  
45.5 by 51cm., 18 by 20in.

**PROVENANCE**

T. & R. Annan & Sons, Glasgow;  
Private collection

⊕ £ 2,000-3,000 € 2,300-3,450





92

92

PROPERTY FROM A PRIVATE COLLECTION

JOHN BELLANY, R.A.

1942-2013

Boats in Harbour, Port Seton

signed l.l.: *Bellany*

oil on canvas

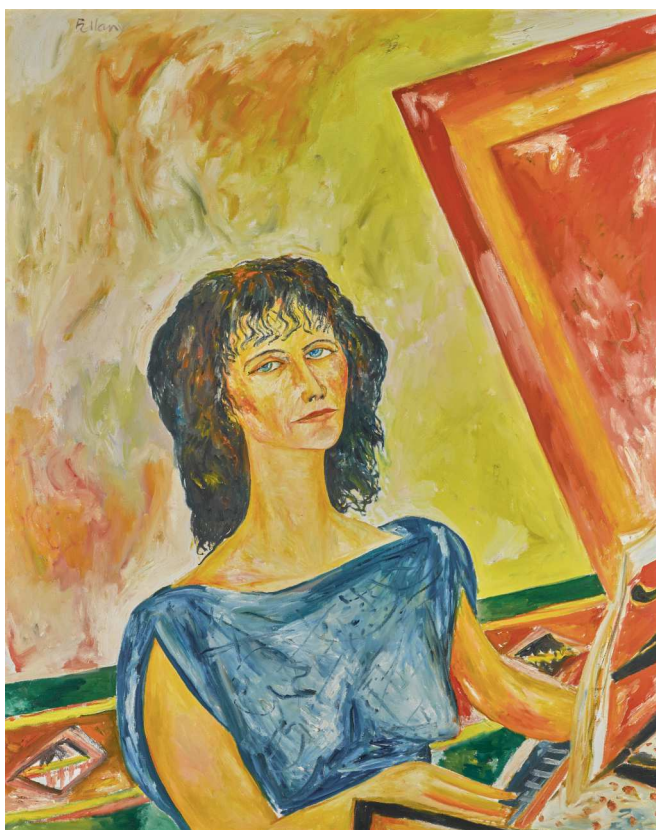
152.5 by 152.5cm., 60 by 60in.

⊕ W £ 10,000-15,000 € 11,500-17,200





93



94

93

PROPERTY OF A LADY

WILLIAM CROSBIE, R.S.A.

1915-1999

The Orchestra

signed and dated l.l.: *Crosbie 44*.

oil on canvas

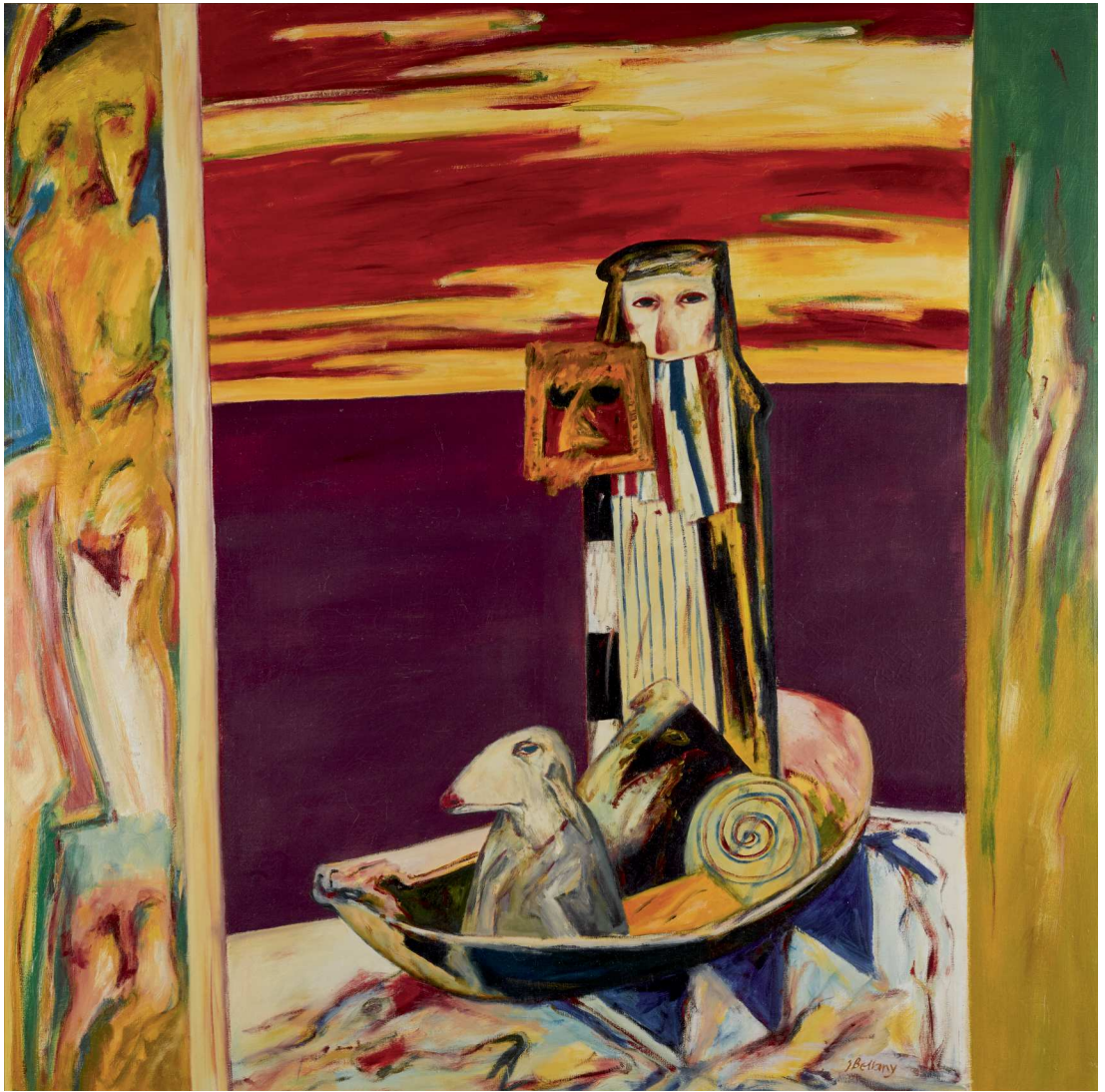
63.5 by 76cm., 25 by 30in.

**PROVENANCE**

Acquired directly from the artist by Victoria Catherine Honeyman, wife of T.J. Honeyman, and thence by descent to the present owner

‡ ⊕ £ 6,000-8,000 € 6,900-9,200





95

94

PROPERTY OF A GENTLEMAN

**JOHN BELLANY, R.A.**

1942-2013

**Portrait of Virginia Black**

titled, signed and dated on the reverse: *Virginia Black/ John Bellany/ '89*

oil on canvas  
150.5 by 121cm., 59 by 47½in.

**PROVENANCE**

Sotheby's, Olympia, 23 November 2006, lot 169, where purchased by the present owner

⊕ W £ 3,000-5,000 € 3,450-5,800

95

PROPERTY FROM A PRIVATE COLLECTION

**JOHN BELLANY, R.A.**

1942-2013

**Ominous Presence**

signed l.r.: *John Bellany*  
oil on canvas  
181 by 181cm., 71 by 71in.  
Executed in 1974.

**PROVENANCE**

Bonhams, Edinburgh, 22 April 2010, lot 763, where purchased by the present owners

**EXHIBITED**

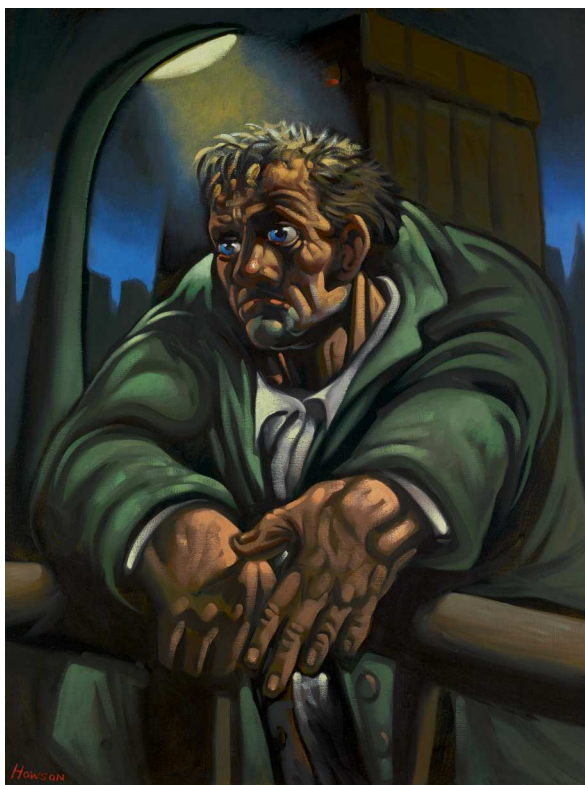
London, Art Council of Great Britain, *British Painting*, 1974, no.16

W ⊕ £ 10,000-15,000 € 11,500-17,200





96



97

96

LOTS 96-97 PROPERTY OF A GENTLEMAN

**PETER HOWSON**

b.1958

Henrik

signed l.r.: *HOWSON*

oil on canvas

76 by 91.5cm., 30 by 36in.

**PROVENANCE**

Acquired directly from the artist by the present owner

⊕ £ 10,000-15,000 € 11,500-17,200

97

**PETER HOWSON**

b.1958

Green Dosser

signed l.l.: *HOWSON*

oil on canvas

122 by 91.5cm., 48 by 36in.

**PROVENANCE**

Acquired directly from the artist by the present owner

⊕ £ 6,000-8,000 € 6,900-9,200





98

98

PROPERTY FROM A PRIVATE COLLECTION

## PETER HOWSON

b.1958

### The Noble Dosser

signed I.I.: *HOWSON*; signed, titled and dated on the reverse:

*HOWSON/ 'THE NOBLE DOSSER' / 1986*

oil on canvas

106.5 by 76cm., 42 by 30in.

#### PROVENANCE

Flowers Gallery, London, where purchased by the present owner

⊕ £ 25,000-35,000 € 28,600-40,000





99

99

PROPERTY OF A GENTLEMAN

## PETER HOWSON

b.1958

### Game Boy

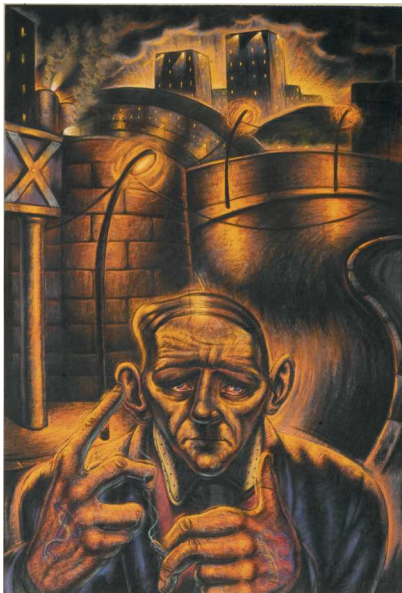
signed l.l.: *HOWSON*  
oil on canvas  
25 by 20cm., 10 by 8in.

#### PROVENANCE

Flowers East, London, where purchased by the present owner

⊕ £ 1,000-1,500 € 1,150-1,750

100



100

LOTS 100-102 PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

## KEN CURRIE

b.1960

### Gallowgate Man with Torpedo Shrapnel

signed and dated l.r.: *CURRIE 87*; inscribed, signed and dated on the reverse  
conte pencil and pastel  
77.5 by 53 cm., 30½ by 21in.

#### PROVENANCE

Raab Gallery, London

‡ ⊕ £ 3,000-5,000 € 3,450-5,800

101



101

## KEN CURRIE

b.1960

### The Calton Activist

signed and dated l.r.: *K. Currie '87*  
conte pencil and pastel  
90.3 by 69.8 cm., 35½ by 27½in.

‡ ⊕ £ 4,000-6,000 € 4,600-6,900





102

102

## KEN CURRIE

b.1960

### Howl with the Wolves

signed l.l.: *K CURRIE*; titled and dated l.r.:1985;  
signed, inscribed and dated on the reverse  
conté pencil  
134.5 by 228.5 cm., 53 by 90½in.

‡ ⊕ W £ 10,000-15,000 € 11,500-17,200

103

PROPERTY OF A GENTLEMAN

## STEVEN CAMPBELL

1953-2007

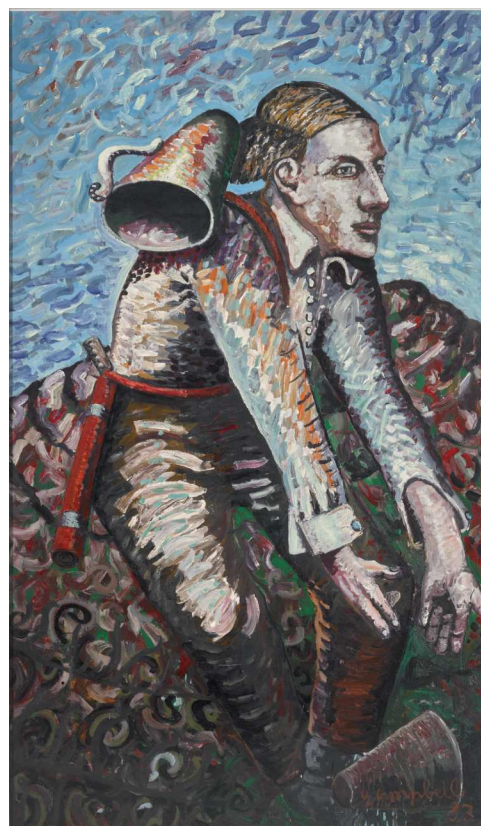
### Gesturing Gardner with Watering Can

signed and dated l.r.: *S Campbell/ 83*  
oil on paper  
203.5 by 119.5cm., 80 by 47in.

#### PROVENANCE

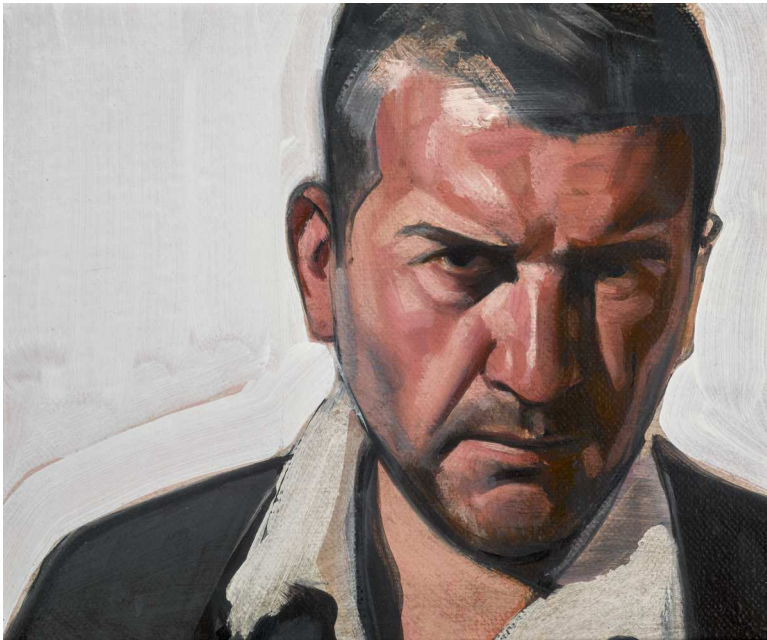
Christie's, London, 26 May 1995, lot 190, where  
purchased by the present owner

W ⊕ £ 3,000-5,000 € 3,450-5,800



103





104

104

PROPERTY OF A GENTLEMAN

## STEPHEN CONROY

b. 1964

### Self-Portrait

signed on canvas overlap: *Stephen Conroy*

oil on canvas

25.5 by 30.5cm., 10 by 12in.

Executed in 2008.

#### PROVENANCE

Marlborough Fine Art, London, where purchased by the present owner

#### EXHIBITED

London, Marlborough Fine Art, *Stephen Conroy: Recent Paintings and Drawings*, 2008

⊕ £ 5,000-7,000 € 5,800-8,000

105

PROPERTY FROM A PRIVATE COLLECTION

## BOYLE FAMILY

### Study of Rippled Sand and Rocks with Worm Casts, Hebrides

mixed media, resin and fibreglass

96.5 by 96.5cm., 38 by 38in.

Executed in 1986.

#### PROVENANCE

Christie's, South Kensington, 13 October 2010, lot 189, where purchased by the present owners

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

⊕ £ 10,000-15,000 € 11,500-17,200

106

PROPERTY FROM THE ARTIST

## JOCK MCFADYEN, R.A.

b.1950

### Calton Hill IV

oil on canvas

148.5 by 120cm., 58½ by 47¼in.

Calton Hill IV was painted in 2017 and is part of a series of paintings showing views of Edinburgh's famous Calton Hill from various viewpoints. The first work in the series was painted in 2015 and purchased the following year by the Scottish National Gallery of Modern Art, Edinburgh. The artist calls these works the 'Lunatic Series'.

⊕ W £ 8,000-12,000 € 9,200-13,800



105









107

107

PROPERTY OF A LADY

JACK VETTRIANO, O.B.E.

b.1951

The Big Tease

signed l.r.: VETTRIANO

oil on canvas

61 by 51cm., 24 by 20in.

**PROVENANCE**

The Everard Read Gallery, Johannesburg;  
Private collection

⊕ ⊕ £ 30,000-50,000 € 34,300-57,500

108

PROPERTY OF A GENTLEMAN

JACK VETTRIANO, O.B.E.

b.1951

Study For Pincer Movement

signed l.l.: VETTRIANO

oil on canvas

38 by 30.5cm., 15 by 12in.

**PROVENANCE**

Sotheby's, Gleneagles, 29 August 2007, lot 241,  
where purchased by the present owner

⊕ ⊕ £ 15,000-20,000 € 17,200-22,900



108





109

109

PROPERTY FROM A PRIVATE COLLECTION

**JACK VETTRIANO, O.B.E.**

b.1951

**Uneasy Meeting**

signed l.l.: VETTRIANO  
oil on canvas  
51 by 61cm., 20 by 24in.

**PROVENANCE**

Vicarage Cottage Gallery, North Shields, where  
purchased by the present owners

**EXHIBITED**

North Shields, Vicarage Cottage Gallery,  
*Contemporary Scottish Painting*, 1991;  
North Shields, Vicarage Cottage Gallery, *Painting  
from Scotland*, 1993, no.39

⊕ £ 20,000-30,000 € 22,900-34,300



Sotheby's EST.  
1744

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ANDY WARHOL. \$(4), 1982

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# Sotheby's

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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.

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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)
		£
		£
		£
		£
		£
		£
		£
		£
		£
		£

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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

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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.

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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.

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

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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.

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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.

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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.

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### 2. DURING THE AUCTION

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**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](http://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](http://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:  
**Post Sale Services (Mon-Fri 9am to 5pm)**  
 Tel +44 (0)20 7293 5220  
 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.

#### o 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.

#### IT 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 re-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

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and



Bidders should pay particular attention to these Conditions.

## 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 6482;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including the guide to 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 the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

**"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 SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

**"VAT"** is Value Added Tax at the prevailing rate. Further information is contained in the guide to 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 at 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 (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall in-

form 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 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

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for the purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email [enquiries@sothebys.com](mailto:enquiries@sothebys.com).

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film

auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance or emailing [enquiries@sothebys.com](mailto:enquiries@sothebys.com).

## 13. LAW AND JURISDICTION

**Governing Law** These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

**Jurisdiction** For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

**Service of Process** All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

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## SOOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

## COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.



Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:  
**Sotheby's Property Collection**  
Opening hours:  
Monday to Friday 9.00am to 5.00pm  
34–35 New Bond Street  
London, W1A 2AA  
Tel: +44 (0)20 7293 5358  
Fax: +44 (0)20 7293 5933

#### **COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY**

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**  
Opening hours:  
Monday to Friday 8.30am to 4.30pm  
Sotheby's Greenford Park,  
13 Ockham Drive, Greenford, Middlesex,  
UB6 0FD  
Tel: +44 (0)20 7293 5600  
Fax: +44 (0)20 7293 5625

#### **ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY**

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.

#### **STORAGE CHARGES**

Any purchased lots that have not been collected within 30 days from the date of

the auction will be subject to handling and storage charges at the following rates:

**Small items** (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

**Medium items** (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

**Large items** (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

**Oversized items** (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

#### **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**

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (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 or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have

caused loss of value to the lot; or  
(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

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 = €1.142**

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.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

##### **LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS**

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days

following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

#### **COLLECTION OF LOTS MARKED 'W'**

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

#### **SAFETY AT SOTHEBY'S**

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

11/10 NBS\_NOTICE\_€

## INTERNATIONAL DEPARTMENTS

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit [sothebys.com](http://sothebys.com)

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## FORTHCOMING AUCTIONS

A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at [sothebys.com](http://sothebys.com)

### MODERN & POST-WAR BRITISH ART

21/22 November 2017  
London

### VICTORIAN, PRE-RAPHAELITE & BRITISH IMPRESSIONIST ART

14 December 2017  
London

### MADE IN BRITAIN

20 March 2018  
London



In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

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