



KAREN TAYLOR FINE ART

BRITISH LANDSCAPE DRAWINGS AND WATERCOLOURS  
FROM A PRIVATE COLLECTION

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Front cover illustration: John 'Warwick' Smith, O.W.S. (1749-1831) *At Naples* (cat. no. 2)

This page detail: John 'Warwick' Smith, O.W.S. *The Caernarvonshire Mountains, Wales* (cat. no. 6)

1

Francis Towne (1740-1816)

***The Sala dei Filosofi, Villa Adriano, Tivoli***

Signed and inscribed verso: No. 40/May 22 1781/Villa Adriano  
*light on the right hand side afternoon/Francis Towne and*  
 numbered by Paul Oppé: 15 B.P., pen and brown ink and  
 watercolour on laid paper  
 16.2 x 22.2 cm.; 6 1/4 x 8 3/4 inches

**Provenance**

John Herman Merivale (1770-1844) and thence by descent;  
 With Squire Gallery, London, 1953, bt. Merivale for 50 gns;  
 Sir William Worsley, Hovingham Hall, Yorkshire (1890-1973);  
 By descent to Sir Marcus Worsley (1925-2012);  
 With Guy Peppiatt;  
 Private collection, U.K. until 2024

**Literature**

Adrian Bury, *Francis Towne*, 1962, pp. 95 and 143;  
 W.A. Worsley, *Early English Water-Colours at Hovingham Hall*,  
 1963, no. 68;  
 Timothy Wilcox, *Francis Towne*, exhibition catalogue, 1997,  
 p.58;  
 Richard Stephens, *A Catalogue Raisonné of Francis Towne  
 (1739-1816)*, FT272

**Exhibited**

Leeds City Art Gallery, *Exhibition of Early English Watercolours*,  
 1958, no.33;  
 London, Oscar and Peter Johnson, Lowndes Lodge Gallery,  
*Pictures and Drawings from Yorkshire Houses*, April 1963, no.33

This drawing dates from Towne's most important tour to Italy in 1780-81. He arrived in Rome in October 1780 and left via the Alps for England in August 1781. Towne spent about three weeks in Tivoli and the surrounding area in May 1781. Tivoli had long held an attraction for visiting artists due to its combination of dramatic scenery and its link to the work of Claude and Dughet.

Towne produced over forty drawings and watercolours while in Tivoli. 'No.1' is dated 1st May and the present drawing, number 40, dated 22nd May, is one of the last. Nos. 40 to 42, all views of Hadrian's Villa, and dated between 20th and 22nd May, were all at one time in the Worsley collection at Hovingham Hall. Adrian Bury describes them evocatively as reflecting 'the haunting solitude and melancholy of this relic of the great and humane Emperor, Hadrian (op. cit., p.95). Nine of Towne's exceptional Tivoli views are now in the British Museum and no. 39 from the group, a wash drawing of Neptune's Grotto, Tivoli, is in the Tate Gallery.

Hadrian's Villa or Villa Adriana was constructed by the Emperor Hadrian in the early second century A.D. as a country retreat outside Rome. It fell into disrepair and in the 16th century, marble and statues from the Villa were used in the construction of the nearby Villa d'Este.



2

John 'Warwick' Smith, O.W.S. (1749-1831)

***At Naples***

Inscribed verso: *At Naples*, and inscribed in pencil on reverse of old mount: *At Naples*, watercolour over pencil on laid paper watermarked with the Strasburg Lily, on the artist's original wash-line mount

28.9 x 34.5 cm.; 11 3/8 x 13 1/2 inches

**Provenance**

Walker's Gallery, 27 June 1944;  
 With Agnew's, London, (11245) until 2 March 1945 when sold to Sir Francis Watson, KCVO, FSA (1907-1992);  
 His sale Christie's, London, 10 July 2014, lot 196;  
 With Karen Taylor Fine Art;  
 Private collection U.K. until 2024

Smith was in Naples from March 1778 until July 1779, sponsored by George Greville, 2<sup>nd</sup> Earl of Warwick (1746-1816), the nephew of Sir William Hamilton (1730-1803), the British ambassador in Naples, who supported him in Italy from 1776-1781 and was to own around seven hundred drawings by him. The artist arrived the year after the eruption of Vesuvius which can be seen smouldering in this drawing, a subject which fascinated Smith and many contemporaries alike. His highly popular Italian drawings earned him another eponym, John 'Italian' Smith and embody the eighteenth century appeal of the Picturesque and the Grand Tour.

While he was in Italy visiting Rome, the Campagna and Naples, Smith met many other British artists working there, notably J.R. Cozens, Francis Towne and Thomas Jones.

Smith's work was admired by his contemporaries for its elegant beauty and particularly for his accomplished handling of colour washes, amply demonstrated in this work, particularly in the sky. The artist Julius Caesar Ibbetson noted, 'In tinted drawings no one, I believe, ever came near the tint of nature as Mr John Smith'.

Sir Francis Watson was the Director of the Wallace Collection, London from 1963-1974 and a leading authority on the arts of Italy and France in the eighteenth century. His 1956 *Catalogue of Furniture in the Wallace Collection* raised the level of scholarship in the decorative arts and was internationally applauded. In the late 1960s he catalogued the Wrightsman collection in the Metropolitan Museum of Art in New York. The author of books on Tiepolo, Canaletto, and Fragonard he was Surveyor of the Queen's Works of Art, Slade Professor of Fine Art at Oxford (1969-70) amongst several other prestigious academic positions. He derived great pleasure from his own collection, and enjoyed the hunt for reasonably priced treasures, as hilariously described in his obituary in *The Independent* by Sir Brinsley Ford.



3

John 'Warwick' Smith, O.W.S. (1749-1831)  
***View from the Gate of St John Lateran, Rome***

Watercolour over pencil, the original wash-line mount inscribed recto: *View from the Gate of St John Lateran, Rome* and signed, titled, inscribed and dated verso: *J. Trevelyan 1795*  
16.7 x 24.1 cm.; 6 1/2 x 9 1/2 inches

#### **Provenance**

Sir John Trevelyan, 5<sup>th</sup> Baronet (1761-1846);  
Abbott and Holder Ltd., June 2018;  
Private collection U.K. until 2024

The original wash-line mount is behind the watercolour inside the frame.

Sir John Trevelyan, 5th Baronet, travelled in Italy in 1781 and was to become one of the artist's most important patrons. There are groups of Smith's Italian watercolours from Trevelyan's collection in the British Museum and in the V&A, which has a similar watercolour looking back towards the Porta St. Giovanni dated 1795 (FA.582).

St John Lateran is considered to be the oldest church and Archbasilica in the world, founded by Pope Melchiade in 324 on the ruins of the villa of the Laterani family.



4

Francis Towne (1740-1816)

***View of the cataract of the Mothvaye, Merionethshire,  
North Wales***

Signed and dated I.l.: No. 14/F. Towne delt/1777 and inscribed on the reverse of the original mount (attached to backboard): No. 14/A *View of the Cataract of the Mothvaye/in Merionethshire North Wales/drawn on the spot by/Francis Towne/1777/London/Leicester Square/June 20<sup>th</sup> 1777*, stamped with collector's mark, pen and black ink and watercolour heightened with touches of bodycolour and scratching out on five sheets of paper joined, with watermark: *I VILLE DARY*  
31.8 x 43.2 cm.; 12 x 17 inches

**Provenance**

Bequeathed by the artist to James White (1745-1825);  
By bequest to John Herman Merivale, 1825, and by descent in the family to his granddaughter Emily Harriet Buckingham, 1915;  
By descent to her sister Frances Ann Laura Solly, 1923;  
With Thos. Agnew, London, from whom purchased by Wayland Wells Williams (188-1945);  
By descent to Mrs Elizabeth Williams Garstin (1897-1979) by 1950;  
By descent to Mrs Cynthia Garstin Blackwell by 1962, her sale, Christie's London, 21 November 2007, lot 27, £31,700, to Andrew Wyld;  
His sale Christie's 10 July 2012, lot 60;  
With Guy Peppiatt Fine Art;  
Private collection, U.K. until 2024

**Exhibited**

London, Old Water-Colour Society, no. 46 as 'Cataract of the Mothvay';  
London, Agnew's, *Exhibition of Selected Watercolour Drawings by Artists of the Early English School*, February - March 1922, no. 120, lent by Emily Buckingham;  
Manchester, Agnew's, *The 49th Exhibition of Selected Watercolour Drawings by Artists of the Early English School In Aid of the Manchester Royal Infirmary*, November to December 1922, no. 7;  
Manchester, Agnew's, *The Fiftieth Annual Exhibition of Selected Water Colour Drawings*, November to December 1923, no. 22;  
Boston, Museum of Fine Arts, *Special Loan Exhibition of Paintings, Prints and Drawings from New England Collections*, not dated, no. 632;  
Yale, Yale University Art Gallery, *Prospects: An Exhibition of English Landscape Watercolors from English and American Private Collections*, 1950, no. 60, lent from the Wayland Wells Williams Collection by Mrs Elizabeth Williams Garstin;  
London, W/S Fine Art Andrew Wyld, 2008 and 2009 Summer exhibitions, no. 9

### Literature

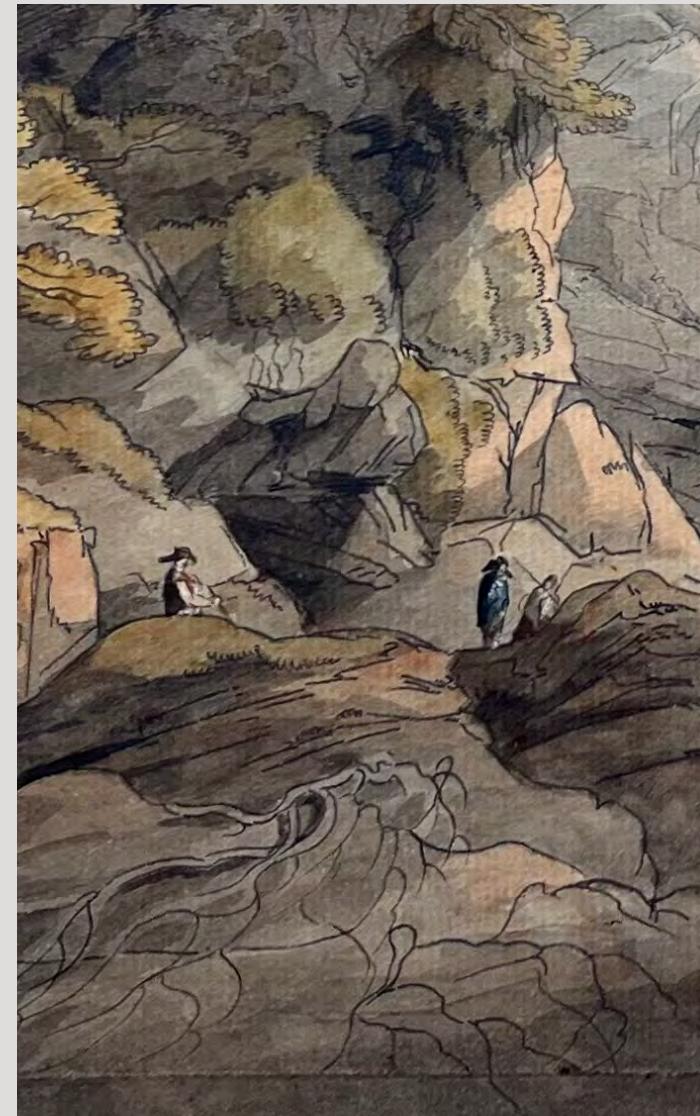
Adrian Bury, *Lone Star of Watercolour Painting*, London, 1962, p. 151;  
Timothy Wilcox, *Francis Towne*, London, 1997, p. 43, fig. 14;  
Richard Stephens, *A Catalogue Raisonné of Francis Towne (1739-1816)*, FT079

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This substantial, exceptionally well-preserved watercolour dates from Towne's first major sketching tour outside his native Devon to North Wales in June and July 1777 with his friend the lawyer James White. Wales was becoming a fashionable destination for tourists and the sublime landscape and medieval buildings provided many appealing subjects for artists.

Towne's numbered works from this tour start with Shropshire views (no. 1, a view of Bridgenorth dated 20th June) and end with views of Somerset (no. 54, a view of Glastonbury Abbey). Richard Stephens (*op. cit.*) has researched the itinerary and suggests that after Bridgenorth Towne travelled to Wenlock and then on to Shrewsbury via the Wrekin. By 27 June he was at Bala and then he headed south-west over the Cambrian Mountains to Machynlleth. The next week saw him sketching around Cadair Idris and Dolgelly and by 6 July he was near Tan y Bwlch. A few days later he headed towards Caernarvon, via Aberglaslyn and Llyn Cwellyn. From Caernarvon he took the coastal road to Conwy. He followed the River Clwyd south-east to Denbigh and then went on to Llangollen before starting to make his way home.

Towne used sheets of differing sizes on this tour and this drawing is executed on one of the largest.



(Detail)



5

John White Abbott (1763-1851)

***Nutwell: the grounds of Nutwell Court, Devon***

Inscribed verso: *Nutwell. Oct. 24th 1796*, pen and grey ink and watercolour over traces of pencil  
11.2 x 18 cm.; 4 3/8 x 7 1/8 inches

**Provenance**

Abbot and Holder Ltd.;  
Private collection U.K. until 2024

Abbott was one of the best amateur watercolourists of the late eighteenth century. A surgeon and apothecary, he lived in Exeter until 1825. He exhibited paintings at the Royal Academy from 1793, receiving contemporary acclaim for the style of his work which owes much to his teacher Francis Towne. The artist John Downman said that 'he prefers his drawings before his paintings, as they are done with more spirit' (J. Farington, *Diary* 26 June 1804; vol. VI, p. 2362).

Nutwell Court is in east Devon near Lympstone overlooking the Exe estuary. Owned by Sir Francis Henry Drake, 5th Bt. (1723-1794) the estate was planted with fig trees in 1752, cedars in 1754, and laurels and evergreen oaks in 1755. By 1756 there were grape vines, a raspberry tree, a strawberry tree, a weeping willow, plane trees, cypresses, Newfoundland firs, larch trees, and a cistus. Further planting followed with black poplars, apricot trees, orange trees, Weymouth pines, myrtle and Scotch pines. Nutwell Court was built by 2<sup>nd</sup> Lord Heathfield (d. 1813) who discouraged visitors.



6

John 'Warwick' Smith, O.W.S. (1749-1831)  
***The Caernarvonshire Mountains, Wales***

Inscribed on original label now attached to backboard: *General Distant View of the Carnarvonshire Mountains, seen from the road beyond Llangerniew, going by the Vale of the Elwyn from St Asaph to Llanrwst-Principal in this Towering Group, are Moel Siabod, Snowdon, The Glyders/ and Trevaon Denbighshire,*  
watercolour over pencil  
13 x 20.8 cm.; 5 1/8 x 8 1/4 inches

**Provenance**

George Greville, 2<sup>nd</sup> Earl of Warwick (1746-1816), no. 17, part of an album sold at Sotheby's, 17 June 1936;  
With Leger Galleries, 1980;  
Christie's, London, 20 November 1984, lot 113, where bought by a private collector, until 2024

Smith seems to have been fascinated by the Welsh countryside and dated drawings, often inscribed 'taken on the spot', point to visits nearly every year from 1784-1798, after his return from Italy.

The artist was born in Cumberland and patronised by 2<sup>nd</sup> Earl of Warwick who sponsored his travels to Italy in 1776 and whose name became the artist's sobriquet. Smith spent five years in Rome and Naples, befriending William Pars and Thomas Jones, in whose Memoirs he is frequently referenced. He travelled home in 1781 through Switzerland with Francis Towne and was among the most admired watercolourists of his day.



7

Thomas Girtin (1775-1802)

**Panoramic view thought to be Primrose Hill, London**

Inscribed verso: *Primrose Hill coloured on the spot by Girtin*,  
 watercolour over pencil on oatmeal paper  
 19.7 x 48.7 cm.; 7 3/4 x 19 inches

**Provenance**

Arthur Boney, his sale, Sotheby's, 7 October 1947, lot 34, bought by P. & D. Colnaghi & Co. , London;  
 Ray Livingston Murphy (1923-1953), New York, by 1950, his sale, Christie's, 19 November 1985, lot 35;  
 Robert Tear, OBE (1939-2011), his sale, Sotheby's, 9 July 2014, lot 189;  
 With Guy Peppiatt Fine Art;  
 Private collection, U.K. until 2024

**Literature**

T. Girtin and D. Loshak, *The Art of Thomas Girtin*, 1954, no. 416, p. 191;  
 G. Smith, *Thomas Girtin (1775-1802): An Online Catalogue Archive and Introduction to the Artist*, TG1761

**Exhibited**

New Haven, Yale University Art Gallery, *Prospects*, 1950, no. 18., pl. 9b;  
 Guy Peppiatt Fine Art, London, *British Drawings and Watercolours*, 2015, no. 17

This panoramic landscape has been identified as showing Primrose Hill in north London, on the basis of an inscription on the back of the drawing, and Thomas Girtin (1774–1802) and David Loshak consequently dated it to 1800–1801. The area was then undeveloped. It did not become a place of leisure and recreation until well into the nineteenth century, since when the rapid expansion of the city northwards changed the appearance of the landscape so greatly that it may never be possible to confirm the identification of the view with certainty.

The work may well have been coloured on the spot, as the inscription suggests, as it is worked in a limited palette without much foreground detail.



8

François Louis Thomas Francia (1772-1839)

***A rock arch on the south coast***

Signed l.c.: *FRANCIA*, watercolour over traces of pencil  
10 x 23 cm.; 4 x 9 inches

**Provenance**

Sir William Forbes, 7<sup>th</sup> Baronet, of Pitsligo (1773-1828), also of Colinton House, Greenhill House and Fettercairn House, Kincardineshire and by descent until 2017;  
With Abbott and Holder;  
Private collection U.K. until 2024

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Francia was Bonington's teacher whose work provides an important link between British and French watercolour painting in the early nineteenth century. A native of Calais, he left for London after the outbreak of the French Revolution and remained until 1817. He established a practise as a drawing master in London and a reputation as a painter of marine and landscape watercolours. He attended the Monro 'academy', made sketching tours, was secretary of the *Brothers*, a sketching club of which Girtin was a member and was also secretary of the Associated Artists in Water Colours. He exhibited at the Royal Academy from 1795-1822. He returned to Calais in 1817.

Sir William Forbes, 7<sup>th</sup> Bt., began acquiring Old Master drawings as a young man, travelled to Italy in 1827 and formed an important collection of Old Master paintings later in life. He bought extensively from the posthumous sales of John McGouan (L. 1496), another significant Scottish collector, in 1803 and 1804. He was also an enthusiastic patron of British contemporary watercolourists.



9

Edward Vernon Utterson F.S.A. (c.1776-1852)  
***The Cock and Pye Inn, Drury Lane London***

Pen and grey ink and watercolour over pencil  
28 x 19.8 cm.; 11 x 7 3/4 inches

**Provenance**

With Leger Galleries, London, December 1986 (as St Martin's Lane);  
Private collection until 2019;  
With Guy Peppiatt Fine Art;  
Private collection until 2024

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Utterson was an accomplished amateur artist who practised as a lawyer. He was also a book collector, literary editor and antiquary and reprinted and edited a number of early works of English literature. Examples of his work by can be found in the collection of the British Museum.

The 'Cock and Pye Inn' or 'Cock and Magpie' was on the west side of Drury Lane. Nell Gwynn was said to have lodged there at one time. By 1874 it had become a book shop. It was depicted in the print "View of the Cock & Pie Public House in Drury Lane" published in 1807 as the frontispiece to volume 52 of *The European Magazine*. "Entire, or "intire", written on the outside of the wall of the inn, was an expression used by brewers to indicate a beer where the first, second and third mashes had been mixed and fermented together to make one grade of beer, rather than brewed separately to produce three different-strength beers.

The church seen in the distance is St Mary-le-Strand, built from 1714-1723 by James Gibbs, one of the finest Baroque churches in London.



10

John Sell Cotman (1782-1842)

***The North side of the South Gate, Yarmouth***

Watercolour over traces of pencil, inscribed in a later hand on old mount: *North side of South Gate-Yarmouth, taken down in 1812. John Sell Cotman/ EXHIB 1812?*  
 18.5 x 22.7 cm.; 7 1/4 x 8 15/16 inches

**Provenance**

Mrs Craig Henderson, her sale, Christie's, London, 24 October 1960, (part) lot 56, bt. Spink;  
 Mr & Mrs Giles Pilcher until 1987;  
 With Agnew's, London, 1992;  
 Private collection until 2004;  
 With W/S Fine Art;  
 Private collection until 2018;  
 With Guy Peppiatt Fine Art, 2019;  
 Private collection, U.K. until 2024

**Exhibited**

Probably Norwich Society of Artists, 1812, no. 63;  
*Agnew's, 119<sup>th</sup> Annual Exhibition of English Watercolours and drawings*, 1992, no. 35;  
 W/S Fine Art (Andrew Wyld), *Landscape on Paper*, June 2007, no. 23;  
 Guy Peppiatt Fine Art, *British Drawings and Watercolours*, 2019, no. 25

**Engraved**

Etched by Cotman as the last plate in *Specimens of Norman and Gothic Architecture in the County of Norfolk*, 1817

Cotman and his family moved to Yarmouth in April 1812 on the suggestion of Dawson Turner (1775-1858), his friend and patron. They lived at Bank House, Southtown, a mile from the centre of the town until 1823 when they returned to Norwich. The South Gate was destroyed later in 1812. There is a finished pencil drawing by Cotman of the subject in the Norwich Castle collection numbered 2363.

<https://www.museumscollections.norfolk.gov.uk/collections-object-page?id=NWHCM%20%201932.105.25>

In this atmospheric watercolour which is in exceptional condition, Cotman focuses his artistic attention on the massive body of the gatehouse, skilfully exploring the textures of the stone walls and the interplay of light, shade and colour using a restricted palette. He has deliberately focused on the gate and left the cottages in the foreground lightly washed in without adding further details. The delicately drawn masts of a couple of ships to the right of the tower allude to the proximity of the sea.

The subject became well known through the popular etching produced in 1817 for *Specimens of Norman and Gothic Architecture in the county of Norfolk*. There is greater architectural detail in the print which is closer to the pencil drawing.



11

Peter de Wint (1784-1849)  
***Yardley Mill, Lincolnshire***

Watercolour over faint traces of pencil with scratching out  
26.6 x 54.4cm.; 10 1/2 x 21 1/2 inches

#### **Provenance**

E.T. Biggs & Sons, purchased 11 June 1951 by  
Thomas Agnew & Sons Ltd, London, no. 14733, *79<sup>th</sup> Annual  
Watercolour Exhibition*, cat. no. 45; sold to  
Sir Robert and Lady Mayer, by descent until 2019;  
With Karen Taylor Fine Art;  
Private collection, U.K. until 2024

#### **Exhibited**

Agnew's, London, 1966, *Loan Exhibition of Paintings and  
Drawings by Peter de Wint, in aid of Lincoln Cathedral Fabric  
Maintenance Fund*, no. 74

This lovely De Wint is a masterly example of his skilled use of the wet brush. He has created subtle layers of colour to build up the Lincolnshire landscape. It has not been possible to identify Yardley Mill; it may be that the mill was named after its owner.

Peter De Wint was the son of a physician who, though born in New York of Dutch immigrant parents, was trained in Holland and London. The artist's marriage to Harriet Hilton, sister of fellow painter William Hilton, introduced him to their native Lincolnshire where they spent many of their summers and which was to provide him with a lifetime of inspiration. In Harriet de Wint's *Memoir* she wrote, 'at Lincoln and the neighbourhood where he ever found new beauties and new subjects...the long, extensive distances with their ever varying effects.. afforded him unceasing delight' (H. De Wint, *A Short Memoir of the Life of Peter De Wint and William Hilton, R.A.*', privately printed, pp. 84).



12

William Turner of Oxford (1789-1862)

***Chale Bay- looking out to sea from St Catherine's Down and Oratory, Isle of Wight***

Watercolour over traces of pencil  
32.3 x 54.1 cm.; 12 3/4 x 21 1/4 inches

**Provenance**

Spink, London, sold 11 October 1956;  
Private collection U.K., until 2020;  
With Karen Taylor Fine Art;  
Private collection, U.K. until 2024

Turner of Oxford was in Sussex in 1846 from when this beautiful drawing may well date, as he made a large watercolour from near Portsmouth with the Isle of Wight in the distance in that year. He has chosen a calm day and the stillness of the shepherds amplifies the awe with which they are observing the beauty of nature.

The location has an interesting history. In 1313, a ship, the *St Mary of Bayonne*, was blown off-course and ran aground on the treacherous Atherfield Ledge in Chale Bay. Its cargo of white wine was sold illegally by the sailors and many barrels found their way into the cellars of Walter de Godeton, Lord of the Manor of Chale. The ship came from Gascony, then part of King Edward II's kingdom. He was not amused, and Walter de Godeton was fined by an ecclesiastical court. The Pope heard of the incident and, to avoid excommunication, de Godeton was ordered to build an oratory and beacon on Chale Down as penance.



13

Stanley Roy Badmin, R.W.S. (1906-1989)

***A wooded bank near West Lavington, Middlesex***

Signed and inscribed I.I.: *S.R. Badmin/A wooded bank*,  
inscribed and dated below the mount: *near W. Lavington*  
*Midhurst/1967*, watercolour over traces of pencil  
17.5 x 19.5 cm.; 6 7/8 x 7 3/4 inches

**Provenance**

Sarah Colegrave Fine Art;  
Private collection, U.K. until 2024

**Exhibited**

Royal Society of Painters in Water-Colours, 1967, no. 109

Badmin studied at Camberwell School of Art and the Royal College of Art, which he left in 1928. He is renowned for his affectionate depictions of the English countryside and his posters and illustrations, most notably for Shell Oil. At the age of twenty-six he became one of the youngest ever members of the Royal Watercolour Society and was also a member of the Royal Society of Engravers. He exhibited at the Fine Art Society, Leicester Galleries and elsewhere. The Victoria & Albert Museum and British Museum hold examples of his work. He lived in Bignor, Sussex.



S.R. Badminton  
A Wooded Bank

## KAREN TAYLOR

Karen Taylor has been working with paintings and drawings for over thirty years. She works as a fine art agent and dealer, offering independent, impartial advice to collectors and museums all over the world on buying, selling and all areas of collection management.

After graduating from Brasenose College, Oxford, where she read history, she joined Sotheby's British Paintings department and spent nearly ten years there. She ran the British drawings and watercolours auctions and specialized in topographical and travel picture sales, where she built up the Greek and Turkish areas.

In 1993 she joined Spink's picture department. Here she expanded her interest in Oriental, Indian and Far Eastern art and organised exhibitions of Orientalist pictures and twentieth century British paintings and contemporary artists. She also

represented Spink at international art fairs in Basel, Maastricht, New York, Hong Kong and Singapore, amongst other places, and served on the prestigious Grosvenor House Art & Antiques Fair picture vetting committee.

Based in Sydney for several years, where she renewed her interest in Australian art, Karen headed up Spink Australia before returning to London. Since 2001 she has been running her fine art consultancy, handling British paintings and drawings of all periods, typically placing pieces privately and working with many of the world's major museums. She exhibits regularly at London fairs and holds exhibitions in St James's.

She can provide valuations for all purposes and advice on insurance, framing, conservation, lighting and display, storage and logistics. She works by appointment in West London and is always interested in buying British paintings and drawings.

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