

Sotheby's EST. 1744



MODERN & POST-WAR  
BRITISH ART

DAY SALE  
LONDON 13 JUNE 2018

Wilfred  
Robert  
1971



FRONT COVER  
LOT 524 (DETAIL)  
THIS PAGE  
LOT 540 (DETAIL)





THIS PAGE  
LOT 521 (DETAIL)

# MODERN & POST-WAR BRITISH ART

DAY SALE

13 JUNE AT 10.30 AM  
AUCTION IN LONDON  
SALE L18141

## 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

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## 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:

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



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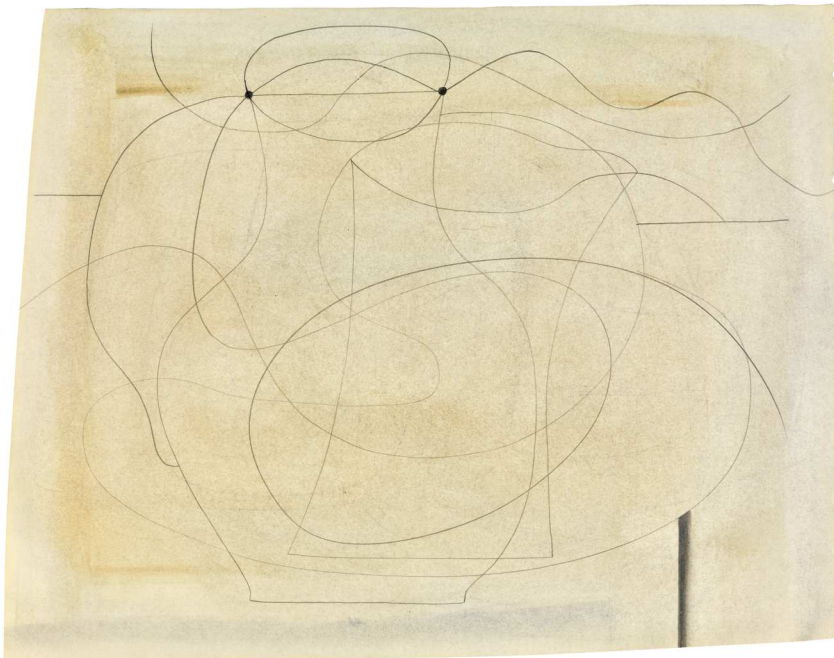






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501

501

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**BEN NICHOLSON, O.M.**

1894-1982

**two jugs**

oil wash and pencil on shaped paper  
35 by 42cm.; 13½ by 16½in.  
Executed in 1970.

**PROVENANCE**

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

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

£ 10,000-15,000  
€ 11,500-17,300 US\$ 14,200-21,300

502

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**BEN NICHOLSON, O.M.**

1894-1982

**Olympia**

pencil, wash and oil wash on shaped paper  
38.5 by 52cm.; 15¼ by 22½in.  
Executed circa 1973.

**PROVENANCE**

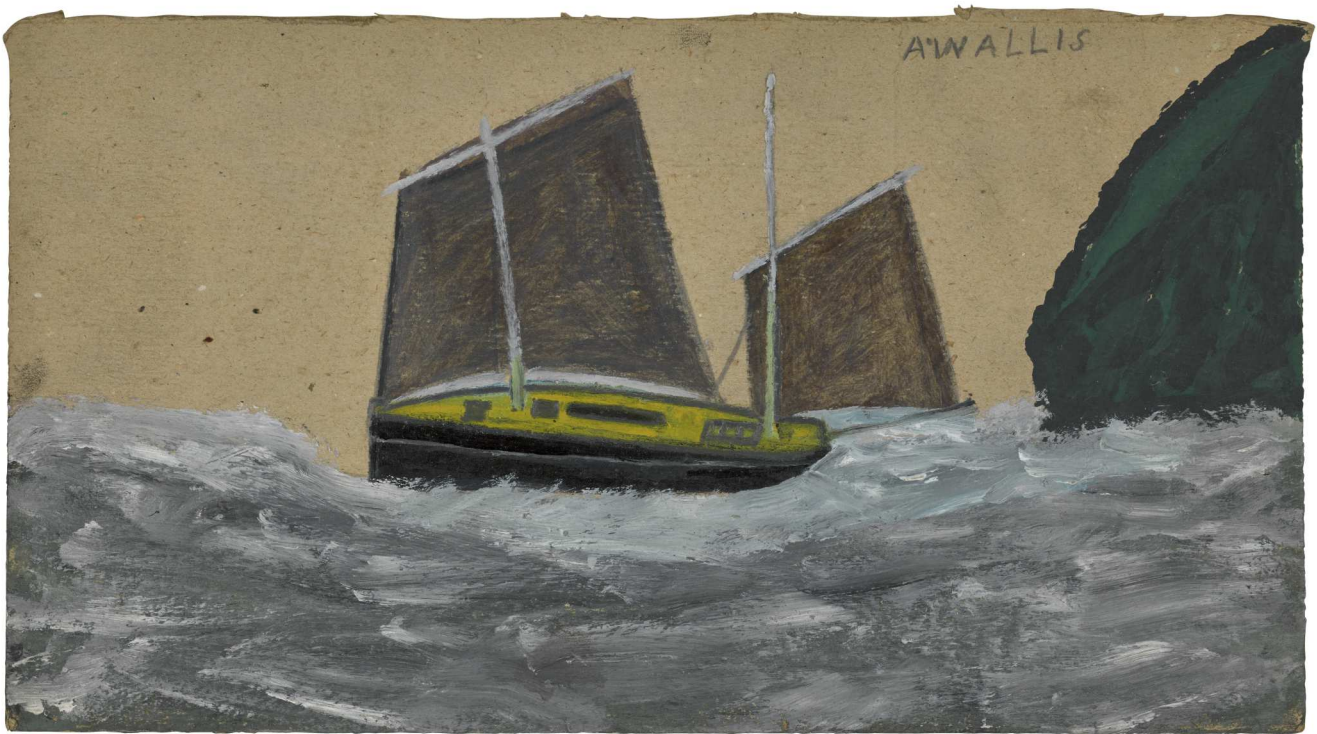
Waddington Galleries, London, where acquired by  
the present owner in 1990

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

£ 12,000-18,000  
€ 13,800-20,700 US\$ 17,100-25,600



502



'What I do mosley is what use To Bee  
out of my own memery what we may  
never see again as Thing are altered all To  
gether Ther is nothing what Ever do not  
look like what it was sence I Can Rember.'

**ALFRED WALLIS**

(letter to Jim Ede, 6th April 1935, quoted in Jovan Nicholson,  
*Art and Life*, exh. cat. Dulwich Picture Gallery, 2013, p.120).

503

**ALFRED WALLIS**

1855 - 1942

**Lugger**

signed

oil, household paint, wax crayon and pencil on card  
18.5 by 33.5cm.; 7¼ by 13¼in.

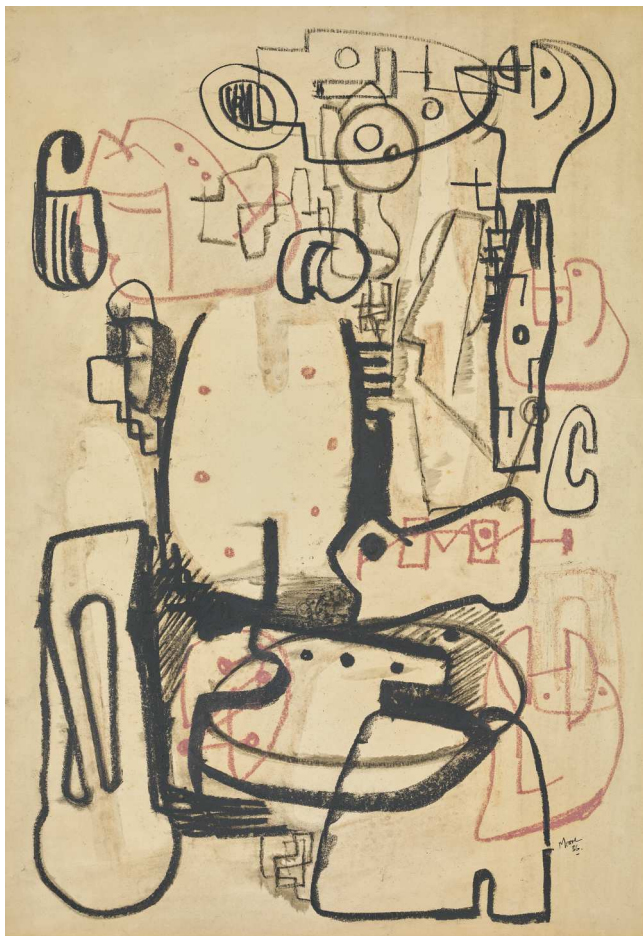
**PROVENANCE**

The Estate of Marie Walker-Last  
Their sale, Tennant's Dorchester, 18th  
November 2017, lot 131, from whom acquired by  
the present owner

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

£ 20,000-30,000

€ 23,000-34,500 US\$ 28,400-42,600



504

504

PROPERTY FROM A PRIVATE COLLECTION, TORONTO

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

1898-1986

**Drawing for Sculpture**

signed and dated 36.  
charcoal, pastel and wash on paper  
56 by 39cm.; 22 by 15½in.

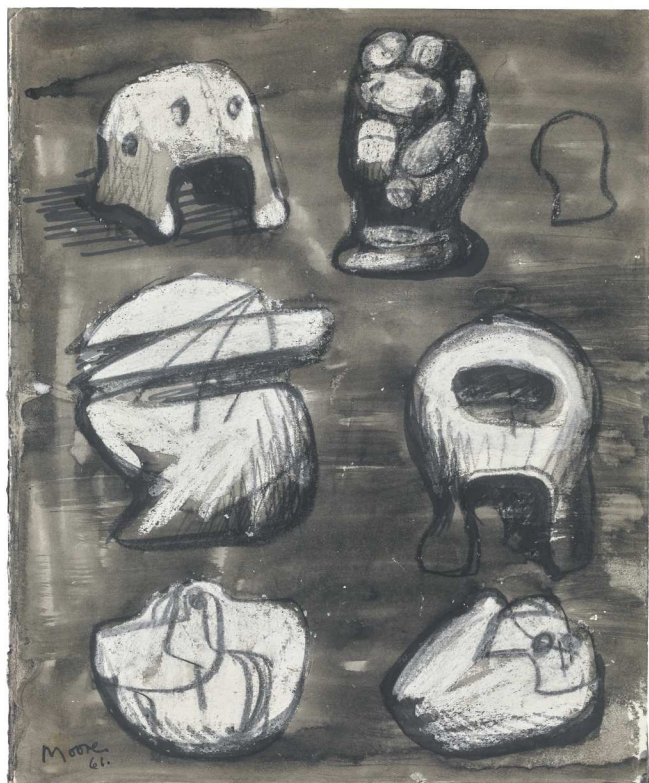
**PROVENANCE**

Hanover Gallery, London  
Robert Morse, London  
Private Collection, U.S.A.  
Galerie le chat Bernard, Chicago

**LITERATURE**

Ann Garrould (ed.), *Henry Moore, Complete Drawing, Vol.2*, The Henry Moore Foundation in association with Lund Humphries, London, 1998, cat. no.AG36.15, illustrated p.171.

£ 15,000-25,000  
€ 17,300-28,800 US\$ 21,300-35,500



505

505

PROPERTY FROM A PRIVATE COLLECTION, TORONTO

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

1898-1986

**Helmet Heads**

signed, inscribed and dated 61.  
pen and ink, wax crayon, chalk and ink wash on paper  
29 by 24cm.; 11½ by 9½in.  
Executed in 1961-62.

**PROVENANCE**

Galerie Gérard Cramer, Geneva  
Harvey Gore  
Andrew Purches, London  
Mercury Gallery, London  
Jerrold Morris Gallery, Toronto, where acquired by the present owner, 26th August 1976

**EXHIBITED**

Geneva, Galerie Gérard Cramer, *Henry Moore: Sculptures, Dessins, Estampes*, 1962-63, cat. no.37.

**LITERATURE**

Ann Garrould (ed.), *Henry Moore, Complete Drawings, Vol.4*, The Henry Moore Foundation in association with Lund Humphries, London, 1998, cat. no.61-62.31, p.160, illustrated p.161.

£ 12,000-18,000  
€ 13,800-20,700 US\$ 17,100-25,600

**DAME BARBARA HEPWORTH**

1903-1975

**Mother and Child**

signed with initials, numbered 9/9 on the underside and

stamped with foundry mark

polished bronze

height (excluding base): 11.5cm.; 4½in.

Conceived in 1934 and cast in 1972 by William Darby with Barbara Hepworth from the 1934 ironstone carving, the present work is number 9 from the edition of 9 plus 1 Artist's Cast.

**PROVENANCE**

William Darby

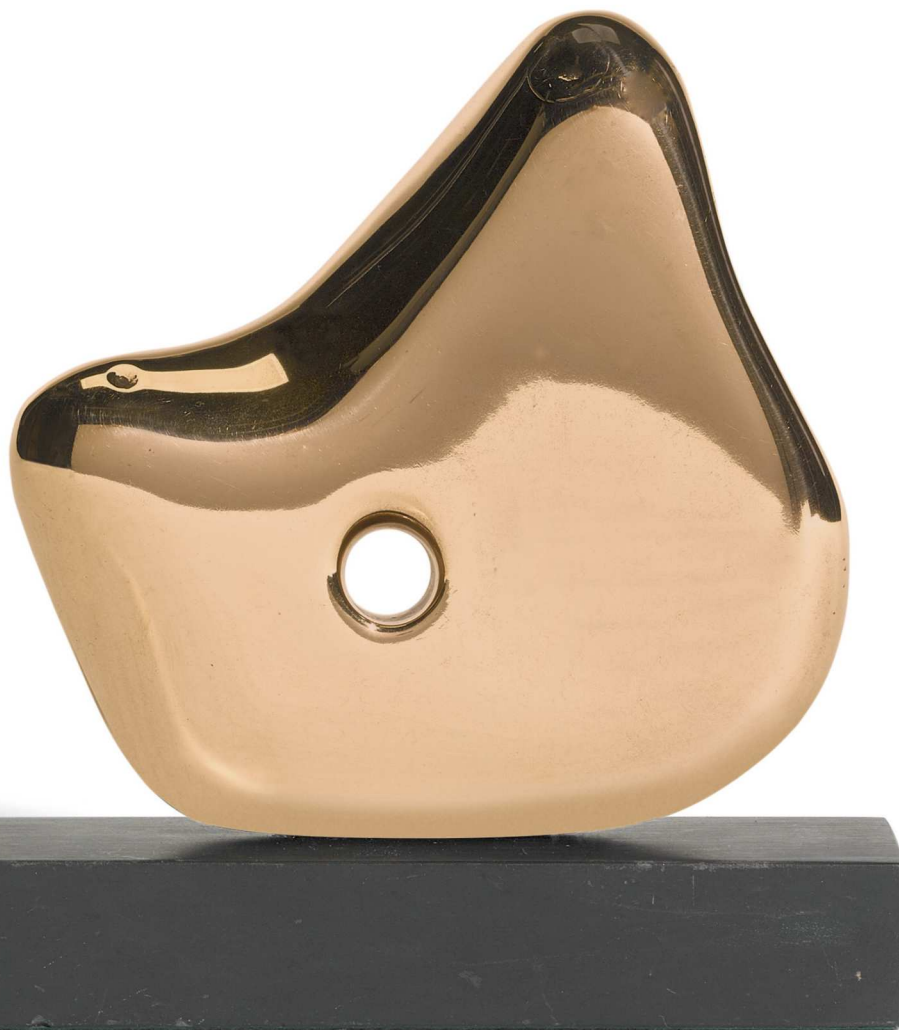
Steve Tokaruk, London, where acquired by the present owner, April 1975

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.BH558.

See note at [SOTHEBYS.COM](http://SOTHEBYS.COM)

⊕ £ 40,000-60,000

€ 46,000-69,000 US\$ 57,000-85,500





507

507

## PAUL NASH

1889-1946

### Landscape of the Toad's Mouth Rock

signed with monogram, inscribed and dedicated pencil, watercolour and crayon on paper  
20 by 28cm.; 8 by 11in.  
Executed in 1943.

#### PROVENANCE

Gifted by the Artist to Richard Seddon in 1943, by whom gifted to the previous owner  
Their sale, Christie's London, 4th June 2004, lot 37, where acquired by the present owner

#### EXHIBITED

Sheffield, Graves Art Gallery, *A Supplementary Collection to the Paul Nash Memorial Exhibition*, June 1948, cat. no.3.

#### LITERATURE

Andrew Causey, *Paul Nash*, Oxford University Press, Oxford, 1980, p.461, cat. no.1147.

We are grateful to David Boyd Haycock for his kind assistance with the cataloguing of the present work and lot 556.

See note at [SOTHEBYS.COM](http://SOTHEBYS.COM)

£ 4,000-6,000  
€ 4,600-6,900 US\$ 5,700-8,600



508

508

## JOHN NASH, R.A.

1893-1977

### Landscape, Suffolk

signed  
pencil and watercolour on paper, squared for transfer  
43 by 53.5cm.; 17 by 21in.  
Executed circa 1948-50.

#### PROVENANCE

Private Collection, U.K.

⊕ £ 3,000-5,000  
€ 3,450-5,800 US\$ 4,300-7,100



509

## CHRISTOPHER WOOD

1901-1930

### Ballet Rehearsal

oil on canvas  
81.5 by 100cm.; 32 by 39 1/2 in.  
Executed in 1926.

#### PROVENANCE

Redfern Gallery, London  
Private Collection, London  
Mercury Gallery, London  
Anthony Hepworth Fine Art, Bath, where acquired  
by the present owner, 5th June 2000

#### EXHIBITED

London, New Burlington Galleries, *Christopher Wood: Exhibition of Complete Works*, 3rd March - 2nd April 1938, cat. no.125;  
London, Mercury Gallery, *Christopher Wood: Paintings, Watercolours, Drawings*, 29th June - 23rd July 1977, cat. no.1.

#### LITERATURE

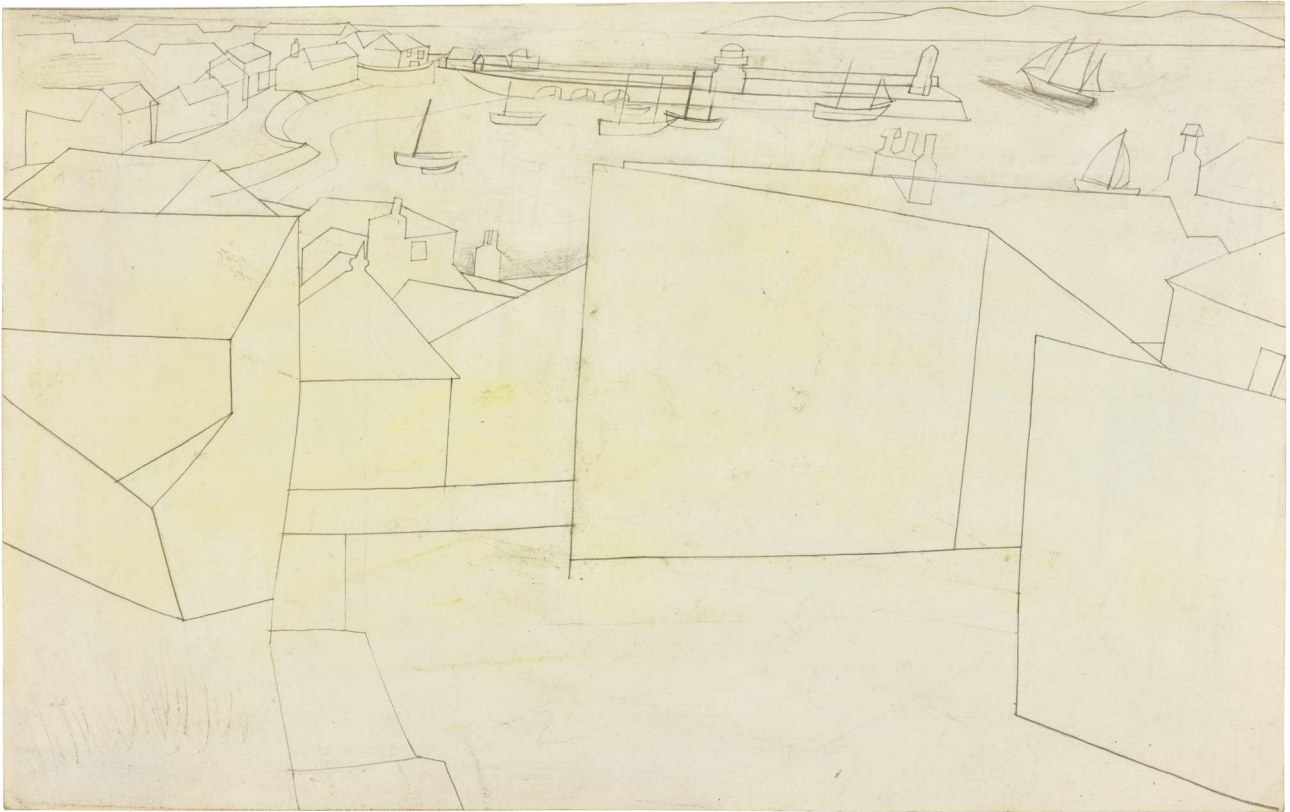
Eric Newton, *Christopher Wood 1901-1930*, Redfern Gallery, London, 1938, cat. no.138.

*Ballet Rehearsal* relates to a large group of drawings that Wood made in 1926 for Serge Diaghilev's production of *Romeo & Juliet* for the Ballet Russes in Paris, for which Wood's close friend, Constant Lambert, was doing the music. As Richard Ingleby writes: 'Diaghilev had decided that the ballet should not be *Romeo and Juliet* itself, but a ballet of a rehearsal for a performance of the ballet' (Richard Ingleby, *Christopher Wood: An English Painter*, Allison & Busby, London, 1995, p.122). *Ballet Rehearsal* was produced during the flurry of excitement Wood felt for the idea. As he wrote to his mother, 'All the scenes are set to represent the rehearsal room of the Russian Ballet, which is a huge empty room with white walls and behind the scenes of a theatre with nothing but ropes and bits of scenery to go on'. Yet, despite this enthusiasm, he was turned

down for the project (eventually passed on to Max Ernst and Joan Miró), something that Wood claims met with Picasso's disapproval, who, on visiting Wood's studio proclaimed (or so the artist tells his mother in a letter) that he could not understand why Diaghilev had refused Wood's designs for the production, which 'simply could not have been better or more beautiful'.

We are grateful to Robert Upstone for his kind assistance with cataloguing the present work. Dr Upstone is preparing the forthcoming catalogue raisonné of the Artist's paintings and would like to hear from owners of Wood's works, so that they can be included in this comprehensive catalogue. Please write to the Christopher Wood Catalogue, c/o Modern & Post-War British Art, Sotheby's, 34-35 New Bond Street, London, W1A 2AA or email [modbrit@sothebys.com](mailto:modbrit@sothebys.com).

£ 40,000-60,000  
€ 46,000-69,000 US\$ 57,000-85,500



510

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

## BEN NICHOLSON, O.M.

1894-1982

### St Ives

signed, titled and dated *aug 27 - 54* on the reverse  
pencil and crayon on paper  
32 by 50cm.; 12<sup>3</sup>/<sub>4</sub> by 19<sup>3</sup>/<sub>4</sub>in.

#### PROVENANCE

Sale, Phillips London, 5th November 1991, lot 83  
Marlborough Graphics, London, where acquired by the present  
owner in 1994

‡ ⊕ £ 15,000-25,000  
€ 17,300-28,800 US\$ 21,300-35,500

'I used to have one or two dreams recurring annually about the sea - I always thought the stories were overdone & the drama & the terrific intense colour - but the real thing has been *much more so*.'

#### BEN NICHOLSON

(letter dated 4th December 1939, quoted in Jeremy Lewison,  
*Ben Nicholson*, Tate, London, 1993, p.59).





'[Wallis] enjoyed talking about his paintings, speaking of them not as paintings but as events and experiences.'

**BEN NICHOLSON**

(Alfred Wallis; *Horizon*, 7, no.37, 1943, p.52 quoted in Jovan Nicholson, *Art and Life*, exh. cat. Dulwich Picture Gallery, 2013, p.120).

511

## ALFRED WALLIS

1855 - 1942

### Ships With Flowering Trees

signed twice  
oil, household paint and pencil on paper  
24 by 33cm.; 9½ by 13in.  
Executed *circa* 1938.

#### PROVENANCE

Margaret Mellis and Francis Davison  
Austin/Desmond Fine Art, London, where acquired by the  
present owner, April 2003

#### EXHIBITED

London, Austin/Desmond, *James Dixon, Mary Jewels, Alfred Wallis, Paintings by Three Self-Taught Artists*, 19th March - 30th April 2003, un-numbered exhibition, illustrated on the front cover.

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

£ 20,000-30,000  
€ 23,000-34,500 US\$ 28,400-42,600



512

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

1898-1986

### Standing and Seated Figures

signed and indistinctly dated 4\_  
coloured crayon, ink and pencil  
29.5 by 24.5cm.; 11½ by 9½in.  
Executed in the 1940s.

#### PROVENANCE

Gifted by the Artist to Albert Spencer Speight  
(the Artist's nephew) as a wedding present in  
1951, and thence by descent to the present owner

The present work is registered with the Henry  
Moore Foundation as HMF 2440a. They have  
suggested a date of *circa* 1948 and are of the  
opinion that the work is from the disbanded  
sketchbook 1947-9 (see ed., Ann Garrould, *Henry  
Moore Complete Drawings 1940-1949*, Volume 3,  
pp.259-277).

‡ ⊕ £ 50,000-70,000  
€ 57,500-85,500 US\$ 71,000-99,500

513

## GEORGE KENNETHSON

1910-1994

### Refugees

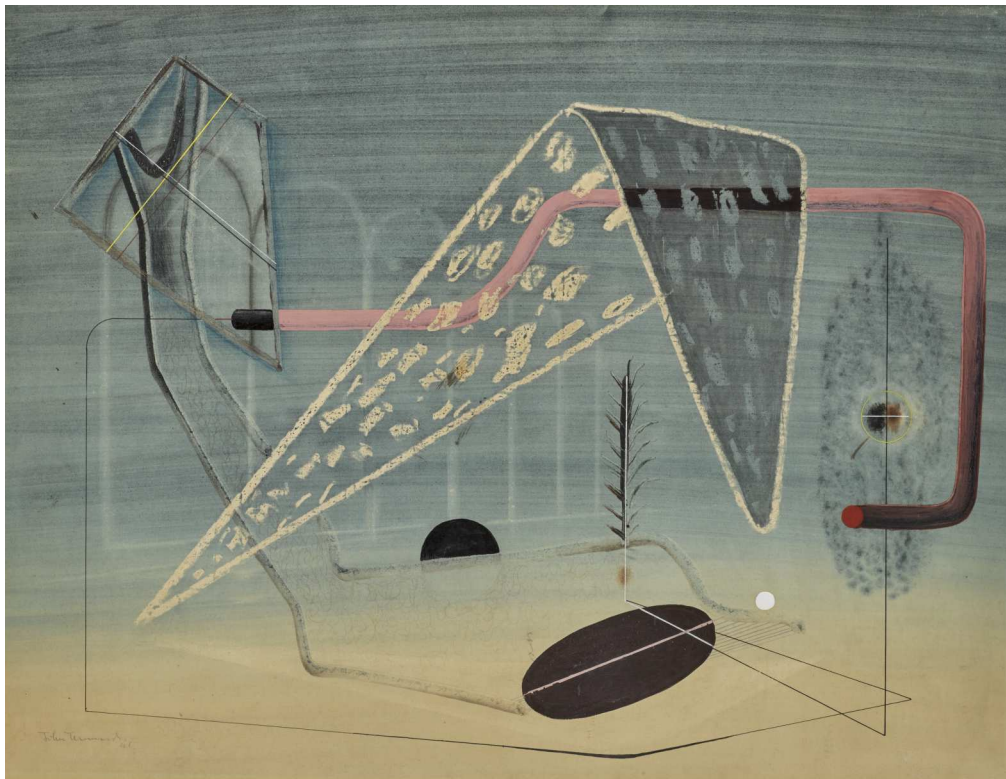
Clipsham stone  
height: 45.5cm.; 18in.  
Carved *circa* the 1970s, the present work is unique.

#### PROVENANCE

The Estate of the Artist

⊕ £ 12,000-18,000  
€ 13,800-20,700 US\$ 17,100-25,600





514



515

514

## JOHN TUNNARD, A.R.A.

1900-1971

### Moonlace

signed and dated 41.; also signed, titled, dated 1941. and inscribed on the reverse  
pencil, watercolour, gouache and wax crayon on paper  
38 by 48.5cm.; 15 by 19¼in.

#### PROVENANCE

Redfern Gallery, London, October 1941  
Sale, Christie's London, 13th June 1986, lot 318  
Sale, Christie's South Kensington, 7th December 2006, lot 287, where acquired by the present owner

#### EXHIBITED

Bremen, Galerie Roche, *John Tunnard Bilder und Zeichnungen 1936-60*, November 1984 (details untraced);  
Durham, Grey College, Durham University, *John Tunnard, His Life and Art from the 1920s to the 1970s*, 3rd - 26th June 2011, cat. no.9;  
Durham, DLI Museum and Durham Art Gallery, *John Tunnard: Nature, Politics and Science*, 18th July - 4th October 2015, cat. no.13.

#### LITERATURE

Alan Peat and Brian Whitton, *John Tunnard, His Life and Work*, Scolar Press, Aldershot, 1997, cat. no.212, p.156.

We are grateful to Professor Brian Whitton for his kind assistance with the cataloguing of the present work and lot 515.

⊕ £ 8,000-12,000

€ 9,200-13,800 US\$ 11,400-17,100



515

**JOHN TUNNARD, A.R.A.**

1900-1971

**Mask**

signed and dated twice *47* and *1947*; also signed, titled and dated *1947* on the reverse  
pen and ink, charcoal, wax crayon, gouache, watercolour and wash on paper  
56 by 39cm.; 22 by 15¼in.

**PROVENANCE**

Dalzell-Hatfield Galleries, Los Angeles  
Sale, A.N. Abell Auction Company, 15th October 2017, lot 361, where acquired by the present owner

**EXHIBITED**

Los Angeles, Pasadena Art Museum (details untraced).

⊕ **£ 7,000-10,000**  
**€ 8,100-11,500 US\$ 10,000-14,200**

516

**TRISTRAM HILLIER, R.A.**

1905-1983

**Boats in Spain**

signed with initials  
tempera on canvas  
61 by 81.5cm.; 24 by 32in.  
Executed *circa* the late 1970s

**PROVENANCE**

Gifted by the Artist to the present owner

⊕ **£ 25,000-35,000**  
**€ 28,800-40,300 US\$ 35,500-49,700**



517

517

## TRISTRAM HILLIER, R.A.

1905-1983

### Somerset Levels

signed  
tempera on canvas  
61 by 81.5cm.; 24 by 32in.  
Executed circa the late 1970s.

#### PROVENANCE

Gifted by the Artist to the present owner

⊕ £ 8,000-12,000  
€ 9,200-13,800 US\$ 11,400-17,100

518

## KEITH VAUGHAN

1912-1977

### Landscape (Cubist)

signed, titled and dated *November 1960* on the reverse  
oil on canvas  
50 by 44cm.; 19¾ by 17in.

#### PROVENANCE

Private Collection  
Sale, Sotheby's London, 3rd November 1982, lot 306  
Crane Kalman Gallery, London  
Michael Parkin Fine Art, London  
Private Collection  
Sale, Bonhams London, 14th June 2005, lot 75,  
where acquired by the present owner

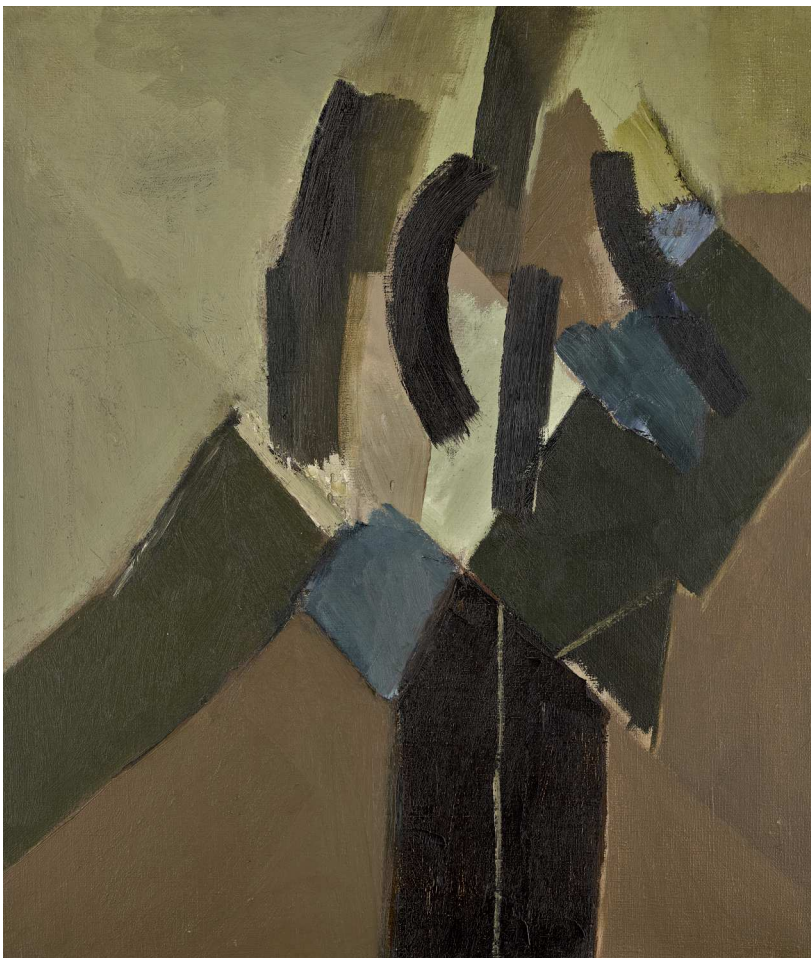
#### LITERATURE

Anthony Hepworth and Ian Massey, *Keith Vaughan, The Mature Oils 1946-1977*, Sansom & Company Ltd., Bristol, 2012, cat. no.AH327, p.123.

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

See note at [SOTHEBYS.COM](http://SOTHEBYS.COM)

⊕ £ 12,000-18,000  
€ 13,800-20,700 US\$ 17,100-25,600



518



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

**IVON HITCHENS**

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

519

**IVON HITCHENS**

1893-1979

**Larchwood Path**

signed; also titled on a label attached to the stretcher bar  
oil on canvas  
43 by 73.5cm.; 17 by 29in.  
Executed circa 1948.

**PROVENANCE**

Leicester Galleries, London  
Waddington Galleries, London, where acquired by the present owners

**EXHIBITED**

London, Rutland Gallery, *Ivon Hitchens: Landscape into Abstract*, Spring 1972, cat. no.9, illustrated, unpaginated.

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

⊕ £ 40,000-60,000  
€ 46,000-69,000 US\$ 57,000-85,500



520

## GEORGE KENNETHSON

1910-1994

### Head

alabaster

height: 41cm.; 16in.

Carved *circa* the 1980s, the present work is unique.

#### PROVENANCE

The Estate of the Artist

⊕ £ 10,000-15,000

€ 11,500-17,300 US\$ 14,200-21,300

521

## IVON HITCHENS

1893-1979

### John by Jordan

signed

oil on canvas

76 by 42.5cm.; 29¾ by 16¾in.

Executed in 1942.

#### PROVENANCE

Leicester Galleries, London, where acquired by W. Bennett Esq

The British American Tobacco Company, from whom acquired by E.G. Langford, March 1963, and thence by descent to the present owner

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

See note at [SOTHEBYS.COM](http://SOTHEBYS.COM)

⊕ £ 50,000-80,000

€ 57,500-92,000 US\$ 71,000-114,000



'The group painted out of doors – called John by Jordan...evoke a paradise regained, where the archetypal family can live in primal innocence and happiness, at one with nature'

PETER KHOROCHE

*Ivon Hitchens*, Lund Humphries, Aldershot, 2007, p.72





522

522

**WILLIAM ROBERTS, R.A.**

1895-1980

**Family Scene**

indistinctly signed  
pencil, watercolour and crayon on paper, squared for transfer  
14.5 by 19cm.; 5¾ by 7½in.  
Executed circa 1946.

**PROVENANCE**

Hamet Gallery, London, where acquired by Sir Alec Guinness,  
19th December 1972  
Acquired by the present owner in the early 2000s

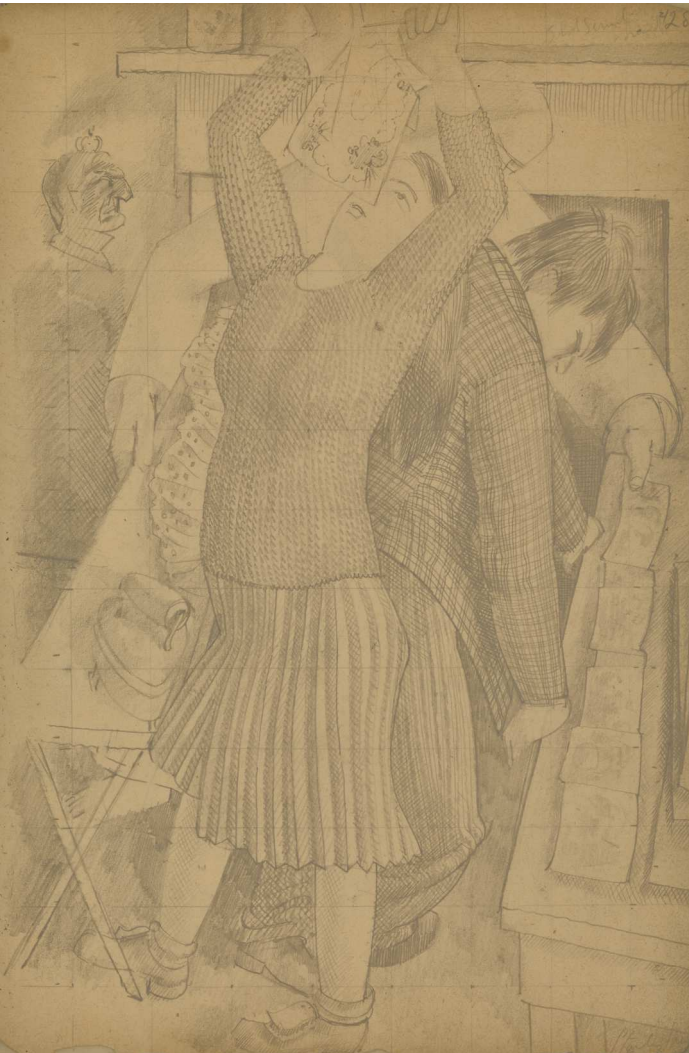
**EXHIBITED**

London, Hamet Gallery, *William Roberts, R.A.*, 3rd - 28th April  
1973, cat. no.32.

We are grateful to David Cleall and Bob Davenport for their  
kind assistance with the cataloguing of the present work.

The present work is closely associated with the oil work, *The  
War Baby* (Private Collection) executed at a similar date.

⊕ £ 3,000-5,000  
€ 3,450-5,800 US\$ 4,300-7,100



523

523

PROPERTY OF A GENTLEMAN

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

1891-1959

**Daphne and Me at 40 New End Square**

signed  
pencil on buff paper, squared for transfer  
40 by 27.5cm.; 15¾ by 10¾in.  
Executed circa 1943-1944.

**PROVENANCE**

William Astor, 3rd Viscount Astor and thence by descent  
to the previous owner  
Anthony D'Offay Gallery, London, where acquired by Mrs. J. P.  
Greenbury, May 1979 and thence by descent to the present owner

**EXHIBITED**

London, Thomas Gibson Fine Art, *Stanley Spencer Scrapbook  
Drawings*, 1974 (details untraced).

**LITERATURE**

Colin Hayes, *Scrapbook Drawings of Stanley Spencer, Vol.2*,  
Lion and Unicorn Press, London, 1964, p.28;  
Carolyn Leder, *Stanley Spencer: The Astor Collection*, Thomas  
Gibson Publishing Limited, London, 1976, p.24, cat. no.37,  
illustrated p.48.

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

The present work is sold together with a copy of Carolyn Leder's  
1976 publication, *Stanley Spencer: The Astor Collection*.

See note at [SOTHEBYS.COM](http://SOTHEBYS.COM)

⊕ £ 10,000-15,000  
€ 11,500-17,300 US\$ 14,200-21,300



524

**WILLIAM ROBERTS, R.A.**

1895-1980

**Day Out on the River**

signed and dated 1978

oil on canvas

63 by 76cm.; 24¾ by 30in.

**PROVENANCE**

Sale, Christie's London, 9th June 1989, lot 342

Whitford Fine Art, London, where acquired by the previous owner in December 2004

Their sale, Sotheby's London, 11th May 2012, lot 137, where acquired by the present owner

**EXHIBITED**

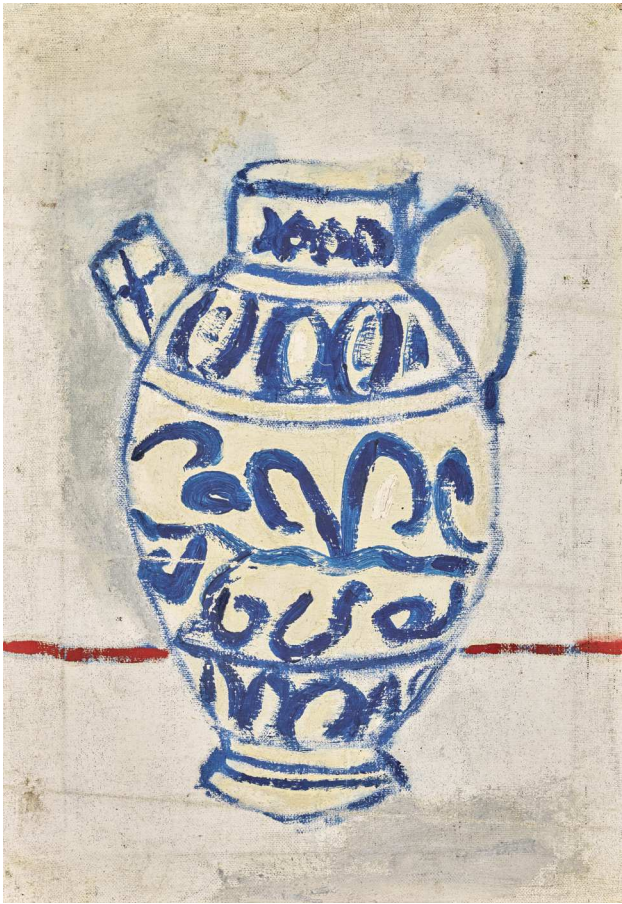
Probably London, Albermarle Gallery, *William Roberts*, 1989, not included in printed catalogue

We are grateful to David Cleall and Bob Davenport for their kind assistance with the cataloguing of the present work.

See note at [SOTHEBYS.COM](http://SOTHEBYS.COM)

⊕ £ 60,000-80,000

€ 69,000-92,000 US\$ 85,500-114,000



525

525

CRAIGIE AITCHISON, R.A.

1926-2009

Etruscan Pot, Still Life

oil on canvas  
35.5 by 25.5cm.; 14 by 10in.  
Executed in 1952.

**PROVENANCE**

Timothy Taylor Gallery, London, where acquired by the present owners, 27th March 2012

**LITERATURE**

Cate Haste, *Craigie Aitchison: A Life in Colour*, Lund Humphries, London, 2014, p.34, illustrated p.35.

In June 1952 Aitchison was accepted into the Slade, as a paying student on a three-days-a-week course for a year. Arriving in October of that year, with his dog Somerset in tow, by the end of his first term he was attending school every day, so applied for a full-time position. In order to be accepted as a full-time student Aitchison was required to submit works that he had painted since beginning his course, including *Etruscan Pot, Still Life*, which was painted from a work in the collection of the nearby British Museum. An important early work, it showcases Aitchison's love of colour and his growing mastery of the still life genre.

⊕ £ 10,000-15,000  
€ 11,500-17,300 US\$ 14,200-21,300

526



526

CRAIGIE AITCHISON, R.A.

1926-2009

Geraniums

signed and dated 1999, on the reverse  
oil on canvasboard  
25.5 by 20cm.; 10 by 8in.

**PROVENANCE**

Galeria Ramis Barquet, New York  
Sheelagh Cluney  
Timothy Taylor Gallery, London, where acquired by the present owners, 6th March 2013

**EXHIBITED**

New York, Galeria Ramis Barquet, *Craigie Aitchison*, 4th April - 6th May 2000, cat. no.31, illustrated;  
London, Waddington Custot, *Craigie Aitchison: A Private Collection*, 6th March - 6th April 2013, cat. no.35, illustrated.

⊕ £ 12,000-18,000  
€ 13,800-20,700 US\$ 17,100-25,600



527

## IVON HITCHENS

1893-1979

### Woman Playing the Piano

signed

oil on canvas

57 by 46cm.; 22½ by 18in.

Executed *circa* 1942-43.

#### PROVENANCE

Waddington Galleries, London, where acquired by the present owner *circa* 1972

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

⊕ £ 40,000-60,000

€ 46,000-69,000 US\$ 57,000-85,500



528

**LYNN CHADWICK, R.A.**

1914-2003

**Maquette for Stranger**

signed, numbered 340 and 2/6 on the underside  
bronze

height: 31.5cm.; 12½in.

Conceived in 1961, the present work is number 2  
from the edition of 6.

**PROVENANCE**

Acquired in the 1980s and thence by descent to  
the present owner

**EXHIBITED**

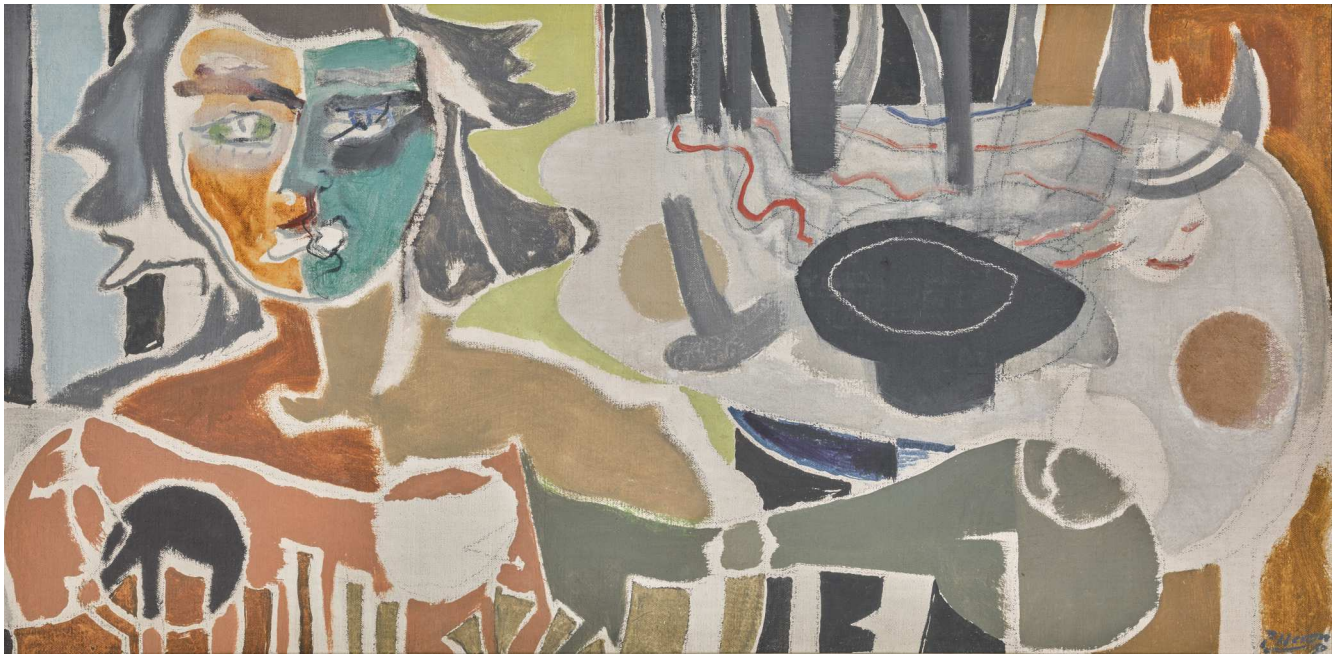
São Paulo, *Museu de Arte Moderna*, Peter Lanyon,  
William Scott, Lynn Chadwick, Merlyn Evans, *VI  
Biennial*, September - December 1961, cat. no.12,  
illustrated (another cast).

**LITERATURE**

Alan Bowness, *Lynn Chadwick*, Methuen, London,  
1962, illustrated, unpaginated (another cast);  
Dennis Farr and Eva Chadwick, *Lynn Chadwick  
Sculptor*, Lund Humphries, Farnham, 2014, cat.  
no.340, illustrated p.192 (another cast).

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

‡ ⊕ £ 12,000-18,000  
€ 13,800-20,700 US\$ 17,100-25,600



529

## PATRICK HERON

1920-1999

### Girl, Chair and Table : 1950

signed and dated 50; also signed on the canvas overlap

oil and charcoal on canvas  
32 by 64cm.; 12½ by 25¼in.

#### PROVENANCE

Redfern Gallery, London, where acquired by Denis Nahum in 1950 and thence by descent to Peter Nahum

Paisnel Gallery, London, where acquired by the present owner

#### EXHIBITED

London, Redfern Gallery, *Recent Paintings by Patrick Heron*, 27th April - 20th May 1950, cat. no.15;

Wakefield, Wakefield City Art Gallery, *Retrospective Exhibition of Paintings and Drawings by Patrick Heron*, 5th April - 3rd May 1952, cat. no.49, with tour to Leeds, Halifax, Scarborough and Hull (as *Girl, Chair, and Table*);

Nottingham, The Midland Group Gallery, *Retrospective Exhibition of Paintings by Patrick Heron*, 1st - 22nd November 1952, cat. no.36.

£ 40,000-60,000

€ 46,000-69,000 US\$ 57,000-85,500

*Girl, Chair and Table : 1950* is the perfect example of Patrick Heron's semi-abstract, Cubist-influenced work of the early 1950s, made whilst he was living in London, before his move to St Ives and to pure abstraction. Whilst more 'figurative' than his work of the later '50s, the artist himself has said that at the time, the paintings – of nudes, interiors, still life – felt 'terribly abstract'. Heron had long admired the work of Matisse, Bonnard and Braque – recalling that Matisse's *The Red Studio*, which he saw at the Redfern Gallery in 1943, was 'by far and away the most influential single painting in my entire career' (quoted in Mel Gooding, *Patrick Heron*, Phaidon, London, 1994, p.56). *Girl, Chair and Table : 1950* combines Matisse's sumptuous use of colour, distributed to all four corners of the composition to give a flat 'all-over' effect, with the linear qualities of Braque (whose studio Heron had visited a year earlier, in 1949). Yet the feeling in this painting is equally all Heron's own, the colours definitely more British than Continental, with a lightness of touch and easy formal harmony that prefigures the pictorial qualities that were to define his later abstract paintings.

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



530

**WILLIAM SCOTT, R.A.**

1913-1989

**Still Life with Mug and Frying Pan**

signed and dated 70  
gouache on paper  
58.5 by 77.5cm.; 23 by 30½in.

**PROVENANCE**

Private Collection, U.K.  
Their sale, Bonhams London, 30th November  
2004, lot 88, where acquired by the previous owner  
Private Collection

The present work is registered in the William  
Scott Archive as number 1739.

⊕ £ 18,000-25,000  
€ 20,700-28,800 US\$ 25,600-35,500

530

531

**ROGER HILTON**

1911-1975

**Dec '64**

signed, dated *Dec '64* and inscribed on the reverse  
oil on canvas  
41 by 51cm.; 16 by 20in.

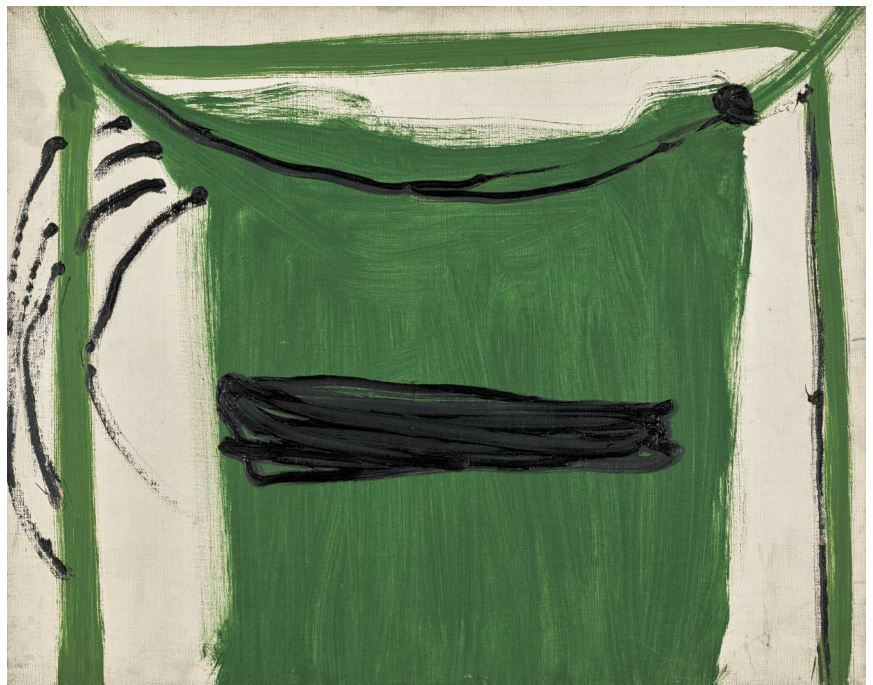
**PROVENANCE**

Waddington Galleries, London  
Sale, Sotheby's London, 1st July 1991, lot 21,  
where acquired by the present owner

**EXHIBITED**

Edinburgh, Scottish Arts Council Gallery, *Roger  
Hilton, Drawings and Paintings*, 15th June - 15th  
July 1974, cat. no.48.

⊕ £ 20,000-30,000  
€ 23,000-34,500 US\$ 28,400-42,600



531



## WILLIAM TURNBULL

1922-2012

## Metamorphosis I

stamped with Artist's monogram, dated 79 and numbered 5/9

bronze

height (excluding base): 18cm.; 7in.

Conceived in 1979, the present work is number 5 from the edition of 9 plus 1 Artist's cast.

## PROVENANCE

Waddington Galleries, London, where acquired by the present owner in 2012

± ⊕ £ 25,000-35,000

€ 28,800-40,300 US\$ 35,500-49,700



'A small object may be much more significant to a viewer than a big one...Turnbull did not equate size with transcendence or importance'

## AMANDA A. DAVIDSON

*(The Sculpture of William Turnbull, The Henry Moore Foundation in association with Lund Humphries, Much Hadham, 2005, p.23.)*



533

## PETER LANYON

1918-1964

### Square Moon

signed, titled and dated 61 on the reverse  
oil and collage on board  
28 by 40cm.; 11 by 15<sup>3</sup>/<sub>4</sub>in.

#### PROVENANCE

The Estate of the Artist  
Gimpel Fils, London, where acquired by the  
present owner, 2nd March 1989

#### EXHIBITED

Torpoint, Sheviock Gallery, *Peter Lanyon  
Paintings, John Milne Sculpture*, 27th April - 5th  
June 1970, cat. no.17;  
St Ives, Penwith Gallery, *Penwith Society of Arts  
in Cornwall: Summer Exhibition*, 17th June - 16th  
September, cat. no.50 (dated 1964);  
London, Gimpel Fils, *Peter Lanyon*, 20th May -  
21st June 1975, cat. no.20;  
Birmingham, Ikon Gallery, *Peter Lanyon: Later  
Work*, 16th September - 14th October 1978, cat.  
no.14.

#### LITERATURE

Adrian Lewis, 'Peter Lanyon', *Artscribe*, no.11,  
April 1978, p.4;  
Toby Treves, *Peter Lanyon: Catalogue Raisonné  
of the Oil Paintings and Three-Dimensional Works*,  
Modern Art Press, London, 2018, cat. no.481,  
illustrated p.493.

⊕ £ 25,000-35,000  
€ 28,800-40,300 US\$ 35,500-49,700



534

**ROGER HILTON**

1911-1975

Mar '56

signed, dated *Mar '56* and inscribed on the reverse

oil on canvas

112 by 86.5cm.; 44 by 34in.

**PROVENANCE**

Redfern Gallery, London

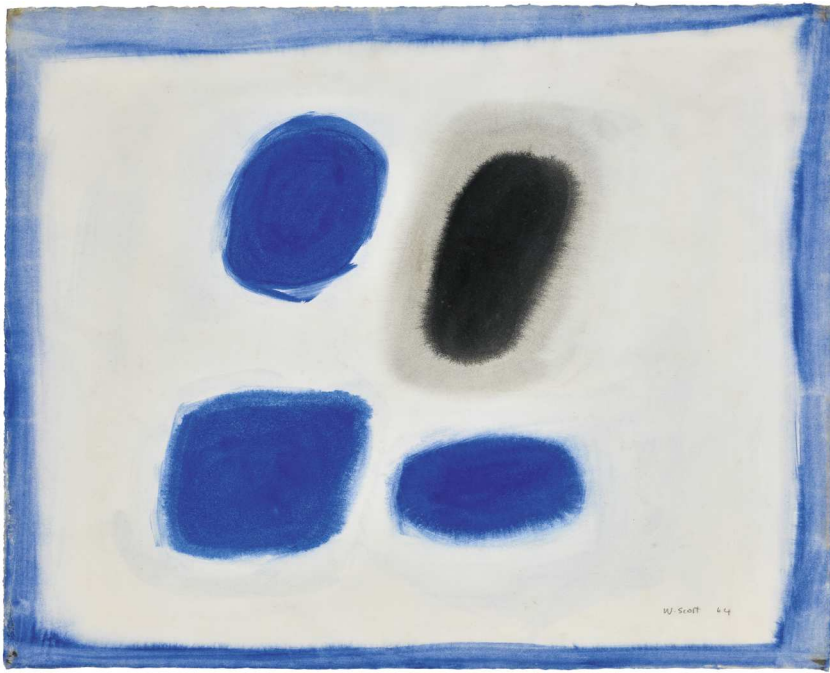
Waddington Galleries, London, where acquired by the present owner in May 1988

**EXHIBITED**

Minneapolis, Minneapolis Institute of Art, *European Art Today*, 26th February - 3rd April 1960, cat. no.56.

⊕ £ 30,000-50,000

€ 34,500-57,500 US\$ 42,600-71,000



535

535

**WILLIAM SCOTT, R.A.**

1913-1989

**Study for Berlin Blues II, 1964**

signed and dated 64  
watercolour on paper  
54.5 by 68.5cm; 21½ by 27in.

**PROVENANCE**

Hanover Gallery, London  
Lister Gallery, Perth  
Private Collection, acquired from the above in 1973  
Lister Gallery, Perth, where acquired by the present owner in October 2010

**EXHIBITED**

Zurich, Gimpel & Hanover Galerie, *William Scott*, 25th March – 26th April 1966, cat. no.33;  
Perth, Lister Gallery, *William Scott, 15 Gouaches*, 1973, cat. no.14.

The present work is registered in the William Scott Archive as number 1121.

£ 15,000-25,000  
€ 17,300-28,800 US\$ 21,300-35,500

536

**LYNN CHADWICK, R.A.**

1914-2003

**Maquette VIII Sitting Elektra**

signed, numbered 585 and 5/6  
bronze and polished bronze  
height: 38.5cm.; 15¼in.  
Conceived in 1969 and cast by 1970, the present work is number 5 from the edition of 6.

**PROVENANCE**

David Hughes, London, from whom acquired by the present owner in the 1970s

**EXHIBITED**

Brussels, Galerie Withofs, *Lynn Chadwick, Exhibition of Sculpture*, 10th October - 7th November 1969, un-numbered exhibition (another cast).

**LITERATURE**

Paul Levine, Nico Koster, *Lynn Chadwick: The Sculptor and His World; The Artist and His Work*, Spruyt, Van Mantgem & De Does, Leiden, 1988, p.96 (another cast);  
Dennis Farr and Eva Chadwick, *Lynn Chadwick Sculptor*, Lund Humphries, Farnham, 2014, cat. no.585, illustrated p.269 (another cast).

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

£ 12,000-18,000  
€ 13,800-20,700 US\$ 17,100-25,600



536



537

'The contemplation of pure colour holds pleasures too numerous to name...in fact there is an intense elation in allowing awareness of colour to flood the mind.'

**PATRICK HERON**

(*Colour in my Painting, Studio International*, December 1969, quoted in (ed.) Vivien Knight, Patrick Heron, London 1988, p.34.)

**PATRICK HERON**

1920-1999

**Mainly Greens : 13 May 1964**

signed, titled, dated *May 13 : 64* and inscribed on the reverse

oil on canvas  
76 by 101.5cm; 30 by 40in.

**PROVENANCE**

Waddington Galleries, London  
Private Collection, acquired from the above 11th March 1986

Waddington Galleries, London, from whom acquired by the present owner, February 1991

**EXHIBITED**

London, Waddington Galleries, *Patrick Heron*, 24th November - 19th December 1964, un-numbered exhibition.

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

⊕ £ 25,000-35,000  
€ 28,800-40,300 US\$ 35,500-49,700

538

## FRANK AUERBACH

b.1931

### Mornington Crescent

wax crayon and oil pastel on paper  
23 by 23cm.; 9 by 9in.  
Executed circa the early 1970s.

#### PROVENANCE

Marlborough Fine Art, London, where acquired  
by the husband of the present owner

#### EXHIBITED

London, Marlborough Fine Art, *Frank Auerbach:  
Recent Work*, 18th April - 15th May 1974, cat. no.34.

⊕ £ 7,000-10,000

€ 8,100-11,500 US\$ 10,000-14,200



538

539

## GWYTHYR IRWIN

1931-2008

### Bonanza

signed; also titled and dated 1961 on the  
stretcher bar  
collage on board  
99 by 122cm.; 39 by 48in.

#### PROVENANCE

N.L. McRoberts Esq.  
McRoberts & Tunnard Gallery, London  
Private Collection

#### EXHIBITED

Liverpool, Walker Art Gallery, *The John Moores  
Liverpool Exhibition 3*, 16th November 1961 -  
14th January 1962, cat. no.13;  
London, Gimpel Fils, *Gwyther Irwin: Collage*,  
January 1962, cat. no.12;  
Venice, British Pavilion, *Biennale XXXII*, 20th June  
- 18th October 1964, cat. no.47, illustrated, with  
British Council tour;  
Berlin, Kunstamt Reinickdorf, *Hilton, Irwin, Meadows,  
Tilson*, 1964, cat. no.34, illustrated, with tour.

#### LITERATURE

'Tradition and Purpose in Collage', *The Times*,  
9th January 1962, illustrated (details untraced).

⊕ £ 6,000-8,000

€ 6,900-9,200 US\$ 8,600-11,400



539



'I went to the swimming pools and drew and painted those. It was all about space and movement and light and every time you look you see something different, you experience something different.'

LEON KOSSOFF

(quoted in 'London landscape', *Financial Times*, October 10th 2014).

540

## LEON KOSSOFF

b.1926

### Swimming Pool

signed

charcoal and oil on paper

35 by 49.5cm.; 13¾ by 20in.

Executed circa late 1960s/early 1970s.

#### PROVENANCE

Sale, Bonhams Knightsbridge, 16th March 2004, lot 110, where acquired by the present owners

See note at [SOTHEBYS.COM](http://SOTHEBYS.COM)

⊕ £ 30,000-50,000

€ 34,500-57,500 US\$ 42,600-71,000



541

541

## JOHN BRATBY, R.A.

1928-1992

### Jean with Dog

signed

oil on board

122 by 82cm.; 48 by 32¼in.

Executed in 1954.

#### PROVENANCE

Helen Lessore, London

Betty Middleton-Sandford

Julian Hartnoll Gallery, London, from whom  
acquired by the present owner in 2006

#### EXHIBITED

London, Beaux Arts Gallery, 1954 (details untraced);

London, New Burlington Galleries, *Daily Express*

*Young Artists Exhibition*, 21st April - 21st May

1955 (details untraced);

Hastings, Jerwood Gallery, *Everything but  
the Kitchen Sink Including the Kitchen Sink*,

30th January - 17th April 2016, un-numbered  
exhibition.

#### LITERATURE

*Life Magazine*, April 15th 1957 (details untraced).

⊕ £ 6,000-8,000

€ 6,900-9,200 US\$ 8,600-11,400

542

## EUAN UGLOW

1932-2000

### Portrait of Craigie Aitchison's Dog (Somerset)

oil on card

11 by 18cm.; 4¼ by 7in.

Executed circa 1955.

#### PROVENANCE

Natalie Dower

Sale, Bloomsbury Auctions London, *Craigie*

*Aitchison Sale*, 26th January 2012, lot 96, where

acquired by the present owner

#### EXHIBITED

Bath, Holburne Museum of Art, *Euan Uglow:*

*A Personal Choice by Craigie Aitchison*, 14th October

- 28th January 2007, un-numbered exhibition.

#### LITERATURE

Catherine Lampert and Richard Kendall, *Euan*

*Uglow the Complete Paintings*, Yale University

Press, New Haven & London, 2007, cat. no.94,

illustrated p.36.

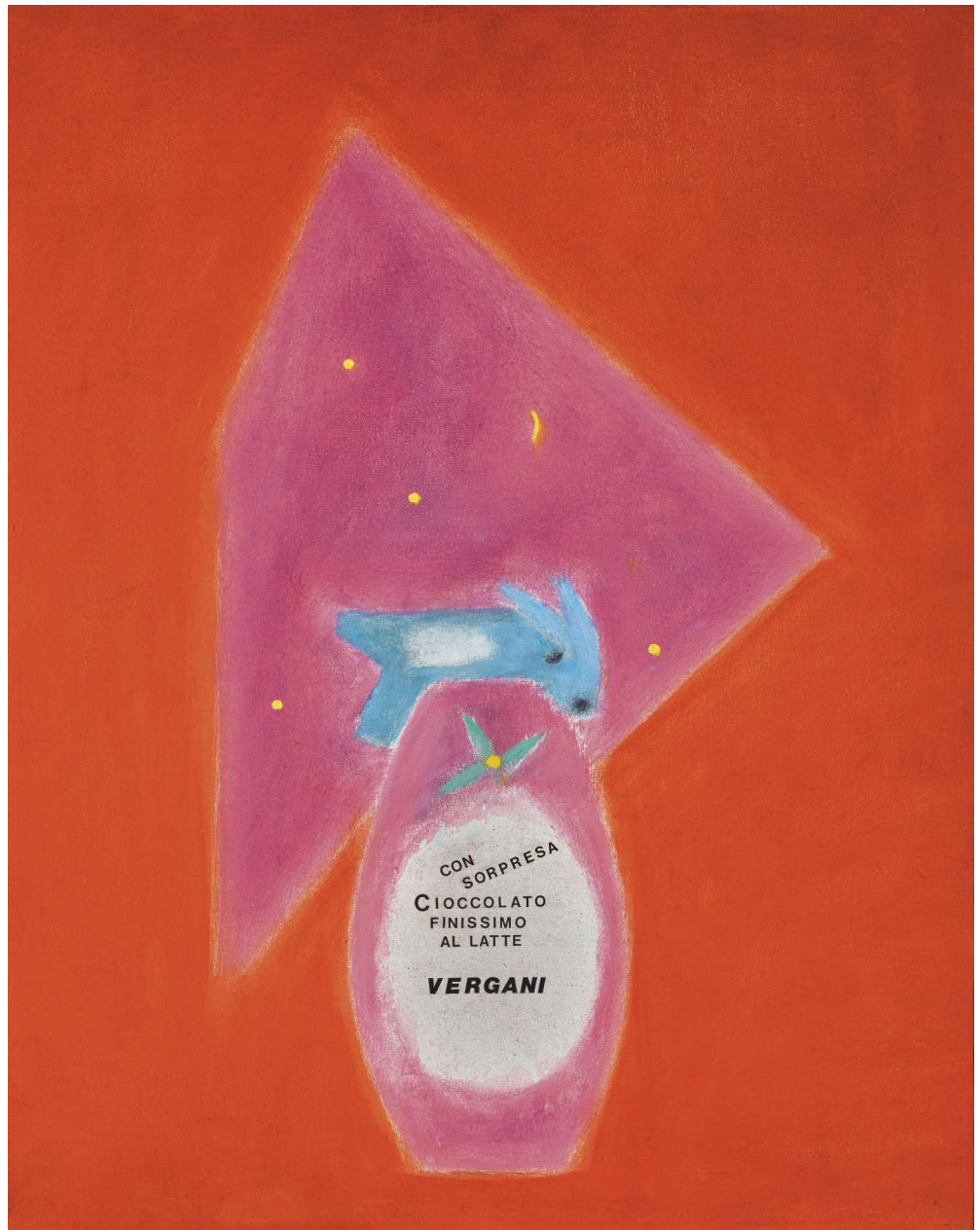
⊕ £ 6,000-8,000

€ 6,900-9,200 US\$ 8,600-11,400



542





543

## CRAIGIE AITCHISON, R.A.

1926-2009

### Italian Easter Egg I

signed and dated 1998 on canvas overlap  
oil on canvas with collaged lettering  
51 by 41cm.; 20 by 16¼in.

#### PROVENANCE

Galerie Ramis Barquet, New York  
Waddington Galleries, New York, 2000  
Timothy Taylor, London, where acquired by the  
present owners, 13th October 2005

#### EXHIBITED

London, Waddington Galleries, *Craigie Aitchison*,  
12th November - 19th December 1998, cat. no.24;  
Edinburgh, The Mound, *Royal Scottish Academy  
Annual Exhibition (Festival Connections)*, 13th  
August - 25th September 2005, cat no.69.

#### LITERATURE

Cate Haste, *Craigie Aitchison: A Life in Colour*,  
Lund Humphries, London, 2014, illustrated p.185.

⊕ £ 20,000-30,000

€ 23,000-34,500 US\$ 28,400-42,600



544

**CRAIGIE AITCHISON, R.A.**

1926-2009

**Rabbit in Moonlight**

oil on canvas  
30.5 by 40.5cm.; 16 by 12in.  
Executed circa 1984.

**PROVENANCE**

Sheelagh Cluney, London  
Waddington Galleries, London, where acquired by  
the present owners, 6th March 2013

**EXHIBITED**

London, Waddington Custot Galleries, *Craigie  
Aitchison: A Private Collection*, 6th March - 6th  
April 2013, cat. no.11, illustrated.

⊕ **£ 15,000-25,000**  
**€ 17,300-28,800 US\$ 21,300-35,500**

545

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

1930-1993

**Dog**

signed and stamped with foundry mark  
bronze  
height: 30cm.; 11¾in.  
Conceived in 1992, the present work is from the  
edition of 50.

**PROVENANCE**

Gifted from the Artist to the present owner

**EXHIBITED**

Salisbury, Salisbury Library and Galleries,  
*Elisabeth Frink: A Certain Unexpectedness*,  
May - June 1997, cat. no.90, pp.4, 71, illustrated  
(another cast);  
London, Lumley Cazalet, *Elisabeth Frink Sculpture  
and Drawings 1966-1993*, June - July 1997, cat.  
no.15, as *Dog (Childhood)*, (another cast).

**LITERATURE**

*Art Review*, London, June 1993, p.59, illustrated,  
as *Childhood*, (another cast);  
Edward Lucie-Smith, *Elisabeth Frink Sculpture  
since 1984 and Drawings*, Art Books International,  
London, 1994, pp.20, 191, cat. no.SC73,  
illustrated (another cast);  
Annette Ratuszniak, *Elisabeth Frink Catalogue  
Raisonné of Sculpture 1947-93*, Lund Humphries,  
London, 2013, pp.188-189, cat. no.FCR401,  
illustrated (another cast).

This edition was commissioned by The Morris  
Singer Foundry, Basingstoke, to be sold in aid of  
Great Ormond Street Hospital for Children, London.

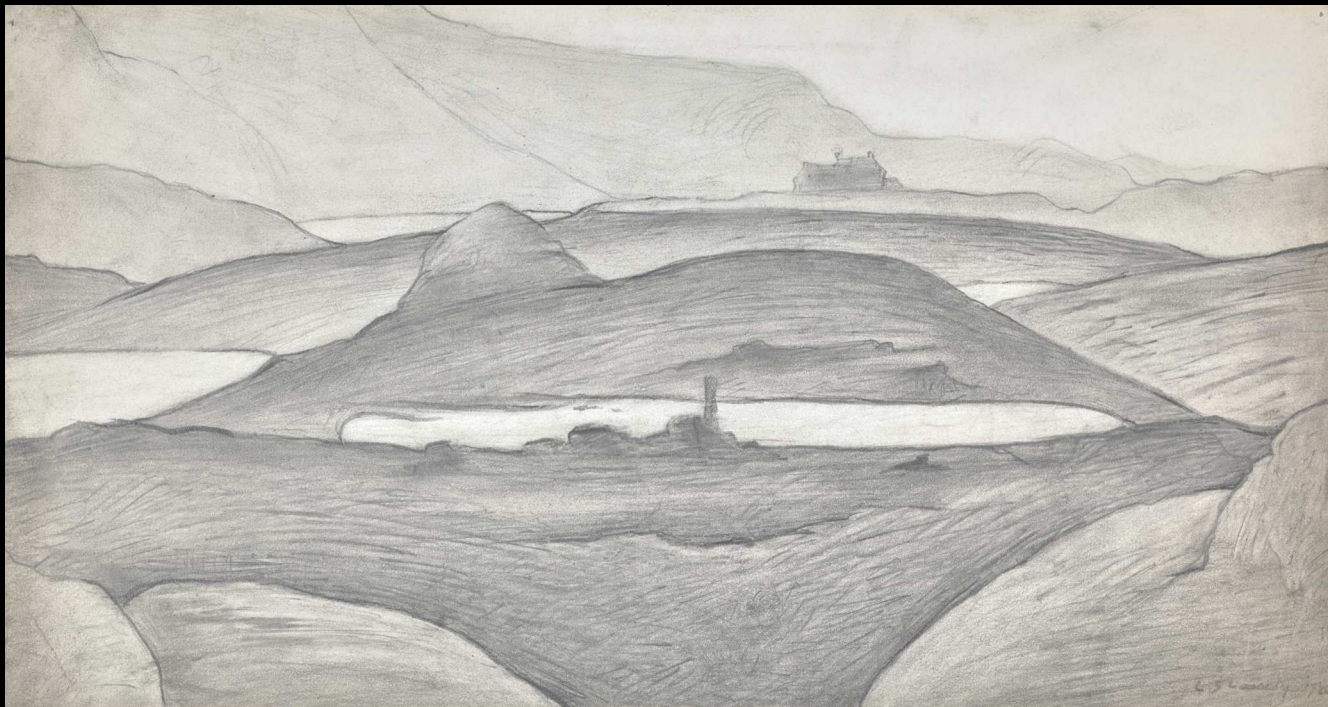
⊕ **£ 60,000-80,000**  
**€ 69,000-92,000 US\$ 85,500-114,000**

'Dogs are the animals who've been closest to man for thousands of years. I find that very interesting.'

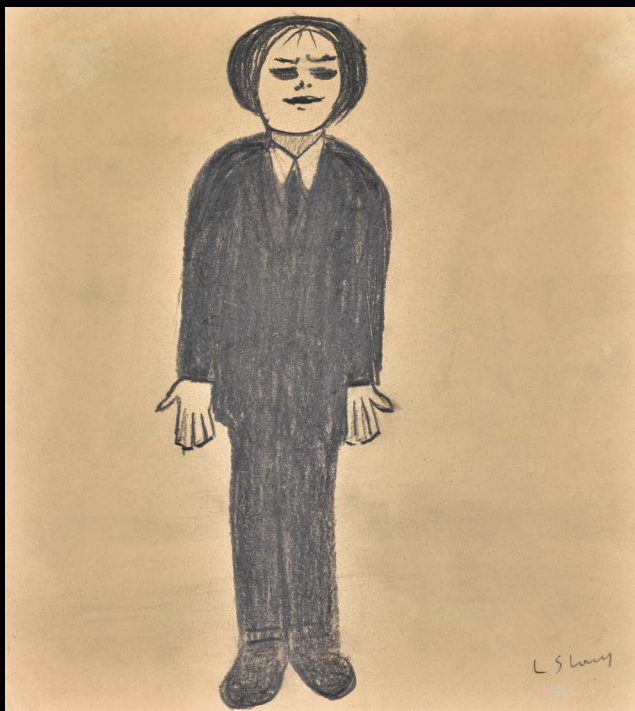
DAME ELISABETH FRINK

(quoted in Edward Lucie-Smith and Elisabeth Frink, *Frink, A Portrait*, Bloomsbury, London, 1994, p.50)





546



547

546

## LAURENCE STEPHEN LOWRY, R.A.

1887-1976

### Moorland View with Ruined Farmhouse

signed and dated indistinctly 1920

pencil on paper

22.5 by 41cm.; 9¾ by 16in.

#### PROVENANCE

Joseph Fitton

His sale, Sotheby's London, 10th June 1998, lot 21, where acquired by the present owner

#### EXHIBITED

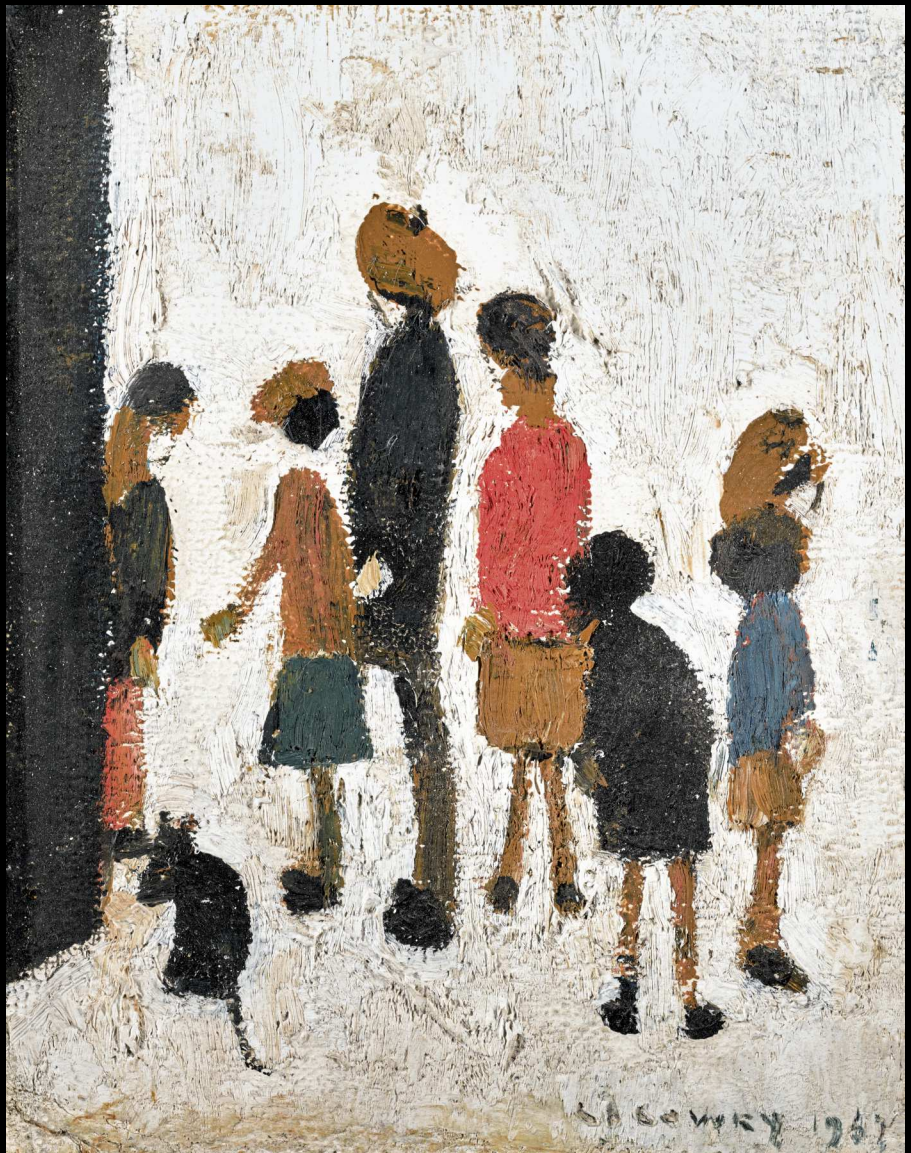
Salford, The Lowry, short term loan, early 2000s.

#### LITERATURE

Michael Howard, *Lowry: A Visionary Artist*, Lowry Press, Salford Quay, 2000, p.205, illustrated.

⊕ £ 12,000-18,000

€ 13,800-20,700 US\$ 17,100-25,600



547

PROPERTY FROM A SOUTH AFRICAN PRIVATE COLLECTION

LAURENCE STEPHEN LOWRY, R.A.

1887-1976

Portrait of a Man

signed  
pencil on paper  
22.5 by 20.5cm.; 9 by 8in.

**PROVENANCE**

Gifted by the Artist to the present owner, an associate at Ganymed Originals Ltd, in the 1960s

± ⊕ £ 8,000-12,000  
€ 9,200-13,800 US\$ 11,400-17,100

548

PROPERTY FROM A SOUTH AFRICAN PRIVATE COLLECTION

LAURENCE STEPHEN LOWRY, R.A.

1887-1976

Figures with a Dog

signed and dated 1967; also signed, dated *October 1967* and dedicated on the reverse  
oil on board  
13 by 10cm.; 5½ by 4in.

**PROVENANCE**

Gifted by the Artist to the present owner, an associate at Ganymed Originals Ltd, in the 1960s

± ⊕ £ 40,000-60,000  
€ 46,000-69,000 US\$ 57,000-85,500



549

549

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

1878-1961

**Portrait of a Young Woman**

signed, dedicated and dated 1923  
 charcoal on paper  
 35.5 by 25.5cm.; 14 by 10in.

**PROVENANCE**

The Artist, by whom gifted to Dr Jerome Martin Ziegler and thence by descent to the previous owner  
 Private Collection  
 Their sale, Bonhams Knightsbridge, 10th March 2015, where acquired by the present owner

⊕ £ 7,000-10,000  
 € 8,100-11,500 US\$ 10,000-14,200

550

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

1889-1946

**Dieppe Harbour**

signed  
 pencil, watercolour and gouache on paper  
 36.5 by 26cm.; 14¼ by 10¼in.  
 Executed circa 1929.

**PROVENANCE**

The Fine Art Society, London, 1959  
 Dr. F.A. Phillipps  
 Gordon Cooke Ltd, London, where acquired by the present owner, January 1989

We are grateful to Dr Jonathan Black for his kind assistance with the cataloguing of the present work and lot 551.

£ 4,000-6,000  
 € 4,600-6,900 US\$ 5,700-8,600



550

551

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

1889-1946

**Third Avenue, Elevated Railway**

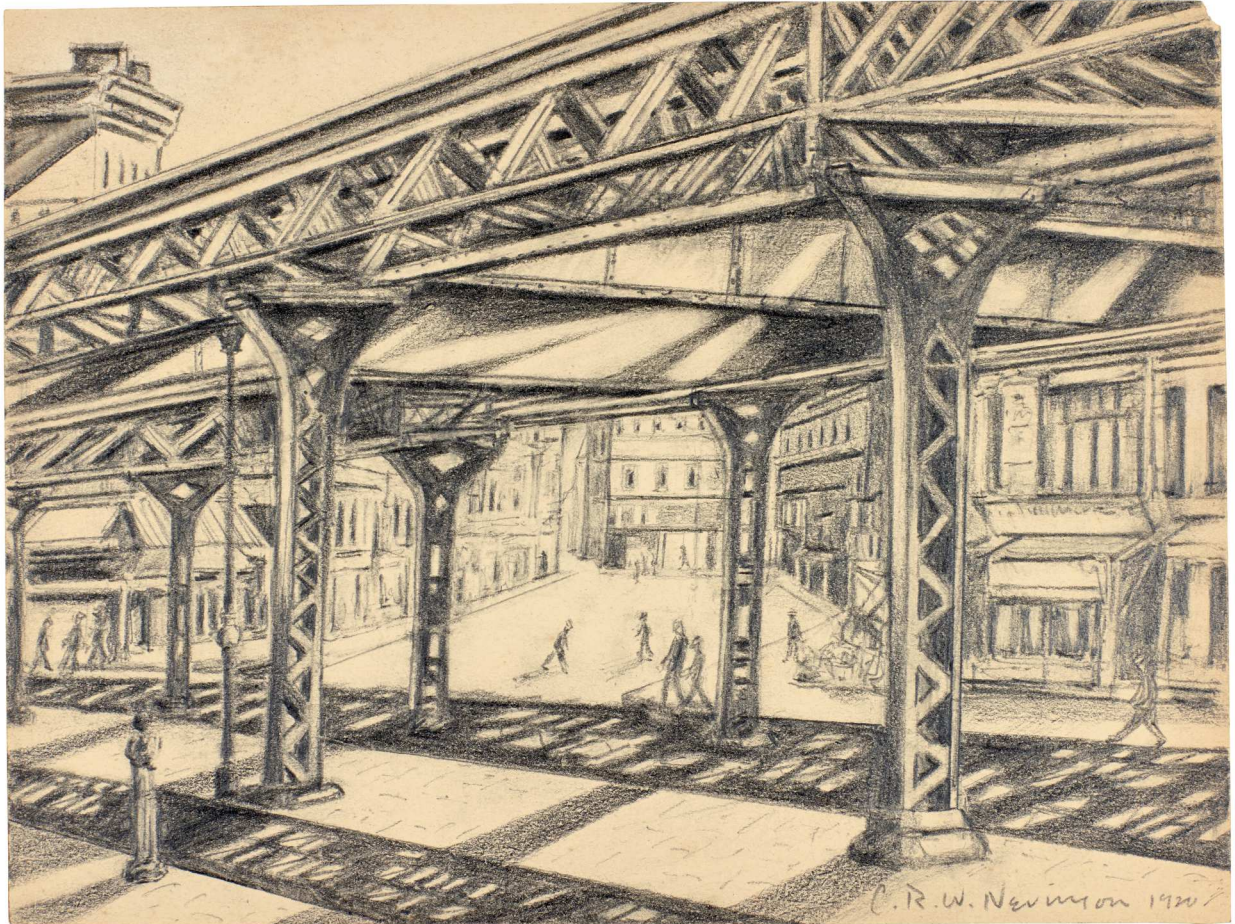
signed and dated 1920; also dedicated on the reverse  
 pencil on paper  
 21 by 28cm.; 8¼ by 11in.

**PROVENANCE**

Gifted by the Artist to Martin Doyle by whom gifted to the grandmother of the present owner

See note at [SOTHEBYS.COM](http://SOTHEBYS.COM)

£ 6,000-8,000  
 € 6,900-9,200 US\$ 8,600-11,400



551

552

## PERCY WYNDHAM LEWIS

1882-1957

### Study of a Nude

signed

charcoal on paper

36 by 25.5cm.; 14¼ by 10in.

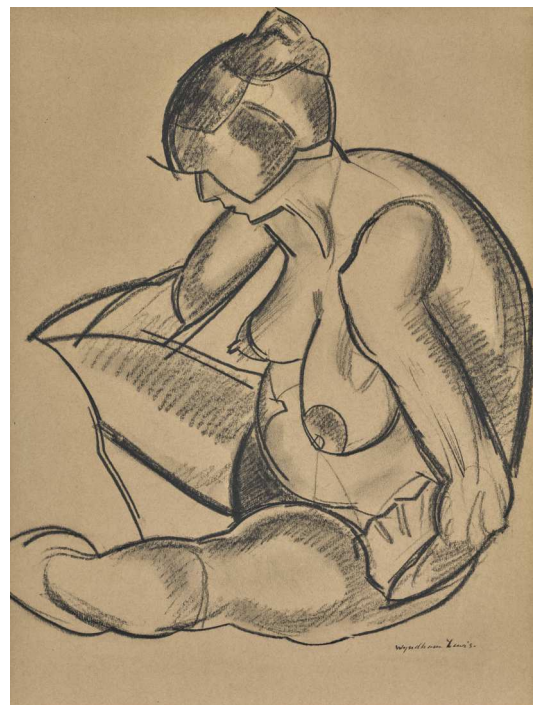
#### PROVENANCE

Sale, Sotheby's London, 11th December 1957, cat. no.64,  
where acquired by the father of the present owner

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

⊕ £ 2,500-3,500

€ 2,900-4,050 US\$ 3,550-5,000



552



553



554

553

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

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

1878-1961

**Seated Negress**

pencil on paper  
49.5 by 38cm.; 19½ by 15in.

**PROVENANCE**

Sale, Christie's London, 21st March 1996, lot 65, where  
acquired by the late owner

£ 2,500-3,500  
€ 2,900-4,050 US\$ 3,550-5,000

554

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

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

1878-1961

**Ida; Study for "The Way Down to the Sea"**

signed  
chalk and pencil on paper  
63 by 42.5cm.; 25 by 16¾in.

**PROVENANCE**

Sale, Christie's London, 21st March 1996, lot 64, where  
acquired by the late owner

**EXHIBITED**

London, Arthur Tooth & Sons, *Augustus John*, March 1961,  
cat. no.30.

£ 6,000-8,000  
€ 6,900-9,200 US\$ 8,600-11,400





'My World is a World of Beauty and Joy,  
marred only by one thing, "Progress",  
and if at any time I am encouraged on  
that point, my world becomes perfect'

**MARK GERTLER**

(in letter to William Rothenstein, 1909, reproduced in  
*Noel Carrington, Mark Gertler, Selected Letters*,  
Rupert Hart-Davis, London, 1965, p.30.)

555

**MARK GERTLER**

1891-1939

**Allegory**

oil on canvas  
107 by 137cm.; 42 by 54in.  
Executed *circa* 1911.

**PROVENANCE**

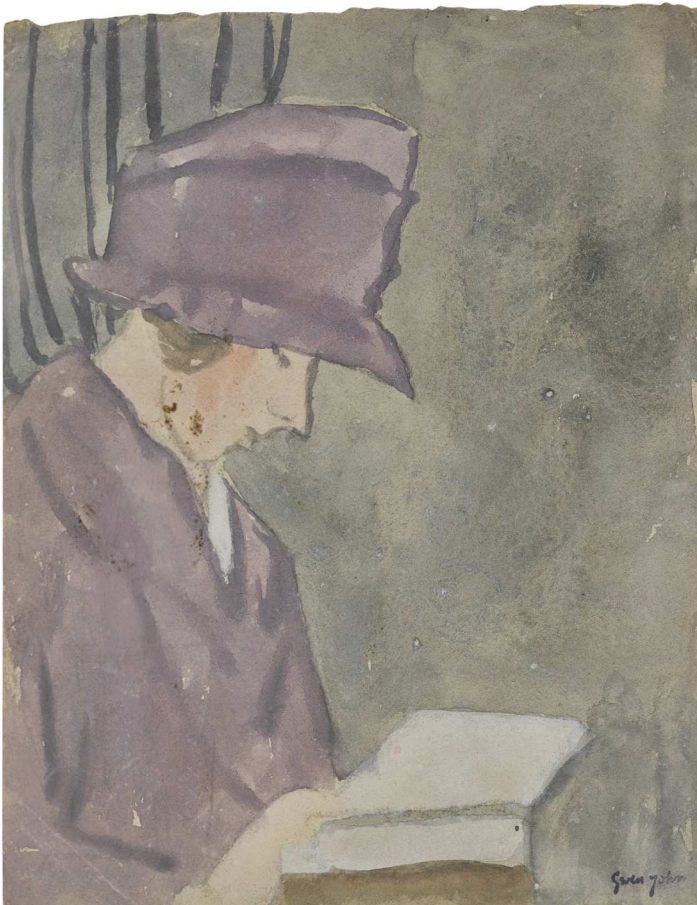
The Artist and thence by descent to the previous owner  
Private Collection  
Their sale, Sotheby's London, 13th November 1985, lot 93,  
where acquired by the present owner

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

£ 6,000-8,000  
€ 6,900-9,200 US\$ 8,600-11,400



556



557

556

## PAUL NASH

1889-1946

### Landscape with Hill

signed and dated 1925  
pencil and watercolour on paper  
38 by 56.5cm.; 15 by 22¼in.

#### PROVENANCE

The Redfern Gallery, London, where acquired by the previous owner, 19th April 1961  
Their sale, Sotheby's London, 25th May 2011, lot 44, where acquired by the present owner

£ 5,000-7,000

€ 5,800-8,100 US\$ 7,100-10,000

557

## GWEN JOHN

1876-1939

### Woman Reading a Book

stamped with Estate stamp  
watercolour and gouache on paper  
22 by 17cm.; 8½ by 6¾in.  
Executed circa late 1920s.

#### PROVENANCE

The Artist's family and thence by descent to the present owner  
We are grateful to Cecily Langdale for her kind assistance with the cataloguing of the present work.

£ 4,000-6,000

€ 4,600-6,900 US\$ 5,700-8,600

PROPERTY FROM A DISTINGUISHED EUROPEAN  
COLLECTION

WALTER RICHARD SICKERT,  
A.R.A.

1860-1942

Chagford Across the Fields

signed and titled  
oil on panel  
16 by 24.5cm.; 6¼ by 9¾in.  
Executed *circa* 1916.

PROVENANCE

Sale, Christie's London, 13th November 1964, lot 89  
Roland, Browse and Delbanco, London  
Acquired from the above by Mrs L. Dreyfus in  
April 1965  
Browse & Darby, London, April 1986, where  
acquired by Chappel and Co, 1986  
Sale, Christie's London, 4th June 1999, lot 209,  
where acquired by the late owner

LITERATURE

Wendy Baron, *Sickert Paintings and Drawings*,  
Yale University Press, New Haven, 2006, cat.  
no.484, illustrated p.447.

We are grateful to Dr Wendy Baron for her kind  
assistance with the cataloguing of the present  
work and lot 559.

± £ 7,000-10,000  
€ 8,100-11,500 US\$ 10,000-14,200



558

PROPERTY FROM A DISTINGUISHED EUROPEAN  
COLLECTION

WALTER RICHARD SICKERT,  
A.R.A.

1860-1942

The Pit at the Old Bedford

signed, titled and dedicated  
pencil, charcoal, crayon and chalk on paper  
34.5 by 30cm.; 13½ by 12in.  
Executed *circa* 1889.

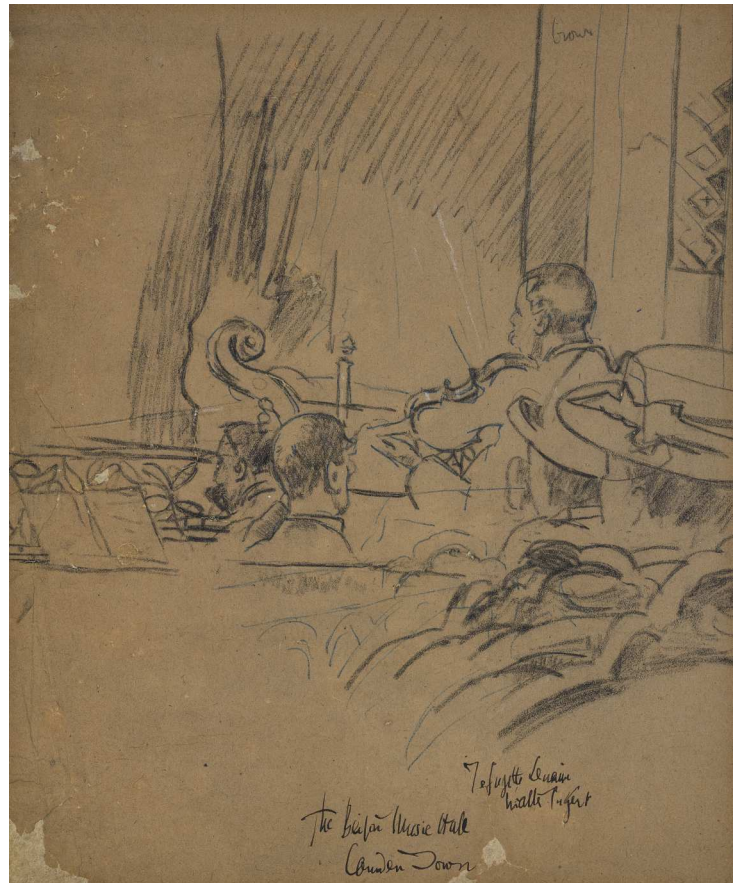
PROVENANCE

Suzette Lemaire  
Sale, Christie's London, 23rd March 1995, lot 67,  
where acquired by the late owner

LITERATURE

Wendy Baron, *Sickert Paintings and Drawings*,  
Yale University Press, New Haven & London,  
2006, cat. no.54.1, illustrated p.186.

± £ 3,000-5,000  
€ 3,450-5,800 US\$ 4,300-7,100



559

# PROPERTY FROM THE ESTATE OF ARABELLA CHURCHILL

LOTS 560–561

A PORTION OF THE PROCEEDS FROM THE SALE OF THESE WORKS WILL BE DONATED TO ARABELLA'S CHARITY CHILDREN'S WORLD

*Schloss Scheissheim, near Munich* and *An Open Staircase, La Capponcina, Cap d'Ail* were gifted by Churchill on his death to his granddaughter Arabella Churchill with whom Churchill had a close relationship and as a teenager she would sit and listen to her grandfather retelling wartime stories.

After a glamorous early life, as debutante of the year in 1967 who met the Kennedys and Martin Luther King, Arabella chose a different path to her conventional upbringing and set out to live her life according to her own moral compass always seeking to help those around her. A keen supporter of various charities, Arabella was most well known for her pivotal role in co-founding Glastonbury Festival. She set up the Children's Area and also the Theatre Area within the festival, and ran the theatre and circus fields until her death in 2007. The founder and organiser, Michael Eavis paid tribute to Arabella: 'Her energy, vitality, and great sense of morality and social responsibility have given her a place in our Festival history second to none' (Michael Eavis, 20<sup>th</sup> December 2007). A bridge on the festival site was built as a memorial to Arabella.

One of Arabella's most enduring legacies is the charity she set up: Children's World. Established in 1981, the charity uses drama participation and creative play to provide social and emotional benefits for children of all abilities, but focusing particularly on those with special needs. A portion of the proceeds from the sale of these two works will be donated to Children's World.

Until this sale, these two paintings by Churchill have remained at Chartwell in Churchill's old studio, home to the largest public collection of paintings by Churchill and where Churchill fondly spent many a day working on his paintings. Chartwell



The Churchills' family home, Chartwell, Kent

was for Churchill and his family more than just a family home; it became an idyllic retreat and refuge all the way until his death. Apart from Churchill's political allies, the house counted notables such as T.E. Lawrence, Charlie Chaplin and a range of artists including William Nicholson and Walter Sickert amongst its frequent guests. For Churchill though, Chartwell provided the perfect space where he could

write and work while not in London, but the home was also (and perhaps most importantly), a place of respite to enjoy family life and to paint.

When Churchill was not occupied by work or building tasks around the estate, his days at Chartwell were spent painting often in his cherished studio, converted for the purpose in the 1930s and a favourite retreat where he could paint without interruption. Largely self-taught, though mentored by leading painters of the day including Sir John Lavery, Sir William Nicholson and Walter Sickert, Churchill came to painting late in life at the age of 41, and it provided a refuge from the stresses of politics. As Churchill wrote in *Paintings of A Pastime*: 'Whatever the worries of the hour or threats of the future, once the picture has begun to flow along, there is no room for them in the mental screen' (quoted in Coombs and Churchill, 2011, *op. cit.*, p.85). The studio at Chartwell currently holds over one hundred canvases. Some, as in the current works, are finished compositions, painted on his travels, and others were not completed at the time of his death. These works tell the story of his travels through Europe, America and North Africa and form a pictorial diary of his 'off duty life' as a father, husband and friend. The studio, along with the house and grounds, has been open to the public since Churchill's death as a memorial to his achievements.



560

PROPERTY FROM THE ESTATE OF ARABELLA CHURCHILL

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

1874-1965

Schloss Schleissheim, near Munich

oil on canvasboard  
35.5 by 50cm.; 14 by 19¾in.  
Executed circa 1932.

**PROVENANCE**

Bequeathed by the Artist to Arabella Churchill

**LITERATURE**

David Coombs, *Churchill: His Paintings*, Hamish Hamilton, London, 1967, cat. no.139, illustrated p.134; David Coombs and Minnie S. Churchill, *Sir Winston Churchill His Life and His Paintings*, Ware House Publishing, Lyme Regis, 2011, cat. no.139, illustrated p.150.

⊕ £ 70,000-100,000  
€ 80,500-115,000 US\$ 99,500-142,000

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

In 1932, the year this work was painted, Churchill undertook a tour of the battlefields of the Duke of Marlborough in Belgium, Holland and Germany as research for his biography on his great ancestor. Before exploring the site of the Battle of Blenheim, he spent three days in Munich, and it is most likely that it was during this trip that he painted two views of the 17th-century Baroque palace of Schloss Schleissheim, the second version of which is in the collection of the National Trust.

The palace was a summer residence of the Bavarian rulers of the house Wittelsbach and comprises three individual palaces situated in a baroque garden, laid out by Dominique Girard. Churchill has chosen to focus his composition on the New Palace begun under Max Emmanuel in 1701-1704 and completed by Joseph Effner.

Only the main wing of a four-wing design was ever finished. The result is nevertheless an outstandingly beautiful Baroque palace. Churchill, however, has made this monumental Schloss the background to his composition, allowing the baroque court garden, with its ornate statues, to dominate the foreground. Churchill, who painted several of the stately homes which he visited, would often be drawn more to the gardens than to the buildings in his compositions. As he mentioned in *Painting as a Pastime*, formal gardens particularly appealed to him: he delighted in the 'sunlit garden gleaming with light and colour' and how 'every garden presents innumerable fascinating problems' (Winston Churchill quoted in Coombs and Churchill, 2011, *op. cit.*, p.70).

A portion of the proceeds from the sale of these works will be gifted to the Charity that Arabella Churchill started, *Children's World*.

PROPERTY FROM THE ESTATE OF ARABELLA CHURCHILL

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

1874-1965

*An Open Staircase, La Capponcina, Cap d'Ail*

oil on canvas  
40 by 51cm.; 15¾ by 20in.  
Executed circa the 1940s.

**PROVENANCE**

Bequeathed by the Artist to Arabella Churchill

**LITERATURE**

David Coombs, *Churchill: His Paintings*, Hamish Hamilton, London, 1967, cat. no.236, illustrated p.157;  
David Coombs and Minnie S. Churchill, *Sir Winston Churchill His Life and His Paintings*, Ware House Publishing, Lyme Regis, 2011, cat. no.236, illustrated p.75;

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

A portion of the proceeds from the sale of these works will be gifted to the Charity that Arabella Churchill started, *Children's World*.

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

Churchill and his wife had a lifelong fascination with France: Clementine spent many years of her childhood in Dieppe and they both had several friends who lived across the country and whom they would regularly visit. The south of France in particular had an immense appeal to Churchill, who was attracted not only by the warm weather, beautiful landscapes and sparkling colours of the Mediterranean, but also to the ancient history of the land.

In 1920 he made the first of many painting trips to the South of France accompanied by Sir John Lavery, one his most important artistic mentors, and the French Riviera quickly became one of Churchill's favourite painting locations. Such was the appeal, that in 1922 Churchill and his family moved to the Riviera, renting the villa Rêve d'Or for six months. This love affair with the south of France was to continue for the rest of his life and Churchill was lucky enough to be able to stay in many spectacular villas along the coast including villa La Capponcina on the coast of the Cap d'Ail, near Monte Carlo which is depicted in this work.

This idyllic villa was owned by Churchill's long-time political friend, Lord Beaverbrook, who was most renowned for building the Daily Express into the most successful mass circulation newspaper of its time. Churchill and Beaverbrook's friendship was a tumultuous one, often resulting in major disagreements when engaging in political discussions, but it was certainly one of mutual respect that continued until the end of their lives. During the Second World War Churchill persuaded Beaverbrook to serve as Minister of Aircraft Production and later as Lord Privy Seal. Churchill would regularly visit La Capponcina, considering it a particularly relaxing retreat: he and Clementine celebrated their Golden Wedding Anniversary there in September 1958 and in the later 1960s when Churchill's base was Hotel de Paris in Monte Carlo, he took to visiting the garden in the afternoons, painting or just sitting in the sun. Mary Soames described the villa as 'an oasis of privacy ... with lovely views' (Mary Soames quoted in David Coombs and Minnie Churchill, 2011, *op. cit.*, p.235) and several of Churchill's compositions centre around the house, terraced gardens and views across the Mediterranean (see David Coombs and Minnie Churchill, 2011, *op. cit.*, pp.234-237).

As with so many of his works, a sense of quiet and privacy pervades this scene. Churchill has chosen a discrete corner of the garden, capturing the movement of light and shadows across the walls as the afternoon draws to a close. The terracotta and sun-burnt stone of the buildings are set in contrast to the lush vegetation of the over-hanging trees, pots brimming over with plants and the lush grass of the lawn in this little courtyard. The viewer is drawn into the painting, the steps focusing our gaze on the narrow archway, leading to the rambling grounds of the villa beyond. The painting, bustling with architectural angles and evocative Mediterranean colours, encapsulates a small corner of a paradise that meant so much to Churchill.





562

562

## JOHN CRAXTON, R.A.

1922-2009

### Workman

tempera on board  
80 by 58cm.; 31½ by 23in.  
Executed circa 1960.

#### PROVENANCE

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

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

See note at [SOTHEBYS.COM](http://SOTHEBYS.COM)

⊕ £ 6,000-8,000  
€ 6,900-9,200 US\$ 8,600-11,400

563

## MICHAEL AYRTON

1921-1975

### The House, Ischia

signed and twice dated 47  
oil on board  
31 by 25cm.; 12 by 10in.

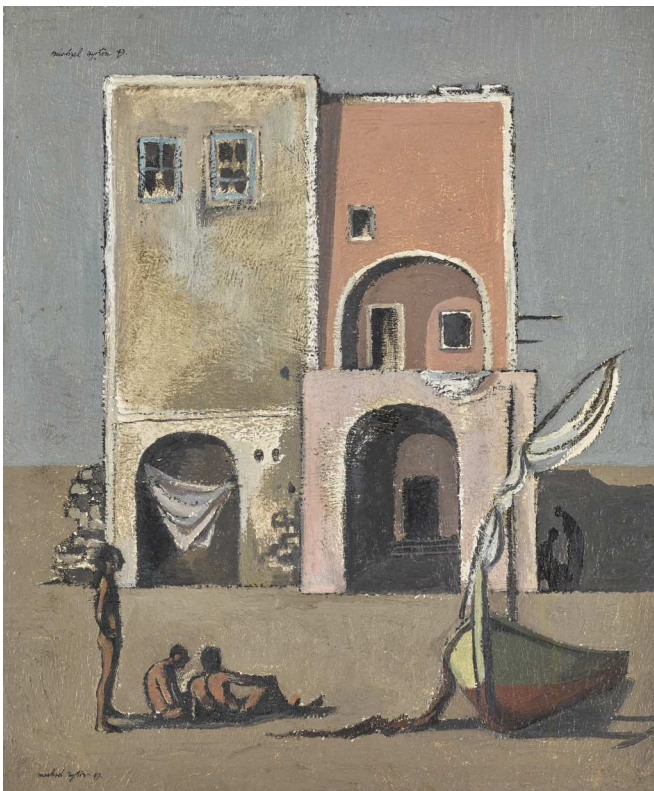
#### PROVENANCE

The Hanover Gallery, London  
Mrs. Peter Otway-Smithers  
Grosvenor Gallery, London  
Sale, Bonhams Knightsbridge, 5th March 2013,  
lot 115, where acquired by the present owner

#### LITERATURE

Peter Cannon-Brooks, *Michael Ayrton, An Illustrated Commentary*, Birmingham Museums and Art Gallery, Birmingham, 1978, cat. no.42, p.28, illustrated.

⊕ £ 5,000-7,000  
€ 5,800-8,100 US\$ 7,100-10,000



563





564

## IVON HITCHENS

1893-1979

### Flowers on Green Background

signed with initials; titled on a label attached to the reverse

oil on canvas

61 by 56cm.; 24 by 22in.

Executed in 1927.

### PROVENANCE

Leicester Galleries, London, where acquired by the family of the present owner, 16th February 1940

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

⊕ £ 40,000-60,000

€ 46,000-69,000 US\$ 57,000-85,500



565

565

SIR SIDNEY NOLAN, O.M., R.A.

1917-1992

The Diver

signed; also signed, titled and dated 1968 on the reverse  
ripolin on paper  
52 by 76cm.; 20½ by 30in.

PROVENANCE

Acquired directly from the Artist and thence by descent to the present owner

⊕ £ 8,000-12,000  
€ 9,200-13,800 US\$ 11,400-17,100

566

CLIVE BARKER

b.1940

'14th February 1929' (Tommy Gun in Instrument Case)

signed, titled, dated 2000 and numbered *Study*  
cast aluminum  
length (cast): 85.5cm.; 33½in.;  
length (case): 106cm.; 41¾in.

Conceived in 2000, the present work is *Prototype* from an edition of 6 plus one Artist's proof and one prototype.

LITERATURE

An Jo Fermon and Marco Livingstone, *Clive Barker, Sculpture Catalogue Raisonné 1958 - 2000*, Skira Editore, Milan, 2002, cat. no.404, p.176, illustrated (another cast).

⊕ W £ 5,000-7,000  
€ 5,800-8,100 US\$ 7,100-10,000



566



'One of the great bodies of work of his career - the drawings in pen and ink made in the late 1960s...include still-life groups, interiors and exterior views, but it is the many figure studies that he made, clothed and nude, that are most remarkable'

CHRIS STEPHENS

(in *David Hockney*, exh. cat., Tate, London, 2017, p.96.)

567

DAVID HOCKNEY, R.A.

b.1937

Portrait of a Young Man

signed with initials and dated '65  
pen and ink on paper  
35.5 by 43cm.; 14 by 17in.

**PROVENANCE**

Sale, Finarte Casa d'Aste, Milan, 25th May 1989,  
lot 90, where acquired by the present owner

⊕ £ 18,000-25,000

€ 20,700-28,800 US\$ 25,600-35,500

568

## KENNETH ARMITAGE

1916-2002

### Linked Figures

signed with initials and dated '56  
gouache and wash on paper  
56 by 76.5cm.; 22 by 30in.

#### PROVENANCE

Museu de Arte Moderna, São Paulo, where  
acquired from the *Fourth International Biennial  
Exhibition* by the father of the present owner

#### EXHIBITED

São Paulo, Museu de Arte Moderna, *Fourth  
International Biennial Exhibition*, The British  
Council, 22nd September - 31st December  
1959, (details untraced) with tour to Museu  
de Arte Moderna, Rio de Janeiro; Museo  
Nacional de Bellas Artes, Buenos Aires; Museo  
de Arte Moderno, Montevideo; Instituto de  
Artes Plásticas, Santiago; Instituto de Artes  
Contemporaneas, Lima and Museo de Bellas  
Artes, Caracas.

⊕ £ 3,000-5,000  
€ 3,450-5,800 US\$ 4,300-7,100



568

569

## ALAN DAVIE

1920-2014

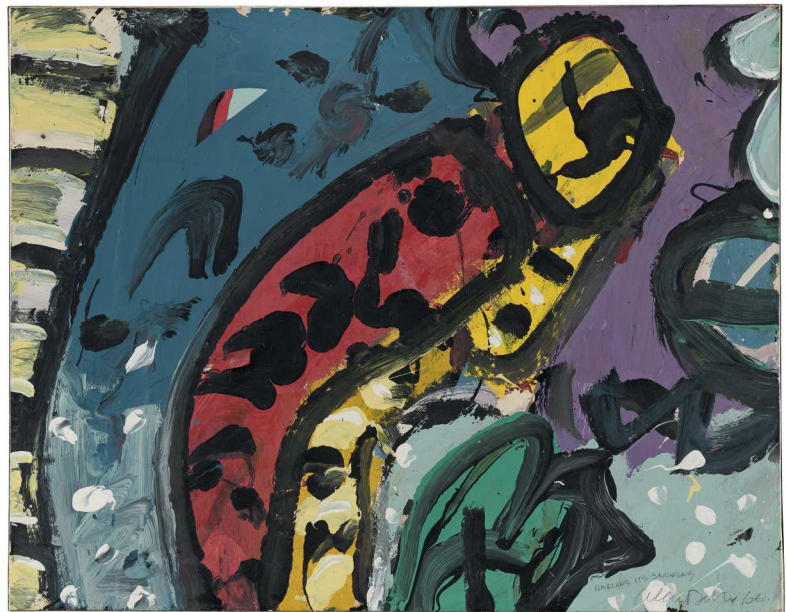
### Darling It's Snowing

signed, titled and dated 60  
oil on card laid down on canvas  
42 by 53.5cm.; 16½ by 21in.

#### PROVENANCE

Gimpel Fils, London, where acquired by the  
present owner in 1988

⊕ £ 5,000-7,000  
€ 5,800-8,100 US\$ 7,100-10,000



569

## SIR EDUARDO PAOLOZZI, R.A.

1924-2005

## Robot

bronze

height (including base): 48.5cm.; 19in.

Conceived in 1956 and cast in an edition of 6.

## PROVENANCE

Acquired directly from the Artist by the present owner in 1994

## EXHIBITED

London, Hanover Gallery, *Paolozzi Sculpture*, 11th November - 31st December 1958, cat. no.24, illustrated (possibly another cast); London, The Mayor Gallery (details untraced); Venice, *Venice Biennale XXX 1960*, 1960, cat. no.41, with tour to Umetnicki Pavilion, Belgrade; Stedelijk Museum, Amsterdam; Stadtische Kunstgalerie, Bochum; Musée des Arts Décoratifs, Paris; Palais des Beaux Arts, Brussels; City Art Gallery, Gottenburg; Kunstnernes Hus, Oslo and Louisiana Gallery, Copenhagen (this cast); Wakefield, Yorkshire Sculpture Park, *Eduardo Paolozzi: 70th Birthday Exhibition*, 14th August - 2nd October 1994, un-numbered exhibition (this cast).

## LITERATURE

Judith Collins, *Eduardo Paolozzi*, Lund Humphries, Farnham, 2014, illustrated fig.102, p.122 (another cast).

⊕ £ 30,000-50,000

€ 34,500-57,500 US\$ 42,600-71,000



# PROPERTY FROM THE ESTATE OF ROBYN DENNY

LOTS 571–574



571

PROPERTY FROM THE ESTATE OF ROBYN DENNY

## RICHARD SMITH

1931-2016

### Big Black

oil on canvas  
196.5 by 212cm.; 77¼ by 83½in.  
Executed in 1959.

#### PROVENANCE

Gifted by the Artist to Robyn Denny and thence  
by descent to the present owner

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

Robyn Denny and Richard Smith were part of a 'golden generation' of young artists who graduated from the Royal College of Art in the late 1950s and early '60s, who like their counterparts from Goldsmith's 30 years later, these Young British Artists left art school to almost instant success, at both home and abroad. Unlike previous generations of British art students who had looked longingly toward Paris, they looked to American art and culture for inspiration – from the sheer power and ambition of Abstract Expressionism to Pop's engagement with a new, consumer world. In 1959, Denny and Smith, along with their friend and contemporary Ralph Rumney, created *Place*, an exhibition in which their paintings were bolted

together to form a structure through which the viewer was invited to walk, to experience their paintings physically, as an environment. The *Evening Standard* art critic couldn't restrain his indignation: London had certainly never seen anything like it.

The following group of works, all taken from Denny's private collection, speak not only to the high points of Denny's career – specifically his show at the Venice Biennale in 1966 and his 1973 Tate retrospective – but also to an enduring friendship, over 50 years, between two young artists who found themselves at the epicentre of an explosion in British art and culture.



572

PROPERTY FROM THE ESTATE OF ROBYN DENNY

## ROBYN DENNY

1930-2014

### Place 4

signed thrice, titled, dated 1959 and '59 and inscribed on the reverse; also signed and inscribed on the stretcher bar  
oil on canvas  
213.5 by 181.5cm.; 84 by 72in.

### PROVENANCE

The Estate of the Artist and thence by descent to the present owner

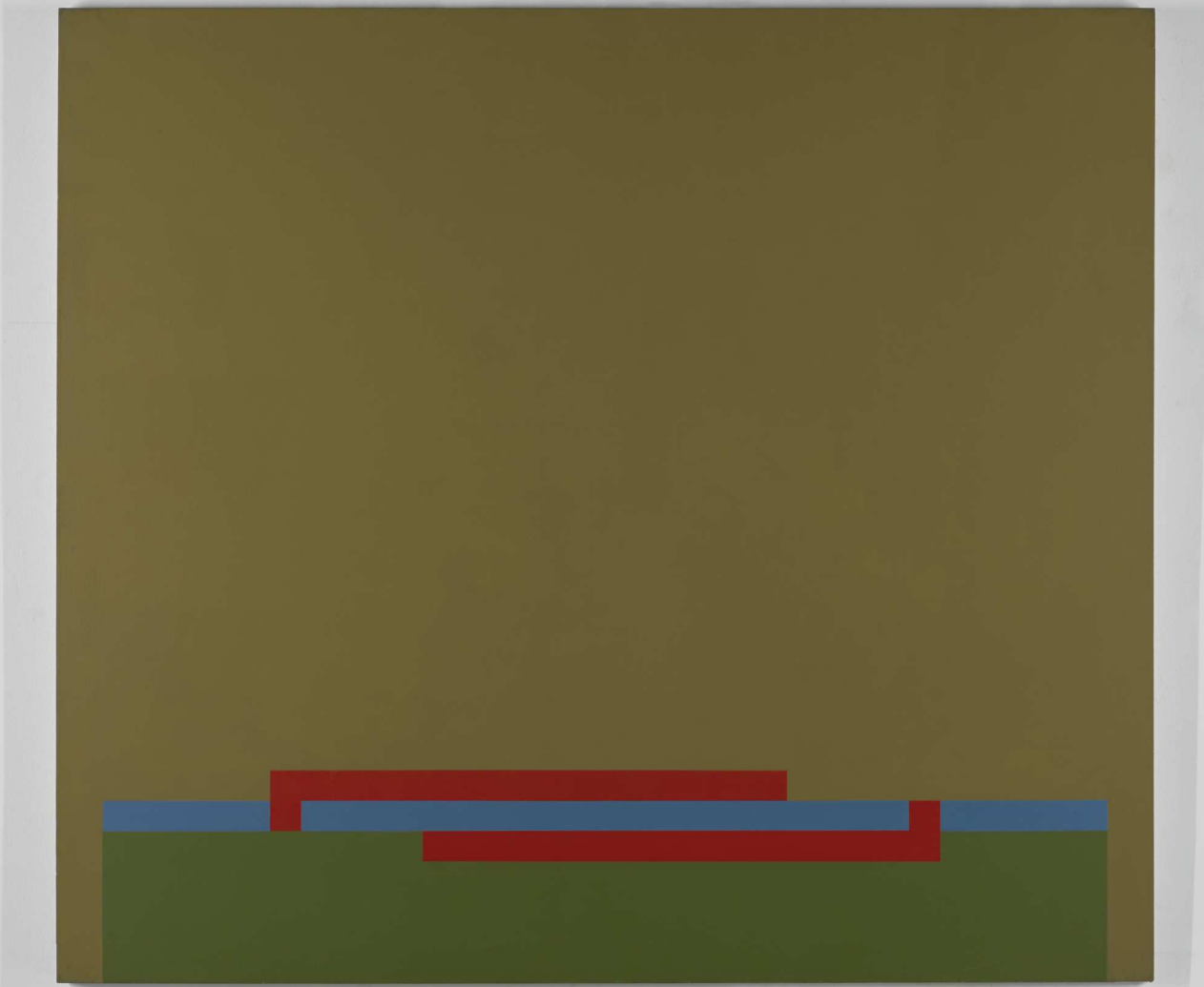
### EXHIBITED

London, Tate, *Robyn Denny*, 7th March - 23rd April 1973, cat. no.21.

### LITERATURE

David Thompson, *Robyn Denny*, Penguin Books, London, 1971, pp.21-22, illustrated;  
David Alan Mellor, *The Art of Robyn Denny*, Black Dog, London, 2002, p.64, illustrated.

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



573

PROPERTY FROM THE ESTATE OF ROBYN DENNY

## ROBYN DENNY

1930-2014

### World Wide 1

signed twice, titled, dated 1970 and '70. and inscribed on the reverse; also signed twice, titled, dated 1970 and '70 and inscribed on the canvas overlap  
oil on canvas  
163 by 183cm.; 64 by 72in.

#### PROVENANCE

The Estate of the Artist and thence by descent to the present owner

#### EXHIBITED

New York, Robert Elkon Gallery, January 1971 (details untraced);  
London, Tate, *Robyn Denny*, 7th March - 23rd April 1973, cat. no.79, illustrated p.55.

#### LITERATURE

David Alan Mellor, *The Art of Robyn Denny*, Black Dog, London, 2002, illustrated p.56.

⊕ W £ 25,000-35,000  
€ 28,800-40,300 US\$ 35,500-49,700





574

## ROBYN DENNY

1930-2014

Moyle

signed, titled, dated 1961 and inscribed on the stretcher bar  
oil on canvas  
213 by 169cm.; 84 by 66½in.  
Executed in 1961.

### PROVENANCE

Ilse & Otto Dobermann, Stuttgart  
Laurent Delaye Gallery, London, from whom  
acquired by the present owner in 2008

### EXHIBITED

London, Molton Gallery, *Robyn Denny*, 15th  
November - 9th December 1961, cat. no.7;  
Milan, Galleria Luca Scacchi Gracco, 1962 (details  
untraced);  
Stuttgart, Galerie Müller, *Robyn Denny*, 20th April  
- May 1963, cat. no.3, illustrated;

Museum Trier, *Absolute Farbe, Avantgarde 63*,  
1963 (details untraced);  
Amsterdam, Stedelijk Museum, *Vormen van der  
Klur*, 20th November 1966 - 15th January 1967,  
cat. no.23.2;  
London, Tate, *Robyn Denny*, 7th March - 23rd  
April 1973, cat. no.36, illustrated p.32, with tour  
to Württembergischer Kunstverein, Stuttgart and  
Städtisches Museum, Leverkusen.

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



575

## PATRICK HERON

1920-1999

5.15 p.m. June 11 : 1984 (with charcoal)

signed, titled, dated *June 11th: 84* and inscribed on the reverse; also titled on the canvas overlap oil and charcoal on canvas  
41 by 51cm.; 16¼ by 20in.

## PROVENANCE

Waddington Galleries, London where acquired by Peter Strong, 3rd April 1985  
Sale, Christie's London, 27th May 2010, lot 19, where acquired by the present owner

## EXHIBITED

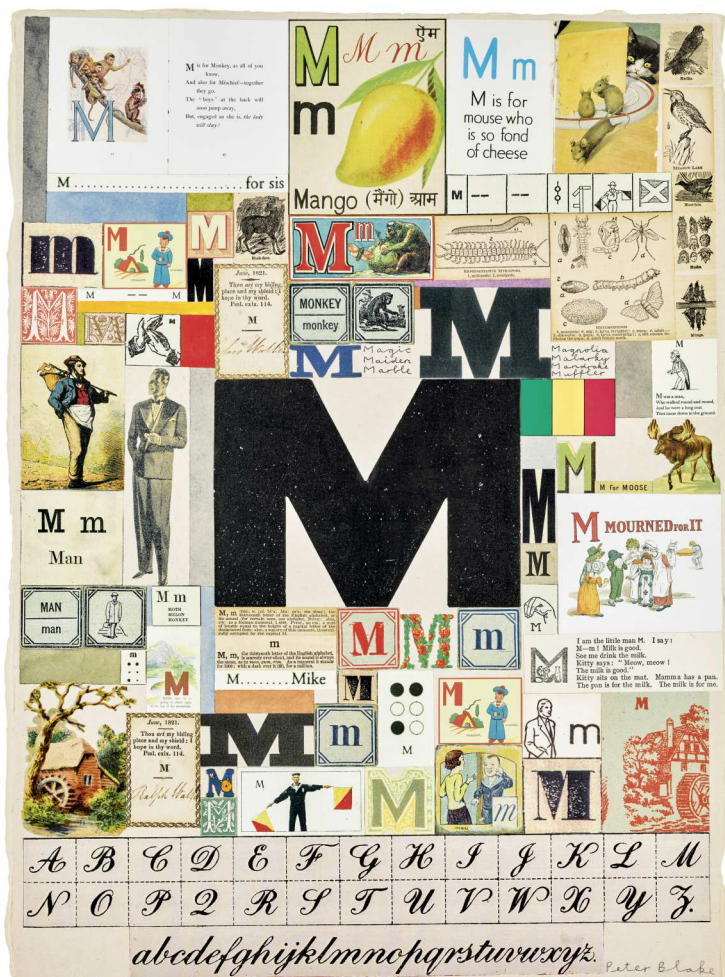
London, Barbican Art Gallery, *Patrick Heron*, 11th July - 1st September 1985, cat. no.64.

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

⊕ £ 10,000-15,000

€ 11,500-17,300 US\$ 14,200-21,300

576



576

## SIR PETER BLAKE, R.A.

b.1932

Peter Blake, An Alphabet: M

signed

collage, watercolour and pen and ink on paper  
51.5 by 37.5cm.; 20¼ by 14¾in.  
Executed in 2009.

## PROVENANCE

Waddington Galleries, London, where acquired by the present owners, 16th June 2009

⊕ £ 7,000-10,000

€ 8,100-11,500 US\$ 10,000-14,200



577

**PATRICK CAULFIELD, R.A.**

1936-2005

**Wall Plate: Screen**

acrylic on board  
104 by 76.5cm.; 41 by 30in.  
Executed in 1986.

**PROVENANCE**

Waddington Graphics, London, where acquired in 1987 and thence by descent to the previous owner  
Acquired from the above by the present owner

**LITERATURE**

Marco Livingstone, Bryan Robertson and Richard Riley (eds), *Patrick Caulfield*, exh. cat., Hayward Gallery, London, 1999, p.138, illustrated p.137, fig.36; *Pop Imagery*, exh. cat., Waddington Custot Galleries, London, 2013, cat. no.9, illustrated (not exhibited).

*Wall Plate: Screen* is one of the original paintings for the screenprint portfolio *Wall Plates*, a set of four screenprints, published in 1987 by Waddington Graphics, London.

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

SIR EDUARDO PAOLOZZI, R.A.

1924-2005

Hooke

signed, numbered 3/3 and dated 1993

bronze

height: 49.5cm; 19½in.

Conceived in 1993, the present work is number 3 from the edition of 3.

**PROVENANCE**

Gifted by the Artist to the present owner in the 1990s

⊕ £ 20,000-30,000

€ 23,000-34,500 US\$ 28,400-42,600





579

## ADRIAN HEATH

1920-1992

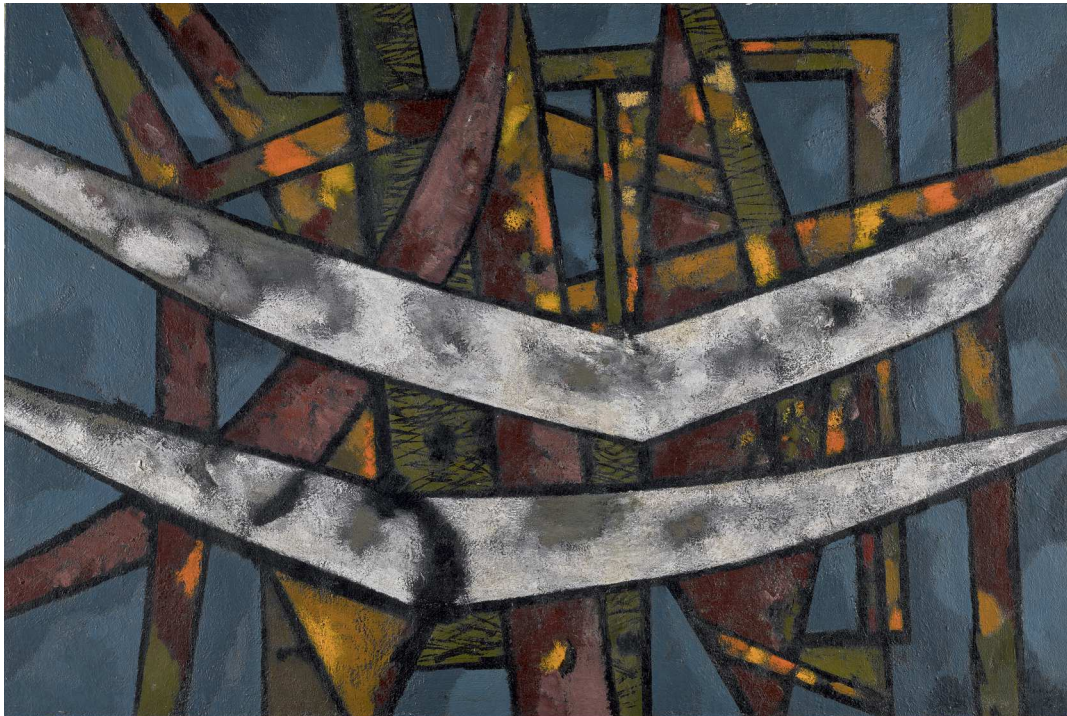
### Untitled

signed, dated '57-58 and inscribed on the reverse  
oil on canvas  
127 by 101.5cm.; 50¼ by 40in.

### PROVENANCE

The Estate of the Artist  
Private Collection  
Sale, Bonhams London, 30th May 2012, lot 4,  
where acquired by the present owner

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



580

580

**WILLIAM GEAR, R.A.**

1915-1997

**Sculpture Project**

oil on canvas  
81 by 121.5cm.; 32 by 47¾in.  
Executed in 1952.

**PROVENANCE**

Sale, Sotheby's Hopetoun House, 19th April 2004, lot 155, where acquired by the present owner

⊕ £ 12,000-18,000  
€ 13,800-20,700 US\$ 17,100-25,600

581

**LYNN CHADWICK, R.A.**

1914-2003

**Maquette III Beast**

signed with initials and numbered 1/4 and 543 on the underside  
bronze  
height: 12cm.; 4¾in.  
Conceived in 1967, the present work is number 1 from the edition of 4.

**PROVENANCE**

Private Collection, London

**EXHIBITED**

Milan, Gallerie Blu, *Lynn Chadwick*, June 1968, (details untraced) (another cast).

**LITERATURE**

Dennis Farr and Eva Chadwick, *Lynn Chadwick: Sculptor*, Lund Humphries, Farnham, 2014, cat. no.543, illustrated p.253 (another cast).

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

⊕ £ 5,000-7,000  
€ 5,800-8,100 US\$ 7,100-10,000



581

## ROBERT ADAMS

1917-1984

## Rectangular Bronze Form No.7

stamped with Artist's monogram on the underside  
bronze

height: 56cm.; 22in.

Conceived in 1955, the present work is from the  
edition of 6.

**PROVENANCE**

Private Collection, New York

**EXHIBITED**

London, Gimpel Fils, *Recent Paintings by William  
Gear, Recent Sculptures by Robert Adams*,  
February 1956, cat. no.30 - 35 (other casts)

London, Gimpel Fils, *Fifteen British Artists: Works  
of the Fifties*, 19th January - 27th February 1988,  
un-numbered exhibition (another cast);

London, Gimpel Fils, *Robert Adams: A  
Retrospective*, 25th February - 5th April 2003,  
cat. no.23 (another cast);

London, Osborne Samuel, *Nine Abstract Artists*,  
10th March - 9th April 2005, cat. no.1, illustrated  
(another cast).

**LITERATURE**

Alastair Grieve, *The Sculpture of Robert Adams*,  
Lund Humphries, London, 1992, cat. no.198,  
illustrated p.61 and p.175 (another cast).

‡ ⊕ W £ 8,000-12,000

€ 9,200-13,800 US\$ 11,400-17,100





583

## GWYTHIR IRWIN

1931-2008

### Room at the Top

titled and numbered on the reverse  
collage and mixed media on board  
182.5 by 106.5cm.; 71¾ by 42in.  
Executed in 1958.

#### PROVENANCE

James Huntington-Whiteley, London, from whom acquired by  
Robert Devereux in April 2006  
His sale, Sotheby's London, 4th November 2010, lot 147,  
where acquired by the present owner

⊕ W £ 8,000-12,000

€ 9,200-13,800 US\$ 11,400-17,100





'Tonality is not an ingredient in my painting but the form that ideas take or the way that I think'

**PRUNELLA CLOUGH**

(to Bryan Robertson, in *Prunella Clough: New Paintings 1979 - 82*, exh. cat., Warwick Arts Trust, London, 1982)

584

**PRUNELLA CLOUGH**

1919-1999

**Untitled**

oil, charcoal, pencil, pastel and collage on board in two parts (2)  
each panel: 198 by 122cm.; 78 by 48in.

**PROVENANCE**

The New Art Centre, London  
Private Collection  
Their sale, Sotheby's London, 15th July 2008, lot 162,  
where acquired by the present owner

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

See note at [SOTHEBYS.COM](http://SOTHEBYS.COM)

⊕ W £ 12,000-18,000  
€ 13,800-20,700 US\$ 17,100-25,600



585

## ROBERT ADAMS

1917-1984

### Rectangular Bronze Form No.3

stamped with the Artist's monogram on the underside

bronze

height (excluding base): 27cm.; 10½in.

Conceived in 1955, the present work is from the edition of 6.

#### PROVENANCE

Gimpel Fils, London, where acquired in the early 1970s by Mrs Simmons

Sale, Sworder's Hertford, 12th April 2016, lot 200, where acquired by the present owner

#### EXHIBITED

London, Gimpel Fils, *Recent Paintings by William Gear; Recent Sculptures by Robert Adams*,

February 1956, cat. no.32 (another cast);

Venice, British Pavilion, *XXXI Biennale*,

16th June - 7th October 1962, cat. no.G; with tour to Museum Prinsenhof, Delft and Musée National D'Art Moderne, Paris (another cast).

#### LITERATURE

Alastair Grieve, *The Sculpture of Robert Adams*,

The Henry Moore Foundation in association with Lund Humphries, London, 1992, cat. no.179, p.170, illustrated pp.60, 171 (another cast).

⊕ £ 10,000-15,000

€ 11,500-17,300 US\$ 14,200-21,300

586

## KEITH COVENTRY

b.1958

### Dorian Estate

signed and titled on the reverse  
oil and gesso on canvas in the Artist's frame  
148 by 117cm.; 58¼ by 46in.  
Executed in 1996.

#### PROVENANCE

The Fine Art Society, London, where acquired by the present owners

⊕ £ 30,000-50,000

€ 34,500-57,500 US\$ 42,600-71,000



DORIAN ESTATE



587

587

## FRANCIS DAVISON

1919-1984

### Trees and Fields

titled and dated c 60-63 on the reverse; also numbered on Estate label attached to the reverse  
collage on board  
61.5 by 75cm.; 24¼ by 29½in.

#### PROVENANCE

The Estate of the Artist  
Sale, Christie's South Kensington, 12th December 2014, lot 5, where acquired by the present owner

#### EXHIBITED

London, Austin/Desmond, *Francis Davison Paintings & Collages 1948-83*, October - November 2003, illustrated p.46.

⊕ £ 5,000-7,000

€ 5,800-8,100 US\$ 7,100-10,000

588

## ALISON WATT

b.1965

### Alison

signed  
oil on canvasboard  
30.5 by 25.5cm.; 12 by 10in.  
Executed in 1996.

#### PROVENANCE

Gifted by the Artist to the present owner

⊕ £ 6,000-8,000

€ 6,900-9,200 US\$ 8,600-11,400



588



589

**ALISON WATT**

b.1965

**Tournon**

signed, titled twice and dated 1998-99  
oil on canvas  
213.5 by 213.5cm.; 84 by 84in.

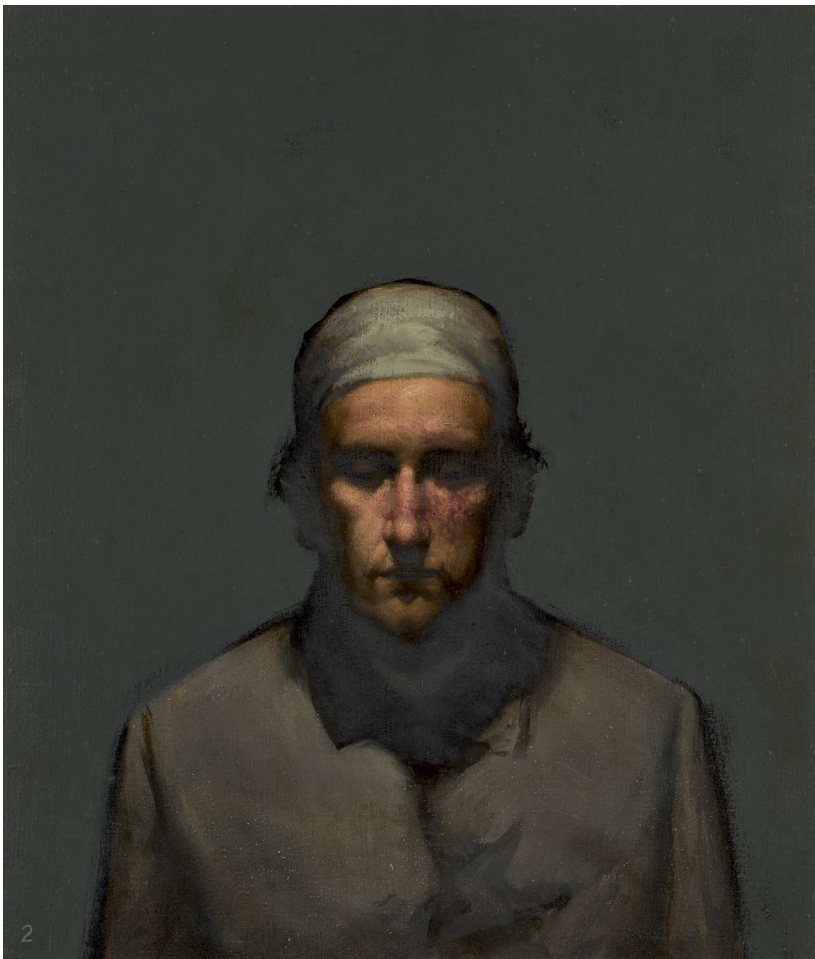
**PROVENANCE**

Gifted by the Artist to the present owner

**EXHIBITED**

Edinburgh, Scottish National Gallery of Modern  
Art, *Shift: New Works by Alison Watt*, 18th  
November 2000 – 7th January 2001, cat. no.4,  
illustrated p.16.

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



590

590

## STEPHEN CONROY

b.1964

### Head Study V

inscribed; also signed, dated 1993-4 and inscribed on the canvas overlap

oil on canvas

76.5 by 66cm.; 30 by 26in.

#### PROVENANCE

Marlborough Fine Art, London

Sale, Christie's South Kensington, 16th July 2014, lot 60, where acquired by the present owner

⊕ £ 8,000-12,000

€ 9,200-13,800 US\$ 11,400-17,100

591

## JOHN WONNACOTT

b.1940

### Estuary Window: September Afternoon - Girls

oil on canvas over board

112 by 129.5cm.; 44 by 51in.

Executed in 1977-80.

#### PROVENANCE

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

‡ ⊕ £ 5,000-7,000

€ 5,800-8,100 US\$ 7,100-10,000



591

592

## HUGHIE O'DONOGHUE

b.1953

### Deep Water

signed, titled and dated 2004 on the reverse

oil on canvas

185 by 162.5cm.; 73 by 64in.

#### PROVENANCE

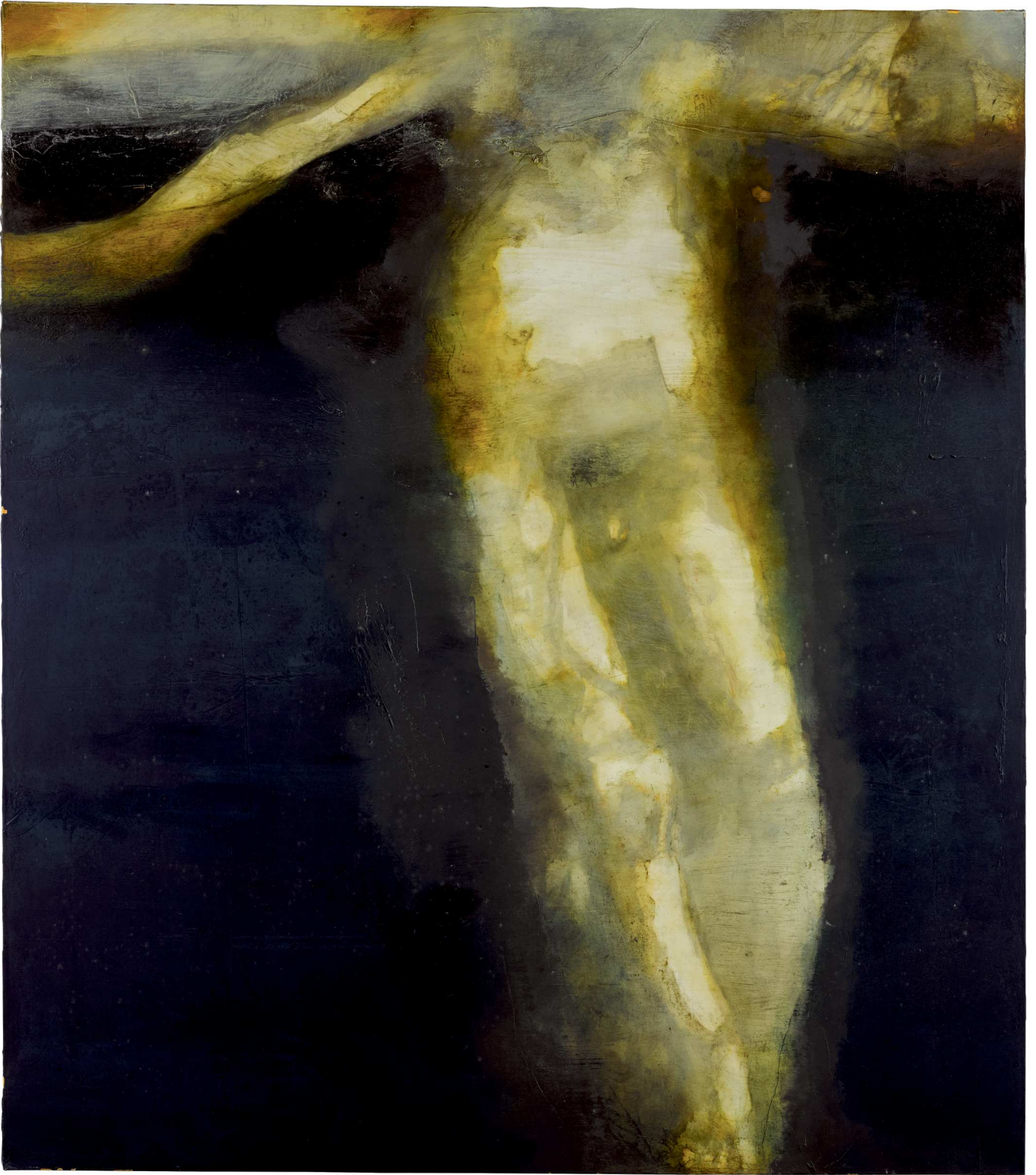
Solomon Gallery, Dublin, where acquired by the previous owner

Acquired from the above by the present owner

⊕ W £ 20,000-30,000

€ 23,000-34,500 US\$ 28,400-42,600

END OF SALE



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Estimate £80,000–120,000



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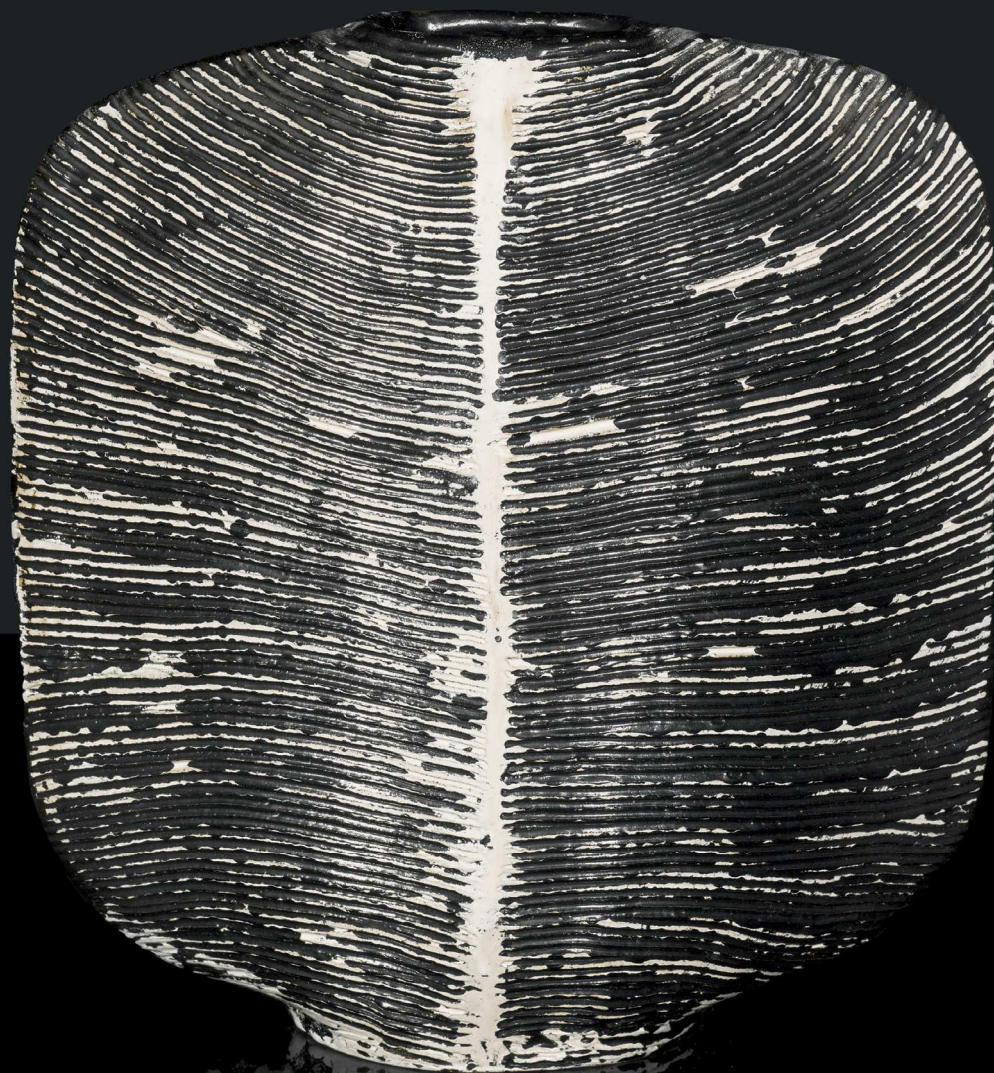
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# Sotheby's

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

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

TITLE	FIRST NAME	LAST NAME
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Please indicate how you would like to receive your invoices:  Email  Post/Mail

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

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

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

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

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- Send me a shipping quotation for purchases in this sale only

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

SIGNATURE \_\_\_\_\_

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

## GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

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

### General

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

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

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

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

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

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

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

### Completing This Form

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

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

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

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

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

### 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.

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

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

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**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.

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### 2. DURING THE AUCTION

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

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

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

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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.

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### 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.

#### II Monumental

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

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

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

## VAT AND OTHER TAX INFORMATION FOR BUYERS

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

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

## 1. PROPERTY WITH NO VAT SYMBOL

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

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

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

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

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring 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@hmr.c.gsi.gov.uk

## 7. SALES AND USE TAXES

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

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

## CONDITIONS OF BUSINESS FOR BUYERS

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

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

## 1. INTRODUCTION

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

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

(iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and

(v) in respect of online bidding via the internet, the BidNOW Conditions on the Sotheby's website.

in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

## 2. COMMON TERMS

In these Conditions of Business:

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

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

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

**"Buyer's Premium"** is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

**"Counterfeit"** is as defined in Sotheby's Authenticity Guarantee;

**"Hammer Price"** is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

**"Purchase Price"** is the Hammer Price and applicable Buyer's Premium and VAT;

**"Reserve"** is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

**"Seller"** is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

**"Sotheby's"** means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

**"Sotheby's Company"** means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

**"VAT"** is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

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

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

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

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

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

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

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and
- (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

## 4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

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

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Location

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

**MADE IN BRITAIN**  
18 September 2018  
London

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



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

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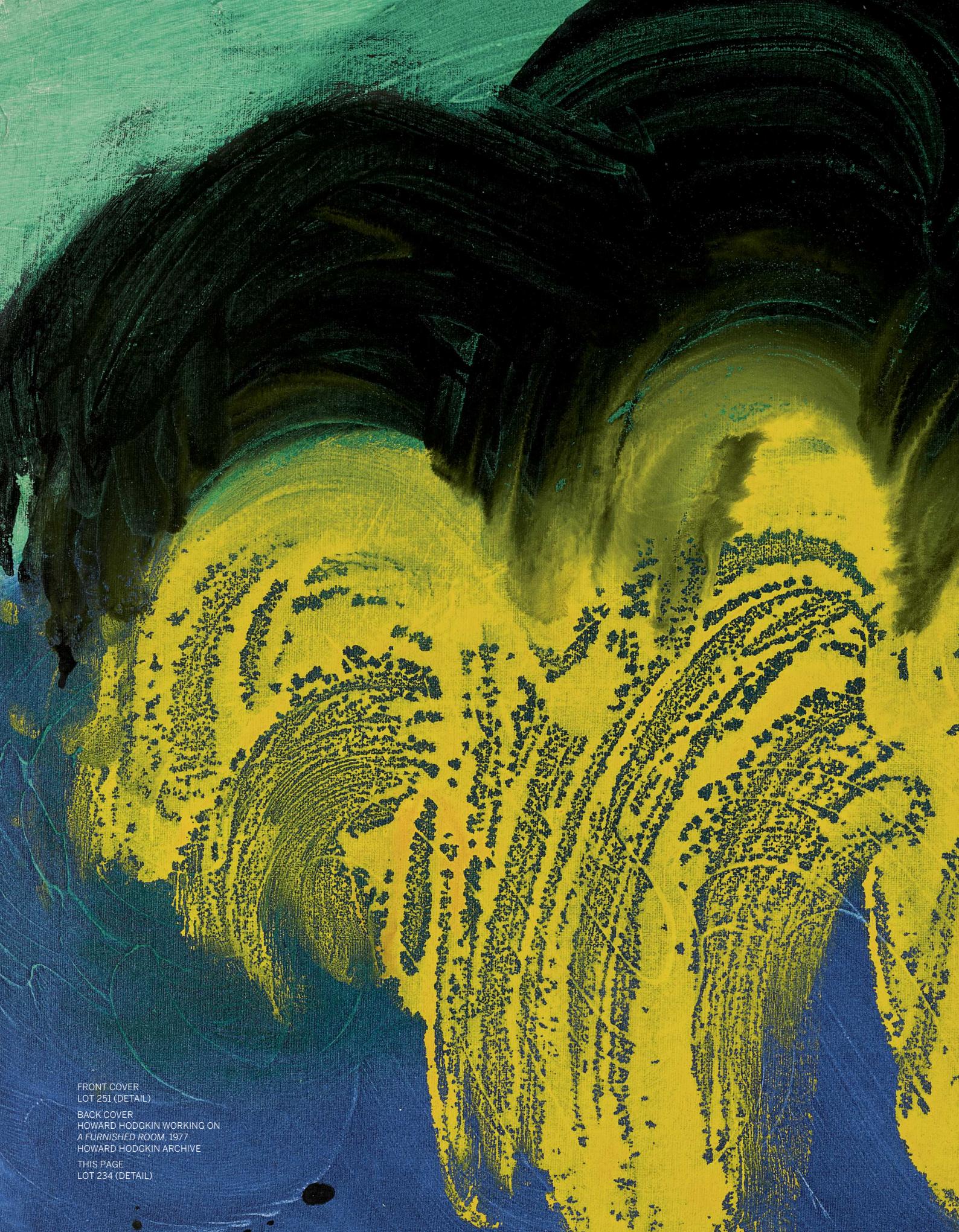


The background of the entire page is a vibrant, abstract composition of blue brushstrokes. The strokes vary in thickness and direction, creating a sense of movement and texture. The colors range from a bright, clear blue to a deep, almost blackish-blue, with some areas showing white highlights where the paint is thicker or where it has dried on a light surface.

# Howard Hodgkin

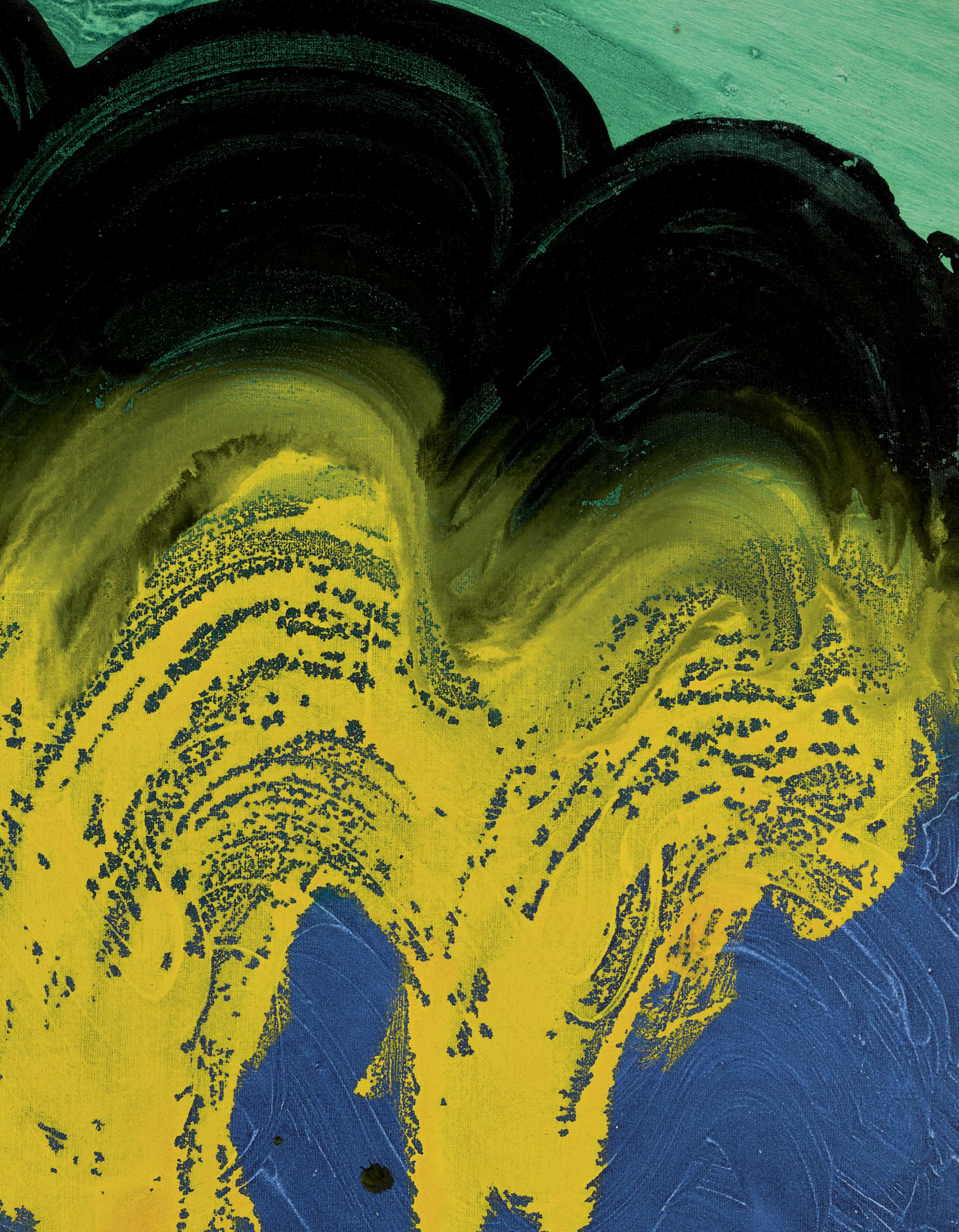
WORKING ON PAPER

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1744



FRONT COVER  
LOT 251 (DETAIL)  
BACK COVER  
HOWARD HODGKIN WORKING ON  
A FURNISHED ROOM, 1977  
HOWARD HODGKIN ARCHIVE  
THIS PAGE  
LOT 234 (DETAIL)







THIS PAGE  
LOT 224 (DETAIL)

# Howard Hodgkin

## WORKING ON PAPER

12 JUNE AT 2 PM  
AUCTION IN LONDON  
SALE L18141

### 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  
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Gallery Talk with Carolyn Leder  
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#### 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

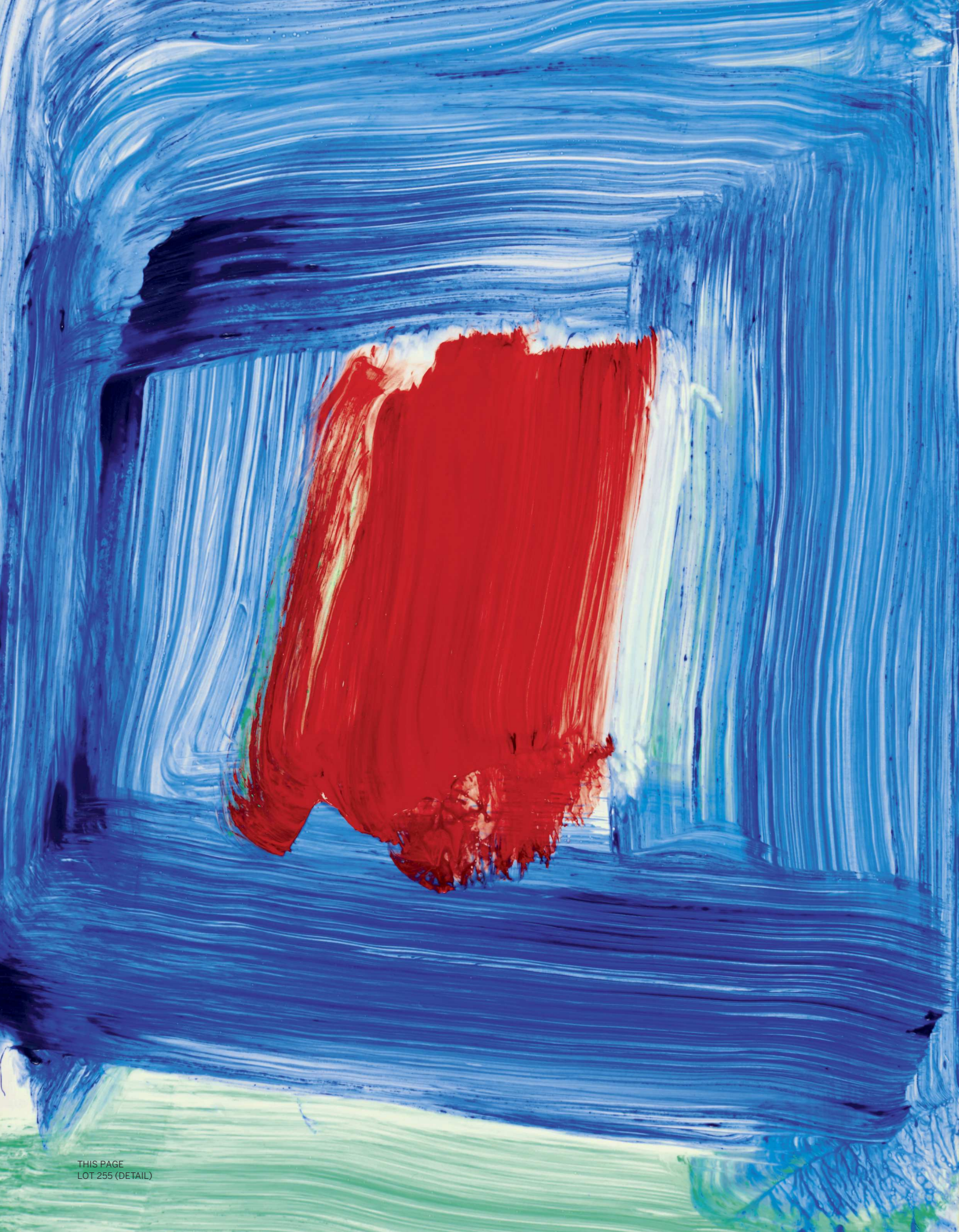
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A children's activity booklet will be  
available throughout the exhibition.

All the works in this sale are from Hodgkin's personal collection -  
each print is an Artist's proof and all the unique works are those  
that he retained in the studio.



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# Foreword

ANTONY PEATTIE

Working on a painting, in his studio, Howard eschewed distractions. He worked in silence and only listened to music, when it related directly to the work in hand, eg. *Portrait of the Artist Listening to Music* or *The Last Time I Saw Paris*.

He insisted that he took no pleasure in the act of painting, perhaps in revolt against his background: his mother would have liked him to treat it as a hobby. He had no respect for the English amateur tradition that produced memsahib watercolours (and has found a happy home on Instagram). Howard saw himself as a professional; he prided himself on fulfilling commissions and in observing deadlines. It was also, however, a lonely business. Printing and designing for the stage, on the other hand, involved collaboration. At first this irked. As David Acton wrote in the introduction to the 2006 catalogue for the Barbican Art Gallery's extensive regional tour of Howard's prints, 'He was slightly daunted by the experience of preparing the plates directly in the printshop....Hodgkin, whose creative process is protracted and solitary, was uncomfortable in his first experience of working in the lithographic studio'.

Later, he found the collaborative process so productive, so different from his own autochthonic work as a painter, that he delegated hand colouring to the printers he respected most, among them, Cinda Sparling at Solo Press; Jack Shirreff at 107 Workshop and, most recently, Jack's former assistant, Andrew Smith. This procedure also satisfied Howard's longing for objective mark-making, a practice divorced from mere personal, anecdotal self-indulgence.

He was happy that printing allowed him to make his work widely accessible, so *After Degas* took form as both painting and print. He paid great attention to the way his work challenged reproductions in books. He accepted that they could never recreate the original exactly, but he would encourage his designers to aim for the greater truth that the seed packet manifests, compared to the flower that it promises to grow.

Working with the printer Gyr King, he authorised astonishingly life-like silkscreen versions of existing paintings, *Multiplication* (lot 220) and *Red Flowers* (lot 219). With the latter he insisted that the print was in a different format, larger than the original, to secure its integrity in another medium. His executors have followed in his footsteps by making a larger print from one of his very last paintings, *Over to You* (lot 272), inspired by a poem by Stevie Smith that begins,

Mr. Over is dead.  
He died fighting and true.  
And on his tombstone they wrote  
Over to You.

Its poignant relevance suggests he was aware of his legacy: he was 83 when he finished it and its red/green dialogue refers back to multiple other instances of that conversation. It looks simple, but the printer resorted to 34 different colours to achieve it.

Its minimalism was characteristic of Howard's later work: 'I now think more than I paint', he said. Having once made works in multiple layers he now dared to leave large, bare spaces on wood and on paper. He was thrilled when the scene painters in Mark Morris's Dance Group reproduced a section of his painting *Love and Death* for the back cloth of *Layla and Majnun* and did it so well, complete with stains from leaking oil paints, that viewers assume it was made of plywood.

Howard took great pleasure in the success of his Olympic prints, from 1983, when he accepted Andy Warhol's invitation to work on one for the winter games in Sarajevo, to the Olympic Games in London, 2012; Sochi, 2014 and Rio, 2016.

For the Arts Council's Four Rooms project Howard designed a room set, with sofas, chairs, tables and lamps that were meant to dim suddenly to change the ambience, and maybe prompt visitors to interact. We visited the show in Swansea where the dimmer did not work. And he was very proud of his textile designs for Designers Guild.



Howard Hodgkin working on *A Furnished Room*, 1977  
Howard Hodgkin Archive



Howard rests after painting the 'BAT' for *When only the best will do* in his studio, with Andy Barker helping, 2012. Photo Andrew Smith.

In the theatre, Richard Alston of Ballet Rambert initiated a major collaboration, first with *Night Music* and then, thanks to the participation of Opera North, on Stravinsky's *Pulcinella*. The set and poster designs featured collage, a technique that allowed Howard to celebrate the materiality of its making. His designs for backcloths boasted of their inception on two separate, small sheets: he insisted the divide was preserved on the largest scale in the theatre. Such devices may have functioned like the corners of his paintings that he left exposed: whether the subject was meteorological or intimately metaphorical, the unpainted wood celebrated artifice. It echoed Maurice Denis' insistence in 1890 that 'a picture, before being a battle horse, a female nude or some sort of anecdote, is essentially a flat surface covered with colors..'

Inevitably, collaboration could occasionally call for compromise, which is why Howard only rarely worked in theatre. He was bruised by an encounter with a large wardrobe mistress at a royal opera house, who objected vociferously, horrified, when he said he wanted ballerinas to wear multiple red skirts under white tutus. And then he was happy to go back to the solitary white silence of the studio.

This sale has two main purposes: to pay for a complete collection of Howard's graphic work, which can then be given to a museum, so it can be preserved, made accessible to the public and lent to exhibitions. The second print Howard made, *Miss Spackman*, and the third, *Old Lady Walking Away*, have been recently acquired for this collection, but his first, *Acquainted with the Night* from 1953 remains elusive. Howard reused the title in 2012.

The sale should also help fund a new, definitive Catalogue Raisonné: the last edition of the print catalogue in 2003 included 118 works, but only 81 were reproduced in colour. The new, definitive edition will feature 189 prints, but it should also cover Howard's designs and his 'one offs', *pièces d'occasion*, unique works on paper, such as the *Indian Leaves* and *Indian Waves*.

Howard Hodgkin's partner since 1984, **Antony Peattie** was co-editor of *The New Kobbé's Opera Book*, 1997. His new work, *The Private Life of Lord Bryon* will be published by Unbound.



# Howard Hodgkin

## WORKING ON PAPER

JOHN-PAUL STONARD

For over six decades Howard Hodgkin created prints that together comprise one of the greatest bodies of printmaking by a British artist. Hodgkin's prints stand closer to his paintings than in the case of many artists — they are really the substitute for the absence of drawing in his catalogued works. Prints were for Hodgkin drawing in colour, but also working out how an image could be the product of a complicated technical and emotional procedure. The emotional part is important. Hodgkin used assistants, friends and lovers to work on his prints, a process conventionally termed 'hand-colouring' but which went much further for him than in the work of any other artist. In some cases, a master printmaker was required to absorb the precise rational and technical procedure of making an apparently spontaneous mark, requiring Zen-like levels of concentration, introducing a psychological element that becomes an important part of the finished image. Not touching the image was one way of ensuring that it vibrated with Hodgkin-ness — that indelible mark of a personality suffused with a commitment to a life lived through the experience of art, seen throughout his painted oeuvre.

To say that Hodgkin's prints were preparation for his paintings is perhaps to see things the wrong way around. Paintings are records of experiences, Hodgkin is on record saying — they were in a sense 'prints' of moments of vision. The original experience is always lost, or discarded. It doesn't make much difference knowing which living room, restaurant, or which sunset was the origin of which painting. It is the process of transformation that counts. And what is printmaking but a process of transformation? And a process of transformation in which the 'original' becomes of little consequence. Thus Hodgkin's prints stand on an equal footing with his paintings and the themes that he explored so obsessively over the years.

Travel is one that stands out, and in particular the experience of India. In 2012 Hodgkin made a set of prints, including *In India* (lot 224), and *Attack* (lot 223), following his annual trip to stay in Mumbai. What he distilled from years of travelling in the subcontinent was perhaps less an experience of colour, than of a freedom of gesture, a total unselfconsciousness (curiously absent from the Mughal miniatures he collected, which had very little actual influence on his work,



it seems). The red background of *Attack* (lot 223) might recall the red stone of Mughal architecture, but it is an image that exists entirely on its own terms, a truly avant-garde gesture.

Hodgkin was also a great reader, as anyone who was fortunate enough to have seen his library would attest. Evelyn Waugh took particular prominence — perhaps because the world he evoked was so close to Hodgkin's own upbringing — and it is no surprise that Waugh's brilliantly pithy and ironic titles found the way into Hodgkin's titular lexicon, with *Put out more Flags* (lot 270), an etching and aquatint made in 1992. Hodgkin's titles are some of the best of any twentieth century artist — only Duchamp stands in comparison for the ability to choose a phrase that opens the door just a slither onto the meaning of a work, just enough so that you are drawn in to work things out for yourself. *Here we are in Croydon* (lot 242) is a classic — the print was made after a trip to Tulsa, Oklahoma and refers to a sarcastic comment made by an English friend about a particular interior they encountered there. And is not the darkened, red-bordered print now indelibly associated with the misplaced image of the south London suburb? How else should we picture it?

Nature stands close in many of his images, perhaps surprisingly so — it is the theme of some of his greatest paintings, such as the masterpiece *Leaf*. The series of Palm prints made in 1990-91 (lots 227, 228 & 230) were the preparations for this great talismanic work, figuring a natural object with the simplicity and beauty of a mathematical proposition. Nature became an increasingly abstract concept, as the image came closer to the thing. This was certainly the case with the 2013 screenprint *Ice* (lot 253), a single, shivering swirl of cold ink, or *Summer Evening* (lot

281), made the next year, an epitome of the warm glowing shimmer of a summer dusk.

Printmaking is a collaboration, but by no means the only type that Hodgkin embarked upon. Hodgkin's designs for stage were exhibited in a small exhibition at the Aldeburgh festival in 2002. In the catalogue I wrote about these designs, for productions such as *Rhymes with Silver* by Mark Morris (1997, lot 260), and *Savitri*, a chamber opera by Gustav Holst (1999, lot 259), as 'fragments and remnants, difficult objects, nostalgic, vagrant', yet objects that are witness to a particular creative moment — relics, if you like. They are still charged with that energy and seem to me among the most vivid of originals of Hodgkin's works, both relics and survivors. The same might be said for the print, *Swimming*, made for the Olympics of 2012 — that heady summer of optimism that now feels so long away (lot 252). On first seeing Hodgkin's painted design (lot 251), it seemed something of a miracle that an experience of aquatic abandon, the dark shadow of a swimmer, could be evoked with just a single colour, brushed lazily onto a white surface. I asked Hodgkin how he had achieved such a brilliant illusion — how could one plan to create such an image, both entirely naturalistic and apparently haphazard? 'Oh it was luck!' he replied, utterly self-effacing, as ever. But such luck comes only after a lifetime of working, of shaping images in pigment, with printer's ink, of mastering techniques in such a way that they can be dispensed with dazzling fluency, like a great swimmer, cutting through the ocean.

**John-Paul Stonard** is a writer and art historian who has written extensively on Howard Hodgkin. He curated *Kenneth Clark: Looking for Civilisation* at Tate Britain in 2014 and is currently working on a book about the collection at Chatsworth House.

# Painterly prints



Howard Hodgkin, *circa 1970*  
©Jorge Lewinski, The Lewinski Archive at Chatsworth

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## HOWARD HODGKIN

1932-2017

### Girl at Night

signed and dated *Hodgkin '66* in pencil (lower left); inscribed and numbered *artists proof 1/15* (lower left)  
lithograph printed in colours, from *5 Rooms*

printed by Emil Matthieu, Zurich, published by Editions Alecto Ltd., London, on BFK Rives wove paper  
sheet: 50 by 65cm.; 19 $\frac{3}{8}$  by 25 $\frac{1}{2}$ in.

Executed in 1966, the present work is an Artist's proof (aside from the edition of 75).

#### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, no. 6

The first stage of Hodgkin's print-making *oeuvre* is largely formative and ran closely parallel to his painting. The works are bold in both their style and colour. The large geometric shapes that can be seen in this work are characteristic of Hodgkin's first prints, as well as the wider cultural context of the 1960s pop art movement. However, "Hodgkin says that he was very proud to once appear in the index of a book on pop art under the entry: "Howard Hodgkin is not a pop artist."" (Nicholas Wroe, *The Guardian*, March 2001)

*Girl at Night* was commissioned by Paul Cornwall Jones of Editions Alecto. Working with the printer Emil Matthieu, Hodgkin produced five lithographs, together known as '5 Rooms'. Throughout the portfolio, the artist explores the relationship between people and places, individuals and interiors. The relational aspect of these figures, and the rooms that they occupy, is the driving focus behind the majority of Hodgkin's early prints. The result is one that is both intimate and impersonal, as the viewers themselves are asked to explore the impact of their own gaze on these moments and memories.

⊕ £ 400-600

€ 500-700 US\$ 600-900



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**'Every new print by Howard Hodgkin sets a new standard for the medium. Yet few artists work in a less standardised manner, making prints that appear so individual, so unlike the products of traditional methods of printmaking.'**

JOHN-PAUL STONARD

*Acquainted with the Night* introduction, 2012



202

202

## HOWARD HODGKIN

1932-2017

### Interior with Figure

signed and dated *Hodgkin '66* in pencil (lower left); inscribed and numbered *artist's proof 2/15* (lower left)  
lithograph printed in colours, from *5 Rooms*

printed by Emil Matthieu, Zurich, published by Editions Alecto Ltd., London, on BFK Rives wove paper  
sheet: 50.2 by 65cm.; 19 $\frac{3}{8}$  by 25 $\frac{1}{2}$ in.

Executed in 1966, the present work is an Artist's proof (aside from the edition of 75).

#### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, no. 5

⊕ £ 1,000-1,500

€ 1,150-1,750 US\$ 1,450-2,150



203

**203**  
**HOWARD HODGKIN**  
 1932-2017

**Bleeding**

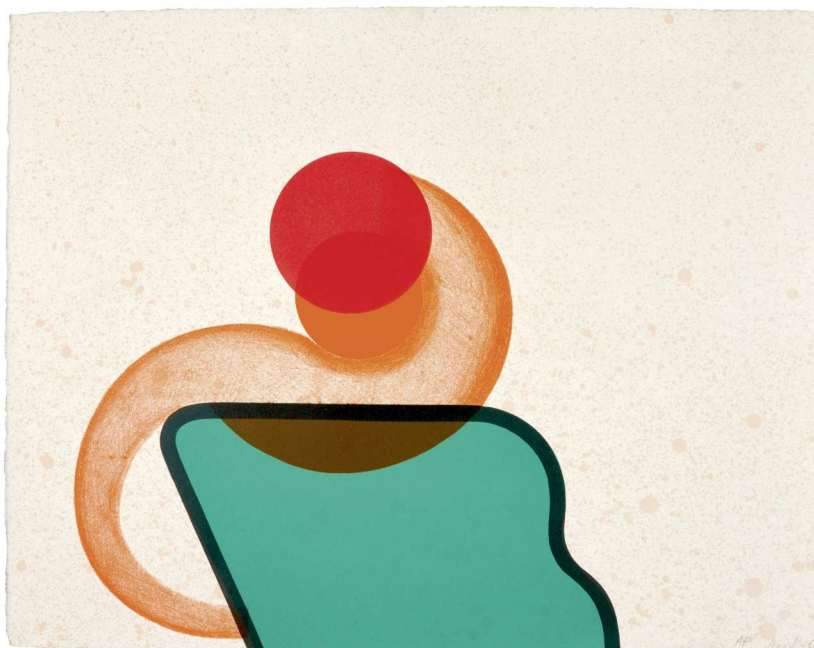
signed with initials and dated *HH 81* in pencil (lower centre); inscribed and numbered *A.P. 15* (lower centre)  
 lithograph printed in colours, with hand-colouring by Cinda Sparling

printed by Solo Press Inc., New York, published by Bernard Jacobson Ltd., London, on buff Velin Arches mould-made paper  
 sheet: 92 by 152cm.; 36 by 60in.  
 Executed between 1981 and 1982, the present work is an Artist's proof (aside from the edition of 100).

**LITERATURE**

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, no. 67

⊕ **W £ 1,000-1,500**  
**€ 1,150-1,750 US\$ 1,450-2,150**



204

**204**  
**HOWARD HODGKIN**  
 1932-2017

**Bedroom**

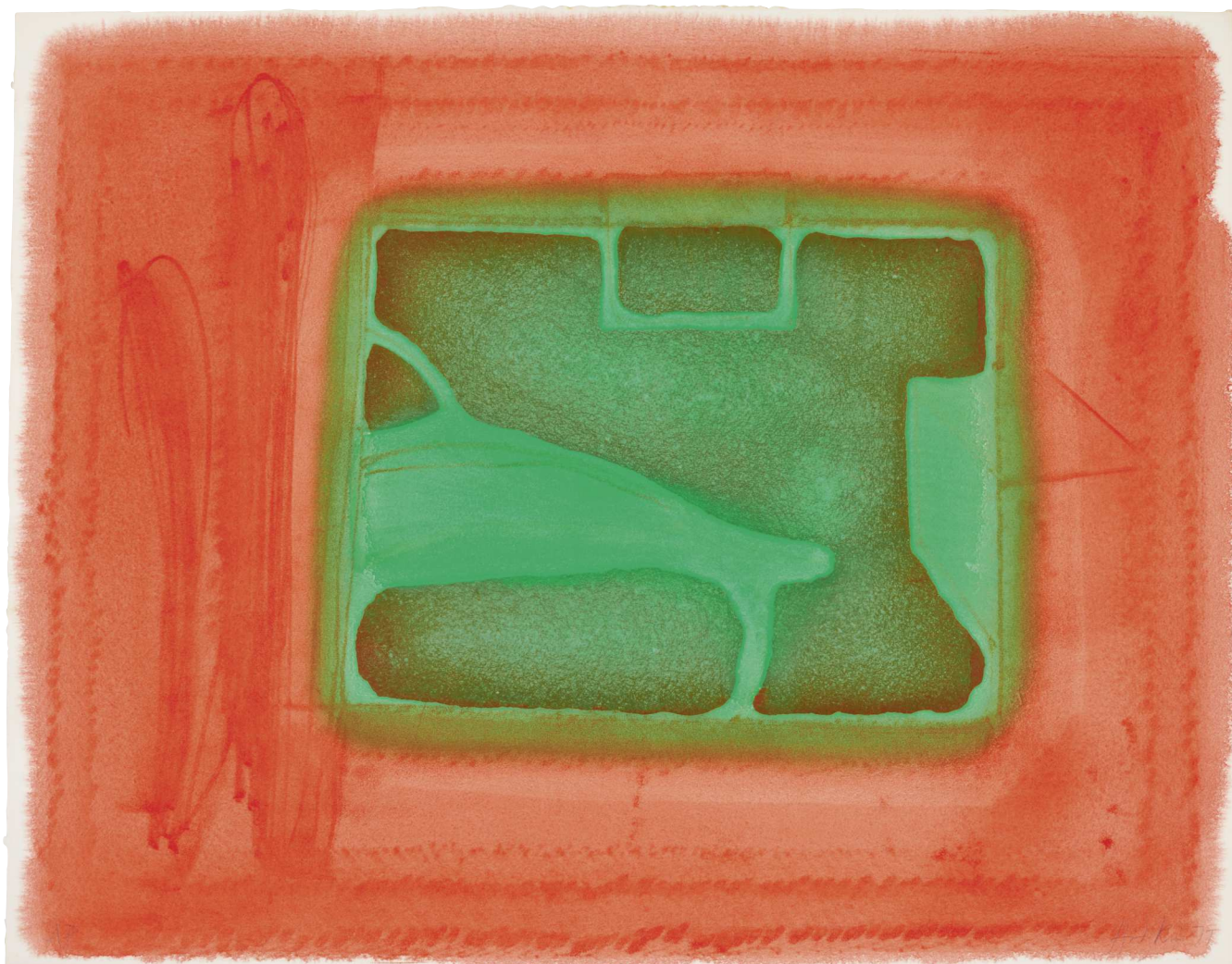
signed and dated *Hodgkin 68* in pencil (lower right); inscribed *AP* (lower right)  
 lithograph printed in colours, from *5 Rooms*

printed by Alecto Studios, published by Editions Alecto Ltd., London, on J Green paper  
 sheet: 51 by 64.5cm.; 20<sup>3</sup>/<sub>8</sub> by 23<sup>3</sup>/<sub>8</sub>in.  
 Executed in 1968, the present work is an Artist's proof (aside from the edition of 75).

**LITERATURE**

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, no. 8

⊕ **£ 800-1,200**  
**€ 950-1,400 US\$ 1,150-1,750**



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## HOWARD HODGKIN

1932-2017

### A Furnished Room

signed and dated *Hodgkin 77* in pencil (lower right); inscribed *AP* (lower left)  
etching and aquatint printed in colours, with hand-colouring by Ken Farley

printed by Petersburg Studios, published by Petersburg Press, New York, on Arches mould-made paper

sheet: 54 by 69.2cm.; 21¼ by 27¼in.

Executed in 1977, the present work is an Artist's proof (aside from the edition of 100).

#### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, no. 33

⊕ £ 1,000-1,500

€ 1,150-1,750 US\$ 1,450-2,150



Howard Hodgkin working on *A Furnished Room*, 1977  
Howard Hodgkin Archive

# Hand-Coloured Prints

## HOWARD HODGKIN IN CONVERSATION WITH ANTONY PEATTIE

In 1990 Hodgkin began working with the master printmaker Jack Shirreff and his colleagues Andrew Smith, Stephen Doell and Samuel Lee at 107 Workshop in Wiltshire. The series of eight intaglio images that resulted are wonderfully dramatic, spontaneous and fresh in their surface textures. Inspired by the Metro posters he had seen as a student in Paris, they were also more obviously figurative than most of his work. The four palm trees, *Night Palm* (lot 227), *Street Palm* (lot 228), *Palm Window* and *Flowering Palm* (lot 230) are immediately recognisable as palm trees, and *Mango* (lot 233), *Moroccan Door* (lot 225) and *Indian Tree* (lot 229) are equally direct. Hodgkin said, 'I think that unlike my paintings which are denser and more complicated and contain a mixture of emotions, these are meant to be soothing, straightforward – uplifting and raising the spirits'. In a conversation with Antony Peattie, he explained how they were created:

**AP:** Can you describe exactly the process by which they were made, and where that was?

**HH:** They were made in a Nissen hut in Wiltshire with the quite extraordinarily sympathetic help of Jack Shirreff and his team. They were made by painting very thick goeey material, which is a carborundum mixture, onto aluminium plates. When this has finally hardened it can then be covered with ink and an impression taken from it. It's a marvellously liberating technique because in a way it's more like a frozen monotype than more traditional ways of making prints.

**AP:** What about the colours; how are they mixed or made?

**HH:** All the colours are a mixture of printed colour and hand-colouring. Some prints have more hand-colouring than others, but they nearly all have distinct elements which are produced by hand-colouring, rather than simply by just colouring in existing shapes or forms, which is what much hand-colouring in the past has been.

**AP:** It's something you rather delight in, isn't it, the fusion of hand-colouring and printed colour, so that one can't immediately decide what is the source of a mark?

**HH:** I like it because it's much richer and it's much more immediate. Most of the things I do when I am making prints are meant to make them more spontaneous and more physically direct than the rather more complicated way of making prints which lots of other people use. There is nothing more direct than a six inch wide brush filled with very expensive gouache or watercolour, making a huge mark on an enormous piece of paper. When that is combined with even larger marks which are printed, something happens which I think is unique to prints and which has nothing to do with the things I do when I'm painting.

**AP:** The hand-colouring process, perhaps you could describe how that happens?

**HH:** The hand-colouring process is done, as far as possible, by other people. I like to make the initial proof using, in this case, Jack Shirreff's hand as another instrument in the process. There is an enormous loss of spontaneity if you ask someone to copy something you've done yourself. It's much better if you tell them what to do and then you can say 'once more with feeling' or 'be more aggressive' or 'relax' or 'be more careful' or whatever, then doing any of those things yourself and getting them to imitate you, because as soon as you try to imitate a fairly spontaneous mark done by someone else, you begin to halt and hesitate.

**AP:** So every single one of the hand-coloured marks is as authentic as any other, because they are all original?

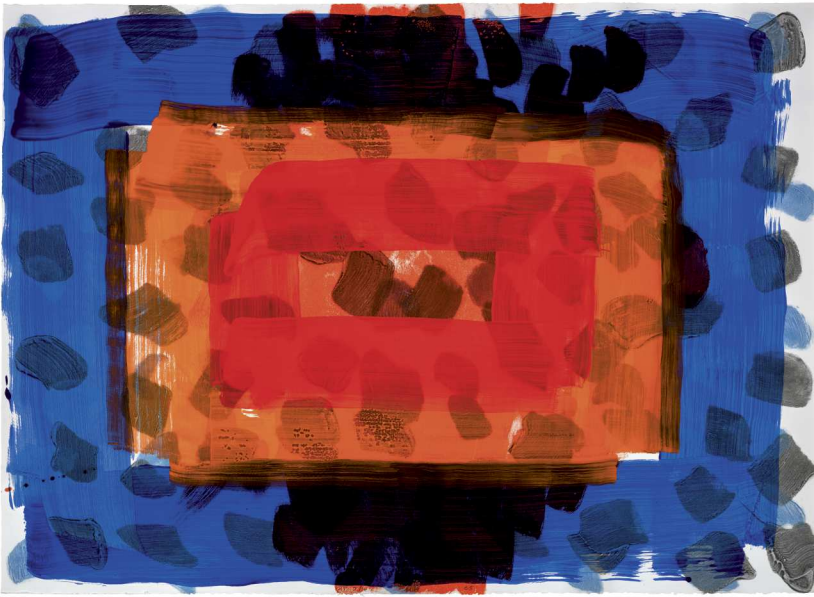
**HH:** They are all original, they are all done by hand and no two are quite the same. Of course, working with Jack Shirreff was not quite the same as when I used to work with Cinda Sparling. Sometimes he would copy something I had done, but I managed gradually, as we continued to work, to persuade him to inject more and more of himself into the way the marks were made. Of course, I decided what they were, where they were, what colour they were and so on.

**AP:** And which ones were accepted and which ones were rejected?

**HH:** Indeed.

*Printmaking Today*, Spring 1991, Rosemary Simmons (ed.), Dot Printers Limited, London, pp.7-8





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HOWARD HODGKIN

1932-2017

**For Jack**

signed with initials and dated *HH 05* in pencil (lower centre); inscribed and numbered *AP 2/14* (lower centre)

etching with aquatint and carborundum printed in colours, with hand-colouring by Jack Shirreff

printed by 107 Workshop, Wiltshire, published by Alan Cristea Gallery, London, on Arches BFK paper sheet: 99 by 136cm.; 39 by 53½in.

Executed in 2006, the present work is an Artist's proof (aside from the edition of 60).

⊕ £ 4,000-6,000

€ 4,600-6,900 US\$ 5,700-8,600

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HOWARD HODGKIN

1932-2017

**Red Listening Ear**

signed with initials and dated *HH 86* in pencil (lower centre); inscribed *AP* (lower centre)  
etching with carborundum printed in colours, with hand-colouring by Jack Shirreff

printed by 107 Workshop, Wiltshire, published by Bernard Jacobson Ltd., London, on TH Saunders NOT paper

sheet: 47.2 by 64.2cm.; 18⅝ by 25¼in.

Executed in 1986, the present work is an Artist's proof (aside from the edition of 100).

**LITERATURE**

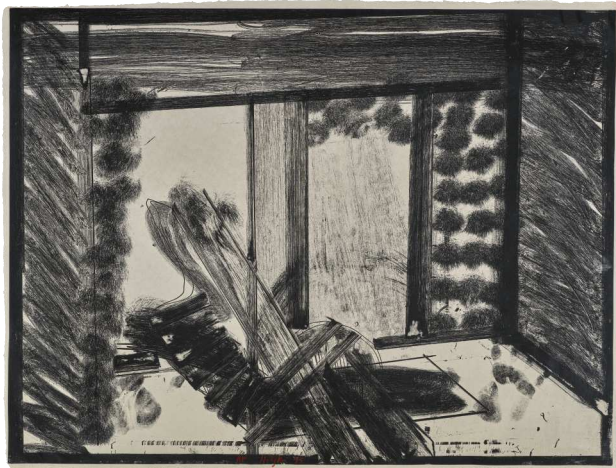
Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, no. 74

⊕ £ 1,200-1,800

€ 1,400-2,100 US\$ 1,750-2,600



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## HOWARD HODGKIN

1932-2017

### In the Museum of Modern Art

each signed and dated *Hodgkin 79* in red crayon (lower centre); inscribed AP (lower centre)  
the complete set, comprising four etchings, two with hand-colouring by Ken Farley and John Hutcheson

printed by Petersburg Studios, published by Petersburg Press, New York, on BFK Rives mould-made paper and Hodgkinson handmade paper

each sheet: approx 74.5 by 98.2cm.; 29<sup>3</sup>/<sub>8</sub> by 38<sup>3</sup>/<sub>4</sub>in.

Executed in 1979, the present works are Artist's proofs (aside from the edition of 100).

#### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, nos. 50-53

Hodgkin used two plates to create this set of four etchings. During the process, the artist used the imprint of his hand to make the marks. This resulted in some of the most graphic and figurative prints in the entire of Hodgkin's *oeuvre*.

These prints are also some of the finest examples of the artist's monochromatic works. Hodgkin often preferred his monochrome prints as he felt the result was closer to what he originally envisioned when working with the plates.

As a young boy, Hodgkin explored exhibitions by Matisse and Picasso at the Museum of Modern Art when he was evacuated to Long Island during World War II. This series of soft-ground etchings sees the artist return to the museum, to spend an afternoon, alone.

⊕ £ 2,000-3,000  
€ 2,300-3,450 US\$ 2,850-4,300

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## HOWARD HODGKIN

1932-2017

### In an Empty Room

signed with initials and dated *HH 91* in pencil (lower centre);  
inscribed and numbered *AP 9* (lower centre)  
etching with carborundum printed in colours, with hand-  
colouring by Jack Shirreff

printed by 107 Workshop, Wiltshire, published by Waddington  
Graphics, London, on Velin Arches paper  
sheet: 120.5 by 149.5cm.; 47<sup>3</sup>/<sub>8</sub> by 58<sup>7</sup>/<sub>8</sub>in.  
Executed between 1990 and 1991, the present work is an  
Artist's proof (aside from the edition of 55).

#### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, no. 84

W ⊕ £ 4,000-6,000

€ 4,600-6,900 US\$ 5,700-8,600



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## HOWARD HODGKIN

1932-2017

### Strictly Personal

signed with initials and dated *HH MMI* in pencil (lower right);  
inscribed and numbered *AP 5/15* (lower left)  
etching with aquatint and carborundum printed in colours, with  
hand-colouring by Jack Shirreff

printed by 107 workshop, Wiltshire, published by Alan Cristea  
Gallery, London, on handmade cotton paper  
sheet: 30 by 34.3cm.; 11<sup>7</sup>/<sub>8</sub> by 13<sup>1</sup>/<sub>2</sub>in.  
Executed between 2000 and 2002, the present work is an  
Artist's proof (aside from the edition of 55).

#### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, no. 109

⊕ £ 2,500-3,500

€ 2,900-4,050 US\$ 3,550-5,000



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## HOWARD HODGKIN

1932-2017

### Black Blush

signed with initials and dated *HH 2016* in white crayon (lower  
right); inscribed and numbered *AP 1/5* (lower right)  
carborundum relief in colours, with hand-colouring by Andrew Smith

printed by Andrew's Printworks, Poole, published by Alan  
Cristea Gallery, London, on black Moulin du Gué paper  
sheet: 76 by 112.5cm.; 30 by 44in.  
Executed between 2015 and 2016, the present work is an  
Artist's proof (aside from the edition of 15).

⊕ £ 5,000-7,000

€ 5,800-8,100 US\$ 7,100-10,000



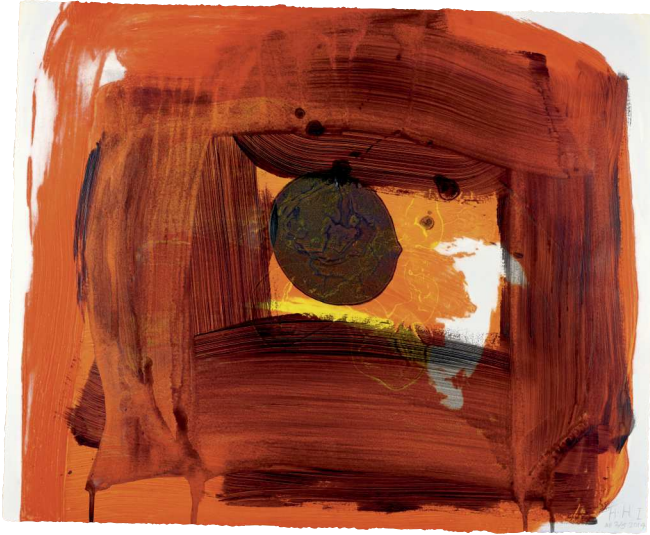
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Howard Hodgkin's studio with *For Alan II*,  
*For Alan IV* and *For Alan V*, 2014  
©Ben Quinton

‘Whenever Howard had finished a group of prints, I would go round to his studio and he would read off the titles to me. Sometimes he would make me guess, a very nerve-racking process and the closest I ever got was in suggesting that a print that he had named “Dawn” might be called “Dusk”. In the case of “Green Thoughts”, the group of prints that we published in 2014 which referenced a poem by Andrew Marvell, all of the titles made sense until we got to an image of what appeared to be an unexploded bomb in a sea of blood – not at all lyrical, rustic or pastoral. This print he declared was called “For Alan”. My first thought was that he must be referring to Alan Hollingshurst, the celebrated novelist and a friend of Howard’s but, no, it turned out to be for me. Flattered and embarrassed, I rather foolishly asked whether he thought of me as an bomb on a short fuse. He just chuckled but he must have liked the composition because he went on to make six further colour variations of the same composition.’

ALAN CRISTEA  
2017



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HOWARD HODGKIN

1932-2017

**For Alan I**

signed with initials and dated *H.H 2014* in pencil (lower right); inscribed and numbered *I AP 2/5* (lower right)  
 carborundum relief printed in colours, with hand-colouring by Andrew Smith

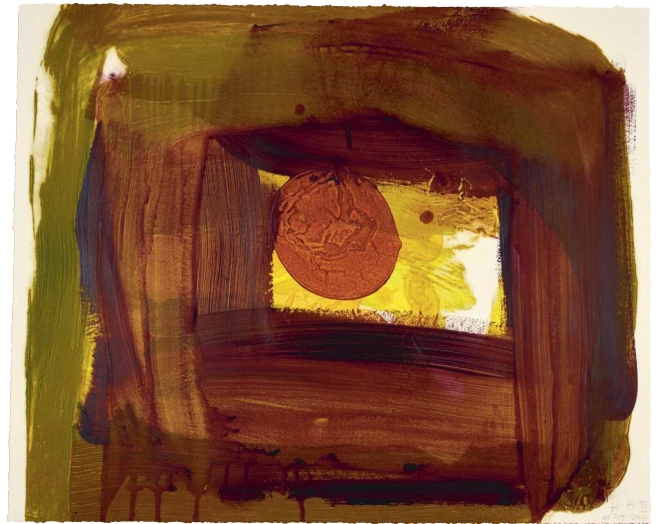
printed by Andrew's Printworks, Poole, published by Alan Cristea Gallery, London, on Moulin du Gué paper

sheet: 74 by 91cm.; 29 $\frac{1}{8}$  by 35 $\frac{7}{8}$ in.

Executed in 2014, the present work is an Artist's proof (aside from the edition of 30).

⊕ £ 5,000-7,000

€ 5,800-8,100 US\$ 7,100-10,000



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HOWARD HODGKIN

1932-2017

**For Alan II**

signed with initials and dated *H.H 2014* in pencil (lower right); inscribed and numbered *II AP 2/5* (lower right)  
 carborundum relief printed in colours, with hand-colouring by Andrew Smith

printed by Andrew's Printworks, Poole, published by Alan Cristea Gallery, London, on Moulin du Gué paper

sheet: 74 by 91cm.; 29 $\frac{1}{8}$  by 35 $\frac{7}{8}$ in.

Executed in 2014, the present work is an Artist's proof (aside from the edition of 7).

⊕ £ 5,000-7,000

€ 5,800-8,100 US\$ 7,100-10,000

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HOWARD HODGKIN

1932-2017

**For Alan III**

signed with initials and dated *H.H 2014* in pencil (lower right); inscribed and numbered *III AP 2/5* (lower right)  
 carborundum relief printed in colours, with hand-colouring by Andrew Smith

printed by Andrew's Printworks, Poole, published by Alan Cristea Gallery, London, on Moulin du Gué paper

sheet: 74 by 91cm.; 29 $\frac{1}{8}$  by 35 $\frac{7}{8}$ in.

Executed in 2014, the present work is an Artist's proof (aside from the edition of 7).

⊕ £ 5,000-7,000

€ 5,800-8,100 US\$ 7,100-10,000

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HOWARD HODGKIN

1932-2017

**For Alan IV**

signed with initials and dated *H.H 2014* in pencil (lower right); inscribed and numbered *IV AP 2/5* (lower right)  
 carborundum relief printed in colours, with hand-colouring by Andrew Smith

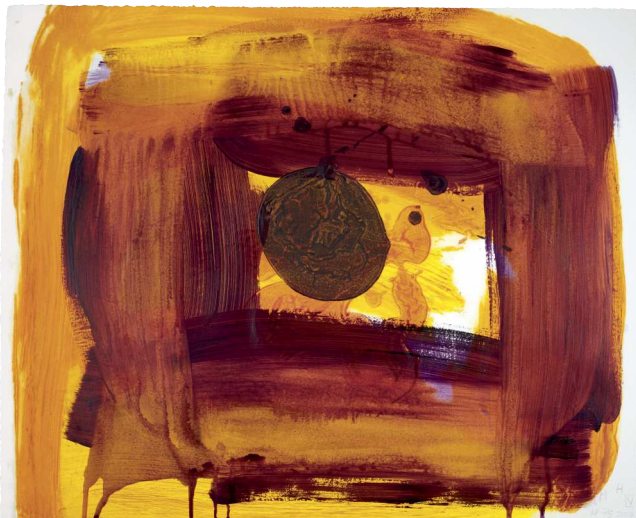
printed by Andrew's Printworks, Poole, published by Alan Cristea Gallery, London, on Moulin du Gué paper

sheet: 74 by 91cm.; 29 $\frac{1}{8}$  by 35 $\frac{7}{8}$ in.

Executed in 2014, the present work is an Artist's proof (aside from the edition of 7).

⊕ £ 5,000-7,000

€ 5,800-8,100 US\$ 7,100-10,000



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HOWARD HODGKIN

1932-2017

**For Alan V**

signed with initials and dated *H.H 2014* in pencil (lower right); inscribed and numbered *V AP 2/5* (lower right)

carborundum relief printed in colours, with hand-colouring by Andrew Smith

printed by Andrew's Printworks, Poole, published by Alan Cristea Gallery, London, on Moulin de Gué paper

sheet: 74 by 91cm.; 29 $\frac{1}{8}$  by 35 $\frac{7}{8}$ in.

Executed in 2014, the present work is an Artist's proof (aside from the edition of 7).

⊕ £ 5,000-7,000

€ 5,800-8,100 US\$ 7,100-10,000

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HOWARD HODGKIN

1932-2017

**For Alan VI**

signed with initials and dated *H.H 2014* in pencil (lower right); inscribed and numbered *VI AP 2/5* (lower right)

carborundum relief printed in colours, with hand-colouring by Andrew Smith

printed by Andrew's Printworks, Poole, published by Alan Cristea Gallery, London, on Moulin du Gué paper

sheet: 74 by 91cm.; 29 $\frac{1}{8}$  by 35 $\frac{7}{8}$ in.

Executed in 2014, the present work is an Artist's proof (aside from the edition of 7).

⊕ £ 5,000-7,000

€ 5,800-8,100 US\$ 7,100-10,000

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HOWARD HODGKIN

1932 - 2017

**For Alan VII**

signed with initials and dated *H.H 2014* in pencil (lower right); inscribed and numbered *VII AP 2/5* (lower right)

carborundum relief printed in colours, with hand-colouring by Andrew Smith

printed by Andrew's Printworks, Poole, published by Alan Cristea Gallery, London, on Moulin du Gué paper

sheet: 74 by 91cm.; 29 $\frac{1}{8}$  by 35 $\frac{7}{8}$ in.

Executed in 2014, the present work is an Artist's proof (aside from the edition of 7).

⊕ £ 5,000-7,000

€ 5,800-8,100 US\$ 7,100-10,000

# Collaborating with Howard

GYR KING

The pleasure of collaborating with Howard Hodgkin on the various screenprint editions we produced was tinged with apprehension when showing Howard proofs for his final acknowledgment and signature. He was always incredibly decisive:

'Not that one, not that one... yes that one but with more blue here!!'

Unlike the majority of Howard's prints, which are etchings or lithographs, works in their own right conceived as a separate body of work from his paintings, the screenprints we worked on were a sort of bridge between the paintings and his prints. Our starting point was always a painting which provided the main context for the print and from which we worked - the first screenprints I worked on with him was in 1998 with the production of two screenprint posters, *Going for a walk with Andrew* and *Andrew Allfree*, inspired by paintings of the same names. Howard loved the variations and changes that would inevitably happen when re-interpreting the

painting through multi layered applications of coloured inks and varnish. This process enables a significant layering of pigment and depth to be achieved. Many of the paintings we worked from are essentially painted with very few colours, the variations happen through the intensity of the application. A single colour in paint might mean we have to use up to 20 colours, each one a separate screen, together with their overlays in order to reach the desired result.

An interesting additional dimension for our prints was Howard's concern and care in designing the exact frame he wanted the prints to be surrounded by. He was always interested in frames and many of his paintings have a frame as an integral part of the work. With the prints, this interaction was important to him. He would be very specific about the moulding shape and finish of the frame and I would visit his studio with bags of sample mouldings and finishes for him to select from.

Gyr King first collaborated with Howard Hodgkin in 1998 and is the Director and Founder of King & McGaw.



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Sold to benefit Tate Foundation for Acquisitions

HOWARD HODGKIN

1932-2017

## Red Flowers

signed with initials and dated *H.H. 2015* in pencil (lower centre); inscribed and numbered *AP 2/15* (lower centre)

screenprint in colours, after the oil on wood painting of 2011-12

printed by King and McGaw, Newhaven, published by Tate Gallery, London, on Somerset satin paper sheet: 43 by 47.1cm.; 17 $\frac{7}{8}$  by 18 $\frac{1}{2}$ in.

Executed in 2015, the present work is an Artist's proof (aside from the edition of 75).

This work is sold in a frame designed by the Artist

'Producing *Red Flowers* as an edition for the Tate Gallery involved transforming what appeared as just a few colours in paint into 22 colours to be screen printed, the finished print being hand torn and the edges sponged, as were all the editions, with a limed oak frame as part of the finished design.'

Gyr King, 2018

⊕ £ 2,000-3,000

€ 2,300-3,450 US\$ 2,850-4,300



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Sold to benefit Terrence Higgins Trust

HOWARD HODGKIN

1932-2017

### Multiplication

signed with initials and dated *HH 2013* in pencil (lower centre); inscribed and numbered *AP 1/15* (lower left)

screenprint in colours, after the oil on wood painting of 2012

printed by King and McGaw, Newhaven, published by Terrence Higgins Trust, London, on Somerset satin paper

sheet: 27.1 by 33cm.; 10 $\frac{5}{8}$  by 13in.

Executed in 2013, the present work is an Artist's proof (aside from the edition of 150).

This work is sold in a frame designed by the Artist

'Andy Barker, Howard's assistant, acknowledged that the painting from which *Multiplication* was based was executed using just two colours (Permanent Green and Unbleached Titanium Dioxide). Creating the screenprint of it necessitated the grinding of 12 different pigments to create 14 separate colours. Again, Howard designed the frame for this edition to be framed in.'

Gyr King, 2018

⊕ £ 800-1,200

€ 950-1,400 US\$ 1,150-1,750



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Sold to benefit the Art Fund

HOWARD HODGKIN

1932-2017

### Brushstroke

signed with initials and dated *HH MMX* in pencil (lower right); inscribed and numbered *AP 7/7* (lower left)

screenprint in colours

printed by King and McGaw, Newhaven, published by the Art Fund (formerly the National Art Collections Fund), London, on Somerset textured white rag

sheet: 35.6 by 25cm.; 14 by 9 $\frac{1}{4}$ in.

Executed in 2010, the present work is an Artist's proof (aside from the edition of 75).

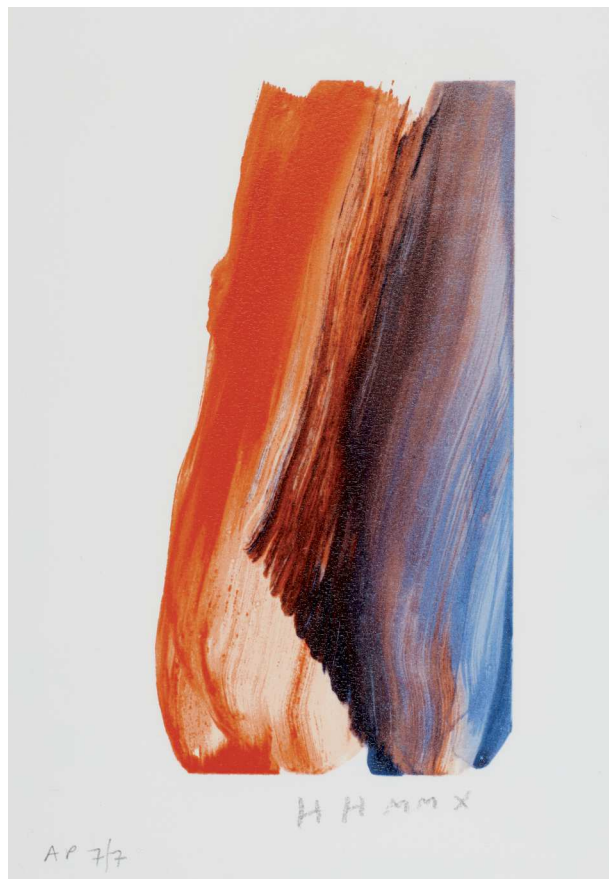
This work is sold in a frame designed by the Artist

'As we are also framers, it was at the time of producing *Brushstroke* for the Art Fund that the concept of a complete print and frame as an integral design happened.'

Gyr King, 2018

⊕ £ 400-600

€ 500-700 US\$ 600-900



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# The Journey of Making

ANDREW SMITH



Howard talks to Andrew Smith, his printer, describing the colours, flow and emotion for inking up the sugarlift plate for *In India*, 2012.



Howard rests after painting the 'BAT' for *When only the best will do* in his studio, with Andy Barker helping, 2012.

Andrew Smith worked with Hodgkin for over twenty eight years, initially at 107 Workshop then at Andrews Printworks for Howard's last seven years.



Having just made the sugarlift plate on the floor, Howard evaluates how the carborundum plate relates with it. 2012.



The carborundum mark Howard just made now settles to his satisfaction before being laid flat to dry. 2012.  
©Andrew Smith



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HOWARD HODGKIN

1932-2017

**When only the best will do**

signed with initials and dated *HH 2012* in pencil (lower left); inscribed and numbered *AP 2/6* (lower left)

aquatint printed in colours, with hand-colouring by Andrew Smith

printed by Andrew's Printworks, Poole, published by Alan Cristea Gallery, London, on 12 hinged sheets of Moulin du Gué paper overall: 154 by 148cm.; 60¾ by 58½in. Executed in 2012, the present work is an Artist's proof (aside from the edition of 12).

W ⊕ £ 7,000-9,000

€ 8,100-10,400 US\$ 10,000-12,800



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**'With sharp jabs / strong fingers, cut into the surface', 'draw out the explosion / fast and positive', and 'final sweep like a signature...'**

**HOWARD HODGKIN**

*Instructions for Andrew Smith's hand-colouring of Attack*

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**HOWARD HODGKIN**

1932-2017

**Attack**

signed with initials and dated *HH 2012* in pencil (upper left); inscribed and numbered *AP 1/6* (upper left)

aquatint with carborundum printed in colours, with hand-colouring by Andrew Smith

printed by Andrew's Printworks, Poole, published by Alan Cristea Gallery, London, on two sheets of Moulin du Gué paper

overall: 174.5 by 244.; 68¾ by 96in.

Executed in 2012, the present work is an Artist's proof (aside from the edition of 12).

⊕ W £ 10,000-15,000  
€ 11,500-17,300 US\$ 14,200-21,300

**224**

**HOWARD HODGKIN**

1932-2017

**In India**

signed with initials and dated *HH 2012* in pencil (upper left); inscribed and numbered *AP 1/6* (upper left)

aquatint printed in colours

printed by Andrew's Printworks, Poole, published by Alan Cristea Gallery, London, on two sheets of Moulin du Gué paper

overall: 175 by 244cm.; 68¾ by 96in.

Executed in 2012, the present work is an Artist's proof (aside from the edition of 10).

W ⊕ £ 10,000-15,000  
€ 11,500-17,300 US\$ 14,200-21,300

# Travel

In a conversation with David Sylvester, Hodgkin said, 'I think my main reason for going back to India is because it's somewhere else...' ('Howard Hodgkin Interviewed by David Sylvester', *Howard Hodgkin: Forty Paintings 1973-84*, exh. cat., Whitechapel Art Gallery, London, p. 102). Travelling reflects Hodgkin's lifelong interest in experiencing other places. France, Italy, Morocco, Egypt, America, and above all, India had a profound effect on him. Hodgkin first went to India in 1964, when he was 32, and thereafter he visited the country almost every year, often for extended periods. In her insightful essay, 'About Hodgkin', Susan Sontag asserts, 'it may be that this painter needs to travel. A trip is an intensifier, license to the avid eye (and other senses). You need the separation from home. And then you need the return home, to consider what you have stored up... Travel, the impression that one has ventured outside oneself, can be used as a filter and goad. It organises the desire to paint. It gives rhythm, and the right kind of delay.' (Susan Sontag, 'About Hodgkin', in Enrique Juncosa (ed.), *Writers on Howard Hodgkin*, Irish Museum of Art, Dublin, 2006, pp.106-7).

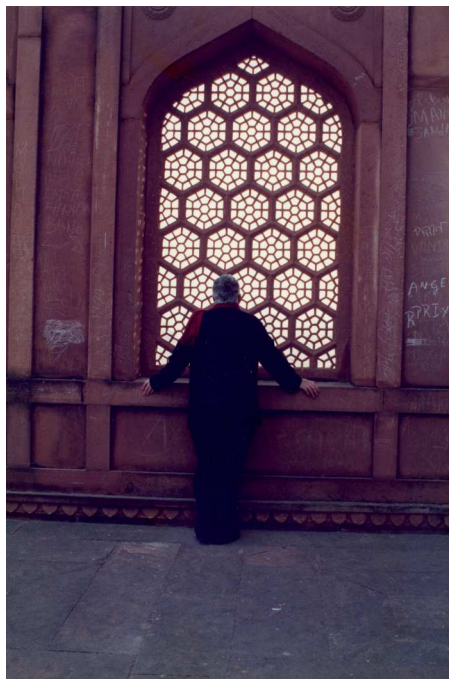
Hodgkin didn't sketch or take photographs while away. He didn't do anything obvious to commit to memory the scene or interior or view that had inspired him. Instead he trusted what would happen when the sight of something had burrowed itself deep down in memory; when it had accumulated emotional and pictorial gravity (Susan Sontag, 'About Hodgkin', in Enrique Juncosa (ed.), *Writers on Howard Hodgkin*, Irish Museum of Art, Dublin, 2006, p.107). What was worth painting, was what remained in the mind, transformed by memory, over the long years of execution.

So many of Hodgkin's titles conjure images of sensuous, congenial tourism – *In Bed in Venice*, *Coming Up from the Beach*, *In a Hotel Garden*. They describe dinner parties, nocturnal promenades, cherished art, memorable visits, and seasons in their foreign plumages. They boldly affirm a taste for the domestication and home pleasures consumed on foreign premises (Susan Sontag, 'About Hodgkin', in Enrique Juncosa (ed.), *Writers on Howard Hodgkin*, Irish Museum of Art, Dublin, 2006, p.105). In an unpublished travel journal in 1970, Hodgkin wrote: 'To Secunderabad. Gin and Lime at lunchtime. Rain in the afternoon with exactly matching Golconda

skies – navy blue and white lined with receding pink'. His entry sounds like the note for a future Hodgkin painting: a moment in time, a sense of place, skies and weather, distinctive colours.

Hodgkin's good friend, the writer Julian Barnes, recalled: 'When travelling, H.H. and I have a running joke. From time to time, sitting in a bar, looking across a piazza, relaxing in a restaurant, he will say, with a delivery poised between self-satire and true contentment, 'I feel a picture coming on.' I ritually reply, 'I feel a novel coming on.' He means it more than I do (well, I never mean it), and I often wonder what is going on in his head at these moments, as he sits chin out,

eyes half-closed, preparing his future memories... H.H. looks intently all the time, but when he says he feels a picture coming, he seems to be looking differently: the moment is digestive, ruminant. And I know he will remember everything – that's to say, everything he will need' (Julian Barnes, *Keeping an Eye Open Essays on Art*, Johnathan Cape, London, 2015, pp.270-1).



Howard Hodgkin at Akbar's Tomb, Sikandra, India, circa 1989-90  
©Antony Peattie, Howard Hodgkin Archive



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**'Hodgkin's pictures speak of the world beyond that door - the door guarding prying eyes from his - and therefore our own - most intimate feelings.'**

**JOHN MCEWEN**

*Howard Hodgkin: Forty Paintings 1973 - 84*, Whitechapel Art Gallery, 1984

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**HOWARD HODGKIN**

1932-2017

### **Moroccan Door**

signed with initials and dated *HH 91* in pencil (lower centre); inscribed and numbered *AP 8* (lower centre)

etching with carborundum printed in colours, with hand-colouring by Jack Shirreff

printed by 107 Workshop, Wiltshire, published by Waddington Graphics, London, on Du Chene handmade paper

sheet: 76 by 111.5cm.; 29 $\frac{7}{8}$  by 43 $\frac{1}{2}$ in.

Executed between 1990 and 1991, the present work is an Artist's proof (aside from the edition of 55).

#### **LITERATURE**

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, no. 82

⊕ £ 4,000-6,000

€ 4,600-6,900 US\$ 5,700-8,600



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HOWARD HODGKIN

1932-2017

### Indian Views

each signed and dated *Hodgkin 71* in pencil (lower centre or lower right); inscribed *AP* (lower centre or lower right)

the complete set, comprising 12 screenprints in colours

printed by Kelpra Studio, published by Leslie Waddington Prints, London, on J Green paper each sheet: approx. 58 by 77.4cm.; 22 $\frac{7}{8}$  by 30 $\frac{1}{2}$ in. Executed in 1971, the present works are Artist's proofs (aside from the edition of 75).

#### LITERATURE

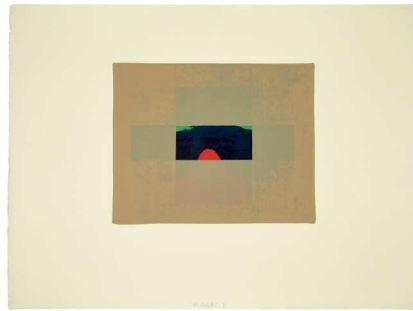
Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, nos. 11-22

Initially conceived as a series that should be hung along a wall in a single line, *Indian Views* was inspired by the sights that the artist encountered whilst travelling in an old-fashioned Indian railway carriage.

The series also marks the point at which the frame becomes an important formal device for most of the artist's future prints.

⊕ £ 5,000-7,000  
€ 5,800-8,100 US\$ 7,100-10,000





‘[The *Indian Views* series is] based on the little windows in old-fashioned Indian railway carriages, through which you get the almost keyhole views - concentrated fragments.’

PENELOPE MARCUS

*Howard Hodgkin Prints exhibition, Modern Art Oxford, 1976*



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## HOWARD HODGKIN

1932-2017

### Night Palm

signed with initials and dated *HH 91* in pencil (lower centre); inscribed and numbered *AP 9* (lower centre)

etching with carborundum printed in colours, with hand-colouring by Jack Shirreff

printed by 107 Workshop, Wiltshire, published by Waddington Graphics, London, on Du Chene handmade paper

sheet: 149 by 120.5cm.; 58½ by 47½in.

Executed between 1990 and 1991, the present work is an Artist's proof (aside from the edition of 55).

#### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, no. 86

W ⊕ £ 4,000-6,000

€ 4,600-6,900 US\$ 5,700-8,600

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## HOWARD HODGKIN

1932-2017

### Street Palm

signed with initials and dated *HH 91* in pencil (lower right); inscribed and numbered *AP 9/15* (lower right)

etching with carborundum printed in colours, with hand-colouring by Jack Shirreff

printed by 107 Workshop, Wiltshire, published by Waddington Graphics, London, on Velin Arches paper sheet: 149 by 121cm.; 58½ by 47½in.

Executed between 1990 and 1991, the present work is an Artist's proof (aside from the edition of 55).

#### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, no. 87

W ⊕ £ 4,000-6,000

€ 4,600-6,900 US\$ 5,700-8,600



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## HOWARD HODGKIN

1932-2017

### Indian Tree

signed with initials and dated *HH 91* in pencil (lower centre); inscribed and numbered *AP 13/15* (lower centre)  
etching with carborundum printed in colours, with hand-colouring by Jack Shirreff

printed by 107 Workshop, Wiltshire, published by Waddington Graphics, London, on Velin Arches paper sheet: 91.6 by 121cm.; 36 by 47 $\frac{7}{8}$ in.  
Executed between 1990 and 1991, the present work is an Artist's proof (aside from the edition of 55).

#### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, no. 85

⊕ £ 6,000-8,000  
€ 6,900-9,200 US\$ 8,600-11,400



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## HOWARD HODGKIN

1932-2017

### Flowering Palm

signed with initials and dated *HH 91* in pencil (lower right); inscribed and numbered *AP 11/15* (lower right)  
etching with carborundum printed in colours, with hand-colouring by Jack Shirreff

printed by 107 workshop, Wiltshire, published by Waddington Graphics, London, on Velin Arches paper sheet: 149 by 121cm.; 58 $\frac{5}{8}$  by 47 $\frac{7}{8}$ in.  
Executed between 1990 and 1991, the present work is an Artist's proof (aside from the edition of 55).

#### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, no. 89

W ⊕ £ 4,000-6,000  
€ 4,600-6,900 US\$ 5,700-8,600



**'The big prints of palm trees were inspired by posters in the Paris metro.'**

HOWARD HODGKIN

On printmaking at 107 Workshop, 2010

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Sold to benefit Whitechapel Education Project

**HOWARD HODGKIN**

1932-2017

**Sunset**

signed with initials and dated *HH 2008* in pencil (lower right); inscribed and numbered *AP 4/5* (lower left)

aquatint printed in colours, with hand-colouring by Jack Shirreff

printed by 107 Workshop, Wiltshire, published by Whitechapel Gallery, London, on BFK Rives wove paper sheet: 32 by 70cm.; 12<sup>5</sup>/<sub>8</sub> by 27<sup>1</sup>/<sub>2</sub>in.

Executed in 2008, the present work is an Artist's proof (aside from the edition of 30).

⊕ **£ 1,000-1,500**  
**€ 1,150-1,750 US\$ 1,450-2,150**



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**HOWARD HODGKIN**

1932-2017

**Indian Room**

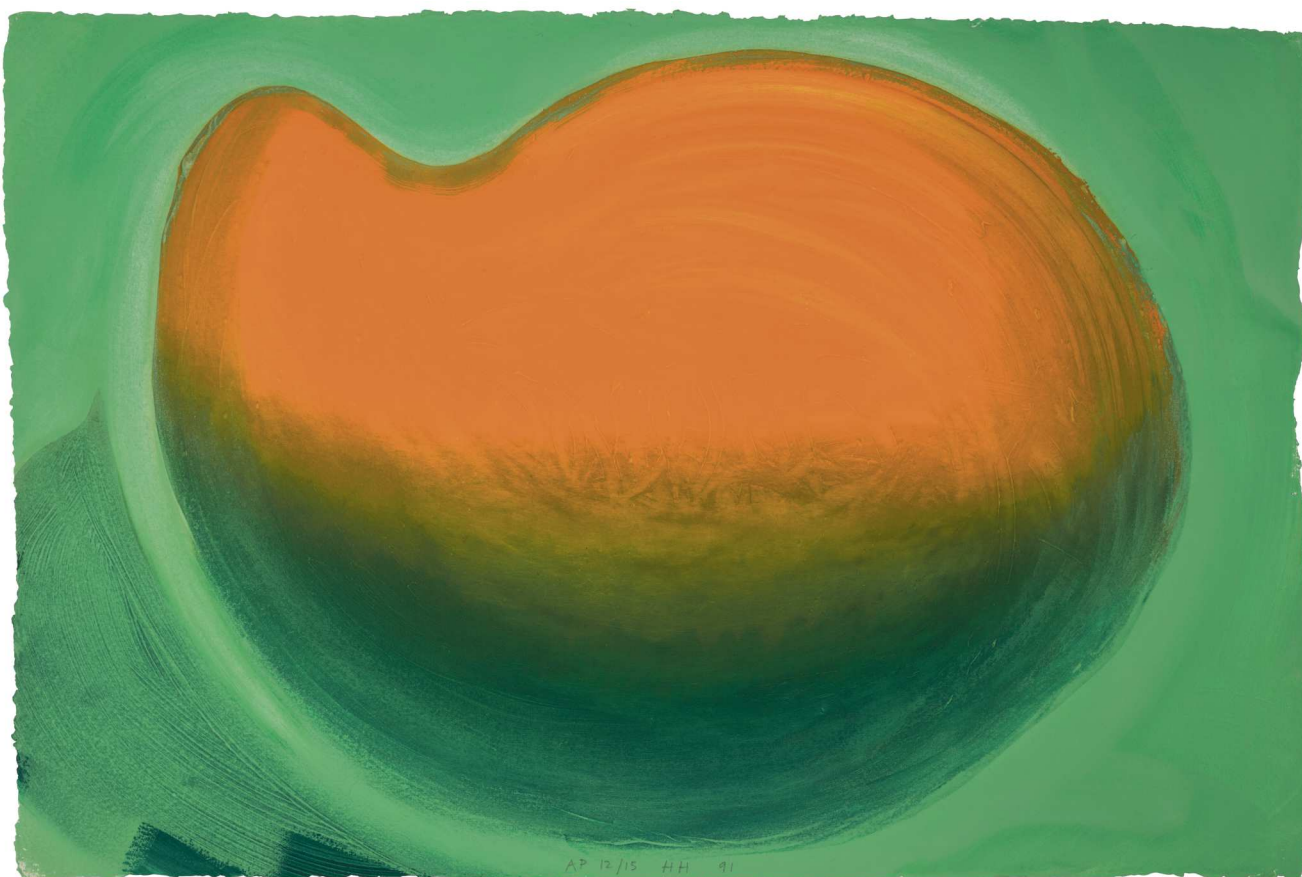
signed and dated *Hodgkin 67* in pencil (lower right); inscribed *AP* (lower left)  
 lithograph printed in colours, from *5 Rooms*

printed by Alecto Studios, published by Alecto Editions Ltd, London, on J Green paper sheet: 51 by 64.5cm.; 20<sup>1</sup>/<sub>8</sub> by 25<sup>3</sup>/<sub>8</sub>in.  
 Executed in 1967, the present work is an Artist's proof (aside from the edition of 75).

**LITERATURE**

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, no. 7

⊕ **£ 400-600**  
**€ 500-700 US\$ 600-900**



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“Mango was inspired by a poster depicting a large piece of Edam cheese that the artist saw in the 1970s. It is simply an enormous piece of fruit, ‘meant to be the biggest mango in the world.’”

**LIESBETH HEENK**

‘Howard Hodgkin’s Printed Oeuvre’, 2003

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**HOWARD HODGKIN**

1932-2017

**Mango**

signed with initials and dated *HH 91* in pencil (lower centre); inscribed and numbered *AP 12/15* (lower centre)

etching with carborundum printed in colours, with hand-colouring by Jack Shirreff

printed by 107 Workshop, Wiltshire, published by Waddington Graphics, London, on Du Chene handmade paper

sheet: 75 by 112cm.; 29½ by 44½in.

Executed between 1990 and 1991, the present work is an Artist’s proof (aside from the edition of 55).

**LITERATURE**

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, no. 83

⊕ £ 5,000-7,000

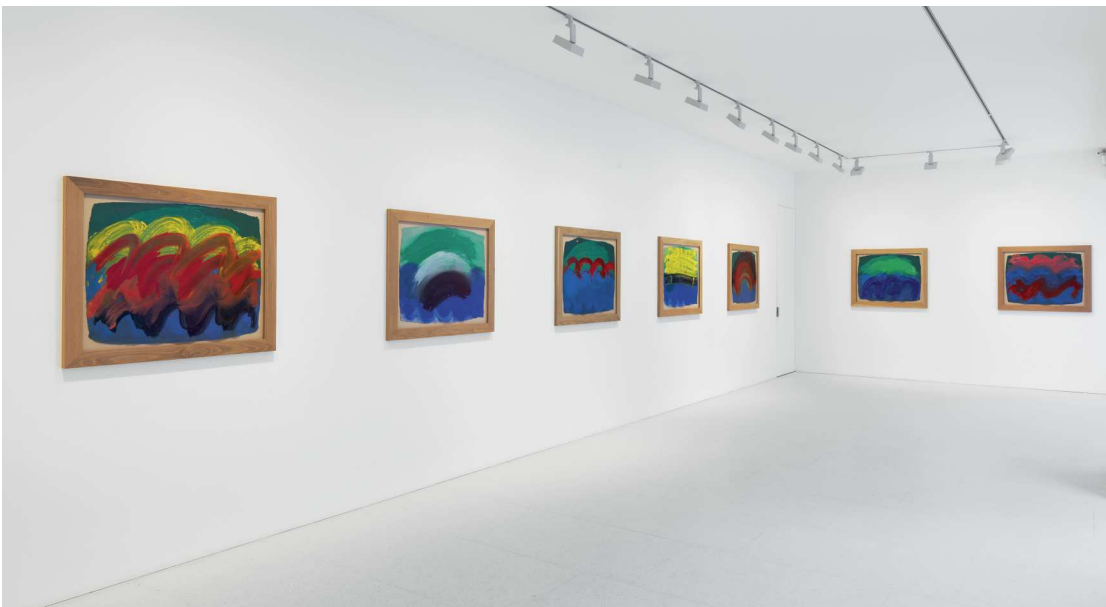
€ 5,800-8,100 US\$ 7,100-10,000

# Indian Waves

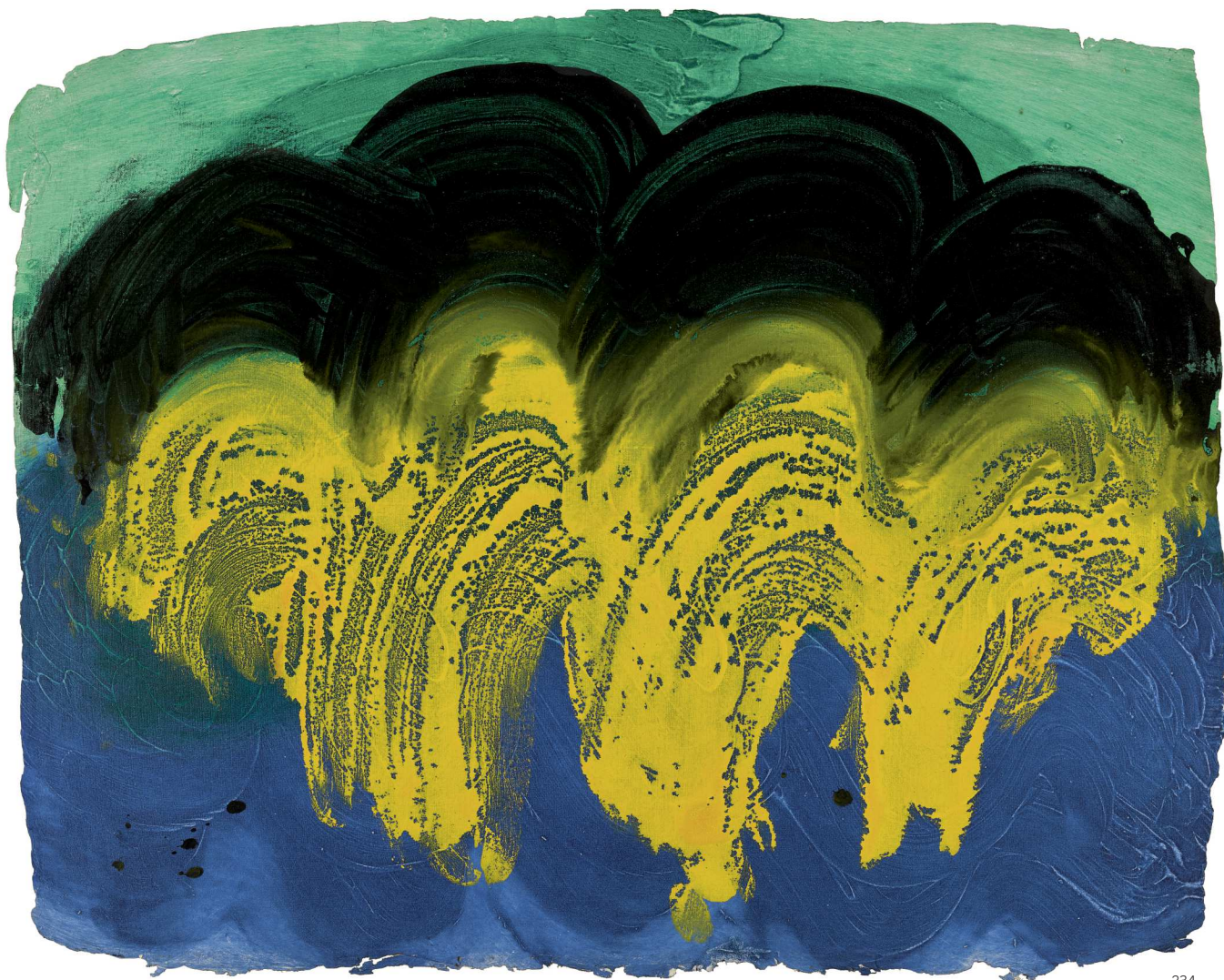
Lots 234 and 237 are strongly evocative of the exotic horizon so beloved by Hodgkin. They come from the *Indian Waves* series of hand-painted gouaches which were executed in 1990-91 at 107 Workshop in Wiltshire. Working with Jack Shirreff and Andrew Smith, Hodgkin used intaglio-impressed Khadi paper for the series. He brought this handmade paper home from India. Predominantly made from recycled cotton clothing and plant fibres, its variable raw material and production methods bring random and unique qualities which Hodgkin believed would add to the expressive potential of the work. For the first stage of *Indian Waves*, Hodgkin employed a printed base to create a consistent compositional foundation - a voluptuous blue wavy line that fills the lower half of each sheet with an arc of green above. He employed the carborundum printing technique to achieve this structure for the physicality that it imparts to the surface of the paper ground. Hodgkin himself then completed the next stage, which involved hand painting over each print. This was done in a concentrated period of work with each sheet being placed before him, one after the other, and Hodgkin focusing intensely on each variation and composition,

before it was moved to one side to dry (Shanay Jhaveri, 'Like As The Waves', *Howard Hodgkin Indian Waves*, Gagosian Gallery, London, 2014, p.9). He painted in successive bursts of intense focus using a vivid palette of cadmium red and yellow, rose, orange, black, white, and Veronese green. By combining print and paint in opulent colours on a densely textured surface, Hodgkin creates a complexity and richness which could not be achieved in a single medium. The series is a testament to Hodgkin's tremendous mastery of working on paper. Together the opus *Indian Waves*, is a sweeping tide of colour and gesture whose ebbs and flows conjure the seas that flank the coasts of India - a vista of ocean and sky, from dusk to dawn, with all the optical and meteorological phenomena that transport in-between.

Packed and stored away in Shirreff's workshop in Wiltshire, these pictures were forgotten for more than two decades, until the printer retired and the workshop was emptied. In 2014 Gagosian Gallery in London celebrated their discovery with an exhibition of thirty works from the series. Lots 234 and 237 were rediscovered later and have never been exhibited before.



Installation photograph of *Indian Waves* exhibition, Gagosian Gallery, London, 2014 Photograph by Mike Bruce. Courtesy of Gagosian.



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HOWARD HODGKIN

1932-2017

**Indian Waves No. 32**

hand-painted gouache on intaglio-impressed  
Khadi paper

71 by 89cm.; 28 by 35in.

Executed in 1990-1.

⊕ £ 40,000-60,000

€ 46,000-69,000 US\$ 57,000-85,500



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## HOWARD HODGKIN

1932-2017

### Dawn

signed with initials and dated *HH 2000* in pencil (lower left); inscribed and numbered *AP 5/15* (lower right)

etching and aquatint printed in colours, with hand-colouring by Jack Shirreff

printed by 107 Workshop, Wiltshire, published by Alan Cristea Gallery, London, on handmade cotton paper

sheet: 26 by 32cm.; 10¼ by 12½in.

Executed between 2000 and 2002, the present work is an Artist's proof (aside from the edition of 60).

#### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, no. 106

⊕ £ 4,000-6,000

€ 4,600-6,900 US\$ 5,700-8,600

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## HOWARD HODGKIN

1932-2017

### Sundown

signed with initials and dated *H.H 2014* in pencil (lower right); inscribed and numbered *AP 1/7* (lower right)

carborundum relief printed in colours, with hand-colouring by Andrew Smith

printed by Andrew's Printworks, Poole, published by Alan Cristea Gallery, London, on Moulin du Gué paper

sheet: 88 by 88cm.; 34¾ by 34¾in.

Executed in 2014, the present work is an Artist's proof (aside from the edition of 24).

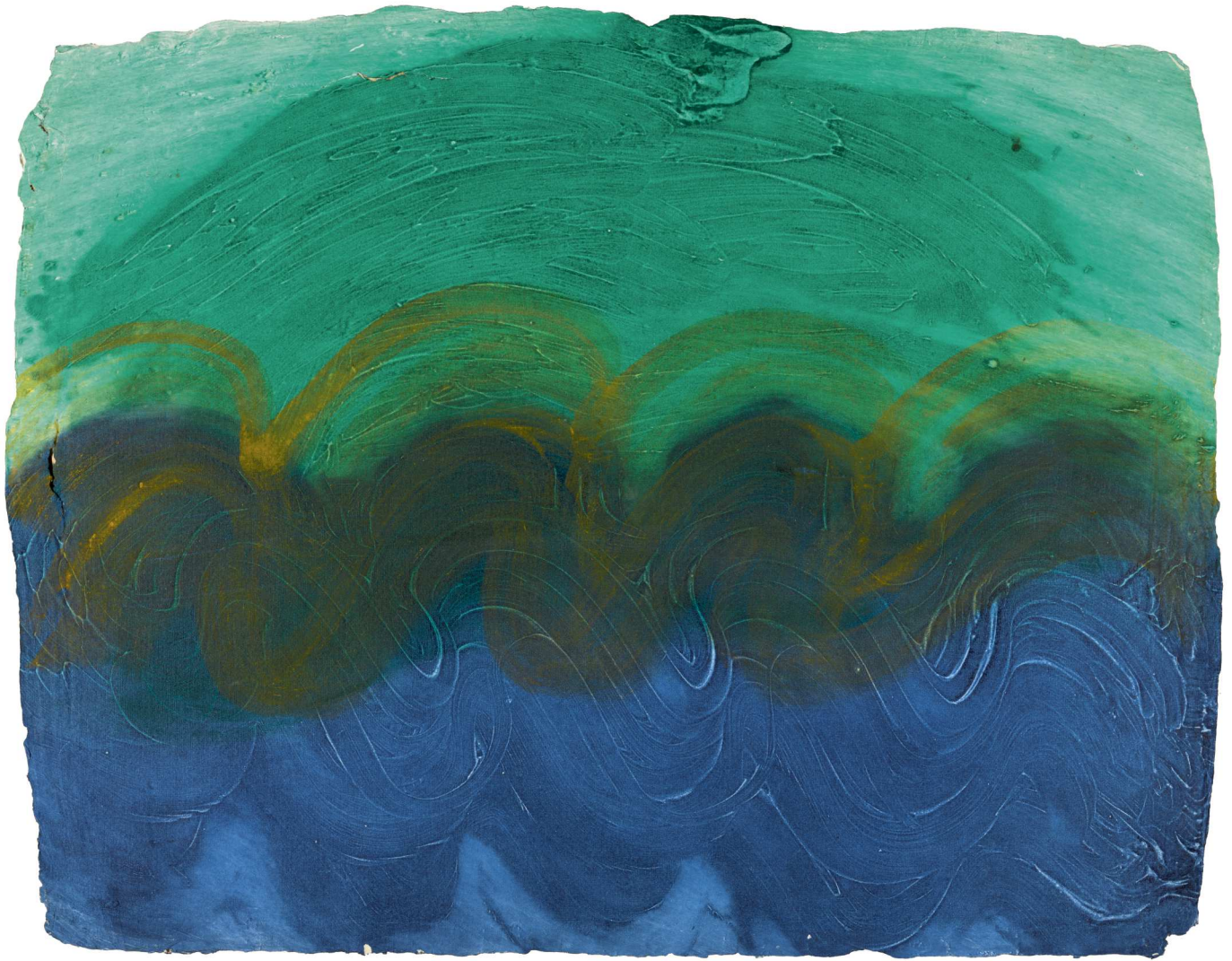
⊕ £ 5,000-7,000

€ 5,800-8,100 US\$ 7,100-10,000



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'I fell in love with Indian art when I was at school, thanks to the enterprising art master, Wilfrid Blunt. I longed to visit India, but only managed to do so in my early thirties. It proved a revelation. It changed my way of thinking and, probably, the way I paint.'

HOWARD HODGKIN  
*Painting India, 2016*

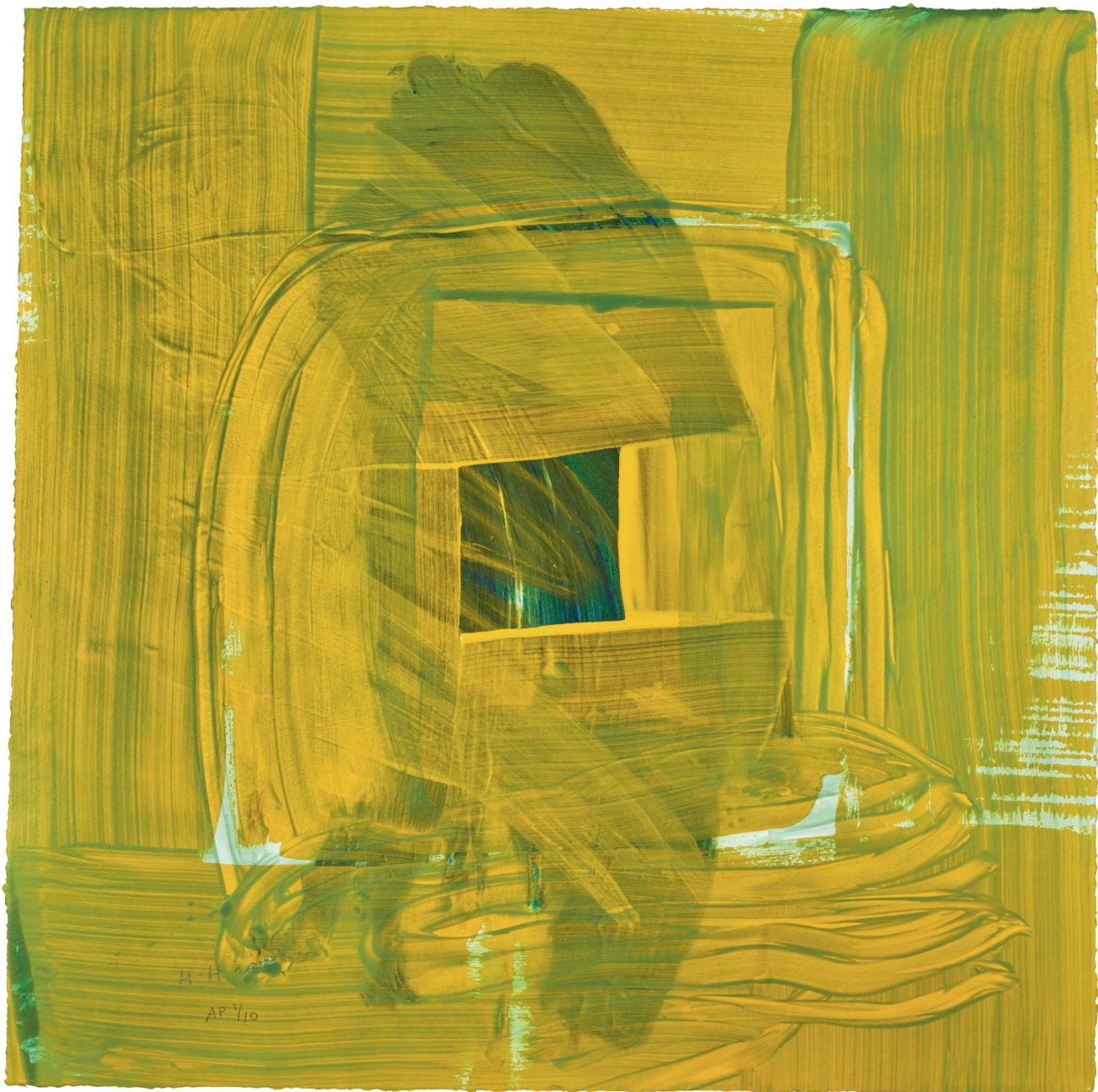
237

HOWARD HODGKIN  
1932-2017

**Indian Waves No. 31**

hand-painted gouache on intaglio-impressed  
Khadi paper  
71 by 91.5cm.; 28 by 36in.  
Executed in 1990-1.

⊕ £ 25,000-35,000  
€ 28,800-40,300 US\$ 35,500-49,700



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## HOWARD HODGKIN

1932-2017

### Heat

signed with initials and dated *H.H. 2012* in pencil (lower left); inscribed and numbered *AP 1/10* (lower left)

carborundum relief printed in colours, with hand-colouring by Andrew Smith

printed by Andrew's Printworks, Poole, published by Alan Cristea Gallery, London, on Moulin du Gué paper  
sheet: 74 by 74cm.; 29¼ by 29¼in.  
Executed in 2012, the present work is an Artist's proof (aside from the edition of 35).

⊕ £ 5,000-7,000  
€ 5,800-8,100 US\$ 7,100-10,000



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## HOWARD HODGKIN

1932-2017

### Cold

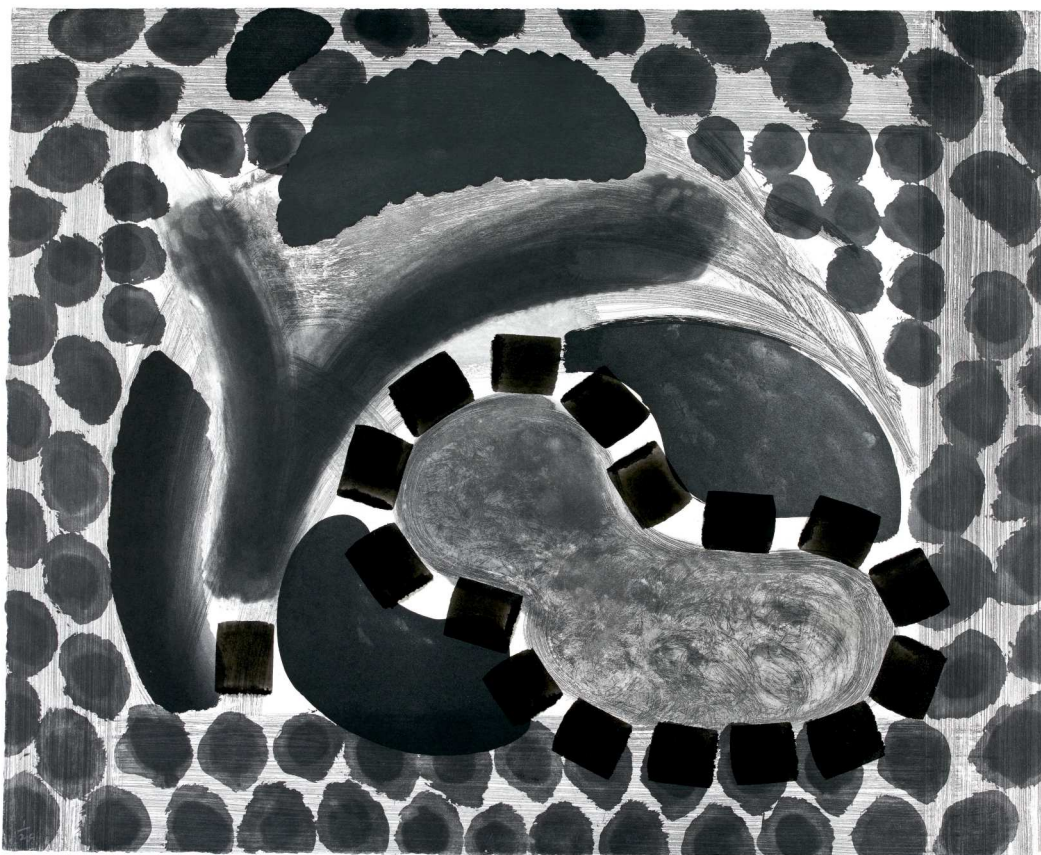
signed with initials and dated *H.H. 2012* in pencil (lower left); inscribed and numbered *AP 1/10* (lower left)

carborundum relief printed in colours, with hand-colouring by Andrew Smith

printed by Andrew's Printworks, Poole, published by Alan Cristea Gallery, London, on Moulin du Gué paper  
sheet: 74 by 74cm.; 29¼ by 29¼in.  
Executed in 2012, the present work is an Artist's proof (aside from the edition of 35).

⊕ £ 5,000-7,000

€ 5,800-8,100 US\$ 7,100-10,000



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HOWARD HODGKIN

1932-2017

### David's Pool at Night

signed with initials and dated *HH 85* in pencil (lower centre); inscribed and numbered *AP* and *1/20* (lower centre and lower left) etching and aquatint, with hand-colouring by Cinda Sparling

printed by Atelier Crommelynck, Paris, published by Petersburg Press, on Hahnemühle mould-made paper

sheet: 64 by 79cm.; 25½ by 31½in.

Executed between 1979 and 1985, the present work is an Artist's proof (aside from the edition of 100).

#### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, no. 54

In the summer of 1979 Hodgkin and Peter Blake visited David Hockney in California. The visit proved to be a fruitful experience for the artists: both Hodgkin and Blake produced works inspired by Hockney and their Californian summer.

⊕ £ 3,000-5,000

€ 3,450-5,800 US\$ 4,300-7,100

'D's [David Hockney's] house, an instant home, the kidney-shaped pool seen through Kotah palms shimmers in the moonlight. Feel soothed and melancholy.'

#### HOWARD HODGKIN'S DIARY

quoted in Max Bax (ed.), 'Peter Blake and Howard Hodgkin in California', *Ambit 83, A Quarterly of Poems, Short Stories, Drawings and Criticisms*, London, 1980, p.4



Howard Hodgkin, David Hockney and Peter Blake, 1979  
Howard Hodgkin Archive

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## HOWARD HODGKIN

1932-2017

### DH in Hollywood

signed with initials and dated *HH 85* in pencil (lower centre); inscribed and numbered *AP 2/20* (lower centre)  
etching printed in colours, with hand-colouring by Cinda Sparling

printed by Atelier Crommelynck, Paris, published by Petersburg Press, on BFK mould-made paper plate: 19.6 by 26.4cm.; 7¾ by 10½ in.; sheet: 21.5 by 28cm.; 8⅜ by 11in.

Executed between 1979 and 1985, the present work is an Artist's proof (aside from the edition of 100).

#### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, no. 56

In 1979 Hodgkin was introduced to Aldo Crommelynck by Paul Cornwall-Jones of Petersburg Press. This collaboration with Crommelynck resulted in some of Hodgkin's finest prints. The etching is based on a painting of the same name and it is one of the few works by the artist to emulate a painting so closely.

⊕ £ 1,000-1,500

€ 1,150-1,750 US\$ 1,450-2,150



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## HOWARD HODGKIN

1932-2017

### Here We Are in Croydon

signed and dated *Hodgkin 79* in blue crayon (lower centre); inscribed *AP* (lower centre)  
lithograph printed in colours, with hand-colouring by John Hutcheson and Jim Welty

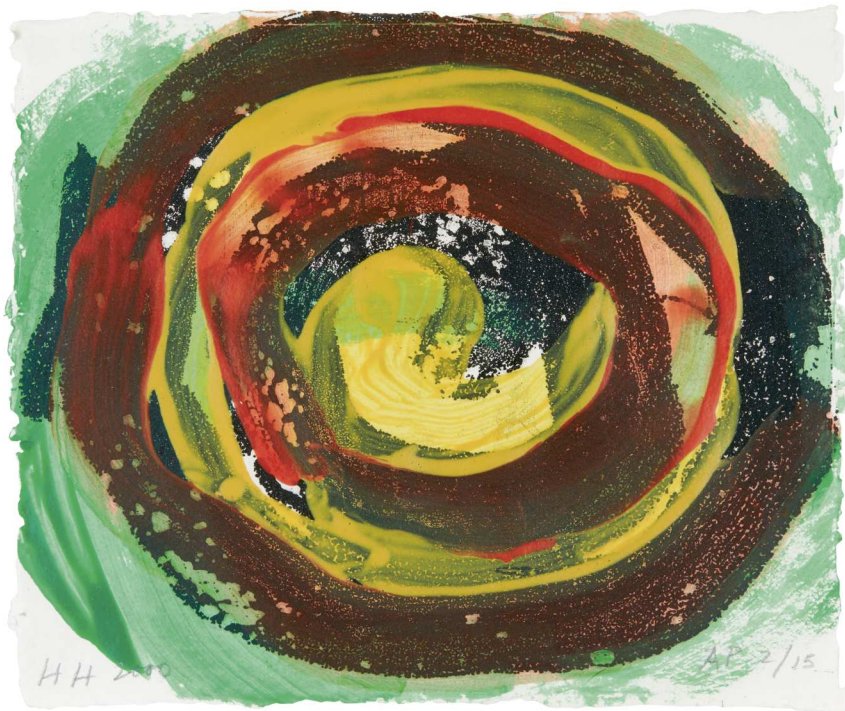
printed by Petersburg Studios, published by Petersburg Press, New York, on Moulin d' Auvergne handmade paper  
sheet: 55.9 by 76.5cm.; 22 by 30½ in.  
Executed in 1979, the present work is an Artist's proof (aside from the edition of 100).

#### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, no. 49

⊕ £ 2,000-3,000

€ 2,300-3,450 US\$ 2,850-4,300



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## HOWARD HODGKIN

1932-2017

### Away

signed with initials and dated *HH 2000* in pencil (lower left); inscribed and numbered *AP 2/15* (lower right)

etching and aquatint printed in colours, with hand-colouring by Jack Shirreff

printed by 107 Workshop, Wiltshire, published by Alan Cristea Gallery, London, on handmade cotton paper

sheet: 24 by 28cm.; 9¼ by 11in.

Executed between 2000 and 2002, the present work is an Artist's proof (aside from the edition of 50).

### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, no. 108

⊕ £ 2,000-3,000

€ 2,300-3,450 US\$ 2,850-4,300

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## HOWARD HODGKIN

1932-2017

### Seafood

signed with initials and dated *HH 2000* in pencil (lower left); inscribed and numbered *AP 7/15* (lower right)

etching with aquatint and carborundum printed in colours, with hand-colouring by Jack Shirreff

printed by 107 Workshop, Wiltshire, published by Alan Cristea Gallery, London, on handmade cotton paper

sheet: 42.6 by 51.7cm.; 16¾ by 20¾in.

Executed between 2000 and 2002, the present work is an Artist's proof (aside from the edition of 55).

### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, no. 111

⊕ £ 3,500-4,500

€ 4,050-5,200 US\$ 5,000-6,400



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Sold to benefit the Institute of Contemporary Art  
at the Philadelphia Museum of Art

## HOWARD HODGKIN

1932-2017

### Eye

signed with initials and dated *HH 2000* in pencil  
(lower left); inscribed and numbered *AP 11/18*  
(lower right)

etching with aquatint and carborundum printed in  
colours, with hand-colouring by Jack Shirreff

printed by 107 Workshop, Wiltshire, published  
by the Institute of Contemporary Art at the  
Philadelphia Museum of Art, Philadelphia, and  
Alan Cristea Gallery, London, on handmade  
cotton paper

sheet: 28.7 by 32.8cm.; 11<sup>3</sup>/<sub>8</sub> by 12<sup>7</sup>/<sub>8</sub>in.

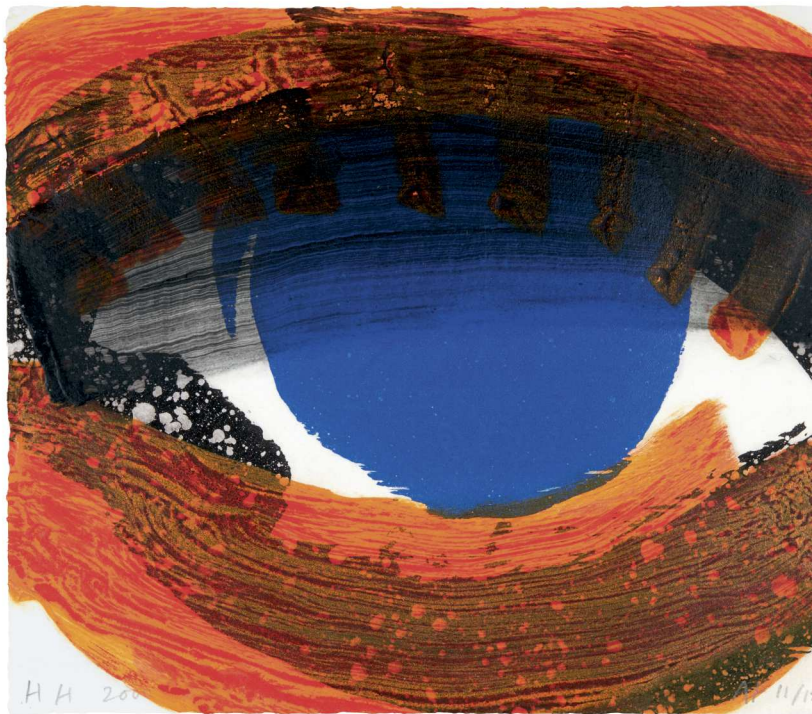
Executed in 2000, the present work is an Artist's  
proof (aside from the edition of 80).

### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London,  
2003, no. 102

⊕ £ 1,200-1,800

€ 1,400-2,100 US\$ 1,750-2,600



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## HOWARD HODGKIN

1932-2017

### Home

signed with initials and dated *HH MMI* in pencil  
(lower right); inscribed and numbered *AP 8/15*  
(lower left)

etching with aquatint and carborundum printed in  
colours, with hand-colouring by Jack Shirreff

printed by 107 Workshop, Wiltshire, published  
by Alan Cristea Gallery, London, on handmade  
cotton paper

sheet: 36.8 by 41.7cm.; 14<sup>1</sup>/<sub>2</sub> by 16<sup>3</sup>/<sub>8</sub>in.

Executed between 2000 and 2002, the present  
work is an Artist's proof (aside from the edition  
of 50).

### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London,  
2003, no. 112

⊕ £ 2,000-3,000

€ 2,300-3,450 US\$ 2,850-4,300

# Commissions

'I've always liked being commissioned. Looking back, I see that's what prompted a lot of the prints: the Metropolitan Museum's Mezzanine Gallery, under Danny Berger, commissioned *Summer* and *Turkish Delight*; *In a Public Garden* was made to raise funds for the Kunstverein, Dusseldorf, where Raimund Stecker curated a show of my paintings; *Books for the Paris Review* is self-explanatory; *Norwich* was intended to raise funds for the Elton John AIDS Foundation but that never happened – instead, I made *Two's Company* for them; *Sea* was made to subsidise Thames & Hudson, who published the catalogue raisonné of my prints and *Sunset* was made as The Whitechapel Gift: proceeds support the Whitechapel Gallery's education programmes.'

HOWARD HODGKIN

On Printmaking at 107 Workshop, 2010



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Sold to benefit the Metropolitan Museum of Art

HOWARD HODGKIN

1932-2017

## Summer

signed with initials and dated *HH 97* in pencil (lower right); inscribed and numbered *AP 9/10* (lower left) etching with aquatint and carborundum printed in colours, with hand-colouring by Jack Shirreff

printed by 107 Workshop, Wiltshire, published by the Metropolitan Museum of Art, New York, on handmade cotton paper  
sheet: 29.5 by 37.5cm.; 11 $\frac{5}{8}$  by 14 $\frac{3}{4}$ in.

Executed in 1997, the present work is an Artist's proof (aside from the edition of 10).

## LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, no. 98

⊕ £ 2,500-3,500

€ 2,900-4,050 US\$ 3,550-5,000

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Sold to benefit the Metropolitan Museum of Art

HOWARD HODGKIN

1932-2017

## Turkish Delight

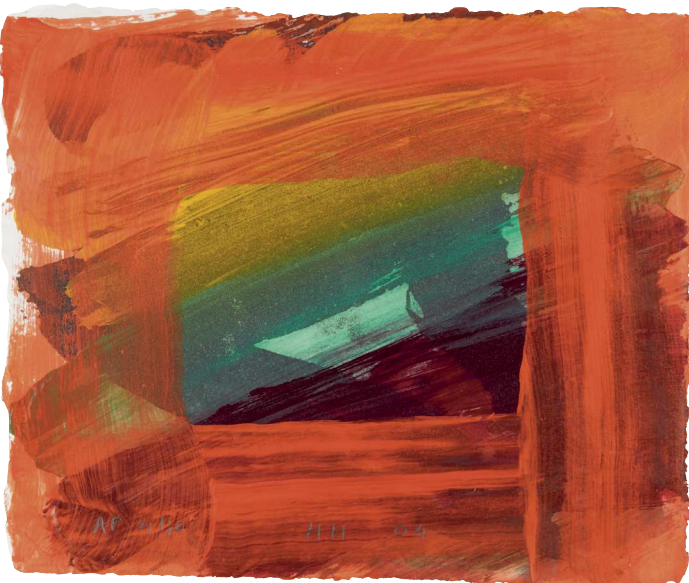
signed with initials and dated *HH 04* in pencil (lower centre); inscribed and numbered *AP 4/10* (lower left) etching with aquatint and carborundum printed in colours, with hand-colouring by Jack Shirreff

printed by 107 Workshop, Wiltshire, published by the Metropolitan Museum's Mezzanine Gallery, New York, on handmade cotton paper  
sheet: 24 by 29cm.; 9 $\frac{1}{2}$  by 11 $\frac{3}{4}$ in.

Executed in 2004, the present work is an Artist's proof (aside from the edition of 80).

⊕ £ 2,000-3,000

€ 2,300-3,450 US\$ 2,850-4,300



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A



B



C



D

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Sold to benefit the Elton John AIDS Foundation

**HOWARD HODGKIN**

1932-2017

**Two's Company A-D**

each signed with initials and dated *HH 2003* in pencil (lower left); inscribed *AP* and numbered variously from the edition of 16 (lower left) the complete set, comprising four etchings with aquatint and carborundum printed in colours, with hand-colouring by Jack Shirreff

printed by 107 Workshop, Wiltshire, published by the Elton John AIDS Foundation, and Alan Cristea Gallery, London, on handmade cotton paper each sheet: approx. 37.5 by 46.5cm.; 14¾ by 18¾in. Executed between 2002 and 2003, the present works are Artist's proofs (aside from the edition of 20).

**LITERATURE**

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, no. 118

⊕ £ 6,000-8,000  
 € 6,900-9,200 US\$ 8,600-11,400



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## HOWARD HODGKIN

1932-2017

### Ice

signed, dated 2013 and titled on the reverse  
acrylic on foam board  
37.5 by 29.5cm.; 14¾ by 11½in.

⊕ £ 20,000-30,000

€ 23,000-34,500 US\$ 28,400-42,600

Hodgkin created *Ice* specially for Team GB for the Olympic Winter 2014 Games in Sochi, Russia.

Just as an Olympic athlete's physical performance appears effortless and graceful after countless hours of training and preparation, Hodgkin's seemingly spontaneous artworks are the result of almost 60 years of dedicated work. *Ice* is explosive but concentrated, an expression of physical prowess and intensity.



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## HOWARD HODGKIN

1932-2017

### Swimming

signed with initials, dated 2011 and titled on the reverse

acrylic on foam board  
38 by 30cm.; 15 by 11¾in.

⊕ £ 25,000-35,000  
€ 28,800-40,300 US\$ 35,500-49,700

Twelve leading British artists were invited to design the official London 2012 Olympics posters. Howard Hodgkin was amongst those who contributed, along with Bridget Riley, Michael Craig-Martin, Tracey Emin, Martin Creed, Gary Hume, Rachel Whiteread, Chris Ofili, Sarah Morris, Fiona Banner, Bob and Roberta Smith, and Anthea Hamilton. *Swimming* was widely regarded as the most successful poster. Jonathan Jones in *The Guardian* commented, 'But to see Howard Hodgkin, grand old man of sensuous painters, reach into the deep blue to

create a dreamlike metamorphosis of athlete and water, the diver and the pool, is beautiful. This is more poetry than mere poster.' (Jonathan Jones, *The Guardian*, 4th November 2011). While Ben Luke in the *Evening Standard* commented: 'Michael Craig-Martin's is perhaps the most striking – vivid colour with a stark, exhilarating message. But for sheer visual pleasure and clarity, Howard Hodgkin's *Swimming*, a tumble-turn captured in a few swathes of sumptuous blue, wins the day.' (Ben Luke, *Evening Standard*, 4th November 2011)



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HOWARD HODGKIN

1932-2017

### Swimming

signed with initials and dated *H.H. 2011* in pencil (lower right);  
inscribed and numbered *AP 7/35* (lower left)  
screenprint in colours

printed by King and McGaw, Newhaven, published by Counter Editions, London, on handmade cotton paper  
sheet: 75.5 by 58cm.; 29½ by 23¾in.

Executed in 2011, the present work is an Artist's proof (aside from the edition of 350).

Created as a print for the London 2012 Olympic Games based on an original painting specially executed to mark the occasion (lot 251).

⊕ £ 2,000-3,000

€ 2,300-3,450 US\$ 2,850-4,300



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HOWARD HODGKIN

1932-2017

### Ice

signed with initials and dated *HH 2013* in pencil (lower right);  
inscribed and numbered *AP 1/35* (lower left)  
screenprint in colours

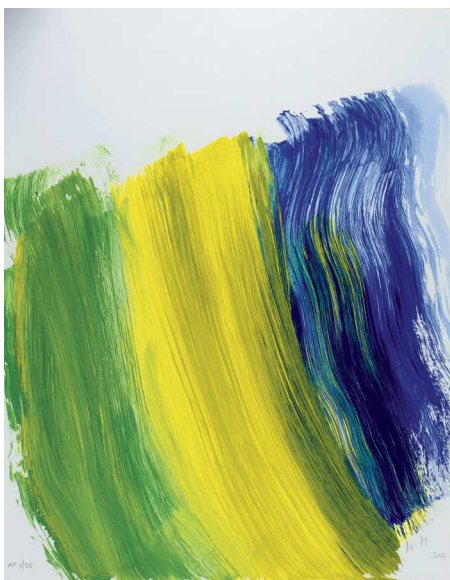
printed by King & McGaw, Newhaven, published by Counter Editions, London, on Somerset wove paper  
sheet: 75.7 by 59.7cm.; 29⅞ by 23½in.

Executed in 2013, the present work is an Artist's proof (aside from the edition of 350).

Created as a print for Team GB to mark the 2014 Winter Olympic Games in Sochi, Russia and based on an original artwork especially painted for the games (lot 250).

⊕ £ 1,500-2,500

€ 1,750-2,900 US\$ 2,150-3,550



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HOWARD HODGKIN

1932-2017

### The Road to Rio

signed with initials and dated *H.H. 2016* in pencil (lower right);  
inscribed and numbered *AP 1/35* (lower left)  
screenprint in colours

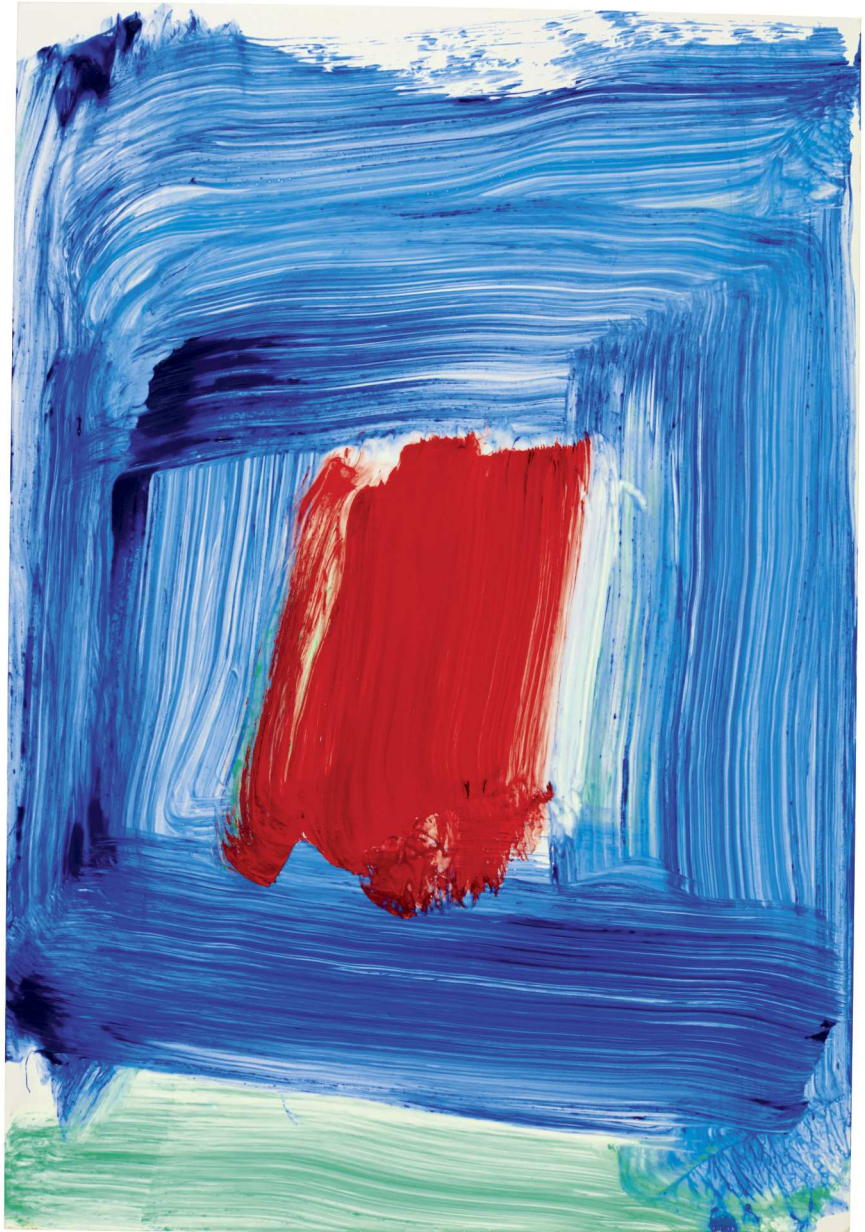
printed by King & McGaw, Newhaven, published by Counter Editions, London, on Somerset satin paper  
sheet: 76 by 59.7cm.; 29⅞ by 23½in.

Executed in 2016, the present work is an Artist's proof (aside from the edition of 350).

Created for Team GB to mark the 2016 Olympic Games in Rio de Janeiro, Brazil and based on an original artwork especially painted for the games.

⊕ £ 1,000-1,500

€ 1,150-1,750 US\$ 1,450-2,150



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Howard Hodgkin Rug hanging at the Hepworth Wakefield, 2017

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## HOWARD HODGKIN

1932-2017

### Design for Limited Edition Rug, 2016-17, commissioned by the Hepworth Wakefield

acrylic on foam board  
44 by 30.5cm.; 17¼ by 12in.

The present work was painted in 2016 for a limited edition rug, which was released to coincide with the *Howard Hodgkin: Painting India* exhibition at the Hepworth Wakefield in 2017.

The rug was created in partnership with Christopher Farr, a London based company

that have been at the forefront of contemporary rug design since 1990. Matthew Bourne from Christopher Farr, who managed the production of the rug, said 'We are delighted and proud to have been involved in this project and were at pains to involve the artist as much as possible. I travelled to India in January to see the first samples and then arranged for them to be sent down to Howard in Mumbai along with hundreds of colours for the final colour selections to be made'.

The sixty rugs were also hand knotted in Mirzapour, India, from the finest imported Persian yarn that was hand-spun and hand-dyed. All profits raised from the sale of the rugs were donated to support the Hepworth Wakefield gallery.

⊕ £ 20,000-30,000  
€ 23,000-34,500 US\$ 28,400-42,600

# Stage Design

Hodgkin loved and knew a great deal about the performing arts. He had been interested in designing for the theatre ever since he was a child 'but you can't do it until someone asks you' (Howard Hodgkin quoted in Jann Parry, 'An Eye for Dance', *Observer*, 16th July 1989). In fact, he had to wait until he was well established as a painter before he received his first commission to design for the stage. This fortuitous event arose when the art writer and gallery director, Bryan Robertson, introduced him to Richard Alston, then the director of the Rambert Dance Company. From 1979 to 1989, Robertson was a design consultant to the Royal Opera House and believed that directors and choreographers relied too heavily on a limited group of designers. He encouraged choreographers to use artists instead to decorate the stage for their productions. He said: 'It would be ludicrous to suppose that easel painters could supplant designers, but they can supply something unique on occasion, an edge that designers can't' (Bryan Robertson quoted in Jann Parry, 'An Eye for Dance', *Observer*, 16th July 1989). Alston, shared this view believing that designers tended to become predictable. He believed that gallery artists, by contrast, could come up with ideas that could make choreographers work in a different way (Richard Alston quoted in Jann Parry, 'An Eye for Dance', *Observer*, 16th July 1989). The result of this meeting was the 1981 dance *Night Music*, choreographed by Richard Alston with costume and set design by Howard Hodgkin. Following this first excursion into the realms of the performance arts, Hodgkin produced sets and, in three cases, costume designs for many different ballets, dances and operas over more than thirty years, completing his last collaboration with Mark Morris on the epic love story of *Layla and Majnun* in 2016.

Many of Hodgkin's paintings recalled emotional situations. The abstract protagonists of these pictures are frequently enclosed in thick borders which create an intimate quality which can be seen as mirroring the space of the stage. Swathes of paint can be read as scenery drops, curtains or the proscenium arch. His sensibility and his particular touch, his very personal manner of putting paint on wood, seem to transfer naturally to stage. Although similarities can be drawn between Hodgkin's paintings and stage designs, they certainly fall into two distinct categories. Hodgkin's paintings are complete art forms. When hung in a gallery they need a great deal of space to themselves in which to glow and live their distinct lives. His sets by comparison, must exist at very close quarters with a plethora of other art forms. As

a result, they require a degree of restraint - a delicate, diplomatic restriction - out of respect for the other art form at play and for the good of the greater art form (John-Paul Stonard, *Howard Hodgkin Stage Designs*, Anthony d'Offay, 2002, p. 10).

This distinction is an important one, and one which Hodgkin was very aware of. He said, 'Designing for the theatre is a completely different activity from making your own work. You are following a brief not of your own making, and you can't have the same quality control over the end result. You don't even know what you've made until you see it on stage, by which time it's too late anyway' (Hodgkin quoted in Jann Parry, 'An Eye for Dance', *Observer*, 16<sup>th</sup> July 1989). Over a decade later he reiterated this opinion, '... I work in theatre by doing what I'm told. You're never in control. That's why I'm always queasy about fine artists working in theatre: it's not particularly defensible. And I've been beaten about the head in ways that would surprise you. Designers come low in the theatrical pecking order' (Hodgkin in conversation with Michael White, 'On Designing for the Stage', *Daily Telegraph*, 12th June 2002). Despite the inevitable restrictions and limitations which arose in these artist collaborations, Hodgkin enjoyed working for the stage because it provided a welcome contrast to working alone in his studio.

The nature of his collaboration varied from production to production. For works made for the Ballet Rambert and for The Royal Ballet, Hodgkin had a close working relationship with the production team. He attended rehearsals and designed costumes after seeing the way that the dancers moved and the way they communicated the story. By comparison, his work for the Mark Morris Dance Group, as well as the Smithsonian Institute's production of Holst's *Sāvītri* was made at a greater distance, the collaboration depending more on the music to provide a bridge between designing the backdrop and the choreography of the dance. Here the designs result from the artist's own response to the music.

The following theatre designs have a valuable afterlife. When the performance has completed its run they are preserved in a way that the actual set and costumes are not. These are used-up in performances, recycled, worn-away, eaten by moths while in storage, or just lost. Hodgkin's original designs however retain an authenticity that is impossible to capture with photography. They bear witness to a particular creative moment and collaboration.

'I like working for the stage because it's the opposite of working alone in the studio'

HOWARD HODGKIN

in conversation with Michael White, 'On Designing for the Stage', *Daily Telegraph*, 12th June 2002



Performance of *Piano* with back cloth design by Howard Hodgkin, 1989 ©Catherine Ashmore



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Sold to benefit the Ballet Rambert

HOWARD HODGKIN

1932-2017

### Poster design for 'Pulcinella'

acrylic, crayon, charcoal and collage on card  
77 by 51.5cm.; 30¼ by 20¼in.  
Executed in 1986.

#### EXHIBITED

Aldeburgh, Peter Pears Gallery, *Howard Hodgkin Stage Designs*, 8th - 23rd June 2002, un-numbered exhibition.

*Pulcinella* was first performed by Ballet Rambert at the Leeds Grand Theatre on 13<sup>th</sup> January 1987. Thirty-nine stage performances around Britain followed, concluding in London, Sadler's Wells Theatre, May 1988.

⊕ £ 8,000-12,000

€ 9,200-13,800 US\$ 11,400-17,100

'The real problem for me was to find some kind of visual language which was not literally representational, did not refer to the *Commedia dell'Arte* and which did evoke Naples. The act drop and costumes were the most difficult – also Picasso was always lurking over my shoulder, but, in so far as we all succeeded, it was Stravinsky that got us through.'

HODGKIN

on 'Pulcinella', 1987



Performance of *Pulcinella* with back cloth design for Act I by Howard Hodgkin, 1987

©Catherine Ashmore





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Sold to benefit the Royal Opera House Covent Garden Foundation (The Royal Ballet)

HOWARD HODGKIN

1932-2017

### Back cloth design for 'Piano'

oil on canvas laid on card  
46 by 54.5cm.; 18 by 21½in.  
Executed in 1989.

#### EXHIBITED

Aldeburgh, Peter Pears Gallery, *Howard Hodgkin Stage Designs*, 8th - 23rd June 2002, un-numbered exhibition.

Taking Beethoven's first Piano Concerto as the starting point, Ashley Page choreographed *Piano* for The Royal Ballet in close collaboration with Hodgkin. As well as an exuberant backdrop that was gradually revealed throughout the performance, Hodgkin designed the costumes for the five principals and the *corps de ballet*.

*Piano* was first performed by The Royal Ballet at the Royal Opera House Covent Garden on 6th October 1989.

⊕ £ 20,000-30,000  
€ 23,000-34,500 US\$ 28,400-42,600

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Sold to benefit the Royal Opera House Covent Garden Foundation (The Royal Ballet)

HOWARD HODGKIN

1932-2017

### Costume design for 'Piano'

inscribed  
pencil, gouache and collage on card  
16 by 15cm.; 6¼ by 5¾in.

⊕ £ 200-300  
€ 250-350 US\$ 300-450



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**'I wouldn't have wanted to make *Piano* without Howard. I've known his work for a number of years and I chose him because his painting has the same qualities of formal grandeur and intimacy as Beethoven's music, which we both love'.**

ASHLEY PAGE quoted in Jann Parry; 'An Eye for Dance', *Observer*, 16th July 198



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HOWARD HODGKIN

1932-2017

### Back cloth design for 'Sāvitrī'

acrylic on card  
 36 by 66.5cm.; 14¼ by 26¼in.  
 Executed in 1999.

#### EXHIBITED

Aldeburgh, Peter Pears Gallery, *Howard Hodgkin Stage Designs*, 8th - 23rd June 2002, un-numbered exhibition.

*Sāvitrī* is a short chamber opera in one act with music composed by Gustav Holst. The story is loosely based on the episode of *Sāvitrī and Satyavan* from the Sanskrit epic poems of *Mahābhārata*, in which Sāvitrī, the wife of a woodman, attempts to rescue her husband from death. The extreme simplicity of both narrative and orchestration is reflected in Hodgkin's striking design, which evokes a mystical combat between life and death.

*Sāvitrī* was first performed at the Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institute, Washington DC on 21st May 1999.

⊕ £ 15,000-25,000  
 € 17,300-28,800 US\$ 21,300-35,500



Performance of *Sāvitrī* with back cloth design by Howard Hodgkin, 1999. Courtesy Freer Gallery of Art and the Arthur M. Sackler Gallery, Smithsonian Institute, Washington DC



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Sold to benefit the Mark Morris Dance Group

HOWARD HODGKIN

1932-2017

### Back cloth design for 'Rhymes with Silver'

signed and dated 1997 on the reverse  
acrylic on card  
29 by 51cm.; 11½ by 20in.

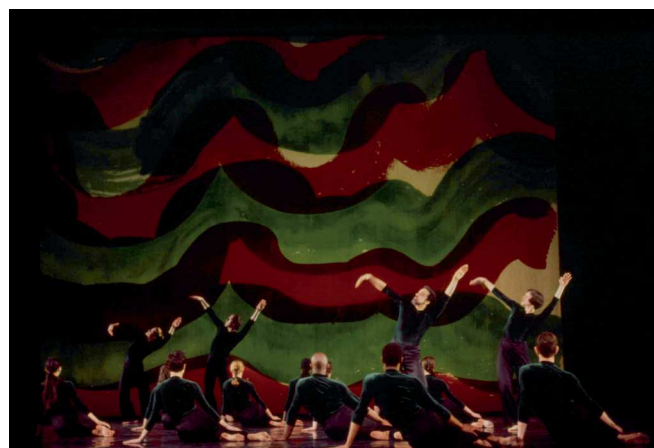
#### EXHIBITED

Aldeburgh, Peter Pears Gallery, *Howard Hodgkin Stage Designs*, 8th - 23rd June 2002, un-numbered exhibition.

*Rhymes with Silver* was performed with original music by Lou Harrison, as part of a series of productions with the cellist Yo Yo Ma and was so-called, rather in jest, because there are no words which rhyme with silver. The present lot reveals Hodgkin's strikingly simple design for the backdrop: the red and lime green waves, stacked, slightly overlapping, one upon the next. Intense colour is the overpowering impact and this can also be identified as the theme of the piece which celebrates the diversity of dance traditions. Starting with delicate Indian hand movements, a spectrum of styles unfold, from martial arts to dervish whirling, via old European court and Balkan folk dance. There are two possible interpretations of *Rhymes with Silver*. One is that Mark Morris simply intends to display the variety of dance and movement expressions. But within or besides this, he may also have a message about human similarity across cultures, and the co-existence of these cultures. Then, this dance becomes Morris's Utopia, where the world's traditions harmoniously unfold together. Hodgkin's backdrop changed dramatically under different lighting conditions, creating a variable environment which altered in harmony with the dance styles.

*Rhymes with Silver* was first performed by the Mark Morris Dance Group at Zellerbach Hall, University of California, Berkeley on 6<sup>th</sup> March 1997.

⊕ £ 15,000-25,000  
€ 17,300-28,800 US\$ 21,300-35,500



Performance of *Rhymes with Silver* with back cloth by Howard Hodgkin, 1997  
Photograph by Ken Friedman. Courtesy of the Mark Morris Dance Group

Proceeds will benefit *Mark Morris: Above & Beyond*, a new fund to support the future legacy of the company, including the creation of *Dances for the Future*, a dynamic programme to commission new work by Mark Morris, choreographed now but designed to be premiered after his death.

# Literature

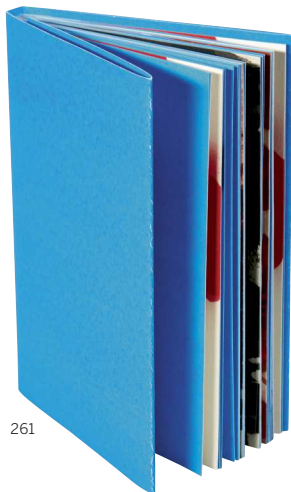
‘Howard Hodgkin is a writer’s painter. More than any other contemporary British artist, he has attracted the attention of those used to telling stories, to describing, imagining, explaining. His pictures often have titles which seem to imply a narrative. And yet here is the paradox: there is rarely a narrative visible in, or extractable from, his pictures. Sometimes he is teasing us. And writers like to be teased. Just as they like to envy other art forms.’

## JULIAN BARNES

*Keeping an Eye Open Essays on Art*, Johnathan Cape, London, 2015, p. 259



Howard Hodgkin, Julian Barnes and Antony Peattie in Venice, 1994.  
©Pat Kavanagh, Howard Hodgkin Archive



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## HOWARD HODGKIN

1932-2017

### Evermore

the complete *de-luxe* blue edition, comprising the book with six etchings with aquatint printed in colours, the frontispiece signed and dated by the artist and the author *Howard Hodgkin and Julian Barnes 1996*; numbered AP 5/10 and inscribed with a poem by Barnes

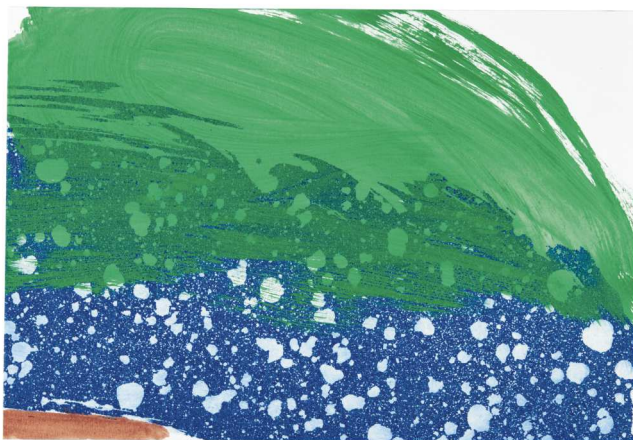
accompanied by two additional loose etchings with aquatint printed in colours, each with hand-colouring by Jack Shirreff, signed with initials and dated *HH 96* in pencil (lower centre verso); inscribed and

numbered AP 5/10 (lower centre verso) all contained loose within the original portfolio cardboard box and slipcase in a silver book cloth printed by 107 Workshop, Wiltshire, published by Palawan Press, London, on Aquarelle Arches NOT surface cold-pressed paper, the frontispiece on Venables laid gelatine-sized document paper overall: 33 by 25 by 3cm.; 13 $\frac{1}{8}$  by 10 $\frac{3}{8}$  by 1 $\frac{1}{4}$ in. Executed between 1996 and 1997, the present work is an Artist's proof (aside from the *de-luxe* blue edition of 50).

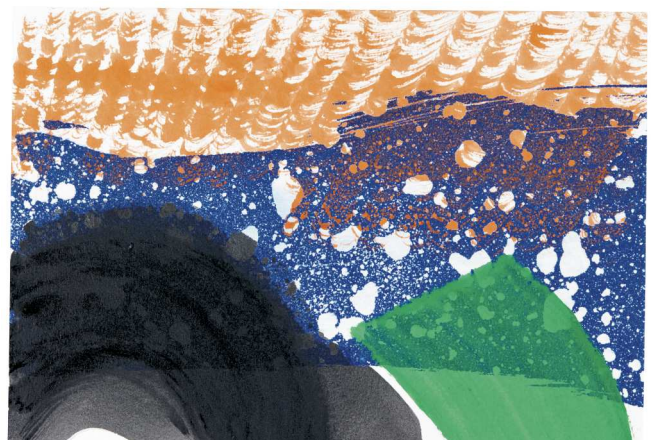
### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, pp. 218-219

⊕ £ 5,000-7,000  
€ 5,800-8,100 US\$ 7,100-10,000



261 (accompanying prints)



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## HOWARD HODGKIN

1932-2017

### For Antony

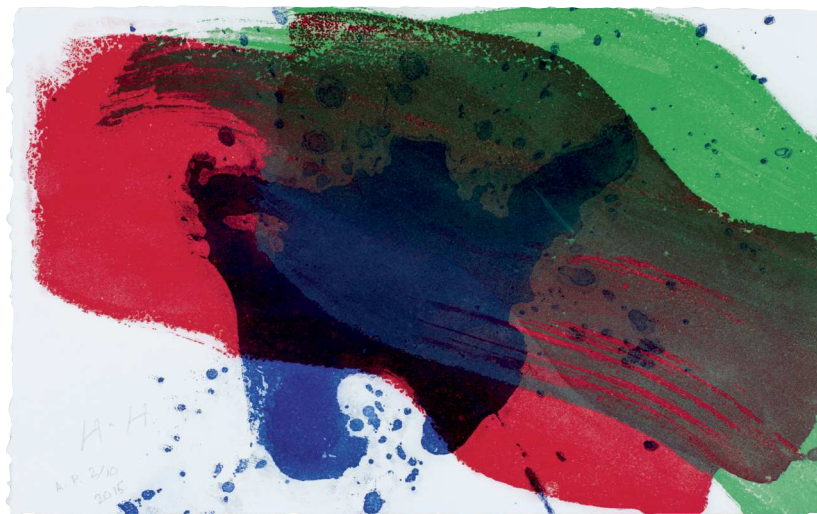
signed with initials and dated *HH 2015* in pencil (lower left); inscribed and numbered *A.P. 2/10* (lower left)  
etching printed in colours

printed by Andrew's Printworks, Poole, published by Alan Cristea Gallery, London, on Moulin du Gué paper  
sheet: 26.5 by 42.5cm.; 10 $\frac{3}{8}$  by 16 $\frac{3}{4}$ in.  
Executed in 2015, the present work is an Artist's proof (aside from the edition of 100).

This work exemplifies the style of Hodgkin's final prints. *For Antony* was produced initially to contribute towards Antony Peattie's new book *The Private Life of Lord Byron*, and upon publication the image will be reproduced as end papers.

A copy of the book will be sent to the buyer upon publication.

⊕ £ 1,500-2,500  
€ 1,750-2,900 US\$ 2,150-3,550



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Sold to benefit The Paris Review

## HOWARD HODGKIN

1932-2017

### Books for the Paris Review

signed with initials and dated *HH 97* in pencil (lower right); inscribed and numbered *AP 1/10* (lower left)

etching with aquatint and carborundum printed in colours, with hand-colouring by Jack Shirreff

printed by 107 Workshop, Wiltshire, published by The Paris Review, New York, on handmade cotton paper  
sheet: 37 by 42cm.; 14 $\frac{1}{2}$  by 16 $\frac{1}{2}$ in.

Executed between 1997 and 1999, the present work is an Artist's proof (aside from the edition of 100).

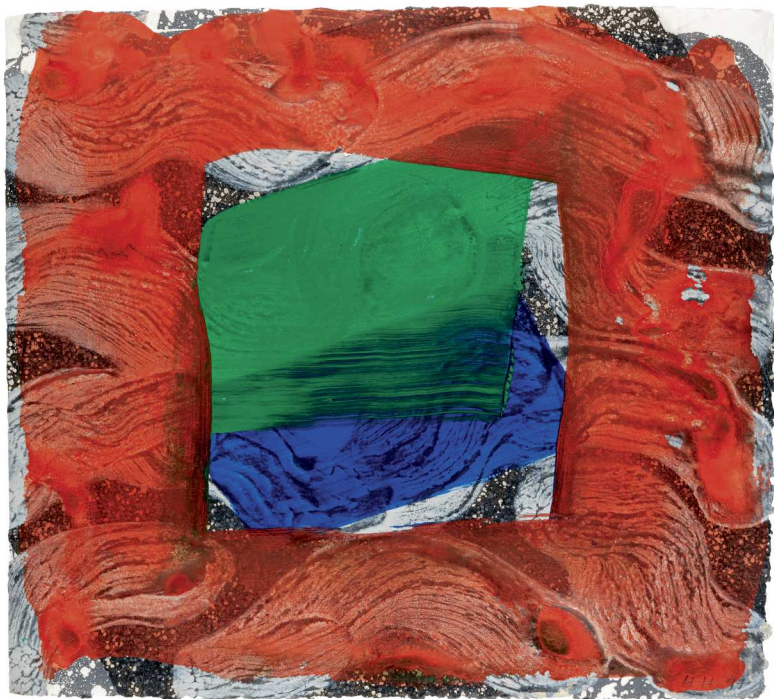
#### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, no. 100

The Paris Review is a quarterly literary magazine, established in Paris in the 1950s; the magazine later moved to New York in the 1970s. Known for publishing early works by notable writers, the review also published an ongoing series of prints and posters by contemporary artists.

*Books for the Paris Review* shows the increasing importance of hand-colouring in Hodgkin's work, as the pages of the books in the image are created by these gestural brushstrokes.

⊕ £ 2,500-3,500  
€ 2,900-4,050 US\$ 3,550-5,000



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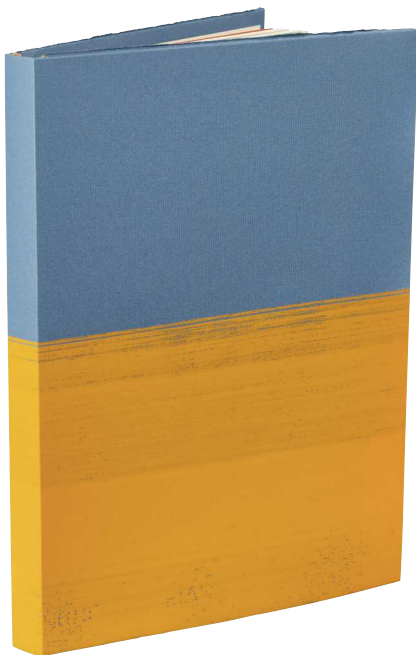


Howard Hodgkin and Susan Sontag on board a cruise boat in Egypt, 1993.  
©Annie Leibovitz, Howard Hodgkin Archive

## The Way We Live Now

*The Way We Live Now* is a short story by Susan Sontag which was published to great critical acclaim on 24th November 1986 in *The New Yorker*. The story describes the beginnings of the AIDS crisis in the early 1980s, as the disease began to claim members of the New York cultural elite. The narrative is told entirely in the form of fragments of conversation, mentioned and whispered by numerous friends of an unnamed man who lies sick in a hospital bed. Although AIDS was new to many who read the story when it first appeared, *The Way We Live Now* remains a signature work in the literature of the epidemic.

Hodgkin was good friends with the author and designed the book cover, along with a series of five hand-coloured engravings to accompany the text. Karsten Schubert printed a limited edition of this collaboration with all royalties being given to AIDS charities in the United Kingdom and the United States. Jonathan Cape in London then printed a facsimile commercial edition in 1992.



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HOWARD HODGKIN

1932-2017

### The Way We Live Now

signed *Howard Hodgkin*, also signed by the author *Susan Sontag* in pencil (on the justification page); numbered *HH6* (on the justification page)

The book, comprising six etchings with aquatint printed in colours, with hand-colouring by Jack Shirreff, bound (as issued) in hand painted paper wrappers, lacking the separate unbound print

printed by 107 Workshop, Wiltshire, published by Karsten Schubert, London, on Fabriano Ingres Avorio paper overall: 31 by 22.5 by 3cm.; 12 $\frac{1}{8}$  by 8 $\frac{7}{8}$  by 1 $\frac{1}{8}$ in. Executed in 1990, the present work is from the total edition of 243.

#### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, pp. 216-217

⊕ £ 1,000-1,500

€ 1,150-1,750 US\$ 1,450-2,150

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HOWARD HODGKIN

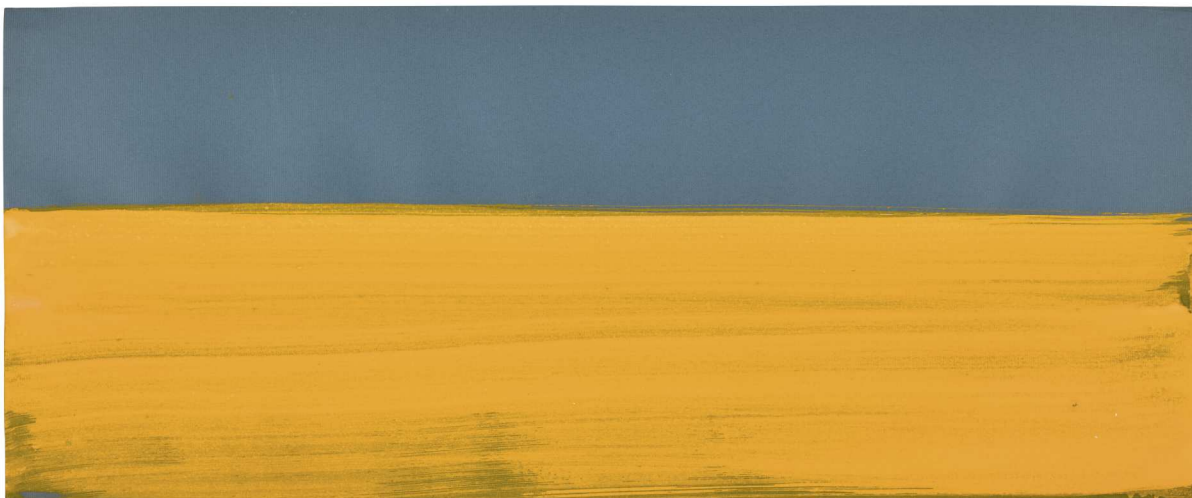
1932-2017

### The Way We Live Now (Final Version)

gouache on paper  
30 by 72.5cm.; 11 $\frac{3}{4}$  by 28 $\frac{1}{2}$ in.  
Executed in 1992.

⊕ £ 8,000-12,000

€ 9,200-13,800 US\$ 11,400-17,100



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HOWARD HODGKIN

1932-2017

**The Way We Live Now  
(Alternative Book Cover 1)**

gouache on paper with collaged label  
24 by 53.5cm.; 9½ by 21in.  
Executed in 1992.

⊕ £ 1,500-2,000

€ 1,750-2,300 US\$ 2,150-2,850



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HOWARD HODGKIN

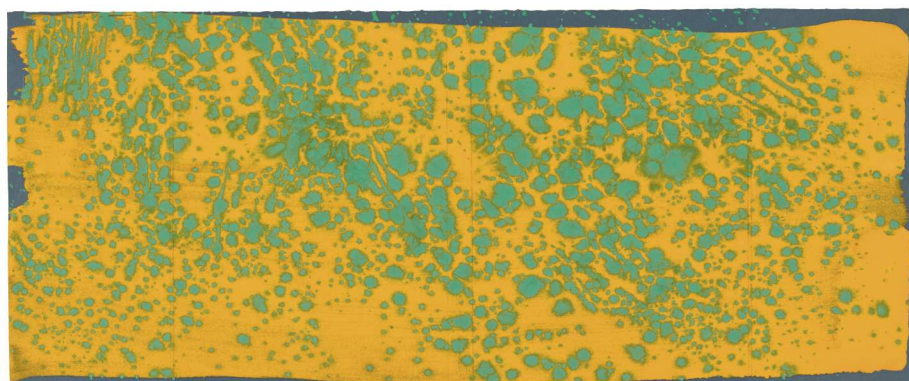
1932-2017

**The Way We Live Now  
(Alternative Book Cover 2)**

gouache on paper  
30 by 72.5cm.; 11¾ by 28½in.  
Executed in 1992.

⊕ £ 6,000-8,000

€ 6,900-9,200 US\$ 8,600-11,400



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HOWARD HODGKIN

1932-2017

**The Way We Live Now  
(Alternative Book Cover 3)**

the unpublished aquatint executed as a dust jacket  
printed by 107 Workshop, Wiltshire, on thick blue  
laid paper  
sheet: 30 by 72cm.; 11¾ by 28½in.  
Executed in 1992, the present work is unique.

⊕ £ 6,000-8,000

€ 6,900-9,200 US\$ 8,600-11,400



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‘There is nothing more direct than a six inch wide brush filled with very expensive gouache or watercolour, making a huge mark on an enormous piece of paper..’

HOWARD HODGKIN

Printmaking Today, 1991

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HOWARD HODGKIN

1932-2017

**Catalogue Cover for Gagosian, New York, 1998**

signed with initials and dated 1998  
gouache and acrylic on paper  
25 by 106cm.; 9¾ by 41¾in.

In 1998, to mark his first solo exhibition with Gagosian Gallery, Hodgkin designed a special edition cover for the exhibition catalogue. The present work is one of two hand-painted by the Artist with a subsequent special edition which were all hand coloured by Jack Shirreff.

⊕ £ 10,000-15,000  
€ 11,500-17,300 US\$ 14,200-21,300

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Sold to benefit The Modern Art Museum of Fort Worth

HOWARD HODGKIN

1932-2017

**Put Out More Flags**

signed with initials and dated *HH 92* in pencil  
(lower right); inscribed and numbered *AP 17/25*  
(lower left)

etching with aquatint and carborundum printed in  
colours, with hand-colouring by Jack Shirreff

printed by 107 Workshop, Wiltshire, published by  
The Modern Art Museum of Fort Worth, Texas, on  
handmade cotton paper

sheet: 42.5 by 53cm.; 16¾ by 20⅞in.  
Executed in 1992, the present work is an Artist's  
proof (aside from the edition of 75).

**LITERATURE**

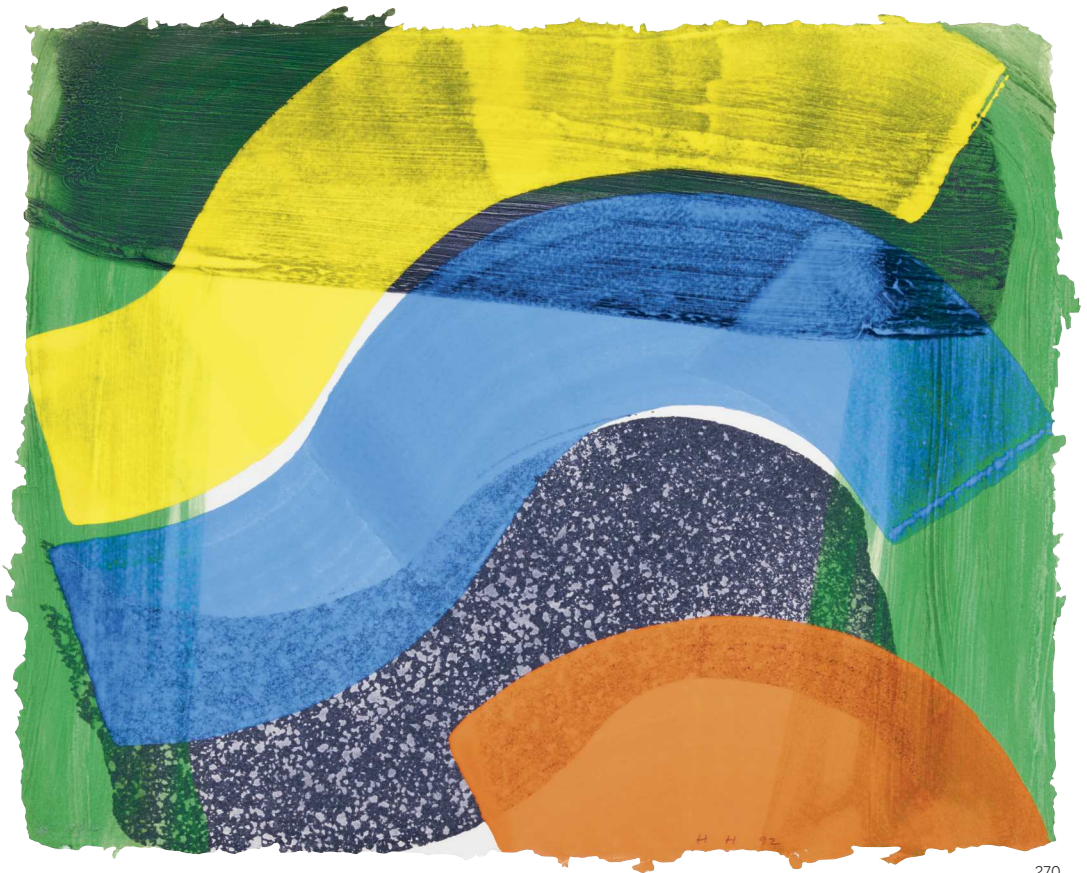
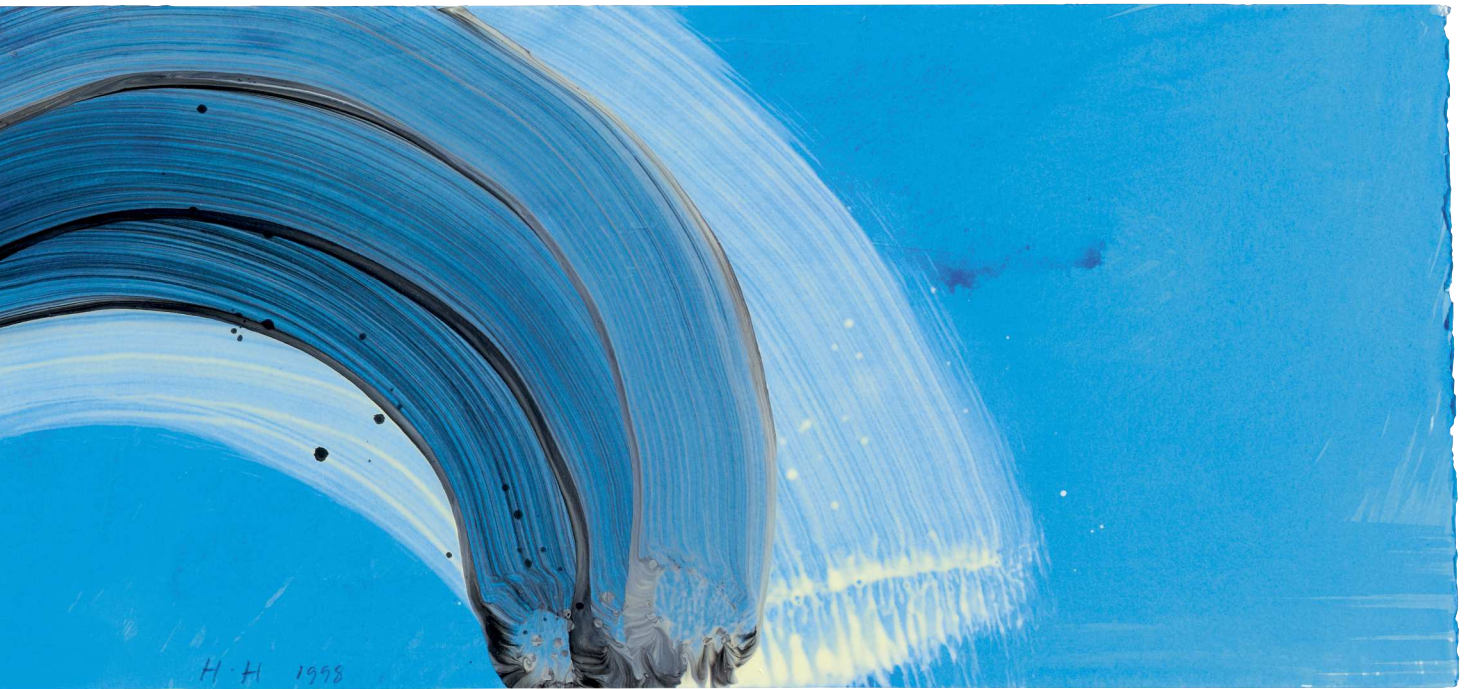
Liesbeth Heenk, *Howard Hodgkin Prints*, London,  
2003, no. 90

In *Put Out More Flags*, the three painted marks of the flags are done in precise movements of the brush, and while they bring a spontaneity to the work, the consistency of the results in the final edition is a testament to the relationship between artist and hand-colourist.

Hodgkin explained, “*Put Out More Flags* was commissioned by the Modern Art Museum of Fort Worth, Texas. It was intended to celebrate their 100th anniversary, as part of the Centennial Print Project, to establish The Artists' Fund. The title comes from Evelyn Waugh's novel of the same name, published in 1942. The epigraph shows it's a quotation from 'a Chinese sage': 'A man getting drunk at a farewell party should strike a musical tone, in order to strengthen his spirit . . . and a drunk military man should order gallons and put out more flags in order to increase his military splendour.'” (Howard Hodgkin, *On Print-Making at 107 Workshop*, 2010)

⊕ £ 2,500-3,500  
€ 2,900-4,050 US\$ 3,550-5,000





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HOWARD HODGKIN

1932-2017

**Tears, Idle Tears**

signed with initials and dated *HH 2000* in pencil (lower left); inscribed and numbered *AP 2/15* (lower right)  
 etching with aquatint and carborundum printed in colours, with hand-colouring by Jack Shirreff  
 printed by 107 workshop, Wiltshire, published by Alan Cristea Gallery, London, on handmade cotton paper  
 sheet: 29 by 37cm.; 11<sup>3</sup>/<sub>8</sub> by 14<sup>5</sup>/<sub>8</sub>in.  
 Executed between 2000 and 2002, the present work is an Artist's proof (aside from the edition of 60).

**LITERATURE**

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, no. 107

⊕ £ 3,000-4,000  
 € 3,450-4,600 US\$ 4,300-5,700

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HOWARD HODGKIN

1932-2017

**Over to You**

embossed with the artist's initials *H.H.* (lower right); inscribed and numbered *AP 5/15* in pencil (lower left)  
 screenprint in colours, after the oil on wood painting of 2015-17

printed by King & McGaw, Newhaven, published by Counter Editions, London, on Somerset satin cotton rag  
 sheet: 28 by 35.5cm.; 11 by 14in.  
 Executed in 2018, the present work is an Artist's proof (aside from the edition of 75).

⊕ £ 800-1,200  
 € 950-1,400 US\$ 1,150-1,750

**Mr. Over is dead.  
 He died fighting and true.  
 And on his tombstone  
 they wrote  
 Over to You.**

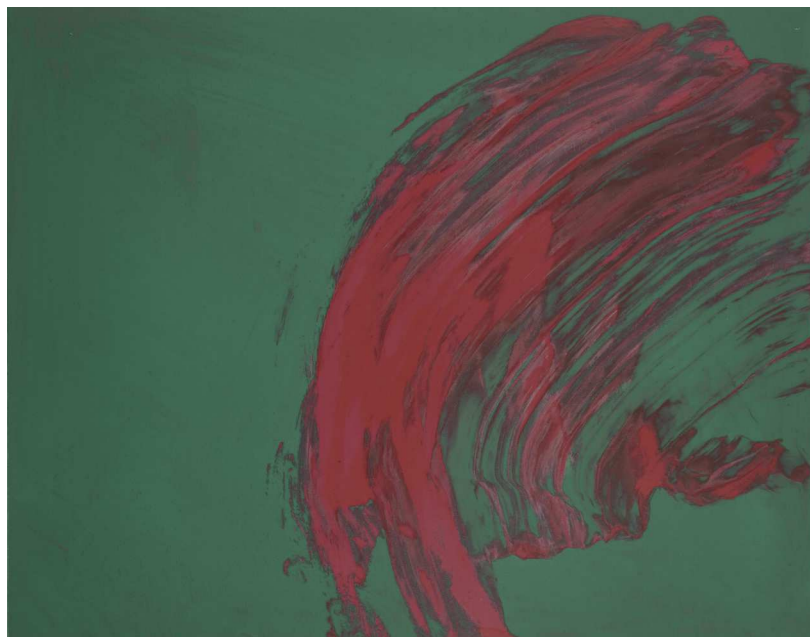
STEVIE SMITH

'Over to You'

**'Tears, idle tears, I know not what they mean,  
 Tears from the depth of some divine despair  
 Rise in the heart, and gather to the eyes,  
 In looking on the happy autumn-fields,  
 And thinking of the days that are no more...'**

ALFRED, LORD TENNYSON

'Tears, Idle Tears'



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HOWARD HODGKIN

1932-2017

### Acquainted with the Night

signed with initials and dated *HH 2012* in pencil (lower left); inscribed and numbered *AP 1/15* (lower left)

aquatint printed in colours, with hand-colouring by Andrew Smith

printed by Andrew's Printworks, Poole, published by Alan Cristea Gallery, London, on Moulin du Gué paper, accompanied by the hardback catalogue *Howard Hodgkin Acquainted with the Night*, the title page signed and dated *Howard Hodgkin 2012* in black ink, numbered and inscribed *AP 1/15* in pencil, contained within the original blue linen-covered portfolio box

sheet: 39 by 49.5cm.; 15<sup>3</sup>/<sub>8</sub> by 19<sup>1</sup>/<sub>2</sub>in.

Executed in 2012, the present work is an Artist's proof (aside from the edition of 50).

⊕ £ 4,000-6,000

€ 4,600-6,900 US\$ 5,700-8,600

'I have been one acquainted with the night.  
I have walked out in rain—and back in rain.  
I have outwalked the furthest city light...'

ROBERT FROST

'Acquainted with the Night'



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HOWARD HODGKIN

1932-2017

**Green thought**

signed with initials and dated *H.H. 2014* in pencil (lower right); inscribed and numbered *AP 1/6* (lower right)

carborundum relief printed in colours

printed by Andrew's Printworks, Poole, published by Alan Cristea Gallery, London, on Moulin du Gué paper

sheet: 80 by 80cm.; 31 by 31in.

Executed in 2014, the present work is an Artist's proof (aside from the edition of 14).

⊕ £ 5,000-7,000

€ 5,800-8,100 US\$ 7,100-10,000

‘...Meanwhile the mind, from pleasure less,  
Withdraws into its happiness;  
The mind, that ocean where each kind  
Does straight its own resemblance find,  
Yet it creates, transcending these,  
Far other worlds, and other seas;  
Annihilating all that's made  
To a green thought in a green shade..’

ANDREW MARVELL

‘The Garden’



275

'To have understood some small piece of the world more deeply doesn't have to mean we're not as lost as before, or so it seems this morning, random bees stirring among the dogwood blossoms, a few here and there stirring differently, somehow, more like resisting stillness...'

CARL PHILLIPS

'What I See Is the Light Falling All Around Us'

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HOWARD HODGKIN

1932-2017

### Light Falling

signed, dated 2015 and titled on the reverse  
acrylic on foam board  
29.5 by 42cm.; 11½ by 16½in.

Produced for *The New York Times* 'A Picture and a Poet' feature, 1st December 2015; Hodgkin's painting was illustrated alongside the poem *What I see is the light falling all around us* by Carl Phillips.

⊕ £ 15,000-25,000

€ 17,300-28,800 US\$ 21,300-35,500

# Weather and the Seasons



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'But the titles also intimate another relation to pleasure with their naming of weather and seasons and times of day. The most common weather is rain; the season is invariably autumn; if a time of day is cited, its usually sunset – which, apart from being the biggest colour story in the daily existence of most people, has a large place in the thesaurus of melancholy. All those titles with 'sunset', 'autumn', 'after...', 'goodbye to ...', 'the last time...' suggest the pensive shadow cast on all pleasures when they are framed, theatricalized even, as acts of memory. Hodgkin may often be en voyage, but not as a beholder (the Impressionist project). In place of a beholder, there is a rememberer. Both pursuits, that of the traveller and that of the collector, are steeped in elegiac feeling'

SUSAN SONTAG

About Hodgkin', in Enrique Juncosa (ed.) *Writers on Howard Hodgkin*, Irish Museum of Art, Dublin, 2006, p.106

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HOWARD HODGKIN

1932-2017

### Stormy Weather

signed with initials and dated *HH 2012* in pencil (upper left); inscribed and numbered *AP 1/6* (upper left)

carborundum relief printed in colours, with hand-colouring by Andrew Smith

printed by Andrew's Printworks, Poole, published by Alan Cristea Gallery, London, on two sheets of Moulin du Gué paper  
overall: 174.5 by 244cm.; 68¾ by 96in.  
Executed in 2012, the present work is an Artist's proof (aside from the edition of 15).

W ⊕ £ 10,000-15,000

€ 11,500-17,300 US\$ 14,200-21,300

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## HOWARD HODGKIN

1932-2017

### Wet Day

signed with initials and dated *H.H 2014* in pencil (lower left); inscribed and numbered *AP 3/7* (lower left)

carborundum relief printed in colours

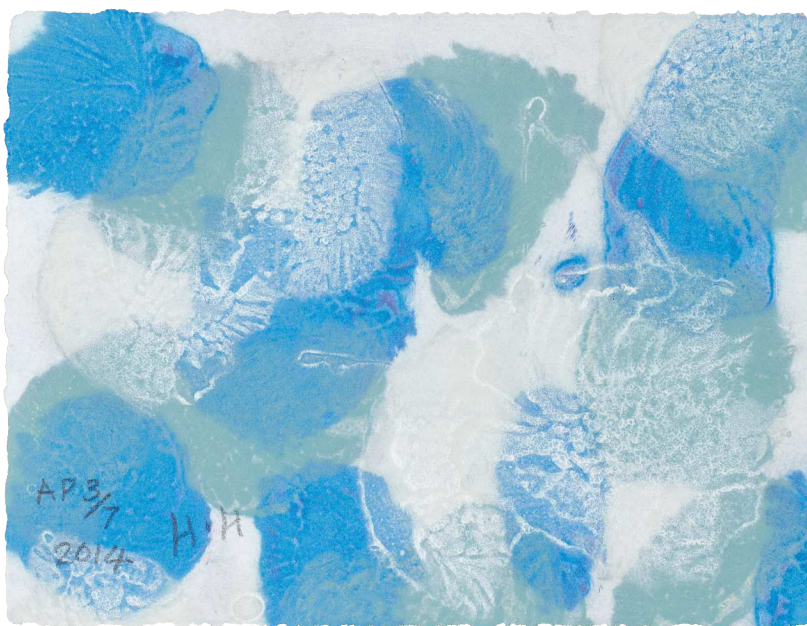
printed by Andrew's Printworks, Poole, published by Alan Cristea Gallery, London, on Moulin du Gué paper

sheet 20.8 by 26.8cm.; 8 1/8 by 10 1/2 in.

Executed in 2014, the present work is an Artist's proof (aside from the edition of 35).

⊕ £ 2,500-3,500

€ 2,900-4,050 US\$ 3,550-5,000



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## HOWARD HODGKIN

1932-2017

### After Luke Howard

signed and dated *Hodgkin 76* in pencil (lower right); inscribed *AP* (lower left)

lithograph printed in colours, from *For John Constable*

printed by Aymestry Water Mill, Herefordshire, published by Bernard Jacobson Ltd., London, on TH Saunders paper

sheet: 44.5 by 56.3cm.; 17 1/2 by 22 1/8 in.

Executed in 1976, the present work is an Artist's proof (aside from the edition of 100).

#### LITERATURE

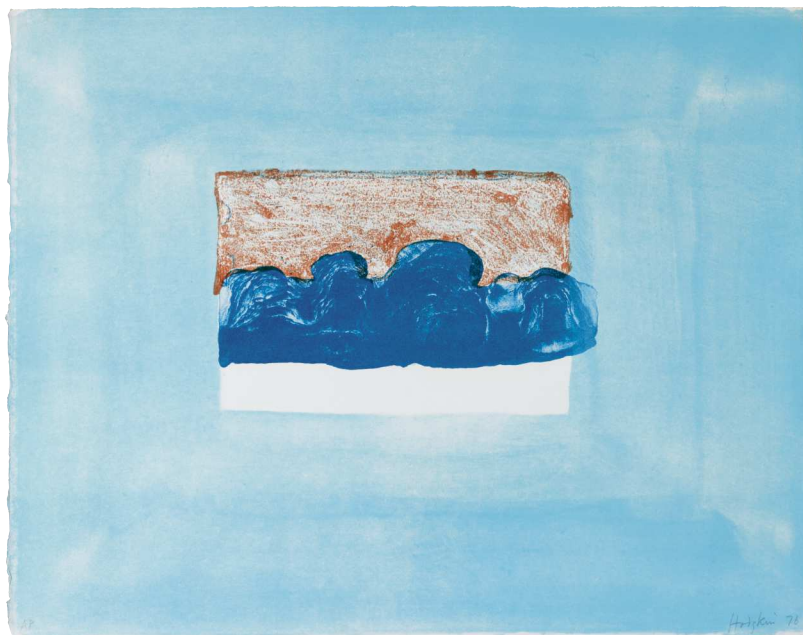
Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, no. 25

Produced with Ian Lawson at Aymestry Water Mill in Herefordshire, *After Luke Howard* was commissioned by Bernard Jacobson to celebrate the bi-centenary of John Constable's birth.

Hodgkin, along with nineteen other artists, paid tribute to Constable by producing a print for the portfolio *For John Constable*.

⊕ £ 1,000-1,500

€ 1,150-1,750 US\$ 1,450-2,150



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“Hodgkin, who is a distant relative of Luke Howard F. R. S., the inventor of the classification of cloud formations, made a lithograph of a cloud formation. In honouring Constable as the great painter of clouds, Hodgkin simultaneously paid tribute to the forebear after whom he had been named. *After Luke Howard* is loosely based on drawings by Luke Howard at the Courtauld Institute of Art in London.”

LIESBETH HEENK

'Howard Hodgkin's Printed Oeuvre', 2003

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## HOWARD HODGKIN

1932-2017

### Herb Garden

signed with initials and dated *H.H 2014* in pencil  
(lower right); inscribed and numbered *AP 1/10*  
(lower right)

carborundum relief printed in colours

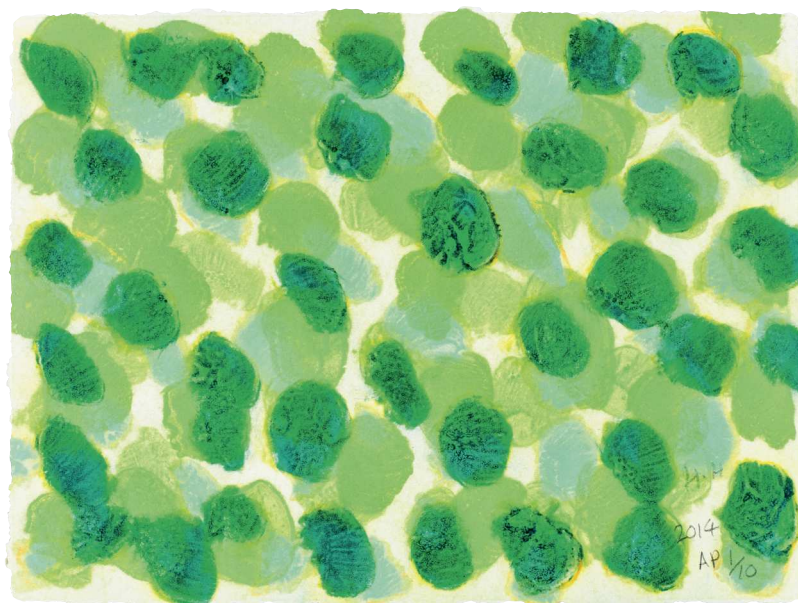
printed by Andrew's Printworks, Poole, published  
by Alan Cristea Gallery, London, on Velin Arches  
Blanc paper

sheet: 28.5 by 38.5cm.; 11¼ by 15½in.

Executed in 2014, the present work is an Artist's  
proof (aside from the edition of 40).

⊕ £ 2,000-3,000

€ 2,300-3,450 US\$ 2,850-4,300



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## HOWARD HODGKIN

1932-2017

### Gate

signed with initials and dated *H.H 2014* in pencil  
(lower right); inscribed and numbered *AP 2/5*  
(lower right)

carborundum relief printed in colours, with hand-  
colouring by Andrew Smith

printed by Andrew's Printworks, Poole, published  
by Alan Cristea Gallery, London, on Velin Arches  
Blanc paper

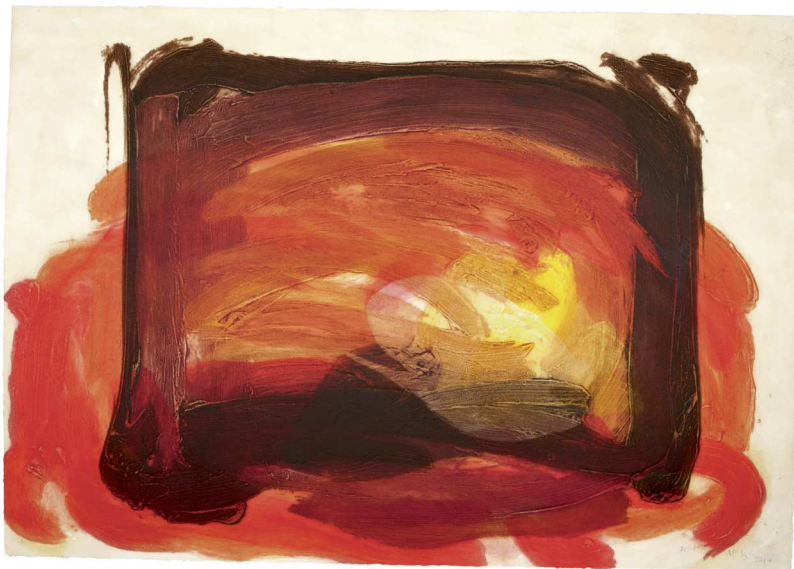
sheet: 74 by 91cm.; 29½ by 35½in.

Executed in 2014, the present work is an Artist's  
proof (aside from the edition of 12).

⊕ £ 5,000-7,000

€ 5,800-8,100 US\$ 7,100-10,000





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HOWARD HODGKIN

1932-2017

### Summer Evening

signed with initials and dated *HH 2014* in pencil (lower right); inscribed and numbered *AP 1/5* (lower right)  
 carborundum relief printed in colours, with hand-colouring by Andrew Smith

printed by Andrew's Printworks, Poole, published by Alan Cristea Gallery, London, on Moulin du Gué paper  
 sheet: 88 by 125.2cm.; 34 $\frac{5}{8}$  by 49 $\frac{3}{4}$ in.  
 Executed in 2014, the present work is an Artist's proof (aside from the edition of 18).

⊕ £ 5,000-7,000

€ 5,800-8,100 US\$ 7,100-10,000

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Sold to benefit Kunstverein für die Rheinlande und Westfalen, Düsseldorf

HOWARD HODGKIN

1932-2017

### In A Public Garden

signed with initials and dated *HH 96* in pencil (lower right); inscribed and numbered *AP 8/20* (lower left)

etching with aquatint and carborundum printed in colours, with hand-colouring by Jack Shirreff

printed by 107 Workshop, Wiltshire, published by the Kunstverein für die Rheinlande und Westfalen, Düsseldorf, on handmade cotton paper  
 sheet: 24.2 by 28.2cm.; 9 $\frac{1}{2}$  by 11 $\frac{1}{4}$ in.

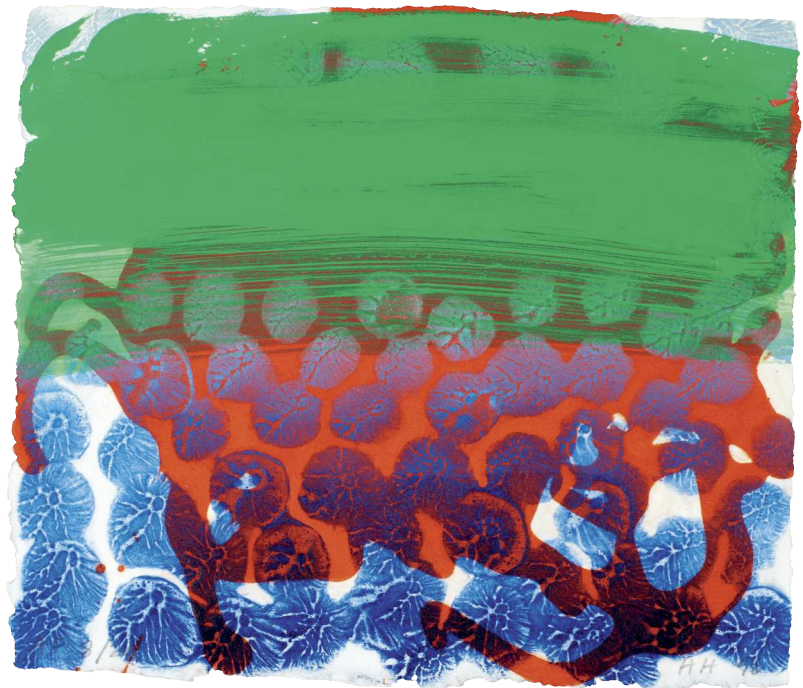
Executed between 1997 and 1998, the present work is an Artist's proof (aside from the edition of 70).

#### LITERATURE

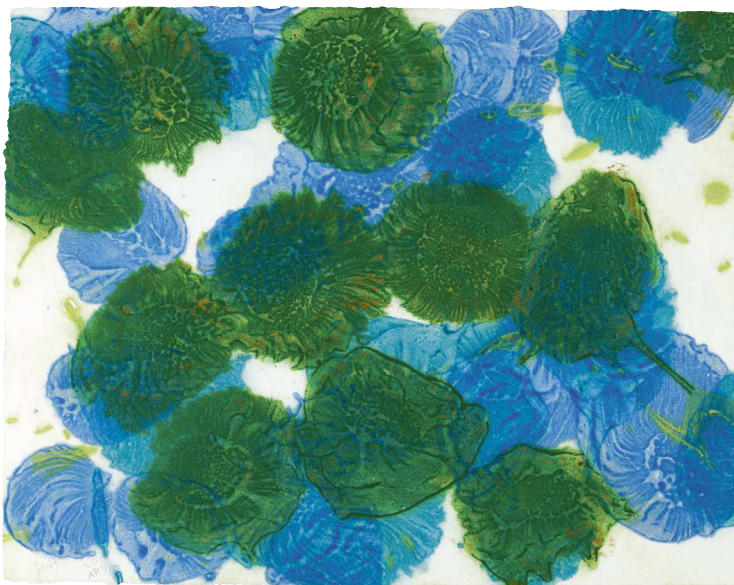
Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, no. 99

⊕ £ 2,000-3,000

€ 2,300-3,450 US\$ 2,850-4,300



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## HOWARD HODGKIN

1932-2017

### A Summer Dress

signed with initials and dated *H.H 2013* in pencil (lower left);  
inscribed and numbered *AP 1/10* (lower left)  
carborundum relief printed in colours

printed by Andrew's Printworks, Poole, published by Alan Cristea Gallery, London, on Moulin du Gué paper  
sheet: 39.5 by 50cm.; 15½ by 19⅝in.  
Executed in 2013, the present work is an Artist's proof (aside from the edition of 30).

⊕ £ 3,000-5,000  
€ 3,450-5,800 US\$ 4,300-7,100

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## HOWARD HODGKIN

1932-2017

### Rain

signed with initials and dated *HH 2000* in pencil (lower left);  
inscribed and numbered *AP 1/15* (lower right)  
etching with aquatint and carborundum printed in colours, with  
hand-colouring by Jack Shirreff

printed by 107 Workshop, Wiltshire, published by Alan Cristea Gallery, London, on handmade cotton paper  
sheet: 27.2 by 32cm.; 10⅝ by 12⅝in.  
Executed between 2000 and 2002, the present work is an Artist's proof (aside from the edition of 50).

#### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, no. 105

⊕ £ 2,000-3,000  
€ 2,300-3,450 US\$ 2,850-4,300

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## HOWARD HODGKIN

1932-2017

### Into the Woods - Spring

signed with initials and dated *HH MMI* in pencil (lower right);  
inscribed and numbered *AP 1/10* (lower left)  
etching with aquatint and carborundum printed in colours, with  
hand-colouring by Jack Shirreff

printed by Jack Shirreff assisted by Andrew Smith and Claire Wait at the 107 Workshop, Wiltshire, on two sheets of Moulin du Gué paper  
each sheet: approx. 202 by 134cm.; 79½ by 52¾in.  
Executed between 2001 and 2002, the present work is an Artist's proof (aside from the edition of 19).

#### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, no. 113

W ⊕ £ 7,000-9,000  
€ 8,100-10,400 US\$ 10,000-12,800



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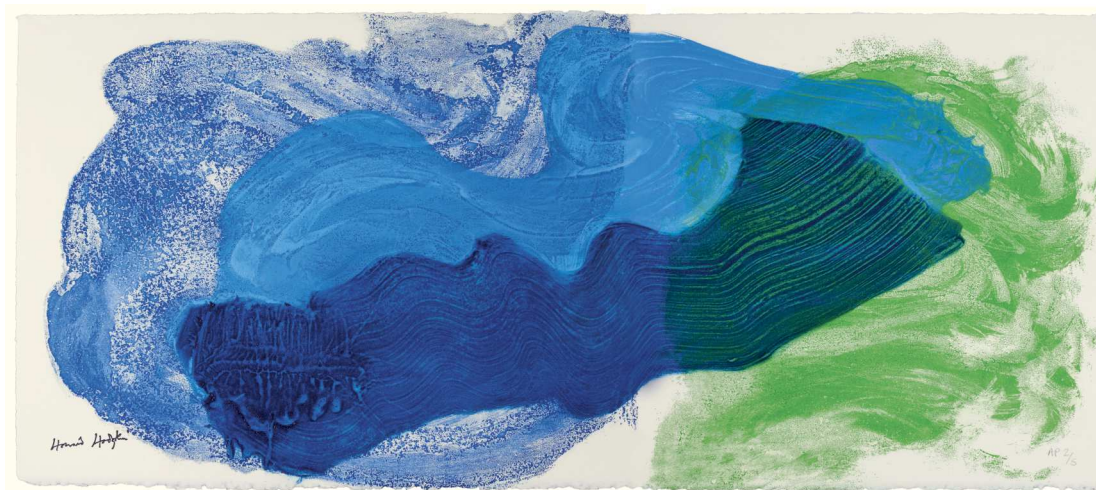
“His prints, which he has been making for more than six decades, aim for a different directness: getting right up close to the experience of things, whetting the appetite, lulling you with beauty, bringing back the smell of rain or old leaves. Each image is a moment of visual intoxication.”

JEAN-PAUL STONARD

*The Guardian*, 8 October 2016



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Sold to benefit the National Portrait Gallery

**HOWARD HODGKIN**

1932-2017

**Where the Sky Meets the Sea**

with the artist's printed signature (lower left); inscribed and numbered AP 2/5 in pencil (lower right)  
etching with carborundum printed in colours

printed by Andrew's Printworks, Poole, published by Alan Cristea Gallery, London, on two sheets of Moulin du Gué paper  
sheet: 38 by 87.6cm.; 15 by 34½in.  
Executed in 2017, the present work is an Artist's proof (aside from the edition of 30).

⊕ £ 2,000-3,000  
€ 2,300-3,450 US\$ 2,850-4,300



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## HOWARD HODGKIN

1932-2017

### Cigarette

signed with initials and dated *HH 2000* in pencil (lower left);  
inscribed and numbered *AP 3/15* (lower right)  
etching with aquatint and carborundum printed in colours, with  
hand-colouring by Jack Shirreff

printed by 107 Workshop, Wiltshire, published by Alan Cristea  
Gallery, London, on handmade cotton paper  
sheet: 29.2 by 34cm.; 11½ by 13¾in.

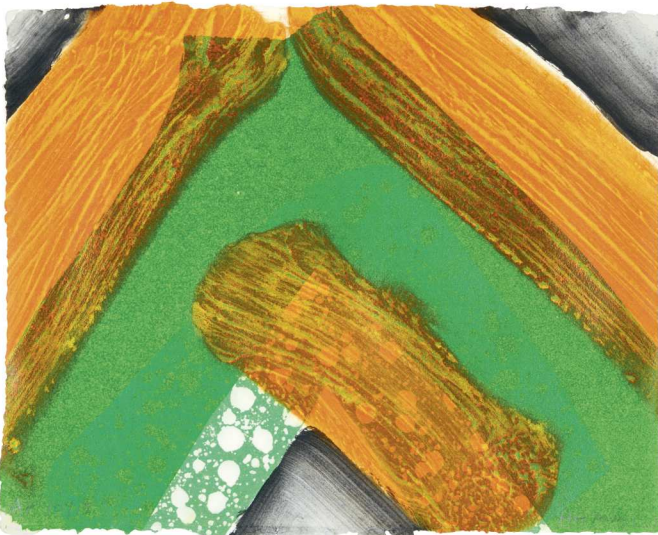
Executed between 2000 and 2002, the present work is an  
Artist's proof (aside from the edition of 55).

#### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, no. 110

⊕ £ 2,200-2,800

€ 2,550-3,250 US\$ 3,150-4,000



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## HOWARD HODGKIN

1932-2017

### Gossip

signed with initials and dated *HH 95* in pencil (lower centre);  
inscribed *AP* (lower centre)  
screenprint in colours, after the oil on wood painting of 1994-95

printed by Brand X Editions Ltd., published by Lincoln Center/  
List Art Posters & Prints, New York, on Somerset smooth paper  
image: 74 by 103.5cm.; 29½ by 40¾in.;  
sheet: 91.8 by 120cm.; 36½ by 47¼in.

Executed in 1995, the present work is an Artist's proof (aside  
from the edition of 108).

#### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, pp. 224

⊕ £ 1,000-1,500

€ 1,150-1,750 US\$ 1,450-2,150



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## HOWARD HODGKIN

1932-2017

### You Again

signed with initials and dated *HH MMI* in pencil (lower right);  
inscribed and numbered *AP 10/15* (lower left)  
etching with aquatint and carborundum printed in colours, with  
hand-colouring by Jack Shirreff

printed by 107 Workshop, Wiltshire, published by Alan Cristea  
Gallery, London, on handmade cotton paper  
sheet: 28.5 by 35.4cm.; 11½ by 14in.

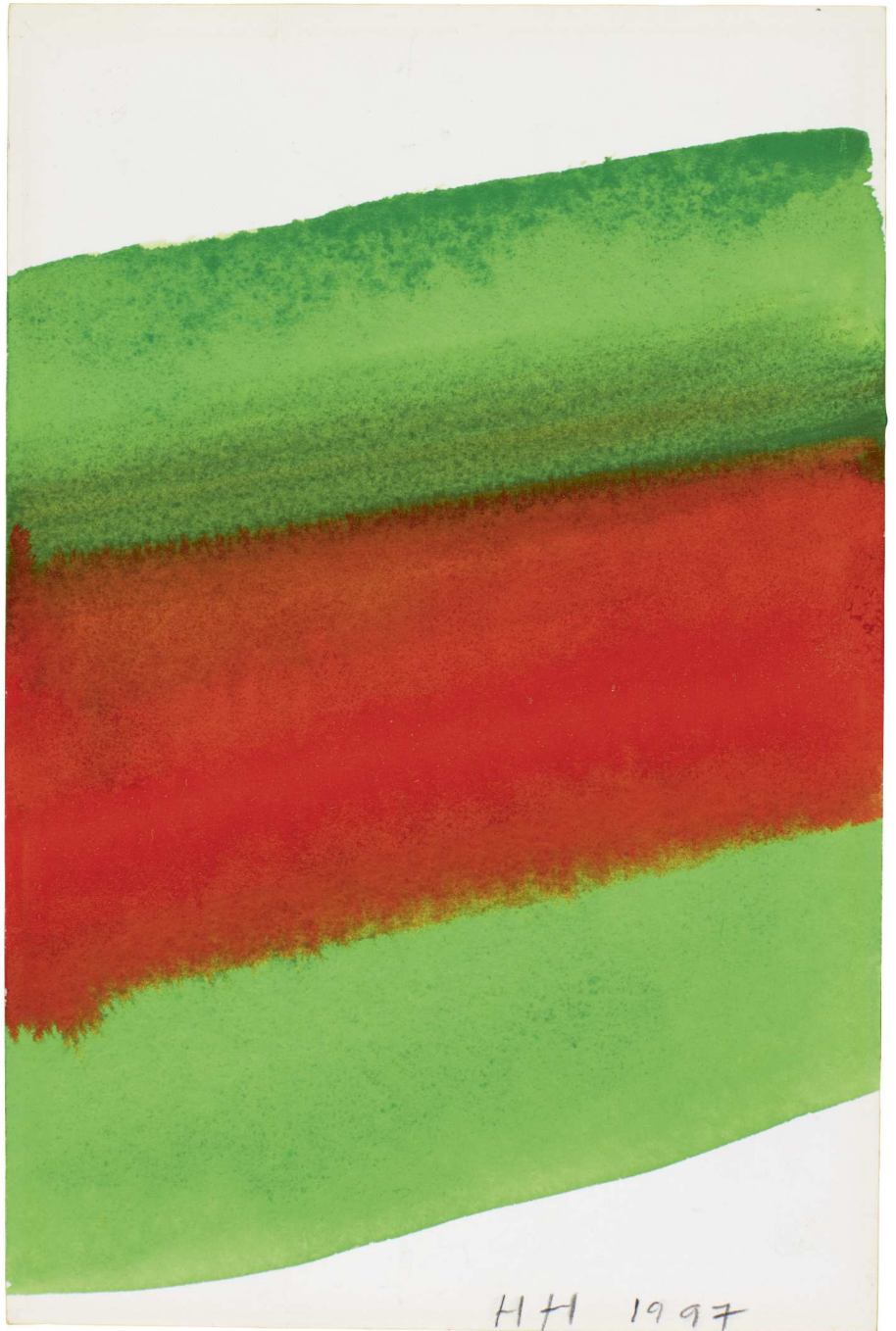
Executed between 2000 and 2002, the present work is an  
Artist's proof (aside from the edition of 50).

#### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, no. 104

⊕ £ 1,500-2,000

€ 1,750-2,300 US\$ 2,150-2,850



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Sold to benefit the Mark Morris Dance Group

**HOWARD HODGKIN**

1932-2017

### Menu Design for Chanterelle

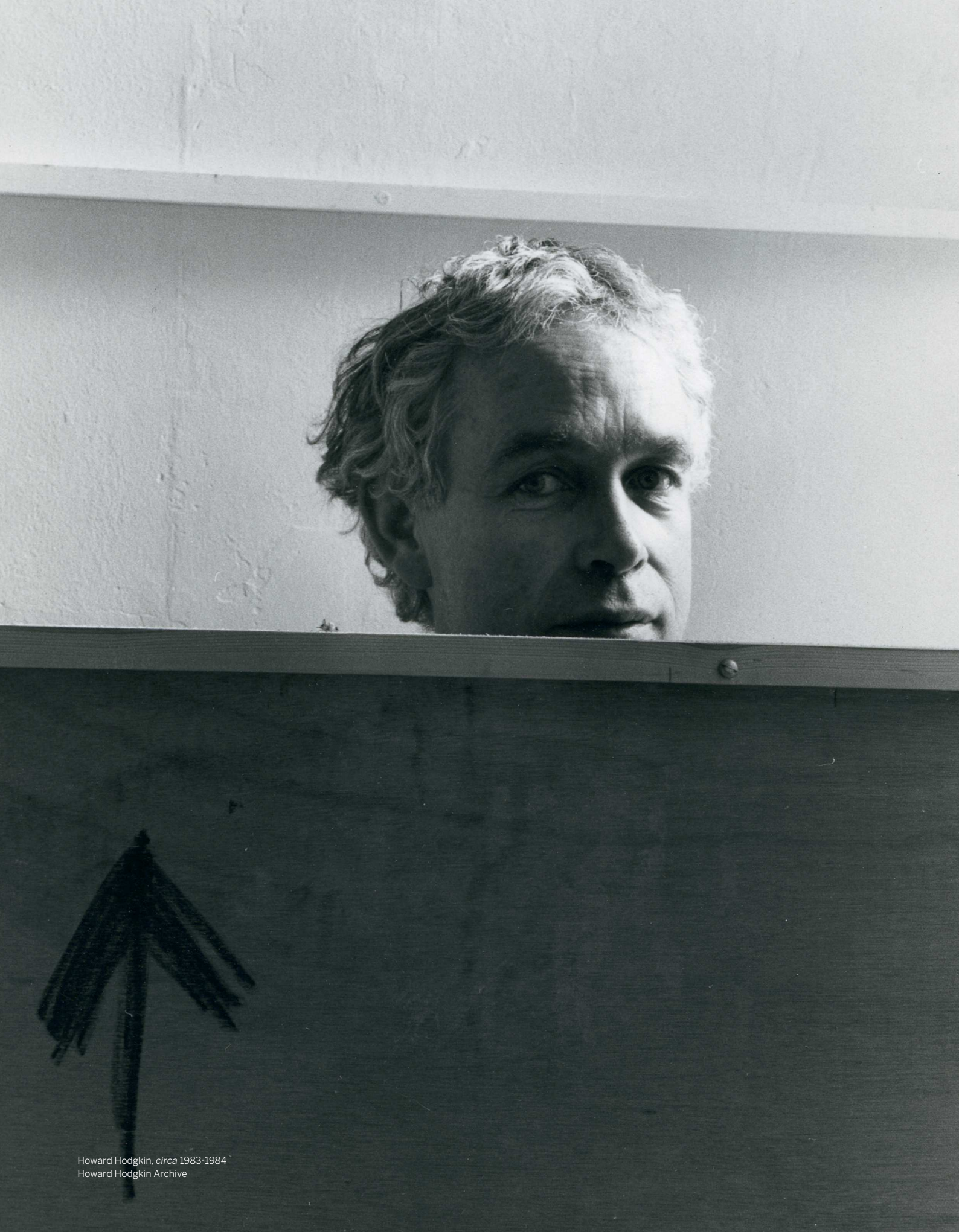
signed with initials and later dated 1997

acrylic on foam board  
24 by 16cm.; 9½ by 6¼in.

± £ 6,000-8,000  
€ 6,900-9,200 US\$ 8,600-11,400

Hodgkin created the present work to be used as the menu card for a special dinner at Chanterelle, New York, on Tuesday 28th May, 1996, hosted by Annie Leibovitz and Anna Wintour to benefit the Mark Morris Dance Group with a performance by Yo Yo Ma. The work is sold with the menu and dinner invitation.

Proceeds will benefit *Mark Morris: Above & Beyond*, a new fund to support the future legacy of the company, including the creation of *Dances for the Future*, a dynamic programme to commission new work by Mark Morris, choreographed now but designed to be premiered after his death.



Howard Hodgkin, *circa 1983-1984*  
Howard Hodgkin Archive



# Sotheby's

## ABSENTEE/TELEPHONE BIDDING FORM

**Sale Number** L18141 | **Sale Title** HOWARD HODGKIN WORKING ON PAPER | **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

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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

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

### General

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

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

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

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

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

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

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

### Completing This Form

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

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

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

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

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

### 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.

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

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

### 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.

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**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.

#### II Monumental

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

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

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

## VAT AND OTHER TAX INFORMATION FOR BUYERS

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

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

## 1. PROPERTY WITH NO VAT SYMBOL

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

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

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

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

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring 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 printed in the sale catalogue;

(iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and

(v) in respect of online bidding via the internet, the BidNOW Conditions on the Sotheby's website.

in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

## 2. COMMON TERMS

In these Conditions of Business:

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

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

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

**"Buyer's Premium"** is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

**"Counterfeit"** is as defined in Sotheby's Authenticity Guarantee;

**"Hammer Price"** is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

**"Purchase Price"** is the Hammer Price and applicable Buyer's Premium and VAT;

**"Reserve"** is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

**"Seller"** is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

**"Sotheby's"** means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

**"Sotheby's Company"** means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

**"VAT"** is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

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

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

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

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

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

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

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and
- (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

## 4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

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

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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 EVENING SALE**  
12 June 2018  
Location

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

**MADE IN BRITAIN**  
18 September 2018  
London



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



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

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