



Sotheby's EST. 1744

MODERN & POST-WAR  
BRITISH ART

EVENING SALE  
LONDON 12 JUNE 2018





FRONT COVER  
LOT 19 (DETAIL)  
BACK COVER  
LOT 26  
THIS PAGE  
LOT 16 (DETAIL)











# MODERN & POST-WAR BRITISH ART

EVENING SALE

12 JUNE AT 6 PM  
AUCTION IN LONDON  
SALE L18140

## EXHIBITION

Friday 8 June  
9 am-4.30 pm

Saturday 9 June  
12 noon-5 pm

Sunday 10 June  
12 noon-5 pm

Monday 11 June  
9 am-4.30 pm

Tuesday 12 June  
9 am- 12 noon

34-35 New Bond Street  
London, W1A 2AA  
+44 (0)20 7293 5000  
sothebys.com

## SUNDAY AT SOTHEBY'S

**Sunday 10 June**

Please join us for an afternoon of free talks celebrating a season of Modern British Art.

**1pm**

***Stanley Spencer: Heaven on Earth***  
Gallery Talk with Carolyn Leder  
Author of *Stanley Spencer: The Astor Collection*

**2pm**

***The Art of William Scott***  
In Conversation with Robert Scott,  
the Artist's son

**3pm**

***The Journey of Making:  
Howard Hodgkin Working on Paper***  
Gallery Talk with Andrew Smith,  
Hodgkin's Printmaker

**4pm**

***Modernism in Britain:  
Hepworth, Moore & Nicholson***  
Gallery Talk with Richard Cork,  
Art Critic and Curator

Contact us now to reserve  
your place:  
modbrit@sothebys.com  
020 7293 6424

A children's activity booklet will be  
available throughout the exhibition.







## SPECIALISTS AND AUCTION ENQUIRIES

For further information on lots in this auction please contact any of the specialists listed below.



Frances Christie  
*Senior Director,  
Head of Department*  
+44 (0)20 7293 5575  
frances.christie@sothebys.com



Simon Hucker  
*Senior Director*  
+44 (0)20 7293 5381  
simon.hucker@sothebys.com



Lydia Wingfield Digby  
*Deputy Director*  
+44 (0)20 7293 5268  
lydia.wingfielddigby@sothebys.com



Bryn Sayles  
*Deputy Director*  
+44 (0)20 7293 5560  
bryn.sayles@sothebys.com



Robin Cawdron-Stewart  
*Deputy Director*  
+44 (0)20 7293 5483  
robin.cawdron-stewart@sothebys.com



Claudia Coates  
*Specialist*  
+44 (0)20 7293 5707  
claudia.coates@sothebys.com



Julia Fischel  
*Junior Specialist*  
+44 (0)20 7293 5051  
julia.fischel@sothebys.com



Nicholas Hemming-Brown  
*Junior Specialist*  
+44 (0)20 7293 6424  
nicholas.hemming-brown@sothebys.com



Alexandra Corby-Smith  
*Sale Administrator*  
+44 (0)20 7293 5456  
alex.corby-smith@sothebys.com

Susan Kent  
*Consultant*  
+44 (0)20 7293 5483  
susan.kent@sothebys.com

**POST SALE SERVICES**  
Maxwell Maisey  
Post Sale Manager  
**FOR PAYMENT, DELIVERY  
AND COLLECTION**  
+44 (0)20 7293 5220  
FAX +44 (0)20 7293 5910  
ukpostsaleservices@sothebys.com

**CATALOGUE PRICE**  
£25 at the gallery  
**FOR SUBSCRIPTIONS CALL**  
+44 (0)20 7293 5000  
for UK & Europe  
+1 212 606 7000 USA

**SALE NUMBER**  
L18140 "BOTTLES"

**BIDS DEPARTMENT**  
+44 (0)20 7293 5283  
FAX +44 (0)20 7293 6255  
bids.london@sothebys.com

Telephone bid requests should be received 24 hours prior to the sale. This service is offered for lots with a low estimate of £3,000 and above.

**PRIVATE CLIENT GROUP**  
+44 (0)207 293 5976

**EUROPE**  
Beatriz Quiralte  
beatriz.quiralte@sothebys.com  
Fergus Duff  
fergus.duff@sothebys.com

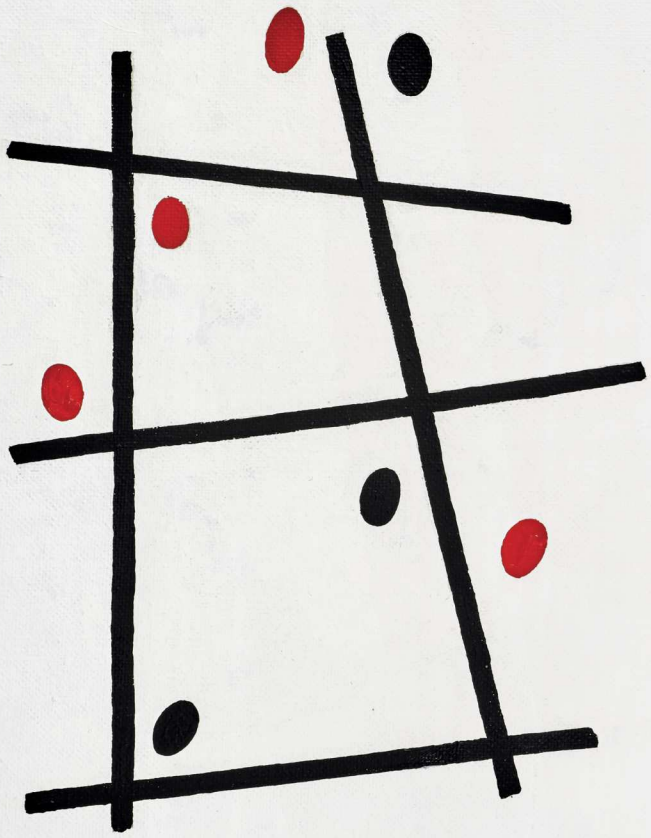
**ASIA**  
Shu Zheng  
shu.zheng@sothebys.com

**INDIA**  
Gauri Agarwal  
gauri.agarwal@sothebys.com  
Milaap Patel  
milaap.patel@sothebys.com

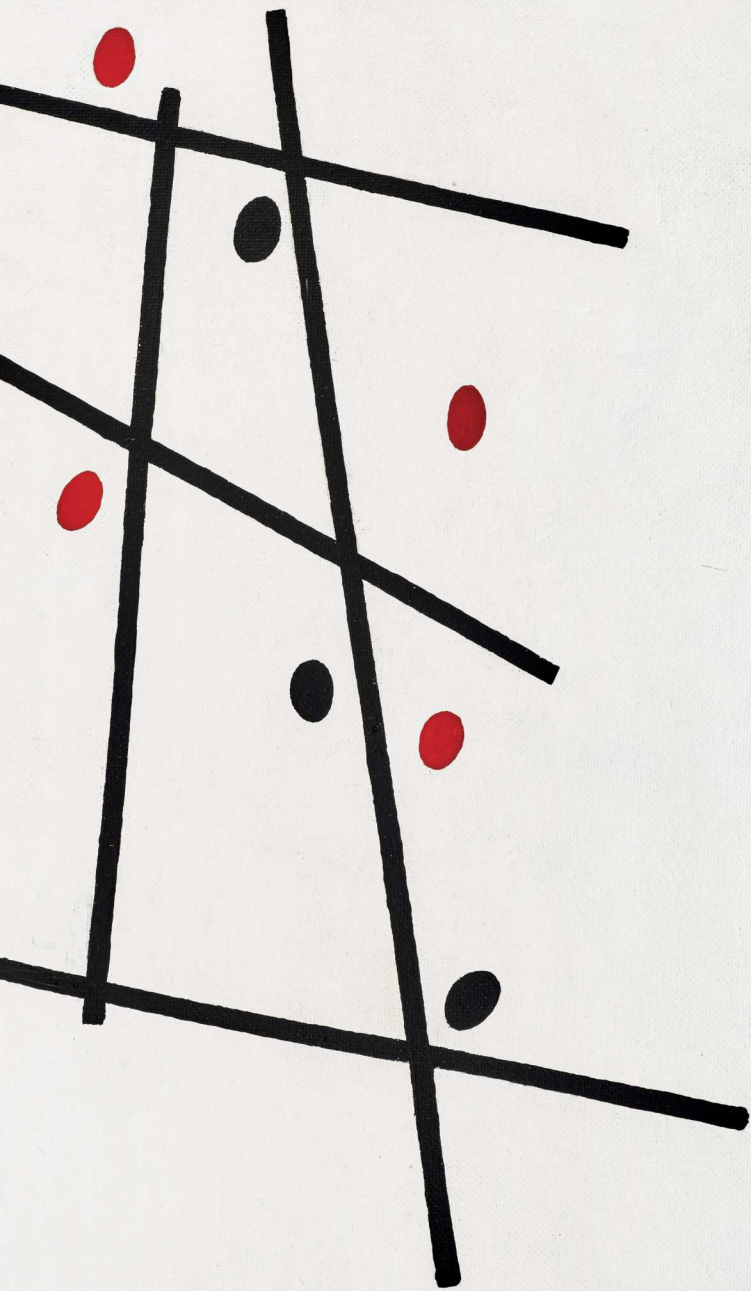
**RUSSIA & CIS**  
Alina Davey  
alina.davey@sothebys.com  
Irina Kronrod  
irina.kronrod@sothebys.com  
Lilija Sitnika  
Lilija.sitnika@sothebys.com  
Maryam Kalo  
maryam.kalo@sothebys.com  
+44 (0)20 7293 5094

**SALE ADMINISTRATOR**  
Alexandra Corby-Smith  
alex.corby-smith@sothebys.com  
+44 (0)20 7293 5456  
FAX +44 (0)20 7293 5905









## CONTENTS

- 3  
AUCTION INFORMATION
- 5  
SPECIALISTS AND AUCTION ENQUIRIES
- 8  
**MODERN & POST-WAR BRITISH ART  
EVENING SALE: LOTS 1-31**
- 91  
ABSENTEE BID FORM
- 93  
BUYING AT AUCTION
- 94  
EXPLANATION OF SYMBOLS  
VAT INFORMATION FOR BUYERS
- 95  
CONDITIONS OF BUSINESS FOR BUYERS
- 97  
WAREHOUSE, STORAGE, COLLECTION  
INFORMATION
- 98  
AUTHENTICITY GUARANTEE  
IMPORTANT NOTICES  
GLOSSARY OF TERMS
- 99  
INTERNATIONAL DEPARTMENTS
- 100  
INDEX  
SOTHEBY'S EUROPE



## LAURENCE STEPHEN LOWRY, R.A.

1887-1976

### Mill Gates

signed and dated 1954  
pencil on paper  
28 by 38cm.; 11 by 15in.

#### PROVENANCE

Sale, Christie's London, 6th November 1998, lot 74  
Richard Green, London, where acquired by the present owner,  
7th August 2000

£ 50,000-80,000  
€ 57,500-92,000 US\$ 71,000-114,000

As mothers with prams, children with dogs, the elderly and the indentured bustle through the streets, the present scene is one of Lowry's most proficient syntheses of the vitality of the industrial North. Figures scurrying through industrial landscapes tend to be the compositions which are most typically associated with the artist, and the present work is completely typical within this trope. Divided into almost two separate images, the street scene of the foreground and the industrial townscape of the distance, this work is Lowry at his observational best.

Lowry was, throughout his life, a passionate draughtsman. Unlike many artists his drawings typically function as stand-alone creations, and he employed very similar working methods and stylistic effects in both painting and drawing. Mervyn Levy has noted Lowry's drawings 'are seldom planned as a preparation for painting, and...have always run distinct, if parallel, courses.' (Mervyn Levy, *The Drawings of L.S. Lowry, Public and Private*, Cory, Adams and Mackay, London, 1963, p.7). They are painterly images, but are not intended to be painted from. For example, the gentle smudging of the smoke from the chimneys in the present work is something that finds its first utilisation in his drawings, and the technique was later incorporated into his paintings.

The use of pencil lends itself to the spare, reduced forms in the present work, denoting action, movement and gesture with immediacy. The delicate dashes of the pencil, which constitute the puppet-like figures progressing towards the mill fittingly express the energy of their movement. The pencil lines are also tonally fitting; the heavy black of the foreground masonry and figures, and the dusty chimneys and air are strongly expressive of the pervasive soot hanging in the air, slowly coating clothing and buildings.

The vast majority of Lowry's compositions are composite constructions pieced together from a huge volume of memories and past experiences. Having spent years patrolling streets in Manchester as a rent collector, Lowry was constantly witness to the meanderings of life in the industrial city. A solitary man, his experiences as an affirmed spectator lend his works a dispassionate honesty. Despite the works very rarely being representative of a specific event, the authenticity of his art is rarely in doubt. This is perhaps where much of the allure of his works lie, the suggestion that his is the honest opinion of the outsider. In his own words, 'I liked that, to do a picture out of my own head on the blank canvas. I think it gets nearer the truth, because there are no facts to hamper you, and you are setting something down that comes entirely from your own imagination.' (*ibid*, p.8.)



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







## LAURENCE STEPHEN LOWRY, R.A.

1887-1976

## Father Going Home

signed and dated 1962  
oil on canvas  
38 by 25.5cm.; 15 by 10in.

## PROVENANCE

Monty Bloom, Stockport, and thence by descent to Martin Bloom Michael Grimes, Liverpool, where acquired by the father of the present owner in the late 1980s

## EXHIBITED

Graves Art Gallery, Sheffield, *The Works of L.S. Lowry*, 15th September - 14th October 1962, cat. no.88; Salford, Salford Art Gallery, *L.S. Lowry, Centenary Exhibition*, 16th October - 29th November 1987, un-numbered exhibition; Middlesbrough, Cleveland Art Gallery, *Lowry*, 5th December 1987 - 17th January 1988, cat. no.57, with Arts Council tour to Herbert Art Gallery and Museum, Coventry; Stoke-on-Trent Art Gallery, Stoke-on-Trent; Royal Albert Memorial Museum, Exeter and Barbican Art Gallery, London.

## LITERATURE

Mervyn Levy, *The Paintings of L.S. Lowry, Oils and Watercolours*, Jupiter Books, London, 1975, cat. no.86.

⊕ £ 250,000-350,000

€ 288,000-403,000 US\$ 355,000-497,000

L.S. Lowry is, of course, *the* artist of the hardship and troubles of working-class life in the industrial cities of the north of England. Yet his work is equally about the resilience of working-class culture and how their identity gave strength to the factory workers of Manchester and its surrounding industrial towns. Lowry's people may bend under the pressure of their tough lives, but those 'matchstick' legs never threaten to break. Amongst all this hardship is also found optimism: this is why children are such an important part of Lowry's painted world, as they represent life untroubled by work, a life with no little joy.

As Lowry travelled the city – especially as a consequence of his job as a rent collector, something that he continued to do long after he had made it as an artist – he was constantly on alert for those surprising images that the city itself would offer up, with amazing frequency, if only one cared to look. *Father Going Home* is one such image: humorous, strange, enrapturing, joyful, it feels as 'natural' as anything the new breed of 'street photographers' of the 1950s and '60s could have come up with. And yet, as always this 'naturalness' disguises Lowry's virtuosity as a painter. In *Father Going Home* we see all of the subtle tricks with which Lowry infuses his apparent naturalism, quietly distorting the real world to lend it an Expressionist quality not dissimilar to that of Edvard Munch. The man's body is curved into a deliberate 'S'; his back heel lifts whilst his front foot twists, almost like a dancer, lending him a swagger that succinctly tells of his mood (a swagger that Lowry leaves us thinking has come from a few swift pints on the way home).

In the window – beautifully rendered with just a few dabs of paint from a loaded brush – a small boy waits, the smile on his face mirroring that of his father. Without this little boy, the painting is still an evocative portrait of a working-man for whom, with the work-day done, all is well in the world. But with him, it creates an emotional charge (framed by hard stone paving slabs and a monotonous red-brick wall) of such sweetness it would melt the hardest of hearts.

In an equally Expressionist manner, Lowry imbues the physical surroundings with the emotion of the main human narrative. A cold, brittle white usually dominates his work, a visual metaphor for the hardness of city life, but here everything is bathed in warmth, from the bright red of the father's tie, through to the reds that suffuse the green-brown of his coat and his strangely jolly yellow bag, through to the bricks of the terraces, a little pinker and lighter than usual.

Painted in the early 1960s, at a time when Lowry was becoming increasingly fascinated with what he called his 'grotesques' – single figures defined by strangeness, otherness, literally isolated against plain white backgrounds – *Father Going Home* is all about the other side of city life (even if a pub-fuelled temporary reprieve). As British New Wave Cinema of the 1950s and '60s sought to show, working-class culture is not all sorrow: it is irrepressible and has swagger.





## LAURENCE STEPHEN LOWRY, R.A.

1887-1976

### A Mill Scene, Wigan

signed and dated 1964  
oil on board  
14 by 20cm.; 5½ by 8in.

#### PROVENANCE

Commissioned by Mr. A.E. Hunter, Formby, Lancashire, for his daughter, Mrs Lois Leroy in 1964  
Mrs. J. Hunter and thence by descent to the previous owner, 1990  
Their sale, Bonhams London, 19th November 2008, lot 61,  
where acquired by the present owner

⊕ £ 200,000-300,000  
€ 230,000-345,000 US\$ 284,000-426,000

As one of Britain's most popular and beloved artists, L.S. Lowry is typically associated with his depictions of the industrial north. Buzzing scenes full of smoking chimneys with men, women and children on the move brought fame and recognition for the artist from the early 1940s, resulting in several sell-out shows at his London gallery, Alex. Reid & Lefevre. Yet like any great artist Lowry refused to stand still, and continually sought out new inspiration for his work – whether in the form of the eerily empty landscapes of the Yorkshire moors, the stark portraits and figure studies or the seascapes of the North East. So when in the mid-1960s Lowry was challenged by his friend Mr A.E. Hunter that he had lost his ability to recapture the crowd scenes of his earlier work, Lowry readily accepted the test to prove him wrong. The result was the present work, commissioned by Mr Hunter for his daughter, Mrs Lois Leroy in 1964, depicting a mill scene in Wigan, not far from Manchester.

And prove him wrong Lowry certainly did, for the present work captures all the great hallmarks of the artist's very best industrial scenes, executed on a scale that is strikingly intimate and personal. An avid sketcher, Lowry would take out pencil and paper on his daily rounds as a rent collector, jotting ideas, which were later to be worked up under the stark electric lighting of his attic room studio, and the scale of the present work harks back beautifully to his concept of studying at first hand his subjects and scenes.

*A Mill Scene, Wigan* is a painting alive with energy and activity. The movement of the figures towards the mill gates seems even more rushed than usual, with figures, arms and legs blurring into each other. Lowry's characteristic use of red draws the viewer's eye across and upwards through the composition, to the central spire in the distance, framed beautifully between bellowing chimneys and the tall, imposing factories. The execution of the present work showcases Lowry's ability to work with the same visual intensity on both a large scale work (as we can see in lot 16) and a smaller, more intimate scale. *A Mill Scene, Wigan* offers a tightly focused window into Lowry's memory, depicting a world which already by the mid-1960s was fast disappearing.

This work is sold with a letter dated 9th August 1964 from the Artist to Mr Hunter regarding the commission of this painting.

'My subjects were all around me...  
in those days there were mills and  
collieries all around Pendlebury.  
The people who worked there were  
passing, morning and night. All my  
material was on the doorstep.'

L.S. LOWRY

(quoted in Allen Andrews, *The Life of L.S. Lowry*,  
Jupiter Books, London, 1977, p.44).





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

1874-1965

Marrakech

oil on canvas laid on board  
50 by 35cm.; 19¾ by 13¾in.  
Executed circa 1935.

PROVENANCE

The Studio, Chartwell  
Sarah, Lady Audley  
Wilfred M. De Freitas, Montreal, where acquired by the present  
owner in the 1980s

EXHIBITED

London, Wylma Wayne Fine Art, *Sir Winston Churchill 1874-1965*, 24th June - 30th July 1982, cat. no.19, illustrated p.18.

LITERATURE

David Coombs, *Churchill: His Paintings*, Hamish Hamilton, London, 1967, cat. no.127, illustrated p.131;  
David Coombs and Minnie S. Churchill, *Sir Winston Churchill His Life and His Paintings*, Ware House Publishing, Lyme Regis, 2011, cat. no.127, illustrated p.169.

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

‡ ⊕ £ 80,000-120,000

€ 92,000-138,000 US\$ 114,000-171,000

'...let me say a word on painting as a spur to travel. There is really nothing like it... Every country where the sun shines and every district in it, has a theme of its own... the painter wanders and loiters contentedly from place to place, always on the look out for some brilliant butterfly of a picture which can be caught and set up and carried safely home.'

WINSTON CHURCHILL, 1921

(quoted in David Coombs and Minnie S. Churchill, *Sir Winston Churchill His Life and His Paintings*, Ware House Publishing, Lyme Regis, 2011, p.86).

Marrakech was one of Churchill's favourite winter painting locations. Fascinated by the exotic, desert landscape and the variety of subjects that presented themselves, as well as the climate, colour and light, Churchill's Moroccan paintings can be counted amongst the most successful works that he ever produced.

Churchill had first written of his love for Morocco in a 1936 article for *The Daily Mail*. Here he recounted how quickly he had fallen under the spell of what was then a French colony: 'Morocco was to me a revelation. Reading about the Moroccan question in the newspapers or official documents affords not the slightest impression of the charm and value of this splendid territory.' Later in the same article he confessed himself 'captivated by Marrakech. Here in these spacious palm groves rising from the desert the traveller can be sure of perennial sunshine, of every comfort and diversion, and can contemplate with ceaseless satisfaction the stately and snow-clad panorama of the Atlas Mountains. The sun is brilliant and warm but not scorching; the air crisp, bracing but without being chilly; the days bright, the nights cool and fresh.'

Such was the draw of Morocco as a painting location that Churchill was prompted to attempt his one and only war-time painting here in the immediate aftermath of the Casablanca Conference of 1943 (*Tower of the Katoubia Mosque*, Private Collection). Following the ten-day conference Roosevelt was intent on returning immediately to America while Churchill planned to spend a few days in Marrakech before continuing his month-long tour of the Middle East. Eager that his friend and fellow statesman should accompany him to the 'Paris of the Sahara', Churchill pleaded, 'You cannot come all this way to North Africa without seeing Marrakech... Let us spend two days there. I must be with you when you see the sun set on the Atlas Mountains' (Churchill, 1959, *The Second World War*, Pimlico, London, 2002, p.650). Soon after their arrival Churchill insisted that Roosevelt accompany him up the tower of the villa to look over Marrakech as the sun went down. Roosevelt was lifted from his wheelchair and carried up the winding stairs to the roof-top. Reclining on a divan the American was so taken by the scene he said to Churchill, 'I feel like a sultan: you may kiss my hand, my dear.' In his diary Churchill's doctor recorded, 'We stood gazing at the purple hills, where the light was changing every minute. "It's the most lovely spot in the world" the PM murmured' (quoted in Celia Sandys, *Chasing Churchill: The Travels of Winston Churchill*, Harper Collins, London, 2003, p.106).







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

1874-1965

A View of Eze in the Alpes-Maritimes

oil on canvas

66 by 81cm.; 26 by 31¾in.

Executed circa 1930.

**PROVENANCE**

The Estate of the Artist, and thence by descent to Arabella Churchill Her sale, Sotheby's New York, 21st May 1982, lot 351 Private Collection, U.S.A., where acquired by the present owner

**LITERATURE**

David Coombs, *Churchill: His Paintings*, Hamish Hamilton, London, 1967, cat. no.203, illustrated p.156;  
David Coombs and Minnie S. Churchill, *Sir Winston Churchill His Life and His Paintings*, Ware House Publishing, Lyme Regis, 2011, cat. no.203, illustrated p.62.

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

‡ ⊕ £ 200,000-300,000

€ 230,000-345,000 US\$ 284,000-426,000

Despite his political life and significant literary commitments, Churchill was an inveterate traveller and would take his paints, brushes and easels wherever he went. The south of France and the Riviera in particular had an immense appeal to Churchill. The Churchills were strong Francophiles: Clementine spent many years of her childhood in Dieppe and both had several friends who lived across the country. Mary Soames recalls in *A Daughter's Tale* how her father would recount Gallic history to her and that his heroine was Joan of Arc.

In 1920, after selling Lullenden, his country retreat in Sussex, Churchill began work on his war memoirs and spent considerable time abroad painting. He appears to have made painting trips to the south of France with Sir John Lavery that summer and again in 1921. In 1922, the year after Mary was born, Churchill and Clementine took their family to the Riviera where they rented the villa Rêve d'Or for six months. From this point Churchill's love affair with the South of France began. Drawn by good weather and inspired by the landscape Churchill would return on numerous occasions often without Clementine who did not feel comfortable with the Riviera life. He would often stay at the actress Maxine Elliott's house or other villas along the coast including les Zoraides, la Dragonniere and Cap Martin. Later in life Churchill even considered buying a villa in the Riviera but the costs involved eventually put him off.

The present work captures the majestic hill top town of Eze, which dramatically overlooks the coastline outside Nice. Churchill's close friends Consuelo and Jacques Balsan had bought a property over-looking Eze and built a wonderful villa 'Lou Sueil' where Winston and Clementine were frequent guests. Consuelo, one of the American Vanderbilts, was previously married to Churchill's cousin, Sunny, ninth Duke of Marlborough, and had remained good friends with several members of the family. Jacques was a record breaking and pioneering French balloon, aeroplane and hydroplane pilot who once worked with the Wright brothers and their home was frequently filled with other luminaries of the period.

The site had a perfect view of medieval Eze, brought to life in the present work through Churchill's exuberant and confident use of impasto. The villa was surrounded by superb gardens originally created by Achille Duchêne (1866-1947) and must have been a particularly inspiring environment to set up easel and paints.



View of Eze from Villa Lou Sueil, circa 1925. Photographer Unknown.





SOLD TO BENEFIT THE WINSTON CHURCHILL SOCIETY OF EDMONTON, ALBERTA

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

1874-1965

**Mimizan**

signed with initials  
oil on canvas  
56.5 by 36cm.; 22¼ by 14in.  
Executed *circa* the 1920s.

**PROVENANCE**

Gifted by the Artist to Field Marshal Viscount Montgomery of Alamein in 1950  
His sale, Sotheby's London, 26th November 1969, lot 260, where acquired by Mr and Mrs Arthur Cload  
Gifted by the above to the Winston Churchill Society of Edmonton, Alberta

**EXHIBITED**

Edmonton, Government House, long-term loan, 1991-2006

**LITERATURE**

David Coombs, *Churchill: His Paintings*, Hamish Hamilton, London, 1967, cat. no.124, illustrated p.130;  
David Coombs and Minnie S. Churchill, *Sir Winston Churchill His Life and His Paintings*, Ware House Publishing, Lyme Regis, 2011, cat. no.62, illustrated p.46.

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

£ 120,000-180,000  
€ 138,000-207,000 US\$ 171,000-256,000

During the 1920s, Churchill was a frequent guest at the Woolsack in Mimizan on Les Landes, near Bordeaux, which was the French hunting lodge of his friend Bendor, Duke of Westminster. Mimizan was a large estate with extensive woodland and a large lake, with herds of deer and wild boar, which the Duke enjoyed hunting. The Duke always brought together a lively party at Woolsack including celebrities of the period such as Coco Chanel, Charlie Chaplin and Salvador Dalí as well as the artist Sir John Lavery, one of Churchill's personal friends and, crucially, the artist who taught him so much about painting.

Churchill was especially drawn to the woodland on the estate and completed a long series of paintings that focused on the trees. The present work is a strong example with the tall trees providing a dynamic contrast to the lake and horizontal focus of the water bank in the background. The fluid brushwork and bold colour palette undoubtedly draw inspiration from the work of the French Impressionists and Post-Impressionists who Churchill first came across in Paris: 'Have not Monet and Manet, Cézanne and Matisse rendered to painting something of the same service which Keats and Shelley gave to poetry after the solemn and ceremonious literary perfections of the eighteenth century? They have brought back to the pictorial art a new draught of *joie de vivre*; and the beauty of their work is instinct with gaiety, and floats in sparkling air...' (Churchill, 'Painting as a Pastime', quoted in Coombs and Churchill, *op.cit.*, 2011, p.71).

Provenance plays such an important part in Churchill's *oeuvre*. He never sold a work during his lifetime and the vast majority were given to friends, colleagues, employees, foreign dignitaries or family members. It is significant that Churchill gave the present painting to Field Marshal Viscount Montgomery of Alamein, nicknamed 'Monty' and 'The Spartan General' who was ennobled after WWII. Montgomery had served in both World Wars and his leadership at the Second Battle of El Alamein was a significant turning point in the Western Desert Campaign. Prime Minister David Lloyd George was also the recipient of a Mimizan landscape.

**Sold to Benefit the Winston Churchill Society of Edmonton, Alberta**

The Edmonton Society is the first in the world and was endorsed by Sir Winston during his lifetime. It supports graduate and undergraduate scholarships in engineering, science and history at Churchill College, Cambridge, Oxford University, and at the University of Alberta. High School students are also supported with scholarships to honour speech and debate.



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







## JOHN PIPER C.H.

1903-1992

### Byland Abbey

signed, titled and inscribed on the reverse  
oil on canvas laid on panel  
50.5 by 61cm.; 19¾ by 24in.  
Executed in 1940.

#### PROVENANCE

The Leicester Galleries, London  
Sir Michael Sadler  
Portland Gallery, London, where acquired by the present owner in May 2013

#### EXHIBITED

Leeds, Temple Newsam, *Henry Moore, John Piper, Graham Sutherland*, 25th July - 28th September 1941, cat. no.98;  
Leicester, Leicester Museum and Art Gallery, *Three British Artists, Henry Moore, John Piper, Graham Sutherland, Organised for Council for the Encouragement of Music and the Arts by the British Institute of Adult Education*, November - December 1941, cat. no.45.

#### LITERATURE

S. John Woods, *John Piper, Paintings, Drawings and Theatre Designs, 1932-1954*, Curt Valentin, New York, 1955, cat. no.77, illustrated;  
Anthony West, *John Piper*, Secker and Warburg, London, 1979, p.69, illustrated.

⊕ £ 70,000-100,000

€ 80,500-115,000 US\$ 99,500-142,000

‘there’s one very odd thing about painters who like drawing architecture. They hardly ever like drawing architecture of their own time. I know perfectly well that I would rather paint a ruined abbey half-covered with ivy and standing among long grass’

#### JOHN PIPER

(‘Buildings in English Art’, in ‘John Piper at the A.A.’, *The Architect & Building News*, 9th May 1941, p.85).

In 1939, following the outbreak of war, under the directorship of Sir Kenneth Clark, the War Artists’ Advisory Committee came into being, headed by luminaries such as Henry Moore, Graham Sutherland, Stanley Spencer and John Piper. One of the defining activities that the WAAC came to perform was the ‘Recording the changing face of Britain’ scheme, now known as ‘Recording Britain’. This programme was intended to document the nation’s heritage and natural beauty, which included the recording of regional architectural quirks, areas of particular natural beauty, significant landmarks and other aspects of the nation’s identity in anticipation of the catastrophic effects of war. As a propaganda tool it was a tremendous coup and as well as a pronounced contribution to the patriotic fervour of the period, reignited people’s interest in the landscape (both built and natural) around them. Throughout the 1930s Piper’s work had been typified by its progressive abstraction, however, as he noted to Richard Ingrams ‘the looming war made the clear but closed world of abstract art untenable for me. It made the whole pattern and structure of thousands of English sites more precious as they became more likely to disappear.’

Following the beginning of the German bombing campaign in Britain in 1940 the necessity of recording British monuments intensified. As a direct result of the changing face of the country Piper’s art came to focus on the recently destroyed. It was around this time that he produced a particularly important series on destroyed churches and cathedrals, notably that of Coventry Cathedral, following its destruction in November 1940 (Herbert Museum, Coventry).

Byland Abbey had, prior to the dissolution of the monasteries in 1538, been one of the richest and most considerable Church buildings in England. The sublime wreckage of the monasteries that had come into being over the subsequent three hundred years was hugely attractive to English Romantic artists such as JMW Turner and John Sell Cotman in the early 19<sup>th</sup> Century, and again to the Neo-Romantics of the first half of the 20<sup>th</sup> Century. Piper had spent much time as a child visiting the ruined abbeys of England with his family and it is perhaps unsurprising that in the context of war he should return to the monuments, which simultaneously represent a high water mark in English architectural history and a memorial to the destruction of the past.

In the present work Piper puts to great visual effect the contrast between dark skies and vibrantly highlighted buildings in the foreground, typical of Piper’s very best work. Interestingly, during this period images that depict bomb destruction include yellow pigment much more frequently and with much more vigour, which can be read in our present work.

*Byland Abbey* was previously owned by Sir Michael Sadler, a great patron of contemporary art and an early and influential champion of abstract art in Britain. The work was lent by Sir Michael to the 1941 exhibition at Temple Newsam in Leeds of Henry Moore, John Piper and Graham Sutherland. The exhibition showed forty-two oils by Piper and watercolours, prints and collages from almost a decade of work. The exhibition proved critical in the establishment of all three artists as household names.





PROPERTY FROM A PRIVATE AMERICAN COLLECTION

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

1898-1986

### Two Standing Figures

signed and dated 40; also signed, inscribed and dated 1940 on the reverse  
pencil, wax crayon, watercolour, pen and ink and wash on paper 50.5 by 38cm.; 20 by 15in.

#### PROVENANCE

Buchholz Gallery (Curt Valentin), New York  
M. Knoedler & Co., Inc., New York, where acquired by the family of the present owner, June 1960

#### EXHIBITED

Northampton, Massachusetts, Smith College Museum of Art, *Henry Moore, Auguste Rodin Contrasts in Metal and Stone*, 28th January - 22nd February 1948, cat. no.7.

#### LITERATURE

Robert Melville, *Henry Moore: Sculpture and Drawings 1921-1969*, Thames and Hudson, London, 1970, illustrated p.250;  
Kenneth Clark, *Henry Moore Drawings*, Thames and Hudson, London, 1974, illustrated pl.121;  
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 40.49, illustrated, p.33.

‡ ⊕ £ 80,000-120,000  
€ 92,000-138,000 US\$ 114,000-171,000

'They achieve a remarkable reality, so that, when they walk about in pairs, we feel that they are conversing on the way to market.'

#### KENNETH CLARK

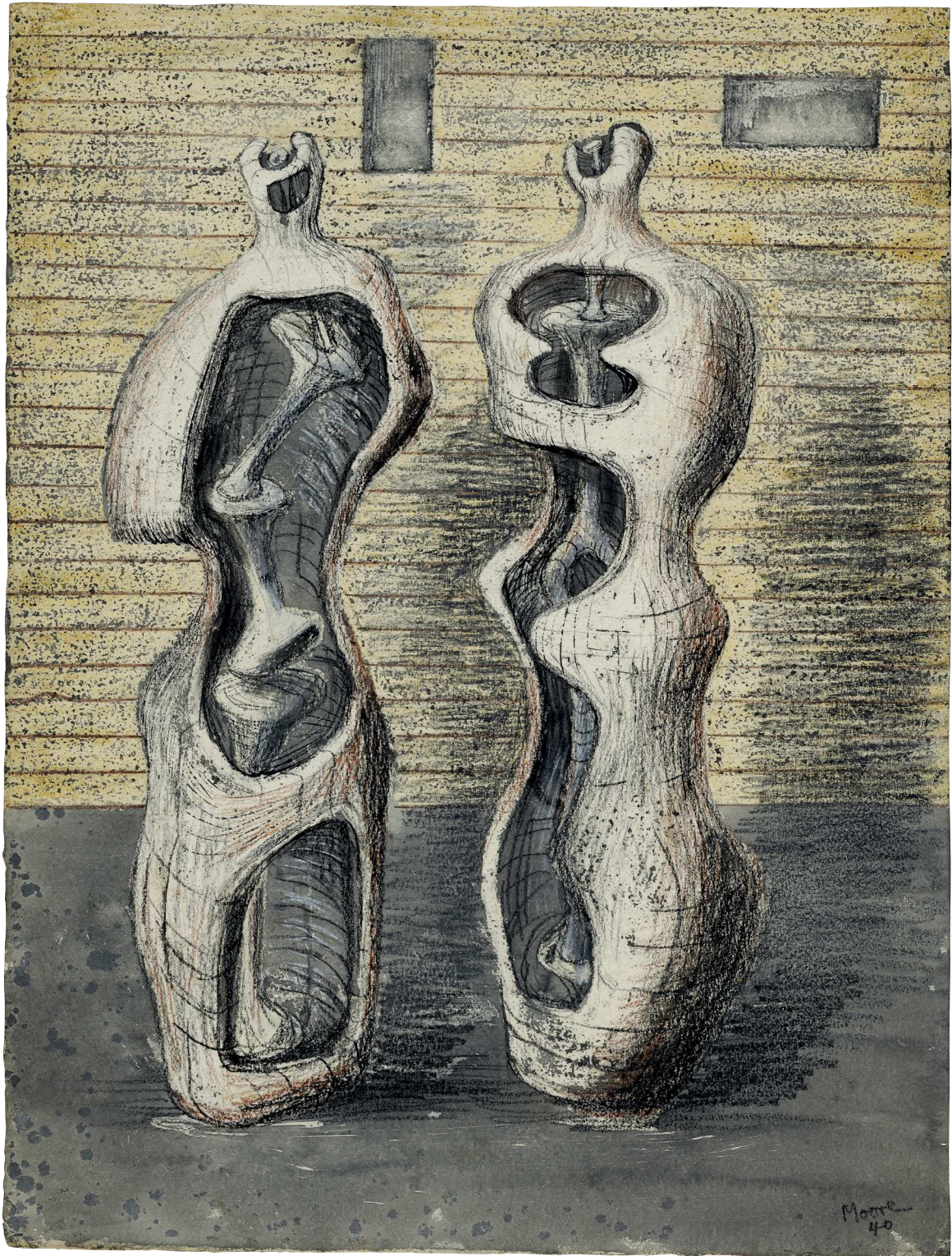
(*Henry Moore Drawings*, Thames and Hudson, London, 1974, p.114).

Drawing has always remained a fundamentally important part of Moore's work. As a consummate and innovative draughtsman, Moore used his drawings, especially during the war years when he could not sculpt, to study the structure of objects and investigate the nature of their forms, charting various possibilities and investigating new shapes. As Moore commented: 'Drawing is the expression and the explanation of the shape of a solid object ... an attempt to understand the full three dimensionality of the human figure, to learn about the object one is drawing, and to present it on the flat surface of the paper' (Henry Moore, quoted in Alan Wilkinson, *The Drawings of Henry Moore*, 1977, p.12). As such, many of his drawings were preliminary to sculptures, used as 'a means of generating ideas for sculptures, tapping oneself for the initial idea; and as a way of sorting out ideas and developing them' (Henry Moore, 'The Sculptor Speaks', *The Listener*, 18th August 1937).

*Two Standing Figures*, 1940, is an early drawing exploring the relationship between the internal and external form in the upright sculptures it depicts. Moore's application of wax crayon with wash, which results in a weighty, tactile texture reminiscent of weathered organic surfaces is characteristic of an artist whose sculptural eye is sensitively trained to the effects of light and shadow across a surface. These 'hollow forms' are at once both abstract and figurative – the vertical hollow shafts have huge apertures revealing an interior bone-like form which seems to suggest an internal biological mechanism. The relationship between interior and exterior forms and how to 'get one form to stay alive inside another' had preoccupied Moore since the 1930s. His drawings throughout and beyond the war years would continue to show a preoccupation with the concept of opening up sculpture and only after many years of careful deliberation on paper would this theme be fully realised in sculptural form in 1951 with a series of radical hollow-figure sculptures variously titled 'Upright Internal/External Forms' (see lot 9).

Despite their use to Moore as a means of generating ideas, he passionately believed that a sculptor's drawings should, through the suggestion of background and evocation of atmosphere, be more than mere diagrammatic studies and that they should be treated as important works in themselves. In *Two Standing Figures* Moore deploys his distinctive earthy palette and heavy strokes to delineate the forms. Moore emphasises the figurative nature of the hollow forms, presenting them in a group and placing them within an empty interior set against a high brick wall with tiny cell-like windows. The forms appear to converse with each other, one tilting towards the other, taking on human characteristics. Kenneth Clark remarked on the particular effect of the standing figure drawings: 'They achieve a remarkable reality, so that, when they walk about in pairs, we feel that they are conversing on the way to market. Moore seems to have created a credible alternative to the human race, as if millions of years ago, evolution had taken a different course. The strange fact is that, although these figures were invented in 1940, they did not appear in sculpture until 1951' (Kenneth Clark, *Henry Moore Drawings*, Thames and Hudson, London, 1974, p.114).







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

1898-1986

## Upright Internal/External Form: Flower

signed and numbered 1/6 on the base

bronze

height (including Artist's bronze base): 76cm.; 30in.

Conceived in 1951 and cast in 1965, the present work is number 1 from the edition of 6 plus one Artist's cast.

## PROVENANCE

Marlborough Fine Art, London, where acquired by the family of the present owner in 1965, and thence by descent to the present owner

## EXHIBITED

London, Marlborough Fine Art, *Henry Moore*, July - August 1965, cat. no.1;

Paris, Didier Imbert Fine Art, *Henry Moore - Intime*, 1991-

92, with tour to Sezon Museum of Modern Art, Tokyo,

un-numbered exhibition, illustrated p.81 (another cast);

Madrid, Palacio de Velazquez, Palacio Cristal and Parque de El

Retiro, *Henry Moore: Sculpture, Drawings and Graphics 1921-*

1981, British Council, 20th May - 25th July 1981, cat. no.239,

with tour to Calouste Gulbenkian Foundation, Lisbon and Miro

Foundation, Barcelona (another cast).

## LITERATURE

Robert Melville, *Henry Moore, Sculpture and Drawings 1921-*

1969, Abrams, Inc., New York, 1971, cat. no.422, illustrated

(another cast);

David Mitchinson (ed.), *Henry Moore Sculpture: With*

*Comments by the Artist*, Macmillan, Basingstoke, 1981,

cat. no.239, illustrated p.119 (another cast);

Alan Bowness (ed.) *Henry Moore, Complete Sculpture,*

1949-54, Vol. 2, Lund Humphries, London, 1986, cat. no.293b,

illustrated pp.34-5 (another cast).

W ⊕ £ 300,000-500,000

€ 345,000-575,000 US\$ 426,000-710,000

'Sculpture for me must have life in it, vitality ... It must have a feeling for organic form, a certain pathos and warmth'

## HENRY MOORE

(interview with E. Roditi, *Dialogues on Art*, Santa Barbara, 1980, p.195).

Conceived in 1951 *Upright Internal/External Form: Flower* is one of Moore's most fully realised sculptures demonstrating his interest in the relationship between internal and external forms. Moore recognised a need to open up his work and create forms within forms, which relate to each other as part of the organic whole. In this dynamic work, Moore has opened up the external element of the sculpture so that the interior can be glimpsed – not fully, but in tantalising fragments. A smooth upright cocoon with a beautiful mottled brown patina envelops the inner form – a delicate slender stem with a flower-like bud, which seems to quiver, gently pushing forth as if reaching for the outside world and squeezing out of its protective enclosure. Moore, in undated working notes, wrote of the vitality he wanted to create in his works: the sense of 'Force, Power, made by forms straining or pressing from inside' (Henry Moore quoted in Alan Wilkinson (ed.), *Henry Moore, Writings and Conversations*, Lund Humphries, Aldershot, 2002, p.205). By opening up this work Moore lays bare the potent force of this internal form. Moore explained further how he saw his sculptures, which explore this theme as 'a sort of embryo being protected by an outer form, a mother and child idea, or the stamen in a flower, something young and growing being protected by an outer shell' (Henry Moore, letter to Gordon Smith, 1955, quoted in Alan Wilkinson (ed.), *op. cit.*, 2002, p.277). This sculpture is considered one of the most organic treatments of this theme, evoking plant, rather than human, form.

The relationship between interior and exterior forms had preoccupied Moore since visits to the British Museum in the early 1930s. Later he would remember the influence of the Malanggan figurative carvings he saw there: 'New Ireland carvings like this made a tremendous impression on me through their use of forms within a form. I realised what a sense of mystery could be achieved by having the inside partly hidden, so that you have to move around the sculpture to understand it. I was also staggered by the craftsmanship needed to make these interior carvings' (*Henry Moore at the British Museum*, New York, 1981, p.81). His first sculpture exploring this theme was realised as early as the late 1930s with *The Helmet* (1939-40, Scottish National Gallery of Modern Art), a lead work in which a figure is enclosed within the form of a helmet, inspired by the armour he saw at the Wallace Collection: '...the interior of the helmet is really a figure and the outside casing of it is like the armour by which it might be protected in battle. I suppose in my mind was also the Mother and Child idea and of birth and the child in embryo. All these things are connected in this interior and exterior idea' (quoted in John Hedgecoe, *Henry Moore*, Simon and Schuster, New York, 1968, p.198).

However, the genesis of this sculpture is witnessed most obviously in Moore's drawings of the 1940s (see lot 8). The standing hollow figures with large apertures in their bodies reveal underlying structures and even some of the shelter drawings with their use of blankets as an outer form covering huddled figures in the underground stations reflect Moore's preoccupation with outer and inner forms, and a fascination with the way one form could offer protection to another (see *Two Mothers Holding Children*, 1941, Collection Fundacion Coleccion Thyssen-Bornemisza, Madrid).

After the War, the theme became more prominent in his drawings and it is evident that Moore was developing the concept of larger standing forms in works such as *Three Figures: Internal/External Forms*, 1948, which sold in these rooms in 2014 for \$605,000. These drawings indicate that Moore had clear conceptions of these forms as three-dimensional sculptures, but interestingly it was not until 1951 with the present work, *Upright Internal/External Form: Flower*, that the themes in these drawings were fully explored in bronze. The present work was the first of a series of sculptures exploring the concept: the same year, Moore conceived the maquette for *Upright Internal/External Form* (HMF 294). The Elm version of this work, realised later in 1953-4, is over two metres high and resides at the Albright Knox Gallery, Buffalo.





## KEITH VAUGHAN

1912-1977

### Coastguard Station Interior

signed and dated '51  
oil on canvas  
91 by 71cm.; 36 by 28in.

#### PROVENANCE

The Leicester Galleries, London  
Alex. Reid and Lefevre Ltd, London, where acquired  
by the family of the present owner in the 1960s

#### EXHIBITED

London, Alex. Reid and Lefevre Ltd, *Keith Vaughan: Paintings and Gouaches*, October 1951 (details untraced);  
London, Hanover Gallery, *Space in Colour*, 7th July - 7th August 1953, cat. no.52;  
New York, Durlacher Bros., *Keith Vaughan: Paintings and Gouaches*, 1955, cat. no.1;  
Bristol, Royal West of England Academy, *Keith Vaughan: Retrospective*, 1958, cat. no.90.

#### LITERATURE

Anthony Hepworth and Ian Massey, *Keith Vaughan, The Mature Oils 1946-1977*, Sansom and Company, Bristol, 2012, cat. no.AH102, illustrated p.69.

We are grateful to Gerard Hastings, whose new book *Awkward Artefacts: The 'Erotic Fantasies' of Keith Vaughan* was published in 2017 by Paghman Press in Association with the Keith Vaughan Society, for his kind assistance with the cataloguing of the present work, and for compiling the below note.

⊕ £ 100,000-150,000  
€ 115,000-173,000 US\$ 142,000-213,000



Keith Vaughan in his studio at Hamilton Terrace, 1948  
Photograph by Felix H. Man.  
Image courtesy Hastings & Evans Collection.

Known primarily as a painter of the male form, Keith Vaughan was also a prolific and highly accomplished still-life artist and *Coastguard Station Interior* is one of his largest and most ambitious compositions exploring this genre. Despite the absence of a painted figure, the table, the paddle-shaped forms, the various nautical accoutrements, the flag-like marker and the mysterious key resting on the chair, serve to indicate an enigmatic presence of an undepicted coastguard.

After the war Vaughan travelled widely through Italy, Spain and France and spent a good deal of his time cycling round the ports and harbours of Brittany and in particular Finisterre. However, it is more likely that inspiration for *Coastguard Station Interior* came from much closer to home. Over the course of 1951 he toured across Northumberland, throughout Scotland and Ireland and, later, around Cornwall – more often than not drawn to the coastline. These extensive travels gave him ample opportunity to visit seaports, lighthouses, docklands and coastguard stations, though his journals do not indicate any visits to a particular station. The purpose of these extended trips was to seek out possible subjects for paintings and along the way he made notes in his sketchbooks. On his return to his studio in London these *aides memoires* were subsequently developed into studies and paintings.

During the years immediately following the war Vaughan was developing a greater awareness of the painted surface as an expressive and important element in itself. He was at pains to achieve a reconciliation between the figurative and abstract elements within his painting. His aim was to attain a synthesis between identifiable, observed forms and their poetic and semi-abstract depiction. To this end, *Coastguard Station Interior* presents a classical and organised composition. Emblematic objects are carefully ordered and consciously arranged across the surface of the picture plane. The table at the left, for example, is tilted upwards and slanted with complete disregard for the traditional rules of linear perspective or foreshortening. Similarly, the placement and treatment of the chair at the right is flattened and, like all pictorial elements in the picture, compressed and angled towards the viewer. Furthermore the interplay of fractured light and box-like shadows contributes to the geometric structuring of the painting. This interlocking and interweaving of form and light is, of course, derived from Picasso and Gris, and the Cubist concern for the painted surface. Nevertheless Vaughan's approach is, perhaps, more poetic and atmospheric. This is in no small part the result of his economical use of muted Prussian, Ultramarine and Cobalt blues, played off against contrasting creamy pigments. This not only brings to mind the colour of the navy blue uniform of the coastguard but also creates a fully resolved and harmonious pictorial effect. As in so many of his paintings of this period, Vaughan was attempting to 'create order out of chaos', to quote Herbert Read. He said:

'What one wants to make is a non-destructive and completely static solution...In fact, a painting that has all the tensions in it, but is not destructive, not chaotic, but is fundamentally orderly. Because I do believe, always have believed, and can never imagine myself giving up the belief that the real value of all the art, which I like most, is that it is orderly. This is largely why I tend to dislike the expressionistic line of painting that may be vital, but is so often disorderly.' (Keith Vaughan, unpublished interview with Dr. Tony Carter, 1963).

Gerard Hastings.





**WILLIAM ROBERTS, R.A.**

1895-1980

**The Barber's Shop**

signed  
oil on canvas  
51 by 40.5cm.; 20 by 16in.  
Executed *circa* 1946.

**PROVENANCE**

The Leicester Galleries, London, where acquired by David Carr and thence by descent to the previous owner. Their sale, Sotheby's London, 15th November 2011, lot 21, where acquired by the present owner.

**EXHIBITED**

London, The Leicester Galleries, *Artists of Fame and Promise*, July 1946 (details untraced).

⊕ £ 150,000-250,000  
€ 173,000-288,000 US\$ 213,000-355,000

From his earliest days at the Slade, through the heady Bohemian scene of Post-WWI Soho, William Roberts had always remained fascinated by the hustle and bustle of everyday life. His love of the everyday – both in terms of subjects and settings – resulted in some of the most visually engaging popular scenes of the period. And whilst close contemporaries such as Stanley Spencer elevated the position of working class pursuits, Roberts revelled in their humble and unabashed honesty in much the same way as perhaps the greatest social documenter of the past century did, L.S. Lowry.

Whether in revellers at a tea party (*The Tea Garden*, 1928, sold in these rooms, 12<sup>th</sup> June 2017 for £848,750), errand boys on their bicycles (*Bicycle Boys*, 1939, sold in these rooms, 17<sup>th</sup> November 2015 for £485,000) or card players gathered around a game (*The Chess Players*, 1929, sold in these rooms, 10<sup>th</sup> May 2012 for £1,161,250) Roberts captured with ease the unfolding drama and narratives, as can be seen so eloquently in the present work, depicting the familiar scene of men at the barber shop.

Painted in 1946, after six years of the bloodiest conflict the world had ever seen there is a sense of the beginnings of a return to normality in this everyday scene. But there is still the strong reminder of the period, with a softer, more muted palette than one might have seen in his paintings of a decade earlier. The clothes – with the khaki green cuffs and trousers of the central seated figure – reminiscent of what these men had lived through. Yet this is a painting that abounds with hope and optimism through a return to what for many would have been an everyday life. This return was met with great relief by Roberts who had, as a result of tense relations with the War Artists' Advisory Committee, produced only sporadic wartime subjects.

For Roberts, as for many, the end of the war meant a return to the normalities that he had, for so long, drawn inspiration from in his drawings and paintings. In his typically crowded scenes he weaves a narrative that reflects his working-class roots, and depicts a scene of everyday life that viewers at the Leicester Galleries exhibition of July 1946 would have easily related to. It was certainly a subject that attracted the original purchaser of the work, the artist David Carr. A pupil at Cedric Morris's East Anglian School of Painting, where he studied alongside Lucian Freud, Carr built up a collection of works by many of his close contemporaries, including L.S. Lowry, Prunella Clough and Freud, and one is able to trace the influence that these artists were to have on his own work, which centred around industrial street scenes and factory workers.

'[William Roberts] presents to us his memories of life in a sharp manner, odd, vivid, and quite his own...'

**MUIRHEAD BONE**

(*Paintings and Drawings by William Roberts*,  
Chenil Gallery, London, 1923).





PROPERTY FROM A DISTINGUISHED BRITISH COLLECTION

## SIR STANLEY SPENCER, R.A.

1891-1959

### Christ Preaching at Cookham Regatta: Punts by the River

oil and pencil on canvas  
100 by 153.5cm.; 39½ by 60½in.  
Executed in 1958.

#### PROVENANCE

Arthur Tooth & Sons, London, where acquired by the family of the present owner in 1959

#### EXHIBITED

Cookham, Cookham Church and Vicarage, *Stanley Spencer Exhibition*, 31st May - 15th June 1958, cat. no.43 (as *Four Girls Listening*);  
Pittsburgh, Carnegie Institute, *Bicentennial International Exhibition of Contemporary Painting and Sculpture*, 5th December 1958 - 8th February 1959, cat. no.213 (as *Christ Preaching at Cookham Regatta No VI: Four Girls Listening*, lent by the Artist);  
London, Arthur Tooth & Sons, *Critics Choice: 1959 Selection by Terence Mullaly*, 15th October - 31st October 1959 (details untraced);  
Worthing, Worthing Art Gallery, *Sir Stanley Spencer R.A.*, 9th September - 7th October 1961, cat. no.41 (as *Punts by the River*).

#### LITERATURE

Keith Bell, *Stanley Spencer - A Complete Catalogue of the Paintings*, Phaidon Press, London, 1992, pp.225, 230 and 517, cat. no.443, illustrated;  
Adrian Glew (ed.), *Stanley Spencer: Letters and Writings*, Tate Publishing, London, 2001, p.262, note 344.

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

⊕ W £ 3,000,000-5,000,000

€ 3,450,000-5,750,000 US\$ 4,260,000-7,100,000



Fig. 1. Stanley Spencer with *Punts by the River* at his 1958 exhibition at the Vicarage in Cookham with Michael and Rachael Westropp. Photograph Stanley Spencer Gallery Archive.

'Usually, in order to understand any picture of mine, it means taking a seat and preparing to hear the story of my life...'

STANLEY SPENCER

(in correspondence with Dudley Tooth, 13th April 1933)











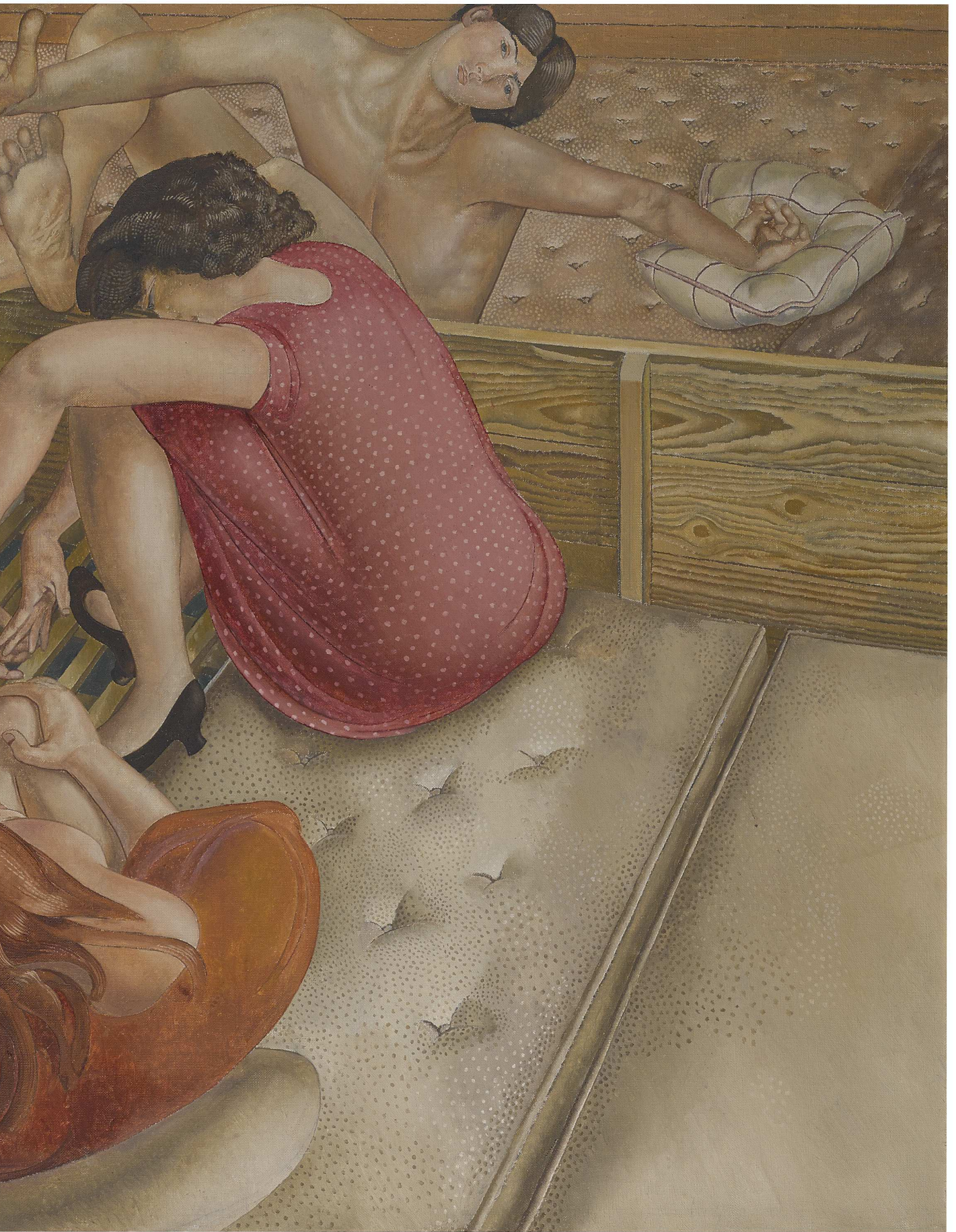






Fig. 2. Punts on the River Thames near Cookham, circa 1910. Photographer Unknown.

Stanley Spencer is an artist for whom the intimate and everyday was inseparable from the eternal and ineffable. In his work ordinary people and familiar places are transformed, with his beloved village of Cookham and the surrounding countryside becoming a Holy Land, filled with miracles and divine interventions. Yet whilst much of his work has a basis in religious themes the particular infusion of ideas Spencer brings to his paintings creates something far removed from a literal setting of the Bible in a Berkshire village: and by associating the epic with the domestic, he makes themes of life and death, earthly and heavenly love truly accessible and understandable.

Spencer grew up as part of a large and remarkable family who lived in Fernlea, a house built by his grandfather Julius on the High Street of Cookham. Before the First World War Cookham was a quintessentially rural village on the banks of the River Thames and the High Street was quietly busy with all the shops to be found in similarly peaceful villages across Britain; the butcher, baker, chemist and, opposite Fernlea, Ovey's Farm where the young Spencer children would watch the cows coming in each day. His idyllic experiences are central to any reading of his work and the importance of Cookham as both subject and setting cannot be understated.

From the late-1920s (and possibly earlier), Spencer very definitely saw his most personal and visionary work as a united body, with each painting being part of a wider group that combined into a grand overall vision, which would demonstrate to the viewer the totality of his imagination. A number of sketches and letters exist that help to realise the astonishing

complexity of such a scheme, which was to grow and evolve over the year, known usually as the 'Church House', and although there was never any real prospect of such an edifice ever becoming reality, the underlying sense of such a concept only heightens one's recognition of Spencer's achievement. He wrote 'As this scheme develops I may continually change and alter it so that anything I say about it is only provisionally stated. The subject matter for the main pictures of the church is to consist of religious subjects namely Gospel stories, etc. taking place among secular subjects & in this I hope to show how near in spirit to each other these different emotions are...' (TGA 733.6, quoted in Timothy Hyman and Patrick Wright (eds), *Stanley Spencer*, Tate Publishing, London, 2001, p.245). The design for his 'Church House' would mirror the topography of Cookham – the High Street would form the nave with his seminal painting *The Resurrection, Cookham* (1924-6, Tate, London) in the chancel whilst the side aisles were seen as School Lane and the River.

Almost immediately after the death of his first wife Hilda in 1950 Spencer wrote her a letter (he continued writing to her until his own death) to tell her he was now taking up the long considered subject of 'Christ Preaching at Cookham Regatta', which he intended as the River side aisle. Drawing on his own memories of life in the village before the Great War, he envisaged Christ, accompanied by his disciples, visiting Cookham to preach from the horse-ferry barge moored by the bridge, in the same spot that his brother Will and others had recounted entertaining boaters with a concert. Spencer





Fig. 3. Photograph by Leonard McCombe, 1943. © Reserved: Collection, National Portrait Gallery, London.



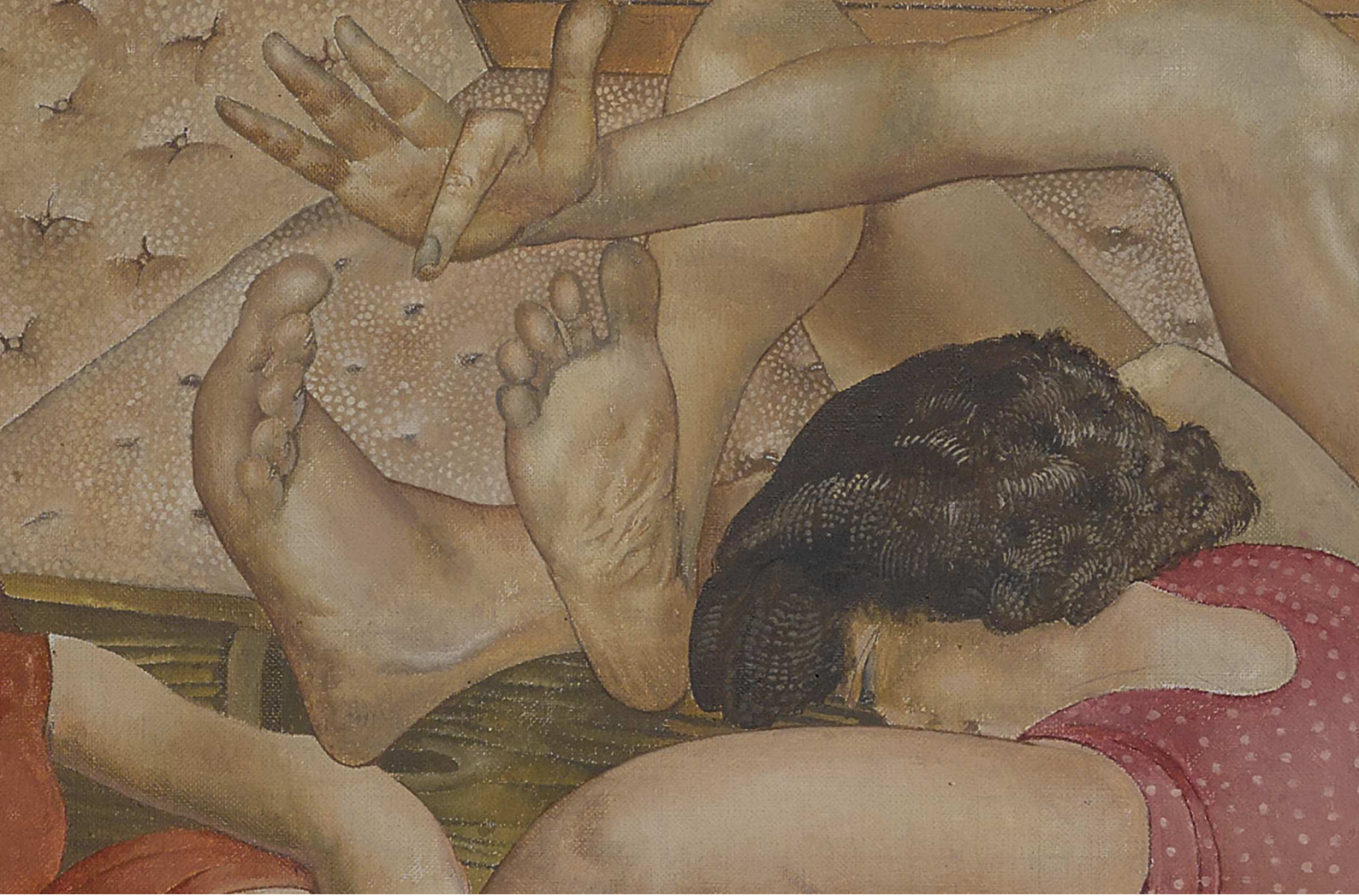
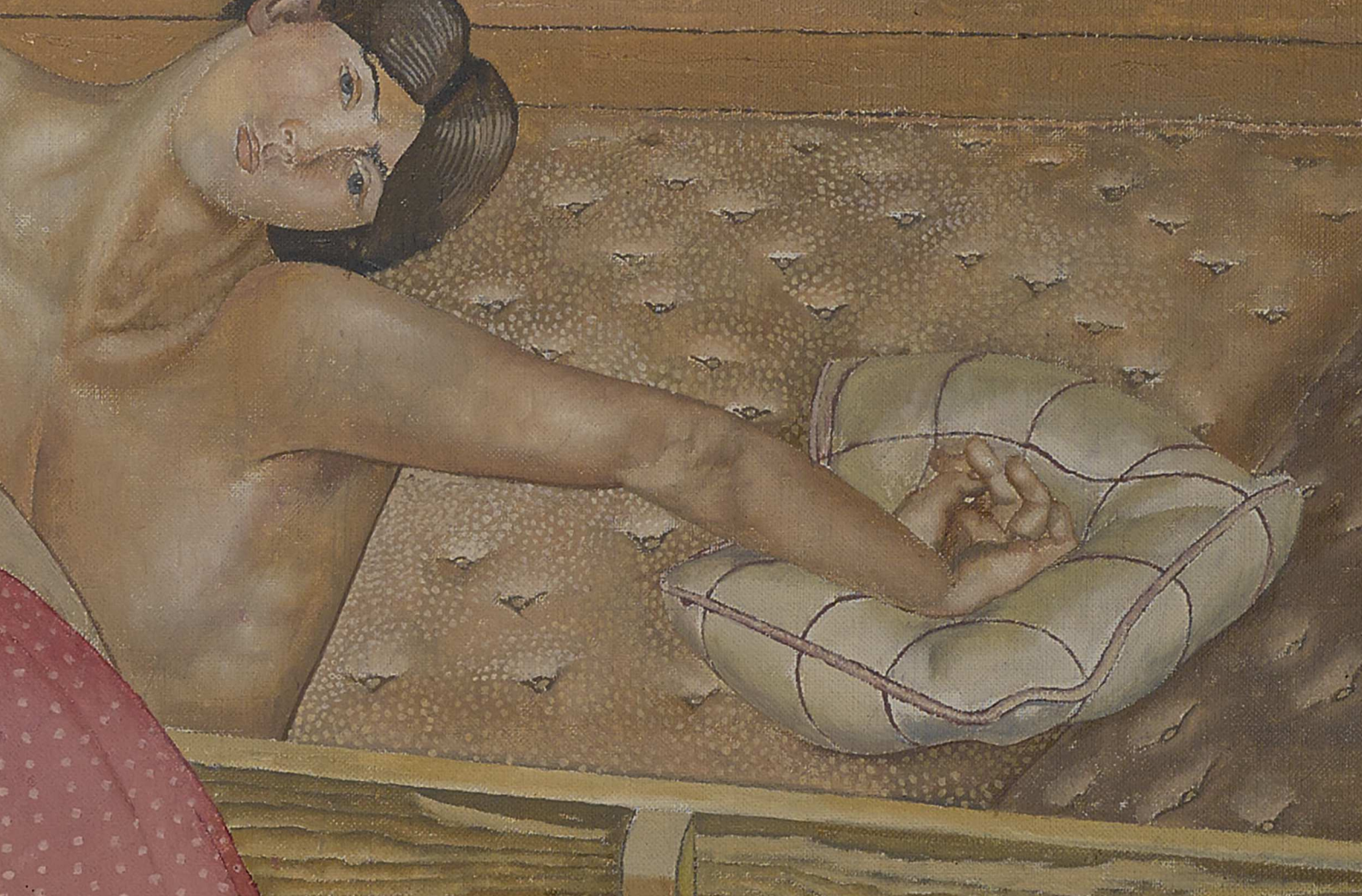


Fig. 4. Stanley Spencer at work on *Christ Talking with People at Cookham Regatta* at his Cookham studio, 8th October 1959.  
© Harry Todd / Hulton Archive / Getty Images.





recalled that renting a punt during the annual Regatta was never something the family could afford, so the parties of revellers in the boats seemed to him 'like an unattainable Eden' (Spencer quoted in Keith Bell, *op.cit.*, p.519).

The central work in the series, *Christ Preaching at Cookham Regatta* (Private Collection, on long term loan to the Stanley Spencer Gallery), an enormous seventeen foot long canvas that was to rival the great *The Resurrection, Cookham*, was intended to be surrounded by a series of smaller canvases. Between 1952–3 Spencer produced a plethora of red chalk drawings for the composition but he could not bring it to completion before his death in 1959 and it now hangs, unfinished, in the Stanley Spencer Gallery in Cookham (fig.4). He did, however, complete six of the accompanying works, with *Punts by the River* being the last work to be finished. Four of these works - *Punts Meeting* (1953), *Listening from the Punts* (1954), *Conversation from the Punts* (1955), and *Dinner from the Hotel Lawn* (1957) – focus on Cookham's high society, gloriously brought to life in all their finery. Together with *Girls Listening* (1953), *Punts by the River* provides an important contrast. Unlike the excesses of those pompously on display in their smartest outfits, the girls are wearing simple summer dresses and are likely based on local adolescents Spencer would have known, girls enjoying a rare day out, or even just catching an hour off from serving Regatta guests, gossiping and celebrating their leave of absence from the daily routine.

Spencer's gift of being able to create individual works of astonishing and unique imagery, whilst fitting them into a larger overall narrative scheme, is remarkable, especially when one sees how self-contained each painting appears. In *Punts by the River* the viewer's eye winds through the composition as we see Spencer the draughtsman lavishing attention on the various patterns and textures of the cushions, the wooden slats of the punts and the fleshy, tangled mass of limbs.

A young man breaks the cosy circle of girls, or at least tries to. Rather strangely, he appears naked, which immediately gives the situation an erotic charge. Yet his pose is also contorted, in the deliberate manner of a saint in a Renaissance altarpiece, which in turn transforms the erotic into the mystic. Here, amidst the earthly pleasures of a village festival, is perhaps the presence of the divine. The figure certainly bears a strong resemblance to the young Spencer himself, depicted at the apotheosis of his youth when life in Cookham was at its least complicated – and he crops up again in the series, in *Christ Preaching at Cookham Regatta: Dinner on the Hotel Lawn*, surrounded by three finely-dressed women.

After his beloved wife Hilda's death, the 'Church House' project became something of an obsession, a chapel devoted to love and to loss where he would 'have all my real selves around me... like objects in a museum.'

## SIR STANLEY SPENCER, R.A.

1891-1959

### Baby in a High Chair

signed

oil and pencil on canvas

overall: 50 by 76cm.; 20 by 30in.

Executed in 1943.

#### PROVENANCE

J.S. Birt and thence by descent to the present owner

#### EXHIBITED

Cookham, Stanley Spencer Gallery, summer 1972, cat. no.28 (details untraced);

Cookham, Stanley Spencer Gallery, on long-term loan, 1996-2018.

#### LITERATURE

Keith Bell, *Stanley Spencer: A Complete Catalogue of the Paintings*, Phaidon, London, cat. no.313, illustrated p.473.

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

⊕ £ 100,000-150,000

€ 115,000-173,000 US\$ 142,000-213,000

Stanley Spencer's appetite for painting the human figure was voracious. Obsessed with his work, he populated his paintings with fully fleshed-out characters supplied by a never-ending stream of family, friends and Cookham acquaintances. His work was but an extension of his life and thus the cast of characters was mined from his experiences. These familiar faces occupied scenes both prosaic and spiritual as the human figure became, for Spencer, a conduit between the earthly and divine, and Biblical stories played out in the streets and surrounding fields of his beloved Cookham. By the 1940s, Spencer's work – and his unconventional life – was gaining increasing notoriety and, with this exposure, commissions followed, which kept Spencer and his family afloat during periods of financial difficulty. One such commission came in 1943 by the British and Northern Shipping Agency Ltd to honour Lars Larson, a founder of the company, with the aim of hanging the finished portrait in the boardroom; *Portrait of Lars Larson*, 1943, was sold in these rooms in 2003 for £308,000. A successful businessman, Lars Larson was a distinguished resident of Cookham and well-known personally to Spencer as he rented Lindworth, Spencer's occasional home, during the War but permitted Spencer to continue his work in the garden studio. In turn, Larson's son-in-law, J.S. Birt, commissioned the present work, a portrait of his baby son, George, that same year. In a pleasing symmetry befitting of Spencer's worldview, the portrait of the grandfather is just visible hanging on the wall behind his young grandson.

In preparation for the commission, Spencer undertook at least two preparatory sketches and then a third on the canvas (seen on the right of the present work) with the oil painting itself to the left. Upon completion, however, Spencer did not cut the canvas thus leaving oil painting and pencil drawing side-by-side. Slight modifications can be gleaned from surveying the total canvas – to the right the toddler clutches a blanket and looks out whilst to the left he sits in a high chair with gaze cast down. Spencer studied at the Slade alongside the so-called 'Crisis of Brilliance' generation and, taught by the notorious Henry Tonks, he was instilled with the importance of honing his work in pencil, in the time-honoured tradition made famous by the previous Slade generation of Augustus John and William Orpen. Spencer's draughtsmanship underscored his art – infinite gradations of shaded pencil translate into accumulations of touches of paint that result in a tessellated yet homogenous surface.

The oil painting to the left is a quintessential Spencer portrait. The flesh of the young child is beautifully realised with touches of blues, greens, pinks and reds coalescing. Clumps of golden locks curl across the toddler's forehead, his eyes are framed with delicately delineated lashes and touches of white highlight his puckered bow lips. Spencer characterises the young boy with remarkable individuality and personality. He sits still for his portrait perhaps a little reluctantly, certainly slightly shyly - maybe even slightly petulantly having been disturbed from a game with his counters. As with the best of Spencer's portraits from the 1940s and '50s, elements of exquisite still-lives are scattered across the work from the portrait of Lars Larson and the hobby horse in the background to the multi-coloured counters and swirls of carpet in the foreground. As a continuation of Spencer's attempt to paint the full gamut of human experience, *Baby in a High Chair* reveals a sensitive affinity with the young sitter, whom Spencer called his 'angel child'.



Overall work shown





Left hand side of the present work

PROPERTY OF A LADY OF TITLE

## AUGUSTUS JOHN, O.M., R.A.

1878-1961

### Dorelia

signed  
charcoal on paper  
35.5 by 25.5cm.; 14 by 10in.  
Executed *circa* 1904-6.

#### PROVENANCE

Acquired by the husband of present owner in the early 1950s

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

⊕ £ 30,000-50,000  
€ 34,500-57,500 US\$ 42,600-71,000

Augustus John is at his best with a pencil or stick of charcoal and never better still than when drawing those women who formed his close circle and who were his constant inspiration: his sister Gwen (who John himself said, with no little dignity, would outshine him eventually); Ida, his wife; his regular sitters such as Alick Schepeler or Edith Lees and, above all others, Dorothy McNeill - known to us simply as Dorelia.

John first met Dorothy in the winter of 1902-3. As David Fraser Jenkins writes, 'It is not clear which attachment came first, but [Dorothy]...remembered noticing Augustus at the private view of an exhibition, and desiring him, as if it was her destiny.' (David Fraser Jenkins and Chris Stephens (eds), *Gwen John and Augustus John*, Tate Publishing, London, 2004, p.17). This stunning drawing, with Dorothy now firmly transformed into 'Dorelia', was made around 1904, the year that his John moved his muse into his household, forming a very modern *ménage à trois* with his Ida. John pours all of his desire and obsession for Dorelia into this drawing, using deliberately broad and expressive strokes of charcoal to capture the strength of his feeling. There are at least seven other known versions of this drawing, of which two are in museum collections (at the Fitzwilliam Museum, Cambridge and Cartwright Hall Art Gallery, Bradford) and as Rebecca John notes in *Themes and Variations: The Drawings of Augustus John 1901-1931* (Lund Humphries, London, 1996, p.36), 'the flickering lines around the figure [that] animate the whole series...are indicative of the speed at which the drawings were made'.

If Dorelia seems here unbelievably modern, to a viewer looking at her over a hundred years later, then this seems all to do with the modernity of Augustus's feeling: this was a passion unbound from late Victorian mores or the stiffness of British society. John had always fancied himself as a bohemian 'outsider' (and with Ida and Dorelia, he would flirt with what at the time was called a 'gypsy' lifestyle, living deep in the countryside in a wooden caravan). And because he felt things outside the norms expected for a man of his time and class, so Augustus draws Dorelia with a candour, an unselfconsciousness that makes her look as if she has just stepped out of a 1960s photograph by David Bailey, or as an *ingénue* from a film by Jean-Luc Godard. This sense of uncomplicated modernity is enhanced by the way Dorelia is dressed: her wide-brimmed hat and loose smock-shirt, falling off her shoulders, are defiantly male clothing, worn with an ease that it would take the sexual revolution of the 1960s to make seem natural.

John's portraits of his muse are often so different that they almost appear to be of completely different women, so intently does he try to pin-point the exact emotional impact she had upon him, from moment to moment, through subtle distortions of her features. Yet he always returns to the same points – her large, wide eyes; the pout weighted on the bottom lip; her soft chin and the vertiginous sweep of her hair (albeit here almost tamed by the hat) – that make these images ineffably 'Dorelia'.





## LAURENCE STEPHEN LOWRY, R.A.

1887-1976

### The Steps

signed and dated 1952  
oil on canvas  
51 by 61cm.; 20 by 24in.

#### PROVENANCE

Alex. Reid & Lefevre Ltd, London  
Sale, Bonhams Knightsbridge, 22nd November 2000, lot 176  
Richard Green, London where acquired by the present owner,  
21st May 2001

£ 300,000-500,000  
€ 345,000-575,000 US\$ 426,000-710,000

'Steps and things...I liked doing steps,  
steps in Ancoats...steps in Stockport...  
Steps anywhere you like, simply because  
I like steps and the area in which they  
were in was an industrial area...'

#### L.S. LOWRY

(quoted in Judith Sandling and Michael Lever, *Lowry's City, A Painter and his Locale*, The Lowry, Salford, 2000, p.60).

As he continues his doleful march up the flight of steps ahead of him, our wine bottle-shaped protagonist plods towards the smoggy and mysterious industrial landscape beyond. Atop his curiously proportioned legs, and crowned by his minute head, this solitary figure is in many ways the archetypal Lowry player. His characters are typically 'lonely, ridiculous, misshapen, forever separated from each other, and dressed in the preposterous clothing that poverty provides' (Mervyn Levy, *The Drawings of L.S. Lowry, Public and Private*, Cory, Adams and Mackay, London, 1963, p.12). Lowry's art lays forth in his own elegant vernacular the fundamental ridiculousness of humanity.

Frequently cloaked by isolation Lowry's fascination lies in the depiction of events and places as general and representative experiences divested of identifying features or individuality. As is typical of Lowry's work representing a general space, populated by general figures, this non-specific location could be anywhere in the industrial North.

The composition itself is extremely sophisticated. The rapidly receding horizontal planes drag the figure from the foreground into the mid-ground. The 'whiteness' of the background also serves to bring the eye forward by ensuring that the figure almost floats within the space. The landscape into which he is walking becomes unspecified, as the colours soften into the distance. Even the separation between the telegraph poles and the solitude of the mill chimneys is suggestive of loneliness. By breaking the space with heavy black lines into the railings, steps and buildings in the wings Lowry separates the area between the expanse beyond and that which the figure leaves behind, placing him in a no-man's-land of sorts.

Much of Lowry's brilliance lies in his ability to transform the ordinary and unexceptional into something beautiful and compelling. Here, the simple act of a man climbing a flight of stairs assumes a poignancy, which seems incommensurate with the act. The isolation of the figure, consumed by his industrial surroundings makes a deep reading of the work unavoidable. The figure's pitiful, almost comic, composition enveloped by unforgiving surroundings, mill chimneys and the suggestion of an industrial wasteland beyond represent Lowry at his best.

In the early 1950s Lowry began to move away from his well-known industrial compositions, largely in response to the de-industrialisation of the North. As has been noted by various commentators, the appearance of the world he depicts shows very little change from his early work right through to the end of his career, despite straddling some of the most significant upheaval of the preceding two hundred years. His objection to the changes, which he (artistically) had attempted to keep at bay, led to some personal dislocation within a world in flux.

What could be considered his heightened sense of isolation within these circumstances begins to lend itself to a change in his output, as big crowds morph into smaller groups and individuals, and also as figures become suspended within increasingly white backgrounds. As Shelly Rohde has assessed, by the '50s 'he had a new obsession, his single figures, his grotesques. The struggling, surging, misshapen homunculi who used to live for so long in the shadow of the mills emerging at last from their background to stand alone' (Shelly Rohde, *L.S. Lowry, A Biography*, Lowry Press, Salford Quays, 3rd ed. 1999, p.360).





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

1887-1976

**Industrial Panorama**

signed and dated 1954  
oil on canvas  
61 by 76cm.; 24 by 30in.

**PROVENANCE**

Leslie C. McCracken  
Alex. Reid & Lefevre Ltd, London where acquired by  
Mrs Wood at the 1976 exhibition  
Their sale, Sotheby's London, 30th June 1993, lot 63  
Private Collection  
Their sale, Christie's London, 19th November 2004, lot 136  
Private Collection  
Sale, Christie's London, 25th June 2014, lot 28, where  
acquired by the present owner

**EXHIBITED**

Sheffield, The Graves Art Gallery, *Paintings Drawings*,  
15th September - 14th October 1962, cat. no.66;  
London, Alex. Reid & Lefevre Ltd, *A Memorial Exhibition of  
Paintings & Drawings by L.S. Lowry R.A.*, 20th May - 3rd July  
1976, cat. no.18, illustrated p.27.

⊕ £ 1,000,000-1,500,000

€ 1,150,000-1,730,000 US\$ 1,420,000-2,130,000

'My ambition was to put the  
industrial scene on the map,  
because nobody had done it...'

**L.S. LOWRY**

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













E. S. LAWRY 1934





Fig. 1. L.S. Lowry, *The Lake*, 1937  
 © The Lowry Collection, Salford

L.S. Lowry's 'Industrial Panoramas' – the largest of which were spectacularly displayed in a room of their own at the recent Tate retrospective – are a distillation of all the key themes and ideas of his art, which itself is a distillation of life in the industrial towns of the north of England in the early 20<sup>th</sup> century. As the curators of the Tate show, T.J. Clark and Anne Wagner (themselves eminent art historians of 19<sup>th</sup> and early 20<sup>th</sup>-century French painting) were keen to point out, it is Lowry's painting of the *experience* and *pyschology* of the industrial city that makes him not only an important artist historically, but also a hugely relevant artist now. For ours is a world where a small fishing village can turn into a mega-city within a single generation; where parts of China, India and South America are experiencing the vertiginous industrialisation that gave birth to cities like Lowry's home town of Salford in the 19<sup>th</sup> century; where the mass migration from countryside to city and the haphazard urbanisation and environmental havoc that has created the likes of Shenzhen follows the same forces that created Victorian England. Lowry's work is given extra relevance - urgency even? - in that he paints both this and the other side of 'progress', when

the white heat of industrialisation has died down and these shiny new metropolises start to be covered by a layer of grime soot and hopelessness. Lowry's work is always nostalgic, a deliberate, life-long *recherche du temps perdu*, but in today's world, it feels eerily prophetic too.

It is Lowry's single-minded engagement with the dying industrial world that makes him a unique figure in modern art. Indeed, it's surprising in many ways that no-one else has made the city their abiding subject in quite the same way – something that was noted by the critic Herbert Read, for whom Lowry was one of the most important artists of 20<sup>th</sup> century British art. In his portraits of 'lovely, ugly towns' (to borrow from Dylan Thomas, another great poet of working-class life) the buildings themselves become metaphors for the tough, constrained lives of the city's workers, for the relentlessness and inevitability of it all, that is captured in the smoke that pours from the chimneys day and night. Whilst these paintings are based on real places – Salford, Manchester and the towns that surround them – they are never simple 'views' but deliberate constructions, made from interdependent parts: chimney and mill (work); terraces and pubs (home); churches





Fig. 2. L.S. Lowry. Photograph by Tony Evans. © Timelapse Library Ltd / Getty Images.

(birth, marriage, death); waste-ground and open spaces (the possibility of leisure, play and therefore freedom from work). These 'panoramas' are therefore of nowhere and everywhere; a day in the life and a whole life in a day.

Within this constructed world, Lowry makes each painting individual, unique. Here, in *Industrial Panorama*, he divides the composition in two through a rust-red viaduct, drawing a line between the city centre and its ragged peripheries. The geometry of the bridge finds its counterpoint in the strip of wasteland at the bottom of the picture. There is something extremely beautiful – haunting almost – in this seemingly incidental strip of dirty blue-green, yet to be claimed by the hard white and brick red of the city. Here on the periphery of the painting, the old world seems to stare down the new. It is no surprise that it is here that Lowry places little clusters of children, who are an ever-present metaphor in his art for joy and for a life untrammelled by work. They are the soul of the city, here returned to a pre-industrial Arcadia, albeit one with a lop-sided telegraph pole and built possibly on coal-slag. Yet they are also placed deliberately below the two largest chimneys and the most prominent factory, suggesting their state of innocence will be short-lived.

Lowry's technique always tries to mask his own dexterity, but his use of colour – as evidenced so brilliantly here even at the edges of *Industrial Panorama* – is unerringly sophisticated, with his masterful handling of muted colours and tone and subtle alternating patterns of hard, deep blacks, smoky greys and warm reds and his ever-present brittle white (and Lowry's use of white as a poetic driver is as sophisticated and compelling as any abstract artist's could be). Lowry was certainly not the naive painter he was perceived to be, an image that he himself was happy to hide behind when it suited. Instead he used his long-considered artfulness to make paintings like *Industrial Panorama* feel uncannily real, a stripped down version of the 'truth' that feels all the more real for it. It is a form of visual poetry, a close-to hyper-realism akin to that of Thomas.

*Industrial Panorama* is a master-class in Lowry's poetic vision of the industrial and post-industrial city. Larger than the majority of his works, it has an expansive quality – the cold, dirty river seems to weave not just between the various parts of this imaginary city, built on hills like an industrial Rome, but also through the full play of Lowry's vision itself – with our eye ever pulled back to the bridge at its centre, with its sense of arrival into this hard world.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

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

1898-1986

### Rocking Chair No. 2

stamped with foundry mark

bronze

height: 28cm.; 11in.

Conceived in 1950, the present work is from the edition of 6 cast by the Valsuani Foundry, Paris.

#### PROVENANCE

Acquired by the family of the present owners by 1962

#### EXHIBITED

London, Whitechapel Art Gallery, *Henry Moore: an Exhibition of Sculptures 1950-1960*, November 1960 - January 1961,

cat. no.1 (another cast);

Bradford, Art Galleries & Museum, *Henry Moore 80th Birthday Exhibition*, 1st April - 25th June 1978, cat. no.63, illustrated (another cast);

London, Thomas Gibson Fine Art Ltd, *Henry Moore 80/80*, 1978, un-numbered exhibition (another cast);

Madrid, Palacio de Velázquez, Palacio de Cristal, Parque El Retiro, *Henry Moore: Sculptures, Drawings, Graphics, 1921-1981*, May - August 1981, cat. no.199, illustrated (another cast);

Caracas, Museo de Arte Contemporáneo de Caracas, *Henry Moore*, March 1983, cat. no.E67, illustrated (another cast);

London, Royal Academy, *Henry Moore*, September - December 1988, cat. no.109, p.225, illustrated p.88 (another cast);

Petrodvorets, Benois Museum, *Henry Moore: The Human Dimension*, 17th June - 15th August 1991, cat. no.64, p.89

(another cast), with tour to Pushkin Museum of Fine Art, Moscow;

Leeds, Henry Moore Institute, *Sculptures in the Home Re-Staging A Post-War Initiative*, 2nd October 2008 - 4th

January 2009, illustrated on the cover (another cast);

London, Tate, *Henry Moore*, 24th February- 8th August 2010, cat. no.127, illustrated (another cast).

#### LITERATURE

William Grohmann, *The Art of Henry Moore*, Thames and Hudson, London, 1960, p.7, illustrated pl.113 (another cast);

Robert Melville, *Henry Moore, Sculptures and Drawings 1921-1969*,

Abrams Inc., London, 1970, p.52, cat. no.399, illustrated (another cast);

Alan Bowness, (ed.), *Henry Moore, Complete Sculptures: 1949-54, Vol.2*, Lund Humphries, London, 1986, cat. no.275, p.28, illustrated pl.15 (another cast).

Sold together with a copy of a letter from the Artist to the family of the present owners, dated 18th December 1963.

‡ ⊕ £ 800,000-1,200,000

€ 920,000-1,380,000 US\$ 1,140,000-1,710,000

'The rocking chair sculptures were done for my daughter Mary, as toys which actually rock. I discovered while doing them that the speed of the rocking depended on the curvature of the base and the disposition of the weights and balances of the sculpture, so each of them rocks at a different speed.'

#### HENRY MOORE

(quoted in John Hedgecoe and Henry Moore, *Henry Moore*, Thomas Nelson and Sons Ltd, London, 1968, p.178).









Fig. 1. Henry Moore, *Rocking Chairs: Ideas for Metal Sculpture*, 1948  
Collection Birmingham Museum and Art Gallery  
Reproduced by permission of The Henry Moore Foundation  
All Right Reserved, DACS 2018

The *Mother and Child* subject was to be one of the most important and broad-reaching motifs of Moore's career, and one which, from the mid-1940s, dominated his output for much of the following decade. Following a number of small *Family Group* studies made in the late 1940s, from 1947 Moore began to explore this theme through a new motif – the *Rocking Chairs*. Between 1950 and 1952 Moore produced four varying versions of the subject in bronze, based on a series of drawings made within his *Rocking Chair Notebook* (1947-48) such as *Rocking Chairs: Ideas for Metal Sculpture*, (1948, Birmingham Museum and Art Gallery, Fig.1), and subsequent maquettes in plaster (see lot 21), which remain some of the most important and personal sculptures of his *oeuvre*.

The concept of the sculptures – the only kinetic pieces produced during his life – have their immediate origin in the idea of making a sculpture with movement for his young daughter Mary. An only child, Mary was born in 1946 after sixteen years of marriage and was, as Roger Berthoud writes, 'in every sense a precious baby' (Roger Berthoud, *The Life of Henry Moore*, E. P. Dutton, New York, 1987, p.197). Photographs show Moore doting on his young daughter and the fact that these works were conceived with her in mind makes them all the more personal and important. The four bronzes (No.1, No.2, No.3 all similar in size and produced in an edition of six, and the fourth, *Rocking Chair No.4 – miniature* produced on a smaller scale in an edition of nine) capture a

heart-felt intimacy between mother and baby, and the great sense of joy and delight that parenthood brings, and clearly brought for Moore and his wife. These are sculptures that truly sing with a sense of heart-felt fun, aided further by their movement. The works lack any sense of formality, with naturalistically rendered children balancing precariously on the knees of their mother (as in the present work), or being thrown in the air (see *Rocking Chair No.3*, a version of which was sold in these rooms as part of the Evill/Frost Collection in 2011 for £2,505,250).

The *Rocking Chair* bronzes also showcase Moore's continued exploration of the human form, with gentle variations appearing throughout the works. In *Rocking Chair No.2*, the present cast of which was acquired by the family of the present owners by 1962, the chair on which the mother sits is the most complete of the group, with a pierced back. By No.3 the woman's body and chair have merged, with a central piercing balancing the raised baby. The mother's head also differs, with No.2 producing a strikingly beautiful silhouette with gently curling ringlets, the likes of which can be seen in photographs of Moore's wife Irina of this period. The intimacy of these works offer a fascinating autobiographical insight into the life of one of the most important sculptors of the past century, and are, without doubt, some of the most personal and engaging depictions of the mother and child that the artist created throughout his entire career.





Henry Moore in studio with *Rocking Chair No. 1*, circa 1950  
Reproduced by permission of The Henry Moore Foundation

## BEN NICHOLSON, O.M.

1894-1982

### 1940 (gouache)

signed, titled, dated 42 and inscribed on the reverse  
gouache and pencil on card laid on board  
23 by 23.5cm.; 9 by 9¼in.

#### PROVENANCE

Waddington Galleries, London  
Grosvenor Gallery (Eric Estorick), London, 1958  
Billy Wilder  
His sale, Christie's New York, *The Billy Wilder Collection*,  
13th November 1989, lot 44  
Private Collection, Japan, from whom acquired by the present owner

#### EXHIBITED

Santa Barbara, The Art Gallery, University of California,  
*Selections from the Collection of Mr. and Mrs. Billy Wilder*,  
October - November 1966, cat. no.39, illustrated p.23.

#### LITERATURE

P. Viladas, 'A Life in Pictures', *House & Garden*, April 1989,  
illustrated p.156.

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

‡ ⊕ £ 60,000-80,000  
€ 69,000-92,000 US\$ 85,500-114,000

The elegant and intensely coloured composition of the present work was a particular favourite of Nicholson's during the early 1940s - two rectangles float with a crisp clarity and emphatic flatness against horizontal bands of silvery grey and pale blue. These forms are composed of smaller geometric facets of heightened colour: red, yellow and blue, which interact and juxtapose with muted shades of brown and black and white. Nicholson produced nine versions of this composition, in different sizes, each with subtle variations of colour and the arrangement of forms. *1940 (gouache)* is one of seven small versions of this composition. The large oils *1940-42 (two forms)* and *1940-3 (two forms)*, are in the collections of Southampton City Art Gallery and The National Museum of Wales, Cardiff.

Like others pictures in the group *1940 (gouache)* was painted during a period of great upheaval for Nicholson, during which time he was adjusting to dramatically changed circumstances brought about by the outbreak of war. In August 1939, as Britain stood on the brink of war, Adrian Stokes had invited Nicholson, Hepworth and their three young children to spend the summer with them in their Cornish home. When war broke out in September the family stayed on there, moving in the new year into another house nearby. In London, Nicholson was at the very heart of artistic developments - pioneering non-representational abstract art with Naum Gabo and Piet Mondrian. He now found himself separated from Hampstead and the vibrant avant-garde hub that existed there, far from his friends and patrons. He wrote, 'Perhaps this is the blackest moment before the dawn - certainly it's black alright - the whole thing is completely incredible & I keep on expecting to come to & find it's all a bad dream, very much overdone' (Ben Nicholson, quoted in Norbert Lynton, *Ben Nicholson*, Phaidon Press, London, 1993, p.173). Despite these difficult circumstances, Nicholson continued to paint and to promote his Constructivist ideas. Margaret Mellis, Stokes's wife, wrote in her account of this time: 'Ben never stopped working and if he wasn't actually painting or making reliefs he was writing letters to people who were interested in the [Constructive] movement. They might show works, buy them or write about them. When he wasn't doing that he was looking round St Ives for new people who might be interested... His aim was always to help people to do good work and get it shown and to stimulate a wider interest in modern art' (Margaret Mellis, quoted in Lynton, *ibid.*, p.177).

*1940 (gouache)* can be seen as a transitional work - a culmination of - and perhaps a valediction to - Nicholson's abstraction of the 1930s, and a prelude to his paintings of the later 1940s. The work is clearly a development of his 1937 abstract compositions. Through exact lines and geometric facets of unmodulated colour, Nicholson explores how different colour relationships can construct a sense of space in his compositions. These planes of colour appear to overlap, with the bright white advancing and the black receding, creating a compelling sense of compositional balance between the two hovering rectangles. But the banded back-ground, in three shades of grey blue, and the clear articulation of two distinct forms upon it was a new departure. This might well have been the result of the impact that the coastal landscape had had on the artist. Indeed, Lynton noted that the background of shimmering, horizontal bands of pale colour of *1940 (gouache)* are akin to the sand, sea and sky of the Cornish landscape; the silvery blue and grey tones reminiscent of the soft, muted hues of the landscape (Lynton, *ibid.*, p.181). Jeremy Lewison draws attention to the still-life quality of the two forms in this series, as if they were objects arranged on a table. We might combine these two readings and consider the painting in relation to the figurative still lifes that Nicholson produced from 1940 onwards, in which he typically depicted mugs and jugs arranged in front of a window that looked out over the Cornish landscape to the sea beyond.





PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

**DAME BARBARA HEPWORTH**

1903-1975

**Spiral**

white alabaster

height: 21cm.; 8¼in.; width: 29.5cm.; 11½in.

Carved in 1959, the present work is unique.

**PROVENANCE**

Charles and Peter Gimpel by 1961

Art Scene, London, where acquired by the present owners in 1993

**EXHIBITED**

London, Whitechapel Art Gallery, *Barbara Hepworth: An Exhibition of Sculpture 1952-1962*, May - June 1962, cat. no.41;  
 London, Gimpel Fils, *Barbara Hepworth, 1903-1975*, 7th October - 15th November 1975, cat. no.22, illustrated.

**LITERATURE**

J.P. Hodin, *Barbara Hepworth*, Lund Humphries, London, 1961, cat. no.258, p.170.

We are grateful to Dr Sophie Bowness for her kind assistance with the cataloguing apparatus of the present work, which will feature in her forthcoming revised catalogue raisonné of the Artist's sculpture as cat. no.BH258.

‡ ⊕ £ 1,200,000-1,800,000

€ 1,380,000-2,070,000 US\$ 1,710,000-2,560,000

*Spiral*, carved in 1959 when Barbara Hepworth was at the height of her fame, is the epitome of the main artistic concerns of her career. Carved from a shimmering block of white alabaster, its sensuous form is at once both unashamedly abstract and equally resonant with references to the landscape, a sense that is enhanced by the piercing of the work, a device that Hepworth used to evoke the space within a sculpture but also around it. There is a quality in the handling of the material – in the subtle, elegant turn of the spiral that gives the work its name – that speaks volumes for Hepworth's lifelong dedication to direct carving, which she considered the primary means to make sculpture that was truly modern, albeit through harnessing the power of archetypes and timeless 'universal forms'.

By the 1950s Hepworth was experiencing a period of increasing international recognition. The decade was book-ended by her representing Britain at the Venice Biennale in 1950 and receiving the grand prize at the São Paulo Bienal of 1959 – the latter coinciding with her decision to carve a discrete group of alabaster sculptures, of which *Spiral* was one, through which she sought to distil her ideas, both past and future. Yet despite her work becoming larger – often public commissions - she continued to forbid any use of mechanical tools in her studio in St Ives.

At the point at which Hepworth produced *Spiral*, she had already begun to work in bronze, brought to monumental realisation in works such as *Single Form*, 1961-4, United Nations Building, New York. Working simultaneously in bronze, wood and stone, she continued to pursue the concept of 'truth to materials', a pioneering movement in British sculpture in the 1920s and early 1930s, when both Hepworth and her contemporary, Henry Moore, came of age as artists. In essence, 'truth to materials' required the sculptor to let the nature of their chosen material – its surface, its density, the overall shape of the original block – dictate the final form of the work. Soft stones such as alabaster or marble, or resin-rich woods such as lignum vitae, can be carefully carved to 'reveal' their curving, liquid inner forms; hard stones, on the other hand, demanded to be cut at angles, incised with sharp lines; and everything should keep a trace of where the sculptor started from, the rough-hewn block, whether in the form of uncarved areas or heads and legs bent and distorted to follow the limits set by the quarryman.

The source of the idea of 'truth to materials' was, of course, the work of Constantin Brâncuși, who brought carving in stone back to primal forms. Yet Picasso was equally influential, as the idea was very much part of his perception of what gave African art its power and authenticity and accounted for the apparent 'primitivism' of its appearance: this was sculpture that did not hide its manufacture or its origins. 'Truth to materials' was about getting back to basics, to the Jungian ideas of 'universal form' – forgotten archetypes that spoke to the human consciousness on a level lost to Western Academic art. Hepworth herself wrote: 'I feel it ought to be possible to induce those evocative responses that seem to be part of primeval life, and which are a vital necessity to a full apprehension of space and volume' (Barbara Hepworth, quoted in *Barbara Hepworth: A Pictorial Autobiography*, Tate Publishing, London, 1985, p.27).







Fig. 1. Interior of Barbara Hepworth's Trewyn studio, St Ives, January 1959 © Bowness

Hepworth had made her first foray into the use of alabaster in the late 1920s, the relative pliability of the material enabling her to manipulate and incise the surface with detailing and pattern that was beguilingly tactile. Returning to the medium again for *Spiral* in 1959, she sought particularly to maximise the translucency of the stone. With a profound understanding of the unique qualities of her chosen materials, Hepworth exploited the evocative properties of semi-opaque alabaster. Like a painting of a nude made more seductive by an artfully-draped robe, so the lustrous alabaster entices yet eludes, hinting at what might be contained within the solid stone. An interior life is revealed, but only partially and for Hepworth, there was an 'intense pleasure' in 'relating oneself to the 'life' in the particular material' (Barbara Hepworth quoted in Michael Shepherd, *Barbara Hepworth*, Methuen, London, 1963 unpaginated).

For Hepworth, the physical demands of carving led to its association with a certain honesty and integrity in process and result. The artist had to use physical strength as well as artistic skill to coax a leaden block into life. As A.M. Hammacher noted, 'The resistance offered by the material was discovered to have an influence on the conception of form. There was a fruitful contact between the creative will of the artist and the forces, as it were, latent in the material.' (A.M. Hammacher, *Barbara Hepworth*, Thames and Hudson, London, 1987, p.21). Hepworth herself saw the most successful of her carved works as a taut balance between the chosen material and the forms realised within the stone during the chiselling process:

'In sculpture there must be a complete realisation of the structure and quality of the stone or wood which is being carved...I believe that the understanding of the material and the meaning of the form being carved must be in perfect equilibrium' (Barbara Hepworth, quoted in *Barbara Hepworth Retrospective Exhibition 1927-1954*, exh. cat. Whitechapel Art Gallery, London, 1954, p.10).

The pierced element of *Spiral* is, again, a motif that stretches back to the early decades of the artist's career, to the early 1930s when both she and Henry Moore introduced pierced elements into their sculptures for the first time, a seismic moment in the development of modernist sculpture. As the sculpture is literally and metaphorically opened, it becomes replete with possibility for symbolism and allusion, mystery and metaphor. The core of the previously impenetrable solid object ruptures and is flooded with space: rather than a void or absence, the central fissure becomes a presence in its own right. The internal curvature of the sculpture, an entirely new component, springs into prominence, whilst a transformation occurs in the fall and play of light on, around and through the work. The view through the very heart of a pierced work situates it unquestionably into its environment and induces a fundamentally kinetic reaction, as the viewer peers through and walks around the sculpture. Here in *Spiral*, the development of the void from circular to spiral encourages a unity between form and not-form. 'The hole is no longer an aggressive attack on the closed form but acquires a dominant significance in harmony with the total mass. It is as if the







Fig. 2, Barbara Hepworth, *Quiet Form*, 1973 (Private Collection)  
Sold in these rooms, 13th June 2016, lot 12, for £1,865,000

spiral concept binds the two components (the open and the closed) together in one movement.' (A.M. Hammacher, *op.cit.* p.105). Together with Moore, Hepworth re-shaped the course of British sculpture and influenced a generation of internationally acclaimed artists and sculptors, including Anish Kapoor, Anthony Gormley and Rachel Whiteread. As Hepworth did before them, these British sculptors interrogate our concept of interior space, of how not-matter is contained, shaped and defined.

In 1939, Hepworth (with her then-husband Ben Nicholson) had relocated to St Ives, on the westernmost tip of the Cornish peninsula, a move that was to have a profound influence on her work, which became infused with the landscape of West Penwith – weather-beaten, surrounded by sea and light, a wild country marked by human presence, with its standing stones and disused mines.

Cornwall provided a vital source of energy and inspiration for Hepworth's work: 'Here I can slowly travel to a nearby hill and, with larks singing above and the distant sound of sea and wind and voices carrying from faraway farms, a distant figure is a monument, whilst I myself am cradled in the anatomy of landscape.' (Barbara Hepworth quoted in Alan Wilkinson, 'Cornwall and the Sculpture of Landscape: 1939-1975', in Penelope Curtis and Alan G. Wilkinson (eds), *Barbara Hepworth: A Retrospective*, Tate Publications, London, 1994, p.83). For Hepworth, there was also an unbroken continuity between the nurturing spaces of the human body and the psychical and physical support provided by the landscape: 'I cannot write anything about landscape without writing about the human figure and human spirit inhabiting the landscape.

For me, the whole art of sculpture is the fusion of these two elements – the balance of sensation and evocation of man in this universe.' (Barbara Hepworth, *ibid.*, p.79).

The specific and magical appeal of Cornwall lay in the intrinsic connections between the countryside and its history, mythology and folklore, woven into numerous spellbinding legends embedded within the stones and earth. As early as 1937, critics such as Desmond Bernal (in the introduction to Hepworth's solo show that year) were associating her work with the mysterious Neolithic pierced standing stones of Cornwall, but as the artist herself noted, this was rather 'curious' as 'at that time I'd never heard of Cornwall, and knew nothing about dolmens and cromlechs and the like. All it did coming here was to ratify my ideas that when you make a sculpture you're making an image, a fetish, something which alters human behaviour or movement. Now I've come to love this landscape and don't want to leave it. Any stone standing in the hills here is a figure, but you have to go further than that. [...] I like to dream of things rising from the ground – it would be marvellous to walk in the woods and suddenly come across such things. Or to meet a reclining form.' (Barbara Hepworth in conversation with Alan Bowness, Alan Bowness (ed.), *The Sculpture of Barbara Hepworth 1960-69*, Praeger Publishers, New York, 1971, p.13).

A rare and supremely captivating carving, *Spiral* speaks of concerns universal and specific: the slippage between form and not-form, the relationship between human body and its environment, the iconography of material and the presence of the artist's hand and to the endless emotional and intellectual possibilities of abstract sculpture.





Barbara Hepworth carving at her Trewyn studio, St Ives © Bowness



PROPERTY FROM A PROMINENT INTERNATIONAL COLLECTOR

## BEN NICHOLSON, O.M.

1894-1982

### July 1960 (green and black)

signed and titled on the reverse  
oil on canvasboard laid down on the Artist's prepared board  
image: 40 by 50.5cm.; 15¾ by 20in.  
board: 54 by 61cm.; 21¼ by 24in.

#### PROVENANCE

Galleria Lorenzelli (Bruno Lorenzelli), Milan, where acquired by the previous owner in 1960  
Their sale, Sotheby's London, 25th October 2000, lot 81, where acquired by the present owner

#### EXHIBITED

Milan, Galleria Lorenzelli, *Ben Nicholson, 1960* (details untraced);  
Turin, Galleria Civica d'Arte Moderna, *Pittura moderna straniera nelle collezioni private Italiane* (details untraced).

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

‡ ⊕ £ 120,000-180,000

€ 138,000-207,000 US\$ 171,000-256,000

The genre of still-life was at the heart of Ben Nicholson's practice, from his earliest work in the 1920s through to the 1960s, when he produced *July 1960 (green and black)* and beyond. His father, the acclaimed painter Sir William Nicholson, was famously a master of the genre and Ben credited his father for the early interest: 'of course I owe a lot to my father – especially to his poetic idea and to his still life theme. That didn't come from Cubism... but from my father' (Ben Nicholson quoted in *The Sunday Times*, 28th April 1963). Despite the generous attribution of his success to his father, Nicholson's exposure to Cubism in Paris in the 1920s and the 1930s, and his friendship with Georges Braque played a significant role in his continual return to the genre. The interlocking shapes and stylised lines of the table top objects in *July 1960 (green and black)* clearly allude to Cubist influences and more specifically to Picasso and Braque's Synthetic Cubism that they developed together in the first decade of the 20<sup>th</sup> Century. Though much of his work in the 1960s was focused on the landscape, his interest in still-lives was unwavering and he worked on both themes in tandem. Nicholson's third wife, the photographer Felicitas Volger, whom he married in 1957, took numerous photographs of Nicholson's collection of vessels placed in perfect formation against a backdrop of the rugged Swiss landscape (see fig.1) or positioned in front of Nicholson's own works.

A table-top composition, *July 1960 (green and black)* perfectly exemplifies Nicholson's project to take this most traditional of genres and make it distinctively his own and unabashedly avant-garde. *July 1960 (green and black)* is simultaneously sparse but detailed and rich in texture, rigidly formal whilst remaining decorative and sensuous. Nicholson's multitude of artistic concerns are synthesised into a work of restraint and bravura. The colour Nicholson uses is translucent – as A.M. Hammacher wrote in 1966, 'His colour is wraith-like, filmy and unsubstantial, like a glimpse of light on the threshold of a new-born world. No bright reds or bright yellows, no bright blues here. His colours are either on the verge of brightness or caught in the act of disappearing.' (A.M. Hammacher, 'The Recent Ben Nicholson' in *Ben Nicholson Recent Work*, exh. cat. Galerie Gimpel & Hanover, 1966, unpaginated). Minute modulations of colour unfold across the composition, as white turns into cream, cream to grey, grey to brown, enlivened by the assured strokes that constitute the dense black contours outlining the table and objects, with the gloriously voluptuous curl of a handle that curves through the centre of the piece. Whilst at first glance the work seems austere, A.M. Hammacher summarised the lushness unfolding upon sustained attention to the composition: 'In my imagination I see before me a violinist, the arm, the wrist, the fingers, all trained to perfection, producing the graceful lines of an invisible music.' (A.M. Hammacher, *ibid*).

With muted colours, the texture of the surface of the work takes prominence and the very process of the making of *July 1960 (green and black)* is written into the final painting. The grain of the support is visible and integral to the overall effect with Nicholson rubbing thin layers of oil paint into the canvas and board and then scrapping away to create a work of immense tonal depth and tactile appeal.



Fig. 1. View from the Nicholsons' home, Casa all Rocca, Switzerland.  
© Estate of Felicitas Volger.





'The kind of painting which I find exciting is not necessarily representational or non-representational, but it is both musical and architectural, where the architectural construction is used to express a "musical" relationship between form, tone and colour..'

**BEN NICHOLSON**

(Notes on "Abstract Art", 1948, quoted in Peter Khoroché, *Ben Nicholson: Drawings and Painted Reliefs*, Lund Humphries, Aldershot and Burlington, 2002, p.90).

PROPERTY FROM A PRIVATE COLLECTION, SWITZERLAND

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

1898-1986

### Rocking Chair No.3

plaster with shellac finish  
height: 32.5cm.; 12¾in.

Executed in 1950, the present work is the unique working model of the bronze of the same name cast in an edition of 6 by the Valsuani Foundry, Paris.

#### PROVENANCE

Private Collection, London

Acquired from the above by the present owner, *circa* 1990

#### LITERATURE

Alan Bowness (ed.), *Henry Moore, Complete Sculpture, Sculpture 1949-54, Vol.2*, Lund Humphries, London, 1986, cat. no.276, p.28 (illustration of the present work in a previous state).

± ⊕ £ 80,000-120,000

€ 92,000-138,000 US\$ 114,000-171,000

The 1950s was to be a productive and intense period of creativity for Henry Moore. Settled into his home and studio at Perry Green in Hertfordshire (to which he had moved a decade earlier to escape the threat of bombing in London) and becoming ever more recognised and sought-after it was also a decade that saw the full realisation of the potential of plaster within his work. The importance of Moore's plasters has undergone a serious re-evaluation in recent years, aided in large part by the 2011 Royal Academy exhibition and accompanying catalogue written by Anita Feldman. Within the text Feldman writes that these were works created not just as a means to an end, but are intricately worked and finished sculptures in their own rights: 'these plasters have been historically undervalued by both artist and art historian alike, yet they are the originals, shaped and textured with assorted chisels, metal files, dental instruments, cheese graters, even humble nutmeg graters and toothbrushes' (Anita Feldman and Malcolm Woodward, *Henry Moore Plasters*, exh. cat. Royal Academy of Arts, London, 2011, p.19). As Moore himself wrote in 1973: 'These are not plaster casts; they are plaster originals... they are the actual works that one has done with one's own hands.' (Henry Moore, quoted *ibid*, p.11).

An artist that had historically favoured direct carving in stone and wood Moore came to fully realise and appreciate the advantages that plaster offered in the 1950s, making the *Rocking Chair* plasters some of the earliest fully realised plaster sculptures. The material had the great advantage of being able to be both carved and modelled, and then once set the surface could be worked (just as it could with stone and wood) and later coloured. Instead of the fresh, bright white that casting typically resulted in, Moore coloured his plasters with toned shellac made from walnut oil that was so reminiscent of his fascination with found natural objects including bones and pebbles.

Made in the early 1950s, originally intended as 'toys' for his young daughter Mary, the *Rocking Chair* series (see lot 17) capture Moore's acute skill as a sculptor, made even more discernible through this, the original plaster for the third of the four rocking chairs. *Rocking Chair No.3* showcases Moore's working of the plaster surface, carefully scored and texture, but also the process that casting in bronze involved. Cast in sections, the present work shows the mother figure armless, with the baby cast separately. With these rocking chairs Moore paid close attention to the speed at which the sculptures rock and this would have been worked out through this, the original plaster from which the series of six were later cast. The present work offers a fascinating insight into Moore's working practise and also displays the care and attention that he paid to his plasters, which rarely appear on the open market.



Alternate view of the present work





PROPERTY FROM AN IMPORTANT NORTH AMERICAN COLLECTION

## BEN NICHOLSON, O.M.

1894-1982

1966 (los)

signed and titled on the reverse

oil on carved hardboard

201.5 by 154.5cm.; 79¼ by 60¾in.

### PROVENANCE

Marlborough Fine Art Ltd, London, where acquired by the present owner in 1971

### EXHIBITED

Zurich, Galerie Gimpel & Hanover, *Ben Nicholson: Recent Work*, June - July 1966, cat. no.35.

Valencia, Ivam Centre Julio Gonzalez, *Ben Nicholson*, 25th April - 25th July 2002, cat. no.51. illustrated p.172.

### LITERATURE

Norbert Lynton, *Ben Nicholson*, Phaidon, London, 1993, cat. no.357, illustrated p.372.

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

‡ ⊕ W £ 700,000-1,000,000

€ 805,000-1,150,000 US\$ 995,000-1,420,000

‘The reliefs – both the white ones & the later primitive reliefs – are what I’d choose to stand or fall by...’

### BEN NICHOLSON

(quoted in Peter Khoroché *Ben Nicholson: Drawings and Painted Reliefs*, Lund Humphries, Aldershot and Burlington, 2002, p.101).













Fig. 1. Ben Nicholson's house in Ticino, 1966. © The Estate of Felicitas Vogler.

In May 1962 Ben Nicholson wrote to Herbert Read, the esteemed art critic and prominent champion of Nicholson's work, that, 'The reliefs – both the white ones & the later primitive reliefs – are what I'd choose to stand or fall by...' (Ben Nicholson, quoted in Peter Khoroch *Ben Nicholson: Drawings and Painted Reliefs*, Lund Humphries, 2002, Aldershot and Burlington, p.101). Painted just four years after this perceptive analysis of his creative accomplishments, *1966 (los)* represents the absolute apex of Nicholson's epoch-defining career that saw him become arguably the most internationally renowned of all British artists, certainly the most highly regarded amongst fellow artists. Monumental and magnificent, *1966 (los)* is a work of immense confidence and self-assurance, a masterpiece borne of maturity but its roots lie in his early practice.

In 1932 Ben Nicholson moved into Barbara Hepworth's studio in Hampstead, the beginning of a fruitful personal and artistic collaboration and a partnership that changed the course of the avant-garde in Britain. Together they travelled to Europe and forged lasting relationships with European Modernists, who became collaborators and friends, including Mondrian, Gabo, Hélon, Miró, Calder, Moholy-Nagy, and Braque. Throughout the 1930s, they were founding members of pioneering avant-garde groups at home – Unit One, the Seven and Five Society – and abroad – Circle, Abstraction-Création. Barbara Hepworth's absolute commitment to direct carving stimulated Ben Nicholson to embark upon his first carved and painted reliefs in 1933, and the white reliefs he subsequently produced propelled him to international stardom. Their artistic concerns in the 1930s were still preoccupations in the 1950s and 1960s when, though no longer together, they had both achieved immense critical and popular success, with Hepworth returning to direct carving in stone, as seen in her mesmeric alabaster *Spiral*, 1959 (see lot 19), whilst Nicholson returned to the relief at the end of the 1950s.

Accolades and prizes were lavished on Nicholson throughout the 1950s and into the following decade, including First Prize at the 39<sup>th</sup> Pittsburg International Exhibition at the Carnegie Institute in 1952, the Ulisse Prize at the Venice Biennale of 1954, the Guggenheim International Painting Prize in 1956, the International Prize for Painting at the 1957 São Paulo Biennial, Tate retrospectives in 1955 and 1969, and the Order of Merit in 1969. Personal happiness was also forthcoming. In 1957 he met and married the young German photographer Felicitas Vogler and the following year they moved to Brissago in Switzerland overlooking Lake Maggiore. The marriage and move proved a catalyst for a renewed sense of purpose and productivity resulting in a series of ambitious large-scale reliefs, including *1966 (los)*, many of which now reside in international public collections including *Feb 1960 (ice-off-blue)*, Tate, and *1966 (Zennor Quoit 2)*, The Phillips Collection, Washington. The scale and academic substance of these reliefs signified a conscious effort to produce works that would cement his legacy. Works like *1966 (los)* would become Nicholson's artistic heritage, the reliefs by which history would judge him. In *1966 (los)* Nicholson deployed a sparse cast of formal elements across a monumental stage, directing each line, recession, projection, angle and geometrical shape with precision to realise a total taut performance.

The landscape of Switzerland precipitated Nicholson's transition from predominantly still-lives, as seen in *July 1960 (green and black)* (see lot 20), to abstract reliefs bestowed with subtitles naming Italian and Grecian locations. These subtitles – the date was the title proper – did not correspond exactly but rather indicated a certain atmosphere or experience associated with a place that Nicholson identified as appearing in a work. Nicholson first visited Greece and the Aegean in April 1959, returning for three further trips during the 1960s. He wrote of Paros, 'the light, the architecture white & almost sculpture & whiteness everywhere even underfoot...'



(Ben Nicholson quoted, *ibid.*, p.91). In St Ives, Cornwall, where Nicholson and Hepworth had moved just before the outbreak of World War II, Nicholson was fascinated by local prehistoric sites where history, legend, religion and folklore intermingled imbuing the area with an indefinable charge. Ancient Greek sites were similarly ripe with beguiling mystery. He called the later reliefs, like 1966 (*los*) his 'primitive reliefs' – they spoke to the primeval, to landscapes that bore the traces of millennia of human existence. He wrote to his first wife, Winifred Nicholson, summarising the experience of flying home from the Venice Biennale in 1954: 'I thought the S of France & Italy looked wonderful from the air – I liked the worked, scored surface – centuries of time & man – just the quality I'd like to get into a ptg.' (Ben Nicholson quoted in Jeremy Lewison, *op. cit.*, p.89).

Due to their scale, Nicholson worked on the reliefs on the floor of his studio and was thus during the process, at times, physically within the relief – he later commented 'You can find out a lot about a relief if you crawl over it intelligently' (Ben Nicholson quoted in Norbert Lynton, *Ben Nicholson*, Phaidon, London, 1993, p.313). Creating reliefs like 1966 (*los*) was immensely physically demanding, not just due to their size but due to the very materials which he was manipulating. Carving into hardboard required significant exertion. Writing to critic

Adrian Stokes in 1967, Nicholson described the process: 'The new material is a universal building material which comes from Sweden & Finland – it is very hard & unless reinforced is brittle. It is not pleasant to carve like wood bec. 'it's' a 'dead' material but one becomes so keen on one's idea that the dead material quickly becomes alive...' (Ben Nicholson quoted in Jeremy Lewison, *op. cit.*, p.92). Nicholson often turned to the chisel and even razor blades to score the surface of the reliefs. After carving and texturing the hardboard, Nicholson laid thinned oil into its surface, rubbing in and scrapping back layers, and then reapplying until medium and support become one. The palette is earthy – there is no disguising the stimulus of the landscape. Brown paint layers are coated with white so that the entire surface is aerated and enlivened. Lines are surgically incised into the relief, thus subdividing the central raised rectangle into various trapezoids. The architectonic internal structure is arranged with deliberation, each shape and shadow delineated with precision. A recessed circle in the white rectangle to the lower left punctuates the relief, counterbalancing the perfectly ordered linearity. Immense and yet subtle, textured on the surface yet deep in tone and colour, architectural yet poetically whimsical, steeped in the past and yet explicitly modern, 1966 (*los*) is a masterpiece amongst Nicholson's monumental reliefs.

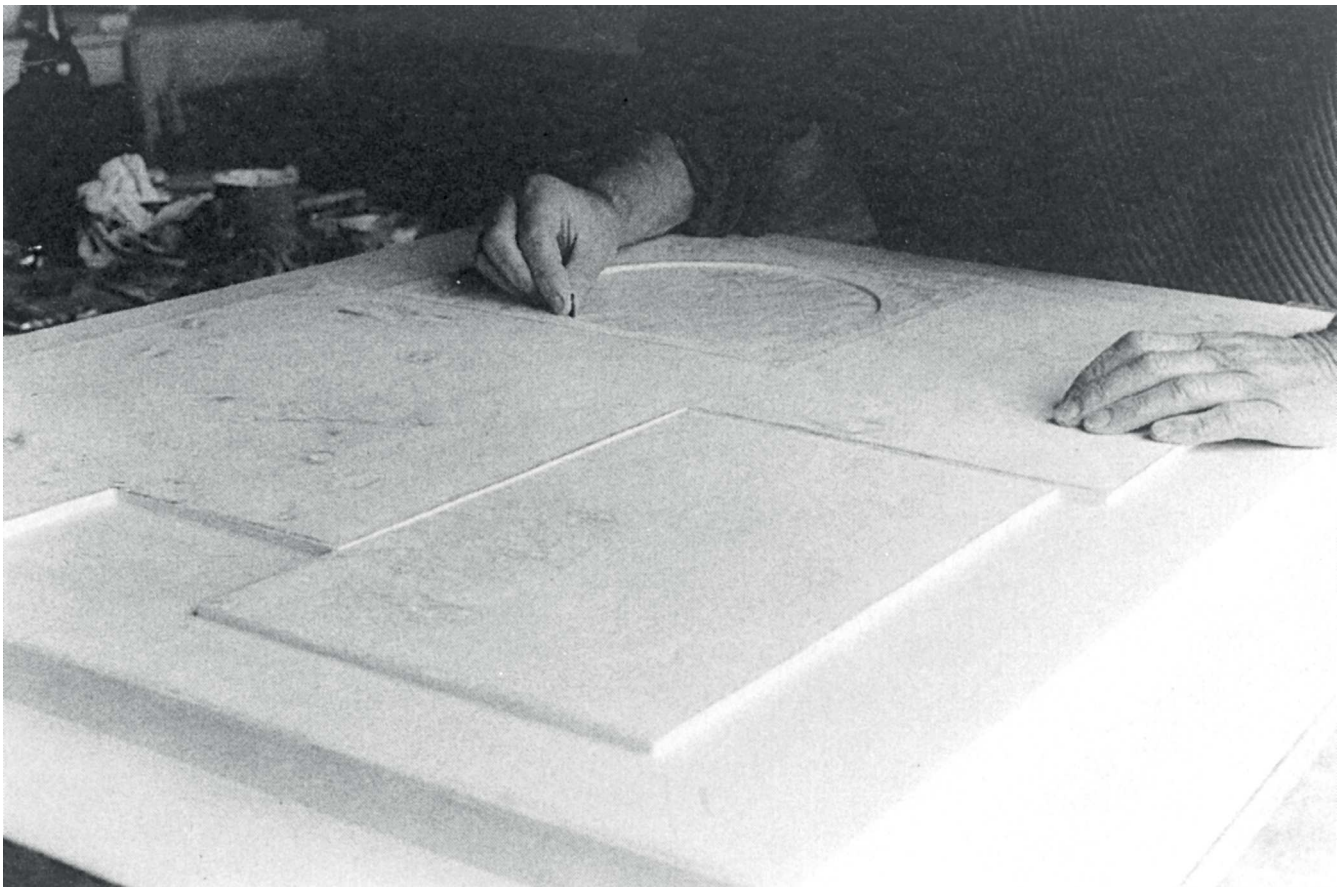


Fig. 2. Ben Nicholson working in his studio, Casa alla Rocca, Switzerland.  
© The Estate of Felicitas Vogler.

## KENNETH ARMITAGE

1916-2002

## People in a Wind (Small Version I)

bronze

height: 29cm.; 11½in.

Conceived in 1950, the present work is from an edition of 5.

## PROVENANCE

Gimpel Weitzenhoffer Ltd, New York

Private Collection, U.S.A., from whom acquired by the present owner

## EXHIBITED

Zurich, *Industrial Design Exhibition*, British Council, 1953,

details untraced (probably this cast);

London, Gimpel Fils, *Kenneth Armitage*, December 1952,

cat. no.41 (another cast).

## LITERATURE

Tamsyn Woollcombe (ed.), *Kenneth Armitage; Life and Work*, The Henry Moore Foundation in association with Lund Humphries, London, 1997, cat. no.KA10, p.143 (another cast);James Scott and Claudia Milburn, *The Sculpture of Kenneth Armitage*, Lund Humphries, London, 2016, cat. no.8, illustrated p.92 (another cast).

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

± ⊕ £ 60,000-80,000  
 € 69,000-92,000 US\$ 85,500-114,000

In 1952, only six years after he was de-mobbed from the army and thus finally able to embark on a career as an artist, Kenneth Armitage announced himself to the international art world with his showing at the Venice Biennale, a group of works that included the large version of *People in the Wind* (casts of which were bought by Peggy Guggenheim and Alfred Barr for MoMA) as well as *Family Going for a Walk* (a cast of which was also bought a few months later by Barr). Armitage and his contemporaries – Lynn Chadwick, William Turnbull, Eduardo Paolozzi, Reg Butler and Bernard Meadows – were presented by Herbert Read, the curator of the British Pavilion, as the ‘young Turks’ in counterpoint to the ‘grand old man’ of British sculpture, Henry Moore. In his introduction to the exhibition, Read sought to sum up what these young sculptors, whose work had a spiky, existential quality, had in common, in the process coining a phrase - the Geometry of Fear - that has been used ever since to describe the group.

As *People in the Wind* elegantly demonstrates, however, there is very little ‘fear’ in Armitage’s work, quite the opposite. Spiky it may be, but what defines his figures is their stoicism, their sense of endurance and, above all perhaps, their warmth and spirit. *People in the Wind* was inspired by real life, a glimpse of a mother and her children crossing the street across from his studio window, struggling against a blustery wind. In this sculpture Armitage literally makes the figures tightly knit, thus turning them into a metaphor of family ties, proximity and protection.

It is this optimism and warmth that makes Armitage’s sculptures of this period so different from those of Reg Butler – perhaps the artist whose work is best described by the idea of a ‘Geometry of Fear’. Butler’s figures look up to a Cold War sky, watchful for the destruction that might rain down from it; they are stretched and stressed by forces seemingly out of their control. The etiolation of the figure in Armitage’s work does lend his figures a sense of fragility, but there is a strength too, so they stretch out to hold the space around them, combining their strength by forming little structures out of their limbs. As Armitage wrote in his artist’s statement for *The New Decade*, just one of the seminal survey shows of European art held at MoMA in the 1950s that featured his work, ‘gravity stiffens this world, we can touch and see with verticals and horizontals... we walk vertically and rest horizontally, and it is not easy to forget North, South, East, West, and up and down’.

That the large version of *People in the Wind* was bought by MoMA is itself a testament to how completely this image captured the *zeitgeist* of the times, a perfect blend of tension and optimism. Even more interesting, perhaps, is the list of buyers of this sculpture, one of two small maquettes Armitage made in advance of the large version sent to Venice: Alfred H. Barr, for his personal collection; Sir Philip Hendy, director of the National Gallery in London and the aesthete, publisher and patron E.C. (Peter) Gregory. Whoever owns the present work next will certainly be in exalted company indeed.





## PETER LANYON

1918-1964

### Tamarisk

signed twice and dated 1956  
oil on board  
120.5 by 85cm.; 47½ by 33½in.

#### PROVENANCE

Gimpel Fils, London, 1956  
Bernard Jacobson Gallery, London, 1989, where acquired  
by the present owner

#### EXHIBITED

New York, Catherine Viviano Gallery, *Peter Lanyon: Exhibition of Paintings*, 21st January - 9th February 1957, cat. no.7, illustrated;  
Lincoln, Massachusetts, de Cordova and Dana Museum and Park, *A Decade in Review*, 27th April - 1st June 1958, unnumbered exhibition;  
*Contemporary British Painting*, British Council, 4th June 1963 - 22nd September 1964, cat. no.12, with tour;  
*Three Contemporary Painters: Peter Lanyon, Henry Mundy, Ceri Richards*, Arts Council, 12th October 1963 - 14th March 1964, with tour, cat. no.1;  
London, Tate, *Peter Lanyon*, 30th May - 30th June 1968, cat. no.42, illustrated, with Arts Council tour to Plymouth City Museum and Art Gallery, Plymouth; Laing Art Gallery, Newcastle upon Tyne; City Museum and Art Gallery, Birmingham; Walker Art Gallery, Liverpool;  
New York, Gimpel Gallery, *Collector's Choice*, March 1970, cat. no.45a, illustrated;  
London, Gimpel Fils, *Peter Lanyon: Works 1946-1964*, 1st - 19th November 1983, cat. no.5;  
London, Gimpel Fils, *Peter Lanyon: Selected Works 1952-1964*, 27th October - 21st November 1987, cat. no.3;  
London, Bernard Jacobson Gallery, *Peter Lanyon: Landscapes 1946-1964*, 2nd - 27th April 1991, cat. no.11, illustrated.

#### LITERATURE

Stephen Bann, 'Peter Lanyon, Ceri Richards, David Boyd', *Cambridge Review*, 2nd November 1963, Vol. 85, no.2060, p.87;  
Andrew Causey, *Peter Lanyon: His Painting*, Aidan Ellis Publishing, Henley-on-Thames, 1971, pp.20, 22, 53, cat. no.82, pl.37;  
Andrew Lanyon, *Peter Lanyon: 1918-1964*, Andrew Lanyon, Newlyn, 1990, illustrated p.155;  
Peter Lanyon, 'Letters from Lanyon to Roland Bowden', *Modern Painters*, Vol.5, no.1, spring 1992, pp.54-7, illustrated p.57;  
Chris Stephens, *Peter Lanyon*, 21 Publishing Ltd., London, 2000, p.125;  
Tom Cross, *Painting the Warmth of the Sun: St Ives Artists, 1939-1975*, 2nd edition, Halsgrove, Wellington, 2008, p.115.  
Toby Treves, *Peter Lanyon: Catalogue Raisonné of the Oil Paintings and Three-Dimensional Works*, Modern Art Press, London, 2018, cat. no.353, pp.326-327, illustrated.

£ 120,000-180,000  
€ 138,000-207,000 US\$ 171,000-256,000

Exhibited in New York at Lanyon's first solo exhibition with the legendary Catherine Viviano, *Tamarisk* bears all the hallmarks of the artist's trademark style. Executed in broad, sweeping gestures in a brooding palette of cool blues, rich greens and deep black tones, *Tamarisk* would have been quite at home alongside any member of the New York School of American Abstract Expressionism. However, rather than being painted in a loft in New York City, *Tamarisk* was painted in St Ives, Cornwall, where Lanyon was born and where he lived and worked for the best part of his life. The intoxicating blend of dramatic coastal topography, unique light and forever changing weather fronts, together with a rich tapestry of history and mythology embedded in the region was the beating heart of his artistic output. But such 'provincial' roots shouldn't detract from the power, innovation and wider impact of Lanyon's mission. Indeed, in his lifetime, he had the same number of one-man exhibitions (five) in New York with Viviano, that he had in London with Gimpel Fils. Together with his friends and contemporaries Patrick Heron, Alan Davie, William Scott, Terry Frost and Roger Hilton, the story of his artistic development is the story of post-war painting in Britain. Using Ben Nicholson and Naum Gabo's avant-garde example as a spring board for his own ideas, Lanyon forged ahead in the later 1940s and 1950s to create a radical new conception of what it was to be a landscape painter.

Painted in 1956, *Tamarisk* exemplifies the dynamic style and utterly personal response to the landscape which he developed in proceeding years. In comparison to the intensely layered, scraped and worked surfaces of earlier paintings in the decade such as *Trevalgan* (1951, Private Collection) and *Saracinesco* (1954, City Museum and Art Gallery, Plymouth), the energetic brushwork, particularly the sweeping passages of black and dark green paint, marks an important transition. The looser handling and expansive scale certainly nod to developments in American painting that Lanyon would have witnessed earlier in 1956 at Tate's seminal exhibition *Modern Art in the United States* and are prescient of his move towards a much freer, more spontaneous approach to painting, which reached its zenith when he first took to the skies in a glider in 1959.

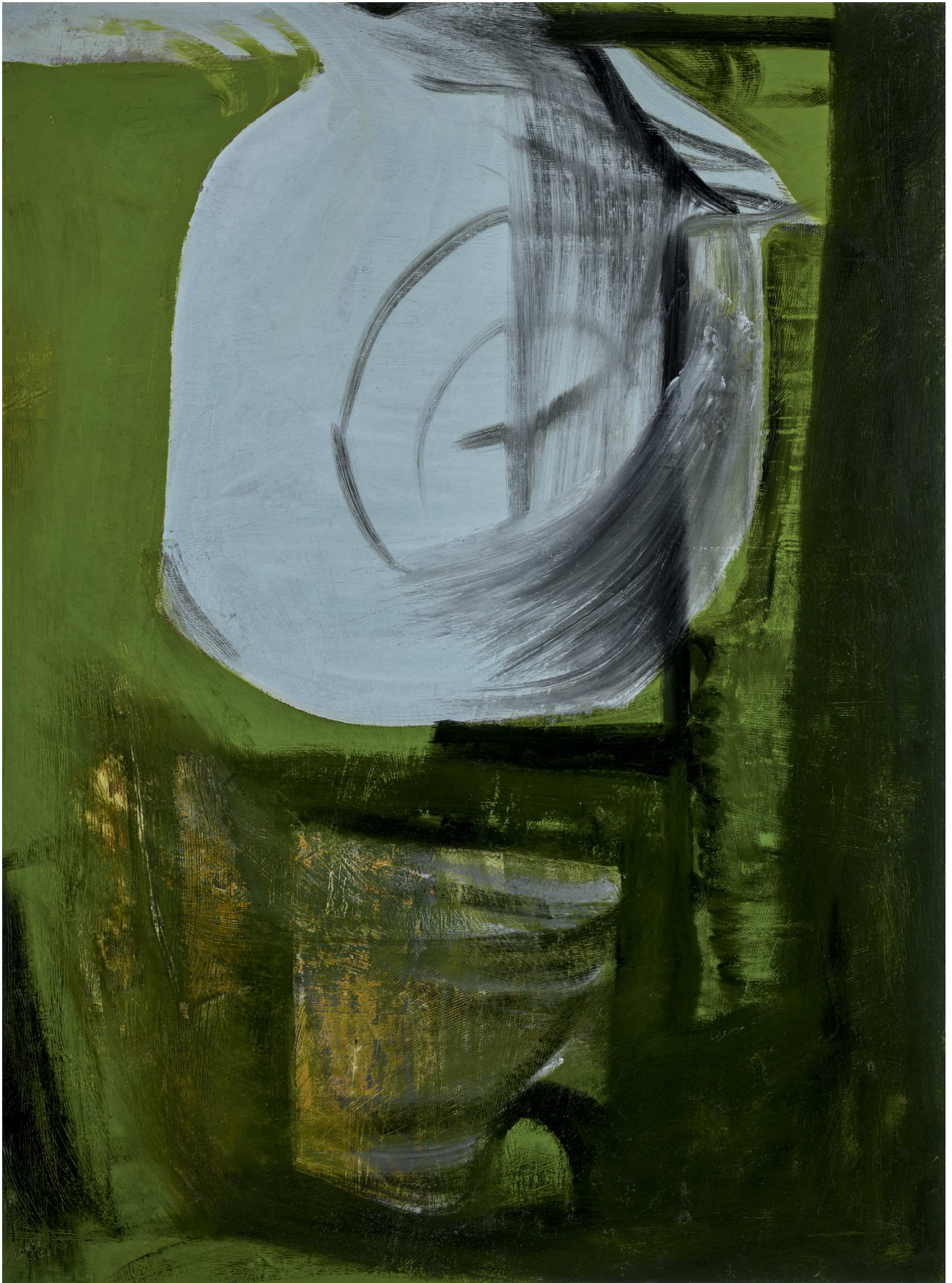
*Tamarisk* is a small tree or large shrub distinctive because of its dainty, seemingly weightless green leaves. In Cornwall, it flourishes all along the coast and in Lanyon's various notes in his family archive about the present work, he mentioned the tamarisk in the village of Perranuthnoe, between Porthleven and St Michael's Mount, where the plants lead all the way down to the sea (see Treves, *op.cit.*, p.326).

Lanyon also noted human presence in the present work: 'A place with a person...', and of 'Blowing hair an echoe [sic] of the female'. The girl in question was his partner at the time, Susan Hunt, an art student at the Bath Academy of Art at Corsham who was his girlfriend from 1955-1959. *Tamarisk* thus belongs to the so-called Susan series that began with the similarly monumental *Lulworth* (1956, Albright-Know Art Gallery, Buffalo) completed in April 1956 and inspired an intensely productive period in which *Tamarisk*, *Downland* and *Boscastle* were all completed within a few weeks of each other:

'From Lulworth to Boscastle is from the betrothal to the passion. One is charming tender young, the other the ponderous bull./ I hope you can see these. The other paintings *Tamarisk* + *Downland* (+ some drawings) are days off and therefore have the inevitable 'rightness' of such times' (*ibid.*, p.326).

The combination of vivid green, serene blue and confident strokes of black certainly hint at the 'rightness' of a carefree day spent within the landscape enveloped by the cool, fresh, salty air of the Cornish coast.





## WILLIAM TURNBULL

1922-2012

### Sculpture

stamped with Artist's monogram, dated 56 and numbered 3/4 bronze

height: 146.5cm.; 57¾in.

Conceived in 1956, the present work is number 3 from the edition of 4 plus one Artist's cast.

### PROVENANCE

Waddington Galleries, London

Private Collection, from whom acquired by the present owner

### EXHIBITED

Balboa, Pavilion Gallery, *William Turnbull: Sculpture and Painting*, 13th March - 24th April 1966, cat. no.5 (another cast);

London, Tate, *William Turnbull: Sculpture and Painting*, 15th August - 7th October 1973, cat. no.32 (another cast);

London, Waddington Galleries, *William Turnbull: Sculptures 1946-62, 1985-87*, 28th October - 21st November 1987, cat. no.8 (another cast);

London, Waddington Galleries, *William Turnbull: Paintings 1959-1963, Bronze Sculpture 1954-58*, 24th November - 22nd December 2004, cat. no.14 (another cast);

Wakefield, Yorkshire Sculpture Park, *William Turnbull: Retrospective 1946-2003*, 14th May - 9th October 2005, unnumbered (another cast);

London, Waddington Galleries, *William Turnbull: Sculpture and Paintings 1946 - 1962*, 31st January - 24th February 2007, cat. no.5 (another cast);

London, Waddington Galleries, *William Turnbull, Beyond Time*, 9th June - 3rd July 2010, cat. no.15 (another cast).

### LITERATURE

Amanda A. Davidson, *The Sculpture of William Turnbull*, The Henry Moore Foundation in association with Lund Humphries, Aldershot, 2005, cat. no.71, illustrated, p.99 (another cast).

⊕ W £ 150,000-250,000

€ 173,000-288,000 US\$ 213,000-355,000



William Turnbull in his studio.  
Photograph by Jorge Lewinski © The Lewinski  
Archive at Chatsworth / Bridgeman Images.

By 1956, when this work was conceived, Turnbull had already held his first solo show at Hanover Gallery and had been included in Herbert Read's Venice Biennale of 1952, which welcomed a new generation of post-war sculptors to the international stage. However, it was only in the mid to late 1950s that his works met with commercial enthusiasm, culminating in Turnbull's introduction to the American collector Donald Blinken and an invitation to America in 1957 where his work had a welcoming and receptive audience. A testament to which can be seen in Hockney's portraits of Betty Freeman and Fred and Marcia Weisman, both of which depict works by Turnbull in the background.

By 1956, Turnbull's 'Standing Figures' and 'Idols' of 1955 had developed into a series of two-part sculptures in which a horizontal beam is perfectly balanced on a tall, vertical standing form. The present work along with *Sungazer* and *Permutation Sculpture*, were early investigations into this theme. The vertical, totemic form alludes to fluted Greek columns and reflects Turnbull's interest in ancient cultures. However, there is also the suggestion of a human form, refined and pared down even further than the earlier motionless standing figures. Turnbull confirms this in an interview with Colin Renfrew relating to his work of the time: 'There are certain images which seem to stay in my memory ... I remember seeing an image of somewhere in the West Indies where there was this man walking along a beach and he had this long thin coffin balancing on this head. The image, every time I see it, seems to act as a trigger: it excites me, I seem to respond to it' (William Turnbull, quoted in *William Turnbull: Sculpture and Paintings*, exh. cat. Waddington Galleries, 1998, p.9).

The overriding sensation this work evokes, however, is the quality of the controlled stability formed between two simple, motionless forms. The slim horizontal beam seems to barely touch the head of the vertical, yet stays in perfect balance, poised in space. A stillness and silence pervades this elegant sculpture, which is placed directly on the ground, eliminating the traditional plinth and inviting us to directly interact with the work.

In contrast to the simplicity of the forms, the bronze's ribbed and heavily corrugated textures give it a rough and weathered surface. This 'surface skin' was particularly important to Turnbull who, from the mid 1940s, worked directly in plaster applied to a metal armature; he created the ribbed texture by utilising corrugated paper. Turnbull was also meticulous in his choice of colour and patination, and unlike most sculptors of the time, he preferred to work on the patinas himself at the foundry. Each work from this edition is unique in the colouring of its patina. In the present work, Turnbull has employed rich tones of brown with carefully deployed hints of deep reddish hues. As Turnbull himself said: 'It makes a hell of a difference to a bronze whether you patina it brown or reddish or greenish or blue. It has something to do I felt with the expressive quality of the bronze itself' (Turnbull quoted on Radio Four, 'Last Word', 23<sup>rd</sup> November 2012).





PROPERTY FROM THE ESTATE OF DR RONALD TALLON

## WILLIAM SCOTT, R.A.

1913-1989

### Berlin Blues 2

signed on the stretcher bar  
oil on canvas  
161 by 173cm.; 63½ by 68¼in.  
Executed in 1965.

#### PROVENANCE

Hanover Gallery, London  
Dawson Gallery, Dublin  
Dr Ronald Tallon and thence by descent to the present owners

#### EXHIBITED

London, The Hanover Gallery, *William Scott Recent Paintings*, 28th September - 22nd October 1965, cat. no.12, illustrated;  
Zurich, Gimpel & Hanover Galerie, *William Scott Neue Bilder und Aquarelle*, 25th March - 26th April 1966, cat. no.7;  
Dublin, Municipal Gallery of Modern Art, *ROSC '71: The Irish Imagination 1959-71*, 23rd October 1971 - 5th May 1972, cat. no.84 (as *Berlin Blues*, 1964-5), with tour;  
London, Tate, *William Scott: Paintings Drawings and Gouaches 1938-1971*, 19th April - 29th May 1972, cat. no.85 (as *Berlin Blues I*);  
Cork, Crawford Municipal Art Gallery, *ROSC '80: Irish Art 1943-1973*, 24th August 1980 - February 1981, cat. no.102, with tour (details untraced);  
Belfast, Ulster Museum, *William Scott*, 13th June - 16th November 1986, cat. no.54 (as *Berlin Blues I*), illustrated p.66, with tour to Guinness Hop Store, Dublin and National Galleries of Scotland, Edinburgh;  
Dublin, Royal Hibernian Academy, Gallagher Gallery, *William Scott*, 12th - 27th September 1990, cat. no.7;  
Dublin, Irish Museum of Modern Art, *William Scott: Paintings and Drawings*, 22nd July - 1st November 1998, cat. no.64 (as *Berlin Blues I*, 1964);  
Dublin, Irish Museum of Modern Art, *Shifting Ground: Selected Works of Irish Art 1950 - 2000*, 10th November 2000 - 18th February 2001, cat. no.61 (as *Berlin Blues*, 1964).

#### LITERATURE

Jane Stockwood, 'William Scott at Work in Somerset and London', *Harpers and Queen*, March 1972, p.92;  
William Scott, letter to Anne Crookshank, 19th January 1973;  
Norbert Lynton, *William Scott*, Thames and Hudson, London, 2004, pp.282-3, 284, 288, illustrated;  
Dr Ronald Tallon, letter to Robert Scott, 28th June 2004;  
Sarah Whitfield (ed.), *William Scott: Catalogue Raisonné of Oil Paintings, Vol.3, 1960-1968*, Thames & Hudson in association with the William Scott Foundation, London, 2013, cat. no.584, pp.206-207, illustrated.

We are grateful to The William Scott Foundation for their kind assistance with the cataloguing of the present work.

⊕ W £ 350,000-450,000  
€ 403,000-520,000 US\$ 497,000-640,000



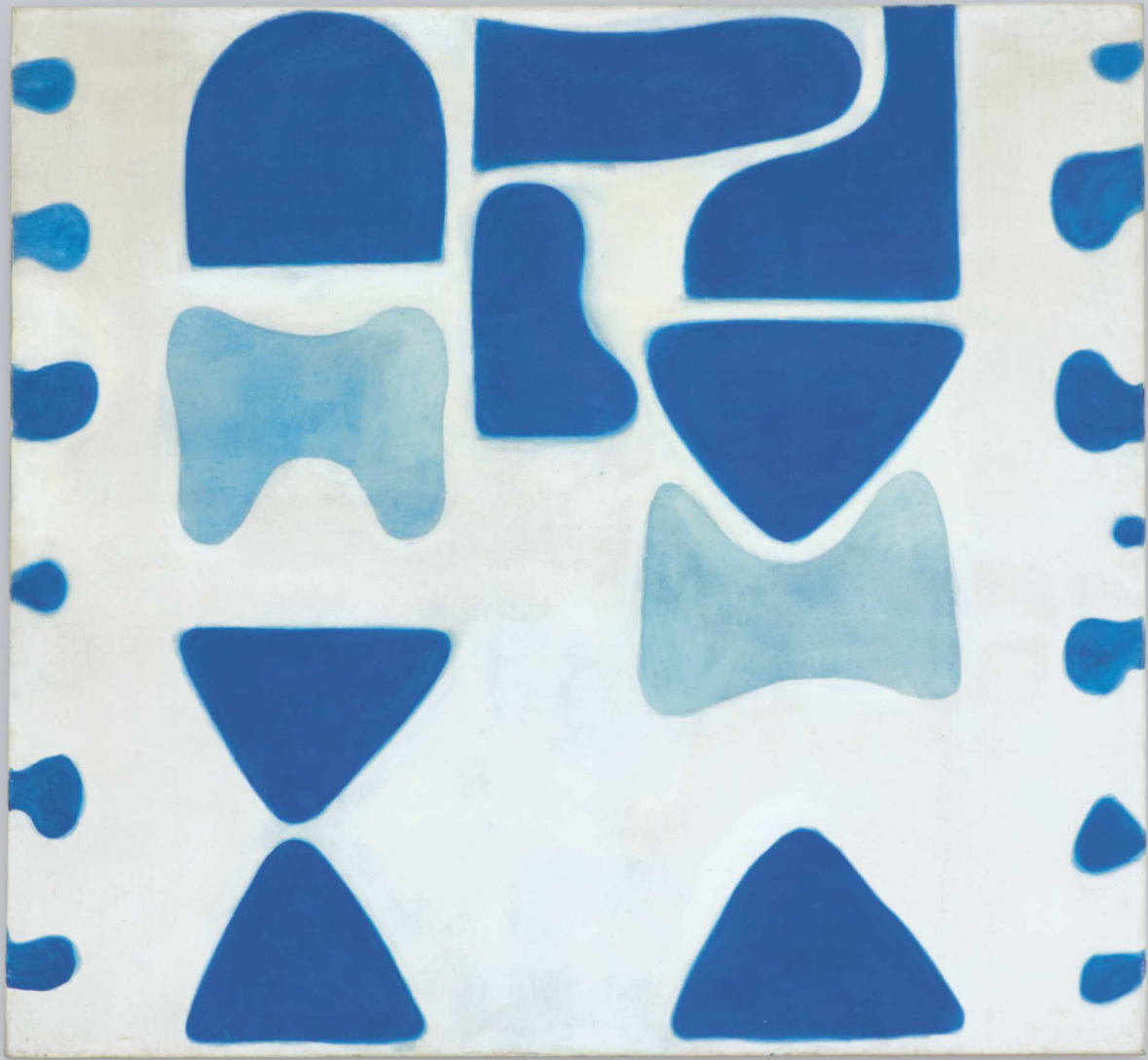




Fig. 1. William Scott in his studio. Photograph by Jorge Lewinski.  
© The Lewinski Archive at Chatsworth

In November 1963, William Scott and his wife, Mary, moved to Berlin on the invitation of the Ford Foundation for Scott to take part in the *Berliner Künstlerprogramm*, an artist-in-residence programme, run by the DAAD (German Academic Exchange Service). Scott had been one of the primary conduits between the New York Abstract Expressionists and the avant-garde community around the Bath Academy of Art, Corsham, where he was the Senior Painting Master, initially visiting the United States in 1953, where he met Jackson Pollock, Willem de Kooning and Mark Rothko. The quintessential British abstract artist, however, Scott was pulled between American and European modernism, and the Berlin residency presented a heady offering of inter-disciplinary creativity and collaboration within a European context. The residency lasted 12 months, though the Scotts remained for a few extra months before returning to the UK. Upon their arrival the couple immediately plunged themselves into the artistic and cultural life of the city. Scott was able to work in a large studio in the *Kunstakademie* in West Berlin and formed close friendships with Xenakis, the Greek composer and Hans Scharoun, the Greek architect, as well as the other artists on the *Berliner Künstlerprogramm* such as André Masson, Emilio Vedova and Antonio Saura. The Scotts' son, James Scott, recalled that, 'they both very much liked living in Berlin because, being artists from the West, they now seemed to have a central place in society. At the same time, they had the freedom to come and go into East Berlin. Mary was a lover of ballet, and they often would go to the

ballet in East Berlin. Also, they very much liked the *Berliner Ensemble*, which was quite staggering and perhaps more impressive than anything on offer in the West' (James Scott quoted in Norbert Lynton, *William Scott*, Thames & Hudson, London, 2004, p.277).

Living and working in Berlin inspired Scott to produce a distinctive group of large-scale canvases, the *Berlin Blues*, predominantly painted upon his return to the UK. These works, including the present work *Berlin Blues 2*, formed the basis for his solo exhibition at the Hanover Gallery, London, 1965. The stimulus of Berlin was both cerebral - meeting and working with Berlin creatives - and tangible: the eponymous colour of the series was a pigment Scott discovered whilst in Berlin. Motifs that emerged in Berlin, such as the 'wig-stand' figure and the equilateral triangle with rounded corners, alongside the compositional development of forms floating both into and out of the background had their origins in earlier schemes that came to fruition with the creative catalyst of the *Berliner Künstlerprogramm*. The legacy of the Altnagelvin Mural, a major commission by the architect Eugene Rosenberg for the Altnagelvin Hospital in Derry, was still evident in Scott's work. He drew the connection between the Altnagelvin Mural and the *Berlin Blues* series in a 1972 British Council Lecture: 'Related directly to the mural is the *Berlin Blues* series of which in the Tate exhibition I showed a group (see fig.3). In this group the colour is a strong blue and each picture has a repetitive theme that implies my concern at this time with my attitude to mural

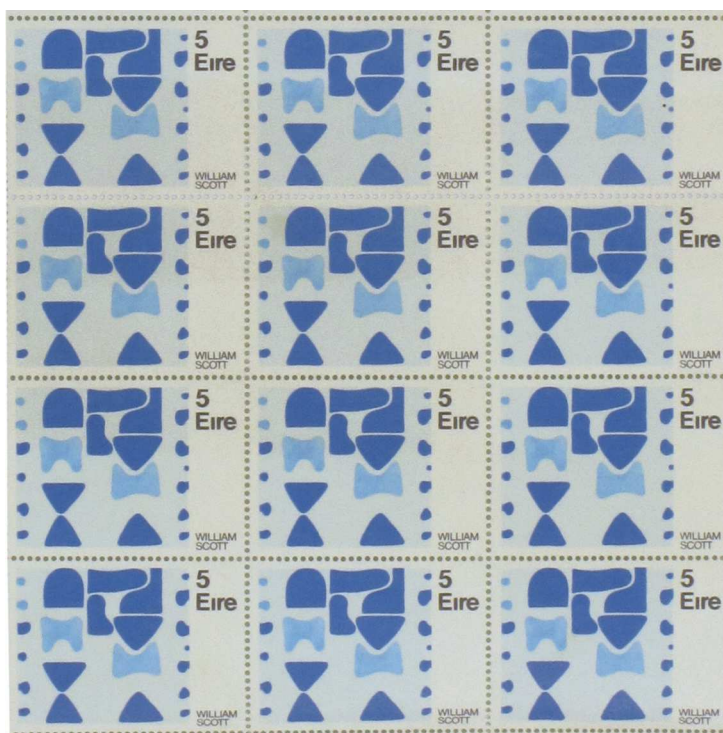


Fig. 2. *Berlin Blues 2*, 1965 on Eire postal service stamps, 1973  
Photograph © Robert Scott. Courtesy of William Scott Foundation





Fig. 3. *Berlin Blues* series as shown at the Tate retrospective, 1972  
 Photograph © Robert Scott. Courtesy of William Scott Foundation

as well as public art. I felt relieved that I could expand and go beyond the ties of easel painting.' (William Scott quoted in Sarah Whitfield (ed.), *William Scott Catalogue Raisonné of Oil Paintings, Vol. 3 1960-1968*, Thames & Hudson in association with the William Scott Foundation, London, 2013, p.202). In addition, the emphasis on emblematic flatness and abstract formal relationships was partly rooted in an avid interest in Egyptian sculpture, fuelled by the exceptional collection of Egyptian artefacts in Berlin. The assured formal arrangement and the exuberant colours, however, are indelibly rooted in Scott's previous exposure to the New York School. He said of his encounter ten years earlier: 'My impression at first was bewilderment, it was not the originality of the work, but it was the scale, audacity and self-confidence – something had happened to painting.' (William Scott and Alan Bowness, 'Biographical Notes', *William Scott*, exh. cat. Tate, London, 1972, p.71).

Throughout his career, Scott's work was acquired by a number of premier architects, including Eugene Rosenberg and Irish architect Dr Ronald Tallon, who owned the present work. Tallon was arguably Ireland's most influential modernist architect and the inaugural recipient of the James Gandon

Medal for Lifetime Achievement in Architecture. His firm, Scott Tallon Walker, actively engaged in commissioning and purchasing artwork to complement their architectural projects, including pieces by Patrick Heron and Louis le Brocqy, and Tallon was himself an avid collector. Tallon initially purchased *Berlin Blues 1* for the Bank of Ireland collection, later donated by the bank to the Irish Museum of Modern Art, where it is now held. Tallon subsequently persuaded Mary Scott to part with *Berlin Blues 2* after he saw it hanging in the Scotts' London house on Edith Terrace.

Scott evidently deemed the present work of great significance within his *oeuvre* as he selected it as the basis for a stamp design he created for the Eire postal service (see fig.2). His son Robert's design company, Unit Five Design Ltd, was responsible for the design and typography of the stamp. On 19th January 1973 Scott wrote in a letter, 'We are just back from New York and I was shown the design of the stamp (which I have approved) I hope it meets with approval by the Republic of Ireland! Perhaps it's the first abstract stamp?' (William Scott quoted *ibid*). The 5 pence stamp was issued by An Post, Ireland, on 9th August 1973 and 8 million stamps were printed.

PROPERTY FROM THE ARTIST'S FAMILY

**PATRICK CAULFIELD, R.A.**

1936-2005

**Red, White and Black Still Life**

acrylic on board

91.5 by 152.5cm.; 36 by 60in.

Executed in 1966/84.

**PROVENANCE**

The Artist and thence by descent to the present owner

**EXHIBITED**

London, Robert Fraser Gallery, *Exhibition of Paintings*  
by *Patrick Caulfield*, 22nd November 1967;

London, Haunch of Venison, *The Mystery of Appearance:  
Conversations Between Ten British Post-War Painters*, 7th  
December - 18th February 2011, cat. no.124, illustrated (lent by  
the present owner).

⊕ W £ 300,000-500,000

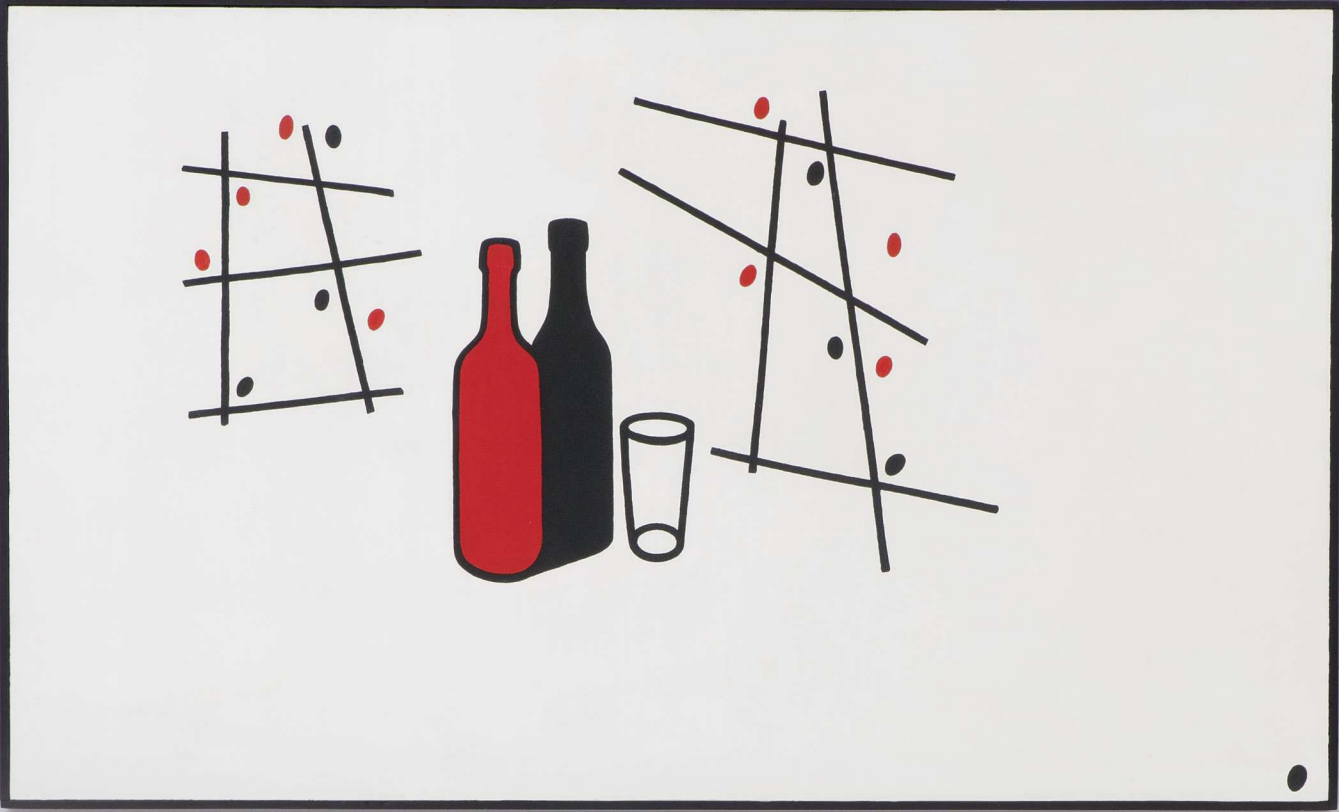
€ 345,000-575,000 US\$ 426,000-710,000

'His pictures are indescribable of course, except that he was not a Pop artist but rather a very modern, up-to-date and cool maker of pictures which constantly refer to other art and to appearances of a kind which can be codified, such as cast shadows, preferably from artificial light. His technique is so elegant and self-effacing... But the suppression of all autograph marks is moving and impressive: his paintings are the expression of a magnificent and noble temperament.'

HOWARD HODGKIN

('Remembering Patrick Caulfield', *The Art Newspaper*, no. 163, November 2005, p.37).





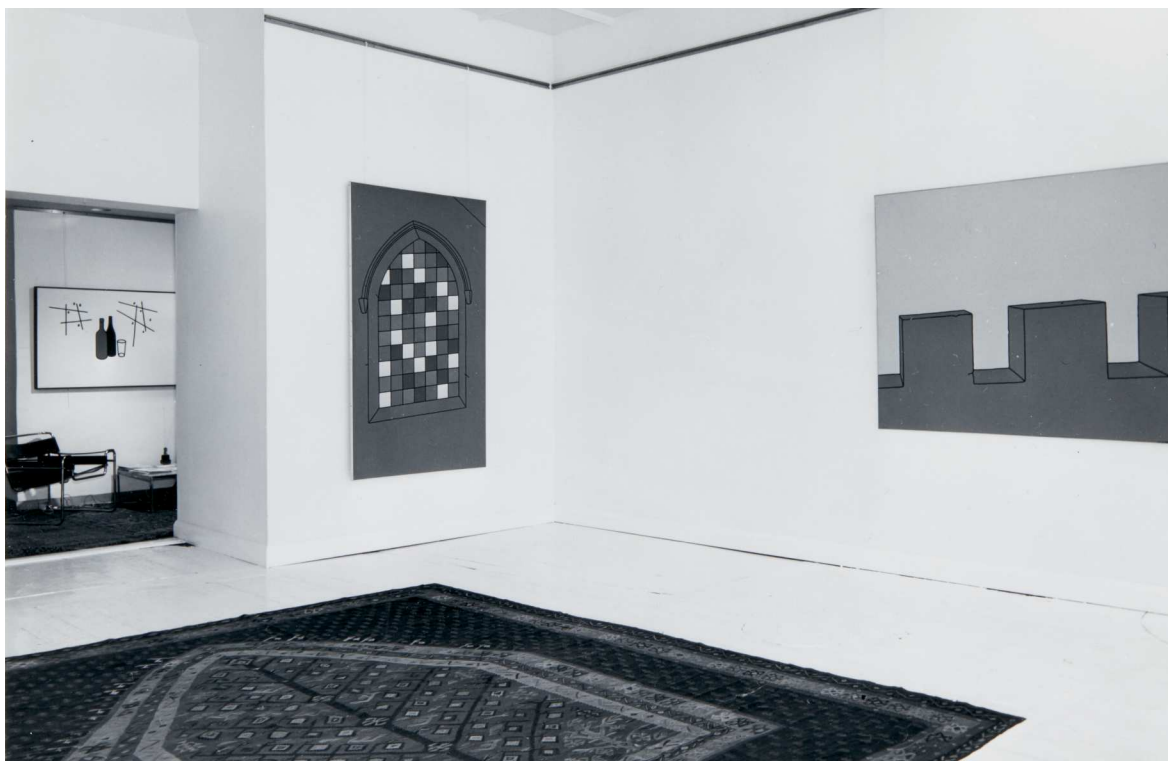


Fig. 1. *Red, White and Black Still Life* exhibited at Robert Fraser Gallery, 1967, alongside *Battlements*, 1967, Tate. Image courtesy of the family of Patrick Caulfield.

*Red, White and Black Still life* is a perfect example of Patrick Caulfield's 'very modern, up-to-date and cool' images - full of sophistication and wit; easy to read, yet complex in its rendering of space, flatness and depth, solidity and transparency. Painted in 1966, it was first shown at the gallery of legendary Sixties dealer Robert Fraser in 1967, alongside such iconic Caulfield works as *Battlements* (1967, Tate, London) and *Stained Glass Window* (1967, Musée National d'Histoire et d'Art, Luxembourg). Afterwards, Caulfield took it home, where it remained, in the collection of his first wife Pauline (see fig.2). He re-worked the painting in 1984, transforming what had originally been a red and a black bottle into a single red bottle with a black shadow, most likely a result of his specific interest in the 80s in representing directional light and shadows cast by artificial light sources. He also added extra dots into the grids and a black thumb-print like dot to the lower right corner, which creates a tension with the white that dominates the painting, pulling the eye into an optical game. *Red, White and Black Still Life* was a painting that clearly continued to fascinate Caulfield long after he conceived it, a painting he looked at every day, as he sat at the table beneath it to eat, talk and share a bottle of wine.

Caulfield is often considered to be a Pop artist, a painter of 'everyday' objects in the flat graphic style of illustration and advertising (at this point Caulfield's early training as a commercial draughtsman is often referenced). Yet, when examined closely, his work equally has many points of difference from the straight-up presentation of Pop, in which image, composition and technique are lifted straight from the world

around us and into the 'high culture' realm of art. Caulfield is not that interested in branded-goods or logos: his 'everyday objects' in fact reference more a more timeless material culture - vessels, books, the stuff of traditional still life), as well as architecture, ancient and modern. And his paintings have nothing of the deliberate simplicity of Pop's re-presentation of advertisements and comic strips: they are brimming instead with sophisticated 'high art' ideas - Cubism's dissolution of pictorial space, Synthetic Cubism's continuation of this into something cleaner and more abstract, to which Purism then adds an exquisite outline and flatness.

If one is looking to place Caulfield's 'indescribable' work into a wider context of 1960s art, if anything it would be better to compare them to American minimalism and the likes of Ellsworth Kelly. Walking through the first few rooms of his retrospective at Tate Britain in 2013, the overwhelming sense was of vast colour-field paintings, dominated by one colour but always with a counter-point (either a second colour or a line) without which that colour would be dull. It was only on moving through the exhibition and looking up close, that one began to see the narrative within, the 'subject-matter' of each work. The sophistication of this play, between 'field' and image, is what makes Caulfield one of the century's most interesting and remarkable artists. Here in *Red, White and Black Still Life*, the dominant white field initially has an entirely abstract quality, a pure field of colour, yet (aided by that little dot of black in the corner?) this gives way to a different sensation, that of space and - crucially - light.



For all his 'coolness', Caulfield's work is unashamedly metropolitan and engaged with contemporary life. He shares with the Cubists a love of café culture and their urban still-life painting devoid of all the religious and existential angst of the Dutch and Spanish Masters. In *Red, White and Black Still Life*, the bottle represents conviviality and conversation. It has become, as Marco Livingstone has noted, a protagonist in the scene, 'a powerful presence not only because of its unexpected beauty but also because we identify with its purpose in our lives' (Marco Livingstone, 'Patrick Caulfield' in *Patrick Caulfield, Paintings 1963-81*, exh. cat. Tate, London, 1981, p.14). As Hodgkin once said of his work, 'He was such a connoisseur of spaces where people gather for pleasure, such as restaurants and bars, and he managed to convey in his paintings the melancholy that can haunt such spaces –

born of emptiness and artifice' (Howard Hodgkin quoted in Clarrie Wallis, *ibid.*, p.29). In *Red, White and Black Still Life*, the bar has been reduced to a single bottle, a single glass, the abstracted grids either side hinting at an architecture of sorts, but the same feelings that Hodgkin identifies remain. In this almost minimalist arrangement, the viewer can infuse the painting with memories and emotions, whilst the artist himself remains hidden, out of view, masked by what he described as his 'impersonal... anonymous surface' (Patrick Caulfield quoted in Clarrie Wallis, *Patrick Caulfield*, Tate Publishing, London, 2013, p.24). There is a generosity, then, in Caulfield's work - this is what his great friend Howard Hodgkin so intuitively recognises. He gives us images of great wit and sophistication, of pure sensuous delight, and yet the meaning of it, the content, is left entirely to us to fill in.

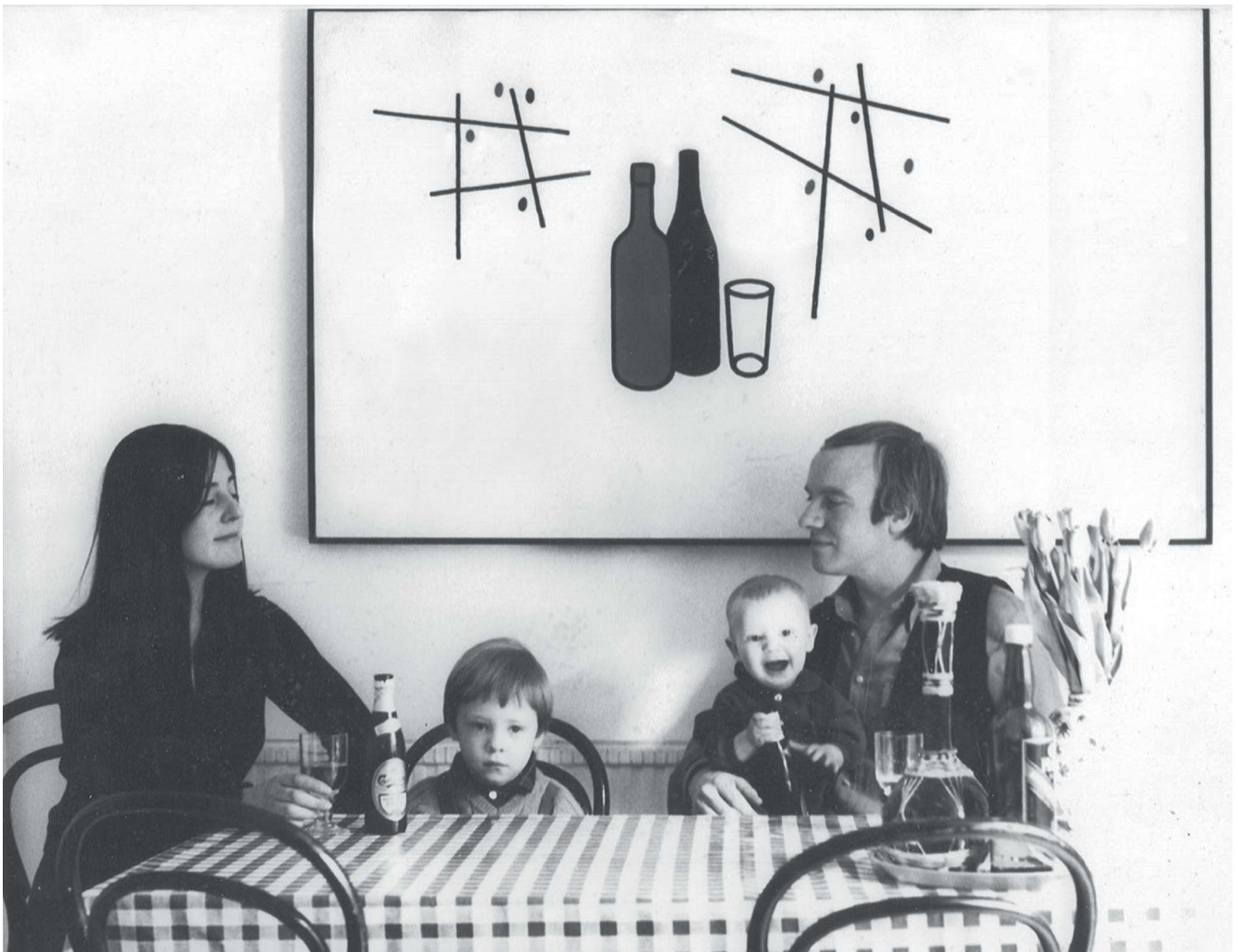


Fig. 2. Pauline, Luke, Louis and Patrick Caulfield at home with *Red, White and Black Still Life* in the 1970s. Image courtesy of the family of Patrick Caulfield.





28

## WILLIAM TURNBULL

1922-2012

### Sextet

painted steel

each: 137 by 12.5 by 12.5cm.; 54 by 5 by 5in.

Conceived and executed in six parts in 1966-67, the present work is unique.

### PROVENANCE

Acquired directly from the Artist by Waddington Galleries, London, 1983

Sale, Christie's London, 4th March 1988, lot 233

Acquired from the above by Sutton Manor Arts Centre, Sutton Scotney, Winchester

### EXHIBITED

London, Waddington Galleries, *William Turnbull: Sculpture 1967-1968*, 1970, cat. no.5, illustrated;

London, Tate, *William Turnbull: Sculpture and Painting*, 15th August - 7th October 1973, cat. no.72, illustrated;

Bakewell, Chatsworth House, *Beyond Limits: The Landscape of British Sculpture 1950-2015*, 14th September - 25th October 2015, cat. no.12, illustrated.

### LITERATURE

Walter J. Strachan, *Open Air Sculpture in Britain: A Comprehensive Guide*, London, 1984, cat. no.50;

*William Turnbull: Sculpture and Paintings*, exh. cat., The Serpentine Gallery, London, 1995, no.35, illustrated p.58;

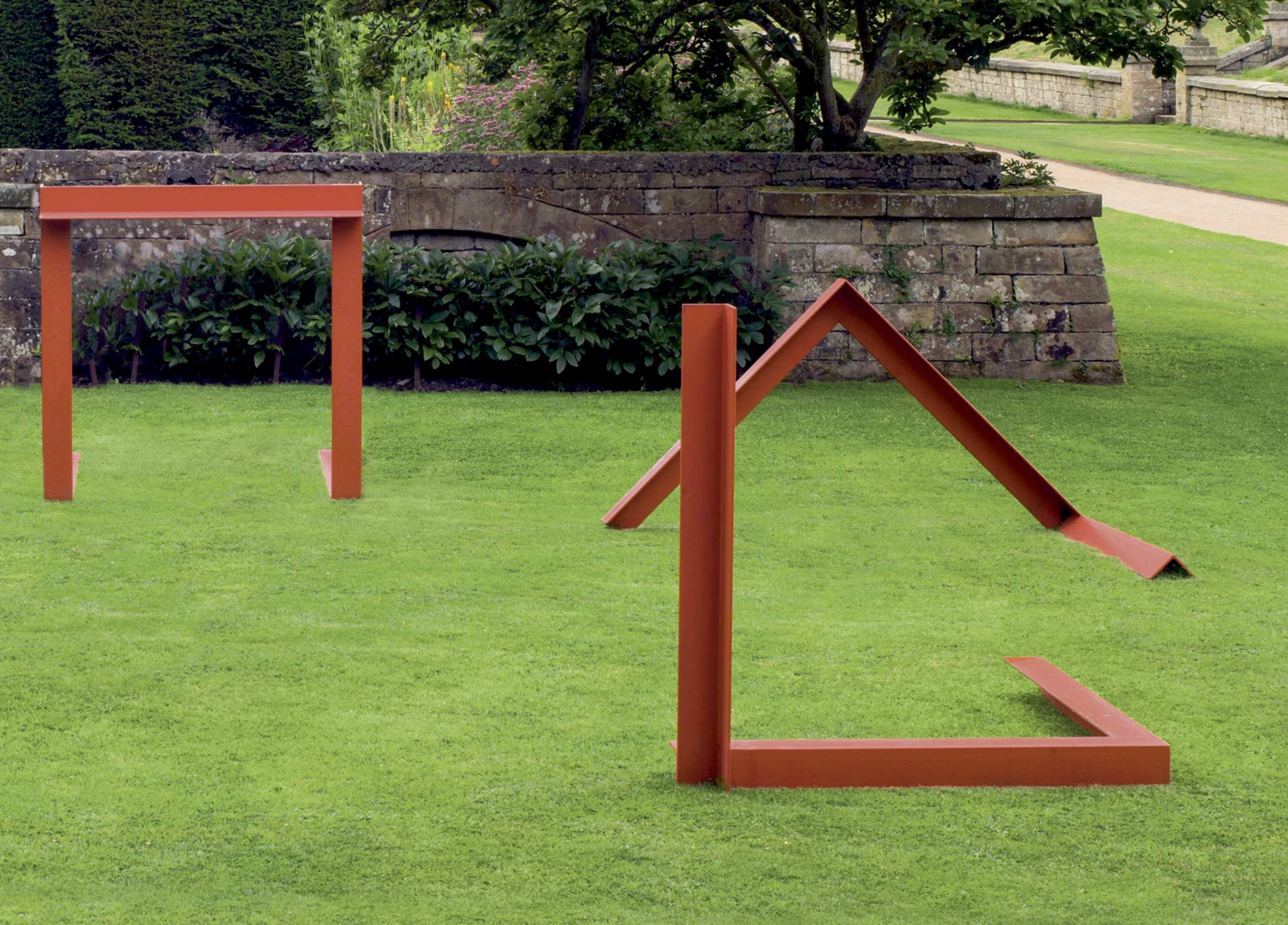
Amanda A. Davidson, *The Sculpture of William Turnbull*, The Henry Moore Foundation in association with Lund Humphries, Aldershot, 2005, cat. no.160, illustrated p.44;

*William Turnbull at Chatsworth*, exh. cat., Chatsworth House, Bakewell, Derbyshire, 2013, illustrated p.29.

† ⊕ W £ 60,000-80,000

€ 69,000-92,000 US\$ 85,500-114,000





Photograph of present work in situ at Chatsworth House, 2015.

Having left the Slade to live in Paris, Turnbull returned to London in the early 1950s and in 1954 was selected by Herbert Read to represent Britain at the Venice Biennale. Alongside contemporaries including Robert Adams, Kenneth Armitage, Reg Butler, Lynn Chadwick, Geoffrey Clarke, Bernard Meadows and Eduardo Paolozzi, Turnbull showed in the now legendary exhibition entitled *New Aspects of British Sculpture*, which set him on a course to become one of the most celebrated and sought-after artists of his age.

To Turnbull, painting and sculpture were regarded with equal importance, and he worked on both concurrently throughout his career. In 1955 he was introduced to the prominent American collector Donald Blinken, who in turn introduced him to a number of the leading figures of the New York School, including Mark Rothko and Barnett Newman. Both artists were to influence Turnbull's work, resulting in reductive and minimal explorations of the boundaries between gestural abstraction and hard hitting colour-field painting. This cross-Atlantic dialogue was to provide a continued source of inspiration for Turnbull, who during the mid-1960s became increasingly interested in the ideas of American Minimalist artists including

Donald Judd and Sol LeWitt. Judd in particular advocated the creation of a new form of art which did not conform to the conventional tenets of either sculpture or painting - instead, the primacy of pure form itself was celebrated.

The resulting works were produced by Turnbull in a short bout of creativity that lasted a little over a decade, and marked in the late 1970s with a return to a more organic approach, the likes of which had dominated his work up until the early 1960s. Turnbull explored a variety of different metals and materials, including cut and painted steel and un-coated stainless steel. *Sextet* can be recognised as one of the most important, impressive and ambitious works produced during this period, chosen by the artist for inclusion in his major 1973 Tate retrospective and discussed in the body of the catalogue by Richard Morphet at great length. Here Turnbull found a new visual language for his continued exploration of the reciprocity of shapes and signs through the process of modular construction. *Sextet* conveys a great sense of strength and solidity, with six painted stainless steel elements arranged in a manner reminiscent of Neolithic stone circles, encouraging viewers to interact with each individual form and engage with the work in its entirety.

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

## WILLIAM SCOTT, R.A.

1913-1989

### Dark Earth Scheme

signed and dated 73 on the reverse  
oil on canvas  
168.5 by 173cm.; 66¼ by 68in.

#### PROVENANCE

Gimpel Fils, London, where acquired by Dr John O'Driscoll, September 1974, and thence by descent to the present owner

#### EXHIBITED

Zurich, Gimpel & Hanover Galerie, *William Scott. Neue Bilder/ Recent Paintings*, 9th March - 13th April 1974, cat. no.12, illustrated; Belfast, Ulster Museum, *William Scott*, 13th June - 16th November 1986, cat. no.72, with tour, (as *Brown Earth Scheme*); Dublin, Irish Museum of Modern Art, *William Scott: Paintings and Drawings*, 22nd July - 1st November 1998, cat. no.73, illustrated.

#### LITERATURE

Norbert Lynton, *William Scott*, Thames & Hudson, London, 2004, p.328 (as *Brown Earth Scheme*); Sarah Whitfield (ed.), *William Scott: Catalogue Raisonné of Oil Paintings, Vol.4, 1969-1989*, Thames & Hudson in association with the William Scott Foundation, London, 2013, cat. no.766, illustrated p.151.

We are grateful to The William Scott Foundation for their kind assistance with the cataloguing of the present work.

⊕ **W £ 200,000-300,000**  
**€ 230,000-345,000 US\$ 284,000-426,000**

Encapsulating the concerns that had preoccupied Scott throughout his career, *Dark Earth Scheme* is an outstanding illustration of Scott's mature oeuvre. Following the energetic and rhythmic nature of his series of 'Berlin Blues' from the mid 1960s (see lot 26) and the outburst of curvilinear shapes and forms that he developed for murals at Altnagelvin Hospital, Londonderry and the new Irish Television Centre, Dublin, Scott's work from the late 1960s and '70s took on a fresh and understated aesthetic. His new pictures marked a return to the still life subject matter that had been a major fascination throughout his life and which had become fundamental to both the form and content of his work.

The genesis for his life-long treatment of the theme was a visit to an exhibition in Paris in the summer of 1946 entitled 'A Thousand Years of Still Life Painting' which left him 'really overwhelmed by the fact that the subject had hardly changed for 1000 years, and yet each generation in turn expressed its own period and feelings and time within this terribly limited narrow range of the still life' (Scott, quoted in Norbert Lynton,

*William Scott*, Thames & Hudson, London, 2004, p.61). Despite the seemingly 'limited' subject, the exhibition clearly left him in no doubt as to the power of the genre and its capacity for artistic creativity. By 1969, the year that marked his new series on the still-life theme, Scott had developed a limited vocabulary of distinctive forms evident in the present work: the long-handled frying pan and square bowl placed on a flattened table top. Scott explained the origin of his use of these objects in his work and in particular the frying pan in a letter of 1952: 'I felt that in painting my own familiar objects I might imbue them with a conviction characteristic of both myself and my race, if the guitar was to Braque his Madonna the frying pan would be my guitar. Black was a colour I was fond of and I possessed at that moment a very black pan' (Scott, quoted in Sarah Whitefield, *William Scott*, Tate Publishing, London, 2013, p.25).

The instantly recognisable forms of vessels clearly reference early works such as *The Frying Pan* (1946, Arts Council Collection, Hayward Gallery, London). However, the minimalist handling also demonstrates the evolution of Scott's work in an abstract direction since the 1940s and a new sense of space pervades this large-scale work. Scott has removed the perspective of his earlier still lifes so the familiar objects are placed, not on a table, but on a backdrop of deep rich brown pigments. The paint has not been knifed onto the canvas, instead it has been applied by brush in thin coats creating a flat delicate surface. The iconic black pan and bowls are silhouetted in their simplest forms through a limited palette of orange, white, black and brown. In simplifying the composition, Scott has reduced the number of objects, each of which is carefully placed to create a harmonious balance within the work, allowing Scott to concentrate on the division of space and form, which was an overriding interest to him at the time.

Moving on from the first works in the series such as *Still Life Brown with Black Note* (1969, Irish Museum of Modern Art, Dublin), the present work, painted in 1973 – the year after his major retrospective at the Tate, London – represents the climax of this group, where a restricted palette of colours specific to each work allowed the artist to explore different variations on the same theme. The rich, ochre tones of the present work provide a marked contrast to the cooler tones of other works from the period such as *Still Life Muted* (1973, Merrion Hotel Collection, Dublin) and *Linear Still life* (1973, Minneapolis Institute of Arts). The combination of elements demonstrates the purity of the artist's vision and provides a clear indication of the artist's absolute enjoyment and command of his subject.

That Dr John O'Driscoll, one of Ireland's most significant collectors of International Modernism and a supporter of the contemporary Irish Art scene, chose this work for his collection, purchasing it direct from Gimpel Fils following the exhibition in 1974, is testament to its importance. *Dark Earth Scheme* would have hung alongside works by Kees van Dongen, Paul Signac, Edgar Degas, Joan Mitchell, Alexander Calder, Roy Lichtenstein and Alberto Giacometti, as well as Scott's friend and supporter Patrick Heron.





'The forms I use are the forms I see about me and  
the forms I have dreamed about since I was a child..!'

**WILLIAM SCOTT**

(quoted in Lawrence Alloway, *Nine Abstract Artists: Their Work Theory*,  
Alec Tiranti Ltd, London, 1954).

## ROGER HILTON

1911-1975

1967

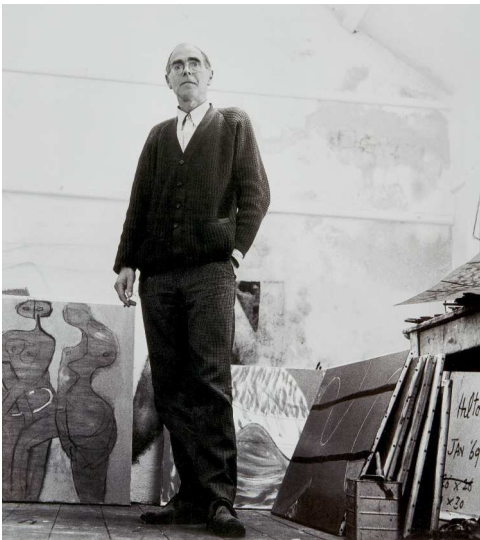
signed, dated '67 and inscribed on the reverse  
oil and charcoal on canvas  
91 by 91cm.; 36 by 36in.

### PROVENANCE

Private Collection, London  
Their sale, Christie's London, 23rd October 1996, lot 87,  
where acquired by the present owner

⊕ £ 70,000-100,000

€ 80,500-115,000 US\$ 99,500-142,000



Roger Hilton in his studio. Photograph by Jorge Lewinski  
© The Lewinski Archive at Chatsworth / Bridgeman Image

Until very recently, major oils by Roger Hilton have appeared all too rarely on the auction market. As a result, his was a discrete market, of private collectors, the majority of whom rarely own just the one Hilton. In the last eighteen months, however, four mature oils have appeared at auction, unsurprisingly setting record prices. The appearance of *1967*, last seen over 20 years ago, is therefore yet another marker in this transformation of Hilton's market, as finally a wider audience is able to experience the best of this singular artist, whose work should stand shoulder-to-shoulder with the best of *avant-garde* abstract painting of the 1950s and '60s, from Europe or America.

Hilton's paintings were always rare, even before they became locked-down amongst the Hilton *cognoscenti*, as he was never the most prolific of artists. His working day always began at home, where he would draw, working his ideas down into their most economical expression. These drawings are often figurative, albeit with the figure boiled down to the point of abstraction and it was these abstracted traces that Hilton would then take with him to the studio in the afternoon. It is what gives his painting its unique quality: his forms have a presence to them, an emotional weight. This can be seen very clearly in *1967*, which can read as an artfully balanced arrangement of shapes, in an exquisite harmony of black, ochres, umbers and a dark burnt red. Yet this would be to see only a fraction of the work, as it pulses with a physical – corporeal – presence. One can't help but *feel* (and this word is used here deliberately) the crook of an elbow, the bend of a knee, the curve of a belly or the outline of a breast. This sense grounds Hilton's work in our world, in the viewer's body. It makes it existential in a way that figurative art is meant to be.

By the time he painted *1967*, Hilton had moved permanently to St Ives, where the division between home and studio became less and less distinct and paintings were made at an even slower rate. The work also takes on a more graphic quality: the skein of charcoal under-drawing that Hilton previously left deliberately visible starts to disappear, as he maps his works directly with the brush. Forms take on a harder edge. Hilton's later paintings in many ways resemble the later figurative works of Philip Guston. Whilst superficially miles apart, they have the same casual power, a brilliance masked by a deliberately rough technique, and a dark humour woven into every gesture. It's a strange quirk of both Hilton and Guston's careers that as they progressed, their painting became less sophisticated, more raw. Yet Hilton had always sensed this. As he wrote back in 1961, in an introduction to his show at Galerie Charles Lienhard in Zurich, 'at heart everyone knows that beneath the everyday appearance of things are hidden truths which intuition alone can grasp. Today, when everything is put in question, man is trying again to orientate himself...there is no excuse for fooling around. I see art as an instrument of truth or nothing' (quoted in Andrew Lambirth, *Roger Hilton*, Thames & Hudson 2004, p.160).





## LYNN CHADWICK, R.A.

1914-2003

### Beast XXI

signed, dated 59, numbered 315 and 1/6 and stamped with foundry mark  
bronze  
length: 96.5cm.; 38in.  
Conceived in 1959, cast by Brotal in 1960, the present work is number 1 from the edition of 6.

#### PROVENANCE

Acquired directly from the Artist by the architect Kenneth Scott in 1960 and thence by descent to the present owner

#### EXHIBITED

Hanover, Kestner-Gesellschaft, *Kenneth Armitage, Lynn Chadwick*, 12th April - 15th May 1960, cat. no.68, illustrated (another cast), with tour to Ulmer Museum, Ulm; Städtische Kunstmuseum, Duisberg; Haus am Waldsee, Berlin and Städtische Kunstsammlung, Nuremberg;  
New York, Knoedler Galleries, *Lynn Chadwick*, 3rd - 28th January 1961, illustrated (another cast);  
Bregenz, *Englischer Kunst der Gegenwart*, 1977, cat. no.58 (another cast);  
London, Grosvenor Gallery, *Sculpture of the 20th Century by British and European Artists*, 21st - 31st October 2003, cat. no.7, illustrated (another cast).

#### LITERATURE

'Nel Ghana, regione di Accra', *Domus*, 393, August 1962, illustrated (this cast);  
Dennis Farr and Eva Chadwick, *Lynn Chadwick Sculptor*, Lund Humphries, Farnham, 2014, cat. no.315, illustrated p.182.

We are grateful to The Estate of Lynn Chadwick for their kind assistance with the cataloguing of this lot.

‡ ⊕ £ 100,000-150,000

€ 115,000-173,000 US\$ 142,000-213,000

Chadwick first struck upon the beast as a subject in 1955, and it was to become a theme to which he frequently returned, inspiring some of his best work. It may be significant that earlier in the year he visited Mykonos and Delos and saw the ancient remains of the famous avenue of lions at Delos, that have been dated to the second quarter of the sixth century B.C. He greatly admired these ancient sculptures with their menacing posture and weathered forms and they may have been a catalyst for his preoccupation with the subject (Dennis Farr, *Lynn Chadwick*, Tate Publishing, London, 2003, pp.51-52). The beast allowed Chadwick to create a sculptural metaphor for the essence of animality without ensnaring him in the representational or illusionistic. Superficially an abstraction, these works do not represent a particular kind of beast; instead they pulsate with a mysterious animal vigour.

*Beast XXI* is a lithe creature with an alert, anxious, and threatening presence. Its surface is shattered. The sharp angles of its form are led by the long horizontal line that runs through the head, spine and tail. Chadwick did not go to art school and had no formal training as a sculptor. Instead he transferred his experience as an architectural draughtsman to his sculptural technique. He built his sculptures using geometric space frames, welding metal strips together to create an armature, which he referred to as 'drawings in steel rods' (Lynn Chadwick quoted in Michael Bird, *Lynn Chadwick*, Lund Humphries, London, p.28). To these structures Chadwick applied stolid, an immensely strong artificial stone, made of a paste of gypsum and powdered iron which sets hard and could then be filed and chiselled. By hatching and carving the surfaces of his sculptures, Chadwick made them vital and alive. However, the armature, even after filling-in, is never disguised, but becomes an essential part of the surface, evoking tensions of muscle, skin and bone. In the later part of the decade, Chadwick began very successfully to cast these works in bronze. This was a more durable material than iron and composition and one that allowed for the production of several casts. Its sleeker surface also better complemented the angular form of the works. A polished rib catches the light, drawing the eye quickly about the body in the direction lines of the armature that show underneath the skin, creating a tense dynamism.

As with most of Chadwick's works of the 1950s, *Beast XXI* speaks in the vocabulary of the 'geometry of fear'. This term was coined in 1952 by the poet and art critic Herbert Read. He used the phrase in a review of the British pavilion at the Venice Biennale. The British contribution was an exhibition of the work from a group of young sculptors, including Robert Adams, Kenneth Armitage, Reg Butler, Geoffrey Clarke, Bernard Meadows, Eduardo Paolozzi, William Turnbull and of course Lynn Chadwick, who had emerged immediately after the Second World War, following in the footsteps of Henry Moore. Their work was characterised by spiky, alien-looking twisted and tortured figures. These were executed in pitted bronze or welded metal and vividly expressed a range of states of mind and emotions related to the anxieties and fears of the post-war period. Read wrote: 'These new images belong to the iconography of despair, or of defiance; and the more innocent the artist, the more effectively he transmits the collective guilt. Here are images of flight, or ragged claws "scuttling across the floors of silent seas", of excoriated flesh, frustrated sex, the geometry of fear' (Herbert Read, 'New Aspects of British Sculpture', *The XXVI Venice Biennale: The British Pavilion*, 1952).





Sotheby's <sup>EST. 1744</sup>

Collectors gather here.

FRANCIS CAMPBELL BOILEAU  
CADELL, R.S.A., R.S.W.  
Reflection  
Estimate £400,000–600,000



## THE COLOURISTS

Pictures from the Harrison Collection

Auction London 12 June 2018

Viewing 8 – 12 June

34–35 NEW BOND STREET, LONDON W1A 2AA

ENQUIRIES +44 (0)20 7293 5497 THOMAS.PODD@SOTHEBYS.COM  
SOTHEBYS.COM/COLOURISTS

DOWNLOAD SOTHEBY'S APP  
FOLLOW US @SOTHEBYS  
#SOTHEBYSSCOTTISHART





Sotheby's EST. 1744

Collectors gather here.

DAME LUCIE RIE  
Emerald Green Bowl  
with Bronzed Rim  
Estimate £20,000–30,000

DAME LUCIE RIE  
Sgraffito Bowl with Terracotta  
Banding and Turquoise Ring  
Estimate £18,000–25,000



**Made In Britain**

Auction London 18 September 2018

Closing for consignments June 2018

34–35 NEW BOND STREET, LONDON W1A 2AA

ENQUIRIES +44 (0)20 7293 6483 ROBIN.CAWDRON-STEWART@SOTHEBYS.COM  
SOTHEBYS.COM/MADEINBRITAIN

DOWNLOAD SOTHEBY'S APP  
FOLLOW US @SOTHEBYS  
#SOTHEBYSMODBRIT



Sotheby's EST.  
1744

Collectors gather here.



JOHN WILLIAM WATERHOUSE  
The Siren  
Estimate £1,000,000–1,500,000

**Victorian, Pre-Raphaelite  
& British Impressionist Art**  
Auction London 12 July 2018

34–35 NEW BOND STREET, LONDON W1A 2AA  
ENQUIRIES +44 (0)207 293 5731 SIMON.TOLL@SOTHEBYS.COM  
SOTHEBYS.COM/VICTORIAN

DOWNLOAD SOTHEBY'S APP  
FOLLOW US @SOTHEBYS  
#SOTHEBYSBRITISH







# Sotheby's

## ABSENTEE/TELEPHONE BIDDING FORM

**Sale Number** L18140 | **Sale Title** MODERN & POST-WAR BRITISH ART EVENING SALE | **Sale Date** 12 JUNE 2018

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

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

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

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

Telephone number during the sale (telephone bids only) \_\_\_\_\_

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

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

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

NAME AND ADDRESS \_\_\_\_\_

POSTAL CODE \_\_\_\_\_ COUNTRY \_\_\_\_\_

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

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

SIGNATURE \_\_\_\_\_

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

## GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

---

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

### General

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

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

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

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

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

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

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

### Completing This Form

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

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

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

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

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

### New Clients

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

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

### Conditions of Absentee & Telephone Bidding

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

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

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

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

### Payment

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

### Data Protection

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

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



## BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult [www.sothebys.com](http://www.sothebys.com) for the most up to date cataloguing of the property in this catalogue.

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

### 1. BEFORE THE AUCTION

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

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

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

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

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

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

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

### 2. DURING THE AUCTION

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

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

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

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

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

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

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

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

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

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

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

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

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

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

### 3. AFTER THE AUCTION

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

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.

- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

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

**Bank transfers** Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve

the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

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

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

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

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

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

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

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

**Shipping** Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery.

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

Fax +44 (0)20 7293 5910  
Email: ukpostsaleservices@sothebys.com

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

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

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

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

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

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £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  
UK LICENCE THRESHOLD: £10,000  
Textiles (excluding carpets and tapestries)  
UK LICENCE THRESHOLD: £12,000  
British Historical Portraits  
UK LICENCE THRESHOLD: £10,000

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

**Endangered Species** Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

## EXPLANATION OF SYMBOLS

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

#### ◊ Guaranteed Property

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

#### ▲ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an

economic interest in the lot equivalent to an ownership interest.

#### ⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. 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 reinvoicing 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 □ SYMBOL

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

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

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

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

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

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

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

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

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

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

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

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

## 5. EXPORTS FROM THE EUROPEAN UNION

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

**Property with no VAT symbol (see paragraph 1)**

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

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

### Property with a † symbol

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

### Property with a ‡ or a Ω symbol

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

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

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

### Proof of export required

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

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

## 6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

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

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

## 7. SALES AND USE TAXES

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

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

## CONDITIONS OF BUSINESS FOR BUYERS

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

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

## 1. INTRODUCTION

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

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;
- (iii) Sotheby's Authenticity Guarantee as published 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 Guarante

tee 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 Seller's 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 gather-

ing 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 AND US DOLLARS

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

£1 = US\$1.4197

£1 = €1.1498

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&S US

### GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition

is a statement of opinion and is not to be taken as a statement of fact.

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

#### 1 GIOVANNI BELLINI

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

#### 2 ATTRIBUTED TO GIOVANNI BELLINI

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

#### 3 STUDIO OF GIOVANNI BELLINI

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

#### 4 CIRCLE OF GIOVANNI BELLINI

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

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

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

#### 6 MANNER OF GIOVANNI BELLINI

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

#### 7 AFTER GIOVANNI BELLINI

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

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

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

10 Dimensions are given height before width.

11 Pictures are framed unless otherwise stated.

1/03 NBS\_GLOS\_BRIT PICS



## INTERNATIONAL DEPARTMENTS

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

### MODERN & POST WAR BRITISH ART

#### London

Frances Christie  
*Head of Department*  
+44 (0)20 7293 5575

Simon Hucker  
*Senior Director*  
+44 (0)20 7293 5381

Lydia Wingfield Digby  
*Deputy Director*  
+44 (0)20 7293 5268

Bryn Sayles  
*Deputy Director*  
+44 (0)20 7293 5560

Robin Cawdron-Stewart  
*Deputy Director*  
+44 (0)20 7293 5483

Claudia Coates  
*Specialist*  
+44 (0)20 7293 5707

Julia Fischel  
*Junior Specialist*  
+44 (0)20 7293 5051

Nicholas Hemming-Brown  
*Junior Specialist*  
+44 (0)20 7293 6424

Susan Kent  
*Consultant*  
+44 (0)20 7293 6424

### BRITISH & IRISH ART

#### London

Simon Toll  
*Head of Department*  
+44 (0)20 7293 5731

Charlie Minter  
*Deputy Director*  
+44 (0)20 7293 5925

Thomas Podd  
*Specialist*  
+44 (0)20 7293 5497

#### New York

Tom Denzler  
*Senior Vice President*  
+1 212 606 7916

#### Canada

Lucila Portoraro  
*Associate Vice President*  
+1 416 926 1734

### SCOTTISH ART

#### London

Thomas Podd  
*Specialist*  
+44 (0)20 7293 5497

#### Edinburgh

Angus Milner-Brown  
*Director*  
+44 (0)131 558 7799

### IRISH ART

#### London

Charlie Minter  
*Deputy Director*  
+44 (0)20 7293 5925

#### Dublin

Arabella Bishop  
*Senior Director*  
+353 1671 1786

## FORTHCOMING AUCTIONS

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

**HOWARD HODGKIN  
WORKING ON PAPER**  
12 June 2018  
London

**MODERN & POST-WAR  
BRITISH ART DAY SALE**  
13 June 2018  
London

**THE COLOURISTS:  
PICTURES FROM THE  
HARRISON COLLECTION**  
12 June 2018  
London

**MADE IN BRITAIN**  
18 September 2018  
London

## INDEX

Armitage, K. 23

Caulfield, P. 27

Chadwick, L. 31

Churchill, W. 4, 5, 6

Hepworth, B. 19

Hilton, R. 30

John, A. 14

Lanyon, P. 24

Lowry, L.S. 1, 2, 3, 15, 16

Moore, H. 8, 9, 17, 21

Nicholson, B. 18, 20, 22

Piper, J. 7

Roberts, W. 11

Scott, W. 26, 29

Spencer, S. 12, 13

Turnbull, W. 25, 28

Vaughan, K. 10



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



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

Photography  
Donald Thompson  
Brian Watt  
Catalogue Designer  
Philip Alsop  
Colour Editor  
Lee Hillier  
Production Controller  
Gaelle Monin



**BOARD OF DIRECTORS**

Domenico De Sole

**Chairman of the Board**

The Duke of Devonshire

**Deputy Chairman of the Board**

Tad Smith

**President and**

**Chief Executive Officer**

Jessica Bibliowicz

Linus W. L. Cheung

Kevin Conroy

Daniel S. Loeb

Olivier Reza

Marsha E. Simms

Diana L. Taylor

Dennis M. Weibling

Harry J. Wilson

**SOTHEBY'S  
EXECUTIVE MANAGEMENT**

Jill Bright

**Human Resources**

**& Administration**

**Worldwide**

Amy Cappellazzo

**Chairman**

**Fine Art Division**

Valentino D. Carlotti

**Business Development**

**Worldwide**

Kevin Ching

**Chief Executive Officer**

**Asia**

Adam Chinn

**Chief Operating Officer**

**Worldwide**

Lauren Gioia

**Communications**

**Worldwide**

David Goodman

**Digital Development**

**& Marketing**

**Worldwide**

Mike Goss

**Chief Financial Officer**

Scott Henry

**Technology & Operations**

**Worldwide**

Jane Levine

**Chief Compliance Counsel**

**Worldwide**

Laurence Nicolas

**Global Managing Director**

**Jewelry & Watches**

Jonathan Olsoff

**General Counsel**

**Worldwide**

Jan Prasens

**Managing Director**

**Europe, Middle East, Russia,**

**India and Africa**

Allan Schwartzman

**Chairman**

**Fine Art Division**

**SOTHEBY'S INTERNATIONAL  
COUNCIL**

Robin Woodhead

**Chairman**

**Sotheby's International**

John Marion

**Honorary Chairman**

Juan Abelló

Judy Hart Angelo

Anna Catharina Astrup

Nicolas Berggruen

Philippe Bertherat

Lavinia Borromeo

Dr. Alice Y.T. Cheng

Laura M. Cha

Halit Cingilioğlu

Jasper Conran

Henry Cornell

Quinten Dreesmann

Ulla Dreyfus-Best

Jean Marc Etlin

Tania Fares

Comte Serge de Ganay

Ann Getty

Yassmin Ghandehari

Charles de Gunzburg

Ronnie F. Heyman

Shalini Hinduja

Pansy Ho

Prince Aryn Aga Khan

Catherine Lagrange

Edward Lee

Jean-Claude Marian

Batia Ofer

Georg von Opel

Marchesa Laudomia Pucci Castellano

David Ross

Patrizia Memmo Ruspoli

Rolf Sachs

René H. Scharf

Biggi Schuler-Voith

Judith Taubman

Olivier Widmaier Picasso

The Hon. Hilary M. Weston,

CM, CVO, OOnt

**CHAIRMAN'S OFFICE****AMERICAS**

Lisa Dennison

Benjamin Doller

George Wachter

Thomas Bompard

Lulu Creel

August Uribe

**EUROPE**

Oliver Barker

Helena Newman

Mario Tavella

Dr. Philipp Herzog von Württemberg

David Bennett

Lord Dalmeny

Claudia Dwek

Edward Gibbs

Caroline Lang

Lord Poltmore

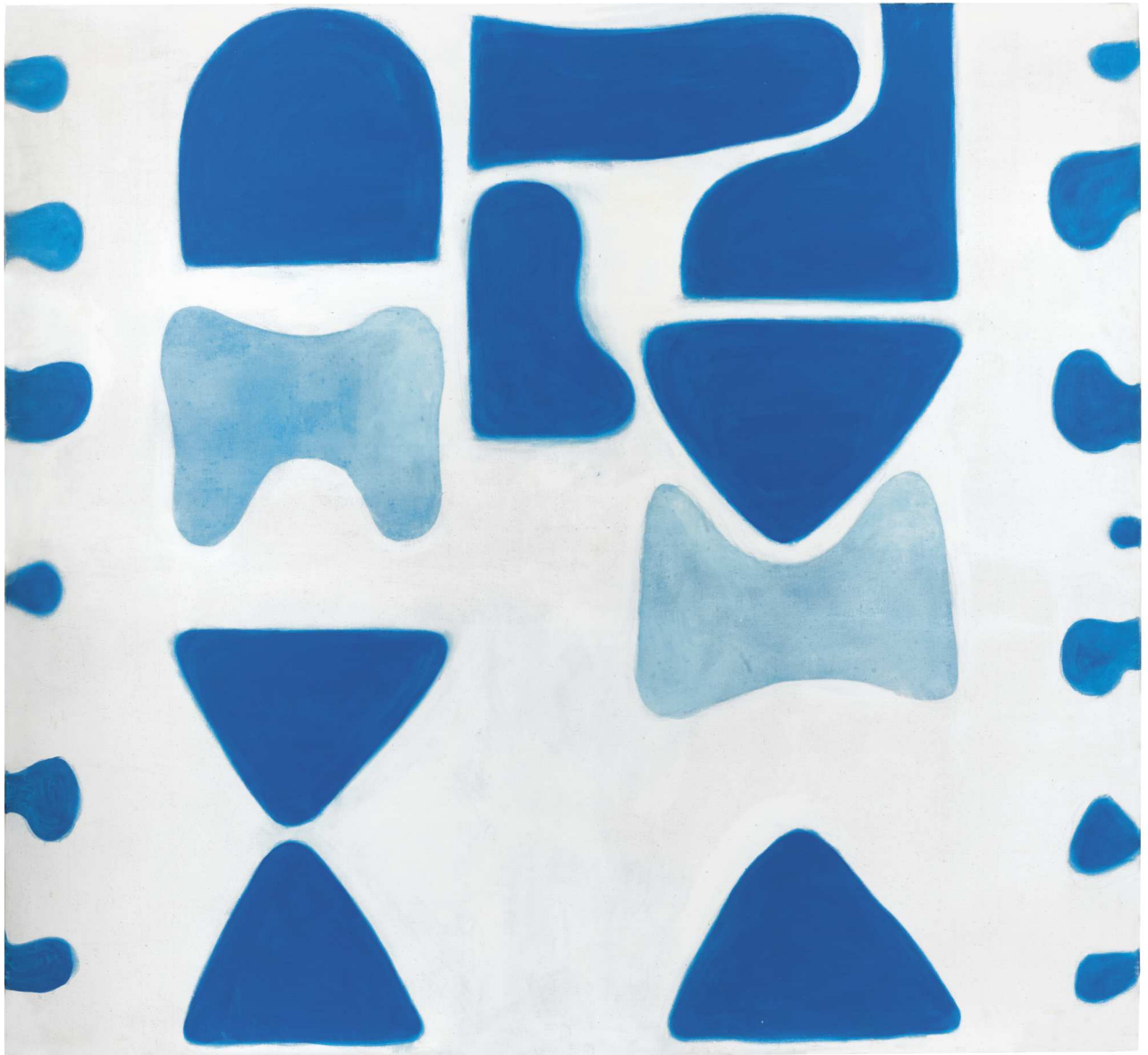
**ASIA**

Patti Wong

Nicolas Chow

Richard C. Buckley

Quek Chin Yeow



**Sotheby's** EST. 1744  
Collectors gather here.