

Buying art with confidence.

A short, practical guide to acquiring contemporary and investment grade work — what to look for, what it costs to own, and the questions worth asking before you commit.

Before you buy

- Start with the room and the response. The works collectors keep are almost always the ones they reacted to before they knew the price.
- Set a range rather than a number. A considered budget of £8,000–£15,000 buys better than a fixed £10,000, because it lets quality lead.
- See it in person where you can. Scale, surface and edge rarely survive a screen.

What to ask about every work

- Provenance: who has owned it, and is the chain unbroken?
- Condition: is there restoration, relining or old repair, and is it documented?
- Comparables: what have similar works by the artist actually sold for, publicly?
- Edition and authenticity: is the work signed, numbered, and accompanied by certification where relevant?

What ownership actually costs

- Insurance, specialist transport and crating, framing, conservation, and storage where the work is not on display.
- Commission or fee on eventual sale, plus import duties and export licences on cross-border acquisitions.
- We set every one of these out in writing before you commit, so the number you approve is the number you pay.

Investment grade, honestly

- Investment grade is not a synonym for expensive. It describes a work whose quality, condition and documented history would stand up to a specialist, an insurer and an auction house.
- Plan on a full market cycle — seven to ten years. Hurried sales are the most common reason collectors lose money on art.
- Treat art as a minority allocation alongside conventional assets, never as a substitute for them.

How we work

- Viewings at 45 Albemarle Street, Tuesday to Saturday, or by appointment on Sunday and Monday. We will also bring a work to your home or office within London.
- Every piece is offered with dimensions, medium, price in pounds, and a written history covering exhibitions, publications and prior ownership.
- Frames are made in Clerkenwell from kiln-dried tulipwood. Works travel in bespoke crates, with installation arranged in London or internationally.

Talk it through

Tell us the room, the budget and the work you already respond to, and we will suggest two or three pieces worth seeing rather than a long list.

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