

LYON & TURNBULL
AUCTIONEERS SINCE 1826



MODERN MADE

23RD OCTOBER 2020
LONDON







MODERN MADE

FRIDAY 23 OCTOBER
2020 AT 10AM

Sale Number **LT618**

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EXHIBITION & VIEWING

Mall Galleries, The Mall,
London, SW1 by appointment

Tue 20th Oct 5pm - 8pm
Wed 21st Oct 10.30am - 5pm
Thur 22nd Oct 10.30am - 5pm
Fri 23rd Oct 8.30am-12 noon

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LIVE ONLINE,
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COMMISSION BIDDING

Please see the guide to
bidding on page 114

Please note there will be
no in-room bidding for
this auction

Front Cover
Lot 372

Inside Cover
Lot 145

Left
Lot 71

Catalogue £15

BUYER'S GUIDE

This sale is subject to our Standard conditions of Sale (available at the back of every catalogue and on our website).

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The buyer shall pay the hammer price together with a premium, at the following rate, thereon.

25% up to £300,000 / 20% thereafter.

VAT will be charged on the premium at the rate imposed by law (see our Conditions of Sale at the back of this catalogue).

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† VAT at the standard rate payable on the hammer price

* 5% import VAT payable on the hammer price

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1 – Government issued photo ID (Passport/ Driving licence)

2 – Proof of address (utility bill/bank statement).

We may, at our option, also ask you to provide a bank reference and/ or deposit.

By registering for the sale, the buyer acknowledges that he or she has read, understood and accepted our Conditions of Sale (available at the back of every catalogue and on our website).

BIDDING & PAYMENT

For information on bidding options see our Guide to Bidding & Payment at the back of the catalogue.

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CATALOGUE DESCRIPTIONS

All item descriptions, dimensions and estimates are provided for guidance only. It is the buyer's responsibility to inspect all lots prior to bidding to ensure that the condition is to their satisfaction. There will be no public viewing for this auction, our specialists will be happy to prepare condition reports and additional images. These are for guidance only and all lots are sold 'as found', as per our Conditions of Sale.

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Prospective buyers are advised that several countries prohibit the importation of property containing materials from endangered species, including but not limited to; rhino horn, ivory, coral and tortoiseshell. Accordingly, prospective buyers should familiarise themselves with all relevant customs regulations prior to bidding if they intend to import lots to another country. It is the buyer's sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall neither justify the recession of any sale nor any delay in making full payment for the lot.

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Post sale, clients will be able to collect from The Mall Galleries on Saturday 24th October from 10am to 4pm.

Please ensure payment has been made prior to collection. This can be done online, cheque, bank transfer or in person at our London office - details will be shown on your invoice. Please note we are unable to take payments over the phone.

After that time the works will be divided, with works belonging to Scottish buyers/vendors being stored at Lyon & Turnbull, 33 Broughton Place, Edinburgh EH1 3RR, and works belonging to international or rest-of-UK buyers/vendors moving to Stephen Morris Shipping Ltd., Unit 9, Ockham Drive, Greenford Park, Greenford, UB6 0FD. Telephone +44(0)20 8832 2222.

FOR INTERNATIONAL & UK OUTSIDE SCOTLAND CLIENTS

Items will be available to collect from 9am on Tuesday 27th October. Items will be stored free of charge until Monday 9th November. From Tuesday 10th November, clients will be charged by our storage partners. Insurance 0.25% (all items) | Smalls (paintings and objects) - £2.50 admin fee then £1.00 per day. Large or Furniture pieces - £5.50 admin fee then £2.50 per day.

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Scottish buyers and vendors items will be available to collect from 9am on Monday 2nd November at Lyon & Turnbull Edinburgh.

Due to social distancing requirements all collections will be by appointment only (this applies to both carriers and personal collections).

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Please ensure payment has been made prior to collection. This can be done by bank transfer, and debit/credit card online (powered by Sage Pay) - details will be shown on your invoice.

Please note we are unable to take payments over the phone.

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At Lyon & Turnbull we want to make buying at auction as easy and enjoyable as possible. Our specialist team are on hand to assist you, whether you are looking for something in particular for your home or collection, require more detailed information about the history or current condition of a lot, or just want to find out more about the auction process.



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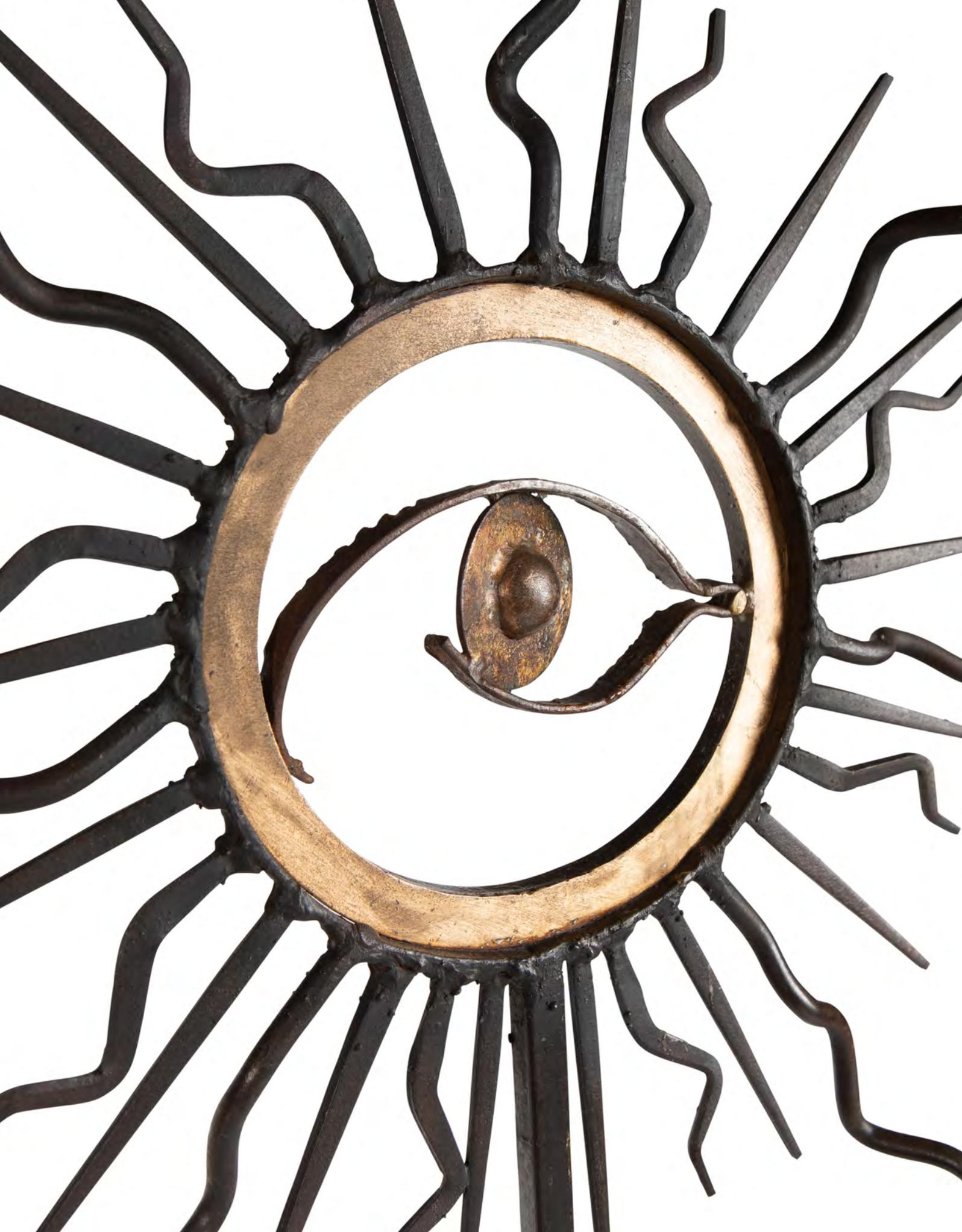
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MODERN MADE

“ Look at things with unusual eyes. ”

VICO MAGISTRETTI

We are delighted to welcome you to the third iteration of Modern Made coming to you slightly later than anticipated, but we hope that it will have been worth the wait.

The concept of Modern Made is to act as a showcase for the best of Modern Art across multiple disciplines including paintings, works on paper, design and contemporary and studio ceramics. Displaying work of different generations and mediums allows for reciprocal links and for integral questions to be posed and examined. At the heart of this idea is the connections between different artists in different mediums in the Post-War years. Art Education in the mid-20th Century encouraged hands-on learning across differing disciplines, influenced by educational principles forged at the Bauhaus in the early decades of the century that reached Britain and America by the 1930s. In Britain, whether at the Royal College of Art, Central School or Camberwell School of Arts for example, it was often the case that students attended lectures together, socialised and exchanged work, only towards the end of the day separating into their independent specialities.

After the Second World War artists were seen to be at the forefront of a modernising force pushing to a newly remodelled and peaceful future. Numerous public programmes, such as The Festival of Britain or the re-building of Coventry Cathedral encouraged a cross-pollination of mediums, rejecting traditional hierarchies that placed painting and sculpture atop all else. In this sale, the elevation of other mediums into

art is most clearly examined with a notable section focussed on Painting into Textiles, exploring the significance of textile design by artists in the mid-century period including work by Percy Wyndham Lewis, Henry Moore and Elizabeth Frink, and focussing on the importance of figures such as Zika and Lida Ascher, and Hans and Elsbeth Juda.

Modern Made features a section in celebration of Italian Design, appreciating the diversity, creativity and innovation of their practices since the period of post-war regeneration. Other collections featured in the auction and exhibition include a selection of works from an important collection of work by Bloomsbury artist, often dubbed 'England's Matisse', Edward Wolfe and collections of work from the estate of Winifred Nicholson and St. Ives artist Bryan Ingham.

We hope that Modern Made offers something for everyone, presenting an opportunity to acquire works by some of the century's most celebrated artists and makers, and that the exhibition and auction is exciting, thought-provoking and inspirational during this unprecedented period.

PHILIP SMITH

October 2020

1^s

CUTHBERT HAMILTON (BRITISH 1885-1959)
DESIGN FOR COPPER HEAD

pen on paper

26.5cm x 17.3cm (10.5in x 6.75in)

£500-700



2

ERNEST MERVYN TAYLOR (NEW ZEALAND 1906-1964)
HINE, 1956

signed, numbered and inscribed 'Profile' and 'Ed 25' in pencil
(in the margin), linocut

30.5cm x 25cm (12in x 9.75in)

£800-1,200

3^s

CUTHBERT HAMILTON
(BRITISH 1885-1959)
DESIGN

ink and pencil on paper

23.5cm x 46.3cm
(9.25in x 18.25in)

£400-600



4^s

ROBERT COLQUHOUN (SCOTTISH 1914-1962)

THE YOUNG MOROCCAN, 1938

signed, titled and dated (upper right), pen and ink on paper

36cm x 25cm (14.1in x 9.8in)

Provenance: With Mercury Gallery.

£1,000-1,500



5^s

DONALD HAMILTON FRASER

R.A. (BRITISH 1929-2009)

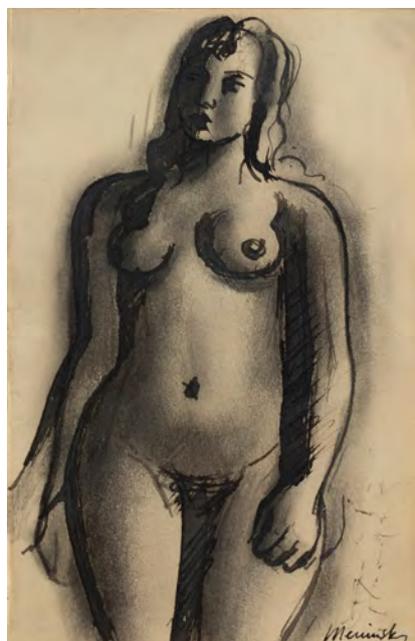
NUDE WOMAN STANDING

signed (to reverse), oil on board

81cm x 31cm (31.75in x 12.25in)

Provenance: Gimpel Fils, London.

£500-700



6^s

MARCEL GROMAIRE

(FRENCH 1892-1971)

WORKMAN, 1922

signed and dated (lower

right), ink on paper

26.5cm x 18.5cm

(10.5in x 7.25in)

£500-800



7^s

BERNARD MENINSKY

(BRITISH 1891-1950)

NUDE

signed (lower right), pen,

ink and charcoal on paper

16.5cm x 10.5cm (6.5in x 4in)

Provenance: The Tib Lane Gallery, Manchester.

£200-400



8

LUCIEN PISSARRO (FRENCH/BRITISH 1863-1944)**ST. MARTHA'S, NEAR SHALFONT MILL, GUILDFORD**

monogrammed (lower right), crayon, ink and wash

18.5cm x 12.3cm (7.25in x 4.85in)

£500-800

9

ROGER FRY (BRITISH 1866-1934)**RIVER LANDSCAPE**

pencil on paper

21.5cm x 35cm (8.5in x 13.8in)

Provenance: Given to Sheila MacDonald by Margery Fry September 1939.**£300-500**

10

**SIR GEORGE CLAUSEN R.A.,R.W.S
(BRITISH 1852-1944)****BELOW THE BRIDGE**signed (lower left), pen, ink and wash and
watercolour

16cm x 24cm (6.25in x 9.25in)

£400-700

11

**ROGER FRY
(BRITISH 1866-1934)****WILD FLOWERS IN LANDSCAPE**

pencil on paper

28.5cm x 23.5cm (11.2in x 9.2in)

Provenance: Given to Sheila
MacDonald by Margery Fry, 31
September 1939.**£300-500**

12

STANHOPE FORBES R.A. (BRITISH 1857-1947)
STUDY FOR AN OLD CORNISH MANOR, 1936

signed and dated (lower right), oil on canvas on board
 34.5cm x 22.5cm (13.6in x 8.8in)

This is a study for *An Old Cornish Manor*, which sold at Christie's, London on 20 November 2018 (Lot 22). The larger work was exhibited at the Royal Academy in 1936.

Provenance: Private Collection, UK.

Possibly a direct gift to the paternal grandfather of the current vendor, who was known to have corresponded with Stanhope Forbes, and other local Cornish Artists. The current vendors grandparents were noted Cornish artists, each having exhibited their work in 1936 at the Newlyn Art Gallery in Cornwall.

£3,000-5,000

13^s

DOROTHEA SHARP (BRITISH 1874-1955)
MOTHER AND CHILD

signed (lower right), oil on canvas
 45cm x 37cm (17.75in x 14.6in)

This work by Sharp relates to a sketch offered by Sothebys in London on 30 September 1998 (lot 314).

£5,000-7,000



14

MARK GERTLER (BRITISH 1891-1939)
LADY, 1930

Signed and dated (upper right), sepia wash
32cm x 25cm (12.6in x 9.8in)

Provenance: Ben Uri Gallery, London;
Private Collection, UK.

£2,000-3,000

15^s

DAVID JONES C.H., C.B.E.
(BRITISH 1895-1974)
COUPLE KISSING

pencil on paper
32cm x 19cm (12.5in x 7.5in)

£1,000-1,500



16

**BERNARD SICKERT (GERMAN/
BRITISH 1863-1932)**
APPROACHING STORM, RYE HARBOUR

signed (lower right), oil on paper
22cm x 29cm (8.75in x 11.5in)

£500-700

17

GWEN JOHN (BRITISH 1876-1939)
NOCTURNE, DIEPPE

inscribed label verso 'Gwen John
 Memorial Exhibition 1946, cat. no.
 EJ307, Matthiesen Ltd, New Bond
 Street, London, W1', gouache

23cm x 26cm (9in x 10.25in)

£2,000-3,000

18^s

AUGUSTUS JOHN O.M., R.A. (BRITISH 1878-1961)
PORTRAIT OF A LADY, 1943

signed 'John' and dated (lower left), red and black chalk
 49cm x 33cm (19.25in x 13in)

The style of this portrait drawing is instantly recognisable as belonging to the 1940s, when Augustus John's fame was such that many people wanted to sit for him. Rather than using oil paint, he used red and black chalks, with white chalk for highlights, a medium that he had not used since the first decade of the 20th Century. Many portraits were executed in this way, and as in the present work, his female sitters sat for him wearing classic 1940s hairstyles, and were not always named. Comparable works are reproduced in 'Augustus John: 52 Drawings' (George Rainbird, 1957), in which the artist insisted that a selection of his recent portrait drawings should be included.

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

£1,500-2,500

THROUGH PURPLE SPECTACLES

The intimate domestic space and atmosphere in *The Red Curtain* instantly places this work amongst the Camden Town Group and their distinctive palette. As the critic Frank Rutter noted:

“...tainted with the disease of purplitis. Messrs. Spencer Gore, Robert Bevan, William Ratcliffe, and many others of this group of artists, who attach themselves with real passion to the pictorial interpretation of their own daily surroundings and of modern life, all look up on the world with purple spectacles.”

(Frank Rutter, *The Observer*, 14 July 1912, p.9)

Born near King's Lynn, Ratcliffe grew up in Manchester where his father worked in the Mills. After leaving school Ratcliffe attended Manchester School of Art, partly studying under Walter Crane and by 1901 he was working as a wallpaper designer. The family moved to the new Garden City of Letchworth by 1906, perhaps tempted by the social idealism that was a central tenet of this new society and an emphasis on cooperative working. In 1908, the artist Harold Gilman (1876-1919) and his family moved to Letchworth as a neighbour of the Ratcliffe's and soon after Gilman became a mentor to Ratcliffe. By 1910, Gilman had introduced Ratcliffe to the members of the Fitzroy Group, and persuaded him to abandon his career as a pattern designer at the Wallpaper Manufacturers' Combine, propelling him to a professional artist. When the Fitzroy Group had been succeeded by the Camden Town Group, Ratcliffe was nominated by Gilman and ended up exhibiting in all three Camden Town exhibitions.

In *The Red Curtain* the heavy impasto handling of paint and compositional form of the interior particularly show the influence of Gilman, who alongside Charles Ginner had been investigating the use of thickly applied paint and a pronounced impasto throughout their Camden Town works. The curtains, wall hanging and patterned rugs also hark back to his time as a wallpaper designer. The result in *The Red Curtain* is a harmony of colours, touches of green, next to pinks, purples and blues heightening the cool tone of the interior, with strokes of orange adding warmth. As a whole it produces a work clearly indebted to the Post-Impressionist movement that was sweeping through the British avant-garde art scene at this particular moment in time.

Ratcliffe was constantly on the move, living an itinerant existence and altering his lodgings almost on a yearly basis, periodically staying with family and friends, which makes pinning down the exact location of most of his domestic works difficult. However, in this work there are close compositional similarities to *The Artist's Room, Letchworth* in the Tate Gallery collection, with similar furnishings, curtains, wall hangings, rugs and art & crafts furniture, and a day bed running underneath the hanging which suggest that the present work shows the sitting room where Ratcliffe stayed at 102 Wilbury Road in Letchworth Garden City, the home of Stanley and Signe Parker. This could in fact be a more finished example of the Tate Gallery's work, although taken from a different angle.

102 Wilbury Road was designed in the arts and crafts tradition for the Parker family in 1908, by Stanley Parker's brother Barry Parker (1867-1947) and his partner Raymond Unwin (1863-1940), who were the quintessential arts & crafts architects of Letchworth, and Wilbury Road is considered a major and complete example of their best work in the Arts & Crafts idiom. The arts and crafts elements of the interior are clearly evident in *The Sitting Room*, including a Clissett ladderback armchair, an oak circular table (a similar model table can also be found in *Cottage Interior*, circa 1914, also identified in a photograph of the Interior of the Parker's home, circa 1909), and overall the scene depicted reflects a relaxed and simple life that many of the occupants of the Garden City aspired to.

Like Ratcliffe, Stanley Parker had also studied at the Manchester School of Art, and it was possible that they became friends at this point. Ratcliffe is noted as staying with the Parker's at Wilbury Road at least twice, between 1930-2 and 1946-54, but the fragmentary nature of Ratcliffe's life and the particular colour palette make it possible that *The Sitting Room* was painted on an earlier stay. It is remarkable and a reflection on Ratcliffe's talents as an artist, that although he was perpetually on the move without a home of his own, he manages to create a warmth and intimacy in *The Sitting Room*, and an authentic depiction of a domestic space that also positions him as a significant painter in the Camden Town grouping. As N. D. Deuchar noted in the artist's obituary '...his subjects were quiet and perhaps almost tame, but he had such exactitude and care in handling the shapes of building and apparatus, as well as great skill in laying his colour, that he was marked out as a true artist.' (N.D.Deuchar, *The Citizen*, 21 January 1955)

Above

Interior of Stanley and Signe Parker's house, 102 Wilbury Road, Letchworth Garden City c.1909

Right

Signe Parker sitting in her house at 102 Wilbury Road, Letchworth Garden City c.1910

Photographs © Garden City Collection
(Letchworth Garden City Heritage Foundation)



19^s

WILLIAM RATCLIFFE (BRITISH 1870-1955)
THE RED CURTAIN, CIRCA 1916

signed (lower right), oil on canvas

48.5cm x 49cm (19in x 19.3in)

Exhibited: The Goupil Gallery, London, *The London Group*, 1916, no.114.

£20,000-30,000



20

SHOJI HAMADA (JAPANESE 1894-1978)
FOOTED DISH

poured tenmoku and cream glazes, 'Kogei /
 New York City' label (to reverse)

18.5cm diameter (7.3in diameter)

Provenance: Bonniers Gallery, New York, 1981.

£450-550



21

SHOJI HAMADA
(JAPANESE 1894-1978)
FOOTED DISH

with grass motif, in signed
 wooden box

20.7cm diameter
 (8.1in diameter)

£500-800



22

SHOJI HAMADA
(JAPANESE 1894-1978)
FOOTED DISH

with trailed iron glaze

22cm diameter (8.7in diameter)

£500-700



23[§]**BERNARD LEACH (1887-1979)****FOOTED BOWL, CIRCA 1961**

impressed maker's mark and pottery mark, with tenmoku brushwork

11cm high, 25.5cm diameter (4.25in high, 10in diameter)

Literature: *Bernard Leach*, Asahi Shimbun Publishing Company, Tokyo 1966, pl.60 for a similar example.**£500-700**24[§]**JANET LEACH (AMERICAN 1918-1997) AT LEACH POTTERY**
VASE

impressed artist's and pottery seals, dripped ash glaze

51cm high (20.1in high)

£800-1,200

25

GWYN HANSSEN PIGOTT
(AUSTRALIAN 1935-2013)
AT WENFORD BRIDGE
FIVE PLATESimpressed artist's and
pottery seals (5)

16cm diameter (6.3in diameter)

£300-500

26^s

**RUPERT SPIRA (BRITISH 1960-) AT WENFORD BRIDGE
BOWL**

impressed artist's and pottery seals, with painted 'Bean' pattern
26.5cm diameter (10.4in diameter)

£200-300

27^s

**MICHAEL CARDEW (BRITISH 1901-
1983) AT WENFORD BRIDGE
FOOTED BOWL**

impressed maker's and pottery seals, painted cobalt
blue and iron motifs inside and out

12.6cm high, 24.6cm diameter (4.9in high, 9.7in diameter)

Provenance: Austin Desmond Fine Art, London.

£500-700

28^s

**WILLIAM MARSHALL
(BRITISH 1923-2007)
VASE**

impressed maker's mark, of
bottle form with cut sides

35.5cm high (14in high)

£400-600

29^s

**WILLIAM MARSHALL
(BRITISH 1923-2007)
VESSEL**

impressed artist's seal

46cm high (18.12in high)

£600-800

31 [£]

**WILLIAM STAITE MURRAY
(BRITISH 1881-1962)
VASE**

dripped glaze, impressed
artist's seal

40.5cm high (16in high)

£200-300

30 [£]

**KATHERINE PLEYDELL-
BOUVERIE (BRITISH 1895-1985)
BOWL**

impressed artist's seal, fluted, with
celadon glaze

9cm high, 13.5cm across
(3.5in high, 5.25in across)

£150-250

32 [£]

**MICK CASSON O.B.E.
(BRITISH 1925-2003)
TWO JUGS**

each impressed artist's seal (2)

42cm high (16.5in high) / 38.5cm
high (15.25in high)

£400-600

33 [£]

**JIM MALONE (BRITISH 1946-)
AT LESSONHALL
BOTTLE VASE**

impressed artist's and pottery
seals, kaki with copper pours

41cm high (16.25in high)

£350-450

34 [£]

**MIKE DODD (BRITISH 1943-)
VASE**

impressed artist's seal, granite
and hawthorn glaze

28cm high (11in high)

£200-300



35 ⁵

**SIR JACOB EPSTEIN K.B.E.
(BRITISH 1880-1959)
SIXTH PORTRAIT OF
KATHLEEN, CONCEIVED 1941**

bronze with gilded patina

67.5cm high, 48cm across (26.6in
high, 18.9in across)

Literature: Richard Buckle, *Jacob Epstein Sculptor*, Faber and Faber, London, 1963, p.268, pl.406 (ill.b&w, another cast illustrated)

Evelyn Silber, *The Sculpture of Epstein*, Phaidon, Oxford, 1986, p.189, cat. no.316 (another cast illustrated)

Jacob Epstein first saw Kathleen Garmen at a restaurant and he asked her to sit for him for a portrait immediately. Kathleen became his second wife and he went on to make seven portraits of her.

£8,000-12,000



36

DOROTHY RANDOLPH BYARD (AMERICAN 1885-1974)
PORTRAIT OF A LADY (POSSIBLY A SELF PORTRAIT)

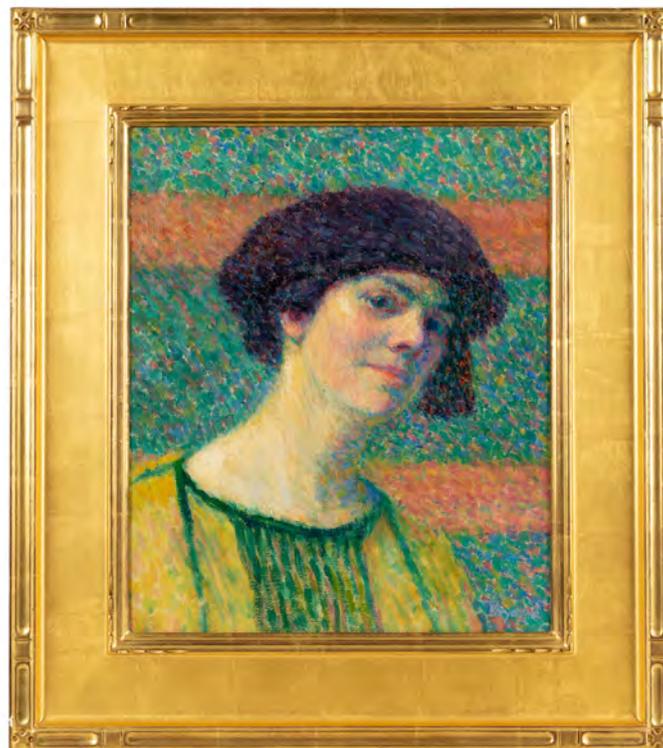
signed (lower right), oil on canvas

43cm x 35cm (17in x 13.75in)

Dorothy Randolph Byard was an American poet, artist and writer. Born in Germantown, PA, America in 1885, she was a member of the Randolph family of Philadelphia who were instrumental in the establishment of Princeton University.

Byard studied at the Academie Julien in Paris, and became a member of the Silvermine Group of Artists (1907-20) and the Silvermine Art Guild. She married John Kenneth Byard, a lawyer, banker and dealer in American antiques and together they owned over one hundred acres in the Silvermine part of Norwalk, CT.

£2,000-3,000



37

JULES LELEU (FRENCH 1883-1961)
DRINKS/COCKTAIL CABINET, 1957

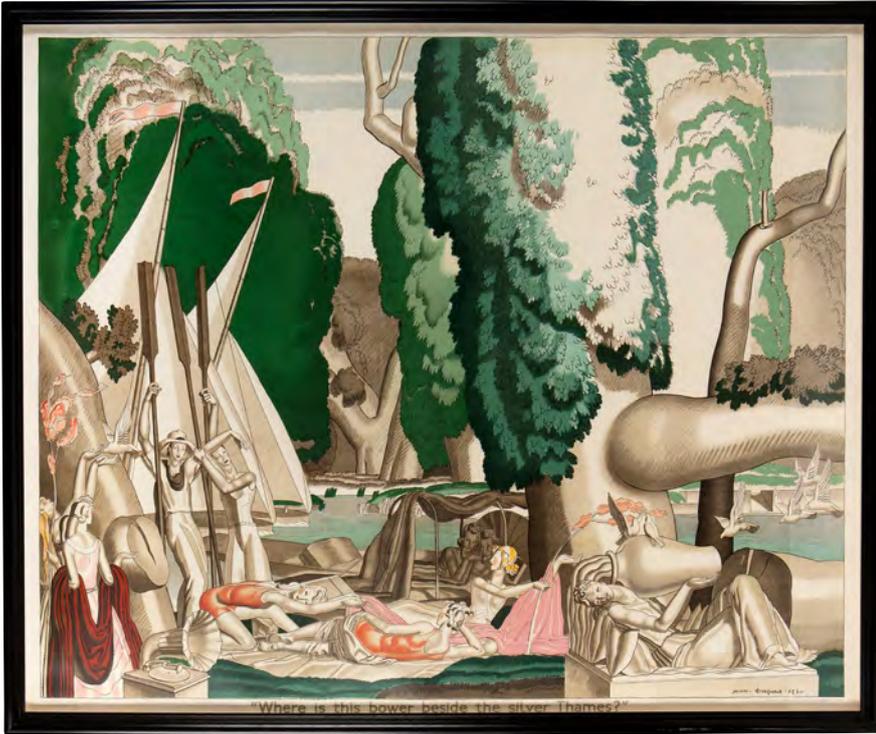
signed, numbered '28540' and dated 22 March 1957 on manufacturer's label (to reverse), parquetry, brass inlay, and mother of pearl and ebony inlaid panels depicting butterflies, flowering plants and insects, the top left fall-flap opening to reveal a mirrored compartment

140cm high, 154cm across, 50.5cm deep (55.12in high, 60.6in across, 19.75in deep)

Jules Leleu was a celebrated furniture designer from Boulogne-sur-Mer, in the north of France. Born into a family of artists, he took over the family painting business in 1909, and with his brother Marcel added a 'decoration' branch. The following year, they adding a cabinetmaking atelier to the enterprise, which became known as 'Maison Leleu' in 1924. The years 1948 to 1970 was a time of great production for the family business, who frequently showed at salons and designed furniture for nobility across the world, including Prince Pierre of Monaco, Prince Takatma Tsu of Japan, and the King of Romania.

£4,000-6,000



38^s

JEAN DUPAS (FRENCH 1882-1964)
WHERE IS THE BOWER BESIDE THE
SILVER THAMES?, 1930

lithograph, condition A, backed on linen
 102cm x 127cm (40in x 50in)

£6,000-8,000

39^s

JEAN DUPAS (FRENCH 1882-1964)
THENCE TO HYDE PARK, 1930

lithograph, condition A, backed on linen
 102cm x 127cm (40in x 50in)

£6,000-8,000



Jean Dupas created two decorative poster panels for London Underground in 1930; *Thence to Hyde Park* and *Where is this Bower Beside the Silver Thames*. Arguably some of his best graphic work, the panels promoted the charms of London life, and specifically the leisure destinations that the Underground brought into easy reach.

Jean Dupas is today considered among the greatest artists of the Art Deco movement. Born in Bordeaux in 1882 and initially trained as an academic painter; from the 1920s

onwards Dupas worked as a creative painter-decorator, producing diverse works ranging from grand scale murals and panels, to posters and other commercial designs. Despite his varied artistic interests, Dupas' style remained distinct and immediately recognisable throughout his career, his work characterized by unique scenes set in dreamscape surroundings and figures always statuesque and elegant in appearance, with gracefully elongated necks and fashionably stylised looks.

40

**OLIVER HILL (BRITISH 1886-1968) (ATTRIBUTED TO)
ART DECO 'ZEBRA' RUG, CIRCA 1930**

wool on cotton foundation

178cm x 91cm (70in x 35.75in)

£2,500-3,500



Oliver Hill was a famed architect and designer, known for his architectural modernism of the 1930s, and important commissions such as Claridge's Hotel, London and the British Pavilion at the Paris Exposition of 1937. He has also been associated with the design of these rare group of zebra patterned rugs, which were commissioned from the Nichols Carpet Manufactory in Tientsin, North China, a manufacturer of Art Deco western influenced carpets supplied to both Europe and America during the 1920s to 1940s.



41

**OLIVER HILL (BRITISH 1886-1968) (ATTRIBUTED TO)
ART DECO 'ZEBRA' RUG, CIRCA 1930**

wool on cotton foundation

203cm x 119.5cm (80in x 47in)

£5,000-7,000



42

**JACQUES ADNET (FRENCH 1900-1984) AND
GILBERT POILLERAT (FRENCH 1902-1988)
SIDEBOARD CABINET**

lacquered wood and gilt bronze mounts, the right hand door opening to reveal three short drawers, and the cupboard doors opening to reveal shelves

89cm high, 230cm across, 50cm deep (35in high, 90.5in across, 19.6in deep)

£10,000-15,000

Literature: Louis Cheronnet, *Jacques Adnet*, Art et Industrie, Paris, 1948, similar model illustrated, pl.30.

Alain-Rene Hardy and Gaelle Millte, *Jacques ADNET*, 2009, pp. 101/196.

A similar example appeared at Tajan, Paris on 27 May 2004, lot 143.

43^s**EDWARD BURRA (BRITISH 1905-1976)****SEATED GIRL**

signed in pencil (lower right), pen and ink on paper

the sheet 31.7cm x 20cm (12.5in x 7.9in)

Provenance: Sotheby's London, *Works from the Estate of Edward Burra - Lady Ritchie of Dundee and Associated Owners*, 3 July 2002, Lot 210.**£800-1,200**

44

HENRI GAUDIER-BRZESKA (FRENCH 1891-1915)**LADY WITH PLUMED HAT**

signed (lower left),

ink on paper

25cm x 18cm

(9.8in x 7in)

£800-1,20045^s**RENÉ BOUCHÉ (FRENCH 1906-1963)****LADY IN GREEN CHIFFON DRESS**

pen, ink, gouache and coloured crayon, the sitter possibly Grace Kelly, Princess Grace of Monaco

39cm x 29cm

(15.35in x 11.5in)

Provenance: Collection of Arpad Elfer;

Private Collection, UK.

£600-800

46

HENRI GAUDIER-BRZESKA (FRENCH 1891-1915)**SEATED NUDE AND TWO FIGURES WALKING**two drawings, each signed in pen (lower left), ink on paper
each 25cm x 17cm (9.75in x 6.75in), framed under one mount**£800-1,200**

AUSTIN OSMAN SPARE (BRITISH 1886-1956)
NUDE AND PLANT FORM

signed with initials, pencil and ink

36cm x 25cm (14.25in x 9.75in), unframed

£5,000-7,000

“You have probably never heard of Austin Osman Spare. But his should have been a famous name.”

Spare's obituary, *Evening News*, 1956

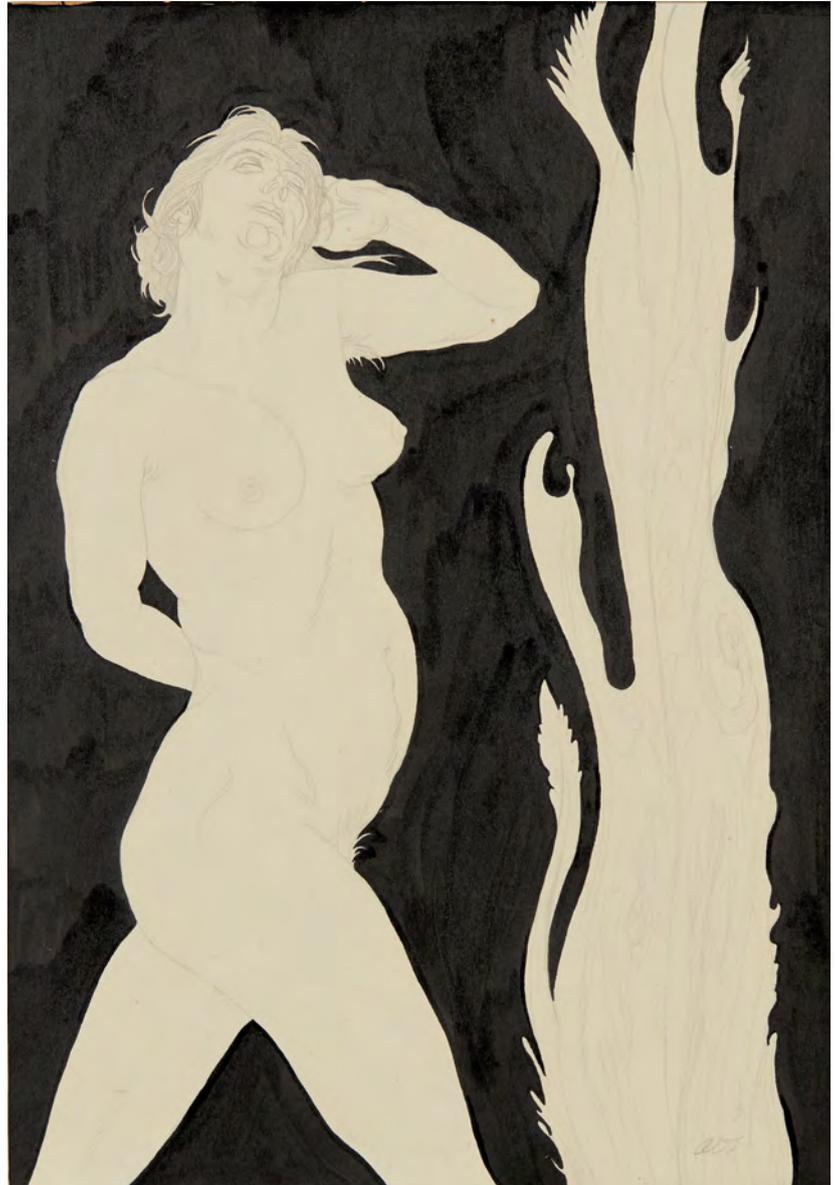
Those that *have* encountered Spare's work will recognise him by various epithets, each more intriguing and extraordinary than the last: the successor of Aubrey Beardsley and British Symbolism; the pre-cursor to and “inventor” of Surrealism; the associate of Aleister Crowley and author of hugely influential *grimoires* on occult theory.

This latter facet of his career (Spare is considered extremely influential among modern occultists for his work developing sigilisation and ritual magic), has somewhat eclipsed and marginalised his artwork. Though he has always had the power to intrigue, the quality and originality of his work is often overlooked in favour of a focus on the more sensational and macabre aspects of his output.

Comparisons to Beardsley were well-founded, as Spare also had an incredible facility for sinuous, organic linework and, as in the work offered here, an often monochromatic and illustrative presentation. Thematically too, his work could be classified as belonging to the Symbolist and Art Nouveau manner which too had their roots in mystical, sexual, and at times grotesque motifs. Having been the youngest artist ever to exhibit in the Royal Academy aged just 17, his early shows were greeted by good reviews; his audience finding his work as pleasingly scandalous and technically well-executed as Beardsley's before him.

Unlike Beardsley, however, Spare was born in London into the working class, and never transcended into the upper echelons of society. Initially received as the new *enfant terrible* of the West End, the war years intervened and Spare would spend most of his life in dank South London basement flats, living an esoteric existence - both literally and figuratively.

Of course his deep engagement with the occult cannot be separated from his art as they were to a large degree intertwined. And it was from this well of interest that



startling originality and singularity was to stem. His deep interest in and desire to explore and harness the subconscious led to his developing automatic drawing and writing techniques. When European artists like Dali and Breton began making ripples across the Channel for similar innovations, Spare was held up as a proto-Surrealist and his work subsequently enjoyed renewed interest throughout the 1930s.

Throughout Spare's life and since his death, he has been the subject of similar periodic re-discoveries. The 1970s brought a renewed interest in British art nouveau, and indeed in the occult, prompting exhibitions of Spare's work. In 2011 a show of his work at the Cuming Museum in South London proved so popular that they had to instigate timed visitor slots.

The market too, reflects a current appreciation for this talented, obscure and fascinating artist, with prices beginning to climb.

48 [£]**JOSEPH HERMAN R.A. (BRITISH 1911-2000)****MEXICAN COUPLE**

ink and watercolour

13cm x 19.5cm (5in x 7.75in)

Provenance: Hamet Gallery, London;

Tib Lane Gallery, Manchester.

£400-600

49 [£]**KEITH VAUGHAN (BRITISH 1912-1977)****LANDSCAPE STUDY**

pencil on paper

8cm x 10cm (3.25in x 4in)

Provenance: The Tib Lane Gallery, Manchester, 1976.

£500-700

50 [£]**KEITH VAUGHAN (BRITISH 1912-1977)****UNTITLED**

studio stamp (to reverse), pencil, watercolour and wash on paper

7cm x 9.5cm (2.75in x 3.75in)

£400-600

51 [£]**KEITH VAUGHAN (BRITISH 1912-1977)****NEO-ROMANTIC LANDSCAPE, CIRCA 1942**

pen, ink and wash

12cm x 16cm (4.7in x 6.3in)

Provenance: The Artist's Estate;

The Belgrave Gallery, London;

Anthony Hepworth Fine Art, Bath;

Private Collection, UK.

£500-700



52

JANKEL ADLER (POLISH 1895-1949)**WOMAN IN CHAIR, C.1941-43**

inscribed 'Adler' (to reverse), mixed media, gouache on paper laid on cardboard, with pencil sketches and paint daubs to the reverse

61cm x 48.5cm (24in x 19in)

£5,000-7,000

The towel on her lap is probably a Jewish prayer shawl, a *tales*, that Adler features in some of his paintings. He left his prayer shawl to Josef Herman, his great friend, and it was hung in his studio, on the balustrade.

Provenance: William Kaczynski and by descent.

William Kaczynski came to England with his family in 1939 as a refugee from Nazi Germany. He was interned, with his mother and brother for ten months in Rushen Camp on the Isle of Man. He retired in 1989 and amassed an important collection of Second World War postal history artefacts. Kaczynski owned a number of works by Jankel Adler.



53⁹

**SIR WILLIAM NICHOLSON
(BRITISH 1872-1949)
VIEW OF THE HARBOUR, LA
ROCHELLE, 1938**

initialled (lower left), oil on
canvas

29cm x 44cm (11.37in x 17.4in)

Provenance: Rowland, Browse
and Delbanco;

Sir Malcolm Bullock, Bt, entitled
La Rochelle -The Harbour, 1949;

Collection of Henry Morris by
1956;

Private Collection, UK.

Literature: Lillian Browse, *William
Nicholson*, London, 1956, no.480,
entitled *The Harbour, La Rochelle*;

Patricia Reed, *William Nicholson:
Catalogue Raisonné of the Oil
Paintings*, Yale University Press,
London & New Haven, 2011, cat.
no.825 (col.ill).

£20,000-30,000

William Nicholson and his companion,
novelist Marguerite Steen, visited La
Rochelle twice towards the end of his life,
and for the first time in August 1938, when
the present work was painted. Nicholson
had been fascinated by the town ever since
he had acquired a copy of Jacques Callot's
bird's eye view of the 1627-8 siege of La
Rochelle, and he was delighted to be 'on the
spot'.

View of the Harbour was painted from the
high vantage point of his first-floor window
apartment, the trees between the building
and quay being excluded as well as the
horizon line because of the oblique angle.
Instead the canvas is filled with the quay,
fishing boats and waters, the maritime
activities capturing the artist's attention
and it shares many similarities and qualities
to his *Harbour in Snow, La Rochelle*, in the
collection of the Tate in London. In both
paintings, Nicholson reduces his colour
palette immensely, very much in the manner

of Whistler, which results in a harmonious
landscape that is punctuated by a few dark
figures - aided by the fact that he often
painted the harbour when it was covered in
snow.

As Patricia Reed notes with these works 'The
air is heavy with warm moisture and there
is a pellucid quality to the light suggesting
the promise of spring. Nicholson's palette
is pale pastel shades with thick impasto.
It is a feature of the La Rochelle paintings
that his handling of paint varies and he is
happy to experiment'. (Patricia Reed, *William
Nicholson*, 2011, p.623).

Part of a small but important group of late
works, the La Rochelle paintings, most of
them looking down upon the harbour from
his window, demonstrate Nicholson's great
technical skill, his ability to create a sense
of ease and balance within his compositions
and are a fitting swan-song to his landscape
painting.



“ Harbour full of Sailing Fleet with sails from brightest blue to aggressive Red rust and peroxide blonde and pale flesh ”

Letter from the artist to his son Ben Nicholson, quoted in A. Nicholson (ed.), *William Nicholson Painter*, London, 1996, p. 261

England's Matisse

Born in Johannesburg, South Africa, Edward Wolfe came to London in 1916, studying at the Slade School of Art and Regents Street Polytechnic. By 1917 he had been invited to join the Omega Workshops by Roger Fry and Nina Hamnett where he painted and designed furniture in a bold Fauvist language, and was surrounded by artists sympathetic to the growing appreciation for modern French art in Britain. Wolfe recalled that it was under the growing influence of the Bloomsbury Group his 'life really began'.

Wolfe became one of the first British artists to be enticed and influenced by the work of Matisse, Gauguin and Modigliani, becoming known as 'England's Matisse', due to his painterly style and vibrant use of colour.

"Wolfe does more than convey his own delight in the world, notably in still-life; he spells out slowly and lovingly with such supercharged gusto and excited imagination that a prosaic subject is transformed, as a painting, into an 'Object de luxe'". (Bryan Robertson, The Arts Council Retrospective Exhibition, 1967)

Wolfe suffered wanderlust, no doubt spurred by the desire to escape the grey climate of Britain, and never forgetting the topography and light of his home country, which led him to travel widely in Italy, Mexico, North America and back to South Africa painting vibrant portraits and landscapes in these settings. However, as Richard Shone noted it is what Wolfe brought to the English School of painting that counted 'enriching and diversifying its achievement...with penetrating portraits, still lifes brimming with vitality...and landscapes that catch the spirit of place through a naturally generous temperament'. (Richard Shone, 1994)



“ The blaze from an African zenith reduces even a Mediterranean noon to mildest moonshine, and it must have been from those blazing suns of his African boyhood that the young Wolfe had derived this new spectrum which so startled foggy London in 1918 ”

Richard Hughes, Novelist and Poet

During his lifetime Wolfe showed extensively both in Britain and internationally, including as a member of the Seven and Five Society (1926-1931) and Royal Academy (1951-1970), being elected as an Associate Member of the Academy in 1967 and a Member in 1972. His work is now included in the Tate Collection, London; Royal Academy, London; National Portrait Gallery, London and National Galleries of Scotland, Edinburgh.

This collection of works display Edward Wolfe throughout his career, showing his moods and experiences, his subtle and brash colour work, and his complex use of line, giving a unique insight into 'England's Matisse'.



54 ⁵**EDWARD WOLFE R.A. (SOUTH AFRICAN/BRITISH 1897-1982)
SELF PORTRAIT, 1940S**

signed (upper left), oil on paper on board

47cm x 32.5cm (18.5in x 12.8in)

Provenance: Christie's, London, 23 June 1994, lot 146;

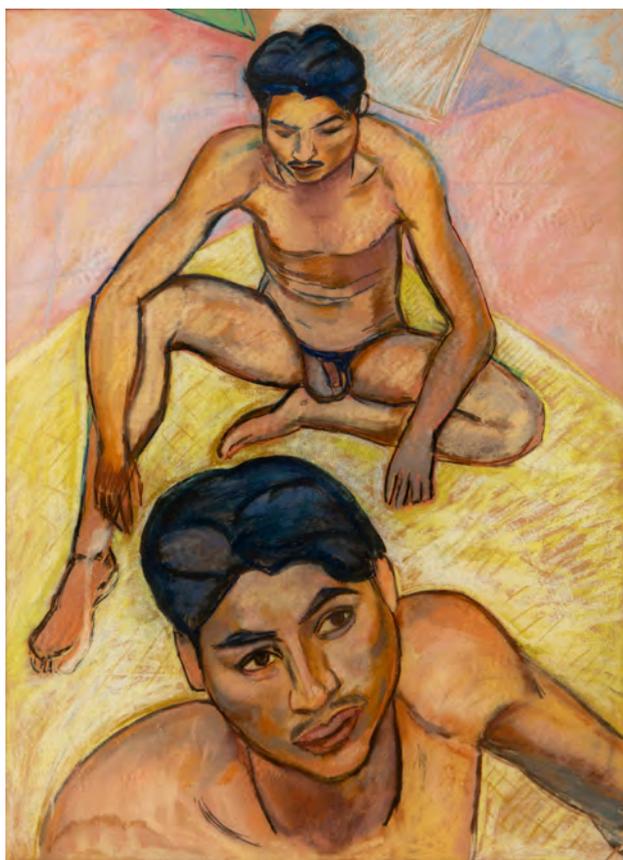
Private Collection, UK.

£1,500-2,50055 ⁵**EDWARD WOLFE R.A. (SOUTH AFRICAN/BRITISH 1897-1982)
MOROCCAN POET, C.1930**

Oil on canvas

67cm x 57cm (26.4in x 22.4in)

Wolfe went to Morocco on a Roger Fry sponsored visit. In 1926 at Fry's insistence Wolfe joined the London Artist's Association, a sponsored co-operative, and their support assisted him in travelling to Spain and Morocco in 1928. In Morocco he met the Poet. Morocco would be a joint French and Spanish protectorate at the time and the Poet was anti the occupation.

£1,500-2,50056 ⁵**EDWARD WOLFE R.A. (SOUTH
AFRICAN/BRITISH 1897-1982)
TWO MEXICAN BOYS, 1938**

signed (lower right), pastels

82.5cm x 60.5cm (32.5in x 23.8in)

Provenance: Patrick Seale Gallery, London.**£1,500-2,500**

57[§]

**EDWARD WOLFE R.A.
(SOUTH AFRICAN/BRITISH 1897-1982)
ABSTRACT, CIRCA 1940**

oil on board

31.5cm x 56cm (12.6in x 22in)

Provenance: Paisnel Gallery, London.

£1,000-1,500

58[§]

**EDWARD WOLFE R.A. (SOUTH AFRICAN/BRITISH 1897-1982)
FLOWERS IN A VASE WITH FRUIT, 1920**

signed and dated (upper right), pen and ink

45cm x 29cm (17.7in x 11.4in)

£800-1,200

59[§]

**EDWARD WOLFE R.A. (SOUTH
AFRICAN/BRITISH 1897-1982)
STILL LIFE WITH FLOWERS AND
BOWL OF FRUIT**

pencil and watercolour

40cm x 31cm (15.7in x 12.2in)

£800-1,200

60[§]

**EDWARD WOLFE R.A. (SOUTH AFRICAN/BRITISH 1897-1982)
SONG OF SONGS, DESIGNED 1930**

set of 12 offset lithographs, printed by Adrian Lack at The Senecio Press on aluminium lined paper in four colours

each panel 35cm x 26cm (13.75in x 10.25in), mounted under one frame

Provenance: Patrick Seale Gallery, London.

£1,200-1,800



Wolfe painted a set of 12 drawings on Chinese silver paper in 1930 to accompany a new translation of the text, by poet and novelist Louis Golding. However, the book was never printed, but the works were exhibited in Edward Wolfe's Art Council Exhibition of 1967.

Wolfe always wanted to produce a series of prints of the same subject, but was advised of the technical difficulties in accomplishing this and it was not until he met the printer Adrian Lack of The Senecio Press a number of years later that this became a possibility. The set were then produced in an edition of 250 and sold by The Royal Academy.



61^s

EDWARD WOLFE R.A. (SOUTH AFRICAN/BRITISH 1897-1982)
FLOWER PIECE WITH DANCE MASK AND HORSE FIGURINE, 1930

signed (lower right), oil on canvas

100cm x 70.5cm (39.4in x 27.75in)

Provenance: Everard Reed Gallery, Johannesburg.

£1,500-2,500

62^s**EDWARD WOLFE R.A. (SOUTH AFRICAN/BRITISH 1897-1982)****THE FORT ABOVE FEZ, 1930**

signed (lower left) and dated (on label to reverse), oil on canvas

61cm x 62cm (24in x 24.4in)

Exhibited: The London Artists' Association

£1,500-2,500

63^s**EDWARD WOLFE R.A. (SOUTH AFRICAN/BRITISH 1897-1982)****GUN AND COASTAL LANDSCAPE**

oil on canvas

47cm x 54cm (18.5in x 21.3in)

£1,000-2,000

64^s**EDWARD WOLFE R.A. (SOUTH AFRICAN/BRITISH 1897-1982)****MOROCCAN BOY**

signed (lower left), pastels

74cm x 54cm (29in x 21.2in)

£1,000-2,000

65^s**EDWARD WOLFE R.A. (SOUTH AFRICAN/BRITISH 1897-1982)****ADELE GERSTELEY, 1930S**

signed (lower left), pastels

94cm x 75cm (37.4in x 29.5in)

£1,500-2,50066^s**EDWARD WOLFE R.A. (SOUTH AFRICAN/BRITISH 1897-1982)**
PORTRAIT OF A LADY, PURPORTEDLY
UNA WING, CIRCA 1950

signed (lower left), pastels

76cm x 55cm (30in x 21.75in)

Una Wing was a former prostitute and actress, who married the spy John Amery.

£1,200-1,80067^s**EDWARD WOLFE R.A. (SOUTH AFRICAN/BRITISH 1897-1982)**
DOROTHY PHILIPSsigned in pencil (lower left), ink on yellow card
49cm x 36cm (19.3in x 14in)**Exhibited:** London Artist's Association;

Redfern Gallery, London.

£500-700



68

ERIC GILL A.R.A.
(BRITISH 1882-1940)
TWO ALPHABET
CALLIGRAPHIC MOULDS
 each initialed and dated
 'AERG 09' in reverse
 (lower left), plaster (2)
 each 30cm x 55.5cm
 (11.8in x 21.8in)
£800-1,200

69^s

NORMAN JOHN FORREST
A.R.S.A. (BRITISH 1898-1972)
NUDE FEMALE TORSO
 incised monogram, mahogany
 24cm high (9.5in high)
£300-500



70

ROBERT T. LALLEMANT
(FRENCH 1902-1954)
VASE

black and gold glazes, signed 'T R
 Lallemand / France' (to the base)
 34cm high, 28.5cm across
 (13.3in high, 11.25in across)
£600-800

71⁵

**SALVADOR DALI (SPANISH 1904-1989) FOR ROYAL CROWN DERBY
'PINK GLOVE' PLATE, CIRCA 1938**

manufacturer's printed and impressed marks, *Christies* paper label

23cm diameter (9in diameter)

Provenance: Edward James Collection;

Christies, London, *Edward James Collection*, 2-6 June 1986;

John Jesse, London;

Private Collection, UK;

Literature: Britain Magazine, 4 December 2009;

Ghislaine Wood (ed.), *Surreal Things: Surrealism & Design*, V&A, London, 2007, pp.282-3.

£800-1,200

The unique 'Pink Glove' tea service was designed by Dali on a visit to London in 1936, having been commissioned by the poet, artist and collector of Surrealist works Edward James for his extraordinary Surrealist house Monkton. As noted by the V&A from previously unknown correspondence between James and the decorating firm Green and Abbott in 1938, the 'pink glove tea set' is mentioned alongside the 'Lobster' telephone, 'Mae West Lips' sofa and 'Torso' chest of drawers all known to have been conceived by Dali.

Edward James specially commissioned the set from Royal Crown Derby and it was sold in the *Edward James Collection* at Christies in 1986 where it was bought by the renowned dealer John Jesse. Jesse subsequently sold pieces to the Royal Crown Derby Museum and to the V&A in the sale of his collection at Sotheby's New Bond Street, London on 22 February 2006. This plate is one of only a couple of pieces from the set still known to be in private hands.



72 [§]

LORENZO FRECHILLA DEL REY
(SPANISH 1927-1990)
UNTITLED

38/50, signed and numbered, bronze

30cm high (11.75in high)

£400-600

73

MODERNIST SCHOOL
HEAD

polished bronze with metal stand

27.3cm high (10.75in high)

£700-900

74 [§]

EDUARDO PAOLOZZI
K.B.E., R.A., H.R.S.A.
(BRITISH 1924-2005)
HEAD

wood and plaster

43cm high (17in high)

£1,500-2,500

**SIR BASIL SPENCE O.M., O.B.E., R.A.
(BRITISH 1907-1976) FOR H. MORRIS & CO.
ALLEGRO ARMCHAIR, DESIGNED 1949**

laminated wood and leather upholstery
87cm x 47cm x 45cm (34.2in x 18.5in x 17.7in)

Literature: *Studio Yearbook of Decorative Art*,
1949, p. VIII (advertised);

Austerity to Affluence: British Art & Design 1945-1962,
The Fine Art Society, London, 1997, p. 14 and p. 22,
cat. no. F27 (similar example illustrated);

Long, Philip and Thomas, Jane (Edit.) *Basil Spence,
Architect* National Galleries of Scotland in
Association with RCAHMS, Edinburgh 2008, p. 52
and p. 54, fig 55 (similar example illustrated).

£1,000-1,500





76

**ALVAR AALTO (FINNISH 1898-1976) FOR FINMAR
CANTILEVER SIDE CHAIR**

model 21, 1930s faded 'Finmar' label, stamped '28' (to base), bent laminated birch and molded plywood
82cm high, 48.5cm across (32.2in high, 19in across)

£2,000-3,000

77

**CHARLES AND RAY EAMES (AMERICAN,
1907-1978, 1912-1988) FOR EVANS
PAIR OF DCW CHAIRS, C.1950**

plywood (2)

72.5cm high, 49cm across, 54cm deep
(28.5in high, 19.3in across, 21.2in deep)

£600-800



78

**JINDRICH HALABALA
(CZECH 1903-1978)
FOR THONET
PAIR OF 'KRESLO H269'
ARMCHAIRS**

white leather and
bentwood (2)

72cm high, 70.5cm across
(28.25in high,
27.75in across)

£1,500-2,500

79

**CHARLES AND RAY EAMES (AMERICAN,
1907-1978, 1912-1988) FOR HERMAN MILLER
FOLDING SCREEN, C.1950**

six fold, plywood with canvas

172.5cm high, 148cm across (67.9in high, 58.2in across)

£2,000-3,000



Picasso

Pablo Picasso (1881-1973) designed many of his own exhibition posters, often in the form of original lithographs and linocuts, printed by great Parisian print ateliers such as Mourlot.

The examples offered here include those designed to promote his ceramics produced in collaboration with the Madoura pottery, and for the Exposition Vallauris, an exhibition of ceramics in Southern France, for which he designed one poster each year from 1951 to 1964.

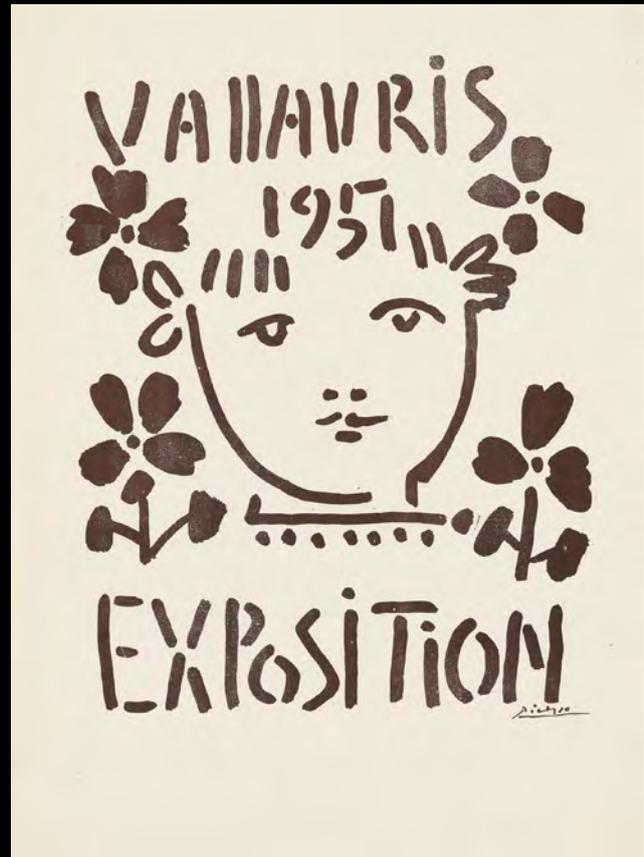
80

**PABLO PICASSO (SPANISH 1881-1973) (AFTER)
VALLAURIS 1951 EXPOSITION, 1951**

linocut, condition A

76cm x 56cm (30in x 22in)

£1,200-1,800



81

**PABLO PICASSO (SPANISH 1881-1973) (AFTER)
PICASSO, GALERIE 65 - CANNES, 1957**

lithograph, condition A

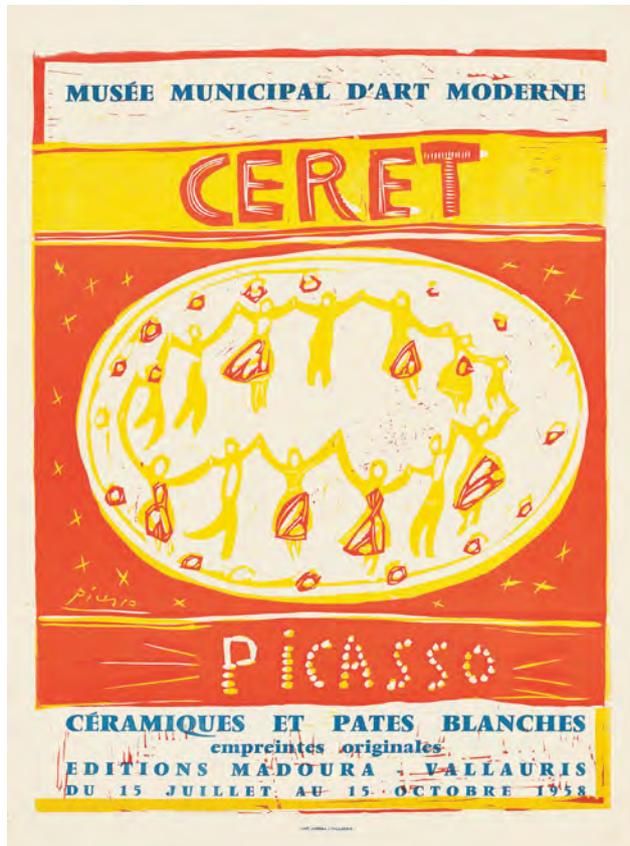
58cm x 45cm (23in x 18in)

£500-700

82

PABLO PICASSO (SPANISH 1881-1973) (AFTER)
LES PEINTRES TÉMOINS DE LEUR TEMPS,
MUSÉE GALLIÈRA, 1956

lithograph, condition A
 73cm x 50cm (29in x 20in)
 £800-1,200



83

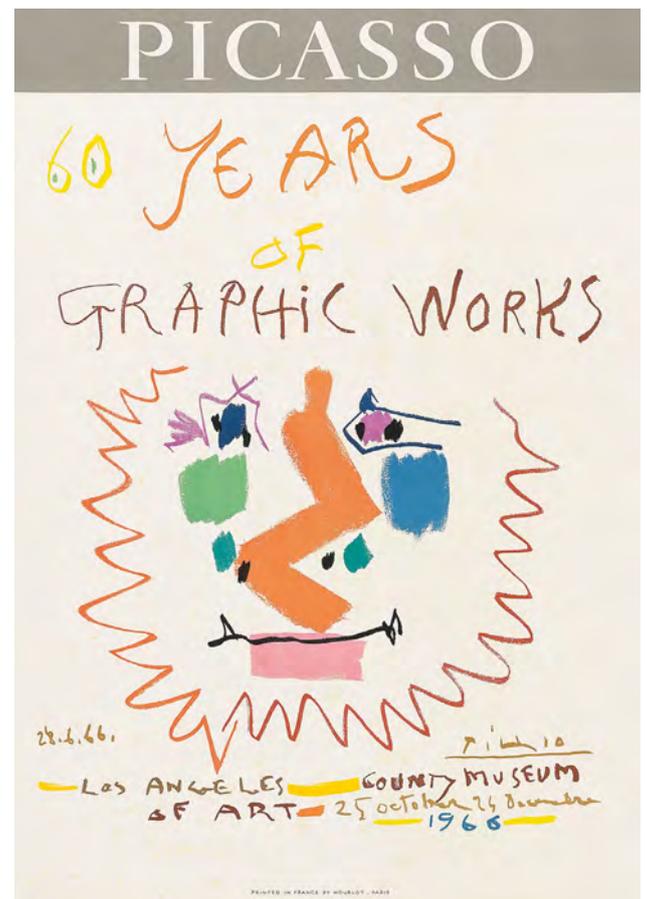
PABLO PICASSO (SPANISH 1881-1973) (AFTER)
CERET, 1958

linocut, condition A
 67cm x 50cm (26in x 20in)
 £1,500-2,000

84

PABLO PICASSO (SPANISH 1881-1973) (AFTER)
PICASSO, 60 YEARS OF GRAPHIC WORKS, LACMA, 1966

lithograph, printed by Mourlot, condition B+
 77cm x 52cm (30 x 20.5 in.)
 £500-700





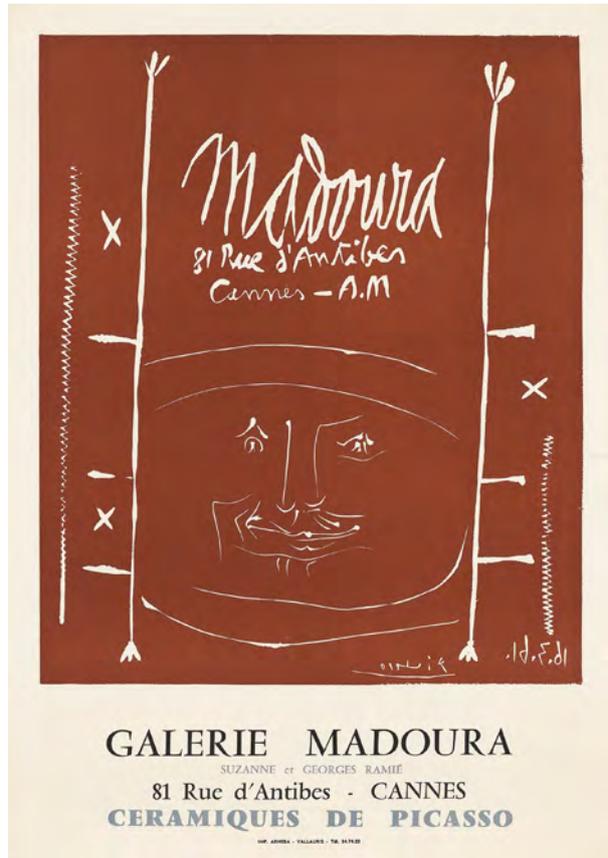
85

PABLO PICASSO (SPANISH 1881-1973) (AFTER)
GALERIE BEYELER BALE, 1967

lithograph, printed by Mourlot, condition A

77cm x 52cm (30 x 20.5 in)

£800-1,200



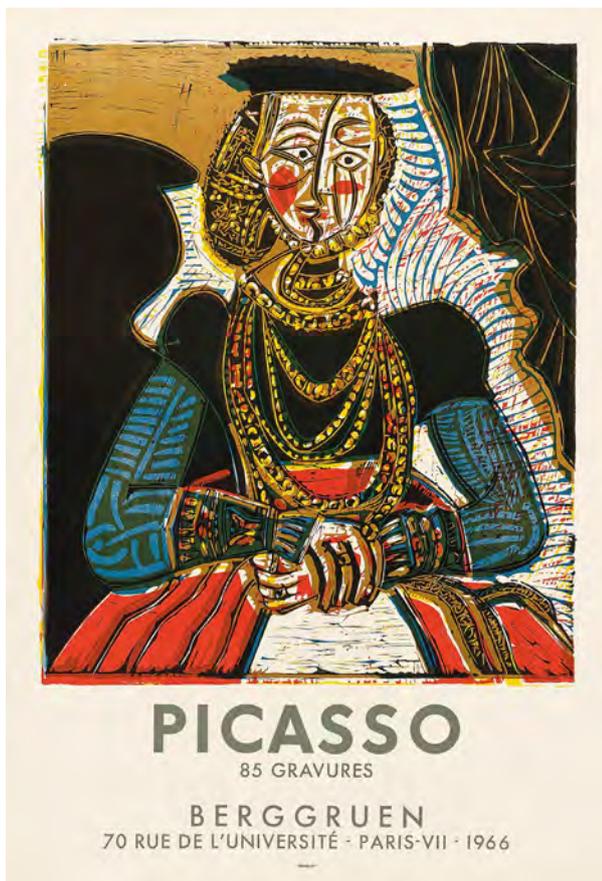
86

PABLO PICASSO (SPANISH 1881-1973) (AFTER)
GALERIE MADOURA, CANNES, 1961

linocut, condition A-

67cm x 47cm (26in x 18.5in)

£500-700



87

PABLO PICASSO (SPANISH 1881-1973) (AFTER)
PICASSO 85 GRAVURES, 1966

lithograph, printed by Mourlot, condition A

77cm x 52cm (30in x 20.5in)

£700-900



88

PETER HAYES (BRITISH 1946-)
STANDING STONE WITH BLUE DISC AND WAVE

raku

132cm high including base (52in high)

£1,500-2,500



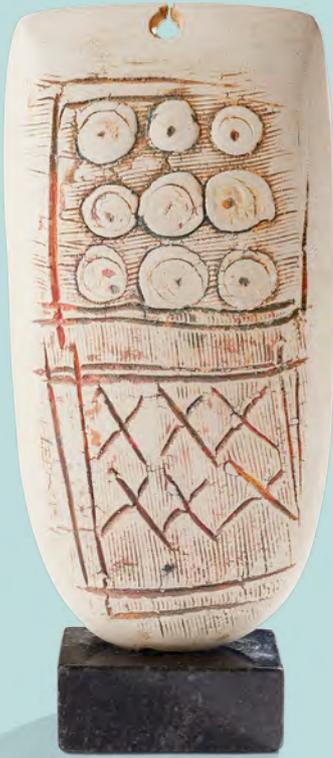
89

PETER HAYES (BRITISH 1946-)
STANDING STONE WITH BLUE DISC

signed (to the base), raku

82cm high including base (32.25in)

£1,000-2,000



90

PETER HAYES (BRITISH 1946-)
WHITE BOW WITH KEYHOLE

raku

31cm high including base, 22cm
 across (12.25in high, 8.6in)

£300-500



91

PETER HAYES (BRITISH 1946-)
WHITE BOW WITH BLUE DISC

raku

25cm high including base (9.8in high)

£200-300

92^s

JOANNA CONSTANTINIDIS
(BRITISH 1927-2000)
VASE

impressed artist's seal

10.5cm high (4.1in high)

£200-300

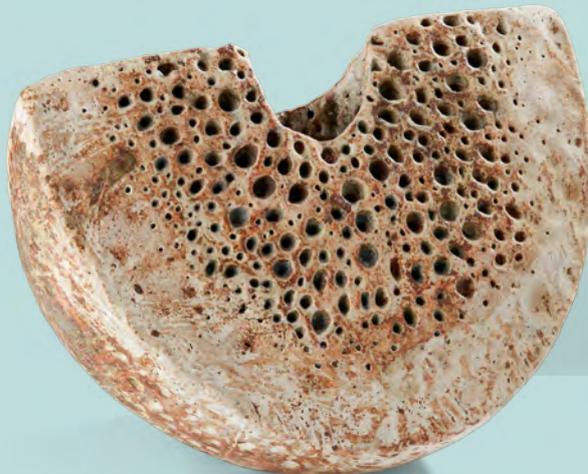
93^s

ALAN WALLWORK
(BRITISH 1931-2019)
CRESCENT FORM AND
SEED POD

each initialled (to base) (2)

Crescent form 15.5cm
 high, 20.5cm across (6.1in
 high, 8.1in across), the seed
 pod 16.5cm high (6.5in high)

£250-350



94 [£]**DUNCAN ROSS (BRITISH 1943-)
BOWL**impressed artist's seal, smoke fired and
burnished terra-sigillata orange slips

13cm high (5.1in high)

£200-300

95 [£]**JOHN MALTBY (BRITISH 1936-)
CUP FORM**signed 'MALTBY', decorated with
sun and flowers12cm high, 16cm across
(4.75in high, 6.25in across)

£200-300

96 [£]**PETER HAYES (BRITISH 1946-)
BOW WITH TURQUOISE DISC, 1995**

signed and dated, raku

22cm high, 23cm across (8.6in high, 9in across)

£200-300

97 [£]**CHRIS CARTER (BRITISH 1945-)
VESSEL**

impressed artist's seal

25cm high (9.75in high)

£200-400

98^s

JOHN MALTBY (BRITISH 1936-)
KING AND RAVEN, 2011

signed, titled and dated, and
 impressed artist's seal
 31cm high (12.2in high)

£400-600

99^s

DAVID ROBERTS
(BRITISH 1947-)
JUG FORM

impressed artist's seal, raku
 38cm high (15in high)

£250-350

100^s

ANTONIA SALMON (BRITISH 1959-)
SCULPTURAL FORM ON STAND, CIRCA 1990

incised artist's mark, smoke fired
 17cm across (6.75in across)

Provenance: Collection of Barbara Ling.
 £200-300

101^s

VAL BARRY (BRITISH 1937-2018)
FOUR 'SWORD' FORMS

each impressed artist's seal, porcelain (4)
 30cm to 33cm high (11.8in to 13in high)

£400-600



103 [£]

JOHN MALTBY (BRITISH 1936-)
BIRD AND SEAWALL

signed and titled, on a metal stand
29cm high (11.5in high)

£300-500

102 [£]

JOHN MALTBY (BRITISH 1936-)
FOOTED DISH AND ANGEL

each impressed artist's seal (2)
the dish 12cm across (4.75in across),
the angel 14.5cm high (5.75in high)

£200-300



104 [£]

JOHN MALTBY (BRITISH 1936-)
KNIGHT'S TOMB

impressed artist's seal
17cm high, 19cm across
(6.7in high, 7.5in across)

£250-350



105 [£]

JOHN MALTBY (BRITISH 1936-)
FOUR FIGURES AND SCULPTURAL HEAD

signed and titled, impressed artist's seal
25.5cm high, 20cm across (10in high, 8in across)

£300-500

106 [£]

JOHN MALTBY (BRITISH 1936-)
TWO FIGURES AND A RUIN, 2000

signed, titled and dated
25.4cm high, 20cm across
(10in high, 7.8in across)

£300-500





Caught in the Act: Hurrah for St. Trinian's

Originating as a comic created by the satirical cartoonist and artist Ronald Searle (1920-2011), the first St Trinian's cartoon featuring the eponymous fictional school was published in the *Lilliput* magazine in 1941. After a period in a prisoner of war camp in Japan during the Second World War, he started making more cartoons depicting the girls of St. Trinian's until 1952.

Publishing five separate books recounting the tales of St. Trinian's, Searle found inspiration from various sources around his hometown of Cambridge, England. He was most notably inspired by two independent girls' schools, whose students he would see around the city: Perse School for Girls, and St Mary's School. Centring on a boarding school for girls, with sadist teachers and the girls who are juvenile delinquents, 'The armed rising of 1881', illustrated on page 17 of the book *The Terror of St Trinian's* (Max Parrish & Co. Ltd: 1952, London), depicts a sword-wielding, flag-bearing student

surrounded by the carnage of battle and is the personification of Searle's St. Trinian's. Its energetic, dynamic depiction of the notorious schoolgirls is exactly what excites and entices readers to this day.

The success of the books resulted in Searle's schoolgirls being transported onto the big screen with the production of numerous films, the first of which, *The Belles of St. Trinian's*, being released in 1954. These films featured star-studded casts of British comedy icons, and they continued developing on the themes from the books. His pen, ink and crayon design for a movie poster from circa 1954 demonstrates this continuation and expansion of the original themes of anarchy and scandal that envelops the school, as four students attempt to sneak a racehorse past the eccentric headmistress Miss Fritton in order to stop it from running in the Cheltenham Gold Cup.

107⁵

**RONALD SEARLE C.B.E. R.D.I.
(BRITISH 1920-2011)**

**THE ARMED RISING OF 1881
FROM ST. TRINIAN'S STORY**

signed in pencil and titled in red pen
(lower left), pen, ink and wash on paper
19cm x 26cm (7.5in x 10.25in), unframed

Provenance: Estate of the artist and by descent.

Literature: Shy, Timothy and Searle, Ronald. *The Terror of St Trinian's*, London, 1952, Max Parrish Co Ltd, pp. 17.

£800-1,200

Ronald Searle's drawings of St. Trinian's School have come to be synonymous with British culture and humour, and examples of his St. Trinian's drawings can be found in numerous major private and public collections including the Deutsches Museum fur Karikatur und Zeichenkunst in Hanover, and the Victoria & Albert Museum in London. The following works come from direct descendants of the artist

108 [§]**RONALD SEARLE C.B.E. R.D.I. (BRITISH 1920-2011)**
HOW TO WIN FRIENDS AND INFLUENCE PEOPLE

pen and ink on paper

20cm x 16cm (8in x 6.25in), unframed

Provenance: Estate of the artist and by descent.

£500-700

109 [§]**RONALD SEARLE C.B.E. R.D.I. (BRITISH 1920-2011)**
HURRAH FOR ST. TRINIANS

inscribed in pencil (to the mount), pen and ink

13.5cm x 10.5cm (5.25in x 4.1in), unframed

Provenance: Estate of the artist and by descent.

Literature: Ronald Searle, *Hurrah for St. Trinian's*, MacDonald, London, 1954, p.26.

£500-700

110 [§]**RONALD SEARLE C.B.E. R.D.I.**
(BRITISH 1920-2011)
THE PEACEABLE KINGDOM,
1974, THE CASUALTY, 1976 AND
THE FLIGHT, 1978

77/99, 97/99 and 96/99

respectively, each signed titled and
numbered in pencil, lithographs,
printed by Michel Casse, Paris (3)
each 50cm x 65cm (19.75in x 25.5in),
unframedProvenance: Estate of the artist and
by descent.

£600-800



111^s

**RONALD SEARLE C.B.E.
R.D.I. (BRITISH 1920-2011)
THE BELLES OF ST.
TRINIANS, CIRCA 1954**

design for movie poster,
pen, ink and crayon
on tracing paper

23cm x 31cm (9in x 12in),
unframed

Provenance: Estate of the artist
and by descent.

£800-1,200

112^s

**RONALD SEARLE C.B.E. R.D.I. (BRITISH 1920-2011)
SELF PORTRAIT AS AN ARTIST**

signed in pen (lower right), pen and ink on paper

27.5cm x 20.5cm (10.75in x 8in), unframed

Provenance: Estate of the artist and by descent.

Literature: Part of this self portrait is included on the back cover of Ronald Searle, *Back to the Slaughterhouse and Other Ugly Moments*, MacDonald & Co., 1951.

£700-900

113 [§]

**GEORGE HAMMOND STEEL
(BRITISH 1900-1960)
THE SLIPWAY, ST IVES**

signed (lower right), oil on board
32cm x 47.5cm (12.6in x 18.7in)

Provenance: Ernest, Brown &
Phillips, The Leicester Galleries,
London;

Private Collection, UK.

£2,000-3,000

114 [§]

**LIAM HANLEY (BRITISH 1933-2019)
THE RIVER THAMES FROM CHELSEA
EMBANKMENT**

signed (lower left), oil on canvas
71cm x 91cm (28in x 35.8in)

£700-1,000

115 [§]

**ANTHONY GROSS
(BRITISH 1905-1984)
GREENWICH PARK- ISLE
OF DOGS BEYOND**

Signed in pencil (lower
left), ink and wash on paper
2.2cm x 31cm (9.5in x 12in)

£500-700

116 [§]

**DAVID BOMBERG (BRITISH 1890-1957)
ST. PAUL'S CATHEDRAL, CIRCA 1945**

charcoal on paper
56cm x 38cm (22in x 15in)

Provenance: Bernard Jacobson Gallery, London;
Private Collection, UK.

£600-800

Z⁵

**CHRISTOPHER CHAMBERLAIN
(BRITISH 1918-1984)
DESERTED STREET, LONDON**

oil on board

14.5cm x 19cm (5.75in x 7.5in)

Provenance: Estate of the Artist.

£500-700

118⁵

**CHRISTOPHER CHAMBERLAIN
(BRITISH 1918-1984)
STAMFORD BRIDGE, CHELSEA
FOOTBALL GROUND, FULHAM
ROAD, EARLY 1950S**

signed (lower right), oil on canvas

51cm x 76cm (20in x 29.75in), unframed

Provenance: Estate of the Artist.

£1,000-2,000



119^s

CHRISTOPHER CHAMBERLAIN
(BRITISH 1918-1984)
STILL LIFE WITH PAINT PALLET,
BRUSHES AND BOTTLES

inscribed 'CHAMBERLAIN' to
 reverse, oil on board

45cm x 41cm (17.6in x 16.25in)

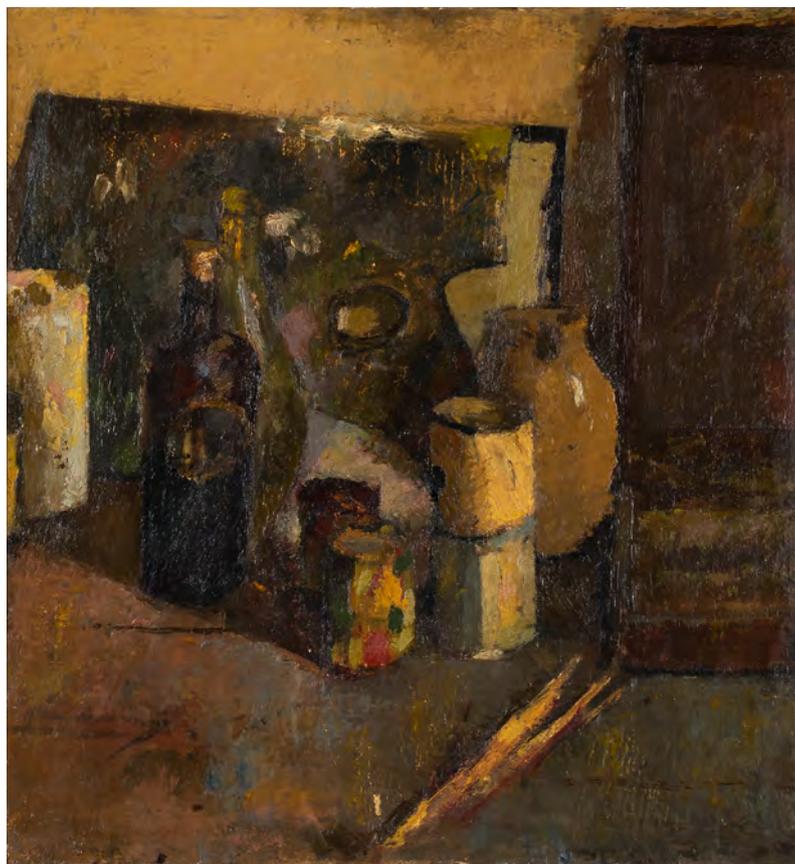
Provenance: Estate of the Artist.

£800-1,200

Christopher Chamberlain's studies at the Royal College of Art were interrupted by the outbreak of World War II. He joined the Royal Army Service Corps and served in the British Expeditionary Forces that evacuated Dunkirk in 1940. After the end of the war, he returned to the Royal College before starting a teaching career, notably at Camberwell School of Art.

Chamberlain exhibited widely, was respected in the field and was known for his scenes of London. He stated, 'I have made many studies in this area where I live, in the belief that one must learn thoroughly something about a particular and loosely limited area within one's experience. I don't believe it is possible to make much of a statement about anything unless one knows one's subject very well indeed' (letter of 3 April 1955).

His work is held in the Tate Collections (The Dangerous Corner, 1954), Royal Academy (Liverpool: America Dock, 1957) and Swindon Art Gallery (Vauxhall Bridge Station, 1955).

120^s

HEATHER COPLEY
(BRITISH 1918-2001)
STILL LIFE WITH FRUIT
BOWL AND PLANT, 1964

signed and dated (lower
 right), oil on board

60cm x 75.5cm
 (23.6in x 29.75in)

£800-1,200

121⁵

**HEATHER COPLEY
(BRITISH 1918-2001)
STAMFORD BRIDGE VILLAS,
FULHAM ROAD, LONDON, 1960**

signed and dated (lower right), oil
on board

75.5cm x 101cm (29.75in x 39.75in)

Provenance: The Estate of the Artist.

£1,500-2,500

Heather Copley enrolled at the Clapham School of Art at the age of 14, remaining there for six years until 1939. She then transferred to the Royal College of Art, London in 1940, but her studies were broken by World War II. At the end of the war she returned and her tutors included Carel Weight. From 1948 to 1983 she taught drawing and painting part time at St Martin's School of Art and an example of her work can be found in the Royal Academy Collection (Lake Trasimeno, 1978).

122⁵

**HEATHER COPLEY
(BRITISH 1918-2001)
GARDEN WALL, 402 FULHAM
ROAD, LONDON, 1959**

signed and dated (lower right),
oil on board

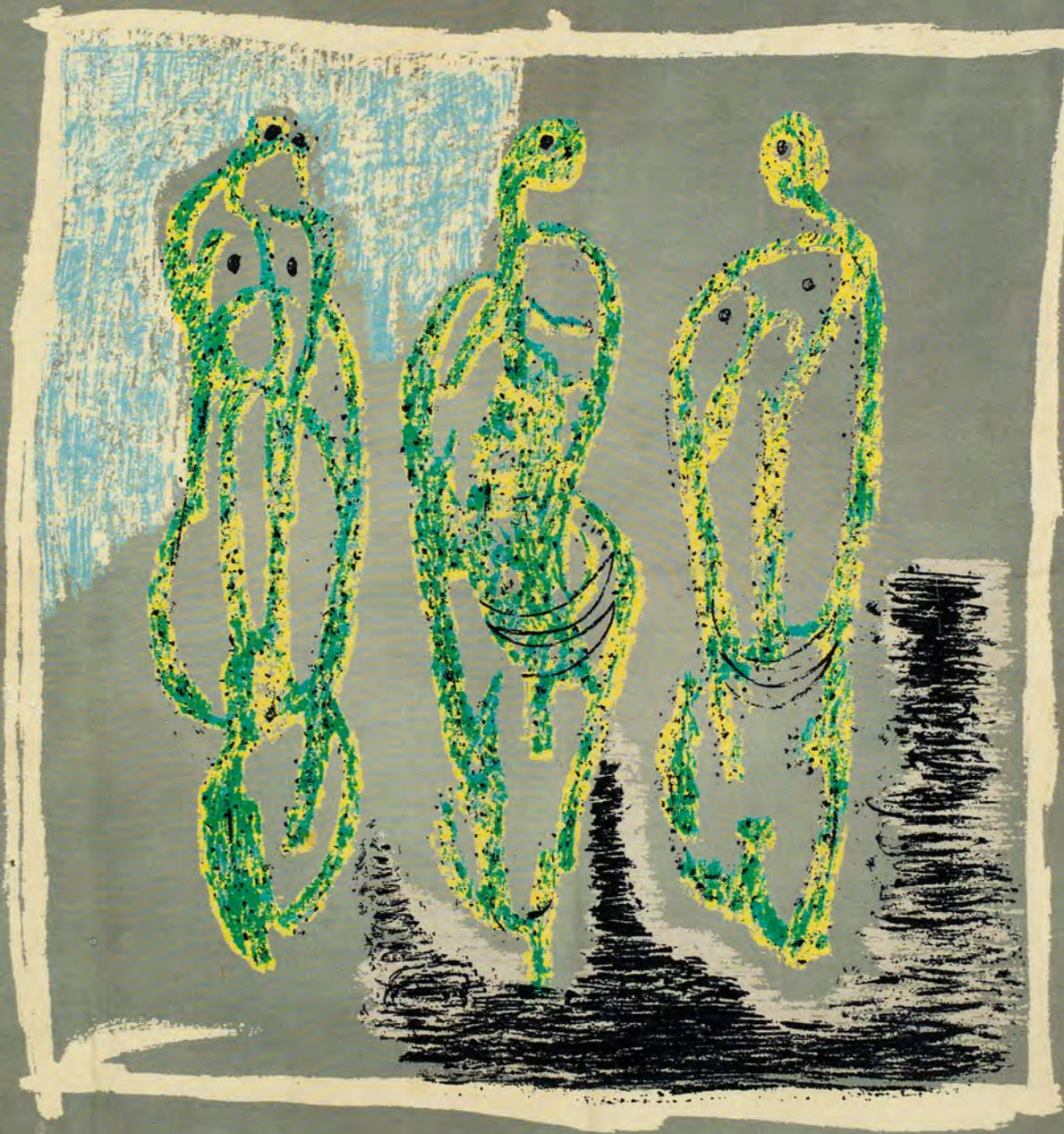
64cm x 76.5cm (25.1in x 30in), unframed

Provenance: The Estate of the Artist.

£800-1,200







Henry Moore

Paintings into Textiles

“It is my personal opinion that fabric design rightfully belongs in the category of the Fine Arts,...as an art, it is just as important as good architecture, and certainly is more closely associated with our everyday living than are paintings”

(Ruth Reeves, *Craft Horizons*, 1946)

The tone for the flourishing of artist's textiles was set in the pre-war years, most notably by the Fauvist painter Raoul Dufy, whose ground-breaking first commission for textile design came from the Parisian couturier Paul Poiret and his interior decorating firm *Maison Martine* in 1911. He produced stylised designs based on his woodcuts, which took inspiration from primitive and archaic art, which was sweeping through avant-garde circles at this point, and his work depicted the colours of Fauvism, alongside the planes and strong outlines of Cubism, which resulted in a series of original designs perfect for Poiret's modernist interior.

The success of this collaboration led to Dufy signing an exclusive contract with the Lyon textile manufacturer Bianchini-Férier by 1912, a collaboration which lasted for 16 years and produced over 4000 designs (Lots 123 & 124). Dufy's remarkable success in the sphere of textile design had a pervasive influence on artists internationally, particularly in Britain and Roger Fry.

Fry believed in 'The erroneous distinction between fine and applied art' (Roger Fry, letter to George Bernard Shaw, 11 December 1912) and would have been aware of Dufy's textiles from November 1911, when the restaurateur Marcel Boulestin had a shop in London "which sold the whole Martine range, including Dufy's work... the silks, the velvets, the linens" (quoted in Geoffrey Rayner (ed.), *Artist's Textiles*, p.13). Thus, it is of no surprise that textile design formed a substantial part of the Omega Workshops and could be considered one of their most significant accomplishments that had implications and gave textiles prominence which allowed it to flourish into the 1950s.

Clearly indebted to the avant-garde art scene in London, European Modernism and the Omega Workshops is the rare bedspread by Percy Wyndham Lewis (Lot 126) considered to have been made for The Rebel Art Centre around 1914. It can be considered one of the earliest examples of modernist textile design in Britain in the 20th Century, with hand-block printed primitive and stylised tigers, cats and birds in vibrant Fauvist colours that places it at a moment when Modern British art was caught up in an acrimonious debate between the opposing forces of modernist art of the Omega Workshops and the Vorticists just before the outset of World War One.

This flourishing of textile design during this period allowed it to be considered as an appropriate part of an artist's oeuvre in Britain in the 1920s and 1930s, but it was the lead of entrepreneurs such as Zika and Lida Ascher in the 1940s which brought the concept of artist's textiles to fuller fruition and as a serious commercial enterprise that could provide much needed income for cash strapped artists in the years immediately after the end of war. Setting up Ascher Ltd. in wartime London to produce high quality textiles for the couture fashion market, they commissioned their first 'art' textile designs by Henry Moore in 1943, a thirty-six inch

square headscarf, which would become synonymous with their brand and known as the 'Ascher Square'. The breakthrough of their firm came in 1946, when the company showed their range at the 'Britain Can Make It' exhibition, held at the Victoria and Albert Museum (Lot 127); clever marketing resulted in a large amount of media coverage and an exhibition in New York in 1947 and other artists joined the enterprise such as Graham Sutherland with 'Trellis' for Ascher in the same period.

However, the major evolution of artist's textile designs for the mass market was to come a few years later, not as one might imagine with the major cultural event of the age, the Festival of Britain which promoted few artist's textiles except by the painter Roger Nicholson for Heal & Son Ltd., David Whitehead and a fifty foot batik wall hanging by Michael O'Connell, but by the likes of individuals such as Hans and Elsbeth Juda.

In 1953 they conceived the idea of an exhibition *Painting into Textiles*, a collaboration between *The Ambassador Magazine* and the ICA, showcasing textile design as an art form and twenty-five artists were commissioned to produce artwork for the exhibition. It was considered a huge success by the public and manufacturers, bringing about wider admiration for textile design as a form of artistic expression and leading to numerous commissions. The manufacturer David Whitehead Ltd. purchased a large number of works by artists such as Henry Moore, William Scott and most significantly John Piper who continued to design for them until 1970 (Lot 132). Other manufacturers followed suit commissioning artist's directly amongst whom Martin Bradley was engaged by Liberty of London (Lot 138) and Paule Vezelay by Heal & Son Ltd.

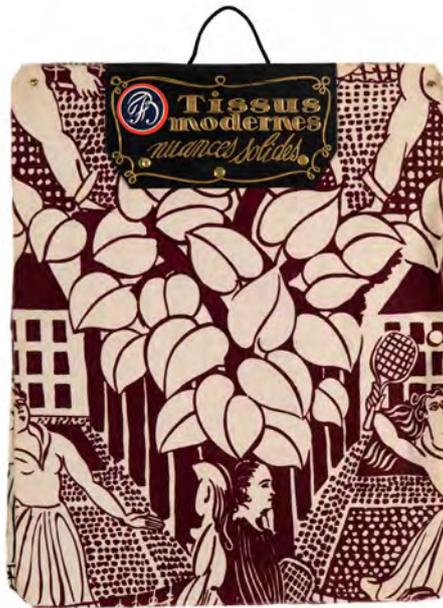
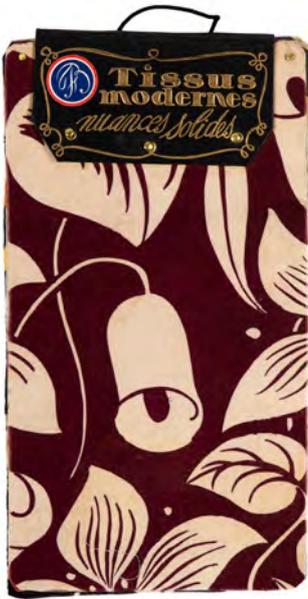
“the whole standard of textile design has been raised in the most interesting way by the introduction of designs inspired by paintings. They have ceased to be something purely commercial and have formed a bridge between commercial art and fine art.”

(Paule Vezelay, 1959)

Companies such as Edinburgh Weavers were spurred on by the exhibition, recommencing their collaborations with artists of international standing to undertake textile design, managing to harness the style of prominent artists such as Elizabeth Frink (Lot 139), Keith Vaughan (Lot 129), William Gear and once again Ben Nicholson, with designs translated into furnishings and dresses.

This new approach to textile design in the 1950s and 1960s opened the way for subsequent decades and trends, but it was the 1950s which witnessed the high point of artist led textile designs that elevated textile design to high art.

I hope bringing together this collection of works highlights the significance of textile design in Britain as an artistic form through the early to mid 20th Century and in a small way helps as part of its re-assessment. It is particularly pleasing to be able to display these works at The Mall Galleries, located adjacent to the ICA on The Mall, somewhat in homage to the seminal and what some considered controversial exhibition *Painting into Textiles* that they had the audacity and foresight to put together as early as 1953.



123

**RAOUL DUFY (FRENCH 1877-1953)
FOR BIANCHINI FÉRIER
'LE TENNIS' AND 'LES CORNETS'
SAMPLE BOOKS**

cotton, in differing colourways of each sample,
with Bianchini Férier 'Tissus modernes'
fastening

'Le Tennis' panels 49.5cm x 40cm (19.5in x 15.75in),
'Les Cornets' 48.5cm x 26.5cm (19in x 10.37in)

£300-500

Dufy was a painter who had exhibited with the Fauves and first began to design textiles for Paul Poiret in 1911. From 1912 until 1930 he designed woven and printed textiles for the silk manufacturers Bianchini-Férier. He created a range of lively fabrics in bright colours, many of which were bought by leading couturiers such as Lanvin, Patou and Poiret.

124

**RAOUL DUFY (FRENCH
1877-1953) FOR
BIANCHINI FÉRIER
LA PÊCHE, CIRCA 1919**

cotton, printed 'La Pêche' de
Raoul DUFY' to the selvedge
126cm x 48cm (49.5in x 18.9in),
unframed

A similar example of this textile
in black and white can be found
in the Art Institute, Chicago.

£300-500



125 §

**FRANK LLOYD WRIGHT (AMERICAN 1867-1959) FOR F.
SCHUMACHER & COMPANY
'TALIESIN LINE' PANEL, 1955**

design 106, cotton and rayon

48.5cm x 53cm (19in x 20.75in)

Provenance: Paul Reeves.

In 1955, Wright designed a line of furnishings known as the "Taliesin Ensemble" to decorate the houses of people who did not live in one of the houses he completed. F. Schumacher & Co. were one of five companies he collaborated with, who created a range of textiles and wallpapers. Although designed for "average consumers" most average consumers were not familiar with or interested in Wright's design vocabulary and the range was not a commercial success, and is therefore now rare to find. The name Taliesin is a reference to Taliesin West, Frank Lloyd Wright's winter home and school from 1937 until his death in 1959.

Examples of this textile can be found in Brooklyn Museum and were shown at *Frank Lloyd Wright Textiles: The Taliesin Line, 1955-60*, May 2019 - April 2020, The Met, New York.

£400-600



126⁵

**PERCY WYNDHAM LEWIS (BRITISH 1882-1957)
FOR THE REBEL ART CENTRE OR OMEGA WORKSHOPS
RARE BEDSPREAD, CIRCA 1914**

hand-blocked print on silk and linen, with hand-stitched woolwork line details
255cm x 180cm (100.4in x 71in)

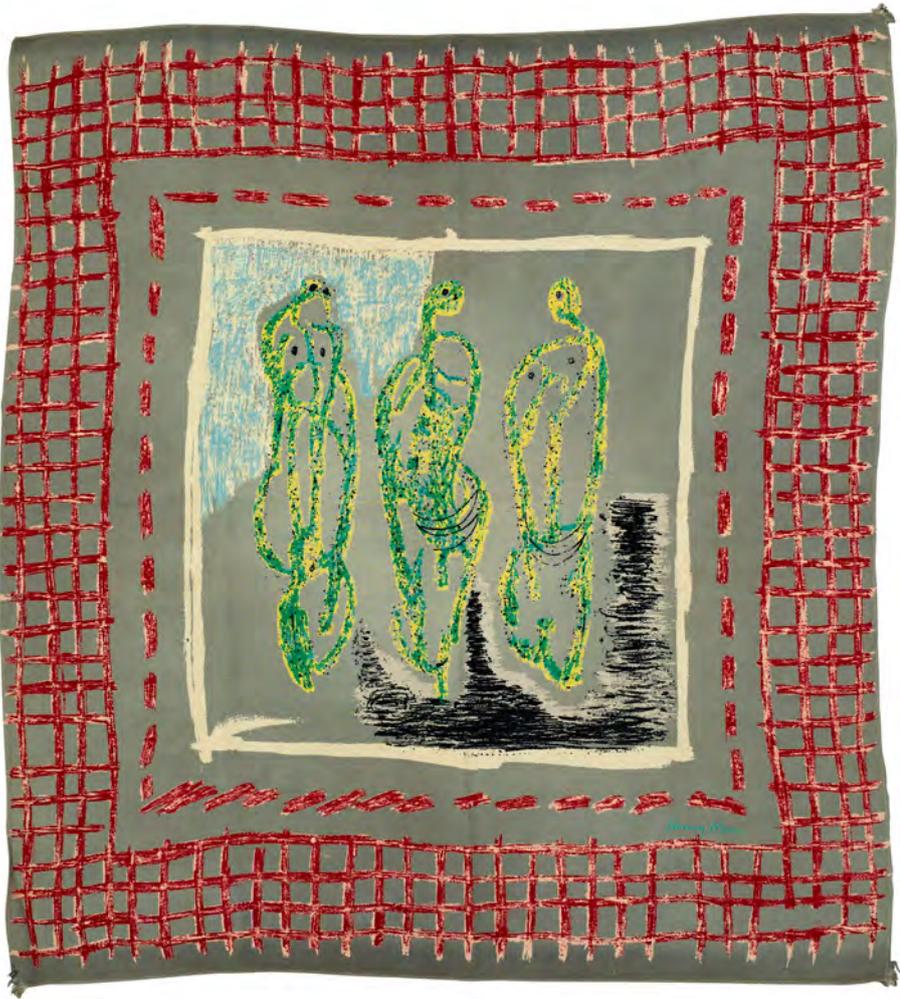
Literature: Rayner, Geoffrey, Chamberlain, Richard and Stapleton, Annamarie, *Artist's Textiles 1949-1976*, pp.14-15, plates 4a and 4b (similar example illustrated);

Mallams, Oxford, *Design & Modern British Art*, 8 December 2017, lot 620 for an example of the textile made into a dressing robe.

£2,000-3,000

The Omega Workshops, established in 1913, was a design enterprise founded by members of the Bloomsbury Group. In 1914, Lewis set up The Rebel Art Centre as a workshop for the applied arts, and it is likely that this handblocked bedspread was designed for one of these. The same design is visible on an embroidered and block-printed silk robe created by Lewis in 1914.

This design was seen by the authority on the Omega Workshops and Rebel Art Centre, Dr. Judith Collins, who identified this design as the work of Wyndham Lewis. Although closely related to Lewis's slightly earlier applied designs for The Omega Workshops and The Cabaret Theatre Club, Dr. Collins considered it to dated from 1914 and the period of Lewis's involvement with the Rebel Art Centre.

127 ⁵

HENRY MOORE O.M., C.H (BRITISH 1898-1986) FOR ASCHER LTD. THREE STANDING FIGURES SCARF, CIRCA 1944

serigraphy in nine colours, rayon, with 'Ascher / Made in England' label
84cm x 91cm (33in x 35.8in)

Literature: Anita Feldman (ed.), *Henry Moore Textiles*, Lund Humphries, 2008, p.57 (another example illustrated).

£600-800

Established in 1942 by Czech émigrés Zika and Lida Ascher, Asher Ltd. sought to unite the complex worlds of fabrics, art and fashion. Throughout the 1940s they established a working relationship with many of the most prominent artists of the day, including British artists Moore, Hepworth, Sutherland, Nicholson, Piper, as well as international artists to include De Staël, Calder, Derain, Cocteau and Picasso. The consequence of this relationship was a review of the definitions between art and industry, epitomised by the series of silk squares produced on a limited basis between 1944 and 1953.

The Ascher's limited each artist to design a scarf no larger than 36 x 36 inches (90 centimeters square) and were usually made using serigraphy, a type of screen printing. The initial creations were launched at the *Britain Can Make It* exhibition at the V&A in London in 1946, the first design exhibition after the end of the war, with the intention of energising post-war fashion with bright colours and bold designs. They became an instant hit, and Lida Ascher popularised Moore's designs by presenting *Three Standing Figures* on the BBC in 1947.

However, they soon became works of art more often framed than worn, an idea that was facilitated when the Lefevre Gallery launched an exhibition of the scarves in 1947, which was followed up with a world tour as far afield as San Francisco, Montevideo and Sydney. Historically they are of particular importance as they mark one of the first endeavours to merge fashion and art for a mass audience.

128 ⁵

PATRICK HERON C.B.E. (BRITISH 1920-1999) FOR CRESTA SILKS RECLINING NUDE SCARF, 1947

signed in the silk 'P. HERON 47', together with Graham Sutherland (1903-1980) for Ascher Ltd., 'Black Trellis' scarf, designed 1946, rayon crepe, signed in the scarf 'Sutherland / Ascher' (2)
79cm x 74cm and 83cm x 83cm respectively

Heron began designing silks for his father's company, Cresta Silks Ltd, at fourteen years of age and continued through to the post-war period. He is known to have designed at least six silk squares for Cresta, as well as the fashion furnishing fabric 'Aztec', which was exhibited to some acclaim at 'Britain Can Make It' Exhibition in 1946.

Sutherland designed 'Black Trellis' for Ascher in 1946 and another version with the colours inverted. A version of this scarf was also exhibited at *Britain Can Make It* Exhibition in 1946, alongside a 'Standing Figures' scarf by Henry Moore.

£250-350



129⁵

**KEITH VAUGHAN
(BRITISH 1912-1977) FOR
EDINBURGH WEAVERS
FISHERMAN, DESIGNED 1956**

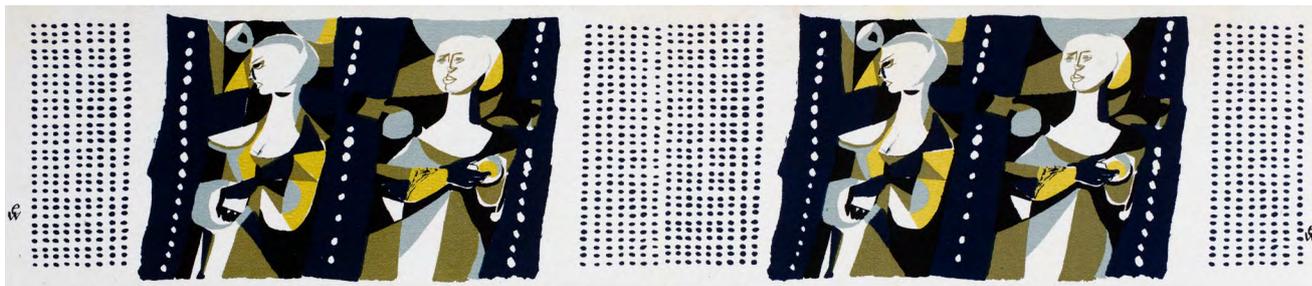
screen printed cotton
38cm x 59.5cm (15in x 23.4in)
£300-500



130

**ROBERT MCGOWAN
(BRITISH FL.1950S)
'SARABAND' PANEL,
DESIGNED 1956**

screen printed cotton
28cm x 126cm (11in x 49.5in),
mounted but unframed
£200-300

131⁵

**MICHAEL O'CONNELL
(BRITISH 1898-1976)
LINEAR CAPRICE, 1950S**

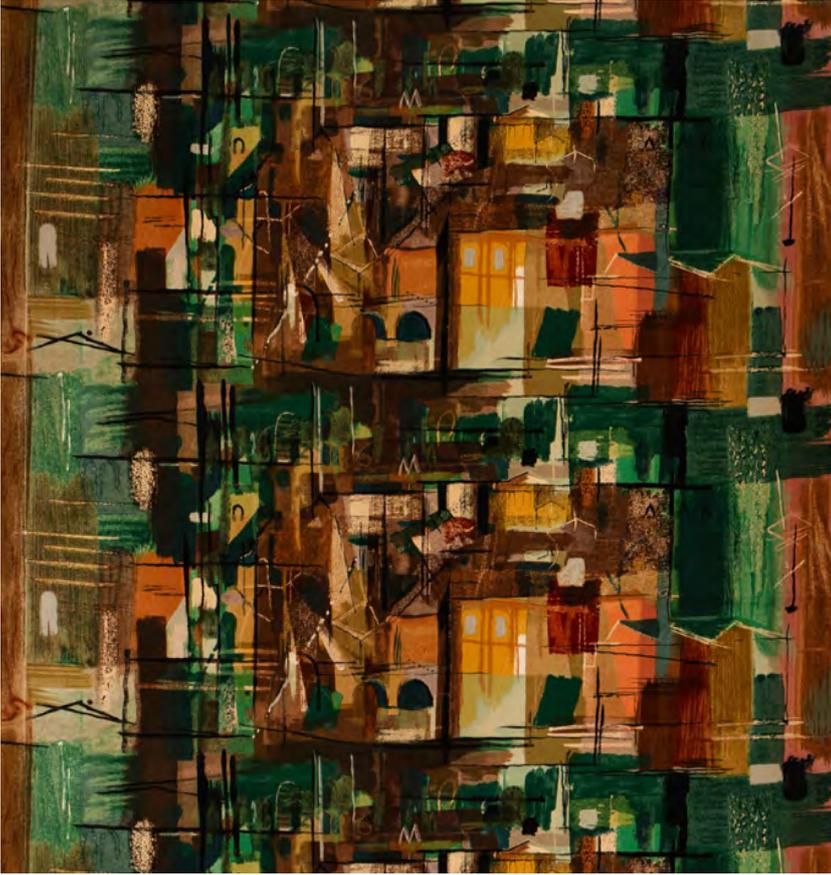
paste-resist wool and rayon panel,
with Italianate scenes, signed
'MICHAEL O'CONNELL' and titled
'LINEAR CAPRICE'

182cm x 229cm (71.6in x 90.1in)

Michael O'Connell used specially formulated resists and dyes which were painted and piped onto mordanted fabric, then the whole work, once dry was dyed. After the Second World War, such newly developed techniques were used by O'Connell to create the Festival of Britain wall hangings.

£1,000-1,500



132⁵

**JOHN PIPER C.H. (BRITISH 1903-1992)
FOR ARTHUR SANDERSON & SONS LTD.
STONES OF BATH, CIRCA 1960**

two long lengths of furnishing fabrics, screen
printed cotton, printed 'Stones of Bath' on the
selvedge (2)

206cm length x 123cm high (81.25in x 48.5in);
208cm length x 125cm high (81.5in x 49in)

£500-700

133⁵

**ALAN REYNOLDS (BRITISH 1926-2014)
FOR EDINBURGH WEAVERS
CRYSTALLINE IMAGE, 1961**

Jacquard woven cotton and rayon
233.5cm x 114cm (92in x 44.75in)

Literature: Fine Art Society "Austerity to
Affluence: British art and design 1945-1962",
1977p. 47, pl. T37;

Jackson, Leslie "Alastair Morton and Edinburgh
Weavers: Visionary Textiles and Modern Art" pub
V&A 2012, pl. 404.

"The horizontal and the vertical remain in Alan
Reynolds' pictures the elemental structures.
They are always emphasised. It is the horizontal
that defines the horizon...The horizontal makes
for stability; the vertical expresses growth and
direction towards life." (Critic J. P.Hodin, quoted in
Lesley Jackson, *Edinburgh Weavers*).

Crystalline Image was based on a watercolour
August Image - Crystalline, dating back to 1958-9
and presents a jewel-like image transformed
from the original into a notable Jacquard weave.
Technically it is quite a feat, with an astounding
range of techniques, weave structures and
colours and like Frink's *Warriors* was one of the
most expensive textiles produced by Edinburgh
Weavers (£5 15s 6d), signifying the richness and
complexity of the work.

£600-800

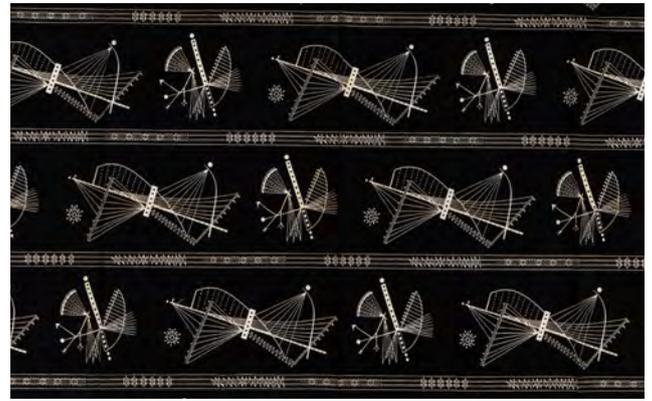


134

MARY WARREN FOR HEALS
NAUTILUS, DESIGNED 1956

furnishing fabric, screen printed cotton, printed 'Nautilus' by Mary Warren to the selvedge and with Heal's paper export label (to the top edge)
 155.5cm x 124cm (61.6in x 49in)

£400-600

135 [§]

LUCIENNE DAY O.B.E. R.D.I. F.C.S.D.
(BRITISH 1917-2010) FOR HEAL AND SON LTD.
'HERB ANTONY', 1956

screen printed cotton
 198cm x 160cm (78in x 63in)

£400-600

136 [§]

LUCIENNE DAY O.B.E. R.D.I. F.C.S.D.
(BRITISH 1917-2010) FOR HEALS
PAIR OF 'LINDEN' CURTAINS, DESIGNED 1960

screen printed cotton, printed "Linden" by Lucienne Day' to the selvedge (2)

147cm length x 121cm height (97.5in x 47.5in);
 147cm x 121cm length (97.5in x 47.5in)

£400-600



137

MAX FACTOR
'THE SHOP' FABRIC PANEL

printed "A Max Factor FABRIC" to the selvedge
 96cm x 126cm (37.75in x 49.6in), mounted onto board

£300-500

138 [§]

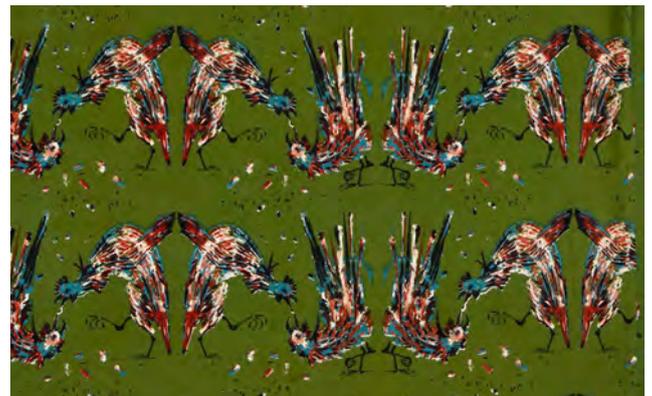
MARTIN BRADLEY (BRITISH 1931-) FOR LIBERTY OF LONDON
COCKPIT, 1957

cotton

138cm x 352cm (approximately) (54.2in x 138.5in), unframed

Literature: Rayner, Geoffrey, Chamberlain, Richard and Stapleton, Annamarie, *Artist's Textiles 1949-1976*, p.110, plate 21 for the textile in a differing colour way.

£300-500





139 [§]

**DAME ELISABETH FRINK (BRITISH 1930-1993)
FOR EDINBURGH WEAVERS
WARRIORS, 1960**

tapestry woven wool

122cm long x 91cm high (48in long x 36in high)

Literature: Lesley Jackson, *Alaistair Morton and Edinburgh Weavers*, V&A Publishing, 2012, p.223 (illustrated).

At the point of commissioning of *Warriors* Elizabeth Frink was one of the rising stars of British art, and one of the textiles was exhibited alongside the original watercolour at *Modern Art in Textile Design* at the Whitworth Art Gallery, Manchester in 1962. The frieze like composition, evokes classical relief sculpture, a subject that was of particular inspiration to Frink and which she returned to on a number of occasions in differing media.

Warriors was one of the most expensive fabrics in the artists' textile series by Edinburgh Weavers at £6 a yard, this took into account the difficulty of the weave and the choice of expensive woollen yarns. Evidently Frink must have favoured the design, as curtains made from *Warrior* fabric were in use at her Dorset home until at least 1982.

£600-800

140

**WILLIAM SCOTT C.B.E. R.A. (BRITISH 1913-1989) FOR EDINBURGH WEAVERS
WHITHORN, DESIGNED 1961**

two furnishing fabric panels, screen printed linen, printed manufacturer's mark to the selvedge (2)

larger panel 149cm x 174cm (58.5in x 68.4in); smaller panel 55cm x 149cm (21.6in x 58.5in)

Literature: Lesley Jackson, *Alaistair Morton and Edinburgh Weavers*, V&A Publishing, 2012, p.396 (illustrated).

Whithorn was based on a painting *Brown and Grey* (1961) and commissioned by the architect Eugene Rosenberg, of Yorke, Rosenberg and Mardell for Altnagelvin Hospital in Londonderry. Both textile and painting were illustrated together in an article 'Art into Fabric' in *Architectural Review* in 1962, noting 'the original design has been modified (by the artist himself) to unite the main area of colour into a continuous vertical band,' and the article went on to note approvingly 'The similarity in the quality of edges, etc, in the original and the print does not involve any feeling of forced reproductive accuracy, but is quite at home as a material with linen's surface qualities'. (Quoted in Jackson, p.221)

£800-1,200

141 [§]

**EDWARD BAWDEN C.B.E. R.A. (BRITISH 1903-1989)
'SAHARA' WALLPAPER, DESIGNED 1928**

lithograph after linocut, printed by the Curwen Press

70.5cm x 53cm (27.75in x 21in)

Late in the 1920s Edward Bawden began designing wallpapers alongside the artist John Aldridge. Initially these were printed from lino blocks by the artist's themselves, in a small studio attic room at Bawden's home. At a later date the blocks were transferred to John Perry & Co., who produced wallpapers from them. The whole process of making the wallpaper, like an artist's print, meant they were made in separate sheets rather than rolls.

£300-500

142^s

**CYRIL EDWARD POWER
(BRITISH 1872-1951)
THE TOW PATH NO.2**

Signed and inscribed 'The
Tow Path No.2 pinxt. et imp.,
monotype

20cm x 30cm (8in x 11.75in)

£3,000-5,000

143^s

**GEORGES ROUAULT (FRENCH 1871-1958)
AMER CITRON**

monogrammed and dated 1935 in plate, aquatint in
colour, from *Cirque de l'Etoile Filante*, published 'A. Volland',
Paris, 1938

33cm x 22cm (13in x 8.5in)

Exhibited: Bears 'Childs Gallery, Boston' label (to reverse).

£1,000-2,000



Each year Cedric Morris and his partner Arthur Lett-Haines closed the East Anglian School of Painting and Drawing they ran between the winter months of October and March in order to travel abroad. For Morris, who journeyed extensively throughout Algeria, Canada, the Canary Islands, France, Italy, Ireland, Malta, Mexico, Morocco, Portugal, Spain, Tunisia and Turkey in his lifetime, travel was not only a material source for his botanical practice, but also a constant inspiration for his art.

The Atlas Mountains, Morocco was most likely painted either on one such winter trip away from Benton End, or during the travels conducted with Lett-Haines between 1918 and 1926. A 1925 painting by Morris that depicts Lett-Haines superimposed

over a map of Morocco's Atlas Mountains, owned by the Piano Nobile Gallery, perhaps suggests the latter. Regardless, the characteristics of this painting accord with Maggi Hambling's observation of "a highly idiosyncratic sense of composition, marvellous colour and physicality of paint" in Morris' work. Indeed, with its distinctive impasto hallmark strokes, variety and tone of colour, and nod to abstraction in the attention to canvas surface, this is a landscape painting that certainly possess the pioneering and individualistic characteristics of a Sir Cedric Morris, who was one of the most influential and assured British painters of the 20th century.

144 ⁵

**SIR CEDRIC MORRIS
(BRITISH 1889-1982)
THE ATLAS MOUNTAINS,
MOROCCO**

oil on canvas

58cm x 71cm (22.75in x 28in)

Provenance: Given by the artist to Professor Bullock, Old Rectory Fen Ditton, Cambridgeshire;

Thence by descent to his neighbour Charles Anthony Zavros;

Lynne Strover Gallery, Cambridge;
Private Collection, UK.

£8,000-12,000

145 [£]**WILHELMINA BARNS-GRAHAM C.B.E. (BRITISH 1912-2004)****UNTITLED, 1960**

signed and dated (lower right), gouache on paper

57.5cm x 49.5cm (22.6in x 19.75in)

Provenance: Art First, London, *Wilhelmina Barns-Graham: Important Works From Her Career*, 2006;

Private Collection, UK.

£4,000-6,000

Wilhelmina Barns-Graham's practise is typified by experimentation and the development of various styles and techniques, exploring both the abstract and the figurative. Though this was also true of many of her peers in the St Ives artistic community, it has made her difficult to classify at times. Her movement between the two approaches across her long career has been taken, by some, as a lack of commitment to either one. This summation is a little unfair, however, as her work often broke ground interrogating the dialogue between abstraction and figuration. Above all she was committed to the notion of remaining true to her artistic voice, in whichever form it led her to progress.

Though highly regarded for the clarity of her precise and considered line work and drawing, it was in fact when Barns-Graham worked within the realms of the abstract that she produced some of her most important and original work. In the late 1940s and throughout the 1950s, her practise became increasingly abstracted, though she was still drawing from nature and utilising its underlying forms as her basis. This included exploring the potential of the Golden Section; the naturally occurring geometry found in everything from seashells to seed heads.

“ I want my work to be a simple statement. To have an atmosphere and integrity... To have interesting space relationships, relationships of colour, and colour to form – that is form suggesting colour and vice versa. ”

Wilhelmina Barns-Graham, in *Cornish Magazine*, vol. 4, no. 10, February 1962

In the 1960s however, from which this work dates, we can see the artist making deeper strides into the purely abstract. She had absorbed some of the influence of the American Abstract Expressionists which is apparent in her increased usage of gesture and the focus on the brushstroke as a form in itself. Her admiration of the work of Joan Miro, viewed on a trip to Spain and the Baleric Islands in 1958, also had a loosening effect on her work. A newly strident use of colour may have been a reflection of the personal turmoil she was experiencing around this period due to the breakdown of her marriage. It was in this year that she also temporarily moved away from St Ives, establishing a studio in London for a time.

To cope during this period of loss and upheaval in her life, Barns-Graham became absorbed in psychoanalytic, philosophical and spiritual theory, working throughout the 1960s on a series titled 'Order and Disorder of Things of a Kind'. As in the work offered here, we see this manifesting in the exploration of how colours and forms interact and react in relation to one another; the compositions radically simple. This work reads like a study or experimental exercise, in which she tests the vibrations provoked by the juxtaposition of contrasting, often jarring, colours. The black form forces its way forward, seeming to emerge from the wispy stroke of white which our eyes travel over next, before the vivid synthetic pop of pink jostles the curvaceous chartreuse shape towards us, which in turn seems to tilt precariously off to the right of the frame.



146 [£]

**MARGARET MELLIS
(BRITISH 1914-2009)
FRILLS**

estate stamp and reference
no. (to reverse), oil on canvas
32cm x 34cm (12.5in x 13.5in)
£2,000-3,000

147 [£]

**MARGARET MELLIS (BRITISH 1914-2009)
HOLLYHOCK AND MARIGOLD, 1988**

inscribed, titled and dated (on backboard),
estate stamp and opus reference (to reverse),
coloured chalks on envelope
23cm x 25.5cm (9in x 10in)

£1,000-1,500148 [£]

**MARGARET MELLIS (BRITISH 1914-2009)
DIAMOND WINDOW**

estate stamp (to reverse), oil on canvas
17cm x 16cm (6.75in x 6.25in)
£700-900

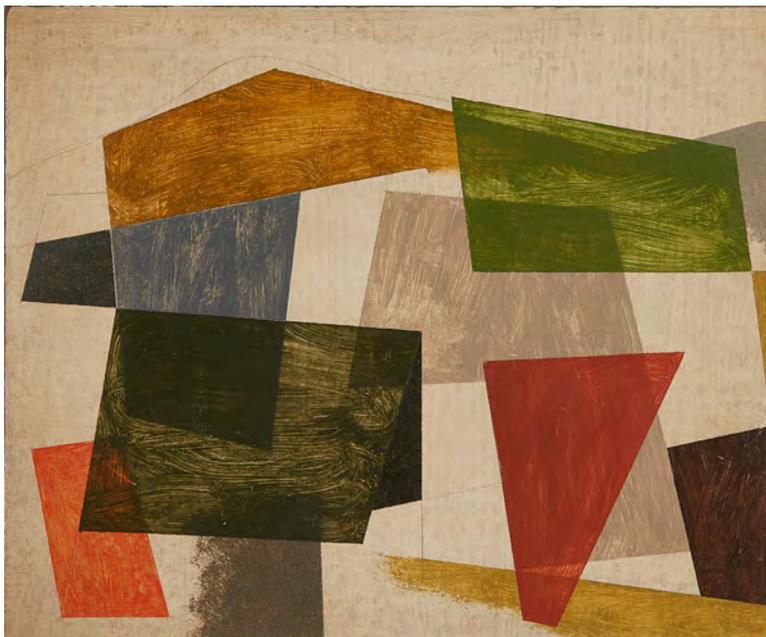


149⁵**BERNARD MEADOWS (BRITISH 1915-2005)****COCKEREL, CIRCA 1955**

signed and dated '1968' in pencil (in the margin), lithograph

36cm x 27cm (14.1in x 10.6in)

£300-500

150⁵**MICHAEL CANNEY (BRITISH 1923-1999)****PENRITH LANDSCAPE, 1964**

signed and dated (to reverse), oil on board

24cm x 29cm (9.5in x 11.4in)

£1,000-2,000

151⁵**ALISTAIR GRANT R.B.A.****A.R.C.A. (BRITISH 1925-1997)****LE TOUQUET**

signed (lower right), inscribed and

titled (to reverse), oil on canvas

116cm x 222cm (45.6in x 87.3in)

Provenance: Gifted to the current owner by the artist in the mid-1980s;

Bradford Art Gallery, Cartridge Memorial Hall label (to reverse).

£1,500-2,500

152⁵**MICHAEL CANNEY (BRITISH 1923-1999)****LONG COAST, 1958-9**

inscribed, dated and titled

(to reverse), oil on board

13cm x 51cm (5.2in x 20in)

£600-800

153 ⁵

**THOMAS NATHANIEL
DAVIES (1922-1996)**
ABSTRACT, 1960

signed and dated (lower
right), oil on canvas
101cm x 89cm (39.75in x 35in)
£1,000-2,000

154 ⁵

**TREVOR BELL (BRITISH
1930-2017)**
ALSO IN ITALY, 1959

signed and dated (lower right),
oil on board
37.5cm x 62.5cm (14.7in x 24.5in)
£2,000-3,000



155 [£]

**MARY NEWCOMB
(BRITISH 1922-2008)
UNTITLED (TREES), 1988**

signed and dated (lower right), oil on board
30cm x 30cm (12in x 12in)
£2,000-3,000

156 [£]

**KENNETH ARMITAGE (BRITISH 1916-2002)
CECILIA MCEWEN AS A YOUNG LADY, READING A BOOK, 1973**

signed with initials and dated (lower left), charcoal
47cm x 35cm (18.5in x 13.75in)
£800-1,200

157 [£]

**KENNETH ARMITAGE (BRITISH 1916-2002)
CECILIA MCEWEN AS A YOUNG GIRL, 1973**

signed with initials and dated (lower left), charcoal
28cm x 39cm (11in x 15.5in)
£800-1,200



158⁵

JOHN WELLS
(BRITISH 1907-2000)

BLACK SEA & DEMILUNE, 1973

Signed and dated (to reverse), inscribed with title frame (to reverse), inscribed 'Anchor Studio, Trewarveneth Street, Newlyn, W. Cornwall', oil and pencil on board

9.5cm x 34cm (3.75in x 13.5in)

Exhibited:

The New Art Centre, London.

£8,000-12,000

When we consider the art of the St Ives School, we think of an interconnected group of individuals who shared a preoccupation with the natural forms of the Cornish landscape; expressing their exploration of nature through various media including paint, collage and sculpture, and through developing distinct, and often ground-breaking, forms of abstraction. John Wells was a key figure in this movement and his work represents the quintessence of this extraordinary moment in 20th century British art.

Born in London in 1907, Wells spent a good deal of his childhood and adolescence visiting his mother's home county of Cornwall. He showed an early interest in art, even studying briefly at Stanhope Forbes' Newlyn School. During one of his trips to the West Country, he was introduced to Ben and Winifred Nicholson, and Christopher Wood, the former of whom he developed a continued dialogue with which sustained

throughout the 1930s. Perhaps due to the lingering influence of his father, a scientist who died when Wells was just two years old, he found himself on a career path in medicine. His artistic drive persisted, however, and he continued practising art in evening classes at St Martin's while training as a doctor by day.

Once qualified, Wells sought out and undertook the post of doctor on the Scilly Isles, attracted by the idea of an isolated and atypical existence. Wells absorbed his beautiful surrounding environment and any loneliness was channelled into painting. His ongoing relationship and dialogue with Ben Nicholson kept him abreast of developments back on the mainland in the increasingly established artistic outpost of St Ives. Through Nicholson, Wells was introduced to Naum Gabo, whose Constructivist aesthetic and generosity of knowledge and ideas became a crucial and lasting influence on the younger artist's work.

Eventually, Wells' frustration with having his moments of artistic inspiration and experimentation curtailed by his working responsibilities caused him to leave the medical profession behind him and he moved to Cornwall to become a fulltime practicing artist. A decade of significant output followed between 1945-55, during which period he worked for three years as Barbara Hepworth's assistant alongside Denis Mitchell, Peter Lanyon and Terry Frost. He formed The Crypt Group and Penwith Society, the aim being the promotion and stimulation of Modern Art in St Ives. Group shows with Hepworth, Nicholson and his peers followed, including

an invitation by the British Council to exhibit in the Salon des Réalités Nouvelles in Paris in 1949, and inclusion in the São Paulo Biennial in 1951. He had solo shows in the Durlacher Gallery in New York in 1952, 1958, and 1960, and two in the Waddington Galleries, London during the 1960s.

Though art won over medicine, an affinity with the scientific never left Wells, and indeed informs his art. Geometry and mathematics, and an analytical and microcosmic examination of his environment is evident in his work. Wells was interested beyond the aesthetics of pebbles on the shoreline, or the sight of a gull on the wing, but rather in the underpinning angles and formality. Hence we see an abstraction pared down to the simplest of forms, hard-edges; a theory of the landscape as much as a representation of it.

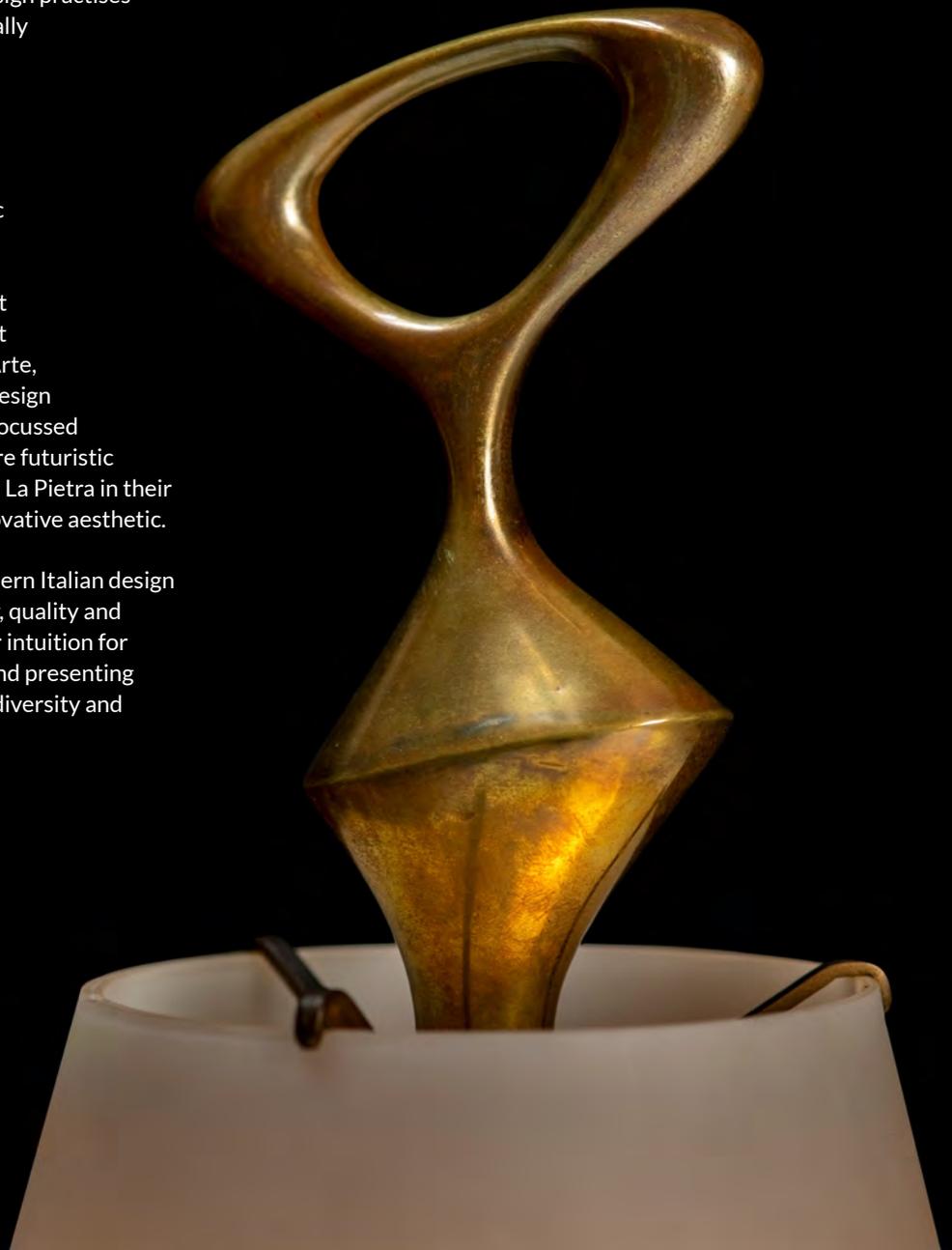
In this work, *Black Sea and Demilune*, from 1973, we find a recurring motif in his work, the crescent form, as well as an almost Nicholson-esque sphere of moon on the right. The composition is typical of Wells - the weight and density of each shape perfectly balanced. His work is not coldly empirical, however. Wells was also fascinated by poetry and music, and this piece displays his typical ability to convey a sense of rhythm; capturing the kinesis of the darkness of the tide at the horizon, suggestive too perhaps, of a boat-like form a-tilt and rocking on the waves. The diminutive size is also wholly typical of the artist; big ideas and complex concepts explored on a small and contemplative scale.

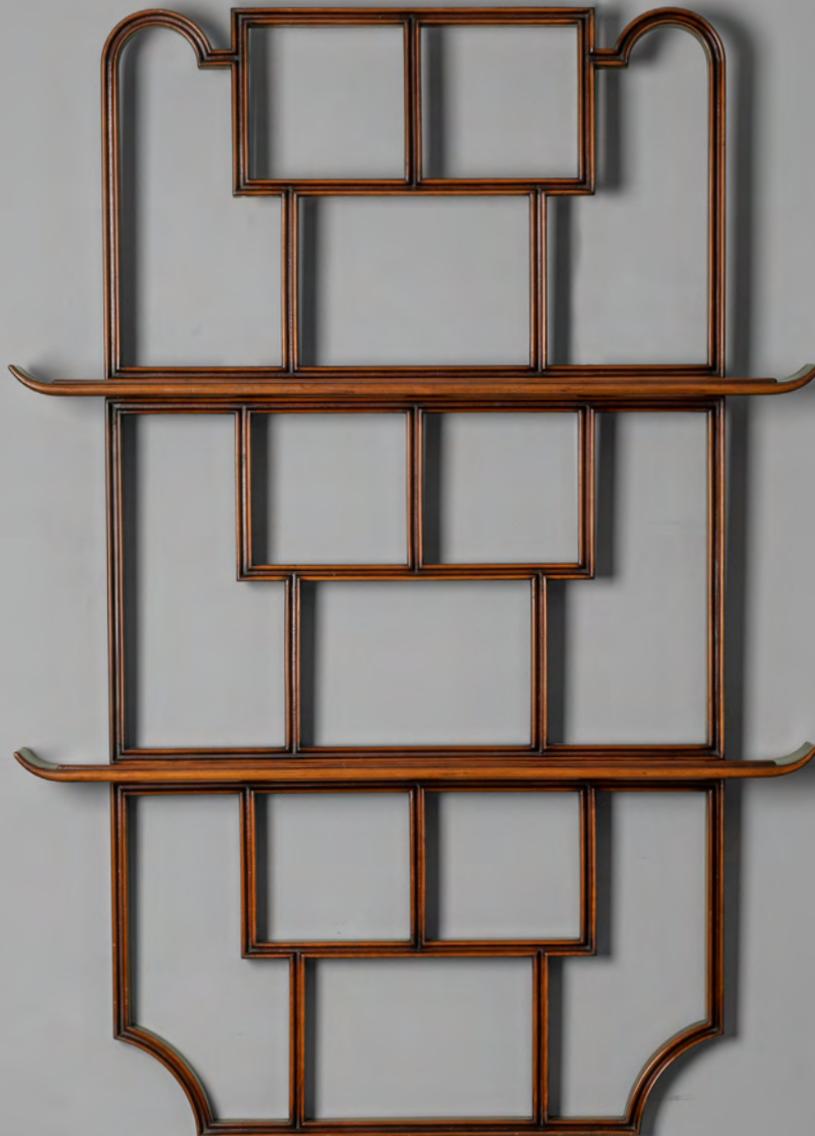
CONTEMPLATING ITALIAN DESIGN

Since the post-war period of regeneration, Modern Italian design has displayed an undaunted creative drive, that has constantly captured the imagination, with the leading protagonists such as Gio Ponti, Paolo Buffa and Piero Fornasetti forging a new avant-garde in Europe, redefining a new aesthetic and attaining international recognition that impressively exerted an influence over design practises world-wide, all alongside being commercially success.

Beginning with the pioneering Bauhaus influenced designs and Futurists to an interest in the organic design forms of the pre-war years, through to a new optimistic experimentation in the Post-War era, embracing Pop and Post-Modernism and Arte Povera. The sale features works of art covering this period, displaying the elegant organic lines of Paolo Buffa and Fontana Arte, to the Castiglioni Brothers revealing the design objects untainted purpose, Joe Colombo focussed on new materials looking forward to a more futuristic world, through to Ettore Sottsass and Ugo La Pietra in their attempt to produce a radical new and innovative aesthetic.

This exhibition and sale, and focus on Modern Italian design hopes to celebrate the diversity, creativity, quality and innovation of Italian Design, showing their intuition for style, for craft and industrial production and presenting their pre-eminence as leaders in creative diversity and expression in an international arena.





159

**PAOLO BUFFA
(ITALIAN 1903-1970)**

**RARE WALL MOUNTED LATTICE
SHELF, DESIGNED 1930**

manufactured by Paolo Lietti &
Figli, Cantù, walnut

133cm high, 93cm across, 9cm deep
(52.3in high, 36.6in across, 3.5in deep)

Sold with a Certificate of
Authenticity from the Paolo Buffa
Archive, dated 18 August 2020.

£2,500-3,500

Literature: *L'ambiente moderno in Italia*, Domus S.A.
Editoriale, Milano, 1930, p.35;

I. De Guttry, M.P. Maino, *Il mobile deco italiano*, Editori
Laterza, Roma-Bari, 1988, p.103, fig.9;

Roberto Rizzi, *I mobili di Paolo Buffa*, 2001, p.13 for a
larger example of this model.

The larger version with three shelves was designed
for and exhibited at the Esposizione di Monza of
1930, and a version of this model was sold alongside a
corresponding console at Christie's London, *Thinking
Italian*, 17 October 2018, Lot 4.

An almost identical example to this model was also
sold at the Dorotheum, Vienna, 28 April 2005, Lot 188.





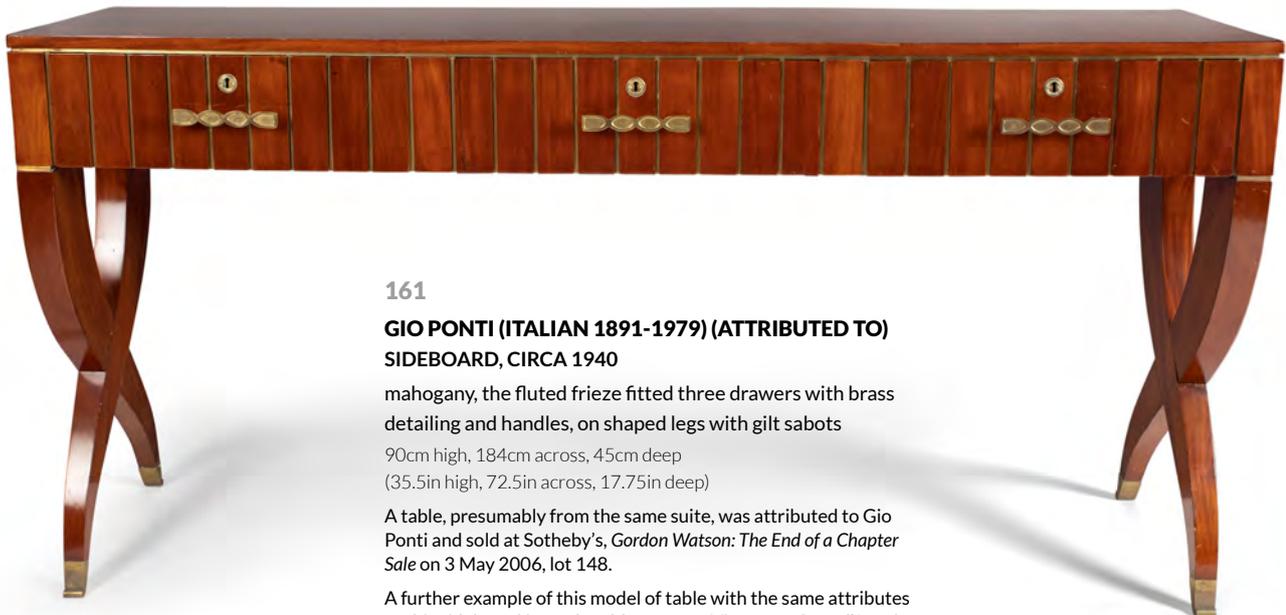
160

**OSVALDO BORSANI (ITALIAN 1911-1985)
WALL MOUNTED CABINET, CIRCA 1965**

wood, with a horizontal metal sculptural band,
the design attributed to Arnaldo Pomodoro, the
cabinet doors opening to reveal a single glass shelf

71cm high, 139.5cm wide, 34cm deep
(28in high, 55in wide, 13.4in deep)

£4,000-6,000



161

**GIO PONTI (ITALIAN 1891-1979) (ATTRIBUTED TO)
SIDEBOARD, CIRCA 1940**

mahogany, the fluted frieze fitted three drawers with brass
detailing and handles, on shaped legs with gilt sabots

90cm high, 184cm across, 45cm deep
(35.5in high, 72.5in across, 17.75in deep)

A table, presumably from the same suite, was attributed to Gio
Ponti and sold at Sotheby's, *Gordon Watson: The End of a Chapter
Sale* on 3 May 2006, lot 148.

A further example of this model of table with the same attributes
as this sideboard/console table came up Viscontea Casa d'Aste in
Milan, Italy 28 November 2019, lot 253.

£4,000-6,000

162

CASSINA STUDIO TECNICO, ITALY
ROCKING CHAIR, DESIGNED C.1955

model no.572, walnut, fabric, rubber and plastic

92cm high, 100cm deep, 65cm wide
(36in high, 39.4in deep, 25.6in wide)

Once assumed to be by Gio Ponti alone it is now accepted it was designed by the Cassina Technical Group, one of whom would likely have been Ponti. His influence is clearly seen in the chairs 'Ears' and overall form, bearing undeniable similarities to an armchair Ponti designed for in the 1950s. Ponti did several chair designs for Cassina over his career.

£4,000-6,000





163

**ANGELO LELII (ITALIAN 1911-1979) FOR ARREDOLUCE
'STELLINE' PAIR OF TABLE LAMPS, 1950S**

brass, white enamelled aluminium and glass, one stamped
'Made in Italy / Arredoluce Monza' (2)

35cm high (13.7in high)

£2,500-3,500



164

**ANGELO LELII (ITALIAN 1911-1979) FOR ARREDOLUCE
TABLE LAMP, CIRCA 1956**

brass, enameled aluminum, leather, frosted glass

44cm high, 35cm diameter (shade), 17.3in high, 13.7in diameter.

£700-900



165

**STILNOVO
TABLE LAMP**

labelled, enamelled, brass and marble

34cm high (13.4in high)

£500-700



166

**OSCAR TORLASCO (ITALIAN 1934-2004) FOR LUMEN
TABLE LAMP, C.1950**

enamelled aluminium, brass and marble

40cm high (15.7in high)

Literature: L'Arredamento Moderno Quinta Serie, 1955, Aloi,
no.225 for a similar example.

£1,200-1,800

167

**MANNER OF PAOLO BUFFA (ITALIAN 1903-1970)
DRINKS CABINET, 1950S**

ebonised wood, mirrored glass and brass, the mirrored doors decorated with Grecian ladies, amongst trees, birds and a deer, opening to reveal mirrored panels, glass shelves and overhead lights, all on shaped legs

121cm high, 138cm wide, 44cm deep
(47.6in high, 54.3in wide, 17.3in deep)

This cabinet has a number of elements suggestive that this could be a design by Paolo Buffa, such as the decorated mirrored panels and the fine shaped legs and supports.

£800-1,200



168

MAX INGRAND
(FRENCH 1908-1969)
FOR FONTANA ARTE, ITALY
TABLE LAMP, CIRCA 1956

brass, glass and painted metal

67cm high (26.3in high)

Literature: Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig.372.

£4,000-6,000





169

**OSVALDO BORSANI (ITALIAN 1911 - 1985) FOR STUDIO VAREDO FOR ARREDAMENTO BORSANI
SIDE CABINET, C.1940-45**

mahogany, parchment with maple interior and marble

141cm high, 299cm wide, 44cm deep (55.5in. high, 117.5in wide, 17in deep)

Provenance: From a villa in Genoa, Italy.

£8,000-12,000

170

PIERO FORNASETTI (ITALIAN 1913-1988)
'MALACHITE CUBE' SIDE TABLE, 1950S

hand-coloured transfer printed on metal, inset glass top

50cm high, 50cm wide, 50cm deep
 (19.5in high, 19.5in wide, 19.5in deep)

Malachite, the rare green stone from Russia, had a particular allure for Fornasetti, and he imitated it in many contexts, including a bicycle. A whole suite of furniture was designed in this range between 1952 and 1958.

This lot is sold together with a Certificate of Authenticity from Barnaba Fornasetti.

£2,000-3,000



171

PIERO FORNASETTI (ITALIAN 1913-1988) AND LAURENCE STEELE
'MUSICISTA', 1987, 'SOLI E LUNE', 1992 AND 'MANICI', 1992 WAISTCOATS

each tagged with the firm's label, the former design by Piero Fornasetti, the latter to by Laurence Steel for Barnaba Fornasetti (3)

61cm x 47cm (24in x 18.5in), 60cm x 52cm (23.75in x 20.5in), 60cm x 43cm (23.75in x 17in)

Literature: Barnaba Fornasetti, p.144, fig.194 for a variant of this design;

pp.144-145, figs. 192-201 and p.147 for variants of this design

pp.144-145, figs. 192-201 for variants of this design

£600-800



172

PIERO FORNASETTI
(ITALIAN 1913-1988)
'LA SCALA' TRAY TOP TABLE

'Fornasetti' label (to reverse of tray), the folding stand with studded metal, in original cream paint

50cm high, 77.5cm wide, 49cm deep
 (19.6in high, 30.5in wide, 19.3in deep)

Literature: *Fornasetti: The Complete Universe*, Edition Rizzoli, New York, for a variant on this model.

£2,000-3,000



174

**DANILO AND CORRADO AROLDI
(ITALIAN, 1925-1989 AND B.1936) FOR STILNOVO
PERISCOPE FLOOR LAMP, 1972**

yellow enameled metal and rubber

183cm high (periscope folded) (72in high)

This example is in a rarer colourway, with most examples being produced in white.

£200-400



173

**GINO SARFATTI (ITALIAN
1912-1985) FOR ARTELUCO
SET OF WALL LIGHTS,
DESIGNED 1946**

model 113B, white enameled
aluminium

44cm wide (17.3in wide)

£600-800



175

**GINO SARFATTI
(ITALIAN 1912-1985)
(ATTRIBUTED TO)
FOR ARTELUCO
FLOOR LAMP**

model 1083, aluminium,
chrome, marble and perspex

132cm high (51.9in high)

£500-700

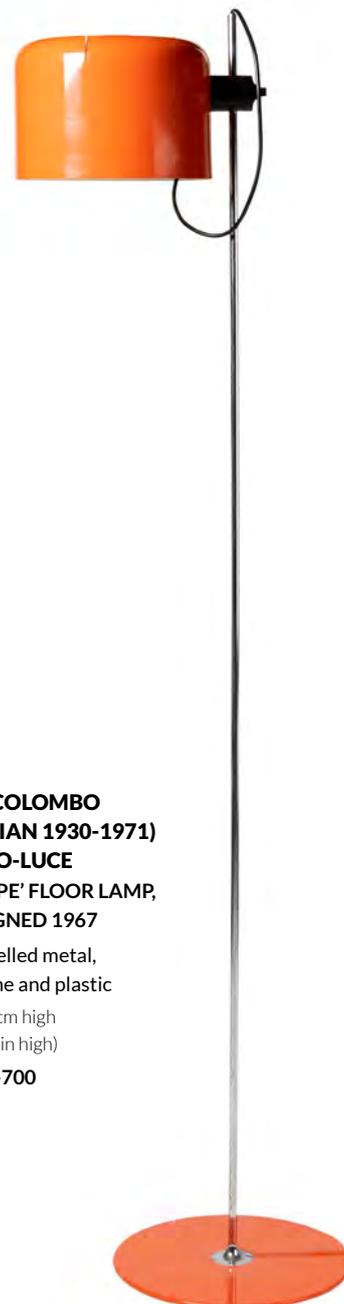
176

**JOE COLOMBO
(ITALIAN 1930-1971)
FOR O-LUCE
'COUPE' FLOOR LAMP,
DESIGNED 1967**

enameled metal,
chrome and plastic

145.5cm high
(57.25in high)

£500-700





177

**ANGELO LELII
(ITALIAN 1911-1979)
FOR ARREDOLUCE
TABLE LAMP**

model 12990, nickle plated brass
and enamelled brass
25cm high (9.8in high)

*Literature: Arredoluce Catalogue
Raisonné: 1943-1987, Pansera, Padoan
and Palmaghini, p. 354, no. 437.*

£500-700

178

**ACHILLE AND PIER
GIACOMO CASTIGLIONI
(ITALIAN 1918-2002,
1913-1968) FOR FLOS
SCHUKO TABLE LAMP,
DESIGNED 1966**

blue enamelled metal
19cm diameter (7.5in diameter)

This model is in the rarer blue
colourway.

£200-300



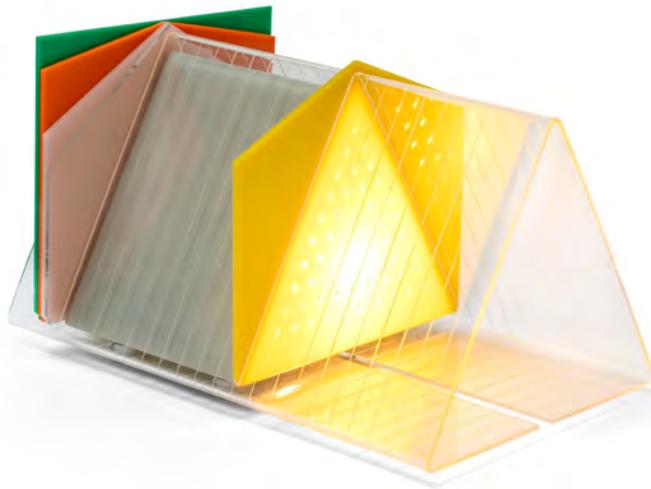
179

**UGO LA PIETRA (ITALIAN B.1938-)
FOR ZAMA ELETTRONICA, ITALY
'SENZA TITOLO' TABLE LAMP,
DESIGNED 1968**

acrylic, painted metal and chromium
painted brass

18.5cm high, 34.5cm long
(7.3in high, 13.5in long)

£800-1,200



180

**ETTORE SOTTASS
(ITALIAN 1917-2007)
FOR STILNOVO
'VALIGIA' TABLE LAMP,
DESIGNED 1977**

enamelled steel,
manufacturer's label
'STILNOVO/MAX 60W
- 220V'

33.5cm long, 37cm high
(13.2in long, 14.5in high)

£250-350



181

**MAZZEGA OF ITALY
TABLE LIGHT, 1980S**

labelled 'Mazzega Murano Made in
Italy', black metal with opaque glass disc
40cm high (15.7in high)

£300-500

182

**MASSIMO VIGNELLI (ITALIAN 1931-2014)
(ATTRIBUTED TO) FOR VENINI
PAIR OF HANGING PENDANT LIGHTS, 1960S**

glass, with fittings

the glass pendants each approximately 33cm high (13in high)

£300-500



183

**ALESSANDRO ALBRIZZI
(ITALIAN 1934-1994)
DINING TABLE, 1970S**

smoke glass circular top on a smoke
perspex base

75cm high, 181cm diameter (29.5in high,
71.25in diameter)

Italian born Albrizzi opened his first shop at One Sloane Square in London in 1968. As a furniture designer he was known for his ability to translate the spirit of the sixties into furniture with his use of line and knowledge of classical furniture and he was as the forefront of using new materials such as lucite.

£800-1,200





184

**GIORGIO GARBARI (ITALIAN 20TH CENTURY)
LIGHT SCULPTURE PANEL, DESIGNED 1968**

black perspex, with white and blue backlit perspex
projecting rectangles

70cm high, 70cm wide, 14cm deep
(27.5in high, 27.5in wide, 5.5in deep)

£600-800

185

**DINO ROSIN
(ITALIAN B.1948-)
DOUBLE RIBBON**

etched signature, glass seal
and paper labels, glass

116cm high (45.5in high)

Provenance: With Certificate of
Authenticity and Catalogue.

£700-900



186

**LELLA VIGNELLI (ITALIAN 1934-2016) FOR ROSENTHAL
ART TABLE, DESIGNED 1988**

polished black lacquer with detachable legs in wood

73.5cm high, 202.5cm long, 110cm deep (29in high, 79.75in long, 43.25in deep)

Vignelli was asked by Rosenthal to design a dining table in two versions, one simple and one as an art piece. She chose her favourite motif of engaging the table top to a quarter of the cylindrical leg as a basic structure.

£1,500-2,500

187

**ANGELO MANGIAROTTI
(ITALIAN 1921-2012) FOR SECTICON
TWO TABLE CLOCKS, DESIGNED 1962**

brass and plastic, each stamped 'secticon'
to the clock face (2)

15.3cm high (6in high) and 9cm high (3.5in high)

£400-600



188

**BAROVIER
VASE**

indistinctly signed
'Barovier...'; iridescent glass

35cm high (13.75in)

£500-700



189

**ACHILLE AND PIER GIACOMO CASTIGLIONI
(ITALIAN 1918-2002 AND 1913-1968)
FOR ZANOTTA
MEZZADRO STOOL**

yellow enamelled seat,
chromed steel and beech
wood, marked 'MEZZADRO /
DESIGN: A. CASTIGLIANO'

52cm high, 49cm across, 50cm deep
(20.5in high, 19.3in across, 19.7in deep)

£250-350



190

**MASSIMO IOSA GHINI (ITALIAN 1959-)
FOR FIAM, ITALIA
'GENIO' COFFEE TABLE, 1980S**

glass and aluminium, facsimile designer's
signature and manufacturer's label

36cm high, 109cm across, 64cm deep
(14.2in high, 42.9in across, 25in deep)

£400-600





191

JANETTE LAVERRIÈRE (SWISS 1909-2011)
PAIR OF CHAPEAU CHINOIS I LIGHTS,
1952/2011

painted metal, brass and cable (2)

30cm x 55cm x 130cm (11.8in x 21.6in x 51.2in)

Janette Laverrière was a Swiss/French designer, artist and political activist and a well-known member of the Post-War Modernist design scene.

The *Chapeau Chinois I* wall lights display Laverrière's interest in combining Art Deco and Modernist styles, inspired by the hats of Chinese rice farmers, to whom these designs are devoted. They combine functionality, industrial materials and a nod to the Art Deco style.

£3,000-4,000



192

**RICHARD PARKINSON (BRITISH 1927-1985)
AND SUSAN PARKINSON (BRITISH 1925-2012)**
SET OF 11 'CHESS' SERIES PLATES

featuring King, Queen, Two Bishops and Seven Pawn
Plates, each impressed manufacturer's mark (11)
each 21.7cm diameter (8.5in diameter)

£800-1,200

193⁵

**DAVID FRITH (BRITISH 1943-)
CHARGER**

impressed artist's and pottery
seals, cut sided and with copper
red pours to the centre

42cm across, 16.5in across

£150-250

194⁵

**CHRIS CARTER
(BRITISH 1945-)
VESSEL**

impressed artist's seal

46cm high (18in high)

£250-350

195⁵

**ALAN CAIGER-SMITH (BRITISH 1930-)
ALBARELLO, 2001**

painted artist's monogram and date cypher

27cm high (10.6in high)

£400-600



196 ⁵**URSULA SCHEID (GERMAN 1932-2008)
BOWL, 1977**

impressed artist's seal

7.5cm high, 9.5cm diameter (2.9in high, 3.7in diameter)

£150-250

197 ⁵**TATSUZO SHIMAOKA (JAPANESE 1919-2007)
TEA BOWL, CIRCA 1963**

stoneware

6.4cm high, 9.5cm diameter (2.5in high, 3.75in diameter)

£200-300

198 ⁵**RUPERT SPIRA (BRITISH 1960-)
PAIR OF BEAKERS**

impressed artist's seal, fluted (2)

9.5cm high (3.75in high)

£200-300

199 ⁵**JOHN MALTBY (BRITISH 1936-)
CUP FORM**

signed 'MALTBY', decorated with boats at night

13cm high (5in high)

£300-500

200 ⁵**RUPERT SPIRA (BRITISH 1960-)
PAIR OF FOOTED BOWLS**

each impressed artist's seal (2)

each 22.5cm diameter (8.75in diameter)

£300-500

201 [£]**DAME LUCIE RIE D.B.E. (BRITISH 1902-1995)
BOWL, C.1968**

impressed artist's seal, with manganese rim

9.2cm high, 20cm across (3.6in high, 7.9in across)

£2,000-4,000

202 [£]**DAME LUCIE RIE D.B.E. (BRITISH 1902-1995)
(ATTRIBUTED TO) FOR BIMINI
68 BUTTONS**

pressed glass, some with brass Bimini backs (68)

the largest 5cm diameter (2in diameter)

£400-600

203 [£]**DAME LUCIE RIE D.B.E. (BRITISH 1902-1995)
TEAPOT, C.1965**

impressed artist's seal, dripped manganese glaze, cane handle

23cm high (including handle), 16cm across (9in high, 6.25in high)

Literature: Tony Birks, *Lucie Rie*, Stenlake Publishing Ltd., 2009, p.141 for a similar example in white.

£2,000-3,000



204^s**DAME LUCIE RIE D.B.E.
(BRITISH 1902-1995)****LIDDED BOX / JAR, C.1967**

impressed artist's seal, with
diagonal sgraffito lines, manganese
and terracotta red glazes

10cm high (3.9in high)

Literature: Tony Birks, *Lucie Rie*,
Alphabooks Ltd., 1987, p.117 (similar
example).

Bonhams, London, *Dame Lucie Rie: Sale
of a Lifetime*, 17 April 1997, lot 117
and 118 for almost identical examples.

These were often made by Rie in the
mid-1960s as cigarette boxes.

£1,500-2,500



205⁵**DAME LUCIE RIE D.B.E. (BRITISH 1902-1995)****VASE, C.1980**

impressed artist's seal, stoneware, mixed pale pink and blue clays
producing an integral spiral

12.5cm high, 10cm wide (4.9in high, 3.9in wide)

Provenance: Purchased directly from Lucie Rie by the current vendor's family.

£4,000-6,000





206 ⁵

DAME LUCIE RIE D.B.E. (BRITISH 1902-1995)

FOOTED BOWL, C.1979

impressed artist's seal, porcelain, inlaid pink lines, with turquoise bands

9cm high, 10.75cm diameter (3.5in high, 4.2in diameter)

Provenance: Purchased directly from Lucie Rie by the current vendor's family.

£5,000-7,000



207 ⁵

**PETER COLLINGWOOD
O.B.E. (BRITISH 1922-2008)
RUG**

wool, in shades of blue, with
plaited ends

138cm x 71cm (54.25in x 28in)

£600-800

208 ⁵

**PETER COLLINGWOOD
O.B.E. (BRITISH 1922-2008)
RUG**

wool and horse hair, in red and
brown, with plaited ends

197cm x 98cm (77.5in x 38.5in)

£1,200-1,800

209 ⁵

**PETER COLLINGWOOD
O.B.E. (BRITISH 1922-2008)
RUG**

wool, in blue and brown

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

£500-700

210 ⁵

HANS COPER (GERMAN 1920-1981)
'HOURLASS' FORM, CIRCA 1970

impressed artist's seal, stoneware,
layered white porcelain slips over a body
with textured and incised linear designs,
the interior with manganese glaze

26.7cm high (10.5in high)

Provenance: Private Collection, UK;

Purchased by the current vendor from the
artist at his studio in 1972.

£8,000-12,000



WINIFRED NICHOLSON

Winifred Nicholson, born Rosa Winifred Roberts, was a celebrated British artist known for her still-life and landscape paintings. Born in Oxford on 21st December 1893, she was taught to paint by her grandfather, George Howard, 9th Earl of Carlisle, who counted the Pre-Raphaelites Edward Burne-Jones and William Morris as friends. Winifred studied at the Byam Shaw School of Art in London until 1919 when she travelled to Myanmar, Sri Lanka, and India with her father. On 4th November of the following year, she married the abstract artist Ben Nicholson, the eldest son of artists Sir William Nicholson and Mabel Pryde.

The couple bought the villa Capriccio near Castagnola in Switzerland and the Bankshead farmhouse in Cumbria in north-west England, and split their time between the two countries. Together, they travelled extensively and painted prolifically. Winifred joined the Seven & Five Society in 1925 and exhibited with them frequently, before staging her first solo exhibition in 1930 at the Leicester Galleries in London. The couple divorced in 1938, and Winifred continued to work and live across Europe, primarily basing herself at Bankshead.

Nicholson was inspired by French artists such as Paul Cézanne for his experiments with the application of warm and cool colours, and Henri Rousseau for his simplification and directness of form. She combined these influences to produce landscape paintings from her travels that resulted in scenes composed of bold, concentrated colours depicted in a highly impressionistic manner. Her pastel piece 'Pylos', a landscape painting of the Greek town's surroundings hills, is a fine example of her work. The warm, natural colours of the hills bring a great sense of harmony when juxtaposed against the cooler blue hues, which are brought into the foreground with the bird and figure who attract our attention. This calming, impressionistic piece is typical of Nicholson's landscape painting, offering us insight not only into her life as a prolific traveller, but also into her fascination for the effects of light and colour that has become synonymous with her oeuvre.

During the late 1940s and throughout the 1950s, Nicholson spent a great deal of time in the Scottish Highlands. She frequently visited the area with the poet Kathleen Raine, a close friend, staying at a retreat at Sandaig in Ross-shire on the western coast. Inspired by the effects of light and colour created by the ever-changing weather conditions, Nicholson felt a special, profound connection to the landscape and was eager to learn its folklore, customs, and people. This is particularly evident in her painting 'The Piper who Played the Retreat at Tobruk (Shepherd, Sandaig)', from circa 1952. This piece exudes Nicholson's characteristic impressionistic brushstroke in its landscape, using warm and cool colours to harmoniously balance the composition. The figure in the foreground is a local shepherd who she befriended during her time on the island. The work produced in Scotland are deeply emotive, and allowed Nicholson to express not only her fascination for light and colour, but also her love for the country.

Winifred Nicholson comes from an artistic dynasty, with ancestors, the family she married into, and her children also professional artists producing impressive and groundbreaking works of art. In this artistic milieu, Winifred was able to stand alone as a prominent and successful artist with her own unique and identifiable style. The lasting appeal of Nicholson's work is ever apparent, with pieces in major public collections such as Tate Britain in London, and the Scottish National Gallery of Modern Art in Edinburgh.

211 [§]

**WINIFRED NICHOLSON
(BRITISH 1893-1981)
MONASTRY ON AN
OUTCROP**

crayons on paper
21.5cm x 31cm (8.5in x 12.2in)

Provenance: The Estate of the
Artist, and thence by descent.

£800-1,200

212 [§]

**WINIFRED NICHOLSON
(BRITISH 1893-1981)
CATTLE IN AN ITALIAN TOWN**

gouache, pencil and watercolour on paper
44.5cm x 64cm (17.5in x 25in)

Provenance: The Estate of the Artist, and
thence by descent.

£1,500-2,500

213 [§]

**WINIFRED NICHOLSON
(BRITISH 1893-1981)
DANCING NYMPHS**

oils and watercolour on paper
51cm x 74cm (20in x 29in)

Provenance: The Estate of the
Artist, and thence by descent.

£1,500-2,500



214 ⁵

WINIFRED NICHOLSON (BRITISH 1893-1981)
THE PIPER WHO PLAYED THE RETREAT AT TOBRUK, CIRCA 1952

signed, titled and inscribed (on stretcher bar), oil on canvas

70cm x 90cm (27.5in x 35.5in)

Provenance: The Estate of the Artist, and thence by descent.

Exhibited: Edinburgh, The National Gallery of Scotland, The Dean Gallery, *Winifred Nicholson in Scotland*, 10th July - 7th September 2003, p.39, illustrated, with tour to Duff House, Banff, and Au Tuireann, Skye.

Literature: Alice Strang, *Winifred Nicholson in Scotland*, National Galleries of Scotland, Edinburgh, 2003, p.39 (ill.col)

During the late 1940s and throughout the 1950s, Nicholson spent a great deal of time in the Scottish Highlands. She frequently visited the area with the poet Kathleen Raine, a close friend, staying at a retreat at Sandaig in Ross-shire on the west coast of the mainland. Inspired by the effects of light and colour created by the ever-changing weather conditions, Nicholson felt a special, profound connection to the landscape, appreciating the quiet and outstanding natural beauty and was eager to learn its folklore, customs, and people.

This is particularly evident in her painting *The Piper who Played the Retreat at Tobruk (Shepherd, Sandaig)*, from circa 1952. This piece exudes Nicholson's characteristic impressionistic brushstroke in its landscape, using warm and cool colours to harmoniously balance the composition. The figure in the foreground is a local shepherd who she befriended during her time on the island. The work produced in Scotland are deeply emotive, and allowed Nicholson to express not only her fascination for light and colour, but also her love for the country.

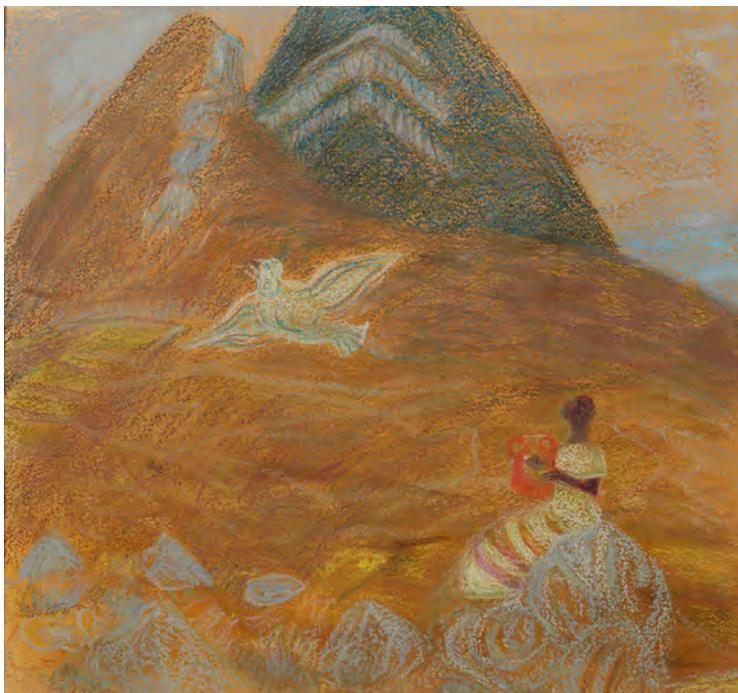
£7,000-10,000

215 ⁵

WINIFRED NICHOLSON (BRITISH 1893-1981)
STORM OF COLOUR

oil and watercolour on paper
 35cm x 53cm (13.75in x 21in)

Provenance: The Estate of the Artist, and thence by descent.
£1,000-2,000

216 ⁵

WINIFRED NICHOLSON (BRITISH 1893-1981)
PYLOS, 1965

inscribed (to reverse), pastel on buff paper
 56cm x 60cm (22.25in x 23.75in)

Provenance: The Estate of the Artist, and thence by descent.
£1,000-2,000

217 ⁵

WINIFRED NICHOLSON (BRITISH 1893-1981)
BLUE SEA GODDESS

inscribed (to reverse), oil on canvas
 50cm x 65cm (19.75in x 25.5in), unframed

Provenance: The Estate of the Artist, and thence by descent.
£3,000-5,000



“I like painting flowers. I have tried to paint many things in many different ways, but my paintbrush always gives a tremor of pleasure when I let it paint a flower ... to me they are the secret of the cosmos.”

These were the reflections of Winifred Nicholson, one of the most celebrated British artists of the early twentieth century. Known for her still life and landscape compositions, Nicholson’s exploration of the genres often resulted in the merging of the two, developing what was to become an instantly recognisable style – that of a still life arrangement on a windowsill with an abruptly foreshortened view beyond.

This sincerity which underpins her paintings accounts for their endless ability to provide their audience with pleasure, but their gentle warmth should not lead her admirers to underestimate her work. Nicholson deftly utilised Impressionist, Modernist, and Romantic tendencies to create a unique style and distinct touch which, though often bordering on the naïve, would be near impossible to imitate.

Her influence can be traced in the works of her husband Ben Nicholson in his muted palette, and also in her contemporaries including Ivon Hitchens and Christopher Wood, with whom she was close. This keen eye and technical understanding also came to bear in her relationships with prominent French Modernists of the period. Nahum Gabo, Jean Hélion, and Alberto Giacometti became friends, and Nicholson’s private collection contained pieces by each of them. She was also the first British collector to buy a work by Piet Mondrian, as well as accompanying him to Britain from Paris in 1938.

Nicholson entered into the most experimental phase of her career from the 1960s. Colour and light had always been the driving force behind her artistic explorations, Nicholson once articulating in a letter to her daughter that “...all painting is to me painting of air and sky – that holds colours and light – not pictures of objects.” This became increasingly true and, as light and colour are broken down into its purest form within a prism, her work became more pared back and abstracted. The offered painting *Awake*, painted in 1973, exemplifies this stage of her development. The title and the artwork are inseparably intertwined: the hazy colour palette and loose, textured daubs of brushwork successfully evoking the thin light of the early morning, and our own instinctive response to it.

218 ⁵

WINIFRED NICHOLSON (BRITISH 1893-1981)

AWAKE, 1973

inscribed, titled and dated (to reverse), oil on canvas
60cm x 50cm (23.6in x 19.75in)

Provenance: Crane Kalman Gallery, London, where acquired from the artist’s family;
Private Collection, UK.

£25,000-35,000





219[§]219[§]**ADRIAN HEATH (BRITISH 1920-1992)****UNTITLED, 1967**

signed and dated, mixed media

54.5cm x 74.5cm (21.5in x 29.25in)

£1,000-1,500220[§]**ADRIAN HEATH (BRITISH 1920-1992)****UNTITLED, 1972**

signed and dated in pencil, pencil, inks, acrylics/oil on paper

34.5cm x 32cm (13.5in x 12.5in)

£600-800221[§]**COLIN SELF (BRITISH 1941-)****BREYDON WATER, NORFOLK, 1977**

signed, titled and dated in pen (to reverse), watercolour

29cm x 39.5cm (11.5in x 15.5in)

Provenance: Gimpel Fils, London.**£600-800**222[§]**ROGER HILTON C.B.E. (BRITISH 1911-1975)****UNTITLED, 1973**signed and dated '8.3.'73 in pencil (lower left),
watercolour and gouache on paper

17cm x 21.5cm (6.75in x 8.5in)

£700-900

223 [§]

**MAURICE COCKRILL R.A.,
F.B.A. (BRITISH 1936-2013)**
AXE & DRILL

oil on canvas

71cm x 91cm (28in x 35.8in)

£1,200-1,800

224 [§]

MAURICE COCKRILL R.A., F.B.A. (BRITISH 1936-2013)
VENUS AND MARS, 1985

signed and dated (lower left), titled (to reverse), oil on paper
137cm x 101.5cm (53.5in x 40in)

£600-800

225 [§]

MAURICE COCKRILL R.A., F.B.A. (BRITISH 1936-2013)
PORTRAIT, 1989

oil on canvas

30cm x 25cm (11.8in x 9.8in)

£500-700

226 [§]

MAURICE COCKRILL R.A., F.B.A.
(BRITISH 1936-2013)
OCTOBER MOON, 1993

oil on canvas

250cm x 200cm (98.5in x 78.75in)

Provenance: Bernard Jacobson Gallery, London.

£1,000-2,000

227 [§]

BEN LEVENE R.A. (BRITISH 1938-2010)
IRISES

Monogrammed (lower right), signed (to reverse), oil on board
 91cm x 76cm (35.87in x 29.87in)

Exhibited: Royal Academy of Arts, London, *Summer Exhibition*, 1981.

£800-1,200

228 [§]

PADRAIG
MACMIADHACHAIN
(IRISH 1929-2017)
BELOW THE STARS OF
THE SEA, 1969

signed (lower right), titled
 (to reverse), oil on board

42.5cm x 119cm
 (16.75in x 46.75in)

£700-900

229

**SABINE CHAROY (FRENCH 20TH CENTURY)
FOR VERRE LUMIÈRE, FRANCE
'PINGOUIN' TABLE LAMP, CIRCA 1970**

nickel plated steel, model 10371

49cm high, 34cm wide (19.3in high, 13.4in wide)

Sabine Charoy was the artistic director of Verre Lumière.

£800-1,200



230 Y

**JENS QUISTGAARD (DANISH 1919-2008)
STOKKE COFFEE TABLE, CIRCA 1960**

rosewood and chromed metal, manufactured by
Richard Nissen, Denmark

47cm high, 105cm diameter (18.5in high, 41.25in diameter)

£3,000-5,000



231

LISA LARSON (SWEDISH B.1931-) FOR GUSTAVSBERG AIRPLANE

from *The Traffic* series, stamped 'Traffic / Lisa L. / Gustavsberg Sweden'

24.5cm wide (9.6in wide)

£350-450

232 [§]

ERIK PLØEN (NORWEGIAN 1925-2004) SCULPTURAL FORM, 1960S

signed 'PLØEN NORWAY', stoneware with dripped glazed and apertures

18cm high (7in high)

£200-300



233

KAJ FRANCK (FINNISH 1911-1989) FOR NUUTAJÄRVI 'PRISMA' VASE

signed 'K. Frank/Nuutajärvi/Notsjo - 57', glass

19.5cm high (7.5in high)

£300-500

234

TAPIO WIRKKALA (FINNISH 1915-1985) VASE

glass, engraved marks, together with a Timo Sarpaneva 'Pullo' carafe/decanter and a Bertil Vallien for Kosta Boda vase (3)

Wirkkala 18cm high (7in high), Sarpaneva 15.5cm high (6.1in high) and Vallien 23cm high (9in high)

£250-350



235

**POUL KJAERHOLM (DANISH 1929-1980) FOR E KOLD CRISTENSEN
PK71 NEST OF TABLES, DESIGNED 1957**

steel and plexiglass (3)

28cm square (11in square)

£1,000-2,000



236

**EERO AARNIO (FINNISH B.1932-) FOR ASKO OY
PAIR OF COGNAC CHAIRS**

lacquered fibreglass and upholstery, 'Askø' metal label (2)

69cm high, 66.5cm wide (27.1in high, 26.2in wide)

£500-800



237

**HANS WEGNER (DANISH 1914-2007)
PAIR OF CHINESE CHAIRS, DESIGNED 1944**

model 4283, stained beech (2)

82cm high, 54.5cm wide, 55cm deep (32.3in high,
21.5in wide, 21.6in deep)

£2,000-3,000

238

**HANS WEGNER (DANISH 1914-2007)
FOR JOHANNES HANSEN
'THE CHAIR' ARMCHAIR**

model no. JH503, stamped 'Johannes Hansen / Copenhagen /
Denmark', and manufacturer's logo, oak with tan leather seat

76cm high, 63cm wide (29.9in high, 24.8in wide)

£1,000-2,000



239

**HANS WEGNER (DANISH 1914-2007) FOR GETAMA
SOFA, DESIGNED 1954**

teak, model GE-270, branded mark under seat rail 'GETAMA /
GEDSTED / DENMARK / HANS J. WEGNER'

174cm wide, 70cm high, 72cm deep (68.5in wide, 27.5in high, 28.3in deep)

£1,000-1,500



240
OTTO BRAUER FOR
HOLMEGAARD
TWO 'GULVASE' VASES

glass, in yellow colourway, one of large form, the smaller example with 'Holmegaard' paper label (2)
 43.2 cm high (17in high) and 36.5cm high (14.25in high)

£250-350

241
OTTO BRAUER FOR
HOLMEGAARD
'GULVASE' VASE

glass, in white colourway, with a further two vases in yellow and red colour way, the latter two with 'Holmegaard' paper labels (3)
 the white vase 43.2cm high (17in high)

£200-300

242
JOHANNES ANDERSEN FOR CFC SILKEBORG
TROLLEY

oak with castors, 'Silkeborg' label (to base)
 68.5cm high, 73cm wide, 46cm deep (27in high, 28.75in wide, 18in deep)
 £200-300



243 §
TAPIO WIRKKALA (FINNISH 1915-1985) FOR ASKO
COFFEE TABLE, 1950S

model no. 9012, laminated birch, padouk, hazel wood, nikel plated brass, branded 'TAPIO WIRKKALA / ASKO / MADE IN FINLAND'
 40cm high, 124cm wide, 62cm deep (15.75in high, 48.75in wide, 24.35in deep)
 £1,000-2,000

After a number of experiments Tapio Wirkkala managed to discover, in collaboration with Askon Tejtaat Oy, the process to project the vein of wood onto a plane surface, with its lines directed to a pre-ordained plan. This was an element of industrial design, with the attribute of repeatability which had never been related to wood before.



244

**ARNE JACOBSEN
(DANISH 1902-1971) FOR ASKO OY
'PRE POP' DINING SET, CIRCA 1969**

birch and painted plywood, comprising
table and four chairs (5)

the table 68cm high, 130cm diameter,
the chairs 66.5cm x 58cm x 39cm

This late creation by Jacobsen is an amusing
and representative example of design for
the 'Swinging Sixties'. A pair of chairs of the
same design is in the collection of the *Danish
Museum of Art and Design*, Copenhagen.

£800-1,200



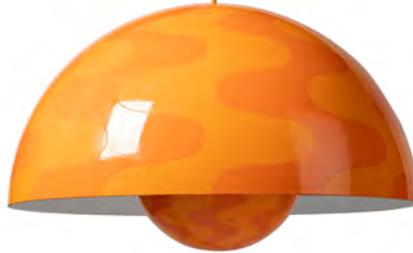
Images © Prudence Cuming



246

**VERNER PANTON
(DANISH 1926-1998)
FOR LOUIS POULSEN
FLOWERPOT PENDANT LIGHT, 1971**

enamelled metal, in two tone
yellow colourway
50cm diameter (19.7in diameter)
£500-700



245

**VERNER PANTON
(DANISH 1926-1998)
FOR LOUIS POULSEN
FLOWERPOT PENDANT LIGHT, 1971**

enamelled metal, in two tone
orange colourway
50cm diameter (19.7in diameter)
£500-700



247

**VERNER PANTON (DANISH 1926-1998) FOR LOUIS POULSEN
FLOWERPOT PENDANT LIGHT**

enamelled metal, in two tone yellow colourway
50cm diameter (19.7in diameter)
£500-700



248

**HANS OLSEN (DANISH 1919-1992) FOR JØRGEN JØRGENSEN
SETTEE**

teak and wool
70cm high, 127cm wide, 69cm deep (27.5in high, 50in wide, 27in deep)
£1,500-2,500



249

**BØRGE MOGENSEN (DANISH 1914-1972) FOR FREDERICA STOLEFABRIK
SETTEE**

model 2209, brown leather and mahogany

81cm high, 185cm side, 81cm deep (32in high, 73in wide, 32in deep)

£800-1,200

250

**BØRGE MOGENSEN (DANISH 1914-1972) FOR FREDERICA STOLEFABRIK
PAIR OF ARMCHAIRS**

model 2207, brown leather and mahogany,
with manufacturer's label (2)

78cm high, 69cm wide
(30.7in high, 27in wide)

£800-1,200





Lot 304



FEARLESS MODERNISM: GEORG JENSEN JEWELLERY

“When I look back at my life’s work, it seems to me, that with my modest contribution Danish Applied Arts have received international acclaim, with my talent I have made Denmark more noticeable to foreigners and promoted our country’s respect and reputation, and I have great pleasure in knowing that my work had that kind of influence.”

Georg Jensen in Michael Korgsgaard, *Georg Jensen’s Memoirs*, Georg Jensen Magazine, no.1, May 2002, p.12

In 1904, the Danish silversmith Georg Jensen founded his own silver-smithy, *Georg Jensen A/S*, at 36 Bredgade in Copenhagen. Employing the sculptural skill that he developed at the Royal Danish Academy of Fine Arts, Jensen was able to combine this with the production of applied arts and revive the role of the skilled artist craftsman. The company achieved great success despite wartime troubles acquiring silver, and won numerous prizes such as the Grand Prix at the 1915 Panama-Pacific International Exposition in San Francisco. In the post-war years, the company began to employ numerous prominent artists such as Henning Koppel, Arno Malinowski, Nanna Ditzel and Jørgen Ditzel, Bent Gabrielsen, Ibe Dahlquist and Vivianna Torun Bülow-Hübe, to develop new styles that remained in touch with the founder’s fundamental focus on high quality silver and jewellery.

Like Jensen, Henning Koppel (1918- 1981) studied sculpture at the Royal Danish Academy of Fine Arts and he was of particular significance in the development of modernist jewellery for the Jensen firm. After living in exile in Sweden during the war, Koppel returned to his hometown of Copenhagen and caught the attention of the head of jewellery at *Georg Jensen A/S*, Anders Holstrup-Pedersen. This resulted in Koppel taking a job at the company in 1945, where he began designing jewellery, hollowware, and flatware. Koppel’s jewellery designs were innovative and modern, like nothing that had been seen before at *Jensen*, as he drew inspiration from modern abstract artists such as Hans Arp and Constantin Brancusi. His work, such as his ‘Amoeba’ (Lot 260) pieces or ‘Rolling Sculpture’ (Lot 261) which if flattened would take a double axe shape, are instantly recognisable for their minimalistic and organic forms, and his skill saw him win three consecutive gold medals at the Milan Triennial in 1951, 1954, and 1957.

This biomorphic style, combined with Jensen’s high quality craftsmanship and design, became synonymous with Danish style, and was seminally influential in jewellery design across the world. After World War II this style developed and other strands of modernist jewellery design grew out of it incorporating functionalism and streamlining alongside biomorphism, which became part of Scandinavia being seen as the apotheosis of high-quality design. Americans, for example, could not get enough of the clean lines and graceful curves of Scandinavia’s leading designers. In 1954 on the 50th anniversary of the Georg Jensen firm, a retrospective exhibition opened at the Corcoran Gallery of Art, Washington D.C., which continued onto nine other venues, including the work of the latest jewellery designs by Koppel and Nanna and Jørgen Ditzel.

In an age of changing fashion and interior design, the 1960s became more problematic for Scandinavian firms such as *Jensen* as silver prices rose steeply and items such as cutlery and tableware were no longer in vogue for the emerging market. Thus, the Jensen firm focussed more time to this field as a ‘growing focus on the body in fashion began to create a demand for good jewellery’ (Quoted in David A. Taylor (ed.), *Georg Jensen Jewellery*, New Haven and London, 2005, p.120). Alongside continuing with the bestsellers of work by Koppel, Gabrielsen and others, they expanded into new lines, in conjunction with hiring additional designers such as Vivianna Torun Bülow-Hübe that would keep them at the vanguard of modern jewellery design throughout the following twenty years.

Torun’s work became particularly important for the firm, with her wristwatches (Lots 267 and 270) becoming some of the bestsellers of the 1960s and were highlighted in the publication *Design from Scandinavia* [1967] along with the work of Koppel. Torun had a unique style borne of simplicity, which was graceful, sensuous and focussed on sculpting her work to the shape of the human body, as represented with her silver collars with pendant drops, incorporating rock crystals, semi-precious stones or wood, making the shape fit to the contour of the women’s neck (Lot 271). Her work was timeless and modern and graced the necks of many celebrities including Brigitte Bardot, Ingrid Bergmann and Billie Holiday, and ultimately it was a good fit with the aesthetics, craftsmanship and standards of Georg Jensen.

The success of Georg Jensen was down to innovative design, high quality craftsmanship and the ability to attract some of the most inventive designers to the firm, which allowed the name of the firm to become synonymous with quality which explains its timelessness, and ongoing and growing appeal to new collectors in the 21st Century.





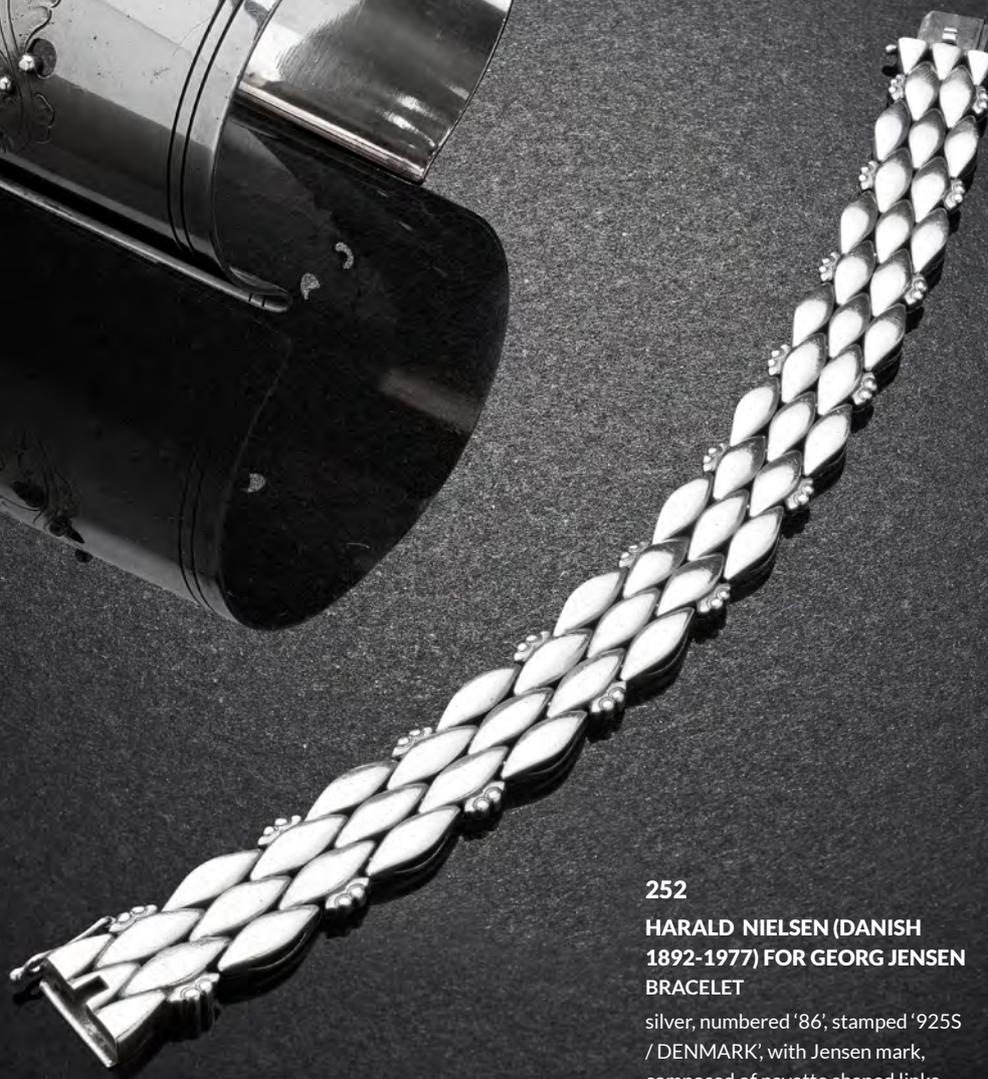
251

**HARALD NIELSEN (DANISH
1892-1977) FOR GEORG JENSEN
CUFF**

silver, numbered '60', stamped
'STERLING' and with Jensen mark,
import marks for London 1960

15cm internal diameter (5.9in internal
diameter), 92.2 grams

£600-800



252

**HARALD NIELSEN (DANISH
1892-1977) FOR GEORG JENSEN
BRACELET**

silver, numbered '86', stamped '9255
/ DENMARK', with Jensen mark,
composed of navette shaped links

19cm long (7.5in long), 40.2 grams

£700-900

253

**ARNO MALINOWSKI
(DANISH 1899-1976)
FOR GEORG JENSEN
BRACELET**

silver, numbered '126',
stamped 'STERLING/
DENMARK', marks for
Jensen, composed of
articulated oval links

18.7cm long (7.36in long),
56.6 grams

£600-800



255

**ARNO MALINOWSKI
(DANISH 1899-1976)
FOR GEORG JENSEN
LAMB BROOCH**

silver and enamel, numbered '284',
stamped '925S / STERLING DENMARK'
3.1cm wide (1.22in wide)

£200-300

254

**IBE DAHLQUIST
(SWEDISH 1924-1996)
FOR GEORG JENSEN
BRACELET**

silver, numbered
'149B', stamped '925S
/ DENMARK' and with
Jensen mark

19cm long (7.48in long),
56.9 grams

£400-600

256

**ARNO MALINOWSKI (DANISH 1899-1976) FOR
GEORG JENSEN
BRACELET**

silver, numbered '112', stamped 'STERLING/DENMARK',
with Jensen mark, import marks for London 1962

20cm long (7.9in long), 129 grams

£400-600



257

**HENNING KOPPEL (DANISH 1918-1981) FOR GEORG JENSEN
NECKLACE, DESIGNED 1977**

silver, numbered 273, stamped '975S / DENMARK', with Jensen mark
46cm long (18.1in long), 107.2 grams
£800-1,200

258

**HENNING KOPPEL (DANISH 1918-1981)
FOR GEORG JENSEN
PENDANT**

silver, numbered '125', stamped '925S / DENMARK', with a belcher link chain
3.3cm length of pendant (including bale), (1.3in length of pendant), 16.1 grams gross weight
£200-400



259

**HENNING KOPPEL (DANISH 1918-1981) FOR GEORG JENSEN
PENDANT**

silver, numbered '340', stamped '925S / DENMARK', with Jensen mark and with import marks for London 1968, with curb link chain
7cm width of pendant (2.75in width of pendant), 27.5 grams gross weight
£200-400



260**HENNING KOPPEL (DANISH 1918-1981)
FOR GEORG JENSEN****'AMOEBEA' NECKLACE AND BRACELET**silver, numbered '89', stamped 'STERLING /
DENMARK', with Jensen markNecklace: 43cm long (16.9in long), bracelet: 19cm long
(7.48in long), 354 grams gross weight**£1,500-2,500**



261

**HENNING KOPPEL (DANISH 1918-1981)
FOR GEORG JENSEN
NECKLACE**

silver and green 'tourmaline' cabochon
stone, numbered '130B', stamped '925S/
DENMARK', with Jensen mark

40cm long (15.7in long)

£1,500-2,500



262

**REGITZE OVERGAARD (DANISH 1946-)
FOR GEORG JENSEN
INFINITY NECKLACE AND BRACELET**

bracelet marked '925 S / GEORG JENSEN / DENMARK / 452', the necklace marked 'GJ / 925S / 452 / M', both composed of bold curving links (2)

Length of necklace: 41cm (16.1in)

£400-600

263^s

**IBE DAHLQUIST (SWEDISH 1924-1996)
FOR GEORG JENSEN
NECKLACE**

silver, numbered '172', stamped '925S / DENMARK' and with Jensen mark
42cm long (16.5in long), 62 grams

£600-800



264

**BENT GABRIELSEN (DANISH 1928-) FOR GEORG JENSEN
RING**

silver and labradorite, model 173, stamped '925 S / Denmark', with two circular terminals, one set with labradorite

Ring size: QR

£150-250



265

**ANDREAS MIKKELSEN
(DANISH 1928-2008) FOR GEORG JENSEN
TORQUE COLLAR / NECKPIECE**

silver, numbered 'A10', stamped '925S / DENMARK', with Jensen mark

inside measurement 12.2cm (4.75in)

£200-300

266

**HENNING KOPPEL (DANISH 1918-1981)
FOR GEORG JENSEN
'SPLASH' NECKLACE**

stamped '750', numbered '10 88/B', with
Jensen mark, in fitted blue silk box with blue
velvet interior

38cm long, 109 grams

Provenance: Purchased in 1971 directly from
Georg Jensen by the current vendors.

£4,000-6,000



267

**VIVIANNA TORUN BÜLOW-HÜBE
(SWEDISH 1927-2004) FOR GEORG JENSEN
WATCH**

silver and rutilated quartz, numbered '229',
stamped 'TORUN', '925S / Denmark' and with
Jensen mark, the hinged cuff set with rutilated
quartz and white watch face.

16cm internal diameter (6.3in internal diameter)

£800-1,200



268

**VIVIANNA TORUN
BÜLOW-HÜBE
(SWEDISH 1927-2004)
FOR GEORG JENSEN
TRIANGULATED RING**

silver, numbered '150',
stamped 'TORUN', '925S
/ DENMARK' and with
Jensen mark

Ring size: J, 21.8 grams

£200-300



269

**VIVIANNA TORUN
BÜLOW-HÜBE
(SWEDISH 1927-2004)
FOR GEORG JENSEN
RING**

silver and moonstone
cabochon, stamped 'MADE
IN FRANCE' to inside of
shank, 'TORUN' to exterior

Ring size: K/L, 9.6 grams

£200-300



270

**VIVIANNA TORUN BÜLOW-HÜBE
(SWEDISH 1927-2004)
WATCH**

silver and rutilated quartz, numbered
'231', stamped 'TORUN', '925S /
DENMARK' and with Jensen mark

60mm (internal diameter)

£600-800





271

**VIVIANNA TORUN BÜLOW-HÜBE
(SWEDISH 1927-2004) FOR GEORG JENSEN
COLLAR**

numbered 169, stamped '825S', TORUN, with Jensen marks,
together with a removable moss agate oval pendant, a reticulated
quartz pendant and a plain oval pendant each stamped to loop bale
17.5cm across

£1,000-2,000



272

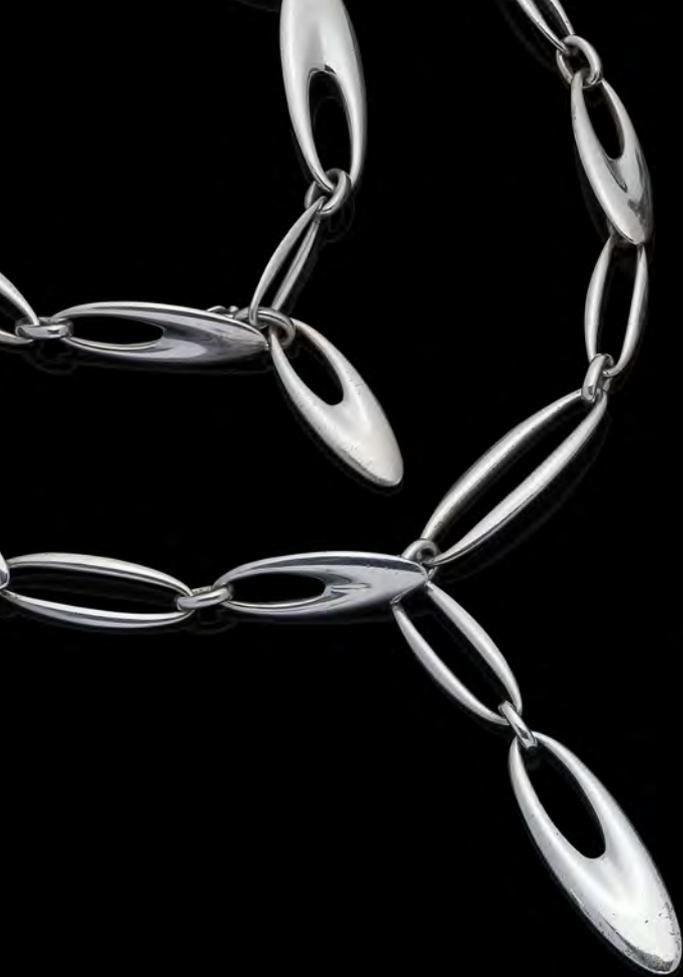
**VIVIANNA TORUN BÜLOW-HÜBE
(SWEDISH 1927-2004)
FOR GEORG JENSEN
SCULPTURE**

silver, numbered 42/100, signed 'TORUN',
stamped '925 S / DENMARK' and with
maker's mark, with plastic base, in a fitted
presentation box

23.5cm high (9.25in high)

The sculpture/statuette was designed in
1989, and then taken from Georg Jensen's
historical design archive in 2016 and
produced as the official statuette for the ELLE
Style Awards.

£1,000-2,000



273

**REGITZE OVERGAARD (DANISH 1946-) FOR GEORG JENSEN
ZEPHYR NECKLACE AND BRACELET**

silver, each numbered '500'; stamped '925S / DENMARK'; with Jensen mark (2)
the necklace 48.5cm long (19in long)

£300-500



274

**HARALD NIELSEN (DANISH 1892-
1977) FOR GEORG JENSEN
PAIR OF CUFFLINKS**

silver, numbered '61B', stamped 'STERLING / DENAMRK', with Jensen mark, together
with a pair of Poul Hansen for Georg
Jensen cufflinks, numbered '75' (2)

Nielsen cufflinks 1.9cm long (0.75in long)

£150-250

275 [§]

**AXEL JENSEN (DANISH B.1916)
'MOBIUS' RING**

maker's mark 'AJ', stamped '750 /
DENMARK', with further marks

Ring Size J, 4.5g.

Provenance: Purchased from the Georg
Jensen shop in 1980 by the current vendor.

£250-350

276 [§]

**ALAN DAVIE C.B.E., R.A., H.R.S.A. (BRITISH 1920-2014)
PAIR OF EARRINGS, CIRCA 1955**

stamped maker's mark 'JAD'

the drop 5.4cm (2.2in)

Provenance: Given to the current vendor in 1955.

£300-500



277
HARALD NIELSEN
(DANISH 1892-1977)
FOR GEORG JENSEN
PAIR OF CANDLESTICKS

numbered '604 B', stamped
 'Sterling', and with Jensen marks (2)
 7cm high (2.75in high)
£800-1,200



278
JOHAN ROHDE (DANISH 1856-1935) FOR GEORG JENSEN
LIDDED BOWL AND COVER

numbered '43', stamped '925S Denmark' and Jensen marks
 16cm high, 13.64oz
£1,000-1,500



279
OVE BROBECK (DANISH -1971) FOR
GEORG JENSEN
FOOTED BOWL

circa 1945-77, no import marks, model 641B,
 stamped '925S Denmark', with Jensen marks
 17.8cm diameter; 14.7oz
£600-800



280

**HARALD NIELSEN (DANISH 1892-1977)
FOR GEORG JENSEN
PAIR OF BOWLS**

Marked sterling Denmark, Dessin HN, and
Jensen monogram mark for circa 1933-44,
numbered 812, with a small flared hardwood
handles (2)

26.5cm across (10.4in across); 28.9oz (all in)

£2,500-3,500

281

**SIGVARD BERNADOTTE
(SWEDISH 1907-2002)
FOR GEORG JENSEN
VASE**

silver, stamped artist's
signature and Jensen mark
18.5cm high (7.25in high)

£800-1,200

282 ⁵

**BERNARD HÖTGER (GERMAN 1874-1949)
TEA STRAINER AND STAND, DESIGNED CIRCA 1930**

manufactured by Franz Bolze, Bremen, circa 1930, both pieces stamped standard
marks and manufacturer's marks, the strainer with simple line engraving to the
planished flat edge, the bowl, similarly marked and planished finish on wire frame
the tea strainer 13.5cm long (5.3in long)

Provenance: London, Phillips, *Design Trilogy Part One*, 6 December 1999, lot 42;
Private Collection.

£200-300



283

CHRISTOPHER PERRY (BRITISH CONTEMPORARY)
PAIR OF ORB PEPPER AND SALT MILLS, 2005

Sheffield 2005, of offset spherical form the upper half with pierced holes and screw head detail, the lower half part line engraved for grip, one grinder had a narrow parcel gilt band around the rim to identify which is which, each with a wooden plinth (2)

10.5cm diameter (4.1in diameter)

£1,200-1,800

284^s

CHRISTOPHER LAWRENCE
(BRITISH 1936-)
SET OF FOUR WINE GOBLETS, 1973

London 1973, gilt interior to bowls, the stems of textured bark

15.2cm high (6in high), 25.5oz (all in)

£1,000-1,500

285^s

STUART DEVLIN A.O. C.M.G. (AUSTRALIAN/BRITISH 1931-2018)
SET OF EIGHT WINE STEMMED GOBLETS, 1969

1969, the bowls with gilt interior and inverted rim, all raised on an inverted tapering textured silver gilt stems to a spreading foot (8)

17.7cm high (6.95in high), 78.4oz (all in)

£2,000-3,000





286 ⁵

PAUL MOUNT (BRITISH 1922-2009)
UNTITLED

signed (to the base), polished bronze on marble base
9.5cm high (including base), 19cm across (3.75in high
(including base), 7.5in across)

£2,500-3,500

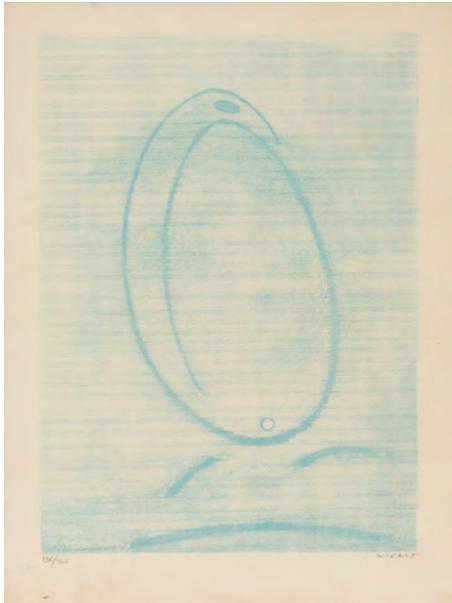
287 [£]

DAME ELISABETH FRINK (BRITISH 1930-1993)
SMALL HORSE AND RIDER, 1970 (WISEMAN 40)

37/60, signed and numbered in pencil (in the margin), lithograph
 38cm x 58cm (15" x 23")

This work comes from the first series of prints, man and horse, which Frink produced in the early 1970s. Having embraced lithography and printmaking in the 1960s, Frink explored the technique further in the 1970s and turned from using a stone plate to a zinc plate.

£300-500

288 [£]

MAX ERNST (GERMAN 1891-1976)
L'OISEAU CAMEL, 1969

136/150, signed and numbered in pencil (in the margin), lithograph
 34cm x 24cm (13.37in x 9.5in), unframed

£600-800

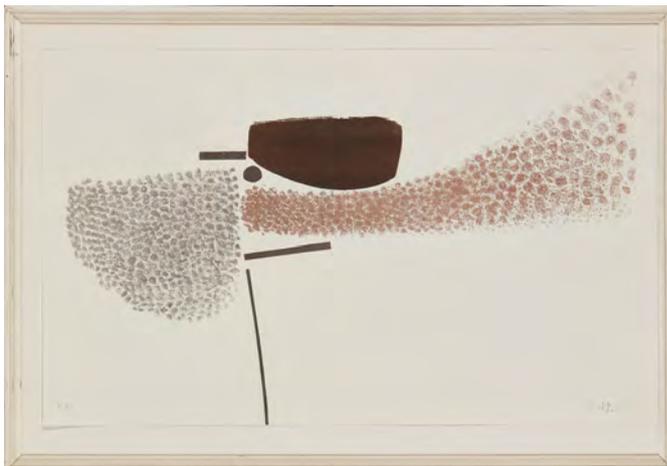
289 [£]

WILLIAM SCOTT C.B.E., R.A. (BRITISH 1913-1989)
CUP, BOWL, PAN, REDS AND OCHRES, 1970

84/100, signed, dated and numbered (in pencil to margin), screenprint

59cm x 88cm (23.25in x 34.5in) (plate),
 69cm x 100cm (27in x 39.5in) (inc. margins)

£2,000-3,000

290 [£]

VICTOR PASMORE C.B.E., C.H. (BRITISH 1908-1998)
POINTS OF CONTACT, NO.2, 1965

4/70, initialed, dated and numbered in pencil, lithograph
 the sheet 58cm x 91cm (22.75in x 35.75in)

£600-800

291 [£]**ROBERT O. LENKIEWICZ (BRITISH 1941-2002)****GIRL IN A FLORAL DRESS**

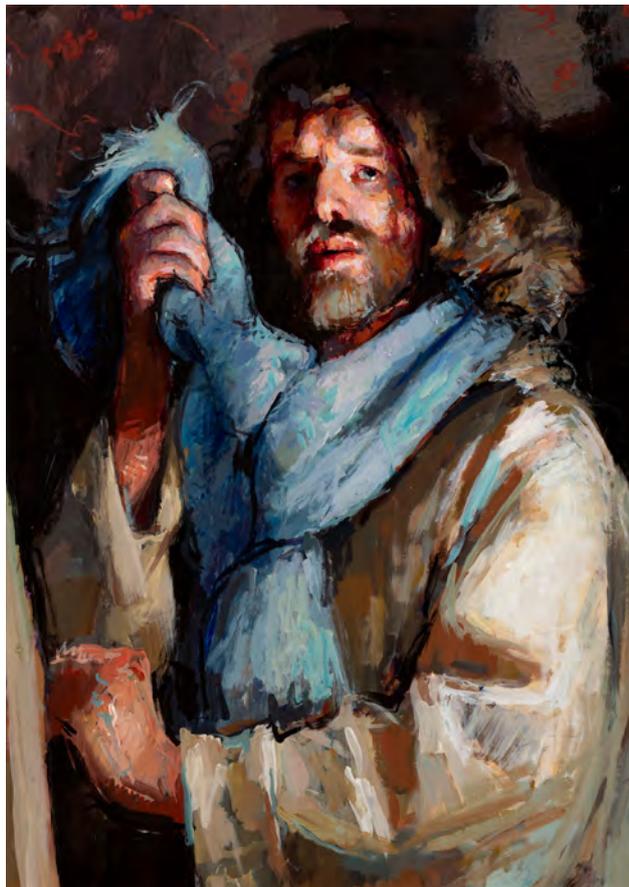
Oil on canvas

108cm x 69cm (42.5in x 27.25in)

Provenance: W H Lane, Cornwall, 16 September 2004;

Private Collection, London,

£6,000-8,000

292 [£]**ROBERT O. LENKIEWICZ (BRITISH 1941-2002)****SELF-PORTRAIT WITH BLUE SCARF**

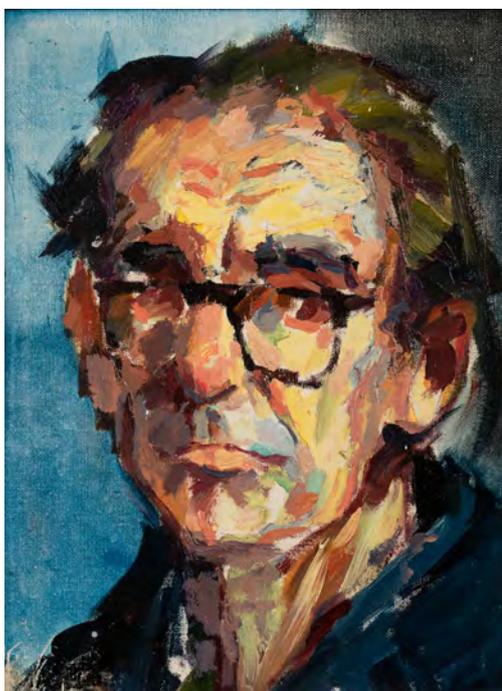
Oil on paper

71.5cm x 51cm (28.25in x 20.25in)

Provenance: Bearne's, Exeter, 8 November 2006;

Private Collection, UK.

£3,000-5,000

293 [£]**ROBERT O. LENKIEWICZ (BRITISH 1941-2002)****'BARBICAN CHARACTER - THE ROAD-RUNNER', 1970**signed, titled and dated (to reverse) 'Barbican Character
- long-dead - known as - "The Road-runner."'; oil on canvas

37cm x 27.5cm (14.5in x 10.75in)

£1,000-2,000

294 ⁵

**JOHN BELLANY C.B.E., R.A.
(BRITISH 1942-2013)
PORTRAIT OF GIRL WITH GLASS**

signed (lower left), oil on canvas
60.5cm x 50cm (23.75in x 19.75in)

£3,000-5,000

295 ⁵

**JOHN BELLANY C.B.E.,
R.A. (BRITISH 1942-2013)
TWO FIGURES IN A BOAT**

signed (lower right),
oil on canvas

50.5cm x 60cm (20in x 23.75in)

£3,000-5,000

296 ⁵

GILL WATKISS (BRITISH B.1939-)
BACK ROAD TO STEWALEES, 1993

signed and dated (lower right), gouache
 21.5cm x 23.5cm (8.5in x 9.25in)

£300-500

297 ⁵

FRED CUMING R.A. (BRITISH 1930-)
VENICE AT NIGHT

signed (lower left), oil on board
 37cm x 73cm (14.5in x 28.8in)

£1,000-2,000

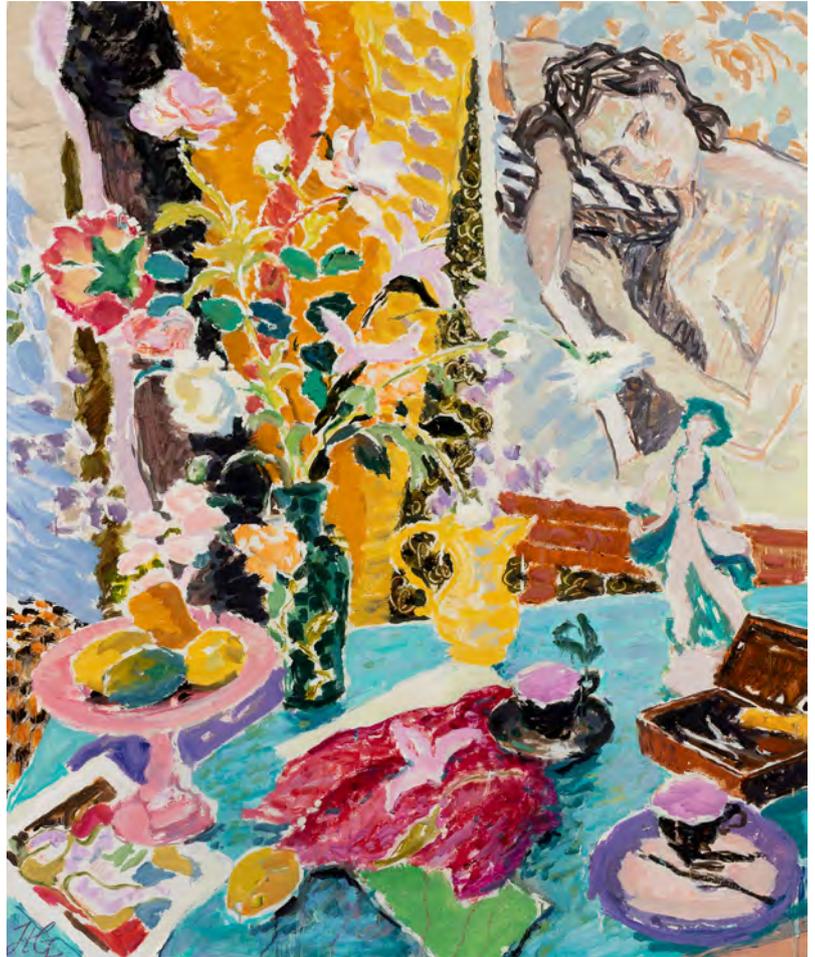
298 ⁵

GILL WATKISS (B.1939)
A WALK NEAR TRENCROM HILL, CORNWALL, 1999

signed and dated (lower right), gouache
 19cm x 28cm (11in x 7.5in)

£300-500





299

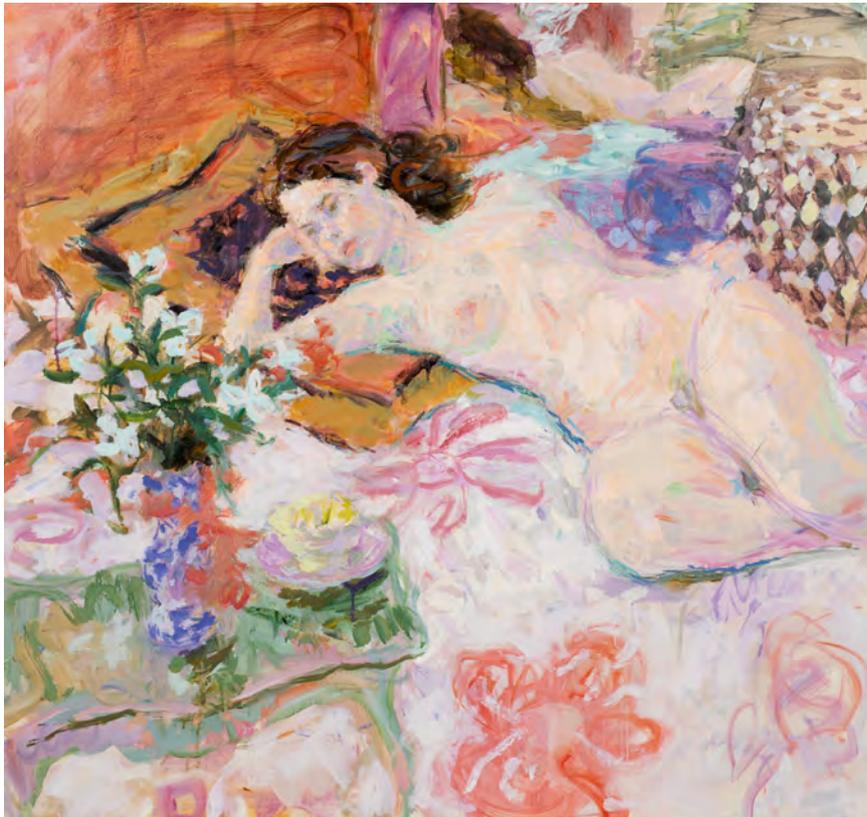
**HUGO GRENVILLE
(BRITISH B.1958-)**

AN ENGLISH ROSE, 2018

initialled (lower right), oil on canvas

116cm x 95cm (45.5in x 37.4in)

£2,000-3,000



300

HUGO GRENVILLE (BRITISH B.1958-)
RECLINING NUDE, 2009

initialled and dated (lower right), oil on
canvas

85cm x 90cm (33.5in x 35.5in)

Exhibited: Fraser Gallery, St. Andrews.

£1,000-2,000



JOHN MELVILLE

John Melville (1902- 1986) was one of Britain's most important Surrealist painters, hailed as the "harbinger of surrealism" in Great Britain. Melville was born in London and moved to Birmingham in his youth, where he largely taught himself to paint; by the 1920s he was painting full-time. In the 1930s he joined the Birmingham Surrealists group who sought to build links with their Surrealist counterparts in France, and became a key figure of the group.

Melville's first solo exhibition took place at the Wetheim Gallery in London in 1932, which was one of the most progressive galleries in the capital, known for supporting avant-garde artists. The success of this show led to him exhibiting frequently across the United Kingdom from this point onwards. His subject matter is broad, but he is known for his characteristic dream-like compositions with surreal figures and landscapes that question our perceptions of reality.

301 [§]

JOHN MELVILLE (BRITISH 1902-1986)
SELF-PORTRAIT

signed and inscribed by artist's daughter
(to reverse), oil on canvas laid on panel

12cm x 8.25cm (4.7in x 3.2in)

£800-1,200

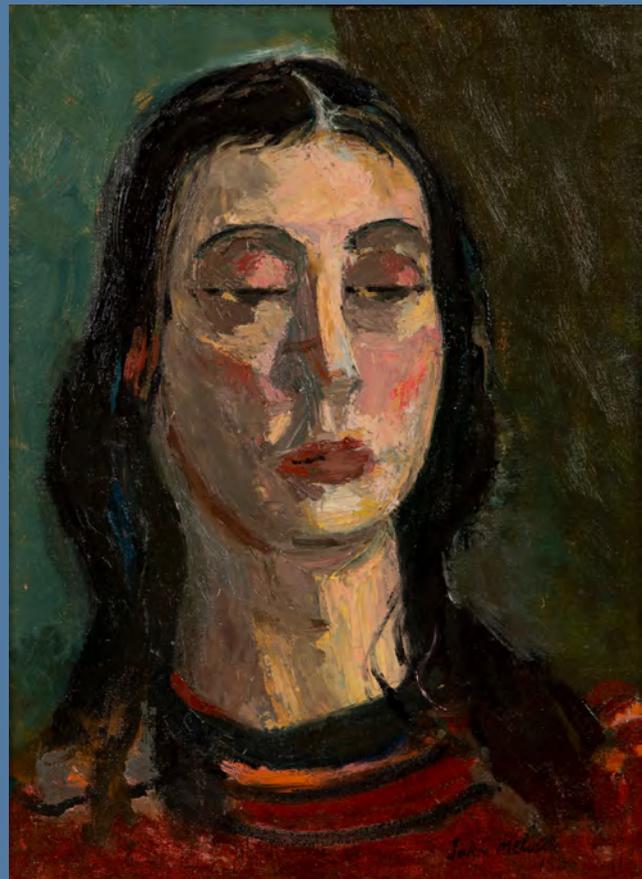
302 [§]

JOHN MELVILLE (BRITISH 1902-1986)
PORTRAIT OF BETTY, 1936

signed and dated (lower right and to
reverse), oil on canvas

39cm x 29cm (15.4in x 11.4in)

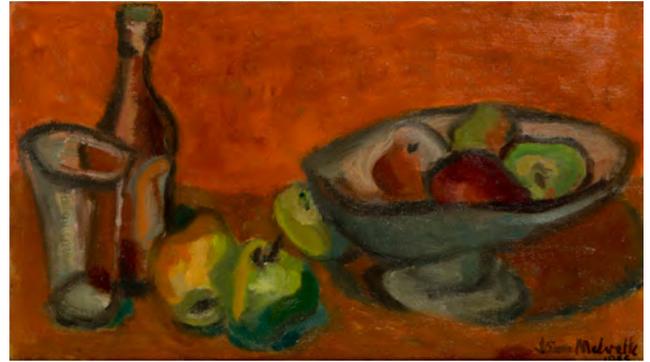
£600-800



303 ⁵**JOHN MELVILLE (BRITISH 1902-1986)**
STILL LIFE WITH BOWL OF FRUIT, 1955signed and dated (lower right and to
reverse), oil on canvas

34cm x 59.5cm (13.4in x 23.4in)

£600-800

304 ⁵**JOHN MELVILLE (BRITISH 1902-1986)**
PORTRAIT, 1954

signed and dated (lower left), oil on canvas

79cm x 59cm (31in x 23.3in)

£1,500-2,500

305 ⁵**JOHN MELVILLE (BRITISH 1902-1986)**
MOTHER EARTH, 1967signed and dated (lower right), oil on canvas
96cm x 134cm (37.8in x 52.7in)

£1,500-2,500





"I bought the tree of burr elm from Brackley Sawmills in circa 1972 and they sawed it into ten 3"(75mm) thick boards. It was remarkable for the consistency of the burr throughout the tree. At the time, Brackley Sawmills specialised in cutting elm for coffin boards and this tree was of no particular interest as it was not suitable for their purpose. The tree was 12ft (3.6M) long and about 4ft (1.2M) diameter.

After the move to Parnham House, Dorset in 1976, I received a series of commissions for dining tables for clients including Lord MacAlpine, Sir David Lean and several others, each made from a single plank from this tree, the length depending on the particular requirements.

Unlike most solid timber, burr elm is remarkably stable. This meant that a solid slab of it did not require any support across its width, and the legs could be joined directly into the table top. The combination of the simplicity of form and the extraordinary markings of the burr elm make this an especially valuable piece made in my workshop at Parnham House by Alan Amey."

John Makepeace, 2020

306 ^s

**JOHN MAKEPEACE O.B.E.
(BRITISH 1939-)
CABINET ON STAND, 1980**

elm, the cupboard doors
opening to reveal four
drawers, on shaped supports
89.5cm high, 92.5cm across,
56cm deep (35.25in high, 36.3in
across, 22in deep)

*We would like to thank John
Makepeace for his assistance in
cataloguing the present work.*

£3,000-5,000



307 ^s

**JOHN MAKEPEACE O.B.E.
(BRITISH 1939-)
TABLE, 1980**

burr elm, designed by Makepeace
and made in his workshop by Alan
Amey

71cm high, 200cm long, 97cm width
(28in high, 78.75in long, 38.1in width)

*We would like to thank John
Makepeace for his assistance in
cataloguing the present work.*

£4,000-6,000



308 [£]

ROBIN WELCH (BRITISH 1938-2019)
FOOTED BOWL

impressed artist's seal, textured
and with blue and white glazes

22cm high, 38cm diameter
(8.5in high, 15in diameter)

£600-800

309 [£]

ROBIN WELCH (BRITISH 1938-2019)
VESSEL

impressed artist's seal
39.3cm high (15.5in high)

£400-600



310 [£]

ROBIN WELCH (BRITISH 1938-2019)
VESSEL

impressed artist's seal
41cm high (16.1in high)

£500-700



311 [§]

**COLIN PEARSON
(BRITISH 1923-2007)
WINGED VESSEL**

impressed artist's seal

11cm high (4.25in high)

£200-300



312

**SHOZO MICHIKAWA (JAPANESE 1953-)
NATURAL ASH BOWL, 2007**

stoneware

18.5cm high, 38.5cm across (7.3in high, 15.1in across)

Born on the northern most island in Japan, Hokkaido, Shozo Michikawa initially had a career in business but took up evening classes in art where he discovered a talent and passion for pottery. A few years later, he decided to give up his life in business and focussed on ceramics.

Michikawa was given the honour of being the first Japanese artist to have a solo exhibition in The Forbidden City, Beijing in 2005. His ceramics have now been exhibited in Japan and around the world and are now part of important international collections.

£2,000-3,000



"The energy of nature is truly immense. No matter how much our sciences and civilisation might evolve, the power of human beings is inconsequential in the face of natural threats such as typhoons, earthquakes, tsunamis, and erupting volcanoes. I think this is why the works created by the natural world, for example, the patterns formed by the winds on the desert sands, or a majestic cliff overlooking the ocean, contain a power that can never be imitated by human hands. My own creative activities have been inspired by various phenomena in the natural world; even those that can be seen in everyday life."

SHOZO MICHIKAWA

313 [§]

**COLIN PEARSON
(BRITISH 1923-2007)
WINGED VESSEL**

impressed artist's seal,

turquoise blue glaze

27.5cm high (10.75in high)

£800-1,200





314⁵

ALISON BRITTON O.B.E. (BRITISH 1948-)
ABSTRACT VESSEL JUG FORM, 1981

signed and dated, painted fish and abstract design
30.5cm high, 27.5cm across (12in high, 10.8in across)

Exhibition: London, Crafts Council Gallery, *The Work of Alison Britton*, November 1979 - January 1980.

£1,500-2,500

315 ⁵**GABRIELE KOCH (GERMAN 1948-)
VESSEL**signed, black burnished and smoke fired
30cm high (11.75in high)Provenance: Beaux Arts, Bath, 1990;
Private Collection, UK.

£700-900

316 ⁵**JIM PARTRIDGE (BRITISH B.1953-)
FOOTED BOWL**stamped 'J. B. Partridge', scorched oak
9.5cm high, 20cm across (3.7in high, 7.8in across)

£300-500

317 ⁵**JIM PARTRIDGE (BRITISH B.1953-)
FOOTED BOWL**signed, holly
8cm high, 14.8in across (3.1in high, 5.75in across)

£200-300

318 ⁵**GABRIELE KOCH
(GERMAN 1948-)
VESSEL**signed, burnished and
smoke fired31cm high, 40cm across
(12.25in high, 15.75in across)

£800-1,200

319 ⁵

EWEN HENDERSON (BRITISH 1934-2000)
TEA BOWL, C.1988

cut sided form, pale pink/brown glaze with
 white and brown splashes

8cm high, 12.2cm wide (3.1in high, 4.75in wide)

£200-300

320 ⁵

EWEN HENDERSON (BRITISH 1934-2000)
ORKNEY, 1994

Initialed and dated (lower right), acrylic and
 watercolour on paper

57cm x 76cm (22.5in x 30in)

£500-700

321 ⁵

WALTER KEELER (BRITISH 1942-)
TEAPOT

impressed artist's seal, salt glaze

22cm high (8.67in high)

£200-300

322 [§]

JOHN BELLANY C.B.E., R.A. (BRITISH 1942-2013)
SELF-PORTRAIT, CIRCA 1984

signed (upper left), titled and dated, oil on board
 76cm x 51cm (29.9in x 20in)

Provenance: Sotheby's Olympia, London, 27 November 2002;
 Private Collection, UK.

£3,000-5,000

323 [§]

JOHN BELLANY C.B.E.,
R.A. (BRITISH 1942-2013)
GIRL IN GREEN DRESS

signed in pencil (lower left),
 watercolour and pencil
 55cm x 36cm (21.75in x 14.25in)

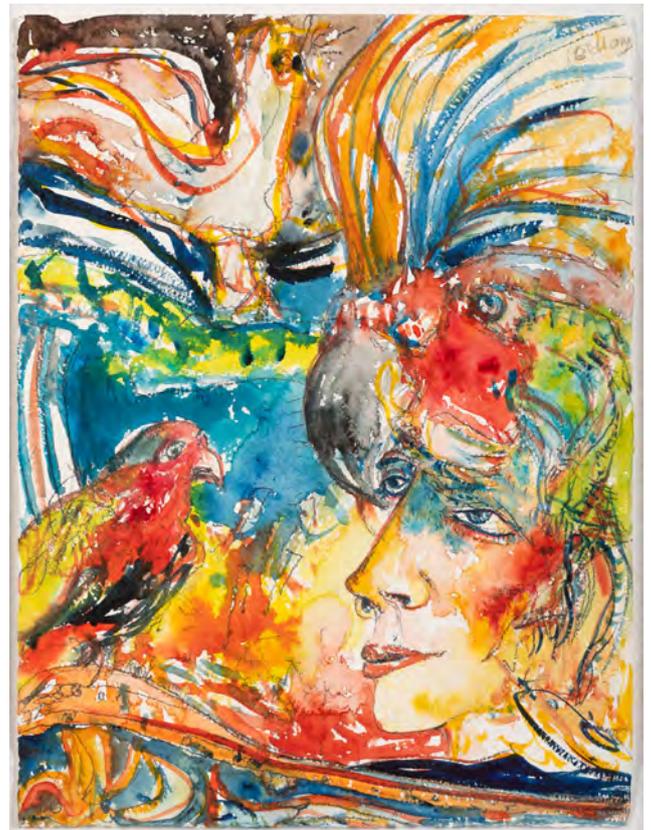
£800-1,200

324 [§]

JOHN BELLANY C.B.E.,
R.A. (BRITISH 1942-2013)
LADY AND A PARROT

signed in pencil (upper right),
 pen, ink and watercolour
 37.5cm x 28cm (14.75in x 11in)

£2,000-3,000





325 ⁵

ROBERT ADAMS (BRITISH 1917-1984)
SQUARE MINUS, 1969

stamped 'ADAMS 1969', chromed steel,
Opus 307 (1969/3)

31cm x 30.5cm (12.2in x 12in)

Literature: Alastair Grieve, *The Sculpture of Robert Adams*, Henry Moore Foundation, Lund Humphries, London, 1992, p.226, cat.565.

Exhibited: Northampton City Art Gallery, *Robert Adams - Retrospective Exhibition, 1971* (toured by the Arts Council to Sheffield, Newcastle Upon Tyne and the Camden Arts Centre, London), cat. no.57 (another example).

£3,000-5,000

326 ⁵

MARTIN BRADLEY
(BRITISH 1931-)
PHOENIX - IMAGE
POUR GENGHIS
GHAN, 1960

signed and dated
 (lower right), titled (to
 reverse), oil on canvas

114cm x 146cm
 (45in x 57.5in)

£1,000-1,500



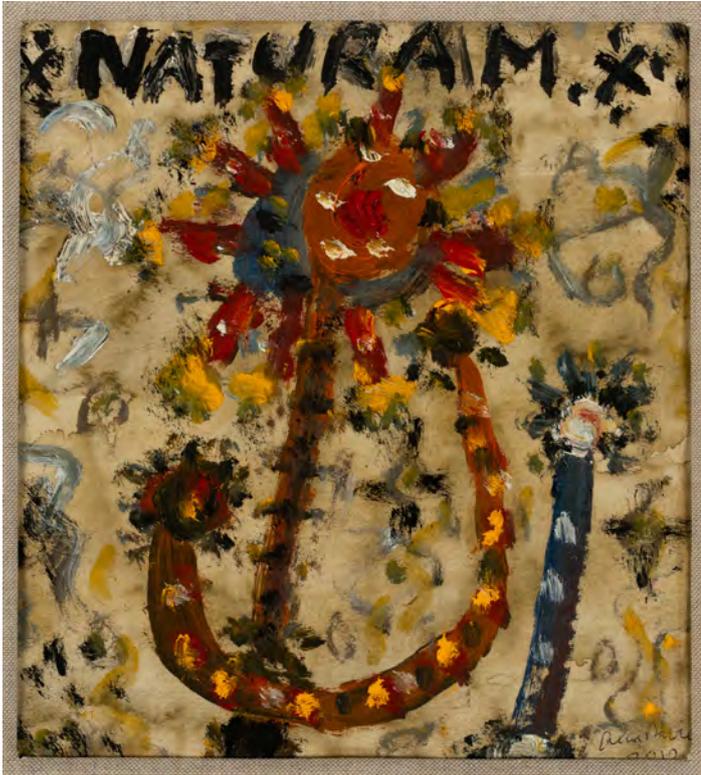
327

PAUL TUTTLE (AMERICAN 1918-2002)
FOR STRÄSSLE, SWITZERLAND
PAIR OF ZETA CHAIRS, DESIGNED 1968

steel and brown leather (2)

75cm high, 66cm across (30in high, 26.25 in across)

£1,000-2,000

328 ⁵

ALAN DAVIE C.B.A., R.A., H.R.S.A. (BRITISH 1920-2014)
UNTITLED, 2012, OG. 4045

signed and dated (lower right), oil on paper
 22.5cm x 21cm (8.8in x 8.25in)

Provenance: Gimpel Fils, London.
 £1,000-1,500

329 ⁵

JOHN BRATBY (BRITISH 1928-1992)
PORTRAIT OF JOHN MINTON

signed (lower left), ink and watercolour on paper
 38.5cm x 23.5cm (15.2in x 9.25in)

This is possibly a work from the period Bratby was at the Royal College of Art (1951-4), where Minton was a tutor.
 £400-600

330 ⁵

PETER DULBERG (GERMAN 1911-1976)
AWAKENING I

Signed with monogram (top right), oil on canvas
 118.5cm x 79cm (46.75in x 31in)

£600-1,000

331 [§]

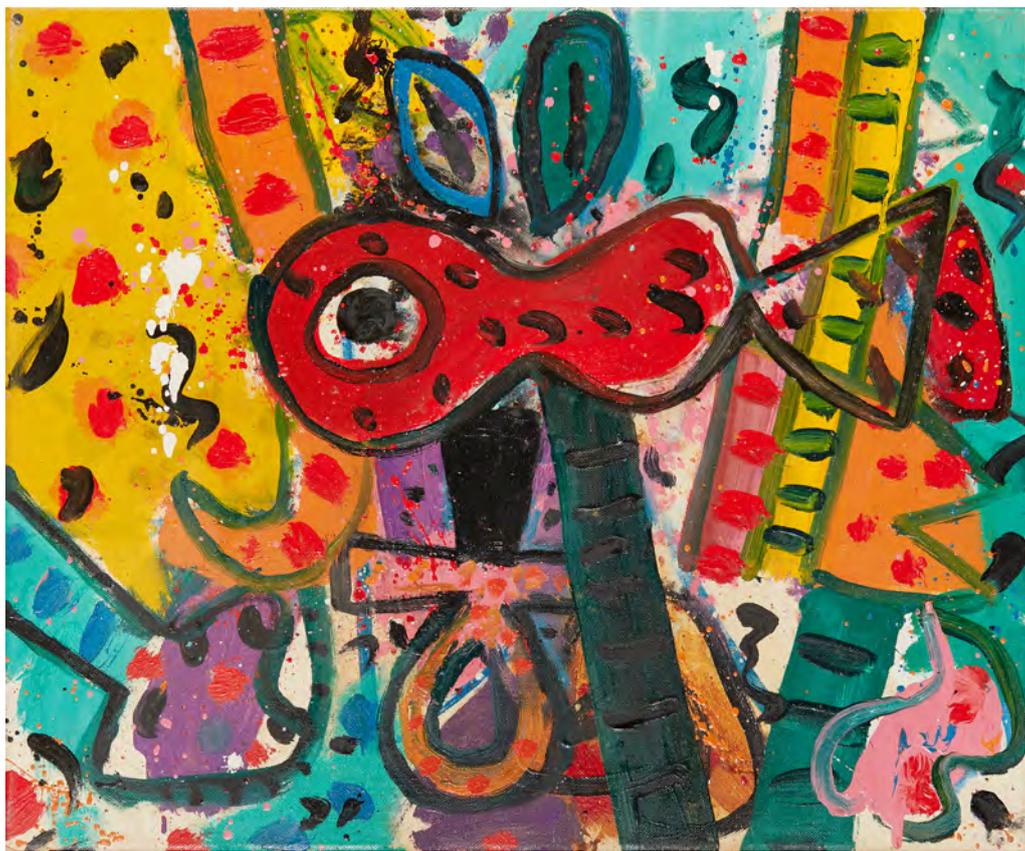
ALAN DAVIE
C.B.E., R.A., H.R.S.A.
(BRITISH 1920-2014)
THE ALL-SEEING FISH NO.
1, 1967, OPUS NO. 324

signed (to reverse),
 oil on canvas

51cm x 61cm (20in x 24in)

Provenance: Gimpel Fils,
 London.

£7,000-10,000

332 [§]

ALAN DAVIE
C.B.E., R.A., H.R.S.A.
(BRITISH 1920-2014)
SHAMAN'S DRUM NO.
5, 1973, OPUS NO. 749

signed, titled and dated
 (to reverse), oil on canvas

75cm x 100cm
 (29.5in x 39.3in)

Exhibited: Gimpel Fils,
 London, March 1974.

£6,000-8,000



333

**FRENCH SCHOOL
TABLE LAMP, 1970S**

steel and plum lacquer

109.5cm high (43in high)

£600-800

334 ⁵

PAUL JENKINS (AMERICAN 1923-2012)
'PHENOMENA PEAL OF BELLS CROSS', 1970S

2/7, facsimile signature and numbered (to reverse), wool and cotton tapestry
 142cm x 206cm (56in x 81in)

The Minneapolis Institute of Arts hold another work from the same series.

Abstract Expressionist Paul Jenkins explores colour and the nature of prismatic light, using conflicting hues of colour to create movement within his work, a feature that has inspired weavers on more than one occasion, including at the most famous tapestry weaving centre in the French town of Aubusson.

£3,000-5,000



335

PAUL EVANS (AMERICAN 1931-1987)
BY PAUL EVANS STUDIO FOR
DIRECTIONAL FURNITURE COMPANY
COFFEE TABLE, C.1970

welded and enamelled steel and glass

39.5cm high, 152cm across, 60.5cm deep
 (15.5in high, 59.8in across, 23.8in deep)

£2,000-3,000

336

**WARREN PLATNER (AMERICAN 1919-2006) FOR KNOLL
LOUNGE CHAIR AND OTTOMAN**

Knoll Associates label, steel rod base with bronzed finish and blue fabric upholstery

100cm high, 100cm wide, 86cm deep (39.4in high, 39.3in wide, 33.8in deep)

£3,500-4,500



337

**AFRA & TOBIA SCARPA
(B.1937 AND B.1935) FOR MAXALTO
'ARTONA' DINING TABLE, DESIGNED 1975**

walnut, brass and ebony

70cm high, 145cm diameter
(27.5in high, 57in diameter)

£1,500-2,500



338

GEORGE NAKASHIMA (AMERICAN 1905-1990)
HIGH STOOL, C.1960

English walnut

87cm high, 49cm wide (34in high, 19.3in wide)

£1,500-2,000



339

JEAN PROUVÉ (FRENCH 1901-1984) FOR VITRA
THREE 'TABOURET HAUT' STOOLS, EDITION 2002

oak and chrome-plated steel (3)

77.5cm high (30.5in)

£700-900

340

MAISON BAGUÈS
PAIR OF SIDE TABLES, C.1940-60

mirrored glass tops, framed and supported in gilt metal, possibly bronze, cast to simulate bamboo, and horse hoof feet (2)

41cm high, 45.5cm across, 45.5cm deep
 (16in high, 17.9in across, 17.9in deep)

£600-800



FROM THE ESTATE OF **BRYAN INGHAM** PART II



Bryan Ingham was an independent and dedicated artist, who furrowed his own artistic path throughout a long and productive career, attributing his successful endeavours to 'sheer, bloody hard work.' Born and raised in Yorkshire, he was introduced to poetry and music by his bachelor uncle, who also forged in him a deep love of reading, despite his struggles at school. His first encounter with visual art and painting was through attendance at Scouts, where one evening a lady artist shared her watercolours; Ingham fell in love and was inspired to start painting himself. Later called up to the RAF, an 'artistic sort of airman,' he was fortunate enough to be paired in accommodation with a designer who had attended the Royal College of Art, whom further encouraged Ingham's creative instincts and set him up still-life studies to work from. Ingham returned to Britain following his service armed with the ambition to be an artist.

His ensuing formal artistic training took place at Central St. Martins and then the Royal College of Art, as the young Ingham felt a move to London entirely necessary to both his personal and artistic development. He gained attention from senior staff for his talent, and on the strength of his work generated numerous job offers at graduation and a grant allowing him to spend a year in Italy, travelling and then studying at the British Academy in Rome. At this stage, Ingham seemed poised to become an establishment artist, with works already receiving prime positions and sales at the Royal Academy. Yet, eternally independent, he instead made the decision to purchase a remote cottage on the Lizard peninsula in West Cornwall, following in the footsteps of Ben Nicholson and Barbara Hepworth. He maintained this for the rest of his life, and worked there for long periods every year, interspersed with trips abroad, particularly to northern Germany, and times where he lived elsewhere in Cornwall, most notably at St. Ives. This commitment to Cornwall drew him into both the inspiration and social network of the St. Ives school, of which he became an important figure.

Throughout his career, Ingham worked in a variety of mediums, creating a large body of works that drew on the rich artistic legacy of Britain, and artists such as Nicholson and Peter Lanyon, alongside the wider continental influences of Mondrian, Braque and Picasso. Towards the end of his life he reflected on his career as a 45-year 'apprenticeship,' acknowledging 'there is the argument that by going down many false paths one has enriched one's vocabulary, if only minimally, but positively enriched it...because nobody else has gone up and down those various pathways... I've been up and down a hell of a lot of pathways.'

Lyon & Turnbull are delighted to be offering a carefully curated selection of work from the artist's estate, showing the fundamental role that Ingham played in the interdisciplinary nature of British art during the 20th Century.

341[§]**BRYAN INGHAM (BRITISH 1936-1997)**
BUTTON, 1983with studio stamp (on the backboard),
collage on board

12cm x 4.5cm (4.75in x 1.75in)

Provenance: Estate of the artist.

£500-700

342[§]**BRYAN INGHAM (BRITISH 1936-1997)**
THE EDGE OF THE SEA, 1995

initialled and dated in pencil, pencil and crayon

36.5cm x 25cm (14.4in x 9.8in)

Provenance: Estate of the artist.

£1,200-1,800

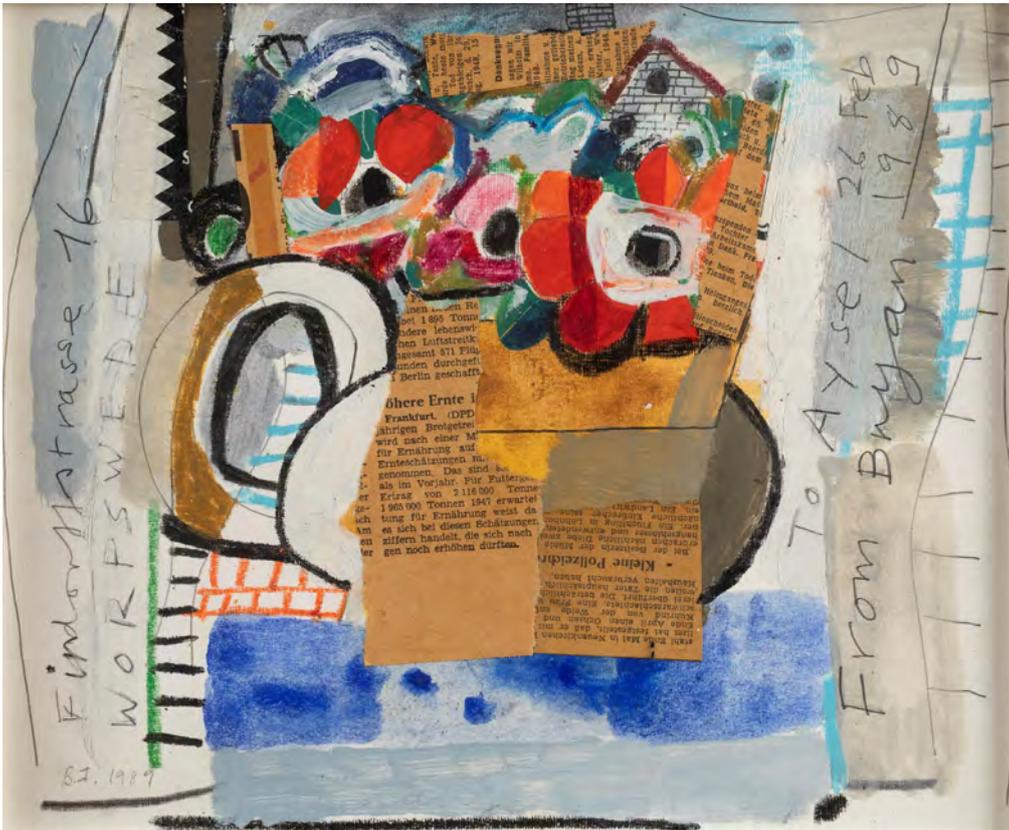
343[§]**BRYAN INGHAM (BRITISH 1936-1997)**
AT THE EDGE OF THE WHITE SEA, 1995

dated in pencil (lower left), pencil and crayon

37cm x 25cm (14.8in x 9.8in)

Provenance: Estate of the artist.

£1,200-1,800

344^s

BRYAN INGHAM
(BRITISH 1936-1997)
FINDORFSTRASSE,
WORPSWEDE, 1989

signed with initials and dated 'Bl. 1989' (lower left),
inscribed 'Findorfstrasse
16/WORPSWEDE' (along
the left edge of the sheet),
inscribed again 'To Aysel
26 Feb/ From Bryan 1989'
(along the right edge),
pencil, watercolour,
collage and oil

23cm x 27cm (9in x 10.6in)

Provenance: Estate of the
artist.

£2,500-3,500

345^s

BRYAN INGHAM
(BRITISH 1936-1997)
FLORAL STILL LIFE, 1976

with estate stamp (lower right),
and dated in pencil (lower left),
pencil and watercolour

18.5cm x 20cm (7.3in x 7.9in)

Provenance: Estate of the artist.

£600-800

346^s**BRYAN INGHAM (BRITISH 1936-1997)**
HARBOURinitialled (lower left), signed (on the reverse),
plaster relief

11.5cm x 24cm (4.5in x 9.5in)

Provenance: Estate of the artist.

£700-1,000

347^s**BRYAN INGHAM (BRITISH 1936-1997)**
FISHING BOATwith studio stamp (on the backboard),
pencil, oil and collage on shaped board

10cm x 14cm (4in x 5.5in)

£600-800

348^s**BRYAN INGHAM (BRITISH 1936-1997)**
UNTITLED (CUBIST LANDSCAPE), 1992initialled and dated, and with Estate Studio
Stamp (to reverse), plaster

30cm x 35cm (11.75in x 13.75in)

£1,000-1,500



349 [§]

BRYAN INGHAM (BRITISH 1936-1997)
LARGE MEDITERRANEAN HEAD

with studio stamp (on the backboard), oil
 on board

29.5cm x 35.5cm (11.5in x 14in)

Provenance: Estate of the artist.

£3,500-4,500

350 [§]

BRYAN INGHAM (BRITISH 1936-1997)
**MEDITERRANEAN HEAD: STUDY FOR
 SCULPTURE, 1996**

initialled, dated and titled in pencil (to the
 margin), pastel

39cm x 31cm (15.5in x 12.25in)

Provenance: Estate of the artist.

£1,200-1,800





353 [§]
JOHN WARD (BRITISH 1938-)
VESSEL
 impressed artist's seal, in black
 22.25cm high (8.75in high)
£800-1,200

351 [§]

EDMUND DE WAAL
(BRITISH 1964-)
LIDDED JAR

impressed artist's seal,
 crackled celadon glaze
 10.5cm high (4.12in high)

£700-900



352 [§]

JOHN WARD (BRITISH 1938-)
VESSEL

impressed artist's seal
 23in high (9in high)

Provenance: Peter Dingley Gallery, Stratford-upon-Avon;
 Collection of Barbara Ling.

£1,000-2,000



354 [§]
EDMUND DE WAAL (BRITISH 1964-)
JUG

impressed seal partially covered with
 glaze, celadon crackled glaze
 9.4cm high (3.7in high)

£400-600



355 ⁵

MATTHEW CHAMBERS
(BRITISH 1982-)
TWIST FADE, 2020

signed and dated, stoneware
and oxides

30cm diameter (11.8in diameter)

£1,500-2,500

356 ⁵

JOHN WARD (BRITISH 1938-)
VASE

impressed artist's seal, in black and white
 7cm high, 7cm across (2.75in high, 2.75in across)
 £800-1,200

357 ⁵

JOHN WARD (BRITISH 1938-)
VESSEL

impressed maker's mark, mottled white glaze
 10.5cm high, 9cm wide (4.1in high, 3.5in wide)
 £700-900

358 ⁵

JULIAN STAIR (BRITISH B.1955-)
SET OF SIX DEMITASSE CUPS AND SAUCERS, C.1992

each impressed maker's mark, sgraffito decoration in blue through a white glaze (6)
 each cup 7cm high (2.75in high), saucer 14.5cm diameter (5.7in diameter)

Provenance: In 1992 Julian Stair displayed some black and white sgraffito demitasse cups and saucers at the Crafts Council. On seeing these, the current vendor approached him and commissioned a set of six but in reverse colours. He accepted the commission and on completion informed the owner that the process in reverse had been so difficult that he only made two sets, one for them and another for himself. It is believed that the original set is still in the collection of the Craft Council.

The demitasse were typical of his work of the period with an emphasis on achieving a balance between form and surface decoration. They were also representative of his philosophical and practical commitment to pottery and the significance of function.

£400-700

359

SUEHARA FUKAMI
(JAPANESE 1947-)
VASE

impressed maker's mark,
pale celadon glaze, with
a signed wood box

21cm high (8.25in high)

£1,000-1,500





360

**ROSE CABAT
(AMERICAN 1914-2015)
TWO 'FEELIES'**

each incised 'CABAT', in lilac
and yellow glazes (2)

7cm high (2.75in high) /
8cm high (3.12in high)

£300-500



361

**ROSE CABAT (AMERICAN 1914-2015)
TWO 'FEELIES' ONION SKIN BROWN /
SQUAT FEELIE AQUA**

each incised 'CABAT', onion skin brown and aqua glazes (2)

9cm high (3.5in high) / 7cm high, 9.5cm diameter (2.75in high,
3.75in diameter) respectively

£300-500



362

**JIN EUI KIM (SOUTH KOREAN CONTEMPORARY)
TRAPEZOID FORM**

impressed artist's seal

10.5cm high (4.1in high)

£200-300

363

**GUSTAVO PÉREZ (MEXICAN 1950-)
VESSEL, 2011**

initialled, dated and numbered '11-119';
stoneware with voids

22.5cm x 35cm x 32cm
(8.85in x 13.8in x 12.6in)

£2,000-3,000



364

**GUSTAVO PÉREZ (MEXICAN 1950-)
VESSEL, 2013**

initialled, dated and numbered '13-123';
stoneware

23cm x 28cm x 22cm (9in x 11in x 8.7in)

£1,500-2,500

"I want to be forgotten,
only that my pots survive"

Gustavo Pérez is considered Mexico's leading contemporary ceramic artist, whose aim has always been to create forms that serve as three-dimensional canvases, with sophisticated surface treatments that transcends simple patterning bringing his work into the realm of the sculptural object alongside showing influence of ancestral traditions of Asia and Meso-America.

Pérez's ceramics have now achieved international recognition and were the subject of a major retrospective at the Museum of Modern Art in Mexico City. His work is represented worldwide, including the Los Angeles County Museum of Art, The Museum of Contemporary Ceramic Art, Shiga, Japan; The Museum of Fine Arts, Quebec, Canada and Keramikmuseum Westerwald, Hahr-Grenzhausen, Germany.

365 ⁵

**DAVID MACH R.A. (BRITISH 1956-)
WESTMINSTER BEACH - NUDES, 2000**

signed 'Mach' in red card (lower right),
drawing and collage on paper

102cm x 102cm (40.12in x 40.12in)

Provenance: Jill George Gallery, London;
Private Collection, UK.

£2,000-3,000



366

**LUDWIG MIES VAN DER ROHE
(GERMAN, 1886-1969) FOR ALVINA
PAIR OF BARCELONA CHAIRS**

with tan leather padded seats (2)

75cm across, 73cm high (29.5in across,
28.75in high)

Provenance: SCP, London;

Purchased by a Private Collector
in the late 1980s, early 1990s;

Private Collection, UK.

£800-1,200





367 ⁵

**EMMA F GREGORY
(CANADIAN, CONTEMPORARY)
GEOMETRIC DROP CHAIN
NECKLACE**

isometric lattice forms in
orthodontic stainless steel
54cm drop length (21.25in drop length)

Provenance: The Kath Libbert
Jewellery Gallery, Bradford, 2013;
The Alan and Pat Firth Collection;
Private Collection, UK.

£300-500

368 ⁵

**ANN O'DONNELL (BRITISH 1933-2019)
BROOCH**

stamped '375', hallmarked for London, inset with three agate panels
7.3cm length (2.8in length)

Provenance: Leeds Art Fair, 1990;
The Alan and Pat Firth Collection;
Private Collection, UK.

£200-300

369

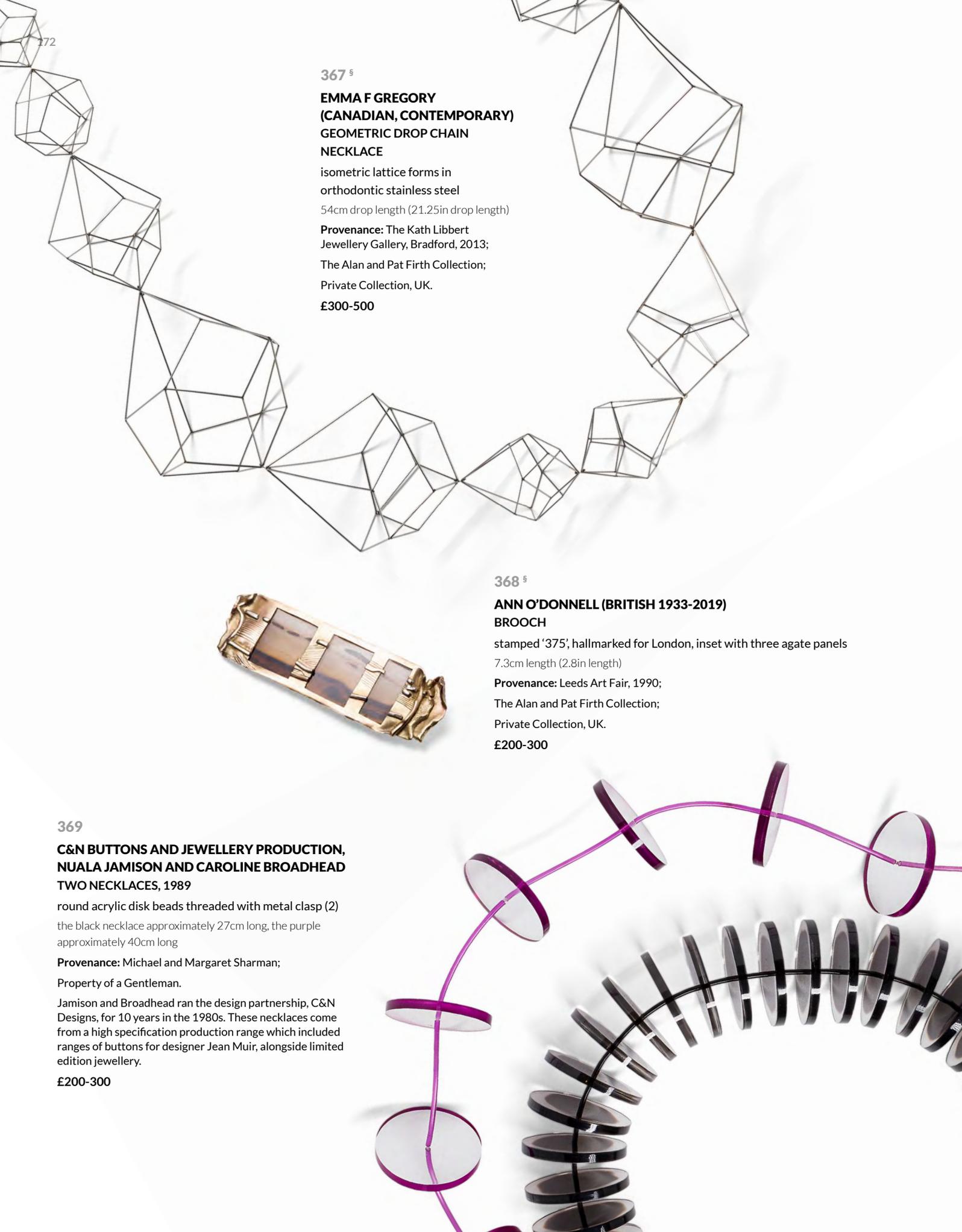
**C&N BUTTONS AND JEWELLERY PRODUCTION,
NUALA JAMISON AND CAROLINE BROADHEAD
TWO NECKLACES, 1989**

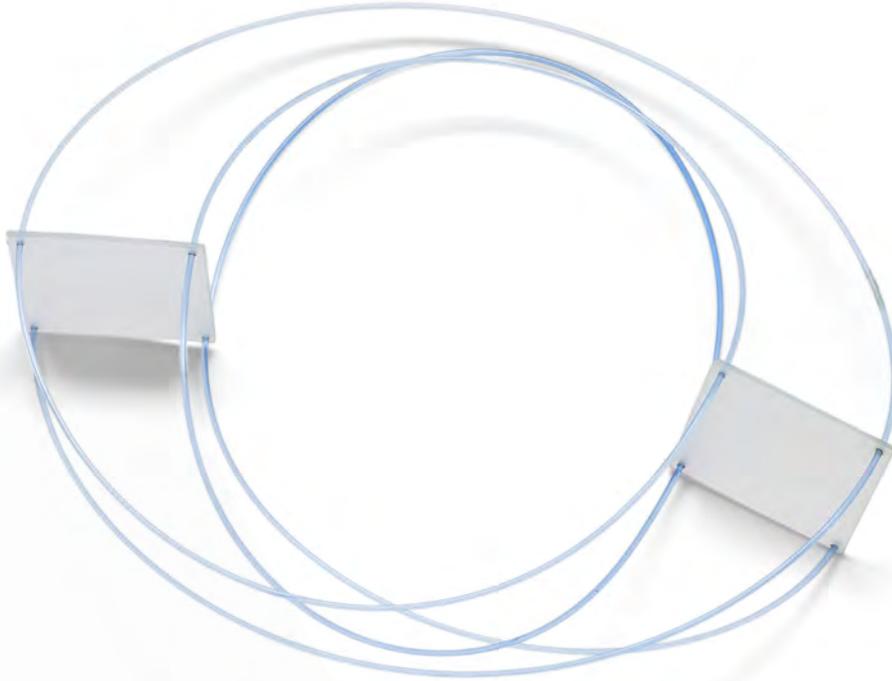
round acrylic disk beads threaded with metal clasp (2)
the black necklace approximately 27cm long, the purple
approximately 40cm long

Provenance: Michael and Margaret Sharman;
Property of a Gentleman.

Jamison and Broadhead ran the design partnership, C&N
Designs, for 10 years in the 1980s. These necklaces come
from a high specification production range which included
ranges of buttons for designer Jean Muir, alongside limited
edition jewellery.

£200-300





370 \$

**CAROLINE BROADHEAD
(BRITISH B.1950-)
SPIRAL NYLON BRACELET, 1981**

perspex and nylon
14cm wide (5.5in wide)

Literature: Arnolfini, Bristol, *Caroline Broadhead, 1981* (illustrated).

£200-300

371 \$

**CAROLINE BROADHEAD
(BRITISH B.1950-)
TUFTED BRACELET, 1978**

hallmarked for London 1978, dyed nylon, silver and wood
10cm diameter (3.85in diameter)

Provenance: Michael and Margaret Sharman;

Property of a Gentleman.

The bangles and necklaces that Caroline Broadhead produced in the late 1970s resembled cuffs and ruffs. Each tuft of dyed nylon thread is pulled through holes in the wooden bracelet, which is then covered by a burnished silver. Her pieces were made to offer an experience, offering the wearer the opportunity to engage the senses.

£800-1,200





372 [§]

WENDY RAMSHAW C.B.E. R.D.I. (BRITISH B.1939-D.2018)

'ORBIT' NECKPIECE

nickel alloy and resin

23.5cm diameter (9.25in diameter)

Provenance: Purchased from The Crafts Council Shop, V&A, London, 1990;

The Alan and Pat Firth Collection;

Private Collection, UK.

Exhibited: The Crafts Council Gallery, London, What Is Jewellery?, 1994-95.

£1,200-1,800

373 ⁵

WENDY RAMSHAW C.B.E. R.D.I. (BRITISH 1939-2018)
'DOUBLE IMAGE' NECKPIECE, 1982

white and blue Wedgwood Jasper ceramic components, with gilt wire
 29.5cm wide (11.6in wide)

Provenance: Acquired directly from Wendy Ramshaw by the current vendor.

Exhibited: V&A, London, *Wendy Ramshaw Retrospective*, 1982, no.49 (another example from the unique six variants on this theme). The exhibition marked the re-opening of the Jewellery Gallery in October 1982.

In the early 1980s Ramshaw collaborated with Josiah Wedgwood & Co, in her unceasing search for new materials, to produce a collection of jewellery using the traditional ceramic wares of Wedgwood. The ceramic elements were crafted by Wedgwood, and then carved and turned in Ramshaw's studio in London. The ceramic pieces were then brought together into unique and limited edition pieces of jewellery and the collection was launched in a show at the V&A Museum, London.

This example is a unique variant made with different conical elements rather than flat discs and as such is not part of an edition.

£2,000-3,000

374 ⁵

WENDY RAMSHAW C.B.E. R.D.I. (BRITISH B.1939-D.2018)
NECKLACE

blue dipped and hand-turned Wedgwood Jasper beads and white hand-turned Jasper beads, with silver gilt wire, the silver clasp hallmarked for Birmingham 1983, maker's mark 'JW', signed 'WR'

13.5cm diameter (5.3in diameter)

Provenance: Acquired directly from Wendy Ramshaw by the current vendor.

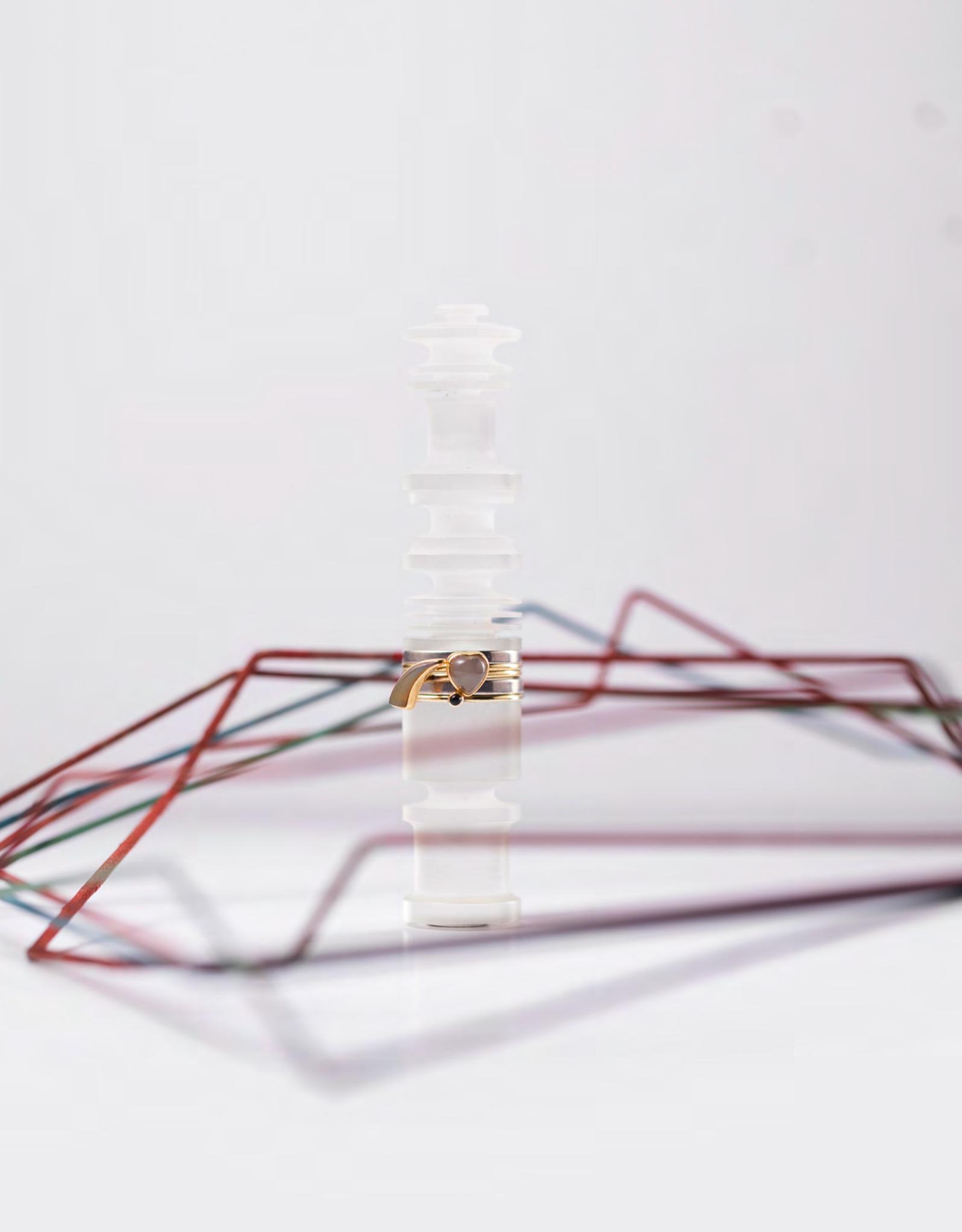
Exhibited:

V&A, London, *Wendy Ramshaw Retrospective*, 1982, no.64 (another example). The exhibition marked the re-opening of the Jewellery Gallery in October 1982.

Literature: Wendy Ramshaw (ed.), *Wendy Ramshaw, A Retrospective Survey 1969-1981*, London, 1982 (illustrated).

This necklace was supposed to be from an edition of 10, however, on this occasion it is believed that she did not make the full edition.

£800-1,200



375 ⁵

WENDY RAMSHAW C.B.E. R.D.I. (BRITISH B.1939-D.2018)
RING SET ON STAND

comprising three 18ct gold rings, each with a raised fancy shape cabochon moonstone, hallmarked for London 1973, maker's mark 'WR', and two polished band rings, on turned perspex stand the stand 10cm high (4in high), ring size L

£1,000-1,500



376 ⁵

DAVID WATKINS (BRITISH B.1940-)
'Landlines' Neckpiece

five piece, neoprene coated steel in red, blue and green (5)

internal measurements approximately 20-25cm

Provenance: Contemporary Applied Arts, London, 1990:

The Alan and Pat Firth Collection;

Private Collection, UK.

Exhibited: The Crafts Council Gallery, London, What Is Jewellery?, 1994-95.

£400-600



Pat Firth noted that 'It took me about a year to find the 'courage' to buy landlines. Having first caught my eye I then seemed to struggle thinking about the work. Was I brave enough to wear these? I eventually bought this combination piece and my enthusiasm must have been infectious. My husband's response was to present me with a single version. What I once regarded as an oddity now I see as simply superb'.

377 [£]**DAVID CLARKE (BRITISH 1967-)****TWO 'ORGY' ORCHID VASES**

hallmarked, glass 'test-tube' shaped vase, attached to a triangular base of two sheets of silver, connected by thin steel rods. (2)

96.5cm and 93.5cm high (38in and 36.75in high)

David Clarke was educated at the Royal College of Art, and he subverts his chosen medium of silversmithing in playful and humorous ways. He chooses domestic objects, and likes to set them in surreal ways. "The conservativeness of the discipline really pushes me to become more creative," Clarke explains. "It is essential to keep this discipline alive and forward thinking."

£2,000-3,000

378 [£]**KEITH TYSSSEN (BRITISH 1934-)****Box and Cover, 2007**

hallmarked for Sheffield, stamped maker's marks 'KT/999'

18cm high (7in high), 1816 grams

£800-1,200

379 [£]**OLIVIA LOWE (BRITISH CONTEMPORARY)****Pair of 'Array' Vases, 2008**

hallmarked for London, silver (2)

29cm high, 33cm across, (11.3in high, 13in across)

£2,000-3,000



ANGELA CORK is known for her original, distinctive and easy recognisable work and her ethos is to produce elegant and sculptural work that is also functional and beautifully considered with elegant lines and purity of form.

She is well regarded in the silversmithing world having been shown extensively in many prestigious galleries, museums and exhibitions and her work can be found in important private and public collections including The P&O Makower Trust for the National Museum of Wales, Birmingham Museum & City Art Gallery and The Goldsmiths' Company. Commissions have included the Financial Times; St Johns College, Cambridge; Corpus Christi College, Oxford and a past Prime Warden Rosewater dish for the Goldsmiths' Company. She was also Chair of the Contemporary British Silversmiths.



380

**ANGELA CORK
(BRITISH 1973-)
BALLOON VASE, 2020**

hallmarked for London 2020,
sterling silver oxidised

15cm x 14.9cm x 2cm
(5.9in x 5.85in x 0.8in)

£1,500-2,500

381

**ANGELA CORK
(BRITISH 1973-)
FRAME VASE, 2019**

hallmarked for London
2019, sterling silver with
oxidised water container
17cm x 16.8cm x 3cm
(6.7in x 6.6in x 1.2in)

£3,000-5,000

382

**ANGELA CORK
(BRITISH 1973-)
SMALL BALLOON VASE, 2019**

hallmarked for London 2019,
sterling silver oxidised
10.2cm x 10.8cm x 1.25cm
(4in x 4.25in x 0.5in)

£500-700

383

**ANGELA CORK
(BRITISH 1973-)
SMALL BILLOW VASE, 2019**

hallmarked for London 2019,
sterling silver with oxidised interior
9.5cm x 10.7cm x 3cm
(3.7in x 4.2in x 1.2in)

£1,000-1,500



384

HISANORI MASUDA (JAPANESE 1949-)
'EGG' AND 'OVAL' JEWELLERY BOXES, 1999

designed 1992, sand-cast recycled aluminium and gold leaf, from the *Iquom Tableware Collection* (4)

the largest 12cm across (4.75in)

Exhibited: Carnegie Museum of Art, Pittsburgh, *Aluminum by Design*, 2000.

Literature: Sarah Nichols and Elizabeth Agro et al, *Aluminum by Design: Jewelry to Jets*, Carnegie Museum of Art, 2000, p.168, illustrated.

£200-300

385 [§]

DAVID MACH R.A. (BRITISH 1956-)
SALT AND PEPPER BANKSIDE
CONDIMENT SET

incised signature (to bases), stainless steel, handmade in Sheffield (2)

each 16.5cm high (6.5in high), in original fitted boxes

£200-400



386

BORIS BALLY (AMERICAN, B. 1961)
PAIR OF BROAD SKEPTRON SERVING SPOONS

each stamped '92 BALLY 925', silver and hardwood (2)

50cm long (19.75in long)

£400-600



387

ROY (AMERICAN, B. 1962)
ELECTION SPOON AND PAIR OF TRAFFIC SPOONS, 1992

each stamped 'ROY / '92 / 925', fabricated sterling silver and re-used interstate street sign (3)

the longest 24cm long (9.3in long)

Exhibited: The Election Spoon was exhibited in *The Domestic Object*, a travelling exhibition put together by Berkshire Museum, Pittsfield, MA, 1993.

£300-500



Recycling is a major element of ROY's work and designers followed the tradition of many 20th Century artist's by making works of art from 'found' objects. ROY is known for transforming street signs and making completely new creations, as in her work housed in the V&A, a bracelet made of recycled 'bus-stop' signs.

388 [§]

HOWARD FENN (BRITISH B.1953-)
TEAPOT, 1976

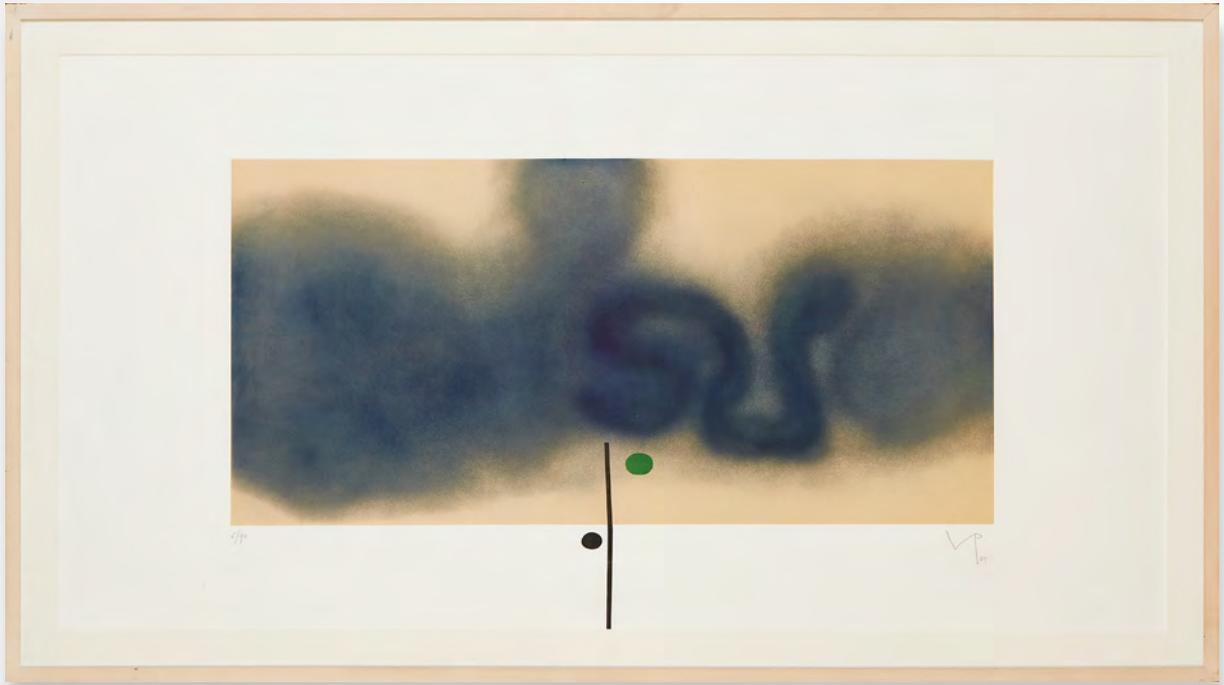
silver and blue cast resin, hallmarked for London

23.5cm across (9.25in across)

With this teapot Howard Fenn won the Johnson Matthey Prize for silver as a third year student at the Sir John Cass School of Art in London.

Provenance: Sir John Cass School of Art, London (now London Metropolitan University); Private Collection, UK.

£500-700

389⁵

VICTOR PASMORE C.B.E. C.H. (BRITISH 1908-1998)
SENZA TITOLO 5, 1989

6/90, signed, numbered and dated in pencil (in the margin), etching and aquatint on wove paper
 visible sheet 70.5cm x 136.5cm (27.75in x 53.5in)

£800-1,200

390

DEREK WELSH (BRITISH B.1971-)
TALKING TIME CHAIR, 2019

galvanised steel and paper cord

75cm high, 45cm wide, 45cm deep (29.5cm high, 17.7in wide, 17.7in deep)

Exhibited: Design Exhibition Scotland, Edinburgh, 2019.

£1,000-2,000



391

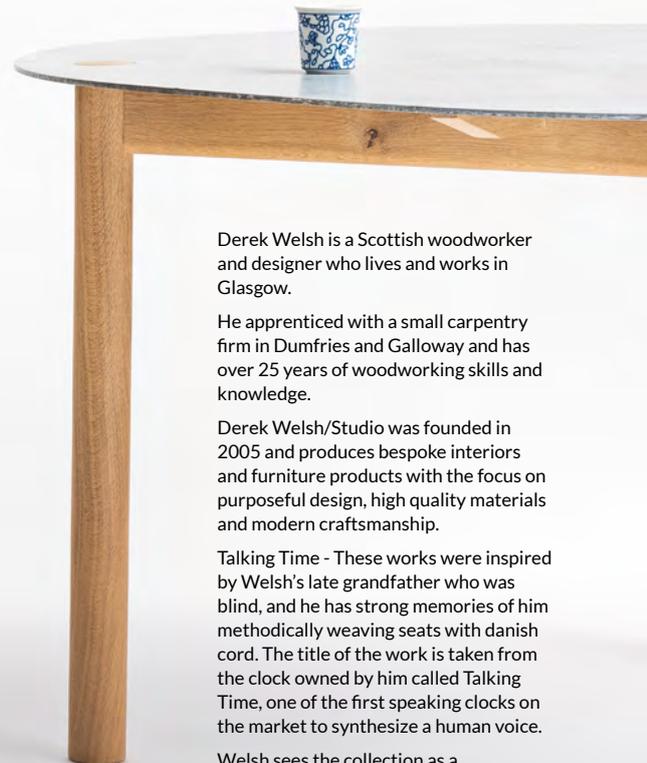
DEREK WELSH (BRITISH B.1971-)
TALKING TIME TABLE, 2019

galvanised steel and European oak

73cm high, 123cm wide (28.7in high, 48.4in wide)

Exhibited: Design Exhibition Scotland, Edinburgh, 2019.

£2,000-3,000



Derek Welsh is a Scottish woodworker and designer who lives and works in Glasgow.

He apprenticed with a small carpentry firm in Dumfries and Galloway and has over 25 years of woodworking skills and knowledge.

Derek Welsh/Studio was founded in 2005 and produces bespoke interiors and furniture products with the focus on purposeful design, high quality materials and modern craftsmanship.

Talking Time - These works were inspired by Welsh's late grandfather who was blind, and he has strong memories of him methodically weaving seats with danish cord. The title of the work is taken from the clock owned by him called Talking Time, one of the first speaking clocks on the market to synthesize a human voice.

Welsh sees the collection as a celebration of both the perfection and imperfection of the handmade and of time itself.

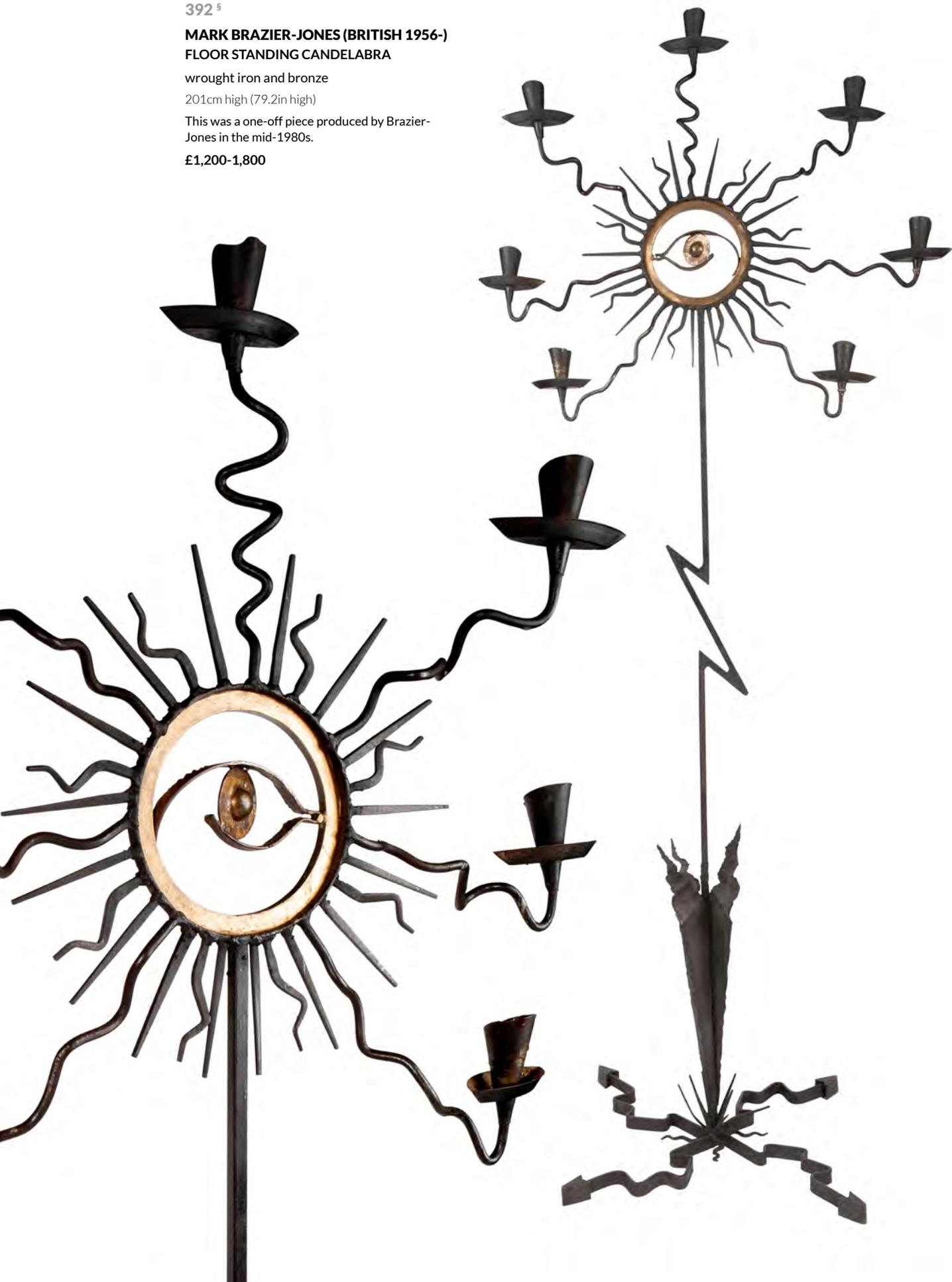
392 ⁵**MARK BRAZIER-JONES (BRITISH 1956-)**
FLOOR STANDING CANDELABRA

wrought iron and bronze

201cm high (79.2in high)

This was a one-off piece produced by Brazier-Jones in the mid-1980s.

£1,200-1,800



Designer and art director Marcel Wanders' work is known for its unconventionality, creativity, and innovation. This is no clearer than in his 'Crochet' furniture series created using epoxy and cotton to produce delicate and intricate pieces of hand-sewn crochet. Wanders graduated from the Hogeschool voor de Kunsten Institute of the Arts Arnhem in 1988 in his home country of Holland, and went on to open his eponymous and celebrated studio in Amsterdam in 1996. Wanders' work has gained critical acclaim for his combination of 'high-tech' materials with 'low-tech' production models, which we can note with this piece in its combination of the traditional craft of crocheting and the use of epoxy resin. These elegant side tables offer a contemporary take on the art of crocheting, which still results in the production of a functional and sleek piece of furniture.



Wanders has won various design prizes, held the solo exhibition 'Daydreams' in the Philadelphia Museum of Art in 2009 and a major museum retrospective at Amsterdam's Stedelijk Museum in 2014.



394
TOM DIXON (BRITISH 1959-)
FOR CAPPELLINI
S-CHAIR

stamped 'Cappellini' to the base,
 dark lacquered metal frame
 covered in woven marsh straw
 100cm high, 48cm across
 (40in high, 19in across)

£500-700

393

MARCEL WANDERS (DUTCH 1963-)
TWO 'CROCHET' SIDE TABLES, DESIGNED 2001

cotton and epoxy, unique pieces (2)
 30cm x 60cm x 30cm and 30cm x 30cm x 30cm

£2,000-3,000



395^s
TOM DIXON (BRITISH 1959-)
HOSTESS PODIUM

copper, faceted rectangular outline
 70cm wide, 110cm high, 38cm deep
 (27.5in wide, 43.4in high, 15in deep)

Provenance: The Paramount Bar, Centre Point, London, 2008 (an exclusive commission).

£600-800

396

VLADIMIR KAGAN (AMERICAN 1927-2016)**VK CHAISE, C.1999**

'Kagan / The New York Collection' metal tag label, aluminium and upholstery

82cm high, 163cm long, 78cm across (32.3in high, 64in long, 30.7in across)

Literature: *The Complete Kagan: A Lifetime of Avant-Garde Design*, Kagan, pp. 204-205

£4,000-6,000



397 [£]

ANDREW GADD (BRITISH 1968-)
GIRL HOLDING FLOWERS, 1995

oil on canvas

75cm x 49.5cm (29.5in x 19.5in)

Provenance: Agnew's, London, 1995.

£3,000-5,000

398 [£]

VICTORIA RUSSELL (BRITISH 1962-)
THERESA, 1996

inscribed to label (to reverse), oil
 on canvas

202cm x 89.5cm (79.75in x 39.5in)

Victoria Russell was winner of the National Portrait Gallery *BP Portrait Award* in 2000 with her portrait of the actress Fiona Shaw. She studied at the Royal Academy Schools, London and Central St. Martin's College of Art and Design and her commissions have included the Archbishop of Canterbury, Rowan Williams, HM Margrethe II, Queen of Denmark and Dame Shirley Williams.

£1,000-2,000

399 [£]

DEBORAH VAN DER BEEK (BRITISH 1952-)
KOUROS - REEDMAN

bronze, from an edition of 5 -
 89.5cm high (35.25in high)

£1,000-2,000



400^s**PAUL HODGSON (BRITISH B.1972-)****SLIDING A FINGER BETWEEN SOFT LEAVES, 2000**

3/8, signed, numbered, dated and titled (to reverse), pigment print

54.5cm x 45.5cm (21.5in x 18in)

Provenance: Jill George Gallery, London;

Private Collection, UK.

£700-1,000

401

RAY DONLEY (AMERICAN 1950-)**WOMEN IN STRIPED CLOAK, 2004**

signed and dated (to reverse), oil on canvas

58.5cm x 43cm (23in x 17in)

£1,000-2,000



402

RAY DONLEY (AMERICAN 1950-)**MOOR FIGURE, 2003**

signed and dated (to reverse), oil on canvas

102cm x 91.5cm (40in x 36in)

£1,000-2,000

403 ⁵

RACHEL NICHOLSON (BRITISH B.1934-)
WHITE GOBLET WITH RED, 1989

signed, dated and inscribed (to reverse), gouache on card / board
 13cm x 9.5cm (5.12in x 3.75in)

£500-700

404 ⁵

BOB AND ROBERTA SMITH O.B.E. R.A.
(BRITISH 1963-)

AIRLINER, CIRCA 1980

cast rubber

5cm high x 45cm long x 58cm across
 (2in high, 17.75in long, 22.75in across)

Provenance: Purchased directly from the artist at Serpentine Exhibition, Hyde Park.

£300-500

405 ⁵

JILL TWEED (BRITISH 1931-)
RAVEN, 1967

signed and dated, polyester
 bronze on wooden base

44cm high (17.3in high)

£500-700

406 ⁵

SIMEON STAFFORD (BRITISH B.1956-)
ON THE QUAY, 2005

signed and dated (lower left), oil on board
 44.5cm x 60cm (17.5in x 23.75in)

£800-1,200



407 [§]

TIM SHAW (B.1964)
THE DRUMMER, 2011,
MAQUETTE FOR TRURO
AC1, signed, dated and
numbered, bronze
27cm high (10.75in high)
£1,000-2,000

408 [§]

TIM SHAW (B.1964)
DANCER ON BALL, 2011
4/16, signed, dated and
numbered, bronze
24.5cm high (including base),
9.6in high
£700-900

409 [£]

RICHARD SMITH C.B.E. (BRITISH 1931-2016)
H. CREAM FROM LOGO SERIES, 1971

11/75, signed, numbered and dated (lower left),
 silkscreen on plastic over wood
 57.5cm x 48cm (22.6in x 18.8in)

£400-600

410 [£]

DEBORAH VAN DER BEEK (BRITISH 1952-)
BOAR

bronze
 35.5cm long (14in long)

£500-700

411 [£]

RICHARD SMITH C.B.E. (BRITISH 1931-2016)
DRAWING (BROWN WITH YELLOW), 1969

signed and dated in pencil (lower right), pastel, pencil and collage on paper

37cm x 55.5cm
 (14.5in x 22in)

Provenance: Kasmin Gallery, London;

Nigel Greenwood Ltd., London;

Ruth S. Shaffner Gallery, California;

Private Collection, from whom acquired by the present owner.

£700-900



412

**CHARLES HOLLAND
(BRITISH B.1969-)
HEAVENLY MANSIONS, 2019**

display cabinet in plywood,
MDF, mirror and glass

202cm high, 181cm across, 92cm
deep (79.5in high, 71.25in across,
36in deep)

Exhibited: Dovecot, Edinburgh,
*Grayson Perry: Julie Cope's Grand
Tour*, July-November 2019.

£4,000-7,000



Heavenly Mansions was commissioned by Dovecot Studios for the Grayson Perry exhibition *Julie Cope's Grand Tour*. It was designed by Charles Holland as a cabinet of curiosities displaying sketches, maquettes and artefacts from the design process between Grayson Perry and the architects FAT (where Holland was a Director) as they worked towards creating *A House for Essex*, their collaborative design for a contemporary wayside chapel.

Like the house itself, the piece combines a number of influences including Russian wooden architecture, medieval and pilgrimage chapels, jewelled reliquaries and ancient tombs. It sits somewhere between display cabinet, dressing table and mausoleum.

The title, *Heavenly Mansions*, refers to the title of a book by John Summerson, the first curator of the John Soane Museum – another building that influenced the design of *A House of Essex*. In the essay, Summerson discusses the history of aedicular structures, little buildings that inhabit larger ones. In this sense, the cabinet captures in miniature many qualities of the house itself.



414

IAIN ROBERTSON
(BRITISH 1955-)
PARADISE NO. 2, 2005

signed, titled and dated (to
 reverse), oil on canvas
 152.5cm x 51 cm (60in x 20in)

£1,000-1,500

413

IAIN ROBERTSON
(BRITISH 1955-)
PARADISE NO.3, 2005

signed, titled and dated (to
 reverse), oil on canvas
 152.5cm x 51 cm (60in x 20in)

£1,000-1,500

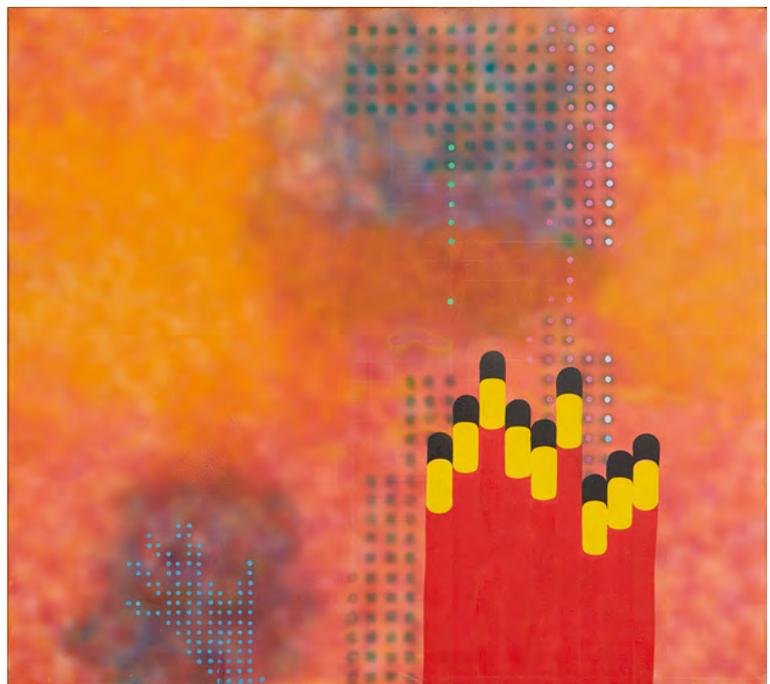
415^s

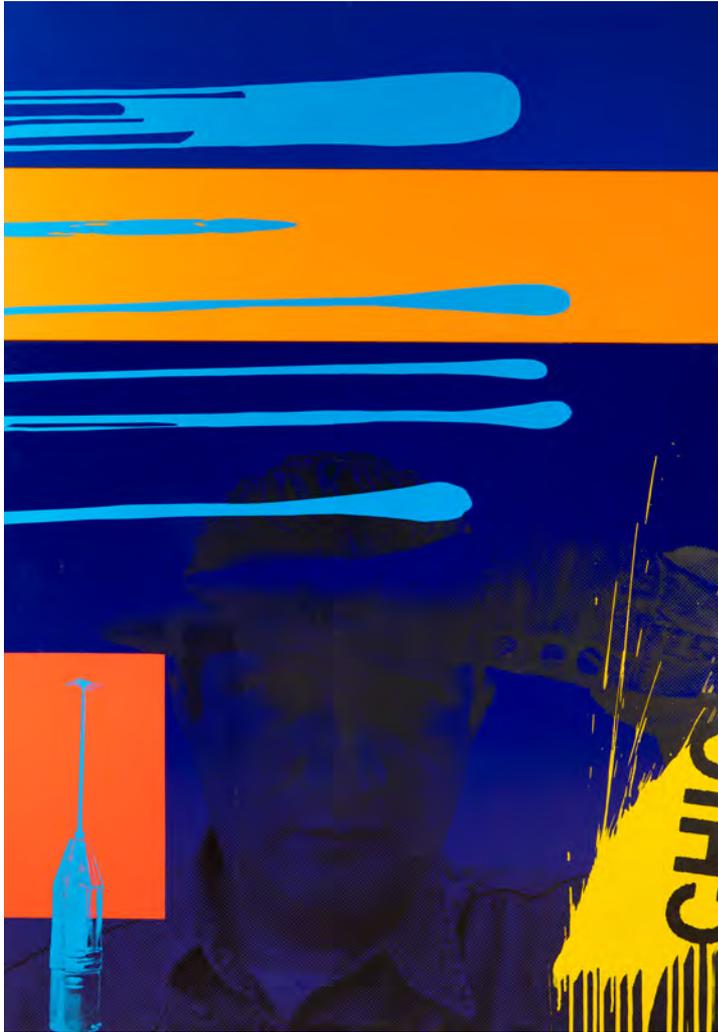
ANTHONY BENJAMIN
(BRITISH 1931-2002)
ZONE, 1996

faintly signed, dated and titled
 (to reverse), oil on canvas

91cm x 102cm (35.75in x 40in), unframed

£800-1,200



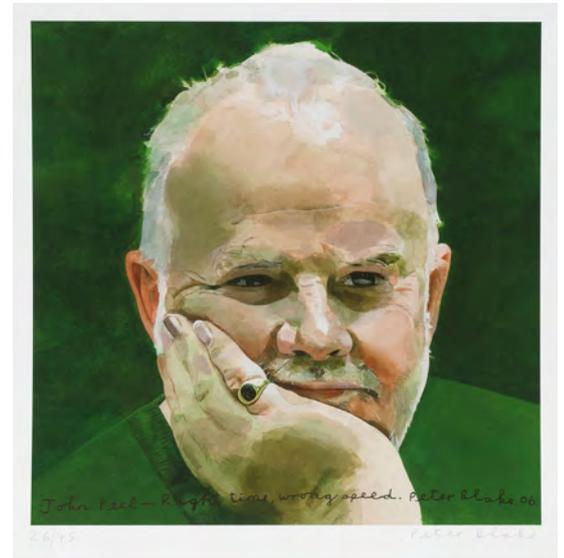
416⁵

BRUCE MCLEAN (BRITISH 1944-)
UNCLUTTERED SIMPLICITY, 1991

signed (to edge), enamel pigment and
 screenprint on steel panels

168cm x 112cm (66cm x 44in)

£1,500-2,500

417⁵

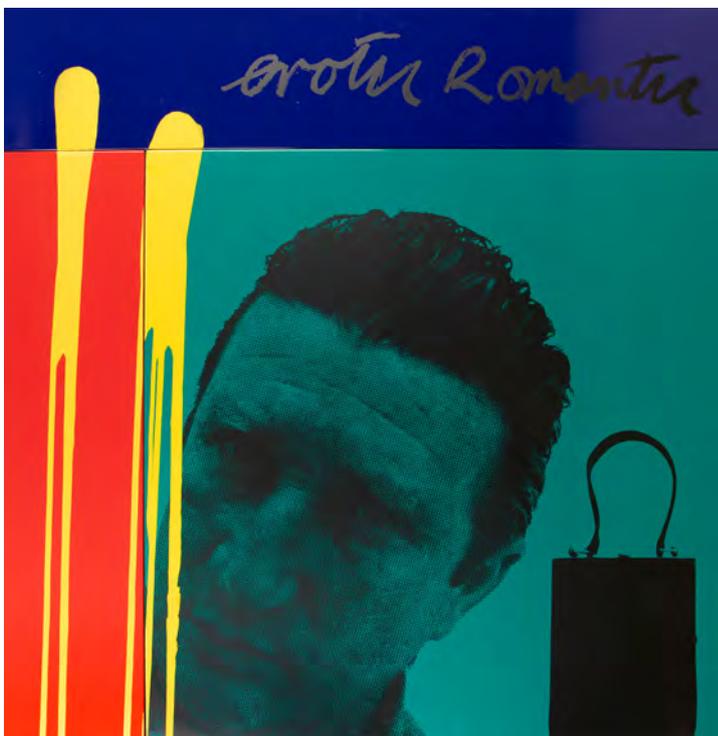
SIR PETER BLAKE C.B.E. R.D.I. R.A. (BRITISH 1932-)
JOHN PEEL - RIGHT TIME, WRONG SPEED, 2006

26/45, signed and numbered in pencil, screenprint
 30.3cm x 30.3cm (12in x 12in), unframed

Peter Blake was commissioned to paint the disc jockey John Peel posthumously and he said 'When his widow saw it, she burst into tears. It was the fingernails that shocked her. They were exactly like his.'

This same image was used on the cover of the compilation *John Peel - Right Time, Wrong Speed 1977-1987*.

£1,000-1,500

418⁵

BRUCE MCLEAN (BRITISH 1944-)
OUTBACK ARTIFACTS - OH YEAH NO CHANCE, 1991

signed (to edge), enamel pigment and screenprint on
 steel panels

140cm x 140cm (55in x 55in)

£1,500-2,500

419 [§]**JOHN BELLANY C.B.E., R.A. (BRITISH 1942-2013)****LADY AND DIAMOND CARD**

signed (upper right), oil on canvas

61cm x 51cm (23.75in x 20in)

£2,000-3,000420 [§]**JOHN BELLANY C.B.E., R.A.****(BRITISH 1942-2013)****HARBOUR SCENE WITH 'THE
RESPLENDANT' DECKED WITH
ENSIGNS, NEAR THE BAYVIEW HOTEL**

signed (lower right), oil on canvas

91cm x 91cm (35.75in x 35.75in)

£4,000-6,000



421

**THYRA HILDEN (DANISH, B. 1972) AND
PIO DIAZ (ARGENTINIAN, B. 1973)**
'FORMS OF NATURE' CHANDELIER

plastic and 3D printing

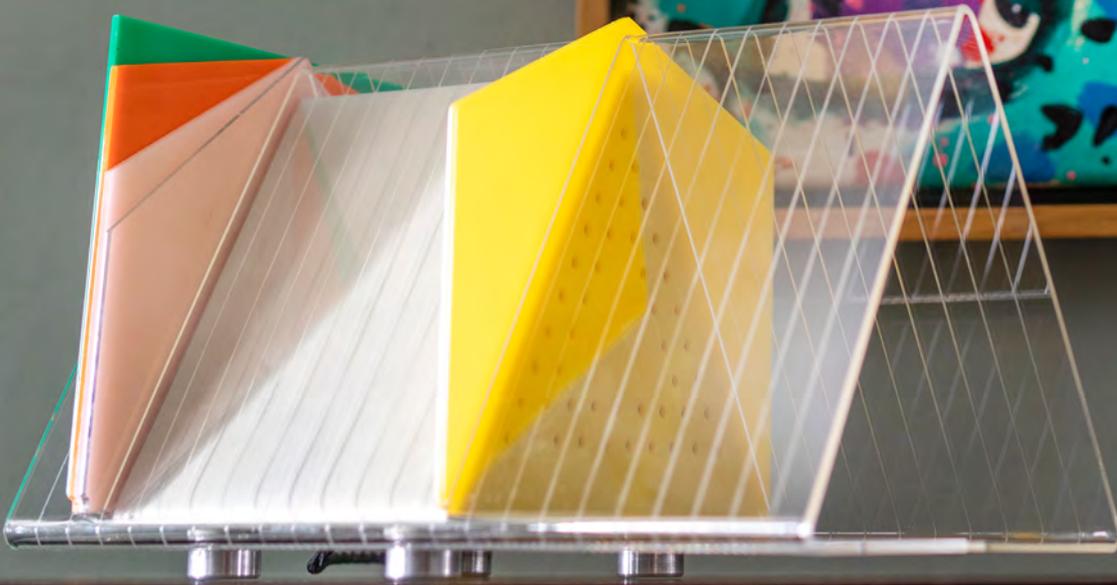
60cm x 55cm x 49cm (23.5in x 21.6in x 19.3in)

'Forms of Nature' is partially inspired by Ernst Haeckel's detailed plots from nature, and is a development of the artists fascination with mirrorings, transforming a space into a fantastical shadow forest landscape.

£600-900



Lot 179





422

KENNETH NOLAND (AMERICAN 1924-2010)

RAINS, 1985

signed and dated in pencil (to reverse), monotype
printed in colors, on heavy wove paper

241.3cm x 132.1cm (95in x 52in)

£1,500-2,500

423 ⁵

GRAHAM WILLIAMS (BRITISH 1940-)
PASTURE PIECE (64), 1991

bronze on green slate base

58.5cm high (not including base) (23in high)

£800-1,200



424 ^s

DAN BALDWIN
(BRITISH 1972-)
LOVE / CHILDHOOD
SAGA - PART 1, 1999

inscribed (to reverse), gloss
paint on wood in two panels
183cm x 183cm (72in x 72in)

Literature: *Dan Baldwin 23*
Years, CCA Galleries, 2013,
p.60 (illustrated).

£1,000-2,000

425 ^s

PATRICK CAULFIELD (BRITISH 1936-2005)
JUG

initialled in pencil (lower right), pencil on paper
the sheet 29cm x 20.5cm (11.37in x 8.1in)

Provenance: Waddington Custot.

£1,500-2,000



426

YAYOI KUSAMA
(JAPANESE 1929-)
TWO PUMPKINS, 2015

cast resin, printed '©
Yayoi Kusama' (to base),
with original boxes (2)
9.5cm high (3.7in high)

£600-800



427 ⁵

**SIR HOWARD HODGKIN C.H.,
C.B.E. (BRITISH 1932-2017)**
UNTITLED (AFTER LUNCH), 1981

initialled and dated 'HH '81',
inscribed 'After Lunch, 1980,
overpainted 80-81' in pencil (to
reverse), oil, gouache, soft ground
etching on Arches mould made paper
56.6cm x 76cm (22.25in x 30in)

Provenance: Given to the sculptor Jean
Gibson (1927-1991) by the artist in
1981, and thence by descent.

*This work will be included in the
forthcoming catalogue raisonné of Howard
Hodgkin's work, to be edited by Dr. Marla
Price and Guy Robertson.*

*We would like to thank the Howard
Hodgkin Estate for their assistance in
helping to catalogue this lot.*

£5,000-8,000



Howard Hodgkin was one of the most celebrated artists of his generation; the pure pleasure evoked by his sensuous brushwork and usage of colour earned him almost universal appeal among critics and the art viewing public alike.

On the face of it an abstract artist, Hodgkin contrarily took great pleasure in defining his work as figurative. "I can't control the viewer," he once stated, "But I can tell them what the picture's about, always. I've never painted an abstract picture in my life". Rather, Hodgkin viewed his paintings as objects in themselves, and above all, representational depictions of specific memories.

In the work Lyon & Turnbull are pleased to present here, he furnishes us with the clue to deciphering one such memory in its title, *Untitled (After Lunch)*. He always tells us what the picture is about, he says, but the parenthesis suggest that this is done with a little reticence. There is much left to the viewer to interpret themselves in Hodgkin's work, but he wants to help us in our accuracy as much as possible, lest we miss the very definite subject of the painting that he has intended.

This work was gifted by the wife of fellow painter Anthony Whishaw, after a visit to his studio in 1981. Many of Hodgkin's paintings bear titles which allude to lunches, dinners, and social occasions spent in good company. This work is illustrative of his increasing preoccupation throughout the 1980s with producing work that evokes the range of emotions induced by social interaction.

Hodgkin's work seems to encourage an art historical reading, with critics having written in the past of detecting traces of Turner, Hitchens, Matisse, and Seurat (as here) in his work. For his part, Hodgkin confessed to a reverence for the domestic works of the French artists Edouard Vuillard and Pierre Bonnard, and again his title here invites us into the intimacy of a moment spent with peers.

The 80s were a decade of great recognition and career success for Hodgkin, who would go on to represent Britain in the Venice Biennale in 1984, and win the second ever Turner Prize Award in 1985.



428

PAUL KELLEY
(BRITISH B.1963-)

'THE DIGNITY OF LABOUR',
120 LEAD CUBES, 2016-17

MDF core, self locating magnetic system wrapped in
 code 3 lead sheet (120)

each cube 20cm x 20cm x 20cm (7.87in x 7.87in x 7.87in)

Exhibited: Venice Biennale, Venice, 2017;

Taunustor, Frankfurt, 2018;

Lovaas Projects, Munich, 2018;

Oneroom Gallery, London, 2019.

Literature: *Paul Kelley Installations 2016-2018*, illustrated.

£10,000-15,000

"We need to be able to engage much more with our environments and the cubes allow you to do this. You can endlessly create your own designs that will help change the space you live in and over time they will become more personal" (Paul Kelley, 2016)

Made as part of the 2017 Venice Biennale piece "The Dignity of Labour", this set of cubes was made as a homage to the lead workers of Venice. The cubes are fabricated so that in time the material sinks into the form it has been wrapped around exposing the very system that holds them together giving an honesty to the structure and showing the inherent beauty and subtlety of the material.

Kelley's cubes were originally conceived as furniture and a work of art that could evolve depending on the viewer's needs and aesthetic appreciation, and were made as a truly interactive experience where the end user totally dictates the use and look.



Image © Ursula Maier

Other fees apply in addition to the hammer price: see the 'Buyer's Guide' section on page 4

Stahlschmelze - Altes
Licht - 1987/88

429[§]

GORDON BALDWIN O.B.E. (BRITISH B.1932-)
PIERCED VESSEL FORM

initialled 'GB' and indistinctly dated

38.5cm high, 48cm wide, 45cm deep (15in high, 18.9in wide, 17.7in deep)

£2,500-3,500

430[§]

SIR ANTHONY GORMLEY O.B.E.
(BRITISH 1950-)
FOR THE WOODED RIDGE ABOVE BATH
AND FOR A ROOF IN BATH, CIRCA 1985

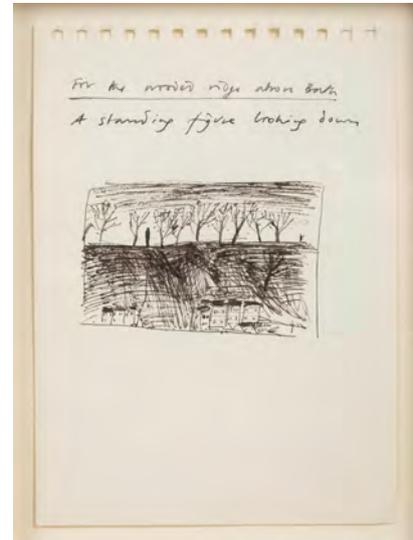
two pen and ink drawings on paper, drawings to front and reverse of each work (2)

each sheet 17.5cm x 12.5cm (6.9in x 4.9in)

Provenance: Anthony Hepworth Fine Art, Bath; Private Collection, UK.

Purportedly these drawings were a project that Gormley was involved with at the Festival/ Artsite Gallery, possibly at the Bath Festival.

£1,500-2,500

431[§]

DAVID NASH O.B.E. R.A.
(BRITISH 1945-)
BIRCH BOWL, 1993

signed and dated 'David Nash / Otoineppu 93', birch

122cm high (48in high)

Provenance: Annelly Juda Fine Art, London; Christie's, London, 16 December 2009, lot 163;

Private Collection, UK.

Exhibited: Hokkaido, Asahikawa Museum of Art, *David Nash*, June - July 1994; this exhibition travelled to Nagoya City Art Museum, July - September 1994; Ashiya City Museum of Art and History, November - January 1995; Saitama, The Museum of Modern Art, April - May 1995; Kamakura, The Museum of Modern Art, May - June 1995; and Ibaraki, Tsukuba Museum of Art, June - July 1995.

Literature: David Nash, *David Nash Otoineppu*, Spirit of Three Seasons, Sapporo, 1994, p. 80 (illustrated);

Norbert Lynton (ed.), *David Nash*, Thames & Hudson, London, 2007, p.104 (illustrated).

£2,000-4,000

Birch Bowl was created by David Nash when he was in Otoineppu, Hokkaido, Japan in 1993. He made several works in Otoineppu and the theme of the six exhibitions there was 'Spirit of Three Seasons'. In his own words the artist describes the special nature of the Otoineppu village as a place 'where the crafts and arts are very much alive'.

'The village is alive with the art of growing and carving wood...All these factors...created a very special environment in which we could realise this project through the seasons of Spring, Summer and Winter 1993-94'. (See D.Nash, *David Nash Otoineppu Spirit of Three Seasons*, Sapporo, 1994).

In conversation with the art critic Richard Cork in 2010, he asked Nash what he hoped to achieve with his work: 'It's got to be accessible and welcome visitor's into it. I start with people's familiarity with wood, through doors, floors, tables and domestic items. Most people are aware of how trees change during the seasons. The material is embedded into our daily lives. Then I enter into the deep history of trees and their culture. But I try to touch the wood as little as possible. I'm not interested in over-carving, polishing and craft. I don't mind splinters, and I want it to crack. Trees stand for me as a threshold into the huge world of the environment.' (Royal Academy Magazine, Summer 2010)



432

**ASHRAF HANNA (EGYPTIAN B.1967-)
VESSEL**signed 'ASH', light grey cut and altered vessel
with lime green interior

20cm high, 16cm across (7.8in high, 6.25in across)

£1,000-1,500

433

**ASHRAF HANNA (EGYPTIAN B.1967-)
VESSEL**signed 'ASH', black cut and altered vessel
with yellow interior16cm high, 14cm across
(6.25in high, 5.5in across)

£800-1,200



434

**ASHRAF HANNA (EGYPTIAN B.1967-)
VESSEL**signed 'ASH', yellow cut and altered pinch pot
11cm high, 12cm across (4.3in high, 4.75in across)

£300-500





435 [§]

ROBYN DENNY (BRITISH 1930-2014)

LA RED 3, 1985-6

signed and dated (lower right) and numbered
'3' (lower left), acrylic on paper

76cm x 57cm (30in x 22.5in)

Provenance: Hirschl Contemporary Art, London;
Private Collection, UK.

£1,000-2,000

436 [§]

EDWINA LEAPMAN (BRITISH 1934-)

ONE STROKE PALE BLUE ON DOVE GREY, 1995

signed and dated (to reverse), acrylic on canvas

131cm x 122cm (51.5in x 48in)

Exhibited:

Edwina Leapman: Thirty Years at Annely Juda Fine Art, Annely Juda Fine Art, London, 18 January - 25 February 2006, illustrated in catalogue, number 8;

Art Concret, Musees de Pontoise, 28 October 2006 - 28 January 2007, illustrated p. 51.

£2,000-4,000



437

XIAO TIANYU
(CHINESE 1987-)
'HARMONY-CIRCLE'
ARMCHAIR, 2012

3/8, stamped with signature, title and edition number on metal tag, elm wood and cotton seat cover

78cm high, 138cm width, 88cm deep
 (30.7in high, 54in width, 34.5in deep)

Beijing-based designer Xiao Tianyu's harmony series reflects his interest in the duality of furniture design. His series, Harmony, was in fact Tianyu's graduation series from the Chinese Central Academy of Fine Arts, where he graduated in 2010. During his time at the Academy, he developed a passion for local craft and traditional design, influenced both by spending time in the countryside and by his friend and celebrated designer and curator Song Tao. Tianyu's practise is deeply influenced by his cultural heritage, with his harmony chair being particularly influenced by Ming dynasty furniture and the grandeur and seriousness which it bestows upon its sitter. He marries this with his interest in the importance placed upon comfort in Western upholstery design, creating harmony and unity between the East and the West. His practise continues to marry traditional Eastern craft techniques with Western design aesthetics, resulting in elegant and functional pieces of furniture.

£4,000-6,000



438 ⁵⁺

SIR TERRY FROST R.A. (BRITISH 1915-2003)
TIMBERAINE A (KEMP 207A), 2000-01

Signed, numbered 11/16 and dated in pencil (to reverse), triptych, comprising three woodcuts printed in colours on wove paper, printed by Hugh Stoneman at Stoneman Graphics, Cornwall, published by The Paragon Press, London
 49.5cm x 104.5cm (19.5in x 41.12in) (3)

£800-1,200

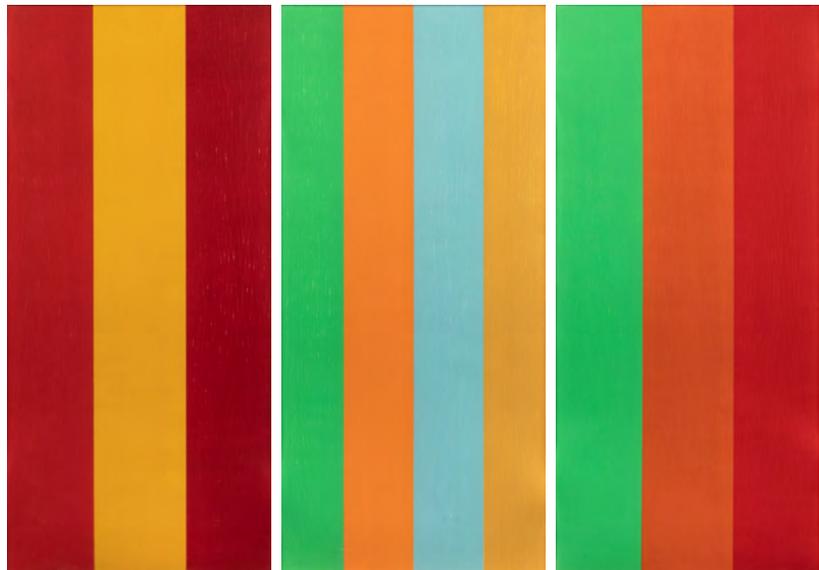
This pieces are from the Timberaine series, that consist of 10 different woodcuts. The idea behind this series came from one of Frost's large stripe paintings, and was inspired by tree trunks in a forest. Working in woodcut allowed Frost to accomplish the quality and clarity of design he envisioned, in contrast to his painting, where the edges of the stripes were inevitably softer. In this technique Frost used three separate woodcuts to make up each piece.

439 ⁵⁺

SIR TERRY FROST R.A. (BRITISH 1915-2003)
TIMBERAINE B (KEMP 207B), 2000-01

Signed, numbered 11/16 and dated in pencil (to reverse), triptych, comprising three woodcuts printed in colours on wove paper, printed by Hugh Stoneman at Stoneman Graphics, Cornwall, published by The Paragon Press, London
 49.5cm x 104.5cm (19.5in x 41.12in) (3)

£800-1,200



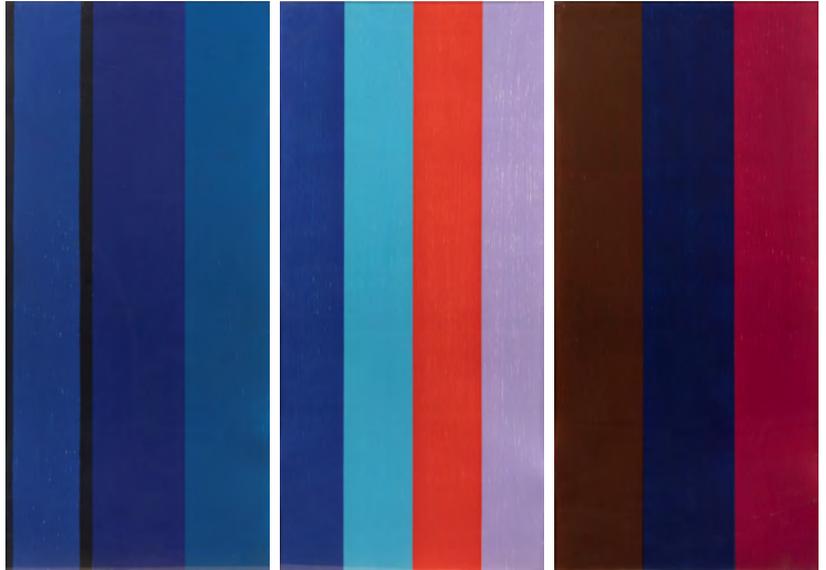
440 ⁵⁺

SIR TERRY FROST R.A. (BRITISH 1915-2003)
TIMBERAINE C (KEMP 207C), 2000-01

Signed, numbered 11/16 and dated in pencil (to reverse), triptych, comprising three woodcuts printed in colours on wove paper, printed by Hugh Stoneman at Stoneman Graphics, Cornwall, published by The Paragon Press, London

49.5cm x 104.5cm (19.5in x 41.12in) (3)

£800-1,200

441 ⁵⁺

SIR TERRY FROST R.A. (BRITISH 1915-2003)
TIMBERAINE D (KEMP 207D), 2000-01

Signed, numbered 11/16 and dated in pencil (to reverse), triptych, comprising three woodcuts printed in colours on wove paper, printed by Hugh Stoneman at Stoneman Graphics, Cornwall, published by The Paragon Press, London

49.5cm x 104.5cm (19.5in x 41.12in) (3)

£800-1,200

442 ⁵⁺

SIR TERRY FROST R.A. (BRITISH 1915-2003)
TIMBERAINE F (KEMP 207F), 2000-01

Signed, numbered 11/16 and dated in pencil (to reverse), triptych, comprising three woodcuts printed in colours on wove paper, printed by Hugh Stoneman at Stoneman Graphics, Cornwall, published by The Paragon Press, London

49.5cm x 104.5cm (19.5in x 41.12in) (3)

£800-1,200





443

NOBUYOSHI ARAKI (JAPANESE B.1940-)
UNTITLED (SKY)

each signed (to reverse), two polaroids
 each polaroid 10.8cm x 9cm (4.25in x 3.5in)

£400-600

444 ⁵

MARK WALLINGER (BRITISH 1959-)
GHOST, 2001

95/500, signed in pencil (lower right), numbered and stamped with Whitechapel exhibition stamp (to reverse), screenprint on wove paper
 50.5cm x 43.5cm (19.9in x 17in)

£3,000-5,000

445 ⁵

DAVID MACH R.A. (BRITISH 1956-)
GRIDLOCK (WOLF PACK)

mirrors and motors
 122cm x 96.5cm (48in x 38in)

£2,500-3,500

446 [§]

ANDY WARHOL (AMERICAN 1928-1987)
SIBERIAN TIGER, 1983

from *Endangered Species*, aside from the main edition of 150, screenprint in colour, stamped with the publishers red ink stamp 'copyright Andy Warhol 1983 / Publisher: Ronald Feldman Fine Arts, Inc. New York' (to reverse)

96.5cm x 96.5cm (38in x 38in)

£2,500-3,500

447 [§]

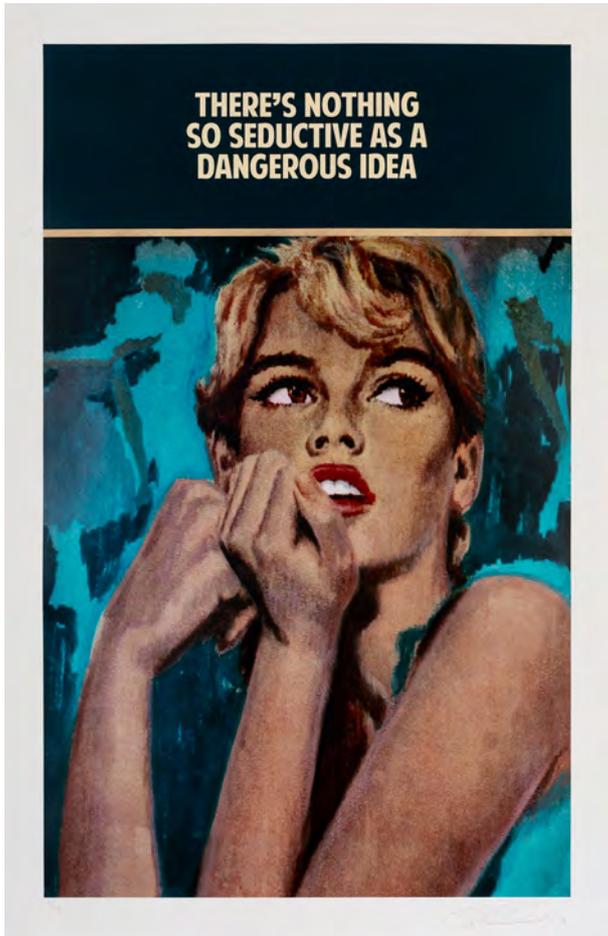
MARK BRAZIER-JONES (BRITISH 1956-)
PAIR OF CHAIRS, C.2010

two cushions with beaded tassels, hand-forged steel, crystal glass orbs and original red mohair velvet upholstery, maker's label 'MARK BRAZIER-JONES' (2)

143cm high, 112cm wide, 80cm deep
 (56.3in high, 44in wide, 31.5in deep)

Provenance: Commissioned by Jeffrey West.

£2,500-3,500

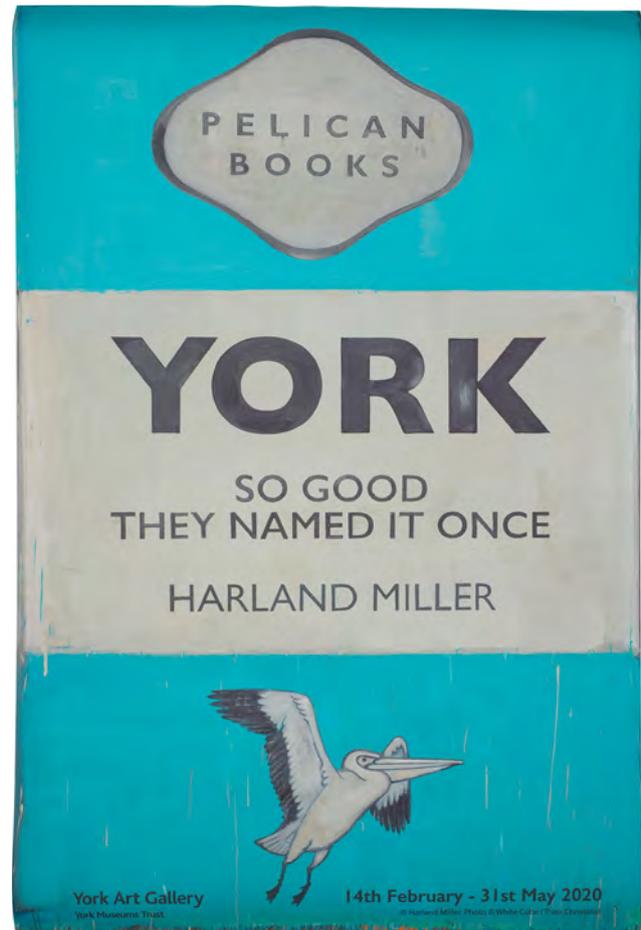


448 \$

THE CONNOR BROTHERS (BRITISH 1968-)**THERE'S NOTHING SO SEDUCTIVE AS A DANGEROUS IDEA, 2019**4/25, signed, dated and numbered in pencil (in the margin),
pigment print with silkscreen

the sheet 129cm x 85cm (50.75in x 33.5in) unframed

£1,000-1,500



449 \$

HARLAND MILLER (BRITISH B.1964-)**YORK - SO GOOD THEY NAMED IT ONCE, 2020**offset lithograph in colour, York Art Gallery
Exhibition Poster

84cm x 55.5cm (33in x 21.8in), unframed

£400-600



450 \$

THE CONNOR BROTHERS (BRITISH 1968-)**EXTRAORDINARY PEOPLE, 2020**220/300, signed and numbered in pencil (in the
margin), giclee print with silkscreen varnish

the sheet 41.5cm x 29cm (16.25in x 11.5in), unframed

£600-800

451

AI WEIWEI (CHINESE 1957-)**STUDY OF PERSPECTIVE IN GLASS, 2018/9**

24/100, signed and numbered, murano glass

12cm high, 9cm across (4.75in high, 3.5in across),
in original suede box**£3,000-5,000**

GUIDE TO **BIDDING** & **PAYMENT**

REGISTRATION

All potential buyers must register prior to placing a bid. Registration information may be submitted in person at our registration desk, by email, by fax or on our website. Please note that all first time bidders at Lyon & Turnbull will be asked to supply the following documents in order to facilitate registration:

- 1 – Government issued photo ID (Passport/Driving licence)
- 2 – Proof of address (utility bill/bank statement).

We may, at our option, also ask you to provide a bank reference and/or deposit.

By registering for the sale, the buyer acknowledges that he or she has read, understood and accepted our Conditions of Sale.

BIDDING

At the Sale Registered bidders will be assigned a bidder number and given a paddle for use at the sale. Once the first bid has been placed, the auctioneer asks for higher bids in increments determined by the auctioneer. All lots will be invoiced to the name and address given on your registration form, which is non-transferable.

HOW TO BID

BY COMMISSION/ ABSENTEE BID

Leave a bid online through our website, call us on 0131 557 8844 or email info@lyonandturnbull.com

BY PHONE

A limited number of telephone lines are available for bidding by phone through a Lyon & Turnbull representative. Phone lines must be reserved in advance. All bid requests must be received an hour before the sale. All telephone bids must be confirmed in writing, listing the relevant lots and appropriate number to be called. We recommend that a covering bid is also left in the event that we are unable to make the call. We cannot guarantee that lines will be available, or that we will be able to call you on the day, but will endeavour to undertake such bids to the best of our abilities. This service is available entirely at our discretion and at the bidder's risk.

BID LIVE ONLINE

Bid live online, for free, with Lyon & Turnbull Live. Just click the button from the auction calendar, sale page or any lot page online to register.

PAYMENT

Payment is due within seven (7) days of the sale. Lots purchased will not be released until full payment has been received. Payment may be made by the following methods:

BANK TRANSFER

Account details are included on any invoices we issue or upon request from our accounts department.

ONLINE CREDIT OR DEBIT CARD PAYMENTS

Payment can be made by Visa Debit, Maestro, Mastercard or Visa Credit cards. We do not accept card payments by phone. Please use our online payment service (provided by Sage Pay). You will find a link to this service in the email invoice issued after the sale or you can visit the payments section of our website.

CASH

No cash payments will be accepted for this auction.

COLLECTION & STORAGE

Please refer to our guide to collection & storage on page 4 of this catalogue.

DESIGN SINCE 1860

DECORATIVE ARTS: DESIGN SINCE
1860 **02-03 NOV** EDINBURGH

For fully illustrated catalogues, viewing times
and to bid live online, please visit
WWW.LYONANDTURNBULL.COM

CHARLES RENNIE MACKINTOSH (SCOTTISH 1868-1928)
MAHOGANY & ABALONE INLAID BEDSIDE CABINET, 1916

Provenance: Designed for 78 Dergate, Northampton, the
home of W.J. Bassett-Lowke. Dergate was Charles Rennie
Mackintosh's final major commission, completed in 1916.
£10,000-15,000

LYON  TURNBULL
AUCTIONEERS SINCE 1826



CONDITIONS OF SALE 19.2

FOR BUYERS (UK)

These Conditions of Sale and the Saleroom Notices as well as specific Catalogue terms, 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, we recommend that You read them carefully before doing so. You will find a list of definitions and a glossary at the end providing explanations for the meanings of the words and expressions used. Special terms may be used in Catalogue descriptions of particular classes of items (Books, Jewellery, Paintings, Guns, Firearms, etc.) in which case the descriptions must be interpreted in accordance with any glossary appearing in the Catalogue. These notices and terms will also form part of our terms and conditions of sales.

In these Conditions the words "Us", "Our", "We" etc. refers to Lyon & Turnbull Ltd, the singular includes the plural and vice versa as appropriate. "You", "Your" means the Buyer.

Lyon & Turnbull Ltd. acts as agent for the Seller.

A. BEFORE THE SALE

1. DESCRIPTIONS OF LOTS

Whilst we seek to describe Lots accurately, it may be impractical for us to carry out exhaustive due diligence on each Lot. Prospective Buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a Lot. Prospective Buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or Estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and only accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the Auctioneer or our employees or agents accept liability for the correctness of such opinions and no warranties, whether relating to description, condition or quality of Lots, express, implied or statutory, are given. Please note that photographs/images provided may not be fully representative of the condition of the Lot and should not be relied upon as indicative of the overall condition of the Lot. 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 E.2 and to the

extent provided below.

(a) Condition Reports: Condition Reports are provided on our Website or upon request. The absence of a report does not imply that a Lot is without imperfections. Large numbers of such requests are received shortly before each sale and department specialists and administration will endeavour to respond to all requests although we offer no guarantee. Any statement in relation to the Lot is merely an expression of opinion of the Seller or us and should not be relied upon as an inducement to bid on the Lot. Lots are available for inspection prior to the sale and You are strongly advised to examine any Lot in which You are interested prior to the sale. Our Condition Reports are not prepared by professional conservators, restorers or engineers. Our Condition Report does not form any contract between us and the Buyer. The Condition Report does not affect the Buyer's obligations in any way.

(b) Estimates: Estimates are placed on each Lot to help Buyers gauge the sums involved for the purchase of a particular Lot. Estimates do not include the Buyer's Premium or VAT. Estimates are a matter of opinion and prepared in advance. Estimates may be subject to change and are for guidance only and should not be relied upon.

(c) Catalogue Alterations: Lot descriptions and Estimates are prepared in advance of the sale and may be subject to change. Any alterations will be announced on the Catalogue alteration sheet, made available prior to the sale. It is the responsibility of the Buyer to make themselves aware of any alterations which may have occurred.

3. WITHDRAWAL

Lyon & Turnbull may, at its discretion, withdraw any Lot at any time prior to or during the sale of the Lot. Lyon & Turnbull has no liability to You for any decision to withdraw.

4. JEWELLERY, CLOCKS & OTHER ITEMS

(a) Jewellery:

(i) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to enhance their look, through methods such as heating and oiling. These methods are accepted practice but may make the gemstone less strong and/or require special care in future.

(ii) All types of gemstones may have been improved by some method. You may request a gemmological report for any Lot which does not have a report if the request is made to us at least three weeks before the date of the sale and You pay the fee for the report in advance of receiving said report.

(iii) We do not obtain a gemmological

report for every gemstone sold in our sales. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports may be described in the Sale Particulars. Reports 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.

(iv) For jewellery sales, all Estimates are based on the information in any gemmological report or, if no gemmological report is available, You should assume that the gemstones may have been treated or enhanced.

(b) Clocks & Watches: All Lots are sold "as seen", and the absence of any reference to the condition of a clock or watch does not imply the Lot is in good condition and without defects, repairs or restorations. Most clocks and watches will have been repaired during their normal lifetime and may now incorporate additional/newer parts. Furthermore, we make no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, Buyers should be aware that a general service, change of battery or further repair work, for which the Buyer is solely responsible, may be necessary. Buyers should also be aware that we cannot guarantee a watch will remain waterproof if the back is removed.

Buyers should be aware that the importing watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches cannot be shipped to the USA and only imported personally. Clocks may be sold without pendulums, weights or keys.

(c) Alcohol: may only be sold to persons aged of 18 years and over. By registering to bid, You affirm that You are at least that age. All collections must be signed for by a person over the age of 18. We Reserve the right to ask for ID from the person collecting. Buyers of alcohol must make appropriate allowances for natural variations of ullages, conditions of corks and wine. We can provide no guarantees as to how the alcohol may have been stored. There is always a risk of cork failure and allowance by the Buyer must be made. Alcohol is sold "as is" and quality of the alcohol is entirely at the risk of the Buyer and no warranties are given.

(d) Books-Collation: If on collation any named item in the sale Catalogue proves defective, in text or illustration the Buyer may reject the Lot provided he returns it within 21 days of the sale stating the defect in writing. Reports 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.

(e) Electrical Goods: are sold as "works of art" only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician first. Use of such goods is entirely at the risk of the Buyer and no warranties as to safety of the goods are given.

(f) Upholstered items: are sold as "works of art" only and if bought for use must be checked over for compliance with safety regulations (items manufactured prior to 1950 are exempt from any regulations). Use of such goods is entirely at the risk of the Buyer and no warranties as to safety of the goods are given. We provide no guarantee as to the originality of any wood/material contained within the item.

B. REGISTERING TO BID

1. NEW BIDDERS

(a) If this is Your first time bidding at Lyon & Turnbull or You are a returning Bidder who has not bought anything from us 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 discretion, decline to permit You to register as a Bidder. You will be asked for the following:

(i) 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) 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) Trusts, partnerships, offshore companies and other business structures please contact us directly in advance to discuss requirements.

(b) We may also ask You to provide a financial reference and/or a deposit to allow You to bid. For help, please contact our Finance Department on +44(0)131 557 8844.

2. RETURNING BIDDERS

We may at our discretion ask You for current identification as described in paragraph B.1.(a) above, a finance reference or a deposit as a condition of allowing You to bid. If You have not bought anything from us in the last two years, or if You want to spend more than on previous occasions, please contact our Finance Department on +44(0)131 557 8844.

3. FAILURE 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 between You and the Seller.

4. BIDDING ON BEHALF OF ANOTHER PERSON

(a) As an 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 principle (the ultimate Buyer(s)) You accept personal liability to pay the Purchase Price and all other sums due, unless it has been agreed in writing with us before commencement of the auction that the Bidder is acting as an agent on behalf of a named third party acceptable to us and we will 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 before You begin bidding. Please ensure You bring photo identification with You to allow us to verify Your registration.

6. BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and we are 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 12 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 English You should arrange this Well before the auction. We do not accept liability for failure to do so or for errors and omissions in connections.

(b) Internet Bids

For certain auctions we will accept bids over the internet. For more information please visit our Website. We will use reasonable efforts to carry out online bids and do not accept liability for equipment failure, inability

to access the internet or software malfunctions related to execution of online bids/ live bidding.

(c) Written Bids

While prospective Buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition we shall, if so instructed, clearly and in writing execute bids on their behalf. Neither the Auctioneer nor our employees nor agents shall be responsible for any failure to do so. Where two or more commission bids at the same level are recorded we Reserve the right in our absolute discretion to prefer the first bid so made. Bids must be expressed 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 lower Estimate or, if lower, the amount of Your bid.

C. DURING THE SALE

1. ADMISSION TO OUR AUCTIONS

We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person. We may refuse admission at any time before, during or after the auction.

2. RESERVES

Unless indicated by an insert symbol (Δ), all Lots in this Catalogue are offered subject to a Reserve. A Reserve is the confidential Hammer Price established between us and the Seller. The Reserve is generally set at a percentage of the low Estimate and will not exceed the low Estimate for the Lot.

3. AUCTIONEER'S DISCRETION

The maker of the highest bid accepted by the Auctioneer conducting the sale shall be the Buyer and any dispute shall be settled at the Auctioneer's absolute discretion. The Auctioneer may move the bidding backwards of forwards in any way he or she may decide or change the order of the Lots. The Auctioneer may also; refuse any bid, withdraw any Lot, divide any Lot or combine any two or more Lots, reopen or continuing bidding even after the hammer has fallen.

4. BIDDING

The Auctioneer accepts bids from:

(a) Bidders in the saleroom;

(b) Telephone Bidders, and internet Bidders through Lyon & Turnbull Live or any other online bidding platform we have chosen to list on and;

(c) Written bids (also known as absentee bids or commission bids) left with us by a Bidder before the auction.

5. BIDDING INCREMENTS

Bidding increments shall be at the Auctioneer's sole discretion.

6. CURRENCY CONVERTER

The saleroom video screens and bidding platforms 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. We are not responsible for any error (human or otherwise) omission or breakdown in providing these services.

7. SUCCESSFUL BIDS

Unless the Auctioneer decides to use their discretion as set out above, when the Auctioneer's hammer falls, 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/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 our bid to avoid having to pay unnecessary storage charges.

8. RELEVANT LEGISLATION

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

D. THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1. THE PURCHASE PRICE

For each Lot purchased a Buyer's Premium of 25% of the Hammer Price of each Lot up to and including £300,000, plus 20% from £300,001 thereafter. VAT at the appropriate rate is charged on the Buyer's Premium. No VAT is payable on the Hammer Price or premium for printed books or unframed maps bought at auction. Live online bidding may be subject to an additional premium (level dependent on the live bidding service provider chosen). This additional premium is subject to VAT at the appropriate rate as above.

2. VALUE ADDED TAX

Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by Buyers of relevant Lots.

(a) Lots affixed with (\ddagger): Value Added Tax on the Hammer Price is imposed by law on all items affixed with a dagger (\ddagger). This imposition of VAT may be because the Seller is registered for VAT within the European Union and is not operating under a Margin Scheme.

(b) Lots affixed with (*): A reduced rate of Value Added Tax on the Hammer Price of 5% is payable. This indicates that a Lot has been imported from outside the European Union. This reduced rate is applicable to Antique items.

(c) Lots affixed with (Ω): Standard rate of Value Added Tax on the Hammer Price and premium is payable. This applies to items that have been imported from outside the European Union and do not fall within the reduced rate category outlined above.

3. ARTIST'S RESALE ROYALTY (DROIT DE SUITE)

This symbol \S indicates works which may be subject to the Droit de Suite or Artist's Resale Right, which took effect in the United Kingdom on 14th February 2006. We are required to collect a royalty payment for all qualifying works of art. Under new legislation which came into effect on 1st January 2012 this applies to living artists and artists who have died in the last 70 years. This royalty will be charged to the Buyer on the Hammer Price and in addition to the Buyer's Premium. It will not apply to works where the Hammer Price is less than €1,000 (euros). The charge for works of art sold at and above €1,000 (euros) and below €50,000 (euros) is 4%. For items selling above €50,000 (euros), charges are calculated on a sliding scale. All royalty charges are paid to the Design and Artists Copyright Society ("DACS") and no handling costs or additional fees are retained by the Auctioneer. Resale royalties are not subject to VAT. Please note that the royalty payment is calculated on the rate of exchange at the European Central Bank on the date of the sale. More information on Droit de Suite is available at www.dacs.org.uk.

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 Sellers is not the owner of 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) Had the right to transfer ownership of the Lot to the Buyer without any restrictions or claims by anyone else.

If either other above warranties are incorrect, the Seller shall not have to pay more than the Purchase Price (as defined in the glossary) 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 expense. 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 obligations upon the Seller which may be added to this agreement by law, are excluded.

2. AUTHENTICITY GUARANTEE

We guarantee that the authorship, period, or origin (collectively, "Authorship") of each Lot in this Catalogue is as stated in the BOLD or CAPITALISED type heading in the

Catalogue description of the Lot, as amended by oral or written saleroom notes or announcements. We make no warranties whatsoever, whether express or implied, with respect to any material in the Catalogue other than that appearing in the Bold or Capitalised heading and subject to the exclusions below.

In the event we, in our reasonable opinion, deem that the conditions of the authenticity guarantee have been satisfied, it shall refund to the original purchaser of the Lot the Hammer Price and applicable Buyer's Premium paid for the Lot by the original purchaser. This Guarantee does not apply if:

(a) The Catalogue description was in accordance with the opinion(s) of generally accepted scholar(s) and expert(s) at the date of the sale, or the Catalogue description indicated that there was a conflict of such opinions; or
(b) the only method of establishing that the Authorship was not as described in the Bold or Capitalised heading at the date of the sale would have been by means or processes not then generally available or accepted; unreasonably expensive or impractical to use; or likely (in our reasonable opinion) to have caused damage to the Lot or likely to have caused loss of value to the Lot; or

(c) There has been no material loss in value of the Lot from its value had it been in accordance with its description in the Bold or Capitalised type heading. This Guarantee is provided for a period of one year from the date of the relevant auction, is solely for the benefit of the original purchaser of the Lot at the auction and may not be transferred to any third party. To be able to claim under this Authenticity Guarantee, the original purchaser of the Lot must:

(a) notify us in writing within one month of receiving any information that causes the original purchaser of record to dispute the accuracy of the Bold or Capitalised type heading, specifying the Lot number, date of the auction at which it was purchased and the reasons for such dispute; and
(b) return the Lot to our registered office in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

We have discretion to waive any of the above requirements. We may require the original purchaser of the Lot to obtain, at the original purchaser of Lot's cost, the reports of two independent and recognised experts in the field. The reports must be mutually acceptable to us and the original purchaser of the Lot. We shall not be bound by any reports produced by the original purchaser of the Lot, and Reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the

refund of the original Purchase Price paid (the successful Hammer Price, plus the Buyer's Premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law. Lyon & Turnbull and the Seller shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

3. YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activities, including tax evasion and You are neither; under investigation, have been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) Where You are bidding on behalf of another person You warrant that:

(i) You have conducted appropriate customer due diligence on the ultimate Buyer(s) of the Lot(s) in accordance with all relevant anti-money laundering legislation, consent to us relying on this due diligence, and You will retain for a period of not less than five years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by a third party auditor upon our written request to do so;

(ii) The arrangements between You and the ultimate Buyer(s) in relation to the Lot or otherwise do not, in whole or in part, facilitate tax crimes, and;

(iii) 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, including tax evasion, or that the ultimate Buyer(s) are under investigation or have been charged with or convicted of money-laundering, terrorist activities, or other crimes.

F. PAYMENT

1. MAKING PAYMENT

(a) Within 7 days of a Lot being sold You will pay to us the Total Amount Due in cash or by such other method as is agreed by us. We accept cash, bank transfer (details on request), debit cards and Visa or MasterCard credit cards. Please note that we do not accept cash payments over £5,000 per Buyer per year.

(b) Any payments by You to us can be applied by us towards any sums owing by You to us howsoever incurred and without agreement by You or Your agent, whether express or implied.

(c) 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.

(d) The ownership of any Lots purchased shall not pass to You until You have made payment in full to us of the Total Amount Due. The risk in and the responsibility for the Lot will transfer to You from whichever is the earlier of the following:

(i) When You collect the Lot; or

(ii) 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 unless we have agreed otherwise with You in writing.

(e) You shall at Your own risk and expense take away any Lots that You have purchased and paid for not later than 7 working days following the day of the auction or upon the clearance of any cheque used for payment whichever is later. We can provide You with a list of shippers. However, we will not be responsible for the acts or omissions of carriers or packers whether or not recommended by us.

(f) No purchase can be claimed or removed until it has been paid for.

(g) It is the Buyer's responsibility to ascertain collection procedures, particularly if the sale is not being held at our main sale room and the potential storage charges for Lots not collected by the appropriate time.

2. IN THE EVENT OF NON-PAYMENT

If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the Sellers and on their behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:

(a) To proceed against You for damages for breach of contract;

(b) To rescind the contract for sale of that Lot and/or any other Lots sold by us to You;

(c) To resell the Lot(s) (by auction or private treaty) in which case You shall be responsible for any resulting deficiency in the Total Amount Due (after crediting any part payment and adding any resale costs).

(d) To remove, store and insure the Lot in the case of storage, either at our premises or elsewhere and to recover from You all costs incurred in respect thereof;

(e) To charge interest at a rate of 5% a year above the Bank of Scotland base rate from time to time on all sums outstanding for more than 7 working days after the sale;

(f) To retain that or any other Lot sold to You until You pay the Total Amount Due;

(g) To reject or ignore bids from You or Your agent at future auctions or to impose conditions before any such bids shall be accepted;

(h) To apply any proceeds of sale of other Lots due or which become due to You towards the settlement of the Total Amount Due by You and to exercise a lien over any of Your property in our possession for any purpose until the debt due is satisfied. 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; we may decide to 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 the balance; and

(i) Take any other action we see necessary or appropriate.

G. COLLECTION & STORAGE

(1) It is the Buyer's responsibility to ascertain collection procedures, particularly if the sale is not being held at our main sale room and the potential storage charges for Lots not collected by the appropriate time. Information on collection is set out in the Catalogue and our Website

(2) Unless agreed otherwise, You must collect purchased Lots within seven days from the auction. Please note the Lots will only be released upon full payment being received.

(3) If You do not collect any Lot within seven days following the auction we can, at our discretion;

(i) Charge You storage costs at the rates set out on our Website.

(ii) Move the Lot to another location or an affiliate or third party and charge You transport and administration costs for doing so and You will be subject to the third party storage terms and pay for their fees and costs.

(iii) Sell the Lot in any way we think reasonable.

H. TRANSPORT & SHIPPING

1. TRANSPORT AND SHIPPING

We will include transport and shipping information with each invoice sent to You as well as displayed on our Website. You must make all transport and shipping arrangements.

2. EXPORT OF GOODS

Buyers intending to export goods should ascertain;

(a) Whether an export licence is required; and

(b) Whether there is any specific prohibition on importing goods of that character, e.g. items that may contain prohibited materials such as ivory or rhino horn. It is the Buyer's sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall neither justify the recession of any sale nor any delay in making full payment for the Lot.

3. CITES: ENDANGERED PLANTS AND ANIMALS LEGISLATION

Please be aware that all Lots marked with the symbol Y may be subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <http://www.defra.gov.uk/ahvla-en/imports-exports/cites>

We accept no liability for any Lots which may be subject to CITES but have not been identified as such.

I. OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us, 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 E.1 are their own and we do not have a liability 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 other than as expressly set out in these conditions of sale; or

(ii) We do not give any representation, warranty or guarantee or assume any liability for a 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, Lyon & Turnbull Live, Condition Reports, currency converter and saleroom video screens are free services and we are not responsible 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 of this paragraph 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 for any reason for loss of profits, 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 the sale of a Lot if;

- (i) Any of our warranties are not correct, as set out in paragraph E.3,
- (ii) We reasonably believe that completing the transaction is or may be unlawful; or
- (iii) We reasonably believe 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 if You do not wish to be videotaped, You may make arrangements to bid by telephone or a written bid or bid on Lyon & Turnbull 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 respect of all images, illustrations and written material produced by or for us relating to a Lot. (Including Catalogue entries 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 reproductions 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 deleted and the rest of this agreement will remain in force.

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. REPORTING ON WWW.LYONANDTURNBULL.COM

Details of all Lots sold by us, including Catalogue disruptions and prices, may be reported on www.lyonandturnbull.com. Sales totals are Hammer Price plus Buyer's Premium and do not reflect any additional fees that may have been incurred. We regret we cannot agree to requests to remove these details from our Website.

7. SALE BY PRIVATE TREATY

(a) The same Conditions of Sale (Buyers) shall apply to sales by private treaty.

(b) Private treaty sales made under these Conditions are deemed to be sales by auction and subject to our agreed charges for Sellers and Buyers.

(c) We undertake to inform the Seller of any offers it receives in relation to an item prior to any Proposed Sale, excluding the normal method of commission bids.

(d) For the purposes of a private treaty sale, if a Lot is sold in any other currency than Sterling, the exchange rate is to be taken on the date of sale.

8. THIRD PARTY LIABILITY

All members of the public on our premises are there at their own risk and must note the lay-out of the premises, safety and security arrangements. Accordingly, neither the Auctioneer nor our employees or agents shall incur liability for death or personal injury or similarly for the safety of the property of persons

visiting prior to, during or after a sale.

9. DATA PROTECTION

Where we obtain any personal information about You, we shall use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) You may have given at the time Your information was disclosed). A copy of our Privacy Policy can be found on our Website www.lyonandturnbull.com or requested from Client Services, 33 Broughton Place, Edinburgh, EH1 3RR or by email from data.enquiries@lyonandturnbull.com.

10. FORCE MAJEURE

We shall be under no liability if they shall be unable to carry out any provision of the Contract of Sale for any reason beyond their control including (without limiting the foregoing) an act of God, legislation, war, fire, flood, drought, failure of power supply, lock-out, strike or other action taken by employees in contemplation or furtherance of a dispute or owing to any inability to procure materials required for the performance of the contract.

11. LAW AND JURISDICTION

(a) Governing Law: These Conditions of Sale and all aspects of all matters, transactions or disputes to which they relate or apply shall be governed by, and interpreted in accordance with, Scots law

(b) Jurisdiction: The Buyer agrees that the Courts of Scotland are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale relate or apply.

K. DEFINITIONS & GLOSSARY

The following words and phrases used have (unless the context otherwise requires) the meaning to given to them below. The go Glossary is to assist You to understand words and phrases which have a specific legal meaning which You may not be familiar with.

1. DEFINITIONS

"**Auctioneer**" Lyon & Turnbull Ltd (Registered in Scotland No: 191166 | Registered address: 33 Broughton Place, Edinburgh, EH1 3RR) or it's authorised representative conducting the sale, as appropriate;

"**Bidder**" a person who has completed a Bidding Form

"**Bidding Form**" our Bidding Registration Form or our Absentee Bidding Form or our Telephone Bidding Form.

"**Buyer**" the person to whom a Lot is knocked down by the Auctioneer. The Buyer is also referred to by the words "You" and "Your"

"**Buyer's Premium**" the sum calculated on the Hammer Price at the rates stated in Catalogue.

"**Catalogue**" the Catalogue relating to the relevant Sale, including any representation on our Website

"**Condition Report**" the report on the

physical condition of a Lot provided to a Bidder or potential Bidder by us on behalf of the Seller.

"**Estimate**" a statement of our opinion of the range within the hammer is likely to fall.

"**Hammer Price**" the level of bidding reached (at or above any Reserve) when the Auctioneer brings down the hammer;

"**High Cumulative Value of Lot**" several Lots with a total lower Estimate value of £30,000 or above;

"**High Value Lot**" a Lot with a lower Estimate of £30,000 or above;

"**Lot**" each Item offered for sale by Lyon & Turnbull;

"**Purchase Price**" is the aggregate of Hammer Price and any applicable Buyer's Premium, VAT on the Hammer Price (where applicable), VAT on the Buyer's Premium and any other applicable expenses;

"**Reserve**" the lowest price below which an item cannot be sold whether at auction or by private treaty;

"**Sale**" the auction sale at which a Lot is to be offered for sale by us.

"**Seller**" the person who offers the Lot for Sale. We act as agent for the Seller.

"**Total Amount Due**" the Hammer Price in respect of the Lot sold together with any premium, Value Added Tax or other taxes chargeable and any additional charges payable by a defaulting Buyer under these Conditions;

"**VAT**" value added tax at the prevailing rate at the date of the sale in the United Kingdom.

"**Website**" Lyon & Turnbull's Website at www.lyonandturnbull.com

2. GLOSSARY

The following have specific legal meaning which You may not be familiar with. The following glossary is intended to give You an understanding of those expressions but is not intended to restrict their legal meanings:

"**Artist's Resale Right**" the right of the creator of a work of art to receive a payment on Sales of that work subsequent to

"**Knocked Down**" when a Lot is sold to a Bidder, indicated by the fall of the hammer at the Sale.

"**Lien**" a right for the person who has possession of the Lot to retain possession of it.

"**Risk**" the possibility that a Lot may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"**Title**" the legal and equitable right to the ownership of a Lot.





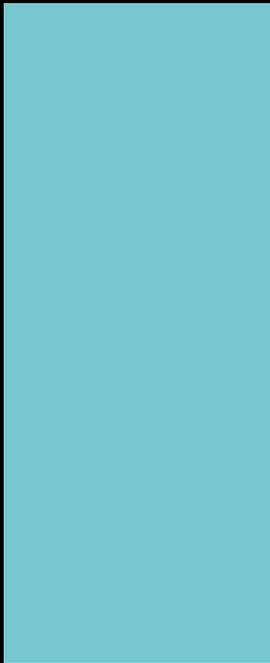
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Lot 126

Inside Cover

Lamp - Lot 164

Table - Lot 243



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