

John Tunnard – The Brian Whitton Collection Part Two, 25th Jun, 2026 10:00

501 § John Tunnard
(1900-1971)
"Quaquaversum",
Gouache and watercolour over pencil on paper,
indistinctly signed and dated,
56 x 38cms, 71 x 53cms in frame.

Provenance:

-Sotheby's sale 4th March 1987, Lot 214 titled 'Landing Pad';
-Peter Nahum at Manchester Art Fair, April 1994;
-Peter Nahum (Gallery) in 1995 - with purchase receipt from Peter Nahum (Leicester Gallery), undated, but Whitton's record says 1998.

Exhibitions:

-Royal Academy, 1969, No 217;
-Peter Nahum, 'Cross section: British Art in the Twentieth Century, Sixth Exhibition', 1988, No70 (titled in error 'Vision');
-John Tunnard 'Nature Politics and Science', DLI Museum and Durham Art Gallery, July-October 2015, Cat 91.

Literature:

-Illustrated in colour in Redmond and Nahum (1988) (titled in error Vision);
-Alan Peat and Brian A. Whitton, John Tunnard, His Life and Work, Scolar Press, 1997, No 887.

Source of information:

Tunnard Ledger 69-G.5, £175 'red-grey'.

Notes:

Mentioned in 'His Life and Work' as signed, dated 1969, and accessioned 'b.1', however, there doesn't seem to be any obvious sign of this. Brian has also taken the title 'Quaquaversum' as the Latin 'to whither against'. A better translation is 'to radiate from a single point' like a quaquaver dome. The radar dish is an obvious sign of this translation and a subject that Tunnard came back to time and again in works such as Plant (Sold within these rooms as Lot 31, The BrianWhitton Collection , Part 1, for £16,900) and Messenger 1969. Tunnard was fascinated with the science of space exploration and given the similarities of and expected dates, this may have been a working study for the larger work of Messenger.

£2,000-3,000

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- 502 § John Tunnard
(1900-1971)
"The Levant Mine" - sketch for larger work,
mixed media,
signed and dated 1959,
38 x 28cms, 48 x 38cms in frame.

Provenance:

-Austin-Desmond Fine Art, titled *High Cliff*, stock no.SW4142.

Exhibitions:

-John Tunnard: Inner Space to Outer Space, Pallant House Gallery, 13 March -6 June 2010;
-John Tunnard - His Life and Art from the 1920's to the 1970's, Grey College, Durham University, June 2011, No. 52;
-John Tunnard- Nature, Politics and Science, DLI Museum and Durham Art Gallery, July-October 2015, cat 62.

Literature:

-Alan Peat and Brian A. Whitton, John Tunnard, His Life and Work, Scolar Press, 1997, cat 714, fig 46.

Note:

This is a well-known, now derelict, mine on the north coast of West Penwith in Cornwall. Tunnard visited it in 1954 with his friend Rudolph Glossop, who had worked underground there 32 years previously. Also titled High Cliff, this is a sketch for a work of the same title illustrated in the above volume cat 714, fig 49, in the National Gallery of Victoria, Melbourne, widely considered to be one of the finest works Tunnard did. Levant Mine and Beam Engine is a National Trust property at Trewellard, Pendeen, near St Just, Cornwall. Its main attraction is that it has the world's oldest Cornish steam winding engine still working in its original location. This is the only sketch in the sale which can be related to a finished work with certainty. The finished piece now hangs in the National Gallery of Victoria, Melbourne. The derelict mine can still be visited on the Cornish coast, it is cared for by The National Trust. Tunnard visited the mine on an excursion with the Grumbla Club, of which he was a founder member. Fellow member Rudolf Glossop remembers: "He Saw the Levant Zawn, a deep gully in the cliff, its rocky sides brilliantly stained with green and red minerals of copper and iron. Within a few weeks he had painted 'The Levant Mine'.

£1,000-2,000

- 503 § John Tunnard
(1900-1971)
Abstract with lettering,
charcoal, pastel and watercolour,
signed and dated 1955,
48 x 42cms, 70 x 63cms in frame.
£800-1,200

- 504 § John Tunnard
(1900-1971)
Untitled abstract,
watercolour and gouache,
unsigned,
17 x 26cms, 33.5 x 42cms in frame.
£800-1,200

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505 § John Tunnard

(1900-1971)

"Three Spotlights",

gouache,

unsigned,

21.5 x 27.5cms, 39 x 44cms in frame.

Provenance:

-Peter Tunnard store at Clapham;

-Bonhams Knightsbridge, 15th October 2002, No. 37, E £800-£1,200, but BAW offered £700 after the sale and accepted.

£400-600

506 § John Tunnard

(1900-1971)

"Farmyard" (c.1932),

watercolour,

with studio stamp signed by P. H. Tunnard to verso,

36.5 x 55.5cms, 63 x 81cms in frame.

Provenance:

-Tunnard estate;

-London auction (possibly Phillips), 17th June 1986, No. 188;

-WH Lane, June 2003, No. 114;

-Waterhouse & Dodd, 26 March 2019.

Literature:

-Alan Peat and Brian A. Whitton, John Tunnard, His Life and Work, Scolar Press, 1997, cat 19.

Source of Information:

List of works in Tunnard Estate records.

£800-1,500

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507 § John Tunnard and Jeremy Gardiner

(1900-1971) and (b.1957)

"Atomic",

oil on board,

signed and dated 1946,

Tunnard one third 71 x 38cms, Gardiner two-thirds 71 x 68cms, 71 x 106cms total, 84 x 119cms in frame.

Provenance:

-John Tunnard section bought from Polly Holbrooke 03/2011 BAW;

-Jeremy Gardiner two-thirds added 05/2011.

Exhibitions:

-John Tunnard - His Life and Art from the 1920's to the 1970's, Grey College, Durham University, June 2011, no. 27;

-John Tunnard- Nature, Politics and Science, DLI Museum and Durham Art Gallery, July-October 2015, cat 35.

Literature:

-Alan Peat and Brian A. Whitton, John Tunnard, His Life and Work, Scolar Press, 1997, cat 472.

Source of information:

Tunnard personal record P.9.

Notes:

In the 1960s, at possibly the height of his contemporary acclaim, Tunnard seems to have suffered a crisis of confidence. He destroyed many works from the preceding years. The current state of this work could well have been a result of this destructive streak. The two-thirds painted by Jeremy Gardiner were added shortly after it entered the collection of Brian Whitton.

£2,000-4,000

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508 § John Tunnard
(1900-1971)

"Matrix",
watercolour over black chalk,
signed and dated 1945, inscribed D.153,
54 x 37cms, 71.5 x 53.5cms in frame.

Provenance:

-Left at Leicester Galleries 18.10.45; sold at Leicester Galleries, 20.5.45, £21 received';
-Buchholz Gallery, New York label to reverse;
-Agnews, Old Bond Street, London, 20th November 1996, sold as 'Vertical Composition'.

Exhibition:

-DLI Museum and Durham Art Gallery 18th July 2015-14th October 2015, No. 24;
-Grey College, Durham, 29th September 2000-22nd October 2000, No.20.

Information source:

Tunnard ledger: D.153.

Literature:

Alan Peat and Brian A. Whitton, John Tunnard, His Life and Work, Scolar Press, 1997, No 439.

Notes:

This painting stands at a formal crossroads for Tunnard; elements from his wartime works alongside the unknown of what was to come. At the end of the war, Tunnard lost his job as a Watchman in the Auxiliary Coast Guard. This had the dual effect of increasing the time he was able to devote to painting and diminishing his financial stability. Gone are the darker compositions and flirtation with more figurative work. However, the strong horizon line, feathered with reed-like vertical strokes, is typical of Tunnard's wartime work. The horizon suggests a landscape in which a formless shape, enclosing abstract forms, stands above a body of water. The forms within the central shape, with gently curving lines, balanced on a fine point, are typical of this period and situate this work within a development from his earliest post-war work, Ascension, 1945, to Holiday, 1946.

£10,000-15,000

509 § John Tunnard
(1900-1971)

"Farmyard 1931",
watercolour on paper,
signed and dated 1931,
33.5 x 44cms, 58 x 74cms in frame.

Provenance:

-Phillips New Bond Street, 3rd March 1998, Lot 157.

£1,500-2,500

510 § John Tunnard
(1900-1971)

"Abstract Shapes and Landscape",
gouache,
unsigned,
13 x 18.5cms, 31 x 36cms in frame.

£300-500

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- 511 § **John Tunnard**
(1900-1971)
Untitled (tree shapes),
watercolour,
with studio stamp signed by P. H. Tunnard to verso,
27 x 36cms, 44 x 53cms in frame.

Exhibitions:

-John Tunnard - His Life and Art from the 1920's to the 1970's, Grey College, Durham University, June 2011, No. 81;

-John Tunnard- Nature, Politics and Science, DLI Museum and Durham Art Gallery, July-October 2015, cat 97.

Notes:

Dated to c.1970 in 'John Tunnard- Nature, Politics and Science', this work is notably similar to Tunnard's works from this period.

£800-1,200

- 512 § **John Tunnard**
(1900-1971)
"Fish (Whale)",
watercolour and charcoal on paper,
with Tunnard Studio stamp to verso, signed by P. H. Tunnard,
35 x 55cms, 54 x 72cms in frame.

Provenance:

-Gillian Jason Gallery, £1,200 (Jason 1985-1990);

-James O'Connor to BAW, 26th October 1994.

Exhibitions:

-John Tunnard - Nature, Politics and Science, DLI Museum and Durham Art Gallery, July-October 2015, cat 67.

Literature:

-Alan Peat and Brian A. Whitton, John Tunnard, His Life and Work, Scolar Press, 1997, cat 917.

£2,000-3,000

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- 513 § **John Tunnard**
 (1900-1971)
 Abstract Composition,
 watercolour, pen, and ink,
 Artist's estate stamp to the verso, (c.1939),
 38.5 x 56cms, 65 x 82cms in frame.
- Provenance:
 -Label verso partially removed, Brit Artists: Works....1900-1950, April 1989 No.... (listed as Abstract Composition);
 -Brian A Whitton states: "Almost certainly this is Sotheby's London, 23rd June 1999, Lot 36";
 -Scholar Fine Art sold to Brian A Whitton, 29th September 2000.
- Literature:
 -Alan Peat and Brian A. Whitton, John Tunnard, His Life and Work, Scholar Press, 1997. There are two listings for 'Abstract 1939' of this size, 122 and 937. The latter having been exhibited in Guggenheim Jeune (Mar/April 1939).
- Notes:
 Although Tunnard exhibited at the surrealist exhibition in Cambridge organised by Julian Trevelyan in 1936 and in the surrealist section of the Artist International Exhibition in 1937, he never joined any surrealist group. The Surrealist group was highly prescriptive and to be a member you had to conform to their principles, therefore, he avoided formal membership of a group, although he liked company and was highly sociable. He was corresponding with several artists at the time, including Henry Moore. By the end of the 1930s, he was in contact with many well-known British artists, such as Trevelyan, Ivon Hitchens, and Ben Nicholson, as well as American artists. Although Tunnard was keen to learn from others, most paintings in the late 1930s indicate his attempt to develop his own style, though occasionally the particular influence of another artist is evident, such as that of Nicholson in this work. His works in this period show the formal influence of constructivism.
- £1,000-1,500**
- 514 **After John Tunnard**
 (1900-1971)
 "Holiday" (1947),
 lithograph,
 printed at Baynard Press for School Prints,
 49 x 76cms, 60 x 86cms in frame,
together with;
After John Tunnard
 (1900-1971)
 "Self portrait",
 inkjet print,
 unsigned,
 62 x 79cms, 76.5 x 93cms in frame.
£60-80
- 515 § **John Tunnard**
 (1900-1971)
 "Cornish Harbour",
 oil on canvas,
 signed and dated 1933,
 50 x 60cms, 64 x 74cms in frame.
£1,000-2,000

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

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516 § John Tunnard
(1900-1971)

Abstract,
pastel,
signed and dated 1967,
27 x 25cms, 40 x 37cms in frame.

Provenance:

-Auction Kings, Tampa, Florida, for \$2,876, 14/04/2017.

£400-600

517 § John Tunnard
(1900-1971)

Vision (of Moon Craters),
watercolour, gouache, pen and ink and mixed media,
signed and dated 1969,
signed dated 6.4.69 and inscribed with title verso,
38 x 55cms, 52 x 70cms in frame.

Provenance:

-Christie's 23 March 1996, Lot 213.

Exhibition:

-Royal Academy 1969, No. 214;
-Arts Council, 'John Tunnard 1900-1971';
-Royal Academy, 6 March - 11 April 1977, No.76.

Literature:

-Alan Peat and Brian A. Whitton, John Tunnard, His Life and Work, Scolar Press, 1997, cat 895.

Comments:

Christie's sale catalogue "Dr. Anthony R. Michaelis Scientist purchased direct from the artist. Dr Michaelis, a friend of the artist, had frequent discussions about travel to the moon with John Tunnard. Moon Craters is the result of the talks."

Illustration:

Witt Collection (of images) listed as Vision.

Notes:

Tunnard was good friends with Anthony Michaelis, who had been editor of *Discovery* magazine from 1956; author of the book *Semaphore to Satellite*; and subsequently the Daily Telegraph's science correspondent from 1963-1973, for which he became renowned for his reporting on the moon landings. Michaelis recalled how Tunnard had gathered first-hand accounts of spacecraft launches in the Apollo series throughout the 1960's, obtaining a large poster of the moons surface taken from the Lunar Orbiter 2 spacecraft on 24 November 1966, 28.4 miles above the lunar surface. and a magazine pullout about the Apollo 4 launch on 9 November 1967. This work, painted in April 1969, was undoubtedly influenced by this imagery and according to Alan Peat and Brian Whitton, Michaelis was 'impressed by the foresight which the crystal structures....showed for what was actually found on the moon'.

£2,000-3,000

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- 518 § **John Tunnard**
(1900-1971)
"Yellow and Blue ascosphere",
watercolour,
Tunnard studio label verso with signature to verso,
36 x 54cms, 52 x 69cms in frame.
- Provenance:
-Tunnard family to Simms Gallery;
-Simms Gallery, Penzance, 1996.
- Literature:
-Alan Peat and Brian A. Whitton, John Tunnard, His Life and Work, Scolar Press, 1997, cat 942.
£800-1,200
- 519 § **John Tunnard**
(1900-1971)
"Log",
watercolour and black chalk,
with studio stamp signed by P. H. Tunnard to verso,
27 x 38cms, 44 x 53cms framed.
- Provenance:
-Bonhams to Keith Chapman;
-Sold to BAW for £600.
- Exhibitions:
-Chapman, exhibited at 20/21 British Art Fair, 17th-21st September 2003;
-John Tunnard - His Life and Art from the 1920's to the 1970's, Grey College, Durham University June 2011,
No.79.
£500-700
- 520 § **John Tunnard**
(1900-1971)
"Hobbyhorse",
gouache,
signed and dated 1967, inscribed S6.10,
28 x 38cms, 43 x 52cms in frame.
- Provenance:
-Barnes Thomas, Penzance, August 2016.
- Exhibition:
-Leicester Galleries, 1967, No.19.
- Literature:
-Alan Peat and Brian A. Whitton, John Tunnard, His Life and Work, Scolar Press, 1997, cat 869.
£600-1,000

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521 § John Tunnard

(1900-1971)
"Vision I",
oil on board,
signed, and title inscribed verso,
75 x 75cms, 92 x 91cms in frame.

Provenance:

-David Lay Auction, 27/10/2016, lot 324, sold £2000.

£1,000-2,000

522 § John Tunnard

(1900-1971)
"Harbour",
Watercolour on paper,
signed and dated 1932,
36 x 55cms, 56.5 x 74cms in frame.

Provenance:

-Artist to McRoberts & Tunnard, late 1962;

-Gillian Jason Gallery, £3000 (Jason 1985-1990) (£4,000 on verso) but not sold and returned to Peter Tunnard;

-Gorringes sale 07/12/2011 - Lot 2308 £2,200 to Brian Whitton.

Exhibitions:

-Arts Council, 'John Tunnard 1900-1971', Royal Academy, 6th March-11th April 1977, No. 1 lent by Tunnard Estate;

-Grey College, Durham, September/October 2000.

Literature:

-Alan Peat and Brian A. Whitton, John Tunnard, His Life and Work, Scolar Press, 1997, cat 23 (plate 3), View of Cagwith Harbour, with boatshed; a similar boatshed is still in the same position today (1997).

Notes:

Painted a year after he first exhibited with the London Group but two years before he joined them, 'Harbour' is one of his earliest works offered for sale in this auction. It is one of three harbour scenes in watercolour thought to be from the same year. Tunnard is a few years away from pure abstraction, but a focus on atmosphere and effect over figurative representation can be seen here. The outsized red flag snapping in the wind draws the eye. Rather than painting a harbour, Tunnard seems to be painting the experience of being in a harbour on a windy day.

£800-1,400

523 § John Tunnard

(1900-1971)
"Aphis and Ants",
gouache,
signed and dated 1955,
56 x 36cms, 74 x 54cms in frame.

Provenance:

-Gillian Jason Gallery (1985-1990).

Exhibition:

-Grey College, Durham, 29.9.00-22.10.00, No. 52.

Literature:

-Alan Peat and Brian A. Whitton, John Tunnard, His Life and Work, Scolar Press, 1997, cat 634.

£2,000-3,000

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524 **After John Tunnard**

(1900-1971)
"Holiday",
lithograph,
printed at Baynard Press for School Prints, (1947),
49 x 76cms, 60 x 86cms in frame.
£60-80

525 § **John Tunnard**

(1900-1971)
"Firebird",
gouache and watercolour,
Tunnard Studio stamp verso with signature,
30 x 36cms, 60 x 66cms in frame.

Provenance:
-Sims Gallery, 14 April 1997.

Exhibition:
-Grey College, Durham, 29th September 2000-22nd October 2000, No. 50.

Literature:
-Alan Peat and Brian A. Whitton, John Tunnard, His Life and Work, Scolar Press, 1997, cat 940.

Notes:
Dated to 1960s as per John Tunnard, His Life and Work, A. Peat, B. Whitton, 1997.
£1,000-2,000

526 § **John Tunnard**

(1900-1971)
Untitled "Head with Bird",
gouache on paper laid on board,
Tunnard studio stamp verso signed by P. H. Tunnard,
38 x 28cms, 54 x 44cms in frame.

Provenance:
-Tunnard Estate to Gillian Jason Gallery;
-James O'Connor to the present owner.

Exhibitions:
-John Tunnard - His Life and Art from the 1920's to the 1970's - Grey College, Durham University, June 2011,
No. 45.

Literature:
-Alan Peat and Brian A. Whitton, John Tunnard, His Life and Work, Scolar Press, 1997, cat 650, Plate 36.

Comments:
Dated to 1955 based on the resemblance of the head to that in 'Two Heads'. "Painted after the Tunnards had a party" (P.H.Tunnard, personal comment).
£1,500-2,500

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527 § John Tunnard
(1900-1971)

"Sprites",
gouache and watercolour,
signed and dated 1944, inscribed D.146,
48 x 56cms, 53 x 71cms in frame.

Provenance:

-Left Zwemmer Jan. 45; sold to Zwemmer';
-Galleria d'arte Sant'Ambrogio, Milan;
-Austin-Desmond Fine Art, sold to BAW 23rd June 2003.

Exhibitions:

-John Tunnard- Nature, Politics and Science, DLI Museum and Durham Art Gallery, July-October 2015, cat 24.

Literature:

-Alan Peat and Brian A. Whitton, John Tunnard, His Life and Work, Scolar Press, 1997, cat 403.

Source of information:

Tunnard personal record 'D.146'.

Notes:

Always a keen naturalist, often seen 'backside in the air, searching among the decayed seaweed', his work as a coastguard in World War Two seems to have brought his interest in marine life to the foreground. In 'Sprites', partially described forms, black lines set on fields of colour, are suspended in a flow of abstract forms across the painted surface. The work is evocative of the strange life forms found in the pools, which Tunnard spent so much time. During the War, Tunnard was experimenting with a range of figural paintings. Tunnard developed an interest in line work from 1940. In 'Sprites', the figural elements form part of the composition, rather than being its central focus.

£6,000-8,000

528 § John Tunnard
(1900-1971)

"Richard's Farm",
watercolour,
unsigned, (c.1932)
34 x 54cms, 56 x 74cms in frame.

Provenance:

-Presented by the artist to Lilian Desmond (Zwemmer);
-Donated by Mr and Mrs Desmond Zwemmer to Bristol Museum and Art Gallery.

Exhibition:

-Redfern Gallery, 'Vere Temple and John Tunnard', 27 April-27 May 1933, No.23.

Literature:

-Alan Peat and Brian A. Whitton, John Tunnard, His Life and Work, Scolar Press, 1997, cat 35.

£800-1,200

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- 529 § **John Tunnard**
(1900-1971)
'Abstract Composition I',
signed and dated 1971 verso,
watercolour,
19 x 27.5cms, 31 x 39cms in frame.
- Provenance:
-Sotheby's sale 18 July 1990, part of lot 299;
-Christie's Sale, No 7075, 14th December 1990, Modern British and Continental Paintings, Lot 220.
- Exhibitions:
-John Tunnard - His Life and Art from the 1920's to the 1970's, Grey College, Durham University, June 2011, No.81;
-John Tunnard- Nature, Politics and Science, DLI Museum and Durham Art Gallery, July-October 2015, cat 98.
- Literature:
-Alan Peat and Brian A. Whitton, John Tunnard, His Life and Work, Scolar Press, 1997, cat 899, Plate 57.
- Notes:
Signed and dated in blue pen b.r. Chalk mark PB529 MTB on verso. Probably based on feathers in part of the wing of a bird, together with sunset.
£200-400
- 530 § **John Tunnard**
(1900-1971)
"Marsh",
gouache and watercolour,
unsigned,
53 x 38cms, 73 x 57cms in frame.
- Provenance:
-Tunnard Estate;
-Mark Glazebrook;
-John Nicholson, 8th March 2002, No. 230;
-Bonhams Knightsbridge, 15th October 2002, No. 32.
- Exhibition:
-Arts Council, 'John Tunnard 1900-1971', Royal Academy, 6th March-11th April 1977, No. 70, lent by Tunnard Estate;
-Mark Glazebrook, 5 modern British Artists, 2nd November-22nd December 1983, No. 55;
-John Tunnard- Nature, Politics and Science, DLI Museum and Durham Art Gallery, July-October 2015, cat 80.
- Literature:
-Alan Peat and Brian A. Whitton, John Tunnard, His Life and Work, Scolar Press, 1997, cat 818.
- Notes:
Dated to 1963 as per John Tunnard, His Life and Work, A. Peat, B. Whitton, 1997.
£600-800

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531 § John Tunnard

(1900-1971)

"Workings",

oil on gesso-prepared board,
signed, dated and inscribed 'VI.O'
39 x 46cms, 53 x 60cms in frame.

Exhibitions:

-Leicester Galleries, 1967, No 25;

-Redfern Gallery, 'John Tunnard 1900-1971, Paintings and Gouaches', 8 March - 2 April 1977, No 9;

-Christies London - 20th Century British & Irish Art, 27 May 2010.

£3,000-5,000

532 § John Tunnard

(1900-1971)

"Trio" (Blue Trees and Cloud),

watercolour, gouache, and blue ink,
with studio stamp signed by P. H. Tunnard to verso,
37 x 55cms, 61 x 76cms in frame.

Provenance:

-A work titled "Trio" is included in the Jason (1985-1990) price list. As no further details are given, it is impossible to ascertain if this is the same work;

-Within Brian Whitton's notes, this work is dated to circa 1962 and was purchased from James O'Connor.

Exhibitions:

-John Tunnard - His Life and Art from the 1920's to the 1970's, Grey College, Durham University, June 2011, No.64.

Illustrations:

-B & W photo in cutting held by Thomas Agnew (1996).

Source of information:

Printed (unattributed) catalogue held by Thomas Agnew.

Literature:

-Alan Peat and Brian A. Whitton, John Tunnard, His Life and Work, Scolar Press, 1997, cat 762.

Notes:

Dated to 1960 as per John Tunnard, His Life and Work, A. Peat, B. Whitton, 1997.

A work titled Trio is included in the Jason (1985-1990) price list. As no further details were given, it is impossible to ascertain if this is the same work.

£600-1,000

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- 533 § **John Tunnard**
(1900-1971)
"Blue Moon",
gouache, pencil and charcoal,
signed, dated 1958, and inscribed TRG.23,
37.5 x 56cms, 72 X 90cms in frame.
- Provenance:
-Artist to McRoberts and Tunnard, late 1961;
-Christie's 20th Century British and Irish Art, London, 19th November 2024, lot 106 sold to Brian Whitton.
- Exhibition:
Arts Council, 'John Tunnard 1900-1971', Royal Academy, 6th March-11th April 1977, No. 59, lent by Tunnard Estate.
- Literature:
-Alan Peat and Brian A. Whitton, John Tunnard, His Life and Work, Scolar Press, 1997, cat 669.
- Information source:
Tunnard ledger TRG.23158.
£1,500-2,000
- 534 § **John Tunnard**
(1900-1971)
Untitled - (abstract with three crosses),
watercolour and gouache,
Tunnard studio stamp verso, signed by P. H. Tunnard,
37 x 55cms, 58 x 76cms in frame.
- Provenance:
-Tunnard Estate to Gillian Jason Gallery;
-James O'Connor to Brian Whitton.
- Exhibitions:
-John Tunnard - His Life and Art from the 1920's to the 1970's, Grey College, Durham University, June 2011, No. 78;
-John Tunnard- Nature, Politics and Science, DLI Museum and Durham Art Gallery, July-October 2015, cat 95.
- Literature:
-Alan Peat and Brian A. Whitton, John Tunnard, His Life and Work, Scolar Press, 1997, cat 889.
- Notes:
Dated to circa 1969, it is thought that this work was executed after the death of Bob, John's wife. Although there were times when their marriage had been 'on the rocks', as seen in letters to friends like Julian Traveyan, they were devoted to each other, and John never fully got over her loss.
£500-800

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535 § John Tunnard

(1900-1971)
"Asyospheres",
gouache and watercolour,
artist's studio stamp verso,
55 x 37cms, 85 x 66cms in frame.

Provenance:

-Leon Suddaby Fine Art label verso, stock no. 547/DYNR;
-Sims Gallery, St. Ives sold to Brian A Whitton, 14.4.97.

Exhibitions:

-John Tunnard - His Life and Art from the 1920's to the 1970's, Grey College, Durham University, June 2011, No. 72.

Literature:

-Alan Peat and Brian A. Whitton, John Tunnard, His Life and Work, Scolar Press, 1997, cat 941.
£1,000-2,000

536 § John Tunnard

(1900-1971)
"Storm",
gouache,
signed, dated 1960,
26 x 37cms, 44 x 54cms in frame.

Provenance:

-Tunnard to McRoberts & Tunnard, 12th September 1960. "At Leicester Gallery";
-Paisnel Gallery, label verso;
-Lays Auction, Penzance, 16 June 2005, lot 489.

Exhibited:

-Durlacher, New York, 'John Tunnard', 1-26th November 1960, No. 30;
-Redfern Gallery, 'John Tunnard 1900-1971, Paintings and Gouaches', 8 March - 2 April 1977, No.26;
-John Tunnard - His Life and Art from the 1920's to the 1970's, Grey College, Durham University, June 2011;
-John Tunnard- Nature, Politics and Science, DLI Museum and Durham Art Gallery, July-October 2015, cat 72.

Literature:

-Alan Peat and Brian A. Whitton, John Tunnard, His Life and Work, Scolar Press, 1997, cat 759.

Source of Information:

Tunnard ledger VI-G.9.

Illustration:

B&W in Read (1965), p.163, though dated by him as Storm 1955.

Notes:

In 1960, Tunnard was riding the wave of success brought about by the previous year's exhibition at the McRoberts and Tunnard Gallery. It was his most artistically productive year for over a decade with 60 known works produced. Tunnard was lorded by galleries and critics alike in this period with reviews in Apollo, the Daily Telegraph, the Times, and inclusion in the Royal academy Illustrated. It is interesting to contrast 'Storm' with his depictions of Cornish Harbours in 1932. No longer an atmospheric effect, in 'Storm' the weather has become the subject, rendered in swirling chaotic fields of colour, cut through with his characteristic white lines.

£1,500-2,500

John Tunnard – The Brian Whitton Collection Part Two, 25th Jun, 2026 10:00

537 § John Tunnard
(1900-1971)
"Spiders Nest",
gouache,
unsigned, 18th September 1954,
37 x 55cms, 53 x 70cms in frame.

Provenance:

'Sold to Cilas (Glossop)', Gorrings's 7th December 2011, Fine Art Antiques and Collectables.

Literature:

-Alan Peat and Brian A. Whitton, John Tunnard, His Life and Work, Scolar Press, 1997, cat 629.

Source of information:

Tunnard ledger LG.1.

Notes:

A rare picture painted in an era of relative stability and contentment for Tunnard, 'he had in some ways reverted to the life of his gentleman ancestors'. The Tunnards had bought a house at Lamorna, where Tunnard erected a studio down by the valley stream. He still taught for two days a week in Penzance and was an enthusiastic instructor. In 'Spider's Nest' "Tunnard's Gothic fragility, his singing webs and neutral colour" are beautifully described, nature and abstraction are perfectly synthesised, "He would relax and go back to the cliffs and the moors, where he found the natural shapes which inspired and inform even the more abstract and geometrical of his later pictures". The white ruled and incised lines float in a mist of layered blues and red. As so often in his works, a horizon line, here described in orange meeting blue, sets the piece within a landscape. Closest to the viewer, rendered in thick decalomania, can be seen the fruits of the spider's nights hunting. Tunnard was a keen collector of insect specimens, these were likely painted, and applied wings from his collection.

£5,000-7,000

538 § John Tunnard
(1900-1971)
"Harbour",
watercolour on paper,
signed and dated 1932,
35 x 43cms, 58 x 65.5cms in frame.

Provenance:

-Purchased by Foesco Minsep Ltd from the Tunnard estate, 1977.

Exhibitions:

-Arts Council, 'John Tunnard 1900-1971', Royal Academy, 6th March-11th April 1977, No. 1, lent by Tunnard Estate;

-John Tunnard - His Life and Art from the 1920's to the 1970's, Grey College, Durham University, June 2011;

-John Tunnard- Nature, Politics and Science, DLI Museum and Durham Art Gallery, July-October 2015, cat 2.

£800-1,200

John Tunnard – The Brian Whitton Collection Part Two, 25th Jun, 2026 10:00

539 § John Tunnard

(1900-1971)

"Holocaust",

oil and tempera on gesso prepared board,

signed and dated 1966,

122 x 183cms, 124 x 185cms in frame.

Provenance:

-With Michael Tollemache Ltd on 26th January 1970 (probably holding them for Peter Tunnard);

-According to John Nicholson, Peter Tunnards collection at Clapham: John Nicholsons (Haslemere), 13th June 2001, No. 122, E £5,000-£15,000, sold £6,500 (also bidding via i-collector).

Exhibitions:

-Leicester Galleries 1967, No. 22;

-Royal Academy Exhibition, 1967, No. 426;

-John Tunnard - His Life and Art from the 1920's to the 1970's, Grey College, Durham University, June 2011, No.70;

-John Tunnard- Nature, Politics and Science, DLI Museum and Durham Art Gallery, July-October 2015, cat 85.

Literature:

- Alan Peat and Brian A. Whitton, John Tunnard, His Life and Work, Scolar Press, 1997, cat 854.

£5,000-10,000

540 § John Tunnard

(1900-1971)

Christmas Card,

mixed media,

signed and dated 1965,

13 x 18cms, 32 x 36cms in frame.

Provenance:

-Used for the McRoberts & Tunnard Christmas card, 1965.

Literature:

-Alan Peat and Brian A. Whitton, John Tunnard, His Life and Work, Scolar Press, 1997, cat 842. Fig 41.

£400-700

John Tunnard – The Brian Whitton Collection Part Two, 25th Jun, 2026 10:00

- 541 § **John Tunnard**
"Rack",
oil painting on glass,
signed and dated 1947, inscribed '47 V4',
31 x 38cms, 45 x 52.5cms in frame.

Provenance:

- Travellers Art Direct, 20th March 1947;
- Phillips, New Bond Street, 2nd March 1999, No. 40, E £1,000-£1,500, S £2-58 including commission.

Exhibitions:

- John Tunnard - His Life and Art from the 1920's to the 1970's, Grey College, Durham University, June 2011, No. 22;
- John Tunnard; Inner Space to Outer Space, Pallant House Gallery, Chichester, 13 March - 6 June 2010, No. 5.

Literature:

- Alan Peat and Brian A. Whitton, John Tunnard, His Life and Work, Scolar Press, 1997, cat 550.

Information source:

Tunnard Personal record: V.4: '30 gns'.

Notes:

Following the War, Tunnard dove back into abstraction. However, he retained a sense of place with use of horizons and atmospheric perspective. His continued engagement with the world around him can be seen in "rack". Works from this period perhaps stand most clearly in the legacy of his surrealist idols, such as Yves Tanguy. Simultaneously, Tunnard retained a strong connection with the materiality of his artist's process; it seems that this was a means for him to stay connected with his work as it became more abstract, 'abstract paintings that are entirely mechanical gives me a sense of loss' he would say. His experiments with medium and support expanded in this period, at times synthesising several disparate mediums in a single work.

Parallels can be seen in this work with 'Gale Breeder' (Lot 15 in John Tunnard - The Brian Whitton Collection: Their Lives and Work Part 1). The bent abstract forms stand, pierced by mist, standing amidst scattered debris. Floating above can be seen a globus cruciger, perhaps a reference to his issues with organised religion in the post-war period.

The forms which we see are often purely imaginative. Tunnard himself stated: '*The objects you see in my paintings and which you say do not exist do in fact exist, but in a world of my own. This world of my own is just as natural to me as your world is to you, and possibly at some future date you will encounter these shapes in your everyday experiences. I am often surprised myself when I meet a shape that I have used and have never before experienced in any form.*

£3,000-5,000

- 542 § **John Charles Tunnard**
(1875-1960)
"Study of an English Pointer",
gouache and mixed media,
signed,
31 x 49cms, 37 x 54.5cms in frame.

Notes:

John Tunnard's father, known as Jack, was principally a gentleman of leisure, a lifestyle funded in large part by his marriage to Nina Long, a wealthy heiress. He lived most of his life in Lincolnshire. Jack received formal training from Frank William Calderon, but never relied on his art as a source of income. Despite having lost an eye at a young age, Jack was an inveterate sportsman and lover of the outdoors; these themes dominate his artistic output. Jack's love of nature came to be shared by his son John, as John would write later in life: I am going to visit the dear old fens ... as soon as I can- I've got a terrific longing to see them again'.

£70-100

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

John Tunnard – The Brian Whitton Collection Part Two, 25th Jun, 2026 10:00

- 543 § **John Charles Tunnard**
(1875-1960)
"Looking Out for a Snipe",
oil painting,
signed and dated 1910,
49 x 75cms, 72 x 98.5cms in frame.

Notes:

John Tunnard's father, known as Jack, was principally a gentleman of leisure, a lifestyle funded in large part by his marriage to Nina Long, a wealthy heiress. He lived most of his life in Lincolnshire. Jack received formal training from Frank William Calderon, but never relied on his art as a source of income. Despite having lost an eye at a young age, Jack was an inveterate sportsman and lover of the outdoors; these themes dominate his artistic output. Jack's love of nature came to be shared by his son John, as John would write later in life: I am going to visit the dear old fens ... as soon as I can- I've got a terrific longing to see them again'.

£100-200

- 544 § **John Charles Tunnard**
(1875-1960)
"Canine Studies",
ink wash and gouache,
signed and dated 1889,
28 x 67cms, 50.5 x 87.5cms in frame.

£50-100

- 545 § **Mary 'Bob' Tunnard (nee. Robertson)**
(c.1900-1970)
"Three Figures - Fashion Study, Early 1930's",
a watercolour on paper,
signed,
36 x 30cms, 52.5 x 46cms in frame.

Notes:

Mary Robertson, known to everyone as Bob, married John in 1926. She had been a student at the Royal College of Art, and showed 'considerable promise and talent'. When, in 1933, Bob and John moved to Cornwall, they started a hand block printing business. Bob handled the larger pieces, such as tablecloths and large handkerchiefs. This study reflects an interest in clothing beyond the pattern of material.

£100-200

- 546 § **A collection of book and magazine covers with artwork by John Tunnard**, two covers for "View" (January 1946), 30.5 x 23.5cms, 46 x 38cms in frame each; Henry Treece, "How I see Apocalypse", dust jacket and boards framed together, 22 x 45.5cms, 22 x 29.5cms, 61 x 58cms in frame; "The Arts", (1945), 30.5 x 50cms, 40 x 59cms in frame.

Exhibitions:

-John Tunnard - His Life and Art from the 1920's to the 1970's, Grey College, Durham University, June 2011, No. 64.

£100-200

- 547 § **John Tunnard**
(1900-1971)
Three lions imprint scarf,
hand blocked on wool,
hand blocked stamp "Imprint" to a lions paw,
68 x 68cms, unframed.

£100-200

John Tunnard – The Brian Whitton Collection Part Two, 25th Jun, 2026 10:00

- 548 § **John Tunnard**
(1900-1971)
Three lions imprint scarf,
hand blocked on wool,
hand blocked stamp "Imprint" to a lions paw,
68 x 68cms, unframed
£200-400
- 549 § **John Tunnard**
(1900-1971)
Two scarves,
each hand blocked on wool,
each with hand blocked "imprint" stamp,
64 x 64cms, 65 x 65cms, unframed.
£200-400
- 550 § **John Tunnard**
(1900-1971)
A lace pattern in a border of birds and beasts,
hand blocked on wool,
stamp "Imprint" to a central lace pattern,
68 x 68cms, unframed.
£150-250
- 551 § **John Tunnard**
(1900-1971)
Three lions imprint scarf,
hand blocked on wool,
hand blocked stamp "Imprint" to a lions paw,
68 x 68cms, unframed.
£200-300
- 552 § **John Tunnard**
(1900-1971)
A collection of twelve printing blocks from the Imprints period,
the largest 34 x 35.5cms.
£300-500
- 553 **After John Tunnard**
(1900-1971),
"Birds and Stones" (dark grey and light blue),
seriograph on silk,
from Ascher Squares for Zika Ascher, 1947,
92 x 90cms, 104 x 101.5cms in frame.

Provenance:

-Bought from Peter Tunnard, slightly damaged.

Exhibitions:

- John Tunnard: Inner Space to Outer Space - Pallant House Gallery - 13 March -6 June 2010, cat 24;
- John Tunnard - His Life and Art from the 1920's to the 1970's, Grey College, Durham University, June 2011, No.29;
- John Tunnard- Nature, Politics and Science, DLI Museum and Durham Art Gallery, July-October 2015, No. 38.

Literature:

-Alan Peat and Brian A. Whitton, John Tunnard, His Life and Work, Scolar Press, 1997, pp. 26-28.

£400-600

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

John Tunnard – The Brian Whitton Collection Part Two, 25th Jun, 2026 10:00

- 554 § **John Tunnard**
(1900-1971)
Imprint scarf, floral patterns in orange and blue,
hand blocked in wool,
hand blocked stamp "Imprint" to the border of the blue,
67 x 65cms, 78.5 x 77.5cms in frame.

Notes:

Upon their move to Cadgwith, Cornwall, in 1933, John and Bob Tunnard created a hand block printing business. John designed scarves and head squares, while Bob handled larger items such as table cloths and handkerchiefs. During the Second World War, sales of scarves and head squares needed clothing coupons: the hand-blocked fabrics therefore went under the title of 'Imprints' and so only required a single coupon. The blocked word 'Imprint' at the edge of the dark blue suggests that this scarf or 'imprint' was from this period. Such is the case for all of the 'Scarves' offered in this sale.

£100-200

- 555 § **John Tunnard**
(1900-1971)
Untitled,
silk scarf,
signed within the print, (c. 1946),
74 x 72cms, 83.5 x 81.5cms in frame.

Exhibitions:

-John Tunnard - His Life and Art from the 1920's to the 1970's, Grey College, Durham University June 2011, No.28.

Notes:

Other than possibly 'Birds and Stone', this is possibly the most 'Tunnardian' of his scarf designs. Most of his scarf designs have more of a repeated structure which were more readily worn, however, this piece is more indicative of his abstract landscapes.

£400-600