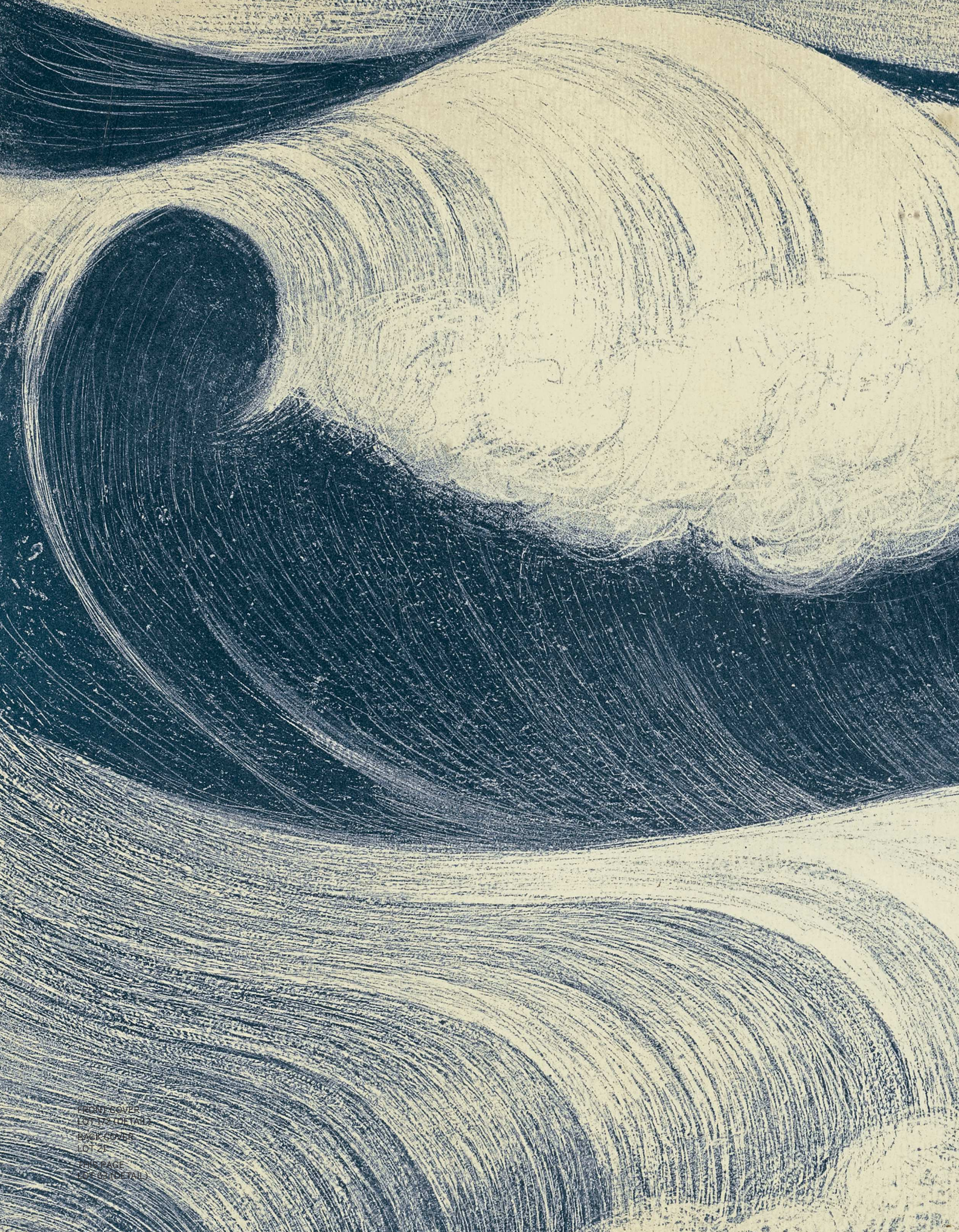


Sotheby's EST. 1744

MADE IN
BRITAIN

LONDON 18 SEPTEMBER 2018



FRONT COVER
LOT 172 (DETAIL)
BACK COVER
LOT 21
INK PAGE
LOT 68 (DETAIL)

The background is an abstract composition of thick, expressive brushstrokes. The colors are primarily a deep, dark blue and a light, yellowish-green. The strokes are curved and layered, creating a sense of movement and depth. The overall effect is reminiscent of a textured, hand-painted surface.

MADE IN
BRITAIN



MADE IN BRITAIN

AUCTION IN LONDON
18 SEPTEMBER 2018
SALE L18145
10.30 AM

EXHIBITION

Friday 14 September
9 am-4.30 pm

Saturday 15 September
12 noon-5 pm

Sunday 16 September
12 noon-5 pm

Monday 17 September
9 am-4.30 pm

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Sotheby's is delighted to be displaying a selection of rugs made by Christopher Farr alongside our September *Made in Britain* auction, as well as featuring a selection of these rugs within the catalogue.

For more information please visit:
www.christopherfarr.com



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

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L18145 "TEDDY"

MODERN & POST-WAR BRITISH ART

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HAMILTON

edition rené block



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1



2

1

BANKSY

b.1974

Barcode

Screenprint, 2004, with the Artist's stamped-signature, numbered 545/600 in pencil, on cream wove paper (unframed)

sheet: 49.2 by 69.4cm.; 19³/₈ by 27³/₈in.

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

⊕ £ 7,000-9,000 € 7,900-10,100

2

DAN HOLDSWORTH

b.1974

Untitled No. 13, (from the series Blackout), 2010

Chromogenic print, flush-mounted to aluminium. Signed in black ink on an artist label bearing information about the work in facsimile affixed to the reverse of the mount. AP1 from an edition of 5. image: 99 by 125.5 cm.; 39 by 49¹/₂ in. frame: 104 by 131 cm.; 41 by 51¹/₂ in.

PROVENANCE

Patricia Low Contemporary, Switzerland
Private Collection, Switzerland

‡ ⊕ £ 6,000-8,000 € 6,800-9,000

3

PATRICK HUGHES

b.1939

Hanging on a Hook

signed, titled and dated 1978 on the reverse
gloss paint on board
91 by 91cm.; 35³/₄ by 35³/₄in.

PROVENANCE

Acquired directly from the Artist by the present owner in the late 1970s

EXHIBITED

Dublin, Tom Caldwell Gallery, late 1970s (details untraced).

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

⊕ £ 3,000-5,000 € 3,400-5,700



3



4



5

4

BRIDGET RILEY

b.1931

Sideways (Schubert 76)

Screenprint in colours, 2011, signed in pencil, titled, dated 2010, numbered 127/250 (total edition includes 25 Artist's proofs), on sturdy wove paper

image: 29 by 17.2cm.; 11³/₈ by 6³/₄in.
sheet: 46.2 by 32.2cm.; 18¹/₄ by 12³/₄in.

⊕ £ 1,000-1,500 € 1,150-1,700

5

MARK WALLINGER

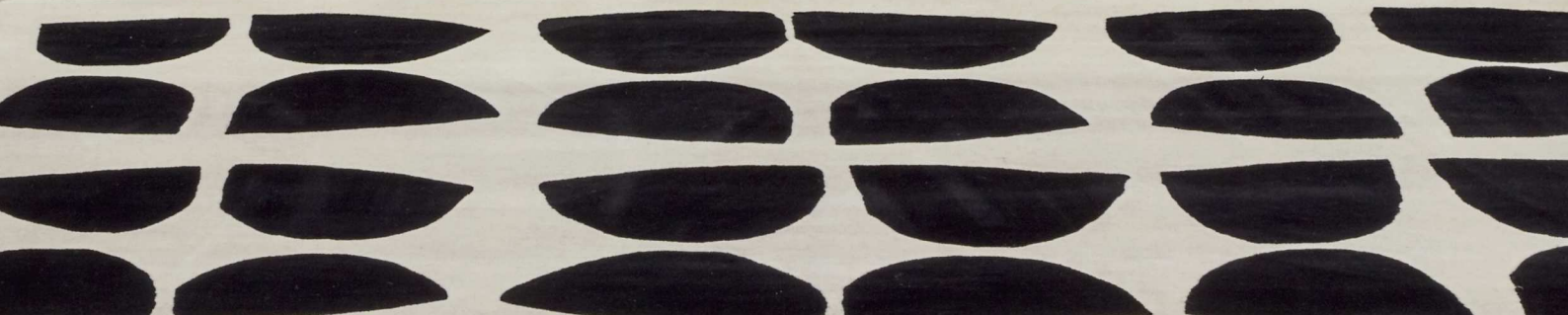
b.1959

Ghost

Screenprint, 2001, signed in pencil, numbered 163/500 verso, on sturdy wove paper
image: 50.8 by 43.8cm.; 20 by 7¹/₄in.
sheet: 55.2 by 48.3cm.; 21³/₄ by 19in.

⊕ £ 3,000-5,000 € 3,400-5,700

Featuring *Variations (Black on White)*, adapted from a 1973 print by Terry Frost and produced by Christopher Farr.



6

BANKSY

b.1974

Jack & Jill

Screenprint in colours, 2005, numbered 116/350 in pencil, on wove paper
image: 44.7 by 65.2cm.; 17⁵/₈ by 25³/₈in.
sheet: 50 by 70cm.; 19³/₄ by 27¹/₂in.

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

⊕ £ 4,000-6,000 € 4,500-6,800

7

HOWARD HODGKIN

1932-2017

Blue Listening Ear (Heenk 73)

Etching with aquatint and carborundum printed in colours, with hand-colouring by Jack Shirreff, 1986, signed with initials in pencil, dated, numbered 69/100 (total edition includes ten Artist's proofs), on TH Saunders NOT paper
sheet: 48 by 65cm.; 18⁷/₈ by 25¹/₂in.

⊕ £ 3,000-5,000 € 3,400-5,700

8

GRAYSON PERRY, R.A.

b.1960

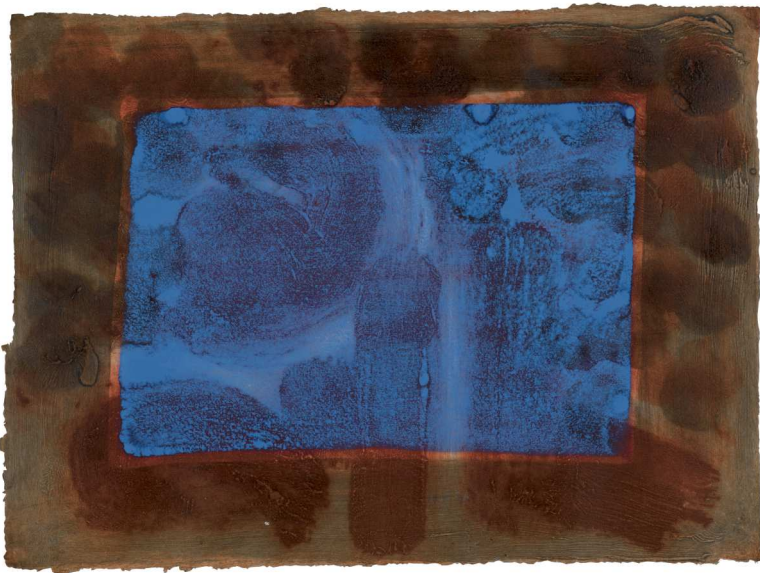
Gay Black Cats MC

Cotton fabric and embroidery appliqué handmade flag, 2017, from the edition of 150 plus ten Artist's proofs, with the accompanying certificate of authenticity signed in black ink, with the original Serpentine Gallery box
overall: 87.8 by 143cm.; 34¹/₂ by 56¹/₄in.

⊕ £ 4,000-6,000 € 4,500-6,800



6



7



8



'The greatest crimes in the world
are not committed by people
breaking the rules but by people
following the rules...'

BANKSY

9

BANKSY

b.1974

Gangsta Rat

Screenprint in colours, 2004, signed in pencil,
numbered 1/8, (one of only eight impressions
printed in this colour combination), on wove paper
sheet: 50 by 35cm.; 19⁵/₈ by 13³/₄in.

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

⊕ £ 20,000-25,000 € 22,500-28,100



10

GRAYSON PERRY, R.A.

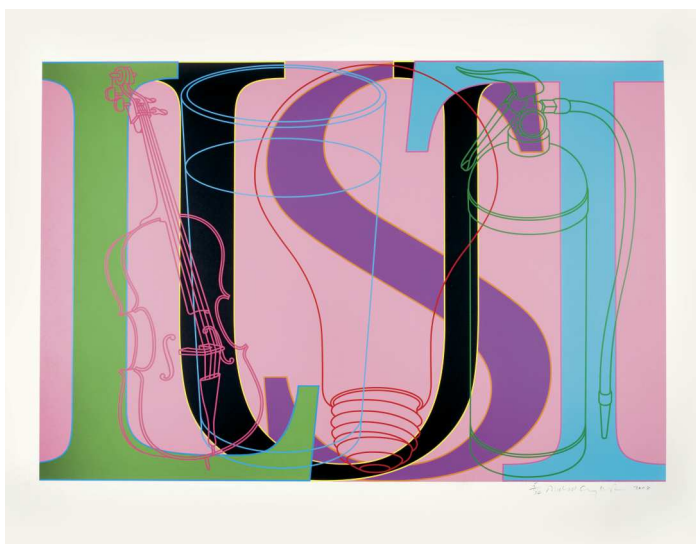
b.1960

Hold Your Beliefs Lightly

Computerised embroidery on cotton and silk, 2011, signed in black felt-tip pen verso, numbered 19/250 (total edition includes ten Artist's proofs), programming by Tony Taylor (unframed)
 image: 28.3 by 40.3cm.; 11 $\frac{1}{8}$ by 15 $\frac{7}{8}$ in.
 overall: 76.5 by 84cm.; 30 $\frac{1}{8}$ by 33 $\frac{1}{2}$ in.

† ⊕ £ 3,000-5,000 € 3,400-5,700

11



11

MICHAEL CRAIG-MARTIN, R.A.

b.1941

Lust

Screenprint in colours, 2008, from *Seven Deadly Sins*, signed in pencil, dated, numbered 5/30, on wove paper
 image: 60.8 by 90cm.; 24 by 35 $\frac{1}{2}$ in.
 sheet: 83 by 110.5cm.; 32 $\frac{3}{4}$ by 43 $\frac{1}{2}$ in.

⊕ £ 2,000-3,000 € 2,250-3,400

12



12 (one of two)

DAMIEN HIRST

b.1965

Controlled Substances Key Spot;
and Meprobamate

Two screenprints in colours, 2011, each signed in pencil, numbered 40/150, *Controlled Substances Key Spot* inscribed 'Me', on wove paper (each unframed)
 first sheet: 50.5 by 49cm.; 19 $\frac{7}{8}$ by 19 $\frac{1}{4}$ in.
 second sheet: 69.8 by 93.9cm.; 27 $\frac{1}{2}$ by 37in.
 (2)

⊕ £ 3,000-5,000 € 3,400-5,700



13

CLIVE BARKER

b.1940

Alphabet

each stamped with signature, titled and dated
1996-2001 on the underside
polished aluminium
(26)
tallest height (including Artist's integral base):
37cm.; 14½in.

PROVENANCE

Acquired directly from the Artist by the present owner

⊕ £ 15,000-25,000 € 16,900-28,100



DAMIEN HIRST

b.1965

Longing

Photogravure etching with lithographic overlay printed in colours, 2013, from *Love Poems*, signed in pencil, numbered 47/55 verso, on wove paper
 plate: 60 by 60cm.; 23⁵/₈ by 23⁵/₈in.
 sheet: 78 by 76cm.; 30³/₄ by 30in.

⊕ £ 5,000-7,000 € 5,700-7,900



14



15



16

DAMIEN HIRST

b.1965

To A Stranger

Photogravure etching with lithographic overlay printed in colours, 2013, from *Love Poems*, signed in pencil, numbered 47/55 verso, on wove paper plate: 60.5 by 60.5cm.; 23¾ by 23¾in. sheet: 77.9 by 76cm.; 30½ by 30in.

⊕ £ 5,000-7,000 € 5,700-7,900

RABIH HAGE

b.1966

'Leftover' Table

2012

Corian, plywood

74.5 by 148.6 by 76 cm (29¼ by 58½ by 30 in.)

EXHIBITED

Milan, *Corian Colour Revolution*, 16th - 22nd April, 2012

The present lot was one of four designs from the 'Leftover' series designed by Rabih Hage for the above exhibition held during Milan Design Week to celebrate the new colour range introduced by Corian for DuPont in 2012.

⊕ W £ 2,000-3,000 € 2,250-3,400

DAVID SHRIGLEY

b.1968

Pretty Thoughts Inside Your Head

Screenprint in colours, 2018, signed with initials in pencil verso, dated, numbered 104/125, on sturdy wove paper (unframed) sheet: 75.9 by 56cm.; 29⅞ by 22in.

⊕ £ 3,000-5,000 € 3,400-5,700

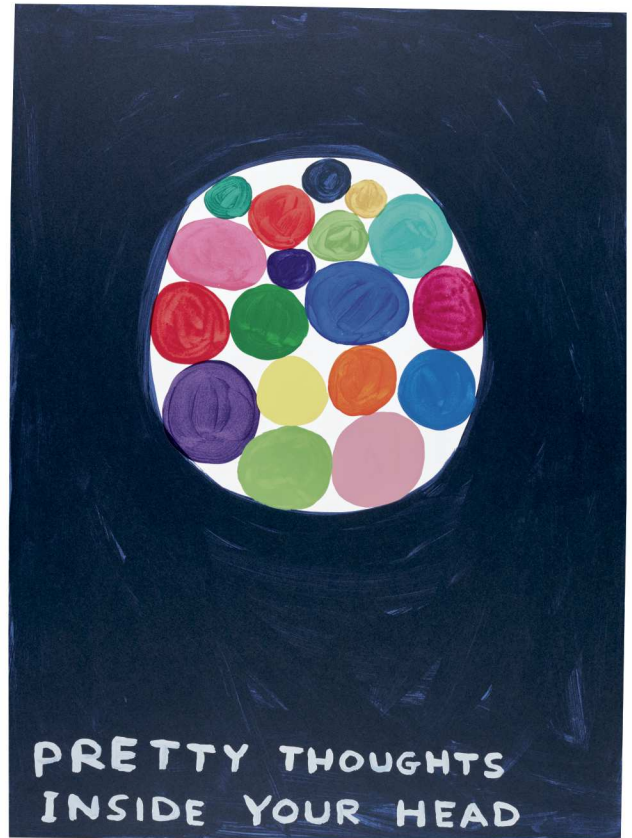
DAVID SHRIGLEY

b.1968

I'm Sorry For Being Awful

Screenprint in colours, 2018, signed with initials in pencil verso, dated, numbered 104/125, on sturdy wove paper (unframed) sheet: 76 by 56cm.; 29⅞ by 22in.

⊕ £ 3,000-5,000 € 3,400-5,700



17



18

GRAYSON PERRY, R.A.

b.1960

House of Love Shrine

Steel shrine with two steel figures, 2017, with publisher's certificate of authenticity signed in black ink, from the edition of 50 plus four Artist's proofs overall: 60 by 30.5 by 17cm.; 23 $\frac{5}{8}$ by 12 by 6 $\frac{5}{8}$ in.

⊕ £ 3,000-5,000 € 3,400-5,700



19

20

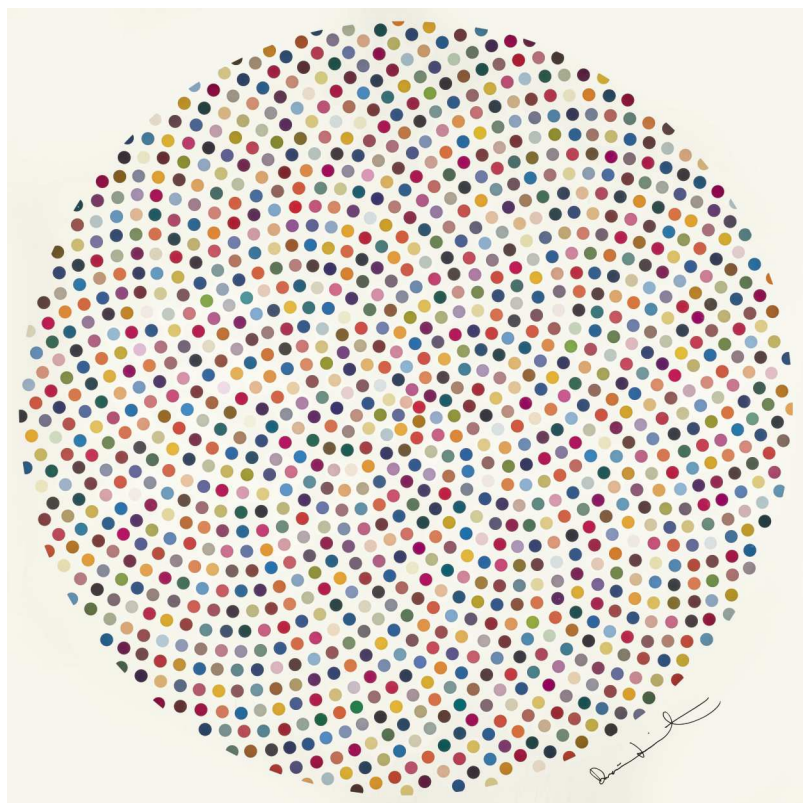
DAMIEN HIRST

b.1965

Valium

Lambda print in colours, 2000, signed in black felt-tip pen, numbered 461/500 verso, on gloss Fuji archive paper sheet: 126 by 126.4cm.; 49 $\frac{3}{4}$ by 29 $\frac{7}{8}$ in.

⊕ £ 6,000-8,000 € 6,800-9,000



20



'The challenge was to make an image that was modern, and to convey the Queen's relationship with the new millennium.'

CHRIS LEVINE, 2009

21

CHRIS LEVINE

b.1960

Lightness of Being (Pink), 2015

Unique multi-coloured silkscreen with hand applied Swarovski crystals. Initialed and dated in black ink with the Artist's stamp in the lower right. With an additional variant silkscreen image on the reverse.

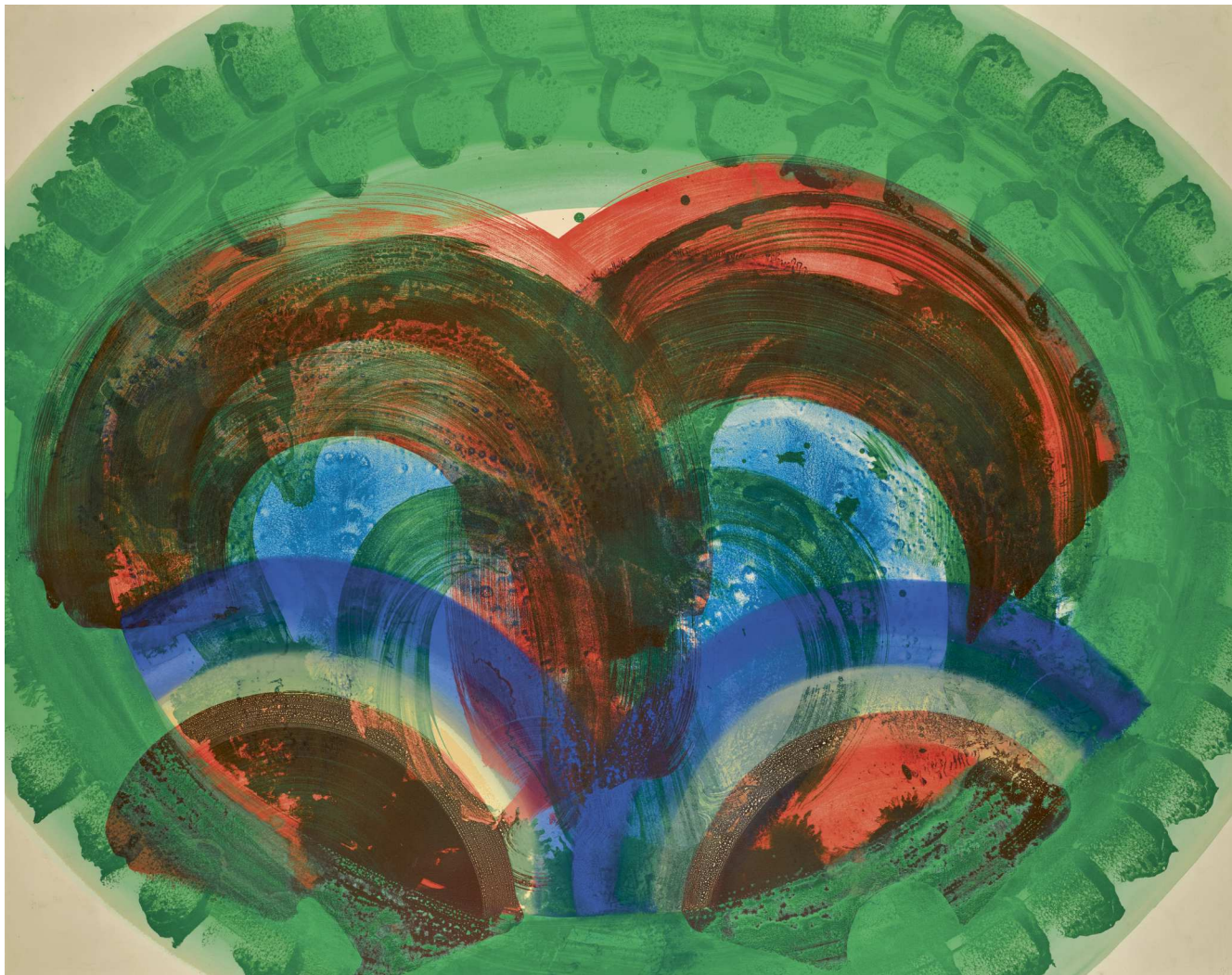
Image: 140.9 by 115.6cm.; 55.5 by 45.5in.

PROVENANCE

Acquired directly from the Artist by the present owner.

See *note at* SOTHEBYS.COM

† £ 70,000-100,000 € 78,500-113,000



22

22

HOWARD HODGKIN

1932-2017

Red Palm (H. 75)

Lithograph printed in colours, with hand-colouring by Cinda Sparling, 1986-87, signed with initials in pencil, dated, dedicated 'To Jackie and Michael with much love from HH' + AP, numbered A.P. 12/15 (an Artist's proof aside from the edition of 85), on Arches wove paper sheet: 107.3 by 135cm.; 42¼ by 40¾in.

PROVENANCE

A gift from the Artist to the husband of the present owner, 1986

⊕ £ 3,000-5,000 € 3,400-5,700

23

HOWARD HODGKIN

1932-2017

Red Listening Ear (H. 74)

Etching with carborundum printed in colours, with hand-colouring by Jack Shirreff, 1986, signed with initials in pencil, dated, numbered 98/100, (total edition includes nine Artist's proofs), on TH Saunders NOT paper sheet: 47.5 by 64.2cm.; 18⅝ by 25¼in.

⊕ £ 1,500-2,000 € 1,700-2,250

24

HOWARD HODGKIN

1932-2017

Monsoon (H. 79)

Lithograph printed in colours, with hand-colouring by Cinda Sparling, 1987-88, signed with initials in pencil, dated, numbered 58/85 (total edition includes 11 Artist's proofs), on wove paper sheet: 107.5 by 135cm.; 42⅜ by 53⅛in.

⊕ £ 4,000-6,000 € 4,500-6,800



23



24



25

25

RON ARAD

b.1951

'Rover 2-Seater'

designed 1981

produced by One-Off, London, United Kingdom
enamelled tubular steel, Kee-Klamps, Rover Car
seats with leather upholstery

with label *ONE / OFF / LONDON / 01 379 7796*
78 x 125 x 90.5 cm (30 3/4 x 49 1/4 x 35 5/8 in.)

PROVENANCE

Acquired directly from the Artist by the present
owner, circa 1985

LITERATURE

Deyan Sudjic, *Ron Arad: Restless Furniture*,
London, 1989, p.30 for a related example.

⊕ W £ 3,000-5,000 € 3,400-5,700



26

26

DAVID HOCKNEY, R.A.

b.1937

Two peppers (Scottish Arts Council 156;
Museum of Contemporary Art Tokyo 140)

Etching printed in colours, 1973, signed in pencil, dated,
numbered 29/100 (total edition includes 23 proofs), on Arches
wove paper

plate: 25 by 29cm.; 9⁷/₈ by 15¹/₄in.

sheet: 37.6 by 50.1cm.; 14⁷/₈ by 20in.

⊕ £ 3,000-5,000 € 3,400-5,700

27

EDMUND DE WAAL

b.1964

Two Bottle Vases

one impressed with Artist's seal
porcelain with an all-over celadon glaze

(2)

tallest height: 23cm.; 9in.

Executed *circa* the mid-1990s.

PROVENANCE

Private Collection, London

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

⊕ £ 1,500-2,000 € 1,700-2,250

20

SOTHEBY'S



27

28

28

RUPERT SPIRA

b.1960

Vase

impressed with Artist's seal
stoneware with an all-over red glaze

height: 30cm.; 12in.

PROVENANCE

Commissioned directly from the Artist by the present owner
in 1999

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

⊕ £ 700-1,000 € 800-1,150

DAVID HOCKNEY, R.A.

b.1937

Nathan in Mustique

signed, titled and dedicated *happy birthday René love David + Nathan*

pen and ink on paper

41 by 33cm.; 16 by 13in.

Executed in 1985.

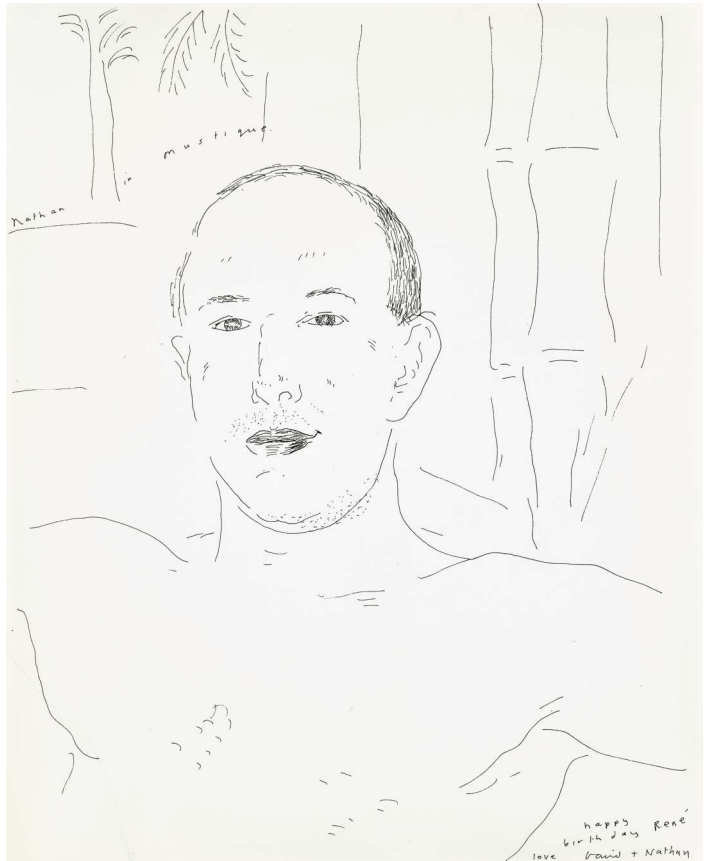
PROVENANCE

Gifted by the Artist and Nathan Kolodner to René Amrein, New York Private Collection, Switzerland

Sale, Phillips London, 13th April 2016, lot 116, where acquired by the present owner

Nathan Kolodner was a director of the André Emmerich Gallery, New York and the former president of the Gay Men's Health Crisis.

⊕ £ 10,000-15,000 € 11,300-16,900



29



30

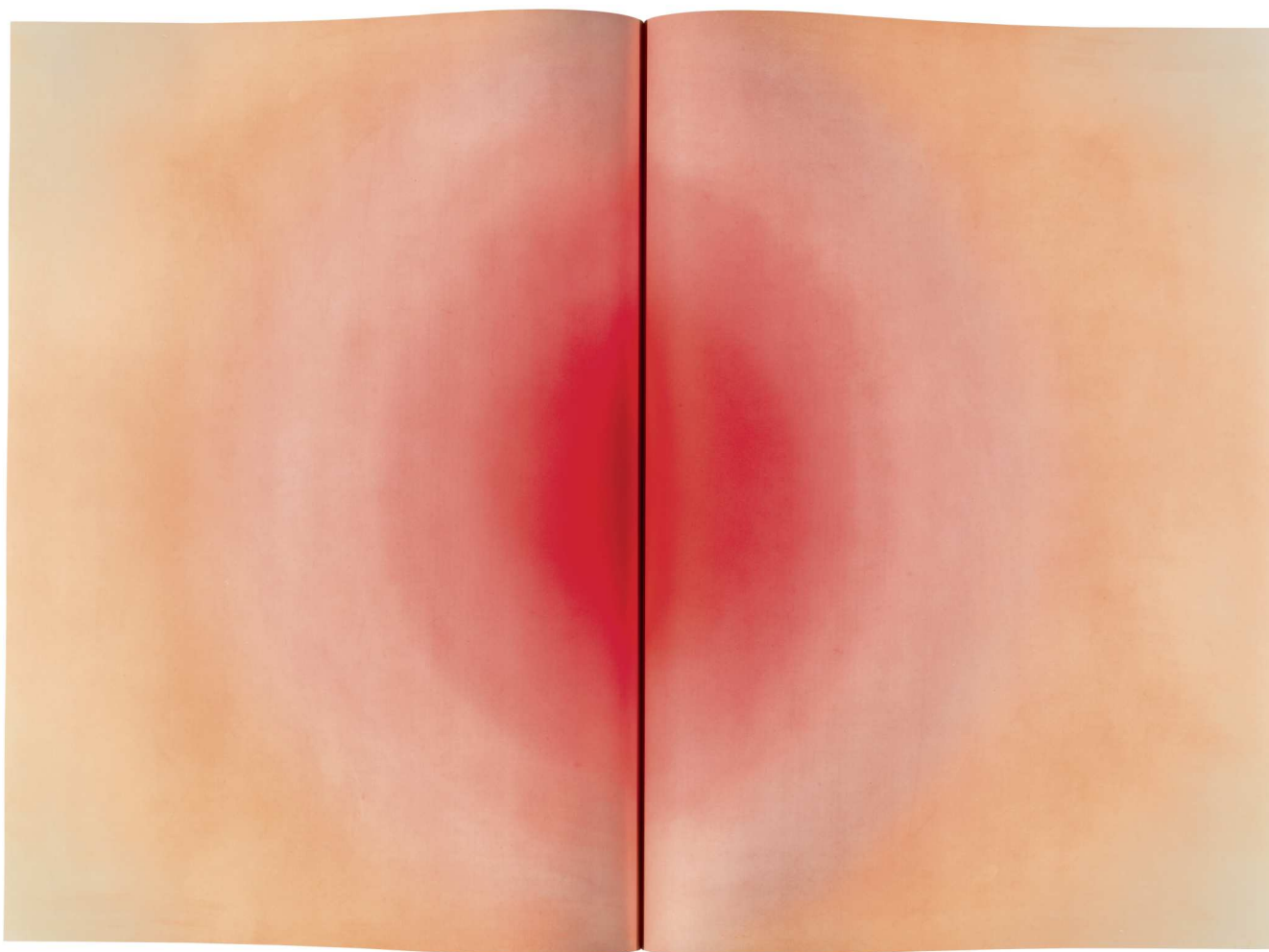
DAVID HOCKNEY, R.A.

b.1937

Panama hat (S.A.C. 127; MCA Tokyo 119)

Etching with aquatint, 1972, signed in pencil, dated, numbered 36/125 (total edition includes 15 proofs), on Crisbrook handmade paper (unframed)
sheet: 42 by 34cm.; 16½ by 13¾in.

⊕ £ 10,000-15,000 € 11,300-16,900



31

ANISH KAPOOR, R.A.

b.1954

Fold, I

Etching printed in colours, 2014, with the publisher's certificate signed in pencil, numbered 16/20, on two sheets of wove paper, mounted with the original plastic base (as published) overall: 96.5 by 133.5cm.; 37⁷/₈ by 52¹/₂in.

⊕ W £ 20,000-30,000 € 22,500-33,700

CLAUDI CASANOVAS

b.1956

Wall Plate

stoneware

diameter: 102cm.; 40in.

Executed in 1989.

PROVENANCE

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

EXHIBITEDLondon, Galerie Besson, *Summer Exhibition*, 19th July - 31st August 1989, cat. no.25, illustrated on the cover;London, Galerie Besson, *Claudi Casanovas*, November - December 1989, cat. no.1.

⊕ W £ 3,000-5,000 € 3,400-5,700



DAME ZAHA HADID, R.A.

1930-2016

'Nekton' Stools, from the 'Principal' Collection

designed 2007

produced by Established and Sons, London, United Kingdom

glass reinforced polyester

each moulded *Established & Sons / British Made / Designed by Zaha Hadid*88 by 110 by 301cm.; 34⁵/₈ by 43¹/₄ by 118¹/₂in.**LITERATURE**Zaha Hadid and Aaron Betsky, *The Complete Zaha Hadid*, London, 2009, p.246.

⊕ W £ 4,000-6,000 € 4,500-6,800





34

35

36

34

FRANK AUERBACH

b.1931

Jake O6

Etching with aquatint, 2006, signed in pencil, dated, titled, numbered 31/40, on Somerset wove paper plate: 40 by 30cm.; 15¾ by 11¾in. sheet: 63.2 by 50cm.; 24⅞ by 19¾in.

⊕ £ 1,200-1,800 € 1,350-2,050

35

SARA FLYNN

b.1971

Line Vessel

impressed with Artist's seal porcelain with an all-over dark bronzed glaze height: 24cm.; 9½in. Executed circa 2008-9.

PROVENANCE

Private Collection, Ireland from whom acquired by the present owner

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

⊕ £ 800-1,200 € 900-1,350

36

EDMUND DE WAAL

b.1964

Canister Jar

impressed with Artist's seal porcelain with an all-over celadon glaze height: 14cm.; 5½in. Executed circa the mid-1990s.

PROVENANCE

Private Collection, London

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

⊕ £ 800-1,200 € 900-1,350



'With etching, there's an element of danger and mystery. You don't know how it's going to come out. What's black is white. What's left is right.'

LUCIAN FREUD

quoted in Starr Figura, *Lucian Freud, The Painter's Etchings*, 2007

37

LUCIAN FREUD

1922-2011

Blond Girl (Hartley 24; Figura 33)

Etching, 1985, signed with initials in pencil, inscribed 'proof' (an Artist's proof aside from the edition of 50), on Somerset satin wove paper plate: 69 by 54.8cm.; 27¹/₈ by 21⁵/₈in. sheet: 96 by 79.4cm.; 37³/₄ by 31¹/₄in.

⊕ £ 15,000-20,000 € 16,900-22,500

JENNIFER LEE

b.1956

Spangled, Amber, Coral and Speckled Bands

signed with monogram

stoneware

height: 23.5cm.; 9½in.

diameter: 28.5cm.; 11¼in.

Executed in 1988.

PROVENANCE

Galerie Besson, London, where acquired by the present owner in 1988

EXHIBITED

London, Galerie Besson, *Christmas Exhibition*, 1988, cat. no.59.

We are grateful to the Artist for her kind assistance with the cataloguing of the present work, which is registered as JL109.

⊕ £ 10,000-15,000 € 11,300-16,900

JENNIFER LEE

b.1956

Pale, Grained and Olive Bands

stoneware

height: 23.5cm.; 9¼in.

Executed in 1985.

PROVENANCE

Private Collection

Sale, Bonhams London, 15th June 1989, lot 261, where acquired by the present owner

We are grateful to the Artist for her kind assistance with the cataloguing of the present work, which has not yet been given a JL number, but will be given one in due course.

⊕ £ 6,000-8,000 € 6,800-9,000



38

39

40

PETER COLLINGWOOD

1922-2008

2-Dimensional Macrogauze Model M225 No.1

signed, titled and numbered
woven linen with metal rods
155 by 79cm; 61 by 31in.
Executed *circa* the 1980s.

PROVENANCE

The Estate of the Artist

⊕ W £ 2,000-3,000 € 2,250-3,400

41

ERNÖ GOLDFINGER

1902-1987

Armchair

designed 1934, executed *circa* 1995
plywood
branded *GOLDFINGER*
65.5 by 54.5 by 82.5 cm.; 25½ by 21½ by 32½ in.

PROVENANCE

Acquired directly from Nick Goldfinger by the
present owner in 2001

⊕ W £ 2,000-3,000 € 2,250-3,400





42

42

ROGER HILTON

1911-1975

Untitled

charcoal, pastel, gouache, watercolour and collaged metal element on paper
56 by 76.5cm.; 22 by 30in.
Executed circa 1964.

PROVENANCE

The Estate of the Artist
Private Collection, U.K.

EXHIBITED

London, Jonathan Clark Fine Art, *Roger Hilton, Oi Yoi Yoi*, 10th October – 10th November 2000, cat. no.4, illustrated.

LITERATURE

Andrew Lambirth, *Roger Hilton, The Figured Language of Thought*, Thames and Hudson, London, 2007, illustrated p.197.

⊕ £ 10,000-15,000 € 11,300-16,900



43



43

ROGER HILTON

1911-1975

Untitled

signed with initials and dated 73
gouache on paper
37.5 by 54.5cm.; 14¾ by 21½in.

PROVENANCE

The Estate of the Artist
Private Collection, U.K.

EXHIBITED

London, Jonathan Clark Fine Art, *Roger Hilton
Drawings*, 2001, cat. no.26, illustrated.

⊕ £ 4,000-6,000 € 4,500-6,800

44

DAME LUCIE RIE

1902-1995

Bowl

impressed with Artist's seal
porcelain with an all-over white glaze and
manganese rim
height: 11cm.; 4in.;
diameter: 24cm.; 9½in.
Executed in 1964.

PROVENANCE

John Pike
His sale, Bonhams London, 12th November 1992,
lot 452, where acquired by the present owner

EXHIBITED

London, Arts Council, *Lucie Rie: A Retrospective
Exhibition*, 15th July - 12th August 1967, cat.
no.154, with tour to Bristol City Art Gallery, Bristol
and Midland Group Gallery, Nottingham;
London, Victoria & Albert Museum, *Lucie Rie*,
17th February - 28th March 1982, cat. no.113,
illustrated.

⊕ £ 5,000-7,000 € 5,700-7,900

45

KEITH COVENTRY

b.1958

Cucumber Sandwich

signed, titled, dated 1995 twice and inscribed on
the reverse
oil on canvasboard in the Artist's painted frame
35.5 by 43.5cm.; 14 by 17in.

PROVENANCE

Karsten Schubert Gallery, London, where
acquired by the present owner in the mid-1990s.

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

⊕ £ 5,000-8,000 € 5,700-9,000



46

46

ANTONY GORMLEY

b.1950

Site XXIII

signed, dated 2016, titled and inscribed on the reverse
carbon and casein on paper
28 by 19cm.; 11 by 7½in.

PROVENANCE

Raw Editions, London
Sale, The Drawing Room London, 12th - 26th April 2017,
unnumbered but ordered alphabetically, where acquired by the
present owner

⊕ £ 5,000-7,000 € 5,700-7,900

47

TONY CRAGG, R.A.

b.1949

Extrusion

Plaster multiple, 1990, incised with the Artist's signature,
dated, numbered 27/30, one of 30 unique variants, with the
edition stamp 'KF'
overall: 32 by 17 by 16cm.; 12½ by 6½ by 6in.

⊕ £ 1,500-2,000 € 1,700-2,250

48

JENNIFER LEE

b.1956

Dark, Four Lichen Speckled Stripes

signed with monogram
stoneware
height: 16cm.; 6¼in.
diameter: 37cm.; 14½in.
Executed in 1990.

PROVENANCE

Galerie Besson, London
Private Collection
Sale, Christie's London, 4th March 1998, lot 172, where
acquired by the previous owner
Their sale, Phillips London, 26th April 2012, lot 145, where
acquired by the present owner

EXHIBITED

London, Galerie Besson, *Jennifer Lee*, May - June 1990, cat. no.23.

We are grateful to the Artist for her kind assistance with the
cataloguing of the present work, which is registered as JL210.

The present work is shown being made by the Artist in the film
Jennifer Lee, by Jake Tilson, produced in 1990 and shown at
The Architectural Association in 1990 and U-Tsu-Wa, 21_21
Design Sight, Miyake Issey Foundation, Tokyo in 2010.

⊕ £ 10,000-15,000 € 11,300-16,900



47

'Her ceramics are more consciously sculptural in intention, the produce of a very different kind of expressive intelligence. They are concerned with a gradually evolving meditative process, the search for an essential, fundamental language for clay.'

DAVID WHITING

Modern British Potters and Their Studios, 2009





49

'My concern is with extracting essence rather than with experiment and exploration.'

HANS COPER

Coper/Collingwood, Victoria & Albert Museum, London, 1969



50

49

PETER COLLINGWOOD

1922-2008

Unique 'Anglefell' wall hanging

woven linen with wooden rods

188 by 94cm.; 74 by 37in.

Executed *circa* 1963-64, the present work is unique.

PROVENANCE

The Estate of the Artist

⊕ W £ 3,000-5,000 € 3,400-5,700

50

LYNN CHADWICK, R.A.

1914-2003

Set of Three Candlesticks

produced by Artcurial, Paris

bronze

each impressed with signature, foundry mark and numbered smallest to largest: 157/350, 138/350, 127/350

tallest: 33.5cm.; 13 1/4in.

Conceived in 1983, the present works are from the edition of 350 and were executed between 1990-1994. Certificates for the small and medium candleholders are provided with this lot.

PROVENANCE

Private Collection, Paris

⊕ £ 7,000-10,000 € 7,900-11,300



51

51

HANS COPER

1920-1981

Ovoid Form with Disc

impressed with Artist's seal
stoneware, layered with white porcelain slips and
engobes, and a manganese glaze to the disc
height: 25cm.; 9¾in.
Executed *circa* 1965.

PROVENANCE

Sale, Christie's New York, 25th October 2011,
lot 81, where acquired by the present owner

⊕ £ 12,000-18,000 € 13,500-20,200



52

52

HANS COPER

1920-1981

Cylindrical Vase with Disc

impressed with Artist's seal
stoneware, layered with white porcelain slips and
engobes, and a manganese glaze to the disc
height: 21cm.; 8¼in.
Executed *circa* the mid-1960s.

PROVENANCE

Sale, Christie's New York, 25th October 2011,
lot 83, where acquired by the present owner

⊕ £ 7,000-10,000 € 7,900-11,300

53

MARY MARTIN

1907-1969

Collage

signed, titled, dated 1957 and inscribed on the backboard

collage and gouache on board
22 by 18cm.; 8¾ by 7¼in.

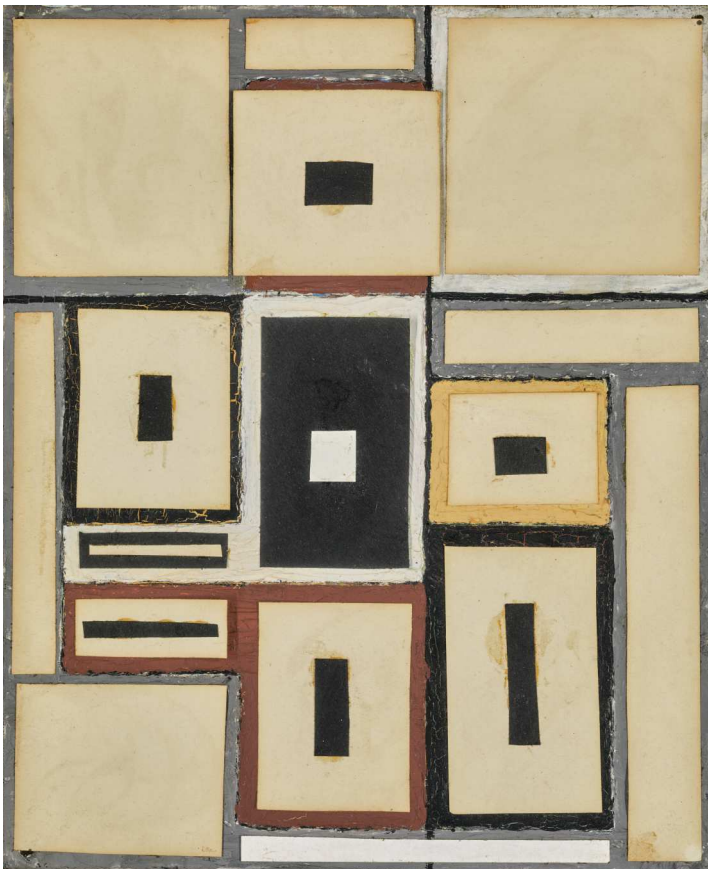
PROVENANCE

Acquired by the present owner in the early 1980s
Private Collection, U.K.

LITERATURE

Michael Compton (intro.), *Mary Martin*, exh. cat.,
Tate, London, 1984, illustrated within the Artist's
studio in 1957, p.8.

⊕ £ 3,000-5,000 € 3,400-5,700



53

54

VICTOR PASMORE, R.A.

1908-1998

Two Images

Etching with aquatint printed in colours, 1975,
monogrammed in pencil, dated, numbered
63/90 (total edition includes 20 Artist's proofs),
on fibrous Japan paper supported on wove (as
published)

plate: 45.5 by 45.5cm.; 17⅞ by 17⅞in.

sheet: 82.3 by 66.5cm.; 32⅜ by 26¼in.

‡ ⊕ £ 700-900 € 800-1,050



54

DAME LUCIE RIE

1902-1995

Tall Vase

impressed with Artist's seal
stoneware with an all-over matt white glaze
height: 42cm.; 10½in.
Executed *circa* the early 1960s.

PROVENANCE

Oakland Museum, California, where acquired by a
Private Collection, U.S.A. in the late 1960s

‡ ⊕ £ 10,000-15,000 € 11,300-16,900

'It is not easy to describe her
simplicity of approach and
the delicacy of her work ...
Her skills are so profound
that her work appears
simpler and simpler, while
in fact becoming more and
more complex.'

JANET LEACH

Lucie Rie, Crafts Council, London, 1981





56

56

KENNETH MARTIN

1905-1984

Untitled (Abstract, Black and Grey with Short Lines)

The rare, early linoleum cut printed in black and grey, 1952, signed in pencil, dated, numbered 2/3, on Japan paper sheet: 74 by 50cm.; 29¼ by 19¾in.

⊕ £ 6,000-8,000 € 6,800-9,000

57

KENNETH MARTIN

1905-1984

Linoprint (Black and Grey) (see Carey/Griffiths 181)

The rare, early linoleum cut printed in black and grey, 1951, signed in pencil, dated, numbered 3/10, on Japan paper sheet: 75 by 50cm.; 29½ by 19¾in.

⊕ £ 6,000-8,000 € 6,800-9,000

58

JAMES TOWER

1919-1988

Ribbed Chest Form

signed and dated 84
earthenware with a black and white tin glaze
height: 51cm.; 20in.

PROVENANCE

Private Collection, U.K.

EXHIBITED

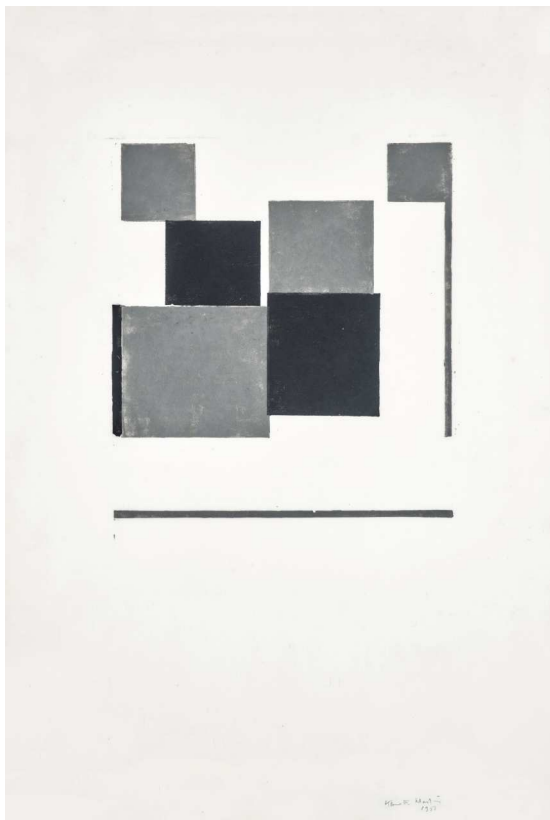
Oxford, Museum of Oxford, *Artist Potters Now*, 10th July - 14th September 1984, un-numbered exhibition, illustrated, with tour to Shipley Art Gallery, Tyne & Wear; Southampton Museum & Art Gallery, Southampton; Bristol Museum & Art Gallery, Bristol; Leicestershire Museums, Leicestershire; Castle Museum, Norwich and Sotheby's London.

LITERATURE

Timothy Wilcox, *The Ceramic Art of James Tower*, Lund Humphries, Farnham, 2012, cat. no.APN2, p.162, illustrated.

The present work has been requested for inclusion in a centenary exhibition to take place at the Victoria Art Gallery, Bath in 2019. The exhibition is being organised in conjunction with the Artist's Estate. For further information visit www.jamestower.co.uk

⊕ £ 6,000-8,000 € 6,800-9,000



57

'The magic of his work is that the relationship between figure and ground is always open. It is not clear whether we are invited to look at the negative or positive; the black or white.'

ANTONY GORMLEY

foreword to Timothy Wilcox, *James Tower*, 2012



58

59

GILLIAN AYRES, R.A.

b.1930

Untitled

oil on canvas
152.5 by 61cm.; 60 by 24in.
Executed in 1967.

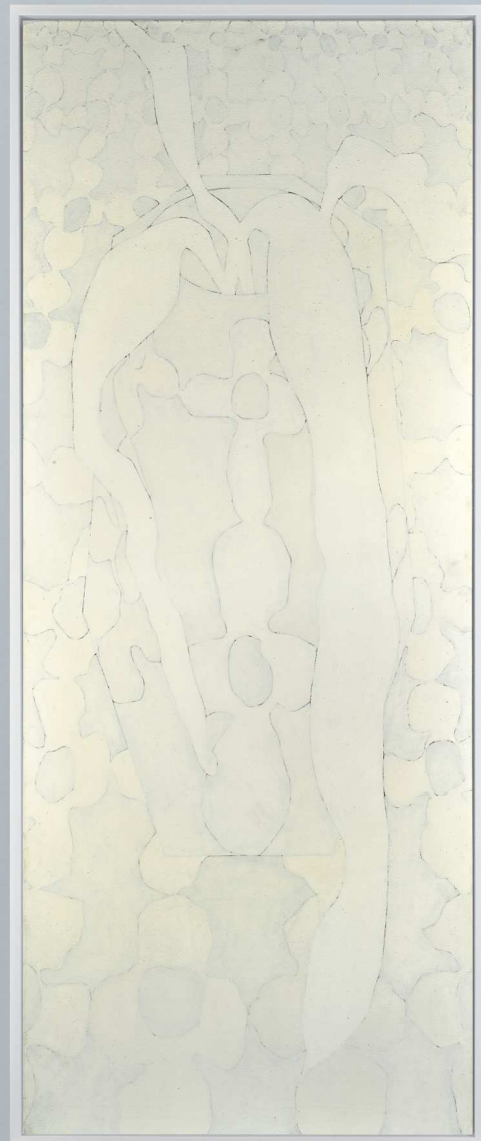
PROVENANCE

Gifted by the Artist to the present owner in the 1960s

EXHIBITED

London, Kasmin (details untraced).

⊕ W £ 5,000-7,000 € 5,700-7,900



59

Featuring *Untitled*, adapted from a 1957 painting by William Turnbull and produced by Christophe Farr.



60

NORMAN PARKINSON

1913-1990

Apollonia van Ravenstein, 1973

Chromogenic print, printed later, dry-mounted to board. Accompanied by a Certificate of Authenticity signed by the artist's grandson Jake Parkinson-Smith and Robin Morgan, CEO of Iconic Images.

Image: 122.5 by 122.5cm.; 48.2 by 48.2in.;
sheet: 130.5 by 130.5cm.; 51.4 by 51.4in.

EXHIBITED

This present work was exclusively printed for inclusion in the *Vogue 100: A Century of Style* exhibition of 2016 at the National Portrait Gallery, London.

† ⊕ £ 10,000-15,000 € 11,300-16,900

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

EDMUND DE WAAL

The Pot Book, 2011



61

DAME LUCIE RIE

1902-1995

Emerald Green Footed Bowl

impressed with Artist's seal
porcelain with an all-over emerald green glaze
and bronzed rim
height: 10.5cm.; 4in.
diameter: 22cm.; 8¾in.
Executed *circa* 1980.

PROVENANCE

Acquired directly from the Artist by the present owner in the late 1980s

⊕ £ 20,000-30,000 € 22,500-33,700

62

DAME LUCIE RIE

1902-1995

Footed Bowl

impressed with Artist's seal
porcelain with a golden manganese glaze,
terracotta banding with sgraffito decoration and a
turquoise ring to the interior and exterior
height: 10.5cm.; 4in.
diameter: 15.5cm.; 6¼in.
Executed *circa* 1980.

PROVENANCE

Acquired directly from the Artist by the present owner in the late 1980s

⊕ £ 18,000-25,000 € 20,200-28,100

CHRISTOPHER RICHARD
WYNNE NEVINSON, A.R.A.

1889-1946

The Blue Wave (Black 15; Leicester
Galleries 66)

The rare lithograph printed in blue, 1917, signed in pencil, dated, on laid paper
image: 34.3 by 42.8cm.; 13½ by 16⅞in.
sheet: 43.5 by 55.4cm.; 17¼ by 21⅞in.

£ 8,000-12,000 € 9,000-13,500

DAME LUCIE RIE

1902-1995

Vase with Flaring Lip

impressed with Artist's seal
stoneware with an integral pink and grey spiral
height: 30cm.; 12in.
Executed *circa* the late 1970s.

PROVENANCE

Private Collection, Canada

‡ ⊕ £ 7,000-10,000 € 7,900-11,300



'Art is out for, and able to express, the *Big Spiritual Idea* behind all *Visible* and *Tangible* things!...We are out for *Reality* not REALISM.'

CYRIL POWER AND SYBIL ANDREWS

'Aims of the Art of To-Day', circa 1924, quoted in Stephen Coppel, *Linocuts of the Machine Age: Claude Flight and the Grosvenor School*, 1995

65

SYBIL ANDREWS

1898-1992

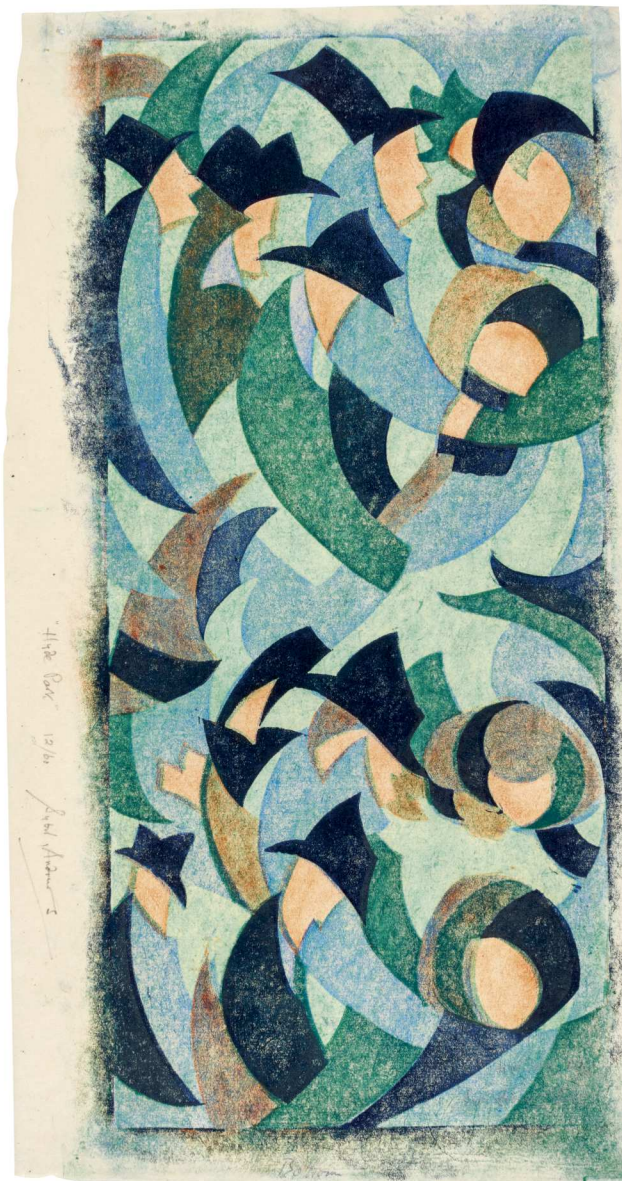
Hyde Park (Coppel SA 16)

Linoleum cut printed in colours, 1931, signed in pencil, titled, numbered 12/60 in two places, printed using the re-cut blocks in 1981, on thickish oriental laid paper

image: 35.8 by 15.1cm.; 14 $\frac{1}{8}$ by 6in.
sheet: 36.6 by 19.5cm.; 14 $\frac{3}{8}$ by 7 $\frac{3}{4}$ in.

Coppel states that the original blocks melted in 1947. In 1981 Andrews recut the blocks and printed further impressions to follow the original sequence of the edition. (Coppel p.110)

‡ ⊕ £ 8,000-12,000 € 9,000-13,500



65



66 (ten of nineteen)

66

DAME LUCIE RIE

1902-1995

Nineteen Press-Moulded Buttons

stoneware
(19)
largest diameter: 3cm.; 1 $\frac{1}{2}$ in.

PROVENANCE

Made as a gift by the Artist for the present owner

⊕ £ 800-1,200 € 900-1,350



67

67

THE JEFFREY M. KAPLAN COLLECTION

SYBIL ANDREWS

1898-1992

Oranges (C. SA 3)

Linoleum cut printed in colours, 1929, signed in pencil, titled, numbered 24/50, on oriental laid tissue

image: 26.2 by 19cm.; 10¼ by 7½in.

sheet: 31.5 by 24cm.; 12¾ by 9¾in.

£ 8,000-12,000 € 9,000-13,500

68

THE JEFFREY M. KAPLAN COLLECTION

CYRIL EDWARD POWER

1872-1951

Monseigneur St Thomas (C. CEP 27)

Linoleum cut printed in colours, 1931, signed in pencil, titled, numbered 5/50, on buff oriental laid tissue

image: 35.7 by 27.8cm.; 14¼ by 11in.

sheet: 40.6 by 33.8cm.; 16 by 13¼in.

£ 4,000-6,000 € 4,500-6,800



68



'The lino-cut is different to the other printing mediums, it has no tradition of technique behind it, so that the student can...make his own tradition...he can do his share in building up a new and more vital art of tomorrow.'

CLAUDE FLIGHT

The Art and Craft of Lino Cutting and Printing, London, 1934

69

CYRIL EDWARD POWER

1872-1951

The Tube Station (C. CEP 32)

Linoleum cut printed in colours, circa 1932, signed in pencil, titled, numbered 21/60, on buff oriental laid tissue

image: 25.8 by 29.4cm.; 10 $\frac{1}{8}$ by 11 $\frac{5}{8}$ in.

sheet: 30.7 by 35.1cm.; 12 $\frac{1}{8}$ by 13 $\frac{3}{4}$ in.

Coppel states that Power's work notes identify this scene as Bank tube station. (Coppel p. 98)

‡ ⊕ £ 20,000-30,000 € 22,500-33,700



70

THE JEFFREY M. KAPLAN COLLECTION

SYBIL ANDREWS

1898-1992

Michaelmas (C. SA 33)

Linoleum cut printed in colours, 1935, signed in pencil, titled, numbered 10/60, on buff oriental laid tissue
 image: 26.6 by 34.4cm.; 10½ by 13½in.
 sheet: 32.7 by 26.3cm.; 12⅞ by 10⅝in.

£ 4,000-6,000 € 4,500-6,800

71

THE JEFFREY M. KAPLAN COLLECTION

LILL TSCHUDI

1911-2004

Jazz Band (C. LT 6)

Linoleum cut printed in colours, 1930, signed in pencil, titled, inscribed 'Hand-druck', numbered 23/50, on thin white mulberry paper
 image: 18.7 by 17cm.; 7⅜ by 6¾in.; sheet: 21.3 by 19.3cm.; 8⅜ by 7⅝in.

£ 2,000-3,000 € 2,250-3,400



71

72

THE JEFFREY M. KAPLAN COLLECTION

CYRIL EDWARD POWER

1872-1951

Tyrrells, Woolpit (C. CEP 3)

Linoleum cut, circa 1926, signed in pencil, a proof aside from the numbered edition of 50, on oriental tissue
 image: 15.8 by 23.6cm.; 6¼ by 9¼in.; sheet: 20.1 by 29cm.; 7⅞ by 11⅜in.

£ 500-700 € 600-800

73

JOHN PIPER, C.H.

1903-1992

Porthgain

signed; also titled, numbered and inscribed on the reverse
 pencil, ink, watercolour, wash and gouache on paper
 56 by 78cm.; 22 by 30¾in.
 Executed in 1981.

PROVENANCE

Sale, Christie's London, 10th June 1988, lot 335
 The Solomon Gallery, Dublin
 Phipps & Company Ltd, London, where acquired by Tim Ellis,
 22nd May 1990
 His sale, Sotheby's London, 19th November 2014, lot 41, where
 acquired by the present owner

EXHIBITED

Dublin, The Solomon Gallery, *John Piper*, 11th January -
 3rd February 1982, cat. no.31, illustrated;
 Norfolk, Narborough Hall, *John Piper*, August 2008,
 un-numbered exhibition.

£ 8,000-12,000 € 9,000-13,500



72



74

VANESSA BELL

1879-1961

Fireplace Surround

glazed earthenware

(44)

13 by 13cm.; 5 by 5in., and smaller

Executed circa the mid-1930s.

PROVENANCE

Private Collection, U.K.

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

⊕ £ 7,000-10,000 € 7,900-11,300

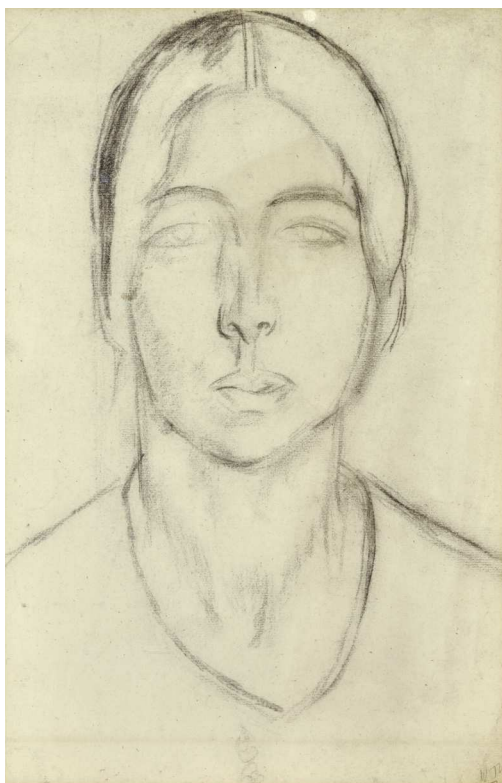
PROPERTY FROM THE ESTATE OF THE RT. HON. LORD HUTCHINSON OF LULLINGTON, Q.C.

LOTS 75-86

Jeremy Hutchinson, later Lord Hutchinson of Lullington, Q.C. (1915-2017), was one of the most renowned criminal barristers of his generation. Defending Christine Keeler and Howard Marks, as well as the publication of D.H. Lawrence's *Lady Chatterley's Lover*, Lord Hutchinson was also a passionate promoter of the arts, becoming a trustee and later Chairman of the Tate Gallery from 1980-84 as well as Vice-Chairman of the Arts Council of Great Britain from 1974-79.

His parents, Mary (1889-1977) and St John Hutchinson (1884-1942), were closely associated with the Bloomsbury group. Born in India and raised in Florence, Mary became a celebrated hostess photographed by the likes of Cecil Beaton and was a first cousin once removed of Duncan Grant. Around 1915, she became Clive Bell's lover until the late 1920s and she was thus introduced

into the heart of the bohemian Bloomsbury world where art and literature united effortlessly with law and economics. The Hutchinsons were influential patrons of Roger Fry's Omega Workshops and collectors of many of the avant-garde artists promoted by them including Duncan Grant, André Derain and Henri Matisse. Indeed, in 1936, Mary became one of the few British sitters to have been painted by Matisse in his Paris studio (her portrait was sold in these rooms on 19th June 2018 for £3,130,000). Mary commissioned the Omega Workshops to decorate their home at River House, which was featured in *Vogue* in 1919, and later 3 Albert Gate, Regent's Park. Sotheby's are delighted to present this group of works from the Hutchinson collection featuring works by many of their friends including Duncan Grant, Philip Wilson Steer and Henry Tonks.



75

PROPERTY FROM THE ESTATE OF THE RT. HON.
LORD HUTCHINSON OF LULLINGTON, Q.C.

DUNCAN GRANT

1885-1978

Portrait of Mary Hutchinson

charcoal on paper
43.5 by 30.5cm.; 17 by 12in.
Executed circa 1917.

PROVENANCE

The Estate of the Artist
Bloomsbury Workshop, London, where acquired by the late owner in 1994

EXHIBITED

London, Bloomsbury Workshop, *Bloomsbury Portraits*, 1994, un-numbered exhibition;
London, Tate, *The Art of Bloomsbury: Roger Fry, Vanessa Bell and Duncan Grant*, 4th November 1999 - 30th January 2000, cat. no.172, illustrated p.258, with tour to The Huntington, San Marino and Yale Center for British Art, New Haven.

We are grateful to Richard Shone for his kind assistance with the cataloguing of the present work and lots 76 and 80.

⊕ £ 1,000-1,500 € 1,150-1,700

‘Are you seriously on the look out for a Duncan?... there is what I consider a very good one going – tents and trees; I suppose it costs about twenty pounds.’

CLIVE BELL

letter to Mary Hutchinson, 16 July 1914



76

PROPERTY FROM THE ESTATE OF THE RT. HON.
LORD HUTCHINSON OF LULLINGTON, Q.C.

DUNCAN GRANT

1885-1978

Tents

signed
oil on board
66 by 78cm.; 26 by 30¾in.
Executed in 1913.

PROVENANCE

Acquired by Mary Hutchinson in 1914 and thence by descent to the late owner

EXHIBITED

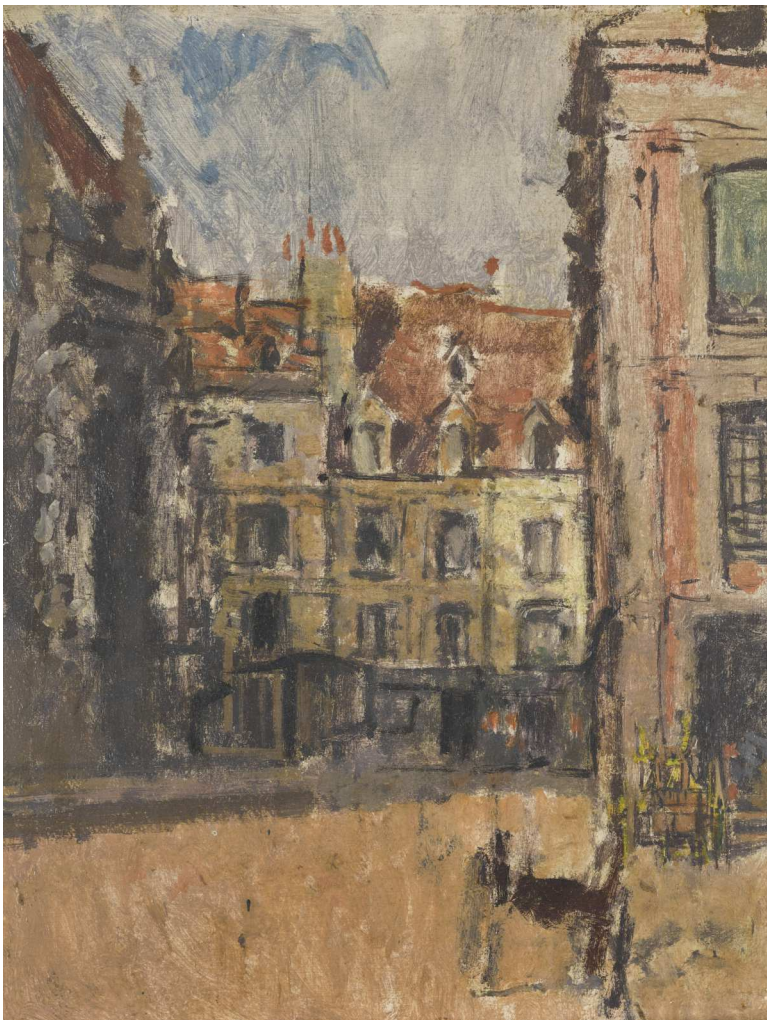
London, Wallace Collection, *XXth Venice Biennale International*, 1940, cat. no.133;
London, Academy Hall, *40 Years of Modern Art: A Selection from British Collections*, 1948, illustrated pl.18;
London, Tate, *Duncan Grant: A Retrospective Exhibition*, 1959, cat. no.29, with Arts Council Tour;
London, Tate, *The Art of Bloomsbury: Roger Fry, Vanessa Bell and Duncan Grant*, 4th November 1999 - 30th January 2000, cat. no.73, illustrated p.150, with tour to The Huntington, San Marino and Yale Center for British Art, New Haven.

LITERATURE

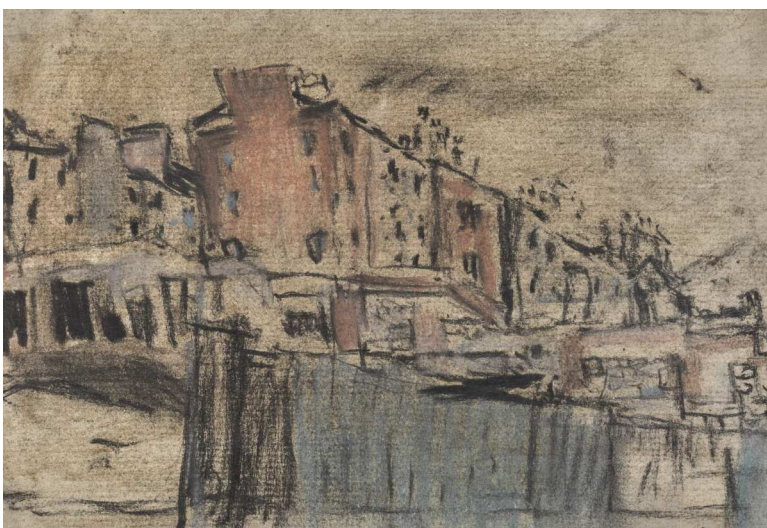
Roger Fry, *Duncan Grant*, Hogarth Press, London, 1923, illustrated pl.7;
Raymond Mortimer, *Duncan Grant, Penguin Modern Painters*, Penguin Books, Harmondsworth, 1944, illustrated pl.2.

See note at SOTHEBYS.COM

£ 30,000-50,000 € 33,700-56,500



77



78

77

PROPERTY FROM THE ESTATE OF THE RT. HON.
LORD HUTCHINSON OF LULLINGTON, Q.C.

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

1860-1942

Dieppe coin de la rue St Catherine

oil on board
24 by 19cm.; 9¼ by 7½in.
Executed circa 1904-5.

PROVENANCE

Sir Michael Sadler, by 1933
R. W. Goldschmidt
Ronald Tree
Roland, Browse and Delbanco, 1965, where
acquired by the family of the late owner

EXHIBITED

London, Agnew's, *Retrospective Exhibition of
Pictures by W.R. Sickert, A.R.A.*, 1933, cat. no.61;
London, Roland, Browse and Delbanco, *Christmas
Presents*, 1965, cat. no.36.

LITERATURE

Wendy Baron, *Sickert*, Phaidon Press Ltd,
London, 1973, cat. no.155.2, p.330;
Wendy Baron, *Sickert: Paintings and Drawings*,
Yale University Press, New Haven, 2006,
cat. no.145.10, illustrated p.251.

£ 8,000-12,000 € 9,000-13,500

78

PROPERTY FROM THE ESTATE OF THE RT. HON.
LORD HUTCHINSON OF LULLINGTON, Q.C.

JOAN EARDLEY, R.S.A.

1921-1963

Glasgow Slum

chalk and charcoal on paper
18.5 by 26cm.; 7½ by 10½in.

PROVENANCE

Roland, Browse and Delbanco, London, where
acquired by the late owner (probably)

⊕ £ 3,000-5,000 € 3,400-5,700



79

79

PROPERTY FROM THE ESTATE OF THE RT. HON. LORD HUTCHINSON OF LULLINGTON, Q.C.

SIR MATTHEW SMITH

1879-1959

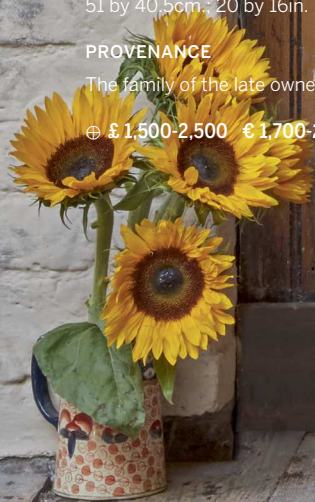
Still Life with Flowers in a Pot

indistinctly signed
pastel and charcoal on paper
51 by 40.5cm.; 20 by 16in.

PROVENANCE

The family of the late owner

⊕ £ 1,500-2,500 € 1,700-2,850



81

81

PROPERTY FROM THE ESTATE OF THE RT. HON. LORD HUTCHINSON OF LULLINGTON, Q.C.

HENRY TONKS

1862-1937

Illustration for the 'Lovers of Orelay' by George Moore

signed with initials and dedicated
pencil and chalk on card
25.5 by 39.5cm.; 10¼ by 15½in.

PROVENANCE

Gifted by the Artist to Mary Hutchinson, and thence by descent to the late owner

Mary Hutchinson posed for Henry Tonks's comic, Boucher-esque illustrations of 'The Lovers of Orelay', a somewhat scandalous episode in the autobiography, *Memoirs of My Dead Life*, first published in 1906, by his good friend, the Irish author George Moore.

£ 400-600 € 450-700



80

80

PROPERTY FROM THE ESTATE OF THE RT. HON. LORD HUTCHINSON OF LULLINGTON, Q.C.

DUNCAN GRANT

1885-1978

Dancers

pencil, pastel and coloured chalks on paper
37 by 27cm.; 14½ by 10½in.

PROVENANCE

Gifted by Kenneth and Jane Clark to the late owner, 28th March 1936, on the occasion of his 21st birthday

⊕ £ 1,000-1,500 € 1,150-1,700



82

82

PROPERTY FROM THE ESTATE OF THE RT. HON.
LORD HUTCHINSON OF LULLINGTON, Q.C.

CERI RICHARDS

1903-1971

Costers

signed and dated 1945
pen and ink, watercolour and wash on paper
40 by 57.5cm.; 15½ by 22¼in.

PROVENANCE

Redfern Gallery, London, where acquired by O.T. Falk Esq,
January 1946

Acquired from the above by the family of the late owner

⊕ £ 3,000-5,000 € 3,400-5,700



83

83

PROPERTY FROM THE ESTATE OF THE RT. HON.
LORD HUTCHINSON OF LULLINGTON, Q.C.

SIR ANTHONY CARO, O.M., R.A.

1924-2013

Waves by a Cliff

signed, dated 85 and dedicated
pen and ink on paper
29 by 42cm.; 11½ by 16½in.

PROVENANCE

Gifted by the Artist to the late owner

⊕ £ 500-700 € 600-800



84

84

PROPERTY FROM THE ESTATE OF THE RT. HON.
LORD HUTCHINSON OF LULLINGTON, Q.C.

JOHN GOLDING

1929-2012

Untitled

signed and dated 93
acrylic and pastel on paper
68.5 by 104cm.; 27 by 41in.

PROVENANCE

Gifted by the Artist to the late owner

EXHIBITED

London, The Mayor Gallery, *John Golding*, 18th February - 31st
March 1994 (probably), unnumbered exhibition.

We are grateful to the John Golding Artistic Trust for their kind
assistance with the cataloguing of the present work.

⊕ £ 1,000-1,500 € 1,150-1,700



85

85

PROPERTY FROM THE ESTATE OF THE RT. HON.
LORD HUTCHINSON OF LULLINGTON, Q.C.

PHILIP WILSON STEER

1860-1942

Shoreham-by-Sea

signed and dated 1926
oil on canvas
51 by 81.5cm.; 20 by 32in

PROVENANCE

Leicester Galleries, London, where acquired by the parents of
the late owner (probably)

£ 10,000-15,000 € 11,300-16,900

86

PROPERTY FROM THE ESTATE OF THE RT. HON.
LORD HUTCHINSON OF LULLINGTON, Q.C.

WALTER RICHARD SICKERT, A.R.A.

1860-1942

The hat-pin

signed and titled
chalk and pen and ink on paper
33.5 by 26cm.; 13¼ by 10¼in.

PROVENANCE

The Leicester Galleries, London, where acquired by the parents of
the late owner (probably)

£ 3,000-5,000 € 3,400-5,700



86



87

87

MUIRHEAD BONE

1876-1953

The Orangery of Deniécourt Chateau, near Peronne

signed, titled and dated *May 1917*
 charcoal on paper
 53 by 75.5cm.; 21 by 29³/₄in.

PROVENANCE

Sale, Bonhams Knightsbridge, 1st October 2014, lot 134, where acquired by the present owner

EXHIBITED

Worcester, Worcester Art Museum, *War Paintings and Drawings by British Artists*, 1919, cat. no.8, with Ministry of Information tour to U.S.A.

LITERATURE

The Western Front: Drawings by Muirhead Bone, published by the War Office, London, 1917, vol.2, part VII, cat. no.25, illustrated.

Sold with *The Western Front: Drawings by Muirhead Bone*, Part VII, 1917.

See *catalogue note at SOTHEBYS.COM*

⊕ £ 1,000-1,500 € 1,150-1,700



88

88

CHRISTOPHER RICHARD WYNNE NEVINSON, A.R.A.

1889-1946

Making the Engine (B. 16; L.G. 27)

Lithograph, 1917, from the set of six published by the Stationary Office as part of the series *The Great War: Britain's Efforts and Ideals: Making Aircraft*, from the edition of 200, on Holbein wove paper
 image: 40.3 by 30.1cm.; 15⁷/₈ by 11⁷/₈in.
 sheet: 47.6 by 38.1cm.; 18¹/₄ by 15in.

£ 3,000-5,000 € 3,400-5,700



89

89

ERIC GILL, A.R.A.

1882-1940

Three Nudes

pencil and chalk on paper
 35 by 37cm.; 13³/₄ by 14³/₄in.
 Executed *circa* the 1930s.

PROVENANCE

The Piccadilly Gallery, London, where acquired by R.A.A. Windsor-Clive Esq., 30th October 1969, and thence by descent
 Acquired from the above by the present owner

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

£ 3,000-5,000 € 3,400-5,700



'Love & passion, religious or sexual is the only thing I wish to express & anything I undertake must assist me to that end. I am sure I shall find a way of 'getting my own way' in this painting, as I did at Burghclere.'

STANLEY SPENCER IN A LETTER TO DAPHNE CHARLTON

May/June 1941, quoted in Adrian Glew (ed.), *Stanley Spencer: Letters and Writings*, 2001

90

SIR STANLEY SPENCER, R.A.

1891-1959

Portrait of Daphne Charlton

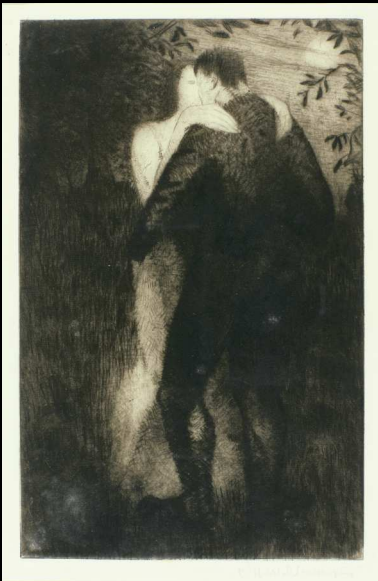
charcoal on paper
50.5 by 33.5cm.; 20 by 13³/₄in.
Executed *circa* 1939-43.

PROVENANCE

Arthur Tooth & Sons
The family of the present owner and thence by descent

We are grateful to Carolyn Leder for her kind assistance with the cataloguing of the present work and for her note, which is available at SOTHEBYS.COM

‡ ⊕ £ 12,000-15,000 € 13,500-16,900



91

91

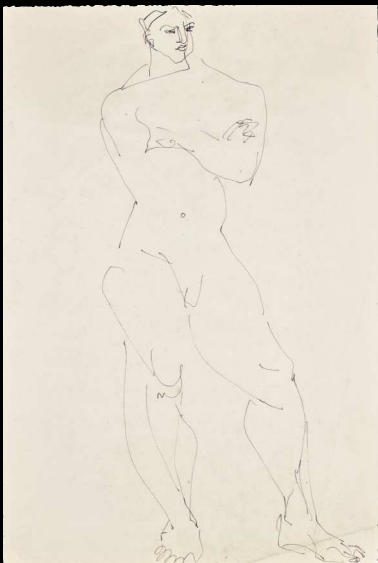
CHRISTOPHER RICHARD WYNNE NEVINSON, A.R.A.

1889-1946

Lovers (B. 62)

Drypoint, 1919, signed in pencil, titled, from the edition of 25, on cream F. J. Head & Co. laid paper plate: 28 by 18cm.; 11 by 7in.
sheet: 46.7 by 29.2cm.; 18 by 11½in.

£ 3,000-5,000 € 3,400-5,700



92

92

HENRI GAUDIER-BRZESKA

1891-1915

Standing Male Nude

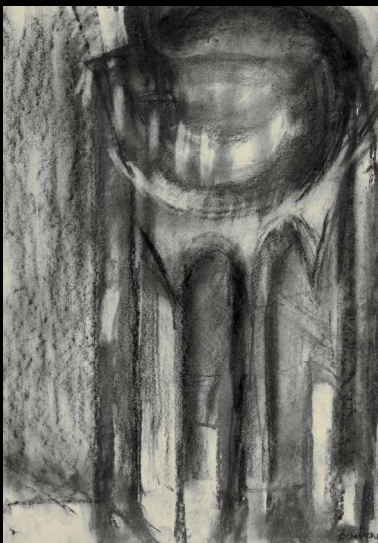
pen and ink on paper
38 by 25.5cm.; 15 by 9¾in.
Executed in 1913.

PROVENANCE

H.S. Ede
Sale, Sotheby's London, 7th March 1990, lot 150
Private Collection

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

£ 1,200-1,800 € 1,350-2,050



93

93

DAVID BOMBERG

1890-1957

Interior of St. Paul's Cathedral

signed and dated 45
charcoal on paper
53.5 by 38cm.; 21 by 15in.

PROVENANCE

Mark Barrow Fine Art, London, where acquired by the present owner in 2005

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

⊕ £ 2,000-3,000 € 2,250-3,400

'They are ghostly figures which tenant these courts and laneways which seem to me so beautiful, they are symbols of my mood, they are myself.'

L.S. LOWRY

quoted in *Lowry: A Visionary Artist*, 2000

94

LAURENCE STEPHEN
LOWRY, R.A.

1887-1976

Cloaked Figure

signed

oil on board

23 by 12cm.; 9 by 4¾in.

PROVENANCE

Private Collection

Sale, Christie's London, 12th June 1987, lot 305
Halcyon Gallery, Birmingham, where acquired by
the previous owner

Their sale, Bonhams London, 26th June 2007,
lot 51

Clark Art Ltd, Cheshire, where acquired by the
previous owner 19th January 2008

Their sale, Adam Partridge Macclesfield, 28th June
2018, lot 818, where acquired by the present owner

⊕ £ 35,000-45,000 € 39,300-50,500





95

LYNN CHADWICK, R.A.

1914-2003

Maquette IV Winged Figures

signed with initials, numbered 3/4 and numbered 558
bronze
height (including Artist's bronze base): 32cm.; 12½in.
Conceived in 1968, the present work is number 3
from the edition of 4.

PROVENANCE

Dorsky Gallery, New York, where acquired by the
family of the present owner in the 1970s

EXHIBITED

Milan, Galleria Blu, June 1968 (details untraced,
another cast).

LITERATURE

Dennis Farr and Eva Chadwick, *Lynn Chadwick
Sculptor With a Complete Illustrated Catalogue
1947-2003*, Lund Humphries, Farnham, 2014, cat.
no.558, illustrated p.257 (another cast).

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

† ⊕ £ 18,000-25,000 € 20,200-28,100



96

KEITH VAUGHAN

1912-1977

Red Figures

indistinctly signed; also titled, dated 1964 and
inscribed on the reverse
oil on board
44 by 40.5cm.; 17 by 15¾in.

PROVENANCE

Acquired directly from the Artist by Benita Armstrong
Her sale, Sotheby's London, 23rd November
1994, lot 80, where acquired by Geoffrey Beene
His sale, Sotheby's New York, 23rd September
2005, lot 28
Private Collection, Palm Beach, from whom
acquired by a Private Collection, Miami
Acquired from the above by the present owner

LITERATURE

Anthony Hepworth and Ian Massey, *Keith
Vaughan: The Mature Oils 1946-1977*, Sanson
& Company Ltd, Bristol, 2012, cat. no.AH443,
illustrated p.158.

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

See *catalogue note at SOTHEBYS.COM*

† ⊕ £ 20,000-30,000 € 22,500-33,700

97

EDWARD BURRA

1905-1976

Laurels

stamped with Artist's signature
watercolour, wash and pencil on paper
108 by 72cm.; 42½ by 28¾in.
Executed in the 1950s.

PROVENANCE

Alex. Reid & Lefevre Ltd, London
Sale, Christie's London, 8th November 1985,
lot 258, where acquired by the previous owner
Their sale, Sotheby's London, 12th June 2017,
lot 135, where acquired by the present owner

See *note at SOTHEBYS.COM*

⊕ £ 50,000-80,000 € 56,500-90,000





98



99



100

98

GABRIELE KOCH

b.1948

Large Vase

signed
earthenware
height: 35.5cm.; 14in.
Executed in the late 1980s.

PROVENANCE

Acquired directly from the Artist by the late owner, 28th February 1988

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

⊕ £ 500-800 € 600-900

99

GABRIELE KOCH

b.1948

Vase

signed
earthenware
height: 26cm.; 10in.
Executed in the late 1980s.

PROVENANCE

Acquired directly from the Artist by the late owner in the late 1980s

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

⊕ £ 500-800 € 600-900

100

JOHN PIPER C.H.

1903-1992

Town on a River

signed
gouache, ink, watercolour and acrylic on paper
56.5 by 77.5cm.; 22¼ by 30½in.
Executed in 1957.

PROVENANCE

Leicester Galleries, London, where acquired by Mr A. D. Peters, and thence by descent to the present owner

EXHIBITED

London, Leicester Galleries, *John Piper*, November 1957, cat. no.16.

⊕ £ 4,000-6,000 € 4,500-6,800



101

JOHN CRAXTON, R.A.

1922-2009

Study for Island Roadway

signed; also inscribed and dated 1945 on the backboard
gouache and charcoal on paper
33 by 50cm.; 13 by 19¾in.

PROVENANCE

The family of the Artist, by whom gifted to the family of the present owner

EXHIBITED

London, Hamet Gallery, *John Craxton Paintings, Drawings and Watercolours*, 8th September - 2nd October 1971, cat. no.53, illustrated.

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

⊕ £ 8,000-12,000 € 9,000-13,500

‘Sutherland taught me how to look at landscape: he has tremendous perception and his way of scrutinising landscape showed me, as it had perhaps, Sutherland, how to discover myself.’

JOHN CRAXTON

Whitechapel Art Gallery, London, 1967

102

GWYTHYR IRWIN

1931-2008

Painting

signed, titled and dated 1956 on the stretcher bar;
also signed, titled and dated 1956 on Artist's label
attached to the reverse

oil on canvas

76.5 by 102cm.; 30 by 40in.

PROVENANCE

Gordon House Estate

Acquired from the above by the present owner, 17th
January 2005

⊕ £ 4,000-6,000 € 4,500-6,800



102



103

103

STEPHEN GILBERT

1910-2007

Composition

signed and dated 50

oil on canvas

81 by 100cm.; 32 by 39¼in.

PROVENANCE

Acquired by the present owner in the 1980s

⊕ £ 3,000-5,000 € 3,400-5,700



104

104

TREVOR BELL

1930-2017

Under the Surface

signed and dated 59
ink and gouache on paper
41.5 by 64.5cm.; 16¼ by 25½in.

PROVENANCE

Mrs. Wolchover
Waddington Galleries, London
Sale, Bonhams London, 28th November 2006, lot
155, where acquired by the present owner

⊕ £ 1,500-2,500 € 1,700-2,850

105

FREDERICK EDWARD MCWILLIAM, R.A.

1909-1992

Maquette for Elisabeth Frink

signed and numbered 4/5
bronze
height: 32cm.; 12½in.
Conceived *circa* 1956-7, the present work is
number 4 from the edition of 5.

PROVENANCE

Waddington Galleries, London, where acquired
by the family of the present owner, *circa* the late
1960s, and thence by descent

We are grateful to Dr Riann Coulter of the F.E.
McWilliam Gallery & Studio, Banbridge, Co. Down,
and to Dr Denise Ferran for their kind assistance
with the cataloguing of the present work.

‡ ⊕ £ 5,000-7,000 € 5,700-7,900



105

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

EMMANUEL COOPER

Lucie Rie, 2012



106

DAME LUCIE RIE

1902-1995

Vase with Flaring Lip

impressed with Artist's seal
porcelain with a manganese glaze and teracotta-red banding
with blue inlaid and sgraffito decoration
height: 24cm.; 9½in.
Executed *circa* 1982.

PROVENANCE

Galerie Besson, London, where acquired by the previous
owner, 21st February 1997, and thence by descent to the
present owner

EXHIBITED

London, Galerie Besson, *Lucie Rie*, February 1997, cat. no.7;
London Galerie Besson, *Lucie Rie*, 6th May - 3rd June 2010,
un-numbered exhibition.

⊕ £ 6,000-8,000 € 6,800-9,000

107

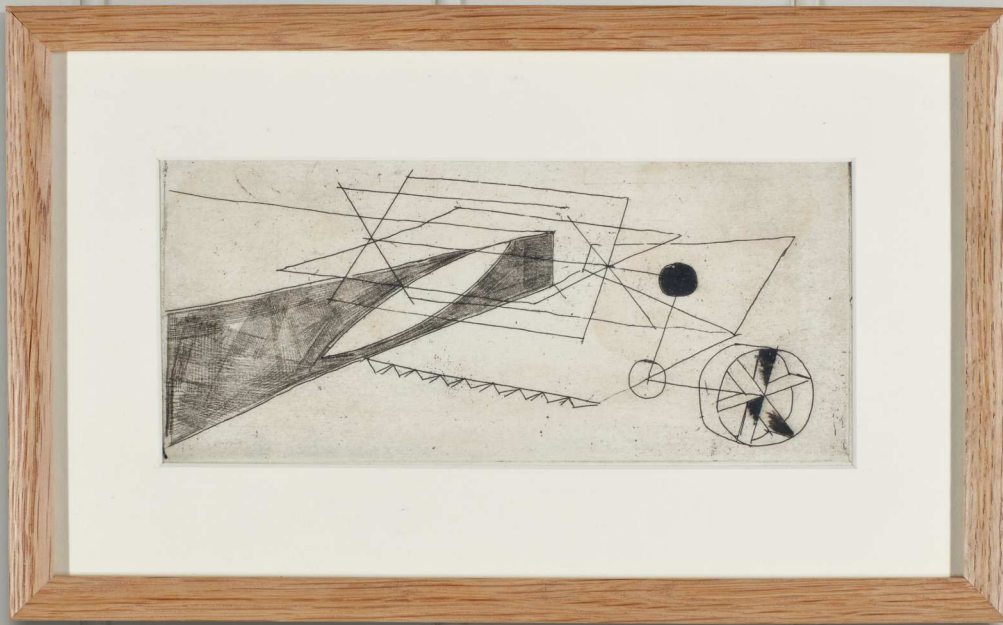
RICHARD HAMILTON, C.H.

1922-2011

Reaper (j) (Lullin 29)

Etching with roulette, 1949, from *Variations on the theme of a
Reaper*, signed in pencil verso, there were scarcely more than
ten impressions printed, printed and published by the Artist at
The Slade School, London, on laid paper
plate: 10 by 22.3cm.; 4 by 8¾in.
sheet: 10.5 by 23cm.; 4¼ by 8⅝in.

⊕ £ 12,000-18,000 € 13,500-20,200



107

108

LYNN CHADWICK, R.A.

1914-2003

Maquette XIII Beast

signed with initials and stamped with initials, numbered 4/4,
further incorrectly numbered and numbered 556

bronze

height: 20cm.; 8in.

Conceived in 1967, the present work is number 4 from the
edition of 4.

PROVENANCE

Dorsky Gallery, New York, where acquired by the family of the
present owner in the 1970s

EXHIBITED

Milan, Galleria Blu, June 1968, details untraced (another cast);
Stroud, Gallery Pangolin, *Lynn Chadwick Prints and Maquettes*,
June 2007, illustrated p.47 (another cast).

LITERATURE

Dennis Farr and Eva Chadwick, *Lynn Chadwick Sculptor, With
a Complete Illustrated Catalogue 1947-2003*, Lund Humphries,
Farnham, 2014, cat. no.556, illustrated p.256 (another cast).

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

‡ ⊕ £ 8,000-12,000 € 9,000-13,500



108

JOHN BRATBY, R.A.

1928-1992

Backyard with House and Rubbish

signed

oil on board

177 by 92cm.; 69¾ by 36¼in.

Executed in 1956.

PROVENANCE

Beaux Arts, London

Fine Art Society, London

Stanley J. Seeger

His sale, Sotheby's London, 5th March 2014, lot 964,
where acquired by the present owner

EXHIBITED

London, Beaux Arts Gallery, *John Bratby*,

September - October 1957, cat. no.7;

Manchester, Whitworth Art Gallery, *Paintings by
Smith, Davie and Bratby*, 25th November - 21st
December 1957 (details untraced).We are grateful to Vivienne Roberts for her kind
assistance with the cataloguing of the present work.

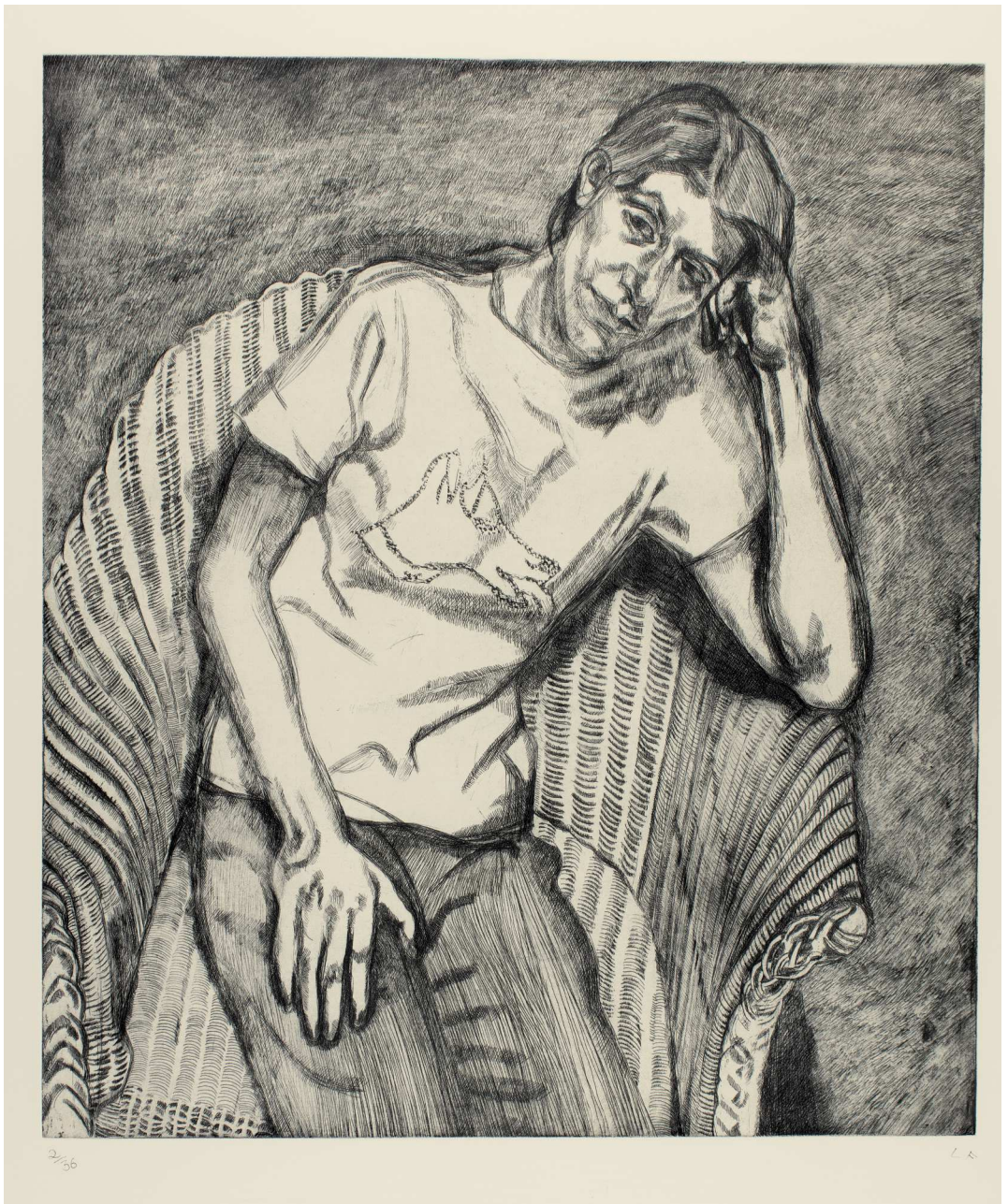
⊕ W £ 5,000-7,000 € 5,700-7,900



'Bratby paints as though he sensed that he only had one more day to live ... He paints every picture in order to impress the subjects so vividly in his consciousness that he will never lose it.'

JOHN BERGER

New Statesman and Nation, 1954



110

LUCIAN FREUD

1922-2011

Bella in Her Pluto T-Shirt (F. 53; H. 51)

Etching, 1995, the third (final) state, signed with initials in pencil, numbered 2/36 (total edition includes 12 Artist's proofs), on Somerset wove paper plate: 68.2 by 59.2cm.; 26⁷/₈ by 23³/₈in. sheet: 82 by 72cm.; 32¹/₄ by 28³/₈in.

⊕ £ 15,000-20,000 € 16,900-22,500

111

FRANCIS BACON

1909-1992

Untitled (Pope) Slashed Canvas

oil on canvas, mutilated
stretcher: 70 by 69cm.; 27½ by 27in.
Executed circa 1959.

PROVENANCE

Gifted by the Artist to Ron Thomas
His sale, Ewbank Auctioneers Woking, 21st June
2007, lot 2015, where acquired by the present owner

EXHIBITED

London, James Hyman Gallery, *Violence and
Sensation*, 5 September - 4 October 2008,
cat. no.5 (loan only).

Francis Bacon was a good friend to Ron Thomas, who worked at the Marlborough Gallery in London over a period of 18 years, sending him cheques for his family at Christmas and giving him the present slashed canvas from his studio. The present work was examined by the Francis Bacon Research Project in November 2011. Copies of the reports with analysis dated 13/07/2012 and 14/01/2014 are included with the present lot.

⊕ £ 8,000-12,000 € 9,000-13,500



111

112

MICHAEL AYRTON

1921-1975

Couple

numbered 7/9
bronze
height (not including base): 10cm.; 4in.
Conceived circa 1969, present work is number 7
from the edition of 9.

PROVENANCE

The Estate of the Artist, from whom acquired by
the previous owner
Their sale, Sotheby's London, 16th February 2018,
lot 146, where acquired by the present owner

⊕ £ 3,000-5,000 € 3,400-5,700



112



'He [Freud] thought that artists should have some of the other artists' work.'

MAGGI HAMBLING ON LUCIAN FREUD

BBC, 8th February 2013

113

LUCIAN FREUD

1922-2011

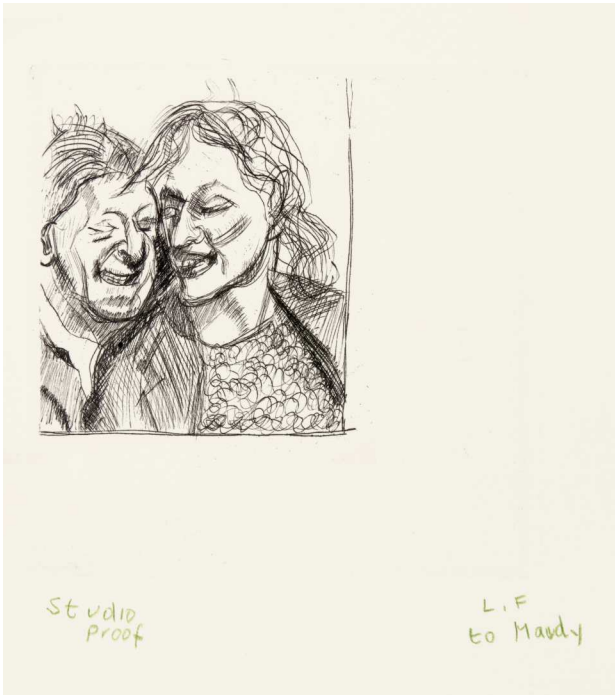
Figure Studies

pen and ink on paper
49 by 40.5cm.; 19¼ by 16in.
Executed *circa* the 1940s.

PROVENANCE

Gifted by the Artist to Cedric Morris, by whom
gifted to Maggi Hambling
Sale, Ewbank Auctioneers Woking, 26th February
2014, lot 278, where acquired by the present owner

⊕ £ 18,000-25,000 € 20,200-28,100



114

LUCIAN FREUD

1922-2011

A Couple (F. 10; H. 7)

Etching, 1982, signed with initials in green crayon, dedicated 'to Maudy' and inscribed 'Studio proof' (aside from the edition of 25 plus ten Artist's proofs), on wove paper
plate: 11.5 by 11.5cm.; 4½ by 4½in.
sheet: 27 by 21.5cm.; 10¾ by 8½in.

⊕ £ 4,000-6,000 € 4,500-6,800

115

NEIL LIBBERT

b.1938

Edward Burra at his home, Playden, Sussex, Dec 1970

Vintage silver print. Signed, titled and dated in pencil on the verso. Mounted. (Unframed).
image: 35.9 by 22.6cm; 14.1 by 8.9in.

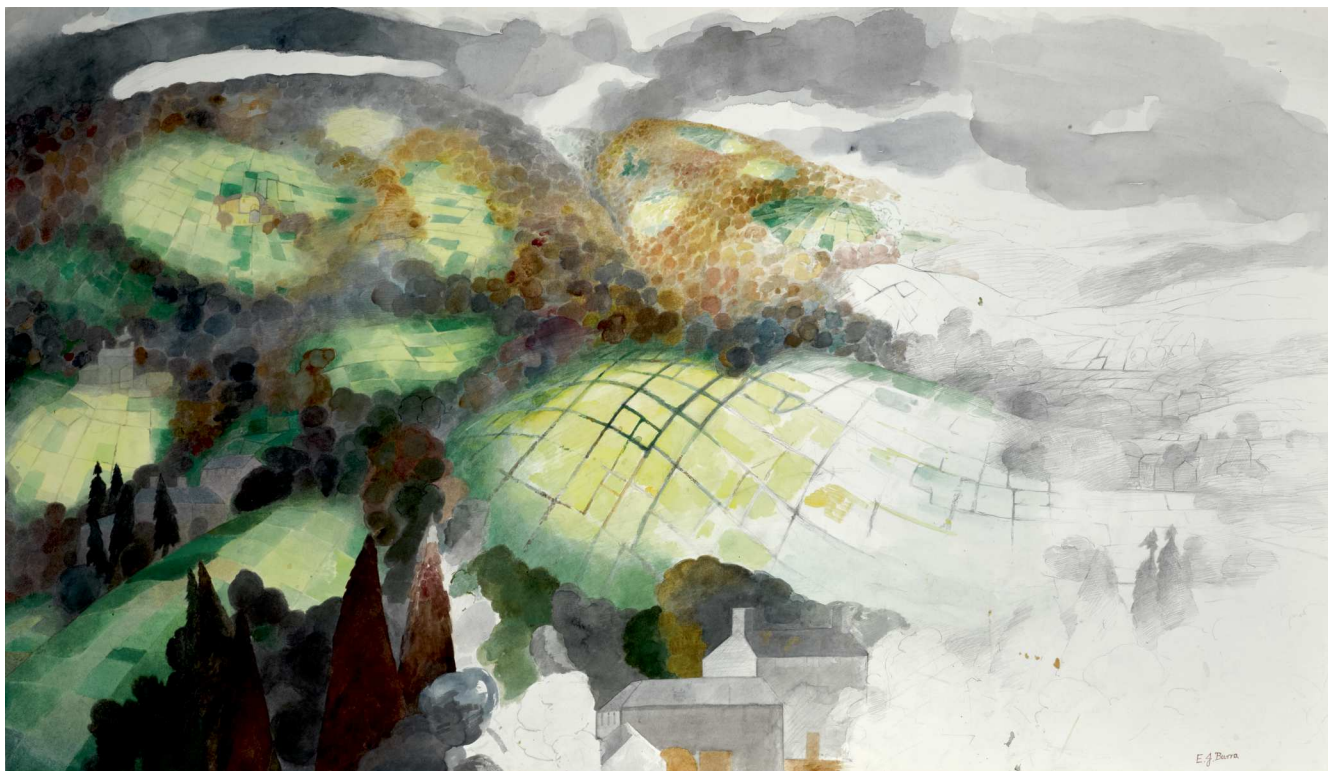
PROVENANCE

Acquired directly from the Artist by the present owner.

⊕ £ 1,000-1,500 € 1,150-1,700



115



'It fascinated me to watch Edward when the car halted by some especially splendid spread of hills, moorland, and deep valleys. He sat very still and his face appeared completely impassive. He might, I thought, have been staring at a blank wall, until I saw the intensity of his gaze.'

WILLIAM CHAPPELL

quoted in *Edward Burra, A Painter Remembered by His Friends*, 1982

116

EDWARD BURRA

1905-1976

Landscape

stamped with Artist's signature
watercolour and pencil on paper
77.5 by 133cm.; 30½ by 52½in.
Executed in 1976.

PROVENANCE

Alex. Reid & Lefevre Ltd, London
Sale, Christie's London, 11th July 2013, lot 215,
where acquired by the present owner

EXHIBITED

London, Lefevre Gallery, *Edward Burra: 1975-1976:*
(13 watercolours), April - May 1982, cat. no.9,
illustrated.

LITERATURE

Andrew Causey, *Edward Burra Complete
Catalogue*, Phaidon Press Ltd, Oxford, 1985,
cat. no.413, illustrated.

⊕ £ 30,000-50,000 € 33,700-56,500



117



119



118

117

GILBERT SPENCER, R.A.

1892-1979

Winter Scene at Upper Basildon

signed
oil on canvas
41 by 56cm.; 16 by 22in.
Executed *circa* 1948.

PROVENANCE

Acquired directly from the Artist by Mrs Alice Burkitt *circa* 1948 and thence by descent to the present owner

⊕ £ 2,000-3,000 € 2,250-3,400

118

FRANCES HODGKINS

1869-1947

The Sardine Boat, Port Chalmers

watercolour and gouache on paper
20 by 36.5cm.; 8 by 14¼in.
Executed *circa* 1898.

PROVENANCE

Gifted by the Artist to Billy Spencer, and thence by descent to Jean Rose

We are grateful to Mary Kisler, Senior Curator, Mackelvie Collection, International Art, Auckland Art Gallery Toi o Tāmaki for her kind assistance with the cataloguing of the present work.

⊕ £ 1,000-2,000 € 1,150-2,250

119

ELISABETH VELLACOTT

1905-2002

Girls with Umbrella

pen and ink, wash and pencil on paper
39 by 38cm.; 15¼ by 15in.
Executed *circa* 1950.

PROVENANCE

David and Margaret Roberts, Cambridge, from whom acquired by the present owner

EXHIBITED

Cambridge, Heffer Gallery, (details untraced); Cambridge, Kettle's Yard, *Elisabeth Vellacott, Paintings and Drawings, 1942-81*, 19th September - 18th October 1981, cat. no.43, with tour to Warwick Arts Trust, London.

⊕ £ 2,000-3,000 € 2,250-3,400

WILLIAM CROSBIE, R.S.A.

1915-1999

The Orchestra

signed and dated 44.
oil on canvas
64 by 77cm.; 25¼ by 30¼in.

PROVENANCE

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

EXHIBITED

London, Ontario, Elsie Perrin Williams Memorial Art Museum, cat. no.2 (details untraced);
Winnipeg, Winnipeg Art Gallery (details untraced);
Toledo, Toledo Museum of Art (details untraced).

The present work is an impression following a performance of *Variations on a Theme by Rachmaninoff*, played by Moura Lympany and the BBC Scottish Orchestra, conducted by Ian Whyte, specially painted for Victoria Catherine Honeyman.

£ 3,000-5,000 € 3,400-5,700



120

ELISABETH VELLACOTT

1905-2002

Room in Bombed City

watercolour, gouache, pencil and collage on paper
52 by 43cm.; 20½ by 16¾in.
Executed in 1942.

PROVENANCE

Zoe and Jan Ellison, by whom bequeathed back to the Artist
Acquired from the above by the present owner

EXHIBITED

Cambridge, Kettle's Yard, *Elisabeth Vellacott, Paintings and Drawings, 1942-81*, 19th September - 18th October 1981, cat. no.1, with tour to Warwick Arts Trust, London;
Cambridge, Kettle's Yard, *Elisabeth Vellacott, 28th July - 10th September 1995*, cat. no.4, with tour to The Fine Art Society, London.

£ 2,500-3,500 € 2,850-3,950



121



122

HENRY LAMB, R.A.

1883-1960

Portrait of Juley Behrend

signed and dated 26
oil on canvas
46.5 by 35.5cm.; 18¼ by 14in.

PROVENANCE

J.L. Behrend and thence by descent to Elwyn
Brook-Jones
Sale, Gorrings Lewes, 27th June 2017, lot 919,
where acquired by the present owner

EXHIBITED

Arts Council, cat. no.66, as *Head of a Girl* (details
untraced).

⊕ £ 4,000-6,000 € 4,500-6,800

122



123



124

123

LUCIEN PISSARRO

1863-1944

An Afternoon Rest

dedicated and inscribed by the Artist's wife on the reverse
pen and ink, pencil and watercolour on paper
9.5 by 16cm.; 3¾ by 6in.

PROVENANCE

Esther Pissarro, the Artist's wife, by whom gifted to the previous owner
Their sale, Christie's London, 23rd March 1995, lot 53, where acquired by the late owner

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

‡ £ 600-800 € 700-900

124

GWEN JOHN

1876-1939

Sleeping Tortoise-Shell Cat

stamped with Estate stamp
pencil on paper
12.5 by 12.5cm.; 5 by 5in.
Executed *circa* 1904-1908.

PROVENANCE

The Estate of the Artist until 1988
Davis & Langdale Company Inc., New York, where acquired by the previous owner
Acquired from the above by the present owner

EXHIBITED

New York, Davis & Langdale Company Inc., *Works on Paper*, 1988 (details untraced).

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

‡ £ 2,500-3,500 € 2,850-3,950

125

NINA HAMNETT

1890-1956

Portrait of Mary Torr

signed with initials
oil on canvas
46 by 33cm.; 18 by 13in.
Executed in 1924.

PROVENANCE

Acquired by the present owner *circa* 2008
Private Collection, U.S.A.

‡ ⊕ £ 2,500-3,500 € 2,850-3,950

126

AUSTIN OSMAN SPARE

1888-1956

Life Study

signed with initials
coloured chalks on paper
57 by 38.5cm.; 22½ by 15¼in.

PROVENANCE

Gifted by the Artist to the grandmother of the present owner

⊕ £ 2,500-3,500 € 2,850-3,950

127

EDWARD BAWDEN, R.A.

1903-1989

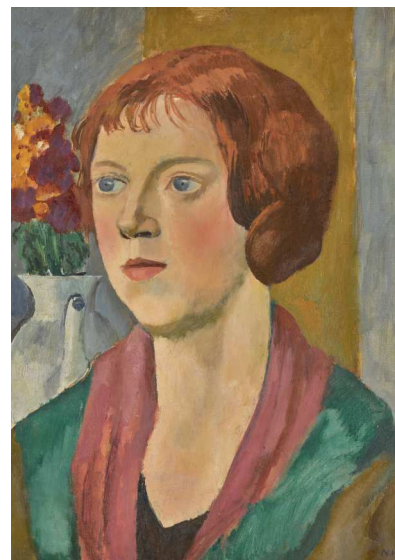
Press and Books

signed; also signed, titled and dated 1979 on the reverse
watercolour and pencil on paper
66 by 50.5cm.; 26 by 19¾in.

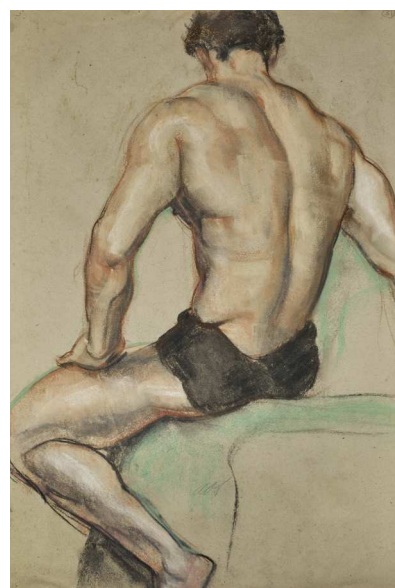
PROVENANCE

The Fine Art Society, London
Private Collection, U.K.
Sale, Dreweatt's Newbury, 18th May 2010, lot 24, where acquired by the present owner

⊕ £ 1,200-1,800 € 1,350-2,050



125



126



127



128

128

SIMON ALBERT BUSSY

1870-1954

Butterflies

signed

pastel on paper

27.5 by 24cm.; 10¾ by 9½in.

Executed *circa* 1936-1939.

PROVENANCE

Winifred Nicholson and thence by descent to the present owner

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

⊕ £ 800-1,200 € 900-1,350

129

MICHAEL CARDEW

1901-1983

Three-Handled Loving Cup decorated with the Cornish Crest

impressed with Artist's and *Leach Pottery* seals
earthenware

height: 17.5cm.; 7in.

Executed *circa* 1923-26.

PROVENANCE

Private Collection, U.K.

In 1923 Cardew became the first apprentice to Bernard Leach at his pottery, founded in 1920 in St Ives. He left in 1926 to establish his own pottery at Winchcombe in Gloucestershire.

⊕ £ 700-1,000 € 800-1,150



129

130

EDWARD BAWDEN, R.A.

1903-1989

Ilex & Fir

signed and dated 1948; also signed on a label
attached to the backboard

pen and ink and watercolour on paper

47 by 57cm.; 18½ by 22½in.

PROVENANCE

Sale, Christie's London, 17th May 2006, lot 397,
where acquired by the present owner

EXHIBITED

Brighton, Brighton Museum and Art Gallery,
Autumn Exhibition 1949, September - October
1949, cat. no.1.

⊕ £ 2,000-3,000 € 2,250-3,400



130



131

DAME LUCIE RIE

1902-1995

Large bowl with Flaring Lip

impressed with Artist's seal
stoneware with an all-over white glaze and
manganese rim
height: 13cm.; 5¼in.;
diameter: 22cm.; 8¾in.
Executed circa 1960.

PROVENANCE

Acquired directly from the Artist by the present owners

⊕ £ 2,000-3,000 € 2,250-3,400

132

WINIFRED NICHOLSON

1893-1981

Meadow Comfrey

signed and titled on the reverse
oil and crayon on board
74 by 91cm.; 29¼ by 36in.
Executed circa 1948.

PROVENANCE

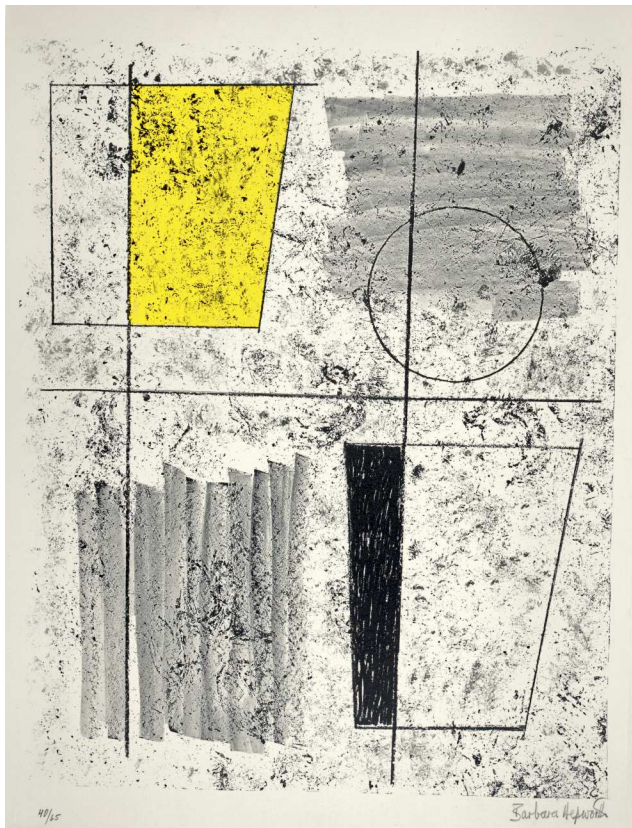
The Artist and thence by descent to the present owner

EXHIBITED

London, Crane Kalman Gallery, *The Flowers of
Winifred Nicholson*, 25th February - 15th March
1969, cat. no.1.

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

⊕ £ 18,000-25,000 € 20,200-28,100



133

133

DAME BARBARA HEPWORTH

1903-1975

Three Forms Assembling

Lithograph printed in black and yellow, 1968-69, signed in pencil, numbered 40/65, on BFK Rives wove paper (unframed)

image: 59.3 by 46cm.; 23¼ by 19¼in.
sheet: 65.4 by 50.2cm.; 25¾ by 19¾in.

⊕ £ 2,000-3,000 € 2,250-3,400

134

KEITH LEONARD

1921-1993

Masculine and Feminine

oak on a painted wooden base
height (including base): 97cm.; 38¼in.

PROVENANCE

The Estate of the Artist
Askew Art, London, where acquired by the present owner

EXHIBITED

St Ives, Penwith Gallery, *Keith Leonard Retrospective*, 1994, illustrated (details untraced).

⊕ W £ 1,000-1,500 € 1,150-1,700

135

PROPERTY OF A LADY

DAME LUCIE RIE

1902-1995

Bowl

impressed with Artist's seal
stoneware with an all-over pale brown glaze and manganese rim

height: 7cm.; 2¾in.
diameter: 17.5cm.; 7in.
Executed *circa* the 1970s.

PROVENANCE

Private Collection, London

⊕ £ 2,500-3,500 € 2,850-3,950



134



136

PROPERTY OF A LADY

DAME LUCIE RIE

1902-1995

Small Bowl

impressed with Artist's seal
stoneware with an all-over manganese glaze
height: 8cm.; 3in.
diameter: 13cm.; 5¼in.
Executed *circa* the late 1960s.

PROVENANCE

Private Collection, London

⊕ £ 1,200-1,800 € 1,350-2,050

137

PROPERTY OF A LADY

DAME LUCIE RIE

1902-1995

Shallow Bowl

impressed with Artist's seal
stoneware with an all-over white glaze and
manganese banding to the flaring lip
height: 4cm.; 1½in.
diameter: 21.5cm.; 8½in.
Executed *circa* the late 1950s.

PROVENANCE

Private Collection, London

⊕ £ 1,200-1,800 € 1,350-2,050

138

PROPERTY OF A LADY

DAME LUCIE RIE

1902-1995

Small Bottle Vase

impressed with Artist's seal
stoneware with an all-over pale brown glaze
height: 15cm.; 6in.
Executed *circa* the 1970s.

PROVENANCE

Private Collection, London

⊕ £ 2,000-3,000 € 2,250-3,400



139

SIR TERRY FROST, R.A.

1915-2003

Lilac + Lemon

signed, titled, dated Oct 67 and inscribed on the reverse
oil and pencil on canvas
127 by 101.5cm.; 50 by 40in.

PROVENANCE

Sale, Christie's London, 9th November 1990,
lot 277, where acquired by the previous owner
Their sale, Sotheby's London, 17th November
2004, lot 145
Richard Green, London, where acquired by the
family of the present owner

‡ ⊕ £ 25,000-35,000 € 28,100-39,300

PROPERTY FROM A PRIVATE COLLECTION

NIC FIDDIAN GREEN

b.1963

Horse at Water XV

bronze

height: 186cm.; 73¼in.

Conceived in 2001, the present work is number 1 from the edition of 9.

PROVENANCE

Sladmore Contemporary, London, where acquired by the present owner, 26th June 2003

EXHIBITED

London, Sladmore Contemporary, *Nic Fiddian-Green: Recent Sculpture*, 20th June - 20th July 2001 (this cast).

See note at SOTHEBYS.COM

‡ ⊕ W £ 60,000-80,000 € 67,500-90,000



141



PETER KINLEY

1926-1988

Parrot

signed and dated 1978 on the canvas overlap
oil on canvas
76 by 93.5cm.; 30 by 36¾in.

PROVENANCE

Waddington Galleries, London, where acquired by
the previous owner
Their sale, Phillips London, 6th April 2017, lot 155,
where acquired by the present owner

⊕ £ 4,000-6,000 € 4,500-6,800

141

142

MAGGI HAMBLING

b.1945

High Summer Sea

signed, titled and dated '05-'06 on the reverse
oil on board
11 by 13.5cm.; 4¼ by 5¼in.

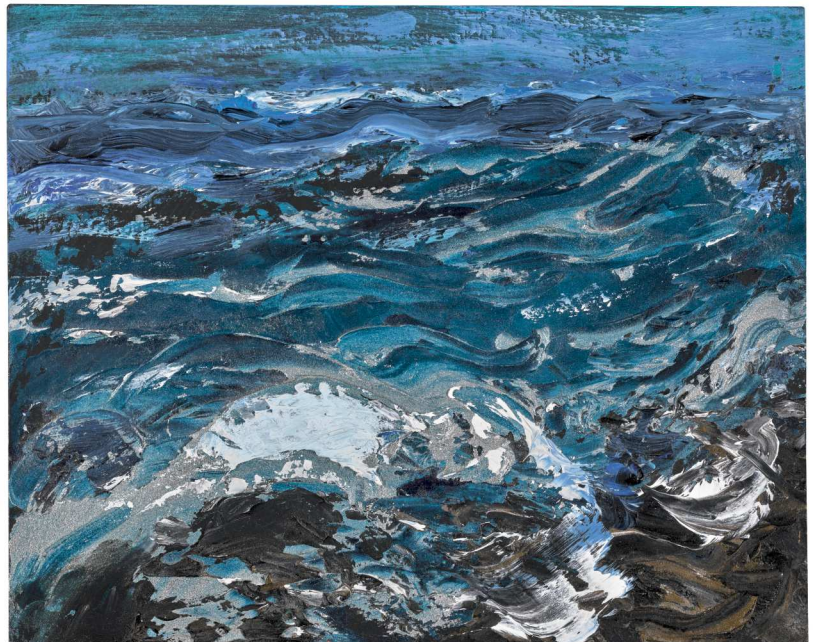
PROVENANCE

Gallery 27, London, where acquired by the
present owner, May 2006

EXHIBITED

London, Gallery 27, *Occupied Space, Art For
Palestine*, 15th - 20th May 2006, un-numbered
exhibition, illustrated.

⊕ £ 1,000-1,500 € 1,150-1,700



142



143

**FREDERICK EDWARD
MCWILLIAM, A.R.A.**

1909-1992

Birdwatcher III

signed with initials and numbered 2/5
bronze

height: 28.5cm.; 11¼in.

Conceived in 1964, the present work is number 2
from the edition of 5.

PROVENANCE

Leicester Galleries, London
Sale, Sotheby's London, 1st July 1991, lot 109,
where acquired by the present owners

EXHIBITED

London, Waddington Galleries, 1964, details
untraced (another cast).

LITERATURE

Denise Ferran and Valerie Holman, *The Sculpture
of F.E. McWilliam*, Lund Humphries in association
with the Henry Moore Foundation, Farnham,
2012, cat. no.275, illustrated p.140 (another cast).

We are grateful to Dr Riann Coulter of the F.E.
McWilliam Gallery & Studio, Banbridge, Co. Down,
and to Dr Denise Ferran for their kind assistance
with the cataloguing of the present work.

⊕ **£ 10,000-15,000 € 11,300-16,900**



144

CRAIGIE AITCHISON, R.A.

1926-2009

Brass Bird (Ornament)

oil on canvas
30.5 by 25.5cm.; 12 by 10in.
Executed in 2006.

PROVENANCE

The Estate of the Artist

EXHIBITED

Swindon, Swindon Museum and Gallery, *Craigie
Aitchison RA - A Colourful Life in Painting*, 30th October
2015 - 9th January 2016, unnumbered exhibition.
London, Beaux Arts, *Craigie Aitchison*, 16th June -
23rd July 2016, unnumbered exhibition.

† ⊕ **£ 12,000-18,000 € 13,500-20,200**

PROPERTY FROM A PRIVATE COLLECTION

NIC FIDDIAN GREEN

b.1963

Study for a Monument

signed twice with initials, dated 05 and 2005 and numbered 1/7

bronze

height (including Artist's base): 86cm.; 34in.

Conceived in 2005, the present work is number 1 from the edition of 7.

PROVENANCE

Sladmore Contemporary, London, where acquired by the present owner, 15th July 2005

EXHIBITED

London, Sladmore Contemporary, *Nic Fiddian-Green 2005*, 4th - 27th June, cat. no.14 (this cast).

‡ ⊕ W £ 30,000-50,000 € 33,700-56,500





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

IVON HITCHENS

quoted in Peter Khoroché, *Ivon Hitchens*, 1990

146

IVON HITCHENS

1893-1979

Spring Evening from a Roof

signed; also signed, titled, dated 1956 and inscribed on a label attached to the stretcher bar

oil on canvas

42.5 by 109.5cm.; 16¾ by 43in.

PROVENANCE

Private Collection, Canada

Their sale, Sotheby's London, 1st December 1999, lot 53, where acquired by 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

⊕ £ 40,000-60,000 € 44,900-67,500



147

147

TRISTRAM HILLIER, R.A.

1905-1983

A Pyrenean Farm

signed with initials and dated 75; also titled and dated 1975 on the backboard

tempera on board

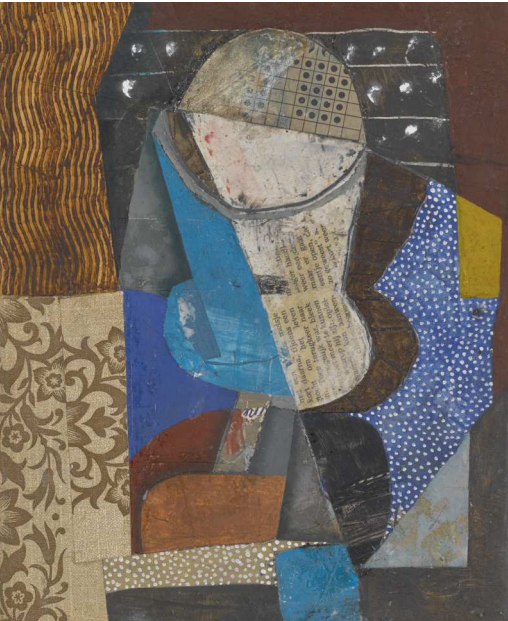
21.5 by 25.5cm; 8 by 10¼in.

PROVENANCE

Pieter Wenning Gallery, Johannesburg

Sale, Christie's London, 12th March 1993, lot 123, where acquired by the present owners

⊕ £ 4,000-6,000 € 4,500-6,800



148

148

BRYAN INGHAM

1936-1997

Amsterdam Still Life

signed with initials, dated 1996, and stamped with Estate stamp on the backboard

oil and collage on board

24 by 19cm.; 9½ by 7¾in.

PROVENANCE

The Estate of the Artist

EXHIBITED

London, The Fine Art Society, *Bryan Ingham*, 2006, cat. no.8.

⊕ £ 2,500-3,500 € 2,850-3,950

149

PROPERTY FROM THE CLARK COLLECTION

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

1917-1992

Woman, New Guinea

signed; also signed, dated 31 May 69, dedicated and inscribed on the reverse; further signed with initials, titled, dedicated and inscribed on the backboard

ripolin on paper

29 by 24cm.; 11½ by 9½in.

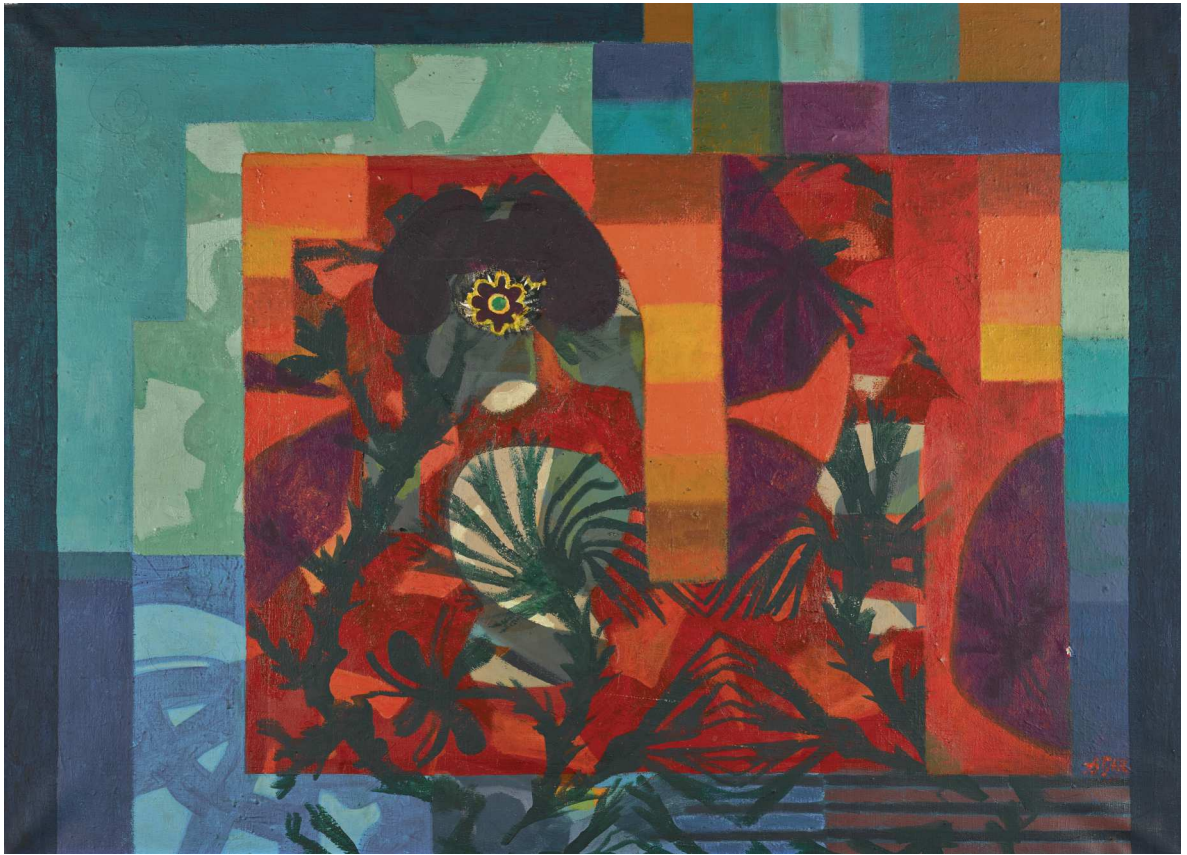
PROVENANCE

Lord Kenneth Clark, O.M., and thence by descent to the present owner

‡ ⊕ £ 1,500-2,500 € 1,700-2,850



149



150

150

EILEEN AGAR, R.A.

1899-1991

Untitled (Still Life)

signed; also signed and dated 1966 on the reverse
oil on canvas
73.5 by 100.5cm.; 29 by 39½in.

PROVENANCE

Acquired directly from the Artist by the present owner in 1966

⊕ £ 6,000-8,000 € 6,800-9,000

151

BRYAN INGHAM

1936-1997

Portrait of Aysel Özakin

signed, titled, dated 1988, inscribed and stamped with Estate
stamp on the backboard
pencil, oil and collage on card
31.5 by 25cm.; 12½ by 10in.

PROVENANCE

The Estate of the Artist

⊕ £ 3,000-5,000 € 3,400-5,700



151

152



152

BERYL COOK

1926-2008

Jonah and the Whale

signed
oil on board
61 by 74cm.; 24 by 29in.

PROVENANCE

Alexander Gallery, Bath
Halycon Gallery, London, where acquired by the present owner, 11th August 1999

LITERATURE

Joe Whitlock Blundell (ed.), *Beryl Cook, The Bumper Edition*, Victor Gollancz, London, 2000, illustrated p.280.

⊕ £ 7,000-10,000 € 7,900-11,300

153



153

BRYAN PEARCE

1929-2007

Chianti

signed
oil on paper laid down on board
38 by 56.5cm; 15 by 22¼in.
Executed in the 1950s.

PROVENANCE

The Scottish Gallery, Edinburgh, where acquired by the family of the present owner in 1959 and thence by descent

EXHIBITED

Edinburgh, The Scottish Gallery, *Guy Worsdell, Shearer Armstrong, Bryan Pearce*, 25th May - 6th June 1959, cat. no.44.

⊕ £ 2,000-3,000 € 2,250-3,400

154



154

MARY FEDDEN, R.A.

1915-2012

The Bull

signed and dated 1990
oil on canvas
61 by 76cm.; 24 by 30in.

PROVENANCE

Thompson's Gallery, London
The City Gallery, London, where acquired by the present owner

⊕ £ 5,000-7,000 € 5,700-7,900



155

155

BERYL COOK

1926-2008

Bar Billiards

signed; also signed, titled and dated SEPT 1995. on the reverse
pencil and oil on board
61.5 by 76cm.; 24 by 30in.

PROVENANCE

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

LITERATURE

Joe Whitlock Blundell (ed.), *Beryl Cook, The Bumper Edition*,
Victor Gollancz, London, 2000, illustrated p.246 (as *Pool Table*).

⊕ £ 10,000-15,000 € 11,300-16,900

156

MARY FEDDEN, R.A.

1915-2012

Cats in a Basket

signed and dated 1996
oil on canvas
61 by 50.5cm.; 24 by 20in.

PROVENANCE

The City Gallery, London
Thompson's Gallery, Suffolk, where acquired by the present owner

⊕ £ 12,000-18,000 € 13,500-20,200



156



157

157

RUSKIN SPEAR, R.A.

1911-1990

Ban the Bomb

signed
oil on board
35.5 by 73.5cm.; 14 by 29in.

PROVENANCE

Private Collection, U.S.A.
Their sale, Christie's South Kensington, 12th July 2006, lot 252, where acquired by the present owner

⊕ £ 6,000-8,000 € 6,800-9,000

158

EILEEN AGAR, R.A.

1899-1991

Flofal Eyes

signed; also signed, titled and dated 1966 on the reverse
pencil and oil on canvas
54 by 37cm.; 21¼ by 14½in.

PROVENANCE

Acquired directly from the Artist by the previous owner
Their sale, Christie's South Kensington, 23rd September 2009, lot 137, where acquired by the present owner

⊕ £ 2,000-3,000 € 2,250-3,400



158

TOM PHILLIPS, R.A.

b.1937

German Grass Under German Skies

signed with initials, titled and dated with Roman numerals *XII.LXXI*

pencil, watercolour and gouache on paper

35 by 28cm.; 13¾ by 11in.

Executed in 1971.

PROVENANCE

Marlborough Fine Art, London, where acquired by the present owners, December 1980

⊕ £ 800-1,200 € 900-1,350

160

COLIN SELF

b.1941

Ursula Andress, from the series
'Fallout Shelter. No. 6'

signed thrice, titled, inscribed and dated

December 2011 and Jan 18th 2012 on the reverse

collage, crayon, pen and ink over printed base

42 by 30cm.; 16½ by 11¾in.

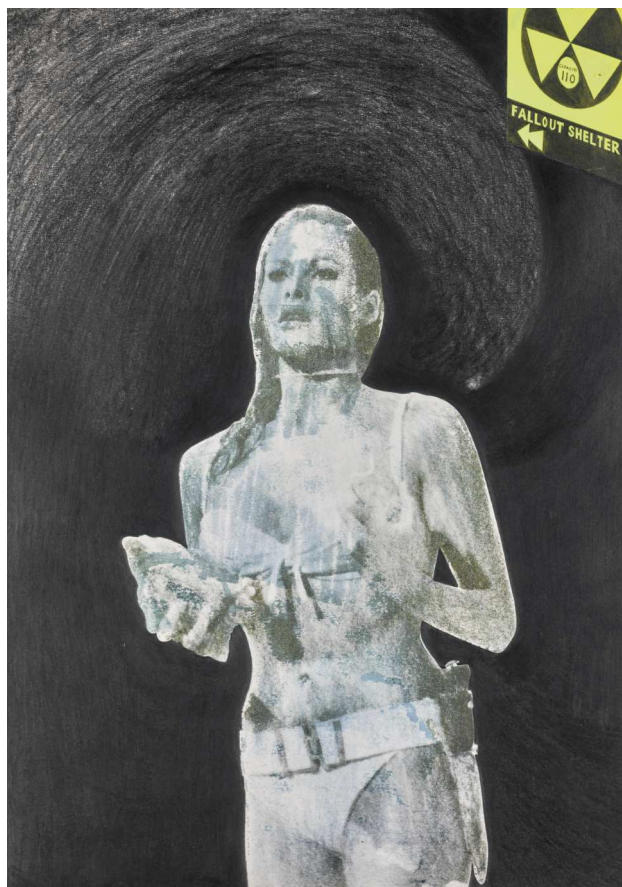
PROVENANCE

Acquired directly from the Artist by the present owner

⊕ £ 1,500-2,500 € 1,700-2,850



159



160

161

DAVID HOCKNEY, R.A.

b.1937

The older Rapunzel (S.A.C. 84; MCA Tokyo 81)

Etching with aquatint, 1969, from *Six Fairy Tales from the Brothers Grimm*, signed in pencil, inscribed 'Grimm Ed. C' in brown ink verso, numbered 33/100, (total edition includes 20 proofs), on Hodgkinson handmade paper
plate: 23 by 25.5cm.; 9 by 10in.
sheet: 45 by 30.5cm.; 17¾ by 12in.

⊕ £ 3,000-5,000 € 3,400-5,700



161

162

TERENCE DONOVAN

1936-1996

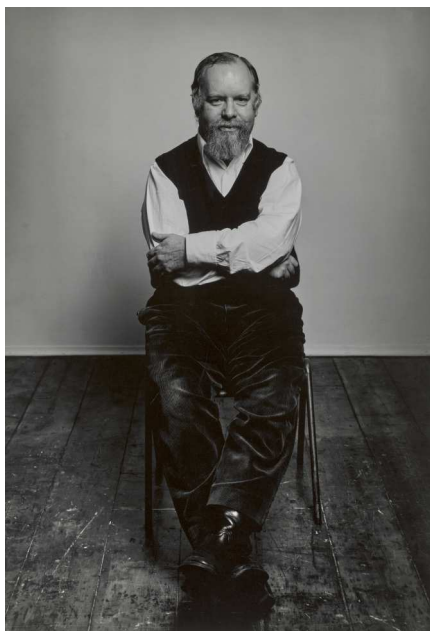
Peter Blake, 1989

Silver print, mounted. Signed, titled and dated in black pen on the back of the frame. With the photographer's label affixed to the back of the frame
image seen: 64.5 by 44.5cm.; 25.3 by 17.5in.
mount: 98 by 75cm.; 38.5 by 29.5in.

PROVENANCE

Private collection, U.K.

⊕ £ 600-800 € 700-900



162

163

SIR PETER BLAKE, R.A.

b.1932

Lucky Strike

Three screenprints in colours with foil leaf, 2008, each signed in pencil, inscribed 'A/P' (Artist's proofs aside from the edition of 50), on wove paper
each sheet: approx. 101.5 by 76.3cm.; 40 by 30in.
(3)

⊕ £ 1,500-2,000 € 1,700-2,250



163 (one of three)

DAVID HOCKNEY, R.A.

b.1937

The bell tower (S.A.C. 88; MCA Tokyo 85)

Etching with aquatint, 1969, from *Six Fairy Tales from the Brothers Grimm*, signed in pencil, inscribed 'Grimm Ed. C' in brown ink verso, numbered C. 33/100, (total edition includes 20 proofs), on Hodgkinson handmade paper plate: 26.7 by 16.5cm.; 10½ by 6½in. sheet: 44.2 by 30.7cm.; 17¾ by 12½in.

⊕ £ 3,000-5,000 € 3,400-5,700



164

NEIL LIBBERT

b.1938

David Hockney arriving at London Airport, 1974

Silver print, printed later, signed, titled, dated and annotated in black ink on the verso. (Unframed) image: 25.3 by 38cm.; 9¾ by 15in. sheet: 30.2 by 40.5cm.; 11¾ by 16in.

PROVENANCE

Acquired directly from the Artist by the present owner.

⊕ £ 1,000-1,500 € 1,150-1,700



165

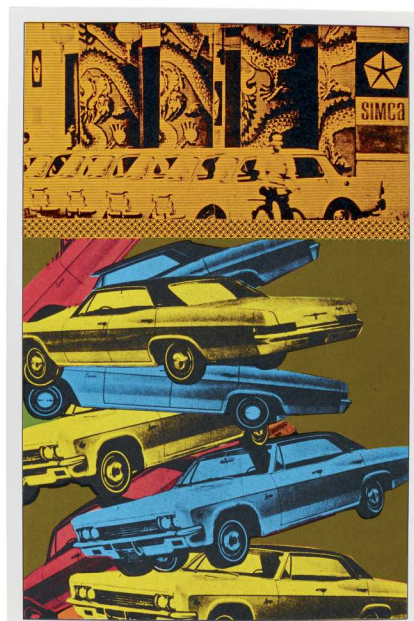
SIR EDUARDO PAOLOZZI, R.A.

1924-2005

Moonstrips Empire News (Grisebach 36)

The portfolio, comprising 100 screenprints in colours, 1967, each signed in pencil, eight numbered 46/500, 92 stamp-numbered 489, with the justification and text, on various papers, loose (as issued) within the original Heraldt Studios acrylic box
each sheet: approx. 38 by 24cm.; 15 by 10in.; overall: 40 by 28 by 5cm.; 15¾ by 11 by 2in.

‡ ⊕ £ 1,500-2,000 € 1,700-2,250



166 (one of one hundred)

DAVID OXTOBY

b.1938

Blues and Roots...Stevie Wonder,
Ray Charles and Howlin' Wolf

each signed, titled and dated 75
pencil, coloured pencil and gouache on paper
(3)
54 by 53.5cm.; 21¼ by 21in. and smaller

PROVENANCE

Redfern Gallery, London, where acquired by the
present owners, 16th April 1977

⊕ £ 3,000-4,000 € 3,400-4,500



‘At the Royal Academy ...
he developed a taste for
abstracts, but when rock ‘n’
roll seized him by the ears
he decided to try to convey
some of the spirit of the
music in visual form, and
went figurative.’

JOSEPH GALLIVAN

The Independent, 8th April 1994

LINDA MCCARTNEY

1941-1998

My Love, London, 1978

Mural sized chromogenic print, printed 2011, dry-mounted to board. Signed and numbered 1/3 by Mary McCartney in the Artist's archive stamp on a Certificate of Authenticity that accompanies the work.

image: 121.5 by 182.5cm.; 47% by 71%sin.

PROVENANCE

Private Collection, U.K.

W £ 8,000-12,000 € 9,000-13,500



168



169

LINDA MCCARTNEY

1941-1998

John Lennon, London, 1969

Mural sized chromogenic print, printed 2011, dry-mounted to board. Signed and numbered 1/3 by Mary McCartney in the Artist's archive stamp on a Certificate of Authenticity that accompanies the work.

image: 121.5 by 182.5cm.; 47% by 71%sin.

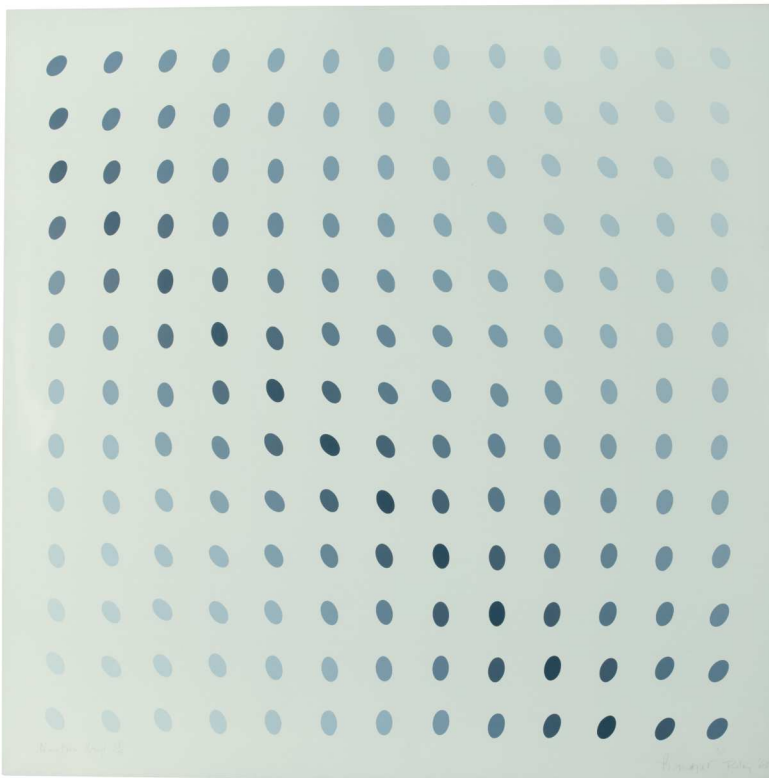
PROVENANCE

Private Collection, U.K.

W £ 7,000-10,000 € 7,900-11,300



170



171

170

CHRIS SMITH

b.1937

Ali and The Beatles, 1964

Silver print, printed later, dry-mounted to board.

Signed and numbered 1/20 in black pen in the lower margin.

image: 122 by 122.5cm.; 48 by 89in.

frame: 143.5 by 245.5cm.; 56½ by 96½in.

PROVENANCE

Acquired directly from the Artist by the present owner.

⊕ W £ 10,000-15,000 € 11,300-16,900

171

BRIDGET RILEY

b.1931

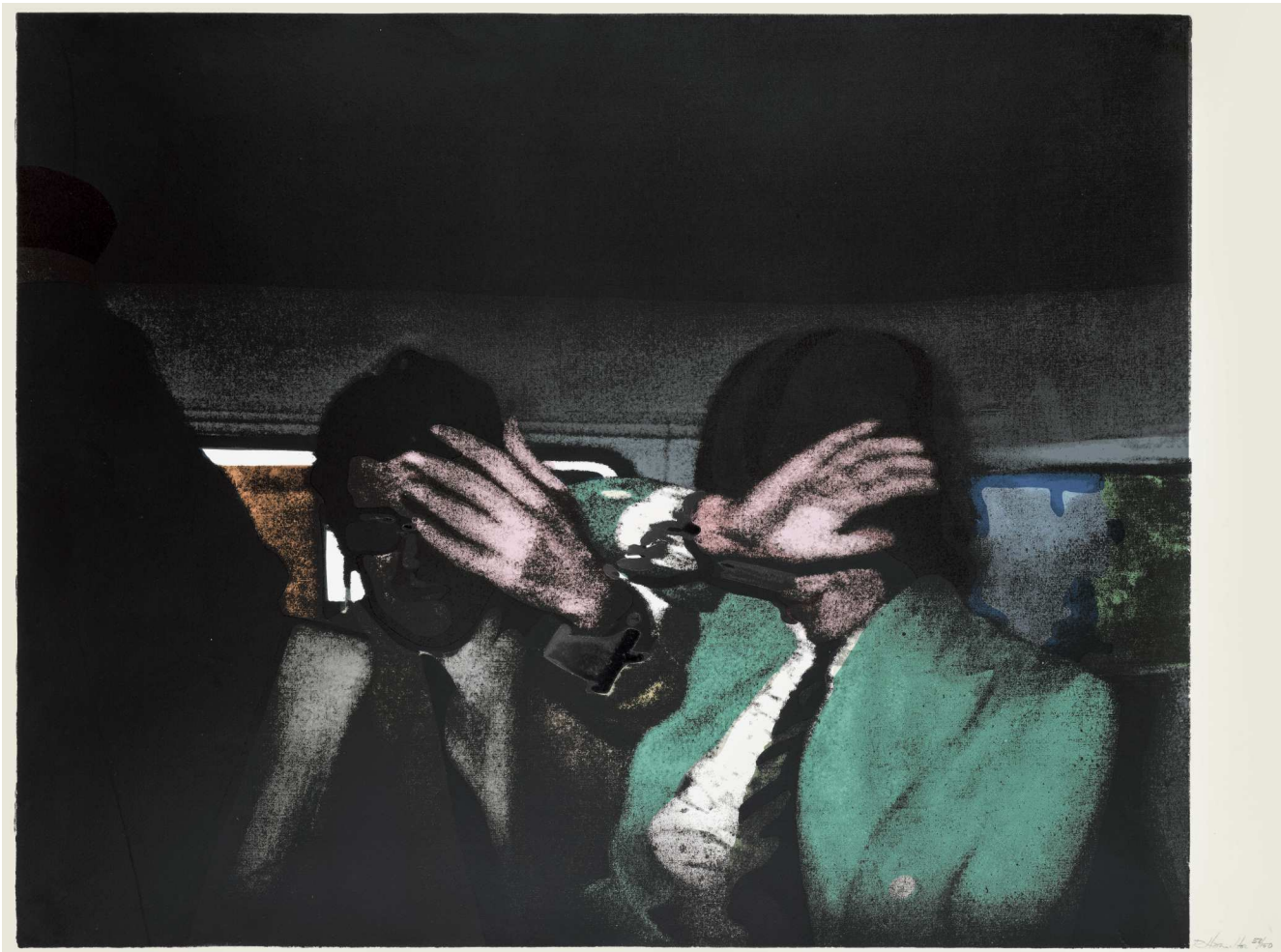
Untitled (Nineteen Greys B) (S. 8b)

Screenprint in colours, 1968, signed in pencil,

dated, titled, numbered 18/75 (total edition

includes six Artist's proofs), on card sheet: 76 by 76cm.; 29⅞ by 29⅞in.

⊕ £ 4,000-6,000 € 4,500-6,800



172

172

RICHARD HAMILTON, C.H.
1922-2011

Release (L. 83)

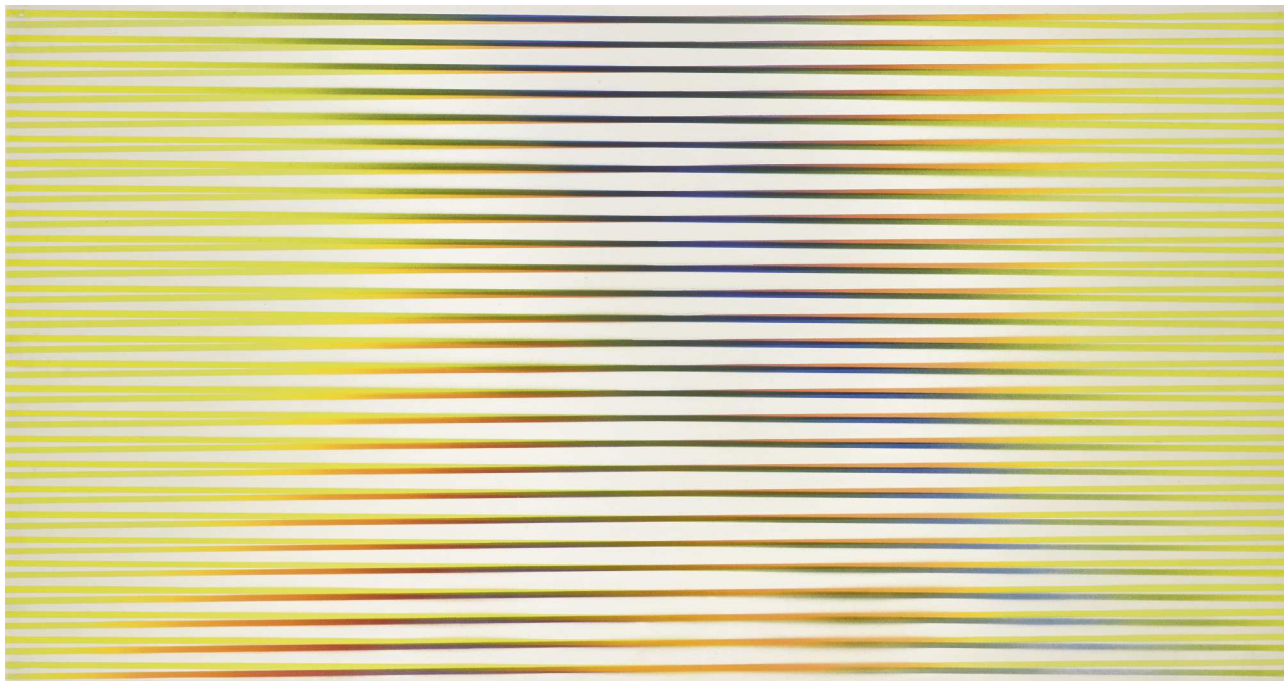
Screenprint in colours with silver foil collage,
1972, signed in pencil, numbered 38/150
(total edition includes 15 Artist's proofs), on
Hodgkinson mould-made paper
image: 68.5 by 85.5cm.; 27 by 33¾in.
sheet: 70 by 94.5cm.; 27½ by 37¼in.

⊕ £ 20,000-30,000 € 22,500-33,700

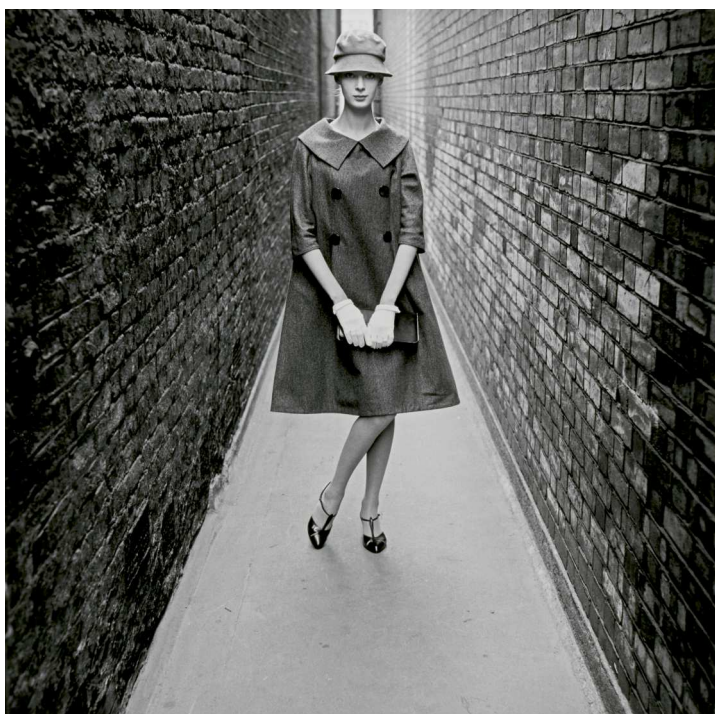
'...an image that is as cool
and morally ambivalent as
one of the Rolling Stones
songs of the time.'

MARK HUDSON

The Telegraph, 10th February 2014



173



174 (one of two)

173

PETER SEDGLEY

b.1930

Rainbow

signed, titled, dated 1980 and inscribed on the reverse
acrylic on Bristol board
54 by 99cm.; 21¼ by 39in.

PROVENANCE

Private Collection, Sweden, where acquired by the present owner

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

⊕ £ 2,000-3,000 € 2,250-3,400

174

NORMAN PARKINSON

1913-1990

Coming and Going, Nena von Schelebrugge, British Vogue, September 1958 (diptych)

Diptych, two silver prints, printed 2016. Signed, titled, dated and numbered 8/21 in black pen by Elizabeth Smith in the Norman Parkinson archive stamp on the verso. (unframed)
Images: 33 by 33cm.; 13 by 13in.
sheets: 50 by 40cm.; 20 by 16in.

LITERATURE

Louise Baring, *Norman Parkinson: A Very British Glamour*, Rizzoli, New York, 2009, pp.68-69.

† ⊕ £ 4,000-6,000 € 4,500-6,800

TERRY O'NEILL

b.1938

Brigitte Bardot, Spain, 1971

Silver print, printed later. Signed and numbered 11/50 in black felt tip pen in the lower margin. With a gallery label bearing information about the work in facsimile affixed to the back of the frame.

Image: 90.5 by 69.3cm.; 35.6 by 27.3in.

Frame: 109 by 82cm.; 42.9 by 32.3in.

PROVENANCE

Chris Beetles Gallery, London
Private Collection, U.K.

EXHIBITED

Terry O'Neill in St. James's. The Art of Photography.
February - March 2006

⊕ £ 7,000-10,000 € 7,900-11,300



RICHARD SMITH

1931-2016

Drawing (purple: with orange)

signed and dated 69

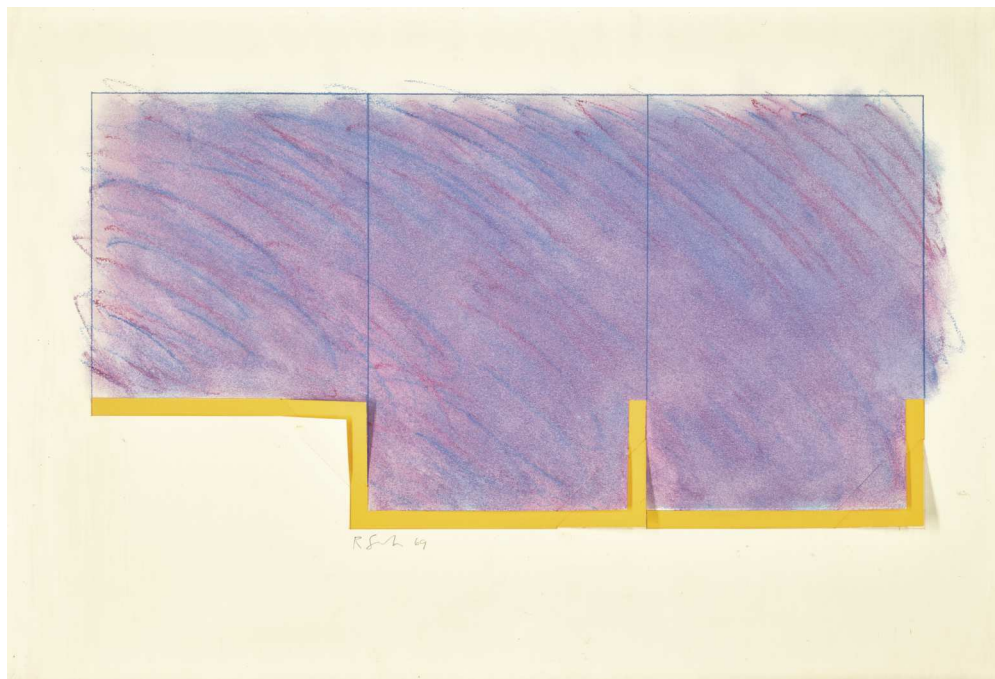
pastel and coloured pencil on coloured cards

37.5 by 56.5cm.; 14¾ by 22¼in.

PROVENANCE

Kasmin, London
Gordon House Estate
Acquired from the above by the present owner, 17th January 2005

⊕ £ 1,500-2,500 € 1,700-2,850





177

177

RICHARD HAMILTON, C.H.

1922-2011

Untitled (various details of the print Lobby) (see L. 142 and p. 266)

Collotype and screenprint in colours, 1985, signed with initials in pencil, from the edition of 200 unique variants, on sturdy wove paper mounted on a wove support (as issued)
sheet: 17.9 by 16.1cm.; 7 by 6³/₈in.
support sheet: 32.5 by 25cm.; 12⁷/₈ by 9⁷/₈in.

⊕ £ 1,500-2,000 € 1,700-2,250

178



178

RICHARD HAMILTON, C.H.

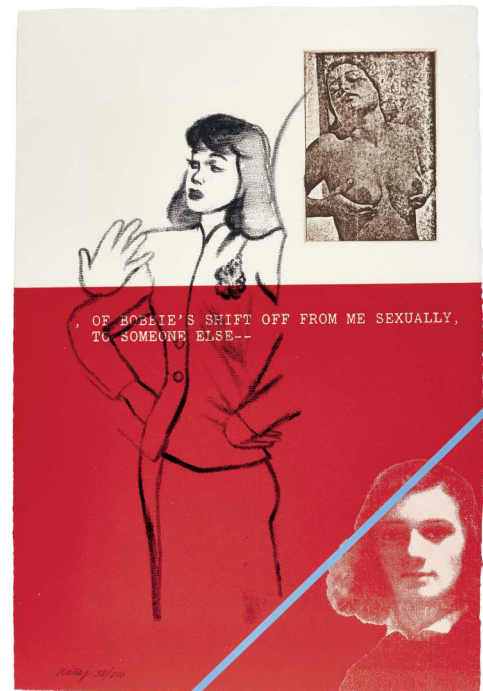
1922-2011

Just what is it that makes today's homes so different? (L. 177)

Laser print in colours, 1993, signed in pencil, numbered 4165/5000, produced for the BBC programme QED, on Mellotex paper
image: 17.6 by 26.7cm.; 6⁷/₈ by 10¹/₂in.
sheet: 21 by 29.7cm.; 8¹/₄ by 11⁵/₈in.

⊕ £ 300-500 € 350-600

179



179 (one of thirteen)

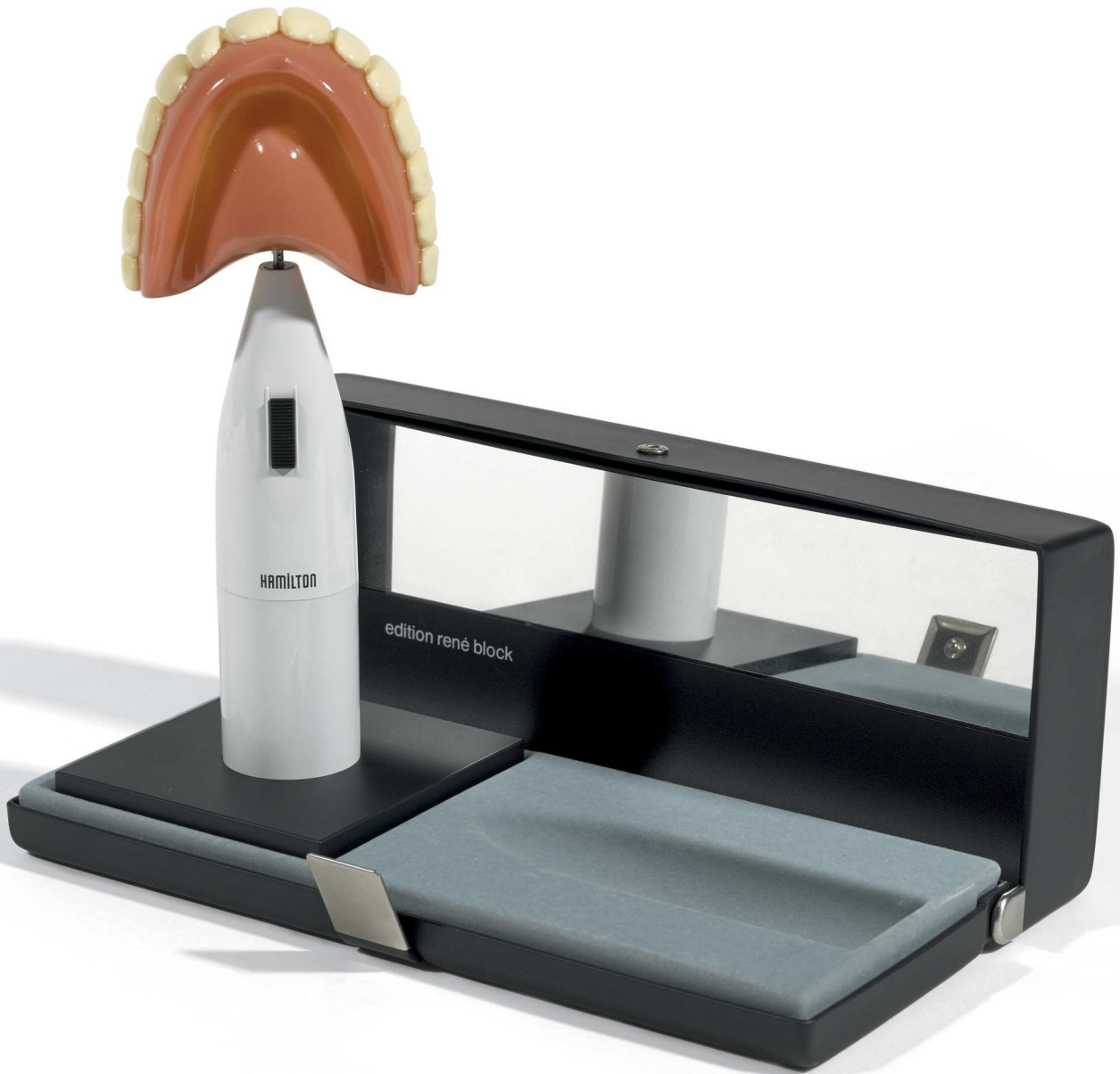
R. B. KITAJ, R.A.

1932-2007

A Day Book by Robert Creeley (Kinsman 51B)

The complete portfolio, comprising 13 prints in colours, including screenprints, etchings and a lithograph, 1972, each signed in pencil or white crayon, numbered 38/200 (total edition was 320), on various papers, canvas and acetate, with the title page, justification and text pages, the justification signed in pink crayon, also signed by Robert Creeley in black ball-point pen, this copy numbered 38/200, loose (as issued), in the red portfolio box
each sheet: approx. 61.5 by 41.7cm.; 24 by 16¹/₂in.
overall: 63.5 by 43.5 by 3cm.; 25 by 17¹/₈ by 1¹/₈in.

£ 800-1,200 € 900-1,350



'For the connoisseurs who have everything... At last, a work of art to match the style of modern living... "The critic laughs" A perfect marriage of form and function ... created for you and yours by Europe's caring craftsmen in an exclusive edition.'

RICHARD HAMILTON

Voice-over for an advertisement featured in "The Shock of the New" on the BBC, quoted in *Richard Hamilton*, Tate, London, 1992

180

RICHARD HAMILTON, C.H.
1922-2011

The critic laughs (L. M6)

The multiple, comprising an electric toothbrush, false teeth, box, instructions for use and guarantee card, 1971-72, scratch-signed on the underside of the false teeth, numbered 51/60 (from the planned edition of 60 plus six Artist's proofs: only 20 multiples were realised) overall: 11 by 27 by 6.3cm.; 4 $\frac{3}{8}$ by 10 $\frac{5}{8}$ by 4 $\frac{1}{4}$ in.

⊕ £ 40,000-60,000 € 44,900-67,500



181

181

RICHARD SMITH

1931-2016

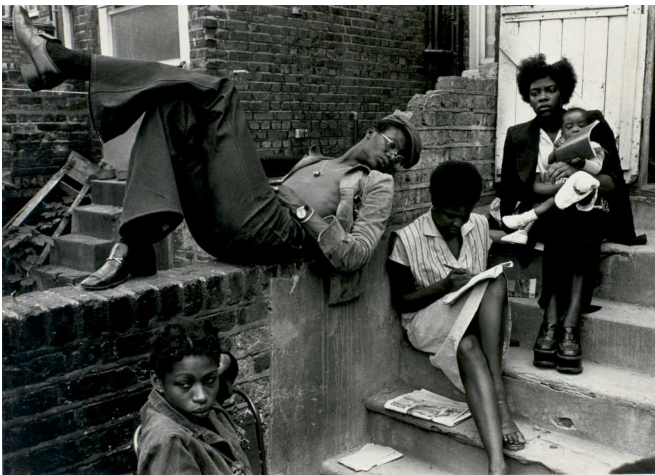
Untitled

signed and dated 57
ink, watercolour and gouache on paper
37.5 by 56cm.; 14¾ by 22in.

PROVENANCE

Gordon House Estate
Acquired from the above by the present owner,
17th January 2005

⊕ £ 1,500-2,500 € 1,700-2,850



182 (one of seven)

182

COLIN JONES

b.1936

The Black House, London, 1973-1976 (7 works)

Seven silver prints. Each with the photographer's
blindstamp in the lower margin, and each signed,
titled, dated and annotated in pencil with the
photographer's copyright stamp on the verso
Each mounted and framed.

images approx. 28 by 39cm.; 11 by 15¼in.
sheets approx. 40.4 by 50.5cm.; 16 by 19¾in.

PROVENANCE

Private Collection, U.K.

⊕ £ 1,500-2,500 € 1,700-2,850



183

183

PETER HOBBS

1930-1994

Object

signed, titled and dated 1958 on the stretcher bar
oil on canvas
46.5 by 43.5cm.; 18¼ by 17in.

PROVENANCE

Gordon House Estate
Acquired from the above by the present owner,
17th January 2005

LITERATURE

David Mellor, *The Sixties Art Scene in London*,
Phaidon Press Ltd, London, 1993, illustrated p.70.

⊕ £ 500-700 € 600-800

184

ROGER MAYNE

1929-2014

Girl, Islington, 1959 and Teenage Couple, Crystal Palace, 1961 (2 works)

Two vintage silver prints. Both signed, titled, dated and annotated in pencil and pen on the verso. Both with the artist's stamp on the verso. Both prints are matted and framed.

Girl, Islington:

image: 23.7 by 17.4cm.; 9.3 by 6.8in.

Teenage Couple, Crystal Palace:

image: 25 by 17.8cm.; 9.8 by 7in.

⊕ £ 2,000-3,000 € 2,250-3,400

185

PROPERTY OF AN IMPORTANT PRIVATE COLLECTION

IVOR DAVIES

b.1935

Omen

signed

oil on board

122 by 91.5cm; 48 by 36in.

Executed in 1958.

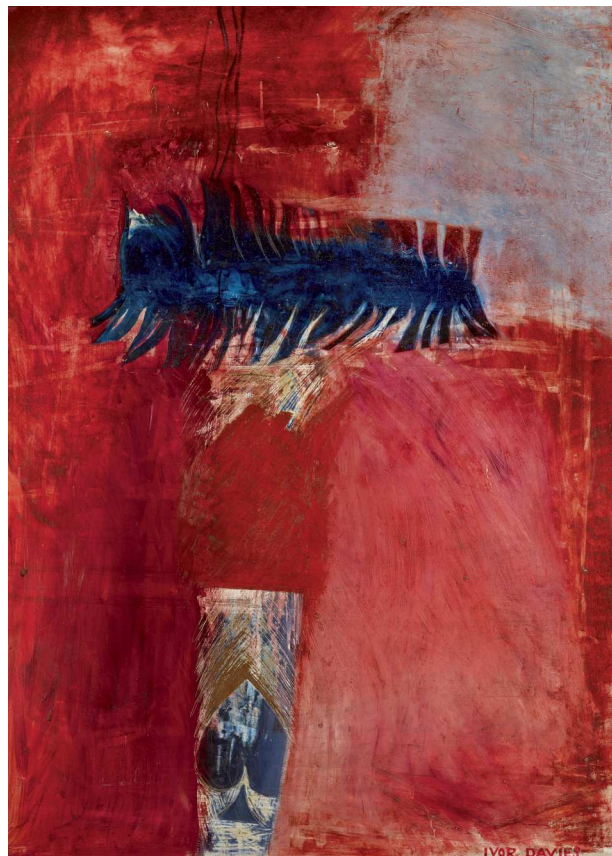
PROVENANCE

Gallery One, London

⊕ £ 800-1,200 € 900-1,350



184 (one of two)



185



186

SIR EDUARDO PAOLOZZI, R.A.

1924-2005

Untitled Collage

signed and dated 1953

collage on paper

19 by 22.5cm.; 7½ by 9in.

PROVENANCE

Gifted by the Artist to the present owner

⊕ £ 3,000-5,000 € 3,400-5,700

RICHARD HAMILTON, C.H.

1922-2011

A dedicated follower of fashion (L. 116)

Photogravure, etching and aquatint, 1980, signed in pencil, numbered 63/100 (total edition includes ten Artist's proofs), on BFK Rives wove paper
 plate: 58.4 by 38.1cm.; 23 by 15in.
 sheet: 75.5 by 56.8cm.; 29¾ by 22¾in.

⊕ £ 2,000-3,000 € 2,250-3,400



187

RICHARD HAMILTON AND MARCEL DUCHAMP

1922-2011 and 1887-1968

Sieves (with Marcel Duchamp) (L. M7)

Screenprint in colours and dust between two glass plates on an aluminium plinth, 1971, signed in white ink, also signed by Marcel Duchamp, numbered *Artist's proof 4/10* (an Artist's proof aside from the edition of 50)
overall: 50.8 by 63.5 by 20.3cm.; 20 by 25 by 8in.

⊕ £ 15,000-20,000 € 16,900-22,500

'I do whatever I feel like.
People don't seem to
understand that an artist
is free to do whatever he
wants, and I've always
relished that possibility.'

RICHARD HAMILTON, 2010



189

JOHN ERSKINE MILNE

1931-1978

Intaglio

signed with initials, dated 1969 and numbered 1/9
bronze

height (excluding base): 12cm.; 4¾in.

Conceived in 1969, the present work is number 1
from the edition of 9.

PROVENANCE

Acquired by the present owner in the 1990s

EXHIBITED

London, Marjorie Parr Gallery, *John Milne*, 2nd -
25th October 1969, cat. no.29 (another cast).

LITERATURE

Peter Davies, *The Sculpture of John Milne*, exh.
cat., Belgrave Gallery, London, 2000, cat. no.86,
illustrated p.77 (another cast).

⊕ £ 1,500-2,500 € 1,700-2,850



189



190

190

HAMISH FULTON

b.1946

Small Birds: A Ten Day Circular Walk From Furkapass, Switzerland, Summer, 1986

Three silver prints, dry-mounted to card.
With printed caption on recto.

Each image: 16 by 20cm.; 6.3 by 7.8in.;

mount: 67.5 by 105.5cm.; 26.5 by 41.5in.

PROVENANCE

S65 Gallery, Aalst

Sale, Sotheby's Olympia, 19th June 2006, lot 650,
where acquired by the present owner

⊕ £ 1,500-2,500 € 1,700-2,850



191

191

ABDO NAGI

1941-2001

Large Charger

impressed with Artist's seal

stoneware with an all-over bronzed and brown glaze
diameter: 43cm.; 17in.

PROVENANCE

The Bircham Gallery, Norfolk, where acquired by
Tim Ellis, 4th November 1995

His sale, Sotheby's London, 19th November 2014, lot
69 (part lot) where acquired by the present owner

⊕ £ 250-350 € 300-400

PAUL FEILER

1918-2013

Jan Icon XLVIII

signed, titled and inscribed on the reverse
acrylic and oil on Artist's prepared canvas board
46 by 46cm.; 18 by 18in.

PROVENANCE

Redfern Gallery, London, where acquired by the
present owner *circa* 2013

⊕ £ 6,000-8,000 € 6,800-9,000



192

DAVID HOCKNEY, R.A.

b.1937

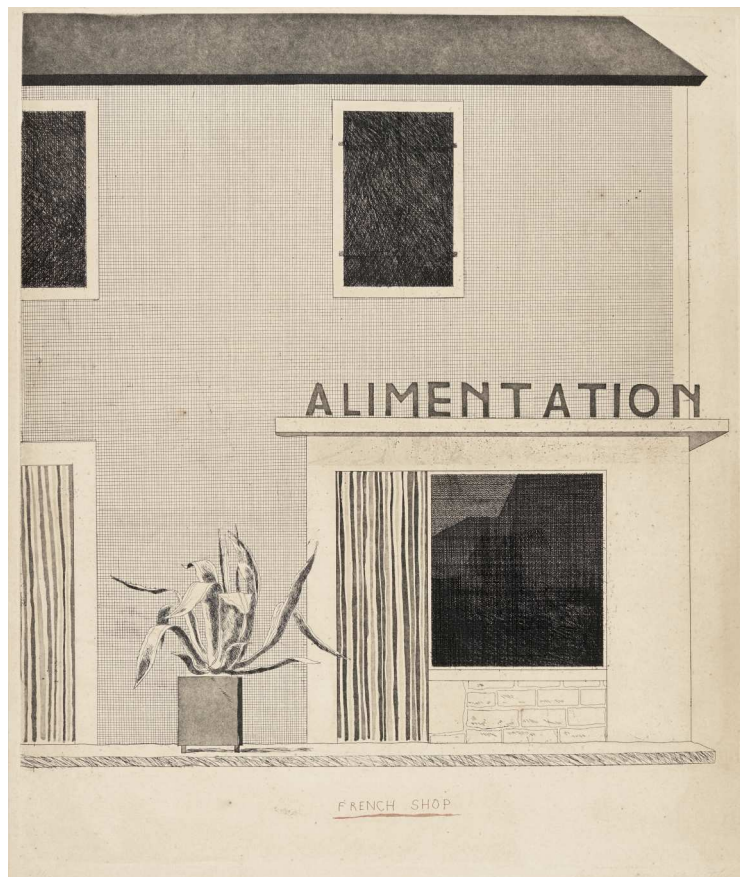
French Shop (S.A.C. 122; MCA Tokyo 112)

Etching with aquatint printed in black and red,
1971, signed in pencil, dated, numbered 346/500
(total edition includes 60 Artist's proofs), on
wove paper

plate: 53.5 by 45cm.; 21 by 17³/₄in.

sheet: 62.5 by 53.5cm.; 24⁵/₈ by 21¹/₄in.

⊕ £ 2,000-3,000 € 2,250-3,400



193



194

194

JULIAN OPIE

b.1958

voices footsteps telephone (C. 21)

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

Ω ⊕ £ 2,000-3,000 € 2,250-3,400

195

LISA MILROY

b.1959

Pulleys, Handles, Castors, Locks and Hinges

signed with initials and dated 88 on the canvas overlap oil on canvas 203.5 by 283.5cm.; 80 by 111¹/₂in.

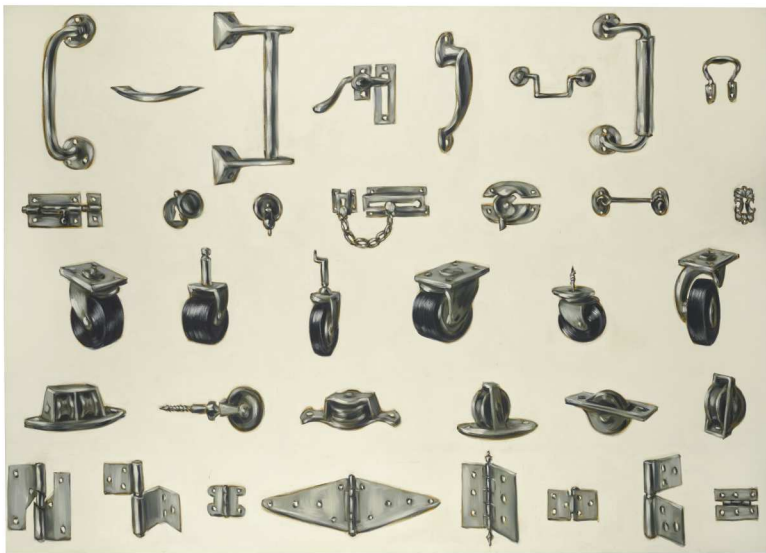
PROVENANCE

Nicola Jacobs Gallery, London
Sale, Christie's South Kensington, 13th December 2007, lot 214, where acquired by the present owner

LITERATURE

Alistair Hicks, *New British Art in the Saatchi Collection*, London, Thames & Hudson Ltd, 1989, cat. no.75, illustrated p.79.

⊕ W £ 3,000-5,000 € 3,400-5,700



195

196

JULIAN OPIE

b.1958

distant music water traffic (C. 14)

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

Ω ⊕ £ 2,000-3,000 € 2,250-3,400



196

RANKIN

b.1966

Suspended Kate in Colour, 1999

Chromogenic print, flush-mounted to card.
Signed and numbered 5/5 on the Artist's label
affixed to the the back of the frame. With a gallery
label bearing information about the work in
facsimile affixed to the back of the frame.
Image: 145 by 104cm.; 57 by 41in.;
frame: 162.5 by 132cm.; 64 by 52in.

PROVENANCE

A. Galerie, Paris
Private Collection, Spain

⊕ W £ 15,000-20,000 € 16,900-22,500



NORMAN FOSTER

b.1935

'Nomos' Table

designed 1986
manufactured by Tecno, Mariano Comense, Italy
chromium plated steel, glass
Impressed with the producer's logo and *TECNO*
73.5 by 200 by 100cm.; 29 by 78¾ by 39½in.

⊕ W £ 1,000-1,500 € 1,150-1,700



199

MARC QUINN

b.1964

Winter World

Bronze cast orchid painted white, 2011, incised with the Artist's initials, dated, numbered 23/45 on the underside of the base overall: 42 by 10 by 10cm.; 17 by 4 by 4in.

⊕ £ 2,000-3,000 € 2,250-3,400

200

GRAYSON PERRY

b.1960

Untitled (Mother and Child)

glazed earthenware
24 by 17cm.; 9½ by 6¾in.
Executed *circa* 1992.

PROVENANCE

Private Collection, London
Sale, Phillips London, 9th June 2016, lot 168, where acquired by the present owner

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

⊕ £ 2,000-3,000 € 2,250-3,400

201

SEAN SCULLY

b.1945

Untitled

signed and dated 72
pencil, watercolour and acrylic on paper
50 by 72cm.; 19¾ by 28¼in.

PROVENANCE

Rowan Gallery, London, where acquired by the previous owner
Their sale, Sotheby's London, 14th November 2012, lot 227, where acquired by the present owner

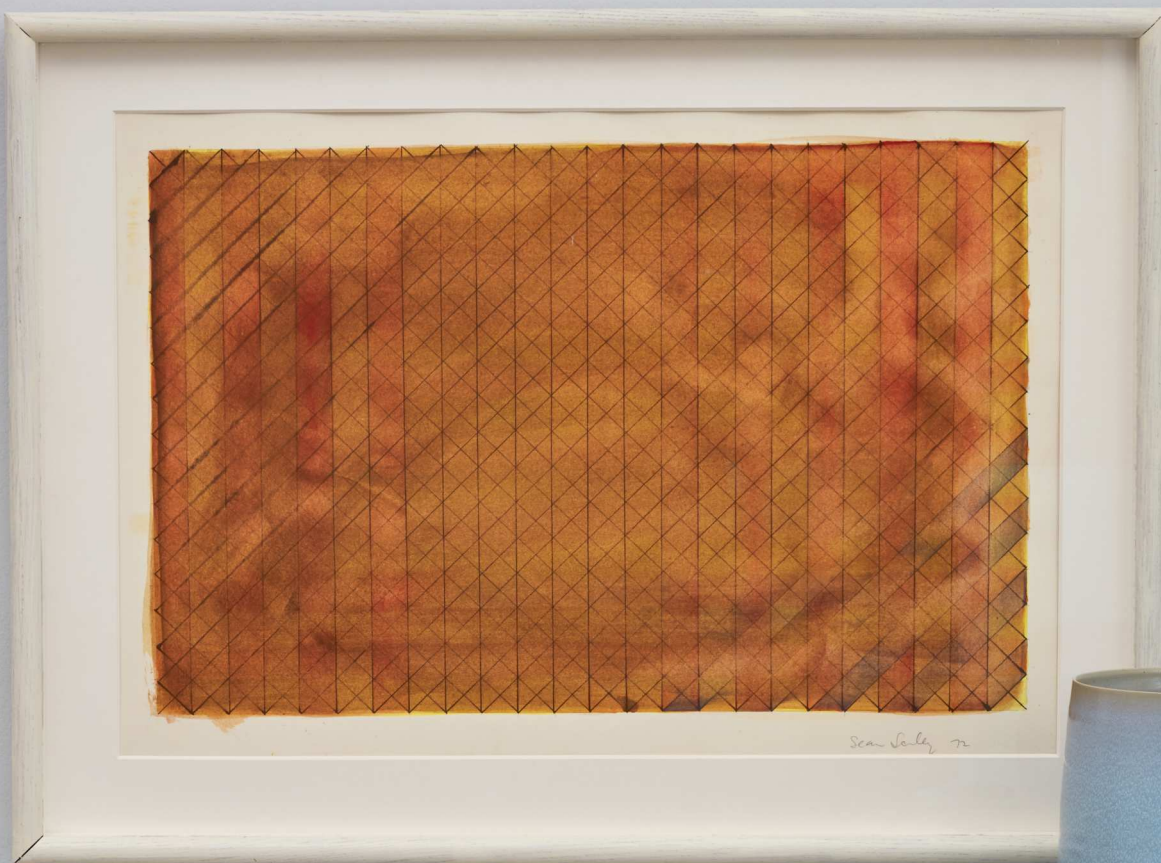
⊕ £ 7,000-10,000 € 7,900-11,300



199



200



201



202

EDMUND DE WAAL

b.1964

Two Jugs

each impressed with Artist's seal
porcelain with an all-over celadon glaze; one with blue banding
to the rim

(2)
height: each 15cm.; 6in.
Executed *circa* the mid-1990s.

PROVENANCE

Private Collection, London

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

⊕ £ 1,200-1,800 € 1,350-2,050

203

RUPERT SPIRA

b.1960

Large Jar

impressed with Artist's seal
stoneware with an all-over Chun glaze
height: 29.5cm.; 11¾in.

PROVENANCE

Private Collection, U.K.

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

⊕ £ 1,000-2,000 € 1,150-2,250



204



205 (one of eight)

204

HUGHIE O'DONOGHUE

b.1953

Cherbourg (Study) no. II

titled, signed and dated 2000 on the reverse
oil on canvas incorporating transparent photographic component
85 by 128cm.; 33½ by 50¼in.

PROVENANCE

James Hyman Gallery, London, where acquired by the present owner in 2009

EXHIBITED

Leeds, Leeds City Art Gallery, *Hughie O'Donoghue – The Journey*, September - November 2009, illustrated p.47.

⊕ £ 7,000-10,000 € 7,900-11,300

205

CHRISTOPHER LE BRUN, P.R.A.

b.1951

Wagner

The complete portfolio, comprising eight etchings with aquatint, 1994, each signed in pencil, numbered 2/50 (total edition includes four Artist's proofs), on Somerset wove paper, with the title page and justification, this copy numbered 2/50, six framed and two loose in the original green cloth-covered portfolio box
each sheet: approx. 71 by 71.5cm.; 28 by 28½in.
overall: 74.7 by 75 by 2cm.; 29½ by 29½ by ¾in.

⊕ £ 1,800-2,200 € 2,050-2,500



206

'Muse to a generation...
she defines a time, a
feeling, that has become
part of history.'

MARC JACOBS ON KATE MOSS
quoted in *The Guardian*, 19th February 2009

MIKE FIGGIS

b.1948

Kate Moss Descending Staircase, 2007

Chromogenic print. Signed and numbered 10/50 in pencil in the lower margin.

image: 52 by 35cm.; 20½ by 13¾in.

sheet: 59.5 by 42cm.; 23½ by 16½in.

PROVENANCE

The Little Black Gallery, London, where acquired by the present owner in 2013

⊕ £ 6,000-8,000 € 6,800-9,000

207

GWYTHER IRWIN

1931-2008

Wave Rave No. II

signed, titled, dated 1965 and inscribed on the reverse
painted wooden relief
96 by 126.5cm.; 37¾ by 49¾in.

PROVENANCE

James Huntington-Whiteley Fine Art, where
acquired by the present owner, 4th October 2007

EXHIBITED

Bradford, City of Bradford Art Gallery, *Spring
Exhibition*, 1967, cat. no.39;
London, Gimpel Fils, *Gwyther Irwin: Work in
Progress 1957 - 1967*, 1967, cat. no.10, illustrated.

⊕ £ 5,000-7,000 € 5,700-7,900

207



208

208

ASSA ASHUACH

b.1969

Prototype 'Half' Table, from the 'Broken Tables' Series

2007

fibreglass with gel finish
77 by 165 by 140cm.; 30¾ by 65 by 55½in.

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

London, Rabih Hage, *Transforms*, 21st September
- 18th October 2007.

⊕ W £ 2,000-3,000 € 2,250-3,400



209 (one of eight)

209

MARC QUINN

b.1964

Winter Garden

The complete set, comprising eight pigment prints in colours, 2004, each signed in pencil, dated and numbered 11/59 verso (total edition includes ten Artist's proofs), on sturdy wove paper each sheet: approx. 82.2 by 123cm.; 32³/₈ by 48³/₈in.

⊕ £ 8,000-12,000 € 9,000-13,500

210

MILES ALDRIDGE

b.1964

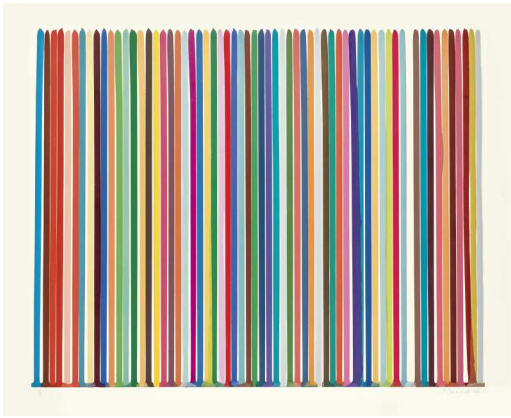
New Utopias #1

Screenprint in colours, 2018, signed in pencil verso, numbered AP 3/3 (an Artist's proof aside from the edition of 15), on Somerset wove paper sheet: 98 by 111cm.; 38⁵/₈ by 43⁵/₈in.

† £ 4,000-6,000 € 4,500-6,800



210



211

211

IAN DAVENPORT

b.1966

Etched Lines: Bright White - Colour Variation 6

Etching in a unique combination of colours, 2008, signed in pencil, dated, numbered 1/1 (there was also an edition of 25), on wove paper plate: 94.3 by 120cm.; 37 by 47in. sheet: 114 by 137.5cm.; 45 by 45in.

⊕ £ 2,000-3,000 € 2,250-3,400



212

212

CRAIGIE AITCHISON, R.A.

1926-2009

Dusty in a Green Coat

Screenprint in colours, 2002, signed in pencil, dated, numbered *P.P. II/V verso* (a printer's proof aside from the edition of 75), on wove paper sheet: 35.5 by 25.5 cm.; 12 by 10in.

⊕ £ 1,500-2,500 € 1,700-2,850

213

HOWARD HODGKIN

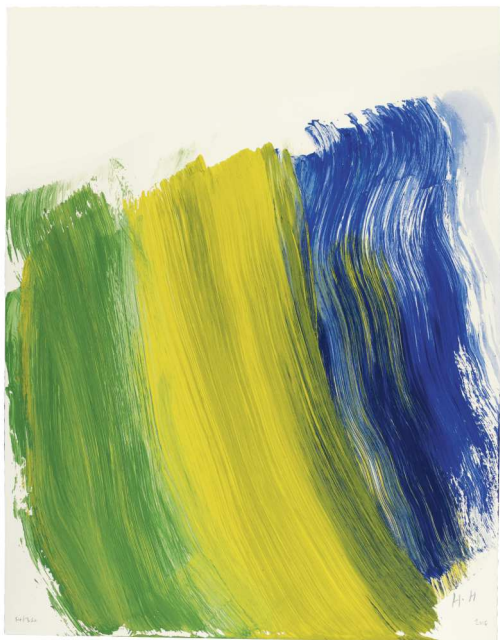
1932-2017

Road to Rio (not in Heenk)

Screenprint in colours, 2016, signed with initials in pencil, dated, numbered 54/350, dated, on Somerset satin wove paper sheet: 76 by 59.5cm.; 29⁷/₈ by 23³/₈in.

Created for Team GB to mark the 2016 Olympic Games in Rio de Janeiro, Brazil, and based on an original artwork.

⊕ £ 2,500-3,000 € 2,850-3,400



213

GILLIAN AYRES, R.A.

1930-2018

Offshore

signed, titled and dated 2004 on the reverse
oil on canvas
92 by 92cm.; 36¼ by 36¼in.

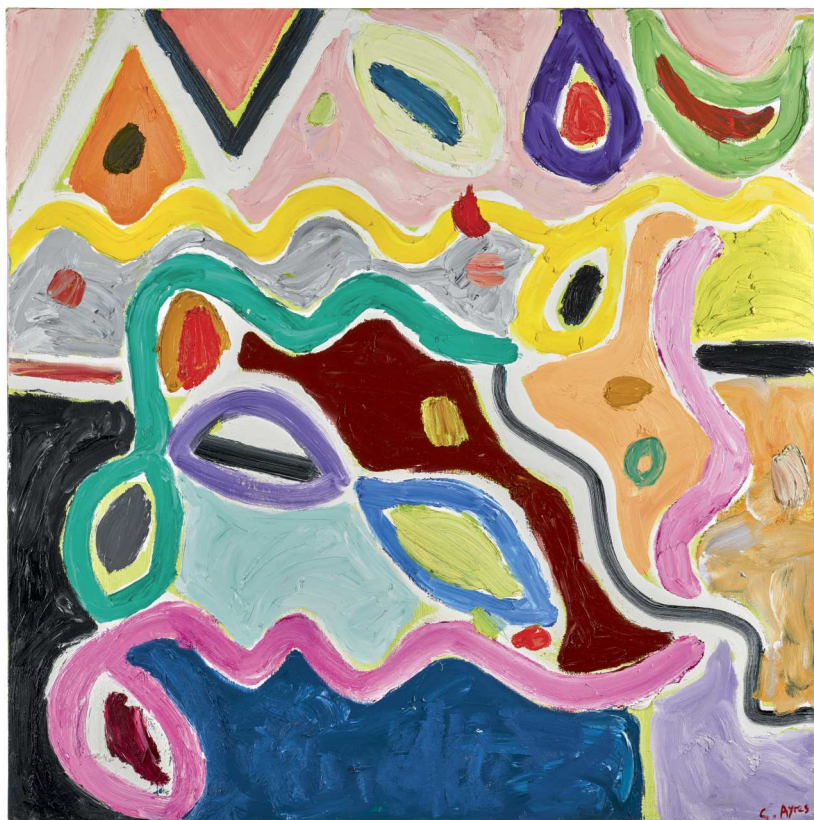
PROVENANCE

Hillsboro Fine Art, Dublin, where acquired by the present owner in 2007

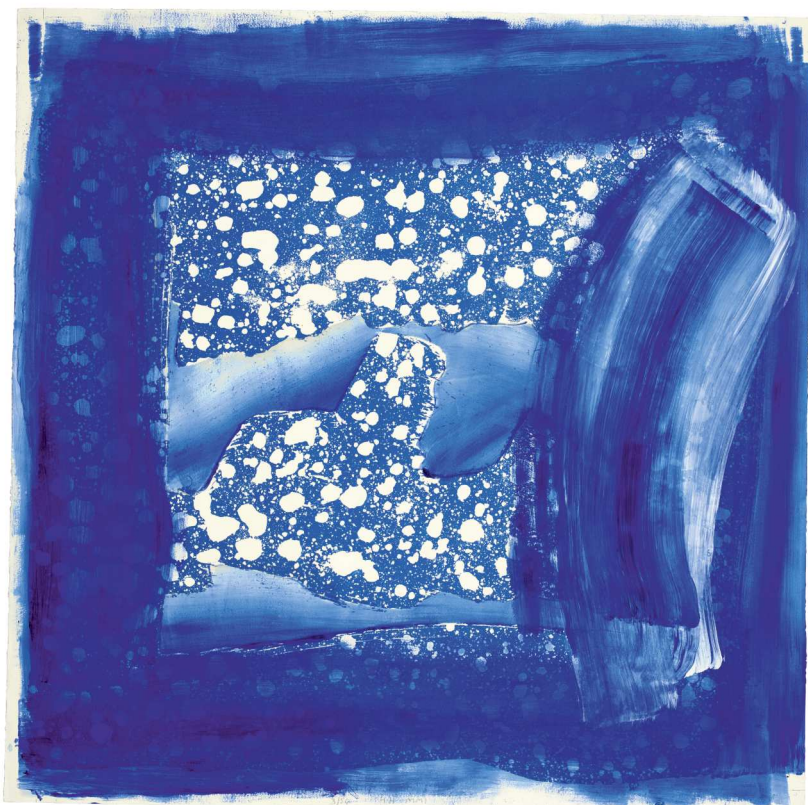
EXHIBITED

Dublin, Hillsboro Fine Art, *Christmas Exhibition*,
6th - 22nd December 2007, unnumbered
exhibition.

⊕ £ 8,000-12,000 € 9,000-13,500



214



215

HOWARD HODGKIN

1932-2017

Frost (H. 103)

Etching with aquatint printed in colours, with
hand-colouring by Jack Shirreff, 2000-02, signed
with initials in pencil, dated, numbered 3/50
(total edition includes 15 Artist's proofs), on
Arches wove paper (unframed)
sheet: 115.5 by 116cm.; 45½ by 45½in.

⊕ £ 7,000-9,000 € 7,900-10,100

END OF SALE

Sotheby's EST. 1744



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Estimate £2,000–3,000

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Estimate £350,000–450,000



Modern & Post-War British Art

AUCTIONS LONDON 20 & 21 NOVEMBER

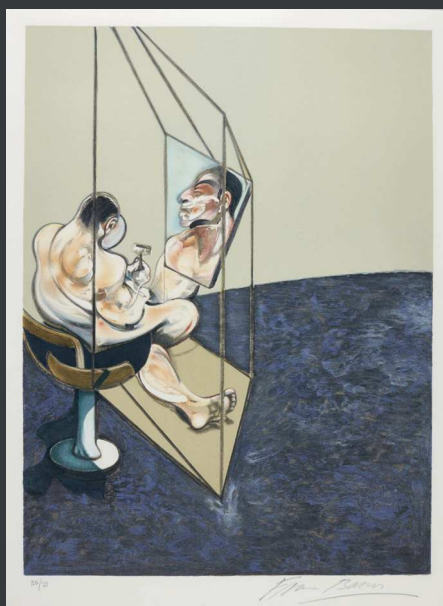
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Three Studies of the Male Back (S. 21), 1987
Estimate £25,000–35,000



Prints & Multiples

AUCTION LONDON 26 SEPTEMBER

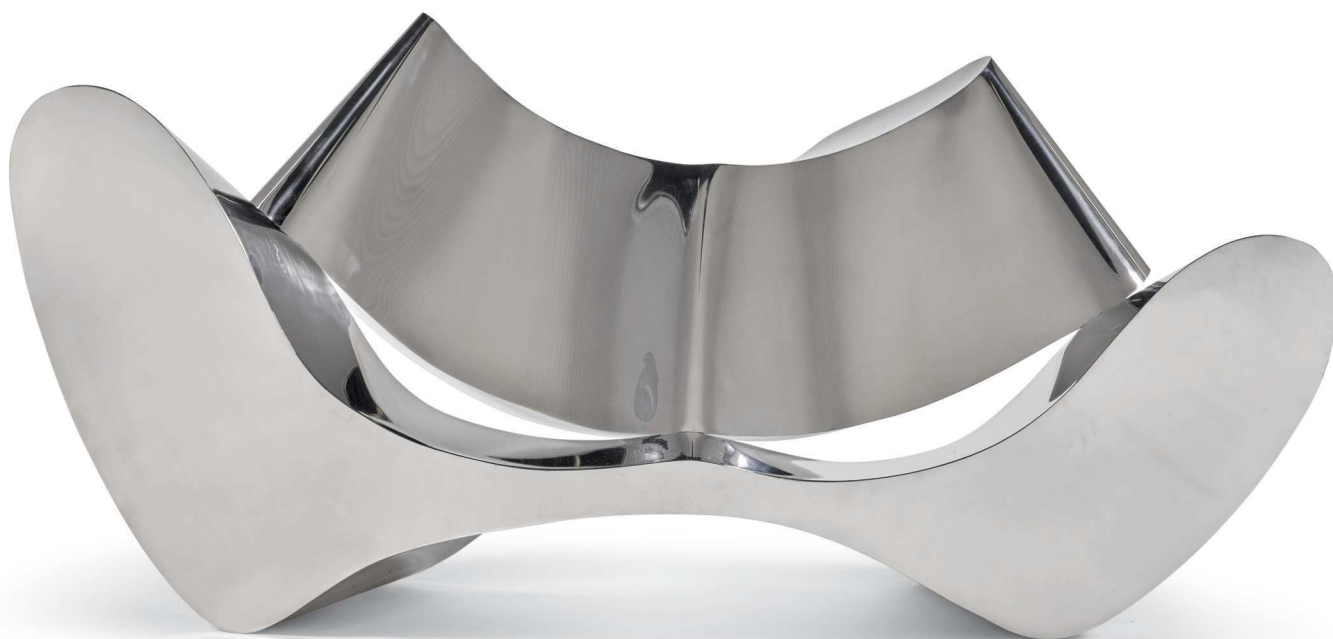
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RON ARAD
'D-Sofa', 1994
Estimate £50,000-70,000



Design

AUCTION LONDON 16 OCTOBER

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Sotheby's

ABSENTEE/TELEPHONE BIDDING FORM

Sale Number L18145 | **Sale Title** MADE IN BRITAIN | **Sale Date** 18 SEPTEMBER 2018

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

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

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

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

Telephone number during the sale (telephone bids only) _____

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

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

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

NAME AND ADDRESS _____

POSTAL CODE _____ COUNTRY _____

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

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

SIGNATURE _____

PRINT NAME _____ DATE _____

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

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

General

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

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

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

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

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

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

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

Completing This Form

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

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

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

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

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

New Clients

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

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

Conditions of Absentee & Telephone Bidding

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

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

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

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

Payment

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

Data Protection

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

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

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult www.sothebys.com 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 £200,000; 20% on any amount in excess of £200,000 up to and including £3,000,000; and 12.9% on any remaining amount in excess of £3,000,000. 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. 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, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding

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

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

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

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

3. AFTER THE AUCTION

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

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds

sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

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

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

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

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

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

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

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

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss

or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

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

For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

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

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

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

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

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

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £41,018. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds

Archaeological objects
EU LICENCE THRESHOLD: ZERO
Elements of artistic, historical or religious monuments
EU LICENCE THRESHOLD: ZERO
Manuscripts, documents and archives (excluding printed matter)
EU LICENCE THRESHOLD: ZERO

Architectural, scientific and engineering drawings produced by hand
EU LICENCE THRESHOLD: £12,305
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £12,305
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £41,018
Paintings in oil or tempera
EU LICENCE THRESHOLD: £123,055
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £24,611
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £12,305

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs
UK LICENCE THRESHOLD: £10,000
Textiles (excluding carpets and tapestries)
UK LICENCE THRESHOLD: £12,000
British Historical Portraits
UK LICENCE THRESHOLD: £10,000

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

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

EXPLANATION OF SYMBOLS

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

◊ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party.

Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

▲ Property in which Sotheby's has an Ownership Interest

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

Ⓢ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. 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 re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

2. PROPERTY WITH A † SYMBOL

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

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

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

3. PROPERTY WITH A α SYMBOL

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

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

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

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

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

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

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot

be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

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

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

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

5. EXPORTS FROM THE EUROPEAN UNION

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

Property with no VAT symbol (see paragraph 1)

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

Property with a † symbol

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

Property with a ‡ or a Ω symbol

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

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

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

Proof of export required

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

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

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

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

Claim forms are available from:

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

7. SALES AND USE TAXES

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

Sotheby's is registered to collect sales tax in the states of New York

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

CONDITIONS OF BUSINESS FOR BUYERS

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

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

1. INTRODUCTION

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

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and
- (v) in respect of online bidding via the internet, the BidNOW Conditions on the Sotheby's website,

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

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

2. COMMON TERMS

In these Conditions of Business:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(c) Bidders acknowledge that many lots are of an age and type which means that

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

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

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

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

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

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

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

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
- (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BidNOW") are made subject to the BidNOW Conditions available on the Sotheby's website or upon request. The BidNOW Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids

on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior

agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

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

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

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

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless

collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using

technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for the purposes listed above.

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

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.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING VIA BIDNOW

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Online Terms are in addition to and subject to the same law and our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via any Online Platform is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDnow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all sale

room notices and announcements. All sale room notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay, and the "Account Activity" section of the "My Invaluable" page is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Business and Terms of Guarantee, Sotheby's Conditions of Business and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

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SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you

are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

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

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.

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Opening hours:

Monday to Friday 9.00am to 5.00pm

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London, W1A 2AA

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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.

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Sotheby's Greenford Park,

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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.

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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.

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

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4/08 NBS_GUARANTEE_MAIN

IMPORTANT NOTICES

ESTIMATES IN EUROS

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

£1 = €1.1214

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

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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_€

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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