

DREWEATTS

EST. 1759

THE DAVID WINSTON PIANO COLLECTION

DONNINGTON PRIORY | THURSDAY 23 SEPTEMBER 2021



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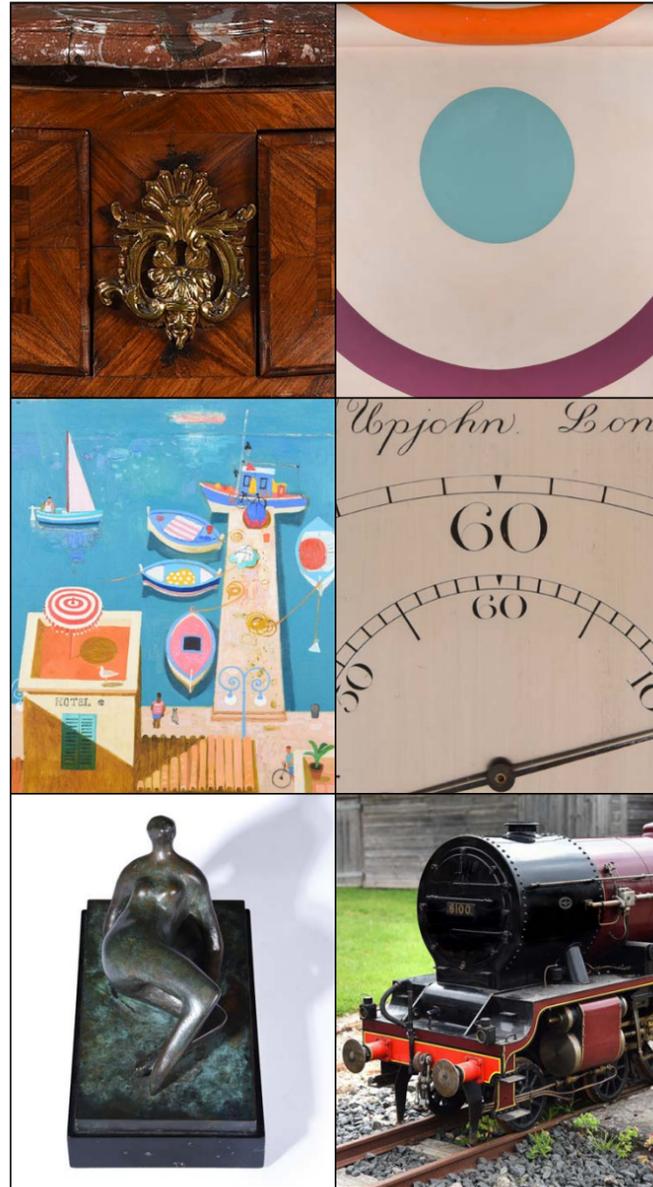
Valuation Days

Every Tuesday | London

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We hold regular auctions of fine art, antiques, jewellery and other collectibles. Our specialists carry out valuations nationwide so if you are unable to attend one of our valuation days, please request a valuation via our website or call us to discuss a home visit.



DREWEATTS

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NOW INVITING ENTRIES FOR OUR WINTER 2021 AUCTIONS

NEWBURY
Dreweatts
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Newbury
Berkshire RG14 2JE

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St James's
London SW1Y 5LU

HAMBRIDGE LANE
Dreweatts
1 Hambridge Lane
Newbury
Berkshire RG14 5TU

ENQUIRIES
For more information,
please contact
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DREWEATTS

EST. 1759

Mary Fedden (British 1915-2012)
In the Luberon
Oil on canvas
Est. £20,000-£30,000 (+ fees)

MODERN AND CONTEMPORARY ART

12 OCTOBER 2021 | 10.30AM

AUCTION LOCATION
Dreweatts
Donnington Priory
Newbury
Berkshire RG14 2JE

ENQUIRIES
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pictures@dreweatts.com
Catalogue and free online
bidding at: dreweatts.com



DREWEATTS

EST. 1759

THE DAVID WINSTON PIANO COLLECTION

DONNINGTON PRIORY | THURSDAY 23 SEPTEMBER 2021 | 12PM

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 BST on Wednesday 22 September.

FREE ONLINE BIDDING IS AVAILABLE AT DREWEATTS.COM:

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

REGISTRATION:

We advise clients to register at least 48 hours in advance of the auction as you may be asked to provide documents to verify your identity. Registration for new clients will close at 12 noon BST on Wednesday 22 September.

BUYER'S PREMIUM:

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

PAYMENT:

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

CUSTOMER DUE DILIGENCE CHECKS:

In order to comply with current Money Laundering Regulations, it is our policy to conduct appropriate Know Your Client checks on any buyers who transact at the threshold of £8,000 or more. Buyers will be required to provide the following information:

For individuals, official photo identification (a government issued ID document such as passport or driver's licence) and a proof of address (utility bill, bank statement or driver's licence).

For legal entities, a certificate of incorporation (or equivalent), a register of shareholders/directors and ID documentation from the directors and beneficial owners of the business.

We reserve the right to withhold the purchased lots until such checks have been completed.

CITES REGULATIONS:

Y indicates that this lot may be subject to CITES regulations when exported. Relevant CITES Regulations may be found at www.gov.uk/guidance/cites-imports-and-exports. The import of ivory is banned in certain countries. Please check your country's import regulations before bidding.

VATABLE LOTS:

† indicates that VAT is payable by the purchaser at the standard rate of 20% on the hammer price as well as being charged on the buyers' premium.

AUCTION NO. 14377

HEAD OF SALE:

Will Richards, Deputy Chairman

VIEWING AT PERIOD PIANO COMPANY

The sale can be viewed by appointment at the Period Piano Company (not Dreweatts) from Monday 6 September:

Period Piano Company

Park Farm Oast
Frittenden Road
Biddenden
Kent TN27 8LG

To book an appointment, please email: housesales@dreweatts.com or call +44 (0) 1635 553 553.

Visitors are encouraged to wear a face covering while in the building, use the hand sanitiser provided on entering and observe social distancing rules.

Please see our website for the latest information.

REMOTE VIEWING SERVICE:

Available by appointment only. For further details, please email: housesales@dreweatts.com.

CONDITIONS OF SALE:

This auction is subject to our Auction Terms and Conditions (see back of catalogue or our website for further details).

COLLECTION:

On proof of payment, purchased lots will be available for collection from Period Piano Company by appointment from Friday 24 September at the buyer's cost.

SHIPPING:

Williams and Hill are available to handle national and international shipping. Please contact Jack Swabey or Andrew Siavoshian for a quote (email the details of the item you are bidding on / purchasing as well as the shipping destination).

Jack Swabey: jswabey@williamsandhill.com

Andrew Siavoshian: andrews@williamsandhill.com

Web: www.williamsandhill.com

AUCTION:

Dreweatts
Donnington Priory
Newbury
Berkshire RG14 2JE

ENQUIRIES:

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Front cover: Lot 8

Lot 7 (detail)



THE DAVID WINSTON PIANO COLLECTION

David Winston
by Julian Machin

Somewhere between Bjorn Borg's second win in the Wimbledon Mens Final and the Queen's Silver Jubilee during the summer of 1977, I met the young David Winston, piano restorer and instrument-builder, newly-arrived from his native California.

Today, although somewhat silvered, David seems hardly to have changed and the memories are pleasant still of that perfect summer, when he presented as an exotic, quizzical manifestation of lugubriousness and mischief. Even then, he was an engaging maverick, but not seemingly the future restorer of some of the most important and rare keyboard instruments in the world. These would come to include the actual pianos of Beethoven, Chopin and Liszt. In 2012, in recognition of his expertise, David Winston was awarded the Royal Warrant as Conservator and Restorer of Pianos to Her Majesty Queen Elizabeth II. A lone wolf indeed.

We come now to be selling his fine collection of keyboard instruments. It's one that sets him apart in its vision and sensibilities. Unlike others - which are restricted to specific periods - The David Winston Collection follows the pattern of his enquiring and wide-ranging mind. It includes refined instruments of the 18th century as well as experimental, forward-looking and breath-taking examples of the 20th century. Each is an individual work of art. David's instruments are more than merely that, they are beautifully-representative of vanished and romantic eras; carrying associations with famous players and historic friendships, all curated as beautifully-fashioned, giant music-boxes, rare and life-enhancing. The David Winston Collection represents a lifetime's commitment to the nurture of period instruments: a collection built on style and sound put together with extraordinary knowledge and flair.





1+
A SATINWOOD, MAHOGANY AND MARQUETRY INLAID DUET STAND
 CIRCA 1900
 The hinged lyre rests on a tapering hexagonal column and tripod stand 115cm high minimum, 36cm wide

£700-900

1+
 一個檀木，紅木鑲嵌的雙人支架
 約 1900
 鉸鏈連接的七弦琴架在一根逐漸變細的六角形柱子和三腳架上
 高度至少115cm，寬36cm

估價：£700-900

2Y+
FREY, PARIS; A 5 ½ OCTAVE SQUARE PIANO

1811
 The Empire style mahogany and burr elm case with ormolu mounts, the faciaboard inset with verre eglomise nameplate inscribed 'Joseph Frey, élevé du plus grand maitre à Paris, 1811', on tapered turned legs, the lyre with four pedals controlling dampers, buff stop, bassoon and moderato 168cm wide, 66cm deep, 84cm high

Pierre and Joseph Frey were a firm of father and son piano makers based at Rue Vieille du Temple, Paris. Their instruments are known for exceptional decorative detail.

£1,500-2,000

2Y+
弗雷，巴黎；A 5 ½ 八度方形鋼琴

1811
 帝國風格的桃花心木、毛刺榆樹箱與歐姆魯銅錫鋅合金底座，招牌牌匾嵌有刻著“Joseph Frey, élevé du plus grand maitre à Paris, 1811”（約瑟夫·弗雷，由巴黎最偉大的大師撫養長大，1811）的 verre eglomise 銘牌，在錐形車枳型桌腿上，七弦琴與四個踏板控制製音器、弱音器、低音管和中板
 寬168cm，深66cm，高84cm

目錄注解：皮埃爾和約瑟夫·弗雷是一家父子鋼琴製造商的公司，總部位於巴黎寺院古街。他們的樂器以獨特的裝飾細節而聞名。

估價：£1,500-2,000



3Y+

GABRIEL GAVEAU, PARIS; A 5'2" MODELE I 'STYLE CLAVECIN'
GRAND PIANO NO 1860

CIRCA 1922

In the style of an 18th century harpsichord, the case painted in the style of ancient frescoes with panels of classical figures, musical trophies and floral motifs, on tapered turned legs

140cm wide, 97cm high
£5,000-7,000

3Y+

加布裡埃爾·佳沃, 巴黎; 一架5'2" 模型'羽管鍵琴'大鋼琴 編號
1860

約1922

18世紀的大鍵琴風格, 在錐形車枳型桌腿上, 箱上描繪了古代壁畫的風格, 有古典人物, 音樂獎盃和花卉圖案

寬140cm, 高97cm
估價: £5,000-7,000



Lot 3 (detail)



4 + Y

A MID VICTORIAN ROSEWOOD PIANO STOOL

CIRCA 1870

The circular adjustable seat in velvet upholstery above a foliate carved apron and cabriole legs with scroll feet
53cm high minimum, 42cm diameter

£200-300



4 + Y

維多利亞中期花梨木鋼琴凳

約1870

圓形可調節的天鵝絨座椅，下麵是葉狀雕刻的刀座帷和帶滾輪的彎腳
最低53cm, 直徑42cm

估價：£200-300

5 +

A FRENCH MAHOGANY AND CHROME PIANO STOOL

In the Art Deco style with curved back and adjustable stuff-over seat
58cm high, 38cm diameter

£300-500



5 +

一個法國紅木和鉻合金鋼琴凳

裝飾藝術風格的弧形靠背和可調的加厚軟墊座位
高58cm, 直徑38cm

估價：£300-500

6+

LINDNER; A 6'2" 'TILTING WING' SCHWANDER ACTION GRAND PIANO

1970

The casework reconfigured in black polyester with metallic silver finished frame, exquisite contrasting quilted maple veneer nameboard and flame maple veneered music desk, lid underside and rim surround, on single column support with triform base

142cm wide, 100cm high; together with the matching adjustable stool
A fascinating and unique case design by Rippen for the Lindner piano company. The piano tilts on a central pedestal so that it can be moved easily from one place to another.

£10,000-15,000

6+

林德納；一架 6'2" '傾轉旋翼' 施萬德功能三角鋼琴

1970

外殼採用黑色聚酯重新裝配，帶有金屬銀色飾面框架，精美的對比絨縫楓木貼面名牌和火焰楓木貼面音樂台，蓋子底面和邊緣環繞，置於單柱支撐和三邊形底座之上。寬142cm，高100cm；帶有配套的可調節凳子

目錄注解：由裡彭為林德納鋼琴公司設計的一個迷人獨特的琴箱。這架鋼琴在中央底座上傾斜，可以很容易地從一個地方搬到另一個地方。

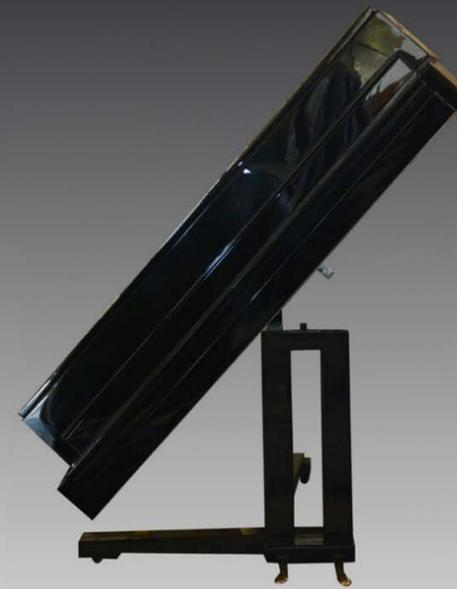
估價：£10,000-15,000



Lot 6 (detail)



Lot 6 (detail)



Lot 6 (detail)



Lot 6 (detail)

7+

RIPPEN, HOLLAND; A 6'2" ALUMINIUM GRAND PIANO

CIRCA 1965

The case finished in metallic silver with black polyester finish to lid, nameboard and music desk on tapered square legs 141cm wide, 94cm high; together with matching stool designed by Nico Rippen

This piano was a revolution in piano design. Johan Rippen threw away the rule book and instead of sticking with the traditional wooden-cased piano with a separate cast iron frame to take the tension, these pianos were made of a cast aluminium frame which was both the body of the piano and the frame bearing the tension of the strings. The result is an iconic design reflecting the aesthetics of the 50s and 60s, but also, still strikingly modern with its sinuous case shape freed from the constraints of traditional construction. There were also several other brilliant innovations such as the laminated soundboard which does not crack or distort and a reverse 'crown' built into the soundboard at the time of construction. These instruments are very light and stable and it is no surprise that they were featured on many ocean liners of their day.

These ocean liners were the epitome of taste and modern style, including the re-imagined, legendary Parisian Cafe de la Paix which lent its name to the one on board the 1958 SS Rotterdam, the ground-breaking, last great Dutch "ship of state" which was launched by Queen Juliana and featured the greatest Dutch artisans in the fitting out process.

£12,000-15,000



Image above:
Rippen Piano advertisement
來彭鋼琴的廣告圖片

7+

裏朋,荷蘭; 一架 6'2" 鋁制 三角鋼琴

約1965

琴箱以金屬銀和黑色聚酯完成蓋，名牌和錐形方腿上的音樂桌寬141cm，高94cm；搭配由尼科·來彭設計的凳子

目錄注解：這架鋼琴是鋼琴設計的一次革命。約翰·來彭扔掉規則，堅持傳統木箱鋼琴加上一個單獨的鑄鐵框架進行拉力，這些鋼琴的鑄鋁框架是鋼琴的主體和承受琴弦張力的框架。其結果是一個標誌性的設計，反映了50年代和60年代的美學，但也仍然驚人的現代化，其彎曲的外殼形狀擺脫了傳統建構的限制。還有其他一些傑出的創新，如不開裂或扭曲的夾層音板、在建造時內置在音板上的反向“皇冠”。這些樂器非常輕便且穩定，所以它們當時出現在許多遠洋客輪上也就不足為奇了。

估價：£12,000-15,000



Image above:
Rippen Piano on board SS Rotterdam
鹿特丹號遠洋客輪上的來彭鋼琴



Image above:
Rippen Piano, Cafe de la Paix, SS Rotterdam
鹿特丹號遠洋客輪上帕藝斯咖啡廳裡的來彭鋼琴



8 Y +

PLEYEL, PARIS; A RARE 7'6" 'AUTO PLEYELA' GRAND PIANO, NUMBER 17839

1925

The model is a traditional Pleyel Trois Bis grand, fitted into a special case accommodating the auto Pleyel piano roll mechanism. The Chinoiserie case decoration signed Leo Huillard, the scarlet lacquered and gilt gesso decoration depicting birds and flowering branches the underside to the top painted with birds and landscape on an old gold ground on 6 cabriole legs

145cm wide, 109cm high; together with a selection of 65 original piano rolls

Provenance:

Originally supplied to Monsieur Roger Sudreau in 1929

The 'Auto Pleyela' was Pleyel's most sophisticated pianola mechanism offering considerable personal control of dynamics and tempi. The system runs both by pedalling and via an electric motor. Very few examples can still be found, the present lot is likely to be the only example in UK.

The piano has been restored to playing condition, and most of the main components of the pianola mechanism have been restored. The pianola mechanism will require some additional work to be put in functioning order.

Roger Sudreau

Roger Sudreau was a well know figure within New York and Parisian society during the early 20th century. His scandalous marriage to Jacqueline Lebaudy, daughter of the notorious sugar magnate known as the Emperor of the Sahara. He was a fabulously wealthy figure and the toast of the New York and Paris society in the early 20th century.

£30,000-50,000



8 Y +

普萊耶爾，巴黎；一架 稀有的 7'6" '自動普雷耶' 三角鋼琴，編號17839

1925

該模型是一個傳統的普雷耶三人重複演奏三角鋼琴，安裝了一個特殊的琴盒，可以容納自動普雷耶鋼琴滾動裝置。中國風格的琴箱裝飾上有利奧·於亞爾的簽名，紅色漆和鍍金的石雕裝飾描繪了鳥和開花的樹枝，從底面到頂部，畫著古老的金色地面上的鳥和風景，下面是6個彎腳

寬145cm，高109cm；帶有精選的65個原版鋼琴捲簾

拍品來源:

最初是1929年供應給羅傑·蘇德羅先生

目錄注解：“自動普雷耶”是普雷耶最複雜的自動鋼琴機制，提供相當大的個人控制動力和節拍。該系統通過腳踏和電動馬達來運行。現在已經很少有這樣的例子了，現在的這批可能是英國唯一的範例了。

羅傑·於亞爾

羅傑·於亞爾是20世紀初紐約和巴黎社會的知名人物。他和賈桂琳·勒波迪有著不體面的婚姻，賈桂琳·勒波迪的父親是臭名昭著的糖業大亨，被稱為撒哈拉大沙漠的皇帝。他極其富有，祝酒的人都來自20世紀初的紐約和巴黎社會。

估價：£30,000-50,000



Lot 8 (detail)

9+

A 7'10" 6½ OCTAVE CC-G4 VIENNESE FORTEPIANO COPY

DAVID WINSTON, 1995, AFTER THE JOSEPH BRODMANN 1823 MODEL

The French Walnut case with decorative ormolu mounts cast from the originals and bone keyboard on turned column legs, the lyre with 5 pedals controlling: Dampers, una corda, moderato, bassoon, and janissary

Provenance:

Previously owned by the Russian pianist Olga Tverskaya

This is David Winston's first instrument and he considers it his best. It has been used internationally in many recordings and concerts by leading musicians.

"Playing on David Winston's 1995 copy of an 1823 Brodmann - an instrument I crave like I've craved nothing else - Cooper's notes emerged from the misty orchestral pianissimi like a thread of rosy seed-pearls: clean, cool, unique and sweet-- A generous, rapt, exciting embodiment of a rare sound-world"

Review, Beethoven 2nd Piano Concerto, played by Imogen Cooper with the Orchestra of Age of Enlightenment. The Independent

£15,000-18,000



9+

一個 7'10" 6½ 八度 CC-G4 維也納古鋼琴複刻

大衛·溫斯頓, 1995,

根據約瑟夫·布羅德曼1823年的模型，法國胡桃琴箱帶有裝飾鍍金支架，原版鑄造和轉動柱腿上的骨鍵盤，由5個踏板控制的七弦琴：減震器、弱音踏板、中板、低音管、巴松管，janissary 高91cm, 寬129cm

拍品來源:

之前的主人是俄羅斯鋼琴家奧爾加·特維斯卡亞

這是大衛·溫斯頓的第一件樂器，他認為這是他最好的樂器。在許多國際唱片和著名音樂家的音樂會中都會使用到它。

"在大衛·溫斯頓1995年複製出的1823年的布羅德曼(Brodmann)鋼琴上演奏時，庫珀的音符從朦朧的管弦樂弱音中浮現出來，就像一縷玫瑰色的珍珠。乾淨、涼爽、獨特而甜美——一個罕見的聲音世界，成為慷慨、著迷、令人興奮的化身"

回顧，貝多芬第二鋼琴協奏曲，由伊莫金·庫珀與啟蒙時代管弦樂隊演奏。《獨立報》

估價：£15,000-18,000



10+

A MAHOGANY MUSICIANS CHAIR

EARLY 19TH CENTURY

The back with anthemion carved top rail above an adjustable circular upholstered seat on tapered turned legs united by an undertier 91cm high, 32cm diameter

£300-500



10+

一張紅木樂師椅

19世紀早期

背部帶有菊花雕刻頂部欄杆，下面是一個可調節圓形軟墊座位，往下是結合一層的錐形轉腿 高91cm，直徑32cm

估價：£300-500



11 Y +

GABRIEL GAVEAU, PARIS; 6'4" MODELE II 'STYLE CLAVECIN' GRAND PIANO

CIRCA 1927

The case decorated in the style of an 18th century harpsichord, the interior keywell in satinwood and elm with inscribed maker's label, the French grey painted case decorated with decorative floral banding on 6 fluted legs in Louis XIV manner, the later lid painted with a romantic scene after Fragonard's 'Woman on a Swing' in the Wallace Collection, the lyre with 3 pedals for damper, una corda, sostenuto 147cm wide, 97cm high; together with original matching stool

The Gaveau family was an important French dynasty of piano making. The firm Gabriel Gaveau was established in 1911 and specialised in highly decorative 'pianos d'art'.

£10,000-15,000

11 Y +

加布裡埃爾·加沃, 巴黎; 6'4" 模型II '羽管鍵琴風格' 三角鋼琴

約1927

琴箱的裝飾風格是18世紀的撥弦琴，內飾是刻有製造者標籤的錦緞木和榆木，法國灰色漆琴箱以路易十四的方式裝飾了6個有凹槽的腿，之後的蓋子上畫了一個浪漫的場景，即收藏于華萊士的弗拉戈納爾的“蕩秋千的女人”，七弦琴有三個踏板：減震器、弱音踏板，持音
寬147cm，高97cm；帶有原版配套凳子

目錄注解：加夫家族是法國重要的鋼琴製造王朝。Gabriel Gaveau公司成立於1911年，專門生產高度裝飾性的“藝術鋼琴”。

估價：£10,000-15,000



Lot 11 (detail)

12 +

SOLENTE; A SHIPS PIANO

CIRCA 1925

The birds-eye maple veneered case with walnut moulding enclosing a hinged key board
107cm wide, 24cm deep, 115cm high

Provenance:

Originally supplied to the Music Hall singer, Ena Beaumont.

This is a particularly fine example of a Ship's Piano with a folding keyboard. These small instruments were specially designed to fit on the confined spaces aboard a ship. One was even taken by Scott aboard the Discovery for his Antarctic expedition.

This piano was purchased by WWI Flying Ace Captain Norman Macmillan for his wife, the music hall singer, Ena Beaumont. Beaumont was an actress known for her work on *The Girl from Downing Street* (1918), *The Greater Love* (1919) and *Patricia Brent, Spinster* (1919)

It comes with its original purchase receipt showing its purchase in November, 1925.

£1,500-2,000



12 +

索朗特; 一架船隻鋼琴

約1925

鳥眼楓木貼面琴箱，帶有胡桃木造型包圍一個鉸鏈的鍵盤
寬107cm, 深24cm, 高115cm

拍品來源:

最初供應給音樂廳歌手埃娜·博蒙特

目錄注解: 這是一個帶有折疊鍵盤的船隻鋼琴的極好實例。這些小樂器是專門為適應船上狹窄的空間而設計的。其中一架甚至是斯科特在“發現”號南極探險船上的

這架鋼琴是一戰王牌飛行隊長諾曼·麥克米倫為他的妻子音樂廳歌手埃娜·博蒙特購買的。博蒙特是一位著名的女演員，她的作品有《來自唐甯街的女孩》(1918)、《偉大的愛》(1919)和《老處女》(1919)

它的原始購買收據顯示它是在1925年11月購買的。

估價：£1,500-2,000



Lot 12 (detail)



13 + Y

A VICTORIAN ROSEWOOD DUET STAND

CIRCA 1850

The lyre rest on an adjustable barleytwist column support on

triform base

112cm high minimum, 47cm wide

估價：£1,000-1,500

13 + Y

維多利亞時期的紅木二重唱台

約1850

七弦琴固定一個可調節的大麥彎曲柱上，支撐在三角基座上

最低112cm，寬47cm

估價：£1,000-1,500

14

A MAHOGANY QUARTET STAND

EARLY 19TH CENTURY

The four hinged rests with adjustable slide supports on an adjustable

turned column support with triform plinth base

106cm high minimum, 114cm wide extended, 70cm deep

估價：£3,000-5,000

14

一個桃花心木的四重奏架

19世紀早期

四個鉸接的琴譜架與可調滑塊支撐在一個可調轉柱與三角底座

上

最低106cm，延展寬度114cm，深70cm

估價：£3,000-5,000



15 Y +

BROADWOOD; A 7'4" BARLESS GRAND PIANO

DATED 1904

The Arts and Crafts case design attributed to CR Ashbee, the mahogany case with pierced and floral embossed strapwork hinges, on tapered square legs

158cm wide, 102cm high

Provenance:

Sidney Leetham, Esq. Elm Bank, York

Haslam & Whiteway, London

Jed Johnson, designer and boyfriend of Andy Warhol

Alan Wanzenberg, New York architect

Forbes Collection

Originally supplied to Mr Sidney Leetham, Esq., of 'Elm Bank', York. The Leetham family were wealthy mill owners.

The hand-wrought hinges are most certainly the work of the Guild of Handicrafts which was established by CR Ashbee. C R Ashbee was a prime mover in the Arts and Crafts Movement. He founded the

Guild of Handicraft in London in 1888. The Guild soon established an international reputation for design and workmanship. In 1902, believing that 'the proper place for the Arts and Crafts is in the country' Ashbee and the Guild moved to Chipping Campden. The only other known grand with a similar case design is in the Cheltenham Art Gallery and Museum. That instrument was designed as a wedding present for Ashbee's wife and is considered to be of such cultural significance that it featured in the BBC program 'A History of the World in 100 Objects'.

The Broadwood 'Barless' grand was an important development in piano design, using a single cast steel frame without crossing frames, to create a freer more responsive instrument. It was highly successful, but they were only made for a short time as it proved too expensive to produce. They are now highly sought after.

£12,000-18,000



15 Y +

布洛德伍德; 一架7'4" 無杆三角鋼琴

標注日期1904

藝術和工藝琴箱設計歸因於CR Ashbee，紅木琴箱與穿孔和花卉壓花的肩帶鉸鏈，下麵是錐形方腿

寬158cm wide, 高102cm

拍品來源:

西德尼·裡瑟姆收，榆樹銀行，約克

哈斯拉姆&懷特維，倫敦傑德詹森，安迪·沃霍爾的設計師兼男

友艾倫·萬澤伯格，紐約建築師

《福布斯》收藏品

目錄注解: 最初提供給西德尼·裡瑟姆先生，榆樹銀行，約克。利瑟姆家族是富有的磨坊主。

手工製作鉸鏈是手工藝行會最肯定的工作，手工藝行會是由CR阿什比建立的。CR阿什比是工藝美術運動的主要推動者。1888年，他在倫敦成立了手工藝行會。行會很快在設計和工藝方面建立了國際聲譽。1902年，阿什比和行會認為“鄉下是藝術和工藝的合適地方”，於是搬到了切平坎普登。另一家已知的擁有類似琴箱設計的大鋼琴位於切爾滕納姆美術館和博物館。那件樂器是為阿什比的妻子設計的結婚禮物，被認為具有文化意義，在BBC節目“100件物品中的世界史”中有專題報導。

布羅德伍德“無杆”鋼琴是鋼琴設計的一個重要發展，它使用了一個沒有交叉框架的鑄鋼框架，創造了一個更自由更靈敏的樂器。這是非常成功的，但它們的製造時間很短，因為它的生產太昂貴。到後來，它們現在很受歡迎。

估價：£12,000-18,000



16+Y

BLUTHNER, LEIPZIG; AN EARLY GRAND PIANO

1854

The rosewood case with pierced music rest, on turned and faceted legs and castors, with unique Bluthner patent action 213cm long, wide, 94cm high

Provenance:

Cobbe Collection

This is a very early Bluthner grand piano by this important maker who started manufacturing only the previous year, 1853.

This piano has an intriguing history as it is signed by some of the great musicians of the time, including Annette Essipoff-Leschetzky, Emil Liebling, Ignace Paderewski, Georges Pitsch, Frances Planté, Erwin Schulhoff. It was rumoured to have spent time in Auguste Rodin's home, but that is not verified.

Annette Essipoff-Leschetzky, was the daughter of a high Russian official, Esipova entered the St. Petersburg Conservatory, where she was a pupil of Theodor Leschetizky (whom she married in 1880). From 1871 to 1892 Esipova lived mainly in western Europe. Her London debut took place in 1874, her first Paris appearance in 1875. In 1876 she toured the United States. Esipova's repertoire included works by Chopin, Schubert, Mozart, and Beethoven. In later years she taught at the St. Petersburg Conservatory; among her distinguished pupils was Sergey Prokofiev.



Emil Liebling was a German-American pianist and composer.

Jan Paderewski was a famous virtuoso Polish pianist and composer who became a spokesman for Polish independence. In 1919, he was the new nation's Prime Minister and foreign minister during which he signed the Treaty of Versailles, which ended World War I.

Francis Planté was a French pianist famed as one of the first ever recording artists. Planté was born in Orthez. He studied piano under Antoine Marmontel, his career beginning at the age of seven in Paris.

Erwin Schulhoff was a Czech composer and pianist. He was one of the figures in the generation of European musicians whose successful careers were prematurely terminated by the rise of the Nazi regime.

£6,000-8,000

16+Y

博蘭斯勒, 萊比錫; 一架早期三角鋼琴

1854

紅木琴箱與穿孔琴譜架，下面是旋轉多面腿和腳輪，有獨特的博蘭斯勒專利活動長213cm，寬136cm，高94cm

拍品來源:

科布收藏

目錄注解: 這是一架非常早期的布魯斯納三角鋼琴，由一位重要的製造者製造，他在1853年才開始製造。

這架鋼琴有著有趣的歷史，因為它是由當時的一些偉大的音樂家簽名的，包括安內特·艾希波夫·萊謝蒂茨基，埃米爾·列伯陵，揚·帕德路斯基，喬治·皮奇，佛朗西斯·普蘭特，埃爾文·舒爾霍夫。據傳它曾在奧古斯特·羅丹的家中呆過一段時間，但這並未得到證實。

安內特·艾希波夫·萊謝蒂茨基，俄羅斯一位高級官員的女兒，她進入聖彼德堡音樂學院，在那裡她是希歐多爾·萊謝蒂茨基的學生(在1880年與他結婚)。從1871年到1892年，艾希波夫主要生活在西歐。1874年，她在倫敦首次亮相；1875年，她在巴黎首次亮相。1876年，她在美國巡迴演出。艾希波夫的曲目包括蕭邦、舒伯特、莫札特和貝多芬的作品。後來，她在聖彼德堡音樂學院任教；她傑出的學生中有謝爾蓋·普羅科菲耶夫。埃米爾·利布林是一位德裔美國鋼琴家和作曲家。

揚·帕德路斯基，一位著名的波蘭鋼琴家和作曲家，也是波蘭獨立的代言人。1919年，他擔任這個新國家的首相和外交部長，期間他簽署了凡爾賽條約，結束了第一次世界大戰。

佛朗西斯·普蘭特是法國鋼琴家，是最早錄製唱片的藝術家之一。普蘭特出生在奧爾蒂斯。他師從安東莞·馬蒙泰爾，七歲時在巴黎開始了他的鋼琴生涯。

埃爾文·舒爾霍夫是捷克作曲家和鋼琴家。在那一代歐洲音樂家中，他是其中之一，他們成功的事業因納粹政權的崛起而過早地終止了。

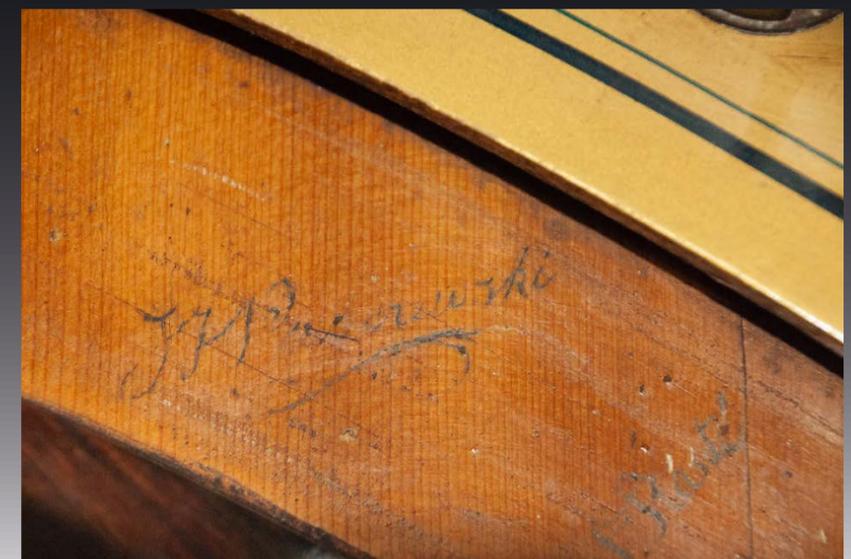
估價：£6,000-8,000



Lot 16 (detail)



Lot 16 (detail)



Lot 16 (detail)

17+

BECHSTEIN; A 6'7" MODEL VA GRAND PIANO, NO 41005
1896

The mahogany Louis XV style case with quartered crossbanded book-matched veneered panels and foliate carved cabriole legs and castors, with fret carved music rest and harp form pedal support
152cm wide, 99cm high

£8,000-12,000



17+

貝希施泰因; 一腳 6'7" 三角鋼琴, 編號 41005

1896

路易十五風格的桃花心木琴箱，帶有四等分交叉條紋書籍匹配單板和葉雕刻彎腳和腳輪，與雕花琴譜架和豎琴形式的踏板支撐
寬152cm wide, 高99cm high

估價：£8,000-12,000

18 Y

BROADWOOD; A 5 OCTAVE FF-F3 SQUARE PIANO

1786, NUMBER 475

The mahogany case with inlaid ebony stringing enclosing a single action with brass underdampers and rare original full length interior pine 'dust cover'

158cm wide, 54cm deep, 84cm high

£2,000-3,000



18 Y

布羅德伍德; 一架5 八音 FF-F3 方形鋼琴

1786, 編號 475

紅木琴箱，帶有鑲嵌黑檀木弦包圍一個單一擊弦機，與黃銅減震器和原始全長內部松木“防塵罩”
寬158cm, 深54cm, 高84cm

估價：£2,000-3,000

19Y+

PLEYEL, PARIS; A RARE DOUBLE GRAND PIANO, NUMBER 18907 1929

The ebonised rectangular case with double overstrung action on 4 tapered square legs
288cm long, 149cm wide, 99cm high

Provenance:

From the Collection of Madeliene Lioux Malraux

These extraordinary pianos are two grand pianos combined in one. The enormous soundboard area makes for an exceptionally resonant instrument and the experience of two pianists playing on a single combined piano is completely different as the entire instrument responds to both players. There is also an intriguing device in which a lever can be engaged to permanently lift the dampers on one of the sides so that one piano provides sympathetic resonance while the other side is being played.

Approximately only 50 of these were made, starting in the 1890s with the last one made ca 1930, and few still exist. Two different sizes were made and this one at 9'6" was the larger of the two.

The present lot is a rare Pleyel double grand piano purchased in 1946 by Madeleine Lioux, the concert pianist wife of the French novelist and politician, Andre Malraux.

19Y+

普萊耶爾，巴黎；一架罕見的雙三角鋼琴，編號 18907 1929

在4個錐形方腿上，有雙重過緊擊弦機黑色矩形琴箱
長288cm，寬149cm，高99cm

拍品來源:

來自瑪德琳·柳·瑪律羅的收藏

這些非凡的鋼琴是兩架三角鋼琴合二為一的產物。巨大的音板區域使其成為一種異常共振的樂器，兩名鋼琴家在一架組合鋼琴上演奏的體驗是完全不同的，因為整個樂器對兩名演奏者都有反應。還有一種有趣的裝置，可以使用杠杆永久提升一側的減震器，這樣一邊演奏另一邊的鋼琴就能產生共鳴。

從19世紀90年代開始，大約只製造了50個，最後一個製造於1930年，現在已經很少了。做了兩種不同的尺寸，這個9英尺6英寸是兩個中較大的。現在的拍賣品是一架罕見的普萊耶爾雙三角鋼琴，1946年由馬德琳·劉(Madeleine Lioux)購買，她是音樂會鋼琴家、法國小說家、政治家安德列·瑪律羅(Andre Malraux)的妻子。

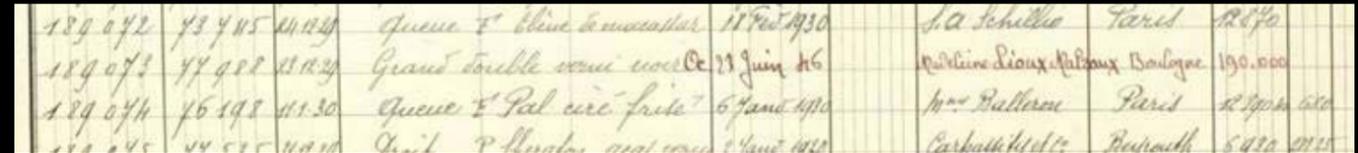


Image above:

Archive entry showing the purchase of this piano by Madeleine Lioux Malraux in 1946 for the sum of 190,000 French Francs.

檔案條目顯示這架鋼琴由馬德琳·裡烏·瑪律羅在1946年以19萬法國法郎的價格購買。

This piano was used for a 2010 recreation of the premier for Stravinsky's Les Noces which was premiered in 1923. There is a very interesting musical connection between Stravinsky and the Pleyel Double Grand pianos. Stravinsky had Pleyel make him one while working on the Concerto for Two Pianos (1935). He premiered the composition on the instrument with his son, Soulima Stravinsky, in 1935. They made a recording of it for Columbia in 1938. Pleyel also fitted one of their double grands with a pianola mechanism. The original piano rolls played by Stravinsky still exist.

這架鋼琴在2010年被用來重現斯特拉文斯基的《婚禮》，它在1923年首映。斯特拉文斯基和普萊耶爾雙三角鋼琴之間有一種非常有趣的音樂聯繫。斯特拉文斯基在創作《雙鋼琴協奏曲》(1935年)時，讓普萊耶爾給他做了一個。1935年，他和他的兒子蘇利馬·斯特拉文斯基(Soulima Stravinsky)首次演奏了這首曲子。他們在1938年為哥倫比亞大學錄製了一段錄音。普萊耶爾還在他們的一架雙三角鋼琴上安裝了自動鋼琴裝置。斯特拉文斯基演奏的原始鋼琴捲簾仍然存在。



Lot 19 (detail)

Madeleine Lioux Malraux (7 April 1914 - 10 January 2014)

Madeleine Lioux was born in Toulouse, in a bourgeois family of industrialists, whose father was a music lover. She entered the class of Marguerite Long at the Conservatoire de Paris in 1928. She won a first prize, began a career as a piano teacher at the Toulouse Conservatory and gave concerts as a soloist.

On 8 January 1943, she married Roland Malraux, a journalist and half-brother of André Malraux. On 21 March 1944, Roland Malraux was arrested by the Gestapo and deported to Neuengamme in Germany. He died during the bombardment of the ocean liner Cap Arcona by the RAF off Lübeck Bay on 3 May 1945.

It was during the same year, in 1943, that Madeleine Lioux met André Malraux at her parents' home and his then companion Josette Clotis. Roland had introduced André Malraux to the head of the Footmann network, George Hiller. After he joined the Resistance under the name of Colonel Berger, André was in turn arrested by the Germans at Gramat on 22 July 1944 but was liberated by a coup de force a month later. On 12 November of the same year, Josette Clotis died and in 1945, and Madeleine Lioux, having returned to Paris and learned of the death of Roland Malraux, then settled with her son Alain, André Malraux and his sons, at 18bis avenue Robert-Schuman in Boulogne-Billancourt in a villa designed by Louis Faure-Dujarric.

Shortly afterwards, Malraux became General de Gaulle's Minister of Information. In 1946, Madeleine Lioux gave concerts at the La Pléiade art gallery directed by André Malraux. She played Erik Satie, and Benjamin Britten, who was not yet famous. On 13 March 1948, she married André Malraux who had divorced his first wife earlier in 1947.

In 1954, the couple were invited to New York for the inauguration of the new galleries of the Metropolitan Museum of Art. They spent their holidays in Italy, visiting Tuscany and Umbria. In January 1959, Malraux became the Prime Minister of Culture of the nascent Fifth Republic and together they travelled extensively for diplomatic visits.

On 7 February 1962, an attack on their home in Boulogne-Billancourt forced the couple to settle down at La Lanterne in Versailles. During a period of great activity when, within the framework of her husband's ministerial activity, they met key personalities of the time, politicians, artists, scientists including Kennedy, Nehru, Mohammad Reza Pahlavi, Hirohito, Sartre, Mauriac, Picasso, Chagall, Stravinsky, etc.

In 1966, as their relationship deteriorated, the couple separated, and Madeleine Malraux moved to New York for part of the year where she resumed her concert career. To show his disapproval of this separation for which he held Andre responsible, General de Gaulle offered a gala dinner at the Élysée in honour of Madeleine Malraux.

£30,000-50,000



Image above:
André Malraux with the piano in his home | Getty Images
安德魯·瑪律羅和家裡的鋼琴



Image above:
Madeleine Malraux Rehearsing on this piano in her NYC apartment
in 1969 | Getty Images
瑪德琳·瑪律羅1969年在紐約的公寓裡用這架鋼琴排練

瑪德琳 利烏 瑪律羅 (1914年4月7日 - 2014年1月10日)

瑪德琳·利烏出生在圖盧茲的一個資產階級實業家家庭，她的父親是一位元音樂愛好者。1928年，她進入巴黎音樂學院瑪格麗特·朗的班級。她獲得了一等獎，在圖盧茲音樂學院開始了鋼琴教師的職業生涯，並以獨奏者的身份舉辦了音樂會。

1943年1月8日，她嫁給了記者羅蘭·瑪律羅，他是安德魯·瑪律羅同父異母的兄弟。1944年3月21日，羅蘭·瑪律羅被蓋世太保逮捕，並被驅逐到德國的紐恩加姆。1945年5月3日，英國皇家空軍在Lübeck灣對遠洋客輪Cap Arcona進行轟炸時，他不幸遇難。

同年，也就是1943年，瑪德琳·廖克斯在她父母的家裡遇見了安德魯·瑪律羅和瑪律羅當時的同伴喬塞特·克洛蒂斯。羅蘭把安德魯·瑪律羅介紹給了foomann電視網的負責人喬治·希勒。以上校伯傑的名義加入抵抗運動後，安德魯於1944年7月22日在格拉馬特被德國人逮捕，但一個月後被一場政變解放。同年11月12日，Josette Clotis死亡，1945年，瑪德琳利烏，回到巴黎，瞭解到了羅蘭·馬隆的死亡，然後與她的兒子阿蘭，安德列·馬隆和其兒子一起定居在18bis大道羅伯特·舒曼在別墅設計的路易Faure-Dujarric的布洛涅-比揚古。

不久之後，瑪律羅成為戴高樂將軍的新聞部長。1946年，瑪德琳·劉(Madeleine Lioux)在安德魯·瑪律羅導演的La Pléiade畫廊舉辦了音樂會。她飾演埃裡克·薩蒂(Erik Satie)和本傑明·布裡頓(Benjamin Britten)，後者當時還不出名。1948年3月13日，她與安德魯·瑪律羅結婚，後者在1947年初與第一任妻子離婚。

1954年，這對夫婦受邀前往紐約參加大都會藝術博物館(Metropolitan Museum of Art)新畫廊的落成典禮。他們在義大利的托斯卡納和翁布裡亞度假。1959年1月，瑪律羅成為新成立的第五共和國的文化總理，他們一起進行了廣泛的外交訪問。

1962年2月7日，他們在布洛涅-比揚古的家遭到襲擊，迫使這對夫婦在凡爾賽的La Lanterne定居下來。在她丈夫的內閣活動框架內，他們會見了當時的重要人物，政治家，藝術家，科學家，包括甘迺迪，尼赫魯，穆罕默德·禮薩·巴列維，昭和天皇，薩特，莫里亞克，畢加索，夏加爾，斯特拉文斯基等。

1966年，隨著他們的關係惡化，這對夫婦分居了，瑪德琳·瑪律羅搬到紐約住了一段時間，在那裡她重新開始了自己的音樂會生涯。戴高樂將軍在Élysée飯店為瑪德琳·瑪律羅舉辦了一場宴會，以表示他對這一分離的不滿，因為他認為安德列對此負有責任。

估價：£30,000-50,000



Image above:
Madeleine Lioux and André Malraux with John and Jackie Kennedy | Alamy Images
瑪德琳·瑪律羅和肯尼迪總統

20+

A NAPOLEON III EBONISED AND PARCEL GILT DUET STOOL

CIRCA 1870

The pair of square velvet upholstered adjustable seats on a rectangular base with paterae headed tapered fluted legs united by a H-stretcher 53cm high, 80cm wide, 36cm deep

£400-600



20+

一個拿破崙三世時期黑檀木鍍金二重奏凳

約1870

一對正方形天鵝絨軟墊可調節的座位，下面是一個長方形的基底，與圓盤飾頭錐形凹槽腿結合，由H-擔架結合在一起。高53cm，寬80cm，深36cm

估價：£400-600

21+

EAVESTAFF; A MINI UPRIGHT PIANO

CIRCA 1930

The Art Deco figured walnut case with original chrome light fittings 130cm wide, 39cm deep, 86cm high

£300-500



21+

EAVESTAFF; 小型立式鋼琴

約1930

裝飾藝術圖案胡桃琴箱與原始鉻燈配件 寬130cm，深39cm，高86cm

估價：£300-500

22 Y +

GABRIEL GAVEAU, PARIS; A 6'6" MODELE II GRAND PIANO

CIRCA 1926

The makore and elm case in the Empire style with gilt metal mounted tapered turned legs

147cm wide, 97cm high

£3,000-5,000

22 Y +

加布裡埃爾 加沃, 巴黎; 一架 6'6" 模型 II 三角鋼琴

約1926

帝國風格的麥哥利和榆木琴箱, 帶有鍍

金金屬安裝錐形轉腿

寬147cm, 高97cm

估價: £3,000-5,000



23 +

AN EDWARDIAN GILT METAL CONDUCTORS CHAIR

CIRCA 1905

With rail back and button upholstered seat on cylindrical legs

67cm high, 32cm wide, 33cm deep

£150-250

23 +

愛德華七世時期的鍍金指揮椅

約1905

帶有扶手靠背和按鈕軟墊座位, 圓柱形腿

高67cm, 寬32cm, 深33cm

估價: £150-250



24 †

STROHMENGER, LONDON; A 4'2" ART DECO GRAND PIANO
NUMBER 20352, CIRCA 1936

The quartered mahogany cross-veneered case on a later specially
commissioned U-shaped base
95cm high, 144.5cm wide
Together with matching stool

£3,000-5,000

24 †

斯坦邁格, 倫敦; 一架 4'2" 裝飾藝術風格三角鋼琴
編號20352, 約1936

在後期特別委託訂製的 U 形底座上的緞木和烏木裝飾的楓木四
等分交叉貼面琴箱, 連同配套的凳子
95cm 高 144.5cm 寬

估價: £3,000-5,000



Lot 24 (detail)

25 +

CHAPPELL; A 6' 2" GRAND PIANO FROM THE MAURETANIA 2, NUMBER 83215

1948

The walnut case on 3 rounded slab supports
145cm wide, 102cm high

Provenance:

This piano was purchased directly from the Mauretania 2 when it was decommissioned in 1965 (Copy of purchase receipt available).

The Mauretania 2

The Mauretania 2 was an iconic liner constructed for the Cunard White Star line and launched in 1939. It was built at the Cammell Laird yard in Birkenhead, England. With a tonnage of 35,739 and length of 772 feet, it was the largest liner built in England at the time. It travelled mainly the Southampton/NYC route. It was commissioned as a troop ship during WW II, starting in its new role in 1940. During the war she travelled 540,000 nautical miles, transporting Australian troops to Suez, India and Singapore as well as serving in the North Atlantic. After the war she was returned to commercial cruising. The interior was completely redesigned and refurbished in 1947 and this piano is likely to have been commissioned by Cunard at that time.

£6,000-8,000



25 +

沙佩爾; 一架 6' 2" 茅利塔尼亞2號中的大鋼琴, 編號 83215

1948

胡桃琴箱由3塊圓形板條支撐
寬145cm, 高102cm

拍品來源:

這架鋼琴是1965年停止使用時直接從茅利塔尼亞2號那裡購買的(有採購收據影本).

目錄注解: 茅利塔尼亞 2號

茅利塔尼亞2號是為丘納德白星公司建造的標誌性班輪, 於1939年下水。它是在英國伯肯黑德的Cammell Laird船廠建造的。它的噸位為35739噸, 長772英尺, 是當時英國建造的最大的班輪。它主要航行于南安普頓/紐約航線。它在二戰期間作為一艘運兵船服役, 1940年開始了新角色。在戰爭期間, 它航行了54萬海里, 將澳大利亞軍隊運送到蘇伊士、印度和新加坡, 並在北大西洋服役。戰後又重返商業巡航。內部在1947年被完全重新設計和翻新, 這架鋼琴很可能是由丘納德公司在當時委託的。

估價: £6,000-8,000



Lot 25 (detail)

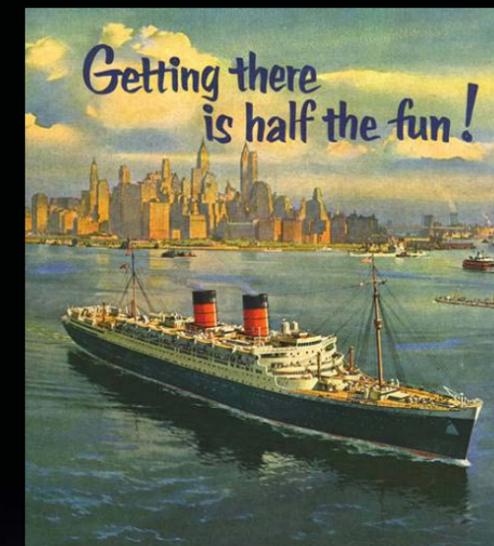


Image above:

A Cunard poster depicting the Mauretania 2
描繪茅利塔尼亞2號中的大鋼琴的海報

26 Y +

GABRIEL GAVEAU, PARIS; A 4'4" GRAND PIANO BY GAVEAU, PARIS

CIRCA 1932

The Art Deco case later veneered in macassar ebony and maple, on square legs and with tubular chrome lyre
141cm wide, 99cm high

£6,000-8,000



26 Y +

加布裡埃爾 佳沃, 巴黎; 一架巴黎加沃 4'4" 三角鋼琴

約1932

這個裝飾藝術風格的琴箱後來用馬卡沙黑檀木和楓木貼面，下麵是方形腿和管狀鉻七弦琴
寬141cm, 高99cm

估價：£6,000-8,000



Lot 26 (detail)

27 + Y

CLEMENTI, LONDON; A 5 1/2 OCTAVE CABINET PIANO

CIRCA 1825

The upright mahogany case with silk panelled front, the rosewood facia board inscribed and with gilt decoration on reeded tapered turned supports

172cm high, 110.5cm wide, 56cm deep

Clementi was a great composer and piano maker, he was called "The father of the modern pianoforte" and is buried in Westminster Abbey

£800-1,200



27 + Y

克萊門蒂,倫敦; 一架 5 1/2 八度櫃式鋼琴

約1825

直立的紅木琴箱與絲綢面板正面，紅木面板題字和鍍金裝飾，蘆葦錐形轉柱

高172cm, 寬110.5cm, 深56cm

目錄注解: 克萊門蒂是一位偉大的作曲家和鋼琴製造者，他被稱為“現代鋼琴之父”，葬在威斯敏斯特教堂

估價: £800-1,200

28 Y

A 4 OCTAVE SEWING TABLE PIANO, GERMAN OR AUSTRIAN

CIRCA 1835

The rosewood case with hinged lid enclosing a fitted interior with original turned bobbins and silk covered pin cushion above a keyboard on tapered turned hexagonal legs

82cm wide, 51cm deep, 78cm high

These lovely instruments served a dual purpose as a small instrument for a lady's boudoir and also a sewing table.

£1,500-2,000



Lot 28 (detail)

28 Y

一架 4 八度縫紉台鋼琴，德國 或 奧地利

約1835

帶鉸接蓋子的紅木內部裝有原始的旋轉線軸和絲綢覆蓋的針墊，下面有一個鍵盤在錐形旋轉六角形腿上。

寬82cm, 深51cm, 高78cm

目錄注解: 這些小巧的工具具有雙重用途，既可以作為女士閨房的小工具，也可以作為縫紉台。

估價: £800-1,200

29 (Spare Lot)



30+

A FRENCH GILT WOOD PIANO STOOL

19TH CENTURY

The circular silk upholstered seat above a foliate carved frieze and cabriole legs united by an undertier with foliate column support
51cm high, 39cm diameter

£300-500



30+

法國鍍金木制鋼琴凳

19世紀

圓形的絲綢軟墊座椅，下麵是葉狀雕刻的帶狀物和彎腳，由底層的葉狀柱子支撐
高51cm，直徑39cm

估價：£300-500

31+

A VICTORIAN WALNUT DUET STAND

CIRCA 1870

With lyre hinged rests and foliate carved baluster column on a tripod base
112cm high minimum, 42cm wide

£800-1,200

31+

維多利亞時代的胡桃木二重唱架

約1870

帶有七弦琴絞鏈架和葉雕刻欄杆柱上的三腳架基底
最低112cm，寬42cm

估價：£800-1,200



32 + Y

AN ENGLISH SQUARE PIANO

CIRCA 1795

Possibly by Clementi, the satinwood and Kingwood crossbanded case inlaid with marquetry banding and brass beading and inset with Wedgwood blue jasperware plaques depicting classical figures, on fluted tapered legs with ormolu mounts, the 4 1/2 octaves action with two hand levers controlling dampers and buff stops, with original green silk dust cover

110cm wide, 50cm deep, 80cm high

This beautiful little piano, only 42 3/4" by 19 1/2" was most likely a special commission or exhibition instrument. The 7 inset Wedgwood plaques are of the highest quality and are set-off the fine case.

The Wedgwood pale-blue Jasper plaques sprigged with white ornament:

The nation's greatest potter, Josiah Wedgwood's (1730-95) working life coincided with the 18th century's great love of all things 'Antique'. The splendours of Pompeii and Herculaneum were discovered in this century and the great 18th century Scottish architect Robert Adam had the ruins of the Emperor Diocletian's Palace in Split surveyed in the

1760s. In the ancient world, much extravagant ornament, embellishments for furniture and elaborate vessels were made from polished stones or glass so Wedgwood developed a variety of dry stoneware bodies that could be worked and polished in the lapidary manner to resemble jaspers, basalts, marbles etc. of the type that was being excavated all over the Greaco-Roman world.

Wedgwood commissioned work from many of the best designers and artists of the day and collaborated with other manufacturers such as Matthew Boulton and architects like Robert Adam. 'Domestic Employment', seen here on the central medallion of the piano, was realized by his modeller William Hackwood after designs by Elizabeth, Lady Templetown from her cut paper patterns. The Potteries Museum and Art Gallery in Stoke on Trent has confirmed such attribution. In addition to Lady Templetown, Wedgwood used the designs of two other talented amateur female artists for designs for the new Jasper body perfected in 1776, namely Lady Diana Beauclerk and Miss Emma Crewe. It may seem unusual for the period for Wedgwood to commission female artists, but for the potter and his business partner Bentley, patronage of fashionable people, be they male or female, made perfect commercial sense.

£6,000-8,000



32 + Y

英式方形鋼琴

約1795

可能是通過克萊門蒂，緞木和黃檀樹交叉頻帶的琴箱，鑲嵌著細工鑲嵌條帶和黃銅卷邊，嵌入插圖韋奇伍德藍色浮雕玉石匾牌描繪著古典人物，加上鍍金支架槽錐形腿，4 1/2 八度擊弦機帶有兩個手杠杆控制減緩器和緩衝停止，加上原來的綠色絲綢防塵罩

寬110cm, 深50cm, 高80cm

目錄注解: 這架漂亮的小鋼琴，只有42又3/4英寸長，19 1/2英寸寬，很可能是一個特別委託或展覽樂器。7個鑲嵌的韋奇伍德牌匾擁有最高品質，突出的精細琴箱。韋奇伍德淡藍色的碧玉牌匾上點綴著白色裝飾:

英國最偉大的陶工喬賽亞·韋奇伍德(1730-1995年)的職業生涯與18世紀對“古董”的熱愛不期而遇。龐貝和赫庫蘭尼姆的輝煌在本世紀被發現，18世紀偉大的蘇格蘭建築師羅伯特·亞當在18世紀60年代對位於斯普利特的戴克里先皇帝宮殿的廢墟進行了勘察。在古代，很多奢侈的裝飾品，傢俱和精緻的器皿都是由拋光的石頭或玻璃製成的，所以韋奇伍德開發了各種乾燥的炆器，可以用寶石的方式加工和拋光，類似碧玉，玄武岩，古希臘羅馬世界各地都在挖掘的大理石等。

韋奇伍德委託當時許多最優秀的設計師和藝術家進行設計，並與其他製造商合作，如馬修·博爾頓和羅伯特·亞當等建築師。這架鋼琴的中央大獎章上的“Domestic Employment”是由他的模特威廉·哈克伍德根據伊莉莎白·坦普爾頓夫人的剪紙圖案設計出來的。除了鄧普頓夫人之外，韋奇伍德還使用了另外兩位才華橫溢的業餘女性藝術家的設計，他們是戴安娜·博克拉克夫人和艾瑪·克魯小姐，在1776年為賈斯珀設計了完美的新身體。在那個時期，韋奇伍德委託女性藝術家似乎是不尋常的，但對陶工和他的商業夥伴賓利來說，贊助時尚人士，無論是男性還是女性，都具有完美的商業意義。

估價：£6,000-8,000



Lot 32 (detail)



Lot 32 (detail)

33 +

A REGENCY EBONISED AND PARCEL GILT PIANO STOOL

CIRCA 1815, ERARD, LONDON

Black and gilt lacquered with trailing anthemion and paterae, the stuff-over seat on cylindrical column and tripod stand with gilt metal paw feet

49cm high minimum, 32cm wide

A similar model of a piano stool dating from 1818 and by Erard is held in the National Trust's collection at Attingham Park, Shropshire. In *The Pictorial Dictionary of Marked London Furniture 1700-1840*, Christopher Gilbert notes the firm of Erard were active in London from 1786-1837 as maker of pianofortes and associated furniture. The firm was founded by Sebastian Erard and he left it to his nephew Pierre in 1815. Examples of their music stands are illustrated in figures 324-327.

£800-1,200



33 +

攝政時期的黑色包裹鍍金鋼琴凳

約1815, 艾拉爾, 倫敦

黑色鍍金, 帶有尾菊、蕨, 柱上加厚軟墊座, 金屬鍍金腳掌架最低49cm, 寬32cm

目錄注解: 一個類似的鋼琴凳模型可以追溯到1818年, 由Erard製作, 在什羅普郡的Attingham公園被國民託管組織收藏。克里斯多夫·吉伯特在《1700-1840年有標記的倫敦傢俱畫冊詞典》中提到, Erard公司在1786-1837年間活躍於倫敦, 主要生產鋼琴和相關傢俱。

估價: £800-1,200

34 +Y

A GEORGE IV ROSEWOOD MUSICIAN'S CHAIR

CIRCA 1830

The back with curved top rail and pierced foliate splat above an embroidered upholstered adjustable circular seat on stiff leaf carved tapered turned front legs united by a stretcher

88cm high, 36cm diameter

Provenance:

From the private collection of Cecil Beaton

£300-500



34 +Y

喬治四世玫瑰木音樂家椅子

約1830

背部帶有彎曲的頂部欄杆和穿孔葉板, 下麵是刺繡軟墊和可調圓形座位, 硬葉雕刻錐形旋轉前腿由延伸器結合。

高88cm, 直徑36cm

起源: 塞西爾·比頓的私人收藏

估價: £300-500

35 +Y

A FRENCH ROSEWOOD HARPISTS CHAIR

CIRCA 1840

The foliate carved moulded frame with open back and circular adjustable seat with original upholstery, on cabriole legs with scroll feet and castors

92cm high, 39cm diameter

£300-500

35 +Y

一把法國紅木豎琴椅

約 1840

葉狀雕刻模塑框架, 帶有開放後背和圓形可調座椅, 原始的裝潢, 有帶卷軸腳和腳輪彎腿

高92cm, 直徑39cm

估價: £300-500



36 +

PLEYEL, A 6 1/2 OCTAVE TRANSPOSING KEYBOARD

CIRCA 1875

In original case

寬 127cm

As described by a French advertisement at the time.

“We know that transposition on a keyboard is a difficult operation. When sightreading a complicated accompaniment only the most experienced accompanists and skilful musicians can transpose it into the right key for the singer. For a long time, pianos have been made where the keyboard can move by one or two semi-tones in order to remedy this issue. However, this movement in the keyboard hinders the precision in the mechanism of the piano and compromises the structural integrity of the instrument. Furthermore, the options on offer are inadequate and are no answer to the registers of different voices. Consequently, piano makers have almost universally abandoned this system.

It is by another means that M A Wolff, the head of the Pleyel company, Wolff and Company, tried to resolve the problem of the automatic transposition of the piano. He invented a movable keyboard (see dia.) which fits instantaneously and easily on top of the piano keyboard, sliding onto these keys and then allowing the transposition of all the keys in the scale. We read and play the music as it's written on the upper keyboard and the lower keyboard reproduces it in another key. This section of music complete, if necessary, the transposer keyboard can very easily be removed as it's small and lightweight, - and then the pianist is free to resume playing the main keyboard which has not been subject to any change.

Initially, you would think that to slide one keyboard on top of another seems like a very simple idea and not posing any undue issues. However, upon reflection, you quickly realise that the mixture of the unequal lengths and heights of the black and white keys needing to apply different pressures on the black and white keys of the keyboard below makes the construction of this little device complicated. Let's just state that thankfully, these difficulties were resolved. Pleyel's Wolff and Company transposer more than achieved the aim of the inventor. We believe this practical and inexpensive instrument is hailed to become the piano accessory for most music lovers.”

£600-800



36 +

普萊耶爾, 一架 6 1/2 八度變調鍵盤

約 1875

在原來為

寬 127cm

目錄注解:

我們知道鍵盤變調是一項困難的操作。在視奏複雜的合奏時，只有最有經驗的伴奏者和熟練的音樂家才能把它轉換成適合歌手的音調。長期以來，為解決這個問題，鋼琴的鍵盤可以調節一個或兩個半調。然而，鍵盤的這種操作阻礙了鋼琴機構的精度，損害了樂器的結構完整性。

這是另一種方法。MA沃爾夫是普萊耶爾公司的負責人，沃爾夫與公司一起嘗試解決有自動變調問題的鋼琴。他發明了一種可移動的鍵盤(見直徑)，它可以瞬間輕鬆地安裝在鋼琴鍵盤上，滑動到這些鍵上，然後進行音階中所有鍵的移位。我們可以閱讀播放寫在鍵盤上的音樂，而下麵的鍵盤則以另一個鍵再現它。如果有必要，這部分音樂完整的轉換到鍵盤可以很容易地移除，因為它小並且輕量，鋼琴家可以自由地繼續演奏主鍵盤，這沒有任何改變

最初，你可能會認為把一個鍵盤放在另一個鍵盤上似乎是一個非常簡單的想法，不會造成任何不必要的問題。然而，經過思考，你很快就會意識到，由於黑白鍵的長度和高度不等，需要對下面鍵盤的黑白鍵施加不同的壓力，這就使得這個小樂器的構造非常複雜。我們可以說，謝天謝地，這些困難都解決了。普萊耶爾的沃爾夫和公司的變調器超過了發明者的預期目標。我們相信，這種實用而廉價的樂器將成為大多數音樂愛好者的鋼琴配件。

估價：£600-800

37 Y +

BROADWOOD, A 5 1/2 OCTAVE SQUARE PIANO, NUMBER 19060

1815

The mahogany case with crossbanding inlay, brass beading and decorative cast brass mounts to case, with integral drawers to underside of the case, on 6 reeded legs capped with decorative brass rings, the original interior painted 'dust cover' 168cm wide, 64cm deep, 84cm high

£800-1,000

37 Y +

布羅德伍德, 一架 5 1/2 八度方琴, 編號19060

1815

紅木琴箱帶有交叉鑲嵌，黃銅珠飾和裝飾性黃銅底座，琴箱底部有完整的抽屜，有6個凹槽腿上，上面蓋著裝飾性黃銅環及之前的內部漆“防塵罩”。寬168cm，深64cm，高84cm

估價：£800-1,000



38 Y +

ERARD, PARIS; A 5 OCTAVE FF- F3 EARLY SQUARE PIANO

1798, NUMBER 3915

The mahogany case with inlaid brass mouldings, the fascia board inscribed Erard Freres & Co, raised on tapered fluted legs 148cm wide, 56cm deep, 81cm high

Provenance:

Originally supplied to Viscount du Bouchage, Grenoble. Du Bouchage was an important high-ranking military officer and politician who received the Legion d'Honneur from Napoleon I.

The Vicomte du Bouchage was an artillery general, politician, and French Minister of Marine in 1792 and 1815, and Minister of Foreign Affairs 1792.

Born into a noble family of Bugey, he was the fourth child of Claude-Francois de Gratet, Vicomte du Bouchage, who was barrister and honorary knight in Parliament of the Dauphiné.

Like his brother Marie-Joseph, he embraced a military career in 1763, at the age of fourteen. Considered a brilliant officer, he was appointed brigadier on 1 November 1784 during the creation of the corps of Colonial Royal Artillery.

On 1 May 1786, he was Deputy Director at Brest naval artillery. Becoming a Director at the beginning of the revolution in 1791; he published a paper on the organization of the Marines which inspired a legislative decree June 1792.

By 1792 he had been created Field Marshal and Inspector General of Artillery and accepted the position of Portfolio Minister of the Navy, after the dismissal of Roland, then as Minister of Foreign Affairs.

He was dismissed in August 1792 for being anti-revolutionary. He advised Louis XVI in resistance.

£1,500-2,000



38 Y +

艾拉爾, 巴黎; 一架 5八度 FF- F3 早期方形琴

1798, 編號3915

紅木琴箱鑲嵌黃銅模具，面板上刻的Erard Freres & Co在錐形凹槽腿上凸起
寬148cm, 深56cm, 高81cm

拍品來源: 最初供應給格勒諾布爾的維孔特·杜布夏。杜布夏是一位重要的高級軍官和政治家，他獲得了拿破崙一世授予的榮譽軍團勳章。

杜·布夏子爵在1792年和1815年曾任炮兵將軍、政治家和法國海軍大臣，1792年任外交大臣。

他出生在布熱的一個貴族家庭，是克勞德-弗朗索瓦·德·格雷特的第四個孩子，克勞德-弗朗索瓦·德·格雷特是杜布夏的子爵，他是Dauphiné議會的律師和榮譽騎士。

像他的哥哥瑪麗-約瑟夫一樣，他在1763年14歲時開始了軍旅生涯。1784年11月1日，他被任命為準將，他被認為是一名才華橫溢的軍官。

1786年5月1日，他擔任布列斯特海軍炮兵部副主任。在1791年革命之初成為董事;他發表了一篇關於海軍陸戰隊組織的論文，這激發了1792年6月的立法法令。

1792年，他被任命為陸軍元帥和炮兵總長，並在羅蘭被解職後擔任海軍部長，當時他是外交部長。

1792年8月，他因反革命而被革職。他建議路易十六發起反抗。

估價：£1,500-2,000

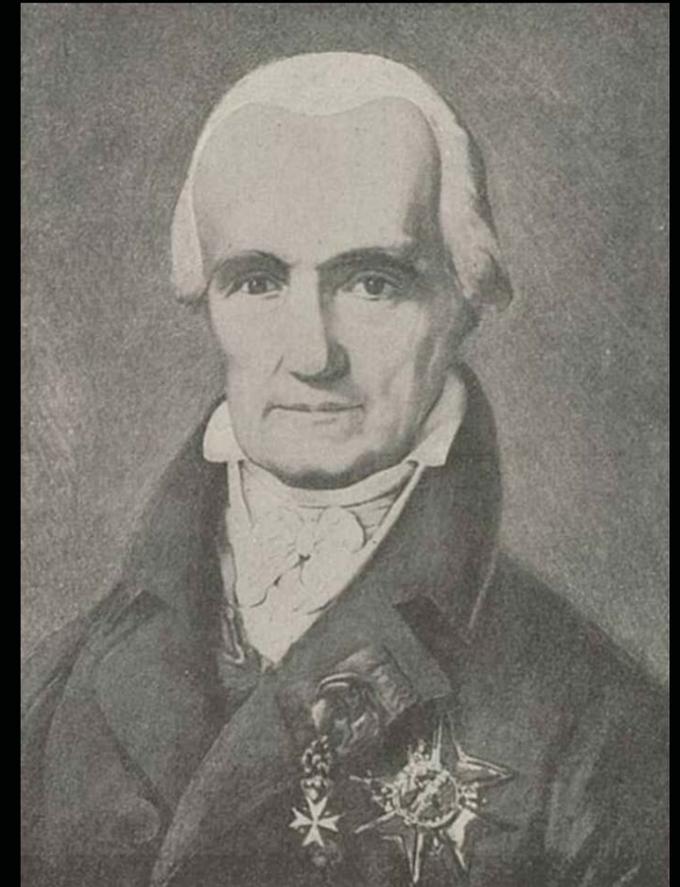


Image above:

François Joseph de Gratet, Vicomte du Bouchage (1 April 1749, Grenoble – 12 April 1821)
弗朗索瓦·約瑟夫·德·格雷特, 維孔特·杜布夏 (1749年4月1日, 格勒諾布爾 – 1821年4月12日),



Lot 38 (detail)

39 +

WURLITZER, CINCINNATI; A 4'1" BUTTERFLY GRAND PIANO

CIRCA 1937

The Art Deco design walnut case on gilt metal mounted tapered turned legs
140cm wide, 93cm high

This is one of the most highly sought after of all Art Deco Pianos. At only 4'1" in length they were the smallest 88 note keyboard piano ever made. Many innovations went into the design to create a surprisingly robust small instrument. They were only made for a few years between 1937- 39. It is believed approximately 75 were made altogether.

£10,000-15,000



39 +

沃立舍, 辛辛那提; 一架 4'1" 蝴蝶三角鋼琴

約1937

裝飾藝術設計的胡桃琴箱鍍金金屬，安裝錐形轉腿
寬140cm, 高93cm

目錄注解: 這是所有裝飾藝術鋼琴中最受追捧的鋼琴之一。它們只有4英尺1英寸長，是迄今為止最小的88音符鍵盤鋼琴。它們在設計上進行了許多創新，創造出了一個驚人的健壯的小樂器。它們只在1937年到1939年間製造。據傳總共大約製造了75架。

估價: £10,000-15,000



Lot 39 (detail)



Lot 8 (detail)

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: Minerva House | Lower Bristol Road | Bath BA2 9ER.

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. The name of the bank account holder should match the name of the buyer. 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.

† VATABLE LOTS

(†) indicates that VAT is payable by the purchaser at the standard rate of 20% on the hammer price as well as being charged on the buyers' premium.

COLLECTION AND SHIPPING

Collection: 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.

Purchased lots will be held at Period Piano Company (not Dreweatts) and available for collection by appointment from **Friday 24 September**.

Shipping: Williams and Hill are available to handle national and international shipping. Please contact Jack Swabey or Andrew Siavoshian for a quote (email the details of the item you are bidding on / purchasing as well as the shipping destination).

Jack Swabey: jswabey@williamsandhill.com
Andrew Siavoshian: andrews@williamsandhill.com
Web: www.williamsandhill.com

For further advice or to book an appointment to collect, please contact Dreweatts on: housesales@dreweatts.com

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.

Following the UK's exit from the European Union, private overseas buyers can only receive goods free of VAT/have the VAT amount refunded if Dreweatts acts as exporter in relation to the sale and arranges for the transport of the goods. If you would like us to arrange for the export and delivery of the goods there will be an admin fee of £100 plus the shipping cost. If you arrange for the goods to be picked up/delivered to you directly we will charge UK VAT at the appropriate rate and no refund will be available. Please note that if we export the goods to you, you will be responsible for completing the importation procedures as well the payment of any relevant duty/VAT payable on importation into your country.

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. The name of the bank account holder should match the name of the buyer. 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 £1.50, 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. We reserve the right to withhold the monies owed until the vendor provides the information necessary to complete the anti-money laundering checks.

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 unless the buyer has not paid for the goods or the checks necessary under the current Money Laundering Regulations have not been completed. 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. Lots will only be released once we have completed necessary checks under the current Money Laundering Regulations.

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 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 and we have completed necessary checks under the current Money Laundering Regulations.

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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AUTO-PLEYELA, style Louis XV, série A. de Montry, décoré par Léo Huillard. Salon de M. Sudreau.

Pleyel étudie et exécute tous projets de décoration de pianos de styles ancien et moderne. Des pianos de luxe sont visibles dans ses salons, 22, rue Rochéhouart, et son service d'art décoratif se tient à la disposition de la clientèle pour lui présenter une collection remarquable de clichés autochromes Lumière des instruments fabriqués, photographiés chez ses clients.

Lot 8 in situ, from the *Revue Pleyel* 1926, showing the Auto Pleyela in the house of Roger Sudreau

DREWEATTS

EST. 1759