



MODERN BRITISH & IRISH ART

DAY SALE

King Street 21 June 2016

CHRISTIE'S







MODERN BRITISH & IRISH ART

TUESDAY 21 JUNE 2016

AUCTION

Tuesday 21 June 2016
at 11.00 am Lots 101-220
8 King Street, St. James's
London SW1Y 6QT

VIEWING

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103 Bond Street
London W1S 1ST

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Dr Herbert Kayden & Dr
Gabrielle Reem
The late Roger Lloyd Pack
The late Sir Phillip and Lady
Powell
Guy and Marie-Helene Weill

Thursday	9 June	9.00am - 4.30pm
Friday	10 June	9.00am - 4.30pm
Saturday	11 June	12 noon - 5.00pm
Sunday	12 June	12 noon - 5.00pm
Monday	13 June	9.00am - 4.30pm
Tuesday	14 June	9.00am - 4.30pm
Wednesday	15 June	9.00am - 4.30pm
Thursday	16 June	9.00am - 4.30pm
Friday	17 June	9.00am - 4.30pm
Saturday	18 June	12 noon - 5.00pm
Sunday	19 June	1.00pm - 5.00pm
Monday	20 June	9.00am - 3.00pm

AUCTIONEERS

William Porter and Nicholas Orchard

AUCTION CODE AND NUMBER

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[25]

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12/05/16

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PROPERTY OF A LADY OF TITLE

λ101

WILLIAM TURNBULL (1922-2012)

Venus

signed with monogram, dated and numbered '80/1/9' (on the reverse)

bronze with a brown patina

13¼ in. (34 cm.) high, excluding stone base

£20,000-30,000

\$29,000-43,000

€26,000-38,000

PROVENANCE:

with Waddington Galleries, London, where purchased by the present owner,
December 1999.

EXHIBITED:

London, Waddington Galleries, *William Turnbull: Sculpture 1979-1980*, March 1981, no. 13, another cast exhibited.

Luxembourg, Galerie Kutter, *William Turnbull: 12 Works, 1979-1983*, October - November 1983.

Singapore, National Museum Art Gallery, *William Turnbull: an Exhibition of Recent Sculptures and Original Prints*, September - October 1984.

LITERATURE:

A.A. Davidson, *The Sculpture of William Turnbull*, Much Hadham, 2005, p. 152, no. 199, another cast illustrated.





λ*102

BRIDGET RILEY, C.H. (B. 1931)

Green, Red, Blue, Yellow and Black. 1st Group. Study A

signed and dated 'Bridget Riley '82' (lower right) and inscribed 'Green, Red, Blue Yellow and Black./1st group. Study A.' (lower left)

gouache

15 x 13¼ in. (38.2 x 33.5 cm.)

£12,000-18,000

\$18,000-26,000

€16,000-23,000

PROVENANCE:

with Juda Rowan Gallery, London.

Anonymous sale; Christie's, London, 25 October 1995, lot 85.

with Galerie Schlégl, Zurich, where purchased by the present owner, February 1996.



λ103

ROBYN DENNY (1930-2014)

S5

signed, inscribed and dated 'ROBYN DENNY/S.5.1960' (on the stretcher),
signed again and dated again 'Denny '60' (on the reverse)
oil on canvas
40 x 40 in. (102 x 102 cm.)

£15,000-25,000

\$22,000-36,000
€19,000-32,000

PROVENANCE:

The artist's studio.
with Richard Saltoun, London, where purchased by the present owner.

EXHIBITED:

Verona, Studio la Città, *Robyn Denny*, November - December 1973, exhibition
not numbered.

LITERATURE:

Exhibition catalogue, *Robyn Denny*, Verona, Studio la Città, 1973, exhibition
not numbered.



λ104

VICTOR PASMORE, R.A. (1908-1998)

Abstract in White, Black and Maroon: Peterlee

signed, inscribed and dated 'Peterlee/Victor Pasmore./1959' (on the reverse)
oil on panel and Perspex, projective relief
22 x 22 x 10½ in. (46 x 46 x 26.6 cm.)

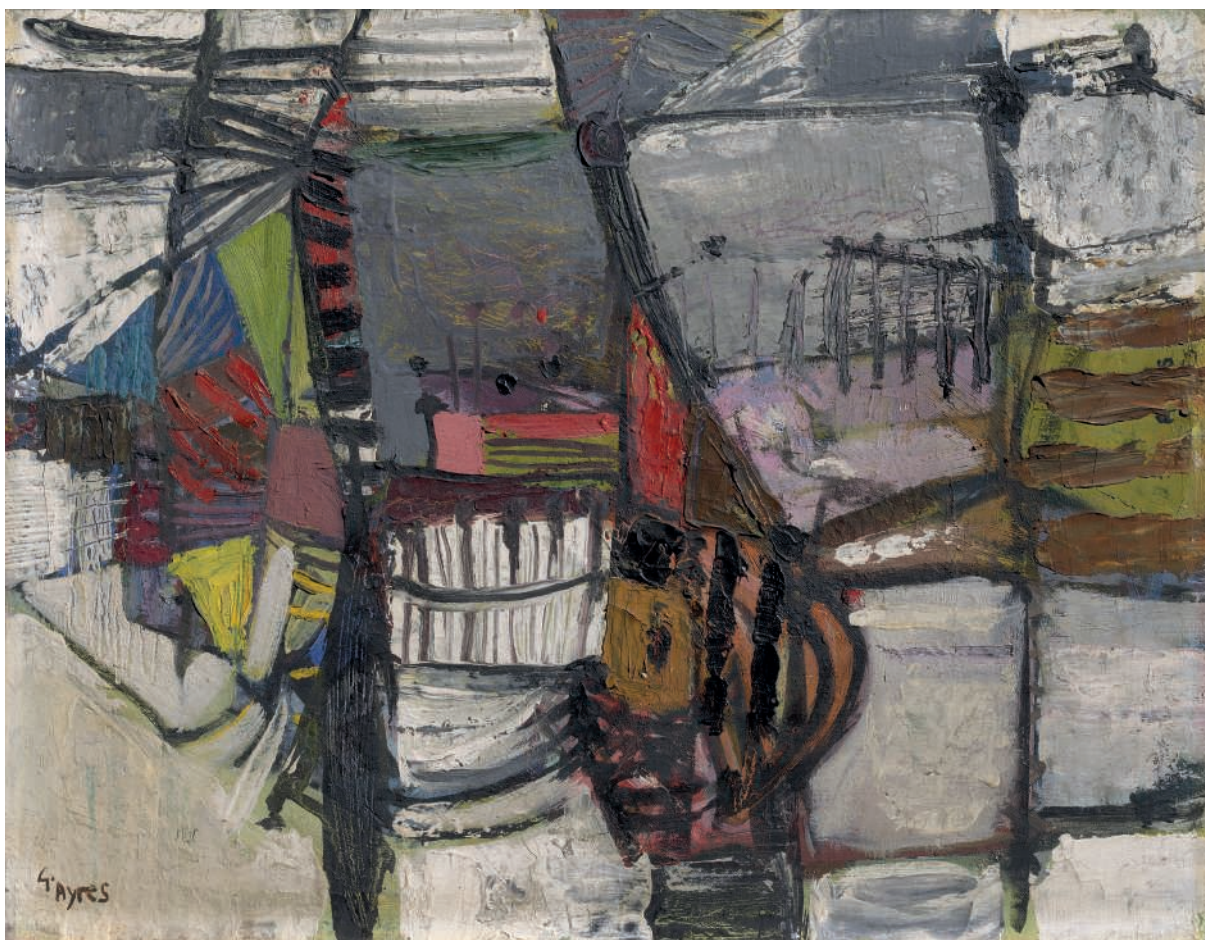
£20,000-30,000

\$29,000-43,000
€26,000-38,000

PROVENANCE:

A gift from the artist to Vivian Williams, and by descent.

Vivian Williams was General Manager of the Peterlee and Newton Aycliffe Development Corporation. Following the resignation of Berthold Lubetkin, the project's original architect, Williams appointed his friend Pasmore, in 1955, to serve as a representative of the visual arts to improve the continuing design of the town. Pasmore was closely involved with the layout of the south-west side of the town, its focal point being a lake crowned by the 'Pasmore Pavilion', which he designed in 1963.



λ105

GILLIAN AYRES, R.A. (B. 1930)

Untitled

signed 'G. AYRES' (lower left)

oil on canvas

14 x 18 in. (35.6 x 45.7 cm.)

Painted *circa* 1953.

£10,000-15,000

\$15,000-22,000

€13,000-19,000

PROPERTY FROM A PRIVATE MASSACHUSETTS COLLECTOR

λ*106

JOHN HOYLAND, R.A. (1934-2011)

Orlo 14.4.76

signed and dated 'John Hoyland 14.4.76' (on the canvas overlap)

and dated again '14.4.76' (on the reverse)

oil and sand on canvas

90 x 59 in. (228.6 x 149.9 cm.)

£50,000-80,000

\$73,000-120,000

€64,000-100,000

PROVENANCE:

Purchased directly from the artist by Wayne Anderson.

His estate, where purchased by the present owner.

'Paintings are there to be experienced, they are events. They are also to be meditated on and to be enjoyed by the senses; to be felt through the eye'

(J. Hoyland, exhibition catalogue, *John Hoyland: Paintings 1967-79*, London, Serpentine Gallery, 1979, p. 35)



λ107

WILLIAM TURNBULL (1922-2012)

Playground (Game)

signed with monogram, numbered and dated '4/4 49' (on the edge)

bronze with a black patina

26¾ in. (68 cm.) wide

Cast in an edition of 4 + 1.

£30,000-50,000

\$44,000-72,000

€38,000-63,000

PROVENANCE:

The artist.

with Waddington Custot Galleries, London.

EXHIBITED:

London, Tate Gallery, *William Turnbull Sculpture and Painting*, August - October 1973, no. 6.

Leeds, Henry Moore Institute, *Play/Ground: William Turnbull and the Horizontal Relief*, November 2004 - February 2005.

Wakefield, Yorkshire Sculpture Park, West Bretton, *William Turnbull:*

Retrospective 1946-2003, May - October 2005, AC exhibited.

London, Waddington Galleries, *William Turnbull: Beyond Time*, June - July 2010, no. 5, 2/4 exhibited.

LITERATURE:

T. Crosby, *Uppercase 4*, London, another cast illustrated.

L. Alloway, 'Sculpture as Walls and Playgrounds', *Architectural Design* 27, January 1957, p. 26, illustrated.

M. Harrison, 'William Turnbull: In Space', *Transition: The London Art Scene in the Fifties*, London, 2002, pp. 111-112.

Exhibition catalogue, *William Turnbull*, London, Waddington Galleries, London, 2004, pp. 6-7, illustrated.

A.A. Davidson, *The Sculpture of William Turnbull*, Much Hadham, 2005, p. 82, no. 16, another cast illustrated.

Exhibition catalogue, *William Turnbull at Chatsworth*, Derbyshire, Chatsworth House Trust, 2013, pp. 24-25, fig. 9, illustrated.

Another cast of this sculpture is in the collection of Leeds Museums and Galleries, Leeds.





λ108

RICHARD HAMILTON (1922-2011)

A page from the diary of a fly

oil on canvas

15 x 11¼ in. (38 x 28 cm.)

Painted in the early 1950s.

£30,000-40,000

\$44,000-58,000
€38,000-51,000

PROVENANCE:

A gift from the artist to Benn and Constance Levy in the 1950s, and by whom gifted to the present owner *circa* 1972.

The title of the present work is inspired by Béla Bartók's *From the Diary of a Fly, for piano* (Mikrokosmos Vol. 6/142), a piece which attempts to depict the actions of a fly caught in a cobweb, from the perspective of the fly.

SIR EDUARDO PAOLOZZI, R.A. (1924-2005)

Niigata-Turkoma

signed and dated 'E. PAOLOZZI/1976' (on the right hand panel)

plaster relief, in three parts

48 x 120 x 3½ in. (122 x 304.5 x 9 cm.) overall

£30,000-50,000

\$44,000-72,000

€38,000-63,000

PROVENANCE:

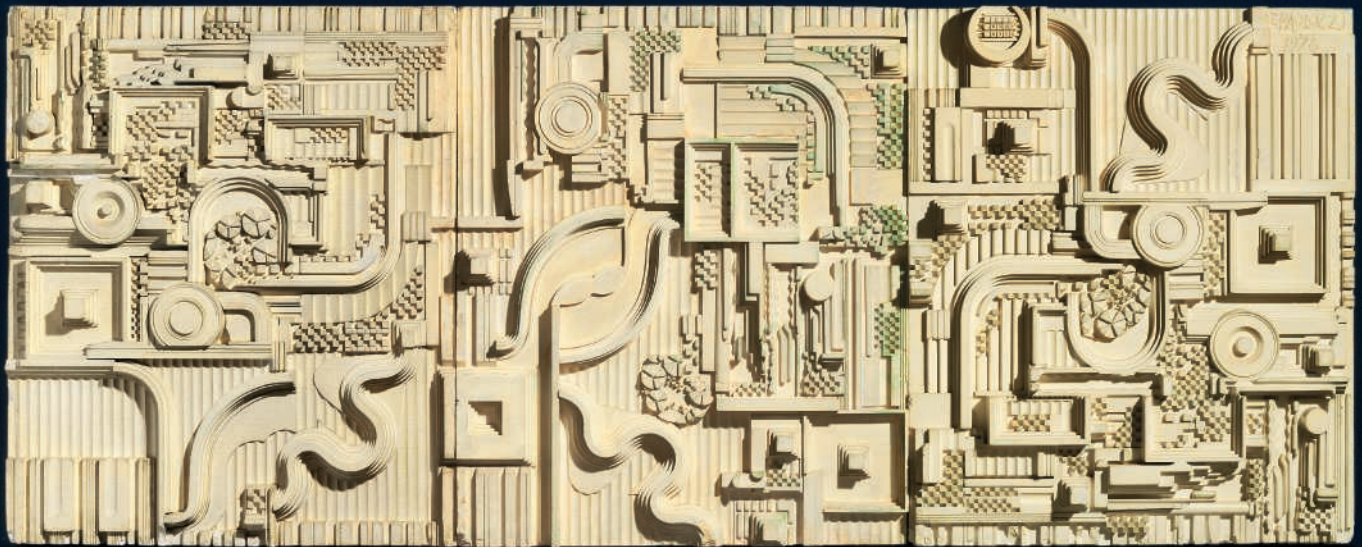
Acquired directly from the artist by the present owner's father.

In 1975 Henry Wiggin Co. Ltd. (now Special Metals Wiggin Ltd.), manufacturers of special metals, commissioned Paolozzi to make a resin relief as the main feature of their VIP dining and conference room at their Holmer Road headquarters in Hereford. The ideas behind the relief grew out of Paolozzi's visits to Hereford to see nickel alloys being made. The title, *Niigata-Turkoma*, is a reference to the Turkish immigrant community of West Berlin, and Paolozzi described it as 'on one level classical shapes and

proportions; on another the fusion of references such as scientific diagrams, imaginary cities, industrial complexes, models of processes, representing all the imagined and invisible forces harnessed and controlled in man's pursuit of refined metals' ('Paolozzi Bas-Relief for Nickel Alloy Manufacturer', Draft press release, nd., [1975-6], Paolozzi Studio Collection, Tate Archive, 105.14).

On 4 December 1974, Wiggin agreed to supply their 'metal and craftsmen to carry out the design' of a bas-relief; in exchange for which Paolozzi agreed to make two reliefs, one for the Wiggin dining room and one for himself, 'at no charge except expenses'. By June 1975, the full-size master of *Niigata-Turkoma* in wood (sold in these Rooms on 10 July 2013, lot 3), was ready and priced for resin moulding. In 1974 Paolozzi also made two, or possibly three, full-size plaster versions of *Niigata-Turkoma*, one of which he gave to the architect Sir Denys Lasdun, C.H. (sold in these Rooms on 16 November 2007, lot 164). The present work is the second of these.

We are very grateful to Robin Spencer for his assistance in preparing this catalogue entry.



λ110

**DAVID HOCKNEY, O.M., C.H., R.A.
(B. 1937)**

Jonathan Williams

signed with initials, dedicated and dated 'DH for Jonathan/Feb. 1972' (lower right)

pencil

13½ x 10¼ in. (34.2 x 26 cm.)

£12,000-18,000

\$18,000-26,000

€16,000-23,000

PROVENANCE:

A gift from the artist to the sitter Jonathan Williams in February 1972, and by descent.

Hockney executed the present work when he visited Jonathan Williams at his cottage in Cumbria in February 1972. Williams, a poet, painter, photographer, publisher and art collector, had invited Hockney, Peter Schlesinger, Sandra Fisher, and R.B. Kitaj to stay for the weekend.



λ111

RICHARD HAMILTON (1922-2011)

Study for 're Nude'

ink and charcoal

18¼ x 13½ in. (36.2 x 33 cm.)

Executed circa 1954.

£4,000-6,000

\$5,800-8,700

€5,100-7,600

PROVENANCE:

A gift from the artist to the present owner on the occasion of her wedding in 1960.

This drawing appears to relate to the 1954 painting *re Nude* (Moderna Museet, Stockholm). Another study for the oil is in the British Museum.



λ112

JOE TILSON, R.A. (B. 1928)

Transparency Astronaut Seat B

signed, inscribed and dated twice "TRANSPARENCY ASTRONAUT SEAT B" 1968./Joe Tilson 1968.' (on the reverse)

screen with acrylic and cellulose on wood relief, unique
48 x 48 x 7½ in. (122 x 122 x 19.1 cm.)

This work is number 2 in a series of 5, lettered A-E.

£30,000-50,000

\$44,000-72,000

€38,000-63,000

PROVENANCE:

with Marlborough Fine Art, London.
Private collection, the Netherlands, 1974.
Purchased by the present owner *circa* 1990.

EXHIBITED:

Rotterdam, Museum Boymans-van Beyningen, *Joe Tilson*, November 1973 - January 1974, no. 40.

LITERATURE:

A.C. Quintavalle, *Tilson*, Milan, 1977, p. 205.
M. Compton and M. Livingstone, *Tilson*, Milan, 1993, p. 51.



λ*113

SIR PETER BLAKE, R.A. (B. 1932)

Shrine to Marilyn Monroe

signed, inscribed and dated "SHRINE TO MARILYN MONROE"/Peter Blake 1990' (on the reverse)

collage, photographs, enamel and various objects
27¼ x 37¼ x 5½ in. (70.5 x 95.9 x 13 cm.)

£20,000-30,000

\$29,000-43,000
€26,000-38,000

PROVENANCE:

with Waddington & Tribby Fine Art, Florida.
with Jonathan Clark, London, where purchased by the present owner.

EXHIBITED:

Gothenburg, Sweden, Wetterling Gallery, *Peter Blake In Homage to Marilyn Monroe*, May 1990.

λ114

JOHN HOYLAND, R.A. (1934-2011)

Under 1.2.01

signed, inscribed and dated '1-2-2001/UNDER/John Hoyland' (on the reverse)
acrylic on canvas
100 x 93 in. (254 x 236 cm.)

£50,000-80,000

\$73,000-120,000
€64,000-100,000

PROVENANCE:

Purchased directly from the artist by the present owner.

LITERATURE:

M. Gooding, *John Hoyland*, London, 2006, p. 178, illustrated.

It is too easy to divide John Hoyland's oeuvre into neat decades, taking each one in isolation as though he himself chronologically cleaved his ideas and developments. In fact there is a natural progression in his work as he experiments with colour, form, texture and surface. From the 1964 *New Generation* exhibition at the Whitechapel Gallery to the Serpentine retrospective in 1979 and the Royal Academy show in 1999, one can trace this progression and so understand how his later works relate to his output from the 1960s onwards.

Hoyland's use of thin translucent washes and floating geometric shapes in his work from the 1960s, which was predominantly driven through an exploration of colour, gave way to a greater concern with the physical nature of the painting. In New York, Clement Greenberg had commented to Hoyland "Don't you ever think about texture?" and on his return to England in the early 1970s he combined his earlier colourful washes with a more substantive structure and experimentation with surface texture, form and shape. *Orlo 14.4.76* (lot 106) explores this more physical technique. Hoyland fills the centre of the work with a horizontally painted gritty impasto. This physically oppressive expanse contrasts with the vertical riot of colour surrounding it. Mel Gooding describes this as 'an unresolved dynamic between formless energy and repressive form – as a moment of dialectical stasis between being and becoming, stasis and kinesis – gives them a disturbingly potent physical presence' (M. Gooding, *John Hoyland*, London, p. 92).

The present work, *Under 1.2.01*, combines the subtle translucency found in the earlier works with the more physical and expressive qualities of subsequent paintings. Hoyland travelled extensively throughout his life and these trips helped to shape and influence his work. Bali and the Caribbean were particularly important. These vibrant paradises; the landscapes, sunsets, oceans, people, food and music were distilled into these later works. The shimmering, exotic blue and bright dappled yellow conjure up the pure, crystal clear waters of the Caribbean. The title invites the onlooker to dive into this luxuriant abyss, sharing this space with the mysterious figure in the lower right corner. However this illusion of depth is halted by the vibrant red lines of paint running vertically down the canvas. Their thick opacity contrasts to the shimmering translucency of the blue, drawing attention to the physical nature of the painting as an object in its own right. Although figurative elements start to become loosely referenced in these later works Hoyland combines them with his ongoing fascination in the colour, form and texture that physically make up the painting itself. Indeed Bryan Robertson's appraisal of John Hoyland in *Private View* is as relevant to the paintings that he did in 2000 as it is to his works from 1965:

'[He] tends to work on a series of ideas which then flow into a subsequent development: each phase explored to the hilt with great resourcefulness and invention. Hoyland's concern is for the ambiguity which can exist between the figure or motif and its enveloping ground: both invariably stated in terms of strong, resonant colour which cuts out tonality. The paly between the all-over space and those shapes, are dramatic and highly subtle. Hoyland is a true inventor' (B. Robertson quoted in *Private View*, London, 1965, p. 272).



λ115

WILLIAM TURNBULL (1922-2011)

Venus

signed with monogram, numbered and dated '84 5/6' (at the base)
bronze with a red/brown patina
50 in. (127 cm.) high, including base

£70,000-100,000

\$110,000-140,000

€89,000-130,000

LITERATURE:

A.A. Davidson, *The Sculpture of William Turnbull*, Much Hadham, 2005, p. 163, no. 226, another cast illustrated.

In 1973 the Tate Gallery gave William Turnbull a retrospective exhibition. Spanning a thirty year career at this time, it gave Turnbull a chance to reflect and an opportunity to reassess his works' evolution. Many pieces from his early days in Paris and subsequently in London, exhibiting with the Independent Group, were collected together for this exhibition allowing Turnbull to see these works again after many years.

Having concentrated on painting during the early 1970s Turnbull returned to sculpture, looking to combine the spontaneity of creation that he found in the 1950s with a refined subtlety of shape, texture and colour. Ancient tool forms and Cycladic figures coalesce, creating mystically imbued utilitarian objects. Turnbull uses classical references such as *Agamemnon*, *Oedipus* and *Leda* in the titles for these sculptures and in the case of the present work: *Venus*.

In doing so he directly references our western classical traditions, in both mythological and visual frameworks. Venus, the Roman Goddess of love and fertility, is immortalised in the *Venus de Milo*, Botticelli's *Birth of Venus* and Titian's *Venus of Urbino*. Turnbull references these classical ideas of beauty and combines them with natural forms and ancient primitive objects from non-western cultures. Palaeolithic adzes, Aboriginal 'bull roarers' and Japanese swords all feature in his sculptures from the 1980s.

The present work, conceived in 1984 is particularly interesting in this series as Turnbull initially intended the sculpture to be horizontal. He added the base and balanced it on its end in 1994. This alteration in the way a work is viewed was something that Turnbull had been experimenting with since the 1950s, most notably with *Permutation Sculpture* from 1956. In giving *Venus* a vertical, totemic presence, the sculpture transforms from something found, something casual, to a more formal, ceremonial being. This ambiguity and metamorphosis of the object through presentation, title and form are consistent themes that can be traced throughout his career. Simultaneously drawing from ancient cultures and classical western traditions Turnbull manages to combine what appear to be mutually exclusive entities to create beautiful, timeless sculptures.



λ116

BRIDGET RILEY, C.H. (B. 1931)

Twisted Curve in Single Reverse

signed and dated 'Bridget Riley 79' (lower right) and inscribed 'Twisted Curve in single reverse' (lower left)

pencil and gouache

36½ x 25½ in. (92.8 x 64.8 cm.)

£80,000-120,000

\$120,000-170,000

€110,000-150,000

PROVENANCE:

with Hazlitt Holland-Hibbert, London, where
purchased by the present owner.

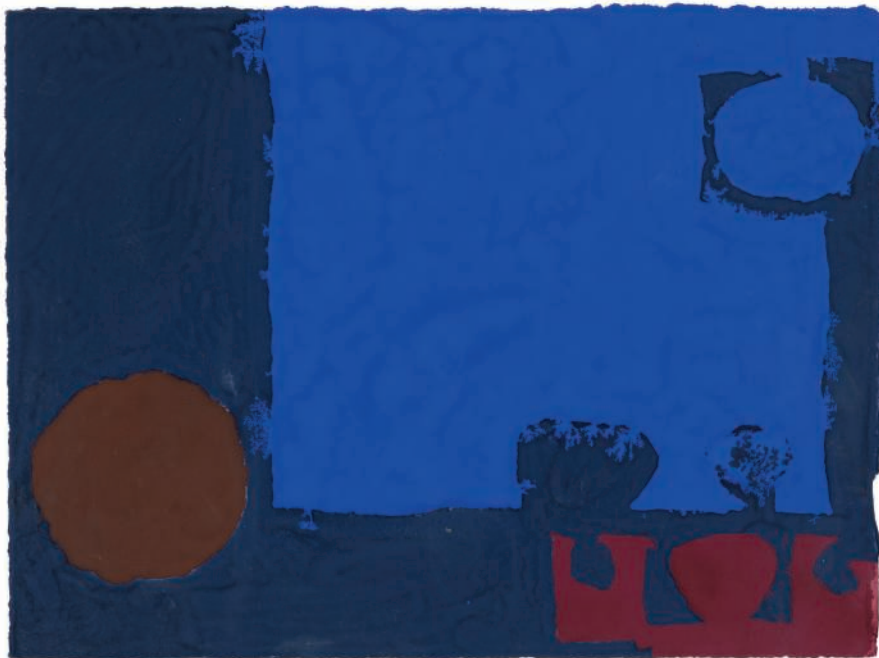
'In the 1970s I was led to bands of colour stripes in which all the colours, in turn, cross over or twist around the others. I found that the tapering, or as you say 'attenuated', ends of such twisted bands were most sensitive to colour inflections of all sorts and began to use them in curve structures which intensified the effect of the disembodied colours. The rise and fall of these curves had to be precisely calculated for each group of paintings, and so I had to make templates as I needed them ... I organised this fluctuating activity by bunching it up in clusters which emphasise one shift or another'

(Bridget Riley 'In conversation with Isabel Carlisle', exhibition catalogue, *Bridget Riley: Works 1961-1998*, Kendal, Abbott Hall Art Gallery, 1998, p. 10)



Twisted Curve in single presence

Brian Kelley '79



λ117

PATRICK HERON (1920-1999)

Indigo Mini with Brown Disc: June 1970

signed, inscribed and dated 'INDIGO MINI WITH/BROWN DISC: JUNE 1970/ Patrick Heron' (on the stretcher), signed again 'PATRICK/HERON' (on the backboard)

gouache

7½ x 9½ in. (18.1 x 24.1 cm.)

£7,000-10,000

\$11,000-14,000

€8,900-13,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 5 December 2001, lot 71.
with James Holland-Hibbert, London, where purchased by the present owner,
February 2002.

EXHIBITED:

Harrogate, Gallery Caballa, Harrogate Festival of Arts and Sciences, *Patrick Heron - recent paintings, gouaches, screenprints*, August 1970.



λ118

PETER LANYON (1918-1964)

Cornish Tin Mine

signed 'Lanyon' (lower left)

charcoal, watercolour and gouache

13 x 9½ in. (33 x 24.2 cm.)

£10,000-15,000

\$15,000-22,000

€13,000-19,000

PROVENANCE:

Sheila Lanyon, from whom acquired by the Ives Collection, *circa* May 1974.
Their sale; Christie's, London, 28 November 2000, lot 185.
with Spink-Leger, London.



λ119

SANDRA BLOW, R.A. (1923-2006)

Untitled, 1956

signed and dated 'Blow/1956' (on the reverse)
oil, plaster and sacking on board
42 x 36 in. (106.6 x 91.5 cm.)
Painted between 1956 and 1963.

£25,000-35,000

\$37,000-50,000
€32,000-44,000

PROVENANCE:

with Gimpel Fils, London.
with Julian Hartnoll, London.
Private collection, UK.
with Offer Waterman, London, where purchased by the present owner,
December 2004.



λ120

ROGER HILTON (1911-1975)

Untitled (Black, White and Red)

oil on board
20 x 15 in. (50.8 x 38.2 cm.)
Painted in 1954.

£15,000-25,000

\$22,000-36,000
€19,000-32,000

PROVENANCE:

with Waddington Galleries, London.
Anonymous sale; Christie's, South Kensington, 11 June 1998, lot 133.
Private collection, UK.
with Offer Waterman, London, where purchased by the present owner, June 2006.



λ121

SIR TERRY FROST, R.A. (1915-2003)

April, 1960

signed and inscribed 'Terry Frost April' (on the canvas overlap)

oil on canvas

30 x 25 in. (76.4 x 63.5 cm.)

Painted in 1960.

£30,000-50,000

\$44,000-72,000

€38,000-63,000

PROVENANCE:

with Spink-Leger, London.

with James Holland-Hibbert, London, where purchased by the present owner, August 2001.



λ122

SANDRA BLOW, R.A. (1923-2006)

Painting, 1960

oil and sand on board
48 x 54 in. (122 x 137.1 cm.)
Painted in 1960.

£10,000-15,000

\$15,000-22,000
€13,000-19,000

PROVENANCE:
with Gimpel Fils, London.



λ123

ROGER HILTON (1911-1975)

June 1961

signed and dated 'HILTON/JUNE '61' (on the reverse)
oil and charcoal on canvas
36 x 30 in. (91.5 x 76.2 cm.)

£60,000-80,000

\$87,000-120,000
€76,000-100,000

PROVENANCE:

Mr P.R. Barton.
Dr David Brown, by 1974.
with Offer Waterman, London, where purchased by the present owner,
June 2015.

EXHIBITED:

Edinburgh, Scottish Arts Council Gallery, *Roger Hilton Drawings and Paintings*,
June - July 1974.
London, Hayward Gallery, *Roger Hilton*, November 1993 - February 1994, no.
41: this exhibition travelled to Birmingham, Ikon Gallery, February - April 1994;
and Manchester, Whitworth Art Gallery, University of Manchester, April - June 1994.

LITERATURE:

Exhibition catalogue, *Roger Hilton*, London, Hayward Gallery, 1993, p. 68,
no. 41, illustrated.

λ124

LEON KOSSOFF (B. 1926)

Fidelma Resting

oil on canvas
12¼ x 18¼ in. (31 x 46.2 cm.)
Painted in 1981.

£80,000-120,000

\$120,000-170,000
€110,000-150,000

PROVENANCE:

with Fischer Fine Art, London.
with Hirschl and Adler, New York.
with Rex Irwin, Sydney.
Anonymous sale; Christie's, London, 30 June 1988, lot 627.
Private collection, France, 1988.
with Hazlitt Holland-Hibbert, London, where purchased by
the present owner, January 2010.

EXHIBITED:

New York, Hirschl and Adler Modern, *Leon Kossoff*, March
1983, no. 15.

By the 1970s the nude predominated Kossoff's work, and one of his most important models, Fidelma, appears regularly. She is most frequently depicted seated, restlessly shifting in her chair or in the process of rising from it.

In contrast, *Fidelma Resting* affords the model a rare moment of stillness, her reclining form filling the width of the composition. The pink-red cushion that Fidelma reclines on seems to cocoon and envelop her, heightening the painting's sense of intimacy and sensuality. It is a touching and personal portrayal of the model, and Paul Moorhouse recognises the change in Kossoff's nudes from the 1970s onwards: 'A new tenderness is apparent in the quality of the drawing that caresses the figure, emphasising its nakedness, its angularities, softness, and vulnerability. Kossoff's use of line also divides the image into broad areas of colour - pale flesh, green, blue and sienna - which convey an atmosphere of intimacy and introspection ... The model lapses into moments of unselfconsciousness when something more intimate and unforced is glimpsed. Kossoff's depictions reveal these unguarded moments, vividly recreating an acute, unidealised and physical sense of another's presence' (P. Moorhouse, exhibition catalogue, *Leon Kossoff*, London, Tate Gallery, 1996, pp. 23-24).



λ125

HENRY MOORE, O.M., C.H. (1898-1986)

Reclining figure: Blanket

painted plaster

8¼ in. (20.8 cm.) wide

Conceived in 1939.

Cast in lead in 1939, unique. Cast in bronze in an edition of 3 circa 1945, and in bronze in an edition of 8+1 in 1959.

£100,000-150,000

\$150,000-220,000

€130,000-190,000

PROVENANCE:

Bennett's Auctioneers, Dublin, 1976.

Private collection, Europe.

with Offer Waterman, London, where purchased by the present owner, June 2015.

LITERATURE:

W. Grohmann, *The Art of Henry Moore*, Berlin, 1960, pp. 6, 68, no. 32, bronze cast illustrated.

R. Melville, *Henry Moore, Sculpture and Drawings 1921-1969*, London, 1970, pp. 116, 347, no. 214, bronze cast illustrated.

D. Mitchinson (ed.), *Henry Moore Sculpture*, London, 1981, pp. 86, 310, no. 149, lead version illustrated.

D. Sylvester (ed.), *Henry Moore, Complete Sculpture: 1921-48, Vol. 1*, London, 1990, pp. 12, 115, no. 203, bronze cast illustrated.

T. Trimm, *Henry Moore Intime*, Paris, 1992, p. 77, bronze cast illustrated.

J. Hedgecoe, *A Monument Vision, The Sculpture of Henry Moore*, London, 1998, p. 208, no. 210, bronze cast illustrated.

A. Feldman and M. Woodward, exhibition catalogue, *Henry Moore Plasters*, London, Royal Academy, 2011, no. 51, plaster illustrated.

Moore and his wife Irina moved to Burcroft, Kent, in 1935, and this location provided a stimulating environment for Moore's work: 'We go to Burcroft whenever we can be free of London because I work better there' (Moore, letter to Arthur Sale, 30 April 1939, Imperial War Museum Archive, IWM/ART/16597/1). It was there that Moore began experimenting with lead, using Irina's saucepans to melt the lead, and casting at least sixteen small maquettes in the material between 1938 and 1940.

Moore created his first reclining figure in 1924, and it would continue to be one of the central themes throughout his work. Conceived in 1939, *Reclining figure: Blanket* demonstrates Moore's approach to the human form at this time: the forms of the figure have been abstracted to become organic and fluid, recalling Arp's explorations into plastic form. Furthermore, the contours of the figure are described by its painted and polished surface, evoking the weathered surface of pebbles or stones found on the beach.

Reclining figure: Blanket also appears to pre-empt the imagery of the sleeping bodies that Moore recorded in his war-time shelter drawings in the London Underground. When taking refuge from an air raid in Belsize Park station in 1940, Moore made his first shelter drawing; on seeing this Kenneth Clark commissioned further drawings, appointing Moore as an Official War Artist. These drawings were the first that Moore made as works for their own sake, not merely as preparatory sketches for sculptures. However, the figures continued to have a sculptural quality, and this is demonstrated by the sleeping figures seen in *Shelter Scene: Bunks and Sleepers*, 1941 (Tate Gallery, London), which echo the draped figure seen in *Reclining figure: Blanket*.

The lead sculpture *Reclining figure* was cast in an edition of three bronzes circa 1945 by Art Bronze Foundry, and in an edition of 8+1 by Susse Fondeur in 1959. The work appears to relate to a drawing of the same date, *Studies for Sculpture: Reclining Figures*, (AG 39-40.16) which depicts a reclining figure in the lower right corner, similarly draped with a blanket.





126

HENRY MOORE, O.M., C.H. (1898-1986)

Girl Reading

signed and dated 'Moore 47' (lower right)

pencil, watercolour, ink and crayon

3¼ x 4⅞ in. (9.3 x 12.1 cm.)

£10,000-15,000

\$15,000-22,000

€13,000-19,000

PROVENANCE:

with Roland, Browse and Delbanco, London.

C.H. Spiers.

Anonymous sale; Sotheby's, London, 22 June 1977, lot 186.

with Piccadilly Gallery, London, 1977.

Mathilda and Emanuel M. Terner.

J.A. Bauer, New York.

Anonymous sale; Christie's East, New York, 10 November 1999, lot 132.

with Spink-Leger, London, where purchased by the present owner, August 2000, as 'Two Seated Figures'.

LITERATURE:

A. Garrould (ed.), *Henry Moore, Complete Drawings 1940-49, Vol. 3*, Much Hadham, 2001, pp. 254-245, no. AG 47.5, HMF 2393b, illustrated.



λ127

IVON HITCHENS (1893-1979)

Young Family

signed 'Ivon Hitchens' (lower right), signed again and inscribed 'IVON HITCHENS/Greenleaves Petworth Sussex/"young family"' (on the artist's label attached to the frame)

oil on canvas

22 x 24 in. (55.9 x 61 cm.)

Painted *circa* 1942.

£40,000-60,000

\$58,000-87,000

€51,000-76,000

PROVENANCE:

Anonymous sale; Christie's, London, 7 March 1986, lot 344.

Anonymous sale; Sotheby's, London, 11 May 1988, lot 143.

Anonymous sale; Christie's, London, 24 November 2000, lot 128, where purchased by the present owner.

λ128

EDWARD BURRA (1905-1976)

Cherry Trees, Winter

stamped 'E.J. Burra' (lower right)

watercolour and gouache

31 x 52 in. (78.7 x 132 cm.)

Executed in 1962-63.

£60,000-80,000

\$87,000-120,000

€76,000-100,000

PROVENANCE:

with Lefevre Gallery, London, where purchased by the present owner *circa* 1970.

EXHIBITED:

London, Olympia, *Edward Burra*, February - March 2001, no. 14.

LITERATURE:

A. Causey, *Edward Burra, Complete Catalogue*, Oxford, 1985, p. 76, no. 284, illustrated.

'The sense of menace in Burra's paintings derives not only from demons like those in *The Burning House*, who gloat as the building is razed to the ground. It stems also from the hallucinatory intensity of Burra's vision: a bed of yellow lupins [*Lupins and Peonies*] and swathes of cherry blossom [the present work], seem to melt under his gaze, and the flowers in each case become a soft glutinous mass; this is not really a Surrealist metamorphosis because identity is not being changed, there is no use of symbol or metaphor. In Samuel Palmer's *In a Shoreham Garden*, where the fruit tree blossom is so dense that the underlying form is lost, the result is joyful, while with Burra life at its most burgeoning seems to become sickly through excess; something from which pleasure might be expected becomes distasteful. Rigid pointing fingers representing the branches of espalier-trained fruit trees that have not yet come into flower are seen against trees already covered with swags of luxurious blossom - an expression of the Romantic theme of the cycle of life and death in nature; for Burra it is more death in life than the opposite because of the frailty of the blossom against the hard skeletal frames of the dormant trees' (Andrew Causey, *op. cit.*, p. 76).





λ*129

GRAHAM SUTHERLAND, O.M. (1903-1980)

Path in Woods

indistinctly signed and dated (lower right)
pencil, ink, watercolour, gouache and oil on paper, squared for transfer
11¼ x 8¼ in. (18.5 x 20.5 cm.)
Executed circa 1958.

£8,000-12,000

\$12,000-17,000
€11,000-15,000

PROVENANCE:

with Redfern Gallery, London, where purchased by Mrs Harry Hollins, May 1958.
Purchased by Jane Wyatt and Edgar Ward in the 1970s, and by descent.

Jane Wyatt (1910-2006) was an American actress, famous for her television, film and stage performances. She was best known for the NBC and CBS television comedy series 'Father Knows Best' for which she received three Emmy's. She also gained recognition for her role as Spock's mother in Star Trek.



λ*130

GRAHAM SUTHERLAND, O.M. (1903-1980)

Path in a Wood I

signed and dated 'Sutherland. 26.iv.58' (lower right), signed again with initials, inscribed and dated again '26.IV.58.G.S./PATH IN A WOOD I' (on the reverse)
oil on canvas

32 x 26 in. (81.2 x 66 cm.)

£30,000-50,000

\$44,000-72,000

€38,000-63,000

PROVENANCE:

with Paul Rosenberg & Co., New York, where purchased by Jane Wyatt and Edgar Ward in the 1960s, and by descent.



PROPERTY OF A LADY

λ131

IVON HITCHENS (1893-1979)

Reclining Nude

signed 'IVON HITCHENS' (lower left)

oil on canvas

18 x 20 in. (45.7 x 50.8 cm.)

Painted in 1928.

£20,000-30,000

\$29,000-43,000

€26,000-38,000

PROVENANCE:

Leo Myers.

Anonymous sale; Christie's, London, 10 November 1989, lot 352.
with David Messum Fine Art, London.

EXHIBITED:

London, Arthur Tooth & Sons, *Paintings by Ivon Hitchens*, December 1928 -
January 1929, no. 22.

LITERATURE:

A. Bowness (ed.), *Ivon Hitchens*, London, 1973, no. 145, illustrated.

P. Khoroché, *Hitchens*, Aldershot, 2007, pp. 35-36, 104, no. 21, illustrated.



PROPERTY OF A LADY

λ132

IVON HITCHENS (1893-1979)

Forest Track

signed 'Ivon Hitchens' (lower left), signed again and inscribed "'Forest Track' / by Ivon Hitchens/Greenleaves/Lavington Common/Petworth Sussex.' (on the artist's label attached to the stretcher)

oil on canvas

16 x 34 in. (40.6 x 86.4 cm.)

£30,000-50,000

\$44,000-72,000

€38,000-63,000

PROVENANCE:

with Leicester Galleries, London.

λ133

WINIFRED NICHOLSON (1893-1981)

The South Parlour

signed and inscribed 'South Parlour/Winifred Nicholson/Bankshead
Brampton/Cumberland' (on a label attached to the reverse)

oil on panel

24¾ x 24¾ in. (63 x 63 cm.)

Painted *circa* 1950.

There is a portrait thought to be of Ben Nicholson by the same hand,
on the reverse.

£60,000-80,000

\$87,000-120,000

€76,000-100,000

PROVENANCE:

with Lefevre Gallery, London.

A gift to the previous owner's family from the
artist's nephew in the 1970s.

EXHIBITED:

Carlisle, Tullie House, *32nd Exhibition of Local Art*,
October 1965, no. 140.

Lily of the Valley was one of Winifred Nicholson's favourite flowers and one that she painted a number of times. Notably in *Mughetti* (Italian for Lily of the Valley and sold in these Rooms on 12 December 2008, lot 33), which was the first work where she placed flowers on a windowsill with a view behind, and *Lily of the Valley, St. Bees* (sold in these Rooms on 27 May 2010, lot 48). The south parlour was the main sitting room at Boothby, Winifred Nicholson's parents' house in Cumberland, and where Winifred lived from the beginning of the war until 1959.

We are very grateful to Jovan Nicholson for his assistance in preparing this catalogue entry.





λ134

IVON HITCHENS (1893-1979)

Poplar Lake

signed 'Hitchens' (lower left), signed again, inscribed and dated 'Poplar Lake.1963./by IVON HITCHENS/Greenleaves/Petworth Sussex.'

(on the artist's label attached to the stretcher)

oil on canvas

18 x 43 in. (46 x 110 cm.)

£30,000-50,000

\$44,000-72,000

€38,000-63,000

PROVENANCE:

with Waddington Galleries, London.

Anonymous sale; Christie's, London, 5 November 1999, lot 132, where purchased by the present owner.

EXHIBITED:

London, Arts Council of Great Britain, Tate Gallery, *Ivon Hitchens*, July - August 1963, no. 159; this exhibition travelled to Bradford, City Art Gallery, August - September 1963; and Birmingham, City Museum and Art Gallery, September - October 1963.



135

CHRISTOPHER WOOD (1901-1930)

Harbour Entrance, Dieppe

oil on canvas
19½ x 24 in. (49.3 x 61 cm.)
Painted in 1929.

£50,000-80,000

\$73,000-120,000
€64,000-100,000

PROVENANCE:

Anonymous sale; Phillips, Chester, 13 March 1987, lot 801, where purchased by the present owner.

EXHIBITED:

London, Redfern Gallery, New Burlington Galleries, *Christopher Wood: Exhibition of Complete Works*, March - April 1938, no. 330.

LITERATURE:

E. Newton, *Christopher Wood 1901-1930*, London, 1938, p. 73, no. 345.
Exhibition catalogue, *Christopher Wood: Exhibition of Complete Works*, London, Redfern Gallery, New Burlington Galleries, 1938, no. 330.



λ136

JOHN PIPER, C.H. (1903-1992)

Withy bed, Earl Stonham

signed 'John Piper' (lower left), signed again and inscribed 'Withy bed/Earl Stonham/John Piper' (on the reverse)

oil, acrylic and sand on canvas

36 x 48 in. (91.4 x 122 cm.)

Painted circa 1975.

£20,000-30,000

\$29,000-43,000

€26,000-38,000

PROVENANCE:

with Everard Read Gallery, Johannesburg, where purchased by the present owner.

EXHIBITED:

London, Marlborough Fine Art, *John Piper*, September - October 1975, no. 3.

LITERATURE:

Exhibition catalogue, *John Piper*, London, Marlborough Fine Art, 1975, p. 3, no. 3.



λ137

WINIFRED NICHOLSON (1893-1981)

Snowdrops and Witch Hazel

signed, inscribed and dated 'Snowdrops and Bittersweet [sic] Winifred Nicholson 1970' (on the stretcher)
oil and silver spray paint on canvas
18 x 24 in. (46 x 61 cm.)

£30,000-50,000

\$44,000-72,000
€38,000-63,000

PROVENANCE:

Purchased by Kathleen Raine at the 1972 exhibition.
Anonymous sale; Sotheby's, London, 13 July 2007, lot 100, as 'Snowdrops and Bittersweet (Witch Hazel)', where purchased by the present owner.

EXHIBITED:

London, Crane Kalman, *Winifred Nicholson*, February - March 1972, no. 36, as 'Flowers in Bowl and Vase'.

LITERATURE:

Exhibition catalogue, *Winifred Nicholson*, London, Crane Kalman, 1972, no. 36, p. 14, illustrated, as 'Flowers in Bowl and Vase'.

K. Raine (ed.), 'Winifred Nicholson's Flowers', *Temenos* 8, 1987, pp. 164-165, illustrated, as 'Snowdrops and Wintersweet'.

C. Andreae, *Winifred Nicholson*, Farnham, 2009, p. 25, no. 18, illustrated.

Snowdrops and Witch Hazel was painted at Winifred Nicholson's house in Cumberland with the view overlooking the north Pennine hills of Tindale and Cold Fell. Not long after she painted this picture she wrote in a letter, 'There is a shimmer of snow on Tindale and a scatter of snowdrops everywhere, white foggy mist has lifted but will come down again soon'.

The poet Kathleen Raine was a close friend of Winifred Nicholson. They first met in the Lake District in 1948 and travelled together in the Hebrides in the 1950s, Winifred painting and Kathleen writing poetry. During the 1970s Kathleen owned a cottage in Cumbria, not far from Winifred Nicholson's house and the two continued to meet frequently.

We are very grateful to Jovan Nicholson for preparing this catalogue entry.

λ138

DAVID BOMBERG (1890-1957)

The River Tajo and the Road up to the City, Toledo

signed and dated 'Bomberg/29' (lower right), signed again, inscribed and dated again 'No. 13 (Spain)/"The River Tajo & Road up to the City." David Bomberg/1929. Toledo' (on the artist's label attached to the stretcher)

oil on canvas

16 x 20 in. (40.6 x 50.8 cm.)

£80,000-120,000

\$120,000-170,000

€110,000-150,000

PROVENANCE:

Helen Lessore.

with Beaux Arts, London.

Anonymous sale; Christie's, London, 20 June 1995, lot 164.

Disappointed by the mixed reactions to his paintings of Palestine shown in his 1928 Leicester Galleries exhibition, *Paintings of Palestine and Petra*, Bomberg decided to leave London for Spain in September 1929. Despite selling only seven paintings however, Bomberg's work was greatly admired by critics P.G. Konody and Frank Rutter. Konody described Bomberg as 'a matured artist, free from affectation and eccentricity, with a style of his own, in which the experience gained from his youthful experiments in Cubism is sensibly applied to the structural emphasis of representational work based on a close and penetrating observation of nature' ('Art and Artists', *The Observer*, 12 February 1928, cited in W. Lipke, *David Bomberg A Critical Study of his Life and Work*, London, 1967, p. 65).

It was under these circumstances that Bomberg travelled to Toledo, the Spanish city that El Greco had famously painted. Bomberg told a friend many years later, 'I saw a bit of landscape in an El Greco and that persuaded me to visit Toledo' (cited in R. Cork, *David Bomberg*, New Haven and London, 1987, p. 180). This visit was significant as it was the first of Bomberg's painting trips to Spain, a country which would shape and direct his work. He developed the new 'style of his own' in Toledo, capturing the southern light's effects on the stunning architecture and surrounding hills. During this visit in the autumn of 1929, Bomberg broadened and developed his colour palette, picking out the details of the city using an array of russets, browns, ochres and blue-greens.

Also notable at this time was his heavy use of pigment. Richard Cork observes, 'He now wanted his art to bear the overt imprint of an intensely physical response. The succulent, heavily loaded marks pressed onto the foreground roofs are handled with a muscular directness which makes us acutely aware of the action of the artist's own hand, wrist and arm. As the pigment travels across the canvas, scoring a vehement diagonal here and asserting an equally strong vertical thrust there, the pattern of abrupt fragmentation becomes reminiscent of Bomberg's pre-war angularity. But the juicy impasto is far removed from the insistent flatness of the young Bomberg's pigment. Rather than pushing his art towards extreme simplification, he now attempted to grasp the full density and richness of the world he so greedily observed' (*ibid.*, p. 182).





λ139

**CHRISTOPHER RICHARD WYNNE
NEVINSON, A.R.A. (1889-1946)**

The Four Seasons: Autumn

oil on canvas
24 x 20 in. (61 x 50.8 cm.)
Painted in 1919.

£50,000-80,000

\$73,000-120,000
€64,000-100,000

PROVENANCE:

with Piccadilly Gallery, London.

Anonymous sale; Christie's, London, 17 November 1978, lot 93, as 'The Four Seasons' (set of four), where purchased by the present owner.

EXHIBITED:

London, Maclean Gallery, *C.R.W. Nevinson, The Great War and after*, February - March 1980, no. 8.

Venice, Palazzo Grassi, *Futurismo/Futurismi*, May - October 1985.

LITERATURE:

Exhibition catalogue, *Futurismo/Futurismi*, Venice, Palazzo Grassi, 1985, p. 624.



λ140

DAVID BOMBERG (1890-1957)

*Ronda Valley, looking towards El Castillo and El Barrio,
San Francisco*

signed and dated 'Bomberg 54' (lower left)

oil on panel

24 x 28¼ in. (61 x 71.7 cm.)

£50,000-80,000

\$73,000-120,000

€64,000-100,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 17 March 1976, lot 60.

Anonymous sale; Christie's, London, 5 November 1999, lot 155.



PROPERTY FROM A MIDWEST AMERICAN COLLECTION

λ*141

DAVID BOMBERG (1890-1957)

Tulips

oil on canvas

30 x 25 in. (76.2 x 63.5 cm.)

Painted *circa* 1940s.

£25,000-35,000

\$37,000-50,000

€32,000-44,000

PROVENANCE:

Lilian Bomberg, from whom purchased by the present owners, 1959.



λ142

IVON HITCHENS (1893-1979)

Resting Nude

signed 'Hitchens' (lower left), signed again and inscribed 'Ivon Hitchens/
Greenleaves/Lavington Common/Petworth' (on the artist's label attached to
the stretcher)

oil on canvas

20 x 33 in. (50.8 x 83.8 cm.)

Painted *circa* 1950.

£30,000-50,000

\$44,000-72,000
€38,000-63,000

PROVENANCE:

The artist's estate.

with Jonathan Clark, London, where purchased by the previous owner.

Anonymous sale; Sotheby's, London, 25 May 2011, lot 101, where purchased by
the present owner.

λ*143

HENRY MOORE, O.M., C.H. (1898-1986)

Reclining Figure

signed 'MOORE' (on the underside)

bronze with a brown patina

5 in. (12.8 cm.) wide

Conceived in 1938.

£70,000-100,000

\$110,000-140,000

€89,000-130,000

PROVENANCE:

with Curt Valentin Gallery, New York, where
purchased by the present owners, February 1954.

EXHIBITED:

New York, The Museum of Modern Art, *Art
Lending Service Retrospective*, January - March
1960.

LITERATURE:

D. Sylvester (ed.), *Henry Moore, Complete
Sculpture, 1921-1948, Vol. 1*, London, 1988, pp. 12,
116, no. 193, lead version illustrated.

'I want to be quite free of having to find a 'reason' for doing the Reclining Figures, and freer still of having to find a 'meaning' for them. The vital thing for an artist is to have a subject that allows [you] to try out all kinds of formal ideas ... in my case the reclining figure provides chances of that sort. The subject matter is given. It's settled for you, and you know it and like it, so that within it, within the subject that you've done a dozen times before, you are free to invent a completely new form-idea' (H. Moore quoted in J. Russell, *Henry Moore*, London, 1968, p. 28).

In *Reclining Figure*, Moore contrasts the solid bronze form with the empty space in the hollow upper torso and sweeping curvilinear loop of the figure's legs. The remarkable interplay of three-dimensional form and empty space is produced by meandering and undulating lines that create a paradox of tension and harmony. Compositionally it closely relates to Moore's pre-war masterpiece *Recumbent Figure*, 1938 (Tate, London), a maquette for which was sold in these Rooms, 26 June 2015, lot 198 for £296,500. Dr Christa Lichtenstern observes, 'The reclining figure formed a kind of vessel into which Moore poured his most important poetic, compositional, formal, and spatial discoveries. The farthest-reaching developments in his art are thus reflected in such figures' (C. Lichtenstern, *Henry Moore, Work, Theory, Impact*, London, 2008, p. 95).

Dr Herbert Kayden's collection notes, dated 19 February 2002, mention that both he and his wife's interest in Moore's works dates back to the earliest years of their marriage. *Reclining Figure* was the first sculpture acquired by the couple. Dr Gabrielle Reem purchased the sculpture in 1954 from the New York dealer Curt Valentin as a birthday present for her husband. Subsequently, according to Dr Kayden, the pair had an 'insatiable desire for sculpture', especially for works by Moore. (Please also see lot 150).

Reclining Figure was conceived in 1938 and two lead casts were made at that time. The present lot belongs to a bronze edition which was cast shortly after the Second World War. In a letter from 1970 Moore recalled that he thought this edition to be no more than 6. Moore authorised a second edition to be cast in 1968/9 by the Noack foundry in Berlin, which was numbered out of 7.





λ144

LAURENCE STEPHEN LOWRY, R.A. (1887-1976)

Five Figures in Grey

signed and dated 'L.S. LOWRY 1965' (upper right)

oil on canvas

10 x 12 in. (25.4 x 30.5 cm.)

£40,000-60,000

\$58,000-87,000
€51,000-76,000

PROVENANCE:

Monty Bloom, by 1967.

Anonymous sale; Sotheby's, London, 26 November 1997, lot 78, where purchased by the present owner.

EXHIBITED:

Southport, Atkinson Art Gallery, *Centenary Exhibition: The Bloom Collection*, 1967, as 'Five Figures'.



λ145

LAURENCE STEPHEN LOWRY, R.A. (1887-1976)

Industrial Scene

signed and dated 'L S Lowry 1951' (lower left)

pencil

11¼ x 14¼ in. (29.9 x 36.2 cm.)

£60,000-80,000

\$87,000-120,000
€76,000-100,000

PROVENANCE:

A gift from the artist to the previous owner.

Anonymous sale; Christie's, London, 4 June 2004, lot 80, where purchased by the present owner.

EXHIBITED:

Sunderland, Arts Council of Great Britain, Sunderland Art Gallery, *L.S. Lowry*, August - September 1966, no. 148; this exhibition travelled to Manchester, Whitworth Art Gallery, September - October 1966; Bristol, City Art Gallery, October - November 1966; and London, Tate Gallery, November 1966 - January 1967.

Accrington, Haworth Art Gallery, *Paintings and Drawings by L.S. Lowry, R.A.*, September 1971, no. 60, as 'Factory Scene'.

PROPERTY FROM THE COLLECTION OF THE LATE DAVID CARR

λ*146

LAURENCE STEPHEN LOWRY, R.A. (1887-1976)

Beach Scene

signed and dated 'L.S. LOWRY 1948' (lower right)

oil on panel

7¼ x 9½ in. (18.3 x 24.1 cm.)

£80,000-120,000

\$120,000-170,000

€110,000-150,000

PROVENANCE:

with Lefevre Gallery, London, where purchased by David Carr, and by descent to the present owner.

EXHIBITED:

London, Lefevre Gallery, *Recent Paintings by L.S. Lowry*, October 1953, no. 27.

The present work was purchased by the painter David Carr (1915-1968) and was one of a number of very fine Lowry paintings in his outstanding collection of modern art. David Carr had chosen not to join the family biscuit business, preferring to study art at Cedric Morris's East Anglian School of Drawing and Painting in Dedham, alongside fellow students Lucian Freud and Barbara Gilligan, the latter whom he married in 1942. A keen collector with a painter's eye, he wrote to Lowry in 1943 enquiring about a purchase that he wished to make of his work at the Lefevre Gallery. A long correspondence of over a decade ensued, and they frequently met to discuss painting and each other's pictures; Lowry even visited the family at home in East Anglia.

Shelley Rohde writes about their friendship, 'And so early in 1944, in blitzed, blacked-out London, the two artists came together, Carr infecting Lowry with his energy, rushing the elder man up and down New Bond Street, admiring the Old Masters in the gallery windows and venturing inside to inspect the new. They found much in common, not only in their attitudes to their art but in their highly individual concept of humanity. Neither was disappointed in the other. Lowry found Carr so understanding that in November he went so far as to admit in another letter, 'I am so glad you still like that Beach Scene. That is what we all want, you know.' It was rare indeed for him to admit to his own desire for appreciation' (S. Rohde, *L.S. Lowry A Biography*, Salford, 1999, p. 319).

Lowry and Carr corresponded regularly and the two artists became close friends. In 1945 Lowry was invited to visit David Carr and his family at their home in Norfolk, 'The Carr children thought Lowry fascinating ... [they] quickly learned to identify and report "Lowry figures" among the inhabitants of nearby farms' (*op. cit.*, p. 320). In a letter, dated 8 October 1945, Lowry writes, 'I thought those drawings might prove interesting to you - How dreadfully crude & ill drawn, weren't they - those very first memory impressions. Do keep them as long as ever you like. Please - they are doing nothing at all here. Astonished you liked those pastel Seascapes - I nearly didn't bother to include them ... You speak of your technique in drawing - I wish, at your age, I had handled paint as well as you. Painting from the minds eye & painting from nature are totally different things in my view'.

It is possible that the present work depicts Lytham St Anne's on the Flyde coast, a beach that Lowry first visited as a child and which appears many times in his work. The sea held great significance for Lowry: 'I am very fond of the sea, of course, I have been fond of the sea all my life: how wonderful it is, yet how terrible it is' (quoted in J. Spalding, exhibition catalogue, *Lowry*, Middlesborough, Cleveland Art Gallery, 1987, p. 61). David Carr also observed this in Lowry's work, reiterating its meaning for Lowry: 'The calm, empty sea expressed the solitude he felt in his own nature' (see exhibition catalogue, *L.S. Lowry Retrospective Exhibition*, Sunderland, Arts Council, Sunderland Art Gallery, 1966, p. 14). The present work, however, depicts a playful and joyous scene, in which a seated female figure and a group of children make sand castles on the beach. The scale of the painting reiterates the intimacy of this family group. It is the standing male figure, facing out to sea with his back to the viewer, who lends a moment of contemplation to the scene, reminding us of the artist himself.



LAURENCE STEPHEN LOWRY, R.A. (1887-1976)

A Street Scene

signed and dated 'L.S. LOWRY 1961' (lower left)

oil on canvas

14¼ x 10 in. (36.2 x 25.4 cm.)

£120,000-180,000

\$180,000-260,000

€160,000-230,000

PROVENANCE:

Dr F.H. Kroch, by whom gifted to the present owner's father in 1983, and by descent.

A Street Scene epitomises Lowry's approach to the anonymous urban street. The scene is composed of a wide stage-like foreground, framed with the prominent red arches of the railway bridge and the ghostly familiar shapes of the industrial building and church spires. The figures are delicately arranged in such a way that social interactions are merely hinted at; as always, the emotional distance of the viewer is preserved. Lowry renders their faces indistinct and lacking in features with the dab of his brush. He insures that the viewer observes this scene as through one would looking out of a window – unable to decipher more than the most basic of interactions. This technique simultaneously invites the viewer to imagine their own circumstances and suggests the sense of loneliness in crowds, which was such a constant theme in Lowry's work.

Lowry accomplished his distinctive style as early as the late 1920s and continued to develop this philosophy for the remaining five decades of his career. Caring little for change in fashion and technology, Michael Howard describes that 'Lowry was adept at editing out of his art anything that did not interest him ... and from the late 1950s onwards, television aerials are, like his shadows, conspicuous only by their absence' (M. Howard, *Lowry: A Visionary Artist*, Salford, 2000, p. 126). Lowry's disinterest in the details of urban change is further accentuated in the portrayal of the car in the background of the scene – a boxy model reminiscent of the designs of the first quarter of the 20th century, rather than the early 1960s.

While Lowry remained aloof to the activities of the avant-garde and notions of 'modernity', he shares many of their characteristics, including the use of arbitrary colouration and flatness. Lowry's use of white is a predominant feature of the work, making up the street, buildings and sky. It is something of a characteristic of his oeuvre, as the method prevented his paintings, which were dark and industrial in subject matter, from being 'very black' (Lowry quoted in M. Howard, *ibid.*, p. 109).

A Street Scene was formally in the collection of Dr F.H. Kroch, who founded Lankro Chemicals (now called Akcros Chemicals) in Eccles in 1937. Under Kroch's leadership throughout the 1940s, '50s and '60s the company grew to become one of the area's largest employers. In 1967 Dr Kroch was made a Freeman of Eccles in recognition of his work in the community and in 1973 was created a Commander of the British Empire. Two paintings by Lowry formerly in the collection of Dr Kroch are now in public ownership; *The Sea* (1963) hangs in The Lowry, Salford and *Old Salford Street Scene* (1922) in the National Museum, Wales. He had been a patron of the Arts particularly supporting Lowry himself and Harold Riley.





λ148

LAURENCE STEPHEN LOWRY, R.A. (1887-1976)

Man Falling Over

signed and dated 'L S LOWRY 1968' (lower right)

oil on board

7¾ x 10 in. (19.7 x 25.3 cm.)

£20,000-30,000

\$29,000-43,000

€26,000-38,000

PROVENANCE:

with Lefevre Gallery, London.

Anonymous sale; Christie's, London, 6 November 1998, lot 78, where purchased by the present owner.

LITERATURE:

T.G. Rosenthal, *L.S. Lowry: The Art and the Artist*, Norwich, 2010, p. 291, illustrated.



λ149

LAURENCE STEPHEN LOWRY, R.A. (1887-1976)

Entrance to Peel Park Public Library, Salford

signed 'L.S. LOWRY' (lower left) and dated '1927' (lower right)

oil on panel laid on board

15 x 11 in. (38.1 x 27.9 cm.)

£40,000-60,000

\$58,000-87,000

€51,000-76,000

PROVENANCE:

Anonymous sale; Christie's, London, 8 November 1990, lot 115.

Anonymous sale; Sotheby's, London, 2 November 1993, lot 93, as 'Peel Park Public Library'.

Anonymous sale; Christie's, London, 9 June 2000, lot 149, where purchased by the present owner.

Lowry painted a number of views of Peel Park whilst studying nearby at the Salford School of Art. The present view is taken from the Royal Technical College which housed the art school.

A similar composition, painted in the same year and for which the artist executed numerous studies, is in the collection of Salford City Art Gallery (see M. Leber and J. Sandling, exhibition catalogue, *L.S. Lowry*, Salford, Art Gallery, 1987, p. 126, no. 238, pl. 11).

λ*150

HENRY MOORE, O.M., C.H. (1898-1986)

Mother and Child: Arch

signed and numbered 'Moore 0/6' (on the back of the base)

bronze with a brown and green patina

22 in. (55.9 cm.) high

Conceived in 1959.

£200,000-300,000

\$290,000-430,000

€260,000-380,000

PROVENANCE:

Acquired by the present owners, May 1970.

EXHIBITED:

Wakefield, Yorkshire Sculpture Park, *Henry Moore: Back to a Land*, March - September 2015, not numbered, another cast exhibited.

LITERATURE:

A. Bowness (ed.), *Henry Moore, Sculpture and Drawings, 1955-1964, Vol. 3*, London, 1986, p. 42, HMF 453a, pl. 85, another cast illustrated with incorrect dimensions.

Exhibition catalogue, *Henry Moore: Back to a Land*, Wakefield, Yorkshire Sculpture Park, 2015, pp. 122, 123, 153, illustrated.

Mother and Child: Arch was conceived in 1959 at the height of Moore's career and just over a decade after he had been awarded the prestigious international prize for sculpture at the Venice *Biennale*. The work belongs to a series of Moore's sculptures that explore the indelible bond and loving relationship between a mother and her child. This theme, as well as the reclining female figure, dominated Moore's oeuvre. When asked in 1981 to categorise the two he declared that 'Mother and Child has been the more fundamental obsession' (quoted in D. Mitchinson (ed.), *Henry Moore Sculpture, With Comments by the Artist*, London, 1981, p. 52).

Mother and Child: Arch, presents a mother leaning over and embracing her child; the two are literally inseparable, bound in bronze by her arm which creates an arch bridging their two forms. As a formal exercise, Moore welcomed the challenge of inventing new three-dimensional objects consisting of two interlacing forms of different sizes. Moore commented in 1979, 'The subject itself is eternal and unending, with so many sculptural possibilities in it - a small form in relation to a big form, the big form protecting the small one, and so on. It is such a rich subject, both humanly and compositionally, that I will always go on using it' (quoted in A. Wilkinson (ed.), *Henry Moore, Writings and Conversations*, Berkeley, 2002, p. 213).

Moore's extensive exploration of this subject reflects his fascination with the generative abilities of women. Indeed, many scholars, such as Gail Gelburd, find this subject of motherhood to be a metaphor for the creative act of the artist. Gelburd writes: 'Moore's involvement in this theme reaches beyond maternity to an inquiry into birth and creativity. The theme of the mother and child, the mother giving birth, the child struggling to emerge from the maternal womb, is like the stone giving birth to the form, the form struggling to emerge from the block of stone' (quoted in exhibition catalogue, *Mother and Child, The Art of Henry Moore*, Hofstra University, New York, 1987, p. 37).

Recent correspondence with The Henry Moore Foundation confirms that the artist's cast, numbered 0/6, is in their collection. The present work, also numbered '0/6', has been confirmed by The Henry Moore Foundation as being incorrectly numbered by the artist.



λ151

SIR JACOB EPSTEIN (1880-1959)

Yehudi Menuhin

bronze with a dark brown patina
18¾ in. (46.3 cm.) high, including slate base
Conceived in 1943.

£15,000-25,000

\$22,000-36,000
€19,000-32,000

PROVENANCE:

with Obelisk Gallery, London, where purchased by Robert Garelick,
March 1967.
Irving Feldman, Birmingham, MI.
Private collection, U.S.A.

LITERATURE:

R. Buckle, *Jacob Epstein Sculptor*, London, 1963, p. 438, pl. 284, another cast
illustrated.
E. Silber, *The Sculpture of Epstein*, Oxford, 1986, p. 192, no. 337, another cast
illustrated.



λ*152

LYNN CHADWICK, R.A. (1914-2003)

One Two

signed, numbered and dated 'CHADWICK 70 607 1/6' and
stamped with the Morris Singer Foundry Mark

(on the back leg)

bronze with a grey green patina

30¼ in. (76.8 cm.) high

£50,000-80,000

\$73,000-120,000

€64,000-100,000

PROVENANCE:

Private collection, Massachusetts.

LITERATURE:

D. Farr and E. Chadwick, *Lynn Chadwick Sculptor: with a
Complete Illustrated Catalogue 1947-2003*, Farnham, 2014,
p. 278, no. 607, another cast illustrated.



λ*153

LYNN CHADWICK, R.A. (1914-2003)

Sitting Couple

stamped with initials, numbered and dated 'LC 5/1976' and stamped with the Morris Singer Foundry Mark (at the base)

bronze with a black patina

12½ in. (31.8 cm.) high

£20,000-30,000

\$29,000-43,000

€26,000-38,000

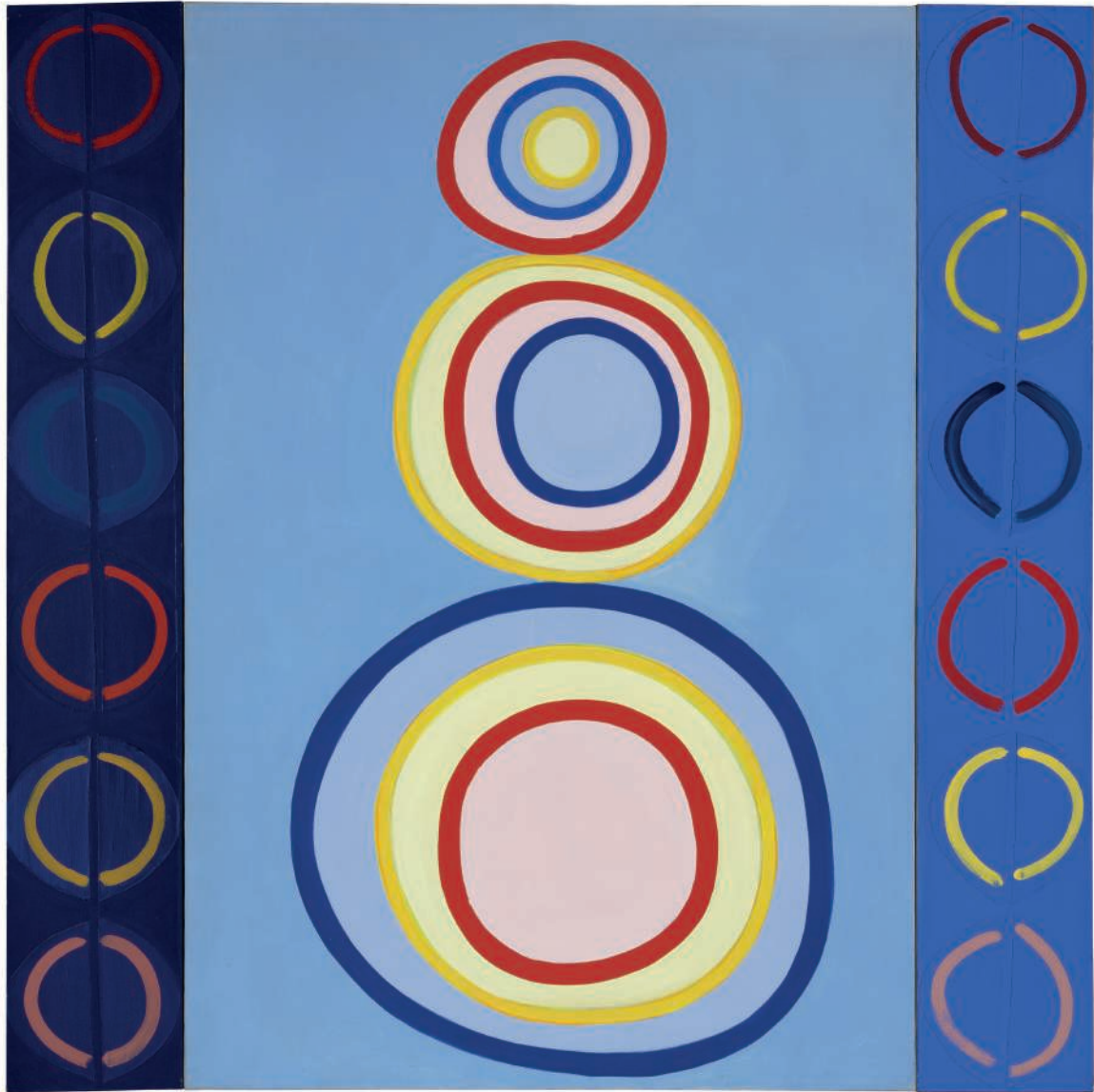
PROVENANCE:

Acquired directly from the artist by the present owner in 1976.

LITERATURE:

D. Farr and E. Chadwick, *Lynn Chadwick Sculptor: with a Complete Illustrated Catalogue 1947-2003*, Farnham, 2014, p. 315, no. 705, another cast illustrated.





λ154

SIR TERRY FROST, R.A. (1915-2003)

Platres

signed, inscribed and dated 'November - December 73/(Platres)/Frost.' (on the reverse), inscribed again and dated again 'Nov Dec 73/(Platres)' (on the reverse)

acrylic and collage on canvas in three parts
92 x 92 in. (233.7 x 233.7 cm.) overall

£30,000-50,000

\$44,000-72,000
€38,000-63,000

PROVENANCE:

with Waddington Galleries, London.

Purchased directly from the artist by the present owner.

λ155

WILLIAM SCOTT, R.A. (1913-1989)

Poem for a Jug, No. 26

signed and dated 'W. SCOTT 80' (on the reverse)

oil on canvas

32 x 35½ in. (81.3 x 90.2 cm.)

£70,000-100,000

\$110,000-140,000

€89,000-130,000

PROVENANCE:

Purchased by Sir Philip and Lady Powell at the 1980 exhibition, and by descent.

EXHIBITED:

London, Gimpel Fils, *Poem for a Jug*, May - June 1980, no. 26.

LITERATURE:

N. Lynton, *William Scott*, London, 2004, pp. 336, 338.

S. Whitfield (ed.), *William Scott: Catalogue Raisonné of Oil Paintings, Volume 4: 1969-1989*, London, 2013, pp. 258, 277, no. 894, illustrated.

William Scott painted a numbered series of works called *Poem for a Jug* between 1979 and 1980. The title for the series was inspired by John Keats's poem *Ode on a Grecian Urn*. The entire group of 26 paintings was exhibited at the Gimpel Fils exhibition in May - June 1980, and the series culminated in the present work, the last and one of the largest.

Both *Poem for a Jug, no. 26* and *Poem for a Jug, no. 16* (please see lot 160) were purchased by Sir Philip and Lady Powell at the 1980 exhibition, and have been passed by descent to the present owner. Lady Philippa Powell (1928-2006) had been a student at the Bath Academy of Art in Corsham, while Scott was teaching there, and she and her husband became close friends of Scott's.

Her husband, Sir Philip Powell, C.H. (1921-2003), was a highly influential architect of the post-war period, and was termed the 'Father of Humane Modernism'. In 1946, he and Hidalgo Moya set up an architectural practice, Powell and Moya, when they won Westminster City Council's competition for a high-density housing project at Churchill Gardens in Pimlico. The flats were angled to provide open views of the Thames, and heating was provided under the river by nearby Battersea Power Station. Powell's modernist concerns took inspiration from Walter Gropius, the founder of the Bauhaus whose former design centre in Dessau Powell had visited before the War. Powell and Moya's focus on functional design and social awareness led to many commissions throughout their careers, including the NHS's first large general hospital in Swindon, the Princess Margaret Hospital (1957) and the Queen Elizabeth II Conference Centre, Parliament Square (1986). Notable projects also included The Cripps Building at St John's College, Cambridge (1966-67), the Blue Boar Quad at Christ Church, Oxford and the Picture Gallery at Christ Church, Oxford (both 1968).

Perhaps Powell and Moya's most extraordinary and distinctive construction however, was Skylon, a vertical aluminium form which they designed to celebrate the Festival of Britain in 1951. Standing at 296 feet tall on the South Bank, this vertiginous and elegant structure was likened by Powell to 'an airship turned on its end'. Sadly Skylon was dismantled after the Festival, but this imposing and futuristic form remains an evocative and lasting symbol of the optimism following the austerity of post-war Britain.





λ156

ROGER HILTON (1911-1975)

May 1966

oil on canvas
22 x 18 in. (55.9 x 45.8 cm.)
Painted in 1966.

£15,000-25,000

PROVENANCE:

with Waddington Galleries, London.
with Beaux Arts, Bath, as 'Untitled (Blue, black & white)'.
The Estate of Renée L. Rupert Granville-Grossman, his sale; Christie's,
London, 21 November 2013, lot 157, where purchased by the present owner.

\$22,000-36,000
€19,000-32,000



λ157

BRYAN WYNTER (1915-1975)

River Daemon

signed, inscribed and dated 'BRYAN WYNTER/"RIVER DAEMON" 1960'
(on the reverse)

oil on canvas

56 x 44 in. (142.2 x 111.7 cm.)

£30,000-50,000

\$44,000-72,000

€38,000-63,000

PROVENANCE:

with Waddington Galleries, London, where purchased by the present owner, 1984.

EXHIBITED:

London, Ontario, Public Library and Art Museum British Council, *Some Aspects of Contemporary British Painting*, January 1964; this exhibition travelled to Toronto, Ontario, Art Gallery Of Ontario, January 1964; Montreal, Quebec, Montreal Museum Of Fine Arts, February - March 1964; Ottawa, Ontario, National Gallery Of Canada, March - April 1964; Winnipeg, Manitoba, Winnipeg Art Gallery, April - May 1964; Edmonton, Alberta, Art Gallery of Alberta, May 1964; Reykjavik, National Museum, June 1964; Regina, Saskatchewan, Norman Mackenzie Art Gallery, University of Regina, June 1964; and Humlebaek, Louisiana Museum Of Modern Art, September - November 1964.

PROPERTY OF A LADY

λ*158

PAUL FEILER (1918-2013)

Multiple Strata

signed and dated 'FEILER 63' (lower centre), signed again, inscribed and dated again 'PAUL FEILER/MULTIPLE STRATA 1962/63' (on the reverse)

oil on canvas

30 x 34 in. (76.2 x 86.3 cm.)

£60,000-80,000

\$87,000-120,000

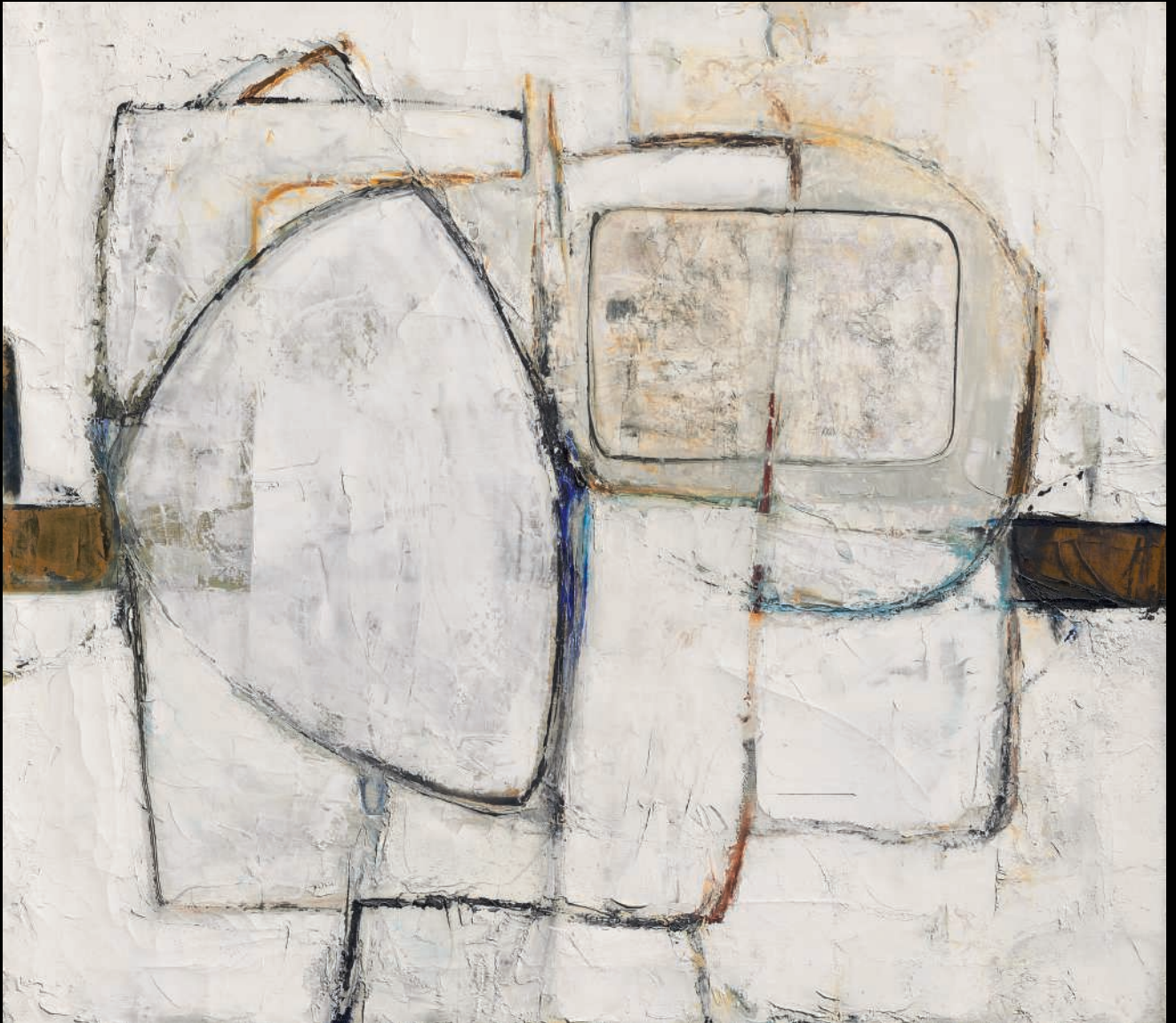
€76,000-100,000

PROVENANCE:

Acquired by the present owner in the 1960s.

'I have always enjoyed writing down with paint what I felt the world around me looked like. This has been a limited world; a world of open spaces with snow and ice-covered mountains; later, the sea and the rocks seen from a height. This has led me to try to communicate a universal aspect of forms in space; where the scale of shapes to each other and their tonal relationship convey their physical nearness to the spectator and where the overall colour and its texture supplies the emotional overtones of the "Place"'

(Paul Feiler quoted in exhibition catalogue, *St Ives 1939-1964: Twenty Five Years of painting, Sculpture and Pottery*, London, Tate Gallery, 1985, p. 200)





PROPERTY FROM THE COLLECTION OF GUY AND MARIE-HÉLÈNE WEILL

λ*159

ROGER HILTON (1911-1975)

January 1955

signed and dated 'HILTON/JAN '55' (on a label attached to the stretcher),
signed again and inscribed 'Hilton/38 Priory Gardens' (on a label attached to
the stretcher)

oil on canvas

30 x 25 in. (76.2 x 63.5 cm.)

£20,000-30,000

\$29,000-43,000

€26,000-38,000

Across more than half a century, the collectors Guy and Marie-Hélène Weill engaged in an inspired, deeply shared journey in fine art. Early patrons of Modernism and Abstract Expressionism, the couple expanded their connoisseurship in the latter decades of the twentieth century to encompass a diversity of categories. Their private collection stood as a tangible expression of the curiosity and zeal with which they lived. The visual and intellectual richness of the Weills' assemblage of fine art was only further illuminated by the couple's unassuming reverence toward it: "Our collection is not a large one," Guy and Marie-Hélène Weill stated, "but it reflects our taste and judgment about what is worth living with day after day."

Guy and Marie-Hélène Weill's affinity for fine art transcended history and geography: from trailblazing works of Modernism, Abstract Expressionism and to the spiritual beauty of Chinese painting and Southeast Asian sculpture. The Weills saw collecting as an essential means of engaging with the world: "For us," the couple stated simply, "art is, and always has been, life."



PROPERTY FROM THE COLLECTION OF THE LATE SIR PHILIP AND LADY POWELL

λ160

WILLIAM SCOTT, R.A. (1913-1989)

Poem for a Jug, No. 16

signed and dated 'W. SCOTT 80' (on the reverse)

oil on canvas

20 x 20 in. (51 x 51 in.)

£40,000-60,000

\$58,000-87,000

€51,000-76,000

PROVENANCE:

Purchased by Sir Philip and Lady Powell at the 1980 exhibition, and by descent.

EXHIBITED:

London, Gimpel Fils, *Poem for a Jug*, May - June 1980, no. 16.

LITERATURE:

N. Lynton, *William Scott*, London, 2004, pp. 336, 338.

S. Whitfield (ed.), *William Scott: Catalogue Raisonné of Oil Paintings, Volume 4: 1969-1989*, London, 2013, pp. 258, 267, no. 884, illustrated.

Please see lot 155 for further information regarding Sir Philip and Lady Powell.

λ161

DAME BARBARA HEPWORTH (1903-1975)

Three Forms

signed, numbered and inscribed with foundry mark 'Barbara Hepworth 9/9
Morris/Singer/FOUNDERS/LONDON' (on the back of the base)

bronze with a light brown patina

18½ in. (47 cm.) wide

Conceived in alabaster in 1935 and cast in bronze in 1971 in an edition of 9 + 0.

This work is recorded as BH 521, cast 9/9.

£80,000-120,000

\$120,000-170,000

€110,000-150,000

PROVENANCE:

A gift from the artist to John Williams in 1973.

Three Forms, BH 66, was originally carved in grey alabaster in 1935 and is in the collection of Tate Gallery, London. The geometrical arrangement of the original was of determining importance for the relationship of solid and void and was one of the earliest examples of such an arrangement. The shapes and locations of the forms have been seen as holding some general proportional sequence, however, it is likely that such relationships were worked out by eye (see M. Gale and C. Stephens, *Barbara Hepworth Works in the Tate Gallery Collection and the Barbara Hepworth Museum St Ives*, London, 1999, pp. 49-50).

Herbert Read comments, 'Although Hepworth had been arranging organic elements on bases during 1933-4, the geometric forms seem to date from 1935. She would later associate the move to abstraction with the birth of her triplets on 3 October 1934. "When I started carving again in November 1934," she wrote, "my work seemed to have changed direction although the only fresh influence had been the arrival of the children. The work was more formal and all traces of naturalism had disappeared, and for some years I was absorbed in the relationships in space, in size and texture and weight, as well as in the tensions between the forms"' (H. Read, *Barbara Hepworth: Carvings and Drawings*, 1952, section 3).

The present lot was gifted to the guitarist John Williams when he performed at Hepworth's 70th birthday. He recalls, 'The party was organised by Gilbert Lloyd of Marlborough Fine Art, and was held at a large hotel just outside St Ives. Barbara loved Greek music. At that time I was playing and recording with the great Greek singer Maria Farantouri and so we were both invited. A traditional Bouzouki group played well into the night after Maria and I performed songs by Theodorakis. Barbara was happy but tired towards the end and so missed the traditional Greek plate smashing; however, when I told her about it the next day she said 'how wonderful!' The whole occasion was such an honour and pleasure and the gift of this sculpture was an extraordinary surprise; it has been by my music stand ever since'.

We are grateful to Dr Sophie Bowness for her assistance with the cataloguing apparatus for this work. Dr Sophie Bowness is preparing the revised catalogue raisonné of Hepworth's sculpture.





λ162

WILLIAM SCOTT, R.A. (1913-1989)

Blue Still Life

signed 'W. Scott' (lower right)

watercolour and gouache

20½ x 29 in. (52.5 x 73.8 cm.)

Executed in 1957.

This work is recorded in the William Scott Archive as No. 2332.

£25,000-35,000

\$37,000-50,000

€32,000-44,000

PROVENANCE:

with Hanover Gallery, London, where purchased by the present owner's cousin, July 1964, and by descent.

LITERATURE:

B. Robertson, J. Russell and Lord Snowdon, *Private View*, London, 1965, p. 58, illustrated.



λ163

PAUL FEILER (1918-2013)

Porth Ledden Rocks

signed and dated 'FEILER 52' (lower right), signed again, inscribed and dated again 'PAUL FEILER/PORTH LEDDEN ROCKS/1952' (on the reverse), signed again and inscribed again "'PORTH LEDDEN ROCKS" PAUL FEILER' (on the stretcher)

oil on canvas

15 x 38 in. (38 x 96.5 cm.)

£30,000-50,000

\$44,000-72,000

€38,000-63,000

PROVENANCE:

with Redfern Gallery, London, where purchased by the present owner's late husband in the 1960s.



λ164

WILLIAM SCOTT, R.A. (1913-1989)

Green Pears and Blue Pot

signed and dated 'W. SCOTT 55' (upper right)
oil on board
15½ x 19¼ in. (39.4 x 50.2 cm.)

£40,000-60,000

\$58,000-87,000
€51,000-76,000

PROVENANCE:

with Hanover Gallery, London, as 'Blue Pot and Three Pears'.
with Antiquariato G. Cesarano, Bergamo.
with Lorenzelli Arte, Milan.

Anonymous sale; Christie's, London, 17 November 2006, lot 114, as 'Blue Pot and Three Pears', where purchased by the present owner.

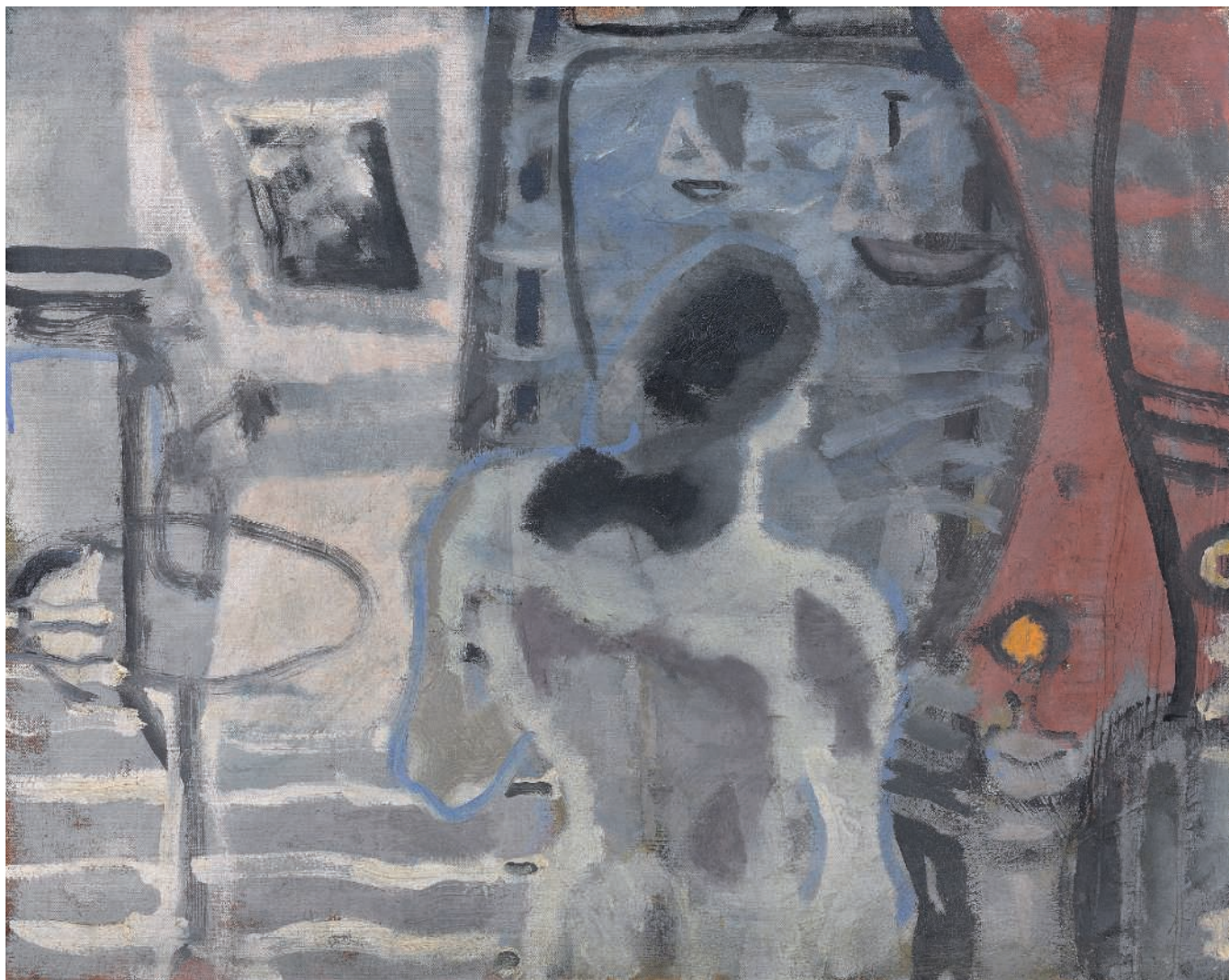
EXHIBITED:

probably London, Hanover Gallery, *Bacon Scott Sutherland*, June - July 1955, no. 9.

Bergamo, Galleria Lorenzelli, *W. Scott*, February 1978, catalogue not traced.
Milan, Lorenzelli Arte, *William Scott, La voce dei colori*, March - May 2005, no. 3, as 'Still Life'.

LITERATURE:

L. Lambertini, exhibition catalogue, *William Scott, La voce dei colori*, Milan, Lorenzelli Arte, 2005, pp. 32-33, no. 3, illustrated, as 'Still Life'.
S. Whitfield (ed.), *William Scott: Catalogue Raisonné of Oil Paintings 1952-1959*, vol. 2, London, 2013, p. 119, no. 264, illustrated.



λ165

PATRICK HERON (1920-1999)

Still-life against the sea: 1949

oil on canvas
16 x 20 in. (40.8 x 50.8 cm.)
Painted in 1949.

£30,000-50,000

\$44,000-72,000
€38,000-63,000

PROVENANCE:

A gift from the artist to the present owners' mother on the occasion of her wedding in 1948, and by descent.

EXHIBITED:

Bristol, City Art Gallery, *Contemporary English Painting*, February - March 1950, no. 56.

Still-life against the sea: 1949 was given to the present owner's mother as a late wedding present as she was married in July 1948.

The estate of Patrick Heron is preparing the forthcoming catalogue raisonné of the Artist's work and would like to hear from owners of any works by Patrick Heron, so that these can be included in this comprehensive catalogue. Please write to The Estate of Patrick Heron, c/o Modern British and Irish Art, Christie's, 8 King Street, St James's, London, SW1Y 6QT.



PROPERTY FROM AN IMPORTANT BRITISH COLLECTION

λ166

SIR TERRY FROST, R.A. (1915-2003)

Black into White

signed, inscribed and dated 'Black into White/JAN 61-62/Frost'
(on the reverse)

oil on canvas

30 x 25 in. (76.2 x 63.5 cm.)

£20,000-30,000

\$29,000-43,000

€26,000-38,000

PROVENANCE:

with Waddington Galleries, London.

with Offer Waterman, London, where purchased by the present owner,
June 2009.



λ167

DAME BARBARA HEPWORTH (1903-1975)

Pierced Wood Form

signed and dated 'Barbara Hepworth 1964' (lower right), signed again, inscribed and dated again 'Barbara Hepworth/Pierced Wood Form 1964' (on the backboard)
oil and pencil on the artist's prepared board
17¾ x 23¾ in. (45 x 60.3 cm.)

£50,000-80,000

\$73,000-120,000
€64,000-100,000

PROVENANCE:

Purchased by the present owner's grandmother at the 1964 exhibition, and by descent.

EXHIBITED:

London, Gimpel Fils, *Barbara Hepworth*, June 1964, no. 55.

λ*168

BEN NICHOLSON, O.M. (1894-1982)

October 1959 (vertical column)

signed, inscribed and dated 'Ben Nicholson/Oct. 59/(vertical column)'
(on the reverse)

oil on carved board, on the artist's prepared board
23 $\frac{7}{8}$ x 9 $\frac{1}{2}$ in. (60.6 x 24 cm.)

£80,000-120,000

\$120,000-170,000

€110,000-150,000

PROVENANCE:

with Gimpel Fils, London, September 1959.

with André Emmerich, New York.

Mr and Mrs William C. Edwards, Jr., Texas.

Anonymous sale; Sotheby's, New York, 16 November
1989, lot 443.

EXHIBITED:

Dallas, Dallas Museum for Contemporary Arts, *Texas*

Collects 20th Century Art, May 1963.

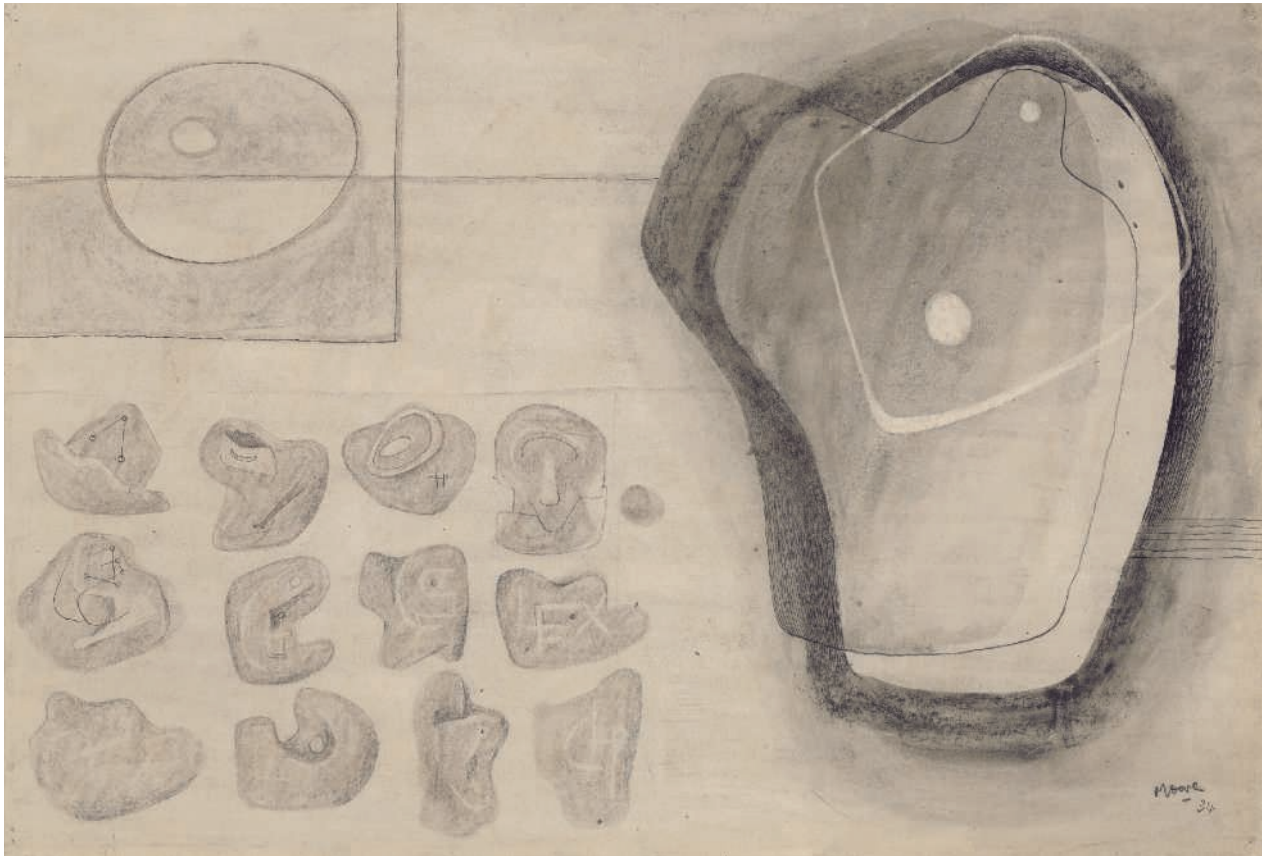
Dallas, Dallas Museum of Fine Arts, *Ben Nicholson*

Retrospective, April - May 1964.

'The uncompromising breadth and statement which had informed the major works of the thirties, and which had not been so evident in the more generally linear works of the forties and early fifties, returned to his art ... The works of this period rely less upon the tension of Nicholson's line and the elegance of his composition and more upon his ability to concentrate experience in the discovery of form ... They convey the essence of landscape as the artist has experienced them and their mood as he recalled it'

(Norman Reid discussing Nicholson's work from the late 1950s, exhibition catalogue, *Ben Nicholson*, London, Tate Gallery, 1969, pp. 53-55).





λ169

HENRY MOORE, O.M., C.H. (1898-1986)

Sculptural Drawings

signed and dated 'Moore/34' (lower right)

ink, charcoal and watercolour
15 x 22 in. (38.1 x 55.8 cm.)

£20,000-30,000

\$29,000-43,000

€26,000-38,000

PROVENANCE:

with Curt Valentin, New York.

with M. Knoedler, New York, where purchased by Helen W. Benjamin, 1969.

Her sale; Sotheby's, New York, 2 May 1996, lot 280.

EXHIBITED:

Dallas, Valley House Gallery, *Sculptures by Henry Moore*, 1965, catalogue not traced.

Little Rock, The Arkansas Arts Center, *Drawings and Sculptures by Henry Moore*, May - June, 1965, no. 62.

New Orleans, Orleans Gallery, *Henry Moore*, 1965, no. 51.

London, Waddington Galleries, *Sculpture*, London, October 2010 (ex-catalogue).

LITERATURE:

R. Melville, *Henry Moore Sculpture and Drawings 1921-1968*, New York, 1971, no. 25, illustrated.

A. Garrould (ed.), *Henry Moore Complete Drawings 1930-39, Volume 2*, London, 1998, p. 117, no. AG 34.29, HMF 1082, illustrated.

Some of the forms in the present work can be linked with carvings made in 1933, such as *Composition* (LH 131) and *Figure* (LH 138).



λ*170

BEN NICHOLSON, O.M. (1894-1982)

1967-68 (half goblet and red)

oil wash and pencil on paper, shaped, on the artist's prepared board, in the artist's frame

16½ x 8¾ in. (41 x 22 cm.)

Executed in 1967-68.

£40,000-60,000

\$58,000-87,000

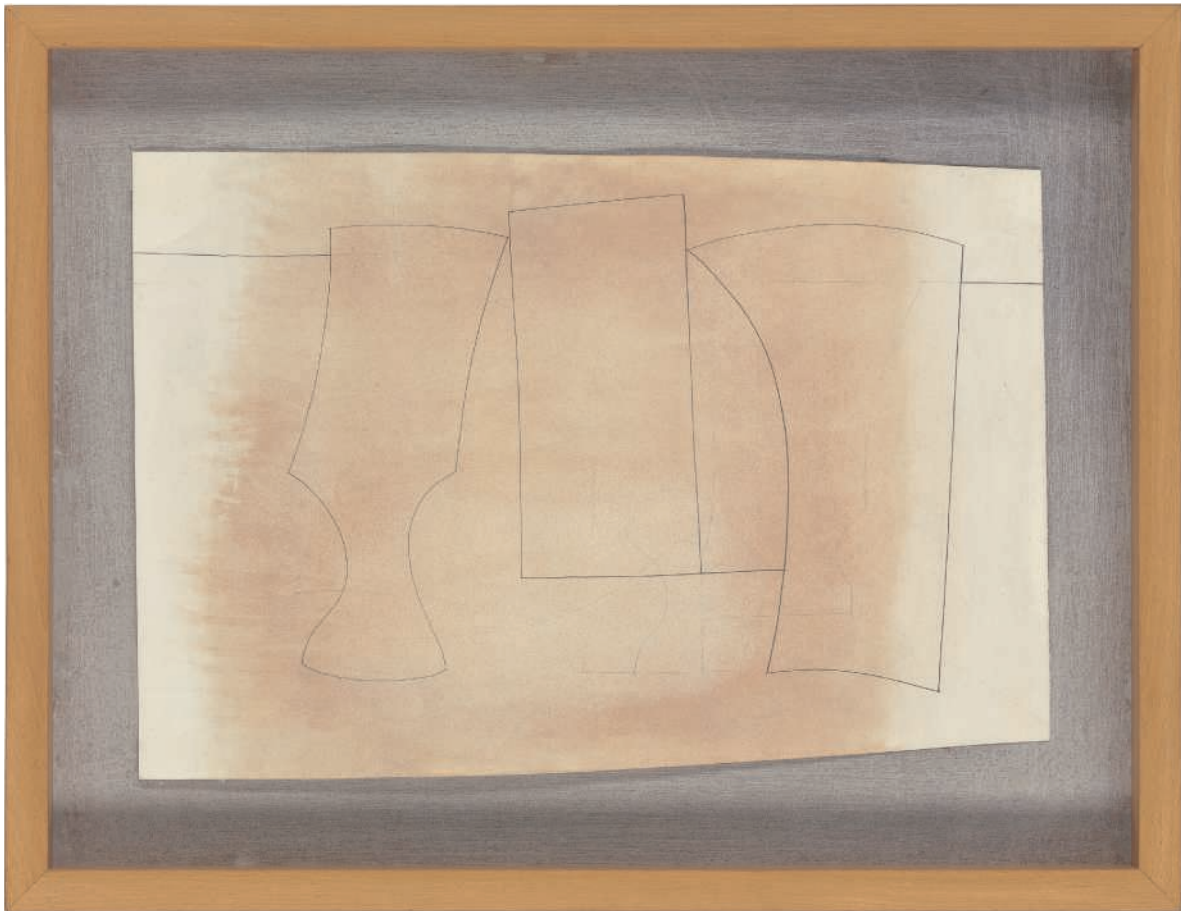
€51,000-76,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 29 November 1989, lot 540.

EXHIBITED:

London, Marlborough Fine Art, *Ben Nicholson, New Works: Wash Drawings in Relief and Mixed Media*, October - November 1968, no. 10.



λ*171

BEN NICHOLSON, O.M. (1894-1982)

June 1960 (3 forms)

signed, inscribed and dated 'NICHOLSON/June 1960/(3 forms)'
(on the reverse)

pencil and oil wash on paper, shaped, on the artist's prepared board
18½ x 24¼ in. (47 x 61.5 cm.)

£10,000-15,000

\$15,000-22,000

€13,000-19,000

PROVENANCE:

with André Emmerich, New York.

with Galleria Sacchetti, Ascona, where purchased by the present owner,
April 1997.



THE EDGAR ASTAIRE COLLECTION

λ172

JOHN PIPER, C.H. (1903-1992)

Still Life (Collage)

signed 'John Piper' (lower centre), signed again, inscribed and dated 'Still Life (Collage)/John Piper./1933' (on the reverse)

gouache and collage

14¾ x 19½ in. (37.9 x 48.5 cm.)

£20,000-30,000

\$29,000-43,000

€26,000-38,000

PROVENANCE:

Myfanwy Piper.

with Jonathan Clark, London.

EXHIBITED:

Leeds, Temple Newsam, *First Exhibition of Three British Artists, Henry Moore, John Piper and Graham Sutherland*, July - September 1941, no. 53, as 'Public Bar'.

London, Marlborough New London Gallery, *John Piper Retrospective Exhibition*, 1967, no. 17, as 'Bar'.

Oxford, Museum of Modern Art, *John Piper: 50 Years of Work: Paintings, Drawings and Photographs 1929-1979*, May - June 1979, no. 5: this exhibition travelled to Colchester, The Minories, June - July 1979, as 'Bar'.

London, Tate Gallery, *John Piper*, November 1983 - January 1984, no. 6, as 'Public Bar'.

London, Dulwich Picture Gallery, *John Piper in the 1930s: Abstraction on the Beach*, April - June 2003, no. 8, as 'Public Bar': this exhibition travelled to Nottingham, Djanogly Gallery, July - September 2003.

LITERATURE:

Exhibition catalogue, *John Piper Retrospective Exhibition*, London, Marlborough New London Gallery, 1967, no. 17, illustrated, as 'Bar'.

Exhibition catalogue, *John Piper: 50 Years of Work: Paintings, Drawings and Photographs 1929-1979*, Oxford, Museum of Modern Art, 1979, p. 5, no. 5, as 'Bar'.

A. West, *John Piper*, London, 1979, p. 63, pl. 15.

D. Fraser Jenkins, *John Piper*, London, Tate Gallery, 1983, p. 75, no. 6, illustrated, as 'Public Bar'.

D. Fraser Jenkins and F. Spalding, exhibition catalogue, *John Piper in the 1930s: Abstraction on the Beach*, London, Dulwich Picture Gallery, 2003, pp. 82-3, no. 8, illustrated, as 'Public Bar'.

F. Spalding, *John Piper, Myfanwy Piper: Lives in Art*, Oxford, 2009, p. 503.

John Piper created this enigmatic work during a period of great personal creativity. It was in the same year, 1933, that he was invited to join the Seven and Five Society, the famous British-based group which included Christopher Wood, Ben Nicholson, Henry Moore, Barbara Hepworth, Len Lye and Frances Hodgkins.

The influence of the Cubists, in particular Georges Braque, is obvious to see. Piper had met Braque a few years earlier and had also seen Picasso's collage works in Paris. Another inspirational element was fellow artist Ben Nicholson who, like Piper, was producing still-life collages.

The naïve style, which the Seven and Five Society actively promoted, suited Piper well and meant he was able to explore new techniques such as the incised outlines of form, the use of patterned objects, wavy lines and collage. *Still Life (Collage)* is a prime example of Piper's use of all of these techniques and the result is a work of great lyricism.

λ*173

HENRY MOORE, O.M., C.H. (1898-1986)

Three Piece Reclining Figure: Maquette No. 5

signed and numbered 'Moore 1/7' (on the back of the base)

bronze with a brown green patina

9 $\frac{7}{8}$ in. (25 cm.) wide, excluding wooden base

Conceived in 1977.

£70,000-100,000

\$110,000-140,000

€89,000-130,000

PROVENANCE:

with Timothy Taylor Gallery, London, where purchased by the present owner.

LITERATURE:

A. Bowness (ed.), *Henry Moore, Complete Sculpture: 1974-80, Vol. 5*, London, 1983, pp. 34-35, no. 720, pl. 122, another cast illustrated.

By dividing the figure into three separate pieces, *Three Piece Reclining Figure: Maquette No. 5* demonstrates Moore's ability to represent the three-dimensionality of the human form. By separating these elements of the figure, Moore encourages the viewer to consider the spatial depth within the sculpture, and to explore the relationship between the solids and voids of the form. The specific placement of each section on the base creates a dynamic figure with great potential for movement.

Moore had first experimented with fully dividing his figures in the 1960s. He explained the development of the divided forms which make up his later reclining figures, 'I did the first one in two pieces almost without intending to. But after I had done it, then the second one became a conscious idea ... Once these two parts become separated you don't expect it to be a naturalistic figure; therefore you can justifiably make it look like a landscape or a rock. If it's a single figure you can guess what it's going to be like. If it's in two pieces, there's a bigger surprise, you have more unexpected views; therefore the special advantage over painting – of having the possibility of many different views – is more fully explored ... Sculpture is like a journey. You have a different view as you return. The three-dimensional view is full of surprises in a way that a two-dimensional world could never be' (quoted in 'Henry Moore's World', *Atlantic Monthly*, January 1962).



λ174

HENRY MOORE, O.M., C.H. (1898-1986)

Animal Form

signed 'Moore' (on the side at the base)

bronze with a green patina

13½ in. (34.5 cm.) high, excluding base

Conceived in 1959 and cast in an edition of 8.

£40,000-60,000

\$58,000-87,000

€51,000-76,000

PROVENANCE:

Reginald Ernest Moreau, to whom awarded as the Stamford Raffles Award, the Zoological Society of London, 1962, and by descent.

LITERATURE:

A. Bowness (ed.), *Henry Moore, Complete Sculpture: 1955-64, Vol. 3*, London, 2005, pp. 38, 39, no. 443, pls 75, 77, another cast illustrated.

The present lot was awarded to Reginald Ernest Moreau (1897-1970) in 1962 by the Zoological Society of London, in recognition of his contribution to ornithology. Moreau had an extensive knowledge about birds, making studies of the clutch size in nesting birds and comparing the life-histories of birds in different latitudes. He was also a long time editor of the ornithological journal *Ibis*, and was awarded an honorary Master of Arts degree from the University of Oxford on 15 December 1951.



λ175

DAME ELISABETH FRINK, R.A. (1930-1993)

Rolling Horse

signed and numbered 'Frink/9/9' (on the underside)

bronze with a brown patina

16½ in. (41.9 cm.) long

Conceived in 1985.

£60,000-80,000

\$87,000-120,000

€76,000-100,000

PROVENANCE:

Purchased directly from the artist by the present owner's late husband,
December 1985, and by descent.

We are very grateful to the Frink Estate for their assistance in cataloguing
the present work, which will be included in the next edition of the catalogue
raisonné.





λ176

JOHN PIPER, C.H. (1903-1992)

The Arch of Septimius Severus and The Church of SS. Luca and Martina

signed 'John Piper' (lower right)

oil on canvas

48 x 48 in. (122 x 122 cm.)

£25,000-35,000

\$37,000-50,000
€32,000-44,000

PROVENANCE:

with Arthur Jeffress Gallery, London, where purchased by the present owner's father, and by descent.

EXHIBITED:

London, Arthur Jeffress Gallery, *Paintings and Watercolours of Rome by John Piper*, May 1962, no. 3.

LITERATURE:

Exhibition catalogue, *Paintings and Watercolours of Rome by John Piper*, London, Arthur Jeffress Gallery, 1962, no. 3, illustrated.

We are very grateful to Rev. Dr Stephen Laird for his assistance in preparing this catalogue entry.



λ177

DAVID JONES, C.H. (1895-1974)

The Necklace and the Calix

signed and dated 'David J./54' (lower right), signed again, inscribed and dated again 'David Jones, 1954/ Title: The Necklace & the Calix' (on the reverse), signed again, inscribed again and dated again 'The Necklace and the Calix/ David Jones/1954.' (on the artist's label attached to the backboard)
pencil, crayon, watercolour and gouache
30 x 22¾ in. (76.2 x 58 cm.)

£15,000-25,000

\$22,000-36,000

€19,000-32,000

PROVENANCE:

The Rt. Hon. Sir Hugh Fraser, M.P., and by descent.

EXHIBITED:

Aberystwyth, Welsh Arts Council, National Library of Wales, *David Jones: an exhibition of paintings, drawings and engravings*, July - August 1954, no. 74; this exhibition travelled to Cardiff, National Museum of Wales, August - September 1954; Swansea, Glynn Vivian Art Gallery, October 1954; Edinburgh, Royal Scottish Academy, November - December 1954; and London, Tate Gallery, December 1954 - January 1955.
London, National Book League, *David Jones: Word and Image IV*, February - March 1972, no. 125, as 'The Chalice and the Necklace'.
Cardiff, National Museum of Wales, *David Jones: Writings and Drawings*, December 1972, as 'The Chalice and the Necklace'.
London, Tate Gallery, *David Jones*, July - September 1981, no. 136; this exhibition travelled to Sheffield, Graves Art Gallery, September - October 1981; and Cardiff, National Museum of Wales, October - December 1981.

'Between 1949 and the mid 1950s Jones made a number of drawings of flowers in a glass chalice on a table in front of the window of his room in Northwick Lodge ... He liked to use 'Calix', Latin for chalice, in his titles because of its association with the botanical calix or calyx' (see exhibition catalogue, *op. cit.*, 1981, p. 119).



λ*178

TRISTRAM HILLIER, R.A. (1905-1983)

Bruneval

signed and dated 'Hillier. 1939.' (lower right)

oil on canvas

24 x 32 in. (61 x 81.4 cm.)

£25,000-35,000

\$37,000-50,000

€32,000-44,000

PROVENANCE:

with Arthur Tooth & Sons, London, where purchased by the present owner's family, 1953.

EXHIBITED:

London, Arthur Tooth & Sons, *Paintings by Tristram Hillier*, May - June 1946, no. 16.

In 1937, following a whirlwind courtship and marriage to the actress Leda Hardcastle, Tristram Hillier settled in Austria with his new wife. With political unrest building the Hilliers moved to Provence in France and it was here that his good friend and mentor Edward Wadsworth would regularly visit.

As artists from the Unit One Group in the early 1930s both men shared a similar vision and their works, inspired by expeditions to the North coast of France, were stylistically similar in conception, with Wadsworth urging Hillier to use tempera to minutely depict these disquieting coastal landscapes. It was Wadsworth who also introduced Hillier to his dealers Arthur Tooth & Sons and he was to sell with them throughout and after World War II. The present work is from this highly productive pre-war period and depicts Bruneval on the French coast, painted before Hillier had to flee back to England in 1940.



λ179

WILLIAM ROBERTS, R.A. (1895-1980)

Bath Night

pencil, watercolour and gouache
 7¾ x 9¾ in. (22.2 x 24.8 cm.)
 Executed in 1929.

£15,000-25,000

\$22,000-36,000
 €19,000-32,000

PROVENANCE:

The London Artists' Association, where purchased by Leonard Elmhirst, December 1931, as 'The Family'.
 Gifted by Dorothy Elmhirst to The Dartington Hall Trust, March 1965.
 Their sale; Sotheby's, London, 16 November 2011, lot 103, where purchased by the present owner.

EXHIBITED:

Dartington Hall, High Cross House, 2001, 2007-2010.

Bath Night is a study for the larger oil entitled *The Wash*, previously in the collection of Sir Kenneth Clark and given to Bolton Museum and Art Gallery in 1940.



λ*180

ERIC KENNINGTON, R.A. (1888-1960)

Alayan: a spy

coloured chalks on two sheets, joined
35 x 28 in. (89 x 71 cm.)
Executed in 1921.

£15,000-25,000

\$22,000-36,000
€19,000-32,000

PROVENANCE:

Purchased by W.H. Haslam at the 1927 exhibition.
Anonymous sale; Sotheby's, London, 24 November 1976, lot 225.
Anonymous sale; Sotheby's, London, 19 November 1980, lot 260.
Anonymous sale; Sotheby's, London, 8 November 1989, lot 139.
with Fine Art Society, London, where purchased by the present owner.

EXHIBITED:

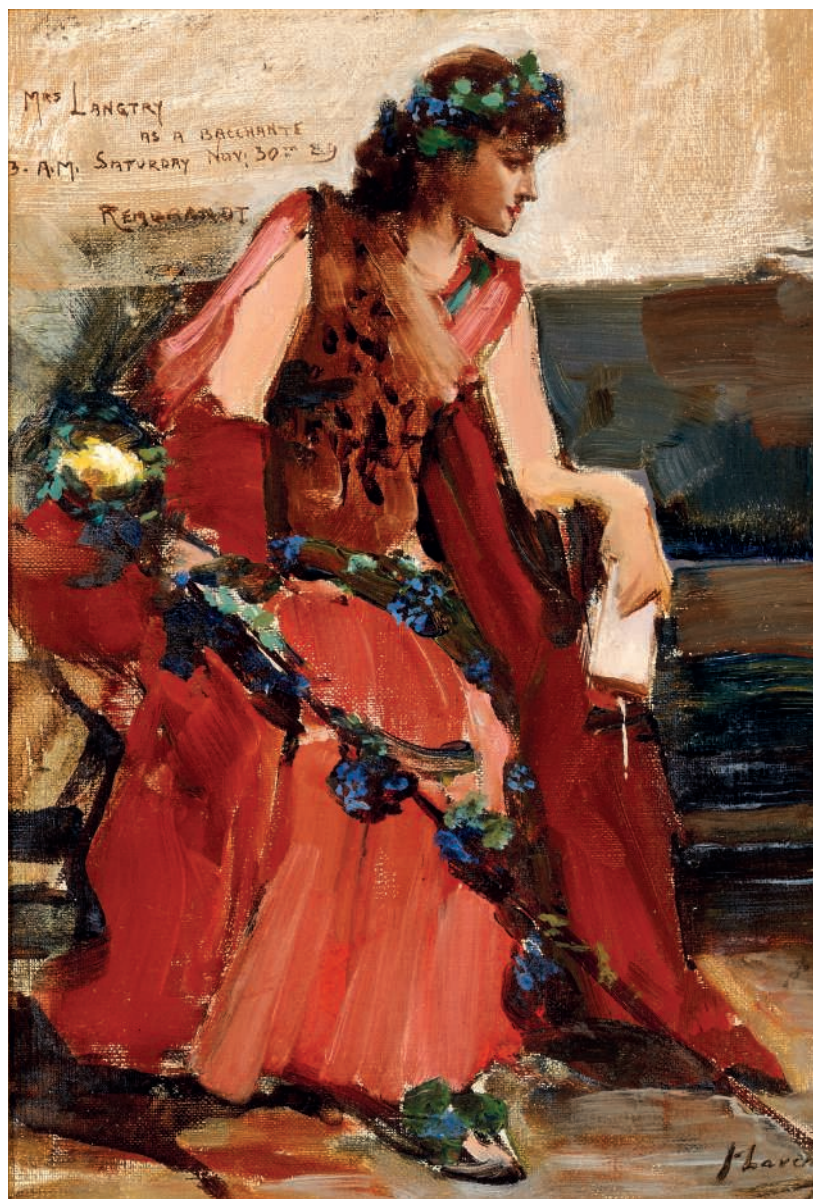
London, Leicester Galleries, *Illustrating "Seven Pillars of Wisdom" by Col. T.E. Lawrence*, February 1927, no. 55.
London, National Portrait Gallery, *Lawrence of Arabia*, December 1988 - March 1989, no. 4B13.

LITERATURE:

T.E. Lawrence, *Seven Pillars of Wisdom*, 1935, illustrated opposite p. 260.

Alayan was linked to Lawrence's bodyguard but not formally part of it; eavesdropping incognito was his speciality. He made a considerable amount of money from the Arab Revolt and then lost it all by the time he sat for Kennington in Amman in May 1921. The clothes that he wears in the present work were borrowed especially for this portrait.

We are very grateful to Dr Jonathan Black for his assistance in preparing this catalogue entry.



***181**

**SIR JOHN LAVERY, R.A., R.S.A., R.H.A.
(1856-1941)**

Mrs Langtry as a Bacchante

signed 'J Lavery' (lower right) and inscribed and dated 'Mrs Langtry/as a Bacchante/3 AM Saturday Nov 30th '89/Rembrandt' (upper left)

oil on canvas

13 x 9 in. (33 x 23.1 cm.)

£12,000-18,000

\$18,000-26,000
€16,000-23,000

PROVENANCE:

Anonymous sale; Christie's, London, 12 May 2005, lot 27, where purchased by the present owner.

LITERATURE:

K. McConkey, *John Lavery, A Painter and his World*, Edinburgh, 2010, p. 49 and note 200.

We are very grateful to Professor Kenneth McConkey for preparing this catalogue entry. For further information regarding this lot please visit www.christies.com.

***182**

**SIR JOHN LAVERY, R.A., R.S.A., R.H.A.
(1856-1941)**

A Summer Evening - The Thames

signed 'J Lavery' (lower right)

oil on canvas

25 x 30 in. (63.5 x 76 cm.)

Painted *circa* 1913.

£80,000-120,000

\$120,000-170,000

€110,000-150,000

PROVENANCE:

The artist's family, and by descent.

Anonymous sale; Sotheby's, London, 12 November 1986, lot 55.

with Richard Green, London, where purchased by the present owner.

EXHIBITED:

Brighton, 1932.

London, P. & D. Colnaghi, *Their Majesties' Court, Buckingham Palace, 1931, Portrait Studies and Other Sketches by Sir John Lavery, R.A.*, 1932, no. 62, as 'The Thames'.

probably London, Leicester Galleries, *Memorial Exhibition of Paintings by the Late Sir John Lavery, RA*, April 1941, no. 40, as 'The Thames at Henley'.

Edinburgh, Fine Art Society, *Sir John Lavery, R.A., 1856-1941*, August - September 1984, no. 95, as 'The Thames': this exhibition travelled to London, Fine Art Society, September - October 1984; Belfast, Ulster Museum, November - January 1985; and Dublin, National Gallery of Ireland, February - March 1985.

LITERATURE:

Exhibition catalogue, *Their Majesties' Court, Buckingham Palace, 1931, Portrait Studies and Other Sketches by Sir John Lavery, R.A.*, London, P. & D. Colnaghi, 1932, no. 62, illustrated, as 'The Thames'.

K. McConkey, Exhibition catalogue, *Sir John Lavery, R.A., 1856-1941*, Edinburgh, Fine Art Society, 1984, p. 95, no. 95, illustrated.

K. McConkey, *Sir John Lavery*, Edinburgh, 1993, p. 127.

K. McConkey, *John Lavery, A Painter and his World*, Edinburgh, 2010, p. 123, and note 64.

Having finally completed *The King, The Queen, The Prince of Wales and The Princess Royal, Buckingham Palace* (National Portrait Gallery, London) for the Royal Academy exhibition of 1913, John Lavery sought relaxation on visits to celebrated watering holes along the Thames and as Lord Derby's guest at Newmarket. These seasonal recreations were busman's holidays because the painter always went equipped with his sketching kit - an elaborate collapsible easel designed to take standard 25x30 inch canvases which, when freshly painted, were slotted into a slide box. Made to the artist's own specifications, a second example would, after their first painting exercises two years later, be commissioned for Lavery's pupil, Winston Churchill (National Trust, Chartwell Studio).

Back in the studio, when it was reopened, the slide box contained sketches of varying quality, some of which might be adopted as source material for larger pictures. This was the case with one outstanding view of the river showing the artist's wife, Hazel Lavery, lounging in a punt - the present work. Although post-dated 1921, this is likely to have been executed some eight years earlier in that memorable pre-war summer. Standing by the Thames on a warm evening, Lavery was inevitably reminded of one of his earliest and most celebrated canvases, *The Bridge at Grez* 1883 which in 1913 had long been installed in the Carnegie Institute in Pittsburgh. As a picture of two women boating, one holding a parasol, it was reprised in a more impressionistic second version when Lavery returned to the pretty village of Grez-sur-Loing in 1900 (Ulster Museum, Belfast). Throughout his long career, the painter never completely abandoned key themes from the years of his youth, and at this point, with the present canvas before him, he conceived the idea of a new version of the classic subject, resulting in the large depiction of *The Thames at Maidenhead*.

The progress of this canvas was essentially halted by a further series of commissions, a sojourn in Tangier at the beginning of the following year, and ultimately by the outbreak of the Great War. Lavery nevertheless retained his ambitions for a grand 'river' picture throughout the war, painting *Sutton Courtenay* (Hugh Lane Gallery, Dublin) in 1917, just before taking up his appointment as an Official War Artist. It was however, only in 1921 that *The Thames at Maidenhead* was finally shown, with the present version waiting a further eleven years until his Colnaghi exhibition in November 1932.

There are obvious differences between the two. While Hazel floats lazily by in both canvases, a female companion and prominently placed pet Pekinese, accompany her in the larger, studio version. These, along with a passing oarsman, have been added, and the boat-shed and other background buildings, removed. Crucially however, Hazel's *gondoliere* adopts a static pose in the present version - he must actually have been charged to maintain the skiff in its present position, just long enough for the work to be completed. This nonchalant stance allows his pole to be rhymed with the flagpole on the far bank. Lavery's instinct for a strong compositional statement in the bold diagonal sweep of the barque was unfailing, and it leads on this occasion to a work distinguished by its remarkable freshness and fluidity. While others found that during the Season, the noise and turbulence of motor launches was unbearable, and increasing congestion meant that "no reach [was] safe from loud 'Arries", the painter celebrates the slow, peaceful deliberation of punting when the pace never exceeds one or two miles per hour. So often a metaphor for *temps perdu*, at these moments the gently flowing stream delivers a pool of colour - pink, peach and mauve - in the form of his forever languid American wife and model.

We are very grateful to Professor Kenneth McConkey for preparing this catalogue entry.



λ*183

SIR WINSTON CHURCHILL, O.M., R.A. (1874-1965)

Garden Scene

signed with initials 'WSC' (lower right)

oil on canvas

29 x 24 in. (73.6 x 61 cm.)

Painted in the early 1920s.

£150,000-250,000

\$220,000-360,000

€190,000-320,000

PROVENANCE:

Lady Lytton, and by descent.

Anonymous sale; Christie's, London, 20 June 1996, lot 67, where purchased by the present owner.

EXHIBITED:

St Helier, Jersey Museum, on loan.

LITERATURE:

D. Coombs, *Churchill his Paintings*, London, 1967, p. 116, no. 76, illustrated.

D. Coombs and M.S. Churchill, *Sir Winston Churchill His Life and His Paintings*, Dorset, 2011, pp. 122, 251, no. C 76, fig 232.

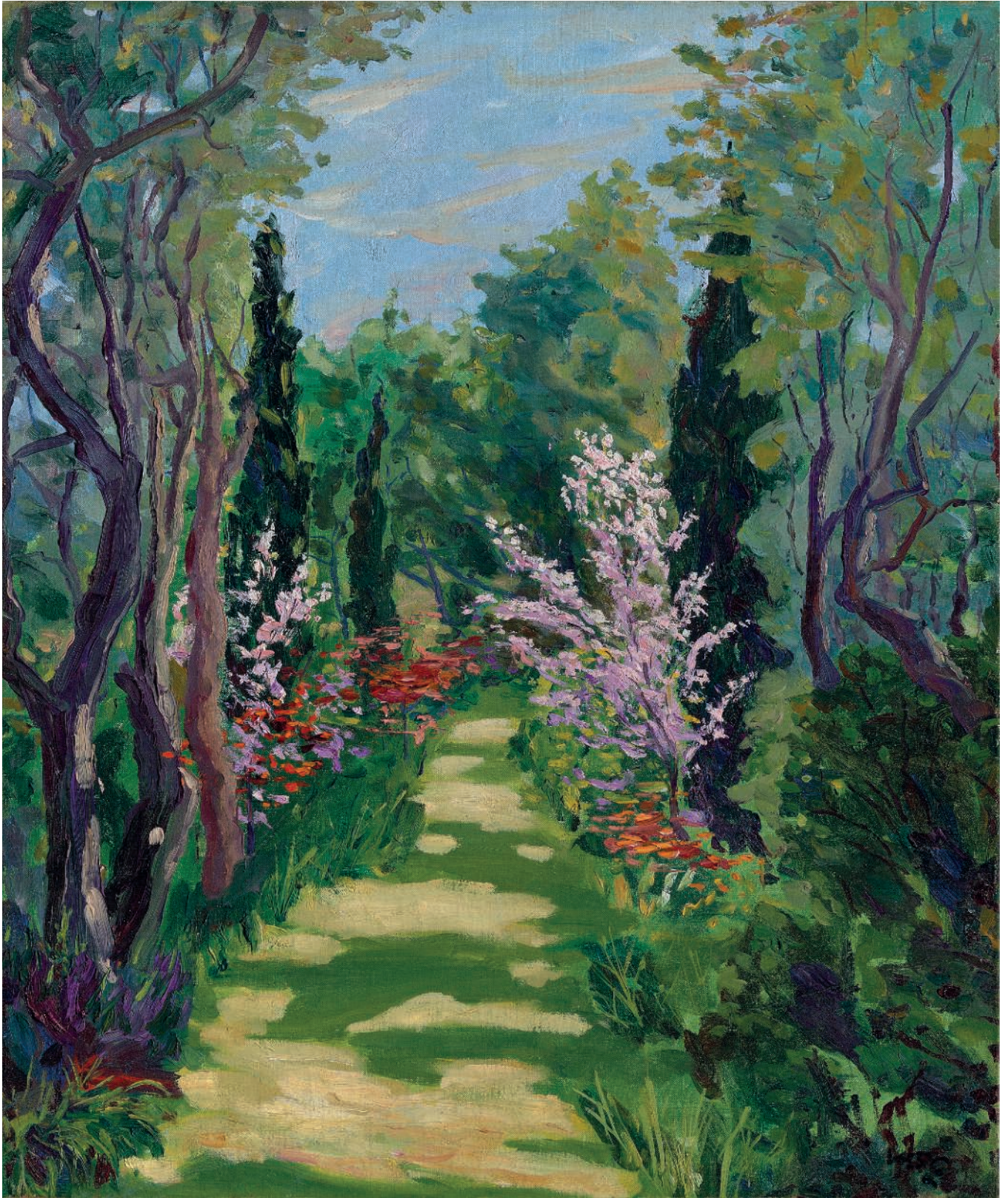
'The first time you see Winston Churchill you see all his faults, and the rest of your life you spend discovering his virtues'

(Lady Constance Lytton, quoted in C. Hassall, Edward Marsh, London, 1949).

Lady Constance Lytton (1869-1923), British suffragette and activist, was the first owner of *Garden Scene*, and it is thought that the painting depicts her garden at Knebworth in Hertfordshire. Lady Constance Georgina Bulwer-Lytton, sometimes known as Jane Warton, tirelessly campaigned for prison reform, votes for women and birth control. Her father, Robert Bulwer-Lytton, 1st Earl of Lytton, was the Viceroy of India, where Lady Lytton spent the first 11 years of her life. Despite her family's position of privilege, she rejected it instead choosing to join the Women's Social and Political Union (WSPU), the leading organisation campaigning for Women's suffrage in the UK which was founded by Emmeline Pankhurst in 1903.

In 1905 Lady Lytton donated an inheritance of £1,000 to the Esperance Club, a singing and dancing club for working-class London girls, which revived Morris dancing. The club had been set up in response to distressing working conditions, and following her support of these women, Lady Lytton was enthused by the women's movement. Campaigning for prison reform and votes for women, Lady Lytton was imprisoned in Holloway Prison in 1909 for throwing a stone at Lloyd George's car, then Chancellor of the Exchequer, who she accused of hypocritically staying in a government that refuses women the vote but claims to support women's rights. Following this, Lady Lytton dedicated her life to the cause and was imprisoned on several occasions. Despite suffering from a heart attack in 1910 and a series of strokes, she was determined to write down her experiences, and she used her left hand to write her influential autobiography *Prisons and Prisoners* (1914).

Following her ill health, Lady Lytton was nursed by her mother at Homewood, a dower house at Knebworth built by Lady Lytton's brother-in-law Edwin Lutyens. The Arts and Crafts house was built for her in 1901 at the southern end of Park Wood on the Knebworth Estate. It is a Grade II listed building, and the gardens are also Grade II listed in the National Register of Historic Parks and Gardens.





PROPERTY OF A LADY

184

SAMUEL JOHN PEPLAE, R.S.A. (1871-1935)

The White Cottage

signed 'Peploe' (lower right)

oil on panel

13 x 16 in. (33 x 40 cm.)

Painted circa 1916-1918.

£20,000-30,000

\$29,000-43,000

€26,000-38,000

PROVENANCE:

with Alex Reid and Lefevre, Glasgow.

with Thomas Agnew & Sons, London.

Anonymous sale; Sotheby's, Glasgow, 9 February 1988, lot 309.

EXHIBITED:

London, Duncan Miller, *S.J. Peploe Exhibition Paintings and Drawings*, November - December 1993, no. 23.

Bristol, Royal West of England Academy, no. 49, exhibition not traced.

LITERATURE:

Exhibition catalogue, *S.J. Peploe Exhibition Paintings and Drawings*, London, Duncan Miller, 1993, no. 23, illustrated.



PROPERTY FROM THE COLLECTION OF THE LATE ROGER LLOYD PACK

185

GEORGE LESLIE HUNTER (1877-1931)

The Green Vase

signed and inscribed 'Still Life/by Leslie Hunter' (on the artist's label attached to the backboard)

oil on panel

24 x 18 in. (30.5 x 45.8 cm.)

£50,000-80,000

\$73,000-120,000
€64,000-100,000

PROVENANCE:

with W.B. Simpson, Glasgow.

Anonymous sale; Christie's, Edinburgh, 1 November 2001, lot 95, where purchased by the present owner.

Roger Lloyd Pack (1944-2014) was an English character actor, best known for his role as Trigger in *Only Fools and Horses* which he played from 1981 to 2003. He also played Owen Newitt in *The Vicar of Dibley* from 1994 to 2007, and Barty Crouch, Sr. in the film *Harry Potter and the Goblet of Fire*, 2005.

***186**

SAMUEL JOHN PEPLOE, R.S.A. (1871-1935)

Roses in a blue and white jar

signed 'Peploe' (lower left)

oil on canvas

18 x 16 in. (45.7 x 40.7 cm.)

Painted *circa* 1927.

£100,000-150,000

\$150,000-220,000

€130,000-190,000

PROVENANCE:

with Aitken Dott & Son, Edinburgh.

Anonymous sale; Christie's, Scotland, 25 April 1985, lot 149, as 'Roses in blue and white beaker'.

with Richard Green, London, where purchased by the present owner, November 1986.

EXHIBITED:

Edinburgh, Royal Scottish Academy, *Festival Exhibiton: Peploe, Cadell, Hunter*, 1949, as 'Roses in blue and white beaker'.

The subject matter of *Roses in a blue and white jar* is the one Peploe is most associated with today. Four blooms of varying pastel shades are delicately arranged in the blue and white vessel. The virtually unlimited variations of the shape, colour and arrangement of the flowers meant it was a subject Peploe returned to again and again. The work is a classic example of Peploe's many still lifes of the 1920s, demonstrating the care and attention taken by the artist to perfect this technique. He was known to spend pain-staking hours arranging and re-arranging the various props he kept in his studio – favourite literary works, a selection of blue and white vases, freshly cut flowers and fruit amongst others. Guy Peploe characterises the artist's approach to perfecting his compositions as 'intense, sometimes pseudo-scientific investigation...with tireless, almost obsessive energy [he] tried to construct the significant out of the common place' (G. Peploe, *S.J. Peploe*, Farnham, 2012, p. 119). *Roses in a blue and white jar* is a perfectly harmonious composition. There is a pleasing balance between the weighty three blooms on the left and the contrast between the single tall pink rose and the thick folds of the white drapes on the right. The thoughtful almost-symmetry is extended to the placement of the books; one, white and open and two others in a neat stack of complimentary blue and orange.

In 1920 Peploe first visited the tiny Scottish island of Iona, a place that would affect his work profoundly and that he would go on to visit most years from then until his death. His good friend Cadell owned a house on the island and Iona became somewhat of a sanctuary to Peploe. *Roses in a blue and white jar* possesses the effects of these trips to Iona through the use of colour that also appears in his works of the island. The icy pastel pinks, blues and oranges, with the use of pure white is reminiscent of the palette used by Peploe in his many depictions of the isolated coves and beaches of Iona.



PROPERTY OF A LADY AND GENTLEMAN

λ187

JOHN DUNCAN FERGUSON (1874-1961)

Head of Meg

numbered '6/9' (at the base of the head)

bronze with a brown patina

5½ in. (14 cm.) high, excluding base

Conceived circa 1914-1919 and cast in an edition of 9 plus an artist's cast.

£7,000-10,000

\$11,000-14,000

€8,900-13,000



PROPERTY OF A LADY AND GENTLEMAN

λ188

JOHN DUNCAN FERGUSON (1874-1961)

Seated nude

numbered '4/9' (at the base of the figure)

bronze with a gold brown patina

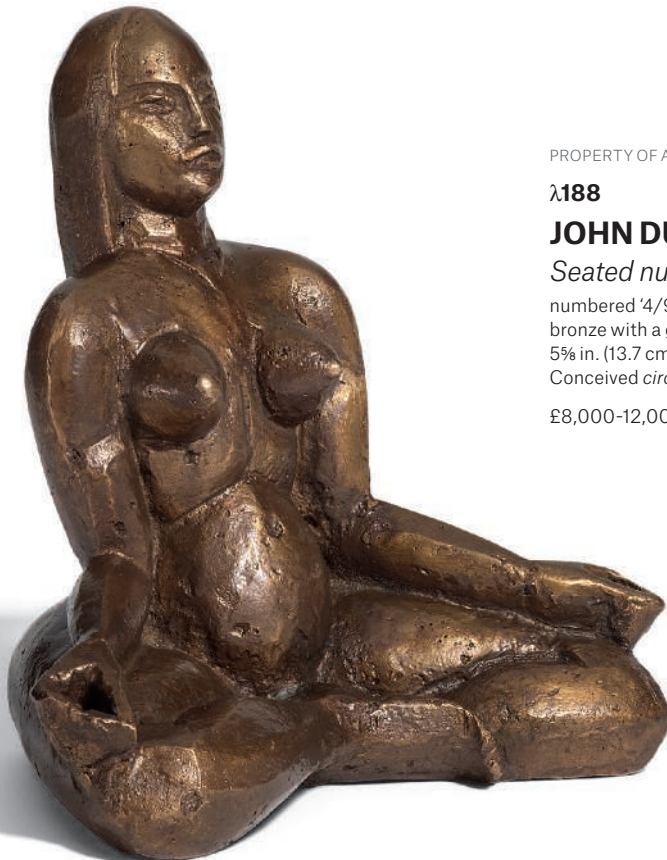
5⅝ in. (13.7 cm.) high, excluding base

Conceived circa 1914-1919 and cast in an edition of 9 plus an artist's cast.

£8,000-12,000

\$12,000-17,000

€11,000-15,000





λ189

**JOAN KATHLEEN HARDING EARDLEY, R.S.A.
(1921-1963)**

Catterline Landscape

oil and mixed media on board
29½ x 30½ in. (75 x 77.5 cm.)
Painted in 1960.

£25,000-35,000

\$37,000-50,000
€32,000-44,000

PROVENANCE:

A gift from the artist to the previous owner in 1960.
Anonymous sale; Christie's, Edinburgh, 23 October 2008, lot 144, where
purchased by the present owner.

In 1950 Joan Eardley first visited Catterline, a small fishing village a few miles south of Aberdeen. She wrote to her mother 'It really is a lovely country. I have quite fallen for it - quite different from the west, more rolling, with lovely reddish earth' (C. Oliver, *Joan Eardley*, Edinburgh, 1988, p. 60). During the 1950s Eardley stayed in Catterline for increasingly long periods of time. She stayed in the Watch House, a remote house which belonged to her friend Annette Stephen, and which also became her studio. Her paintings of this period reflect the landscape and the often brutal climate, and her textured brushstrokes express the red soil and long grasses which characterise the landscape found at Catterline.



λ190

**JOAN KATHLEEN HARDING EARDLEY, R.S.A.
(1921-1963)**

Glasgow Studio

oil on board
16½ x 15 in. (42 x 38.1 cm.)

£30,000-50,000

\$44,000-72,000
€38,000-63,000

EXHIBITED:

Edinburgh, Aitken Dott & Son, *Christmas Exhibition*, 1970, no. 104.



191

**WALTER RICHARD SICKERT, A.R.A.
(1860-1942)**

The Print Shop, Dieppe

signed 'Sickert.' (lower left)

oil on board

9 x 7 in. (23 x 18 cm.)

Painted circa 1906.

£15,000-25,000

\$22,000-36,000

€19,000-32,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 22 June 1955, lot 133a, as 'An Old Print Shop'.

Purchased from Roland, Browse & Delbanco, London, December 1955, and by descent.

EXHIBITED:

London, Arts Council of Great Britain, Tate Gallery, *Sickert. Paintings and Drawings*, May - June 1960, no. 47: this exhibition travelled to Southampton, Art Gallery, July 1960; and Bradford, City Art Gallery, July - August 1960.

LITERATURE:

W. Baron, *Sickert*, London, 1973, p. 351, under cat. 283.

W. Baron, *Sickert Paintings and Drawings*, New Haven and London, 2006, p. 344, no. 300.2.

The subject of this painting is the antique, junk, or print shop on the corner of the Rue St Catherine near the Vieux Arcades in Dieppe. The work relates to another oil *The Antique Shop* in the Metropolitan Museum of Art, New York.



192

**WALTER RICHARD SICKERT, A.R.A.
(1860-1942)**

St Jacques, Dieppe

signed 'Sickert' (lower right)

oil on board

9 x 7¼ in. (23 x 18.5 cm.)

Painted in 1903.

£10,000-15,000

\$15,000-22,000

€13,000-19,000

PROVENANCE:

Purchased from Roland, Browse & Delbanco, London, December 1955, and by descent.

EXHIBITED:

London, Arts Council of Great Britain, Tate Gallery, *Sickert. Paintings and Drawings*, May - June 1960, no. 46; this exhibition travelled to Southampton, Art Gallery, July 1960; and Bradford, City Art Gallery, July - August 1960.

LITERATURE:

W. Baron, *Sickert*, London, 1973, p. 330, under cat. 154.

W. Baron, *Sickert Paintings and Drawings*, New Haven and London, 2006, p. 258, no. 154.6.



193

RODERIC O'CONOR (1860-1940)

Country lane, Brittany

signed and dated 'O'CONOR/1897' (lower right) and with studio stamp
(on the reverse)

oil on canvas

24 x 19¼ in. (61 x 50 cm.)

£50,000-80,000

\$73,000-120,000

€64,000-100,000

PROVENANCE:

with Roland, Browse and Delbanco, London, 1957.

with Schoneman Galleries, New York, 1960.

EXHIBITED:

London, Roland, Browse and Delbanco, *Roderic O'Connor paintings; collectors' drawings, 19th and 20th century*, 1957, no. 16.

LITERATURE:

Connoisseur, March 1957, p. 121, illustrated.

D. Sutton, 'Roderic O'Connor, little-known member of the Pont-Aven circle', *Studio*, November 1960, p. 174.

J. Benington, *Roderic O'Connor, A Biography, with a Catalogue of his Work*, Dublin, 1992, pp. 63, 64, 195, no. 51, illustrated.

O'Connor was living in the small town and artists' colony of Rochefort-en-terre, Morbihan, Brittany when this work was created, and it likely depicts a group of its cottages separated by trees and a small walled garden. In 1960 Denys Sutton wrote the first article devoted entirely to O'Connor: 'Some change in his style was, however, apparent in 1897 and in the *Village Lane* [the present work] (Coll. Schoneman, New York) datable to that year, the handling is exceedingly fluid; he favoured pinks and oranges, which colours frequently appeared in his later works. His use of direct colours, placed unbroken onto the canvas, suggests some affinities between his practice and that of the Fauves' (D. Sutton, *op. cit.*).

We are very grateful to Jonathan Benington for his assistance in preparing this catalogue entry.



194

CHRISTOPHER WOOD (1901-1930)

Restaurant at St Cloud

oil on canvas
17¼ x 21 in. (44 x 53.5 cm.)
Painted in 1925.

£25,000-35,000

\$37,000-50,000
€32,000-44,000

PROVENANCE:

Purchased from Redfern Gallery, London by 1965, and by descent.

EXHIBITED:

London, Redfern Gallery, New Burlington Galleries, *Christopher Wood: Exhibition of Complete Works*, March - April 1938, no. 126.
London, Redfern Gallery, *Christopher Wood The First Retrospective Exhibition since 1938*, April - May 1959, no. 77.
London, Redfern Gallery, *Christopher Wood*, November 1965, no. 17.

LITERATURE:

E. Newton, *Christopher Wood 1901-1930*, London, 1938, p. 66, no. 73.

λ195

DAME ELISABETH FRINK, R.A. (1930-1993)

Dog

signed and numbered 'Frink/3/4' (on the base)

bronze with a brown patina

35¾ in. (91 cm.) long

Conceived in 1957.

£40,000-60,000

\$58,000-87,000

€51,000-76,000

PROVENANCE:

Purchased from Waddington Galleries, London, December 1969, and by descent.

LITERATURE:

B. Robertson, *Elisabeth Frink Sculpture*, Salisbury, 1984, pp. 144-145, no. 38, another cast illustrated.

A. Ratuszniak (ed.), *Elisabeth Frink Catalogue Raisonné of Sculpture 1947-93*, Farnham, 2013, p. 60, no. FCR49, another cast illustrated.



λ196

PATRICK CAULFIELD, R.A. (1936-2005)

Glass & Plate, Black & White Checks

signed, inscribed and dated 'GLASS & PLATE BLACK & WHITE CHECKS
PATRICK CAULFIELD 1972' (on the canvas overlap)

acrylic on canvas
20 x 24 in. (50.8 x 61 cm.)

£60,000-80,000

\$87,000-120,000

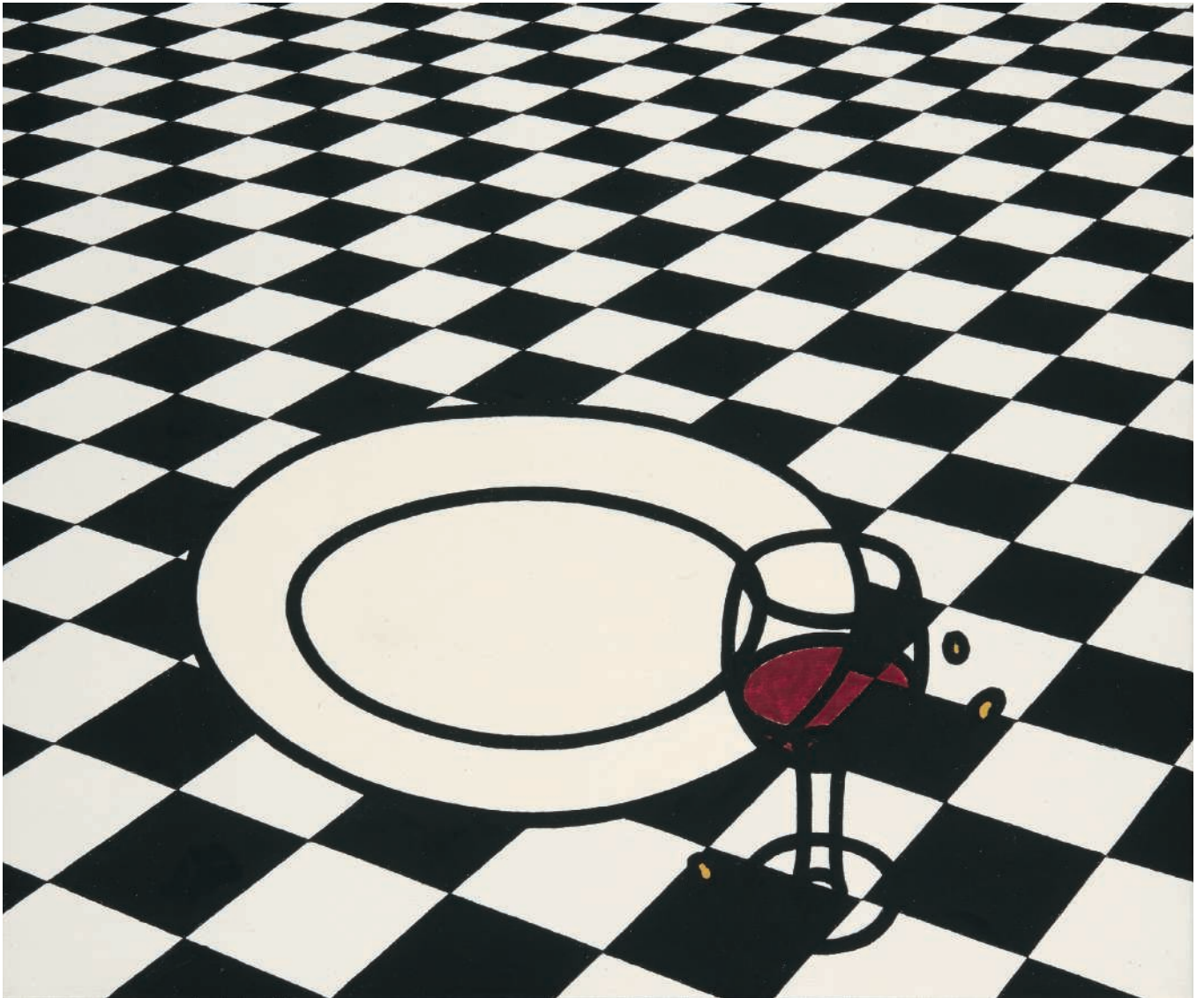
€76,000-100,000

PROVENANCE:

Purchased from Waddington Galleries, London, May 1980, and by descent.

'The spaces and interiors we see in real life are always more surprising than those we could invent. Since one can't actually compete with the unexpectedness of reality, I feel free to invent any contortions of space as long as they work for me. At the same time I don't want to do something which is so artificial that it becomes surrealism. I want it to have some link with reality'

(Patrick Caulfield, quoted in M. Livingstone, *Patrick Caulfield*, London, 2005, p. 101)





λ197

DAVID HOCKNEY, O.M., C.H., R.A. (B. 1937)

Bedford Studio Sketch No. 10

signed with initials and dated 'D.H. 78' (lower right)

ink

11 x 14 in. (28 x 35.5 cm.)

£12,000-18,000

\$18,000-26,000

€16,000-23,000

PROVENANCE:

Purchased from Knoedler Gallery, London, November 1980, and by descent.

The title of the present work refers to the graphic studio belonging to Hockney's old friend Ken Tyler who he visited when he went to New York in 1978. Hockney did a number of sketches of Gregory Evans, his assistant and lover at the time, in Tyler's swimming pool, which he subsequently worked into pressed colour paper pulp pictures.



λ198

PATRICK CAULFIELD, R.A. (1936-2005)

Glass and Plate, Brown Table

signed, inscribed and dated 'GLASS & PLATE, BROWN TABLE, PATRICK CAULFIELD 1972' (on the canvas overlap)

acrylic on canvas

20 x 24 in. (50.8 x 61 cm.)

£50,000-70,000

\$73,000-100,000

€64,000-88,000

PROVENANCE:

Purchased from Waddington Galleries, London, May 1980, and by descent.

λ199

BRIDGET RILEY, C.H. (B. 1931)

Composition 1965

signed and dated 'Bridget Riley '65' (lower left)

pencil and gouache

24¼ x 14 in. (61.5 x 35.5 cm.)

£50,000-80,000

\$73,000-120,000

€64,000-100,000

PROVENANCE:

Purchased from Lambeth Arts, London, May 1972, and by descent.

'In my works created during the 1960s, I found that black and white along with shades of grey, behaved in the same way colours do; that is, they interacted and developed qualities such as contrast and radiance. There are myriads of senses and if one wishes to pass through them, then he must take the road of only one of them'

(Bridget Riley quoted in exhibition catalogue, *Metamorphosis: British Art of the Sixties*, Andros, Museum of Contemporary Art, 2005, p. 85)



1944 Tonal
Harmony

C	C	W	W	W	W	W	W	W	W	W	W	W	W	W
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Revised from
Younger

Baptist T. H. H. '25



£200

DAVID HOCKNEY, O.M., C.H., R.A. (B. 1937)

Sofa

signed with initials, inscribed and dated 'Sofa 8501 Hedges Place/
Los Angeles 69/DH March 1971' (lower right)

ink

13¾ x 16¾ in. (35 x 42.5 cm.)

£10,000-15,000

\$15,000-22,000

€13,000-19,000

PROVENANCE:

Purchased from Kasmin Gallery, London, April 1972, and by descent.

EXHIBITED:

Vienna, Albertina, *David Hockney: Drawings And Prints 1959-1977*, January - February 1978, no. 55, as 'Couch, Los Angeles'; this exhibition travelled to Ferdinandeum, Tiroler Landesmuseum; Innsbruck, Galerie Bloch; Graz, Kulturhaus Der Stadt Graz; and Salzburger Kunstverein, Kunstlerhaus Salzburg.



1201

DAVID HOCKNEY, O.M., C.H., R.A. (B. 1937)

Sunflower (Paper Pool I)

coloured and pressed paper pulp

42 x 32 in. (106.7 x 81.3 cm.)

Executed in 1978.

£40,000-60,000

\$58,000-87,000

€51,000-76,000

PROVENANCE:

Purchased from Knoedler Gallery, London, November 1980, and by descent.

LITERATURE:

K.E. Tyler, *Tyler Graphics: Catalogue Raisonné, 1974-1985*, Minneapolis, 1987, p. 162, no. 236:DH1, illustrated.

When Hockney left England for America in 1978 he initially stayed in New York and visited Ken Tyler's graphic workshop at Bedford Village. Tyler showed him the technique of pressed colour paper pulp pictures. Combining painting and print making, liquid colour pulp is poured into metal moulds onto a surface of wet paper. Coloured dyes and more pulp can be added which is then heavily pressed so that once dry the paper and pigments become completely fused. The present work is from the first series that Hockney did using this method and the subject matter may well be a reference to van Gogh, an artist he much admired. He went on to do the famous swimming pool series using this pressed paper technique, taking Tyler's own swimming pool as inspiration.



λ202

ALLEN JONES, R.A. (B. 1937)

The Entertainers

signed and dated 'Allen Jones/85.' (on the canvas overlap)

oil on canvas

60 x 60 in. (152.5 x 152.5 cm.)

£30,000-50,000

\$44,000-72,000

€38,000-63,000

PROVENANCE:

with Waddington Galleries, London, as 'Struggling', where purchased by Patrice Trigano, 1985.

His sale; Christie's, Paris, 5 July 2005, lot 306, where purchased by the present owner.

'In 1982 I noticed how two contrasting colours, painted on the surface of a form, could visually take precedence over the actual edge of the sculpture itself.

The Entertainers, 1985, is a visual discourse between the inherent simplicity of my cut out steel sculptures and the complexity possible when painting the figures on canvas.

They are different visual languages interacting with each other - that's what I call entertainment' (Allen Jones, May 2016).

PROPERTY OF A LADY

λ203

LYNN CHADWICK, R.A. (1914-2003)

Sitting Woman IX

stamped with initial and numbered 'C46 ½0 C' and stamped with the Pangolin Edition foundry mark (at the back)

silver

6¼ in. (16 cm.) high

Conceived in 1986 and cast in bronze in an edition of 9; and in silver in an edition of 20.

£15,000-25,000

\$22,000-36,000

€19,000-32,000

LITERATURE:

D. Farr and E. Chadwick, *Lynn Chadwick Sculptor: with a Complete Illustrated Catalogue 1947-1996*, Aldershot, 1997, pp. 360-361, no. C46, another cast illustrated.

D. Farr and E. Chadwick, *Lynn Chadwick Sculptor: with a Complete Illustrated Catalogue 1947-2005*, Aldershot, 2006, pp. 368-369, no. C46A, another cast illustrated.



λ204

HOWARD HODGKIN (B. 1932)

Hotel

signed 'Hodgkin' (on the stretcher)

oil on canvas

50 x 60 in. (127 x 152.5 cm.)

Painted in 1962-63.

£60,000-80,000

\$87,000-120,000

€76,000-100,000

PROVENANCE:

with Arthur Tooth & Sons, London.

Mrs J. Gauntlett, by 1965, and by descent.

EXHIBITED:

London, Arthur Tooth & Sons, *Howard Hodgkin: Recent Paintings*, January - February 1964, no. 2.

Minneapolis, Walker Art Center, *London: The New Scene*, February - March 1965, no. 36; this exhibition travelled to Washington, D.C., National Gallery of Art, April - May 1965; Boston, Institute of Contemporary Art, June - July 1965; Seattle, Art Museum, September - October 1965; Vancouver, Art Gallery, October - November 1965; Toronto, Art Gallery of Ontario, January - February 1966; and Ottawa, National Gallery of Canada, February - March 1966. Oxford, Arts Council of Great Britain, Museum of Modern Art, *Howard Hodgkin: Forty-five Paintings: 1949-1975*, March - April 1976, no. 11: this exhibition travelled to London, Serpentine Gallery, May; Leigh, Turnpike Gallery, June; Newcastle, Laing Art Gallery, July - August; Aberdeen, Art Gallery, August - September; and Sheffield, Graves Art Gallery, September - October.

LITERATURE:

J. Stockwood, 'Sometimes it Makes a Good Portrait', *Harper's Bazaar*, November 1963, pp. 107-108, 110, illustrated.

N. Lynton, 'London Letter', *Art International*, vol. 8, 25 April 1964, pp. 73-78, illustrated.

B. Robertson, J. Russell and Lord Snowdon, *Private View*, London, 1965, p. 278, illustrated.

M. Friedman and A. Bowness, exhibition catalogue, *London: The New Scene*, Minneapolis, Walker Art Center, 1965, pp. 22, 24, illustrated.

T. Hyman, 'Howard Hodgkin', *Studio International*, vol. 189, May - June 1975, pp. 178, 180-181, 183.

Exhibition catalogue, *Howard Hodgkin: Forty-five Paintings: 1949-1975*, Oxford, Museum of Modern Art, 1976, p. 33, no. 11, illustrated

M. Auping, J. Elderfield and S. Sontag, with a catalogue raisonné by M. Price, *Howard Hodgkin: Paintings*, London, 1995, p. 146, no. 43, illustrated.

M. Price (ed.), *Howard Hodgkin The Complete Paintings, Catalogue Raisonné*, London, 2006, pp. 68-69, no. 43, illustrated.

The present lot depicts three figures in a hotel room. The two seated figures are based on *Julia and Margaret*, 1962, (private collection), the subjects of which are the artist's wife, Julia, and Margaret Coleman. A third figure is visible to the right of the other two, entering or leaving both the room and the composition.

'*Hotel* is based on a memory of ten years ago: two girls are sitting in the foreground and behind them a friend looks back towards them as he goes out of the door. [...] only when we have learned the language do we realize that there are overtones of human poignance in the measured movement of the fragmented forms. We notice, eventually, the way in which the interior is charted, the exploitation of the rectangular and semi-circular forms which furniture puts in the painter's way, and the use in *Hotel* of the ancient and ingenious device of the window or door, asymmetrically placed, which leads the eye deep into one corner of the picture' (John Russell quoted in *Private View, op.cit.*, p. 278).

205 No Lot



λ206

LEON KOSSOFF (B. 1926)

Small Self-Portrait

oil on board
10 x 8 in. (25.4 x 20.3 cm.)
Painted in 1981.

£50,000-80,000

\$73,000-120,000

€64,000-100,000

PROVENANCE:

with Fischer Fine Art, London, where purchased by the present owner's uncle.

EXHIBITED:

London, Fischer Fine Art, *Leon Kossoff Recent Work*, March - April 1984, not numbered: this exhibition travelled to Venice, California, L.A. Louver Gallery, November - December 1984.

LITERATURE:

Exhibition catalogue, *Leon Kossoff Recent Work*, London, Fischer Fine Art, 1984, p. 14, illustrated.

Small Self-Portrait, distinctively depicted through thick and encrusted layers of pigment, reveals Kossoff's exploration of his subject, in this case the artist himself. Painted in 1981, this work demonstrates the powerful effect of Kossoff's almost three-dimensional painted surface upon his subject, lending it a sense of immediacy and intimacy. Kossoff looks directly out at the viewer, instilling a closeness between the artist and his audience. When painting his friends and members of his family, the tension in Kossoff's paintings lies between the artist and his sitter; in his self-portraits, however, the relationship between the artist and audience has superseded this.

Although not painted on a grand scale, *Small Self-Portrait* emanates a strong physicality due to its textured and heavy paint surface, granting it a weighty and commanding presence. Discussing Kossoff's work, Klaus Kertess writes, 'The muted earthen tones, monumental scale, and visceral layering of loaded brushstrokes all congeal into precarious likenesses in Kossoff's heads. There is a sense that both painter and painted seem to struggle together for identity. The modest format (seldom more than 30 inches in height) of the portrait paintings is nevertheless densely packed with drawing incidents; every millimetre of the surface is pulled into action. The heavier the impasto of the face filling the space, the more modulations of light suffuse and transform the face in the portrait' (see exhibition catalogue, *Leon Kossoff*, London, Annely Juda, 2000, p. 10).

A regular visitor to the National Gallery, Kossoff's painterly method was rooted in his many drawing studies, each the product of intimate observation, and the work of the Old Masters such as Rembrandt had a profound effect on his work. Drawing was a crucial activity for Kossoff's teacher David Bomberg, and from him Kossoff also learned to repeatedly make preparatory studies for his oils, through them maintaining a sense of spontaneity. Kossoff said, 'Drawing is not a mysterious activity. Drawing is making an image which expresses commitment and involvement. And, whether by scrapping off or rubbing down, it is always beginning again, making new images, destroying images that lie, discarding images that are dead'.





λ207

CRAIGIE AITCHISON, R.A. (1926-2009)

Crucifixion with Angel, Montecastelli

oil on canvas
57 x 45 in. (144.7 x 114.2 cm.)
Painted in 2002.

£50,000-80,000

\$73,000-120,000
€64,000-100,000

PROVENANCE:

with Waddington Galleries, London.
with Timothy Taylor Gallery, London, where purchased by the present owner,
December 2006.

LITERATURE:

C. Haste, *Craigie Aitchison: A Life in Colour*, Farnham, 2014, pp. 198-199, no.
189, illustrated.



λ208

EUAN UGLOW (1932-2000)

Egyptian Spearess

oil on board laid on panel
11¼ x 8½ in. (28.6 x 21.6 cm.)
Painted in 1986-87.

£30,000-50,000

\$44,000-72,000
€38,000-63,000

PROVENANCE:

with Browse & Darby, London, where purchased by the present owner.

EXHIBITED:

London, Whitechapel Art Gallery, *Euan Uglow*, July - September 1989, not numbered.
Kendal, Abbot Hall Art Gallery, *Euan Uglow, Controlled Passion: Fifty Years of Paintings*, July - October 2003, no. 32.
New York, Salander O'Reilly, *Euan Uglow*, December 1993, no. 10.
London, Browse & Darby, *Three Points of View: Myles Murphy, Patrick Symons, Euan Uglow*, March - April 2005, no. 28.

LITERATURE:

Exhibition catalogue, *Euan Uglow*, London, Whitechapel Art Gallery, 1989, p. 63, illustrated on the cover.
Exhibition catalogue, *Euan Uglow*, London, Browse & Darby, 1998, illustrated.
R. Kendall, *Euan Uglow: Eye, Hand and Mind*, Kendal, 2003, p. 10.
C. Lampert, *Euan Uglow, The Complete Paintings*, New Haven and London, 2007, p. 163, no. 334, illustrated.



λ209

STEPHEN CONROY (B. 1964)

The Architect's Dog

signed and dated 'Stephen Conroy 1997' (on the canvas overlap)

oil on canvas

72 x 48 in. (182.9 x 121.9 cm.)

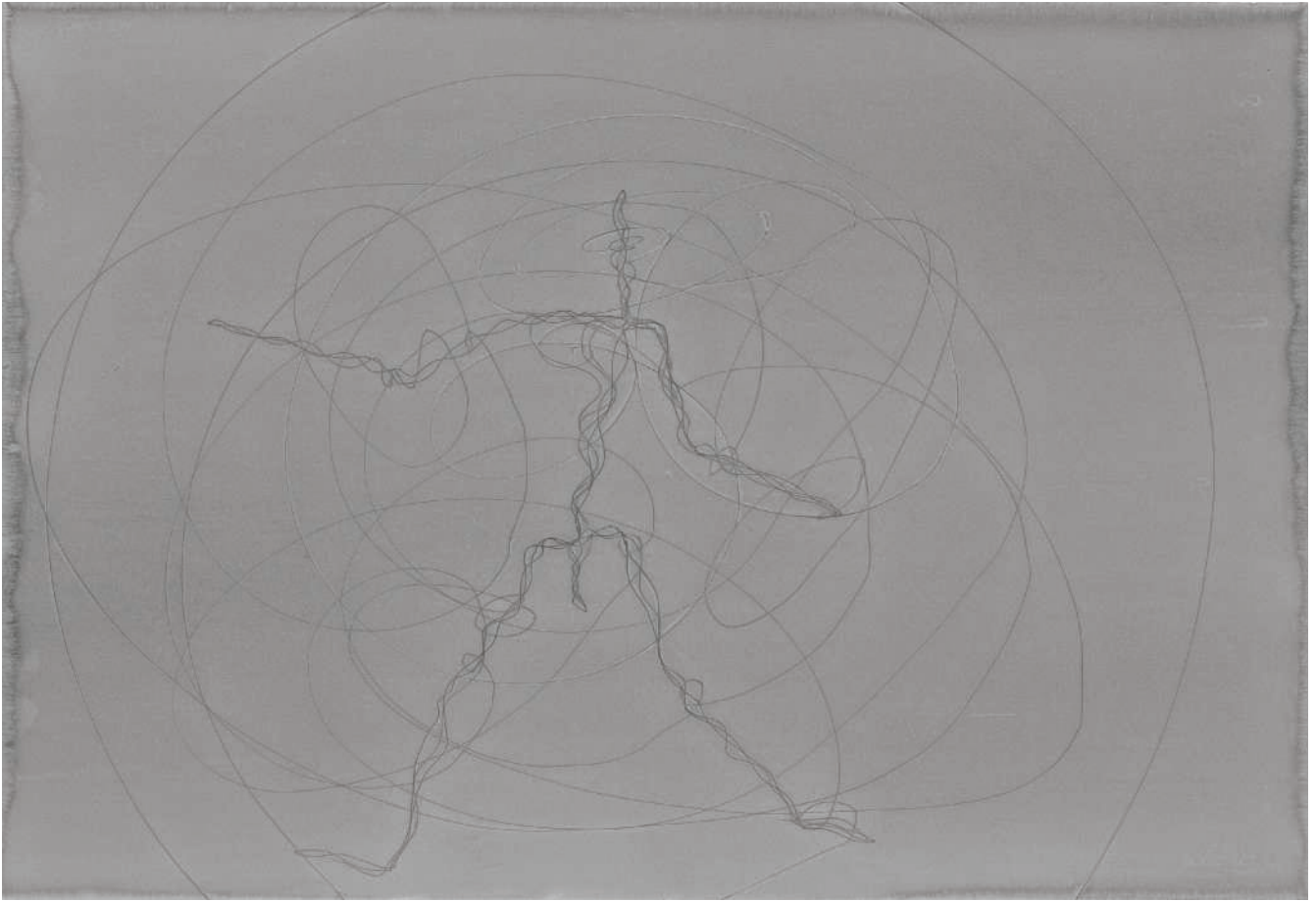
£15,000-25,000

\$22,000-36,000

€19,000-32,000

PROVENANCE:

with Marlborough Fine Art, London.



λ210

SIR ANTONY GORMLEY, R.A. (B. 1950)

Untitled

carbon and casein on paper
30¼ x 43¾ in. (77 x 110 cm.)
Executed in 2010.

£15,000-25,000

\$22,000-36,000
€19,000-32,000

PROVENANCE:

Acquired directly from the artist by the present owner.



λ211

PATRICK CAULFIELD, R.A. (1936-2005)

Anglepoise

acrylic and wood relief on board

30½ x 20½ in. (77.5 x 52.1 cm.)

Painted in 2002.

£30,000-50,000

\$44,000-72,000

€38,000-63,000

PROVENANCE:

The artist.

with Waddington Custot Galleries, London.

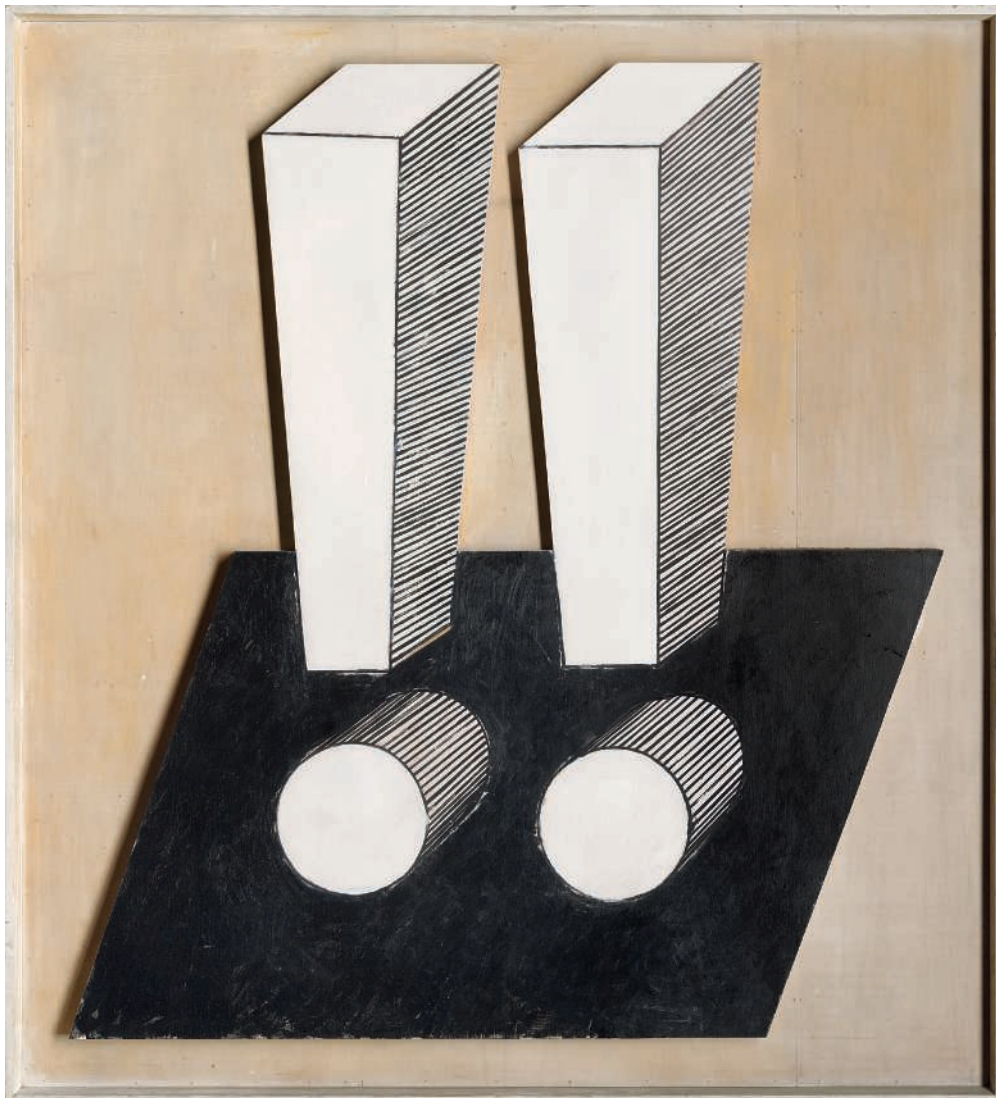
EXHIBITED:

London, Waddington Galleries, *Patrick Caulfield: Paintings and Drawings 1985-2002*, November - December 2002, no. 17.

LITERATURE:

Exhibition catalogue, *Patrick Caulfield: Paintings and Drawings 1985-2002*, London, Waddington Galleries, 2002, no. 17, illustrated.

M. Livingstone, *Patrick Caulfield: Paintings*, Aldershot, 2005, pp. 211, 239, illustrated.



λ212

JOE TILSON, R.A. (B. 1928)

UH! OH!

signed and dated twice 'Joe Tilson 1963' and inscribed 'UH! OH!' (on the reverse)

oil and wood relief

67½ x 61½ in. (170.5 x 155.2 cm.)

£40,000-60,000

\$58,000-87,000

€51,000-76,000

PROVENANCE:

with Marlborough Fine Art, London.

Mr McAlpine, by 1977.

with Edward Tottah Gallery, London.

Anonymous sale; Sotheby's, London, 22 October 1987, lot 606, where purchased by the present owner.

EXHIBITED:

Paris, Foire de Paris, *Art contemporain*, May - June 1963, catalogue not traced.

London, Marlborough, New London Gallery, *Tilson*, 1964, no. 33.

Buenos Aires, Instituto Torcuato di Tella, Premio Internacional, *Premio di Tella 64*, October - November 1964, not numbered.

Minneapolis, Walker Art Center, Arts Council, Calouste Gulbenkian Foundation, *London: The New Scene*, February 1965 - March 1966, no. 71: this exhibition travelled to Washington D.C., The Washington Gallery of Modern Art, April - May 1965; Boston, Institute of Contemporary Art, June - July 1965; Seattle, Art Museum Pavilion, September - October 1965; Vancouver, Art Gallery, October - November 1965; Toronto, Art Gallery of Toronto, January - February 1966; Ottawa, National Gallery of Canada, February - March 1966.

Premio Marzotto, *European Community Contemporary Painting Exhibition touring Europe*, September 1966 - August 1967, no. 90: this exhibition travelled to Baden-Baden, Staatliche Kunsthalle; Copenhagen, Luisiana Museum; Amsterdam, Stedelijk Museum; London, Tate Gallery, April - May 1967; Paris, Musée Galliera.

Rotterdam, Museum Boymans - van Beuningen, *Joe Tilson*, November 1973 - January 1974, no. 29.

LITERATURE:

A.C. Quintavalle, *Joe Tilson*, Milan, 1977, p. 203.

M. Compton and M. Livingstone, *Tilson*, Milan, 1993, p. 42, illustrated.



λ*213

BRIDGET RILEY (B. 1931)

April 27 Bassacs

signed and dated 'Bridget Riley '90' (lower right) and inscribed 'April 27. Bassacs.' (lower left)

gouache

26 x 34¼ in. (66 x 87 cm.)

£30,000-50,000

\$44,000-72,000

€38,000-63,000

PROVENANCE:

with Galerie Schlégl, Zurich, where purchased by the present owner, March 1995.



λ214

JOHN HOYLAND, R.A. (1934-2011)

Shimmy 23.7.77

signed, inscribed and dated 'John Hoyland/SHIMMY/23-7-77' (on the reverse)

acrylic on canvas

40 x 30 in. (101.5 x 76.2 cm.)

£25,000-35,000

\$37,000-50,000

€32,000-44,000

PROVENANCE:

with Waddington and Tooth Galleries, London.

Anonymous sale; Christie's, South Kensington, 16 December 2010, lot 73,
where purchased by the present owner.

λ215

ROBERT ADAMS (1917-1984)

Circular form I

signed and dated 'ADAMS 1967' (on the base)
bronzed steel with a dark brown patina, unique
37 in. (94 cm.) high, including base
Conceived in 1967.
The present work is recorded by the artist as Opus 299.

£15,000-25,000

\$22,000-36,000
€19,000-32,000

PROVENANCE:

Acquired directly from the artist's estate.

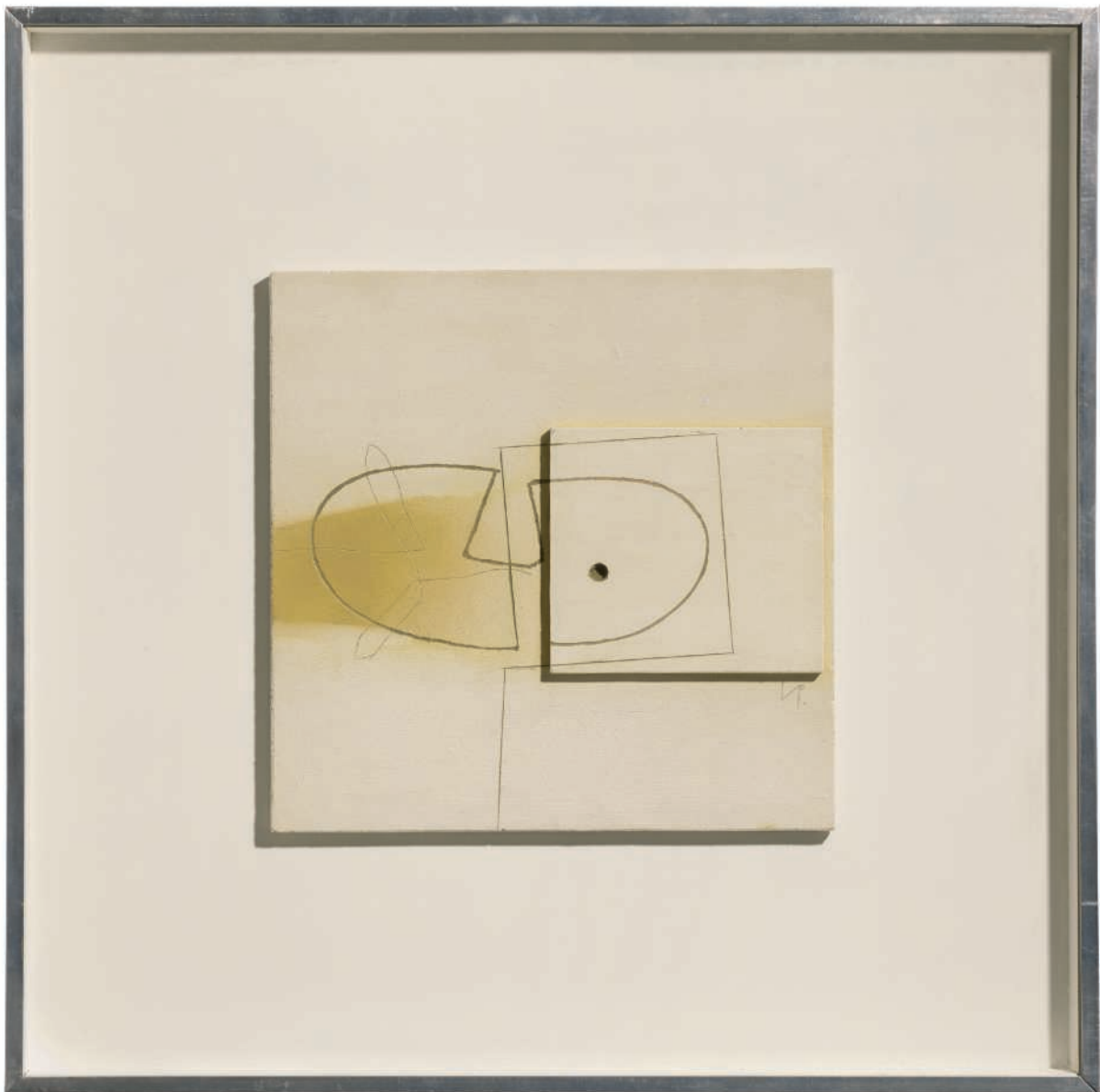
EXHIBITED:

London, Gimpel Fils, *Robert Adams*, September 1968, no. 13.
Northampton, Arts Council of Great Britain, City Art Gallery, *Robert Adams: Retrospective Exhibition*, March - April 1971, no. 68: this exhibition travelled to Newcastle-upon-Tyne, Laing Art Gallery, May 1971; and London, Camden Arts Centre, June - July 1971.
Sudbury, Gainsborough's House, *Robert Adams*, July 1978, no. 10.

LITERATURE:

A. Grieve, *The Sculpture of Robert Adams*, London, 1992, p. 222, no. 533, drawing illustrated.





λ*216

VICTOR PASMORE, R.A. (1908-1998)

Linear Image

signed with initials 'VP:' (lower right)
oil and gravure on board, relief
30 x 30 in. (76.2 x 76.2 cm.)
Painted in 1980.

£15,000-25,000

\$22,000-36,000
€19,000-32,000

EXHIBITED:

London, Marlborough Fine Art, *Victor Pasmore The Green Earth: A new painting and other recent paintings and graphics 1978-80*, April - May 1980, no. 10.

LITERATURE:

Exhibition catalogue, *Victor Pasmore The Green Earth: A new painting and other recent paintings and graphics 1978-80*, London, Marlborough Fine Art, 1980, p. 12, no. 10, illustrated.



PROPERTY FROM A NORTH AMERICAN COLLECTION

λ*217

ALAN DAVIE, R.A. (1920-2014)

Untitled Film Set

signed, inscribed and dated 'Alan Davie/7.65/6-68/UNTITLED FILM SET'
(on the reverse)

oil on board

48 x 60 in. (121.9 x 152.4 cm.)

£40,000-60,000

\$58,000-87,000

€51,000-76,000

PROVENANCE:

with Gimpel Fils, London.

with Alan Wheatley, London, where purchased by the present owner.

LITERATURE:

D. Hall and M. Tucker, *Alan Davie*, London, 1992, pp. 178-179, no. 595C, illustrated.



λ218

JOHN HOYLAND, R.A. (1934-2011)

Lucky Dream 25.11.91

signed, inscribed and dated '25.11.91/LUCKY DREAM/John Hoyland' (on the reverse)

acrylic on canvas

93 x 100 in. (236 x 254 cm.)

£50,000-80,000

\$73,000-120,000

€64,000-100,000

PROVENANCE:

Purchased directly from the artist by the present owner.

EXHIBITED:

London, Royal Academy, *John Hoyland*, September - October 1999, no. 18.

LITERATURE:

M. Gooding, *John Hoyland*, London, 2006, p. 148, illustrated.



λ219

PATRICK CAULFIELD, R.A. (1936-2005)

Wall Plate: Panel

signed 'Patrick Caulfield' (lower right)

acrylic on board

41 x 30 in. (104.1 x 76.2 cm.)

Painted in 1986.

£40,000-60,000

PROVENANCE:

Acquired directly from the artist by the present owner.

\$58,000-87,000

€51,000-76,000



λ220

JOE TILSON, R.A. (B. 1928)

Labyrinth Caerdroia

signed, inscribed and dated 'CAERDROIA/ Joe Tilson, 1973.' (on the reverse)

oil and plaster on elm, relief construction

82½ x 67 in. (210 x 170 cm.)

£20,000-30,000

\$29,000-43,000

€26,000-38,000

PROVENANCE:

with Marlborough Fine Art, London.

Private collection, The Netherlands, 1974.

Purchased by the present owner circa 1990.

EXHIBITED:

Rotterdam, Museum Boymans-van Beuningen, *Joe Tilson*, November 1973 - January 1974, no. 87.

LITERATURE:

M. Compton and M. Livingstone, *Tilson*, Milan, 1993, p. 87, illustrated.

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol, Christie's acts as agent for the seller.

A BEFORE THE SALE 1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The

usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RE SALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies.com, fax: +44 (0)20 3219 6070).

3 ARTIST'S RE SALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol **λ** next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price (in euros)
4% up to 50,000
3% between 50,000.01 and 200,000
1% between 200,000.01 and 350,000
0.50% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 euro.
We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by

anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our 'authenticity warranty'). If, within five years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
 - (i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
 - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards

- or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
- (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- (iii) books not identified by title;
- (iv) **lots** sold without a printed **estimate**;
- (v) books which are described in the catalogue as sold not subject to return; or
- (vi) defects stated in any **condition** report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.
In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) any amounts due under section D3 above; and
 - (iv) any duties, goods, sales, use, compensating or service tax or VAT.
- Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').
- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:
 - (i) Wire transfer
You must make payments to:
Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.
 - (ii) Credit Card.
We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.
 - (iii) Cash
We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).
 - (iv) Banker's draft
You must make these payable to Christie's and there may be conditions.
 - (v) Cheque
You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.
 - (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street,

St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) At the end of the 90th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - (i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;
 - (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - (vi) we can, at our option, reveal your identity and contact details to the seller;
 - (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - (viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.
- (c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 90 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use and deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is

a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
- (d) If you do not collect a **lot** within the period set out in the storage and collection page then, unless otherwise agreed in writing:
 - (i) we will charge you storage costs from that date.
 - (ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.
 - (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
 - (iv) the storage terms shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING
1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.
- (b) **Lots made of protected species**

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

- (c) **US import ban on African elephant ivory**
The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.
- (d) **Lots containing material that originates from Burma (Myanmar)**

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol ♪ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

- (e) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.
- (f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Jewellery over 50 years old**
Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

- (h) **Watches**
(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**. For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other

- matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or
- (ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS
1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON
WWW.CHRTISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

- authentic:** a genuine example, rather than a copy or forgery of:
- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.
- authenticity warranty:** the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.
- buyer's premium:** the charge the buyer pays us along with the **hammer price**.
- catalogue description:** the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.
- Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.
- condition:** the physical condition of a **lot**.
- due date:** has the meaning given to it in paragraph F1(a).
- estimate:** the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.
- hammer price:** the amount of the highest bid the auctioneer accepts for the sale of a **lot**.
- Heading:** has the meaning given to it in paragraph E2.
- lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).
- other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.
- purchase price:** has the meaning given to it in paragraph F1(a).
- provenance:** the ownership history of a **lot**.
- qualified:** has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.
- reserve:** the confidential amount below which we will not sell a **lot**.
- saleroom notice:** a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.
- UPPER CASE type:** means having all capital letters.
- warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed ‘Conditions of Sale’

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
Ø	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered ‘in bond’ only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while ‘in bond’ directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a ‘controlled export’ for * and Ω **lots**. All other **lots** must be exported within three months of collection.
4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.
5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.
6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.
If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

◦

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or in part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

Ψ

Lot containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

?, *, Ω, α, #, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Pages on South Kensington sales only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

◦ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◦ next to the **lot** number.

◦◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**"Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the

studio or workshop of the artist, possibly under his supervision.

*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

STORAGE AND COLLECTION

All furniture and carpet lots (sold and unsold) not collected from Christie's by **9.00 am** on the day following the auction will be removed by Cadogan Tate Ltd to their warehouse at: 241 Acton Lane, Park Royal, London NW10 7NP
Telephone: +44 (0)800 988 6100
Email: collections@cadogantate.com.
While at King Street lots are available for collection on any working day, 9.00 am to 4.30 pm. Once transferred to Cadogan Tate, lots will be available for collection from 12 noon on the second business day following the sale. To avoid waiting times on collection at Cadogan Tate, we advise that you contact Cadogan Tate directly, 24 hours in advance, prior to collection on +44 (0)800 988 6100.

SHIPPING AND DELIVERY

Christie's Art Transport can organise local deliveries or international freight. Please contact them on +44 (0)20 7389 2712 or arttransport_london@christies.com.

To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Art Transport for a quote as soon as possible after the sale. As storage is provided by a third party, storage fees incurred while transport arrangements are being finalised cannot be waived.

PAYMENT

Cadogan Tate Ltd's storage charges may be paid in advance or at the time of collection. Lots may only be released from Cadogan Tate Ltd's warehouse on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT. The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT. Lots will not be released until all outstanding charges due to Christie's and Cadogan Tate Ltd are settled.

POST-WAR & CONTEMPORARY ART

To avoid waiting times on collection, we kindly advise you to contact our Post-War & Contemporary Art dept 24 hours in advance on +44 (0)20 7389 2958

BOOKS

Please note that all lots from book department sales will be stored at Christie's King Street for collection and not transferred to Cadogan Tate.

EXTENDED LIABILITY CHARGE

From the day of transfer of sold items to Cadogan Tate Ltd, all such lots are automatically insured by Cadogan Tate Ltd at the sum of the hammer price plus buyer's premium. The Extended Liability Charge in this respect by Cadogan Tate Ltd is 0.6% of the sum of the hammer price plus buyer's premium or 100% of the handling and storage charges, whichever is smaller.

Christie's Fine Art Storage Services (CFASS)

CFASS also offers storage solutions for fine art, antiques and collectibles in New York and Singapore FreePort. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit www.cfass.com for charges and other details.

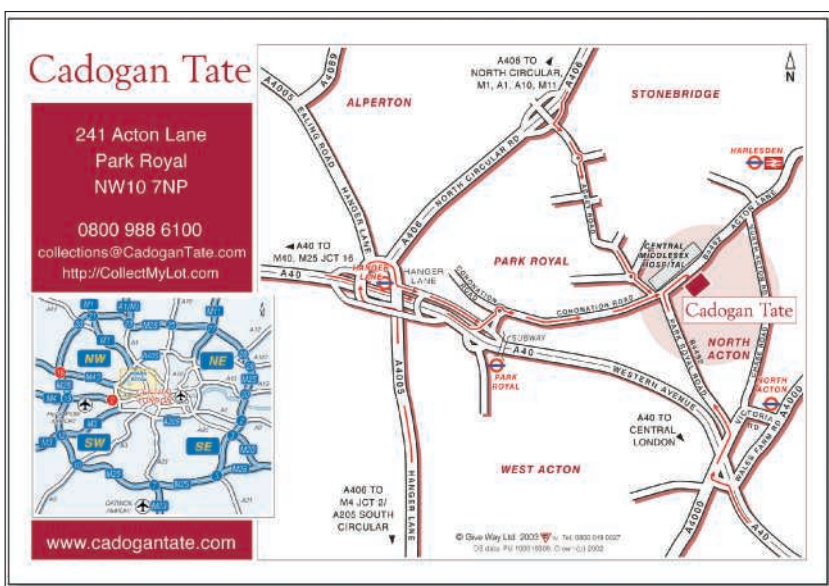
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CHARGES PER LOT	FURNITURE / LARGE OBJECTS	PICTURES / SMALL OBJECTS
1-28 days after the auction	Free of Charge	Free of Charge
29th day onwards:		
Transfer	£70.00	£35.00
Storage per day	£5.25	£2.65

Transfer and storage will be free of charge for all lots collected before 5.00 pm on the 28th day following the auction. Thereafter the charges set out above will be payable.

These charges do not include:

- the Extended Liability Charge of 0.6% of the hammer price, capped at the total of all other charges
- VAT which will be applied at the current rate



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07/03/16

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EXPERT KNOWLEDGE BEAUTIFULLY PRESENTED

IMPRESSIONIST & MODERN ART
Paintings, sculpture and works on paper by the most important artists of the late 19th century through the mid-20th century, including artistic movements such as Fauvism, Cubism and Surrealism. Paintings, sculpture and works on paper by Swiss artists from the early 19th to the late 20th century.



Code	Subscription Title	Location	Issues	UK£Price	US\$Price	EURPrice
Impressionist and Modern						
A194	Modern Art	Amsterdam	2	27	44	40
L194	Impressionist & Modern Art (includes German, Austrian and Surrealist Art)	King Street	5	143	238	219
L3	Modern British and Irish Art	King Street	4	95	152	144
N194	Impressionist & Modern Art	New York	4	141	228	213
P194	Impressionist & Modern Art	Paris	2	38	61	57
K194	Impressionist & Modern Art	South Kensington	3	43	71	66
K5	Modern British and Irish Art	South Kensington	4	57	95	87
C110	Swiss Art	Zurich	2	48	76	72
M200	Modern & Contemporary Art	Milan	1	13	22	20

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Post-War and Contemporary Art
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oil on canvas

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UK£20,000 to UK£30,000	by UK£2,000s
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