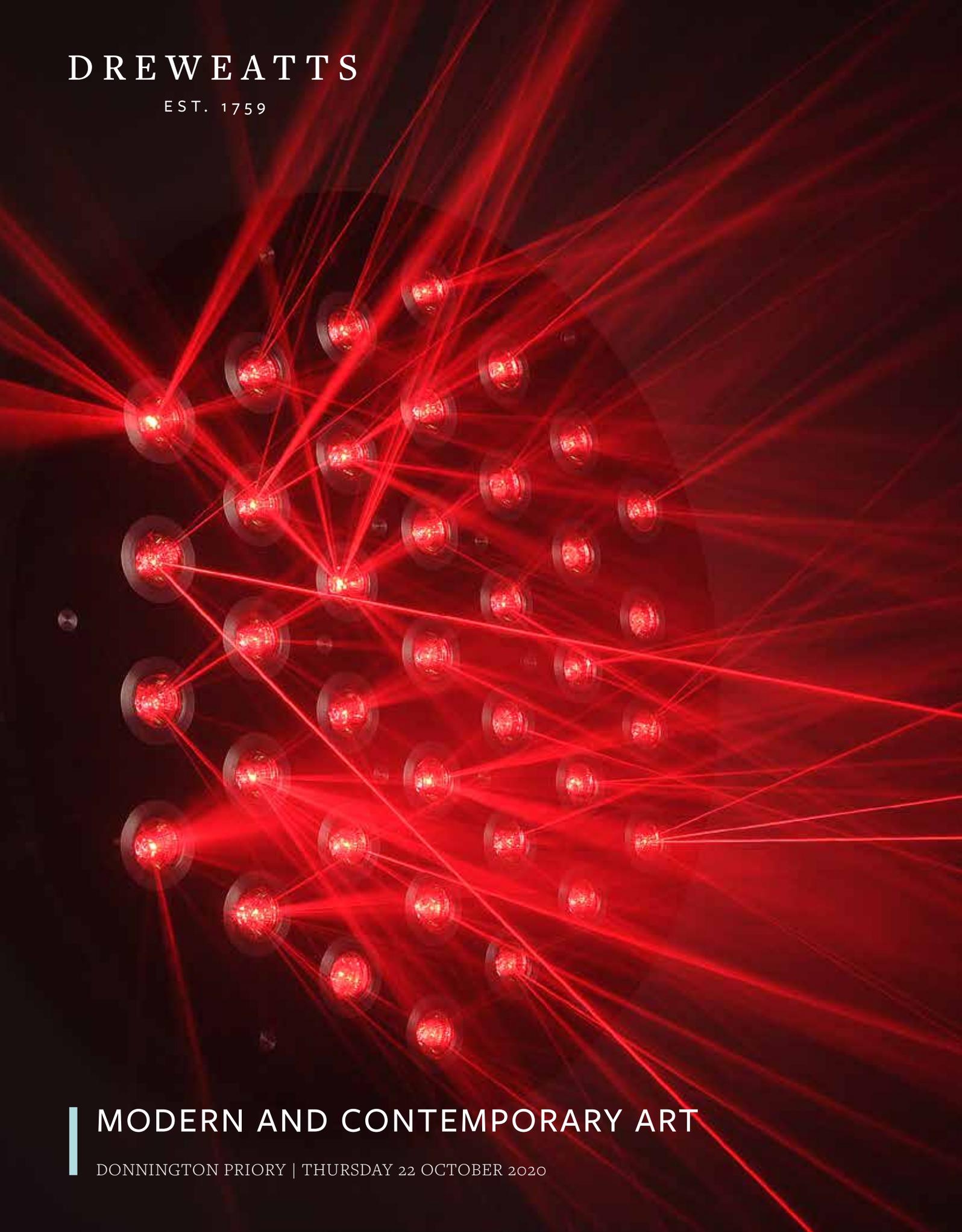


DREWEATTS

EST. 1759



MODERN AND CONTEMPORARY ART

DONNINGTON PRIORY | THURSDAY 22 OCTOBER 2020



DREWEATTS

EST. 1759

MODERN AND CONTEMPORARY ART

DONNINGTON PRIORY | THURSDAY 22 OCTOBER 2020 | 10.30AM

## Coming Up at Dreweatts

### Auctions

6 & 7 October | Live Online

Interiors: to include Decorative Arts since 1860 and Country Sporting

14 October | Live Online

Jewellery, Silver, Watches, Objects of Vertu and Coins (Part 1)

15 October | Timed Online

Jewellery, Silver, Watches, Objects of Vertu and Coins (Part 2)

22 October | Live Online

Modern and Contemporary Art

30 October | Live Online

Works on Paper from the Islamic and Near Eastern Worlds

4 November | Live Online

The Spirit of the English Country House: Property from James McWhirter, James Graham-Stewart and Alexander di Carcaci

5 November | Timed Online

The General Sale

5-19 November | Timed Online

Art on a Postcard Charity Winter Auction

11 November | Live Online

Chinese Ceramics and Works of Art (Part 1)

12 November | Live Online

Chinese Ceramics and Works of Art (Part 2) & Japanese, Islamic and Indian Ceramics and Works of Art

24 November | Live Online

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25 November | Live Online

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26 November | Live Online

Fine and Rare Wine and Spirits

### Valuation Days

Every Tuesday | London

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# DREWEATTS

EST. 1759

# MODERN AND CONTEMPORARY ART

DONNINGTON PRIORY | THURSDAY 22 OCTOBER 2020 | 10.30AM

#### AUCTION FORMAT: LIVE ONLINE

This is a live online auction with an auctioneer. Bidding is available online, by telephone or commission (absentee) bids. If not bidding online, please contact Dreweatts to register all commission bids or telephone bids by 12 noon (local time) on Wednesday 21 October.

#### FREE ONLINE BIDDING IS AVAILABLE AT DREWEATTS.COM:

The Dreweatts' bidding platform allows you to watch, listen and bid with no additional online bidding fees applicable.

#### REGISTRATION:

We advise clients to register at least 48 hours in advance of the auction as you may be asked to provide documents to verify your identity. Registration for new clients will close at 12 noon (local time) on Wednesday 21 October.

#### BUYER'S PREMIUM:

Buyer's premium is charged per lot at 25% of the hammer price (30% including VAT) up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000, and 12% of the hammer price (14.4% including VAT) in excess of £1,000,001.

#### PAYMENT:

Please note, we cannot accept payment by telephone for lots bought by first time bidders. For details on other payment methods, please see our website.

#### REMOTE VIEWING SERVICE:

Remote Viewing will also be available by appointment. Our Remote Viewing Service allows you to view specified Lots via your smartphone from the comfort of your own home at a time convenient to you. See our website for further details.

#### DREWEATTS 360 VIRTUAL AUCTION TOUR:

The service provides a virtual tour of the galleries at our picturesque Donnington Priory salerooms, allowing you to walk through each room, browsing and interacting with the lots as you go, just as if you were there in person, all from the comfort of your own home, at your own pace and at a time that suits you!

For this auction, the Dreweatts 360 Virtual Tour will showcase highlights (not the entire sale) and will be available from Saturday 17 October 2020.

#### AUCTION NO. 14288

#### SPECIALISTS:

Jennie Fisher [jfisher@dreweatts.com](mailto:jfisher@dreweatts.com)

Lucy Gregory [lgregory@dreweatts.com](mailto:lgregory@dreweatts.com)

Francesca Whitham [fwhitham@dreweatts.com](mailto:fwhitham@dreweatts.com)

#### VIEWING AT DONNINGTON PRIORY:

Viewing will be available by appointment only and in strict accordance with government Covid-19 regulations.

Monday 19 October: 10am – 5pm

Tuesday 20 October: 10am – 5pm

Wednesday 21 October: 10am – 5pm

Please note there is no viewing on the morning of the sale.

#### AUCTION:

Dreweatts

Donnington Priory

Newbury

Berkshire RG14 2JE

#### ENQUIRIES:

+44 (0) 1635 553 553

[pictures@dreweatts.com](mailto:pictures@dreweatts.com)

[dreweatts.com](http://dreweatts.com)

Front cover: Lot 315

Inside front cover: Lot 15

Page 5: Lot 9

Inside back cover: Lot 53

Back cover: Lot 187

Catalogues £15 (£17.50 by post)

# DREWEATTS

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(detail)



## Paintings: Glossary of Terms

### Paul Henry:

In our opinion a work by the artist.

### Attributed to Paul Henry:

In our opinion a work of the period, which may be in the whole, or in part, the work of the artist.

### Studio of Paul Henry:

In our opinion a work by an unknown hand, which may have been executed in the studio of the artist.

### Circle of Paul Henry:

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

### Follower of Paul Henry:

In our opinion a work executed in the style of the artist, but not necessarily by a pupil.

### Manner of Paul Henry:

In our opinion a work executed in the style of the artist, but at a later date.

### After Paul Henry:

In our opinion a copy of any date after a work by the artist

### Signed / Inscribed / Dated Paul Henry:

In our opinion the work has been signed / inscribed / dated by the artist.

### Bears signature / inscription /

### date of Paul Henry:

In our opinion the signature / inscription / date are probably not by the hand of the artist.

### λ:

Indicates that this item may be a qualifying item for Droit de Suite royalty charges. This payment is calculated on qualifying works of art which are sold for a hammer price more than the UK sterling equivalent of EURO 1,000. Please see our Terms and Conditions for a full definition of these charges.

Condition is not specified within the catalogue descriptions; please request a condition report for further advice.

Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.

Please note that all pictures are framed unless otherwise stated.

act. – active

fl. – flourished

wk. – worked

b. – born

p. – plate size

d. – died

s. – sight size

# DREWEATTS

EST. 1759

Follower of Jan Brueghel the Younger  
*The Garden of Eden, with the Fall of Man*  
Oil on copper  
29 x 36cm (11¼ x 14 in.)

Est. £10,000-£15,000 (+ fees)

OLD MASTER, BRITISH AND EUROPEAN ART

24 NOVEMBER 2020 | 10.30AM

AUCTION LOCATION  
Dreweatts  
Donnington Priory  
Newbury  
Berkshire RG14 2JE

ENQUIRIES  
Jennie Fisher  
+44 (0) 1635 553 553  
pictures@dreweatts.com  
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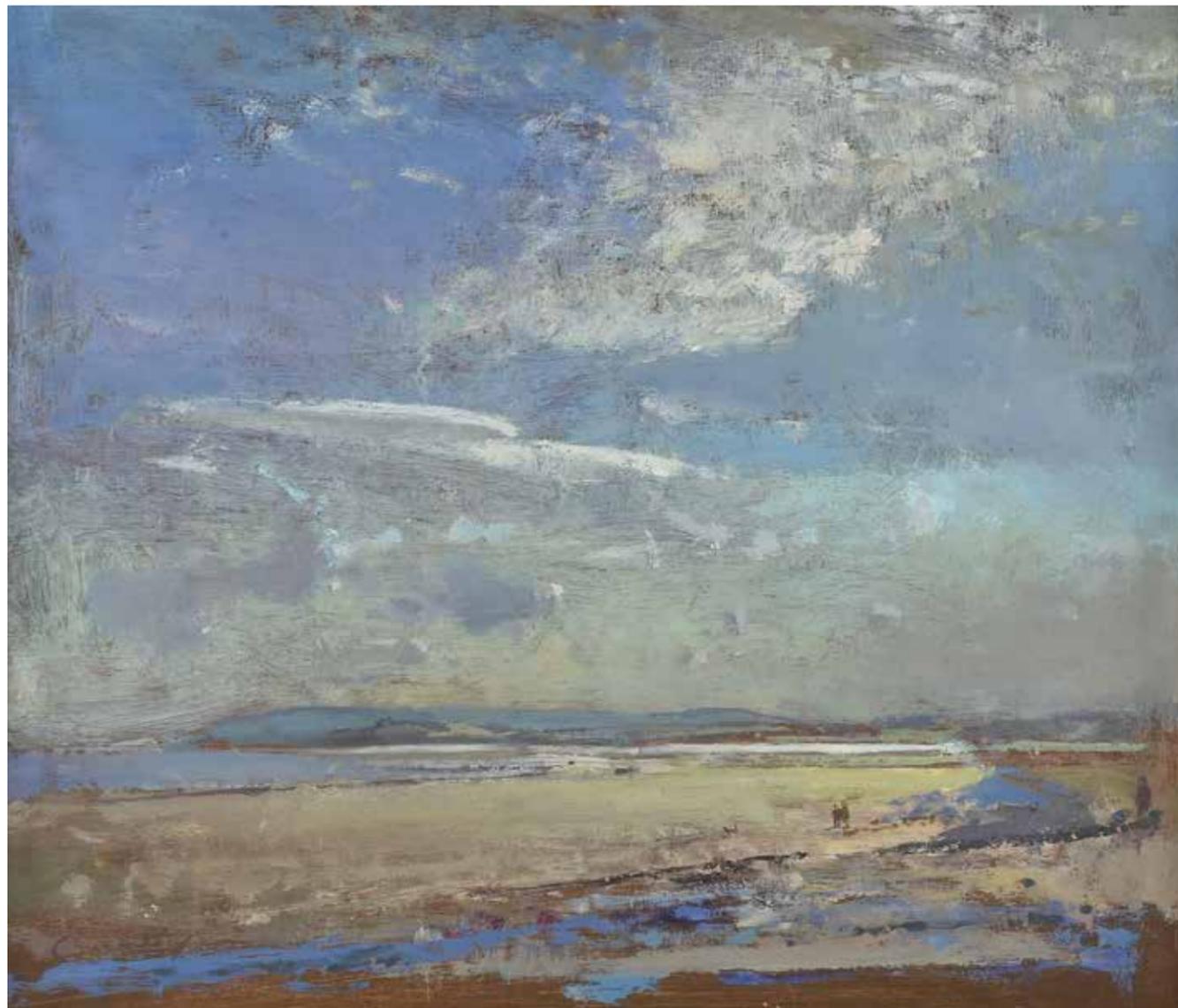
1 λ  
Fred Cuming (British b. 1930)  
*Folkstone Harbour*  
Oil on canvas laid to board  
Signed lower left  
30.5 x 36cm (12 x 14 in.)

£400-600

2 λ  
Fred Cuming (British b. 1930)  
*Dunster Beach, Bristol Channel*  
Oil on board  
Signed lower left  
25.5 x 31cm (10 x 12 in.)

£800-1,200

1



2



3

3 λ  
Fred Cuming (British b. 1930)  
*Rye*  
Oil on canvas-board  
Signed lower left  
29.5 x 35cm (11½ x 13¾ in.)

£800-1,200



4

4 λ  
David McClure (Scottish 1926-1998)  
*Reverie - A self portrait*  
Oil on canvas  
Signed lower left; signed and titled verso  
51 x 61cm (20 x 24 in.)

£1,000-1,500



5

5 λ  
Brian Ballard (Irish b. 1943)  
*Vase of flowers*  
Oil on canvas  
Signed and dated 70 lower right  
61 x 76cm (24 x 29¾ in.)

£1,500-2,000

6 (no lot)



7



8

**7 λ**  
**Michael Broido (British 1927-2013)**  
*Untitled*  
 Ink, gouache and collage on card  
 Signed and dated 2012 upper left  
 15 x 21.5cm (5¾ x 8¼ in.)  
 Unframed

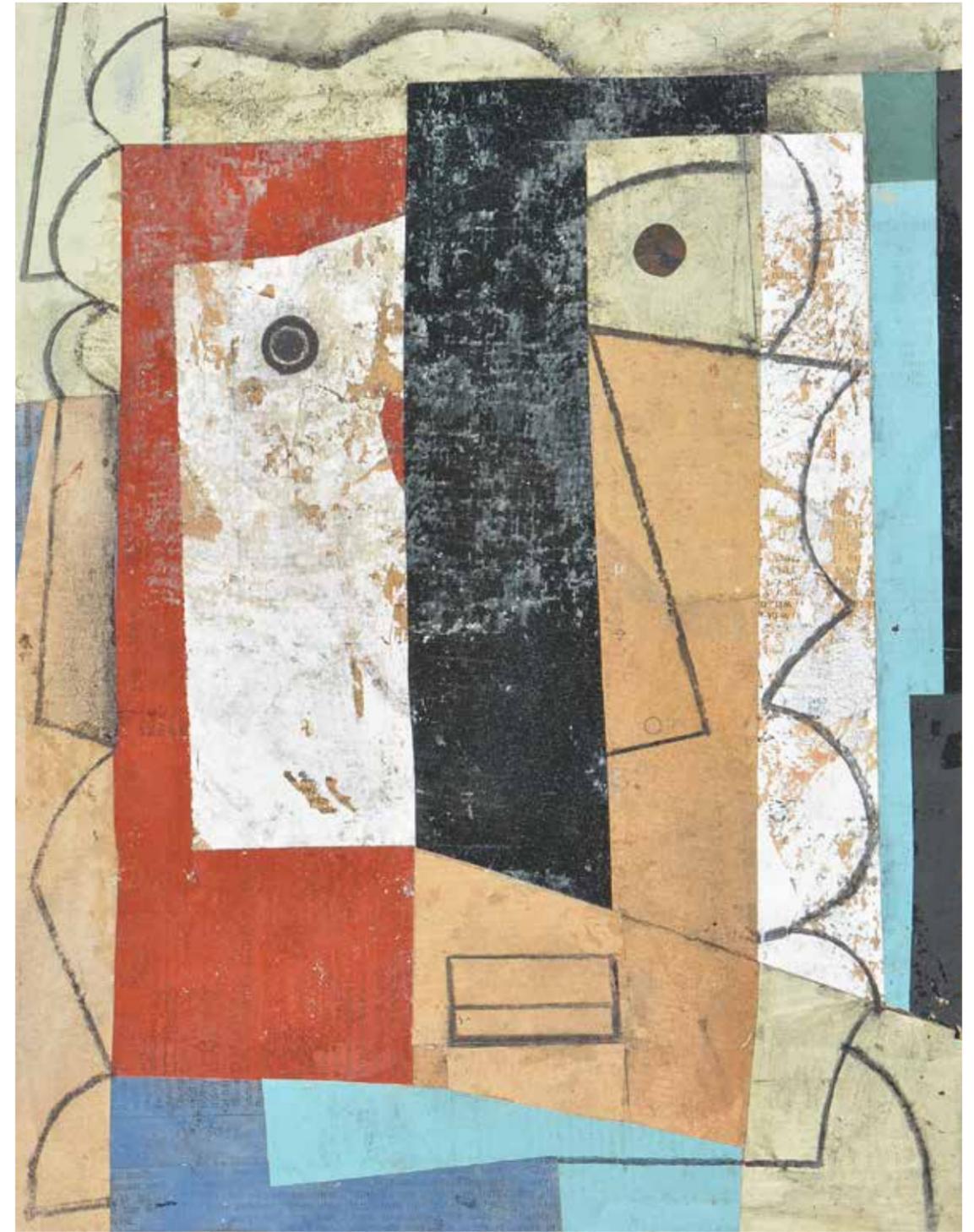
Provenance:  
 Sims Gallery, St. Ives

£200-300

**8 λ**  
**John Emanuel (b.1930)**  
*Untitled, 1978*  
 Oil on paper  
 Signed and dated 98(?) lower right  
 40 x 29cm (15½ x 11¼ in.)

Provenance:  
 Gilbert Parr Gallery, London

£300-500

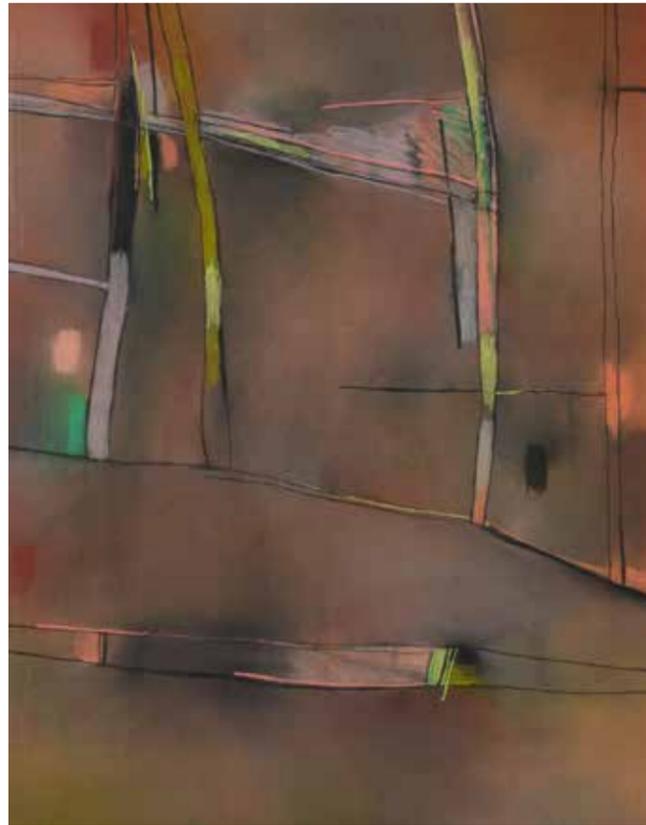


9

**9 λ**  
**Bryan Ingham (British 1936-1997)**  
*Mediterranean Head No.1*  
 Oil, charcoal and collage on board  
 Signed, titled and dated 1992 verso  
 33.6 x 26cm (13 x 10 in.)

Provenance:  
 Francis Graham-Dixon Gallery, London

£3,000-5,000



10 λ  
David Blackburn (British 1939-2016)  
Abstract  
Charcoal  
Signed and dated 1983 lower right  
64 x 49.5cm (25 x 19¼ in.)

£400-600



11 λ  
Andrew Johnstone (British 1933-2015)  
*Road to Jerusalem*  
Mixed media  
Signed with initials and dated 02 lower left  
72 x 80cm (28¼ x 31¼ in.)

Provenance:  
Cadogan Contemporary, London

£400-600

11 λ  
David Blackburn (British 1939-2016)  
*Railway - Australia*  
Pastel  
Signed and dated 1970 lower right  
36 x 27cm (14 x 10½ in.)

Provenance:  
Hart Gallery, London

£300-500



13 λ  
Joan Gillchrest (British 1918-2008)  
*St Bounet Les Tur*  
Oil on board  
Signed with initials lower right  
33 x 44cm (12 x 17¼ in.)

Executed in 1978.

Provenance:  
Windsor & Eton Fine Arts Co., Ltd. (no. 228)

£1,000-1,500



13

14 λ  
Joan Gillchrest (British 1918-2008)  
*Toyssieu, France*  
Oil on board  
Signed with initials lower right  
33 x 38cm (12 x 14¾ in.)

Executed in 1978.

Provenance:  
Windsor & Eton Fine Arts Co. Ltd. (no. 227)

£1,000-1,500



14



15 λ  
**John Shinnors (Irish b. 1950)**  
*Rising Kite, Clare Island Cycle*  
 Oil on canvas  
 Signed lower right, titled verso  
 143,5 x 284,5cm (56¼ x 112 in.)

Painted in 1998.

Provenance:  
 Corporate collection, UK

£10,000-15,000

Born in Limerick in 1950, Shinnors spent time in the early 1970s studying at the Limerick School of Art under influential local artist, Jack Donovan. Combining juxtaposed abstract shapes with familiar motifs such as lighthouses, cattle, sheep, scarecrows and kites, the present work is a seminal example of Shinnor's bold expressive style. He is known for his three-tone colour schemes executed on a large scale and his use of contrast with light and dark pigments lend both balance and a sense of pattern to his work. He has cited Rembrandt and Vermeer as central to his understanding of the interplay between light and shade.

Shinnors developed his mature abstract style in the early 1990s moving away from a more realist approach of earlier years. The emblematic kite has since become a recurring theme in his painting and, as the artist himself explained, one that was central to his artistic development: *'...I was in Kilkee, out on George's Head. It was a miserable day, with a grey mist over everything. Looking down, there was a tiny white figure moving against the rock, and I saw a flash of yellow in the sky. It was a child playing with a kite, and something clicked. It had all the elements - the human presence, air, sky and sea, a kind of dynamic interaction, and me, an interpreter, which*

*is what I count myself as now..'* (Shinnors in conversation with Aidan Dunne, John Shinnors, Gandon Editions, Kinsale, 2002, p.18). The present work, painted in 1998, on the mountainous Clare Island off the coast of County Mayo, returns once again to the powerful image of the kite - in its monumental form, the kite whilst always recognisable, becomes one with the harmonious juxtaposition of shapes and forms that complete the composition.

Shinnors has exhibited widely across Ireland, represented by Taylor Galleries in Dublin. His work is held by numerous public and private collections such as the Arts Council of Ireland, Ulster Museum, Belfast, Limerick City Art Gallery and the National Self Portrait Collection. He has also been involved in supporting the visual arts in Ireland with the Shinnors Scholarship for an MA in Curatorial Studies in partnership with LIT, LSAD and Limerick City Gallery of Art and the Shinnors Drawing Award at LCGA.



16

16λ  
Harry Weinberger (German 1924-2009)  
*Dream Landscape I*  
Oil on canvas  
Signed with initials; signed and titled to canvas  
overlap verso  
76 x 102cm (29¾ x 40 in.)

Provenance:  
The Collection of Duncan Campbell (1943-  
2011)

£300-500



17

17λ  
Harry Weinberger (German 1924-2009)  
*Northend*  
Oil on canvas  
Signed with initials lower right; signed, titled  
and dated 1990 to stretcher verso  
71 x 91.5cm (27¾ x 36 in.)

Provenance:  
The Collection of Duncan Campbell (1943-  
2011)

£300-500

18λ  
Harry Weinberger (German 1924-2009)  
*In Berlin*  
Oil on canvas  
Signed with initials lower left; signed and titled to canvas  
overlap verso  
75 x 60cm (29½ x 23½ in.)

Provenance:  
The Collection of Duncan Campbell (1943-2011)

£300-500

19λ  
Harry Weinberger (German 1924-2009)  
*Near San Donate in Tuscany*  
Oil on canvas  
Signed with initials lower right; signed and titled to canvas  
overlap verso  
75 x 101cm (29½ x 39¾ in.)

Provenance:  
The Collection of Duncan Campbell (1943-2011)

£800-1,200



18



19

## Property from the Collection of Keith William Sleeman (1941-2020) | lots 20-47

Part of a collection of works assembled by Keith William Sleeman (1941-2020). Keith was a founding partner of the architectural firm Lyons + Sleeman + Hoare, retiring in 1980. Following his retirement Keith amassed nearly 200 paintings and sculptures focused primarily on British artists who were either born or lived in the 20th Century. His collection included works by both established and lesser known artists. The collection was proudly displayed in Keith's private residences in Newbury and London where he would take friends, neighbours and family members on 'tours' of his cherished pieces.



20

20 λ

**Peter Hayes (British b. 1946)**

*Black Totem*

Sculpture with patina disc, raku semi porcelain

45.7 x 45.7cm (17 x 17 in.)

Provenance:

Private Collection, Keith William Sleeman (1941-2020)

£500-700



21

21 λ

**Peter Hayes (British b.1946)**

*Red Keyhole Bow*, 2010

Wood

Signed and dated 2010 to the base

35.5 x 35.5cm (13¾ x 13¾ in.)

Provenance:

Sale, Salisbury, Woolley & Wallis, 4 December 2018, Lot 179

Private Collection, Keith William Sleeman (1941-2020)

Exhibited:

Farnham, Farnham College of Art, *Colour & Form Exhibition*

£300-500

22 λ

**Sandra Blow (British 1925-2006)**

*Untitled*, 1970

Mixed media with sand collage on paper

19 x 26cm (7¼ x 10in.)

Provenance:

Sale, Salisbury, Woolley & Wallis, 6 June 2018,

Lot 385

Private Collection, Keith William Sleeman

(1941-2020)

£600-800



22

23 λ

**Michael Ayrton (British 1921-1975)**

*Pale Landscape*, 1969

Oil on collage on board

Signed to label verso

18.5 x 29cm (7¼ x 11¼ in.)

Provenance:

Sale, Salisbury, Woolley & Wallis, 10 March

2010, Lot 434

Private Collection, Keith William Sleeman

(1941-2020)

£800-1,200



23

24

**Tom Early (British 1914-1967)**

*Rocky Landscape*, c.1947

Ink and watercolour

Titled verso

16.5 x 24.5cm (6¼ x 9½ in.)

Provenance:

The artist's estate

Belgrave St. Ives, Modern & Contemporary

Art, St. Ives

Private Collection, Keith William Sleeman

(1941-2020) (acquired from the above in 2017)

Literature:

Wilcox & Miller, *Tom Early, The Catalogued Works*, 2008, p.114

£200-300



24



25

25 λ  
Roger Stephens (British 21st century)  
*Que Sera*  
Carrara marble, powder coated metal base  
80 x 80cm (31¼ x 31¼ in.)

Provenance:  
The Garden Gallery, Stockbridge, Hampshire  
Private Collection, Keith William Sleeman (1941-2020) (purchased from the above in 2012)

£300-500



26

26  
British School (20th/21st Century)  
*Flow V*  
Carved and painted wood  
Signed with initials MV, dated 2006 and titled *Flow V* to the underside of base  
Height including base 38cm (15in.)

Provenance:  
Private Collection, Keith William Sleeman (1941-2020)

£40-60

27 λ  
John de Pauley (British b.1963)  
*Archaic Form III, 2009*  
Polished blue lias sculpture on unpolished blue lias base  
Height including base 62.5cm (24 5/8in.)

Provenance:  
The Summerleaze Gallery, Salisbury  
Private Collection, Keith William Sleeman (1941-2020) (purchased from the above in 2010)

£100-200

28 λ  
Roy Turner Durrant (British 1925-1998)  
*Landscape in Blue*  
Ink and watercolour  
Signed and inscribed lower right, inscribed lower left and further inscribed and dated to margin  
8 x 15cm (3 x 5¾ in.)

Provenance:  
Moore-Gwyn Fine Art, London  
Private Collection, Keith William Sleeman (1941-2020) (purchased from the above in 2013)

£200-300

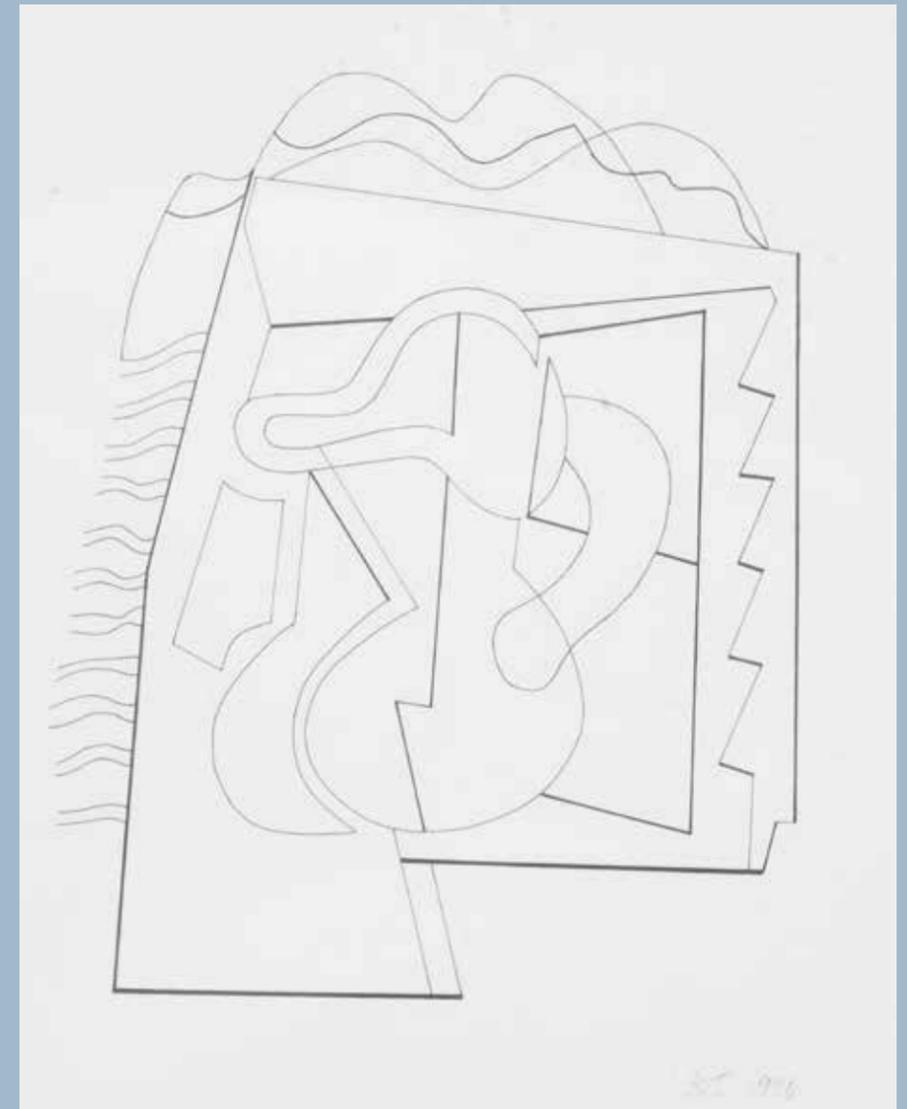


28

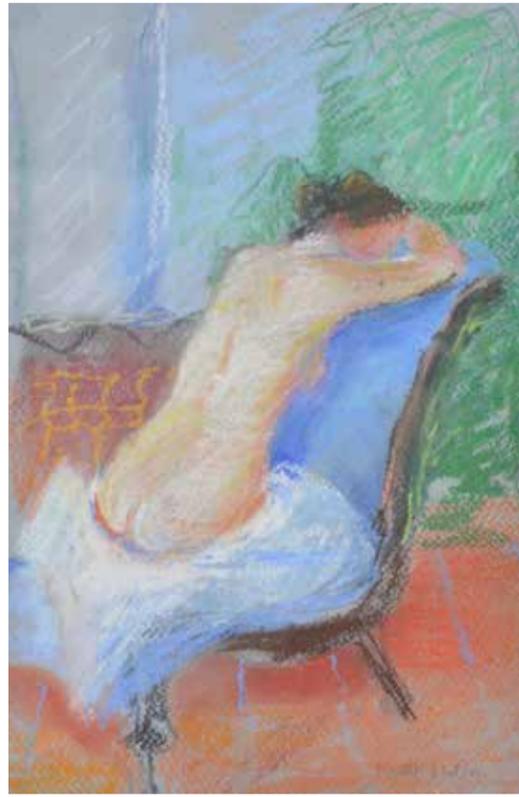
29 λ  
Bryan Ingham (British 1936-1997)  
*Untitled*  
Pen and ink  
Signed with initials and dated 1996 lower right  
28 x 22.5cm (11 x 8¾ in.)

Provenance:  
Sale, Salisbury, Woolley & Wallis, 16 March 2016, Lot 192  
Private Collection, Keith William Sleeman (1941-2020)

£400-600



29



30

30 λ  
Rose Hilton (British b.1931)  
*Seated nude*  
Pastel on paper  
Signed lower right  
30 x 25cm (11¾ x 9¾ in.)

Provenance:  
Hilton Fine Art, Bath  
Private Collection, Keith William Sleeman (1941-2020)  
(purchased from the above in 2015)

£300-500



31

31 λ  
Simon Palmer (British b.1956)  
*Towards the Vale*  
Watercolour  
Signed lower right and titled lower left  
40.5 x 33cm (15¾ x 12 in.)

Provenance:  
Forest Gallery Fine Art, Guildford  
Sale, Salisbury, Woolley & Wallis, 13 December 2016, Lot 459  
Private Collection, Keith William Sleeman (1941-2020)

£500-700



32

32 λ  
Jeremy Gardiner (British b.1957)  
*Gurnards Head, 2011*  
Monoprint  
Signed, inscribed, dated 2011 and numbered 1/1 to lower edge, further signed, titled and dated to backboard  
42.5 x 39.5cm (16½ x 15½ in.)

Provenance:  
Paisnel Gallery, London  
Private Collection, Keith William Sleeman (1941-2020) (purchased from the above in 2013)

Exhibited:  
London, Paisnel Gallery, *Jeremy Gardiner - Exploring the Elemental*, 5 - 15 February 2013, no. 16

£80-120

33  
Robert Fogel (British b.1963)  
*Open Edge, 2017*  
Bronze on slate base  
Stamped with artist's initials and numbered 3/5  
30 x 30cm (11¾ x 11¾ in.)

Provenance:  
Paisnel Gallery, London  
Private Collection, Keith William Sleeman (1941-2020) (acquired from the above in 2017)

£200-300



34

34 λ  
Roger Stephens (British 21st century)  
*Lunar Wind*  
Alabaster  
38.7 x 38.7cm (15 x 15 in.)

Provenance:  
Acquired directly from the artist  
Private Collection, Keith William Sleeman (1941-2020)

£80-120

35  
British School (20th/21st century)  
*Untitled*  
Alabaster on a wooden base  
13 x 30cm (5 x 11¾ in.)  
Base 41 x 14 x 2.5cm (16 1/8 x 5 1/2 x 1 in.)

Provenance:  
Private Collection, Keith William Sleeman  
(1941-2020)

£60-80



35



33

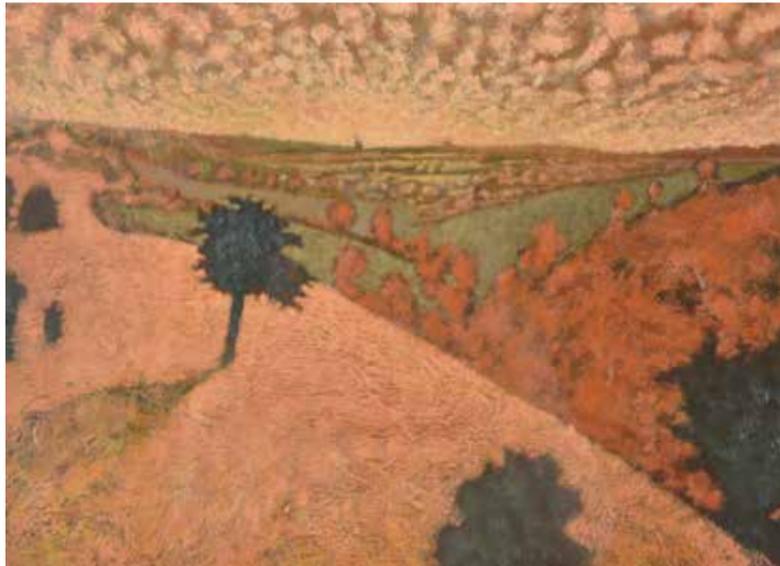


36

36  
Sarah Manolescue (21st century)  
*Sizzling Southside*, 2017  
Oil on panel  
Signed  
44 x 30cm (17¼ x 11¾ in.)

Provenance:  
Acquired directly from the artist  
Private Collection, Keith William Sleeman (1941-2020)

£200-300



37

37 λ  
Simon John Garden (British b.1960)  
*Valley*  
Oil on board  
Signed to backboard verso  
30 x 43cm (11¾ x 16¾ in.)

Provenance:  
Sale, Salisbury, Woolley & Wallis, 16 June 2010, Lot 454  
Private Collection, Keith William Sleeman (1941-2020)

£300-500

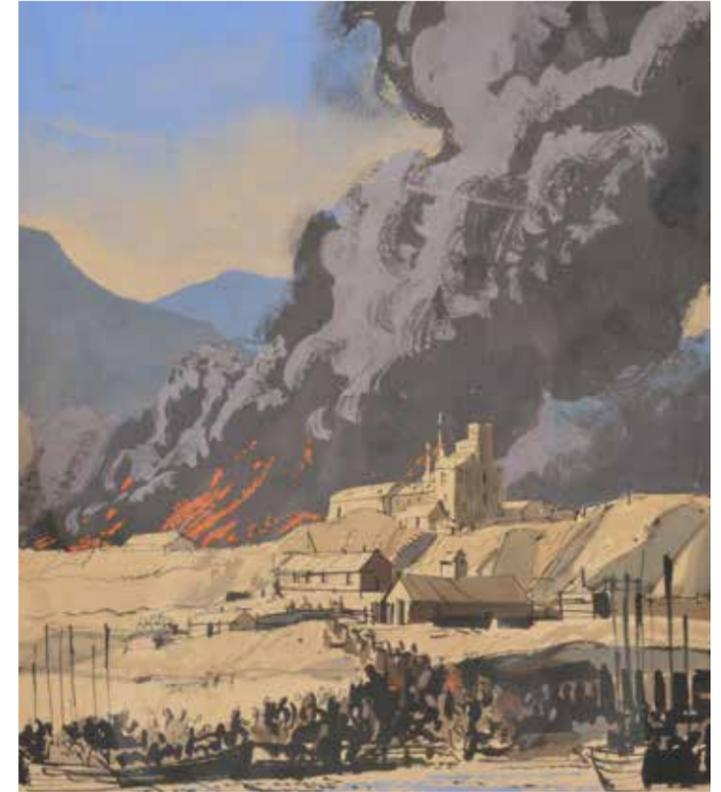


38

38 λ  
Richard Hoare (British b.1967)  
*Holm Oak at Dusk - Quercus Ilex*  
Charcoal on paper  
66 x 80cm (25 x 31¼ in.)

Provenance:  
Acquired directly from the artist  
Private Collection, Keith William Sleeman (1941-2020)

£80-120



39

39 λ  
Rowland Hilder (British 1905-1993)  
*Troops Embarking in a Wartime Landscape*  
Watercolour and gouache over pen  
33.5 x 30.5cm (13 x 12 in.)

Provenance:  
Sale, Salisbury, Woolley & Wallis, 7 December 2011, Lot 290  
Private Collection, Keith William Sleeman (1941-2020)

£400-600



40

40 λ  
Jeremy Gardiner (British b.1957)  
*Pinnacle and Haystack*, 2014  
Acrylic and jesmonite on handmade paper  
Signed and dated 2014 lower left; titled verso  
30 x 22cm (11¾ x 8½ in.)

Provenance:  
Paisnel Gallery, London  
Private Collection, Keith William Sleeman (1941-2020) (purchased from the above in 2015)

Exhibited:  
London, Royal Academy, Summer Exhibition, 2014

£200-300



41

41 λ  
**Martin Kane (Scottish b.1958)**  
*On the Edge, 1991*  
 Oil on canvas  
 Signed and dated 1991 verso  
 76 x 101.5cm (29¾ x 39¾ in.)

Provenance:  
 Jill George Gallery, London  
 Sale, Salisbury, Woolley & Wallis, 16 July 2008, Lot 59  
 Private Collection, Keith William Sleeman (1941-2020)

£400-600

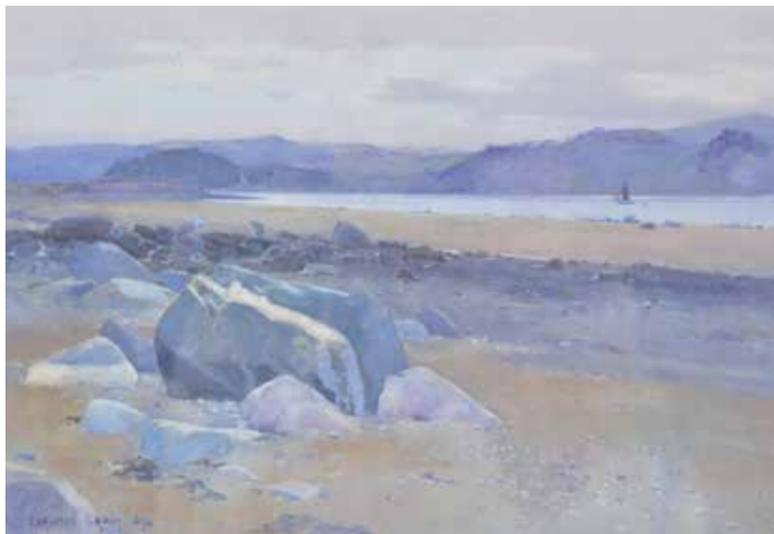


42

42  
**Tabitha Salmon (British b.1955)**  
*Preparing for the Feria, Seville, 1997*  
 Oil on paper  
 Signed with initials and dated 97 lower right  
 21.6 x 28cm (8½ x 11 in.)

Provenance:  
 Tabitha Salmon Ltd., Fordingbridge, Hampshire  
 Private Collection, Keith William Sleeman (1941-2020)  
 (purchased from the above in 1998)

£100-200



43

43  
**Carleton Grant (British 1858-1899)**  
*Cockle Pickers at Low Tide*  
 Watercolour  
 Signed and dated 1896 lower left  
 23 x 34cm (9 x 13¼ in.)

Provenance:  
 Sale, Salisbury, Woolley & Wallis, 16 July 2008, Lot 299  
 Private Collection, Keith William Sleeman (1941-2020)

£300-500



44

44 λ  
**Michael John Crook (British 21st century)**  
*Spiral form*  
 Lacquered wood  
 Signed with initials to underside of base  
 Height including base 89cm (35 in.)

Provenance:  
 Private Collection, Keith William Sleeman (1941-2020)

£80-120



45

45 λ  
**Michael John Crook (British 21st century)**  
*Spiral form*  
 Lacquered wood  
 Signed with initials to underside of base  
 Height including base 71cm (28 in.)

Provenance:  
 Private Collection, Keith William Sleeman (1941-2020)

£50-80



46

46 λ  
Laurence Stephen Lowry (British 1887-1976)  
*Boats at Lytham, 1959*  
Lithograph printed in colours  
Numbered 202/850  
42 x 57cm (16½ x 22¼ in.)

Provenance:  
Private Collection, Keith William Sleeman  
(1941-2020)

£300-400



47

47  
Keith Knight (American b.1946)  
*Vertical Wrap*  
Oil on paper  
62 x 52cm (24¼ x 20¼ in.)

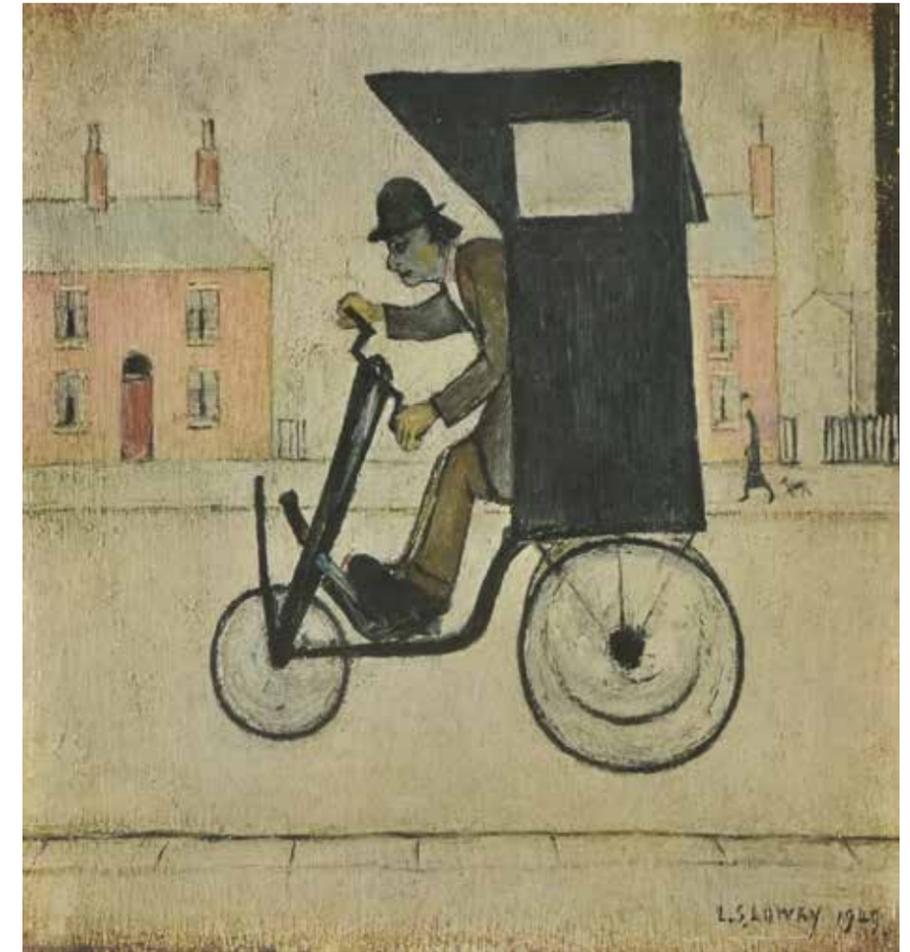
Provenance:  
Parker Harris, Sunday Times Watercolour  
Competition, 18 December 2012  
Private Collection, Keith William Sleeman  
(1941-2020) (purchased from the above in  
2012)

£100-200

## Other Properties

48 λ  
Laurence Stephen Lowry (British 1887-1976)  
*The Contraption*  
Colour print, 1975  
Signed in pencil, from the edition of 750, with  
the Fine Art Trade Guild blind stamp  
31.5 x 30cm (12¼ x 11¾ in.)

£1,500-2,500



48

49  
Quinto Ghermandi (Italian 1916-1994)  
*Foglia della Speranza, 1987*  
Bronze  
Signed and numbered 2/120  
Height 25.5cm (10 in.)

Provenance:  
Arts & Artists' Diffusion S.R.L., Milan

£800-1,200



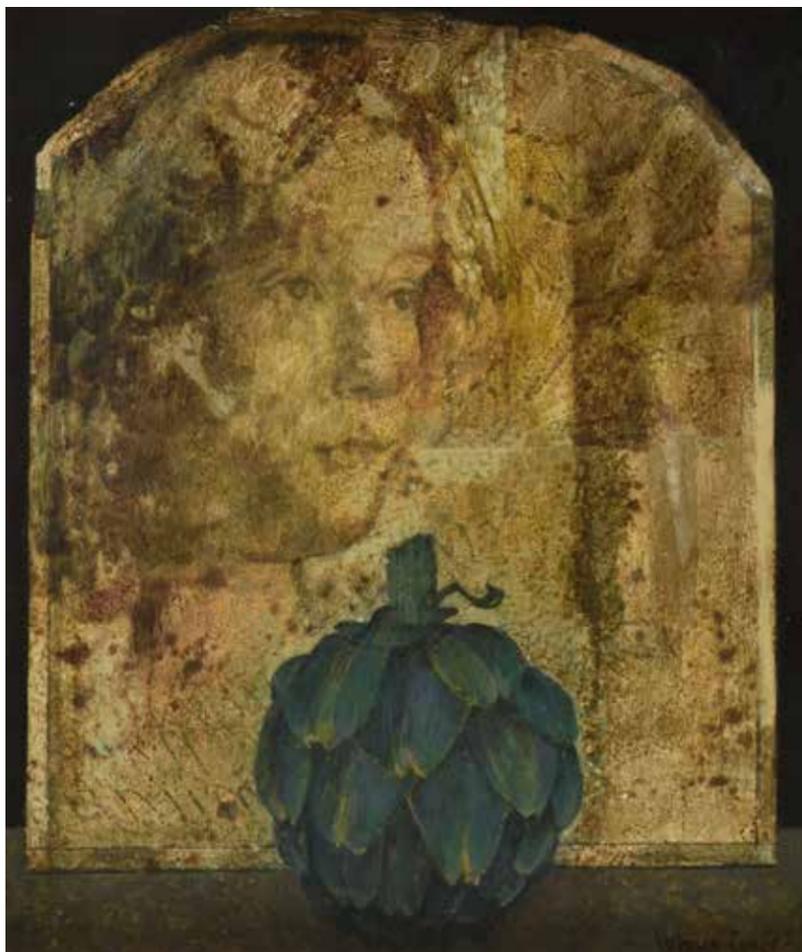
49



50

50 λ  
Victoria Crowe (Scottish b.1945)  
*On Reflection*  
Oil on linen  
Signed lower left  
150 x 150cm (59 x 59 in.)

£3,000-5,000



51

51 λ  
Victoria Crowe (Scottish b. 1945)  
*L'Immagine*  
Mixed media on board  
Signed lower right; signed and titled verso  
32 x 27cm (12½ x 10½ in.)  
  
Provenance:  
Thackeray Gallery, London  
Acquired from the above by the present vendors in  
2005

£800-1,200



52

52  
Mark Beard (American b.1956)  
*Newport*  
Oil on canvas  
Signed 'Bruce Sargeant' upper left  
112 x 169cm (44 x 66½ in.)

New York based artist Mark Beard uses different artistic personas, all of whom are linked to each in a fiction created by the artist. Bruce Sargeant (1898-1938) is an imagined English artist, a spoof on John Singer Sargent who was taught by French painter, Hippolyte-Alexandre Michallon, another of Beard's creations.

£1,000-1,500

53 λ

Bill Jacklin (British b. 1943)

*Cherry Tree with Dog, Great Lawn*

Oil on canvas

Signed, titled and dated 99-00 verso

198 x 244cm (77¾ x 96 in.)

Provenance:

Marlborough Fine Art, London

Acquired from the above by the current owner

£15,000-20,000

Royal Academician Bill Jacklin initially studied graphic design before going back to painting, firstly at Walthamstow School of Art and then the Royal College of Art between 1964 and 1967.

Whilst his early work centred on abstraction, from the mid-1970s onwards Jacklin moved towards figuration with a particular pre-occupation with the interplay between light and shadow and movement.

The present work depicts Great Lawn, Central Park in New York. Jacklin moved to New York in 1985 where he focussed on producing 'urban portraits' of city life in all its different forms. Jacklin's depiction of Great Lawn owes as much to classical painting and influence of the French impressionists as it does to the 20th century. His flowing, almost dreamlike figures, so reminiscent of Seurat's pointillist figures from over a century before, endow the work with a timeless quality. The artist captures a moment in time, the blurred figures suspended momentarily, the artist an unseen observer capturing that moment before the characters move along. In her essay from 1999, Phoebe Hoban asserts that Jacklin is "*obsessed with the choreography of the moment; its blurred geometry of motion, its fleeting waltz of time.*" (from *The Connected Vision*, Marlborough, New York catalogue). The scale of the canvas in *Cherry Tree with Dog, Great Lawn* serves to envelop the viewer in the scene, inviting us to immerse ourselves for a moment in their world, whilst always remaining an observer.

Jacklin was elected Royal Academician in 1991.



53



54

54 λ  
 Mildred Bendall (British 1891-1974)  
*Still life with jugs, fruit bowl and fan*  
 Oil on board  
 Signed lower left  
 58 x 69cm (22¾ x 27 in.)

£1,000-1,500

55 λ  
 Anthony Eyton (British b.1923)  
*Madame Isaac Perrier - Still life*  
 Oil on board  
 Signed lower right  
 30 x 25cm (11¾ x 9¾ in.)

£400-600



55



56

56 λ  
 Wilfred Gabriel de Glehn (British 1870-1951)  
*Summer on the Ebble, near Stratford Tony, 1939*  
 Oil on canvas  
 69 x 90cm (27 x 35¼ in.)

Provenance:  
 Messum's, London

£6,000-8,000



57

57 λ  
Charles Gere (British 1869-1957)  
*Early morning by a lake*  
Watercolour and crayon  
Signed with monogram and dated 1926 lower left  
39 x 51cm (15¼ x 20 in.)

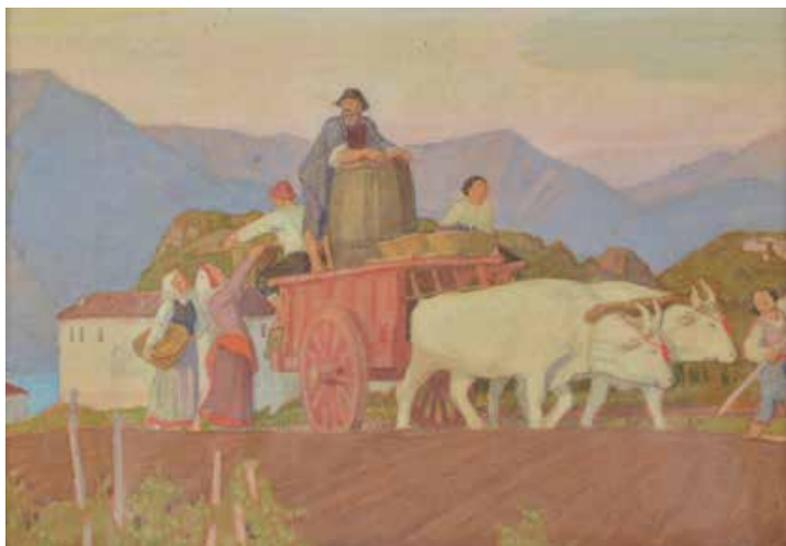
£250-350



58

58 λ  
Margaret Gere (British 1878-1965)  
*Cat in an island landscape*  
Watercolour  
Signed and dated 1928 lower left  
26 x 39cm (10 x 15¼ in.)

£300-400



59

59 λ  
Charles Gere (British 1869-1957)  
*Harvesting the grapes*  
Watercolour  
Signed with monogram lower right  
22 x 32cm (8½ x 12½ in.)

£300-500



60

60 λ  
Dorothy Webster Hawksley (British 1884-1970)  
*The Flower Girl*  
Watercolour and pencil  
Signed lower right  
43 x 29cm (16¾ x 11¼ in.)

Provenance:  
St John Hornby Dean Thompson Collection, Overland Park, Kansas (cat. no. 59)

Exhibited:  
London, Royal Institute of Painters in Watercolours, no. 2

£3,000-4,000



61

61  
Sir David Young Cameron (Scottish 1865-1945)  
*Cìr Mhòr, Isle of Arran*  
Oil on canvas  
Signed with initials lower right  
34 x 43.5cm (13¼ x 17 in.)

Provenance:  
Thomas Walter Bacon (1863-1950), Ramsden Hall, Essex  
David Croal Thomson (1855-1930), Barbizon House, London  
(B.H. no. 1922)  
Fine Art Society, London  
Ewan Mundy Fine Art Ltd., Glasgow

£600-800



62

62 λ  
Frank Brangwyn (British 1867-1956)  
*Lambs*  
Oil on canvas  
Inscribed with title lower left  
105 x 116cm (41¼ x 45½ in.)

Provenance:  
Sale, Sotheby's Olympia, 25 May 2006, lot 109

£2,000-3,000



63

63  
John Blair (Scottish 1850-1934)  
*The book of Ezekiel*  
Watercolour  
Signed and dated 1887 lower left  
51 x 73cm (20 x 28½ in.)

£300-500



64

64 λ  
Carel Weight (British 1908-1997)  
*Thames View*  
Oil on canvas  
26 x 46cm (10 x 18 in.)

Painted circa 1950-53.

Provenance:  
Ernest Brown & Phillips at the Leicester  
Galleries, London

£1,000-1,500



65

65 λ  
Raoul Millais (British 1901-1999)  
*Figures by a fountain in a park*  
Oil on canvas  
Signed lower right  
18 x 24cm (7 x 9¼ in.)

£400-600



66

68 λ  
 Gilbert Speechley (British 1926-1999)  
*Landscape, Bergstrasse, Germany*  
 Oil and ink on board  
 Signed and dated *Jan/1955* lower right  
 60 x 79cm (23½ x 31 in.)

£400-600



68

69 λ  
 John Trickett (British b. 1953)  
*Forest landscape with church beyond*  
 Oil on canvas laid to board  
 Signed lower right  
 51 x 84cm (20 x 33 in.)  
 Unframed

£300-500



69

70 λ  
 Matt Bruce (British 1915-2000)  
*Ladies at the beach, a pair*  
 Oil on board  
 Each signed lower right  
 26 x 36cm (10 x 14 in.) (2)

£200-300



70 (part lot)



67



66 λ  
 Manuel Colmeiro (Spanish 1901-1999)  
*Fisherfolk unloading the catch*  
 Oil on canvas  
 Signed lower right  
 115 x 146cm (45¼ x 57¼ in.)

£2,000-3,000

67 λ  
 John Ward (British 1917-2007)  
*Two views of Florian's with St. Mark's Square beyond*  
 Pencil and watercolour  
 Each signed lower right  
 The largest 38 x 23cm (14¾ x 9 in.) (2)

£500-700



71

71  
Basil Nightingale (British 1864-1940)  
*Horse affrighted*  
Watercolour  
Signed and dated 1903 lower right  
70 x 104cm (27½ x 40¾ in.)

£700-1,000



72

72  
Circle of Alessio Issupoff (Russian 1889-1957)  
*Horse and rider*  
Oil on board  
23 x 31.5cm (9 x 12¼ in.)

£500-700



73

73 λ  
Matt Bruce (British 1915-2000)  
*At the start*  
Watercolour  
Signed lower right  
46 x 35.5cm (18 x 13¾ in.)

£150-250



74

74 λ  
Philip Blacker (British b. 1949)  
*Horse and jockey*  
Bronze  
Signed with initials, dated 97 and numbered 7/9  
37 x 58cm (14½ x 22¾ in.) (including base)

£1,000-1,500



75

75 λ  
Walter Steggles (British 1908-1997)  
*The three trees*  
Oil on canvas-board  
Signed lower left  
30.5 x 40.5cm (12 x 15¾ in.)

Painted circa 1970.

£800-1,200



76

76 λ  
Walter Steggles (British 1908-1997)  
*From Pilsdon Pen*  
Oil on board  
Signed lower left  
29 x 39cm (11¼ x 15¼ in.)

Painted circa 1985.

£800-1,200



77

77 λ  
Walter Steggles (British 1908-1997)  
*Kintbury, Berkshire*  
Oil on board  
Signed lower right  
26 x 35.5cm (10 x 13¾ in.)

Painted circa 1980.

£700-1,000



78

78 λ  
Walter Steggles (British 1908-1997)  
*Norfolk landscape*  
Oil on board  
Signed lower left  
30.5 x 39cm (12 x 15¼ in.)

Painted in 1933.

Provenance:  
The collection of Elwin Hawthorne (1905-1954)

Exhibited:  
London, Alex Reid & Lefevre, November-December 1933, no. 58  
Bradford, Corporation Art Gallery, Cartwright Memorial Hall

£3,000-5,000



79 λ

Elwin Hawthorne (British 1905-1954)

*Adam's Farm, Crowborough*

Pencil and watercolour

Signed lower right, titled lower left and further inscribed upper right  
17 x 24.5cm (6½ x 9½ in.)

Executed in 1934.

79

Provenance:

From the collection of Walter Steggles (1908-1997)

£800-1,200



80 λ

Lilian Hawthorn (British 1909-1996)

*Trees in winter*

Oil on canvas-board

Signed lower left

20.5 x 25.5cm (8 x 10 in.)

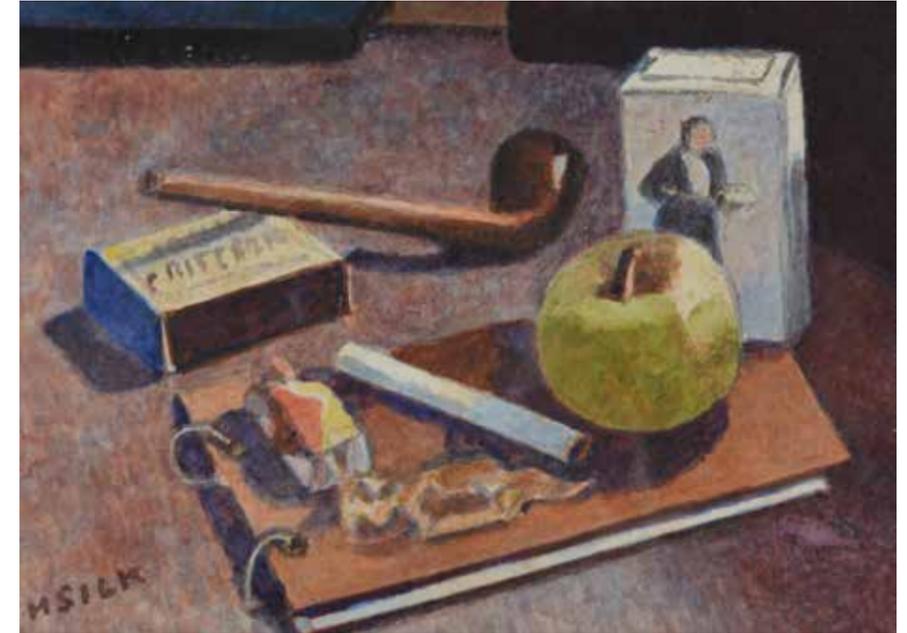
Provenance:

From the collection of Walter Steggles (1908-1997)

Hawthorn was an exhibiting member of the East London Group for the whole of their active period from 1929 to 1936 under her maiden name of Lilian Leahy. She married fellow group member Elwin Hawthorne in 1937.

£300-500

80



81

Henry Silk (British 1883-1947)

*Pipe and matches*

Watercolour

Signed lower left

12 x 17cm (4½ x 6½ in.)

Executed circa 1932.

Provenance:

From the collection of Walter Steggles  
(1908-1997)

£1,000-1,500

81



82 λ

Elwin Hawthorne (British 1905-1954)

*Old Buildings at Shoreham, Sussex*

Pencil and watercolour

17 x 24.5cm (6½ x 9½ in.)

Executed in 1934.

Provenance:

From the collection of Walter Steggles  
(1908-1997)

£800-1,200

82



83

83 λ  
Muirhead Bone (British 1876-1963)  
*Grey day, Sahagún, Spain*  
Ink and wash  
Signed lower right  
17.5 x 25cm (6¾ x 9¾ in.)

Provenance:  
P. & D. Colnaghi & Co., London

£300-500



84

84 λ  
Henry Rushbury (British 1889-1968)  
*Gondolas, Venice*  
Pencil and watercolour  
Signed and dated 1937 lower right, inscribed  
'Venice' lower left  
28 x 50cm (11 x 19½ in.)

£200-300



85

85  
Follower of Paul Nash (20th century)  
*Two trees*  
Watercolour  
Signed with initials R.W.S.R to the upper right  
edge  
19.6 x 28.5cm (7½ x 11 in.)  
Unframed

£40-60



86

86 λ  
Frederick Sands (British 1916-1992)  
*The Old Pump, Scholss Ambross, Innsbruck*  
Watercolour  
Signed lower left  
45 x 48.5cm (17½ x 19 in.)

Provenance:  
The Mall Galleries, London

Exhibited:  
London, The Mall Galleries, 1986, no. 4

£400-600



87

87  
Philip Wilson Steer (British 1860-1942)  
*Landscape with a church beyond, possibly  
Bramham*  
Watercolour  
Signed lower left; signed and with later  
inscription verso  
22 x 28.2cm (8½ x 11 in.)  
Unframed

£400-600



88

88  
David Schneuer (Israeli 1905-1988)  
*Sitting Pretty*  
Mixed media on paper  
Signed upper right  
30 x 23cm (11¾ x 9 in.)

Provenance:  
The Catto Gallery, London

£200-300

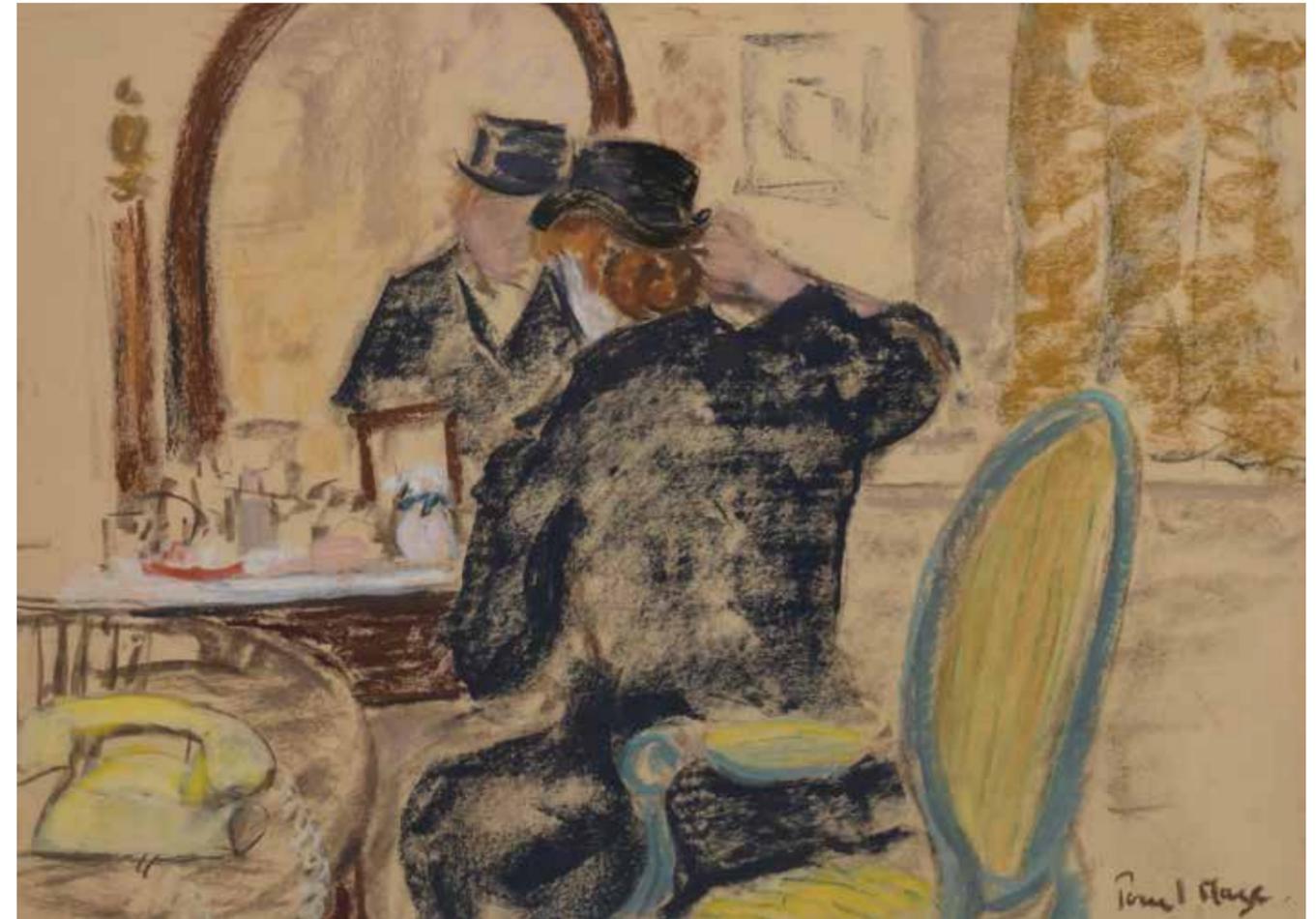


89

89  
David Schneuer (Israeli 1905-1988)  
*Circus Time*  
Mixed media on paper  
Signed and dated 1980 lower left  
49 x 62cm (19¼ x 24¼ in.)

Provenance:  
The Catto Gallery, London

£600-800



90

90 λ  
Paul Lucien Maze (1887-1979)  
*Dressing for the Hunt*  
Pastel, coloured chalks and bodycolour  
Signed lower right  
54 x 75cm (21¼ x 29½ in.)

Provenance:  
Browse & Darby, London  
Acquired from the above by the present owner in 1987

£3,000-5,000

91  
David Schneuer (Israeli 1905-1988)  
*Monmartre*  
Mixed media on paper  
Signed lower right  
80 x 61cm (31¼ x 24 in.)

Provenance:  
The Catto Gallery, London

£400-600



91

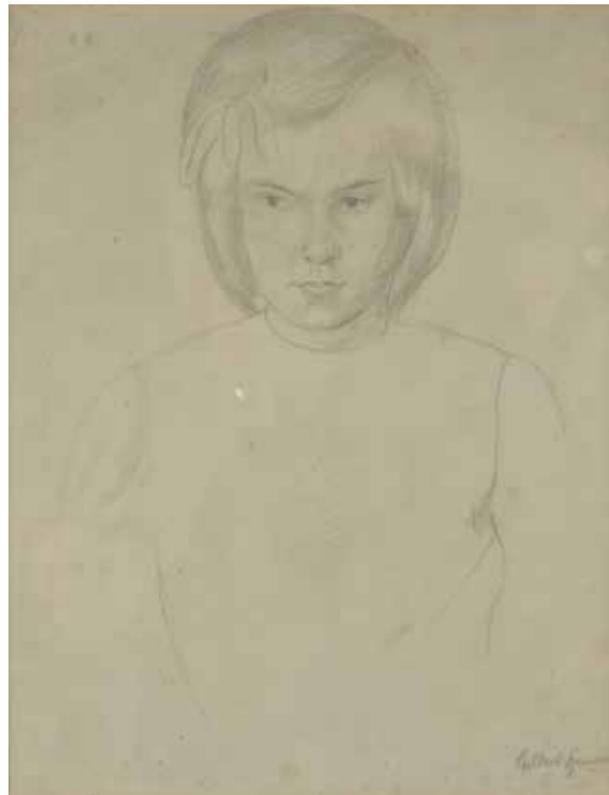


92

92 λ  
William Russell Flint (British 1880-1969)  
*Ballerina*  
Pencil  
Signed lower right  
24 x 17,5cm (9¼ x 6¾ in.)

Provenance:  
From the collection of Tom Coates

£200-300



93

93 λ  
Gilbert Spencer (British 1892-1979)  
*Brettonne Girl*  
Pencil  
Signed lower right, inscribed upper left  
38,5 x 29,5cm (15 x 11½ in.)

Provenance:  
From the collection of Tom Coates

Exhibited:  
London, New Grafton Gallery, Christmas Show 1989

£400-600



94

94 λ  
Laura Knight (British 1877-1970)  
*Ballerinas, a sketch*  
Pastel on canvas  
76 x 64cm (29¾ x 25 in.)

Provenance:  
From the collection of Tom Coates

The present work is thought to be a preparatory study for an oil painting. The artist's working process beginning with the outline in pastel before overpainting and filling in with oil paint.

£1,000-1,500



95

95 λ  
Eric Bruce McKay (British 1907-1989)  
*Renoir's garden at Cagnes*  
Oil on canvas  
Signed lower left  
61 x 92cm (24 x 36 in.)

Provenance:  
From the collection of Tom Coates

£150-250



96

96 λ  
Jane Dowling (British b. 1925)  
*Oxford Botanic Gardens*  
Oil on board  
Signed with initials lower right  
28 x 28cm (11 x 11 in.)

Provenance:  
From the collection of Tom Coates

Exhibited:  
London, Mall Galleries

£100-150



97

97 λ  
Edward Wesson (British 1910-1983)  
*Landscape with tree*  
Watercolour  
Signed lower left  
37 x 55cm (14½ x 21½ in.)

Provenance:  
From the collection of Tom Coates

£300-500



98

98 λ  
William Bowyer (British 1926-2015)  
*Figures outside the fair*  
Ink and watercolour  
Signed and dated 56 lower left  
23 x 31cm (9 x 12 in.)

Provenance:  
From the collection of Tom Coates

£500-700



99

99 λ  
Jane Taylor (British 20th century)  
*September afternoon, Lyme Regis*  
Watercolour  
Signed lower right  
20.5 x 28cm (8 x 11 in.)

Provenance:  
From the collection of Tom Coates

Exhibited:  
London, RBA at The Mall Galleries, 1988

£100-150



100

100 λ  
Bernard Dunstan (British 1920-2017)  
*Nude reclining*  
Pastel  
Signed with initials lower left  
21.5 x 29.5cm (8¼ x 11½ in.)

Provenance:  
From the collection of Tom Coates

£200-300



101

101 λ  
Bernard Dunstan (British 1920-2017)  
*Nude*  
Pencil  
Signed with initials and dated 12.92 lower left  
24 x 22cm (9¼ x 8½ in.)

Provenance:  
From the collection of Tom Coates

Exhibited:  
London, NEAC at The Mall Galleries, 1994

£150-250



102

102 λ  
Bernard Dunstan (British 1920-2017)  
*Seated nude (Marika)*  
Pastel  
Signed with initials lower left  
28.5 x 36cm (11 x 14 in.)

Provenance:  
From the collection of Tom Coates

Exhibited:  
London, NEAC at The Mall Galleries, 1992

£200-300



103

103 λ  
Augustus John (British 1878-1961)  
*Standing nude*  
Pencil  
Signed lower right  
39 x 21cm (15¼ x 8¼ in.)

Provenance:  
From the collection of Tom Coates

Exhibited:  
London, The Leicester Galleries, *The New Year Exhibition: Augustus John Paintings and Drawings*

£300-500



104

104 λ  
Bernard Dunstan (British 1920-2017)  
*Nude in a wrap*  
Pastel  
Signed with initials lower left  
26.5 x 16.5cm (10¼ x 6¼ in.)

Provenance:  
From the collection of Tom Coates

£150-250

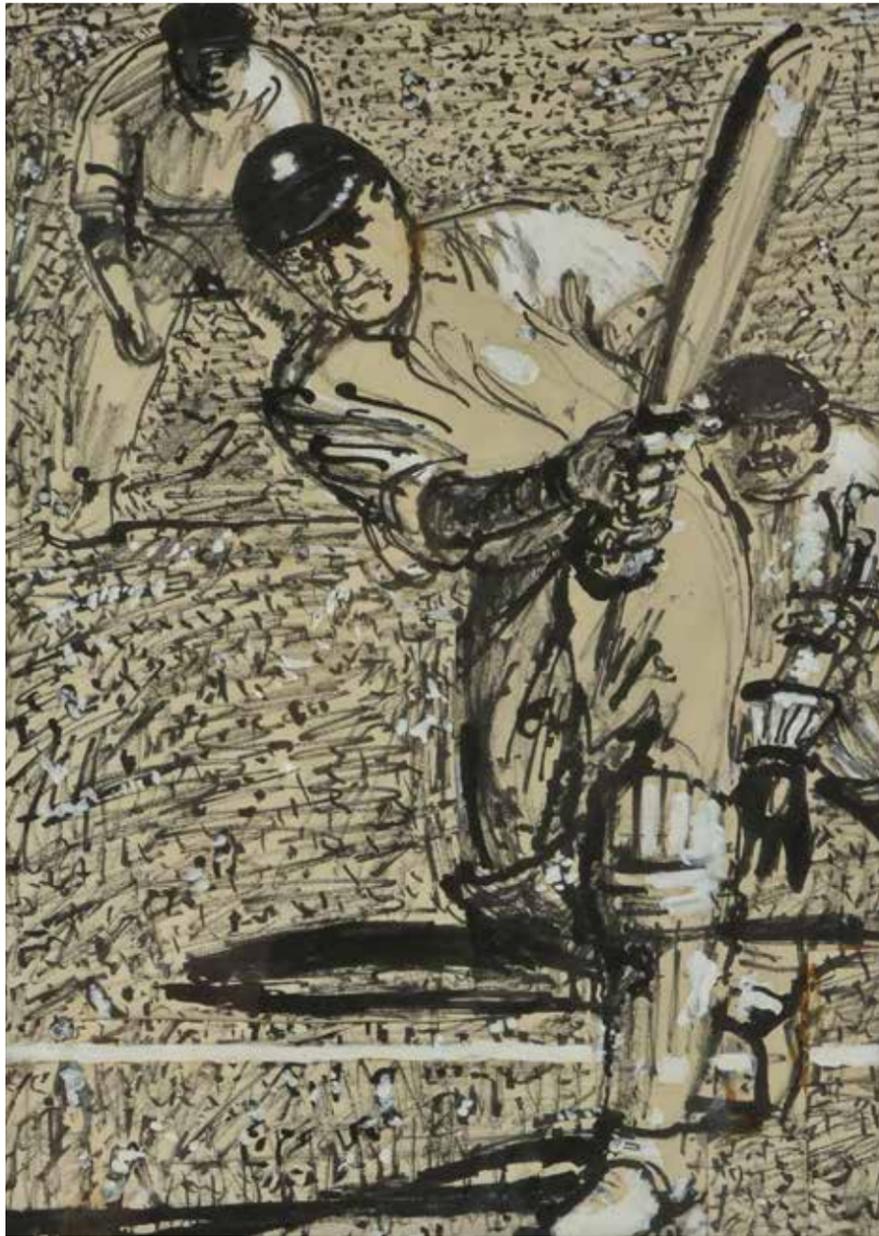


105

105 λ  
John Ward (British 1917-2007)  
*Girl touching toes*  
Pencil and ink  
Signed and dated 1984 lower right  
17 x 24cm (6½ x 9¼ in.)

Provenance:  
From the collection of Tom Coates

£150-200



106

106 λ  
Ruskin Spear (British 1911-1990)  
*Colin Cowdrey at the wicket*  
Ink, gouache and collage  
35 x 25cm (13¾ x 9¾ in.)

Provenance:  
From the collection of Tom Coates

£700-1,000



107

107 λ  
Sonia Lawson (British b. 1934)  
*Trying to capture a unicorn*  
Mixed media  
Signed with initials lower right  
17 x 28cm (6½ x 11 in.)

Provenance:  
Bankside Gallery, London  
From the Collection of Tom Coates

£200-250



108

108  
William Nicholson (British 1872-1949)  
*The Tower, La Rochelle*  
Pencil  
25.5 x 19cm (10 x 7¼ in.)

Provenance:  
Marguerite Steen (1894-1975)  
From the collection of Tom Coates

Exhibited:  
London, New Grafton Gallery, July 1997

£300-500



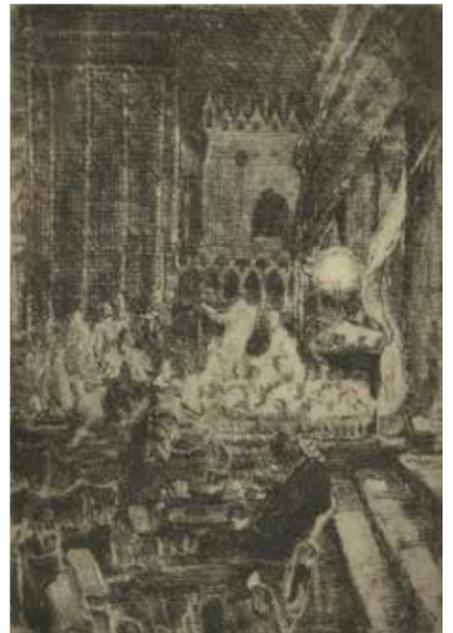
109

109 λ  
Diana Armfield (British b. 1920)  
*Gesuati on the Zattere, Venice*  
Pencil  
Signed with initials lower left  
21 x 13cm (8¼ x 5 in.)

Provenance:  
From the collection of Tom Coates

Together with an etching of *The Band on San Marco Piazza*, initialled in pencil and numbered 3/30, plate: 15 x 10cm. (2)

£100-150



110

David Boyd (Australian 1924-2011)

*Pathway Through the Mountains*

Oil on canvas laid to board

Signed lower left

51 x 76cm (20 x 29¾ in.)

Provenance:

Wagner Art Gallery, Paddington, New South Wales, Australia

Purchased from the above by Rear Admiral Sir Joseph Henley KCVO CB in 1985

Thence by descent to the present owner in 1999

Exhibited:

Paddington, New South Wales, Wagner Art Gallery, *Four Seasons*, 1985, no. 21

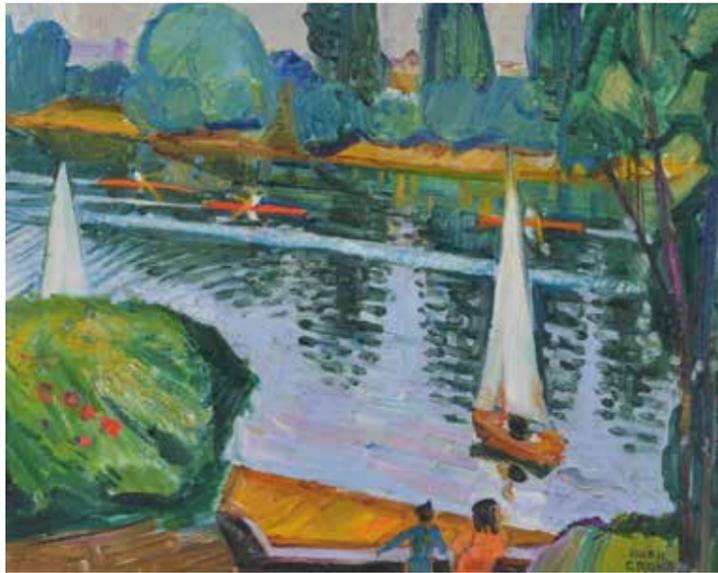
Rear Admiral Sir Joseph Henley KCVO CB and Lady Henley moved permanently to Sydney in the late 1960s after his retirement from the Royal Navy. His final naval appointment was as the Flag Officer Royal Yachts (FORY), in command of HMY Britannia 1961-1965.

David Boyd (1924-2011) was one of the most iconic and significant Australian artists of the 20<sup>th</sup> century whose talent strengthened the family's artistic dynasty. Boyd's primary focus was colonial history and he created many works relating to the history of aboriginal Tasmanians in Australia. Some of these works caused controversy amongst contemporary Australian critics but his fluid landscape paintings captured emotion through colour and became renowned with the Boyd artistic dynasty. Through splashes of colour the artist has captured the children playing in the pass through the mountains creating an almost dreamlike effect with white cockatoos swooping down around their heads. Boyd loved to experiment and discovered a method of using candle flame in 1966. He named the technique Sfumato, inspired by Leonardo da Vinci who had used the word to describe gradations of misty tones.

£8,000-12,000



110



111

111 λ  
Hugh Cronyn (British 1905-1996)  
*Sculls & Sails*  
Oil on canvas  
Signed lower right  
40.5 x 50cm (15¾ x 19½ in.)

With artist's studio label, verso.

£300-500



112

112 λ  
Tessa Spencer Pryse (Welsh b.1940)  
*From Waterloo Bridge*  
Oil on board  
Signed lower right; signed and titled verso  
62 x 77cm (24¼ x 30¼ in.)

Provenance:  
Llewellyn Alexander Fine Paintings Ltd., London

£200-300



113

113 λ  
William Foreman (British b.1939)  
*Fishing Moret 2*  
Oil on canvas  
Signed lower right  
50.5 x 60.5cm (19¾ x 23¾ in.)

Provenance:  
Richmond Gallery, London (no. 20723)

£200-300

114 λ  
Charles Bartlett (British b.1921)  
*The Stone Wall*  
Oil on canvas  
Signed lower right  
71 x 92cm (27¾ x 36 in.)  
Unframed

Provenance:  
Purchased at the Royal Academy of Arts, 22 May 1962

Exhibited:  
London, Royal Academy of Art, *Summer Exhibition*, 1962

A letter from the artist together with the purchase invoice accompany this lot.

£300-500



114

115 λ  
Peter Kelly (British 1931-2019)  
*Morning Mist, Rouen Docks*  
Watercolour  
Signed lower right  
48 x 68cm (18¾ x 26¾ in.)

Provenance:  
Mulberry Gallery, Wantage, Oxfordshire

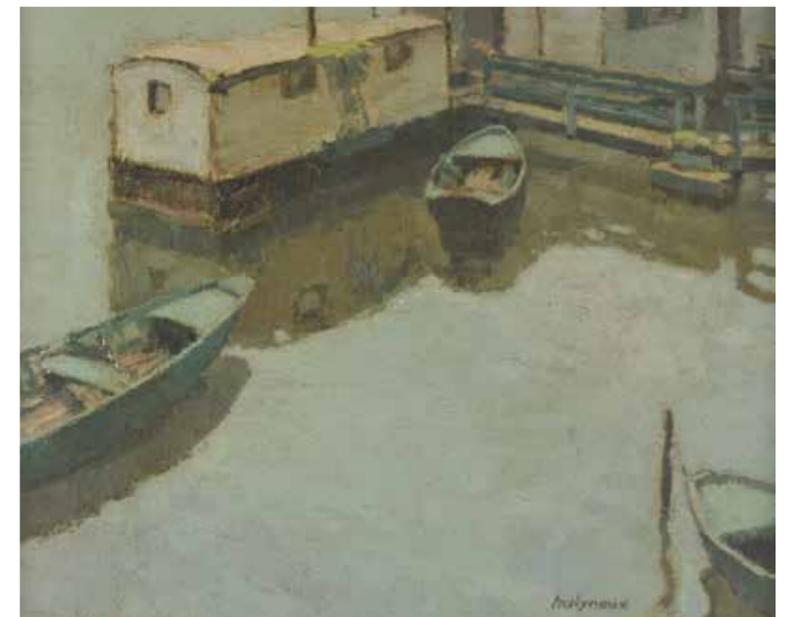
£500-700



115

116 λ  
Edward Henry Molyneux (Irish 1894-1974)  
*The harbour*  
Oil on canvas  
Signed lower right  
32.5 x 40cm (12¾ x 15½ in.)

£300-400



116



117

117λ  
Matt Bruce (British 1915-2000)  
*Hay making*  
Oil on board  
Signed lower left  
36 x 46.5cm (14 x 18¼ in.)

£200-300



118

118λ  
Matt Bruce (British 1915-2000)  
*Lady feeding chickens*  
Oil on board  
Signed lower right  
41 x 51.5cm (16 x 20¼ in.)

£200-300



119

119λ  
Matt Bruce (British 1915-2000)  
*River landscape*  
Oil on board  
Signed lower right  
41.5 x 51cm (16¼ x 20 in.)

£200-300

120λ  
William Foreman (British b.1939)  
*Beach at Honfleur*  
Oil on canvas  
Signed lower left  
51 x 61cm (20 x 24 in.)

Provenance:  
Richmond Gallery, London (no. 20675)

£300-500



120

121λ  
William Foreman (British b. 1939)  
*Fishing on the Seine near Bonsecours*  
Oil on canvas  
41 x 45.5cm (16 x 17¾ in.)

Provenance:  
Richmond Gallery, London (no. 20683)

£300-500



121

122λ  
William Foreman (British b.1939)  
*Field of Wild Flowers*  
Oil on canvas  
Signed lower left  
51 x 61cm (20 x 24 in.)

Provenance:  
Richmond Gallery, London (no. 20724)

£300-500



122

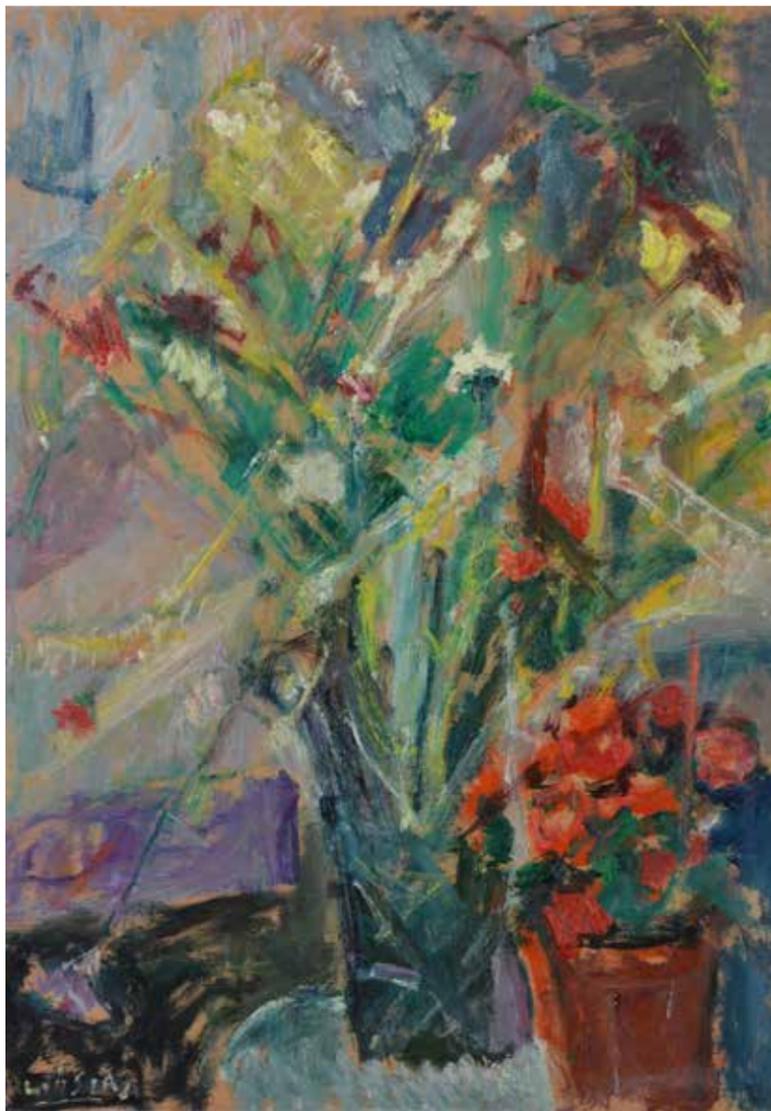


123

123 λ  
 Kostas Loustas (Greek 1933-2014)  
*Still life with fruit*  
 Oil on board  
 Signed and dated 97 upper right; variously inscribed verso  
 50 x 60cm (19½ x 23½ in.)

Provenance:  
 Private Collection, Greece

£2,000-3,000



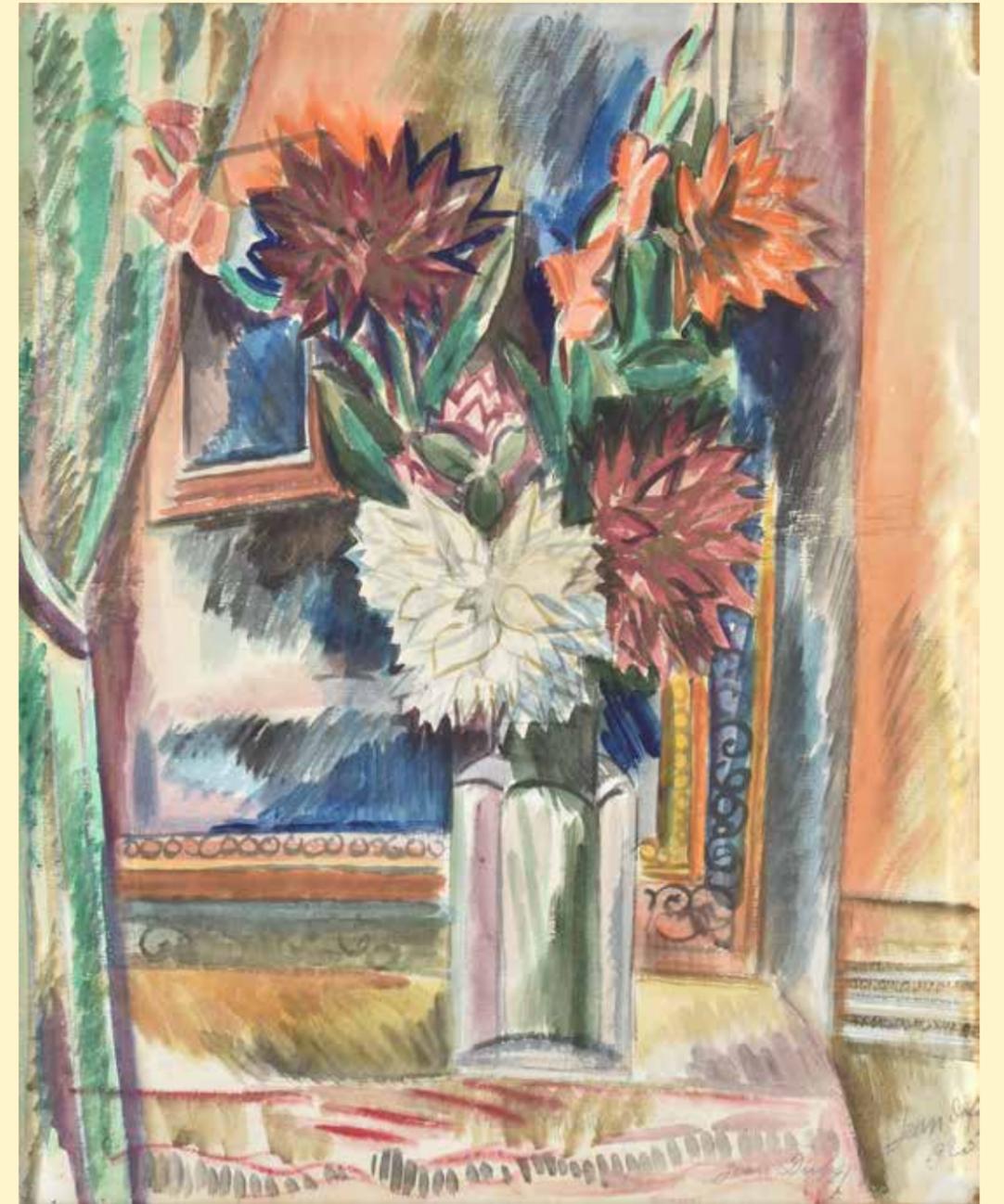
124

124 λ  
 Kostas Loustas (Greek 1933-2014)  
*Still life with flowers*  
 Oil on board  
 Signed lower left  
 71 x 51cm (27¾ x 20 in.)  
 Painted in 2007.

Provenance:  
 Private Collection, Greece

£2,000-3,000

Born in Athens in 1933, Loustas studied at the Athens School of Fine Arts between 1953 and 1958 where influential artist Yiannis Moralis was amongst his teachers. Loustas lived and worked in New York during the early 1960s and it was here that he first achieved critical acclaim with several successful solo and group exhibitions. He went on to exhibit widely both internationally and in his native Greece, his work comprising still lifes, portraits, landscapes and seascapes in a distinctive palette and style.



125

125 λ  
 Jean Dufy (French 1888-1964)  
*Bouquet de Fleurs*  
 Pencil and watercolour on paper laid to board  
 Signed and dated 1920 lower right, with later inscription to left of original signature  
 54 x 44cm (21¼ x 17¼ in.)

Provenance:  
 Galerie Elysee Marboeuf, Paris  
 Sale, Parke-Bernet Galleries, New York, 27 March 1963, lot 49  
 Sale, Sotheby's, New York, 12 February 2009, lot 63  
 Private Collection, New York (acquired from the above by the present owner)

This work will be included in the forthcoming third volume of the *Jean Dufy Catalogue Raisonné* being prepared by Jacques Bailly.

£5,000-7,000



126

126λ

Jules René Hervé (French 1887-1981)

*The Wedding*

Oil on canvas

Signed lower left; signed verso

22 x 18cm (8½ x 7 in.)

Provenance:

W.B. Simpson, Glasgow

Sale, Dreweatts, 11 February 2009, Lot 211

Acquired from the above by the present owner

£600-800



127

127λ

Antoine Blanchard (French 1910-1988)

*A winter's day at the Moulin Rouge, Paris*

Oil on canvas

Signed lower right

41 x 56cm (16 x 22 in.)

Provenance:

Sale, Dreweatts & Bloomsbury, 28 April 2015, Lot 25

Acquired from the above by the present owner

£2,500-3,500



128

128  
André Gisson (American 1921-2003)  
*Provence Landscape*  
Oil on canvas  
23 x 31cm (9 x 12 in.)  
  
Provenance:  
Frost & Reed Ltd., London (no. 0/54571)

£300-500



129

129  
André Gisson (American 1921-2003)  
*Summer (Meadow Landscape with Figures)*  
Oil on canvas  
43 x 53cm (16¾ x 20¾ in.)  
  
Provenance:  
Frost & Reed Ltd., London (no. 0/54287)

£400-600



130

130  
André Gisson (American 1921-2003)  
*Study of Cathy, Child's head*  
Oil on canvas  
Signed lower left  
23 x 31cm (9 x 12 in.)  
  
Provenance:  
Frost & Reed Ltd., London (no. 0/54570)

£300-500



131

131 λ  
Georges Rohner (French 1913-2000)  
*Morlaix*  
Oil on canvas  
Signed and dated 52 lower left  
55 x 81.5cm (21½ x 32 in.)

£500-700



132

132 λ  
Giorgio Scalco (Italian b. 1929)  
*Campagna Romana*  
Oil on canvas  
Signed and dated 85 lower right;  
signed, titled and dated 85 to  
canvas and stretcher verso  
60.5 x 100cm (23¾ x 39¼ in.)

Provenance:  
The Solomon Gallery, London

£300-500



133

133 λ  
Marcus Lyon (British b.1965)  
*Maison de Vignes, Provence 1996*  
Chromogenic print on canvas  
Signed and dated 2007 to canvas  
overlap verso, from an un-  
numbered edition  
80 x 185cm (31¼ x 72¾ in.)  
Unframed

Printed in 2007.

£1,500-2,000



134

134 λ

Salvador Dalí (Spanish 1904-1989)

*Venus a la Giraffe*

Bronze with silver patina

Signed, numbered 21/1000, and stamped with foundry mark *Venturi Arte* to base

56 x 27,5cm (22 x 10¾ in.)

£800-1,200



135

135 λ

Bernard Cathelin (French 1919-2004)

*Rachel en beige I*

Oil on canvas

Signed and dated 93 lower left; signed, titled and dated 1993 verso

115 x 81cm (45¼ x 31¾ in.)

£3,000-5,000



136

136  
French School (late 19th/early 20th century)  
*Figures in a park*  
Watercolour and pencil  
25.5 x 32cm (10 x 12½ in.)

£400-600



137

137  
Continental School (20th century)  
*Street scene*  
Oil on board  
45 x 36cm (17½ x 14 in.)

£300-500



138

138λ  
Roger Marcel Limouse (French 1894-1990)  
*Regatta*  
Oil on canvas  
Signed upper left  
80 x 99cm (31¼ x 38¾ in.)

£1,000-1,500



139

139λ  
Roger Marcel Limouse (French 1894-1990)  
*Jardin du Cap Martin*  
Oil on canvas  
Signed upper right; signed and titled verso  
120 x 120cm (47 x 47 in.)

£600-800



140

140 λ  
Charles Camoin (French 1879-1965)  
*Port de Saint Tropez, esquisse*  
Pastel  
Signed lower left  
14.5 x 22.5cm (5½ x 8¾ in.)

Provenance:  
Galerie Robert Schneider, Paris  
From the Collection of the late Ian Mylles, East Sussex

The authenticity of this work has been confirmed by Madame Anne-Marie Grammont-Camoin and will be included in the forthcoming *Charles Camoin Catalogue raisonné* currently being prepared by the Archives Camoin.

£1,500-2,500



141 λ  
After Raoul Dufy (French 1877-1953)  
*Les Herbes Fleuries*  
Lithograph printed in colours  
Stamped with signature and numbered X/20 in pencil  
23 x 32cm (9 x 12½ in.)

Provenance:  
The Redfern Gallery Ltd, London, no.150  
Geoffrey Wooley, UK (purchased from the above in October 1956)  
From the Collection of the late Ian Mylles, East Sussex

£300-500



142

142 λ  
Charles Camoin (French 1879-1965)  
*Les vignes à Sainte-Anne*  
Oil on canvas  
Signed lower left  
20 x 30.5cm (7¾ x 12 in.)

Painted circa 1964.

Provenance:  
From the Collection of the late Ian Mylles, East Sussex

The authenticity of this work has been confirmed by Madame Anne-Marie Grammont-Camoin and will be included in the forthcoming *Charles Camoin Catalogue raisonné* currently being prepared by the Archives Camoin.

£3,000-5,000



En Camoin

143 λ

Charles Camoin (French 1879-1965)

*Port de Saint Tropez*

Oil on canvas

Signed lower right

46 x 61cm (18 x 24 in.)

Painted circa 1950.

Provenance:

From the Collection of the late Ian Mylles, East Sussex

The authenticity of this work has been confirmed by Madame Anne-Marie Grammont-Camoin and will be included in the forthcoming *Charles Camoin Catalogue raisonné* currently being prepared by the Archives Camoin.

£12,000-18,000

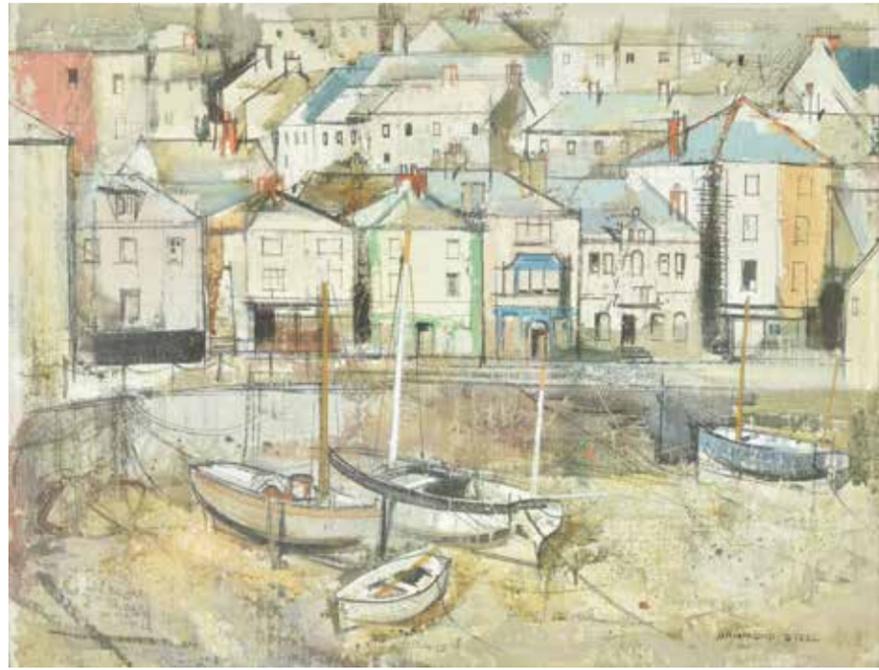
Born in Marseille in 1879, Camoin studied firstly in his home city before moving to Paris in the 1890s to study under the influential and controversial Symbolist painter Gustave Moreau at the Ecole des Beaux-Arts. Here he met some of the artists who would go on to define French painting in the early part of the 20th century, including Henri Matisse, Albert Marquet, Henri Manguin, Andre Derain and Maurice de Vlaminck. However, it was a move to the south of France in 1900 which was instrumental in defining Camoin's artistic career. Following in the footsteps of Van Gogh and Gauguin, he painted many of the places that they had frequented and, moving to Aix-en-Provence, he met Cezanne whose influence was key in developing Camoin's colourist style.

Alongside his former fellow students, Camoin became part of the group known as the 'Fauves'. Headed up by Matisse and Derain, the group prioritised the bold use of colour and line over representation in an extension of Van Gogh's painterly style of the 1880s. During this period, Camoin produced some of his most memorable work and although the Fauvist movement as such was relatively short-lived with only three exhibitions between 1905 and 1908, the principles of the group remained with Camoin for the rest of his career.

The present work dates from a later period in Camoin's life but the fresh palette and importance of colour remain evident. Having settled in Paris and St. Tropez with his wife, Charlotte (Lola) Prost, the landscape and coast of the south of France remained at the centre of his artistic output. Camoin exhibited widely in France and his works are in the collections of the Musee d'Art Moderne de la Ville de Paris and the Centre Georges Pompidou as well as many regional museums.



143



144

144 λ  
George Hammond Steele (British 1900-1960)  
*Harbour scene, thought to be St. Ives*  
Oil on canvas-board  
Signed lower right  
30 x 40cm (11¾ x 15½ in.)

Provenance:  
From the Collection of the late Ian Mylles, East Sussex

£800-1,200



145

145 λ  
George Hammond Steele (British 1900-1960)  
*Drying nets*  
Oil on card  
Signed lower left  
13 x 27cm (5 x 10½ in.)

Provenance:  
From the Collection of the late Ian Mylles, East Sussex

£300-500



146 (part lot)

146  
Walter Greaves (British 1846-1930)  
*Battersea Bridge*  
Pencil and ink  
Signed lower left  
17 x 27cm (6½ x 10½ in.)

Together with another watercolour view of Battersea Bridge by another hand 19 x 28cm (2)

Provenance:  
From the Collection of the late Ian Mylles, East Sussex

£300-500

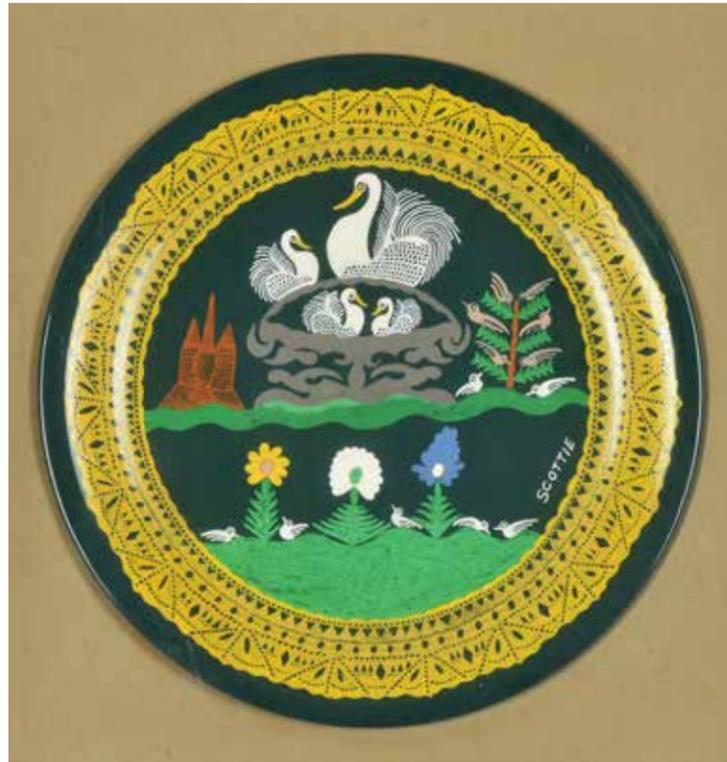


147

147 λ  
Francesco Marino Di Teana (Italian/Argentinian 1920-2012)  
*Untitled (Abstract)*  
Bronze with a silver patina  
Stamped with signature and dated '59  
Height: 61cm (24 in.)

Provenance:  
From the Collection of the late Ian Mylles, East Sussex

£800-1,200

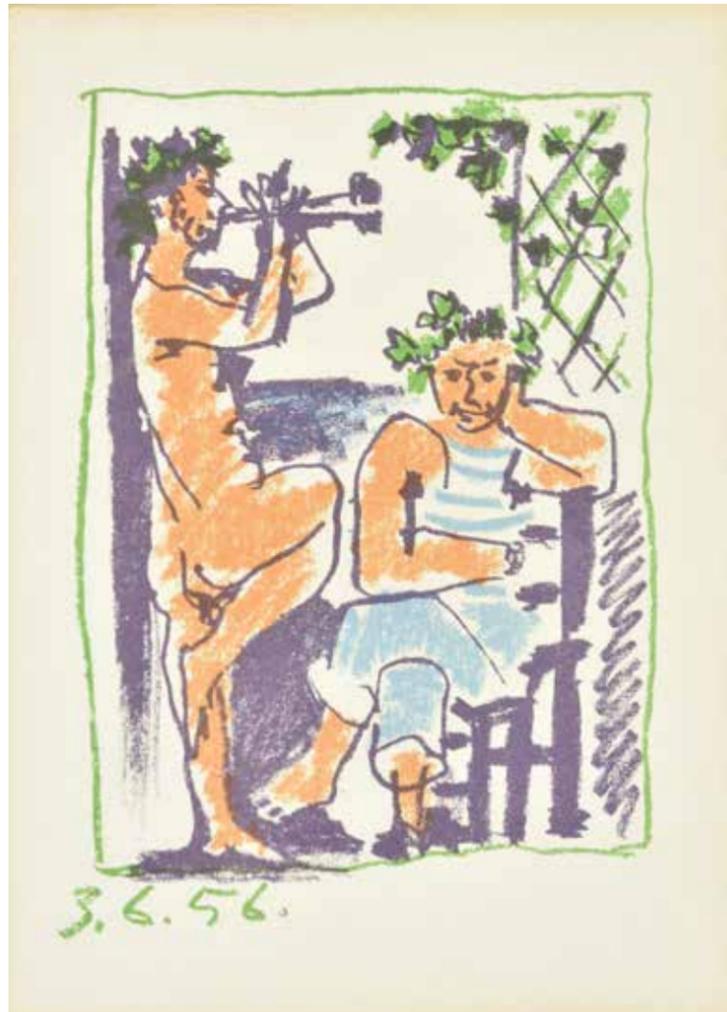


148

148 λ  
 Scottie Wilson (British 1888-1972)  
*Swans, birds and flowers*  
 Hand painted ceramic plate  
 Signed lower right  
 Diameter: 25cm (9¾ in.)

Provenance:  
 From the Collection of the late Ian Mylles, East Sussex

£300-500

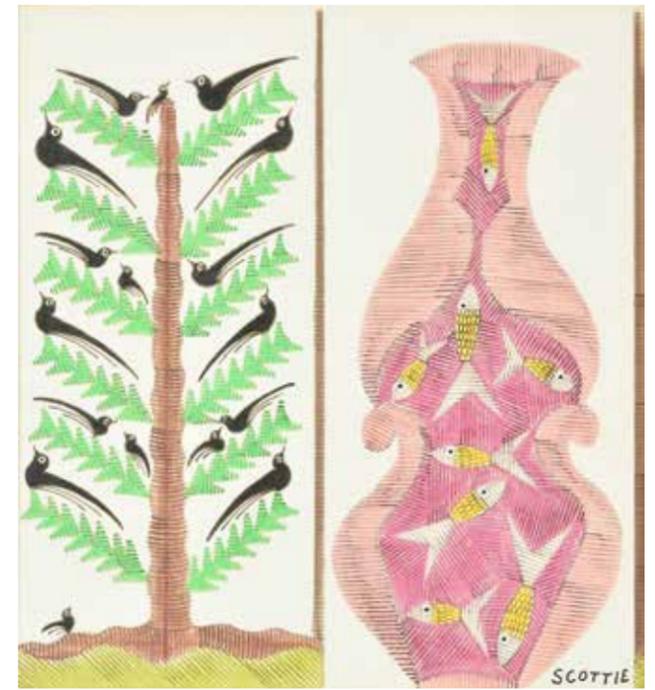


149

149 λ  
 Pablo Picasso (Spanish 1881-1973)  
*Faun et Marin (Bloch 800)*  
 Lithograph printed in colours, c. 1956, from the edition of 1500  
 14.5 x 11cm (5½ x 4¼ in.)

Provenance:  
 The Redfern Gallery, London, 1965  
 From the Collection of the late Ian Mylles, East Sussex

£300-500



150

150 λ  
 Scottie Wilson (Scottish 1889-1972)  
*Birds in a tree and fish in a vase*  
 Watercolour  
 Signed lower right  
 17.5 x 16cm (6¾ x 6¼ in.)

Provenance:  
 From the Collection of the late Ian Mylles, East Sussex

£300-500



151

151 λ  
 Scottie Wilson (Scottish 1889-1972)  
*Swan*  
 Watercolour, crayon and chalk  
 Signed lower right  
 27.5 x 34.5cm (10¾ x 13½ in.)

Provenance:  
 From the Collection of the late Ian Mylles, East Sussex

£400-600



152

152 λ  
 David Jones (Welsh 1895-1974)  
*Two horses*  
 Etching  
 Signed and dated 26 in pencil, numbered 13/20  
 Plate: 12 x 15cm (4½ x 5¾ in.)

Provenance:  
 From the Collection of the late Ian Mylles, East Sussex

£150-250

Other Properties



153

153 λ  
Sarah Jane Szikora (British b. 1971)  
*In the bunker*  
Oil on canvas  
Signed lower right, further signed and dated  
1997 to canvas verso  
76 x 92cm (29¾ x 36 in.)

Provenance:  
Halcyon Gallery, London

£400-600

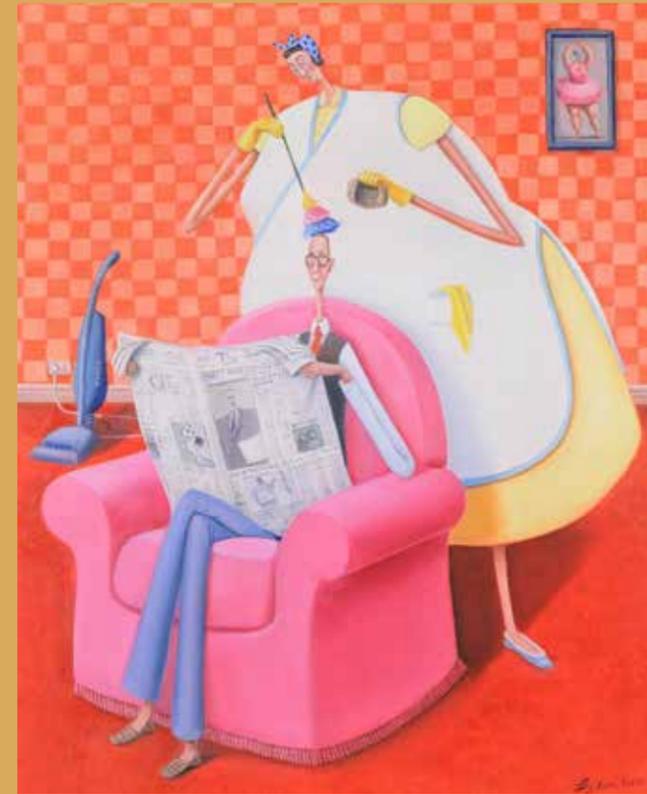


154

154 λ  
Sarah Jane Szikora (British b.1971)  
*Bathtime*  
Oil on canvas  
76 x 92cm (29¾ x 36 in.)

Provenance:  
Halcyon Gallery, London

£400-600

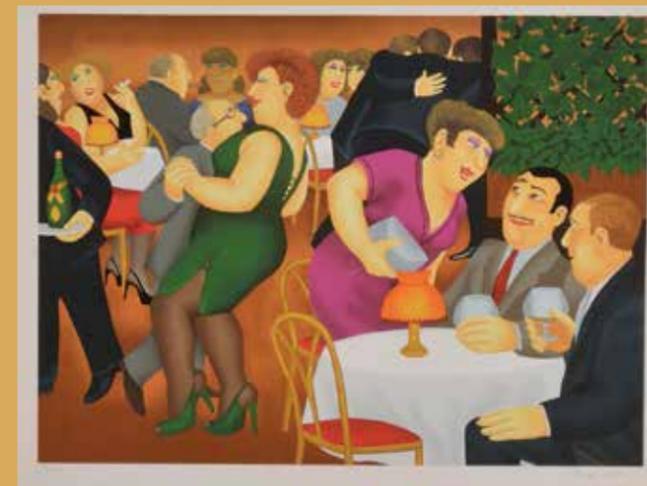


155

155 λ  
Sarah Jane Szikora (British b.1971)  
*Dusted*  
Oil on canvas  
Signed lower right  
62 x 51cm (24¼ x 20 in.)

Provenance:  
Halcyon Gallery, London

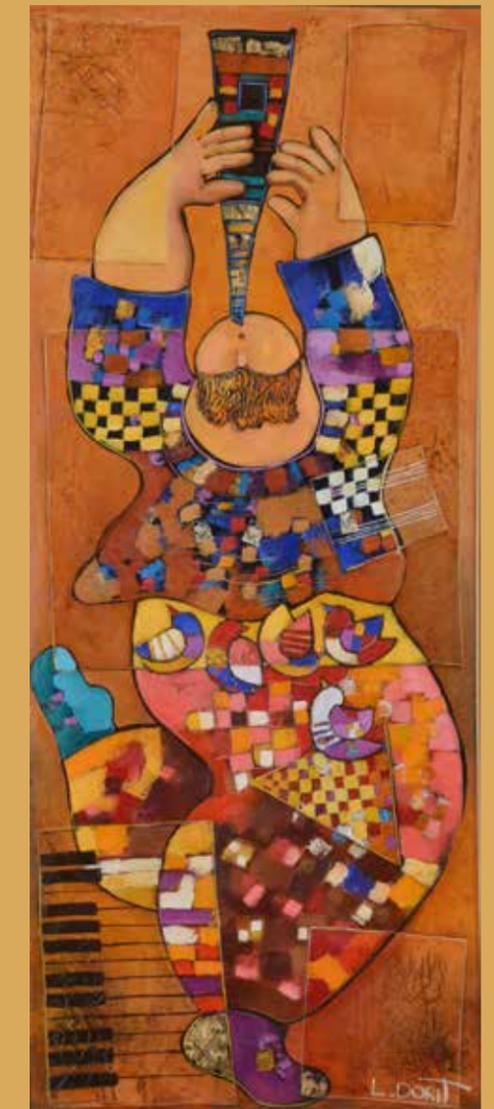
£400-600



156

156 λ  
Beryl Cook (British 1926-2008)  
*The manipulators*  
Screenprint in colours, 1986  
Signed in pencil and numbered 58/300  
Image: 42.5 x 59cm (16½ x 23 in.)

£300-500



157

157  
Dorit Levi (Israeli b. 1952)  
*The Precious Flute*  
Oil on canvas  
Signed lower right; signed verso  
100.5 x 39.5cm (39½ x 15½ in.)

Painted in 2004

£500-700

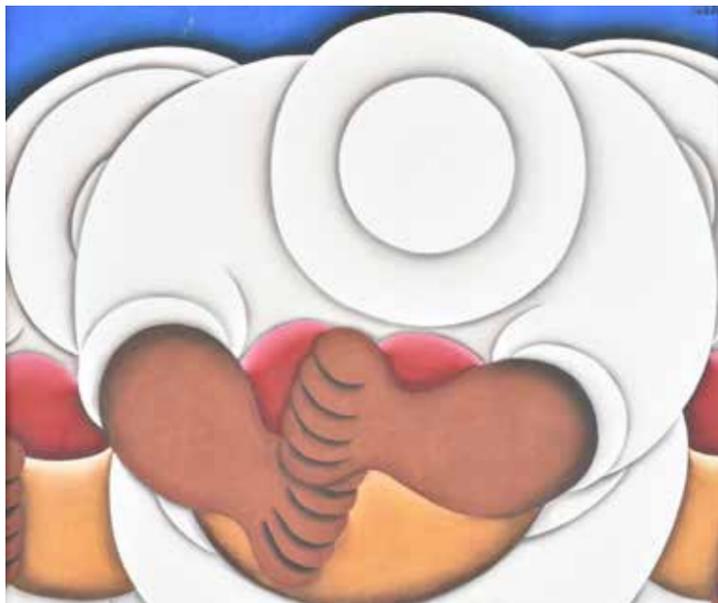


158  
 Kelyne (Vietnamese b. 1955)  
*Mother and child*  
 Oil and mixed media on canvas  
 Signed upper left  
 130 x 81cm (51 x 31¾ in.)

Provenance:  
 Opera Gallery, London

£400-600

158



159  
 Jose Saboia (Brazilian b.1949)  
*Brazilian farmer*  
 Oil on canvas  
 Signed upper right  
 46 x 55cm (18 x 21½ in.)

£400-600

159

160  
 Dorit Levi (Israeli b.1952)  
*The Joy of The Sunny Morning*  
 Oil on board  
 Signed lower right; signed and titled verso  
 19 x 19cm (7¼ x 7¼ in.)

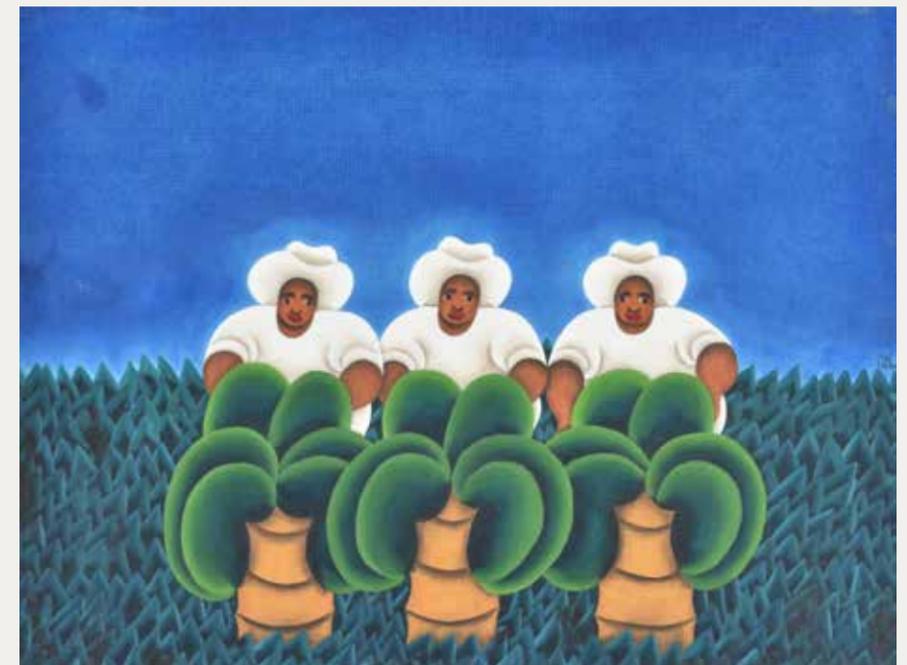
£200-300



160

161  
 Jose Saboia (Brazilian b.1949)  
*Brazilian farmers*  
 Oil on canvas  
 Signed centre right  
 46 x 61cm (18 x 24 in.)

£400-600



161



162

162 λ  
Csilla Orban (Hungarian b. 1961)  
*Rialto Bridge, Venice*  
Oil on canvas  
Signed lower right  
58 x 87cm (22¾ x 34¼ in.)

Provenance:  
DeMontfort Fine Art

£300-500



163

163 λ  
Csilla Orban (Hungarian b. 1961)  
*London panorama*  
Oil on canvas  
Signed lower right  
72 x 120cm (28¼ x 47 in.)

Provenance:  
DeMontfort Fine Art

£400-600

164  
Turkish School (20th century)  
*Ships in front of the Blue Mosque, Constantinople*  
Oil on canvas  
Signed and indistinctly dated 95 lower right  
79 x 99cm (31 x 38¾ in.)

£200-300



164

165  
Turkish School (20th century)  
*View of Constantinople*  
Oil on canvas  
Indistinctly signed and dated 96 lower right  
78 x 97cm (30½ x 38 in.)

£200-300



165



166

166 λ  
Ludovico de Luigi (Italian b.1933)  
*Sogni & Confetti Veneziani*  
Oil on canvas  
Signed lower left; signed, titled and dated  
2003 verso  
67 x 86cm (26¼ x 33¾ in.)

£400-600



167

167 λ  
Ludovico de Luigi (Italian b.1933)  
*Incoviscio Veneziano*  
Oil on canvas  
Signed lower left; signed, titled and dated  
2003 verso  
40 x 69cm (15½ x 27 in.)

Provenance:  
Galleria de Arte Moderna Ravagnan, Venice

£400-600

168 λ  
Odile Kinart (Belgian b. 1945)  
*Sunday Noon*  
Bronze  
Incised with artist's signature and numbered  
3/8, stamped with foundry mark *Art Casting  
Belgium* to side of base  
40 x 41cm (15½ x 16 in.)

Cast in 2002.

We are grateful for Odile Kinart for her  
assistance in cataloguing this lot.

£600-800



168



169 λ  
Odile Kinart (Belgian b. 1945)  
*Eve and Eve*  
Bronze  
Incised with artist's signature and numbered  
7/8, stamped with foundry mark *Art Casting  
Belgium* to side of base  
19 x 36cm (7¼ x 14 in.)

Cast circa 2000.

We are grateful for Odile Kinart for her  
assistance in cataloguing this lot.

£600-800

169

## A Collection of Works by Ragheb Ayad (Egyptian 1892-1982)

Ragheb Ayad (1892-1982) was a pioneer in Egyptian modern art. Ayad chose to record everyday life on the streets of Cairo and the cafes and souks in villages and small towns. Lots 170-186 come from a private collection purchased in Cairo during the 70s & 80s. This collection of works depicts intimate religious ceremonies, townspeople and animals. Ayad was born in Cairo in 1892 and was one of the first students to attend the School of Fine Arts at its opening in 1908. Ayad went on to study in both France and Italy before returning to Cairo in 1930 where he became director of the decorative department of the Faculty of Applied Arts. His long career in teaching paired with his strong, distinctive and expressionistic style was greatly admired amongst Egyptian artists and served as a great influence on his contemporaries and students.



170

170  
Ragheb Ayad (Egyptian 1892-1982)  
*The procession*  
Mixed media  
Signed and dated c. 1948 lower right  
39.5 x 55.5cm (15½ x 21¾ in.)

Provenance:  
Purchased in Cairo between 1974-1984  
Thence by descent to the present owner

£800-1,200



171

171  
Ragheb Ayad (Egyptian 1892-1982)  
*The water carriers*  
Mixed media  
Signed and dated c. 1962 lower left  
36.5 x 52.5cm (14¼ x 20½ in.)

Provenance:  
Purchased in Cairo between 1974-1984  
Thence by descent to the present owner

£800-1,200



172

172  
Ragheb Ayad (Egyptian 1892-1982)  
*The water carriers*  
Mixed media  
Signed and dated c. 1965 lower right  
69 x 49cm (27 x 19¼ in.)

Provenance:  
Purchased in Cairo between 1974-1984  
Thence by descent to the present owner

£1,200-1,800



173

173  
Ragheb Ayad (Egyptian 1892-1982)  
*Worshippers*  
Mixed media  
Signed and dated 1966 lower left  
69 x 49cm (27 x 19¼ in.)

Provenance:  
Purchased in Cairo between 1974-1984  
Thence by descent to the present owner

£1,200-1,800



174

174  
Ragheb Ayad (Egyptian 1892-1982)  
*The ceremony*  
Mixed media  
Signed and indistinctly dated c. 19?? lower right  
69 x 49cm (27 x 19¼ in.)

Provenance:  
Purchased in Cairo between 1974-1984  
Thence by descent to the present owner

£1,200-1,800

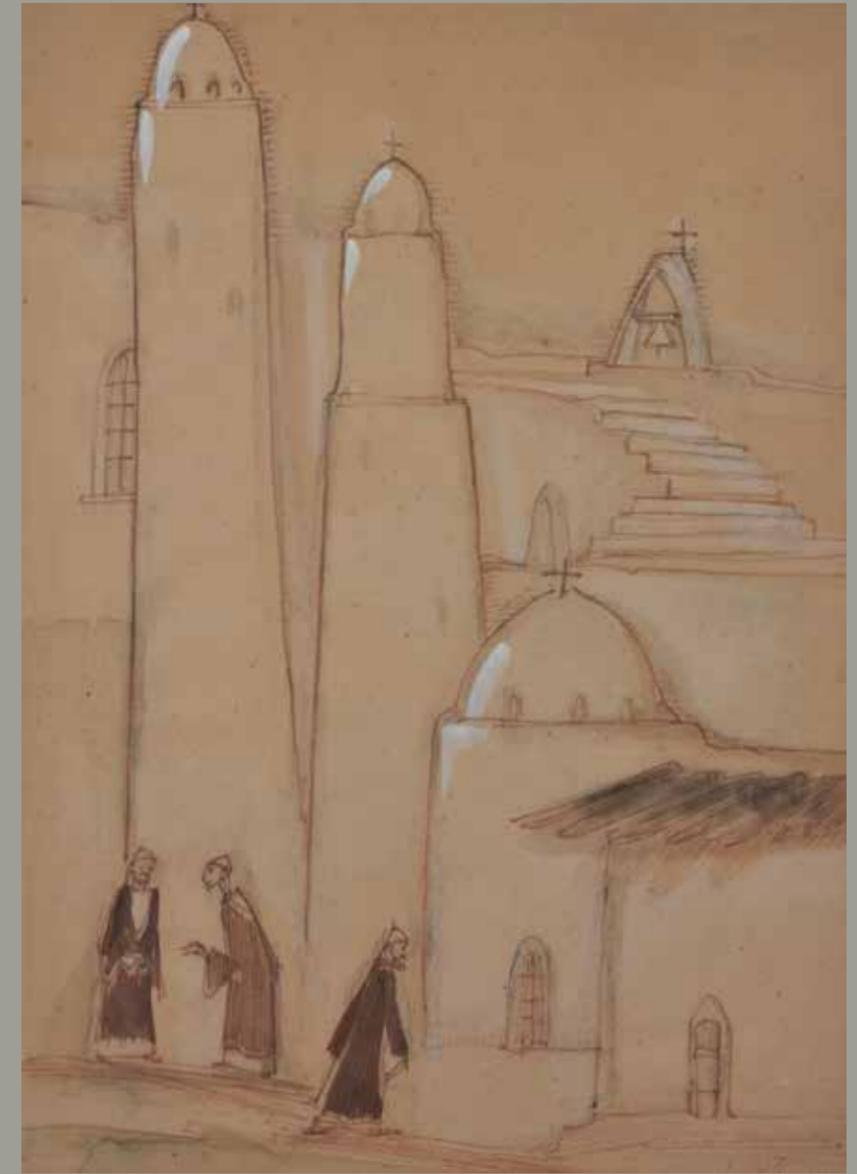


175

175  
Ragheb Ayad (Egyptian 1892-1982)  
*The Holy supper*  
Mixed media  
Signed and dated c. 1966 lower left  
69 x 49cm (27 x 19¼ in.)

Provenance:  
Purchased in Cairo between 1974-1984  
Thence by descent to the present owner

£1,200-1,800



176

176  
Ragheb Ayad (Egyptian 1892-1982)  
*Figures outside a church*  
Mixed media  
Signed and indistinctly dated c. 196? lower right  
69 x 49cm (27 x 19¼ in.)

Provenance:  
Purchased in Cairo between 1974-1984  
Thence by descent to the present owner

£1,200-1,800



177

177  
Ragheb Ayad (Egyptian 1892-1982)  
*Three holy men in a landscape*  
Mixed media  
Signed and dated c. 1965 lower right  
49 x 69cm (19¼ x 27 in.)

Provenance:  
Purchased in Cairo between 1974-1984  
Thence by descent to the present owner

£1,200-1,800



178

178  
Ragheb Ayad (Egyptian 1892-1982)  
*Three figures*  
Mixed media  
Signed and dated 1964 lower left  
69 x 49cm (27 x 19¼ in.)

Provenance:  
Purchased in Cairo between 1974-1984  
Thence by descent to the present owner

£1,200-1,800



179

179  
Ragheb Ayad (Egyptian 1892-1982)  
*The reading*  
Mixed media  
Signed and dated 1964 lower right  
69 x 49cm (27 x 19¼ in.)

Provenance:  
Purchased in Cairo between 1974-1984  
Thence by descent to the present owner

£1,200-1,800



180

180  
Ragheb Ayad (Egyptian 1892-1982)  
*Three figures and a child*  
Mixed media  
Signed and dated c. 1961 lower right  
48.5 x 33.5cm (19 x 13 in.)

Provenance:  
Purchased in Cairo between 1974-1984  
Thence by descent to the present owner

£800-1,200



181

181  
Ragheb Ayad (Egyptian 1892-1982)  
*The musicians*  
Mixed media  
Signed and dated c. 1960 lower right  
49 x 69cm (19¼ x 27 in.)

Provenance:  
Purchased in Cairo between 1974-1984  
Thence by descent to the present owner

£1,200-1,800



182

182  
Ragheb Ayad (Egyptian 1892-1982)  
*Unloading the cart*  
Mixed media  
Signed and dated c. 1964 lower right  
49 x 69cm (19¼ x 27 in.)

Provenance:  
Purchased in Cairo between 1974-1984  
Thence by descent to the present owner

£1,200-1,800



183  
Ragheb Ayad (Egyptian 1892-1982)  
*The camel ride*  
Mixed media  
Signed, inscribed *Cairo* and dated 1977(?) upper right  
31 x 23cm (12 x 9 in.)

Provenance:  
Purchased in Cairo between 1974-1984  
Thence by descent to the present owner

£500-800

184  
Ragheb Ayad (Egyptian 1892-1982)  
*Oxen*  
Mixed media  
Signed and dated c. 1965 lower left  
49 x 69cm (19¼ x 27 in.)

Provenance:  
Purchased in Cairo between 1974-1984  
Thence by descent to the present owner

£1,200-1,800

183



184



185  
Ragheb Ayad (Egyptian 1892-1982)  
*The sword fight*  
Mixed media  
54.5 x 34.5cm (21¼ x 13½ in.)

Provenance:  
Purchased in Cairo between 1974-1984  
Thence by descent to the present owner

£800-1,200

185

186  
Ragheb Ayad (Egyptian 1892-1982)  
*Baba II*  
Mixed media  
Signed and dated c. 1964 lower right  
49 x 69cm (19¼ x 27 in.)

Provenance:  
Purchased in Cairo between 1974-1984  
Thence by descent to the present owner

£1,200-1,800  
Gerald Levin was born in Zimbabwe and arrived in



186

## Works from the Collection of Gerald Levin | lots 187-211

Gerald Levin was born in Zimbabwe and arrived in London in 1954. He first worked for Basil Spence and was a founding partner of Renton, Howard, Wood, Levin Architects a firm which became synonymous with arts and theatre projects. Gerald was responsible for designs of the Donmar Theatre in London, Royal Concert Hall in Nottingham, Sadlers Wells and many of the practice's acclaimed housing projects included The Prudential Building on Euston Road (London) part of Tolmers Square (London) and Earlstoke Estate (London). Gerald was a member of The Architectural Association, President from 1985-1987 and a Life Member. He supported many Arts organisations including LPO, Donmar and Tate Gallery where he was Chairperson of Patrons of New Art 1990-1993 acquiring works of art for their collections and was a driving force behind the instigation of the Turner Prize. Gerald played the Cello and was part of many small groups of string players. Levin was an avid art collector who had many good friends involved in music, art, theatre and ballet including Maggi Hambling, Keith Milow, Yolanda Sonnabend, Derek Jarman, Jane Joseph and Olivia Scholnick whose works of art filled his Covent Garden flat.



187

187λ

Maggi Hambling (British b. 1945)

Wave

Oil on board

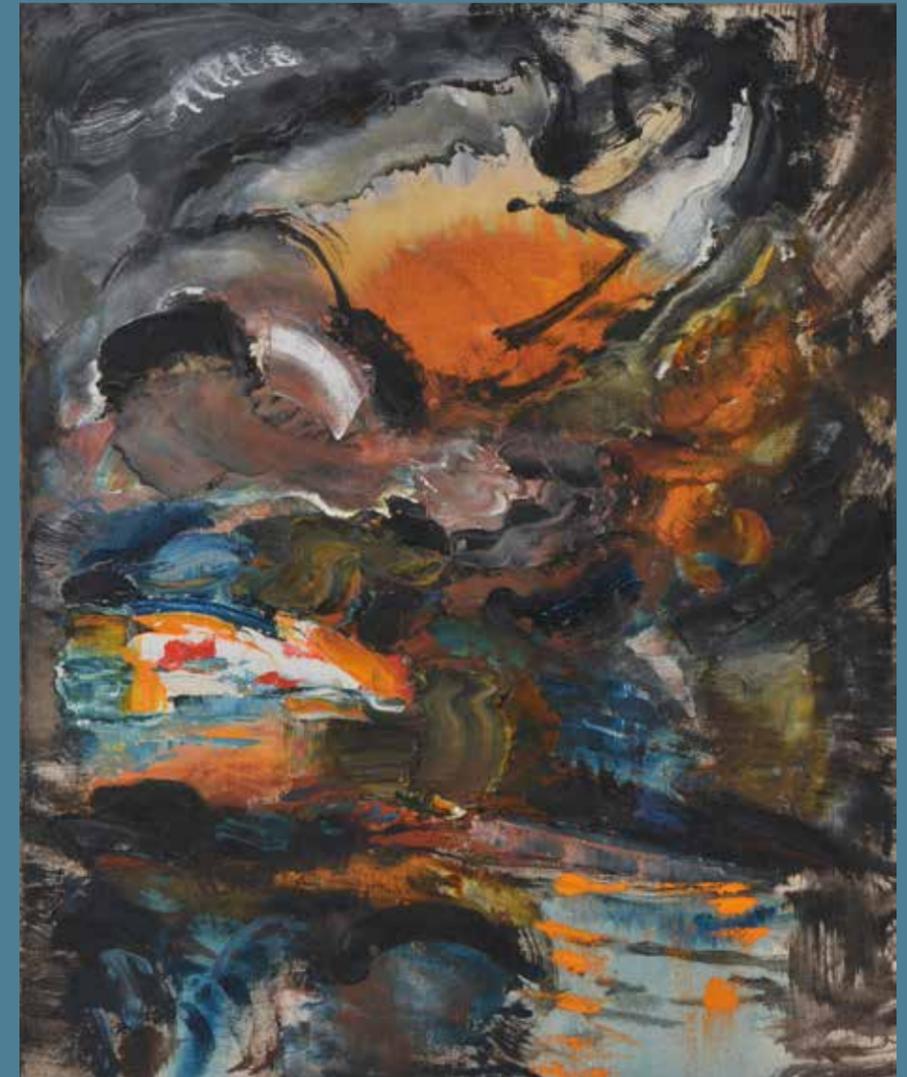
Signed and dated 2010 to backboard

9,5 x 14,5cm (3½ x 5½ in.)

Provenance:

Private Collection, Gerald Levin (1934-2020)

£2,000-3,000



188

188λ

Maggi Hambling (British b.1945)

Untitled

Oil on canvas

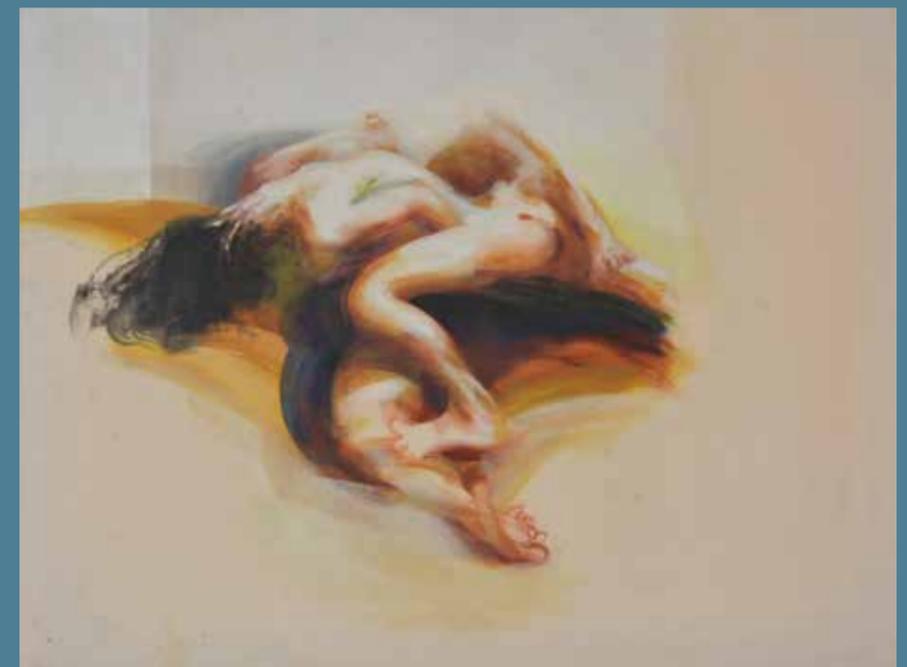
Signed and dated 89 verso

53 x 43cm (20¾ x 16¾ in.)

Provenance:

Private Collection, Gerald Levin (1934-2020)

£2,500-3,500



189

189λ

Maggi Hambling (British b.1945)

Lovers

Oil on canvas

Signed, titled and dated 1977 to canvas verso

52 x 67,5cm (20¼ x 26½ in.)

Provenance:

Private Collection, Gerald Levin (1934-2020)

£2,000-3,000



190

190 λ

Keith Milow (British b. 1945)

Untitled

Mixed media

Signed and dated 89 lower right

45.5 x 35.5cm (17¾ x 13¾ in.)

Provenance:

Nigel Greenwood Gallery, London

Private Collection, Gerald Levin (1934-2020) (purchased from the above in 1989)

£200-400



191

191 λ

Keith Milow (British b. 1945)

Abstract composition

Mixed media

Signed and dated 91 lower right

20 x 20cm (7¾ x 7¾ in.)

Provenance:

Drury Lane Gallery, London

Private Collection, Gerald Levin (1934-2020)

£150-250



192

192 λ

Keith Milow (British b. 1945)

Five, 1997-98

Mixed media on board

Signed verso

95 x 152.5cm (37¾ x 60 in.)

Provenance:

Private Collection, Gerald Levin (1934-2020)

£600-800

193 λ

Derek Jarman (British 1942-1994)

What if this present were the worlds last night

Mixed media on canvas

Signed, titled and dated April 07 to canvas

verso

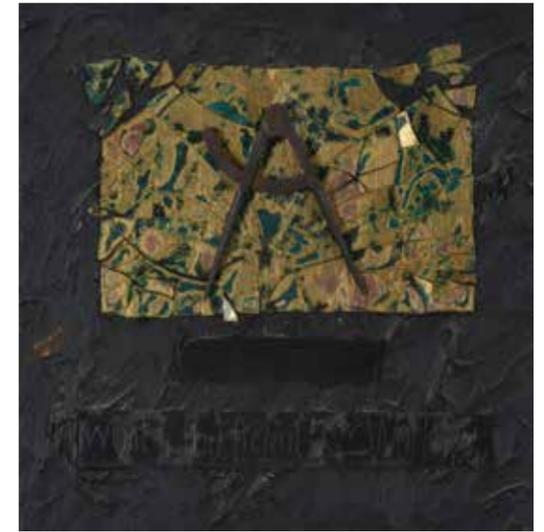
46 x 46cm (18 x 18 in.)

Unframed

Provenance:

Private Collection, Gerald Levin (1934-2020)

£2,000-2,500



193

194 λ

Derek Jarman (British 1942-1994)

George and the Dragon, 1979

Mixed media

Signed and titled to frame verso

14 x 22cm (5½ x 8½ in.)

Provenance:

Private Collection, Gerald Levin (1934-2020)

Exhibited:

London, Barbican Art Gallery, Derek Jarman,

May-August 1979, no. 105

£1,000-1,500



194

195 λ

Derek Jarman (British 1942-1994)

Study from the Christ Series, 1982

Oil on canvas

Signed and dated Sept 82 to canvas verso

45.5 x 35.5cm (17¾ x 13¾ in.)

Provenance:

Edward Totah Gallery, London

Private Collection, Gerald Levin (1934-2020)

£1,500-2,000



195



196

196  
Olivia Scholnick (South African 1927-2013)  
*Still Life*  
Oil on canvas  
Signed lower right  
60 x 60cm (23½ x 23½ in.)

Provenance:  
Private Collection, Gerald Levin (1934-2020)

£200-400



197

197  
Olivia Scholnick (South African 1927-2013)  
*River Road*  
Oil on canvas  
Signed lower right, titled and dated 05 verso  
60 x 60cm (23½ x 23½ in.)

Provenance:  
Private Collection, Gerald Levin (1934-2020)

£200-400



198

198  
Olivia Scholnick (South African 1927-2013)  
*Jerusalem, View from the Mishkenot*  
Crayon and pencil  
Signed and dated 83 lower right  
21 x 28cm (8¼ x 11 in.)

Provenance:  
Private Collection, Gerald Levin (1934-2020)

£80-120



199

199 λ  
John Hubbard (British/American 1931-2017)  
*Casa Pilatos no. 8, 1991*  
Oil on paper  
Signed with initials and dated 91 lower left,  
inscribed lower right, titled and dated 1991 to  
backboard  
22.5 x 25cm (8¾ x 9¾ in.)

Provenance:  
Fischer Fine Art Ltd., London  
Private Collection, Gerald Levin (1934-2020)  
(purchased in 1991)

£300-500



200

200 λ  
Eric Victor Shanes (British 1944-2017)  
*Untitled*  
Mixed media on canvas  
Signed verso  
81 x 112cm (31¾ x 44 in.)

Provenance:  
Private Collection, Gerald Levin (1934-2020)

£100-150



201

201 λ  
Langlands & Bell (20th century)  
*Chair seat inset with floor plan of St. Barts  
Hospital, Lobby Medical Block*  
Beech wood and glass  
Height 91cm (35 7/8in.)

Executed in 1987.

Provenance:  
Private Collection, Gerald Levin (1934-2020)

£800-1,200



202

202 λ  
Langlands & Bell (20th century)  
*Chair seat inset with floor plan of the National  
Gallery, Basement*  
Beech wood and glass  
Signed and dated 86 to the underside  
Height 93cm (36 5/8in.)

Provenance:  
Private Collection, Gerald Levin (1934-2020)

£800-1,200

203  
Gerald Incandela (American b. 1952)  
*Window Reflection on the Snow*  
Photograph  
Signed and dated 78 lower centre  
50 x 60.5cm (19 1/2 x 23 3/4 in.)

Provenance:  
Felicity Samuel Gallery, London  
Private Collection, Gerald Levin (1934-2020)

£300-500

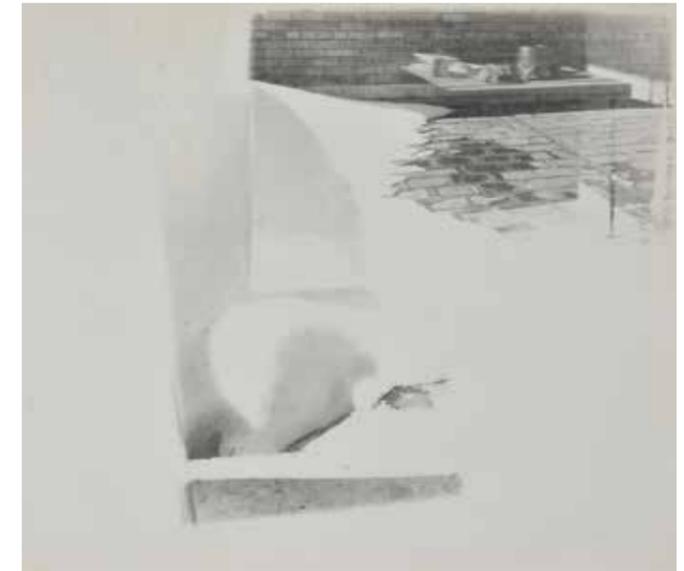


204

205 λ  
Jean-Marc Prouveur (French b. 1956)  
*The Portuguese Man*  
Cibachrome print  
Overall 101 x 160cm (39 3/4 x 62 in.)  
Five works to be displayed as one

Provenance:  
Acquired directly from the artist  
Private Collection, Gerald Levin (1934-2020)

£600-800



203

204  
Gerald Incandela (American b.1952)  
*Pool: Key West 1978*  
Photograph  
Signed and dated 78 lower right  
60.5 x 50cm (23 3/4 x 19 1/2 in.)

Provenance:  
Felicity Samuel Gallery, London  
Private Collection, Gerald Levin (1934-2020)

£300-500



205



206 λ

Anthony Wishaw (British b. 1930)

*Interior landscape 1982-3*

Mixed media on paper

Signed and dated 1982/3 lower right

56 x 76cm (22 x 29¾ in.)

Provenance:

Nicola Jacobs Gallery, London

Private Collection, Gerald Levin (1934-2020) (acquired from the above in 1985)

£400-600



207

208 λ

Victor Vasarely (French/Hungarian 1906-1997)

*CTA 102, no.4*

Screenprint, 1966

Signed in ink lower centre, from the edition of 150, co-published by Edition Domberger, Stuttgart, Galerie Der Spiegel, Cologne, and Edition Denise René, Paris

70.5 x 70.5cm (27¾ x 27¾ in.)

Unframed

Provenance:

Private Collection, Gerald Levin (1934-2020)

£500-700



209

209 λ

Colin Sealy (British 1925-1976)

*Abstract Composition, No. 3*

Gouache

35 x 26.5cm (13¾ x 10¼ in.)

Provenance:

Michael Parkin Fine Art Ltd., London (stock no. 4219)

Private Collection, Gerald Levin (1934-2020) (acquired from the above in 1985)

Exhibited:

London, Michael Parkin Fine Art Ltd.,

*Cornwall 1925-1975*, no. 103

£400-600

211 λ

Michael Sandle (British b. 1936)

*Study for The Rescue of the Royal Mail paddle steamer, Isle of Man*

Pen, pencil and wash

Signed, dedicated and dated 2002 lower left

23 x 32.5cm (9 x 12¾ in.)

Provenance:

Gifted by the artist

Private Collection, Gerald Levin (1934-2020)

£400-600



211

207 λ

206

Jane Joseph (British b. 1942)

*Demolition Ladbrooke Grove*

Monotype

Signed and dated 1987 lower right

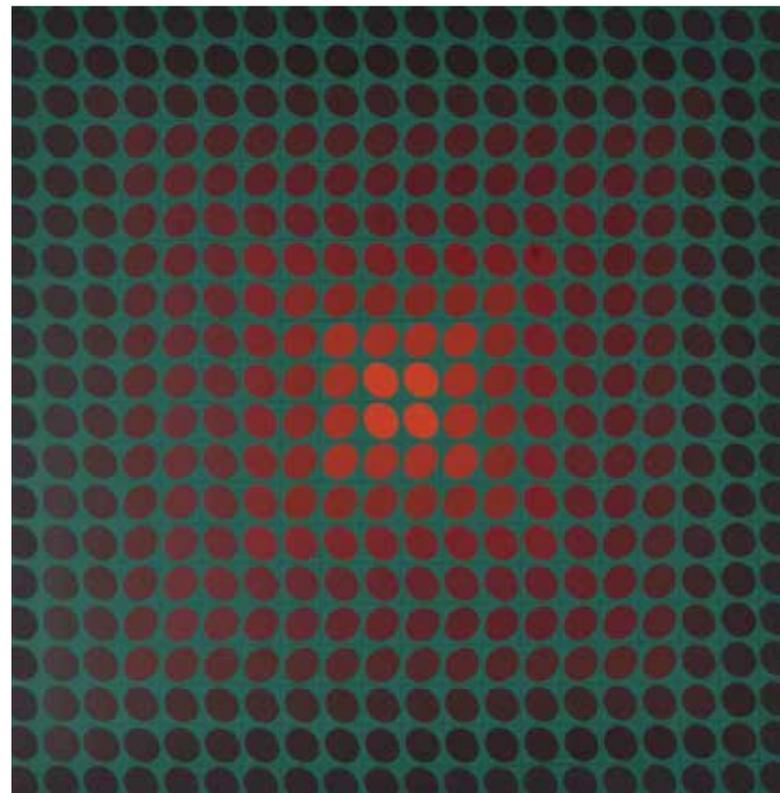
84.5 x 61cm (33¼ x 24 in.)

Provenance:

Flowers East, London (stock no. 2158)

Private Collection, Gerald Levin (1934-2020)

£200-300



208

## Other Properties



212

212 λ  
Iain Faulkner (Scottish b.1972)  
*At the piano*  
Oil on canvas  
110 x 110cm (43¼ x 43¼ in.)

£2,000-3,000



213

213 λ  
Christopher Thompson (British b. 1969)  
*Greyfriars Passage*  
Oil on canvas  
Signed and titled verso, further signed to the stretcher  
122 x 41cm (48 x 16 in.)

£200-300

214 λ  
Iain Faulkner (Scottish b.1972)  
*Uffizi III*  
Oil on canvas  
122 x 122cm (48 x 48 in.)

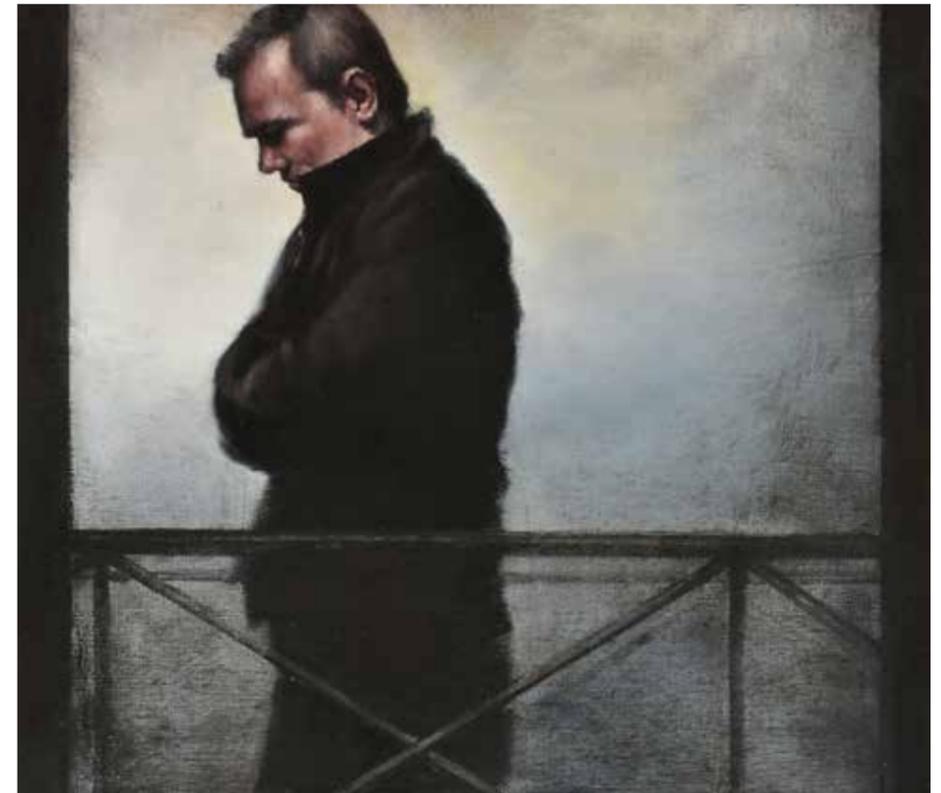
£2,000-3,000



214

215 λ  
Christopher Thompson (b.1969)  
*On the Bridge II*  
Oil on canvas  
Signed and titled verso, further signed to  
stretcher  
76 x 92cm (29¾ x 36 in.)

£400-600



215

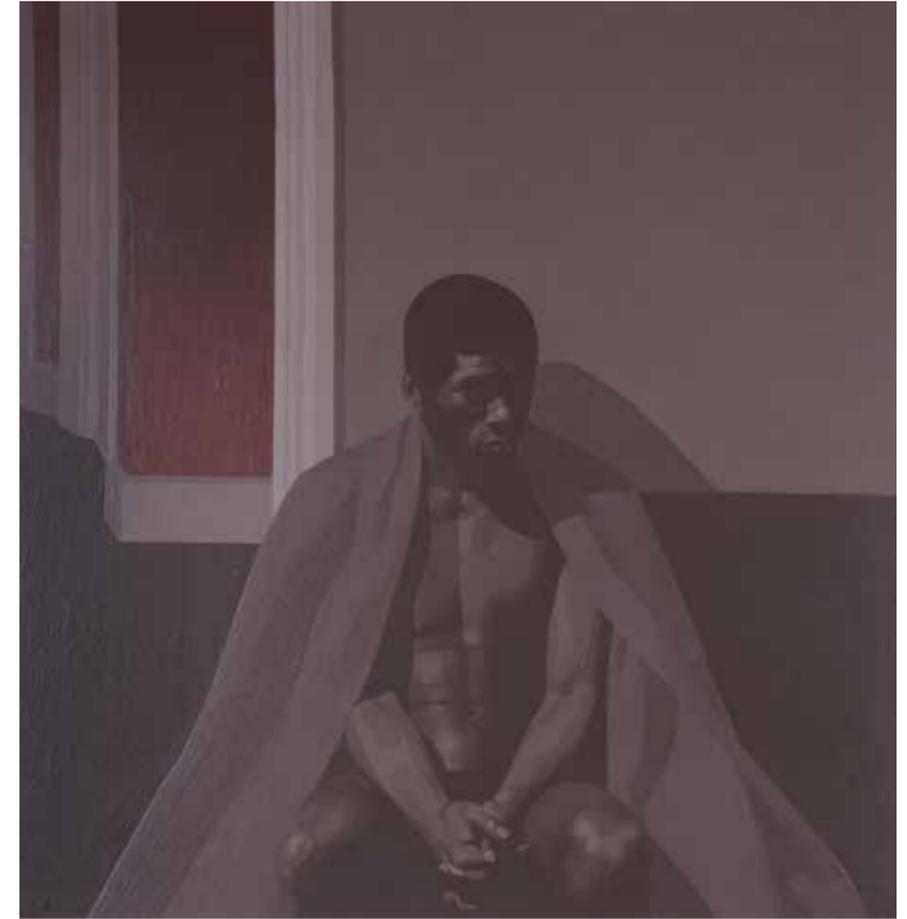


216

216 λ  
Michael Leonard (British b.1933)  
*Holiday House*  
Oil on board  
Signed and dated 71-72 lower right  
76 x 76cm (29¾ x 29¾ in.)

Provenance:  
Fischer Fine Art Ltd., London (no. C1286)

£2,000-3,000



218

218 λ  
Michael Leonard (British b.1933)  
*Leroy in a Blanket II, 1970*  
Acrylic on board  
Signed and dated 70 lower right  
61 x 61cm (24 x 24 in.)

Provenance:  
Fischer Fine Art Ltd., London (no. K6024)

£2,000-3,000



217

217  
British School (fl. 1980s)  
*Inside the gallery hall*  
Oil on canvas  
Signed with initials SW and dated 87 lower right  
35.5 x 46cm (13¾ x 18 in.)

£200-300



219

219  
British School (fl. 1980s)  
*Gallery Interior*  
Oil on canvas  
Signed with initials SW and dated 88 lower right  
75 x 100cm (29½ x 39¼ in.)

£600-800



220

220 λ  
Katarina Ivanisin (Croatian b. 1975)  
*Abstract Composition*  
Oil on canvas  
Signed and dated 2004 verso  
164 x 193cm (64½ x 75 in.)

£400-600



221

221 λ  
Katarina Ivanisin (Croatian b. 1975)  
*Abstract Composition*  
Oil on canvas  
Signed and dated 2004 verso  
190 x 221cm (74¾ x 87 in.)

£400-600



222

222 λ  
Keith Coventry (British b. 1958)  
*Stentor Kebab*  
Oil on canvas  
65 x 55cm (25½ x 21½ in.)  
Overall 84 x 74cm (33 1/8 x 29 1/8 in.)

Provenance:  
Haunch of Venison, London  
Sale, Sotheby's Online, *Contemporary Art Online*, 31 July 2018, Lot 36

£2,000-3,000

223 λ  
Karem Arietta (French b. 1966)  
*Paris*  
Oil on canvas  
Signed and dated 2006 lower right; signed,  
titled and dated 2006 verso  
195 x 97cm (76¾ x 38 in.)

£300-500



223



224

224 λ  
 Alberto Sughi (Italian 1928-2012)  
*Conversazione*  
 Tempera on canvas  
 Signed lower right; signed, titled and numbered 912 verso  
 50 x 70cm (19½ x 27½ in.)

Provenance:  
 Private Collection, Switzerland

£1,000-1,500

225 λ  
 Alexandra (Sandie) Gardner (Scottish b.1945)  
*Dance Band Musicians*  
 Oil on canvas  
 Signed lower right  
 36 x 28cm (14 x 11 in.)

Provenance:  
 Duncan R. Miller, London

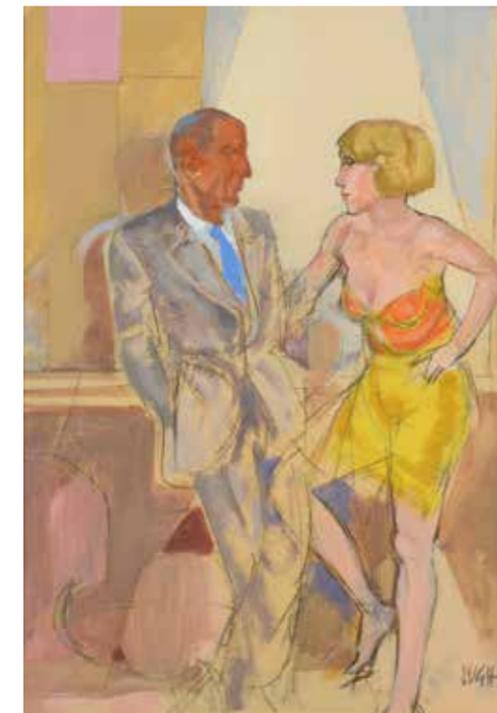
£300-500



225

226 λ  
 Alberto Sughi (Italian 1928-2012)  
*Figura*, 2000-2001  
 Oil on canvas  
 Signed lower left  
 80 x 60cm (31¼ x 23½ in.)

£1,000-1,500



227

227 λ  
 Alberto Sughi (Italian 1928-2012)  
*Due Figure*, 1998  
 Tempera on canvas  
 Signed lower right, titled and numbered 995 verso  
 70 x 50cm (27½ x 19½ in.)

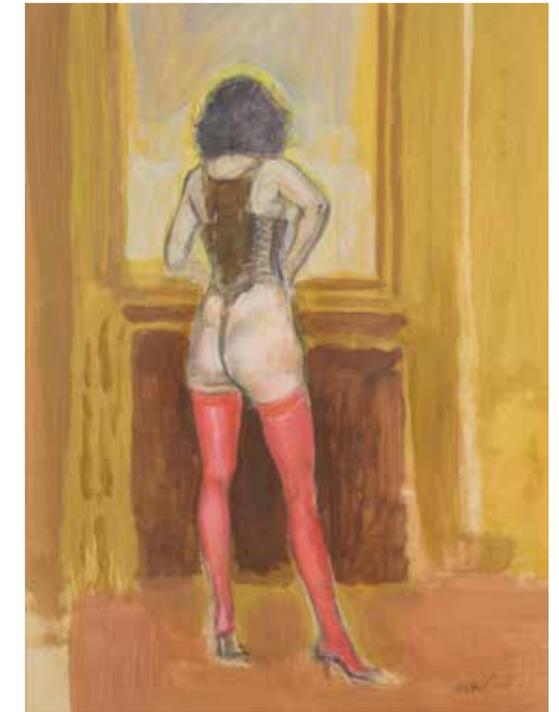
Provenance:  
 Private Collection, Switzerland

£1,000-1,500

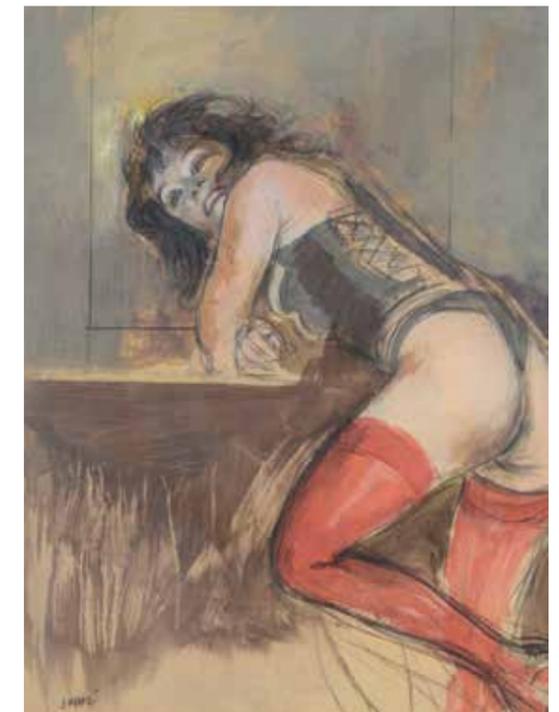
228 λ  
 Alberto Sughi (Italian 1928-2012)  
*Figura*, 2000-2001  
 Oil on canvas  
 Signed lower left  
 80 x 60cm (31¼ x 23½ in.)

Provenance:  
 Private Collection, Switzerland

£1,000-1,500



226



228



229

229 λ

Eleri Mills (British b.1955)

*Through the Trees III*

Acrylic, charcoal and pastel on paper

Signed lower right

50 x 72cm (19½ x 28¼ in.)

Provenance:

Thackeray Gallery, London;

Acquired from the above by the present owner in 2005

£600-800



230

230 λ

Daphne Fedarb (British 1912-1992)

*Red landscape*

Oil on canvas

Signed lower left

71 x 91.5cm (27¾ x 36 in.)

£500-700



231

231 λ

William Brown (British/Canadian 1953-2008)

*Kipper Nocturne*

Oil on canvas

With artist's label attached verso

83 x 61cm (32½ x 24 in.)

Exhibited:

*Contemporary Art from Wales in the Netherlands*, December 1994-March 1995

£300-500



232

232 λ

Annabel Gault (British b.1952)

*Sand Dune 3*, 2000

Oil on canvas

18 x 22cm (7 x 8½ in.)

Provenance:

The Redfern Gallery, London

£300-500



233

233 λ

Attributed to Nano Reid (Irish 1905-1981)

*Landscape with hills*

Watercolour

Signed lower left

27.5 x 38cm (10¾ x 14¾ in.)

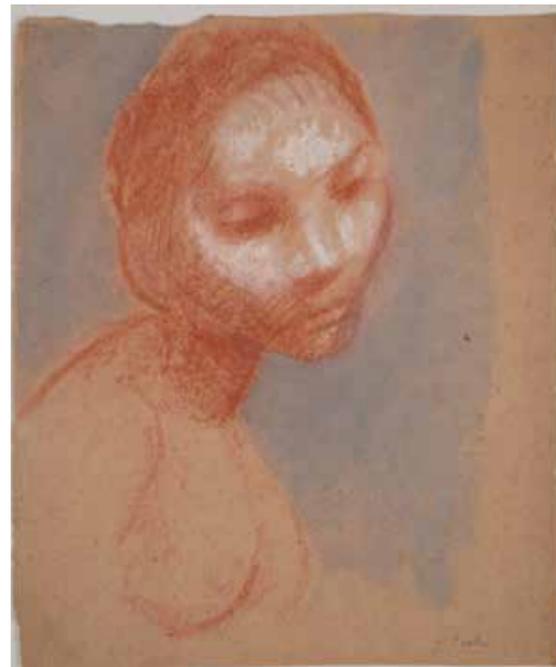
£600-800



234 λ  
Mark Demsteader (British b.1963)  
*Alex VIII*  
Mixed media  
Signed lower right  
Sheet: 108 x 77cm (42½ x 30¼ in.)

Provenance:  
Panter & Hall, London (no. 4020)

£500-700



235

236  
Gino Hollander (American 1924-2015)  
*Young Woman with Black Hair*  
Mixed media on canvas  
Signed and dated 72 lower right, artist's label attached verso  
58.5 x 58.5cm (23 x 23 in.)

£300-500



236



237

237 λ  
Barry Leighton-Jones (British b.1932)  
*Playing grown ups*  
Oil on canvas  
Signed lower left  
92 x 122cm (36 x 48 in.)

£1,000-1,500

238 λ  
Mervyn Peake (British 1911-1968)  
*Spiv, 1945*  
Pastel  
Signed and dated 45 lower right  
30 x 21.8cm (11¾ x 8½ in.)

Provenance:  
Theo Waddington, London  
Acquired from the above by the present owner

£500-700



238



239

239  
W. H. Perry (20th century)  
*Dinner time*  
Oil on canvas  
Signed lower left  
36 x 26cm (14 x 10 in.)

£300-500



240

240  
Colin Ross Parker (Australian b.1941)  
*Coffee House, Como, Northern Italy*  
Oil on board  
Signed lower right, titled verso  
50 x 40cm (19½ x 15½ in.)

£300-400



241

241  
Giulio Aristide Sartorio (Italian 1860-1932)  
*Sheep and shore*  
Oil on canvas  
Signed and dated 1903 lower left  
51 x 66cm (20 x 25 in.)

£800-1,200

242 λ  
Vladimir Stribny (Czech 1905-1970)  
*Two nudes*  
Oil on canvas  
Signed and dated 1928 lower right  
71 x 71cm (27¾ x 27¾ in.)  
Unframed

£600-800



242



243  
Robert Chailloux (French 1913-2006)  
*Still life with blue flowers*  
Oil on board  
Signed lower left  
35 x 27cm (13¾ x 10½ in.)  
  
Provenance:  
Windsor & Eton Fine Arts Co. Ltd. (no. 1218)  
  
£400-600

243



244  
Robert Chailloux (French 1913-2006)  
*Still life with white seed pods*  
Oil on board  
Signed lower left  
36 x 27cm (14 x 10½ in.)  
  
£400-600

244



245

245 λ  
Barry Atherton (British b.1944)  
*Chinese vase*  
Mixed media  
Signed to label verso  
120 x 48cm (47 x 18¾ in.)

£400-600



246

246 λ  
Vernon Ward (British 1905-1985)  
*Primroses*  
Oil on canvas-board  
Signed lower left  
39 x 28.5cm (15¼ x 11 in.)

£400-600



247

247 λ  
 Thaddeus Koper (Polish 1913-1995)  
*Little Heart*  
 Paonezza marble mounted on marble base  
 20cm high (7 7/8in.)  
 Executed in 1965.

Provenance:  
 Brook Street Gallery, London  
 Private Collection, Mr Alan Angas Thorman (acquired from above in 1965)

Exhibited:  
 London, Brook Street Gallery, *Exhibition of Thaddeus Koper's Sculpture*, February-March, 1965, no. 11

£400-600



248

248 λ  
 Lajos Barta (Hungarian 1899-1986)  
*No. 3*  
 Bronze  
 15cm high (5 7/8in.)  
 Mounted to wooden base (2 x 15 x 11.5cm)

Provenance:  
 Private Collection, Mr Alan Angas Thorman

£300-500

249 λ  
 Philomena Davidson (British b. 1949)  
*The Model*  
 Bronze mounted on slate base  
 73.5 x 39.5 x 21.5cm (28 7/8 x 15 1/2 x 8 1/2in.)  
 Together with a metal stand 66cm high (26in.)

Provenance:  
 Private Collection, Mr Alan Angas Thorman

£400-600



250

250 λ  
 Sean Crampton (British 1918-1999)  
*Figures Out of Time*  
 Bronze on a slate base  
 Signed with initials, numbered 2/6  
 24 x 43 x 19cm (9 1/2 x 16 7/8 x 7 1/2in.)

Provenance:  
 Alwin Gallery, London  
 Private Collection, Mr Alan Angas Thorman (acquired from the above in 1970)

£2,000-3,000

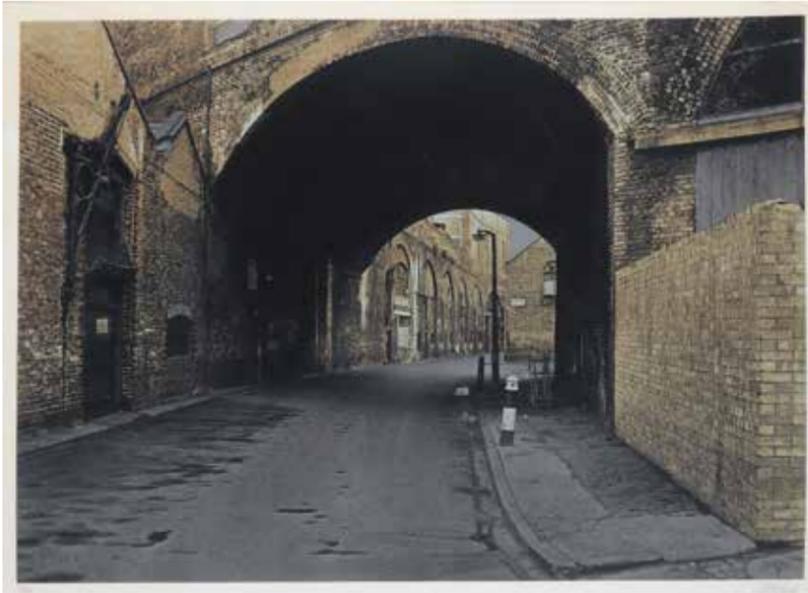


251

251 λ  
 Margaret Lovell (British b. 1939)  
*Head*  
 Bronze  
 Numbered 1/3  
 Including slate base 34.5 x 22 x 15.5cm (13 5/8 x 8 5/8 x 6 1/8in.)

Provenance:  
 Marjorie Parr, London  
 Private Collection, Mr Alan Angas Thorman (acquired from the above in 1968)

£800-1,200



252

252 λ  
Gerd Winner (German b.1936)  
*Hatfields*  
Screenprint in colours  
Signed in pencil and numbered 1/75  
61,5 x 97cm (24 x 38 in.)  
  
Provenance:  
Marlborough Graphics, London  
Private Collection, Mr Alan Angas Thorman (acquired from the above in 1973)

£100-150



253

253 λ  
Gerd Winner (German b.1936)  
*Bankside*  
Screenprint in colours  
Signed in pencil and numbered 52/75  
59 x 83,5cm (23 x 32¾ in.)  
  
Provenance:  
Marlborough Graphics, London  
Private Collection, Mr Alan Angas Thorman (acquired from the above in 1973)

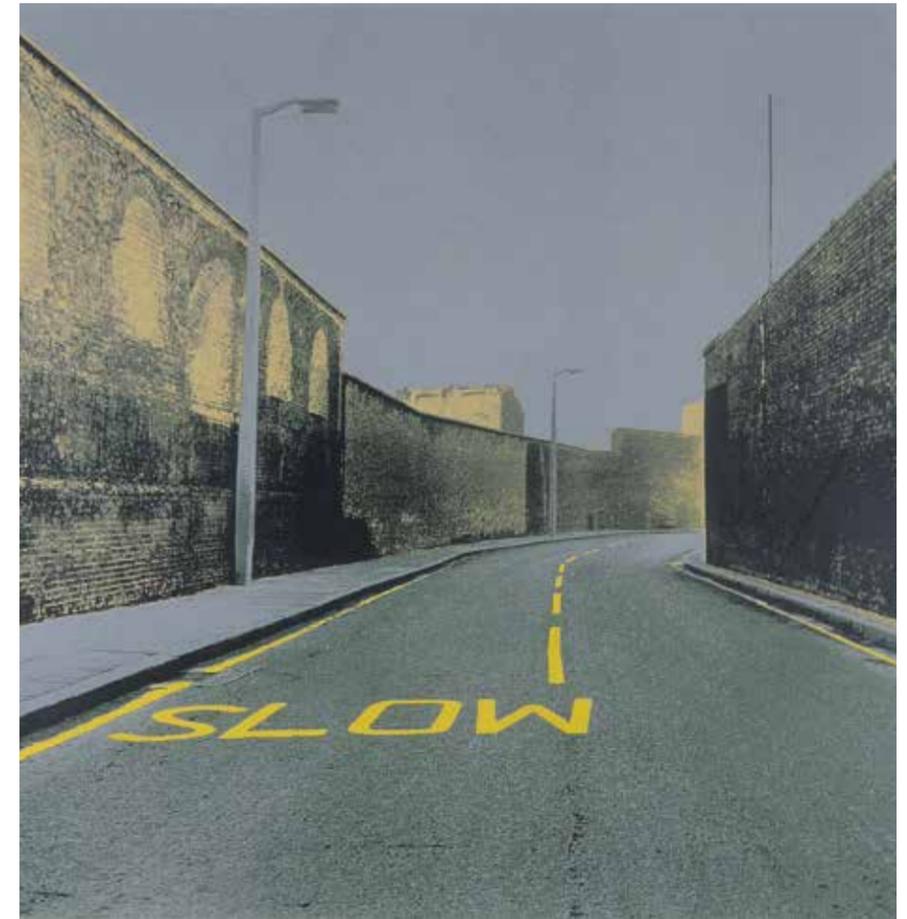
£100-150



254

254 λ  
Gerd Winner (German b.1936)  
*Clink Wharf*  
Screenprint in colours  
Signed in pencil and numbered 51/70  
63,5 x 97cm (25 x 38 in.)  
  
Provenance:  
Marlborough Graphics, London  
Private Collection, Mr Alan Angas Thorman (acquired from the above in 1972)

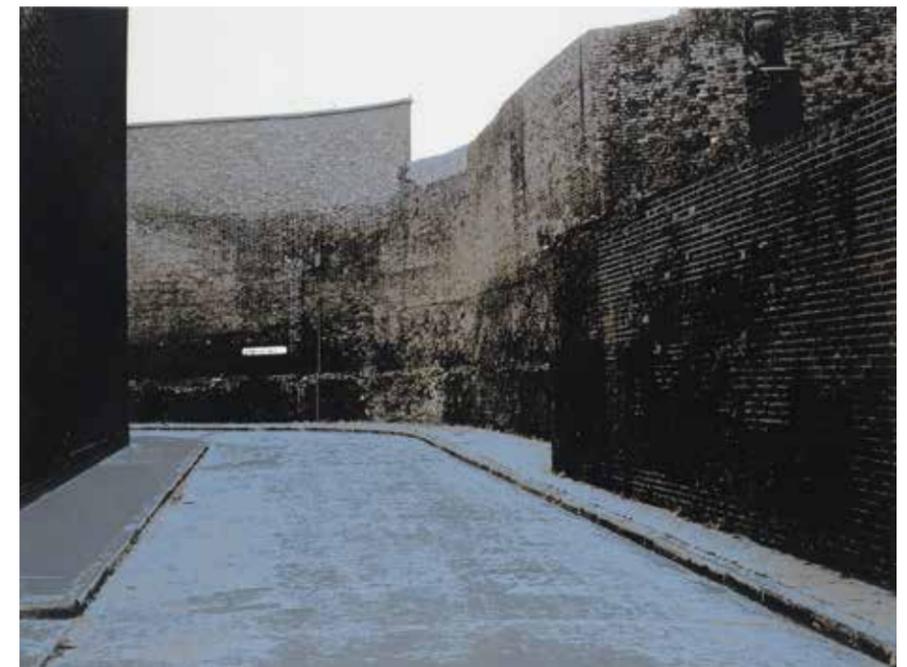
£100-150



255

255 λ  
Gerd Winner (German b.1936)  
*Slow*  
Screenprint in colours  
Signed in pencil and numbered 45/75  
61,5 x 61,5cm (24 x 24 in.)  
  
Provenance:  
Marlborough Graphics, London  
Private Collection, Mr Alan Angas Thorman (acquired from the above in 1973)

£100-150



256

256 λ  
Gerd Winner (German b.1936)  
*Hermitage Wall (Dockland 3)*  
Screenprint in colours  
Signed in pencil and numbered 73/100  
61,5 x 84,5cm (24 x 33¼ in.)  
  
Provenance:  
Marlborough Graphics, London  
Private Collection, Mr Alan Angas Thorman (acquired from the above in 1973)

£100-150



257 λ  
Philip Diggle (British b. 1956)  
*Big Secret One* (1984)  
Oil on paper  
61 x 43cm (24 x 16¾ in.)

Provenance:  
The Warwick Arts Trust, London  
Private Collection, Mr Alan Angas Thorman (acquired from the above in 1984)

£200-300



258 λ  
Philip Diggle (British b. 1956)  
*Big Secret Two* (1984)  
Oil on paper  
61 x 43cm (24 x 16¾ in.)

Provenance:  
The Warwick Arts Trust, London  
Private Collection, Mr Alan Angas Thorman  
(acquired from the above in 1984)

£200-300



259

259 λ  
Michael Venet (Swiss, 20th century)  
*4 o'clock*  
Painted welded steel  
71cm high (28 in.)

Executed in 1978.

Provenance:  
Acquired directly from the artist in 1978  
Private Collection, Mr Alan Angas Thorman

£40-60



260

260 λ  
Anna King (British 21st century)  
*Celtic Twilight*  
Woven wall hanging  
40 x 20cm (15½ x 7¾ in.)

Private Collection:  
Eden Court Art Gallery, Inverness, Scotland  
Private Collection, Mr Alan Angas Thorman  
(acquired from the above in 1982)

Exhibited:  
Inverness, Eden Court Gallery, *Exhibition by Anna S King (Tapestries)*, June-July 1982

£40-60

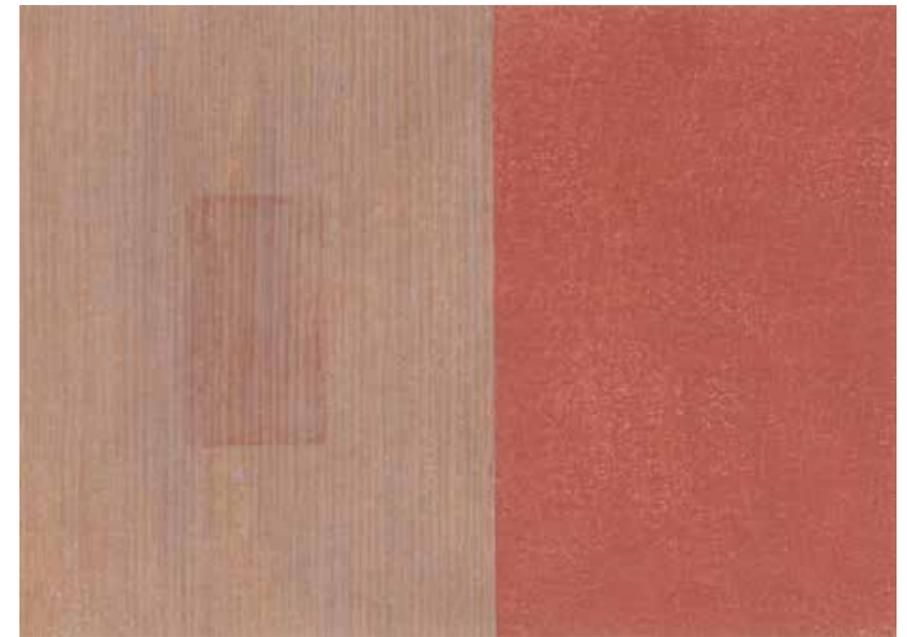


261

261 λ  
Rebecca Salter (British b.1955)  
*Four Divisions I*  
Woodcut, 1995  
38.1 x 48.3cm (15 x 19 in.)

Provenance:  
Jill George Gallery, London  
Private Collection, Mr Alan Angas Thorman  
(acquired from the above in 1996)

£100-150



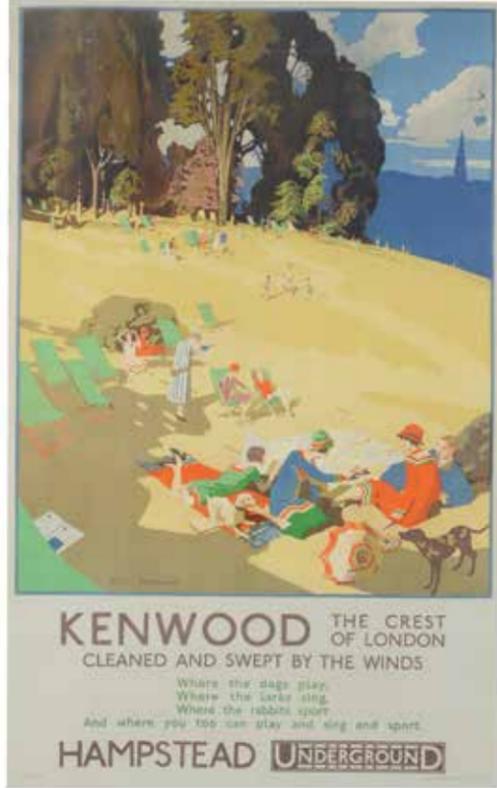
262

262 λ  
Rebecca Salter (British b.1955)  
*Four Divisions III*  
Woodcut, 1995  
Signed in pencil verso  
38.1 x 48.3cm (15 x 19 in.)

Provenance:  
Jill George Gallery, London  
Private Collection, Mr Alan Angas Thorman  
(acquired from the above in 1996)

£100-150

Other Properties



263

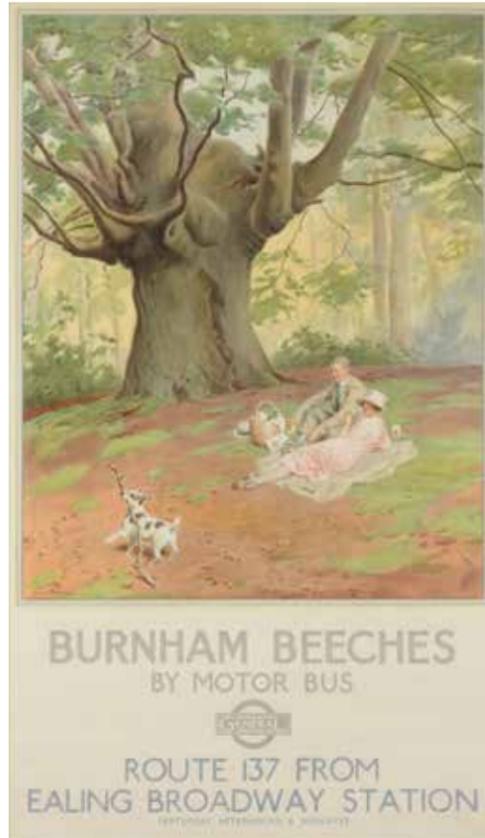
263  
 George Sheringham (British 1884-1937)  
*Kenwood*  
 Lithograph printed in colours, 1926  
 Printed by Vincent Brooks, Day & Son Ltd., London  
 100 x 63cm (framed 125 x 87cm).

Provenance:  
 Sale, Christie's London, *Travel and Vintage Posters*, 5 November 2010, Lot 135

£1,000-1,500

264  
 Fred Pegram (British 1870-1937)  
*Burnham Beeches by Motor Bus*  
 Lithograph printed in colours, 1923  
 Printed by Eyre & Spottiswoode, Ltd., London  
 99 x 61cm (framed 124 x 85cm).

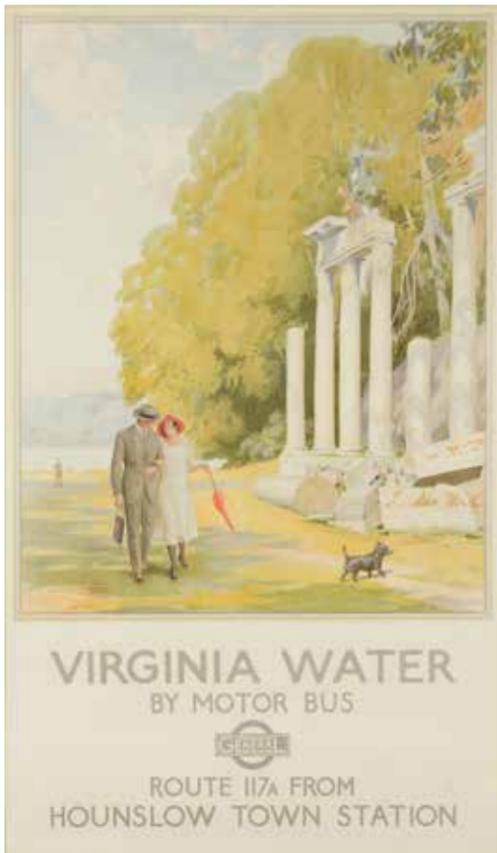
£300-400



264

265  
 Fred Pegram (British 1870-1937)  
*Virginia Water, by Motor Bus*  
 Lithograph printed in colours, 1923  
 Printed by Eyre & Spottiswoode, Ltd., London  
 99 x 61cm (framed 124 x 85cm)

£300-400



265



266

266 λ  
 Guy Taplin (British b. 1939)  
*Heron*  
 Wood and gesso on a driftwood base  
 Signed on the underside  
 Including base 118 x 80cm (46¼ x 31¼ in.)

£1,000-1,500



267

267 λ  
 Alan M. Hunt (British b.1947)  
*Black winged stilt*  
 Gouache  
 Signed lower left  
 49.5 x 42.5cm (19¼ x 16½ in.)

£800-1,200

268 λ  
 Carl Laubin (British/American b. 1947)  
*Promenade*  
 Oil on canvas  
 Signed and dated 81 lower right; signed, titled  
 and inscribed to frame verso  
 97 x 107cm (38 x 42 in.)

£300-500

269 λ  
 Roy Gerrard (British b.1935)  
*The singer; Under the bridge; The artist*  
 Watercolour, three works  
 Each signed, the first dated 79, the others 78  
 Various sizes, the largest: 38 x 18.5cm (14¾ x  
 7¼ in.) (3)

£400-600



268



269 (part lot)



270

270 λ  
 Andrew Hemingway (British b. 1955)  
*The Orchard*  
 Egg tempera on board  
 Signed lower right  
 96 x 150cm (37¾ x 59 in.)

£1,000-1,500

271 λ  
 Andrew Hemingway (British b.1955)  
*The Blue Box*  
 Watercolour  
 Signed lower left; signed, titled and inscribed  
 verso  
 53 x 66cm (20¾ x 25 in.)

£300-500



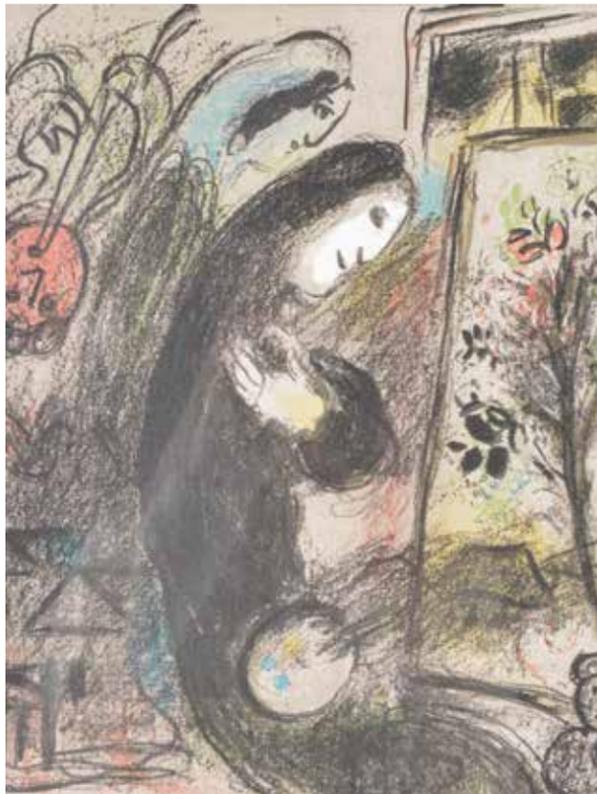
271



272

272 λ  
 Marc Chagall (French 1887-1985)  
*Pliouchkine offre a boire*, from *Les Ames Mortes* (Cramer Books 17)  
 Etching and drypoint, 1923-1927, from the total edition of 368 on MBM paper, published by Teriade, Paris, 1948  
 21.5 x 27.7cm (8¼ x 10¾ in.)

£500-700



273

273 λ  
 Marc Chagall (French/Russian 1887-1985)  
*Inspiration* (Mourlot 398)  
 Lithograph printed in colours, 1963  
 From the edition of 10,000, published by André Sauret, Paris  
 Image: 30 x 23cm (11¾ x 9 in.)

£200-300



274

274  
 Pierre-Auguste Renoir (French 1841-1919)  
*Sur la plage, à Berneval*, 1892 (Delteil 5)  
 Etching, posthumous edition  
 Plate: 13.4 x 9.2cm (5¼ x 3½ in.)

£300-500

275 λ  
 Marc Chagall (French/Russian 1887-1985)  
*Joseph et ses frères* (pl. 18 from *La Bible*) (Sorlier 216)  
 Etching and aquatint with hand-colouring, 1931-39  
 Signed in pencil and numbered 76/100, published by Amboise Volland, Paris  
 29 x 24cm (11¼ x 9¼ in.)

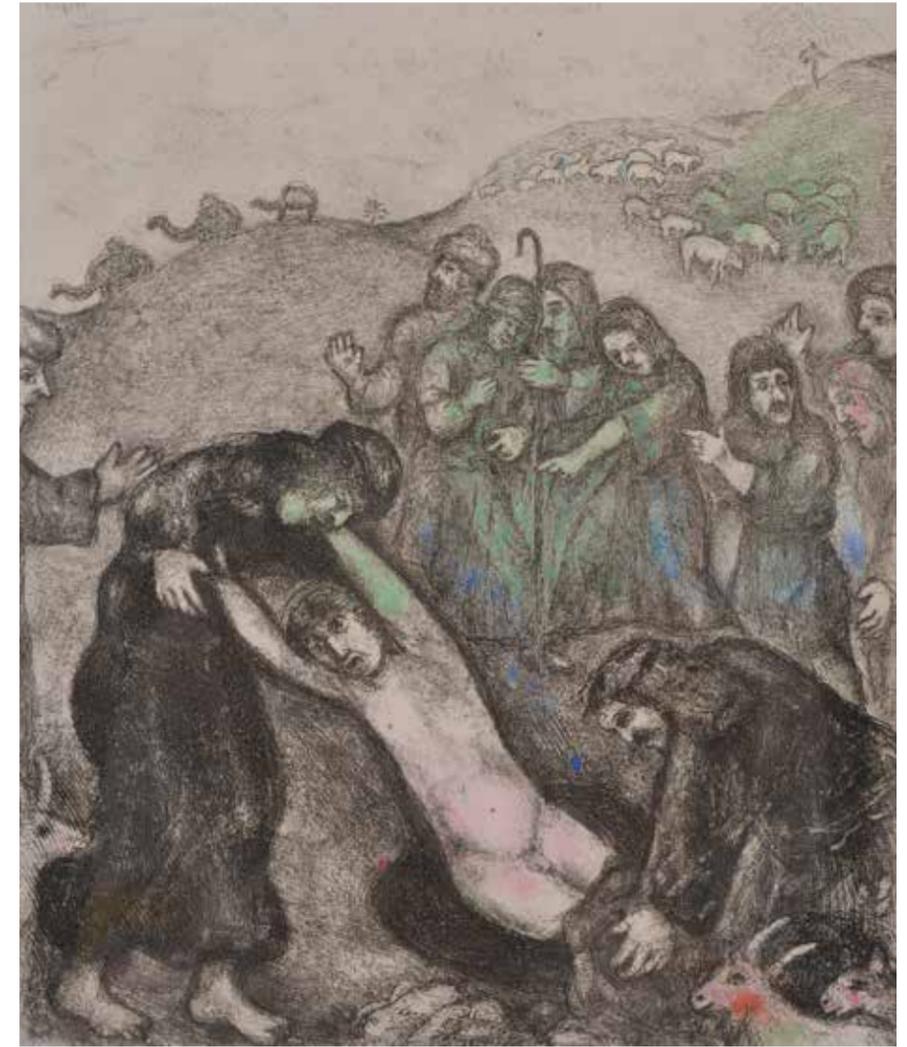
£1,000-1,500

276 λ  
 Salvador Dali (Spanish 1904-1989)  
*The Blasphemers* (Inferno 14 from *Divine Comedy*)  
 Woodcut, circa 1960  
 Signed in pencil, from the total edition of 4765  
 Image: 24.5 x 18.5cm (9½ x 7¼ in.)

£200-300

277 λ  
 Pablo Picasso (Spanish 1881-1973)  
*La Grappe de Raisin*, Justification page 103 from "Dans l'atelier de Picasso" by Jaime Sabartes  
 Lithograph, 1947, from the book edition of 250  
 Image: 4.5 x 20cm (1¾ x 7¾ in.)  
 Sheet: 44 x 32.5cm (17 1/4 x 12¾ in.)

£300-500



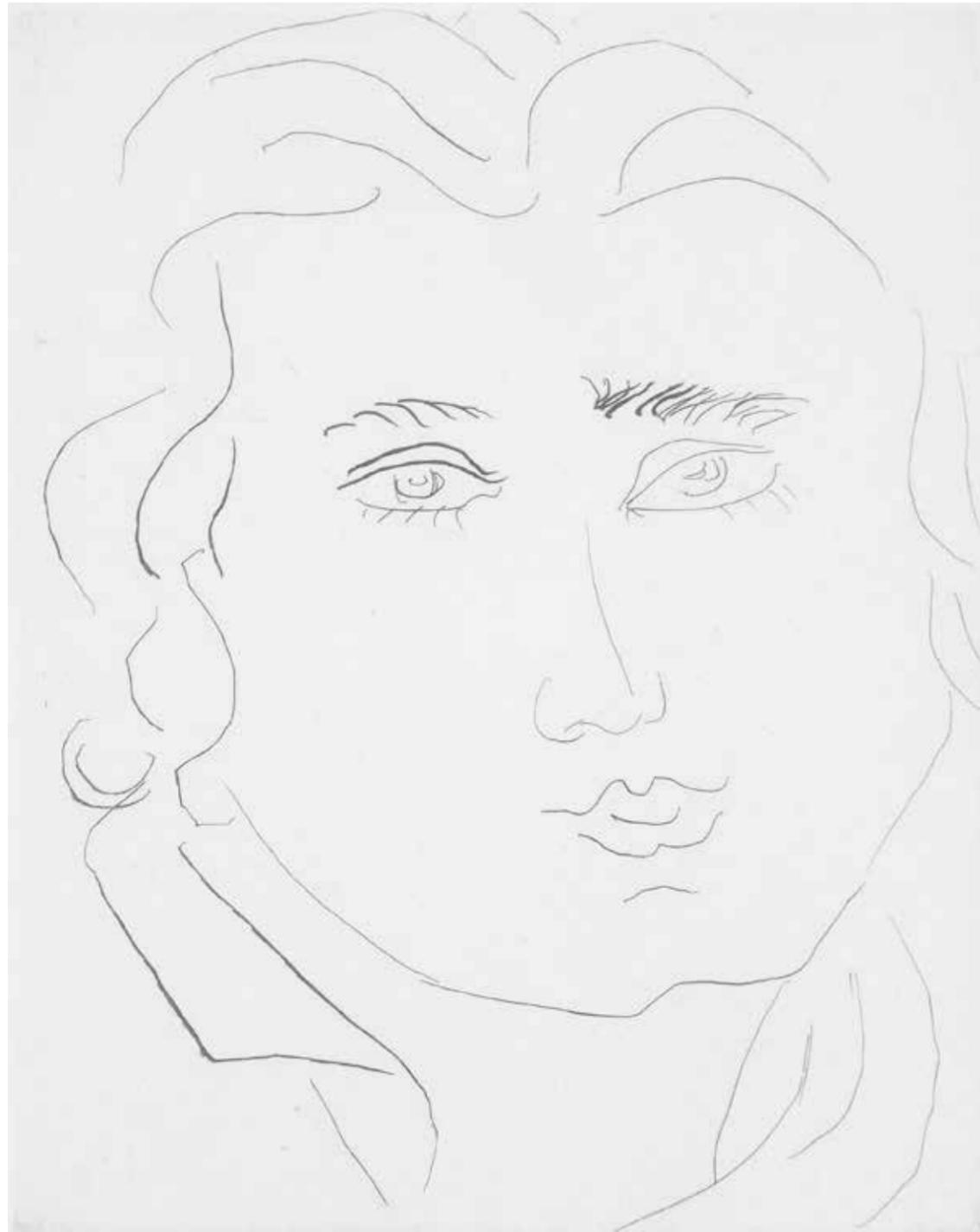
275



277



276



278

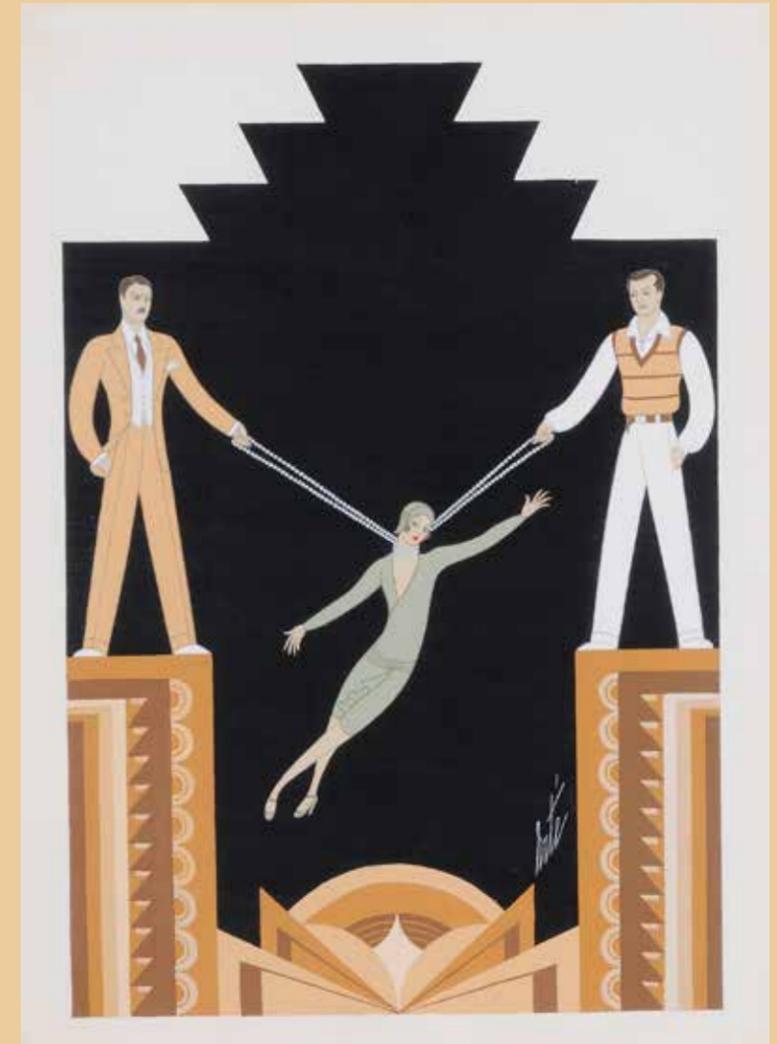
278 λ  
**Henri Matisse (French 1869-1954)**  
*Tete de jeune fille aux sourcils rectangulaires (Duthuit 222)*  
 Etching, 1930  
 Signed in pencil and numbered 8/25  
 12.5 x 10cm (4¾ x 3¾ in.)

Provenance:  
 Sale, Sotheby's London, 27 March 2007, lot 92  
 The Collection of Jo Wood (acquired from the above)

£1,500-2,000

279 λ  
**Erté (French 1892-1990)**  
*Lady with pearls*  
 Gouache on Canson & Mongolfier paper, with  
 their blindstamp  
 Signed in white; stamped with signature, 'Erte  
 Romain de Tirtoff' and 'Composition originale'  
 verso and numbered 6/14374 in pencil  
 Sheet: 37.5 x 27.5cm (14¾ x 10¾ in.)

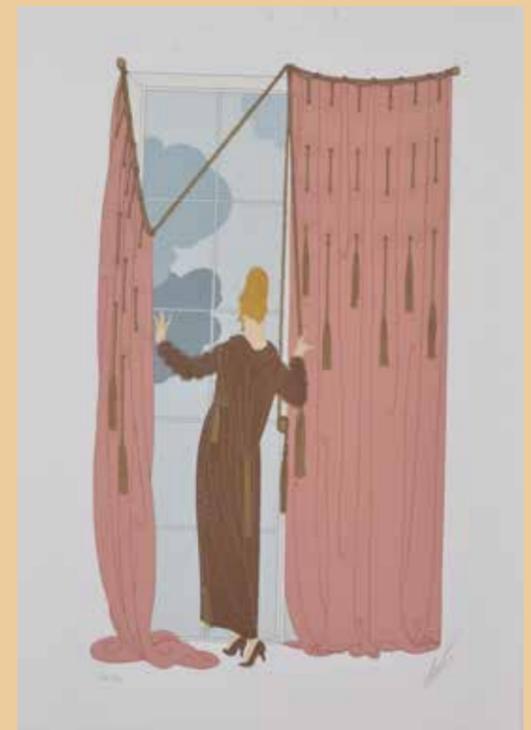
£700-1,000



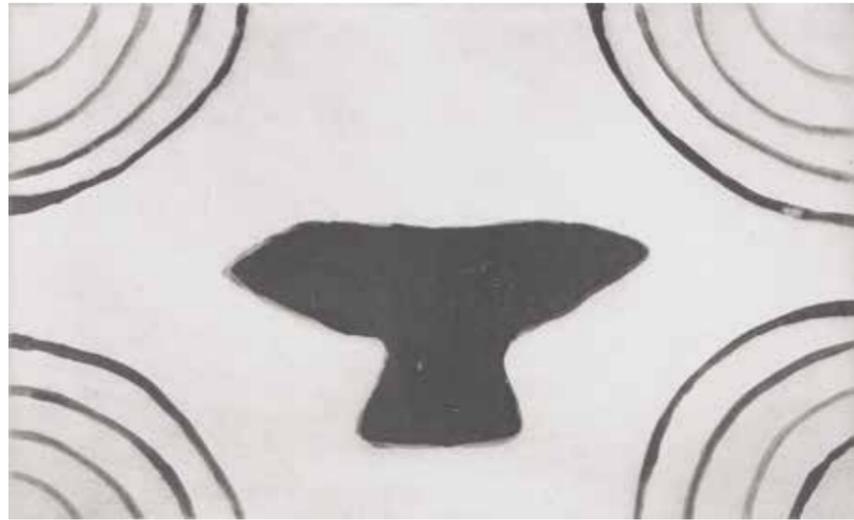
279

280 λ  
**Erté (French 1892-1990)**  
*Cloudy morning*  
 Screenprint in colours, circa 1980  
 Signed in pencil and numbered AP 4/60  
 55 x 39cm (21½ x 15¼ in.)

£300-500



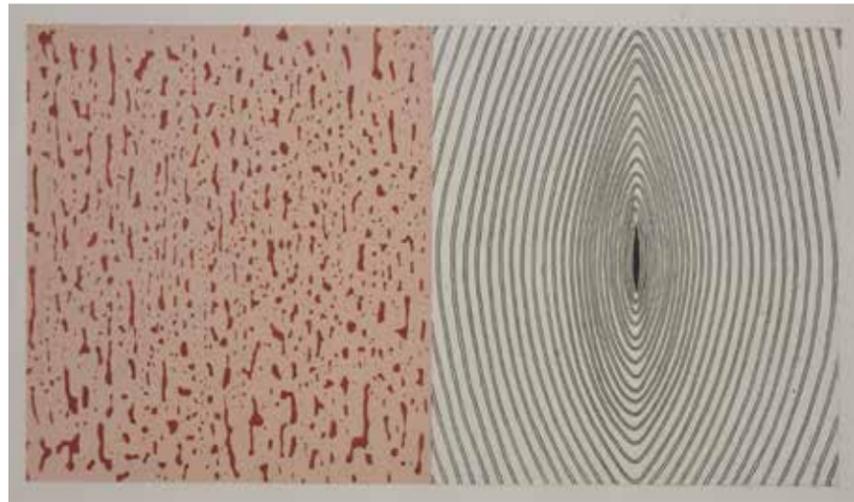
280



281

281 λ  
Breon O'Casey (British 1928-2011)  
*Untitled*  
Screenprint, 1995  
Signed in pencil, dated and inscribed B.A.T.  
(bon a tirer)  
17 x 28.5cm (6½ x 11 in.)

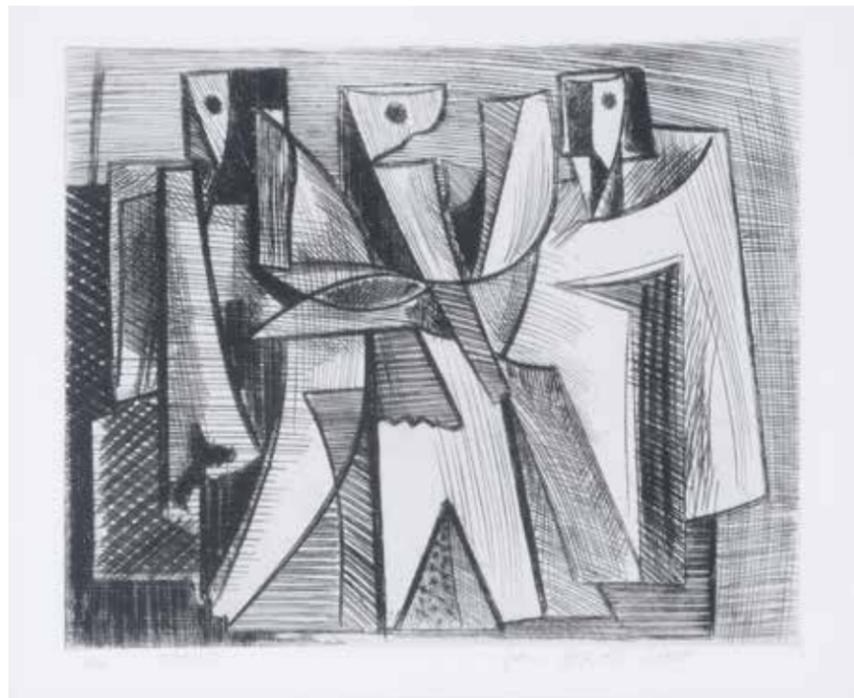
£300-500



282

282  
Peter Sjöblom (Swedish b.1953)  
*No Man's Land*  
Etching with screenprint and woodblock in  
colours  
Signed in pencil and numbered 10/20  
Image: 49 x 88.5cm (19¼ x 34¾ in.)  
Sheet: 75 x 106cm (29¾ x 41¾ in.)

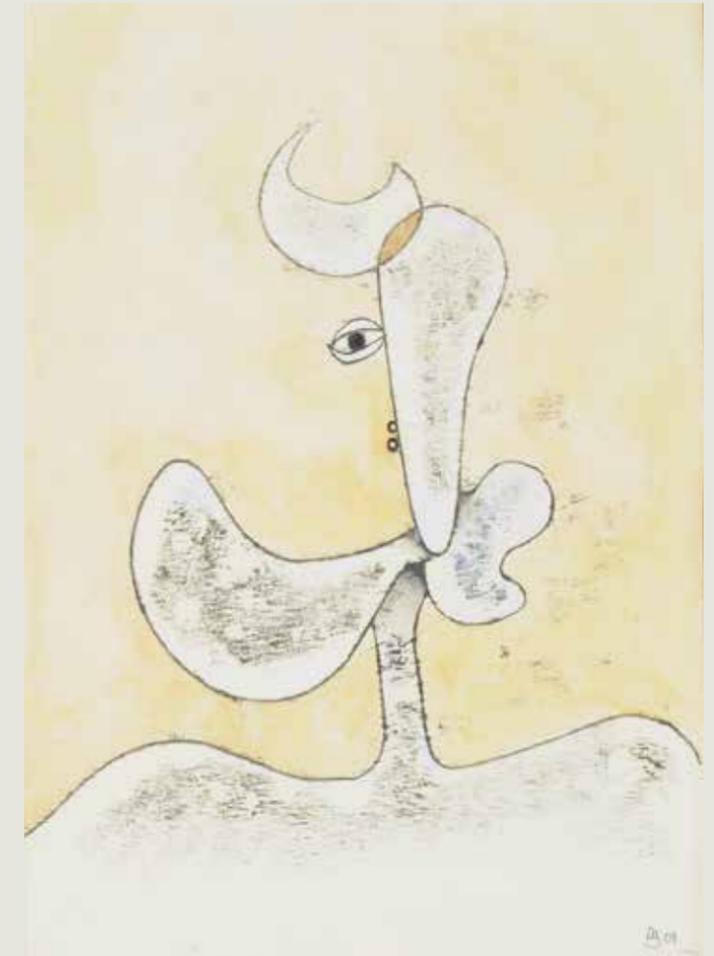
£150-250



283

283 λ  
Jan Hladik (Slovak 1927-2008)  
*Trojice (Trinity)*  
Etching, 2008  
Signed in pencil, titled, dated and numbered  
3/20  
Plate: 21 x 25cm (8¼ x 9¾ in.)

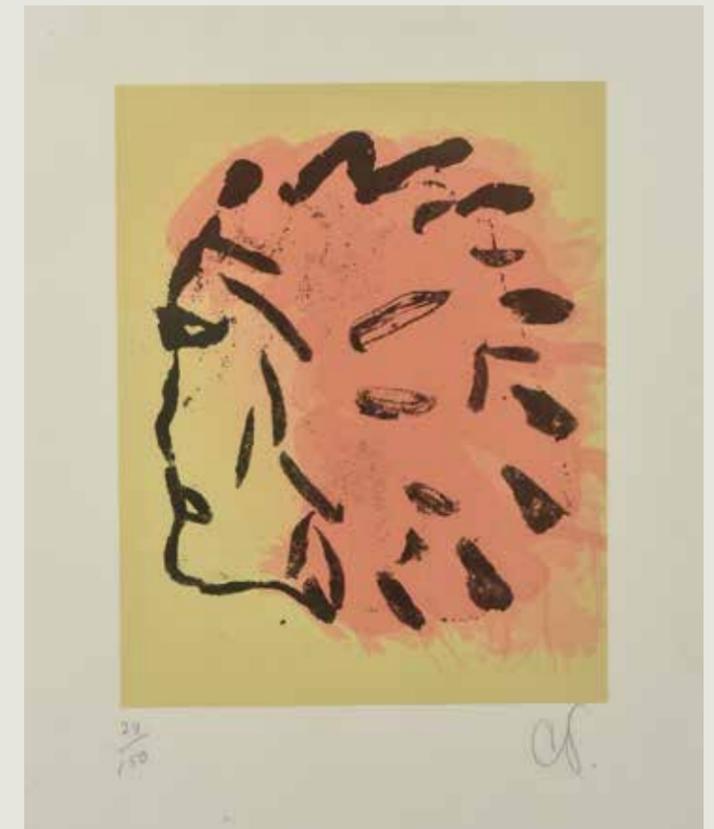
£80-120



284

284 λ  
Desmond Morris (British b.1928)  
*Keeper of Unwanted Secrets*  
Mixed media  
Signed with initials and dated 09 lower right  
30 x 21cm (11¾ x 8¼ in.)

£1,000-2,000



285

285  
Claes Oldenburg (American b. 1929)  
*Indian Head (from Yippy portfolio)*  
Lithograph printed in colours, 1972  
Initialed in pencil and numbered 29/150  
Sheet 73 x 55.3cm (28½ x 21¾ in.)

Provenance:  
Waddington Galleries Ltd., London

£300-500



286

286 λ  
Michael Broido (British 1927-2013)  
*Abstract composition with figures*  
Ink and watercolour  
37 x 43,5cm (14½ x 17 in.)  
Unframed

Provenance:  
Sims Gallery, St. Ives

£200-300

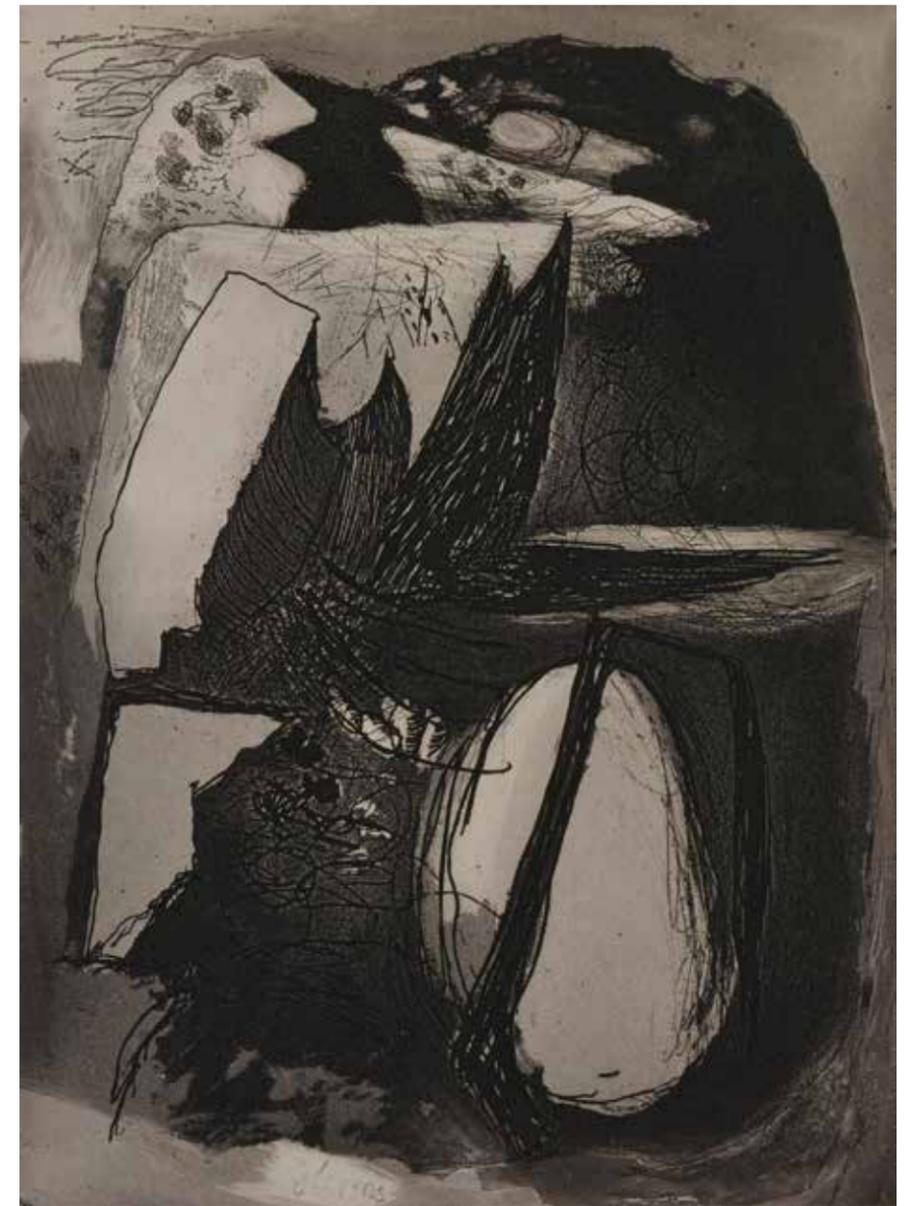


287

287 λ  
Michael Broido (British 1927-2013)  
*Untitled*  
Ink and gouache  
Signed and dated 92 lower left  
48 x 68cm (18¾ x 26¾ in.)  
Unframed

Provenance:  
Sims Gallery, St. Ives

£200-300



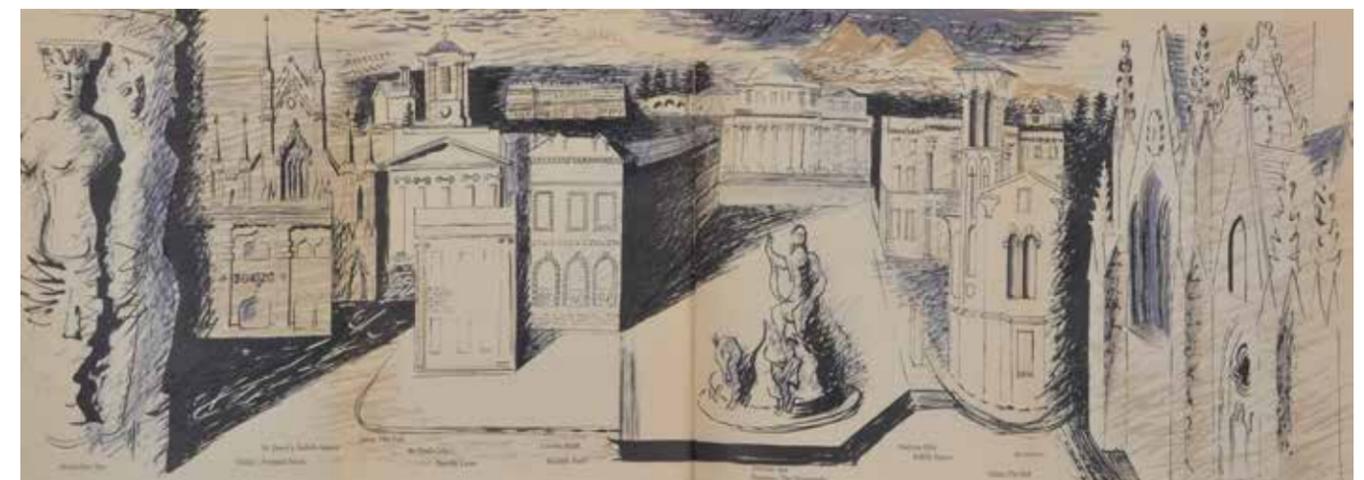
288

288 λ  
Graham Sutherland (British 1903-1980)  
*Clegyr-Boia II, Landscape in Wales (Tassi 34)*  
Etching and aquatint, 1938  
From the edition of circa 1000, printed by  
Walsh, London, bound in 'Signature no. 9', as  
issued  
Plate: 19.5 x 15cm (7½ x 5¾ in.)

£600-800

289 λ  
John Piper (British 1903-1992)  
*Cheltenham (Levinson 27)*  
Lithograph printed in colours, 1940  
From the edition of 750, printed by Curwen  
Press, bound in 'Signature no. 13' as published  
Sheet: 25 x 71cm (9¾ x 27¾ in.)

£200-300



289



290 (part lot)

**290 λ**  
**Michael Rees (British b. 1962)**  
*Underworld; Couple*  
 Two etchings printed in colours, 1998  
 Both signed in pencil, titled and dated 98  
 Each 20 x 14cm (7¾ x 5½ in.)  
 Both unframed (2)

Provenance:  
 Sims Gallery, St. Ives

£100-150

**291 λ**  
**John Emanuel (British b. 1930)**  
*Seated figure with book*  
 Ink and watercolour  
 Signed lower right  
 40.5 x 29cm (15¾ x 11¼ in.)  
 Unframed

Provenance:  
 Sims Gallery, St. Ives

£250-350

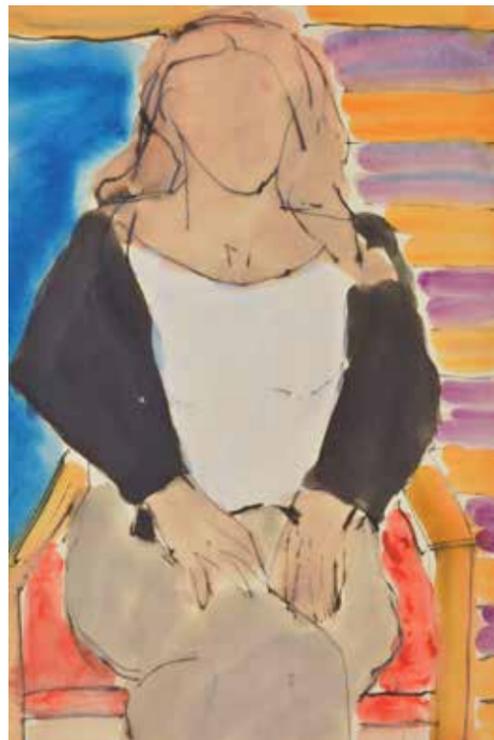


291

**292 λ**  
**John Emanuel (British b. 1930)**  
*Seated figure with hands in lap*  
 Ink and watercolour  
 53.5 x 36cm (21 x 14 in.)  
 Unframed

Provenance:  
 Sims Gallery, St. Ives

£300-500



292



293

**293 λ**  
**John Emanuel (British b. 1930)**  
*Seated figure holding knees*  
 Watercolour, ink and gouache  
 57 x 41cm (22¼ x 16 in.)  
 Unframed

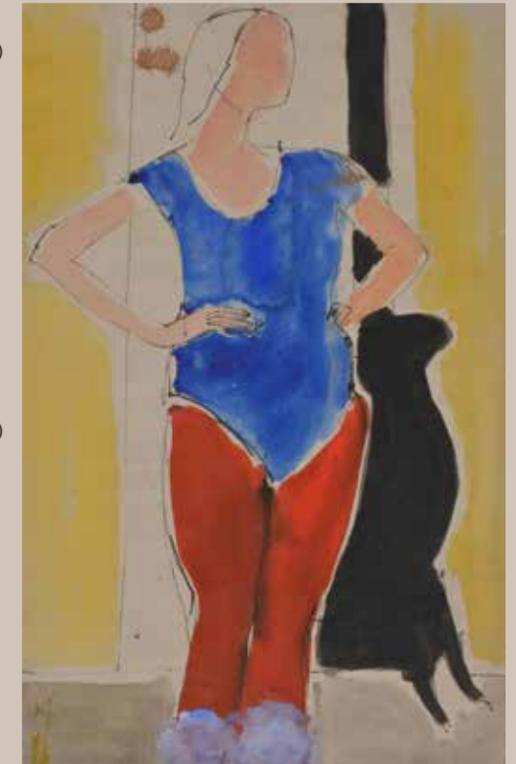
Provenance:  
 Sims Gallery, St. Ives

£300-500

**294 λ**  
**John Emanuel (British b. 1930)**  
*Standing figure*  
 Watercolour, ink and gouache  
 Signed lower left  
 54 x 36cm (21¼ x 14 in.)  
 Unframed

Provenance:  
 Sims Gallery, St. Ives

£300-500

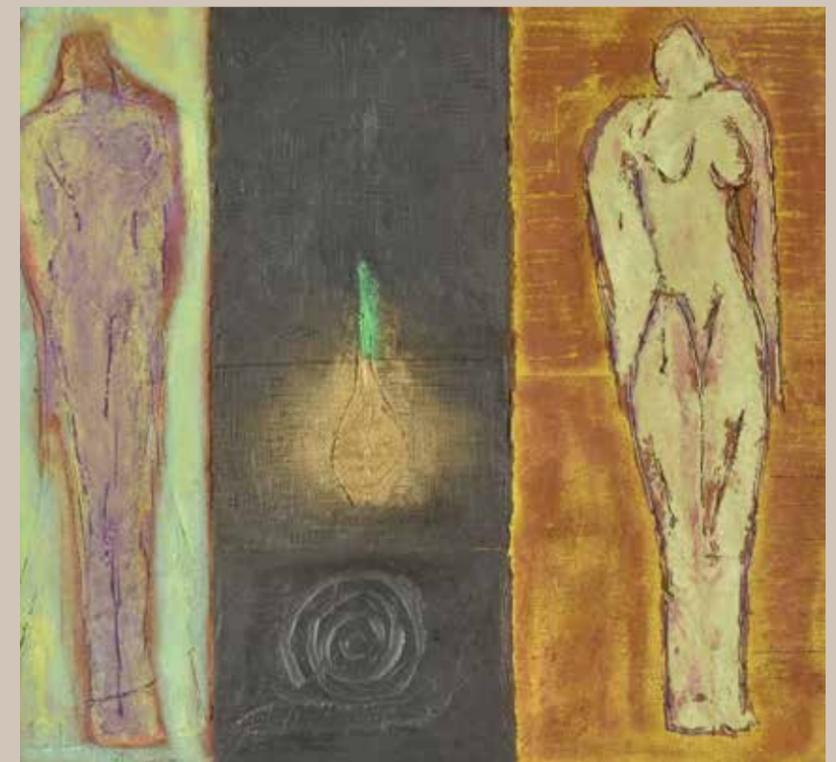


294

**295 λ**  
**Sonia Lawson (British b.1934)**  
*Guardians, 1997*  
 Mixed media  
 Signed and titled verso, artist's label attached  
 verso  
 56 x 62cm (22 x 24¼ in.)

Provenance:  
 Boundary Gallery, London

£500-700



295



296

296 λ  
Serge le Guyec (20th century)  
Abstract  
Oil on canvas  
Signed with initials and dated 82 lower right; signed and dated 1982 verso  
46 x 54cm (18 x 21¼ in.)

£200-300



297

297 λ  
Karel Appel (Dutch 1921-2006)  
Composition  
Lithograph printed in colours, 1958  
Signed in pencil, dated 58 and inscribed *epreuve d'artiste* (aside from the edition of 50)  
55.5 x 75cm (21¾ x 29½ in.)  
Unframed

£300-400



298 (part lot)

298  
Antonio Mari Ribas (1906-1974)  
Three Ibiza scenes  
Indian Ink  
All signed  
Each 24 x 33cm (9¼ x 12 in.) (3)

Provenance:  
Gilbert Parr Gallery, London

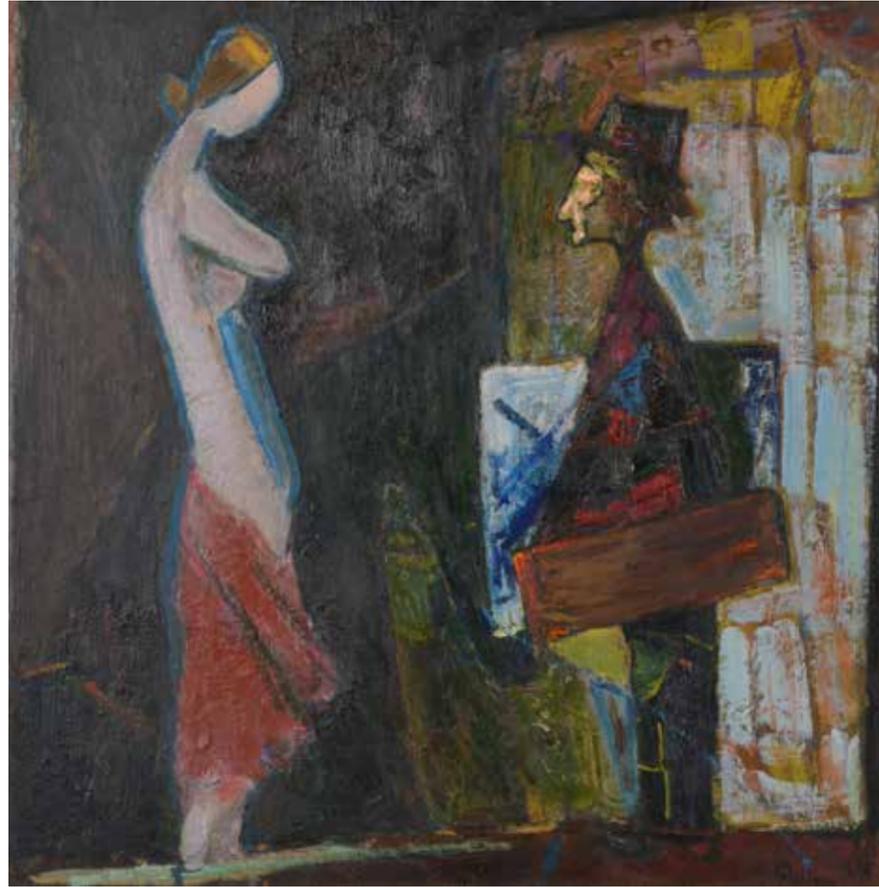
£600-800



299

299 λ  
Roger Muhl (French/German 1929-2008)  
Strasbourg - Les toits et la Cathedrale  
Oil on canvas  
Signed lower right; signed and titled verso  
146 x 115cm (57¼ x 45¼ in.)

£4,000-6,000



300

300  
Moses Aleksandrovich Feigin (Russian 1904-2008)  
*Artist with the Model, 1987*  
Oil on board  
Signed and dated 1987 lower right; signed in cyrillic, dated and inscribed verso  
66.5 x 66.5cm (26 x 26 in.)

Provenance:  
Facture Gallery, 1989

£300-500

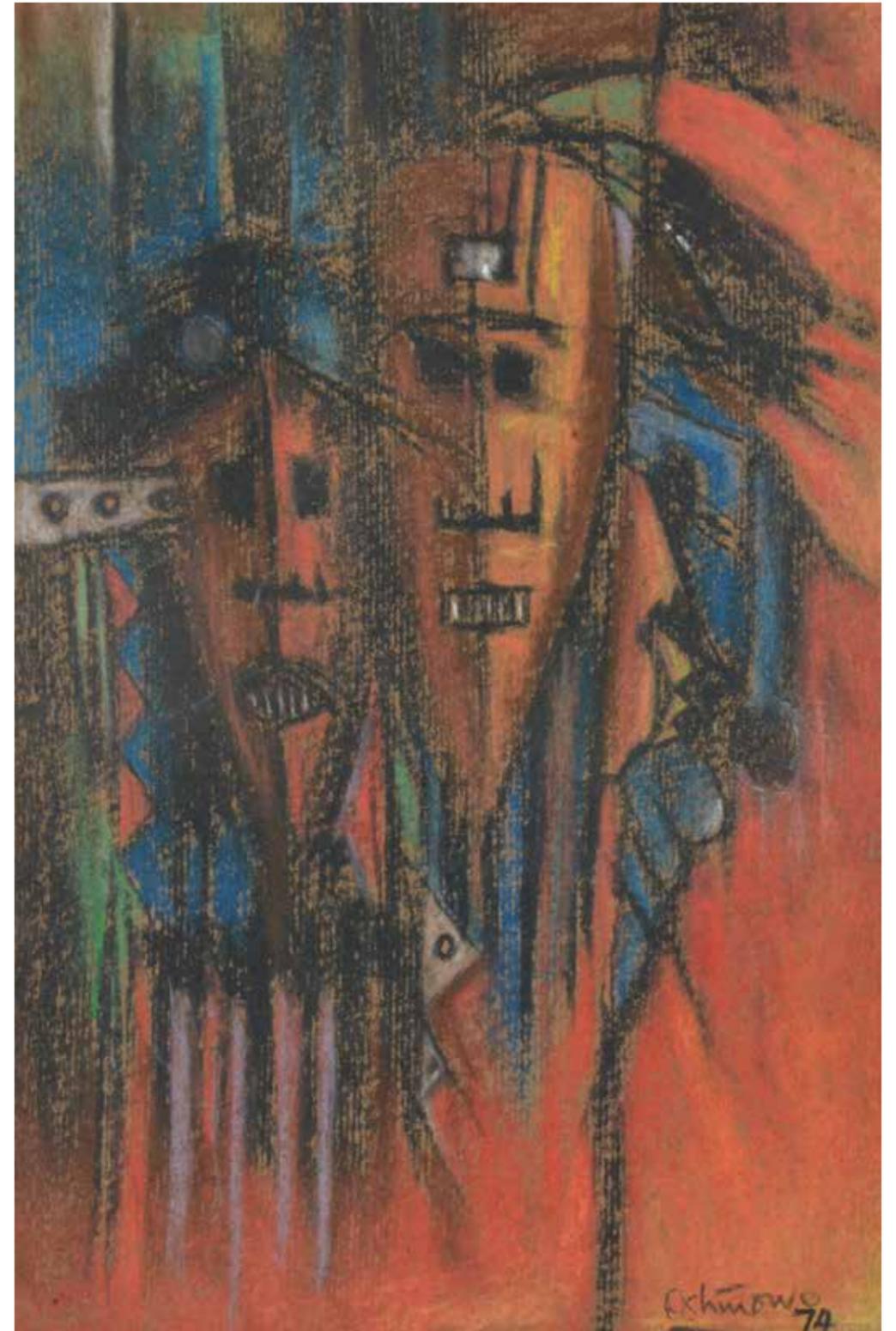


301

301 λ  
Vaclav Tikal (Czech 1906-1965)  
*Mesto, 1951*  
Crayon  
Signed and dated 51 lower right  
9.5 x 19.5cm (3½ x 7½ in.)  
Unframed

Provenance:  
Galerie Moderna, Prague  
Acquired from the above by the present owner in 2016

£400-600



302

302  
Kolade Oshinowo (Nigerian b. 1948)  
*Masks*  
Pastel  
Signed and dated 74 lower right  
37.5 x 24.5cm (14¾ x 9½ in.)

£2,500-3,500



303

303 λ

Thomas Struth (German b. 1954)

*Tour Totem Paris, Beaugrenelle*

Chromogenic print

Signed in pencil and stamp-numbered 7/10 on a label affixed to verso

74 x 52.5cm (29 x 20½ in.)

Executed in 1980.

Provenance:

Lamberty Storages

£4,000-6,000



304

304 λ

Thomas Struth (German b. 1954)

*Tour Mirabeau, Beaugrenelle*

Chromogenic print

Signed in pencil and stamp numbered 1/10 on a label affixed verso

75 x 53cm (29½ x 20¾ in.)

Executed in 1980.

Provenance:

Lamberty Storages

£4,000-6,000



305

**305 λ**  
**Slinkachu (British 1979)**  
*Wonderland*  
 Continuous tone light-jet digital photographic print, 2009  
 Signed in pen, titled and numbered 9/15  
 59.9 x 86.4cm (23½ x 34 in.)  
 Unframed

Provenance:  
 Andipa Gallery, London

£1,000-1,500



306

**306**  
**Richard Art Hambleton (Canadian 1952-2017)**  
*Purple Shadow Head, 2014*  
 Giclée print mounted on aluminium  
 Signed and dated 2014 lower right; signed and numbered 08/50 verso  
 50 x 127cm (19½ x 50 in.)  
 Unframed

£1,000-1,500

**307 λ**  
**Willy Rizzo (Italian 1928-2013)**  
*Picasso, Cannes, 1953*  
 Chromogenic print, later impression  
 Signed and numbered 3/8 verso  
 80 x 61cm (31¼ x 24 in.)

In a signed Willy Rizzo frame.

£500-700



307

**308 λ**  
**Marcus Lyon (British b.1965)**  
*The Tree Avenue, Provence 1996*  
 Chromogenic print  
 Signed, dated 2006 and numbered 1/10 verso  
 139 x 110cm (54½ x 43¼ in.)  
 Unframed  
 Printed in 2006.

£1,500-2,000



308



309

309 λ  
Willy Rizzo (Italian 1928-2013)  
*Cinderella at the Theatre des Champs Elysees, 1963*  
Chromogenic print, later impression  
Signed and numbered 1/8 verso  
64 x 82cm (25 x 32¼ in.)

In a signed Willy Rizzo frame.

£500-700



310

310 λ  
Willy Rizzo (Italian 1928-2013)  
*Marjorie Tallchief in L'Idylle, 1954*  
Gelatin silver print, later impression  
Signed in pen and numbered 1/8  
66 x 73cm (25 x 28½ in.)

£500-700



311

311 λ  
Willy Rizzo (Italian 1928-2013)  
*La nuit est une sorciere*  
Gelatin silver print, later impression  
Signed in pen and numbered 1/8  
50 x 77cm (19½ x 30¼ in.)

In a signed Willy Rizzo frame.

£500-700

312 λ  
Willy Rizzo (Italian 1928-2013)  
*Willy Rizzo and model, 1960*  
Gelatin silver print, later impression  
Signed and numbered 1/8 verso  
76.5 x 64.5cm (30 x 25¼ in.)

In a Willy Rizzo signed frame.

£500-700



312

313 λ  
Willy Rizzo (Italian 1928-2013)  
*Kirk Douglas, Palm Springs, 1957*  
Gelatin silver print, later impression  
Signed and numbered 1/8 verso  
78.5 x 50cm (30¾ x 19½ in.)

In a Willy Rizzo signed frame.

£500-700

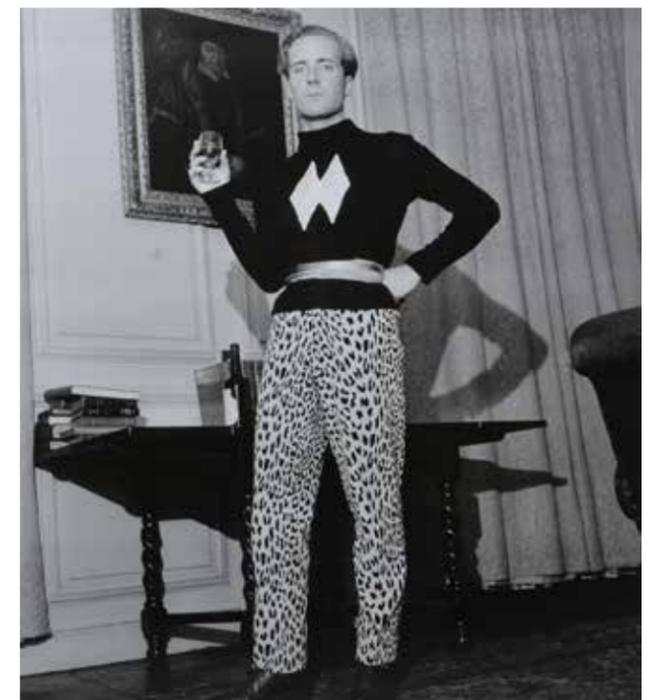


313

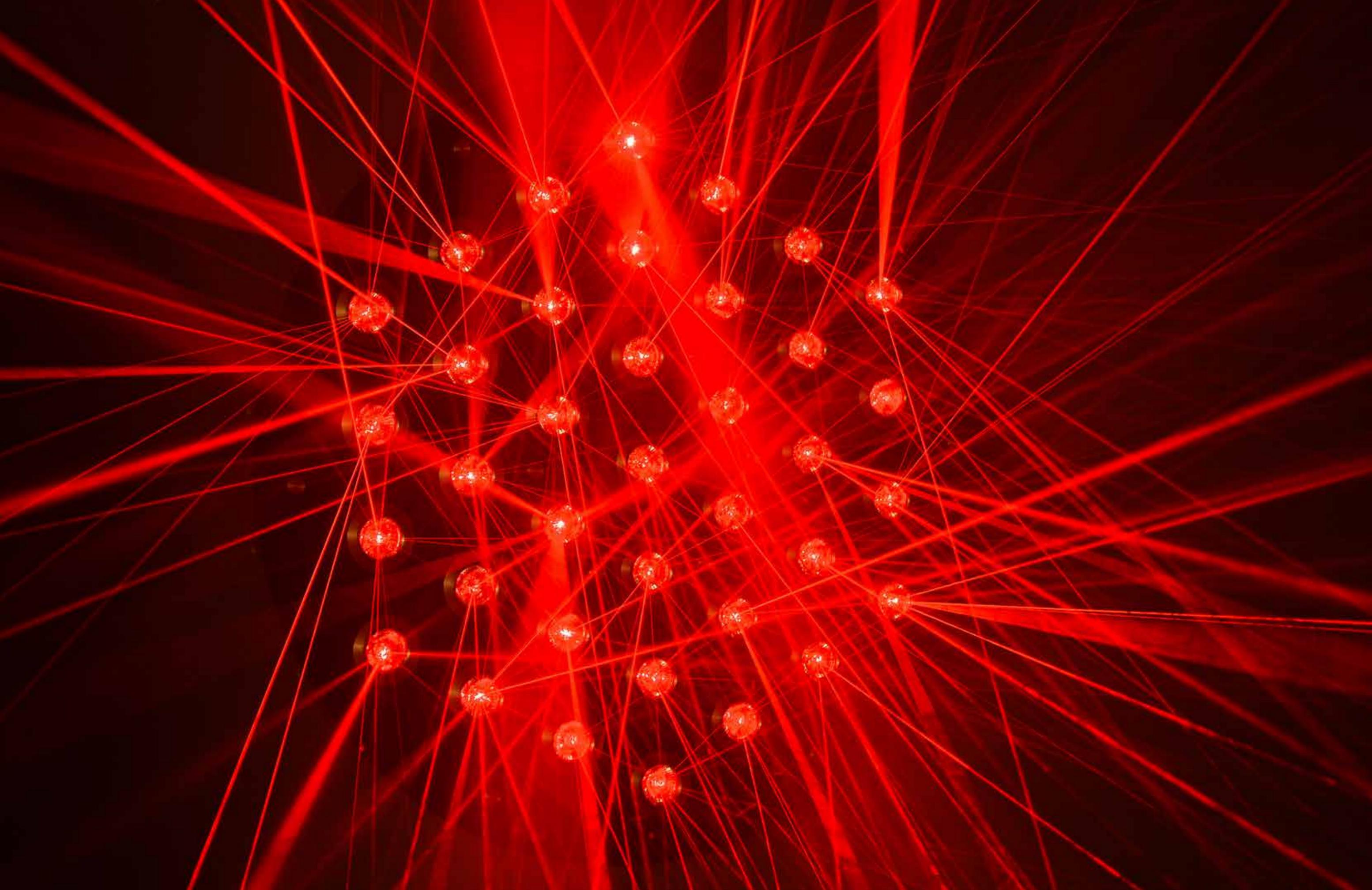
314 λ  
Willy Rizzo (Italian 1928-2013)  
*Oxford Gentleman, 1954*  
Gelatin silver print, later impression  
Signed and numbered 1/8 verso  
83 x 71cm (32½ x 27¾ in.)

In a Willy Rizzo signed frame.

£500-700



314



“Light is Fundamental to our Existence” Chris Levine (British b. 1960)

315λ

Chris Levine (British b. 1960)

*Flower of Light*, 2013 (edition 1 of 3)

Laser diodes, dichroic glass, mechanised Swarovski crystals and aluminium

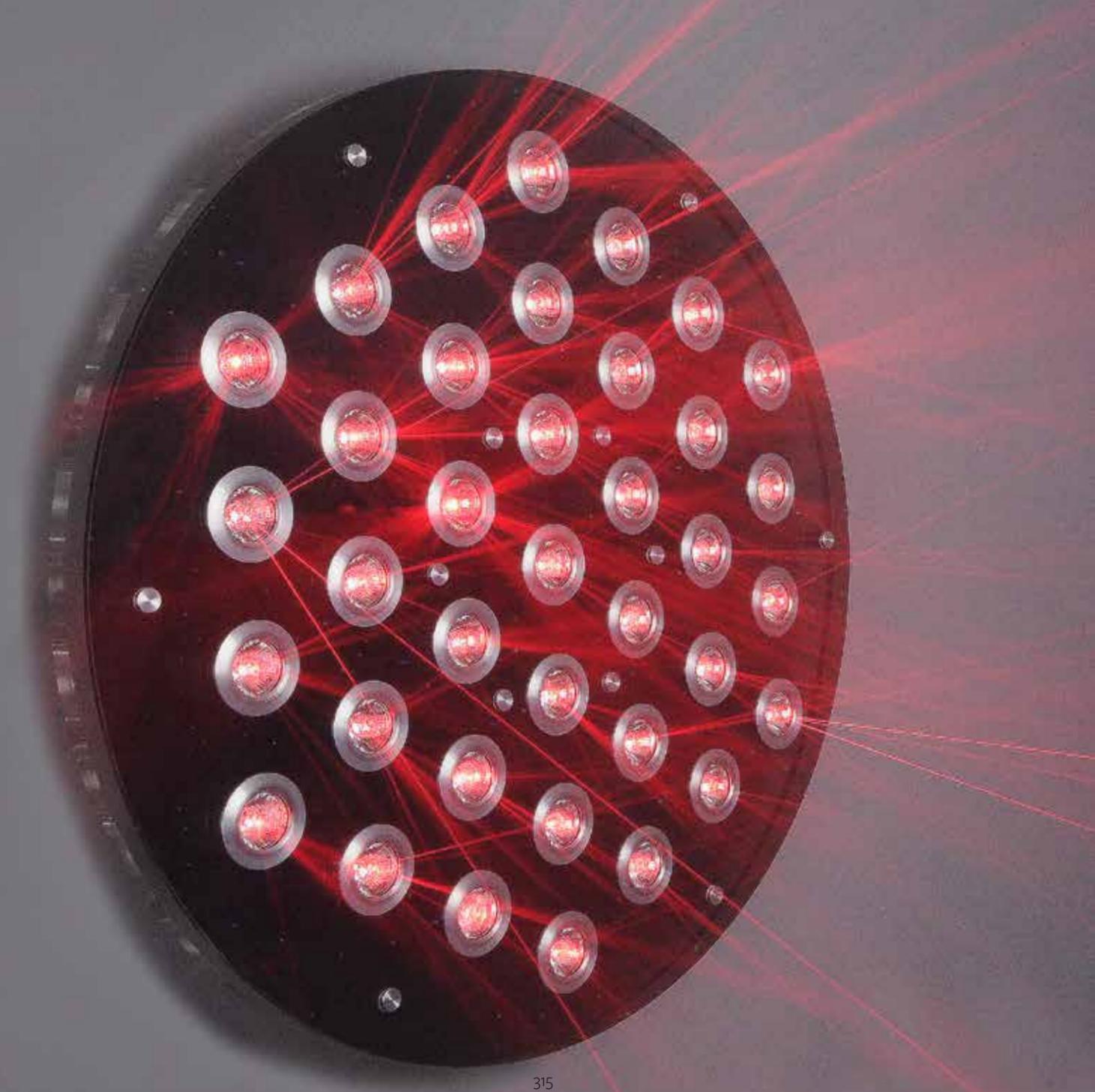
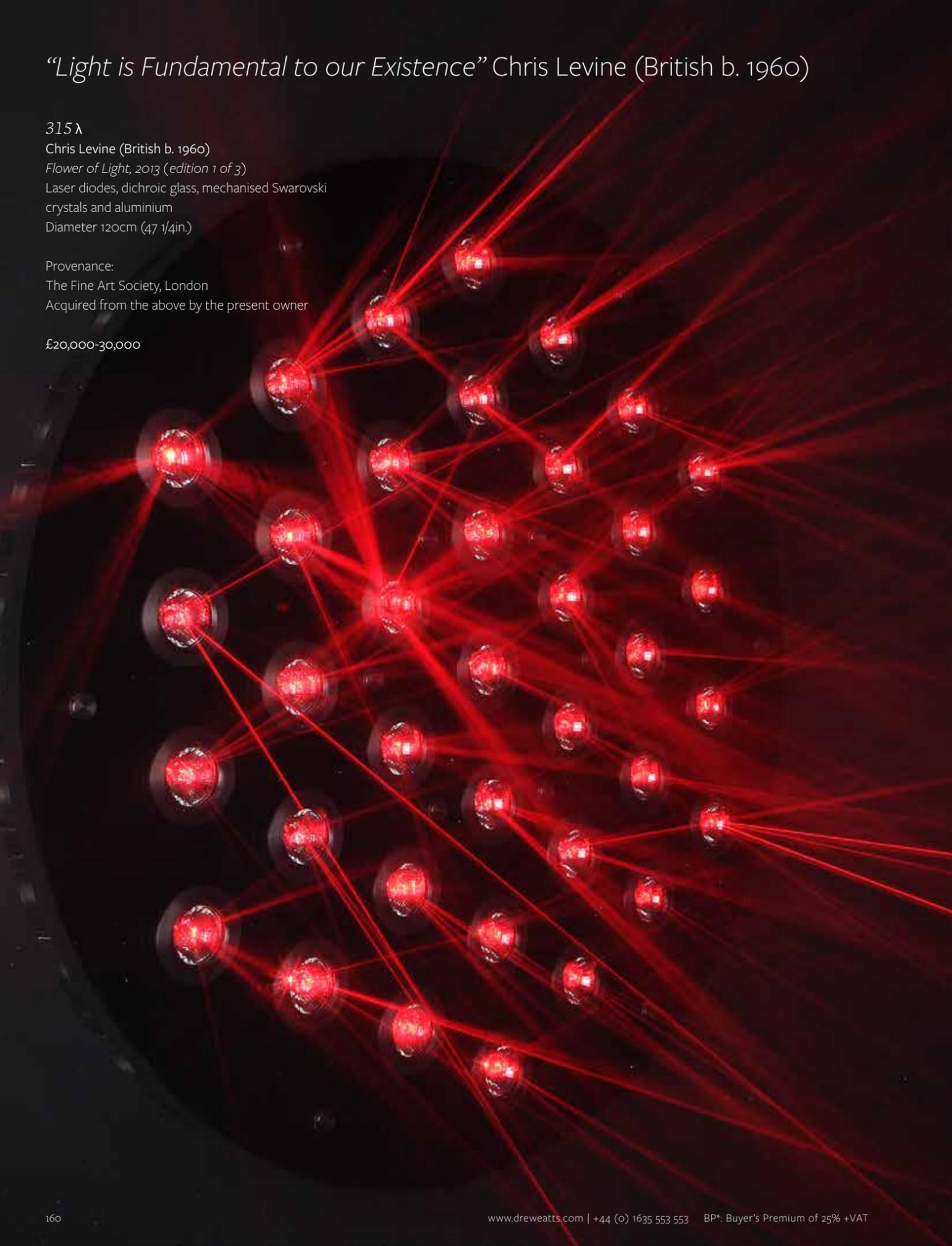
Diameter 120cm (47 1/4in.)

Provenance:

The Fine Art Society, London

Acquired from the above by the present owner

£20,000-30,000



Chris Levine (b. 1960) is a light artist who works across many mediums including photography, music, fashion and installation. He has produced a body of work that includes many collaborative projects with fashion houses such as Mario Testino, eco-system Eden project and icons such as Philip Treacy, Grace Jones and Her Majesty Queen Elizabeth II of whom he created one of the most iconic images of the twenty-first century.

The Flower of Light is created with electronic lasers injected through Swarovski crystals to project light forms around the surrounding space. The work takes on three stages of life each one as mesmerising as the last. When the installation is turned off the Swarovski crystals suspended in the bulbs glisten in the day light. The beautiful construction represents the cycle of creation and symbolises perfect form, harmony and proportion. Then the lasers are switched on and the viewer is transported into a completely different dimension. Standing in front of the Flower of Light is a completely captivating experience which transfixes the viewer in an experience of stillness and a moment of calm. This meditative and almost spiritual aspect to Levine's work is very important to the artist, who finds strength and peace by meditating for up to two hours a day. Through his work he strives to increase the awareness of the essence of light and how we as human beings live in and amongst every possible form of light and energy, which is fundamental to our existence. The final stage is the haze machine which pumps homogenous clouds suspended in the air which creates an immersive matrix of beams. Levine uses these powerful, strong, red lasers to create a work that is not only mesmerising but also experiential. It draws our attention to the present moment and helps to set our minds to the now, falling into a state of meditation and focus.



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Please note that lots marked with the symbol (Y) in this catalogue may be subject to CITES Regulations when exported. Relevant CITES Regulations may be found at [www.gov.uk/guidance/cites-imports-and-exports](http://www.gov.uk/guidance/cites-imports-and-exports).

### COLLECTION OR DELIVERY

Before being able to collect your purchases you are required to pay the hammer price, plus the applicable commissions, and obtain a receipt acknowledging payment. Collection of the purchased lots is at the purchaser's risk and expense and whilst Dreweatts do not provide packing and despatch service we can suggest some carriers.

Dreweatts also require that all purchased items are collected within four working days of the sale to avoid a storage charge being applied.

### STORAGE CHARGES

All items not collected by 4pm, within four working days of the sale, will be automatically removed to commercial storage and subject to a minimum storage charge of £20 (plus VAT) per lot and to a further storage charge of £2 (plus VAT) per lot per part or full day thereafter. These charges will be the sole liability of the purchaser and will be billed directly to them by Vangaroo Ltd (Andover); Vangaroo may be willing to adjust their charges if they are instructed by the purchaser to deliver to them. On payment of all sales and storage costs, items will be available for collection by appointment from Vangaroo Ltd (Andover), tel: 01264 316970, mobile: 07528 291180, email: [matt@vangaroo.co.uk](mailto:matt@vangaroo.co.uk). These charges are set by Vangaroo Ltd (Andover); we recommend that you contact them directly regarding queries relating to these charges and other questions relating to storage. Staff at the saleroom will be unable to answer questions relating to items that have been removed from the saleroom.

### FURTHER INFORMATION

The colours printed in this catalogue are not necessarily a true reflection of the actual item. All weights and measures given in the catalogue should be regarded as approximate.

### VALUATION SERVICES

Dreweatts provides a range of confidential and professional valuation services to private clients, solicitors, executors, estate managers, trustees and other professional partners. These services include auction valuations, insurance valuations, probate valuations, private treaty valuations, valuations for family division or for tax purposes. For more information, please see our website: [www.dreweatts.com](http://www.dreweatts.com).

For directions to Donnington Priory, please see our website: [www.dreweatts.com](http://www.dreweatts.com).

Parking is available at Donnington Priory in two car parks on either side of the saleroom.

## Information for Buyers at Public Auctions

1. **INTRODUCTION.** The following notes are intended to assist Bidders and Buyers, particularly those inexperienced or new to our salerooms. All of our auctions and sales are conducted on our printed Auction Terms and Conditions, including these Conditions of Sale and Business, which are readily available for inspection and normally accompany catalogues. Our staff will be happy to help you if there is anything you do not fully understand.

Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. By bidding at the auction, you agree to be bound by these terms.

2. **AGENCY.** As auctioneers we usually act as agents for the seller whose identity, for reasons of confidentiality, is not normally disclosed. Accordingly if you buy at auction your contract for the item or items purchased is with the seller and not with us as the auctioneer.

3. **ESTIMATES.** Estimates are designed to help buyers gauge what sort of sum might be involved for the purchase of a particular lot. Estimates may change and should not be thought of as the sale price. The lower estimate may represent the reserve price and certainly will not be below it. Estimates do not include the Buyer's Premium or VAT (where chargeable). Estimates are prepared some time before the sale and may be altered by announcement before the sale. They are in no sense definitive.

4. **BUYER'S PREMIUM.** The Conditions of Sale forming part of our Auction Terms and Conditions require the buyer to pay a buyer's premium on the hammer price of each lot purchased. The buyer's premium is 25% of the hammer price up to and including £500,000, 20% of the hammer price from £500,001 up to and including £1,000,000, and 12% of the hammer price in excess of £1,000,000. VAT at the prevailing rate of 20% is added to buyer's premium and additional charges as defined below.

5. **VAT.** A theta symbol (Θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. A dagger symbol (†) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being an element in the buyers' premium. This imposition of VAT is likely to be because the seller is registered for VAT within the European Union and is not operating the Dealers Margin Scheme or because VAT is due at 20% on import into the UK. A double dagger (‡) indicates that the lot has been imported from outside the European Union and the present position is that these lots are liable to a reduced rate of Import VAT currently 5% on the hammer price. (Ω) indicates that the lot has been imported from outside the European Union and these lots are liable to the standard rate of Import VAT currently 20% on the hammer price. Lots which appear without the above symbols indicate that no VAT is payable on the hammer price; this is because such lots are sold using the Auctioneers Margin Scheme and it should be noted that the VAT included within the buyers' premium is not recoverable as input tax.

6. **DESCRIPTION AND CONDITION.** Condition reports are provided on our website or upon request. The absence of a report does not imply that a lot is without imperfections. The detail in a report will reflect the estimated value of the lot. Large numbers of such requests received shortly before the sale may mean that reports cannot be provided for all lots. Members of staff are not trained restorers or conservators and, particularly for higher value lots, you should obtain an opinion from such a professional. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if a Lot is or becomes dangerous, we may dispose of it without notice to bidders in advance in any manner we see fit and will be under no liability for doing so. We recommend that you always view a lot in person.

We are dependent on information provided by the seller about a lot and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed examination and frequently no examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Intending buyers have ample opportunity for inspection of goods and, therefore, accept responsibility for inspecting and investigating lots in which they may be interested and the corresponding risk should they not do so. Please note carefully the exclusion of liability for the condition of lots contained in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are

not guaranteed to be in working order. However, in so far as we have examined the goods and make a representation about their condition in the auction catalogue, we shall be liable for any defect which is not reflected in that representation and which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).

7. **ELECTRICAL GOODS.** These are sold as 'antiques' only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician before use.

8. **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 because, e.g. they may contain prohibited materials such as ivory. Ask us if you need help.

9. **BIDDING.** Bidders will be required to register before the sale commences and lots will be invoiced to the name and address on the sale registration form. Bidders are required to provide a government issued identity document and a proof of address. Please enquire in advance about our arrangements for telephone bidding.

10. **COMMISSION BIDDING.** Commission bids may be left with the auctioneers indicating the maximum amount to be bid excluding buyers' premium. Dreweatts will add these bids to the auctioneers' sale book and they will be executed as cheaply as possible having regard to the reserve (if any) and competing bids. If two buyers submit identical commission bids the auctioneers may prefer the first bid received. Please enquire in advance about our arrangements for the leaving of commission bids by telephone or fax. Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

11. **METHODS OF PAYMENT.** Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of American Express and Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949; or in cash up to £8,000 (subject to relevant money laundering regulations). The name of the bank account holder should match the name of the buyer. Payment may also be made by sterling personal cheques drawn on a UK bank account and made payable to 'Dreweatts 1759 Ltd', but Dreweatts regrets that purchases paid for by this method cannot be collected until your cheque has cleared. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

12. **COLLECTION AND STORAGE.** Please note what the Conditions of Sale state about collection and storage. It is important that goods are paid for and collected promptly. Any delay may involve the buyer in paying storage charges.

13. **À DROIT DE SUITE ROYALTY CHARGES.** From 1st January 2012 all UK art market professionals (which includes but is not limited to; auctioneers, dealers, galleries, agents and other intermediaries) are required to collect a royalty payment for all works of art that have been produced by qualifying artists each time a work is re-sold during the artist's lifetime and for a period up to 70 years following the artists death. This payment is only calculated on qualifying works of art which are sold for a hammer price more than the UK sterling equivalent of EURO 1,000 – the UK sterling equivalent will fluctuate in line with prevailing exchange rates. It is entirely the responsibility of the buyer to acquaint himself with the precise EURO to UK Sterling exchange rate on the day of the sale in this regard, and the auctioneer accepts no responsibility whatsoever if the qualifying rate is different to the rate indicated. All items in this catalogue that are marked with λ are potentially qualifying items, and the royalty charge will be applied if the hammer price achieved is more than the UK sterling equivalent of EURO 1,000. The royalty charge will be added to all relevant buyers' invoices, and must be paid before items can be cleared. All royalty charges are passed on to the Design and Artists Copyright Society ("DACS"), no handling costs or additional fees with respect to these charges will be retained by the auctioneers. The royalty charge that will be applied to qualifying items which achieve a hammer price of more than the UK sterling equivalent of EURO 1,000, but less than the UK sterling equivalent of EURO 50,000 is 4%. For qualifying items that sell for more than the UK sterling equivalent of EURO 50,000 a sliding scale of royalty charges will apply – for a complete list of the royalty charges and threshold levels, please see [www.dacs.org.uk](http://www.dacs.org.uk). There is no VAT payable on this royalty charge.

## Terms of Consignment for Sellers in Public Auctions

The sale of goods at our public auctions and a seller's relationship with us are governed by our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions. Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue or separately announced prior to the auction. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. Please note that our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions relate to auctions held in our salerooms and we have separate terms and conditions for our online auctions.

If you, or another person acting on your behalf, provide goods to us to sell on your behalf at one of our auctions this signifies that you agree to and will comply with our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions.

1. **INTERPRETATION.** In these Terms the words 'you', 'yours', etc. refer to the Seller and if the consignment of goods to us is made by an agent or otherwise on the Seller's behalf we assume that the Seller has authorised the consignment and that the consignor has the Seller's authority to contract. All obligations that apply to the Seller under these Terms of Consignment for Sellers in Public Auctions shall apply to the owner of the goods and their agent jointly and separately. Similarly the words 'we', 'us', etc. refer to the Auctioneers.

2. **WARRANTY.** The Seller warrants that possession in the lots can be transferred to the Buyer with good and marketable title, free from any third party right and encumbrances, claims or potential claims. The Seller has provided all information concerning the item's ownership, condition and provenance, attribution, authenticity, import or export history and of any concerns expressed by third parties concerning the same.

3. **ALL COMMISSIONS** and fees are subject to VAT at the prevailing rate.

4. **COMMISSION** is charged to sellers and all selling terms are available from our salerooms.

5. **REMOVAL COSTS.** Items for sale must be consigned to the saleroom by any stated deadline and at your expense. We may be able to assist you with this process but any liability incurred to a carrier for haulage charges is solely your responsibility.

6. **LOSS AND DAMAGE OF GOODS**

(a) Loss and Damage Warranty - Dreweatts is not authorised by the FCA to provide insurance to its clients, and does not do so. However Dreweatts for its own protection assumes liability for property consigned to it at the lower pre-sale estimate until the hammer falls. To justify accepting liability, Dreweatts makes a charge of 15% of the hammer price plus VAT, subject to a minimum charge of £150, or if unsold 15% of our lower estimate. The liability assumed by Dreweatts shall be limited to the lower pre-sale estimate or the hammer price if the lot is sold. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.

(b) If the owner of the goods consigned instructs us in writing not to take such action, the goods then remain entirely at the owner's risk unless and until the property in them passes to the Buyer or they are collected by or on behalf of the owner, and clause 6 (a) is inapplicable.

7. **ILLUSTRATIONS AND PHOTOGRAPHS.** The cost of any illustrations or photographs is borne by you. The copyright in respect of such illustrations and photographs shall be the property of us, the auctioneers, as is the text of the catalogue.

8. **MINIMUM BIDS AND OUR DISCRETION.** Goods will normally be offered subject to a reserve agreed between us before the sale in accordance with clause 9. We may sell Lots below the reserve provided we account to you for the same sale proceeds as you would have received had the reserve been the hammer price. If you specifically give us a "discretion" we may accept a bid of up to 10% below the formal reserve.

9. **RESERVES**

(a) You are entitled to place prior to the auction a reserve on any lot consigned, being the minimum hammer price at which that lot may be sold. Reserves must be reasonable and we may decline to offer goods which in our opinion would be subject to an unreasonably high reserve (in which case goods carry the storage and loss and damage warranty charges stipulated in these Terms of Consignment).

(b) A reserve once set cannot be changed except with our consent.

(c) Where a reserve has been set which we consider unreasonably high, an unsold charge will be payable in the event that the lots fails to sell, being the agreed selling terms calculated on the reserve, LDW at 15% and any photographic charges.

(d) Where a reserve has been placed only we may bid on your behalf and only up to the reserve (if any) and you may in no circumstances bid personally.

(e) Reserves are not usually accepted for lots expected to realise below £100.

10. **ELECTRICAL ITEMS.** These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

11. **SOFT FURNISHINGS.** The sale of soft furnishings is strictly regulated by statute law in the interests of fire safety. Goods found to infringe safety regulations will not be offered and must be removed at your expense. We reserve the right to dispose of unsafe goods as refuse, at your expense. The rights of disposal referred to in clause 10 and 11 are subject to the provisions of The Torts (Interference with Goods) Act 1977.

12. **DESCRIPTION.** Please assist us with accurate information as to the provenance, lawful import etc. of goods where this is relevant. There is strict liability for the accuracy of descriptions under modern consumer legislation and in some circumstances responsibility lies with sellers if inaccuracies occur. We will assume that you have approved the catalogue description of your lots and that your lots match those descriptions unless informed to the contrary. Where we are obliged to return the price to the buyer when the lot is a deliberate forgery under Condition 15 of the Conditions of Sale and we have accounted to you for the proceeds of sale you agree to reimburse us the sale proceeds and in any event within 7 days of our written notice to do so.

13. **UNSOLD.** If an item is unsold it may at our discretion be re-offered at a future sale. Where in our opinion an item is unsaleable you must collect such items from the saleroom promptly on being so informed. Otherwise, storage charges may be incurred. We reserve the right to charge for storage in these circumstances at a reasonable daily rate.

14. **WITHDRAWN AND BOUGHT IN ITEMS.** These are liable to incur a charge of 15% commission, 15 % Loss and Damage Warranty and any other costs incurred including but not limited to illustration and restoration fees all of these charges being subject to VAT on being bought in or withdrawn after being catalogued.

15. **CONDITIONS OF SALE.** You agree that all goods will be sold on our Conditions of Sale for Public Auctions. In particular you undertake that you have the right to sell the goods either as owner or agent for the owner with good and marketable title and free and clear of any third party rights or claims. You undertake to compensate us and any buyer or third party for all losses liabilities, costs and expenses suffered or incurred arising out of or in connection with any breach of this undertaking. We will also, at our discretion, and as far as practicable, confirm that an item consigned for sale does not appear on the Art Loss register, which is administered by an independent third party.

16. **DUE DILIGENCE CHECKS AND ANTI-MONEY LAUNDERING PROCEDURES**

Under the money laundering regulations in force we are required to carry out relevant due diligence checks. This includes verifying the identity of all customers we transact with as well as any beneficial owners on behalf of whom they may transact. Vendors who are unable to or refuse to supply required identification documents and proof of address will not be able to consign to Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility, which for the avoidance of doubt may include storage solely in electronic form.

17. **AUTHORITY TO DEDUCT COMMISSION AND EXPENSES AND RETAIN PREMIUM AND INTEREST**

(a) You authorise us to deduct commission at the stated rate and all expenses incurred for your account from the hammer price and consent to our right to retain beneficially the premium paid by the buyer in accordance with our Conditions of Sale for Public Auctions and any interest earned on the sale proceeds until the date of settlement.

(b) In case of lots unsold at auction you authorise us at our discretion to reoffer such lots and negotiate a sale within seven days of the auction date, in which case the same charges will be payable as if such lots had been sold at auction and so far as appropriate these Terms apply.

18. **WAREHOUSING.** We disclaim all liability for goods delivered to our saleroom without sufficient sale instructions and reserve the right to make minimum warehousing charge of £10 per lot per day. Unsold lots are subject to the same charges if you do not remove them within a reasonable time of notification. If not removed within three weeks we reserve the right to sell them and defray charges from any net proceeds of sale or at your expense to consign them to the local authority for disposal.

19. **SETTLEMENT.** After sale settlement of the net sum due to you normally takes place within 28 days of the sale (by crossed cheque to the seller) unless the buyer has not paid for the goods. In this case no settlement will then be made but we will take your instructions in the light of our Conditions of Sale for Public Auctions. You authorise any sums owed by you to us on other transactions to be deducted from the sale proceeds. You must note the liability to reimburse the proceeds of sale to us as under the circumstances provided for in Condition 12 above. You should therefore bear this potential liability in mind before parting with the proceeds of sale until the expiry of 28 days from the date of sale.

# Conditions of Sale for Public Auctions

Dreweatts carries on business with bidders, buyers and all those present in the auction room prior to or in connection with a sale by auction at our salerooms on our Auction Terms and Conditions or Public Auctions including these Conditions of Sale for Public Auctions and all bidders, buyers and others participating in a public auction accept that these terms apply to the exclusion of any terms and conditions contained in any of those person's own documents even if the same purport to provide that that person's own or some other terms prevail. Any particular public auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our online auction catalogue. Please note that our Auction Terms and Conditions including these Conditions of Sale for Public Auctions relate to auctions held in one of our salerooms and we have separate terms and conditions for our online auctions.

## 1. DEFINITIONS

In these Conditions:

- (a) "auctioneer" means the firm of Dreweatts or its authorised auctioneer, as appropriate;
- (b) "deliberate forgery" means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;
- (c) "hammer price" means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;
- (d) "terms of consignment" means the stipulated terms and rates of commission on which Dreweatts accepts instructions from sellers or their agents;
- (e) "total amount due" means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;
- (f) "sale proceeds" means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and howsoever arising;
- (g) "You", "Your", etc. refer to the buyer as identified in Condition 2.
- (h) The singular includes the plural and vice versa as appropriate.

## 2. BIDDING PROCEDURES AND THE BUYER

- (a) Bidders are required to register their particulars before bidding by completing a sale registration form and to satisfy any security arrangements before entering the auction room to view or bid;
- (b) Under the money laundering regulations in force we are required to verify the identity of all customers we transact with as well as any beneficiaries on behalf of whom they may transact. Customers who are unable to or refuse to supply required identification documents and proof of address will not be able to bid in Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility which for the avoidance of doubt may include storage solely in electronic form;
- (c) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.
- (d) Bidders shall be deemed to act as principals;
- (e) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

3. **INCREMENTS.** Bidding increments shall be at the auctioneer's sole discretion.

4. **THE PURCHASE PRICE.** The buyer shall pay the purchase price together with a premium thereon of 30% which shall include VAT on the premium at the rate imposed by law. The buyer will also be liable for any royalties payable under Droit de Suite as set out under Information for Buyers.

5. **VALUE ADDED TAX.** Value Added Tax on the hammer price is imposed by law on all items affixed with a dagger (†) or double dagger (‡). 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. (Please refer to "Information for Buyers" for a brief explanation of the VAT position).

## 6. PAYMENT

(a) Immediately a Lot is sold you will:

- (i) give to us, if requested, proof of identity, and

- (ii) pay to us the total amount due or in such other way as is agreed by us.

- (b) Any payments by you to us may be applied by us towards any sums owing from you to us on any account whatever without regard to any directions of you or your agent, whether expressed or implied.

- (c) In order to comply with money laundering regulations we reserve the right to require proof of source of funds and/ or confirmation of the nature and source of wealth for all receipts of monies from clients directly or from third parties for payments on behalf of clients.

## 7. TITLE AND COLLECTION OF PURCHASES

- (a) 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.

- (b) You shall at your own risk and expense take away any lots that you have purchased and paid for not later than 3 working days following the day of the auction or upon the clearance of any cheque used for payment after which you shall be responsible for any removal, storage and insurance charges.

- (c) No purchase can be claimed or removed until it has been paid for.

## 8. REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES

- (a) 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 seller and on our own 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:

- (i) to proceed against you for damages for breach of contract;
- (ii) to rescind the sale of that Lot and/or any other Lots sold by us to you;

- (iii) to resell the Lot (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). Any surplus so arising shall belong to the seller;

- (iv) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;

- (v) to charge interest at a rate not exceeding 15% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;

- (vi) to retain that or any other Lot sold to you until you pay the total amount due;

- (vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;

- (viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.

- (b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions.

9. **THIRD PARTY LIABILITY.** All bidders, buyers and other members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury or for the safety of the property of persons visiting prior to or at a sale (except in each case as may be required by law by reason of our negligence)

10. **COMMISSION BIDS.** Whilst 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 will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or 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.

11. **WARRANTY OF TITLE AND AVAILABILITY.** The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign for sale and is able to transfer good and marketable title to the property free from any third party claims.

Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by statute, common law or otherwise are excluded to the fullest extent permitted by law.

12. **AGENCY.** The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.

13. **TERMS OF SALE.** The seller acknowledges that Lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment for Public Auctions as notified to the consignor at the time of the entry of the Lot.

## 14. DESCRIPTIONS AND CONDITION

- (a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 "information to buyers".

- (b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.

15. **FORGERIES.** Notwithstanding the preceding Condition, any Lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the Lot is a deliberate forgery we shall refund the money paid by you for the Lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or

- (2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition.

The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.

16. **PRIVACY NOTICE.** We will hold and process any personal data in relation to you in accordance with our current privacy policy, a copy of which is available on our website [www.dreweatts.com/privacy-policy/](http://www.dreweatts.com/privacy-policy/).

## GENERAL

17. We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.

18. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.

- (b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.

19. Any notice to any buyer, seller, bidder or viewer may be given by first class mail, email or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours after posting.

20. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing at the commencement of the catalogue.

21. Any indulgence extended to bidders, buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.

22. These Conditions shall be governed by and construed in accordance with English law and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

# Group Departments

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<b>LONDON</b> <b>Dreweatts / Bloomsbury Auctions</b> 16-17 Pall Mall St James's London SW1Y 5LU  Auctions, exhibitions and valuations by appointment
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