

Sotheby's EST. 1744

MADE IN
BRITAIN

LONDON 20 MARCH 2018



FRONT COVER
LOT 90 (DETAIL)
BACK COVER
LOT 56
THIS PAGE
LOT 1 (DETAIL)

An aerial, top-down view of a large crowd of people at night. The scene is illuminated by several bright blue spotlights that create a rhythmic pattern of light and shadow across the ground. The people are seen in various poses, some standing, some walking, and some in motion, creating a sense of a busy event or festival. The overall color palette is dominated by the deep blues of the spotlights and the dark tones of the night, with occasional highlights from the people's clothing and the ground. The text 'MADE IN BRITAIN' is centered in the upper half of the image in a clean, white, sans-serif font.

MADE IN
BRITAIN



MADE IN BRITAIN

AUCTION IN LONDON
20 MARCH 2018
SALE L18144
10.30 AM

EXHIBITION

Friday 16 March
9 am-4.30 pm

Saturday 17 March
12 noon-5 pm

Sunday 18 March
12 noon-5 pm

Monday 19 March
9 am-4.30 pm

34-35 New Bond Street
London, W1A 2AA
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SALE NUMBER
L18144 "PEBBLES"

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CATALOGUE PRICE

 25 at the gallery

FOR SUBSCRIPTIONS CALL

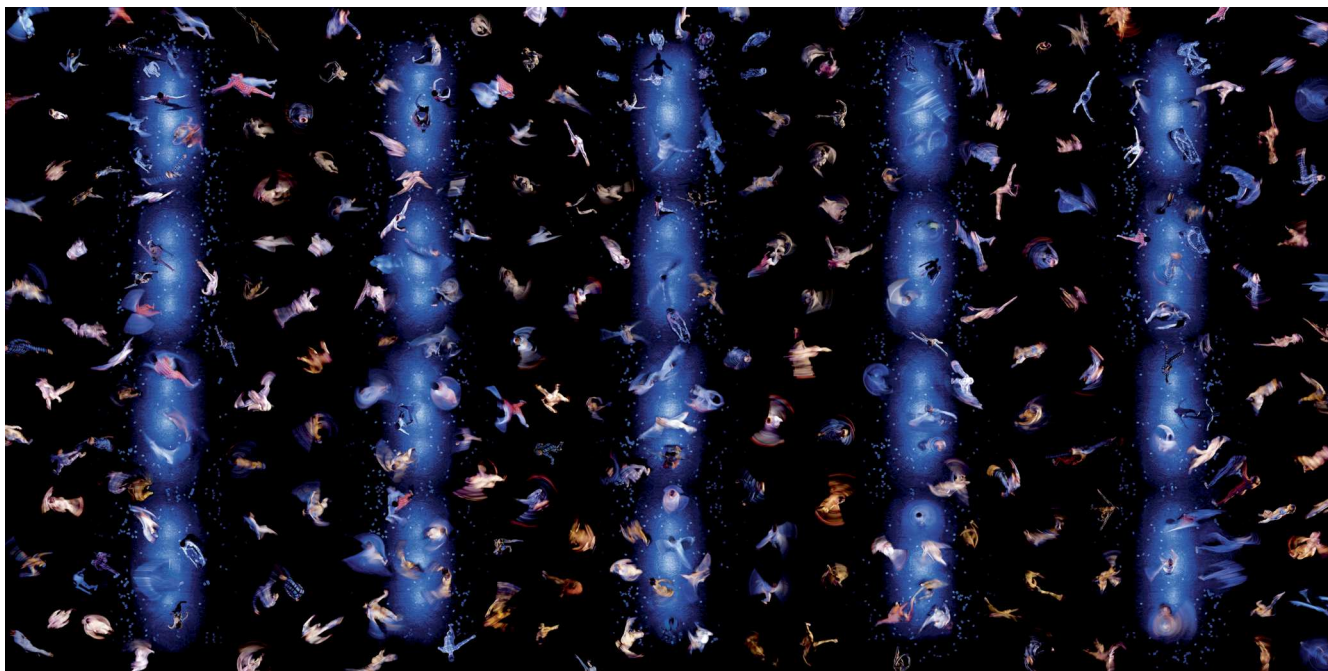
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for UK & Europe
+1 212 606 7000 USA





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1



2

1

MARCUS LYON

b. 1965

Rambert III - Four Elements, 2015

Pigment print, flush-mounted to aluminium.
Signed on a certificate of authenticity that
accompanies the work. Edition 5/7.
80 by 160cm.; 31½ by 63in.

PROVENANCE

Acquired directly from the Artist by the present owner

† W £ 8,000-12,000 € 9,200-13,800

2

MARK WALLINGER

b.1959

Ghost

Screenprint, 2001, signed in pencil, numbered
273/500 verso, on sturdy wove paper
image: 50.8 by 43.8cm.; 20 by 7¼in.
sheet: 55.2 by 48.3cm.; 21¾ by 19in.

⊕ £ 2,500-3,500 € 2,900-4,050



3

FRED BAIER

b.1949

'Prism' Chair

designed 1985-1986, executed 2008
 complex polyester lacquer over M.D.F.
 signed *Fred Baier*

84.5 by 77.5 by 77.5cm.; 33¼ by 30½ by 30½in.

PROVENANCE

Rabley Gallery, Marlborough
 Acquired from the above by the present owner

LITERATURE

John Houston, *Fred Baier: Furniture in Studio*,
 London, 1990, p.17, for related examples.

⊕ W £ 3,000-5,000 € 3,450-5,800

3

4

4

DAMIEN HIRST

b.1965

Sweet Disorder

Photogravure etching with lithographic overlay
 printed in colours, 2013, from *Love Poems*, signed
 in pencil, numbered 47/55 verso, on wove paper
 image: 60.5 by 60.5cm.; 23¾ by 23¾in.
 sheet: 78 by 76cm.; 30¾ by 29¾in.

⊕ £ 5,000-7,000 € 5,800-8,100

5

DAMIEN HIRST

b.1965

She Walks in Beauty

Photogravure etching with lithographic overlay
 printed in colours, 2013, from *Love Poems*, signed
 in pencil, numbered 47/55 verso, on wove paper
 image: 60.5 by 60.5cm.; 23¾ by 23¾in.
 sheet: 78 by 76cm.; 30¾ by 29¾in.

⊕ £ 5,000-7,000 € 5,800-8,100

5



6

'I decided to become an artist at about the age of sixteen ... I noted my decision – "I will be an artist" – on an imaginary piece of paper and I tucked it under my imaginary mattress and I've never really fetched it out again'

GRAYSON PERRY, 2014

6

GRAYSON PERRY, R.A.

b.1960

House of Love

Brass shrine with two brass figures, 2017, signed in black ink on the publisher's certificate of authenticity, from the edition of 20 plus two Artist's proofs
overall: 60 by 30 by 17.5cm.; 23⁵/₈ by 11⁷/₈ by 6⁷/₈in.

⊕ W £ 5,000-7,000 € 5,800-8,100

7

PROPERTY FROM AN IMPORTANT SWEDISH COLLECTION

RICHARD HAMILTON, C.H.

1922-2011

The Annunciation

Iris digital print in colours, 2005, signed in pencil, titled, numbered 36/60, on wove paper
image: 43.9 by 43.9cm.; 17¹/₄ by 17¹/₄in.
sheet: 67.8 by 59.1cm.; 26³/₄ by 23¹/₄in.

PROVENANCE

Acquired directly from Alan Cristea (the publisher) in 2005 by the present owner

⊕ £ 6,000-8,000 € 6,900-9,200



7



8

8

BANKSY

b.1974

Trolleys (colour)

Screenprint in colours, 2007, signed in pencil, numbered 684/750, on wove paper
 image: 49.3 by 69.4cm.; 19³/₈ by 27¹/₄in.
 sheet: 56.5 by 76.2cm.; 22¹/₄ by 30in.

This lot is accompanied by a certificate of authenticity issued by Pest Control Office.

⊕ £ 7,000-9,000 € 8,100-10,400

9

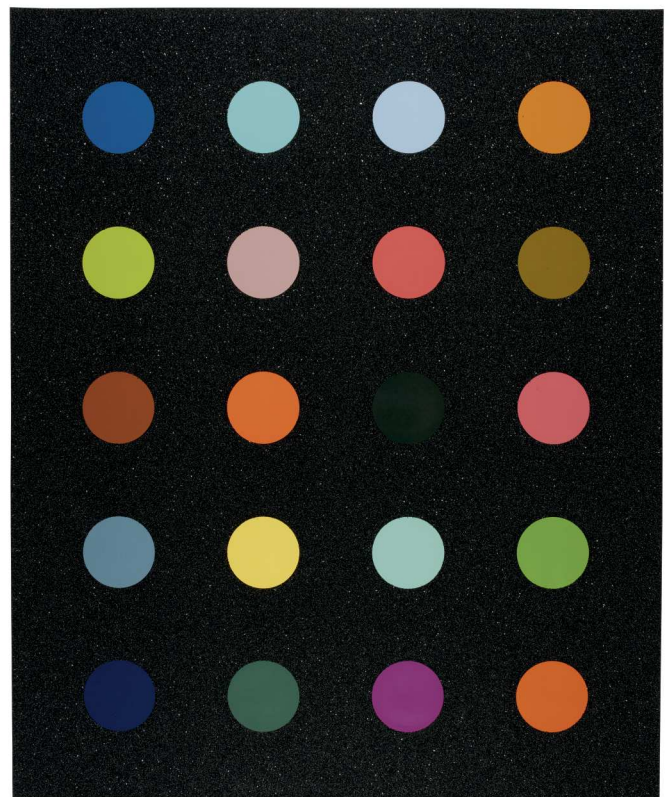
DAMIEN HIRST

b.1965

Methylamine-13c

Screenprint in colours with diamond dust, 2004, signed in pencil verso, numbered 65/100, on wove paper
 sheet: 83.9 by 68.5cm.; 33 by 27in.

‡ ⊕ £ 10,000-15,000 € 11,500-17,300



9



10

'I timed the exposures around her breathing – it seemed a way of turning into her. Later, this image really stood out – it has such an aura about it, a power.'

CHRIS LEVINE, 2009

10

CHRIS LEVINE

b. 1960

Lightness of Being, 2010

Lenticular print. Signed in black ink on a label bearing information about the work in facsimile affixed to the verso. From an edition of 200. print: 68.5 by 48.32cm.; 27 by 19in. framed: 89 by 68.5cm.; 35 by 27in.

See catalogue note at SOTHEBYS.COM

⊕ £ 8,000-12,000 € 9,200-13,800

11

BRIDGET RILEY

b.1931

Large Fragment (Schubert 64)

Screenprint in colours, 2006, signed in pencil, dated, titled, numbered 43/50 (total edition includes ten Artist's proofs), on wove paper image: 106.6 by 91.4cm.; 42 by 36in. sheet: 128.3 by 109.2cm.; 50½ by 43in.

⊕ £ 7,000-9,000 € 8,100-10,400



11

12



12

ROB MUNDAY

Naturalium 1, 2017

Lenticular print on lightbox. Signed on a certificate of authenticity that accompanies the work. Edition AP from 2+1AP. 100 by 100cm.; 39¼ by 39¼in.

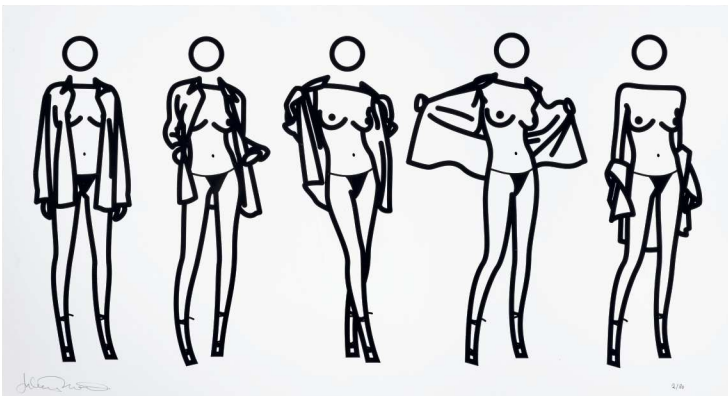
PROVENANCE

Private Collection, U.K.
The Little Black Gallery, London

† ⊕ £ 25,000-35,000 € 28,800-40,300



13



14



15

13

BANKSY

b.1974

Pulp Fiction

Screenprint in colours, 2004, signed in black ink, dated, numbered 66/150, on sturdy wove paper image: 42 by 63cm.; 16½ by 24¾in. sheet: 48.7 by 69.5cm.; 19¼ by 27¾in.

This lot is accompanied by a certificate of authenticity issued by Pest Control Office.

⊕ £ 12,000-18,000 € 13,800-20,700

14

JULIAN OPIE

b.1958

Woman taking off man's shirt in five stages. (Cristea 49)

Screenprint, 2004, signed in pencil, numbered 2/80 (total edition includes 25 Artist's proofs) sheet: 47.8 by 88.2cm.; 18¾ by 34¾in.

⊕ £ 3,000-5,000 € 3,450-5,800

15

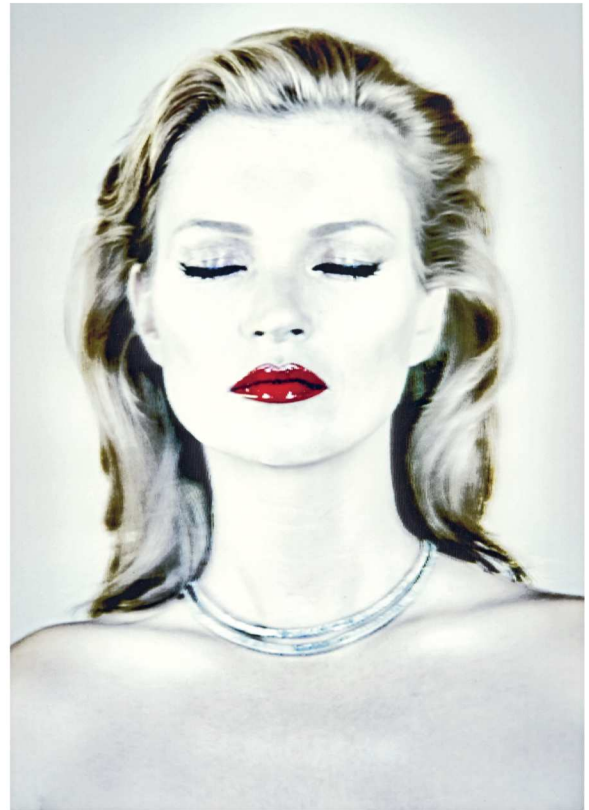
BRIDGET RILEY

b.1931

Sideways (S. 76)

Screenprint in colours, 2011, signed in pencil, titled, dated, numbered 128/250 (total edition includes 25 Artist's proofs), on wove paper image: 28.7 by 17.2cm.; 11½ by 6¾in. sheet: 46.1 by 32.4cm.; 18¼ by 12¾in.

⊕ £ 1,000-1,500 € 1,150-1,750



16

16

CHRIS LEVINE

b. 1960

Kate Moss (She's Light), 2014

Diptych, two pigment prints. Each signed and dated in pencil in the photographer's blindstamp in the lower margin. Each signed in black ink on the certificates of authenticity that accompany the prints. Edition 3/25.

images: 45.6 by 31.7cm.; 18 by 12½in.
sheets: 57.5 by 43.1cm.; 22⅔ by 17in.

PROVENANCE

The Fine Art Society, London

Ω ⊕ £ 7,000-10,000 € 8,100-11,500

17

JULIAN OPIE

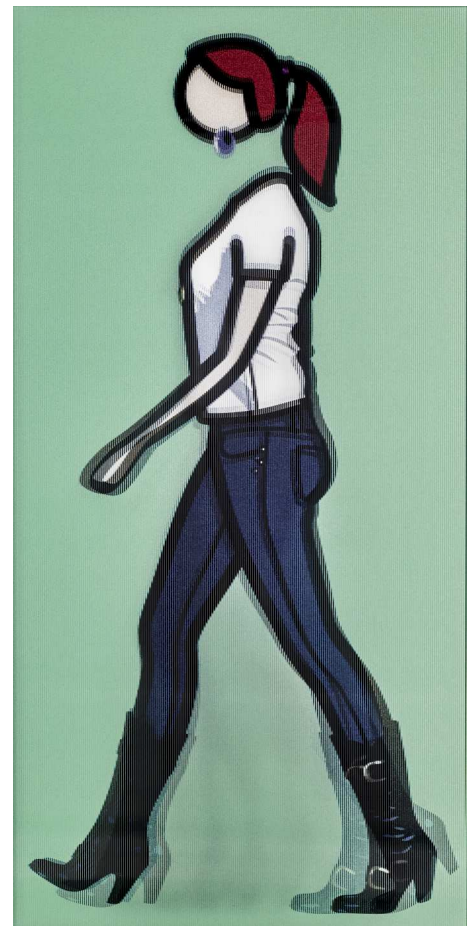
b.1958

Tina Walking. (C. 143)

Inkjet in colours on lenticular acrylic panel, 2010, signed in black pen with printed numbering 27/35 on a label affixed to the backboard (total edition includes seven Artist's proofs)

panel: 82.8 by 41.7cm.; 32⅝ by 16½in.

Ω ⊕ £ 12,000-18,000 € 13,800-20,700



17

BRIDGET RILEY

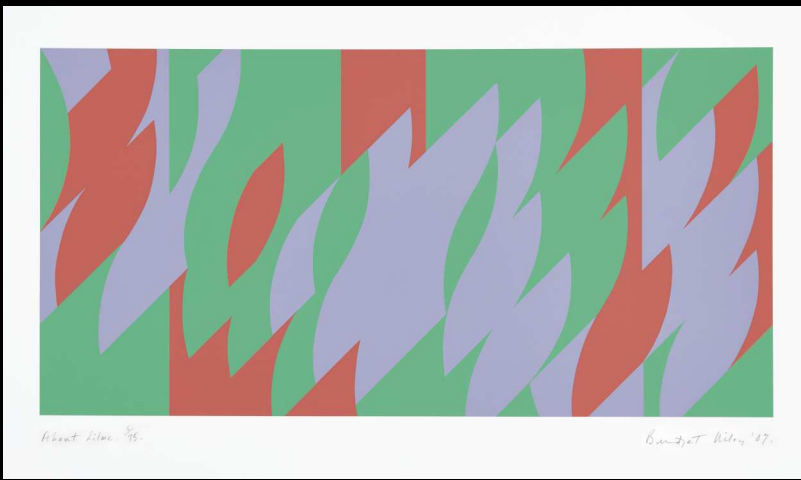
b.1931

About Lilac (S. 65)

Screenprint in colours, 2007, signed in pencil, dated, titled, numbered 5/75 (total edition includes ten Artist's proofs), on wove paper (unframed)

image: 32.4 by 64.5cm.; 12¾ by 25⅜in.
sheet: 48.9 by 79.7cm.; 19½ by 31⅜in.

⊕ £ 2,000-3,000 € 2,300-3,450



18

MICHAEL CRAIG-MARTIN, R.A.

b.1941

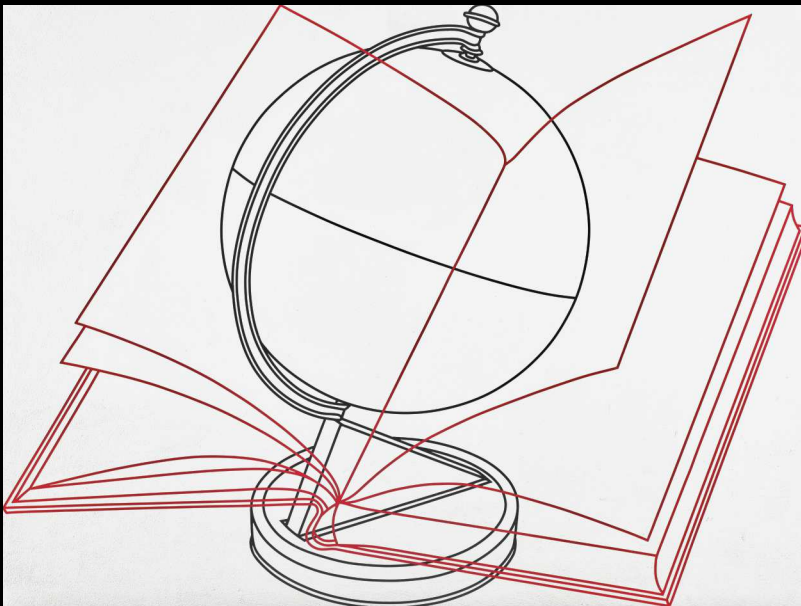
Globe and Book

signed, dated 1992 and dedicated on the reverse acrylic on paper laid on aluminium
60.5 by 80.5cm.; 23¾ by 31¾in.

PROVENANCE

Gifted by the Artist to the previous owner
Their sale, Christie's South Kensington, 16th July 2008, lot 160, where acquired by the present owner

⊕ £ 7,000-9,000 € 8,100-10,400



19

BRIDGET RILEY

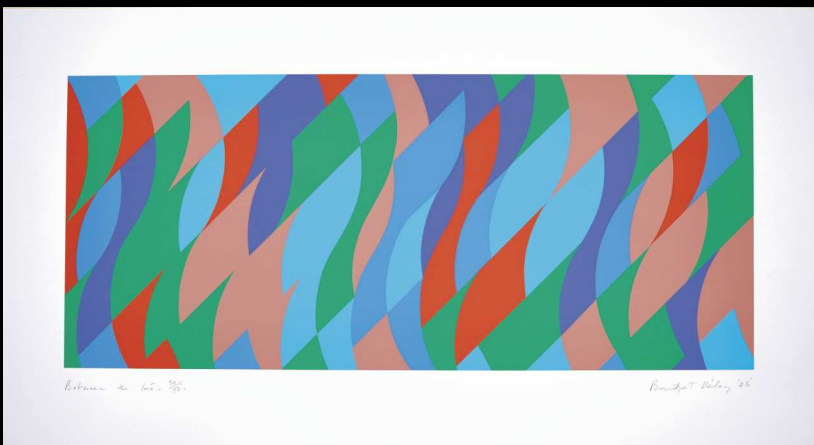
b.1931

Between the Two (S. 62)

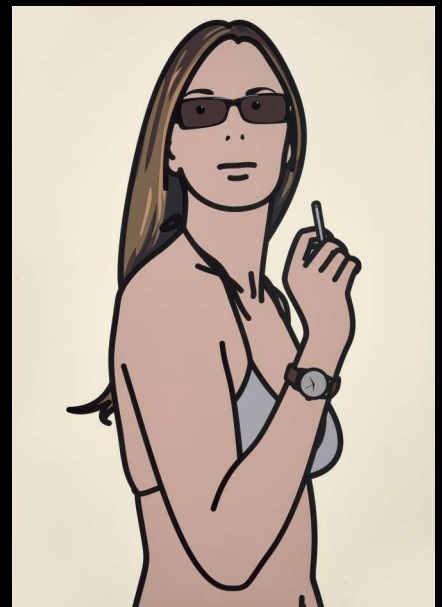
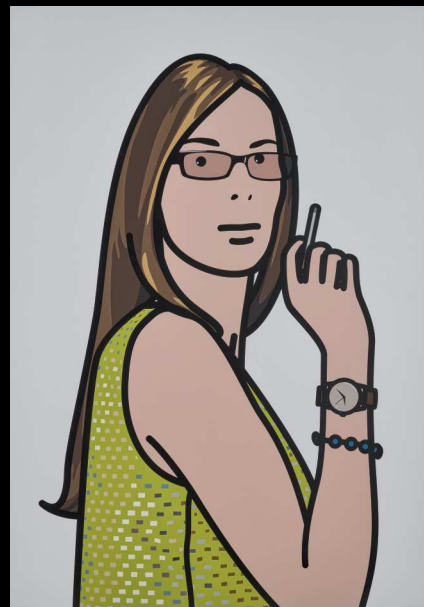
Screenprint in colours, 2005, signed in pencil, dated, titled, numbered 34/75 (total edition includes ten Artist's proofs), on wove paper (unframed)

image: 32.3 by 76cm.; 12¾ by 29⅞in.
sheet: 49.2 by 91.5cm.; 19⅜ by 36in.

⊕ £ 2,000-3,000 € 2,300-3,450



20



21

JULIAN OPIE

b.1958

Ruth Smoking. (C. 90-94)

The complete set, comprising five screenprints in colours, 2006, each signed in pencil and numbered 24/50 verso (total edition includes 11 Artist's proofs), on Somerset Satin paper (three unframed)

each sheet: approx. 127 by 84cm.; 47½ by 33in.

‡ ⊕ £ 25,000-35,000 € 28,800-40,300



22

22

ALAN DAVIE

1920 - 2014

Romp on Wheels, No. 1

signed and dated 60
oil on paper laid on board
42 by 54cm.; 16½ by 21¼in.

PROVENANCE

Esther Robles Gallery, Los Angeles
Sale, Sotheby's London, 13th July 2007, lot 115,
where acquired by the present owner

⊕ £ 5,000-7,000 € 5,800-8,100

23



23

HOWARD HODGKIN

1932 - 2017

Indian Room (Heenk 7)

Lithograph printed in colours, 1967, from 5
Rooms, signed in pencil, dated, inscribed 'A.P.'
with erased numbering underneath (an Artist's
proof aside from the edition of 75), on wove paper
(unframed)
sheet: 50.7 by 64.1cm.; 20 by 25¼in.

⊕ £ 1,800-2,200 € 2,100-2,550

24



24

RICHARD SMITH

1931-2016

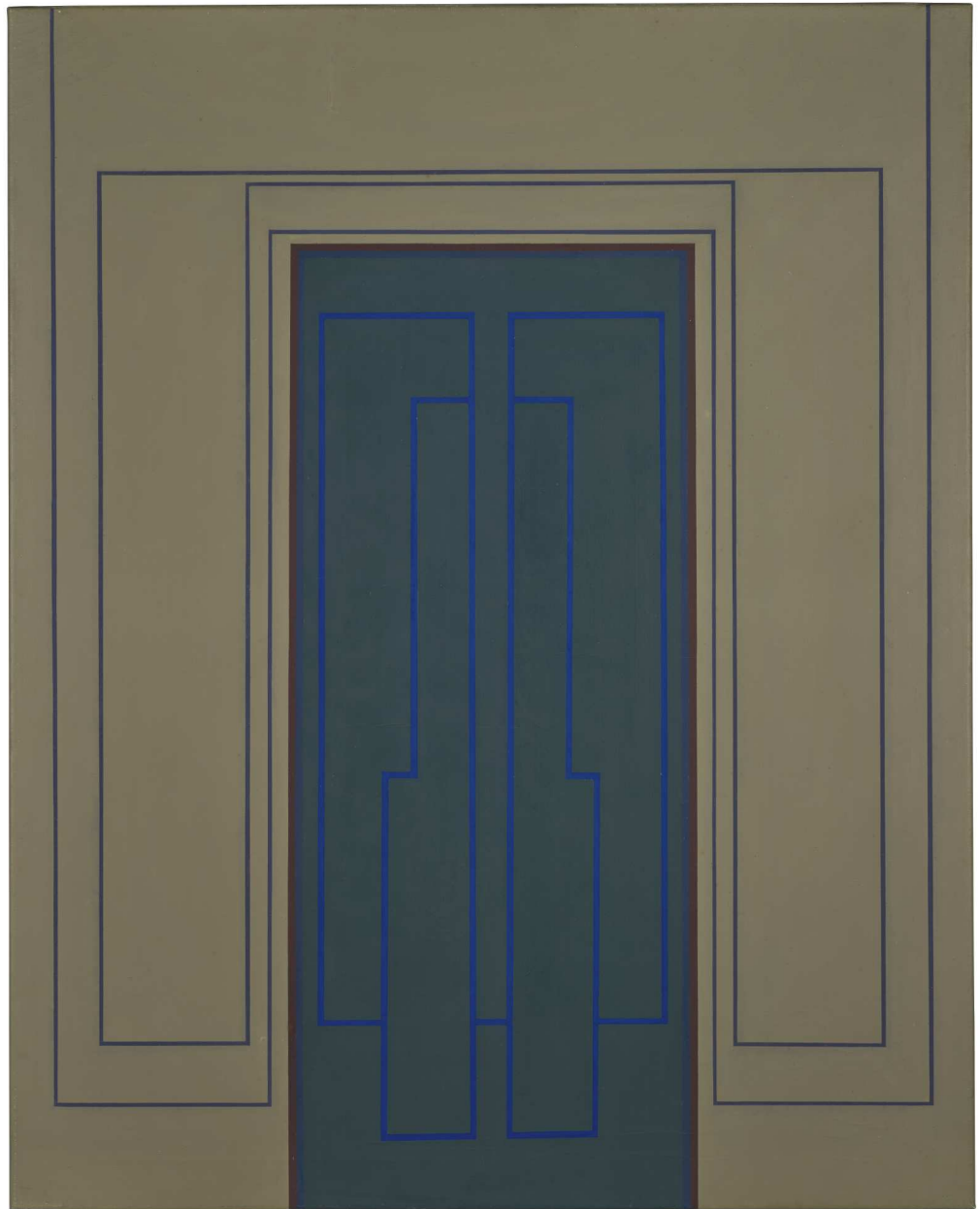
Untitled

signed and dated 72
watercolour, coloured pencil and collage on paper
56.5 by 74.5cm.; 22¼ by 29¼in.

PROVENANCE

Ruth S. Schaffner Gallery, Santa Barbara
Private Collection, U.S.A., from whom acquired by
the present owner

⊕ £ 1,000-2,000 € 1,150-2,300



25

ROBYN DENNY

1930-2014

Out-Line 3

signed twice, dated 1962, titled and inscribed on the stretcher bar
oil on canvas
152.5 by 122.5cm.; 60 by 48in.
Executed in 1962.

PROVENANCE

Galerie Muller, Stuttgart
Barbara Dobermann
Laurent Delaye Gallery, London, where acquired
by the present owner

EXHIBITED

Stuttgart, Galerie Muller, 1962 (details untraced);
London, Tate, *Robyn Denny*, 7th March
- 23rd April 1973, cat. no.41, with tour to
Wurttembergischer Kunstverein, Stuttgart and
Städtisches Museum, Leverkusen;
Santa Cruz de Tenerife, Sala de Arte La Recova,
Colección Dobermann, 30th January - 28th
February 1998, cat. no.32.

W ⊕ £ 12,000-18,000 € 13,800-20,700



26

26

RICHARD HAMILTON, C.H.

1922-2011

Self-portrait (Lullin 62)

Screenprint in colours, 1967, signed in pencil, numbered 40/75, on wove paper
 image: 28.4 by 21.1cm.; 11 $\frac{1}{8}$ by 8 $\frac{3}{4}$ in.
 sheet: 53.3 by 40.5cm.; 21 by 16in.

⊕ £ 1,000-2,000 € 1,150-2,300

27

DAVID HOCKNEY, R.A.

b.1937

In a Chiaroscuro (Scottish Arts Council 207; Museum of Contemporary Art Tokyo 186)

Etching printed in colours, 1976-77, from *The Blue Guitar*, signed in pencil, numbered 15/200, on wove paper
 plate: 34.3 by 41.9cm.; 13 $\frac{1}{2}$ by 16 $\frac{1}{2}$ in.
 sheet: 20.3 by 52cm.; 8 by 20 $\frac{1}{2}$ in.

⊕ £ 1,500-2,000 € 1,750-2,300



27

28

RICHARD HAMILTON, C.H.

1922-2011

Just what is it that makes today's homes so different, so appealing?

Laser print in colours, 1993, signed in pencil, numbered 988/5000, on Mellotex paper (unframed)
 image: 16.7 by 26.7cm.; 6 $\frac{1}{2}$ by 10 $\frac{1}{2}$ in.
 sheet: 21 by 29.7cm.; 8 $\frac{1}{4}$ by 11 $\frac{5}{8}$ in.

⊕ £ 300-500 € 350-600



28

29

PROPERTY FROM AN IMPORTANT SWEDISH COLLECTION

DAVID HOCKNEY, R.A.

b.1937

The Blue Guitar (S.A.C. 199-218; MCA Tokyo 178-197)

The set of 20 etchings with aquatint printed in colours, 1976-77, each signed in pencil, numbered 83/200 (total edition includes 37 proofs), on Inveresk mould-made paper, lacking the list of plates, justification, and portfolio box
 each sheet: approx. 45 by 52cm.; 18 by 21in.

⊕ £ 15,000-20,000 € 17,300-23,000



29 (six of twenty)



30

MARK BRAZIER-JONES

b.1956

'Atlantis' Chair

designed 1988

aluminium, with fabric upholstery

impressed Atlantis / Mark Brazier-Jones

from an edition of 50

67 by 68 by 82cm.; 26³/₈ by 26³/₄ by 32¹/₄in.

⊕ W £ 3,000-5,000 € 3,450-5,800

30



31



32

31

GERED MANKOWITZ

b. 1946

Jimi Hendrix, Blue Metal, Mason's Yard, 1967

Pigment print, flush-mounted to aluminium. Signed and numbered 2/5 in black felt tip pen on the reverse, and with a signed label adhered to the back (unframed)
sheet: 120 by 163cm.; 47¼ by 64in.

PROVENANCE

Acquired directly from the Artist by the present owner

† W £ 5,000-7,000 € 5,800-8,100

32

PATRICK PROCKTOR, R.A.

1936-2003

Untitled (Landscape)

signed and dated 64 on the canvas overlap; also signed on the stretcher bar
oil on canvas
76 by 51cm.; 30 by 20in.

PROVENANCE

Private Collection, London

We are grateful to Dr. Ian Massey for his kind assistance with the cataloguing of the present work and lot 175.

⊕ £ 3,000-5,000 € 3,450-5,800



'In what way can I describe what I feel art to be? Perhaps I could say: Art is the evocation of the inexpressible.'

ALAN DAVIE, 1958

33

ALAN DAVIE

1920-2014

Peter's Pearl

signed and titled on the reverse
oil on canvas
102 by 122cm.; 40 by 48in.
Executed in December 1960.

PROVENANCE

Acquired directly from the Artist by the present owner in 1961

EXHIBITED

Delhi, *2nd Triennale of World Art*, British Council, 1971 (details untraced).

LITERATURE

Alan Bowness (ed.), *Alan Davie*, Lund Humphries, London, 1967, cat. no.320.

α ⊕ £ 25,000-35,000 € 28,800-40,300



34

34

ALAN DAVIE

1920 - 2014

Boom Boom

signed and dated 60
oil on paper
42 by 53.5cm.; 16½ by 21in.

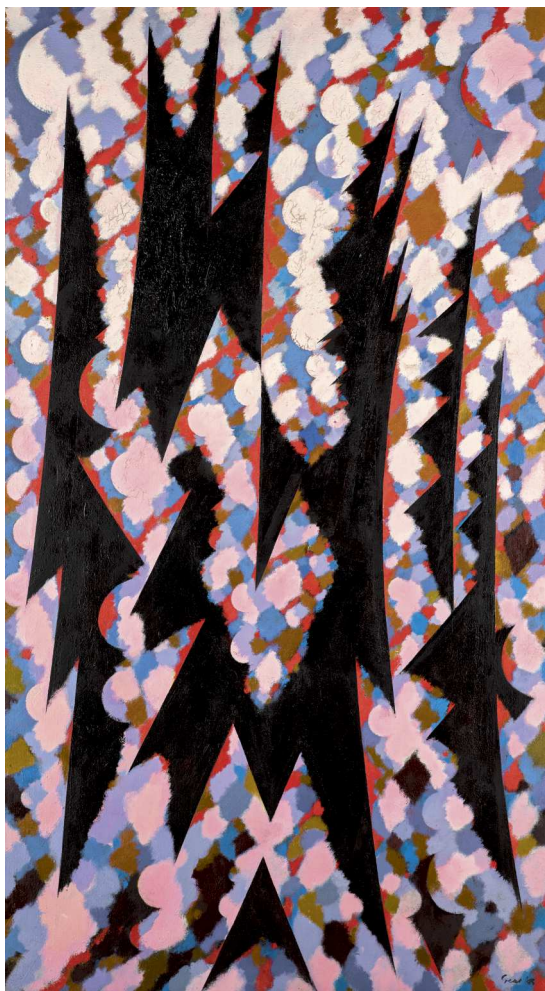
PROVENANCE

Acquired directly from the Artist by the present owner

EXHIBITED

Amsterdam, Gallery Brinkman, *Alan Davie*, June - July 1978, un-numbered exhibition;
London, Kings Place Gallery, *Alan Davie - Boom Boom: Paintings and Works on Paper*, 11th March - 28th April 2011, un-numbered exhibition, with tour to University Gallery, Newcastle.

α ⊕ £ 6,000-8,000 € 6,900-9,200



35

35

WILLIAM GEAR, R.A.

1915-1997

Spiked Structure, Red Flash

signed and dated '85; also signed, dated *July '85* and titled on the reverse
oil on canvas
126 by 70cm.; 49½ by 27½in.

PROVENANCE

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

⊕ £ 4,000-6,000 € 4,600-6,900

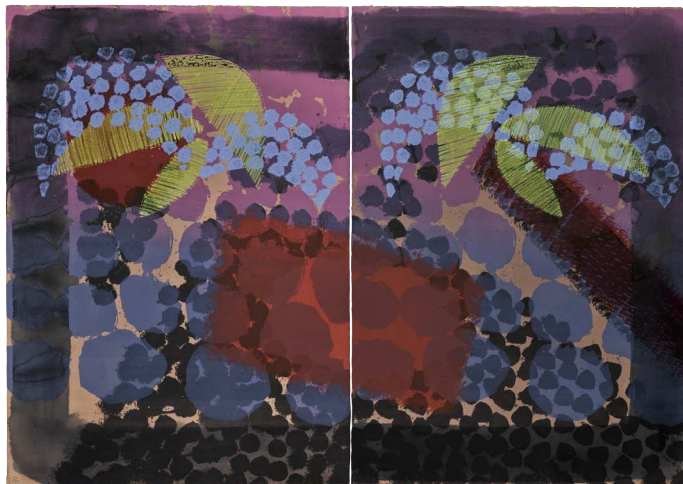
HOWARD HODGKIN

1932-2017

For Bernard Jacobson (H. 38)

Lithograph printed in colours with hand-colouring by Alan Cox and Don Bessant, on two sheets (as issued), 1977-79, numbered 5/80 on each sheet, on wove paper overall: 105.7 by 149.9cm.; 41 $\frac{3}{8}$ by 59in.

⊕ W £ 4,000-6,000 € 4,600-6,900



36

VICTOR PASMORE, R.A.

1908-1998

Transformation 7

Screenprint in colours, 1970-1, from *Points of Contact - Transformation 5*, monogrammed in black ballpoint pen, dated, inscribed 'proof' in pencil (a proof aside from the edition of 60), on wove paper

image: 42 by 42cm.; 16 $\frac{1}{2}$ by 16 $\frac{1}{2}$ in.

sheet: 47 by 47.5cm.; 18 $\frac{1}{2}$ by 18 $\frac{3}{4}$ in.

⊕ £ 500-700 € 600-850



37

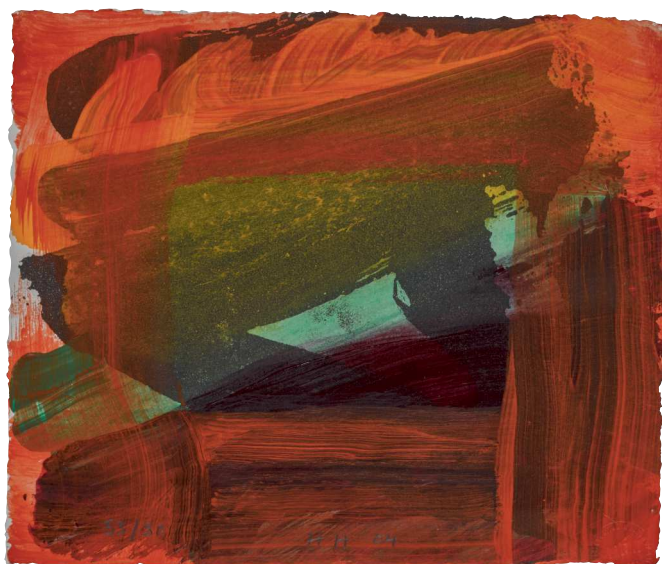
HOWARD HODGKIN

1932-2017

Turkish Delight (not in Heenk)

Etching with aquatint and carborundum printed in colours, with hand-colouring by Jack Shirreff, 2004, signed in pencil, dated, numbered 53/80, on wove paper sheet: 24.6 by 29cm.; 9 $\frac{1}{2}$ by 11 $\frac{1}{2}$ in.

⊕ £ 2,000-3,000 € 2,300-3,450



38



39

39

MAGGI HAMBLING

b.1945

Night Wave II

signed, titled and dated 2011 on the backboard
oil on board
10.5 by 13.5cm.; 4 by 5¼in.

PROVENANCE

Flowers Gallery, London, where acquired by the
present owner, 1st December 2011

⊕ £ 1,000-2,000 € 1,150-2,300



40

40

JOHN PIPER, C.H.

1903-1992

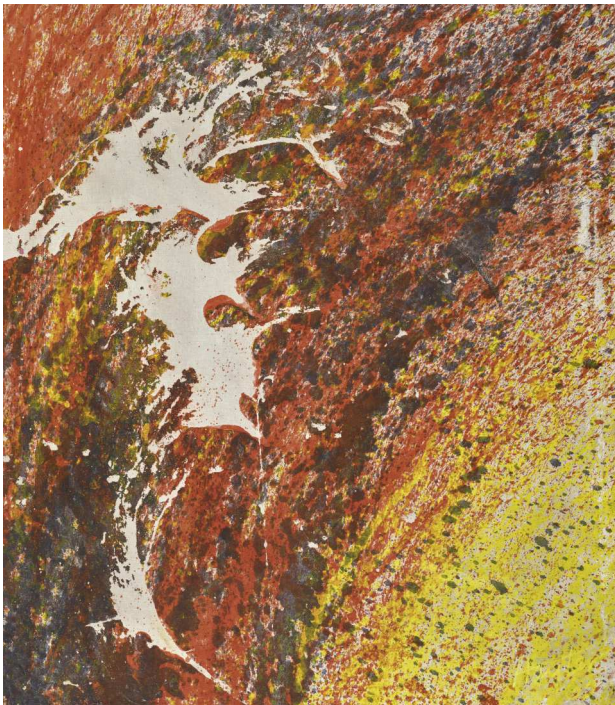
Llanddewin I

signed; also titled and dated 1962 on the reverse
oil, ink wash, collage and gouache on paper
58 by 77.5cm.; 23 by 30½in.

PROVENANCE

Marlborough Fine Art, London
The City Gallery, Leicester, where acquired by the
present owners

⊕ £ 5,000-7,000 € 5,800-8,100



41

41

STANLEY WILLIAM HAYTER

1901 - 1988

Untitled

signed and dated 63; also signed, dated 1963
and indistinctly inscribed on the reverse; further
signed and dated 1963 on the stretcher bar
oil on canvas
74 by 64cm.; 29 by 24¼in.

PROVENANCE

Private Collection, France, from whom acquired
by the present owner

⊕ £ 2,500-3,500 € 2,900-4,050

CLAUDI CASANOVAS

b.1956

Large Wall Plate

stoneware
 diameter: 104cm.; 50in.
 Executed in 1989.

PROVENANCE

Galerie Besson, London, where acquired by the late owner in 1989

EXHIBITED

London, Galerie Besson, *Claudi Casanovas*,
 November - December 1989, cat. no.4.

⊕ W £ 3,000-5,000 € 3,450-5,800

MARK BRAZIER-JONES

b.1956

'Atlantis' Chair

designed 1988
 aluminium, with fabric upholstery
 impressed *Atlantis* / *Mark Brazier-Jones*
 from an edition of 50
 67 by 68 by 82cm.; 26³/₈ by 26³/₄ by 32¹/₄in.

⊕ W £ 3,000-5,000 € 3,450-5,800

TOM DIXON

b.1959

Candelabra

circa 1989
 wrought iron and bronze
 height: 163.2cm.; 64¹/₄in.

⊕ W £ 800-1,000 € 950-1,150



42



43



44



45

45

JOHN VIRTUE

b.1947

Landscape 199

signed, titled and dated 1992/93. on the reverse
acrylic and ink on canvas
45.5 by 61cm.; 18 by 24in.

PROVENANCE

Bernard Jacobson Gallery, London, where
acquired by the present owner in the 1990s

⊕ £ 2,000-3,000 € 2,300-3,450

46

PRUNELLA CLOUGH

1919 - 1999

Landscape

signed
monotype with collage on paper
27.5 by 30.5cm.; 10¾ by 12in.
Executed *circa* 1981.

PROVENANCE

Austin/Desmond Fine Art, London, where
acquired by the present owner, 26th March 2012

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

⊕ £ 600-800 € 700-950

47

JOHN VIRTUE

b.1947

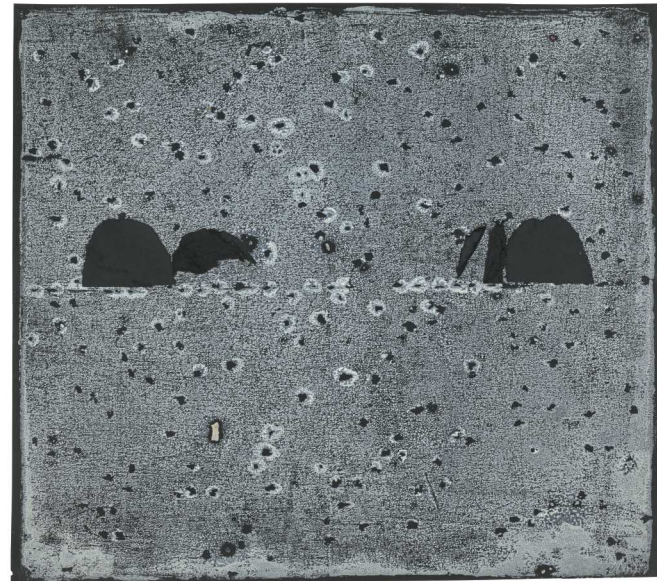
Landscape 206

signed, titled and dated 1992/93 on the reverse
acrylic and ink on canvas
30.5 by 40.5cm.; 12 by 16in.

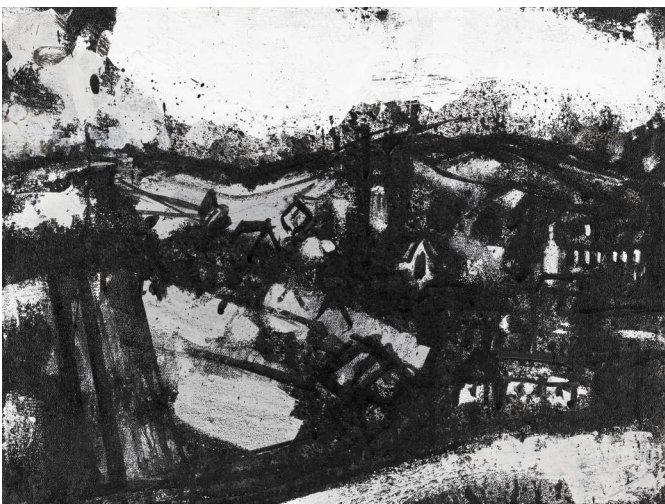
PROVENANCE

Bernard Jacobson Gallery, London, where
acquired by the present owner in the 1990s

⊕ £ 1,200-1,800 € 1,400-2,100



46



47

'Her ceramics ... are concerned with a gradually evolving meditative process, the search for an essential, fundamental language for clay'

DAVID WHITING, 2009

JENNIFER LEE

b.1956

Olive, Dark Haloes, Speckled and Amber Bands, Tilted Rim

signed with monogram
stoneware

height: 36.5cm.; 14³/₄in.
Executed in October 1991.

PROVENANCE

Galerie Besson, London, where acquired by the present owner in 1992

EXHIBITED

London, Galerie Besson, *Jennifer Lee*, 7th - 30th October 1992, un-numbered exhibition.

We are grateful to the Artist for her kind assistance with the cataloguing of the present work, which is registered as number JL303.

⊕ £ 12,000-16,000 € 13,800-18,400



49

DAME LUCIE RIE

1902-1995

White Bowl with Flaring Bronzed Rim

impressed with Artist's seal
stoneware with a matt white glaze and bronzed rim
height: 6cm.; 2¼in.
diameter: 15cm.; 6in.
Executed *circa* the 1980s.

PROVENANCE

Private Collection, U.K.

⊕ £ 8,000-12,000 € 9,200-13,800

50

DAME LUCIE RIE

1902-1995

Small Cylindrical Sgraffito Vase

impressed with Artist's seal
porcelain with manganese banding and a bronzed rim
height: 11cm.; 4¼in.
Executed *circa* the 1980s.

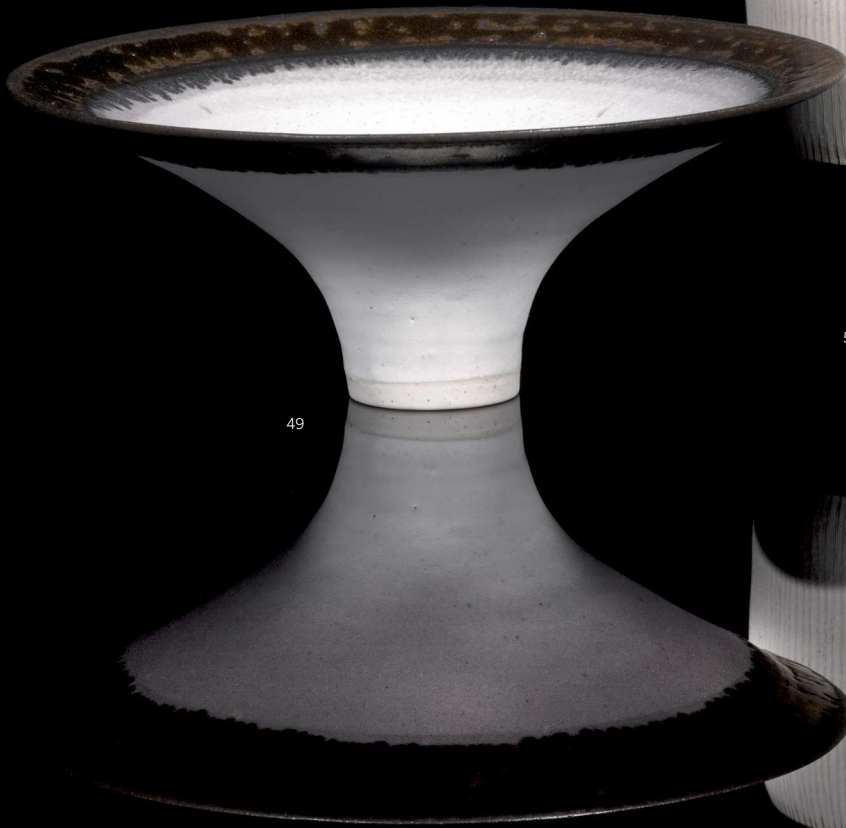
PROVENANCE

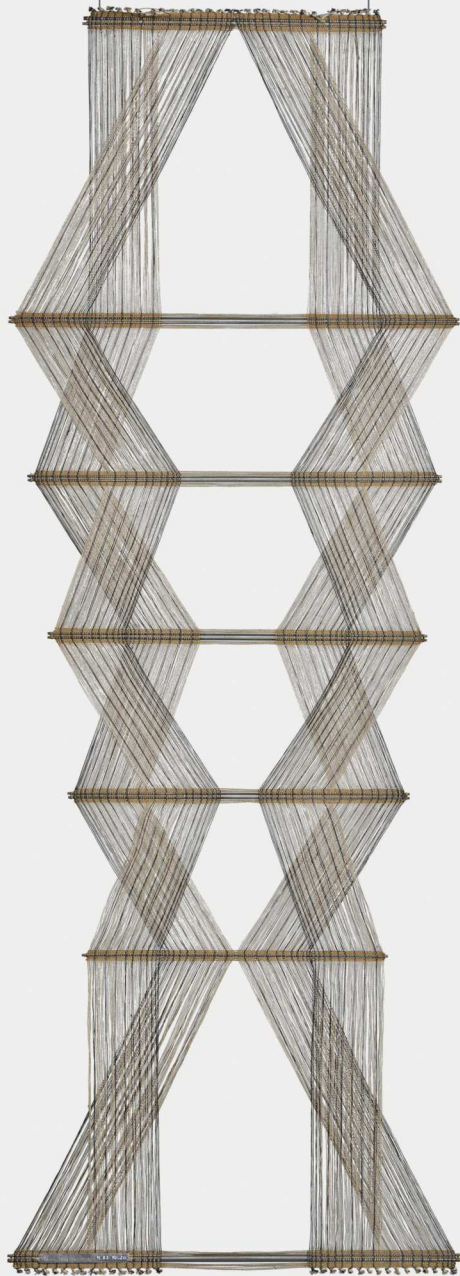
Acquired directly from the Artist by the previous owner
Private Collection
Acquired from the above by the present owner

⊕ £ 5,000-7,000 € 5,800-8,100

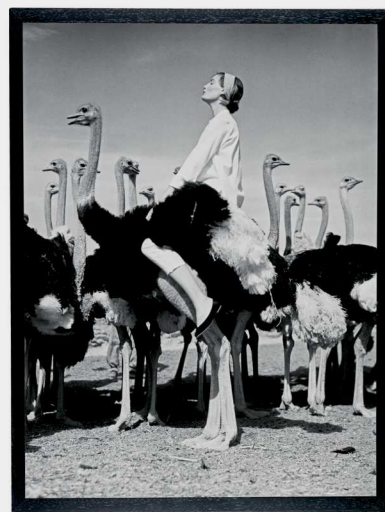
‘Rie brought to British studio pottery a connection with design and architecture, a much-needed confidence in decorative art and a touch of metropolitan chic.’

EDMUND DE WAAL, 2011





51



52



53

51

PETER COLLINGWOOD

1922 - 2008

M.83 NO.20

signed, titled and numbered
woven linen and stainless steel
height: 173cm.; 68in.

PROVENANCE

Acquired by the present owner in the early 2000s
Private Collection, U.K.

⊕ £ 1,500-2,500 € 1,750-2,900

52

NORMAN PARKINSON

1913 - 1990

Wenda and Ostriches, South Africa, Vogue, 1951

Silver print, printed 2015. Signed, titled, dated
and numbered 4/21 in black pen by Elizabeth C
Smith in the Norman Parkinson archive stamp on
the verso (unframed)
image: 45.5 by 35.5cm.; 18 by 14in.
sheet: 51 by 40.5cm.; 20 by 16in.

† ⊕ £ 2,000-3,000 € 2,300-3,450

53

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

1898-1986

Four Mothers (Cramer 186)

Etching, 1971-72, signed in pencil, numbered
VII/X (a proof aside from the edition of 100),
on Richard de Bas wove paper
plate: 30.5 by 23.5cm.; 12 by 9¼in.
sheet: 45.1 by 36.8cm.; 17¾ by 14½in.

⊕ £ 700-900 € 850-1,050

WILLIAM TURNBULL

1922-2012

Fugue

The complete set, comprising nine screenprints in colours, 1971, each signed in pencil *verso*, dated, titled, numbered variously from the edition of 75, on wove paper
each sheet: approx. 58.3 by 79.6cm.; 23 by 31 $\frac{3}{8}$ in.

⊕ £ 1,200-1,800 € 1,400-2,100



54



55

PROPERTY FROM A PRIVATE BRITISH
COLLECTION

ANTHONY DUNNE, FIONA
RABY AND MICHAEL
ANASTASSIADES

b. 1964, b. 1963, b. 1967

Unique 'Hide Away Furniture,
Type 01' Chair

2005

from the 'Designs for Fragile Personalities in
Anxious Times' series
laminated English oak, felt
from an edition of 3
92.5 by 295 by 201.5cm.; 36 $\frac{1}{2}$ by 116 $\frac{1}{4}$ by 79 $\frac{1}{4}$ in.

LITERATURE

Gareth Williams, *Telling Tales: Fantasy and Fear
in Contemporary Design*, exh. cat., Victoria and
Albert Museum, London, 2009, p.135.

† ⊕ W £ 6,000-10,000 € 6,900-11,500

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

EMMANUEL COOPER

DAME LUCIE RIE

1902-1995

Emerald Green Bowl with Bronzed Rim

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

height: 10cm.; 4in.

diameter: 21.5cm.; 8½in.

Executed in 1987.

PROVENANCE

Fischer Fine Art, London, where acquired by the
late owner, 14th October 1987

EXHIBITED

London, Fischer Fine Art, *The Stamp of Fame*,
14th October - 6th November 1987, un-numbered
exhibition.

Together with a copy of the original purchase receipt.

⊕ £ 20,000-30,000 € 23,000-34,500



56

JIM EDE & THE ENDURING INFLUENCE OF KETTLE'S YARD

LOTS 57–90

Ask a collector of Modern British Art about the first piece that they ever bought and they will typically recall with a great warmth the exact date and location that they discovered it. Ask the same collector about the first time that they visited Kettle's Yard in Cambridge and you will most likely be met with much the same excited recollection and enthusiasm. It is no exaggeration to say that the former home of Jim and Helen Ede on Cambridge's now bustling Castle Street is a Modern British collector's site of pilgrimage.

Formerly a curator at the Tate Gallery in London, Ede moved with his wife to Cambridge in 1956 in search of a home and more importantly a place to display and present their growing collection

of what was at the time the *best* in contemporary art. Ede wanted 'a living place where works of art could be enjoyed ... where young people could be at home unhampered by the greater austerity of the museum or public art gallery...'

With the assistance of the architect Roland Aldridge, Ede restored four tumbling and near-derelict cottages sitting in the shadow of St Peter's Church and created a relaxed and informal setting for much of the art work that they had collected during their time in London, including many pieces bought directly from the artists with whom they forged close and lasting friendships. The collection was conceived with students in mind, and each afternoon Ede welcomed them for guided tours and discussions of the ever-growing collection. Before his retirement to Edinburgh in 1970 Ede gifted the house and its contents to the University of Cambridge and for a small deposit students were permitted to loan works during term time to hang on their walls, thus further expanding on the ideals that Ede initially envisaged.

2018 marks the reopening of Kettle's Yard after an exciting and extensive

programme of refurbishment and expansion, creating new exhibition spaces and preserving the original parts of the house which remain open to the public. Kettle's Yard continues to inspire a new generation of artists and makers, but also, as it has done for well over half a century now, it inspires collectors in the display of paintings, prints, drawings, sculptures and ceramics. Who hasn't propped a picture against a wall, rather than choose to hang it, or gathered an artful arrangement of pebbles from a shoreline to decorate a mantelpiece or tabletop. Ede and the Kettle's Yard aesthetic has taught us that there should be no hierarchy in what we collect, and that a simple eighteenth century glass can have the same aesthetic appeal as a masterpiece by Ben Nicholson, and that untrained or 'naïve' artists such as Alfred Wallis, James Dixon and Bryan Pearce can hold the same power and passion for what they create as Brâncuși and Hepworth. Ede's collection at Kettle's Yard showcases the very best in Modern British Art, but also shows us all that the passion to collect knows no bounds, and really is open to everybody.

57

CHRISTOPHER WOOD

1901-1930

Cannes, Design for Screen

coloured chalks, charcoal and pencil on paper
26 by 50cm.; 10¼ by 19¾in.

PROVENANCE

Redfern Gallery, London, where acquired by Mrs Garside, 1st October 1956
Private Collection, U.K.

EXHIBITED

London, Redfern Gallery, *Paul Feiler, Christopher Wood, Raoul Dufy*, 4th October - 27th October 1956, cat. no.108.

£ 5,000-7,000 € 5,800-8,100

58

DAME LUCIE RIE

1902-1995

Teapot

impressed with Artist's seal
stoneware with an all-over manganese glaze
height (including handle): 22cm.; 8¾in.
Executed *circa* the 1950s.

PROVENANCE

Acquired by the present owner in the 1960s

⊕ £ 700-1,000 € 850-1,150

59

DAME LUCIE RIE

1902-1995

Teapot

impressed with Artist's seal
stoneware with an all-over white glaze
height (including handle): 18cm.; 7in.
Executed *circa* the 1950s.

PROVENANCE

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

⊕ £ 700-1,000 € 850-1,150



60

DAME LUCIE RIE & HANS COPER

1902-1995 & 1920-1981

Set of 9 Teacups, Saucers and Side Plates

variously impressed with Artists' seals stoneware with an all-over white glaze; (27) height of each teacup: 7cm.; 2³/₄in. Executed circa the 1950s.

PROVENANCE

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

⊕ £ 800-1,200 € 950-1,400



61

61

CHRISTOPHER WOOD

1901-1930

Female Nude

pencil on paper
31 by 20cm.; 12¼ by 7¾in.

PROVENANCE

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

† £ 700-1,000 € 850-1,150

62

DAME LUCIE RIE

1902-1995

Bowl with Flared Lip

impressed with Artist's seal
stoneware with an all-over oatmeal glaze and exposed central ring
height: 12cm.; 4¾in.
diameter: 19cm.; 7½in.

PROVENANCE

Private Collection, U.K.

⊕ £ 1,000-1,500 € 1,150-1,750



62

63

CHRISTOPHER WOOD

1901-1930

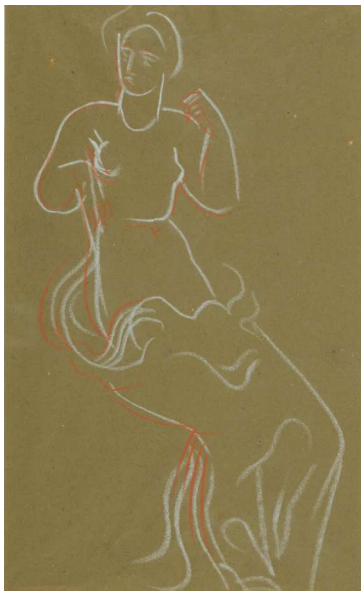
Female Nude

coloured chalks on paper
32cm by 25cm.; 12¾ by 10in.

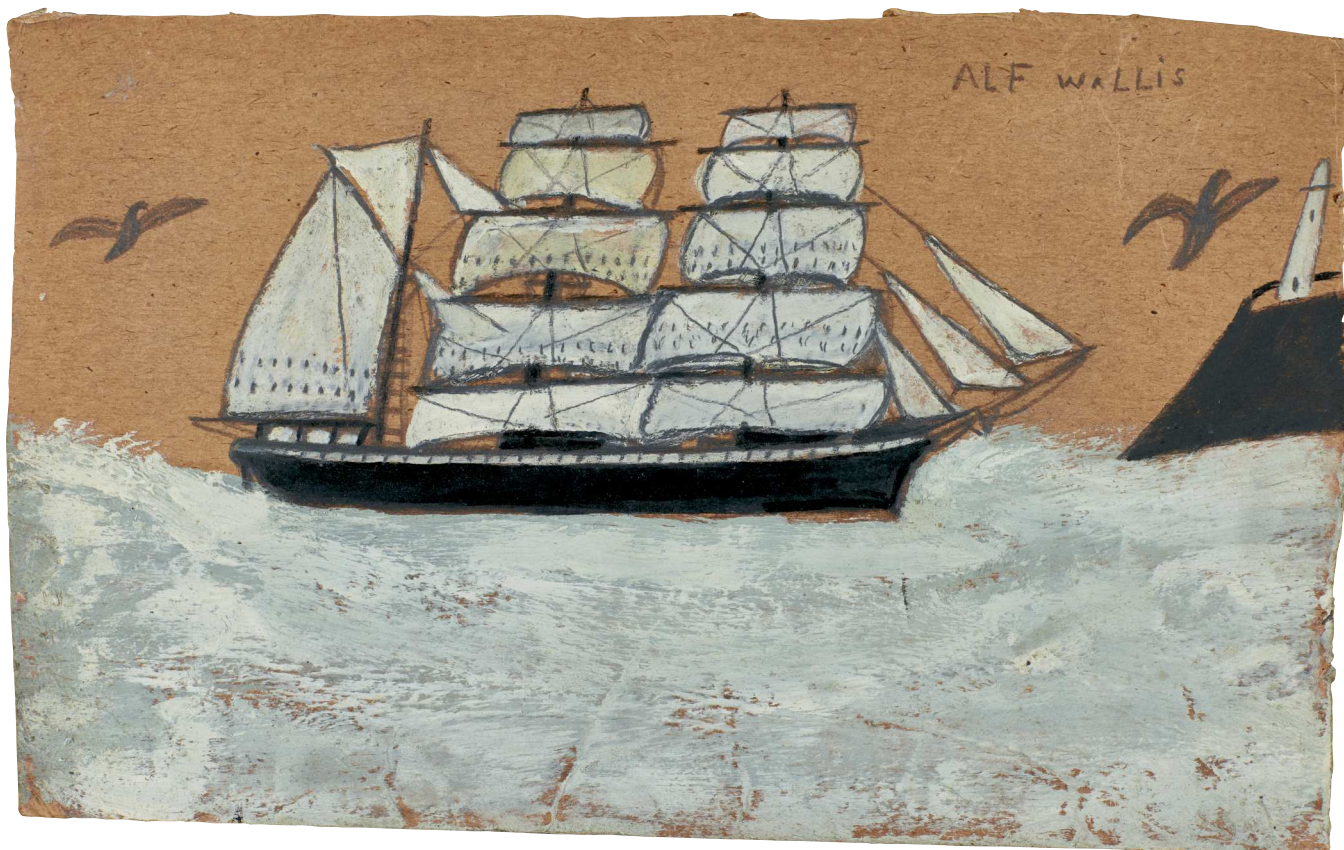
PROVENANCE

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

† £ 700-1,000 € 850-1,150



63



'Though he is always drawing the same ships, the same houses, the same water, each of his pictures is a new experience'

H.S. EDE, 1945

64

ALFRED WALLIS

1855 - 1942

Barque and Lighthouse

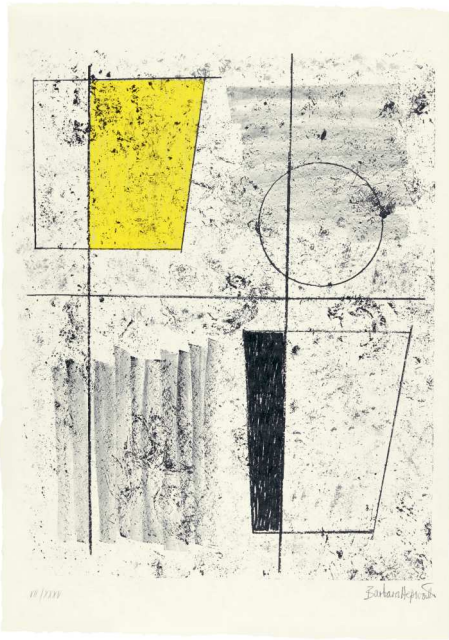
signed
pencil and gouache on card
20 by 32cm.; 8 by 12½in.

PROVENANCE

H.S. Ede, by whom gifted to Jean and Jasper Rose, and thence by descent to the present owners

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

£ 20,000-30,000 € 23,000-34,500



65

65

DAME BARBARA HEPWORTH

1903-1975

Three Forms Assembling

Lithograph printed in colours, 1968, signed in pencil, numbered VII/XXXV (a proof aside from the edition of 65), on *Japon nacré* paper (unframed)

sheet: 69.2 by 49.6cm.; 27¼ by 19½in.

⊕ £ 2,000-3,000 € 2,300-3,450

66

HUMPHREY SPENDER

1910 - 2005

Ben Nicholson in Hampstead, circa 1935

Silver print, printed later. Signed, titled and dated 1935 in black pen with the artist's blind stamp in the lower margin, and signed, titled and dated in pencil on the verso.

sheet: 40 by 30.5cm.; 15¾ by 12in.

PROVENANCE

Gifted by the Artist to the present owner in the 1980s

⊕ £ 700-1,000 € 850-1,150

67

DAME LUCIE RIE

1902-1995

Two Jugs

each impressed with Artist's seal
stoneware, one with an all-over white glaze and manganese rim, and the other with a manganese exterior and white interior

(2)
tallest: 11.5cm.; 4½in.

PROVENANCE

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

⊕ £ 400-600 € 500-700



66



67



68

BEN NICHOLSON, O.M.

1894-1982

Cluster of Spanners

thinned oil and pencil on paper, shaped, mounted
on masonite

43 by 28cm.; 17 by 11in.

Executed in 1973.

PROVENANCE

Waddington Galleries, London

Jeanne Frank, New York

Sigrid Freundorfer Fine Art, New York

Private Collection, circa 1990

Sale, Christie's New York, 12th September 2007, lot 161
Private Collection, from whom acquired by the
present owner

EXHIBITED

Zurich, Galerie André Emmerich, *Ben Nicholson*,
3rd May - 7th June 1975, cat. no.18, illustrated.

We are grateful to Lee Beard for his kind assistance
with the cataloguing of the present work, and lot 82.

⊕ £ 18,000-25,000 € 20,700-28,800

69

DAME LUCIE RIE

1902-1995

Small Flaring Bowl

impressed with Artist's seal
stoneware with an all-over white glaze and a
manganese rim
height: 4.5cm.; 1¾in.
diameter: 14cm.; 5½in.

PROVENANCE

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

⊕ £ 300-500 € 350-600

70

DAME LUCIE RIE

1902-1995

Small Bowl

impressed with Artist's seal
stoneware with a white interior and manganese
exterior
height: 7cm.; 2¾in.

PROVENANCE

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

⊕ £ 300-500 € 350-600

71

HENRI GAUDIER-BRZESKA

1891 - 1915

Three Monkeys

composite stone
height: 18cm.; 7in.
Conceived in 1912-14 and cast in 1965 by Fiorini
on behalf of H.S. Ede in an edition of 12.

PROVENANCE

Kettle's Yard Collection, Cambridge
Thomas Gruenebaum, New York
Sale, Christie's London, 9th March 1990, lot 217,
where acquired by the previous owner and thence
gifted to the present owner

See Exhibition history and Literature at
SOTHEBYS.COM

We are grateful to Roger Cole, whose publication
on Henri Gaudier-Brzeska *No Stone Unturned* will
be published later this year with a newly revised
catalogue raisonné, for his kind assistance with
the cataloguing of the present work.

⊕ £ 2,500-3,500 € 2,900-4,050

72

DAME LUCIE RIE

1902-1995

Small Bowl

impressed with Artist's seal
stoneware with a white interior and a manganese
and sgraffito exterior
height: 6.5cm.; 2½in.
diameter: 12.5cm.; 5in.
Executed *circa* the 1950s.

PROVENANCE

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

⊕ £ 500-800 € 600-950

73

DAME LUCIE RIE

1902-1995

Coffee Pot and Warmer

impressed twice with Artist's seal
stoneware with an all-over white glaze and
manganese to the rim
(3)
overall: 30cm.; 11¾in.
Executed *circa* the 1950s.

PROVENANCE

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

⊕ £ 800-1,200 € 950-1,400



74

SHOJI HAMADA

1894 - 1978

Teapot

stoneware with an all-over tenmoku glaze
height: 18cm.; 7in.

PROVENANCE

Sale, Bonhams London, 10th November 1993,
lot 83, where acquired by the previous owner
Private Collection

£ 800-1,200 € 950-1,400



74

75

ALASTAIR MORTON

1910 - 1963

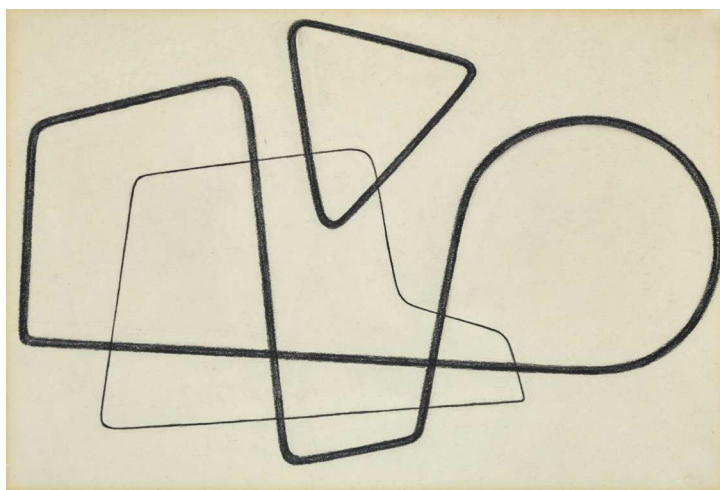
Untitled

signed with initials and dated *May '40* on the reverse
pencil on paper
21.5 by 30.5cm.; 8½ by 12in.

PROVENANCE

Doric Arts, King's Lynn
Abbott and Holder, London, where acquired by
the present owner, 18th March 2003

⊕ £ 500-800 € 600-950



75

76

DAME LUCIE RIE

1902-1995

Two Large Plates with Side Handles

each impressed with Artist's seal
stoneware with an all-over white glaze and
manganese rim
(2)
diameter: 23cm.; 9in.

PROVENANCE

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

⊕ £ 500-800 € 600-950



76 (one of two)

DAME BARBARA HEPWORTH

1903-1975

Oblique Forms; Squares and Circles

Two lithographs printed in colours, 1969, each signed in pencil and numbered 15/60, on wove paper (unframed)
each sheet: approx. 58.4 by 81.3cm.; 23 by 32in.
(2)

⊕ £ 2,000-3,000 € 2,300-3,450



77 (one of two)

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

1898-1986

Female Torso

signed and numbered 9/9

bronze

height (including Artist's bronze base): 16.5cm.;
6½in.Cast in 1984, the present work is number 9 from
the edition of 9.

PROVENANCE

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

LITERATURE

Alan Bowness (ed.), *Henry Moore Complete Sculpture, Sculpture 1980-86*, Vol.6, Lund Humphries, London, 1999, cat. no.913, illustrated p.62 (another cast).

⊕ £ 10,000-15,000 € 11,500-17,300



78

'The role of a work of art is to give food for thought, to act as a stimulant, to entice the onlooker to inspect things, people and emotions from a new point of view.'

H.S. EDE, 1927



79

WINIFRED NICHOLSON

1893 - 1981

Kate at Alerta

signed, titled and inscribed on labels attached to the reverse

oil on canvas

61 by 61cm.; 24 by 24in.

Executed *circa* 1936.

PROVENANCE

Acquired directly from the Artist by Richard Hughes in 1965 and thence by descent to the present owner

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

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

⊕ £ 25,000-35,000 € 28,800-40,300



80

PROPERTY FROM A EUROPEAN COLLECTION

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

1898-1986

Arrangement of Figures

woven with signature and dated 42.

woven tapestry

161.5 by 275.5 cm.; 63½ by 108½in.

Woven by Brose Patrick of Ross and Cromarty, Scotland in 1973, after a drawing by the Artist executed in 1942, the present work is unique.

PROVENANCE

Commissioned by Fischer Fine Art, London from Brose Patrick of Ross and Cromarty, Scotland, 1973
Private Collection, Italy
Fischer Fine Art, London, where acquired by the present owners, 13th December 1978

† W ⊕ £ 10,000-15,000 € 11,500-17,300

81

BERNARD LEACH

1887-1979

Vase

impressed with Artist's and *Leach Pottery* seals
stoneware with an all-over tenmoku glaze
height: 35.5cm.; 14in.

PROVENANCE

Private Collection, U.K.

⊕ £ 1,000-1,500 € 1,150-1,750

PROVENANCE

Galerie André Emmerich, Zurich
Waddington Galleries, London, where acquired by Mrs Ruth Hiller in the 1980s, by whom gifted to the present owner

EXHIBITED

London, Tate, *Ben Nicholson at the Tate Gallery*, November - December 1974, cat. no.50;
Zurich, Galerie André Emmerich, *Ben Nicholson*, 3rd May - 7th June 1975, cat. no.42.

⊕ £ 6,000-8,000 € 6,900-9,200

83

WILLIAM MARSHALL

1923-2007

Large Bowl

impressed with Artist's seal
stoneware
diameter: 45cm.; 17¾in.

PROVENANCE

Private Collection, U.K.

⊕ £ 1,000-1,500 € 1,150-1,750

82

BEN NICHOLSON, O.M.

1894-1982

Siena 2

signed, dated 74 and titled on reverse
pencil and wash on paper
52 by 34cm.; 20½ by 13½in.
Executed in 1974.

'A picture standing on the floor generally looks better than hanging on the wall. You find it can be moved at any moment and so you are eager to look at it while it is there.'

H.S. EDE, 1931



81



82



83

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

H.S. EDE, 1928



84

84

DAME LUCIE RIE

1902-1995

Large Stoneware Bowl

impressed with Artist's seal
stoneware with an all-over grey/blue flecked
glaze and an exposed central ring
height: 8cm.; 3¼in.
diameter: 28cm.; 11in.
Executed *circa* the late 1960s.

PROVENANCE

Private Collection, London

⊕ £ 5,000-7,000 € 5,800-8,100



85

85

DAME LUCIE RIE

1902-1995

Large Cylindrical Bowl

impressed with Artist's seal
stoneware with an all-over white pitted glaze
height: 13cm.; 5in.
diameter: 23cm.; 8¾in.
Executed *circa* 1966.

PROVENANCE

John Pike
Sale, Bonhams London, 12th November 1992,
lot 434, where acquired by the present owners

EXHIBITED

London, Arts Council, *Lucie Rie: A Retrospective
Exhibition*, 15th July - 12th August 1967, cat. no.156,
with tour to Bristol City Art Gallery, Bristol, and
Midland Group Gallery, Nottingham;
London, Victoria & Albert Museum, *Lucie Rie*, 17th
February - 28th March 1982, cat. no.163, illustrated.

⊕ £ 8,000-12,000 € 9,200-13,800



86

PROPERTY FROM AN AMERICAN COLLECTION

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

1898-1986

**Seated Woman with Seated Figure
in Background**

signed and dated 48.

pencil, wax crayon, watercolour and chalk on paper
57.5 by 49cm.; 22¾ by 19¼in.

PROVENANCE

Buchholz Gallery (Curt Valentin), New York
M. Knoedler & Co., Inc., New York, where
acquired by the family of the present owner,
12th January 1961

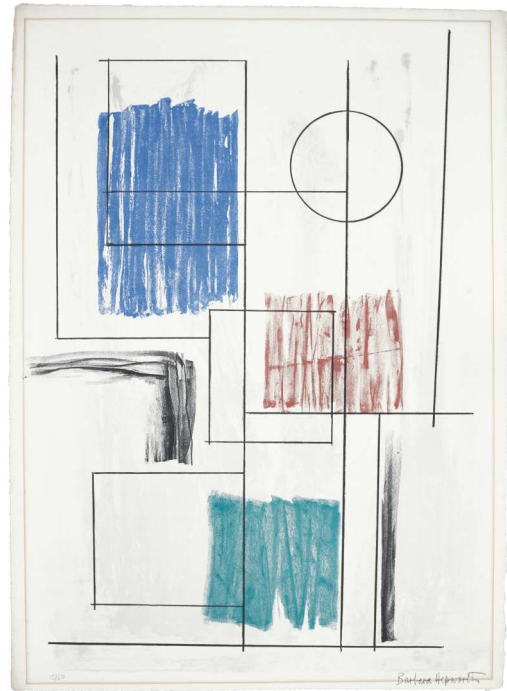
LITERATURE

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 48.22, illustrated p.282.

‡ ⊕ £ 60,000-80,000 € 69,000-92,000



87 (one of two)



88 (one of two)



89

87

DAME BARBARA HEPWORTH

1903-1975

Porthmeor; Autumn Shadow

Two lithographs printed in colours, 1969, each signed in pencil and numbered 15/60, on wove paper (unframed)
each sheet: approx. 80.5 by 79.3cm.; 31 $\frac{1}{8}$ by 23 $\frac{3}{8}$ in.
(2)

⊕ £ 2,000-3,000 € 2,300-3,450

88

DAME BARBARA HEPWORTH

1903-1975

Argos; Mycanae

Two lithographs printed in colours, 1969, each signed in pencil and numbered 15/60, on wove paper
Mycanae: 81 by 58.2cm.; 31 $\frac{1}{8}$ by 22 $\frac{7}{8}$ in.
Argos: 82 by 59.2cm.; 31 $\frac{1}{4}$ by 23 $\frac{3}{4}$ in.
(2)

⊕ £ 2,000-3,000 € 2,300-3,450

89

PROPERTY FROM AN AMERICAN COLLECTION

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

1898-1986

Upright Motive: Maquette No.1

bronze
height (excluding base): 30.5cm.; 12in.
Conceived in 1955, the present work is from the edition of 10.

PROVENANCE

M. Knoedler & Co., Inc, New York, where acquired by the family of the present owner, circa 1960

LITERATURE

Alan Bowness (ed.), *Henry Moore Sculpture and Drawings Sculpture 1955-64*, Vol.3, Lund Humphries, London, 1986, cat. no.376, illustrated p.21 (another cast);
John Hedgecoe, *A Monumental Vision. The Sculpture of Henry Moore*, Collins & Brown, London, 1998, cat. no.347, illustrated p.219 (another cast).

Ω ⊕ £ 5,000-8,000 € 5,800-9,200



'I search for a new approach
to the balancing act
between the claims of
abstract values and natural
perceptions'

GEORGE KENNETHSON, 1986

90

GEORGE KENNETHSON

1910 - 1994

Spirit of Weston

Purbeck stone
length: 91cm.; 36in.
height: 60cm.; 23½in.
Executed *circa* the 1960s.

PROVENANCE

Commissioned from the Artist by Professor Bryan
Brooke, father of one of the present owners

⊕ W £ 15,000-25,000 € 17,300-28,800

WORKS BY FRANCIS DAVISON & MARGARET MELLIS

'Margaret Mellis has been neglected by critics and curators and deserves to be up there – large on the map with her contemporaries.'

DAMIEN HIRST, 2001

91

FRANCIS DAVISON

1919-1984

Buildings in a Landscape

oil on board
35 by 43cm.; 13¾ by 17in.
Executed *circa* 1950-1.

PROVENANCE

The Estate of the Artist
Austin/Desmond Fine Art, London, where acquired by the
present owner, 21st October 2003

⊕ £ 2,500-3,500 € 2,900-4,050



91



92

92

MARGARET MELLIS

1914-2009

Aldeburgh Boats

stamped with Artist's stamp, titled and dated 1950 on the
reverse

oil on canvas, unstretched
16 by 26cm.; 6¼ by 10¼in.

PROVENANCE

The Artist's Family
Andrew D'Arcy Fine Art, Bradfield, Essex, where acquired by
the present owner, 14th November 2008

⊕ £ 1,500-2,500 € 1,750-2,900

'Every nick and tear tells in the raw-ragged, furious, utterly
unsentimental but glorious beauty he gave to the world.'

JULIAN SPALDING, 1982

FRANCIS DAVISON

1919-1984

Boats at Sea

stamped with the Artist's stamp, numbered A185 and titled on labels on the reverse
collage on Essex board
49.5 by 74.5cm.; 19½ by 29½in.
Executed *circa* 1952-1963.

PROVENANCE

The Estate of the Artist
Andrew D'Arcy Fine Art, Bradfield, Essex, where acquired by the present owner, 8th December 2012

⊕ £ 3,000-5,000 € 3,450-5,800



93



94

MARGARET MELLIS

1914-2009

Bottle and Reflection

stamped with Artist's stamp on stretcher bar
oil on canvas
40 by 26cm.; 15¾ by 10¼in.
Executed *circa* 1952-4.

PROVENANCE

The Artist's Family
Andrew D'Arcy Fine Art, Bradfield, Essex, where acquired by the present owner, 27th October 2008

⊕ £ 2,000-3,000 € 2,300-3,450

FRANCIS DAVISON

1919-1984

Bright Yellow & White with Black & Brown

stamped three times with Artist's stamp, titled and inscribed on labels attached to the backboard
collage
52 by 58cm.; 20½ by 22¾in.
Executed *circa* 1975.

PROVENANCE

The Artist's Family
Andrew D'Arcy Fine Art, Bradfield, Essex, where acquired by the present owner, 29th November 2008

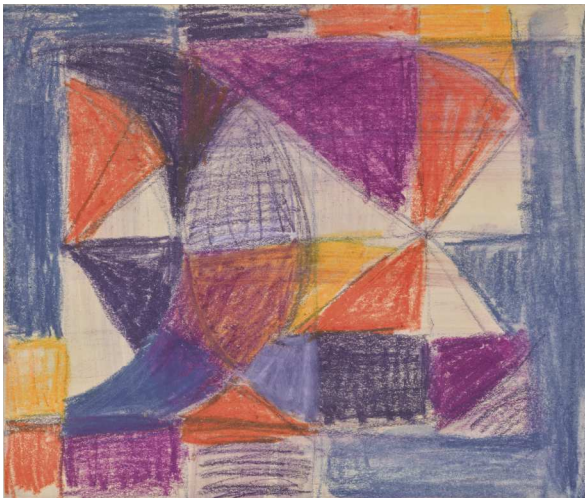
EXHIBITED

Kettle's Yard, Cambridge, *Francis Davison: Collages and Early Works*, 24th November 2007 - 20th January 2008, illustrated, un-numbered exhibition.

⊕ £ 2,000-3,000 € 2,300-3,450



95



96

96

MARGARET MELLIS

1914-2009

Half Circle and Shadows

stamped with Artist's stamp on backboard
crayon and coloured chalk on paper
20 by 23.5cm.; 8 by 9¼in.
Executed *circa* 1962-3.

PROVENANCE

The Artist's Family
Andrew D'Arcy Fine Art, Bradfield, Essex, where
acquired by the present owner, 26th September 2008

⊕ £ 500-800 € 600-950



97

97

MARGARET MELLIS

1914-2009

Boy

oil on board, construction and collage
18 by 18cm.; 7 by 7in.
Executed *circa* 1970.

PROVENANCE

The Estate of the Artist
John Stevens Fine Art, Hadleigh, where acquired
by the present owner, 12th March 2006

⊕ £ 1,200-1,800 € 1,400-2,100



98

98

MICHAEL CANNEY

1923-1999

Oblique

signed and titled on the reverse
oil on wooden relief construction
49 by 49cm.; 19¼ by 19¼in.

PROVENANCE

Askew Art, London, where acquired by the
present owner

⊕ £ 800-1,200 € 950-1,400

SANDRA BLOW, R.A.

1925-2006

No.5 1969

signed and dated 69 on the reverse
oil and mixed media on canvas
74 by 59cm.; 29 by 23³/₄in.

PROVENANCE

New Art Centre, London, where acquired by the family of the present owner in 1969, and thence by descent to the present owner

⊕ £ 5,000-7,000 € 5,800-8,100

100

ALAN REYNOLDS

1926-2014

Black and White - Winter Rhythm

signed, titled, dated 70 and dedicated on the reverse
oil on wooden construction
46 by 55.5cm.; 18 by 21³/₄in.

PROVENANCE

The Artist, from whom acquired by William and Edith Morgan and thence by descent to the previous owner
Their sale, Bonhams Knightsbridge, 10th March 2015, lot 158, where acquired by the present owner

⊕ £ 1,800-2,500 € 2,100-2,900

101

PROPERTY FROM THE ESTATE OF
THE LATE DONALD MITCHELL

SIR TERRY FROST, R.A.

1915-2003

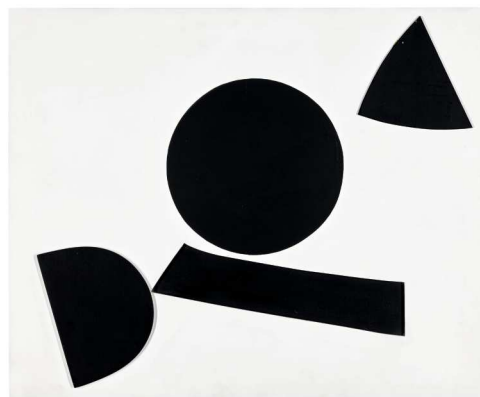
Untitled

signed and dated *April Sat 11.12*
pencil and crayon on paper
42 by 30cm.; 16¹/₂ by 11³/₄in.

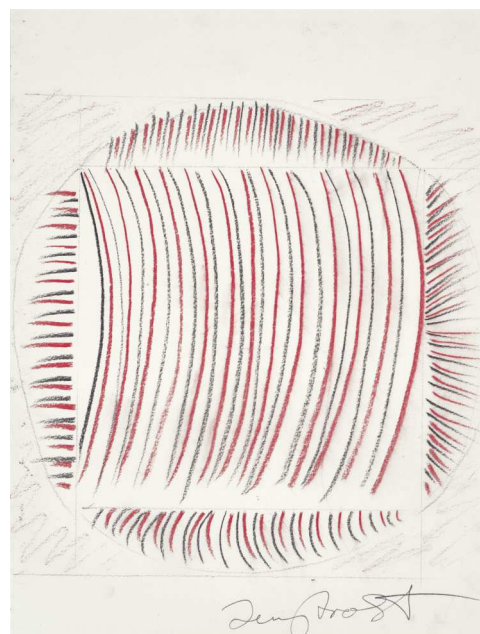
⊕ £ 1,000-1,500 € 1,150-1,750



99



100



101



103



102



104

102

BRYAN INGHAM

1936-1997

The Blue Lamp

stamped with Estate stamp on the backboard
oil on board
23.5 by 21.5cm.; 9¼ by 8½in.

PROVENANCE

The Estate of the Artist

⊕ £ 2,000-3,000 € 2,300-3,450

103

BRYAN INGHAM

1936-1997

The Fields in the Spring

oil and pencil on board
16.5 by 26.5cm.; 6½ by 10½in.

PROVENANCE

The Estate of the Artist

⊕ £ 2,000-3,000 € 2,300-3,450

104

JOHN WARD

b.1938

Rounded Vessel

impressed with Artist's seal
stoneware with an all-over matt white glaze
height: 30cm.; 12in.
Executed in the 1980s.

PROVENANCE

Peter Dingley Gallery, Stratford-Upon-Avon, where
acquired by the present owner in the 1980s

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

⊕ £ 800-1,200 € 950-1,400

105

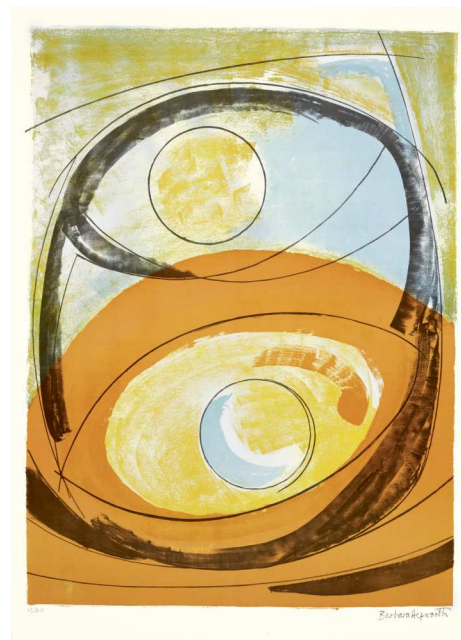
DAME BARBARA HEPWORTH

1903-1975

Genesis; Pastorale

Two lithographs printed in colours, 1969, each signed in pencil and numbered 15/60, on wove paper (unframed)
each sheet: approx. 82 by 59cm.; 32¼ by 23¼in.
(2)

⊕ £ 2,000-3,000 € 2,300-3,450



105 (one of two)

106

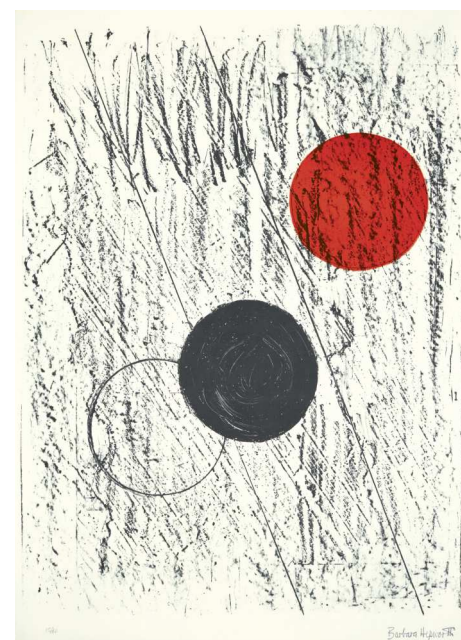
DAME BARBARA HEPWORTH

1903-1975

Sun and Moon; Two Marble Forms (Mykonos)

Two lithographs printed in colours, 1969, each signed in pencil and numbered 15/60, on wove paper (unframed)
each sheet: approx. 81.6 by 38.7cm.; 32½ by 23½in
(2)

⊕ £ 2,000-3,000 € 2,300-3,450



106 (one of two)

107

DAME BARBARA HEPWORTH

1903-1975

Three Forms; Sea Forms

Two lithographs printed in colours, 1969, each signed in pencil and numbered 15/60, on wove paper (unframed)
each sheet: approx. 59.2 by 82cm.; 23¾ by 32¼in.
(2)

⊕ £ 2,000-3,000 € 2,300-3,450



107 (one of two)

PROPERTY FROM THE COLLECTION OF ANN JELLCOE AND ROGER MAYNE

LOTS 108–115



108



109

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, who pioneered 'open stage' theatre, whilst Mayne is best known for his candid photographs depicting Post-War Britain through poor urban communities.

Mayne and Jellicoe had a long association with St Ives and forged life-long friendships with the artists they met. As an early proponent of photography as art, Mayne consciously sought a dialogue with the abstract art these artists were producing. He not only photographed the artists at work but was also employed by them to photograph their paintings.

A new exhibition has recently opened exploring the influence of St Ives on Mayne's photography: *Roger Mayne and St Ives A Defining Moment*, Southampton City Art Gallery: 13 January -12 May 2018.

108

ROGER HILTON

1911 - 1975

Untitled

charcoal on paper
25 by 20cm.: 10 by 8in.
Executed circa 1966.

PROVENANCE

Acquired directly from the Artist by Roger Mayne in the late 1960s

EXHIBITED

Newlyn, Newlyn Art Gallery, *Roger Hilton - A Centenary Celebration*, 29th January - 2nd May 2011, cat. no.26.

⊕ £ 1,000-1,500 € 1,150-1,750

109

PATRICK HERON

1920-1999

Untitled

Monoprint in colours, 1950, signed in pencil, dated, on Reeves Greyhound Watercolour paper (unframed)
sheet: 55.1 by 38.5cm.: 21¾ by 15½in.

PROVENANCE

Acquired by Roger Mayne directly from the Artist in the 1960s

⊕ £ 1,000-1,500 € 1,150-1,750



110

PATRICK HERON

1920-1999

Emerald, Violet, Brown, Blue, Orange :
February - January 1971

signed and titled on the reverse; also signed, titled and
inscribed on the backboard
gouache on paper
59.5 by 77.5cm.; 23¾ by 30½in.

PROVENANCE

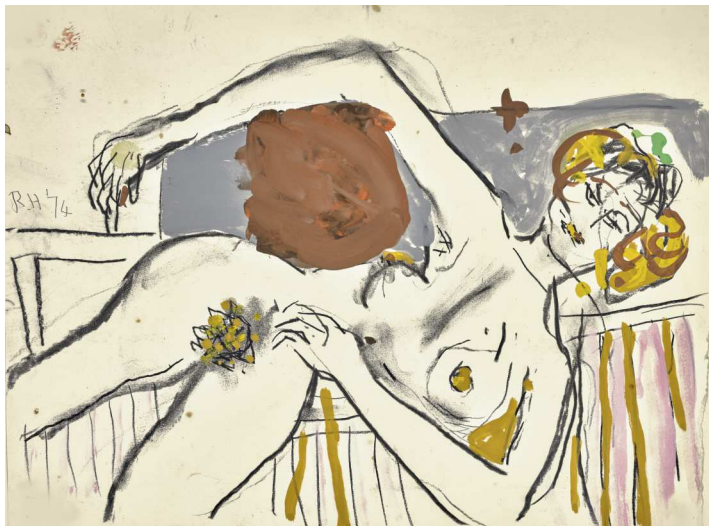
Waddington Galleries, London
Acquired by Roger Mayne in October 1971

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 Sotheby's Modern & Post-War
British Art, London, W1A 2AA or email modbrit@sothebys.com.

⊕ £ 12,000-18,000 € 13,800-20,700

'The painter is and always has been in search of one thing only: and that is, a new abstract configuration, a new but purely formal significance, a new pattern emerging out of the very mechanics of physical vision itself, a new shape in the organisation of colour..!'

PATRICK HERON, 1973



111

111

ROGER HILTON

1911 - 1975

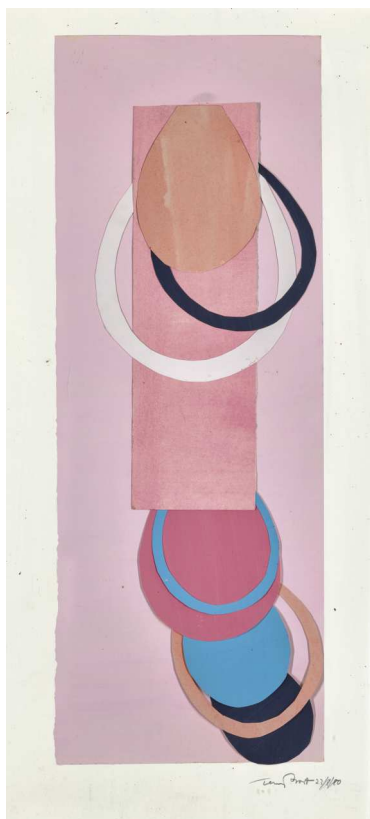
Reclining Nude

signed with initials and dated '74
charcoal and gouache on paper
33.5 by 43.5cm.; 13¼ by 17¼in.

PROVENANCE

Acquired directly from the Artist by Roger Mayne
in the 1970s

⊕ £ 3,000-5,000 € 3,450-5,800



112

112

SIR TERRY FROST, R.A.

1915-2003

Pink Collage

signed and dated 23/8/80; also signed and
inscribed on the backboard
52 by 19cm.; 20½ by 7½in.

PROVENANCE

Acquired directly from the Artist by Roger Mayne
in the mid-1980s

⊕ £ 2,000-3,000 € 2,300-3,450

113

WILLIAM CROZIER

1930 - 2011

Untitled

oil and collage on panel
39 by 80cm.; 15¼ by 31½in.
Executed in 1956-7.

PROVENANCE

Acquired directly from the Artist by Roger Mayne,
as payment for photographing his work

LITERATURE

Katharine Crouan (ed.) with essays by S.B.
Kennedy and Philip Vann, *William Crozier*, Lund
Humphries, Aldershot, 2007, p.49, illustrated pl.6.

We are grateful to Professor Katharine Crouan
for her kind assistance with the cataloguing of the
present work.

⊕ £ 2,000-3,000 € 2,300-3,450



113

SIR TERRY FROST, R.A.

1915-2003

Olive Sun Ride

signed, dated 87 and titled on the reverse
oil on canvas
77 by 86cm.; 30¼ by 34in.

PROVENANCE

Acquired directly from the Artist by Roger Mayne
in the late 1980s

⊕ £ 8,000-12,000 € 9,200-13,800



114



115

JOHN HOYLAND, R.A.

1934-2011

Rio Crystal 18.7.05

signed and titled on the reverse
acrylic on canvas
127.5 by 102cm.; 50¼ by 40in.

PROVENANCE

Beaux Arts, London
Acquired by Ann Jellicoe and Roger Mayne circa 2005

LITERATURE

Mel Gooding, *John Hoyland*, Thames and Hudson, London, 2006, illustrated p.186.

The Hoyland Estate are currently preparing the forthcoming *catalogue raisonné* of the Artist's work and would like to hear from owners of any work by the Artist so that these can be included in this comprehensive catalogue. Please write to The Hoyland Estate, c/o Sotheby's Modern & Post-War British Art, London, W1A 2AA or email modbrit@sothebys.com.

⊕ £ 5,000-7,000 € 5,800-8,100



116

116

CRAIGIE AITCHISON, R.A.

1926 - 2009

Crucifixion 2001

Screenprint in colours, 2001, signed in pencil, dated, numbered 22/75 verso, on wove paper sheet: 140 by 109 cm.; 55 by 43in.

⊕ W £ 2,000-3,000 € 2,300-3,450

117

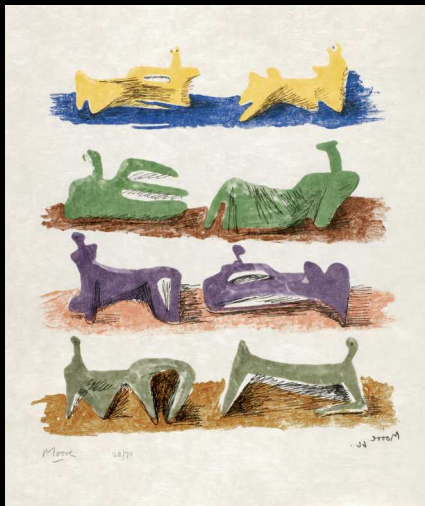
HENRY MOORE, O.M., C.H.

1898-1986

Eight Reclining Figures (C. 81)

Lithograph printed in colours, 1966, from *Shelter Sketchbook*, signed in pencil, numbered 28/75 (total edition includes five Artist's proofs), on *Japon nacré* paper
image: 28 by 25.4cm.; 11 by 10in.
sheet: 36.8 by 31cm.; 14½ by 12¼in.

⊕ £ 1,000-1,500 € 1,150-1,750



117

118

CRAIGIE AITCHISON, R.A.

1926 - 2009

Wayney

Etching with carborundum printed in colours with collage, 2009, signed in pencil, numbered 37/50, on wove paper
plate: 62.9 by 50cm.; 24¾ by 19¾in.
sheet: 76.2 by 50cm.; 30 by 19¾in.

⊕ £ 1,000-1,500 € 1,150-1,750



118



'I prefer drinking in a saloon
I loathe drinking at home
unless its people I know
very well & dont have to
make an effort'

EDWARD BURRA, 1953

119

PROPERTY FROM AN IMPORTANT BRITISH
COLLECTION

EDWARD BURRA

1905-1976

Flowers in a Bar

stamped with signature
pencil, watercolour and gouache on paper
56 by 76cm.; 22 by 30in.
Executed in 1952-4.

PROVENANCE

Alex. Reid & Lefevre Ltd, London
Private Collection, U.K.

LITERATURE

Andrew Causey, *Edward Burra: A Complete
Catalogue*, Phaidon, Oxford, 1985, cat. no.225,
illustrated.

See catalogue note at SOTHEBYS.COM

⊕ £ 30,000-50,000 € 34,500-57,500



120

120

EDWARD MIDDLEDITCH, R.A.

1923-1987

Yellow Roses

signed on the reverse
oil on panel
76.5 by 244cm.; 30¼ by 96in.
Executed circa 1955.

PROVENANCE

Mayor Gallery, London, 2004
James Hyman Fine Art, London
Private Collection, London

EXHIBITED

London, Royal Academy of Arts, *Royal Academy Summer Exhibition* 14th May - 7th August 1988, cat. no.455;
London, James Hyman Fine Art, *Edward Middleditch: Water and Light*, 20th September - 3rd November 2006, cat. no.1.

W ⊕ £ 4,000-6,000 € 4,600-6,900

121

JOHN CRAXTON, R.A.

1922-2009

Mother and Child

signed and dated 12.8.46
watercolour and gouache on paper laid down on card
43.5 by 29cm.; 17 by 11½in.

PROVENANCE

The London Gallery, London
Private Collection, London

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

⊕ £ 6,000-8,000 € 6,900-9,200



121

EDWARD BAWDEN, R.A.

1903 - 1989

The Engine House, Cornwall

signed and dated 1960

pen and ink, watercolour and gouache on paper
47 by 58.5cm.; 18½ by 23in.

PROVENANCE

Sale, Christie's London, 23rd June 1994, lot 34
The Fine Art Society, London, where acquired by the present
owner, 1st June 2004

⊕ £ 1,200-1,800 € 1,400-2,100



122

WALTER RICHARD SICKERT, A.R.A.

1860 - 1942

The Old Mogul Tavern, Drury Lane

signed, titled and inscribed

pencil, pen and ink, wash and red chalk on paper
31.5 by 44cm.; 12½ by 17¼in.

Executed circa 1906.

PROVENANCE

Leicester Galleries, London by 1964, where acquired by the
family of the present owner, and thence by descent

LITERATURE

Wendy Baron, *Sickert*, Phaidon, London, 1973, cat. no.231.2;
Wendy Baron, *Sickert: Paintings and Drawings*, Yale University
Press, New Haven & London, 2006, cat. no.282.2.We are grateful to Dr Wendy Baron for her kind assistance with
the cataloguing of the present work and lot 131.The present work is a composition study for *The Old Middlesex*
(1906, The Beaverbrook Art Gallery, Fredericton, NB, Canada).

£ 2,500-3,500 € 2,900-4,050



123

EDWARD BAWDEN, R.A.

1903 - 1989

The De Lank River, Cornwall

signed and dated 1960

pencil, pen and ink, watercolour and gouache on paper
47 by 58.5cm.; 18½ by 23in.

PROVENANCE

Sale, Sotheby's London, 3rd February 1982, lot 225
The Fine Art Society, London, where acquired by the present
owner, 1st June 2004

⊕ £ 1,200-1,800 € 1,400-2,100



124



125



126

125

JOHN PIPER, C.H.

1903-1992

Portmahomack, Old Church Yard

signed, titled and indistinctly inscribed
watercolour, gouache, pastel and pen and ink on paper
33 by 41cm.; 13 by 16¼in.

PROVENANCE

Piccadilly Gallery, London, where acquired by
Alan Cuthbertson, December 1962
Bequeathed from the above to the present owner

⊕ £ 7,000-10,000 € 8,100-11,500

126

ELIOT HODGKIN

1905 - 1987

Sketch for London Wall from Aldermanbury Postern

signed, titled, dated *June 15 - July 1, 1945. 6-7pm.*
and inscribed
pencil, watercolour and pen and ink on paper
40 by 33cm.; 15¾ by 13in.

PROVENANCE

Commissioned by the Geographic Magazine
Abbot and Holder, London by May 1984
Private Collection, London

We are grateful to Mark Hodgkin for his kind assistance
with the cataloguing of the present work and lot 133.

⊕ £ 1,000-1,500 € 1,150-1,750



127



128



129

127

PROPERTY FROM THE ESTATE OF CATHERINE
AUCHINCLOSS: A REFINED EYE

GWEN JOHN

1876 - 1939

**Black Cat Seen from the Side,
Seated in Wicker Chair**

signed
charcoal on paper
15 by 20cm.; 6 by 8in.

PROVENANCE

Davis & Langdale Company, New York, where
acquired by Catherine Auchincloss

See *Exhibited and Literature* at SOTHEBYS.COM

We are grateful to Cecily Langdale for her kind
assistance with the cataloguing of the present
work and lots 128, 132 and 135.

‡ £ 3,000-5,000 € 3,450-5,800

128

PROPERTY FROM THE ESTATE OF CATHERINE
AUCHINCLOSS: A REFINED EYE

GWEN JOHN

1876 - 1939

**Girl and Woman in Church with
Prayer Books**

watercolour on paper
15 by 11cm.; 5¾ by 4½in.
Executed *circa* the 1920s.

PROVENANCE

The Artist's Estate
Anthony d'Offay, London
Davis & Langdale Company, New York, where
acquired by Catherine Auchincloss in 1983

See *Exhibited and Literature* at SOTHEBYS.COM

‡ £ 4,000-6,000 € 4,600-6,900

129

LEON UNDERWOOD

1890 - 1975

Dawn

signed and dated 32
terracotta
length (excluding wooden base): 25.5cm.; 10in.

PROVENANCE

Romie and Blanche Shapiro, by whom gifted to the
present owner

See *Exhibited and Literature* at SOTHEBYS.COM

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

‡ ⊕ £ 4,000-6,000 € 4,600-6,900



130

LUCIEN PISSARRO

1863 - 1944

The Hillside, Berneval

signed with monogram; also inscribed on the stretcher bar
oil on canvas

65 by 54.5cm.; 25½ by 21½in.

Executed in 1900.

PROVENANCE

The Artist, until 1949

Esther Pissarro, by whom gifted to Princess Lulie Huda, thence
by descent to the present owner

Private Collection, U.K.

EXHIBITED

London, New English Art Club, 1907, cat. no.138 (details
untraced);

London, Anthony d'Offay, *Lucien Pissarro 1863-1944* 15th July -
20th August 1983, un-numbered exhibition;

Pontoise, Musée de Pontoise, *Lucien Pissarro et le Post-
Impressionnisme Anglais: Lucien Pissarro, Walter Sickert,
Spencer Gore, Harold Gilman*, 28th November 1998 - 7th
March 1999, cat. no.9, with tour to Musée-Chateau de Dieppe,
Dieppe Cedex.

LITERATURE

The Guardian, 5th June 1907;

Chiswick Times, 14th June 1907;

Anne Thorold, *A Catalogue of the Oil Paintings of Lucien Pissarro*,
Atheney Books, London, 1983, cat. no.90, illustrated p.73.

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

£ 12,000-18,000 € 13,800-20,700

131



131

WALTER RICHARD SICKERT, A.R.A.

1860 - 1942

Chez Maman Joinquant

signed, dated 1919 and inscribed

oil on board

24 by 18.5cm.; 9½ by 7¼in.

PROVENANCE

The Leicester Galleries, London

Mrs David Margesson, and thence by descent

EXHIBITED

London, The Leicester Galleries, *Summer Exhibition*, July -
September 1936, cat. no.53

£ 7,000-10,000 € 8,100-11,500

132

PROPERTY FROM THE ESTATE OF CATHERINE AUCHINCLOSS:
A REFINED EYE

GWEN JOHN

1876 - 1939

The Child with a Polo

charcoal on paper
23 by 22.5cm.; 9¼ by 8¾in.
Executed *circa* the late 1910s.

PROVENANCE

The Artist, whom gifted to Isabel Bowser, and thence by descent to Lucy Featherston Private Collection, and thence by descent Sale, Christie's London, 17th November 1978, lot 51 (as *Portrait of a young girl*) Davis & Long Company, New York, where acquired by Catherine Auchincloss, 1980

See *Exhibited and Literature* at SOTHEBYS.COM

‡ £ 3,000-5,000 € 3,450-5,800



132

133

ELIOT HODGKIN

1905 - 1987

Dead Leaf and Three Eggs

signed and dated 8.VI.70
tempera on board
11 by 15cm.; 4½ by 6in.

PROVENANCE

Acquired by the family of the present owner in the 1970s

‡ ⊕ £ 6,000-8,000 € 6,900-9,200



133

134

PROPERTY FROM THE ESTATE OF CATHERINE AUCHINCLOSS:
A REFINED EYE

GWEN JOHN

1876 - 1939

Girl in Pink Praying

watercolour on paper
16 by 12.5cm.; 6½ by 5in.
Executed *circa* the 1920s.

PROVENANCE

The Artist's Estate
Gerald de Winton by 1946
His sale, Sotheby's London, 22nd April 1970, lot 251 (as *Little Girl Standing in Church*)
Piccadilly Gallery, London
Davis & Langdale Company, New York, where acquired by Carter Burden by 1973
Catherine Auchincloss

See *Exhibited and Literature* at SOTHEBYS.COM

‡ £ 4,000-6,000 € 4,600-6,900



134



135

135

NORMAN PARKINSON

1913 - 1990

The New Mayfair Edwardians, Vogue 1950

Silver print, printed 2017. Signed, titled, dated and numbered 3/21 in black pen by Elizabeth C Smith in the Norman Parkinson archive stamp and with the printer's stamp on the verso (unframed)

image: 40 by 29cm.; 15¾ by 11½in.

sheet: 50.5 by 40.5cm.; 19¾ by 15¾in.

† ⊕ £ 1,500-2,000 € 1,750-2,300

136

WILLIAM ROBERTS, R.A.

1895 - 1980

The Choir

pencil on paper, squared for transfer

19 by 14cm.; 7½ by 5½in.

Executed circa 1962-5.

PROVENANCE

Gillian Jason Gallery, London, where acquired by the present owner in the late 1980s

EXHIBITED

London, Gillian Jason Gallery, *William Roberts, 1895-1980*, 26th March - 26th April 1986, cat. no.28;

London, Albemarle Gallery, *William Roberts, R.A.: Paintings, Drawings and Watercolours 1910-1978*, 5th - 28th April 1989, cat. no.17.

⊕ £ 3,000-5,000 € 3,450-5,800



136



137

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

1887-1976

The Steps

signed and dated 1957
pencil on paper
35.5 by 26cm.; 14 by 10¼in.

PROVENANCE

Alex. Reid & Lefevre Ltd, London, where acquired
by the previous owner
Their sale, Sotheby's London, 17th November 2004,
lot 59, where acquired by the present owners

⊕ £ 30,000-50,000 € 34,500-57,500

'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 which was an
industrial area. I did a lot you see...'

L.S. LOWRY



138

138

DAVID BOMBERG

1890 - 1957

The Arab, Baker of Bread, Palestine

oil on canvasboard
23.5 by 32cm.; 9¼ by 12½in.
Executed circa 1923-28.

PROVENANCE

Marlborough Fine Art, London, where acquired by the family of the present owner in the 1960s

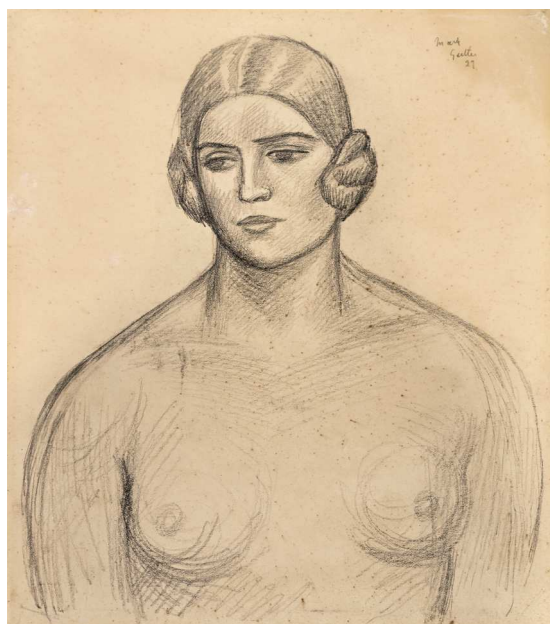
LITERATURE

Richard Cork, *David Bomberg*, Yale University Press, New Haven and London, 1987, cat. no.211, illustrated p.165.

With inscription confirming authenticity by the Artist's wife, Lilian Bomberg, on a label attached to the backboard.

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

⊕ £ 6,000-8,000 € 6,900-9,200



139

139

MARK GERTLER

1891 - 1939

Portrait of a Woman

signed and dated 29.
pencil on paper
33 by 26.5cm.; 13 by 10½in.

PROVENANCE

Sale, Sotheby's London, 4th March 1987, lot 169, where acquired by the present owner.

⊕ £ 1,200-1,800 € 1,400-2,100



140

140

THURSTON HOPKINS

1913 - 2014

La Dolce Vita, Knightsbridge, London, 1953

Silver gelatin print, printed later. Signed, titled and dated in pencil, and with the photographer's stamp on the verso (unframed)
image: 24.3 by 34.9cm; 9½ by 13¾in.
sheet: 30.3 by 40.3cm.; 12 by 16in.

⊕ £ 1,500-2,000 € 1,750-2,300

EWEN HENDERSON

1934-2000

Standing Form

stoneware

height: 51cm.; 20in.

PROVENANCE

Galerie Besson, London, where acquired by the late owner

⊕ £ 3,000-5,000 € 3,450-5,800



141



142

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

1874-1965

Lake Emerald, Canada

oil on canvas

34 by 49cm.; 13¼ by 19¼in.

PROVENANCE

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

See catalogue note at SOTHEBYS.COM

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

⊕ £ 6,000-8,000 € 6,900-9,200



143



144

143

SIR STANLEY SPENCER, R.A.
1891-1959

*Study for The Apotheosis of Hilda, or,
Hampstead Heath Litter*

pencil on paper
50.5 by 75.5cm.; 19¾ by 29¾in.
Executed circa 1953.

PROVENANCE

Private Collection, U.S.A.

We are grateful to Carolyn Leder for her kind assistance with
the cataloguing of the present work and lot 144.

See catalogue note at SOTHEBYS.COM

† ⊕ £ 7,000-10,000 € 8,100-11,500

144

SIR STANLEY SPENCER, R.A.

1891-1959

Portrait of a Young Woman

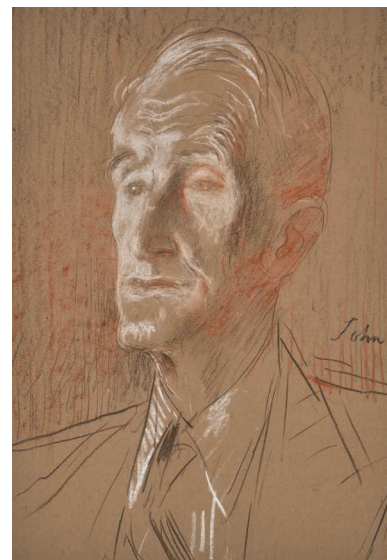
pencil on paper
50 by 41cm.; 19¾ by 16in.

PROVENANCE

Private Collection, U.S.A.

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

⊕ £ 2,000-3,000 € 2,300-3,450



145

145

AUGUSTUS JOHN, O.M, R.A.

1878 - 1961

Portrait of Charles Langbridge Morgan

signed
coloured chalks on paper
52.5 by 39.5cm.; 20¾ by 15½in.

PROVENANCE

Private Collection, Ireland

⊕ £ 1,000-1,500 € 1,150-1,750



146

146

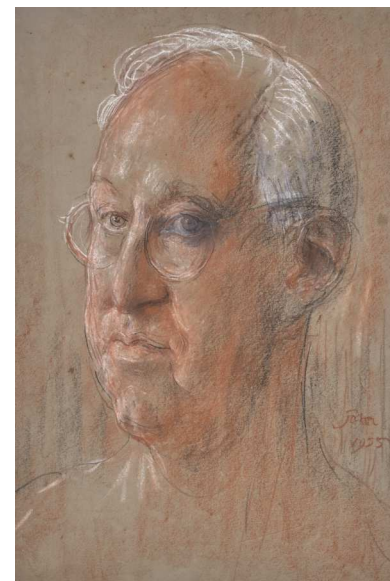
ANGUS MCBEAN

1904 - 1990

Christmas Card, 1957

vintage silver print, with annotations on the verso in an unknown hand
image and sheet: 16.3 by 11.9cm.; 6½ by 4¾ in.

⊕ £ 1,500-2,500 € 1,750-2,900



147

147

AUGUSTUS JOHN, O.M, R.A.

1878 - 1961

Portrait of a Man

signed and dated 1955
coloured chalks on paper
52 by 37cm.; 20½ by 14½in.

PROVENANCE

Private Collection, Ireland

⊕ £ 1,000-1,500 € 1,150-1,750



148

148

ABDO NAGI

1941-2001

Large Blue Charger

impressed twice with Artist's seal
stoneware
diameter: 43cm.; 17in.

PROVENANCE

The Bircham Gallery, Norfolk, where acquired by
Tim Ellis, 4th November 1995
His sale, Sotheby's London, 19th November 2014, lot
69 (part lot), where acquired by the present owner

⊕ £ 250-300 € 300-350



149

149

WILLIAM GEAR, R.A.

1915-1997

Garden Souvenir

signed and dated '82; also signed, dated Nov. '82
and titled on the reverse
oil on canvas
122 by 91cm.; 48 by 35¾in.

PROVENANCE

Redfern Gallery, London, where acquired by the
present owner

EXHIBITED

Exeter, Spacex Gallery, *William Gear 'Painting into
Landscape' Paintings and Drawings 1976-82*, 25th
June - 16th July 1983, cat. no.33, illustrated p.2.

⊕ £ 4,000-6,000 € 4,600-6,900



150

150

GABRIELE KOCH

b.1948

Large Orange Vessel

signed
burnished earthenware
height: 28.5cm.; 11¼in.
Executed in the late 1980s.

PROVENANCE

Sheila Harrison Fine Art, London, where acquired
by the late owner in 1988

EXHIBITED

London, Sheila Harrison Fine Art at Gillian Jason
Gallery, *Gabriele Koch*, 5th - 30th January 1988,
un-numbered exhibition.

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

⊕ £ 600-800 € 700-950



151

JOHN TUNNARD, A.R.A.

1900-1971

Bagatelle

signed and dated 46; also signed, titled and dated 1946 on the reverse
oil and gesso on board
28.5 by 36.5cm.; 11¼ by 14½in.

PROVENANCE

McRoberts & Tunnard, London, 9th December 1959
Private Collection

EXHIBITED

London, McRoberts & Tunnard, *John Tunnard*,
26th November - 23rd December 1959, cat. no.2,
illustrated.

LITERATURE

Alan Peat and Brian A. Whitton, *John Tunnard, His
Life and Work*, Scolar Press, Aldershot, 1997, cat.
no.474, p.174.

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

⊕ £ 15,000-25,000 € 17,300-28,800



152

152

JULIAN TREVELYAN, R.A.

1910-1988

Puri

signed and dated 69; titled on the reverse
oil on canvas
51.5 by 62cm.; 20¼ by 24½in.

PROVENANCE

Private Collection, U.K.

EXHIBITED

London, Royal College of Art, *The Imaginative Impulse: Julian Trevelyan 1910-88*, 27th October - 22nd November 1998, un-numbered exhibition.

⊕ £ 3,000-5,000 € 3,450-5,800



153

153

DAME ELISABETH FRINK, R.A.

1930-1993

Lion

signed and dated '83
pencil and watercolour on paper
76.5 by 55.5cm.; 30 by 22in.

PROVENANCE

Acquired directly from the Artist by Frank and Doreen Finlay, 18th January 1984, and thence by descent to the previous owner
Acquired from the above by the present owner

⊕ £ 7,000-10,000 € 8,100-11,500



154

154

GILLIAN AYRES, R.A.

b.1930

Someday #1

The unique aquatint with carborundum and hand-colouring in acrylic, 2009-10, signed in pencil, dated, numbered 1/1, on wove paper sheet: 102 by 101.5cm.; 40⅞ by 40in.

⊕ £ 1,000-2,000 € 1,150-2,300



155

MARY FEDDEN, R.A.

1915-2012

Yellow Butterfly

signed and dated 1973; also signed, titled and inscribed on labels attached to the stretcher bar
oil on canvas
76 by 91.5cm.; 30 by 36in.

PROVENANCE

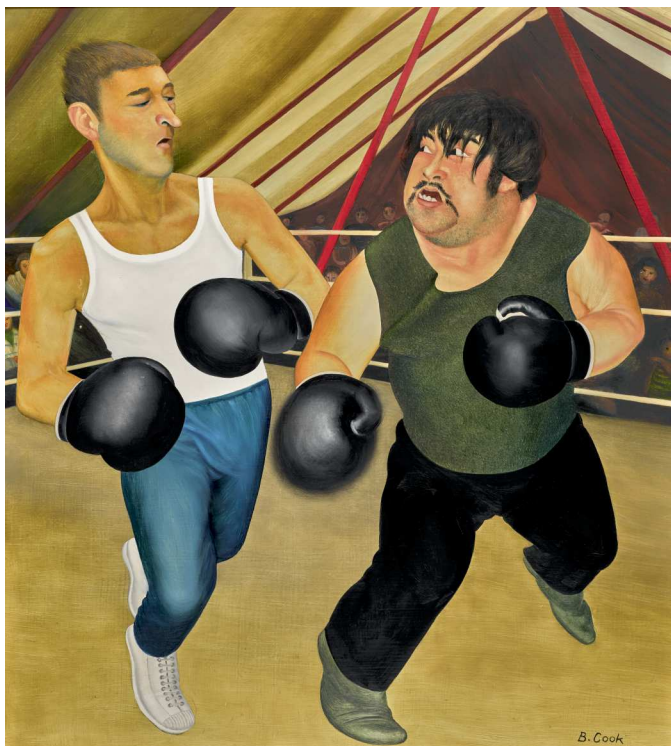
Sale, Sotheby's London, 4th December 2002, lot 77
Portland Gallery, London
Sale, Sotheby's London, 26th May 2010, lot 123,
where acquired by the present owner

EXHIBITED

Bristol, Royal West of England Academy, *Summer Exhibition*, cat. no.2 (details untraced);
London, Portland Gallery, *Mary Fedden*, July 2009, cat. no.36.

⊕ £ 20,000-30,000 € 23,000-34,500

156



156

BERYL COOK

1926-2008

Knockout

signed
oil on panel
66.5 by 59.5cm.; 26¼ by 23½in.

PROVENANCE

Portal Gallery, London, where acquired by the present owner, 5th November 1990

⊕ £ 6,000-8,000 € 6,900-9,200

157

JOHN BRATBY, R.A.

1928-1992

Roses

signed; also dated *OCTOBER 1968* on the stretcher bar
oil on canvas
122 by 88.5cm.; 48 by 35in.
Executed in Autumn 1968.

PROVENANCE

The Furneaux Gallery, Wimbledon
Private Collection, London

EXHIBITED

Bradford, Lane Gallery, *Paintings and Drawings*,
November - December 1968, un-numbered
exhibition;
Wimbledon, Furneaux Gallery, *Exhibition of
Recent Paintings by John Bratby*, 7th - 29th March
1969, un-numbered exhibition.

We are grateful to Vivienne Roberts and the John
Bratby Archive for their kind assistance with the
cataloguing of the present work.

⊕ £ 4,000-6,000 € 4,600-6,900



157

BERYL COOK

1926-2008

The War Cry

signed; also signed and titled on the reverse
oil on board
61 by 61cm.; 24 by 24in.

PROVENANCE

Portal Gallery, London, where acquired by the
present owner in 1984

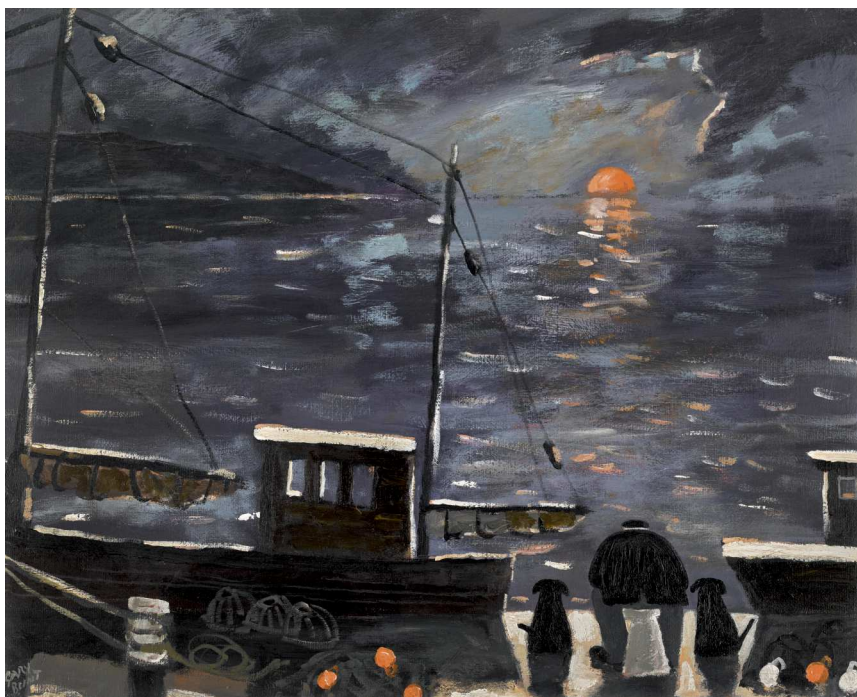
LITERATURE

Beryl Cook, *One Man Show*, Book Club
Associates, London, 1981, illustrated;
Joe Whitlock Blundell (ed.), *Beryl Cook, The
Bumper Edition*, Victor Gollancz, London, 2000,
illustrated p.11.

⊕ £ 7,000-10,000 € 8,100-11,500



158



159

159

GARY BUNT

b.1957

The Harbour

signed; also signed, titled, dated 2014 and
inscribed on the reverse
oil on canvas
40 by 50cm.; 15¾ by 19¾in.

PROVENANCE

Portland Gallery, London, where acquired by the
present owner

I love it here at the harbour
When there's nobody else around
Just my faithful friends
As another day ends
Watching the sun go down

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

⊕ £ 5,000-7,000 € 5,800-8,100



160

MARY FEDDEN, R.A.

1915-2012

Striped Lilies

signed and dated 1978

oil on canvas

61.5 by 50.5cm.; 24¼ by 20in.

PROVENANCE

The Sandford Gallery, London, where acquired by the father of the previous owner

Their sale, Christie's South Kensington, 20th March 2014, lot 57, where acquired by the present owner

⊕ £ 10,000-15,000 € 11,500-17,300

161

EDWARD BAWDEN, R.A.

1903-1989

St. Neot, Cornwall, No. 2

signed and dated 1958; also signed, titled and dated 1958 on the reverse

gouache, watercolour, pencil and pen and ink on paper
46.5 by 57.5cm.; 18¼ by 22¾in.**PROVENANCE**Sale, Bonham's Bury St. Edmunds, 6th October 2004, lot 273 (as *Old Tin Mine*), where acquired by the present owner

⊕ £ 1,200-1,800 € 1,400-2,100



161

162

PROPERTY FROM THE FAMILY OF JYM

FRANK AUERBACH

b. 1931

Up and Away; In the Studio; Spring;
In the Street

three dedicated *To JYM*; one dedicated *For JYM*
pen and ink and felt tip pen on envelopes
(4)

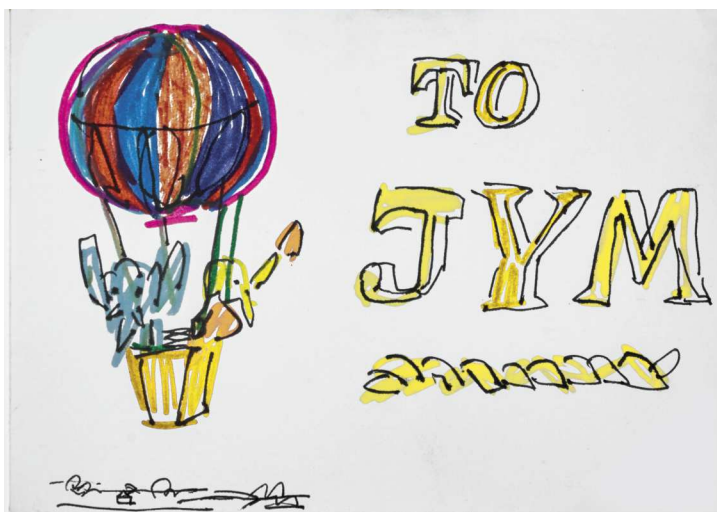
each: 11.5 by 16cm.; 4½ by 6¼in.

PROVENANCE

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

See catalogue note at SOTHEBYS.COM

⊕ £ 1,000-1,500 € 1,150-1,750



162 (one of four)

163

MARY FEDDEN, R.A.

1915-2012

Dipper

signed and dated 1985
gouache on tissue paper and paper
12.5 by 18cm.; 5 by 7in.

PROVENANCE

Goldmark Gallery, Uppingham, Rutland
Sale, Dreweatts & Bloomsbury Auctions London,
26th November 2014, lot 163, where acquired by
the present owner

⊕ £ 1,500-2,500 € 1,750-2,900



163

164

PROPERTY FROM THE FAMILY OF JYM

FRANK AUERBACH

b. 1931

The Cricket Match; At the Easel;
Flamenco Dancers; Going for a Walk

two dedicated *For JYM*; two dedicated *To JYM*
pen and ink and felt tip pen on envelopes
(4)

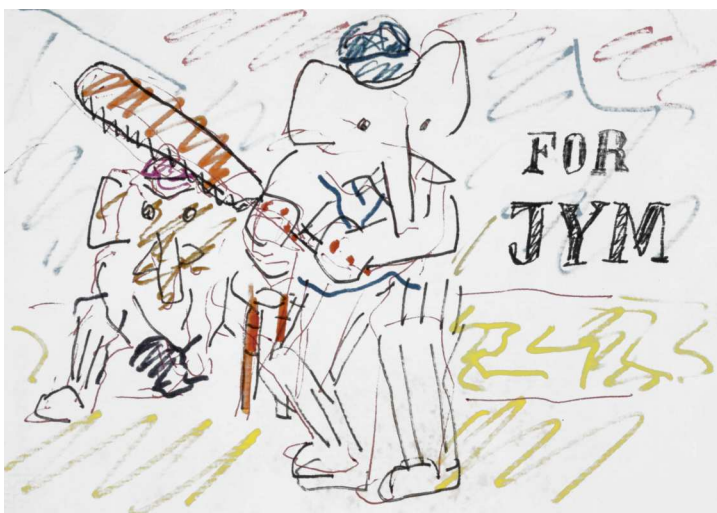
each: 11.5 by 16cm.; 4½ by 6¼in.

PROVENANCE

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

See catalogue note at SOTHEBYS.COM

⊕ £ 1,000-1,500 € 1,150-1,750



164 (one of four)



165

CHRIS KEENAN

b.1960

Small Canister

impressed with Artist's seal
porcelain with an all-over celadon glaze
height: 12cm.; 4¾in.

PROVENANCE

Private Collection, London

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

⊕ £ 100-200 € 150-250

166

RUPERT SPIRA

b.1960

Vase

impressed with Artist's seal
stoneware with celadon and zircon glazes
height: 20cm.; 8in.
Executed *circa* the early 1990s.

PROVENANCE

Private Collection, London

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

⊕ £ 500-700 € 600-850

167

CLAUDI CASANOVAS

b.1956

Teabowl

stoneware
height: 10cm.; 4in.

PROVENANCE

Galerie Besson, London
Private Collection, London

EXHIBITED

London, Galerie Besson, *Claudi Casanovas: Teabowls*, 16th October - 22nd November 1996,
cat. no.180.

⊕ £ 400-600 € 500-700

168

JOHN MALTBY

b.1936

Two Heads

stoneware and wire
each impressed with Artist's seal and one signed
to the underside of the base
(2)
tallest height: 19cm.; 7½in.

PROVENANCE

Private Collection, London

⊕ £ 250-350 € 300-450

169

EDMUND DE WAAL

b.1964

Pair of Beakers

each impressed with Artist's seal
porcelain with an all-over celadon glaze
(2)
height: 9cm.; 3½in.

PROVENANCE

Galerie Besson, London
Private Collection, London

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

⊕ £ 600-800 € 700-950



170

170

MARY FEDDEN, R.A.

1915-2012

Still Life

signed and dated '07
oil on canvas
51 by 60cm.; 20 by 23¾in.

PROVENANCE

Private Collection, Hertfordshire
Acquired from the above by the present owner
in 2010

⊕ £ 7,000-10,000 € 8,100-11,500

171

DAME ELISABETH FRINK, R.A.

1930-1993

Walking Man

signed and dated 77.
watercolour and pencil on paper
79 by 60cm.; 31 by 22in.

PROVENANCE

The Estate of the Artist, where acquired by the
present owner

⊕ £ 6,000-8,000 € 6,900-9,200



171



172

JOHN TUNNARD, A.R.A.

1900-1971

Untitled

indistinctly stamped with Artist's stamp on the reverse

oil, crayon, watercolour and gesso on board
31.5 by 42cm.; 11½ by 16½in.

Executed *circa* the 1940s.

PROVENANCE

The Estate of the Artist
Gallery Roche, Bremen, where acquired by the
present owner in 1984

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

⊕ £ 12,000-18,000 € 13,800-20,700

'Your oil paintings tempt the
spectator to feel the surface with
his finger: to find smoothness
when expecting texture!'

IVON HITCHENS TO JOHN TUNNARD, 1943

173

JOHN PIPER, C.H.

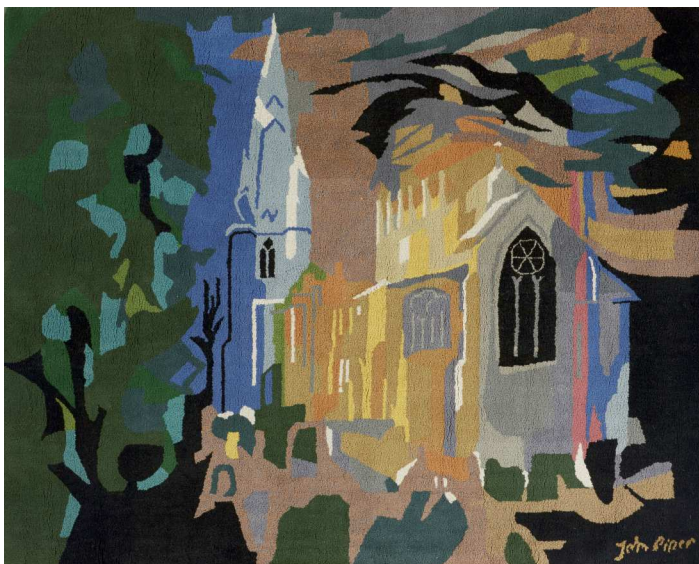
1903-1992

Long Sutton, Lincolnshire

Tapestry, 1984, signed in black ball-point pen on the manufacturer's label verso, numbered 10/25 (unframed)

168.5 by 211cm.; 66⅜ by 83⅜in.

W ⊕ £ 3,000-5,000 € 3,450-5,800



173

174

RICHARD EURICH, R.A.

1903-1992

Rainbow and Pony, York

signed and dated 1951.; also signed and titled on the reverse

oil on board

15 by 20.5cm.; 6 by 8¼in.

PROVENANCE

Roland, Browse and Delbanco, London
Sale, Christie's South Kensington, 16th July 2008, lot 23

Rountree Fine Art, London, where acquired by the present owner, 12th October 2010

EXHIBITED

London, Redfern Gallery, *Osbert Lancaster, Richard Eurich, Alan Reynolds, Ethel Walker, Derwent Lees*, 5th – 28th June 1952, cat. no.120.

We are grateful to Christine Clearkin and Philippa Bambach for their kind assistance with the cataloguing of the present work.

⊕ £ 1,500-2,500 € 1,750-2,900



174

175

PATRICK PROCKTOR, R.A.

1936-2003

Anthurium, MV Ocean Pearl

signed, titled, dated 26 2 93, and inscribed watercolour and pencil on paper

30 by 40cm.; 11¾ by 15¾in.

PROVENANCE

Redfern Gallery, London, where acquired by the present owner

LITERATURE

John McEwan, *Patrick Procktor*, Scholar Press, Aldershot, 1997, illustrated p.80.

⊕ £ 1,200-1,800 € 1,400-2,100



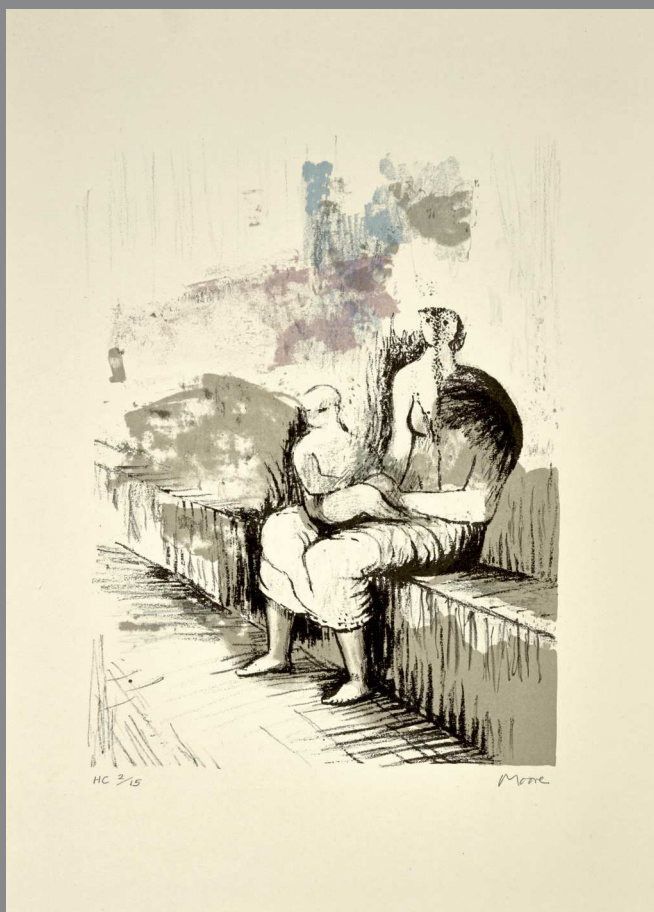
175

PROPERTY FROM AN IMPORTANT SWISS FOUNDATION

LOTS 176-186



176



177

86

SOTHEBY'S

176

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

1898-1986

Reclining Figure Architectural Background III
(C. 456)

Lithograph printed in colours, 1977, signed in pencil, numbered XII/
XV (an Artist's proof aside from the edition of 50), on wove paper
image: 24.4 by 30.4cm.; 9³/₄ by 12in.
sheet: 46.5 by 52.4cm.; 18³/₄ by 20⁵/₈in.

PROVENANCE

Acquired directly from the Artist by the present owner

‡ ⊕ £ 800-1,200 € 950-1,400

177

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

1898-1986

Seated Mother and Child (C. 367)

Lithograph printed in colours, 1975, signed in pencil, numbered
HC 2/15 (an *hors commerce* proof aside from the edition of
100), on wove paper with the Henry Moore watermark
image: 29.8 by 22.2cm.; 11⁷/₈ by 8³/₄in.
sheet: 49.9 by 38cm.; 19⁵/₈ by 15in.

PROVENANCE

Acquired directly from the Artist by the present owner

‡ ⊕ £ 800-1,200 € 950-1,400

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

1898-1986

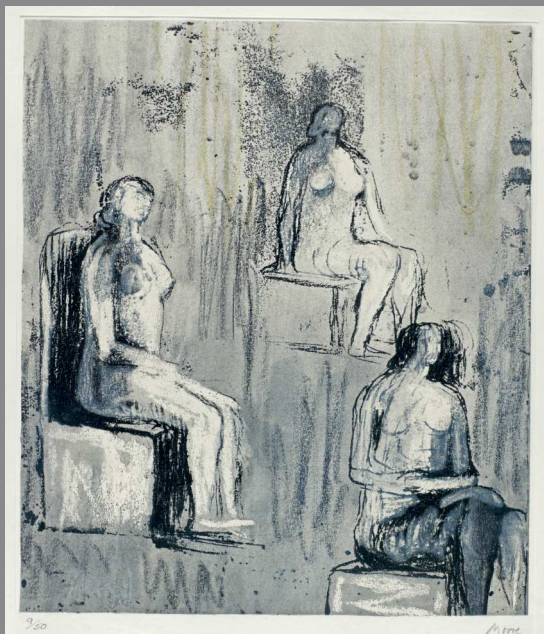
Seated Mother and Child (C. 437)

Lithograph printed in colours, 1976, signed in pencil, numbered V/X (an Artist's proof aside from the edition of 75), on wove paper
 image: 26 by 21.5cm.; 10¼ by 8½in.
 sheet: 50 by 40cm.; 19⅝ by 15¾in.

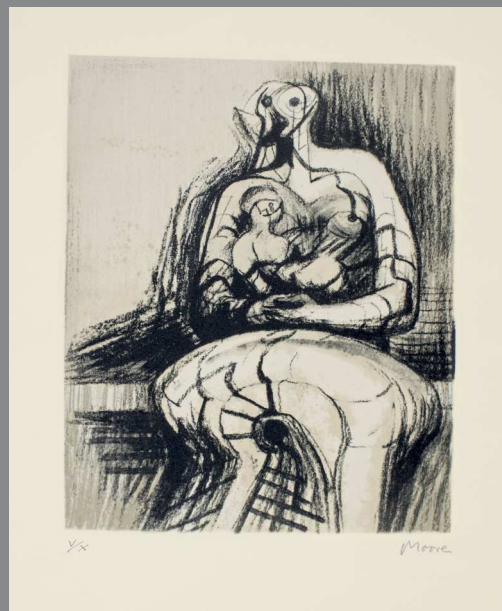
PROVENANCE

Acquired directly from the Artist by the present owner

‡ ⊕ £ 600-800 € 700-950



179



178

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

1898-1986

Three Seated Figures (C. 620)

Lithograph printed in colours, 1981, signed in pencil, numbered 9/50 (total edition includes 15 Artist's proofs), on BFK Rives wove paper
 image: 33 by 28cm.; 13 by 11¼in.
 sheet: 56 by 44.5cm.; 22 by 17½in.

PROVENANCE

Acquired directly from the Artist by the present owner

‡ ⊕ £ 600-800 € 700-950



180

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

1898-1986

Two Heads (C. 628)

Lithograph printed in colours, 1981, signed in pencil, numbered 28/50 (total edition includes 15 Artist's proofs), on wove paper
 image: 22.6 by 25.1cm.; 8⅞ by 8⅞in.
 sheet: 40.6 by 44.5cm.; 16 by 17½in.

PROVENANCE

Acquired directly from the Artist by the present owner

‡ ⊕ £ 500-700 € 600-850



181

181

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

1898-1986

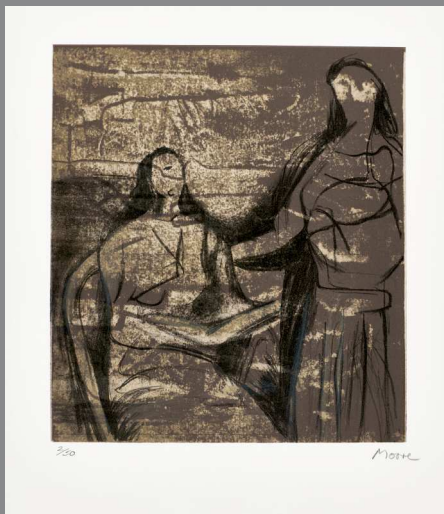
Mother and Child with Dark Background (C. 434)

Lithograph, 1976, signed in pencil, numbered 5/30 (total edition includes ten Artist's proofs), on wove paper
 image: 33.5 by 34.2cm.; 13¼ by 13½in.
 sheet: 59.2 by 51cm.; 23¼ by 20½in.

PROVENANCE

Acquired directly from the Artist by the present owner

‡ ⊕ £ 500-700 € 600-850



182

182

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

1898-1986

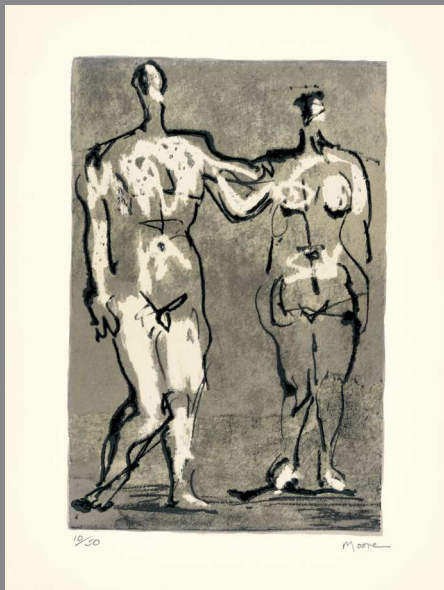
Visitation (C. 629)

Lithograph printed in colours, 1981, signed in pencil, numbered 2/50 (total edition includes 15 Artist's proofs), on wove paper
 image: 25.1 by 22.4cm.; 9⅞ by 8¾in.;
 sheet: 44.7 by 40.7cm.; 17⅞ by 16in.

PROVENANCE

Acquired directly from the Artist by the present owner

‡ ⊕ £ 500-700 € 600-850



183 (one of nine)

183

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

1898-1986

Seven Ages of Man (C. 658-665, & 667)

The portfolio, comprising nine lithographs (lacking C. 666), 1982, seven signed in pencil and numbered 10/50 (total edition includes 15 Artist's proofs), also signed and numbered on the justification, loose (as issued), on TH Saunders wove paper, contained in the original paper wrappers and brown cloth-covered boards each sheet: 40.9 by 33.3cm.; 16⅞ by 13⅞in.

PROVENANCE

Acquired directly from the Artist by the present owner

‡ ⊕ £ 2,000-3,000 € 2,300-3,450

184

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

1898-1986

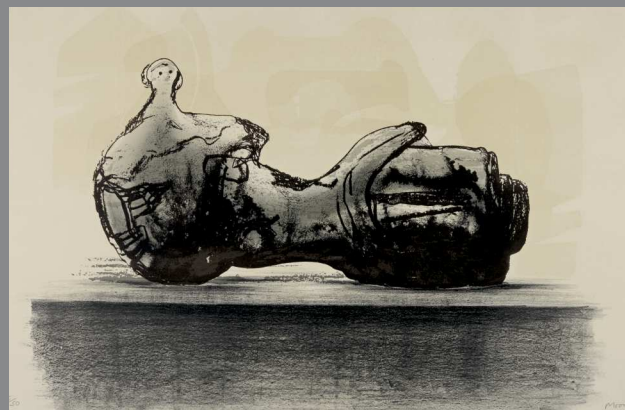
Stone Reclining Figure (C. 460)

Lithograph printed in colours, 1977, signed in pencil, numbered 15/50 (total edition includes 15 Artist's proofs), on wove paper
image: 49 by 70.5cm.; 19¼ by 27¾in.
sheet: 49.6 by 75.5cm.; 19½ by 29¾in.

PROVENANCE

Acquired directly from the Artist by the present owner

‡ ⊕ £ 2,000-3,000 € 2,300-3,450



184

185

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

1898-1986

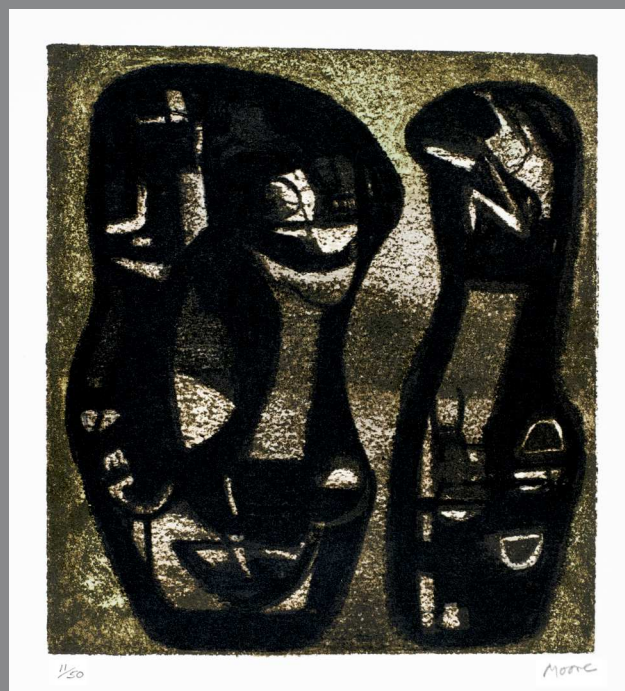
Ideas for Metal Sculpture III (C. 613)

Lithograph printed in colours, 1981, signed in pencil, numbered 11/50 (total edition includes 15 Artist's proofs), on wove paper
image: 24.7 by 22.6cm.; 9¾ by 8¾in.
sheet: 46.6 by 42.8cm.; 18¾ by 16¾in.

PROVENANCE

Acquired directly from the Artist by the present owner

‡ ⊕ £ 500-700 € 600-850



185

186

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

1898-1986

Two Reclining Figures (C. 440)

Lithograph printed in colours, 1976, signed in pencil, numbered V/X (an Artist's proof aside from the edition of 75), on wove paper
image: 23.9 by 28.9cm.; 11⅞ by 8¾in.
sheet: 39.9 by 49.8cm.; 15¾ by 19⅝in.

PROVENANCE

Acquired directly from the Artist by the present owner

‡ ⊕ £ 800-1,200 € 950-1,400



186



187

187

HOWARD HODGKIN

1932-2017

Mrs. Deborah Burt

signed and dated 1953 on a label attached to the backboard
pencil on paper
23 by 15cm.; 9 by 6in.

PROVENANCE

Gifted by the Artist to Thomas Burt in the 1950s, and thence by descent to the present owner

We are grateful to the Howard Hodgkin Archive for their kind assistance with the cataloguing of the present work and lots 188, 189 and 191.

⊕ £ 500-700 € 600-850

188

HOWARD HODGKIN

1932 - 2017

Tile

stoneware
13 by 13cm.; 5 by 5in.
Executed in the 1950s.

PROVENANCE

Gifted by the Artist to Thomas Burt in the 1950s, and thence by descent to the present owner

⊕ £ 400-600 € 500-700



188

189

HOWARD HODGKIN

1932 - 2017

Untitled (Christmas Card)

signed and dedicated on the reverse
gouache, watercolour and ink on card
7.5 by 13cm.; 3 by 5in.

PROVENANCE

Gifted by the Artist to Thomas Burt in the 1960s, and thence by descent to the present owner

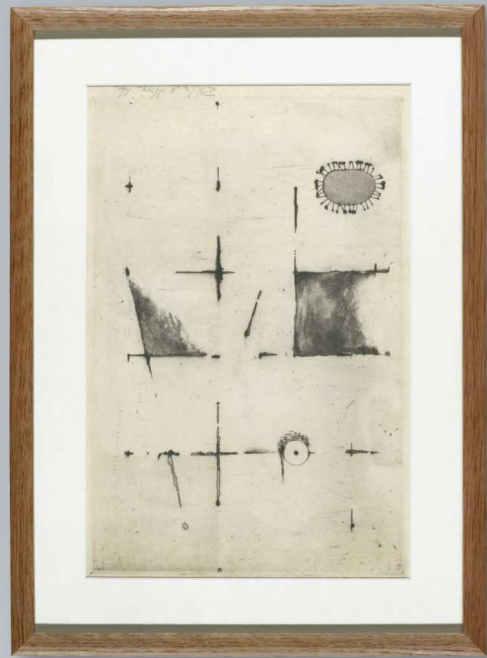
⊕ £ 800-1,200 € 950-1,400



189



191



192



190

190

JAMES TOWER

1919-1988

Large Bowl

signed and dated 58
earthenware with a black and white tin glaze
height: 11.5cm.; 4½in.
diameter: 36cm.; 14in.

PROVENANCE

Midland Group Gallery, Nottingham, where
acquired by the present owner in the 1950s

⊕ £ 1,500-2,500 € 1,750-2,900

191

HOWARD HODGKIN

1932-2017

Untitled (Old Lady Walking Away) (H. 2)

The very rare lithograph printed in colours,
circa 1950-59, on sturdy wove paper
image: 30.5 by 24.7cm.; 12 by 9¾in.
sheet: 31.1 by 28cm.; 13 by 11in.

⊕ £ 600-800 € 700-950

192

RICHARD HAMILTON, C.H.

1922-2011

Ex-position (L. 46)

The rare engraving with aquatint and drypoint,
1953, signed in pencil, Lullin records only two
known impressions of this subject, on laid paper,
accompanied with a black card inscribed 'Love
and Best Wishes from Richard, Terry and Dominy'
in white ink

plate: 30.5 by 20cm.; 12 by 7⅞in.
sheet: 32 by 21cm.; 12½ by 8¼in.

⊕ £ 2,000-4,000 € 2,300-4,600

193

BRIAN WILLISHER

1930-2010

Linear Form

signed and dated 1998 on underside of the base
beech on mahogany base
height (including base): 102.5cm.; 40¼in.

PROVENANCE

Belgrave Gallery, London, where acquired by the present owner, April 2009

⊕ W £ 1,500-2,500 € 1,750-2,900



193



194

194

THOMAS NATHANIEL DAVIES

1922-1996

Steelworks, Cardiff

signed
oil and string on board
106.5 by 76cm.; 41¾ by 30in.
Executed in 1960.

PROVENANCE

Whitfield Fine Art, where acquired by the present owner in 2009
Private Collection, U.K.

EXHIBITED

London, Whitfield Fine Art, *Thomas Nathaniel Davies, Retrospective Exhibition*, 20th May - 19th June 2009, cat. no.20, illustrated.

⊕ £ 5,000-7,000 € 5,800-8,100



195

195

ALEXANDER MACKENZIE

1923 - 2002

Rock Form, North Cliffs, Cornwall

signed, titled and dedicated on the reverse
oil on canvas laid on board
11.5 by 38.5cm.; 4½ by 15¼in.
Executed *circa* the 1950s.

PROVENANCE

The Artist, and thence by descent to the present owner

EXHIBITED

London, New Burlington Galleries, *Daily Express Young Artists' Exhibition*, 20th April - 21st May 1955 (details untraced).

⊕ £ 2,500-3,500 € 2,900-4,050

196

TREVOR BELL

1930-2017

Image with Many Movements

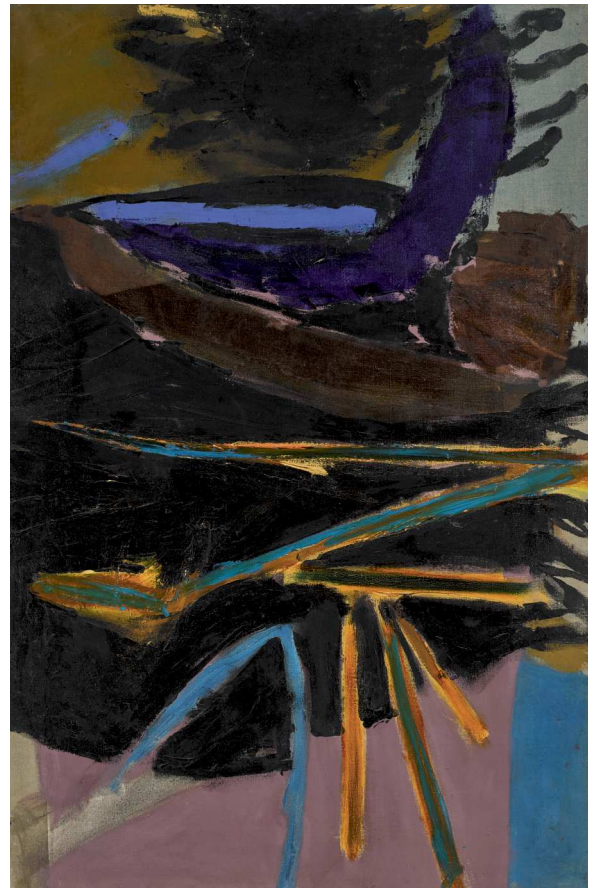
oil on canvas
92 by 61cm.; 36¼ by 24in.

PROVENANCE

Sale, W.H. Lane & Son Penzance, 31st October 2013, lot 150,
where acquired by the present owner

See *catalogue note* at SOTHEBYS.COM

⊕ £ 7,000-10,000 € 8,100-11,500



196

197

DONALD HAMILTON FRASER

1929 - 2009

The Sea

signed with initials
oil on paper laid on board
26.5 by 45.5cm.; 10¼ by 18in.

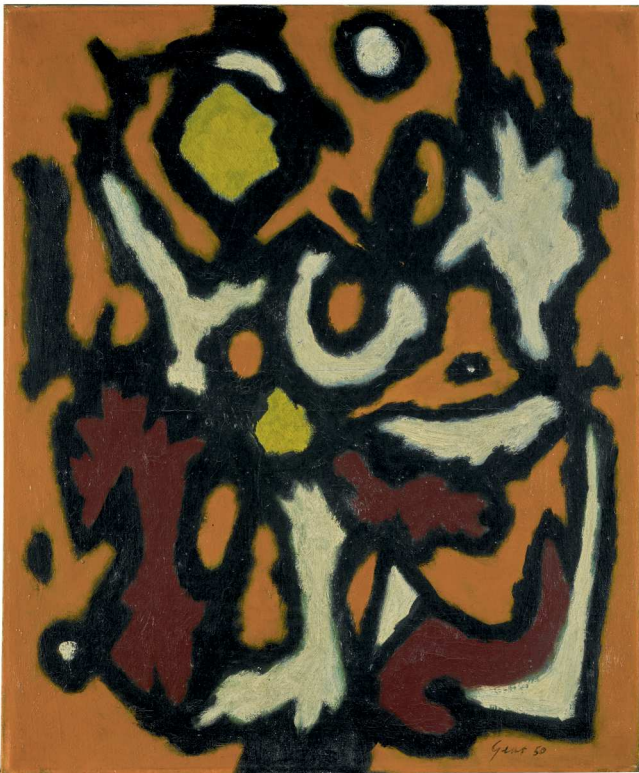
PROVENANCE

Dr. Charles U. and Eileen Josten Lowe, Cambridge, MA
Eileen Josten Lowe, Brooklyn
Sale, Christie's New York, 14th June 2017, lot 250, where
acquired by the present owner

⊕ £ 4,000-6,000 € 4,600-6,900



197



198

198

WILLIAM GEAR, R.A.

1915-1997

Peinture

signed and dated 50; also signed, titled, dated *Fev.1950* and inscribed on the reverse
oil on canvas
65 by 54cm.; 25½ by 21¼in.

PROVENANCE

J. Catleugh, Esq.
Sale, Sotheby's London, 5th April 2000, lot 196,
where acquired by the present owner

EXHIBITED

London, Art Exhibitions Bureau, *William Gear Ivon Hitchens*, (details untraced).

⊕ £ 3,000-5,000 € 3,450-5,800

199

NEIL LIBBERT

b. 1938

Francis Bacon, Tate Gallery, May 1985

Silver print, printed later. Signed, titled, dated and annotated 'silver gelatin print' in black ink on the verso (unframed)
image: 23.5 by 35.5cm.; 9¼ by 14in.
sheet: 30.5 by 40.5cm.; 12 by 16in.

PROVENANCE

Acquired directly from the Artist by the present owner.

⊕ £ 800-1,200 € 950-1,400

200

REG BUTLER

1913 - 1981

Three Figures

signed and dated 57
pencil on paper
38 by 49cm.; 15 by 19¼in.

PROVENANCE

Private Collection, Germany

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

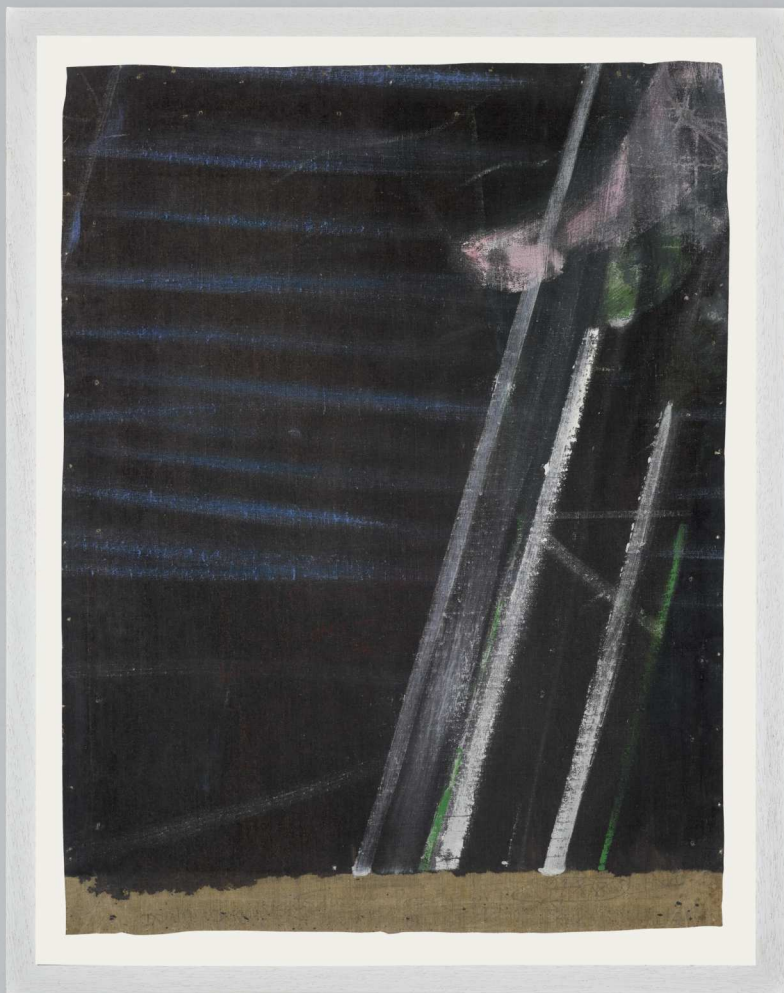
⊕ £ 1,000-1,500 € 1,150-1,750



199



200



201

201

FRANCIS BACON

1909 - 1992

Screaming Pope Fragment

oil on unstretched canvas
69.5 by 25.5cm.; 27½ by 20¾in.
Executed circa 1953-54.

PROVENANCE

Part of a larger work gifted by John Kesterton of the Heffer Gallery, Cambridge to the Artist Lewis Todd, and thence by descent to the previous owner. Acquired by the present owner in 2013.

See catalogue note at SOTHEBYS.COM
With a work by Lewis Todd to the verso.

⊕ £ 7,000-10,000 € 8,100-11,500

202

MICHAEL AYRTON

1921 - 1975

Through the Blade

numbered 4/9 on the base
bronze
height: 37.5cm.; 14¾in.
Conceived in 1967, the present work is number 4 from the edition of 9.

PROVENANCE

Elizabeth Ayrton, from whom acquired by the present owner circa 1977

LITERATURE

Peter Cannon-Brookes, *Michael Ayrton: An Illustrated Commentary*, The Publications Unit, Birmingham, 1978, p. 113.

⊕ £ 3,000-5,000 € 3,450-5,800



202

AUSTIN WRIGHT

1911 - 1997

Coil

lead

height: 12cm.; 4¾in.

Executed in 1961, the present work is unique.

PROVENANCE

Fine Art Society, London, where acquired by the present owner in 2014

EXHIBITED

Leeds, University Gallery, University of Leeds, *Gregory Fellows Exhibition*, October 1962, cat. no.33, illustrated.

LITERATURE

James Hamilton, *The Sculpture of Austin Wright*, The Henry Moore Foundation in Association with Lund Humphries, London, 1994, cat. no.S184, illustrated p.97.

⊕ £ 800-1,200 € 950-1,400



203

'You are giving yourself up, it's very intimate, you are vulnerable and you are there for them to do what they want.'

JULIA AUERBACH, 2001



204

204

FRANK AUERBACH

b.1931

Reclining Head of Julia

signed on the reverse

pen and ink and pencil on card

15 by 10cm.; 6 by 4in.

Executed in 1994.

PROVENANCE

Secret Exhibition, Royal College of Art, London, where acquired by the present owner in 1994

The present work is a study made in preparation for a 1994 etching of the same subject. This study is unique, both as the only work that Auerbach has contributed to the Secrets exhibitions and in itself. It is closely associated with an important drawing of the same subject that belonged to Lucian Freud (now in the Abbott Hall Art Gallery, Kendal) and which was shown at Tate in 2015, where Auerbach was free to make his own choice of the work to be displayed. Given his working method - where the subject is drawn repeatedly at separate sittings with each attempt being erased until the Artist is satisfied with the final result - it is most likely that the present study would have been made immediately after he had completed the larger drawing.

⊕ £ 4,000-6,000 € 4,600-6,900

205

BRUCE BERNARD

1928-2000

Lucian Freud in his Studio with Two Paintings of Leigh Bowery, 1990

Unique cibachrome print. Signed, titled, dated, numbered *1/and only* and dedicated 'The Metcalfe edition of one inscribed with affectionate best wishes' in blue pen and with the photographer's copyright stamp on stickers adhered to the reverse (unframed)
image: 34 by 49.5cm.; 13 $\frac{1}{3}$ by 19 $\frac{1}{2}$ in.
sheet: 40.5 by 50.7cm.; 16 by 20in.

PROVENANCE

Gifted by the Artist to the present owner

⊕ £ 1,500-2,000 € 1,750-2,300



205

206

DAVID HOCKNEY, R.A.

b.1937

Mo with Five Leaves (S.A.C. 125; MCA Tokyo 117)

Etching, 1971, signed in pencil, dated, inscribed 'Artist's proof' (aside from the edition of 75), on mould-made paper
plate: 68 by 54cm.; 26 $\frac{3}{4}$ by 21 $\frac{1}{4}$ in.
sheet: 89.7 by 70.4cm.; 35 $\frac{3}{8}$ by 27 $\frac{3}{4}$ in.

⊕ £ 2,000-4,000 € 2,300-4,600



206

207

JOHN STODDART

b.1957

Gilbert and George, London, 1993

Silver gelatin print. Signed and numbered 2/25 in black pen in the lower margin.
image: 35.5 by 35.5cm.; 14 by 14in.
sheet: 50 by 40cm.; 19 $\frac{3}{4}$ by 15 $\frac{3}{4}$ in.

PROVENANCE

Private Collection, U.K.

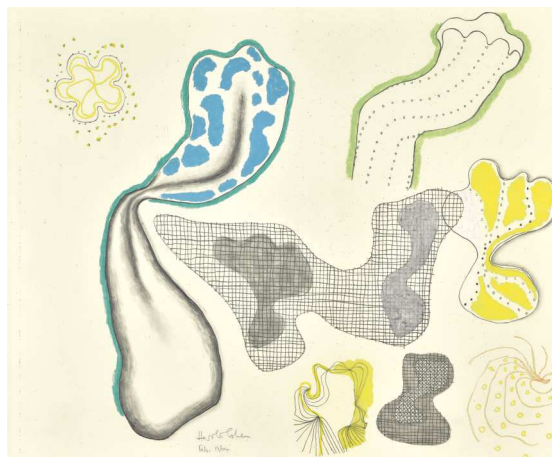
⊕ £ 600-800 € 700-950



207



208



210

208

TERRY O'NEILL

b.1938

Muhamad Ali Contact Sheet, 1960s

Silver print, printed later, mounted to aluminium. Signed and numbered 12/50 in silver pen in the lower margin.

sheet: 183 by 122cm.; 72 by 48in.

frame: 185.6 by 126.5cm.; 73 by 49¾in.

† W ⊕ £ 4,000-6,000 € 4,600-6,900

209

BARRY LATEGAN

b. 1935

Twiggy, 1966

Silver print, printed later. Signed, dated, and numbered 24/50 in black ink in the lower margin.

image: 42.5 by 34.5cm.; 16¾ by 13½in.

sheet: 50.7 by 40.6cm.; 20 by 16in.

£ 3,000-5,000 € 3,450-5,800

210

HAROLD COHEN

1928-2016

Untitled

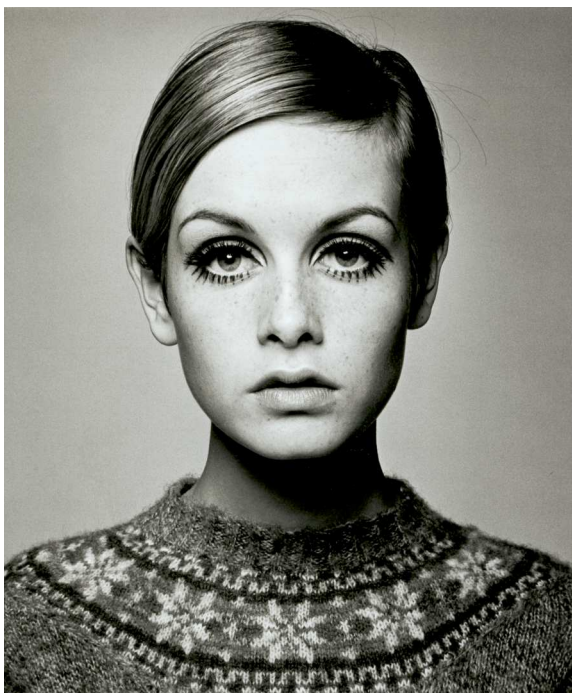
signed and dated Feb. 1964

wax crayon, gouache and pencil on paper
52 by 63.5cm.; 20½ by 25in.

PROVENANCE

Robert Fraser Gallery, London
Midland Group Gallery, Nottingham, where
acquired by the present owner

⊕ £ 800-1,200 € 950-1,400



209



211

211

BRIDGET RILEY

b.1931

Untitled (Fragment 5) (S. 5e)

Screenprint on plexiglass, 1965, with an incised signature and date, possibly aside from the edition of 75 (total edition includes ten Artist's proofs)
sheet: 56.7 by 79cm.; 22³/₈ by 31¹/₂in.

⊕ £ 10,000-15,000 € 11,500-17,300

212

ALLEN JONES, R.A.

b.1937

Perfecto

signed and dated 69.
pen and ink, crayon, gouache and pencil on paper
57 by 30.5cm.; 22¹/₂ by 12in.

PROVENANCE

Private Collection, Italy, from whom acquired by the present owner

We are grateful to the Artist's studio for their kind assistance with the cataloguing of the present work and lot 226.

⊕ £ 2,000-3,000 € 2,300-3,450



212

PATRICK CAULFIELD: PAINTINGS FOR PRINTS

'for Caulfield the primary concern has always been to create an impeccable image, a visual proposition lacking the distraction of "expressive" gesture.'

MEL GOODING, 1999

Studying alongside David Hockney and R.B. Kitaj at the Royal College of Art, London, Patrick Caulfield had already established a name for himself as a leading voice in the contemporary art scene when in 1964 he began his career as a printmaker. Over the next four decades the artist worked simultaneously in paint and print, drawn to the latter in terms of both the richness of colour but also the widespread dissemination that it offered for the images that he created.

Many of his prints began life as 'original' paintings either on paper or board which were then transformed into multiples with the artist being involved in proofing at every stage. The following three paintings are the original artworks for part of a series of twenty-two screen prints that Caulfield created from 1969 to illustrate three varying editions of *Some Poems of Jules Laforgue*, published in 1973 by Petersburg Press. As Marco Livingstone writes 'they comprise

Caulfield's most sustained meditation on the inconsequentiality of the everyday, the ineluctable modality of the visible, the inescapable turning of time' (Marco Livingstone, *Patrick Caulfield, The Complete Prints*, Alan Cristea Gallery, London, 1999, p.11). Not only are they fascinating objects within the broader narrative of Caulfield's printmaking, but they are accomplished works in their own right, elegantly showcasing Caulfield's mastery with a brush.



213

213

PATRICK CAULFIELD, R.A.

1936 - 2005

I'll Take My Life Monotonous (from
Some Poems of Jules Laforgue)

signed, titled and dated 70
acrylic on board
49 by 40cm.; 19¼ by 15¾in.

PROVENANCE

Private Collection, Europe, from whom acquired
by the present owner

⊕ £ 15,000-25,000 € 17,300-28,800

PATRICK CAULFIELD, R.A.

1936 - 2005

She'll Have Forgotten Her Scarf
(from *Some Poems of Jules Laforgue*)

indistinctly titled; also signed, titled and dated
1970 and inscribed on the reverse
acrylic on board
44 by 44cm.; 17½ by 17½in.

PROVENANCE

Private Collection, Europe, from whom acquired
by the present owner

⊕ £ 15,000-25,000 € 17,300-28,800



214



215

215

PATRICK CAULFIELD, R.A.

1936 - 2005

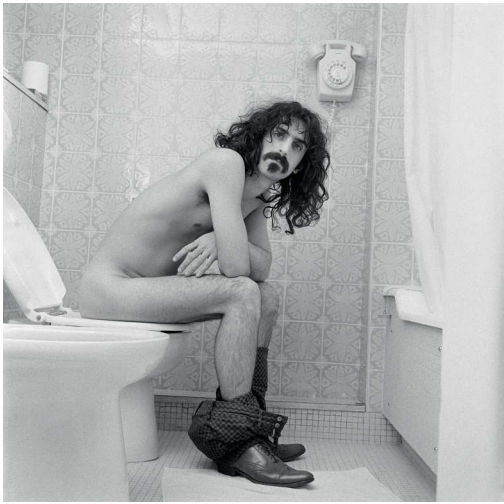
Ah! This Life Is So Everyday (from
Some Poems of Jules Laforgue)

signed, titled and dated 70
acrylic on board
48.5 by 39cm.; 19 by 15½in.

PROVENANCE

Private Collection, Europe, from whom acquired
by the present owner

⊕ £ 10,000-15,000 € 11,500-17,300



216

216

ROBERT DAVIDSON

b.1946

Frank Zappa at the Royal Garden Hotel, London, 1967

Pigment print, printed later. Flush-mounted to aluminium. Signed in black pen and numbered 1/19 in the lower margin.
86.5 by 86.5cm.; 34 by 34in.

PROVENANCE

Acquired directly from the Artist by the present owner

⊕ £ 1,500-2,000 € 1,750-2,300

217

GORDON HOUSE

1932-2004

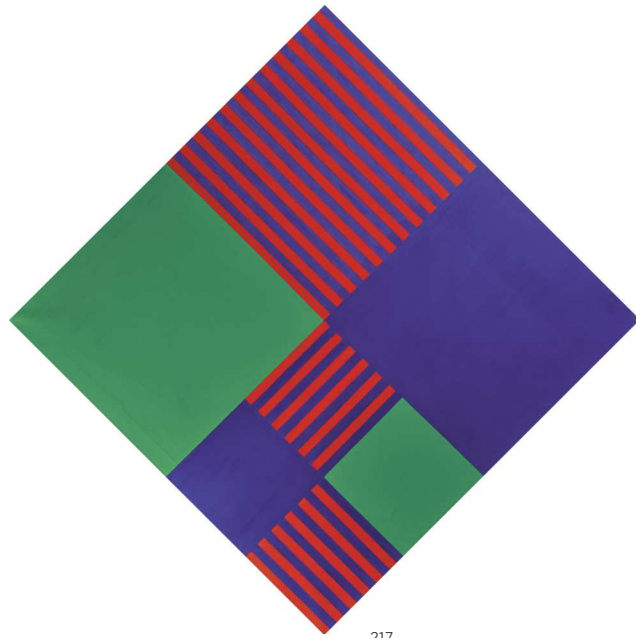
Diagonal Quarter Red Screen

signed, dated '60, and titled on the reverse
caseine on primed canvas
171.5 by 173cm.; 67½ by 68in.

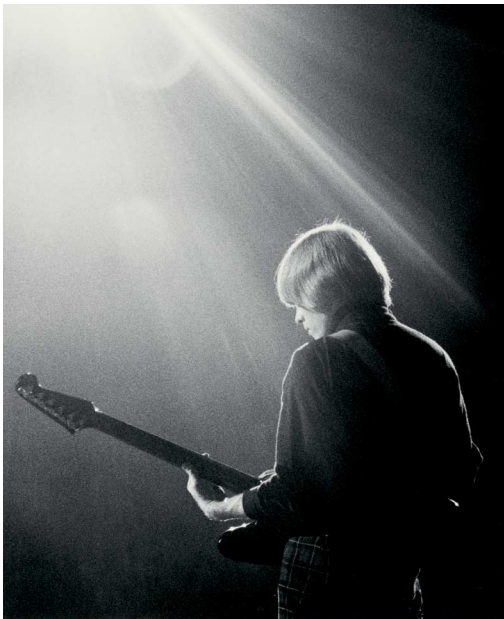
PROVENANCE

Acquired by the present owner in March 2015
Private Collection, U.K.

⊕ W £ 3,000-5,000 € 3,450-5,800



217



218

218

GERED MANKOWITZ

b.1946

Brian Jones, 1965

Silver print, printed later. Signed and numbered 3/50 in black pen and with the photographer's archive blindstamp in the lower margin. Mounted (unframed).

sheet: 60.3 by 50.2cm., 23¾ by 19¾in.
image: 49.5 by 40.6cm., 19½ by 16in.

Ω ⊕ £ 800-1,200 € 950-1,400

219

DUFFY

1933-2010

Aladdin Sane, 1973

Pigment print, printed 2013. Signed in black pen and with the photographer's archive blindstamp in the lower margin. Numbered 14/50 and authenticated by Chris Duffy in the archive stamp on the verso. Mounted.

image: 61 by 61cm.; 24 by 24in.
sheet: 76 by 75cm., 30 by 29½in.

⊕ £ 8,000-12,000 € 9,200-13,800



219

220

JOHN HOYLAND, R.A.

1934-2011

Untitled

signed and dated 69
acrylic on paper laid on card
55.5 by 76cm.; 22 by 30in.

PROVENANCE

Private Collection, U.S.A.
Acquired by the present owner in June 2017

⊕ £ 4,000-6,000 € 4,600-6,900



220



221 (one of thirty-seven)

221

DAVID BAILEY

b.1938

Box of Pin Ups, 1965

Thirty six half-tone prints, contained in the original cardboard box, printed by Weidenfeld and Nicolson, London. With biographical details and/or witty observations of each sitter printed on the reverse of each print.

each sheet: 36.9 by 31.8cm.; 14½ by 12½in.

LITERATURE

Martin Harrison, *David Bailey: Archive One, 1957-1969*, Thames & Hudson, London, 1999, illustrated pp.157, 169, 175, 177, 181;
David Bailey, *Bailey's Stardust*, National Portrait Gallery, London, 2014, illustrated pp.191-197.

⊕ £ 6,000-8,000 € 6,900-9,200

222



222

DAVID HOCKNEY, R.A.

b.1937

The Lake (S.A.C. 80; MCA Tokyo 77)

Etching with aquatint, 1969, from *Six Fairytales from the Brother's Grimm*, signed in pencil, inscribed and numbered 'Grimm Ed C 97/100' in sepia ink verso (total edition includes 15 Artist's proofs), on Hodgkinson handmade paper plate: 35.2 by 20.3cm.; 13⅞ by 8in.
sheet: 44.5 by 30.9cm.; 17½ by 12¼in.

⊕ £ 3,000-5,000 € 3,450-5,800

223

ROBERT FREEMAN

b. 1936

John Lennon, 1964

Silver print, printed later. Signed and numbered 5/25 in silver pen in lower margin (unframed)
image: 36 by 51cm., 14¼ by 20in.
sheet: 50 by 60cm., 19¾ by 23¾in.

Ω ⊕ £ 1,500-2,000 € 1,750-2,300



223

224

DAVID HOCKNEY, R.A.

b.1937

Mirror, Mirror On The Wall (S.A.C., MCA Tokyo 10)

Etching with aquatint printed in red and black, 1961, signed in pencil, dated, from the edition of approximately 50, on English handmade paper plate: 40.2 by 50cm.; 15⁷/₈ by 19⁵/₈in. sheet: 56.9 by 75cm.; 22³/₈ by 29¹/₂in.

⊕ £ 6,000-8,000 € 6,900-9,200



224

225

COR JARING

b. 1936

John and Yoko, Hilton Hotel, Amsterdam, 1969

Silver print, printed later. Signed in black ink and fingerprinted in the artist's copyright label and with the artist's studio stamp on verso (unframed)

30.5 by 41cm.; 12 by 16in.

PROVENANCE

Acquired directly from the Artist by the present owner

⊕ £ 800-1,200 € 950-1,400



225

226

ALLEN JONES, R.A.

b.1937

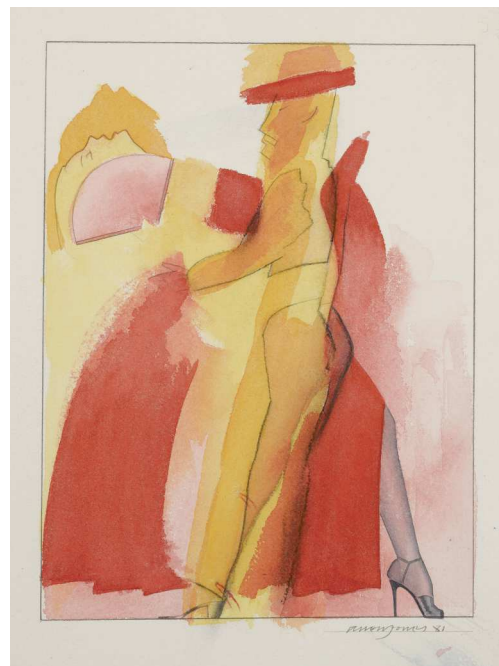
Fan Dancers

signed and dated 81
watercolour on paper
38.5 by 28.5cm.; 15¹/₄ by 11¹/₄in.

PROVENANCE

Margaret Lipworth Fine Arts, Boca Raton, Florida, where acquired by the present owner

‡ ⊕ £ 3,000-5,000 € 3,450-5,800



226



227



228

227

DAVID HOCKNEY, R.A.

b.1937

Restaurant Sketch

signed with initials and dated 72

pen and ink on paper

23 by 26.5cm.; 9 by 10¼in.

PROVENANCE

Annelly Juda Fine Art, London

Private Collection

Acquired by the present owner in November 2015

† ⊕ £ 6,000-8,000 € 6,900-9,200

BRIDGET RILEY

b.1931

Wall Painting I (S. 66)

Screenprint in colours, 2007, signed in pencil, dated, titled, numbered 29/150 (total edition includes ten Artist's proofs), on wove paper

image: 36.8 by 71cm.; 14½ by 28in.

sheet: 56 by 91.5cm.; 22 by 36in.

⊕ £ 2,000-3,000 € 2,300-3,450

BRIDGET RILEY

b.1931

Brouillard (S. 54)

Screenprint in colours, 1981-2003, signed in pencil, dated, titled, numbered 32/85 (total edition includes 20 Artist's proofs), on wove paper

image: 78.4 by 71.8cm.; 30¾ by 28¼in.

sheet: 100 by 90.5cm.; 39¾ by 35¾in.

⊕ £ 3,000-5,000 € 3,450-5,800



229

PROPERTY FROM AN IMPORTANT SWEDISH COLLECTION

RICHARD HAMILTON, C.H.

1922-2011

In Horne's House (L. 120)

Etching with engraving and aquatint, 1981-82, signed in pencil, titled, numbered 104/120 (total edition includes 12 Artist's proofs), on wove paper

plate: 52.6 by 43.5cm.; 20¾ by 17in.

sheet: 72.5 by 56cm.; 29 by 22in.

⊕ £ 3,000-5,000 € 3,450-5,800



230



231



232



233

231

MICHAEL LANDY, R.A.

b.1963

We Leave the Scum No Place to Hide

signed and dated 94
ink on 4 separate sheets of paper, joined as one
118.5 by 29.5cm.; 46¾ by 11½in.

PROVENANCE

Thomas Dane, London
Karsten Schubert, London, where acquired by the
present owner in 1994-5

EXHIBITED

London, Waddington Galleries, *The Making of
Scrapheap Services*, 1996, un-numbered exhibition.

⊕ £ 2,500-3,500 € 2,900-4,050

232

RACHEL WHITEREAD

b.1963

Demolished

The set of 12 screenprints, 1996, each signed
in pencil and inscribed A - C respectively verso,
from the edition of 35 plus ten Artist's proofs,
on Somerset Tub-sized Satin paper, lacking text,
title-page, justification and box
each sheet: approx. 48.9 by 74.3cm.; 19¼ by 29¼in.

⊕ £ 1,200-1,800 € 1,400-2,100

JULIAN OPIE

b.1958

M40 (7)

acrylic on wood, glass and aluminium
30 by 39.5cm.; 11¾ by 15½in.
Executed in 1993.

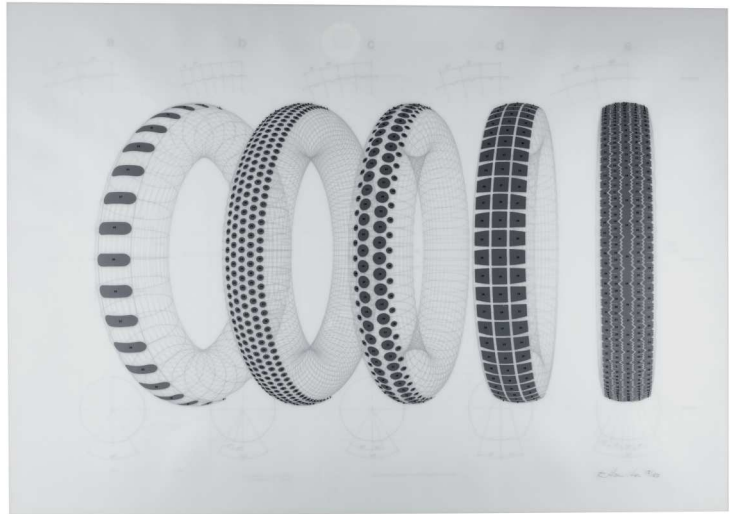
PROVENANCE

Lisson Gallery, London
Galleria Monica de Cardenas, Milan
Finarte, Milan, where acquired by the present owner, 2017

LITERATURE

London, Hayward Gallery, *Julian Opie*, 4th November
1993 - 6th February 1994, illustrated p. 116, with tour to
Kunstverein, Hanover.

⊕ £ 4,000-6,000 € 4,600-6,900



234 (one of three)

PROPERTY FROM AN IMPORTANT SWEDISH COLLECTION

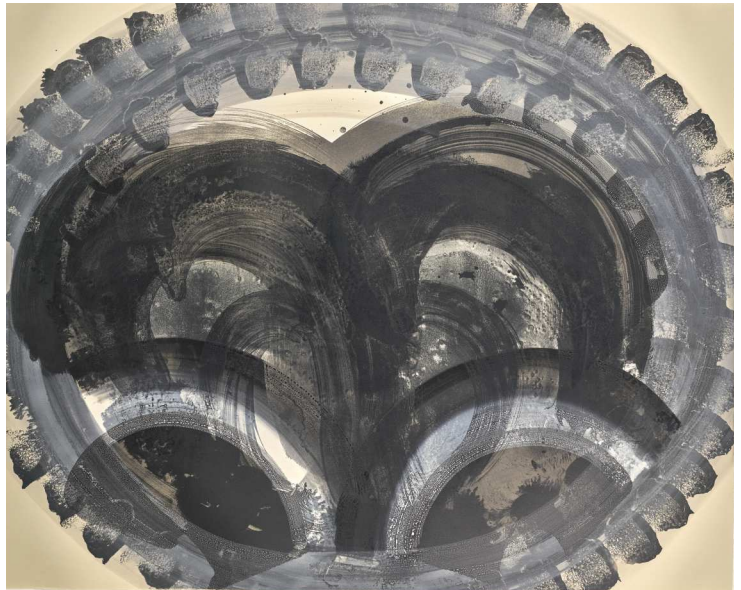
RICHARD HAMILTON, C.H.

1922-2011

Five Tyres Remoulded (L. 79)

The complete set, comprising seven screenprints on mylar (superimposed on each other), one relief cast in white silicone elastomer, and one sheet of text in colour collotype, 1971, signed in pencil, numbered 18/150 (total edition includes 15 Artist's proofs)
each sheet: approx. 60 by 85cm.; 23⅝ by 33⅜in.

⊕ £ 4,000-6,000 € 4,600-6,900



HOWARD HODGKIN

1932 - 2017

Black Palm (H. 76)

Lithograph, with hand-colouring by Cinda Sparling,
1986-7, initialled in pencil, numbered 30/40 (total edition
includes 11 Artist's proofs), on Arches wove paper
sheet: 107.2 by 134.5cm.; 42¼ by 52⅞in.

⊕ £ 2,000-3,000 € 2,300-3,450



LINDA MCCARTNEY

1941 - 1998

My Love, London, 1978

Chromogenic print, printed 2011. Signed and
numbered 4/12 by Mary McCartney in the artist's
archive stamp on the verso (unframed).
image: 39 by 58cm.; 15½ by 22¾in.
sheet: 50.7 by 61cm.; 20 by 24in.;

£ 1,500-2,000 € 1,750-2,300



237

237

BANKSY

b.1974

Love Rat

Screenprint in colours, 2005, signed in pencil, dated, numbered 73/150, on wove paper
 image: 35.5 by 30.5cm.; 14 by 12in.
 sheet: 49.5 by 34.3cm.; 19½ by 13½in.

This lot is accompanied by a certificate of authenticity issued by Pest Control Office.

⊕ £ 6,000-8,000 € 6,900-9,200

238

BANKSY

b.1974

Morons

Screenprint in colours, 2006, numbered 249/500, on Arches wove paper
 image: 50.7 by 71.1cm.; 20 by 28in
 sheet: 57 by 76.5cm.; 22½ by 30¼in

This lot is accompanied by a certificate of authenticity issued by Pest Control Office.

⊕ £ 3,000-5,000 € 3,450-5,800

239

BANKSY

b.1974

Get Out While You Can

Screenprint in colours, 2005, signed in pencil, dated, numbered 40/75, on textured wove paper
 image: 39.4 by 19cm.; 15½ by 7½in.
 sheet: 49.5 by 34.3cm.; 19½ by 13½in.

This lot is accompanied by a certificate of authenticity issued by Pest Control Office.

⊕ £ 6,000-8,000 € 6,900-9,200



238



239



240

CHRIS LEVINE

b.1960

Banksy

Lenticular print on lightbox.

Signed on a certificate of authenticity that accompanies the work. Edition AP from 1+1AP.
sheet: 75 by 55cm., 29½ by 21½ in.

PROVENANCE

Acquired directly from the Artist by the present owner

† £ 30,000-50,000 € 34,500-57,500



241



243



245



242



244



246

241

JULIAN OPIE

b.1958

distant music water traffic (C. 14)

Lambda print laminated to acrylic, 2000, from *Eight Landscapes*, signed in pencil and numbered 35/40 in black ball-point pen verso (total edition includes ten Artist's proofs)
sheet: 74.5 by 111cm.; 29³/₈ by 43³/₄in.

Ω ⊕ £ 2,000-3,000 € 2,300-3,450

243

JULIAN OPIE

b.1958

rain footsteps siren (C. 18)

Lambda print laminated to acrylic, 2000, from *Eight Landscapes*, signed in pencil and numbered 35/40 in black ball-point pen verso (total edition includes ten Artist's proofs)
sheet: 74.5 by 111cm.; 29³/₈ by 43³/₄in.

Ω ⊕ £ 2,000-3,000 € 2,300-3,450

245

JULIAN OPIE

b.1958

voice footsteps telephone (C. 21)

Lambda print laminated to acrylic, 2000, from *Eight Landscapes*, signed in pencil and numbered 35/40 in black ball-point pen verso (total edition includes ten Artist's proofs)
sheet: 74.5 by 111cm.; 29³/₈ by 43³/₄in.

Ω ⊕ £ 2,000-3,000 € 2,300-3,450

242

JULIAN OPIE

b.1958

siren radio traffic (C. 15)

Lambda print laminated to acrylic, 2000, from *Eight Landscapes*, signed in pencil and numbered 35/40 in black ball-point pen verso (total edition includes ten Artist's proofs)
sheet: 74.9 by 111cm.; 29¹/₂ by 43³/₄in.

Ω ⊕ £ 2,000-3,000 € 2,300-3,450

244

JULIAN OPIE

b.1958

truck birds wind (C. 20)

Lambda print laminated to acrylic, 2000, from *Eight Landscapes*, signed in pencil and numbered 35/40 in black ball-point pen verso (total edition includes ten Artist's proofs)
sheet: 74.5 by 111cm.; 29³/₈ by 43³/₄in.

Ω ⊕ £ 2,000-3,000 € 2,300-3,450

246

JULIAN OPIE

b.1958

rain voices surf (C. 17)

Lambda print laminated to acrylic, 2000, from *Eight Landscapes*, signed in pencil and numbered 35/40 in black ball-point pen verso (total edition includes ten Artist's proofs)
sheet: 74 by 110.3cm.; 29 by 43in.

Ω ⊕ £ 2,000-3,000 € 2,300-3,450

247

BOB CARLOS CLARKE

1950-2006

For Dolls That Do Dishes, 2004

Pigment print. Signed, dated and numbered
4/100 in pencil in the lower margin
image: 52.8 by 75.5cm.; 20¾ by 29¾in.
sheet: 61 by 86.2cm.; 24 by 34in.

PROVENANCE

Opus Fine Art, Newcastle

⊕ £ 7,000-10,000 € 8,100-11,500



247

248

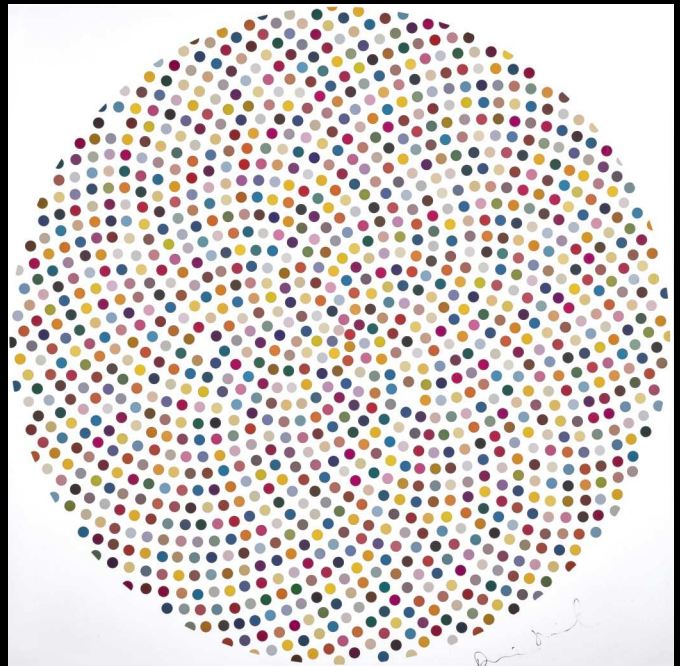
DAMIEN HIRST

b.1965

Valium

Lambda print in colours, 2000, signed in black
felt-tip pen, numbered 430/500 verso, on gloss
Fuji archive paper
sheet: 126 by 127cm.; 49½ by 50in.

⊕ £ 5,000-7,000 € 5,800-8,100



248

249

JOHN DAVIES

b.1949

Agecroft Power Station, Salford, 1983

Silver print. Signed, dated and annotated 'Cotton
Valley series', 'printed March 83' in pencil in the
lower margin (unframed)
image: 25.8 by 37cm.; 10¼ by 14½in.
sheet: 27.5 by 39cm.; 12 by 26in.

⊕ £ 4,000-6,000 € 4,600-6,900



249

END OF SALE

Sotheby's EST.
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Collectors gather here.



DAVID HOCKNEY
An Image of Celia (MCA Tokyo 277)
Lithograph and screenprint in
colours with collage, 1984–6
Estimate £50,000–70,000

Prints & Multiples
Auction London
27 March 2018

Viewing 22 & 23, 25 & 26 March

34–35 NEW BOND STREET, LONDON W1A 2AA

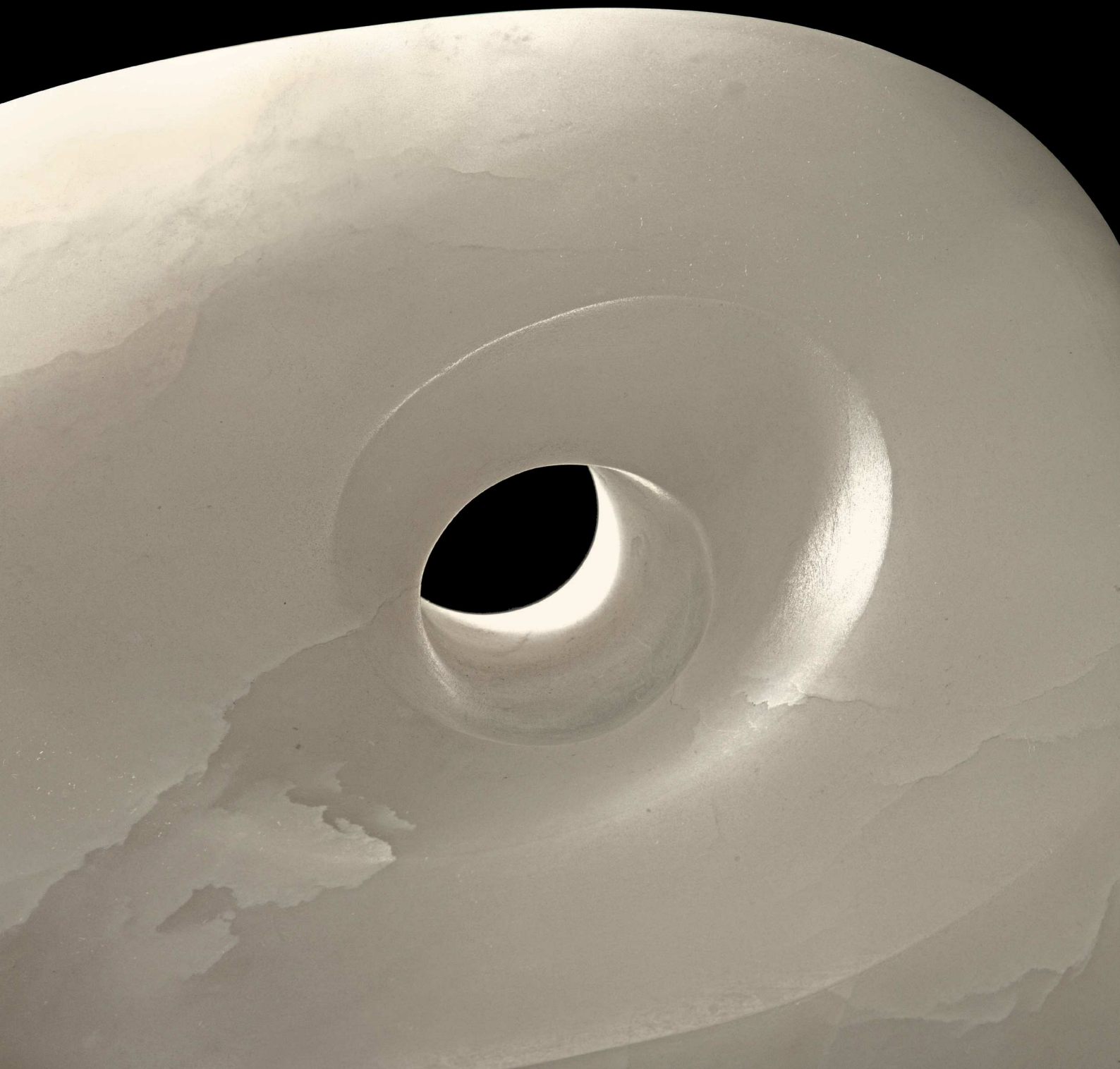
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DAME BARBARA HEPWORTH
Spiral, 1959
Estimate £1,200,000–1,800,000



Modern & Post-War British Art
Auction London June 2018

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Sotheby's EST.
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Collectors gather here.



SOHEI NISHINO
Diorama Of New York, 2009
Ed. 172.2 x 134 cm
Estimate £30,000–50,000

Photographs
Auction London
17 May 2018

Viewing 12 – 16 May

34–35 NEW BOND STREET, LONDON W1A 2AA

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Sotheby's EST. 1744

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



Modern & Contemporary African Art
Auction London 28 March 2018

Viewing 23, 25 – 27 March

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Sotheby's EST. 1744

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Gem-set and coral Giardinetto brooch
Bulgari, 1970s
Estimate £5,000–6,000

To be sold in London
Fine Jewels 20 March 2018

Upcoming Jewellery Auctions 2018

Fine Jewels

London 20 March

Magnificent Jewels and Jadeite

Hong Kong 3 April

Magnificent Jewels

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Sotheby's

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

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

TITLE	FIRST NAME	LAST NAME
COMPANY 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)
		£
		£
		£
		£
		£
		£
		£
		£
		£
		£

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

NAME AND ADDRESS _____

POSTAL CODE _____ COUNTRY _____

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

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

SIGNATURE _____

PRINT NAME _____ DATE _____

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

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

General

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

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

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

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

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

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

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

Completing This Form

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

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

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

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

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

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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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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.

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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.

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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.

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Consecutive and Responsive Bidding

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

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

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3. AFTER THE AUCTION

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

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

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

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

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

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

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

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

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

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At

Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery. For assistance please contact:

Post Sale Services (Mon-Fri 9am to 5pm)
Tel +44 (0)20 7293 5220

Fax +44 (0)20 7293 5910

Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

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

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

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

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

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £41,018. 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: £12,305
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £12,305
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £41,018
Paintings in oil or tempera
EU LICENCE THRESHOLD: £123,055
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £24,611

Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £12,305

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
EU LICENCE THRESHOLD: £10,000
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £12,000
British Historical Portraits
EU LICENCE THRESHOLD: £10,000

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

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

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

EXPLANATION OF SYMBOLS

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

◊ Guaranteed Property

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

the sale catalogue will so state and this symbol will not be used for each lot.

▲ Property in which Sotheby's has an Ownership Interest

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

➤ Irrevocable Bids

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

⋈ Interested Parties

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

□ No Reserve

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

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

Portion of the hammer price (in €)

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

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

◉ Restricted Materials

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

⌈⌋ Monumental

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

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

VAT AND OTHER TAX INFORMATION FOR BUYERS

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

In the following paragraphs, reference to VAT symbols shall mean those symbols

located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

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

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

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

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

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

2. PROPERTY WITH A † SYMBOL

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

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

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

3. PROPERTY WITH A α SYMBOL

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

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the

European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

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

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

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

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

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

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

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

5. EXPORTS FROM THE EUROPEAN UNION

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

Property with no VAT symbol (see paragraph 1)

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

with the appropriate proof of export immediately after export of the goods.

Property with a † symbol

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

Property with a ‡ or a Ω symbol

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

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre-approve 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.

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

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

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

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

sothebys.com.

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.

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

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

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

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

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

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**
Opening hours:

Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex,
UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

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

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

STORAGE CHARGES

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

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

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

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

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

A lot's size will be determined by Sotheby's on a case by case basis (typical

examples given above are for illustration purposes only).

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

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

LIABILITY FOR LOSS OR DAMAGE

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

SOTHEBY'S AUTHENTICITY GUARANTEE

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

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

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

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
- (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

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

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

claims arising after the date of the sale.

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

4/08 NBS_GUARANTEE.MAIN

IMPORTANT NOTICES

ESTIMATES IN EUROS

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

£1 = €1.1489

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

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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