



MODERN & POST-WAR  
BRITISH ART

EVENING AUCTION / DAY AUCTION  
LONDON 21 & 22 NOVEMBER 2017

Sotheby's EST. 1744





FRONT COVER  
LOT 6 (DETAIL)  
BACK COVER  
LOT 15 (DETAIL)  
THIS PAGE  
LOT 29 (DETAIL)











# MODERN & POST-WAR BRITISH ART

EVENING AUCTION  
21 NOVEMBER AT 6 PM

DAY AUCTION  
22 NOVEMBER AT 10.30 AM

AUCTION IN LONDON  
SALE L17143

## EXHIBITION

Friday 17 November  
9 am-4.30 pm

Saturday 18 November  
12 noon-5 pm

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Author of *Eric Ravilious:  
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**3pm**

**Nevinson: The Great War and After**  
Gallery Talk by Jonathan Black  
Author of *C.R.W. Nevinson:  
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## HENRY LAMB, R.A.

1883-1960

*Study for Lytton Strachey*

signed, dated 1912 and inscribed  
watercolour, pen and ink and pencil on paper  
43 by 29.5cm.; 17 by 11½in.

## PROVENANCE

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

⊕ £ 40,000-60,000

€ 45,100-68,000 US\$ 53,500-80,000

Henry Lamb and Lytton Strachey met amid the leafy Georgian squares of central London, where the Bloomsbury group gathered in the drawing room of two young sisters, Vanessa and Virginia Stephen. The group was known not only for its liberal approach to relationships but also the ground-breaking ideas which it fostered, its members numbering among them the economist John Maynard Keynes, the art critic Clive Bell, the artists Duncan Grant and Vanessa Stephen, and the publisher and civil servant Leonard Woolf.

Giles Lytton Strachey (1880-1932), biographer and writer, was a core member of this intellectual set, having studied at Cambridge alongside Thoby Stephen, Vanessa and Virginia's brother, as well as Keynes, Bell and Woolf. Strachey established his reputation with the book *Eminent Victorians*, published in 1918, which received enormous critical attention for its original analysis of the lives of four of the most revered Victorian figures: Cardinal Manning, Florence Nightingale, Dr Arnold and General George Gordon.

Lamb was first introduced to the group by his older brother Walter, and Strachey rather fell in love with him; and whilst his ardour was not reciprocated, the two built up a friendship over the years. Strachey first sat for a portrait for Lamb in 1908, prompting Lamb to write to him: 'I should very much like to make a more adequate presentation of you than that sketch... your posing is exemplary' (Henry Lamb, quoted in *Henry Lamb* (exh. cat.), Manchester City Art Gallery, 1984, p.38). Lamb went on to make a number of further studies and drawings of Strachey, culminating in his most famous portrait, *Lytton Strachey* of 1914, in the collection of the Tate, London, for which the present work is a study.

After two years of preparatory studies for the painting, Lamb completed a large portrait of Strachey in April 1913. However, it was not exhibited, and dissatisfied with the painting, Lamb decided in 1914 to use the work as the basis for a new attempt, painting over the original canvas, and replacing a pot and brushes with the chair and hat which can be seen in the present work. *Study for Lytton Strachey* is a supremely stylish work, capturing Lytton in a languid pose, his long limbs draped leisurely. He is seated in Lamb's studio in the Vale of Health, Hampstead, looking every inch the intellectual, attired at Lamb's insistence in 'those brown slippers...' and 'the reading specs' which he asked Strachey to bring (*ibid*, p.41). Using pen and ink, Lamb has deftly captured the precise details of the scene, delineating folds of fabric, delicate fronds of foliage, and the interwoven boughs of the wicker chair with thoughtful and incisive strokes. Following the publication of *Eminent Victorians* in 1918, Lamb added the two figures of Dr Arnold and Florence Nightingale into the background of the painting, which can also be seen in the present work.



Henry Lamb, *Study for Portrait of Lytton Strachey*, sold in these rooms, Bowie/Collector, 10th November 2016 for £100,000.  
©The Estate of Henry Lamb





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Manxell 405 Oxford St  
Minties



PROPERTY FROM THE MELLON FAMILY COLLECTION

## SIR WILLIAM NICHOLSON

1872-1949

### Petunias and Chrysanthemums in a Mocha Jug

signed with monogram  
oil on canvasboard  
38 by 29cm.; 15¾ by 11¾in.  
Executed circa the early 1940s.

#### PROVENANCE

Redfern Gallery, London, where acquired by Charles B. Cochran, 1943, and thence by descent to Lady Cochran Browse & Darby, London  
James Kirkman Ltd, London  
Reginald Field Glazebrook  
His sale, Sotheby's, Brynbell, 2nd June 1994, lot 355  
(as *Chrysanthemums in a Blue Jug*)

#### EXHIBITED

London, Redfern Gallery, 1943, cat. no.132  
(as *Chrysanthemums in a Blue Jug*).

#### LITERATURE

Lillian Browse, *William Nicholson*, Rupert Hart-Davis, London, 1956, cat. no.377 (as *Chrysanthemums in Blue Jug*, dated circa 1925);  
Andrew Nicholson (ed.), *William Nicholson, Painter: Paintings, Woodcuts, Writings, Photographs*, de la Mare Publishers Limited, London, 1996, p.207, illustrated (as *Chrysanthemums in a Blue Jug*);  
Patricia Reed, *William Nicholson, Catalogue Raisonné of the Oil Paintings*, Modern Art Press, London, 2011, cat. no.582, p.462, illustrated.

‡ ⊕ £ 40,000-60,000  
€ 45,100-68,000 US\$ 53,500-80,000

*Petunias and Chrysanthemums in a Mocha Jug* exemplifies the dynamic treatment of the still life subject that Nicholson had developed during the early decades of the 20<sup>th</sup> Century. The intricate interplay between the fluid bold impasto and the vivid and contrasting rich tones of the present work has become a defining characteristic of Nicholson's mature style.

Nicholson had always been fascinated by the play of light and shadow and, in particular, by the multifarious effects generated by the reflection and refraction of light caused by differing material properties. In *Petunias and Chrysanthemums in a Mocha Jug*, the dense yet delicate foliage of the bouquet is arranged to both counter-balance the shape of the jug and plate but also to contrast with the distinctive reflective properties of the glazed ceramic. The glistening qualities of the glaze undoubtedly provided an added dimension for Nicholson; the light caught the curves of the jug in a more interesting fashion allowing Nicholson multiple opportunities to show off his confident handling by capturing the highlights with simple yet bold strokes of impasto.

Nicholson had a particular eye for intriguing objects and his obsession with composing and creating the perfect still life provided a very necessary antidote to his hectic life as a fashionable society portraitist. Mocha decorated pottery, like the jug in the present work, was a form of utilitarian earthenware with coloured slip bands produced in the late 18<sup>th</sup>, 19<sup>th</sup> and early 20<sup>th</sup> Centuries, which incorporated a tree-like form resembling the natural geological shapes to be found on moss agate stone, known as 'mocha' stone. Mochaware was a particular favourite in the Nicholson family and William's son Ben also had his own collection with similar jugs, which feature in works such as *1911 (striped jug)* (destroyed) and *1929 (still life with jugs and mugs)* (Private Collection). Like all of William Nicholson's works in this genre, whilst it appears at first to be quite spontaneous and informal, in reality, Nicholson was very careful in his consideration of each composition, with the choice of objects and textures balancing each other supremely well. The jug and plate are carefully positioned slightly off centre towards the right of the composition and this is discreetly offset by the position of the flowers and their shadows on the opposite side, resulting in a sophisticated simplicity that demonstrates Nicholson at his best.







# Property from a Hampstead Collection

LOTS 3-6 & 113-118

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 Peplow. 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

### 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

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PROPERTY FROM A HAMPSTEAD COLLECTION

## HAROLD GILMAN

1876 - 1919

### A London Street Scene in Snow

signed  
oil on canvas  
51 by 41cm.; 20 by 16in.  
Executed in 1917-18.

#### PROVENANCE

Elizabeth Arnold  
Her sale, Sotheby's London, 11th March 1981, lot 91 (as *A London Street in Snow*)  
Anthony D'Offay, London  
Thomas Agnew & Sons, London  
Thomas Gibson, London, where acquired by the family of the present owners

#### EXHIBITED

London, Arts Council, *Harold Gilman 1876-1919*, 1st January – 31st December 1954, cat. no.40, illustrated pl.IV, with Arts Council tour to Manchester Art Gallery, Manchester and Tate, London; London, The Reid Gallery, *Harold Gilman 1876-1919*, 3rd - 25th April 1964, cat. no.34, illustrated;  
Stoke on Trent, City Museum and Art Gallery, *Harold Gilman 1876-1919*, 10th October - 14th November 1981, cat. no.89, illustrated p.27, with Arts Council tour to City Art Gallery, York; Museum and Art Gallery, Birmingham and Royal Academy of Arts, London.  
London, Thomas Agnew & Sons, November - December 1988 (details untraced).

#### LITERATURE

J. Wood Palmer, 'Harold Gilman 1876-1919', *Studio*, June 1955, illustrated.

Please note that the present work has been requested for inclusion in the forthcoming exhibition of Gilman's work at the Djanogly Gallery, Nottingham Lakeside Arts, University of Nottingham, 17th November 2018 - 10th February 2019.

£ 150,000-250,000

€ 169,000-282,000 US\$ 199,000-332,000

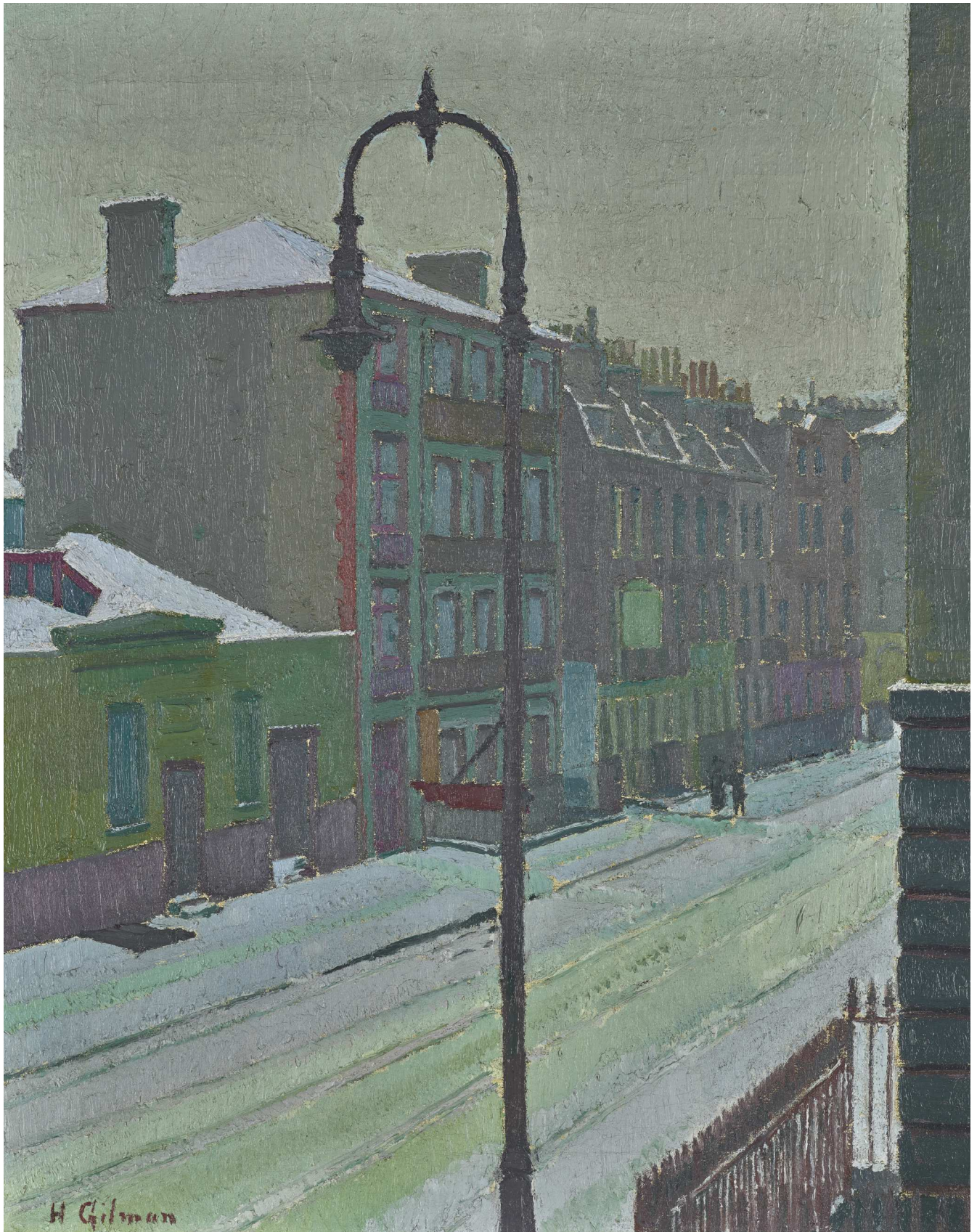
*A London Street Scene in Snow* is the perfect example of the Camden Town Group's unique take on Parisian Fauvism. Like their French counterparts, artists such as Gilman, Bevan and Gore used colour as a disruptive, shocking force. Following a 1910 trip to Paris with Charles Ginner, Gilman's palette underwent a radical change, employing an exciting breadth and exuberance, such as in his 1912 work *The Reapers, Sweden*, (Johannesburg Art Gallery, Johannesburg). His exposure to the preeminent Post-Impressionists left a huge mark on him and it was Van Gogh who became a key influence on him personally and artistically: the strange and dislocating atmosphere of the present work being a prime example. Despite taking on board these *avant-garde* influences Gilman retained a strikingly English conservatism and even through the more expressive period of production between 1910 and 1914 his works display a gentle domesticity and sense of quiet gravity.

Artistically the least at home out of the Camden Town painters with the subject matter of the city this remarkably painterly work is almost completely disassociated from the urban sprawl and bustle. By fragmenting the image into blocks of dreamlike antagonistic colour, and through the removal of almost all staffage, Gilman imposes an isolating and tense dialectic entirely in keeping with the atmosphere of the period. Always happiest with the static image, his cityscapes generally and in this work also avoid the hard surfaces and continual movement of the urban world and in canvases such as *Clarence Gardens* (1912, Ferens Art Gallery, Hull) he preoccupied himself with the landscape painter's problems.

Although seemingly a straightforward composition, its simplicity masks its intricacy. The subtle separation of the picture into two vertical components through the inclusion of the lamppost in the centre of the work also provides an important *repoussoir*, disturbing the depth of the painting. Furthermore it breaks the large band of snow in the street into two separate areas allowing it to not overpower the band of grey in the sky. Gilman had great belief in the power of colour, and its vivid directness is visible in action here. By using such incongruous colours to describe the scene Gilman allows the tones to thrive and become the subject of interest in themselves. The power of the paint surface and its melancholic implementation here takes this painting to beyond a simply descriptive cityscape.

After 1914 Gilman had begun to use firm outlines and flatter planes of colour as can be neatly seen in the present work. His colour became more sombre and the deep greens, murky blues and dark purple replaced the brighter colours of 1912-13. From 1916 until his death in 1919 from Spanish flu he searched for a personal and distinctive form of Post-Impressionism: directly presented, elaborate compositions with a deep stillness and dignity. We can read a particular sense of loneliness and dislocation into Gilman's resonant poetic meditations on the urban experience and transformation of everyday scenes of city life.







PROPERTY FROM A HAMPSTEAD COLLECTION

## SIR MATTHEW SMITH

1879-1959

### Vase and Pears

signed with initials  
oil on canvas  
66 by 56cm.; 26 by 22in.  
Executed in 1916.

#### PROVENANCE

Gifted directly by the Artist to Mr Alden Brooks  
Mrs Arthur Gibbs  
Mr David Gibbs  
Arthur Tooth & Sons, London

#### EXHIBITED

London, Arthur Tooth & Sons and Roland, Browse & Delbanco, *Matthew Smith*, 1976, cat. no.24 (as *Still Life with Pears and a Vase on a Chair*);  
London, Barbican Art Centre, *Matthew Smith*, 15th September - 30th October 1983, cat. no.18, with tour to Rochdale Art Gallery, Rochdale; Milton Keynes Gallery, Milton Keynes and Royal Albert Memorial Museum, Exeter;  
London, The St. James's Art Group, *British Art of the Twentieth Century*, 1st - 23rd March 1989, cat. no.21, illustrated.

#### LITERATURE

*Some Contemporary English Artists*, Birrell & Garnett, London, 1921, illustrated;  
John Gledhill, *Matthew Smith, Catalogue Raisonné of the Oil Paintings*, Lund Humphries, Farnham, 2009, cat. no.53, illustrated p.71.

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

⊕ £ 60,000-80,000  
€ 68,000-90,500 US\$ 80,000-107,000

'With Matthew Smith the means of expression are as articulate and fluent as those of any British painter since Constable: ...He draws with colour...and we feel the density, weight and contour of his pears, his red Provençal hillsides, his model's thigh or belly.'

PATRICK HERON

(*The New Statesman*, 19th November 1953).

Born in an environment of stifling late Victorian industry and sobriety, it would be hard to predict Smith's natural affinity with colour and expression. Matthew Smith's youth and adolescence were dominated by his stern industrialist father; it took the threat of his leaving home permanently to convince his father to support his studies at the Manchester School of Art, under the proviso that he was on no account to be allowed near any classroom where women were posing in a 'state of undress'.

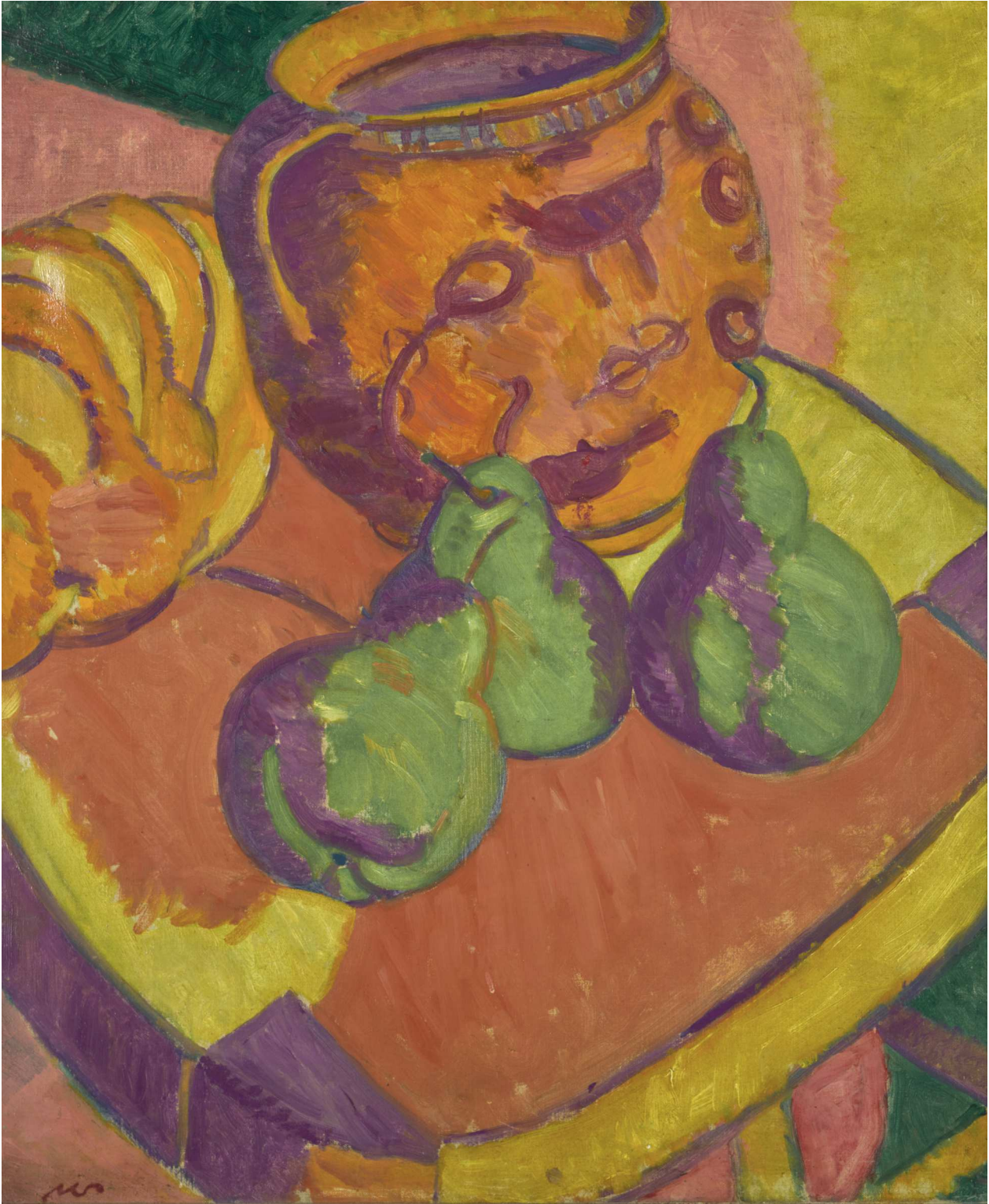
Smith's departure to France in 1908 signalled the true beginning of his artistic development, initiated by his time in Pont-Aven. Smith always believed that his life only really began with his arrival in the Brittany town in September of that year. Drawn to the 'landscape, the dress, bearing and speech of the inhabitants, and the humanity, tolerance and voluptuous simplicity of the painter's life in France', he was finally able to grow as an artist. In contrast to the precedence that his Slade education based on drawing, Smith finally felt empowered to disentangle himself from the shackles of rigorous draughtsmanship, exploring all that colour was able to provide. He moved to Paris the following year and went on to exhibit at both the 1911 and 1912 Salon des Indépendants (the 1911 show was notable for its role in the genesis of Cubism).

With the outbreak of war in 1914 Smith returned to England and he continued to develop and implement what he had learnt in France. Taking a studio on Fitzroy Street, this period proved to be one of his most significant. Two of the more prominent works produced during this period, *Fitzroy Street Nude No. 2* (1916, British Council Collection) and *Fruit in a Dish* (circa 1915, Tate, London) are superlative examples of the impact that his exposure to Fauvism had and the persistence with which he implemented it. From an intellectual perspective the typically sweeping areas of colour in this period reinforce that most modern of notions, the inherent flatness of a canvas, a radically progressive approach, which greatly exceeded much of what was being produced in England at the time.

Matisse was to be one of the most persistent influences in Smith's art. Despite only spending a very short time at the *Atelier Matisse*, the influence of the master was to be life-long. Smith found himself naturally drawn to Fauvism, with the emphasis that was placed on instinctive and fast application of paint, demarcation of colours and the inherent value of colour itself all conforming to his own personal attitudes; as Francis Bacon said of Smith, 'here the brush-stroke creates the form and does not merely fill it in' (Francis Bacon, quoted in *Matthew Smith*, (exh. cat.), Tate, London, 1953, unpaginated).

*Vase and Pears* is a striking image that makes patently clear what confidence and inspiration he drew from his French sojourn. As we are conscious of the liminality of the canvas we are drawn into the scene through the exaggerated perspective and confronted by the jug, pears and chair. The brief, vibrant brushstrokes accentuate the colour with dynamism. The separation of colours enables Smith to give the whole picture seeming recession, and the objects assume substance.







PROPERTY FROM A HAMPSTEAD COLLECTION

CHRISTOPHER RICHARD WYNNE  
NEVINSON, A.R.A.

1889-1946

A Dawn, 1914

signed  
oil on canvas  
56.5 by 47.5cm.; 22¼ by 18¾in.  
Executed in 1916.

**PROVENANCE**

Leicester Galleries, London, where acquired by Gilbert Samuels, 1916  
The Rt. Hon. The Lord Glendevon, P.C.  
His sale, Sotheby's London, 16th December 1964, lot 38, where  
acquired by the family of the present owners

**EXHIBITED**

London, The Friday Club, March 1916, cat. no.19;  
London, Leicester Galleries, *Exhibition of Painting and Drawings of  
War by C.R.W. Nevinson*, September - October 1916, cat. no.46;  
London, Morley College, *The Art of War*, 1971, cat. no.22;  
Sheffield, City Art Gallery, *C.R.W. Nevinson, War Paintings*,  
9th September - 8th October 1972, cat. no.1;  
London, Christie's, *New English Art Club Centenary Exhibition*,  
27th August - 17th September 1986, cat. no.139.

**LITERATURE**

C.R.W. Nevinson, with an essay by P.G. Konody, *Modern War  
Paintings by C. R. W. Nevinson*, Grant Richards, London, 1917, p.29.

We are grateful to Dr Jonathan Black for his kind assistance with  
preparing the catalogue entry for the present work.

£ 700,000-1,000,000  
€ 790,000-1,130,000 US\$ 930,000-1,330,000

'All artists should go to the front  
to strengthen their art by a  
worship of physical and moral  
courage and a fearless desire of  
adventure, risk and daring and  
free themselves from the canker  
of professors, archaeologists,  
cicerones, antiquaries and  
beauty worshippers.'

C.R.W. NEVINSON

(*The Daily Express*, February 1915)









C.R.W. Nevinson in Uniform, late 1914  
Photographer known



*A Dawn, 1914* is one of the finest images of the First World War that Nevinson ever painted, equal in power and impact to his famous masterpiece, *La Mitrailleuse* now in the collection of the Tate, London (see fig.1). As the art critic of *The Observer*, P.G. Konody, remarked of this painting at the time, its driving immediacy and its 'snapshot from hell' quality, made it an unforgettable image of the Great War.

The downtrodden French soldiers - the *poilus* - depicted in *A Dawn, 1914*, with their simplified gaunt angular faces, are painted in a shorthand Cubistic fashion, rather than the more studied Cubist manner that characterised the machine gunners of *La Mitrailleuse*. Laden with packs, ready for a life in the trenches, they flood the narrow street marching under the darkened windows, which offer no supporters or onlookers to cheer them on. The jagged lines of the bayonets rise above the densely packed stream of soldiers and the jagged, abstract shapes that dart through the crowd are similar to those used in other works by Nevinson painted at that time, such as the sky of *On The Road To Ypres*.

Nevinson had met Gino Severini and Filippo Marinetti in Paris in 1912 and became a leading British exponent of the Italian Futurist movement in the years prior to the outbreak of war, publishing with Marinetti the controversial Futurist manifesto *Vital English Art* in 1914. His vision of war, depicting the impelling movement of the mass of troops brandishing their mass-produced weaponry, rivalled anything by his Italian counterparts in its violence, energy and mechanised version of the Modern. Nevinson argued: 'Our Futurist technique is the only possible medium to express the crudeness, violence and brutality of the emotions seen and felt on the present battlefields of Europe' (C.R.W. Nevinson, *Daily Express*, 1915).

In *A Dawn, 1914* such is the speed of Nevinson's geometric rendering of the crush of bodies the work almost dissolves into pure abstraction - to the point that the effect is more akin to that other great painting of the First World War, David



Fig 1. C.R.W. Nevinson, *La Mitrailleuse*, 1915  
Collection Tate, London



Fig 2. C.R.W. Nevinson, *French Troops Resting*, 1916  
Collection Imperial War Museum, London

Bombler's almost entirely abstract masterpiece, *In the Hold* (1912-13, Tate, London). Although there is characterisation in the determined faces of the soldiers as they pass by us, their grim faces soon fade away to simple angular shapes losing their individuality, even their humanity, as they become a single unit on the move: a marching machine with a rush of speed and power felt from the front to back of the composition. This melding of the individual into the military whole was not a new strand of imagery for War Artists; however, Nevinson's ability to render it without any extraneous glamour, but without losing a sense of common nobility in his subject is notable. Though the work gives the impression of the French soldiers constituting an unstoppable tide of martial humanity, the artist was only too well aware from personal experience while on his ambulance runs in 1914 how shockingly vulnerable such columns of packed humanity were to one or two German high explosive shells.

In *A Dawn, 1914* the viewer is carried abruptly into the unforgiving light of an autumnal morning in Flanders – derived in large part from sights burned into Nevinson's memory as a motor ambulance driver for the Quaker-organised Friends Ambulance Unit (FAU) during the second half of November 1914 on the perilous run from the FAU's main hospital at Malo-les-Bains in the suburbs of Dunkirk to the shell-plastered Belgian city of Ypres (already known to British soldiers as 'Wipers'). The dreadful sights he witnessed there, of the evidence of what havoc modern weapons could inflict on the human body, stayed with him for the rest of his life.

Nevinson lasted just under a fortnight as an ambulance driver before his Mors Ambulance was demolished by a passing heavy calibre German shell as it stood parked behind the FAU's forward dressing station to the north-west of Ypres in a village called Woesten. Nevinson was then assigned to the FAU hospital at Malo-les-Bains as a ward orderly tending to two dozen wounded French and Belgian soldiers and civilians. Towards the end of January 1915 he was given leave to return to London where he had an overnight success with an exhibition early in March at the London Group with his exhilarating Futurist composition *Returning To The Trenches* (National Gallery of Canada, Ottawa, see fig.3) gaining critical acclaim.





Fig 3. C.R.W. Nevinson, *Returning to the Trenches*, 1914  
Collection National Gallery of Canada, Ottawa

In April 1915 Nevinson attempted to return to the FAU, but was rebuffed on the grounds that he had seriously overstayed his allotted leave. Stung by this turn of events, early in June 1915 Nevinson volunteered to serve as a Private in the Royal Army Medical Corps at the 3rd London General (Territorial Force) Hospital, Wandsworth. Early in November 1915 he married Kathleen Knowlman of Islington and during his three day honeymoon, he painted *La Mitrailleuse*. Shortly after returning to duty at Wandsworth, Nevinson fell seriously ill from rheumatic fever, which probably permanently damaged his heart. Towards the end of January 1916 he was given an honourable medical discharge from the Army.

*A Dawn, 1914* was probably painted during his convalescence in February - March 1916 at the makeshift studio Nevinson had on the first floor of the family home at 4 Downside Crescent, Belsize Park. Though the title references 1914 the French infantrymen, or *poilu* (hairy ones), are not wearing the impractical and distinctive uniforms, with bright red trousers, that they wore when they went into action during the early months of the war (depicted in *Troops Resting*, Imperial War Museum, London fig.2). Rather, they are painted in the drab and yet more practical *horizon bleu* which the French Army adopted during the spring of 1915.

*A Dawn, 1914* was included in the solo exhibition with Ernest Brown of the prestigious Leicester Galleries offered to the 27-year-old Nevinson in 1916 - a show that is a now legendary way-marker in the history of 20th Century British

art. The exhibition, which opened in late September, was a tremendous critical success (so much so it was extended by ten days) and established Nevinson as *the* voice of the Great War, with many influential onlookers convinced that Nevinson, above all, had depicted the terrible essence of modern mass warfare. Frank Rutter writing in *The Sunday Times* in 1916 declared him the first British Artist to present a 'profound and pictorial expression to the emotions aroused by the War' while Lawrence Binyon in *The New Statesman*, May 1917, notes Nevinson's vision 'of a world of men enslaved to a terrific machine of their own making which has absorbed into itself the youth of this country'.

The true influence of the exhibition is perhaps best measured by how many of the featured works are now in major museums, both in the UK and abroad. *A Dawn, 1914* is one of the very few paintings that is still in private hands. Last year, a pastel from the Leicester Galleries show, *Troops Resting*, set the current world record auction price for a work by Nevinson of £473,000.

As the Leicester Galleries exhibition closed, Nevinson announced he was finished with war as a subject, but the war was by no means finished with him and within six months he had been recruited as an official War Artist by the new Department of Information. He would go on over the next 18 months to create a number of distinguished images of British troops on the Western Front but none really possessed the bite, the emotion and the resonance of the enduring, suffering, stoic French *poilus* he had created in 1916.







PROPERTY FROM A HAMPSTEAD COLLECTION

## CHRISTOPHER RICHARD WYNNE NEVINSON, A.R.A.

1889-1946

### Looking Down on Downtown

signed and dated 1920; also signed on the stretcher  
oil on canvas  
76.5 by 50.5cm.; 30¼ by 20in.

#### PROVENANCE

Private Collection  
Sale, Sotheby's London, 12th November 1986, lot 78  
James Kirkman Ltd, London, where acquired by the family of  
the present owners in the late 1980s

#### EXHIBITED

London, New English Art Club, June 1920, cat. no.22;  
New York, The Bourgeois Galleries, *Paintings, Etchings,  
Lithographs and Woodcuts by C.R.W. Nevinson*, 10th November  
- 4th December 1920, cat. no.14 (as *Looking Down on  
Downtown from the Railroad Club*);  
London, The St James's Art Group, *British Art of the Twentieth  
Century*, 1st – 23rd March 1989, cat. no.21, illustrated.

#### LITERATURE

Albert Rutherston (ed.), *Contemporary British Artists; C.R.W.  
Nevinson*, Ernest Benn Ltd, London, 1925, illustrated pl.21.

£ 100,000-150,000

€ 113,000-169,000 US\$ 133,000-199,000

'Today New York is,  
for the artist, the  
most fascinating  
city in the world'

#### C.R.W. NEVINSON

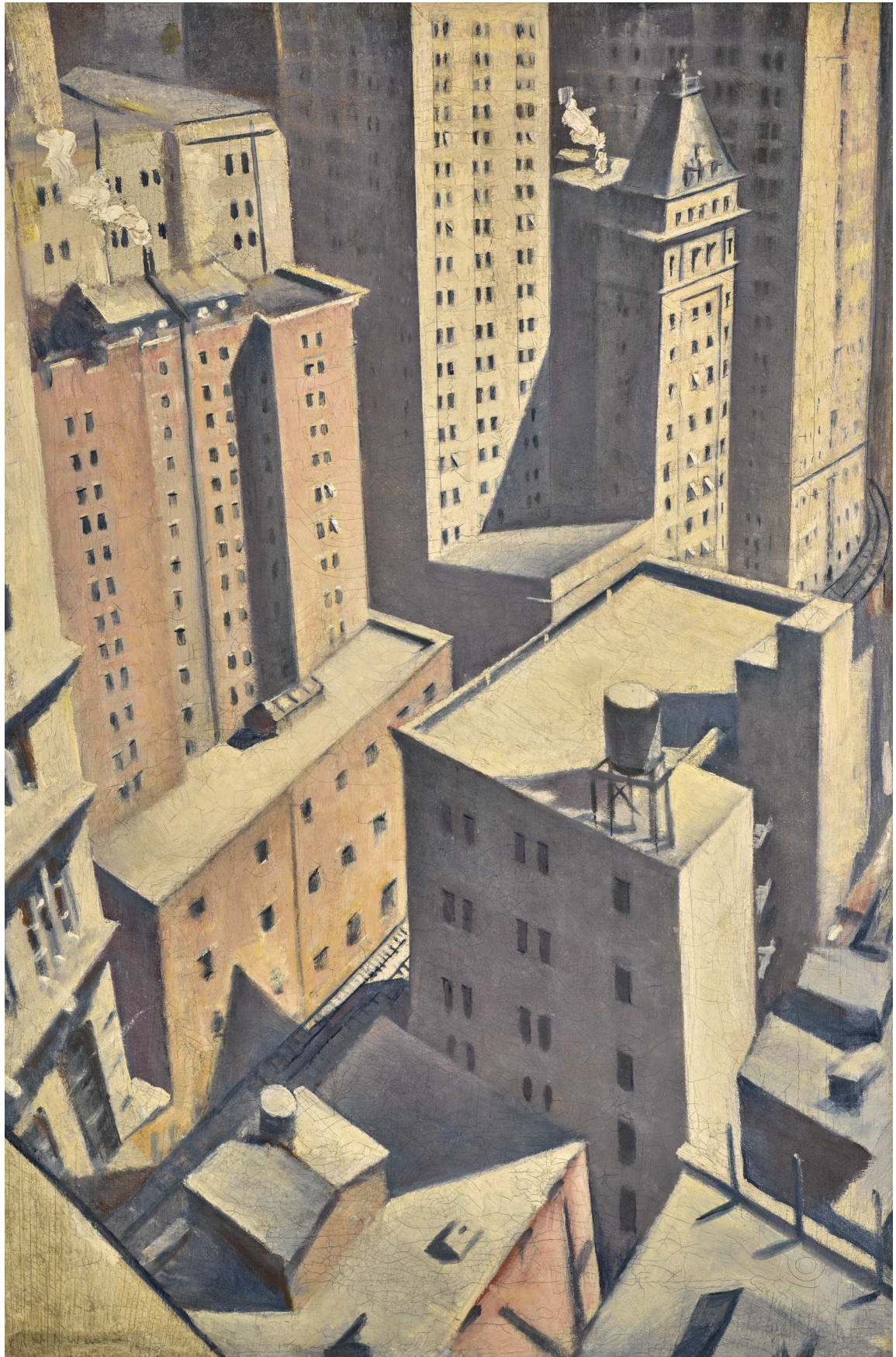
(quoted in L. J. Price, 'New York Letter',  
*Leader*, 13th November 1920, quoted  
in Michael Walsh, *C.R.W. Nevinson: The  
Cult of Violence*, Yale University, New  
Haven, 2002, p.193).

Nevinson first visited New York in 1919, at the invitation of  
Frederick Keppel & Co, a gallery and print publisher who  
mounted a successful exhibition of Nevinson's prints of the  
First World War. The exhibition, which was received with great  
acclaim, opened towards the end of April 1919, and Nevinson  
spent a month in the city, making numerous sketches and  
studies. Having been surrounded by the devastation of the First  
World War for four years, Nevinson found fresh inspiration in  
New York, its skyscrapers and industry. In an interview with  
the *New York Times*, he described what he and other artists  
felt: 'Having lived among scrap heaps, having seen miles of  
destruction day after day, month after month, year after year,  
they are longing for a complete change. We artists are sick of  
destruction in Art. We want construction.' (C.R.W. Nevinson,  
quoted in Michael Walsh, *C.R.W. Nevinson: The Cult of Violence*,  
Yale University press, New Haven, 2002, pp.191-2.)

The city captured his imagination, and he returned again in  
1920, the result of these trips being around fifty paintings and  
twelve prints, testament to the artistic impetus these visits  
engendered. Writing for *The Daily Chronicle* in 1929, Nevinson  
praised the city for its vertiginous skyline and progressive  
architecture: 'New York, being the Venice of this epoch, has  
triumphed, thanks to its engineers and architects...the American  
has pegged his city to the sky. No sight can be more exhilarating  
and beautiful than this triumph of man' (C.R.W. Nevinson, 'The  
Most Beautiful City: Which is it? London? Paris? New York?'  
quoted in Richard Ingleby *et al.*, *C.R.W. Nevinson, The Twentieth  
Century*, Merrell Holberton Publishers Ltd in association with the  
Imperial War Museum, London, 1999, p.47).

*Looking Down on Downtown* captures the verve and excitement  
that Nevinson felt during those trips to New York. The view is  
that from the Railroad Club, which he visited during his first  
trip to the city, and Nevinson later created a print of the same  
view (*Looking Down on Downtown*, 1921). Nevinson presents  
only a snapshot of this scene, the composition cropped to  
show the sheer scale of the buildings, which continue outwith  
the edges of the canvas. The angular buildings rise with an  
undeniable dynamism, filled with row upon row of windows,  
and inhabited by hundreds of unseen people. Far below, the  
railway tracks wind their way through the city, disappearing  
out of sight. Painted in a warm palette, the scene is illuminated  
by bright sunlight, imbuing the scene with a sense of purpose  
and anticipation, the buildings casting sharp, diagonal  
shadows. An intriguing pendant to the present work can be  
found in *New York – An Abstraction* (later retitled *The Soul  
of the Soulless City*, 1920, Tate, London), which takes an  
opposing viewpoint to the present work, placing the viewer in  
the very heart of the city, gazing up at a succession of towering  
buildings, with clouds of smoke and steam drifting skywards.  
Although Nevinson's enchantment with the city was not to last,  
*Looking Down on Downtown* captures the enthusiasm for this  
new world, one of dynamism, construction and progress.







## ERIC RAVILIOUS

1903 - 1942

### Newhaven Harbour

signed; titled on the reverse  
watercolour, pencil and crayon on paper  
45.5 by 58cm.; 18 by 22<sup>3</sup>/<sub>4</sub>in.  
Executed circa 1935.

#### PROVENANCE

Zwemmer Gallery, London, where acquired by Mrs. Beryl Sinclair, and thence by family descent to the previous owner. Their sale, Sotheby's London, 2nd November 1983, lot 103, where acquired by the present owner.

#### EXHIBITED

London, Zwemmer Gallery, *Eric Ravilious*, 5th - 29th February 1936, cat. no.9;  
New York, World's Fair, *British Council Exhibition*, 1939, cat. no.107;  
Toledo, Toledo Museum of Art, *Contemporary British Art*, 1942, cat. no.74;  
Eastbourne, Towner Art Gallery, *Eric Ravilious: Memorial Exhibition*, 1948, cat. no.15;  
Sheffield, Graves Gallery, *Eric Ravilious, 1903 - 1942, An Exhibition of Watercolours, Wood Engravings, Illustrations, Designs*, February - March 1958, cat. no.95;  
Colchester, The Minorities, *Eric Ravilious*, 29th January - 19th February 1972, cat. no.31, with tour to Ashmolean Museum, Oxford; Morley Gallery, London and Towner Art Gallery, Eastbourne (as *Lighthouse at Newhaven*).

#### LITERATURE

Freda Constable, *The England of Eric Ravilious*, Scholar Press, London, 1982, illustrated pl.11;  
Alan Powers, *Artist & Designer*, Lund Humphries, Farnham, 2013, p.94, illustrated pl.112, p.97.

£ 80,000-120,000

€ 90,500-136,000 US\$ 107,000-160,000

'They evolved in the decade before the outbreak of war in 1939, a new method of painting in water-colours of great delicacy and definition, using a technique of under-painting and elaborate superimposed washes and stipples...' (Lawrence Binyon, *English Water-Colours*, A. & C. Black, London, 1944, 2<sup>nd</sup> Edition, pp.169-170). So wrote Lawrence Binyon, Keeper of Prints and Drawings at the British Museum, of the generation of inter-war artists including Eric Ravilious, Edward Bawden, and John Piper. Introduced to the cool landscapes of 18<sup>th</sup> Century watercolourists like John Robert Cozens, Francis Towne and John Sell Cotman largely through Binyon's efforts, Ravilious and his contemporaries were inspired to transform watercolour into a distinctly modern medium.

Ravilious grew up in Sussex, in Eastbourne, where his parents had an antiques shop, studying first at the Eastbourne School of Art (1919-22) and then the Royal College of Art (1922-25),

where he met his life-long friend Edward Bawden. Though Ravilious and Bawden lived and worked in Great Barfield, Essex, it is with Sussex that Ravilious's work is indelibly linked. His childhood association with Sussex was reignited by an invitation in 1934 from the artist and polymath Peggy Angus to stay in her shepherd's hut, Furlongs, on the South Downs. In August of the following year, Bawden suggested a painting trip to Harwich but, uninspired by their initial choice, they settled upon a stay at the Hope Inn at Newhaven, a harbour town within walking distance of Furlongs. Newhaven was distinguished by a distinctive breakwater and seawall with lighthouses perched at each end. Ravilious's predilection for the nautical was shared by many of his contemporaries, including Paul Nash, Tristram Hillier, Ben Nicholson and Edward Wadsworth, as a theme replete with unusual objects, organic and man-made, found in unexpected juxtapositions.

A monumental storm engulfed Newhaven upon Ravilious's arrival and he ventured out to the lighthouse at the end of the jetty: 'The spray from the breakers crashing on the weather-side of the breakwater was a quite extraordinary sight - I got very wet and think now it was almost a dangerous walk out there, but worth it. The scene was like one of those extravagant and formless pictures of Turner's' (Eric Ravilious, quoted in Helen Binyon, *Eric Ravilious Memoir of an Artist*, The Lutterworth Press, Cambridge, 1994, p.80). At least three views of the harbour specifically were included in Ravilious's second solo exhibition with the Zwemmer Gallery in 1936, including the present work *Newhaven Harbour* (cat. no.9), *Channel Steamer Leaving Harbour* (cat. no.32), and *Lighthouses at Newhaven* (cat. no.18), later used by Ravilious as his contribution to the *Lithographs for Schools* project. All three were exhibited at the World Fair in New York in 1939, and *Newhaven Harbour* still bears the label from this trip across the Atlantic on the brink of the Second World War.

*Newhaven Harbour* is designed with deliberation: the lighthouse, one of Ravilious's preferred motifs, is seen through a lattice of ropes, draped across the composition. Echoed verticals of the lighthouse, a further lighthouse, signalling mast, and picket fence punctuate the horizon of the seascape, and are intersected by the diagonals of ropes. A complex internal structure of interlocking shapes is precisely fashioned: such consideration underscoring the latent strangeness present in Ravilious's most memorable imagery. Unusually for Ravilious, a solitary figure is included, surveying the harbour from the lighthouse's lower viewing platform, binoculars in hand. His face is featureless, as was Ravilious's custom for the rare occasions he populated his scenes. Despite, or perhaps enhanced, by the presence of a lone figure, the work retains Ravilious's customary quietness and stillness - cloudless blue skies replace the stormy introduction to Newhaven. Jan Gordon, critic for *The Observer*, wrote of Ravilious's 1936 exhibition that Ravilious combined 'decorative wit...with a curious aloofness' (Jan Gordon, quoted in Alan Powers, *Eric Ravilious Artist & Designer*, Lund Humphries, Farnham, 2013, p.80). In *Newhaven Harbour* it is the 'decorative wit' that brings about the 'curious aloofness', producing a picture of crisp architectonic structure and alluring reverie.







## CHRISTOPHER WOOD

1901 - 1930

## Girl with Cigarette

oil on canvas  
92 by 73cm.; 36¼ by 28¾in.  
Executed in 1927.

## PROVENANCE

The New Art Centre, London, where acquired by the previous owner, August 1982  
Acquired by the present owner in 2009

## EXHIBITED

London, Redfern Gallery, *Christopher Wood*, November 1965, cat. no.87.

£ 70,000-100,000

€ 79,000-113,000 US\$ 93,000-133,000

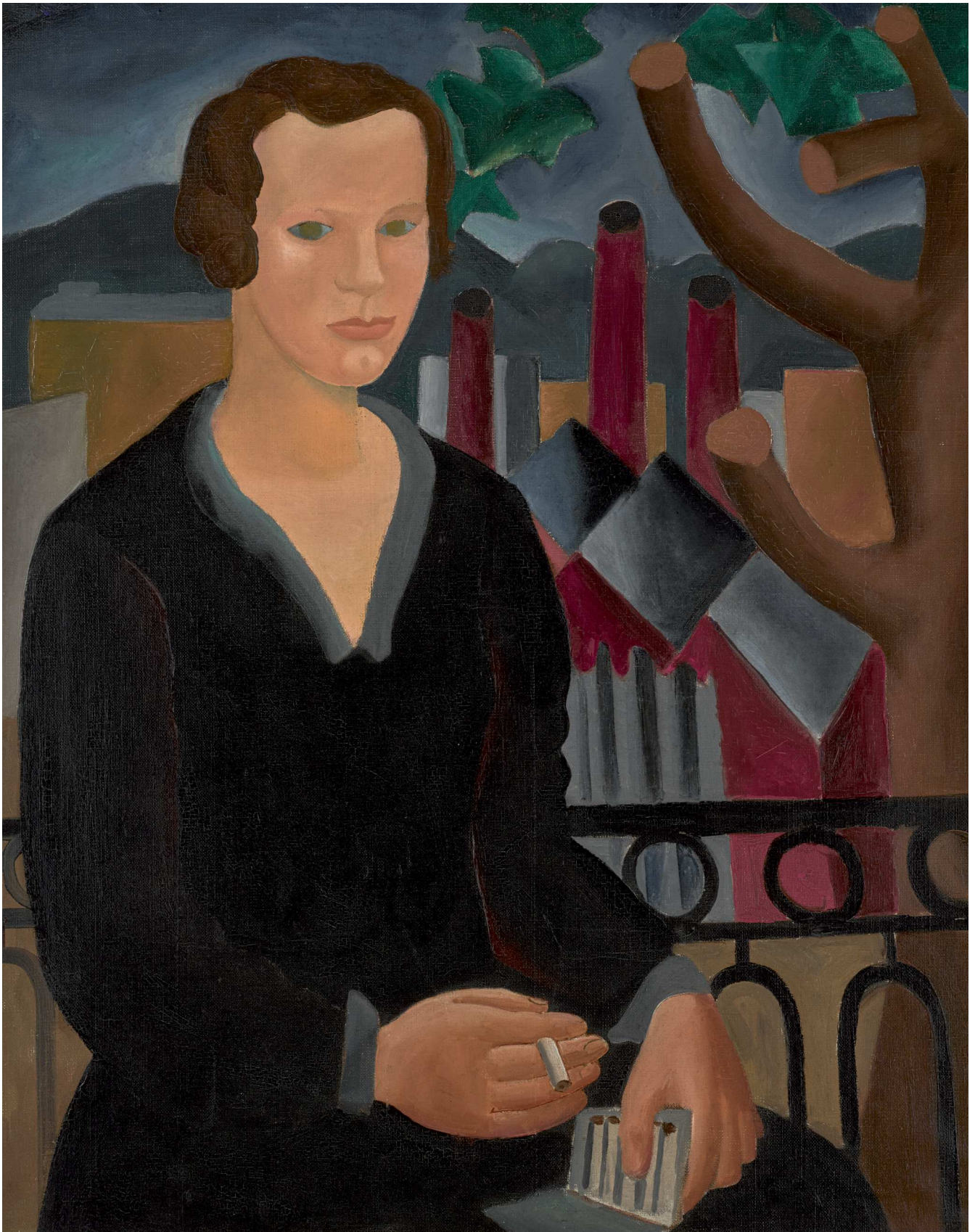
Like many a young and aspiring artist in the early part of the twentieth century Christopher Wood escaped the British art scene and headed for Paris, arriving in March 1921, and beginning what was to remain a life-long love affair with the French capital. As a largely inexperienced and untrained artist Wood stayed first with the influential collector and wealthy financier Alphonse Kahn on the Avenue du Bois-de-Boulogne and soon enrolled at the prestigious Académie Julian, alongside life classes with the portraitist Adrien Drian. Eight months later he wrote to his mother back in England, proclaiming 'Dearest Mother, you ask me what I am going to do: I have decided to try and be the best painter that has ever lived.' (Christopher Wood, quoted in Richard Ingleby, *Christopher Wood: An English Painter*, Allison & Busby, London, 1995, p.13). It was not long after arriving that he met the Chilean diplomat José Antonio de Gandarillas, who in turn introduced him to all the delights that the capital had to offer. Together they travelled Europe with Wood falling under the spell and hedonistic influences of the wealthy Gandarillas, and it was to be through the diplomat's aunt, Eugenia Errázuriz that the Artist first met Picasso in 1923. Through Picasso, and his contemporary the poet and artist Jean Cocteau, Wood was assimilated into the very heart of the Parisian art scene – one which abounded with free-flowing sexual attitudes as well as opium.

Much has been written of Wood's apparent bisexuality, including in the recent retrospective held at Pallant House Gallery in Chichester, and Wood was known to have had relationships with both sexes, including, in 1926, with Jeanne Bourgoine, the likely sitter for the present work. Bourgoine, together with her brother Jean, provided the inspiration for the siblings in Cocteau's 1929 *Les Enfants Terribles*, and were an important presence within the Paris scene in the late 1920s. Wood painted both siblings between 1926 and 1929, including *Boy with Cat (Jean Bourgoine)* (1926, Kettle's Yard, Cambridge) and *Mlle Bourgoine* (1929, University of Essex), with the latter portrait displaying the same stark, sleek confidence as the present composition. The sitter's hairstyles – cut short into a stylish bob and Modigliani-esque almond-shaped eyes – display a coolness that in the present composition is well-matched with the Parisian skyline visible beyond. Almost certainly painted at the window of Wood's Paris studio it bears striking similarity to one of Wood's most celebrated compositions, his *Self-Portrait* of 1927 (Fig. 1, Kettle's Yard, Cambridge). There is a bold confidence in both sitters, with the paintbrush held in Wood's right hand mirrored by the cigarette held in the right hand of the woman. As with *Self-Portrait*, which was the highlight of Wood's 1927 Beaux Arts Gallery exhibition in London, *Girl With Cigarette* draws us into the Paris of the 1920s, displaying the cool confidence and technical prowess of a young artist at the height of his career.



Fig. 1. Christopher Wood, *Self Portrait*, 1927  
Collection Kettle's Yard, Cambridge







PROPERTY FROM THE JACQUELINE FOWLER COLLECTION

## EDWARD WADSWORTH, A.R.A.

1889-1949

### Convoy

signed, titled, dated 1941 and dedicated *For Taffy and Enid* on the reverse

tempera on canvas mounted on panel  
38 by 53.5cm.; 15 by 21in.

### PROVENANCE

The Artist

T.A. Fennemore

Sale, Sotheby's London, 19th July 1989, lot 460, where acquired by the present owner

### LITERATURE

Jonathan Black, *Edward Wadsworth: Form, Feeling and Calculation, The Complete Paintings and Drawings*, Philip Wilson Publishers, London, 2005, cat. no.396, p.200, illustrated.

‡ ⊕ £ 80,000-120,000

€ 90,500-136,000 US\$ 107,000-160,000

Throughout the course of his life the sea provided a constant and rich source of inspiration for Edward Wadsworth. Whether through his Vorticist-inspired designs for the camouflaged 'dazzle ships' of the First World War; his surrealist nautical still-life compositions of the inter-war years, or his stylised depictions of sea-faring vessels in the 1940s. As such it was a devastating blow to the Artist that with the outbreak of the Second World War in 1939 he was ordered to remain far from the immediate coastal zone due to his daughter's marriage and his son-in-law's subsequent internment. Forced inland the Artist relied on press photographs and cuttings to complete his pointillist-style compositions in tempera, the medium which from the early 1920s he had solely relied upon for his paintings. Painted in June 1941 *Convoy* was based on one such press photograph of a fleet of convoy ships. As an island under siege in the Second World War, Britain was reliant on imports, the safe passage of which was fraught with danger. German U-Boats stalked the waters around Britain, the Channel and the Atlantic, putting the million tons of material imported to Britain each week at risk. The Battle of the Atlantic was to be the longest continuous military campaign of the Second World War, and saw a struggle to maintain control over the safe transport of goods and materials from the USA to Britain to aid the war effort.

Although never officially recognised as part of Kenneth Clark's programme of war artists, Wadsworth worked relentlessly during the war years, including later in 1941 for the Chemicals company ICI. Yet for this constant flow of creativity, much of which spurred his later 1940s compositions, he clearly hankered for a return to the coast, to the work that he had carried out in the previous world war and to the rich body of visual source material that continued to inspire his output. This longing is visible in *Convoy*, which captures a fascinating snapshot of the war effort, and places Wadsworth as one of the most articulate and stylish observers of the period.

The owner of this work, Jacqueline Fowler, has spent a lifetime discovering and collecting exquisite works of art. She has immersed herself fully in this endeavor, trusting her impeccable eye and innate sense for quality to seek out treasures from across a wide range of artistic styles. Not only has Jackie, as she is called by her friends, been the faithful steward of such precious objects, she has also delighted in sharing them with numerous institutions, such as the Metropolitan Museum of Art, the Cooper Hewitt, Smithsonian Design Museum, Wellesley College and the Museum of Fine Arts, Boston. A pioneer in recognising fashion as an art form, she built up a substantial collection of exquisite couture - the Jacqueline Loewe Fowler Costume Collection - which entered the Costume Institute at The Met in 1981. Reflecting on her many significant contributions to The Met, curatorial director of the Leeds Art Foundation, Joseph Cunningham, praised Jackie's unwavering dedication saying: 'Jackie's insightful collecting, profound generosity and longstanding support of American and European art at the Metropolitan Museum of Art are inspiring to us. We admire her deep knowledge, exquisite taste and knack for finding the best of the best and generously sharing it with the public.'







**SIR STANLEY SPENCER, R.A.**

1891-1959

**Dr Bierer**

oil on canvas  
76.5 by 63.5cm.; 30 by 25in.  
Executed in 1943.

**PROVENANCE**

Acquired directly from the Artist by Dr Joshua Bierer  
Sale, Sotheby's London, 1st May 1991, lot 39A, where acquired  
by the present owner

**LITERATURE**

Kenneth Pople, *Stanley Spencer*, Collins, London, 1991, p.434;  
Keith Bell, *Stanley Spencer, A Complete Catalogue of the  
Paintings*, Phaidon Press Ltd, London, 1992, cat. no.314, p.473,  
illustrated.

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

⊕ £ 100,000-150,000  
€ 113,000-169,000 US\$ 133,000-199,000

Dr Joshua Bierer was a psychiatrist, who Spencer visited for some time during the 1940s. The Artist's interest in psychology had been kindled by his mistress in Port Glasgow, Charlotte Murray, who had studied with Carl Jung. Through her influence, Spencer was persuaded to offer himself for analysis. He chose to see his first wife Hilda's doctor, Dr Joshua Bierer. Bierer was a war refugee, who practised Jungian theories of psychology and was conducting research into ways of using art in psychotherapy.

In terms of portraiture, the present work is a *tour-de-force* of characterisation and painterly skill. Spencer recorded that it was executed at the doctor's surgery at 224 Finchley Road, Hampstead. By placing his subject in familiar settings and posed, or rather simply seated, in his usual way, Spencer creates a relaxed yet formally satisfying portrait, which at the same time is strongly revealing of the sitter's personality. Bierer is depicted deep in thought – bespectacled, head resting on hand – as though listening to his patient with great intent. Spencer renders the fine cut and cloth of his jacket, the starched white collar and folded silk tie with great ability. It is, however, in the painting of the flesh itself that Spencer truly excels. In a manner that pre-figures the acute observation and vigorous painterly handling of Lucian Freud, Spencer captures perfectly the texture of Bierer's ageing skin, the wrinkles on his brow, faint shadow of a moustache under his nose and the folds in the cheek around his hand.

Spencer's method of capturing every detail of the scene with minute care, which is seen in his exquisite landscapes, is also applied in this portrait. He has paid considerable attention to the background details. There are fine passages of painting to be found in the upper right of the corner of the composition. The contrast of textures between the soft folds of the heavy curtains, against the hard polished surface of the chair is particularly notable. Through the window, a small landscape with wooden fence, trees and neighbouring houses, provides an escape from the close viewpoint that Spencer has adopted to examine the sitter. The unflinching intensity of observation at the heart of this portrait suggests that Bierer was not alone in performing analysis in his meetings with Spencer.

'...it was not until Lucian Freud's paintings of the fifties that another painter produced work with a similar emphasis on the sheer physicality of flesh in an unidealized state.'

**KEITH BELL**

(Stanley Spencer, *A Complete Catalogue of the Paintings*,  
Phaidon Press Ltd, London, 1992, p.332)







SIR WINSTON CHURCHILL, K.G.,  
O.M., F.R.S., HON. R.A.

1874-1965

The Goldfish Pool at Chartwell

signed with initials  
oil on canvas  
40 by 50.5cm.; 15¾ by 20in.  
Executed circa 1962.

**PROVENANCE**

A gift from the Artist to Sergeant Edmund Murray (Sir Winston's bodyguard 1950 - 1965) and thence by descent to the present owners

**LITERATURE**

Andrew Marr (presenter), *Churchill: Blood, Sweat and Oil Paint*, BBC Productions, 2015, illustrated.

The present work is registered with the Churchill Archive as cat. no.C544.

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

⊕ £ 50,000-80,000  
€ 56,500-90,500 US\$ 66,500-107,000

The Goldfish Pool was one of Churchill's favourite spots in the garden at Chartwell. Situated just beyond the house itself and surrounded by wonderfully verdant shrubbery including bamboos, hydrangea, acers and cotoneaster, the pool was part of Winston's extensive renovation of all the water features at Chartwell and became a particularly contemplative spot where he could be found feeding his beloved fish right up until the end of his life. His grand-daughter Emma Soames recalled the Sunday ritual for all the grand-children of following their Grandpapa down to the pool to watch him feed the goldfish. Pied-piper like, they would proceed in single file behind him, across the stepping stones to his usual seat by the water-side where he would tap his walking stick, stirring the goldfish to life.

Enthusiasm for the goldfish stretched across all generations: 'Yesterday Papa and I walked round all the lakes, and in the round one below the pool there are about 1,000 little golden orfe! Isn't it exciting? They are no bigger than this and pale goldy yellow in colour with here & there a touch of red. They look so sweet swimming about in the weeds. Papa is very much excited, as indeed we all are, and he says their existence is due to the horrible common tenches, pike etc, which would prey on them, having been killed...' (Mary Soames, letter to Clementine Churchill, 1938, quoted in Mary Soames, *A Daughter's Tale*, Doubleday, London, 2011, p.157).

Unlike many of his landscapes at Chartwell, which focus on a wide panorama of the impressive gardens, stretching out over the Weald of Kent, the present work is unusual in zooming right into the water itself taking in the luscious foliage along the water side. More than simply capturing a corner of the pond, however, the picture is an exemplary essay in tonality, combining multiple hues of greens and browns to striking effect with the golden orfe brought to life through flashes of orange impasto that undoubtedly verge on the abstract. Churchill had focused on the same subject in his masterpiece from 1932, which was formerly in the collection of his daughter, Mary, and sold in these rooms for a world auction record of £1,762,500.

This painting of the Goldfish Pool takes on an added significance as it was the last work Churchill ever painted. During the final years of his life, he painted less frequently and not at all after around 1962. His bodyguard Sergeant Edmund Murray (1916-1996), who served with him from 1950 until his death in 1965, provided much support and encouragement in setting up his easel and preparing his brushes. Murray remembered that the final occasion Sir Winston used brushes was at Chartwell around 1962. It is fitting that his final painting should have focused on one of his favourite places in the garden of his beloved home.



The goldfish pool at Chartwell, with Churchill's chair beside it  
Photograph by Charlotte Weychan © Charlotte Weychan







## SIR WINSTON CHURCHILL, K.G., O.M., F.R.S., HON. R.A.

1874-1965

### Landscape with Two Trees

signed with initials and dated 1922 on the reverse  
oil on canvas  
61 by 45.5cm.; 24 by 18in.

#### PROVENANCE

Gifted by the Artist to Maud Elgie in the early 1920s, and thence by descent to the present owner

#### LITERATURE

David Coombs and Minnie S. Churchill, *Sir Winston Churchill's Life Through His Paintings*. Chaucer Press, London, 2003, cat. no.C511, illustrated fig.504;

David Coombs and Minnie S. Churchill, *Sir Winston Churchill: His Life and His Paintings*, Ware House Publishing, Lyme Regis, 2011, cat. no.C511, illustrated fig.504, p.238.

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

⊕ £ 100,000-150,000

€ 113,000-169,000 US\$ 133,000-199,000

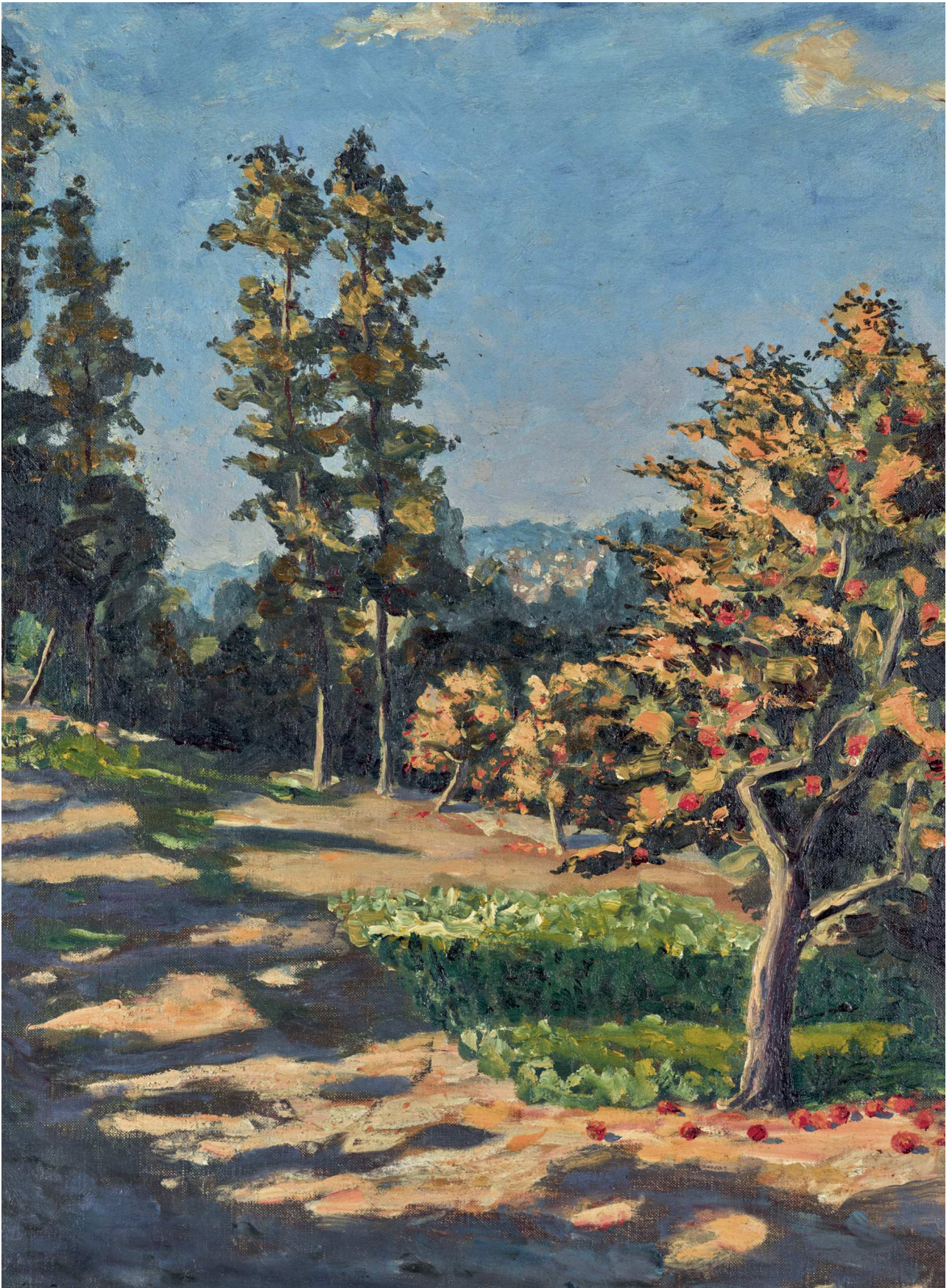
Without doubt one of the most interesting aspects behind any painting by Sir Winston Churchill is the story that accompanies it. Having never sold a work during his lifetime the vast majority were given by the Artist to friends, colleagues, employees, foreign dignitaries or family members. This often fascinating provenance trail leads to a 'who's-who' within the history of the past century – whether American presidents, his youngest daughter Mary (whose sale *Daughter of History: Mary Soames and the Legacy of Churchill* at Sotheby's in 2014 saw a new record set twice in the same day for the Artist at auction), or more recently, the actress Vivien Leigh, whose *Study of Roses* achieved £638,750, having been gifted by Churchill to the actress in 1951. The history of Churchill's paintings tell the very personal story of one of the greatest figures of the past century, including *The Goldfish Pool at Chartwell* (see previous lot), which was the last painting the Artist completed before his death, or the present work, *Landscape with Two Trees*, which was gifted in the early 1920s to Miss Maud Elgie, who between 1919 and 1921 had charge over the household's nursery and Churchill and Clementine's two eldest children, Diana and Randolph. The location behind the present work is unknown, and may well have been a composite landscape, inspired in large part by the landscape of Mimizan in the Landes, South of Bordeaux. Churchill was a regular visitor to the region, staying first with his close friend the Duke of Westminster. Here he was drawn to the landscape, returning on several occasions, including with the artist John Lavery and later Edward Marsh. Resulting in some of the earliest and also most accomplished compositions of Churchill's career, paintings from this early 1920s period were given as gifts, including *Mimizan, Landes* (circa 1927, Private Collection), which was given by Churchill to the First World War Prime Minister David Lloyd George.

The enjoyment that Churchill took in the process of painting and developing composition is well documented, including in his self-penned *Painting as a Pastime*, first published in *The Strand Magazine* in 1921-2. One has only to observe the present composition to fully appreciate the sheer enjoyment that the process brought. The paint is freely applied with richly textured passages of bright, glossy impasto. The oranges that tumble freely from the tree have a delicious colouring and the soft, warm sky beautifully captures the affinity that he felt for the French landscape. To stand before the present composition one is drawn into Churchill's world, and to understand a little further the history behind the work is to be granted a private glimpse into the household of one of the greatest figures of recent times.



Sir Winston Churchill, 1941. Photograph by Cecil Beaton.  
© The Cecil Beaton Studio Archive at Sotheby's







## LAURENCE STEPHEN LOWRY, R.A.

1887-1976

## Lancashire Street and Viaduct

signed and dated 1963

oil on canvas

40.5 by 30.5cm.; 16 by 12in.

## PROVENANCE

Alex. Reid and Lefevre Ltd, London, where acquired by the present owner in 1964

⊕ £ 350,000-550,000

€ 395,000-620,000 US\$ 465,000-730,000

The scale of this beautiful picture accentuates the impact of its fundamental elements and the saturated colour contrasts of the composition. The rendition of this anonymous Lancashire street is powerful and evocative - featuring, as a rarity, the viaduct which is used in the title to highlight the fact. Also, Lowry, in a noteworthy exception, has included the advance of the automobile as a bus progresses leisurely down the street in the distance whilst lorries and cars can be seen making their way slowly across that viaduct. The artful perspective epitomises L.S. Lowry with his meticulous eye for detail. We are placed at a high viewpoint and purposefully kept away from the action. Lowry subtly guarantees that our attention is focussed on the main event; the hustle and bustle of everyday life on a busy urban street.

Unlike many of his artworks which rely on horizontal planes of perspective to create depth, in this upright format his receding street serves to lead us towards the central vanishing point and into the city. Lowry achieves this through brilliant craftsmanship which shows his technical abilities and the extent of his art training. Lowry studied at Manchester Municipal College of Art under the French Impressionist Adolphe Valette. Later he attended weekly life classes at Salford School of Art and the incredible skills and artistry he learnt over the years are aptly deployed in this work to create his unique vision of municipal life. Painting at night, referring to sketches, he would often rework canvases over several months to achieve his desired effect. In this work, the architecture which rises up either side of the street as it winds into the distance serves to frame the thoroughfare, focusing our attention further by creating perceptual planes. The richly-coloured buildings lining the right edge of the composition zig-zag in towards the midpoint and these, along with the curve of the wall and pavement on the left side, serve to narrow our vision down the central avenue towards the all-important viaduct, which crosses the centre of the work exactly at our eye line. The significance of this area of the painting has already been alluded to.

With trademark use of flake-white impasto Lowry captures the bleak, smog-filled environment that he knew so well and imbues the scene with harmonious warmth and a luminous glow. Lowry's range of colours was straightforward but effective. 'I am a simple man, and I use simple materials. Ivory, black, vermilion, Prussian blue, yellow ochre, flake white and no medium (e.g. linseed oil). That's all I have ever used in my paintings. I like oils....I like a medium you work into over a period of time' (L.S. Lowry, quoted in Mervyn Levy, *The Paintings of L.S. Lowry*, Jupiter Books, London, 1975, p.14). The graduation of tone from the foreground to the background adds to the sense of depth in this composition, as does Lowry's masterly use of colour in the splashes of red and blue of the figures' clothing which our eye cannot help but follow through the crowd and into the distance under the viaduct.

This is a scene humming with activity, in which Lowry instinctively captures the movement of people towards the city centre. A group of women appear to be gossiping under the lamp post and a brightly-dressed red-headed lady strides confidently across the flow of commuters towards the edge of the painting. As always in Lowry's work the focus is on the smoking chimneys and pointed spire which loom out of the smog in the distance towards which heavily-booted millworkers stride with a calm sense of purpose.







## EDWARD BURRA

1905-1976

### Landscape with Red Wheels

pencil, watercolour and gouache on paper  
55.5 by 77.5cm.; 21½ by 30½in.  
Executed in 1937-9.

#### PROVENANCE

J. C. Thomson  
Sir Robert Helpmann CBE, London, by 1973  
Private Collection, 1987  
The Isabel Goldsmith-Patiño Family  
Sale, Christie's London, 8th June 2007, lot 75, where acquired  
by the present owner

#### EXHIBITED

London, Tate, *Edward Burra*, 23rd May - 8th July 1973, cat. no.59;  
London, Arts Council, Hayward Gallery, *Edward Burra*, 1st  
August - 29th September 1985, cat. no.95, p.119, illustrated  
p.39, pl.19;  
London, Alex. Reid & Lefevre Ltd, *An Exhibition of Works by  
Edward Burra (1905-1976)*, 4th November - 18th December  
1987, cat. no.10, illustrated p.23.

#### LITERATURE

John Rothenstein, *Edward Burra*, Penguin Modern Painters,  
London, 1945, illustrated pl.21;  
Andrew Causey, *Edward Burra, Complete Catalogue*, Phaidon,  
Oxford, 1985, cat. no.141, illustrated p.142.

⊕ £ 60,000-80,000

€ 68,000-90,500 US\$ 80,000-107,000

Foreign lands tempted Burra. His first sorties into Europe were somewhat tame. He generally was with his family or friends, and to some extent, those that accompanied him kept him safe. However, as he grew up, Burra was prone to disappear from the parental home on the outskirts of Rye, where he lived for the first fifty years of his life, and set out on his travels without any prior announcement. His forays are not well documented and his destinations may not all be known. However, we do know that Burra first visited Spain in April 1933. This ignited a life-long affection for the country's art, literature and culture. He used the Hugo system to master its language and briefly considered moving there permanently. But he could not avoid the violence of the civil strife. The summary murders and executions carried out by both sides led him away from depicting café society towards troubles that were so shocking and cruel. Burra fled Spain in haste and some disarray, in June 1936, just before the start of the Civil War.

The following year he returned to America. It is not certain how often he went to the United States. The Harlem studies are certainly the consequence of a visit to New York in 1934. However, on this visit, some three years later, he was staying with his friends Conrad and Mary Aiken. The party also travelled to Mexico and here Burra's intransigence came near to ending him. Carousing with the Aikens and their host, Malcolm Lowry, would have challenged the constitution of a gladiator, and so sickly Burra had no chance. Stricken, he left Mexico to recuperate in the States before limping back to Britain.

These two ill-fated trips had an immediate and radical effect upon his work. From them came burning colours that startle, contrast and shriek and imagery that was turned inside out, and reshaped, to give Burra's art a second birth. From the late 1930s, his art was marked by a graver note. In place of frivolous satire, tragedy became the prevailing theme. His imagery, though charged with menace, retained the bizarre, macabre humour of his earlier work.

*Landscape with Red Wheels* is dated 1937-1939 by Andrew Causey in his catalogue raisonné, although Professor Jane Stevenson has questioned this specification. It was certainly in existence by 1942 as it was shown at the Redfern Gallery but whether it pre- or post-dates the outbreak of war is perhaps uncertain. Nevertheless, it is one of the earliest examples of Burra's return to landscape, which he had scarcely touched for ten years, and is a scene of decayed stone buildings, so forgotten that their purpose can no longer be discerned. Gnarled, leafless trees have taken root in the ancient structures, prising them apart. Four red wheels lean abandoned against the ruins. There is no distinction in the hue between these wheels and the red stones upon which they rest. This implies that they are also remnants of the same edifice. Amongst this deserted and chilling landscape, a solitary figure walks, hooded and cloaked in black.

The picture clearly illustrates the impact Spain and Mexico had on Burra. As with so many of the works executed in the years following the trips, the palette is burnt and blistered. The ruined buildings may have been inspired by the archeology of Cuernavaca. Burra had spent most of his time in Mexico in this city which has a sizable Aztec pyramid and associated structures whose ruins still stand. As well as this, the rubble of contemporary buildings torn apart by modern warfare can not have been far from his thoughts. Blown-up and burnt-out buildings affected him strongly. Up to that point his art had always been urban. He loved inner cities and ports, the complexities of civilisation. He was attracted to slums, to human life adapting and making-do in decayed, un-cared-for buildings, but as his wartime letters reveal, he passionately loathed bombed-out ruins.

In 1937 William Gaunt published *Bandits in a Landscape*, on painters from Caravaggio to Delacroix. Burra spent a great deal of time studying these artists and may well have owned a copy. One topic that Gaunt's book treats extensively is the 18th century's fascination with ruins. Gaunt suggests that the painters he studies were expressing a kind of despair at human achievement. The same may well be true of Burra. The Spanish Civil War horrified him, the outbreak of the Second World War confirmed his despair. William Chappell, a lifelong friend of the Artist, wrote of his personality: '... his nature was full of barriers and barricades. Those who were *fairly* intimate with him learnt never to attempt to overthrow them. Anything he felt strongly about such as his work – he would not discuss' (William Chappell quoted in Angus Stewart, *Edward Burra*, (exh. cat.), Spring Olympia Fine Art, London, 2001, p.3). In Burra's work, however, he has left an autobiography. Burra's paintings from the late 1930s to early 1950s are suffused with grief, terror and a struggle to surmount desolation. So, while Burra might have been tight-lipped, his brush spoke volumes.







# THREE MASTERWORKS

## BY L.S. LOWRY FROM A EUROPEAN FAMILY COLLECTION

LOTS 15–17

Lowry's paintings capturing life in the cities of the Industrial North of England demonstrate a visionary imagination that is quite unique in British Art of the 20th century. He possessed an extraordinary ability to combine acute observation, skilful composition and a real understanding of the lives lived in the streets, houses and factories that populate his most well-known works. As T.J. Clark and Anne Wagner so powerfully argued in the 2014 major retrospective at Tate Britain, Lowry should most certainly be seen as one of the great 'painters of modern life' alongside the likes of Manet, Courbet, Caillebotte and Seurat.

This group of three masterworks by Lowry tells this story of modern life so cogently. The paintings revolve around the theme of the industrial city, the subject that provided a constant, binding thread throughout his life: 'My ambition was to put the industrial scene on the map, because nobody had done it, nobody had done it seriously' (Lowry, quoted in Michael Howard, *Lowry: A Visionary Artist*, Lowry Press, Salford, 2000, p.81). Lowry had moved to Pendlebury, northwest of Manchester, in 1909 and lived there for almost 40 years. His working method, which remained remarkably consistent throughout his life, was to take sketches on the spot as he walked around the city in his capacity as a rent collector for the Pall Mall Property Company. He would later work these up in his studio into more complete compositions. As such, he used a good deal of artistic licence, shifting perspectives, altering buildings and landmarks and then populating the scene with characters from the extensive repertoire he had developed – it is without doubt that he would have encountered each and every one of the characters that are such important components to these three works, sketched them, and saved the images in his visual memory to be used at a later date.

*The Rush Hour* (lot 15) is an iconic example by the artist demonstrating his favourite compositional arrangement of factory buildings and chimneys in the background which frame the city's inhabitants rushing to and from work in the foreground. Significantly, the

large building on the right would certainly appear to have been inspired by the Acme Spinning Company Mill in his hometown of Pendlebury which opened in 1905. He later recalled that it was this Mill in particular which had inspired his life long interest in industrial scenes. He missed a train at Pendlebury, and '...as I got to the top of the station steps, I saw the Acme Spinning Company's Mill, the huge black framework of rows of yellow-lit windows stood up against the sad, damp-charged afternoon sky. The mill was turning out hundreds of little pinched, black figures, heads bent down... I watched this scene – which I'd looked at many times without seeing – with rapture'. In *The Rush Hour*, groups of workers cluster together along the pavement moving collectively towards the factory gates whilst in the foreground, the city's inhabitants go about their everyday life, posting letters, cycling in opposite directions, infusing the composition with a busy energy to be found in every city centre.

*The Steps* (lot 16) provides an interesting contrast and cleverly focuses on the architectural balance between the pyramid of steps in the foreground with a steep incline, drawing the viewer's eye up to the terrace of houses on the horizon at the top of the picture and it certainly shows that Lowry was extremely innovative with his compositional design. Here too we have classic Lowry characters – a group of people gossiping on the road in the foreground, a mother joyfully throwing her toddler in the air at the top of the steps and, up at the top, an old car driving off into the distance.

*The Ferry at Blyth* (lot 17) features a different side to the city. Here a crowd has gathered waiting to catch the next moving bridge across the water. In the distance, a steam train rattles across the horizon and its multiple carriages of goods remind us that this is an industrial city with fuel and produce being transported across the country. Again, the compositional arrangement is interesting with a strong emphasis on the horizontal lines of the river and horizon which sharply contrast with the upright focus of the people, bridge and flagpole in the foreground.





L.S. Lowry, 1964. Photograph by Jorge Lewinski.  
© The Lewinski Archive at Chatsworth / Bridgerman Images



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**LAURENCE STEPHEN LOWRY, R.A.**

1887-1976

**The Rush Hour**

signed and dated 1964  
oil on canvas  
40.5 by 51cm.; 16 by 20in.

**PROVENANCE**

Crane Kalman Gallery, London where acquired and thence  
gifted to the present owner in July 1988

**£ 800,000-1,200,000****€ 905,000-1,360,000 US\$ 1,070,000-1,600,000**

'I saw the industrial scene and I was affected by it. I tried to paint it all the time. I tried to paint the industrial scene as best I could. It wasn't easy. Well, a camera could have done the scene straight off. That was no use to me. My ambition was to put the industrial scene on the map because nobody had done it, nobody had done it seriously.'

**L.S. LOWRY**

(quoted in Michael Howard, *Lowry: A Visionary Artist*, Salford, 2000, p.81)







Lowry recognised the potential of the industrial scene, finding beauty in the harsh reality of industrial cities of the North. Here he lived and worked as a rent collector for the Pall Mall Property Company from 1910 until his retirement in 1952. His paintings are never sentimental or satirical; instead they have a remarkable integrity and honesty. *The Rush Hour* was painted in 1964, when Lowry was at the height of his fame and recognised as one of Britain's pre-eminent painters of the industrial city.

This carefully crafted work, the result of decades of observation, displays the technical skill in compositional arrangement for which Lowry has become so well known. The familiar, imposing buildings dominate the backdrop of the composition, forming an industrial cityscape, which looms above the busy street scene below. The classic Lowry motifs are all present: factories with chimneys billowing smoke, a distant spire, terraced houses, railings, walled alleyways, lampposts and the mill with its large gate. This towering building, which dominates the right side of the composition, would most likely have been inspired by the Acme Spinning Company Mill in Pendlebury. Lowry said that this mill was the reason he became interested in industrial scenes: 'I saw the Acme Spinning Company's Mill, the huge black framework of rows of yellow-lit windows stood up against the sad, damp-charged afternoon sky. The Mill was turning out hundreds of little pinched, black figures, heads bent down ... I watched this scene - which I'd looked at many times without seeing - with rapture' (L.S. Lowry quoted in Judith Sanding and Michael Leber, *Lowry's City: A Painter and his Locale*, Salford, 2000, p.17).

As with so many of Lowry's works from the period, this scene is unlikely to represent a tangible view. Rather, Lowry with his characteristic eye for design would have played with perspectives, modified the streets and buildings, even moving them entirely to create his ideal composition, and yet never compromising the spirit of the subject. Indeed, Lowry's industrial scenes from the 1960s were usually composite, created from his imagination with little reference to the actual cityscape. In fact, by the early 1960s, when this work was painted, this would have been a far more modern city, which would have undergone considerable regeneration of the poorer areas and rush hour would have seen streets bustling with cars, trams and buses. Lowry preferred to paint from memory harking back to the 1920s when the boxy model of car seen exiting the street to the right would have been commonplace. Michael Howard comments, 'Lowry was adept at editing out of his art anything that did not interest him... and from the late 1950s onwards, television aerials are, like his shadows, conspicuous only by their absence' (Michael Howard, *Lowry: A Visionary Artist*, Salford, 2000, p.126).

Amongst this static set of industrial scenery, Lowry introduces his cast of characters who create the movement and rhythm in this work. Lowry was most interested in 'the flow of people' and depicts with great tenacity the action of a crowd on the move. He skilfully captures not only the rhythm of the mass, but also the individual groups and solitary figures which make up the crowd. In this iconic work, the main action is concentrated on the tide of workers, heads bent, striding shoulder to shoulder as they stream through the gates to the mill beyond. Michael Howard notes 'Lowry's figures go to work, leave work or are out of work, but they are never at work. He never depicted the activities inside the mills, factories and mines he painted so many times. For him, the proletariat he painted were not the heralds of some future age of equality, but instead they were presented as stoically accepting the traditional working-class values of continuance and forbearance common in the years before the First World War' (Michael Howard, *ibid.*, p.128).

In this inner city rush hour no two figures are the same: people dart hither and thither, two cyclists peddle furiously, struggling against the wind, whilst a smaller colourfully dressed group rush purposefully across the composition in the opposite direction. Others idly chat and a tall gentleman at the centre pauses to post a letter, his dog waiting patiently at his side. Amongst this buzz of activity, our gaze is drawn to the classic solitary figure, the long-haired girl with a yellow skirt, who stands still, boldly staring straight at the viewer. Lowry was fascinated by the physiology of groups and crowds - here in this busy street full of people going about their business this girl seems all alone. Lowry comments 'Crowds are the most lonely thing of all. Everyone is a stranger to everyone else. You have only got to look at them to see that' (see Michael Howard, *ibid.*, p.133).

In *The Rush Hour*, city dwellers are delicately arranged in such a way that social interactions are merely hinted at, yet with a few flicks of the brush Lowry manages to impart their cares and burdens in the bend of their legs or the curve of their backs. Lowry was not just interested in describing the industrial scene; rather, his paintings were a profound exploration of the human condition. Lowry stressed, 'An industrial set without people is an empty shell. A street is not a street without people, it is as dead as mutton' (L.S. Lowry, quoted in Julian Spalding, *Lowry*, London, 1987, p.31). In this sense, each figure in *The Rush Hour* is crucial to the scene, purposefully placed to capture the hustle and bustle of the city centre at rush hour.







## LAURENCE STEPHEN LOWRY, R.A.

1887-1976

## The Steps

signed and dated 1962  
oil on canvas  
76.5 by 51cm.; 30 by 20in.

## PROVENANCE

Alex. Reid & Lefevre Ltd, London  
Private Collection  
Sale, Sotheby's London, 2nd May 1990, lot 122  
Crane Kalman Gallery, London, where acquired and thence  
gifted to the present owner in 1990

± ⊕ £ 650,000-850,000  
€ 735,000-960,000 US\$ 865,000-1,130,000

'Steps and things ... I liked  
doing steps in Ancoats ... in  
Stockport ... steps anywhere  
you like, simply because I like  
steps and the area which they  
used in what was an industrial  
area. I did a lot you see...'

## L.S. LOWRY

(quoted in T.G. Rosenthal, *L.S. Lowry, The Art and the Artist*,  
Unicorn Press, Norwich, 2010, p.239.)

A key aspect of some of the most celebrated works by L.S. Lowry is the sense of movement that the Artist captures within his busy, bustling scenes. In *The Rush Hour* (lot 15) the Artist draws the viewer to and fro with the people jostling in the street, and in *The Steps*, executed two years before the aforementioned work and in the year before *The Ferry at Blyth* (lot 17), Lowry again captures this sense of activity. In *The Steps* the artist makes adept use of perspective within the composition – something that he had learnt at art school four decades before – and also one of his most favoured architectural devices – steps.

Steps were a common motif within Lowry's paintings throughout the course of his life, and favoured perhaps because they enabled a sense of movement so easily identifiable with the viewer. The scene is filled with characters, from the mother scolding her petulant child in the bottom left, to girls leaning over the railings by the central landscape (another popular and favoured motif) and on to the older men walking with sticks in the upper left and right of the composition. The figures go about their daily lives oblivious to the fact that they are being observed and immortalised in paint. This is with the exception of the male figure in the centre foreground, to whom our eyes are immediately drawn with his bright red bow tie. Here in a scene brimming with activity we are met with a grounded figure – and one could possibly believe a self-portrait of the Artist himself, quietly observing. These were the very streets that he trod on his daily rounds as a rent collector in the city, and the characters that populate the scene are those that he was likely to have encountered.

*The Steps* is a composition awash with structural devices, which, by the early 1960s, Lowry had mastered to a fine art. He uses colour to guide the viewer through the composition, beginning with the child in red in the extreme bottom left, almost escaping from the canvas, and zig-zagging upwards and across the canvas with the aid of the spindly black railings and the strong, stark central lamppost. Lowry guides our eye onwards to the neat row of terraced houses framing the black cab driving away into the distance, indicating a life beyond the canvas for these subjects. Yet the painting must also be considered impressive not just in terms of its subject, technique and composition but also, importantly, in its size. At 30 by 20 inches the scene is certainly impressive to stand before, and whilst nowhere near the largest size to which the Artist worked, it is certainly amongst his largest for this sort of closely studied and detailed treatment of the characters within the scene. This is no 'pure' landscape, the likes of which he executed in the 1950s to a breath-taking scale, but is a domesticated scene. Here, as in other great works by the Artist, the emphasis is not on the smoking chimneys or factories, but is a Sunday-sort-of-feel. It is a scene of the people that he got to know, and the public places that he visited to sketch, continually searching and seeking inspiration for his painting, which captured a way of life that by the 1960s was already fast disappearing.







## LAURENCE STEPHEN LOWRY, R.A.

1887-1976

## The Ferry at Blyth

signed and dated 1963  
oil on canvas  
51 by 61cm.; 20 by 24in.

## PROVENANCE

Alex. Reid & Lefevre Ltd, London  
Mrs R. Sangster  
Crane Kalman Gallery, London, where acquired and thence  
gifted to the present owner in August 1991

## EXHIBITED

London, Crane Kalman Gallery, *L.S. Lowry*, 30th November  
1966 - 7th January 1967, cat. no.42, illustrated pl.VII.

## LITERATURE

Shelley Rohde, *L.S. Lowry: A Biography*, The Lowry Press,  
Salford Quays, 3rd ed. 1999, illustrated p.129.

£ 600,000-800,000

€ 680,000-905,000 US\$ 800,000-1,070,000

The image of a 'chain ferry' traversing a narrow strip of cold, dirty water is in many ways a classic Lowry motif, a distinctly urban feature, with no romantic allusions to the freedom of the open seas. These ferries are something very real, a specific, functioning part of the urban landscape. There is something deeply prosaic too, as it chugs slowly, inexorably, from one side to the other, always to the same spot (marked by the bollards) and back again. Yet in Lowry's hands, there is also something strange and magical about this everyday mode of transport. He lends it an almost *surreal* quality, knowingly depicting it as a 'double-take', as if one of his trademark terraced houses has suddenly found itself afloat. This is the genius of Lowry: no simple painter of industrial landscapes, more an observer of the strange, dislocating sights the city throws up at every corner, specifically of those moments where the fabric of the city itself takes on the same qualities of its citizens. Here the lonely ferry, bending under the weight of the crowds at its centre, feels adrift, out of place – finding its visual and emotional correspondent on the opposite bank in the tall, thin man dressed in black, arms behind his back: a man alone in a crowd, whose isolation Lowry highlights by placing the bickering (and therefore entirely *engaged*) children right next to him.

This man is perhaps Lowry himself, although in a typical visual play, the Artist also presents us with a figure looking straight back out towards the viewer – the heavier built man with his case, walking stick and hat. Maybe he is Lowry too: certainly between the two of them lies both painter and viewer, thus drawing us quite pointedly into the world of the picture. Again, this is an incredibly subtle technique, belying Lowry's apparent 'naivety' as an Artist. From the clever little visual pun made between the smoke of the ferry and the passing goods train behind, to the way Lowry dots highlights of red from front to back, to draw the eye through the composition – this is the work of a skilled artist, a sophisticated 'painter of modern life' to rival the French Impressionists, which is exactly how the recent Tate retrospective (and quite rightly) positioned him.

*The Ferry at Blyth* is a painting rich in Lowry's favourite devices – two small counterpointed crowds, one close-up, one distant; the figures in those crowds, some interacting but many alone with their thoughts; the oversized child in a pram (another surreal, Beckettian image, prompting all sorts of strange possibilities); the ever-present mill, with its tiny, empty windows, symbolising the tyranny of both employment and unemployment; and the steam train, with its hard black outline, bringing fire and smoke to street level, another metaphor for work and struggle.

Whilst the present work is set in Blyth, in the North East of England, trains were always an important part of the Lowry lexicon, so present were they in and around the streets of his home-town of Salford, as they were in many major industrial cities in the early 20<sup>th</sup> Century. Manchester was certainly a railway town as well as a mill town. Yet, like many aspects of the industrial world that Lowry grew up with, by the time this picture was painted in 1963, these feisty little steam engines were already almost extinct. They stand in Lowry's art, then, more as a symbol of the way things were – in the way that all his art can be seen as a Proustian *recherche du temps perdu*.







## REG BUTLER

1913-1981

### Study for Birdcage

forged and welded iron

height: 33cm.; 13in.

Executed in 1949, the present work is unique.

#### PROVENANCE

E.G. Gregory

Private Collection

Daniel Katz Gallery, London

Private Collection, from whom acquired by the present owner

#### EXHIBITED

London, Institute of Contemporary Art, *Selected Exhibition from the Collection of the Late E. G. Gregory*, 1959, cat. no.47;

London, Daniel Katz Gallery, *The Shape of Things: Three Decades of British Modernist Sculpture*, 5th November - 12th December 2014, cat. no.8, illustrated pp.53-54.

#### LITERATURE

Margaret Garlake, *The Sculpture of Reg Butler*, The Henry Moore Foundation in association with Lund Humphries, Much Hadham, 2006, cat. no.55, illustrated p.122.

⊕ £ 80,000-120,000

€ 90,500-136,000 US\$ 107,000-160,000

Each time the permanent collection at Tate Britain is re-hung, one aspect remains constant: in the rotunda at the museum's entrance, visitors' first encounter with the collection will be a work by Henry Moore placed in dialogue with Reg Butler's *Woman* (1949). The inevitability of this pairing speaks volumes about the importance of Butler's contribution to the narrative of Modern British art, in particular his wrought iron works from the late-40s to the mid-50s. Looking at a sculpture such as *Study for Birdcage* – its sophistication, its clarity of purpose – it is also easy to see Butler's achievement in more international terms, as something of equal quality to both Alberto Giacometti and David Smith, whose welded-steel works of the mid to late 1940s share much of Butler's own combination of power and finesse, a lightness of touch that is deliberately at odds with the physical quality of the material.

The Tate installation has a historical precedent: Herbert Read placed Butler's *Woman* next to *Double Standing Figure* by Henry Moore at the entrance to his 1952 British Pavilion at the Venice Biennale, the now-legendary *New Aspects of British Sculpture* exhibition that launched the careers of a number of young sculptors: Butler, Robert Adams, Kenneth Armitage, Lynn Chadwick, Geoffrey Clarke, Bernard Meadows, Eduardo Paolozzi and William Turnbull. Read's introduction to the exhibition catalogue has also become something of the stuff of legend: 'These new images belong to the iconography of despair, or of defiance. Here are images of flight, of excoriated flesh, frustrated sex, the geometry of fear. Their art is close to the nerves, nervous, wiry. They have seized Eliot's image of the Hollow Men... They have peopled the Waste Land with iron waifs.' (Herbert Read, *New Aspects of British Sculpture*, 1952, un-paginated). *Study for Birdcage* has all of the spiky angst of the 'geometry of fear'; the long vertical reaching up, imploringly, to a threatening sky, countered by the tripod legs that scratch at the floor, attempting to gain a footing on the hard earth. Whilst not overtly figurative in the way many of his works of the period are, nevertheless *Study for Birdcage* does still have an anthropomorphic quality, an element of Kafka's Gregor Samsa midway through metamorphosis, where the ball at the centre takes on the quality of an eye.

*Study for Birdcage* is the fully-realised prototype for the large-scale sculpture Butler created for the Festival of Britain in 1951, a government-backed attempt to inject optimism (and some desperately needed money) into the British arts scene, as the country itself still struggled to come to terms with the aftermath of the Second World War. And looking back now, as crowds continue to throng to its South Bank site, attending concerts at the Festival Hall, or skateboarding around Frank Dobson's sculpture *London Pride*, this homespun jamboree of British creativity could be seen as the beginning of the wider British public's passion (sometimes sorely tested) for art and design. The Festival itself was a huge success. Contemporary photographs show the sculptures surrounded by viewers, exhibiting all three of the 'classic' British reactions to contemporary art of the era: studied intrigue, outright shock and casual indifference as families use the plinths for picnics.

Unlike many of the works created for the Festival, Butler's *Birdcage* remains in situ – albeit moved inside the Festival Hall for its own preservation – where it continues to catch the eye of Londoners, almost 70 years after it was created.







## DAME BARBARA HEPWORTH

1903-1975

### Cantate Domino

signed, titled, dated 1958 and inscribed on the reverse  
pencil and oil on board  
101.5 by 45cm.; 40 by 17<sup>3</sup>/<sub>4</sub>in.

#### PROVENANCE

Marjorie Parr Gallery, St Ives, where acquired by the family of the present owner in June 1971

#### EXHIBITED

London, Gimpel Fils, *Recent Works by Barbara Hepworth*, June 1958, un-numbered exhibition;  
São Paulo, Ciccillo Matarazzo Pavilion, *V. Biennial of the Museum of Modern Art of São Paulo*, September - December 1959, cat. no.8, with tour to Comisión Nacional de Bellas Artes, Montevideo; Museo Nacional de Bellas Artes, Buenos Aires; Instituto de Arte Moderno, Santiago and Museo de Bellas Artes, Caracas;  
*Recent British Sculpture*, British Council Travelling Exhibition, 1961-3, un-numbered exhibition (details untraced);  
Otterlo, Rijksmuseum Kröller-Müller, *Barbara Hepworth*, May - July 1965, cat. no.58, with tour to Basle, Turin, Karlsruhe and Essen;  
St Ives, The Guildhall, *St Ives Freedom Exhibition*, September - October 1968, un-numbered exhibition;  
St Ives, Penwith Gallery, *Penwith Society of Arts Spring Exhibition*, 27th February - 15th May 1969, un-numbered exhibition.

We are grateful to Dr Sophie Bowness for her kind assistance with the cataloguing apparatus for the present work.

⊕ £ 50,000-70,000

€ 56,500-79,000 US\$ 66,500-93,000



Dame Barbara Hepworth in front of the sculpture  
*Cantate Domino*, 1958

Photograph: Studio St Ives © Bowness

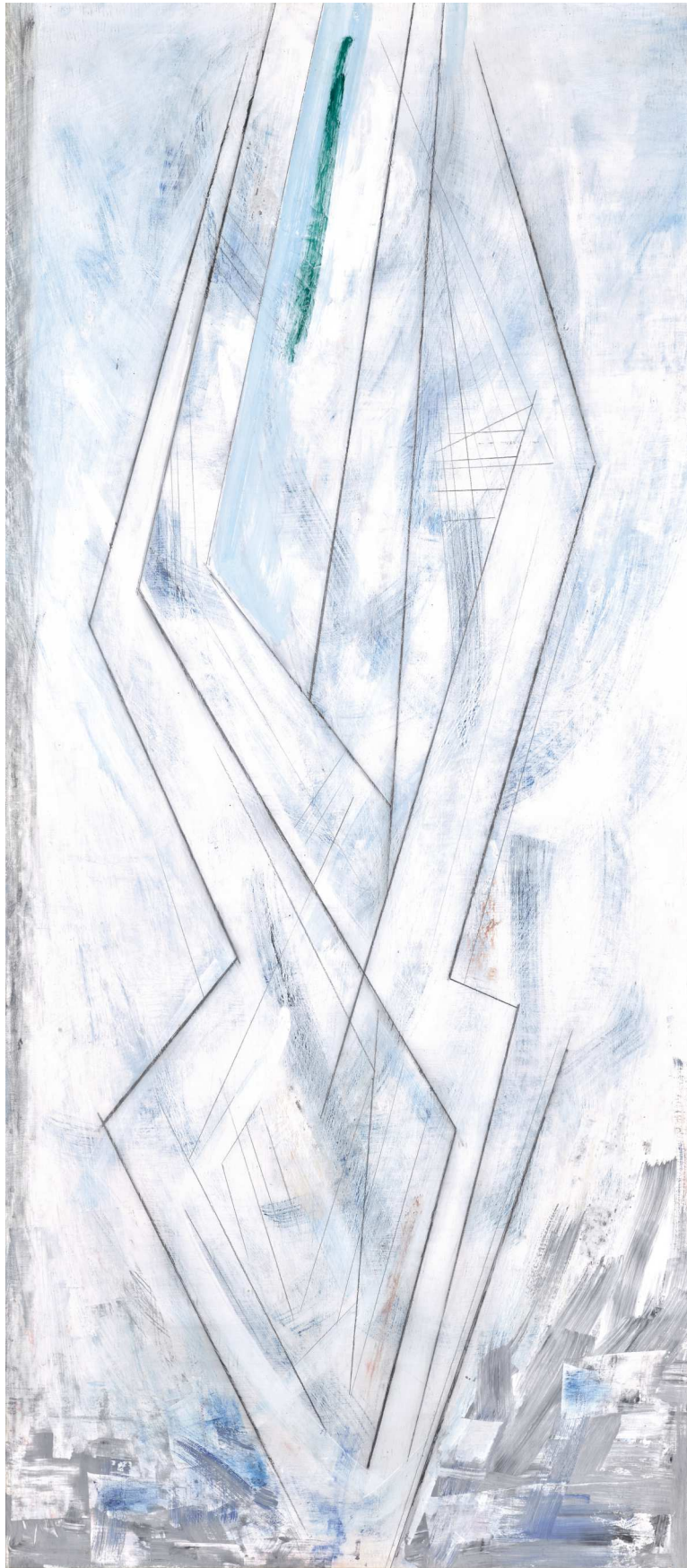
The present painting shares its form with a bronze sculpture, which was also executed in 1958. Both works bear the overtly religious name *Cantate Domino*, meaning 'O Sing unto the Lord', which is the opening phrase of Psalm 98. This spiritual association fits with a wider pattern in Barbara Hepworth's work in the 1950s. This was a troubled time for the Artist. The horrors of the Second World War were not long past and the threat of the Cold War loomed large. Her son Paul Skeaping died in 1953 and her separation from Ben Nicholson was made definitive by his marriage to Felicitas Vogler in 1957. In response to these public and personal difficulties, she made a series of rising form sculptures as monuments to faith and hope.

The present painting has a tremendous sense of lift. It consists of two diamond shapes stacked one upon the other. The lower diamond is bulky and compressed, while the upper form is lighter and elongated, rising and opening to sharp points. Several commentators have remarked on the thrust of the composition. Michael Shepherd wrote of the sculpture that: 'the resilience of the metal, and the organic spring which recalls the uncurling tendrils from a seed, unite with the upwards stretch like that of upstretched open hands. Thus a multiplicity of references from figurative associations, together with the work's own essential and abstract nature, come together to form an independent spiritual unity' (Michael Shepherd, *Barbara Hepworth*, Methuen, London, 1963, p.39). This figurative interpretation was also taken up by Edwin Mullins. He notes that *Cantate Domino* is 'even more exultant' than *Ascending Form*, (*Gloria*), adding that it represents 'a free stylisation of the human hand raised in supplication and praise' (Edwin Mullins, 'Barbara Hepworth', *Barbara Hepworth Exhibition 1970*, (exh. cat.), Hakone Open-Air Museum, Japan, 1970, unpaginated). In this way the reflected forms may evoke hands in prayer, such as those in Albrecht Dürer's famous *Study of Hands*, 1508 (Albertina, Vienna), or wings preparing for flight.

Although Hepworth herself did not specify such a literal interpretation, Mullins's assessment does reflect her general view of the spirituality of her work in general. Hepworth wrote: 'My sculpture has often seemed to me like offering a prayer at moments of great unhappiness. When there has been a threat to life - like the atomic bomb dropped on Hiroshima, or now the menace of pollution - my reaction has been to swallow despair, to make something that rises up, something that will win. In another age ... I would simply have carved cathedrals.' (Barbara Hepworth quoted in *ibid.*, unpaginated).

Soon after completion, the bronze *Cantate Domino* was exhibited in the 'Altar Furniture and Religious Sculpture' section of British Artist Craftsmen. Hepworth told Norman Reid, she intended *Cantate Domino* for her grave but local by-laws ensured that 'it was pointedly refused on account of it being too high' (27th November 1967, Tate Gallery Acquisitions files). Instead the Artist's cast passed to the Tate and her grave is marked with a simple stone and a cast of *Ascending Form* (*Gloria*) is now placed at the entrance to Longstone Cemetery, Carbis Bay.







PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

## BEN NICHOLSON, O.M.

1894-1982

### Sept 58 (Iseo)

signed, titled and dated *Sept 58* on the reverse  
pencil and oil on board  
55.5 by 89.5cm.; 21¾ by 35¼in.

#### PROVENANCE

Galerie Charles Lienhard, Zurich, where acquired by Professor  
H. Krayenbühl, Zurich in 1959  
His sale, Christie's London, 30th March 1981, lot 74  
Waddington Galleries, London, where acquired by the present  
owner in 1983

#### EXHIBITED

Zurich, Galerie Charles Lienhard, *Ben Nicholson*, 3rd January -  
7th February 1959, cat. no.92, illustrated;  
Bern, Kunsthalle Bern, *Ben Nicholson*, 27th May - 2nd July  
1961, cat. no.90;  
London, Waddington Galleries, *Group V*, January 1982, cat.  
no.80, illustrated;  
Bottrop, Quadrat Bottrop Moderne Galerie, *Ben Nicholson*,  
29th October - 10th December 1989, cat. no.29.

#### LITERATURE

Herbert Read, *Ben Nicholson: Paintings*, Tudor Publishing,  
New York, 1962, illustrated fig.13;  
John Russell (intro.), *Ben Nicholson, Drawings, Paintings and  
Reliefs 1911-1968*, Thames and Hudson, London, 1969, cat.  
no.122, p.312, illustrated.

We are grateful to Dr Lee Beard for his kind assistance with the  
cataloguing of the present work.

‡ ⊕ £ 400,000-600,000  
€ 451,000-680,000 US\$ 535,000-800,000

'The kind of painting I find exciting is not necessarily representational or non-representational, but it is both musical and architectural where the architectural construction is used to express a "musical" relationship between form, tone, colour and whether this visual, "musical" relationship is slightly more or less abstract is for me beside the point.'

BEN NICHOLSON

(quoted in Norbert Lynton, *Ben Nicholson*, Phaidon, London, 1993, p.251.)









Ben Nicholson's house in the Ticino, Switzerland, 1966  
 © Estate of Felicitas Vogler

Ben Nicholson met and married the young photographer Felicitas Vogler in 1957, and it was at her suggestion that the new couple left St Ives for the continent. Moving to Switzerland in March 1958, Nicholson discovered in the mountains of the Ticino not only a new landscape but also fresh inspiration for his work. They settled by Lago Maggiore, with its epic, rugged scenery, and built a house just outside Brissago with wonderful views looking east across the lake. Writing to Winifred Nicholson, Ben expressed his excitement at this new, calm environment: 'We have bought a piece of land not far from here and are working on plans of a house and studio.. the site is a steep one but in a heavenly position – I wonder if I shall do any work once I get there – it would be easy to stay all day and every day and look at the changing landscape.' (Ben Nicholson, 1958, quoted in Andrew Nicholson (ed.), *Unknown Colour: Paintings, Letters, Writings by Winifred Nicholson*, Faber and Faber, London, 1987, p.172).

Nicholson's fears of a lack of productivity in this new setting proved entirely unfounded: the move heralded an Indian summer for the Artist, and simultaneously gave him greater freedom in many aspects of his life. Living now in the heart of Europe, he was not only removed from the sometimes fractious internal politics of the British Art world and the rivalries between its peers, but was also able to travel more extensively, and the subsequent works from this period are a catalogue of his travels. The present work refers to Lake Iseo, another breathtaking expanse of water about 130 miles southeast of Brissago over the Italian border. Writing in 1959 about his new surroundings, Nicholson noted eloquently that: 'The landscape is superb, especially in winter and when seen from the changing levels of the mountainside. The persistent sunlight, the bare trees seen against a translucent lake, the hard, rounded forms of the snow topped mountains, and perhaps with a late evening moon rising beyond in a pale, cerulean sky is entirely magical with the kind of poetry which I would like to find in my painting' (Ben Nicholson, 1959, quoted in Norbert Lynton, *Ben Nicholson*, Phaidon Press, London, 1993, p.311).

Emerging at the start of this period of renewed creativity, *Sept 58 (Iseo)* is a work of masterful subtlety. Inspired by the light, colours and atmosphere he experienced by Iseo, the composition focuses on Nicholson's most favourite subject – the traditional genre of the still life with everyday objects such as goblets and a jug laid out across the table-top. Nicholson had been interested in still life from an early stage in his career and later recalled that 'of course I owe a lot to my father – especially to his poetic idea and to his still life theme. That didn't come from Cubism.. but from my father' (Ben Nicholson quoted in *The Sunday Times*, 28th April 1963); Sir William Nicholson's exemplary handling of objects in works such as *Petunias and Chrysanthemums in a Mocha Jug* (lot 2) must have been a clear influence.

Although painted in 1958, the present work is also highly reminiscent of Nicholson's style that he developed in the 1920s when he had first married Winifred Nicholson and when they travelled together in Europe and experienced the French avant-garde at first hand. The interlocking shapes and stylised lines of the table top objects clearly allude to cubist influences and more specifically to Picasso and Braque's Synthetic Cubism that they developed together in the first decade of the 20<sup>th</sup> Century.

The distinctive surface of *Sept 58 (Iseo)* is also important. The underlying ground is clearly visible beneath the multi-layered paint surface and as such, draws attention to the physical nature of the board itself. Winifred later explained that it was Christopher Wood who introduced her and Ben to the technique of 'painting on coverine. It dries fast, you can put it over old pics (Winifred Nicholson, *Kit*, unpublished memoir, Tate Gallery Archive 723.100, p.25). It created a firm painting ground, which was visible beneath the painted image. In the present work, Nicholson has quite literally worked the surface, rubbing away at the paint to create a highly textured finish. This takes on a dynamic three-dimensional quality as varying layers of paint have been stripped back to reveal the board itself whilst the bold curvilinear forms set on the table top reverberate across the composition.







## WILLIAM TURNBULL

1922-2012

### Female Figure

signed with monogram, dated 90 and numbered 4/6

bronze

height: 208.5cm.; 82in.

Conceived in 1990, the present work is number 4 from the edition of 6 plus 1 Artist's Cast.

#### PROVENANCE

Waddington Galleries, London, 1996, where acquired by the present owner

#### EXHIBITED

London, Waddington Galleries, *William Turnbull: Recent Sculpture*, 25th September - 19th October 1991, cat. no.16, illustrated (another cast);

Venezuela, Galeria Freites, *William Turnbull*, 18th October - 10th November 1992, un-numbered exhibition, illustrated (another cast);

Berlin, Galerie Michael Haas, *William Turnbull*, 17th October - 28th November 1992, cat. no.13, illustrated (another cast); London, Waddington Galleries, *William Turnbull: Works on Paper and Sculpture*, 8th September - 2nd October 1993, cat. no.61, (another cast);

Darmstadt, Galerie Sander, *William Turnbull: Skulturen (1979-1919)*, 8th April - 21st May 1994, un-numbered exhibition (another cast);

London, Serpentine Gallery, *William Turnbull: Bronze Idols and Untitled Paintings*, 15th November 1995 - 7th January 1996, cat. no.62, illustrated (another cast).

#### LITERATURE

Amanda A. Davidson, *The Sculpture of William Turnbull*, Lund Humphries, Aldershot, 2005, cat. no.273, p.178, illustrated (another cast).

⊕ W £ 150,000-250,000

€ 169,000-282,000 US\$ 199,000-332,000

In 1973, Richard Morphet curated a major retrospective of Turnbull's work at the Tate. When the Artist saw the extensive exhibition, spanning every part of his career up to that point, he became conscious of the common themes and ideas that had informed his *oeuvre*. In response to his experience of the Tate show, he decided to redefine his earlier ideas about sculpture and form. After an interval of about twenty years, in 1979 Turnbull returned to making monolithic figures and developed a new series of idols.

*Female Figure* is one of these works. As with many of the other late idols, she is a highly abstracted human figure, created from the simplest of forms. Her nose, breasts and genitals are suggested by triangles, while her navel is depicted by a circle. Long lines on her back represent hair and also indicate the spine and ribcage. However, rather than reduce the range of images and interpretations of the work, this simplification intensifies the effect. By reducing any naturalistic element to a minimum, this formal concentration focuses attention of the symbolic flexibility of the works and the archetypal nature of its shape. As with the other idols, *Female Figure* displays an uninhibited commitment to the tradition in modernist sculpture, which rejected the Renaissance imperative that classical Greek sculpture was to be the art's unique paragon.

It preferred to find models in various forms of archaic or primitive sculpture that seemed to evoke a human presence more directly than did sculpture that had been side-tracked into naturalism.

The surface of *Female Figure* is made up of three elements: texture, markings and colour. Like other late idols, the texture is flatter than the ribbed finish of some of Turnbull's earliest works but it is not smooth or uniform. It is left interestingly varied, leading the eye over the work. The texture is firstly built up in plaster, but when cast in bronze it looks as though it belongs to stone worked to a certain level with primitive tools and weathered over time. The lines and indentations that mark the work are then applied over the texture. This initially contributes to making the work look primitive and ancient. However, on examination, the marks appear fresh and un-weathered as though applied long after the shape was created. They also draw the eye around the work not necessarily in the same directions as the underlying texture. They set up a dialogue with the texture as well as with the viewer. The final element of the surface is colour. Turnbull was a master of patination and experimented with many colours. *Female Figure* is beautifully mottled. Her rich brown hue changes with texture and mark.

David Sylvester has noted, '... it seems to me that there's a quality in some of Turnbull's figures which creates an expectation that, if some of them were placed in a simple well-lit building, it would become a temple' (David Sylvester, *William Turnbull Sculpture and Paintings*, (exh. cat.), Serpentine Gallery, London, 1995, p.9). He believed that they derived this non-religious, sacred quality from their 'incredible lightness of being' (David Sylvester, *ibid*, p.10). The lightness that he describes mainly belongs to the later idols.

Perhaps influenced by the industrial minimalist work Turnbull had been making during the 1970s, these figures are more slender in section than their earlier counterparts. Sylvester commented: 'What had once had the proportions of a column, now had those of a plaque' (David Sylvester, *ibid*, p.9). He continues to note that this was a challenging course to take, because a flimsy standing figure, even if it manages physically to stay erect, risks looking insubstantial and weak. There's a well-known Turnbull quote that reads: 'How little will suggest a head?' (William Turnbull, 'Head Semantics', *Uppercase*, no. 4, 1960, unpaginated) and in making his later figures he seems to have been asking himself: How little substance can a structure have and still hold its own in space?

They are also unambiguously frontal, in the way that Archaic Greek and ancient Egyptian art is. Classical and Renaissance sculpture, indeed Henry Moore's sculpture, is concerned with the rotating viewpoint, so that the viewer is inclined to walk around the work and discover a series of changing compositions. Turnbull was more concerned with producing an arresting, frontal image. In an article published in 1968 Turnbull remarked that 'The work must be perceived instantly, not read in time' (William Turnbull quoted in *William Turnbull: Sculpture and Painting*, (exh. cat.), Serpentine Gallery, London, 1995, p.34) and he remained consistent to this ideal, avoiding all suggestion of narrative.

*Female Figure*, like all of Turnbull's best sculptures is faceless, ageless, and totemic. She has a wonderful poise, a vibrant balance, which matches that achieved in component works such as *Aphrodite*, which contain several elements stacked upon one another. The sacred quality that Sylvester observed is clear to see: dignified and composed, she dominates the space she inhabits and radiates out into it.







PROPERTY OF AN IMPORTANT PRIVATE COLLECTION

## WILLIAM TURNBULL

1922-2012

3-1958

signed and titled on the canvas overlap; also signed and dated *Feb 58* on the reverse

oil on canvas

152.5 by 152.5cm.; 60 by 60in.

### LITERATURE

*William Turnbull Sculpture and Paintings*, Merrell Holberton Publishers in association with the Serpentine Gallery, London, 1995, illustrated pl.22.

⊕ W £ 40,000-60,000

€ 45,100-68,000 US\$ 53,500-80,000

‘I was very much concerned that a sculpture was an object and a painting was an object. The paintings I made were objects, they weren’t illusions. They didn’t refer to something else, they only refer to themselves, and so they were actually in the same area but they were made with different stuff’

### WILLIAM TURNBULL

(in *William Turnbull: Beyond Time*, a film by Alex Turnbull and Peter Stern, 2013.)

William Turnbull is best known as one of the most significant British sculptors of the post-war period and yet for as long as he was a sculptor he was painter too, with the large abstracts he made in the late 1950s and early 1960s being some of the most daring works painted in Britain at the time.

Turnbull was amongst a group of painters – Patrick Heron, Roger Hilton, Peter Lanyon – making work to rival much of what was going on both in Europe and America. To look at 3-1958, one immediately thinks of the American greats, especially the monumentality and jagged minimalism of Clyfford Still. Significantly, this is a work that is *contemporary* to such painters. Yet it is different too, its earthiness, its sense of *matière* being something all the more European, a factualness about itself as an object that is counter to the soaring heroism of American art.

Having left the Slade School of Art to live in Paris, where artists like Brancusi and Giacometti could still be found (and approached) in the cafés of the Left Bank, Turnbull returned to London in the early 1950s, to a hard life as a struggling artist. His breakthrough came in 1952 when Herbert Read selected him to represent Britain at the Venice Biennale, along with Robert Adams, Kenneth Armitage, Reg Butler, Lynn Chadwick, Geoffrey Clarke, Bernard Meadows and Eduardo Paolozzi, in an exhibition entitled *New Aspects of British Sculpture*. The show was an instant, international success, attracting interest from both major institutions and private collectors, especially in America.

As a sculptor, Turnbull was concerned with the idea of archetypes – images that speak about the human condition, beyond time and across geography – and this translates too into his paintings, which equally are about *presence*. The American collector Donald Blinken, who would later become the chairman of the Rothko Foundation, saw this in his work and invited Turnbull to New York in 1957, where he introduced the young artist to Rothko, Newman and other Abstract Expressionists. There is no doubt that his trip to New York was a catalyst for significant developments in Turnbull’s own painting. His works of the early 50s – mainly monochromatic heads built from an armature of interlocking, architectonic bars – feel like a ‘sculptor’s painting’, with a debt to Dubuffet perhaps. From 1957 onwards, however, this figurative element dissolves, the grid of marks coalesces into a dense, impenetrable surface that stretches to the edge of the canvas. The work is reductive and minimal, about the power of colour (often monochrome, often black or white), exploring the boundaries between gestural abstraction, colour-field painting and the physicality of *art brut*.







## WILLIAM TURNBULL

1922-2012

### Leaf Venus I

signed with monogram, dated 86 and numbered 4/4  
bronze

height: 118cm.; 46½in.

Conceived in 1986, the present work is number 4 from the edition of 4.

#### PROVENANCE

Private Collection, Germany

#### EXHIBITED

London, Waddington Galleries, *William Turnbull: Sculptures 1946-62, 1985-1987*, 1987, cat. no.19, illustrated (another cast).

#### LITERATURE

Amanda A. Davidson, *The Sculpture of William Turnbull*, Lund Humphries, Aldershot, 2005, cat. no.239, illustrated p.168 (another cast).

⊕ W £ 150,000-200,000

€ 169,000-226,000 US\$ 199,000-266,000

‘The later idols are overt combinations of abstract figures, primitive tools, modern objects and religious statues, exploring ideas of change and metamorphosis and their relationship between the past, present and future’

#### AMANDA A. DAVIDSON

(*The Sculpture of William Turnbull*, The Henry Moore Foundation in association with Lund Humphries, Aldershot, 2005, p.63).

*Leaf Venus I* is a striking example of Turnbull's mature work, which builds on the Idol series he created from 1955-1957 with a refined subtlety of shape, texture and colour. Here, Turnbull explores his long-standing interest in metamorphosis and the ambiguity it provokes. Turnbull said that: 'Ambiguity can give the image a wide frame of reference... It creates cross reference between something that looks like an object and that looks like an image. For me in making sculpture there is always that tension between the sculpture as object and the sculpture as image. I think it is quite different from the intention of naturalistic sculpture' (William Turnbull, quoted in 'William Turnbull in conversation with Colin Renfrew', *William Turnbull: Sculpture and Paintings*, (exh. cat.), Waddington Galleries, London, 1998, p.5).

Turnbull was open about the diverse influences on his work and did not differentiate between high and low sources. He was a regular visitor to the British Museum and well versed in the museum's collection. However, he readily acknowledged that other series of sculptures had been variously inspired by his son's skateboards and martial arts knives and the hour-glass figure of Marilyn Monroe.

Turnbull uses metamorphosis in *Leaf Venus I* to construct a range of images within one work. Her form can be read as a natural object such as a leaf or pebble, as well as an ancient tool or primitive statue. Roger Bevan pointed out that some of the idols, including *Leaf Venus I*, are partly based on the flat, oval shape of a churinga, a totemic object of the Aboriginal tribes in Australia. These sacred objects were made from boards of wood or stone and decorated with designs that represent the sacred stories and history of that tribe. The churinga represented mythical beings and formed a connection between people and the divine. Turnbull merges this rich source of references and adds a classical dimension in the title, *Venus*. This also evokes the idea of the sacred feminine, which is reinforced by the sculpture's slender elongated form with tapering curves and elegant poise and balance. The lines and dots that mark its surface also suggest that the sculpture is a figure rather than a completely abstract piece.

Amanda A. Davidson notes that the effect of this metamorphosis is to focus the attention of the audience away from any particular historical or cultural context for the reference and towards a more inclusive and flexible artistic context (Amanda A. Davidson, *The Sculpture of William Turnbull*, The Henry Moore Foundation in association with Lund Humphries, Aldershot, 2005, p.64). We are forced to view it in the way we might look at objects from the past, which, through the passing of time, gains resonance as an aesthetic object. Its form takes precedence over its function. *Leaf Venus I* is detached and unassertive. She has a sense of control and silence, which is enhanced by her gentle balance and symmetry. Rather than proclaiming a statement and imposing any values upon the viewer, she invites the viewer to invest her with whatever metaphoric symbolism they wish.







PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**ROBYN DENNY**

1930-2014

**Ted Bentley**

oil on canvas  
214 by 183cm.; 84¼ by 72in.  
Executed in 1961.

**PROVENANCE**

Acquired directly from the Artist by the present owner in 1983

**EXHIBITED**

London, Molton Gallery, *Robyn Denny*, 15th November - 9th December 1961, cat. no.4, illustrated;  
Basel, Kunsthalle Basel, *R. Adams, Skulptur, 7 Junge Englische Maler*, 26th January - 3rd March 1963, cat. no.47;  
London, Tate, *Robyn Denny*, 7th March - 23rd April 1973, cat. no.39, illustrated p.33;  
London, Sotheby's, *The New Situation: Art in London in the Sixties*, 4th - 11th September 2013, cat. no.49, illustrated p.84.

**LITERATURE**David Alan Mellor, *The Art of Robyn Denny*, Black Dog Publishing, London, 2002, illustrated p.74.

⊕ W £ 40,000-60,000

€ 45,100-68,000 US\$ 53,500-80,000

*Ted Bentley* was one of the key images in Denny's 1973 retrospective at the Tate – an exhibition that marked a high point in his career (he was, at the time, the youngest living artist ever to receive this accolade). Yet, curiously, the show was also something of a full-stop: not long after, Denny moved to California and there followed decades out of the public eye, until the late 2000s, when his important early paintings were once again shown in commercial galleries and the Tate celebrated him, 35 years after his retrospective, in a display from their significant holdings, re-establishing Denny as a key figure in British abstraction of the 60s and 70s.

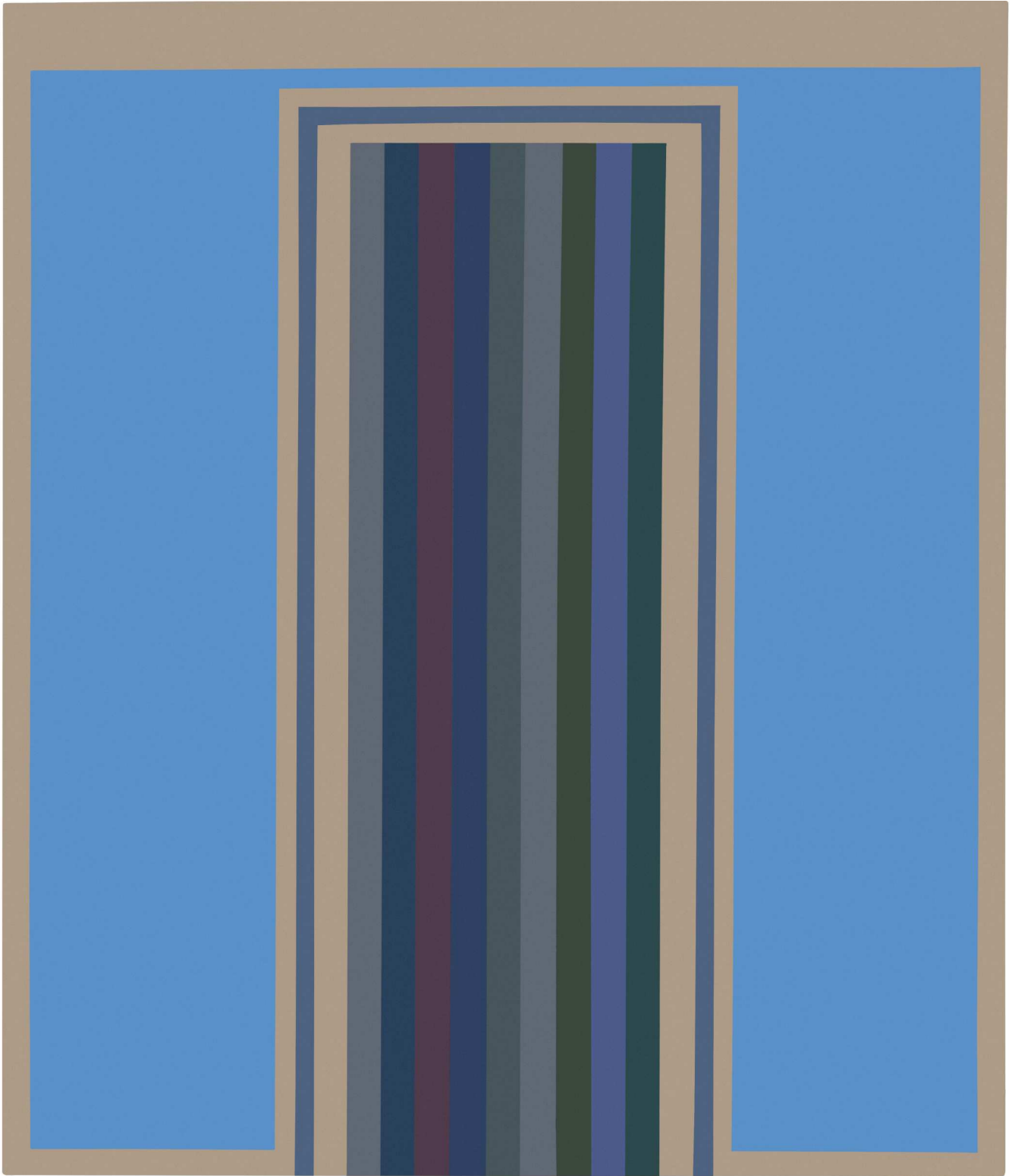
The display included *Baby Makes Three* from 1960, first shown in the seminal *Situation* show of the same year – an exhibition that aimed to take on the scale and ambition of American painting whilst simultaneously speaking of the current 'situation' in British art, a combination of the painterly and the hard-edge. It was in his *Situation* paintings that Denny formally abandoned the *tachiste* style of his student-era work and embraced hard-edge, colour-field painting – roughly in parallel to the American painter Ellsworth Kelly, with whom he shares many confluences (and, crucially, differences too). In 1961, Denny embarked on a series of decisive works, such as the *Track* series, *Ted Bentley*, *Gully Foyle* and *Madras* (sold in these rooms, June 2017, for £62,500). These paintings are dominated by vertical bands that are then themselves bound within a frame, forming a kind of gateway. Inevitably this lends them an architectural quality, yet one senses that the starting point is always the human body: Denny wanted these paintings to be hung just six inches above the floor so the viewer had a sense that he or she could just step into the picture. The vertical can always take on a (hieratic) human quality, something understood by sculptors of the period, such as William Turnbull. And like Turnbull, even when Denny is at his most reductive, his images are never cold or impersonal. Minimal as they may be, the colours are not chosen according to a formula or a colour wheel; each stripe is laid on in response to the previous one, adjustments are made to the composition and the traces of these changes left in, and the titles of the works are deliberately evocative (if sometimes elusive), cut and pasted from news reports, pulp fiction, TV shows – a hint of Pop within a minimal aesthetic.

In his early career, Denny created abstract works that could be literally changed and moved around by the viewer. This sense of play remains in his works from the 1960s too. The colours in *Ted Bentley* – the viewer's sense of space, of foreground or background – shifts before the viewer's eyes, albeit with none of the dizzying effects of a Bridget Riley. Instead, it is more a slow reveal, felt less in the eye, more by the entire body.



Robyn Denny at the British Pavillion, 33rd Venice Biennale, June 1966, with *Stand Point* (1965) in the background.

Photograph by Walter Reiser, courtesy The Estate of Robyn Denny.





PROPERTY FROM THE PIERRE AND TANA MATISSE FOUNDATION, NEW YORK

## REG BUTLER

1913-1981

### Girl on a Round Base

stamped with initials, numbered 2/8 and stamped with foundry mark

bronze, in two parts

overall: 112 by 129.5 by 129.5cm.; 44 by 51 by 51in.

Conceived in 1964, the present work is number 2 from the edition of 8.

#### PROVENANCE

Acquired directly from the Artist by Pierre Matisse

#### EXHIBITED

London, Gimpel Fils, *Reg Butler : Musée Imaginaire : Bronzes, Middle & Late Period*, 10th September - 11th October 1986, cat. no.25 (another cast).

#### LITERATURE

Margaret Garlake, *The Sculpture of Reg Butler*, Henry Moore Foundation in Association with Lund Humphries, Aldershot, 2006, cat. no.236, p.165, illustrated p.91 (another cast).

‡ ⊕ W £ 40,000-60,000

€ 45,100-68,000 US\$ 53,500-80,000

Sotheby's is honored to present this work from the Collection of the Pierre and Tana Matisse Foundation. The Foundation was established in 1995 by Pierre Matisse's wife, Maria-Gaetana (Tana) von Sprei Matisse. It supports programs that advance arts education throughout New York City and awards grants to museums and other institutions for cultural pursuits.

The Foundation's impressive collection of 20th century art was acquired from the private collection of Pierre and Tana Matisse. Pierre Matisse's gallery had served as a bastion for modern European and Latin American art from 1931 until the late 1980s. Among the leading artists that Matisse championed were Alberto Giacometti, Joan Miró and Jean Dubuffet, and the groundbreaking exhibitions of these artists' works at the Pierre Matisse Gallery in the Fuller Building effectively changed the landscape of avant-garde art in the United States. With the debut exhibition of Miró's *Constellation* series shortly after the Second World War, Pierre Matisse was lauded by the press for his commitment to maintaining a cultural lifeline to Europe, and he was a pioneer in promoting emerging artists in the aftermath of the War, including Reg Butler.

The works on offer from the Foundation are those that Pierre and Tana Matisse kept in their private collection, and represent the best from the elite stable of artists that they championed. Pierre Matisse had first pick of works from the leading artists of his generation, and through the Foundation that his wife Tana created, these icons of Modern art continue to promote and support the next generation of cultural innovators.

Reg Butler returned to the subject of the female figure continuously throughout his career. From early work such as *Woman Standing* (1951-52, welded bronze, brass sheet and wire) acquired for the Museum of Modern Art, New York, by legendary director Alfred Barr who had spotted it at the Venice Biennale (and sold in these rooms in 2014 for a world auction record of £146,500), to his monumental *Battersea Sculpture* (1977, polyester resin) executed in the last decade of his life to mark the Silver Jubilee, the female figure provided the subject for the great majority of his oeuvre. He was fascinated by the changing image of the figure as she twisted, stretched, wrestled with a piece of clothing or, as in the present work, stood alert and upright, gazing directly at the viewer.

*Girl on a Round Base* was initially submitted as the maquette for a 9ft sculpture to stand outside the National Recreation Centre being built in the early 1960s at Crystal Palace, London. Although the final commission was withdrawn, the sculpture synthesized many of Butler's concerns at the time. The figure stands upright almost pivoting on one foot whilst her face is calm and resolute, far removed from the torment of Butler's early 1950s sculptures such as *The Oracle* (1952) and *Circe Head* (1952-53). Nonetheless, there is a cool detachment to the girl, armless, and balanced atop a large imposing circle of bronze which undoubtedly encourages a dislocated, Existentialist, standpoint. Butler explained this to Pierre Matisse: 'to me the so-called base.. is a very important part of the total sculpture – it isn't merely a base but I'm sure does things to the meaning of the whole thing' (letter to Pierre Matisse, November 1966, quoted in *Pierre Matisse and his Artists*, exh.cat., The Pierpoint Morgan Library, New York, 2002, p.128).

Butler's interest in the writings of Sigmund Freud and Melanie Klein suggests that the dichotomy between the opposing forces of sensuality and brutality in Butler's representation of female forms noted by John Berger in 1954 would seem to have some grounds. Artistically, comparisons can be drawn with the surrealist treatment of the female figure by artists greatly admired by Butler, such as Hans Bellmer. Perhaps more revealing are connections with two artists of Butler's own generation, Francis Bacon and Germaine Richier, both of whose work seeks to explore the boundaries at which the human form loses its human qualities. Indeed all three exhibited with the Hanover Gallery in London.

Pierre Matisse was quick to sign Reg Butler into his stable of artists after the Curt Valentin Gallery closed in 1955, although Matisse struggled to develop a close working relationship with Erica Brausen who represented Butler in London at the Hanover Gallery. In March 1956 he included Butler in an exhibition alongside prestigious and established names such as Le Corbusier, Giacometti, Marino Marini and Joan Miro (among others), but it was not until February 1959 that he was able to stage a solo exhibition. It was not only Butler's idiosyncratic approach to form which fascinated Matisse and ensured him a place in his prestigious gallery but also the sensuality of his figures which sat very well alongside those of Balthus and Maillol, who were regular features at the gallery.

Property from  
The Pierre and Tana Matisse  
Foundation, New York





## SIR TERRY FROST, R.A.

1915-2003

### Grey And Red

signed, titled, dated *March 1958* and inscribed on the stretcher bar; also signed and dated 58 on the reverse  
oil on canvas  
122 by 122cm.; 48 by 48in.

#### PROVENANCE

Acquired by the family of the present owners in the 1970s and thence by descent

#### EXHIBITED

London, The Embassy of Belgium (details untraced).

⊕ £ 70,000-100,000

€ 79,000-113,000 US\$ 93,000-133,000

Terry Frost's relocation to St Ives, following his demobilisation in 1946, resulted in his immediate immersion in one of the preeminent centres of avant-garde British art in the Post-War period. Peter Lanyon, Roger Hilton, Patrick Heron, Barbara Hepworth and Ben Nicholson all formed part of an incredibly active centre of production and helped promote the Cornish town as an artistic hub of international significance. Frost had already by this point spent several years painting, stimulated by admittedly unconventional means, having been introduced to Adrian Heath in a wartime Prisoner of War camp. Frost later said that he discovered at that time 'the importance of the Arts when there is plenty of time, no money worries, no materialistic problems.' (Chris Stephens, *Terry Frost*, Tate, London, 2000, p.10).

Heath encouraged Frost to follow his incipient interest, and with an ex-serviceman's grant, Frost was accepted to study at Camberwell School of Art. Here he was introduced to another strand of artistic thought, notably that of Victor Pasmore. Like the St Ives artists Pasmore was treading a path that was drawing increasingly abstracted imagery from natural subject matter. However, whilst the St Ives tendency was to take an instinctive route to such abstraction, many of the artists associated with Camberwell were becoming increasingly interested in the theoretical aspects of composition. This simultaneous exposure to, and friendships within, the two major emerging strands of British abstraction were key to establishing the unique position that is held by Frost's art at this time.

It was in 1956, two years before the date of the present work, that Frost and his contemporaries saw the first British exhibition of American Abstract Expressionism at the Tate in London, which may well have encouraged Frost's greater appreciation of an expressive paint surface, monochrome palette and large scale canvas. It was also throughout the period following 1956 that Frost began to develop close personal and professional relationships with the major players of American Abstract Expressionism such as Robert Motherwell, Mark Rothko and Barnett Newman, all of whom were to influence Frost's work, whether in terms of scale, palette or application, whose influence can so easily be seen in the present composition.

Throughout the 1950s, Frost's work explored the dialectic of chaos and control, abandoning clear-cut structural compositions in favour of an assortment of forms and shapes, which float and sway within the composition. As Frost later recalled 'when I make a painting it is with paint on a flat surface and belongs to itself. It is started by one human being wondering, observing, questioning, worrying, trying to see the truth, trying to penetrate the mystery of life' (Terry Frost, quoted in *Terry Frost: Paintings, Drawings and Collages*, (exh. cat.), Arts Council, London, 1977, p.14). This artistic exploration is clearly visible in the present work, with its deep, rich palette, plunging shapes and emphatic brushstrokes, combined with the dynamism of the swooping sail shape that serves to lead the eye across the canvas. All of these factors work together to give the painting a striking confidence that sets it apart as one of the most exciting and engaging works created by the Artist during the 1950s.



Terry Frost in his studio, Leeds, 1956.  
Photograph by Roger Mayne. © Roger Mayne Archive





# WORKS FROM THE COLLECTION OF ANN JELlicOE AND ROGER MAYNE

LOTS 27 & 28

Roger Mayne and Ann Jellicoe were leading figures in their respective worlds of photography and theatre, emerging as individuals who in their own unique ways influenced a Post-War generation of photographers and theatre directors. Jellicoe was a forward-thinking director and playwright, whose innovative ideas on theatre were considered to be ahead of her time. She is particularly well known for pioneering 'open stage' theatre. Her hit play, *The Knack* (1962), one of the first portrayals of the sexual revolution of the swinging sixties, was translated into countless languages and made into a film directed by Richard Lester, which won the Palme d'Or at Cannes. Jellicoe had a long association with the Royal Court, all her early plays were staged there, and she worked as their literary manager. In 1979, after moving to Dorset, she established the Colway Theatre Trust to explore and pioneer the concept of 'Community Theatre,' which she developed over the next thirteen years.

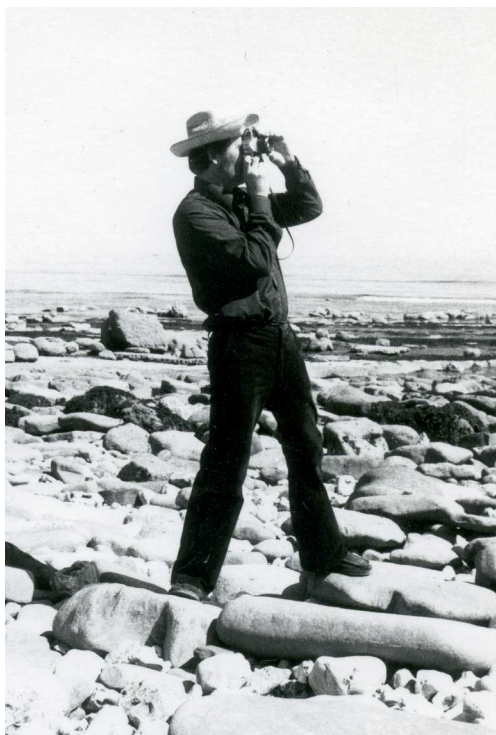


Fig. 1. Roger Mayne, Lyme Regis, 1977. Photograph by Ann Jellicoe  
© Roger Mayne Archive

Roger Mayne worked as a freelance journalist for *The Sunday Times*, *Vogue*, *Queen*, and *New Left Review*, and many of his portrait shots are now held in the National Gallery including portraits of John Fowles and Harold Pinter. But he is best known for his candid photographs depicting Post-War Britain through poor urban communities in cities including London, Leeds, and Sheffield. His most celebrated works are of Southam Street, W10, taken between 1956 and 1961, which document daily life on the street with particular focus on children, whose exuberance he contrasts with the urban squalor in which they lived. These works are considered one of the most important photographic surveys of city life in fifties Britain and have been exhibited in the US, Australia and Japan and most recently an important retrospective at The Photographer's Gallery, London, in the spring of last year. In the 1990s Morrissey saw the visual power of Mayne's photos and used them for his album covers and concert backdrops. Indeed, Mayne's humanistic approach and artistic vision have influenced subsequent generations of photographers, particularly in the development of photojournalism. His photographs are held in museum collections round the world.

Roger Mayne first met Ann Jellicoe when he was commissioned by the Royal Court Theatre to photograph her first play, a revolutionary work titled *The Sport of my Mad Mother* (1958). Marrying in 1962, they moved to Dorset in 1975 where they would often collaborate on projects: Jellicoe writing the text for Mayne's *Shell Guide to Devon* and Mayne photographing the Colway Theatre Trust performances. Both appreciated Modern Art and would frequent ground-breaking exhibitions such as Kasmin's first Hockney show where Jellicoe was excited to purchase a drawing; she was also terribly disappointed that their late arrival meant all the oils had already been sold (*Sculptured Head*, sold in these rooms in June 2015). Katkin, their daughter, remembers: 'They entertained a lot of theatre people, artists and designers and generally felt that they were



Fig. 2. Ann Jellicoe at Terry Frost's House, Banbury, 1973. Photograph by Roger Mayne  
© Roger Mayne Archive

in the heart of all that was exciting in the 1960's, and I think it was also important for their image that there were these radical paintings on the walls. The art was part of the whole package of being hip and famous'. Jellicoe herself also had a connection to modern art through her Uncle, Sir Geoffrey Jellicoe, a renowned landscape architect, who gifted her Bridget Riley's *Study for Point Movement* (lot 28). Sir Geoffrey prized fine art and philosophy above all, and cultivated friends among artists including Barbara Hepworth, Ben Nicholson and Sir Hugh Casson, who greatly influenced his work. Mayne and Jellicoe too, came to know the artists of St Ives well and these artists were to become significant influences on Mayne's work.

He was first introduced to St Ives in 1953 by the parents of Barbara Hepworth who also lived in Leeds, near his mother. Mayne stayed at the small boarding house run by Terry and Kath Frost and they became life-long friends (see fig.2). On this first visit he met and photographed the studios of Ben Nicholson, as well as Barbara Hepworth. He shortly afterwards met Hilton and Heron who lived not far from him in London, and over time the rest of the artistic community. Mayne would not only photograph the artists' studios but also record their work for payment that often

included paintings or drawings including Terry Frost's *Red, Black and White* (1955-56), which sold in these rooms in 2007 for a record price at the time. As his photographic career developed, naturally so did his eye for fine art and his association with the St Ives group helped Mayne develop as an artist. His New York gallerist, Tom Gitterman notes: 'Mayne consciously printed with high contrast to emphasise the formal qualities in his work, and increased the scale of his prints to have a further dialogue with the painting of his time'. Mayne particularly admired Hilton's work (see lot 27), and developed a close affinity with the artist who he looked after and remained loyal to, particularly during Hilton's difficult years in the late 1960s. They lived around the corner from each other and the photographs of the two of them frequenting pubs and at home with the children are testament to a warm friendship that went beyond that of work. Katkin recalls, 'He mentioned to me once that he never found Hilton "difficult" and seemed to understand totally what Hilton found so challenging about life'.

There will be an exhibition exploring Roger Mayne's photography and his relationship with the artists of St Ives at Southampton City Art Gallery, 13th January – 12th May 2018.



WORKS FROM THE COLLECTION OF ANN JELLICOE  
AND ROGER MAYNE

## ROGER HILTON

1911-1975

### Untitled

signed and dated '66 on the reverse  
oil and charcoal on canvas  
91 by 76cm.; 36 by 29in.

### PROVENANCE

Waddington Galleries, London, where acquired by Roger Mayne and thence by descent to the present owner

### EXHIBITED

Penzance, Newlyn Gallery, *Roger Hilton - A Centenary Celebration*, 29th January - 2nd May 2011, cat. no.49.

⊕ £ 70,000-100,000

€ 79,000-113,000 US\$ 93,000-133,000

Hilton's unique bold style that blended control with wild abandon had, by the time this painting was conceived in 1966, catapulted Hilton onto the international stage. Hilton was now an artist of worldwide renown, considered one of the most original and exciting painters of British Post-War art. He was represented by Waddington Galleries, one of the leading avant-garde London galleries of the time, and he was the winner of the John Moore's prize in 1963, UNESCO prize at the Venice Biennale in 1964 and a reluctant recipient of a CBE.

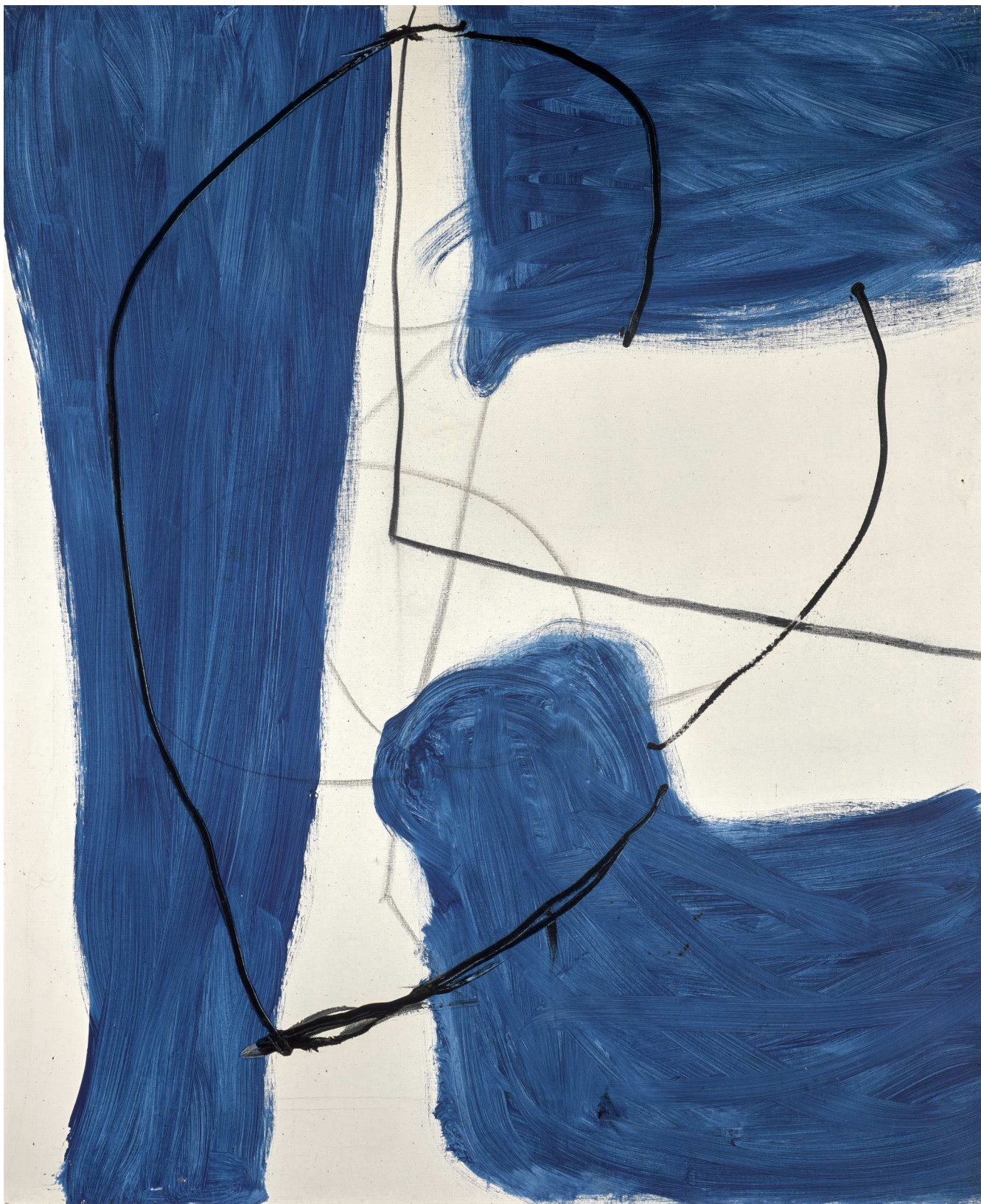
Hilton's primary concern was with the act of painting. Although there is an influence of contemporary European and American trends, his canvases come alive with an originality of expression as he fearlessly experiments with line, colour, space and texture in his work. As he aptly puts it: 'The greatest artist will be the one who most completely lets the medium shoulder the idea' (Roger Hilton, quoted in *Into Seeing New: The Art of Roger Hilton*, (exh. cat.), Tate St Ives, St Ives, 2006, p.6). In this work Hilton has used charcoal line on the canvas, which became a distinguishing feature of his *oeuvre* from 1956 onwards. He did not use charcoal as a means of under-painting or outlining a form as was traditionally expected. Rather, he drew over and onto the paint using a variety of densely worked strokes and barely discernible delicate traces, making the drawn line crucial to the composition, as important to the effect as his application of paint. Indeed, drawing was so important to Hilton that it formed part of his daily routine: he would draw every morning to engage his mind before commencing a painting. Chris Stephens describes the importance of the 'drawn line' in his work: 'There is something in the quality of these lines, in the quality of the paint and in the relationship between the two that is both suggestive and sensual. They serve as a record of the artist's hand but also of a more general touch, of a caress, and at the same time of something visceral if not abject' (*ibid*, p.14).

In the present work Hilton has perfected his use of these errant charcoal lines, placing them in perfect harmony to interact and create a tension with the solid masses of variously textured elastic blue pigment. These three forms are placed with a care that belies their seemingly spontaneous nature: they appear to float on the surface, silhouetted against the white background and pressing against the edges of the canvas. Mel Gooding explains: 'the shapes themselves are intuitively arrived at, and their relations with each other are arbitrary and unsystematic, inconclusive and mysterious' (Mel Gooding, 'Charms against Darkness: The Paintings of Roger Hilton', *Roger Hilton*, (exh. cat.), The Southbank Centre, London, 1993, p.11).

Roger Mayne and Hilton were neighbours in London; Mayne would photograph Hilton's paintings and also Hilton at work in his studio and the two became friends. In his photographs of Hilton at work (see Fig.1), Mayne adeptly captures the dynamism and passion of his working methods. With Hilton's move to St Ives during his most erratic years in the late 1960s, Mayne remained a stalwart friend. His purchase of this work at Waddington's is testament to this continued support of, and belief in, his friend.



Fig. 1. Roger Hilton Painting, 1956  
Photograph by Roger Mayne © Roger Mayne Archive





WORKS FROM THE COLLECTION OF ANN JELlicoe  
AND ROGER MAYNE

## BRIDGET RILEY, C.H.

b.1931

### Study for Point Movement

signed and titled

pen and ink, gouache and pencil on card

68.5 by 73.5cm.; 27 by 29in.

Executed in 1966.

#### PROVENANCE

Rowan Gallery, London, where acquired by Sir Geoffrey Jellicoe  
Gifted to Ann Jellicoe, and thence by descent to the present owner

⊕ £ 40,000-60,000

€ 45,100-68,000 US\$ 53,500-80,000

'... while drawing I  
am watching and  
simultaneously recording  
myself looking, discovering  
things that on the one hand  
are staring me in the face  
and on the other I have not  
yet really seen.'

#### BRIDGET RILEY

('At the End of My Pencil', *London Review of Books*,  
Vol.31, no.19, October 2009, pp.20-21)

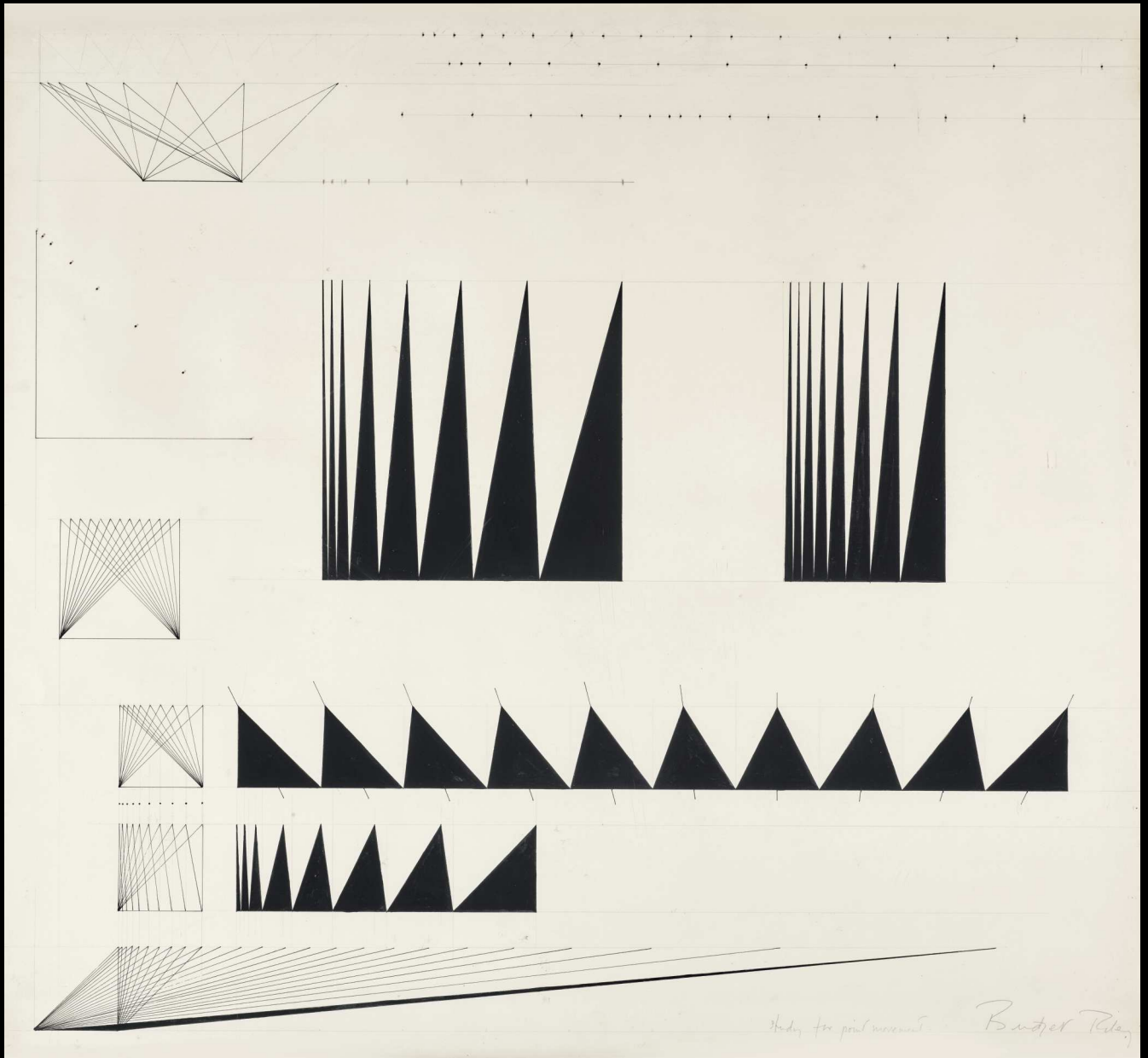
The present work was executed during a period of intense creativity for Riley. Her work was gathering acclaim both at home and abroad with her first solo exhibitions at Victor Musgrave's Gallery One in 1962 and 1963, followed by group shows at Tooth's Gallery and the Walker Art Gallery. In 1964, Riley's paintings were displayed at several exhibitions which focused on upcoming and emerging artists including the Arts Council of Great Britain's *Six Young Artists*, Whitechapel Art Gallery's *The New Generation* and even the Young Artists Biennale in Tokyo. Riley's energetic and innovative style of abstraction resonated with the atmosphere of cultural and social liberation in the 1960s and her work informed not only the art world, but also the fashion and design of the period.

Riley's preparatory studies were an essential basis to her work in which formal ideas were explored and progressively refined. It was through these detailed studies that she built up a bank of visual information necessary to ensure the immaculate execution of the final painting. Riley, in an interview with Robert Kudielka, talks of these 'visual statements', which she considered important works in themselves:

'I proceed by trial and error - exploring and slowly establishing a particular situation ... the studies deal with aspects, the painting with totality. The studies are flexible and malleable, whereas the paintings are decisive and finite...' (Bridget Riley, quoted in *Bridget Riley Paintings and Drawings 1961-1973*, (exh. cat.), The Arts Council of Great Britain, 1973, p.9).

*Study for Point Movement* demonstrates the methodology and patient research behind the Artist's early revolutionary black and white paintings. This work lays bare Riley's thought process as we witness her ground breaking investigations into visual phenomena. As the title indicates, Riley's concern here is with movement and more importantly describing movement in visual terms. In these intricate studies, we follow the subtle shifts in the points of simple black triangles which oscillate between elongation and contraction as they rotate progressively forward. These systematic explorations of the scientific theory behind the geometric properties of a triangle can be seen in her fully worked iconic paintings of the time. It is in drawings such as this that we see the depth of enquiry behind the finished paintings. Indeed, there are few other artists who have so thoroughly and successfully engaged in an analysis of the sensation of vision as Bridget Riley. This was to be recognised a couple of years later in 1968 when Riley became not only the first woman but also the first living British artist to win the painter's prize at the Venice Biennale.

The landscape architect, Sir Geoffrey Jellicoe whose clients included King George VI, Lady Anne and Michael Tree and Stanley Seeger, was the first owner of this drawing. A friend of Barbara Hepworth and Ben Nicholson, and a connoisseur of modernism, the groundbreaking ideas present in this work would have been much admired by him.





## JENNY SAVILLE

b.1970

### Cultural Fetish

oil pastel, watercolour and collage on paper  
138 by 107.5cm.; 54¼ by 42¼in.  
Executed in 1992.

#### PROVENANCE

Acquired by the present owner in the 1990s

#### EXHIBITED

Edinburgh, The Royal College of Physicians, 1994 (details untraced).

⊕ £ 120,000-180,000

€ 136,000-203,000 US\$ 160,000-239,000

'Well the frame is important, especially in my earlier paintings – I made a body that was too big for the frame, literally too big for the frame of art history. That's how I imagined it, at least. I wanted them to confront you and to exist'

#### JENNY SAVILLE

(interview with Simon Schama, *Jenny Saville*, Gagosian Gallery, Rizzoli, New York, 2005, p.127).

Executed in 1992, when the Artist was still in her early twenties, *Cultural Fetish* is a fascinating and important work, created at a pivotal time in her career. Having studied at Glasgow School of Art from 1988-1992, Charles Saatchi purchased her graduate exhibition show, going on to offer her an 18-month contract to support her while she created new works to be included in his *Young British Artists III* exhibition at the Saatchi Gallery in 1994. Saville was to rise quickly to public prominence, in part due to Saatchi's backing, who recognised in the young student's work an unusual and captivating power.

Saville is best known for her arresting portrayal of the female nude, a subject steeped in art historical tradition, yet one which she has endeavoured to divorce from its inherent associations: of the woman as subject not creator, depicted for scopophilic pleasure, denied any power over the viewer or their gaze. As Sarah Kent has written: 'By addressing the female nude as a subject as well as an object, she forces consideration of the prejudices that enslave us. In her hands the female nude is no longer the currency of conversations between men.' (Sarah Kent, *Shark Infested Waters: The Saatchi Collection of British Art in the 90s*, Zwemmer, London, 1994, p.85).

Discussing two paintings which were included in the *Young British Artists III* exhibition, *Prop and Propped* (the model for both of which is thought to be the same as *Cultural Fetish*), Saville has said: 'The Prop paintings are a presentation of what I couldn't do, of the frustration that I didn't know how to paint myself out. The realization of my relationship to the history of art as a woman, as a vision in art, and not really the producer of culture. I was frustrated by this but it gave me great determination. It made me really want to paint.' (Jenny Saville, interview with Simon Schama, *Jenny Saville*, Gagosian Gallery, Rizzoli, New York, 2005, p.126).

Nobody could argue that Saville has created a body of work which is nothing less than an acute and searing realisation of this aim. Her paintings are monumental, thought-provoking, highly skilful masterclasses in painting and reinterpreting the nude: and *Cultural Fetish* embodies this most unique of approaches superbly. Depicting the figure using an unusual perspective which places the viewer beneath the figure, Saville encourages our eye to travel up and over the woman's body, emphasising her feminine breasts and thighs, only to unseat our expectations through both her bald head, somewhat androgynous features and contemptuous gaze. The figure fills the frame, her size and weight – consciously chosen in opposition to society's ideals of beauty – magnificent and magisterial. In expanding the figure, Saville simultaneously diminishes the viewer: they instead become the viewed, almost scornfully surveyed.

Saville's work is unusual not merely due to her unique treatment of the subject, but also her choice and use of medium. Employing oil pastel and watercolour – traditionally far from the most forceful of materials – she nevertheless creates an image of real strength. There is a delight in the medium inherent in all of Saville's work, and here we see the inception of her developing treatment of paint and flesh; she has said that 'I want to use paint in a sculptural way – I want it on the surface', going on to declare that 'the longer I've painted the more I've shifted from a subject matter (the body) to the body of paint – to get as much tension between the two as I can' (*ibid.*, pp.124-5). Here, Saville uses nebulous layers of pastel and watercolour, building up a surface of sensations, of cool and warm tones, which feel fleshy and alive. Beautiful but unidealised, defiant and passionate, *Cultural Fetish* is an uncompromising depiction of the contemporary Woman which shows Saville at her very best.





PROPERTY FROM A PRIVATE COLLECTION

**DAME ELISABETH FRINK, R.A.**

1930-1993

**Head**

signed and numbered 1/6

bronze

height: 51cm.; 20in.

Conceived *circa* 1968, the present work is number 1 from the intended edition of 6, and the only from the edition to be cast during the Artist's lifetime.

**PROVENANCE**

Waddington Galleries, London, where acquired by Dr. Arthur B. Coltman, Philadelphia in the 1960s  
Sale, Christie's London, 17th November 2011, lot 207  
Beaux Arts, London, where acquired by the present owners

**EXHIBITED**

London, Beaux Arts, *Frink*, 7th June - 8th July 2006, un-numbered exhibition, illustrated (another cast);  
London, Beaux Arts, *Frink*, 11th November - 12th December 2009, un-numbered exhibition, illustrated p.7 (another cast);  
London, Beaux Arts, *Frink*, 5th October - 5th November 2011, un-numbered exhibition (another cast).

**LITERATURE**

Bryan Robertson, *Elisabeth Frink Sculpture*, Harpvaile, Salisbury, 1984, p.172, cat. no.165, illustrated;  
Annette Ratuszniak, *Elisabeth Frink, Catalogue Raisonné of Sculpture 1947-93*, Lund Humphries, London, 2013, cat. no.FCR196, p.112, illustrated.

⊕ W £ 80,000-120,000

€ 90,500-136,000 US\$ 107,000-160,000



Dame Elisabeth Frink, 1973. Photograph by Jorge Lewinski.  
© The Lewinski Archive at Chatsworth / Bridgeman Images

*Head* is the only work from a proposed edition of 6 to have been cast during the Artist's lifetime and belongs to a series of sculptures from the 1960s, which stem from Frink's questioning and uncompromising preoccupation with masculine power. Throughout her career Frink was preoccupied with the nature of maleness. We see in her sculptures a search for archetypes: her men are heroes, they are villains, there is strength, but she is also interested in vulnerability. Frink's father was a soldier in the Second World War and may have been part of the reason she became so fixated with male iconography. She notes: 'I had a great admiration for men from an early age. This was partly because my father was very handsome .... men were very much part of my early life because of the army. I used to look up to them, and hero-worship them' (Elisabeth Frink, quoted in Edward Lucie-Smith and Elisabeth Frink, *Frink: A Portrait*, Bloomsbury Publishing Limited, London, 1994, p.15). Growing up as she did with the backdrop of war, a father fighting abroad and living near an active airfield, led to a preoccupation with conflict and man's capacity for violence.

This preoccupation with the brutality of man is seen most vividly in Frink's larger-than-life male heads. Frink's earliest large scale head, *Warrior Head*, was conceived in 1954 and presents the military male as a handsome, noble hero. However, a decade later the noble warrior archetype undergoes a transformation when she sculpted a series of thuggish soldiers' heads showing man as both the perpetrator of violence and also the victim of it. In 1967, the year before this work was conceived, Frink sculpted several heads, all of which exude a brutish malevolence of the male perpetrator of violence. In 1969 the more sinister series of goggle heads was to emerge with smooth heads and eyes obscured by sunglasses.

*Head*, on first appearance, has a similar presence and form: its solid mass, thick neck and broad forehead creating an image of male power and authority associated with the male aggressor. However, there is far more at work in this sculpture. On examining this work further and looking beyond the heavy features and the hard, imposingly solid shape of the head, a softer, more vulnerable side emerges. The subtle textures of the surface, smoothed out in places, yet rough and pitted in other areas show this head has taken a few knocks with scars blistering its skin. There is a softening to the features, but most apparent is the absence of any eyes. Frink has instead hinted at their presence through the subtle lines of the eyebrows and the bone structure. Frink was fascinated by the theme of the seeing but unseeing eye, a subject she explored further in her goggle heads. This male has a quizzical but focussed look: head upright, mouth slightly open stoically bearing the scars of life. The mood is neither despairing nor hopeful: there is dignity in the suffering and aggression this male has endured. It was this vulnerability and strength that Frink wanted to convey in her exploration of the human condition. As she put it: 'I think that's very much part of human beings - vulnerability and strength - the mixture of both that I find in the male figure is very important to me as an idea' (Elisabeth Frink, quoted in *Elisabeth Frink Sculpture and Drawings 1952-1984*, (exh. cat.), Royal Academy of Arts, London, 1984, p.31).

'Heads have always been very important to me as vehicles for sculpture. A head is infinitely variable. It's complicated, and it's extremely emotional.'

**ELISABETH FRINK**

(quoted in Edward Lucie-Smith and Elisabeth Frink, *Frink: A Portrait*, Bloomsbury Publishing Limited, London, 1994, p.125).





## VICTOR PASMORE, R.A.

1908-1998

### Blue Mandala

signed with initials on the reverse  
oil on panel  
122 by 122cm.; 48 by 48in.  
Executed in 1971.

#### PROVENANCE

Marlborough Galleria d'Arte, Rome, 1974  
New Art Centre, London  
Sale, Christie's London, 10th November 1989, lot 365, where  
acquired by the present owner

#### EXHIBITED

Rome, Marlborough Gallery, *Victor Pasmore*, 1971, cat. no.30,  
illustrated;  
London, Marlborough Fine Art, *Victor Pasmore, The Image in  
Search of Itself: New Paintings 1969-71*, February - March 1972,  
cat. no.30, illustrated front cover.

#### LITERATURE

Alan Bowness and Luigi Lambertini, *Victor Pasmore, with  
a Catalogue Raisonné of the Paintings, Constructions and  
Graphics 1926-1979*, Thames and Hudson, London, 1980,  
cat. no.497, illustrated.

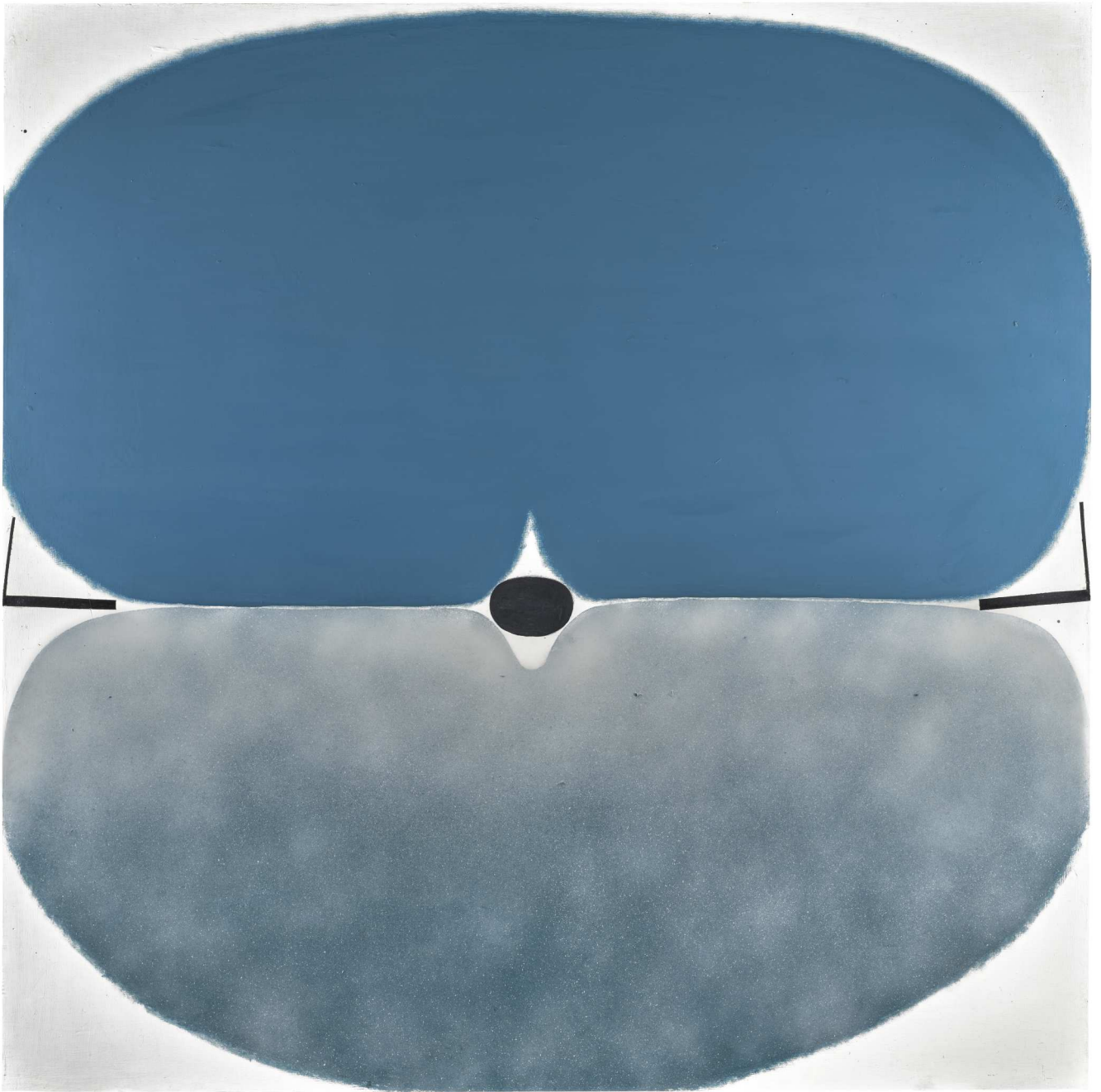
⊕ £ 40,000-60,000

€ 45,100-68,000 US\$ 53,500-80,000

Victor Pasmore is regarded as one of Britain's most innovative artists, achieving acclaim as both a figurative and abstract painter. Abandoning visual representation by the late 1940s, he is best known for pioneering the development of abstract art in Britain through his constructivist reliefs, made from wood, plastic and aluminium. As a teacher at Newcastle University in the 1960s, his Basic Design course altered art teaching in Britain, especially in terms of what an artwork could be and what material it could be made of.

However, Pasmore never abandoned the medium of painting completely and eventually found the use of relief construction too narrow and limiting for his ideas. His continuing experimentation with structure and form eventually led him back to his brush; his works softened, and painterly, natural forms and curves began to emerge combined with a vibrant colour palette. In 1960 we see the emergence of single massive shapes in his square paintings (see *Yellow Abstract*, 1960-61, Tate, London) and by 1971, when *Blue Mandala* was painted, changing amoeba-like forms were dominating his work. This move to organic abstract forms coincided with Pasmore's permanent relocation to Malta in 1966-7 and the calm, deep vibrant blues of this work are reminiscent of the variations in the colour of the sea glowing in the Mediterranean light. The title given to this work, *Mandala*, meaning 'circle' in Sanskrit usually refers to a complex abstract design, circular in nature, which balances visual elements resonating from a central point, in this case the dense black circle at the centre of the composition. Mandalas were thought to represent the connection between our inner worlds and outer reality and to symbolise unity and harmony.

The simple organic forms in *Blue Mandala* appear soft and malleable, giving the impression they are alive and on the move, slowly expanding to fill the available space. The seemingly heavier mass, painted in a rich deep blue pigment, has defied gravity dominating the upper half of the work, floating above the softer, lighter shape, which is coloured in a pale blue pigment, applied so thinly it is rendered translucent in places. These forms, with their blurred borders never quite touch, but seem to be constantly on the move, hovering next to each other within the confines of the canvas. Pasmore has carefully achieved these effects through the use of a spray gun; by contrast, his brush renders with an almost oriental precision, the black, solid, rod-like objects, which hold the softer forms in a perfect balance or tension.





PROPERTY FROM A PRIVATE COLLECTION

## SIR EDUARDO PAOLOZZI, R.A.

1924-2005

### After Blake's Newton

signed, dated 1994, numbered A/C and inscribed FOR GEORGE DANIELS

bronze

height: 44.5cm.; 17½in.

Conceived in 1994, the present work is an Artist's Cast, believed to be unique.

#### PROVENANCE

Acquired directly from the Artist by George Daniels  
His sale, Sotheby's London, 6th November 2012, lot 8,  
where acquired by the present owners

⊕ W £ 60,000-80,000  
€ 68,000-90,500 US\$ 80,000-107,000

Paolozzi created his *Newton* for the piazza outside the new British Library, inaugurated in 1997 and designed by his long-time friend, Colin St John Wilson, with whom the sculptor had worked on the seminal *This is Tomorrow* exhibition at the Whitechapel Gallery back in 1956.

Rather than create a straight portrait of the famous seventeenth century scientist, Paolozzi, a master of appropriation and of 'collaging culture' (to use the title of his recent retrospective at Pallant House Gallery) instead re-appropriated William Blake's iconic (and critical) image from 1795, of a naked Newton, as neo-classical 'hero', sitting on a rock, measuring the extent of the universe with a pair of compasses.

As Paolozzi himself wrote, this image 'has fascinated me for many years. Blake shows Newton surrounded by the glories of nature but, oblivious to the beauty, concentrates on reducing the universe to mathematical dimensions. Blake was no admirer of Newton and meant this work to be a critical assessment of the scientist's preoccupations. The work says different things to me. Here we have the work of two British geniuses presenting to us simultaneously nature and science - welded, interconnecting, interdependent. The link is the classically beautiful body of Newton crouched in a position reminiscent of Rodin's *The Thinker*. Newton sits on nature, using it as a base for his work. His back is bent in work, not submission, and his figure echoes the shape of rock and coral. He is part of nature' (Robin Spencer (ed.), *Eduardo Paolozzi Writings and Interviews*, Oxford University Press, Oxford, 2000, p.322).

In Paolozzi's hands, the scientific is more to the fore, with the figure of Newton 'welded' and pinned together from various body parts, an android rather than a neo-classical nude. Paolozzi had explored making robotic figures, as ciphers for the human condition in a mechanical world, ever since the early 1950s, going through various iterations, from the post-apocalyptic visions assembled from junk, through to his bright, shiny painted figures that shared in the optimism of the 60s space race. In his works from the 1990s, the boundaries between the human and the machine are more fluid, bound by the smooth surface of his bronzes, a visual understanding of the pervasiveness of technology in human lives. Paolozzi's own body is often used for these androids, and the hulking form of *After Blake's Newton* has much in common with his more overt self-portraits, such as *Self-Portrait with Strange Machine*, or *The Artist as Hephaestus* (although the eyes of *Newton* are a copy of Michelangelo's David).

Paolozzi's *After Blake's Newton*, then, is a remarkable tribute from one artist to another, across the centuries, as well as a compelling exploration of the relationship between science and more numinous, universal ideas (which were, of course, Blake's *raison d'être*). This particular maquette was dedicated by the artist to the renowned British horologist Dr George Daniels (1926-2011), the perfect recipient for such an image. Daniels was considered to be the best watchmaker in the world during his lifetime and one of the few modern makers who built complete watches by hand. Paolozzi was good friends with Daniels and the artist portrayed him in bronze on several occasions, works which, along with the present lot.



Sir Eduardo Paolozzi in his studio, 1963. Photograph by Jorge Lewinski  
© The Lewinski Archive at Chatsworth / Bridgeman Images





**CRAIGIE AITCHISON, R.A.**

1926-2009

**Winter Washing Line, Montecastelli**

signed and dated 2001 on the canvas overlap; also signed on the stretcher bar

oil on canvas

142 by 112cm.; 56 by 44in.

**PROVENANCE**

Timothy Taylor Gallery, London, where acquired by the present owner

**LITERATURE**

Cate Haste, *Craigie Aitchison: A Life in Colour*, Lund Humphries, Farnham, 2014, cat. no.182, p.192, illustrated p.193.

⊕ W £ 60,000-80,000

€ 68,000-90,500 US\$ 80,000-107,000

It is Aitchison's masterful ability to convey the mood of his paintings through a simple balance of shape, colour and tone that helps to generate the languor and reverence of his works. Probably best known for his abstracted Crucifixions there is a respectful sobriety which permeates from this theme into much of the rest of his oeuvre. In *Winter Washing Line, Montecastelli* many of the elements characteristic to Aitchison's work are apparent.

Through the sparse, almost puritanical, use of paint Aitchison deconstructs the depth of the picture, breaking up the landscape into four parallel planes of colour. The rich, abstracted bands of blue and green across the centre of the painting act as a natural magnet to the eye. With characteristic economy Aitchison embellishes the blue with simple yellow details, with the leaves and sun described with the lightest of touches. This sharp banding of tones is typical to his later works and is particularly sharply put to use in another variation on this present topic, in *Night Landscape, Montecastelli, 2005* (Private Collection).

Aitchison's art is not interested in anatomical detail and precision, but with the expressive qualities of form and colour; the roughly outlined trees and washing on the line being clear examples of this. Seemingly without material substance their exigency within the painting is in the elegance of their tones. Frequently in these landscapes animals occupy a role providing context and depth to the picture. Reminiscent of his Crucifixions the crows circle through the thin winter air as they provide the visual counterweight to the yellow of the sun and leaves.

Aitchison's first contact with Italy came in 1955 when he was awarded a travel scholarship and his exposure to a new depth of colour was something that stayed with him for a long time. 'After Italy, I completely altered, colours and everything,' (Cate Haste, *Craigie Aitchison, A Life in Colour*, Lund Humphries, Farnham, 2014, p.47) Many years later he bought a house in Montecastelli, Umbria, which provided the backdrop for this painting, along with many others.

Though not a churchgoer, Aitchison was introduced to religion by his father. His visit to Italy in 1955 as a result of his British Council scholarship confirmed his delight in the exuberance of the Catholic churches and the vibrant colours in the iconography of religion. Despite the popularity of the Crucifixion scene in art history, Aitchison, in his simplification of the subject and arrangement of colour, found an originally fresh way of telling his story of Christ's death. In his works from the 1980s he explored the subject in a larger scale and in a brighter palette than earlier works from the 1950s and 1960s. 'I paint [the crucifixion] because I want to ... it is certainly an event worth recording' (Craigie Aitchison, quoted in *Craigie Aitchison* (exh. cat.), Timothy Taylor Gallery/Waddington Galleries, London, 1998, unpaginated).





PROPERTY TO BE SOLD TO BENEFIT THE JOHNSON MUSEUM OF ART

## BARRY FLANAGAN, R.A.

1941 - 2009

### Thinker on Computer

stamped with monogram, numbered 6/8 and stamped with foundry mark

bronze

height: 113cm.; 44½in.

Conceived in 1996 and cast in 1999, the present work is number 6 from the edition of 8, plus 3 Artist's Casts.

#### PROVENANCE

Private Collection, U.S.A.

#### EXHIBITED

Dublin, Royal Hibernian Academy, *Annual Exhibition*, 1997 (another cast);

Chicago, Richard Gray Gallery, *Barry Flanagan Sculpture*, 17th April - 30th May 1998 (another cast);

Salzburg, Galerie Thaddaeus Ropac, *Ensemble Moderne: Das Moderne Stilleben*, 25th July - 31st August 1998, cat. no.34, with tour to Galerie Thaddaeus Ropac, Paris (another cast);

London, Waddington Galleries, *Barry Flanagan and the Economist Plaza*, 16th September - 10th October 1998, cat. no.1, illustrated (another cast);

Brussels, Xavier Hufkens, *Barry Flanagan*, 3rd June - 4th September 1999 (another cast);

Kunsthalle Recklinghausen, *Barry Flanagan: Plastik und Zeichnung - Sculpture and Drawing*, 5th May - 14th July 2002, cat. no.26, with tour to Musée d'Art Moderne et d'Art Contemporain, Nice (another cast);

Stockholm, Wetterling Gallery, *Barry Flanagan*, 12th April - 19th May 2007, un-numbered catalogue (another cast);

Stockholm, Wetterling Gallery, *The 30th Anniversary*, 17th September - 20th December 2008, un-numbered catalogue, illustrated p.33 (another cast);

London, Flat Time House, *Palindromes*, 2nd April - 17th May 2015, un-numbered catalogue, illustrated p.23 (another cast).

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

± ⊕ W £ 120,000-180,000

€ 136,000-203,000 US\$ 160,000-239,000



Barry Flanagan, 1983. Photograph by Jorge Lewinski  
© The Lewinski Archive at Chatsworth / Bridgeman Images

Holding a position as one of the most internationally celebrated and sought-after British sculptors of the latter part of the twentieth century, like many a good artist Barry Flanagan made us challenge the manner in which we viewed the world around us. From early conceptual work in a rich variety of different media, to his bronzes which, from the 1980s onwards made use of his now most recognised motif - the hare - his work was ever evolving in terms of both subject and medium. Yet to many it is the subject of the hare, and his adept ability to capture the animal, imbuing it with human traits that he remains best known for. He had been drawn to the hare after reading George Ewart Evans' 1972 *The Leaping Hare*. An anthropological study of the small creature, it set the sculptor on a path that he continued to explore until his death in 2009 and led him to produce some of his most important and iconic work.

Within this broader motif of the hare Flanagan developed the concept of the 'thinking hare' as early as 1990, and continued to explore this idea over the next two decades. A playful take on arguably the most recognised sculpture of modern times, Rodin's *La Penseur*, or *The Thinker*, Flanagan cast his thinker in a manner of different positions and scenarios - including *Thinker on Rock*, a cast of which sold in these rooms in June of this year for £848,750, establishing a new record for the Artist at auction. *Thinker on Computer* holds an important position within Flanagan's work, and assesses man's relationship and growing dependency on modern day technology. In the fast-paced and ever-changing technological world, Flanagan's thinking hare, balanced on top of an already out-dated machine becomes a symbol of a modern-day thinker. The very fact that the computer, an object with which we are all now so familiar and reliant upon, is presented in this medium is itself surprising and engaging. With forethought so characteristic of the sculptor, he casts the object as a semi-relic - an object of our time, which is juxtaposed by the thinker balanced on top, which remains un-changed and, in a sense, timeless. The work succeeds in being both humorous and poignant, allowing the viewer to bring their own interpretations to the piece, and making us question man's current position within the fast-paced world in which we live.

'I find that the hare is a rich and expressive form that can carry the conventions of the cartoon and the attributes of the human into the animal world. So I use the hare as a vehicle to entertain. I abstract from the human figure, choosing the hare to behave as human occasionally'

#### BARRY FLANAGAN

(quoted in Enrique Juncosa, *Barry Flanagan Sculpture 1965-2005*, Irish Museum of Modern Art, Dublin, 2006, p.65.)







THIS PAGE  
LOT 174 (DETAIL)





# DAY AUCTION

LONDON  
WEDNESDAY  
22 NOVEMBER 2017  
10.30 AM

LOTS 101-181





101

## ALFRED WALLIS

1855-1942

### Schooner and Lighthouse

signed

pencil and oil on paper laid on card  
19 by 23cm.; 7½ by 9in.

#### PROVENANCE

Waddington Galleries, London, where acquired by Paul Bevan in the early 1970s  
Bequeathed from the above to the present owner

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

£ 12,000-18,000

€ 13,600-20,300 US\$ 16,000-23,900

101

PROPERTY FROM  
**THE JACQUELINE FOWLER  
COLLECTION**

102

## BEN NICHOLSON, O.M.

1894-1982

### 65-67 (Azetaio, Portugal) Variation on a Theme No. 2

signed, dated 65-67 and inscribed on the reverse  
pen and ink, gouache and pencil on paper  
11.5 by 12cm.; 4½ by 4¾in.

#### PROVENANCE

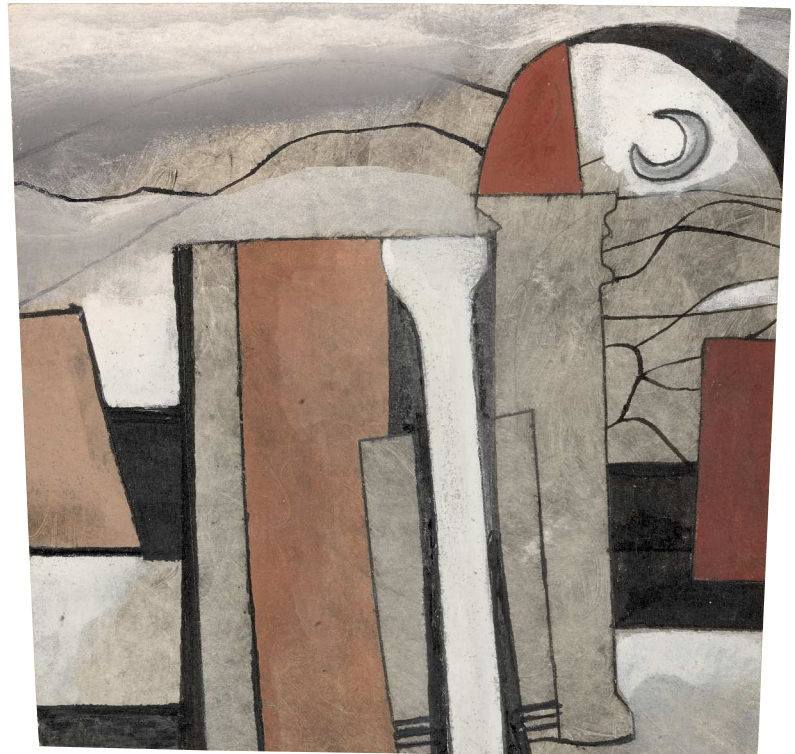
Marlborough Fine Art, London  
Sale, Christie's London, 20th February 1990, lot 224  
Sale, Christie's New York, 3rd November 1993,  
lot 341, where acquired by the present owner

#### EXHIBITED

London, Marlborough Fine Art, *Ben Nicholson,  
New Works: Wash Drawings in Relief and Mixed  
Media*, October - November 1968, cat. no.63.

± ⊕ £ 8,000-12,000

€ 9,100-13,600 US\$ 10,700-16,000



102

## DAME BARBARA HEPWORTH

1903-1975

## Sculpture with Colour

signed with initials, dated 1940, numbered 2/9 and inscribed with foundry mark on the base  
bronze with string  
height (including base): 10cm.; 4in.  
Conceived in 1940 and cast in bronze in 1964, the present work is number 2 from the edition of 9, plus 1 Artist's Cast.

## PROVENANCE

Acquired directly from the Artist by Giorgio Taverniti, November 1968  
His sale, Sotheby's London, 26th April 1972, lot 204  
Gimpel Fils, London  
Joseph Wolpe Fine Art, Cape Town, where acquired by the present owner, August 1975

## EXHIBITED

London, Marlborough Fine Art & Marlborough New London Gallery, *Art In Britain 1930-40 Centred Around Axis, Circle, Unit One*, March – April 1965, (ex. cat., another cast);  
London, Tate, *Barbara Hepworth*, April – May 1968 (another cast);  
Plymouth, City Art Gallery, *Barbara Hepworth*, June – August 1970, cat. no.12 (another cast);  
London, Gimpel Fils, *Barbara Hepworth: 50 Sculptures from 1935 to 1970*, October – November 1975, cat. no.5 (another cast);  
Zurich, Gimpel-Hanover & André Emmerich Galerien, *Barbara Hepworth - Ben Nicholson: Ein Dialog (A Dialogue)*, November 1978 – January 1979, cat. no.9 (another cast).

## LITERATURE

Mervyn Levy, 'Art for poor eyes', *The Daily Telegraph Supplement*, June 1966, illustrated (another cast);  
Anthony Davies, 'Learning from the Masters', *Coventry Evening Telegraph*, 3rd March 1972, illustrated (another cast).

We are grateful to Dr Sophie Bowness for her kind assistance with the cataloguing apparatus for the present work, which will feature in her forthcoming revised catalogue raisonné of the Artist's sculpture as cat. no.BH117F.

⊕ £ 30,000-50,000  
€ 33,800-56,500 US\$ 39,800-66,500



103





105

104

## HENRI GAUDIER-BRZESKA

1891 - 1915

### Torpedo Fish

bronze

height: 15.5cm.; 6in.

Conceived in 1914 and cast in 1968, the present work is aside from the edition of 9.

#### PROVENANCE

Michael Gillespie, and thence by descent to the present owner

#### EXHIBITED

Possibly London, Allied Artists' Association, *The London Salon: Seventh Year*, 12th June - 2nd July 1914, cat. no.1346 (cut brass version); Bielefeld, Kunsthalle Bielefeld, *Henri Gaudier-Brzeska 1891-1915*, 1969, cat. no.7, illustrated (another cast); Treigny, Château de Ratilly, 1977, cat. no.22 (another cast, as *Toy*); London, Mercury Gallery, *Henri Gaudier-Brzeska, 1891 - 1915*, 25th September - 26th October 1991, cat. no.9, illustrated (another cast); Orléans, Musée des Beaux-Arts, *Henri Gaudier-Brzeska*, June - September 1993, cat. no.42, illustrated p.119, with tour to Musée d'Art Moderne, Toulouse (another cast); Paris, Centre Pompidou, *Henri Gaudier-Brzeska dans les Collections du Centre Pompidou*, Musée National d'Art Moderne, 24th June - 14th September 2009, cat. no.63, illustrated, with tour to Musée des Beaux-Arts d'Orléans, Orléans (another cast, as *Torpille*).

#### LITERATURE

Roger Cole, *Burning to Speak: The Life and Art of Henri Gaudier Brzeska*, Phaidon, Oxford, 1978, cat. no.63B, illustrated p.117 (another cast); Evelyn Silber, *Gaudier-Brzeska: Life and Art*, London, Thames & Hudson, 1996, cat. no.80, p.270 (another cast).

We are grateful to Roger Cole for his kind assistance with the cataloguing of the present work, which will be included in his forthcoming catalogue raisonné of the Artist's sculptures, *No Stone Unturned*.

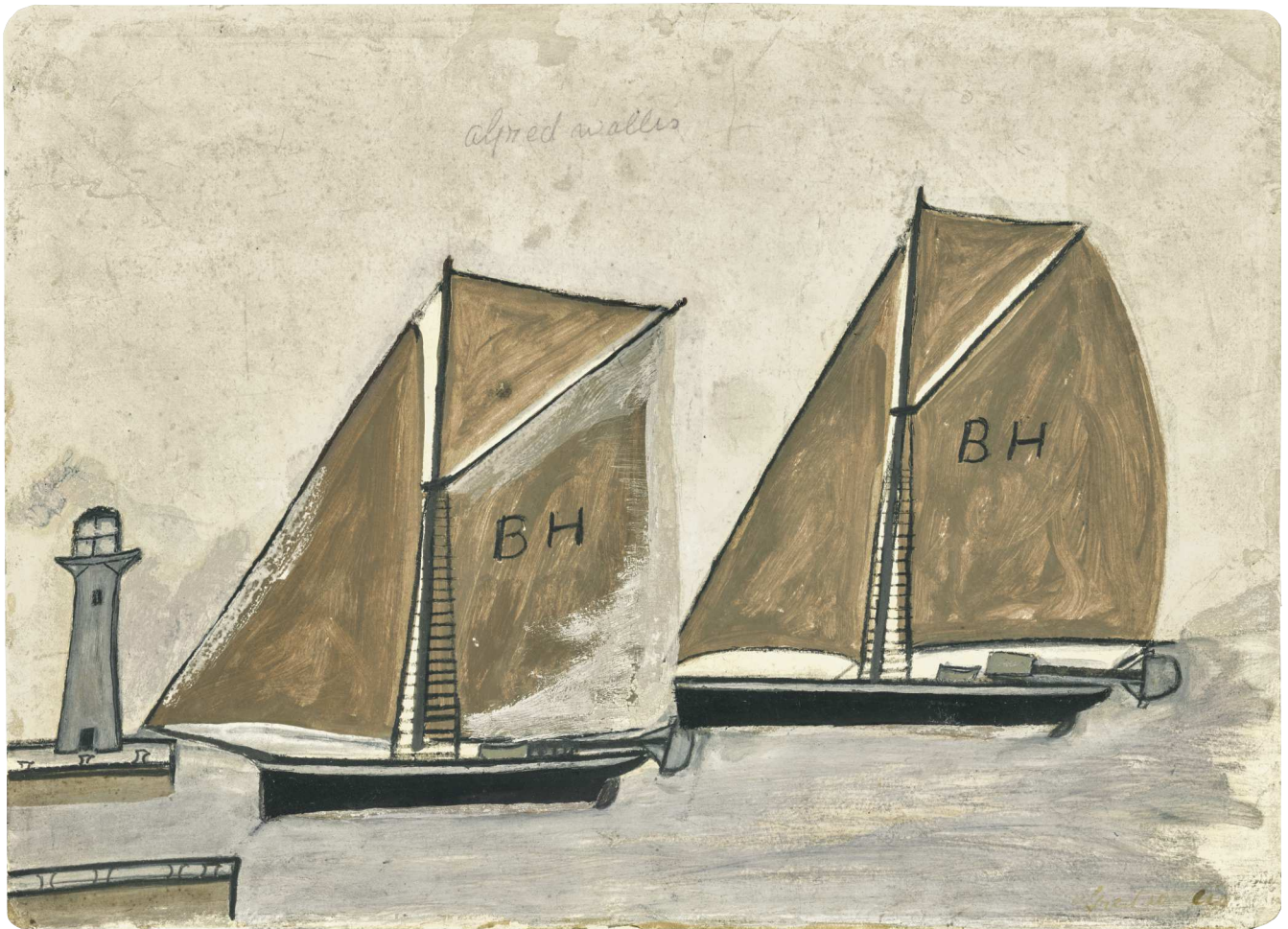
Before departing to fight in the First World War, Gaudier-Brzeska recorded the details of his sculptures in his *List of Works*, which included the entry 'Ornament torpille bronze cisele', which refers to the original cut brass version of the present work (sold to T.E. Hulme), as well as a plaster model of it. Jim Ede commissioned the artist and caster Michael Gillespie to create nine casts of the present work in 1968. The present work would have been the first cast made by Gillespie at this time, aside from the edition of 9. Gillespie was a very talented bronze-caster, working to realise the work of artists including, among others, Elisabeth Frink and Jacob Epstein. Other casts of the present work are in the collections of the Tate, London (number 2/9), and Kettle's Yard, Cambridge.

£ 18,000-25,000

€ 20,300-28,200 US\$ 23,900-33,200



104



106

105

## JAMES DIXON

1887-1970

### The Sinking of the Titanic

signed, titled, dated 22.9.1969 and inscribed *Tory Island*

oil on paper

56 by 75.5cm.; 22 by 29<sup>3</sup>/<sub>4</sub>in.

#### PROVENANCE

Derek Hill

His sale, Christie's South Kensington, 17th May 2001, lot 267, where acquired by the present owner

#### EXHIBITED

London, Austin/Desmond Fine Art, *James Dixon, Mary Jewels, Alfred Wallis: Paintings by Three Self-Taught Artists*, 19th March - 30th April 2003, un-numbered exhibition, illustrated; Romsey, Mottisfont Abbey, *New Connections: Modern British Art at Mottisfont*, 16th April - 19th June 2011, un-numbered exhibition.

⊕ £ 3,000-5,000

€ 3,400-5,700 US\$ 4,000-6,700

106

## ALFRED WALLIS

1855-1942

### Two Sailing Ships and Lighthouse

signed

oil, pencil and wash on paper

28 by 38cm.; 11 by 15in.

#### PROVENANCE

Sale, Christie's London, 4th March 1983, lot 276 Mercury Gallery, Edinburgh, where acquired by Liz Ogilvie & Bob Callender, 5th March 1985 Anthony Hepworth Fine Art, Bath, where acquired by the present owner, 12th September 2012

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

£ 20,000-30,000

€ 22,600-33,800 US\$ 26,600-39,800





107

107

**AUGUSTUS EDWIN JOHN,  
O.M., R.A.**

1878-1961

**Figure in Landscape**

oil on panel  
40.5 by 30cm.; 16 by 11<sup>3</sup>/<sub>4</sub>in.  
Executed *circa* 1914.

**PROVENANCE**

A gift from the Artist to John Wheatley, and  
thence by descent  
Sale, Christie's London, 17th November 2011,  
lot 175, where acquired by the present owner

⊕ **£ 7,000-10,000**  
**€ 7,900-11,300 US\$ 9,300-13,300**

108

**MARK GERTLER**

1891-1939

**Nude Lying on a Bed**

signed and dated 31.  
charcoal on paper  
45 by 87cm.; 18 by 34<sup>1</sup>/<sub>4</sub>in.

**PROVENANCE**

Leicester Galleries, London  
Sale, Christie's London, 1st March 1968, lot 29,  
where acquired by the present owner

**£ 5,000-8,000**  
**€ 5,700-9,100 US\$ 6,700-10,700**

109

**SIR CEDRIC MORRIS**

1889-1982

**Still Life in Doorway**

signed and dated 1942  
oil on canvas  
68.5 by 56.5cm.; 27 by 22<sup>1</sup>/<sub>4</sub>in.

**PROVENANCE**

Sale, Phillips London, 8th June 1999, lot 104,  
where acquired by the present owner

⊕ **£ 15,000-20,000**  
**€ 16,900-22,600 US\$ 19,900-26,600**

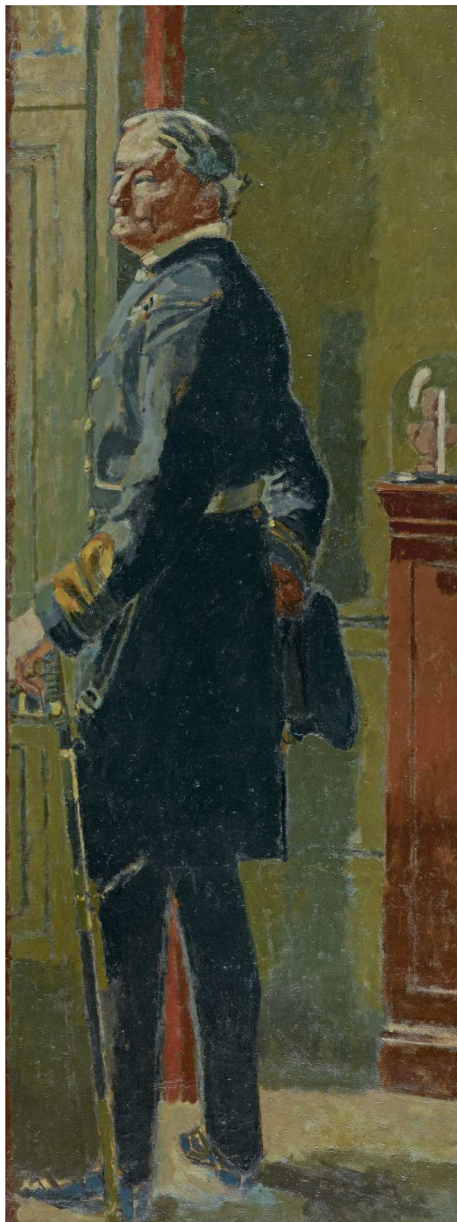


108









110

110

PROPERTY FROM THE MINNEAPOLIS INSTITUTE OF ART -  
SOLD TO BENEFIT FUTURE ACQUISITIONS

**WALTER RICHARD SICKERT, A.R.A.**

1860 - 1942

**Portrait of Rear Admiral Walter Lumsden,  
C.I.E., C.V.O.**

oil on canvas  
245 by 91.5cm.; 96½ by 36in.  
Executed in 1927-8.

**PROVENANCE**

Savile Gallery, London, 1929  
Mark Oliver, London  
Thomas Agnew and Sons, London  
Acquired from the above by the Minneapolis Institute of Arts in  
December 1964, through the John R. Van Derlip Fund

**EXHIBITED**

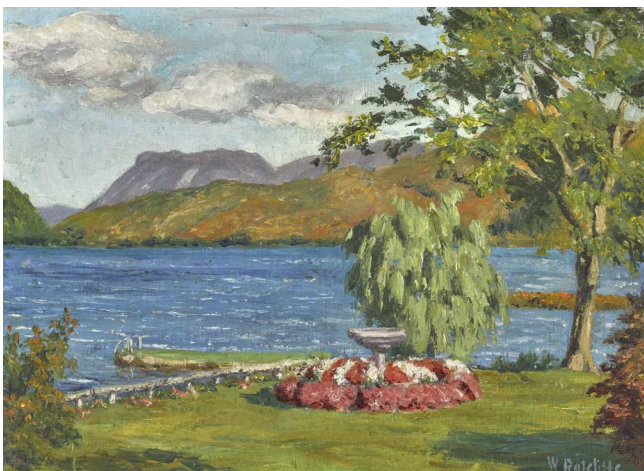
London, Royal Academy, *The Exhibition of the Royal Academy  
of Arts*, 7th May - 11th August 1928, cat. no.652;  
Pittsburgh, Pennsylvania, Carnegie Institute, *International  
Exhibition*, 1931, cat. no.257, illustrated;  
London, Thomas Agnew and Sons, *Walter Sickert*, 1933, cat. no.43;  
Liverpool, Walker Art Gallery, *Autumn Exhibition*, 10th October  
1935 - 4th January 1936, cat. no.86;  
London, Arts Council of Great Britain, *Second Anthology  
Exhibition*, 1951, cat. no.113;  
London, Thomas Agnew and Sons, *Sickert, Centenary Exhibition  
of Pictures from Private Collections*, 15th March - 14th April 1960,  
cat. no.51;  
London, Tate, *Sickert, Paintings and Drawings*, 18th May - 19th  
June 1960, cat. no.163, with tour to Southampton Art Gallery,  
Southampton, and Bradford City Art Gallery, Bradford;  
Los Angeles, Los Angeles County Museum of Art, 17th August  
1972 - 9th July 1973 (on loan from the Minneapolis Institute of  
Arts, details untraced);  
London, Hayward Gallery, *Late Sickert - Paintings 1927 to  
1942*, 18th November 1981 - 31st January 1982, cat. no.10,  
p.93, illustrated back cover, with tour to Sainsbury Centre  
for the Visual Arts, University of East Anglia, Norwich, and  
Wolverhampton Art Gallery, Wolverhampton.

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

See literature at [sothebys.com](http://sothebys.com)

± W £ 12,000-18,000  
€ 13,600-20,300 US\$ 16,000-23,900

111



111

**WILLIAM RATCLIFFE**

1870 - 1955

**Swedish Landscape**

signed  
oil on canvasboard  
30.5 by 40.5cm.; 12 by 16in.  
Executed in 1913.

⊕ £ 5,000-8,000  
€ 5,700-9,100 US\$ 6,700-10,700



112

112

## HAROLD GILMAN

1876 - 1919

### In The Nursery, Snargate Rectory

signed  
oil on canvas  
54 by 44cm.; 21¼ by 17¼in.  
Executed circa 1908.

#### PROVENANCE

The Estate of the Artist, from whom acquired by Lord and Lady Walston in 1955  
Their sale, Christie's London, 6th June 2003, lot 14

#### EXHIBITED

Colchester, The Minories, *Harold Gilman, 1876-1919, An English Post-Impressionist*, 1st - 29th March 1969, cat. no.10, illustrated, with tour to The Ashmolean Museum, Oxford and Graves Art Gallery, Sheffield, (as *Interior*);  
Stoke on Trent, City Museum and Art Gallery, *Harold Gilman*

1876-1919, 10th October - 14th November 1981, cat. no.8, illustrated p.44, with Arts Council tour to York City Art Gallery, York; Birmingham Museum and Art Gallery, Birmingham, and Royal Academy of Arts, London (as *Interior*);  
London, Christie's, *The Painters of Camden Town, 1905-1920*, 4th - 24th January 1988, cat. no.28 (as *Interior*).

#### LITERATURE

Maureen Connett, *Walter Sickert and the Camden Town Group*, Newton Abbot, David & Charles, 1992, p.45, illustrated (as *Interior (showing Grace and the Children)*).

Snargate Rectory was Gilman's family home on Romney March in Kent where Gilman's father was the parson until his death in 1917. When they were first married, Gilman lived there with his wife Grace from 1902-04 and the present work was painted on a later visit and depicts Grace kneeling down tending to the fire with Gilman's daughter Hannah seated at the table with their maid Sarah.

£ 30,000-50,000  
€ 33,800-56,500 US\$ 39,800-66,500



# Property from a Hampstead Collection

LOTS 113-118



113



114

113

PROPERTY FROM A HAMPSTEAD COLLECTION

**GWEN JOHN**

1876-1939

**A Black Cat Facing Left**

stamped with Estate stamp  
gouache and pencil on paper  
17.5 by 22.5cm; 8 by 8¾in.  
Executed circa 1905-8.

**PROVENANCE**

The Estate of the Artist  
Private Collection

**EXHIBITED**

New York, Davis & Langdale Co., *Animals*, 1990, cat. no.21;  
London, Browse & Darby, *Gwen John, 1876 -  
1939*, 21st May - 25th June 1998, cat. no.34.

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

£ 3,000-5,000  
€ 3,400-5,700 US\$ 4,000-6,700

114

PROPERTY FROM A HAMPSTEAD COLLECTION

**AUGUSTUS EDWIN JOHN,  
O.M., R.A.**

1878-1961

**The Pheasant (Dodgson 62)**

Etching with drypoint, 1906, the fifth (final) state  
(the fourth state was printed in an edition of 25),  
on laid paper  
plate: 10 by 8.5cm.; 4 by 3¼in.  
sheet: 28.5 by 22.5cm.; 11¼ by 9in.

⊕ £ 500-700  
€ 600-800 US\$ 700-950



115

115

PROPERTY FROM A HAMPSTEAD COLLECTION

## SIR WILLIAM NICHOLSON

1872-1949

### Glastonbury Plain

signed with monogram  
oil on panel  
31.5 by 40.5cm.; 12¼ by 15¾in.  
Executed in 1926.

#### PROVENANCE

The Artist, and by descent to Marguerite Steen  
Roland, Browse & Delbanco, London, 1951  
F.B.C. Bravington, 1951  
Sale, Christie's London, 11th November 1988, lot 331,  
where acquired by the family of the present owners

#### EXHIBITED

London, Beaux Arts, *Pictures and Drawings by  
William Nicholson*, June - July 1927, cat. no.27;

London, Beaux Arts, *Retrospective Exhibition of  
Paintings by William Nicholson*, May - June 1933  
(ex. cat.);

London, Leicester Galleries, *Recent Paintings by  
William Nicholson*, May - June 1934, cat. no.98;  
London, Leicester Galleries, *An Exhibition of  
Paintings by Sir William Nicholson*, May - June  
1938, cat. no.13;  
London, Roland, Browse & Delbanco, *William  
Nicholson: Josef Herman*, October - November  
1951, cat. no.2.

#### LITERATURE

Lillian Browse, *William Nicholson*, London,  
Hart-Davis, 1956, p.68, cat. no.215;  
Patricia Reed, *William Nicholson: Catalogue  
Raisonné of the Oil Paintings*, Modern Art Press,  
London, 2011, p.442, cat. no.552, illustrated.

⊕ £ 25,000-35,000  
€ 28,200-39,500 US\$ 33,200-46,500



PROPERTY FROM A HAMPSTEAD COLLECTION

**CHARLES GINNER, A.R.A.**

1878-1952

**St. Just In Cornwall - A Landscape With Cottages**

signed  
pen and ink and watercolour on paper  
25 by 30cm.; 9¾ by 11¾in.

**PROVENANCE**

Gifted by the Artist to Mrs. Frank Rutter  
The Fine Art Society, 1985  
Henry Wyndham Fine Art Ltd, London, where  
acquired by the family of the present owners

**EXHIBITED**

London, St George's Gallery, *Charles Ginner and  
Randolph Schwabe*, March 1926 (details untraced);  
London, The Fine Art Society, *Charles Ginner*,  
7th - 25th October 1985, cat. no.13, illustrated.

**LITERATURE**

Charles Ginner, *List of Paintings, Drawings, etc. of  
Charles Ginner*, Book II, 1919-1924, p.135.

⊕ £ 5,000-8,000  
€ 5,700-9,100 US\$ 6,700-10,700



116

PROPERTY FROM A HAMPSTEAD COLLECTION

**ROBERT POLHILL BEVAN**

1865 - 1925

**Sale at Ward's Repository (Ward's No. 2) (Dry 36)**

Lithograph, 1921, from the edition of 50,  
on cream wove paper  
image: 31 by 36.5cm.; 12½ by 14¾in.  
sheet: 38 by 44cm.; 15 by 17¾in.

**PROVENANCE**

Sale, Christie's London, 29th June 1978, lot 191

£ 2,500-3,500  
€ 2,850-3,950 US\$ 3,350-4,650



117



118

118

PROPERTY FROM A HAMPSTEAD COLLECTION

**CHARLES GINNER, A.R.A.**

1878-1952

Backs of Gardens, Oxted, Surrey

signed

oil on board

19 by 16.5cm; 7½ by 6½in.

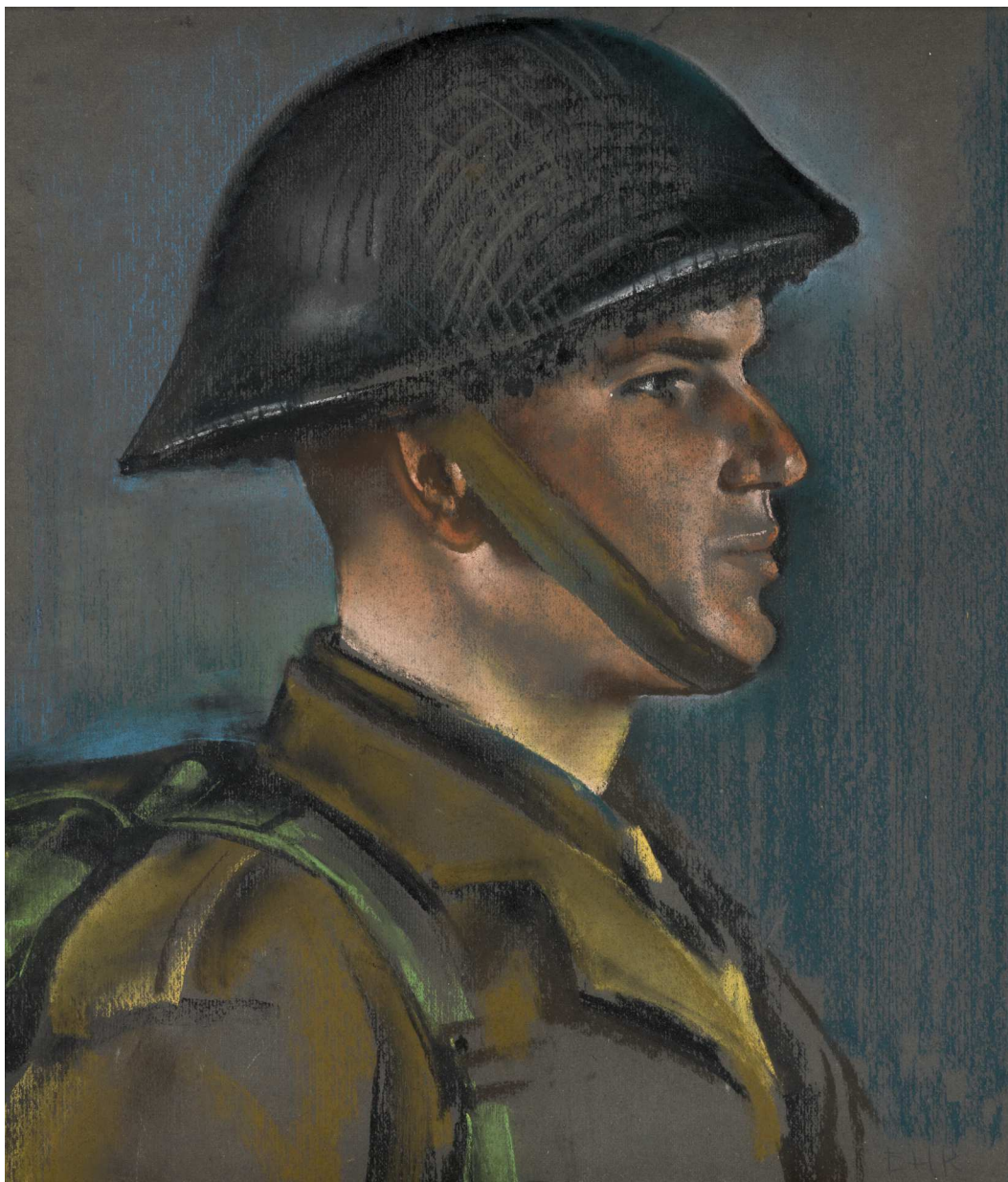
**PROVENANCE**

Gifted by the Artist to Jane Moncur, and thence by descent to the previous owner  
Sale, Christie's London, 11th November 1988, lot 319 where acquired by the family of the present owners

⊕ £ 6,000-8,000

€ 6,800-9,100 US\$ 8,000-10,700





119

119

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ERIC KENNINGTON, R.A.

1888-1960

Head of a Soldier

signed with initials

pastel on paper

52 by 45.5cm.; 20½ by 18in.

Executed circa 1942-3.

**PROVENANCE**

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

⊕ £ 20,000-30,000

€ 22,600-33,800 US\$ 26,600-39,800



120

120

## MARK GERTLER

1891 - 1939

### Still Life with Red Tulips

signed and dated 1931

oil on canvas

45.5 by 56cm.; 18 by 22in.

#### PROVENANCE

Sale, Sotheby's London, 24th November 1993, lot 67, where acquired by the present owner

£ 15,000-25,000

€ 16,900-28,200 US\$ 19,900-33,200





121

121

PROPERTY OF AN IMPORTANT PRIVATE COLLECTION

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

1898-1986

**Figures in the Wood and Prometheus Shows Minerva the Statue**

signed and variously inscribed  
pencil, wax crayon, pastel, gouache and  
watercolour on paper  
28.5 by 23.5cm.; 11¼ by 9¼in.  
Executed in 1949-50.

**PROVENANCE**

The Artist's Family

**EXHIBITED**

Perry Green, Henry Moore Foundation, *Moore and Mythology*, 3rd April - 23rd September 2007, cat. no.24, with tour to Musée Bourdelle, Paris.

**LITERATURE**

Ann Garrould (ed.), *Henry Moore Complete Drawings 1940-49*, Vol. 3, The Henry Moore Foundation in Association with Lund Humphries, Aldershot, 2001, cat. no.AG 49-50.6, illustrated p.297.

⊕ £ 15,000-25,000

€ 16,900-28,200 US\$ 19,900-33,200



122

122

PROPERTY OF AN IMPORTANT PRIVATE COLLECTION

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

1898-1986

**Man Making His World**

signed and inscribed; also inscribed on the reverse

pencil, wax crayon, pastel, watercolour and gouache on paper

29 by 23cm.; 11½ by 9in.

Executed in 1949-50.

**PROVENANCE**

The Artist's Family

**EXHIBITED**

Perry Green, Henry Moore Foundation, *Moore and Mythology*, 3rd April - 23rd September 2007, cat. no.26, with tour to Musée Bourdelle, Paris.

**LITERATURE**

Ann Garrould (ed.), *Henry Moore Complete Drawings 1940-49*, Vol. 3, The Henry Moore Foundation in Association with Lund Humphries, Aldershot, 2001, cat. no.AG 49-50.8, illustrated p.298.

With a further study, *Death of Mira* by the same hand to the reverse of the sheet.

⊕ £ 10,000-15,000

€ 11,300-16,900 US\$ 13,300-19,900

123

PROPERTY OF AN IMPORTANT PRIVATE COLLECTION

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

1898-1986

**Two Figures**

signed and dated 32.

ink and wash on paper

43.5 by 35cm.; 17 by 13¾in.

**PROVENANCE**

The Artist's Family

**LITERATURE**

John Hedgecoe and Henry Moore, *Henry Moore*,

Simon and Schuster, New York, 1968, p.39;

Ann Garrould (ed.), *Henry Moore, Complete Drawings 1930-39*, Vol. 2, London, 1998, cat.

no.AG 32.15, illustrated p.61.

⊕ £ 3,000-5,000

€ 3,400-5,700 US\$ 4,000-6,700



123





124

124

## EILEEN AGAR, R.A.

1899-1991

### Vase with Flowers

signed

oil on canvas

55 by 46cm.; 21¾ by 18in.

Executed in 1939.

#### PROVENANCE

Sale, Sotheby's London, 13th July 2007, lot 38, where acquired by the present owner

⊕ £ 12,000-18,000

€ 13,600-20,300 US\$ 16,000-23,900

125

## JOHN TUNNARD, A.R.A.

1900-1971

### Diptera

signed, dated 1967 and inscribed

gouache, ink, and oil pastel on paper

38 by 55cm.; 15 by 21¾in.

#### PROVENANCE

Leicester Galleries, London

Gordon Hepworth Galleries, London where acquired by the present owner, 6th December 1994

#### EXHIBITED

London, Leicester Galleries, *John Tunnard, Recent Paintings and Gouaches*, 28th June - 22nd July 1967, cat. no.16;

London, Royal Academy of Arts, 1968, cat. no.128 (details untraced);

Brighton, Brighton Art Gallery, *Autumn Exhibition*, 1968 (details untraced);

London, Redfern Gallery, *John Tunnard, Paintings and Gouaches*, 8th March - 2nd April 1977, cat. no.53;

Durham, Grey College, *John Tunnard: His Life and Art from the 1920s to the 1970s*, 3rd - 26th June 2011, cat. no.73, illustrated p.36;

Durham, DLI Museum and Durham Art Gallery, *John Tunnard, Nature, Politics and Science*, 18th July - 4th October 2015, cat. no.88.

#### LITERATURE

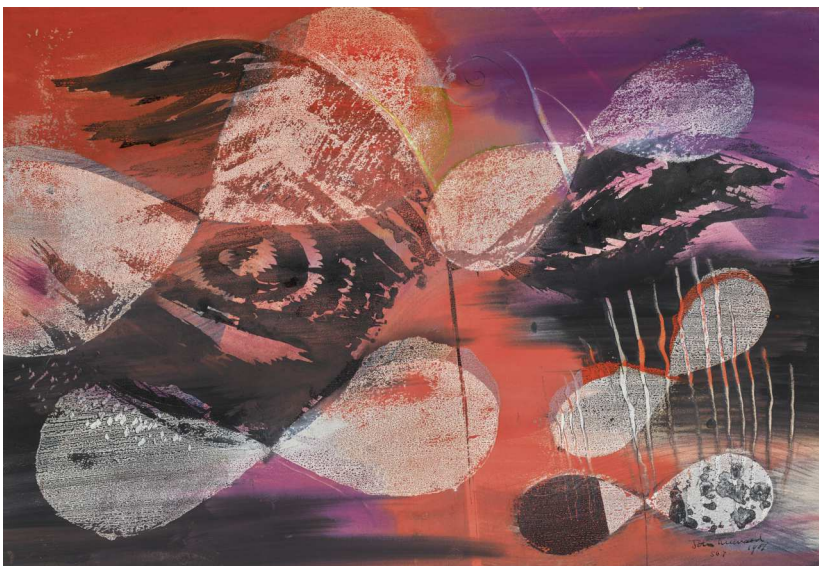
Alan Peat & Brian A. Whitton, *John Tunnard, His Life and Work*, Scolar Press, Aldershot, 1997, cat. no.865, p.201, illustrated pl.55;

Simon Martin, *John Tunnard, Inner Space to Outer Space*, Pallant House Gallery, Chichester, 2010, illustrated fig.68, p.121.

We are grateful to Professor Brian Whitton for his kind assistance with the cataloguing of the present work and lot 126.

⊕ £ 7,000-10,000

€ 7,900-11,300 US\$ 9,300-13,300



125





126

126

## JOHN TUNNARD, A.R.A.

1900-1971

### Effigy

signed, dated 1959 and inscribed; also signed, titled and inscribed on the backboard  
 crayon, watercolour, gouache and pen and ink on paper laid on board  
 54 by 51.5cm.; 21¼ by 20½in.

### PROVENANCE

McRoberts and Tunnard, London, 14th January 1960  
 Sale, Christie's London, 16th November 2007,  
 lot 82, where acquired by the present owner

### EXHIBITED

Alan Peat & Brian A. Whitton, *John Tunnard, His Life and Work*, Scolar Press, Aldershot, 1997, cat. no.696, p.190.

⊕ £ 25,000-35,000  
 € 28,200-39,500 US\$ 33,200-46,500





127

## KEITH VAUGHAN

1912-1977

### Study for At the Beginning of Time / Theseus

oil on board  
28 by 126.5cm.; 11 by 49<sup>3</sup>/<sub>4</sub>in.

#### PROVENANCE

The Estate of the Artist  
Prunella Clough  
Private Collection  
Sale, Sotheby's London, 14th November 2012,  
lot 183  
Private Collection

We are grateful to Gerard Hastings, whose new book *Awkward Artefacts: The 'Erotic Fantasies of Keith Vaughan'* is published by Pagham Press in association with the Keith Vaughan Society, for his kind assistance with the cataloguing of the present work.

⊕ £ 20,000-30,000  
€ 22,600-33,800 US\$ 26,600-39,800



127

'I have done the large Theseus painting for the Festival [of Britain] and designed and executed the fifty foot by eleven wall in the Dome [of Discovery] ... they are better than anything I could have done two years before'

KEITH VAUGHAN, DECEMBER 1951

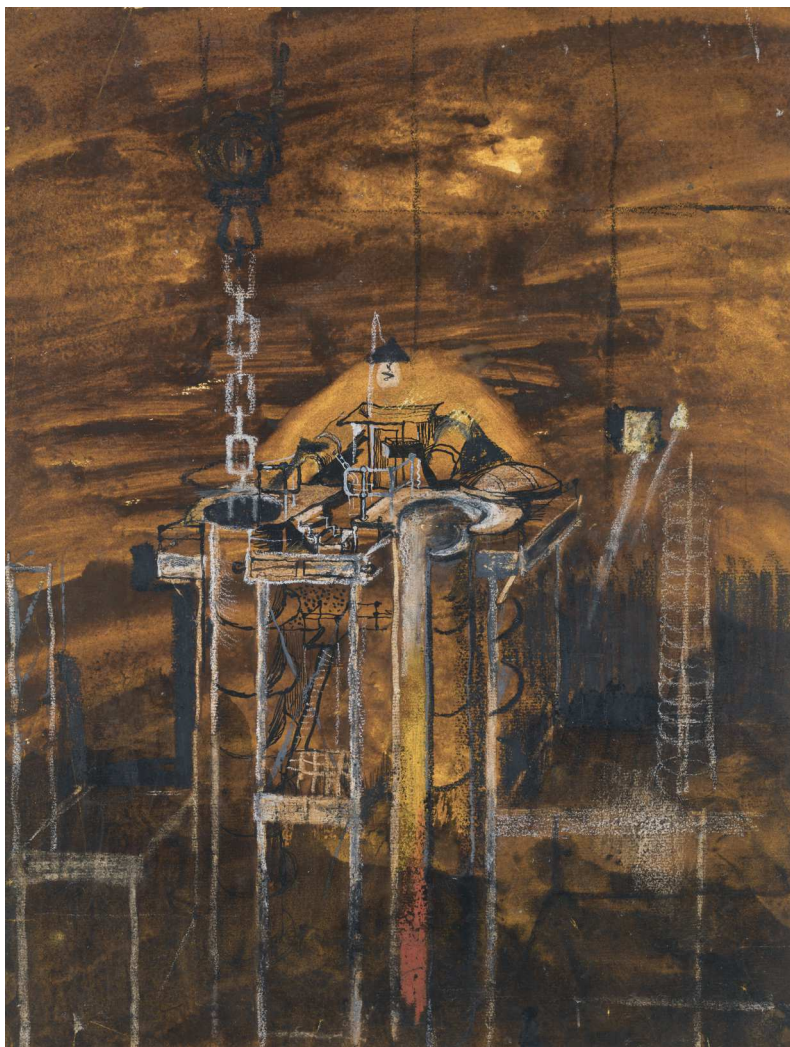


Keith Vaughan painting *The Dome of Discovery*.  
Photographer unknown.



# GRAHAM SUTHERLAND THE WAR DRAWINGS

Sutherland worked as an Official War Artist from 1940-45, and after initially depicting scenes of bomb damage in South Wales and London, he moved on to record the industrial efforts on the home front which were supporting the war abroad. He created fiery images of blast furnaces, of tin mining in Cornwall, limestone quarrying and opencast coal mining. In some cases the focus is on the manufacture of specific armaments; in others the works convey hard labour within an atmosphere not far removed from that of the battlefields across the Channel. Much of Sutherland's output from this period was acquired immediately after the war by the War Artist's Advisory Commission for dispersal amongst museums across the country.



128

GRAHAM SUTHERLAND, O.M.  
1903-1980

## Press for Making Shells

gouache, watercolour, ink, pencil and chalk on paper  
50 by 37.5cm.: 19¾ by 14¾in.

### PROVENANCE

Sale, Sotheby's London, 5th April 2000, lot 94, where acquired by the present owner

### LITERATURE

Roberto Tassi, *Sutherland, The Wartime Drawings*, Sotheby Parke Bernet, London, 1980, cat. no.131, p.134, illustrated (as *Big Gun Manufacture, Woolwich*).

The present work is related to *Press for Making Shells* (1941, Manchester City Galleries) however, it most probably dates from a second series of blast furnaces and steel foundries, made in 1944 at Woolwich Arsenal.

⊕ £ 7,000-10,000  
€ 7,900-11,300 US\$ 9,300-13,300

128

## GRAHAM SUTHERLAND, O.M.

1903-1980

Flow of Molten Iron Being Poured  
into a Ladle

pencil, gouache and ink on paper  
10 by 15.5cm.; 4 by 6in.  
Executed in 1942.

## PROVENANCE

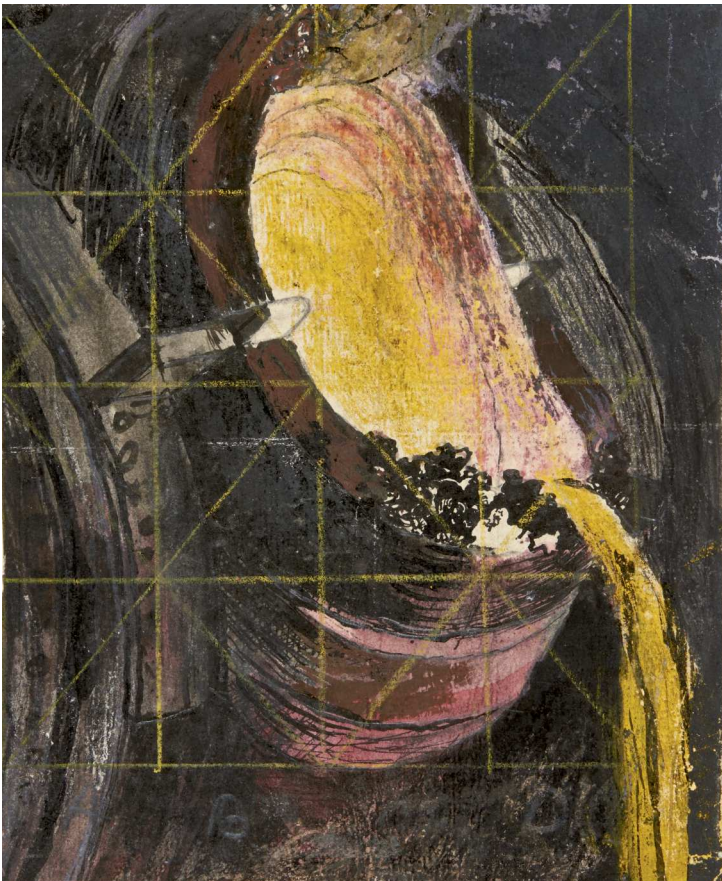
Galleria Bergamini, Milan  
Private Collection

⊕ £ 5,000-8,000

€ 5,700-9,100 US\$ 6,700-10,700



129



130

## GRAHAM SUTHERLAND, O.M.

1903-1980

## Mouth Of A Molten Iron Container

pen and ink, pencil, pastel, watercolour and  
crayon on paper, squared for transfer  
17 by 14cm.; 6¾ by 5½in.  
Executed in 1942.

## PROVENANCE

Galleria Bergamini, Milan  
Private Collection

## LITERATURE

Roberto Tassi, *Sutherland, The Wartime  
Drawings*, Sotheby Parke Bernet, London, 1980,  
cat. no.117, p.124, illustrated.

⊕ £ 4,000-6,000

€ 4,550-6,800 US\$ 5,400-8,000



## KEITH VAUGHAN

1912-1977

### The Forest

signed; also signed twice with initials, titled, dated 1955-56, and variously inscribed on Artist's labels attached to the canvas overlap and the stretcher bar  
oil on canvas  
91 by 71cm.; 36 by 28in.

#### PROVENANCE

Acquired directly from the Artist through The Piccadilly Gallery, London, by the husband of the present owner, December 1968

#### EXHIBITED

London, Leicester Galleries, *Keith Vaughan: New Paintings*, June 1956, cat. no.24;  
Wakefield, Wakefield City Art Gallery, *Vision and Reality: An Exhibition of Contemporary Paintings and Sculpture*, September - October 1956 (details untraced);  
Bradford, City of Bradford Art Gallery, 1957 (details untraced);  
Paris, Galerie Creuze, *La Peinture Britannique Contemporaine*, October 1957, cat. no.105;  
Bristol, Royal West of England Academy, *Keith Vaughan: Retrospective*, 1958, cat. no.89 (as *Autumn Landscape with Figures*);  
London, Whitechapel Art Gallery, *Keith Vaughan: Retrospective*, March - April 1962, cat. no.193.

#### LITERATURE

Anthony Hepworth & Ian Massey, *Keith Vaughan: The Mature Oils 1946-1977*, Sansom & Company, Bristol, 2012, cat. no.AH211, p.96.

We are grateful to Anthony Hepworth and Gerard Hastings for their kind assistance with the cataloguing of the present work.

⊕ £ 50,000-70,000

€ 56,500-79,000 US\$ 66,500-93,000

Figures and landscapes were Vaughan's central concerns and he explored these twin themes, one way or another, for four decades. His not inconsiderable achievement was to combine the two elements into a harmonious union whereby landscape never merely supports or contextualizes the figure, and the human form never dominates its setting; each is inextricably related to and dependent on the other. This is certainly the case in *The Forest*. We could be forgiven for interpreting the figure as a quasi-self-portrait. Always regarding himself as an outsider, divorced from the rest of life going on around him, Vaughan's sense of personal isolation and dislocation from society has, perhaps, translated itself into this painting.

Reaching out for security to the edge of the canvas, a male figure approaches a dark woodland setting. We are reminded, of course, of Adam after the Fall, setting out into a intimidating world, of Robert Frost's poem *The Road Not Taken* and even of the dark forests of Dante's *Divine Comedy*. Vaughan's subject here is the human condition and he explores it head on. Naked, alone and vulnerable the young man sets off into a hostile terrain. The bough of a tree temporarily shades and protects him but he remains alone and defenseless as he walks into the shadows of the forest. In this context, *The Forest* is an essentially Romantic work.

At this time Vaughan was employing a muted and carefully considered palette of blacks and greys, tempered by ochres and burnt umbers to create ominous atmospheres (see also *Charred Trees*, 1953, *Fruit Fearing Trees* 1952-3 and *Garden*, 1953). This is not a visualization of fresh springtime or a re-enactment of the sunlit security of a golden summer, but an autumnal, poetic exploration of man's innate insecurity.

Gerard Hastings, author of *Awkward Artefacts: The Erotic Fantasies of Keith Vaughan* published by Paghman Press in association with the Keith Vaughan Society.

'All space in painting is an illusion, whether it comes forward or goes back. What is real is the flat surface of the picture and the important thing is what has been painted there.'

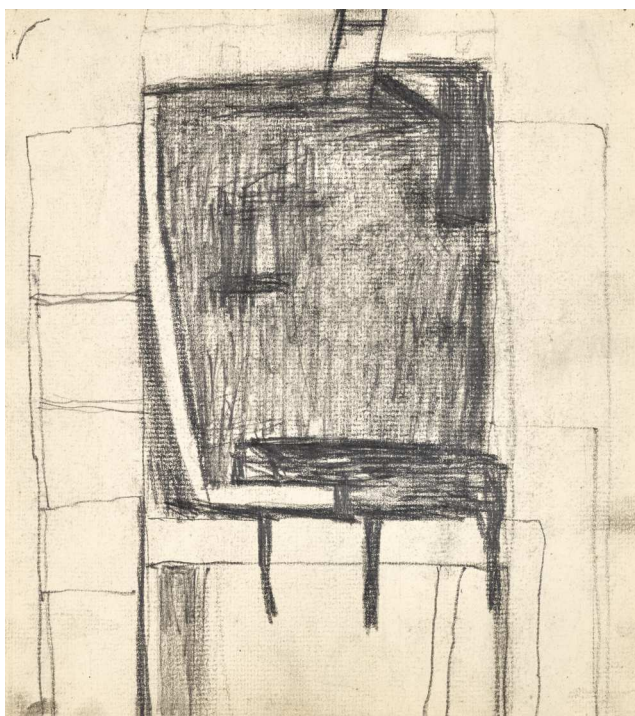
KEITH VAUGHAN, 1961







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133

132

## JOHN PIPER, C.H.

1903-1992

### Auzay (Vendée)

signed and titled  
gouache, oil pastel and pen and ink on paper  
55 by 75.5cm.; 21¾ by 29¾in.  
Executed in 1959.

#### PROVENANCE

Laing Galleries, Toronto  
Sale, Sotheby's London, 2nd October 1996,  
lot 150 where acquired by the present owner

⊕ £ 8,000-12,000  
€ 9,100-13,600 US\$ 10,700-16,000





134

133

## WILLIAM SCOTT, R.A.

1913-1989

### Seated Figure with Cat II

pencil and charcoal on paper  
22 by 19.5cm.; 8¾ by 7¾in.

Executed *circa* 1954.

#### PROVENANCE

Archeus Fine Art, London  
Sale, Lyon & Turnbull, Edinburgh, 28th November  
2006, lot 120, where acquired by the previous owner  
Their sale, Sotheby's London, 14th June 2016,  
lot 125, where acquired by the present owner

The present work is registered with the William  
Scott Archive as no.1777.

⊕ £ 4,000-6,000  
€ 4,550-6,800 US\$ 5,400-8,000

134

## IVON HITCHENS

1893-1979

### Keeper's Cottage, Worthington

signed; also signed, titled and inscribed on  
Artist's label attached to the reverse of the frame  
oil on canvas

64.5 by 93cm.; 25¼ by 36½in.

#### PROVENANCE

Alex. Reid & Lefevre Ltd, London  
Acquired by the family of the present owners in  
the late 1940s - early 1950s  
Private Collection

#### EXHIBITED

London, The London Group (details untraced).

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

⊕ £ 20,000-30,000  
€ 22,600-33,800 US\$ 26,600-39,800



## GRAHAM SUTHERLAND, O.M.

1903-1980

## Picton

titled and dated 1972 on the reverse  
oil on canvas  
101.5 by 97.5cm.; 40 by 38½in.

## PROVENANCE

Marlborough Fine Art, London, where acquired by the previous owner  
Sale, Christie's London, 10th June 2005, lot 101  
Fine Art Society, London, where acquired by the present owner, 17th August 2007  
Private Collection

## EXHIBITED

Zurich, Marlborough Galerie AG, *Sutherland: Neue Werke*, 1972-3, cat. no.15, illustrated p.42, with tour to Marlborough Fine Art, London.

## LITERATURE

Roberto Sanesi, *Graham Sutherland*, Centro d'Arte, Zarathustra, 1979, illustrated pl.90 (where dated 1971).

⊕ £ 50,000-80,000

€ 56,500-90,500 US\$ 66,500-107,000

When Sutherland revisited Pembrokeshire in 1967, it was the first time in over twenty years that he had found himself in the landscape that had inspired his early career. The trip was connected to a film on his work that was being made by the Italian director Pierpaolo Rugggerini, and his re-engagement with the place was immediate and powerful. So intense was this connection that Sutherland found himself bitterly regretting the time he had been away: '...I thought I had exhausted what the countryside had to offer both as a "vocabulary" & as inspiration. I was sadly mistaken...' (The Artist, letter of 17<sup>th</sup> March 1976, quoted in *Sutherland in Wales*, Alistair McAlpine, London, 1976, p.6).

Not only the forms and the colours of the landscape, but the very atmosphere of the place appealed once more to Sutherland, and he explored the subject with fresh eyes but a rather different technique from his earlier paintings. The oils of the late 1930s and 1940s were often rather densely worked, but in works such as *Picton* the paint is often thinly applied, allowing the colours to bounce back off the white of the primed canvas and imbuing the whole with a glowing and poetic light. Amidst a dark background, the pale green takes on a symbolic and otherworldly aspect, highlighted with strokes of rich purple pigment.

In Pembrokeshire, Sutherland was particularly drawn to the small estuaries at Sandy Haven and Picton in the southern part of the county. The present work is most likely related to a number of works which take inspiration from an oak tree found along the bank of the estuary at Picton, where the instability of the banks, made up of soft shale and eroded by the tide, had caused the trees to grow into a variety of gnarled and contorted shapes in order to survive. In the present work, knotted roots and branches form the central motif, twisting into anthropomorphic shapes. *Form over River* from 1971-2, in the collection of the Tate, London, is most probably also inspired by this same tree.

Writing of the tree forms which inspired paintings such as the present work, Sutherland wrote: 'the trees are eroded by the tide and wind and they are small oaks, really; I suppose you would call them dwarf oaks. They have the most extraordinarily beautiful, varied and rich shapes which detach them from their proper connotation as trees. One does not think of them so much as trees, more as figures; they have the same urgency that certain movements of figures can have in action' (the Artist, *The Listener*, XCVIII, 1997, p.231, quoted in Ronald Alley, *Graham Sutherland*, Tate Gallery Publications, London, 1982, p.157).



135



## JOHN PIPER

1903 - 1992

## Auch Cathedral

signed, titled and dated 28 IV 1970  
 pencil, crayon, pastel, gouache and wash on  
 paper  
 52.5 by 35.5cm.; 20¾ by 14in.

## PROVENANCE

Marlborough Fine Art, London

⊕ £ 5,000-7,000

€ 5,700-7,900 US\$ 6,700-9,300



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137

## JOHN PIPER

1903 - 1992

## Souvigny

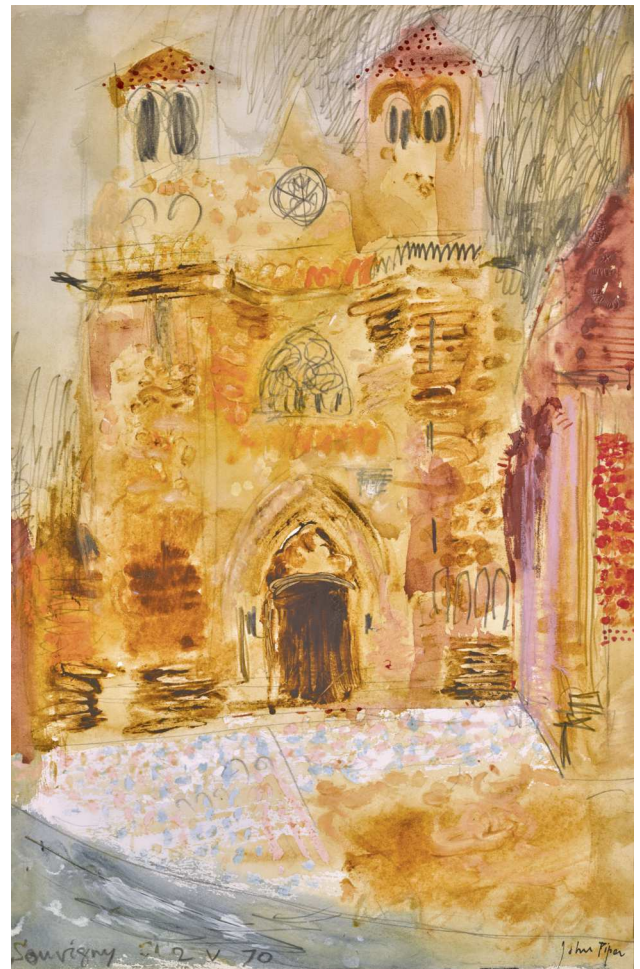
signed, titled and dated 2 V 70  
 gouache, watercolour and pencil on paper  
 52.5 by 34cm.; 20¾ by 13½in.

## PROVENANCE

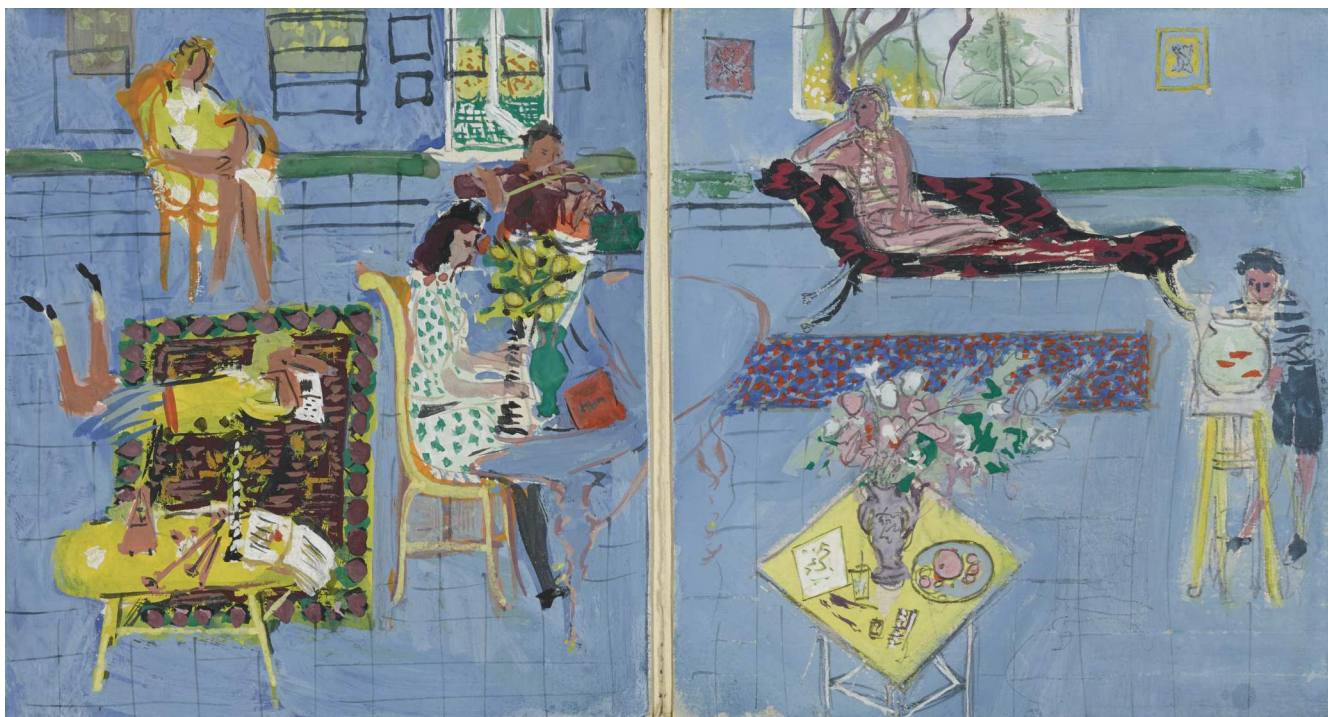
Marlborough Fine Art, London

⊕ £ 3,000-5,000

€ 3,400-5,700 US\$ 4,000-6,700



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'Apart from his radiant gifts as a colourist Ceri Richards is also an exceptionally rare draughtsman. In his best work ... these two attributes combine together with singular power and persuasiveness.'

BRYAN ROBERTSON

(*Ceri Richards: A Retrospective Exhibition*, Whitechapel Art Gallery, (exh. cat.), London, 1960.)

138

## CERI RICHARDS

1903-1971

### Interior with Figures and Piano

gouache and pencil on card, diptych  
overall: 13 by 24cm.; 5 by 9½in.  
Executed circa 1948.

#### PROVENANCE

Redfern Gallery, London  
Private Collection, London, from whom acquired  
by the present owner

⊕ £ 18,000-25,000  
€ 20,300-28,200 US\$ 23,900-33,200





139

## IVON HITCHENS

1893-1979

### Autumn Larch and Chestnut Wood

signed; also signed, titled and inscribed on  
Artist's label attached to the backboard  
oil on canvas  
46 by 109.5cm.; 18¼ by 43¼in.  
Executed in 1950.

#### PROVENANCE

Leicester Galleries, London where acquired by  
R. Hosdell Esq, 1952  
Waddington Galleries, London, where acquired by  
Dr T.G. Milliken, 16th April 1964  
His sale, Sotheby's London, 12th March 1975, lot 123  
Waddington Galleries, London, where acquired by  
Sydney Cooper in the 1970s and thence gifted to  
the present owner

#### EXHIBITED

London, Leicester Galleries, *Exhibition of Works  
by Ivon Hitchens*, June 1952, cat. no.35.

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

⊕ £ 40,000-60,000  
€ 45,100-68,000 US\$ 53,500-80,000





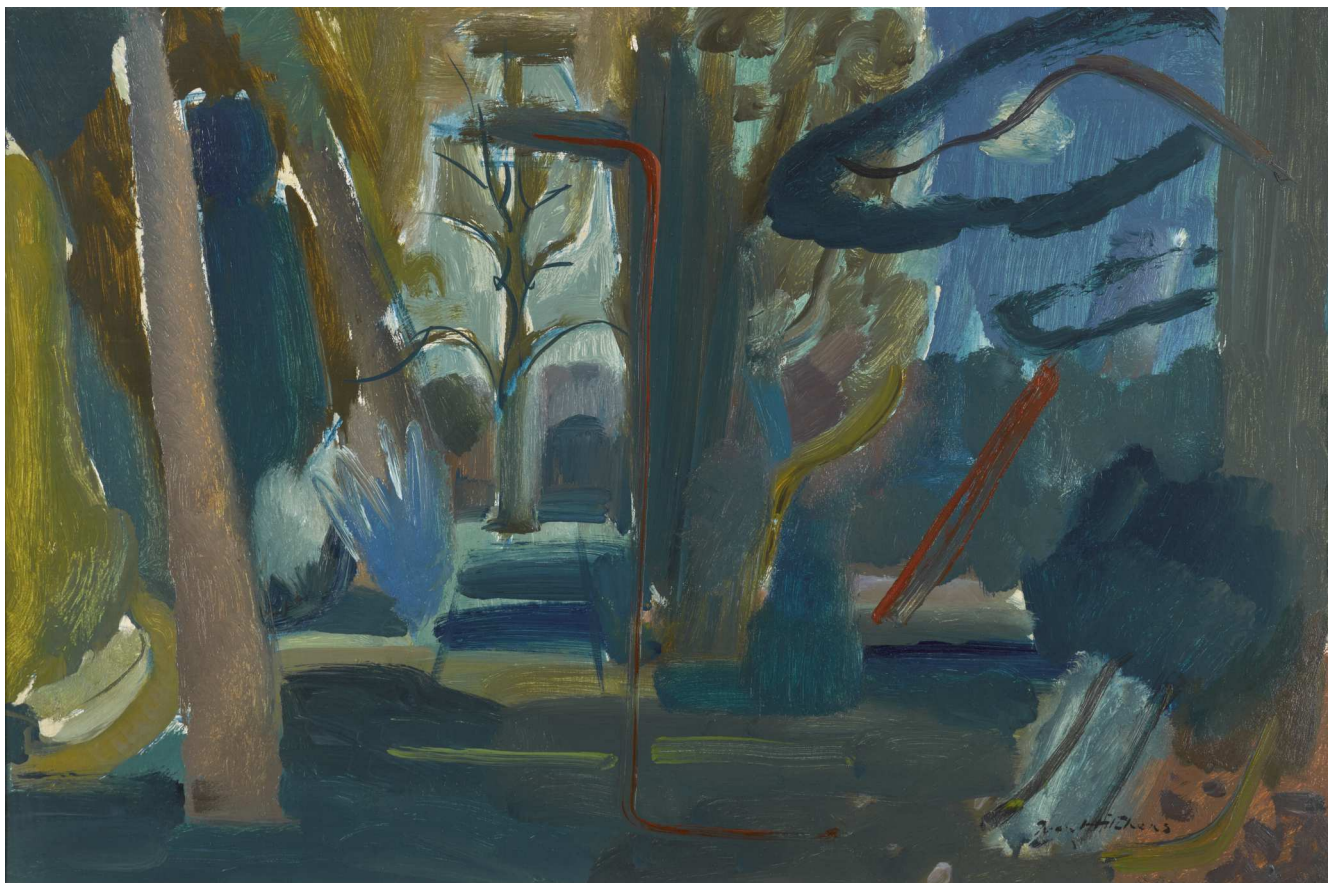
139

'I should like to be able to put on canvas this underlying harmony which I first feel rather than see, and then extract from the facts of nature, distil and later develop according to the needs of the canvas.'

IVON HITCHENS

(quoted in Peter Khoroché, *Ivon Hitchens*, Andre Deutsch, 1990, p.109.)





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## IVON HITCHENS

1893-1979

### Spring Landscape at Moatlands

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

oil on canvas

51 by 76.5cm.; 20 by 30in.

#### PROVENANCE

Leicester Galleries, London

Sale, Christie's, London, 10th June 1983, lot 254, where  
acquired by the present owner

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

⊕ £ 30,000-50,000

€ 33,800-56,500 US\$ 39,800-66,500

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

1898-1986

## Ideas for Sculpture: Two Reclining Figures

signed and dated 80

watercolour, gouache and charcoal on paper, over a printed base  
23 by 17.5cm.; 9 by 7in.

## PROVENANCE

Acquired directly from the Artist by the present owner in 1987

## LITERATURE

Ann Garrould (ed.), *Henry Moore, Complete Drawings 1977-81*,  
Vol. 5, London, 1994, cat. no. AG 80.167, illustrated p.117.

£ 12,000-18,000

€ 13,600-20,300 US\$ 16,000-23,900



142



141

142

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

1898-1986

## Male Torso

signed and numbered 2/9

bronze

height: 13.5cm.; 5½in.

Conceived in 1982, the present work is number 2 from the  
edition of 9.

## PROVENANCE

Acquired directly from the Artist by the present owner in 1983

## LITERATURE

Alan Bowness, *Henry Moore, Complete Sculpture 1980-86*, Vol. 6,  
Lund Humphries, London, 1999, cat. no. 860, illustrated p.51.

£ 10,000-15,000

€ 11,300-16,900 US\$ 13,300-19,900





143

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**WILLIAM GEAR, R.A.**

1915-1997

**Black Stanchion**

signed and dated '56; also signed, titled and dated *July '56*  
on the reverse

oil on canvas

91.5 by 62cm.; 36 by 24½in.

**PROVENANCE**

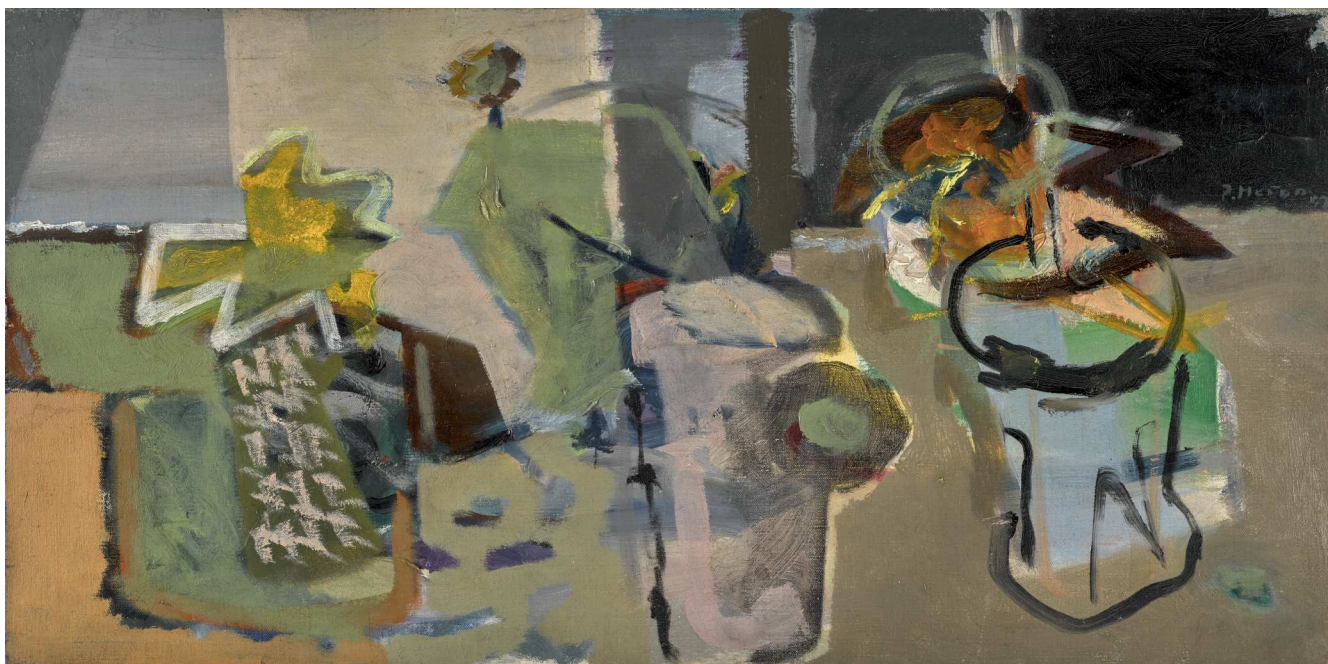
Private Collection, U.K.

**EXHIBITED**

London, Redfern Gallery, *Metavisual, Tachiste, Abstract*,  
4th April - 4th May 1957, cat. no.162.

⊕ £ 12,000-18,000

€ 13,600-20,300 US\$ 16,000-23,900



144

'[In] all good visual art, however representational, what primarily and most immediately affects us is an underlying harmony of form and colour, a visual music of which the component notes and phrases are indeed abstract. It is by the very different quality of their underlying abstract rhythms, rather than by differences of subject, that we distinguish the great painters, one from another...'

#### PATRICK HERON

('London - Paris', *New Statesman and Nation*, 25th March 1950, reproduced in Viven Knight (ed.), *Patrick Heron*, Lund Humphries, London, 1988, p.23.)

144

#### PATRICK HERON

1920-1999

#### Untitled (Still Life)

signed and dated 47; also signed and dated 1947 on the reverse

oil on canvas

31.5 by 63.5cm.; 12½ by 25in.

#### PROVENANCE

Sale, Sotheby's London, 1st December 1999, lot 52

David Messum, London

Sale, Sotheby's London, 26th May 2010, lot 56 where acquired by the present owner

⊕ £ 40,000-60,000

€ 45,100-68,000 US\$ 53,500-80,000





## ROBYN DENNY

1930 - 2014

## 2A (14)

signed and dated 58; also signed and dated 58  
on the reverse  
collage and oil on board  
15.5 by 22cm.; 6½ by 8¾in.

## PROVENANCE

The Artist  
Jonathan Clark & Co, London, where acquired by  
the present owner in 2007

## EXHIBITED

London, Jonathan Clark & Co in association  
with Laurent Delaye, *Robyn Denny / Paintings /  
Collages / 1954-1968*, 6th - 29th June 2007,  
cat. no.13, illustrated.

⊕ £ 3,000-5,000

€ 3,400-5,700 US\$ 4,000-6,700

145

146

## SIR EDUARDO PAOLOZZI, R.A.

1924-2005

Study for Tyrannical Tower Crowned  
with Thorns of Violence

signed, titled, dated 1961 and dedicated

*For Stephan*

pen and ink on paper

36 by 25.5cm.; 14¼ by 10in.

## PROVENANCE

Stephen Spender

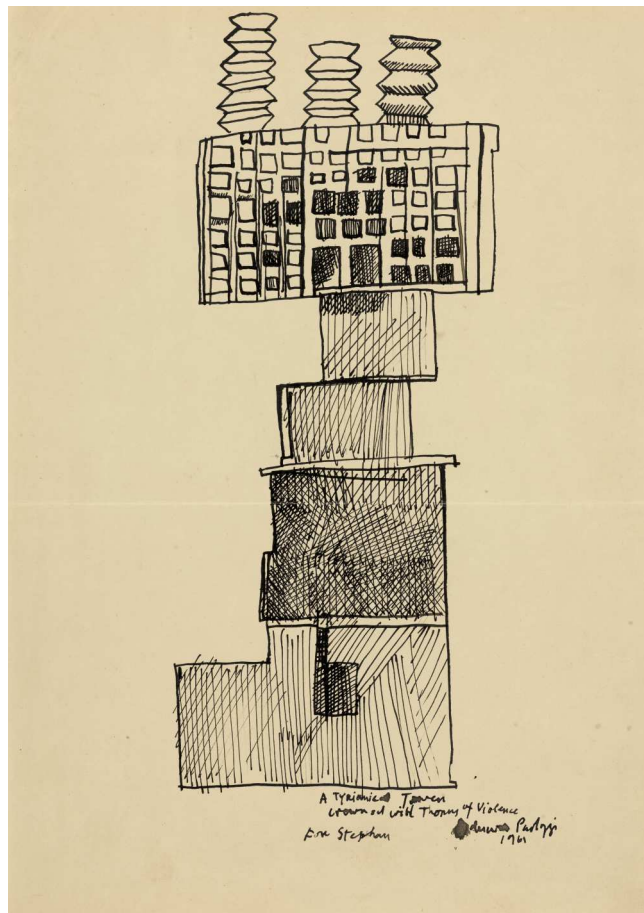
Nikos Stangos, and by descent to a Private  
Collection, LondonOffer Waterman & Co., London, where acquired  
by the present owner

## EXHIBITED

London, Whitechapel Gallery, *Eduardo Paolozzi*,  
16th February - 14th May 2017, cat. no.93, p.275,  
illustrated pl.93, p.129.

⊕ £ 3,000-5,000

€ 3,400-5,700 US\$ 4,000-6,700



146



## JOE TILSON, R.A.

b.1928

## Summer

signed and indistinctly dated; also signed, titled  
and dated 1959 on the reverse  
oil and sand on board  
23 by 15cm.; 9 by 6in.

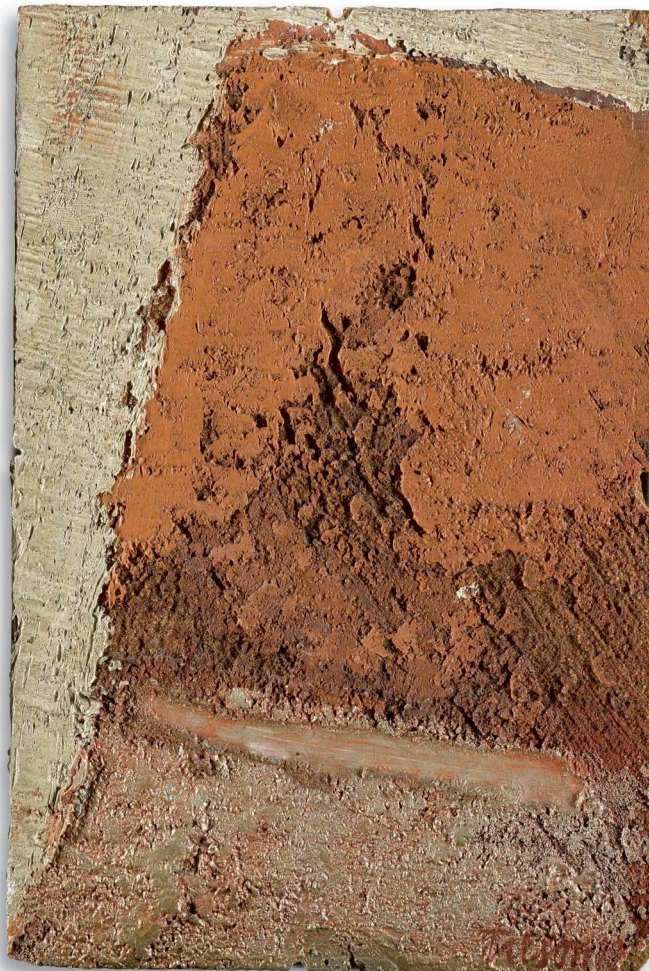
## PROVENANCE

Theo Waddington Fine Art Ltd, London, where  
acquired by the present owner

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

⊕ £ 6,000-8,000

€ 6,800-9,100 US\$ 8,000-10,700



147



148

## SIR EDUARDO PAOLOZZI, R.A.

1924-2005

## Untitled (Relief)

terracotta  
33 by 40.5 by 9cm.; 13 by 15¾ by 3½in.  
Executed circa 1949-50.

## PROVENANCE

Acquired directly from the Artist by Eugene and  
Penelope Rosenberg  
Her sale, Sotheby's London, 11th December 2006,  
lot 172, where acquired by the present owner

⊕ £ 8,000-12,000

€ 9,100-13,600 US\$ 10,700-16,000





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PROPERTY FROM A PRIVATE COLLECTION

## BOYLE FAMILY

### Study for the Westminster Series with Kerb, Yellow Parking Line and Cobbles

signed, titled, dated 1987 and inscribed on the  
reverse  
painted fibreglass  
106.5 by 69.5cm.; 42 by 27½in.

#### PROVENANCE

Acquired directly from the Artists by the previous  
owners in 1994

Their sale, Christie's South Kensington, 16th  
October 2013, lot 205, where acquired 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  
€ 11,300-16,900 US\$ 13,300-19,900





150

150

## PRUNELLA CLOUGH

1919 - 1999

### Lorry with Ladder 1

signed twice  
oil on canvas  
52 by 50cm.; 20½ by 19¾in.  
Executed circa 1953.

#### PROVENANCE

Corporate Collection, U.K.  
Their sale, Sotheby's London, 15th July 2008, lot 144, where acquired by the present owner

#### EXHIBITED

Osborne Samuel, London, *Prunella Clough, Unconsidered Wastelands*, 16th April - 16th May 2015, un-numbered catalogue, illustrated p.8, 27.

#### LITERATURE

Frances Spalding, *Prunella Clough: Regions Unmapped*, Lund Humphries, Farnham, 2012, p.103, illustrated pl.61.

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

Clough was always interested in the trade and tackle of labour; workmen's gear and machine forms provided her with helpful visual information throughout her career, since they provided her with the necessary 'ready-made abstract shapes' she could appropriate for her paintings. These were translated into a formal arrangement generally hovering somewhere between abstraction and figuration. In her earlier works, such as *Lorry with Ladder I*, she included figures,

and these, without exception, were treated as formally as surrounding objects from the building site on which they worked.

Clough's choice of colour here is made up of a series of muted earth pigments – burnt and raw umbers, subdued oranges and low-key greys. These, while communicating something of the reality of worksite labour, also create a harmonious and economical palette. The composition is carefully balanced into a pattern of pictorial forms – diagonals, horizontals and verticals carefully structured and adjusted into a resolved arrangement.

Gerard Hastings.

⊕ £ 30,000-50,000  
€ 33,800-56,500 US\$ 39,800-66,500



## ALAN DAVIE

1920-2014

## Old Man's Dream

signed, titled and dated 1949 on the reverse  
oil on board  
122 by 181.5cm.; 48 by 71½in.

## PROVENANCE

The Artist  
Gimpel Fils, London, where acquired by the present owner

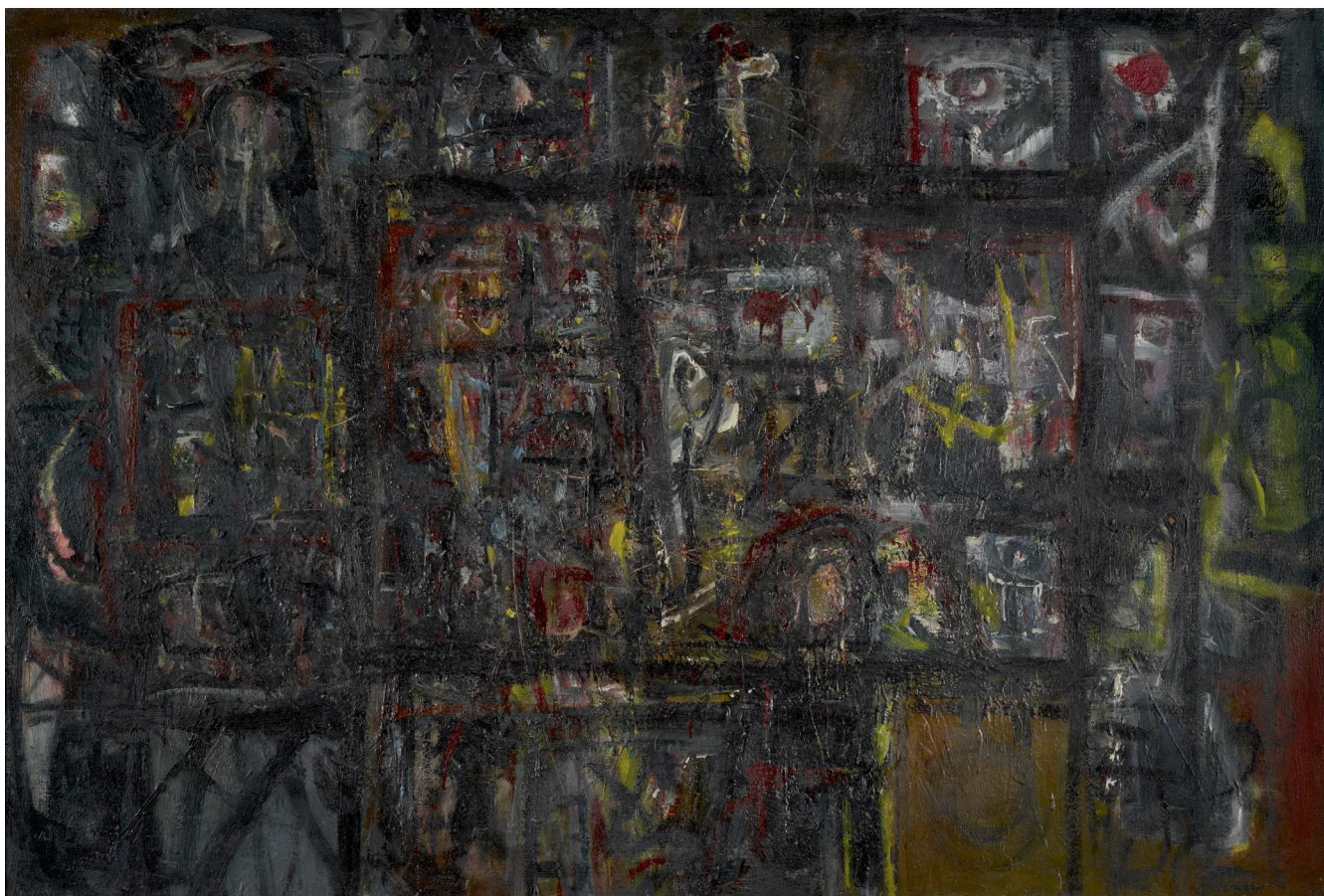
£ 40,000-60,000  
€ 45,100-68,000 US\$ 53,500-80,000

At the conclusion of World War II, Alan Davie was demobilised from service, returning to Edinburgh and his native Scotland in 1946. Two years later, he decided to take advantage of the travel grant originally awarded to him in 1940 and which he could not utilise as war spread throughout Europe. Embracing peace-time, Davie embarked upon a European tour with his wife, Bili, from spring 1948 until spring of the following year, walking and hitch-hiking through France, Spain, Switzerland, and Italy. During his time abroad, Davie kept journals from 6<sup>th</sup> April 1948 until 30<sup>th</sup> March 1949, which Alan Bowness described as 'a rapt account of what was plainly an overwhelming experience, a strange mixture of innocence and naivety, a journal in which the author sometimes seems like an adolescent boy moving through a world too full of marvels to be anything but a dream.' (Alan Bowness, 'Notes on the Paintings of Alan Davie' in *Alan Davie*, London, Lund Humphries, 1967, p.169). Davie's grand tour was to prove formational, creatively fruitful and personally immensely beneficial. Painted in 1949, either during or immediately after this trip, *Old Man's Dream* is the visual representation of seminal experiences, of Davie at the outset of a distinctive and distinguished career.

A series of precipitous events set Davie's fortunes: exhibitions were organised for Florence in November 1948 and in Venice the following month during the first Biennale

since the end of hostilities. Peggy Guggenheim visited Davie's exhibition and proceeded to purchase *Music of the Autumn Landscape*, a transformational encounter that led to exhibitions in New York at Catherine Viviano Gallery and an introduction to Gimpel Fils in London. Where Guggenheim herself was instrumental in the enthusiastic reception of Davie's work on the international stage, it was her collection that was to prove a catalyst for Davie's febrile imagination. Exceptional Surrealist works by Paul Klee, Hans Arp, and Max Ernst sat alongside monumental Abstract Expressionist paintings by Jackson Pollock, then relatively unknown in Europe. Such exposure, at this stage experienced by Davie alone amongst his British contemporaries, left a profound impression and instigated immediate evolution. The lineage between the Surrealists and the New York School that embraced the unconscious and chance, urges and impulses, spoke to Davie's personal affinity with the inexplicable and surreal, as did the poeticism of the Surrealists and the performative working methods of Pollock. Synthesising these two related strands of artistic practice, Davie had begun to formulate his own vision by the end of the 1940s.

In *Old Man's Dream*, a grid-like internal armature of black paint encloses heavily worked accretions of paint. The impervious surface and compact forms suggest an intensity of working process, a concentration and fervour in Davie's handling of paint. Although Davie was yet to embrace Zen beliefs, his spiritual approach to work was already closely aligned with Zen practices. Davie wrote in his travel journal that he was '...opposed to conscious and systematic work... free from the props of individualism and mannerism of style, against accepted human laws and values, but bound in its free rhythm and natural force by the true laws of natural forms, the unknown laws which govern in such a mysterious way the elements of sky, sea, stones, jungles, stars and celestial spheres.' (Alan Davie, quoted in *Alan Davie*, with essays by Douglas Hall and Michael Tucker, Lund Humphries, London, 1992, p.18). A rhythmic dialogue plays out between lattice and accumulations of organic, free-spirited marks in rich tones of red, orange, yellow and white, with a forceful density that is simultaneously philosophical and exuberant.



151



## WILLIAM SCOTT, R.A.

1913-1989

## Untitled

signed

collage, watercolour and gouache on paper

54.5 by 75cm.; 21½ by 29½in.

Executed circa 1960.

## PROVENANCE

Sale, Christie's South Kensington, London, 20th October 2005, lot 326

Modern British Artists/ Mark Barrow Fine Art, London, where acquired by the present owner

## EXHIBITED

Truro, Lemon Street Gallery, *Aspects of British Sculpture and Painting*, 6th August - 3rd September 2011, un-numbered exhibition, illustrated (where dated 1959).

The present work is registered with the William Scott Archive as no.1778.

⊕ £ 5,000-8,000

€ 5,700-9,100 US\$ 6,700-10,700



152



153

## ROBYN DENNY

1930 - 2014

## 1C5 (London Final)

signed and dated 1955; also signed, titled and dated 1955 on reverse

collage, pencil, ink and gouache on card  
16 by 27cm.; 6¼ by 10½in.

## PROVENANCE

The Artist

Jonathan Clark &amp; Co, London, where acquired by the present owner in 2007

## EXHIBITED

London, Jonathan Clark & Co in association with Laurent Delaye, *Robyn Denny / Paintings / Collages / 1954-1968*, 6th - 29th June 2007, cat. no.8, illustrated.

⊕ £ 4,000-6,000

€ 4,550-6,800 US\$ 5,400-8,000



154

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## ROGER HILTON

1911-1975

March '61

signed, dated *MAR '61* and inscribed on the reverse  
oil and charcoal on canvas  
36 by 25.5cm.; 14¼ by 10in.

### PROVENANCE

Waddington Galleries, London

⊕ £ 12,000-18,000

€ 13,600-20,300 US\$ 16,000-23,900



## PATRICK HERON

1920 - 1999

Soft Pink, Orange and Lemon in  
Brown : December 1966signed and titled on Artist's label attached to the  
backboard

gouache on paper

57.5 by 78cm.; 22½ by 30¾in.

## PROVENANCE

Waddington Galleries, London, where acquired by  
the present owner, 1st April 1968

## EXHIBITED

Dublin, The Dawson Gallery, *Patrick Heron:  
Gouaches*, 15th February - 1st March 1967, cat. no.18.

⊕ £ 10,000-15,000

€ 11,300-16,900 US\$ 13,300-19,900



155

PROPERTY FROM A PRIVATE COLLECTION

## ALAN DAVIE

1920-2014

## Sleeping Flower

oil on canvas

51 by 61.5cm.; 20 by 24¼in.

Executed in August 1967.

## PROVENANCE

Gimpel Fils, London

R. F. Shaw Kennedy, London, and thence by descent  
Sale, Christie's Edinburgh, 23rd October 2008,  
lot 164, where acquired by the present owners

⊕ £ 8,000-12,000

€ 9,100-13,600 US\$ 10,700-16,000



156

PROPERTY FROM A PRIVATE COLLECTION

**LYNN CHADWICK, R.A.**

1914-2003

**Maquette I Diamond**

each stamped with Artist's monogram, numbered 2/9 and stamped C12

bronze

height: 34cm.; 13½in.

Conceived in 1984, the present works are number 2 from the edition of 9.

**PROVENANCE**

Sale, Christie's London, 17th November 2011, lot 235, where acquired by the present owners

**EXHIBITED**

London, Marlborough Fine Art, *Lynn Chadwick, Recent Sculpture*, 31st October - 7th December 1984, cat. no.17, illustrated (another cast);  
 Worthsee, Munich, Galerie Am Lindenplatz, *Lynn Chadwick*, 7th June - 13th July 1991, cat. no.18, illustrated (another cast);  
 Chalford Stroud, Gallery Pangolin, *Lynn Chadwick Prints and Maquettes*, June 2007, un-numbered exhibition, illustrated pp.40-41 (another cast).

**LITERATURE**

Denis Farr and Eva Chadwick, *Lynn Chadwick Sculptor*, Lund Humphries, Farnham, 2014, cat. no.C12, illustrated p.351 (another cast).

⊕ £ 30,000-50,000

€ 33,800-56,500 US\$ 39,800-66,500



157



## PATRICK HERON

1920 - 1999

## Violet Through Venetian (Black) January : 60

signed twice, titled and inscribed on the reverse  
oil on canvas  
76 by 101.5cm.; 30 by 40in.

## PROVENANCE

Bertha Schaefer Gallery, New York  
Private Collection  
Waddington Galleries, London, where acquired by the present owner, 1991

## EXHIBITED

London, Waddington Galleries, 22nd November -  
17th December 1960, cat. no.17;  
Glasgow, Glasgow Institute of Fine Arts, 1961 (details  
untraced);  
New York, Bertha Schaefer Gallery, *Patrick Heron*, 2nd - 21st  
April 1962, cat. no.9, illustrated;  
London, Rutland Gallery, *Patrick Heron: Paintings 1958 - 1966*,  
6th - 31st May 1975, cat. no.6.

The Estate of Patrick Heron is preparing the forthcoming catalogue raisonné of the Artist's work and would like to hear from owners of any works by Patrick Heron, so that these can be included in this comprehensive catalogue. Please write to The Estate of Patrick Heron c/o Modern & Post-War British Art, Sotheby's, 34-35 New Bond Street, London, W1A 2AA or email [modbrit@sothebys.com](mailto:modbrit@sothebys.com).

⊕ £ 60,000-80,000

€ 68,000-90,500 US\$ 80,000-107,000

As the 1950s progressed, Patrick Heron was the recipient of increasing recognition and critical success as a leading international exponent of abstraction in post-war Britain. The decade culminated in two solo exhibitions in London and New York in 1960: his second solo exhibition with Waddington Galleries, London, and his first with Bertha Schaefer, New York. The present work, *Violet Through Venetian (Black) January : 60* was included in the Waddington Galleries show of that year and at Bertha Schaefer two years following. Clement Greenberg, the outspoken champion of the New York school of Abstract Expressionism, visited Heron in London in 1954, and Heron introduced Greenberg to William Scott and Roger Hilton. Though Heron and Greenberg were to part ways but a few years later as Heron resisted Greenberg's attempts to siphon his work into an ideological narrative of visual simplification, their discussions on Jackson Pollock and Mark Rothko made

Heron a primary conduit between New York and St Ives, the two transatlantic centres of experimentation in abstraction. In 1956 a major exhibition of Abstract Expressionism opened at the Tate, the first such collective showing in London. Though Heron had already produced his first totally abstract works the year before, exposure to these monumental, audacious works precipitated a group of stripe paintings that signalled the start of a new phase in Heron's career.

By 1960, and works such as *Violet Through Venetian (Black) January : 60*, stripes had been replaced by an overall homogeneous totality. Colour and shape were as one: 'All colour is shape and all shape is colour. There is no shape that is not conveyed to you by colour, and there is no colour that can present itself to you without involving shape' (Patrick Heron in interview with Martin Gayford, in David Sylvester (ed.) *Patrick Heron*, Tate Gallery Publishing, London, 1998, p.47). Outlines were replaced by 'frontiers', in Heron's terminology, between areas of different colours; relations between 'colour-area-shapes' supplanted the traditional figure and ground dialogue. One of the foremost writers on art of his generation, Heron eloquently explicated the symbiotic relationship that produced colour-area-shapes in a 1969 article for *Studio International*: 'Space in colour. To me, this is the most profound experience which painting has to offer...' (Patrick Heron quoted in Vivien Knight (ed.), *Patrick Heron*, Lund Humphries, Farnham, 1988, p.34).

Colour is written into the evocative title of *Violet Through Venetian (Black) January : 60*, indelibly linking colour, place, and time. In 1962, Heron wrote in an introduction to an exhibition catalogue, 'Colour is both the subject and the means; the form and the content; the image and the meaning in my painting today...' (Patrick Heron quoted in Vivien Knight, *ibid*, p.34). During this phase of his painting, Heron applied paint rapidly to the canvas, building up fluid layers to bring rich depth to colours that met along a 'blurred and rather fuzzy edge' (Patrick Heron, quoted in Vivien Knight, *The Pursuit of Colour* (exh. cat.) Barbican Art Gallery, 1985, p.10). In this work, a rectangle of violet realised in broad twists of paint merges into the titular red with hazy, loose edges, and a smaller black square form hovers lower, close to the left vertical edge, encased within a yellow demarcation and a blur of shadow-like black. Floating within the sumptuous Venetian red, the two shapes are balanced in a taut harmony of composition and colour. As the critic George Dennison wrote when reviewing Heron's 1960 Bertha Schaefer exhibition in *Arts* magazine, 'Heron lays his strongest demands upon colour; and his most sustained investigations are of its properties – its tensions, vibrations, harmonies, reverberations' (George Dennison, quoted in Mel Gooding, *Patrick Heron*, Phaidon, London, 1994, p.161).







159

## BERNARD COHEN

b.1933

### Black & White

signed, titled, dated 25 Dec '58 and inscribed on the reverse  
oil and emulsion on board  
151.5 by 122cm.; 60 by 48in.

#### PROVENANCE

Acquired directly from the Artist by the family of the present  
owners

⊕ W £ 10,000-15,000

€ 11,300-16,900 US\$ 13,300-19,900

160

## DENIS MITCHELL

1912-1993

### Carah

signed with initials, titled, dated 1976 and numbered 3/7 on the  
underside of the base

polished bronze

height (including base): 36cm.; 14in.

Conceived in 1976, the present work is number 3 from the  
edition of 7, plus 1 Artist's Cast.

#### PROVENANCE

Sale, Bonhams London, 19th November 2013, lot 263 where  
acquired by the present owner

#### EXHIBITED

London, Marjorie Parr Gallery, 1977 (details untraced, another cast);  
London, Alwin Gallery, 1977 (details untraced, another cast);  
Bath, Festival Gallery, *Denis Mitchell Sculptures 1950-1978*,  
April 1978, cat. no.42 (another cast);  
Dublin, Bridge Gallery, *Denis Mitchell and Friends*, January  
1997 (un-numbered exhibition, another cast).

We are grateful to the Artist's Estate for their kind assistance  
with the cataloguing of the present work.

⊕ £ 6,000-8,000

€ 6,800-9,100 US\$ 8,000-10,700



160



161

161

## ALAN DAVIE

1920-2014

### Double Jive

signed, titled, twice dated *JUNE 62* and inscribed on the reverse  
oil on canvas  
152.5 by 183cm.; 60 by 72in.

#### PROVENANCE

The Artist  
Gimpel Fils, London, where acquired by the present owner

#### EXHIBITED

São Paulo, Ibirapuera Park, *7th São Paulo Biennial*, September -  
December 1963, cat. no.14, p.242.

#### LITERATURE

Alan Bowness, *Alan Davie*, Lund Humphries, London, 1967,  
cat. no.419, unpaginated, illustrated.

± ⊕ W £ 30,000-50,000  
€ 33,800-56,500 US\$ 39,800-66,500





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PROPERTY OF AN IMPORTANT PRIVATE  
COLLECTION

## JEREMY MOON

1934-1973

### Ariadne

signed with initials, titled, dated -/8/64, and  
inscribed *No 9/64* on the reverse  
acrylic on canvas  
178 by 193cm.; 70 by 76in.

### PROVENANCE

Rowan Gallery, London  
Juda Rowan Gallery, London

### EXHIBITED

Minneapolis, Walker Art Centre, *London: The  
New Scene*, 6th February - 14th March 1965,  
cat. no.54, with tour to The Washington Gallery  
of Modern Art, Washington D.C.; Institute of  
Contemporary Art, Boston; Seattle Art Museum  
Pavilion, Seattle; The Vancouver Art Gallery,  
Vancouver; The Art Gallery of Toronto, Toronto  
and The National Gallery of Canada, Ottawa.

⊕ W £ 15,000-25,000  
€ 16,900-28,200 US\$ 19,900-33,200

163

## GERALD LAING

1936-2011

### Glide

signed, titled, dated *May 1965* and inscribed on the reverse

oil on aluminum and chrome on steel

67.5 by 305 by 28cm; 26½ by 120 by 11in.

Executed in 1965, the present work is listed in the Artist's ledgers as CR 87.

### PROVENANCE

Richard Feigen Gallery, New York  
Kimiko and John Powers

### LITERATURE

David Knight, *Gerald Laing Catalogue Raisonné*,  
The Estate of Gerald Laing in association with  
Lund Humphries, London, 2017, cat. no.90,  
illustrated.

‡ ⊕ W £ 25,000-35,000  
€ 28,200-39,500 US\$ 33,200-46,500



163





164

164

## PATRICK HERON

1920-1999

27 February : 1995 : II

gouache on paper  
35 by 50cm.; 13¾ by 19½in.

### PROVENANCE

Waddington Galleries, London, where acquired by the present owner in 2004

### EXHIBITED

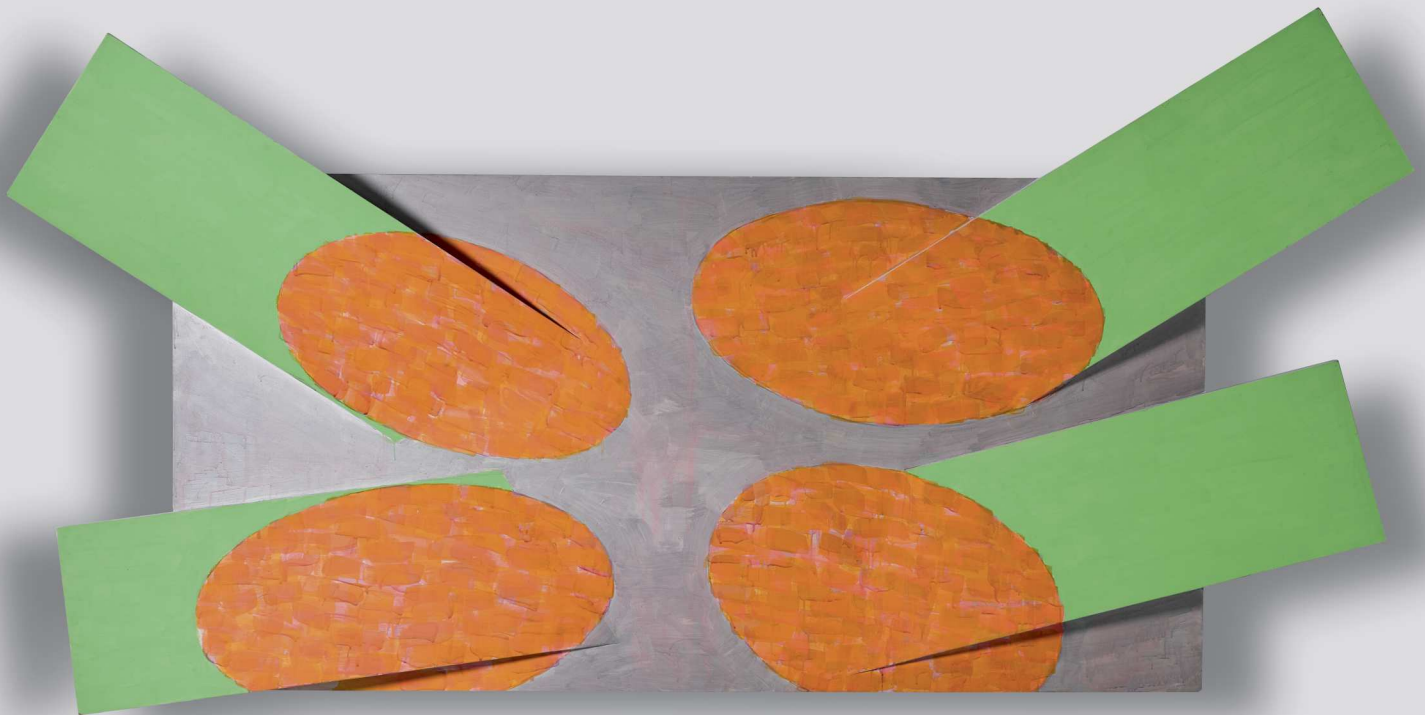
Oxford, Oxford Gallery, *Patrick Heron - Recent Gouaches*, 27th March - 26th April 1995, un-numbered exhibition;  
Sligo, Sligo Art Gallery, *Patrick Heron*, 15th August - 13th September 1996, un-numbered exhibition;  
London, Waddington Custot Gallery, *Patrick Heron, Gouaches from 1961 to 1996*, 9th February - 12th March 2005, un-numbered exhibition.

⊕ £ 8,000-12,000

€ 9,100-13,600 US\$ 10,700-16,000



165



166

165

**SIR EDUARDO PAOLOZZI, R.A.**

1924-2005

**Maquette for Great Ormond Street**

bronze  
height: 23cm.; 9in.  
Conceived in 1993.

**PROVENANCE**

Private Collection, U.K.  
Sale, Bonhams Knightsbridge, 4th June 2013, lot 182, where  
acquired by the present owner

⊕ £ 8,000-12,000  
€ 9,100-13,600 US\$ 10,700-16,000

166

**RICHARD SMITH**

1931-2016

**Boundary**

signed, titled, and dated *Oct 07* on the reverse  
oil on board construction  
132 by 266 by 21cm.; 52 by 104¾ by 8¼in.

**PROVENANCE**

Commissioned from the Artist by Sir Terence Conran in 2007  
for the Boundary Hotel

† ⊕ W £ 15,000-25,000  
€ 16,900-28,200 US\$ 19,900-33,200





167

167

**JOE TILSON, R.A.**

b.1928

**Earthcube**

signed, titled and dated 1979  
 crayon, pastel, pencil, gouache, acrylic, collage  
 and string on paper  
 136 by 105cm.; 53½ by 41¼in.

**PROVENANCE**

Clark Gallery, Lincoln  
 Acquired from the above by Dolly Fiterman  
 Gallery, Minneapolis, where acquired by the  
 present owner

**EXHIBITED**

Lincoln, Clark Gallery, cat. no.42 (details  
 untraced);  
 Minneapolis, Dolly Fiterman Gallery,  
 cat. no.154 (details untraced).

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

£ 6,000-8,000  
 € 6,800-9,100 US\$ 8,000-10,700

168

**KENNETH ARMITAGE, R.A.**

1916-2002

**Bernadette Going to Wales**

stamped with initials, dated 1972/86, and  
 numbered 9/9  
 aluminium and gloss paint  
 height: 25cm.; 9¾in.  
 Conceived in 1972 and cast in 1986, the  
 present work is number 9 from the edition of 9.

**PROVENANCE**

Joseph Wolpe Fine Art, Cape Town, from  
 whom acquired by the present owner

**EXHIBITED**

London, Jonathan Clark Fine Art, *Kenneth  
 Armitage: 60 Years of Sculpture & Drawing*,  
 21st March - 12th April 2001, cat. no.22,  
 illustrated (another cast).

**LITERATURE**

Tamsyn Woolcombe, *Kenneth Armitage: Life  
 and Work*, Lund Humphries, London, 1997, cat.  
 no.194, illustrated p.117 (another cast);  
 James Scott assisted by Claudia Milburn,  
*The Sculpture of Kenneth Armitage*, Lund  
 Humphries, London, 2016, cat. no.209, p.67,  
 illustrated p.209 (another cast).

£ 5,000-8,000  
 € 5,700-9,100 US\$ 6,700-10,700



168



169

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PROPERTY FROM A PRIVATE COLLECTION

**ALAN DAVIE**

1920 - 2014

**Myth of the Snake Birds**

signed and dated *AUG 1967* on the reverse  
oil on canvas  
50.5 by 61.5cm.; 20 by 24¼in.

**PROVENANCE**

Gimpel Fils, London  
Sale, Christie's South Kensington, 24th October  
2007, lot 61, (as *Myth & the Snake Birds*), where  
acquired by the present owners

⊕ £ 12,000-18,000  
€ 13,600-20,300 US\$ 16,000-23,900

170

PROPERTY FROM A PRIVATE COLLECTION

**SIR EDUARDO PAOLOZZI, R.A.**

1924-2005

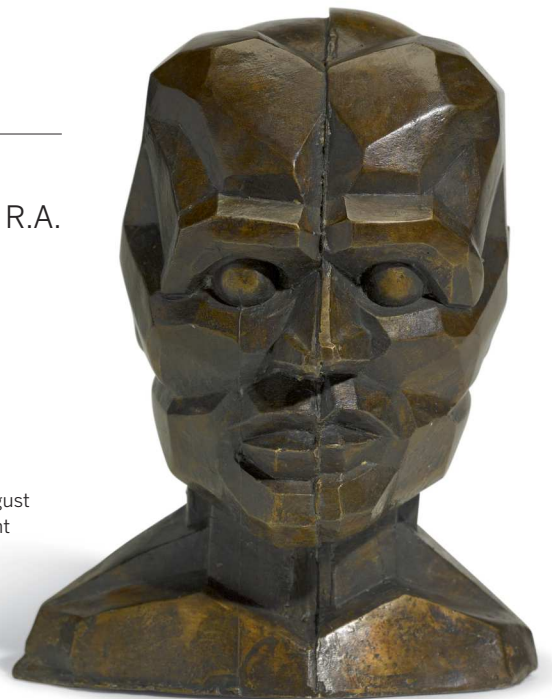
**Male Head**

signed and twice dated *1996*  
bronze  
height: 21cm.; 8¼in.  
Conceived in 1996.

**PROVENANCE**

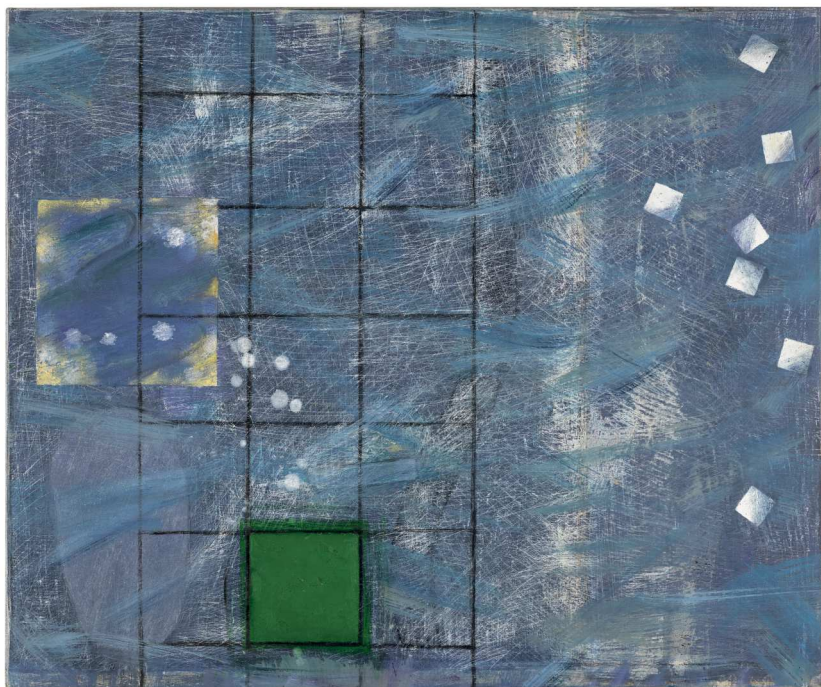
Sale, Lyon & Turnbull, Edinburgh, 25th August  
2011, lot 197, where acquired by the present  
owners

⊕ £ 5,000-7,000  
€ 5,700-7,900 US\$ 6,700-9,300



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## PRUNELLA CLOUGH

1919-1999

### Buzz

signed on the reverse  
oil on canvas  
63.5 by 76.5cm.; 25 by 30in.  
Executed in 1993.

### PROVENANCE

Annely Juda Fine Art, London, where acquired  
and thence gifted to the present owner

### EXHIBITED

London, Olympia, *Prunella Clough, Seeing the  
World Sideways*, 2nd - 7th March 2004,  
cat. no.PC-268.

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

⊕ £ 7,000-10,000  
€ 7,900-11,300 US\$ 9,300-13,300

171

## PETER KINLEY

1926-1988

### Studio Interior with Window (Blue)

signed  
oil on canvas  
122.5 by 91.5cm.; 48¾ by 36in.  
Executed in 1960.

### PROVENANCE

Sale, Christie's London, 12th May 1989, lot 91,  
where acquired by the present owner

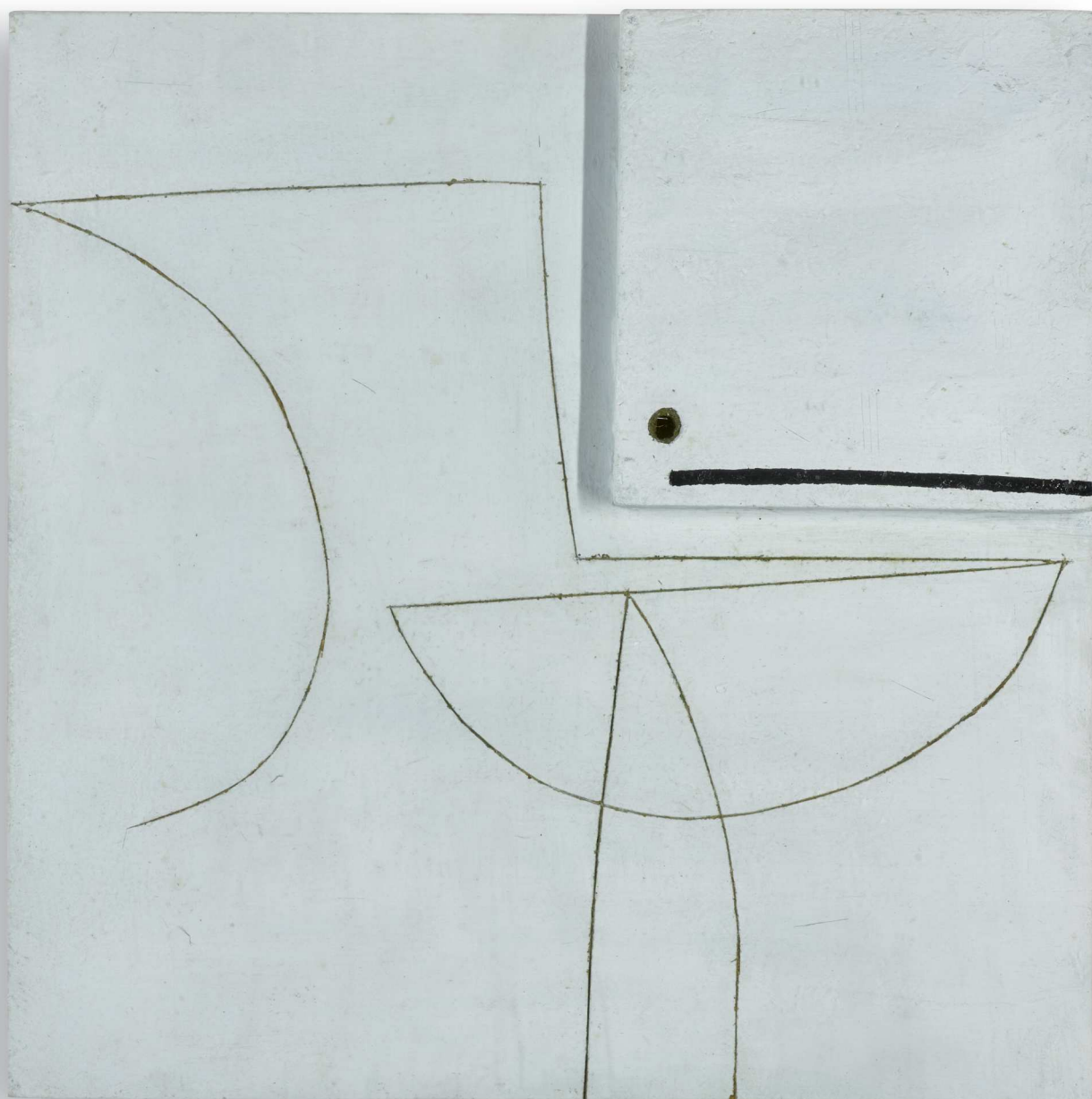
### EXHIBITED

Possibly New York, Paul Rosenberg & Co.  
*Exhibition of Recent Paintings by Peter Kinley*,  
9th January - 4th February 1961, cat. no.5.

⊕ £ 10,000-15,000  
€ 11,300-16,900 US\$ 13,300-19,900



172



173

173

**VICTOR PASMORE, R.A.**

1908-1998

**Linear Development**

signed and dated 1975 on the reverse  
oil on incised board  
40.5 by 40.5cm.; 16 by 16in.

**PROVENANCE**

Galleria Lorenzelli, Milan  
Trimarchi Arte Moderna, Bologna  
Private Collection

**LITERATURE**

Alan Bowness and Luigi Lambertini, *Victor Pasmore, with a Catalogue Raisonné of the Paintings, Constructions and Graphics 1926-1979*, Thames and Hudson, London, 1980, cat. no.577, illustrated.

⊕ £ 15,000-20,000  
€ 16,900-22,600 US\$ 19,900-26,600





174

## IVON HITCHENS

1893-1979

### September Trees and Pond by House

signed; also signed, titled and dated 1956 on Artist's label attached to the stretcher bar oil on canvas  
51.5 by 105.5cm.; 20½ by 41½in.

#### PROVENANCE

Arthur Lenars & Cie, Paris  
Sale, Christie's London, 10th May 1974, lot 254  
Waddington Galleries, London, where acquired by  
Sydney Cooper in the 1970s and thence gifted to  
the present owner

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

⊕ £ 50,000-80,000  
€ 56,500-90,500 US\$ 66,500-107,000





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'I try to use a notion of tones and colours so that the design flows from side-to-side, up-down, and in and out. I am not interested in representing the facts as such until this visual music has been created. But this creation must satisfy me as being true to life, though not naturalistically accurate.'

IVON HITCHENS

(*'Notes on Painting'*, reproduced in *Ark*, the journal of the Royal College of Art, 1956, quoted in Peter Khoroché, *Ivon Hitchens*, Lund Humphries, Aldershot, 2007, p.81.)



## LUCIAN FREUD

1922-2011

## Christmas Day Lunch

charcoal on paper  
28 by 35.5cm.; 11 by 14in.  
Executed in 1977.

## PROVENANCE

L.A. Louver Gallery, California  
James Kirkman Ltd, London  
Galerie Jan Krugier, Geneva  
Their sale, Sotheby's London, 18th November 2014,  
lot 194, where acquired by the present owner

## EXHIBITED

Tokyo, Nishimura Gallery, *Lucian Freud,  
Paintings and Drawings*, 7th May - 2nd June 1979,  
cat. no.20, illustrated.

⊕ £ 10,000-15,000  
€ 11,300-16,900 US\$ 13,300-19,900



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PROPERTY FROM A PRIVATE COLLECTION

## SIR EDUARDO PAOLOZZI, R.A.

1924-2005

## Computer Head

signed, dated '92 and numbered 2/3  
bronze  
height: 17cm.; 6¾in.  
Conceived in 1992, the present work is number 2  
from the edition of 3.

## PROVENANCE

Acquired directly from the Artist by the previous  
owner in 1992  
Their sale, Christie's South Kensington, 21st  
March 2013, lot 172, where acquired by the  
present owners

## EXHIBITED

Chichester, Pallant House Gallery, *Eduardo  
Paolozzi, Collaging Culture*, 6th July - 13th  
October 2013, cat. no.118, illustrated p.99  
(another cast).

⊕ £ 7,000-10,000  
€ 7,900-11,300 US\$ 9,300-13,300



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PROPERTY FROM A PRIVATE COLLECTION

**CRAIGIE AITCHISON, R.A.**

1926 - 2009

**Glass and Flowers Montecastelli**

signed and dated 2001. on the canvas overlap  
oil on canvas

30.5 by 25.5cm.; 12 by 10in.

**PROVENANCE**

Waddington Galleries, London  
Timothy Taylor Gallery, London, where acquired  
by the present owners in 2002

⊕ £ 12,000-18,000

€ 13,600-20,300 US\$ 16,000-23,900





178

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## CALLUM INNES

b.1962

### Exposed Painting, Titanium White

signed and dated 97 on the stretcher bar; also signed, titled, dated 1997 and inscribed on Artist's label attached to the stretcher bar

oil on canvas

95 by 92.5cm.; 37½ by 36½in.

#### PROVENANCE

Galerie Bob van Orsouw, Zurich  
Sale, Van Ham Cologne, 2nd June 2016, lot 197,  
where acquired by the present owner

⊕ £ 15,000-25,000

€ 16,900-28,200 US\$ 19,900-33,200



179

'I want to make paintings that people everywhere can relate to..'

SEAN SCULLY

(Interview with Mark Lawson, *The Guardian*, 7th January 2015.)

179

## SEAN SCULLY

b.1945

Barcelona 10.6.98

signed, titled and dated 10.6.98

watercolour on paper

57.5 by 76.5cm.; 22½ by 30in.

### PROVENANCE

Timothy Taylor Gallery, London, where acquired by the present owner

⊕ £ 25,000-35,000

€ 28,200-39,500 US\$ 33,200-46,500





180

180

**CRAIGIE AITCHISON, R.A.**

1926-2009

**Isle of Arran, From Mainland**

signed, titled and dated 2008. on the canvas overlap  
oil on canvas  
30.5 by 25.5cm.; 12 by 10in.

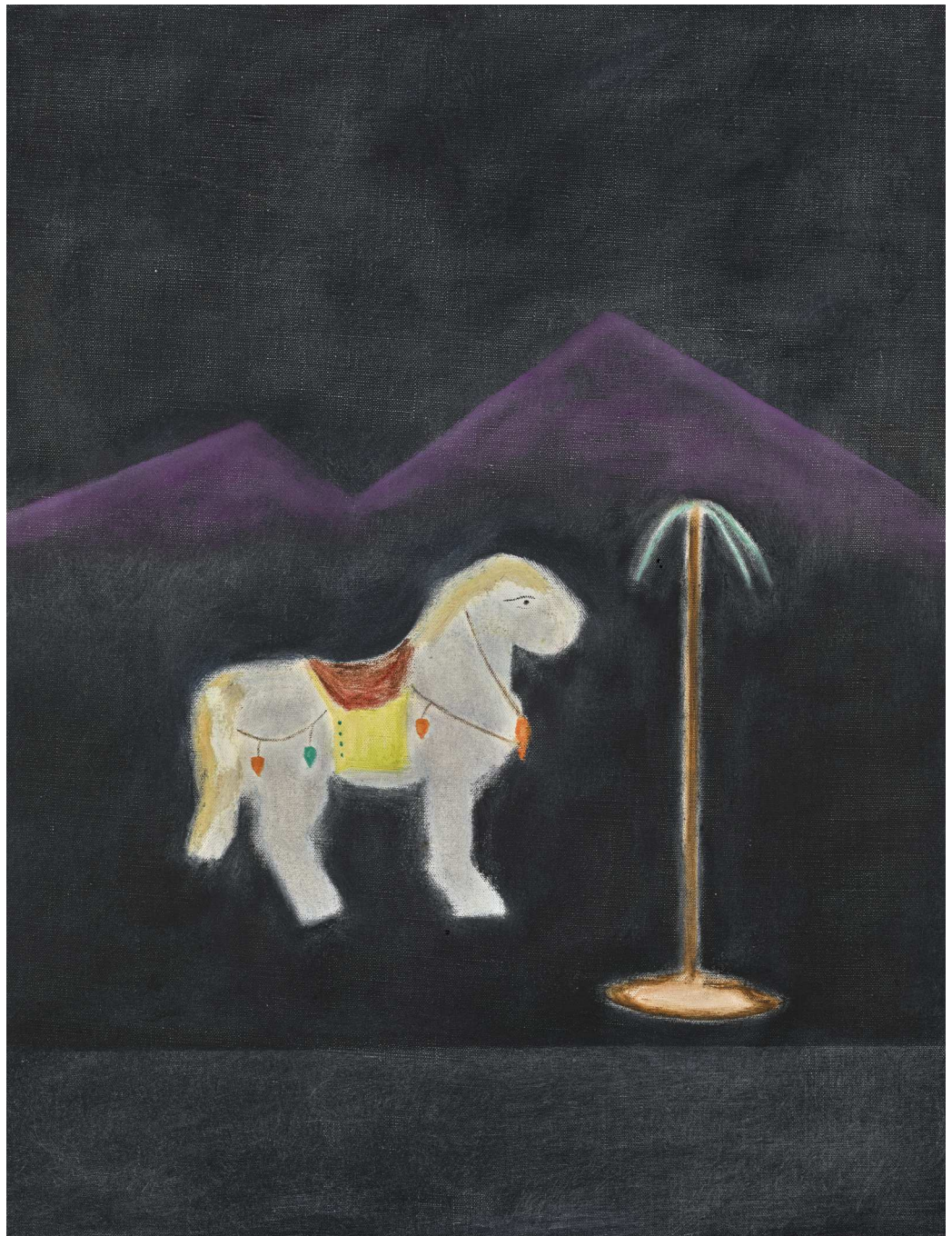
**PROVENANCE**

Timothy Taylor Gallery, London, where acquired  
by the present owner

⊕ £ 15,000-25,000

€ 16,900-28,200 US\$ 19,900-33,200





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181

**CRAIGIE AITCHISON, R.A.**

1926-2009

**Chinese Horse**

oil on canvas  
46 by 36cm.; 18 by 14½in.  
Executed in 1984.

**PROVENANCE**

David Grob Ltd, London  
Timothy Taylor Gallery, London, where acquired  
by the present owner

⊕ £ 20,000-30,000  
€ 22,600-33,800 US\$ 26,600-39,800

**END OF SALE**



Sotheby's EST.  
1744

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JOAN EARDLEY, R.S.A.  
Girl with a Green Scarf  
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JOHN ATKINSON GRIMSHAW  
An Autumnal Scene at Dusk near Leeds  
Estimate £120,000–180,000



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UZO EGONU  
The Arts, 1973.  
Estimate £12,000–18,000



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ANDY WARHOL. \$(4), 1982

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# Sotheby's

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**Sale Number** L17143 | **Sale Title** MODERN & POST-WAR BRITISH ART | **Sale Date** 21 & 22 NOVEMBER 2017

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

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TITLE	FIRST NAME	LAST NAME
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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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- Send me a shipping quotation for purchases in this sale only

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

SIGNATURE \_\_\_\_\_

PRINT NAME \_\_\_\_\_ DATE \_\_\_\_\_



## GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

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

### General

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

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

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

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

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

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

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

### Completing This Form

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

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

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

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

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

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

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

### Conditions of Absentee & Telephone Bidding

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

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

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

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

### Payment

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

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The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, 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. Prospective bidders should also consult [www.sothebys.com](http://www.sothebys.com) for the most up to date cataloguing of the property in this catalogue.

**Buyer's Premium** A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £180,000; 20% on any amount in excess of £180,000 up to and including £2,000,000; and 12.9% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

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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.

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

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is checked and approved by a qualified electrician.

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

### 2. DURING THE AUCTION

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

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

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

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

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

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

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

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

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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.

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- 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.

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Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

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**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.

#### ◊ 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.

#### II Monumental

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

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

## VAT AND OTHER TAX INFORMATION FOR BUYERS

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

purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

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

### 1. PROPERTY WITH NO VAT SYMBOL

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

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

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

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

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

### 2. PROPERTY WITH A † SYMBOL

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

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

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

### 3. PROPERTY WITH A α SYMBOL

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

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will

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

### 4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

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

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

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

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

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

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

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

### 5. EXPORTS FROM THE EUROPEAN UNION

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

Property with no VAT symbol (see paragraph 1)

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

#### Property with a † symbol

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

#### Property with a ‡ or a Ω symbol

The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

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

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

#### Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.

- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.

- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.

- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.
- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT

becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

### 6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

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

Claim forms are available from:

HM Revenue and Customs  
VAT Overseas Repayments Unit  
PO Box 34, Foyle House  
Duncreggan Road, Londonderry  
Northern Ireland, BT48 7AE  
Tel: +44 (0)2871 305100  
Fax: +44 (0)2871 305101  
enq.oru.ni@hmrc.gsi.gov.uk

### 7. SALES AND USE TAXES

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

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

### CONDITIONS OF BUSINESS FOR BUYERS

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 inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

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

(i) commence legal proceedings to

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

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

## 9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty 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.

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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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## SOTHEBY'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



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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

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SOTHEBY'S

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 AND US DOLLARS

As a guide to potential buyers, estimates for this sale are also shown in Euros and US Dollars. 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 = US\$1.3259

£1 = €1.1262

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\_E & \$US

## GLOSSARY OF TERMS

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

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

### 1 GIOVANNI BELLINI

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

### 2 ATTRIBUTED TO GIOVANNI BELLINI

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

### 3 STUDIO OF GIOVANNI BELLINI

In our opinion a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

### 4 CIRCLE OF GIOVANNI BELLINI

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

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

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

### 6 MANNER OF GIOVANNI BELLINI

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

### 7 AFTER GIOVANNI BELLINI

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

**8** The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

**9** The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.

**10** Dimensions are given height before width.

**11** Pictures are framed unless otherwise stated.

1/03 NBS\_GLOS\_BRIT PICS

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