

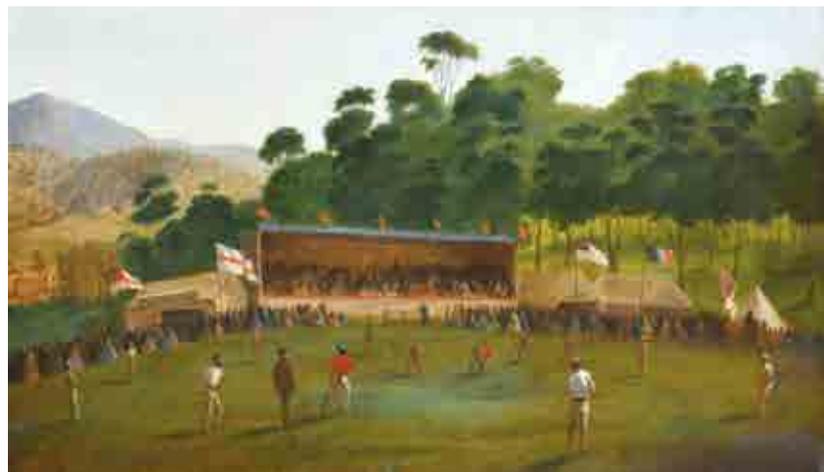


PARKER
FINE ART AUCTIONS
**Fine Paintings
& Frames Sale**

Thursday 5th March 2026 at 11am



Including a Single Owner Collection



Forthcoming Fine Paintings & Frames Sale

16th April 2026



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PARKER

FINE ART AUCTIONS

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

Fine Paintings & Frames Sale Including a Single Owner Collection

Thursday 5th March 2026

Paintings starting at 11am
Frames starting at 2.30pm

VIEWING

Friday 27th February 10am to 4pm
Saturday 28th February 10am to 2pm
Sunday 1st March 10am to 2pm
Monday 2nd March 10am to 4pm
Tuesday 3rd March 10am to 4pm
Wednesday 4th March 10am to 4pm
Thursday 5th March from 9am

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Lot 154	PARKER FINE ART AUCTIONS Fine Paintings & Frames Sale Thursday 5th March 2026 at 11am		Lot 67	Lot 25
Lot 132	Lot 168	Including a Single Owner Collection		
Lot 260	Lot 238	Lot 288		
Lot 286	Lot 280	Lot 290		
Lot 283	Lot 272			

Lot 304	Lot 328	Lot 339
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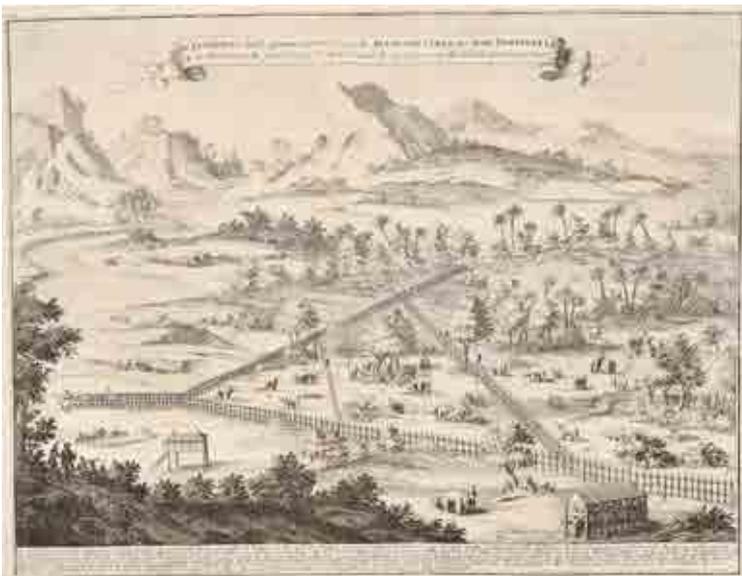
Old Master and European Paintings pre 1850



1. **James Gillray (1756-1815) British**
"The Valley of the Shadow of Death"
Etching
Published by Hannah Humphrey
9.75" x 15" (24.7 x 38.1cm)
£300-£500



2. **After Jan Griffier Snr (1645/52-1718) Dutch**
Wild Birds
Engraved by Francis Barlow
8.25" x 11.75" (21 x 29.8cm)
£100-£200



3. **After Francois Valentyn (1666-1727) Dutch**
"De Eliphants - Jagt gedaen in't Jaar 1717 inde Alutcoer
Corle" (Ceylon)
Engraved by J C Philips
Unframed 10.75" x 14.5" (27.3 x 36.8cm)
Together with seven other engravings by various hands (8)
£100-£200

4. After George Morland (1763-1804) British
 “The Cottagers”
 Engraved by William Ward
 In a gilt frame with eglomise glass
 18” x 22.5” (45.7 x 57.1cm)
 £100-£200



5. After William Redmore Bigg (1755-1825) British
 “Saturday Morning, Going to Market”
 Engraved by Thomas Burke
 In a gilt frame with eglomise glass
 18.5” x 23” (47 x 58.3cm)
 £100-£200



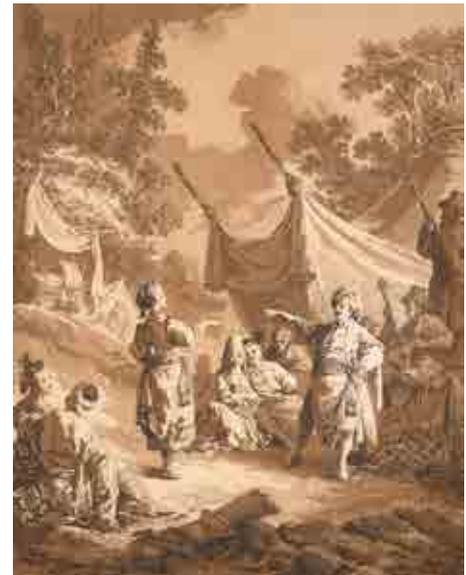
6. After William Redmore Bigg (1755-1825) British
 A Pair of Engravings; “The Romps” and “The Truants”
 Engraved by William Ward
 In gilt frames with eglomise glass
 17.75” x 23.25” (45.1 x 59.1cm) (2)
 £150-£200



7. After George Maile (1800-1842) British
 “Napoleon Bonaparte”
 Print
 14.5” x 17.75” (36.8 x 45cm)
 Together with another print of
 Napoleon by C E Wagstaff (2)
 £100-£150



8. After William Simpson (1823-1899) British
 “Hospital and Cemetery at Scutari”
 Lithograph after J Needham
 12.25” x 18.25” (31.1 x 46.2cm)
 Provenance: The Parker Gallery, London
 £100-£150

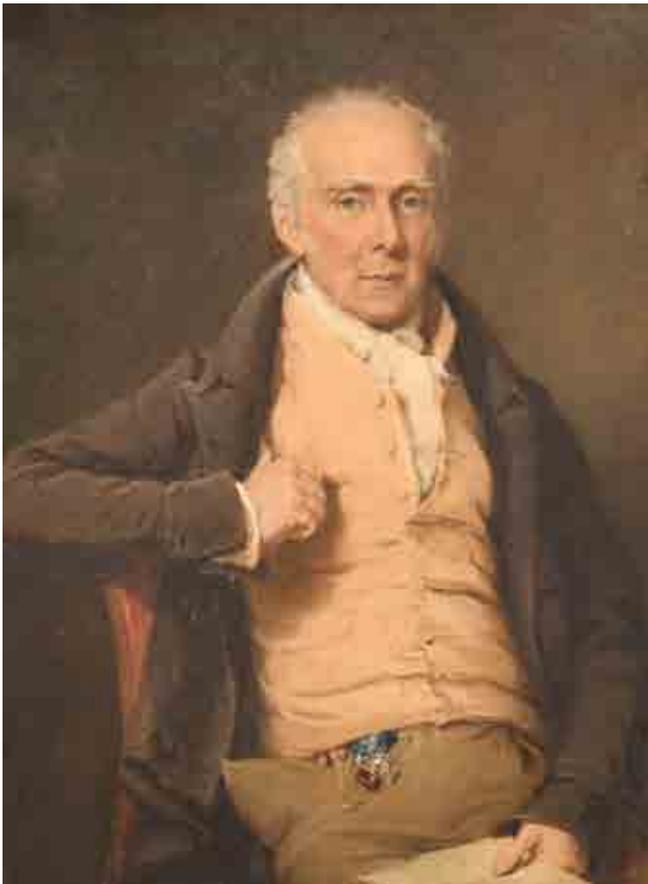


9. After Jean-Baptiste Le Prince (1734-1781) French
 “The Russian Dance”
 Print
 11.5” x 9.25” (29.2 x 23.4cm)
 £100-£150



10. After Robert Smirke (1753-1845) British
 “The Body of a Young Man”
 Engraved by Robert Pollard
 Unframed, overall 19” x 23.5”
 (48.2 x 59.7cm)
 And the companion piece,
 “The Young Man Restored to Life”,
 a pair (2)
 £100-£200

11. After Henry Raeburn (1756-1823) British
Portrait of Sir Walter Scott (Novelist and Poet 1771-1832)
Pencil and chalk heightened with white with gridlines
21" x 14.25" (53.3 x 36.3cm)
£200-£300



12. William Derby (1786-1847) British
Portrait of Jeremiah Dyson (1757-1835)
Watercolour
Inscribed on labels verso
7.5" x 5.5" (19 x 14cm)
Provenance; Bourne Gallery Ltd, Reigate
Notes: A Preparatory sketch for this work is held in the National Portrait Gallery,
London. Dyson was a clerk to The House of Commons, circa 1830
£300-£500



13. Early 19th Century English School
 A Set of Four River Landscapes including Oxfordshire and Berkshire
 Watercolour
 Inscribed on the mounts
 Each 4.25" x 6.5" (10.7 x 16.5cm) (mounted as one)
 £100-£200



14. Circle of Nicholas Pocock (1740-1821) British
 A Pair of Mountainous River Landscapes
 Watercolour
 5.5" x 8" (14 x 20.3cm) (2)
 £100-£200



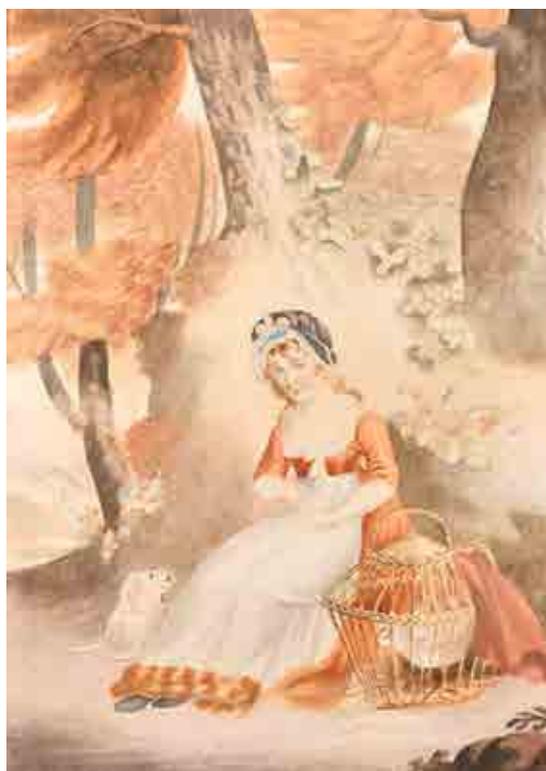
15. Manner of John Russell (1745-1806) British
"The Favourite Rabbit"

Pastel

Oval

26.75" x 22.75" (68 x 57.8cm)

£100-£150



16. Late 18th Century
English School
The Resting Place
Watercolour
In a period frame
13.5" x 10" (34.3 x 25.4cm)
And the companion piece,
a pair (2)
£100-£200



17. C Stapleton (18th-19th Century) British
"A Hilly Landscape"
Watercolour
Signed and dated 1790, and inscribed on a plaque
18.5" x 25" (47 x 63.5cm)
£100-£200



18. Circle of Henry Joseph Van Blarenberghe
(1750-1826) French
Hunters and Figures in a Landscape
Gouache
6.75" x 8.75" (17.2 x 22.3cm)
£100-£150



19. 18th Century Italian School
Figure Studies
Gouache
Fan shaped
6" x 19" (15.2 x 48.2cm)
£100-£200



20. After William Hogarth
(1697-1764) British
A Couple at the Coopers
Oil on canvas
19" x 23.5" (48.2 x 59.7cm)
£300-£400



21. 18th Century Italian School
Figures and Cattle in a Classical Landscape
Oil on canvas
14.5" x 21" (36.8 x 53.3cm)
Provenance: The Parker Gallery, London
£400-£600



22. After Andrea Del Sarto
(1486-1530) Italian
"Madonna of the Harpies"
Oil on canvas
8.5" x 7" (21.6 x 17.8cm)
Together with the "Madonna del
Granduca" after Raphael (2)
£200-£300



23. Manner of Gaspard Dughet (1615-1675) Italian
Figure in a Classical Landscape
Oil on panel
9.25" x 11.5" (23.6 x 29.2cm)
£150-£200



24. Circle of John Constable (1776-1837) British
Figure Fishing by a River
Oil on card laid down
Unframed 7.5" x 5.75" (19 x 14.6cm)
£100-£150



25. Circle of Salvator Rosa (1615-1673) Italian

A Capriccio River Landscape with figures in the foreground

Oil on canvas

In a fine carved giltwood frame

28" x 37.5" (71.1 x 95.2cm)

£2000-£4000



26. After Joshua Reynolds (1723-1792) British
"Robinetta"
Oil on canvas
24" x 20" (61 x 50.8cm)
£300-£400



27. Circle of Godfrey Kneller (1646-1723) German/British
Portrait of Miss Harvey
Oil on canvas
Inscribed on labels verso
30" x 25.5" (76.2 x 64.8cm)
Notes: Daughter of Colonel Harvey (inscribed on label verso)
£500-£800



28. H Testobrund (19th Century) European
"A Polish Nobleman" after Rembrandt van Rijn
Oil on canvas laid down
Signed
28" x 24" (71.1 x 61cm)
£150-£200



29. Circle of Frederico Barocci (1535-1612) Italian
Portrait of an Elegant Young Lady
Oil on panel
In a fine carved giltwood frame
7.25" x 5.5" (18.4 x 14cm)
£3000-£5000

British and European Paintings Pre 1900



30. After Lawrence Alma-Tadema (1836-1912) Dutch/British
"Eloquent Silence"
Engraved by P.J. Arendsen
Signed by both artists in pencil
In a fine wooden frame
Overall 20" x 16.25" (50.8 x 41.3cm)
£100-£150



31. After Gustave Doré (1832-1883) French
"Milton's Paradise Lost"
Illustrated book
Published by Cassell Publishing, 1905
£100-£150



32. Christian Vilhelm Nielsen
(1833-1910) Danish
"Rosenborg Castle, Copenhagen"
Watercolour
Signed with initials
12" x 8.4" (30.5 x 21.4cm)
And another by the same hand (2)
£100-£200



33. 19th Century American School
A Father and Son, with the allegory of the bird cage
Watercolour
13.5" x 19" (34.2 x 48.2cm)
£400-£600



34. Michael Angelo Hayes (1820-1877) Irish
"The Scots Greys, The Second Dragoons, outside an inn on the eve of Waterloo"
Watercolour
Signed with initials, and inscribed on a label verso
9.5" x 15.75" (24.1 x 40cm)
£600-£800



35. 19th Century English School
Still Life of Flowers in a Vase
Watercolour
Inscribed on a label verso
10" x 7.5" (25.4 x 19cm)
Provenance: Sabin Galleries Limited, London
£100-£150



36. Charles Edward Wilson (1854-1941) British
The Young Shepherdess
Watercolour
Signed and dated 1901
20.5" x 13.75" (52.1 x 34.8cm)
£350-£450



37. Gianni (19th-20th Century) Italian
"An Old Salt"
Watercolour
Signed, inscribed on the mount
Mounted unframed 17" x 12"
(43.2 x 30.5cm)
And the companion piece
"A Neapolitan Fisherman" (2)
£100-£150

38. **Herbert William Piper (1846-1921) British**
"Bosham"
Watercolour
Signed and inscribed
13.5" x 23" (34.2 x 58.3cm)
£100-£150



39. **Wilfred Williams Ball (1853-1917) British**
"Red House Farm, Surrey"
Watercolour
Signed and inscribed, and inscribed on a label verso
7" x 10.5" (17.8 x 26.7cm)
£100-£200



40. **Wilfred Williams Ball (1853-1917) British**
"Cottages Near Winchester, Hants"
Watercolour
Signed, and inscribed verso
7.25" x 11.25" (18.4 x 28.5cm)
And two others by the same hand both titled "A Surrey Highway" (3)
£150-£250



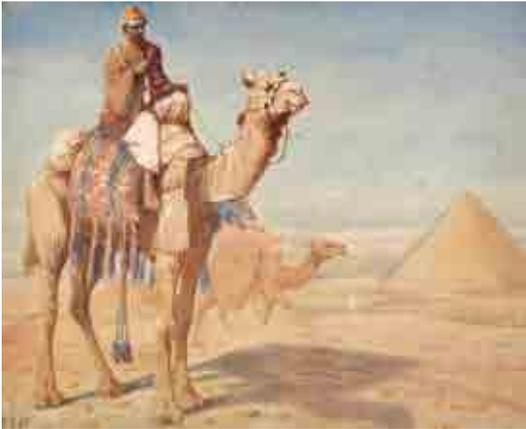
41. **Henry Moore (1831-1895) British**
 “After Rough Weather, Brixham Smack Putting to Sea”
 Ink
 Signed and dated 1884, and inscribed verso
 6” x 9.5” (15.3 x 24.2cm)
 And three others by the same hand (4)
 £250-£350



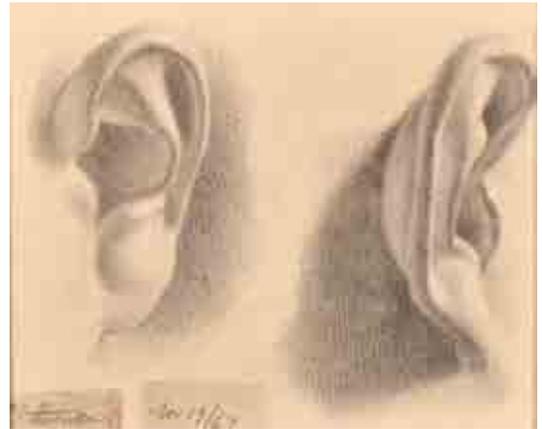
42. **John Robertson Reid (1851-1926) British**
 Sailing Boat
 Watercolour
 Signed and dated 1902
 5.5” x 7.5” (14 x 19.1cm)
 £100-£200



43. **William E Harris (1860-1930) British**
 Boats in an Estuary
 Watercolour
 Signed and dated 1895
 12.75” x 18.75” (32.4 x 47.6cm)
 £100-£200



44. **William Purser (c.1790-c.1852) British**
Camel Train by Pyramids
Watercolour
Signed with initials
7.25" x 9" (18.3 x 22.8cm)
£100-£200



45. **P J Stevenson (19th Century) British**
'Ear Studies'
Pencil
Signed and dated Nov 19 '67
7.25" x 9.25" (18.4 x 23.5cm)
£100-£150



46. **19th-20th Century European School**
Head in the Clouds
Oil on milk glass
7.75" x 9.75" (19.7 x 24.8cm)
£100-£200



47. **After Willem Johannes Martens (1838-1895) Dutch**
Venus and Love
Oil on canvas
9" x 11" (22.8 x 27.9cm)
£100-£200



48. **William Perring Hollyer (1834-1922) British**
"Noon"
Oil on canvas
Signed, and signed and inscribed verso
20" x 30" (50.8 x 76.2cm)
£100-£200



49. **Arthur Knowles (c.1875-c.1950) British**
"Crook o' Lune, Lancaster"
Oil on canvas
Signed, and inscribed in pencil verso
20" x 30" (50.8 x 76.2cm)
£100-£200



50. **Edwin Alfred Pettitt (1840-1912) British**
 "The Castle Rock, Lynton"
 Oil on artist's board
 Signed, and inscribed on the slip
 7" x 10" (17.8 x 25.4cm)
£100-£200



51. **Arthur Bevan Collier (1832-1908) British**
 A River Landscape
 Oil on canvas
 Signed
 20" x 29.75" (50.8 x 75.5cm)
£200-£300



52. **R S B (19th-20th Century) British**
 View of the Isle of Wight with The Needles in the distance
 Oil on canvas
 13" x 24" (33 x 61cm)
£150-£200



53. **David Murray (1849-1933) British**
 The Village River
 Oil on board
 Inscribed on a label verso
 8" x 11.5" (20.3 x 29.2cm)
£200-£300



54. **Edwin Buttery (1839-1908) British**
 A Pair of River Landscapes
 Oil on canvas
 Signed
 12" x 20" (30.5 x 50.8cm) (2)
£300-£400



55. **Attributed to Christoph Christian Ruben (1805-1875) German**
"Ave Maria, The Night Crossing"
Oil on copper
Unframed 14.5" x 18.25" (36.8 x 46.2cm)
£250-£350



56. **Edward Charles Williams (1807-1881) British**
'A Wooded River Landscape with Figures on a Bridge'
Oil on panel
Inscribed on a label verso
18" x 24" (45.7 x 61cm)
Provenance: Christies, London, Important Victorian Paintings, 19th May 1978, Lot 39
£300-£500



57. **After Walter Hunt (1861-1941) British**
"The Dog in the Manger"
Oil on canvas
18" x 26" (45.7 x 66cm)
£200-£300





58. **Richard Hilder (1813-1852) British**
'A Wooded Landscape with Drover, Cattle and Sheep'
Oil on panel
Inscribed on a label verso
14" x 18" (35.5 x 45.7cm)
Provenance: Christies, London, Important Victorian
Paintings, 19th May 1978, Lot 154
£400-£600



59. **William Henry Mander (1850-1922) British**
A Mountainous River Landscape with Figures Fishing
Oil on canvas
Signed and dated '07
Unframed 20" x 30" (50.8 x 76.2cm)
Provenance: Downmunt Galleries, Surrey
£250-£350



60. **Samuel John Egbert Jones (1797-1861) British**
An Encampment with a mill house in the distance
Oil on canvas
Signed
28" x 36" (71.1 x 91.5cm)
£400-£600

61. Attributed to William Shayer Snr
(1787-1879) British
Unloading The Catch
Oil on canvas
Unframed 30" x 40" (76.2 x 101.6cm)
£600-£800



62. William Edward Norton (1843-1916) American
'The Seaweed Gatherers'
Oil on canvas
Signed and dated '77
34" x 60" (86.3 x 152.4cm)
Provenance: Frost & Adams, Boston
£2000-£3000



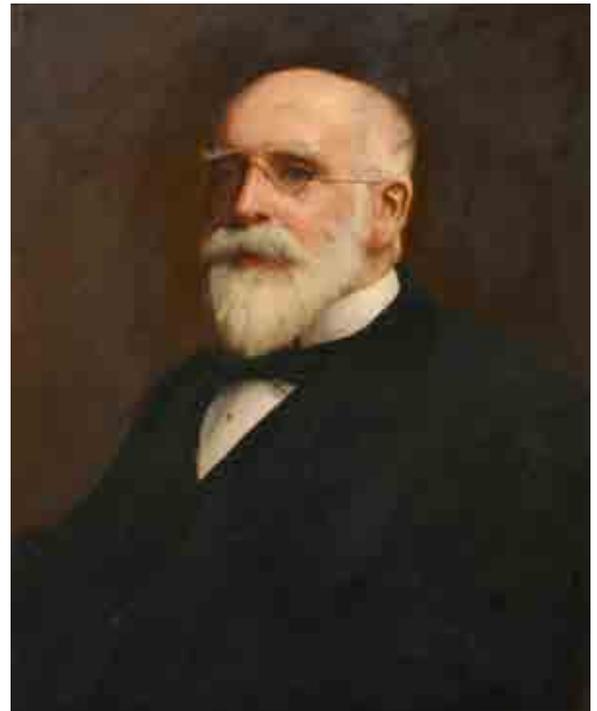
63. 19th Century English School
The Seamstress
Oil on canvas
24" x 20" (61 x 50.8cm)
£100-£200



64. Frank Southgate (1872-1916) British
Waiting for Birds
Oil on paper laid down
Inscribed on a label verso
13" x 10.75" (33 x 27.3cm)
£100-£150



65. 19th Century English School
Girl Holding a Doll
Oil on canvas
40" x 19.75" (101.7 x 50.1cm)
£100-£200



66. Charles Ernest Butler (1864-1933) British
Portrait of a Man
Oil on canvas
Signed and dated 1896
Unframed 26" x 20" (66 x 50.8cm)
£100-£150



67. Felice Auguste Rezia (act.1857-1907) Italian
Rome from the Tiber
Oil on canvas
Signed and dated 1893
12" x 20" (30.5 x 50.8cm)
£2000-£3000



68. **George Paice (1854-1925) British**
Young Girl holding a Cat
Oil on board
Signed and dated '88
12.25" x 9.25" (31.1 x 23.5cm)
£150-£250



69. **Robert William Wright (act.1870-1906) British**
A Flautist
Oil on panel
Signed
8" x 6" (20.3 x 15.2cm)
£300-£500



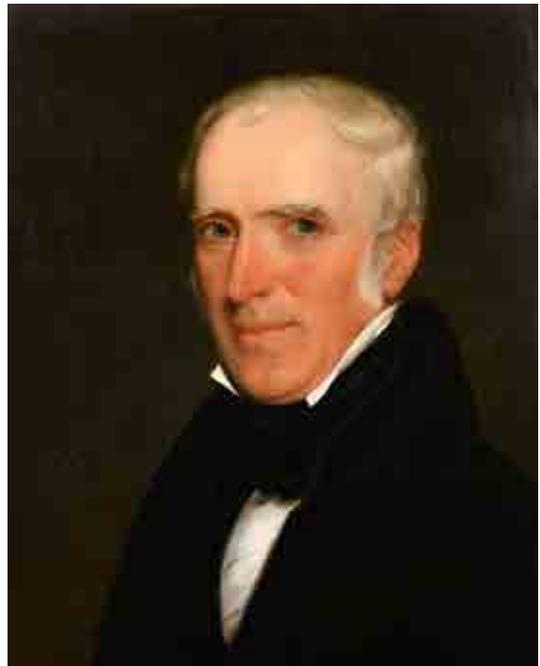
70. John Rising (1753-1817) British
Portrait of a Man
Oil on canvas laid down
Signed and dated 1798
In a maple frame
30" x 25" (76.2 x 63.5cm)
£200-£300



71. 19th Century English School
Portrait of a Lady
Oil on canvas
30" x 25" (76.2 x 63.5cm)
£150-£250



72. 19th Century English School
Portrait of a Lady wearing a 'Three Graces' Brooch
Oil on canvas
30" x 25" (76.2 x 63.5cm)
£100-£200



73. 19th Century English School
Portrait of a Man
Oil on canvas
20" x 16" (50.8 x 40.6cm)
£100-£200



74. **William Malbon (1805-1877) British**
Feeding the Rabbits
Oil on panel
Signed
16" x 20" (40.6 x 50.8cm)
£400-£600



75. **Alice Boyd (1825-1897) British**
"A Resting Place, Warwickshire"
Oil on canvas
Signed with monogram and dated 1881, and signed and
inscribed on a label verso
16" x 20" (40.6 x 50.8cm)
Provenance: Christie's, Penkill Castle, Girvan, Ayrshire, 1992
£200-£300



76. **19th Century English School**
A Lane in Highgate
Oil on canvas
Inscribed verso
Unframed 10" x 12" (25.4 x 30.5cm)
£150-£200

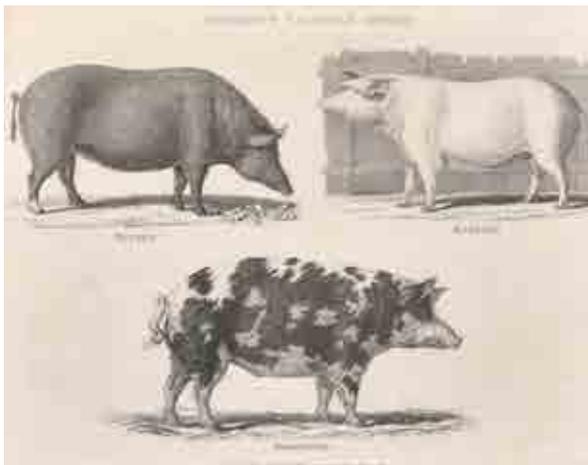
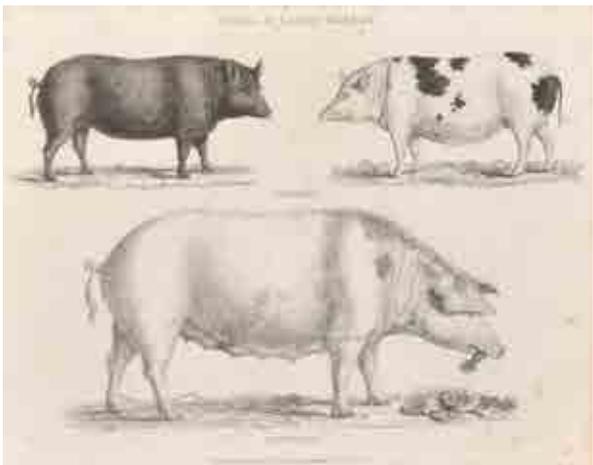


77. Charles Parsons Knight (1829-1897) British
"A Calm Evening in the Channel"
Oil on canvas
Signed and dated 1865, and inscribed verso
7" x 12" (17.8 x 30.5cm)
£400-£600

Sporting and Animalia



78. After Henry Strafford (1830-1873) British
A Set of Four Prize Bulls
Prints
Overall 9" x 11" (22.8 x 27.9cm) (4)
£100-£200



79. Early 19th Century English School
A Pair of "Small & Large Breeds" (Pigs)
Prints published by Thomas Kelly
7.75" x 10" (19.7 x 25.4cm)
Together with two other prints of cows and dogs (4)
£100-£200



80. **Thomas Blinks (1860-1912) British**
Pack of Bloodhounds
Watercolour
Signed with monogram
Mounted unframed 7.5" x 11.25" (19 x 28.6cm)
£100-£150



81. **Fred Hall (1860-1948) British**
At The Gallops
Pencil
Inscribed on a label verso
7.5" x 11" (19 x 27.8cm)
And another by the same hand of a lady on horseback,
pencil, 5.5" x 8.25" (14 x 20.9cm) (2)
£100-£200



82. **B Cobbs (19th Century) British**
The Waiting Game
Oil on canvas
Signed
Unframed 10" x 14" (25.4 x 35.5cm)
£100-£200



83. **John W Morris (c.1865-1924) British**
The Day's Bag
Oil on canvas
Signed
36" x 28" (91.5 x 73.7cm)
£400-£600

British and European Paintings Post 1900



84. Dwight Case Sturges (1874-1940) American
"Sisters" (1915)

Etching

Signed in pencil

8" x 6.4" (20.3 x 16.2cm)

Notes: Sisters by Dwight Sturges was awarded
the Lamont Prize for figure work by the Chicago
Society of Etchers in 1915

£100-£150



85. Salvador Dali (1904-1989) Spanish
"Women in the Waves"

Drypoint

Signed and numbered 45/145 in pencil

15.5" x 12.25" (39.4 x 31.1cm)

£100-£200



86. Harry Becker (1865-1928) British
"Dutch Cattle in Stall"

Lithograph

Inscribed on a label verso

14.25" x 21.75" (36.2 x 55.3cm)

Provenance: The Simon Carter Gallery

Exhibited: Ipswich Borough Council Museums and Galleries, 1993
(sold with exhibition catalogue)

£150-£250

87. Edgar M. Wilson (1861-1918) British
"Greenwich Hospital", (1916)

Etching

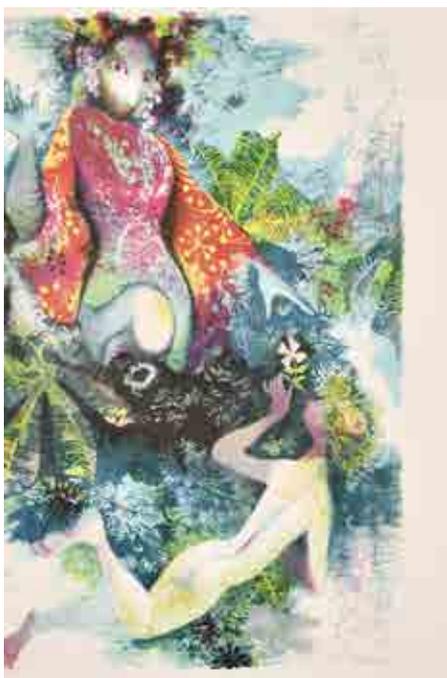
Signed and inscribed "Greenwich Hospital
2.4" in pencil by the artist and numbered
'37' and inscribed in the plate "Greenwich
1916 To R. Leicester Harmsworth Esq. M.P."

Mounted, unframed 6" x 9" (15.03 x 22.8cm)
Notes: A rare etched view of Royal Naval
College at Greenwich. No published editions
of this etching are recorded.

£350-£450

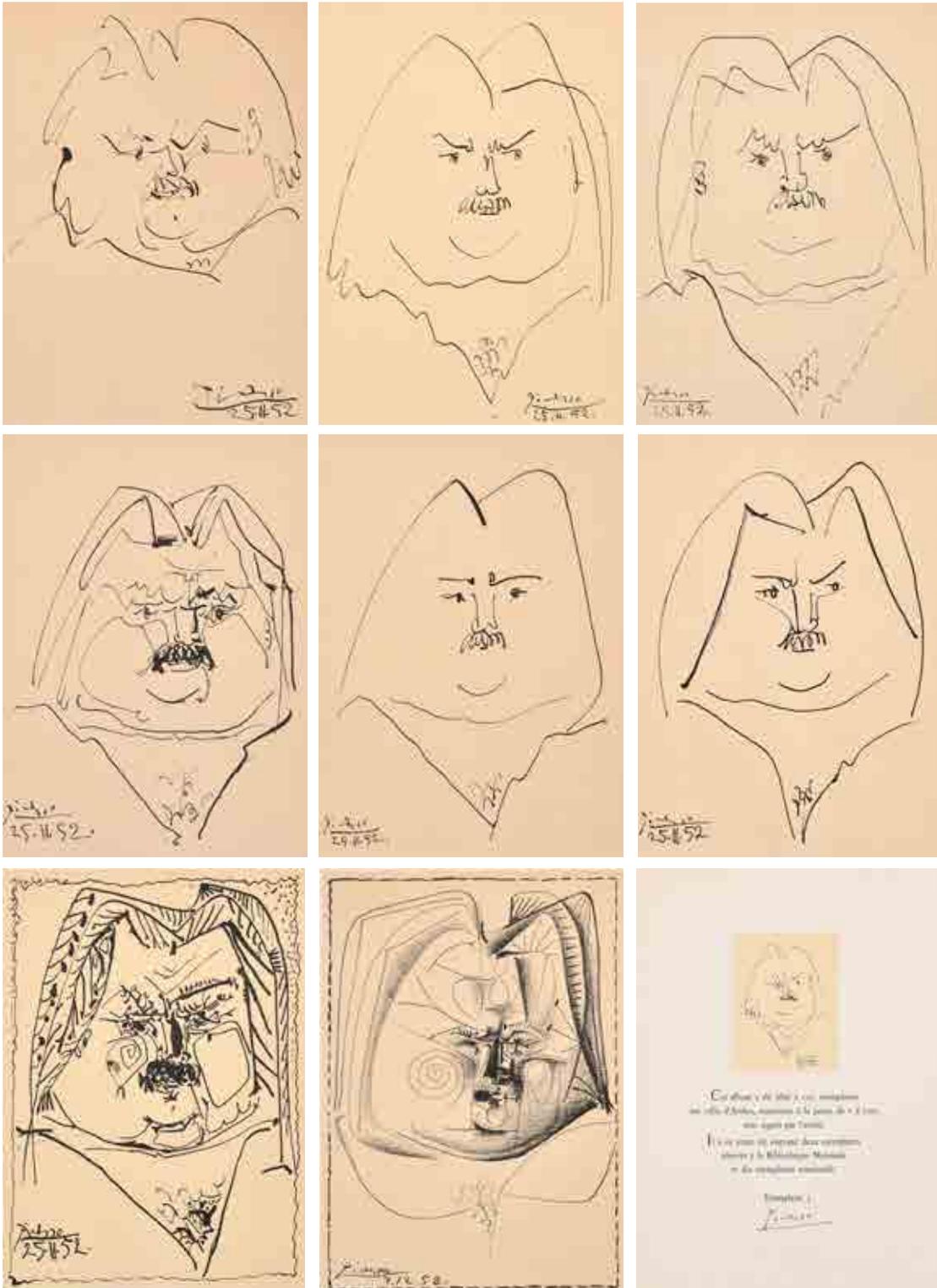


Jiri Tranka



88. Jiri Tranka (1912-1969) Czechoslovakian
A Set of Five "Midsommarnattsdröm"
Lithographs
Signed and dated '61 in pencil
Unframed in an album (each) 18" x 12"
(45.7 x 30.5cm) (5)
£500-£800

Pablo Picasso



89. Pablo Picasso (1881-1973) Spanish
 "Balzacs en bas de casse et Picasso sans majuscule"
 A set of eight lithographs
 Seven numbered in pencil
 Together with a frontispiece signed by Picasso, Numbered '5'
 Author Michel Leiris, Edition by Louise Leiris, 1957
 Enclosed in a folder
 Each 8.8" x 6.5" (22.5 x 16.5cm)
 £800-£1200



90. **Mary Potter (1900-1981) and William Plomer (1903-1973) British**
 "A Note from a Cello" (The Maltings Restored)
 Screenprint
 Signed by both artists and numbered 25/75
 Unframed 18.5" x 27.75" (47 x 70.5cm)
£100-£200



91. **Michael Blaker (1928-2018) British**
 "Punch & Judy at Broadstairs"
 Etching, aquatint and wash
 Signed, inscribed and numbered 1/300 in pencil, and inscribed
 on labels verso
 13.25" x 17" (33.6 x 43.2cm)
 Provenance: Banksie Gallery, London; Winsor Birch, Marlborough
£100-£150



92. **Fabien Perez (1967-) Argentinian**
 "For a Better Life"
 Print
 Signed in pencil
 8" x 10.25" (20.3 x 26cm)
£100-£200



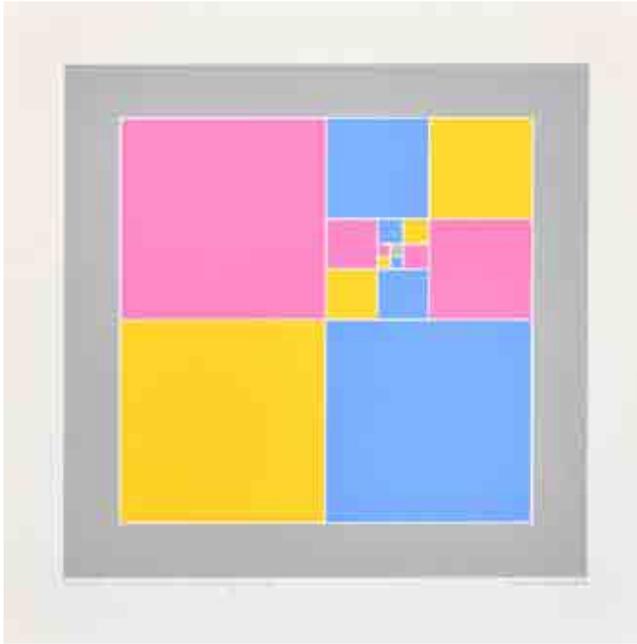
93. **Itzhak Tarkay (1935-2012) Israeli**
 "Grace II"
 Serigraph
 Signed, inscribed and numbered 106/350 in pencil
 15.25" x 19.25" (38.7 x 48.8cm)
£100-£150



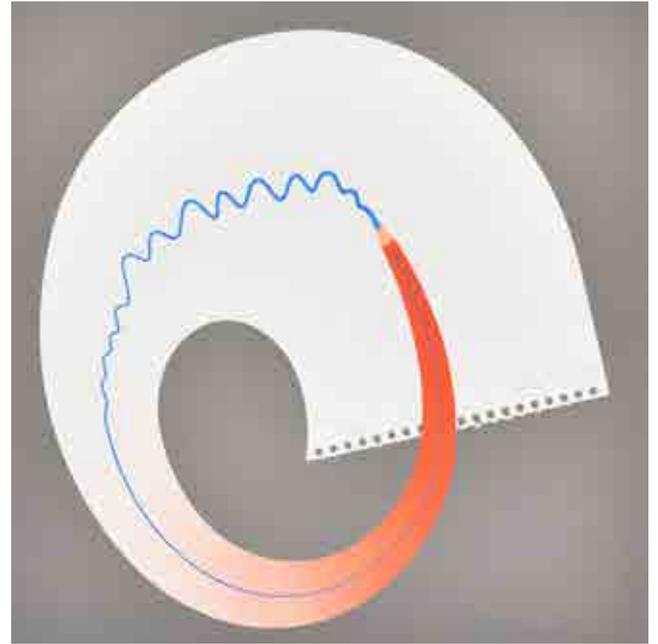
94. **John Knapp Fisher (1931-2015) British**
 "Lone Cyclist"
 Limited edition print
 Signed and numbered 485/750 in pencil
 6" x 13.75" (15.2 x 34.8cm)
£100-£150



95. **Robert Heindel (1938-2005) American**
 The Dancers
 Print
 Signed and numbered 147/185 in pencil
 24.25" x 40" (61.6 x 101.6cm)
£100-£200



96. **Peter Blake (1932-)** British
"Designers Saturday"
Screenprint
Signed, inscribed, numbered 114/350 and dated 1984 in pencil
Unframed (overall) 10.25" x 10" (26 x 25.4cm)
£100-£200

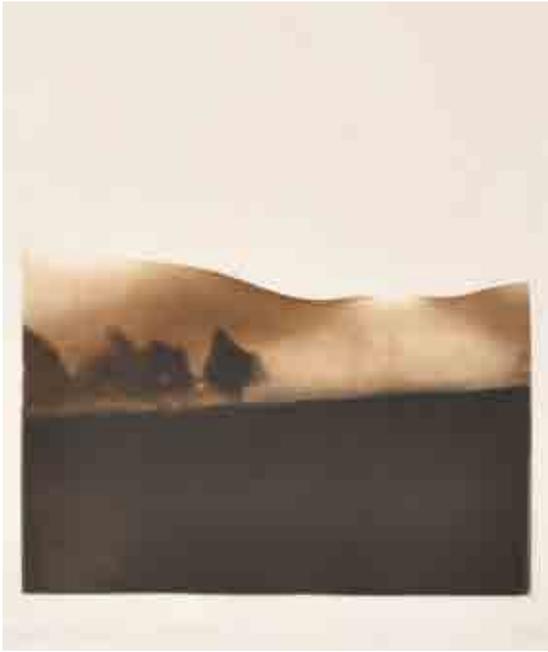


97. **Patrick Hughes (1939-)** British
"Designers Saturday"
Screenprint
Signed, numbered 121/300 and dated '83 in pencil
Unframed (overall) 10.25" x 10" (26 x 25.4cm)
£100-£200

98. **Allen Jones (1937-)** British
"Designers Saturday"
Screenprint
Signed, inscribed, numbered 420/650 and dated October '85
Unframed (overall) 10.25" x 10" (26 x 25.4cm)
£100-£200



Norman Ackroyd



99. **Norman Ackroyd (1938-2024) British**
"A Scottish Daybreak"
Etching
Signed, inscribed with titled and 'artist's proof'
and dated 1974 in pencil
14.5" x 13.5" (36.8 x 34.2cm)
Provenance: Larkhall Fine Art Ltd, Bath, 2003
£300-£400



100. **Norman Ackroyd (1938-2024) British**
"Spilling Cloud"
Etching
Signed, inscribed, numbered 47/90 and dated 1979 in pencil
13.5" x 21.25" (34.2 x 54cm)
Provenance: Larkhall Fine Art Ltd, Bath, 2003
£200-£400



101. **Norman Ackroyd (1938-2024) British**
"Rackwick Valley Morning"
Etching
Signed, inscribed, numbered 21/75 and dated 1974 in pencil
19.5" x 19" (49.5 x 48.2cm)
And the companion piece "Rackwick Valley Night", Signed, inscribed and numbered 17/40 and dated 1974 in pencil, a pair (2)
Provenance: Larkhall Fine Art Ltd, Bath, 2003
£400-£600

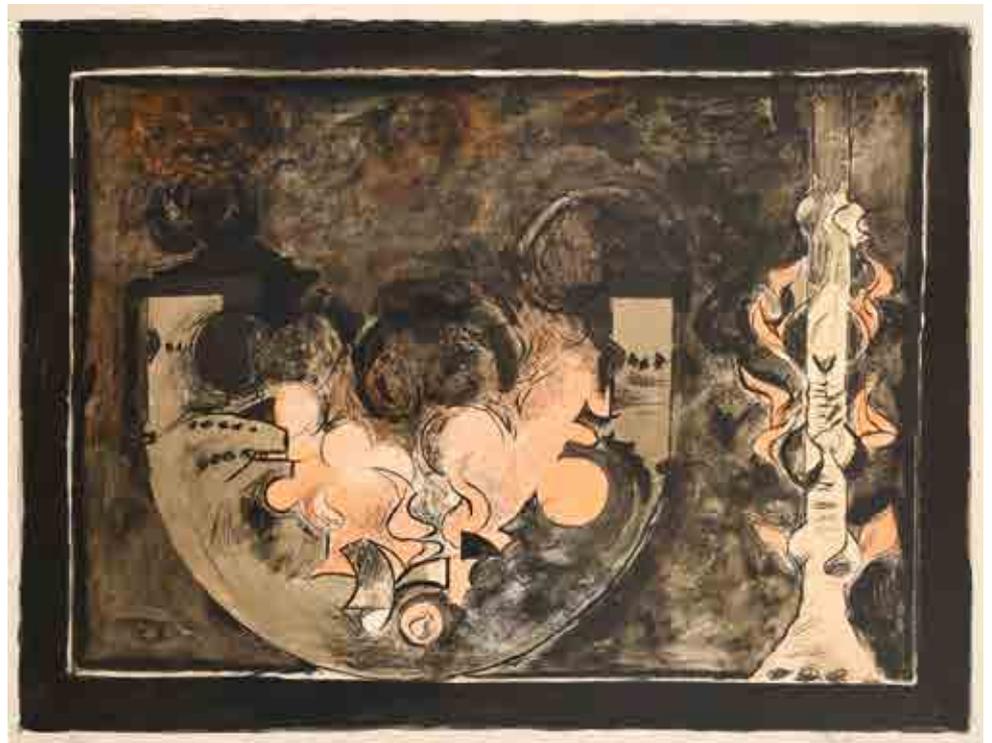


102. Terry Frost (1915-2003) British
"Newlyn Rhythm"

Etching

Signed, inscribed numbered P/P and dated
95 in pencil, and inscribed on a label verso
21.5" x 13.75" (54.6 x 34.8cm)

Provenance: Goldmark Art, Rutland, 2003
£600-£800

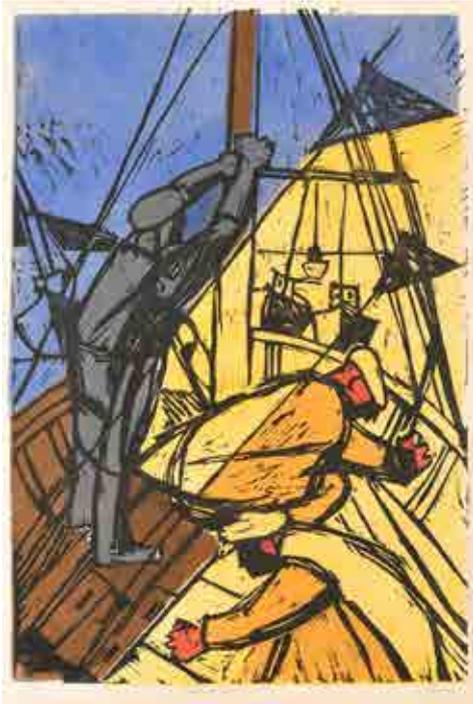


103. Graham Sutherland
(1903-1980) British
"Inferno"

Lithograph

Signed and numbered 42/75,
and inscribed on a label verso
18.75" x 24.75" (47.7 x 62.9cm)

Provenance: Goldmark Art, Rutland, 2003
£600-£800



104. Power (20th-21st Century) British
 "Setting Out"
 Screenprint
 Signed, inscribed and numbered 3/10 in pencil
 22" x 15" (55.8 x 38.1cm)
 £100-£150



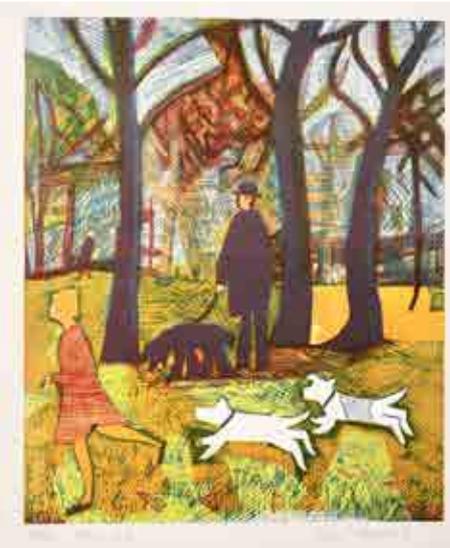
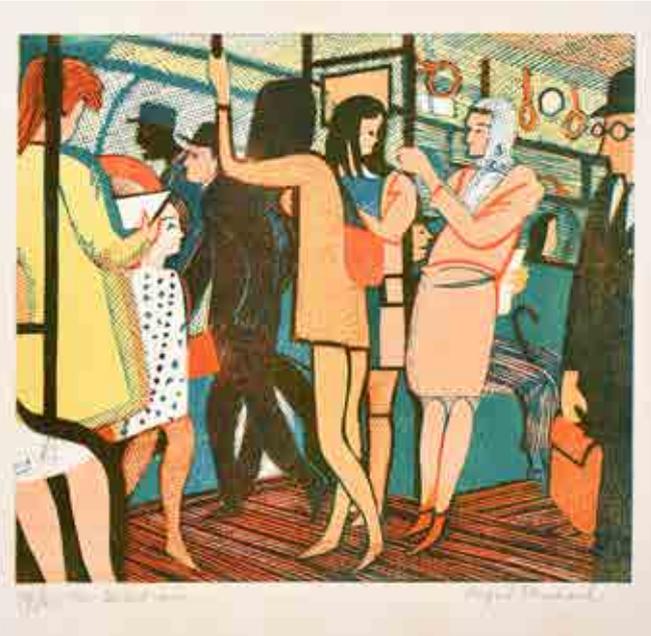
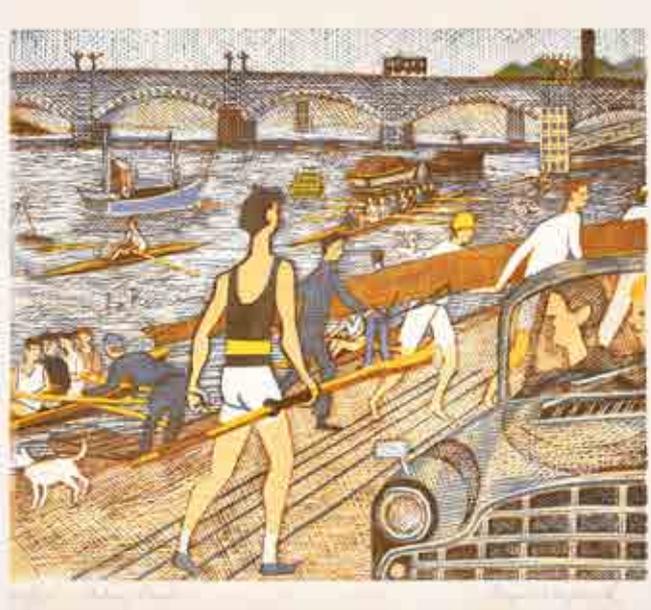
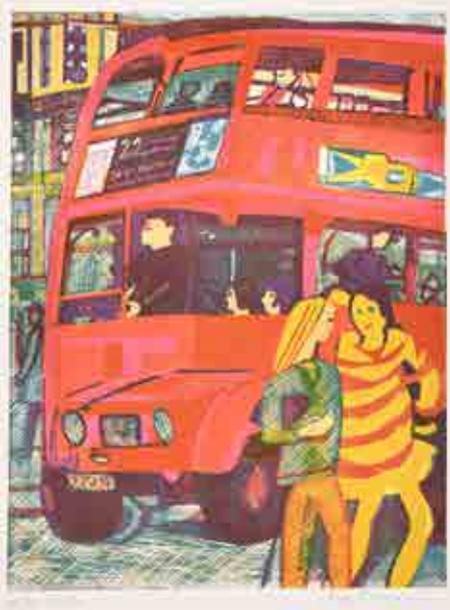
105. Gillian Whaite (1934-2012) British
 "Grasses and Butterflies"
 Etching and watercolour
 Signed and inscribed
 23.5" x 17.5" (59.7 x 44.4cm)
 And another by the same hand "Flowers in March" (2)
 £100-£150



106. Tully Crook (1938-) British
 'Floating'
 Lithograph in Colours
 Signed, inscribed, dated '79 and numbered 139/200 in pencil
 11.5" x 11.5" (29.2cm x 29.2cm) and another by the same hand, 'Nice'
 Lithograph in colours, Signed, inscribed, dated '80 and numbered 84/200 in pencil
 17" x 17" (43.1 x 43.1cm) (2)
 £100-£150



Rupert Shephard



107. Rupert Shephard (1909-1992) British
A Set of Five Linocuts from 'London, The Passing Scene'
Including "The Bus", "The Royal Exchange", "Putney Reach",
"Hyde Park" and "The District Line"
All signed, inscribed and numbered 59/60 in pencil
Together with the numbered frontispiece
Each sheet overall unframed 22" x 18" (55.8 x 45.7cm) (5)
£400-£600



108. **Beryl Cook (1926-2008) British**
 "The Garden Centre"
 Lithograph
 Signed and numbered 467/850 in pencil
 20" x 15" (50.8 x 38.1cm)
 £150-£200



109. **Julian Trevelyan (1910-1988) British**
 "Camel Corps"
 Etching
 Signed, inscribed and numbered 139/250 in pencil
 13.6" x 18.75" (34.7 x 47.6cm)
 £200-£300

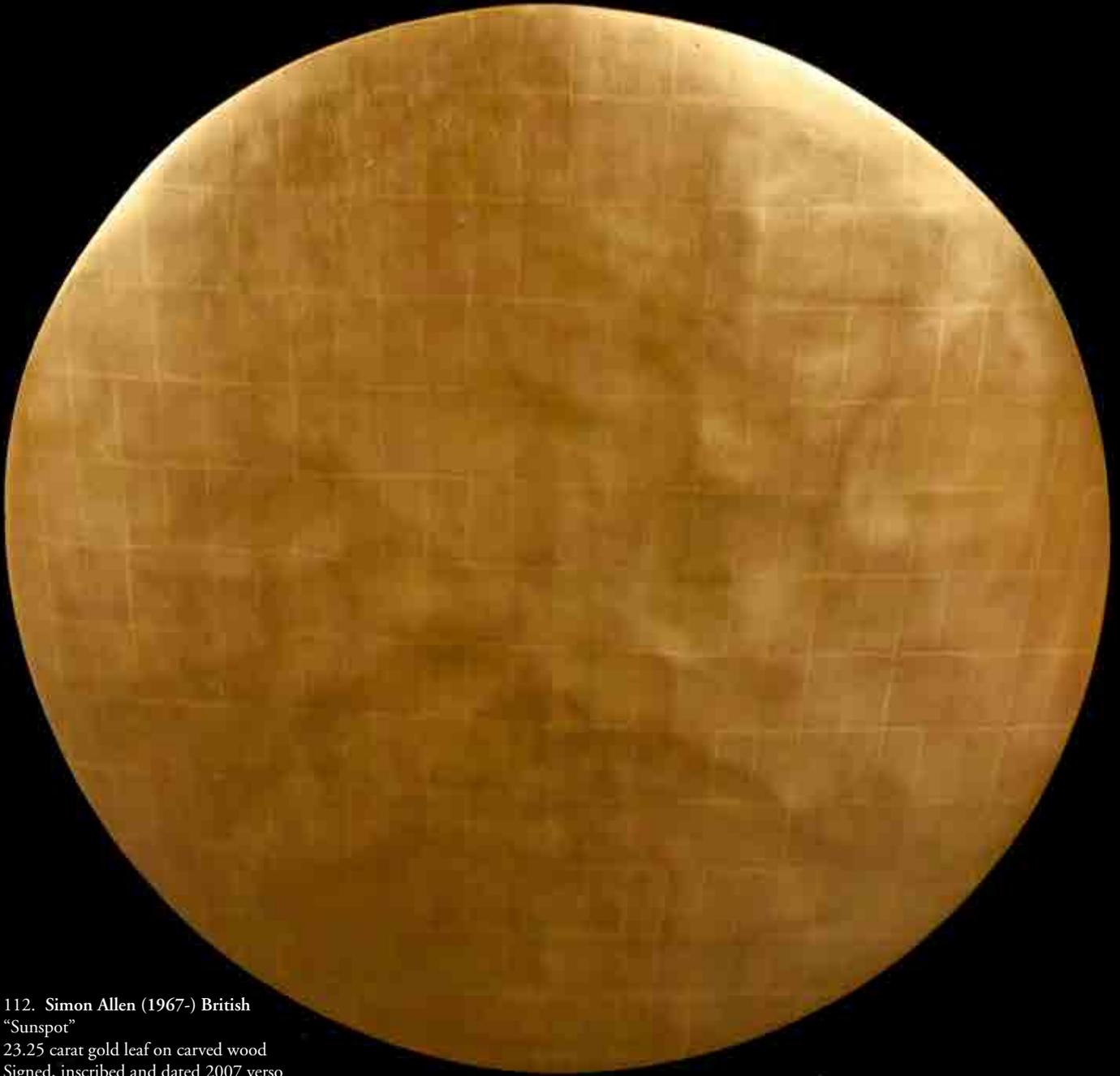


110. **Robert Heindel (1938-2005) American**
 "I travel the wide road in my youthful fashion"
 Print with printer's guild stamp
 Signed and numbered 148/250 in pencil
 34.5" x 30.5" (87.7 x 77.5cm)
 £100-£200



111. **John Piper (1903-1992) British**
 A Silk Scarf
 31.5" x 30.75" (80 x 78cm)
 £100-£200

Simon Allen



112. Simon Allen (1967-) British
"Sunsport"
23.25 carat gold leaf on carved wood
Signed, inscribed and dated 2007 verso
38.6" x 38.6" (98 x 98cm)
Together with the original catalogue
Exhibited: Goldfish Gallery, 'Crossings', 2007
£1000-£2000



113. **Grace Pailthorpe (1883-1971) British**
 "November 6 1945"
 Watercolour
 Inscribed on a label verso
 9.5" x 13" (24.2 x 33cm)
 Exhibited: Oliver Bradbury and James Birch Fine Art, London,
 'Grace Pailthorpe Exhibition'
 13th April to 12th May, 1984, No.8 (sold with catalogue)
£100-£200



114. **Amy Watt (1900-1956) British**
 'Cattle, Dedham Vale'
 Watercolour
 Inscribed verso
 8.5" x 13" (21.6 x 33cm)
 Provenance: The Estate of Mary Miller Watt
£100-£150



115. **Tom Waghorn (1900-1959) British**
 "Arundel"
 Watercolour and ink
 Signed with monogram, and inscribed on a label verso
 10.25" x 14.75" (26 x 37.4cm)
£100-£150



116. **Rodney Joseph Burn (1899-1984) British**
 "The Rehearsal"
 Watercolour, pencil and wash
 Signed, and inscribed on a label verso
 14.75" x 16.25" (37.4 x 41.2cm)
 Provenance: AA Haley; The Fine Art Society, London, 6th January 1981
 Notes: Awarded Slade School Prize c.1922
£100-£200



117. **George Clausen (1852-1944) British**
 "Sunrise in September"
 Pencil (a preparatory sketch)
 Signed and annotated and dated September 6th 1923,
 and inscribed on a label verso
 8.75" x 11.25" (22.2 x 28.6cm)
 Provenance: Dedicated by the artist to RGO Alexander
 Notes: The finished work is in the Ferens Art Gallery, Hull
£100-£200

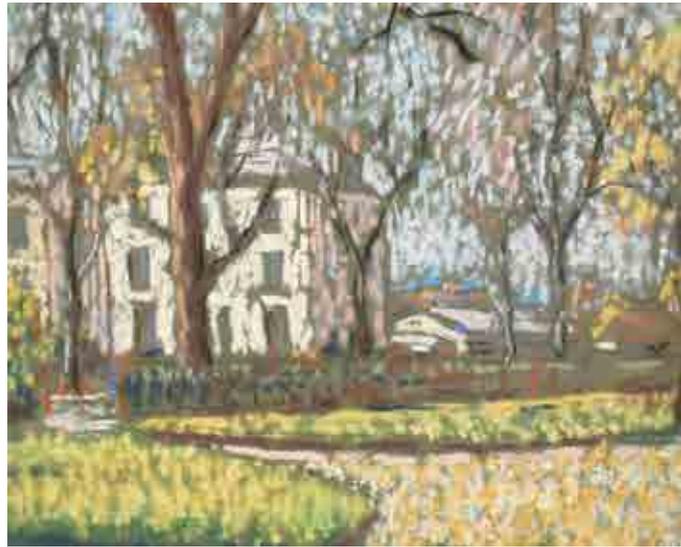


118. **Charles Mahoney (1903-1968) British**
 "The Deluge"
 Pencil study
 Inscribed on a label verso
 10" x 12" (25.4 x 30.5cm)
 Provenance: Dorothy Mahoney (nee Bishop) the artist's widow; The Fine Art Society,
 London, 2000
 Exhibited: Preston, Harris Museum and Art Gallery; Canterbury, Royal Museum
 and Art Gallery, London
 Provenance: The artist's widow; The Fine Art Society
 'Charles Mahoney, 1999-2000'
£100-£200

119. **Arthur Henry Knighton Hammond**
(1875-1970) **British**
"Polperro"
Watercolour
Signed and inscribed in pencil
19.5" x 24.5" (49.5 x 62.2cm)
£150-£250



120. **Hugh Browning** (1899-1956) **British**
"The Park, Cheltenham"
Pastel
9" x 11.5" (22.8 x 29.2cm)
Provenance: From the artist's studio;
thence by family descent
£200-£300



121. **Attributed to Josef Herman**
(1911-2000) **Polish/British**
A Man Outside a Cottage
Watercolour and ink
9" x 11.5" (22.8 x 29.3cm)
£200-£400





122. Early 20th Century European School
 Head Study of an Indian Gentlemen
 Pencil
 10" x 6.75" (25.4 x 17.1cm)
 £100-£200



123. 20th Century English School
 Still Life of Flowers in a Vase
 Watercolour
 12.25" x 9.5" (31.2 x 24.2cm)
 £100-£150



124. Doris Clare Zinkeisen (1897-1991) British
 A Young Boy in Costume
 Watercolour and pencil
 Signed
 Unframed 22" x 15.5" (55.8 x 39.3cm)
 And three other costume designs by the same hand (4)
 £100-£200



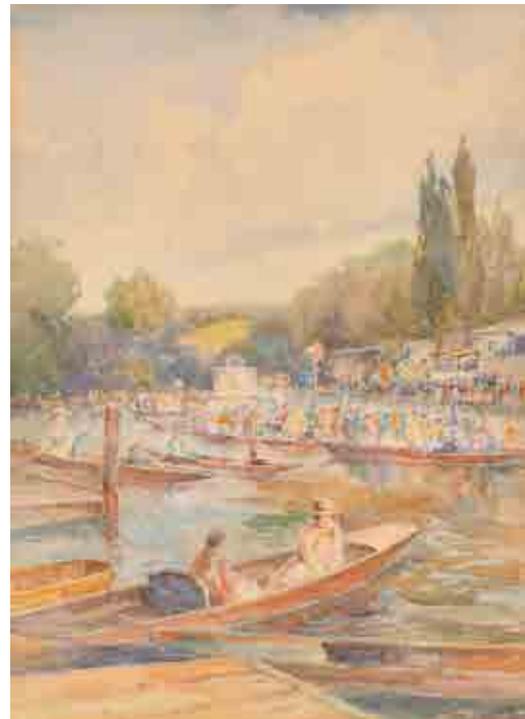
125. Norman Blamey (1914-2000) British
 "Ordination"
 Pencil and watercolour (a preparatory sketch)
 Signed with initials, and inscribed on a label verso
 14" x 10" (35.5 x 25.4cm)
 Provenance: Abbott & Holder, London
 Notes: The finished work is in Tate, London
 £100-£200



126. Hedley B Marshall (20th Century) British
 "Serenissima"
 Oil on board
 Signed and inscribed on a label verso
 27" x 20" (68.7 x 50.8cm)
 Exhibited: Nottingham Museum and Art Gallery
 £100-£200



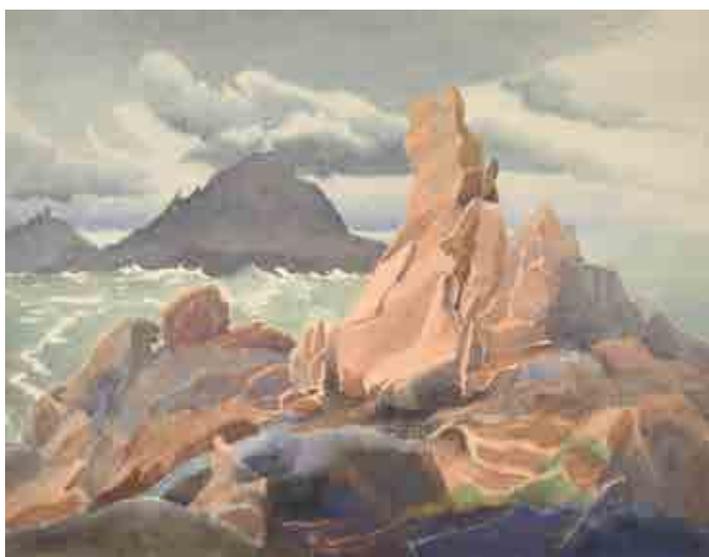
127. Arthur Ambrose McEvoy (1878-1927) British
 "The Duke of Portland"
 Watercolour, pencil and black chalk
 Signed, and inscribed on a label verso
 14" x 10.5" (35.5 x 26.7cm)
 Provenance: The Duchess of Portland; Spink, London
 Exhibited: National Portrait Society, 4th Annual Exhibition, 1915, No.22
 Literature: C. Johnson 'The Works of Ambrose McEvoy from
 1900-1919', Vol II, p.11
 £400-£600



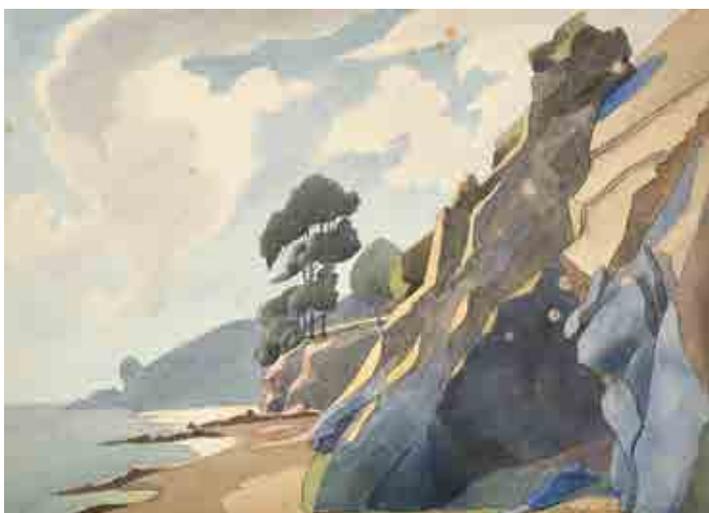
128. Alfred Rawlings (1855-1939) British
 Henley Regatta
 Watercolour
 Signed
 13.25" x 9.75" (33.6 x 24.8cm)
 £100-£150



129. Clifford Hall (1904-1973) British
"St Mark's, Venice"
Watercolour and ink
Signed and dated 1949, and inscribed on labels verso
10.25" x 13" (26 x 33cm)
£400-£600



130. Malcolm Arbuthnot (1874-1967) British
'La Corbiere Lighthouse'
Watercolour
Signed and dated 1948 in pencil
14" x 18" (35.5 x 45.7cm)
£100-£200



131. Malcolm Arbuthnot (1874-1967) British
Coastal Scene
Watercolour
Signed in pencil
10.25" x 14" (26 x 35.5cm)
£200-£300



132. **David Bomberg (1890-1957) British**

“St Paul’s Cathedral, London”

Charcoal

Signed and dated 44 scratched in charcoal

17.75” x 23.25” (45.1 x 59.1cm)

Provenance: Barbara Pulman; Whitechapel Art Gallery, London, ‘David Bomberg The Later Years’ 1979, No.45; private London collection; thence by descent
£5000-£7000



133. Alexander Inglis (1911-1992) British
 "Judith's House, Watendlath"
 Watercolour
 Signed, and inscribed on a label verso
 15" x 19.25" (38.1 x 48.8cm)
 £100-£200



134. Ray Robinson (1931-2022) British
 "Marlow Church"
 Gouache
 Signed, and inscribed on a label verso
 13.25" x 18.5" (33.6 x 47cm)
 £100-£150



135. Edward Bawden (1903-1989) British
 "The Lord is My Shepherd"
 Ink
 Signed and inscribed in pencil
 2" x 5" (5.1 x 12.7cm)
 £100-£150



136. Martin Searby (20th-21st Century) British
 'Coastal View'
 Watercolour
 9.5" x 12.5" (24.2 x 31.8cm)
 Sold with an exhibition catalogue
 £100-£150



137. Charles Harold Bartlett (1921-2014) British
 "Farm Pond"
 Watercolour
 Signed, and inscribed on labels verso
 13" x 17.25" (33 x 43.7cm)
 Provenance: Winsor Birch, Marlborough
 £100-£150



138. Adelene Fletcher (20th-21st Century) British
 "Pantry Shelf"
 Watercolour
 Signed, and inscribed on labels verso
 8" x 10" (20.3 x 25.4cm)
 Exhibited: Bankside Gallery, London
 Provenance: Winsor Birch
 £100-£150

Harold Riley



139. **Harold Riley (1934-2023) British**
A Farmstead in Evening Light
Watercolour and pastel
Signed and dated '76
6" x 6.5" (15.2 x 16.5cm)
Provenance: Donated by the artist to the British
Airways auction for The Adventure Farm Trust
£300-£400



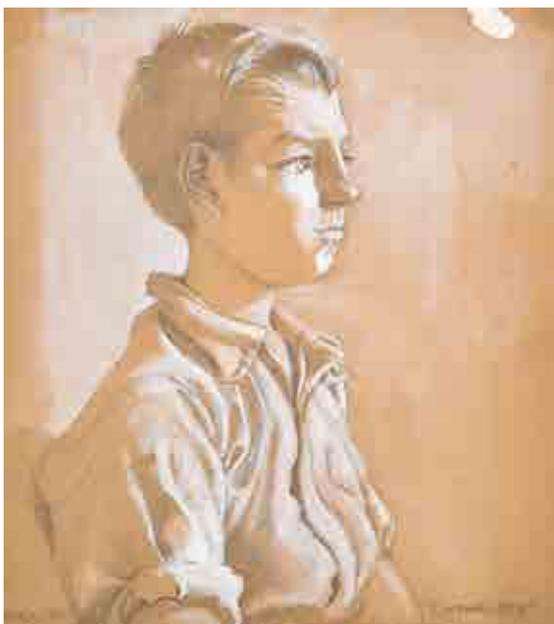
140. **Harold Riley (1934-2023) British**
Beach Scene at Sunset
Watercolour
Signed and dated '74
6" x 6.5" (15.2 x 16.5cm)
Provenance: Donated by the artist to the British
Airways auction for The Adventure Farm Trust
£300-£400



141. **Olwen Jones (1945-) British**
 "The Group"
 Watercolour
 Signed in pencil, and inscribed on labels verso
 17" x 15.5" (43.2 x 39.3cm)
 Provenance: Winsor Birch, Marlborough
£100-£150



142. **Patrick Procktor (1936-2003) British**
 Ballet Dancers
 Watercolour
 Signed and dated '68
 Mounted unframed 11.75" x 11.5" (29.8 x 29.2cm)
£100-£200

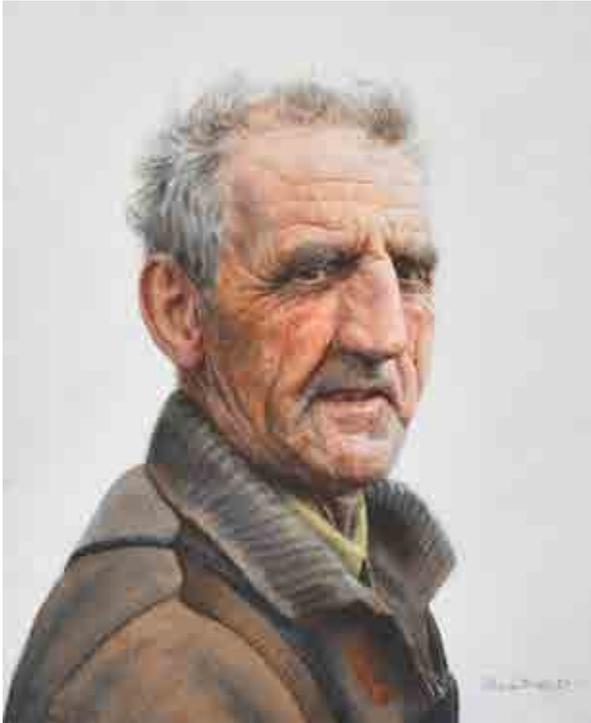


143. **Mary Miller Watt (1924-2023) British**
 "Cornish Boy"
 Pastel and pencil
 Signed and inscribed, and inscribed verso
 11.5" x 10" (29.2 x 25.4cm)
 Together with a pencil hand study, and an ink of an historical costume study (3)
 Provenance: The Estate of Mary Miller Watt
£100-£200



144. **Rod Pearce (1942-) British**
 A Ballooning Scene
 Watercolour
 Signed
 10.75" x 14.25" (27.3 x 36.2cm)
 Together with a watercolour by Dick Hale of Bentley Museum (2)
£100-£200

John A Blakey



145. John A Blakey (1952-) Irish
"Kit Ward"
Watercolour
Signed and dated '93, and inscribed on a label verso
15" x 12.25" (38.1 x 31.1cm)
Exhibited: Royal Society of Portrait Painters at The Mall Galleries, 1993
£200-£300



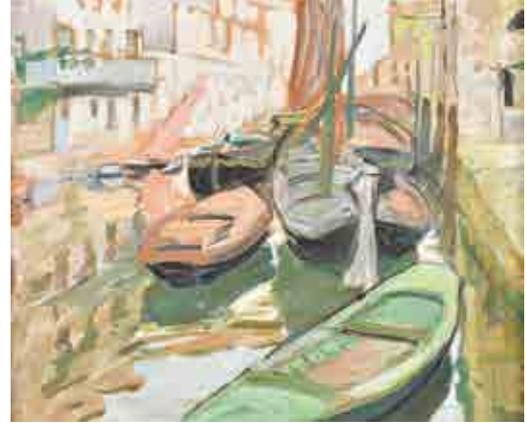
146. John A Blakey (1952-) Irish
Portrait of a Bearded Man
Watercolour
Signed and dated '91
Circular 13.5" x 13.5" (34.2 x 34.2cm)
£150-£200



147. John A Blakey (1952-) Irish
The Cockerel
Watercolour
Signed
22.5" x 16.5" (57.2 x 41.8cm)
£100-£200



148. **John Collier (1850-1934) British**
Beach Scene
Oil on panel
Signed, and inscribed verso
Unframed 7.75" x 11.5" (19.7 x 29.2cm)
Provenance: Dulcie Lavid-Clowes, 1919; Joyce Greener, 1934
£100-£200



149. **Suzanne Dinkes (1895-1984) French**
'Venetian Canal'
Oil on board
Inscribed on a label verso
20" x 24" (50.8 x 61cm)
£100-£200



150. **George Smith (1870-1934) British**
'Sheep at the Farm'
Oil on artist's board
Inscribed verso
12" x 15.5" (30.5 x 39.3cm)
Provenance: Thomson Roddick Callan, July 2024
£100-£200



151. **Circle of Daniel Vazquez Diaz (1882-1969) Spanish**
Venetian Gondolas
Oil on board
Bears a signature
15.75" x 19.75" (40 x 50cm)
£100-£200



152. **Early 20th Century English School**
Royal Military Academy Sandhurst
Oil on canvas
13" x 19.5" (33 x 49.5cm)
£100-£200



153. **William Watt Milne (1865-1949) British**
Sailing Boats by a Jetty
Oil on canvas
Signed
12" x 16" (30.5 x 40.6cm)
£200-£300

Halil Pasha



154. Halil Pasha (1859-1939) Turkish
View of Constantinople from the Bosphorus
Oil on board
Signed
6.75" x 11.5" (17.2 x 29.2cm)
£3000-£5000



155. Circle of Fred Hall (1860-1948) British
Farm Scene with a horse in the foreground
Oil on canvas laid down
Unframed 15" x 22" (38.1 x 55.8cm)
£200-£300



156. 20th Century English School
Children by a Pond
Oil on board
11" x 14.5" (27.9 x 36.8cm)
£150-£200

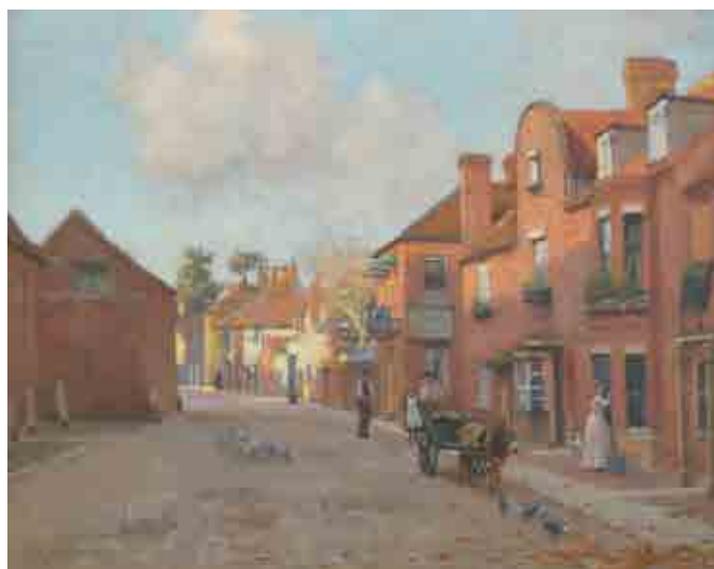


157. Bernard Dunstan (1920-2017) British
Reclining Nude
Oil wash
Signed with initials, and inscribed verso
14.75" x 19.5" (37.5 x 49.5cm)
£200-£300

158. Stanley Grimm (1891-1966) British
"Fishermans Hut, Walberswick"
Oil on board
Signed, and inscribed on a label verso
12" x 16" (30.5 x 40.6cm)
Exhibited: The Royal Institute of Oil Painters
£300-£400



159. Tom Trythall Rowe (1856-1940) British
"St Peter's Street, Marlow"
Oil on board
Signed
12.5" x 15.75" (31.8 x 40cm)
£300-£400



160. Circle of Victor Pasmore (1908-1998) British
Park Bench
Oil on board
Indistinctly inscribed
17.25" x 23.75" (43.8 x 60.3cm)
£200-£300





161. Early 20th Century English School
Bust Portrait of a Lady
Oil on canvas laid down
Oval 23.5" x 19.5" (59.7 x 49.5cm)
£150-£200



162. Farley (20th Century) British
Portrait of Kitty Godley
Oil on canvas
Signed, and indistinctly inscribed on a label verso
30" x 20" (76.2 x 50.8cm)
Notes: Kathleen Godley (nee Garman) was the daughter of Jacob Epstein and his lover Kathleen Garman (they later married). She sat for her father and her first husband Lucian Freud and was an artist herself, holding a show at The New Art Gallery Walsall. She later married the musician and economist Wynne Godley.
£200-£400

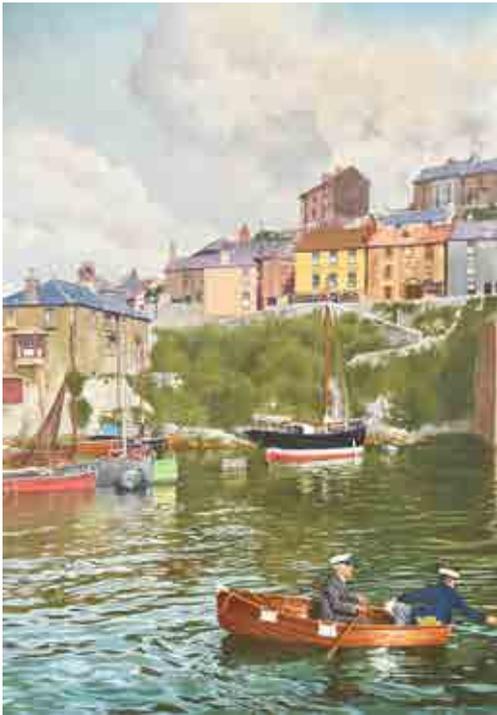


163. Francis Wilson (1876-1957) British
Self-Portrait
Oil on canvas
Signed, and inscribed verso
19.5" x 16" (49.5 x 40.6cm)
£100-£200

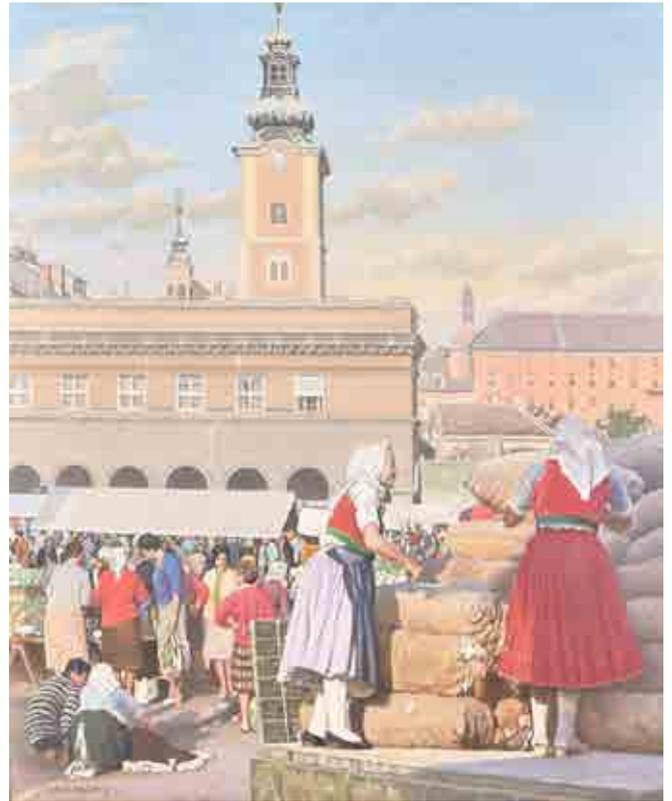


164. Grace Joel (1865-1924) New Zealander
A Young Girl
Oil on canvas
18" x 14" (45.7 x 35.5cm)
Provenance: By descent from the artist's family
£2000-£3000

Samuel Ernest Wharton



165. Samuel Ernest Wharton (20th Century) British
"Inner Harbour, Brixham, Devon"
Watercolour
Signed and dated 1943, and inscribed on a label verso
30.5" x 22" (77.5 x 55.8cm)
£150-£200



166. Samuel Ernest Wharton (20th Century) British
"Marketing Produce, Zagreb, Yugoslavia"
Oil on canvas
Signed and dated '71, and inscribed on a label verso
26.25" x 22.25" (66.7 x 56.5cm)
Exhibited: Paris Salon, 1972
£150-£200



167. Samuel Ernest Wharton (20th Century) British
"Colombus Column & Caravel, Barcelona Waterfront"
Oil on canvas
Signed and dated '71, and inscribed on a label verso
22" x 30" (55.8 x 76.2cm)
Exhibited: Coventry & Warwickshire Society of Artists
£150-£200

Vincenzo Migliaro



168. Vincenzo Migliaro (1858-1938) Italian

The Park Bench

Oil on panel

Signed with initials, and signed verso

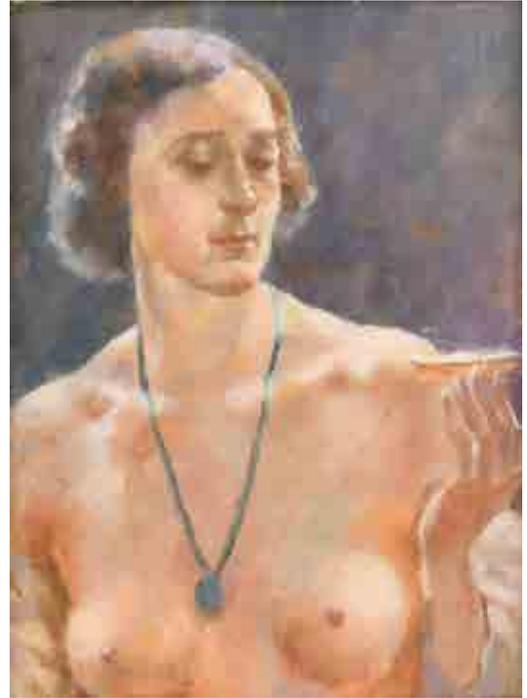
6" x 9.7" (15.2 x 24.5cm)

Provenance: The Redfern Gallery Ltd, London; C B Cowper Coles

£5000-£8000



169. 20th Century European School
Still Life of Flowers in a Glass Vase
Oil on canvas
Unframed 35" x 26.75" (88.8 x 68cm)
£200-£300



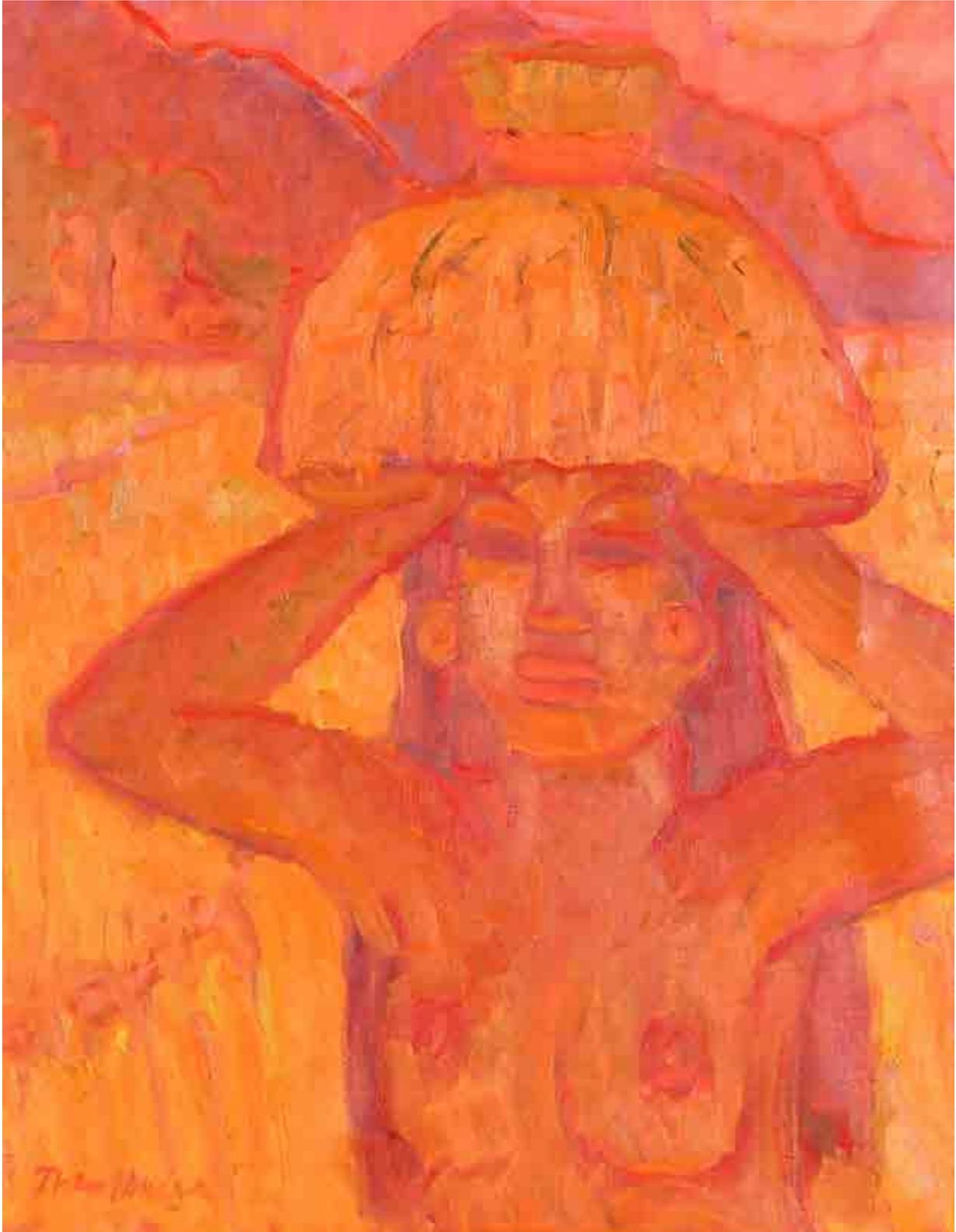
170. Circle of Augustus Edwin John (1878-1961) British
"The Golden Chalice"
Oil on board
10.25" x 8" (26 x 20.3cm)
£400-£600



171. J Middleton (20th Century) British
Still Life of Flowers in a Green Vase
Oil on canvas
Signed and dated '34
20" x 16" (50.8 x 40.6cm)
£100-£200



172. 20th Century English School
A Female Barrister
Oil on panel
15.75" x 11.5" (40 x 29.2cm)
£150-£200



173. Attributed to Theo Meier (1908-1982) Swiss
A Balinese Girl carrying a Basket
Oil on canvas
Signed
24.75" x 19.5" (62.9 x 49.5cm)
£800-£1200



174. **Edmond Charles Rene His (1877-1960) French**
Woodland Stream
Oil on board
Signed
17" x 26" (43.2 x 66cm)
£300-£500

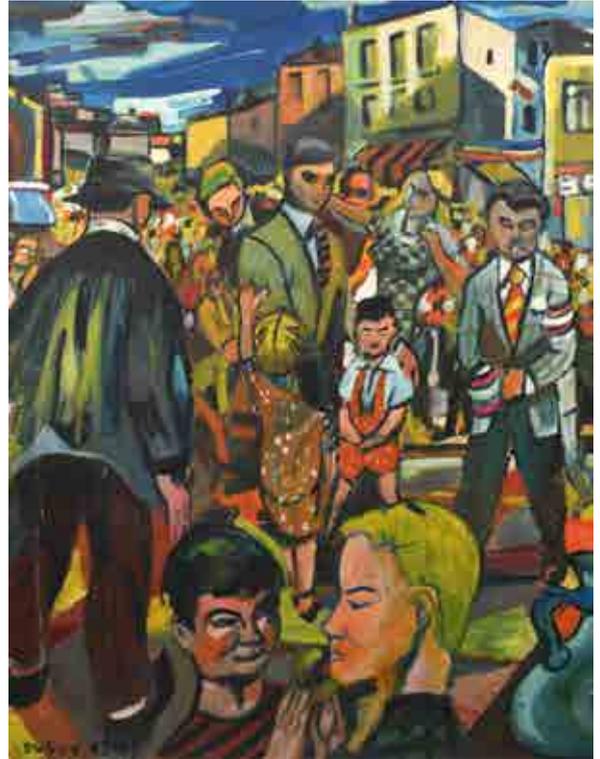


175. **Jacob Zucker (1900-1981) Polish**
"Notre Dame on the Seine"
Oil on canvas
Signed, and inscribed on a label verso
23.5" x 29" (59.7 x 73.7cm)
Provenance: The Bruton St Gallery, London
£400-£600

Louis Duguy



176. Louis Duguy (20th Century) French
"Etude", a Cubist portrait
Oil on board
Inscribed and dated '52 verso, and inscribed on a label verso
36.5" x 28.75" (92.6 x 73cm)
Exhibited: Salon de L'Education National
£300-£400



177. Louis Duguy (20th Century) French
Street Scene with Figures
Oil on board
Signed and dated '47/48
38" x 29.75" (96.5 x 75.6cm)
£300-£400



178. Louis Duguy (20th Century) French
Cubist Portrait
Oil on canvas
Signed and dated '52, and inscribed verso
25.5" x 21.25" (64.8 x 54cm)
£200-£300



179. **Keith Henderson (1883-1982) British**
 Portrait of a Lady
 Oil on board
 Signed, and inscribed verso
 24" x 35" (61 x 88.9cm)
£100-£200



180. **Alison Rylands (20th-21st Century) British**
 "The Assumption of the Virgin, Lemonitissa, Symi"
 Oil on canvas
 Signed, and inscribed and inscribed on a label verso
 10" x 12" (25.4 x 30.5cm)
 Provenance: Winsor Birch, Marlborough
£100-£150



181. **Andre Demonchy (1914-2003) French**
 "L'Abbaye des Hommes a Caen"
 Oil on canvas
 Signed, and inscribed verso
 Unframed 19.5" x 24" (49.5 x 61cm)
£100-£200



182. **Andre Demonchy (1914-2003) French**
 "Une Rue du Vieux, St. Leu, Amiens"
 Oil on canvas
 Signed, and inscribed verso
 Unframed 19.5" x 24" (49.5 x 61cm)
£100-£200

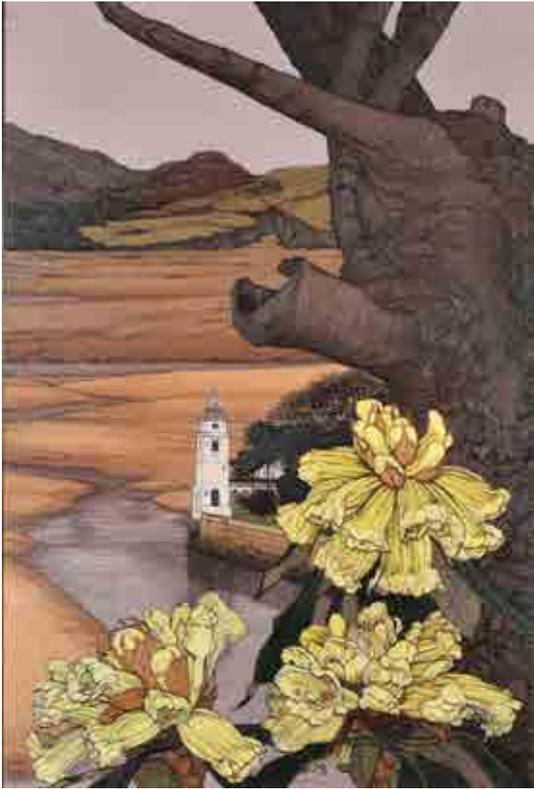


183. **Dexter Brown (1942-) British**
 "Run Rabbit Run"
 Acrylic on board
 Signed, and inscribed verso
 4.75" x 7.5" (12.1 x 19cm)
£100-£200



184. **Rod Pearce (1942-) British**
 "Snow, Bembridge High, Street", Isle of Wight
 Oil on board
 Signed, and inscribed on a label verso
 8" x 10" (20.3 x 25.4cm)
 Provenance: Island Fine Arts Ltd, 2003
£100-£150

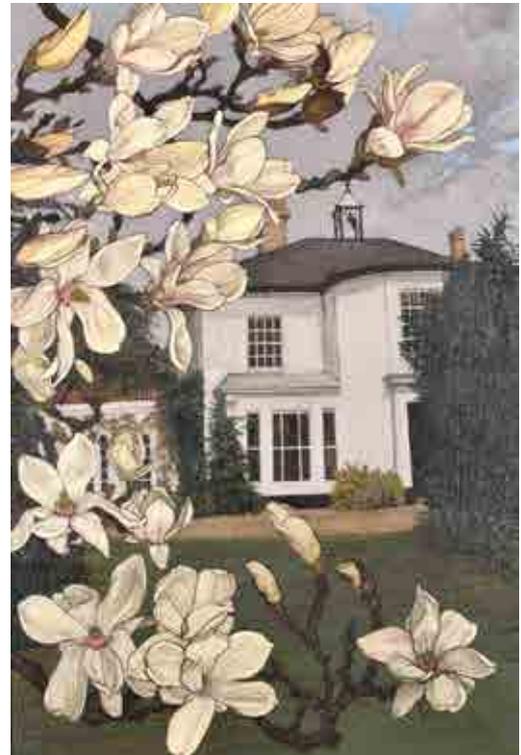
Shirley Teed



185. Shirley Teed (1933-2018) British
The Landscape Beyond
Oil on canvas
Signed and dated '90
30" x 20" (76.2 x 50.8cm)
£400-£600



186. Shirley Teed (1933-2018) British
Driftwood
Oil on canvas
Signed and dated '91
30" x 20" (76.2 x 50.8cm)
£400-£600



187. Shirley Teed (1933-2018) British
The Country House
Oil on canvas
Signed and dated '92
30" x 20" (76.2 x 50.8cm)
£400-£600



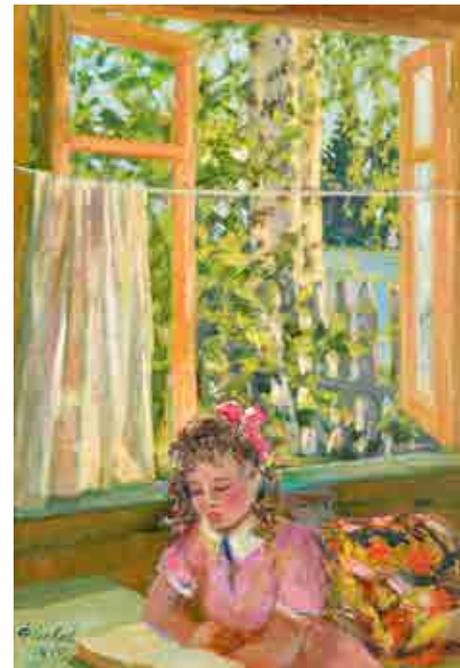
188. **Mikhail Gavrilovitch Belsky (1922-1944) Russian**
 "Holidays on the Black Sea Coast"
 Oil on board
 Signed in Cyrillic, and signed and inscribed in Cyrillic and dated 1962 verso
 25.25" x 19.25" (64.2 x 48.8cm)
 £150-£200



189. **Boris Mikailovich Belukov (1926-2007) Russian**
 "Girl from Dzhankoy"
 Oil on canvas
 Signed with initials and dated 66, and signed, inscribed in Cyrillic and dated 1966 verso
 18.25" x 15" (46.3 x 38.1cm)
 £150-£200



190. **Filipp Yakovlevich Goloubkov (1914-2007) Russian**
 "Before Graduation at School"
 Oil on canvas
 Signed in Cyrillic and dated 55, and signed and inscribed in Cyrillic and dated 1955 verso
 22" x 18.25" (55.8 x 46.3cm)
 £150-£200



191. **Filipp Yakovlevich Goloubkov (1914-2007) Russian**
 "Little Girl Reading a Book, Oksana"
 Oil on board
 Signed in Cyrillic and dated 1955, and signed and inscribed in Cyrillic and dated 1955 verso
 27.5" x 18.75" (69.8 x 47.6cm)
 £150-£200

192. Konstantin Razumov (1974-) Russian
"In the Café"
Oil on canvas
Signed in Cyrillic, and signed and inscribed
in Cyrillic verso
13.85" x 10.75" (35.3 x 27.4cm)
£1500-£2000



193. Konstantin Razumov (1974-) Russian
"Cabaret Dancer"
Oil on canvas
Signed in Cyrillic, and signed and inscribed in Cyrillic verso
13" x 8.5" (33 x 21.6cm)
£800-£1200



194. **Anthony Curtis (1928-2018) British**
"Red Fruit with Sinister Depressive"
Oil on board
Signed and dated '52, and inscribed verso
Unframed 17.75" x 24" (45 x 61cm)
£200-£300



195. **20th Century European School**
Winter River Scene
Oil on board
Indistinctly signed
19.5" x 24" (49.5 x 61cm)
£150-£200



196. **J Pone-Delliou (20th Century) European**
"Thoniers au Port"
Oil on canvas
Signed, and inscribed on a label verso
19.75" x 25.5" (50.1 x 64.8cm)
£150-£250

Alfred W Jones



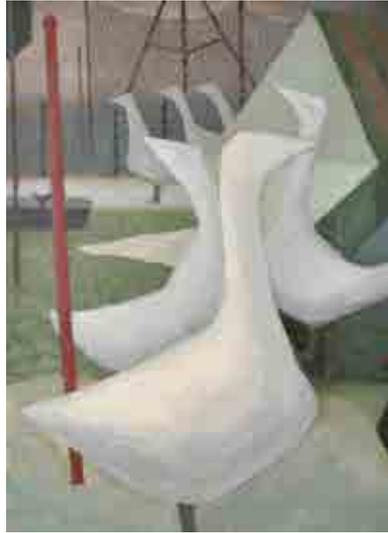
197. Alfred W Jones (1914-2014) British
"London Life, The Twenties"
Oil on board
Signed, and signed and inscribed verso
20" x 30" (50.8 x 76.2cm)
£300-£500



198. Alfred W Jones (1914-2014) British
London at Dusk
Oil on canvas
Signed
31" x 45.5" (78.7 x 115.6cm)
£400-£600



199. **Sandy Mallet (1961-)** British
 Untitled
 Oil on canvas
 Signed and dated '04 verso
 Unframed 30" x 30" (76.2 x 76.2cm)
 £100-£200



200. **Pauline Plummer (1933-2023)** British
 Geese in a Pen
 Oil on board
 24.5" x 18.25" (62.2 x 46.4cm)
 £100-£200



201. **Attributed to Peter Greenham (1909-1992)** British
 Standing Girl
 Oil on canvas
 With a still life verso
 Inscribed on the stretcher
 Unframed 20" x 15" (50.8 x 38.1cm)
 £100-£200



202. **Janet Golphin (1950-)** British
 "Golden Pot"
 Mixed media and metal leaf
 Signed and dated '00, and inscribed on labels verso
 14" x 14" (35.5 x 35.5cm)
 Provenance: Winsor Birch, Marlborough
 £100-£200



203. **Richard Sorrell (1948-)** British
 "Barmaid"
 Oil on board
 Signed, and inscribed on a label verso
 17.5" x 11.75" (44.4 x 29.8cm)
 And another by the same hand "Voyage" (2)
 £100-£150



204. **Clifford Hall (1904-1973)** British
 Rose in a Glass Vase
 Oil on board
 Signed
 13.5" x 10.5" (34.2 x 26.7cm)
 £100-£200



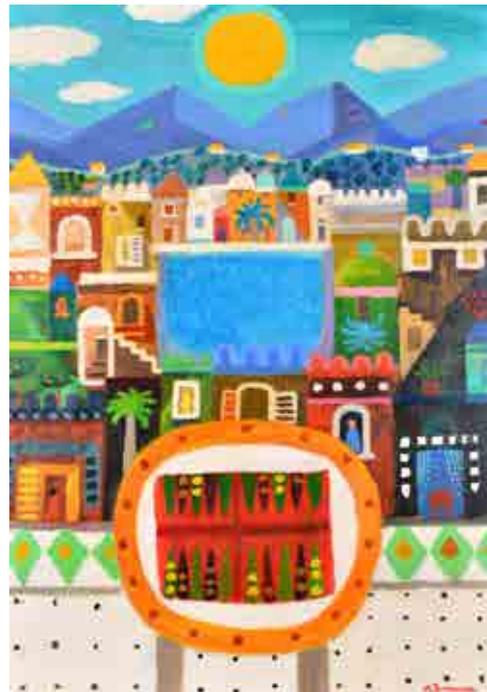
205. **George Lambourne (1900-1977) British**
"Mother and Child"
 Oil on board
 Signed, and inscribed on a label verso
 11.75" x 8" (29.8 x 20.3cm)
 Provenance: Panter & Hall, London
£150-£250



206. **Dennis Syrett (1934-) British**
Figures in the Shallows
 Oil on canvas
 Signed and dated 1976
 32" x 28" (81.3 x 71.1cm)
£300-£400



207. **John Emanuel (1930-2024) British**
Reclining Nude
 Oil on canvas laid down
 Inscribed and dated 1986 verso
 22" x 15.25" (55.9 x 38.7cm)
£100-£200



208. **Alan Furneaux (1953-) British**
"Marrakesh Swimming Pool with Backgammon Board"
 Oil on board
 Signed
 Unframed 33" x 23.5" (83.8 x 59.6cm)
£300-£400



209. **Oleg Leonidovich Lomakin (1924-2010) Russian**
"Lady in Red"
Oil on canvas
Signed in Cyrillic, and signed and inscribed in Cyrillic verso
20" x 24" (50.8 x 61cm)
£250-£350



210. **20th Century French School**
Abstract
Oil on panel
28.25" x 37" (71.8 x 94.7cm)
£200-£300



211. **Virginia Bounds (1965-) Australian/British**
"Puddled Shore"
Oil on canvas
Signed with initials and dated '02 and signed,
inscribed and dated 2002 verso
Unframed 42" x 49" (106.7 x 124.5cm)
£300-£500

George Charlton



212. George Charlton (1899-1979) British

'Daphne'

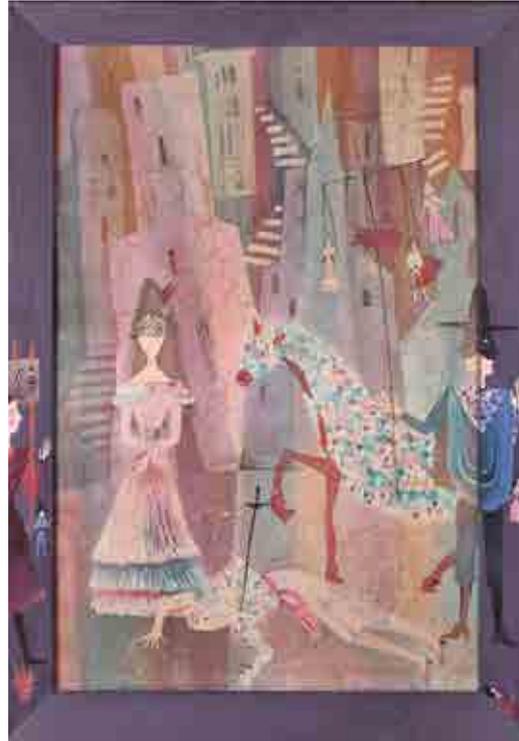
Oil on canvas

Inscribed verso

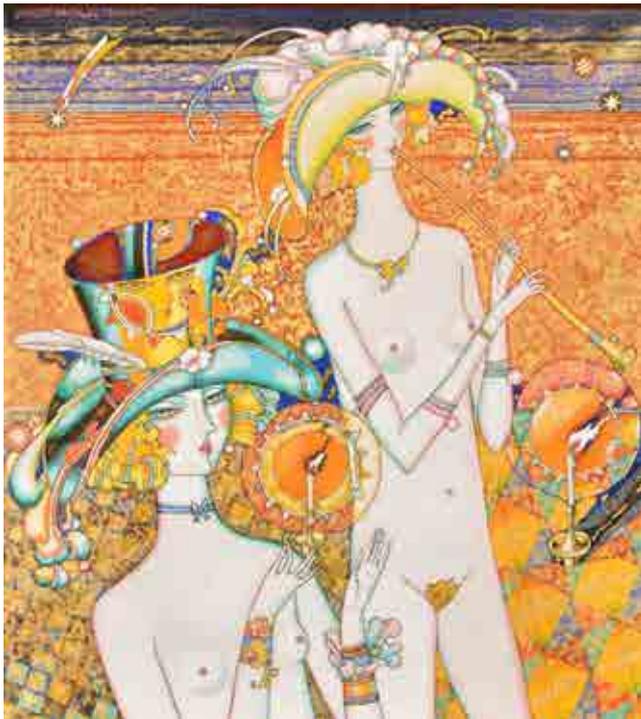
Unframed 24.25" x 30" (61.6 x 76.2cm)

Note: George Charlton and the artist Daphne were married in 1929 when George was thirty and Daphne only nineteen. Daphne openly discussed her affair with her husband's friend, Stanley Spencer.

£2000-£3000



213. **Tatiana Shokhireva**
(20th-21st Century) Russian
"Carmen"
Oil on silk
Inscribed verso and on a label verso
Overall with extended paint on frame
37.25" x 25.25" (94.6 x 64.2cm)
And a companion piece, a pair (2)
£150-£250

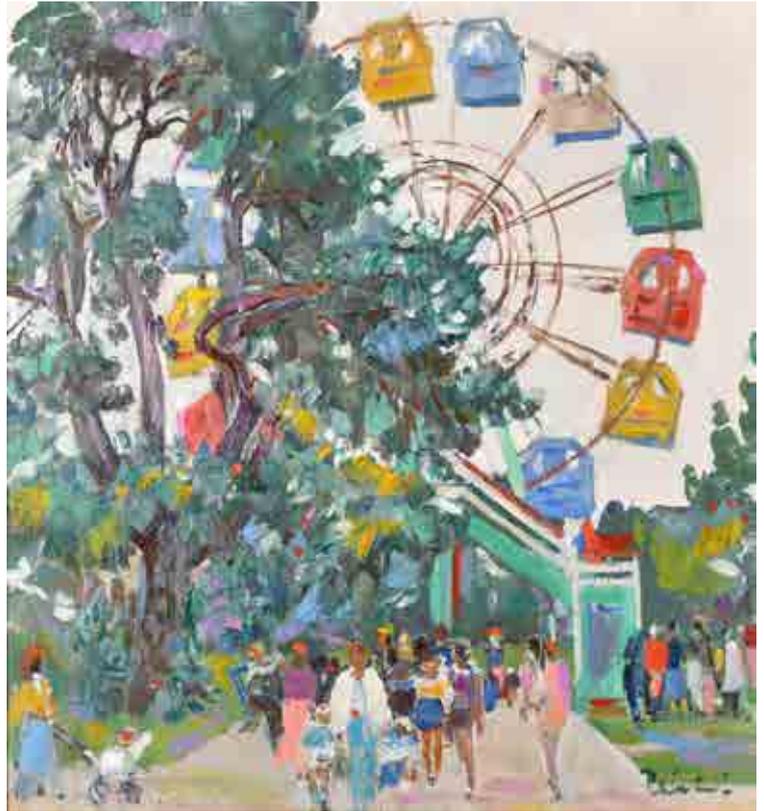


214. **Boris Anikin** (1947-) Russian
"Dreaming of Shooting Stars"
Oil on canvas
Signed and dated 2000, and inscribed in Cyrillic verso
20" x 18" (50.8 x 45.7cm)
£100-£150



215. **Elena Petrova** (1971-) Russian
Lily of the Valley
Oil on canvas
Signed in Cyrillic, and inscribed in Cyrillic verso
14" x 9.5" (35.5 x 24.1cm)
£100-£150

216. Gleb Aleksandrovich Savinov
(1915-2000) Russian
"Park of Culture"
Oil on canvas
Signed in Cyrillic, and signed and
inscribed in Cyrillic verso
23.5" x 21.75" (59.7 x 55.3cm)
£500-£700



217. Gleb Aleksandrovich Savinov (1915-2000) Russian
"Natacha"
Oil on canvas
Signed in Cyrillic and dated '70, and signed and inscribed
in Cyrillic and dated 1970 verso
33" x 27.5" (83.8 x 69.8cm)
£300-£400



218. **Boris Mikhailovich Lavrenko (1920-2001) Russian**
“Expectations”
Oil on canvas
Signed in Cyrillic, and signed and inscribed in Cyrillic verso
21.25” x 25.75” (54 x 65.4cm)
£250-£350



219. **Boris Mikhailovich Lavrenko (1920-2001) Russian**
“Model”
Oil on canvas
Signed in Cyrillic, and signed and inscribed in Cyrillic verso
28” x 28” (71.1 x 71.1cm)
£300-£400



220. **Arkadi Yakovievich Krimskii (1920-2004) Russian**
“In the Hammock”
Oil on canvas
Signed in Cyrillic and dated ‘65, and signed and inscribed in
Cyrillic verso
25.5” x 31” (64.8 x 78.8cm)
£400-£600



221. Konstantin Razumov
 (1974-) Russian
 "Sunday in the Tuileries Garden"
 Oil on canvas
 Signed in Cyrillic, and signed and
 inscribed in Cyrillic verso
 13" x 16" (33 x 40.6cm)
 £2000-£3000



222. Konstantin Razumov (1974-) Russian
 "Holidays at the Sea"
 Oil on canvas
 Signed in Cyrillic, and signed and inscribed in Cyrillic verso
 15" x 24" (38.1 x 61cm)
 £2000-£3000



223. 20th Century English School
 "Newhaven"
 Oil on board
 Inscribed on a label verso
 10.25" x 14" (26 x 35.5cm)
 £100-£150



224. Louie Rose (20th Century) British
 "A Hole in the Road"
 Oil on board
 Signed, and inscribed on a label verso
 10.25" x 14" (26 x 35.5cm)
 £100-£150



225. Eve (20th Century) British
 "Cutmill Pond, Peper Harow"
 Oil on board
 Signed and dated 1980
 28" x 34" (71.1 x 86.3cm)
 £100-£200



226. Annabel Thornton (20th-21st Century) British
 Portrait of Amy Winehouse
 Acrylic on board
 Signed
 18.5" x 19.5" (47 x 49.5cm)
 £100-£150



227. James Hussey (1936-) American
"In Thin Air"
Oil on canvas
Signed and dated 75, and inscribed and dated verso
30" x 25" (76.2 x 62.5cm)
£500-£800

Collection of the late Mr David M Rogers

Having attended Lancing College, David Rogers gained an RAF scholarship to Christ Church College Oxford where he studied law (1955-1958). He served as a Lieutenant in the 13th /19th Royal Hussars and saw active service in Malaya and South Arabia. Having moved to America to study at Columbia University at the School of Business in 1972, he was contacted by Egon Zehender International to train in Copenhagen before locating to Australia to work in both their Melbourne and Sydney offices (1977-1985).

He continued his love of sports, particularly cricket and golf, around the world as a lifetime member of the MCC, and member of the Royal Sydney Golf Club, Rye Golf Club and the Hurlingham Club.

His collection of paintings was clearly inspired by his lifetime of interests of sport, travel and military service.





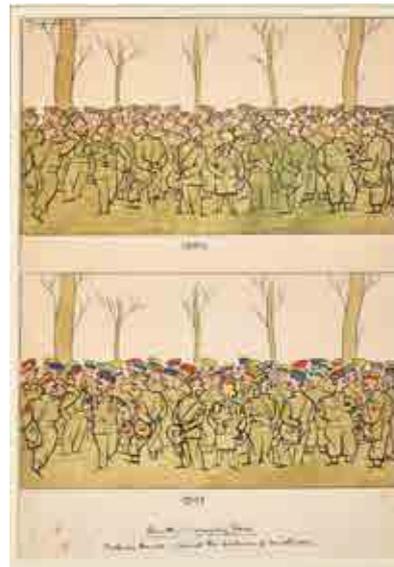
228. **John Nixon (1755-1818) British**
 "Miss Mouser's Cat"
 Watercolour and ink
 Signed with initials, and extensively
 inscribed and dated 1796
 8.25" x 8" (20.9 x 20.3cm)
 Provenance: Collection of the late
 David M Rogers
 £100-£200



229. **Isaac Cruikshank (1764-1811) British**
 "Battle"
 Watercolour and pencil
 Inscribed and inscribed verso
 5.5" x 4.25" (14 x 10.8cm)
 Provenance: Collection of
 the late David M Rogers
 £80-£120



230. **Ernest Howard Shepard (1879-1976) British**
 "An Offer of a Pekingese made
 by a One-Eyed Malay"
 Ink
 Signed and inscribed
 9" x 6.25" (22.8 x 15.8cm)
 Provenance: Collection of the
 late David M Rogers
 £100-£200



231. **Kenneth Cyril Bird 'Fougasse' (1887-1965) British**
 "Another Changing Face", 'Nature's revolt against the
 drabness of existence', 1939-1941
 Watercolour and ink
 Signed and inscribed, and inscribed on a label verso
 Overall 13.75" x 9.75" (34.9 x 24.8cm)
 Provenance: Chris Beetles Limited, London
 'The Illustrators', 1989, No.146; collection of the
 late David M Rogers
 Illustrated: Punch, The Almanack Issue, 1942
 £300-£400



232. **Kenneth Cyril Bird 'Fougasse' (1887-1965) British**
 "...But of Course It Musn't Go Any Further!", from 'Careless Talk Costs Lives'
 Print
 12.25" x 7.75" (31.1 x 19.7cm)
 And another print "...A Super Follow Through"
 5.75" x 3.5" (14.6 x 8.8cm) (2)
 Provenance: Collection of the late David M Rogers
 £30-£40

Graham Laidler 'Pont'



233. **Graham Laidler 'Pont' (1908-1940) British**
"Four reasons why I think it is unlikely that I shall ever be asked to stay at Fiddlemore Place again"
Watercolour
Signed, inscribed on the mount
6.25" x 10.5" (15.8 x 26.7cm)
Provenance: Mark Birley Esq, London; Sotheby's 'Mark Birley: The Privately Collection, March 2013; collection of the late David M Rogers
£300-£400



234. **Graham Laidler 'Pont' (1908-1940) British**
"The British Character: The Importance of News"
Ink
Signed, Inscribed on the mount, and inscribed on a label verso
7.75" x 10.75" (19.7 x 27.2cm)
Provenance: The Victoria Wood Collection; Chris Beetles Limited, London; Collection of the late David M Rogers
Illustrated: Punch, February 16 1938; 'The British at Home', by Pont of Punch, London, Collins 1939, p.105
£400-£600



235. **Graham Laidler 'Pont' (1908-1940) British**
"The British Character: Tendency to be Embarrassed by Foreign Currencies"
Ink
Signed, Inscribed on the mount, and inscribed on labels verso
8" x 10" (20.3 x 25.4cm)
Provenance: Miss K M Laidler, the artist's sister; the estate of Ronald Searle; Chris Beetles Limited, London; collection of the late David M Rogers
Illustrated: Punch, February 14 1937, p.399
£400-£600

236. **Graham Laidler 'Pont' (1908-1940) British**
"The British Character: Importance of Not Being Intellectual"

Ink
Signed, Inscribed on the mount, and inscribed on a label verso
8.5" x 10.75" (21.6 x 27.3cm)

Provenance: Chris Beetles Limited, London; collection of the
late David M Rogers

Illustrated: Punch, January 6 1937, p.4; Pont, "The British
Character Studied and Revealed", London, Collins, 1938
£400-£600



237. **Graham Laidler 'Pont' (1908-1940) British**
"The British Character: Love of Digging Things Up"

Ink
Signed, Inscribed on the mount, and inscribed on a label verso
7" x 10" (17.8 x 25.4cm)

Provenance: Chris Beetles Limited, London; collection of the
late David M Roger

Illustrated: Punch, February 21 July 1937, p.79
£300-£500



238. **Graham Laidler 'Pont' (1908-1940) British**
"The British Character: Importance of the Twelfth of August"

Ink
Signed, Inscribed on the mount, and inscribed on a label verso
7.75" x 10.25" (19.7 x 26cm)

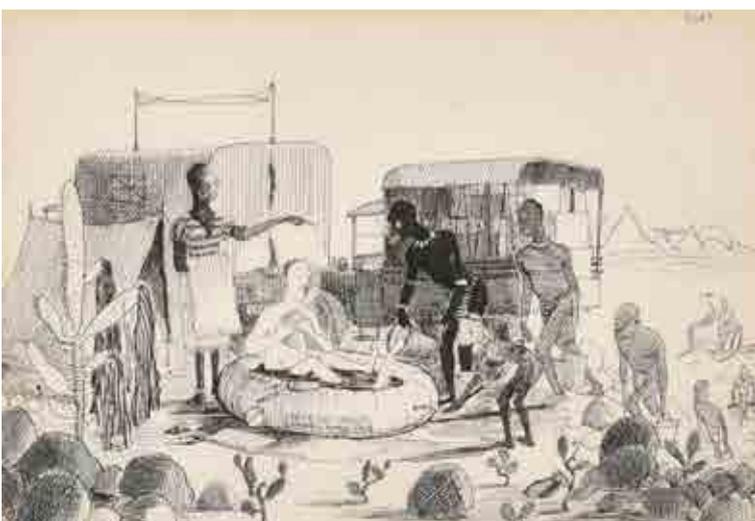
Provenance: The Astor Collection from Tillypronie, Aberdeenshire;
Chris Beetles Limited, London "The Illustrators. The British Art
of Illustration 1900-2018, November 2018-January 2019, No.118;
collection of the late David M Rogers

Illustrated: Pont, 'Most of us are Absurd', London, Collins, 1946, p.81.
£500-£800

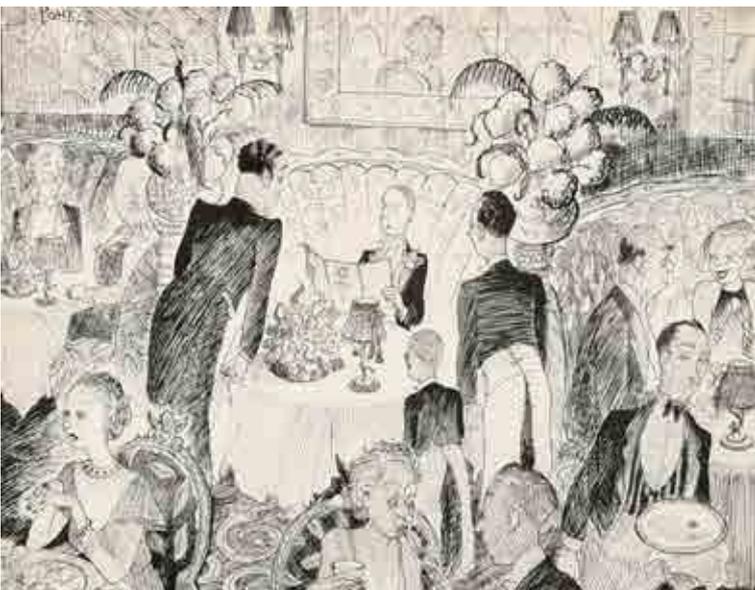




239. **Graham Laidler 'Pont' (1908-1940) British**
 "The British Character: A Tendency to Think Things Not As Good As They Used To Be"
 Ink
 Inscribed on the mount, and inscribed on a label verso
 7.5" x 9.75" (19 x 24.8cm)
 Provenance: Chris Beetles Limited, London, 'The Illustrators, The British Art of Illustration 1900-2018', November 2018-January 2019, No.119; collection of the late David M Rogers
 Illustrated: Punch, 6 October 1937, p.373; Pont, 'The British Character Studied and Revealed', London, Collins, 1938, p.26
 £300-£500



240. **Graham Laidler 'Pont' (1908-1940) British**
 "The British Character: Importance of the Morning Bath"
 Ink
 Signed, Inscribed on the mount, and inscribed on a label verso
 8" x 11.5" (20.3 x 29.2cm)
 Provenance: Chris Beetles Limited, London, 'The Illustrators, The British Art of Illustration 1865-2019', November 2019-January 2020, No.87; collection of the late David M Rogers.
 Illustrated: Pont, 'Most of us Are Absurd', London, Collins, 1946, p.80
 £300-£500



241. **Graham Laidler 'Pont' (1908-1940) British**
 "What sort of restaurant is this that hasn't Jellied Pampas Berries on the menu?"
 Ink
 Signed, Inscribed on the mount, and inscribed on a label verso
 8.25" x 10.75" (20.9 x 27.2cm)
 Provenance: Chris Beetles Limited, London 'The Illustrators, November-December 1990, No.268; collection of the late David M Rogers
 Illustrated: Punch, 11th April 1934
 £400-£600

242. **Graham Laidler 'Pont' (1908-1940) British**
"Popular Misconceptions, Life in the B.E.F"

Ink

Signed, Inscribed on the mount, and inscribed on a label verso
8" x 10.5" (20.3 x 26.7cm)

Provenance: Abbott & Holder, London; collection of the late
David M Rogers

Illustrated: Punch, 13th December 1939, 'The British Carry
On, a Collection of War Time Drawings', 1940, p.36
£400-£600

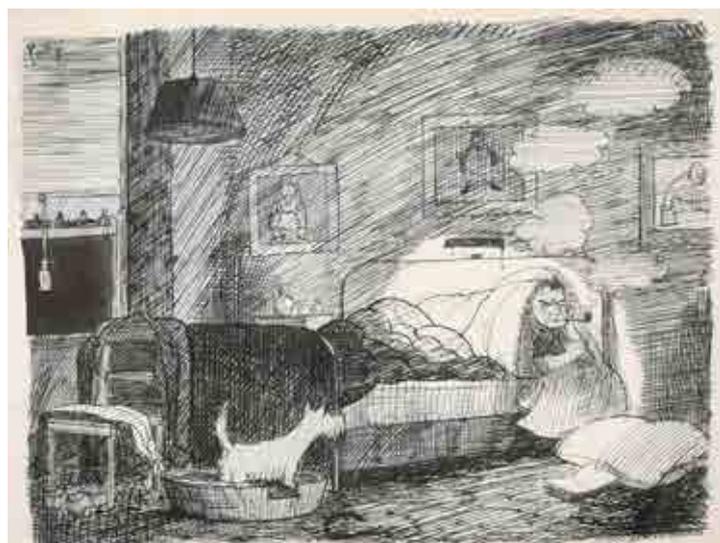


243. **Graham Laidler 'Pont' (1908-1940) British**
"The British Character: Attitude towards Insomnia"

Ink

Signed and inscribed on the mount
8" x 10.25" (20.3 x 26cm)

Provenance: Collection of the late David M Rogers
£300-£400

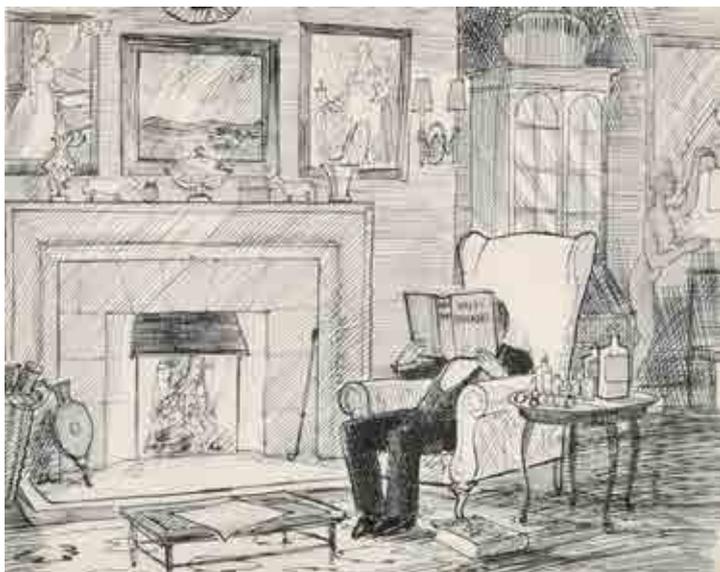


244. **Graham Laidler 'Pont' (1908-1940) British**
"At Home, The Neurotic"

Ink

Signed, and inscribed on the mount
8.25" x 10.5" (20.9 x 26.6cm)

Provenance: Collection of the late David M Rogers
£300-£400





245. 20th Century English School
 "And another thing, Ursula in this regiment we do not refer to the Quartermaster Sergeant as 'The little woman round the corner!'"
 Crayon and ink
 Inscribed on the mount
 6" x 4.5" (15.2 x 11.4cm)
 Provenance: Collection of the late David M Rogers
 £40-£60



246. Lewis Baumer (1870-1963) British
 A Set of Four Drawings 'People and Places for Christmas'
 Ink
 Inscribed on the mount
 Framed as one, Each 5.5" x 4.25" (14 x 10.8cm)
 Provenance: Collection of the late David M Rogers
 £100-£200



247. Matt Pritchett (1964-) British
 "Good. I'm sure no one recognized me... Now, about that job..."
 Ink
 Inscribed
 Unframed (overall) 11.75" x 15" (29.8 x 38.1cm)
 Together with a cartoon by Michael Heath and a print by Lorenz (3)
 Provenance: Collection of the late David M Rogers
 £50-£80



248. Bill Tidy (1933-2023) British
 "Gentleman...Isolated units of the enemy have broken through!"
 Watercolour and ink
 Signed, inscribed and dated November '98
 10.75" x 14" (27.3 x 35.5cm)
 Provenance: Collection of the late David M Rogers
 £40-£60



249. Terence Parkes 'Larry' (1927-2003) British
 "MCC Painting Collection, Rodin, thinking about field placings"
 Watercolour and ink
 Signed and inscribed, and inscribed on a label verso
 5.5" x 6.75" (14 x 17.2cm)
 Provenance: Chris Beetles Limited, London, 'Wit and Wisden, A Celebration of Cricket', June 2011; collection of the late David M Rogers
 £100-£200



250. Peter Brookes (1943-) British
"Chocks Away!"

Watercolour and ink

Signed, inscribed and dated 11.VII. 15", and inscribed on a label verso

8" x 11.25" (20.3 x 28.6cm)

Provenance: Chris Beetles Limited, 'Testing Times', London, September 2015; collection of the late David M Rogers

Illustrated: The Times, 11th July 2015

Notes: Possibly showing Boris Johnson opposing the Airports Commission's recommendation to expand Heathrow Airport
£400-£600

Roy Lowry



251. Roy Lowry (1944-2008) British

"There's been a premature outbreak of hostilities, he flew into a rage and kicked Mr Chamberlain on the ankle"

Ink

Signed and inscribed

7" x 9.75" (17.8 x 24.7cm)

Provenance: Collection of the late David M Rogers

£80-£120



252. Roy Lowry (1944-2008) British

"You have checked recently, haven't you Colonel? Our men are still out there somewhere, aren't they?"

Ink

Signed and inscribed

9" x 12.25" (22.8 x 31.1cm)

Provenance: Collection of the late David M Rogers

£80-£120



253. Roy Lowry (1944-2008) British

"I was just about to say that it reminds me of one of those halcyon days from that glorious summer just before the second world war, when I suddenly realized that it is a halcyon day in the glorious summer before the second world war"

Ink

Signed and inscribed

9.5" x 13.25" (24.1 x 33.6cm)

Provenance: Collection of the late David M Rogers

£80-£120

Mike Williams

254. Mike Williams (1940-) British
"Oho, It's Started"

Watercolour and ink

Signed and inscribed, and inscribed on a label verso
10" x 14" (25.4 x 35.5cm)

Provenance: Chris Beetles Limited, London, 'The Illustrators, The British Art of Illustrations 1837-2015', November 2015-January 2016, No.521; collection of the late David M Rogers
£80-£120

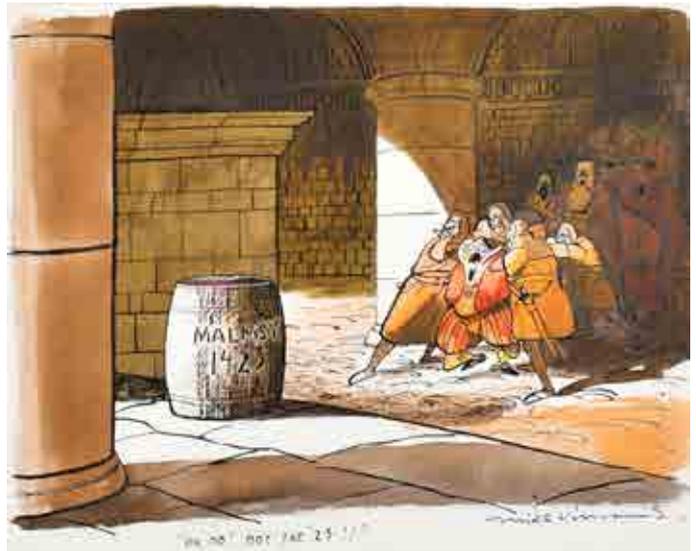


255. Mike Williams (1940-) British
"Oh, No! Not the '23!!"

Watercolour and ink

Signed and inscribed, and inscribed on a label verso
10.75" x 14" (27.3 x 35.5cm)

Provenance: Chris Beetles Limited, London, 'The Illustrators, The British Art of Illustrations 1870-2021', November 2021-January 2022, No.274; collection of the late David M Rogers
£80-£120

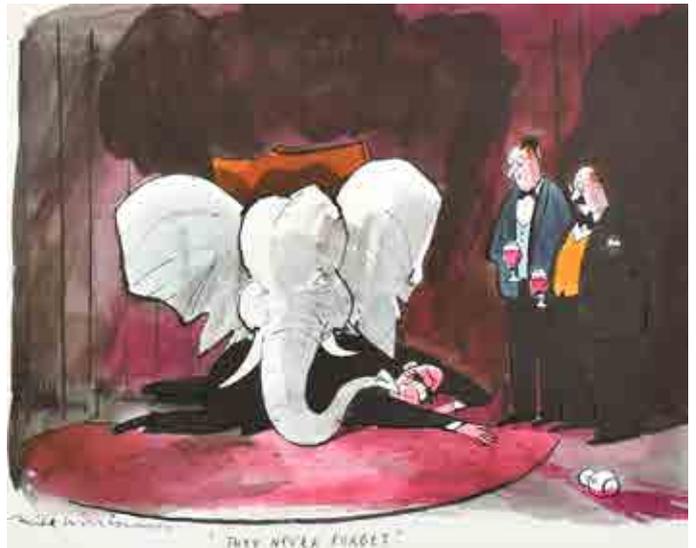


256. Mike Williams (1940-) British
"They Never Forget"

Watercolour and ink

Signed and inscribed, and inscribed on a label verso
11.25" x 14.5" (28.5 x 36.7cm)

Provenance: Chris Beetles Limited, London, 'The Illustrators, The British Art of Illustrations 1865-2019', November 2019-January 2020, No.252; collection of the late David M Rogers
£80-£120





257. **Thomas Barker of Bath (1769-1847) British**
Drover and Cattle by a River
Watercolour, 7.5" x 9" (19 x 22.8cm)
Provenance: Collection of the late David M Rogers
£40-£60



258. **20th Century English School**
Rye Golf Course
Oil on artist's board, 15" x 22" (38.1 x 55.8cm)
Provenance: Collection of the late David M Rogers
£100-£150



259. **Nadia Cockayne (1933-2018) British**
"Cherries in a Chinese Bowl"
Oil on board
Signed with an initial, and inscribed on a label verso
4.75" x 6.25" (12 x 15.8cm)
Provenance: Collection of the late David M Rogers
£150-£250



260. **Circle of James Abbott McNeill Whistler (1834-1903) American**
An Estuary Scene, with a town beyond
Oil on canvas
Bears signature and motif verso
8" x 24" (20.3 x 61cm)
Provenance: Collection of the late David M Rogers
£500-£700

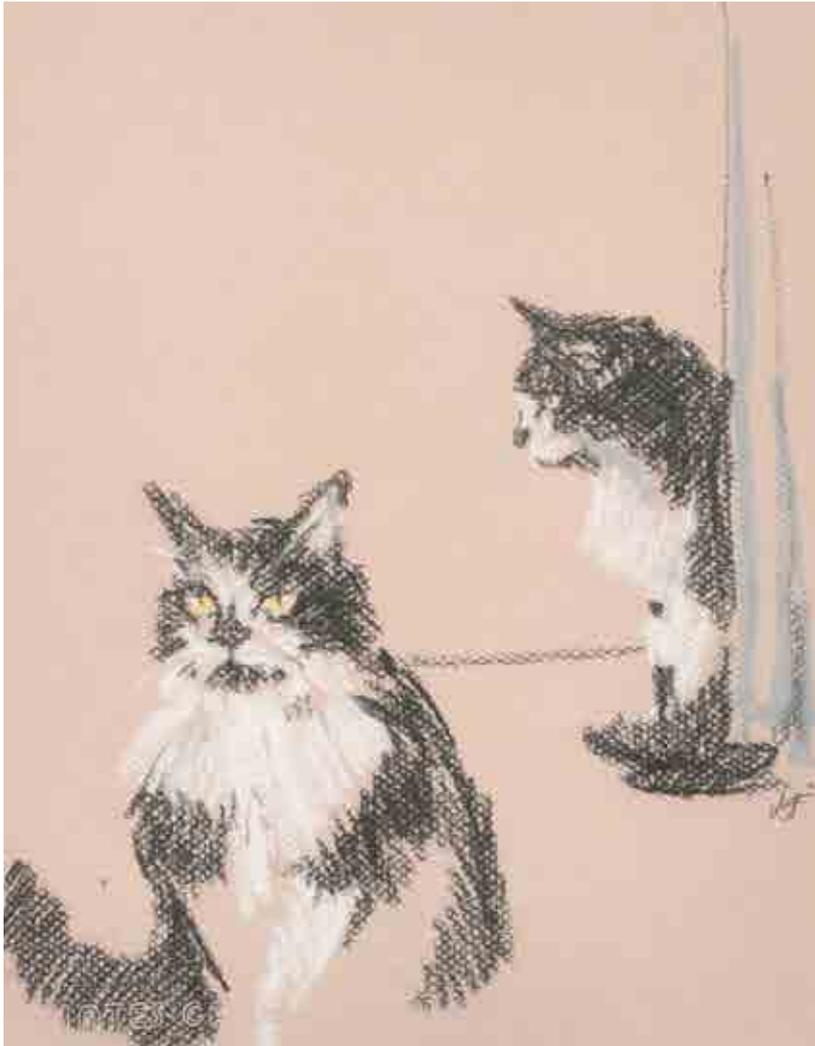
Thomas John Coates

261. **Thomas John Coates**
(1941-2023) **British**
"England Batting at Cape Town Test"
Watercolour
Signed with monogram,
and inscribed on a label verso
7" x 10" (17.8 x 25.4cm)
Provenance: Collection of the late
David M Rogers
£200-£300



262. **Thomas John Coates** (1941-2023) **British**
"Second Day, Very Hot, Cape Town Heat"
Oil on canvas
Signed with monogram, and inscribed on a label verso
16" x 20" (40.6 x 50.8cm)
Provenance: Collection of the late David M Rogers
£500-£800

Lesley Fotherby



263. **Lesley Fotherby (1946-) British**
"Two Sketches of a Black Cat"

Chalk

Signed with initials, and inscribed on labels verso
11.25" x 9" (28.6 x 22.8cm)

Provenance: Chris Beetles Limited, London, 1994

Illustrated: Michael O'Mara Books Ltd, 'L Fotherby, Cats,
Drawings and a Paintings in Watercolour', London 1993, p.14.

Together with two others by the same hand "Black Cat
Lying Down" and "Black Cat Stretching" (3)

Provenance: Collection of the late David M Rogers
£100-£200





264. Lesley Fotherby (1946-) British

"The Broken Flowerpot"

Watercolour and bodycolour

Signed, and inscribed on a label verso

20" x 15" (50.8 x 38.1cm)

Provenance: Chris Beetles Limited, London, 1988; collection of the late David M Rogers

£200-£300

Harry Bush



265. **Harry Bush (1883-1957) British**
Interior of Spean Cottage
Oil on canvas
Signed, 24" x 20" (61 x 50.8cm),
And a companion piece, a pair (2)
Provenance: Richard and Pamela Nadin, Wiltshire, 1993; collection of the
late David M Rogers
£600-£800

Will Ashton



266. Will Ashton (1881-1963) British
The Harbour at Capri
Oil on artist's board
Signed, inscribed 'Capri' and dated '26
14.5" x 18" (36.8 x 45.7cm)
Provenance: Collection of the late David M Rogers
£4000-£6000



267. **Nicholas Pocock (1740-1821) British**
 "Dutch Man Of War"
 Watercolour, Inscribed on labels verso
 13" x 19.25" (33 x 48.8cm)
 Provenance: Sir Bruce Ingram; Bruce Wightman, London;
 collection of the late David M Rogers
£150-£250



268. **Hercules Brabazon Brabazon (1821-1906) British**
 Shipping in a Squall
 Pastel
 Signed with initials
 5" x 8" (12.7 x 20.3cm)
 Provenance: Collection of the late David M Rogers
£100-£150



269. **19th Century English School**
 A Merchant Ship under Fire
 Watercolour
 Indistinctly inscribed
 4.6" x 8" (11.5 x 20.3cm)
 Together with an ink drawing of a ship in heavy waters
 4.5" x 3" (11.4 x 7.6cm) (2)
 Provenance: Collection of the late David M Rogers
£100-£200



270. William Frederick Mitchell (1845-1914) British

Royal Naval Torpedo Boat

Watercolour

Signed, Numbered 1450 and dated 1886

10" x 14" (25.4 x 35.5cm)

And a companion piece A Royal Naval Iron Clad Turret Vessel, numbered 1455, a pair (2)

Provenance: Collection of the late David M Rogers

£300-£400



271. Attributed to Thomas Buttersworth (1768-1842) British
Shipping in Heavy Waters
Oil on canvas
20" x 24" (50.8 x 61cm)
Provenance: Collection of the late David M Rogers
£500-£800

Norman Wilkinson



272. Norman Wilkinson (1878-1971) British

“Sarnia at Suvla Bay”

Oil on canvas

Signed, inscribed and dated 1915

14” x 20” (35.5 x 50.8cm)

Provenance: Collection of the late David M Rogers

Notes: The Suvla Bay landings took place on 6th August 1915 as part of an ‘August Offensive’ against Turkish and German Forces to break the deadlock on the Gallipoli Peninsula. Despite the successful landings, the delay in the advance of the British forces allowed the Turkish soldiers to take the high ground and the Allies lost the advantage. Norman Wilkinson served with the Royal Naval Volunteer Reserve and later published a book documenting his time there; ‘The Dardanelles, colour sketches from Gallipoli’. Wilkinson observed the events from the Admiral’s temporary flagship HMS Chatham.

£2500-£3500



273. **Mary, Lady D'Oyly (1794-1886) British**
 "Near Barrackpore, Government House & Cantonment", India
 Watercolour
 Inscribed on a label verso
 7.5" x 11.5" (19 x 29.2cm)
 Provenance: Eyre & Hobhouse Ltd, London, 1980; collection
 of the late David M Rogers
£150-£200



274. **19th Century English School**
 Sailing off the Caribbean Island of Nevis
 Watercolour
 Indistinctly inscribed
 6.25" x 9.25" (15.8 x 23.5cm)
 Provenance: Collection of the late David M Rogers
£100-£200



275. **Adam Gordon Bt., 11th Viscount Kenmore, Lord of
 Lochinvar (1792-1847) British**
 "The Imperial Cutter of War Wurzburg off Trieste Adriatic"
 Watercolour
 Signed, inscribed and dated 1838 under mount
 5.5" x 9" (14 x 22.8cm)
 Provenance: Collection of the late David M Rogers
£100-£200

Captain John Leslie McIndoe



276. Captain John Leslie McIndoe (1898-1995) New Zealander
"Morning Appel, Oflag VI B"

Watercolour

Signed, inscribed and dated 14.3.42, and inscribed on labels verso

9.75" x 13.75" (24.7 x 34.8cm),

Sold with a letter from the artist's son and an exhibition catalogue

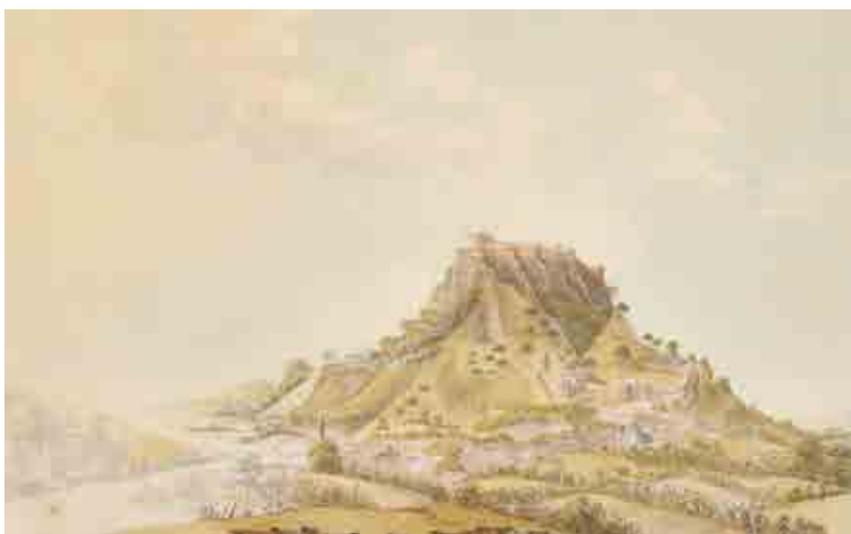
Provenance: Collection of the late David M Rogers

Exhibited: Royal Institute of Painters in Watercolours

Notes: McIndoe was captured by the Germans in Crete in May 1941. He remained a prisoner of war for four years in which time his work depicting life in a prison camp became a historic social record. In 1945 an exhibition of his sketches, paintings and portraits, whilst in captivity, was hung at Simpson's in London.
£150-£250



277. **Henry Francis Bartlett (1916-2014) British**
 "Military Vehicles, Southern England (1943)"
 Watercolour and gouache
 Signed, and inscribed on labels verso
 8.5" x 15.75" (21.6 x 40cm)
 Provenance: Philip Bacon Galleries, New South Wales,
 Australia, February 2015, No,2; collection of the late
 David M Rogers
 Notes: Bartlett was a diplomat (serving at the British Deputy
 High Commissioner in Brisbane in 1967) and philanthropist.
 He was a trustee of the Queensland Art Gallery
£200-£300



278. **19th Century European School**
 A Hilltop Fortification
 Watercolour
 10.5" x 17" (26.7 x 43.2cm)
 Provenance: Collection of the late David M Rogers
£100-£200



279. **19th Century European School**
 Shepherds by a Lake, possibly Lake Titicaca in Bolivia
 Watercolour
 Inscribed and dated 1835 on a label verso
 12.5" x 18" (31.8 x 45.7cm)
 Provenance: Collection of the late David M Rogers
£100-£200

Edward Brian Seago



280. Edward Brian Seago (1910-1974) British
"Burnt Out German Transport near Savignano"

Oil on board

Signed with initials, and inscribed on a label verso

7" x 10" (17.8 x 25.4cm)

Provenance: The Hon. Michael Astor; collection of the late David M Rogers

Notes: Seago served in the Royal Engineers. In 1944 he was posted to Italy to record the Italian Campaign. In September that year the area around Savignano became a battlefield as Allied forces pushed against the German line.

£3000-£4000



281. 19th Century English School
 "Endeavour River, Queensland"
 Oil on board
 Inscribed verso
 5" x 6.5" (12.7 x 16.5cm)
 And the companion piece "Mount Lindsay, 5000 ft
 (inaccessible), Queensland", a pair (2)
 Provenance: Collection of the late David M Rogers
 £600-£800



282. Edward Cairns Officer (1871-1921) Australian
 Bank of a River
 Oil on panel with a sketch verso
 Signed with initials
 Unframed 6.25" x 9.5" (15.9 x 24.1cm)
 Provenance: Collection of the late David M Rogers
 £100-£200



283. Early 19th Century Chinese School

"Bocca Tigris", Dutch East Indiaman off the Bocca Tigris circa 1810

Oil on canvas

Inscribed on labels verso

23.25" x 32.5" (59.1 x 82.5cm)

Provenance: Christie's "Travel, Science and Natural History", 24th April 2013; collection of the late David M Rogers

Exhibited: Martin Gregory, London "The China Trade", 1996, cat no.69, no.100

Notes: Bocca Tigris ('the Tiger's Mouth' and also known as 'the Bogue'), narrows on the Pearl River 30 miles south of Whampoa, was a fortified Customs point through which all Western shipping had to pass. Here a Danish East Indiaman is shown passing between Wantong and Anunghoy Forts, with two Customs vessels in the foreground.

£2000-£3000



284. Early 19th Century Chinese School

A Pair of River Scenes

Watercolour on rice paper

Inscribed on a label verso

6" x 9" (15.2 x 22.8cm) (2)

Provenance: Colin Denny Ltd, London, 1981; collection of the late David M Rogers

£200-£300

285. Early 19th Century English School

"View of the Jetty and Fort Cornwallis with one of the Honourable Company's East Indiamen, at Anchor in the Harbour of Prince Wales's Island (Penang)"

Watercolour

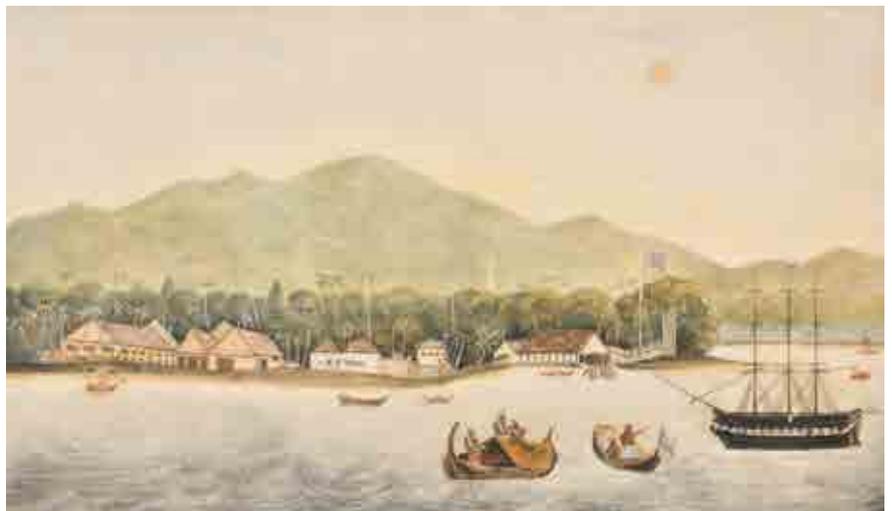
Inscribed with title and dated August 1829,

and inscribed on a label verso

8" x 13.5" (20.3 x 34.3cm)

Provenance: Martyn Gregory "Canton and the China Trade", Summer 1986, Cat.43, No.91; collection of the late David M Rogers

£300-£400





286. Early 19th Century Chinese School

The Waterfront at Canton with the Danish, Spanish, American, Swedish, British and Dutch factories

Oil on canvas

Inscribed 'East India Company's Factory Canton' on the stretcher

7.5" x 10.65" (19.1 x 27cm)

Provenance: Property of a Lady; Christie's, 14th December, 2017, Lot 144; collection of the late David M Rogers

£5000-£6000

287. Early 19th Century Chinese School

"A View of The Cape of Good Hope", with Table Mountain in the distance, after William Marshall Craig

Oil on metal

Inscribed on labels verso

In a fine carved giltwood frame

4.4" x 6" (11.2 x 15.2cm)

Provenance: Atwood (Cape); Christie's, 29th October, 2019, Lot 66;

Collection of the late David M Rogers

Exhibited: Maryn Gregory, London, 'In the Western Manner' 1989, Cat.53, No.94b.

£600-£800



288. Early 19th Century Chinese School

Hong Kong

Oil on metal

6.5" x 8.5" (16.5 x 21.6cm)

And the companion piece, a pair (2)

Provenance: Collection of the late David M Rogers

£1000-£1500



289. Early 19th Century Chinese School
"Macau"
Oil on metal
Inscribed verso
4.5" x 6" (11.4 x 15.2cm)
And the companion piece "Whampoa", a pair (2)
Provenance: Collection of the late David M Rogers
£1000-£1500

Cricket

290. 19th Century Tasmanian School

All England XI v XXII of Tasmania, Hobart, February 1862

Oil on canvas

14.25" x 23.25" (36.2 x 59.1cm)

Provenance: Estate of the late F. C. Mitchell; Sotheby's Australia, 25th August 2003, lot 183; collection of the late David M Rogers

The touring team of England's 1st XI v Hobart's XXII began on 21st February 1862 and was played on the Lower Domain Ground in a hollow that was known as the Government Paddock (later TCA ground) with Mount Wellington seen in the distance. The match, part of the first English cricket tour of Australia, was a selection of eleven players from both Hobart and Launceston making up the team of 22 amateurs (under the leadership of William Holden Walker) taking on the touring English professional players. England in all white, the Tasmanian players in white flannel trousers with the Launceston contingent dressed in white shirts and the eleven from South of the colony in crimson (seen batting). The Umpire was Charles Lawrence (seen in the black coat and hat) for the 'All England Eleven' (Mr T Hewitt was the umpire for the Tasmanians).

Descriptions of the day in local papers described the opposing teams' tents on either side of the grandstand on the Western Hillside. Flags represented being; the White Ensign, the St George's Cross, the French Tricolour (possibly representing Hobart's strong maritime connections with Europe) as well as decorative standards showing the civic importance of the event.

Despite the rapturous reception received by the visiting team as they arrived in Hobart and a public holiday from 12 noon on each day being granted by the Government, it was suggested in the Mercury publication on 22nd February that the crowds were slightly smaller watching the first day due to the impending departure of the mail steamer to England. However large crowds supported from outside on the hillside and it was noted that many 'leading citizens' were present and 'several ladies also graced the scene with their presence'. By the final day the crowds had exceeded over 2500 attendees.

The match was played over three days (Sunday 23rd being the Sabbath was a rest day). The visitors reduced Tasmania XXII to 17 for 97 by lunch on first day and all out for 107 (sometimes reported as 109) shortly after. The English batters were 2 for 81 at stumps. On the second day they established a lead of 69 (having been bowled out for 176) and claimed 12 more Tasmanian wickets for 111 by stumps. The third day began with smoke from nearby bushfires enveloping the field but quickly cleared and England finished the play, winning by 4 wickets.

At lunch on the second day (Saturday, 22nd February), Hobart Town's Lord Mayor, Alfred Kennerley, made a speech "cricket is a game in which all can unite; the nobleman and the peasant, the officer of the highest rank in the service, and the private soldier, all join together in the game of cricket. It is a noble game; it encourages brotherly feelings; it induces patriotism, and as such is a benefit to society at large" to which there was a resounding cheer. The English captain HH Stephenson replied: "Cricket brings all classes on a level; it induces a social feeling and is productive of great benefit to society".

HH Stephenson with his 1st XI cricket team left for Australia on the SS Great Britain on Saturday 19 October 1861 from Liverpool docks. The crossing took 65 days. The tour was sponsored by Spiers and Pond, a Melbourne catering firm although the English team were to come at their own expense but take the entrance fees and sales of souvenirs for the Hobart match. The first ball on this ground breaking tour was bowled (underarm as was the case in this era of cricket) on New Year's day 1862 against 18 of Victoria in Melbourne with the following matches in New South Wales on The Sydney Domain and final 'test' in Hobart. Six matches were won outright by the English, one drawn and two lost on the tour. Despite the tour being historically significant in the start of the Anglo-Australian sporting rivalry, it wasn't for another 15 years they met for the first Test match in Melbourne and 18 years until the first Test match on English soil.

Our thanks to Mr David Frith, author of 'The Trailblazers', 'The First English Cricket Tour of Australia: 1861-1862'

£20000-£30000



Frames



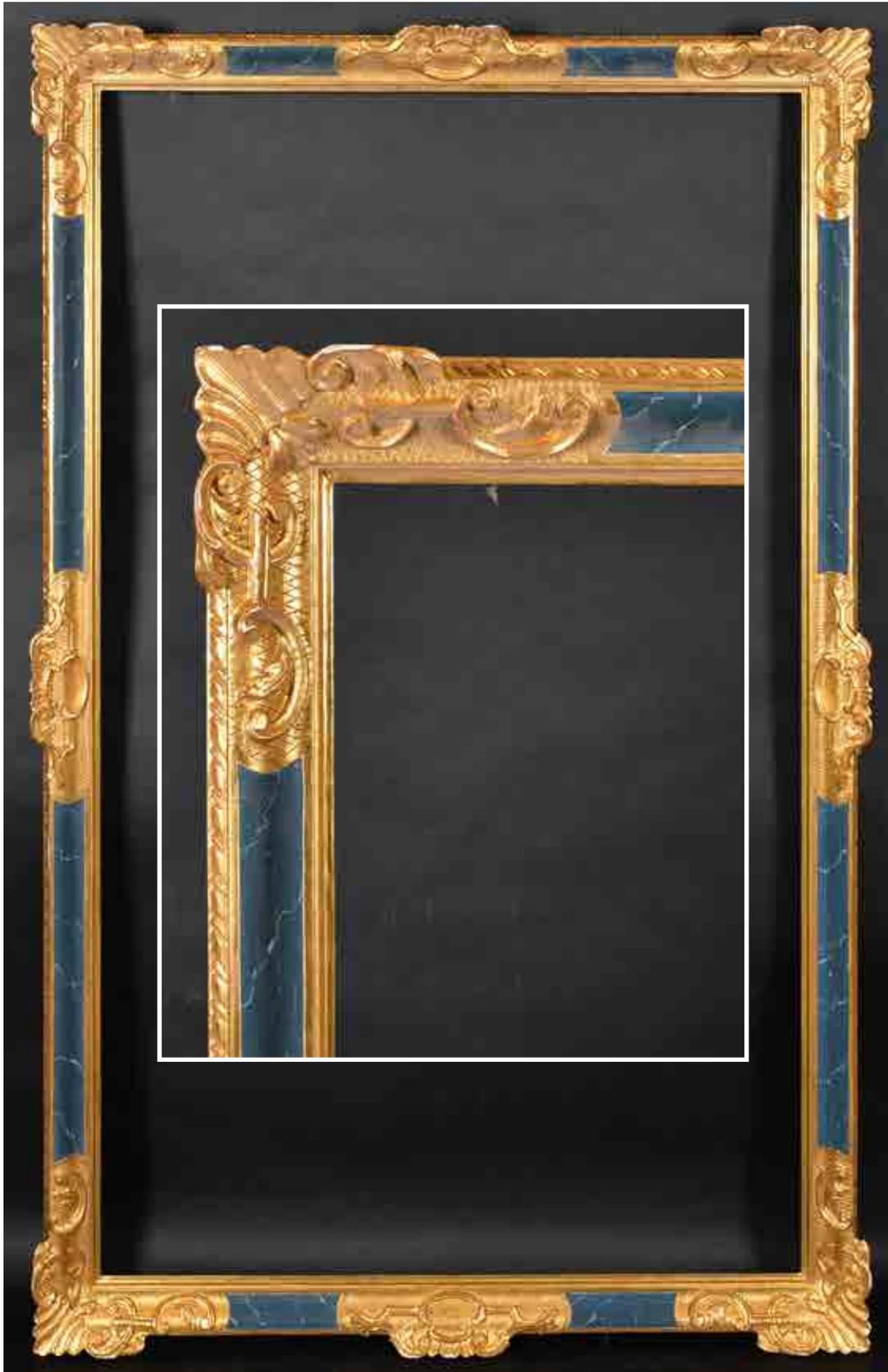
301. 20th Century English School
A Pair of Gilt Composition Frames, rebate 71.25" x 27.25"
(181 x 69.2cm) (2)
£50-£80



302. 20th Century English School
A Painted Frame, with gilt edging, rebate 60" x 40" (152.4 x 101.6cm)
£80-£120



303. 20th Century English School
A Gilt Composition Frame, rebate 60" x 30" (152.4 x 76.2cm)
£50-£80



304. 20th Century European School
A Carved Giltwood Frame with swept centres and corners, rebate 58" x 34.5" (147.3 x 87.6cm)
£150-£250



305. 20th Century English School
A Gilt Composition Frame, rebate 50" x 40" (127 x 101.6cm)
£80-£120



306. 20th Century English School
A Gilt Composition Frame, with a fabric slip, rebate 50" x 30"
(127 x 76.2cm) without slip, rebate 50.75" x 30.75" (129.8 x 78.1cm)
£40-£60



307. 20th-21st Century English School
A Painted Composition Frame, rebate 50" x 30" (127 x 76.2cm)
£40-£60



308. 20th Century English School
A Gilt Composition Frame, with swept centres and corners,
rebate 50" x 25" (127 x 63.5cm)
£30-£40



309. 19th Century English School
A Gilt Composition Frame, rebate 44" x 30.25" (111.8 x 76.8cm)
£50-£80



310. 20th Century English School
A Gilt Composition Frame, with piercing, rebate 43" x 30.5"
(109.2 x 77.4cm)
£30-£40



311. 20th Century English School
A Gilt Composition Frame, with a fabric slip, rebate 42.5" x 28.5"
(108 x 72.4cm) without slip, rebate 43.75" x 29.75" (111.2 x 75.5cm)
£40-£60



312. Early 19th Century English School
A Gilt Composition Frame, with swept centres and corners,
rebate 42" x 29" (106.7 x 73.7cm)
£50-£80



313. 20th Century English School
A Gilt Composition Frame, with swept and pierced centres and corners, rebate 42" x 28" (106.7 x 71.1cm)
£40-£60



314. 20th Century English School
A Gilt Composition Frame, rebate 42" x 25" (106.7 x 63.5cm)
£40-£60



315. 20th Century English School
A Wooden Frame, with inset Perspex, rebate 41" x 27" (104.2 x 68.6cm)
£30-£40



316. 20th Century European School
A Black Painted Frame, with inset slip and glass, rebate 40.25" x 23.25" (102.2 x 59cm)
£30-£40



317. 20th Century European School
A Wooden and Painted Hollow Frame, rebate 40" x 30" (101.6 x 76.2cm)
£40-£60



318. 20th Century English School
A Gilt Composition Frame, with a white slip, rebate 40" x 30" (101.6 x 76.2cm)
£50-£80



319. 20th Century English School
A Gilt Composition Frame, with swept and pierced centres and corners, rebate 40" x 24" (101.6 x 61cm)
£40-£60



320. 19th Century English School
A Painted Composition Frame, with swept centres and corners, rebate 40" x 24" (101.6 x 61cm)
£30-£40



321. 20th Century English School
A Gilt Composition Frame, rebate 39.5" x 28.5" (100.3 x 72.4cm)
£40-£60



322. 20th Century European School
A Gilt Composition Frame, with swept and pierced centres and corners, rebate 39.5" x 23.25" (100.3 x 59cm)
£30-£40



323. 20th Century English School
A Gilt Composition Frame, with swept and pierced centres and corners and inset backing board, rebate 36.75" x 25" (93.3 x 63.5cm)
£40-£60



324. 20th-21st Century European School
A Gilt Composition Frame, with a white slip, rebate 36.75" x 18.75" (93.3 x 47.6cm)
£30-£40



325. 20th Century English School
A Painted Composition Frame, with swept and pierced centres and corners, rebate 36" x 24" (91.5 x 61cm)
£30-£40



326. 20th Century English School
A Gilt Composition Frame, with a fabric slip, rebate 36" x 24" (91.5 x 61cm)
without slip, rebate 37.25" x 25.25" (94.6 x 64.2cm)
£40-£60



327. 20th Century European School
A Gilt Composition Frame with a white slip, rebate 36" x 24" (91.5 x 61cm)
£50-£80



328. 19th Century French School
A Fine Gilt Composition Frame, rebate 35.75" x 20.5" (90.7 x 52.1cm)
£100-£200



329. 20th Century European School
A Black Painted Carved Wood Frame, rebate 35" x 28.5" (88.9 x 72.4cm)
£60-£80



330. 20th Century Dutch School
A Black Composite Frame, with a gilt inner edge, rebate 35" x 27.75"
(88.9 x 70.5cm)
£80-£120



331. 20th-21st Century English School
A Silver Composition Frame, rebate 34.5" x 24.75" (87.7 x 62.8cm)
£80-£120



333. 20th Century European School
A Louis Style Gilt Composition Frame, with swept centres and corners, rebate 32.5" x 24.25" (82.5 x 61.6cm)
£50-£80



332. 20th Century European School
A Gilt and Painted Composition Frame, with swept centres and corners, rebate 33.5" x 17.75" (85.2 x 45.1cm)
£40-£60



334. 20th Century English School
A Black Painted Frame, rebate 32.5" x 24" (82.5 x 61cm)
£40-£60



335. 20th Century French School
 A Gilt Composition Frame, with swept and pierced centres and corners and a fabric slip, rebate 32" x 23.25" (81.2 x 59cm) without slip, rebate 34" x 25" (86.4 x 63.5cm)
 £50-£80



336. 19th Century English School
 A Wooden Frame, with a gilt slip, rebate 31.5" x 24.5" (80 x 62.2cm)
 £40-£60



337. 20th Century European School
 A Temple Frame, rebate 31" x 26" (78.8 x 66.1cm)
 £40-£60



338. 20th Century European School
 A Gilt and Painted Composition Frame, with swept centres and corners, rebate 31" x 23.5" (78.8 x 59.7cm)
 £30-£40



339. 20th-21st Century English School
A Black Painted Frame, with gilt inner and outer edges,
rebate 30.75" x 25.75" (78.1 x 65.4cm)
£200-£300



340. 20th Century European School
A Black Painted Frame, rebate 30.5" x 25" (77.5 x 63.5cm)
£50-£80



341. 20th Century English School
A Painted Composition Frame, with swept centres and corners,
rebate 30.25" x 20.25" (76.8 x 51.4cm)
£30-£40



342. 19th Century English School
A Painted Composition Frame with swept centres and corners,
rebate 30" x 25" (76.2 x 63.5cm)
£50-£80



343. 20th Century European School
A Gilt and Painted Composition Frame, rebate 30" x 24.75"
(76.2 x 62.8cm)
£40-£60



344. 19th Century English School
A Carved Giltwood Frame, rebate 30" x 23" (76.2 x 58.4cm)
£80-£120



345. Early 20th Century English School
A Silver Composition Frame, rebate 30" x 22" (76.2 x 55.8cm)
£60-£80



346. 20th Century English School
A Gilt and Painted Composition Frame, rebate 30" x 20.5"
(76.2 x 52.1cm)
£40-£60



347. 20th Century European School
A Black Painted Frame, with gilt edging, rebate 30" x 20" (76.2 x 50.8cm)
£30-£40



348. Early 20th Century English School
A Watts Style Gilt Composition Frame with inset glass, rebate 30" x 18" (76.2 x 45.7cm)
£50-£80



349. 20th Century American School
A Gilt and Painted Composition Frame, rebate 29.75" x 18" (75.5 x 45.7cm)
£30-£40



350. 20th Century English School
A Painted Composition Frame, with swept and pierced centres and corners, rebate 29.5" x 20.5" (74.9 x 52.1cm)
£40-£60



352. 20th Century English School
A Silver Composition Frame, rebate 28.75" x 19.5" (73.1 x 49.5cm)
£80-£120



351. 20th Century English School
A Painted Composition Frame, rebate 29" x 21" (73.7 x 53.3cm)
£50-£80



353. 20th Century English School
A Black Painted Wooden Frame, rebate 28" x 28" (71.1 x 71.1cm)
£80-£120



354. 20th Century English School
 A Gilt Composition Frame, with swept centres and corners and a fabric slip,
 rebate 28" x 27" (71.1 x 68.6cm) without slip, rebate 29.25" x 28"
 (74.3 x 71.1cm)
 £40-£60



355. 20th Century English School
 A Wooden and Painted Composition Frame with a gilt slip,
 rebate 27.75" x 19.75" (70.5 x 50.2cm)
 £50-£80



356. 20th Century American School
 A Gilt Composition Frame, rebate 27.5" x 17" (69.9 x 43.2cm)
 £40-£60



357. 20th-21st Century English School
A Carved Giltwood Frame, rebate 26.5" x 22" (67.3 x 55.9cm)
£300-£400



358. 19th Century English School
A Carved Giltwood Frame, with a fabric and gilt slip, rebate 26.5" x 14.5"
(67.3 x 36.8cm) without slip, rebate 28.25" x 16.25" (71.8 x 41.3cm)
£50-£80



359. 20th Century English School
A Gilt and Painted Composition Frame, with a fabric slip, rebate 26" x 21.5"
(66 x 54.6cm) without slip, rebate 27.5" x 23.25" (69.8 x 59cm)
£50-£80



360. 20th Century European School
A Wooden Frame, with a gilt slip, rebate 26" x 20.5" (66 x 52.1cm)
£60-£80



361. 20th Century European School
A Gilt and Painted Composition Frame, rebate 26" x 20.5" (66 x 52.1cm)
£30-£40



362. 20th Century European School
A Gilt and Painted Frame, rebate 25.5" x 21.5" (64.7 x 54.6cm)
£80-£120



363. 20th Century English School
A Painted Composition Frame, with swept corners, rebate 25" x 19"
(63.5 x 48.2cm)
£30-£40



364. 20th Century Dutch School
A Black Painted Frame, with a gilt inner edge, rebate 25" x 18.75"
(63.5 x 47.6cm)
£70-£100



365. Late 17th Century Italian School
A Black and Gilt Painted Carved Wood Frame, rebate 25" x 18.75" (63.5 x 47.6cm)
£400-£600



366. 20th-21st Century English School
A Gilt Composition Frame, rebate 25" x 15.25" (63.5 x 38.7cm)
£80-£120



367. 20th Century European School
A Gilt Composition Frame, rebate 24.5" x 20.5" (62.2 x 52.1cm)
£50-£80



368. 19th Century English School
A Gilt Composition Frame, rebate 24.25" x 20.25" (61.6 x 51.4cm)
£30-£40



369. 20th Century English School
A Painted Frame, rebate 24.25" x 20.25" (61.6 x 51.4cm) and another painted frame, with a fabric slip, rebate 30" x 20" (76.2 x 50.8cm) (2)
£30-£40



370. 20th-21st Century English School
A Black Rippled Frame, rebate 24.25" x 17.25"
(61.6 x 43.8cm)
£200-£300



371. 20th-21st Century English School
A Black Painted Frame, with a silver inner edge,
rebate 24" x 20" (61 x 50.8cm)
£200-£300

372. 20th-21st Century English School
A Black Painted Frame, with gilt inner edge,
rebate 24" x 20" (61 x 50.8cm)
£200-£300



373. 19th Century English School
A Black Rippled Frame, rebate 24" x 20" (61 x 50.8cm)
£300-£400



374. 20th Century English School
 A Gilt Composition Frame, with swept and pierced centres and corners,
 rebate 24" x 19.75" (61 x 50.2cm)
 £60-£80



375. 20th Century English School
 A Wooden and White Painted Frame, rebate 24" x 19.75" (61 x 50.1cm)
 £40-£60



376. 19th Century English School
 A Pair of Maples Frames, with gilt slips and inset print and glass,
 rebate 24" x 19" (61 x 48.2cm) (2)
 £40-£60



377. 20th Century English School
 A Wooden Frame, with gilt edging, rebate 24" x 18" (61 x 45.7cm) and
 three other frames of various sizes (4)
 £30-£40



379. 20th-21st Century English School
A Silver Composition Frame, rebate 24" x 17.25" (61 x 43.8cm)
£100-£200



378. 20th Century European School
A Gilt Composition Frame, with swept and pierced centres and corners,
and a painted slip, rebate 24" x 18" (61 x 45.7cm)
£40-£60



380. 20th Century European School
A Gilt Composition Frame, with a fabric slip, rebate 24" x 16" (61 x 40.6cm)
and another similar, rebate 27.5" x 17.75" (69.8 x 45.1cm) (2)
£30-£40



381. 20th Century European School
A Wooden Frame, with a gilt inner edge, rebate 23.75" x 18"
(60.3 x 45.7cm)
£30-£40



382. 20th Century European School
A Gilt and Painted Composition Frame, rebate 23.5" x 21.5"
(59.7 x 54.6cm)
£50-£80



383. 20th-21st Century English School
A Black Painted Frame, with gilt inner and
outer edges, rebate 23.25" x 19.5"
(59.1 x 49.5cm)
£200-£300



384. 20th Century European School
A Black Painted Frame, rebate 23" x 20" (58.4 x 50.8cm)
£30-£40



385. 20th Century English School
A Black Painted Frame, with a gilt inner edge,
rebate 22.75" x 22.75" (57.8 x 57.8cm)
£50-£80



386. 20th Century English School
A Gilt Composition Frame, with swept centres and corners,
rebate 22.5" x 16.5" (57.1 x 41.9cm)
£50-£80



387. 20th Century French School
A Gilt Composition Frame, with swept and pierced centres and
corners, rebate 22.5" x 10.5" (57.2 x 26.7cm)
£30-£40



388. 20th Century European School
An Inlaid Wooden Frame, rebate 22" x 18.5" (55.9 x 47cm)
£40-£60



389. 20th Century French School
A Painted Carved Wood Frame, rebate 22" x 18.25"
(55.9 x 46.3cm)
£60-£80



390. 20th-21st Century English School
A Black Painted Frame, with gilt inner and
outer edges, rebate 22" x 18"
(55.8 x 45.7cm)
£150-£250



391. 19th Century English School
A Painted Composition Frame, rebate 22" x 15" (55.8 x 38.1cm)
£40-£60



392. 20th Century European School
A Painted Composition Frame, with swept centres and corners,
rebate 21.5" x 18" (54.6 x 45.7cm)
£30-£40



393. 20th Century English School
A Painted Frame, with green inner and outer edges, rebate 21.5" x 18"
(54.6 x 45.7cm) and another similar rebate 23.25" x 14.25" (59.1 x 36.2cm) (2)
£30-£50



394. 19th Century English School
A Darkwood Frame, rebate 21.5" x 17.25" (54.6 x 43.8cm)
£60-£80



395. 20th Century English School
A Painted Composition Frame, rebate 21.5" x 17.25" (54.6 x 43.8cm)
£30-£40



396. 20th-21st Century English School
A Black Painted Frame, with gilt inner and outer edges, rebate 21.25" x 17.25" (54 x 43.8cm)
£200-£300



397. 19th Century French School
A Gilt Composition Empire Frame, with inset mirror glass, rebate
21.25" x 15" (54 x 38.1cm)
£80-£120



398. 20th Century European School
A Gilt and Painted Composition Frame, rebate 21.25" x 14.75"
(54 x 37.4cm)
£60-£80



399. 20th-21st Century English School
A Black Painted Frame, with silver inner and
outer edges, rebate 21" x 17"
(53.3 x 43.2cm)
£150-£250



400. 20th Century French School

A Painted Composition Frame with fabric slips, rebate 20.25" x 16.25" (51.4 x 41.3cm) without slips 22.25" x 18.25" (56.5 x 46.3cm)
£60-£80



401. 20th Century English School

A Black Painted Frame, with a gilt slip, rebate 20" x 16.5" (50.8 x 41.9cm) and another similar, rebate 18" x 13.5" (45.7 x 34.3cm) (2)
£100-£200



402. 20th Century European School

A Gilt Composition Frame, with swept and pierced centres and corners, rebate 20" x 16" (50.8 x 40.6cm) and another composition frame, rebate 18" x 12" (45.7 x 30.5cm) (2)
£30-£40



403. 20th Century English School

A Gilt Composition Frame, rebate 19.75" x 15.5" (50.1 x 39.4cm) and another similar frame, rebate 17" x 13" (43.2 x 33cm) (2)
£30-£40



404. 19th Century European School

A Biedermeier Frame, rebate 19" x 15.25" (48.2 x 38.8cm) and another similar, rebate 14.5" x 11" (36.8 x 27.9cm) (2)
£200-£300



405. 20th Century American School

A Gilt Composition Frame, rebate 18.75" x 13.75" (47.6 x 34.9cm)
£50-£80



406. 20th Century French School

A Painted Carved Wood Frame, rebate 18.5" x 15" (47 x 38.1cm)
£50-£80



407. 19th Century French School

A Gilt Composition Barbizon Frame, rebate 18.5" x 14" (47 x 35.5cm)
£100-£200



408. 20th Century English School
A Near Set of Four Gilt Composition Frames, rebate 18.25" x 15"
(46.3 x 38.1cm) (4)
£50-£80



409. 20th Century American School
A Gilt Composition Frame, rebate 18.25" x 15" (46.3 x 38.1cm)
£40-£60



410. 20th Century English School
A Pair of Gilt Composition Frames, with swept and pierced centres and
corners, rebate 18.25" x 11" (46.3 x 27.9cm) (2)
£50-£80



411. 19th Century Dutch School
A Black Painted Frame, with a gilt inner edge, rebate 18" x 14.5"
(45.7 x 36.8cm)
£80-£120



412. 20th Century European School
A Painted Composition Frame, with a fabric slip, rebate 18" x 13"
(45.7 x 33cm) together with a painted composition frame,
rebate 17.25" x 17.25" (43.8 x 43.8cm) (2)
£40-£60



413. 20th Century French School
A Gilt Composition Frame, with swept centres and corners,
rebate 18" x 13" (45.7 x 33cm)
£30-£40



414. 19th Century European School
A Painted Composition Frame, with swept centres and corners,
rebate 18" x 13" (45.7 x 33cm)
£30-£40



415. 20th Century European School
A Painted Composition Frame, with swept centres and corners,
rebate 18" x 13" (45.7 x 33cm)
£30-£40



416. 20th Century English School
A Painted Composition Frame, with swept centres and corners,
rebate 18" x 12.75" (45.7 x 32.3cm)
£30-£40



417. 20th Century European School
A Gilt Composition Frame, rebate 18" x 9" (45.7 x 22.8cm)
£30-£40



418. 19th Century English School
A Hogarth Style Frame, rebate 17.75" x 14.25" (45.1 x 36.3cm)
£40-£60



419. 20th-21st Century English School
A Silver Composition Frame, rebate 17" x 14.25" (43.2 x 36.2cm)
£100-£200



420. 20th Century French School
A Gilt Composition Frame, rebate 17" x 13" (43.2 x 33cm)
£40-£60



421. 20th Century European School

A Black Painted Frame, rebate 16.25" x 12.25" (41.3 x 31.1cm) and another similar, rebate 16" x 12" (40.6 x 30.5cm) (2)
£30-£40



422. 20th Century French School

A Painted Composition Frame with a green slip, rebate 16" x 14" (40.6 x 35.5cm)
£40-£60



423. 20th Century European School

A Gilt and Painted Composition Frame, with a fabric slip, rebate 16" x 13" (40.6 x 33cm)
£30-£40



424. 20th Century European School

A Gilt Composition Frame, with a fabric slip, rebate 16" x 13" (40.6 x 33cm) without slip, rebate 19" x 16" (48.2 x 40.6cm)
£30-£40



425. 19th Century English School

A Painted Composition Frame, rebate 16" x 12" (40.6 x 30.5cm)
£30-£40



426. 20th Century English School

A Wooden Frame, with a gilt outer edge, rebate 15" x 12.75" (38.1 x 32.4cm)
£30-£40



427. 20th Century English School
 A Pair of Gilt Composition Frames, with swept and pierced centres and corners and fabric slips, rebate 15" x 12 (38.1 x 30.5cm) (2)
 £50-£80



428. 20th Century American School
 A Gilt Composition Frame, with a painted slip, rebate 14.75" x 13.5" (37.4 x 34.2cm)
 £40-£60



429. Late 18th Century English School
 A Darkwood Frame, rebate 14.5" x 10.5" (36.8 x 26.7cm) and two others similar, rebate 14.5" x 10.5" (36.8 x 26.7cm) and 14" x 9.5" (35.5 x 24.2cm) (3)
 £100-£200



430. 18th Century English School
 A Set of Four Darkwood Frames, with a gilt inner and outer edges, rebate 14.5" x 10.5" (36.8 x 26.7cm) (4)
 £100-£200



431. 18th Century English School
A Pair of Darkwood Frames, rebate 14.5" x 10.5" (36.8 x 26.7cm) (2)
£80-£120



432. 19th Century English School
A Gilt Composition Frame, rebate 14.25" x 12.25" (36.2 x 31.1cm)
£100-£200



433. 19th Century French School
A Gilt Composition Frame, with swept corners, rebate 14" x 12.75"
(35.5 x 31.1cm)
£40-£60



434. 19th Century English School
A Gilt Composition Frame, rebate 14" x 12" (35.5 x 30.5cm)
£40-£60



435. Early 20th Century European School
 A Black and Wooden Frame, rebate 14" x 11.25" (35.5 x 28.6cm)
 £30-£50



436. 20th Century Japanese School
 A Pair of Lacquered Frames, with gilt strips, rebate 14" x 10"
 (35.5 x 25.4cm) (2)
 £80-£120



437. 20th Century European School
 A Painted Composition Frame, with swept corners, rebate 13.75" x 8.75"
 (34.9 x 22.2cm)
 £30-£40



438. 19th Century European School
A Painted Composition Frame, rebate 13" x 11" (33 x 27.9cm)
£30-£40



439. 20th Century English School
A Gilt Composition Frame, with swept and pierced centres and corners, rebate 12.75" x 9.5" (32.4 x 24.2cm)
£30-£40



440. 20th Century American School
A Gilt Composition Frame, with a painted slip, rebate 12.75" x 9.5" (32.4 x 24.1cm)
£40-£60



441. 20th Century European School
A Silver and Wooden Frame, rebate 12.25" x 10.5" (31.1 x 26.7cm)
£40-£60



442. 19th Century English School
A Painted Composition Frame, rebate 12.25" x 10.25" (31.1 x 26cm)
£30-£40



443. 20th Century European School
A Painted Composition Frame, rebate 12" x 9" (30.5 x 22.8cm)
£30-£40



444. 20th-21st Century English School
A Silver Composition Frame, rebate 12" x 8.5" (30.5 x 21.6cm)
£100-£200



445. 20th-21st Century English School
A Black Rippled Frame, rebate 11.5" x 9.5" (29.2 x 24.2cm)
£100-£200



446. 20th-21st Century English School
A Silver Composition Frame, rebate 11.5" x 8.5" (29.2 x 21.6cm)
£100-£200



447. 19th Century English School
A Gilt Composition Frame, rebate 11.5" x 8" (29.2 x 20.3cm)
£30-£50



448. 18th Century English School
A Darkwood Frame, with a gilt slip, rebate 11.5" x 7.5" (29.2 x 19cm)
£40-£60



449. 19th Century European School
A Painted Composition Frame, with swept and pierced corners,
rebate, 10.75" x 8.75" (27.3 x 22.2cm)
£30-£40



450. 20th-21st Century English School
A Silver Composition Frame, rebate 10.5" x 7.5" (26.7 x 19cm)
£100-£200



451. 20th Century European School
A Gilt and Painted Composition Frame, rebate 10.25" x 7" (26 x 17.8cm)
£40-£60



452. 20th Century European School
A Pair of Black Composite Frames, rebate 10" x 7" (25.4 x 17.8cm) (2)
£40-£60



453. 19th Century European School
A Pair of Gilt Composition Frames, rebate 10" x 6" (25.4 x 15.2cm) (2)
£100-£200



454. 19th Century European School
A Gilt Composition Frame, rebate 9.5" x 7.5" (24.2 x 19.1cm)
£80-£120



455. 20th Century European School
 A Gilt Composition Frame, rebate 9.25" x 6.25" (23.5 x 15.8cm)
 £30-£40



456. 20th Century English School
 A Gilt Composition Frame, with swept corners, rebate 9.25" x 6.25"
 (23.5 x 15.8cm)
 £40-£60



457. 20th Century English School
 A Painted Composition Frame, with a gilt slip, rebate 9.25" x 6"
 (23.5 x 15.2cm)
 £30-£40



458. 20th-21st Century English School
 A Black Painted Frame, with a gilt inner edge, rebate 9.25" x 6"
 (23.5 x 15.2cm)
 £30-£40



459. 20th Century English School
A Simulated Tortoiseshell Frame, rebate 9" x 7.25" (22.8 x 18.4cm)
£200-£300



461. 20th Century English School
A Gilt Composition Frame, rebate 9" x 6" (22.9 x 15.2cm)
£30-£40



460. 20th Century English School
A Gilt Composition Frame, with swept and pierced centres and corners,
rebate 9" x 6" (22.9 x 15.2cm) and two others similar of various sizes (3)
£40-£60

462. 20th Century English School
A Gilt Composition Frame, rebate 7.25" x 5.5" (18.4 x 14cm) and another
similar, rebate 7" x 5.25" (17.7 x 13.3cm) (2)
£30-£40



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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.
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'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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STORAGE - Storage charges will be levied on all lots not collected within 14 days of the sale of £5 plus VAT per lot per day.

DELIVERY - If you are arranging your own professional collection and delivery, please ensure the lot has been paid for and the transport company has full details of the items to be collected, and we have received an authorisation note.

In some circumstances some very small items may be posted for a fee, but this will be at the Auctioneer's discretion and will be subject to your own Insurance and Liability. Please contact us if you would like details of local shipping companies.

For Full terms and conditions please go to our website www.parkerfineartauctions.com

IMPORTANT NOTICES FOR JEWELLERY BUYERS

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 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 proper 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:
- the catalogue description reflected the accepted view of scholars and experts as at the date of sale; or
 - 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 parkerfineartauctions.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)
- 23.1 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 of 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)
- 24.1 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 March 2026

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