



Autumn



Autumn

*An exhibition of Modern British paintings,
prints and ceramics, with contemporary art*

Jenna Burlingham FINE ART

Modern British



1

AUGUSTUS JOHN 1878-1961

Portrait, Head of a Young Girl c 1910

pencil drawing | 29 × 23 cm | 11½ × 9⅛ in
signed

PROVENANCE

Blair Laing Gallery (active c 1950-1972), Toronto, Canada, label attached to the reverse; The Piccadilly Gallery, London, label attached to the reverse; Mrs G B Makower(?); acquired by the present owner's family from P & D Colnaghi & Co. Ltd, London, label attached to the reverse

EXHIBITIONS

Swansea, Glynn Vivian Art Gallery and Museum, 'Passionate Visions, Gwen John and Augustus John' (Swansea Festival Exhibition), 1991, cat. no.33, label attached to the reverse

2

RUTH DOGETT 1881-1974

The Road to St Germans (Cornwall) 1922

oil on canvas

68 × 50 cm | 26¾ × 19¾ in

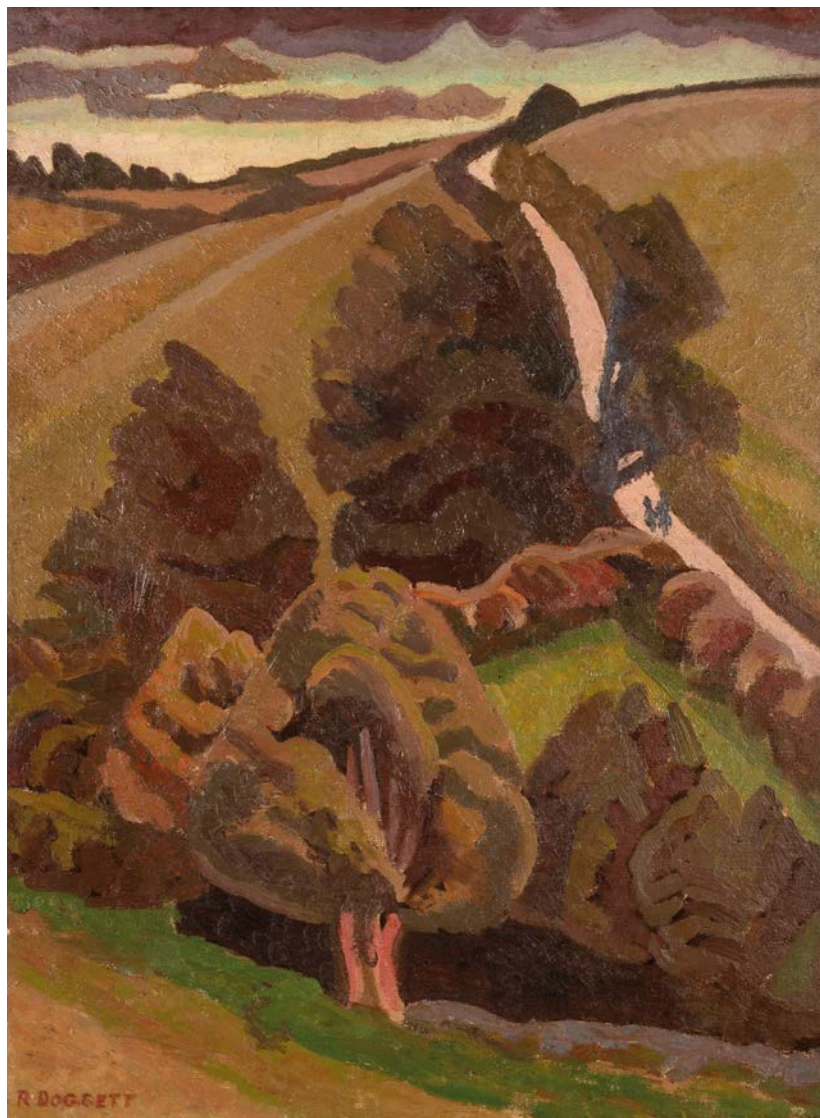
signed; further signed, titled, dated 'August'
and inscribed on stretcher

PROVENANCE

Private Collection, UK

EXHIBITIONS

London, The Fine Art Society, 'Ruth Doggett',
February - March 1934, cat. no.40



CHRISTOPHER WOOD 1901-1930**Lilies in a Decorated Bowl c 1928**

oil and pencil on canvas | 46 × 55 cm | 18 × 21½ in

PROVENANCE

acquired from the Redfern Gallery by W.B. Henderson, Esq., London;
acquired from Jonathan Clark by the previous owner in 2002

EXHIBITIONS

London, New Burlington Galleries, 'Christopher Wood', 3 March - 2 April
1938, likely cat. no.24, not illus.;
London, Redfern Gallery, 'Christopher Wood, The First Retrospective
Exhibition since 1938', 1 April - 8 May 1959, cat. no.29, not illus.;
London, Redfern Gallery, 'Christopher Wood 1901 - 1930', November
1965, cat. no.31, not illus.

LITERATURE

Eric Newton, 'Christopher Wood', London: Redfern Gallery, 1938,
cat. no.287, not illus., p.70





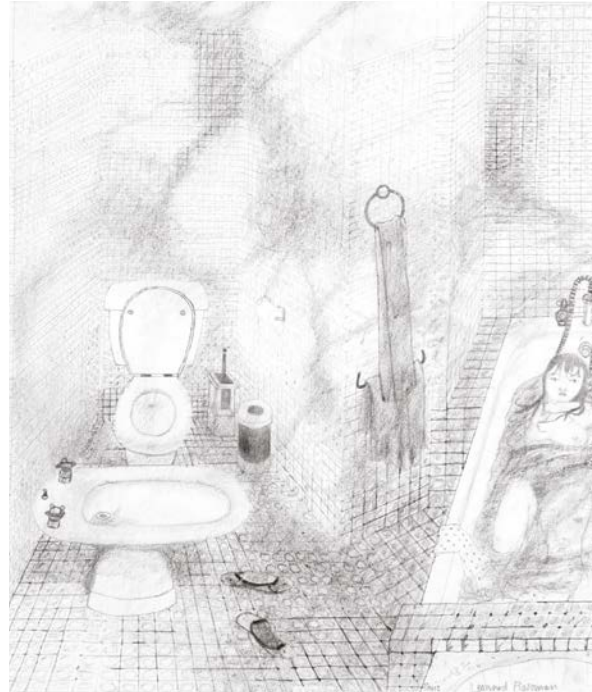
4

CEDRIC MORRIS 1889-1982

Interior with Figures, Paris (Lett-Haines) 1934
pencil drawing | 33.5 × 23.5 cm | 13¼ × 9¼ in
signed with initials and dated

PROVENANCE

The Artist
Private Collection, UK



5

LEONARD ROSOMAN 1913-2012

The Hotel Bathroom, Paris c 1968
pencil drawing | 38 × 32 cm | 15 × 12½ in
signed and inscribed 'Paris'; titled on exhibition label
attached to the reverse

PROVENANCE

Private Collection, UK

EXHIBITIONS

London, Royal Academy Summer Exhibition, 1987, cat. no.895,
label attached to reverse



6

REGINALD BRILL 1902-1974

Tuesday Market, King's Lynn c 1950s

pen and ink | 51 × 101 cm | 20 $\frac{1}{8}$ × 39 $\frac{3}{4}$ in
signed; inscribed extensively on the reverse

PROVENANCE

Private Collection, UK

EXHIBITIONS

London, Royal Academy, 'Summer Exhibition', 1970,
cat. no.643



7

MILDRED BENDALL 1891-1977

The Green Book c 1930

oil on canvas | 59 × 71.5 cm | 23¼ × 28⅞ in
with Estate stamp verso

PROVENANCE

Estate of the Artist



8

MILDRED BENDALL 1891-1977

The Blue Jug c 1940s

oil on canvas | 60 × 60 cm | 23 $\frac{3}{8}$ × 23 $\frac{3}{8}$ in
signed

PROVENANCE

Estate of the Artist



9

JULIAN TREVELYAN 1910-1988

The Miners 1943

oil on canvas | 31.3 × 40.8 cm | 12³/₈ × 16¹/₈ in
signed and dated

PROVENANCE

Lefevre Gallery, London;
Private Collection, UK

EXHIBITIONS

Chichester, Pallant House Gallery, 'Julian Trevelyan: The Artist and His World',
6 October 2018 - 10 February 2019

LITERATURE

Philip Trevelyan, 'Julian Trevelyan, Picture Language', Ashgate: Lund Humphries,
2013, no.119, p.145 (col. illus.);
Ariane Bankes and James Scott, 'Julian Trevelyan, The Artist and his World',
Chichester: Pallant House Gallery, 2018, fig 73 (col. illus.)

10

JULIAN TREVELYAN 1910-1988

Kilns at Burslem 1938-43

oil on canvas | 54 × 66 cm | 21¹/₄ × 26 in
signed and dated; titled on gallery label attached verso

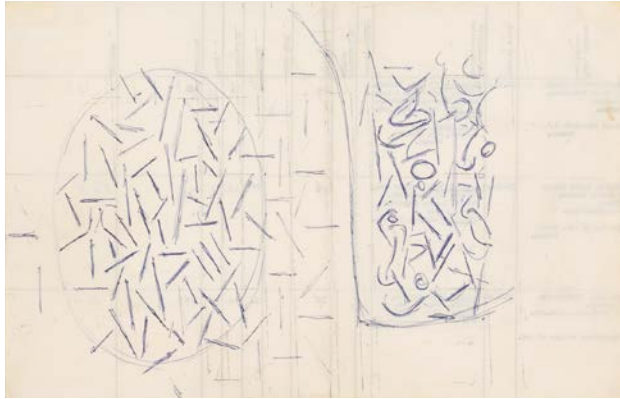
PROVENANCE

with Alex Reid and Lefevre, London, (as 'Kilns at Burslem') from
where acquired by Wilfrid A. Evill, December 1943, for £21.0.0,
by whom bequeathed to Honor Frost in 1963;
acquired by a private collector from Sotheby's, London, 'The Evill
Frost Collection', 2011.

EXHIBITIONS

London, The Home of Wilfrid Evill, organised by the Contemporary
Art Society, 'Catalogue of the Greater Portion of a Collection of
Modern English Paintings, Water Colours, Drawings and Sculpture
Belonging to W. A. Evill', March 1955, cat. no.104 (as 'The
Potteries');
London, The Home of Wilfrid Evill, organised by the Contemporary
Art Society, 'Pictures, Drawings, Water Colours and Sculpture',
April - May 1961, (part IV, section 4) cat. no.7 (as 'Scene in The
Potteries');
Brighton, Brighton Art Gallery, 'The Wilfrid Evill Memorial
Exhibition', June - August 1965, cat. no.270;
Chichester, Pallant House Gallery, 'Julian Trevelyan: The Artist and
his World', 6 October 2018 - 10 February 2019





11

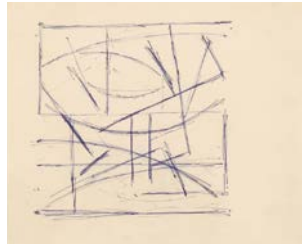
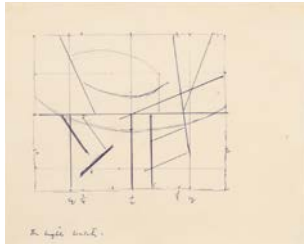
VICTOR PASMORE 1908-1998

Line and Space c 1961

pen and ink on an art school record sheet
21.1 × 32.9 cm | 8¼ × 13 in

PROVENANCE

Estate of the Artist



12

VICTOR PASMORE 1908-1998

Two studies of Rembrandt's 'The Night Watch' c 1950s

pen and ink | each 16.6 × 20.4 cm | 6½ × 8⅛ in
inscribed 'The Night Watch' lower left

PROVENANCE

Estate of the Artist



13

WILLIAM COLDSTREAM 1908-1987

In Florence 1945

pencil drawing | 20 × 23.2 cm | 7⅞ × 9⅞ in

PROVENANCE

acquired directly from the Artist by Victor Pasmore, before 1962, and
thence by descent

EXHIBITIONS

'William Coldstream', Arts Council exhibition, cat. no.64, label attached
to the reverse, touring to:
South London Gallery, April-May 1962; Leeds University, June; Bristol
City Art Gallery, July; Swansea, Glynn Vivian Art Gallery, August;
Southampton Art Gallery, September; Birmingham City Museum and Art
Gallery, September-October

14

WENDY PASMORE 1913-2015

Untitled (Blues and Browns) 1961

oil on board

32.5 × 45 cm | 12¾ × 17¾ in
signed, dated and inscribed verso

PROVENANCE

Estate of the Artist



15

WENDY PASMORE 1913-2015

Linear Motif (Brown and Lilac 2) 1963

oil on board

51 × 51 cm | 20⅞ × 20⅞ in
dated and inscribed verso

PROVENANCE

Estate of the Artist



16

IVON HITCHENS 1893-1979

Woodland Interior, Shropshire Landscape c 1930-2

oil on canvas | 51 × 102 cm | 20 $\frac{1}{8}$ × 40 $\frac{1}{8}$ in
signed







17

LAWRENCE TOYNBEE 1922-2002

Morning in the Eden Valley (Cumbria) c 1960s

oil on board

23 × 35 cm | 9 $\frac{1}{8}$ × 13 $\frac{3}{4}$ in

signed, titled and inscribed with Artist's address
and original price on label attached verso

PROVENANCE

Paintings in Hospitals, London, with labels attached verso;
Private Collection, London



18

ADRIAN STOKES 1854-1935

Winter Valley (The Alps) c 1930

oil on panel

20 × 26.7 cm | 8 $\frac{1}{4}$ × 10 $\frac{1}{2}$ in

signed



19

STEPHEN BONE 1904-1958

St Tropez 1931

oil on panel | 32.5 × 40 cm | 12 $\frac{3}{4}$ × 15 $\frac{3}{4}$ in
signed and dated; inscribed extensively on
invoice attached verso

PROVENANCE

acquired by A F C Speyer, ICI Ltd., from T & R Annan
and Sons, Glasgow, in 1956;
Private Collection, Cornwall



20

EDWARD LE BAS 1904-1966

Fishing Boats, Martigues 1948

oil on canvas | 25 × 44 cm | 9 $\frac{7}{8}$ × 17 $\frac{3}{8}$ in
signed lower left

PROVENANCE

acquired by HE Wortham, London,
from the below exhibition, 1948;
Private Collection, UK

EXHIBITIONS

London, Leicester Galleries,
'Artists of Fame and Promise,
Pt.1', July 1948, no.74



21

RUTH DOGGETT 1881-1974

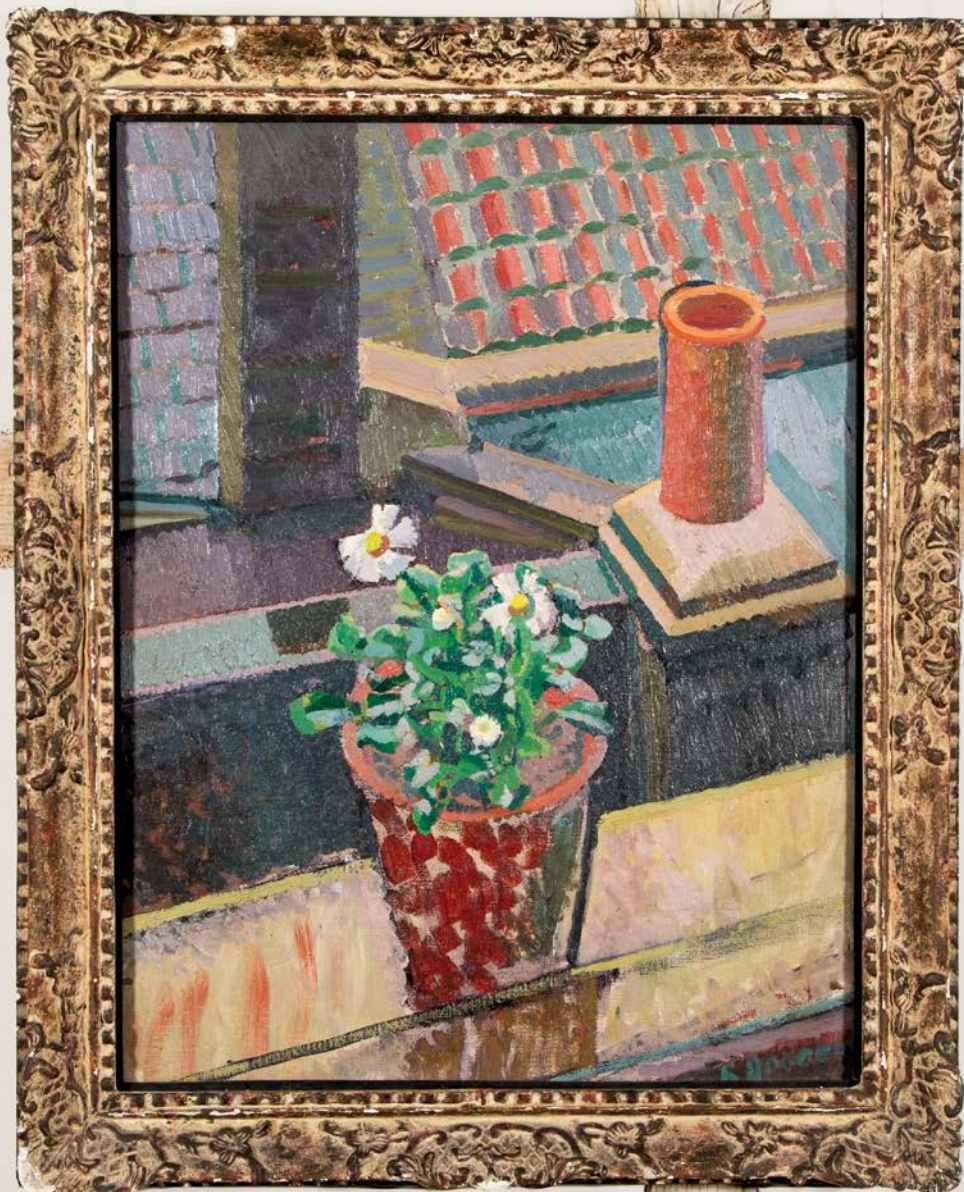
Gunwalloe (Cornwall) c 1921

oil on canvas | 50 × 67.5 cm | 19¾ × 26⅝ in

signed; further signed and inscribed on stretcher; titled on gallery label
attached to the reverse

PROVENANCE
Private Collection, UK

EXHIBITIONS
London, The Fine Art Society, 'Ruth Doggett', February - March 1934, cat. no. 16



22

RUTH DOGGETT 1881-1974

The Window Sill (Maple Street) c 1920s
oil on canvas | 48 × 37 cm | 18 $\frac{7}{8}$ × 14 $\frac{5}{8}$ in
signed; further signed and inscribed
on stretcher

PROVENANCE
Private Collection, UK

EXHIBITIONS
London, The Fine Art Society, 'Ruth Doggett',
February - March 1934, cat. no. 14

23

ALLAN GWYNNE-JONES 1892-1982

Fruit on a Plate, Red Cloth c 1932

oil on canvas

25.4 × 35.6 cm | 10 × 14 in

signed



24

JOHN ARMSTRONG 1893-1973

Still life (with Cherries) 1958

oil on board

20.3 × 30.5 cm | 8 × 12 in

signed and dated lower right; titled on label

attached verso

PROVENANCE

Private Collection, UK

EXHIBITIONS

London, Royal Academy, 'Summer Exhibition', 1973, no.916,
as 'Still Life'

LITERATURE

Andrew Lambirth, 'John Armstrong, The Paintings', London:
Philip Wilson, 2009, p.217, cat.644





25

GRAHAM SUTHERLAND 1903-1980

Devastation: Bomb Damage, London 1940-41

gouache, coloured chalks, pencil and collage on tracing paper
 23.5 × 39.4 cm | 9¼ × 15½ in
 squared for transfer

PROVENANCE

Peter Nahum, London;
 acquired by a private collector from the sale of the above, Christies, 2006

EXHIBITIONS

London, Olympia, 'Graham Sutherland, Loan Exhibition', February - March 2003, no.189;
 Aldeburgh, Peter Pears Gallery, 'Festival Exhibition', June 2006, no.32

26

GRAHAM SUTHERLAND 1903-1980

Sea Objects 1947

watercolour, gouache, chalk and pencil
 on paper, laid on card
 23.3 × 29.5 cm | 9¼ × 11⅞ in
 signed and dated in pencil; titled on gallery
 label attached verso

PROVENANCE

acquired by a private collector, Germany, from
 Redfern Gallery, London, in 1953, and thence by descent





left

27

ALAN REYNOLDS 1926-2014

Dark Landscape 1952

gouache and watercolour

27 × 37.5 cm | 10⅝ × 14¾ in

signed; dated and titled on gallery label
attached to the reverse

PROVENANCE

acquired by a private collector from
Jane England, London

below left

28

ALAN REYNOLDS 1926-2014

Fenland Landscape 1953

gouache and watercolour

19.5 × 27.5 cm | 7⅞ × 10⅞ in

signed and dated

PROVENANCE

Private Collection, UK



right

29

PETER COKER 1926-2004

Jetty 1957

oil on board

36.5 × 26.5 cm | 14⅝ × 10⅝ in

signed and titled in pen verso

PROVENANCE

Private Collection, UK

EXHIBITIONS

London, Zwemmer Galleries, 'Peter Coker', 1957, no.12;
Retrospective exhibition curated by Michael Chase, Director
of The Minories, 'Peter Coker RA'
1972 (October-November) The Minories Art Gallery, Colchester;
1972 (December) Victoria Art Gallery, Bath;
1973 (January-February) The Morley Gallery, London;
1973 (February-March) Mappin Art Gallery, Sheffield





left

30

DOUGLAS SWAN 1930-2000

Untitled 1962

gouache, ink and charcoal
64.5 × 52.5 cm | 25³/₈ × 20⁵/₈ in
signed and dated

PROVENANCE

Private Collection, Italy

EXHIBITIONS

Milan, Galleria del Milione,
with stamp verso

right

31

JOHN HUBBARD 1931-2017

Still life with Black, Roma 1959-60

oil on canvas
100 × 118 cm | 39³/₈ × 46¹/₂ in
signed and dated 'XIV-59'; further signed,
dated '59-60', titled and inscribed
extensively verso

PROVENANCE

Estate of the Artist





32

ROBERT ADAMS 1917-1984

Polarity 1968

unique painted steel
height 213.4 cm | 84 in

PROVENANCE

Gimpel Fils, London;
Patsy R. and Raymond D. Nasher, Texas;
acquired by a private collector from their sale,
Sotheby's, New York, 2008

EXHIBITIONS

London, Gimpel Fils, 'Robert Adams, Recent Sculpture',
5 - 28 September 1968, cat. no.3

LITERATURE

Alastair Grieve, 'The Sculpture of Robert Adams', London:
The Henry Moore Foundation in assoc. with Lund Humphries,
1992, cat. no.542, illus. p.224

33

JOHN COPNALL 1928-2007

Red, Yellow, Black V (Blue) 1971

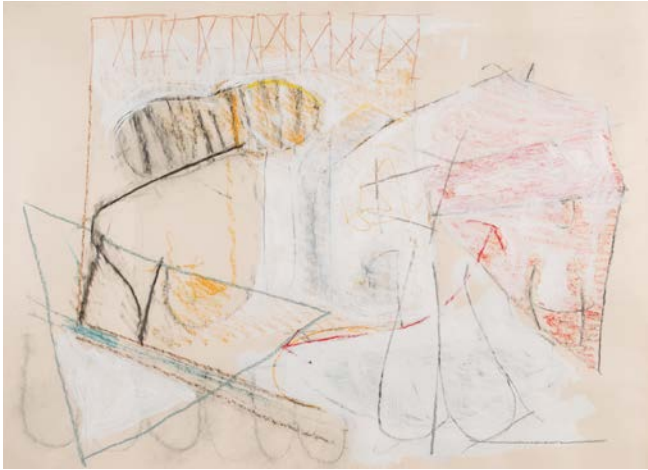
oil on canvas

218,5 × 79,5 cm | 86 $\frac{1}{8}$ × 31 $\frac{1}{4}$ in
signed twice and dated on the overlap

PROVENANCE

Estate of the Artist





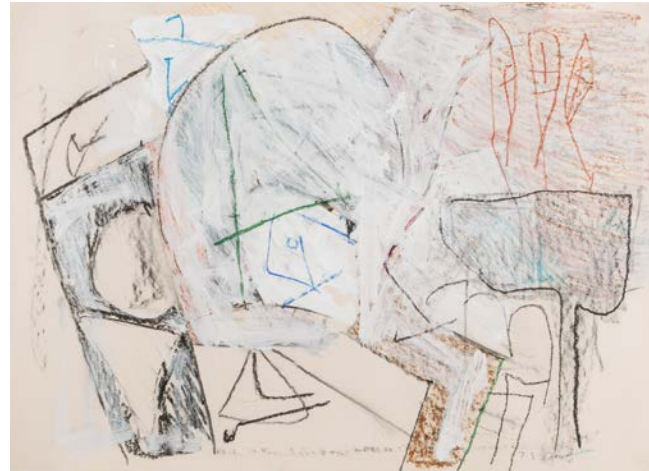
34 Untitled (Drawing) 1987



35 Untitled II c 1987



36 Stoneground 1987



37 No.1 c 1987

BRIAN FEILDING 1933-1987

gouache, oil pastel and charcoal | each 58.4 × 83.8 cm | 23 × 33 in

PROVENANCE

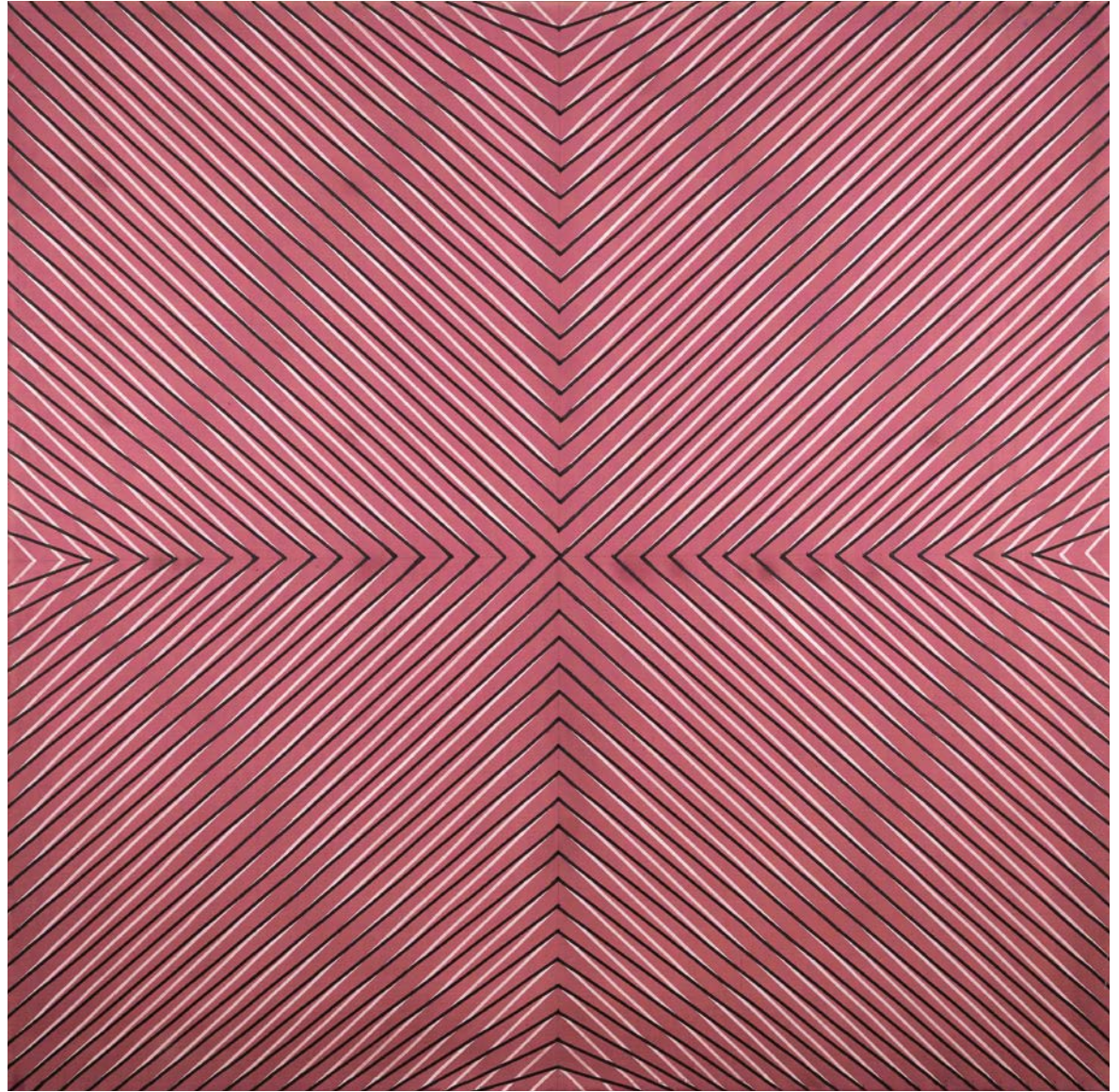
Estate of the Artist

38

RICHARD ALLEN 1933-1999

ENM 2, Moire Painting c 1966
acrylic and fast acid dye on canvas
152 × 152 cm | 59 $\frac{7}{8}$ × 59 $\frac{7}{8}$ in
signed on stretcher bar

PROVENANCE
Estate of the Artist



Prints



39

WILLIAM SCOTT 1913-1989

Mingulay, from Scottish Islands 1962

lithograph

57.1 × 66 cm | 22½ × 26 in

signed, dated and numbered 44/75 in pencil



40

WILLIAM SCOTT 1913-1989

Iona, from Europäische Graphik I 1961

lithograph

57.1 × 80 cm | 22½ × 31½ in

signed, dated and numbered 62/300 in pencil



41

ELISABETH FRINK 1930-1993

Horse, from Images 1967

lithograph

77 × 59 cm | 30¼ × 23¼ in

signed and inscribed 'C' in pencil



42

ELISABETH FRINK 1930-1993

Lioness, from Images 1967

lithograph

77 × 59 cm | 30¼ × 23¼ in

signed and inscribed 'C' in pencil



43

ELISABETH FRINK 1930-1993

Wild Boar, from Images 1967

lithograph

77 × 59 cm | 30¼ × 23¼ in

signed and inscribed 'C' in pencil



44



45



46



47

44

PRUNELLA CLOUGH 1919-1999

Glassy 1996

etching
43 × 48 cm | 16⁷/₈ × 18⁷/₈ in
signed and numbered
21/25 in pencil

45

PRUNELLA CLOUGH 1919-1999

Setting I (Factory) 1998

etching
26.5 × 31.5 cm | 10³/₈ × 12³/₈ in
signed and numbered
22/25 in pencil

46

PRUNELLA CLOUGH 1919-1999

Germinate (Form) 1996

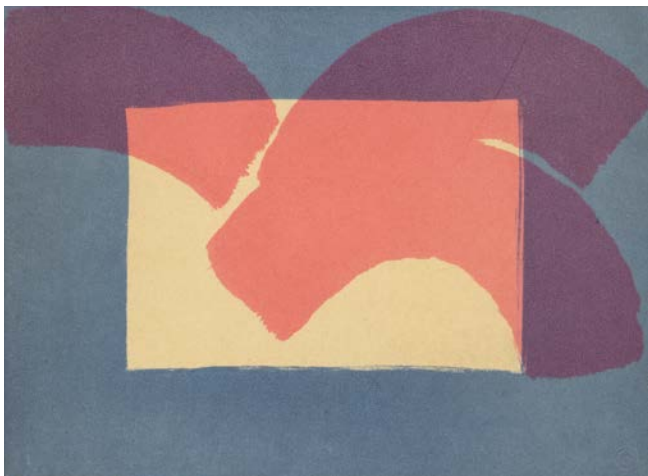
etching
31 × 35 cm | 12¹/₄ × 13³/₄ in
signed and numbered
16/25 in pencil

47

PRUNELLA CLOUGH 1919-1999

Untitled (Bubbles) 1993

etching
23.5 × 23.5 cm | 9¹/₄ × 9¹/₄ in
signed and numbered
19/25 in pencil



48

HOWARD HODGKIN 1932-2017

Palm, from More Indian Views 1976

lithograph

22 × 30.5 cm | 8 $\frac{5}{8}$ × 12 $\frac{1}{8}$ in

signed, dated and inscribed AP

in pencil verso

49

HOWARD HODGKIN 1932-2017

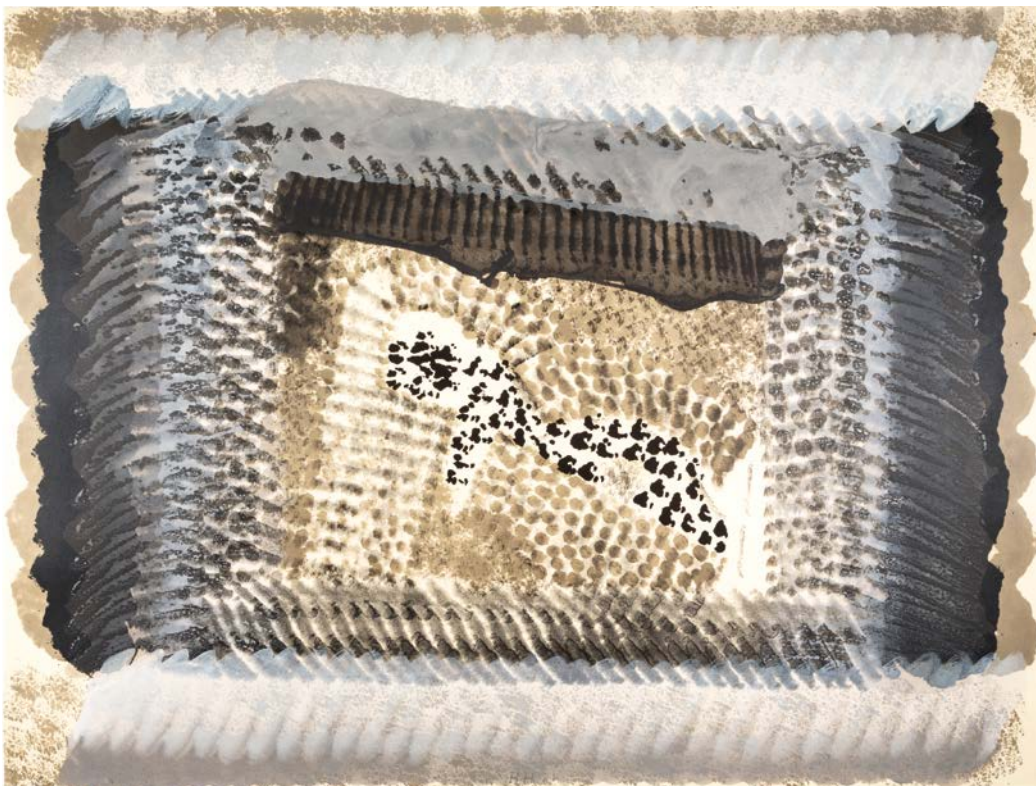
One Down 1981-2

lithograph with hand-colouring

91.4 × 121.9 cm | 36 × 48 in

signed, dated '81' and numbered

37/100 in pencil





50

JULIAN TREVELYAN 1910-1988

Interior 1973

etching and aquatint

58 × 78 cm | 22⁷/₈ × 30³/₄ in

signed, titled and numbered 31/52 in pencil



51

JULIAN TREVELYAN 1910-1988

Runway 1973

etching, aquatint and soft-ground

58 × 78.2 cm | 22⁷/₈ × 30³/₄ in

signed, titled and numbered 5/52 in pencil



52

JULIAN TREVELYAN 1910-1988

Chiswick Eyot 1971

etching, aquatint and soft-ground

58.5 × 77.5 cm | 23¹/₈ × 30¹/₂ in

signed, titled and numbered 12/75 in pencil



53

JULIAN TREVELYAN 1910-1988

Richmond, from Thames Suite 1969

etching and aquatint

78 × 58.2 cm | 31¹/₈ × 22⁷/₈ in

signed, titled and numbered 53/75 in pencil



54

JULIAN TREVELYAN 1910-1988

Jets 1974

etching and aquatint

78.4 × 57.8 cm | 30⁷/₈ × 22³/₄ in

signed, titled and numbered 49/52 in pencil



55

JULIAN TREVELYAN 1910-1988

Chiswick, from Thames Suite 1969

etching, aquatint and soft-ground

55 × 40 cm | 21¹/₈ × 15³/₄ in

signed, titled and inscribed 'Artist's Proof' in pencil



56

PATRICK HERON 1920-1999

January 1973 : 9 1973

screenprint | 69.5 × 91.1 cm | 27 $\frac{3}{8}$ × 35 $\frac{7}{8}$ in
signed, dated and inscribed 'Artist's Proof' in pencil

Contemporary



57

PETER JOYCE b 1964

Cove 2020

acrylic on board

66 × 74 cm | 26 × 29½ in

signed, dated and titled verso



58

PETER JOYCE b 1964

Islet 2020

acrylic and collage on board

60.5 × 80.5 cm | 23¾ × 31¼ in

signed, dated and titled verso

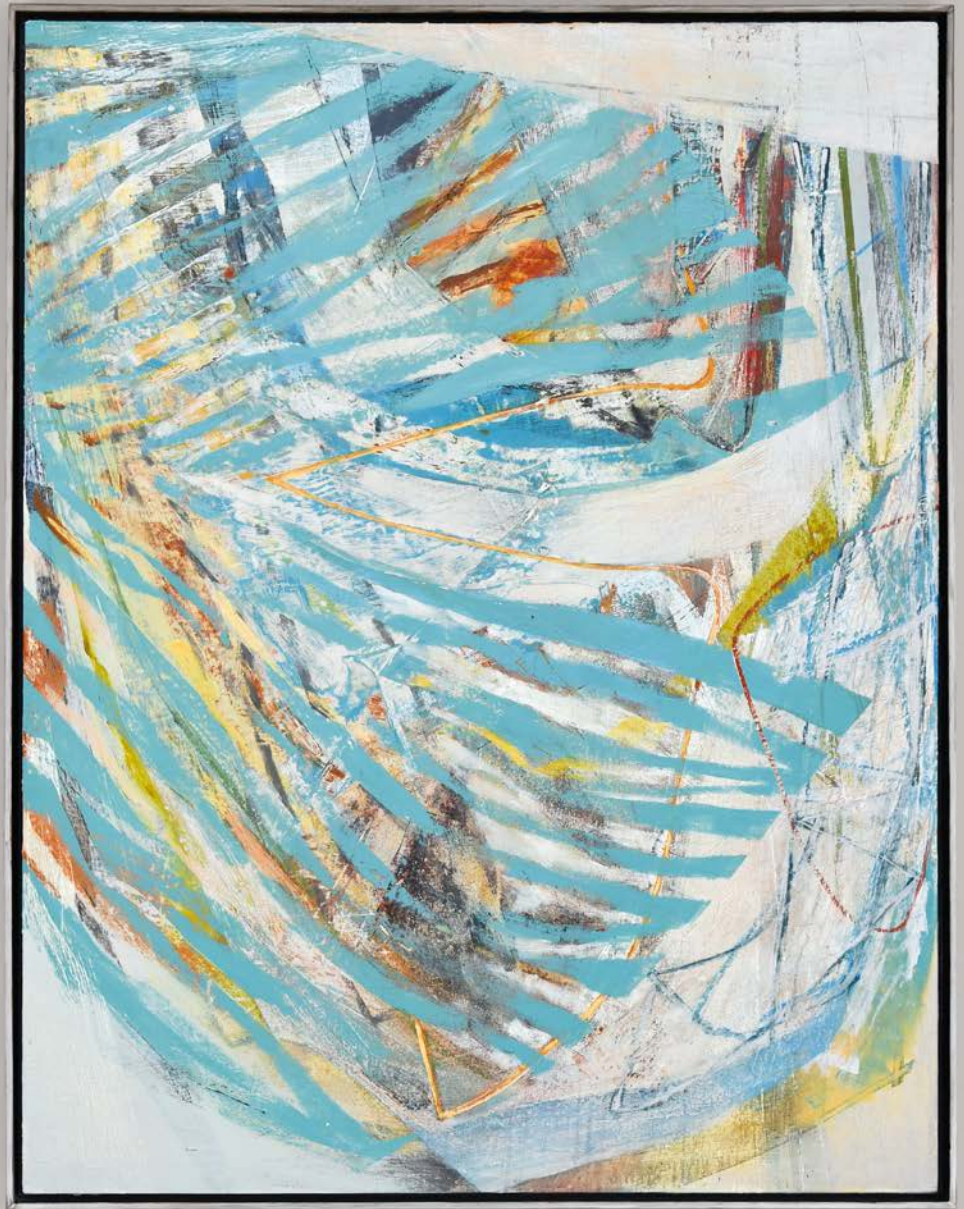
59

PETER JOYCE b 1964

Swash 2020

acrylic on canvas

138 × 107.5 cm | 54 $\frac{3}{8}$ × 42 $\frac{3}{8}$ in
signed, dated and titled verso





60

DAISY COOK b 1965

Tree with Sap Green II 2020

oil on board

18 × 13 cm | 7⅞ × 5⅛ in



61

DAISY COOK b 1965

Still life with Cup 2020

oil on board

20.5 × 25.5 cm | 8⅞ × 10⅛ in



62

DAISY COOK b 1965

Still life with Jug II 2020

oil and collage with

pencil on board

16 × 13 cm | 6¼ × 5⅛ in



63

FFIONA LEWIS b 1964

Ochre Clocks and Stems 2013

oil on gesso-board | 24 × 30 cm | 9½ × 11¾ in
signed with initials; further signed,
dated and titled verso



64

64

JANE SKINGLEY b 1963

Stems and Seed Heads 2020

oil on board | 30 × 30 cm | 11¾ × 11¾ in
signed verso



65

65

JANE SKINGLEY b 1963

Autumn Hedgerow 2020

oil on board | 30 × 30 cm | 11¾ × 11¾ in
signed verso



66

KEITH PURSER b 1944

Sea Study 2007

oil and sand on board with relief

44 × 74,5 cm | 17³/₈ × 29³/₈ in

signed with initials, dated and titled



67

KEITH PURSER b 1944

Backwash 2017

oil, sand and found objects on board
34.5 × 122 cm | 13³/₈ × 48¹/₈ in
signed, dated and titled

68

NICHOLAS TURNER b 1972

Purple Jug 2019

oil on board

20 × 25 cm | 7⅞ × 9⅞ in
signed, dated and titled verso



70

NICHOLAS TURNER b 1972

Roof Top and Tree 2019

oil on board | 25.5 × 20.5 cm | 10⅞ × 8⅞ in
signed, titled and dated verso



71

NICHOLAS TURNER b 1972

Yellow Buoy 2020

oil on board 25.4 × 30.5 cm | 10 × 12 in
signed, titled and dated verso

above

69

NICHOLAS TURNER b 1972

White Sail 2017-18

oil on board

20.5 × 25.5 cm | 8⅞ × 10⅞ in
signed, titled and dated verso

right

72

NICHOLAS TURNER b 1972

Bottle Kilns 2020

oil on canvas

61 × 76.2 cm | 24 × 30 in
signed, dated and titled verso





73

PAMELA BURNS b 1938

Blue Shore, August 2020

oil on canvas

101 × 104 cm | 39¾ × 41 in

signed, dated and inscribed overlap;
further dated and titled verso



74

MARTIN YEOMAN b 1953

Dome of the Rock 1999

oil on canvas | 40.6 × 50.8 cm | 16 × 20 in
signed; further signed and dated on reverse



75

MARTIN YEOMAN b 1953

Landscape in Dartmoor 2012

oil on canvas | 55.9 × 66 cm | 22 $\frac{1}{8}$ × 26 in
signed



76

STEPHEN PALMER b 1959

Harbour, Ars 2019

oil on board | 20 × 30 cm | 7 $\frac{7}{8}$ × 11 $\frac{3}{4}$ in
signed, dated and titled verso



77

STEPHEN PALMER b 1959

La Rochelle II 2019

oil on board | 21.5 × 20 cm | 8 $\frac{1}{2}$ × 7 $\frac{7}{8}$ in
signed, dated and titled verso



78

STEPHEN PALMER b 1959

Park and Building, London 2019

oil on board | 15 × 37 cm | 5 $\frac{7}{8}$ × 14 $\frac{5}{8}$ in
signed, dated and titled verso



79

TIM WOOLCOCK b 1952

A Wiltshire Stream 2020

oil on board | 91.4 × 121.9 cm | 36 × 48 in
signed, dated and titled verso

80

RICHARD FOX b 1965

Bronze Ravel VII 2019

bronze, cast at the Lockbund Foundry, with
patination by the Artist, and oak base

158 × 70 × 42 cm

62¼ × 27½ × 16½ in

signed, titled and numbered 7/9
on the underside



Ceramics



81

ALDERMASTON POTTERY

A selection of earthenware bowls and plates with a glimpse of Richard Smith, Blue Drawing, 1970
Sizes range from diameter 25 - 31 cm | 10 - 12 in, each signed with monogram on base



above top

82

ROBIN WELCH 1936-2019

A selection of bowls
stoneware with glazes
diameters 11 - 15 cm | 4¼ - 6 in
each signed with initials by impression



above

83

JIM MALONE b 1946

A selection of bowls
stoneware with glazes
diameters 13.5 - 19 cm | 5¼ - 7½ in
each signed with initials by impression

front cover

RUTH DOGGETT 1881-1974

The Road to St Germans (Cornwall) 1922

also illustrated on page 3 (plate 2)

inside front cover (top left)

VICTOR PASMORE 1881-1974

**Metamorphosis (Linear Motifs), B
(Gardens of Hammersmith II)** 1945/76

etching and aquatint

27 × 36.5 cm | 10³/₈ × 14³/₈ in
signed with initials, dated and
numbered 46/55 in pencil

inside front cover (bottom right)

ALAN REYNOLDS 1926-2014

Fenland Landscape 1953

also illustrated on page 22 (plate 28)

inside front cover (bottom left)

LESLIE MCKINLEY HOWELL b 1945

Abstract 0201 and 0204 2020

stoneware with glazes

height 17.5 cm and 24.5 cm | 6³/₄ and 9⁵/₈ in
signed with monogram and dated on base

inside back cover (right)

RICHARD ALLEN 1933-1999

ENM 2, Moire Painting c 1966

also illustrated on page 29 (plate 38)

inside back cover (middle right)

PAMELA BURNS b 1972

Blue Shore, August 2020

also illustrated on page 44 (plate 73)

inside back cover (far right)

DAISY COOK b 1965

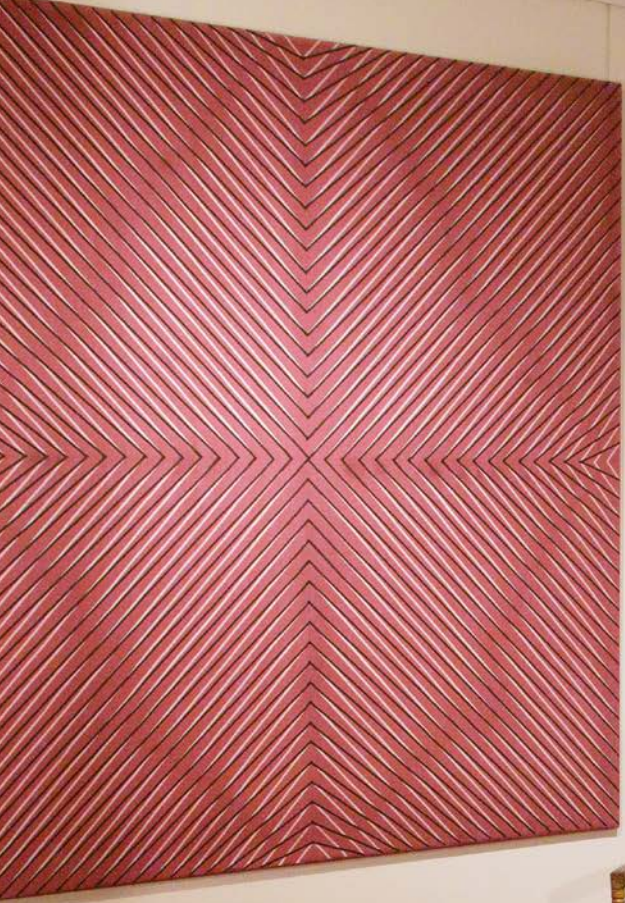
Tree with Sap Green II 2020

also illustrated on page 38 (plate 60)

Jenna Burlingham FINE ART

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