



DREWEATTS

EST. 1759

MODERN AND CONTEMPORARY ART

DONNINGTON PRIORY | THURSDAY 22 OCTOBER 2020



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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

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Old Master, British and European Art

25 November | Live Online
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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:
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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.

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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.

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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
Lucy Gregory lgregory@dreweatts.com
Francesca Whitham 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:
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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)

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
dreweatts.com



Paintings: Glossary of Terms

<p>Paul Henry: In our opinion a work by the artist.</p> <p>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.</p> <p>Studio of Paul Henry: In our opinion a work by an unknown hand, which may have been executed in the studio of the artist.</p> <p>Circle of Paul Henry: In our opinion a work from the period of the artist and showing his influence.</p> <p>Follower of Paul Henry: In our opinion a work executed in the style of the artist, but not necessarily by a pupil.</p> <p>Manner of Paul Henry: In our opinion a work executed in the style of the artist, but at a later date.</p>	<p>After Paul Henry: In our opinion a copy of any date after a work by the artist</p> <p>Signed / Inscribed / Dated Paul Henry: In our opinion the work has been signed / inscribed / dated by the artist.</p> <p>Bears signature / inscription / date of Paul Henry: In our opinion the signature / inscription / date are probably not by the hand of the artist.</p> <p>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.</p>	<p>Condition is not specified within the catalogue descriptions; please request a condition report for further advice.</p> <p>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.</p> <p>Please note that all pictures are framed unless otherwise stated.</p> <p>act. – active fl. – flourished wk. – worked b. – born p. – plate size d. – died s. – sight size</p>
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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



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

7λ
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

8λ
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

9λ
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



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



15A

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 Donato 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 (7 ¼ 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



27

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 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 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 λ

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 λ



33 λ

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.)

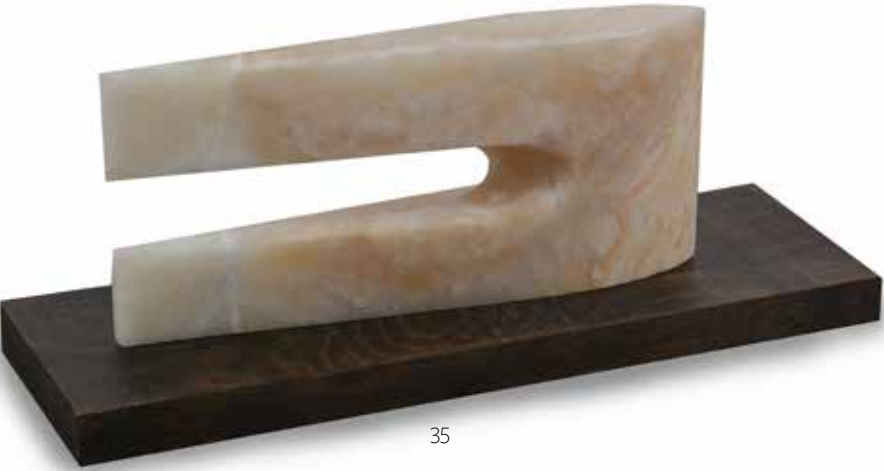
Base 41 x 14 x 2.5cm (16 1/8 x 5 1/2 x 1 in.)

Provenance:

Private Collection, Keith William Sleeman

(1941-2020)

£60-80



35 λ



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

37λ
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

38λ
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

39λ
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

40λ
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

46λ
 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

48λ
 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'Imagine
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



56

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

Provenance:
Messum's, London

£6,000-8,000



57

57λ

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

58λ

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

59λ

Charles Gere (British 1869-1957)

Harvesting the grapes

Watercolour

Signed with monogram lower right

22 x 32cm (8½ x 12½ in.)

£300-500



60

60λ

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 1881 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



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

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)



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

73



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.



80
46

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.

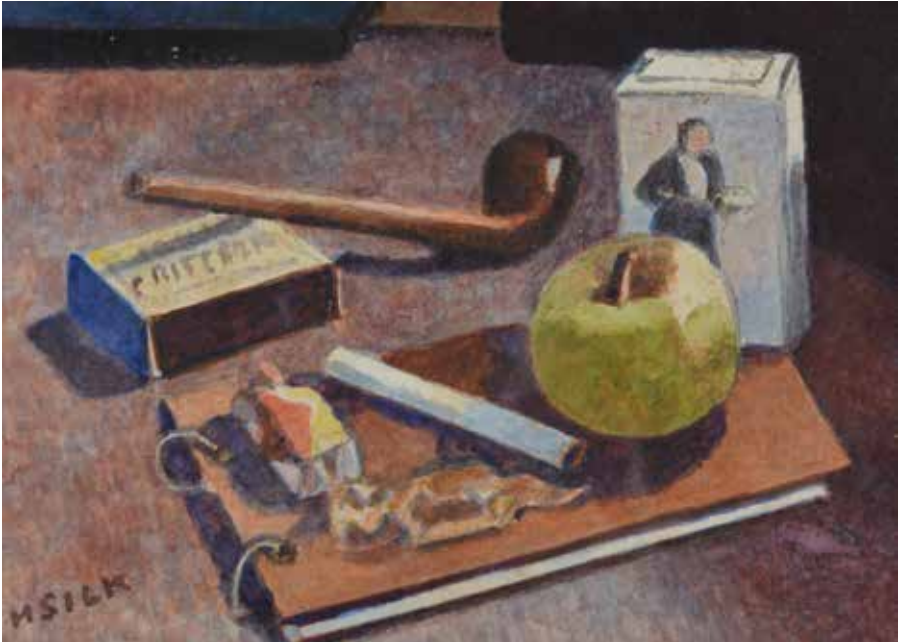
£300-500

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
 175 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
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)
Bretonne 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

106λ
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

107λ
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

109λ
Diana Armfield (British b. 1920)
Gesuali 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 KCV O 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

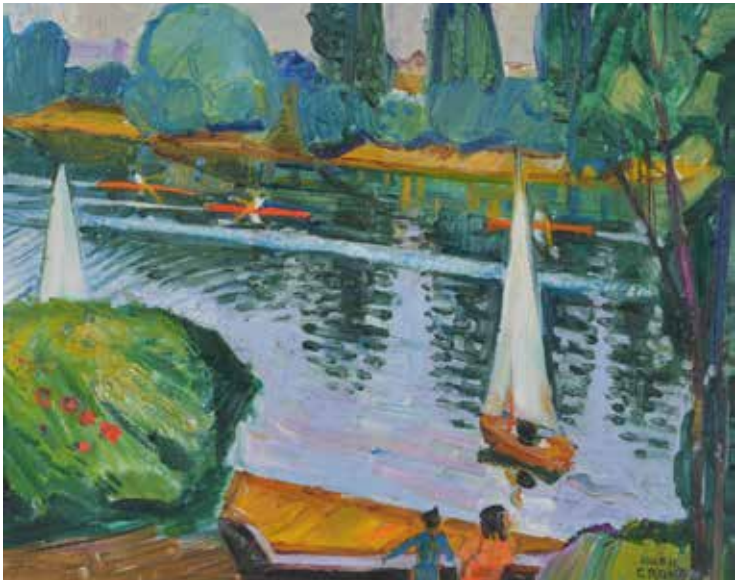
Rear Admiral Sir Joseph Henley KCV O CB and Lady Henley moved permanently to Sydney in the late 1960s after his retirement from the Royal Navy. His final naval appointment was as the Flag Officer Royal Yachts (FOR Y), in command of HMY Britannia 1961-1965.

David Boyd (1924-2011) was one of the most iconic and significant Australian artists of the 20th 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 graduations of misty tones.

£8,000-12,000



110



111

111λ
 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

112λ
 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

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

Provenance:
 Richmond Gallery, London (no. 20723)

£200-300

114λ
 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

115λ
 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

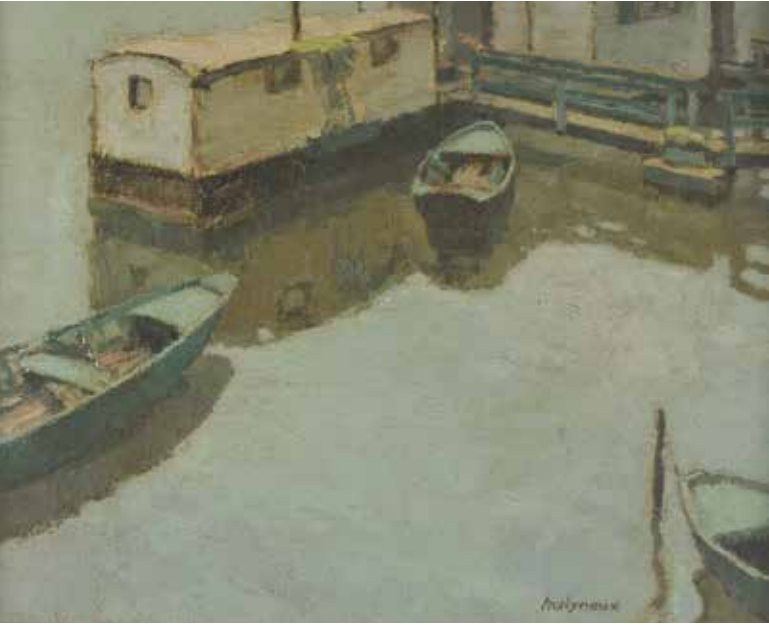
£500-700



115

116λ
 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



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

£200-300

117



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

118



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

£200-300

119



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

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



138

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



139



140λ

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 included in the forthcoming *Charles Camoin Catalogue raisonne* currently being prepared by the Archives Camoin.

£1,500-2,500



141λ

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



142λ

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 included in the forthcoming *Charles Camoin Catalogue raisonne* 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

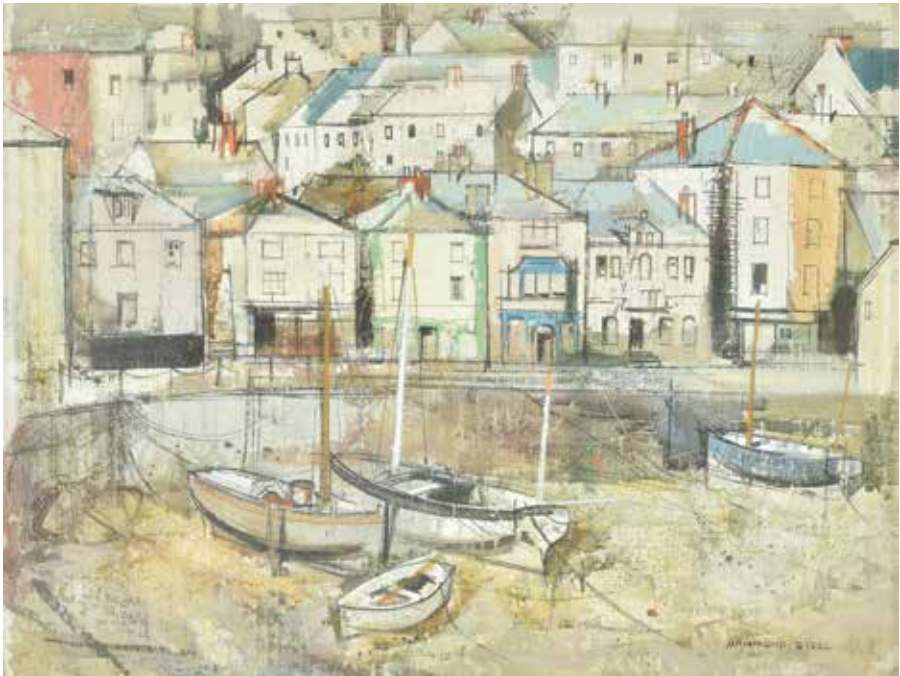
Born in Marseille in 1879, Camoin studied firstly in his home city before moving to Paris in the 1890s to study under the influential and controversial Symbolist painter Gustave Moreau at the Ecole des Beaux-Arts. Here he met some of the artists who would go on to define French painting in the early 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 Musée 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

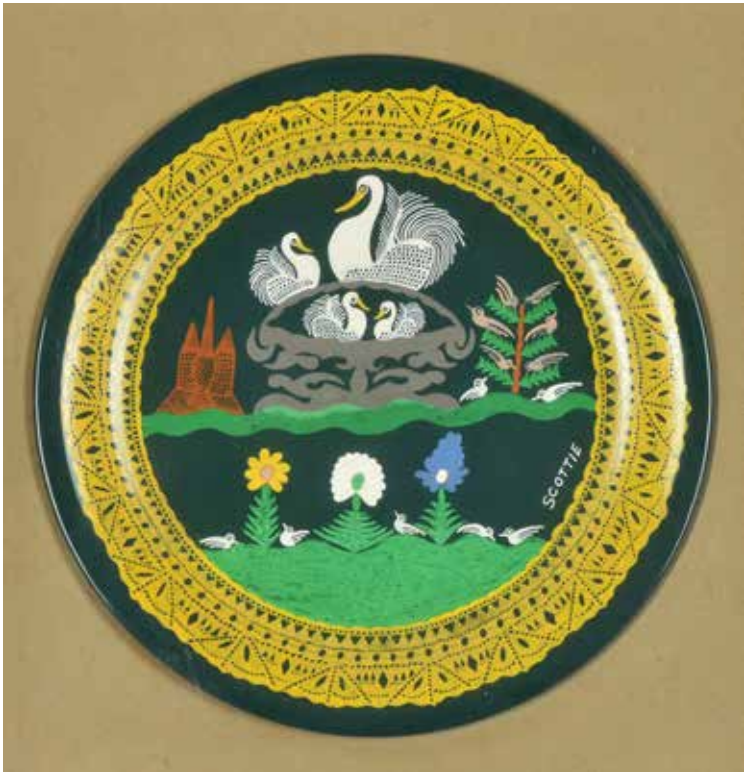


147

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

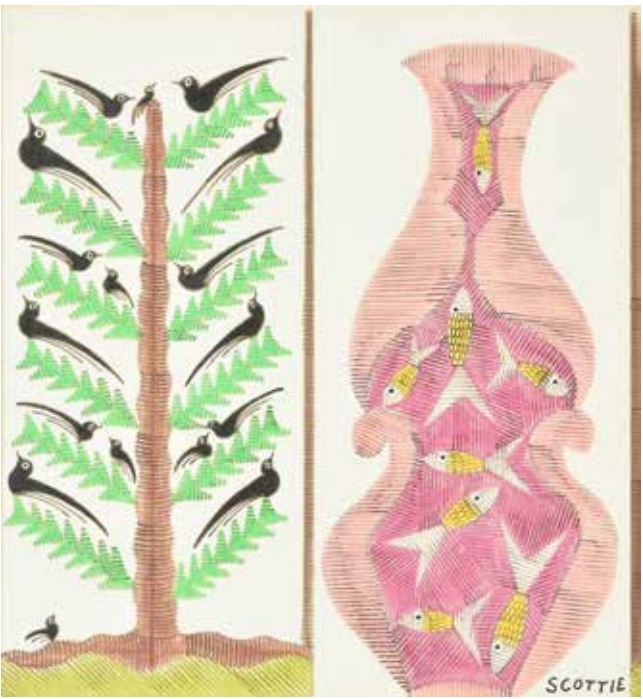


149

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



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

£400-600



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



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

£400-600



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

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



165

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



166

166λ
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

167λ
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

168λ
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

169λ
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

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 become 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
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
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



171

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



172



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



175



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
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
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



176

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



177



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



180



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
 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
 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



181

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



182



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



184



185

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

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 97 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 (37¼ 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 (19½ x 23¾ in.)

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

£300-500

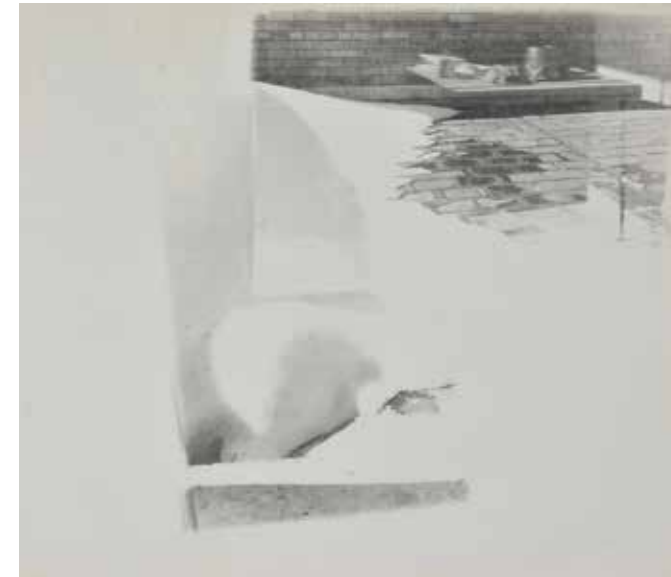


204

205 λ
Jean-Marc Prouveur (French b. 1956)
The Portuguese Man
Cibachrome print
Overall 101 x 160cm (39¾ 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 (23¾ x 19½ in.)

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

£300-500



205



206

206 λ
Anthony Whishaw (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

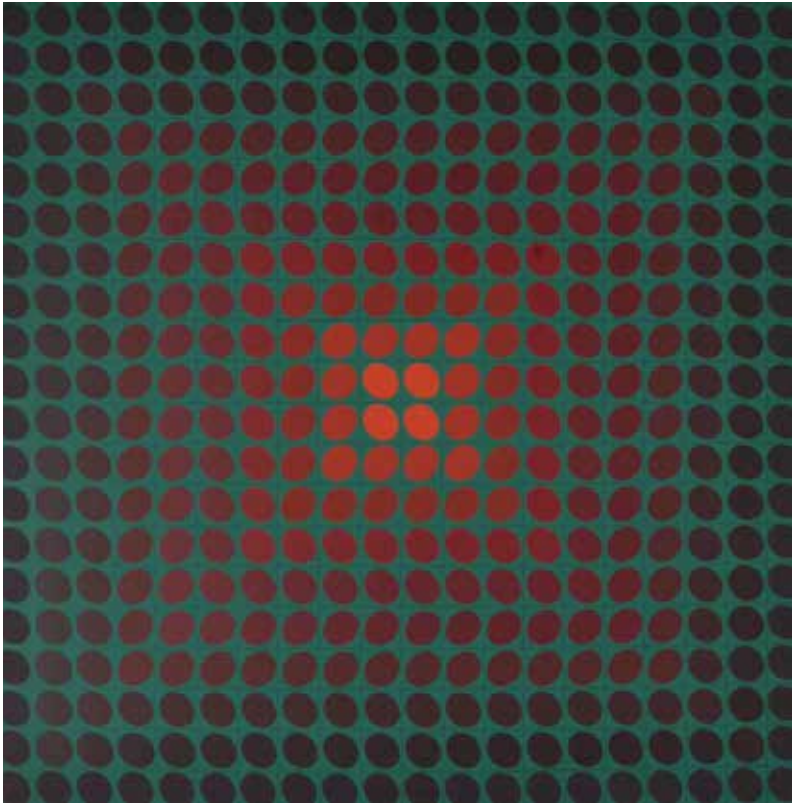


207

207 λ
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

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



210

210 λ
Eduardo García Benito (Spanish 1891-1981)
Princesse Lointaine
Wood engraving with hand-colouring
37 x 27cm (14½ x 10½ in.)

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

£150-250



211

Other Properties



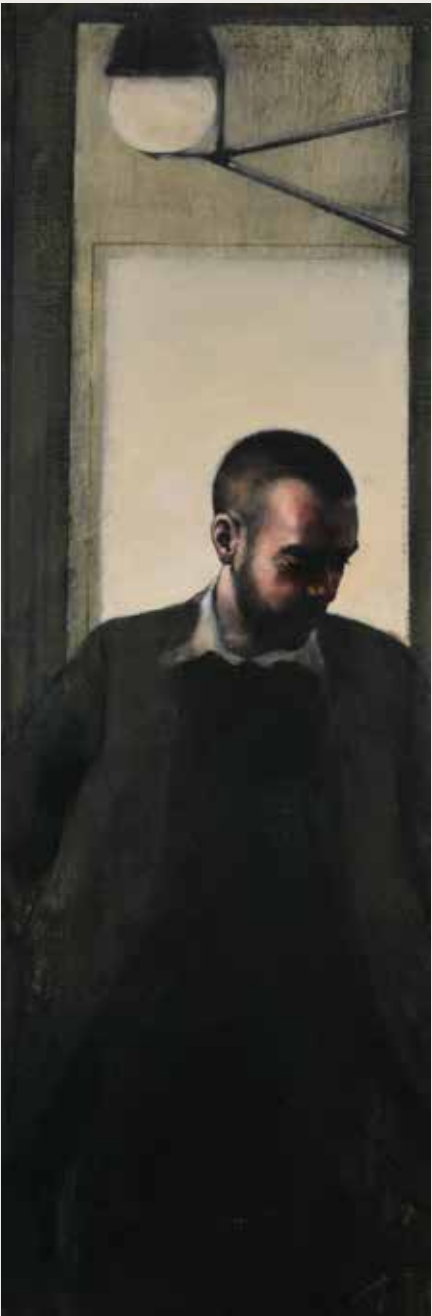
212 λ
Iain Faulkner (Scottish b.1972)
At the piano
Oil on canvas
110 x 110cm (43¼ x 43¼ in.)

£2,000-3,000

212

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



213

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

£2,000-3,000



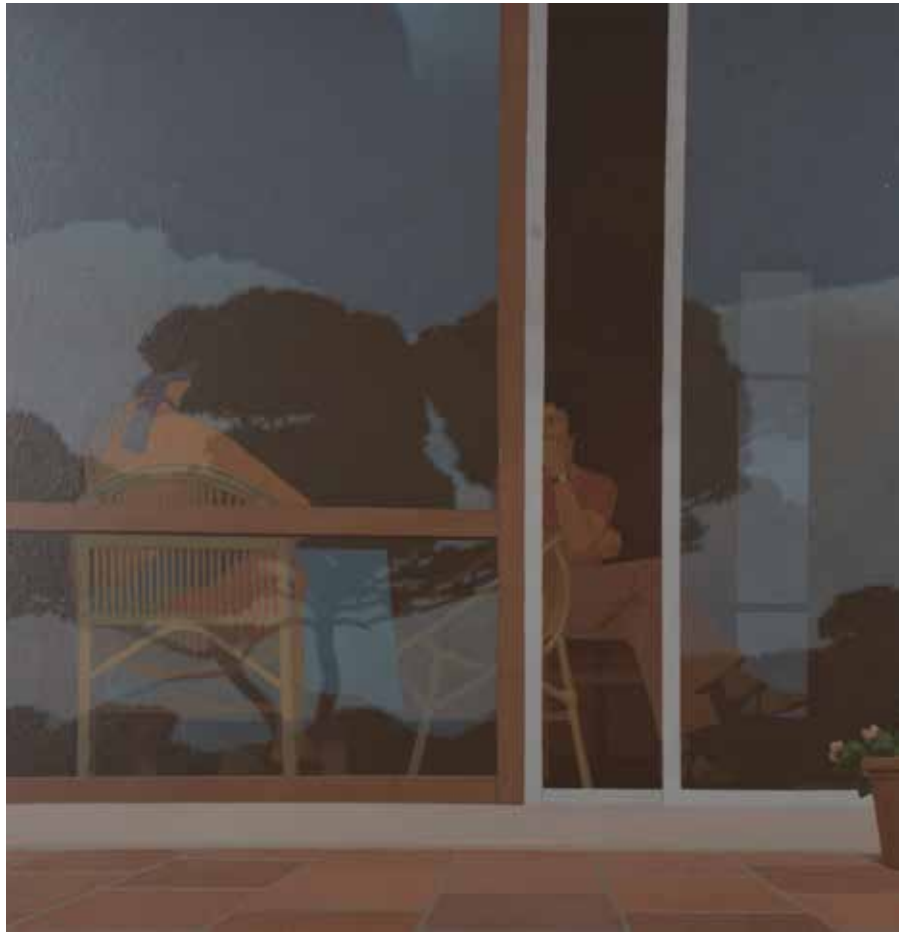
214

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

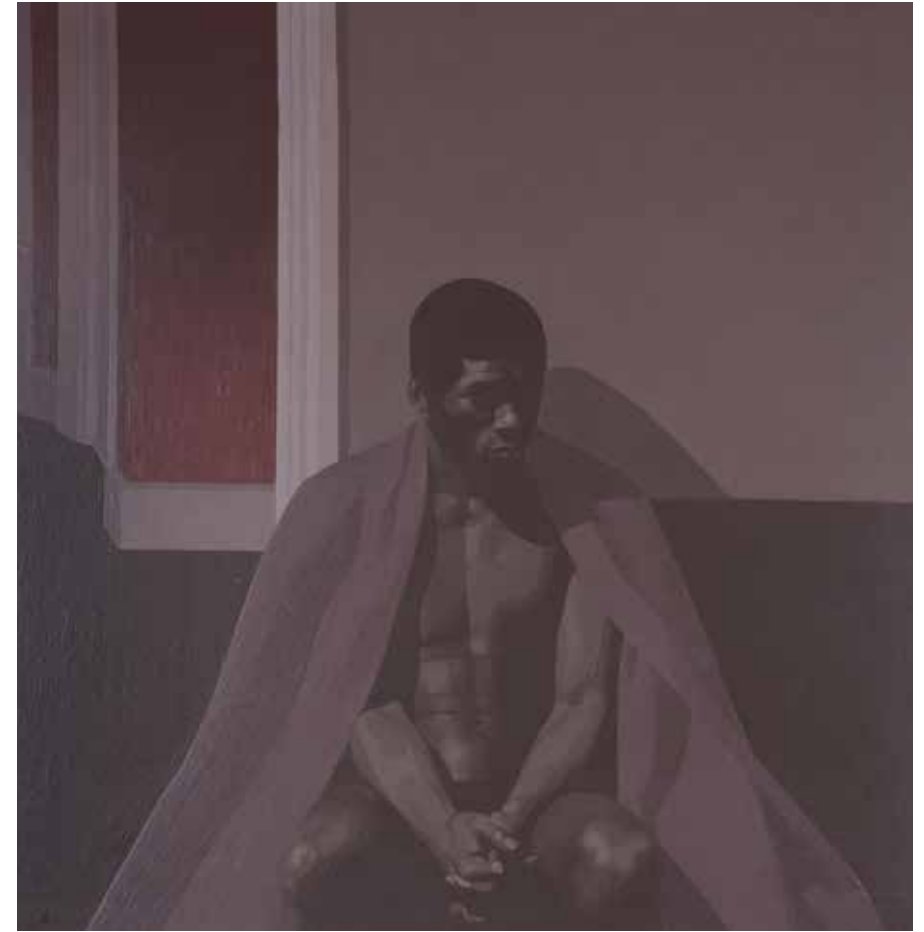


216

216λ
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

218λ
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

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

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



224



225

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

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



226



228

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



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 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

231



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 λ
Mervyn Peake (British 1911-1968)
Elizabeth
Pastel and gouache
Signed lower right
33 x 28cm (12 x 11 in.)

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

£700-900



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



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





239
W. H. Perry (20th century)
Dinner time
Oil on canvas
Signed lower left
36 x 26cm (14 x 10 in.)
£300-500



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
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 Stribrny (Czech 1905-1970)
Two nudes
Oil on canvas
Signed and dated 1928 lower right
71 x 71cm (27¾ x 27¾ in.)
Unframed
£600-800





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



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



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

247λ
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

248λ
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

249λ
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



249



250

250λ
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

251λ
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



251



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

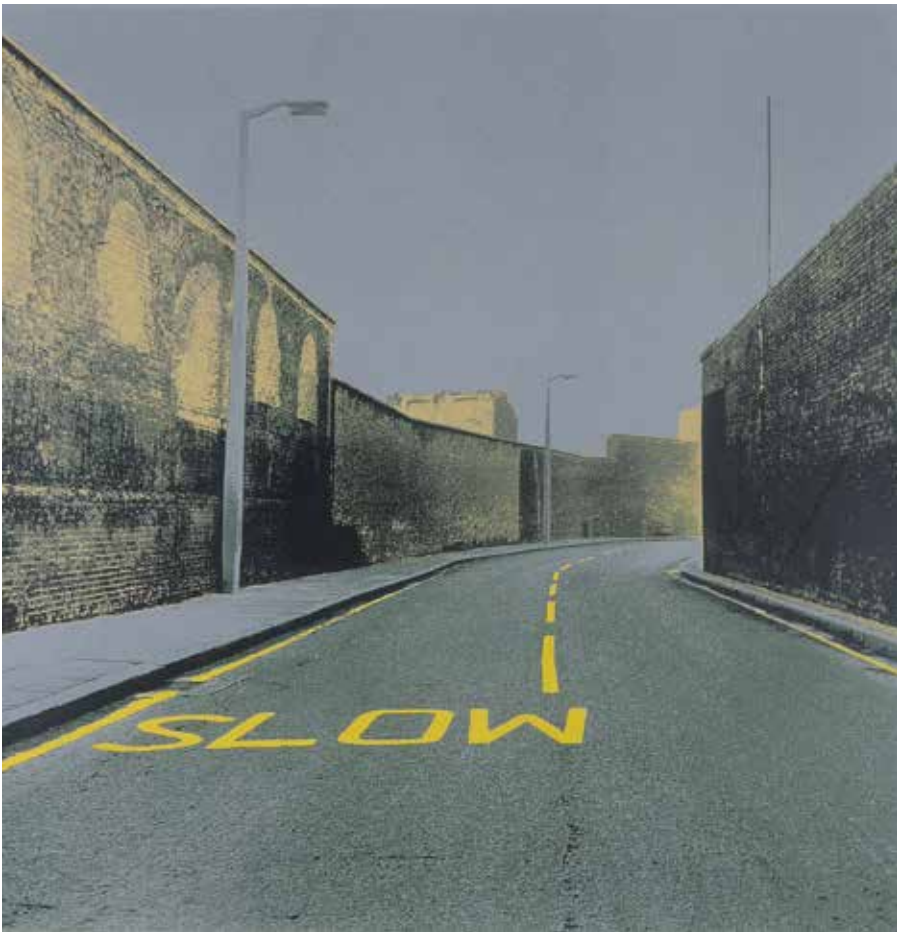


254

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



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 Collectiom, Mr Alan Angas Thorman

£40-60



258



260

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

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 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

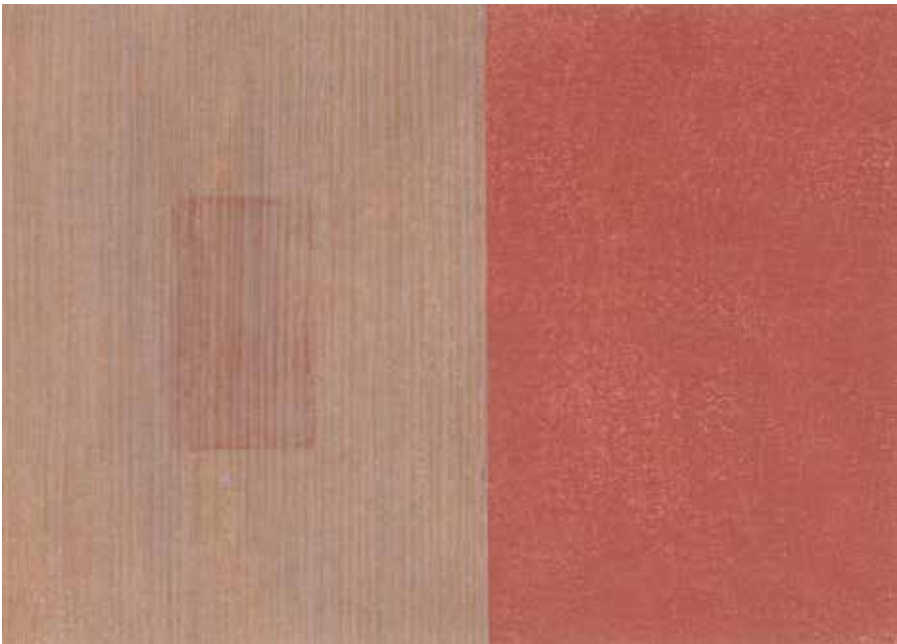


261

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.)

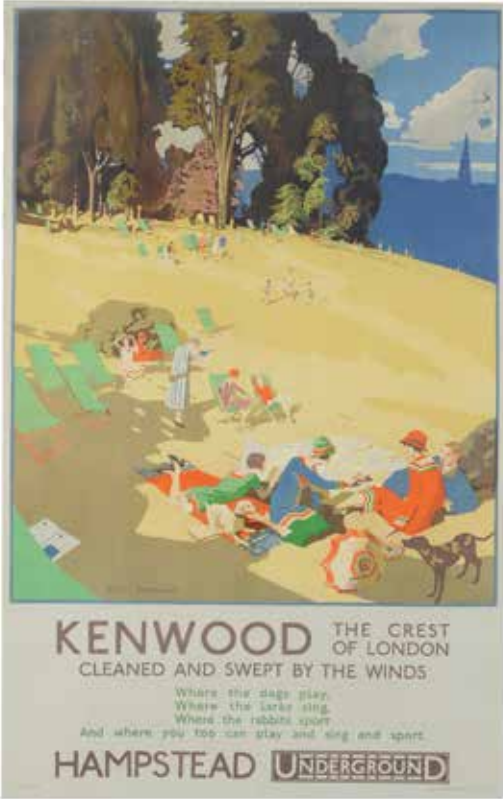
Provenance:
Jill George Gallery, London
Private Collection, Mr Alan Angas Thorman
(acquired from the above in 1996)

£100-150



262

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).

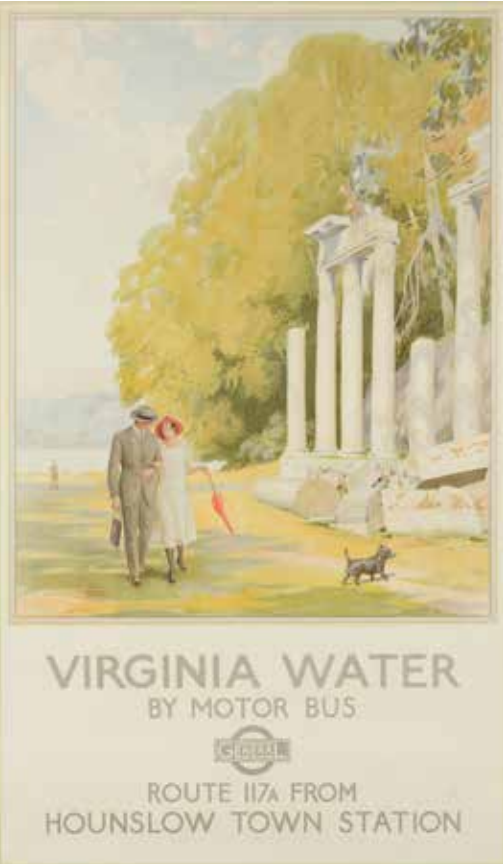
£300-400



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

266λ
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 Tiroff' and 'Composition originale'
 verso and numbered 6/14374 in pencil
 Sheet: 37.5 x 27.5cm (14¾ x 10¾ in.)

£700-1,000



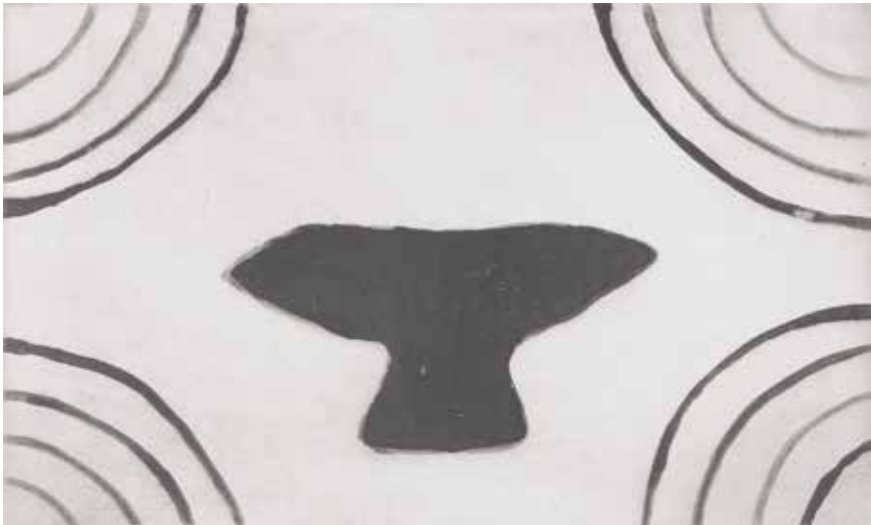
279

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



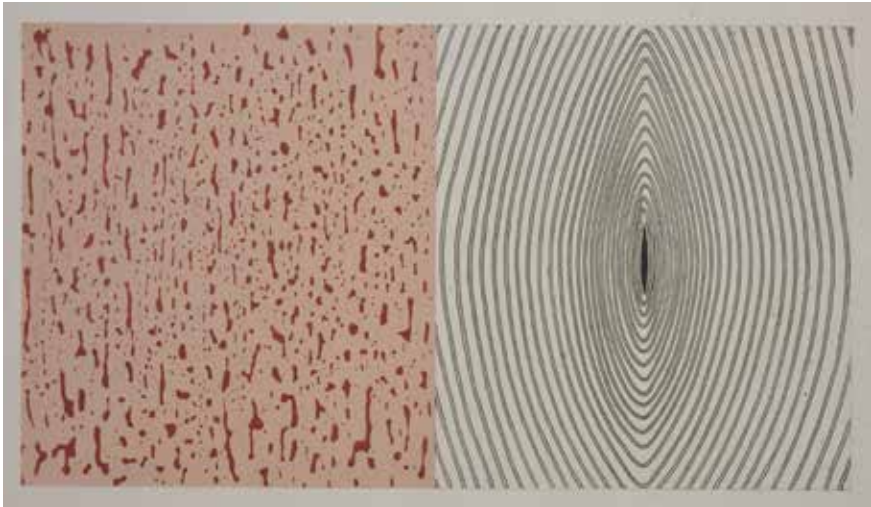
280



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.)

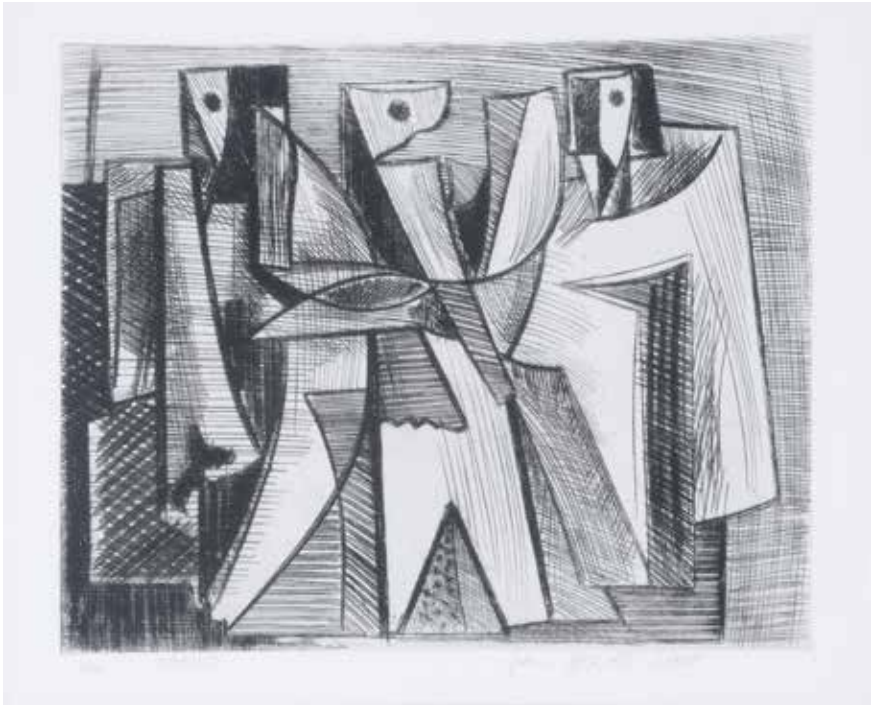
£300-500



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.)

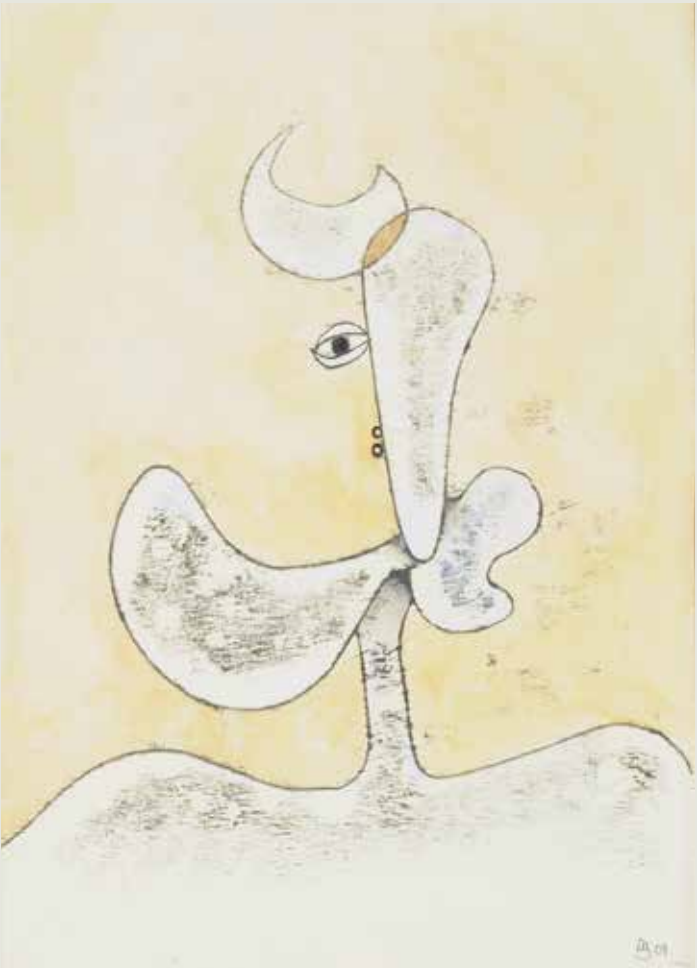
£150-250



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.)

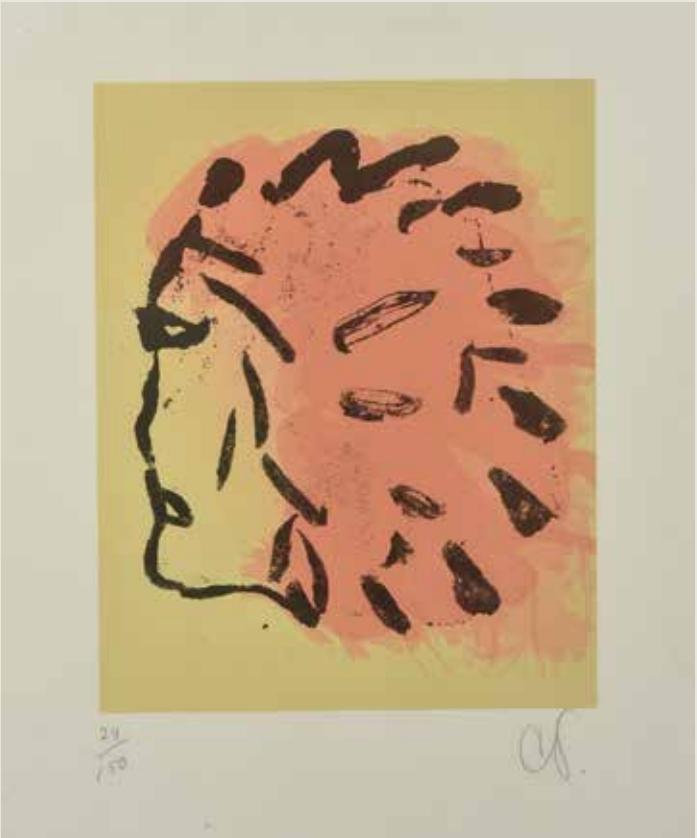
£80-120



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

286λ
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

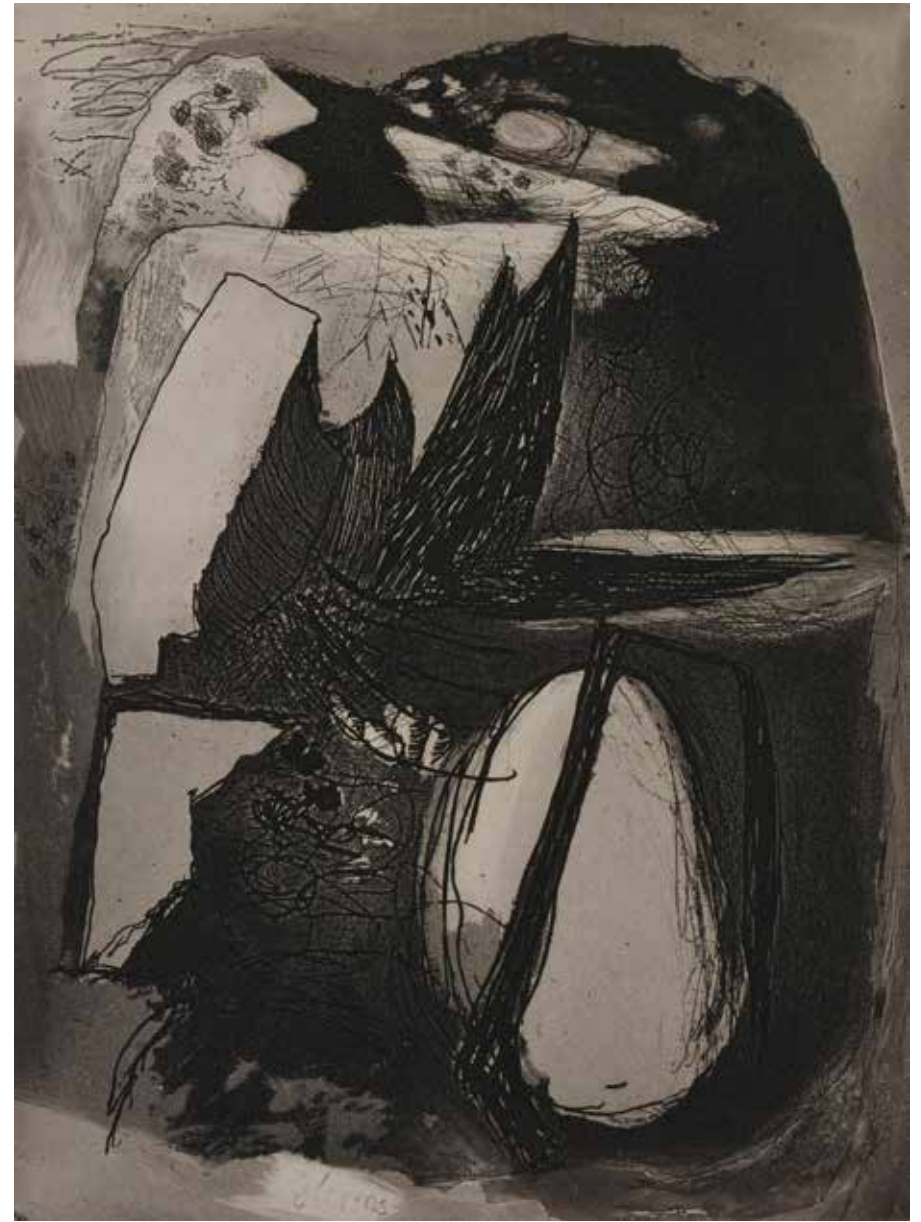


287

287λ
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



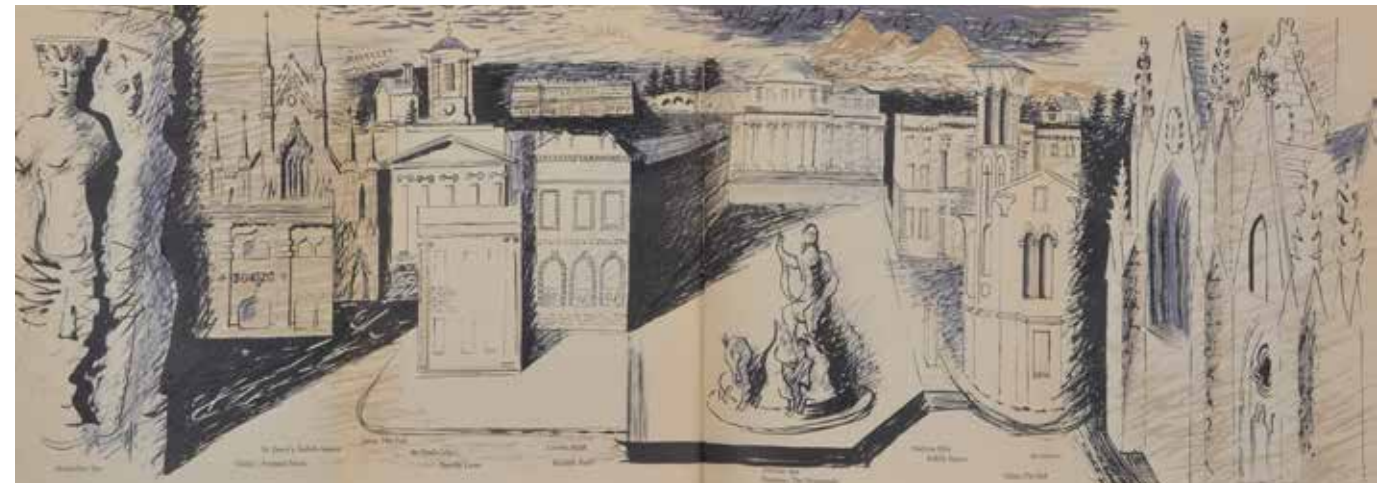
288

288λ
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

289λ
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)



292

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

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

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



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

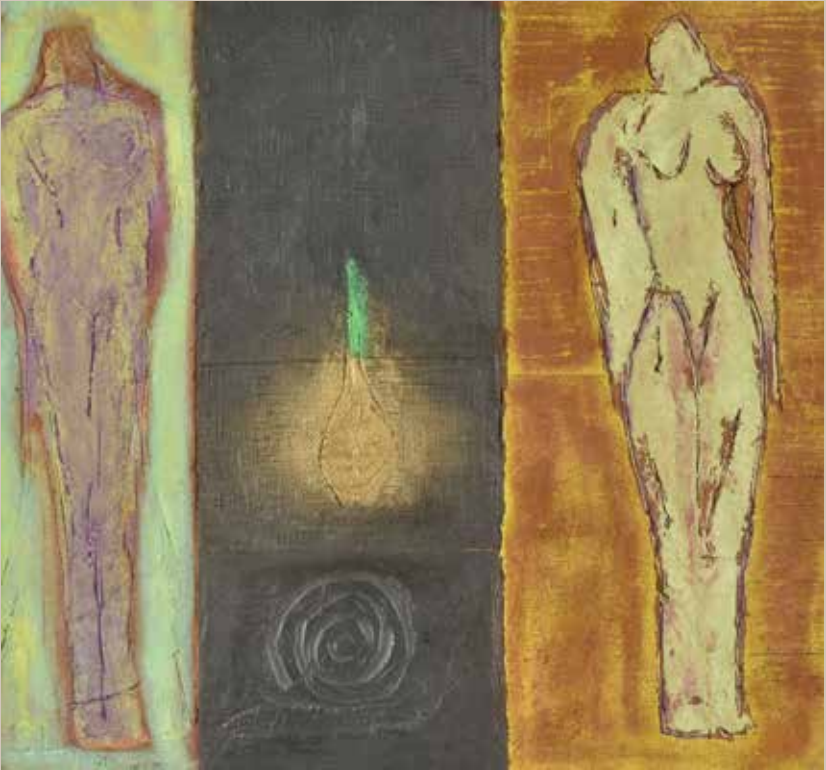


294

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

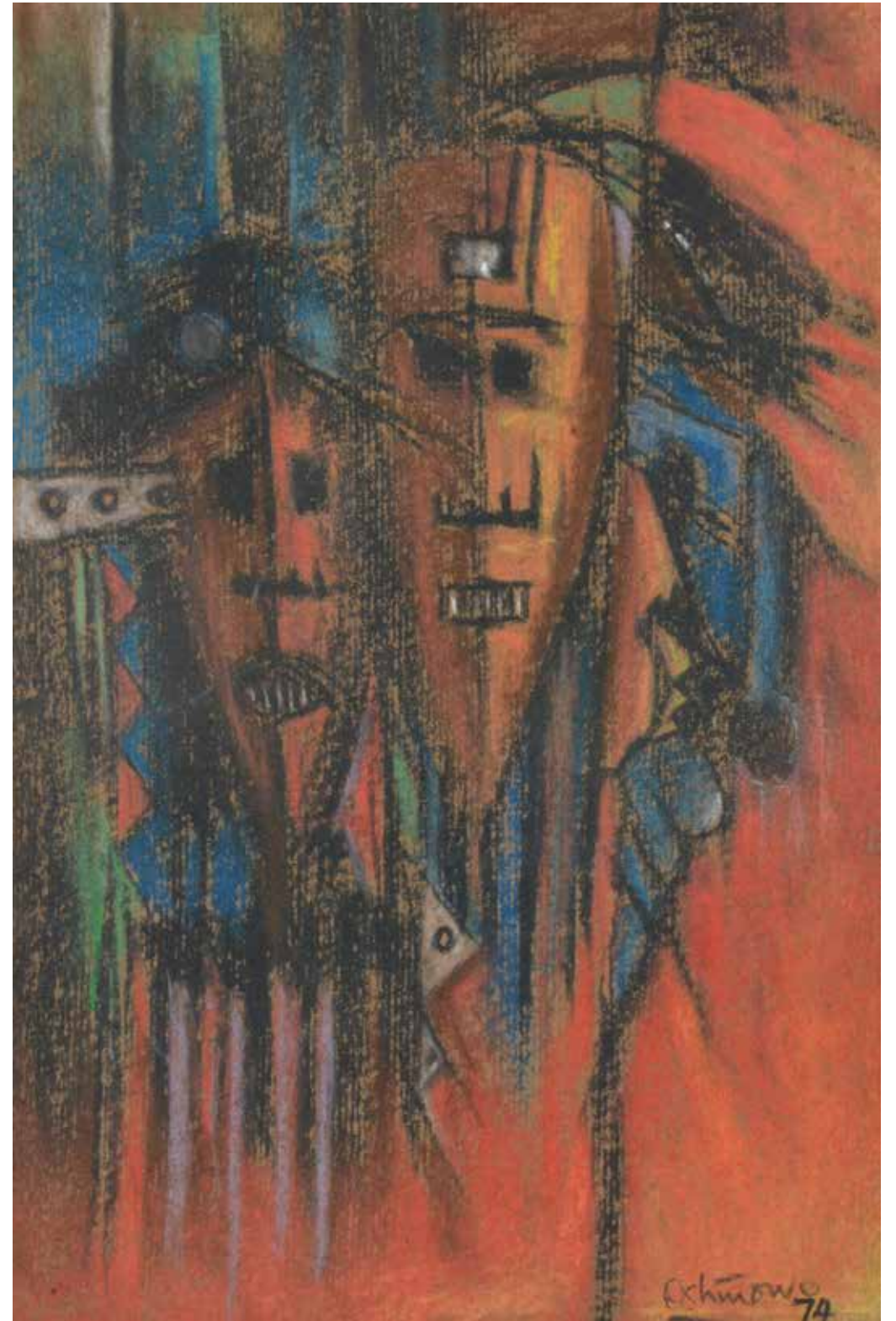


301

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 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
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
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



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



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



312

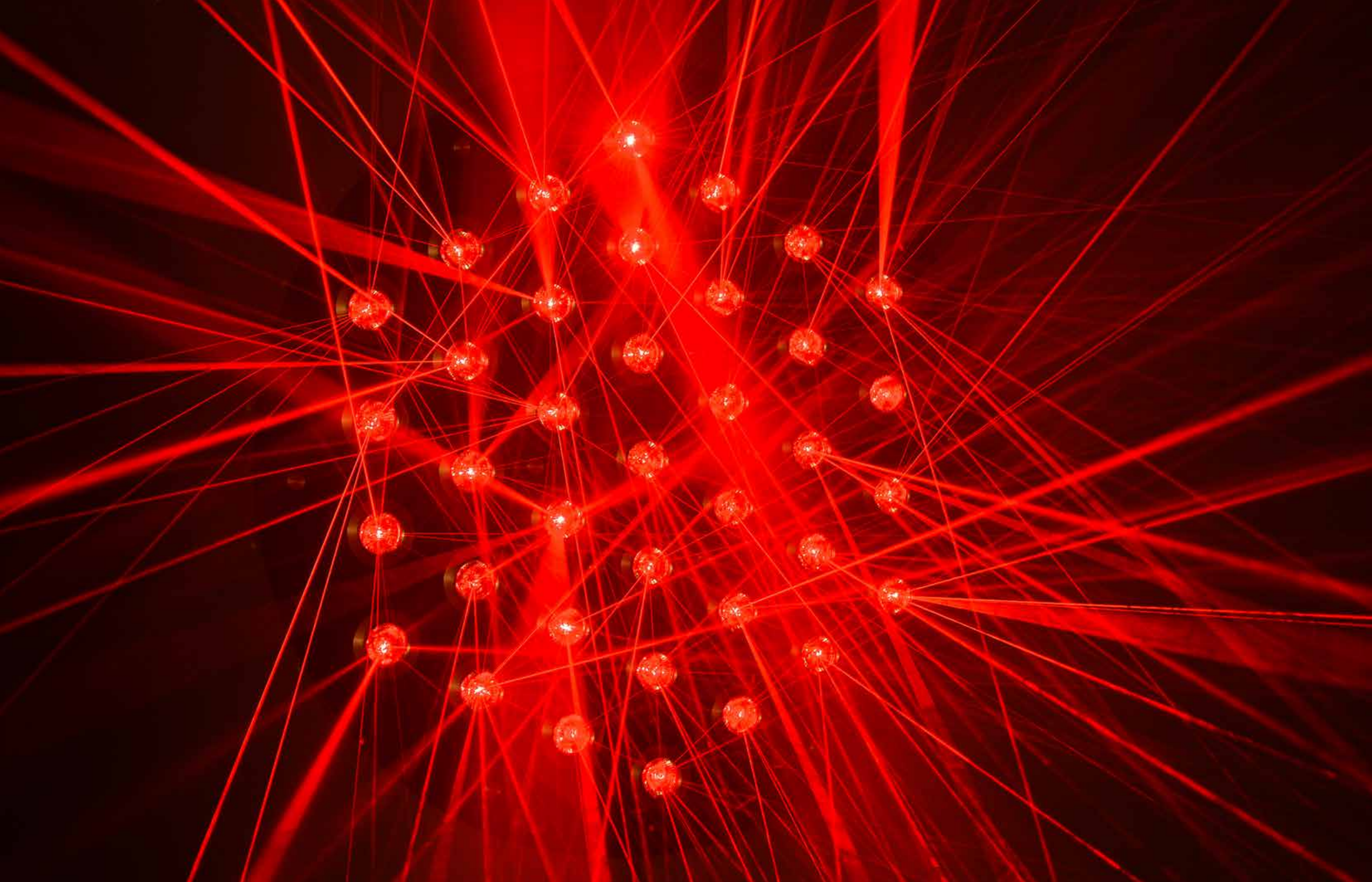
313 λ
Willy Rizzo (Italian 1928-2013)
Kirk Douglas, Palm Springs, 1957
Gelatin silver print, later impression
Signed and numbered 1/8 verso
78.5 x 50cm (30¾ x 19½ in.)

In a Willy Rizzo signed frame.

£500-700



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

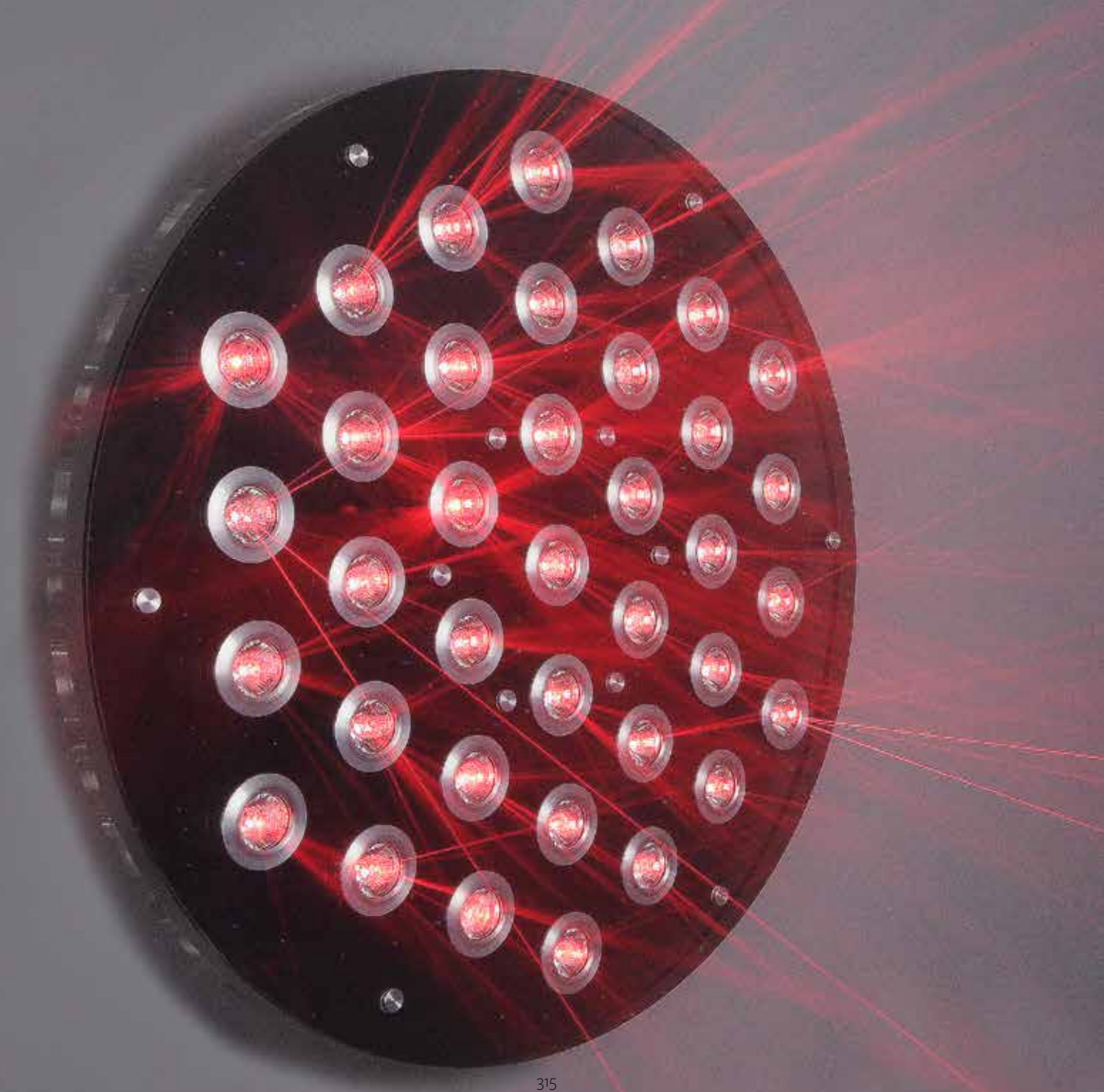
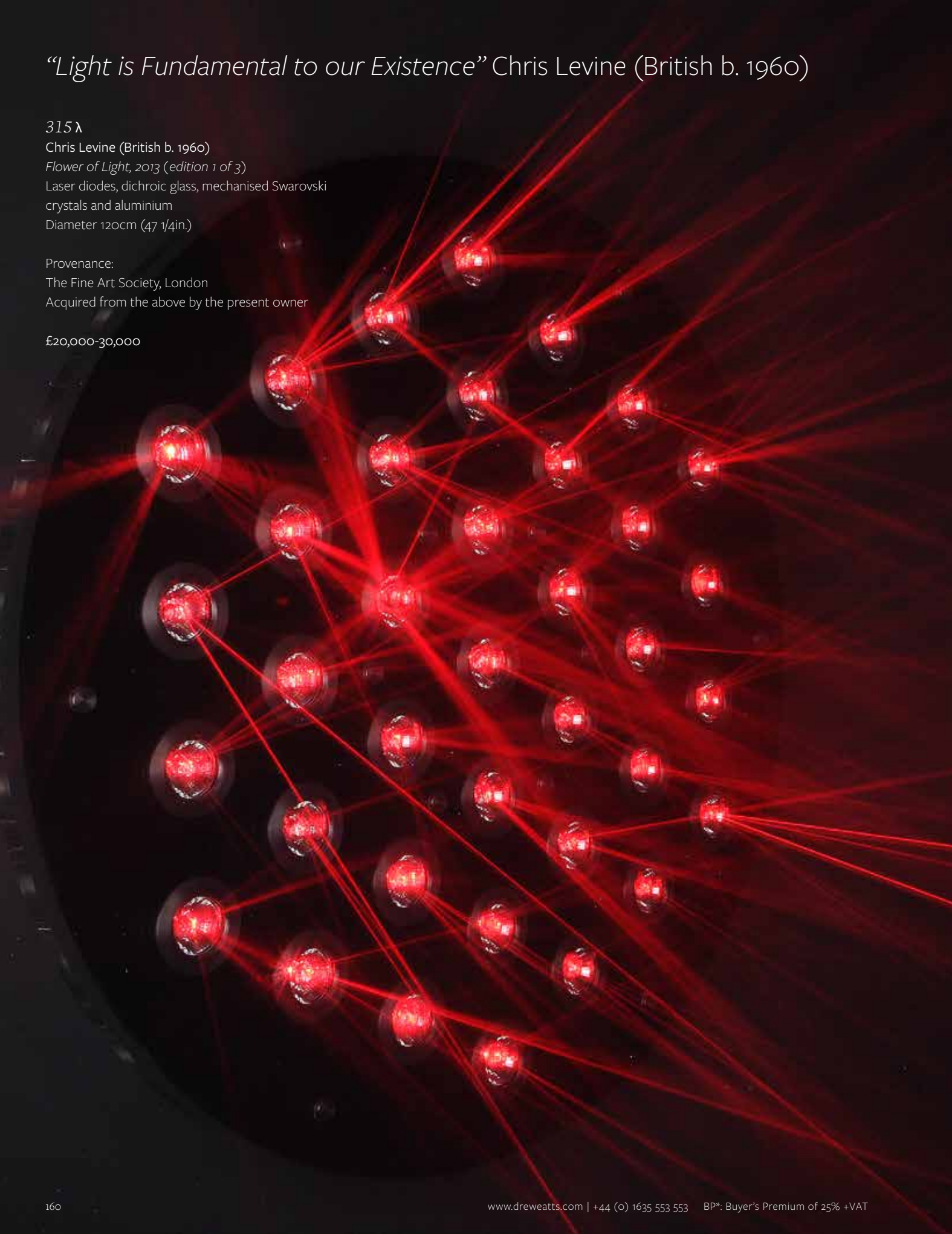
Diameter 120cm (47 1/4in.)

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.



Please see **Conditions of Business** and **Conditions of Sale** on the following pages.

Dreweatts & Dreweatts 1759 are trading names of Dreweatts 1759 Ltd. Dreweatts 1759 Ltd is registered in England, company number: 10758982, registered office: Donnington Priory, Newbury, Berkshire RG14 2JE.

Important Notices

BUYING AT DREWEATTS

There are several ways you can bid at a Dreweatts auction; in person, by leaving a commission or absentee bid, on the telephone where available and live via the internet – please make arrangements before the sale. THIS NOTICE APPLIES ONLY TO A PERSON WHO WISHES TO BID IN PERSON, OR BY LEAVING A COMMISSION OR ABSENTEE BID, AT A DREWEATTS PUBLIC AUCTION. For bidding at an online auction or for online bidding at a public auction please see our Online Auction Terms published on our website at www.dreweatts.com.

BIDDING IN PERSON

If intending to buy you are required to register your name and details at reception prior to the commencement of the auction. You will be required to provide a proof of identity and address to register for bidding. You will then be allocated a bidding number, which you use when bidding for an item.

COMMISSION BIDS

Dreweatts will execute bids on your behalf if you are unable to attend the sale. Commission or absentee bids are accepted either directly at reception, or can be sent by post, fax, email, telephone or via the website: www.dreweatts.com.

Dreweatts will add these bids to the auctioneers’ sale book and will undertake to purchase the lots on your behalf as cheaply as allowed by other bids and reserves. If two buyers submit identical commission bids Dreweatts may prefer the first bid received.

Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

CONDITION

Bidders must satisfy themselves as to the condition of each lot. Condition reports are available on request – see the Conditions of Business at the back of this catalogue forming part of these Auction Terms and Conditions for more information regarding condition reports. Requests for condition reports must be submitted by 4pm on the day prior to the auction; condition reports may be available alongside the lot description on the online catalogue at: www.dreweatts.com.

COMMISSION CHARGES

All purchases are subject to a buyer’s premium, which 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 £1,000,000. 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. In the event the lot has a dagger (†) beside the lot number in the catalogue, this indicates that the lot is owned by an entity or company required to pay VAT (generally not an Antique Dealer, as they operate under a dealers margin scheme). VAT is payable at 20% on the Hammer Price. Lots marked with a double dagger (‡) (presently a reduced rate of 5%) or Ω (presently at standard rate of 20%) have been imported from outside the European Union to be sold at auction and therefore the buyer must pay the import VAT at the appropriate rate on the hammer price.

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.

Y CITES REGULATIONS

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.

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. 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.

For directions to Donnington Priory, please see our website: 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. 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 however 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/.

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.

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