



MODERN BRITISH & IRISH ART

South Kensington 14 July 2016



CHRISTIE'S

MODERN BRITISH & IRISH ART

THURSDAY 14 JULY 2016

AUCTION

Thursday 14 July 2016
at 10.30 am Lots 1-180
85 Old Brompton Road
London SW7 3LD

VIEWING

| | | |
|-----------|---------|------------------|
| Saturday | 9 July | 11.00am – 5.00pm |
| Sunday | 10 July | 11.00am – 5.00pm |
| Monday | 11 July | 9.00am – 7.30pm |
| Tuesday | 12 July | 9.00am – 5.00pm |
| Wednesday | 13 July | 9.00am – 5.00pm |

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λ1

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

Standing Form

signed, dedicated and dated 'To A.R. with affection/G. Sutherland 1950' (lower left)

pencil

14¼ x 4¾ in. (36.2 x 12.1 cm.)

£2,000-3,000

\$3,000-4,400

€2,800-4,200

PROVENANCE:

A gift from the artist to Andrew Revai in 1950.

A gift from the above to Robin Chancellor, and by descent.

Andrew Revai was an art historian and Robin Chancellor's companion at Stoke Park. Both were good friends of Graham Sutherland who was a frequent visitor to Stoke Park.



λ2

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

Standing Form

signed with initials and dated 'G.S. 1948' (upper right)

pencil

12½ x 9¾ in. (31.8 x 24.8 cm.)

£1,500-2,500

\$2,300-3,700

€2,100-3,500

PROVENANCE:

Robin Chancellor, and by descent.



λ3

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

Study for Red Landscape

signed with initials and dated 'G.S. 1941-2'
(lower left)

pencil, watercolour, ink and gouache
3½ x 5 in. (9 x 12.7 cm.)

£4,000-6,000

PROVENANCE:

Robin Chancellor, and by descent.

The present work is a study for the oil, *Red Landscape*, 1942 (Southampton City Art Gallery). It appears to be a view of Carnllidi near St David's in Pembrokeshire. The artist was in Wales on his first major commission as an Official War Artist to make drawings of bomb damage. The present study is much like the oil with its strong, emotive use of colour which boldly recalls the artist's landscapes of the war years.

\$6,000-8,900
€5,600-8,300

λ4

JOHN NASH, R.A. (1893-1977)

Skye

signed and inscribed 'John Nash/Skye' (lower left)
pencil, ink and watercolour, squared for transfer
9 x 11½ in. (22.9 x 29.2 cm.)

£3,000-5,000

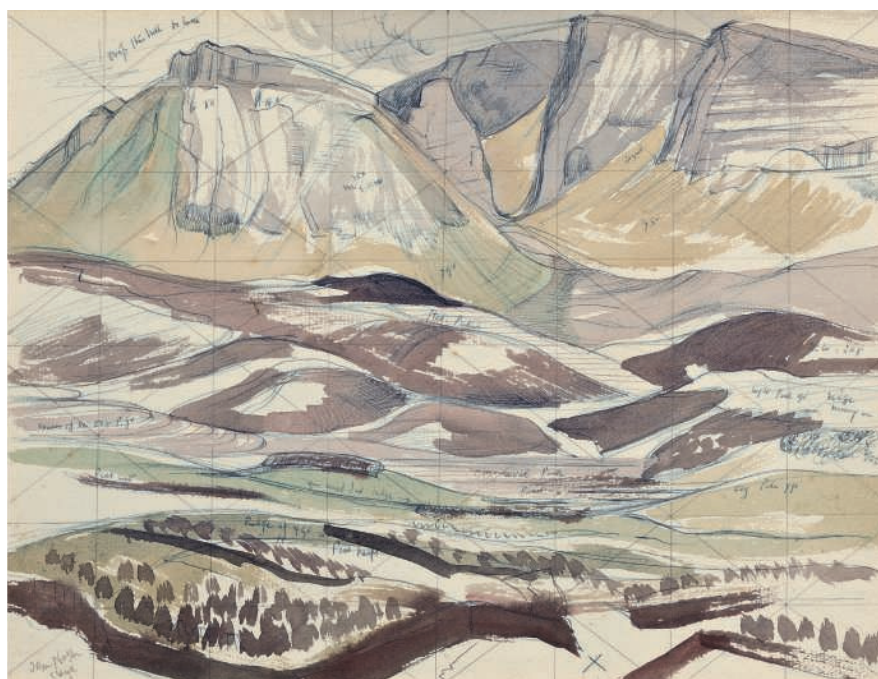
\$4,500-7,400
€4,200-6,900

PROVENANCE:

Ian McVitie Weston.
Gordon House, his sale; Christie's, South Kensington, 12 July 2006, lot 90.
with Louise Kosman, Edinburgh, where purchased by the present owner.

EXHIBITED:

Colchester, The Minories, *John Nash, R.A. 1893-1977: A Memorial Exhibition*, January - February 1979, no. 43.





λ5

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

Lilia

signed 'John Piper' (lower right)
ink, watercolour and gouache
15 x 22 in. (38.1 x 55.9 cm.)
Executed in 1965.

£4,000-6,000

\$6,000-8,900
€5,600-8,300

PROVENANCE:

Purchased at the 1965 exhibition by the present owner's grandmother, and by descent.

EXHIBITED:

London, Marlborough New London Gallery, *Nolan, Piper, Richards*, April - May 1965, no. 4.

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



λ6

SIR KYFFIN WILLIAMS, R.A. (1918-2006)

Coastal path, Pembrokeshire

signed with initials 'KW' (lower right)
pencil, charcoal and watercolour
8½ x 11½ in. (21.6 x 29.2 cm.)

£1,000-1,500

\$1,500-2,200
€1,400-2,100

PROVENANCE:

with New Grafton Gallery, London, where purchased by the present owner, September 2003.



λ7

FRANCES HODGKINS (1869-1947)

The Tithe Barn, Cerne Abbas

signed and dated 'Frances Hodgkins/1943' (lower left)
pencil and gouache
18 x 26¾ in. (45.7 x 68 cm.)

£7,000-10,000

\$11,000-15,000
€9,800-14,000

PROVENANCE:

with Alex Reid & Lefevre Gallery, London, where purchased by Dorothy Elmhirst, 16 May 1944.

A gift from the above to The Dartington Hall Trust, 25 March 1965.

Their sale; Sotheby's, London, 16 November 2011, lot 105, where purchased by the present owner.

EXHIBITED:

Paris, British Council, *Artistic Forum: Nine Artists Exhibition*, 1945-1946, no. 10: this exhibition travelled to Marseilles; Prague; Brno; and Bratislava.

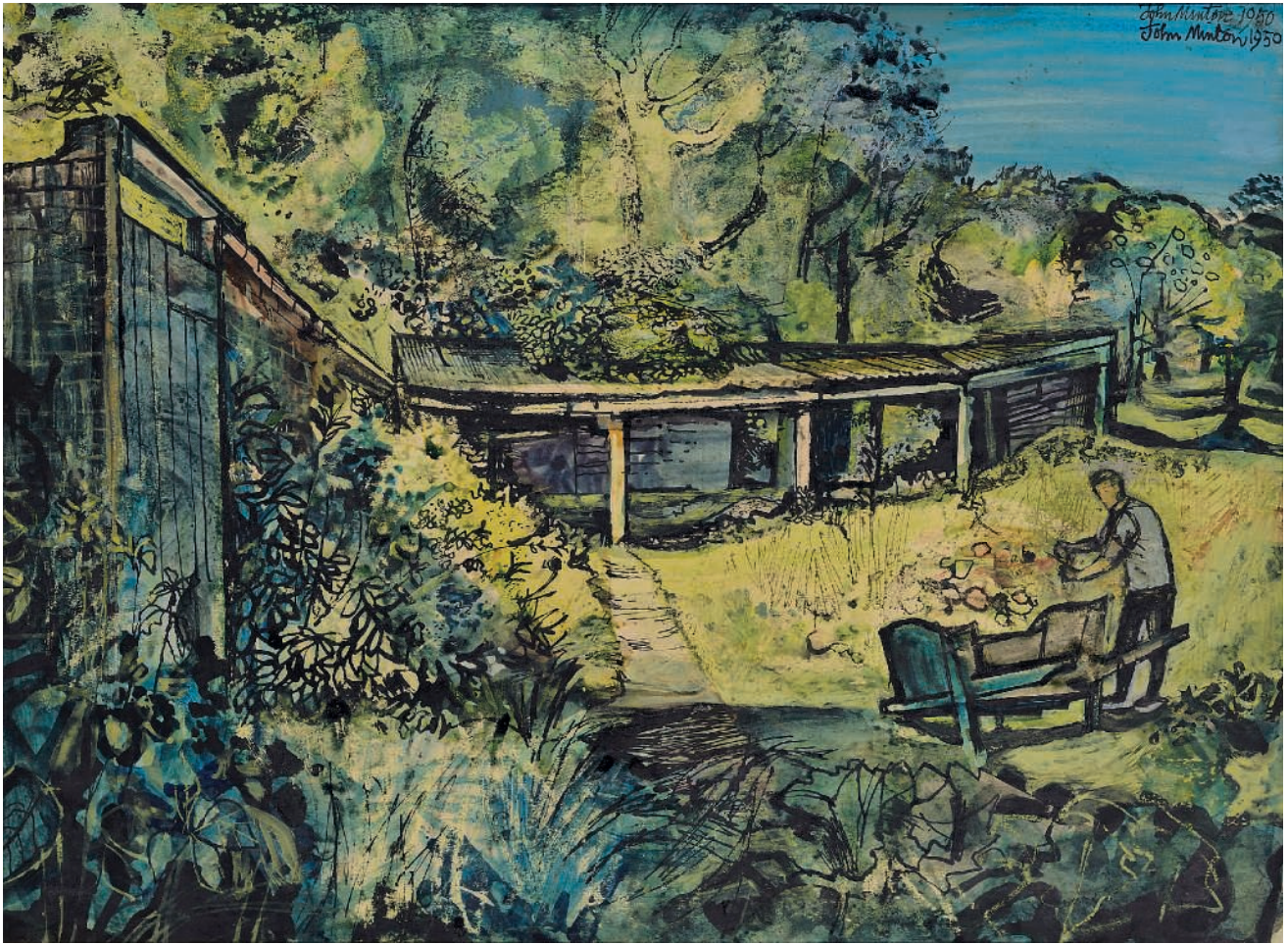
Exeter, Royal Albert Memorial Museum, *Loan exhibition: modern art from private collections in Devon*, November - December 1960, no. 10.

Dunedin, Public Art Gallery, Queen Elizabeth II, Arts Council of New Zealand, *Frances Hodgkins (1869-1947) Centenary Exhibition*, April - November 1969, ex-catalogue: this exhibition travelled to Christ Church, Robert McDougall Art Gallery; Wellington, National Art Gallery; Auckland, City Art Gallery; Melbourne, National Gallery of Victoria; and London, Commonwealth Institute Gallery.

Colchester, The Minories, *Frances Hodgkins the Late Work*, November 1990 - January 1991, no. 37: this exhibition travelled to Eastbourne, Towner Art Gallery, January - March 1991; Newton, Oriel 31, Davies Memorial Art Gallery, March - April 1991; and Sheffield, Graves Art Gallery, April - June 1991. Dartington, Dartington Hall, High Cross House, 2005 - 2010.

LITERATURE:

A.R. Howell and M. Chamot, *Frances Hodgkins, Four Vital Years*, London, 1951, p. 102, dated 1946.



λ8

JOHN MINTON (1917-1957)

Summer Landscape

signed and dated twice 'John Minton 1950' (upper right), signed again and inscribed 'John Minton/
Summer Landscape' (on the artist's label attached to the backboard)

ink, pastel, watercolour and gouache

11 x 14 $\frac{1}{2}$ in. (28 x 37.2 cm.)

£7,000-9,000

\$11,000-13,000

€9,800-12,000

PROVENANCE:

Purchased by Dr Lederman at the 1951 exhibition, and by descent to Dr Ronald Hadden.

Anonymous sale; Christie's, London, 25 October 1995, lot 7, where purchased by the present owner's father.

EXHIBITED:

London, Leicester Galleries, *Exhibition of Works by Artists of Fame and Promise, I*, July 1951, no. 149.



λ9

JOHN NASH, R.A. (1893-1977)

Weeping willows in a pond

signed 'John Nash' (lower left)

pencil and watercolour

14 x 19½ in. (35.6 x 49.5 cm.)

£7,000-10,000

\$11,000-15,000

€9,800-14,000

PROVENANCE:

Purchased by the present owner in the early 1990s.



λ10

JOHN CRAXTON, R.A. (1922-2009)

Head of a woman

oil on paper laid on board
12 x 9½ in. (30.5 x 24 cm.)
Painted in the early 1950s.

£6,000-8,000

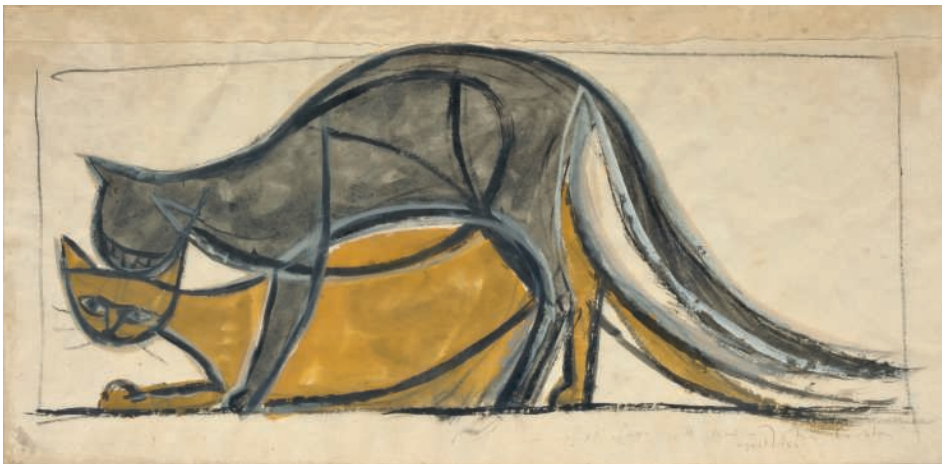
\$8,900-12,000
€8,400-11,000

PROVENANCE:

A gift from the artist to Aleca Styliou Diamantopoulos circa 1954, and by descent.

John Craxton arrived in Athens in the summer of 1946, and fell instantly in love with Greece. And he fell almost as quickly into friendship with the well-connected Diamantopoulos family. Mina Diamantopoulos was the leading hostess on the island of Poros, where the nomadic Craxton had his principal base for the next decade and he (and for several months Lucian Freud) benefited from her boundless generosity. When visiting Athens Craxton often stayed with Mina's sister-in-law, the painter Aleca Styliou Diamantopoulos (1909-1959), who had a villa and garden in the centre of the city and whose late husband had been doctor to the children of King Paul. These four paintings (lots 10-13) – never on exhibition, never on the market until now – were gifts the guest left behind. The dancer (lot 12) was probably a sailor sketched in a Poros taverna. The artist and hostesses shared a love of cats – Aleca had as many as six; Mina had at least 20.

We are very grateful to Ian Collins for preparing this catalogue note and his assistance in preparing the catalogue entries for lots 10-13.



λ11

JOHN CRAXTON, R.A. (1922-2009)

Cats

signed, dedicated and dated 'for Leca with love - John Craxton/April 1954' (lower right)
charcoal and gouache
8¾ x 17¾ in. (22 x 45 cm.)

£4,000-6,000

\$6,000-8,900
€5,600-8,300

PROVENANCE:

A gift from the artist to Aleca Styliou Diamantopoulos in April 1954, and by descent.

λ12

JOHN CRAXTON, R.A. (1922-2009)

Dancer

oil on paper laid on board
12¼ x 9¼ in. (31 x 23.5 cm.)
Painted in the early 1950s.

£3,000-5,000

\$4,500-7,400

€4,200-6,900

PROVENANCE:

A gift from the artist to Aleca Stylou
Diamantopoulos circa 1954, and by descent.



λ13

JOHN CRAXTON, R.A. (1922-2009)

Sleeping cats

signed, indistinctly dedicated and dated 'for .../
John Craxton Nov./55.' (upper right)
charcoal, crayon and gouache on card, unframed
9⅞ x 13½ in. (25 x 34.5 cm.)

£3,000-5,000

\$4,500-7,400

€4,200-6,900

PROVENANCE:

A gift from the artist to Aleca Stylou
Diamantopoulos in November 1955, and
by descent.





λ14

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

Study for 'The Swings (The Playground)'

signed 'Roberts' (lower left)

pencil, watercolour and gouache, squared for transfer

6 x 7½ in. (15.2 x 19 cm.)

Executed in 1967.

£7,000-10,000

\$11,000-15,000

€9,800-14,000

PROVENANCE:

with Campbell & Franks, London, where purchased by the present owner, May 1976.

We are very grateful to David Cleall for his assistance in preparing the catalogue entries for lots 14-17.



λ15

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

Study for 'Masks'

signed 'William/Roberts' (lower left)

pencil, watercolour and gouache, squared for transfer

7¾ x 9¾ in. (19.7 x 24.7 cm.)

Executed circa 1932.

£8,000-12,000

\$12,000-18,000

€12,000-17,000

The present work is a study for the oil *Masks*, circa 1932, which sold in the Evill/Frost Collection, Sotheby's, London, 11 June 2011.



λ16

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

Study for 'Autumn'

signed 'Roberts' (lower right)

pencil, watercolour and gouache, squared for transfer

6 x 7½ in. (15.2 x 19 cm.)

Executed circa 1967.

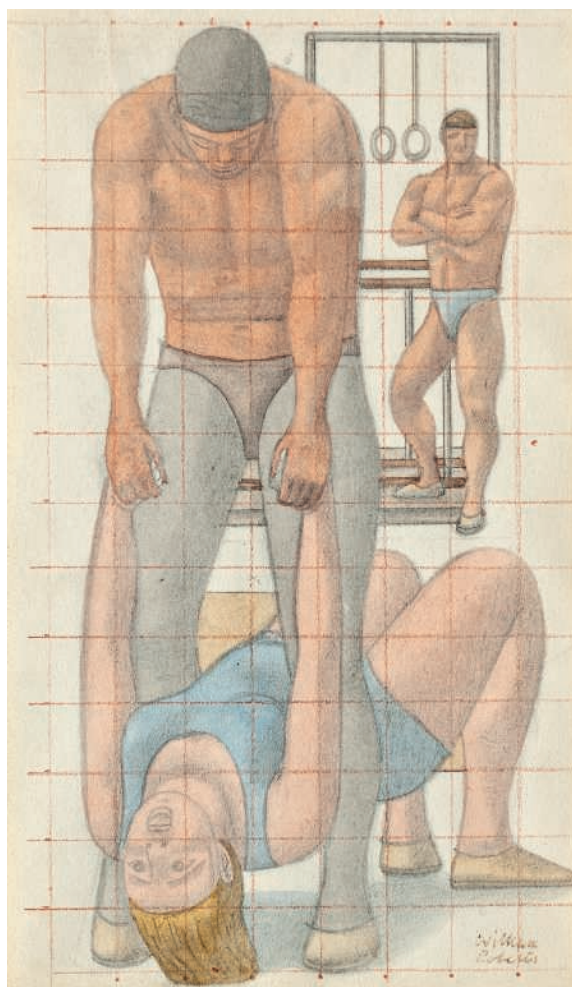
£5,000-8,000

\$7,500-12,000

€7,000-11,000

PROVENANCE:

with Campbell & Franks, London, where purchased by the present owner, May 1976.



λ17

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

Study for 'The Acrobats'

signed 'William/Roberts' (lower right)

pencil and watercolour, squared for transfer

7¼ x 4¼ in. (18.4 x 10.8 cm.)

Executed circa 1940s.

£4,000-6,000

\$6,000-8,900

€5,600-8,300

PROVENANCE:

with Campbell & Franks, London, where purchased by the present owner in 1977.

λ18

EDWARD BURRA (1905-1976)

Charleston

signed 'Burra' (lower centre)

ink

10 x 8½ in. (25.4 x 21.5 cm.)

Executed in 1936.

£10,000-15,000

\$15,000-22,000

€14,000-21,000

PROVENANCE:

with Mercury Gallery, London, where purchased by the present owner, November 1983.

EXHIBITED:

London, Hayward Gallery, *Edward Burra*, August - September 1985, no. 133: this exhibition travelled to Southampton, City Art Gallery, October - November 1985; Leeds, City Art Gallery, December 1985 - January 1986; and Norwich, Castle Museum, January - February 1986.

LITERATURE:

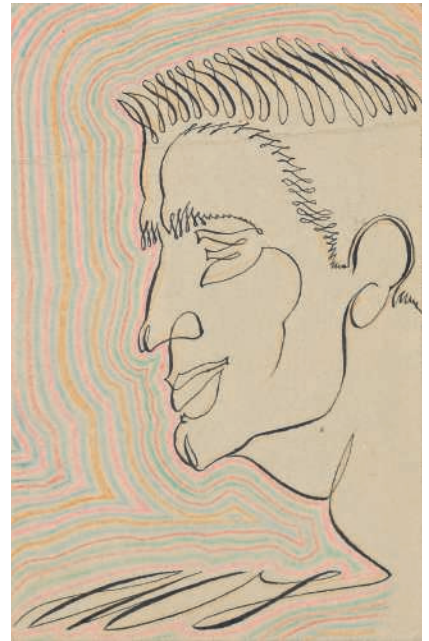
Exhibition catalogue, *Edward Burra*, London, Hayward Gallery, 1985, p. 46, no. 133, illustrated.

'We went to the Savoy dance hall the other night my dear you would go mad I've never in my life seen such a display...I've never seen such wonderful dancing they also had an initiation ceremony in which all the men had to crawl under a row of men's legs and be beaten with a stick going through, and the women had to be twirled round ten times it was most extraordinary'

(Edward Burra quoted in an undated letter (late 1933) to Barbara Ker-Seymer, cited in exhibition catalogue, *Edward Burra*, London, Hayward Gallery, 1985, p. 109).



Burra



λ19

AUSTIN OSMAN SPARE (1886-1956)

Five hand-illustrated postcards

variously signed and inscribed
pencil, coloured crayon and ink, on five postcards
5 7/8 x 4 1/8 in. (15 x 10.5 cm.) and smaller
Executed in 1926-1927.

£2,000-3,000

\$3,000-4,400
€2,800-4,200

(5)

PROVENANCE:

Gifted by the artist to A.G. Fiddes Watt.
Acquired by the present owner in 1988.

The present lot of five illustrated postcards are all addressed to A.G. Fiddes Watt, a fellow artist and friend of Austin Osman Spare. A.G. Fiddes Watt was the son of well-known portrait artist and engraver Georges Fiddes Watt. Three of the postcards are 'vibratory portraits' that Spare produced during this period, with many of them being self-portraits, which he included in his book *Anathema of Zos*, published in 1927. It has been suggested that the postcard inscribed 'If my wish was your will' is a magical spell.

We are very grateful to Robert Ansell for his assistance in preparing the catalogue entries for lots 19-24.



λ20

AUSTIN OSMAN SPARE (1886-1956)

Nude

signed with initials and dated 'AOS/34' (lower right)

pencil, charcoal and pastel

21 x 29 in. (53.2 x 73.6 cm.)

£4,000-6,000

\$6,000-8,900

€5,600-8,300

PROVENANCE:

Mrs L.W. Argent.

Anonymous sale; Lawrence's, Crewkerne, 15 February 2001, lot 366, where purchased by the present owner.

λ21

AUSTIN OSMAN SPARE (1886-1956)

Head of a Woman

pencil and watercolour

14 x 9 in. (35.5 x 23 cm.)

Executed *circa* 1930.

£1,000-1,500

\$1,500-2,200

€1,400-2,100

PROVENANCE:

with Campden Gallery, London.





λ22

AUSTIN OSMAN SPARE (1886-1956)

The Inasmuch as

signed with initials and dated "55 AOS" (lower left), signed again, inscribed and dated again "'The Inasmuch as' / by Austin Osman Spare / 1955" (on the artist's label attached to the reverse)

pencil and gouache on panel
13¾ x 27 in. (35 x 68.5 cm.)

£2,000-3,000

\$3,000-4,400
€2,800-4,200

PROVENANCE:

Acquired by the present owner in the early 1970s.

EXHIBITED:

London, Archer Gallery, *Catalogue of Paintings and Drawings by Austin Osman Spare*, October - November 1955, no. 5.

LITERATURE:

R. Ansell (ed.), *The Exhibition Catalogues of Austin O. Spare*, London, 2012, p. 176.



λ23

AUSTIN OSMAN SPARE (1886-1956)

Anatomy of Ecstasy (Arboreal Metaphor)

signed with initials 'AOS' (lower left), inscribed 'Anatomy of Ecstasy. / (arboreal metaphor)' (on the artist's label attached to the reverse)

pencil and gouache on panel
17½ x 24 in. (44.5 x 61 cm.)

£2,000-3,000

\$3,000-4,400
€2,800-4,200

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 12 May 1994, lot 116.

Anonymous sale; Bonhams, Knightsbridge, 11 November 2008, lot 172, where purchased by the present owner.

EXHIBITED:

London, Temple Bar, *Exhibition of Paintings by Austin Osman Spare*, October - November 1949, no. 10.

LITERATURE:

R. Ansell (ed.), *The Exhibition Catalogues of Austin O. Spare*, London, 2012, pp. 146, 285.

λ24

AUSTIN OSMAN SPARE (1886-1956)

Landscape

signed 'A.O. Spare' (lower right)

pencil

9 x 10½ in. (23 x 26.7 cm.)

Executed circa 1902.

£700-1,000

\$1,100-1,500

€980-1,400



λ25

MICHAEL AYRTON (1921-1975)

Captive

numbered '5/9' (at the base)

bronze with a brown and gold patina

8½ in. (20.5 cm.) high

Conceived in 1970.

£3,000-5,000

\$4,500-7,400

€4,200-6,900

LITERATURE:

Exhibition catalogue, *Michael Ayrton: Recurring Themes and Images - sculpture, paintings, drawings, reliefs, theatre designs*, Bruton, Bruton Gallery, 1981, p. 18, no. 11, another cast illustrated.



(alternate view)



λ26

SIR ROLAND PENROSE (1900-1984)

The Ventriloquist

signed and dated 'Penrose/49' (lower left)
charcoal and chalk on canvas-board
20 x 16 in. (50.8 x 40.8 cm.)

£3,000-5,000

\$4,500-7,400
€4,200-6,900

PROVENANCE:
Patrick Collard.

EXHIBITED:
Barcelona, Fundació Joan Miró, British Council, *Roland Penrose: pintures, dibuixos, collages i objectes*, February - March 1981, no. 60.

λ27

MICHAEL AYRTON (1921-1975)

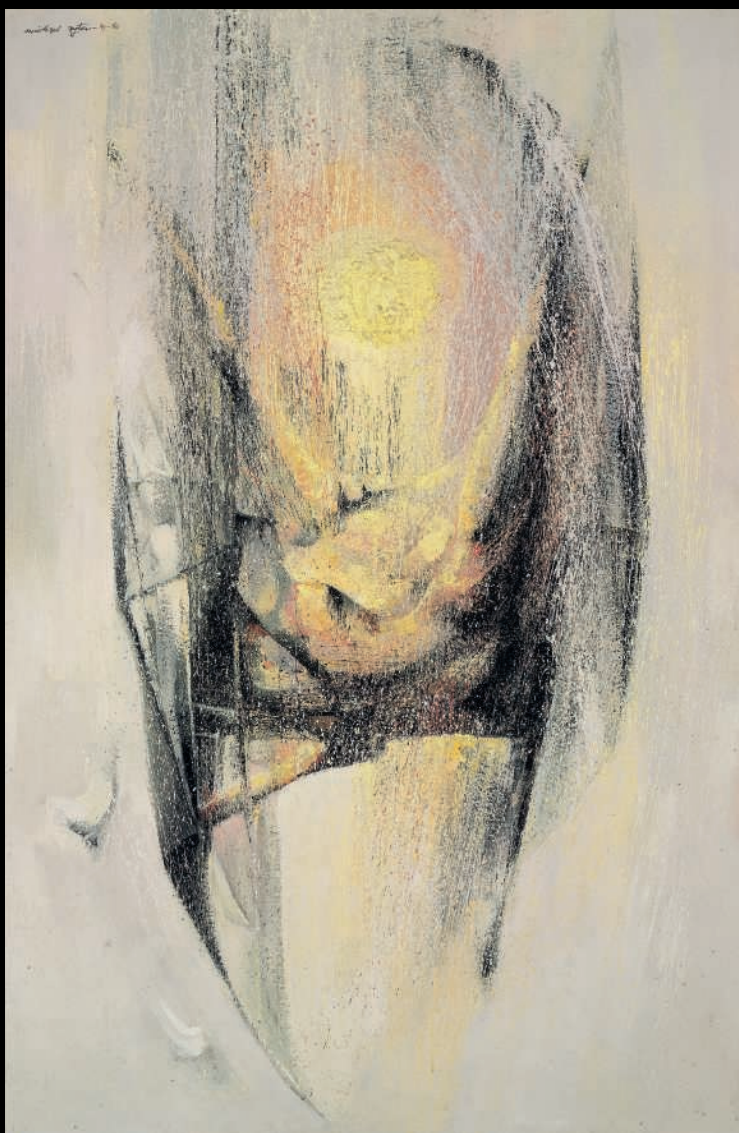
Reflection of Flight

numbered '4/12' (on the side)
bronze with a brown and gold patina, Perspex
11¼ in. (28.5 cm.) high
Conceived in 1975.

£3,000-5,000

\$4,500-7,400
€4,200-6,900





■ 28

MICHAEL AYRTON (1921-1975)

Icarus Sunstruck

signed and dated 'Michael Ayrton 59-60' (upper left) and inscribed 'ICARUS SUNSTRUCK' (on the reverse)
oil and mixed media on board
72 x 48 in. (182.8 x 121.9 cm.)

£10,000-15,000

\$15,000-22,000
€14,000-21,000

PROVENANCE:

Acquired by the previous owner from the artist's estate.
Anonymous sale; Christie's, London, 17 November 2011, lot 156.

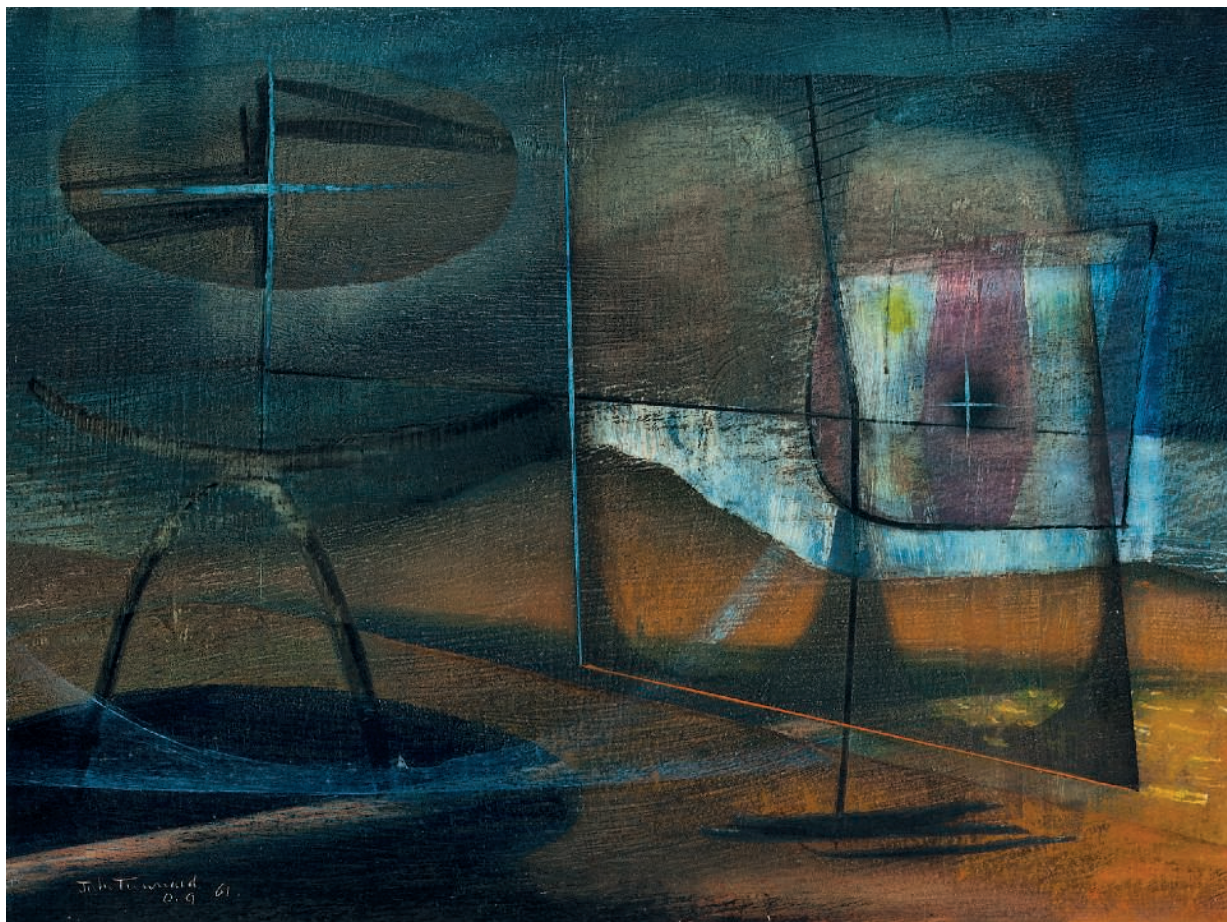
EXHIBITED:

London, Austin Desmond Fine Art, *Michael Ayrton: Sculpture, Paintings, Drawings, Prints*, December 1990 - January 1991, no. 19.

LITERATURE:

Exhibition catalogue, *Michael Ayrton: Sculpture, Paintings, Drawings, Prints*, London, Austin Desmond Fine Art, 1990, no. 19, illustrated on the back cover.

Ayrton comments on his fascination with the Icarus myth, 'In 1958 I went to Crete for the first time, and flying there, in the opposite direction from that taken by Daedalus and his son five thousand years ago, I began to become involved in that legend. Between 1958 and 1962 I produced perhaps three hundred drawings, fifteen bronzes, a group of reliefs in various media and a dozen or so paintings, all centred on that epic flight. It is the myth which to me has the most relevance to our own time ... to make an image of the physical form of a man capable of flight, under his own power, is to produce a paraphrase of flight as an idea' (M. Ayrton, *Michael Ayrton drawings and sculpture*, London, 1962, pp. 88-89).



λ29

JOHN TUNNARD, A.R.A. (1900-1971)

Erebus

signed, numbered and dated 'John Tunnard./O.9/61' (lower left)
oil and gesso on board
12 x 16 in. (30.5 x 40.6 cm.)

£10,000-15,000

\$15,000-22,000
€14,000-21,000

PROVENANCE:

with McRoberts & Tunnard Gallery, London, 1961.
with Austin Desmond Fine Art, London, 1993.
Anonymous sale; Sotheby's, London, 24 March 1994, lot 145.
Anonymous sale; Christie's, South Kensington, 14 October 2004, lot 375,
where purchased by the previous owner.

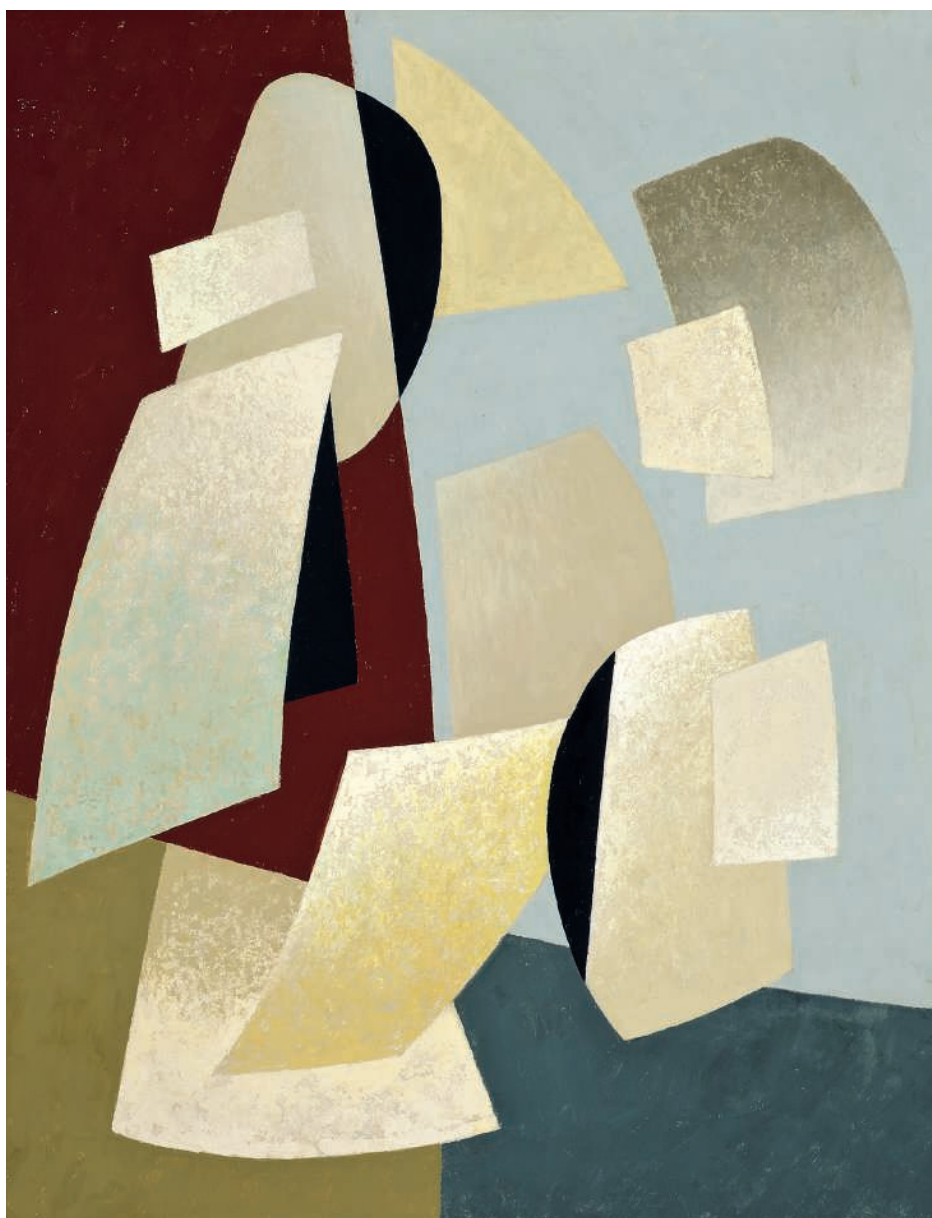
EXHIBITED:

London, Redfern Gallery, *John Tunnard 1900-1971, Paintings and Gouaches*,
March - April 1977, no. 12, as 'Erebos'.

LITERATURE:

A. Peat and B. Whitton, *John Tunnard: His Life and Work*, Aldershot, 1997,
p. 195, no. 780.

We are very grateful to Professor Brian Whitton for his assistance in
preparing this catalogue entry.



■ 30

JOHN CECIL STEPHENSON (1889-1965)

The Fugue

signed and dated 'CECIL STEPHENSON/53' (on the reverse), signed again twice and inscribed twice 'The Fugue/Cecil Stephenson' (on the artist's label attached to the reverse)

oil on board

36 x 28 in. (91.6 x 71.1 cm.)

£5,000-8,000

\$7,500-12,000
€7,000-11,000

PROVENANCE:

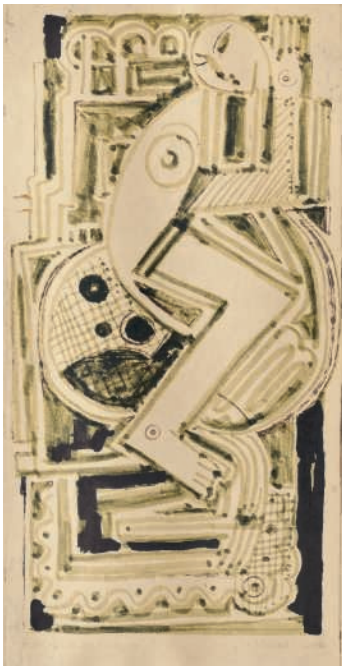
Purchased by the present owner at the 1966 exhibition.

EXHIBITED:

London, Royal Academy, 1957, no. 503.

Bradford, City Art Gallery, Cartwright Memorial Hall, 1958, catalogue not traced.

London, Drian Galleries, *Memorial Exhibition of Cecil Stephenson*, November - December 1966, no. 12, dated 1937.



λ31

WILLIAM MCCANCE (1894-1970)

Nude

signed 'William McCance' (lower right) and inscribed 'Felt-pen drawing' (lower left)

ink and felt-tipped pen
9¾ x 4¾ in. (24.8 x 12 cm.)

£800-1,200

\$1,200-1,800

€1,200-1,700

PROVENANCE:

with Cyril Gerber Fine Art, Glasgow, where purchased by the present owner, November 2004.

PROPERTY FROM A MIDWEST AMERICAN COLLECTION

λ*32

DAVID BOMBERG (1890-1957)

Monastery on the rocks

charcoal and oil pastel on paper
10 x 13 in. (25.4 x 33 cm.)

£1,000-1,500

\$1,500-2,200

€1,400-2,100

PROVENANCE:

Lilian Bomberg, from whom purchased by the present owner in 1967.



λ33

SIR JACOB EPSTEIN (1880-1959)

Genesis

pencil

19¾ x 14¼ in. (50.2 x 36.2 cm.)

Executed in 1931.

£1,000-1,500

\$1,500-2,200

€1,400-2,100

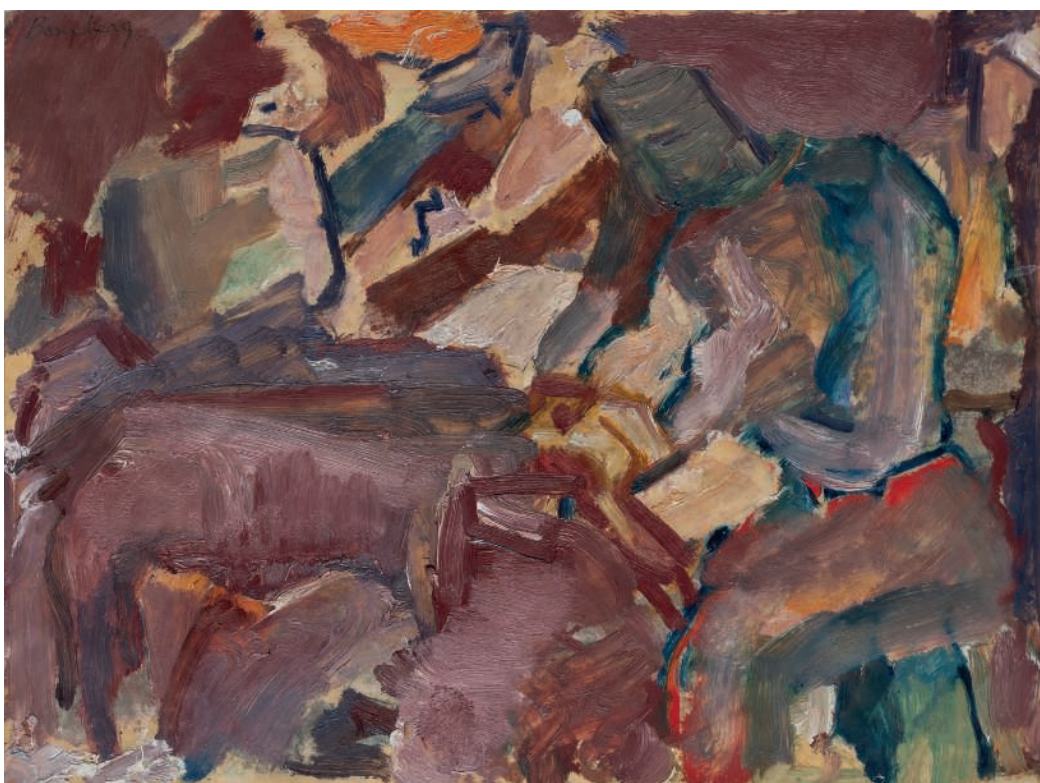
PROVENANCE:

Lady Epstein.

with Cyril Gerber Fine Art, Glasgow, where purchased by the present owner, October 2007.

EXHIBITED:

London, Boundary Gallery, *Jacob Epstein: drawings and illustrations*, July 1987, no. 19: this exhibition travelled to Colchester, The Minories, August - September 1987; Brighton, The Birthday Gallery, September - October 1987; and Canterbury, Royal Museum & Art Gallery, October - 13 November 1987.



PROPERTY FROM A MIDWEST AMERICAN COLLECTION

λ*34

DAVID BOMBERG (1890-1957)

Figures

signed 'Bomberg' (upper left)

oil on paper

12 x 16 in. (30.5 x 40.7 cm.)

£3,000-5,000

\$4,500-7,400

€4,200-6,900

PROVENANCE:

Lilian Bomberg, from whom purchased by the present owner in 1967.

PROPERTY FROM A MIDWEST AMERICAN COLLECTION

λ*35

DAVID BOMBERG (1890-1957)

Vagrants

signed 'Bomberg' (lower left)

oil on paper

12¼ x 16¼ in. (31.1 x 41.3 cm.)

Executed in 1920.

£1,500-2,000

\$2,300-3,000

€2,100-2,800

PROVENANCE:

Lilian Bomberg, from whom purchased by the present owner in 1967.

EXHIBITED:

London, Marlborough Fine Art, *David Bomberg 1890-1957 Drawings and Watercolours*, March 1964, no. 81, as 'The Vagrants'.





36

GWEN JOHN (1876-1939)

Jeunes filles à la messe

dated 'July 9.28.' (on the reverse of the supporting sheet)

watercolour and gouache, unframed

5¼ x 4¼ in. (14.6 x 10.8 cm.)

£6,000-8,000

\$8,900-12,000

€8,400-11,000

PROVENANCE:

Private collection, France, in the family of the present owner since *circa* 1929.

37

GWEN JOHN (1876-1939)

Souvenir du Dimanche des Rameaux

inscribed and dated 'Souvenir du Dimanche des Rameaux/Avril 19.32.' (on the reverse of the supporting card)

pencil, watercolour and gouache, unframed

5½ x 4¾ in. (14 x 12.1 cm.)

£2,000-3,000

\$3,000-4,400

€2,800-4,200

PROVENANCE:

Private collection, France, in the family of the present owner since *circa* 1932.





38

GWEN JOHN (1876-1939)

Woman singing

pencil, watercolour and gouache, unframed
6 $\frac{3}{8}$ x 5 in. (16.2 x 12.7 cm.)

£3,000-5,000

\$4,500-7,400
€4,200-6,900

PROVENANCE:

Private collection, France, in the family of the present owner since *circa* 1929.

39

GWEN JOHN (1876-1939)

Old Woman Writing

inscribed and dated 'old woman writing/au magasin du Louvre.Feb 6 28'
(along the lower edge)
watercolour and gouache, unframed
6 $\frac{1}{8}$ x 4 $\frac{3}{4}$ in. (15.5 x 12.1 cm.)

£2,000-3,000

\$3,000-4,400
€2,800-4,200

PROVENANCE:

Private collection, France, in the family of the present owner since *circa* 1929.





41

GWEN JOHN (1876-1939)

Mademoiselle Hauteloire

inscribed and dated 'Mademoiselle Hauteloire./Mai 21 28' (on the reverse of the supporting card)

pencil, unframed

8½ x 6½ in. (21.6 x 16.5 cm.)

£1,000-1,500

\$1,500-2,200

€1,400-2,100

PROVENANCE:

Private collection, France, in the family of the present owner since *circa* 1929.



40

GWEN JOHN (1876-1939)

The road at night

pencil and watercolour, unframed

9½ x 6½ in. (24.2 x 15.6 cm.)

£1,000-1,500

\$1,500-2,200

€1,400-2,100

PROVENANCE:

Private collection, France, in the family of the present owner since *circa* 1929.



42

GWEN JOHN (1876-1939)

Portrait of a woman

stamped 'Gwen John' (lower right)

charcoal on buff paper

6½ x 6¼ in. (16.8 x 15.9 cm.)

£1,500-2,500

\$2,300-3,700

€2,100-3,500

PROVENANCE:

with Matthiesen Gallery, London.

Anonymous sale; Bonhams, Knightsbridge, 4 June 2013, lot 147, where purchased by the present owner.

λ43

RICHARD EURICH, R.A. (1903-1992)

Harpsichord and Virginal Music

signed and dated 'R. EURICH. 1928.' (lower right)

pencil

10 x 8 in. (25.4 x 20.2 cm.)

£2,500-3,500

\$3,800-5,200

€3,500-4,900

PROVENANCE:

Christopher Hogwood, CBE.

EXHIBITED:

Bradford, Cartwright Hall, *Richard Eurich, RA: a retrospective exhibition*, November 1979 - January 1980, no. 6, as 'Seated Girl at the Virginals'; this exhibition travelled to Southampton, Glasgow and London, Fine Art Society, March - April 1980. London, Fine Art Society, *Eurich at 80: Richard Eurich, Early Drawings and Recent Paintings*, March - April 1983, no. 29; this exhibition travelled to Ilkley, Manor House Museum and Art Gallery, April - May 1983.

We are very grateful to Christine Clearkin for her assistance in preparing this catalogue entry.



44

ERIC GILL, A.R.A. (1882-1940)

Draped Woman

signed with monogram and dated '15.10.37' (lower right)

pencil

8¾ x 5½ in. (22.3 x 14 cm.)

£1,000-1,500

\$1,500-2,200

€1,400-2,100

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 24 October 2007, lot 80.

■45

GLYN WARREN PHILPOT, R.A. (1884-1937)

Portrait of Patrick Buchan-Hepburn, Lord Hailes

signed with initials 'GP' (lower right)

oil on canvas

36¼ x 28¾ in. (92.1 x 73 cm.)

Painted in 1934.

£30,000-50,000

\$45,000-74,000

€42,000-69,000

PROVENANCE:

The artist's estate.

Private collection.

with Leicester Galleries, London, where purchased by the present owner, January 2006.

'Philpot was not only one of the most gifted portrait painters in a long British tradition, but also an original and sensitive artist, whose work has a recognisably individual beauty of technique and a virility of style and concept'

(R. Gibson, *Glyn Philpot 1884-1937 Edwardian Aesthete to Thirties Modernist*, London, 1985, p. 35).

Portrait of Patrick Buchan-Hepburn, Lord Hailes, 1934, is one of the most striking portraits that Philpot painted in his most prolific period of the 1930s. During this time Philpot began to move away from the Edwardian Romantic aesthetic that pre-occupied his early work to a more Modernist style. As seen in the present work there was now a greater emphasis on the harmonisation of colour and tone, which, paired with a renewed interest in surface and line, along with a looser brushstroke, imbued a heightened expressiveness of character. Albert Charles Sewter wrote, 'These pictures revealed his consummate mastery of technique, his command of an unusual beauty of surface and colour, and his instinctive grasp of expressive pose and composition ... Their rich and sonorous tonality, their strong, unusual, and subtly harmonized colour schemes, pointed clearly to the arrival of a master' (A.C. Sewter (intro.), *G. Philpot 1884-1937*, London, 1951, p. 3).

Philpot enjoyed early success as a portrait painter securing important commissions to paint the Princess Helena Victoria, Lady Patricia Ramsay, Prime Minister Stanley Baldwin, and H.M. King Fouad I, who he painted in Egypt in 1923. The present work depicts Patrick Buchan-Hepburn (1901-1974), who served as personal secretary to Winston Churchill before being elected to Parliament in 1929. He rose through the ranks to become Chief Whip and Parliamentary Secretary to the Treasury from 1951 to 1955. In 1957 he was appointed the title of Baron Hailes before relocating to the Port of Spain on the island of Trinidad, serving as Governor-General for four years. After the state dissolved Buchan-Hepburn returned to England where he served as Chairman of the Historic Buildings Council for the remainder of his career.



50 YEARS OF CONNOISSEURSHIP
PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION



λ46

JOSEF HERMAN, R.A. (1911-2000)

Mountain Landscape with Village, Spain

oil on canvas

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

Painted *circa* 1968.

£3,000-5,000

\$4,500-7,400

€4,200-6,900

PROVENANCE:

Anonymous sale; Bonhams, Knightsbridge,
22 November 2000, lot 193.

Purchased from Gillian Jason Gallery, London,
October 2001, and by descent.



47

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

Whistler's studio

watercolour and gouache

8 x 8 in. (20.5 x 20.5 cm.)

Executed *circa* 1884.

£3,000-5,000

\$4,500-7,400

€4,200-6,900

PROVENANCE:

Mrs Cobden-Sanderson.

Mrs Fisher Unwin, 1959.

Purchased from Roland, Browne & Delbanco,
London, November 1959, and by descent.

LITERATURE:

W. Baron, *Sickert*, London, 1973, p. 298, no. 12.

W. Baron, *Sickert Paintings and Drawings*, New
Haven and London, 2006, p. 147, no. 6.

We are very grateful to Dr Wendy Baron for her
assistance in preparing this catalogue entry.

λ48

BERNARD DUNSTAN, R.A. (B. 1920)

Cottage Bedroom

signed with initials 'BD' (lower left)

oil on board

12¼ x 16 in. (31 x 40.5 cm.)

Painted in 1960.

£3,000-5,000

\$4,500-7,400

€4,200-6,900

PROVENANCE:

Purchased from Roland, Browse & Delbanco,
London, December 1969, and by descent.

EXHIBITED:

London, Roland, Browse & Delbanco, *Guido Pajetta
and Bernard Dunstan Paintings*, September -
October 1960, no. 63.



49

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

Signor Pomposo

signed with initials 'Rd. St. ARA' (lower right) and

inscribed 'Signor Pomposo' (lower left)

pencil, ink and gouache, squared for transfer

12 x 9 in. (30.5 x 23 cm.)

£4,000-6,000

\$6,000-8,900

€5,600-8,300

PROVENANCE:

Anonymous sale; Sotheby's, London, 13 February
1946, where purchased by Mr L.A. Hart.
with The Savile Gallery, London.

We are very grateful to Dr Wendy Baron for her
assistance in preparing this catalogue entry.



50 YEARS OF CONNOISSEURSHIP
PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION



λ50

AUGUSTUS JOHN, O.M., R.A. (1878-1961)

Cabbage Palms, Jamaica

signed 'John' (lower right)

oil on canvas

17 x 21 in. (43.2 x 53.3 cm.)

Painted in 1936.

£8,000-12,000

\$12,000-18,000

€12,000-17,000

PROVENANCE:

with Arthur Tooth & Sons, London.



λ51

DAVID INSHAW (B. 1943)

Lovers near Kew Gardens

signed, inscribed and dated 'LOVERS NEAR KEW GARDENS. BY DAVID INSHAW. 1976' (on the reverse)

oil on panel

12½ x 15 in. (31.8 x 38 cm.)

£3,000-5,000

\$4,500-7,400

€4,200-6,900

PROVENANCE:

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

λ52

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

Palermo & Gallo, Bertram Mills Circus

signed, inscribed and dated 'BERTRAM MILLS CIRCUS/CHRISTMAS 1962/ Peter Blake' (lower right), and inscribed 'Palermo & Gallo' (upper centre)

pencil

9 x 7½ in. (22.8 x 18 cm.)

£1,000-1,500

\$1,500-2,200

€1,400-2,100

PROVENANCE:

Purchased from Waddington Galleries, London, November 1971, and by descent.



50 YEARS OF CONNOISSEURSHIP
PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION



λ53

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

Wheel No. 4

signed, inscribed and dated 'Alan Davie NOV 68/WHEEL NO 4'
(on the reverse)
oil on panel
18 x 21 in. (45.7 x 53.3 cm.)

£4,000-6,000

\$6,000-8,900
€5,600-8,300

PROVENANCE:

Purchased from the 1969 exhibition, and by descent.

EXHIBITED:

London, Gimpel Fils, *Alan Davie: watercolours and small oils*, April - May 1969, no. 12.



■λ54

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

Sermons 12

signed and dated 'Gillian Ayres 88' (lower left),
inscribed 'THERE LIVED' (lower right)
pastel, acrylic and paper collage, shaped
20¾ x 30½ in. (52.7 x 77.5 cm.)

£2,000-3,000

\$3,000-4,400
€2,800-4,200

PROVENANCE:

with Knoedler Gallery, London.
Purchased from Contemporary Art Society
Market, London, October 1991, and by descent.



λ55

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

Red Disc

signed and dated 'Joe Tilson/NOV 1960' (on the reverse)

oil and sand on canvas

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

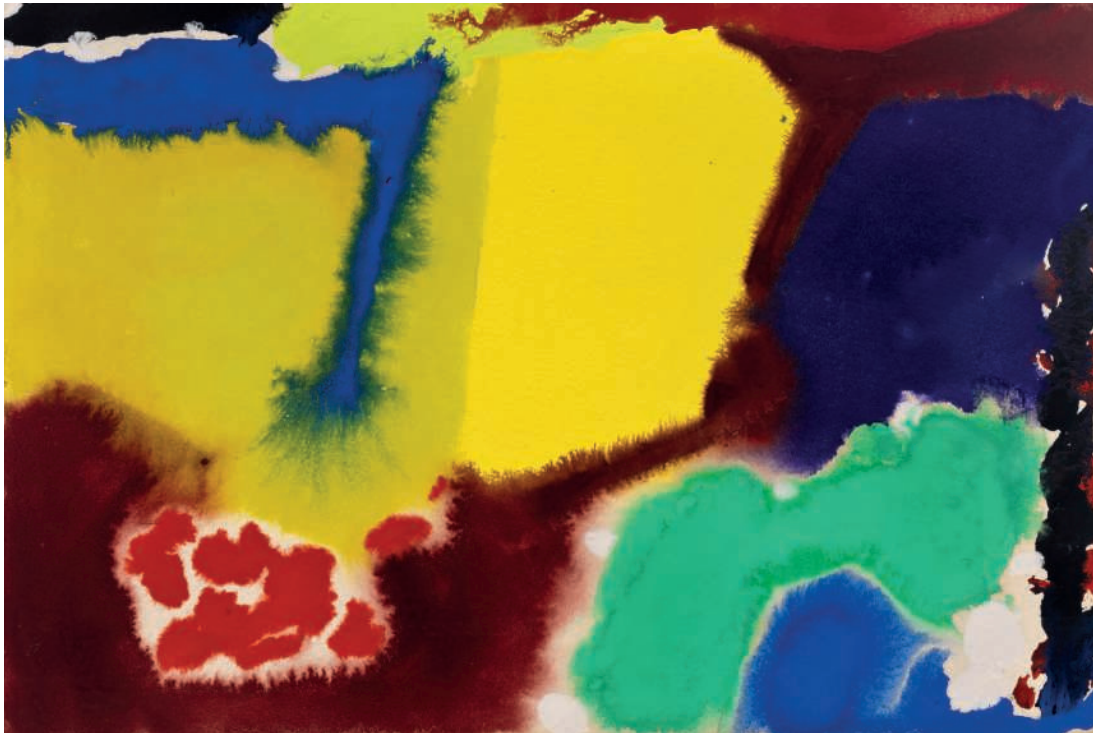
£7,000-10,000

\$11,000-15,000

€9,800-14,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 3 July 2002, lot 63, where purchased by the present owner.



λ*56

PATRICK HERON (1920-1999)

Composition

gouache
8 x 12 in. (20.3 x 30.5 cm.)

£6,000-8,000

PROVENANCE:

Anonymous sale; Christie's, London, 6 June 2002, lot 170.

Anonymous sale; Christie's, London, 9 June 2006, lot 2, where purchased by the present owner.

\$8,900-12,000

€8,400-11,000



λ57

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

Three Graces

signed and dated 'Frost 60.' (lower right)

acrylic and watercolour
17 x 23 in. (43.1 x 58.4 cm.)

£5,000-8,000

\$7,500-12,000

€7,000-11,000

PROVENANCE:

Lady Joan Zuckerman.

with Waddington Galleries, London.

with Gillian Jason Gallery, London, where purchased by the present owner.



■λ58

FRANK AVRAY WILSON (1914-2009)

Untitled

signed and dated 'Avray Wilson 60' (lower left)

oil on canvas

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

£8,000-12,000

\$12,000-18,000

€12,000-17,000

PROVENANCE:

with Paisnel Gallery, London, where purchased by the present owner.



λ59

ROGER HILTON (1911-1975)

Abstract (A), 1963

signed and dated 'HILTON/'63' (on the reverse)

oil on canvas

12 x 10 in. (30.5 x 25.5 cm.)

£7,000-10,000

\$11,000-15,000

€9,800-14,000

PROVENANCE:

with Waddington Galleries, London, where purchased by the present owner's aunt, and by descent.



λ60

ROGER HILTON (1911-1975)

Abstract (B), 1963

signed and dated 'HILTON/'63' (on the reverse)

oil on canvas

12 x 10 in. (30.5 x 25.5 cm.)

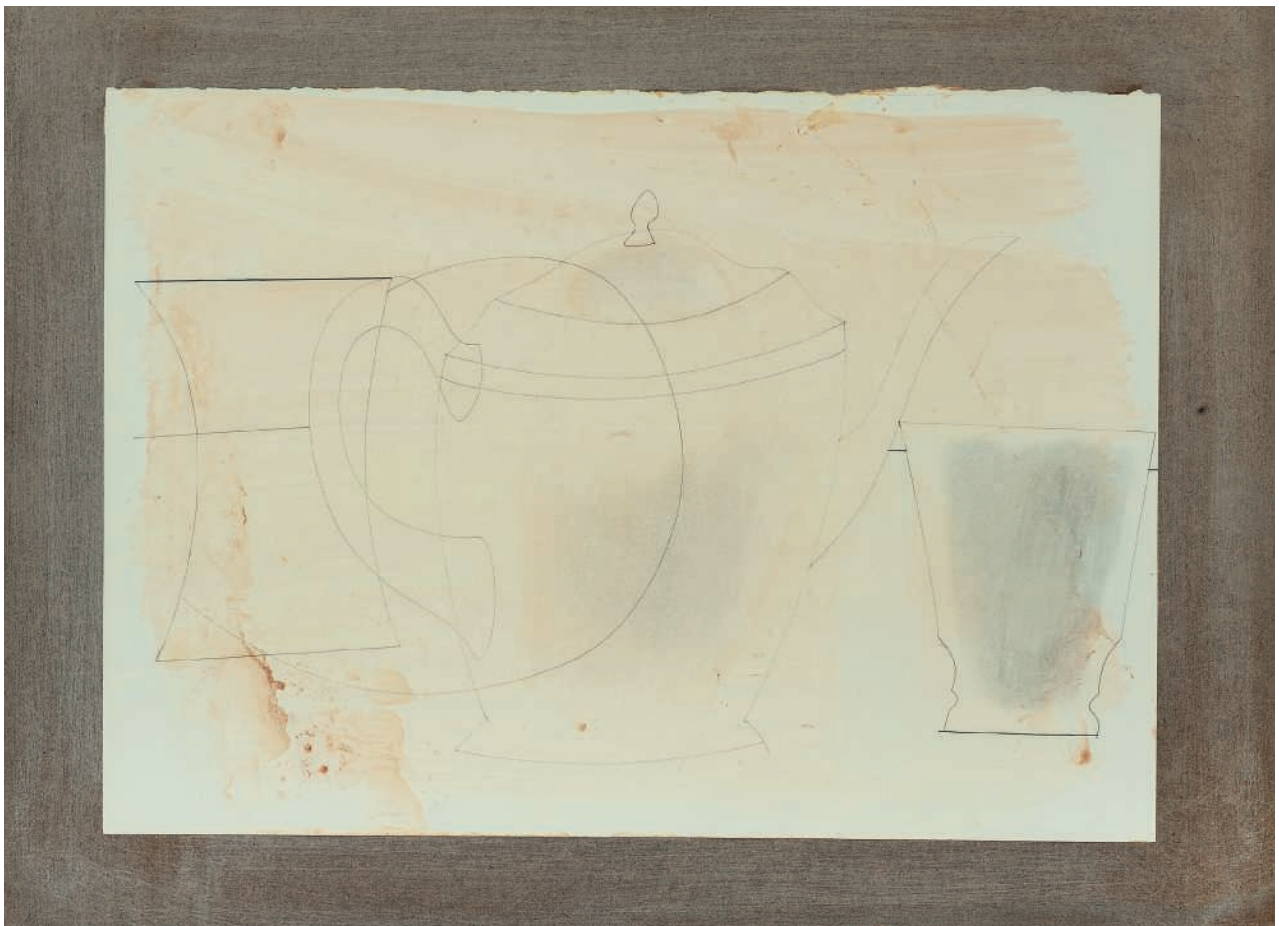
£8,000-12,000

\$12,000-18,000

€12,000-17,000

PROVENANCE:

with Waddington Galleries, London, where purchased by the present owner's aunt, and by descent.



λ*61

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

March 1960 (S. coffee pot)

signed, inscribed and dated 'NICHOLSON/Mch 60/(S. coffee pot)' (on the reverse)

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

17¾ x 24¼ in. (45 x 61.5 cm.)

£10,000-15,000

\$15,000-22,000

€14,000-21,000

PROVENANCE:

with André Emmerich Gallery, New York.

with Waddington Galleries, London.



λ62

WILHELMINA BARNS-GRAHAM (1912-2004)

Whirlwind

signed and dated 'W Barns-Graham. 1968' (lower right), signed again, inscribed and dated again "'WHIRLWIND' VERMILLION ON PURPLE/1968/W. Barns-Graham.' (on the reverse)

oil on board

20 x 20 in. (50.9 x 50.9 cm.)

£5,000-7,000

\$7,500-10,000

€7,000-9,700

■λ63

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

Untitled, 1971

signed 'John Hoyland' (lower right) and dated '71.' (lower left)

acrylic on paper

22 x 31 in. (56 x 78.8 cm.)

£3,000-5,000

\$4,500-7,400

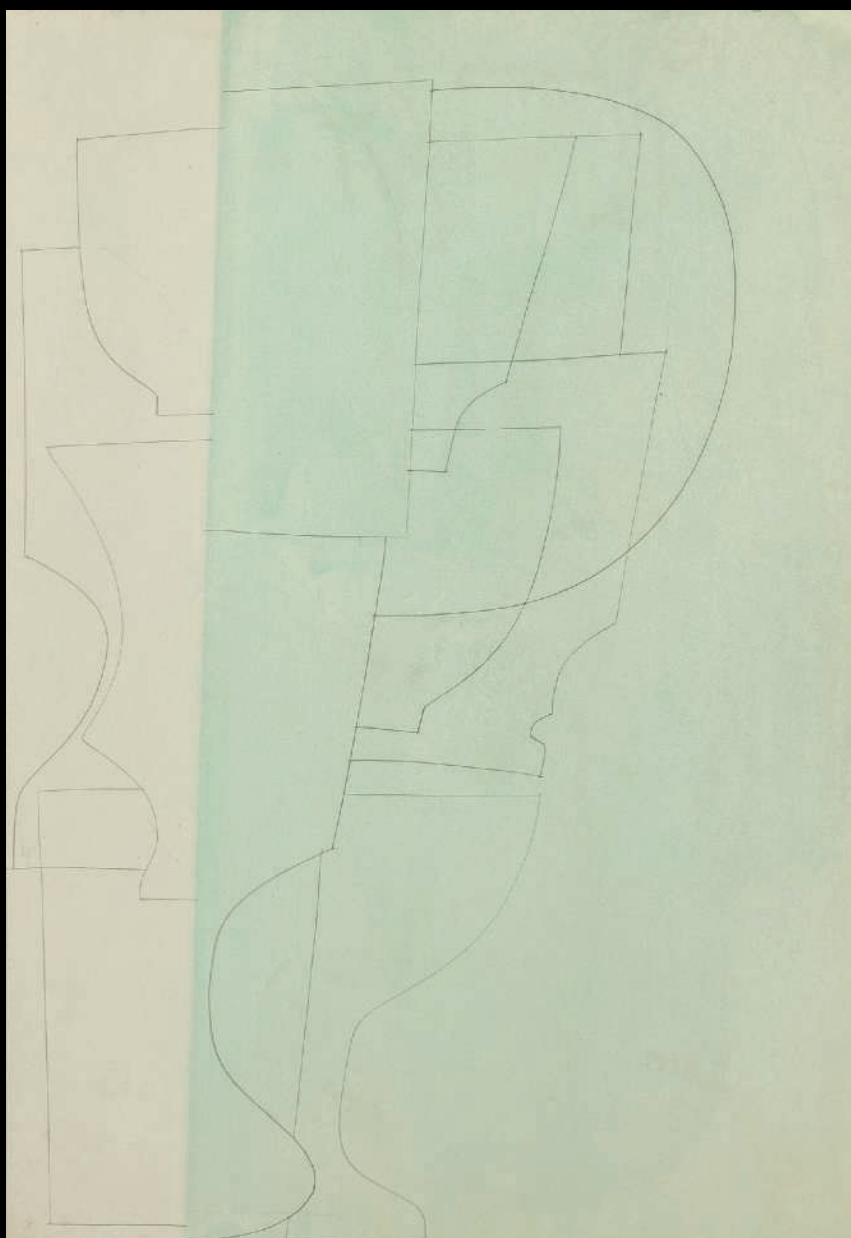
€4,200-6,900

PROVENANCE:

with Waddington Galleries, London, where purchased by the previous owner, 1971.

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





λ64

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

Sept 58

signed and dated 'NICHOLSON/Sept 58' (on the reverse of the artist's board)

pencil and oil wash on paper laid on card

19¾ x 13⅝ in. (50.2 x 34.6 cm.)

£15,000-25,000

\$23,000-37,000

€21,000-35,000

PROVENANCE:

with Gimpel and Hannover Galerie, Zurich, where purchased by Alfred Urfer, Zurich, December 1980.

with Amstutz Fine Art, Zurich.

Anonymous sale; Sotheby's, London, 25 October 2000, lot 84.

with Cross Street Gallery, London, where purchased by the present owner.

EXHIBITED:

London, Gimpel Fils, *A Decade with Ben Nicholson*, April 1963, no. 38.

λ*65

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

Mother and Child: Rock

signed and numbered 'Moore 8/9' (on the back of the base)

bronze with a brown and green patina

6¼ in. (15.8 cm.) high, including the base

£15,000-25,000

\$23,000-37,000

€21,000-35,000

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 6 April 2001, lot 448, where purchased by the present owner.

LITERATURE:

A. Bowness (ed.), *Henry Moore Complete Sculpture 1980-86, Vol. VI*, London, 1988, pp. 102-103, no. 877, pls 104-105, another cast illustrated.





λ66

ROGER HILTON (1911-1975)

Head

signed and dedicated 'TO DIANA/from Roger.' (on the reverse)

oil on panel

8 x 6¾ in. (20.3 x 17.2 cm.)

Painted *circa* 1935.

£8,000-12,000

\$12,000-18,000

€12,000-17,000

PROVENANCE:

with Cross Street Gallery, London, where purchased by the present owner.

LITERATURE:

A. Lambirth, *Roger Hilton The Figured Landscape of Thought*, London, 2007, p. 40, illustrated.

■λ67

JACOB BORNFRIEND (1904-1975)

Still life with sliced melon

signed 'J. BORNFRIEND' (on the reverse)

oil on canvas

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

£3,000-5,000

\$4,500-7,400

€4,200-6,900

PROVENANCE:

with Roland, Browse and Delbanco, London.

Anonymous sale; Bonhams, Knightsbridge, 17 May 2011, lot 124, where purchased by the present owner.



λ68

ENZO PLAZZOTTA (1921-1981)

Nureyev

signed and numbered with the artist's stamp 'PLAZZOTTA/1.9' (on the reverse of the neck)

bronze with a dark brown patina, unique

9¼ in. (23.5 cm.) high, excluding marble base

Conceived in 1972.

£4,000-6,000

\$6,000-8,900

€5,600-8,300

PROVENANCE:

Acquired directly from the artist by the present owner, 1979.

LITERATURE:

M. Wykes-Joyce, *Enzo Plazzotta: A Catalogue Raisonné*, London, 1986, p. 181, no. 191.

Private correspondence between the artist and the present owner confirms that although this was to be originally cast in an edition of nine only one work was cast due to a fire, therefore the present work is unique.

PROPERTY FROM THE COLLECTION OF GEOFFREY ASHTON JOHNSON
TO BENEFIT A SCHOLARSHIP FOR ACTING STUDENTS AT YALE SCHOOL OF DRAMA

λ*69

SIR NOËL COWARD (1899-1973)

Jamaican Coastline with Red Roof Shack

signed 'NOËL COWARD' (lower left)

oil on canvas

30 x 24 in. (76.2 x 61 cm.)

£20,000-30,000

\$30,000-44,000

€28,000-42,000

PROVENANCE:

A gift from the artist to Margaret Leighton.

By whom gifted to Jerry Hogan.

By whom gifted to Geoffrey Ashton Johnson.

LITERATURE:

S. Morley, *Out in the Midday Sun: The Paintings of Noël Coward*, Oxford, 1988, p. 47, illustrated, as 'Red Roof and Tropical Coastline'.

Geoffrey Ashton Johnson represented Noël Coward in the United States for the last ten years of Coward's life. Mr. Johnson is a trustee of the Noël Coward Foundation and a graduate of Yale School of Drama.



PROPERTY FROM THE COLLECTION OF GEOFFREY ASHTON JOHNSON
TO BENEFIT A SCHOLARSHIP FOR ACTING STUDENTS AT YALE SCHOOL OF DRAMA



λ*70

SIR NOËL COWARD (1899-1973)

Beach with Palms

signed 'NOËL COWARD' (lower right)

oil on canvas-board

10 x 8 in. (25.4 x 20.3 cm.)

£4,000-6,000

\$6,000-8,900

€5,600-8,300

PROVENANCE:

A gift from the Noël Coward Estate to Jerry Hogan.

By whom gifted to Geoffrey Ashton Johnson.

Ω71

RICHARD AVEDON (1923-2004)

Noël Coward (waving to camera), 1961

signed and dated in ink (image); stamped 'Noël Coward Collection' and
photographer's copyright credit stamp (verso)

gelatin silver print, flush-mounted on board, unframed

image/sheet/flush mount: 13¾ x 10¾ in. (35 x 27.3 cm.)

£2,000-3,000

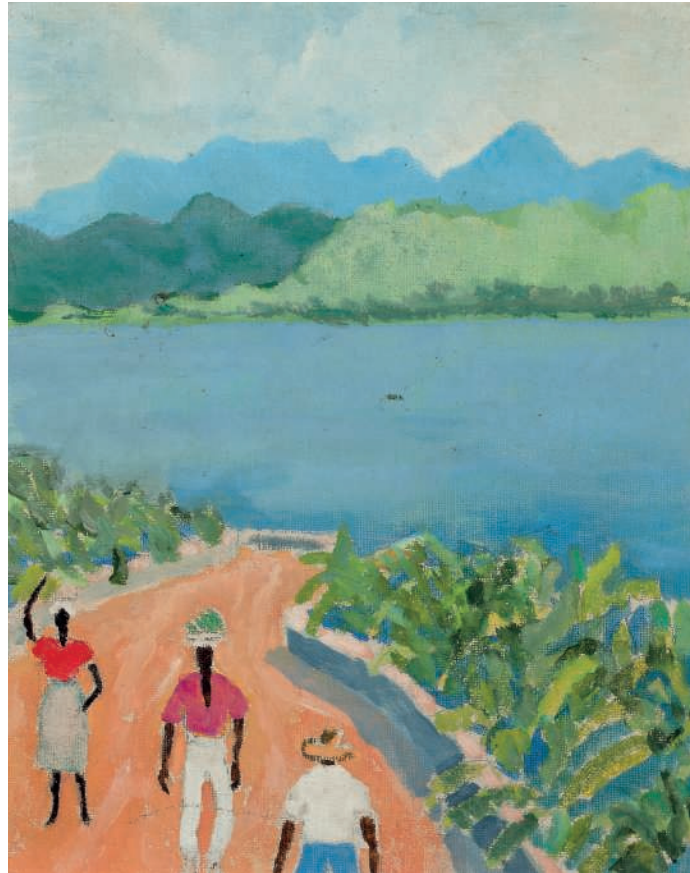
\$3,000-4,400

€2,800-4,200

PROVENANCE:

Sir Noël Coward, by whom gifted to Geoffrey Ashton Johnson.

PROPERTY FROM THE COLLECTION OF GEOFFREY ASHTON JOHNSON
TO BENEFIT A SCHOLARSHIP FOR ACTING STUDENTS AT YALE SCHOOL OF DRAMA



λ*72

SIR NOËL COWARD (1899-1973)

Jamaican Landscape

oil on canvas-board
10 x 8 in. (25.4 x 20.3 cm.)
Painted in 1973.

£3,000-5,000

\$4,500-7,400
€4,200-6,900

PROVENANCE:

A gift from the Noël Coward Estate to Jerry Hogan.
By whom gifted to Geoffrey Ashton Johnson.

The present work is the last painting Noël Coward worked on before his death, with the painting being left unfinished on his easel the day he died.

Ω73

RICHARD AVEDON (1923-2004)

Noël Coward (adjusting carnation), 1961

signed and dated in ink (image); stamped 'Noël Coward Collection' and
photographer's copyright credit stamp (verso)
gelatin silver print, flush-mounted on board, unframed
image/sheet/flush mount: 13¾ x 10¾ in. (35 x 27.3 cm.)

£2,000-3,000

\$3,000-4,400
€2,800-4,200

PROVENANCE:

Sir Noël Coward, by whom gifted to Geoffrey Ashton Johnson.



PROPERTY FROM THE COLLECTION OF GEOFFREY ASHTON JOHNSON
TO BENEFIT A SCHOLARSHIP FOR ACTING STUDENTS AT YALE SCHOOL OF DRAMA



Ω74

RICHARD AVEDON (1923-2004)

Noël Coward (tipping hat), 1961

signed and dated in ink (image); stamped 'Noël Coward Collection' and
photographer's copyright credit stamp (verso)

gelatin silver print, flush-mounted on board, unframed
image/sheet/flush mount: 13¾ x 10¾ in. (35 x 27.3 cm.)

£2,000-3,000

\$3,000-4,400

€2,800-4,200

PROVENANCE:

Sir Noël Coward, by whom gifted to Geoffrey Ashton Johnson.



Ω75

RICHARD AVEDON (1923-2004)

Noël Coward (facing camera), 1961

signed and dated in ink (image); stamped 'Noël Coward Collection' and
photographer's copyright credit stamp (verso)

gelatin silver print, flush-mounted on board, unframed
image/sheet/flush mount: 13¾ x 10¾ in. (35 x 27.3 cm.)

£2,000-3,000

\$3,000-4,400

€2,800-4,200

PROVENANCE:

Sir Noël Coward, by whom gifted to Geoffrey Ashton Johnson.

PROPERTY FROM THE COLLECTION OF GEOFFREY ASHTON JOHNSON
TO BENEFIT A SCHOLARSHIP FOR ACTING STUDENTS AT YALE SCHOOL OF DRAMA



λ*76

SIR NOËL COWARD (1899-1973)

Man on a Beach, Jamaica

signed 'NOËL COWARD' (lower left)

oil on canvas

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

£10,000-15,000

\$15,000-22,000

€14,000-21,000

PROVENANCE:

A gift from the artist to Geoffrey Ashton Johnson.

PROPERTY FROM THE COLLECTION OF GEOFFREY ASHTON JOHNSON
TO BENEFIT A SCHOLARSHIP FOR ACTING STUDENTS AT YALE SCHOOL OF DRAMA



Ω77

RICHARD AVEDON (1923-2004)

Noël Coward (fastening carnation), 1961

signed in ink (image); stamped 'Noël Coward Collection' and photographer's copyright credit stamp (verso)

gelatin silver print, flush-mounted on board, unframed
image/sheet/flush mount: 13¾ x 10¾ in. (35 x 27.3 cm.)

£2,000-3,000

\$3,000-4,400

€2,800-4,200

PROVENANCE:

Sir Noël Coward, by whom gifted to Geoffrey Ashton Johnson.



Ω78

RICHARD AVEDON (1923-2004)

Noël Coward, 1961

four stamped 'Noël Coward Collection' and one stamped 'Noël Coward Collection' on affixed label (verso)

five gelatin silver contact sheets, unframed
each image/sheet: 10 x 8 in. (25.3 x 20.3 cm.)

(5)

£1,000-2,000

\$1,500-3,000

€1,400-2,800

PROVENANCE:

Sir Noël Coward, by whom gifted to Geoffrey Ashton Johnson.

PROPERTY FROM THE COLLECTION OF GEOFFREY ASHTON JOHNSON
TO BENEFIT A SCHOLARSHIP FOR ACTING STUDENTS AT YALE SCHOOL OF DRAMA



λ*79

OLIVER MESSEL (1904-1978)

Blue Harbour Garden Boy

signed 'Oliver Messel' (lower right), signed again, inscribed and dated 'Oliver Messel Jamaica/1951' (on the reverse)

oil on canvas

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

£2,000-3,000

\$3,000-4,400

€2,800-4,200

PROVENANCE:

Bequeathed by the Noël Coward Estate to Geoffrey Ashton Johnson, 1973.

Blue Harbour was Noël Coward's home in Jamaica.



λ*80

SIR NOËL COWARD (1899-1973)

Jamaican Scenes

each inscribed with extensive colour notes and stamped 'MADE IN JAMAICA' (on the reverse)

two glazed ceramic plates

Diameter: 10 in. (25.4 cm.) each

Conceived circa 1965.

To be sold with individual presentation frames.

£1,000-2,000

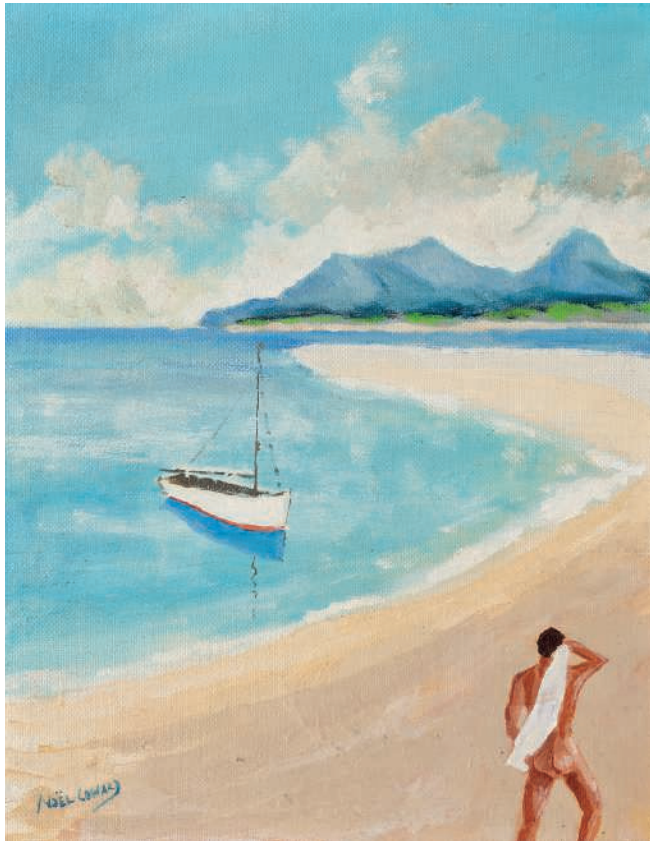
\$1,500-3,000

€1,400-2,800

PROVENANCE:

A gift from the artist to Geoffrey Ashton Johnson.





λ81

SIR NOËL COWARD (1899-1973)

Nude on a beach

signed 'NOËL COWARD' (lower left)

oil on canvas

9¾ x 7½ in. (24.8 x 19.1 cm.)

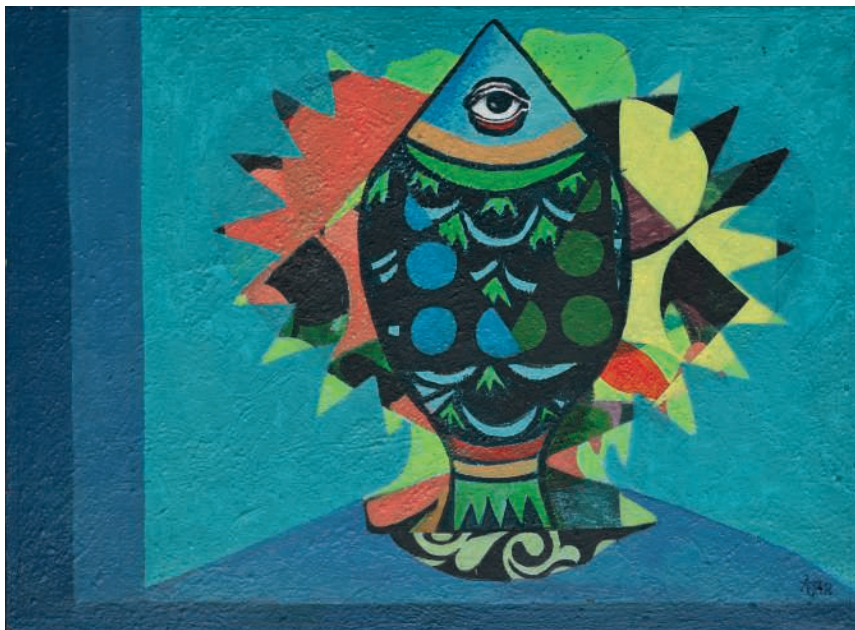
£3,000-5,000

\$4,500-7,400

€4,200-6,900

PROVENANCE:

Peter Arne, and by descent.



λ82

EILEEN AGAR, R.A. (1899-1991)

Flower into Fish

signed 'AGAR' (lower right), inscribed and dated

'Flower into Fish/1972' (on the backboard)

acrylic on paper laid on canvas

22 x 30 in. (55.9 x 76.2 cm.)

£3,000-5,000

\$4,500-7,400

€4,200-6,900

PROVENANCE:

Anonymous sale; Sotheby's, Olympia, 16 February 2005, lot 233, where purchased by the present owner.



λ83

MARY FEDDEN, R.A. (1915-2012)

Two pears

signed and dated 'Fedden '08' (lower left), signed again and inscribed 'To Lesley/Mary Fedden' (on the artist's label attached to the reverse)
oil on canvas
19¼ x 11¼ in. (50.2 x 29.8 cm.)

£5,000-8,000

\$7,500-12,000

€7,000-11,000

PROVENANCE:

Acquired directly from the artist by the present owner.

λ84

MARY FEDDEN, R.A. (1915-2012)

Moonlit still life with butterfly

signed and dated 'Fedden '08' (lower left)
pencil, watercolour and gouache
11½ x 11½ in. (30.2 x 30.2 cm.)

£2,000-3,000

\$3,000-4,400

€2,800-4,200

PROVENANCE:

Acquired directly from the artist by the present owner.





λ*85

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

Dead Bird II

signed, inscribed and dated 'Craigie Aitchison/
Italy 2000/DEAD BIRD 2' (on the reverse)
oil on canvas-board
4 x 5 in. (10.2 x 12.7 cm.)

£4,000-6,000

\$6,000-8,900
€5,600-8,300

PROVENANCE:

The Estate of Sheelagh Cluney.

EXHIBITED:

London, Waddington Galleries in association with
Timothy Taylor Gallery, *Craigie Aitchison: Italian
and other paintings*, November - December 2001,
no. 11.

London, Waddington Custot Galleries, *Craigie
Aitchison: A Private Collection*, London, March -
April 2013, no. 38.

LITERATURE:

Exhibition catalogue, *Craigie Aitchison: Italian and
other paintings*, London, Waddington Galleries,
2001, p. 13, no. 11, illustrated.

Exhibition catalogue, *Craigie Aitchison: A Private
Collection*, London, Waddington Custot Galleries,
2013, p. 84, no. 38, illustrated.

A. Hamilton, 'He Comes in Colours', *The
Independent*, 18 March 2013, pp. 40-41, illustrated.



λ*86

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

Dead Bird III

signed, inscribed and dated 'Craigie Aitchison/
Italy 2000/DEAD/BIRD/3' (on the reverse)
oil on canvas-board
4 x 5 in. (10.2 x 12.7 cm.)

£4,000-6,000

\$6,000-8,900
€5,600-8,300

PROVENANCE:

The Estate of Sheelagh Cluney.

EXHIBITED:

London, Waddington Galleries in association with
Timothy Taylor Gallery, *Craigie Aitchison: Italian
and other paintings*, November - December 2001,
no. 12.

London, Waddington Custot Galleries, *Craigie
Aitchison: A Private Collection*, London, March -
April 2013, no. 39.

LITERATURE:

Exhibition catalogue, *Craigie Aitchison: Italian and
other paintings*, London, Waddington Galleries,
2001, p. 13, no. 12, illustrated.

Exhibition catalogue, *Craigie Aitchison: A Private
Collection*, London, Waddington Custot Galleries,
2013, pp. 85, 110, no. 39, illustrated.

A. Hamilton, 'He Comes in Colours', *The
Independent*, 18 March 2013, pp. 40-41, illustrated.

C. Haste, *Craigie Aitchison: A Life in Colour*,
London, 2014, p. 195, pl. 184.



■ 87

MARY FEDDEN, R.A. (1915-2012)

Pansies by the lake, Glyndebourne

signed and dated 'Fedden 1991' (lower left), signed again and inscribed 'Mary Fedden/'Pansies by the/Lake' (on the artist's label attached to the reverse)

oil on canvas

30 x 24 in. (76.2 x 61 cm.)

£10,000-15,000

\$15,000-22,000

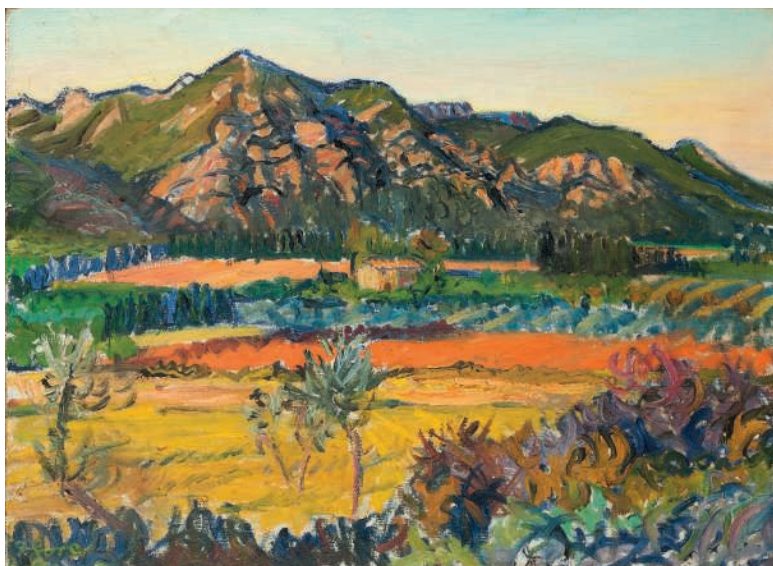
€14,000-21,000

PROVENANCE:

Mr C Soderblom.

with Waterman Fine Art, London, December 1993.

Private Collection.



λ88

FREDERICK GORE, R.A. (1913-2009)

Vallée des Baux

signed 'F Gore' (lower left)

oil on canvas

22 x 30 in. (55.9 x 76.2 cm.)

Painted circa 1960.

£4,000-6,000

\$6,000-8,900

€5,600-8,300

PROVENANCE:

Purchased from a Bond Street Gallery by the present owner's parents in the early 1960s.

λ89

KEN HOWARD, R.A. (B. 1932)

Sarah

signed 'Ken Howard' (lower right)

oil on canvas-board

9½ x 7¼ in. (24.2 x 18.4 cm.)

Painted in 2002.

£800-1,200

\$1,200-1,800

€1,200-1,700

PROVENANCE:

with Island Fine Arts, Bembridge, where purchased by the present owner, February 2003.



λ90

MARY FEDDEN, R.A. (1915-2012)

Still life with flowers and a yellow butterfly

signed and dated 'Fedden '08' (lower left)

watercolour

9 x 10 in. (22.9 x 25.4 cm.)

£1,500-2,500

\$2,300-3,700

€2,100-3,500





λ*91

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

Blue Vase and Mimosa Still-Life

signed and dated 'Craigie Aitchison 2001' (on the canvas overlap)

oil on canvas

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

£15,000-25,000

\$23,000-37,000

€21,000-35,000

PROVENANCE:

with Waddington Galleries, London.
The Estate of Sheelagh Cluney.

EXHIBITED:

London, Waddington Galleries in association with Timothy Taylor Gallery, *Craigie Aitchison: Italian and other paintings*, November - December 2001, no. 18.

London, Royal Academy, *Craigie Aitchison: Out of the Ordinary*, October - November 2003, no. 57.

London, Waddington Custot Galleries, *Craigie Aitchison: A Private Collection*, London, March - April 2013, no. 42.

LITERATURE:

Exhibition catalogue, *Craigie Aitchison: Italian and other paintings*, London, Waddington Galleries, 2001, p. 17, no. 18, illustrated.

Exhibition catalogue, *Craigie Aitchison: Out of the Ordinary*, London, Royal Academy, 2003, p. 74, no. 57, illustrated.

Exhibition catalogue, *Craigie Aitchison: A Private Collection*, London, Waddington Custot Galleries, 2013, pp. 89, 110, no. 42, illustrated.

C. Haste, *Craigie Aitchison: A Life in Colour*, London, 2014, pp. 193-194, pl. 183.



λ92

JACK VETTRIANO (B. 1951)

Midnight Blue - study

signed 'VETTRIANO' (lower right)

oil on canvas

10 x 12 in. (25.4 x 30.3 cm.)

£8,000-12,000

\$12,000-18,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Lyon & Turnbull, Edinburgh, 11 December 2003, lot 39, where purchased by the present owner.



λ93

JACK VETTRIANO (B. 1951)

The Perfect Gent

signed 'VETTRIANO' (lower right)

oil on canvas

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

£12,000-18,000

\$18,000-27,000

€17,000-25,000

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 8 March 2001, lot 212, where purchased by the present owner.



λ95

WILLIAM MCCANCE (1894-1970)

The Awakening

pencil

8 $\frac{5}{8}$ x 5 $\frac{7}{8}$ in. (22 x 15 cm.)

Executed *circa* 1925.

£1,200-1,800

\$1,800-2,700

€1,700-2,500

PROVENANCE:

The artist's wife, Margaret McCance.

with Cyril Gerber Fine Art, Glasgow, where purchased by the present owner.

The present work is a study for the larger oil *The Awakening*, 1925, in the collection of the Scottish National Gallery of Modern Art.



λ94

JOHN DUNCAN FERGUSON (1874-1961)

Une femme Berbere, Paris

charcoal

7 $\frac{3}{4}$ x 4 $\frac{1}{2}$ in. (19.7 x 11.5 cm.)

Executed in 1910.

£1,000-1,500

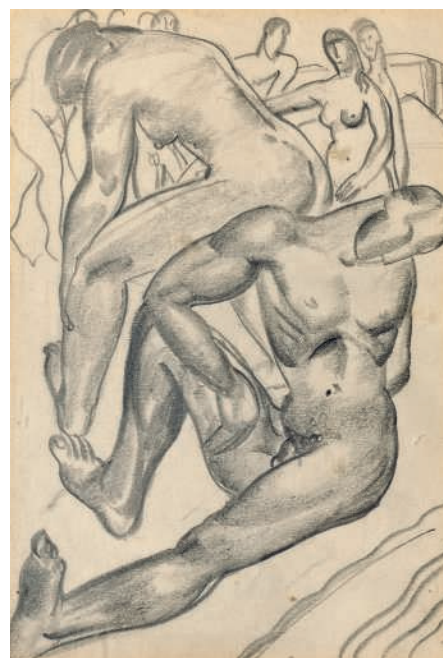
\$1,500-2,200

€1,400-2,100

PROVENANCE:

Madame Autan Lejeune.

with Ewan Mundy Fine Art, Glasgow, where purchased by the present owner, January 2004.



λ96

JOHN DUNCAN FERGUSON (1874-1961)

Une Femme Berbere, avec voile, Paris

charcoal

7 $\frac{3}{4}$ x 4 $\frac{1}{2}$ in. (19.7 x 11.5 cm.)

Executed in 1910.

£1,000-1,500

\$1,500-2,200

€1,400-2,100

PROVENANCE:

Madame Autan Lejeune.

with Ewan Mundy Fine Art, Glasgow, where purchased by the present owner, January 2004.



PROPERTY FROM THE CLAIRE AND GARRICK STEPHENSON COLLECTION

***97**

FRANCIS CAMPBELL BOILEAU CADELL, R.S.A., R.S.W. (1883-1937)

Iona

signed 'FCB Cadell.' (lower right), signed again and inscribed 'F.C.B. Cadell/Iona' (on the reverse)

oil on panel

15 x 18 in. (38 x 45.7 cm.)

£20,000-30,000

\$30,000-44,000

€28,000-42,000

PROVENANCE:

A.J. Crawford, Liverpool.

with Duncan Miller Fine Arts, London, where purchased by the present owner, November 2002.



■ 98

SIR CEDRIC MORRIS (1889-1982)

Fritillaria

signed 'CEDRIC MORRIS' (lower centre)

oil on canvas

32 x 20 in. (81.3 x 50.8 cm.)

Painted in 1970.

£6,000-8,000

\$8,900-12,000

€8,400-11,000

PROVENANCE:

with Redfern Gallery, London, where purchased by Mr and Mrs David Lederman, October 1990.

Anonymous sale; Christie's, London, 22 November 2002, lot 51, where purchased by the present owner.



λ*99

ANNE ESTELLE RICE (1875-1959)

Boats in the harbour, Brittany

oil on panel

12 x 16 in. (30.5 x 40.6 cm.)

Painted *circa* 1930.

£8,000-12,000

\$12,000-18,000

€12,000-17,000

PROVENANCE:

A gift from the artist's husband O. Raymond Drey to Armason Harrison, *circa* 1970.

Acquired by the present owner's father in 2004, and by descent.



■100

SIR WILLIAM ROTHENSTEIN (1872-1945)

Haystacks in the sunlight

oil on canvas
30¼ x 39¾ in. (76.9 x 101 cm.)
Painted in the 1930s.

£3,000-5,000

\$4,500-7,400

€4,200-6,900

PROVENANCE:

Sir William and Sir John Rothenstein, their sale; Sotheby's, Olympia, 26 February 2003, lot 94, where purchased by the present owner.

λ101

DUNCAN GRANT (1885-1978)

Cows at Charleston

signed with initials and inscribed 'Cows at Charleston DG' (on the canvas overlap)

oil on canvas
24¼ x 20 in. (61.6 x 50.8 cm.)
Painted circa 1955.

£2,000-3,000

\$3,000-4,400

€2,800-4,200

PROVENANCE:

Acquired by the present owner's mothers in the early 1960s, and by descent.

We are very grateful to Richard Shone for his assistance in preparing this catalogue entry.





■ 102

SIR CEDRIC MORRIS (1889-1982)

Kiln Farm, Higham

signed and dated twice 'CEDRIC MORRIS/.29' (lower left), signed again, inscribed and dated again 'KILN FARM HIGHAM/CEDRIC MORRIS/-29' (on the reverse)

oil on canvas

25¼ x 30¼ in. (64.2 x 76.8 cm.)

£10,000-15,000

\$15,000-22,000

€14,000-21,000

PROVENANCE:

with Phoenix Gallery, Lavenham.

Anonymous sale; Sotheby's, Olympia, 26 February 2003, lot 243, where purchased by the present owner.



103

SPENCER FREDERICK GORE (1878-1914)

Landscape near Neuville, Normandy

signed with initials 'SFG' (lower right)

oil on canvas

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

Painted in 1906.

£4,000-6,000

\$6,000-8,900

€5,600-8,300

The present work was painted during the summer of 1906 when Gore stayed at Walter Sickert's house in Neuville, on the outskirts of Dieppe. The initials testify to the fact that the present lot was sold or given away by Gore during his lifetime.

We are very grateful to Dr Wendy Baron for her assistance in preparing this catalogue entry.

104

ELIOT HODGKIN (1905-1987)

Red and White Carnations

signed and dated 'Eliot/Hodgkin/14.VIII.68' (lower left)

oil on canvas laid on board

15½ x 6½ in. (39.3 x 16.5 cm.)

£4,000-6,000

\$6,000-8,900

€5,600-8,300

PROVENANCE:

Anonymous sale; Christie's, London, 23 March 1995, lot 12, where purchased by the present owner's father.

The present work, *Red and White Carnations (in a Glass)* and *Red and White Carnations (Lying Down)*, were all commissioned for Christmas cards to benefit the Malcolm Sargent Children's Cancer Fund in 1968.

We are very grateful to Mark Hodgkin for his assistance in preparing this catalogue entry and lots 106 and 138. He is currently preparing the forthcoming catalogue raisonné of the Artist's work and would like to hear from owners of any work by the Artist so that these can be included in this comprehensive catalogue. Please write to Mark Hodgkin, c/o Christie's, Modern British Art Department, 85 Old Brompton Road, London, SW7 3LD.





λ*105

VANESSA BELL (1879-1961)

Still life with summer flowers

signed with initials 'VB' (on the reverse)

oil on canvas

24 x 12¾ in. (61 x 32.5 cm.)

Painted circa 1945.

£7,000-10,000

\$11,000-15,000

€9,800-14,000

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 28 April 2000, lot 69, where purchased by the previous owner.

The 18th Century Faience drug jar, which is depicted in other pictures that Bell did during this period, can still be found at Charleston.

We are very grateful to Richard Shone for his assistance in preparing this catalogue entry.



λ106

ELIOT HODGKIN (1905-1987)

Little Summer Flowers

signed and dated 'Eliot Hodgkin 20 VIII 57' (lower left)

tempera on board

6⅞ x 4⅞ in. (15.5 x 12.5 cm.)

£4,000-6,000

\$6,000-8,900

€5,600-8,300

PROVENANCE:

Kettner's Restaurant, London.

Purchased by the present owner at the 1993 exhibition.

EXHIBITED:

London, Hazlitt, Gooden and Fox, *Eliot Hodgkin, 1905-1987: eighteen selected still life studies from 1954 to 1957*, October - November 1993, no. 18, as 'Summer Fruits'.

We are very grateful to Mark Hodgkin for his assistance in preparing this catalogue entry.

λ107

JOHN ARMSTRONG, A.R.A. (1893-1973)

Flowers

signed and dated 'John Armstrong/56' (lower left)

oil on board

17 x 11 in. (43.2 x 28 cm.)

£3,000-5,000

\$4,500-7,400

€4,200-6,900

PROVENANCE:

Purchased by Mrs A. Shaw at the 1957 exhibition, and by descent.

EXHIBITED:

London, Leicester Galleries, *John Armstrong*, April 1957, no. 41.

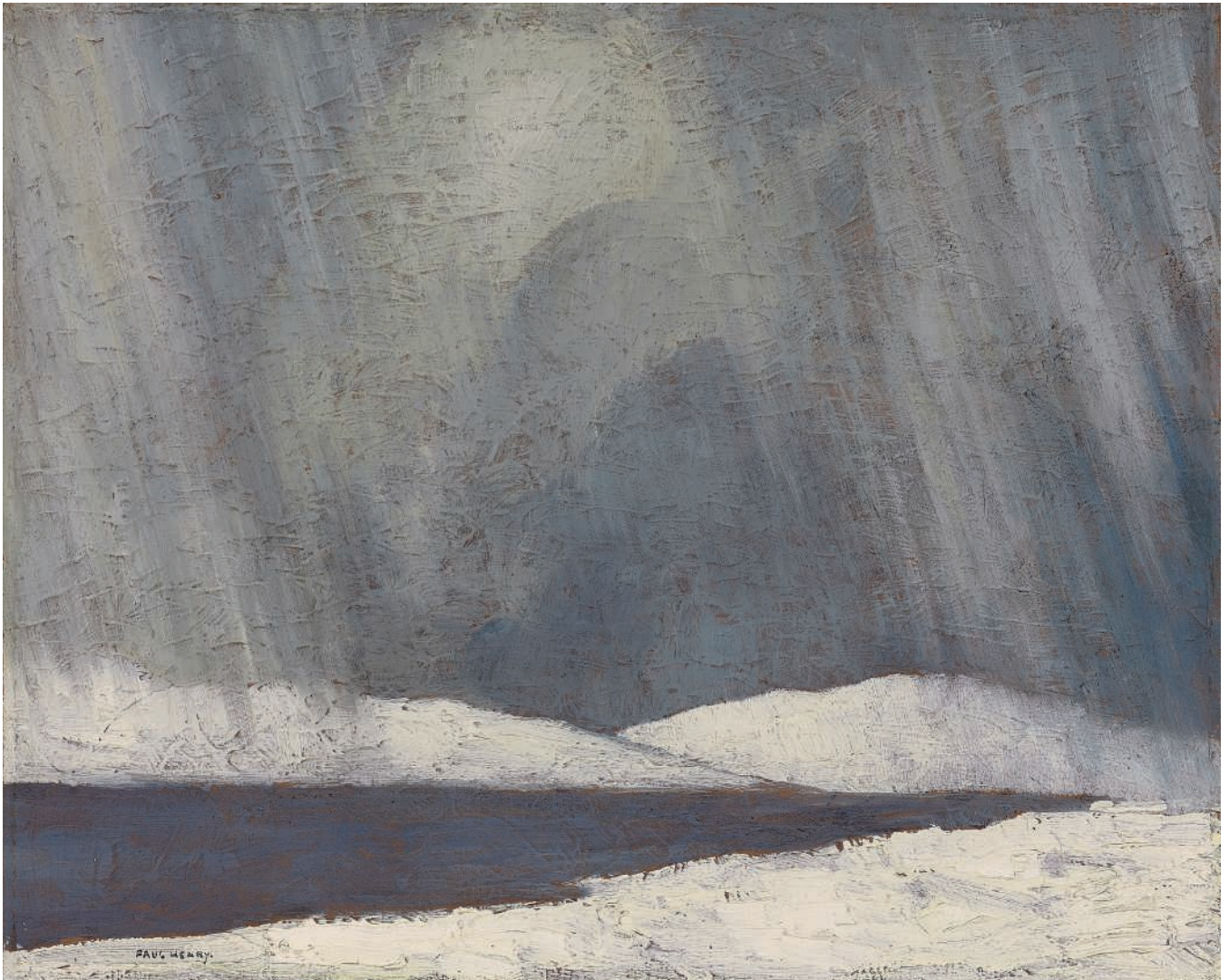
Colchester, The Minories, *Twenty-four Essex and Suffolk artists, 1900-1978*, March - April 1979, no. 1.

LITERATURE:

A. Lambirth, *John Armstrong: The Complete Paintings*, London, 2009, p. 212, no. 562.

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





PROPERTY FROM THE CLAIRE AND GARRICK STEPHENSON COLLECTION

λ*108

PAUL HENRY, R.H.A. (1876-1958)

A Snow Shower over a Lake

signed 'PAUL HENRY.' (lower left)

oil on panel

13 x 16 in. (33 x 40.7 cm.)

Painted in 1917-18.

£15,000-25,000

\$23,000-37,000

€21,000-35,000

PROVENANCE:

with John Magee, Belfast.

Prof. R.A. Williams, Belfast, and by descent.

Anonymous sale; Christie's, London, 17 May 2001, lot 115, as 'Winter Landscape'.

with Duncan Miller Fine Arts, London, as 'Winter Landscape', where purchased by the present owner, November 2001.

EXHIBITED:

Belfast, Magee's Gallery, *Paintings by Mr & Mrs Paul Henry*, March 1918.

Dublin, Mill's Hall, *Exhibition of Pictures by Paul and Grace Henry*, April 1918, no. 44.

London, Leicester Galleries, *Paul & Grace Henry: Irish Life and Landscape*, January 1921, no. 44.

probably Dublin, The Studio, Merrion Row, *Pictures of Beautiful Ireland by Paul and Grace Henry*, July - August 1925, no. 19.

probably New York, Hackett Gallery, *Paintings by Paul Henry*, March 1930, ex-catalogue.

LITERATURE:

Fireman's Journal, 9 April 1918.

S.B. Kennedy, *Paul Henry: with a Catalogue of the Paintings, Drawings,*

Illustrations, New Haven and London, 2007, pp. 197-198, no. 474, illustrated.



λ*109

ALFRED WOLMARK, R.A. (1877-1961)

North End, Hampstead

signed and dated '39/WOLMARK' (lower left)

oil on panel

11¼ x 13 in. (28.5 x 33 cm.)

£1,500-2,500

\$2,300-3,700

€2,100-3,500

PROVENANCE:

Anonymous sale; Christie's, London, 25 September 1989, lot 158, where purchased by the present owner.

We are very grateful to Peter Risdon for his assistance in preparing this catalogue entry.



λ*110

ALFRED WOLMARK, R.A. (1877-1961)

Coleford

indistinctly signed (lower left)

oil on panel

12 x 16 in. (30.5 x 40.6 cm.)

£1,500-2,500

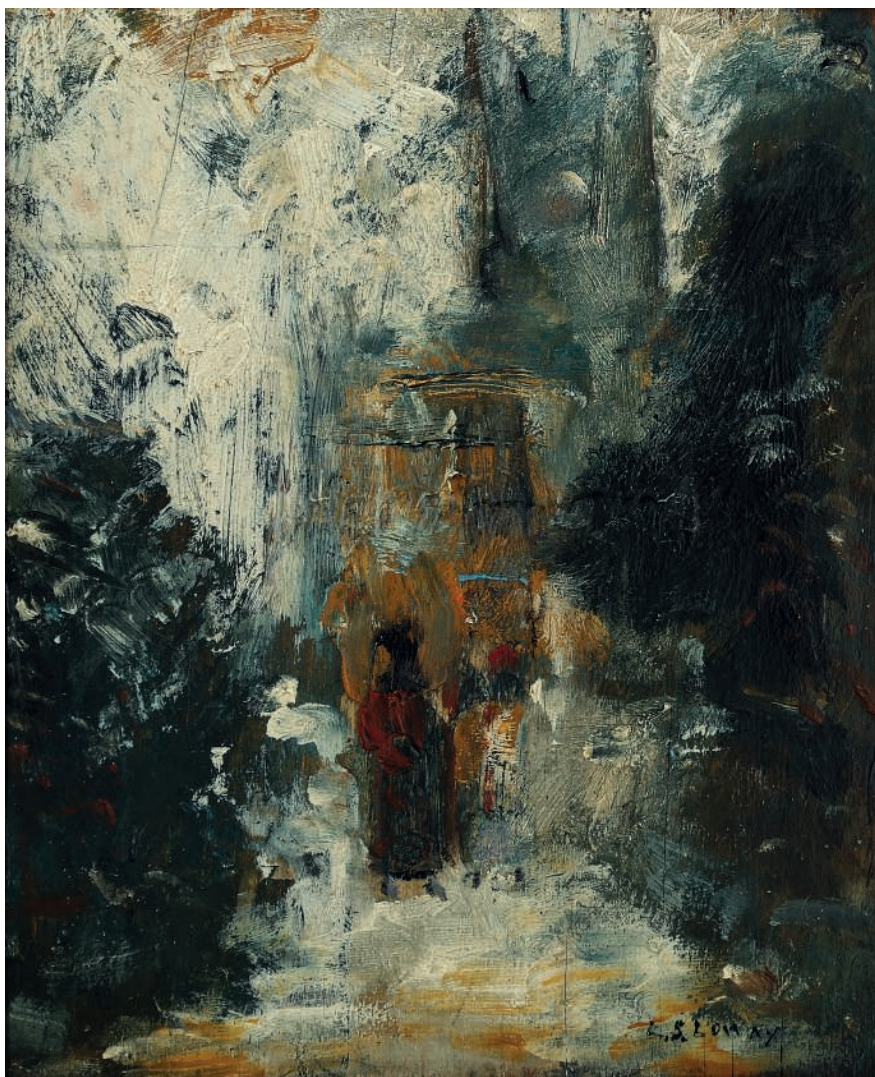
\$2,300-3,700

€2,100-3,500

PROVENANCE:

Anonymous sale; Christie's, London, 21 September 1989, lot 159, where purchased by the present owner.

We are very grateful to Peter Risdon for his assistance in preparing this catalogue entry.



λ111

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

St John's Church, Manchester

signed 'L.S. LOWRY' (lower right)

oil on panel laid on board

8½ x 6⅞ in. (21.7 x 17.5 cm.)

£7,000-10,000

\$11,000-15,000

€9,800-14,000

PROVENANCE:

with Crane Kalman Gallery, London, 1968.

Anonymous sale; Christie's, London, 11 November 1988, lot 473, as 'Two Children in a Churchyard'.

with George Aird, Manchester, where purchased by the present owner.



112

MAINIE JELLETT (1897-1944)

Woman in a striped blouse

signed with initials 'M.J.' (lower right)

oil on canvas

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

£4,000-6,000

\$6,000-8,900

€5,600-8,300

EXHIBITED:

Dublin, Neptune Gallery, *Mainie Jellett*, September - October 1974, no. 9.

Dublin, Irish Museum of Modern Art, *Mainie Jellett Exhibition*, December 1991 - March 1992, no. 13.

LITERATURE:

Exhibition catalogue, *Mainie Jellett*, Dublin, Neptune Gallery, 1974, no. 9, illustrated.

The sitter in the present lot is thought to be a fellow student at the Westminster Technical Institute where Jellett attended in 1917, and studied under Walter Sickert. She later wrote of her time at the Institute, 'for the first time drawing and composition came alive to me'. The studio background is similar to that in several other paintings by the artist (see B. Arnold, exhibition catalogue, Dublin, Neptune Gallery, *loc. cit.*).



113

GERALD JARMAN (B. 1930)

Shropshire landscape

signed 'G. JARMAN' (on the reverse)

oil on canvas

40 x 45 in. (101.6 x 114.3 cm.)

£1,500-2,500

\$2,300-3,700

€2,100-3,500

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 12 December 2014, lot 191, where purchased by the present owner.



λ114

VANESSA BELL (1879-1961)

Poppies in a vase on a pile of books

oil on canvas

24 x 20 in. (61 x 50.8 cm)

Painted circa 1950.

£8,000-12,000

\$12,000-18,000

€12,000-17,000

PROVENANCE:

The artist's estate.

with Anthony d'Offay, London, January 1982.

The Reader's Digest Association, their sale; Christie's, London, 19 November 2004, lot 26, where purchased by the present owner's father, and by descent.

EXHIBITED:

New York, Katonah Gallery, *Bloomsbury Artists at Charleston: Paintings from the Reader's Digest Collection*, August - October 1987, no. 10.

Johannesburg, Art Gallery, *Bloomsbury Paintings at Charleston: Paintings from the Reader's Digest Corporate Collection*, November 1992 - February 1993, no. 10: this exhibition travelled to Cape Town, South African National Gallery, March - May 1993; and Durban, City Art Gallery, June - July 1993.

We are very grateful to Richard Shone for his assistance in preparing this catalogue entry.



λ115

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

Seated Torso II

signed 'Moore' (lower right)
ink, charcoal and wax crayon
11 x 8½ in. (28 x 21.5 cm.)
Executed in 1975.

£6,000-8,000

\$8,900-12,000
€8,400-11,000

PROVENANCE:

The artist.
Mary Moore.

EXHIBITED:

Sandton, Goodman Gallery, *Henry Moore*, February 1986, catalogue
not traced.

LITERATURE:

A. Garrould (ed.), *Henry Moore, Complete Drawings 1950-76, Vol. 4*, London, 2003, p. 315, no. AG.75.15, illustrated.

This drawing is page number 15 from the *Parchment Notebook*, 1975, previously known as *Notebook 1*. Ann Garrould records that the notebook 'was originally bound in a parchment cover bearing the dedication *Mary* and a listing of Renaissance artists, some with dates. There is no record of the number of pages; those drawn were signed in 1984 and the notebook was taken apart in 1985' (A. Garrould (ed.), *Henry Moore, Complete Drawings 1950-76, Vol. 4*, London, 2003, p. 312).



λ*116

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

Two Women Bathing a Child

signed 'Moore' (lower right)

ink, charcoal and crayon

7 x 10 in. (17.8 x 25.4 cm.)

Executed in 1946.

£20,000-30,000

\$30,000-44,000

€28,000-42,000

PROVENANCE:

with Leicester Galleries, London, 1946.

Lady Walston, Cambridge, 1970.

Lord Walston Family Trust, Cambridge, their sale; Christie's, London, 29 November 1988, lot 311.

EXHIBITED:

London, Leicester Galleries, *Catalogue of the Exhibitions of Living Irish Art, New Sculpture and Drawings by Henry Moore*, October 1946, no. 58.

London, Tate Gallery, *Sculpture and Drawings by Henry Moore*, May - July 1951, no. 153.

LITERATURE:

R. Melville, *Henry Moore, Sculpture and Drawings 1921-1969*, London, 1970, pp. 166, 353, no. 358, illustrated.

A. Garrould (ed.), *Henry Moore, Complete Drawings 1940-49, Vol. 3*, London, 2001, pp. 244-245, no. AG 46.42, HMF 2374, illustrated.

Inspired by the birth of his daughter, Henry Moore drew numerous domestic scenes during the second half of the 1940s. Unlike his earlier drawings, they were not executed as preparatory studies for sculpture but as an end in themselves, as the artist explains: 'For my early sculptures, I made drawings which were fully realised from one point of view. However, for some years now I have not used a drawing directly for sculpture. I am a sculptor because I want to make the full reality of an object, so that it exists in itself, and I now work by making small models, or maquettes, which can be held in my hand and considered from every angle. As a result my drawing is no longer a handmaiden, a servant of my sculpture - it can follow an independent path. Drawing is still essential to me and an outlet for ideas not necessarily related to my sculpture' (see exhibition catalogue, *Henry Moore Drawings 1969-1979*, New York, Wildenstein & Co., 1979, p. 6).



λ117

CERI RICHARDS (1903-1971)

Portrait of a Miner (Uncle John)

with studio stamp (lower right)

pencil and coloured crayon

15 x 19½ in. (38 x 49.5 cm.)

Executed circa 1938.

£2,000-3,000

\$3,000-4,400

€2,800-4,200

PROVENANCE:

with Mayor Gallery, London, where purchased by the present owner, October 2004.

118

HENRI GAUDIER-BRZESKA (1891-1915)

Portrait of a man

charcoal

12¼ x 7¾ in. (31.1 x 19.7 cm.)

Executed circa 1912.

£1,000-1,500

\$1,500-2,200

€1,400-2,100

PROVENANCE:

with Galerie Paul Proute, Paris.



λ*119

SIR JACOB EPSTEIN (1880-1959)

Sunita and child

signed 'Epstein.' (lower right)

pencil

18¾ x 21½ in. (47.7 x 54.6 cm.)

£800-1,200

\$1,200-1,800

€1,200-1,700

PROVENANCE:

The Earl of Harewood and I.J. Lyons, 1962.

λ120

JONATHAN KENWORTHY (B. 1943)

The Learner

signed, numbered and dated 'KENWORTHY '80 2/7', and with foundry stamp (on the base)

bronze with a brown patina

15 in. (38.1 cm.) high

£7,000-10,000

\$11,000-15,000

€9,800-14,000

PROVENANCE:

Purchased directly from the artist by the present owner's mother, and by descent.

The present work depicts two figures watching a game of Buzkashi, the young boy learning how to play. Buzkashi, known to many as the toughest game in the world, is Afghanistan's national sport, and can be dated back to the 13th Century. Played to this day, it was temporarily banned under the Taliban regime, who deemed it immoral.



PROPERTY FROM A DISTINGUISHED EUROPEAN ESTATE



■λ121

PAUL AYSHFORD, LORD METHUEN, R.B.A., R.A. (1886-1974)

The BBC Symphony Orchestra Rehearsing at the Royal Albert Hall

signed 'Methuen' (lower left)

oil on canvas

24 x 34 in. (61 x 86.3 cm.)

£1,000-1,500

\$1,500-2,200

€1,400-2,100

PROVENANCE:

Anonymous sale; Bonhams, London, 20 October 1994, lot 35.

EXHIBITED:

London, Royal Academy, 1952, no. 314.

London, South London Art Gallery, *Pictures of London*, 1970, no. 59.

■122

AMBROSE MCEVOY, A.R.A. (1878-1927)

In the garden, Mrs. Claude Johnson

oil on canvas

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

Painted circa 1926.

£800-1,200

\$1,200-1,800

€1,200-1,700

EXHIBITED:

probably London, Royal Academy, *Exhibition of Works by Late Members of the Royal Academy and of the Iveagh Bequest of works by Old Masters (Kenwood Collection)*, Winter 1928, no. 479.

This work relates to *Mrs Claude Johnson*, circa 1926, which is in the collection of the Tate.



λ123

JOHN NAPPER (1916-2001)

Summer garden

oil on canvas

21½ x 18½ in. (54.5 x 47 cm.)

£1,000-1,500

\$1,500-2,200

€1,400-2,100

■124

THERÈSE LESSORE (1884-1945)

Circus Act

signed 'Lessore' (lower right)

oil on canvas

30¼ x 25 in. (76.8 x 63.5 cm.)

£2,000-3,000

\$3,000-4,400

€2,800-4,200

PROVENANCE:

Anonymous sale; Christie's, London, 23 March 1995, lot 73, where purchased by the present owner.



■125

MICHAEL KENNY, R.A. (1941-1999)

Mixed Blessings II

signed and dated 'Michael Kenny 87' (upper right)

and inscribed 'MIXED BLESSINGS II' (upper left)

charcoal and acrylic

27 x 36¼ in. (68.7 x 92 cm.)

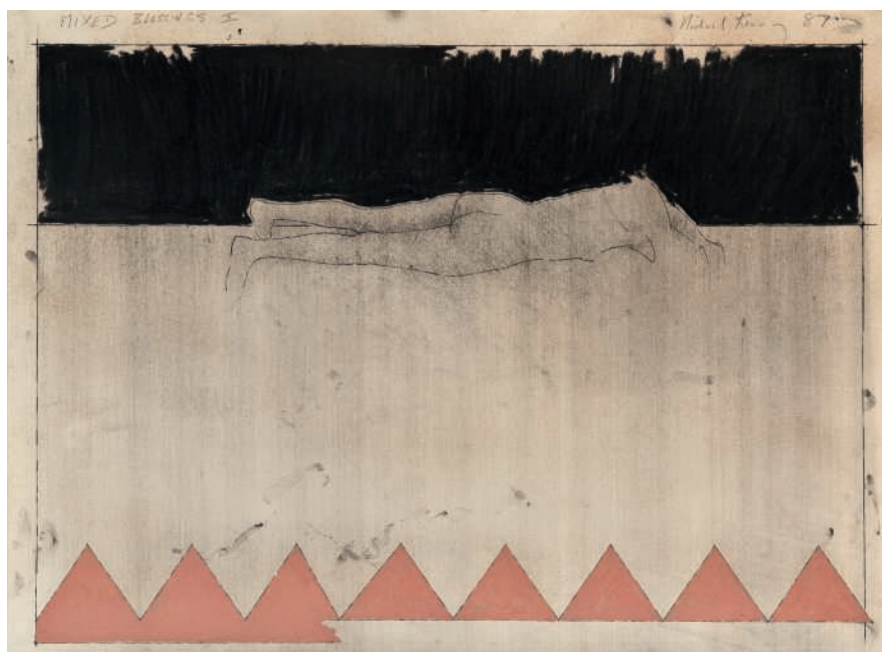
£3,000-5,000

\$4,500-7,400

€4,200-6,900

PROVENANCE:

Anonymous sale; Phillips, London, 5 October 1999, lot 103.
with Godson and Coles, London.





λ*126

JACK VETTRIANO (B. 1951)

The Great Deal

signed 'VETTRIANO' (lower centre), signed again and inscribed 'THE GREAT/DEAL/Jack Vettriano' (on the reverse)

oil on canvas

20 x 16 in. (50.8 x 40.8 cm.)

Painted in 2003.

£7,000-10,000

\$11,000-15,000

€9,800-14,000

PROVENANCE:

Acquired directly from the artist by the present owner in 2003.



λ*127

JACK VETTRIANO (B. 1951)

Knightsbridge 7am

signed 'VETTRIANO' (lower left), signed again and inscribed 'KNIGHTSBRIDGE 7AM/Jack Vettriano' (on the reverse)

oil on canvas

20 x 16 in. (50.8 x 40.8 cm.)

Painted in 2003.

£7,000-10,000

\$11,000-15,000

€9,800-14,000

PROVENANCE:

Acquired directly from the artist by the present owner in 2003.



λ128

BERNARD MEADOWS, R.A. (1915-2005)

Wounded Bird

numbered '1/6' (on the underside of the base)
bronze with a dark brown patina
7¾ in. (20 cm.) high, excluding slate base
Conceived in 1956 and cast in an edition of 6+1.

£2,000-3,000

\$3,000-4,400
€2,800-4,200

PROVENANCE:

with Gimpel Fils, London.

LITERATURE:

A. Bowness, *Bernard Meadows: Sculpture and Drawings*, London, 1995, p. 138, no. BM 39.

λ129

BERNARD MEADOWS, R.A. (1915-2005)

Head of Fallen Bird

bronze with a dark brown and green patina
11 in. (28 cm.) long
Conceived in 1959 and cast in an edition of 6+1.

£2,000-3,000

\$3,000-4,400
€2,800-4,200

PROVENANCE:

The artist's daughter, from whom acquired by the previous owner.

LITERATURE:

A. Bowness, *Bernard Meadows: Sculpture and Drawings*, London, 1995, p. 141, no. BM 68.





λ*130

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

Honeysuckle

signed with initials and dated '12.VIII 60/G.S.' (upper right)

oil on canvas

9½ x 7⅞ in. (24 x 20 cm.)

£18,000-25,000

\$27,000-37,000

€25,000-35,000

PROVENANCE:

with Mercury Gallery, London, where purchased by Captain Andrew Parker Bowles, December 1968.

with Arthur Jeffress Gallery, London.

λ131

MICHAEL AYRTON (1921-1975)

Kore Head

numbered '4/9' (at the base of the left shoulder)

bronze with a brown patina

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

Conceived in 1965.

£4,000-6,000

\$6,000-8,900

€5,600-8,300

LITERATURE:

C.P. Snow (foreword), *Michael Ayrton drawings and sculpture*, London, 1966, p. 135, no. 171, another cast illustrated.





λ132

KEITH VAUGHAN (1912-1977)

Orpheus

signed and dated 'Keith Vaughan/54' (lower right)

ink and gouache

9½ x 13 in. (24 x 33 cm.)

£6,000-8,000

\$8,900-12,000

€8,400-11,000

PROVENANCE:

with Matthiesen Ltd., London.

Anonymous sale; Sotheby's, London, 5 March 1997, lot 170.

Anonymous sale; Christie's, South Kensington, 16 December 2009, lot 79, where purchased by the present owner.

EXHIBITED:

London, Osborne Samuel, *Keith Vaughan Paintings and Drawings*, May - June 2007, no. 36.

LITERATURE:

Exhibition catalogue, *Keith Vaughan Paintings and Drawings*, London, Osborne Samuel, 2007, p. 60, no. 36, illustrated.



λ133

SIR JACOB EPSTEIN (1880-1959)

Adam

pencil and watercolour
22 x 17 in. (55.9 x 43.2 cm.)
Executed circa 1930.

£1,500-2,500

\$2,300-3,700
€2,100-3,500

PROVENANCE:

with Abbot and Holder, London, where purchased by the present owner in 2002.

λ134

KEITH VAUGHAN (1912-1977)

The Temptation of St Anthony

signed 'Keith Vaughan' (on the reverse)
oil on board
20 x 16 in. (50.8 x 40.6 cm.)

£10,000-15,000

\$15,000-22,000
€14,000-21,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 11 October 1989, lot 310.
Brian Collie.
Purchased from the above by the present owner's partner, 30 August 2002, and by descent.

LITERATURE:

P. Vann and G. Hastings, *Keith Vaughan*, Farnham, 2012, p. 97, no. 98, illustrated.

The Temptation of St. Anthony is one of Vaughan's boldest early works. It dates from the mid to late 1930s and already reveals many of the pictorial qualities that he was to explore in his later paintings, namely the male nude, a grouping of figures and their association with a surrounding landscape.

Vaughan's narrative conception runs counter to the traditional depiction of the saintly hermit beset by female nudes, demons and exotically deformed animal beings. Unusually he explores the relatively neglected moment of St. Anthony's desert encounter with a satyr – the mythical beast associated with the pursuit of carnal pleasure. The older, horned seducer confronts the youth who, unable to resist his seduction, seems to collapse with the pressure of the enticement.

Like many of the artist's earliest work, such as *Antonio and Sebastian*, 1938, this painting is concerned with autobiographical qualities. Vaughan grew up as a gay man at a time when homosexuality was not only socially unacceptable, but also a criminal offence. A year or so after he painted *The Temptation of Saint Anthony* he began his now well-known journal in which he revealed his fears, loneliness and intermittent shame over the nature of his sexuality. Life was a constant moral and psychological struggle for the young Vaughan who was also building up the courage to leave his secure design job at Lintas Advertising Agency to devote his life to painting. On several levels, notions of temptation and enticement beset him. While coming to terms with his transgressive nature, he increasingly recognised that his innate naivety also marginalised him still further. Writing many years later he spoke of his early work:

'I would offer [these] for admiration to my mother and her lady friends without the least hesitation. Art justified all. And indeed I was perfectly right. Nothing could have been more innocent. It was much later that I came to see the erotic appeal these had' (K. Vaughan, *Memoire*, Unpublished, February 1965).

We are very grateful to Gerard Hastings, author of *Drawing to a Close: The Final Journals of Keith Vaughan* (Pagham Press) and *Keith Vaughan: The Photographs* (Pagham Press), for preparing this catalogue entry. His latest book, *Paradise Found and Lost: Keith Vaughan in Essex*, is published by Pagham Press.



λ135

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

Glyders Rocks

signed 'John Piper' (lower right)

oil on canvas

20 x 29 in. (51 x 73.7 cm.)

Painted in 1950.

£20,000-30,000

\$30,000-44,000

€28,000-42,000

PROVENANCE:

with Marlborough Fine Art, London.

Mr and Mrs John Henry Macdonell, Sarasota, by 1955.

Their sale; Sotheby's, London, 10 March 1982, lot 173, as 'Rocks on the Glyders'.

with Thomas Agnew & Sons, London.

A gift to the present owner, *circa* 1985.

EXHIBITED:

New York, Buchholz Gallery, Curt Valentin, *John Piper: Recent Work*, October - November 1950, no. 4.

New York, Museum of Modern Art, *Europe: The New Generation*, 1952 - 1953, catalogue not traced.

New York, Marlborough Fine Art, *Artist and Macaenas: A Tribute to Curt Valentin*, November - December 1963, no. 203, as 'Glyder Rocks'.

Edinburgh, Scottish National Gallery of Modern Art, 1972, catalogue not traced.

Sarasota, John and Mable Ringling Museum of Art, *Florida Collects*, May - August 1976, catalogue not traced.

London, Fischer Fine Art, *The British Neo-Romantics 1935-1950*, July - August 1983, no. 81: this exhibition travelled to Cardiff, National Museum of Wales, August - September.

LITERATURE:

S.J. Woods, *John Piper: Paintings, Drawings & Theatre Designs 1932 - 1954*, London, 1955, n.p., pl. 120.

Exhibition catalogue, *Artist and Macaenas: A Tribute to Curt Valentin*, New York, Marlborough Fine Art, 1963, p. 109, no. 203, illustrated, as 'Glyder Rocks'.

A. West, *John Piper*, London, 1979, p. 136, no. 110, illustrated, as 'Rocks on the Glyders'.

Exhibition catalogue, *The British Neo-Romantics 1935-1950*, London, Fischer Fine Art, 1983, pp. 20, 31, no. 81, illustrated.

Glyders Rocks personifies Piper's intuitive response to the rocky, wild landscape of Snowdonia. He first became captivated by the northern Welsh landscape in 1942 when he was commissioned to paint the Monod Mawr quarry by the War Artists' Advisory Committee. Instinctively he was drawn to the hills surrounding the quarry and soon began embarking on regular trips to the area.

His expressive response to the majestic landscape in *Glyders Rocks* recalls his abstract paintings of the mid 1930s with its black outlines and distinct forms. The rich, dark hues of grey, brown, green and black are characteristic of Piper's gothic depictions of the landscape. This immersion in a romanticized gloom is lightened by areas of white, dispersed around the canvas. These areas of colour appear almost in blocks and construct an atmosphere that draws the viewer into the landscape, exemplifying his emotional attachment to his work and the topography he depicts.





λ136

ALGERNON NEWTON, R.A. (1880-1968)

The Regent's Canal

signed with monogram and dated '1922.' (lower left)

oil on canvas

12 x 16 in. (30.5 x 40.7 cm.)

£8,000-12,000

\$12,000-18,000

€12,000-17,000

PROVENANCE:

Purchased by H.L. Wright, London at the 1922 exhibition.

Anonymous sale; Christie's, London, 6 March 1998, lot 97, where purchased by the present owner.

EXHIBITED:

London, Grosvenor Galleries, *Winter Exhibition of Paintings and Drawings by Contemporary British Artists*, 1922, no. 103.

The present work was highlighted in the *Sunday Times*, 10 December 1922: 'in the corner of the gallery, is another beautiful little picture by an artist whose work I have not previously remarked. "The Regent's Canal" by Algernon Newton, is a charming view of houses seen across the water painted with a glow, sincerity, and clarity approaching an early Corot ... I base all my hopes on his "Regent's Canal", which, though adhering to good old standards of painting and draughtsmanship, strikes a new note in contemporary art'.

λ137

ALGERNON NEWTON, R.A. (1880-1968)

A Country Path

signed with monogram (lower left)

oil on canvas-board

9 x 11 in. (22.8 x 28 cm.)

£4,000-6,000

\$6,000-8,900

€5,600-8,300

PROVENANCE:

Anonymous sale; Bonhams, Knightsbridge,
25 March 1998, lot 19, where purchased by the
present owner.



λ138

ELIOT HODGKIN (1905-1987)

A Building off Goswell Road, January 1946

signed and dated 'Eliot Hodgkin/Jan 1946.'

(lower right)

oil on board

16 x 19 in. (40.6 x 48.2 cm.)

£5,000-8,000

\$7,500-12,000

€7,000-11,000

PROVENANCE:

Lady Evershed.

EXHIBITED:

London, Guildhall Gallery, *Lord Mayor's Art Award
Exhibition*, catalogue not traced.

We are very grateful to Mark Hodgkin for his
assistance in preparing this catalogue entry.





λ139

MICHAEL AYRTON (1921-1975)

The Cloud

signed, inscribed and dated 'Michael Ayrton/
Cloud I. 14.11.60' (lower left)

ink

12¾ x 18¾ in. (32.5 x 47.7 cm.)

£1,000-1,500

\$1,500-2,200

€1,400-2,100

LITERATURE:

C.P. Snow (foreword), *Michael Ayrton drawings and sculpture*, London, 1966, no. 67.

λ140

MICHAEL AYRTON (1921-1975)

Sea Figure

signed and numbered 'Michael Ayrton 10/12' (on the underside)

bronze with a brown patina

18¾ in. (46 cm.) long, excluding wooden base

Conceived in 1974.

£4,000-6,000

\$6,000-8,900

€5,600-8,300

LITERATURE:

Exhibition catalogue, *Michael Ayrton: Recurring Themes and Images - sculpture, paintings, drawings, reliefs, theatre designs*, Bruton, Bruton Gallery, 1981, p. 21, no. 71, another cast illustrated.





λ141

KEITH VAUGHAN (1912-1977)

Seated Figure

signed and dated 'Keith Vaughan/46' (lower right)

gouache

13¾ x 11¼ in. (35 x 30 cm.)

£8,000-12,000

\$12,000-18,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 5 March 1997, lot 166.

Anonymous sale; Christie's, South Kensington, 16 December 2009, lot 83, where purchased by the present owner.

EXHIBITED:

London, Osborne Samuel, *Keith Vaughan Paintings and Drawings*, May - June 2007, no. 31.

LITERATURE:

Exhibition catalogue, *Keith Vaughan Paintings and Drawings*, London, Osborne Samuel, p. 57, no. 31, illustrated.



■λ142

MELANIE COMBER (B. 1970)

Explorer

signed, inscribed and dated 'Melanie Comber EXPLORER 2009' (on the canvas overlap)

oil, sand and pigment on canvas
55½ x 78¾ in. (140 x 200 cm.)

£2,000-3,000

\$3,000-4,400

€2,800-4,200

λ143

PETER KINLEY (1926-1988)

Figure

oil on paper
11 x 8 in. (28 x 20.3 cm.)

£3,000-5,000

\$4,500-7,400

€4,200-6,900

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 15 July 2010, lot 204, where purchased by the present owner.

EXHIBITED:

London, Gimpel Fils, *Peter Kinley Figures*, April 1957, no. 17.



■λ144

MELANIE COMBER (B. 1970)

Observer

signed, inscribed and dated 'Melanie Comber OBSERVER 2009' (on the canvas overlap)

oil, sand and pigment on canvas
43½ x 43½ in. (110 x 110 cm.)

£2,000-3,000

\$3,000-4,400

€2,800-4,200



■*145

LOUIS LE BROCQUY, H.R.S.A. (1916-2012)

Wounded Presence

signed 'LE BROCQUY' (lower left)

oil and collage on canvas

30 x 24 in. (76.2 x 61 cm.)

Painted in 1956.

£8,000-12,000

\$12,000-18,000

€12,000-17,000

LITERATURE:

A. Madden le Brocqy, *Seeing His Way: Louis le Brocqy: A Painting*, Dublin, 1994, p. 117.



λ147

JOHN DAVIES (B. 1946)

Room (Half-Open Door)

pencil, ink and pastel

10¾ x 10½ in. (27.3 x 25.6 cm.)

Executed in 1979.

£800-1,200

\$1,200-1,800

€1,200-1,700

PROVENANCE:

Miss Valerie Beston, her sale; Christie's, London, 10 February 2006, lot 465, where purchased by the present owner.

EXHIBITED:

Valencia, Institut Valencià d'Art Modern, *John Davies. Esculturas y dibujos desde 1968*, March - May 2005, no. 47.



146

ADRIAN GEORGE (B. 1944)

Marinka

signed and dated 'Adrian George 1984' (lower right)

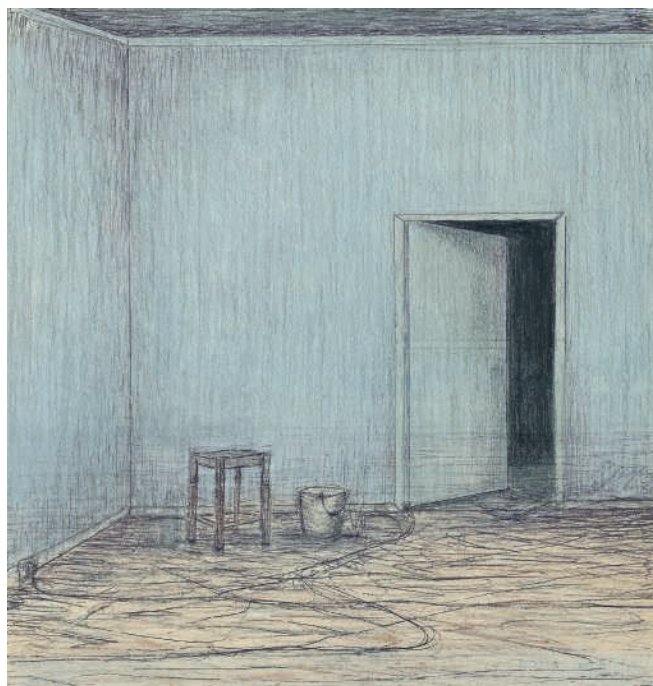
coloured pencils and pastel, unframed

38 x 30½ in. (96.5 x 77.5 cm.)

£1,500-2,500

\$2,300-3,700

€2,100-3,500



148

ADRIAN GEORGE (B. 1944)

Bernadette

signed and dated '1976 Adrian George' (lower right) and inscribed 'Bernadette' (lower left)

pencil

16 x 12 in. (40.6 x 30.5 cm.)

£1,000-1,500

\$1,500-2,200

€1,400-2,100



■ 149

PATRICK HUGHES (B. 1939)

Stereoscopy

signed, inscribed and dated 'Stereoscopy/Patrick Hughes/1999' (on the reverse)

oil on board construction

24¼ x 48 x 10 in. (62.2 x 121.9 x 25.4 cm.)

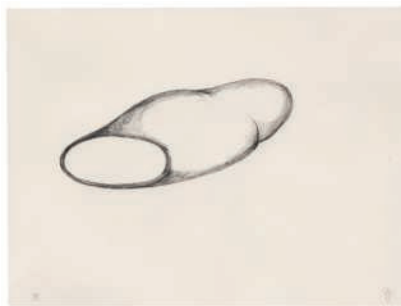
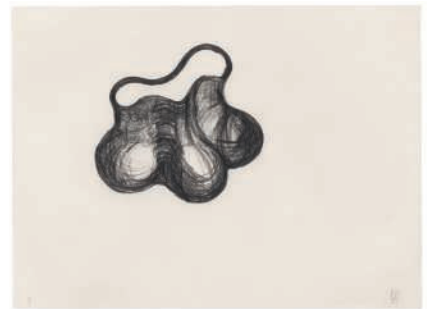
£20,000-30,000

\$30,000-44,000

€28,000-42,000

PROVENANCE:

with Flowers East, London, where purchased by the present owner's grandmother, and by descent.



PROPERTY FROM AN AMERICAN COLLECTION

λ150

RICHARD DEACON, R.A. (B. 1949)

Untitled I-V

each signed with initials and dated 'RD/95' (lower right) and numbered respectively (lower left)
crayon

8¼ x 11½ in. (21 x 28.3 cm.) each

(5)

£2,500-3,500

\$3,800-5,200

€3,500-4,900

PROVENANCE:

with Lisson Gallery, London, where purchased by the present owner, May 1999.



λ151

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

The Sleep of Kore

signed, inscribed and dated "'THE SLEEP OF KORE"/Tilson/1986' (on the reverse) and stencilled '1986' (on the reverse)

marble, painted terracotta and wood relief

25½ x 8¾ x 3¾ in. (64.8 x 22.2. x 9.5 cm.)

£4,000-6,000

\$6,000-8,900

€5,600-8,300

PROVENANCE:

The artist.

EXHIBITED:

London, Waddington Galleries, *Tilson*, March - April 2007, no. 16.

London, Andipa Gallery, *Swinging Chelsea*, May - June 2010.

LITERATURE:

M. Corraini (ed.), *Tilson: Keramos*, Mantua, 1988, n.p., illustrated.

Exhibition catalogue, *Tilson*, London, Waddington Galleries, 2007, pp. 38-39, no. 16, illustrated.



■ 152

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

Granada Red and Black

signed and dated 'Frost 71' (on the reverse), inscribed and dated again 'Granada Red + Black Sept 1971' (on the canvas-overlap)

oil and mixed media on canvas

48 x 25 in. (122 x 63.5 cm.)

£8,000-12,000

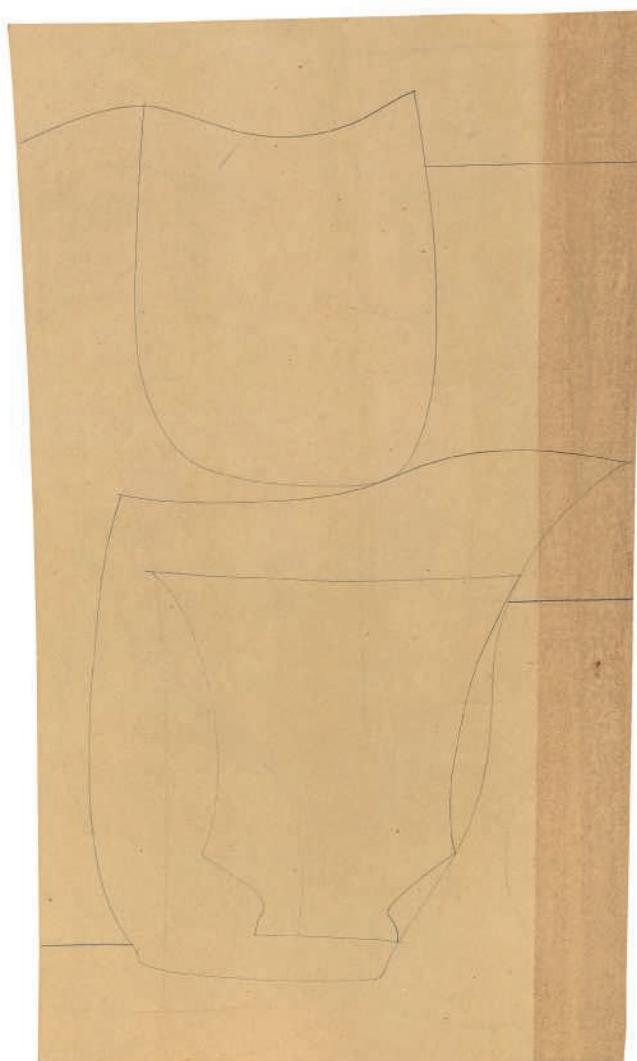
\$12,000-18,000

€12,000-17,000

PROVENANCE:

A gift from the artist to the previous owner.

Anonymous sale; Christie's, South Kensington, 15 December 2011, lot 155, where purchased by the present owner.



λ*153

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

May 1960 (circus)

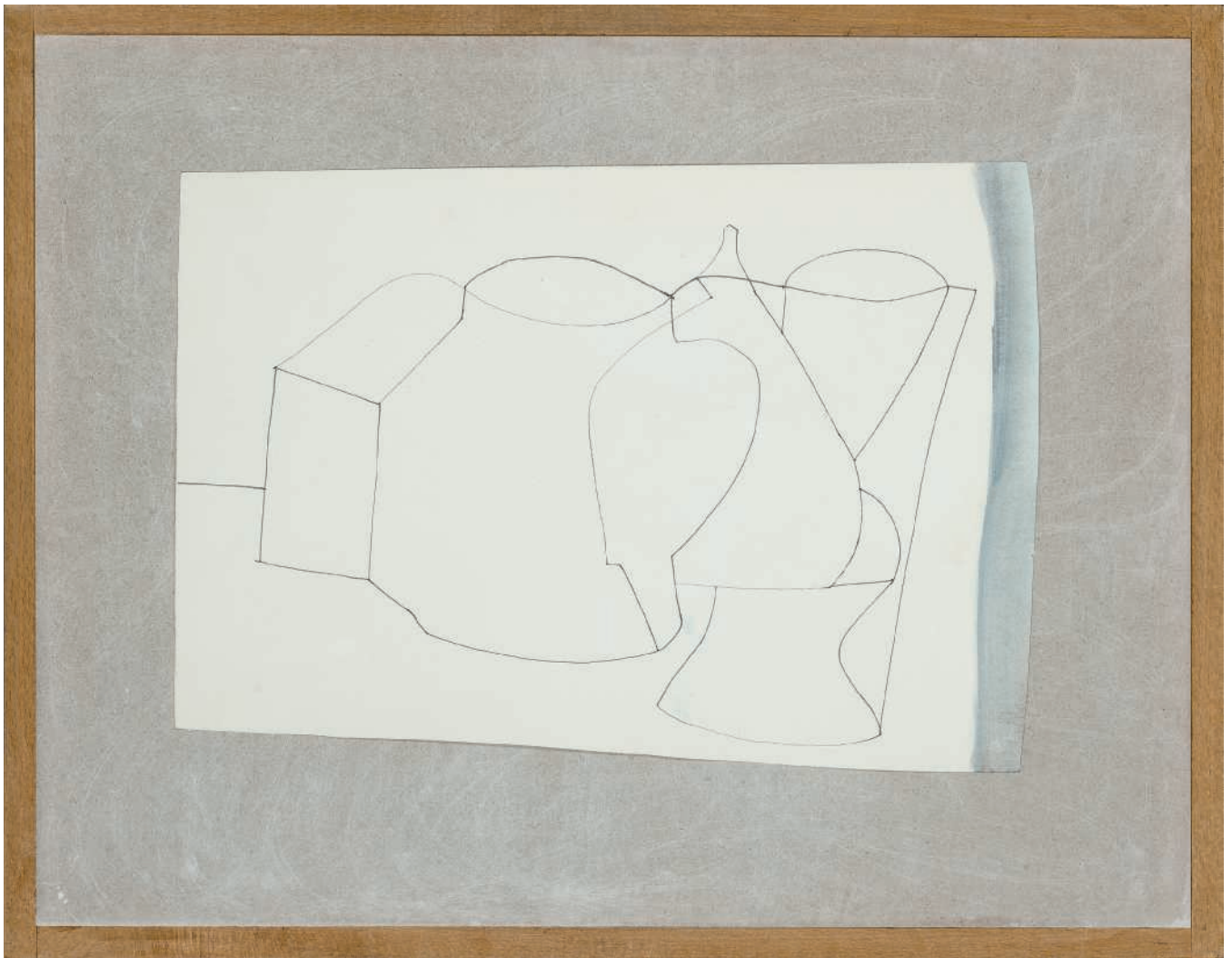
pencil and oil wash on card, shaped
17¾ x 10¾ in. (45 x 27.3 cm.)

£8,000-12,000

\$12,000-18,000
€12,000-17,000

EXHIBITED:

New York, André Emmerich Gallery, *Ben Nicholson*, April - May 1961, no. 36.



λ*154

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

Sculptured forms two

ink and oil wash on paper, shaped, on the artist's prepared board

17¾ x 23 in. (45 x 58.5 cm.)

Executed in 1978.

£8,000-12,000

\$12,000-18,000

€12,000-17,000

PROVENANCE:

with Waddington Galleries, Toronto and London.

with Equinox Gallery, Vancouver.

with Galeria Theo, Madrid.

Anonymous sale; Sotheby's, London, 28 May 1986, lot 238, where purchased by the present owner.

EXHIBITED:

London, Waddington & Tooth Galleries, *Ben Nicholson, Recent Paintings on Paper*, October 1978, no. 24.

LITERATURE:

Exhibition catalogue, *Ben Nicholson, Recent Paintings on Paper*, London, Waddington & Tooth Galleries, 1978, no. 24, illustrated.



λ155

WILHELMINA BARNS-GRAHAM (1912-2004)

Brown Form on Red

signed and dated 'W Barns Graham/1953' (lower right), signed again, inscribed and dated again "'Brown Form on Red. 1953.'/'W.BarnsGraham' (on card attached to the backboard)

gouache

12 x 17½ in. (30.4 x 43.5 cm.)

£5,000-8,000

\$7,500-12,000

€7,000-11,000

PROVENANCE:

The artist, by whom bequeathed to the Barns-Graham Charitable Trust in January 2004.

Their sale; Sotheby's, London, 16 November 2011, lot 212, where purchased by the present owner.



λ156

CERI RICHARDS (1903-1971)

Sunken Cathedral

signed and dated "'62 Ceri Richards' (lower right)

oil on canvas

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

£3,000-5,000

\$4,500-7,400

€4,200-6,900

PROVENANCE:

Cleveland Museum of Art, Cleveland.



■ 157

ROGER HILTON (1911-1975)

Untitled 67

signed and dated 'HILTON/'67' (on the reverse)

oil on canvas

30 x 36 in. (76.2 x 91.4 cm.)

£20,000-30,000

\$30,000-44,000

€28,000-42,000

PROVENANCE:

The artist's estate.

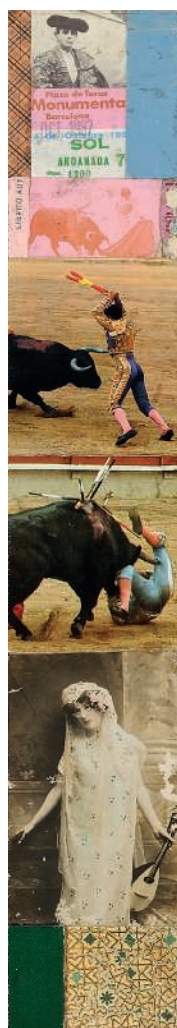
with Waddington Galleries, London.

Anonymous sale; Christie's, London, 30 May 1997, lot 113.

Anonymous sale; Christie's, South Kensington, 16 December 2009, lot 131.

EXHIBITED:

London, Waddington and Tooth Galleries, *Roger Hilton: Works from the Sixties & Seventies*, March 1977, catalogued not traced.



λ158

BRYAN INGHAM (1936-1997)

Spain

with the artist's estate stamp (on the reverse)

collage laid on board
20½ x 3½ in. (52 x 9 cm.)

£1,000-1,500

\$1,500-2,200

€1,400-2,100

PROVENANCE:

Gifted by the artist to the present owner.

λ159

BRYAN INGHAM (1936-1997)

Barcelona Series, Ramblas

signed, inscribed and dated 'Barcelona Series/Ramblas/Bryan Ingham/1988'
(on the backboard)

collage and glass on board
15 x 5⅞ in. (38 x 15 cm.)

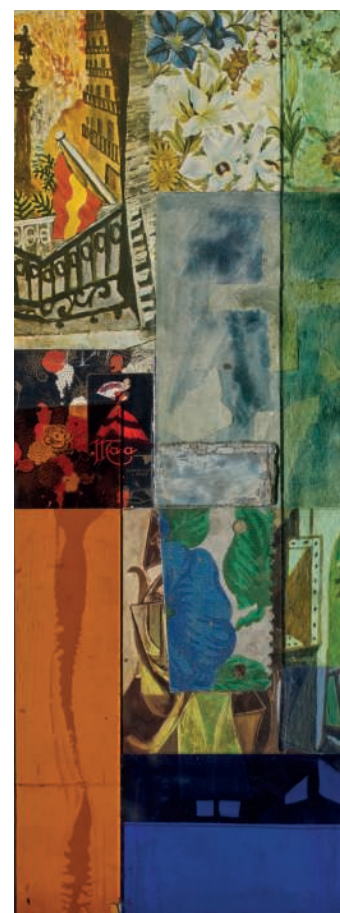
£800-1,200

\$1,200-1,800

€1,200-1,700

PROVENANCE:

Gifted by the artist to the present owner.





λ160

ALEXANDER MACKENZIE (1923-2002)

Landscape

oil on board

29 $\frac{7}{8}$ x 24 $\frac{3}{4}$ in. (76 x 60.6 cm.)

£3,000-5,000

\$4,500-7,400

€4,200-6,900

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 11 June 1998, lot 145, where purchased by the present owner.

PROPERTY FROM THE ESTATE OF THEO MENDEZ

■λ161

THEO MENDEZ (1934-1997)

Untitled

oil on board

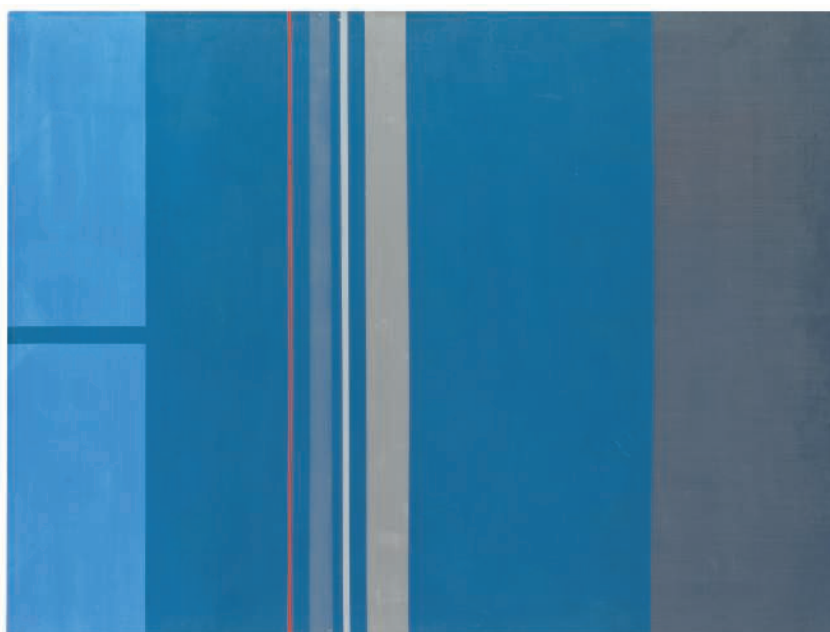
36 x 48 in. (91.5 x 122 cm.)

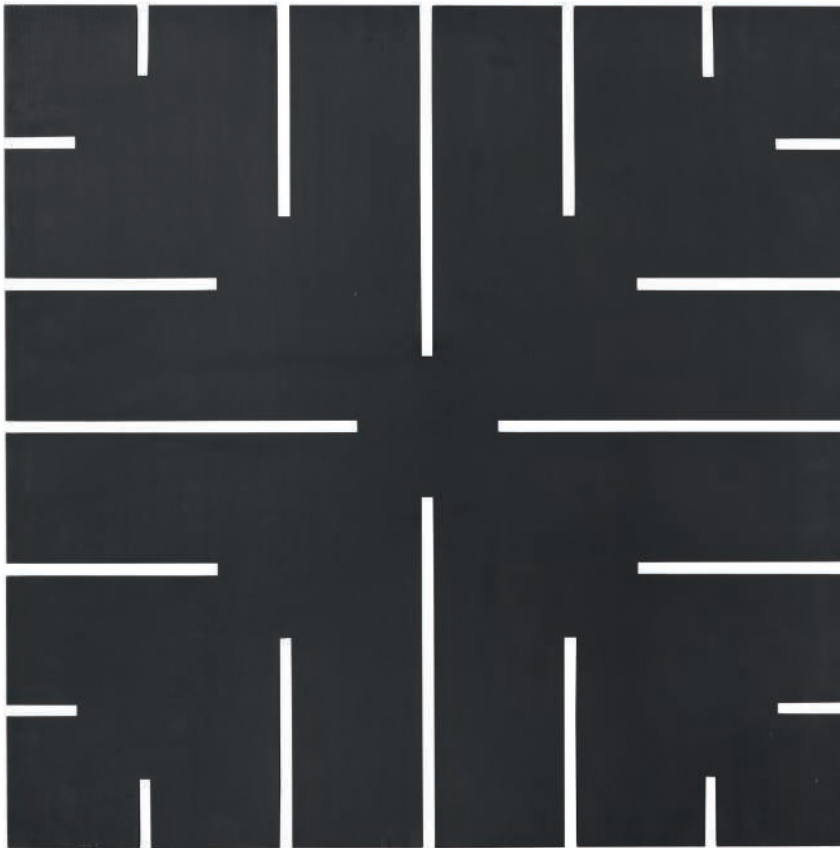
Painted *circa* 1961.

£1,000-1,500

\$1,500-2,200

€1,400-2,100





■λ162

NORMAN DILWORTH (B. 1931)

Boundary Line 8

signed and dated 'NORMAN/DILWORTH/74'
(on the reverse)

acrylic on board
48 x 48 in. (121.9 x 121.9 cm.)

£2,000-3,000

\$3,000-4,400

PROVENANCE:

Purchased from the artist by the present owner.

LITERATURE:

N. Dilworth, *Norman Dilworth Sculpture and Reliefs 1972-1980*, London, 1981, p. 9, no. 6, illustrated.



λ.*163

ALAN GREEN (1932-2003)

Drawing No. 244

signed, inscribed and dated 'Alan Green No 244 85.'
(lower right)

charcoal, crayon, ink and collage
26½ x 20 in. (66.5 x 50.8 cm.)

£1,000-2,000

\$1,500-3,000

€1,400-2,800

PROVENANCE:

with Juda Rowan, London, where purchased by the present owner.

■ 164

RICHARD SMITH (1931-2016)

Untitled

acrylic on canvas with string and metal rods
49 x 49 in. (124.4 x 124.4 cm.)
Painted circa 1977.

£2,000-3,000

\$3,000-4,400
€2,800-4,200



■ 165

DAVID TREMLETT (B. 1945)

Deserted Structures on Isolated Beaches

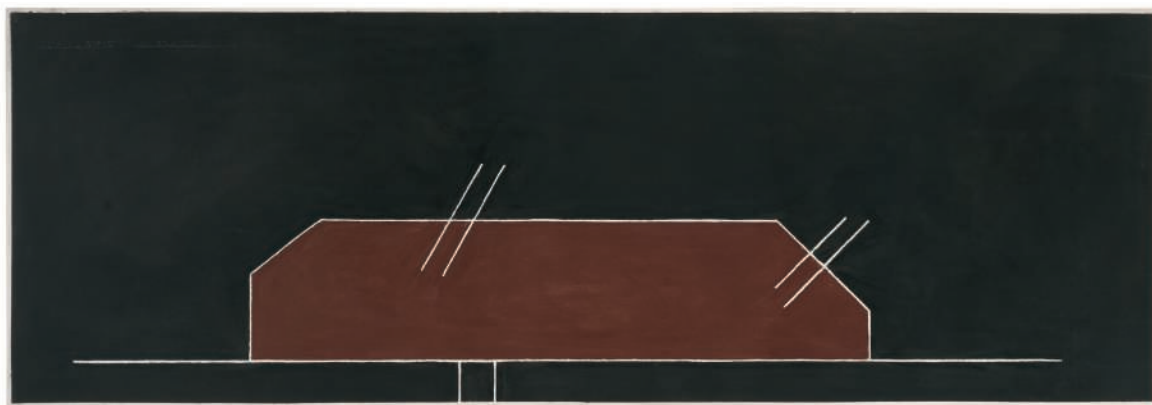
signed and dated 'Tremlett 90' (lower right), and inscribed 'DESERTED
STRUCTURES ON ISOLATED BEACHES' (upper left)
pastel
18½ x 53½ in. (47 x 136 cm.)

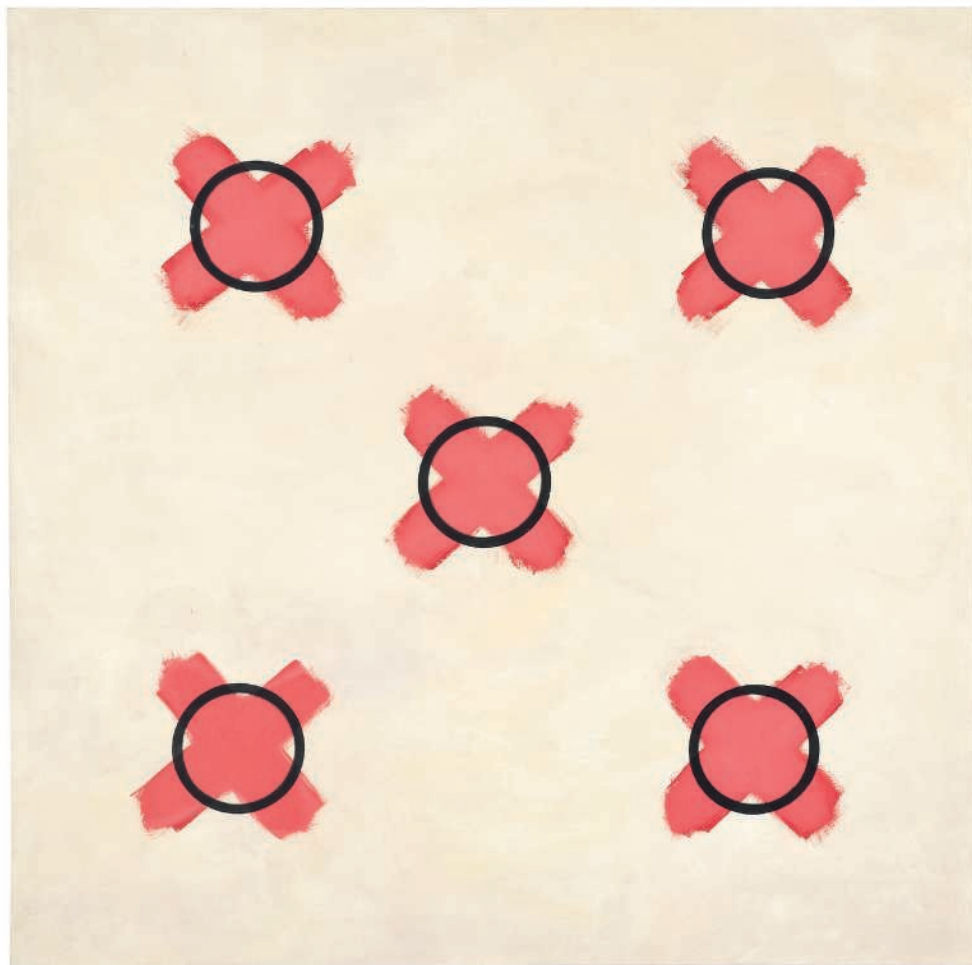
£1,500-2,500

\$2,300-3,700
€2,100-3,500

PROVENANCE:

with Mulier Mulier Gallery, Knokke, where purchased by the present owner.





'The central preoccupation in Moon's painting has always been, it seems to me, the attempt to use colour meaningfully in a wholly non-representational and progressively non-illusionistic context'

(C. Harrison, 'Jeremy Moon's Recent Paintings', *Studio International*, 1968, p. 86).

■ 166

JEREMY MOON (1934-1974)

Painting with Crosses

signed with initials, inscribed and dated 'Study for painting with crosses./12/61 - 1/62/ J.M. (on the reverse)

oil on canvas

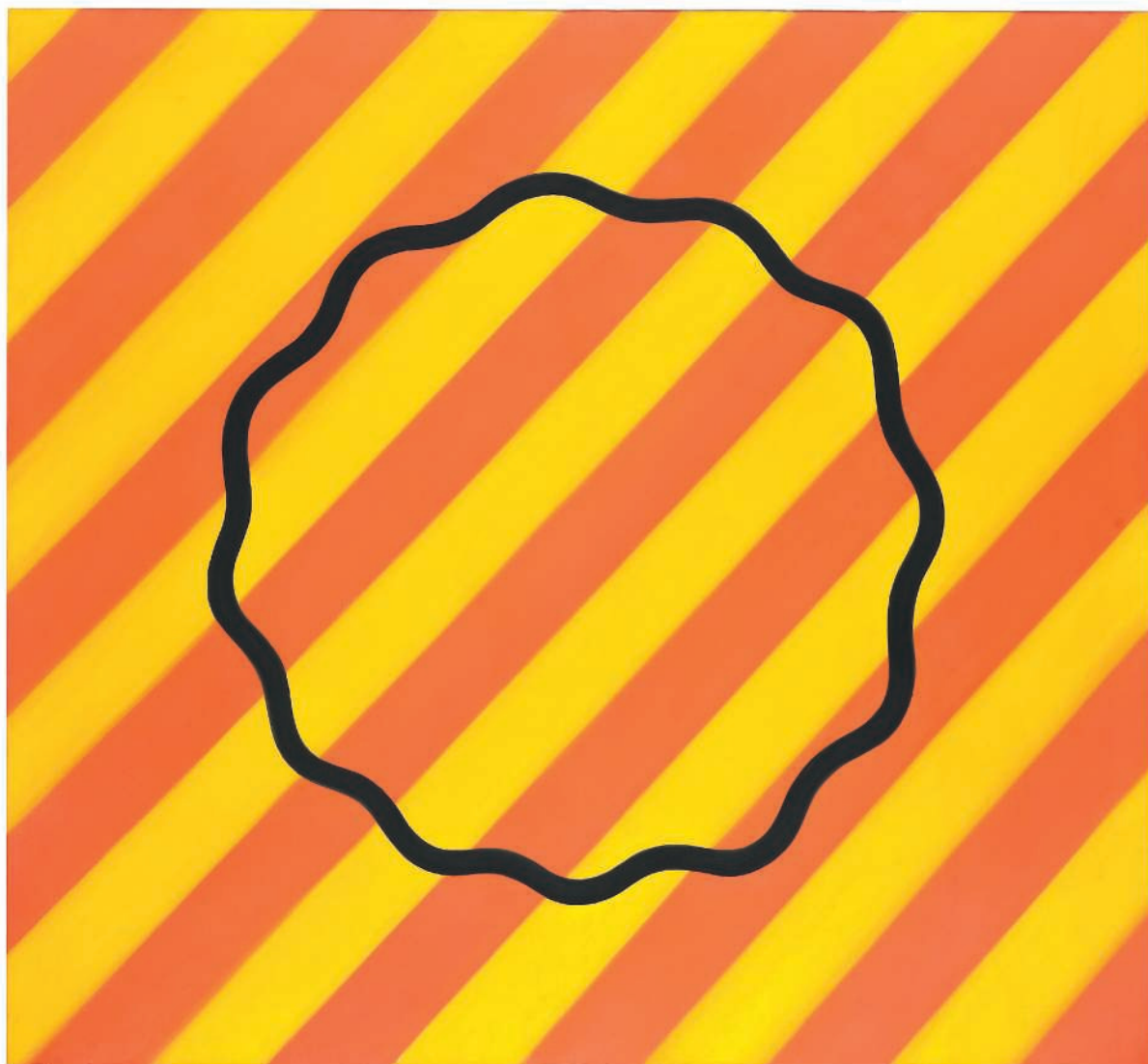
54 x 54 in. (137.2 x 137.2 cm.)

£4,000-6,000

\$6,000-8,900

€5,600-8,300

Jeremy Moon was a pioneer of British abstract art and part of a new generation of avant-garde artists that emerged in London during the 1960s. His visual language has a strong geometrical basis, with his compositions often displaying a juxtaposition of bright flattened colours. From 1964 he also began to experiment with shaped canvases. Moon enrolled at the Central School of Art in 1961 and taught simultaneously at St Martin's School of Art and Chelsea School of Art from 1963 until his life was tragically cut short by a motorcycle accident in 1973. He exhibited extensively at Rowan Gallery during his short life and was also included in several seminal group shows, such as the *Young Contemporaries* at the RBA Galleries in 1962, *London: The New Scene* at the Walker Art Centre in 1965 and *Recent British Painting - Peter Stuyvesant Foundation Collection* at the Tate Gallery in 1967. His work is featured in many eminent collections including Arts Council, London; Tate Gallery, London; Calouste Gulbenkian Foundation, Lisbon and Albright-Knox, Buffalo.



■ 167

JEREMY MOON (1934-1974)

Eclipse

signed with initials, inscribed and dated '6/62/'eclipse'/'-11/62/J.M.'
(on the reverse)

oil on canvas

58½ x 64 in. (148.5 x 162.5 cm.)

£6,000-8,000

\$8,900-12,000

€8,400-11,000

EXHIBITED:

London, Rowan Gallery, *Jeremy Moon: Paintings 1961-63*, August - September 1963, no. 8.

Dortmund, Museum am Ostwall, *Marks on a canvas*, May - July 1969, no. 1; this exhibition travelled to Vienna, Museum des 20 Jahrhunderts, September - November 1969.

Minneapolis, Walker Art Centre, *London: The New Scene*, February - March 1965; this exhibition travelled to Washington, Washington Gallery of Modern

Art, April - May 1965; Boston, Institute of Contemporary Art, June - July 1965; Seattle, City Art Museum Pavilion, September - October 1965; Vancouver, City Art Gallery, October - November 1965; Toronto, City Art Gallery, January - February 1966; and Ottawa, National Gallery of Canada, February - March 1966. London, Serpentine Gallery, Arts Council of Great Britain, *Jeremy Moon paintings & drawings 1962-1973*, April 1976, no. 4: this exhibition travelled to Manchester, City Art Gallery, May - June 1976; and Cambridge, Kettle's Yard Gallery, June - July 1976.

London, Rowan Gallery, *Jeremy Moon paintings 1962-64*, 1978, catalogue not traced. Preston, Harris Museum & Art Gallery, *Jeremy Moon: a retrospective*, February - April 2001, not numbered; this exhibition travelled to London, The Nunnery, April - May 2001; Sheffield, Graves Art Gallery; and Cambridge, Kettle's Yard Gallery, November 2001 - January 2002.

LITERATURE:

Exhibition catalogue, *London: The New Scene*, Minneapolis, Walker Art Center, 1965, p. 47, illustrated.

Exhibition catalogue, *Jeremy Moon: a retrospective*, Preston, Harris Museum & Art Gallery, 2001, illustrated.



■ 168

ALBERT IRVIN, R.A. (1922-2015)

Silbury

signed and dated 'Irvin '04' (on the canvas overlap)

acrylic on canvas

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

£8,000-12,000

\$12,000-18,000

€12,000-17,000

PROVENANCE:

with Gimpel Fils, London, where purchased by the present owner.

EXHIBITED:

London, Gimpel Fils, *Albert Irvin: Midsummer*, November 2004 - January 2005, not numbered.

London, Royal Academy, 2005, no. 586.

Dublin, Peppercanister Gallery, *Albert Irvin New Works*, April 2006, catalogue not traced.

LITERATURE:

Exhibition catalogue, *Albert Irvin: Midsummer*, London, Gimpel Fils, 2004, illustrated.



■ 169

ALBERT IRVIN, R.A. (1922-2015)

Casino

signed and dated 'Irvin '04' (on the canvas overlap)

acrylic on canvas

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

£8,000-12,000

\$12,000-18,000

€12,000-17,000

PROVENANCE:

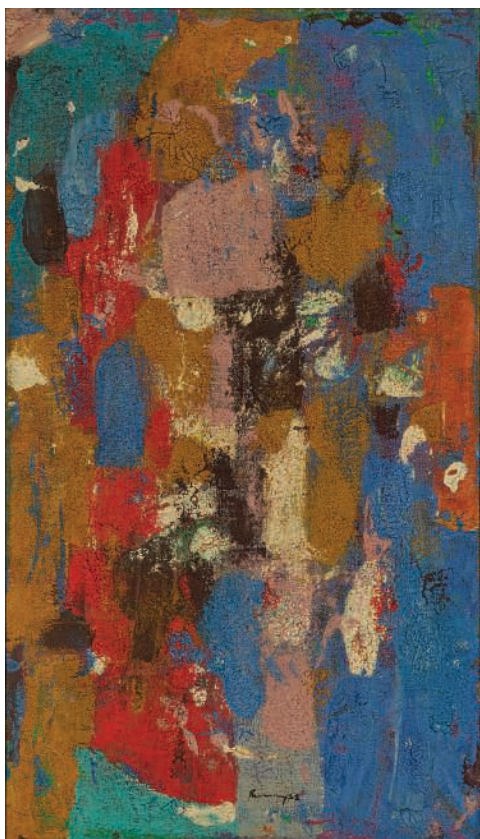
with Gimpel Fils, London, where purchased by the present owner.

EXHIBITED:

London, Gimpel Fils, *Albert Irvin: Midsummer*, November 2004 - January 2005, not numbered.

LITERATURE:

Exhibition catalogue, *Albert Irvin: Midsummer*, London, Gimpel Fils, 2004, illustrated.



λ170

RALPH RUMNEY (1934-2002)

Untitled (blue)

signed and dated 'Rumney 58' (lower centre)

oil on canvas

27½ x 15½ in. (69.8 x 39.4 cm.)

£2,000-3,000

\$3,000-4,400

€2,800-4,200

PROVENANCE:

A gift from the artist to Mr and Mrs Polonio on the occasion of their wedding,
and by descent.

Purchased from the above by the present owner.



λ171

RALPH RUMNEY (1934-2002)

Untitled (pink)

signed and dated 'Rumney 58' (lower right)

oil on canvas

27½ x 15¾ in. (69.8 x 40 cm.)

£2,000-3,000

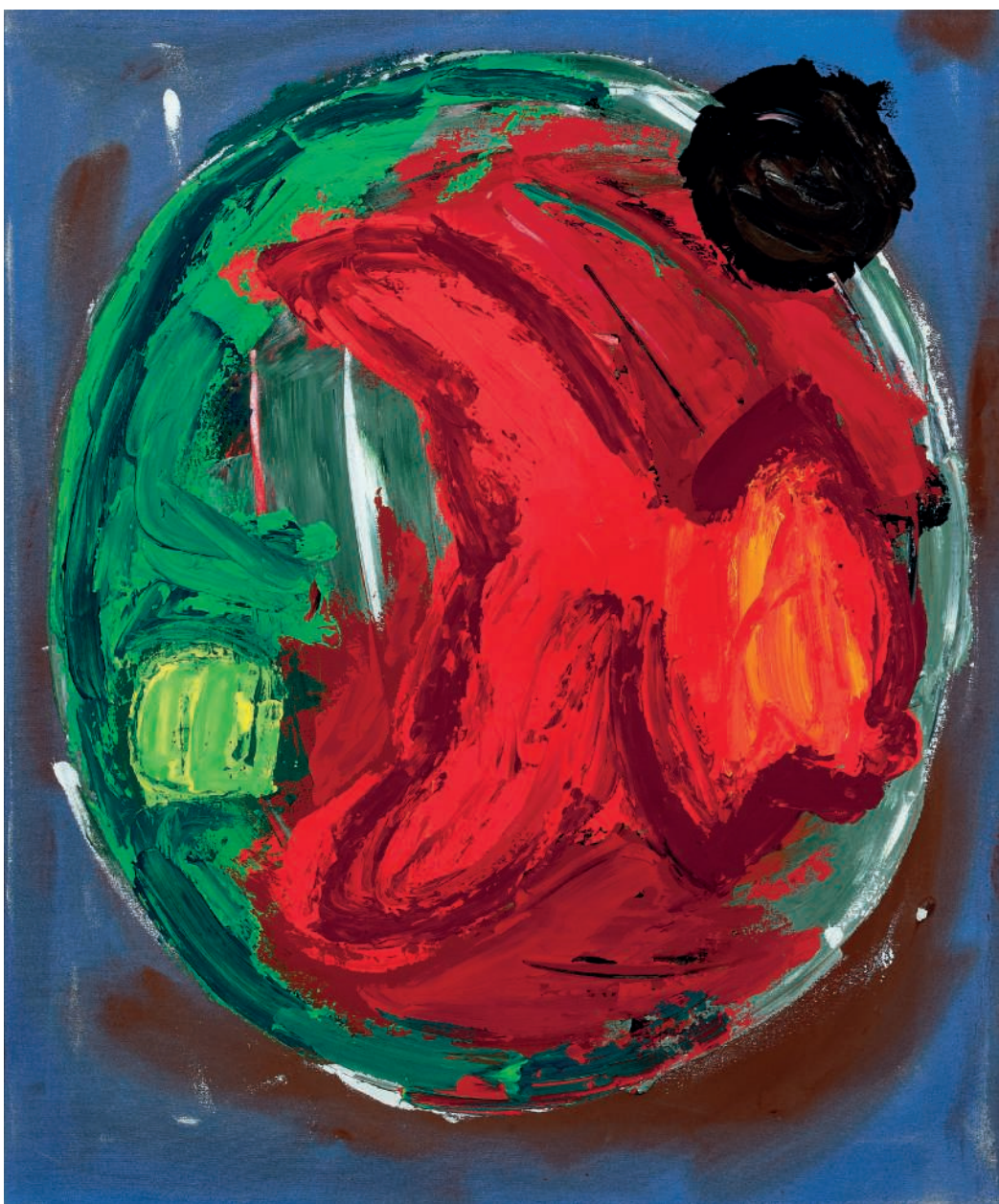
\$3,000-4,400

€2,800-4,200

PROVENANCE:

A gift from the artist to Mr and Mrs Polonio on the occasion of their wedding,
and by descent.

Purchased from the above by the present owner.



λ172

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

Encircling Stone 4.8.85

signed, inscribed and dated '4.8.85/ENCIRCLING/STONE/John Hoyland' (on the reverse)

acrylic on canvas

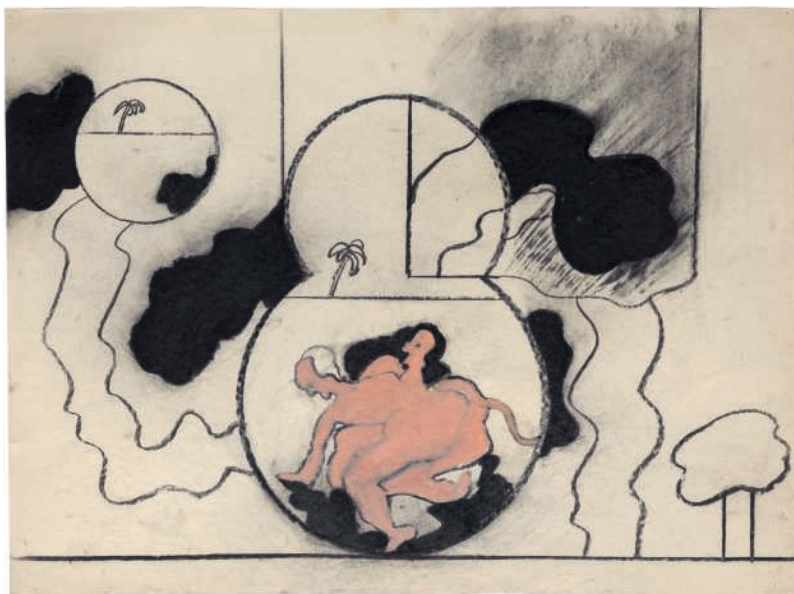
36 x 30 in. (91.4 x 76.2 cm.)

£8,000-12,000

\$12,000-18,000

€12,000-17,000

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



λ173

DEREK BOSHIER (B. 1937)

Untitled (pink)

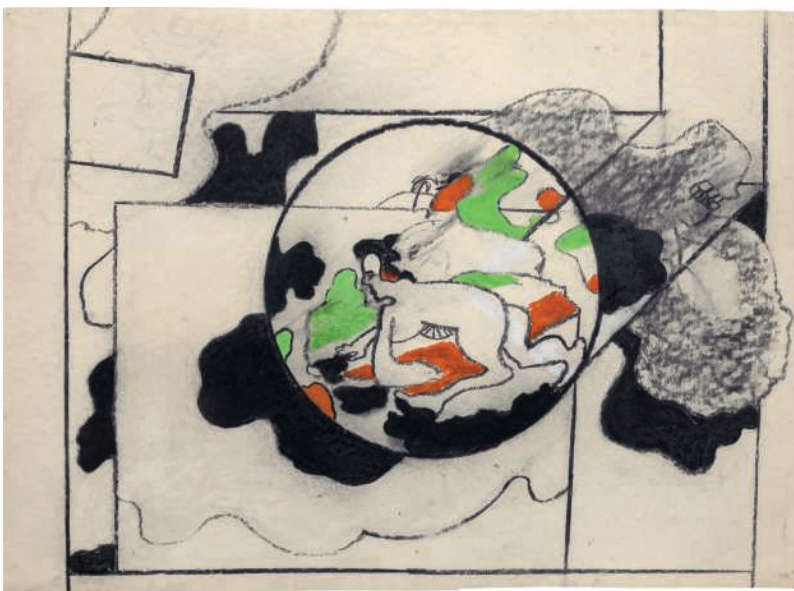
signed 'Derek Boshier' (on a label attached to the backboard)
charcoal and pastel
18 7/8 x 26 in. (48 x 66 cm.)
Executed in 1963.

£1,000-1,500

\$1,500-2,200
€1,400-2,100

PROVENANCE:

with Whitford Fine Art, London.



λ174

DEREK BOSHIER (B. 1937)

Untitled (green and orange)

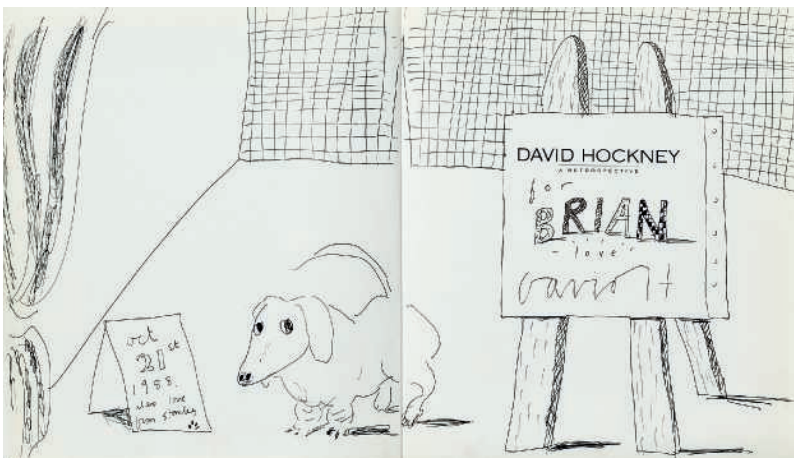
signed 'Derek Boshier' (on a label attached to the backboard)
charcoal and pastel
18 7/8 x 26 in. (48 x 66 cm.)
Executed in 1963.

£1,000-1,500

\$1,500-2,200
€1,400-2,100

PROVENANCE:

with Whitford Fine Art, London.



λ175

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

Stanley

signed and dedicated 'For/BRIAN/love/DavidH' (on the frontispiece), inscribed and dated 'Oct/21st/1988./also love/from Stanley' (lower left)
ink

11 x 19 1/2 in. (27.9 x 49.6 cm.)

The present work is executed on the frontispiece of the monograph by M. Tuchman and S. Barron, *David Hockney - A Retrospective*, New York, published in 1988.

£2,500-3,500

\$3,800-5,200
€3,500-4,900

PROVENANCE:

Anonymous sale; Sotheby's, Olympia, 18 October 2006, lot 633, where purchased by the present owner.

λ176

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

Cleish study; and two abstract compositions

signed and dated 'Eduardo Paolozzi 1972' (lower right), inscribed 'CLEISH STUDY' (lower left)

pencil, unframed

13¼ x 9¾ in. (35 x 24.5 cm.) and smaller

(3)

£1,500-2,500

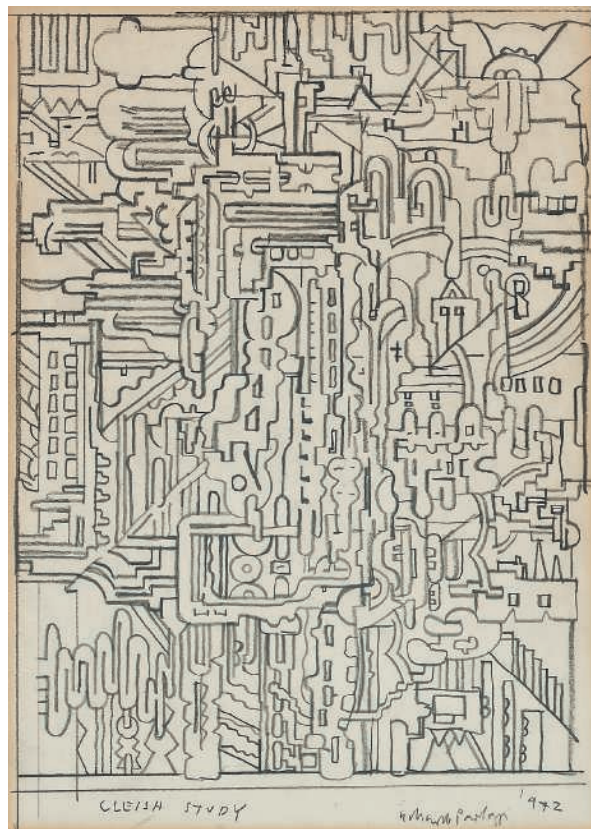
\$2,300-3,700

€2,100-3,500

PROVENANCE:

Acquired directly from the artist by the present owner.

The present lot includes a study that Paolozzi did as a ceiling design for Cleish Castle. In the early 1970s Paolozzi had been commissioned by Michael Spen to design nine relief panels for a ceiling at Cleish Castle in Kinross-shire. Made of fibreglass moulded with aluminium elements to create a shimmering effect, these are now in the Collection of the National Gallery of Scotland.



λ177

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

Four abstract compositions

signed and dated 'Eduardo Paolozzi 1972' (lower right)

pencil, unframed

13½ x 9¾ in. (34.3 x 24.5 cm.) and smaller

(4)

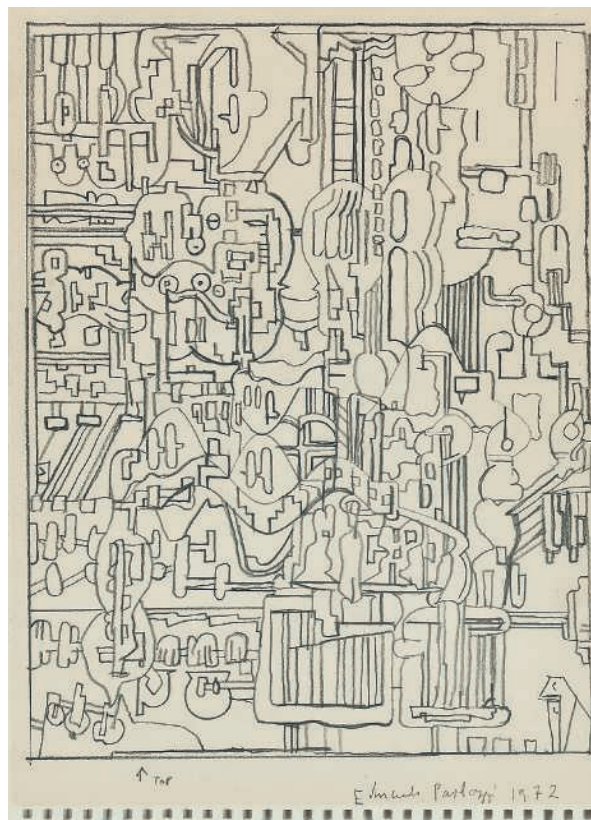
£1,500-2,500

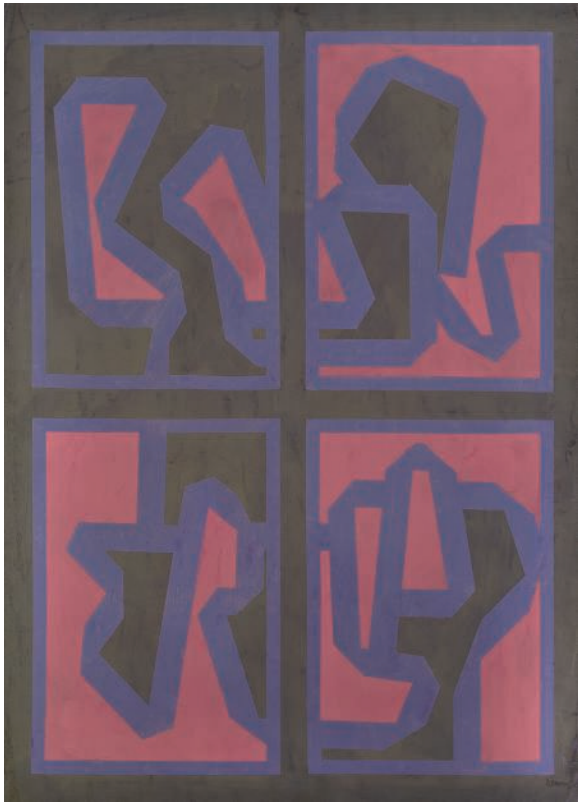
\$2,300-3,700

€2,100-3,500

PROVENANCE:

Acquired directly from the artist by the present owner.





λ178

ROBYN DENNY (1930-2014)

Pink and mauve

signed and dated Denny '63' (lower right)

gouache

29 x 21 in. (73.6 x 53.3 cm.)

£2,000-3,000

\$3,000-4,400

€2,800-4,200

PROVENANCE:

with Hamilton Galleries, London.

Private collection, Berlin.



λ179

ROBYN DENNY (1930-2014)

Pepsi Tokyo

signed and dated 'Denny '82' (lower right)

oil pastel and chalk on handmade paper

29¾ x 22¼ in. (75.6 x 56.5 cm.)

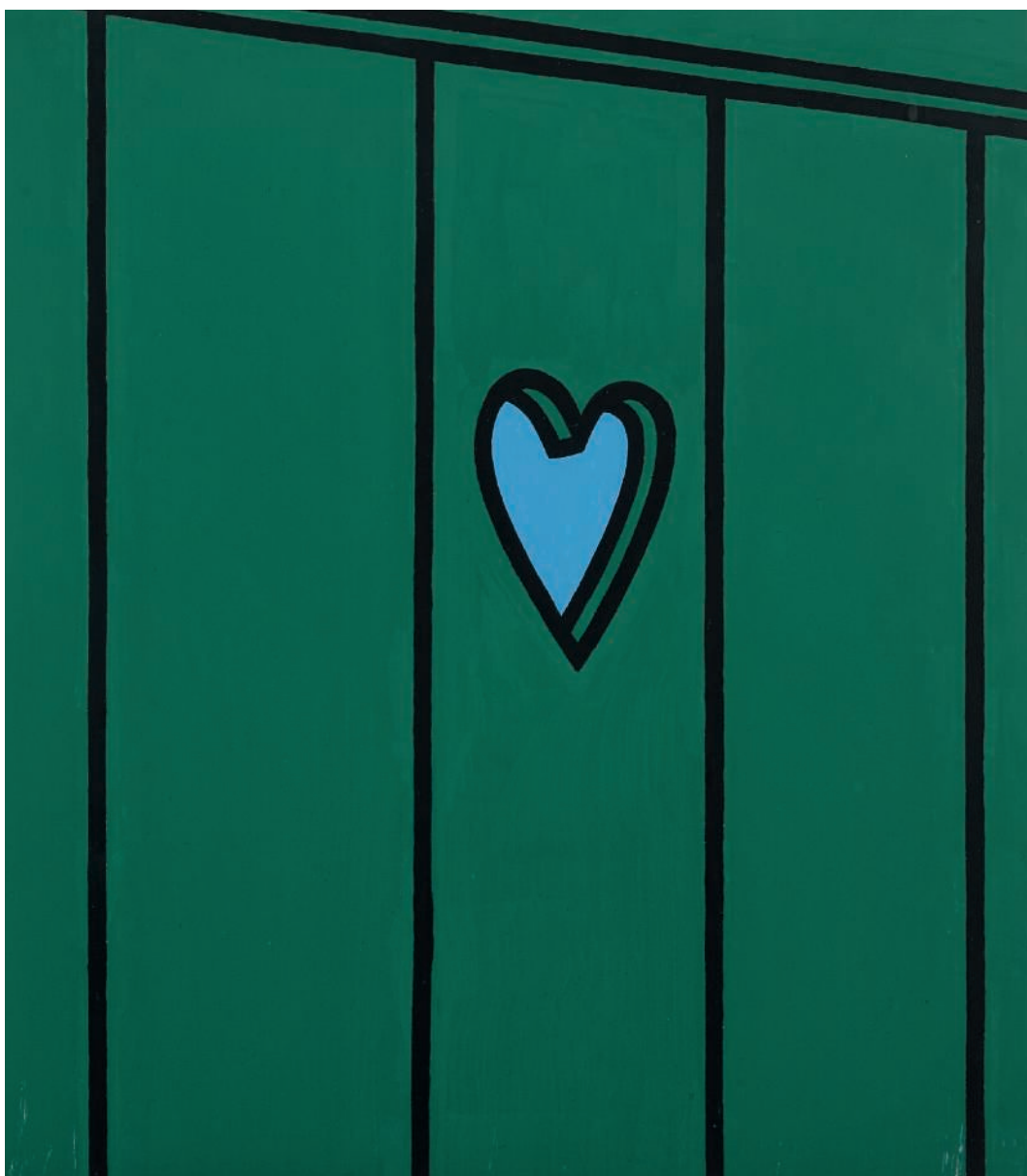
£1,000-1,500

\$1,500-2,200

€1,400-2,100

PROVENANCE:

Purchased directly from the artist by the present owner.



λ180

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

You'll be sick if you spend all your time indoors

inscribed "'You'll be sick if you spend all your time indoors'" (lower centre)
gouache

16 x 14¼ in. (40.6 x 36.2 cm.)

Executed in 1970.

£15,000-25,000

\$23,000-37,000

€21,000-35,000

PROVENANCE:

with Waddington Galleries, London, where purchased by the present owner's aunt, and by descent.

You'll be sick if you spend all your time indoors takes its title from a line in a poem by Franco-Uruguayan poet Jules Laforgue. Blending oblique observations and associations, Laforgue's poetry was an important influence on later poets such as T.S. Eliot. In the late 1960s Caulfield was commissioned to make a set of 22 screenprints to illustrate a limited edition book, using Laforgue's poetry as his inspiration, and the present work inspired one of these prints. Caulfield observed: 'They are not illustrations but complementary images. There are few visually descriptive lines in Laforgue. The images suggest the things I have imagined the poet seeing when he wrote the poem'.

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.

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(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.

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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.

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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.

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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(b).

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 '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 RESALE 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 RESALE 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: LOYDGB2LCY. 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 7389 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 30th 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 30 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 or 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** by the end of the 30th day following the date of the auction, 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 administration fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage 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.CHRISTIES.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 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.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

EXPLANATION OF CATALOGUING PRACTICE

Terms referred to in paragraph 2 are as follows:-

A work catalogued with the name(s) or recognised designation of an artist, without any qualification, is, in our opinion, a work by the artist.

In other cases, the following expressions, with the following meanings are used:

"Attributed to ..."

in our opinion probably a work by the artist in whole or in part.

"Studio of ..."

"Workshop of ..."

in our opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

"Circle of ..."

in our opinion a work of the period of the artist and showing his influence.

"Follower of ..."

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

"Manner of ..."

in our opinion a work executed in the artist's style but of a later date.

"After ..."

in our opinion a copy (of any date) of a work of the artist.

"Signed ..."

"Dated ..."

"Inscribed ..."

in our opinion the work has been signed/dated/inscribed by the artist. The addition of a question mark indicates an element of doubt.

"With signature ..."

"With date ..."

"With inscription ..."

in our opinion the signature/date/inscription/ stamp is by a hand other than that of the artist

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below – these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Cadogan Tate, it 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 of collection on Tel: +44(0)800 988 6100 or Email: collections@cadogantate.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

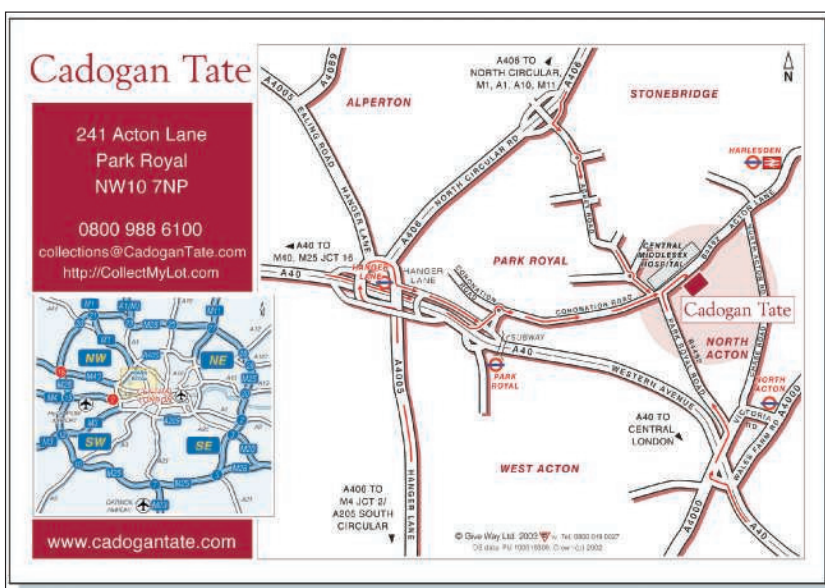
SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0) 207 752 3200 or PostSaleUK@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 Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

| ADMINISTRATION FEE, STORAGE & RELATED CHARGES | | |
|---|--|--|
| CHARGES PER LOT | LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture | SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings |
| 1-30 days after the auction | Free of Charge | Free of Charge |
| 31st day onwards: Administration Fee Storage per day | £70.00 £8.00 | £35.00 £4.00 |
| Loss & Damage Liability | 0.5 % of the Hammer Price for Purchased Lots | |
| All charges are subject to VAT. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion. | | |



COLLECTION FROM CADOGAN TATE

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm and lots transferred to their warehouse are not available for collection at weekends.

CADOGAN TATE LTD'S WAREHOUSE

241 Acton Lane,
Park Royal,
London NW10 7NP
Telephone: +44 (0)800 988 6100
Email: collections@cadogantate.com

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black chalk · 22 $\frac{1}{8}$ x 16 $\frac{3}{4}$ in. (56 x 42.7 cm.)

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