

LONDON

WEIGHHOUSE GALLERY
6 Weighhouse Street
Mayfair
London W1Y 1YL
Tel: 01-491 1988

CAELT GALLERY E.T. Crawshaw
182 Westbourne Grove
London W11
Tel: 01-229 9309

LOS ANGELES

WEIGHHOUSE GALLERY
736 North La Cienega Blvd.
Los Angeles
CA 90069
USA

Tel: 213-855 2599



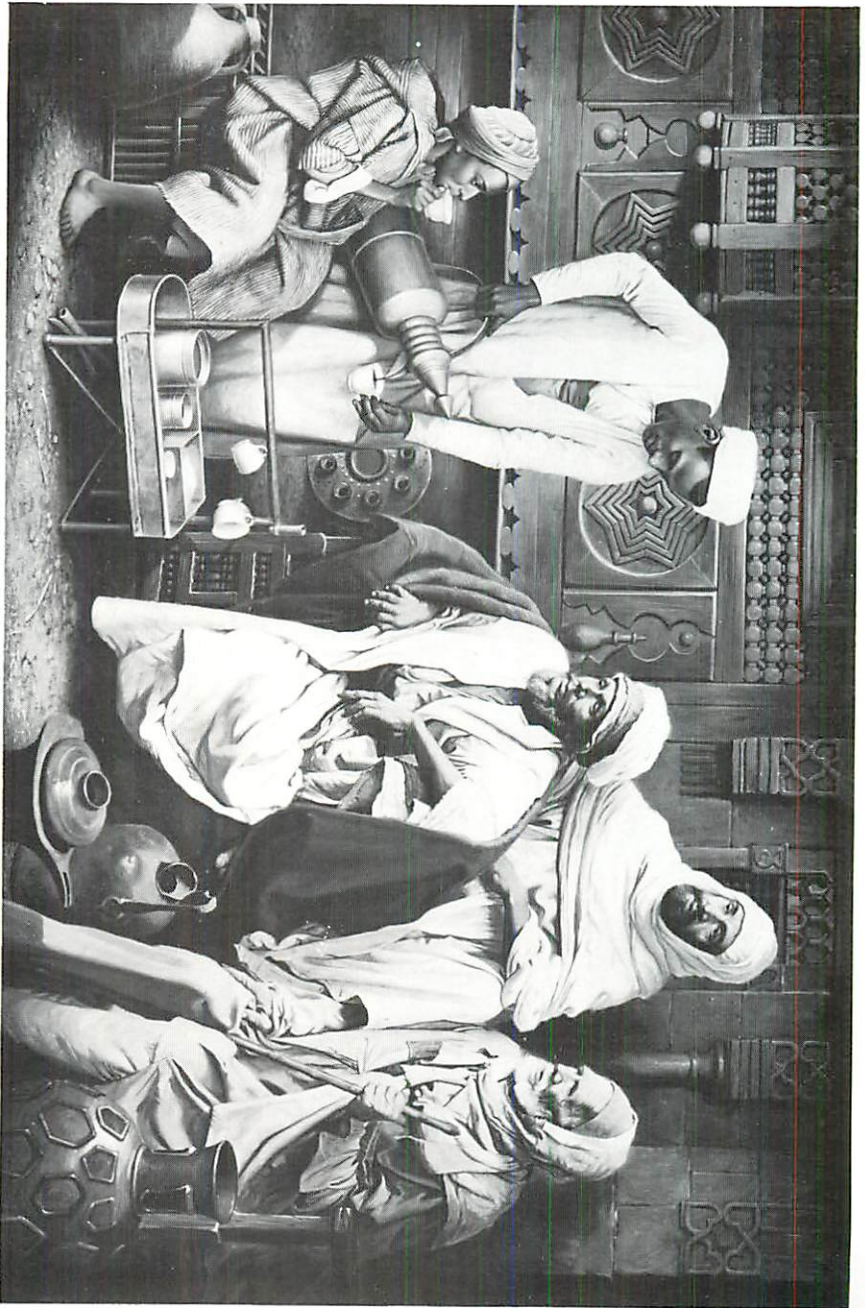
"The Middle East has long exercised a fascination for the English and the Weighhouse Gallery is, therefore, the heir to a long tradition". *Azure*, Spring 1980.

The Weighhouse Gallery was created in 1979 by two Englishmen, Edward T. Crawshaw and James Alexander, to formalise a business undertaking that had existed for many years, strongly based on a mutual love for the Middle East.

James Alexander, after a period at Christies entered the art world on his own and through his appreciation of the works of the great English watercolourists, R. Talbot Kelly and A.O. Lamplough, developed a strong taste for Arabian subjects. This led to specialisation in this field and the successful opening, and managing directorship, of the now well established Mathaf Gallery.

Edward Crawshaw was born in Zanzibar, brought up in Arabia and Africa, and after qualifying as a Chartered Accountant set up the Caelt Gallery in 1970.

After the opening of the Weighhouse Gallery in 1979, the Weighhouse Los Angeles was opened in the Spring of 1980.



THE WISDOM OF AGE

Signed, 20 x 30 inches

THE FALCONER

Signed, 12 ¼ x 8 ¼ inches





A GAME OF DRAUGHTS
Signed, 14 x 10 inches



THE QURAN LESSON Signed, 10 x 7 ½ inches



A SHOP IN OLD CAIRO

Signed, 9 x 13 inches



THE WATER SELLER

Signed, 12 x 8 inches



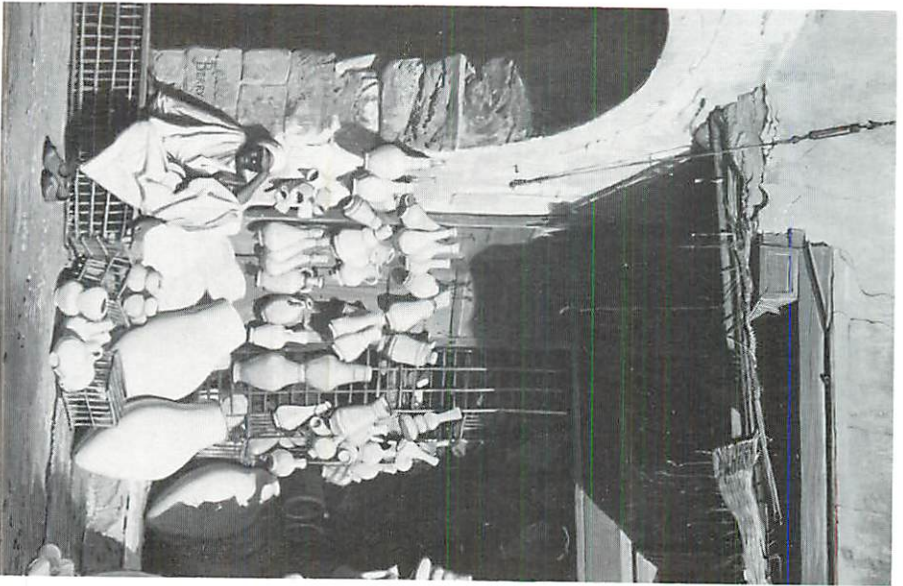
THE DONKEY BOY

Signed, 10 x 7½ inches



THE PALACE GUARDS

Signed, 24 x 30 inches



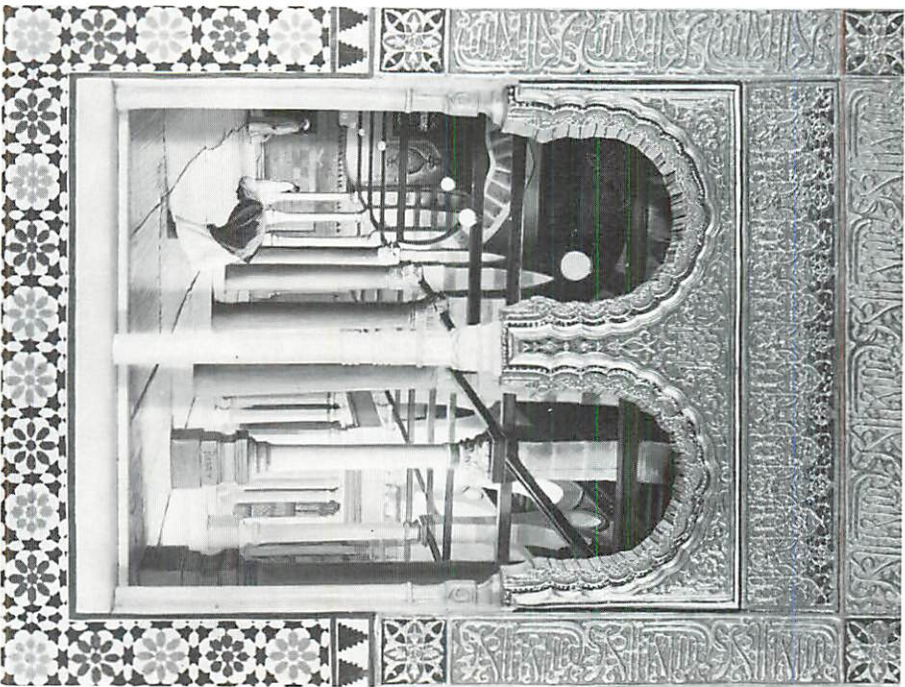
THE POTTERS SHOP

Signed, 9¾ x 6½ inches



A SHOP IN OLD CAIRO

Signed, 9¾ x 6½ inches



AT PRAYER IN THE MOSQUE Signed, 7 1/2 x 6 1/2 inches
The painting is framed behind an alabaster and painted
plaster replica of an Arch.

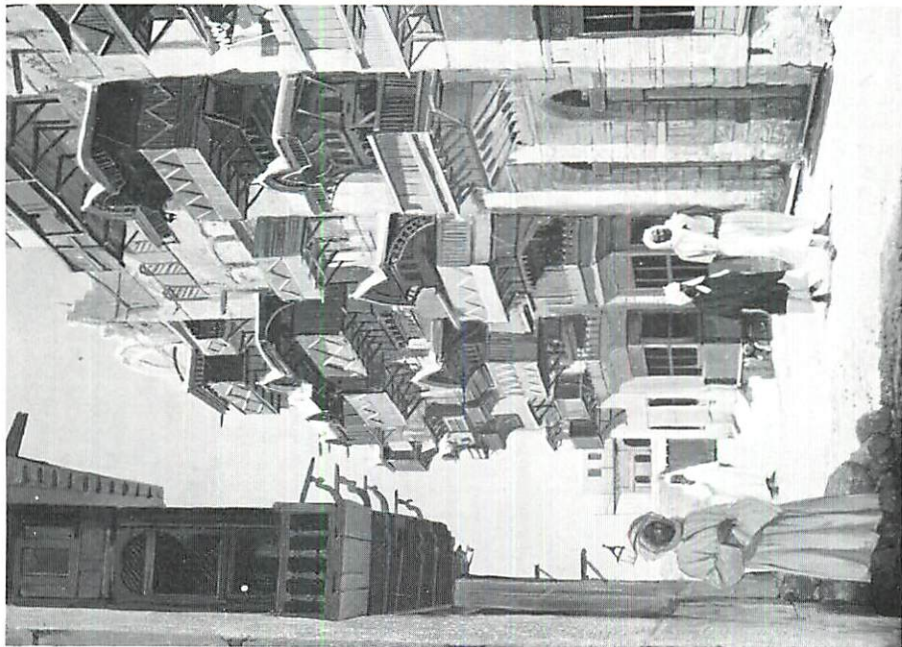


THE TIN SMITHS, CAIRO

Signed, 11 x 8 inches

ORANGE SELLERS OUTSIDE THE CITY GATES,
JEDDAH, SAUDI ARABIA Signed, 9¾ x 7¼ inches.



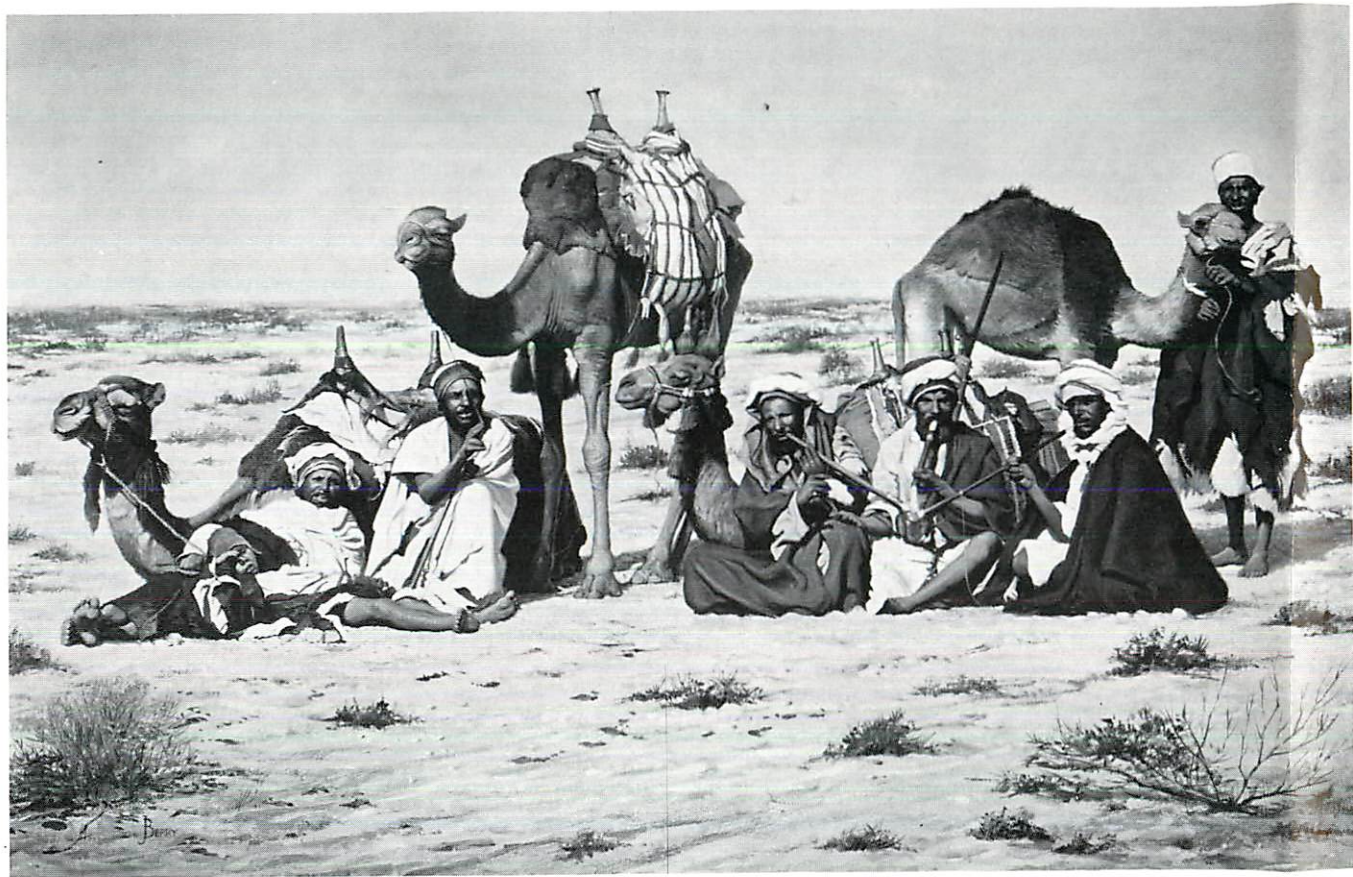


ON THE PILGRIMS' ROAD TO MECCA. Signed
A STREET IN OLD JEDDAH, SAUDI ARABIA 9 3/4 x 7 1/4 inches



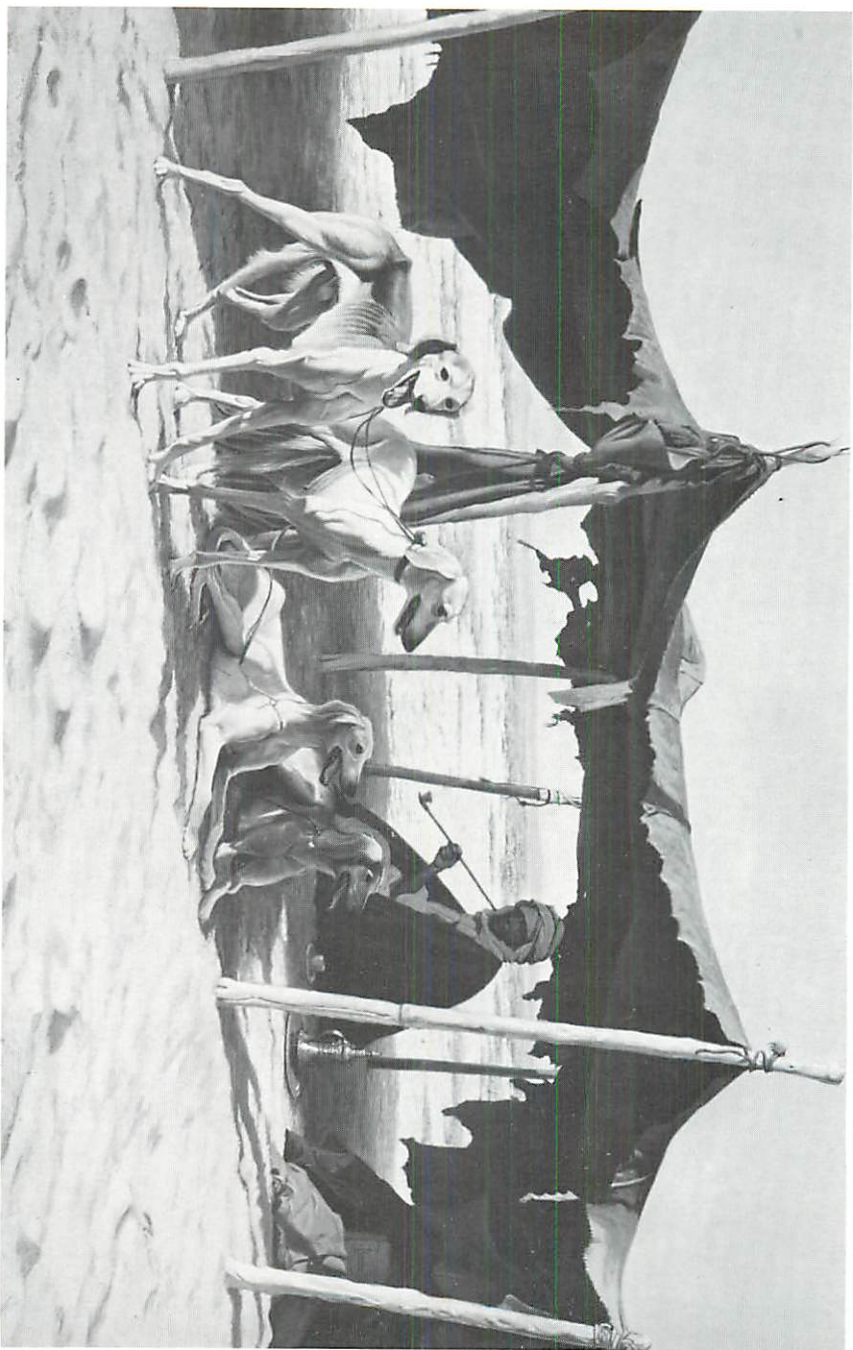
THE END OF THE DAY

Signed, 10½ x 18 inches



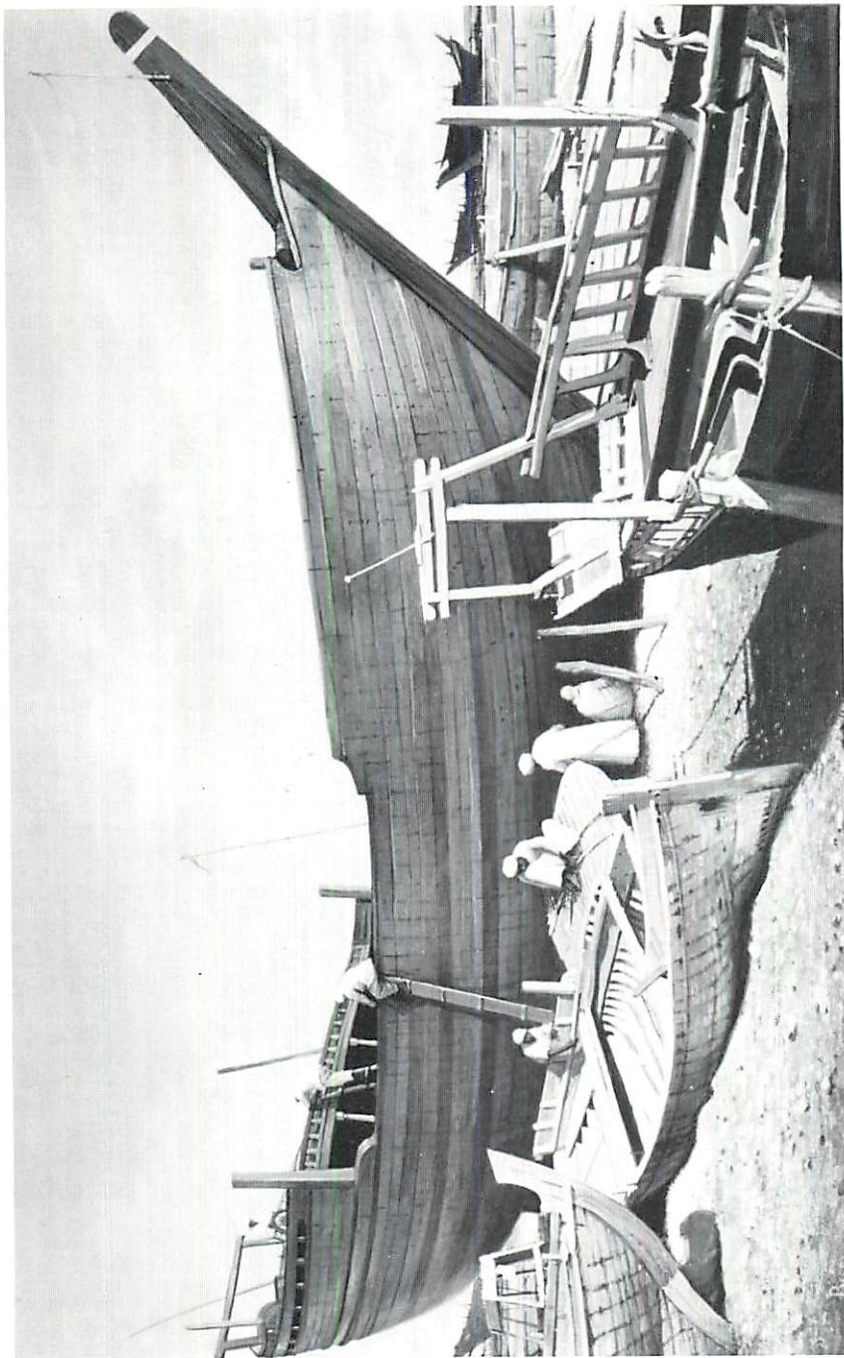
THE MIDDAY HALT

Signed, 20 x 30 inches



A BEDOUIN AT REST WITH SALUKIS

Signed, 20 x 30 inches
(see frontispiece)



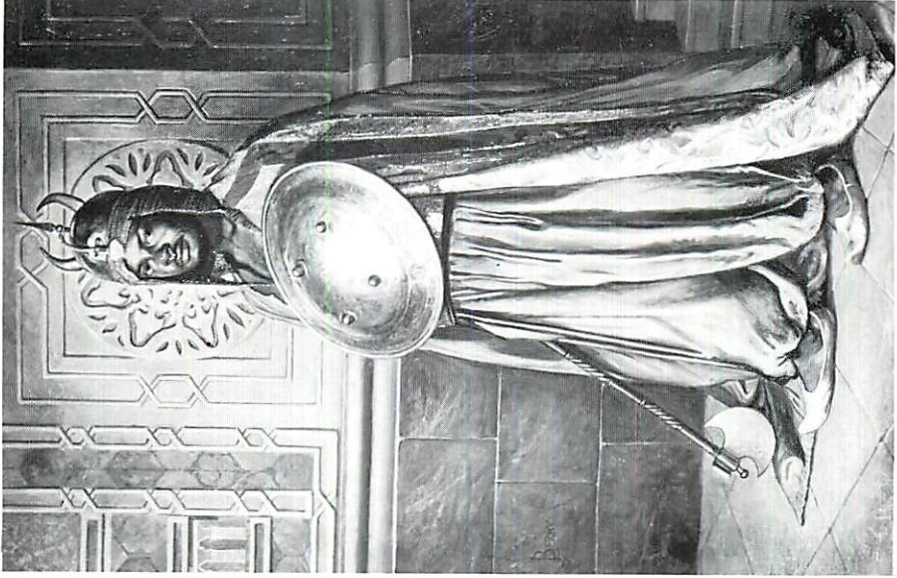
BOAT BUILDING IN THE EMIRATES

Signed, 11 1/2 x 17 3/4 inches



BEWARE

Signed, 9 1/2 x 14 inches



THE PALACE GUARD

Signed, 12 x 8 inches

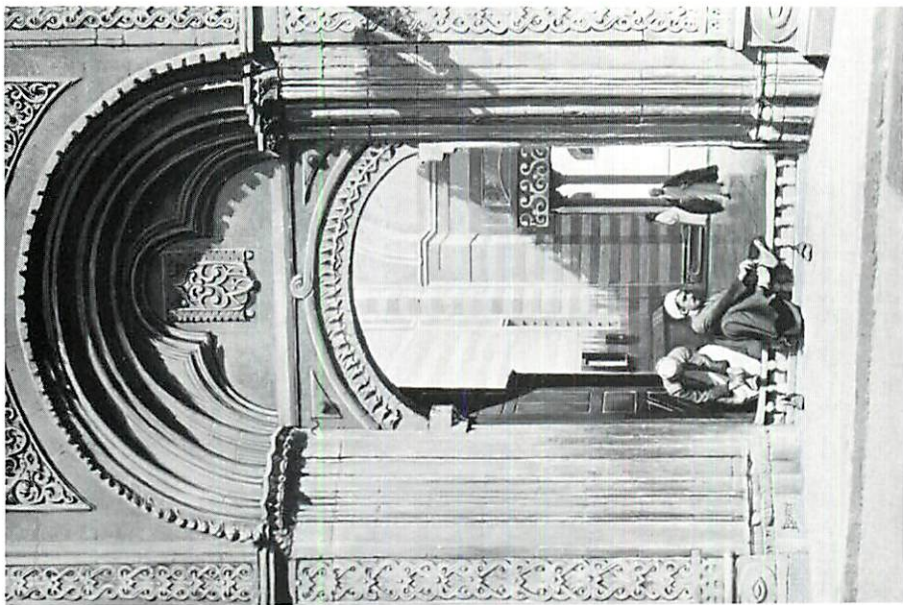


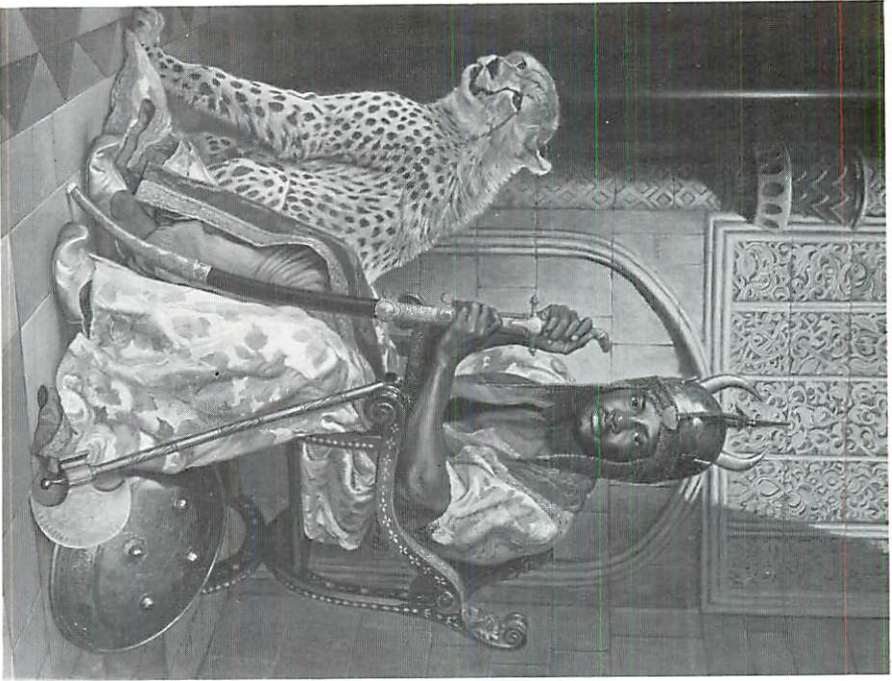
THE TAILOR'S SHOP

Signed, 12 x 8 inches

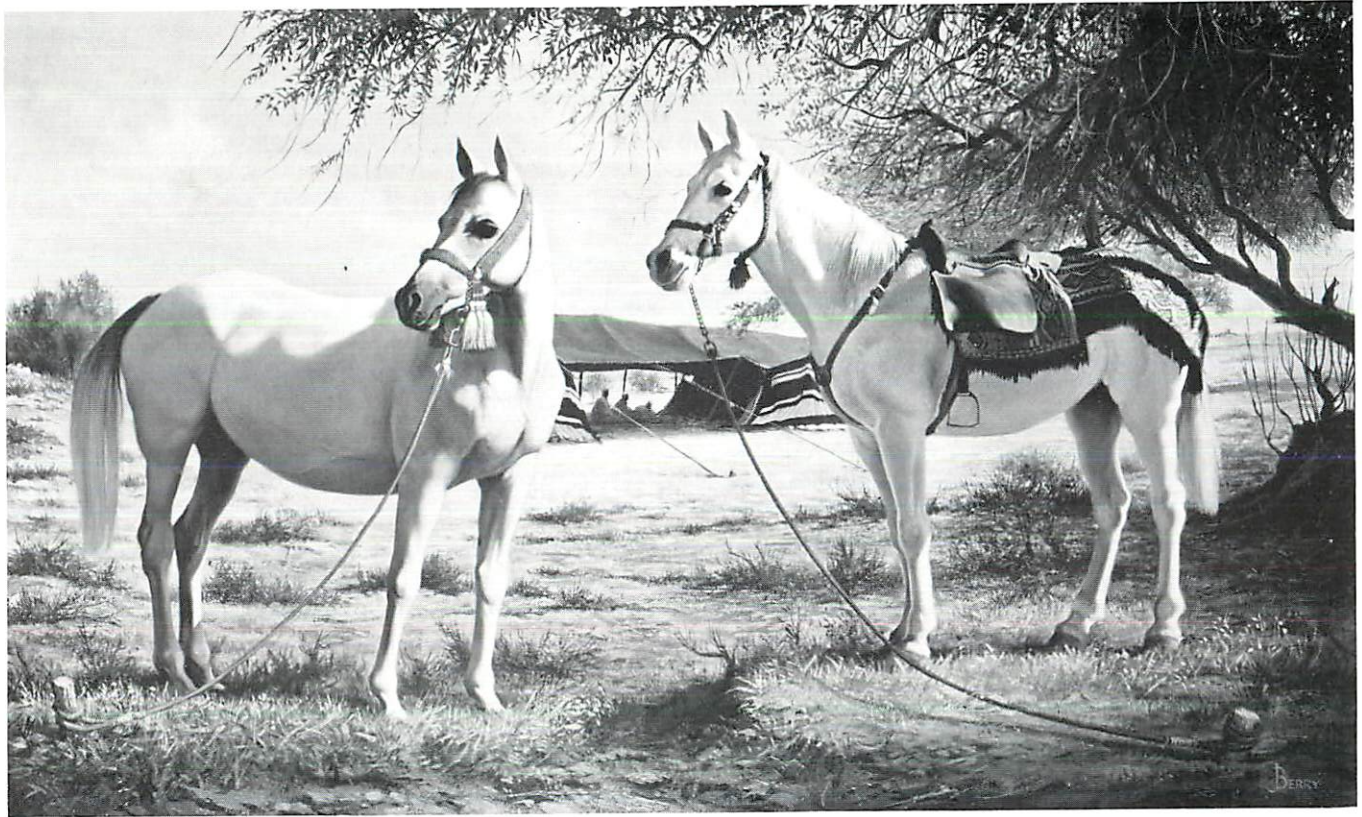
THE MOSQUE ENTRANCE

Signed, 12 x 8 inches





NUBIAN GUARD WITH CHEETAH
Signed, 17½ x 13¾ inches



THE SHEIKH'S FAVOURITES

Signed, 15 x 24 inches



AT THE WATER—HOLE

Signed, 4 1/4 x 10 inches



LANNER FALCON

Signed, 5 x 7 inches

All paintings are oil on canvas.

JOHN BERRY

John Berry can be regarded as the logical contemporary extension of 19th Century orientalists such as Gerome and Deutsch, and his art has found this form after a lifetime of close and nostalgic relationships with the Middle East.

His importance as a great realist painter is instantly recognisable by the knowledgeable viewer, who enters with him a world they both know and revere.

Born in London in 1920, John Berry, having displayed an early artistic talent, entered the Hammersmith School of Art in 1934 where he studied under Alfred Egerton Cooper and William Dring. His main interests at that time were figure painting and etching.

In 1939 at the outbreak of the war, John cut short his art studies and joined the RAF. It was soon noted that his talents as an artist should not go unheeded and Air Marshall Tedder, AOC, put him forward as an official war artist.

From 1941-44, John worked with the 8th Army in North Africa and Egypt painting battle scenes. Some of these wartime paintings including a '25 pounder in action at Alamein' were exhibited at the National Gallery during the war before being moved to the Imperial War Museum where they now hang. During this period he spent a lot of time in Cairo from where he was able to gather material for some of his other paintings. John began to paint scenes of the past which were witty and frivolous, genre paintings set in the 17th Century or in his own period, and pictures of the Moslem world. With the aid of sketches, photographs and studio accessories he reconstructed, with a remarkable sense of monumental composition and fine colouring, scenes of Oriental smokers, chess players, Moslems at prayer, cafes, dancers, interiors and palaces.

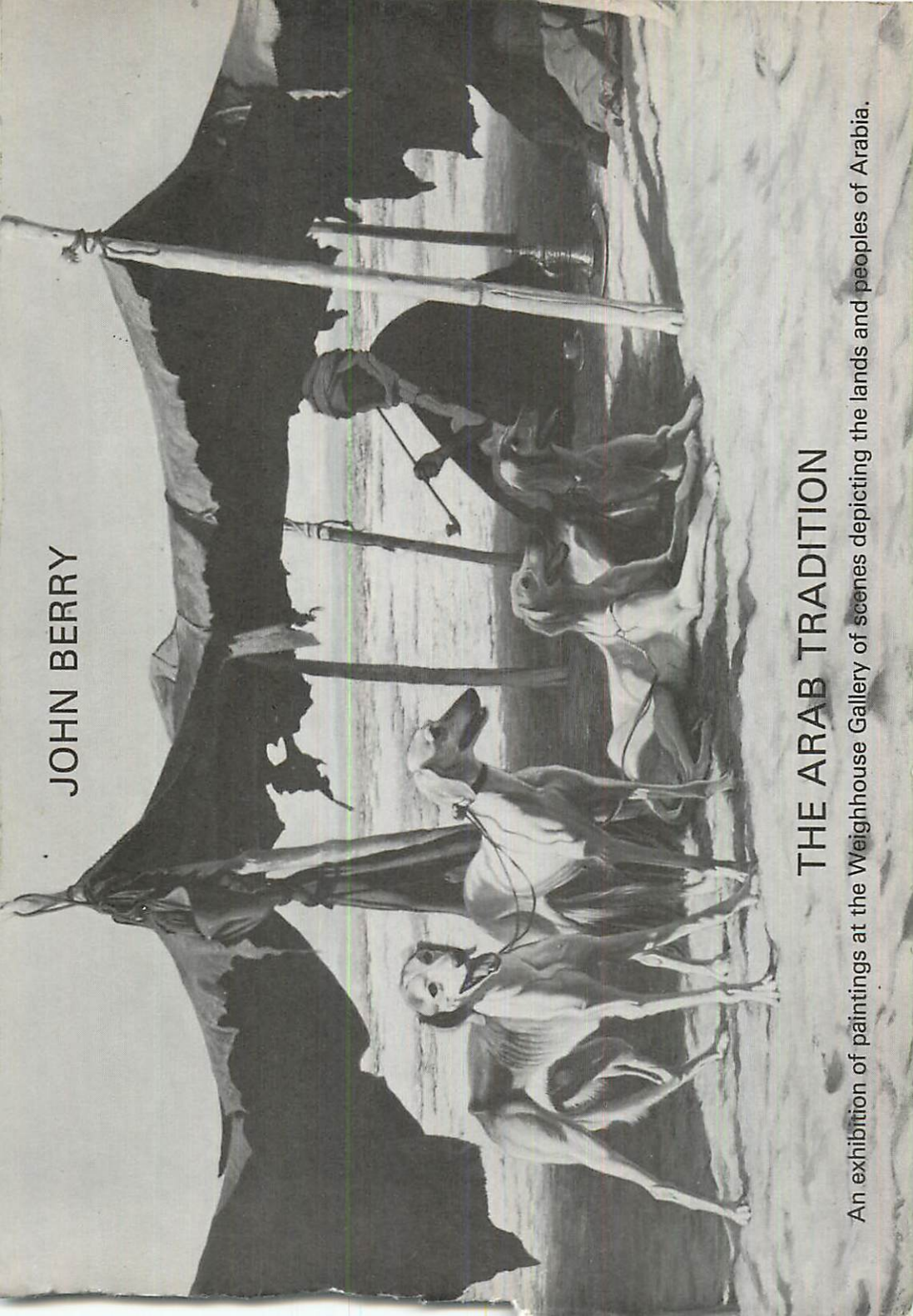
After the war he was moved to the Joint Services Staff College (Amersham, Bucks.) and during his time there painted the portraits of many high ranking staff who passed through. After completing his military service, John travelled painting portraits, including a commissioned portrait of His Highness Sheikh Zayed Bin Sultan Al Nahayan, Ruler of Abu Dhabi and the President of the United Arab Emirates while under the auspices of Harrods as their main portrait painter. He worked successfully as a commercial artist during the 1950s and in fact created the now famous design of the Esso Petroleum "Tiger". Since then he has worked for many big publishing companies, including Ladybird Books, Panther, Pan, Fontana and Reader's Digest.

In the studio of the Surrey home where John and his wife now live, he continues to produce with both realism and sensitivity pictures that are highly sought by collectors throughout the world.

It is a great privilege to us at the Weighhouse Gallery to be associated with John Berry and to present an artist of the finest calibre in our first exhibition of contemporary orientalist work.

James Alexander
November 1980

JOHN BERRY



THE ARAB TRADITION

An exhibition of paintings at the Weighhouse Gallery of scenes depicting the lands and peoples of Arabia.