



J O H N  
S E R G E A N T

SKETCHES, SCRIBBLES,  
SELF-PORTRAITS, AND  
OTHER SURPRISES

Florian Härb  
FINE ART · LONDON



# JOHN SERGEANT 1937–2010

SKETCHES, SCRIBBLES, SELF-PORTRAITS,  
AND OTHER SURPRISES

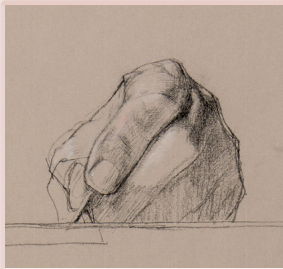
29 NOV–12 DEC  
MON–FRI 10AM–6PM

WEEKEND OPENING 1–2 DEC 11AM–6PM

PARTICIPATING IN LONDON ART WEEK 2018  
29 NOV–7 DEC

**Florian Härb**  
FINE ART · LONDON

BY APPOINTMENT  
5 DALMENY COURT  
8 DUKE STREET, ST. JAMES'S  
LONDON SW1Y 6BL



**Florian Härb Fine Art**

By appointment  
5 Dalmeny Court  
8 Duke Street, St. James's  
London SW1Y 6BL

florian@cartafineart.com  
www.florianhaerb.com

© Florian Härb Fine Art. All rights reserved.

This publication may not be reproduced, in whole or in part,  
without written permission from the publisher.

Graphic design: Chris Boulden [chrisboulden@gmail.com](mailto:chrisboulden@gmail.com)

Front Cover: Detail of *Self-Portrait in an Interior* (No. 2)

Frontispiece: Detail of *Lustre Jug* (No. 21)

Colophon: Detail of *The Draughtsman's Hand I* (No. 3)

Back Cover: Detail of *Boat on a Shore* (No. 37)

4

INTRODUCTION  
AND ACKNOWLEDGEMENTS

5

'I'M ALL FOR DRAWING'  
JOHN SERGEANT AND THE OLD MASTERS

11

REFERENCES

13

CATALOGUE



## INTRODUCTION AND ACKNOWLEDGEMENTS



John and Carolyn Sergeant outside their farmhouse,  
The Gilfach, Rhulen, Wales

I vividly remember my visit, with Katrin Bellinger, to John and Carolyn Sergeant's farm and studio, The Gilfach, in rural Wales in the spring of 2005. We were to discuss John's next exhibition—he aimed to have one roughly every three or four years—to be held at Colnaghi in London the following year. No one knew then, of course, that this was to be John's last major show in his lifetime. Katrin and I wanted to select works for the exhibition and check on the progress of other drawings John had promised to make but had not yet finished or even begun. We were a little worried, since John's drawings were slow in the making. He produced relatively few finished drawings over the course of a year, since each work involved meticulous planning, requiring numerous preliminary sketches taken from life, ranging literally from scribbles on the back of envelopes to highly finished studies, written notes, and even mathematical calculations concerning the position of and the relationship among the various objects in his drawings. The present catalogue presents a number of these studies, offering a rare insight into Sergeant's fastidious design process, in addition to several of his finished drawings. An aspect barely known even to Sergeant devotees and presented here is his early work from the 1960s onward, including some dramatic self-portraits, a subject that remained a leitmotif throughout his career. There are also some portrait drawings, a genre Sergeant explored mostly in mid-career, as well as a several sheets revealing his love of the seemingly trivial and quirky (some snapshots we took of Sergeant's studio in 2005 showing his beloved props are reproduced throughout the catalogue). A charming group of Sergeant's etchings, made in the mid-1990s partly for an exhibition at Hazlitt's, round off our presentation of his work.

For a fascinating glimpse into the unique world of John Sergeant the draughtsman, and the wider art historical context from which his art emerged, I point the reader to Anita Sganzerla's essay. Anita has been essential in the preparation of this exhibition and my thanks go first and foremost to her. I would also like to thank Simon Morris and Gino Franchi for mounting and framing, Chris Boulden for his handsome design of the catalogue, and my wife, Liberté Nuti.

Florian Härb



## ‘I’M ALL FOR DRAWING’ JOHN SERGEANT AND THE OLD MASTERS

BY ANITA V. SGANZERLA

One of the most admired draughtsmen of his generation, John Sergeant (1937-2010) is best-known for his masterly *chiaroscuro* charcoal and conté crayon still-life drawings in which he combined realism and abstraction in a highly personal manner. Following several one-man shows in the 1990s and 2000s, a solo exhibition was held at Colnaghi in 2006, presented in collaboration with Sir Jack Baer, a long-time champion of Sergeant’s work (Fig. 1). Taking their lead from previous presentations of his work, through a selection of sketches, studies and finished drawings, the present exhibition and catalogue offer an intimate look into Sergeant’s oeuvre whilst shining new light on his unflinching devotion to the practice of drawing, succinctly expressed in his words, ‘I’m all for drawing’ (Hazlitt 1996). Never-before-shown early self-portraits, landscapes, and intimate domestic scenes are presented here alongside some of his most eccentric inventions. When exploring Sergeant’s creative process, we were further aided by the artist’s animated notebooks, rich in art historical musings, ideas, and scribbles. By delving into Sergeant’s world through these written and drawn notes, this essay is an invite to a fuller appreciation of the artist and his work. First, a brief summary of his career will help us place some of his early sketches and trace the origins of his involvement with drawing.

*Obsessed, I draw in isolation,  
in silence, and very slowly  
until it is as right and true  
as I can make it.*

JOHN SERGEANT



John Sergeant was born in London in 1937, and grew up in Faversham, Kent, where his family moved after the war. He studied at Canterbury College of Art from 1954 to 1957. The following year he met John Ward (1917-2007), a firm believer in the primacy of drawing, who soon became a mentor and friend. It was under Ward’s encouragement that Sergeant entered the Royal Academy Schools (1959-62), where in his final year he won the Drawing Prize. In 1962 he married a fellow student, the painter Carolyn Sergeant, née Cann, today celebrated for her elegantly arranged botanical still-lives. Sergeant then taught drawing at Canterbury College of Art, and at the Art Schools at Dover and Folkestone, while pursuing his own commissioned work and occasionally assisting Ward. This period in Kent is captured in a group of spontaneous landscapes, intimate sketches and watercolours, such as those portraying Carolyn or himself at work, at home or by the sea (see, for example, Nos. 12-13, 48).



Fig. 1. Gallery view, *John Sergeant, Recent Drawings*, Colnaghi, London, 2006

Inspired by the 1981 exhibition *Interiors* at Hazlitt’s, for the following two years Sergeant concentrated on commissioned drawings of historic interiors, including those at Castle Coole, Stowell Park and Deene Park. It was while making these room-portraits that his attention began to focus more and more on the silent inhabitants of those spaces – a clock on a mantelpiece, an alabaster pot, a chair – which he would draw incessantly. As he would later put it: ‘Unwittingly I found myself drawing still-life and loving it’ (Hazlitt 1996). Enthralled in the form and composition of the still-life, he would devote himself to the genre from 1983, when, with Carolyn and their two young sons, he moved to rural Wales. He concentrated on everyday objects – which he delighted in finding in provincial auction rooms or junk shops – such as a pair of 1940s red shoes (Nos. 25-26), a China jug, or a broken doll resting in a box (No. 51).

The artist's voluntary isolation at The Gilfach was only occasionally interrupted, as in 1991 when he accompanied the Prince of Wales on an official visit to Prague. But in most cases, his excursions would be of a different nature: he would leave the quiet of his studio to study the works of the Old Masters, in art galleries and print rooms, as documented in his numerous notebooks and sketches, thanks to which we can get closer to Sergeant's world and to the origins of his art (Fig. 2).

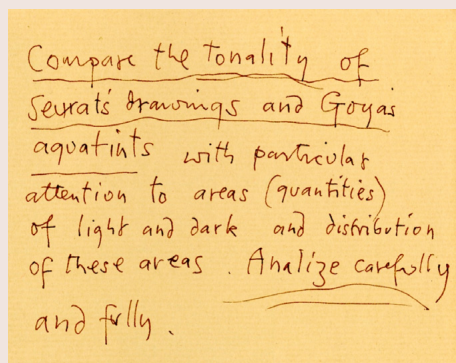


Fig. 2. Detail of a page from one of Sergeant's notebooks, 1990s

Sergeant was enamoured with the sparse and essential language of drawing. In light of his training and practice, he was deeply troubled by the fading importance of drawing as a basis for painting in art school education, which he liked to counter with Walter Sickert's words, which he wrote down in a notebook: 'If you can draw you can paint. All you need to know, as Whistler used to say, is which end of the brush to put in your mouth.'<sup>1</sup>

For his time-consuming finished works he went through a laborious process of preparation. Minute doodles on scraps of paper would be progressively built up to accomplished compositions. The guiding principles of his art were composition and light. As a result, his finished *chiaroscuro* drawings strike us for their painterliness and for the delicate balance between description and abstraction, simplicity and artifice. As he eloquently explained:

'Just as a composer of music so I compose the shapes, tones, rhythms, lights and darks in a completely abstract way. My priority is to turn the subject into a pattern. At the same time the viewer must be able to turn the pattern back into a pair of shoes, a box of buttons, or whatever it is I have drawn.' (Colnaghi 2006)

Sergeant's quest for precision and clarity in his works as much as in his words rested on an underlying effort to place his art within a broader historical framework. This aspect, that will appear evident to those who had the privilege of hearing him talk about his sources of inspiration, can be further explored through his more private notes and sketches.



Fig. 3. Sheet of Studies after Italian Renaissance Paintings, pen and ink, 176 x 127 mm

Sergeant cultivated his interest in the history of art and in the works of his predecessors throughout his career. He acknowledged his debt to them as teachers, precursors, and models. He would sieve through an artist's oeuvre, an exhibition catalogue, or a critical text in search for examples of, and references to, his favourite subjects: drawing, still-life, colour, and light.

Several extant sheets exemplify his practice of copying Old Master paintings, by selecting the details and passages that most interested him. Amongst these examples, we find two pen and ink drawings that read like visual notations on the subject of Italian Renaissance portraiture (Figs. 3 and 4). In the first, Piero di Cosimo's seductive portrait of Simonetta Vespucci in the guise of Cleopatra (Musée Condé, Chantilly) is accompanied by Bronzino's *Portrait of a young Man with a Book* (Metropolitan Museum of Art, New York). In the second sheet, the atmospheric lighting in Titian's *Portrait of Ranuccio Farnese* (National Gallery of Art, Washington, DC) is studied with quickly applied ink washes.

<sup>1</sup> From a lecture given by Sickert on 22 November 1934 at Thanet School of Art.

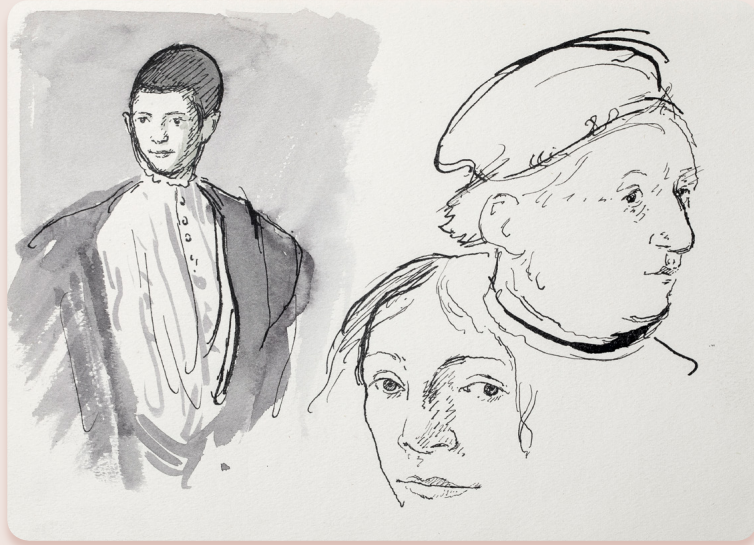


Fig. 4. *Sheet of Studies after Italian Renaissance Paintings*, pen and ink, and wash, 127 x 176 mm



Fig. 5. *Self-portrait*, charcoal and conté crayon on buff paper, 2002 (Private collection)

These lively drawings attest to the variety of subjects Sergeant explored and help us complete the picture of his artistic development. Returning time and again to the observation and recording of his features, he would look at his face anew and draw it differently each time. In the works datable from the 1960s the play of light on forms and colours is repeatedly explored through the layering of different drawing media (see Nos. 15, 44), while the mature monochrome self-portraits are as technically accomplished as they are witty and playful. In a *Self-portrait* dated 2002 (Fine Art Society 2002, 32; Fig. 5), Sergeant presents himself as a true master of *chiaroscuro*, shielding his face with a piece of paper. The invention may partly derive from Giulio Tomba's etching, *Francesco Rosaspina's Drawing School in Bologna*, from which Sergeant had copied the seated figure of a draughtsman at work wearing a makeshift paper visor (Figs. 6 and 7). A variation on the theme is the image of the artist with his hand raised above his eyebrow (No. 22).

Serving as a starting point for his own inventions, Sergeant's notebooks are populated with other artists' solutions to problems of representation, jotted down for future reference. His thoughts are often interspersed with quick copies of, for instance, figure groups or object arrangements. Intense visits to museums and print rooms are documented in several densely annotated pages, precious for our understanding of what made him tick.



Fig. 6. Detail of Giulio Tomba's etching after Felice Giani, *Francesco Rosaspina's Drawing School in Bologna*, 1811 (Private collection)



Fig. 7. A page from one of Sergeant's notebooks



Renaissance art was a great source of motifs. A visit to the National Gallery (23 May 1995), where he contemplated the works of Vincenzo Catena and the Master of the Blessed Clare, inspired these perceptive lines:

‘These early Italian paintings, so very beautiful puzzle me slightly; being brought up as I am to admire dashing skill. These pictures are childlike to a degree (naïve?) and yet in parts show enormous skill but it is skill based on quiet care. The opposite of showing off.’

During a visit to the Ashmolean Museum he concentrated instead on Netherlandish prints. A tiny sketch records the play of hands holding a book in Martin Schongauer’s print *The Death of the Virgin*, and on the same page we find a telling remark on Lucas van Leyden’s engravings: ‘all is clear, clearly understood and perfectly realised. I can think of no better example of good drawing.’ He went on to admiringly describe van Leyden’s drawings as ‘impeccable/ so delicate / beautiful but not pretty’ (Fig. 8).

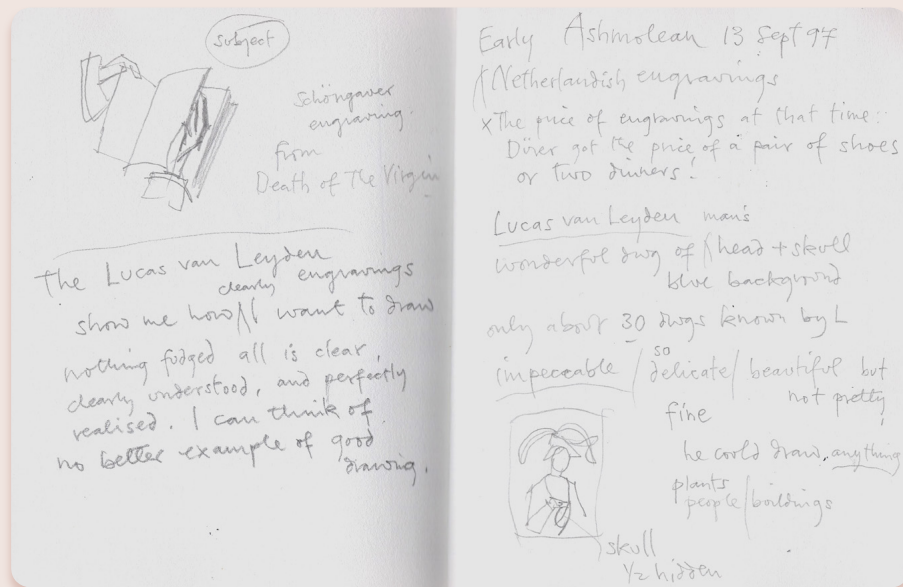


Fig. 8. Pages from one of Sergeant’s notebooks, dated 13 September 1997

Comments on artistic merit are at time interspersed with historical facts that caught his attention, such as ‘The price of engravings at that time: Dürer got the price of a pair of shoes or two dinners!’ From Old Master prints he may have also drawn inspiration for his signature, made up of the sergeant’s three chevrons (see No. 14, and Fig. 9) – a not dissimilar pun lies behind Albrecht Dürer’s famous monogram.

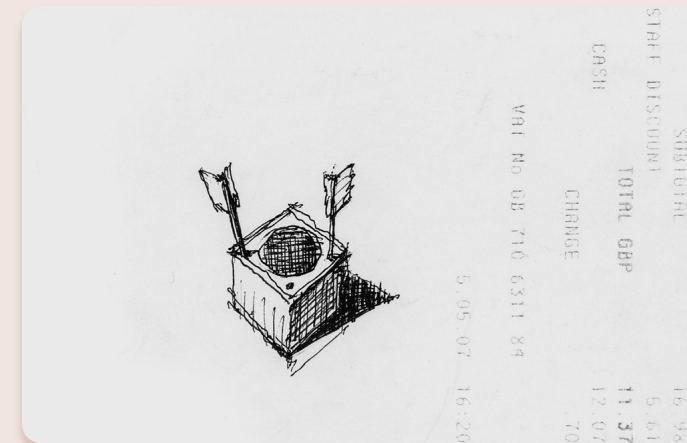


Fig. 9. Sketch for the artist’s signature, pen and ink on a receipt

Having discovered his fascination for often ignored and secondary ‘things’ while working on his portraits of historic interiors, Sergeant’s dedication to still-life drawing fed off his study of art history. He certainly admired the sophisticated works of Jean-Siméon Chardin, which appealed to his penchant for captivating compositions and resplendent surfaces. He could also see his own practice reflected in Chardin’s creative process:

‘He would make several attempts at painting the same group of objects until, in the final version, he had satisfied himself that only what was absolutely necessary was left in... getting down to the bones of art and not being content with its pretty outside. But there is more than that in Chardin. If he gives us the bones he also gives us the soul.’<sup>2</sup>

Just as important a resource were early Spanish still-life paintings, with their focus on minute details combined with atmospheric lighting effects. A charming black chalk drawing of two eggs (No. 5) is helpfully inscribed *Hiepes*, to indicate the origin of the motif, found in the foreground of Tomás Hiepes’s *Still Life with Birds and Hares* dated 1643.<sup>3</sup> Now in the Prado but back then in a private collection, the painting is illustrated in the catalogue of the 1995 exhibition on Spanish still-life painting held at the National Gallery, a source of much inspiration for Sergeant (Fig. 10).

2 Passage from A. C. Ward, *Enjoying Paintings* (1954), transcribed in one of Sergeant’s notebooks.

3 W. B. Jordan and P. Cherry, *Spanish Still Life from Velázquez to Goya*, exh. cat., National Gallery, London, 1995, p. 121, fig. 94.



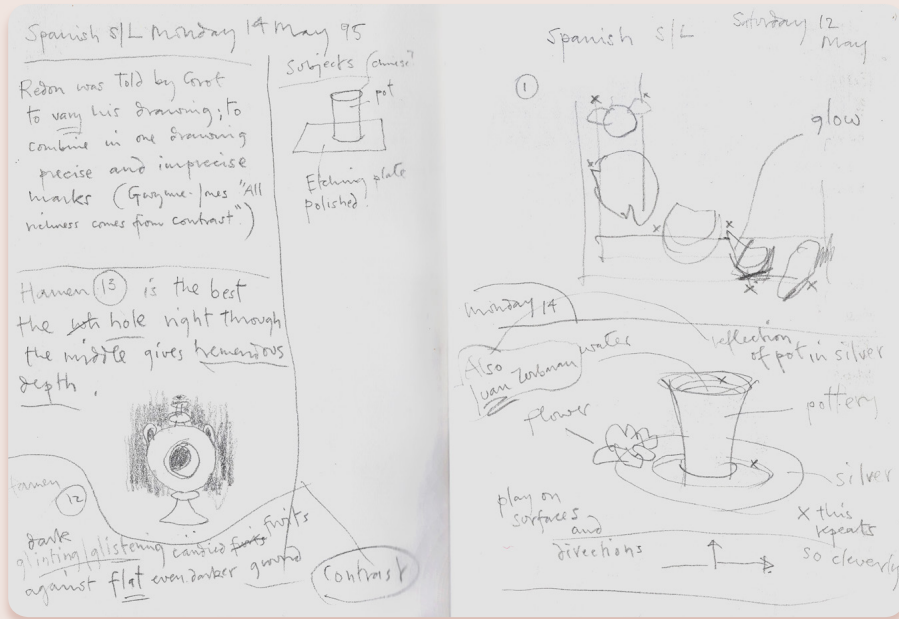


Fig. 10. Pages from one of Sergeant's notebook, dated 12 and 14 May 1995

Throughout his career Sergeant alternated between the study of reference books (of which he amassed a sizable collection) and direct observation of works of art. Crucially, he turned to the Old Masters in his quest for the key to the successful depiction of *chiaroscuro* effects and the setting of objects against dark backgrounds. Monochrome works were of particular interest to him when meticulously investigating the technical expedients devised by Rembrandt, Claude Lorrain, Joseph Wright of Derby or Seurat. Of Rembrandt's etchings, studied during a trip to Amsterdam, he admired the subtlety of the passages from light to darkness, and observed that 'the light creeps round every edge.' Of Claude's graphic works that he saw at the Ashmolean Museum in Oxford, he noted that each drawing 'reads first and foremost as a strong pattern of light and dark,' accompanying his notes with a visual rendition of Claude's tonal range (Fig. 11).

Of Wright of Derby's mezzotints he observed that 'always however dark the passages are in the candlelit pictures one can always see into the darkness' and added as a reminder that he should compare these effects with George de la Tour's candle flames (Fig. 12). The impression of seeing into the darkness is one brilliantly conveyed in Sergeant's suggestive monochrome drawings such as *Box of Draughts* (No. 47) or *Lustre Jug* (No. 21).

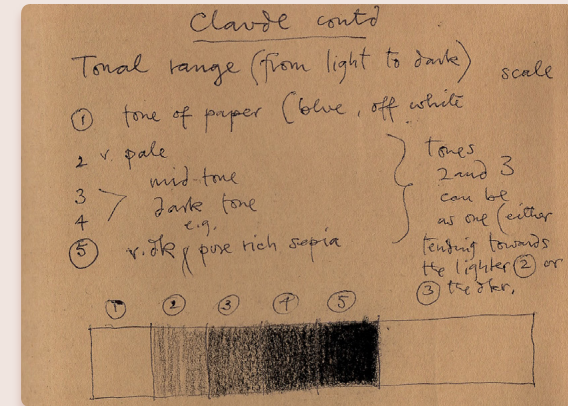


Fig. 11. Detail of a page from one of Sergeant's notebooks, dated 17 July 1998

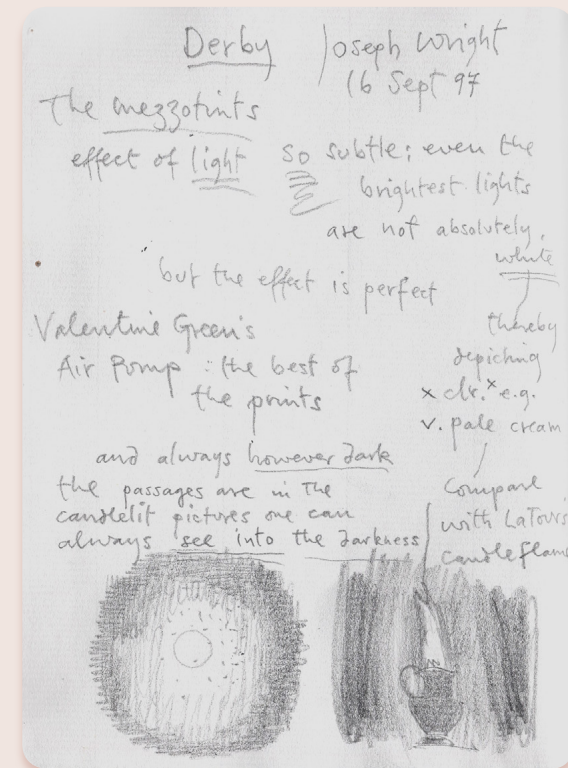


Fig. 12. A page from one of Sergeant's notebooks, dated 16 September 1997

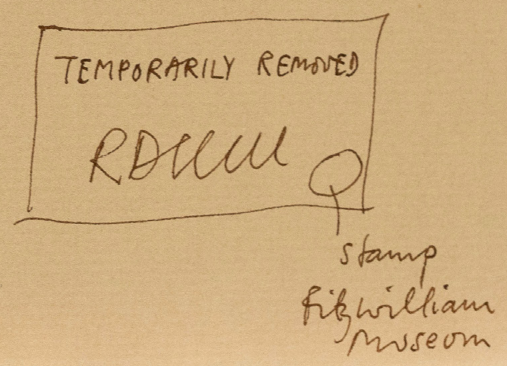
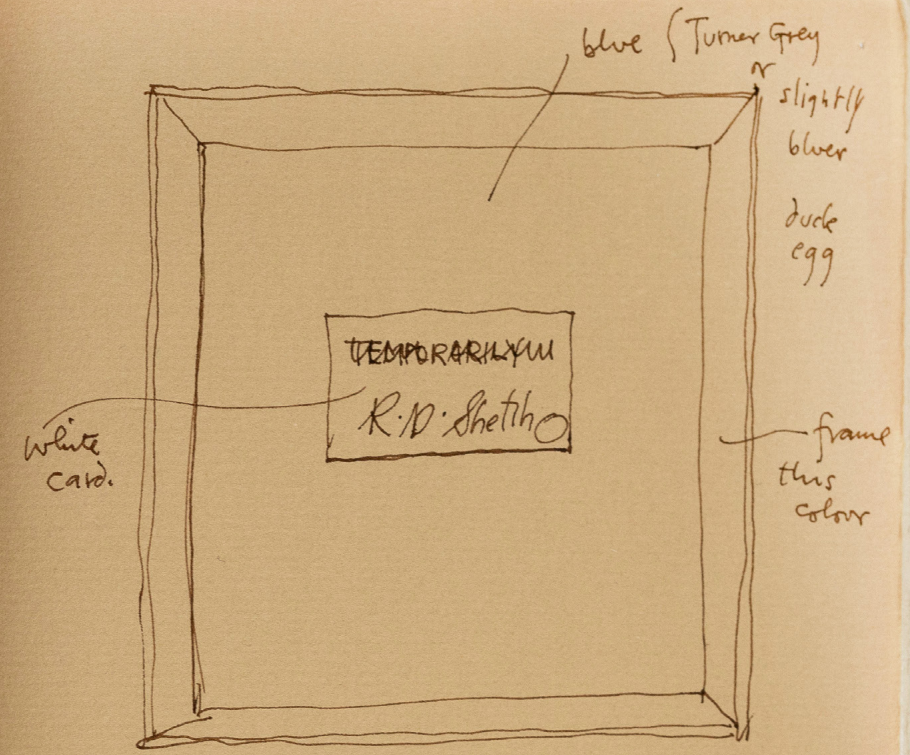
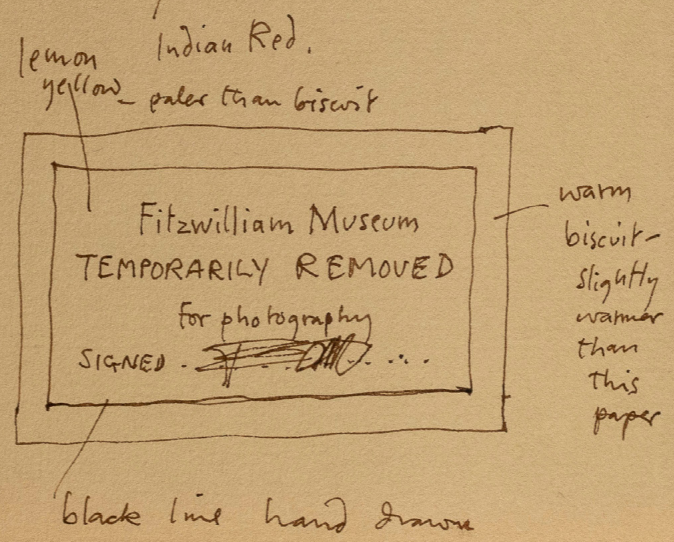
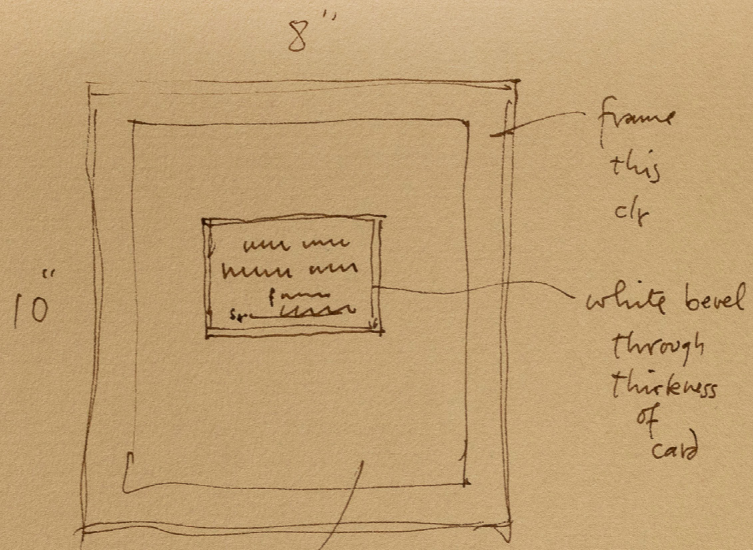


Fig. 13. Pages from one of Sergeant's notebooks, 1990s



To conclude this brief survey, we may note how the multiple assonances between notebooks, sketches, and finished drawings reveal Sergeant constant preoccupation with the full range of material issues related to drawing, from the choice of paper support to decisions regarding the drawings' presentation, mounting and framing. A double-page spread filled with sketches made at the Fitzwilliam Museum in Cambridge beautifully exemplifies Sergeant's acute sense of colour, and his ability to evoke a range of hues: 'Indian red', 'lemon yellow – paler than biscuit', 'warm biscuit – slightly warmer than this paper' (Fig. 13). Almost obsessively documented in his notes and doodles, his love for paper emerges when we turn our attention to the supports of Sergeant's drawings. His (apparently) ordinary yet carefully chosen everyday objects were often drawn on scraps of paper, recycled envelopes (see Nos. 51, 53-54), tracing paper, of which he clearly enjoyed the different textures and tones. To further his exploration of an idea he would not hesitate to make additions to the sheet, with glued-on strips and flaps of paper, as for instance in *Self-portrait with Carolyn* (No. 8). He even experimented with prepared paper, as he did in a charming early self-portrait in metalpoint (No. 39). He would of course assemble his own notebooks by combining papers of different types and colours, pairing functionality with the delight in the tactile and chromatic variety offered by this most versatile of materials, paper. Lastly, for Sergeant, paper itself could even become a subject for drawing, as in the poetic *Paper Chain* (No. 43).

With their visual and tactile qualities, the selection of sheets presented in the following pages take us to the heart of Sergeant's studio cum *Wunderkammer*. Amidst the shelves full of jugs and pots, his tables onto which animal skulls lived side by side with magnifying glasses and engravers' globes, we encounter the artist right where he worked, carefully, meticulously, slowly. Amongst his quirkiest inventions we find the series *The Three Graces* (Nos. 10-11), where three squashed beer cans have become the unlikely counterparts to the three naked beauties of Antiquity, directly inspired by a painting by Jean-Baptiste Regnault (Louvre, Paris). Aside from the drawings, the subject of still-life was further explored by Sergeant in his exquisitely graphic prints in which he captured the presence of natural and found objects, such as a collection of mushrooms or a broken cup (Nos. 60-66). Investigating what he observed with unique persistence, humour and wit, Sergeant succeeded in making the everyday at once tangible and mysterious.



John Sergeant's work is widely collected in Europe and America and held in British public collections, including the National Trust, the Fitzwilliam Museum, Cambridge, and the Royal Collection, Windsor Castle.

## REFERENCES

### MAAS GALLERY 1992

London, Maas Gallery, *John Sergeant. Water-colours and Drawings*, 1992

### HAZLITT 1994

London, Hazlitt, Gooden & Fox, *Three Contemporary Masters. Drawings by John Sergeant, Jehan Daly, John Ward RA*, 1994

### HAZLITT 1996

London, Hazlitt, Gooden & Fox, *John Sergeant. Drawings*, 1996

### HAZLITT 2000

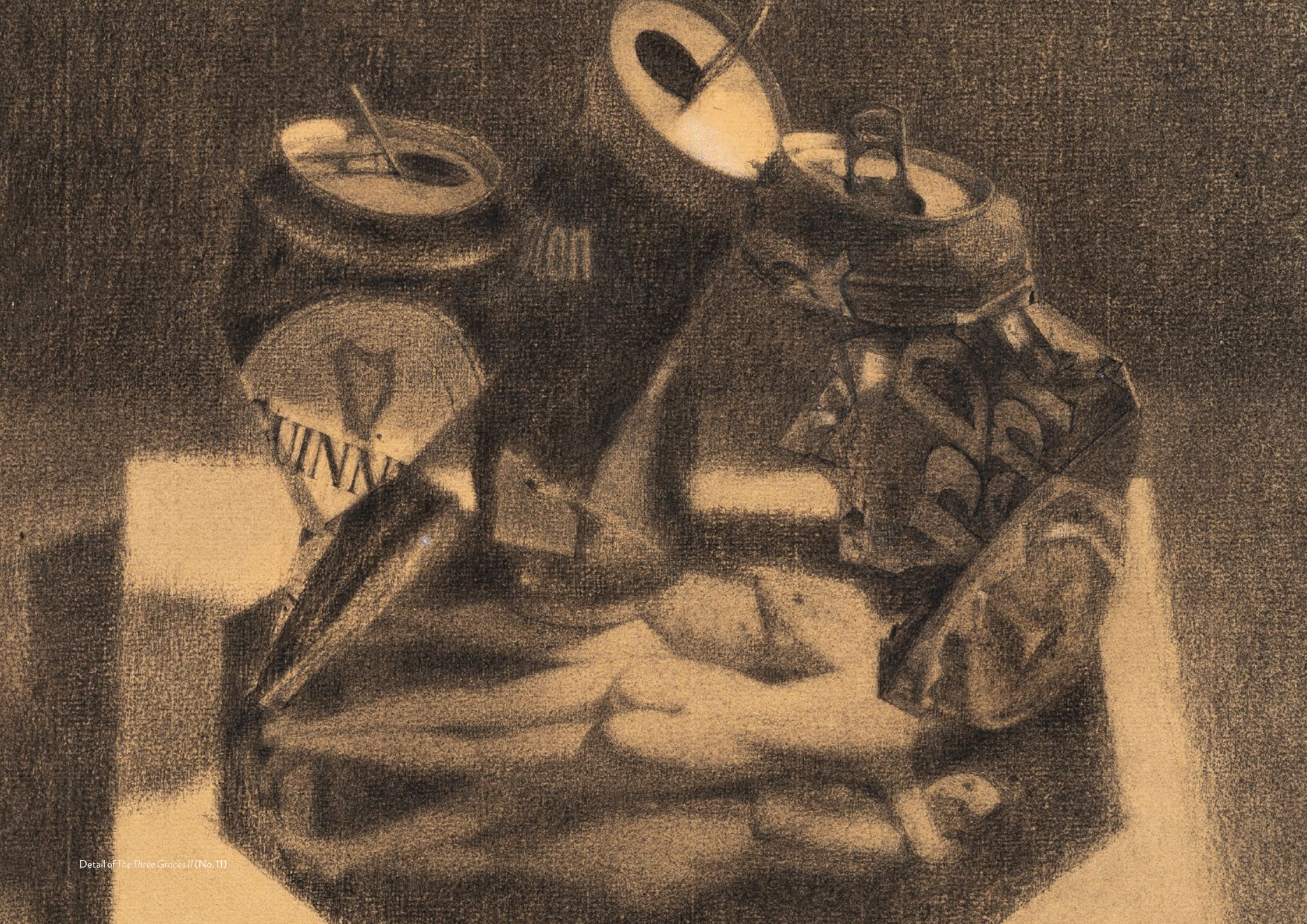
London, Hazlitt, Gooden & Fox, *John Sergeant. Recent Drawings*, 2000

### FINE ART SOCIETY 2002

London, The Fine Art Society, *John Sergeant. Recent Drawings*, 2002

### COLNAGHI 2006

London, Colnaghi, *John Sergeant, Recent Drawings*, 2006



Detail of *The Three Groces II* (No. 11)

# CATALOGUE



## QUEEN ELIZABETH II

PASTEL ON BLUE INGRES PAPER,  
SQUARED FOR TRANSFER IN PENCIL

490 x 405 mm

Study for a drawn portrait executed in the early 1980s,  
location unknown.





2

## SELF-PORTRAIT IN AN INTERIOR

PEN AND BLACK INK, GREY WASH, WHITE CHALK,  
ON BLUE INGRES PAPER

223 x 203 mm

Executed in circa 1962-65.





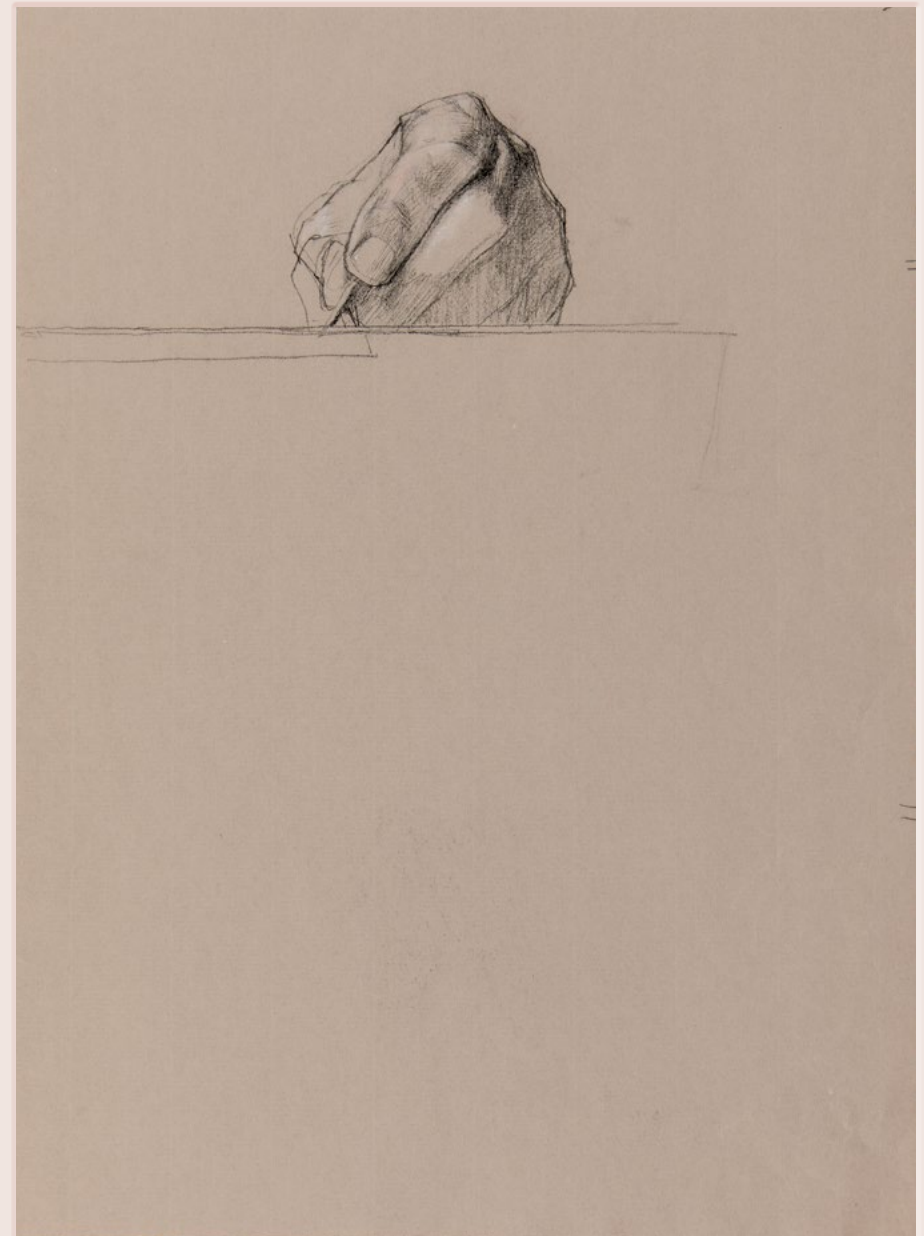
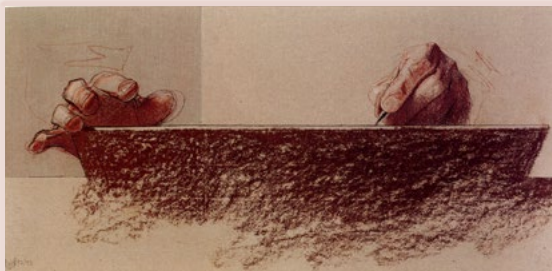
3

## THE DRAUGHTSMAN'S HAND I

BLACK AND WHITE CHALK ON FOLDED GREY INGRES PAPER

323 x 241 mm

Nos. 3 and 4 are studies for *My Hands*  
(Hazlitt 1994, 16 and cover, illustrated below).







4

## THE DRAUGHTSMAN'S HAND II

BLACK AND WHITE CHALK, CONTÉ CRAYON,  
ON GREY INGRES PAPER

180 x 315 mm

—  
See No. 3, previous page.





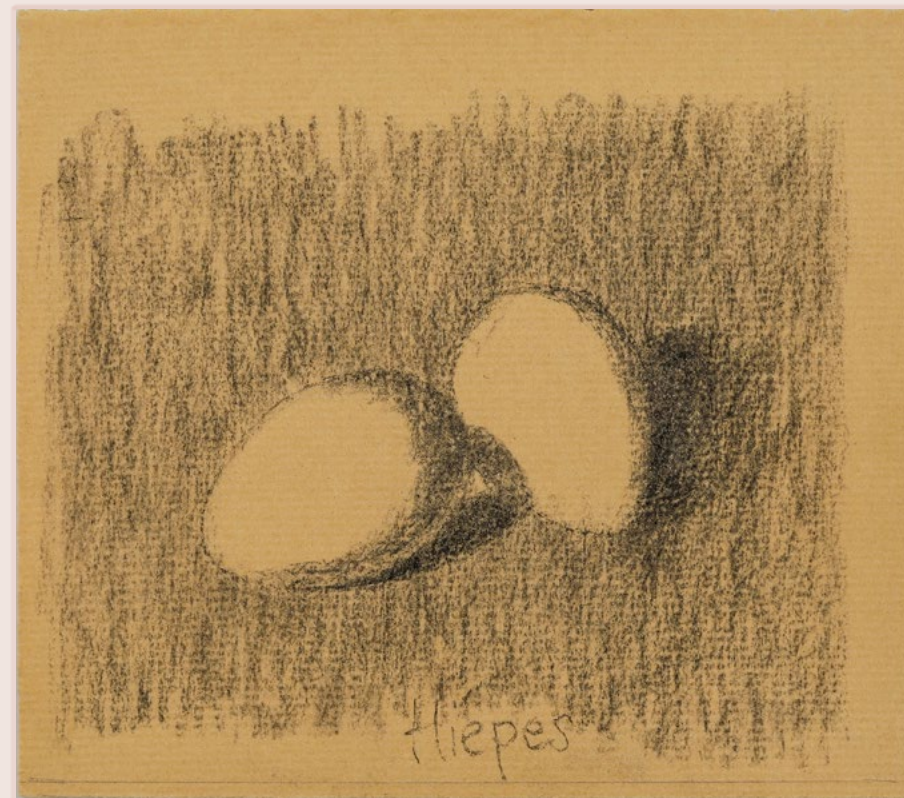
## EGGS

Inscribed, *Hiepes*

BLACK CHALK ON BUFF INGRES PAPER

115 x 131 mm

Inspired by Tomás Hiepes, *Still Life with Birds and Hares*, 1643  
(Madrid, Prado, illustrated below).





6

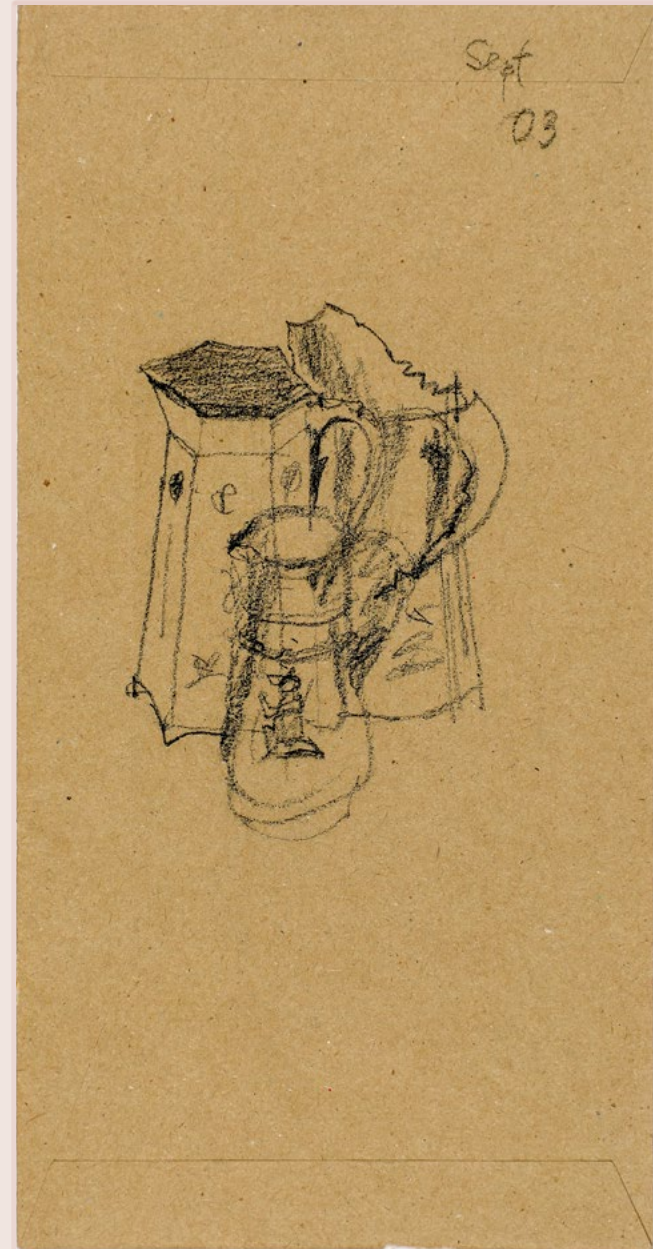
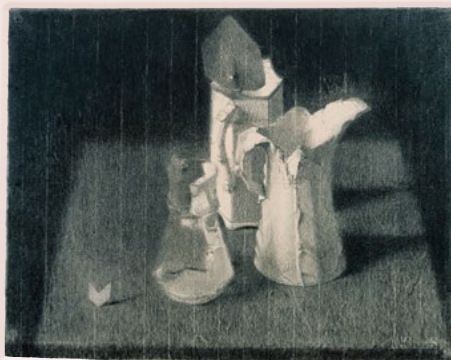
## THREE JUGS I

Dated, Sept 03

BLACK CHALK ON THE REVERSE OF A BROWN ENVELOPE

236 x 121 mm

Study for *Three Jugs I* (Colnaghi 2006, 23, illustrated below).





7

## SELF-PORTRAIT IN RED

PEN AND RED INK ON BEIGE INGRES PAPER  
(THE EYES AND NOSE DRAWN ON  
THREE GLUED-ON PIECES OF PAPER)

186 x 203 mm

Executed in circa 1962-65.





8

## SELF-PORTRAIT WITH CAROLYN

PEN AND BROWN INK ON OFF-WHITE INGRES PAPER  
(THE ARTIST'S EYES DRAWN ON TWO GLUED-ON PIECES OF PAPER)

223 x 203 mm

Executed circa 1962-65.





The artist's studio, The Gilfach, Rhulen, Wales

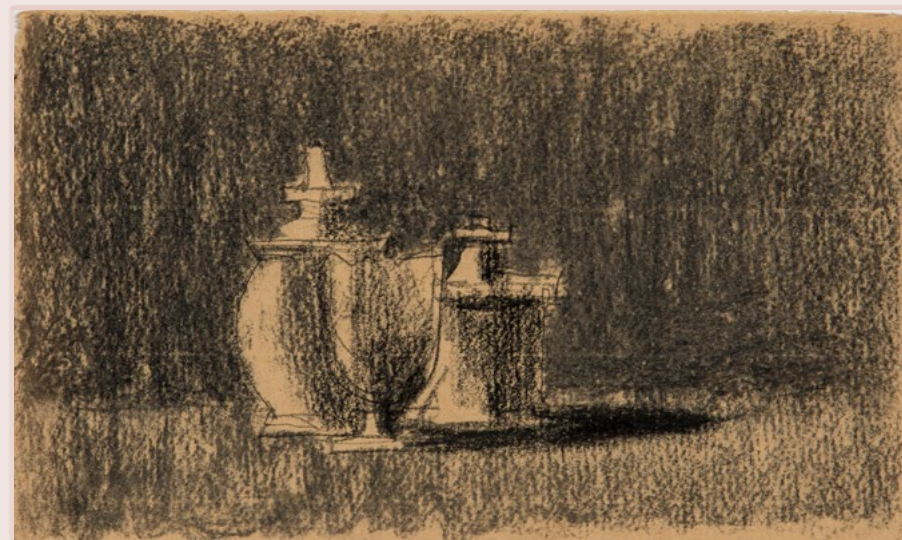
9

## ALABASTER POTS AND CUPS

CHARCOAL AND CONTÉ CRAYON, ON BUFF INGRES PAPER

95 x 161 mm

Study for *Alabaster Pots and Cups*  
(Colnaghi 2006, 25).





10

## THE THREE GRACES I

Monogrammed and dated, 2000

CHARCOAL, CONTÉ CRAYON AND COLOURED CHALK,  
ON BUFF PAPER

162 x 263 mm

Exhibited: Hazlitt 2000, 60.







II

## THE THREE GRACES II

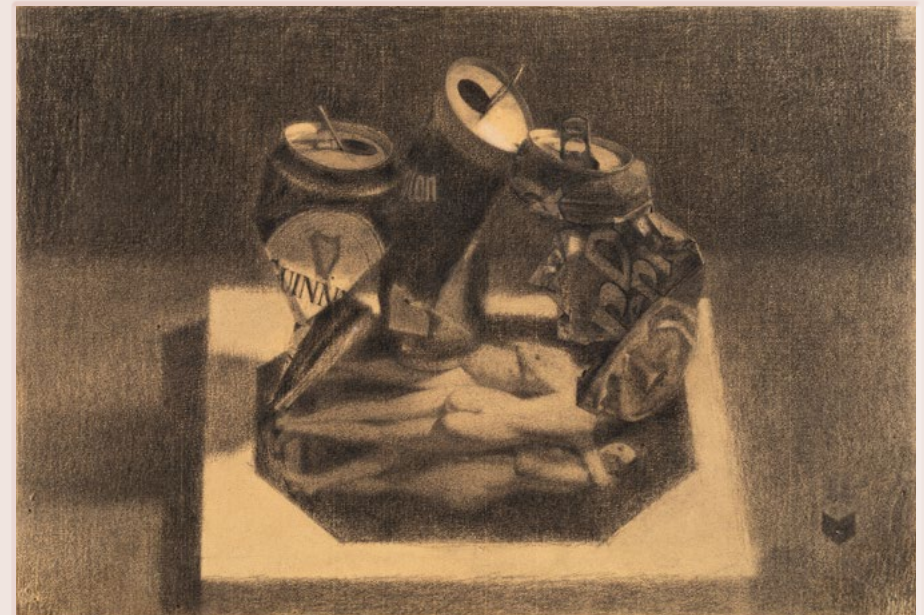
Monogrammed (recto)

Monogrammed and dated, 2001 (verso)

CHARCOAL ESTOMPÉ, BLACK AND WHITE CHALK, ON BUFF PAPER

320 x 475 mm

Exhibited: Fine Art Society 2002, 4.





I 2

## SELF-PORTRAIT, SKETCHING

BLACK CHALK, PEN AND BLACK INK, ON CARTRIDGE 60LB PAPER

175 x 125 mm

Executed in circa 1965.





Detail of Self-Portrait with right Hand raised above Eyebrow (No. 22)



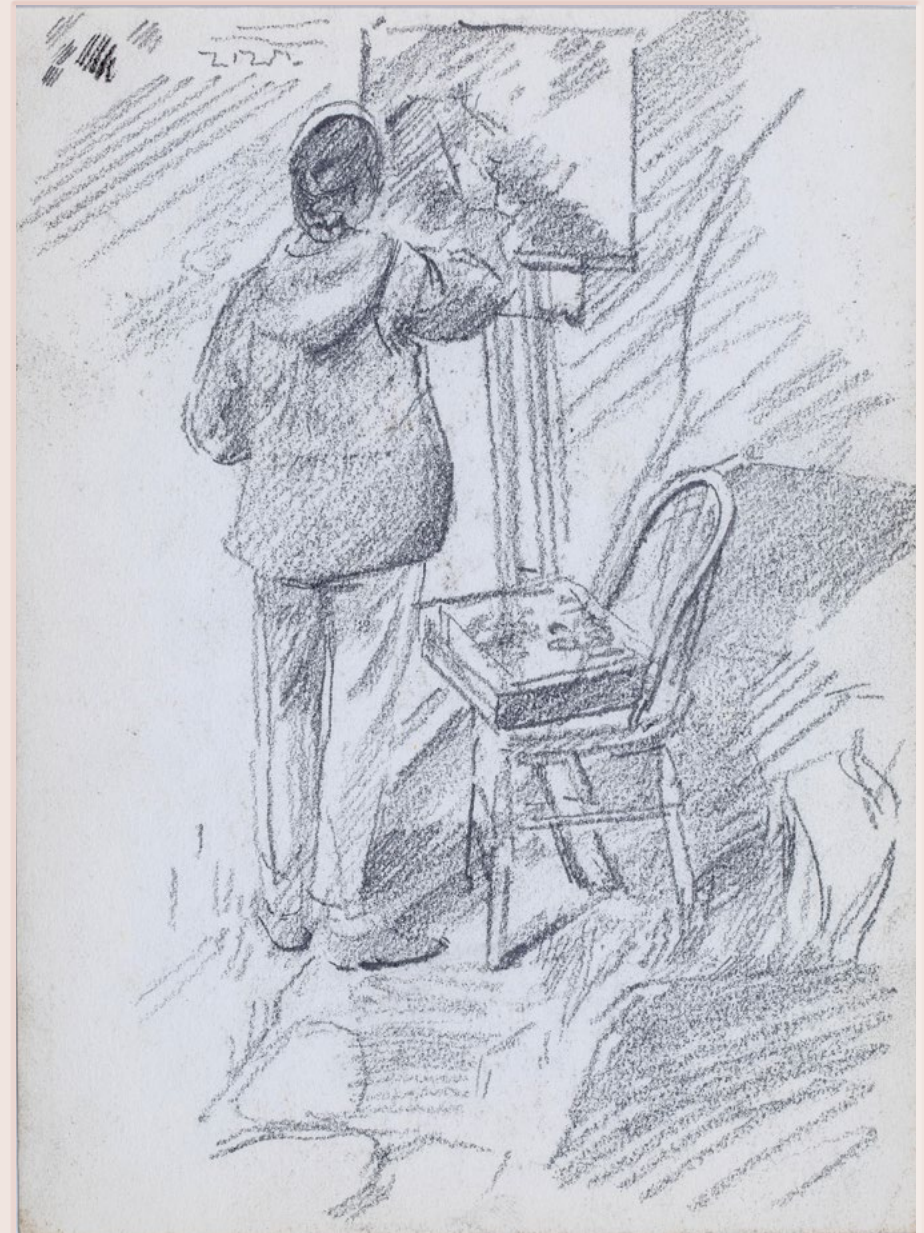
13

## CAROLYN PAINTING AT HER EASEL

BLACK CHALK ON JOYNSON DRAWING PAPER

170 x 125 mm

Executed in the 1960s.



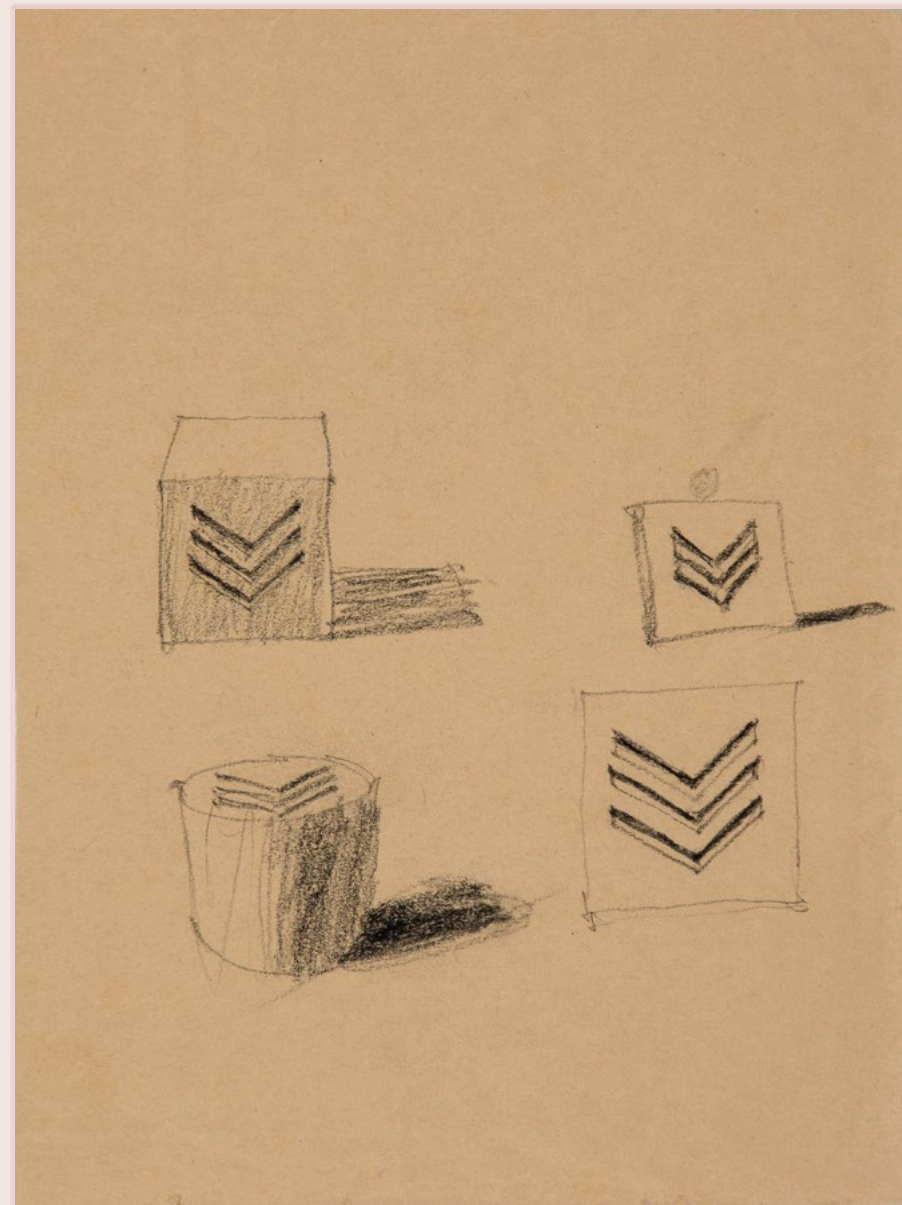


I4

# CHEVRON: STUDIES FOR THE ARTIST'S SIGNATURE

BLACK CHALK ON LIGHT BROWN INGRES PAPER

161 x 121 mm





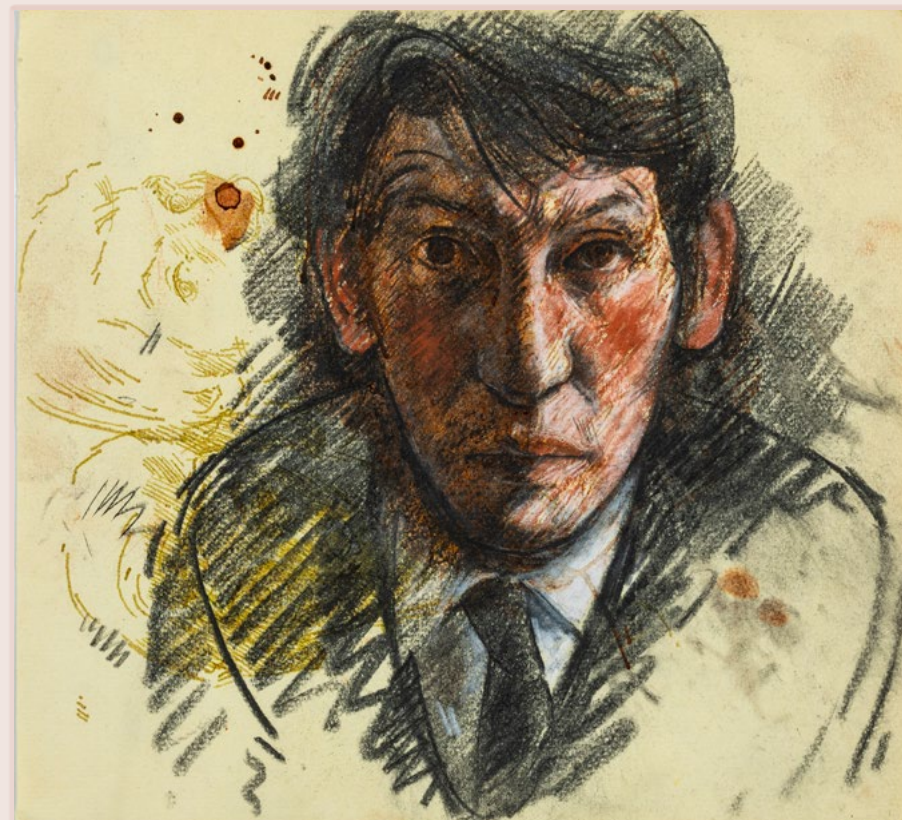
15

## SELF-PORTRAIT AND SKETCHES

CONTÉ CRAYON, PASTEL AND PEN AND BROWN INK,  
ON YELLOW INGRES PAPER

223 x 203 mm

Executed in circa 1965.



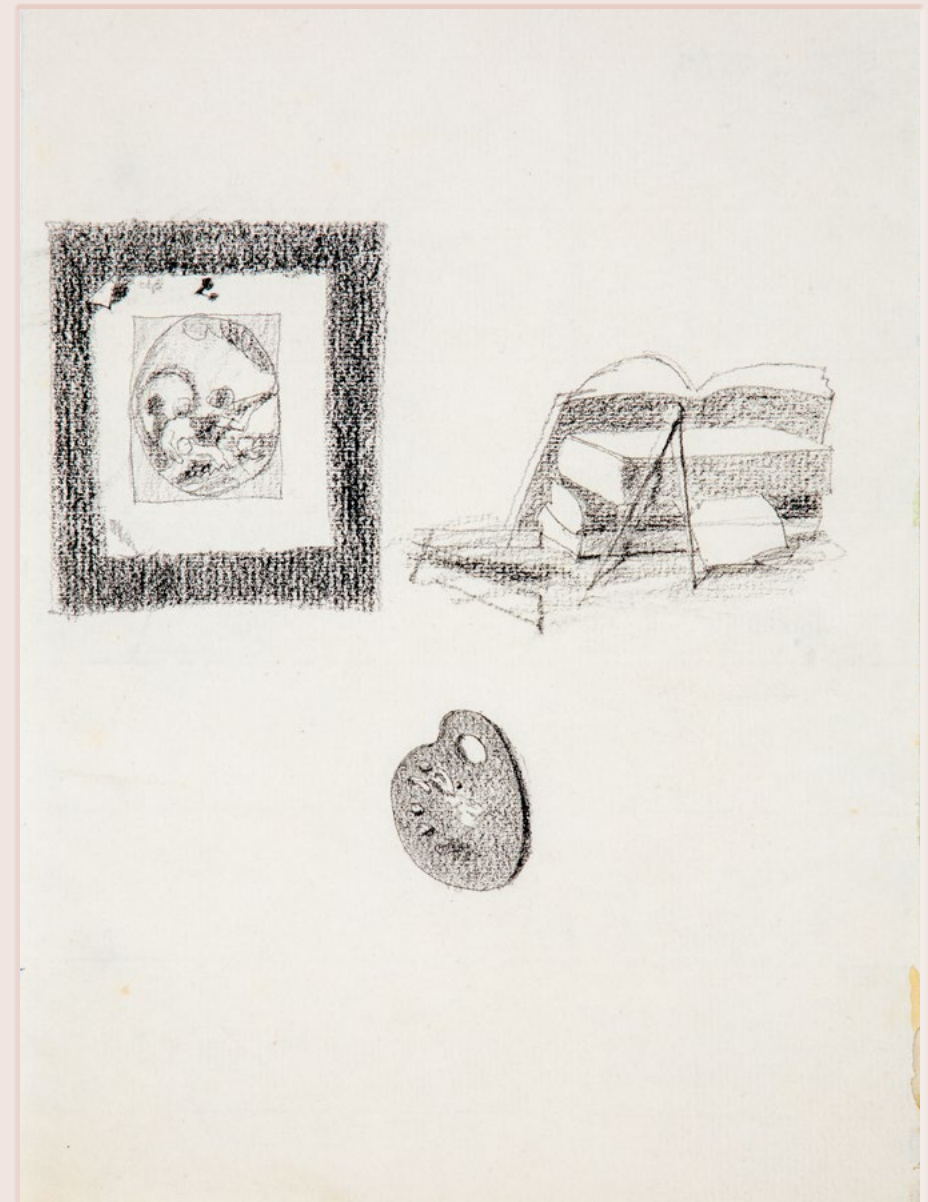


16

# TROMP-L'OEIL WITH PALETTE, BOOKS, COMPASS AND A PRINT

BLACK CHALK ON OFF-WHITE INGRES PAPER

208 x 158 mm



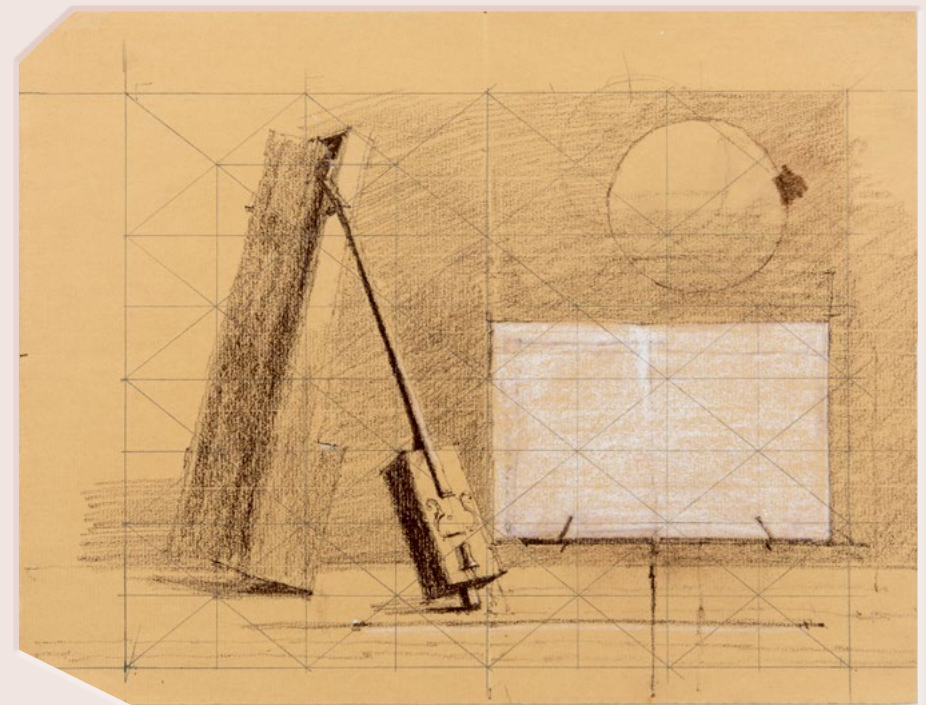
17

## LA VOLUPTUEUSE I

BROWN AND WHITE CHALK, SQUARED IN PENCIL, ON LIGHT  
BROWN INGRES PAPER, LEFT CORNERS TRIMMED

236 x 308 mm

Nos. 17-19 relate to Sergeant's undated painting  
of the same subject, location unknown  
(illustrated below).





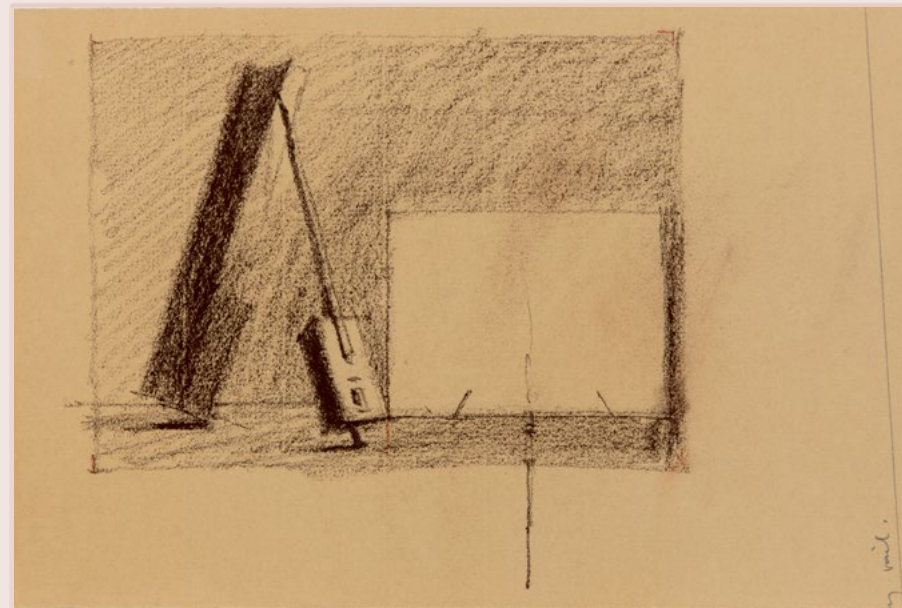


18

## LA VOLUPTUEUSE II

BROWN CHALK ON LIGHT BROWN INGRES PAPER

161 x 241 mm

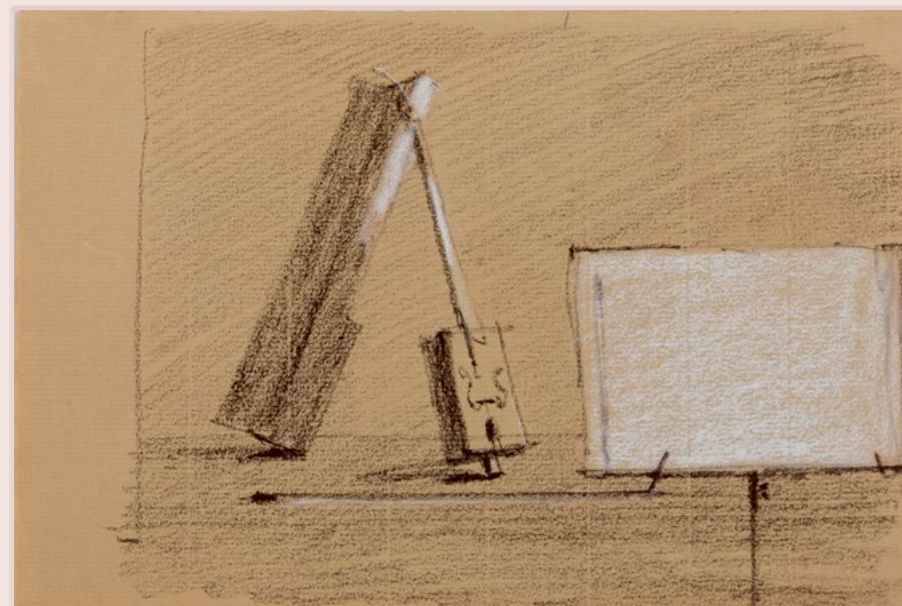


19

## LA VOLUPTUEUSE III

BROWN AND WHITE CHALK, ON LIGHT BROWN INGRES PAPER

160 x 240 mm



See No. 17, previous page.



20

## A BOAT ON THE RIVER THAMES AT NIGHT

WATERCOLOUR AND GOUACHE ON LIGHT GREY INGRES PAPER

228 x 205 mm

Executed in circa 1967.





21

## LUSTRE JUG

BLACK CHALK ON BEIGE INGRES PAPER

236 x 161 mm

Study for *Lustre Jug* (Hazlitt 2000, 36).





The artist's studio, The Gilfach, Rhulen, Wales



22

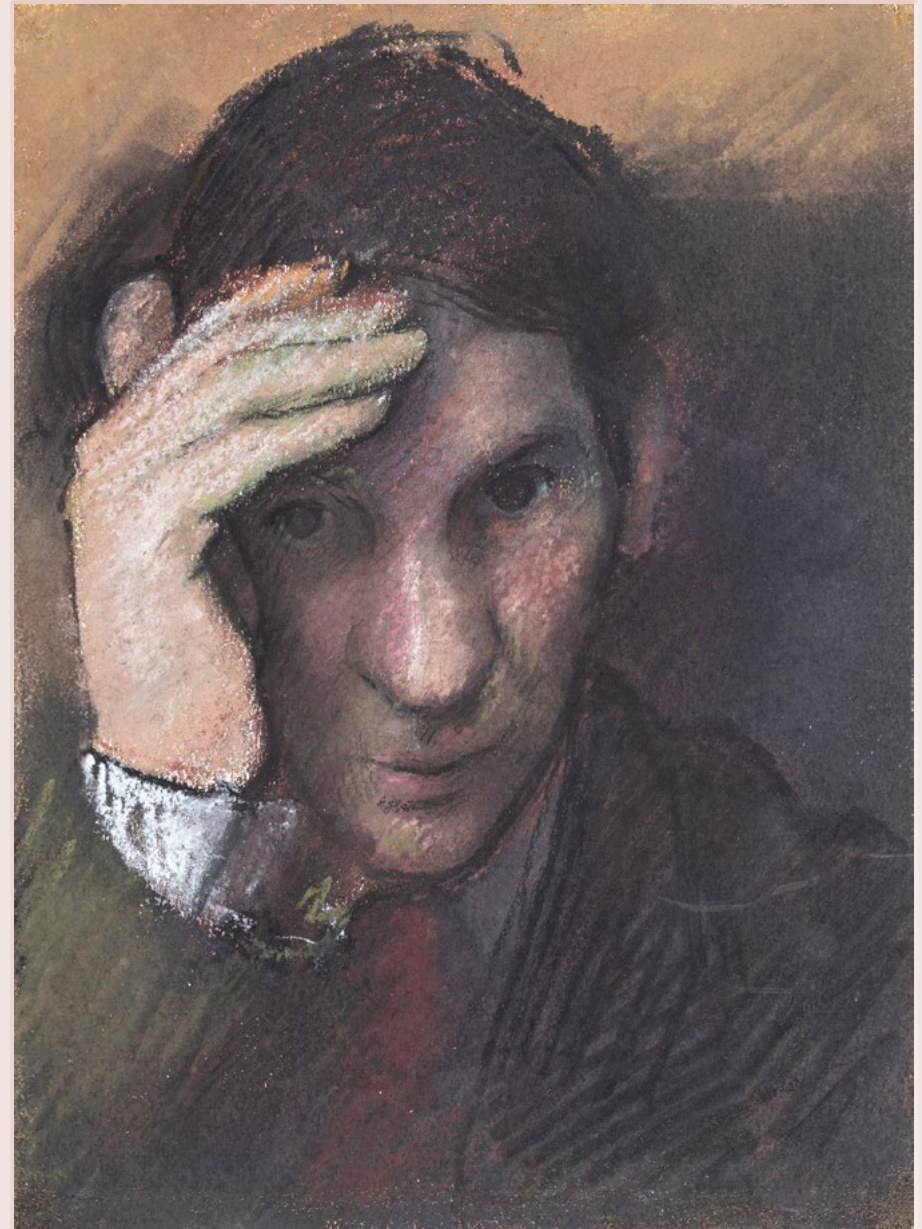
## SELF-PORTRAIT WITH RIGHT HAND RAISED ABOVE EYEBROW

PASTEL ON HOLLINGWORTH 72LB DRAWING PAPER

170 x 125 mm

Executed in circa 1962-65.

In his large *Self-Portrait* drawing of 1999 Sergeant took up an almost identical pose with his right hand raised above his eyebrows (Hazlitt 2000, 35, illustrated below).





23

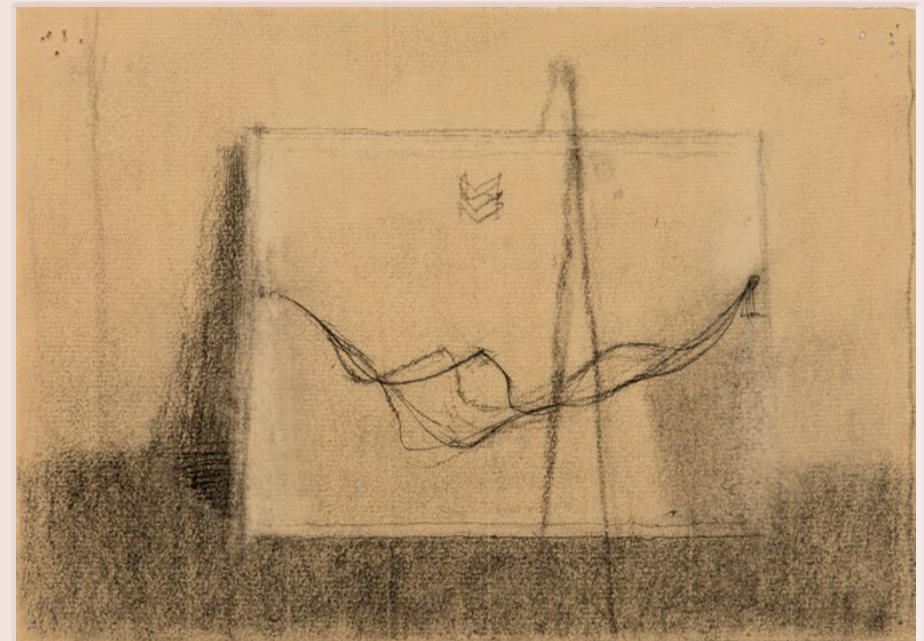
## BACK OF A PICTURE WITH MAHL STICK

Monogrammed

BLACK AND WHITE CHALK ON BUFF INGRES PAPER

170 x 239 mm

Study for *Back of a Picture with Mahl Stick*  
(Fine Art Society 2002, 33).





24

## STUDIES OF A PIGEON

PEN AND GREY INK, CONTÉ CRAYON, ON BLUE INGRES PAPER

223 x 203 mm

Executed in circa 1962-67.





25

## 1940S RED SHOES I

CHARCOAL, CONTÉ CRAYON, ON GREY INGRES PAPER

165 x 319 mm



26

## 1940S RED SHOES II

CHARCOAL, CONTÉ CRAYON, ON GREY INGRES PAPER

156 x 236 mm



Nos. 25 and 26 are studies for *1940s Red Shoes*  
(Colnaghi 2006, 20, illustrated below).





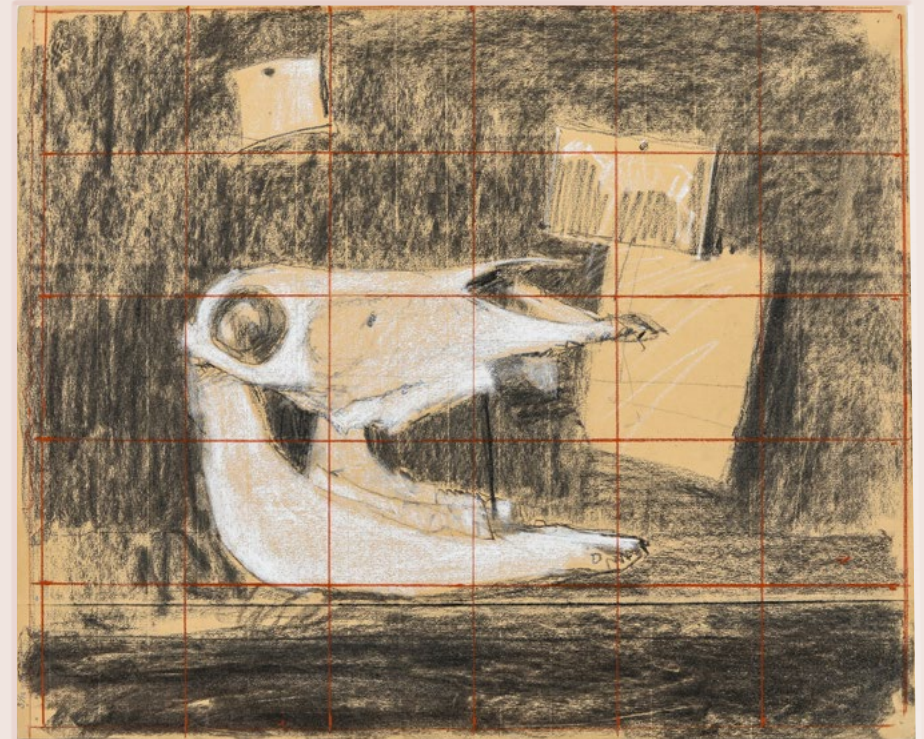


27

## STILL-LIFE WITH A HORSE'S SKULL

CHARCOAL, CONTÉ CRAYON AND WHITE CHALK,  
ON FOLDED BUFF INGRES PAPER, SQUARED IN RED CHALK

390 x 478 mm





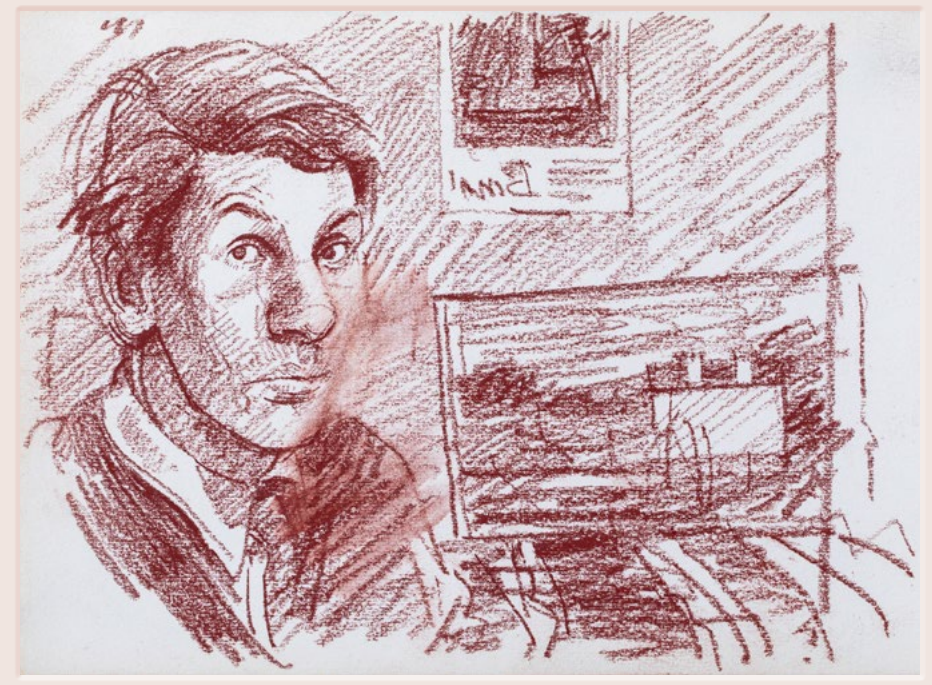
28

## SELF-PORTRAIT IN AN INTERIOR

RED CHALK ON JOYNSON DRAWING PAPER

170 x 125 mm

Executed in circa 1962-65.



29

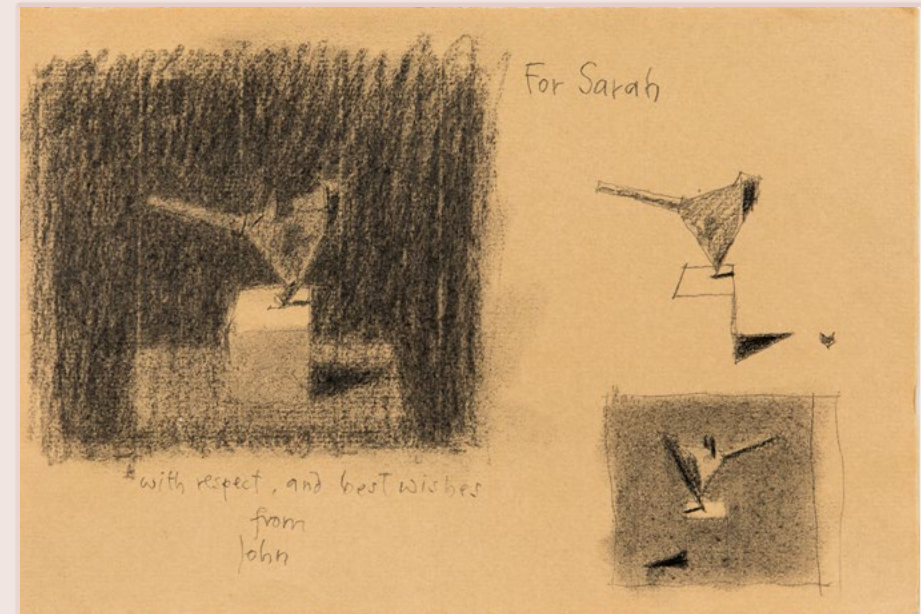
## FOR SARAH, POOR MAN'S SCULPTURE

Inscribed, *For Sarah / with respect, and best wishes / from / John*

CHARCOAL, CONTÉ CRAYON, ON BUFF PAPER

161 x 236 mm

Study for *For Sarah, Poor Man's Sculpture I and II*  
(Fine Art Society 2002, 6 and 7, the latter illustrated below).





The artist's studio, The Gilfach, Rhulen, Wales



30

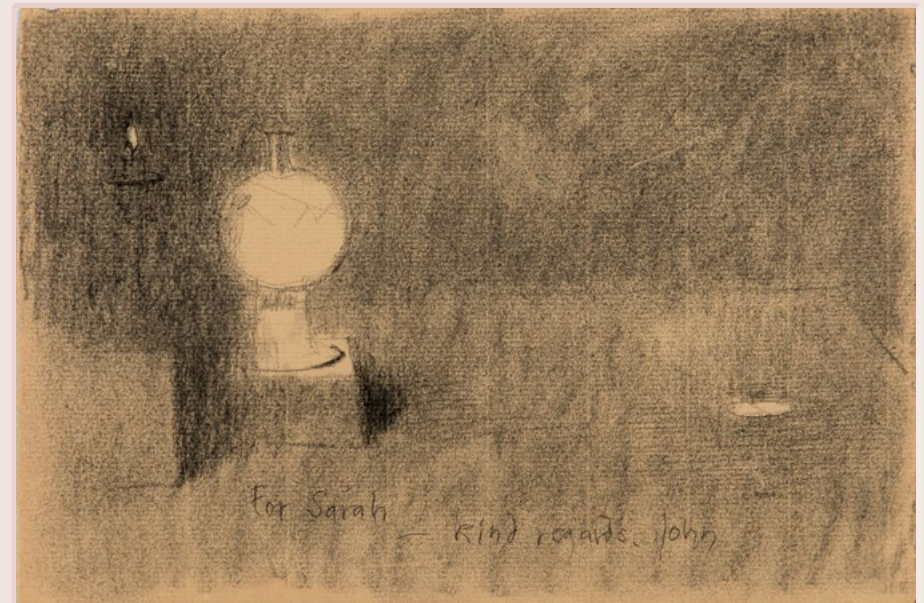
## FOR SARAH, CANDLELIGHT THROUGH AN ENGRAVER'S GLOBE

Inscribed, *For Sarah / Kind regards, John*

CHARCOAL, CONTÉ CRAYON, ON BUFF PAPER

160 x 240 mm

Study for *For Sarah, Candlelight through an Engraver's Globe*  
(Hazlitt 2000, 31-33).



31

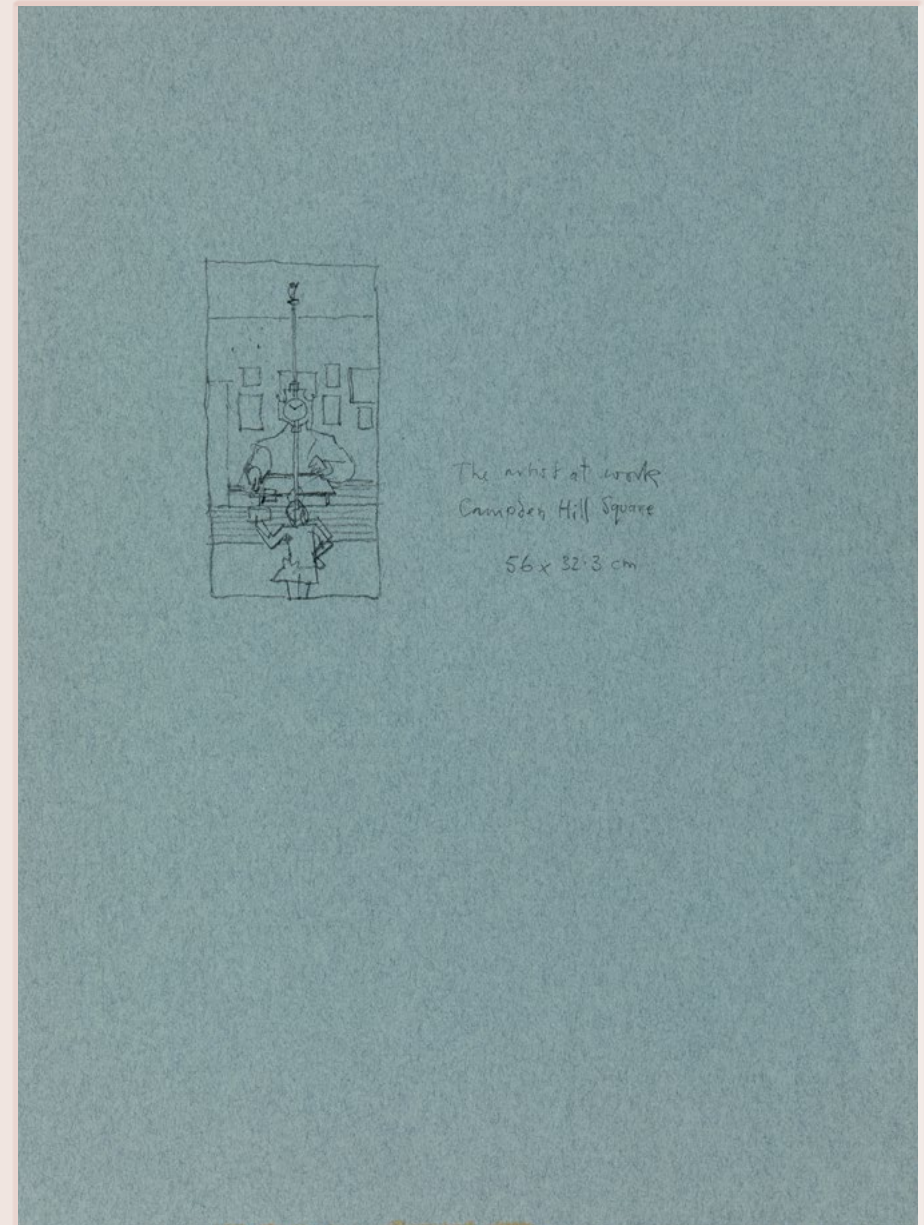
## THE ARTIST AT WORK AT CAMPDEN HILL SQUARE

Inscribed, *The artist at work / Campden Hill Square* / 56 x 32.3 cm

PENCIL ON LIGHT BLUE PAPER

320 x 238 mm

First sketch for *The Artist at Work at Campden Hill Square*  
(Hazlitt 1842, 2, illustrated below).



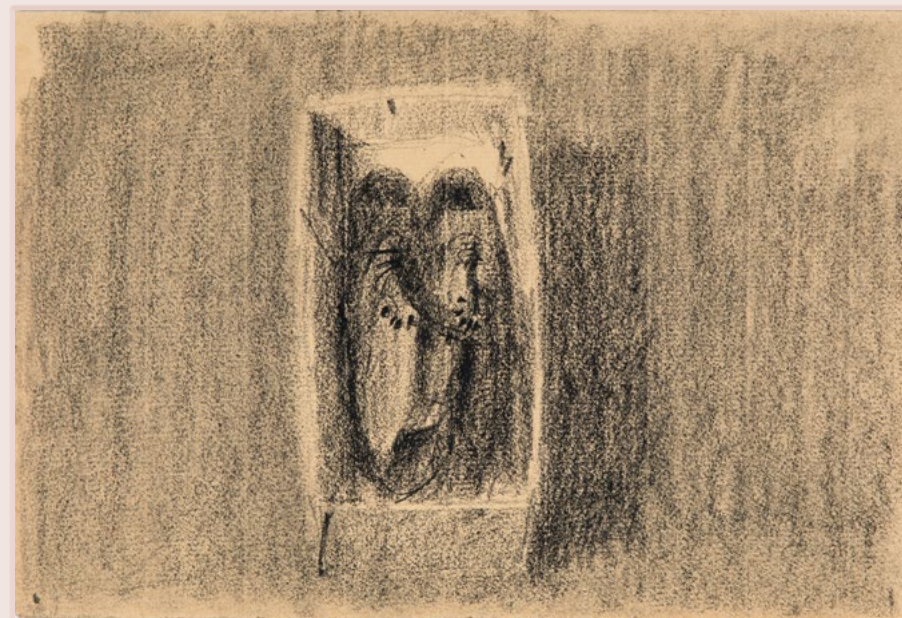
32

## BLACK BOOTS IN A BOX

CHARCOAL, CONTÉ CRAYON, ON LIGHT BROWN INGRES PAPER

160 x 236 mm

Study for *Black Boots in a Box* (Colnaghi 2006, 17).









33

## DANCE OF THE DESICCATED FROG AND RAT I

Monogrammed and dated, 1990

PEN AND BLACK INK, GREY WASH,  
ON WHITE INGRES PAPER

290 x 468 mm





34

## DANCE OF THE DESICCATED FROG AND RAT II

Monogrammed and dated, 1990

PEN AND GREY INK, GREY WASH, WHITE AND GREY GOUACHE  
ON FOLDED WHITE INGRES PAPER

320 x 480 mm





35

## SELF-PORTRAIT IN THE STUDIO

PEN AND BLACK INK, PASTEL, ON GREY INGRES PAPER

223 x 203 mm

Executed in circa 1965-67.





## THE KATRIN BELLINGER COLLECTION LABEL

36a

PEN AND BROWN INK

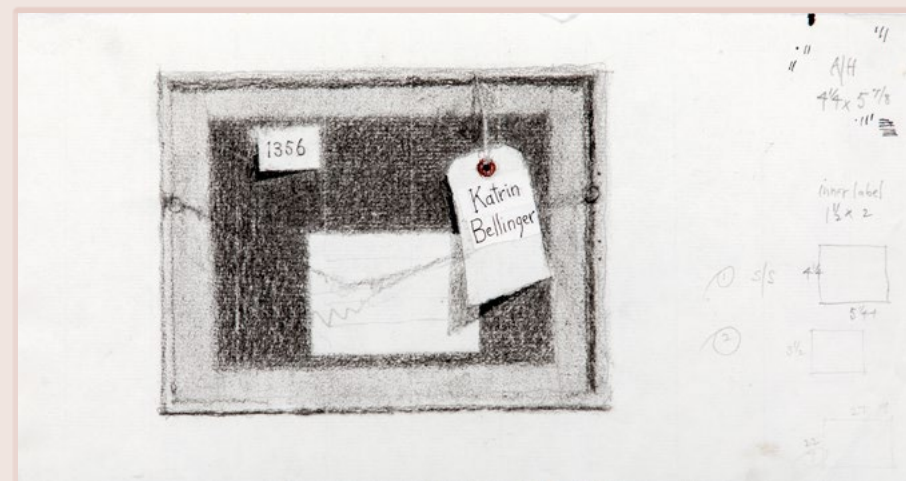
120 x 210 mm



36b

PENCIL, PEN AND BLACK INK, BLACK AND RED CHALK.  
ON WHITE LAID PAPER, COLLAGE

145 x 277 mm



Two studies for Katrin Bellinger's collection label, 2005-06.



37

## BOAT ON A SHORE

WATERCOLOUR ON BOCKINGFORD DRAWING PAPER

245 x 181 mm

Executed in circa 1965-70.





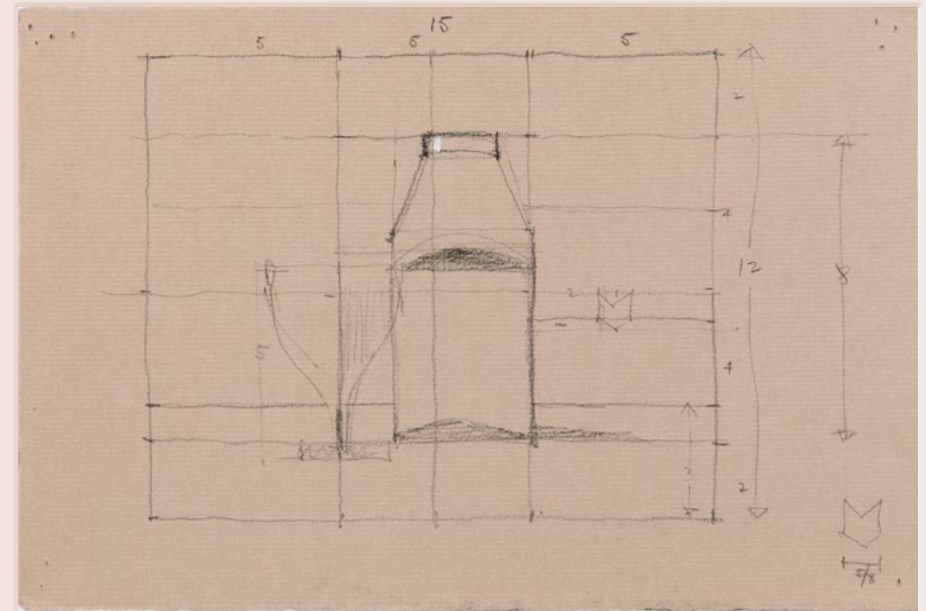
38

## GLASS AND BOTTLE

Monogrammed

BLACK CHALK, HEIGHTENED WITH WHITE, SQUARED, ON LIGHT  
BROWN PAPER

160 x 237 mm





John Sergeant in his studio, The Gilfach, Rhulen, Wales



39

## SELF-PORTRAIT

METALPOINT ON WHITE PREPARED RULED PAPER

177 x 113 mm

Executed in circa 1962-65.







40

## A SAINT BERNARD

PASTEL ON BUFF INGRES PAPER

320 x 480 mm

---





41

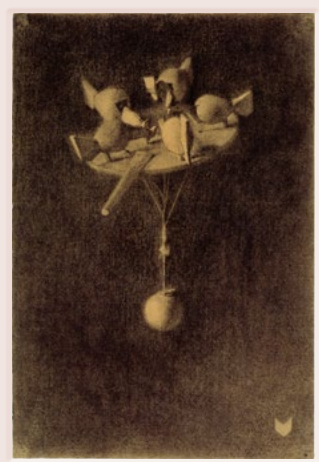
## RUSSIAN WOODEN TOY

Monogrammed and dated, 2001

CHARCOAL, CONTÉ CRAYON AND WHITE CHALK, ON GREY  
INGRES PAPER

163 x 240 mm

Study for *Russian Wooden Toy*  
(Fine Art Society 2002, 27, illustrated below).





42

## SHORELINE IN KENT

WATERCOLOUR ON JOYNSON DRAWING PAPER

170 x 125 mm

Executed in circa 1965-70.



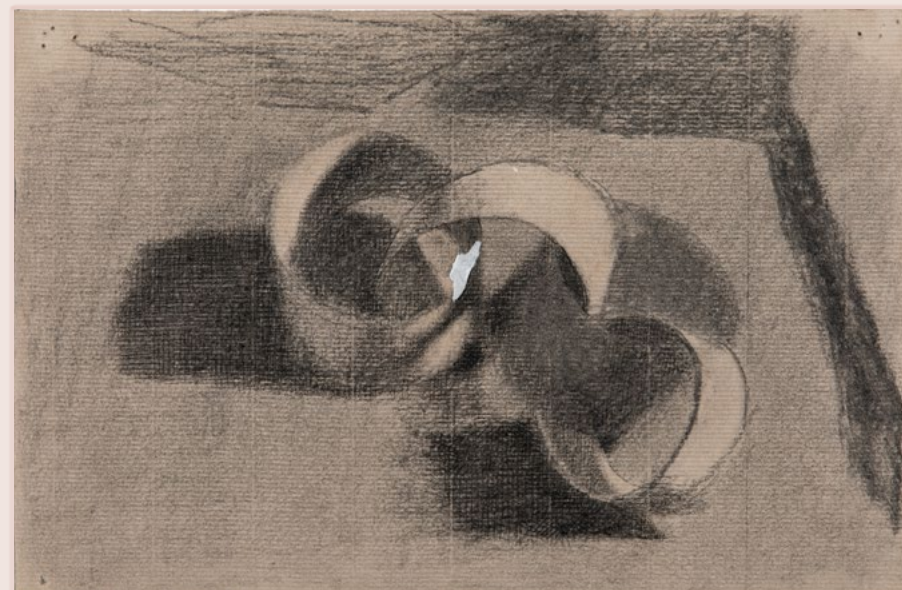
43

## PAPER CHAIN

CHARCOAL, CONTÉ CRAYON, HEIGHTENED WITH WHITE,  
ON LIGHT BROWN INGRES PAPER

158 x 242 mm

Study for *Paper Chain* (Hazlitt 2000, 45).





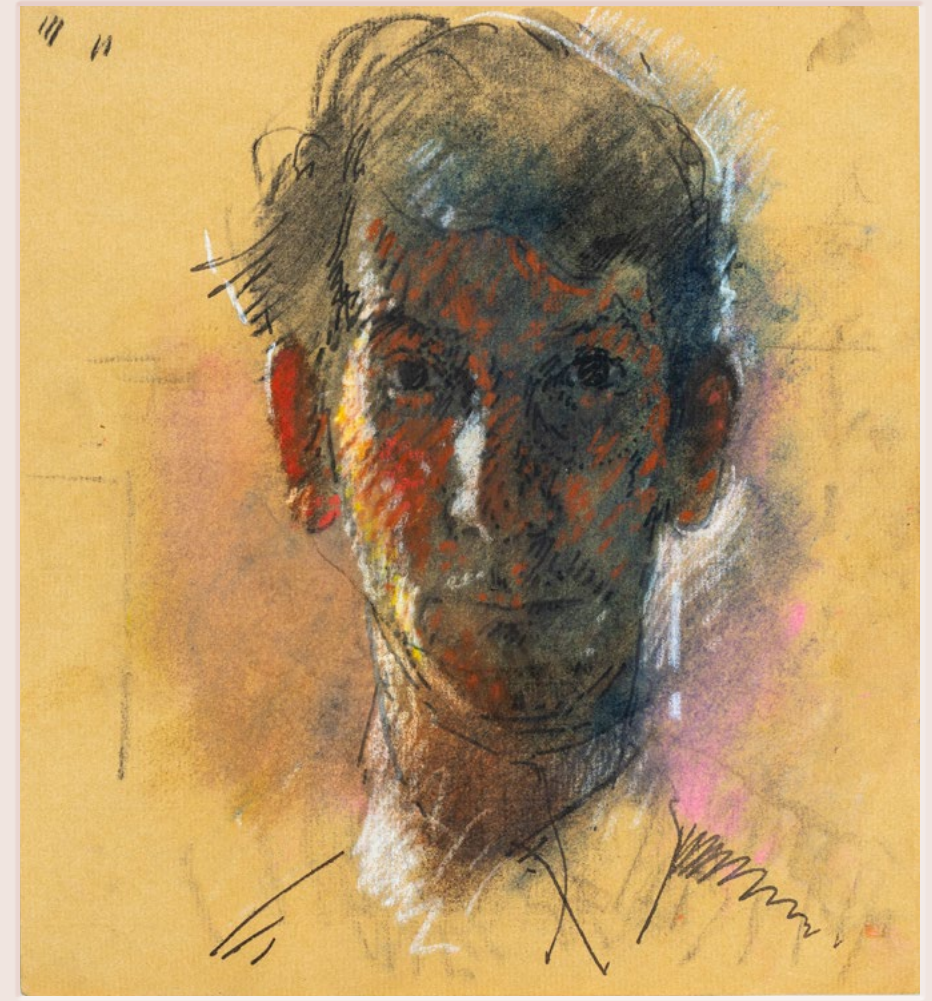
44

## SELF-PORTRAIT

PEN AND BLACK INK, PASTEL, ON BEIGE INGRES PAPER

223 x 203 mm

Executed in circa 1962-65.





Detail of *Carolyn in a Hat* (No. 50)



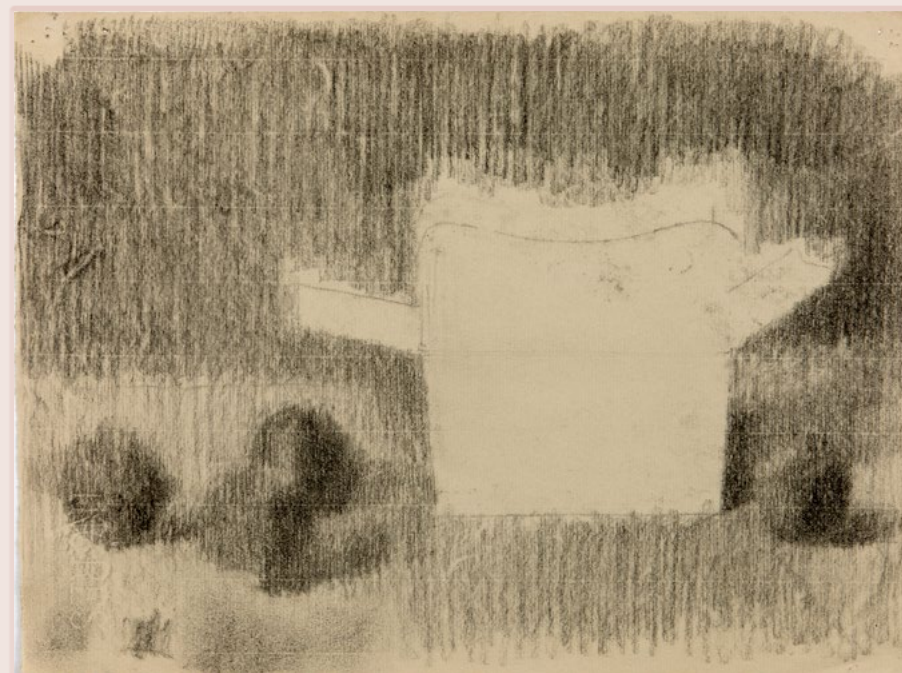
45

## CLARKE'S CHOCOLATE TRUFFLES I

CHARCOAL, CONTÉ CRAYON, ON LIGHT BROWN INGRES PAPER

240 x 322 mm

Nos. 45 and 46 are studies for *Clarke's Chocolate Truffles*  
(Hazlitt 2000, 6 and 7).





46

## CLARKE'S CHOCOLATE TRUFFLES II

Inscribed, *Clarke's...*

WATERCOLOUR, OVER TRACES OF BLACK CHALK

237 x 323 mm

See No. 45, previous page.





47

## BOX OF DRAUGHTS

CHARCOAL, CONTÉ CRAYON, ON THREE JOINED PIECES  
OF BUFF INGRES PAPER

92 x 237 mm

Study for *Box of Draughts* (Colnaghi 2006, 12).





48

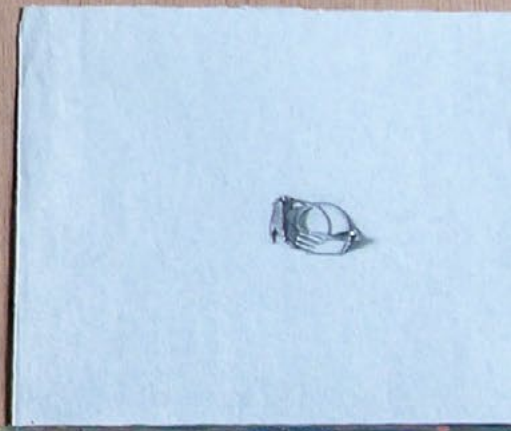
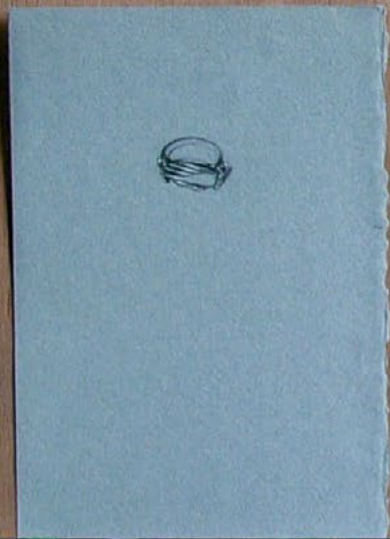
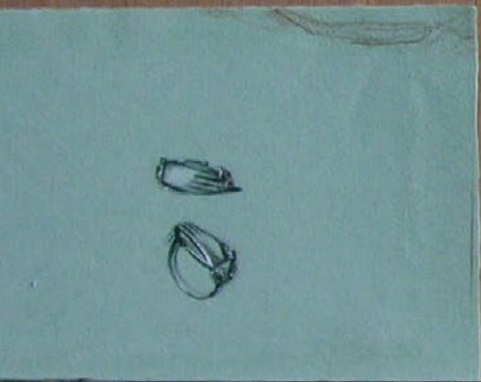
## CAROLYN WATERCOLOURING BY THE SEA, KENT

PEN AND BROWN INK, WATERCOLOUR,  
ON JOYNSON DRAWING PAPER

170 x 125 mm

Executed in circa 1965-70.





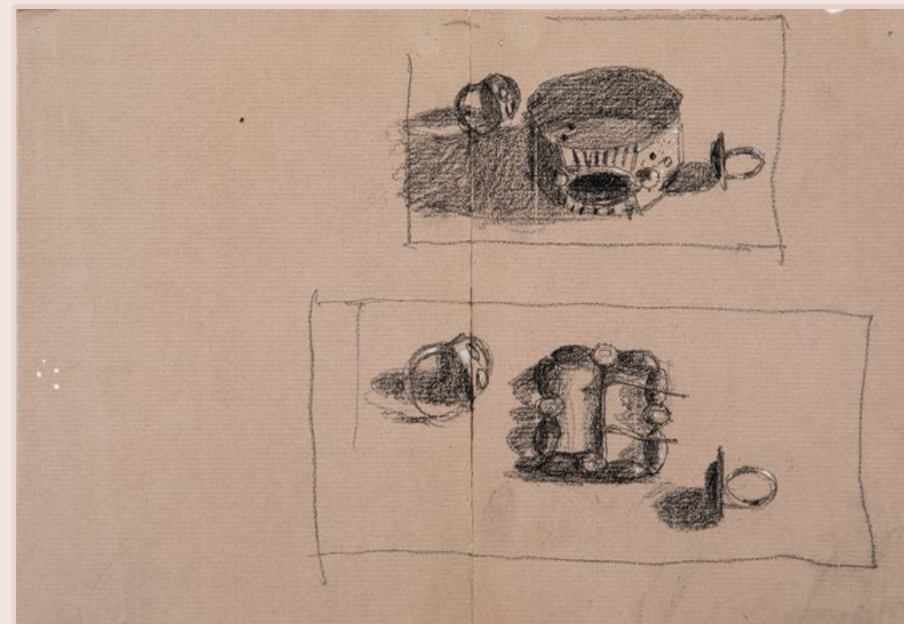
49

## BRACELETS, RINGS AND BUCKLE

CONTÉ CRAYON, HEIGHTENED WITH WHITE,  
ON TWO JOINED PIECES OF LIGHT BROWN INGRES PAPER

163 x 237 mm

Studies for *Two Rings and a Buckle* (Colnaghi 2006, 4)  
and *Bracelet, Ring, Black Buttons and a Pearl*  
(Colnaghi 2006, 5, illustrated below).





50

## CAROLYN IN A HAT

PEN AND BROWN INK, WHITE CHALK, BROWN WASH,  
ON BEIGE INGRES PAPER

223 x 203 mm

Executed in circa 1965-67.





51

## BROKEN DOLL IN A BOX

CHARCOAL, CONTÉ CRAYON,  
ON THE REVERSE OF A BROWN ENVELOPE

228 x 324 mm

Study for *Broken Doll in a Box* (Colnaghi 2006, 16).





52

## SELF-PORTRAIT WITH A CRAYON IN THE ARTIST'S LEFT HAND

CONTÉ CRAYON ON JOYNSON DRAWING PAPER

170 x 125 mm

Executed in circa 1962-65.





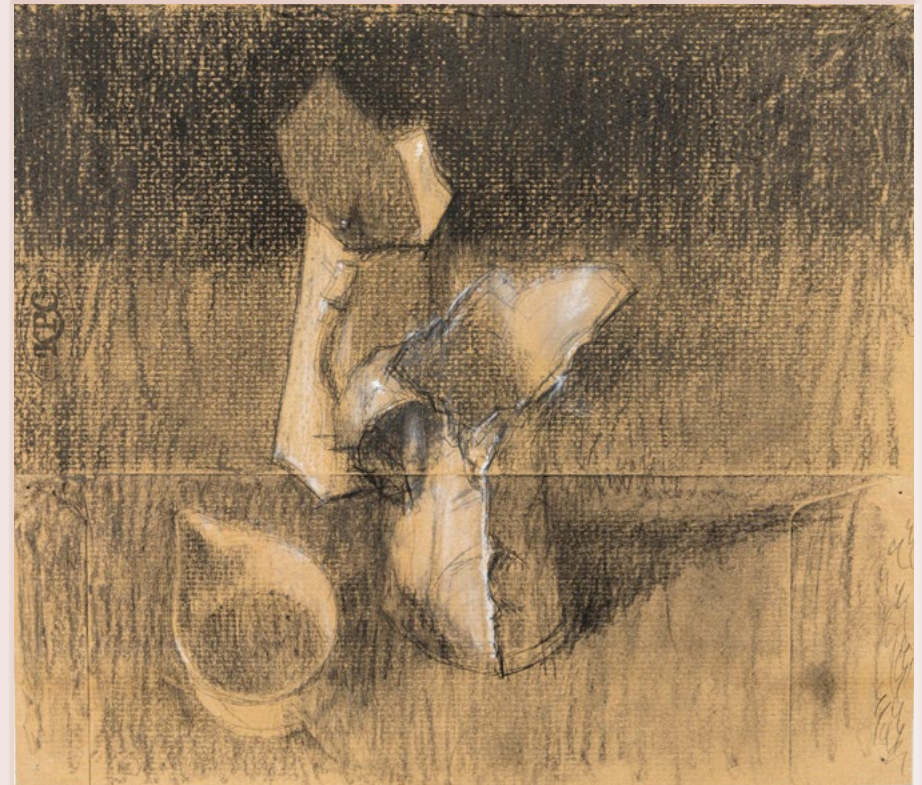
53

## THREE JUGS II

CHARCOAL, CONTÉ CRAYON AND WHITE CHALK,  
ON THE REVERSE OF A BROWN ENVELOPE

280 x 323 mm

Study for *Three Jugs II* (Colnaghi 2006, 24).







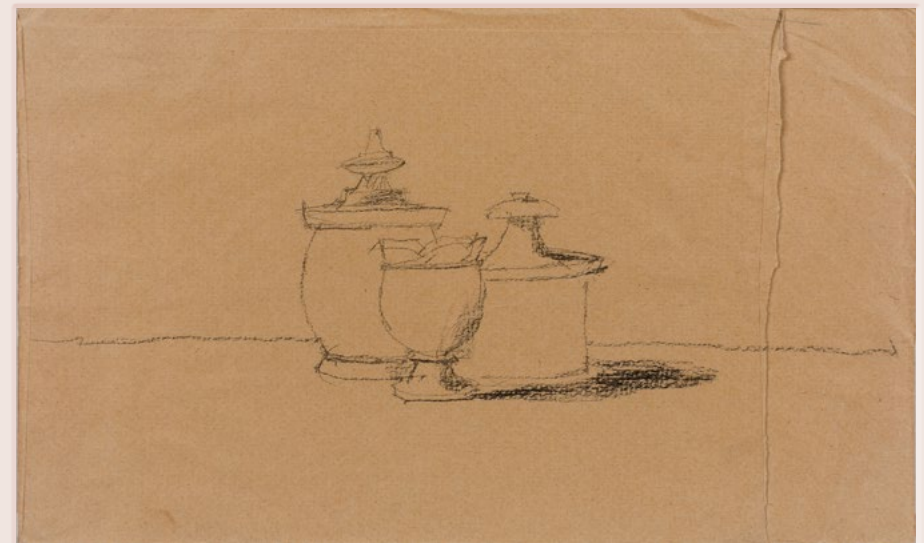
54

## ALABASTER POTS AND CUPS

CONTÉ CRAYON ON THE REVERSE OF A BROWN ENVELOPE

229 x 381 mm

Sketch for *Alabaster Pots and Cups* (Colnaghi 2006, 25).





55

## SELF-PORTRAIT IN BEVELLED MIRRORS

Inscribed, *Subject bevelled mirrors against Pompeian red*

BLACK AND RED CHALK ON LIGHT BROWN INGRES PAPER

120 x 162 mm

Study for *Self-Portrait, Reflections on a Bevelled Mirror*  
(Hazlitt 1996, 1 and cover).





56

## CAROLYN IN BED

PEN AND BROWN INK, WATERCOLOUR,  
ON JOYNSON DRAWING PAPER

170 x 125 mm



57

## CAROLYN IN BED

PEN AND BLACK INK, CONTÉ CRAYON,  
ON HOLLINGWORTH 72LB PAPER

170 x 125 mm



Nos. 56 and 57 executed in circa 1965-70.



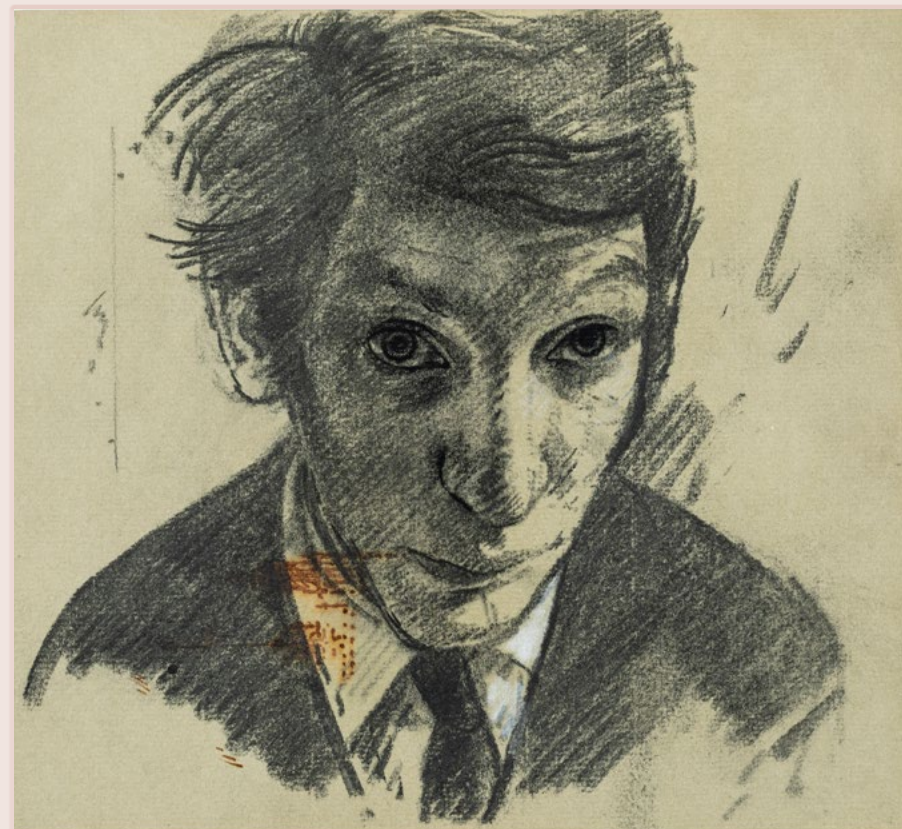
58

## SELF-PORTRAIT

CONTÉ CRAYON AND WHITE CHALK,  
ON BEIGE INGRES PAPER

223 x 203 mm

Executed in circa 1962-65.





59

## QUEEN ELIZABETH THE QUEEN MOTHER

RED CHALK ON BUFF PAPER

365 x 275 mm

Study for a portrait of Queen Elizabeth The Queen Mother, painted in 1983 for Wye College (now Imperial College, Wye), where she was made a Fellow in 1980 (illustrated below).





## *Prints*

A number of impressions are available  
in a variety of inks and papers.



60

## ENAMELLED CUP

Monogrammed and dated, 1995

Numbered, 7/30

ETCHING AND DRYPOINT ON LIGHT BLUE LAID PAPER

137 x 127 mm (plate)

240 x 165 mm (sheet)

Exhibited: Hazlitt 1996, 16.





61

## ENAMELLED CUP

Dated, 7 August 1995 (verso)

Artist's proof

ETCHING AND DRYPOINT IN SEPIA INK  
ON LIGHT BLUE LAID PAPER

137 x 127 mm (plate)

240 x 165 mm (sheet)







62

## BROKEN CUP I

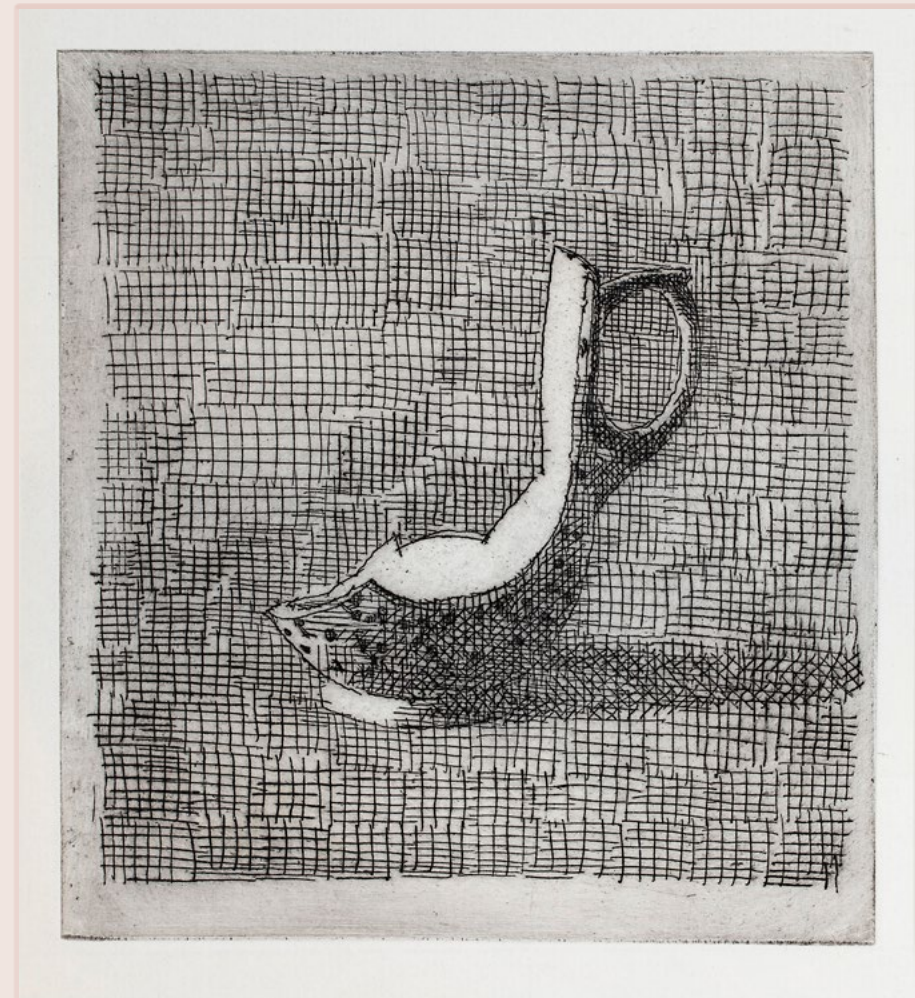
Dated, 30 July 1995 (verso)

Artist's proof

ETCHING AND DRYPOINT ON WHITE LAID PAPER

137 x 127 mm (plate)

215 x 160 mm (sheet)





63

## BROKEN CUP I

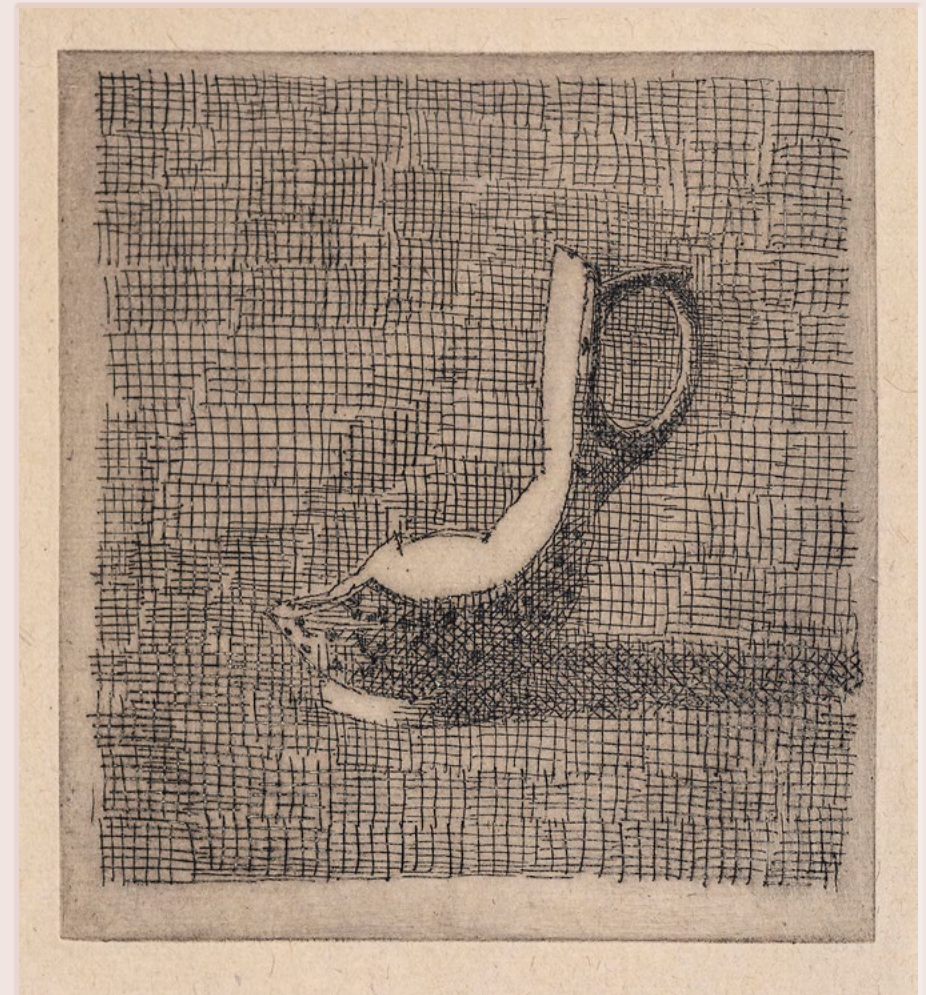
Dated, 1 August 1995 (verso)

Artist's proof

ETCHING AND DRYPOINT ON BROWN LAID PAPER

137 x 127 mm (plate)

228 x 145 mm (sheet)





64

## BROKEN CUP II

Dated, 15 August 1995 (verso)

Artist's proof

ETCHING AND DRYPOINT ON WHITE PAPER

137 x 127 mm (plate)

240 x 160 mm (sheet)





65

## BROKEN CUP II

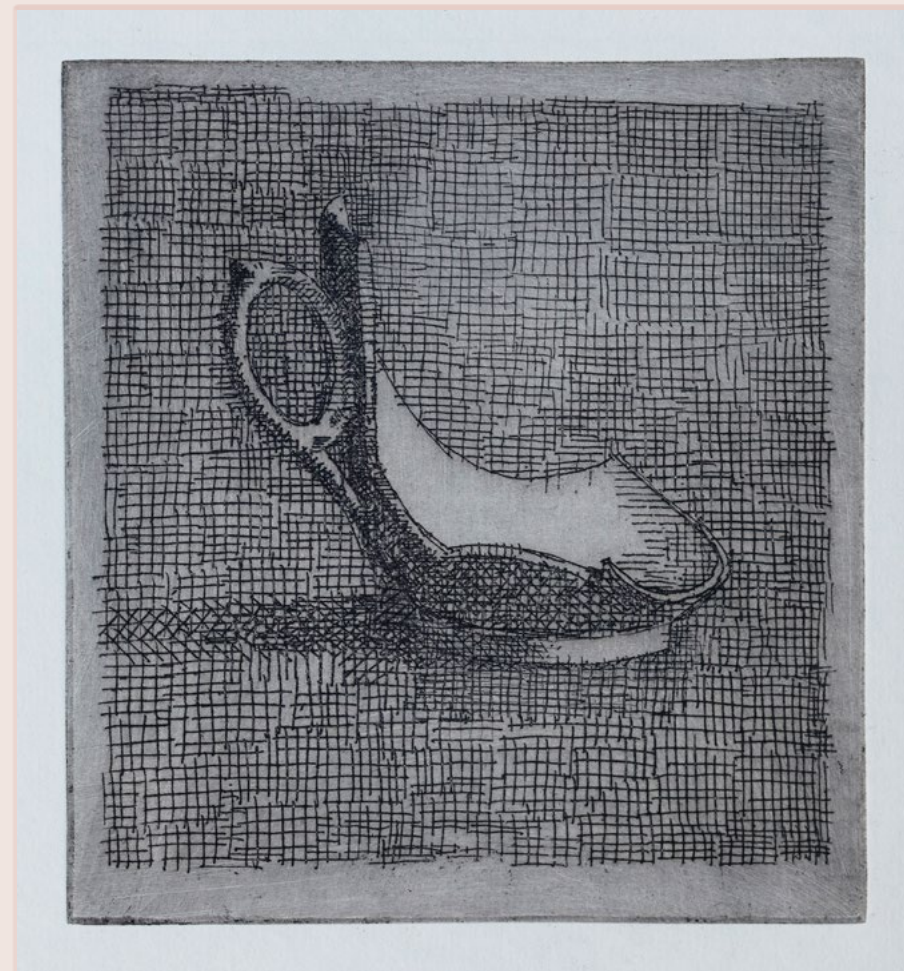
Inscribed, *second state*, and dated, 15 August 1995 (verso)

Artist's proof

ETCHING AND DRYPOINT ON LIGHT BLUE PAPER

137 x 127 mm (plate)

240 x 160 mm (sheet)



66

## MUSHROOMS

Monogrammed and dated, 1995

Numbered, 3/20

ETCHING AND AQUATINT IN SEPIA INK  
ON LIGHT BLUE LAID PAPER

200 x 300 mm (plate)

325 x 475 mm (sheet)

Exhibited: Hazlitt 1996, 17.



# Florian Härb

FINE ART · LONDON

## BY APPOINTMENT

5 Dalmeny Court  
8 Duke Street St. James's  
London SW1Y 6BL

T: +44 207 321 0515

M: +44 774 779 1670

[florian@cartafineart.com](mailto:florian@cartafineart.com)

[www.florianhaerb.com](http://www.florianhaerb.com)

## CORRESPONDENCE

1 Barclay Rd.  
London SW6 1EJ

