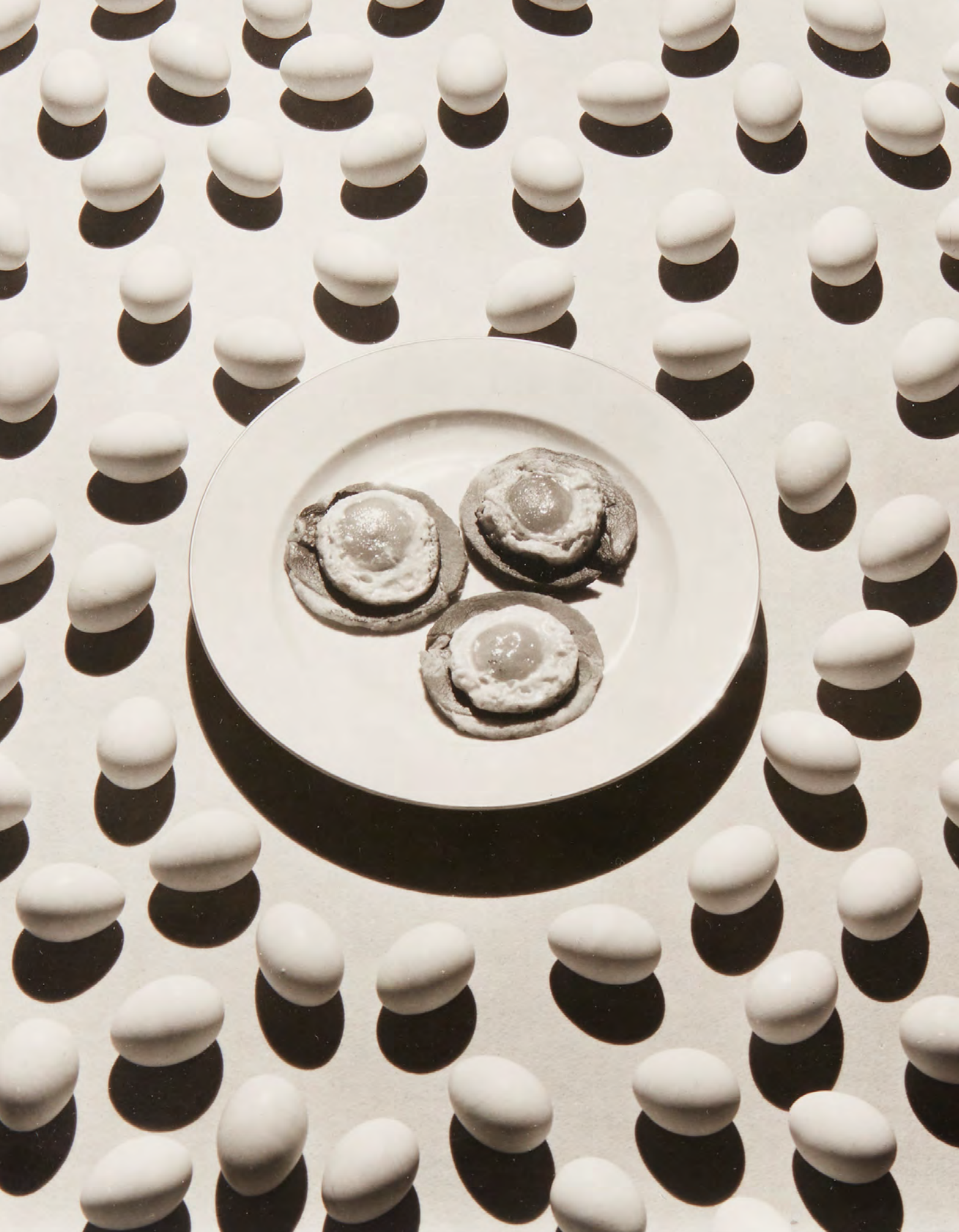




LYON & TURNBULL
AUCTIONEERS SINCE 1826

**CONTEMPORARY
& POST-WAR ART
PRINTS & MULTIPLES**

7TH APRIL 2021
EDINBURGH LIVE ONLINE



CONTEMPORARY & POST-WAR ART PRINTS & MULTIPLES

WEDNESDAY
7 APRIL 2021

CONTEMPORARY
& POST-WAR ART AT 10AM
PRINTS & MULTIPLES AT 2PM

Sale Number **LT635**

CONTACT

EDINBURGH
+44 (0) 131 557 8844
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VIEWING

Please check our website for the latest viewing opportunities. At the time of producing this catalogue, viewing in person is not permitted due to governmental restrictions.

BIDDING AT THIS SALE

ONLINE, TELEPHONE & COMMISSION BIDDING
Please see the guide to bidding on page 134

Front Cover
Lot 132 [detail]
Inside Front Cover
Lot 159 [detail]

BUYER'S GUIDE

This sale is subject to our Standard conditions of Sale (available at the back of every catalogue and on our website).
If you have not bought before we will be delighted to help you.

BUYER'S PREMIUM

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).

ADDITIONAL VAT

† VAT at the standard rate payable on the hammer price

* 5% import VAT payable on the hammer price

No VAT is payable on the hammer price or premium for books bought at auction.

DROIT DE SUITE §

indicates works which may be subject to the Droit de Suite or Artist's Resale Right, 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. More information on Droit de Suite is available at www.dacs.org.uk

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 (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.

REMOVAL OF PURCHASES

Responsibility for packing, shipping and insurance shall be exclusively that of the purchaser. See Collections & Storage section for more info specific to this particular auction.

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.

IMPORT/EXPORT

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.

ENDANGERED SPECIES

Please be aware that lots marked with the symbol **Y** contain material which may be subject to CITES regulations when exporting outside the EU. For more information visit <http://www.defra.gov.uk/ahvla-en/imports-exports/cites>

COLLECTION OF PURCHASED LOTS

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BOOK ONLINE www.lyonandturnbull.com/appointment-bookings

CALL 0131 557 8844

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

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

MEET THE **SPECIALISTS**

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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1⁵**LEON MORROCCO****A.R.S.A (SCOTTISH 1942-)****STILL LIFE AND STORK, 1995**

Signed and dated '95 lower left, oil on canvas

59cm x 64.5cm (23.25in x 25.5in)

£3,000-5,000

2^s

LEON MORROCCO
A.R.S.A (SCOTTISH 1942-)
SLEEPING FIGURES ON A
BEACH, 1969-70

Signed lower right, oil on board
 56cm x 81cm (22in x 32in)

Exhibited: Aitken Dott, Edinburgh
£2,000-3,000

3^s

BET LOW
A.R.S.A., R.S.W., R.G.I.
(SCOTTISH 1924-2007)
JURA FROM COLONSAY

Signed lower right,
 watercolour
 20cm x 25cm (8in x 9.75in)

£400-600

4^s

BET LOW
A.R.S.A., R.S.W., R.G.I.
(SCOTTISH 1924-2007)
ISLAND CLIFFS

Signed lower right, watercolour
 20cm x 25cm (8in x 9.75in)

£300-500

5 ⁵

JAMES DOWNIE ROBERTSON
M.B.E., R.S.A., R.S.W., R.G.I.
(SCOTTISH B.1931-D.2010)
DESERT FLOWER, 1971

Signed lower right and
 dated '71, oil on board

78cm x 109cm
 (30.75in x 43in)

£1,000-1,500

6 ⁵

JACK FIRTH R.S.W
(SCOTTISH 1917-2010)
MACDUFF, PINK
AND GREEN

Signed lower left,
 oil on canvas

62cm x 95cm (24.25in x 37.5in)

£500-700



7^s

BARBARA RAE
C.B.E., R.A., R.S.A., R.E.
(SCOTTISH 1943-)

SHORE AT RAHOY

Signed lower right,
watercolour and pastel
56cm x 74cm (22in x 29in)

£2,000-3,000

8^s

**JAMES DOWNIE
ROBERTSON**
M.B.E., R.S.A., R.S.W.,
R.G.I. (SCOTTISH
B.1931-D.2010)

**LANDSCAPE WITH
RAINBOW, 1976**

Signed upper right and
dated '76, oil on board
78cm x 109cm
(30.75in x 43in)

£1,000-1,500

9⁵

NEIL MACPHERSON
R.S.A. (SCOTTISH CONTEMPORARY)
THE HARVEST

Signed, oil on board

119cm x 86cm (46.5in x 34in)

Exhibited: Beaux Arts, London

£1,000-1,500

10⁵

JOHN BELLANY
C.B.E., R.A. (SCOTTISH 1942-2013)
THE MORNING TIPPLE

Signed and inscribed with title in pencil to lower edge, inscribed 'To Reg and Patricia, love John' upper right, watercolour

38cm x 28cm (15in x 11in)

£1,500-2,500



11 [£]

NEIL MACPHERSON
R.S.A. (SCOTTISH
CONTEMPORARY)
THE FAMILY, 1995

Signed lower right,
 acrylic on paper

50cm x 69cm (19.75in x 27in)

Exhibited: Beaux Arts, London

£700-900

12 [£]

DAVID MICHIE
O.B.E., R.S.A., R.G.I., F.R.S.A
(SCOTTISH 1928-2015)
AUBERGINES AND CUCUMBERS

Signed lower left, oil on canvas

36cm x 41cm (14in x 16in)

£500-700

13 [£]

NEIL MACPHERSON
R.S.A. (SCOTTISH CONTEMPORARY)
STUDY FOR 'THE APOSTLE OF THE NORTH', 1992

Signed lower right, oil on board

25cm x 20cm (9.75in x 8in)

Exhibited: 'Christmas Exhibition', Compass Gallery, Glasgow, 1992

Provenance: The Late Dr Helen E C Cargill Thompson

£300-500



14 [§]

GERARD M. BURNS
(SCOTTISH 1961-)
BOY WITH BUGLE

Oil on canvas

63cm x 60cm (24.75in x 23.5in)

£400-600

15 [§]

JACKIE ANDERSON (SCOTTISH 1973-)
THE SECRET

Signed lower right, oil on canvas

29cm x 26cm (11.5in x 10in)

£300-500

16 [§]

DENISE FINDLAY
(SCOTTISH 1973-)
UNTITLED (HEAD STUDY)

Signed lower left, oil on canvas

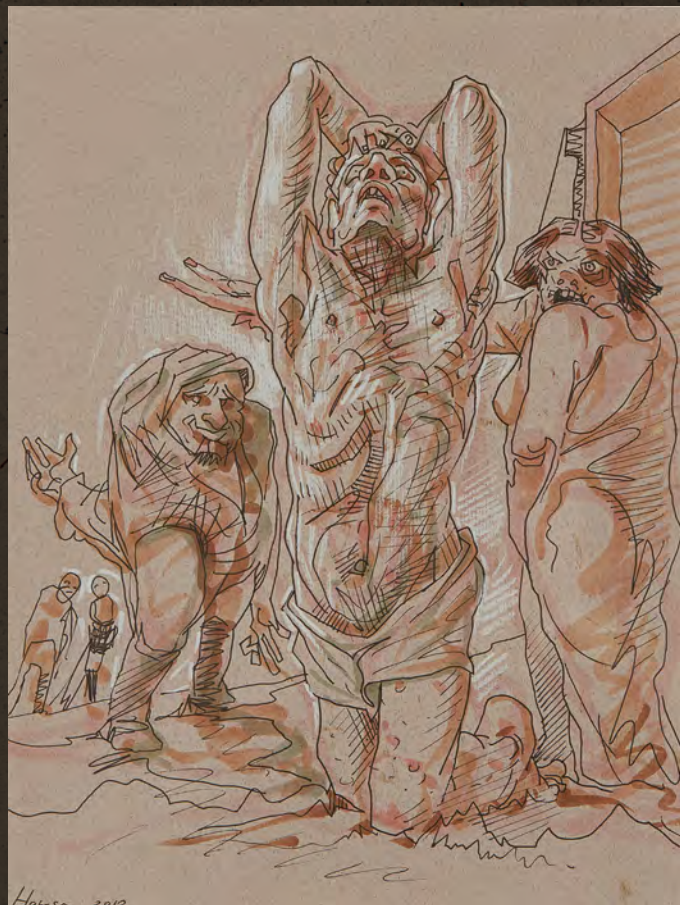
24cm x 24cm (9.5in x 9.5in)

£300-500

17 [£]

PETER HOWSON
O.B.E. (SCOTTISH 1958-)
REDEMPTION, 2012

Signed and dated 2012 lower
 left, mixed media on paper
 29cm x 21cm (11.5in x 8.25in)
£500-700

18 [£]

PETER MCLAREN
(SCOTTISH 1964-)
AFTER GOYA - 'THE THIRD
OF MAY', MUSEO DEL
PRADO, MADRID

Watercolour and pastel
 40cm x 28cm (15.75in x 11in)
£300-500



19 ⁵

ELIZABETH BLACKADDER

O.B.E., R.A., R.S.A., R.S.W., R.G.I., D.LITT

(SCOTTISH 1931-)

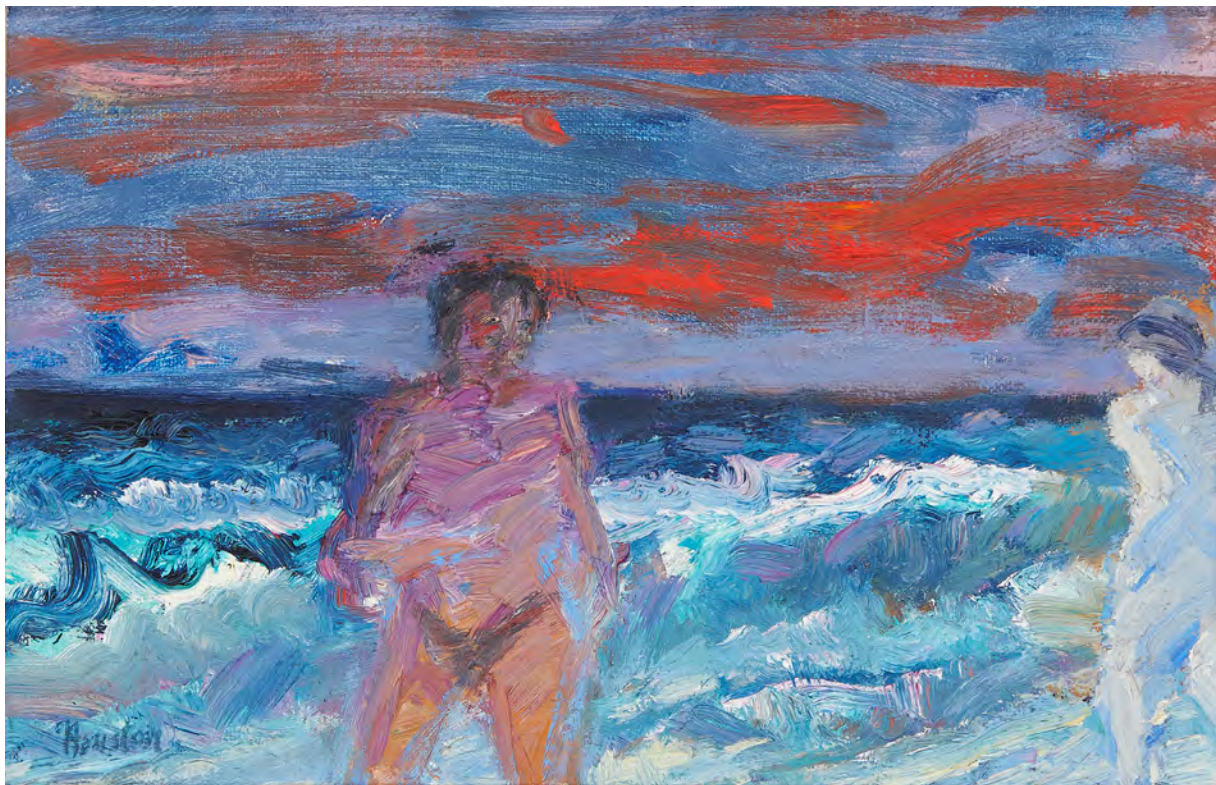
CAT IN A GARDEN, 1976

Signed and dated 1976 lower right, signed and inscribed with title stretcher verso, oil on canvas

91cm x 90cm (35.75in x 35.5in)

Exhibited: Mercury Gallery, London

£10,000-15,000

20 ⁵

JOHN HOUSTON
R.S.A., R.S.W., S.S.A.
(SCOTTISH 1930-2008)
MEETING BY THE SEA

Signed lower left, oil on
 canvas

19cm x 29cm (7.5in x 11.5in)

Exhibited: Mercury Gallery,
 Edinburgh, 1983

£800-1,200

21 ⁵

BRENDA LENAGHAN
R.S.W. (SCOTTISH 1941-2020)
FIGURES IN A MEADOW

Signed and dated '82 lower left,
 oil on board

60cm x 60cm (23.5in x 23.5in)

£1,000-1,500

22 ⁵

ALAN DAVIE
C.B.E., R.A., H.R.S.A. (BRITISH 1920-2014)
BLACK SERPENT, 2011

Signed, dated and titled verso, oil on board
 37cm x 32cm (14.5in x 12.5in)

Exhibited: Gimpel Fils, London

£1,500-2,000

23 ⁵

ALAN DAVIE
C.B.E., R.A., H.R.S.A. (BRITISH 1920-2014)
BLUE ZIGGY AND FRIENDS, 2011

Signed, titled and dated 2011 verso, oil on board
 30.5cm x 20.5cm (12in x 8in)

Provenance: Gimpel Fils, London

£1,500-2,500



24⁵

ALAN DAVIE C.B.E., R.A., H.R.S.A. (BRITISH 1920-2014)
HOPI STUDIES NO.8 - 1990

Inscribed with title and dated 1990 verso, gouache
68cm x 55cm (26.75in x 21.5in)

Provenance: Gimpel Fils, London

£2,000-3,000

25 [§]

PATRICIA DOUTHWAITE
(SCOTTISH 1939-2002)
GODDESS, 1971

Signed and dated '71 upper left, pastel
 65cm x 50cm (25.5in x 19.75in), unframed
£600-900



PAT DOUTHWAITE

"She should no longer be seen as an exotic maverick but acknowledged as one of the true originals of Scottish art." A concluding comment on Pat Douthwaite's 1993 solo exhibition, made by The Scotsman's art critic Edward Gage. The 'maverick' label is often attached to Douthwaite to encompass a variety of the artist's more striking traits: her troubled personality, the restless, nomadic lifestyle that took her across the world in search of subjects and meaning and her complete disregard for anything that did not further the development of her artwork, despite it making her a difficult figure to manage and work with. A good example is an incident in which she broke into a house and stole back one of her paintings from a buyer whom she did not consider worthy of owning her work.

This demanding, uncompromising commitment and all-encompassing focus on her work paid off. She developed and sustained a distinctive, signature style characterised by raw feeling and idiosyncratic lines. Douthwaite was fascinated by historical heroines including Greek deities, Mary Queen of Scots and the aviator Amy Johnson and often depicted them as well as herself. Her images of women remain the most powerful and popular of her works, truly encapsulating the pain and suffering women can experience and endure. This exploration of suffering means there is a violence in the work, yet Douthwaite often manages to retain fun, playful touches in their execution.

Born in Glasgow in 1934, Douthwaite's first exposure to creative expression was in the form of dance classes at the dancing school run by Margaret Morris, the bohemian partner of the Scottish Colourist John Duncan Fergusson. She eventually discontinued dancing and decided, aged twenty-four and with no artistic training, to become a painter. Douthwaite showed her work to Fergusson, who recognised her talent and encouraged her endeavours, though he suggested she avoid art school, as he had done. Thus, both Morris and Fergusson had a major impact on Douthwaite's creative endeavours. Douthwaite's ever-present wanderlust quickly took over and she left Glasgow to join an artistic community within William Crozier's house in East Anglia. An informal artistic training in itself, she was surrounded by fellow artists including Robert Colquhoun, Robert MacBryde and Crozier himself.

In her lifetime, her work was recognised and championed by key figures in the Scottish art world; including Richard Demarco, who mounted her first major exhibition in Scotland in 1967; Douglas Hall, the former Director of the Scottish National Gallery of Modern Art and the artist and critic Edward Gage. Following her death, her popularity continues to increase as more and more people are drawn to her distinctive, expressive style and tales of her mysterious, maverick personality.



26 ⁵

PATRICIA DOUTHWAITE
(SCOTTISH 1939-2002)
GWEN JOHN COURTING

Signed and inscribed with title
 verso, oil on canvas

£3,000-5,000

27 ⁵**PATRICIA DOUTHWAITE (SCOTTISH 1939-2002)****THE ANDES, 1988**

Signed and dated '88 upper right corner, oil on canvas

130cm x 195cm (51in x 76.75in)

£2,000-3,00028 ⁵**PATRICIA DOUTHWAITE
(SCOTTISH 1939-2002)****CREATURE, INDIA, 1985**Signed and dated '85
and inscribed 'India'

lower right, pastel

58.5cm x 81cm (23in x 31.75in)

£500-800



29^s

PATRICIA DOUTHWAITE (SCOTTISH 1939-2002)
WOMAN WITH DEATH, 1975

Inscribed with title and dated '75 stretcher verso, oil
on canvas

144cm x 146cm (56.75in x 57.5in)

£2,000-3,000

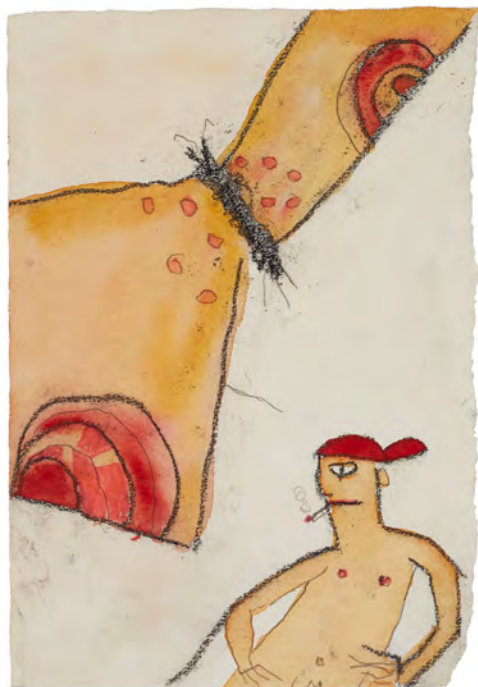


30 £

PATRICIA DOUTHWAITE
(SCOTTISH 1939-2002)
BIG GIRL

Oil and household emulsion on board
 203.5cm x 140cm (80in x 55in)

£1,000-1,500



31 £

PATRICIA DOUTHWAITE
(SCOTTISH 1939-2002)
UNTITLED (BUTTERFLY)

Pastel and watercolour
 27.5cm x 19cm (10.75in x 7.5in),
 unframed

£250-350



32 £

PATRICIA DOUTHWAITE
(SCOTTISH 1939-2002)
LEMONADE QUEEN

Inscribed with title lower left,
 watercolour and ink
 10cm x 7.5cm (4in x 3in)

£300-500

33 [£]

JOHN BYRNE (SCOTTISH 1940-)
SACRED AND PROFANE - 1994

Signed, watercolour and ink

9cm x 12cm (3.5in x 4.75in)

Exhibited: 'Edinburgh Festival Exhibition, 1994', The Scottish Gallery, Edinburgh

£400-600

34 [£]

JOHN BYRNE (SCOTTISH 1940-)
MASKED FIGURE WITH CLASSICAL
HEAD IV

Signed lower right, watercolour and ink

24.5cm x 16.5cm (9.75in x 6.5in)

£2,000-3,000

35 ⁵**ALASDAIR GRAY (SCOTTISH 1934-2019)****MAKING PICTURES (FILM SEQUENCE WITH LIZ LOCHHEAD), 1972**

Inscribed 'She Draws her Lover' verso, mixed media on brown paper laid on board

85cm x 112cm (33.5in x 44in)

Exhibited: 'Now and Then', Sorcha Dallas Gallery, Glasgow, 2008

Literature: p.158, 'Alasdair Gray: A Life in Pictures', by Alasdair Gray, published by Canongate, Edinburgh 2020

Note: This work is from an important series in Gray's career and a significant undertaking; 'Film sequence with Liz Lochhead', in which Gray created artworks to illustrate Lochhead's poetry, which were then filmed by Malcolm Hossick, a BBC producer.

The poems were written and the images finished, but the film that was to unite them fell through. The film was to tell the story of a doomed love affair, with the images acting as flashbacks or memories.

This significant example of Gray's work has been loaned for exhibitions of Gray's work throughout the years, notably in the exhibition 'Now and Then' mounted by the Sorcha Dallas Gallery in Glasgow in 2008, which saw the nine works in the Lochhead series re-united for the first time.

£6,000-8,000

36 ^s

ALASDAIR GRAY (SCOTTISH 1934-2019)
CAROLE GIBBON'S MOTHER, POSED
STANDING

Blue ballpoint pen on buff-coloured paper

55cm x 34cm (21.5in x 13.5in)

£400-600

37 ^s

ALASDAIR GRAY
(SCOTTISH 1934-2019)
LIFE DRAWING CLASS

Blue ballpoint pen and wash
 on paper

40cm x 52cm (15.75in x 20.5in)

£400-600



38 £

**CHARLOTTE
CROWTHER (BRITISH
CONTEMPORARY)**
UNTITLED I, 2008

Oil on canvas
208cm x 241cm (82in x 95in),
unframed

£600-800



39 £

**CHARLOTTE
CROWTHER (BRITISH
CONTEMPORARY)**
UNTITLED VI, 2008

Oil on canvas
208cm x 241cm
(82in x 95in), unframed

£600-800

40

CLEVE GRAY
(AMERICAN
1918-2004)
UNTITLED
ABSTRACT (RED),
2002

Signed and dated
 2002 in pencil lower
 right, watercolour

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

£600-800

41^s

CLEVE GRAY
(AMERICAN
1918-2004)
UNTITLED
ABSTRACT
(BLUE), 2003

Signed and dated
 2002 in pencil lower
 right, watercolour

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

£600-800





CLEVE GRAY

Lyon & Turnbull are excited to present for sale a wonderful example of the mature work of the American artist Cleve Gray. Gray, who passed away in 2004, was a significant artist within Post War Modernism, and is largely associated with the schools of Abstract Expressionism, Lyrical Abstraction and the Colour Field movement.

Born in New York city in 1918, Gray saw active service in World War II, serving in the signal intelligence service in Britain, France and Germany, where he rose to the rank of sergeant. After the liberation of Paris, he was purportedly the first American GI to make an introduction to Pablo Picasso and Gertrude Stein. Remaining in Paris for some time after the War, he undertook training with the French artists André Lhote and Jacques Villon, becoming deeply influenced by Cubism during this period.

Returning to America in 1946, Gray gradually relinquished his Cubist tendencies. In the 1960s he developed a friendship with Barnett Newman, a key figure within American Abstract Expressionism and one of the fore runners of the Colour Field and Minimalist movements, characterised by its utilisation of hard-edged blocks of saturated colour.

Gray absorbed this influence but never abandoned painterly brushwork completely, and his mature work is distinguished by flat planes of colour over which he creates gestural, calligraphic marks. The work offered here for sale is a quintessential example of this style. He had gradually moved from oils to acrylics in order to more effectively create limpid washes of colour on his canvas, resulting in a hazy effect which nods to peers including Mark Rothko and Newman. This adoption of almost calligraphic mark-making evidences his interest in the Chinese practise of Zen painting. Though never directly representational, his marks nevertheless encourage his viewers to project our own reading, rooted in our understanding of the natural world; from the tails of comets to the swooping flight of a bird.

Gray's work is represented in many major collections including the Museum of Modern Art and the Whitney Museum of Art in New York.

42

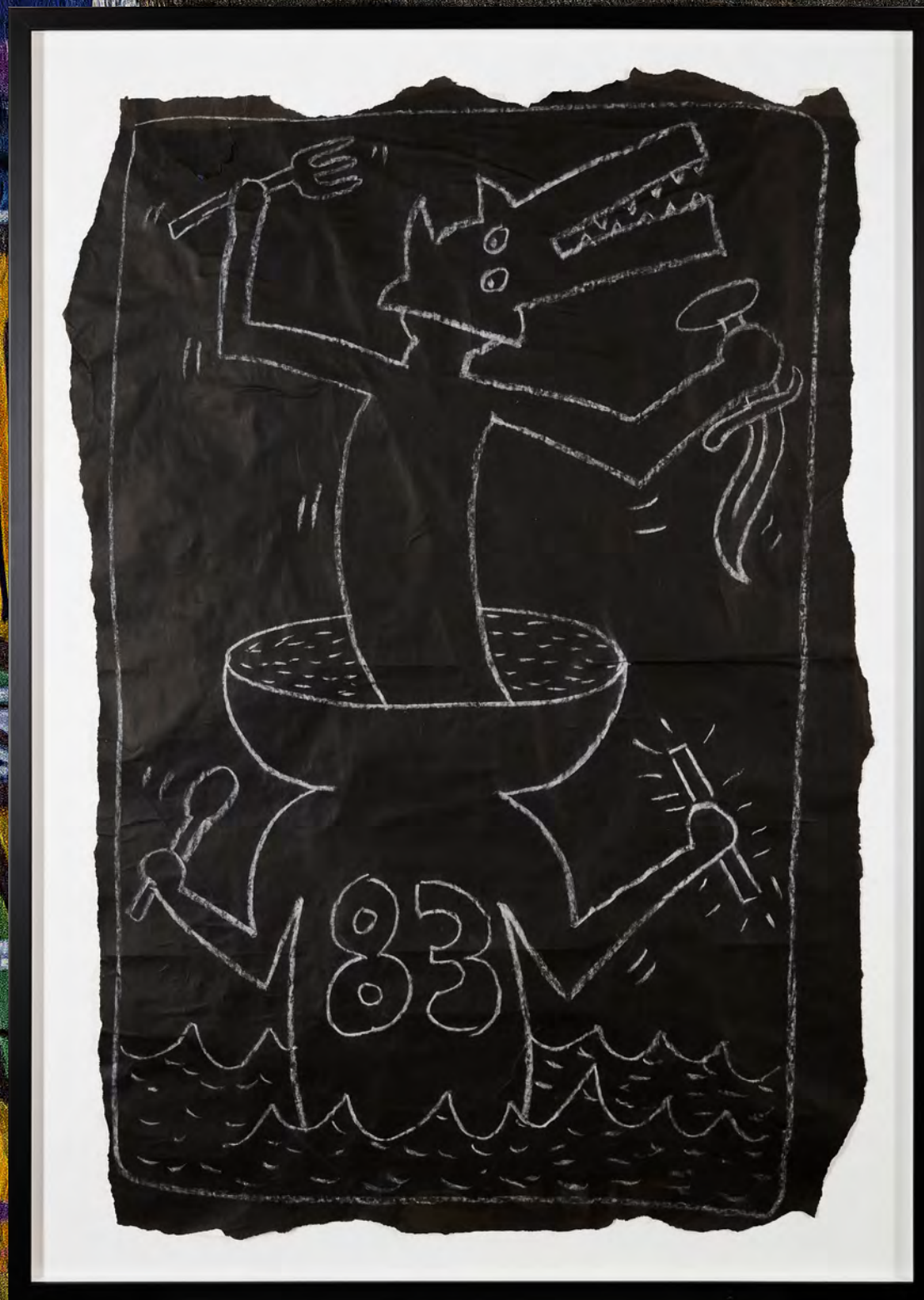
CLEVE GRAY (AMERICAN 1918-2004)

REACH #2

Signed and inscribed with title and dated 2002 verso, acrylic on canvas
128.25cm x 172.27cm (50.5in x 68in)

Exhibited: Loretta Howard Gallery, New York

£10,000-15,000



43^s

KEITH HARING (AMERICAN 1958-1990)
UNTITLED - WOLF (SUBWAY DRAWING, 1983)

Chalk on black paper

120cm x 75cm (47.25in x 29.5in)

Provenance: From a private collection, Texas, U.S.A.

£15,000-20,000



44

KEITH HARING (AMERICAN 1958-1990)
UNTITLED (SUBWAY DRAWING, 1980)

Chalk and gold pen on black paper

129 cm x 75 cm (47 25 in x 29 5 in)

Provenance: From a private collection, Texas, U.S.A.

£15,000-20,000

45^s

ALAN DAVIE
C.B.E., R.A., H.R.S.A.
(BRITISH 1920-2014)
LILA (DIVINE PLAY) 1988

Signed and dated '88 twice (upper
 left and lower left), gouache
 37cm x 30cm (14.5in x 12in)

Provenance: Gimpel Fils, London
 £1,200-1,800

46^s

ALAN DAVIE
C.B.E., R.A., H.R.S.A.
(BRITISH 1920-2014)
GIGANTIC MONUMENT,
OPUS O.2002

Signed and dated 2008
 and inscribed with title
 verso, oil on board

32cm x 37cm
 (12.5in x 14.5in), unframed

Provenance: Gimpel Fils,
 London

£1,000-1,500





47 ⁵

ALAN DAVIE
C.B.E., R.A., H.R.S.A.
(BRITISH 1920-2014)
ANIMAL MAGIC, 2010

Signed and inscribed with title and dated
 2010 verso, oil on canvas

101.5cm x 121.75cm (40in x 48in), unframed

Provenance: Gimpel Fils, London

£6,000-8,000

48^s

MARK HALSEY (BRITISH 1961-)
SIRENS

Signed and inscribed with title and dated 2001 to stretcher verso, oil and dyes on canvas

63.5cm x 63.5cm (25in x 25in), unframed

£400-600

49^s

RONALD DURBAN
(BRITISH CONTEMPORARY)
ECO FRIENDLY, 2009

Signed lower right, signed and inscribed with title and dated stretcher verso, oil on canvas

91.5cm x 91.5cm (36in x 36in), unframed

£400-600

50 [£]

RONALD DURBAN
(BRITISH CONTEMPORARY)
EROICA, 2009

Signed lower right, signed and inscribed
 with title stretcher verso, oil on canvas

76cm x 76cm (30in x 30in), unframed

£400-600

51 [£]

MARK HALSEY (BRITISH 1961-)
RISE

Signed lower left, signed and inscribed
 with title and dated 2001 to stretcher
 verso, oil and dyes on canvas

63.5cm x 63.5cm (25in x 25in), unframed

£400-600

52 [§]

**GRAHAM CROWLEY
(BRITISH 1950-)
UNTITLED (LANDSCAPE)**

Signed and dated 2001
verso, oil on canvas

41cm x 51cm (16in x 20in),
unframed

£800-1,200

53 [§]

**GRAHAM CROWLEY
(BRITISH 1950-)
SERVICES, 2002**

Signed, inscribed with
title and dated 2002
verso, oil on board

17cm x 22cm (6.75in x 8.5in)

£600-800





54 ⁵

JOHN BELLANY
C.B.E., R.A. (SCOTTISH 1942-2013)
REMORSE, 2003

Signed lower left, oil on canvas

91cm x 121cm (35.75in x 47.5in)

£4,000-6,000

55[§]**FRANK DOCHERTY (SCOTTISH 1942-)****THE ILLUSIONIST**

Signed lower left, oil on board

27.5cm x 27.5cm (11in x 11in)

£300-50056[§]**FRANK DOCHERTY (SCOTTISH 1942-)****A MING OF FISH**

Signed lower left, oil on canvasboard

60cm x 39cm (23.5in x 15.25in)

£600-80057[§]**FRANK DOCHERTY (SCOTTISH 1942-)****STILL LIFE**

Signed lower left, oil on canvasboard

29cm x 29cm (11.5in x 11.5in)

£300-500



58 ^S

ALAN KING (SCOTTISH 1946-2003)
INVITATION TO NARCISSUS, 1997

Signed, inscribed with title and dated '97 to
 artist's label verso, oil on canvas

59cm x 64cm (23.25in x 25in)

£800-1,200

59 [£]**PAUL REID (SCOTTISH 1975-)****PROFILE STUDY**

Signed lower right, conté

34cm x 25cm (13.25in x 9.75in)

Exhibited: 'Paul Reid - New Works',
The Scottish Gallery, Edinburgh, 2002**£600-800**60 [£]**PAUL REID (SCOTTISH 1975-)****STUDY FOR 'LYCAON'S COOKE', 1999**

Signed with initials, conté and bodycolour

30cm x 25cm (12in x 9.75in)

£400-600



61^s

PAUL REID (SCOTTISH 1975-)
MINOTAUR

Signed lower right, charcoal
 49.5cm x 34cm (19.5in x 13.5in)

£1,200-1,800

62^s

STEPHEN CONROY
(SCOTTISH 1964-)
FALLING MAN, 2002

Signed in pencil lower right, ink
and pencil

41.5cm x 36cm (16.5in x 14in)

Note: A preparatory sketch for the
limited edition print 'Falling Man'
published by Curwen Studios.

£1,000-1,500

63^s

MARK I'ANSON
(SCOTTISH B.1968)
**AFF THE MERRY GO
ROUND III**

Ink and wash

16cm x 10.5cm (6.25in x 4in),
and a further work by the
same artist, 'Christopher' (2)

Exhibited: Compass Gallery,
Glasgow

£250-350



64 ⁵

JOHN BYRNE (SCOTTISH 1940-)
MEAT MARKET

Signed lower right, gouache
 22.5cm x 22cm (8.75in x 8.75in)
 £800-1,200

65 ⁵

JOHN BYRNE (SCOTTISH 1940-)
VIEUX PORT, MARSEILLE

Signed lower right and inscribed with
 title, watercolour and ink
 12cm x 12cm (4.75in x 4.75in)
 £500-700



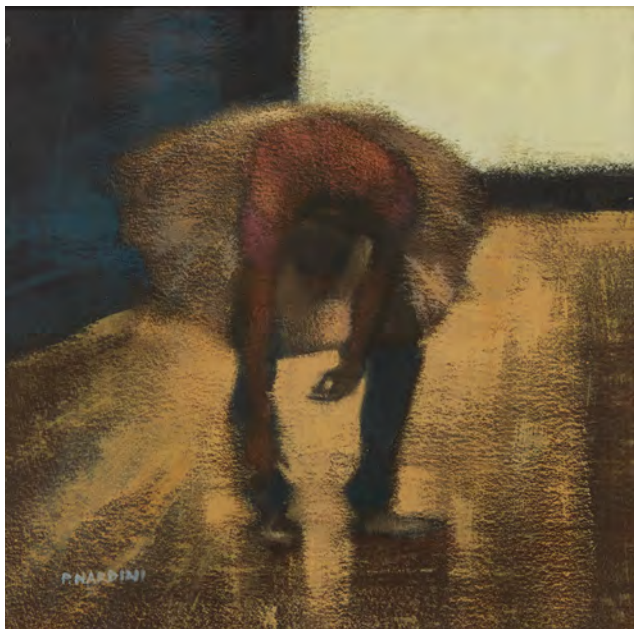
66 [§]**PAUL REID (SCOTTISH 1975-)
MARSYAS**Signed lower right, oil on canvas
138cm x 91cm (54.25in x 35.75in)

Note: Marsyas was a Phrygian Satyr who invented the music of the flute. He found the very first flute which had been crafted but cast away by the goddess Athena who had been displeased by the bloating of the cheeks. Marsyas later challenged the god Apollo to a musical contest but lost when the god demanded they play their instruments upside-down in the second round--a feat ill-suited to the flute. As punishment for his hubris, Apollo had Marsyas tied to a tree and flayed alive. The gods then transformed him into a stream.

£4,000-6,00067 [§]**PAUL REID (SCOTTISH 1975-)
STUDY FOR 'MARSYAS'**Signed lower right,
oil on canvas paper
45cm x 18cm (17.75in x 7in)

Exhibited: 'Paul Reid - New Works',
The Scottish Gallery, Edinburgh, 2002

£1,200-1,80068 [§]**ALEXANDRA GARDNER
(SCOTTISH 1946-)
NUDE STUDY**Signed lower left, pastel
96cm x 62cm (37.75in x 24.5in)**£300-500**

69 [£]

PETER NARDINI (SCOTTISH 1947-)
DANCER ADJUSTING SHOE ELASTIC

Signed lower left, acrylic
 24cm x 25.5cm (9.5in x 10in)

£300-500

70 [£]

PETER NARDINI (SCOTTISH 1947-)
BEACH UMBRELLA

Signed and dated '98 lower left, acrylic
 25cm x 25.5cm (9.75in x 10in)

£400-600

71 [£]

JAMES FULLARTON (SCOTTISH 1946-)
GOOD FRIENDS

Signed lower right, oil on canvas board
 24cm x 29cm (9.5in x 11.5in)

£300-500

72 [£]

**JOHN LOWRIE MORRISON
(JOLOMO) O.B.E. (SCOTTISH 1948-)
BEN TALLA, ISLE OF MULL, 2003**

Signed lower right, signed and inscribed
with title and dated verso, oil on canvas
41cm x 41cm (16in x 16in)

£1,500-2,000

73 [£]

**JOHN LOWRIE MORRISON
(JOLOMO) O.B.E. (SCOTTISH 1948-)
STORMY EVENING, PAPS OF JURA
(FROM BOWMORE, ISLAY), 2003**

Signed lower right, signed and inscribed
with title and dated verso, oil on canvas
30cm x 30cm (12in x 12in)

£1,000-1,500

74^s

JOHN G. BOYD
R.P., R.G.I (SCOTTISH 1940-2001)
GROUP

Signed lower left, oil on canvas
 181cm x 181cm (71in x 71in)

Exhibited: Thompson Gallery, London

£1,500-2,500

75^s

JAMES MORRISON R.S.A., R.S.W., L.L.D. (SCOTTISH 1932)
UNTITLED (LINE OF TREES), 1963

Signed and dated 1963 lower right, oil on canvas

61cm x 152cm (24in x 60in)

£1,000-1,500

76^s

CAROLINE MCNAIRN
(SCOTTISH 1955-2010)
A BORDERS HIGH STREET, 1983

Signed and dated '83 lower right, pastel

51.5cm x 78cm (20.25in x 30.75in)

£300-500



77 £

**JOHN BELLANY C.B.E., R.A.
(SCOTTISH 1942-2013)
WOMAN OF THE NORTH SEA**

Signed, pencil and watercolour
36.5cm x 27cm (14.25in x 10.25in)

Provenance: Open Eye Gallery, Edinburgh;
the artist's estate.

£1,500-2,000



78 £

**EDWARD GAGE
R.S.W. (SCOTTISH 1925-2000)
OBAN SUNSET, 1985**

Signed lower right and dated '85, watercolour
17cm x 47cm (6.75in x 18.5in)

£300-500

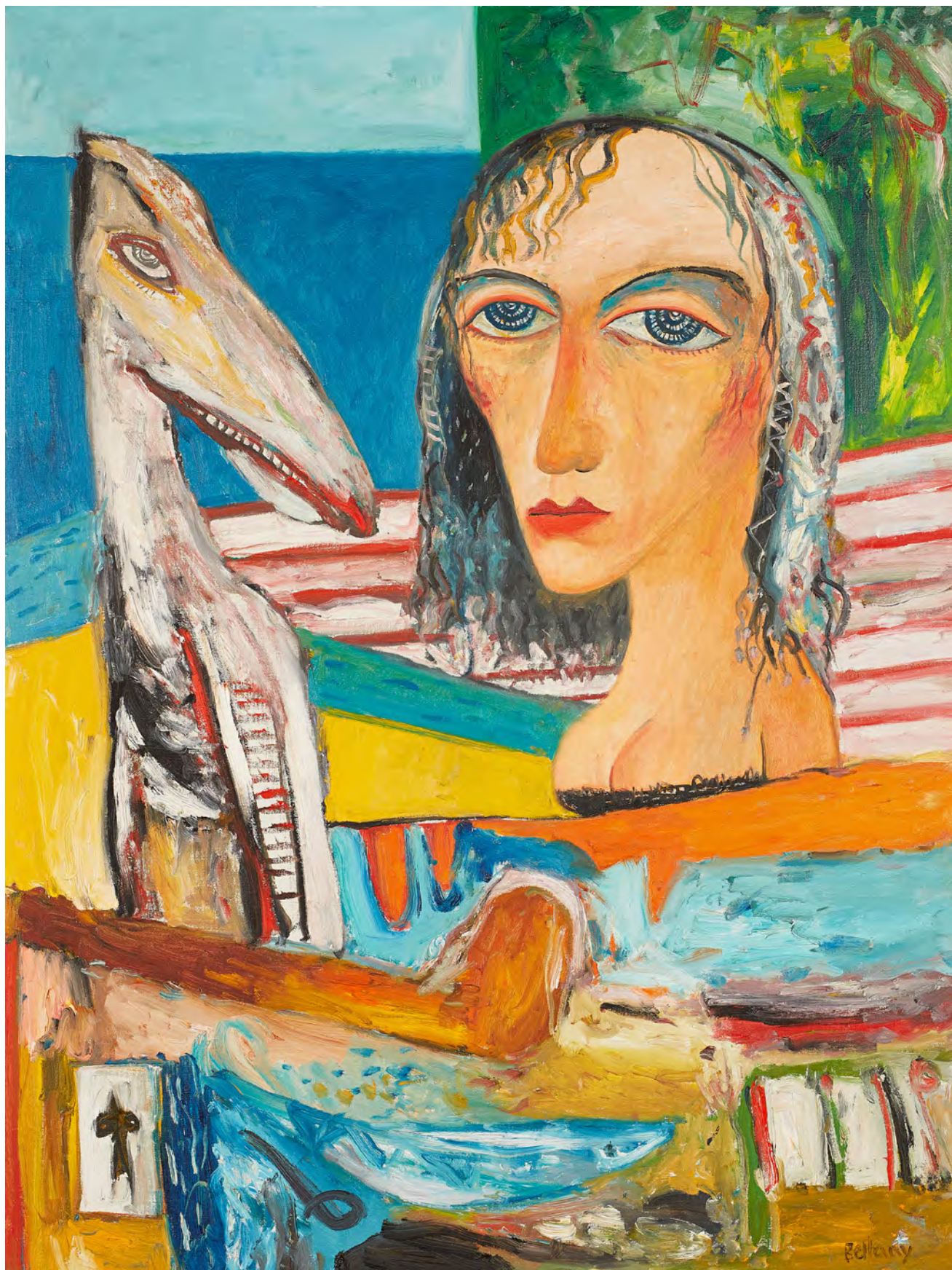
79 £

**JOHN BELLANY C.B.E., R.A. (SCOTTISH 1942-2013)
CONVERSATION PIECE II, 1997**

Signed lower right, oil on canvas
122cm x 91cm (48in x 36in)

Exhibited: Beaux Arts, London

£5,000-7,000



JACK VETTRIANO

Jack Vettriano is one of the UK's best loved contemporary artists. Indeed his career might best be described as something of a phenomenon. The passion with which the public have taken his work into their hearts is rivalled by few others over the last 30 years.

Vettriano was born Jack Hoggan in Fife in 1951 into a background of poverty. Famously completely self-taught, Vettriano was gifted a set of watercolours by a girlfriend for his 21st, thus beginning his passion for painting. His early work, signed Hoggan, was heavily influenced by Impressionism and the artists he observed at Kirkcaldy Museum and Gallery. Art became a burning passion, and in 1986 at the age of 36, he quit his job in educational research and moved to Edinburgh to pursue art full time. Though rejected from the Edinburgh College of Art, he submitted two paintings to the Royal Scottish Academy's open exhibition in 1987. Both sold on the first day and a number of galleries immediately made their approach.

What followed was a stratospheric rise to success with major gallery representation and shows that would sell out within hours. Reproductions of his most famous painting 'The Singing Butler' (1992) became the "best selling image" in Britain. His 2013 retrospective at the Kelvingrove Gallery in Glasgow was their best attended of all time.

Hailing from the same period as 'The Singing Butler', this work from his series 'Ritual of Courtship', captures the quintessence of what so appeals to the public about his painting. Bathed in the golden glow of summers past, his figures wear the distinctive style of the 1940s, from the capacious double-breasted blazer of the central figure to the cat-eye flicks of the lady's sunglasses. The scene reads like a vignette from an old photograph or a piece of classic cinema, and recalls the work of American realist, Edward Hopper. The inscription 'Fish Teas' on a nearby wooden building nods to a sense of realism, charmingly grounding the painting in a Scottish setting and tapping into our British nostalgia for seaside resorts from eras gone by. Romance and attraction are near constant undercurrents of Vettriano's work and this piece is no different; the two gentlemen clearly taking an interest in the stylish woman right of centre in the frame.

Though his unorthodox rise to success out-with the usual art world frameworks was the source of much controversy, his keen market - which once again seems to be on the rise - attests to the longevity of interest in his work and his firm position in the canon of British art.



80⁵

JACK VETTRIANO (SCOTTISH 1951-)
RITUAL OF COURTSHIP

Signed lower right, oil on canvas

81.5cm x 71cm (32in x 28in)

£50,000-70,000



81 £

DAVID MICHIE
O.B.E., R.S.A., R.G.I.,
F.R.S.A. (SCOTTISH
1928-2015)
SUMMER WINDOW II

Signed, oil on canvas

89cm x 124.5cm (35in x 49in)

Note: This painting was made in the 60's after the Michie family moved to their home in the south side of Edinburgh. A number of other ECA lecturers lived in that part of town - William Baillie, Elizabeth Blackadder and John Houston, Dennis Peploe, Robin Philipson and Hamish Reid. As a result, the area was sometimes referred to as The Left Bank of Edinburgh!

£1,000-1,500

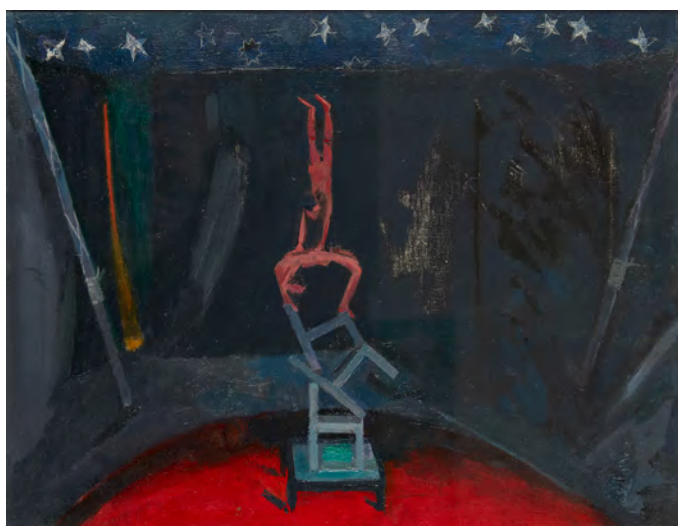
82 £

JAMES HAWKINS (SCOTTISH 1954-)
NORTH UIST FROM HARRIS

Signed lower right, inscribed with title and dated 'c.1997' verso, acrylic on board

29cm x 38.5cm (11.5in x 15.25in)

£300-500



83 £

DAVID MICHIE
O.B.E., R.S.A., R.G.I., F.R.S.A (SCOTTISH 1928-2015)
ACROBATS WITH CHAIRS, CHINESE STATE CIRCUS

Signed lower left, oil on canvas

34.5cm x 45cm (13.5in x 17.75in)

£500-700

84 [£]

DUNCAN SHANKS
R.S.A., R.S.W. (SCOTTISH 1937-)
BEGONIA REX (C.1975-1980)

Signed lower right, oil on canvas
 63cm x 76cm (24.75in x 30in)

Exhibited: The Royal Scottish
 Academy Annual Exhibition,
 Edinburgh; Scottish Gallery, Edinburgh
£1,500-2,500

85 [£]

DAVID MCCLURE
R.S.A., R.S.W. (SCOTTISH 1926-1998)
STILL-LIFE WITH MORTADELLA

Signed and dated '56, gouache
 46cm x 59cm (18in x 23.25in)

Provenance: Cyril Gerber Fine Art
£400-600

86 ⁵

JOHN G. BOYD
R.P., R.G.I (SCOTTISH 1940-2001)
UNTITLED (STILL LIFE)

Oil on canvas

40cm x 39cm (15.75in x 15.25in)

£400-600

87 ⁵

HUGH MCINTYRE (SCOTTISH 1943-)
RIVER REFLECTIONS

Signed and dated '91, oil on canvas

90cm x 59cm (35.5in x 23.25in)

£300-500

88 ⁵

SANDY MURPHY
R.S.W., R.G.I (SCOTTISH 1956-)
POPPIES AND GLASS JAR

Signed lower left, oil on board

36cm x 40cm (14in x 15.75in)

£600-800



89 [§]

SIR ROBIN PHILIPSON
R.A., P.R.S.A., F.R.S.A., R.S.W., R.G.I., D.LITT., L.L.D.
(SCOTTISH 1916-1992)

MEMORIES FROM AN EASTERN TEMPLE, 1969

Signed verso, inscribed with title artist's label verso,
 oil on canvas

59cm x 59cm (23.25in x 23.35in)

Provenance: The Carnegie Dunfermline Trust

Exhibited: 'Robin Philipson Retrospective',
 Edinburgh College of Art, Festival Exhibition 1989

£2,000-3,000



90 [£]

VICTORIA CROWE
O.B.E., F.R.S.E., R.S.A. (SCOTTISH 1945-)
STILL LIFE

Signed lower left, oil on board

80cm x 100cm (31.5in x 39.5in)

£5,000-7,000

91 [£]**DAVID EVANS****R.S.A., R.S.W., A.R.C.A (SCOTTISH 1942-)****EVENING PASSES, 1971**

Signed and dated '71 lower right, oil on canvas

101cm x 126cm (39.75in x 49.5in)

£400-60092 [£]**DAVID MCCLURE****R.S.A., R.S.W. (SCOTTISH 1926-1998)****STILL LIFE WITH WHITE VASE**

Signed lower right, oil and mixed media on board

26cm x 35cm (10.25in x 13.75in)

£800-1,20093 [£]**DAVID DONALDSON****R.S.A., R.P., L.L.D (SCOTTISH 1936-1996)****THE IRISH WIDOW**

Signed lower edge, mixed media on paper

51cm x 69.5cm (21in x 24in)

£500-700

94 [£]

**PATRICIA DOUTHWAITE
(SCOTTISH 1939-2002)
SKELETON WITH AN AXE**

Inscribed with title stretcher verso, oil on canvas

195cm x 130cm (76.75in x 51in), unframed

£600-900

95 [£]

**PATRICIA DOUTHWAITE
(SCOTTISH 1939-2002)
PROPELLERS OF JASON (FROM THE
'AMY JOHNSON' SERIES), 1976**

Signed and dated '76 lower right, signed
and titled stretcher verso, oil on canvas

152.5cm x 122cm (60in x 48in), unframed

£700-1,000





96 ⁵

**PATRICIA DOUTHWAITE
(SCOTTISH 1939-2002)
GWEN JOHN COURTING RODIN II**

Inscribed with title exhibition label
verso, oil and emulsion on canvas
101cm x 127cm (39.75in x 50in), unframed

Exhibited: Yorkshire Contemporary
Group, St. Paul's Gallery, Leeds, 1984-85

£3,000-5,000



97 \$

PATRICIA DOUTHWAITE
(SCOTTISH 1939-2002)
UNTITLED, 1989

Signed and dated '89 upper left corner,
 indistinctly inscribed lower left corner,
 oil and emulsion on canvas

130cm x 97cm (51in x 38in)

Exhibited: Bears remnants of Yorkshire
 Contemporary Group exhibition label verso

£500-700

98 \$

PATRICIA DOUTHWAITE
(SCOTTISH 1939-2002)
POOR HENRY DIDN'T GET TO
SEE THE HIMALAYAS, 1984

Signed and dated '84 and
 inscribed upper left corner,
 gouache on brown paper
 89cm x 114cm (35in x 45in)

£500-700





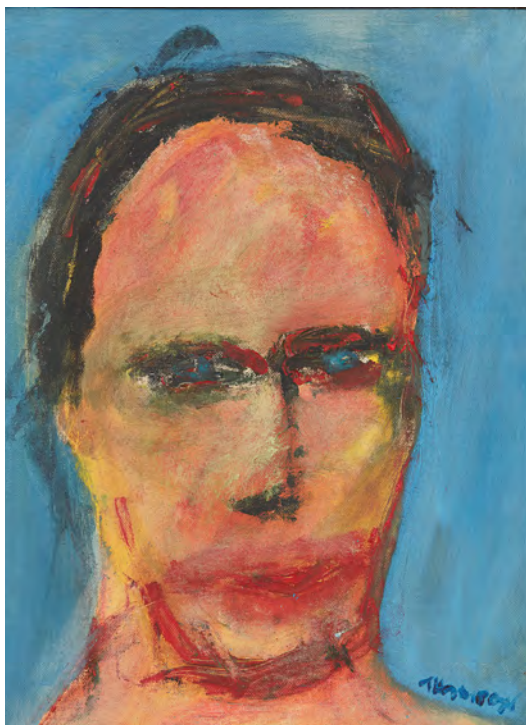
99

NELSON MAKAMO
(SOUTH AFRICAN B.1982-)

I THOUGHT IT WAS WRONG FOR ME HOW TO THINK LIKE THEM, 2008

Signed bottom centre and dated '08, ink, acrylic and watercolour on paper
29cm x 62cm (11.5in x 24.5in)

£2,000-3,000



100

DOUGLAS THOMSON
(SCOTTISH 1955-)
COMPOSER

Signed lower right, signed
and titled verso, oil on
canvas board
38cm x 28.5cm (15in x 11.25in)

£300-500

101 ^s

WILLIAM FOYLE
(BRITISH B.1993-)
ABSTRACTED HEAD, 2012

Signed and dated lower
right, oil on canvas
51.5cm x 41.5cm (20in x 16in)

£500-700



102 [£]

ADRIAN WISZNIEWSKI
(SCOTTISH 1958-)
BURNS II, 2012

Oil on canvas
 20cm x 15cm (8in x 6in)
£600-900

103 [£]

ALAN KING
(SCOTTISH 1946-2003)
UNTITLED

Mixed media and gold leaf on board (3)
 16.5cm x 12.5cm (6.5in x 5in), and two
 further small works by the artist
£500-700





104 ⁵

ADRIAN WISZNIEWSKI (SCOTTISH 1958-)
TWO REVOLUTIONARIES, 2012

Signed lower left and dated lower right, oil on canvas
 122cm x 91cm (48in x 36in), unframed

Exhibited: Beaux Arts, London

£2,000-3,000



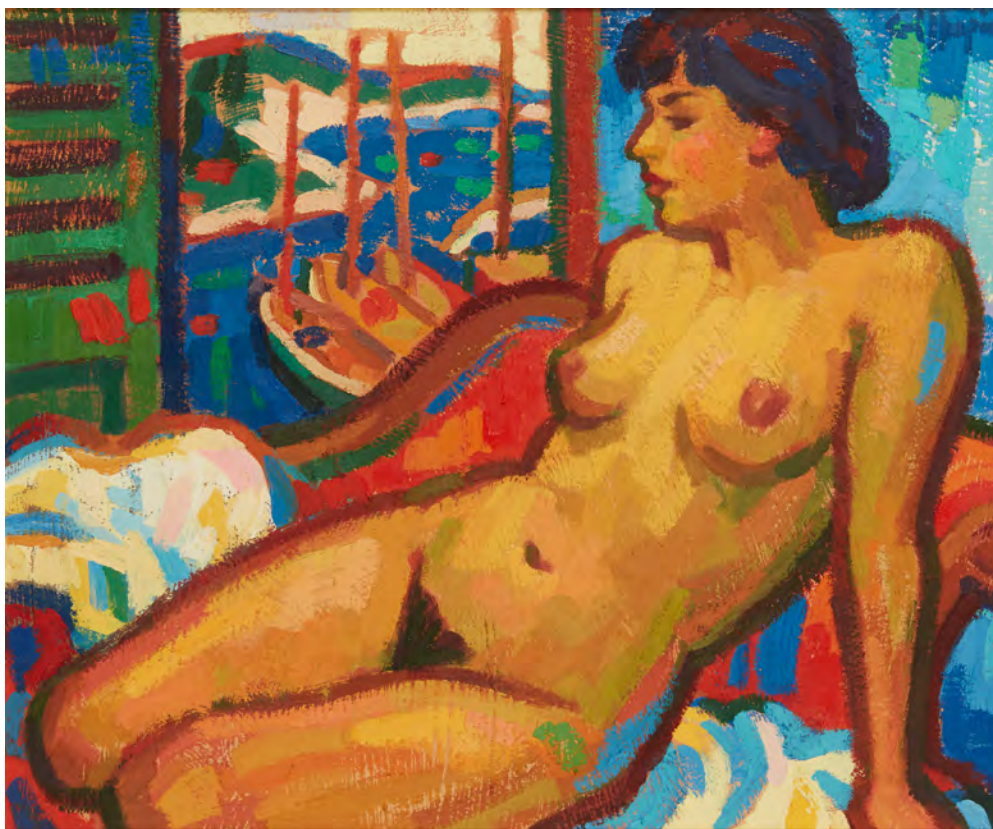
105

JOHN CUNNINGHAM
(SCOTTISH 1927-2000)
STILL LIFE WITH FRUIT

Signed lower right, signed and
 inscribed with title to artist's
 label verso, oil on canvas

29cm x 29cm (11.5in x 11.5in)

£800-1,200

106 [§]

JOAN GILLESPIE
(SCOTTISH 1954-)
NUDE BY A WINDOW

Signed upper right,
 oil on board

37.5cm x 46cm (14.75in x 18in)

£500-700

107 [£]

**NORMAN ADAMS
(BRITISH 1927-2005)
GLORIA IN EXCELSIS, 1997**

Inscribed with title and
dated, watercolour
121cm x 120cm (47.5 in x 47in)
£700-900

108 [£]

**NORMAN ADAMS
(BRITISH 1927-2005)
OLIVES, 1991**

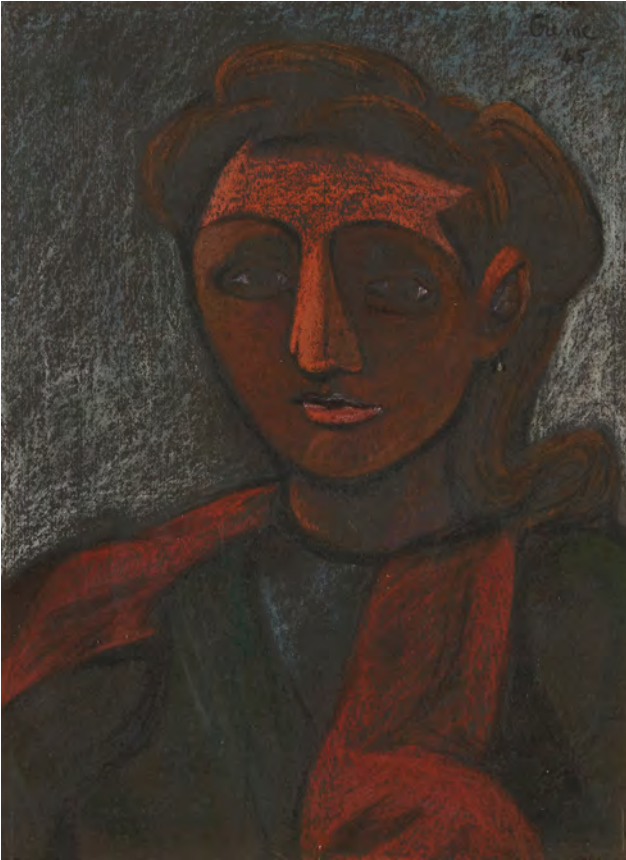
Signed with initials, inscribed with title
and dated '91 lower right, watercolour
29cm x 33cm (11.5in x 13in)
£400-600

109 [£]

**NORMAN ADAMS (BRITISH 1927-2005)
THE UPPER CHURCH OF SAN FRANCESCO - ASSISI, 1967**

Signed with initials and dated '67 lower right, inscribed with
title, watercolour
21cm x 24.5cm (8.25in x 9.75in)
£300-500





110 £

BENJAMIN CREME (SCOTTISH 1922-2016)**PORTRAIT OF A LADY, 1945**

Signed and dated '45 upper right, coloured chalks

42cm x 30cm (16.5in x 12in)

Note: Bears note verso, 'An artist, author and esotericist, Creme began painting at an early age and held his first exhibition in Glasgow, his birthplace, in 1940. It was here that Josef Herman saw Creme's work, returning with the artist Jankel Adler, who likewise introduced Creme to the renowned Scottish Colourist J. D. Fergusson. In 1945, the date of the present picture, Creme moved to London with his first wife Peggy, the possible subject of the portrait, and set up his studio in Battersea. Through his association with Adler, Creme continued to be a part of the emerging artistic scene. His circle of friends included the artists Robert Colquhoun, Prunella Clough, Francis Bacon, Keith Vaughan and John Minton.'

£300-500



112 £

CHERYLENE DYER (SCOTTISH)**PATIENCE**

Signed lower right,

oil on board

39cm x 29cm (15.25in x 11.5in)

£300-500



111 £

LEON MORROCCO A.R.S.A (SCOTTISH 1942-)**DRIED LEAVES, 1971**

Signed and dated '71 lower left, crayon and wash

94cm x 68cm (37in x 27.75in)

Exhibited: 'Christmas Exhibition', Aitken Dott, Edinburgh, 1973

£400-600



113⁵

JOHN BYRNE (SCOTTISH 1940-)
UNTITLED (SELF-PORTRAIT)

Signed lower right, oil and mixed media on scraper board
 27cm x 23cm (10.5in x 9in)

£2,000-3,000

114 [£]

GLEN SCOULLER
R.S.W., R.G.I.
(SCOTTISH 1950-)
YACHT, PORT VAUBAN

Signed lower left, watercolour

53cm x 71cm (21in x 28in)

£600-800

115 [£]

BARBARA BALMER
R.S.A., R.S.W., R.G.I.
(SCOTTISH 1929-2017)
MIDSUMMER POSIE, 2002

Signed lower left, oil on board

36cm x 44cm (14in x 17.25in)

£400-600

116 [£]

GLEN SCOULLER
R.S.W., R.G.I. (SCOTTISH 1950-)
STILL LIFE WITH DECOY

Signed in pencil lower right, watercolour

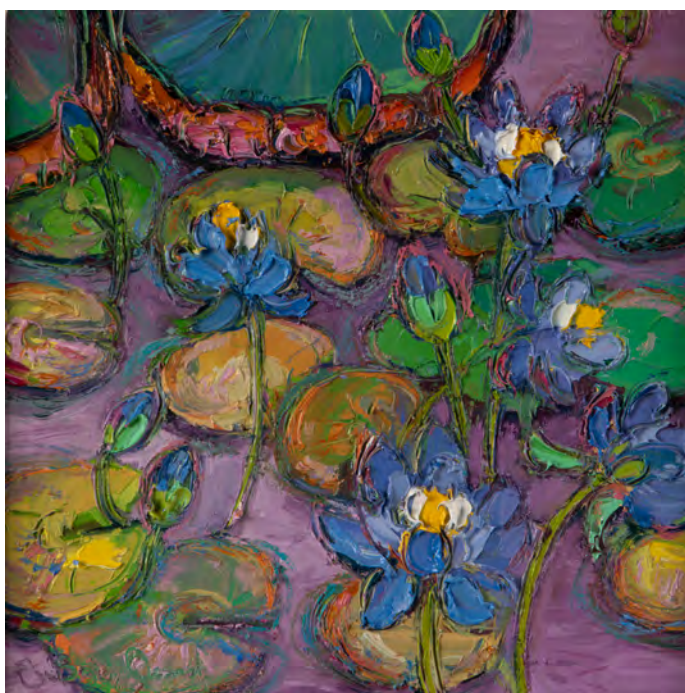
10cm x 17cm (4in x 6.75in)

£300-500

117 [§]

GLEN SCOULLER
R.S.W., R.G.I.
(SCOTTISH 1950-)
KIM AT LOUDOUN HILL

Signed lower right,
 oil on canvas
 135cm x 120cm (53in x 47in)
£2,000-3,000

118 [§]

JUDITH BRIDGLAND
(AUSTRALIAN/SCOTTISH CONTEMPORARY)
BLUE WATERLILIES

Oil on linen
 30.5cm x 30.5cm (12in x 12in)
Exhibited: Duncan Miller Fine Arts
£300-500

119 [£]

PETER HOWSON
O.B.E. (SCOTTISH 1958-)
CHRIST

Signed and dated 2012, pastel

19cm x 12.5cm (7.5in x 5in)

£500-700

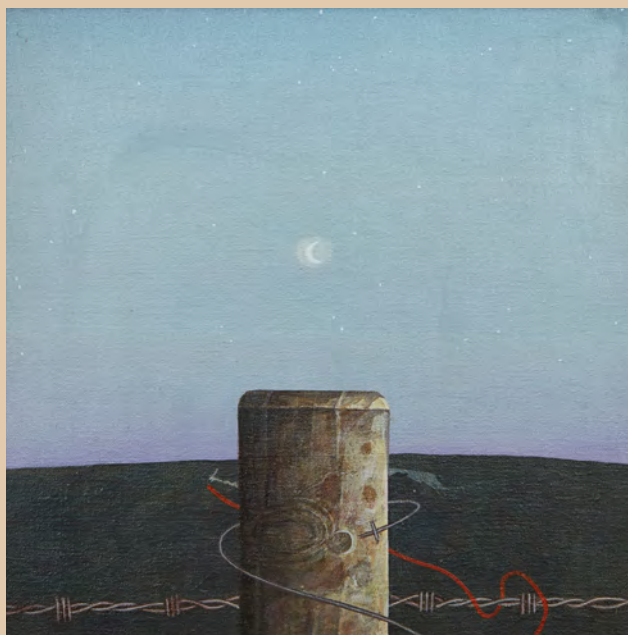
120 [£]

JAMES H. FAIRGRIEVE
R.S.A., R.S.W. (SCOTTISH 1944-)
BARBED FENCE, 1985

Acrylic on canvas

30.5cm x 30.5cm (12in x 12 in)

£400-600

121 [£]

JOSEF HERMAN
O.B.E., R.A. (POLISH/BRITISH B.1911-D.2000)
ICE SKATERS

Signed and dated 1982 frame verso, ink on buff-coloured paper

23.5cm x 16.5cm (9.25in x 6.5in)

£300-500



122 ⁵

MARK HAMPSON
(BRITISH CONTEMPORARY)
WAKING UP IN GOYA'S BED
WEARING REMBRANDT'S FEET, 1995

Signed, inscribed with title and dated
 verso, acrylic and enamel on canvas
 114cm x 134cm (45in x 53in), unframed
£1,000-1,500

123 ⁵**WILLIAM GEAR R.A., F.R.S.A., R.B.S.A. (SCOTTISH 1915-1997)****UNTITLED, 1958**

Signed and dated '58 lower right, mixed media on paper

52cm x 76cm (20.5in x 30in)

£700-1,000124 ⁵**MAU MAU (BRITISH
(CONTEMPORARY)
THE ONLY GOOD SYSTEM
IS A SOUND SYSTEM - 2010**

Spray paint on canvas

45cm x 75cm

(17.75in x 29.5in), unframed

Note: Letter of authenticity
from Eddie Lock Gallery verso**£700-1,000**



125 ⁵

ALAN DAVIE

C.B.E., R.A., H.R.S.A. (BRITISH 1920-2014)

AUTRE CONCEPTION (TRANSMISSION DE MESSAGES), 2010

Signed, dated and titled verso, oil on board

35cm x 40cm (13.75in x 15.75in)

£1,500-2,000



126

RAY DONLEY
(AMERICAN 1950-)
MOOR FIGURE, 2003

Signed and dated verso, oil on canvas

102cm x 91.5cm (40in x 36in)

£600-800

127

RAY DONLEY
(AMERICAN 1950-)
WOMAN IN STRIPED CLOAK, 2004

Signed and dated verso, oil on canvas

58.5cm x 43cm (23in x 17in)

£600-800

128 ⁵

WILLIAM GEAR
R.A., F.R.S.A., R.B.S.A.
(SCOTTISH 1915-1997)
ABSTRACT COMPOSITION

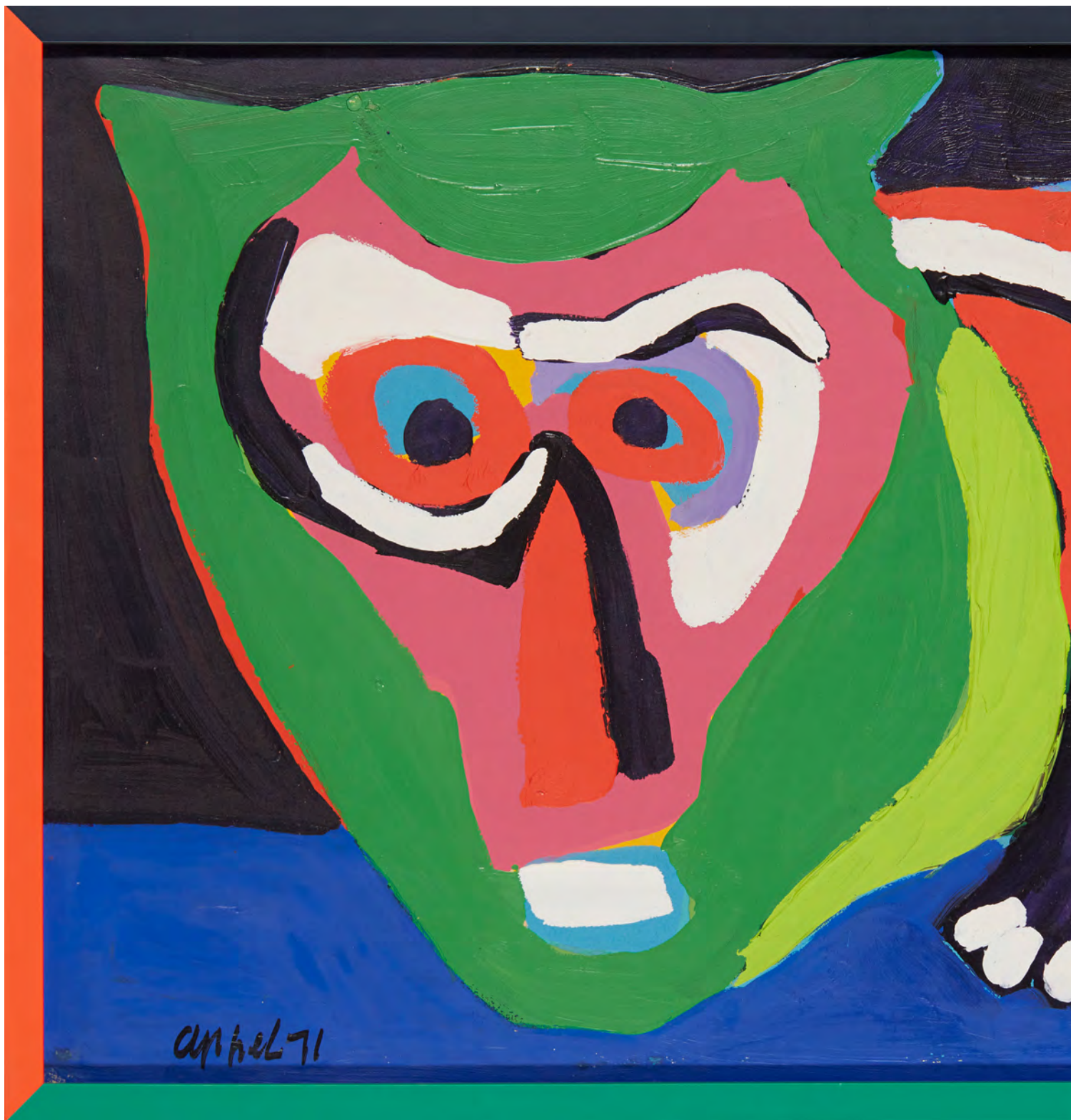
Signed and dated '85,

oil on canvas

122cm x 81cm (48in x 32in)

£5,000-7,000



129⁵**KAREL APPEL (DUTCH 1921-2006)****ANIMAL**

Signed and dated '71, acrylic on paper laid on canvas

58.5cm x 87cm (23in x 34.25in)

£12,000-15,000



KAREL APPEL

Karel Appel was a leading member of 20th century Europe's avant-garde. Born in the Netherlands in 1921, he began painting in his early teens, later studying at the Rijksakademie in Amsterdam during the German occupation in the 1940s.

His work was heavily influenced by the earlier notorious art establishment disruptors Pablo Picasso, Henri Matisse and Jean Dubuffet and the impact of his own art was to cause similar scandal in the eyes of the public and press. Highly regarded now for his paintings, murals, sculpture and poetry, Appel is famously synonymous with the CoBrA Group, which he joined in 1948. CoBrA was a faction of experimental cross-disciplinary artists from Copenhagen, Brussels, Amsterdam. Their work shocked and bemused Dutch society but found a warm welcome in Denmark. Typically, the group's visual language was playful, spontaneous and deliberately child-like.

Appel's career was truly international, with time spent travelling to Mexico, Brazil and Yugoslavia, as well as living for periods in Paris, Florence and New York. He was exhibited extensively in the latter city in the 1950s, including in the influential exhibition 'The New Decade' at the Museum of Modern Art which featured the work of twenty-two European painters and sculptors including Francis Bacon, Jean Dubuffet, and Pierre Soulages.

Lyon & Turnbull are delighted to offer this wonderful work dating from the 1970s. It is a classic example of the artist's typical iconography, which often included representations of the human form and animal kingdom in idiosyncratic style. It shows the absorption of the work of forebears including Paul Klee and Joan Miro, as well as referencing the unselfconscious purity and freedom of folk and children's art. His approach to painting was impetuous and instinctive – often involving squeezing paint directly from the tube and using his fingers, a palette knife and occasionally a brush to manipulate his materials. The results, as here, take on a life of their own. The colours are joyful, the imagery playful, and yet an underlying chaos and unnerving absurdity is also present.

The creatures Appel created in these acrylic works of the 1970s were sometimes later realised as sculptures or limited edition lithographic prints. The work offered here for sale relates closely, with some small differences, to the lithograph 'I am an Animal', printed in an edition of 100 in 1971. It could reasonably be posited that this work is potentially the original on which the lithograph is based, and consequently an image the artist esteemed highly enough to be serialised into print form.

130 [£]

GWEN HARDIE
(SCOTTISH 1962-)
WREST, 1998

Signed, inscribed with title
 and dated 1998 stretcher
 verso, oil on canvas

72cm x 72cm (28.25in x
 28.25in), unframed

£1,200-1,800

131 [£]

KELLY WASHBOURNE
(BRITISH 1979-)
MY HEART BLEEDS

Signed lower right, signed
 and inscribed with title
 stretcher verso, oil on canvas

122cm x 158cm (48in x 62in)

£400-600





132 ⁵

SIR TERRY FROST
R.A. (BRITISH 1915-2003)
OVAL BLUE SQUARE, 2003

Signed, inscribed with title and dated
 2003 verso, oil and mixed media on canvas

76cm x 137cm (30in x 54in)

£7,000-9,000

EDUARDO PAOLOZZI

Lyon & Turnbull are privileged to present this important early sculpture for auction. 'Bull' was Paolozzi's earliest known sculptural work, having originally been conceived in plaster in 1946. Supporting evidence indicates that the work offered here for sale is the first and original casting in bronze, created in 1960.

Eduardo Paolozzi is now rightly regarded as one of the most influential British artists of the 20th century. Born in Leith in 1924, his studies would take him to Paris in the 1940s, where he became well acquainted with Constantin Brancusi, Alberto Giacometti and Jean Arp; all towering figures in the canon of European avant-garde sculpture. Upon his return to England, he secured a position in the sculpture department at the Slade where he taught for many years, as well as receiving numerous public commissions in Britain and throughout Europe and holding various professorships in Germany. He was made a CBE in 1968, an RA in 1979 and knighted in 1989. He died in 2005.

Freddy Mayor, founder of the Mayor Gallery, London, gave Paolozzi his first one-man show in 1947 while he was still a student at the Slade. The exhibition included sculptures of birds, fish and animals in plaster, concrete and bone. The inspiration for this piece was taken from the representations of bull fights depicted so memorably in the writings of Lorca and Hemingway during this period. A homage to Picasso - who regularly used the bull and minotaur figure as a cipher in his own work - is also clearly at play.

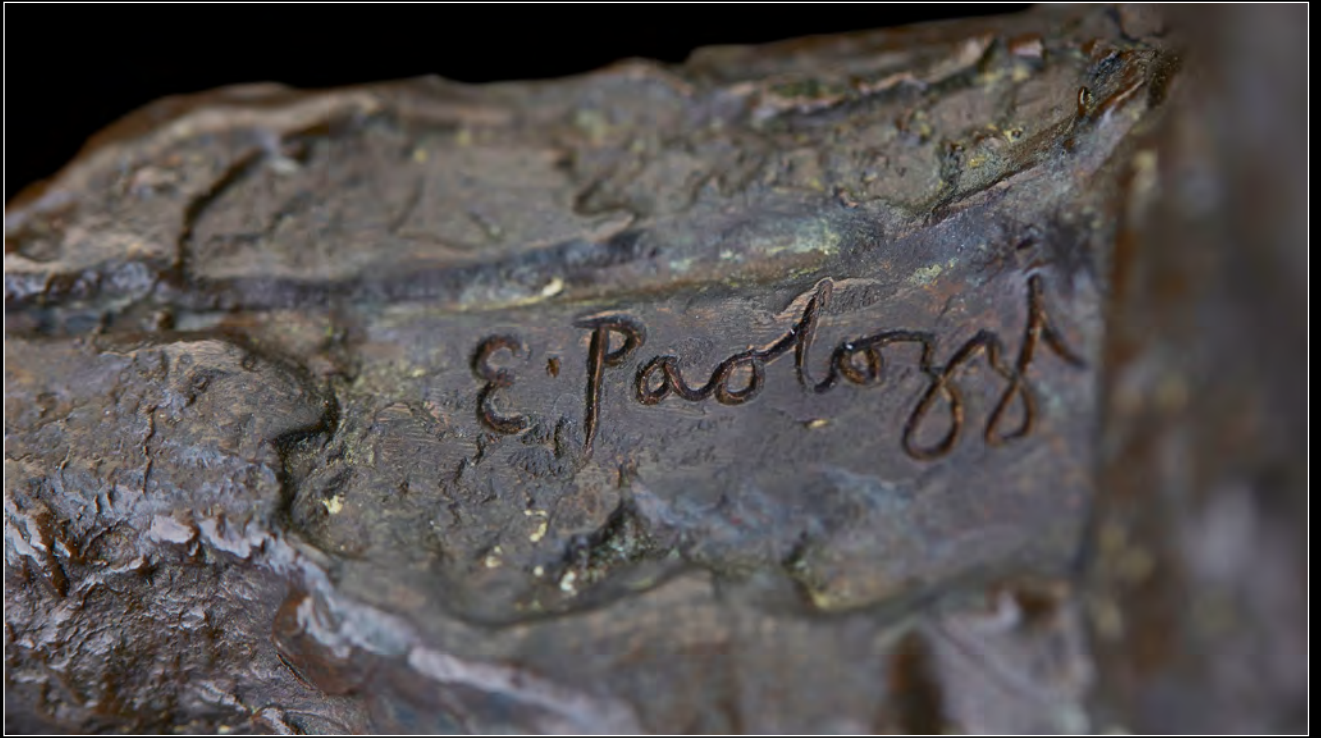
The roughly carved, highly textural finish of this piece deliberately leaves much of the artist's process exposed, and lends the beast's form a sinewy, visceral realism. This is stylistically in contrast to his work of the 1950s and beyond which became increasingly concerned with the overlap between man and machine, subsequently favouring a mechanised aesthetic. This more organic style can therefore be placed directly within the context of his Parisian experience.

The history of 'Bull' is lightly documented, though art historian and Paolozzi specialist Robin Spencer has gathered sufficient information to reveal the following timeline. Spencer proposes that it was first cast in bronze in 1960 and belonged to the artist's wife Freda, who lent it to the Venice Biennale that year. Paolozzi later re-acquired this cast from his wife, as confirmed by a surviving receipt in his personal effects. Spencer states that the original cast was inscribed 'E. Paolozzi' on the inside of the back left leg and is the only known signed cast of the sculpture, with other known later bronze casts of 'Bull' being uninscribed, unmarked and unstamped. This work, significantly, bears the signature, and appeared for sale through Christie's in 2003. Though not catalogued as such at the time, Spencer retrospectively commented that he believed this example to be the original cast.

It is probable that later casts made by Paolozzi after 1960 are *surmoulages*, that is copies cast from the bronze, rather than the plaster or clay original of which there is no remaining record. In about 1974 the late architect Cecil Elsom commissioned a cast of Bull with a gold patina; and Paolozzi had an additional two (or possibly three) similar casts made with a dark patina, probably by the Morris Singer Foundry. One of these casts was bought by Gabrielle Keiller who bequeathed hers to the Scottish National Gallery of Modern Art, Edinburgh, in 1995.

As the earliest known cast of Paolozzi's earliest known sculptural work, this wonderfully raw and confrontationally primitive example of late-Modernism is a scarce and fascinating snapshot of his early oeuvre; a short-lived aesthetic moment in time that represents an important piece of the artist's history and demonstrates his deep bonds with the Modernist sculptural movement.

As one would expect for such an important piece, this cast has an illustrious exhibition history, having been on long-term loan to Pallant House Gallery, Chichester, and included in the artist's major retrospective at the Whitechapel Gallery, London in 2017 which subsequently toured to the Berlinische Galerie of Modern Art in Berlin, Germany.







133 ⁵

EDUARDO PAOLOZZI

K.B.E., R.A., H.R.S.A. (SCOTTISH 1924-2005)

BULL

Signed to inside of left hind leg, bronze with dark brown patina, resting on a bespoke black marble plinth

17.5cm x 41cm x 15cm (7in x 16in x 6in), not including plinth

Provenance: Acquired directly from the artist by Sir Duncan Oppenheim

Exhibited: Pallant House Gallery, Chichester; 'Eduardo Paolozzi', Whitechapel Gallery, London, 2017; 'Lot's of Pictures - Lot's of Fun', Berlinische Galerie of Modern Art, Berlin, Germany, 2018.

£30,000-50,000

KENNY HUNTER

(BRITISH 1962-)

MONUMENT TO A MOUSE, 2012

Signed with initials, dated and numbered 3/15 in

pen to underside of base, acrylic resin

32cm x 24cm x 24cm (12.5in x 9.5in x 9.5in)

Provenance: The Late Dr Helen E C Cargill Thompson

Note: This work is an editioned model of an original bronze sculpture, located at the Robert Burns Birthplace Museum in Alloway, Ayrshire, which references the famous Burns poem 'To a Mouse'.

£400-600





Tony Evans
2015

PRINTS & MULTIPLES



135 \$

JULIAN OPIE (BRITISH 1958-)**WOMAN TAKING OFF A MAN'S SHIRT (CRISTEA P.244)**

Screenprint, 2003, from an unknown edition size,
published by K21 Kunstammlung Nordrhein-Westfalen
the sheet 100cm x 60cm (39.25in x 23.5in), unframed

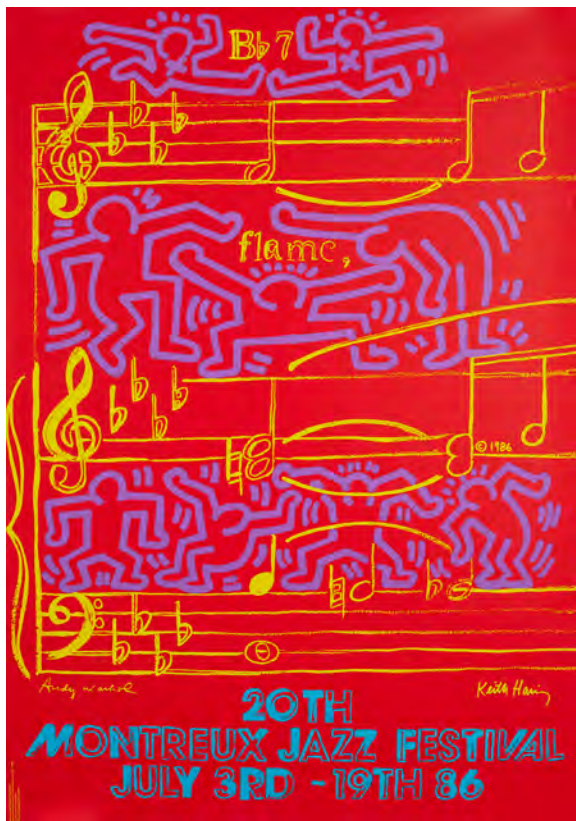
£300-500

136

ROBERT INDIANA (AMERICAN 1928-2018)**CLASSIC LOVE - 2007**

Hand-tufted rug made of Indian wool, 5009/10,000,
from an exclusive edition for 'Galerie F'

76cm x 76cm (30in x 30in), unframed

£500-700

137

ANDY WARHOL (AMERICAN 1928-1987)**AND KEITH HARING (AMERICAN 1958-1990)****MONTREUX JAZZ FESTIVAL - 1986**

Screenprint

the sheet 100cm x 70cm (39.25in x 27.5in), unframed

£400-600

138 \$

JAMIE REID (BRITISH 1947-)**QUEEN ON FLAG**Screenprint, A/P, signed and editioned in silver ink
the sheet 23cm x 30.5cm (9in x 12in), unframed**Provenance:** Purchased from L-13 Gallery.**£600-800**

139 \$

THE CONNOR BROTHERS (BRITISH 1968-)**EVERY SAINT HAS A PAST AND EVERY SINNER HAS A FUTURE - 2017**Screenprint, 10/95, signed, dated and numbered in pencil to margin
the sheet 119.5cm x 74.5cm (47in x 29.5in), unframed**£1,500-2,000**

140 \$

BOB AND ROBERTA SMITH**O.B.E., R.A. (BRITISH 1963-)****LOST ARTISTS - 2014**Giclee print with hand-finished edges, 177/200, published
by the Imperial War Museum, signed, dated and numbered in
pencil to margin

the sheet 60cm x 60cm (23.5in x 23.5in), unframed

Note: This work is accompanied by its Certificate of Authenticity.**£300-500**



141

KEITH HARING
(AMERICAN 1958-1990)
MONTREUX JAZZ POSTER
(GREEN) - 1983

Screenprint

the sheet 100cm x 70cm
(39.5in x 27.5in), unframed

£400-600



143

KEITH HARING
(AMERICAN 1958-1990)
MONTREUX JAZZ POSTER
(PINK) - 1983

Screenprint

the sheet 100cm x 70cm
(39.5in x 27.5in), unframed

£400-600



142

KEITH HARING
(AMERICAN 1958-1990)
MONTREUX JAZZ POSTER
(YELLOW) - 1983

Screenprint

the sheet 100cm x 70cm
(39.5in x 27.5in), unframed

£400-600

144 \$

**GILBERT AND GEORGE
(BRITISH
CONTEMPORARY)
DEATH AFTER LIFE**

Off-set lithograph, 75/85, signed in ink, numbered in pencil, from 'Shared Vision II,' published by Oak Tree Fine Press, this print is published with a quarter-bound book, signed by the author, featuring the opening chapter of Allan Hollinghurst's 'The Line of Beauty' and presented in a hand-made solander box (3)

the sheet 24cm x 45.5cm
(9.5in x 18in), unframed

£400-600



Note: The book is dedicated to the child victims of AIDS/HIV.



145 \$

**KAREL APPEL
(DUTCH 1921-2006)
MOTHER AND CHILD - 1972**

Lithograph, E.A., signed and editioned in pencil to margin
the image 70cm x 52.5cm (27.5in x 20.75in)

£400-600



146 \$

**HENRY MOORE O.M., C.H (BRITISH 1898-1986)
MULTICOLOURED RECLINING FIGURE - 1967**

Lithograph in four colours, from the edition of 380, published by Galerie Beyeler, Basle, signed and dated in plate
the sheet 21cm x 26cm (8.25in x 10.25in)

Note: The unsigned edition of 380 copies was printed for Galerie Beyeler's Christmas card of 1967.

£400-600



147^s

**LAURENCE STEPHEN LOWRY
R.A. (BRITISH 1887-1976)
OUR TOWN**

Off-set lithograph, 343/850,
signed and numbered in pencil
to margin

the image 42.5cm x 61cm
(17.25in x 24in)

£2,000-3,000

148^s

**LAURENCE STEPHEN LOWRY
R.A. (BRITISH 1887-1976)
MILL SCENE**

Off-set lithograph, ed. 750,
signed in pencil to margin
the image 30.5cm x 40.5cm
(12in x 16in)

£1,000-1,500





149^s

**LAURENCE STEPHEN
LOWRY R.A. (BRITISH
1887-1976)**

AN INDUSTRIAL TOWN

Off-set lithograph, 174/500,
signed and numbered in
pencil to margin

the image 43.5cm x 59.5cm
(17in x 23.5in)

£1,000-1,500



150^s

**LAURENCE STEPHEN
LOWRY R.A. (BRITISH
1887-1976)**

LEVEL CROSSING

Off-set lithograph, signed
in pencil to margin

the image 46cm x 56cm
(18in x 22in)

£1,000-1,500



151 §

GENIEVE FIGGIS (IRISH 1972-)**ADAM AND EVE - 2019**

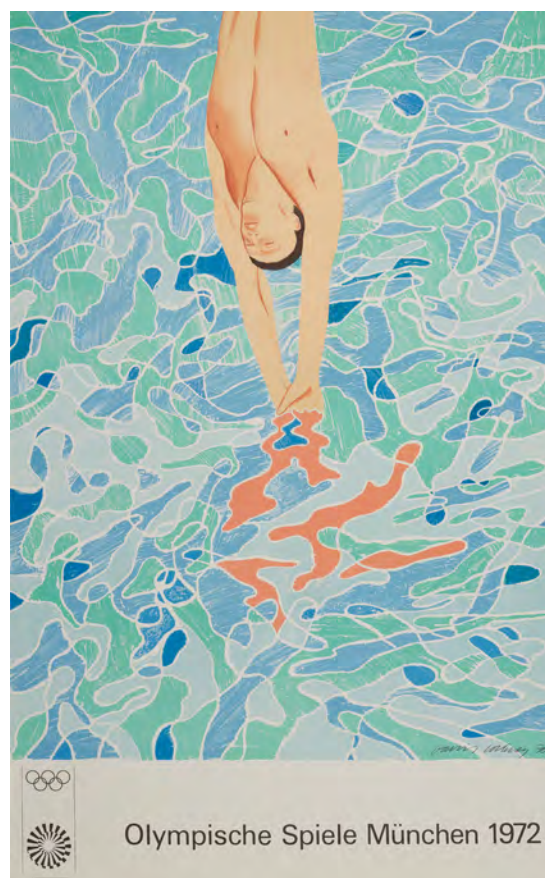
Pigment giclée print, 53/150, signed,
dated and numbered in pencil to margin
the sheet 69.5cm x 56cm (27.5in x 22.25in), unframed

£2,000-3,000

152 §

DAVID HOCKNEY**O.M., C.H., R.A. (BRITISH 1937-)****OLYMPISCHE SPIELE MÜNCHEN, 1972 (BAGGOTT 34)**

Lithograph, printed by Matthieu, Zurich, published by Edition
Olympia 1972 GmbH, Munich, signed and dated 1970 in plate
the sheet 102cm x 64cm (40in x 25.25in), unframed

£700-1,000

153 §

DAMIEN HIRST (BRITISH 1965-)**POSTCARD FROM ... DAMIEN HIRST:
NUCLEOHISTONE - 2012**

Off-set lithograph, from the edition of 500,
published by the Fondazione Pastificio Cerere
and Gagosian Gallery, Rome

the sheet 68.5cm x 95.5cm (27in x 37.5in), unframed

£500-700

154

O. WINSTON LINK (AMERICAN 1914-2001)
THE POPES AND THE LAST PASSENGER TRAIN,
MAX MEADOWS, VIRGINIA, 1958

Silver gelatin print, artist's copyright no. NW1648,
 with pencil signature and inscription verso
 indicating it was printed by the artist '1.87'

48cm x 38cm (19in x 15in)

£2,000-3,000



155

O. WINSTON LINK (AMERICAN 1914-2001)
MAUD BOWS TO THE
VIRGINIA CREEPER, GREEN
GOVE, 1950S

Silver gelatin print, artist's
 copyright no. NW1230,
 with pencil signature and
 inscription verso indicating
 that it was printed by the
 artist in '2.87'

37.5cm x 48cm
 (14.75in x 18.75in)

£2,000-3,000

156 ⁵

ROBERT DOISENEAU
(FRENCH 1912-1994)
UNTITLED (BIRD AND SCULPTURE)

Silver gelatin print, signed
 the image 23cm x 33.5cm (9in x 13.25in)

£400-600



157

GRAYSON PERRY
O.B.E., R.A. (BRITISH 1960-)
'100% ART' PLATE - 2020

Ceramic plate, from the first edition,
 developed for the Holburne Museum,
 in collaboration with Kit Grover, to
 celebrate the exhibition 'The Pre-
 Therapy Years'

21cm (8.25in) diameter

£300-500

158 ⁵

SIR ANTHONY GORMLEY
O.B.E. (BRITISH 1950-)
BODY - 2014

Giclée print from 2009 drawing, 96/250,
 signed, titled, dated, editioned and
 numbered 'DC2014-047' in pencil verso
 the sheet 28cm x 21.5cm (11in x 8.5in)

£800-1,200

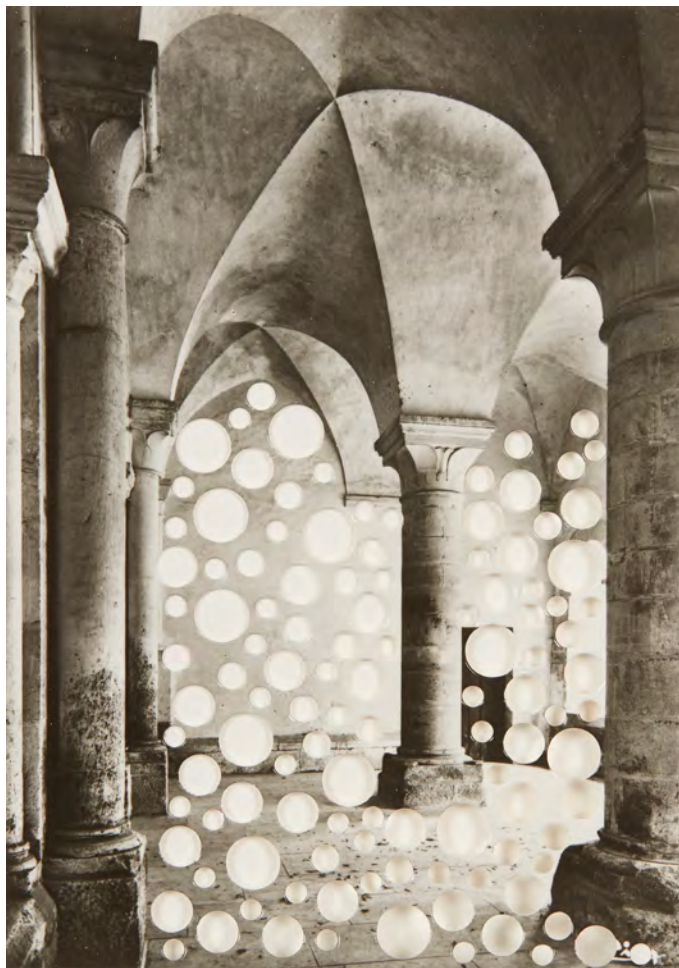
159

RALPH STEINER
(AMERICAN 1899-1986)

HAM AND EGGS - 1929

Silver gelatin print, printed 1945,
 signed and dated '1929/1945' verso
 24cm x 19.5cm (9.5in x 7.75in)

£1,000-1,500

160 ^s

RACHEL WHITEREAD
(BRITISH 1963-)

UNTITLED - 2005

Silver gelatin photograph with hand
 punched holes, 190/250, signed, dated
 and numbered in pencil to backboard
 the sheet 15cm x 10.5cm (6in x 4in)

£500-700



161

BERT STERN**(AMERICAN 1929-2013)****SELF-PORTRAIT WITH MARILYN MONROE
(FROM THE LAST SITTING) - 1962**

Photographic print, 8/100, printed 1992, signed
and numbered with artist's studio stamp verso
the image 40cm x 60cm (15.75in x 23.5in), the sheet
50cm x 60cm (19.75in x 23.5in)

£600-800162 [§]**MARK WALLINGER****(BRITISH 1959-)****GHOST - 2001**

Screenprint, 95/500, signed in
pencil, numbered and stamped with
Whitechapel exhibition stamp verso
50.5cm x 43.5cm (19.9in x 17in)

£2,000-3,000

163 [§]**DAVID HOCKNEY****O.M., C.H., R.A. (BRITISH 1937-)****XVI RIP ARLES (THERESA RUSSELL) POSTER - 1985**

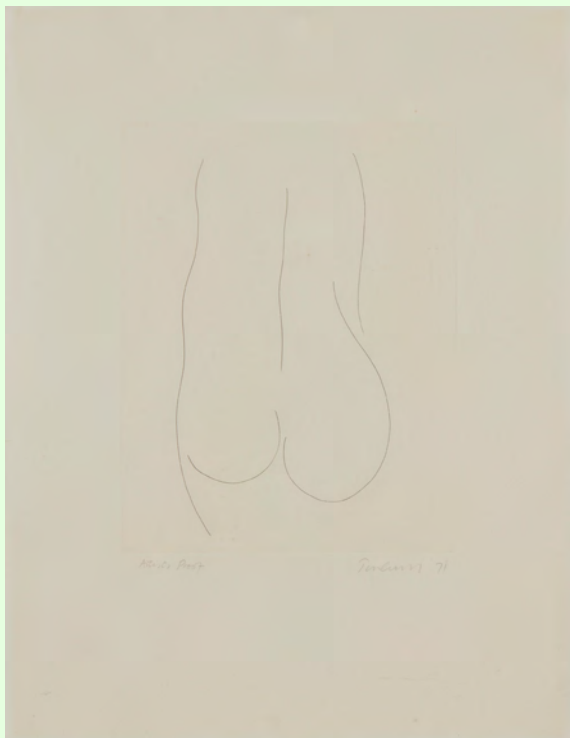
Off-set lithograph on gloss paper, signed in ink
 the sheet 108.5cm x 72cm (42.75in x 28.25in), unframed

£300-500164 [§]**JUNO CALYPSO****(BRITISH 1989-)****SENT OFF - 2019**

Photographic print on Hahnemule 315gsm Fine Art
 Paper, 28/50, signed and numbered in ink to margin
 the sheet 42cm x 29.5cm (16.5in x 11.5in), unframed

Note: Calypso made this series of work for a group
 exhibition at J Hammond Projects North London to
 celebrate the Women's World Cup in 2019.

£500-700



165^s

WILLIAM TURNBULL (SCOTTISH 1922-2012)
FOUR BACKS (SET OF FOUR) - 1971

Etchings, Artists' Proof, each signed, dated and inscribed in pencil to margin (4)

the sheet 61cm x 47cm (24in x 18.5in)

Provenance: Waddington Galleries, London

£1,500-2,000



166 ⁵

WILLIAM TURNBULL (SCOTTISH 1922-2012)
FRAGMENTS (SET OF FOUR) - 1971

Etchings, 58/70, each signed, dated and numbered
 in pencil to margin (4)

each sheet 61cm x 47cm (24in x 18.5in)

£800-1,200





TRACEY EMIN

Drawing and printmaking have been central to Emin's artistic practice throughout her career, offering an immediate and personal dimension to her moving, compelling and at-times controversial works. She regularly takes moments, sensations and frustrations from her own life and in the evolution of her art creates a broader engagement with the wider world and our endlessly prevailing human preoccupations within it; sex, death, love and freedom.

'No Surrender' is the first print made by Emin in the new Counter Studios in her hometown – Margate, Kent. Here she brings a broad, gestural quality to the depiction of the body, while the colour adds a heightened emotion, juxtaposing hot and cold tones, the living and the suffering. Rising to prominence as part of the YBA's in the 1990s, Emin continues to be extremely prolific in the making and exhibiting of her work, her themes, preoccupations and approach evolving as time passes.

167 ⁵

**TRACEY EMIN C.B.E., R.A.
(BRITISH 1963-)**

NO SURRENDER

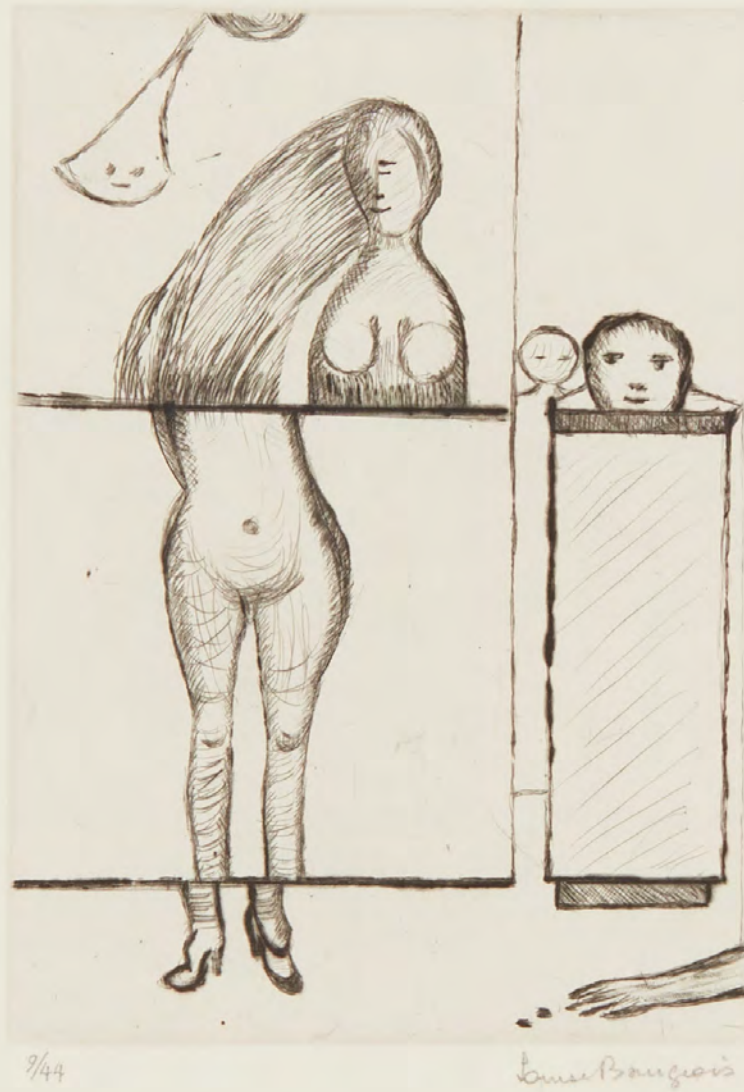
Lithograph, 58/75, signed,
titled, numbered and dated
2019 in pencil, produced by
Counter Editions, Margate

69cm x 86cm (27.25in x
33.75in), unframed

Note: This was the first print
made by the artist at the
new Counter Studios in her
hometown of Margate, Kent.

£5,000-7,000

Tracey Emin 2019 58/75

168⁵

LOUISE BOURGEOIS
(FRENCH/AMERICAN 1911-2010)
DISMEMBERMENT - 1994

Drypoint and roulette, 9/44, signed and numbered in pencil to margin
 the sheet 52cm x 37.5cm (20.5in x 14.75in)

Provenance: Peter Blum New York, 1995

£1,500-2,000

169 [§]

ALISON WATT
O.B.E., F.R.S.E., R.S.A.
(SCOTTISH 1965-)
UNTITLED - 1997

Screenprint, 78/100, signed, dated and numbered in pencil to margin
 the sheet 63.5cm x 51.5cm (25in x 20.25in), unframed

Note: This print was commissioned by the Freud Museum, London as part
 of a portfolio of prints to celebrate the 10th anniversary of the museum

£400-600

170 [§]

ALISON WATT
O.B.E., F.R.S.E., R.S.A.
(SCOTTISH 1965-)
UNTITLED (DESIGN FOR
CANONGATE)

Lithograph, 78/100, signed and
 numbered in pencil to margin
 the sheet 50cm x 40cm (19.75in x
 15.75in), unframed

Note: This print was one of a series
 commissioned by Canongate publishers
 to be used as book cover designs for
 their Scottish Classics series in 2001.
 This image by Watt was the cover for
 'Selected Stories' by Muriel Spark.

£300-500

171

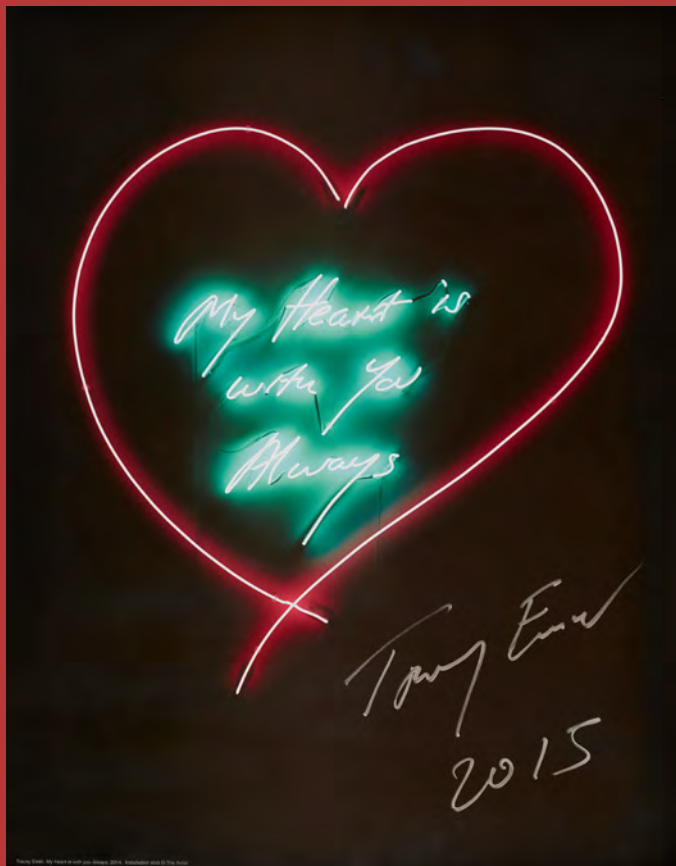
CHRISTO AND
JEANNE-CLAUDE
(AMERICAN 1939-2020)
PONT NEUF

Lithograph, 138/450, signed
 and numbered in pencil to
 margin, published to coincide
 with the artist's exhibition at
 the Centre Pompidou, 2020,
 and accompanied by the
 exhibition catalogue in limited
 edition boxed set (2)

the sheet 25cm x 19cm (9.75in x
 7.5in), unframed

£500-700



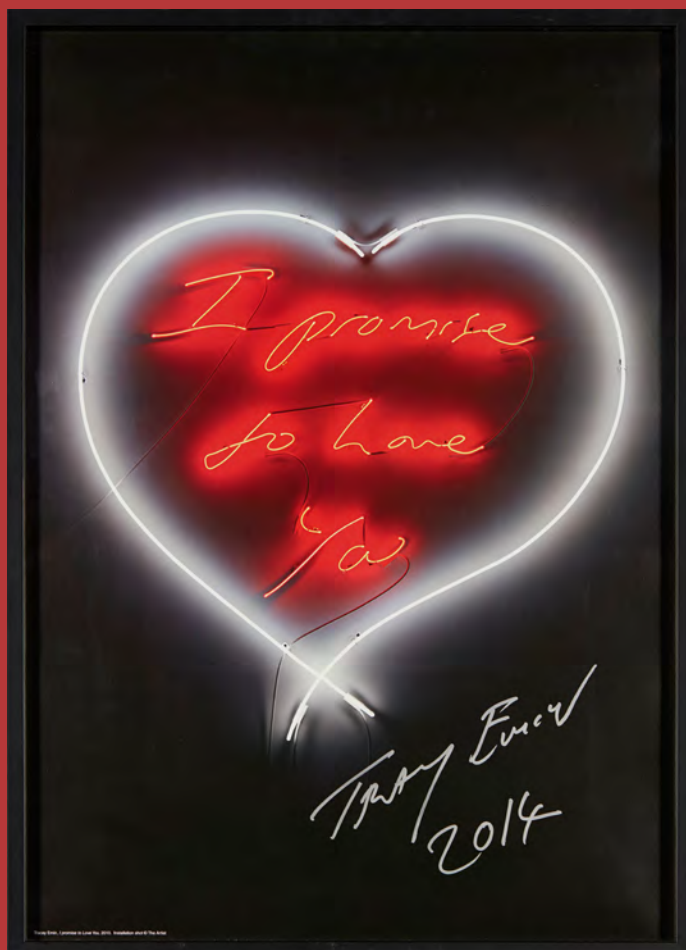


172 \$

TRACEY EMIN C.B.E., R.A. (BRITISH 1963-)
MY HEART IS WITH YOU ALWAYS - 2015

Off-set lithograph on silk finish paper, from the edition of 500, signed and dated in silver ink, in original 'Emin International' packaging
 the sheet 70cm x 50cm (27.5in x 19.75in), unframed

£600-800



173 \$

TRACEY EMIN C.B.E., R.A. (BRITISH 1963-)
I PROMISE TO LOVE YOU

Off-set lithograph on silk finish paper, from the edition of 500, signed and dated 2014 in silver ink
 69cm x 49cm (27in x 19.25in)

£600-800

174 \$

DAVID HOCKNEY**O.M., C.H., R.A. (BRITISH 1937-)****CITY OF LONDON BARBICAN POSTER - 1982**

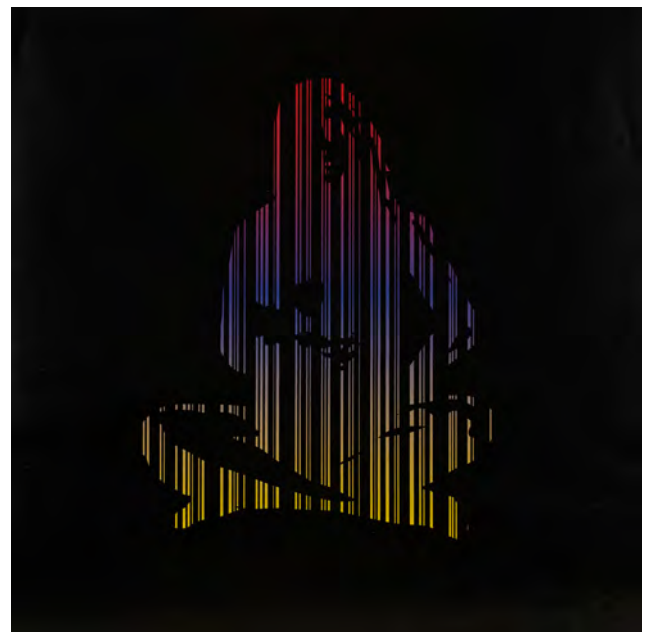
Off-set lithograph on gloss paper, signed in ink
the sheet 95cm x 72.5cm (37.5in x 28.5in), unframed
£400-600



175 \$

BOB AND ROBERTA SMITH**O.B.E., R.A. (BRITISH 1963-)****MAKE ART NOT WAR - 2005**

Screenprint, 191/200, signed, dated and numbered in red ink
the sheet 94cm x 62cm (37in x 24.5in), unframed

Provenance: BALTIC Contemporary**£300-500**

176 \$

EVA ROTHCHILD**R.A. (IRISH 1972-)****SEATED WOMAN**

Screenprint, 73/250,
signed and numbered verso
the sheet 50cm x 50cm
(19.75in x 19.75in), unframed

£300-500

177^s

GROUP PORTFOLIO: DOMINIC DENIS, ANGUS FAIRHURST, DAMIEN HIRST, MICHAEL LANDY, LANGLANDS AND BELL, NICHOLAS MAY, MARC QUINN, MARCUS TAYLOR, GAVIN TURK, RACHEL WHITEREAD AND CRAIG WOOD
THE LONDON PORTFOLIO - 1992

The set of eleven prints, each signed and numbered 6/15 by the artist, published by The Paragon Press, London. Titles and dimensions available at lyonandturnbull.com. (11)

Various sizes, unframed

Note: A further set of fifteen, apart from edition of 65, were produced for artists and collaborators. The work was conceived as a portable exhibition. *Proceeds from the sale of this portfolio will go to The Ragdoll Foundation, supporting their grant-giving programme for young people and the arts.*

£5,000-7,000

'The London Portfolio' was conceived by Charles Booth-Clibborn and published under his imprint, The Paragon Press, London. In 1991 he invited a group of artists to contribute to this project; all were gaining recognition in the artworld at the time and based in London, hence the title. There was no overarching theme offered, just the practical considerations that each work must be within a standard size (76cm x 89cm) and two-dimensional. The majority of artists submitted screenprint designs and some common themes emerged – body parts, advertising visuals, appropriated imagery, urban locations and contemporary design. The resulting series of prints were published in 1992, and the final presentation was intended to operate as a portable exhibition – a surprisingly easy way of engaging with the cutting-edge of contemporary art at that moment.

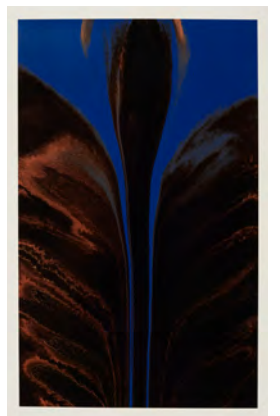
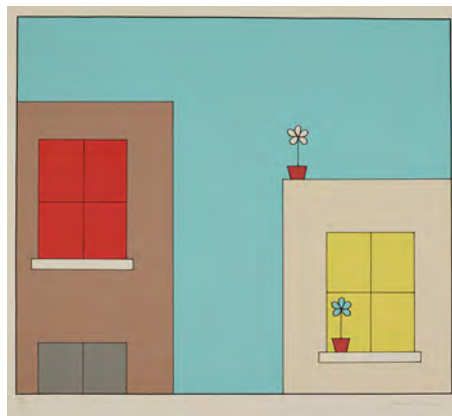
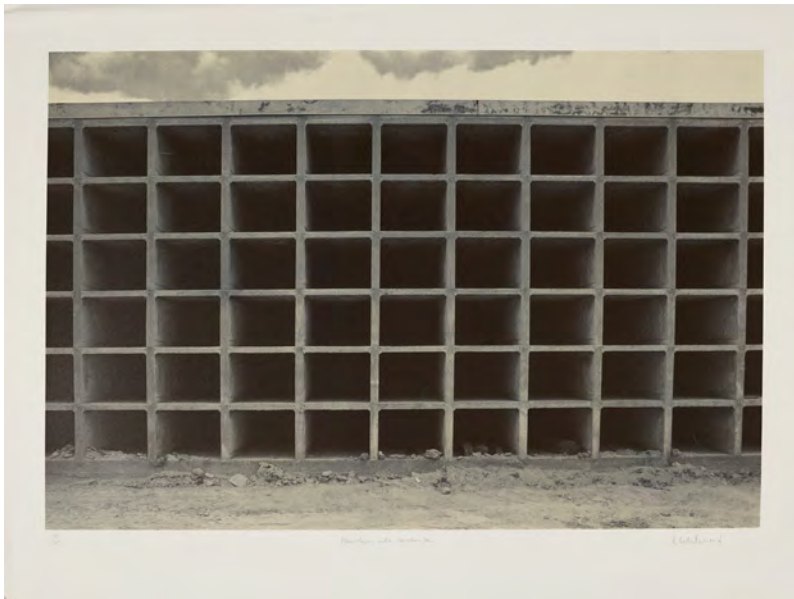


GAVIN TURK RIGHT HAND AND FOREARM



When I woke up in the morning, the feeling was still there.







178 \$

SIR TERRY FROST
R.A. (BRITISH 1915-2003)
BROWN FIGURE (KEMP 25) - 1957

Lithograph, 26/30, published by St. George's
 Gallery, London, with their blindstamp, signed,
 dated and numbered in pencil to margin
 the image 42.5cm x 56.5cm (16.75in x 22.25in)

£400-600

179 \$

MARC CHAGALL
(RUSSIAN-FRENCH 1887-1985)
THE VIRGIN OF ISRAEL - 1960

Lithograph in colours, ed. 6500, published by
 VERVE for the volume 'Dessins pour La Bible'
 the sheet 35.5cm x 26.5cm (14in x 10.5in)

£300-500



180 \$

JOAN MIRO (SPANISH 1893-1983)
FROM 'DERRIERE LE MIROIR, NO.151-152 (1965)'

Lithograph
 the sheet 38cm x 56cm (15in x 22in)

£300-500



181 ⁵**MARY FEDDEN****O.B.E. R.A. R.W.A. (BRITISH 1915-2012)****CAT ON A CORNISH BEACH - 1991**

Lithograph, 412/500, published by Bow Art, signed and numbered in pencil to margin

29cm x 40cm (11.5in x 15.75in), unframed

£300-500

MARY FEDDEN - Cat on a Cornish Beach, 1991. Published by Bow Art.

© Copyright Mary Fedden 1991. Photographed by the Victoria and Albert Museum.



MARY FEDDEN - Red Sunset, 1994. Published by Bow Art.

© Copyright Mary Fedden 1994. Photographed by the Victoria and Albert Museum.

182 ⁵**MARY FEDDEN****O.B.E. R.A. R.W.A. (BRITISH 1915-2012)****RED SUNSET - 1994**

Lithograph, 341/500, published by Bow Art, signed and numbered in pencil to margin

29cm x 36cm (11.5in x 14.25in), unframed

£300-500183 ⁵**MARY FEDDEN****O.B.E. R.A. R.W.A. (BRITISH 1915-2012)****THE ORANGE MUG - 1996**

Lithograph, 498/550, published by Bow Art, signed and numbered in pencil to margin

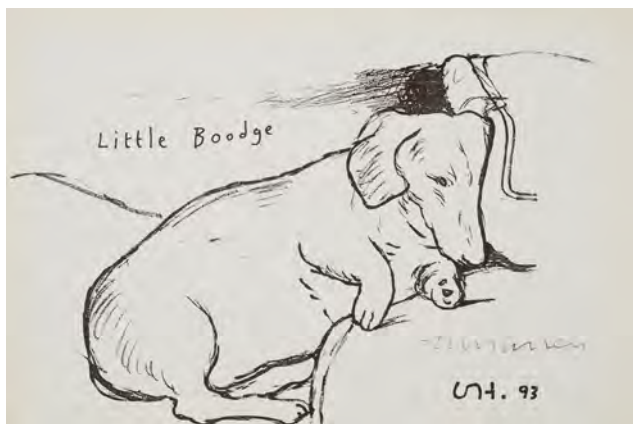
23cm x 27.3cm (9in x 10.75in), unframed

£300-500

Published by Bow Art.

MARY FEDDEN - The Orange Mug 1996

© Mary Fedden 1996

184 ⁵

DAVID HOCKNEY
O.M., C.H., R.A. (BRITISH 1937-)
LITTLE BOODGE - 1993

Off-set lithograph, published by 1853 Gallery, Salts Mill,
 Saltaire, Yorkshire, signed in black ink

the sheet 28cm x 42cm (11in x 16.5in), unframed

£400-600

185 ⁵

ELIZABETH BLACKADDER
O.B.E., R.A., R.S.A., R.S.W., R.G.I., D.LITT (SCOTTISH 1931-)
CAT AND FLOWERS

Off-set lithograph, ed. 300, signed in ink

65.5cm x 90cm (25.75in x 35.5in), unframed

£300-500

186 ⁵

BRYAN INGHAM (BRITISH 1936-1997)
GALLERY, KEW - 1976

Etching, 34/100, signed, titled, dated and
 numbered in pencil to margin

20cm x 28cm (7.9in x 11in), unframed

£300-500

187 ⁵

IAN FLEMING
R.S.A., R.S.W., R.G.I., L.L.D (SCOTTISH 1906-1990)
COMMENT NO.3

Etching, 1/50, signed, inscribed and numbered in pencil to margin

18.5cm x 26cm (7.25in x 10.25in)

£300-500



188 ⁵

ELIZABETH BLACKADDER
O.B.E., R.A., R.S.A.,
R.S.W., R.G.I., D.LITT
(SCOTTISH 1931-)
STILL-LIFE WITH FAN - 1980

Lithograph, 35/75, signed,
 dated and numbered in pencil
 to margin

the sheet 63cm x 86cm
 (24.75in x 33.75in), unframed

£400-600

189 ⁵

PAUL NEAGU (ROMANIAN/BRITISH 1938-2004)
UNTITLED (CHRISTMAS CARD DESIGN) - 1975

Screenprint, signed in pencil to the front, inscribed from the artist and
 stamped with his 'Generative Art Group' stamp inside the card

23.5cm x 16.5cm (9.25in x 6.5in), unframed

£300-500

190 ⁵

DONALD HAMILTON FRASER R.A. (SCOTTISH 1929-2009)
SKIER

Screenprint, 88/250, signed and numbered in pencil to margin
 67cm x 49cm (26.3in x 19.5in)

£300-500





191 \$

BANKSY (BRITISH 1974-)
VISIT HISTORIC PALESTINE

Poster print, with 'The Walled Off Hotel' embossed stamp
 and the 'The Walled Off Hotel' pink ink stamp verso
 the sheet 59.5cm x 42cm (23.5in x 16.5in), unframed

£300-500



Alan Davie

Festival Exhibition 1979

The Scottish Gallery, 26 Castle Street Edinburgh

MAGIC PICTURES

193 \$

ALAN DAVIE
C.B.E., R.A., H.R.S.A. (BRITISH 1920-2014)
MAGIC PICTURES - EDINBURGH FESTIVAL
EXHIBITION POSTER - 1979

Lithographic poster

76.5cm x 56.5cm (30.25in x 22.25in)

£300-500



192

KEITH HARING (AMERICAN 1958-1990)
CRACK DOWN

Off-set lithograph, signed and dated in plate
 the sheet 56cm x 43cm (22in x 17in), unframed

£300-500

194 [§]

HOWARD HODGKIN
C.B.E. (BRITISH 1932-2017)
INDIAN VIEW D - 1971

Screenprint, A.P., aside from the edition of 75, signed, dated and editioned in pencil to margin
 the image 30cm x 44.5cm (12in x 17.5in)
£400-600



195

LEROY NEIMAN (AMERICAN B.1921-D.2012)
MYSTIC ROCK

Screenprint, 158/250, signed and numbered in pencil to margin
 the image 68.5cm x 91cm (27in x 35.75in)
Provenance: Centaur Sculpture Galleries
£600-800

196 [§]

BANKSY (BRITISH 1974-)
PECKHAM ROCK

Off-set lithograph on shaped wood board
 12cm x 18cm (4.75in x 7in), unframed
£300-500



197

YAYOI KUSAMA (JAPANESE 1929-)
PUMPKINS (YELLOW/BLACK AND RED/WHITE)

The set of two cast resin multiples, 2016, each stamped with the artist's name on the underside, in original boxes (2)
 each 10cm x 8cm x 8cm (4in x 3in x 3in)
£600-800



198

ANDY WARHOL (AMERICAN 1928-1987)

KIKU (BLUE)

Screenprint and coloured paper collage laid on board, c.1983

the sheet 61cm x 84cm (24in x 33in)

Provenance:

DJT Fine Art, New York;

Paul Kasmin Gallery, New York;

Private Collection;

Sotheby's London, 15th October 2007, Lot 265;

Acquired by the current vendor at the above auction.

Note: Previous cataloguing lists this work as being stamped by the Andy Warhol Foundation for the Visual Arts., Inc and numbered TOP 37.042 verso. This is not accessible in the current framing.

£15,000-20,000



199

ANDY WARHOL (AMERICAN 1928-1987)

KIKU (RED)

Screenprint and coloured paper collage laid on board, c.1983
the sheet 60.5cm x 82.5cm (23.75in x 32.5in)

Provenance: The Andy Warhol Foundation for the Visual Arts, New York;

Paul Kasmin Gallery, New York;

Private Collection;

Christie's, New York, 17 May 2007, lot 186;

Acquired from above sale by the present owner.

Note: Previous cataloguing lists this work as being numbered AWF37.023 verso. This is not accessible to view in the current framing.

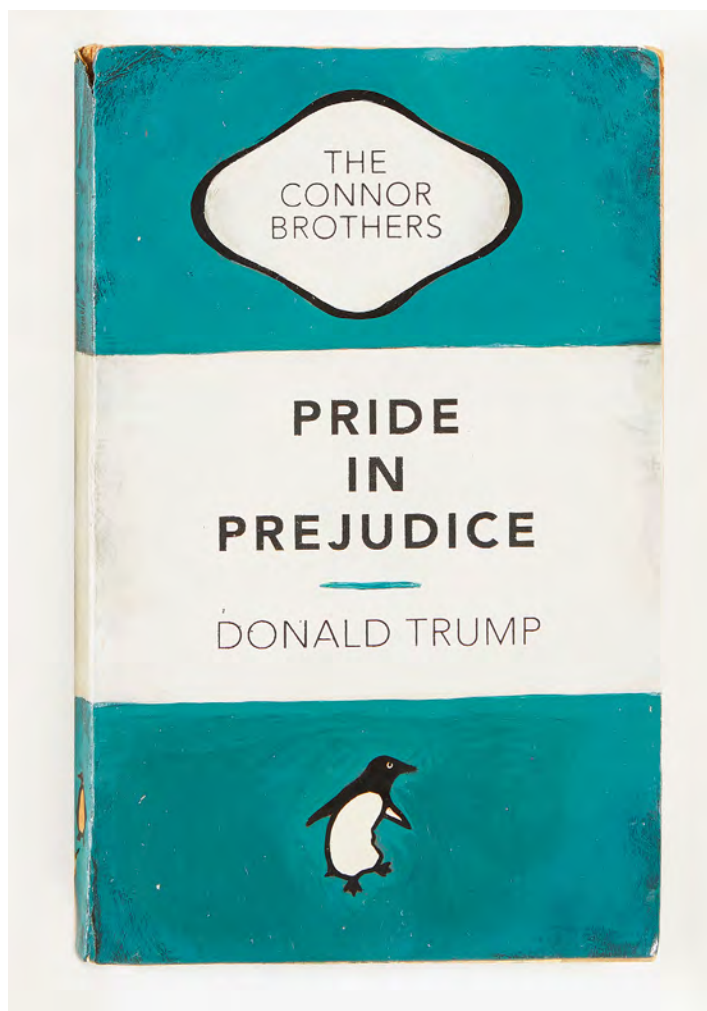
£15,000-20,000



200 \$

ALASDAIR GRAY (SCOTTISH 1934-2019)**I - INA**

Screenprint, artist's proof, signed, inscribed and editioned in pencil to margin
the image 56cm x 28.5cm (22in x 11.25in)

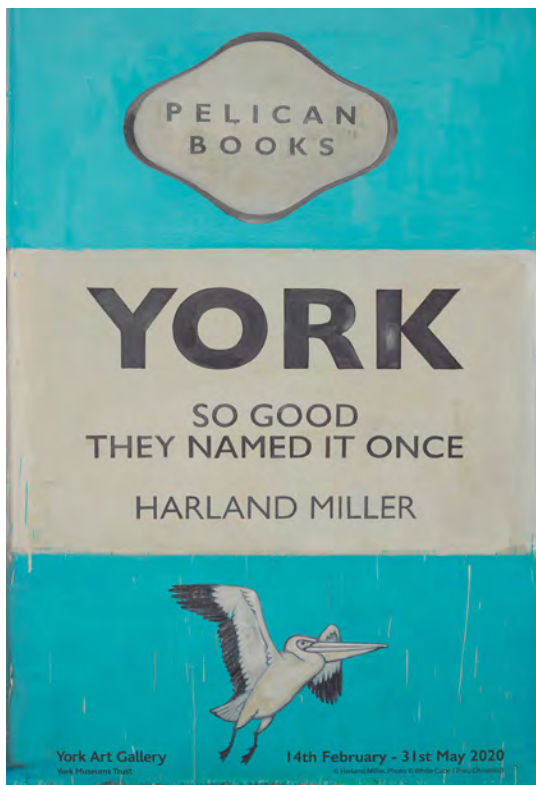
£400-600

201 \$

THE CONNOR BROTHERS (BRITISH B.1968)**PRIDE IN PREJUDICE BY DONALD TRUMP - 2020**

Hand-painted vintage paperback book with silkscreen, from the edition of 2 plus 2 artist's proofs, signed to artist's label verso

18cm x 11cm (7in x 4.25in)

£2,000-3,000

202 \$

HARLAND MILLER (BRITISH 1964-)**YORK - SO GOOD THEY NAMED IT ONCE - 2020**

Off-set lithograph, poster for the York Art Gallery exhibition, 14th February-31st May 2020

the sheet 84cm x 55.5cm (33in x 21.75in), unframed

£400-600

203

KEITH HARING (AMERICAN 1958-1990)**GALERIE WATARI, TOKYO - 1983**Off-set lithograph on pearlescent paper, ed. 1000
the sheet 68cm x 51.5cm (26.75in x 20.25in), unframed

£300-500



204

ED RUSCHA (AMERICAN 1937-)**EE-NUF! - 2020**Lithographic poster, signed
the sheet 82cm x 58.5cm (32.25in x 23in), unframed**Provenance:** Gagosian Gallery

£400-600

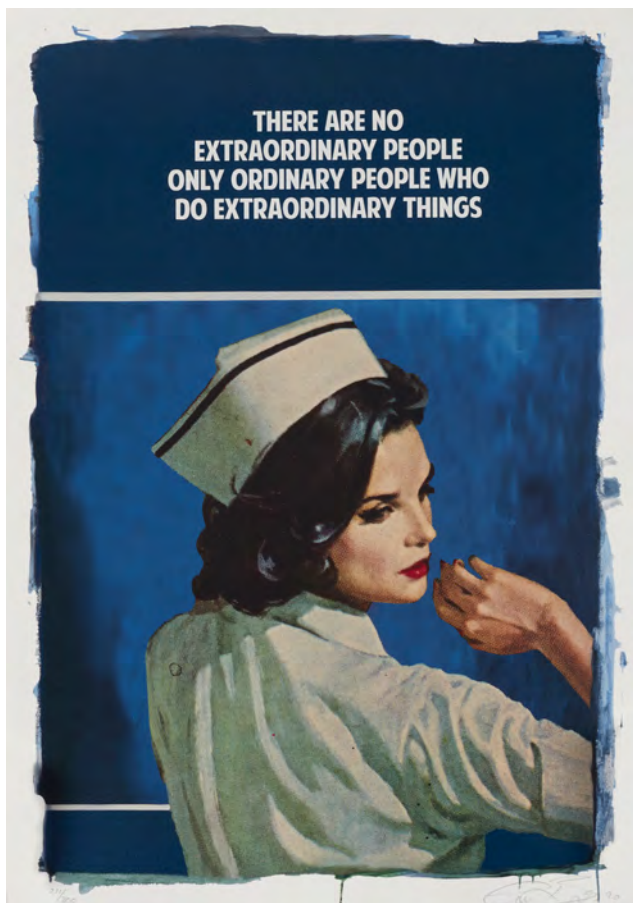
205 ⁵**BANKSY (BRITISH 1974-)****GDP RAT - 2019**

Screenprint

38.5cm x 50.5cm (15.25in x 19.75in)

£1,000-1,500

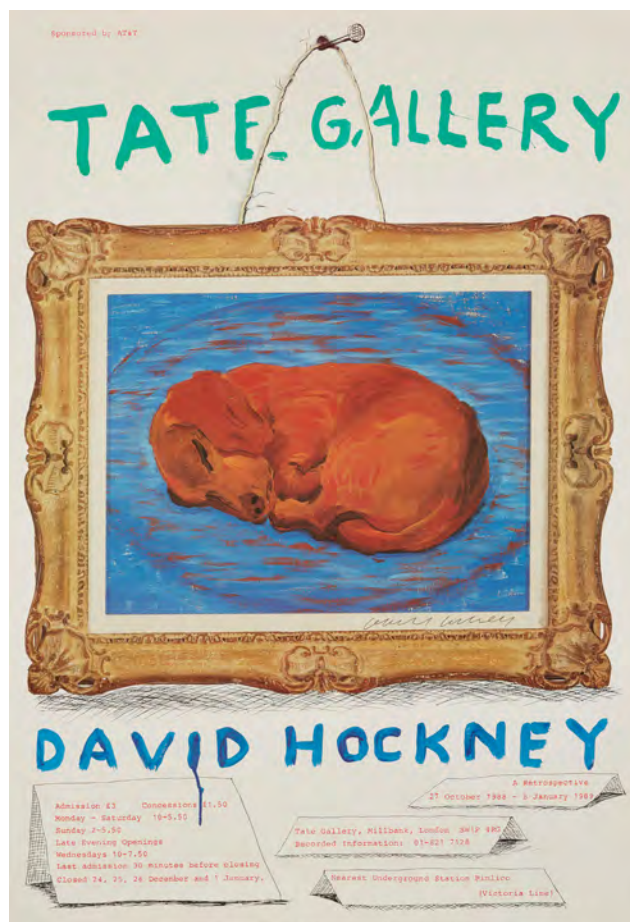




206 \$

**THE CONNOR BROTHERS (BRITISH 1968-)
EXTRAORDINARY PEOPLE - 2020**

Giclée print with silkscreen varnish, 211/300,
signed, editioned and dated in pencil to margin
the sheet 41.5cm x 29cm (16.25in x 11.5in), unframed
£600-800



207 \$

**DAVID HOCKNEY
O.M., C.H., R.A. (BRITISH 1937-)
TATE GALLERY RETROSPECTIVE POSTER - 1989**

Off-set lithograph, signed in ink
the sheet 76cm x 51cm (30in x 20in), unframed
£300-500



208 \$

**CHRIS LEVINE (BRITISH/CANADIAN B.1960)
#COMPASSION**

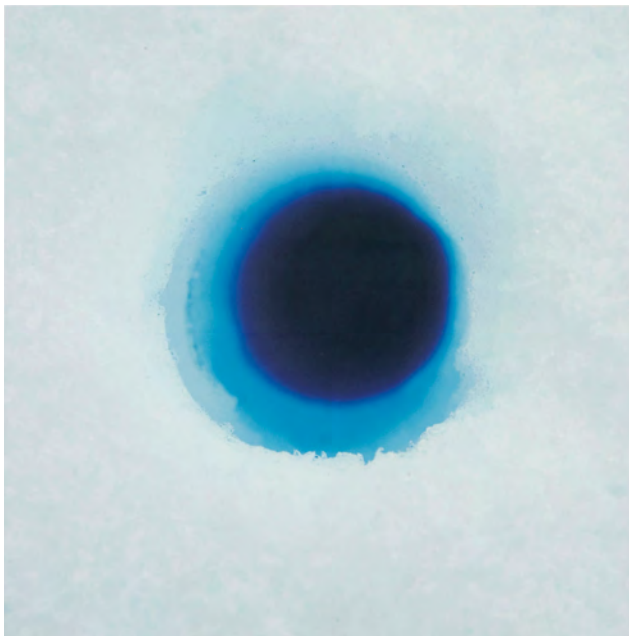
Screenprint, with gallery blindstamps, dated in pencil
the sheet 58cm x 45.5cm (22.75in x 18in), unframed
£300-500

209

NAN GOLDIN
(AMERICAN B.1953)
SELF-PORTRAIT IN BLUE
DRESS, NEW YORK CITY
- 1985

Archival pigment print,
 2020, signed verso, and the
 accompanying issue #239
 of *Aperture* magazine which
 is dedicated to Nan Goldin's
 seminal work 'The Ballad of
 Sexual Dependency' (2)
 12.5cm x 17.5cm (5in x 7in),
 unframed

£300-500

210 [§]

CHRIS DRURY (BRITISH 1948-)
ICE VOID, ANTARTICA - 2008

Inkjet Print, 2/9, signed, dated and numbered to backboard
 91cm x 89cm (35.75in x 35in)

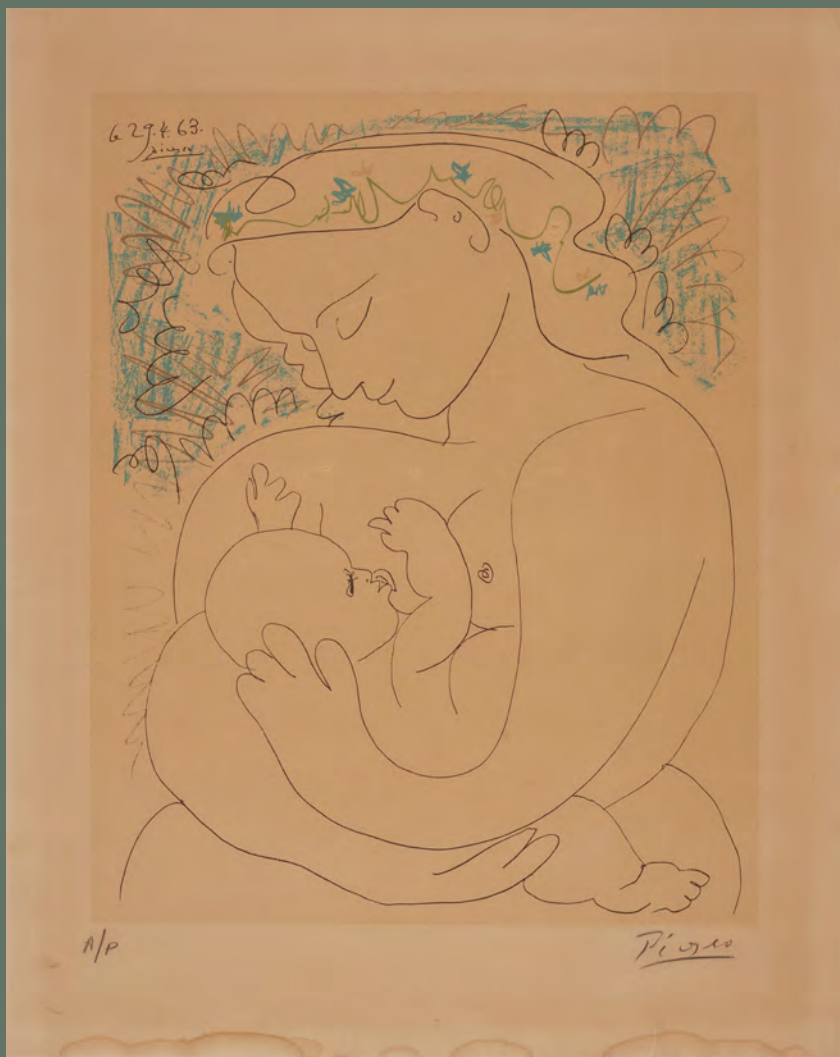
£300-500

211 [§]

VICTOR VASARELY
(HUNGARIAN-FRENCH 1906-1997)
UNTITLED

Screenprint, 18/90, signed and
 numbered in pencil to margin
 47.5cm x 47.5cm (18.75in x 18.75in)

£400-600

212 [£]

PABLO PICASSO
(SPANISH 1881-1973)
GRANDE MATERNITÉ - 1963

Lithograph, A/P, aside from
 the numbered edition of
 200, signed and numbered in
 pencil to margin

the sheet 64.5cm x 49.5cm
 (25.5in x 19.5in), unframed

Note: This work is accompanied
 by a Certificate of Authenticity
 from Luis Morales, Mexico.

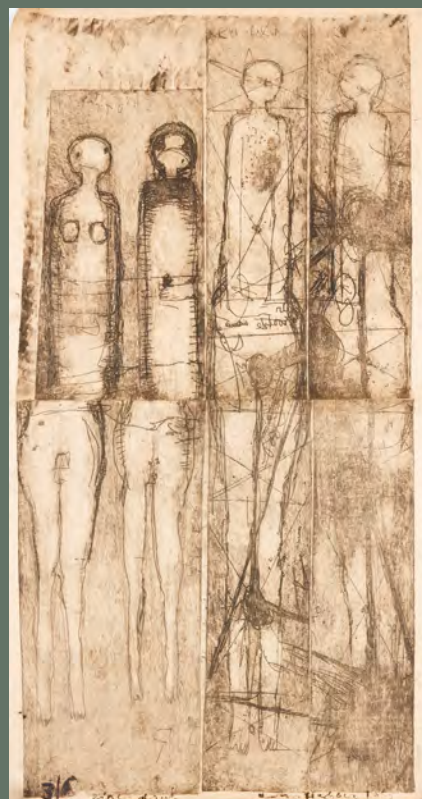
£3,000-5,000

213 [£]

ANTON HEYBOER
(DUTCH 1924-2005)
UNTITLED (FOUR FIGURES) - 1960

Etching, 3/6, signed, dated, numbered and inscribed in ink
 the sheet 100cm x 63cm (39.25in x 24.75in), unframed

£400-600



214 [£]**PAUL HODGSON (BRITISH 1972-)****SLIDING A FINGER BETWEEN SOFT LEAVES - 2000**

Lithograph, 3/8, signed, numbered, dated and titled verso

54.5cm x 45.5cm (21.5in x 18in)

Provenance:

Jill George Gallery, London;

Private Collection, UK.

£400-600215 [£]**WOLFGANG TILLMANS (GERMAN B.1968)****STUDIO VOLTAIRE EDITION - 2019**

Inkjet print, 5/100, signed and numbered in pencil

the sheet 30cm x 21cm (11.75in x 8.25in), unframed

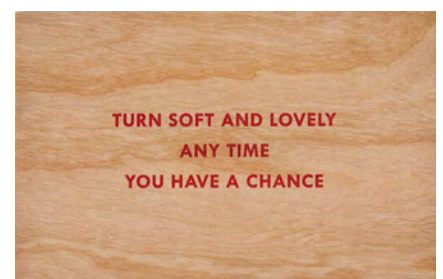
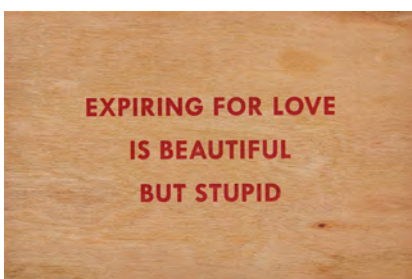
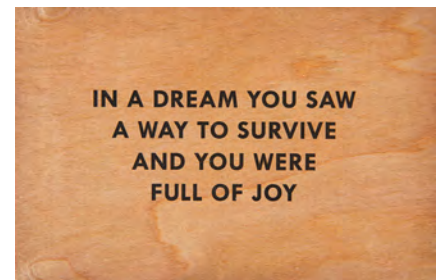
£800-1,200

216

JENNY HOLZER (AMERICAN B.1950)**TRUISMS (SET OF FOUR) - 2018**

Colour screenprint on wood postcards (4)

10cm x 15cm (4in x 6in) each, unframed

£400-600





1001 3/4



PETER DOIG

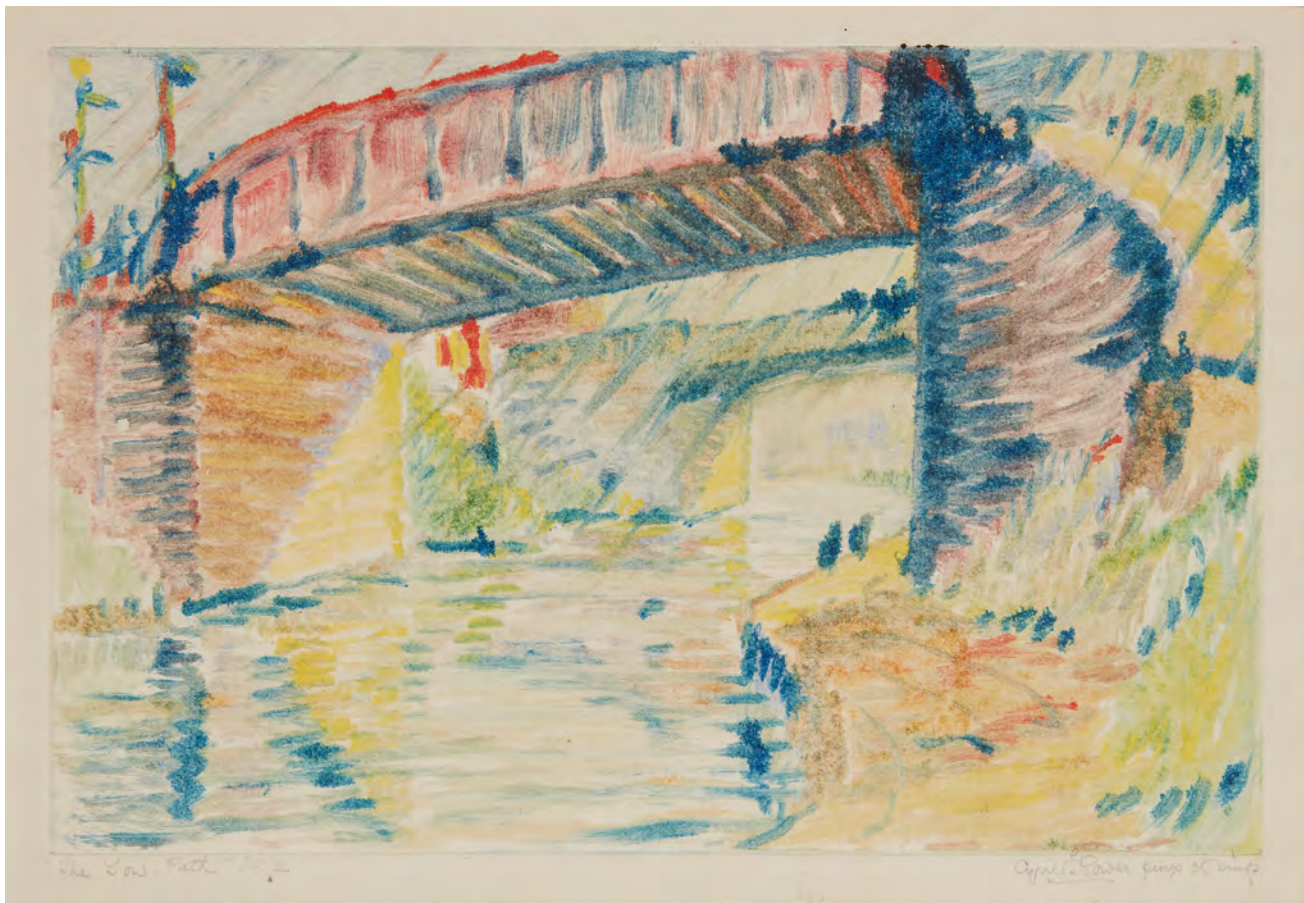
Peter Doig is one of the most renowned contemporary figurative painters and for a while held the record for most expensive artwork sold at auction by a living artist. Based across New York, Dusseldorf and Trinidad, his large-scale works often have a dreamy, imaginative quality. Doig uses found photography and other existing imagery such as film stills, newspaper cuttings and art historical references as a basis for work, then painting expressively in response to them – this approach and his particular painterly technique often generate a sense of slipping and emergence, of things evolving and receding, memory, sensation and remembering. In 'Drifter,' there is a sense of the found photograph, with the focal light source bleaching out some of the details. In this haziness, we feel we know this figure but in this moment we can't remember him, we are overcome with the reaching, the heat and the light.

217 \$

PETER DOIG (SCOTTISH 1959-) DRIFTER - 2001

Etching and aquatint, 20/46, from 100 Years Ago, published by The Paragon Press, London, signed and numbered in pencil the sheet 112.5cm x 167.5cm (44.25in x 66in)

£4,000-6,000

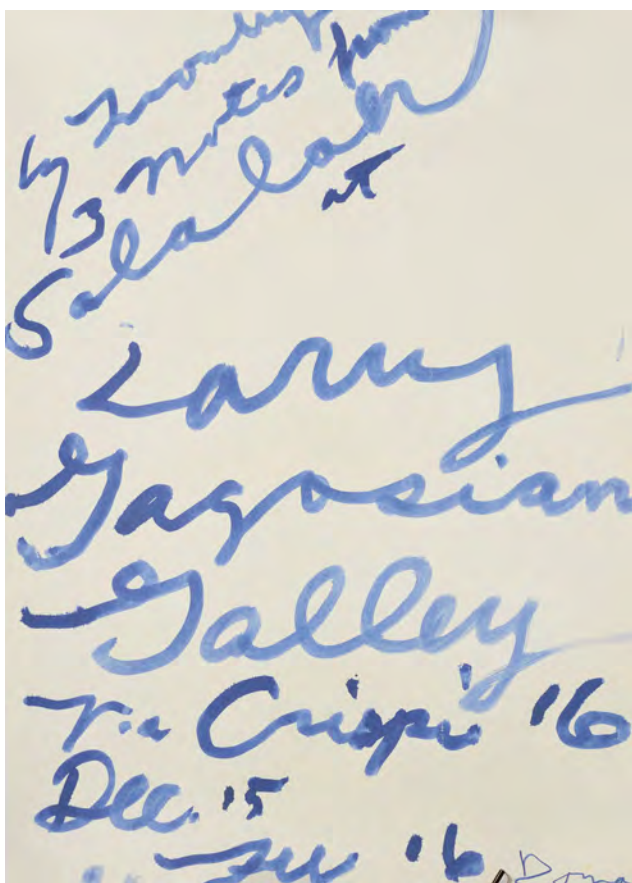
218 ^s

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

Monotype, signed and inscribed 'The Tow Path No.2
 pinxt. et imp.'

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

£1,000-1,500



219

CY TWOMBLY (AMERICAN 1928-2011)
NOTES FROM SHALALAH

Screenprint, printed on the occasion of the
 artist's exhibition at Gagosian Gallery, Rome
 the sheet 76cm x 56cm (30in x 22in), unframed

£300-500



220 \$

IAN HAMILTON FINLAY (SCOTTISH 1925-2006)
BICENTENARY TRICOLOUR - 1989

Lithograph, with Gary Hincks, published by Wild Hawthorn Press

and three other unframed print works by the artist
 - *Ulysses Was Here; Sailors! Revolutionaries! Learn from your Boldness!* and *Evening Will Come* poster for Fruitmarket Gallery exhibition, unframed (4)

40.5cm x 52cm (16in x 20.5in)

£400-600



221 \$

BANKSY (BRITISH 1974-)
SOUP CANS POSTER - 2010

Off-set lithograph

the sheet 84cm x 59cm (33in x 23.25in)

£800-1,200



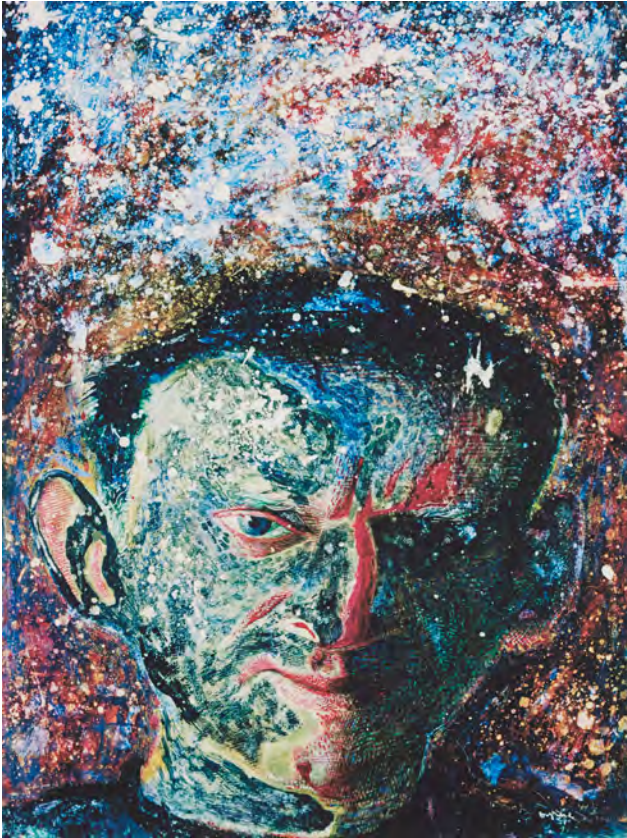
222 §

DOUGLAS GORDON (SCOTTISH 1966-)
MASKED PORTRAIT OF AN ETTRICK SHEPHERD (DESIGN FOR
CANONGATE)

Lithograph, 33/100, signed, numbered and dated 2001 in ink to margin
 the sheet 50cm x 40cm (19.75in x 15.75in), unframed

Note: This print was one of a series commissioned by Canongate publishers
 to be used as book cover designs for their Scottish Classics series in 2001.
 This image by Gordon was used as the cover for 'Four Tales' by James Hogg.

£300-500



223 §

JOHN BYRNE (SCOTTISH 1940-)
PORTRAIT OF JAMES KELMAN (DESIGN FOR CANONGATE)

Lithograph, 75/100, signed and numbered in pencil to margin
 the sheet 50cm x 40cm (19.75in x 15.75in), unframed

Note: This print was one of a series commissioned by Canongate publishers to
 be used as book cover designs for their Scottish Classics series in 2001. This
 image by Byrne was used as the cover for 'Selected Stories' by James Kelman.

£300-500

224

REBECCA HORNE
(AMERICAN CONTEMPORARY)
BERLIN CASBAH - 1994

Photographic print, 56/125, signed, titled,
 numbered and dated in ink to margin
 the sheet 60cm x 81.5cm (23.5in x 32in)

£300-500





225 \$

KEN CURRIE
(SCOTTISH B.1960)
THE LUDICROUS
SITUATION

Etching, 14/40, signed
and dated '91, numbered
and inscribed with title
in pencil to margin

69cm x 82cm (27in x 32in)

Provenance: The Glasgow
Print Studio

£400-600

226 \$

EDUARDO CHILLIDA (SPANISH/BASQUE 1924-2002)
LOREA - 1988

Screenprint with relief, signed with monogram in plate
the sheet 46.5cm x 37cm (18.25in x 14.5in)

Provenance: Private collection, United Kingdom.

£300-500



227 \$

BANKSY (BRITISH 1974-)
WALLED-OFF HOTEL

Digital print and concrete relief, accompanied by
original 'The Walled Off Hotel' invoice numbered '1397'

22cm x 22cm (8.5in x 8.5in)

£800-1,200

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Names or Recognised
Designation of an Artist without any Qualification
 In our opinion a work by the artist
Attributed to...
 In our opinion probably a work by the artist in whole or in part
Studio of... / Workshop of...
 In our opinion a work executed in the studio or workshop of the artist, possibly under their supervision

Circle of...
 In our opinion work of the period of the artist and showing their influence
Follower of...
 In our opinion a work executed in the artist's style, but not necessarily by a pupil
Manner of...
 In our opinion a work executed in the artist's style but of a later date

Signed... / Dated... / Inscribed... /
 In our opinion the work has been signed/dated/inscribed by the artist
Bears Signature... / Date... / Inscription... /
 In our opinion the signature/date/inscription appears to be by a hand other than that of the artist

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(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. This, however, shall not apply in the case of unnamed items, periodicals, autographed letters, music M.M.S., maps, drawings nor in respect of damage to bindings, stains, foxing, marginal worm holes or other defects not affecting the completeness of the text nor in respect of Defects mentioned in the Catalogue, or at the time of sale, nor in respect of Lots sold for less than £300.

(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 or 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 (†): Value Added Tax on the Hammer Price is imposed by law on all items affixed with a dagger (†). This imposition of VAT maybe 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 \$ 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 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.

(h) If you agree to our pack and send service (if applicable) payment of shipping fees must be made prior to us posting. Any shipping fee will be inclusive of VAT.

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

(a) 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.

(b) We offer a limited pack and send service using Royal Mail on small jewellery items. When items leave our premises and are in transit via postal service We are not responsible for any damage or loss incurred. We are also not responsible for making any claim regarding loss or damage to items. A tracking reference number will be issued which can be used to raise a claim with the relevant shipping provider.

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 E3,
- (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 be 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 its authorised representative conducting the sale, as appropriate;

"Bidder" a person who has completed a Bidding Form

"Bidding Form" our Bidding Registration Form 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.

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 first time or returning bidders may be required 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

Due to governmental restrictions, in-room bidding will not be permitted at this auction.

Registered bidders will be assigned a non-transferable bidder number. 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 during your registration.

HOW TO BID

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.

ON THE INTERNET

- ABSENTEE BIDDING

Leave a bid online through our website, call us on 0131 557 8844 or email info@lyonandturnbull.com

- 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

Our accounts teams will continue to be available to process payments and answer queries. We will be able to accept online payments through our website and bank transfer. There will be no on-site payment facilities and no cash accepted as all our venues are closed to the public.

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

We no longer accept card payments by phone. Please use our online payment service (provided by Cardstream/ Credorax).

You will find a link to this service in any email invoice issued or you can visit the payments section of our website.

CASH

No cash payments will be accepted for this auction.

COLLECTION OF PURCHASED LOTS

Please refer to page 2 of this catalogue.





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