

Fine Art Auction, 20th May, 2026 13:00

- 201 **Robert Jobling**
(Staithe Group, 1841-1923)
Shipping on the Tyne,
signed,
oil on canvas,
83 x 128cms, 92 x 136cms in frame.
£1,500-2,500
- 202 **Isabella "Isa" Jobling (nee Thompson)**
(1851-1926)
Boy on a boat, (with study of fishing boats verso),
signed 'Isa Thompson',
oil on panel,
18.5 x 13.5cms, 32.5 x 27cms in frame.
£500-800
- 203 **Isabella "Isa" Jobling (nee Thompson)**
(1851-1926)
Portrait of a woman inscribed "Self Portrait",
signed 'Isa Thompson',
oil on canvas, removed from stretcher,
work 40 x 30cms, whole canvas 48 x 37cms.

Provenance:

Exhibited at the Laing, Jobling Exhibition, 1992-3, original label from this exhibition still attached.

£400-600

- 204 **Isabella "Isa" Jobling (nee Thompson)**
(1851-1926)
Portrait of a widowed fisherwoman in a black Staithe bonnet,
signed both "Isa Thompson" and "Isa Jobling",
oil on canvas,
40.5 x 30.5cms.

Notes:

Stretcher made by "Young, 187 Gower **"

Provenance:

This work and others in this auction were purchased during the early 20th Century from the artist's studio in Newcastle. The buyer was emigrating to Canada and wanted to take some views of his home with him. They are consigned to auction by his Canadian descendant, and they were shipped back to Newcastle for the auction, making this the first time they have been back in the North East for two generations.

£200-400

- 205 **Isabella "Isa" Jobling (nee Thompson)**
(1851-1926)
The Oyster Shuckers,
signed Isa Thompson,
oil on canvas, removed from stretcher,
29 x 45cms.

Provenance:

This work and others in this auction were purchased during the early 20th Century from the artist's studio in Newcastle. The buyer was emigrating to Canada and wanted to take some views of his home with him. They are consigned to auction by his Canadian descendant, and they were shipped back to Newcastle for the auction, making this the first time they have been back in the North East for two generations.

£200-400

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- 206 **Local Interest: An important presentation album containing seven watercolour landscapes by Henry Hetherington Emmerson, Charles James Spence, John Chambers, Aaron Watson and Robert Jobling (19th Century), "TYNEMOUTH", "ST. MARY'S ISLE", "THE COLLINGWOOD MONUMENT", "SHIELDS HARBOUR", "TYNEMOUTH CASTLE", "SHIELDS HARBOUR" AND "SHIELDS", signed, some inscribed and some dated, with calligraphic introductory pages, bound in richly-decorated and hand tooled morrocco leather covers and red moiré silk interior, presented to Joseph Spence Esq., JP of Tynemouth, by the Liberal Electors of the Borough on the occasion of the General Election of 1885, 34 x 44cms.**

Note:

Joseph Spence (1819-1889) was a respected Tynemouth businessman from a Yorkshire Quaker family and a partner with his brother Alderman J.F. Spence in a tailor and drapery business in North Shields. He had been treasurer of the Tynemouth Volunteer Life Brigade, a member of the town council, Alderman, member of the River Tyne Commission and the Tynemouth School Board. He was reluctantly persuaded by local Liberals to stand against the existing member of Parliament Thomas Eustace Smith (1831-1903) who was involved in a divorce scandal. His candidacy under threat in the run up to the 1885 General Election, Eustace Smith tried to keep the support of his constituency party by attacking the local Liberal caucus. The local Liberal Party was split over such questions as the troubles in the Middle East and in Ireland, and its caucus, led by Robert Spence Watson, was in open conflict with another camp, headed by the leading Newcastle MP and famous radical Joseph Cowan. Joseph Spence found himself under furious attack from his own party as well as his Conservative opponents. Joseph Cowan used his newspaper, The Newcastle Chronicle, to attack both Joseph Spence and the Liberal caucus. Victorian propriety prevented the mention of the Smith family scandal, and Joseph Cowan gave out that Eustace Smith had been forced to resign under unjustified pressure from the Liberal caucus. R.S. Donkin, Conservative candidate for Tynemouth, poked fun at Spence in his electioneering speeches. He made great play of Liberal divisions between Cowanites and the caucus, and he ridiculed Spence calling him a puppet of the caucus - his "wirepullers". Nationally the election was a great victory for the Liberals. But in Tynemouth poor Joseph Spence managed to turn a safe Liberal seat into a dramatic conservative gain. The strain of the campaign broke Spence's health and shortened his life. He retired from public life only retaining treasurership of the Tynemouth Volunteer Life Brigade until his death four years later.

Provenance:

Sold at Anderson & Garland Fine Art Auction 13th August, 1991 (Lot 178), and again in the Fine Art Auction 2nd December 2014 (Lor 26).

£800-1,200

- 207 **Arthur A. Friedenson**
(Staithe Group, 1872-1955)
Landscape by a river,
signed,
oil on board,
20 x 26cms, 34 x 39.5cms in frame.
£200-400
- 208 **§ Frank Henry Mason RBA RI RSMA**
(Staithe Group, 1865-1935)
Beverleygate off the coast at Tynemouth,
signed,
oil on canvas,
63 x 89cms, 77 x 104cms in frame.
£500-800
- 209 **§ Frank Henry Mason**
(Staithe Group 1875-1965)
A frigate under sail,
signed,
oil on canvas,
29.5 x 40cms, 38.5 x 49cms in frame.
£400-600

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- 210 **John Atkinson**
(Staithe Group 1863-1924)
"Unloading the Fleet",
signed, with title on mount,
watercolour,
22 x 34cms, 47 x 57cms in frame.
£400-600
- 211 **John Atkinson**
(Staithe Group 1863-1924)
Inspecting the horses,
signed and dated '21,
watercolour and graphite,
42 x 59cms, 66 x 82cms in frame.
£300-500
- 212 **Myles Birket Foster**
(1825-1899)
"Harvest Time, Cleadon, County Durham",
signed with a monogram, with title verso,
watercolour,
12 x 16.5cms, 35 x 38.5cms in frame.
£400-600
- 213 **George Blackie Sticks**
(1843-1936)
Mountainous landscape with castle ruins,
signed GBS,
oil on board,
12.5 x 10cms, 31 x 27.5cms in frame.
£200-400
- 214 **Luke Clennell**
(1781-1840)
Remains of Morpeth Castle, Northumberland,
signed,
watercolour,
21.5 x 30cms, 40 x 49cms in frame.

Note:

George Hughes Fine Art Dealer, Bewick House, Newcastle gallery label verso. This watercolour is also an engraving, published in *The Border Antiquities of England and Scotland* by Walter Scott (Longman et al, 1814).
<https://www.lookandlearn.com/history-images/M455058/Remains-of-Morpeth-Castle-Northumberland?t=7&c=45&n=490324>

£400-600

- 215 **Luke Clennell**
(1781-1840)
Keep of Warkworth Castle, Northumberland,
signed,
watercolour,
21.5 x 30cms, 40 x 49cms in frame.

Note:

George Hughes Fine Art Dealer, Bewick House, Newcastle gallery label verso. This watercolour is also an engraving, published in *The Border Antiquities of England and Scotland* by Walter Scott (Longman et al, 1814).
<https://www.lookandlearn.com/history-images/M455050/Keep-of-Warkworth-Castle-Northumberland>

£400-600

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- 216 **Thomas Miles Richardson Snr.**
(1784-1848)
"Flint Mill, Jesmond Dene",
inscribed by the artist on the reverse of the original backing with a photocopy attached verso,
watercolour,
20 x 29.5cms, 42.5 x 50.5cms in frame.
- Note:
Dean Gallery label to reverse, exhibited in June 1993.
£300-500
- 217 **Ernest Arthur Rowe**
(1862-1922)
Corn stooks,
signed,
watercolour,
35 x 24cms, 52 x 42cms in frame.
£150-250
- 218 **Ernest Arthur Rowe**
(1862-1922)
November in Amalfi, Italy,
signed,
watercolour,
22 x 30cms, 45 x 52cms in frame.
£150-250
- 219 **Ernest Arthur Rowe**
(1862-1922)
View of a Country House and Garden,
signed,
watercolour,
38 x 60cms, 55 x 76cms in frame.
£300-500
- 220 **Ernest Arthur Rowe**
(1862-1922)
The artist's house "Ravello", Manor Road, Rusthall,
signed,
watercolour,
24.5 x 17cms, 29 x 21cms in frame.
£200-300
- 221 **Joseph Henderson**
(1832-1908)
"Summer Clouds",
signed,
oil on canvas,
70 x 90cms, 104 x 124cms in frame.
£1,000-2,000
- 222 **John Falconer Slater**
(1857-1937)
A cart passing a cottage,
signed and dated 1901,
oil on canvas,
60 x 90.5cms, 96 x 127.5cms in frame.
£250-450

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- 223 **Frederick Richard Lee**
(1798-1879)
"A Distant View of Dunbar Castle - Sportsmen returning with the Day's Bag",
signed and dated 1835, titled on gallery label verso,
oil on canvas,
70 x 89cms, 82 x 101.5cms in frame.
- Provenance:
Gallery label from Richard Green, 44 Dover Street, London. Plus Auction label from Christie's Victorian, Pre-Raphaelite & British Impressionist Art auction, 16 June, 2015.
£3,000-4,000
- 224 **Charles-Philogène Tschaggeny**
(Belgian, 1815-1894)
Hay cart and horses by a stream,
signed,
oil on canvas,
70 x 108.5cms, 112 x 150cms in frame.
£1,500-2,000
- 225 **Eugène Louis Boudin**
(French, 1824-1898)
Village scene with cattle watering,
signed and dated '51, enscribed 'Etaples',
oil on canvas,
35 x 57cms, 61 x 83cms in frame.
- Provenance:
From the collection of the artist George Sherwood Hunter.
£12,000-15,000
- 226 **Karl Heffner (Carl Heffner)**
(German, 1849-1925)
Sunset with figure in a boat,
signed,
oil on canvas,
38.5 x 29cms, 51 x 41cms in frame.
£200-400
- 227 **Andrew Colley**
(1859-1910)
"Harvest", above Staithes,
signed, further inscribed verso with the artist's name, address (7 Chester Crescent, Newcastle),
oil on canvas,
75 x 111cms, 85 x 120cms in frame.
£800-1,200
- 228 **Paul Hagelstein**
(Danish, 1825-1868)
Neapolitan Street Urchin (Neapolitanischer Gassenjunge),
signed,
oil on panel,
54 x 41.5cms, 72 x 60cms in frame.
£300-500

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- 229 **James Hayllar**
(1829-1920)
"Three Feet in her Boots",
signed and dated 1883, with title on label verso,
watercolour,
90.5 x 62.5cms, 115 x 87.5cms in frame.
£400-600
- 230 **Attributed to Wybrand Simonsz. de Geest the Elder**
(Dutch, circa 1591-1661)
Portrait of a young boy holding a songbird and cherries, wearing an elaborate dress,
oil on panel,
dated and inscribed 'Ao Dom: 1616 Aetatis Suae 2 yeare 4 moneths',
82 x 112cms,
in a carved wooden frame, 103 x 133cms.
£7,000-10,000
- 231 **19th Century British School**
Mary Queen of Scots being prevailed upon by Lord Patrick Lindsay,
oil on canvas,
83 x 115cms, 118 x 150cms in frame.
£500-800
- 232 **In the manner of John Downman ARA**
(18th Century English School)
A portrait of a gentleman in a powdered wig,
oil on panel,
23 x 18cms, 28.5 x 23.5cms in frame.
£200-300
- 233 **Frederick Richard Pickersgill RA**
(1820-1900)
"Baby's Rattle",
signed with monogram and dated 1863,
oil on board,
45 x 37.5cms, 80 x 72cms in frame, with key.
£1,200-1,500
- 234 **Manner of Sir Peter Lely**
(18th Century)
Portrait of Mrs Jane Middleton,
unsigned,
oil on canvas,
34.5 x 29cms, 43 x 37.5cms in frame.
£700-900
- 235 **Alex De Andreis**
(Belgian, 1871-1939)
Portrait of a Cavalier in red,
signed,
oil on canvas,
34 x 26cms, 46 x 37.5cms in frame.
£500-800
- 236 **After Michelangelo Merisi Da Caravaggio**
(17th/18th Century Continental School)
"Michelangelo da Caravaggio", after a self-portrait of the artist;
oil on canvas,
37.5 x 26.5cms, framed.
£800-1,200

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- 237 **Leo Malempré**
(French, 1860-1917)
Girl in red headdress,
signed,
oil on panel,
16 x 11.5cms, 33 x 28.5cms in frame.
£200-400
- 238 **19th Century English School**
The Prize Bull,
oil on canvas,
49 x 59cms, 61 x 72cms in frame.
£500-1,000
- 239 **Wilson Hepple**
(1854-1937)
Two Kittens and a jewellery box,
signed and dated 1913,
watercolour,
28.5 x 46cms, 45.5 x 62.5cms in frame.
£300-500
- 240 **Charles Kay Robertson**
(fl.1877-1931)
"Dale" (Labrador),
signed, titled and dated '94,
oil on panel,
34.5 x 24.5cms, 52 x 42.5cms in frame.
- Note:
George Hughes, Newcastle gallery label verso.
£200-400
- 241 **§ Sergio Budicin**
(Italian, b.1939)
Two resting sheep,
signed,
oil on panel,
12 x 17cms, 21 x 26cms in frame.
£200-400
- 242 **§ Rodger McPhail**
(b.1953)
Two Grouse,
signed,
oil on board,
38 x 28.5cms, 61 x 51.5cms in frame.
£800-1,200
- 243 **§ Rodger McPhail**
(b.1953)
Pheasant,
signed,
oil on board,
38 x 28.5cms, 61 x 51.5cms in frame.
£800-1,200

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- 244 § **Rodger McPhail**
(b.1953)
Two Partridges,
signed,
oil on board,
38 x 28.5cms, 61 x 51.5cms in frame.
£800-1,200
- 245 § **Rodger McPhail**
(b.1953)
"Autumn Woodcock",
signed, with title on label verso,
watercolour,
35 x 22.5cms, 49 x 58cms in frame.
- Note:
The Tyron Gallery Ltd. gallery label verso.
£300-500
- 246 § **Rodger McPhail**
(b.1953)
Salmon chasing a fly,
signed,
watercolour,
26 x 35cms, 49 x 58cms in frame.
£300-500
- 247 § **Peter Allis**
(b.1944)
A woodcock in flight above the mist,
signed,
watercolour,
53 x 36cms, 83 x 65cms in frame.
£200-400
- 248 § **Mick Cawston**
(1959-2006)
"Long Haired German Shepherd",
signed and dated '96, title on label verso,
oil on board,
44.5 x 29cms, 61 x 46cms in frame.
£300-500
- 249 § **Malcolm Coward**
(b.1948)
Five horses gathered round their owner,
signed,
oil on canvas,
75 x 120.5cms, 99 x 144.5cms in frame.
£500-800
- 250 § **Malcolm Coward**
(b.1948)
Study of a bay horse in a stable,
signed,
oil on board,
49 x 38.5cms, 66 x 56cms in frame.
£300-500

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- 251 **§ Malcolm Coward**
(b.1948)
Loading the hay onto the cart,
signed,
oil on board,
29 x 44.5cms, 45.5 x 61cms in frame.
£200-400
- 252 **§ Malcolm Coward**
(b.1948)
Study of a cremello horse head,
signed,
oil on board,
29 x 24cms, 42.5 x 37.5cms in frame.
£200-400
- 253 **§ Malcolm Coward**
(b.1948)
Man on a mule tending to his crops,
signed,
oil on board,
49 x 59cms, 67 x 77cms in frame.
£300-500
- 254 **§ Malcolm Coward**
(b.1948)
Study of a horse head,
signed,
oil on board,
29.5 x 24cms, 45.5 x 40cms in frame.
£200-400
- 255 **§ Malcolm Coward**
(b.1948)
Three work horses in a field,
signed,
oil on canvas,
35 x 45cms, 51.5 x 61.5cms in frame.
£300-500
- 256 **§ Malcolm Coward**
(b.1948)
Shire Horse inspection,
signed,
oil on board,
24.5 x 34.5cms, 39 x 49cms in frame.
£300-500
- 257 **§ John Trickett**
(b.1953)
Stag in the Highland mist,
signed,
oil on canvas,
24.5 x 34.5cms, 41.5 x 51.5cms in frame.
£300-500

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- 258 § **John Trickett**
(b.1952)
Stag in light,
signed,
oil on board,
39 x 39cms, 54.5 x 54.5cms in frame.
£200-400
- 259 § **David Cartwright**
(b.1944)
"Give Them Steel, 1st Kings Dragoon Guards at Waterloo 1815",
signed, with title on label verso,
oil on canvas,
49.5 x 75cms, 75 x 100cms in frame.
£800-1,200
- 260 § **David Cartwright**
(b.1944)
"The Last Charge, 52nd Light Infantry, 1815 Waterloo",
signed, with title on label verso,
oil on canvas,
49.5 x 75cms, 75 x 100cms in frame.
- Note:
The 52nd (Oxfordshire) Regiment of Foot played a, some argue the, decisive role in the final moments of the Battle of Waterloo on June 18, 1815, by launching a flank attack and charge against Napoleon's Imperial Guard. As the strongest British battalion on the field, with roughly 1,130 men, their action turned the final French assault into a disorderly retreat.
£800-1,200
- 261 § **Cecil Kennedy**
(1905-1997)
"Summer" No.2 from 'The Seasons' set of four, (Still life of roses in a vase),
signed, with title and series on stretcher verso,
oil on canvas,
24 x 19cms, 42 x 37cms in frame.
£2,000-3,000
- 262 § **Cecil Kennedy**
(1905-1997)
"Winter" No.4 from 'The Seasons' set of four, (Still life of Christmas roses in a vase),
signed, with title and series on stretcher verso,
oil on canvas,
24 x 19cms, 42 x 36.5cms in frame.
£2,000-3,000
- 263 § **Gyula Boros**
(Hungarian, b.1950)
Still life with fruit and silverware,
signed,
oil on board,
59.5 x 68.5cms, 87.5 x 98cms in frame.
£400-600

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- 264 **§ Andreas Gyula Bubarnik**
(Hungarian, 1936-2010)
Still life with chalice and fruit,
signed,
oil on board,
39 x 28cms, 54.5 x 44cms in frame.
£200-400
- 265 **§ David Ross Warrillow**
(b.1956)
"Bread",
signed and dated 1989 verso, with title on label verso,
oil on board,
25 x 25cms, 61.5 x 61.5cms in frame.
£400-600
- 266 **§ Javier Mulio**
(Spanish, b.1957)
Still life of tableware and a lemon,
signed,
oil on board,
26 x 33.5cms, 46.5 x 54.5cms in frame.
£1,000-1,500
- 267 **John Henderson**
(Scottish, 1860-1924)
Still Life with Orchids,
oil on canvas,
44 x 29cms, 65 x 50cms in frame.
£400-600
- 268 **§ Jesus Navarro**
(Spanish, b.1952)
Bowl of cherries,
signed,
oil on canvas,
38 x 38cms, 60.5 x 60.5cms in frame.
£600-800
- 269 **Evan Walters**
(1893-1951)
Portrait of Menna,
signed, with signed letter/receipt from the artist for the commission in 1939,
oil on canvas,
60 x 50.5cms, 69.5 x 60cms in frame.
£300-500
- 270 **§ In the manner of Millicent Sowerby**
(1878-1967)
A page giving bad news,
unsigned,
watercolour and pencil,
19 x 23cms, 35 x 40cms in frame.
£200-400

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- 271 **Pierre Adolph Valette**
(1876-1942)
"Llanddulas",
signed, with title on mount,
watercolour,
27 x 37cms, 48.5 x 59cms in frame.
- Note:
Born in 1876, Pierre Adolphe Valette was a Northern artist by adoption rather than birth. He was born in St Etienne in the central east region of France, and came to Britain in 1904. He studied at the Manchester School of Art, and later taught there from 1906 to 1920. One of his most famous students was L.S. Lowry, and many other well-known artists claimed him as an influence.
£600-1,000
- 272 **§ Fred Jay Girling**
(1900-1982)
"Fish Quay, N. Shields" (North Shields),
signed and titled in the margin,
watercolour and pencil,
17.5 x 21cms, 34 x 35.5cms in frame.
£200-300
- 273 **§ Fred Jay Girling**
(1900-1982)
"The High Light, North Shields, 1936",
signed, titled and dated in the margin,
watercolour and pencil,
21 x 17cms, 34 x 28cms in frame.
£200-300
- 274 **§ Fred Jay Girling**
(1900-1982)
"Old Houses in Percy Street, 1934",
signed, titled and dated in the margin,
watercolour and pencil,
17.5 x 21cms, 35 x 38.5cms in frame.
£200-300
- 275 **§ Norman Stansfield Cornish**
(1919-2014)
"Fish and Chip Shop",
signed, titled verso on The Stone Gallery label,
watercolour, gouache and Flo-Master pen,
20 x 28.5cms, 39.5 x 46.5cms in frame.
£3,000-5,000
- 276 **§ Norman Stansfield Cornish**
(1919-2014)
"Street Scene",
signed, title on label verso,
watercolour and Flo-Master pen on paper,
12.5 x 17cms, 37 x 41cms in frame.
- Note:
Northumbria University Gallery label verso
£3,000-5,000

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277 § Norman Stansfield Cornish
(1919-2014)
Midland Bank; figures at a bus stop outside the Midland Bank,
signed,
mixed media; Flo-Master pen and colour wash over newspaper print,
18 x 35cms, 43 x 59cms in frame.
£3,000-5,000

278 § Norman Stansfield Cornish
(1919-2014)
View from Branthwaite (Lake District),
unsigned, c.1966,
watercolour and Flo-Master pen on paper,
27.5 x 37.5cms, 42 x 51.5cms in frame.

Provenance:

The family own several original Norman Cornish artworks which we refer to as 'The Branthwaite Collection'. Branthwaite is a village in West Cumbria near Workington where we were born, spent our childhood and early adult years. In addition to parents, a number of relatives also lived in Branthwaite and it was with our Great Aunts at 'Browside', Branthwaite that Norman Cornish and his family stayed on a number of occasions throughout the early to mid 1960's. Our aunts were involved in Wynyard Hall (near Stockton on Tees) when it was a teacher training college and it was whilst working in that area they met Norman Cornish and friendships were made. One Aunt, in particular, who hailed from the North East did teach art and it is thought they met in the late 1950's, due to a mutual appreciation of art. We recall having portraits drawn by Norman Cornish in 'Browside' during one of his visits to Branthwaite. My sister recalls 'Sarah Drying John's Feet' being drawn as a 'staged set' in 1961 (we think). During one of the visits, Mr Cornish also drew the picture of Branthwaite Village with the Lake District North Western Fells in the background. It is thought this was sketched at a point very close to Browside. Whilst the individual portraits were always in our possession, the other pictures in the collection were given by Mr Cornish to our Great Aunts and subsequently left to the family upon their passing.

£3,000-5,000

279 § Norman Stansfield Cornish
(1919-2014)
"Sarah drying John's feet",
signed, titled and dated 1961,
Flo-Master pen on paper,
28.5 x 22.5cms, 43 x 33cms in frame

Provenance:

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£1,500-2,000

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280 § Norman Stansfield Cornish
 (1919-2014)
 Portrait of Stephen,
 signed, c.1966,
 Flo-Master pen on paper,
 34.5 x 24cms, 37 x 27cms in frame.

Provenance:

The family own several original Norman Cornish artworks which we refer to as 'The Branthwaite Collection'. Branthwaite is a village in West Cumbria near Workington where we were born, spent our childhood and early adult years. In addition to parents, a number of relatives also lived in Branthwaite and it was with our Great Aunts at 'Browside', Branthwaite that Norman Cornish and his family stayed on a number of occasions throughout the early to mid 1960's. Our aunts were involved in Wynyard Hall (near Stockton on Tees) when it was a teacher training college and it was whilst working in that area they met Norman Cornish and friendships were made. One Aunt, in particular, who hailed from the North East did teach art and it is thought they met in the late 1950's, due to a mutual appreciation of art. We recall having portraits drawn by Norman Cornish in 'Browside' during one of his visits to Branthwaite. My sister recalls 'Sarah Drying John's Feet' being drawn as a 'staged set' in 1961 (we think). During one of the visits, Mr Cornish also drew the picture of Branthwaite Village with the Lake District North Western Fells in the background. It is thought this was sketched at a point very close to Browside. Whilst the individual portraits were always in our possession, the other pictures in the collection were given by Mr Cornish to our Great Aunts and subsequently left to the family upon their passing.

£1,000-1,500

281 § Norman Stansfield Cornish
 (1919-2014)
 "Spennymoor St. Scene",
 signed, with title verso,
 Flo-Master pen on paper,
 20.5 x 28.5cms, 34 x 41.5cms in frame.
£2,000-3,000

282 § Norman Stansfield Cornish
 (1919-2014)
 "Five Men at Bar",
 signed, titled on label verso,
 Flo-Master pen drawing on paper,
 34.5 x 47.5cms, 58 x 69.5cms in frame.

Note:

Gallery label for 'University Gallery' at Northumbria University, Newcastle. Featured in an exhibition there in 2005.

£2,500-3,500

283 § Ernest Howard Shepherd
 (1879-1976)
 "Derequisitioned", an illustration for Punch Magazine, September 1953,
 signed,
 pen and ink on artist's board,
 38 x 27cms,
together with;

A manuscript letter from E.H. Shepherd to Mrs Jell of Broome Park, Canterbury, thanking Mrs Jell for a comfortable stay at her home, and gifting the drawing in return. A copy of the issue of Punch in which the drawing features (September 9th 1953) is also included in the lot, as is another letter making mention of Mrs Shepherd.

£200-400

All lots are subject to a Buyer's Premium of 25% plus VAT (30% in total)