

The background of the slide is a painting in a loose, impressionistic style. It depicts a man in a wide-brimmed hat and a red vest, herding a flock of sheep on a steep, brown, and rocky hillside. A black and white dog is walking alongside him. The brushwork is visible and textured, with a warm, earthy color palette dominated by browns and oranges.

# After Palmer: A Pastoral Miscellany

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*Cover illustration:* No. 7. Samuel Palmer, R.W.S (1805-1881), 'The Forester's Horn'

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## After Palmer: A Pastoral Miscellany

**“Sometimes landscape is seen as a vision, and then it seems as fine as art”** *Samuel Palmer (1805-1881)*

It would be convenient, if not inspiring, to be able to define ‘Pastoralism’ with ease, and then to be able to follow its thread through the labyrinth of British (predominantly English) cultural history. Pastoralism embraces all the arts: literature, painting and music. The spoken and written word tends to have the longest history. There is a distinct time-line, attributable in part to traditional education in the Classics over the centuries, from Virgil, via Milton, Thomas Gray, Oliver Goldsmith and James Thompson in the Eighteenth Century, to the Romantic poets, pre-eminently Wordsworth, George Crabbe and John Clare and thereafter to the Georgian poets, of whom Edward Thomas is the best known, up to our own day when we acclaim the genius of Ted Hughes and Seamus Heaney. Music’s pedigree is shorter, for by its very nature, it is evanescent and would not be so celebrated but for Vaughan Williams’ longevity and fertile imagination.

In painting, Pastoralism’s roots lie in Europe, in both mediaeval and Renaissance art. The development of landscape as a free-standing art form would not be possible without the increasing attention paid to the depiction of landscape, both imaginary and actual, by the Italian Masters as backdrops to the main subjects of their work. It is almost a natural development to see Duerer, on his return from Italy, rendering landscape a subject in itself, with half an eye still on Christian iconography. Those who recognise the work of William Blake and Samuel Palmer and their Twentieth Century heirs will appreciate likewise the long pedigree of the association between landscape and religious imagery.

Pastoralism, for the purposes of this catalogue, is seen, in part at least, as a subset of Romanticism, a poetic depiction of landscape in a confined space, on paper or canvas, exalted by its combination of vision, imagination and interpretation displayed in line and form and colour. Art shares with poetry the distilled mixture of observation, experience and sentiment in a formal structure and avoids the prosaic dimension of mere illustration of a scene of Nature. Similarly, vision carries with it a clairvoyant aspect, which permits an artist, through focussed observation, to select detail to reproduce and to create features or perceptions overlooked by the naked eye.

The catalogue does not pretend to provide a full survey of Pastoralism in British art but rather to display works by those artists who found poetic inspiration in the study of the British landscape. On the path we intend to follow are to be found

neither Wilson, nor Gainsborough nor Constable, artists of the countryside of a different tradition. Likewise, the highly talented watercolourists who burst forth at the end of the Eighteenth Century (Girtin, Turner, Bonington and Cotman, to cite just four illustrious names) are absent. Even the work of some of those most associated with the pastoral idiom is sadly lacking: there is no work by William Blake or George Richmond, Samuel Palmer's greatest friend and lifetime support. Works by Paul Nash, Graham Sutherland and John Piper, Twentieth Century heirs of Palmer, are similarly lacking. Instead, you will find works here by Palmer himself, John Nash, Edward Bawden, Michael Rothenstein, John Minton and others.

Edward Thomas wrote, in one of his last poems before his death in the trenches in 1917, "*Now all roads lead to France...*" In pastoral art, all roads tend to lead to Samuel Palmer. His long life was predominantly one of commercial failure and under-appreciated artistic achievement, punctuated by semi-glorious periods at the start and the end of his career. He had works accepted at the Royal Academy in 1819, when only 14. In the subsequent decade he blazed like a comet, by creating work perceived to be unlike any other of his contemporaries (save the elderly Blake) and by acting as a lynchpin in the community of artists, self-styled as 'The Ancients', who set up home in Shoreham, Kent. The Group (which included Palmer, George Richmond, Frederick Tatham and Edward Calvert) derived its inspiration, in part, from the work, thought and example of William Blake (whose influence is easily remarked in the imagery, colour and construction of works executed during this period) and, in part, from the rediscovery of, reverence for and reinvention of, England's Christian past, expressed in landscapes of pastoral spirituality and intensity of design and execution. In relatively short order each artist went his own way but, in the space of less than a decade (1825-1833), the group of artists created that which we now consider to be the embodiment of pastoral art, if not Arcadia: happy peasantry toiling in rolling fields of ripened wheat, contented shepherds watching over their flocks, ancient trees clotted with leaves forming the frontispiece to emerald hills supporting semi-ruined churches...in short, a perfect Gothic fantasy of a pre-industrial age, with echoes strongly redolent of Gray's *Elegy in a Country Churchyard*, a text with which not only Old Etonians are familiar. There is little, if any, intimation of the unrest in the English countryside as the result of the agricultural depression which followed the ending of the Napoleonic wars.

The religious element of the art created in Shoreham was never far removed, with Palmer and his companions making use of Old and New Testament stories as a source of inspiration and as subject matter to be interpreted in a staunchly Anglican manner. Additional imagery derived from the works of Virgil (for whose *Eclogues* Blake was commissioned to provide engravings in 1819),

Milton and Bunyan. Palmer was intimately familiar with these works from an early age as the well-read son of an impecunious bookseller. He took delight too in the precise observation of the countryside in Kent. Palmer described its churches as *“the most charming points of our English landscape – gems of sentiment for which our woods and our green slopes and hedgerow elms are the lovely and appropriate setting...take away the churches and you have ...a Paradise without a God.”* One wonders whether John Piper, one hundred years later, might not have shared such sentiments, if not necessarily the reverence, expressed by Palmer.

Whilst Palmer may have been a painter of singular talent and vision, he did not spring, fully-armed, from an artistic Athene. Rather, his painterly skills had been well-honed, first by one of David Cox’s pupils, William Wate, then by the mentoring of his future father-in-law, John Linnell, through whom he met both William Blake and John Varley. Palmer’s early work, whilst displaying his own individual genius, carries with it also the atmosphere we admire in David Cox’s free-spirited landscapes as well as the suggestive clarity of a Varley and works by these two artists will be found in this catalogue (**Illustration Nos. 2 to 6 inclusive**). Also included is a watercolour by Joshua Cristall of **A COTTAGE AT BONCHURCH, ISLE OF WIGHT (Illustration No. 1)**, where the intricate play of light and shadow, intense study of trees and sentimental focus seem to anticipate the character of some of the work of Palmer and his contemporaries.

After quitting Shoreham in the late 1830s, followed by a two-year honeymoon visit to Italy, Palmer attempted to make a living as artist, engraver and teacher. The following decades appear to have been periods of largely unrewarded effort, despite his membership of the Society of Painters in Water-Colour. **THE FORESTER’S HORN (Illustration No. 7)** dates from the early 1850s and is typical of Palmer’s contributions to the annual exhibitions of the Old Water-Colour Society of which he became an Associate in 1843 and a full Member in 1854. The picture has Palmer’s distinctive format, its length roughly twice its height, with his customary synthesis of slightly uneasy calm, of the simple and natural, with a violet-streaked sky, rapidly sketched trees in muted colours which set off the distant purple hills: Palmer’s so-called ‘Margate-Mottled’ effect.

Later, in the twilight of Palmer’s life, when commissioned to produce works reflecting his knowledge and understanding of Milton’s poetry, the flame of inspiration was rekindled in a remarkable, although incomplete, series of watercolours in a style perhaps less individual than that which had attended his earlier period of genius. However, his influence on his contemporaries is still discernible in the watercolours of Albert Goodwin (also to be found in this catalogue as **Illustrations Nos. 9 & 10**), perhaps appropriate as both artists, in their time, were acclaimed by John Ruskin.

Samuel Palmer died in 1881, eight and twelve years, respectively, before the births of Paul Nash (1889-1946) and his younger brother, John (1893-1977). The careers of these two brothers overlapped but where landscape was concerned, Paul was the more inspired innovator.

Edward Marsh, a contemporary collector, as well as Churchill's private secretary, observed "*When Jock sits down before a landscape, his only desire is to do his best for it; whereas Paul likes to order Nature about, uses it as a springboard for some construction of his own*". Paul Nash seems to take the natural elements of the countryside - fields, trees and water courses - only to juxtapose them with alien elements or materials in a new language. At times his artistic language is as close to Symbolism as it is to Surrealism and it may be no flight of fancy to see Palmer's Shoreham works, with their spare, emphatic and heavily worked features, as a forerunner of later Symbolist art. Where landscape becomes the stage for Surrealist pastoral meditation, Paul Nash and his contemporary Thomas Beaumont Walpole Champneys (1879-1961), an artist best known today for his decoration of Dreamland, Margate, are like-minded souls. Three of Walpole Champneys' exciting drawings are combined within the catalogue (**Illustration No. 10**).

Contemporaries of the Nash brothers were the Spencer brothers, Stanley (1889 -1959) and his less well-known younger brother, Gilbert (1891-1968) as well as Thomas Saunders Nash (1891-1968). Despite the surname, the latter was unrelated to Paul and John. T.S. Nash might well have been, instead, another brother of Stanley given the fullness of his figure work with its religious overtones, if with a slightly more restrained palette, which is illustrated by the inclusion of his cartoon of **THE NATIVITY (Illustration No. 11)**. Gilbert Spencer, rather in the mould of John Nash, was a patient observer of nature, unlike the more radical elder Nash and elder Spencer and his **WINTER TREES (Illustration No. 12)** is typical of his output. Sir John Rothenstein, a great admirer of Gilbert Spencer, had an equally high regard for John Nash who, despite being "*untaught, untravelled*", as Rothenstein wrote almost reverently in his *Modern English Painters*, had a true countryman's eye with an acute facility in watercolour to create and record a scene (**see illustration No. 13**). Nash's oils, in comparison, often lack the vitality of such watercolours.

By way of contrast, we include a view of **ROCKS, NORTHERN PORTUGAL (Illustration No 14)** by Ernest Michael Dinkel (1894-1989), a painter, watercolourist and sculptor and undervalued contemporary of the Nashes, who studied, and later taught, at the Royal College of Art, as well as two watercolours by the adept James Simpson Alderson (1856-1948) (**Illustration Nos. 15 & 16**). We



show also a view of **BARNARD CASTLE (Illustration No. 17)** by Orlando Greenwood (1892-1989), a versatile artist of some stamina who, in his early days, responded with vigour to the influence of the French landscapes of Gauguin and Van Gogh. It is not too fanciful, however, to espay also artistic homage to Cotman, the 'rediscovery' of whose works (following an exhibition at the Tate Gallery in 1923) were of seminal influence on British landscape artists of the Twentieth Century.

The generation which grew up in the period leading to the First World War and to its immediate aftermath can only be described as remarkable. When Edward Bawden (1903-1989) arrived at the Royal College of Art in 1922, he found Henry Moore, Barbara Hepworth, Edward Burra, John Tunnard and numerous others of later fame amongst his contemporaries. The Principal of the Royal College at that time was no less a figure than Sir William Rothenstein with whose son, Michael (1908-1993), younger brother of John, Bawden formed a life-long friendship and an artistic fellowship which thrived at Great Bardfield in Essex. Meanwhile, those born within the same decade as Bawden included Eric Ravilious (an exact contemporary, whose life was cut short when his aircraft went missing in 1942), Graham Sutherland, John Piper, Edward Ardizzone, Anthony Gross, Oliver Messel and Rex Whistler and numerous other artistic brethren who dominated the pre-Second World War period and thereafter. Of this extraordinary flowering of artistic talent, we show Edward Bawden's **REEDS AND DONKEY, SERIPHOS, WESTERN CYCLADES (Illustration No. 18.)** and Edward Ardizzone's **HIPPIES AT THE GUGGENHEIM (Illustration No. 19)**, both of which are works of later years, marked by humorous observation, confident pen-work and sympathetic and expert control of colour washes.

There are four works by Michael Rothenstein in this catalogue: two sepia drawings, entitled **SPRING and WINTER (Illustration No. 20 a. & b.)**, which date from 1936, when Rothenstein was 28, which depict Adam and Eve, pre- and post expulsion from the Garden of Eden. These works appear to pay homage, by construction, subject matter and style, to the Old Testament drawings of Richmond, Calvert and Palmer executed at Shoreham in the 1820s. In later years Rothenstein seems to pay similar tribute to Graham Sutherland, his very slightly elder contemporary. The pen-work, the root structures, the house itself and the palette of greens, greys and blacks of **AUTUMN (Illustration No.21)**, painted in the late 1940s, call to mind the work of Sutherland, as does **THE SCRAPYARD (Illustration No. 22)**, which dates from the same period as **AUTUMN**, with its metallic elements an echo of Sutherland (and Paul Nash's) elemental shapes.

When we slip forward another half generation or so, we find the true, often self-acknowledged, heirs of Palmer, another set of artists who, like their predecessors, make us look at natural landscape in a different manner (or light) once we have viewed their work. Chief amongst these is John Minton (1917-1957), of whom his friend Michael Ayrton, four years his junior, wrote, in his somewhat undervalued, pithy monograph, *British Drawing* (1946), “Minton is English and Palmer shines through him” and earlier, in the same publication, with Keith Vaughan and Robert Colquhoun particularly in mind, “*It is Palmer, more than any other individual draughtsman, who influences the landscape drawing of the younger generation today.*”

The turbulence of John Minton’s short life (he committed suicide, aged 39) contrasts strongly with the studied calm of his pictures, of which two are listed in this catalogue: **COLEMANS HATCH, EAST SUSSEX** and **BYLAND ABBEY, YORKSHIRE (Illustration Nos.23 & 24)** date from the 1940s and reflect an original, if idiosyncratic, ‘overlay’ of Nash on Palmer. Michael Ayrton himself (1921-1975) was a gifted artist, designer and sculptor as well as an observant critic and novelist. He shared a studio with Minton in Paris before the Second World War and travelled to Italy in the late 1940s and various parts of Greece in the 1950s. Ayrton’s **LAKE KORONEIA** of 1957 (**Illustration No. 25**) displays visibly the magnetic influence which Minton exercised over his friend’s painterly style.

The precocious talent of Betty Swanwick (1915-1989) was recognised by the securing of advertising commissions whilst still a student at Goldsmith’s College where she was a pupil of Edward Bawden. According to her biographer, Paddy Rossmore, “*At the head of Swanwick’s canon stood Blake and Palmer, artists whose work so strongly inspired the subsequent native visionary vein.*” Like Palmer before her, she was inspired by visionary literature and her image of **THE PRODIGAL SON (Illustration No. 26)**, also known as **ONE AMONGST US** is typical of her immediately identifiable, individual style with its echoes not only of Blake and Palmer but Stanley Spencer and Edward Burra too.

Brian Lemesle Adams (1923-2011), popularly known as ‘Beak’, practised for many years as a much sought-after architect in London but spent his holidays in the West Country, where his artistic bent led to the production of watercolours strongly in the tradition both of Palmer and his Twentieth Century heirs. The catalogues contains two of his works from the 1980’s, **A COTTAGE IN COMBE VALLEY** and **LOADING CHINA CLAY, CORNWALL (Illustration Nos. 27 & 28)**.

As we move towards the end of this catalogue, we travel first overseas and then northwards to record the responses of five

artists to landscape and the countryside, responses that find their roots, some more obviously than others, in the pastoral ethos. **ABSTRACT LANDSCAPE (Illustration No. 29)** by the ‘Grand Old Man’ of Australian art, Sir Sidney Nolan (1917-1992), has, in terms of construction, viewpoint and colour, more than a passing reference to the work of Blake and Palmer. **THROUGH THE BUSH (Illustration No. 30)** by Robin Anderson (born 1924), the doyenne of current painters in Kenya, sets the scene with the tone, colour and panache absorbed from a sympathetic knowledge of the works of Paul Nash and John Piper.

**DUNES (Illustration No. 31)**, by James Morrison (born in Glasgow in 1932), unlike many of his works, is not dominated by extensive skies which tend to dwarf activity below. Rather, the water-colour’s oblong shape makes play of the natural elements of the beach on which the waves break, almost an echo of a Graham Sutherland, but executed here with pen-work and wash reminiscent of an Asian artist.

In contrast, the final entries in the catalogue are two sharply-executed works, the first a strong crayon drawing of **FOX AND PHEASANT (Illustration No. 32)** by Keith McIntyre (born 1959), whose wide-ranging interests create parallels with the career of John Piper; and the second by John Byrne (born 1940): **YOUNG MAN ON A BEACH (Illustration No. 33)**. Byrne is also a character of divers skills: as designer and artist of the album covers of his friend, Gerry Rafferty such as *Can I have my Money back?*, *Baker Street* and *City to City* and indeed is celebrated in Rafferty’s song, *Patrick*: “*Patrick my primitive painter of art/You will always and ever be close to my heart...*” Byrne is playwright too as well as, most recently, author and illustrator of Donald and Benoit, a most engaging story, originally written for his children. The motif of the **Young Man on a Beach** appears in many of his works, often in mixed media, almost as if they were musical variations on a theme.

We end, therefore, where we started, with Pastoralism as a theme of poetry, art and music with the last words reserved for Keith Vaughan, Minton’s and Ayrton’s contemporary, who observed in his essay, *A View of English Painting* (1947), that “*It was the imaginative power (of English landscape painters) to see in the particular an implication of the universal; and the vision in which the English spirit found its fullest expression in painting.*”

1. **Joshua Cristall, P.O.W.S. (1767-1847)**

A Cottage at Bonchurch, Isle of Wight

signed and dated '*Joshua Cristall 1819*' lower left  
watercolour

7 ½ x 10 ½ in. (18.5 x 26 cm.)

Cristall was the son of a Scottish sea captain and merchant who was brought up in Rotherhithe and Blackheath. Determined from a young age to become an artist and not to follow his father's wishes to go into trade and manufacture as manager of a china works, he became one of Dr. Thomas Monro's pupils at his School of Drawing. As with many of the most gifted artists of that generation, Cristall was one of those fortunate painters who benefited from Dr Monro's generosity. In 1804 / 1805, with John and Cornelius Varley, William Sawrey Gilpin, William Henry Pyne, Nicholas Pocock, John Glover, Stephen Francis Rigaud and George Barret, amongst others, Cristall became one of the founder members of the Society of Painters in Water-Colours,

He spent much of his time sketching in North Wales, Paris and Scotland and often stayed on the Isle of Wight. From 1816 to 1819 he was President of the 'Old' Society of Painters in Water-colours (now called the Royal Watercolour Society) and again from 1821 to 1831.





## 2. David Cox, Sen., O.W.S (1783-1859)

'Scene in Bolton Park, Yorkshire' - Horses being tended to on a path with an angler fishing the River Tonge beyond, Bolton Park, Yorkshire

signed and dated '*David Cox./18[44?]*'

pencil, watercolour with gum arabic and scratching out

7 ½ x 10 ½ in. (19 x 27 cm.)

### PROVENANCE:

Holbrook Gaskell ; Christie's London, 25 June 1909, lot 173.

(55gns to Agnew's).

with the Fine Art Society, July 1954.

Anonymous sale; Sotheby's, London 9 April 1992, lot 111 as '*A Scene in Bolton Park, Yorkshire*'.

### EXHIBITED:

The Royal Watercolour Society, London, 1844, No. 39, '*Scene in Bolton Park, Yorkshire*' sold for 45 gns.

Wolverhampton Art Gallery, *The Gaskell Collection. Landscape Paintings by English Masters*, 1951, number untraced.

Holbrook Gaskell (1813-1909), a successful manufacturer from Liverpool, formed what was considered one of the finest collections of paintings in the north of England. It included important works by artists such as Bonington, Constable, Cox, Gainsborough and Turner, and early British portraits.

*Please see No. 3 on the following page for the biography of this artist*



### 3. David Cox, Sen., O.W.S., (1783-1859)

Haddon Hall, Derbyshire

pencil and watercolour heightened with bodycolour

signed with initials and dated 'D.C./1845'

10 x 17  $\frac{3}{4}$  in. (25 x 45 cm.)

#### EXHIBITED

London, Spink-Leger, *Air and Distance, Storm and Sunshine: Paintings Watercolours and Drawings by David Cox*, 3-26 March 1999, no. 33

Cox was a highly prolific painter of English and Welsh scenery, whose greatest gift was in watercolour. He was born in Deritend, Birmingham, the son of a 'whitesmith' (tinsmith) and worker in small iron wares. He was sent at a young age to the evening drawing school of Joseph Barber before becoming a scene-painter at the Theatre Royal in Birmingham. When he arrived in London in 1804 he started receiving lessons from John Varley and, by 1809, he was exhibiting at the Associated Artists in Watercolours, before becoming President, in 1810. Upon its collapse in 1812 he was elected Associate of the Society of Painters in Water-Colours where he was to exhibit no fewer than 849 works between 1813 and 1859. He also exhibited thirteen works at the Royal Academy between 1805 and 1844. In 1813 he was appointed drawing master at the Military Academy at Farnham, before being invited in 1815 to take up a post at Miss Croucher's School, Hereford, as drawing master there.

In 1814 he published his *Treatise on Landscape Painting and Effect in Watercolours*, which made his ideas on painting known to a much wider circle. This was followed by *Progressive Lessons in Landscape for Young Beginners* in 1816 and the *Young Artist's Companion* in 1819-21.

He remained in Hereford until 1827 before returning to London. In 1836 he made a technical discovery which was to give his work a most distinctive character. He started to use a rough textured wrapping paper, made in Dundee, which was well suited to his rapid strokes and his representation of windswept landscapes. A similar paper is made today which carries his name.

He made many sketching tours in England and Wales, visiting the latter for the first time in 1805. From 1826 onwards he was to make many journeys to France, Holland and Belgium. His son, of the same name was one of his many pupils and both father and son were to have enormous success within their own lifetime.



#### 4. John Varley, O.W.S. (1778-1842)

'The Ford'

pencil and watercolour

13 x 9 ½ in (30.5 x 24.2 cm.)

PROVENANCE:

with Vicars Brothers, London

The Rt. Hon. CP. Allen, P.C.

Mrs Charles Schnadhorst

A gifted landscape and architectural watercolourist and brother to Cornelius, father to several gifted painters, John Varley was apprenticed first to a silversmith and later to a law stationer before becoming a pupil from 1794 of J. C. Barrow, a teacher of drawing. Along with Joshua Cristall he was one of the young artists patronised by Dr Monro. In 1798 he was to exhibit for the first time at the Royal Academy and from 1804 he was a founder member of the Society of Painters in Water-Colours where he exhibited 739 works. Varley published works on drawing, perspective and astrology which prompted Randal Davies to opine that '*Varley did for watercolour painting what St. Paul did for Christianity*'. Varley's many pupils were some of the most distinguished painters of their day since he had a considerable reputation as an art teacher and he never sought to suppress the natural talents of his pupils. F.O. Finch, W.H. Hunt, Copley Fielding, Turner of Oxford, David Cox, John Linnell and William Mulready were but a few of the many artists to learn from this generous master. Throughout his life he strove to make the watercolour medium rival oil painting on its own terms. Sadly, his life ended in poverty as he was a disastrous businessman.





5. **John Varley, O.W.S. (1778-1842)**

A traveller asleep beside a track and a shepherd herding his flock beyond in an extensive landscape  
pencil and watercolour

7 x 10 in. (17.8 x 25.4 cm.)

Executed circa 1804

*PROVENANCE:*

with Andrew Wyld, London

*Please see No. 4 on the preceding page for the biography of this artist*



6. . **John Varley, O.W.S** (1778-1842)

The Thames at Chiswick with the Church of St Nicholas on the horizon

signed 'J. Varley' lower right

watercolour heightened with gum Arabic

4 ½ x 5 ½ in. (11 x 13.5 cm.)

*Please see **No. 4** for the biography of this artist*





## 7. Samuel Palmer, R.W.S (1805-1881)

'The Forester's Horn'

pencil and watercolour, heightened with touches of bodycolour

7½ x 15¾ in. (19 x 40 cm.)

### EXHIBITED:

The Royal Watercolour Society, London, 1852, No. 237, *The Forester's Horn*, sold for 10 gns.

It seems most likely that this is the work exhibited in 1852 as *The Forester's Horn* and described by the artist's son A.H. Palmer as 'a great blunder in the shape of *The Forester's Horn* disturbing a great herd of deer in a glade. All stags with antlers.' Raymond Lister, the then authority on Palmer, listed the work as untraced since 1954 since he identified it tentatively with the watercolour sold for 34 guineas to Bowden at Christie's, 9 July 1954 (lot 19). However, the description in the sale catalogue rules this out: '*Landscape with a Stag Hunt, peasant woman and donkey.*'

Our watercolour is a typical work in the distinctive format of Palmer's middle, 'Claudian' period, in mood, general composition and colour. To encompass the panoramic views of such works, Palmer adopted particular formats which he termed 'little large' (as here, approximately 19 x 40 cm.) and a (bigger) 'large long' variety. A painter of pastoral landscapes, illustrator and etcher and most important follower of William Blake (1757-1827), Palmer was a precocious, well-read child, the son of a bookseller. At the age of fourteen, he exhibited two landscapes at the British Institution and three at the Royal Academy. By 1822 he had met many of the great painters of the day, namely John Linnell, John Varley and William Mulready. It was through Linnell, who was to become his father in law, that he met William Blake in 1824. Palmer was to become much influenced by Blake's mystic visionary teaching, and especially by his illustrations for Dr. R.J. Thornton's *Virgil's Eclogues*, 1820-1. Along with George Richmond, Edward Calvert, Henry Walter and Francis Oliver Finch, the *Ancients* came into being, so called because of their interest in the ancient poets and painters.

In his 'Shoreham Period', 1825-35, Palmer was to paint landscapes charged with Christian symbolism, often illustrating some text of pastoral life taken from Virgil, Milton or Shakespeare. These works, so full of blazing colour and lack of literal representation, were far in advance of their time and came once more to be appreciated properly with the publication in 1925 of Laurence Binyon's *The Followers of William Blake*, and with the exhibition in 1926 at the Victoria and Albert Museum, *Drawings, Etchings and Woodcuts made by Samuel Palmer and other Disciples of William Blake*. Finally, in 2005-06 the British Museum collaborated with the Metropolitan Museum of Art, New York on a major retrospective of Palmer's work timed to coincide with the bicentenary of his birth.



## 8. Albert Goodwin, R.W.S. (1845-1932)

'Autumn'

signed '*Albert Goodwin*' and inscribed '*Autumn*'

pencil, black chalk and watercolour heightened with white

9 ½ x 13 ⅓ in. (24.2 x 33.8 cm.)

An ardent follower of J.M.W. Turner, Goodwin's oils and watercolours of landscapes, and of biblical, allegorical and imaginative subjects reflect the tuition he received from Arthur Hughes and Ford Madox Brown during the 1860's. They predicted that their pupil would become 'one of the greatest landscape painters of the age'. Both artists impressed on Goodwin the Pre-Raphaelite principles of high finish, vivid colour and working directly from nature to inform his early landscape style, and from which he later struggled to free himself. Through them he met Ruskin, who took him on a trip to Italy in 1872, and thus inspired the young artist to travel subsequently all over Europe, India, Egypt and the South Sea Islands. In 1871 he was elected Associate of the Society of Painters in Water-Colours and in 1881 a full Member. Light and atmosphere is evident in all his works and he experimented with methods of sponging and stippling and was one of the first to use a pen-line in combination with watercolour wash.



8

9. **Albert Goodwin, R.W.S. (1845–1932)**

'Fribourg', Switzerland, circa 1909

signed 'Albert Goodwin' (lower right) and inscribed 'Fribourg' (lower left)

pencil, pen, black ink, watercolour and bodycolour on blue paper

6  $\frac{3}{4}$  x 10 in. (17.2 x 25.4 cm.)

*'I am reminded of Ruskin's phrase about the walls and fortifications of Fribourg – "creeping up the hills in a stealthy cat-like way". What beautiful little drawings he himself made of them! The audacity of buildings is wonderful! For though the sheer cliffs seem of a soft set stone, yet the bulk of the houses are built on the extreme edge of them, over the river, and with them the enormously solid towers, in one case making an almost straight line! And its extreme picturesqueness the result of the fear of its enemies!'*

Extract from Albert Goodwin's Diary, 16th May, 1909

*Please see No. 8 on the preceding page for the biography of this artist*





9 Fraybourg

#### 10. Thomas Beaumont Walpole Champneys (1879-1961)

Low Tide; Landscape; *and* Construction

pencil and watercolour

4 ½ x 6 ½ in. (11.5 x 16 cm.) and smaller

*three in a common frame* (3)

Champneys was an architect, colourist and designer best known for his mural and decorative schemes executed for the interior of the 1934-35 Grade II\* listed Dreamland Cinema and Sunshine Café in Margate. Although the building still exists, the question remains whether his murals have survived hidden beneath layers of paint waiting to be discovered. He was an unusual man who worked in an Art Deco version of archaic Greek or Minoan style. The Dreamland Cinema, Margate, is the best example of this very unusual combination.





## 11. Thomas Saunders Nash (1891-1968)

### The Nativity

pencil and watercolour on paper squared for transfer

21 ½ x 29 ½ in. (55 x 75 cm.)

Along with Spencer, Gertler, Nevinson, Wadsworth and Paul Nash, Thomas Saunders Nash was at the Slade when it was at the height of its artistic achievement under Frederick Brown and Henry Tonks before the Great War. On leaving he shunned the London art world, lived in Reading and earned his living as a teacher from 1920, first in Berkshire, then at Ackworth School in Yorkshire.

He continued to exhibit in London, particularly at the New English Art Club from 1920. His first one-man exhibition was at the Redfern Gallery in 1926 and he exhibited more than 150 paintings there over the next twenty years.

His best work is religious in subject, and often shows the obvious influence of Stanley and Gilbert Spencer. They all shared a love of early Italian painting, but where Stanley Spencer abandoned his Giottoesque style, Nash never did. Whilst his pictures have a contemporary feel and display many of the compositional elements of the 'Romantic Moderns', Nash continues to pay homage to the Early Renaissance masters which inspired him to first paint. However his best work has an emotional impact and sense of purity.

The Contemporary Art Society purchased two of his works in the early 1930s, *Hop Pickers*, 1929, for Harrogate Art Gallery, and *Crucifixion*, 1928, for the Laing Art Gallery, Newcastle. Other work by Nash can be found in the British Museum, Whitworth Art Gallery, Birmingham Art Gallery, Ashmolean Museum, and the City Art Gallery, Manchester. In 1980, Reading Museum & Art Gallery organised a major retrospective exhibition entitled *Tom Nash: Paintings and Drawings (1891-1968)*.







12. **Gilbert Spencer, R.A., R.W.S. (1892-1979)**

'Winter Trees'

signed and dated '*Gilbert Spencer/1942*' (lower right)

pencil and watercolour

14 ½ x 21 in. (36.2 x 53.7 cm.)

PROVENANCE:

with Agnew's, London, No. 10443.

Brother of Sir Stanley Spencer, Gilbert was a painter of landscapes, portraits, figure compositions and mural decorations. Born on 4th August 1892 at Cookham, he studied at Camberwell School, woodcarving at the R.C.A. (1911–12) and, under Brown and Tonks, at the Slade School between 1913 and 1915 and again in 1919/20. He joined the R.A.M.C. in 1915 and served in Salonika and the Eastern Mediterranean until 1919. He became a member of the New English Art Club the same year. His first one-man exhibition was held at the Goupil Gallery, London, in 1923. For most of his life he worked mainly in Berkshire, Oxfordshire, Dorset and the Lake District. From 1934-36 he created a series of murals depicting the *Foundation Legend* of Balliol College for Holywell Manor, Oxford. These remarkable wall paintings show the influence his brother, Stanley had on his work having just completed the murals at the Sandham Memorial Chapel in Burghclere, Berkshire, of *Heaven in a Hell of War* in 1932.

From 1932-48 he was Professor of Painting at the Royal College of Art, London but became an Official War Artist from 1940-43 during the Second World War.

In 1948 he spent two years as Head of the Department of Painting at Glasgow School of Art before returning south to London to hold the same position at the Camberwell School of Art from 1950 to 1957. In 1950 he was elected Associate of the Royal Academy before becoming a full Academician in 1960. He was the author in 1961 of *Stanley Spencer* and in 1964 there was a major retrospective exhibition of his work.



13. **John Northcote Nash, R.A. (1893-1977)**

Study for a Gloucestershire landscape

signed '*John Nash*' (lower right)

pencil and watercolour

6 ½ x 8 ½ in. (16.5 x 21.6 cm.)

The younger brother of the artist Paul Nash (1889-1946), John was advised to avoid formal training by his sibling to preserve the exciting originality of his work. He joined the Artist Rifles during the First World War and fought for nearly two years before returning home to work with his brother as an Official War Artist, a position he was to resume in 1940 for the Admiralty.

Nash taught at the Ruskin School of Art in Oxford and subsequently at the Royal College of Art. His contribution in the renaissance of English book illustration was important and he was to become a member of the London Group and the New English Art Club. In 1951 he was elected to The Royal Academy and, in 1967, he was given a major retrospective at the Royal Academy, the first ever for a living painter.



14. Ernst Michael Dinkel, R.W.S., A.R.C.A., (1894-1983)

'Rocks, North Portugal'

signed and dated lower right and inscribed as title on an RWS Gallery label verso  
watercolour

14 x 16 ½ in. (36.4 x 41.3 cm.)

*EXHIBITED:*

Royal Watercolour Society, London, 1967

Ernest Michael Dinkel was a versatile painter of landscapes and biblical subjects, sculptor and designer. Born in Huddersfield, of German descent, he attended the local technical college, before moving to London to study. He served throughout the First World War before resuming his interest in art. After graduating from the Royal College of Art in 1925, he went to study, thanks to the Owen Jones Travelling Scholarship, the art and architecture of Italy and France. He exhibited at the Royal Watercolour Society, the New English Art Club and at the Royal Academy from 1927 to 1976. He taught at the Royal College of Art (1925-1940) was Head of Stourbridge School of Art (1940-1947), and Head of the School of Design at Edinburgh College of Art (1947-1961).

*LITERATURE:*

*The Modern British Paintings, Drawings and Sculpture* by Mary Chamot, Dennis Farr and Martin Butlin, London, 1964.





15. **James Simpson Alderson** (1856-1948)

Cottages in a wooded landscape

signed, 'J.S. Alderson'

pencil and watercolour

8 1/3 x 5 1/2 in. (13.2, 20.2 cm.)

Born in Rugby, James Simpson Alderson fell first under the influence of the Pre-Raphaelites before studying English landscape art more broadly. His work reflects such influences as well as that of the New English Art Club, which was established in 1885 as an alternate venue to the Royal Academy. The latter's emphasis in a realistic figurative style suited the style of this charming watercolourist who was to spend a large part of his life down in Cornwall, particularly St. Ives.



**16. James Simpson Alderson (1856-1948)**

Snow-covered rooftops

signed, 'J.S. Alderson'

pencil and watercolour

8 ½ x 5 ½ in. (21 x 14.5cm.)

*Please see **No. 15** on the preceding page for the biography of this artist*





### 17. Orlando Greenwood (1892-1989)

'Barnard Castle'

signed and inscribed on an old label attached to the stretcher '*Orlando Greenwood/9 Hillmarton Road, Camden Road/Barnard Castle*' and with a studio stamp, verso

oil on canvas

20 x 21 in. (50.8 x 53.3. cm.)

In its original wide Dutch ripple frame

PROVENANCE:

The Artist's Studio Sale

Born in Nelson, Lancashire, Greenwood initially worked as an artist in his uncle's mill before going to study at Goldsmiths College, London. During the First World War he was in the Royal Engineers and, in the 1920s, his career began to blossom as a still-life painter. The critics hailed his classically inspired tableaux and his 1925 exhibition at Spinks in London was acclaimed a "triumph". Greenwood was to admit afterwards that it was the lack of funds to support models that caused him to concentrate on still-lives and portraits.

He was to have long exhibition history which included exhibiting works at the Royal Society of British Artists, The Royal Academy, London, The Royal Society of Portrait Painters, The Groupil Salon Gallery, The Royal Institute, Colnaghi, Spinks, The Beaux Arts Gallery and also at the Leicester and Grosvenor Galleries. During the Second World War he moved to Dunningwell, Cumbria after his home in Richmond was bombed. He ceased all painting in 1967.



**18. Edward Bawden, R.A. (1903-1989)**

Reeds and Donkeys, Seriphos, Western Cyclades, Greece

signed 'Edward Bawden' (lower right)

pencil and watercolour

20 x 28 ½ in. (50.7 x 71.7 cm.)

**EXHIBITED:**

London, The Fine Art Society, *Edward Bawden recent Watercolours*, July-August 1975, no. 32.

Born in Braintree in Essex, Bawden studied art at the Cambridge School of Art 1919-21 and the Royal College of Art, London, 1922-25. It was at the latter that he worked under Paul Nash and was a contemporary student with Eric William Ravilious (1903-1942) and Douglas Percy Bliss (1900-1984) with the three becoming close friends. He went on to the Central School of Arts and Crafts, and then taught at the Royal College of Art, the Royal Academy Schools and Goldsmiths College. He was to have his first one-man show at the Zwemmer Gallery in 1934.

In 1925, whilst still at the R.C.A., Bawden started receiving illustration commissions from the Curwen Press. In addition he and Ravilious were designing patterned paper, borders and fleurons for Curwen too and it was Harold Curwen's encouragement, friendship, sponsorship and guidance that became Bawden's driving force at that time. The Second World War was to interrupt this peaceful way of life at Great Bardfield, Essex and Bawden became an Official War Artist, along with Anthony Gross, with whom he was to become firm friends. His work took him all over Europe and the Middle East, to Italy where he met Edward Ardizzone. These years as a war artist were to deepen his emotional range and it was during this period that he felt he "really learned to draw".

Bawden had a remarkable feel for design and for picking out essential attributes and recording them with relish. One reviewer wrote after an exhibition at the Fine Arts Society, that "Bawden is ...very English in his liking for the frank and unpretentious, for fresh observation, sound draughtsmanship and quiet humour". Besides illustrating many books and book jackets, Bawden made many paintings in watercolour, a number of strikingly successful murals, designed wallpaper and ceramic wall tiles, produced linocut prints and did much commercial work for Fortnum and Mason, Imperial Airways, the Midland Bank as well as poster designs for London Transport and others. All his work displayed his enjoyment of life. Bliss wrote that Bawden "saw life like a foreigner at a cricket match, marvelling at its madness". For the greatest part of his life he lived and worked in Essex.



19. Edward Jeffrey Irving Ardizzone, C.B.E., R.A. (1900-1979)

'Hippies at the Guggenheim', Venice

signed with initials 'E.A.'

pencil, pen and watercolour

7 ½ x 11 in. (19 x 28 cm.)

Born in Vietnam, Ardizzone's family returned to England when he was young. Educated at Clayesmore School, he started work as a clerk at the Eastern Telegraph Company in the City of London. Whilst there, he studied art during evening classes given by Bernard Meninsky (1921-1926) at the Westminster School of Art. After becoming a free-lance artist in 1927, his drawings appeared frequently in the Radio Times, the Strand Magazine, on book jackets, periodicals and posters for the London Transport. He acted as an Official War Artist between 1940-45 and then taught illustration at Camberwell School of Art from 1948-52. He worked for UNESCO in India, 1952-52, taught at The Royal College of Art, School of Etching, 1953-61.

He was to illustrate well over 170 books. For him, the relationship between drawing and words had to be very close, for he felt that the illustrator's task was to create a visual counterpart to the world of the writer. His approach was neither satirical nor moralistic but autobiographical, and his drawings are both representational and humorous, whilst demonstrating his affection for people. His reputation is firmly grounded, however, in the books he wrote and illustrated for children using line drawings and wash.

He was elected Associate of The Royal Academy in 1962, was elected a Royal Academician in 1970 and received the CBE in 1971.





## 20. Michael Rothenstein, R.A. (1908-1993)

'Spring' and 'Winter'

water-colours with ink on paper, both signed and dated at lower right,

9  $\frac{3}{4}$  x 14 in. (24.5 x 35.5 cm.)

*A pair (2)*

The son of Sir William Rothenstein, Michael studied art at Chelsea Polytechnic, at the Central School of Arts and Crafts, and with Stanley Hayter in 1949 in Paris. He taught print making at Camberwell School of Art. His first commission, in 1924, was to illustrate Eleanor Farjeon's *The Country Child's Alphabet*, despite being only sixteen. For this he produced twenty-six charming drawings and a coloured cover.

During the late 1930s his work was mainly Neo-Romantic landscapes and, in 1940, he was commissioned by the Pilgrim Trust to paint topographical watercolours of endangered sites in Sussex for the *Recording Britain* project. During the Second World War he moved to Great Bardfield to join this small resident art community where Edward Bawden, (**illustration No. 18**), amongst others, lived. It became one of the most artistically creative villages in Britain. Rothenstein organised the *Great Bardfield Artists* exhibitions during the 1950s. Aided by his brother, Sir John Rothenstein, then head of the Tate Gallery, such exhibitions became nationally known and strongly supported. The contributing artists were known for their figurative work which became near-abstract in the 1960s. Rothenstein's earliest prints were lithographs for an exhibition at the Redfern Gallery in 1948. He turned to copper plate etchings in Paris, became a leading printmaker in England and revolutionised the use of wood and lino cuts. During the 1950s and 1960s he became one of the most experimental printmakers in Britain and, whilst teaching at Camberwell, passed on his ideas to the next generation. For the exhibition in 1989 of *Michael Rothenstein: Paintings and Prints 1979-1989* at the Royal Festival Hall, London Lynne Green wrote in the introduction to the catalogue, "Michael's reputation as an artist rests upon his achievement as a consummate printmaker who liberated the medium from traditional constraints of technique, scale and form".

He was elected Associate of The Royal Academy in 1977 and a full Royal Academician in 1983.



**21. Michael Rothenstein, R.A. (1908-1993)**

Autumn

signed 'Michael Rothenstein' (lower right)

ink, wash, watercolour and bodycolour

14 x 20 in. (35.6 x 50.8 cm.)

Executed circa 1947.

PROVENANCE

with Gillaume Gallozzi, New York

*Please see No. 20 on the preceding page for the biography of this artist*







22. **Michael Rothenstein, R.A. (1908-1993)**

The Scrap Yard

signed 'Rothenstein' (upper right) and signed again 'Michael Rothenstein' (lower right)

pencil, ink and watercolour

11 ½ x 16 ½ in. (28.6 x 41.3cm.)

Executed in 1945

*Please see **No. 20** for the biography of this artist*



### 23. Francis John Minton (1917-1957)

Colemans Hatch, Ashdown Forest, East Sussex

signed, inscribed and dated '*John Minton / Colemans Hatch, Nov. 26 1943*' (upper left)

ink, wash and bodycolour

10 ½ x 14 ¾ in. (26.8 x 37.3 cm.)

Minton studied initially at St. John's Wood Art School (1935-38) before spending eight months in France with Michael Ayrton (**illustration No. 25**) and Michael Middleton, then returning to London just before World War Two when he registered as a conscientious objector. He began to paint a series of London street scenes and in 1941, with Ayrton, designed the costumes and décor of Gielgud's *Macbeth*. He then withdrew his conscientious objections and served in the army for two years before being released in 1943. He taught Illustration at Camberwell School of Art (1943-46), then at the Central School before becoming a Tutor in painting at the Royal College of Art (1948-46). He was a painter, draughtsman, theatre designer, poster artist and book illustrator and he travelled widely. He held many one-artist exhibitions, the first in 1945 and was elected a member of the London Group in 1949.

He was a lyrical, neo-romantic artist of great personal charm. Rigby Graham, in 1968, writes of his illustrative work that "because his vision and his drawing had a literary slant, he was able to produce illustrations which were relevant to, and which complemented, the printed page, and yet retained the immediacy, the flow and the uninterrupted vitality of a sketch and it is this which made them exceptional".



24. **Francis John Minton** (1917-1957)

Byland Abbey, Ryedale, North Yorkshire, in the Moonlight  
ink, pencil, watercolour and bodycolour  
18 ½ x 30 in. (46.3 x 74.9 cm.)

*Please see No. 23 on the preceding page for the biography of this artist*





## 25. Michael Ayrton (1921-1975)

Lake Koroneia, within the Mygdonian Basin, within the region of Thessaloniki, Greece signed and dated 'Michael Ayrton 57' in brown fibre-tip, inscribed with artist's colour notes in right margin in pencil pencil and bodycolour

17 x 25 1/3 in. (43.5 x 64 cm.)

Michael Ayrton was born Michael Gould and took his mother's maiden name, the suffragette and Labour Party Chairman, Barbara Ayrton-Gould. He was educated at Abinger Preparatory school but left at the age of fourteen to study art in Paris and Vienna. Whilst in Paris, in 1939, he shared a studio with John Minton. From 1942 he exhibited in London and then in Europe and USA. Ayrton was one of the loosely knit group of young artists – Minton, John Craxton, Keith Vaughan and Roderigo Moynihan were others – who met regularly in the 1940s at the studio of Robert Colquhoun and Robert MacBryde in Camden Hill. He designed for the theatre, 1942-51 and provided the sets and costumes for such productions as Gielgud's *Macbeth* in 1942 and Sadler's Wells Ballet *Le Festin de l'Araignée* in 1944. He taught life drawing and theatre design at the Camberwell School of Art, 1942-44; and was art critic of *The Spectator*, 1944-46. Known for his intellect, he became a highly sought after broadcaster, TV art pundit and public personality. With Henry Moore as his mentor, he began working as a sculptor in 1951, and travel in Italy and Greece kindled a particular interest in the myths relating to Icarus and Daedalus.

Ayrton was a true Renaissance man – painter, sculptor, illustrator, biographer and novelist - who wrote authoritatively and in equal measure on art and music. He was a close friend of Wyndham Lewis who, in his capacity as art critic, had often praised Ayrton. Wyndham's final tribute to his friend was to write the introduction to Ayrton's book *Golden Sections* (1957), which was Lewis's last written work. T.G. Rosenthal in *DNB* claims that "*Word and Image*", devoted to a comparison of the work of Ayrton and Wyndham Lewis, was Ayrton's most important exhibition. It was held at the National Book League in 1971.

Ayrton's book illustrations developed from his work as an artist in other media. He employed a wide variety of techniques in his illustrations, including pen and ink drawings, colour wash and etching. Through his involvement with the neo-romantic group of English painters in the 1940s, he was much influenced by John Minton (**illustration No. 23 & 24**) and Graham Sutherland. He was also a sculptor of great strength and very much a creator of images, a Daedalus in inventiveness. He described himself as a narrative artist – somewhat different from a literary artist – and not simply as an illustrator. His works can be found in the Tate, the British Museum and the Victoria and Albert Museum, among others.



26. **Ada Elizabeth Edith (“Betty”) Swanwick, R.A., R.W.S. (1915-1989)**

One Amongst Us; and a preliminary pencil study, 1980

signed and dated ‘Betty Swanwick ‘80’ (lower left)

pencil and watercolour

19 x 23 in. (48 x 58.5cm.) and smaller

*Two (2)*

**PROVENANCE:**

Gifted by the artist to The Celia Hammond Trust

**EXHIBITED:**

London, Royal Academy, 1981. No. 40.

London, Royal Academy, August – November, 2001 ‘A Narrative Process’

Chris Beetles, London, November, 2008 to coincide with the book launch of ‘Betty Swanwick, Artist and Visionary’ by Paddy Rossmore

**LITERATURE:**

P. Rossmore, ‘Betty Swanwick. Another World’, The Artist, London 1990

P. Rossmore, ‘Betty Swanwick: Artist and Visionary’, London, 2008, p. 124

Born in Forest Hill, South London, the daughter of the marine artist Henry Gerard Swanwick (1866-1929), Betty was educated at Prendergast School, Lewisham, and studied at Goldsmiths College School of Art, The Royal College of Art, under Clive Gardiner and Edward Bawden (**illustration No. 18**), and the Central School of Arts and Crafts. She later taught at Goldsmiths College (1948-69), before becoming Draughtsman Member of The Royal Academy Schools and The Royal College of Art. Swanwick thought of herself as “part of the small tradition of English painting that is a bit eccentric, a little odd and a little visionary” but Beetles, in 1989, sums her up as a “watercolourist of mystical symbolism enriched with a strange beauty”. She considered her late narrative works as her best work. She designed posters for London Transport and advertisements for large corporations and painted murals for the Festival of Britain (1951) and Guy’s Hospital (1955).

She was elected Associate of The Royal Academy (1972), a full Royal Academician in 1979 and a Member of The Royal Watercolour Society (1976). Her work was exhibited at the R.A. and the R.W.S.









## 27. Brian Lemesle Adams (1923-2011)

Coombe Valley, North Cornwall

watercolour

15  $\frac{3}{4}$  x 19  $\frac{3}{4}$  in. (40 x 50 cm.)

### PROVENANCE:

Brian Lemesle Adams, Open Studio, June, 1990

Brian 'Beak' Adams was born in 1923 in Wolverhampton, Staffordshire. A gifted draughtsman with a natural aptitude for design, his talents were encouraged by the sympathetic art department at Bryanston School. He went straight from school into war service with the Royal Engineers, where he designed camouflage and decoys, including bogus tanks. He also regularly exhibited his landscape paintings and, at the end of the war, enrolled at the Architectural Association School, London. There he won the SADG Medal, awarded for the best student of the session.

"Beak" was an incredibly gifted architect, involved in major projects for the Hertfordshire County Architect's Department engaged on the *Hertfordshire Experiment*, the now celebrated programme to design new primary schools, before moving to the LCC Architects Department, with Robert Matthew, in London, in 1950.

In 1955 he went into private practice with Gordon and Eleanor Michel, where his first major building was Bute House Preparatory School for Girls, Hammersmith (1956). In 1961 he formed his own practice, B L Adams Architects, initially with offices in Kensington Church Street above the newly-opened Biba. Much of his later work was subcontracted by local authorities, and included sheltered housing projects, schools and libraries. The firm won a number of Civic Trust and other design awards.

In 1970 he amalgamated his firm with Green Lloyd and Son to form Green Lloyd Adams. During the 1970s he increasingly specialised in interiors for shops and public buildings, including the 'ace café' (now sadly lost) at the Victoria and Albert Museum and the Davidoff Cigars shop on the corner of St. James's and Jermyn Street. His final design work was 10 Aldersgate in the City of London. He retired from architectural practice in 1987.

He continued painting throughout his career, exhibiting regularly in The Royal Academy Summer Exhibition. After his retirement he was still a regular exhibitor, with a national reputation as a sensitive draughtsman and masterful watercolourist.



28. **Brian Lemesle Adams** (1923-2011)

Loading China Clay, Par Harbour, Cornwall

watercolour

15  $\frac{3}{4}$  x 19  $\frac{3}{4}$  in. (40 x 50 cm.)

*PROVENANCE:*

Brian Lemesle Adams, Open Studio, June, 1990

*Please see **No. 27** on the preceding page for the biography of this artist*



## 29. Sir Sidney Robert Nolan, O.M., R.A. (1917-1992)

### Abstract Landscape

signed with the initial 'N' (*centre left*), signed, inscribed and dated 'Nolan. 1958. No. 8 Landscape', verso

textile dye on coated paper

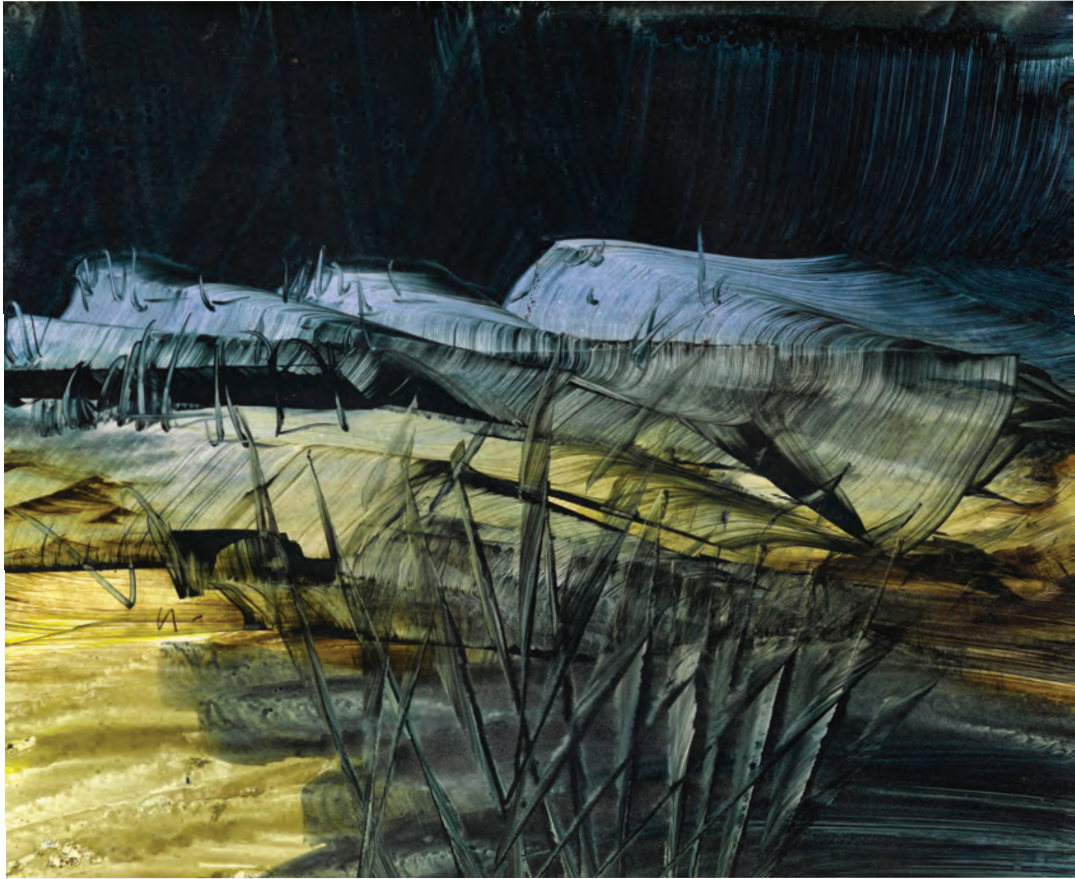
10 x 12 in. (25 x 30 cm.)

Nolan was one of Australia's most important painters and printmakers. Born in Melbourne, he left school at the age of fourteen when he enrolled at the Prahran Technical College (now part of Swinburne University), Department of Design and Crafts, in a course which he had already begun part-time by correspondence. For the next six years he worked for a company and produced advertising and display stands with spray paints and dyes before attending night classes, in 1934, at the National Gallery of Victoria Art School.

He never relied upon one style or technique but rather experimented throughout his lifetime with different methods of application, and also devised some of his own. He recreated, on a variety of materials and in his own idiosyncratic style, features of the Australian landscape and his love of literature is reflected also in his work. Nolan's great mentors were Cézanne, Picasso, Matisse and Rousseau and thus, in 1951, he moved to London and from there travelled and worked his way across Europe. In 1965 he completed a large mural depicting the 1854 *Eureka Stockade*, rendered in enamelled jewellery on 1.5 tonnes of heavy gauge copper. Nolan employed the "finger and thumb" drawing technique of the Indigenous Australian sandpainters to recreate the panoramic scene. The mural is in the Reserve Bank of Australia, Melbourne.

Throughout his career he had a long association with the theatre and the ballet working in collaboration with Benjamin Britten, Robert Helpmann and the French ballet dancer Serge Lifar. In 1981 he was appointed a Knight Bachelor and received the Order of Merit, in 1983. The Sidney Nolan Trust was established in 1985 to support artists and musicians. He was made a Companion of the Order of Australia, in 1988 and elected an honorary member of the American Academy of Arts and Letters and a Member of The Royal Academy of Arts, London





30. **James Morrison, R.S.A., R.S.W.** (*born 1932*)

'Dunes'

signed and dated 'Morrison 1969' and signed and inscribed 'James Morrison/ 'Dunes' on the backing board,  
pencil, ink, wash and bodycolour

7 ½ x 22 ¾ in. (19 x 57.8 cm.)

Morrison studied at the Glasgow School of Art from 1950-54, before moving to Montrose and joining the staff at the Duncan of Jordanstone College of Art, Dundee in 1965. He left Dundee in 1987 to take an extended painting trip to Canada and to pursue a full-time career as a writer and presenter of art programmes, a career which he combined with his passion for painting. He is a true landscape painter and he draws his inspiration from the lush, farmland around his home in Angus and from the rugged wildness of west coast Assynt, Scotland. His paintings are of real places and his practice is to work out of doors, rapidly, and to use thinned oil paint and boards prepared with a non-absorbent ground. This enables him to capture the transitory nature of his subject with the marks made by his brush becoming patterns of the earth, so strong is his hand. He exhibits his work annually both in Scotland and London.



31. **Robin Anderson** (*born 1924*)

Through the Bush

signed 'Robin A'

watercolour

19 x 29 in. (48.5 x 74 cm.)

*PROVENANCE:*

Gallery Watatu, Nairobi, Kenya, 1981

Robin Anderson was born in Kenya in 1924 and is of European descent. Exploring Africa with her father when Robin Anderson was a young child had a strong influence upon the subject matter depicted in her work today. Her time in London at Heatherleys Art School subtracted nothing from her affinity for her native country, to which she soon returned and which is still her home. Anderson works in oil, watercolour, and sketches on batik to create, in an innovative process, that which she calls 'originals on silk'. This process owes a great deal to ancient craft traditions, which the Arts and Crafts movement played such an important role in reviving. Anderson's art has been described as 'a joyous celebration of the basic grace and vitality of all humankind', which is of little surprise when one considers the vitality of her forefathers. Kenya owes its first hospital and newspaper to her uncle and grandfather. In turn Robin Anderson has become one of Kenya's most renowned artists.





32. **Keith McIntyre** (*born 1958*)

The Fox and Pheasant

signed and dated 'McIntyre 87' (lower left)

coloured chalks on dusty pink handmade paper

21 ½ x 28 ½ in. (54.5 x 72.3 cm.)

*PROVENANCE:*

with Fleming-Wyfold Art Foundation, London

Keith McIntyre studied drawing and painting at Duncan of Jordanstone College of Art, Dundee and papermaking at the Barcelona Paper Workshop with Laurence Barker. Since then he has lectured in Fine Art at Glasgow School of Art and was visiting Lecturer at DJCA, Dundee College of Art. He is currently head of the Art Department at Northumbria University. Drawing, graphic fine art media and theatre is at the root of his work, the potential of large-scale ink-on-paper drawing allows the viewer to analyse the subject with greater scrutiny. McIntyre's choice of handmade papers draws on his skills learnt in Barcelona and, equally, draws attention to the material chosen as well as to the image produced. He has won numerous awards for his work, namely The Royal Scottish Academy Willie Gillies Award, 1983, The Scottish Open Drawing Competition, in 1993, and The Arts Council England Major Research Award, 2004-5. He has exhibited in London and Scotland almost every year since he qualified.



33. **John Byrne, R.S.A.** (*born 1940*)

Young man on a beach

signed 'John Byrne'

mixed media

18 x 24 in. (46 x 61 cm.)

John Byrne was born in Paisley, Scotland and trained at the Glasgow School of Art where he passed out first in his year, winning also its most prestigious award, the Bellahouston. Not only is Byrne a well-known writer for theatre, who is in constant demand, but he is a painter of great distinction and aptitude. This very year the Scottish National Portrait Gallery is throwing an exhibition dedicated to his penetrating portraits. Among the pieces to be shown will be self-portraits from the last fifty years, which will display both his range of moods and styles as well as portraits of his close family, demonstrating thereby his observant eye and original approach to draughtsmanship. His figure work is compelling and masterful and his paintings can be seen in all the major collections in Scotland and abroad. In 2007 he was made a full member of the Royal Scottish Academy and is an Honorary Fellow of the Glasgow School of Art as well as of The Royal Incorporation of Architects in Scotland. Further honours held include Honorary Membership of the Royal Glasgow Institute of the Fine Arts, and Honorary Doctorships from the Universities of Paisley, Glasgow, Aberdeen and Strathclyde.

His biography reflects his exceptional talents as accomplished artist, designer of theatre sets and one of the most notable playwrights of his generation.







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Julia Korner exhibits annually at the following Fairs:

**B.A.D.A. Fine Art & Antiques Fair**, Duke of York Square, off Sloane Square, London. SW3 held in March, please see [www.bada.org](http://www.bada.org) for details.

**Haughton International Fairs – Art Antiques London**, Albert Memorial West Lawn, Kensington Gardens, London SW7 (opposite the Royal Albert Hall) held in June, please see [www.haughton.com/international-fairs](http://www.haughton.com/international-fairs)

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