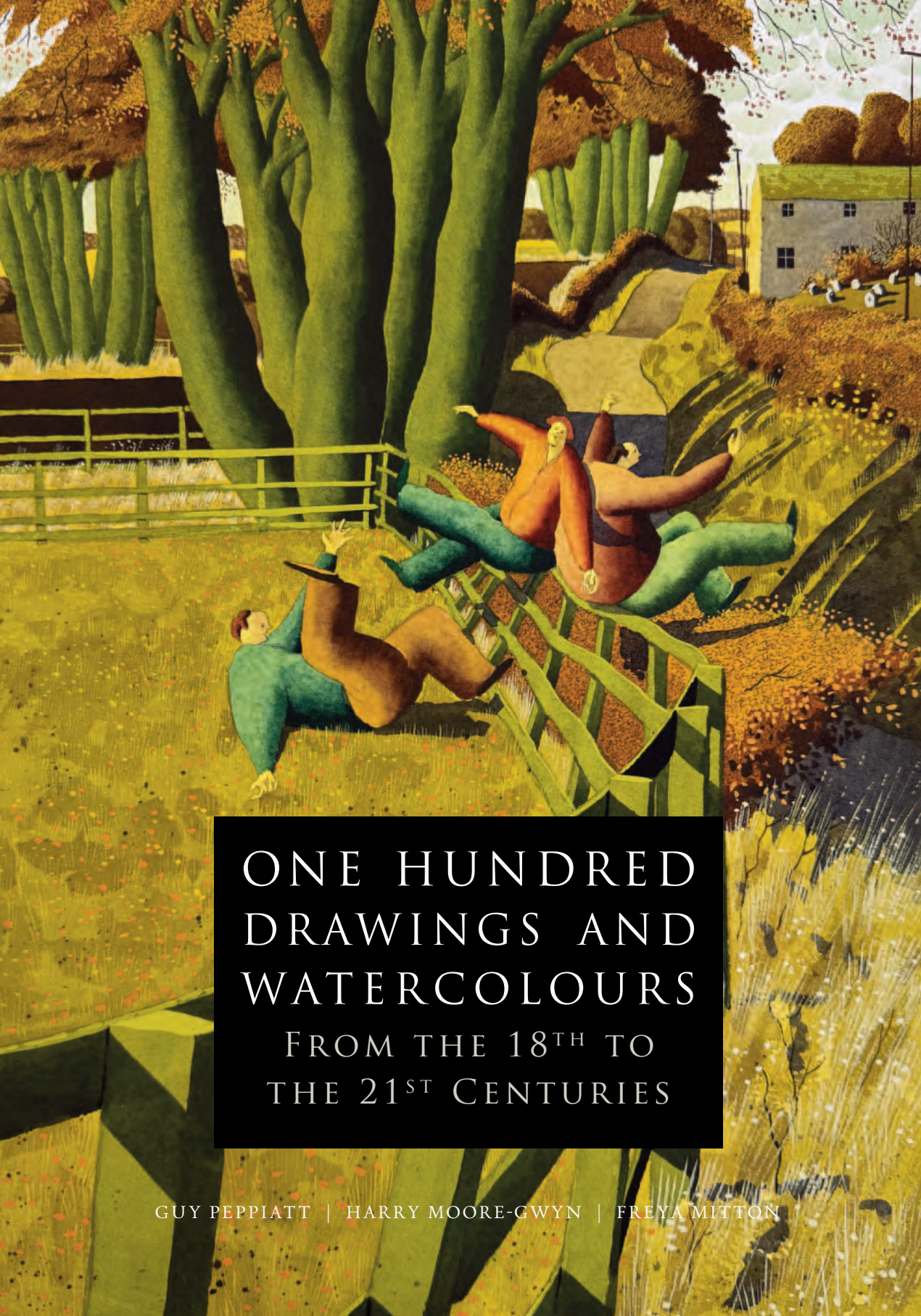


ONE HUNDRED DRAWINGS AND WATERCOLOURS

From the 18th to the 21st Centuries

GUY PEPPIATT | HARRY MOORE-GWYN | FREYA MITTON



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FROM THE 18TH TO THE 21ST CENTURIES

2026-2027

To be exhibited at
Ground Floor, 6 Mason's Yard, Duke Street,
St James's, London SW1Y 6BU

GUY PEPPIATT
FINE ART
Tel: +44 (0) 20 7930 3839
or +44 (0) 7956 968 284
guy@peppiattfineart.co.uk
www.peppiattfineart.co.uk

HARRY MOORE-GWYN
BRITISH ART
Tel: +44 (0)7765 966 256
harry@mooregwynfineart.co.uk
www.mooregwynfineart.co.uk

FREYA MITTON
20TH CENTURY BRITISH ART
Tel: +44 (0)7968 562 499
freya@freyamitton.com
www.freyamitton.com

Front cover:
Simon Palmer (b.1956)
Trying to Sit on the Fence
[cat.87b]

Opposite page:
John Varley, O.W.S. (1778-1842)
Detail from *View of Snowdon, North Wales*
[cat.15]

Back cover:
Henry Moore, OM (1898-1986)
The Artist's Hands
[cat.64]



Introduction

Freya Mitton, Harry Moore-Gwyn and Guy Peppiatt are very pleased to present our fourth combined Winter catalogue of British Drawings and Watercolours at 6 Mason's Yard. The exhibition will run from the end of November 2026 with remaining works being on show in the gallery until the middle of January 2027.

By focusing again on works on paper (and watercolour in particular), our exhibition attempts to highlight the depth and variety of this distinctively British of mediums, presenting a wide selection of pictures by artists from some four centuries.

With prices starting at only a few hundred pounds, our catalogue is, we also hope, a testament to the astonishing value for money that British drawings and watercolours still represent in today's market. We very much hope there is something that appeals to you from the catalogue and we look forward to welcoming you at 6 Mason's Yard over the next few months.

Freya Mitton
Harry Moore-Gwyn
Guy Peppiatt

Opposite page:
James Roberts (circa 1800-1867)
Detail from *The Great Exhibition of 1851: The Transept from the North Entrance*
[cat.23]





GUY PEPPIATT
FINE ART

David Cox, O.W.S. (1783-1859)
Study of a Valley - Evening
[cat.19b]



[cat.1]

William Marlow (1740-1813)

The Grotto of Posillipo near Naples, Italy

Inscribed upper centre: *Grotto of Posilipo*
Pen and grey ink and wash over pencil on laid paper
12.2 by 16 cm., 4 ¾ by 6 ¼ in.
Provenance: Mrs Elizabeth Finch, 38 Bedford Gardens, London W8;
By descent to her granddaughter;
With Martyn Gregory Gallery, 2020;
Russell Worby (1954-2025)
Literature: Martyn Gregory, *British Watercolours and Drawings*, Summer 2020, no.7

Born in Southwark, London, Marlow was a pupil of the topographical painter Samuel Scott before travelling to Italy in 1765. He spent time in the south of France, Rome and Naples before returning in 1768.

The grotto of Posillipo was a popular subject for eighteenth century artists. It was a tunnel built in the time of the Emperor Augustus to give access from Naples to Posillipo. The entrance was also drawn in the 1770s by Thomas Jones (on loan to the National Gallery), Francis Towne (British Museum) and William Pars (Birmingham City Art Gallery) – see Francis W. Hawcroft, *Travels in Italy 1776-1783*, exhibition catalogue 1988, see nos.132, 134 and 135 respectively. A finished watercolour of an oxcart travelling through the grotto by Marlow is in the Yale Center for British Art, New Haven.

£1,800



[cat.2]

Samuel Hieronymous Grimm (1733-1794)

Corfe Castle from the Weymouth Road, Dorset

Inscribed verso: *S.W. view of Corfe Castle from Weymouth Road*
Pen and grey ink and watercolour on laid paper
10.6 by 18.3 cm., 4 by 7 in.
Provenance: With Spink & Son Ltd, London;
With Abbott and Holder;
Private Collection, UK until 2026

Grimm was born in Switzerland but settled to Paris in 1765 before moving to England in 1768. He specialised in topographical drawings and travelled to Dorset and Wiltshire in the summer of 1790 with his patron the Very Rev. Sir Richard Kaye (1736-1809), Dean of Lincoln. Twelve volumes of drawings by Grimm belonging to Kaye were bequeathed to the British Museum in 1810 and are now in the British Library (15537-15548). The album of Dorset drawings includes nine views of Corfe Castle.

£1,500



[cat.3a]

John Downman, A.R.A. (1750-1824)

Portrait of Mrs Mary Seawell

Signed centre right: *JDownman/1792*
Watercolour, stump and pencil on laid paper
Oval 21.9 by 15.3 cm., 8 ½ by 6 in.
Provenance: With John Mitchell & Son, London, 1960s;
With Elle Shushan, Pennsylvania, from whom bought 2015;
Irene Roosevelt Aitken (1931-2025)
Literature: Paul Mitchell, *An Introduction to Picture Collecting*, 1968, ill. fig.34

Mary Seawell was born in 1765, the daughter of Henry and Maud Newcome, who owned The Hackney School in London. She married Thomas Seawell (d. 1832) of Great Bookham, Surrey in 1786 and they had two sons.

£2,800



[cat.3b]

John Downman, A.R.A. (1750-1824)

Portrait of Eliza Pulleine

Signed lower centre: *JDownman/1787*
Watercolour over pencil on laid paper
Oval 20.6 by 16.7 cm., 8 by 6 ½ in.
Provenance: With Thos. Agnew & Sons, London;
With Knoedler, New York;
Anonymous sale, Bloomsbury Auctions, New York, 6th May 2009, lot 35;
With Elle Shushan, Pennsylvania, 2012;
Irene Roosevelt Aitken (1931-2025)

Eliza Pulleine (1769-1788) was the youngest daughter of Henry Pulleine (1734-1803) of Carleton Hall near Stanwick, Yorkshire. The house, which was bought by Henry's grandfather, Thomas, who was master of the stud to William III, no longer exists. The family later moved to Crakehall Hall near Bedale. Eliza died unmarried aged nineteen.

£2,500



[cat.4]

Adam Buck (1759-1833)

Five young Girls in a Sketching Class

Watercolour over pencil
10.3 by 13 cm, 4 by 5 in.
Provenance: With Spink & Son Ltd, London (K3 10531);
Private Collection, UK
Literature: Peter Darwall, *A Regency Buck - Adam Buck (1759-1833)*, appendix E, 'Preliminary List of Adam Buck's Other Works', 2015, p.178, no. 607

Born in Cork, Ireland into a family of silversmiths, Buck drew miniatures from an early age and moved on to larger watercolour portraits. He moved to London in 1795 where he was immediately successful, exhibiting over 170 works at the Royal Academy over a thirty year period. He was the archetypal Regency artist with an evident love of all things classical.

£5,000



[cat.5]

Thomas Rowlandson (1756-1827)

The Woolpack Inn

Pen and grey and brown ink and watercolour over traces of pencil
19.6 by 29.7 cm, 7 ¾ by 11 ½ in.

Provenance: Charles William Dyson Perrin (1864-1958);
Dr T. Edward Hanley, Pennsylvania, U.S.A. (1893-1969);
With Spink & Son Ltd, London (K3 2870);
Private Collection, UK
Literature: A.P. Oppé, *Thomas Rowlandson*, 1923, pl. 80

£3,500



[cat.6]

John Glover, O.W.S. (1767-1849)

A River in the Lake District

Watercolour over pencil heightened with touches of white
9 by 13.6 cm., 3 ½ by 5 ¼ in.
Provenance: With Spink & Son Ltd, London (K3 9305); Private Collection until 2026

Born in Leicestershire, the son of a farmer, Glover took lessons from William Payne. He exhibited extensively and owned a house in the Lake District before moving to Tasmania in 1831. His use of a split brush makes his work distinctive.

£1,500



[cat.7]

Julius Caesar Ibbetson (1759-1817)

Figures by a Cottage in a snowy Landscape

Watercolour over traces of pencil heightened with bodycolour
17.7 by 26.2 cm., 7 by 10 ¼ in.
Provenance: With Spink and Son Ltd, London (K3/4571); Private Collection, UK

The composition and snowy landscape is reminiscent of Ibbetson's 1805 painting 'Broomsellers at Swinton' (Private Collection, see James Mitchell, *Julius Caesar Ibbetson (1759-1817)*, 1999, p.79, ill.). This may therefore date from after Ibbetson's move to Masham, Yorkshire in 1805.

£3,500



[cat.8a]

Anthony Devis (1729-1816)

The Gateway to a Farm

Pen and ink and black chalk and stump on laid paper watermarked GR fleur de lys in a cartouche
18 by 27.2 cm., 7 by 10 ¾ in.
Provenance: Iolo Aneurin Williams (1890-1962)

Anthony Devis was the younger half-brother of the portrait painter Arthur Devis (1712-1787). Born in Preston, he was working in London by the 1740s and exhibited at the Royal Academy and elsewhere from 1761 to 1781. In 1780 he retired as a professional artist and lived at Albury House near Guildford. His drawings are characterised by his 'loopy' depiction of leaves. This drawing and no.8b come from the collection of Iolo Williams, the author of *Early English Watercolours*, 1970.

£550 unframed



[cat.8b]

Anthony Devis (1729-1816)

Sheep grazing near Figures on a Path, a domed Building beyond

Black chalk and stump on laid paper
31.1 by 22.3 cm., 12 ¼ by 8 ¾ in.
Provenance: Iolo Aneurin Williams (1890-1962)
See note to no.8a.

£750 unframed



[cat.9]

John White Abbott (1763-1851)

View of the City Walls, York

Pen and grey ink and grey washes on laid paper
22.8 by 30.9 cm., 9 by 12 in.

This shows a view of the site of the Dominican Friary at Toft Green to the south of the city of York and dates from the artist's visit to the city in July 1791. It would appear to be unfinished however as White Abbott has omitted the Minster which stands on the horizon behind the tower. A finished version of this view by White Abbott is one of four York views in York City Art Gallery (see *York through the Eyes of the Artist*, exhibition catalogue, 1990, p.33, no. 20, illustrated).

John White Abbott practised as an apothecary and surgeon in his native Exeter, but he was also a gifted amateur artist under the influence of Francis Towne. He was the nephew of James White, a wealthy Devon lawyer and Towne's executor and on White's death, White Abbott inherited his estate.

We are grateful to Richard Stephens for his help in cataloguing this watercolour.

£2,800



[cat.10]

John White Abbott (1763-1851)

The Grange at the entrance of Borrowdale, Lake District

Signed and inscribed on verso of artist's original mount: *The Grange at the Entrance of Borrowdale/JWA July. 13. 1791.*
Pen and ink and watercolour over traces of pencil
18.7 by 23.7 cm, 7 ¼ by 9 ¼ in.
Provenance: H. Tolson;
Dr R. E. Hemphill;
Anonymous sale, Christie's, London, 22nd February 1966, no. 143;
With Spink & Son Ltd, London (K2 2758);
Private Collection, UK
Exhibited: Bristol Art Gallery, *Loan exhibition*, 1947, no. 93;
London, Tate Gallery, and Leeds, City Art Gallery, *Francis Towne*, 24th June to 14th September 1997 and 6th October to 4th January 1998, no. 82
Literature: Timothy Wilcox, *Francis Towne*, 1997, pp. 156-7, no. 82, ill.

This drawing and no. 9 are some of White Abbott's earliest known works dating from his only sketching tour, to the Lake District and Scotland, in the summer of 1791. Nearly all the drawings from this tour are dated and numbered on the reverse with over seventy being recorded. The influence of Francis Towne is evident in these works – the present watercolour can be compared to *'Grange at the Head of Keswick Lake'* drawn by Towne on his 1786 tour of the Lake District (Yale Center for British Art, see Wilcox, *op.cit.*, no.55, ill. p.120). See also the note to no.9.

£12,000



[cat.11]

Michael Angelo Rooker A.R.A. (1743-1801)

The Strand Gate, Winchelsea, Sussex

Signed with monogram lower right and inscribed on part of old mount attached to the backboard:
Strand Gate, Winchelsea
Watercolour over pencil
22.6 by 28.5 cm., 8 ¾ by 11 ¼ in.
Provenance: James Leslie Wright (1862-1954);
Mrs Dorian Williamson:
With The Squire Gallery, London;
Anonymous sale, Sotheby's, 24th November 1977, lot 107;
With Leger Galleries, London, April 1979;
John and Joanna Meulkens, the Netherlands;
Russell Worby (1954-2025)
Literature: Catalogue of the J. Leslie Wright Collection of Early English Watercolour Drawings, 1939, no.328
Exhibited: Birmingham City Art Gallery, *Early English Watercolours from the Collection of J. Leslie Wright and Walter Turner*, 1938, no.43;
London, Royal Academy of Arts, *Exhibitions of The J. Leslie Wright Collections of Masters of British Watercolour (17th - 19th Centuries)*, 6th October to 6th November 1949, no.299;
London, Leger Galleries, *Exhibition of English Watercolours*, 13th November to 22nd December 1978, no.33

This is likely to be the work of this title exhibited at the Royal Academy in 1792, no. 103. Rooker was one of the best known topographical artists of the late eighteenth century and specialised in antiquarian buildings.

£2,800



[cat.12]

Paul Sandby Munn (1773-1845)

A Cottage in the Lake District

Signed lower right: *P.S. Munn delt. 1798*
Watercolour over pencil
26.7 by 39.3 cm., 10 ¼ by 15 ½ in.
Provenance: Anonymous sale, Sotheby's 10th October 1974, lot 47;
Anonymous sale, Sotheby's, 6th June 2007, lot 220

This is an early work by Munn and is likely to be one of his first exhibits at the Royal Academy in 1799. It has been suggested that this is '*A Cottage, the Grange, Barrodale, Cumberland*' which he exhibited that year as no. 984, in which case the hill to the left is Causey Pike. His two other Royal Academy exhibits of 1799 were '*A Cottage in Westmorland*' (no. 420), and '*a Cottage at Kirkeydale, between Keswick and Buttermere*' (no. 977)

Paul Sandby Munn was the son of a carriage decorator and landscape artist, James Munn, who was a friend of Paul Sandby, R.A. (1730-1809). Sandby was the youngest artist's godfather and gave him early lessons in watercolour painting. In 1799 he became a member of the Sketching Club founded by Thomas Girtin (1775-1802) where he befriended John Sell Cotman (1782-1842).

£4,500



[cat.13a]

Francis Nicholson, O.W.S. (1753-1844)

Kirkstall Abbey, Yorkshire

Watercolour over pencil on original washline mount
29.8 by 41.8 cm., 11 ¾ by 16 ¼ in.

Born in Pickering, Yorkshire, Nicholson and his family moved to Knaresborough in 1792. Despite a growing reputation and his market becoming increasingly centred on London, with the artist regularly sending works to the annual exhibitions, as well as supplying topographical views for *Copper Plate Magazine*, the artist resisted moving to London until 1803. He was fascinated by advances in materials and became increasingly experimental with his technique. In 1799 he received an award from the Society of Artists for his developments with the technique for stopping out. It was perhaps this reputation for experimenting with watercolour that made him a popular teacher. He was a founder member of the Watercolour Society in 1804, but resigned in 1813 in order to concentrate his efforts on experimenting with materials. He published his findings in a *Practice of Drawing and Painting Landscapes from Nature in Watercolour*, in 1820.

Kirkstall Abbey stands on the river Aire about three miles north-west of the centre of Leeds. Another view of Kirkstall Abbey by Nicholson was engraved by J. Walker and published in 1799.

£1,900



[cat.13b]

Francis Nicholson. O.W.S. (1753-1844)

The Dropping Rock, Knaresborough, Yorkshire

Signed and inscribed verso: *The Dropping Rock at Knaresborough/F. Nicholson..... or at No 58 Cornhill London*
Pen and ink and watercolour over pencil heightened with scratching out
29.5 by 41.5 cm., 11 ½ by 16 ¼ in.
Provenance: With The Fine Art Society, London

The Dropping Rock or Well, has been a popular tourist spot for centuries. It was first recorded in 1538 and became well known for its rich mineral content which seemingly turned items to stone and for its healing properties. The water which flows over the cliff and into the pool is so highly calcified, that anything left in the water, quickly becomes coated and over the years, people have left all sorts of things including, shoes, toys and trinkets, hanging in the fall.

There is a similar, larger watercolour of this subject, dated 1803 which was exhibited at the Royal Academy. Other views of the Dropping Rock by Nicholson were exhibited at the Old Watercolour Society in 1807, 1809 and 1811. See also the note to no. 13a.

£2,800



[cat.14]

John Varley, O.W.S. (1778-1842)

Sportsmen on a Country Track

Watercolour over pencil heightened with touches of bodycolour
26 by 36.3 cm., 10 ¼ by 14 ¼ in.
Provenance: Anonymous sale, Bonham's, 23rd October 2019, lot 210;
Russell Worby (1954-2025)

This belongs to a group of watercolours by Varley of Polesden Lacey and the surrounding area dating from the late 1820s. Polesden Lacey is located on the North Downs near Dorking and is now a National Trust property. John Varley first visited the house with Dr Monro, who lived in nearby Fetcham in 1800, when the house belonged to Richard Sheridan.

£2,800



[cat.15]

John Varley, O.W.S. (1778-1842)

View of Snowdon, North Wales

Signed lower right: *J. Varley 1839*
Watercolour over pencil heightened with stopping out and gum arabic
27 by 37.7 cm., 10 ½ by 14 ¾ in.
Provenance: With the Leger Galleries, London, January 1967

Varley was born in Hackney, the eldest of five children. Having been apprenticed to a silversmith, he turned to drawing in the mid 1790s and exhibited his first picture at the Royal Academy in 1798. His first trip to Wales was in 1798 and he returned in 1799 and again in 1801.

£2,800



[cat.16a]

Joshua Cristall, P.O.W.S. (1768-1847)

The Artist's Garden, Paddington Green

Inscribed verso: *part of the Garden of the/Manor House - 1812-/not a leaf branch or vestige left*
Watercolour over pencil heightened with bodycolour and scratching out
10.7 by 18.8 cm., 4 by 7 ½ in.
Provenance: Matilda Chellingworth;
With Martyn Gregory Gallery, March 2021:
Russell Worby (1954-2025)
Literature: Martyn Gregory, *A Selection of Drawings from Stock*, vol. I, March 2021

The Manor House, Paddington Green, was home of Cristall after his marriage to Elizabeth Cousins in June 1812 until 1820. Elizabeth used the house as a school for young ladies. One of his pupils, Matilda Wallwyn, was an early owner of this watercolour and no. 16b. She married Henry Chellingworth of Grendon Court, Herefordshire in 1837. The house, which had previously belonged to the artist George Barret, was demolished in 1824.

£1,800



[cat.16b]

Joshua Cristall, P.O.W.S. (1768-1847)

Cottage in a Wooded Landscape at Hurley, Bucks

Watercolour over pencil heightened with bodycolour and scratching out
12 by 21.5 cm., 4 ¾ by 8 ½ in.
Provenance: Matilda Chellingworth;
With Martyn Gregory Gallery:
Russell Worby (1954-2025)

A larger version of this watercolour, dated 1818, is in the Yale Center for British Art (see Martin Hardie, *Watercolour Painting in Britain*, 1966-68, vol. II, ill. pl. 10). See note to no. 16a.

£1,800



[cat.17]

Sir Edwin Landseer, R.A. (1802-1873)

A Kitten with a Ball of Wool

Pen and ink and brown wash and sealing wax
17.7 by 22 cm., 7 by 8 ¾ in.
Provenance: Anonymous sale, Christie's, 11th July 1972, lot 23 (part);
With Thomas Agnew and Sons Ltd, 1973 (No. 35439);
Private Collection, UK
Exhibited: London, Thomas Angew and Sons Ltd, *100th Annual Exhibition of Watercolours and Drawings*, 15th January to 16th February 1973, no. 210

The ball of wool that the kitten is playing with has been executed in sealing wax, a technique that the artist employed on occasion in some of his drawings.

£3,500



[cat.18]

George Chinnery (1774-1852)

Study of a Tanka Woman with Baskets

Pencil, oval with cut bottom edge
Approx 13.8 by 11.2 cm.,
5 ¼ by 4 ¼ in.

Chinnery arrived on the South China coast in late summer 1825. He had finally abandoned India, where he had been since 1802, when his debts, and his family, finally threatened to overwhelm him. Chinnery remained in China until his death in 1852 and for the first few years he spent time in both Macao and Canton. However, after 1832 it seems he stopped visiting Canton and for the next twenty years, he remained on the small three mile long peninsular that formed Macao.

The Tankas are an ethnic group who lives on boats in the coastal regions of China and Macao.

£2,800



[cat.19a]

David Cox, O.W.S. (1783-1859)

The Royal Oak, Bettws-y-Coed, from across the river Llugwy, North Wales

Inscribed lower left: *The Royal Oak*
Watercolour and black chalk
21 by 29.1 cm., 8 ¼ by 11 ½ in.
Provenance: Private Collection, Wiltshire

Cox would stay at the Royal Oak in Bettws y Coed, usually for several weeks, in August or September, every year from 1845 to 1856. He would take the old Grand Junction Railway from Birmingham to Conway via Chester and Rhyl where he would meet by an open car. The Royal Oak was small and quiet when he first started going there and he would stay in the largest room. It had two beds and on wet days he would work there on four or five drawings at the same time. Latterly as the Royal Oak got more popular he would stay at the farmhouse belonging to the landlord of the pub, Edward Roberts, which was a hundred yards down the lane towards the church but would always eat at the inn. The old visitor's book at the pub records he left the Royal Oak for the last time on 22nd September 1856. In 1847, Cox painted a outdoor sign of an oak tree for the pub where it is still preserved.

£1,800



[cat.19b]

David Cox, O.W.S. (1783-1859)

Study of a Valley - Evening

Pencil and watercolour
21.2 by 29cm., 8 ¼ by 11 ½ in.
Provenance: Walker's Galleries, London, 1960;
John Marshall Esq:
By descent until 2023
Exhibited: London, Walker's Galleries, *Drawings by David Cox 1783-1859*, April-May 1960, no. 28;
London, Leicester Galleries, *Exhibition of works by Artists as Collectors*, July-August 1963, no. 129

£2,800



[cat.20a]

David Cox, O.W.S. (1783-1859)

Mountainous Landscape, North Wales

Watercolour and black chalk on oatmeal paper
27.3 by 37.6 cm., 10 ¾ by 14 ¾ in.
Provenance: Private Collection, Wales until 2024

Nos. 20a and b date from Cox's visits to North Wales in the late 1840s and early 1850s. See note to 19a for more on Cox's visits to North Wales.

£3,500



[cat.20b]

David Cox, O.W.S. (1783-1859)

Figures on a Hillside by a Lake, Wales

Bears signature lower left
Watercolour and black chalk heightened with touches of bodycolour on oatmeal paper
27.3 by 37.5 cm., 10 ¾ by 14 ¾ in.
Provenance: Private Collection, Wales until 2024

£3,500



[cat.21a]

Henry Bright (1810-1873)

Study of a Mountainous Hillside

Signed and dated lower left: *H Bright 57*
Pencil
17 by 31 cm., 6 ¾ by 12 ¼ in.
Provenance: Iolo Aneurin Williams (1890-1962)

Bright was born in Saxmundham, Suffolk, the son of a clockmaker and was apprenticed to a chemist in Norwich before turning to drawing. He learnt under Alfred Stannard and took lessons from John Sell Cotman. In 1836 he moved to Paddington and built up a successful drawing practice in London until 1858 when he returned to Saxmundham. He lived the last years of his life in Ipswich. This study is likely to have been drawn in North Wales or Scotland, both places he visited regularly.

£950



[cat.21b]

Henry Bright (1810-1873)

A Town on a Continental Lake

Signed with monogram lower right
Coloured chalks on buff paper
22.3 by 32.8 cm., 8 ¾ by 12 ¾ in.

Little is known of Bright's sketching tours of the Continent but his exhibited works suggest that he visited Holland, France and Germany in the 1840s and early 1850s. He is not known to have visited Italy but the domed church in the present drawing is reminiscent of the cathedral in Como.

This is typical of his drawings, often executed in coloured chalk on coloured paper.

£1,200



[cat.22]

Peter de Wint, O.W.S. (1784-1849)

Wilton Castle, North Yorkshire

With a watercolour sketch of a town on a river verso and inscribed: *Wilton Castle Yorkshire*
Watercolour over pencil heightened with scratching out
24 by 32.4 cm., 9 ¼ by 12 ¾ in.

The ruin of medieval Wilton Castle was bought by Sir John Lowther (1759-1844) in around 1806. He demolished the remains of the castle and in 1810 employed Sir Robert Smirke to build a new castle in the Gothic style. Today the castle is divided into residential apartments.

De Wint exhibited '*View above Wilton Park, Yorkshire*' at the Society of Painters in Water-colours in 1833, no.153. It was bought by Sir John Lowther.

£2,500



[cat.23]

James Roberts (circa 1800-1867)

The Great Exhibition of 1851: The Transept from the North Entrance

Signed with initials lower left: *London/May 20 1851 JR*
Watercolour and bodycolour on buff paper
24.6 by 34.4 cm., 9 ½ by 13 ½ in.
Provenance: Andre and Olga Wormser, Paris;
By descent in the family since circa 1930 until 2024

This watercolour shows a view from the North Transept looking across the crossing of the Crystal Palace with the Indian and Turkish sections visible and an Elm tree in the centre. This appears to be an on-the-spot sketch preparatory to a more finished watercolour of this subject in the Royal Collection, dated 'June 1851' (see Delia Millar, *The Victorian Watercolours and Drawings in the Collection of Her Majesty the Queen*, 1995, vol. II, no.4654, ill. p.744, RCIN 19988). Queen Victoria commissioned a series of views of the interior the Great Exhibition from James Roberts, nine of which are still in the Royal Collection.

Joseph Paxton (1803-1865) won the commission to design the Crystal Palace on 15th July 1850 and it was built by the engineering firm Fox, Henderson & Co. in only nine months using over 5,000 workers. The building was eventually 1848 feet long, 456 feet wide and 135 feet high. It included 900,000 square feet of glass which weighed nearly 400 tons. At the close of the fair, the whole building was taken down and re-erected at Sydenham in South London with the area still known as Crystal Palace. It burnt down in 1936.

James Roberts was born in England but was in Paris by 1817 where he worked as a drawing master to French aristocracy, including the French King, who is likely to have recommended him to Queen Victoria when he came to London to escape the Revolution of 1848. He worked extensively for the Queen from August 1848 until 1861 drawing interiors of Buckingham Palace, Windsor Castle, Osborne House, Balmoral and Clarence House, most of which are still in the Royal Collection.

£5,500



[cat.24]

George Arthur Fripp, R.W.S. (1813-1896)

Laugharne Castle, South Wales

Signed lower centre: G.A. *Fripp/1840*
Watercolour over pencil heightened with bodycolour
17 by 30.5 cm., 6 ¾ by 12 in.
Provenance: Anonymous sale, Sotheby's Olympia, 26th May 2004, lot 87;
With the Albany Gallery, London

Laugharne Castle sits on the estuary of the River Taf on the south coast of Carmarthenshire. It originally dates from the twelfth century. See note to no. 25 for more on the artist.

£1,500



[cat.25]

George Arthur Fripp, R.W.S. (1813-1896)

Returning Home

Signed lower left: *G.A. Fripp.*
Watercolour over pencil heightened with bodycolour
25 by 35.2 cm., 9 ¾ by 13 ¾ in.
Provenance: With Martyn Gregory, London, 2020;
Private Collection, London until 2026
Literature: Martyn Gregory, *British Watercolours and Drawings*, Summer 2020, no.24

Bristol-born Fripp travelled extensively throughout Britain, as well as spending seven months with William James Müller in Europe in 1834. He exhibited intermittently at the Royal Academy between 1838 and 1854 and regularly at the Old Watercolour Society from 1841. He became a member of the Society in 1845 and served as Secretary between 1848 and 1854.

£2,800



[cat.26]

James Burrell Smith (1822-1897)

Combe Gill Mill, Borrowdale, Lake District

Signed lower right: *JBSmith/1854*
Watercolour over pencil heightened with bodycolour, scratching out and gum arabic
48 by 63.2 cm., 18 ¾ by 24 ¾ in.

Combe Gill Mill, which still exists today, dates from the early eighteenth century. It sits on Combe Gill, a tributary of the river Derwent, in Borrowdale.

Burrell Smith moved to Alnwick, Northumberland in 1843 where he stayed until 1854, the date of the present watercolour. While there he became a pupil of Thomas Miles Richardson Senior – see nos. 27 and 28 for works by his sons. He moved to London in 1854 and set up a successful teaching practice. He travelled extensively in the Lake District, Scotland and the Continent.

A watercolour of the Mill at Ambleside by Burrell Smith is in the collection of Abbot Hall Art Gallery, Kendal.

£1,200



[cat.27]

Edward Martindale Richardson (1810-1874)

On the river Esk, Cumbria

Inscribed verso: *In Eskdale*
Watercolour and bodycolour over pencil on buff paper
31.3 by 43.7 cm., 12 ¼ by 17 ¼ in.

Edward was the second of six sons of Thomas Miles Richardson Senior (1784-1848) who became artists. He exhibited in London from 1846 and travelled extensively. Stylistically his work is close to his brother Thomas Miles Richardson Junior (see no.28).

£1,100



[cat.28]

Thomas Miles Richardson, Junior, R.W.S. (1813-1890)

Near Cologne on the Rhine, Germany

Signed lower left: *TMR Jun.r/1846* and signed verso: *near Cologne/on the Rhine/TMRichardson Jun.r/1846*
Watercolour over pencil heightened with bodycolour and scratching out
21.4 by 30.6 cm., 8 ¼ by 12 in.

Richardson Junior was the most successful of his father's six artist sons. This is a work in his early style dating from one of his first trips to the Continent and was drawn in 1846, the year he moved from Newcastle to London. The tower in the distance may be the Bayenturm, a medieval tower on the Rhine to the south of Cologne.

£1,800



[cat.29]

Henry John Sylvester Stannard (1870-1951)

A Willow Tree by a Pond

With a study of trees and a cottage verso and inscribed: *OM/HC.PC./De W/darks*
Watercolour over traces of pencil heightened with bodycolour
26 by 35.3 cm., 10 ¼ by 13 ¾ in.

Stannard is known for his idyllic watercolours of the British countryside, and especially Bedfordshire. The present work is unusual in being an on-the-spot sketch. He was born in London, the son and grandson of Bedfordshire artists and exhibited watercolours at the Royal Academy and elsewhere. Stannard painted for various members of the Royal Family including Queen Mary who commissioned him to draw a series of views of the Sandringham Estate.

£2,500



[cat.30]

Charles Knight, V.P.R.W.S. (1901-1990)

Cwmbach Valley, Wales

Signed lower left: *CHARLES KNIGHT*
Watercolour over pencil on buff paper
34.2 by 49.5 cm., 13 ½ by 19 ½ in.

Knight studied at Brighton School of Art from 1919 to 1923 before winning a scholarship to the Royal Academy Schools. There he discovered the work of John Sell Cotman (1782-1842) which was a lifelong influence and led him to concentrate on working in watercolour. He exhibited widely and taught on and off at the Brighton School of Art for many years becoming, in 1959, the Vice-Principal and Head of the Drawing and Painting Department. In 1944 he was asked by the Queen Mother to give lessons in watercolour painting to Princess Margaret which he did for three years. He is probably best known for the forty drawings of Sussex which he produced for the Recording Britain project in the late 1930s.

£1,200 plus 4% ARR



[cat.31]

John Nash, R.A. (1893-1977)

Landscape with Trees

Watercolour over pencil, lightly squared for transfer
With artist's studio stamp verso and on backboard
35.2 by 55.7 cm., 13 ¾ by 21 ¾ in.
Provenance: The Artist's Studio;
By descent in a Private Collection until 2025
Exhibited: London, New Grafton Gallery, April 1992

£6,500 plus 4% ARR



[cat.32]

Isabel Codrington (1874-1943)

Study of a Woman smoking

Watercolour over pencil
77.7 by 50.3 cm., 30 ½ by 19 ¾ in

Isabel Codrington Pyke-Nott was born near Barnstaple, Devon and enrolled at the Royal Academy School in 1889, at the age of just 15. She first exhibited at the Royal Academy in 1891 and continued to exhibit regularly until about 1912. She used her maiden name following her marriage to her first husband, the journalist and art critic Paul Kondoy (1872-1933) in 1901. They had wide circle of friends including the poet, Ezra Pound, the portrait-painter Philip Alexius de Laszlo and the artist-traveller and former Whistler pupil, Mortimer Menpes.

In 1913 Codrington married the art dealer Gustavus 'Dan' Mayer, of P. & D. Colnaghi's in London. Whilst her children were young, she stopped exhibiting for a few years, only beginning again in circa 1918, when she was in her 40s. At this point she dropped the Pyke-Nott from her name. She continued to exhibit regularly, in London including the Royal Academy, as well as in provincial galleries. She also exhibited in Paris throughout the 1920s and 1930s and received an honourable mention in 1923, at the Salon des Artistes Français. Notable solo exhibitions included the Knoedler Galleries in Paris and the Fine Art Society in London in 1926 and 1927. Writing in the Fine Art Society catalogue, Frank Rutter described her work as 'fresh, direct and natural' and 'thrilled by the beauty of colour and texture … she convinces us that … commonplace objects are lovelier than pearls.'

£4,500



[cat.33]

Edward John Burra (1905-1976)

The Dancing Party

Signed lower right: *EJ Burra*
Pen and brown ink on laid paper watermarked *Homburg*
48.7 by 41.8 cm., 19 by 16 ½ in.

Burra studied at the Chelsea School of Art and later the Royal College of Art from 1923 to 1925. He became known for his large, highly imaginative, watercolour painting using strong colouring. Travelling widely, he depicted Paris in the roaring twenties and New York during the 'Harlem Renaissance' of the 1930s, staying in New York for three months in September 1933. He visited Spain twice in the 1930s and had to flee the country in July 1936 when war erupted. He was deeply affected by the Spanish Civil War which led to a series of macabre watercolours depicting the dark side of humanity.

This is one of a series of interior scenes by Burra executed in pen and ink, and dating from circa 1930. They were not preliminary sketches for paintings but appeared to be recollections of events he witnessed. They feature groups of figures dancing, listening to music and flirting. They include *'Jazz Fans'* (Government Art Collection), *'Scene with Figures'* (Tate Gallery) and *'Rue de Lappe'* (Mayor Gallery, London) - each were included in the recent major Burra exhibition in the Tate Gallery, London (see Thomas Kennedy and Eliza Spindel (ed.), *Edward Burra*, exhibition catalogue 2025, p.62-64, ill.).

£18,000 plus 4% ARR





HARRY MOORE-GWYN

BRITISH ART

Frances Hodgkins (1869-1947)
Scene in a Café, South of France, c.1921
[cat.44]



[cat.34]

Arthur Hughes, RWS (1832-1915)

Before Evensong

Signed and dated l.r.: *A.Hughes/74*
Watercolour with bodycolour, 6 by 12.5 cm (2 ¼ by 5 ins)

£1,350



[cat.35]

Charles West Cope, RA (1811-1890)

On Swanage Beach, 1852

Signed with monogram, inscribed and dated l.r.:
CWC/*Swanage/Oct 13 1852*
Watercolour, 14 by 18.5 cm (5 ½ by 7 ¼ ins)

The family, particularly mother and child subjects, dominate much of Cope's work in the 1840s and 1850s. Largely reflective of his own domestic happiness, the same spirit pervades this sensitive study of the artist's wife on Swanage beach. Swanage on Dorset's Isle of Purbeck was at its height as a seaside resort in the nineteenth and early twentieth centuries. The area had an evident attraction for Cope who retired to nearby Bournemouth in 1881.

£2,500



[cat.36a]

Edward Lear (1812-1888)

Early Evening, Mount Generoso, 1881

Inscribed and dated l.r.: *6.30. PM. 29 August 1881, Mt. Generoso*
Pen and sepia ink, 10 by 17.5 cm (4 by 6 ¾ ins)

£2,200

[cat.36b] opposite

Edward Lear (1812-1888)

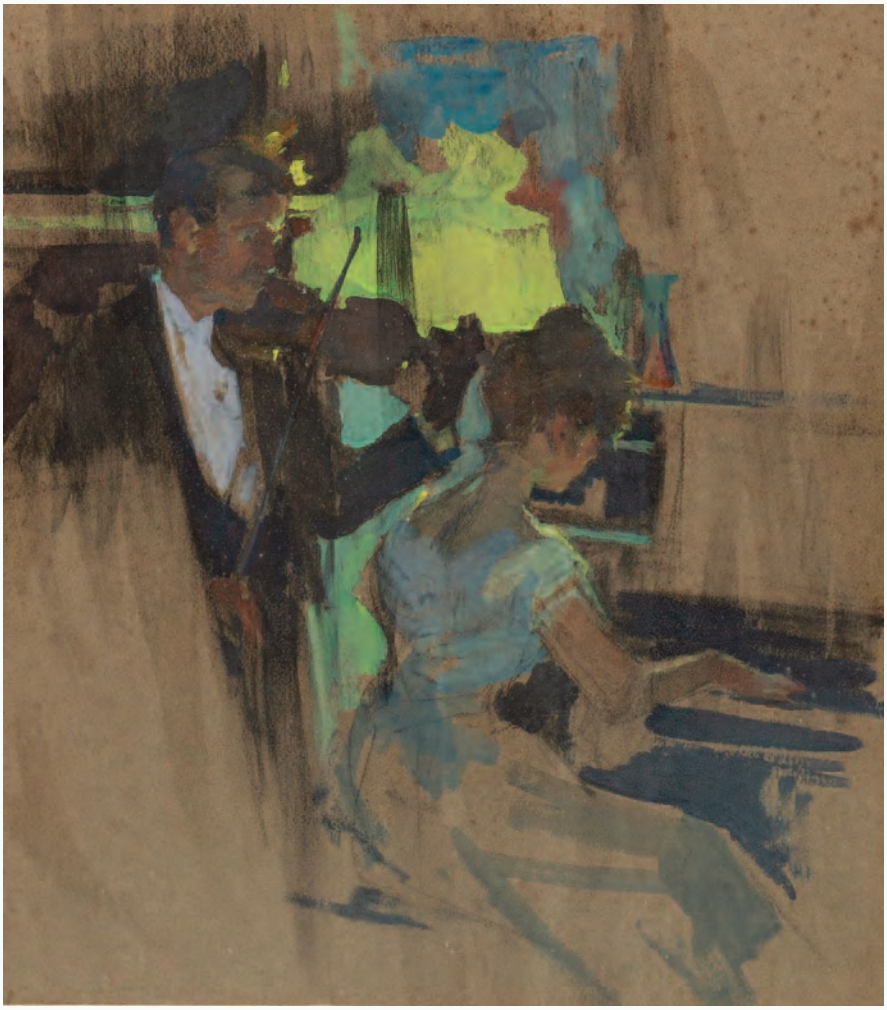
A Street in the Old Town, Vevey, near Lausanne

Dated and inscribed l.r.: *12th Sep 1837/Vevey*
Pen and sepia ink, 20.5 by 27.5 cm (8 by 10 ¾ ins)

Lear visited Vevey on the banks of Lake Geneva on his first journey to Italy in 1837. Leaving London in July, he travelled through Belgium, Luxembourg and Germany, arriving in Rome in December of that year. This expedition would help establish his reputation as a leading topographical draughtsman, leading to his first travel book *Views in Rome and Its Environs* of 1841.

£3,950


MAG
DE
12.e Sept. 183.



[cat.37]

Eliza Adela Stanhope-Forbes (1859-1912)

The Violin Sonata

Watercolour with gouache on green paper, 33 by 37 cm (13 by 14 ½ ins)
Provenance: the artist's studio
Exhibited: Penzance, Newlyn Art Gallery, *Stanhope Alexander Forbes and Elizabeth Armstrong Forbes*, Newlyn Orion Galleries, 1981, no.45

Both Elzabeth and her husband Stanhope Forbes were keen amateur musicians, playing in the Penzance Orchestral Society and in recitals with other members of the artists' colony in Newlyn. Music unsurprisingly appears as a subject in some of her finest works, amongst them *The Minuet* of 1892 (now in Penlee House Museum, Penzance). The present work, a fluid nocturnal study of a pianist accompanying a violinist was in the 1981 show of work from the studio of Stanhope and Elizabeth Forbes held at Nelwyn Art Gallery.

£7,500



[cat.38]

Henry Tonks (1862-1937)

Study for "An Advanced Dressing Station in France", 1918

Coloured chalks, 36 by 25 cm (14 ¼ by 9 ¾ ins)
Provenance: Winifred Knights

The present work appears to be a study for a figure on a stretcher in the centre of Tonks's submission to the British War Memorial Committee in 1918. As both a painter, drawing master and surgeon, Tonks was the obvious choice to attempt a medical subject matter. *An Advance Dressing Station in France, 1918* now in the Imperial War Museum (cat.Art.IWM ART 1922) shows a scene in the midst of a German offensive of 1918. To the foreground are injured and bandaged Allied troops, based on Tonks's own observations as a medic with the Royal Army Medical Corps in the First World War.

£5,500



[cat.39a]

Robert Bevan (1865-1925)

Ploughing Fields, Sussex

Watercolour with crayon,
33 by 19 cm (13 by 7 ½ ins)
Provenance: with the Davis Galleries, New York



Fig.1

The writer Robin Blake has written: "Between 1900 and 1905 Robert Bevan was England's most avant-garde painter – and no one, unless perhaps it was himself, knew it." Well before his time as a founder member of the Camden Town Group in 1911, Bevan was applying his sometimes daring colour palette to landscape: from Britanny in the 1890s, through to his wife's homeland in Poland from c.1900, to Sussex in the early 1900s. Many of Bevan's Sussex subjects look at the theme of ploughing, spurred on no doubt by his lifelong interest in portraying the horse. The present study possibly relates to the painting *The Turn Rice-Plough, Sussex* of c.1909 (see fig.1 above) now in the Yale Centre for British Art (acc.B2001.2.232).

£3,950



[cat.39b]

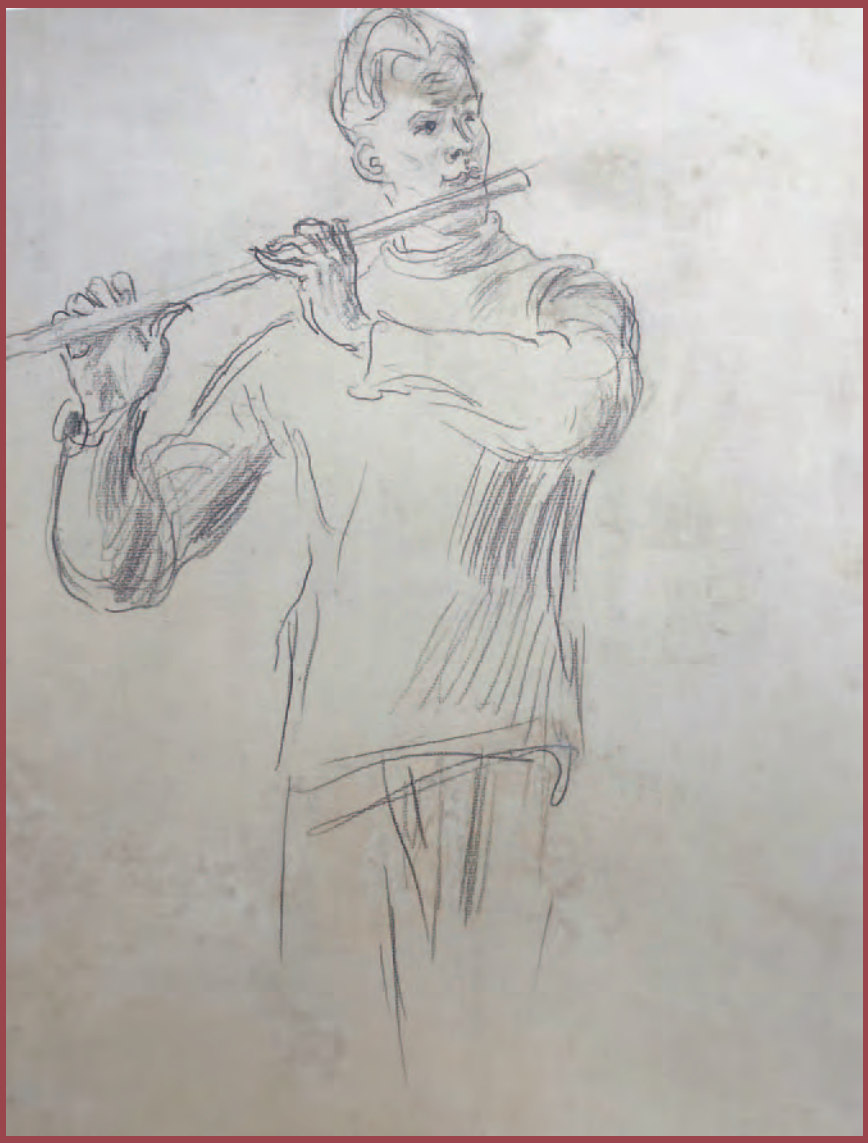
Robert Bevan (1865-1925)

Landscape with Setting Sun, Brittany, 1894

With the artist's studio stamp (verso)
Charcoal, 24 by 30.5 cm (9 ½ by 12 ins)
Provenance: the artist's studio; the Fine Art Society, Bond Street; Herbert and Ann Lucas
Literature: Frances Stenlake, *Robert Bevan: From Gauguin to Camden Town,* Unicorn Press, 2002, p.47, p.48 (illustrated)

Stenlake (op cit) refers to the dramatic, swirling draughtsmanship in Breton drawings by Bevan such as this: "Van Gogh's drawing style is also called to mind in rapid, immediate landscape sketches such as these...with their lines of expressive of movement and energy." Bevan would have been most unusual as a British artist of the early 1890s in knowing of Van Gogh's work at all.

£3,950



[cat.40a]

Augustus John, OM, RA (1878-1961)

The Artist's Son Edwin Playing a Flute

Pencil, 44 by 34 cm (17 ¼ by 13 ¼ ins)
Provenance: acquired directly from descendants of the artist
Exhibited: Olympia, London, *Augustus John Exhibition,*
23-28 February 1999, no.119

Edwin John (1905-1978) was the fourth child of Augustus John and Ida Nettleship. He had a period working as a middleweight boxer before becoming a watercolour painter. John's primary subject matter in the 1900s and 1910s were his own family (most celebrated in his fine full length drawings of his muse and mistress Dorelia, such as the picture opposite). The present drawing is perhaps unusual in his subject being slightly older than usual (possibly depicting Edwin as a late teenager in the early 1920s).

£2,800 + ARR



[cat.40b]

Augustus John, OM, RA (1878-1961)

Dorelia Standing

Signed and dated twice, c.r.and l.r.: *John*
Pencil with grey wash, 40.5 by 20 cm (16 by 7 ¾ ins)
Provenance: Agnew's & Sons; Sotheby's, 20th Century British Art, 23 November 2006, lot. 12
Exhibited: Martin Tinney Gallery, *Augustus John: Drawings & Etchings*, November 16-December 17 2022

£7,500 + ARR



[cat.41]

Gwen John (1876-1939)

Girls and a Nun Praying at Meudon, c.1925

Signed with studio stamp l.l.: *Gwen John*
Gouache and watercolour, 19 by 17.5 cm (7 ½ by 6 ¾ ins)
Provenance: Anthony D'Offay; acquired by the previous owner from Agnew's in 2002

Gwen John converted to Catholicism in the early 1910s and rear views of the congregation of the church in Meudon (where she settled latterly) are one of the most recurring subjects in her painting of the next two decades. John would sketch the congregation on-the-spot (often in small sketchbooks) sometimes adding watercolour and bodycolour in the studio.

£15,000



[cat.42]

Dora Carrington (1893-1932)

Lytton Strachey and Boris Anrep by the Fire Side at Ham Spray, c.1927

Pen and sepia ink, 17.5 by 22.5 cm (7 by 8 ¾ ins)
Provenance: Purchased from Anthony d'Offay, London, 1977; American Private collection
Exhibited: Barbican Art Gallery, *Carrington: The Exhibition,* Sep-Dec 1995, No 120 (label verso); Cornell University, Herbert F Johnson Museum of Art, *A Room of Their Own: The Artists of Bloomsbury in American Collections,* no.40
Literature: Jane Hill, *The Art of Dora Carrington*, Herbert Press, 1994, p.99 (illustrated in black and white)

In her book *The Art of Dora Carrington* (see literature above) Jane Hill describes Carrington's intense process of creating sketches and drawings: "leaf upon leaf is captured with rapid notations of thought. Sketches of arrested moments or people engaging with one another, which invite us into the intimacy of the scene... (including) a firelit scene, his bear-like companion Boris Anrep, who sits plumply back and listens to what he has to say." Dora Carrington moved to Ham Spray House in Wiltshire in a *ménage à trois* with the writer Lytton Strachey and her future husband Ralph Partridge. Carrington's portrait of Strachey from 1916 (in the National Portrait Gallery) is arguably her finest work and paintings and drawings by her of Strachey remain both rare and sought after.

£11,000



[cat.43]

Glyn Philpot, RA (1884-1937)

Seated Male Nude

With original hand-written label in the hand of the artist's niece (to the reverse of board)
Pencil, 16.5 by 21.5 cm
Provenance: Mrs Hilda Rosemary Smalley, niece of the artist; acquired by Luke Gertler in March 2014; with Chris Beetles

The present drawing can be compared to similar male nude studies of Philpot's companion Henry Thomas from c.1935 (also focusing primarily on the torso). The model here appears to be wearing ballet-style shoes of the type seen the artist's paintings of acrobats and ballet dancers at around the same date.

£3,950



[cat.44]

Frances Hodgkins (1869-1947)

Scene in a Café, South of France, c.1921

Signed l.r.: *Frances Hodgkins*
Watercolour over pencil,
34 by 37cm (13 ½ by 14 ½ ins)
Exhibited: London, Gillian Jason Gallery, *A Tribute to Frances Hodgkins*, 1987, no. 6

In the immediate aftermath of the First World War, Frances Hodgkins's style would undergo a radical change that would establish her in the following decade as one of the key figures in British modernism. Born in New Zealand, her early work reflects the more Edwardian art of her contemporaries and it was through working with Sir Cedric Morris during the War, before later travelling to the France, that would help introduce this new approach to painting. *Scene in a Café*, was probably painted on one of several trips to the French Riviera in the early 1920s, the warm Mediterranean light and climate of Southern Europe having a significant effect on the her style and technique as a painter. In 1929 she joined the highly exclusive *Seven and Five Society* working alongside artists such as Henry Moore, Barbara Hepworth and Ben Nicholson.

£35,000



[cat.45a]

Richard Eurich, RA (1903-1992)

Rabbiting by the River

Signed and dated l.r.: *Richard Eurich/1929*
Pencil, 18 by 39 cm (7 by 15 ¼ ins)
Exhibited: The Goupil Gallery, *Drawings by Richard Eurich*, 1929, no.4
Literature: The Catalogue Raisonné of Richard Ernst Eurich RA OBE (1903-1992), online catalogue, under works 1920-29

For his first solo show at the Goupil Gallery in 1929, Richard Eurich opted to submit only drawings – the result being a remarkable group of pencil works executed in an almost child-like naïve style. The artist turned to painting in 1930 and executed little like it ever again. Despite this, the group of works in that show are regarded as an important chapter in the artist's life, a catalyst for the mature oils that emerged in the following decade. The present two works have been identified as rare drawings from that original exhibition.

£3,750 + ARR



[cat.45b]

Richard Eurich, RA (1903-1992)

The Three Ages

Signed and dated l.l.: *Richard Eurich/1929*
Pencil, 26.5 by 30 cm (10 ¼ by 12 ins)
Provenance: probably acquired by Sir Michael Sadler, the Goupil Gallery, 1929, no.8
Literature: The Catalogue Raisonné of Richard Ernst Eurich RA OBE *(1903-1992)*, online catalogue, under works 1920-29

Although known under a number of titles, the online catalogue of Eurich's work makes a compelling case for the present drawing being the picture *The Three Ages*, which was acquired by Sir Michael Sadler from the Goupil Gallery show of the artist's drawings in 1929.

£5,750 + ARR



[cat.46]

Bernard Fleetwood Walker, RA (1893-1965)

Two Young Siblings

Signed and dated l.r.:
B.Fleetwood Walker/1942
Watercolour with pencil,
28 by 20 cm (11 by 8 ins)

The *Birmingham Post* art critic, Richard Edmonds, has written of Fleetwood Walker's work: "His style is both lyrical and readily assured. Hands in particular are frequently a focal point of these lovely paintings which are immensely and touchingly human. The artist throws light on to a cheekbone on the curve of a jaw... you have a direct feel of the model, understated, irrevocably English and deeply satisfying." (*Fleetwood Walker at John Lindsey Fine Art, Knowle, Birmingham Post*, 24 March, 1981). Fleetwood Walker had strong links with Birmingham, teaching at the school of art there and serving for a time as president of the Royal Birmingham Society of Artists.

£1,850 + ARR



[cat.47]

Arthur Ralph Middleton Todd, RA, RWS (1891-1966)

Standing Female Figure

Signed with initials l.r.: ARMT
Coloured chalks,
60 by 38 cm
(23 ½ by 15 ins)

Middleton Todd studied in Cornwall under Stanhope Forbes and at the Slade under Henry Tonks. He gained a significant reputation as a portrait painter as well as an artist in pastel, his attractive soft tones perfectly suiting the medium. The artist Roland Batchelor who was taught by Todd wrote: "He saw things in a very subtle way. His harmony of colours was delightful. Pastel as a medium suited him because he loved the muted colour." (catalogue introduction, The Fosse Gallery, Stow-on-the-Wold, *Works from the Studio of A.R.Middleton Todd, R.A.*, Sept-Oct 1985).

£2,400 + ARR



[cat.48a]

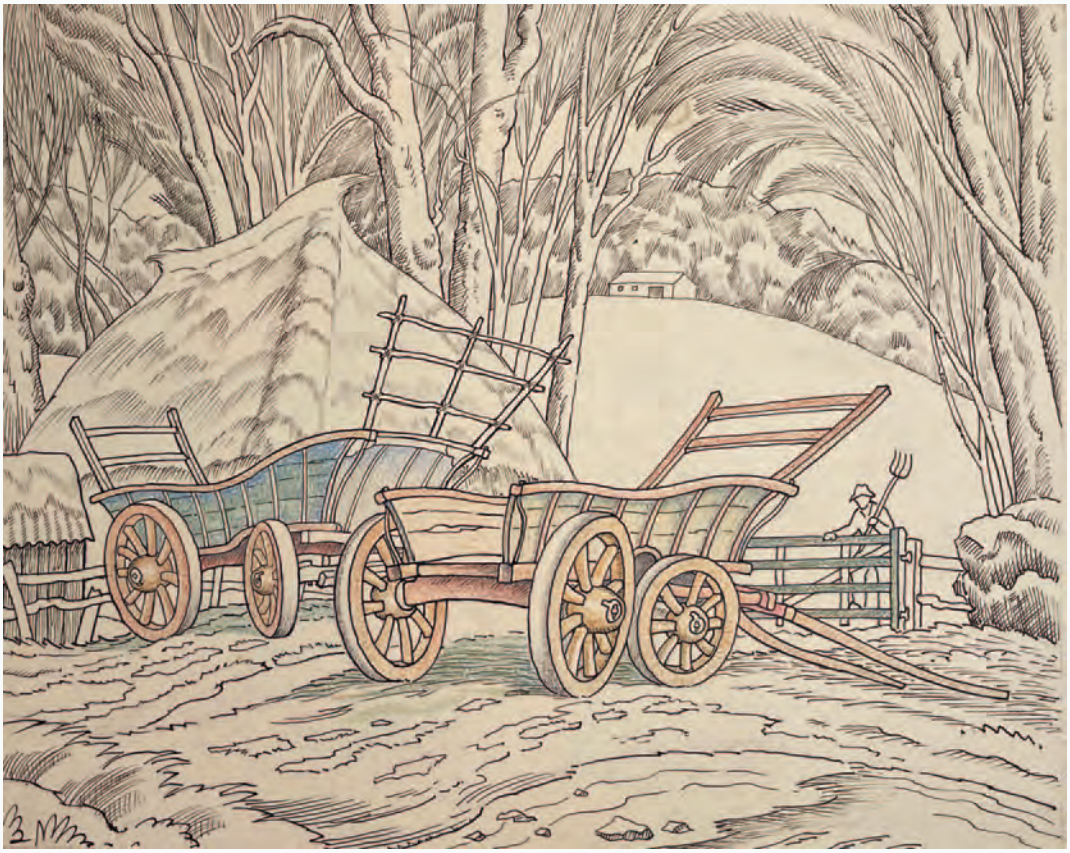
Ethelbert White, RWS (1891-1972)

The Hay Wagons, c.1919

Watercolour, 29 by 36.5 cm (11 ½ by 14 ¼ ins)
Provenance: the artist's estate

Sadly very little survives of White's work in the period before c.1920. That which does presents him as a distinct figure in *Avant-Garde* British painting of the period with his own take on English rural working life. The present work bears comparison with the painting *Early Spring* from 1919 (Government Art Collection acc.7361). The strongly stylised, abstract forms and colours seen in the fields and roofs would give way to more naturalistic approach to landscape in White's work in the following decades.

£4,500 + ARR



[cat.48b]

Ethelbert White, RWS (1891-1972)

Rolling Landscape with Haystack, c.1920

Coloured chalks over pen and ink, 26 by 30 cm (10 ¼ by 12 ins)
Provenance: the artist's estate

Thoroughly worked ink drawing in White's landscape work is reflective of a similarly close attention to detail in his output as a printmaker. It is a feature of some of his most pleasing and original depictions of the English landscape, almost always in the period before c.1920, such as *Wooded Landscape (Deer Pond)* in the collection of Pallant House Gallery, Chichester (acc.0788).

£3,750 + ARR



[cat.49]

Sir Stanley Spencer, RA (1891-1959)

Reclining Soldier from "The Resurrection of Soldiers" for Burghclere

Sepia wash over pencil on irregular sheet of paper, 53 by 74 cm (21 by 29 ins)
Provenance: the Stanley Spencer Studio Sale, Christie's London,
5th November 1998, part lot.276

This monumental study is for a figure to the centre of Spencer's painting *The Resurrection of Soldiers*, the most substantial and significant work for his scheme of murals for the Sandham Memorial Chapel in Burghclere, Hampshire. Spencer's set of paintings for the chapel occupied his time and imagination for nearly a decade between 1923 and the paintings' completion in 1932. Chronicling the surprising and everyday elements of the artist's Wartime life, first as a medical orderly in Bristol and later with the infantry in Macedonia, the chapel and Spencer's seventeen paintings for it were commissioned in memory of the brother of his patron Mary Behrend who had died in the First World War.

£9,500 + ARR



[cat.50]

Harry Epworth Allen (1894-1958)

Study for "Whitsuntide Parade, Sheffield"

Squared for transfer
Gouache with chalk over pencil,
37 by 40 cm (14 ½ by 15 ¾ ins)

Whitsuntide (Whit Sunde or Pentecost) celebrates of the descent of the Holy Spirit on Jesus's Disciples (marked on the seventh Sunday after Easter in the western Christian calendar). In Epworth's Allen's home city of Sheffield in the mid twentieth century, it was widely celebrated through a series of vibrant processions, largely spearheaded by the non-conformist churches in the city. Allen was arguably the most celebrated Sheffield painter of the mid twentieth century. He excelled in tempera, his distinctively stylised work chronicling life and landscape in that city and the nearby Derbyshire countryside from the 1930s through to the 1950s.

£3,500 + ARR



[cat.51]

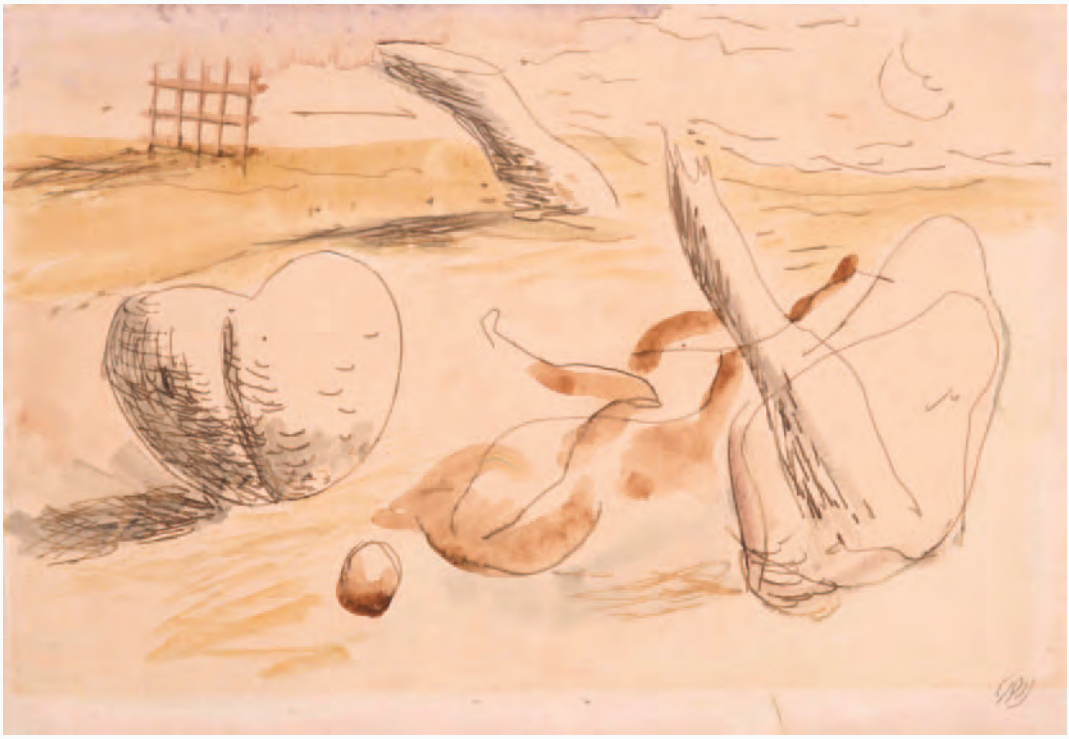
Adrian Allinson (1890-1959)

Winter Landscape on a Continental Lake

Signed and dated on mount board l.l.: *Adrian Allinson/13*
Coloured chalks, 34 by 40.5 cm (13 ¼ by 16 ins)

Allinson formed part of the star pre-War generation of students who had studied at the Slade School of Art just before the First World War, his contemporaries including Mark Gertler, Paul Nash, C.R.W. Nevinson, Stanley Spencer and Edward Wadsworth. In his second year he and Spencer were the winners of the Slade Scholarship. On leaving the Slade (and at Wadsworth's suggestion) Allinson studied at Heinrich Knirr's school in Munich, a progressive art school that claimed Edvard Munch, Emil Orlik, and Paul Klee as its students. This early landscape, possibly dating from his time here, shows the artist's response to ideas of European modernism that were only slowly taking form back in England. It relates to a now missing work in the collection of Pate's Grammar School in Cheltenham.

£3,800 + ARR



[cat.52]

Paul Nash (1889-1946)

Study for "Nocturnal Landscape", 1938

Signed with monogram l.r.: *PN* and inscribed (verso)
Watercolour over pen and ink and pencil
18 by 26 cm (7 by 10 ¼ ins)
Provenance: The Mercury Gallery, London; Sotheby's London, 9 July 1970, lot 106
Exhibited: Milan, Galleria Sant'Ambrogio, October 1973, exhib. cat. no. 9 with ill.
Literature: Paul Nash. Paintings and Watercolours, Tate Gallery, November, December 1975, exhib. cat. p. 90, under no. 171; A. Causey, *Paul Nash*, Clarendon Press, 1980, p. 443, no. 944



Fig.2

Nocturnal Landscape from 1938 (now in the Manchester Art Gallery (acc.1948.134) see above, fig.2), is one of Nash's most celebrated and arresting surrealist works. Such pictures were pieced together from detritus he found on beach walks, including flints, stones and boulders. He later assembled them to form eerie, slightly uneasy imaginary landscapes. Relatively few studies for these paintings survive, the majority being painted directly from their assembly and not through related sketches. The present drawing shows Nash's early working ideas for this composition, including a central structure with a ball-like pebble which was abandoned in the final painting.

£7,500



[cat.53a]

John Nash, RA (1893-1977)

Narcissus

Signed and dated l.r.:
John Nash/June 27
Watercolour over pencil,
75.5 by 44 cm (29 ¾ by 17 ¼ ins)

Botanical drawings and watercolours form a significant part of John Nash's work as an artist. He was a near-neighbour of fellow Suffolk artist Sir Cedric Morris and Ronald Blythe (who inherited Nash's house Bottengoms) recalled a friendship between the two artists that centrered around an almost constant discussion of plants and flowers. Nash elsewhere referred to himself as an "artist plantsman", his prime inspiration being the well-kept garden of his Suffolk home. His remarkable skills as a botanical draughtsman is also apparent in a number of fine works in the field of book illustration, including *Poisonous Plants* published in 1927, the same year as this watercolour.

£3,500 + ARR



[cat.53b]

John Nash, RA (1893-1977)

Landscape on the Gower Penninsular, West Glamorgan

Signed l.r.: *John Nash*
Watercolour with crayon over pencil, 45 by 57 cm (17 ¾ by 22 ½ ins)

Nash first painted the Gower Peninsular in South Wales in the Summer of 1938 on the first of what would be eight trips to the region. Many of these views featured in his Goupil Gallery solo show in 1939, of which E.N.Wright noted in *The Studio* Nash's "capacity to breathe life into the subjects he depicts. So much landscape painting today is neither alive at all or only half alive that one feels bound to insist on the vitality of Nash's work." (*The Studio*, vol.CXVII, May 1939, pp.204-06 (quoted in Andy Friend, *John Nash – The Landscape of Love and Solice*, Thames & Hudson, 2020, p.209)). The present view appears to have been taken from Llanmadoc Hill looking over the village Llangennith towards the coast. It was a location that the artist returned to on several occasions, the remarkably expansive panorama allowing him to explore the pure variety and colour of the landscape.

£9,500 + ARR



[cat.54]

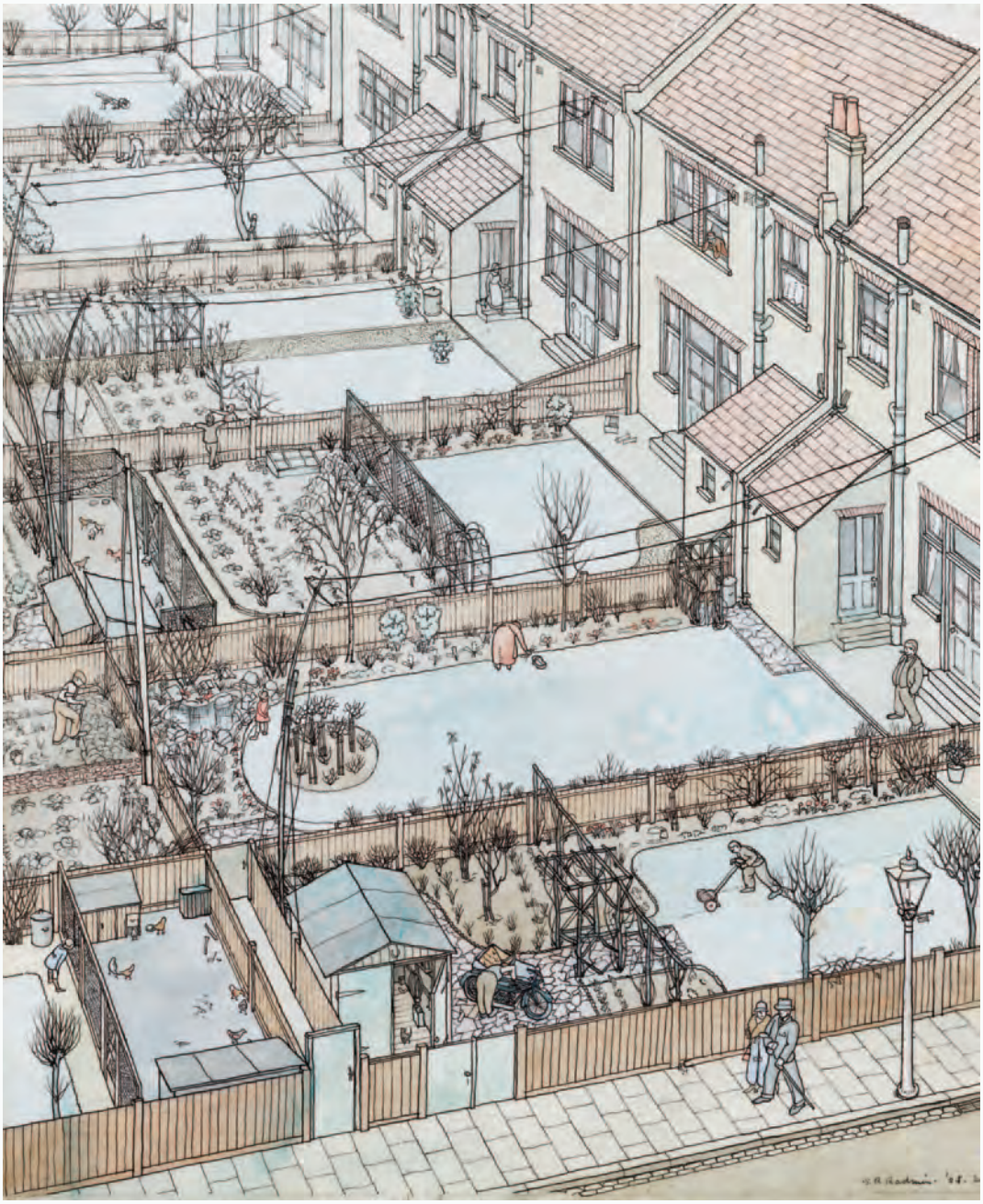
Stanley Roy Badmin, RWS (1906-1989)

Shropshire

Signed l.r.: *S.R.Badmin*
Watercolour over pencil, 37 by 50 cm (14 ½ by 19 ¾ ins)

The present work is a final study for one of the most celebrated pictorial contributions to the *Shell Guides* in the late 1950s, in which Shell commissioned notable artists of their day to create images to visually represent the distinct character of the counties of England. The image was also used in the Shell calendar with text underneath that detailed the many references to Shropshire hidden within Badmin's painting. In the distance is the meandering River Severn on which we can see the structure of Ironbridge, with images of A.E.Houseman and a copy of his *A Shropshire Lad* (the 1896 poetry collection that so immortalised the county), Wilfred Owen who was born in the county and a piece of Willow Pattern pottery, first designed by Thomas Minton in Shropshire in the late eighteenth century.

£6,750 + ARR



[cat.55]

Stanley Roy Badmin, RWS (1906-1989)

The Gardens of Suburbia

Signed and dated l.r.: *S.R.Badmin/,25/Dec*
Watercolour over pencil, 23 by 19 cm (9 by 7 ½ ins)
£3,500 + ARR



[cat.56]

Edward Bawden, RA (1903-1989)

The Orangery, Kew Gardens

Squared for transfer
Watercolour over pencil;
27.5 by 18cm (10 ¾ by 7 ins)
Literature: Robert Herring, *Adam and Evelyn at Kew or Revolt in the Garden*, Elkin, Matthews and Marot, 1930 (for the related colour plate); Peyton Skipwith & Brian Webb, *Edward Bawden's Kew Gardens*, London, 2014, p. 88, illustrated

Bawden's illustrations for the satirical 1930 book *Adam and Evelyn at Kew or Revolt in the Gardens* by Robert Herring, form part of a lifelong love affair the artist had for Kew Gardens. His illustrations, both witty, inventive and a touch surreal are vibrant in colour, each capturing the gardens' rich, dense foliage and plant live. Amongst his later work were a London Transport poster for Kew Gardens from 1936 and a celebrated linocut of its famous pagoda in 1963.

£1,850 + ARR



[cat.57]

Edward Bawden, RA (1903-1989)

King William's Temple, Kew Gardens

Watercolour over pen and Indian Ink, 26 by 18cm (10 ¼ by 7 ins)
Literature: Robert Herring, *Adam and Evelyn at Kew or Revolt in the Garden*, Elkin, Matthews and Marot, 1930 (reproduced as a colour plate); Peyton Skipwith & Brian Webb, *Edward Bawden's Kew Gardens*, London, 2014, p. 82, illustrated
Exhibited: Morley Gallery, Lambeth, *Edward Bawden: The Storyteller*, November 2014

£3,500 + ARR



[cat.58]

Edward Bawden, RA (1903-1989)

The Cheesewring near Liskeard, Cornwall

Signed and dated l.r.: *Edward Bawden/1958*
Watercolour over traces of pencil, 45.5 by 56.5 cm (17 ¾ by 22 ¼ ins)
Exhibited: possibly London, Royal Academy, 1959, no.810 (as *Cheesewring Quarry*)

Bawden was particularly fascinated by the wild landscape of Cornwall in the late 1950s and early 1960s. Indeed in 1961 alone, all six of his Royal Academy exhibits were Cornish subjects, including three of the De Lank river and quarry in North Cornwall and another of a Cornish granite quarry. The almost unique blend of heavy industry and rugged landscape, as strongly evidenced by the present work, proved understandably irresistible to the artist's visual imagination.

£8,500 + ARR



[cat.59]

John Minton (1917-1957)

Mediterranean Figure, 1956

Signed l.r.: *John Minton* with further inscriptions to reverse of card *John Minton/ Illustration '56/ 'Mediterranean Figure'*
Pen and black ink on board, 27 by 16 cm
Provenance: the archive of Tom Robb (a gift from the artist)

One of a number of works Minton gave to the artist Tom Robb. Robb and Minton became close friends following the former's time studying at the Royal College of Art in the mid-1950s.

£2,800 + ARR



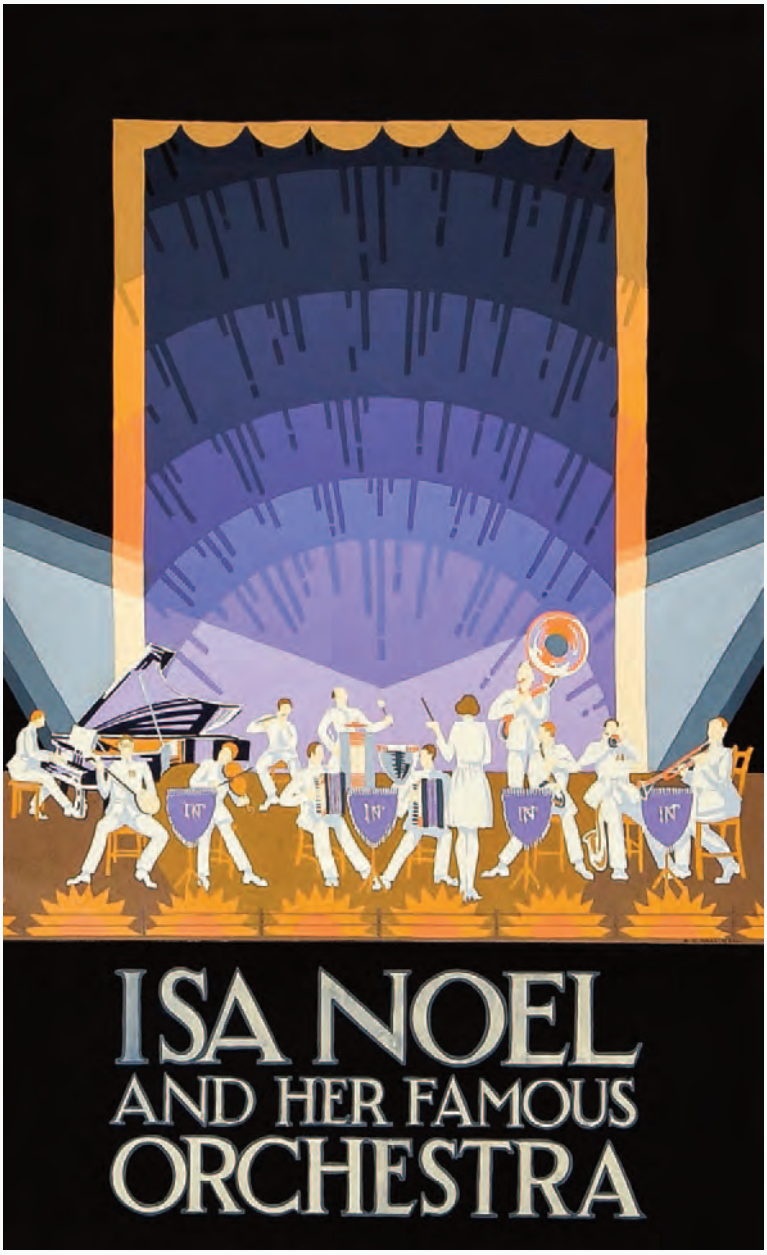
[cat.60]

Mary Adshead (1904-1995)

Henley Regatta

Signed l.c.: *Mary Adshead*
Coloured crayon over pencil, 27 by 37 cm (10 ½ by 14 ½ ins)
Exhibited: Sally Hunter Fine Art Ltd, *Mary Adshead & Stephen Bone*, May-June 1989, no.63
Literature: Stephen Bone and Mary Adshead, *Little Boys and Their Boats*, J.M.Dent & Sons, 1953

£2,750 + ARR



[cat.61]

Albert Edward Halliwell (1905-1987)

"Big Band"– Poster design for "Isa Noel's Orchestra"

Gouache, 55 by 34.5 cm (21 ¾ by 13 ½ ins)
Provenance: the studio of Albert Halliwell

Halliwell, a noted designer of the period, created work for London Transport, as well as a number of British Railway companies. He was a prominent teacher in London art schools from the 1930s, including Bromley and Beckenham, taking up a post at Camberwell School of Art in 1948. This poster for a big band is a *tour-de-force* of English Art Deco design.

£3,500 + ARR



[cat.62]

Simon Palmer (born 1956)

The Gateway

Signed l.r.: *Simon Palmer* and inscribed with title l.l.
Watercolour, 22 by 25 cm (8 ½ by 9 ¾ ins)
Provenance: acquired by the previous owner from James Huntington-Whiteley

£2,750 + ARR



[cat.63]

Simon Palmer (born 1956)

Mr Barratt's Expedition

Signed l.l.: *Simon Palmer* and inscribed with title l.r.
Watercolour, 24 by 26 cm (9 ½ by 10 ¼ ins)
Provenance: acquired by the previous owner from James Huntington-Whiteley

£3,500 + ARR



[cat.64]

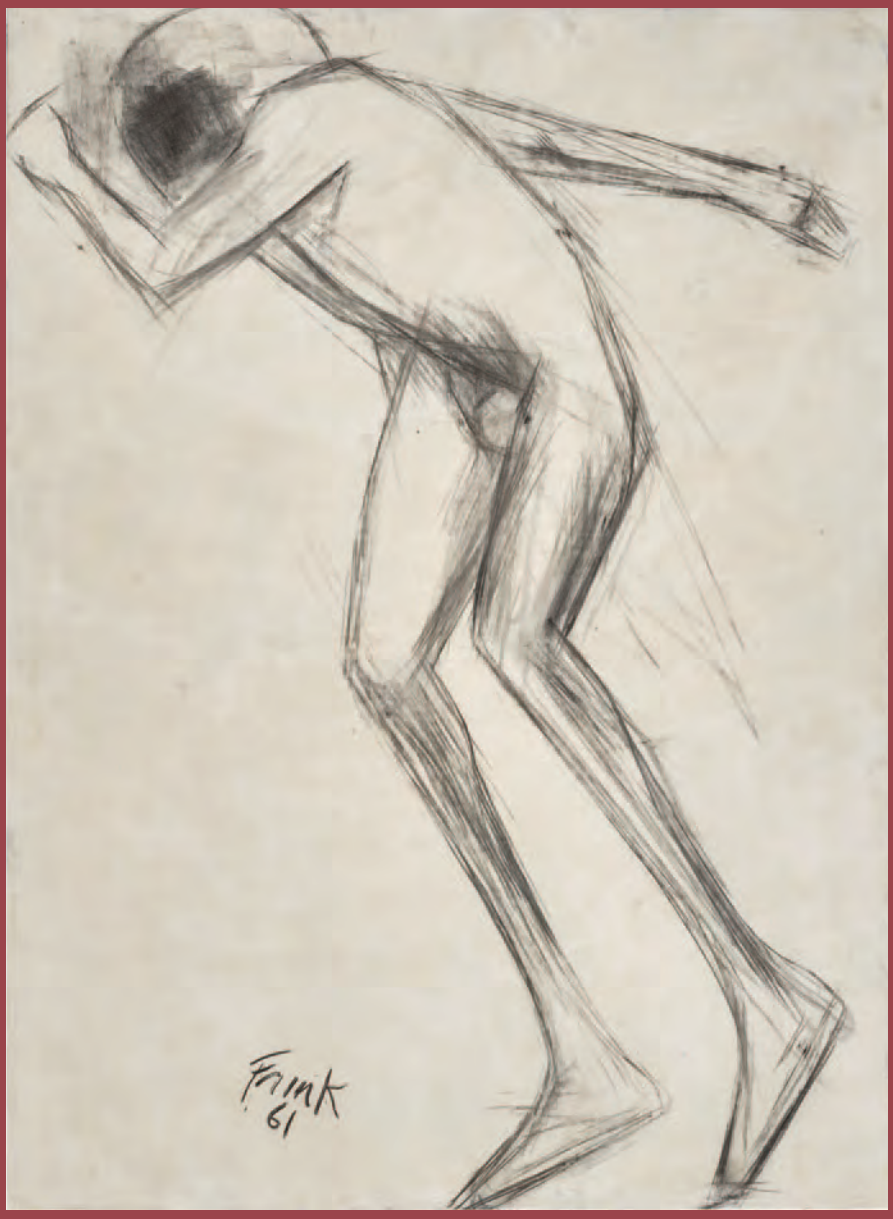
Henry Moore, OM (1898-1986)

The Artist's Hands

Signed l.r.: *Moore*
Charcoal and ballpoint pen on wove paper, 24.5 by 18 cm (10 by 7 ¼ ins)
Provenance: Galerie Dominion, Montreal, Canada, c. 1983; Collection of Dr. Max Stern (1904-1990), owner of Dominion Gallery
Literature: Ann Garrould, *Henry Moore, The Complete Drawings, 1982-83*, London, 1994, vol. 6, no. AG 83.96, HMF 83 (124)

Henry Moore embarked on a series of drawings of his own hands from around 1979 when he was over eighty. As in so many natural forms, he found in the ageing appearance of the older hand an almost sculptural quality. He wrote: "Hands can convey so much, they can beg or refuse, take or give, be open or clenched, show content or anxiety. They can be young or old, beautiful or deformed".

£18,000 + ARR



[cat.65]

Dame Elisabeth Frink, CH, RA (1930-1993)

Birdman, 1961

Signed and dated l.l.: *Frink/61*
Charcoal, 76 by 55.5 cm
(30 by 21 ¾ ins)

From around 1960 Frink was captivated with the story of Léo Valentin, a French daredevil and inventor who embarked on a quest to achieve human flight using bird-like wings. Valentin met his death spectacularly in a fall at an air show in Liverpool in 1956. The heroic failure of the quest led to a series of sculptures and drawings with the "bird man" as its theme, some of which employ his distinctive helmet such as in impressive large scale life drawings like this.

£5,800 + ARR



[cat.66]

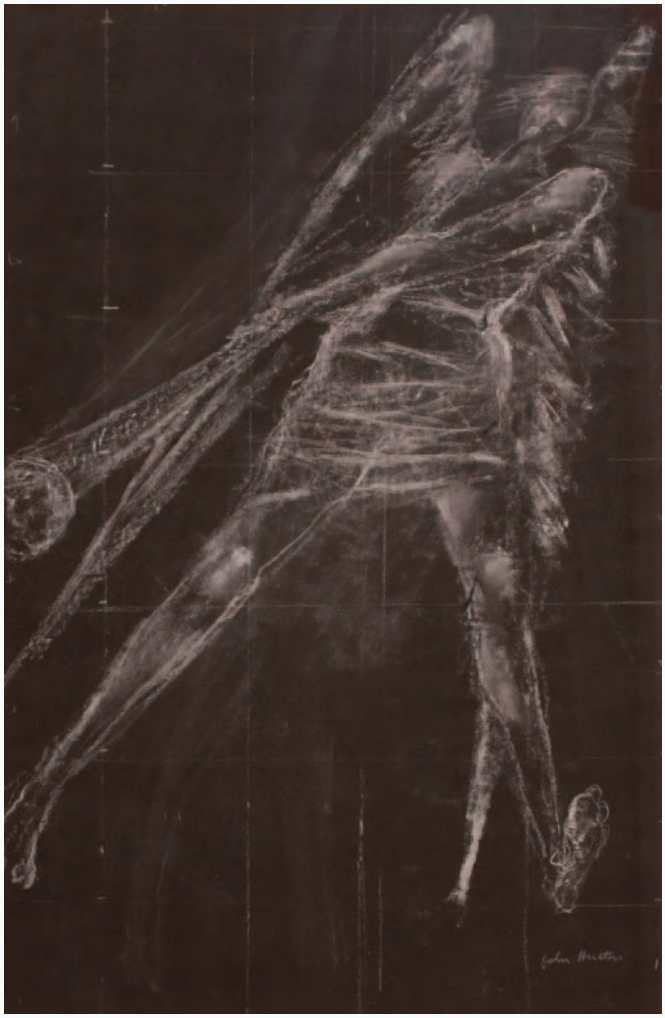
John Piper, CH (1903-1992)

Palm Sunday

Watercolour with ink and wax resist in the artist's original cut-out mount
58 by 39 cm (23 by 15 ¼ ins)
Provenance: property of descendants of the artist

A design for the Palm Sunday Window in St Peter's Church Wolvercote, north Oxford. The window was made by Patrick Reyntiens (with whom Piper had collaborated on his Coventry Cathedral baptistery window) from this design by the artist and installed in the church in June 1976.

£5,750 + ARR



[cat.67]

John Hutton (1906-1978)

Angel with Trumpet for the West Screen of Coventry Cathedral

White chalk on black paper,
69 by 46.5 cm (27 by 18 ¼ ins)
Provenance: acquired by the previous owner directly from the artist in the 1970s



Fig.3

The New Zealand glass engraver John Hutton's scheme for the West Screen of Coventry cathedral is one of the great masterpieces of Post War British work on glass. Its critically claimed success lead to further commissions from Hutton for Guilford Cathedral and Wellington Cathedral in New Zealand. The screen took Hutton nearly ten years to complete (from the mid-1950s to the early 1960s) and consists of 66 figures of saints and angels (see fig.3 above). Placed at the West entrance it is the central link between the ruins of the old cathedral and Basil Spence's visionary new one.

£3,500 + ARR





FREYA MITTON

20TH CENTURY BRITISH ART

William Gear, RA (1915-1997)
Detail from *Landscape Composition*
[cat.76]



[cat.68]

Augustus John, RA (1878-1961)

Dorelia in a Headscarf

signed
pen and ink
22.5 by 18.5 cm.; 9 by 7 ¼ in.

£2,500 plus 4% ARR



[cat.69]

Robert Polhill Bevan (1865-1925)

Exmoor Ponies in the Snow

stamped with artist's monogram under the mount
charcoal
23 by 35 cm.; 9 by 13 ¾ in.

£1,800



[cat.70a]

Maxwell Ashby Armfield (1881-1972)

Study for Devi

pencil, pen and ink
51 by 29 cm.;
20 by 11 ½ in.

£1,800 plus 4% ARR



[cat.70b]

Maxwell Ashby Armfield (1881-1972)

Study for The Scarlett Squirrel

signed with monogram, inscribed *Mamie Poore* and dated *1922*
pencil
51 by 23 cm.; 20 by 9 in.

£2,500 plus 4% ARR



[cat.71]

Terrick Williams (1860-1936)

St.Ives, Cornwall

signed
pastel
23 by 29 cm.; 9 by 11 ½ in.
Provenance: The Fine Art Society, London

£2,500



[cat.72]

Dame Laura Knight, RA (1877-1970)

Behind the Curtain

signed
pencil and pastel
35.5 by 26 cm.; 14 by 10 ¼ in.

£5,800 plus 4% ARR



[cat.73]

Frank Dobson, RA (1886-1963)

Seated Nude

signed and dated '38
red chalk
35 by 25 cm.; 13 ¾ by 9 ¾ in.

Provenance: Thos. Agnew & Sons Ltd, London

£1,800 plus 4% ARR



[cat.74]

Paul Nash (1889-1946)

Bristol Souvenir

signed
watercolour over pencil
20 by 25.5 cm.; 8 by 10 in.
Provenance: Thos. Agnew & Sons Ltd, London
Leicester Galleries, London
Lord Croft, 1958
Sotheby's Sale, 10 Nov, 1976, no. 143
Private Collection, London
Paintings in Hospitals, Cat. no. 13170
Exhibited: London, Redfern Gallery, 1942, no.33
Bedford, Castle Close, Cecil Higgins Museum, Collector's Choice Exhibition, 16 April – 14 May 1960
Literature: Andrew Causey, Paul Nash, Clarendon Press, Oxford, 1980, no. 959

£12,000 plus 4% ARR



[cat.75]

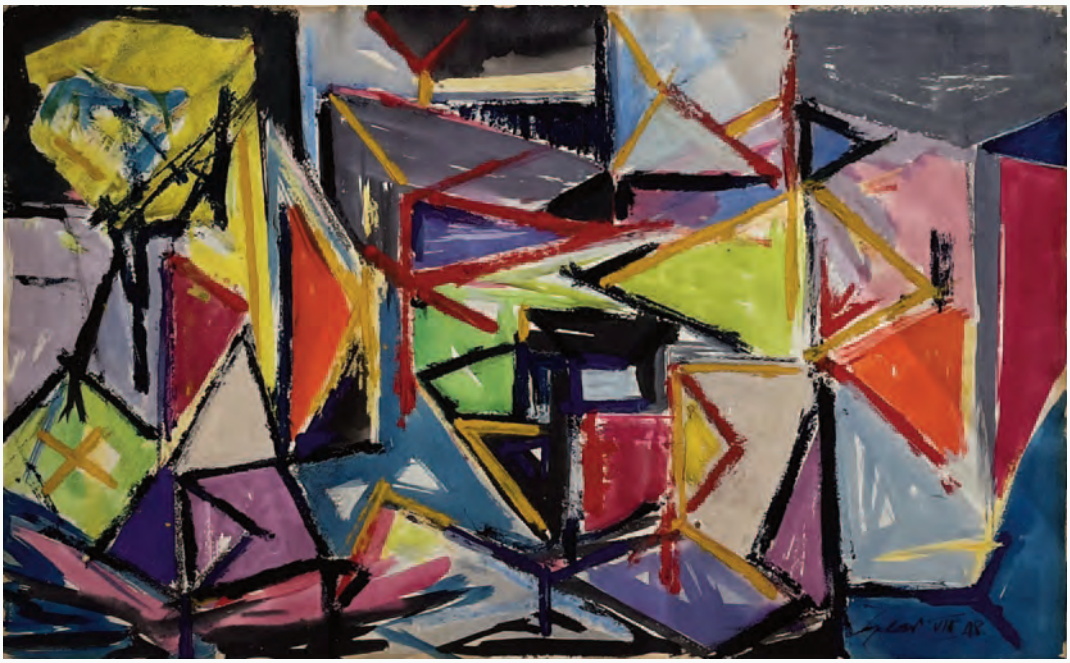
Bernard Meadows (1915-2005)

Double Sided Drawing for Sculpture (Cocks)

signed and dated '55
pencil
20.5 by 16.5 cm.; 8 by 6 ½ in.

This double sided work relates to the bronze diptych titled *'Two Cock Relief'*, 1953 (BM23).

£1,250 plus 4% ARR



[cat.76]

William Gear, RA (1915-1997)

Landscape Composition

signed and dated *Oct VIII '48*, also inscribed *Paris* and titled verso
mixed media
30.5 by 48 cm.; 12 by 19 in.

£8,800 plus 4% ARR



[cat.77]

Ceri Richards (1903-1971)

Pan and Syrinx

stamped with studio stamp
pen, ink, watercolour and pastel
17 by 23 cm.; 6 ¾ by 9 in.

As told by the Roman poet Ovid in the Metamorphoses, the lusty satyr Pan eagerly pursued the wood nymph Syrinx. Guarding her virtue, she ran until she reached a river and desperately begged her sisters of the stream to transform her. Just as Pan was about to embrace her, Syrinx changed into cattail reeds. When Pan discovered that he was holding nothing but marsh reeds, he sighed in disappointment, causing the wind to blow through the reeds. He was enchanted by the sound, believing it to be the mournful cry of his beloved Syrinx; from the reeds he fashioned a set of pipes so that he could have her with him always.

£1,600 plus 4% ARR



[cat.78]

Trevor Bell (1930-2017)

Reds in Movement

acrylic on paper
painted in 1962
75 by 55 cm.; 29 ½ by 12 ¾ in.
Provenance: Bonhams Sale, Modernish at Mill Cottage:
The Stuart and Claire Henderson Collection, 15 July 2025

£2,500 plus 4% ARR



[cat.79a]

Adrian Heath (1920-1992)

Abstract (Yellow and Orange)

signed with initals and dated '65
charcoal, watercolour and pastel
19 by 21.5 cm.; 7 ½ by 8 ½ in.

£750



[cat.79b]

Grace Pailthorpe (1883-1971)

The Ship

signed and dated *10.6.69*
ink and watercolour
38 by 57 cm.; 15 by 22 ½ in.

£1,800 plus 4% ARR



[cat.80]

Ralston Gudgeon (1910-1984)

Pheasant

signed
watercolour and gouache
51 by 62 cm.; 20 by 24 ½ in.

£1,800 plus 4% ARR



[cat.81]

Doris Hatt (1890-1969)

Cadaques Square

signed with monogram and dated '65
pencil and watercolour
21 by 25 cm.; 8 ¼ by 9 ¾ in.

£1,850 plus 4% ARR



[cat.82a]

Tony Giles (1925-1994)

Aspidistra

signed, titled and dated *May 73*
pencil, watercolour and gouache
38 by 56 cm.; 15 by 22 in.
Exhibited: St.Ives, Penwith Gallery, *Tony Giles' 65th Birthday Retrospective*, 1990
Penzance, Penlee House Gallery & Museum, *A Passion for Cornish Art,* 11.11.23 – 13.01.24
Provenance: The Orion Gallery, Penwith
Mabel Reynolds
John Branfield Auction, David Lay, 2024

The table in this painting sat in the living room at Langley Cottage, the St Agnes home of Tony and Hilary Giles. Giles made it from recycled mahogany.

£1,650 plus 4% ARR



[cat.82b]

John Hubbard (1931-2017)

Pink Rocks, Corfu

signed and dated *1974*; also signed, titled and dated on the backboard
mixed media on paper
18 by 21 cm.; 7 by 8 ¼ in.

£1,250 plus 4% ARR



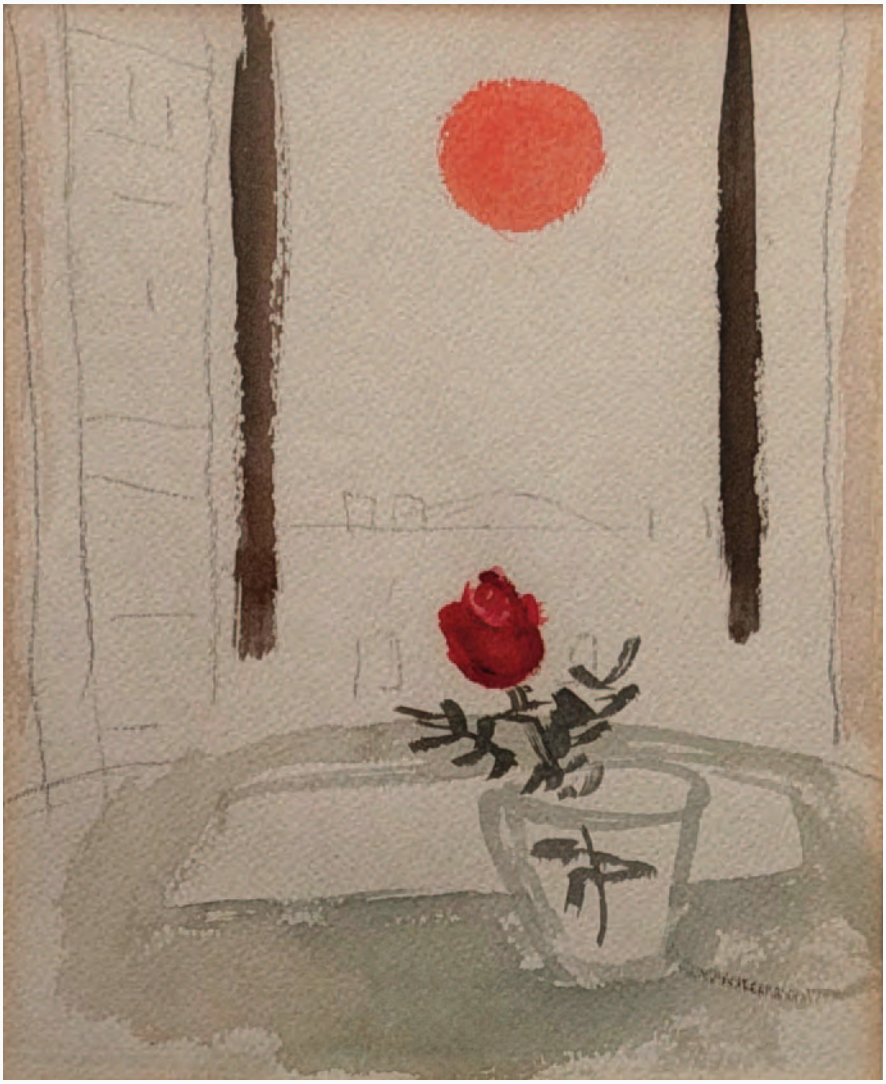
[cat.83]

George Dannatt (1915-2009)

Reflector

signed with initials and dated *1976* on the backboard
pencil, crayon and gouache
23 by 18.5 cm.; 9 by 7 ¼ in.

£1,400 plus 4% ARR



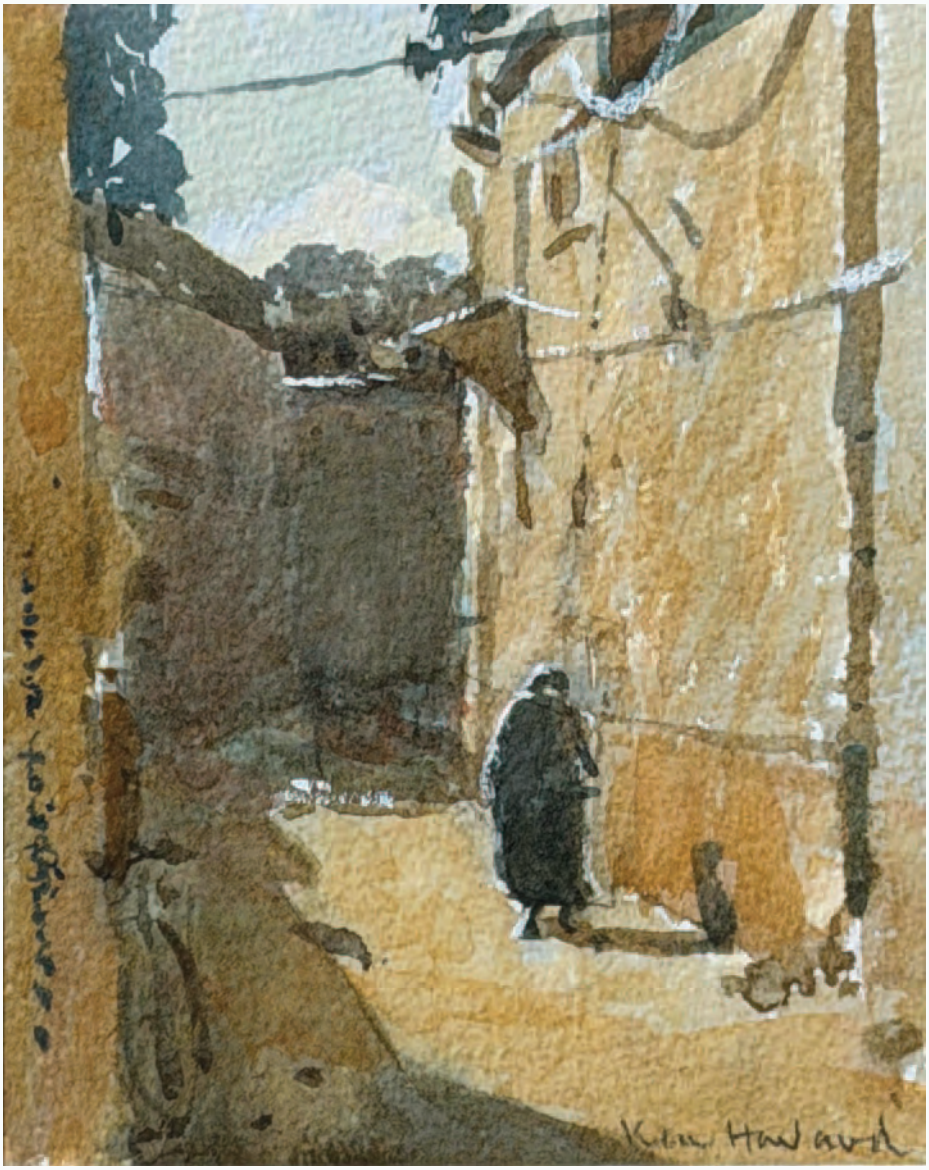
[cat.84]

Mary Potter (1900-1981)

The Rose and The Setting Sun

signed on the backboard
pencil, watercolour and gouache
16.5 by 13.5 cm.; 6 ½ by 5 ¼ in.

£2,950 plus 4% ARR



[cat.85a]

Ken Howard, RA (1932-2022)

Afternoon Sun, Taroudant

signed
watercolour
15.5 by 12.5 cm.; 6 by 5 in.
Provenance: Bankside Gallery, London, Nov. 96

£1,250 plus 4% ARR



[cat.85b]

Ken Howard, RA (1932-2022)

In the Souk, Morocco

signed
watercolour
15 by 16 cm.; 6 by 6 ¼ in
Provenance: Bankside Gallery, London, Nov. 96

£1,400 plus 4% ARR



[cat.86a]

Diana Armfield, RA (b.1920)

Landscape above Lahors

signed with initials
pastel
23 by 19 cm.; 9 by 7 ½ in.

£1,800 plus 4% ARR



[cat.86b]

Diana Armfield, RA (b.1920)

Twin Lambs, Llanfachreth

signed with initials
pastel
19 by 22.5 cm.; 7 ½ by 9 in.
Provenance: The Albany Gallery, Cardiff

£1,800 plus 4% ARR



[cat.87a]

Stuart Armfield (1916-1999)

Primroses

signed
ink and watercolour
29 by 36.5 cm.; 11 ¼ by 14 ½ in.

£780

[cat.87b] Opposite

Simon Palmer (b.1956)

Trying to Sit on the Fence

signed and titled
ink and watercolour
41 by 27.5 cm.; 16 ¼ by 10 ¾ in.
Provenance: Alexander Gallery, Bristol

£6,200 plus 4% ARR





[cat.88]

Josef Herman (1911-2000)

Green and Blue Bird

ink, watercolour and pastel
20.5 by 14 cm.; 8 by 5 ½ in.
Provenance: Nini Herman, the artist's wife

Josef Herman painted a series of birds from the late 1980s onwards. These led to a set of prints called The Song of the Migrant Bird in 1999.

£1,600 plus 4% ARR



[cat.89]

Mary Newcomb (1922-2008)

Bee and Thistle

titled on the reverse
pencil
19.5 by 16.5 cm.; 7 ¾ by 6 ½ in.
Provenance: Crane Kalman Gallery, London, 1987
Private Collection

£1,900 plus 4% ARR



[cat.90]

Scottie Wilson (1890-1972)

Head

signed
pen and ink with crayon
44 by 23.5 cm.; 17 ¼ by 9 ¼ in.

£980



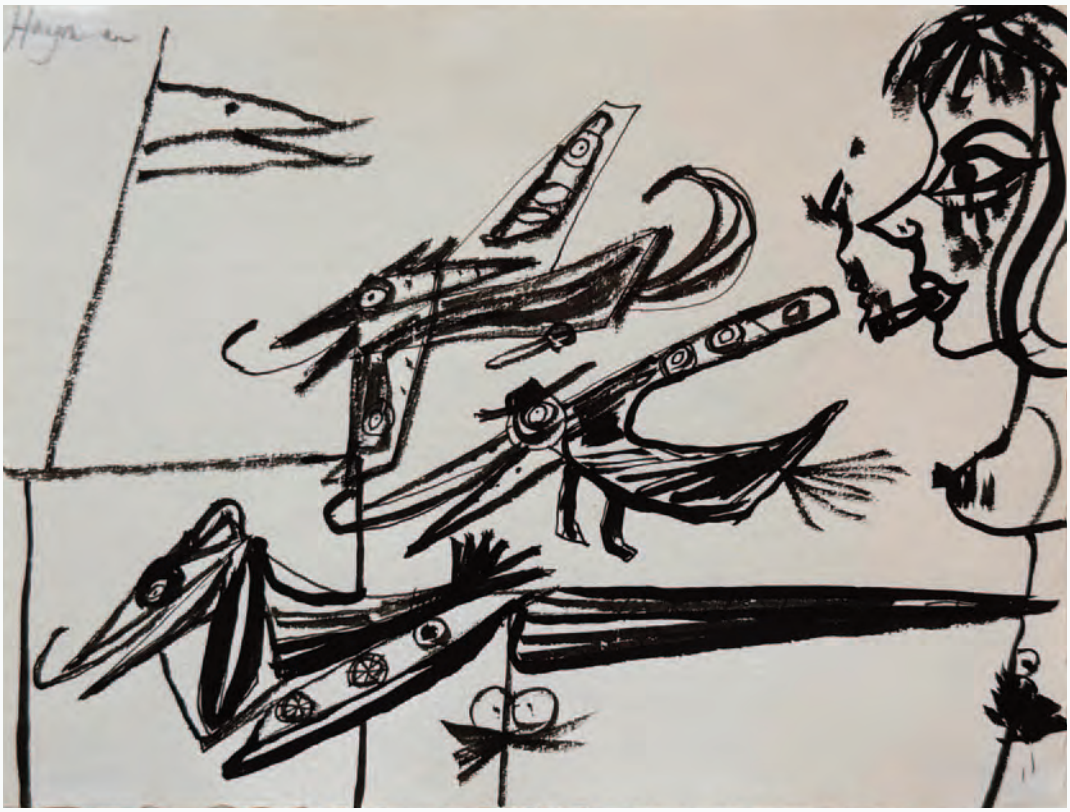
[cat.91]

Fred Yates (1922-2008)

Petite Chaumière Gulval

signed and titled
watercolour
54 by 74 cm.; 21 ¼ by 29 in.

£1,800 plus 4% ARR



[cat.92]

Patrick Hayman (1915-1988)

Girl with Birds

executed in 1984
signed
pen and ink
13.5 by 18 cm.; 5 ¼ by 7 in.
Exhibited: London, Hayward Gallery '*Patrick Hayman*', 1990, Cat. no. 127

£1,100 plus 4% ARR



[cat.93]

Kate Nicholson (1929-2019)

Mood

signed
gouache
16.5 by 21.5 cm.; 6 ½ by 8 ½ in.
Provenance: The Artist's Studio;
Belgrave Gallery St. Ives
Private collection, UK

£820



[cat.94a]

Scottie Wilson (1890-1972)

Swans and Fish

signed
gouache
29.5 by 48.5 cm.; 11 ½ by 19 in.

£1,950 plus 4% ARR



[cat.94b]

Scottie Wilson (1890-1972)

Birds and Flowers

signed
gouache
29.5 by 48.5 cm.; 11 ½ by 19 in.

£1,950 plus 4% ARR



[cat.95]

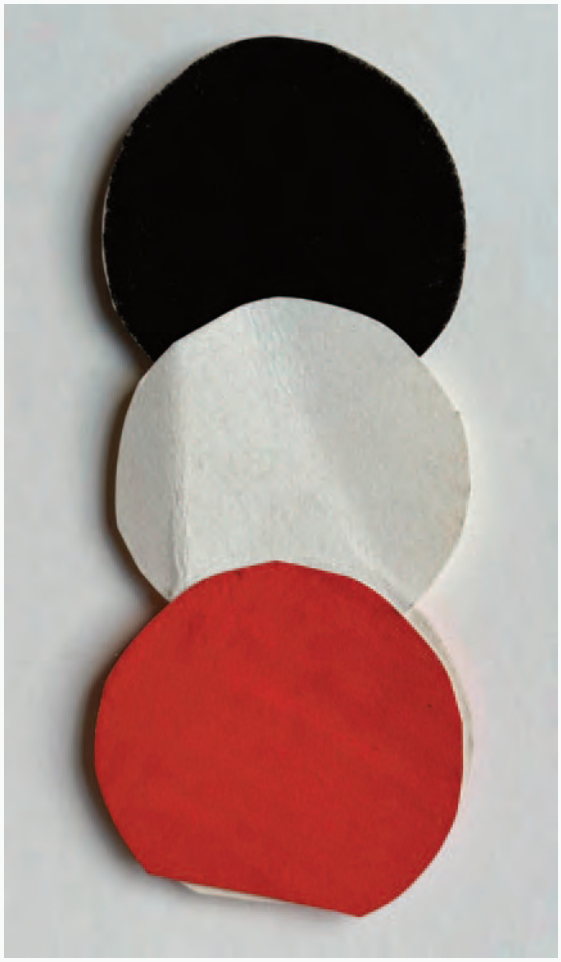
Bryan Pearce (1929-2006)

Indian Birds

signed and dated 2000, inscribed B.A.T.
etching
Plate size: 19 x 22.5 cm.; 7 ½ by 9 in.

BAT stands for the French phrase "bon à tirer," which translates to "good to pull" or "good to print".

£450



[cat.96]

Sir Terry Frost, RA (1915-2003)

Black, White and Red, a Christmas Card

signed and inscribed *Happy Xmas & a good New Year from Terry & Kath To Fred and Joan*
gouache and collage
13 by 5.5 cm.; 5 ¼ by 2 ¼ in.

£1,250 plus 4% ARR



[cat.97]

Michael Rothenstein (1908-1993)

Fruit and Japanese Vase

signed
ink and watercolour
47 by 59.5 cm.; 18 ½ by 23 ½ in.

£1,450 plus 4% ARR



[cat.98]

John Bellany (1942-2013)

Maggie Jane

signed and inscribed
pencil and watercolour
55 by 75 cm.; 21 ¾ by 29 ½ in.

£5,200 plus 4% ARR



[cat.99]

John Humphrey Spender (1910-2005)

Surprise Crop

signed and dated '04
mixed media
20 by 28.5 cm.; 8 by 11 ¼ in.

£880



[cat.100]

Mick Rooney (1944-2026)

Mouton Rouge

signed with initials and dated '11
gouache on card
22 by 16.5 cm.; 8 ¾ by 6 ½ in.

£980



GUY PEPPIATT

Guy Peppiatt started his working life at Dulwich Picture Gallery before joining Sotheby's British Pictures Department in 1993. He soon specialised in early British drawings and watercolours and took over the running of Sotheby's Topographical sales.

Guy left Sotheby's in 2004 to work as a dealer in early British watercolours and since 2006 he has shared a gallery on the ground floor of 6 Mason's Yard, St James's. He advises clients and museums on their collections, buys and sells on their behalf and can provide insurance valuations. Guy Peppiatt Fine Art exhibit as part of Master Drawings New York every January as well as London Art Week in July and December.

He has recently curated an exhibition of early British watercolours at Eton College and held a loan exhibition in the gallery in 2022 - '*Views of Nature – Four Centuries from Winchester College*'. He has regular selling exhibitions in the gallery – recent ones including '*Dr William Crotch and the Great School of Oxford*', '*Bristol School of artists 1820-1860*', '*Charles Gore 1729-1807*', '*Edward Lear 1812-1888*', '*British Portrait and Figure Drawings*' and '*John Linnell and his Contemporaries*'. He is also a Trustee of Turner's House in Twickenham.

FREYA MITTON

Freya Mitton has been specialising in 20th Century British Art for over 25 years. She set up as an independent dealer in 2012 having previously been a specialist and auctioneer at both Sotheby's and Bonhams.

She is a board member of the Association of Art & Antiques Dealers (LAPADA), and also a member of the British Antique Dealers Association (BADA) and an associate member of The Cotswold Art & Antique Dealer Association.

Prior to moving into 6 Mason's Yard Freya exhibited at over 100 Art and Antiques Fairs in London and across the country.



HARRY MOORE-GWYN

Harry Moore-Gwyn studied at Oxford University and Christie's Education before working as graduate trainee at Sotheby's London. He started dealing independently in 2000 and has since established his reputation as a dealer in British Paintings, drawings and sculpture, focusing on the period from 1870 to 1950 and with artists including the painters of the Bloomsbury and Camden Town groups, John and Paul Nash, John Piper and Graham Sutherland. He opened his first gallery on the Third floor at 6 Mason's Yard in St James's in 2018, moving to the Ground floor in 2021 in a space he now shares with Freya Mitton and Guy Peppiatt. He has also taken stands at many of the leading London art and antique fairs. He has a particular interest in unsung painters of the period, publishing numerous catalogues on twentieth century British art and working with several artist's estates amongst them James Boswell, Anthony Devas and Lowes Dalbiac Luard. In 2015 he co-curated the centenary show on Kenneth Rowntree at the Fry Art Gallery, Saffron Walden and Pallant House, Chichester, the catalogue for which was nominated for the Berger Prize for British Art History in 2016. In 2018 he curated the first major retrospective on the painter Henry Lamb for a generation at Salisbury Museum (later travelling to Poole Museum in 2019). His catalogue for this show, *Henry Lamb: Out of the Shadows* was published by Paul Holberton in 2018.

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GUY PEPPIATT
FINE ART
Tel: +44 (0) 20 7930 3839
or +44 (0) 7956 968 284
guy@peppiattfineart.co.uk
www.peppiattfineart.co.uk

HARRY MOORE-GWYN
BRITISH ART
Tel: +44 (0)7765 966 256
harry@mooregwynfineart.co.uk
www.mooregwynfineart.co.uk

FREYA MITTON
20TH CENTURY BRITISH ART
Tel: +44 (0)7968 562 499
freya@freyamitton.com
www.freyamitton.com

Ground Floor, 6 Mason's Yard, Duke Street,
St James's, London SW1Y 6BU

Monday to Friday 10.30am to 6pm
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GUY PEPPIATT | HARRY MOORE-GWYN | FREYA MITTON

Ground Floor, 6 Mason's Yard, Duke Street,
St James's, London SW1Y 6BU