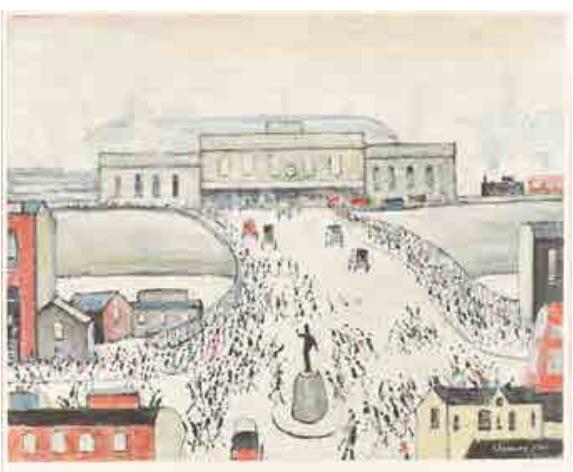




P A R K E R
FINE ART AUCTIONS
Fine Paintings
& Frames Sale

Thursday 5th February 2026
at 11am



Forthcoming Fine Paintings & Frames Sale

5th March 2026



Consign to our sales: No commission or illustration charges
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PARKER

FINE ART AUCTIONS

Hawthorn House | East Street | Farnham | Surrey | GU9 7SX

Fine Paintings & Frames Sale

Thursday 5th February 2026

Paintings starting at 11am
Frames starting at 2pm

VIEWING

Friday 30th January 10am to 4pm
Saturday 31st January 10am to 2pm
Sunday 1st February 10am to 2pm
Monday 2nd February 10am to 4pm
Tuesday 3rd February 10am to 4pm
Wednesday 4th February 10am to 4pm
Thursday 5th February from 9am

Telephone bids and absentee bids will be accepted until 9am on the day of the sale.
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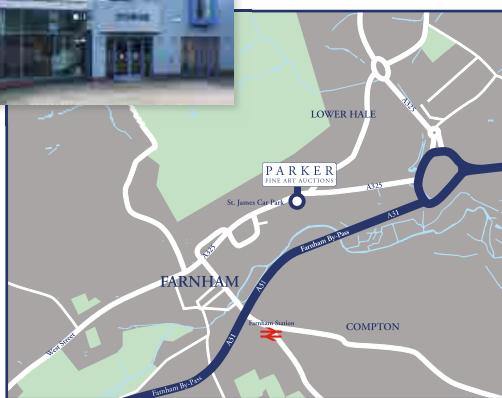
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Key to cover illustrations



PARKER
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Lot 50	Lot 65	Lot 220	Lot 46	Lot 316	Lot 318	Lot 325
Lot 40			Lot 32	Lot 342	PARKER FINE ART AUCTIONS Fine Paintings & Frames Sale Thursday 5th February 2026 at 11am	Lot 347
Lot 77		Lot 104	Lot 225	Lot 354	Lot 365	Lot 372
Lot 18			Lot 248	Lot 373	Lot 385	Lot 390
Lot 109		Lot 155	Lot 263	Lot 393	Lot 397	Lot 398

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Old Master and European Paintings pre 1850



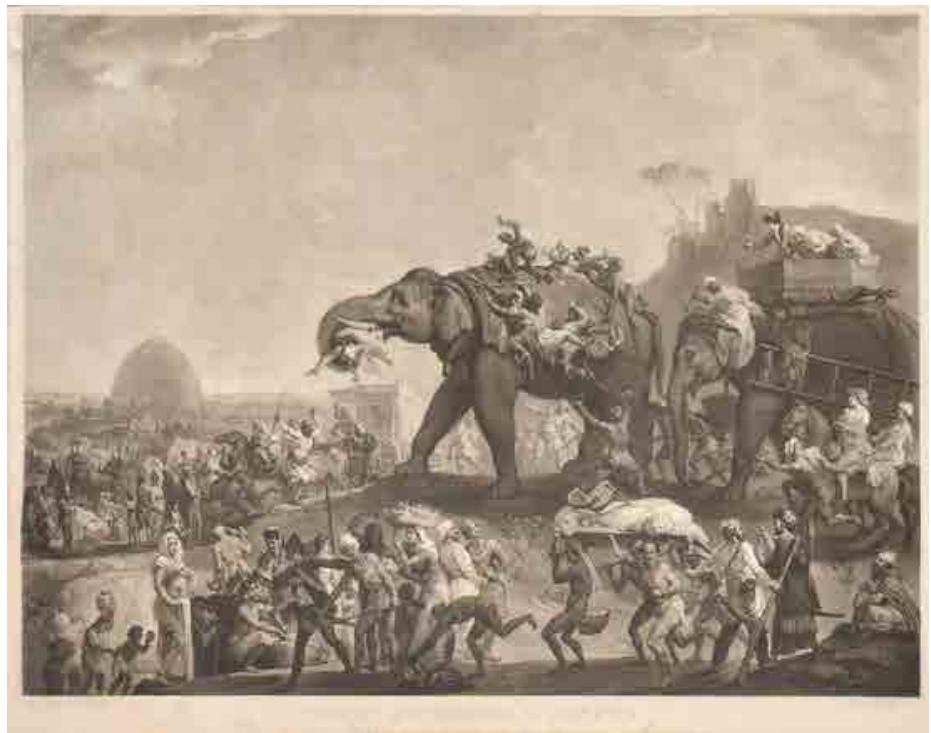
1. After Francis Hayman (1708-1776) British
“The Exercise of See Saw”
Engraved by Truchy
9.25” x 13.85” (23.5 x 35.3cm)
£100-£150



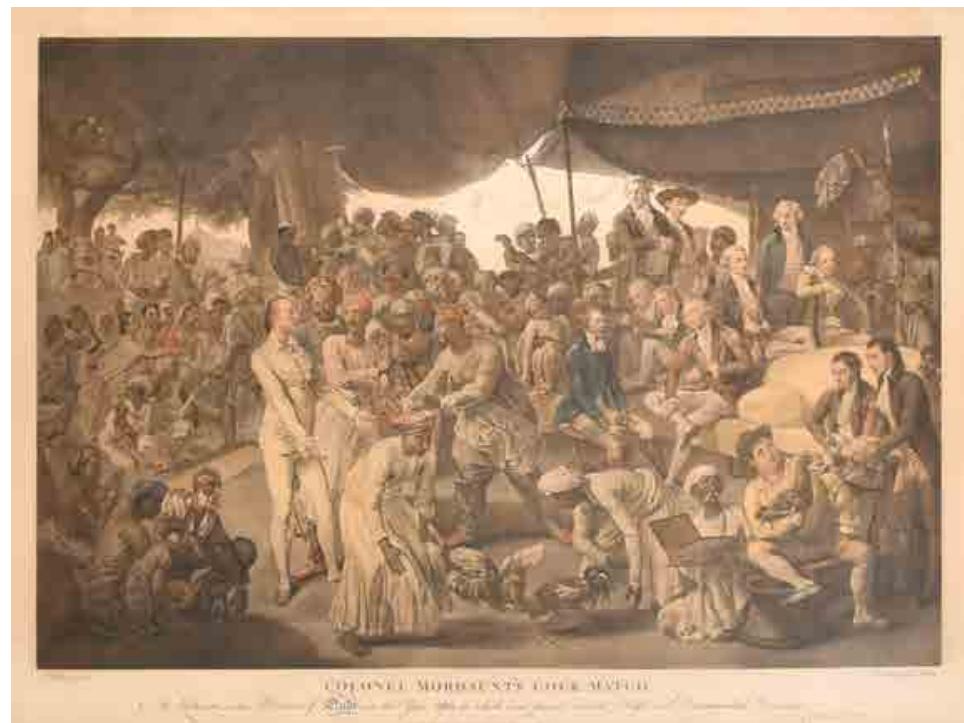
2. Early 19th Century English School
“The Tythe Pig”
Engraving
Printed by Bowles & Carver (London)
8.25” x 8.75” (21 x 22.2cm)
£100-£150



3. Giovanni Battista Piranesi (1720-1778) Italian
“Veduta della Basilica di S. Paolo”
Engraving
Unframed 15” x 24.25” (38.1 x 61.6cm)
£200-£300



4. After Johann Zoffany (1733-1810) German
“Embassy of Hyderbeck to Calcutta”, India
Engraved by Richard Earlom
18.5" x 26" (47 x 66cm)
£200-£300



5. After Johann Zoffany (1733-1810) German
“Colonel Mordaunt’s Cock Match”,
at Lucknow, India
Engraved by Richard Earlom
With the key verso
18" x 25.75" (45.7 x 65.4cm)
£200-£300



6. After Livinus de Vogelaare (act.1551-1600) Flemish
“Magnates et Heroes Sangvine Regali Scotiae et Angliae Prognati”
Engraved by George Vertue
Unframed (overall) 16.75” x 21.75” (42.5 x 55.3cm)
and another (same) (2)
£100-£150



7. After William Hogarth (1697-1764) British
“Mr Garrick in the Character of Richard III”
Cut and woven engraving
Inscribed verso
17.25” x 22” (43.8 x 55.8cm)
Provenance: Francis Kyle Gallery, London
£100-£200



8. After George Romney (1734-1802) British
“The Infant Shakespeare”
Engraved by Benjamin Smith
Unframed 17.25” x 23.25” (43.8 x 59cm)
£100-£150



9. After Fred Walmsley (18th-19th Century) British
“View of Bala-Pool on the River Dee”
Engraved by F Jukes
Unframed 12” x 16.75” (35.5 x 42.5cm)
£100-£200



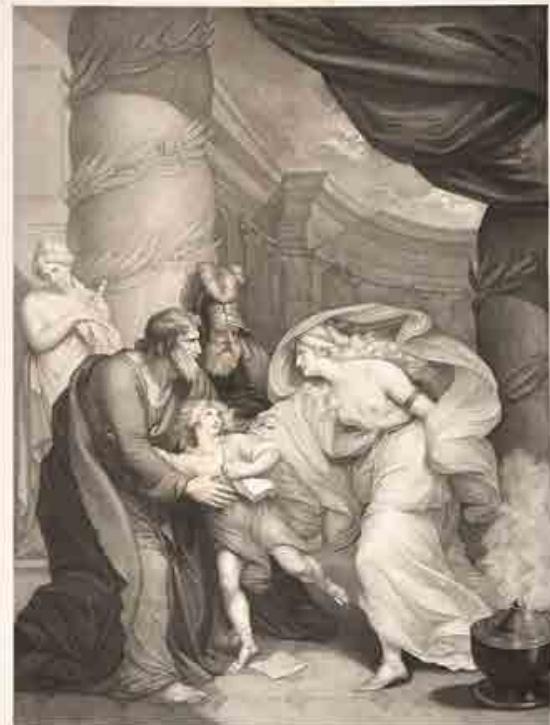
10. Frederick Countz (1773-c.1799) German
“The Presentation of Colours to the Kensington Volunteers”
Engraved by Turner
Unframed 21.5” x 26” (54.6 x 66cm)
£100-£200



11. After Francesco Zuccarelli (1702-1788) Italian
“Macbeth”
Engraved by William Woollett
Unframed 15.25” x 20.5” (38.7 x 52.1cm)
And another similar (2)
£150-£200



12. After Thomas Lawrence (1769-1830) British
Edward, Lord Ellenborough
Engraved by Robert William Sievier
Unframed 16.6" x 13.25" (42.4 x 33.6cm)
£100-£150



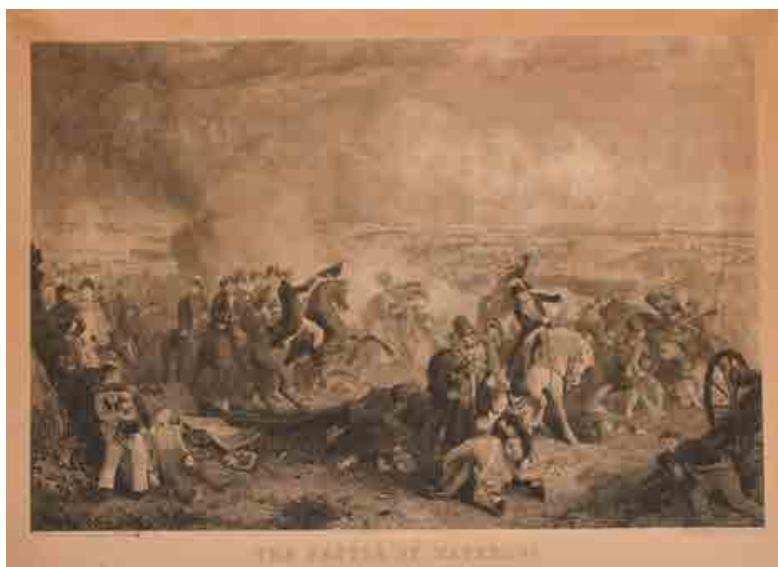
13. After Thomas Kirk (1765-1797) British
"Shakespeare"
Engraved by the artist
Unframed 19.75" x 14.75" (50.2 x 37.4cm)
£100-£150



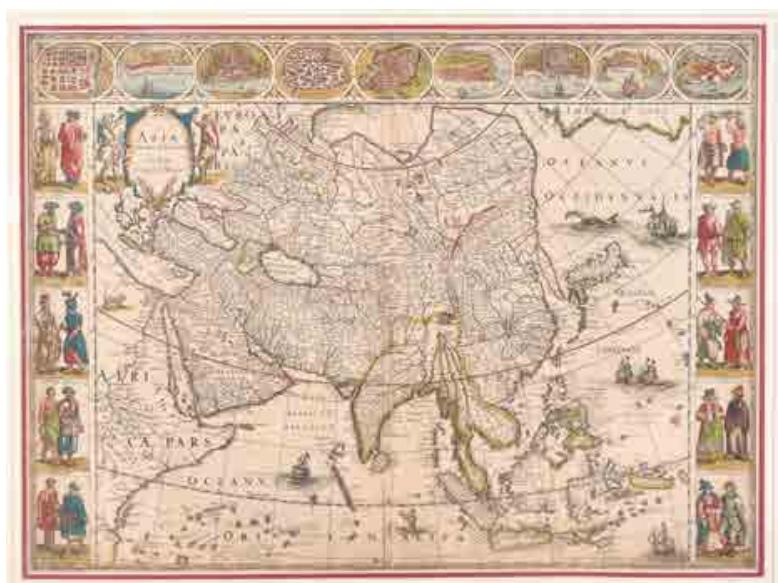
14. After Peter Paul Rubens (1577-1640) Flemish
and Frans Snyders (1579-1657) Flemish
"Rubens & His Wife"
Engraved by J Summerfield
Unframed 19.5" x 18.75" (49.5 x 47.6cm)
£100-£200



15. After Thomas Bowles (1712-1767) British
“The Inside View of the Royal Exchange at London”
Engraving published by Bowles and Carver
10.5” x 16.75” (26.7 x 42.5cm)
£100-£150



16. After John Augustus Atkinson (1775-1830) and Arthur William Devis (1762-1822) British
“The Battle of Waterloo”
Engraved by John Burnet
In a maple frame
16.5” x 23.25” (41.9 x 59.1cm)
£100-£150



17. Guiljelmus Blaeu (1600-1699) Dutch
“Asia”
Map in colours
Mounted, unframed 16.25” x 21.75” (41.2 x 55.2cm)
£100-£200

18. Thomas Daniell (1749-1840) British
Figures conversing on the steps of the Ganges, India
Watercolour
Signed, and inscribed on labels verso
4" x 6.5" (10.2 x 16.5cm)
£300-£500

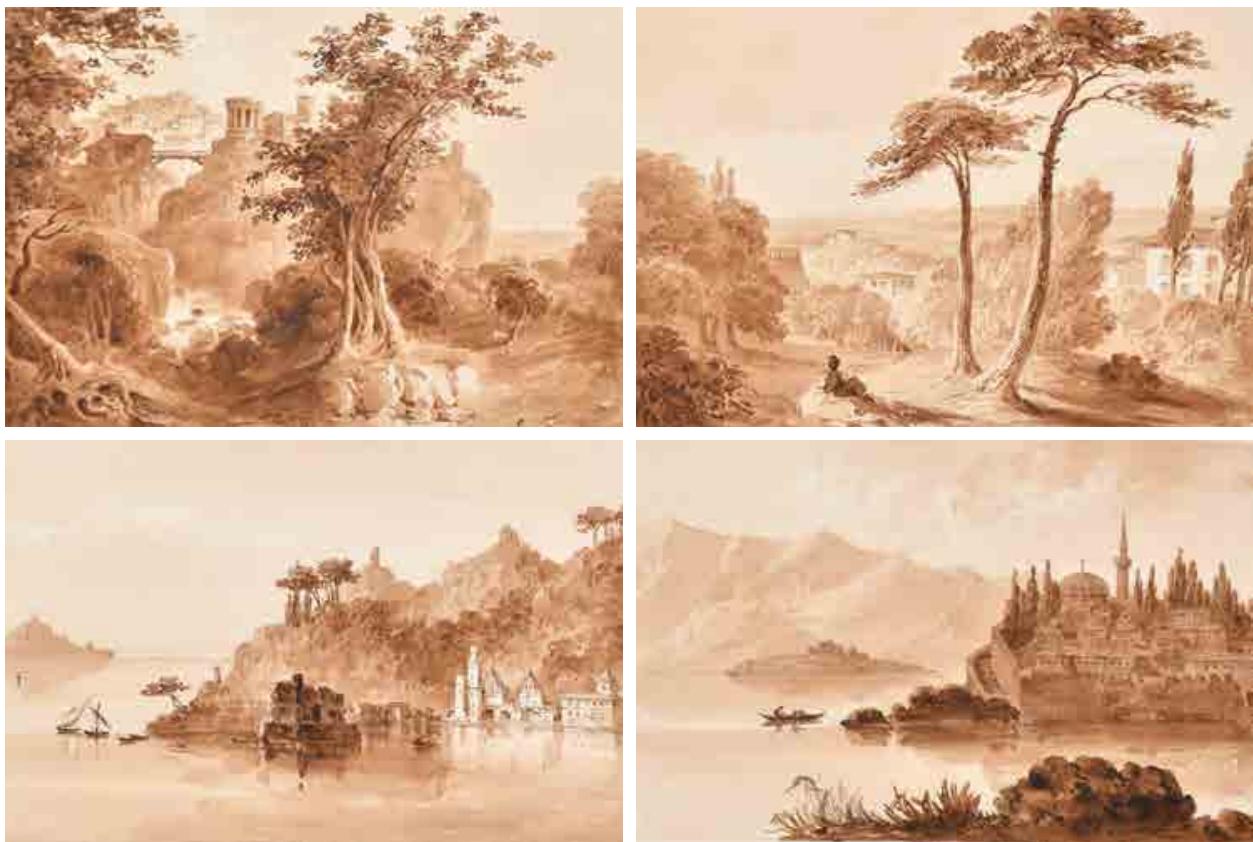


19. John Varley (1778-1842) British
A River Scene
Watercolour
Inscribed on a label verso (photocopy of back of work)
9.25" x 12.5" (23.5 x 31.7cm)
£200-£300



20. Late 18th Century Dutch School
"The Harvest"
Watercolour
Inscribed verso
5" x 6" (12.7 x 15.2cm)
Provenance: Sir Bruce Ingham
£100-£200





21. William Page (19th Century) British
 A Set of Four European Views
 Watercolour
 Unframed 5" x 7.25" (12.7 x 18.4cm)
 With a further 12 pencil drawings by the same hand (16)
 £100-£200



22. Davalillo (19th Century) European
 The Feast
 Watercolour
 Signed
 7.5" x 9.5" (19 x 24.1cm)
 And the companion piece, a pair (2)
 £100-£200

23. 19th Century Calcutta School (Indian)
“Lettsomia, Ornata Night Flower”
Watercolour and pencil
Inscribed
14.5” x 11” (36.8 x 27.9cm)
£300-£500



24. 19th Century Calcutta School (Indian)
“Rubiaceae, Morinda, Bracteata”, Indian Mulberry
Watercolour
Inscribed
14.25” x 10.25” (36.2 x 26cm)
£300-£500



25. Georgiana Elizabeth Ormerod (1822-1896) British
Still Life of Flowers
Gouache
Inscribed in pencil verso
Unframed 23.75" x 18" (59.7 x 38.1cm)
£150-£200



26. Nicholas Pocock (1740-1821) British
Figures in a Welsh River Landscape
Watercolour
Signed and dated 1793
10.75" x 16" (27.3 x 40.6cm)
And the companion piece, a pair (2)
£400-£600





27. 19th Century English School
Bust Portrait of a Man with a Turban
Pencil heightened with white
Indistinctly signed and dated 1855
Unframed 17" x 11.5" (43.2 x 29.3cm)
£100-£150



28. Thomas Barker of Bath (1769-1847) British
“St. John’s College, Cambridge”
Watercolour and pencil
Inscribed on labels verso
6.25" x 9.25" (15.8 x 23.5cm)
Provenance: Thos Agnew & Sons Ltd, London; Spinks, London
£100-£200



29. 19th Century Greek School
Study of Christ
Oil on panel
12" x 8.75" (30.5 x 22.2cm)
£200-£300



30. After Bartolome Esteban Murillo
(1618-1682) Spanish
Three Boys
Oil on canvas
Unframed 25.5" x 30.25" (64.7 x 76.8cm)
£300-£400



31. After Michelangelo Merisi da Caravaggio
(1571-1610) Italian
"The Calling of Saint Matthew"
Oil on shaped panel
Unframed 24.25" x 25" (61.6 x 63.5cm)
£300-£400



32. Late 18th Century Russian School
The Akhtyrskaya Mother of God Icon with a Synaxis of Saints
Oil on panel
Inscribed with the names of the Saints and inscribed 1739
With an 84 stamped silver oklad dated 1808 and with marks of the
Kalugg area (weight 716g)

Provenance: A church in the area of Greater Moscow;
private collection (from mid 20th century)

Notes: This work represents the veneration of the Akhtyrskaya Mother of God icon by Saints. A priest, Father Vasily Danilov, discovered the Akhtyrskaya icon in 1739 lying in grass by his church in Akhtyrka in the Kharkov Province. The Holy Mother later appeared to him in a dream commanding him to wash the icon and use the water to bless the sick. Notes of the miraculous healings were reported to the Synod and in 1751 they honoured the image as miraculous. In 1768, by order of Empress Elizabeth Petrovna, a stone cathedral was built in Akhtyrka to house the original.
£3000-£4000





33. Manner of Frans Francken the Elder (1542-1616) Flemish
"Esther Before King Ahasuerus"
Oil on panel
Inscribed verso
Unframed 28" x 20.25" (71.1 x 51.4cm)
£300-£400



34. Attributed to William Jones of Bath (act.1764-1779) British
Still Life of Fruit on a Bank
Oil on canvas
19.5" x 13.75" (49.5 x 34.8cm)
£200-£400



35. Circle of Francesco Zuccarelli (1702-1788) Italian
Figures in a Classical Landscape
Oil on canvas
Inscribed on a label verso
Unframed 30" x 25" (76.2 x 63.5cm)
And the companion piece, a pair (2)
Provenance: C Worthington; Betty Worthington
£600-£800



36. After Francisco Jose de Goya y Lucientes (1746-1828) Spanish

"La Maja Desnuda"

Oil on canvas

28.5" x 55" (72.4 x 139.7cm)

£1000-£1500



37. Louis Claude Malbranche (1790-1838) French

A Winter Landscape, with figures and animals on a path and a forge in the distance

Oil on panel

Signed

9" x 16" (22.8 x 40.6cm)

£2000-£3000



38. Hubert Gravelot (1699-1773) French
'The Accident'
Oil on canvas
10" x 8.25" (25.4 x 21cm)
£800-£1200



39. Follower of Annibale Carracci
(1560-1609) Italian
'The Adoration of the Shepherds'
Oil on canvas
26" x 23" (66 x 58.4cm)
£1000-£1500



40. Hans Rottenhammer (1564-1625) German

The Adoration of the Magi

Oil on copper

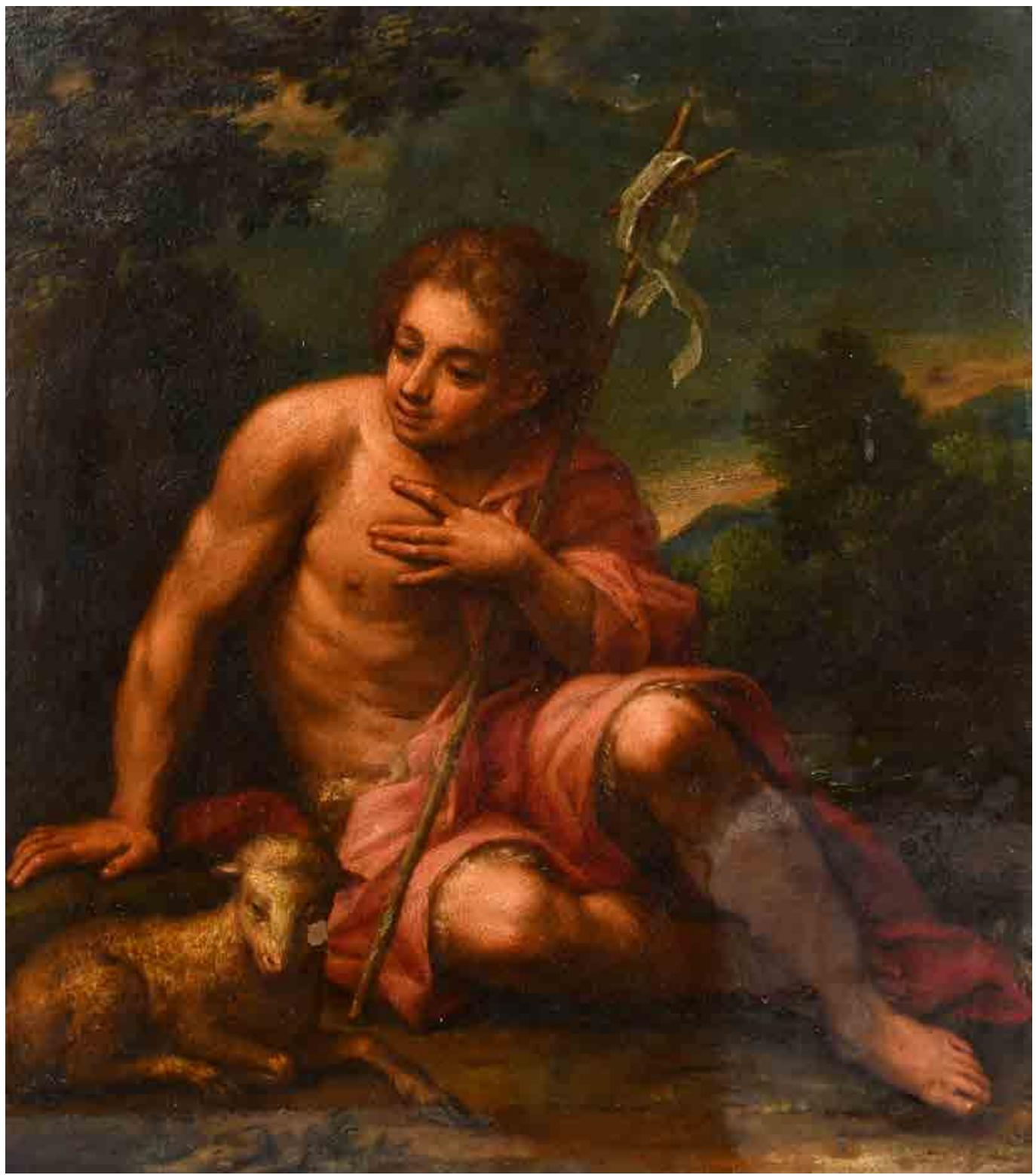
14.65" x 18.4" (37.3 x 46.8cm)

Note: The copper bears the mark of P. Stas 1607 and the hand symbol denoting Antwerp

£3000-£4000



41. Cornelis Vroom (1591-1661) Dutch
A Wooded Landscape with Figures on a Path
Oil on panel
Inscribed on a label verso
18" x 27.5" (45.7 x 69.8cm)
£3000-£4000



42. 17th Century Italian School

St John the Baptist in a Landscape with the Lamb and Cross

Oil on copper

Unframed 12.65" x 10.8" (32.3 x 27.5cm)

£3000-£4000



43. Circle of Claude-Joseph Fraichot (1732-1803) French
A Trompe L'Oeil, behind a curtain with books and an inkwell
Oil on panel
Dated 1789 on a book, and inscribed on a label verso
22.5" x 19" (57.2 x 48.2cm)
£5000-£7000



44. Daniel Gardner (1750-1805) British

'The Suckling Children Playing with a Spaniel by a Balustrade'

Oil on canvas

In a carved giltwood frame

30" x 25" (76.2 x 63.5cm)

Provenance: The Suckling Collection by descent until their sale unknown auction house, 11 December 1909, lot 127 (bought by Nataili for £472 10s); Newhouse Gallery USA (according to a label verso). Literature: Dr. G. C. Williamson, 'Daniel Gardner: Painter in Pastel and Gouache, a brief Account of his Life and Works', London, 1921 p. 167

Note: An old but damaged collection label verso refers to the painting as No. 17863 'The Suck.....n', 1750

£5000-£8000



45. James Pardon (1792-1862) British

Portrait of Emily, Louisa and Mary Ann Maulkin

Oil on canvas

Signed and dated 1832

In a fine hollow gilt composition frame

30" x 25" (76.2 x 63.5cm)

Provenance: The Maulkin and King Families.

Notes: The three sisters depicted were the daughters of Robert Maulkin, the owner of Maulkin Malsters of Bury St Edmunds. Emily (central figure) married Frederick King, a local brewer in 1852. King's St Edmunds brewery amalgamated with a brewery run by his business rival Edward Greene in 1887, becoming the well known company 'Greene King'.

£800-£1200



46. Circle of Robert Peake (1551-1619) British
Portrait of a Girl, half length, in a lace cap and a ruff
Oil on panel
Inscribed "6 ÆT, SVÆ 5"
15.75" x 11.15" (40 x 28.3cm)
Provenance: The Berkeley Collection, Spetchley, Worcestershire
Literature: Spetchley Inventory, 1949, in the Library (as School of Gerhaerdt [sic], Mary Queen of Scots as a child)
£50000-£70000



47. Late 17th Century French School
Bust Portrait of a Man in a Ruff
Oil on canvas laid down
Unframed 28.5" x 25.25" (72.4 x 64.1cm)
£400-£600



48. Circle of Godfrey Kneller (1646-1723) Dutch
Bust Portrait of a Wigged Gentleman
Oil on canvas
Unframed 28.5" x 24.25" (72.4 x 61.5cm)
£200-£300



49. Circle of Enoch Seeman (1689-1745) British
Half Length Portrait of a Seated Lady, with a bridge beyond
Oil on canvas
16.25" x 12.75" (41.3 x 32.4cm)
£300-£400



50. Circle of Marcus Gheeraerts the Younger (1561-1636) British
A Portrait of a 5-year old Girl feeding a white rabbit
Oil on panel
Inscribed 'etatis sua 5'
13.75" x 10.5" (34.8 x 26.7cm)
Provenance: Collection of the late Lt. Col. Guy Blewitt D.S.O. M.C. (1884-1969)
£25000-£35000



51. Circle of John Cordrey (1765-1825) British
'Defiance; Robert Nelson & Christopher Waddeel (sic) Oxford-London Coaching Scene', with Windsor Castle in the distance
Oil on canvas
Inscribed on the coach
In a painted carved wood frame
25" x 30" (63.5 x 76.2cm)
£1500-£2000

British and European Paintings Pre 1900



52. Auguste Françoise Laby
(1784-1860) French
“Freetown, Sierra Leone”
Lithograph
Unframed 10.75” x 24.25”
(27.4 x 64.1cm)
And the companion piece a pair (2)
£300-£400



53. George Hawkins (1809-1852) British
after James Bunstone Bunning (1802-1863) British
“Isometric View of Proposed Improvements in the
Neighbourhood of Smithfield”
Lithograph published by King Lithographers, College Hill
Unframed 15” x 23.5” (38.2 x 59.7cm)
And a companion piece, together with a frontispiece
£200-£300



54. After Adolphe Weisz (1838-1900) French
“Cacophonie”
Engraved by Paul Girardet
Unframed 15.75” x 12.5” (40 x 31.7cm)
£100-£200



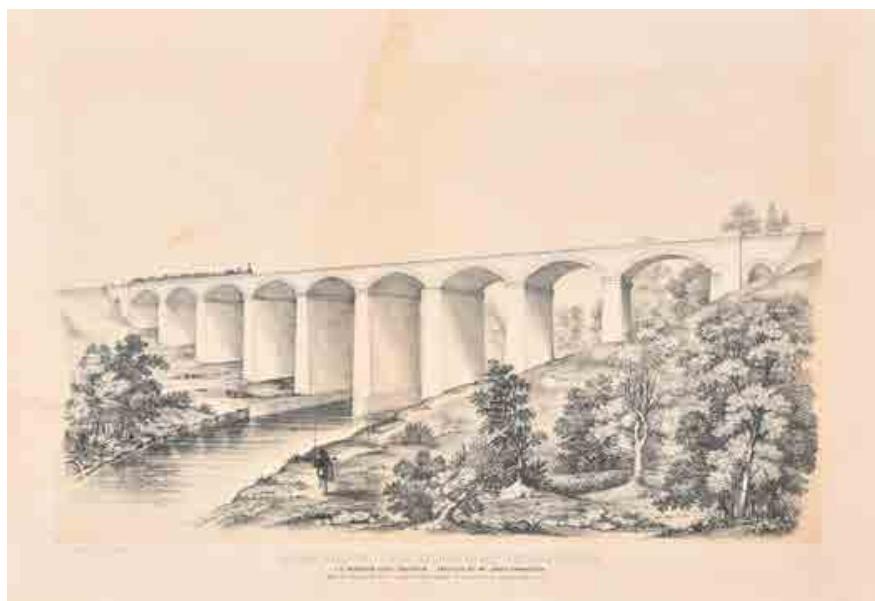
55. Samuel Melton Fisher (1860-1939) British
“The Rose Maiden”
Engraved by John Cother Webb
Signed by both artists in pencil
Unframed 19” x 12” (48.2 x 30.5cm)
£100-£200



56. Hubert von Herkomer (1849-1914) German
“Alfred, Lord Tennyson (Poet 1809-1892)”
Engraving
Signed in pencil
Unframed 18.25” x 13.5” (46.3 x 34.3cm)
£100-£200



57. F Grinier (19th Century) European
Study of an Indian Boy
Watercolour
Signed
Unframed 6.75” x 5” (17.2 x 12.7cm)
£100-£150



58. I E Watson (19th-20th Century) British
"Coquet Viaduct, York, Newcastle and Berwick Railway"
Print
Unframed 12.25" x 19.25" (31.1 x 48.2cm)
And another (same) (2)
£100-£200



59. Joseph Bonello (1878-) Italian
A Pair of Malta Views
Watercolour
Signed
6" x 12.5" (15.2 x 31.7cm) (2)
£200-£300

James Jacques Joseph Tissot



60. James Jacques Joseph Tissot (1836-1902) French
"Renee Mauperin"

Etching
Inscribed on labels verso
4" x 5.4" (10.1 x 13.7cm)
£200-£300



61. James Jacques Joseph Tissot
(1836-1902) French
"The Elder Sister"

Etching
9" x 4.5" (22.8 x 11.4cm)
£200-£400



62. James Jacques Joseph Tissot
(1836-1902) French
"William Eglinton"

Etching
5.6" x 4" (14 x 10.2cm)
£200-£300



63. James Jacques Joseph Tissot
(1836-1902) French
"Portrait of M. B."

Etching
Inscribed on a label verso
5.25" x 3.85" (13.2 x 9.8cm)
£150-£250



64. James Jacques Joseph Tissot
(1836-1902) French
"A Convalescent"

Etching
11" x 7.5" (27.9 x 19cm)
£300-£400



65. James Jacques Joseph Tissot (1836-1902) French
"Berthe"
Etching
14" x 10.75" (35.5 x 27.3cm)
£800-£1200



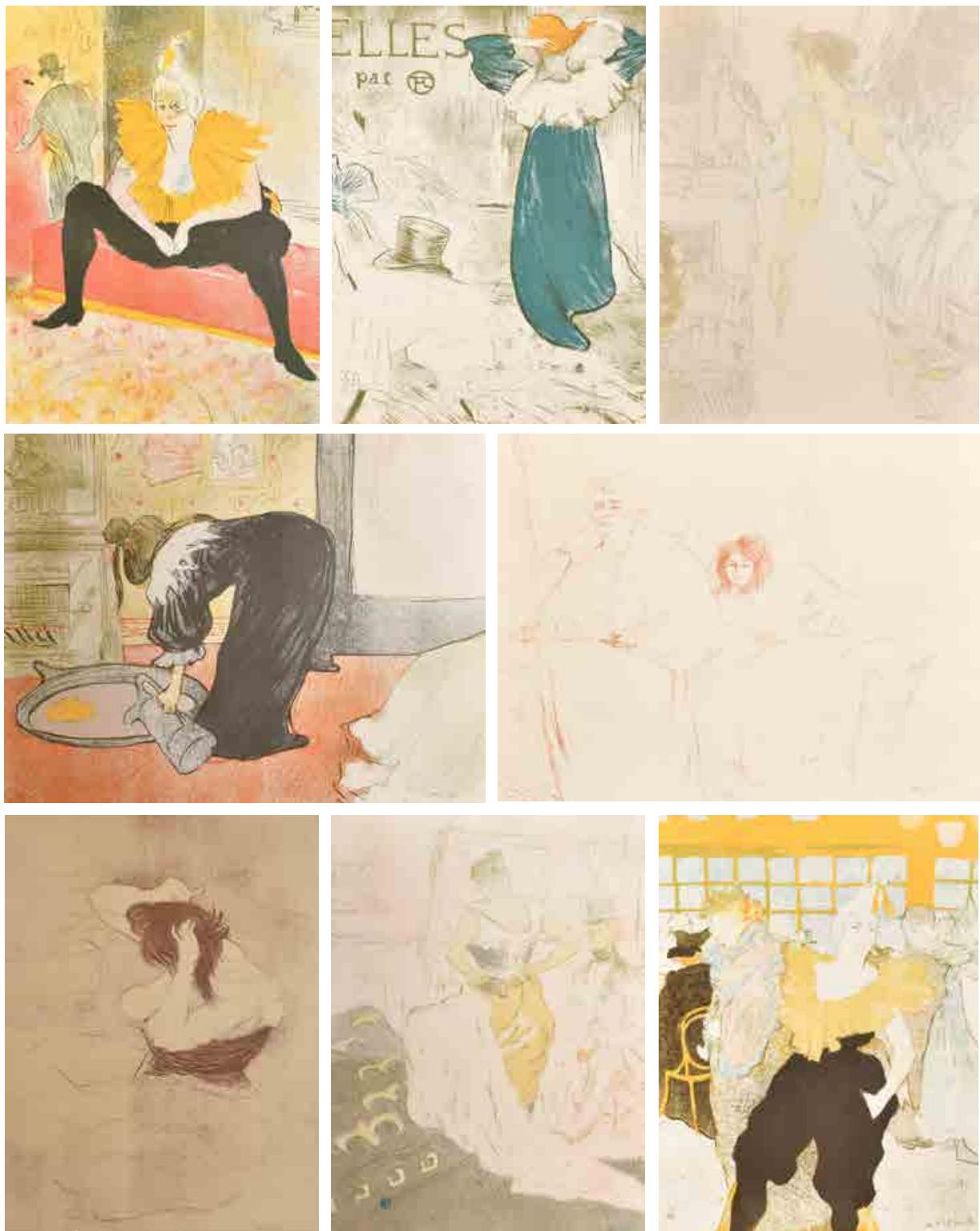
66. James Jacques Joseph Tissot (1836-1902) French
"The Widower"
Etching with printer's guild stamp
13.75" x 9" (34.8 x 22.8cm)
£800-£1200



67. James Jacques Joseph Tissot (1836-1902) French
"My Garden in St John's Wood"
Etching
Inscribed in pencil
7.4" x 4.5" (18.8 x 11.4cm)
£200-£400



68. James Jacques Joseph Tissot
(1836-1902) French
"Spring"
Etching
With scratched out markings
15" x 5.25" (38.2 x 13.2cm)
£200-£400

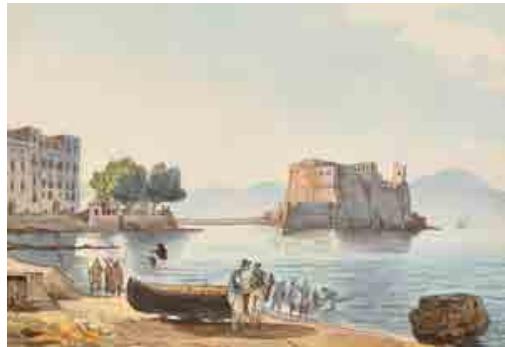


69. After Henri de Toulouse-Lautrec (1864-1901) French
 "The Seated Clowness" or "Mademoiselle Cha-U-Kao"
 Print
 Numbered 199/1250 in pencil
 20" x 15.25" (50.8 x 38.7cm)
 Together with six others from the same series (all numbered 199/1250) and another (8)
 £200-£300

70. William Stephen Colman (1829-1904) British
Feeding The Ducks
Watercolour
Signed
6.25" x 9.25" (15.9 x 23.5cm)
£200-£300



71. Alfred Fontville de Breanski (1877-1957) British
"Near Mapledurham"
Watercolour
Signed, and inscribed on labels verso
10.75" x 15.25" (27.3 x 38.7cm)
Provenance: Noel Gregory Gallery, Bucks
£200-£300



72. 19th Century Italian School
A Set of Four Italian Coastal Scenes
Watercolour
Unframed 3.2" x 4.3" (8 x 10.8cm)
£150-£200



73. 19th Century English School

A Young Girl with a Spaniel
Watercolour

Signed with initials, and inscribed verso
8" x 6.5" (20.3 x 16.5cm)
£100-£200



74. Frederick Walker (1840-1875) British

"Refreshment for a Traveller"
Pencil

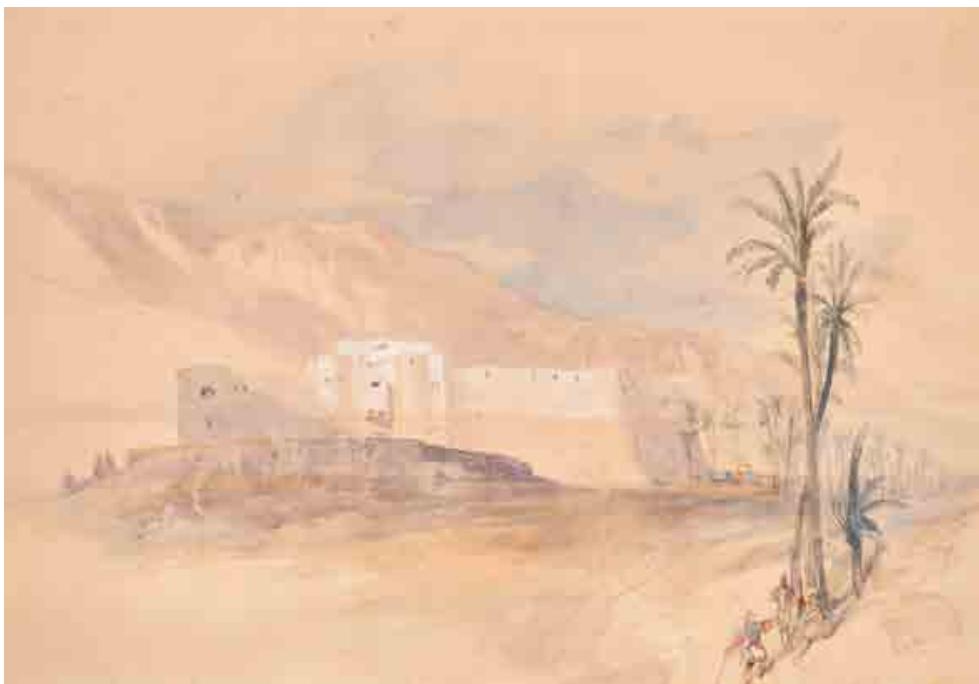
Inscribed on a label verso (photograph of back of paper)
4" x 3" (10.2 x 7.7cm)
£100-£200



75. Charles Pierre Comte de Pajol
(1812-1891) French

A Set of Eight Drawings of Military Officers
Pencil

Signed with initials
All eight mounted, as a pair
Each (approximately) 4.5" x 2"
(11.4 x 5.1cm)
£100-£200



76. David Roberts (1796-1864) British
“The Fortress of Akabah, Arabia, Petraea”
Watercolour
Signed, and later inscribed on mount
Unframed 7.6” x 11.25” (19.3 x 28.6cm)
Provenance: Philip North Brockedon
(son of William Brockedon who was a
friend of Roberts and wrote the descriptive
text for his publication ‘The Holy Land’)
Literature: Sketch for plate 107 in Roberts’s
‘Sketches in the Holy Land’, 1839.
£1500-£2000



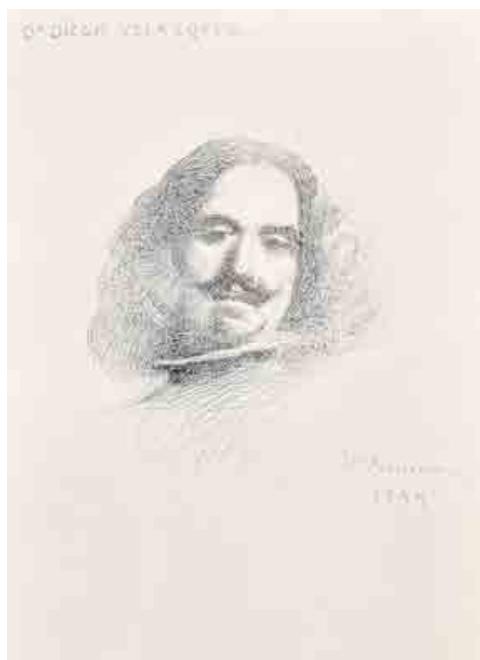
77. David Roberts (1796-1864) British
“Christian and Mohammedan Chapels on
the Summit of Sinai”
Watercolour
Signed, inscribed and dated Feb 20th 1839,
and later inscribed on the mount
Unframed 8” x 11” (20.3 x 26.9cm)
Provenance: Philip North Brockedon
(son of William Brockedon who was a friend
of Roberts and wrote the descriptive text for
his publication ‘The Holy Land’)
Literature: Sketch for plate 113 in Roberts’s
‘Sketches in the Holy Land’, 1839
£1500-£2000



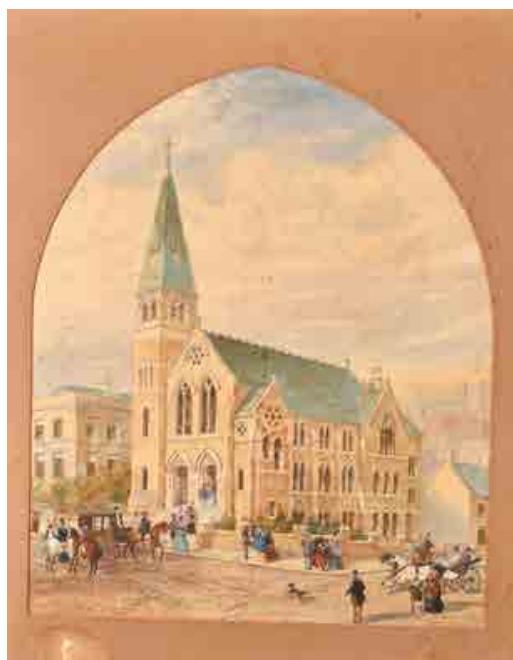
78. Vidal (19th Century) European
Head Study of a Bearded Eastern Gentleman
Watercolour and pencil
Signed and dated 91
In a wooden metal inlaid frame
9" x 6.75" (22.8 x 17.2cm)
£100-£150



79. Georges Jules Victor Clairin (1843-1919) French
Portrait of Madame L Hochon
Watercolour
Signed and inscribed
Unframed 12.25" x 8.5" (31.1 x 21.6cm) and another by
the same hand (2)
£100-£200



80. W Bonnat (19th Century) French
"Diego Velazquez"
Ink and pencil
Signed, inscribed and dated 1899
Unframed 12.25" x 8.25" (31.1 x 20.9cm)
Together with works by Ernest Herbert, Billot, Jules Cayron
and Henri Gervex (5)
£100-£200



81. Payton (19th-20th Century) British
Corpus Christi Catholic Church, Maiden Lane, London,
with figures in the foreground
Watercolour
Inscribed on a label
Arched 17.5" x 14.5" (44.4 x 36.8cm)
£100-£150



82. **Francis William Wilkin (1791-1842) British**

Portrait of Lt General Sir John Hamilton, 1st Baronet of Woodbrook, County Tyrone (1755-1835)
Chalk

Signed and dated 1829 and inscribed on a label verso
24" x 20" (61 x 50.8cm)

Together with a portrait of his wife, Emily Sophia Monk, daughter of George Paul Monk, a pair (2)
£200-£400



83. **19th Century European School**

Bust Portrait of a Man

Oil on panel

6.5" x 5.25" (16.5 x 13.3cm)

And a portrait by another hand (2)

£150-£200



84. Josef Theodor Moroder (1846-1939) Italian
Half Length Portrait of an Old Lady
Oil on panel
Signed
11.8" x 9.25" (30 x 23.5cm)
£300-£400



85. Late 19th Century English School
Portrait of Lieutenant Gerard Prideaux Tharp (1870-1934) aged 19
Oil on canvas
Indistinctly signed
Inscribed on the plaque
24.5" x 20.25" (62.2 x 51.4cm)
Note: The sitter gained the rank of Lieutenant-Colonel in the Rifle Brigade.
His notable service record included staff of Governor-General of Canada
1897/98; active service South African War, 1900-1902; General Staff
Officer, War Office, 1914-1918, JP, Cambridgeshire, 1919-34.
On 12 March 1918 he married Dora Maryan Hall (1891-1948) second
daughter of James Wesley Hall, of Mount Morgan and Melbourne,
Australia. They lived at Chippenham, Ely
£400-£600



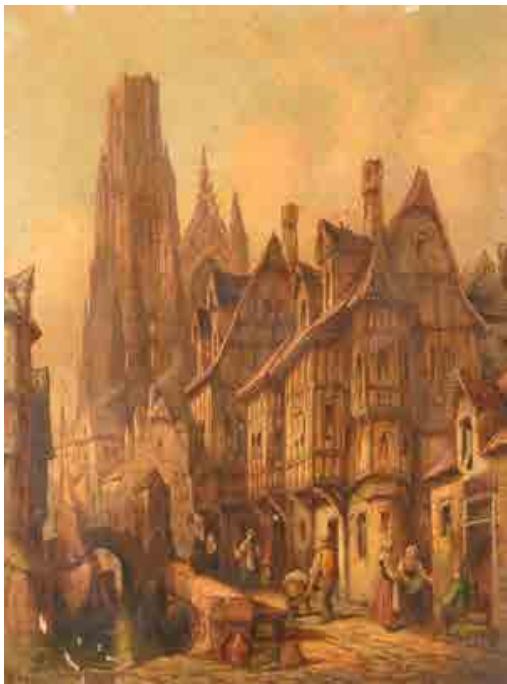
86. John MacWhirter (1839-1911) British
Rabbits amongst Foxglove and Thistles

Oil on board

Signed

27.5" x 21.5" (69.8 x 54.6cm)

£1500-£2000



87. Henry Schafer (1833-1916) French
“Morlaix”
Oil on canvas
Signed with monogram and dated 1883, and inscribed verso
16” x 12” (40.6 x 30.5cm)
£200-£300



88. Thomas Joseph Banks (1828-1896) British
“Barden Tower”
Oil on board
Dated 93, and inscribed verso
18” x 14” (45.7 x 35.5cm)
£200-£300



89. 19th Century French School
Portrait of a Lady
Oil on canvas
Indistinctly inscribed
Unframed 13.75” x 9.5” (35 x 24.2cm)
£100-£200



90. Alice Grant (19th-20th Century) British
“In Disgrace”
Oil on canvas
Signed, and inscribed and dated March 1880 verso
24” x 20” (61 x 50.8cm)
£100-£200

91. Circle of Jean Baptiste Camille Corot
1796-1875) French
A Woodland Path
Oil on panel
Bears a signature
Unframed 29.75" x 18.75" (75.6 x 47.6cm)
£300-£400



92. Alcide Joseph Lorentz (1813-1891) French
"The Dueling Partners"
Oil on canvas
Signed and dated 1857
24.75" x 20.5" (62.8 x 52.1cm)
£600-£800



93. Cedric Gray (19th-20th Century) British
Cattle in a Highland Landscape
Oil on canvas
Signed and dated '79
30" x 50" (76.2 x 127cm)
£200-£300



94. After Edwin Henry Landseer (1802-1873) British
"The Cavalier's Rest"
Oil on canvas
19.5" x 25" (49.5 x 63.5cm)
£300-£400



95. Charles Morris (1861-1922) British
A Set of Three River Landscapes
Oil on panel
Signed
(Each) 3.75" x 5.75" (9.5 x 14.6cm), framed as one
£200-£300



96. Thomas Rose Miles (1844-1916) British

"Launch of the Gorleston Life Boat"

Oil on canvas

Signed, and inscribed on the slip

30" x 50" (76.2 x 127cm)

£4000-£6000



97. Henry Archibald Major (1829-1902) British
Still Life of Hazelnuts and Fruit on a Bank
Oil on board
Signed and dated 1884
8" x 10" (20.3 x 25.4cm)
£100-£200



98. W W Willoughby (19th Century) British
A Farmyard Scene
Oil on canvas
Signed, inscribed Boston and dated 1857
20.75" x 26.25" (52.7 x 66.7cm)
£100-£200



99. Arthur William Redgate (1860-1906) British
"Wilford, Notts"
Oil on canvas
Signed and dated 1876, and inscribed verso
8" x 12" (20.3 x 30.5cm)
And the companion piece, a pair (2)
£200-£300



100. Robert John Hammond (1853-1911) British
"Near Brimfield, Shropshire"
Oil on canvas
Signed and inscribed on the slip
12" x 18" (30.5 x 45.7cm)
£150-£200



101. Robert John Hammond (1853-1911) British
"The Woods, Early Autumn"
Oil on canvas
Signed and inscribed on the slip
12" x 18" (30.5 x 45.7cm)
£150-£200



102. Francois Bonvin
(1817-1887) French
'Les Blanchisseuses', women ironing
Oil sketch on panel
Signed and inscribed on a label verso
Unframed 6.5" x 9" (16.5 x 22.8cm)
£800-£1200



103. Circle of Vincent van Gogh
(1853-1890) Dutch
Still Life of Fish and Shellfish
Oil on canvas
13.5" x 18" (34.3 x 45.7cm)
£800-£1200



104. Heywood Hardy (1842-1933) British

“Stirrup Cup”

Oil on canvas

Signed, and inscribed on a label verso

18" x 24" (45.7 x 61cm)

Provenance: Richard Green; private collection

£3000-£5000



105. Heywood Hardy (1842-1933) British
"The Morning Visit"

Oil on canvas

Signed, and inscribed on a label verso

20" x 30" (50.8 x 76.2cm)

Provenance: Richard Green; private collection

£5000-£7000



106. Jennens & Bettridge (1816-1870) British
“A Favourite Greyhound of Prince Albert”
After Edwin Landseer (1802-1873) British
Oil on papier-mâche tray
16.5” x 23.5” (41.9 x 59.7cm)
£600-£800



107. Carl Werner (1808-1894) German
Still Life of Fruit on a Bank
Oil on board
Signed
9” x 12” (22.8 x 30.5cm)
£200-£300



108. E. Stott (19th Century) after Edwin Henry Landseer (1802-1873) British
“Suspense”, a bloodhound
Oil on panel
28” x 36” (71.1 x 91.5cm)
£600-£800



109. Benjamin Williams Leader (1831-1923) British
“Landscape with a Cottage”

Oil on canvas

Signed and dated 1864, and inscribed on a label verso
19.25" x 26" (48.8 x 66cm)

Provenance: Richard Green, private collection
£1000-£2000



110. James Peel
(1811-1906) British
"Surrey"
Oil on canvas
Signed, and inscribed on the slip
12.5" x 18.5" (31.7 x 47cm)
£200-£300



111. James Peel (1811-1906) British
"Haslemere, Surrey"
Oil on canvas
Signed and inscribed on the slip
24" x 40" (61 x 101.7cm)
£250-£350



112. Charles Thomas Burt (1823-1902) British

“The Sands”

Oil on canvas

Signed, and inscribed on a label verso

18" x 30" (45.7 x 76.2cm)

£800-£1200

Marine



113. After Carl Neumann (1833-1891) Danish
“Sundet ved Kronborg”
Chromolithograph after F Larsen
Unframed 15.5” x 24.5” (39.3 x 62.2cm)
£100-£200



114. Richard Malcolm Lloyd (1855-1945) British
“Leaving Port”
Watercolour
Signed, and inscribed on the mount
5” x 7” (12.7 x 17.8cm)
And the companion piece “On The Yare”, a pair (2)
£100-£200



115. T O'Donnell (20th Century) Irish
Shipping in Stormy Waters
Oil on board
Signed
7.75” x 10.75” (19.7 x 27.3cm)
£100-£200



116. William Thornley (1857-1935) British
"Rough Weather"
Oil on canvas
Signed, and inscribed verso
10" x 16" (25.4 x 40.6cm)
And the companion piece, "A Fresh Breeze", a pair (2)
£600-£800



117. 19th Century English School
Shipping in Choppy Waters
Oil on panel
Unframed 24.75" x 30" (62.8 x 76.2cm)
£200-£300



118. Victor William Ellis (1921-1984) British
"Thames Barges and Other Shipping"
Oil on board
Signed
20" x 30" (50.8 x 76.2cm)
Provenance: The Valentyne Dawes Gallery, Ludlow
£200-£300



119. Patrick Von Kalckreuth (1892-1970) German
Cresting Waves
Oil on canvas
Signed
24" x 36" (61 x 91.5cm)
£400-£600



120. Edward King Redmore (1860-1941) British

Sailing in Heavy Waters

Oil on canvas

Signed with monogram

14" x 24" (35.5 x 61cm)

And the companion piece, a pair (2)

£600-£800

Sporting & Animalia



121. After Henry Alken (1756-1815) British
"Salmon Fishing"
Engraved by I Clark
Published by T McLean
Unframed 8" x 11.75" (20.3 x 29.8cm)
£100-£200



122. After Henry Alken (1756-1815) British
"Stag Hounds"
Engraved by I Clark
Published by T McLean
Unframed 7.5" x 11.5" (19 x 29.2cm)
£100-£200



123. Lionel Edwards (1878-1966) British
"Half-Speed Gallop"
Print
Signed in pencil
9.75" x 15.75" (24.7 x 40cm)
And another by the same hand "The Duke of Buccleuch's Hunt"
9.5" x 16" (24.1 x 40.6cm) (2)
£100-£200





124. Edmund Julius Detmold
(1883-1957) British

Kitten

Etching

Signed in pencil

Unframed 8.85" x 11.85" (22.5 x 30cm)

£200-£300



125. Tom Carr (1912-1977) British

The Stag Hunt

Watercolour

Signed and dated 1973

13" x 19.5" (33 x 49.5cm)

£300-£400



126. Bella Pieroni (1941-) British
Study of Cocks
Watercolour
Signed
17.5" x 24" (44.4 x 61cm)
£200-£300



127. C Wyte (10th Century) British
Study of Hounds
Oil on canvas
Signed
16" x 22" (40.6 x 55.8cm)
£200-£300



128. Edward Garraway (1842-1893) British
A Horse in a Stable
Oil on canvas
Signed and dated 1886
11" x 16.5" (27.9 x 41.9cm)
£100-£200



129. Carolyn Sergeant (1937-2018) British
“Jasper”
Oil on paper laid down
Inscribed, and inscribed verso
10.15” x 12.5” (25.7 x 31.8cm)
Provenance: Artist’s studio; Radnorshire Fine Arts Ltd
£300-£400



130. William Albert Clark
(1880-1963) British
“Limb of The Law”
Oil on panel
Signed, inscribed and dated 1955,
and inscribed on a plaque
20” x 24” (50.8 x 61cm)
£400-£600

British and European Paintings Post 1900



131. Stanley Anderson (1884-1966) British
"Sheep Shearing"
Etching
Signed in pencil
Mounted, unframed 7.25" x 6" (18.3 x 15.2cm)
£200-£300



132. Mabel Allington Royds (1874-1941) British
"Chestnut Burrs"
Woodcut
Signed in pencil
Mounted, unframed 7.4" x 5.5" (18.8 x 14cm)
£100-£200



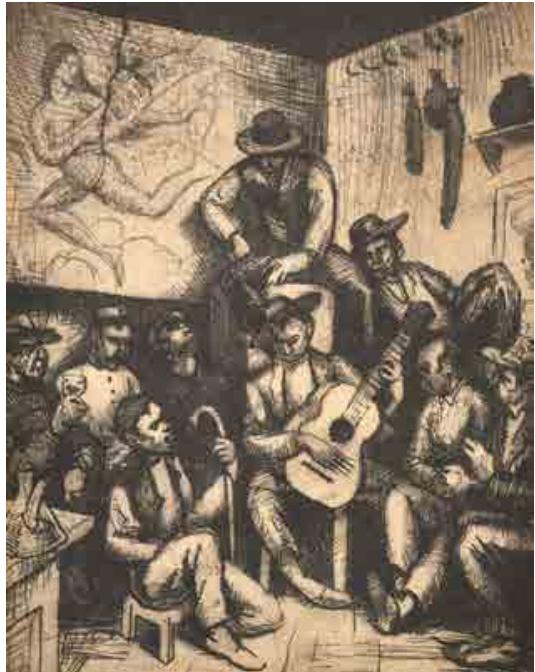
133. Mabel Allington Royds (1874-1941) British
"Little Girl with a Bowl of Fruit (Marjorie)"
Woodcut
Signed in pencil
6.75" x 2.75" (17.2 x 7cm)
And another by the same hand "Christmas Morning (The Stocking)" (2)
£150-£250



134. Paul Drury (1903-1987) British
"March Morning"
Etching
Signed, inscribed and dated 1933 in pencil
5.15" x 3.3" (13 x 16cm)
£200-£400



135. Paul Drury (1903-1987) British
"September"
Etching
Signed, inscribed, numbered 93 and
dated 1928 in pencil
Mounted, unframed 4" x 5"
(10.2 x 12.7cm)
£150-£250



136. 20th Century Spanish School
Interior with a Musician
Print
7.5" x 6" (19 x 15.2cm)
And three others by the same hand (4)
£100-£150



137. Percy James Westwood (1878-1958) British
"St Paul's", from the Brewery Bridge
Etching
Signed and inscribed in pencil
Unframed 10" x 3.4" (25.4 x 8.6cm)
Together with an etching by F Jacques of a
Paris street market (2)
£100-£200



138. Henry Rayner (1902-1957) British
His Majesty, King George VI
Etching with drypoint
Signed in pencil, and inscribed on a label verso
7" x 4.75" (17.8 x 12.1cm)
£100-£150



139. Helen Sveinbjornsson
(1892-1979) Icelandic
"Pine Cones"
Woodblock
Signed in pencil, and inscribed verso
11.75" x 5.6" (30 x 14.1cm)
£100-£200



140. Kathe Kollwitz (1867-1945) Russian
"Sharpening the Scythe"
Etching
Signed in pencil
Unframed 11" x 11" (27.9 x 27.9cm)
£100-£150



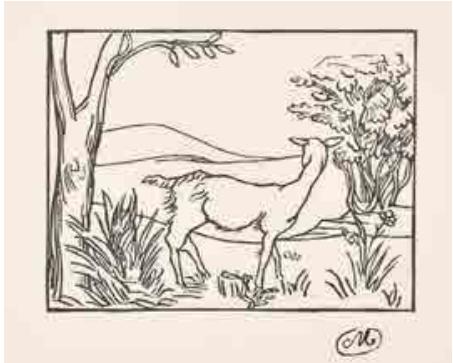
141. Eric Gill (1882-1940) British
"Adam and Eve in Heaven" or "The Public House in Paradise"
Woodcut
Inscribed on a label verso
4.5" x 2.75" (11.4 x 7cm)
£100-£200



142. William Strang (1859-1921) British
"The Last Supper at Emmaus"
Etching
Signed in pencil
Mounted unframed 7" x 7" (17.8 x 17.8cm)
£100-£150



143. Elsie Marion Henderson (1880-1967) British
“Chattering Magpies”
Woodcut
Inscribed verso
8.75” x 12” (22.2 x 30.5cm)
Provenance: The artist’s estate
£100-£200



144. Aristide Maillol (1861-1944) French
“Goats by Tree”
Woodcut
Mounted unframed 3.75” x 4.75” (9.5 x 12.1cm)
And another by the same hand (2)
£100-£200



145. James Henry Dowd (1884-1956) British
A Guards Band with Boys
Etching
Signed in pencil
Unframed 8” x 10” (20.3 x 25.4cm)
£100-£150



146. Andrew Watson Turnbull (1874-1957) British
“Royal Edinburgh”
Etching with drypoint
Published by The Academy of Art Ltd, Birmingham
Signed in pencil, and inscribed on a label verso
7.85” x 13.15” (20 x 33.2cm)
And the companion piece “Edinburgh”, and another
“Old Tolbooth, Edinburgh” (3)
£100-£200



147. Doug Hyde (1972-) British
“Little Angel”
Giclee print with printer’s
guild stamp
Signed, inscribed and numbered
12/275 in pencil, signed and
inscribed verso, and inscribed on
labels verso
15.75” x 15.75” (40 x 40cm)
Provenance: DeMontfort Fine Art;
Forest Gallery Fine Art
£100-£150



148. Robin Tanner
(1904-1988) British
“The Wicket Gate”
Etching
Signed and dated 1978
in pencil
Mounted, unframed
6.75” x 6.65”
(17.1 x 16.7cm)
£100-£200



DAVID HOCKNEY

©Museum of Fine Arts, Boston

149. After David Hockney (1937-) British

"Garrowby Hill"

Poster

Unframed (overall) 24" x 25" (61 x 63.5cm)

£100-£150



DAVID HOCKNEY

COLLECTOR'S EDITION MUSEUM FÜR MODERNE KUNST IN GÖTTINGEN 1982-1983

150. After David Hockney (1937-) British

'Louisiana Museum of Modern Art'

Poster

Unframed (overall) 37.5" x 24.4" (95.3 x 62cm)

And another poster of Irises for 'Louisiana Museum of Modern Art'

Poster

Unframed (overall) 33" x 23.4" (83.8 x 59.5cm) (2)

£150-£200



ROY LICHTENSTEIN
DE PRINCIPIO A FIN

151. After Roy Lichtenstein (1923-1997) American

"Seductive Girl"

Exhibition poster for Juan March Foundation in Madrid

Unframed (overall) 26.85" x 33.9" (68 x 86cm)

£100-£150



152. After Pablo Picasso

(1881-1973) Spanish

"The Pigeons"

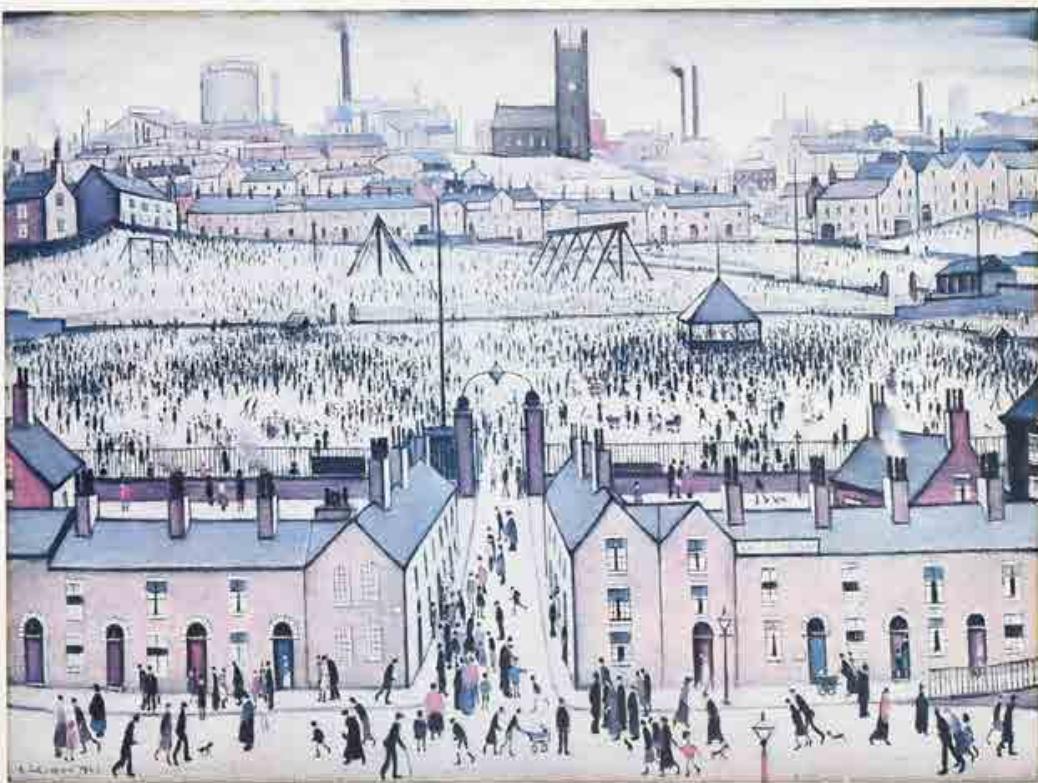
Poster print

Unframed (overall) 47.25" x 35.5"

(120 x 90cm)

£100-£150

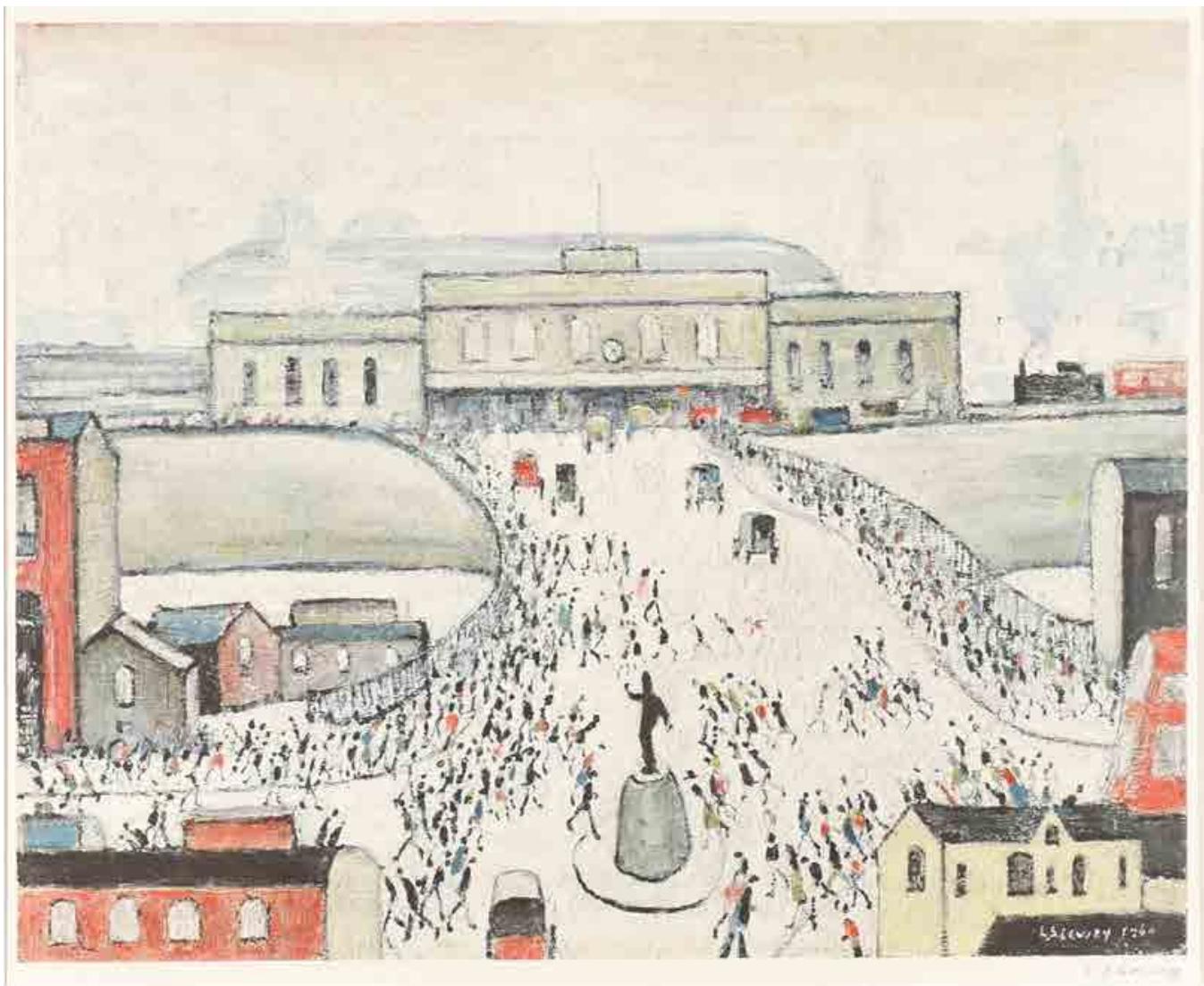
Laurence Stephen Lowry



153. Laurence Stephen Lowry
(1887-1976) British
"Britain at Play"
Lithograph with printer's guild stamp
Signed in pencil
17.5" x 23.5" (44.4 x 59.7cm)
£600-£800



154. Laurence Stephen Lowry
(1887-1976) British
"The Park"
Lithograph
Numbered 249/850 in pencil
17.5" x 24.25" (44.4 x 61.6cm)
£50-£80



155. Laurence Stephen Lowry (1887-1976) British
"Station Approach"

Lithograph with printer's guild stamp

Signed in pencil

15.75" x 20" (40 x 50.8cm)

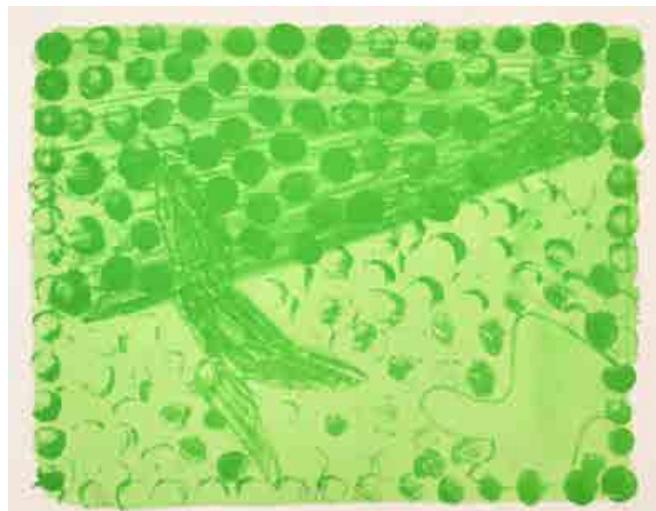
£1000-£1500



156. Alan Lumsden (1937-) British
"Cricket"
Etching
Signed, inscribed and numbered 50/100 in pencil
21.25" x 16" (54 x 40.6cm)
And two others by the same hand "Golf" and "Rowing" (3)
Provenance: The Elm Park Gallery, London
£100-£150

Howard Hodgkin

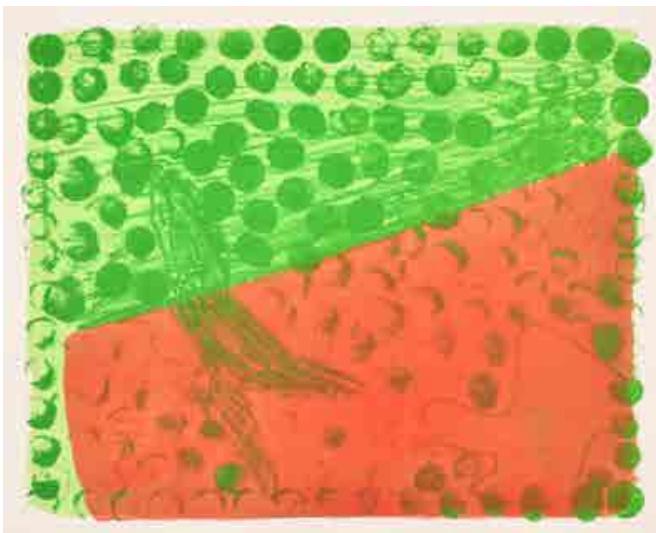
157. Howard Hodgkin (1932-2017) British
"Green Chateau I"
Lithoprint from one green plate, hand coloured in green
gouache
Signed with initials, numbered 11/12 and dated 78 in pencil
Unframed 6.65" x 8.25" (16.7 x 20.8cm)
£1200-£1600



158. Howard Hodgkin (1932-2017) British
"Green Chateau III"
Lithoprint from one green plate, hand coloured in pink
gouache
Signed with initials, numbered 11/12 and dated 78 in pencil
Unframed 6.65" x 8.25" (16.7 x 20.8cm)
£1200-£1600



159. Howard Hodgkin (1932-2017) British
"Green Chateau IV"
Lithoprint from one green plate, hand coloured in red and
green gouache
Signed with initials, numbered 11/12 and dated 78 in pencil
Unframed 6.65" x 8.25" (16.7 x 20.8cm)
£1200-£1600





LOUISIANA EYE ATTACK

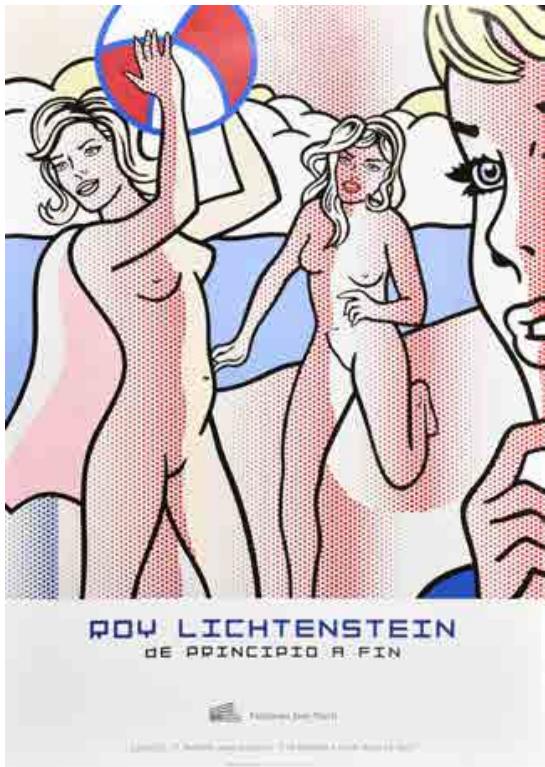
160. Bridget Riley (1931-) British

"Pause"

Exhibition Poster for Louisiana Museum of Modern Art exhibition of 'Eye Attack-Op Art and Kinetic Art 1950-1970'

Unframed (overall) 26.75" x 23.4" (68 x 59.5cm)

£100-£150



161. After Roy Lichtenstein (1923-1997) American
"Nudes on Beach"

Poster

Unframed (overall) 38.5" x 26.75" (97.8 x 68cm)

£150-£200



162. Paul Kenton (20th-21st Century) British
"St Paul's Street"

Giclee on aluminium

Inscribed on label verso

30" x 24" (76.2 x 61cm)

Provenance: Washington Green Fine Art

£100-£200



163. Paul Kenton
(20th-21st Century) British
"Strong Vision"

Giclee on aluminium

Inscribed on label verso

20" x 50" (50.8 x 127cm)

Provenance: Washington Green Fine Art

£100-£200

Damien Hirst



Fondation *Cartier*
pour l'art contemporain
DAMIEN HIRST CERISIERS
EN FLEURS
EXPOSITION 6 JUILLET 2021 → 2 JANVIER 2022

164. Damien Hirst (1965-) British
"Cherry Blossom"
Poster
Unframed (overall) 31.25" x 23.6" (79.3 x 60cm)
£200-£300



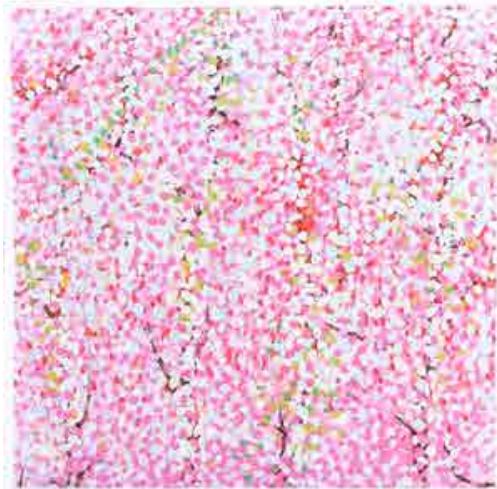
Fondation *Cartier*
pour l'art contemporain
DAMIEN HIRST CERISIERS
EN FLEURS
EXPOSITION 6 JUILLET 2021 → 2 JANVIER 2022

165. Damien Hirst (1965-) British
"Cherry Blossom"
Poster
Unframed (overall) 31.25" x 23.6" (79.3 x 60cm)
£200-£300



Fondation *Cartier*
pour l'art contemporain
DAMIEN HIRST CERISIERS
EN FLEURS
EXPOSITION 6 JUILLET 2021 → 2 JANVIER 2022

166. Damien Hirst (1965-) British
"Cherry Blossom"
Poster
Unframed (overall) 31.25" x 23.6" (79.3 x 60cm)
£200-£300



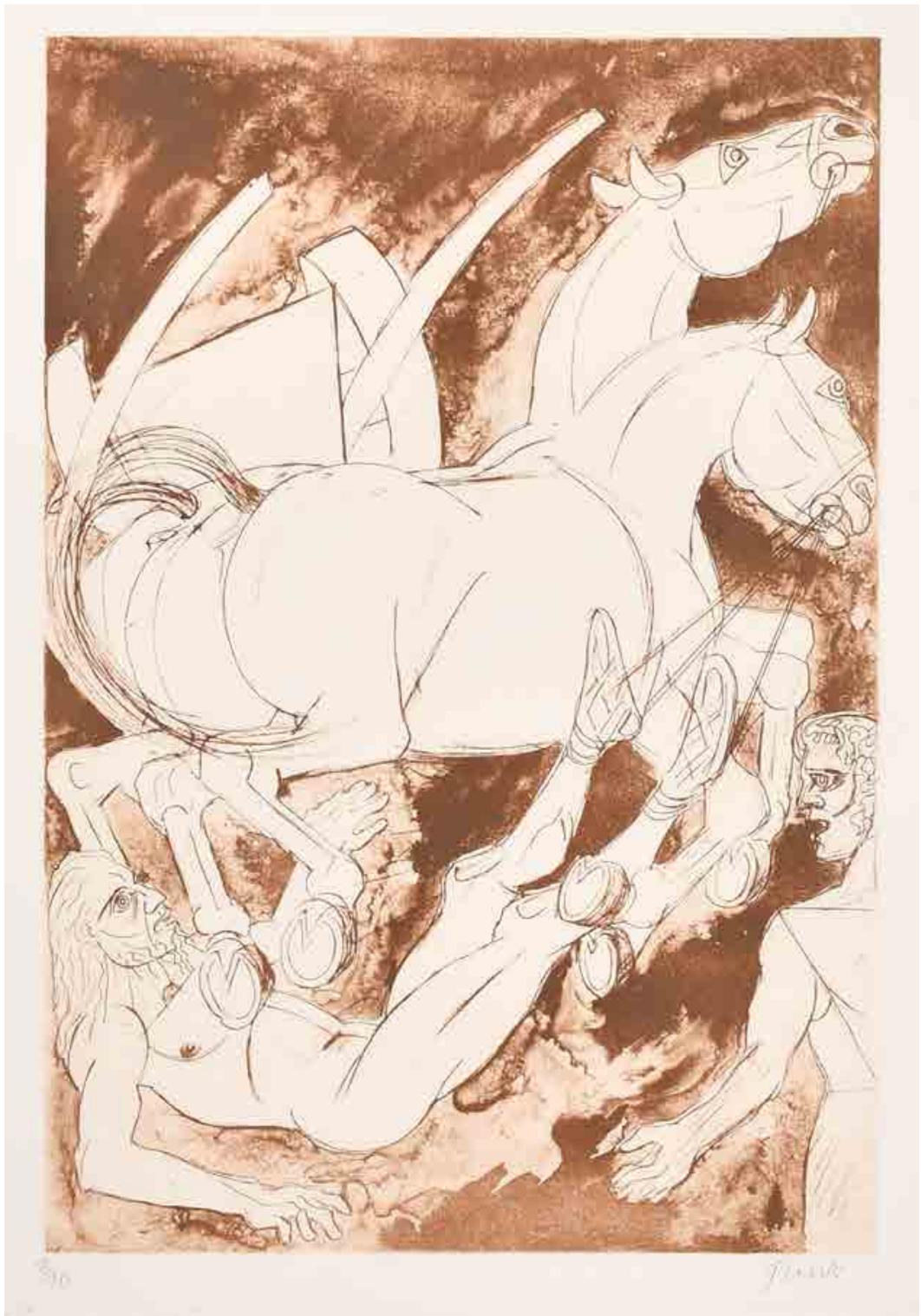
Fondation *Cartier*
pour l'art contemporain
DAMIEN HIRST CERISIERS
EN FLEURS
EXPOSITION 6 JUILLET 2021 → 2 JANVIER 2022

167. Damien Hirst (1965-) British
"Cherry Blossom"
Poster
Unframed (overall) 31.25" x 23.6" (79.3 x 60cm)
£200-£300

Elisabeth Frink



168. Elisabeth Frink (1930-1993) British
"Kalydonian Boar" from Children of the Gods Series 1988
Sepia etching
Signed and numbered 9/70 in pencil
21.25" x 14.75" (54 x 37.5cm)
£1200-£1800



169. Elisabeth Frink (1930-1993) British
"Laos and Oedipus" from Children of the Gods Series. 1988
Sepia etching
Signed and numbered 3/70 in pencil
21" x 14.25" (53.3 x 36.2cm)
£1200-£1800



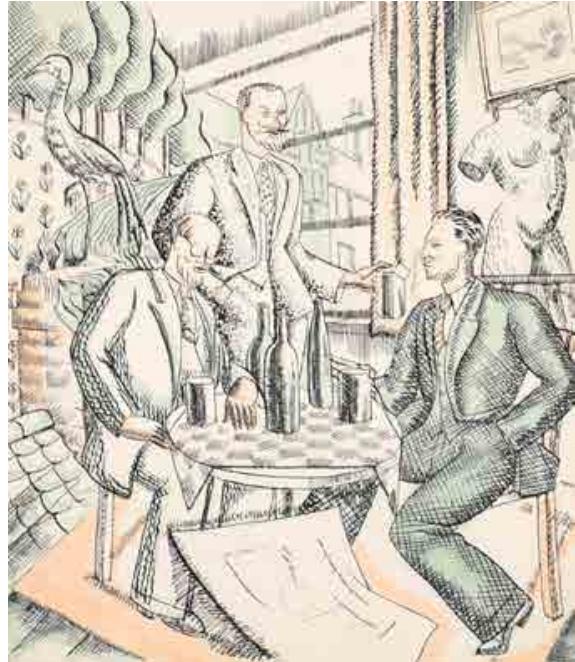
170. After Sybil Andrews (1898-1992) British
"Michaelmas"
Print
Numbered 4/350 in pencil
14.25" x 10.5" (36.2 x 26.7cm)
£100-£150



171. Theresa Sylvester Stannard (1898-1947) British
Spring Garden
Watercolour
Signed
10" x 6.75" (25.4 x 17.2cm)
£100-£150



172. Pauline Plummer (1933-2023) British
Self Portrait with an Easel
Pencil
19.25" x 13.75" (49 x 35cm)
£100-£150



173. William Fiddaman (fl.1920-1940) British
'Architects at Work'
Watercolour and ink
Inscribed verso
7" x 5.85" (17.8 x 15cm)
£100-£150



174. Jacob Kramer (1892-1962) Russian
Portrait of a Man
Pastel
Signed and dated 1933 in pencil
20.5" x 16.5" (52.2 x 41.8cm)
£400-£600



175. Stephen Bone (1904-1958) British
"Captain Peveril B.R.W. William Powlett",
Captain of The Home Fleet
Crayon
Inscribed in pencil, and inscribed verso
21" x 15" (53.3 x 38.1cm)
£200-£300



176. Eugenie Richards (1873-1941) British
Portrait of Dorothy Revell WAAC, No.576
Pencil and coloured chalks
Signed, inscribed and dated 1919 in pencil
14.25" x 10.25" (36.2 x 26cm)
£200-£300



177. Louise Jacobs (1880-1946) British
Portrait of a Suffragette
Watercolour and charcoal
Signed in pencil
20" x 14.5" (50.8 x 36.8cm)
£200-£300



178. Henry John Sylvester Stannard (1870-1951) British
"Guernsey Harbour and Fermain Point"
Watercolour
Signed and inscribed, and inscribed verso
Unframed 11" x 16" (27.8 x 40.6cm)
£100-£200



179. Walter Hoefner (1903-1968) German
Ship in Harbour
Watercolour
Signed and dated 37, and inscribed on labels verso
18.5" x 23" (47 x 58.4cm)
Provenance: The Bourne Gallery, Surrey
£100-£200



180. Francis Russell Flint (1915-1977) British
"Landscape in Arcady"
Watercolour
Signed, and inscribed and dated 16th Dec 1968 on a label verso
11" x 15" (27.9 x 38.1cm)
£100-£200



181. Conrad Hector Rafaele Carelli (1869-1956) Italian
Istanbul from the Bosphorus
Watercolour
Signed
11.75" x 17.5" (29.8 x 44.4cm)
£100-£200

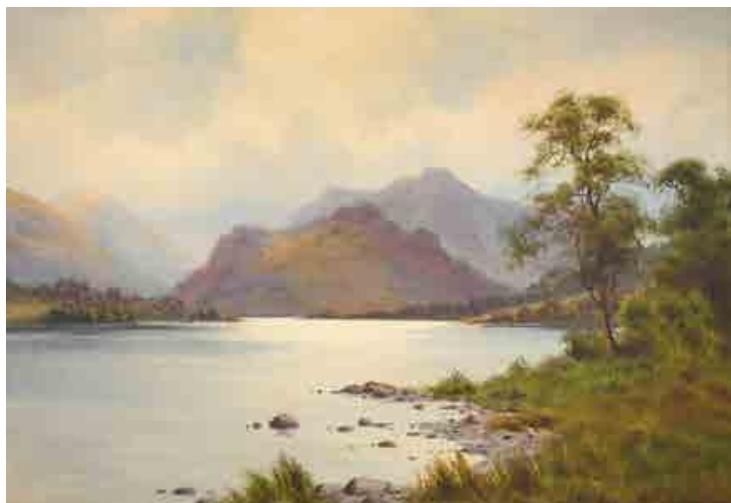


182. Francis Russell Flint (1915-1977) British
"Avignon Cathedral and Bridge"
Watercolour
Signed, and inscribed on a label verso
14.5" x 21.75" (36.8 x 55.3cm)
Provenance: Headrow Gallery, Leeds
£200-£300

183. Henry Rushbury (1889-1968) British
Figures on the Steps of Santa Maria della Salute, Venice
Watercolour
Signed, inscribed and dated 1931 in pencil
14.5" x 17.5" (36.8 x 44.4cm)
£400-£600



184. Edward Horace Thompson (1879-1949) British
Highland Scene
Watercolour
Signed
7" x 10" (17.8 x 25.4cm)
£250-£350

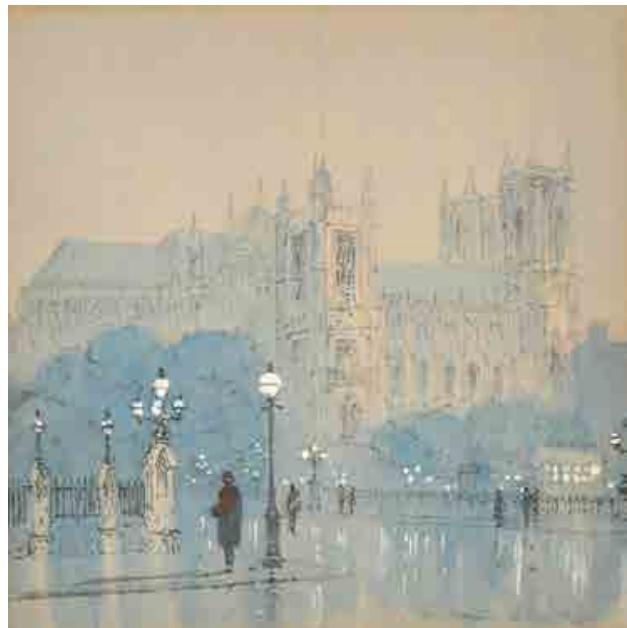


185. George Soper (1870-1942) British
A Ploughing Scene
Watercolour
Signed
15" x 21.5" (38 x 54.6cm)
Provenance: George & Eileen Soper Sale, Bonhams, 1992
£300-£400





186. William Frederick Longstaff (1879-1953) British
Tower Bridge
Watercolour heightened with white
Signed in pencil
6.5" x 6.5" (16.5 x 16.5cm)
Provenance: Frank A Knight, London
£150-£200



187. William Frederick Longstaff (1879-1953) British
Westminster Abbey
Watercolour heightened with white
Signed in pencil
6.5" x 6.5" (16.5 x 16.5cm)
Provenance: Frank A Knight, London
£150-£200



188. George Spencer Watson (1869-1934) British
Portrait of a Lady wearing a Hat
Pastel
15.5" x 12.25" (39.3 x 31.1cm)
£100-£200



189. Christopher Jarvis (1943-) British
"Medway Reflections"
Watercolour
Signed, and inscribed in pencil verso 14.25" x 20" (36.2 x 50.8cm)
And another by the same hand "Bags of Corn"
Pencil
Mounted, unframed 11.5" x 17" (29.2 x 43.2cm) (2)
£100-£200



190. Trevor Chamberlain (1933-) British
"Cattle in the Shade"
Watercolour
Signed, and inscribed on a label verso
7" x 9.75" (17.8 x 22.7cm)
Provenance: Richard Hagen Fine Paintings, Broadway
£100-£150

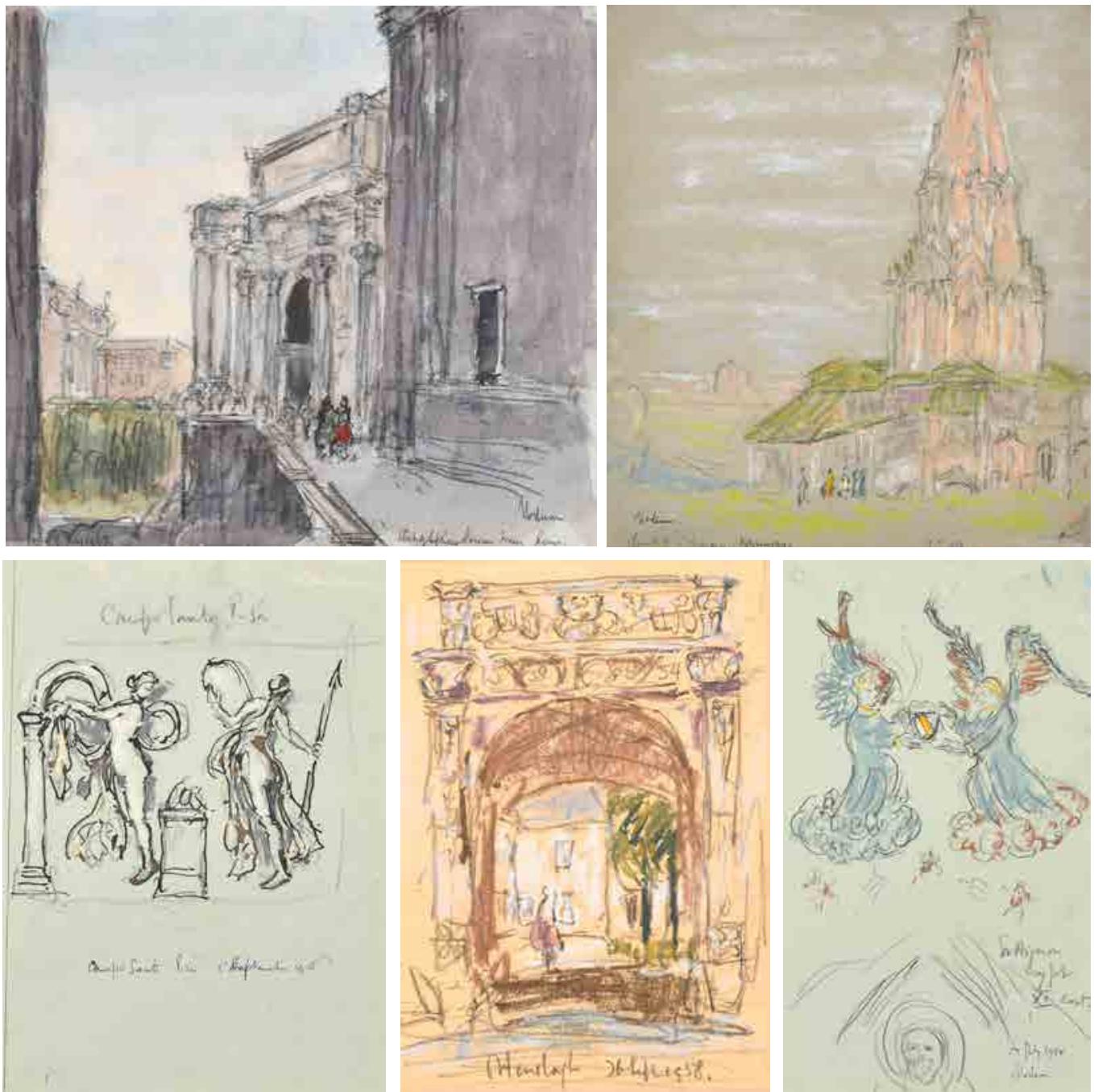


191. Hamish MacDonald (1935-2008) British
'Flowers and Birds'
Watercolour
Signed
13.5" x 20.5" (34.2 x 52.1cm)
£200-£300

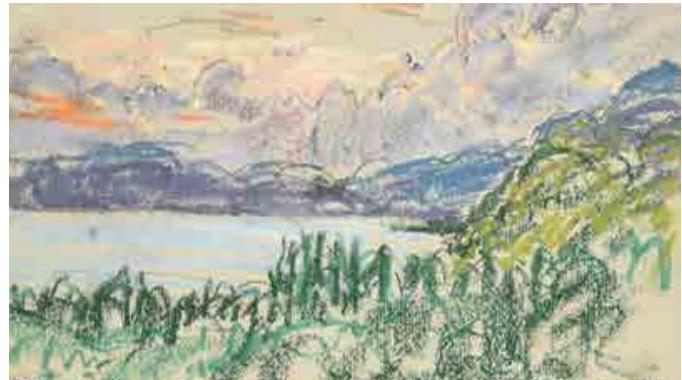
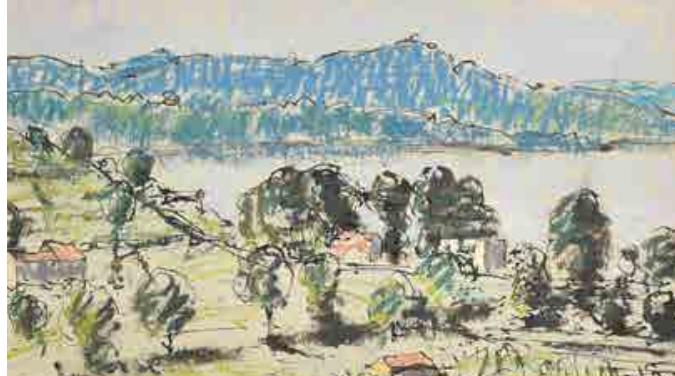
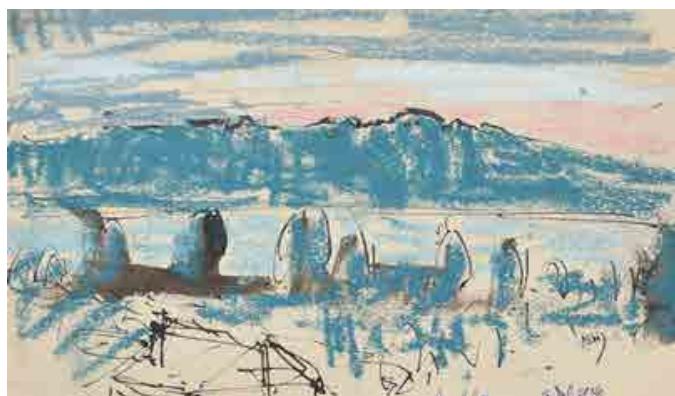


192. Kenneth C Aitken (1929-2003) British
"High Tow"
Watercolour
Signed, and inscribed on a label verso
16" x 21" (40.6 x 53.3cm)
Exhibited: Annual Exhibition, The Guild of
Aviation Artists
£200-£300

Paul Ayshford Methuen



193. Paul Ayshford Methuen (1886-1974) British
"Arch of Septimius Severus Forum, Rome"
Watercolour and chalk
Signed
Inscribed and dated 9 July 1963
Unframed 8" x 8.75" (20.3 x 22.2cm)
And four others by the same hand (5)
£100-£200



194. Paul Ayshford Methuen (1886-1974) British

Chateau on a Hilltop

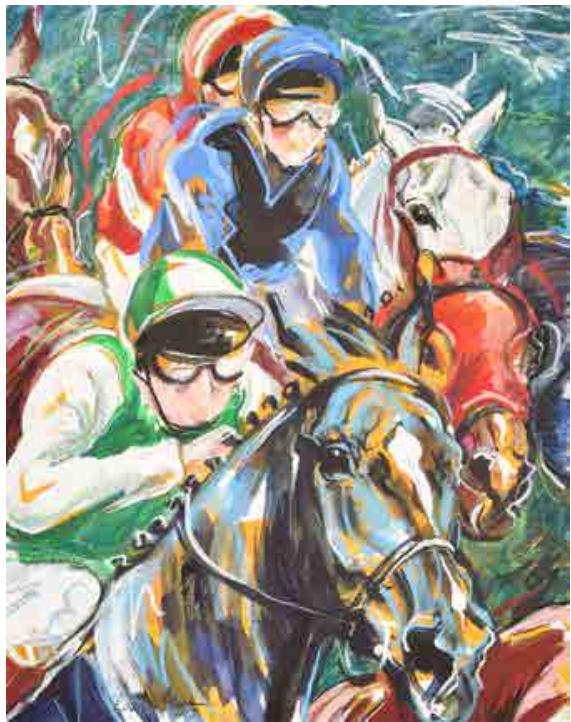
Chalk

Signed

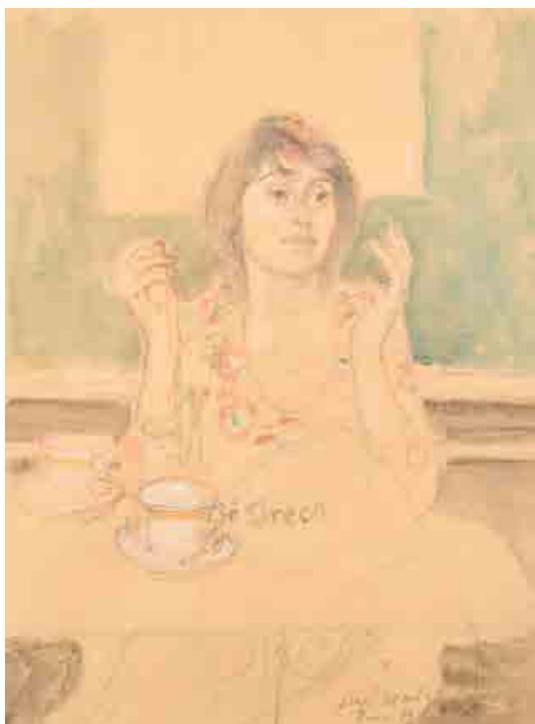
Mounted unframed 5.5" x 9" (14 x 22.8cm)

And four others by the same hand (5)

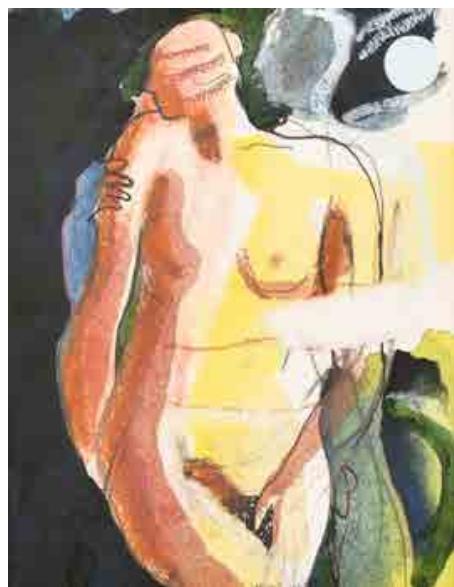
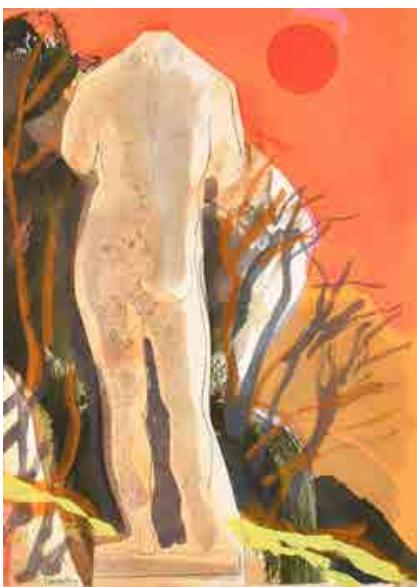
£100-£200



195. Louise Mizen (20th-21st Century) British
The Horse Race
Watercolour and Gouache
Signed and dated 91
25.25" x 20.5" (64.2 x 52.1cm)
Together with another by the same hand of a dancing figure (2)
£100-£150



196. John Stanton Ward (1917-2007) British
"Cafe Greco, Rome"
Watercolour
Signed, inscribed 'Rome' and dated '89, and inscribed on a label verso
12.25" x 9" (31.1 x 22.8cm)
Provenance: J S Maas & Son Ltd, London; Sir Ronald 'Ronnie' McIntosh
£200-£300

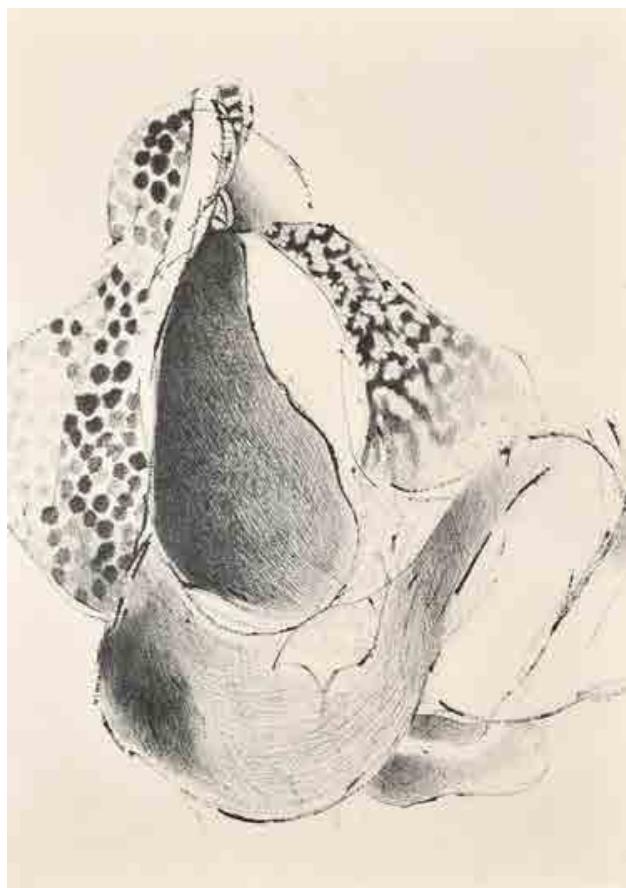


197. David Imms (1945-) British
"Standing Stone I"
Watercolour with collage
Signed and dated 90 in pencil
9.5" x 7" (24.2 x 17.8cm)
And the companion piece "Standing Stone II", and another "Lovers in Moonlight" (3)
Provenance: New Grafton Gallery, London; Peter Hill Esq
£100-£200

Vrindavan Solanki



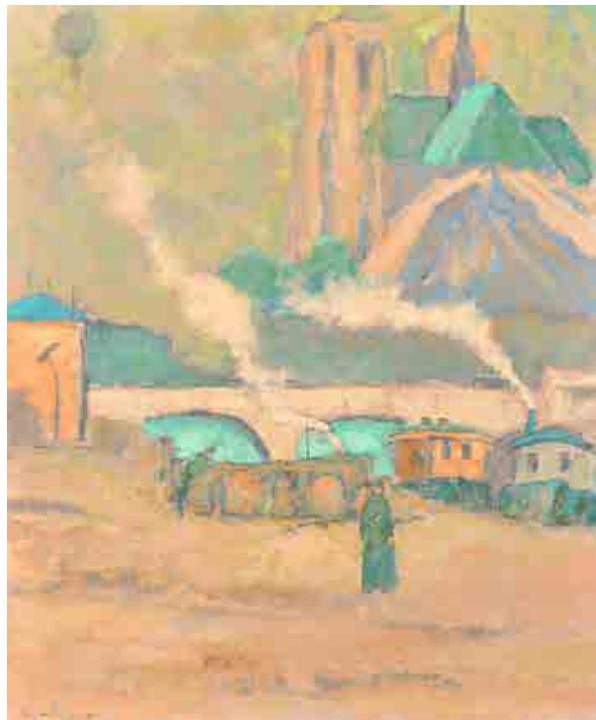
198. Vrindavan Solanki (1942-) Indian
Two Seated Figures
Ink
Signed and dated '74
29" x 21" (73.7 x 53.3cm)
£400-£600



199. Vrindavan Solanki (1942-) Indian
The Back of a Seated Figure
Ink
Signed and dated '74
29" x 21" (73.7 x 53.3cm)
£400-£600



200. S T J Goodwin (20th Century) British
A Seated Nude
Oil on canvas
Inscribed verso
Unframed 20" x 15.75" (50.8 x 40cm)
£100-£200



201. Circle of Albert Marie Lebourg (1849-1928) French
Caravans by a Bridge
Oil on canvas
Bears a signature
Unframed 25.5" x 21.25" (64.8 x 54cm)
£100-£200

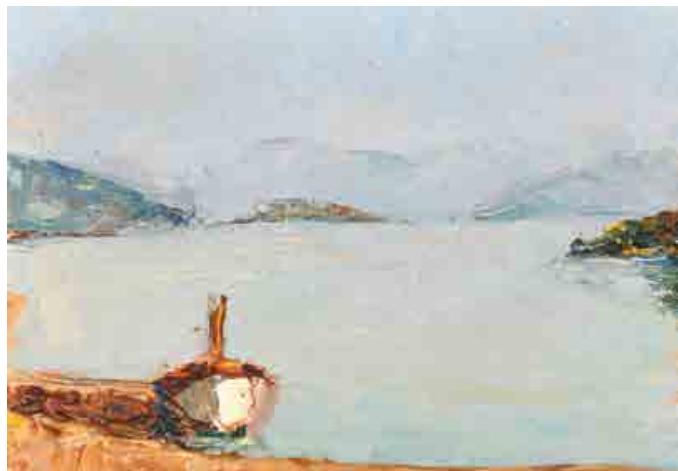


202. Pauline Plummer (1933-2023) British
Poppies in a Vase
Oil on artist's board
23.25" x 20" (59.1 x 50.8cm)
£150-£200



203. Pauline Plummer
(1933-2023) British
Study of a Studio
Oil on card
20" x 13" (50.8 x 33cm)
£100-£200

Piero Sansalvadore



204. Piero Sansalvadore (1892-1955) Italian
A Set of Six Landscapes (including Cornwall and Wales)
Oil on panel
Signed, and inscribed on labels verso
(Each) 3" x 3.75" (7.7 x 9.5cm)
Sold with an interchangeable frame to display as pairs (6)
£300-£400



205. William Norris Simm (1885-1948) British
Boating
Oil on artist's board
Signed and dated '38
14" x 18" (35.5 x 45.7cm)
£100-£200



206. Laurits Tuxen (1853-1927) Danish
Figures on a Brittany Beach
Oil on panel
Signed with initials
7" x 11" (17.8 x 27.9cm)
£100-£200



207. Constant Dore (1883-1963) French
Horse and Cart on a Lane
Oil on canvas
Signed, and inscribed on a label verso
18" x 21.5" (45.7 x 54.7cm)
£200-£300



208. Early 20th Century European School
Still Life of Flowers in a Vase
Oil on canvas
Indistinctly signed and dated 1924
24.5" x 33.5" (62.2 x 85.1cm)
£300-£400

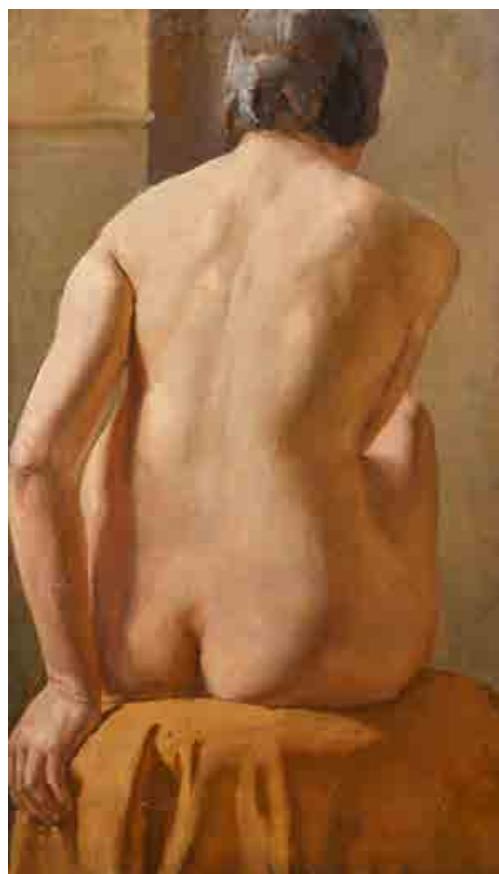
209. Elie Anatole Pavil (1873-1948) French
A Canal Scene
Oil on canvas
Signed
Unframed 19.75" x 25.5" (50.2 x 65cm)
£400-£600



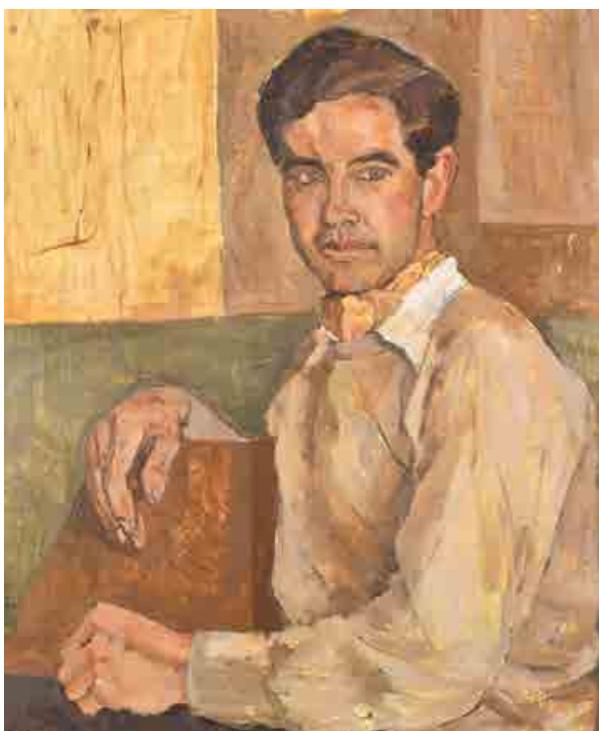
210. Elie Anatole Pavil (1873-1948) French
Fishing on a Riverbank
Oil on canvas
Signed
Unframed 23.5" x 28.75" (59.7 x 73cm)
£400-£600



211. Circle of Georges Mosson (1851-1933) French
Still Life of Flowers in a Blue Vase
Oil on canvas
27.5" x 19.5" (69.8 x 49.5cm)
£300-£400



212. Margaret Maitland Howard (1898-1983) British
Study of a Nude
Oil on canvas
Inscribed and dated 1920 verso
36" x 20" (91.5 x 50.8cm)
Provenance: Liss Llewellyn
£300-£400



213. Circle of Henry Lamb (1883-1960) British
Portrait of a Seated Gentleman
Oil on canvas
Unframed 24" x 20" (61 x 50.8cm)
£100-£200



214. Martin Rico y Ortega (1833-1908) Spanish
A Seascape with Land glimpsed through Ship Masts and Sails
Oil on panel
Signed
5.4" x 6.85" (13.6 x 17.6cm)
£1000-£1500



215. 20th Century German Expressionist School
Still Life on a Table
Oil on canvas
Signed with initials 'CK' and dated '29, 23.5" x 17.5" (59.7 x 44.4cm)
£500-£800



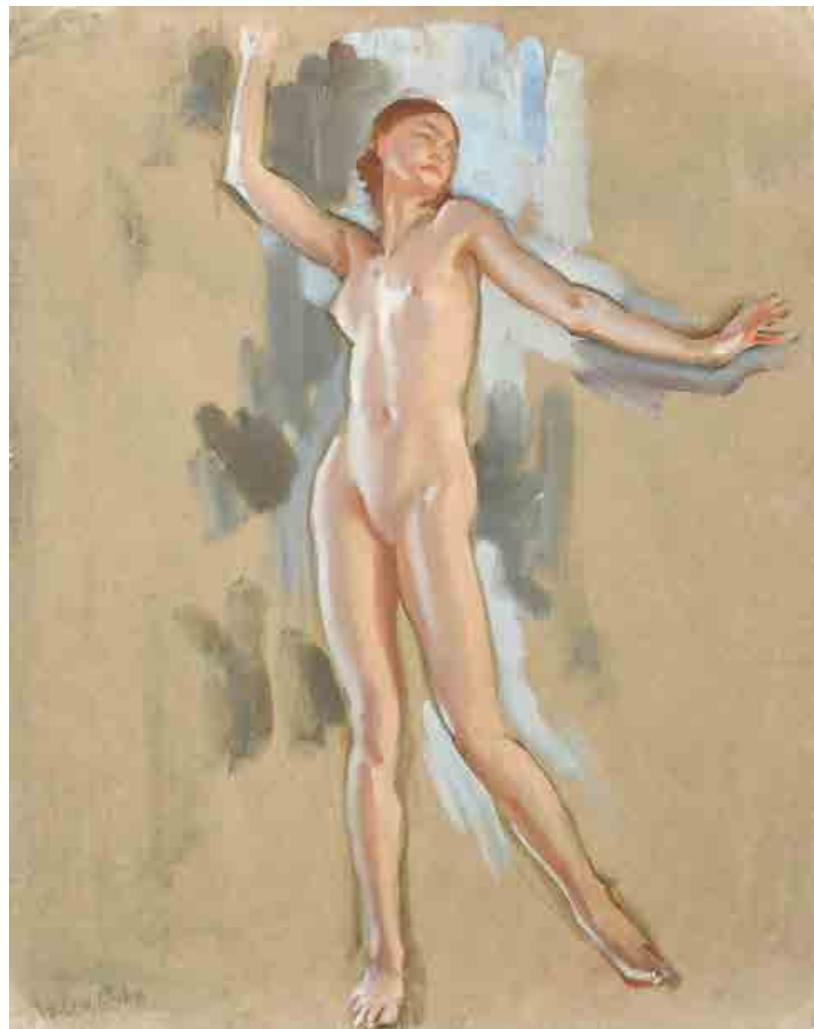
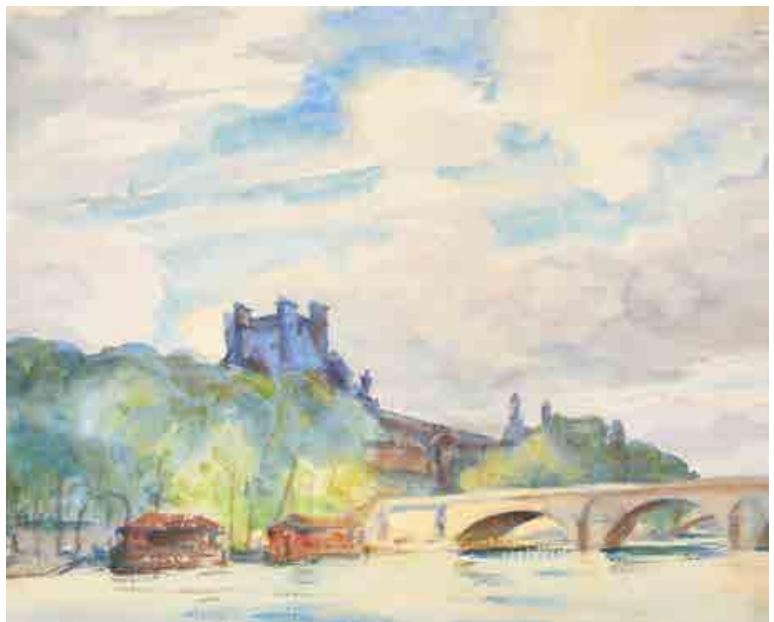
216. Allan Deacon (1858-c.1914) British
“Sloop Inn, St Ives”
Oil on canvas
Signed
25.5” x 20” (64.7 x 50.8cm)
£300-£500



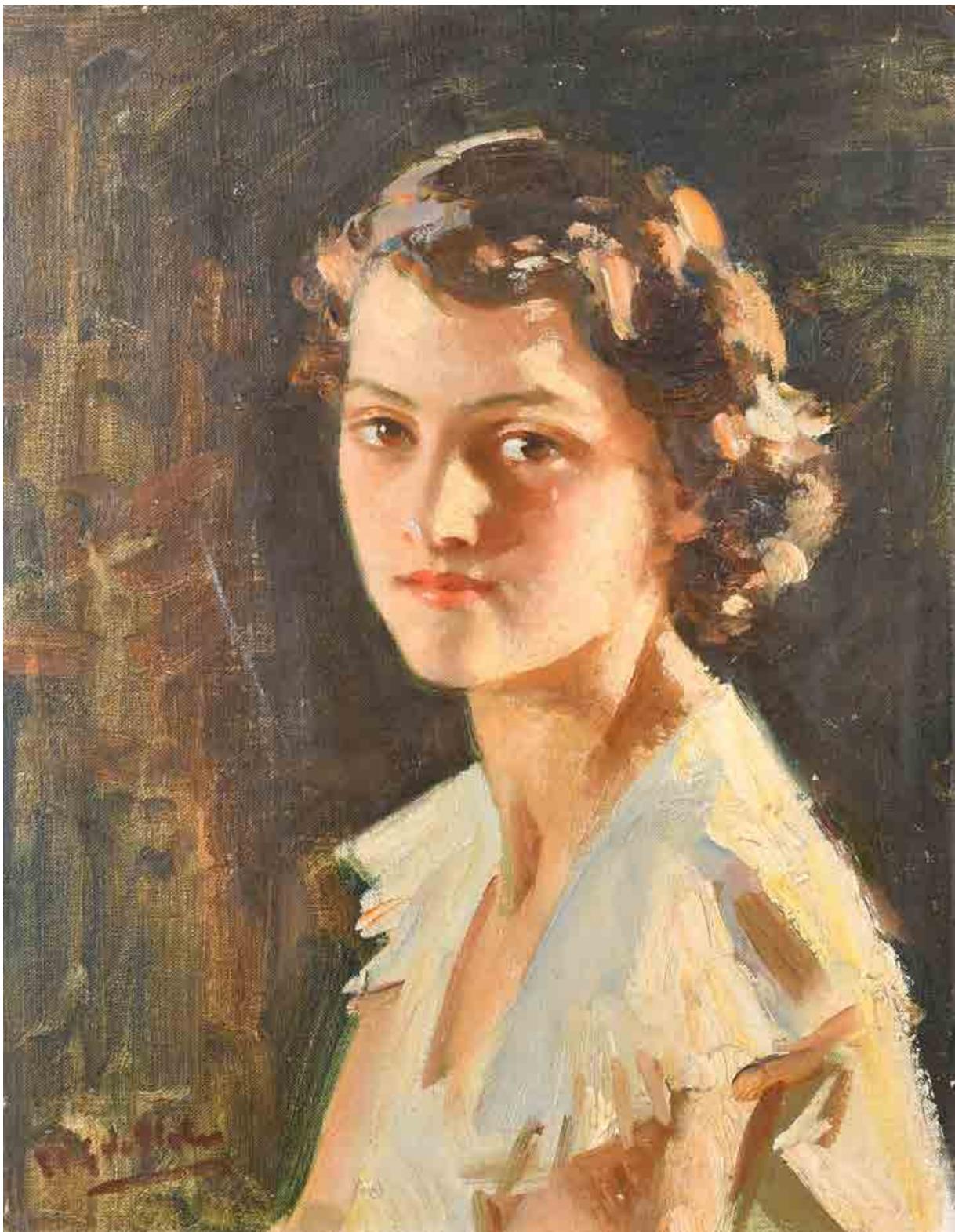
217. Early 20th Century English School
Portrait of a Lady
Oil on canvas
Unframed 27.25” x 22” (69.2 x 55.8cm)
£300-£400

Wilfrid Gabriel de Glehn

218. Wilfrid Gabriel de Glehn (1870-1951) British
"The Palais du Louvre from the Pont Royale"
Watercolour
Inscribed on a label verso
15" x 18.25" (38.1 x 46.3cm)
Provenance: David Messum Fine Art, London
£300-£400



219. Wilfrid Gabriel de Glehn (1870-1951) British
"Study for a Nude" (Study against trees)
Oil on canvas
Signed 'von Glehn' in pencil, with a studio stamp
and inscribed verso
Unframed 24" x 19.25" (61 x 48.8cm)
£500-£700



220. Wilfrid Gabriel de Glehn (1870-1951) British
"Study Head of Girl"

Oil on canvas

Signed, and inscribed verso

Unframed 19.25" x 15" (48.8 x 38.1cm)

£1000-£1500

Margaret Green



221. Margaret Green (1925-2003) British
"Girl Dreaming"
Oil on canvas laid down
Signed, and inscribed verso
Unframed 13.75" x 10.5" (34.8 x 26.7cm)
£300-£400



222. Margaret Green (1925-2003) British
A Seated Lady
Oil on canvas laid down
Unframed 18.25" x 12" (46.2 x 30.5cm)
£300-£400

Lionel Bulmer

223. Lionel Bulmer (1919-1992) British
"Summer Walk"
Oil on board
Signed, and inscribed on a label verso
Unframed 10" x 13.75" (25.4 x 34.8cm)
£300-£400



224. Lionel Bulmer (1919-1992) British
"Coast at Benacre"
Oil on board
Signed, and inscribed on a label verso
Unframed 12.25" x 19" (31.1 x 48.2cm)
£300-£400



225. Lionel Bulmer (1919-1992) British
In The Shade
Oil on canvas laid down
Unframed 12" x 18" (30.5 x 45.7cm)
£300-£400





226. Leslie Matthews (20th-21st Century) British
The Umbrella
Oil
Signed and dated 73
Circular 11.25" x 11.25" (28.6 x 28.6cm)
£100-£200



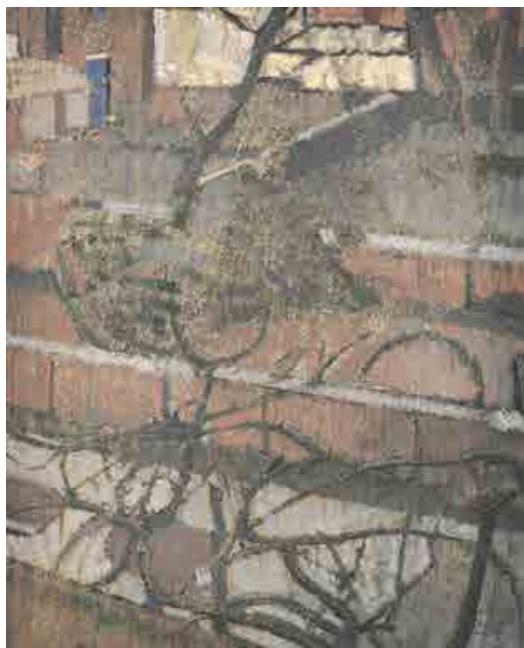
227. Michael D'Aguilar (1924-2011) British
Boat Yard
Oil on board
Signed
19.5" x 12.5" (49.5 x 31.8cm)
£100-£200



228. 20th-21st Century English School
Violin
Acrylic on Perspex, on a Perspex stand
20" x 20" (50.8 x 50.8cm)
£100-£200



229. Andrew Taylor (1967-) British
"Outside Canopy"
Mixed media on acrylic
Signed and signed, inscribed and dated 2010 verso
34" x 34" (86.2 x 86.2cm)
Provenance: Rebecca Hossack Art Gallery, London
£100-£150



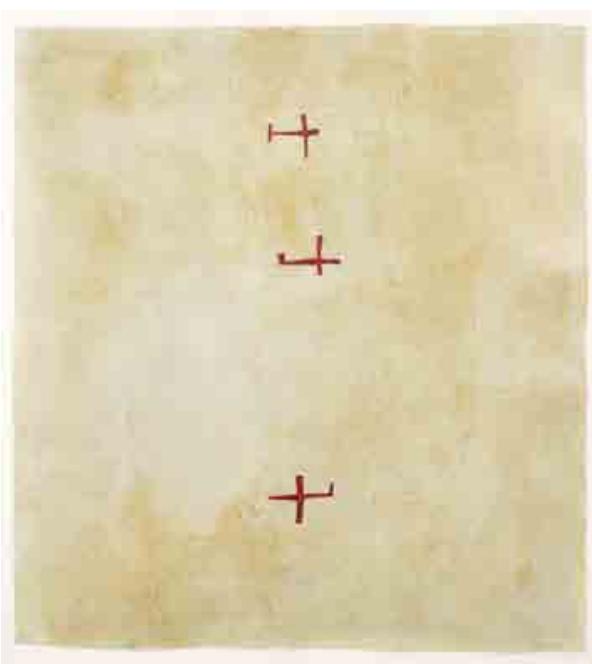
230. Michael Upton (1938-2002) British
"Dorset Garden IV, 1986"
Oil on board
Inscribed on a label verso
10" x 8" (25.4 x 20.3cm)
Provenance: Messum's Fine Art, London
£200-£400



231. Michael Upton
(1938-2002) British
"Trees by a Stream"
Oil on board
8" x 5" (20.3 x 12.7cm)
£200-£400



232. Alexander Weatherston (1930-2024) British
"Acrobatics"
Oil on canvas
Inscribed verso and on two labels verso
36" x 28" (91.5 x 71.1cm)
Together with an exhibition catalogue
Provenance: Gallery One, London, 1960
£200-£400



233. Duncan Bullen (1962-) British
"Three Planes"
Oil on canvas
Signed and dated 3/6.1991 in pencil
26" x 25.25" (66 x 64.1cm)
£200-£400



234. Daniil Ivanovich Bezugly (1914-1977) Russian
“Kakhovka”
Oil on board
Signed in Cyrillic and dated '52, and inscribed in Cyrillic verso
9.75" x 19.75" (24.8 x 50.2cm)
£100-£150



235. Victoria Mary Dennistoun ‘Tori Lawrence’ (1938-2024) British
“Horse Bucking”
Oil on board
Signed with initials and dated 98, and inscribed verso
Unframed 11.75" x 18.25" (29.8 x 46.3cm)
£100-£200



236. Clara Klinghoffer (1900-1972) Ukrainian
Woodland Coastal View
Oil on board
Signed
12.5" x 15.75" (31.7 x 40cm)
£100-£200

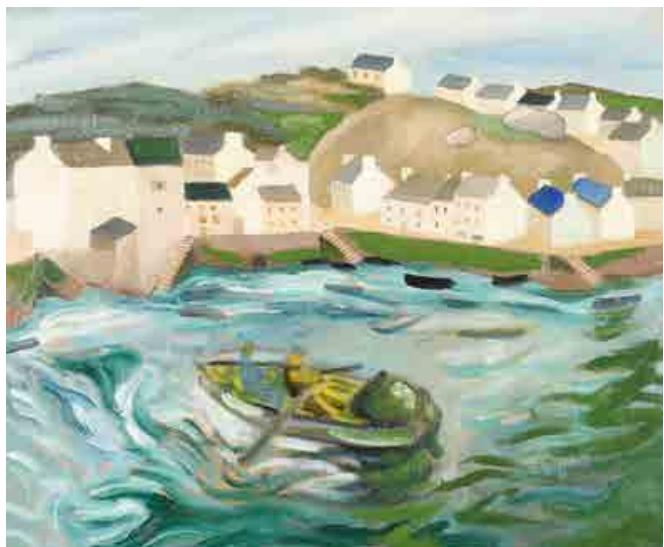


237. 20th Century French School
A Reclining Female Nude
Oil on Canvas
Indistinctly Signed
15" x 21.5" (38 x 54.6cm)
£200-£300



238. Gudrun Barbara Sibbons (1925-2020) German
Coaching Scene by an Inn
Oil on canvas
Signed
20" x 26" (50.8 x 66cm)
£300-£400

239. 20th Century French School
Rowing Boat in a Harbour
Oil on Canvas
18.25" x 21.5" (46.3 x 54.7cm)
£300-£400



240. Ellen (20th Century) French
The Catch
Oil on canvas
Signed
20" x 24" (50.8 x 61cm)
£200-£300



241. Pamela Kay (1939-) British
"White Roses in a Victorian Jug"
Oil on artist's board
Signed with initials, and inscribed
on a label verso
10" x 12" (25.4 x 30.5cm)
Provenance: Richard Hagen
Fine Paintings, Broadway
£200-£300





242. Dmitry Vasilievich Nechitalo (1940-2023) Russian
“Letter”
Oil on canvas
Signed and dated '67 in Cyrillic, and inscribed and dated in
Cyrillic verso
21" x 25.5" (53.3 x 64.7cm)
£100-£200



243. Vladimir Trofimovich Skriabin (1927-1989) Russian
“Evening Swimming”
Oil on board
Signed with initials
14.25" x 18.5" (36.2 x 47cm)
£100-£200



244. Vladimir Trofimovich Skriabin (1927-1989) Russian
“Fisherfolk on the Pier”
Oil on board
Signed with initials, and inscribed in Cyrillic verso
19.5" x 27.25" (49.5 x 69.2cm)
£300-£400



245. Vladimir Trofimovich Skriabin (1927-1989) Russian
“Last Snow”
Oil on board
Signed with initials, and inscribed in Cyrillic verso
17.75" x 25.5" (45 x 64.7cm)
£250-£350



246. Vladimir Trofimovich Skriabin (1927-1989) Russian
“Winter Day”
Oil on board
Signed with initials, and inscribed in Cyrillic verso
13.75" x 26.5" (35 x 67.2cm)
£150-£200



247. Vladimir Trofimovich Skriabin (1927-1989) Russian
“Winter Landscape”
Oil on board
Signed with initials, and inscribed in Cyrillic verso
19" x 27.5" (48.2 x 69.8cm)
£200-£300



248. Konstantin Razumov (1974-) Russian
"On the Bridge"
Oil on canvas
Signed in Cyrillic, and signed and inscribed
in Cyrillic verso
10.75" x 16.25" (27.3 x 41.3cm)
£1000-£1500



249. Konstantin Razumov (1974-) Russian
"True Friends"
Oil on canvas
Signed in Cyrillic, and signed and inscribed in Cyrillic verso
16.25" x 13" (41.3 x 33cm)
£1500-£2000



250. Erna Hoppe Kinross (1878-1964) German/British
'Portrait of Two Young Ladies'

Oil on canvas

Signed and dated MCMX, and inscribed on a label verso
Unframed 22" x 26" (55.8 x 66cm)

£200-£300



251. John Yardley (1933-) British
Resting in a Drawing Room

Oil on canvas

Signed

18" x 24" (45.7 x 61cm)

£300-£400



252. Owen Bowen (1873-1967) British
Still Life of Flowers in a Green Vase

Oil on canvas

Signed

16" x 20" (40.6 x 50.8cm)

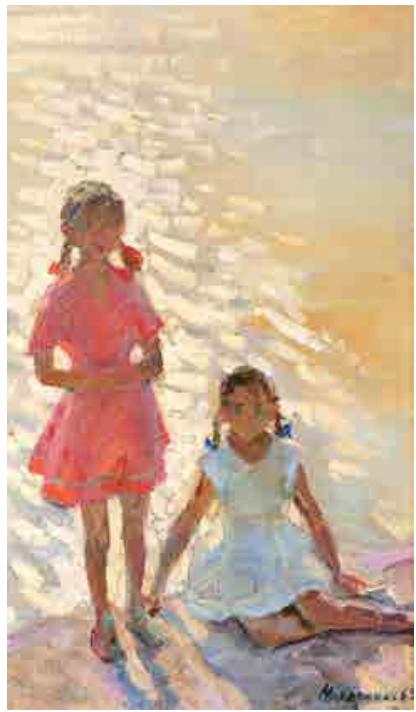
£200-£400



253. Constantin Kluge (1912-2003) Russian
Notre Dame, with artists' stands in the foreground
Oil on canvas
Signed
21" x 25.5" (53.3 x 64.8cm)
£1500-£2000



254. Viktor Kouzmitch Teterin (1922-1991) Russian
"Nicolas" Study of a boy
Oil on canvas
Signed and dated '50 in Cyrillic, and inscribed in Cyrillic verso
27" x 19.25" (68.7 x 48.8cm)
£150-£200



255. Igor Alekseevich Malyarenko (1934-2002) Russian
"Girls in Backlight"
Oil on canvas
Signed and dated '65 in Cyrillic, and inscribed in Cyrillic verso
19.75" x 12" (50 x 30.5cm)
£150-£200



256. Anatolii Ivanovich Sourhoroukov (1935-2011) Russian
"Rest"
Oil on canvas
Signed in Cyrillic, and signed, inscribed and
dated 1935 in Cyrillic verso
25.5" x 18" (64.8 x 45.7cm)
£150-£200



257. Efim Evseevich Rubin (1919-1992) Russian
"Study of a Girl in a Headscarf"
Oil on canvas
Signed in Cyrillic and dated '69, and signed, inscribed
and dated in Cyrillic verso
16" x 12" (40.6 x 30.5cm)
£150-£200



258. Konstantin Razumov (1974-) Russian
“Nude on Yellow”
Oil on canvas
Signed in Cyrillic, and signed and inscribed in Cyrillic verso
9.25” x 16” (23.5 x 40.6cm)
£2000-£3000



259. Konstantin Razumov (1974-) Russian
“Odalisque in Red Turban”
Oil on canvas
Signed in Cyrillic, and signed and inscribed in Cyrillic verso
10.75” x 16.15” (27.3 x 41.2cm)
£2000-£3000



260. David Curtis (1948-) British
“Poppies in a Field, Misson”
Oil on artist’s board
Signed and dated ‘93 and inscribed on a label verso
18” x 24” (45.7 x 61cm)
Provenance: Richard Hagen Fine Paintings, Broadway
£500-£700



261. Albin Godzinsky (20th Century) Russian
“Fishermen on the Quayside”
Oil on board
Signed in Cyrillic, and inscribed in Cyrillic verso
10.25” x 13.25” (26 x 33.7cm)
£300-£400



262. Gerald Sevier (1934-) Canadian
“Wild Flowers, Geo. Bay”
Oil on canvas
Inscribed verso and on a label verso
24” x 30” (61 x 76.2cm)
Provenance: Canadian Heritage Art Company, Ontario
£300-£500



263. Cecil Rochfort D'Oyly-John (1906-1993) British
"A Back Street in the Old Ville, Nice, near Monte Carlo"

Oil on board

Signed, and inscribed verso

13.5" x 27.5" (34.2 x 68.8cm)

£1000-£2000



264. Mid 20th Century European School
Profile of a Man
Poster paint and collage
25.75" x 19.75" (65.5 x 50.1cm)
£100-£200



265. Hubert Arthur Finney (1905-1991) British
"Padua Cathedral from Botanical Gardens"
Oil on canvas
Indistinctly signed, and inscribed verso
20" x 15" (50.8 x 38.2cm)
Provenance: The artist's family
£100-£150



266. Hubert Arthur Finney (1905-1991) British
A Quiet Berkshire Lane
Oil on board
Signed
10" x 15" (25.4 x 38.2cm)
Provenance: The artist's family
£100-£150



267. Igor Voroshilov (1939-1989) Russian

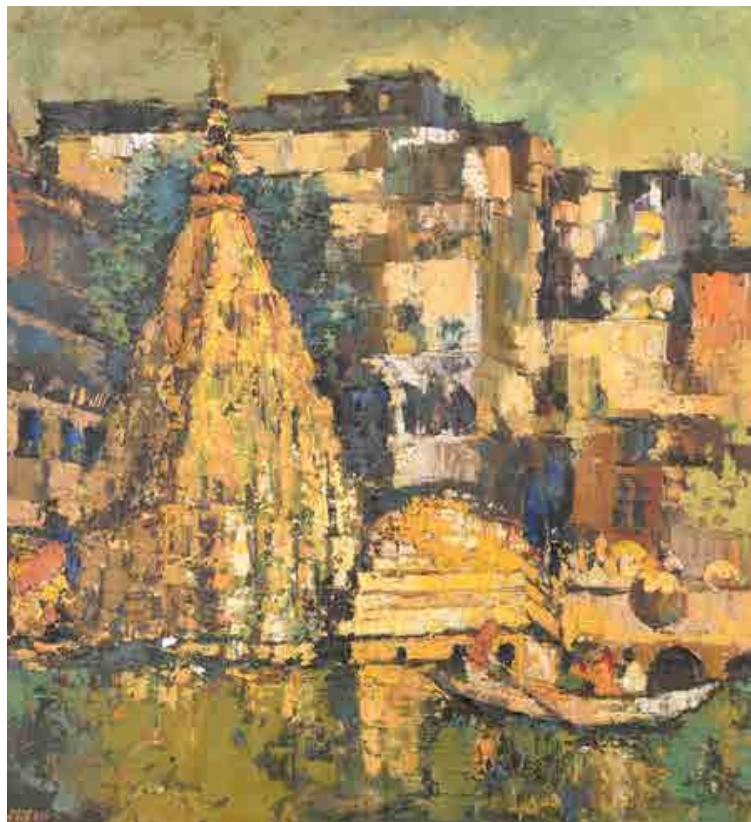
A Profile Portrait

Oil on board

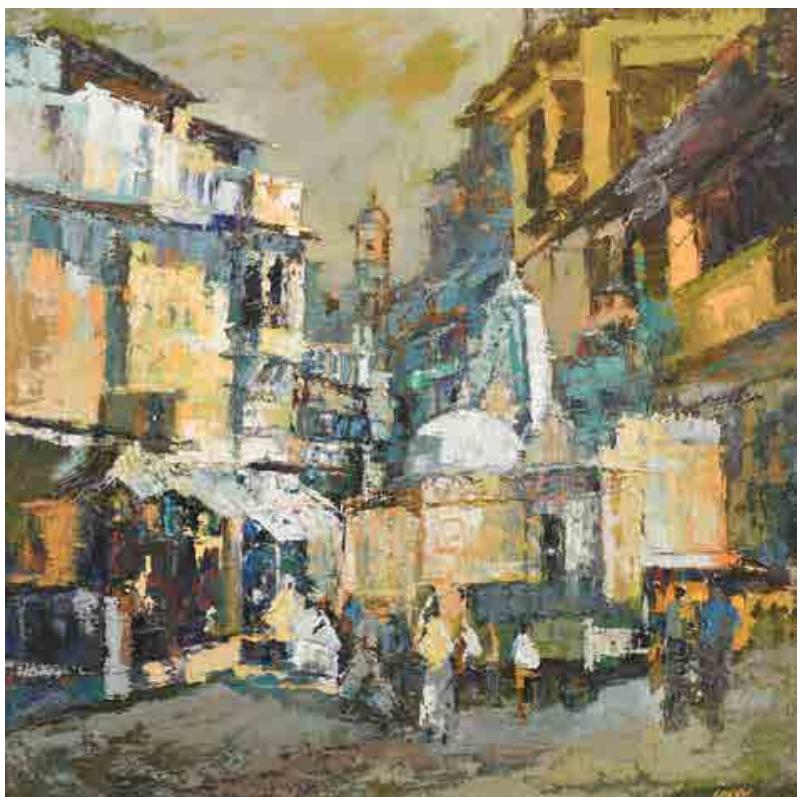
Signed

12.75" x 12.5" (33.3 x 31.8cm)

£500-£700



268. Laxman V. Shenvi (1920-2012) Indian
An Indian River Scene with a Town beyond
Oil on canvas
Signed
26" x 24" (66 x 61cm)
£300-£500



269. Laxman V. Shenvi (1920-2012) Indian
A Busy Indian Street Scene
Oil on canvas
Signed
30" x 30" (76.2 x 76.2cm)
£400-£600



270. John Gale (20th-21st Century) British
“Southern Ocean Wanderer”
Oil on board
Signed and dated 2011, and inscribed on labels verso
37.5” x 29” (95.3 x 73.7cm)
£300-£500

Frames



301. 20th Century English School
A Gilt Composition Frame, rebate 62.5" x 40"
(158.8 x 101.7cm)
£50-£80



302. 20th Century English School
A Gilt Composition Frame, with swept
and pierced centres and corners,
rebate 49.75" x 39.5" (126.3cm x 100.3cm)
£100-£200



303. 20th Century English School
A Gilt Composition Frame, rebate 49.25" x 37.5" (125.1 x 95.2cm)
£40-£60



304. 19th Century English School
A Gilt Composition Frame, with swept centres and corners,
rebate 48.5" x 34.5" (123.2 x 87.7cm)
£60-£80



305. 19th Century English School
A Painted Composition Frame, rebate 42" x 24" (106.7 x 61cm)
£60-£80



306. 20th Century English School
A Painted Frame, rebate 38.75" x 28.75" (98.4 x 73cm)
£30-£40



307. 19th Century English School
A Gilt Composition Frame, with swept corners, rebate 36.5" x 28.5"
(92.7 x 72.4cm)
£50-£100



308. 20th Century English School
A Painted Composition Frame, rebate 36.5" x 23" (92.7 x 58.4cm)
£40-£60



309. 19th Century English School

A Gilt Composition Frame, rebate 36.25" x 26" (92.1 x 66cm)

£50-£80



310. 20th Century English School

A Pair of Gilt Composition Frames, rebate 36" x 24" (91.5 x 61cm) (2)

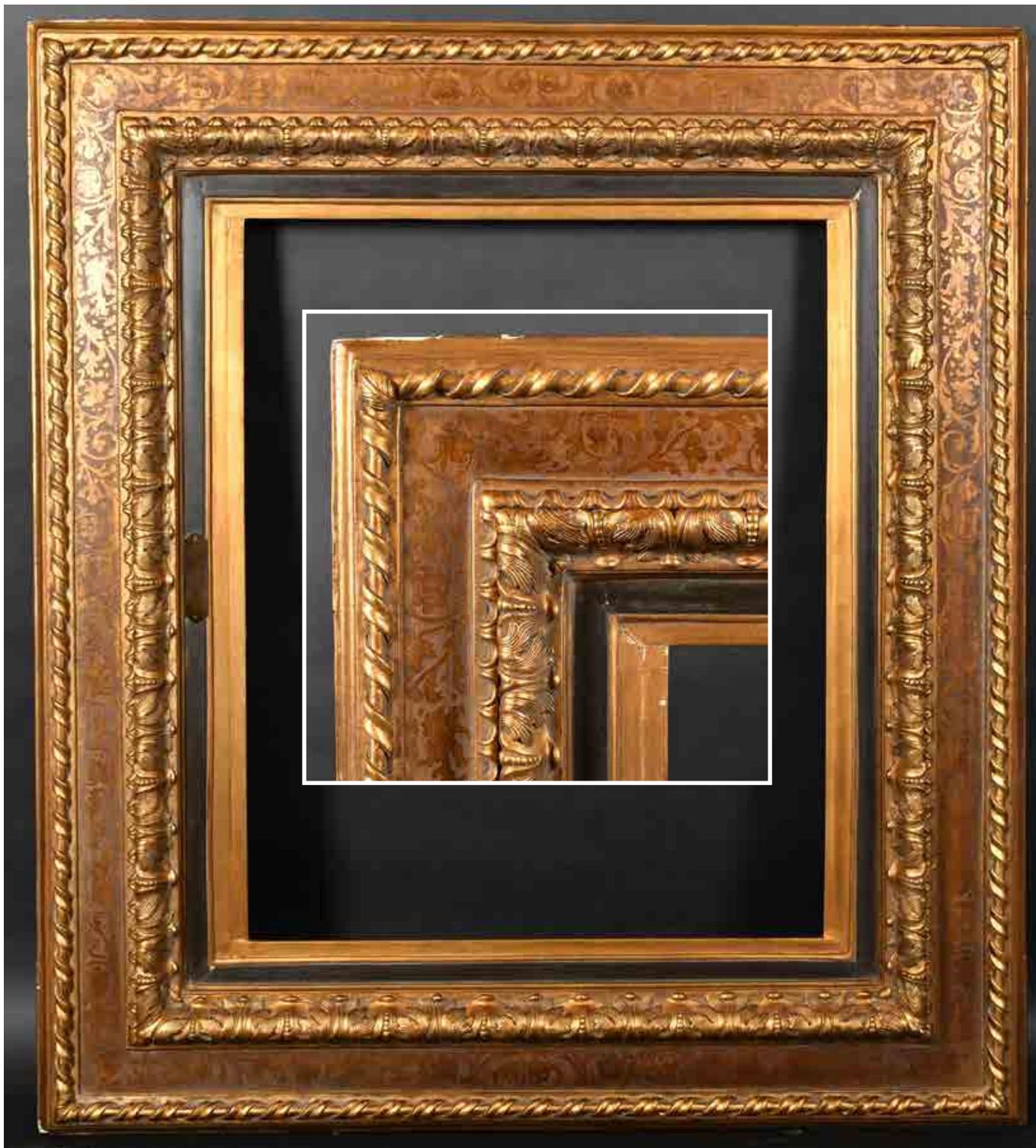
£100-£200



311. 20th Century European School

A Gilt and Painted Carved Wood Frame, with a fabric slip,
rebate 33.75" x 24.5" (85.7 x 62.2cm), without slip, rebate 35" x 25.5"
(88.8 x 64.8cm)

£150-£250



312. 20th Century European School
A Gilt and Painted Carved Wood Frame, rebate 32.5" x 26.5" (82.5 x 67.3cm)
£300-£400



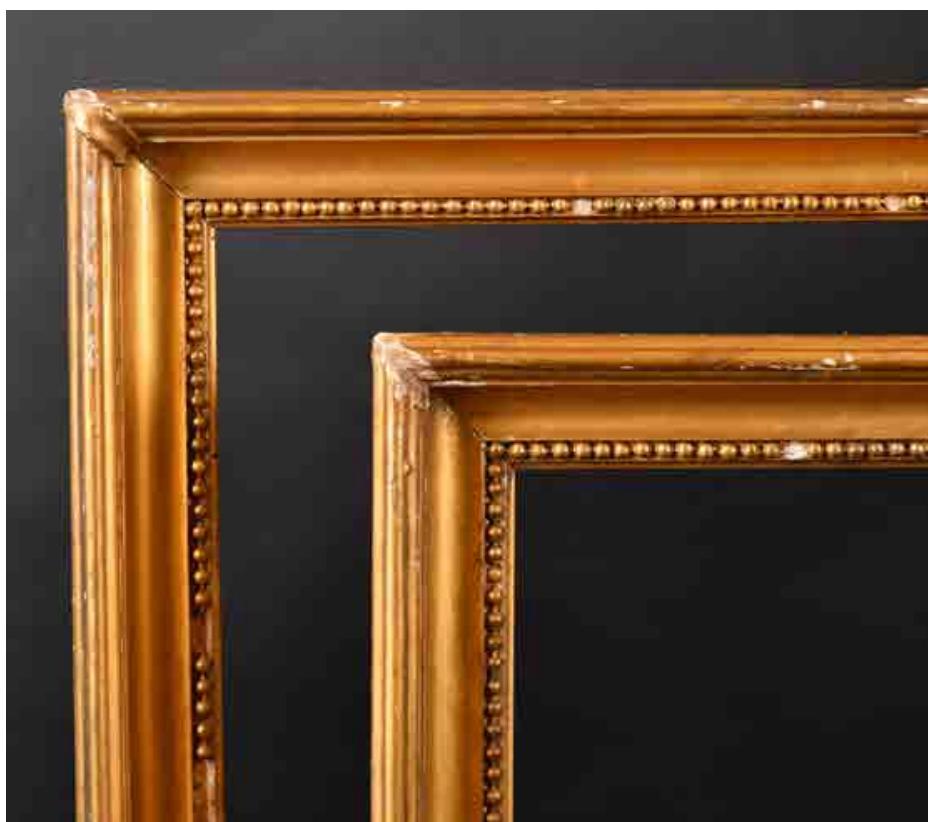
313. 19th Century English School

A Painted Composition Frame, with swept centres and corners, rebate
31.75" x 22" (80.7 x 55.8cm)
£40-£60



314. 20th Century European School

A Gilt Composition Frame, with swept and pierced centres and corners,
rebate 30.75" x 25.5" (78.1 x 64.8cm)
£40-£60

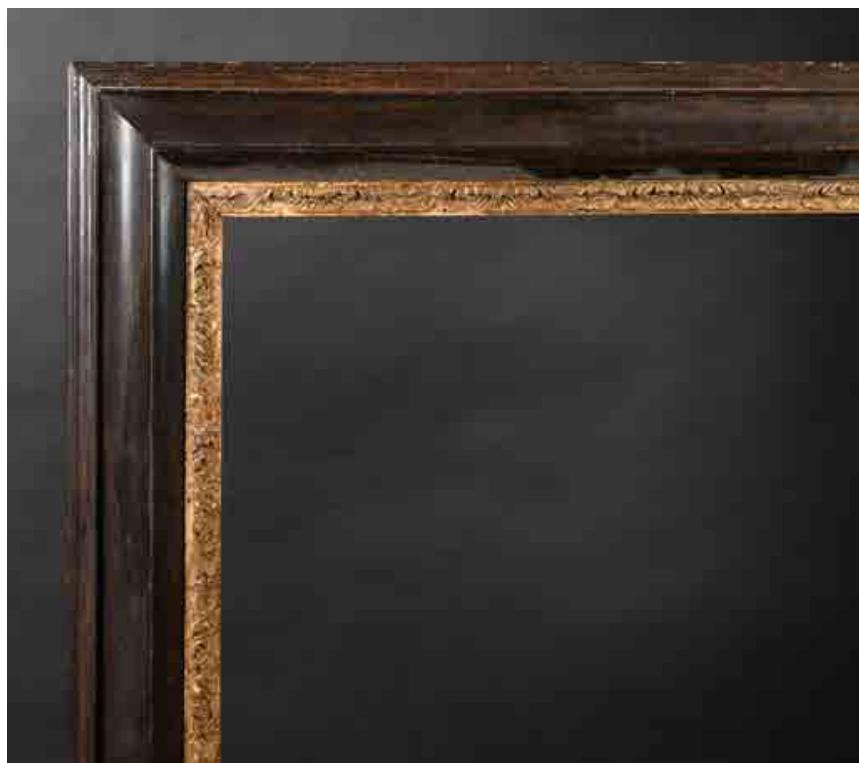


315. 19th Century French School

A Pair of Gilt Composition Hollow Frames,
rebate 30.5" x 24" (77.4 x 61cm) (2)
£150-£250



316. 18th Century English School
A Carved Giltwood and Painted Frame,
rebate 30" x 25" (76.2 x 63.5cm)
£300-£500



317. Late 18th Century English School
A Darkwood Frame, with a carved giltwood inner edge,
rebate 30" x 25" (76.2 x 63.5cm)
£200-£300



318. Late 18th Century English School
A Carved Giltwood Frame, with swept corners,
rebate 30" x 25" (76.2 x 63.5cm)
£200-£300



319. Late 18th Century English School
A Carved Giltwood Frame,
rebate 30" x 25" (76.2 x 63.5cm)
£200-£300



320. Early 19th Century English School
A Gilt Composition Frame, with swept corners, rebate 30" x 25"
(76.2 x 63.5cm)
£60-£80



321. 19th Century English School
A Painted Composition Frame, with swept centres and corners,
rebate 30" x 25" (76.2 x 63.5cm)
£40-£60



322. 20th Century English School
A Darkwood Frame, with a gilt inner edge, rebate 30" x 25"
(76.2 x 63.5cm)
£60-£80



323. 20th Century English School
A Pair of Silver Composition Frames, rebate 29.75" x 22.5" (75.5 x 57.2cm)
and another similar, rebate 29.25" x 22.75" (74.3 x 57.8cm) (3)
£50-£80



324. 20th Century French School
A Painted Composition Frame, rebate 29.25" x 21.75"
(74.3 x 55.2cm)
£50-£80



325. 19th Century English School
A Pair of Cushioned Maple frames with gilt slips,
rebate 29" x 20.5" (73.7 x 52.1cm)
£100-£200





326. 20th Century English School

A Gilt Composition Frame, rebate 27.25" x 22" (69.2 x 55.8cm)
£60-£80



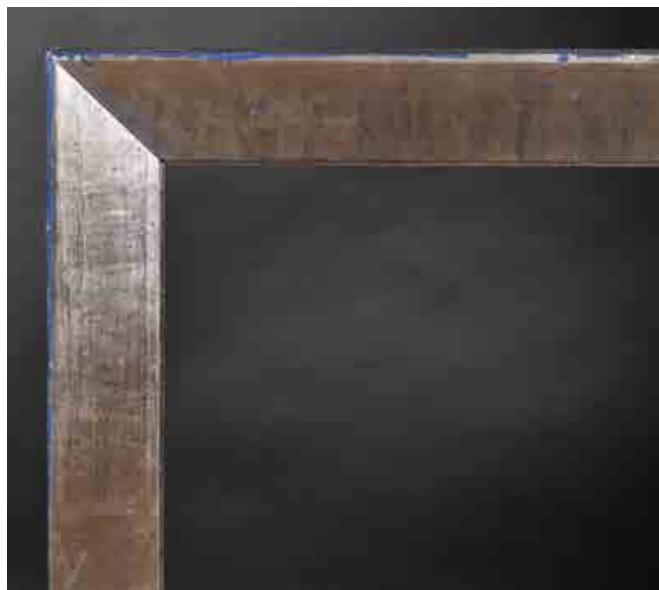
327. 20th Century English School

A Gilt Composition Frame, rebate 27" x 22" (68.6 x 55.8cm)
£30-£40



328. 19th Century English School

A Painted Composition Frame, with swept and pierced corners, rebate 27" x 20" (68.6 x 50.8cm)
£40-£60



329. 20th Century European School

A Silver Composition Frame, rebate 26.5" x 20.5" (67.3 x 52.1cm)
£30-£50



330. 20th Century European School
A Black Ripple Frame, rebate 26.25" x 19.5"
(66.7 x 49.5cm)
£200-£300



331. 20th Century European School
A Black Ripple Frame, with a gilt inner edge,
rebate 26" x 19.5" (66.1 x 49.5cm)
£200-£300



333. 20th Century European School

A Gilt and Black Painted Papier Mache Frame, rebate 25.5" x 25.5"
(64.8 x 64.8cm)
£40-£60



332. 20th Century French School

A Painted Carved Wood Frame, rebate 25.75" x 21.5" (65.4 x 54.6cm)
£80-£120



334. 19th Century European School

A Gilt Composition Frame, rebate 25.5" x 21.5" (64.7 x 54.6cm)
£50-£80



335. 20th Century Italian School
A Carved Giltwood Florentine Frame,
rebate 25.25" x 20.25" (64.1 x 51.4cm)
£200-£300



336. 19th Century English School
A Carved Pugin Style Frame,
rebate 25.25" x 19.25" (64.2 x 48.8cm)
£100-£200



338. 18th Century English School

A Carved Giltwood Frame, rebate 24.75" x 20.75" (62.8 x 52.8cm)
£150-£250



337. 20th Century French School

A Painted Wooden Frame, with swept centres and corners, rebate 25.25" x 19"
(64.2 x 48.2cm)
£40-£60



339. 20th Century English School

A Gilt Composition Frame, with a fabric slip, rebate 24.5" x 20"
(62.2 x 50.8cm), without slip, rebate 25.5" x 20.75" (64.8 x 52.7cm)
£50-£80



340. 20th Century English School

A Gilt Composition Frame, rebate 24.5" x 18.5" (62.2 x 47cm)

£40-£60



341. 19th Century English School

A Maple Frame, rebate 24" x 22" (61 x 55.9cm) and another similar
rebate 23.5" x 20" (59.7 x 50.8cm) (2)

£60-£80



342. 19th Century English School

A Watts Gilt Composition Frame, rebate 24" x 20" (61 x 50.8cm)

£100-£200



343. 20th Century English School

A Wooden Frame, with a gilt slip and outer edge, rebate 24" x 20"
(61 x 50.8cm)
£60-£80



344. 20th Century English School

A Pair of Gilt Composition Frames, with swept centres and corners,
rebate 24" x 18.75" (61 x 47.6cm) (2)
£100-£150



345. 20th Century English School

A Painted Composition Frame, rebate 24" x 18" (61 x 45.7cm)
£50-£80



346. 20th Century English School

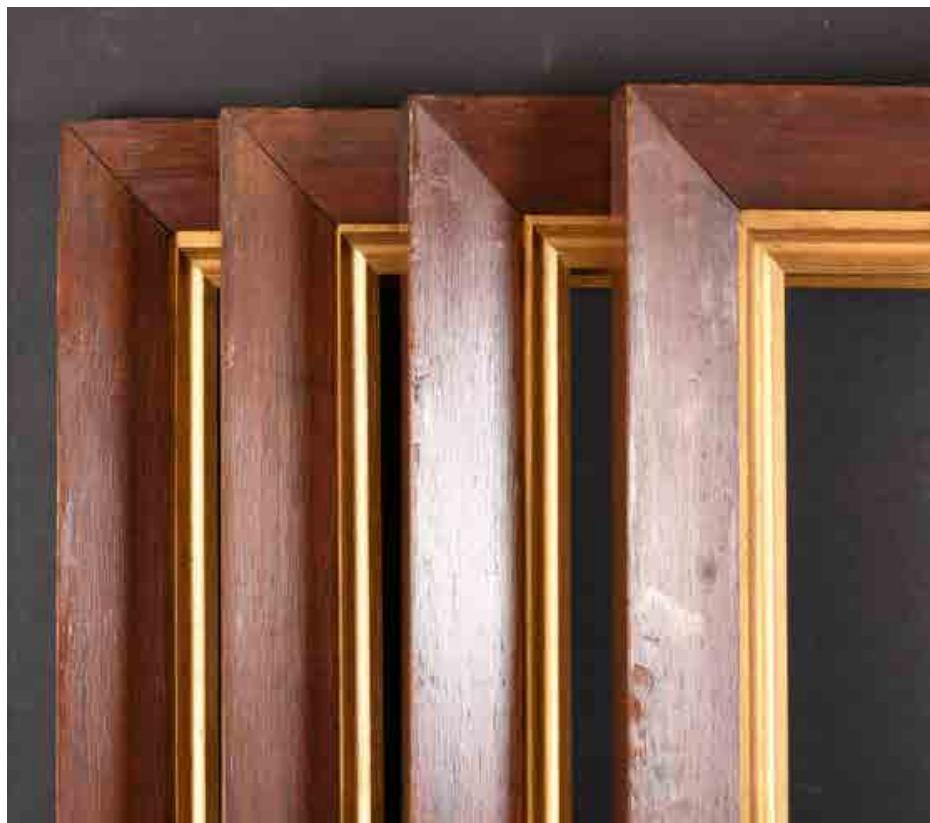
A Painted Composition Frame, with swept and pierced centres and corners,
rebate 24" x 18" (61 x 45.7cm)
£30-£50



347. 20th Century English School

A Wooden Frame, with a carved giltwood inner edge, rebate 24" x 17" (61 x 43.2cm)

£60-£80



348. Early 20th Century English School
A Set of Four Darkwood Frames, with gilt slips,
rebate 24" x 16" (61 x 40.6cm) (4)
£100-£150



349. 19th Century English School
A Maple Frame, with a gilt slip, rebate 23.25" x 19.25" (59.1 x 48.8cm)
£30-£50



350. 19th Century English School
A Gilt Composition Frame, rebate 23" x 16" (58.4 x 40.6cm)
£30-£50



351. 19th Century English School

An Inlaid Wooden Frame, rebate 22.75" x 18.25" (57.8 x 46.4cm)
£30-£50



352. 20th Century English School

A Gilt Composition Frame, rebate 22.5" x 19" (57.2 x 48.2cm)
£30-£40



353. 20th Century French School

A Painted Wooden Frame, rebate 22.5" x 18.5" (57.2 x 47cm)
£30-£40



354. Early 20th Century European School

A Gilt Composition Hollow Frame, rebate 22" x 18" (55.9 x 45.7cm)
£40-£60



355. 20th Century English School

A Painted Frame, with a stripped outer edge, rebate 22" x 18" (55.9 x 45.7cm)
£30-£40



356. 20th Century English School

A Painted Frame, rebate 22" x 18" (55.9 x 45.7cm)
£30-£40



358. 20th Century European School
A Gilt and Painted Composition Frame, rebate 21.75" x 18" (55.3 x 45.7cm)
£60-£80



357. 20th Century English School
A Hogarth Style Frame, rebate 22" x 16.5" (55.9 x 41.9cm) and another
similar, rebate 24.25" x 20" (61.6 x 50.8cm) (2)
£30-£40



359. Early 19th Century French School
A Gilt Composition Empire Frame, rebate 21.5" x 18" (54.6 x 45.7cm)
£100-£200



360. 20th Century English School

A Wooden Frame, with a gilt slip, rebate 21" x 17.75" (53.3 x 45.1cm)
£30-£40



361. 20th Century English School

A Darkwood Frame, with gilt edging, rebate 20.5" x 17" (52.1 x 43.2cm)
£50-£80



362. 20th Century English School

A Gilt Composition Frame, with swept centres and corners, rebate 20.5" x 16" (52.1 x 40.6cm)
£40-£60



363. 20th Century European School

A Gilt and Painted Louis Style Composition Frame, with swept centres and corners, rebate 20.25" x 16.5" (51.4 x 41.8cm)
£80-£120



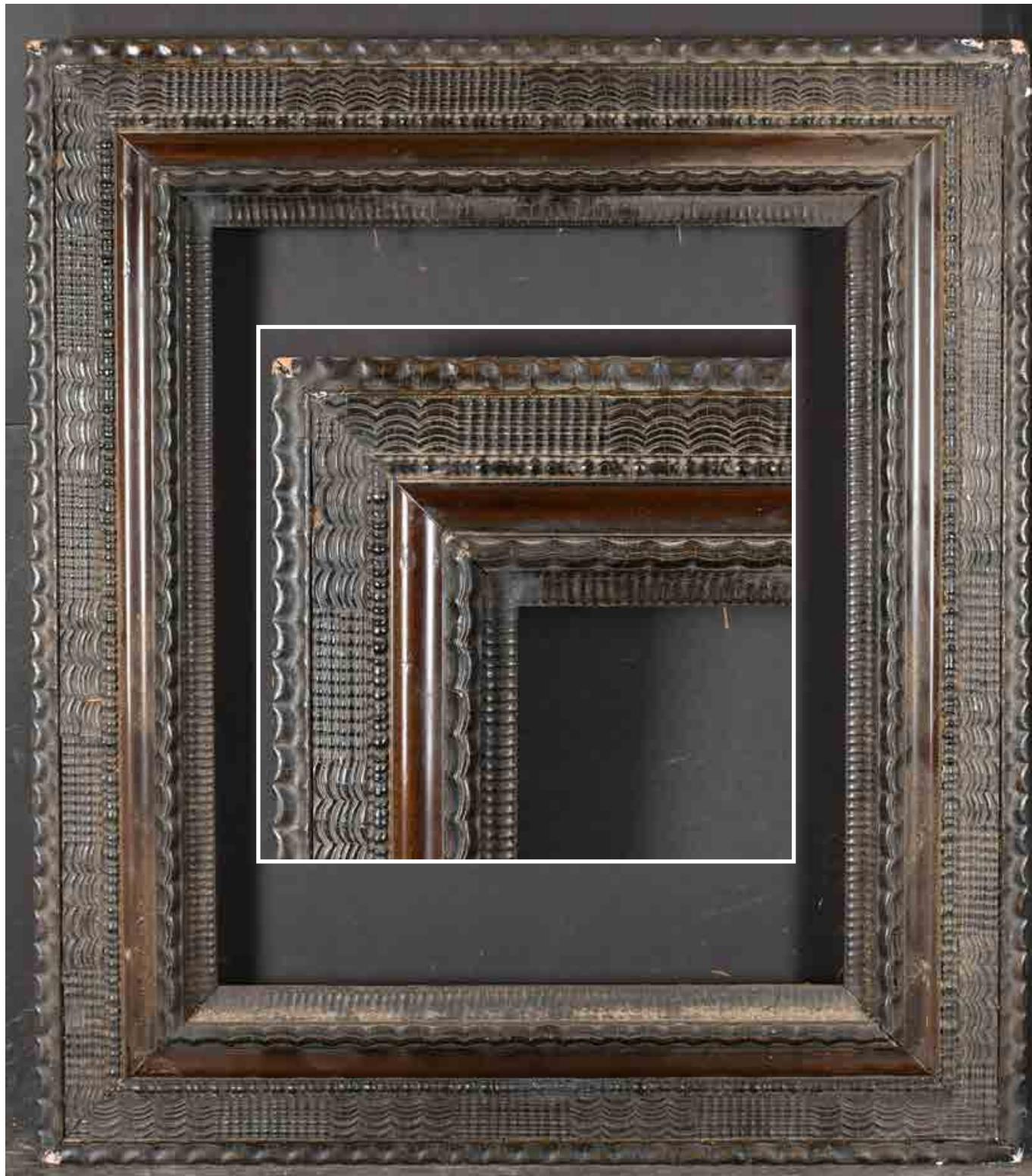
364. 20th Century French School

A Painted Wooden Frame, rebate 20" x 16" (50.8 x 40.6cm)
£30-£40



365. 20th Century French School

A Painted Composition Frame, rebate 19.75" x 15.75" (50.2 x 40cm)
£40-£60



366. 19th Century Dutch School

A Black Painted Composition Ribbed Frame, rebate 19.5" x 16" (49.5 x 40.6cm)

£200-£300



367. 20th Century English School
A Painted Wooden Frame, rebate 19.25" x 15.5" (48.9 x 39.4cm)
£30-£50



368. 20th Century English School
A Silver Composition Frame, rebate 18.5" x 16.75" (47 x 42.5cm)
£30-£40



369. 20th Century French School
A Silver Composition Frame, with swept corners, rebate 18.5" x 15.5"
(47 x 39.4cm)
£30-£50



370. 19th Century English School
A Maple Frame, rebate 18" x 14" (45.7 x 35.5cm)
£30-£40



372. Early 20th Century English School
A Simulated Tortoiseshell Frame, rebate 18" x 12.75" (45.7 x 32.4cm)
£200-£300



371. Early 19th Century English School
A Hollow Gilt Composition Frame, rebate 18" x 13.75" (45.7 x 34.9cm)
£100-£200



373. 18th Century Italian School
A Painted Carved Wood Frame, rebate 16.5" x 14" (41.9 x 35.5cm)
£150-£200



374. 20th Century English School

A Painted Composition Frame, rebate 16.5" x 13.5" (41.9 x 34.3cm)
£20-£30



375. 20th Century English School

A Gilt Composition Frame, with a fabric slip, rebate 16.5" x 13.25" (41.9 x 33.7cm)
£40-£60



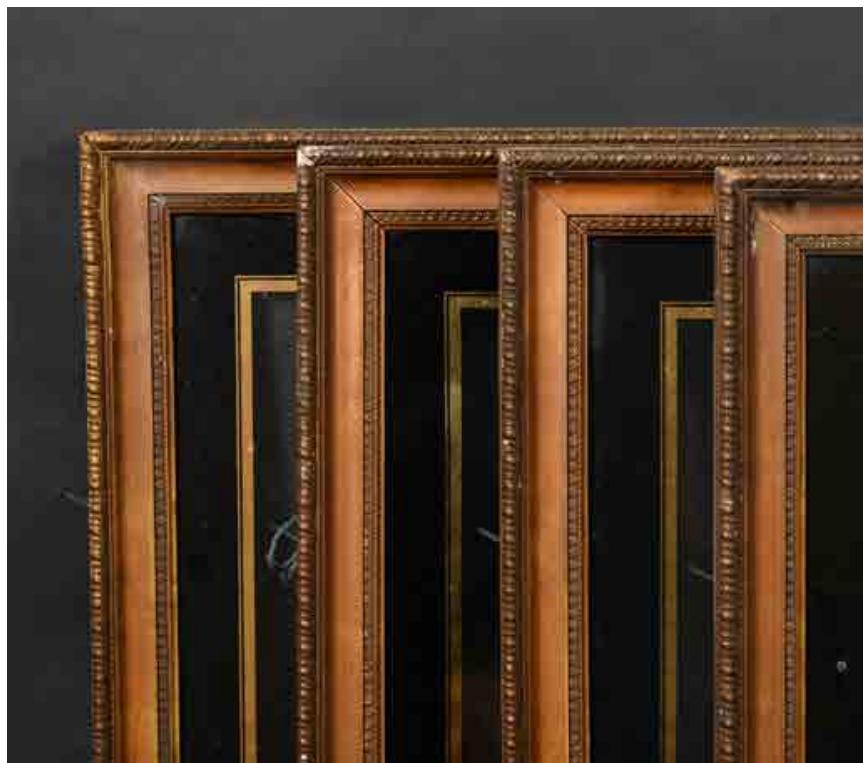
376. 19th Century English School

A Maple Frame, rebate 16.5" x 12" (41.9 x 30.5cm) and two others similar, rebate 17.5" x 13.5" (44.4 x 34.2cm) and rebate 8" x 6.5" (20.3 x 16.5cm) (3)
£60-£80



377. 19th Century English School

A Maple Frame, rebate 16" x 12.5" (40.6 x 31.7cm) and another similar rebate 14" x 8.5" (35.5 x 21.6cm) and a darkwood frame, rebate 13.75" x 11" (34.9 x 27.9cm) (3)
£60-£80



378. 19th Century English School

A Set of Ten Gilt Composition Frames, with inset
eglomise glass, rebate 16" x 12" (40.6 x 30.5cm),
without glass rebate 20" x 16" (50.8 x 40.6cm) (10)
£100-£200



379. 18th Century Italian School

A Silver Composition Frame, rebate 15.5" x 11.5"
(39.4 x 29.3cm)
£200-£300



380. 19th Century European School

A Painted Composition Frame, with swept centres and corners, rebate 15.25" x 12.75" (38.7 x 32.4cm)
£30-£50



381. Early 20th Century French School

A Gilt Composition Frame, with a fabric slip, rebate 15" x 12.5" (38.1 x 31.7cm) without slip, rebate 16.25" x 13.5" (41.3 x 34.3cm)
£60-£80



382. 19th Century English School

A Gilt Composition Frame, rebate 14.75" x 12.75" (37.4 x 32.4cm)
£60-£80



383. Late 18th Century English School

A Hogarth Style Frame, rebate 14.5" x 10.5" (36.8 x 26.7cm) and two other frames rebate 14" x 11" (35.5 x 27.9cm) and rebate 14.25" x 10.5" (36.2 x 26.7cm) (3)
£60-£80



384. 20th Century European School

A Painted Composition Frame, rebate 14" x 9.75" (35.5 x 24.8cm) together with three other wooden frames (various sizes) (4)
£20-£30



385. 20th Century English School

A Gilt and Painted Composition Frame, with a fabric slip, rebate 13.75" x 10.5" (34.9 x 26.7cm) without slip, rebate 15" x 11.5" (38.1 x 29.2cm)
£40-£60



386. 20th Century Dutch School

A Darkwood Frame, rebate 13.5" x 10.25" (34.3 x 26cm)
£60-£80



387. 20th Century European School

An Inscribed Black and Gilt Frame, with a velvet slip, rebate 13" x 11.5"
(33 x 29.2cm)
£60-£80



388. Early 19th Century English School

A Carved Wood Frame, with swept centres and corners, rebate 13" x 10.75" (33 x 27.3cm)
£100-£200



389. 19th Century European School

A Darkwood Tabernacle Frame, rebate 13" x 10.5" (33 x 26.7cm)

£300-£400



391. 19th Century English School

A Gilt Composition Frame, rebate 12.5" x 6" (31.7 x 15.2cm)

£30-£50



390. 19th Century European School

A Gilt Composition Frame, rebate 12.75" x 9.5" (32.4 x 24.2cm)

£80-£120



392. Late 18th Century English School

A Darkwood Frame, rebate 12.25" x 8" (31.1 x 20.3cm) and another frame
rebate 11.25" x 7" (28.6 x 17.8cm) (2)

£40-£60



393. 18th Century Spanish School
A Carved Giltwood Frame, rebate 11.75" x 9.25"
(29.8 x 23.5cm)
£200-£300



394. 20th Century European School
A Black Frame, with a gilt inner edge,
rebate 11" x 8.75" (27.9 x 22.2cm)
£100-£200



395. 20th Century English School

A Silver Composition Frame, rebate 10.5" x 10.5" (26.7 x 26.7cm)

£20-£30



396. 20th Century European School

A Gilt and Painted Frame, rebate 9.75" x 6.5" (24.8 x 16.5cm)

£40-£60



397. 18th Century Dutch School

A Fine Dutch Blackwood Ripple Frame,
rebate 9.5" x 7.75" (24.2 x 19.7cm)

£400-£600



398. 17th Century Spanish School
A Carved Giltwood Frame, with shell designs,
rebate 9.5" x 7" (24.2 x 17.8cm)
£300-£400



399. Early 19th Century European School
A Gilt and Painted Carved Wood Frame,
rebate 8.75" x 7.25" (22.2 x 18.4cm)
£100-£200



401. 19th Century English School

A Gilt Composition Frame with a oval slip, rebate 7.75" x 6.5" (19.7 x 16.5cm)
£40-£60



400. 20th Century Dutch School

A Near Pair of Black Composite Frame, with a gilt slip and inset glass,
rebate 8" x 6" (20.3 x 15.2cm) (2)
£50-£100



402. 19th Century European School

A Black Ripple Frame, with a gilt inner edge, rebate 4.5" x 4" (11.4 x 10.1cm)
£150-£250

Explanation of Catalogue Terms

The forename(s) (or asterisks where not known) and surname of the artist indicates, in our opinion, an original work by the artist named. The initials of the forename(s) and the surname of the artist indicates in our opinion a work of the period of the artist which may be wholly or in part his/her work.

'Attributed to...'	In our opinion probably a work by the artist, but with less certainty as to authorship in whole or part.
'Studio of ...'	In our opinion a work by an unknown artist in the studio of the artist, possibly under the artist's direction.
'Circle of ...'	In our opinion a work of the period, by an unknown artist with the artist's influence.
'Style of ...'	In our opinion a work at a later date, by an unknown artist following the artist's style.
'Follower of ...'	In our opinion a work at a much later date, by an unknown artist following the artist's style.
'Manner of ...'	In our opinion a work at an unknown date, by an unknown artist following the artist's style.
'After ...'	In our opinion a work at a later date, by an unknown artist copying a work of the artist.
'Signed, Dated & Inscribed'	In our opinion the signature, date and inscription are from the hand of the artist.
'Highlighted Signature'	In our opinion the signature is/are from the hand of the artist, in whole or part, that may have been restored.
'Bears a Signature'	In our opinion the signature is not by the artist and has been added by another hand/hands at a later date.
'Oil Painting'	In our opinion is painted in oils or acrylic.
'Mixed Media'	In our opinion a mixture or combination of part, some or all of the following - Oil, Watercolour, Gouache, Pencil, Ink or Print.

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Although every effort is made to note any damage, restoration or alterations, the absence of any such information in catalogue descriptions does not imply the lot is in perfect condition and free for any such defects. Potential Bidders should satisfy themselves as to the condition of any lot prior to bidding.

ENHANCEMENT

Potential bidders should be aware that many coloured gems have been historically treated by a variety of methods to improve their appearance, both in terms of colour and transparency. Rubies and sapphires are routinely heat treated, emeralds are enhanced through the use of coloured and transparent oils and resins, and jadeite is routinely stained. These treatments, and others including irradiation and coating, are generally accepted by the jewellery trade as standard practice. Although most treatments are considered to be permanent, those gemstones which have been oiled may need to be re-treated to maintain their appearance. Any such treatments affect the market value of coloured gemstones, and Parker Fine Art Auctions pre-sale estimates published in the catalogue assume that all gemstones, unless otherwise stated in the catalogue, may have been enhanced. Parker Fine Art Auctions may obtain Gemmological Reports from a recognised laboratory where appropriate detailing any enhancements, or lack of, for certain gemstones, and such reports may be obtained for Potential Bidders prior to the sale, provided such requests are made at least three weeks before the sale, and that the requesting party has prepaid for such a report. However it is not possible for Parker Fine Art Auctions to obtain reports for every stone offered in the sale.

In the absence of a gemmological laboratory report, it is not possible for Parker Fine Art Auctions to make any comment on the possibility that any gemstone in any lot may have been subject to enhancement.

WEIGHTS

All gram weights have been obtained using an electronic balance, but weights stated in the catalogue are approximate and for guidance only, and potential bidders should satisfy themselves as to their accuracy.

‘...approximately 1.20 carats total,...’ all such stone weights are estimated using standard equipment and formulae, and are subject to the limitations imposed by the mount.

‘...weighing 1.20 carats,...’ where the description reads as such, the stones in question have been removed from the mount and weighted using an electronic balance.

IMPORTANT NOTICES FOR WATCH BUYERS

All Lots are sold as seen, and the absence of any reference to the condition of a watch does not imply the lot is in good condition and without defects, repairs or restorations. Most watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. We do not undertake any inspection of any watches prior to any Sale. We make no representation or warranty that any watch is in working order. As watches often contain fine and complex mechanisms, Potential Bidders should be aware that a general service, change of battery or further repair work, for which they are solely responsible, may be necessary.

DAMAGE, RESTORATION, ALTERATION

Although every effort is made to note any damage, restoration or alterations, the absence of any such information in catalogue descriptions does not imply the lot is in perfect condition and free from any such defects. Potential Bidders should satisfy themselves as to the condition of any lot prior to bidding. All watches are serviced from time to time, and Parker Fine Art Auctions are unable to guarantee that the working parts of any watch movement, glass or crystal, winding crowns, watch bracelet, strap or buckle are the manufacturers' original parts, unless otherwise stated in the catalogue description. We are unable to make any representation in our catalogue descriptions or condition reports as to the authenticity of such parts. Parker Fine Art Auctions are unable to make any representation, nor make any comment on, the authenticity of diamonds, or other gemstones, set into watch dials, bezels, cases and bracelets.

AUTHENTICATION

All watch movements have been inspected by Parker Fine Art Auctions' specialists, and we have verified all inventory and movement numbers. For the information of Potential Bidders, all inventory and movement numbers are listed in the catalogue description for the relevant lot.

IMPORT/EXPORT RESTRICTIONS

There may be Import Restrictions into some territories outside the United Kingdom placed on certain watch brands, or on the importation of watches with straps composed of animal skins which may fall under CITES Regulations. It is the sole responsibility of the buyer to comply with all Export/Import regulations and potential bidders are strongly recommended to check with their shipping agent as to any such regulations that may apply to any lot. Parker Fine Art Auctions are not shippers and are unable to offer any advice regarding such regulations.

CONDITION REPORTS

Parker Fine Art Auctions condition reports will identify whether a watch functions at the time of cataloguing, and suggest possible, but not comprehensive, restoration work that may need to be carried out for the watch to function properly. Parker Fine Art Auctions are unable to test watches for accuracy or running to time, and we cannot guarantee that any watch will function when purchased from us.

As we have examined all watch movements by removing the case backs, we cannot guarantee that water resistant watches will remain water resistant following purchase from us. Parker Fine Art Auctions recommend that any watch purchased from us is subsequently overhauled by a competent watchmaker to ensure functioning.

Conditions of Sale for Public Auctions

Parker Fine Art Auctions Ltd carries out business with Bidders, Buyers and Sellers on the following conditions and on such terms, conditions and notices as may be referred to herein. 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 they 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 auction catalogue online.

The Buyer's attention is particularly drawn to clause 24 (consumers) and clause 23 (non-consumers), which set out the extent of the Auctioneer's and the Seller's liability to the Buyer.

Please read these Conditions together with our "Information for Buyers" document, which provides additional information and terms applicable to our auctions.

1. DEFINITIONS

In these Conditions:

- (a) "Auction Terms and Conditions" means these Conditions, the Terms of Consignment and any other terms applicable to auctions conducted by the Auctioneer and notified to Buyers, Bidders and/or Sellers (as applicable);
- (b) "Auctioneer", "we", "us" or "our" etc. means the firm of Parker Fine Art Auctions Ltd or its authorised auctioneer, as appropriate;
- (c) "Conditions" means these Conditions of Sale for Public Auctions (which include the terms set out in "Information for Buyers");
- (d) "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;
- (e) "hammer price" means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;
- (f) "Information for Buyers" means the document named Information for Buyers at Public Auction containing additional terms and information for Buyers available on our website at www.parkerfineartauctions.com;
- (g) "Lots" any items or group of items offered for sale by us as agents for the Seller;
- (h) "Seller" means any person that appoints us as their agent to sell Lots on their behalf;
- (i) "Terms of Consignment" means the stipulated terms and rates of commission on which we accept instructions from Sellers or their agents including those terms set out in the document named "Terms of Consignment for Public Auctions" which can be found on our website or are available upon request;
- (j) "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;
- (k) "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: "you", "your", etc. refer to the buyer as identified in Clause 3.4;
- (l) The singular includes the plural and vice versa as appropriate; and
- (m) A person includes a natural person, corporate or unincorporated body (whether or not having separate legal personality).

2. FORMATION OF CONTRACT

A contract for the sale and purchase of a Lot shall come into existence between the Seller and the Buyer on these Conditions upon acceptance by the Auctioneer of a bid by the Buyer.

3. BIDDING PROCEDURES AND THE BUYER

3.1 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.

3.2 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 may not be able to bid at our 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.

3.3 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. The Auctioneer shall rule the bidding and no bid may be retracted.

3.4 The Buyer is the person who is successful in purchasing a Lot or Lots in accordance with these Conditions. Purchases made on behalf of a third party are the responsibility of the Buyer in the room. The Auctioneer reserves the right to bid on behalf of the Seller for any Lot and to withdraw, consolidate or divide any Lot or Lots.

3.5 Bidders shall be deemed to act as principals (i.e. not on behalf of or as the agent of any other person).

3.6 Our right to bid on behalf of the Seller is expressly reserved up to the amount of any reserve below the bottom estimate and the right to refuse any bid is also reserved.

4. INCREMENTS

Bidding increments shall be at the Auctioneer's sole discretion.

5. THE PURCHASE PRICE

The purchase price payable for a Lot is the hammer price plus a buyer's premium thereon of 25% plus VAT on the premium at the rate imposed by law and is payable in accordance with clause 7.

6. VALUE ADDED TAX.

Value Added Tax on the hammer price is imposed by law on all items affixed with a dagger or double dagger symbol. 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).7.

PAYMENT

7.1 Immediately a Lot is sold you will:

- (a) give to us, if requested, proof of identity, and
- (b) pay to us the total amount due in pounds sterling.

7.2 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.

7.3 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. The completion of the sale of a Lot will be postponed or cancelled at our discretion if further time is needed for investigation, or if you are in breach of your warranties as a buyer, or if we consider the sale to be unlawful or in any way cause liabilities or be detrimental to either us or the Seller.

8. TITLE AND COLLECTION OF PURCHASES

8.1 The ownership of any Lots purchased shall not pass to you until you have made payment in full in cleared funds to us of the total amount due.

8.2 You shall at your own risk and expense take away any lots that you have purchased and paid for no later than 14 working days following the day of the auction or upon the clearance of any cheque used for payment after which you shall be responsible for any removal, storage and insurance charges.

8.3 No purchase can be claimed or removed until it has been paid for.

9. REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES

9.1 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:

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

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

(e) to charge interest at a rate not exceeding 1.5% per month on the total amount due to the extent it remains unpaid for more than fourteen working days after the sale;

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

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

(h) 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) over any of your property in our possession for any purpose until the debt due is satisfied.

9.2 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

10. THIRD PARTY LIABILITY

10.1 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)

11. COMMISSION BIDS

11.1 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 and authenticity, 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.

11.2 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.

12. WARRANTY OF TITLE AND AVAILABILITY

12.1 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.

12.2 We are acting as the agent of the Seller only and give no warranty as to the Seller's title to the Lot.

12.3 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.

13. TERMS OF SALE

The Seller and the Buyer acknowledge that Lots are sold subject to the stipulations of these Conditions (including the Information For Buyers) in their entirety and on the Terms of Consignment as notified to the Seller at the time of the entry of the Lot.

14. DESCRIPTIONS AND CONDITION

14.1 Whilst we seek to describe Lots accurately, it may be impractical for us to carry out exhaustive due diligence on each Lot. Bidders 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. Bidders 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.

14.2 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, attributions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded.

14.3 We are 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. We shall not be liable for any damage to any Lot arising during the viewing, during the sale, or after the sale.

14.4 We act as agents only. Each Prospective Buyer by making a bid for a Lot acknowledges that they have satisfied themselves fully as to the attribution and condition of the Lot. Pictures have not been removed from their frames unless specifically mentioned in the Condition Report (as in the event the item is unsold it must be returned to the Seller in the condition it was received by us). This Condition is subject to deliberate forgeries (clause 17).

14.5 Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.

15. TRANSFER OF RISK.

15.1 The risk in the Lot shall pass to the Buyer upon completion of the Sale by the Auctioneer.

15.2 We are not responsible for the correct description, genuineness or authenticity of any Lot as per these Conditions. The Buyer is deemed to have inspected each Lot and satisfied himself/herself to the condition.

16. OWNERSHIP OF THE LOT

Title to the Lot purchased will not pass to the Buyer until the Buyer has paid us in full and cleared funds the total amount due pursuant to these Conditions and we have applied such payment to the Lot.

17. FORGERIES

17.1 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 unless:

- (a) the catalogue description reflected the accepted view of scholars and experts as at the date of sale; or
- (b) you personally are not able to transfer a good and marketable title to us,

and in the event of clause 17.1 (a) or 17.1 (b) applying you shall have no rights under this condition.

17.2 The right of return provided by this clause 17 is additional to any right or remedy provided by law or by these Conditions.

18. 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 parkerfineartuctions.com

19. GENERAL

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

19.2 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.

19.3 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.

19.4 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 in the catalogue.

20. NOTICES

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

21. **NO WAIVER**
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. **LIABILITY**
Nothing in these Conditions shall limit any liability which cannot legally be limited, including liability for:
(a) death or personal injury caused by negligence;
(b) fraud or fraudulent misrepresentation;
(c) breach of the terms implied by section 12 of the Supply of Goods Act 1979 (title and quiet possession) however attention is drawn to clause 12.2.

23. **LIMITATION OF LIABILITY TO NON-CONSUMERS**
(This clause 23 applies only to non-Consumers)
Subject to clause 22, and unless you are an individual purchasing or selling the Lot for purposes which are wholly or mainly outside your trade, business, craft or profession (**Consumer**), our total liability to either the Buyer or the Seller (as appropriate) shall not exceed the value of the Lot sold by the Seller to the Buyer. The following types of loss are wholly excluded by us:
(a) loss of profits;
(b) loss of sales or business;
(c) loss of agreements or contracts;
(d) loss of anticipated savings;
(e) loss of or damage to goodwill, and
(f) indirect or consequential loss.

23.2 Subject to clause 22, all conditions, warranties and other terms which might otherwise be implied by statute, common law or the law of equity, including without limitation the terms implied by sections 13 to 15 of the Sale of Goods Act 1979, are, to the fullest extent permitted by law, expressly excluded.

24.1 **LIMITATION OF LIABILITY TO CONSUMERS**
(This clause 24 applies only to Consumers)
Consumers are reminded that we act only as an agent of the Seller and are not the supplier of the Lots.

24.2 If the Auctioneer or the Seller fails to comply with these Conditions, it or they shall be responsible for loss or damage you suffer that is a foreseeable result of its or their breach of these Conditions or its or their negligence, but neither the Auctioneer nor the Seller shall be responsible for any loss or damage that is not foreseeable. Loss or damage is foreseeable if they were an obvious consequence of the breach or if they were contemplated by the Agent and/or the Seller and the Buyer at the time this contract was entered into.

25. **RIGHT TO CANCEL**

25.1 If you purchase a Lot at a virtual auction (an auction which is held online only so that there is no possibility for you to attend the auction in person) and you are contracting as a Consumer and the Seller of a Lot is a trader, you will have a statutory right to cancel your purchase of that Lot if you change your mind for any reason. The provisions below set out your legal right to cancel in those circumstances.

25.2 You may cancel your purchase at any time from the date of our order confirmation up to the end of the fourteenth day after the day of collection of the lot by you or the person specified by you for collection.

25.3 To cancel your purchase, you must inform us of your intention to cancel it. You can do this by completing the model cancellation form which can be found on our website. If you use this method we will email you to confirm that we have received your cancellation. Alternatively, you send us your cancellation notice by any other method and then your cancellation is effective from the date you send us the email or post the letter to us.

25.4 If you exercise your right to cancel your purchase, you will receive a refund of the total amount due paid for the Lot in accordance with clause 7. When exercising the cancellation right, you must return the lots to us immediately at your own cost (as set out below).

25.5 You are entitled to a reasonable opportunity to inspect the Lots (which will include removing them from their packaging and inspecting them). At all times, you must take reasonable care of the Lots and must not let them out of your possession. They must remain in original, untouched condition. If you are in breach of your obligations to take reasonable care of the Lots in this clause 25.4, we will have a claim against you and may deduct from the refund costs incurred by us as a result of the breach.

25.6 This provision does not affect your statutory rights.

25.7 The cancellation right described in this clause 25 is in addition to any other right that you might have to reject a Lot, for instance because it is a deliberate forgery as set out in clause 17 above.

26. **EXERCISING THE RIGHT TO CANCEL**

26.1 Where you have validly returned a Lot to us under your right of cancellation described in clause 25, we will refund the full amount paid by you for the Lot.

26.2 Please note that we are permitted by law to reduce your refund to reflect any reduction in the value of the Lot, if this has been caused by your handling of the Lot in a way contrary to the conditions specified in these terms or which would not be permitted during a pre-sale exhibition held prior to an auction. If we refund you the price paid before we are able to inspect the Lot and later discover you have handled the Lot in an unacceptable way, you must pay us an appropriate amount.

26.3 You will be responsible for returning the Lot to us at your own cost.

26.4 We will process any refund due to you within the deadlines below:
(a) if you have collected the Lot but have not returned it to us: fourteen days after the day on which we receive the Lot back from you or, if earlier, the day on which you provide us with evidence that you have sent the Lot back to us; or
(a) if you have not collected the Lot or you have already returned the Lot to us: 14 days after you inform us of your decision to cancel your contract.

26.5 We will refund you using the same means of payment that you used for the transaction.

26.6 Legal ownership of a Lot will immediately revert to the Seller if we refund any such payment to you.

27.1 **DISPUTES**
Any dispute not herein provided for shall be settled at the sole discretion of the Auctioneer.

28. **FORCE MAJEURE**
We shall not be in breach of these Conditions nor liable for the delay in performing, or failure to perform, our obligations under these Conditions (or otherwise) if such a delay or failure results from events, circumstances or causes beyond our reasonable control.

29. **ENTIRE AGREEMENT**
These Conditions constitute the entire agreement between the parties and supersede and extinguish all previous agreements, promises, assurances, warranties, representations and understandings between them, whether written or oral, relating to its subject matter. Except as set out in these Conditions, no variation of these Conditions shall be effective unless it is in writing and signed by the parties (or their authorised representative).

30. **IMAGES**
Prior written consent must be sought by the buyer or any other party for the use of any images, illustrations and written materials produced by or for Parker Fine Art Auctions Ltd relating to a lot or sale, including the contents of a catalogue. Copyright for any of the aforementioned will remain the property of Parker Fine Art Auctions Ltd, subject to the provisions of the Copyright, Design and Patents Act 1988. Parker Fine Art Auctions Ltd and the seller make no representations or warranties that the buyer of a lot will acquire any copyright to other reproduction rights to it.

31. **GOVERNING LAW AND JURISDICTION**
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.



PARKER

FINE ART AUCTIONS

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Thursday 5th February 2026

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