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Dealers to Private Collectors, Trade and Interior Designers

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Haynes Fine Art are proud to announce their 40th Anniversary, a landmark we are planning to celebrate at the gallery and with numerous shows nationally and internationally.

Please keep a regular check on our website using the following address www.haynesfineart.com/events.asp to see our full diary of events scheduled.

For over 40 years Haynes Fine Art have grown in both reputation and knowledge, gaining the respect of many institutions and collectors worldwide. As a family business we look forward to another 40 years and the opportunity to share our knowledge and exciting discoveries with you.We will also continue to supply the numerous National and International Institutions who look to acquire important paintings for their collections.

Haynes Fine Art has handled many important paintings which are now housed in museums worldwide, including;

The National Gallery, London
J. Paul Getty Museum, Los Angeles
The Victoria and Albert Museum, London
Philadelphia Art Gallery
The Louvre, Paris
The Overbeck-Gesellschaft Museum, Germany
National Gallery of Art, Washington
Norton Simon Museum of Art, Pasadena, California
Leicester Art Gallery, England

Our Specialists & The Haynes Fine Art Team

From left to right standing Mark Shaw, Mark Lambert, Michael Brew, Harry Warner and Tony Haynes.
Seated at the front Vicky Rimell and Maureen Howard.

For 40 years we have actively searched for paintings worldwide for trade and private clients alike. Our vast knowledge of British and European Art has amounted from our experience within our specialist fields.

Tony Haynes Senior contributed his world renowned knowledge of European Old Masters amassed over the full 40 years. He has nor only accumulated a fabulous catalogue of paintings for the Haynes Family Collection, but for both private and trade clients too.

His namesake and eldest son, Tony, has specialised in 19th and 20th Century British and European Art with the perfect grounding throughout the family business. Tony opened the family's first gallery back in 1988 and the rest as they say is history. This successful string to the Haynes Family bow has now gained international recognition for the Gallery and has trade and private clients calling upon Tony's 20 plus years experience in retail, trade and auction acquisitions.

Mark Shaw joined the team in 1993, a perfect compliment to the Haynes Fine Art Sales Team and considered a member of the Haynes Family. His valuable contributions and vast network of contacts both in the UK and overseas has helped to shape one of the worlds most respected Fine Art Gallery brands. Mark Shaw has recently been invited and accepted the position as a Senior Partner of Haynes Fine Art.

Mark Lambert became a Partner of Haynes Fine Art in April 2008. With his depth of Art History knowledge and a rare and valuable good eye for Fine Art, he now has an enviable client base that turn to him Year after year for advice on both purchase and restoration/framing requirements.

Michael Brew was the first gallery manager to be appointed for Haynes Fine Art back in 1995 and carries the title of International Shows Director and features at the forefront of the Haynes Fine Art sales team.

With his wealth of knowledge he is a valued member of the Haynes Fine Art brand.

All four of the Haynes Fine Art Partners have between them **over 70 years experience** and with that have gained acclaim from the two leading British Trade Associations - the **BADA** and **LAPADA**.

Harry Warner began working with Tony Haynes Snr in 2000. Harry has been responsible for acquisitions at Haynes Fine Art for a number of years, working closely with both Tony Haynes Snr and son, Tony Haynes Jnr, scouring the globe to locate stock for both the Haynes family trade and retail operations. Harry is very much an integral member of the Haynes Team and can be seen at the Gallery Exhibitions and Events.

Maureen Howard joined the team back in 1993 and is often referred to as the lynch pin that got the Haynes operation truly organised and running smoothly. Maureen works closely with Tony Haynes Jnr and Mark Shaw on the day to day running of the Gallery, overseeing client requests and updating new stock acquisitions, Gallery Facebook and Twitter accounts along with her colleague Vicky.

Vicky Rimell began at Haynes Fine Art in 2005 and is a valued member of the team, working with Tony Haynes Jnr, Mark Shaw, Maureen and the rest of the team on gallery operations, exhibitions and overall administration to keep things on track.

How to find us

Location

One of Britain's most beautiful villages, Broadway for a number of years has proven a haven for Fine Art and Antique collectors. The village of Broadway is located on the Worcestershire/Gloucestershire border, at the top of the Cotswold's and in the heart of England. We are approximately 45 miles from Birmingham Airport and 90 miles from London's Heathrow Airport and within only a few miles of the local train stations of Evesham and Moreton-in-Marsh. With the network of motorways on all four sides of our central location we can be easily reached by the M5, M4, M40 and the M42.

View a map of the area and find directions ..
.. on Multimap
.. on Google maps

Airports

Birmingham Airport 77 km / 48 miles
London Heathrow Airport 145 km / 90 miles

Train Stations

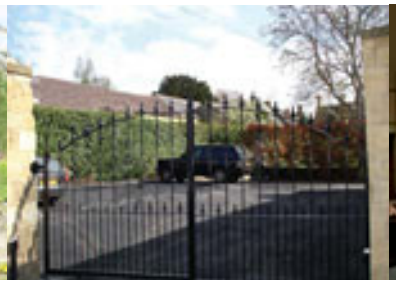
Moreton-in-Marsh 12.75 km / 8 miles
Evesham 13.4 km/ 8.3 miles

Car Parking

We have recently completed a large car park to the rear of Picton House which has ample parking space for visiting clients. Please note this is a secure parking area that will require notification upon arrival so we can open the automated gates. Once parked, you will only have a few steps to take through the beautiful landscaped grounds of Picton House. This will save a walk from the public car parks and ensures there is no rush with viewing our huge and comprehensive stock of fine paintings and enables us to place purchases safely in the boot of your car upon departure.

Hotels

With a wealth of local quality hotels we can ensure a great weekend away option with quality Country House Hotels in abundance, details of which can be obtained by contacting Maureen or Vicky by calling our galleries via our contact details, alternatively you can email maureenhoward@haynesfineart.com or vicky@haynesfineart.com and they can detail deals we have negotiated on your behalf.



The History of Haynes Family

Born to extremely humble beginnings, Tony Haynes Snr had little choice but to soon become the provider and carer for his then family of six brothers, two sisters and mother.

There was very little time for the privilege of attending school; as a result he is mostly self-educated: Tenacious is his middle name! So, in hope of earning much needed funds, the young boy started his working life by performing a wide array of imaginative duties - for example, looking after the prams of strangers whilst parents shopped at Woolworths.

For Tony Snr, art opened a window into another world; he would sit for hours at Birmingham Museum & Art Gallery in awe of the craftsmanship displayed. February Fill Dyke by Benjamin Williams Leader (British 1831-1923) was the very first painting to grab, excite and captivate him; amazed by Leader's depiction of figures in a landscape going about their business after much rainfall, struck by the realism of water as it pooled into passing cartwheel tracks and uplifted by the suggestion of sunlight breaking through the clouds all denoted to him that life goes on, to weather storms and wait, for the sun will come out again. Art, the educator, had taught him its first important lesson.

The Benjamin Williams Leader was soon followed by two conversation pieces by Sir John Gilbert (British 1817-1897) with detail so vividly painted it was almost as if he, Tony Snr - the viewer, was privy to another place and time, very nearly able to hear, follow and understand the figures in the scene; he had been transported by art.

The next work to capture the young Tony Snr was a Crucifixion scene by Carlo Dolci (Florentine 1616-1686), which immediately kindled a special interest in Old Masters. The scene depicts hundreds of figures looking at Christ, each with their back to us - the viewer, all except one who looks directly at us. This intrigued the young Tony Snr and posed art's first riddle: Why is he looking at me and not at Christ? It was only later when he spotted a self portrait by Rembrandt (Dutch 1606-1669) along with the artist's comment - I am looking at someone who is looking at me whilst I look at them - that Tony Snr found his answer: the figure looking at him in Dolci's Crucifixion scene was the artist himself, perhaps asking, "What have we done?"

Tony Snr and Tony Jnr in the original Family Estate

Fortunate to meet his equally determined future wife and life partner, Vivien, when he was just 17, Tony Snr has, with Vivien's hard work and unflinching support, journeyed his way through a diverse succession of employment (including selling hot dogs and window cleaning) from a lowly position through to that of a firmly established and widely respected international art expert and dealer, as well as both founding and heading the successful company known today as Haynes Fine Art. A self made man in all aspects - and yes, we are all very proud of him and miss him very dearly, God bless.

Indeed it was, and continues to be, art's sense of complexity that appealed to and drove Tony Snr, its ability to change as it is looked at, for the viewer to feel seen by and interact with it, as Rembrandt pointed out - it displays and yet looks back at you, commenting on what it is like to be human. Art the mirror, the entertainer, the commentator, the educator challenges and thrilled Tony Snr up to and including his final days.

The original Haynes Family Estate

The Fine Art Reference Library

The Music Room displaying part of the Family Collection

Tony Snr and Vivien's ultimate pride and joy is, and will always be, their children. Sadly only two of four survive. The youngest, Alison, followed her path into performing Arts (Guildhall School of Music and Drama) singing at The Royal Albert Hall and on national radio before her passion for world music took her to South Africa as music director for a touring theatre company; consequent ill health has, for the time being, paused what promises to be a notable career. Nurtured amongst a wealth of beautiful and important art works, it came as no surprise when eldest son, Tony Jnr, decided to follow in his father's footsteps. From an early age the Haynes children were encouraged to interact with art, including regular trips to public art galleries and museums, alongside frequent invitations to share in their father's often exhaustive research procedure - the promise of a reward was always lucrative! Over the years Tony Snr had patiently shared his encyclopaedic knowledge of art and well thumbed comprehensive collection of art books and catalogues, indeed with his guidance and motivation, the next Haynes generation had an exceptional start into the art world.

In 1988, Tony Jnr opened the first retail outlet for Haynes Fine Art and promptly announced his arrival into the fine art community. Within a short space of time his gallery stock changed from Old Masters (supplied by Tony Snr) to much later works in order to meet requirements of collectors. Again a family unit Tony and his wife Julie ran the gallery until the business would warrant a larger team. Clients still comment today that they were often greeted by Tony's and Julie's first child Emma who at the age of two would try to sell them a painting, it's clearly in the blood! This became a running theme with all four of their children each displaying their own entrepreneurial fair.

Mark Shaw is a much loved, long-standing family friend. He and Tony Jnr met on the cricket field aged nine and have since continued to spur, spar and support each other. Mark came into the Haynes business fold in 1993 and rapidly earnt a partnership. He is fondly thought of as a member of the Haynes Family. Both dedicated and incisive, his exemplary input continues to compliment Haynes Fine Art.

Tony Jnr amongst some of the Family Collection

Even after expanding the first gallery customer demands ushered Haynes Fine Art to a much larger gallery and the family home of Tony Jnr, Picton House (see previous page), became the natural choice for the new retail home of Haynes Fine Art. Acknowledged as being Britain's largest provincial fine art dealer, Haynes Fine Art owns up to 2,500 paintings at any time - and with four grand children waiting in the wings (& now a beautiful great granddaughter) and a magnificent Haynes team - this number is likely to grow!

Haynes Fine Art has handled many important paintings which are now housed in museums worldwide, including;

The National Gallery, London; J. Paul Getty Museum, Los Angeles; The Victoria and Albert Museum, London; Philadelphia Art Gallery; The Louvre, Paris; The Overbeck-Gesellschaft Museum, Germany; National Gallery of Art, Washington; Norton Simon Museum of Art, Pasadena, California; Leicester Art Gallery, England; amongst numerous others.

Haynes Fine Art and Picton House

The history of Picton House's present owners, Haynes Fine Art, is naturally less antiquated than the house itself. Established in 1971, Haynes Fine Art, a family run business, quickly became the largest dealers outside London. With up to **twenty four million pounds worth of stock** we are able to offer the serious collector and trade buyer a vast selection of works by important artists.

The gallery has built up a strong reputation for selecting major pieces by British artists, such as: John Atkinson Grimshaw; Arthur John Elsley; Joseph Farquharson; Sir Terry Frost; Montague Dawson, to name but a few. More over, names such as: Frederick Marius Kruseman; Federico del Campo; Alexej Harlamoff; Pierre-Auguste Renoir and Camille Pissarro are extremely well represented.

The Haynes Family has always strived to offer not only a wide selection of world class images but also to show a wide range of prices to suit most pockets. With prices starting from £1,800 and up to £2,500,000 there is a wonderful range of subjects to choose from with all categories covered in depth, and beautifully displayed throughout the **twelve stunning showrooms** Picton House offers. Also displayed is an extensive range of quality period hand carved marbles, fine furniture with tables, chairs, davenports and desks etc, shown in potential room settings.

With the assurance of our long standing reputation within the International Fine Art Market and our close links with the two leading trade associations, the **BADA** and **LAPADA**, you can buy with complete confidence.

Index

STOCK NUMBER	ARTIST	CAT NO.
12012	David James	1
11952	Montague Dawson	Front Cover & 2
12017	Delphin Enjolras	3
12006	Edouard Leon Cortes	4
12067	Luigi Loir	5
11997	Eugene Galien Laloue	6
12027	Marcel Dyf	7
11843	Dorothea Sharp	8
11921	Robert Gemmell Hutchison	9
12059	Robert Gemmell Hutchison	10
12060	John Smellie	11
11819	Campbell Archibald Mellon	12
11842	John Atkinson Grimshaw	13
11844	Edward Ladell	14
11905	Guiseppe Magni	15
11958	Edouard Frere	16
11999	Joseph Farquharson	17
11826(pair)	Alfred de Breanski	18
11898	Heywood Hardy	19
12085	Frederico Del Campo	20
10385	Pierre Outin	21
11894	Myles Birket Foster	22
11895	Helen Allingham	23
11794	Sir William Russell Flint	24
12046	Kay Boyce	25
12013	David Shepherd	26
12032	Tony Karpinski	27
11941	Sir John Kyffin Williams	28
12071	Sir John Kyffin Williams	29
12045	Helen Bradley	30
12079	Laurence Stephen Lowry	31
12080	Sir Terry Frost	Back Cover & 32

Price Codes		Band D	£15,000 - £20,000
Band A	£2,000 - £7,000	Band E	£20,000 - £30,000
Band B	£7,000 - £10,000	Band F	£30,000 - £50,000
Band C	£10,000 - £15,000	Band G	£50,000 - and above

MONTAGUE DAWSON, "The Crescent Moon", Oil on canvas, signed, Canvas size: 40 x 50 inches. Ref. 11952. Catalogue No. 2

Picton House Galleries

Britain's Largest Provincial Dealer in Quality 16th-21st Century Paintings

42 High Street, Broadway, Worcestershire, WR12 7DT
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email@haynesfineart.com • www.haynesfineart.com

Fairs & Mobiles
Tony Haynes: 07831 893 465 • Mark Shaw: 07710 108 891
Mark Lambert: 07796 956 661 • Michael Brew: 07508 258 098

Partners: Mr. A. C. Haynes, Mr. A. G. Haynes**, Mrs. V. J. Haynes**
Mrs. J. Haynes, Mr. V. D. Haynes**, Miss A. Haynes, Mr. M. A. Shaw**

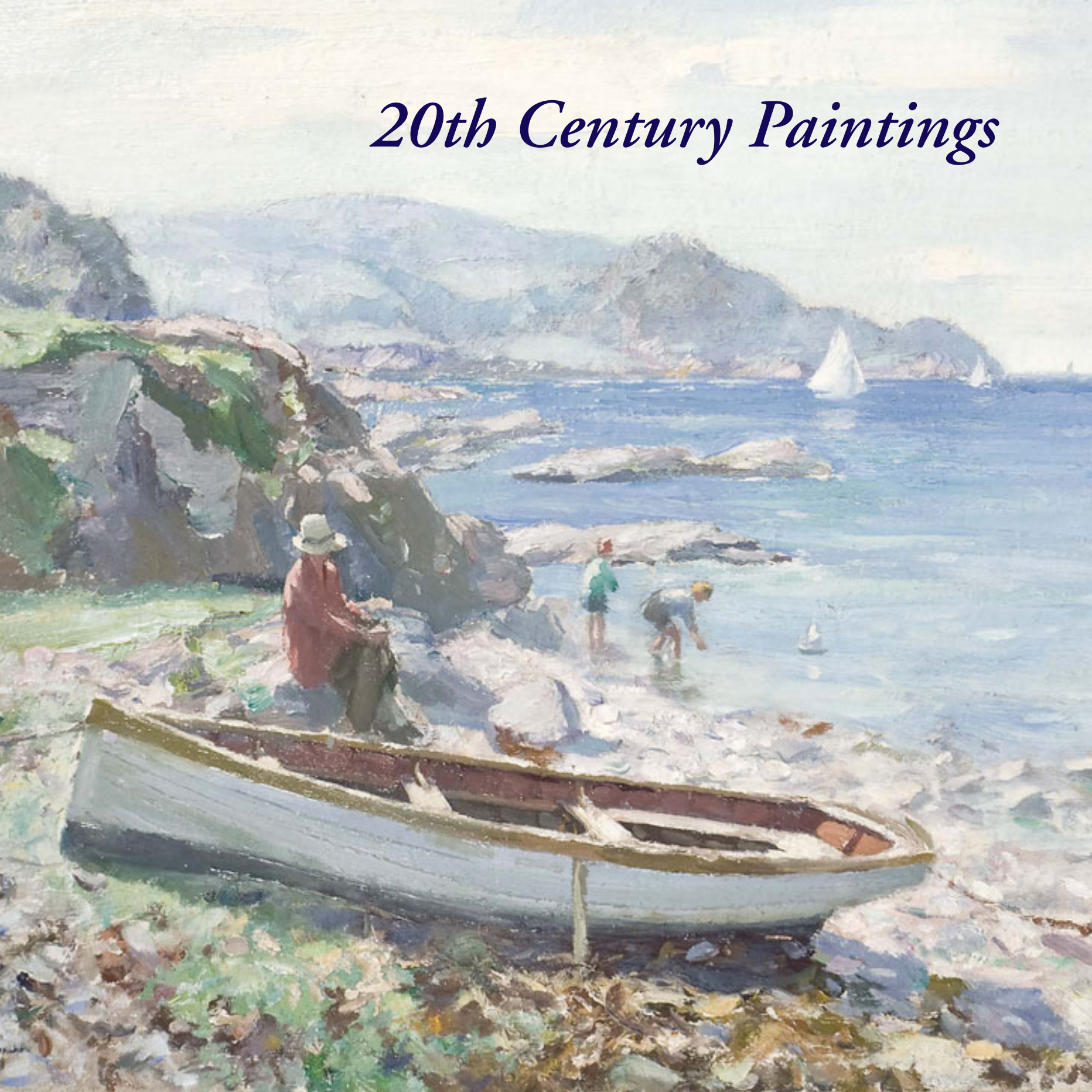
LAPADA MEMBER

Our Professional Advisory Services

Alas we realise that even with 2,500 paintings in stock, probably the largest in the UK, we cannot fulfill all clients' requirements. Using our network of contacts accumulated over the past 35 years, both here in the UK and worldwide, we can search for suitable paintings and keep you in touch with the market. This will include auction, trade, known private sources and other high quality international galleries.

We are pleased to offer an expert opinion on an individual painting you have viewed in a gallery or in an auction catalogue. We can view the painting with you or, if you are unable to view it with us, we can, along with the aid of our network of trusted experts, view paintings from any major worldwide source. Using our knowledge of the current art market we will then give you a professional opinion on value. We can also give a verbal report on the basis of a digital image or photograph. Haynes Fine Art can negotiate the purchase price on your behalf, allowing you to retain anonymity. We can also administrate payment, restoration, re-framing, shipping and make available our professional hanging services to any purchase we make on your behalf. The charges for all these services are surprisingly low and can be discussed with Tony Haynes on the gallery number or indeed you can email him directly on **tonyhaynes@haynesfineart.com**

20th Century Paintings



1.
DAVID JAMES
British 1853 – 1904

Waves breaking on a Rocky Coast

Oil on canvas, signed

Canvas size: 25 x 50 inches
Framed size: 38 x 63 inches
Ref. 12012

Price Code F

Provenance
Private collection London

David James was an artist who achieved considerable success as a maritime painter. James was active from 1872 painting seascapes and coastal scenes. His principal subject matter was the seas around the Cornish coast and the Scilly Isles, however he travelled widely.

In 1880 records show that James was painting the North Sea off the coast of Great Yarmouth and 1884 further up the east coast painting the dramatic cliffs of Flamborough Head, North Yorkshire. Later during the 1880's James painted a series of works on the Pembrokeshire coast in South Wales, this ensured commercial success with a large number of English visitors to this area. However James always returned to the coast of Cornwall and the Scilly Isles, and on occasions Devon. Within the genre of marine painting James's subjects were surprisingly diverse, from topographical coastal scenes to fishing fleets, clipper ships and seascapes by night. However James is undoubtedly seen at his finest in his pure elemental seascapes, no suggestion of human existence to encroach on nature's all-powerful sea.

James exhibited widely, at the Royal Academy 1886-1897 and was highly successful. He lived in Dalston in 1886, moving two years later to fashionable Maida Vale in West London to a villa overlooking the Regents Canal.

2.
MONTAGUE DAWSON F.R.S.A., R.S.M.A.
British 1895 - 1973

The Crescent Moon

Oil on canvas, signed

Canvas size: 40 x 50 inches
Framed size: 48 x 58 inches
Ref. 11952

Price Code G

Provenance
Richard Green galleries.
Private collection, London.

Montague Dawson was born in Chiswick, London. He was the son of Henry Thomas Dawson, an engineer and a keen yachtsman, who also painted marines; and the grandson of Henry Dawson the landscape painter.

Early in his life Montague Dawson and his family moved to Smugglers House on Southampton Water, so he had every opportunity to indulge an inherent interest in ships.

Montague never went to art school, but he inherited a flair for painting. In about 1910 he joined a commercial art studio in Bedford Row, London, where he worked on posters and illustration.

At the outbreak of the First World War Dawson joined the Royal Navy and it was as a naval officer in Falmouth that he met Napier Hemy, who had a powerful influence on his work. During this time, he supplied illustrations for the publication 'Sphere'. These were normally in monochrome. In the Second World War he again worked for the' Sphere', supplying them with pictures of historical events of the war.

After the First World War he set up as a painter and illustrator, concentrating on historical subjects and portraits of deep water sailing ships, usually in a stiff breeze and a high sea. It was in the 1920's that he became contracted to Messr's Frost and Reed, the art dealers, and whom from that time handled the whole output and reproduction rights. With them he became King of the clipper ship school ".

From the early 1930's Dawson lived in Milford on Sea in Hampshire. He exhibited at the Royal Academy between 1917 - 1936, as well at exhibiting regularly at the Society of Marine Artist's exhibitions between 1946 and 1964 and was an elected member. He was also a Fellow of the Royal Society of Arts.

3.
DELPHIN ENJOLRAS
French 1857 – 1945

Élégante au boudoir

Oil on canvas, signed

Canvas size: 25 ½ x 19 ½ inches
Framed size: 36 x 30 inches
Ref. 12017

Price Code G

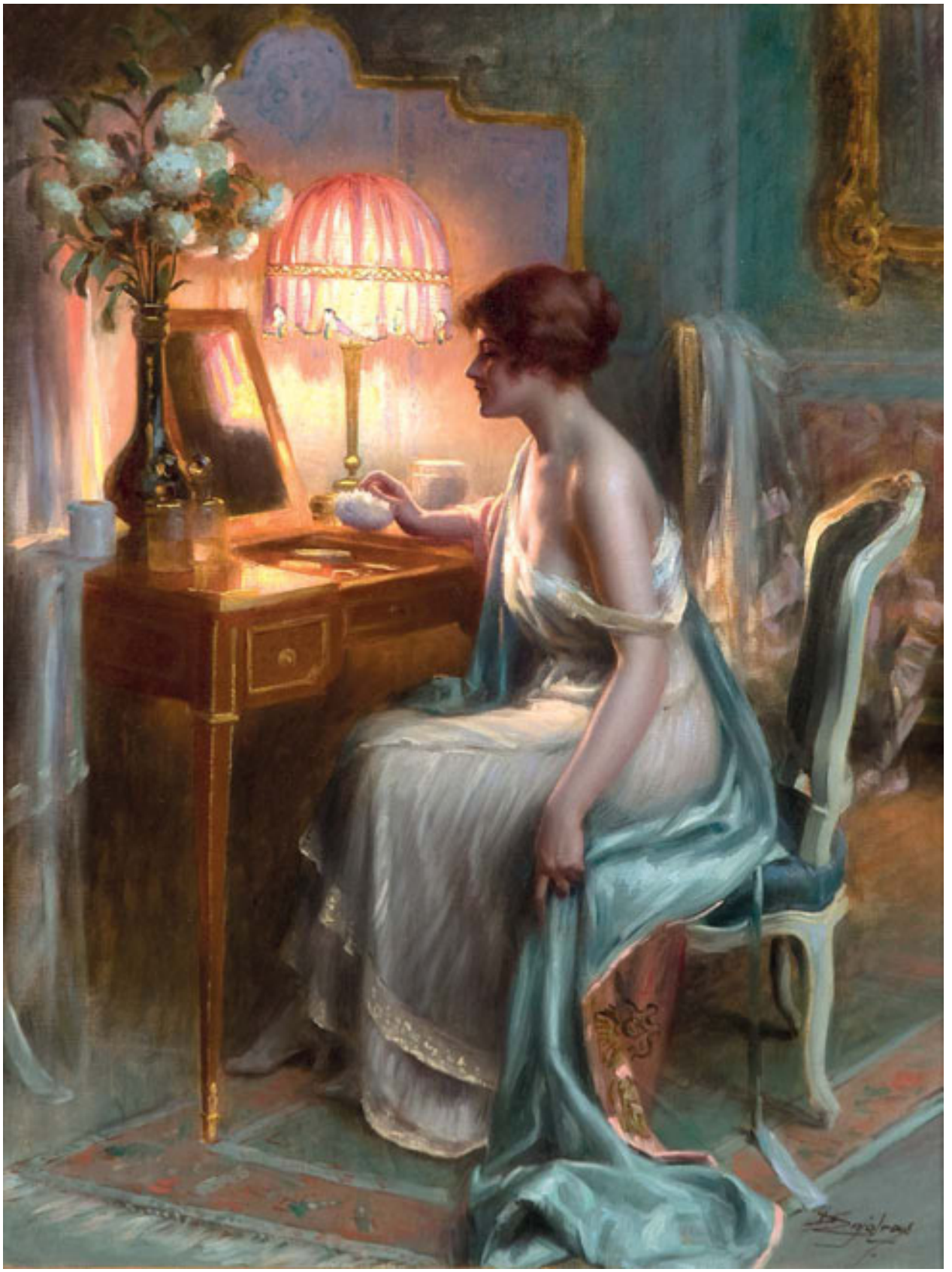
Provenance
Private Collection, Florida

Delphin Enjolras was born in 1857 at Coucouron in the Ardèche. Enjolras studied under the watercolourist Gaston Gérard at the École de dessin de la ville de Paris. As well as having formal artistic training studying under the celebrated teacher Jean-Léon Gérôme at the Beaux-Arts, and Pascal-Adolphe-Jean Dagnan-Bouveret.

He painted some fine landscapes in his early career, in particular those hanging in the Musée du Puy, and the Musée Calvet d'Avignon. However it became apparent that his love was for painting women and the majority of Enjolras's oil paintings and pastels depict young ladies illuminated by lamplight or back lighting. His subjects are often engaged in simple domestic pursuits such as reading, sewing or flower arranging, although at times, he sought a more intimate portrayal. He would become an excellent painter of nudes, and many of his later works, such as *'La Sieste'* are of an erotic and sensual nature.

From 1890 and onwards, Enjolras exhibited his works at the Paris Salon, joining the Société des Artistes Français in 1901 and he featured at the Salon of this society.

The Museum of Puy holds a work by him titled *'Le Donjon de Polignac'*, and the Museum at Avignon has *'Provinciale'*.



4.
EDOUARD LÉON CORTÈS
French 1882 – 1969

Place de la Madeleine

Oil on canvas, signed

Canvas size: 20 x 26 inches
Framed size: 26 ½ x 32 ½ inches
Ref. 12006

Price Code G

Provenance
Private collection, from a titled family

Edouard Léon Cortès was born at Lagny (Seine et Marne), a few miles east of Paris on 26 August 1882 into a family of artists and artisans. His grandfather Andre Cortès was famous for his work on the stained glass windows of the Cathedral of Seville and his father, Antonio Cortès, was a painter at the Royal Court of Spain. In this artistically conducive atmosphere, Edouard showed exceptional talent early and decided at a young age that he was destined to be a painter. He once stated "I was born from and for painting".

In his youth, Cortès trained at his father's studio and was also given advice and encouragement from his brother (also a painter) and other local artists. Surprisingly, before undergoing his formal education at the National French Art School in Paris, a sixteen year old Cortès first exhibited his work at the national exhibition of the Société des Artistes Français in Paris in 1889. His large painting 'Le Labour' was a great success and the French press lauded the young phenomenon of the French art scene.

Cortès eventually became a member of the French Artists' Society, exhibiting his works every year as his reputation began to grow. In 1901 Cortès began his long tradition of painting different vignettes of Paris. He also painted familial interiors, landscapes and seascapes but achieved his greatest fame through these masterly and expressive Parisian scenes. In 1915 he was awarded the Silver Medal at the Salon des Artists Français and the Gold Medal at the Salon des Independents. He also received numerous awards at the Salon d'Hiver during his artistic career.

EDOUARD CURVET

5.
LUIGI LOIR
French 1845 – 1916

A Parisian Café Scene

Gouache, signed

Paper size: 10 ¼ x 10 ¾ inches
Framed size: 16 ¾ x 17 inches
Ref. 12067

Price Code F

Provenance
Private collection, California

Luigi Loir was a landscape and portrait painter. He was born in Goritz, Austria, to French parents on 22 December 1845.

In 1853 he attended the École des Beaux-Arts in Paris and ten years later he went to Paris and worked along side the painter decorator Pastelot.

In 1865, Loir debuted at the Paris Salon with a landscape painting titled 'Villiers-sur-Seine'. However, during this first section of his career, he continued his trade work; most notably for the interior of the Chateaux du Diable in 1866.

After the campaign of 1870, in the course of which he distinguished himself in the fighting for Bourget, he devoted himself more or less exclusively to painting the sights of Paris (to which he owes the better part of his reputation).

A faithful exhibitor with the Société des Artistes Français, he obtained the bronze medal in 1879, the silver and gold in 1889. Loir received the Légion d'honneur in 1898. He died in Paris on 9 February 1916.

Paintings by Luigi Loir can now be found at the Musée des Beaux-Arts of Bordeaux (Aux Lilas), Rouen (La Crue de la Seine de Paris), (Mesnilmontant), and the Musée Crozatier in Le-Puy-en-Valey (La Seine en Décembre 1879).

LOIR. LUIGI

6.
EUGÈNE GALIEN LALOUE
French 1854 – 1941

La Place de la Bastille sous la Neige

Gouache, signed

Paper size: 13 ½ x 10 ½ inches
Framed size: 19 x 16 inches
Ref. 11997

Price Code E

Provenance:
Private collection, Donai, France

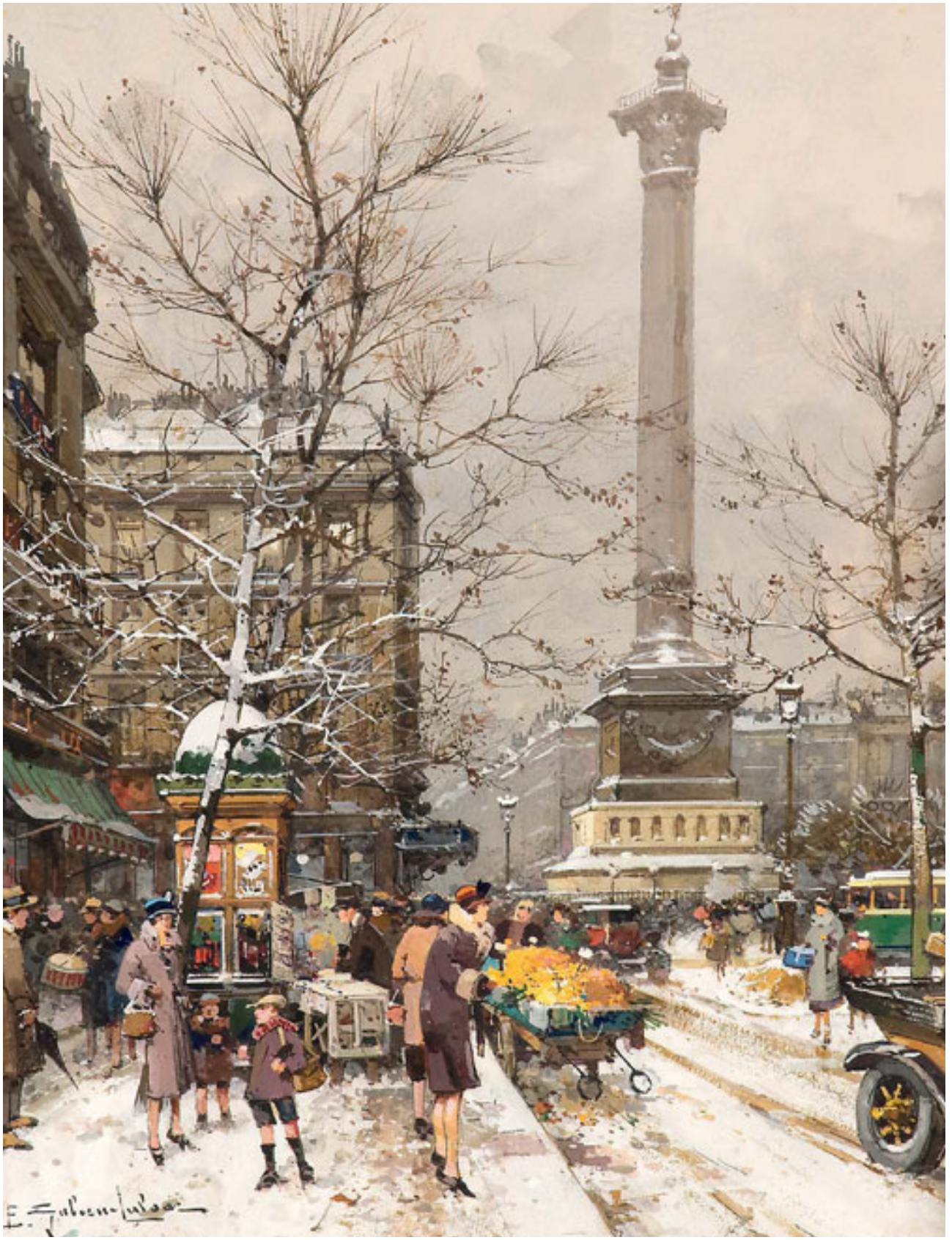
Born on December 11 1854 in Montmartre to French-Italian parents, Eugène Galien Laloue studied under his father Charles Laloue, a set designer. His debut was almost exclusively as a painter in gouache of Parisian street scenes and Galien Laloue's early works reflect his traditional training.

He painted landscapes, coastal and river scenes in Normandy and around Paris, the Seine and the River Marne. In contrast to his later works, these show a broad technique with significant use of impasto. It was at the turn of the Century that Galien Laloue commenced his detailed gouaches depicting Paris and Parisian life. During the Great War he painted scenes in the ruined towns behind the front line and continued to depict Paris in wartime.

He turned to pastel and gouache in the late 1880s, exhibiting one of each in 1886, and in 1889 two gouaches at the Paris Salon.

His paintings of the early 1900s accurately represent the era in which he lived: a happy, bustling Paris, 'la Belle Époque', with horse-drawn carriages, trolley cars and its first omnibuses. Galien Laloue's works are valued not only for their contribution to twentieth century art, but for the actual history, which they document. He was a populariser of street scenes, usually painted in autumn or winter. His work can be seen at the Musée des Beaux-Arts, Louvier; Musée des Beaux-Arts, La Rochelle; Mulhouse, France. Galien Laloue has inspired and influenced many of yesterday's and today's artists, including renowned French impressionists Edouard Léon Cortès and Antoine Blanchard

Some artists or writers are content to have a pseudonym so as to disguise their work. Eugène Galien Laloue was particularly adept at establishing several identities, since over the course of his career he worked under three pseudonyms: 'J. Lievin' – after a soldier he met during the Franco-Prussian war, 'E. Galiany' – an Italianized version of his own names, and 'L. Dupuy' – after Dupuy Léon who lived in his same area. While these are three confirmed names that he used, there is the possibility that he used other names as well. Even his name 'Galien' is questionable, since on occasion he spelled it with one 'L' and on his birth certificate it is spelled 'Gallien'. Why the artist went to such great lengths to perplex audiences and historians is the question that remains to be answered. Despite preoccupation with the reclusive nature of this man, he depicted Paris and the surrounding landscape with his cool palette; in doing so he became another recorder of popular Parisian life. He balanced his architectural interest in Paris with several landscape views and was an equally if not more proficient draughtsman.



7.
MARCEL DYF
French 1899 – 1985

Ouillets au Pot de Verre

Oil on canvas, signed

Canvas size: 21 ¾ x 18 ¼ inches
Framed size: 30 ½ x 26 ½ inches
Ref. 12027

Price Code E

Provenance
Private collection Naples, Florida

Marcel Dyf was a pseudonym of Dreyfus Marcel, who was born in Paris on 7 October 1899 and who died on 15 September 1985 in Bois-d'Arcy.

Marcel's family lived in Paris, but he spent his childhood holidays in Normandy at Ault, Deauville, and Trouville. The artistic climate to which he was exposed in Paris and in Normandy was crucial during his youth, as innovative ideas and new thinking, born of the Impressionist and Post-Impressionist movements, formed ever widening circles of influence in Europe. Swept up in the atmosphere, Dyf decided in his early twenties to give up his career in engineering and become an artist.

In Provence, challenged by a new range of colours and light, by new landscapes and images and under the same intense sky that lent its brilliance to Van Gogh's art, Dyf graduated from painter to artist.

In the first half of the 1950's Dyf worked in Paris throughout the winter and spent the summer in Cannes, where he set up a studio-gallery and established a regular following among American visitors to the Riviera. In 1955 the first paintings were bought from Dyf by Frost&Reed, a major London gallery of this time, thus heralding the formation of a remarkable and enduring. In the summer of 1954 Dyf met Claudine Godat. Aged 19, she was thirty-six years younger than Dyf and with her long fair hair, clear skin, vivacity and patience, she was what the artist felt to be his perfect model.

Dyf painted the landscape of France with an intensity of feeling that entirely matched his personality and with a vigour that never tired. His art is youthful, yet traditional, with a sensational use of colour. His paintings give an outward appearance of being simple, undemanding compositions, but the process of creating them was exactly the opposite - it was complex, rigorous, disciplined, considered, measured. The final effect, though, is to produce an art form that is so disarmingly uncomplicated that it remains, as the artist wished, accessible to all.

He exhibited widely in France (Salon des Artistes Français, Salon d'Automne and Salon des Tuileries) and in the USA and Great Britain.

8.
DOROTHEA SHARP RBA, ROI, PSWA
British 1874 – 1955

Bedtime

Oil on canvas, signed

Canvas size: 25 x 30 inches
Framed size: 33 x 38 inches
Ref. 11843

Price Code G

Provenance
Richard Green, London
Private collection

Dorothea Sharp was born in 1874 in Dartford, Kent. At the age of twenty-one she started to paint. The death of an uncle, who left her one hundred pounds, enabled her to study at the art school run by C. E. Johnson, RI, in Richmond, Surrey. She then attended the Regent Street Polytechnic where she was greatly encouraged by Sir George Clausen and Sir David Murray, visiting critics to the Polytechnic Sketch Club. It was in Paris that Sharp achieved her complete artistic development. There she studied under Castaluchio. It was the work of Claude Monet, however, that was to have a profound and lasting effect on her art, resulting in the highly impressionistic and spontaneous style that she was to adopt for the rest of her life.

The Editor of The Artist praised Dorothea Sharp as 'one of England's greatest living woman painters', and commented upon the particular attraction of her art: "No other woman artist gives us such joyful paintings as she. Full of sunshine and luscious colour, her work is always lively harmonious and tremendously exhilarating ... the chief attractions of Miss Sharp's delightful pictures are her happy choice of subjects, and her beautiful colour schemes. Rollicking children bathed in strong sunlight, playing in delightful surroundings, her subjects appeal because they are based on the joy of life and she presents them equally happily, with a powerful technique which enables her to make the most of her wonderful sense of colour" (Harold Sawkins, Dorothea Sharp, ROI, RBA, The Artist, April 1935).

Dorothea Sharp exhibited regularly throughout her career at many institutions including the Royal Academy, the Royal Society of British Artist, the Royal Institute of Oil Painters and the Society of Women Artists of which she acted as President for four years. She held her first one-woman show at the Connell Gallery in 1933, which proved a great success and was constantly attended by admiring visitors.

9.
ROBERT GEMMELL HUTCHISON
British 1860 – 1936

The Tin Whistle

Oil on board, signed

Board size: 10 x 14 inches
Framed size: 16 ½ x 20 ¼ inches
Ref. 11921

Price Code F

Provenance:
Private collection

Robert Gemmell Hutchison was born and educated in Edinburgh. He began work as a seal engraver, although his real love was painting and he later studied art at The Board of Manufacturers School of Art. Hutchison developed a distinctive, broad and vigorous style. He specialised in painting children and genre scenes within interiors, Scottish landscapes and his much sort after and highly desirable picturesque shore scenes.

Hutchison was soon recognised by the art fraternity and became one of the most prolific exhibitors of his day. He was elected to many prestigious academies throughout the British Isles, including; The Royal Society of British Artists, The Royal Institute of Oil Painters, The Royal Society of Painters in Watercolour and The Royal Scottish Academy. Hutchison was awarded a medal for his work in 1903. There are close similarities between his work and some of the Glasgow School of Painters, in particular in his use of broad brushstrokes and soft, mute colouring.

Coastal views are most effective on a large scale, an inspiration Hutchison would have drawn from William McTaggart, and the younger artist was instructed by him at the Trustees' Academy in 1877 alongside notable contemporaries such as Arthur Melville and Patrick William Adam. Hutchison loved to paint girls on the shore and often called on his daughters and their friends, whether he was working in East Lothian, Carnoustie or Berwickshire. Many pictures feature the same models and poses, and this work is a synthesis of his best compositions.

After 1900 he achieved a distinctive niche with his light, airy coastal views, and a Gold Medal awarded at the Paris Salon for 'Bairnies Cuddle Doon' confirms that his style had a resonance beyond Scotland.

Exhibited:
Royal Academy, Royal Society of British Artists, Royal Institute, Royal Institute of Oil Painters, Grosvenor Gallery, Arlington Gallery, Royal Society of Art, Manchester City Art Gallery, Walker Art Gallery Edinburgh, Royal Scottish Academy, Glasgow Institute.

10.
ROBERT GEMMELL HUTCHISON British 1860 – 1936

Sunshine by the Sea

Oil on board, signed

Board size: 8 ¼ 9 ½ inches
Framed size: 17 x 18 ½ inches
Ref. 12059

Price Code E

Provenance
Private collection, Scotland
Exhibited at Stirling Fine Art Association

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Hutchinson exhibited at the Royal Academy, Royal Society of British Artists, Royal Institute,
Royal Institute of Oil Painters, Grosvenor Gallery, Arlington Gallery, Royal Society of Art, Manchester City Art Gallery,
Walker Art Gallery Edinburgh, Royal Scottish Academy & The Glasgow Institute.

11.
JOHN SMELLIE GI, RSA, RSW
Scottish FL.1909-D.1925

Opal Sea, Tarbert

Oil on canvas, signed

Canvas size: 15 ¾ x 19 ½ inches
Framed size: 23 x 27 inches
Ref. 12060

Price Code G

Provenance
Acquired from the artist's family

John Smellie was famed for interpreting and expanding the ideas of the Impressionist and Post Impressionist painters. His subject matter featured rural, prosaic scenes from in and around Glasgow. His colorful depictions attempted to capture the many facets of the character of Scotland.

John Smellie was trained in and had strong ties to the city of Glasgow. He had a strong passion for realism and naturalism and this showed through in the pieces he produced. Along with this passion for naturalism he was driven and motivated by these ideals and embraced change, created masterpieces, and became a successful artist in the process.

Smellie's work appears rarely on the open market as he died young and was not prolific. The Glasgow artist's depictions of the Clyde Coast resorts are joyous and Tarbert was a subject he painted regularly from 1912.

He showed annually at the Royal Glasgow Institute from 1909. In addition Smellie was a regular exhibition at The Royal Institute of Painters in Watercolour, The Royal Scotish Academy in Edinburgh Scotland and The Royal Scotish Society of Painters in Watercolour.

12.
CAMPBELL ARCHIBALD MELLON ROI, RBA
British 1878 – 1955

Gorleston Beach

Oil on canvas, signed

Canvas size: 17 ½ x 21 ½ inches
Framed size: 24 ¼ x 28 ¾ inches

Ref. 11819

Price Code F

Provenance
Private collection, Nottingham

Campbell Archibald Mellon was born in Berkshire on 16 June 1878, but showed little aptitude for painting at school and it was not until 1903, when his business career took him to Nottingham, that he first began to paint seriously. He was fortunate in being taken under the wing of Carl Brenner, a nephew of B.W. Leader, R.A.

After the First World War, in which he served gallantly, albeit reluctantly for he had strong pacifist sympathies, he and his young bride moved to the seaside township of Gorleston, Norfolk. This was a turning point in his life. It was here that he met Sir J.S. Arnesby Brown, then at the peak of a creative ability which was soon to be curtailed by approaching blindness. There was a great affinity between the two men and the encouragement and tuition Mellon received from him dictated the path he was to follow. Nevertheless, he refused to permit his own individual spark to be extinguished by the other's genius.

His first picture to be exhibited at the Royal Academy, in 1924, was a beach scene entitled 'Yarmouth – August Bank Holiday'. From 1924 (when he was 46) until 1955, Mellon was a regular exhibitor at the Royal Academy and had more than 50 canvasses hung in the Society's prestigious galleries. The play of light on sand and water fascinated him. His skies are never a matter of perfunctory filling-in and, whether an untroubled blue or heavy with huge cumulus clouds, they are an integral and often dramatic part of the composition.

From time to time Mellon made sorties into the surrounding countryside. Then a quiet shade of green is much in evidence in his pictures. The whole mood is more pensive and these pictures reflect the artist's serenity of spirit and his contentment with life. The Norfolk and Suffolk landscape, with its slow-moving rivers, its marshes and its feeding cattle, is portrayed with truth and affection.
In 1938 C.A. Mellon was elected a Member of the Royal Society of Oil Painters and of the Royal Society of British Artists the following year. He was bombed out of his home in Gorleston in 1940 and settled in the Wye Valley near Symonds Yat.

At the end of the war Mellon went back to Gorleston and continued to paint the beaches and countryside he knew so well. There is little doubt that in the Wye Valley he had missed the companionship and stimulus of his friend and near neighbour Rowland Fisher, himself a marine painter of considerable merit. Mellon continued to paint avidly and exhibited in most of the important shows. His pictures are to be found in the public galleries of Bristol, Sheffield, Leeds and Great Yarmouth.

He was, above all else, the gentlest of men and yet he hated injustice and would rail against man's inhumanity to man. He died in Gorleston on 28 August 1955. He was mourned not only by the many artists he had helped but by all who knew him.

Mellon's work is described as vigorous and most convincing in its power. His broad handling of paint in a technique which combines flat brushstrokes with the use of a palette knife is striking and is typical of his style. The drama of the heavy clouds is heightened by the foreground sunlight and the movement of the figures.

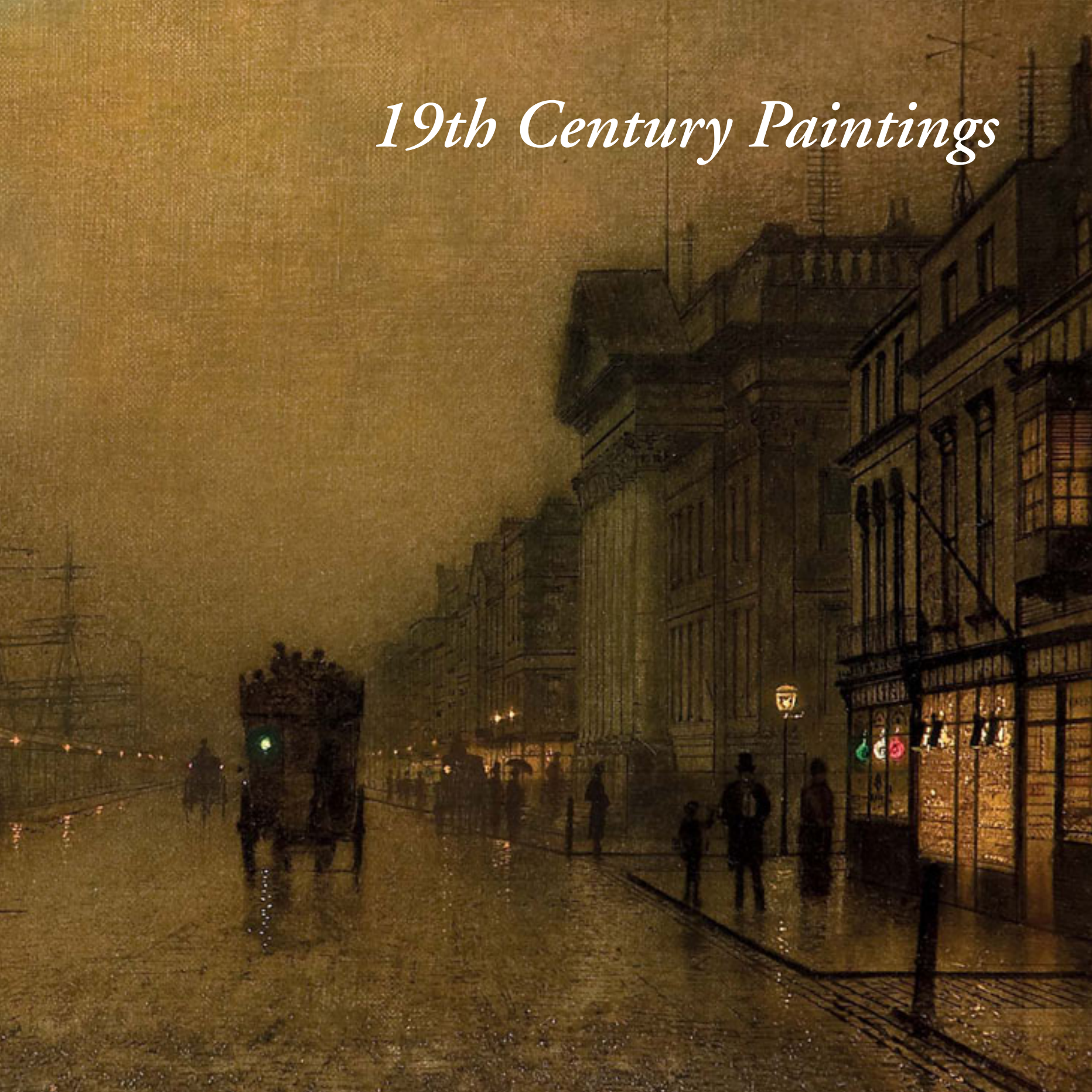
Although Mellon worked out of doors, his paintings were believed to be largely composed in the studio, as he re-arranged, eliminated detail he didn't see fitting and added design to suit his ideas. He was more interested in composing an image that conjured up the atmospheric qualities of happiness rather than a sober pictorial translation of what he had seen. Mellon's style had developed along simpler lines. This economy of purpose is apparent in The Rain Cloud; broad horizontal brushstrokes in the foreground represented the beach which brilliantly contrasted to the freedom of movement of the waves and figures towards the spectator.

Mellon often painted in the open air and his style was influenced by the Barbizon School and Impressionism. It was his focus on the imaginative expression of atmosphere above pure realism which undoubtedly helped establish him as a representative of the new Romantic Movement.

Mellon's work can be seen in public galleries in Bristol, Leeds, Sheffield and Great Yarmouth.

C.A. Mellon

19th Century Paintings



13.
JOHN ATKINSON GRIMSHAW
British 1836 – 1893

Liverpool Docks

Oil on canvas, signed and inscribed verso

Canvas size: 12 x 18 inches
Framed size: 19 x ½ x 25 ½ inches
Ref. 11842

Price Code G

Provenance:
Duncan Miller Fine Art, Jersey
Private Collection, Bermuda

John Atkinson Grimshaw was a Leeds painter of landscapes, town views and dockyards, especially at sunset or by moonlight. His most frequent subjects were towns and dockyards in London, Liverpool, Leeds, Glasgow, Scarborough and Whitby.

The subject matter of Grimshaw's paintings was innovative. Night scenes, lit by moonlight, reflected on wet cobbled streets where horse-drawn traffic moved, wraithlike, through the mists; dockyard scenes with the spiky outlines of the ships' masts rearing up against a darkening sky, hansom cabs and people scurrying through rain swept streets lit by a golden flow from the shop windows; rural lanes flanked by sad, leafless trees – it was from such unlikely subjects as these that Grimshaw extracted his unique form of poetry.

The son of an ex-policeman, Grimshaw began painting whilst he was working as a clerk for the Great Northern Railway and encountered great opposition from his parents. He painted mostly for private patrons and by 1870 he was successful enough to rent Knostrop Old Hall where many of his paintings now hang.

Grimshaw's landscapes are permeated with photographic vision, with their mists, the stencilling of branches or masts against a moonlit sky, the reflections of light on water and dark, smudgy figures that seem like shapes that have moved on a time-exposed photograph. He managed to sustain a deeply poetic imagination until the end of his life. His scenes of urban and rural lanes, and the nocturnal views of Greenock and Liverpool, are a powerfully evocative Victorian extension of the "moonlight Pether" tradition.

The artist exhibited at the Royal Academy between 1874 and 1886 and also at the Grosvenor Gallery.

14.
EDWARD LADELL
British 1821 – 1886

Still Life of Grapes, Raspberries and Peaches

Oil on canvas, signed

Canvas size: 17 ¾ x 14 inches
Framed size: 23 ½ x 20 ½ inches
Ref. 11844

Price Code F

Provenance
Richard Green, London
Private Collection

Edward Ladell's obituary in The Essex County Standard considered him 'the foremost man of his day in fruit painting.' He was entirely self-taught, having initially followed the profession of his father, Christmas Ladell, as a coachbuilder. A native of Colchester, he moved to Torquay and later to Exeter where he took a studio at 20 Queen's Street. He exhibited at the Royal Academy between 1856 and 1886, and also at the British Institute, the Royal Society of British Artists, Suffolk Street and local West Country venues. Ladell became immensely successful and the finest English still life painter of his generation.

Ladell specialised in still lifes composed of fruit, flowers and a variety of objects including glass, tankards, china vases and bird's nests. His technique achieved an astonishing degree of realism. Ladell's paintings are always easily recognisable as he used to use the same articles over and over again on a marble ledge draped with an oriental rug. His work was much sought after and they often ensured flattering notices from the leading representative journals. His biographer Frank Lewis writes: 'he paints with the fidelity of an old Dutchman and with the brilliancy of colour all of his own. A dead duck lying upon a board, as represented by Mr. Ladell, is a duck indeed...maybe it's a branch from a raspberry bush laid carefully down, and while the fruit is round and luscious, over-ripe or scarcely ripe, the leaves whether fresh or fading, are represented with a verisimilitude that is marvellous.'

His wife, Ellen Maria Ladell, neé Levitt, whom he married in 1878, was also a painter and worked from 1856 to 1898. She painted in a style almost identical to her husband's however she usually signed with her full name, whereas Edward used the EL monogram back-to-back.

The work of Ladell is represented in the Bristol City Art Gallery, the Colchester and Essex Museum, the Royal Albert Memorial Museum in Essex, the Harrogate City Art Gallery, the Reading City Art Gallery and the Mappin Art Gallery, Sheffield.

15.
GIUSEPPE MAGNI
Italian 1869 - 1956

The New Brood

Oil on canvas, signed

Canvas size: 28 x 39 inches
Framed size: 35 x 44 inches
Ref. 11905

Price Code G

Provenance:
Private collection, New York

Giuseppe Magni was an Italian painter, born in Pistoia in April 1869. Little is known about the artist's early life but he was a pupil of Professor Ciseri at the Florence Academy of Fine Art.

Magni's main interest was in painting genre subjects and interior scenes which were in great demand in Italy and throughout Europe in the latter part of the 19th century. The theme of the peasant as being of picturesque charm was highly saleable and it reinforced the idyllic view of the countryside that the newly rich merchants, forced to spend their working life in urban surroundings in cities such as Florence and Naples, dearly wanted to buy.

Magni, along with his contemporaries Giovanni Torriglia and Eugenio Zampighi, painted peasant scenes modelled on real life. He used a naturalistic technique to create a warm and sympathetic view of the wholesomeness of peasant family life. His palette was rich in colour and his figures were very well drawn. He often incorporated children into his subject matter as this was also a highly popular theme.

Magni's appeal is clear for all to see, with his natural compositions and unlimited ability with his palette, we are left captivated with his charming and hugely appealing canvases.

Magni sold many paintings during his career which was mostly spent in Florence. In 1900 he took part in the Alinori painting competition there with a work entitled 'Ave Maria'.

The artist died in Florence in 1956.

16.
PIERRE ÉDOUARD FRÈRE
French 1819 – 1886

Age & Innocence

Oil on panel, signed and dated 1874

Panel size: 18 x 14 ¾ nches
Framed size: 24 x 21 inches
Ref. 11958

Price Code E

Provenance
Ex Maconnal Mason Gallery, London.
Private Collection, Devon

Pierre-Édouard Frère was a Realist painter who became the leader of the "sympathetic art" movement in France, a vein of Realism which sensitively portrayed the lower classes with dignity and charm, glorifying the simplicity of their lives and their work. While many Realists focused on the gritty spectacles of the streets of Paris, Frère became especially known for his sympathetic portraits of women, and especially young children, completing daily household chores and other domestic activities.

Pierre-Édouard Frère was born on January 10, 1819 in Paris to a father who was a music. In 1836 Édouard entered the École des Beaux-Arts, at just seventeen, and began studying under the well-established academic painter Paul Delaroche, whose studio boasted many students who would later become very well known such as – besides Frère – Jean-François Millet, Charles-François Daubigny, and Jean-Léon Gérôme.

Frère debuted at the Salon of 1842 with Mendiants de Dunkerque and Le Petit Paresseux. While many of the Realists thrived on the vibrant life in Paris, Frère grew weary of it, and in roughly 1847 moved his family to Écouen, a small village about eight miles from Paris, remaining there the rest of his life. Frère became a well-known figure in this small village, bringing the children into his studio to use them as his models, often several at a time. Instead of staying in Paris, like his contemporaries, he traveled "…about the by-ways of France, dressed in farmer's gray, chatting in barn-yards and hay-fields with peasants, getting into their good graces, and delighting them with his bonhomie and his pretty pictures." In immersing himself in the people whom he was depicting, his art was given this unique and appealing sense of the truthfulness.

Frère's relocation to Écouen also began a commitment to painting children that would continue throughout his career. Many of these scenes depicted children helping with the housework, taking care of their siblings, and many other activities that were to the benefit of the family.

From Écouen, he continued to exhibit at the Parisian Salons. In 1850/51, dubbed the Realist Salon because of the large amount of Realist works included, he was given his first medal. At the following Salon he was given further recompense, earning a further medal. After his showing at the Exposition Universelle of 1855 he was named Chevalier de la Légion d'Honneur.

The year 1855 was important for yet another reason: John Ruskin, a major English art critic who influenced taste and culture in England, took a strong liking to Frère's images of young children and wrote about them in 1855, comparing "…his colouring to Rembrandt's and pronounced him to combing 'the depth of Wordsworth, the grace of Reynolds, and the holiness of Angelico." The artistic links between England and France were strong, and many French artists found eager patrons in English collectors. With the support of such a major critic and prolific writer such as Ruskin, Frère's success in England was almost guaranteed. Throughout the next decade the works of numerous English artists were said to resemble Frère.

From 1868 to 1885 Frère regularly exhibited his work annually at the Royal Academy, further solidifying the English's desire to procure his work.

17.
JOSEPH FARQUHARSON
British 1846 - 1935

The Rosy Flush of Dawn

Oil on canvas, signed

Canvas size: 20 x 30 inches
Framed size: 29 x 39 inches
Ref. 11999

Price Code G

Provenance
Private Collector, Scotland

Joseph Farquharson is best known for his paintings of winter landscapes, usually snowy scenes featuring sheep and with poetic sounding titles. A human figure is often included. These are usually rural workers such as shepherds or farm labourers going about their work. Many of the snow pictures and landscape paintings were based on the surrounding countryside and woods of Farquharson's home at Finzean.

The artist Walter Sickert wrote of Farquharson's "extraordinary virtuosity" and praised his lightness of touch as "the mark of the real painter" and compared him favourably to Courbet.

His picture titles often sound like quotations but were usually thought of by the artist himself. The titles emphasise the mood and atmosphere of the paintings.

Joseph Farquharson was born in Edinburgh in 1846. His father Francis was a doctor and laird of Finzean in Aberdeenshire. Joseph inherited this title in 1918 after the death of his elder brother Robert, an MP. The young Farquharson was educated in Edinburgh and was allowed to paint on Saturdays using his father's paint box. Having received his own box of paints as a gift aged 12, he went on to exhibit his first picture at the Royal Scottish Academy the following year, aged only 13. The Scottish landscape artist Peter Graham was Farquharson's tutor for twelve years.

In 1873, Farquharson exhibited at the Royal Academy for the first time. During the 1870s and 1880s, he spent time at the studio of the French academic artist Carolus-Duran in Paris. In 1883 achieved success with the sale of his painting *'The joyless winter day'* to the Chantrey Fund (now the Tate Gallery). Between 1885 and 1893 Farquharson made a number of journeys to Egypt. He produced pictures inspired by his travels there. In 1915 he was elected to the Royal Academy, exhibiting 204 pictures there and 181 works at the Fine Art Society, London.

He also exhibited at the Royal Society of British Artists, the Royal Institution, the Glasgow Institute and the Walker Art Gallery, Liverpool. An exhibition of his work was held at the Fine Art Society, London in March 1887. He was elected a full Royal Academician in 1900.

In later life, Farquharson spent time painting flower pictures and some portraits. As laird of Finzean, his home in Aberdeenshire was said to have been carpeted in tartan and a venue for numerous parties. At his death in 1935, at the age of 89, he was thought to be the oldest living British artist. Among his many bequests, he left £500 to the Artist's General Benevolent Institution.

18
ALFRED DE BRÉANSKI SNR. RBA
British 1852 – 1928

Loch Lomond & A Trout Stream near Stirling

A pair, oil on canvas, signed

Canvas size: 16 x 24 inches each
Framed size: 22 ½ x 30 ½ inches each
Ref. 11826 (pair)

Price Code F

Provenance:
Private Collection

Alfred de Bréanski was a distinguished landscape painter who became famous for his resplendent views of the Welsh and Scottish Highlands; he also painted many views of the Thames. Often bathed in a flood of golden light, these landscapes usually feature water and cattle or sheep on grassy banks; sometimes a solitary figure is seen in the distance.

Bréanski belonged to the real stamp of those landscape painters who nimbly seized moments of the day. He had a great passion for the Highlands and perhaps more than any other, caught the atmospheric influences of the undulating landscape.

Born in London, Alfred was the eldest son of Leopold Bréanski; his younger brother and sister, Gustave and Julie, were also painters.

He made his debut at the Royal Academy in 1872 and he continued to exhibit there until 1918. He also exhibited at the Royal Institute of Oil Painters and the Royal Cambrian Academy. His many patrons included Sir James Lemon and the Bishop of Peterborough, who purchased the first picture that he exhibited at the Royal Academy 'Evening: Softly falls the even light'.

In 1873, Bréanski married Annie Roberts, a talented Welsh artist whom he met during his frequent painting trips to Wales. They had seven children, two of which, Alfred Fontville and Arthur, were both to become painters. For much of his life Bréanski lived in Greenwich, Lewisham and Cookham and in 1880 he became a Freeman of the City of London.

The work of Bréanski is represented in several public collections including the Southampton Art Gallery and the Laing Art Gallery, Newcastle-upon-Tyne.

19.
HEYWOOD HARDY ARWS, RPE
British 1842 – 1933

Changing Horses

Oil on canvas, signed

Canvas size: 20 x 30 inches
Framed size: 27 ¾ x 37 ¼ inches
Ref. 11898

Price Code E

Provenance
Private collection Gloucester

Heywood Hardy was a painter and etcher of animals, portraits, genre and sporting paintings. He was born in Chichester on 25 November 1842 and, like so many artists in his day, belonged to a family of painters. His father James Hardy was a respected landscape artist and his older brother James Hardy Jnr was a sensitive painter of horses and dogs, often in English and Scottish Highland hunting scenes.

Hardy left home at the age of 17 and attempted to earn a living painting animal paintings. Hardy did this successfully and, after a short time with the 7th Somerset Volunteers, Hardy borrowed some money from his brother and travelled to Paris. In 1864 Hardy entered the Beaux Arts to study under the battle artist Pielse. Upon his return to England in 1868 he found his services as an artist were in great demand. He was frequently invited to country estates where he was commissioned to paint portraits, sporting scenes, and animal studies. Among his many patrons were the Sitwells of Renishaw.

Though he continued to enjoy such commissions, he decided to concentrate on painting genre subjects. Although considered mainly a painter of hunting and sporting scenes, Hardy's talents were much more broad than that, and many of his paintings are genre. When compared to other British artists of his day (the late Victorian era), Hardy's style appears closer to the Impressionists. This, perhaps, is not surprising, since he studied in Paris during the height of the Impressionist Movement and is bound to have been influenced by them, although he doesn't completely abandon the British School.

In 1870 Hardy and his family moved to St John's Wood, London – an area then popular with artists. During this period Hardy's career flourished and he was elected a member of a number of societies including the Royal Society of Painters and Etchers, The Royal Institute of Oil Painters and The Royal Society of Portrait Painters.

In 1909 Hardy moved to West Sussex and at the age of 83 he painted the first in a series of eight panel paintings depicting religious scenes for the chancel of Clymping Church, to mark its 700th anniversary in 1952. At the time these panels caused considerable controversy as they depicted Christ walking on the Sussex Downs and local farmland, amidst modern figures, said to be residents from nearby villages.

Throughout his career, Hardy exhibited at the Royal Academy, the British Institution, Suffolk Street, the Old Watercolour Society and the New Gallery.

Hardy was also an accomplished illustrator who contributed to the Illustrated London News and the Graphic.

20.
FREDERICO DEL CAMPO
Peruvian 1837 – 1923

The Ca D' Oro, Venice

Oil on canvas, signed

Canvas size: 21 x 34 ¼ inches
Framed size: 34 ½ x 47 ½ inches
Ref. 12085

Price Code G

Provenance
Ex Richard Green, London
A titled family

Frederico del Campo was one of the finest painters of Venetian views in the latter half of the nineteenth century. Born in born in Lima, Peru, del Campo was an assistant in Leonardo Barbieri's Academy in Lima and the owner of a number of shops selling perfumes and toys. At the age of 30 a patron, Senior Goyneche, paid for del Campo to travel to Europe.

In Madrid, del Campo studied with Lorenzo Valles, an artist who himself worked in Italy, dying in Rome in 1910. Del Campo exhibited 'View of Venice' in 1881 in Madrid and, since he had painted in Assisi several years before, it is clear that he had travelled extensively through Italy by this time. One of del Campo's paintings 'Marina Grande von Capri' was featured in the Olgemalde series of books on Venetian artists.

The main body of del Campo's work, like that of his rival Rubens Santoro, who also painted in Capri and Naples, consists of Venetian views, highly detailed paintings supplied as luxurious mementoes to prosperous European and American visitors. This market extended to Capri and Naples, in addition to Venice, Florence and Rome, all essential stops on the late nineteenth century 'Grand Tour', and it was throughout the 1880s that del Campo painted in Capri and Venice. In 1887 he ventured as far south as Sicily. Early in his career del Campo painted many South American scenes, one of which was titled 'Rio de san Barnaba'.

Whether it be his extensive views of the Grand Canal or an intimate view of a side canal in Venice, a street scene in Naples or a beach scene in Capri, del Campo would bring a high degree of technical mastery to the scene. Over and above his competitors, del Campo was a particularly fine figure painter, able to bring a great sense of life to his exquisitely detailed views.

His works can be found in museums in Karlsruhe and Lima

21.
PIERRE OUTIN
French 1840 – 1899

Calypso's Bower

Oil on canvas, signed

Canvas size: 26 x 35 ½ inches
Framed size: 33 ½ x 43 ½ inches
Ref. 10385

Price Code G

Provenance
Private collection

Pierre Outin was born at Moulins in the Auvergne an historic region and former province of central France in 1840.

He became a pupil in Paris of the classical history painter Charles Joseph Lecointe and of the great Alexander Chabanel and was greatly influenced by their style and technique and the ethics of the Prix de Rome, which was the fashionable style of the day.

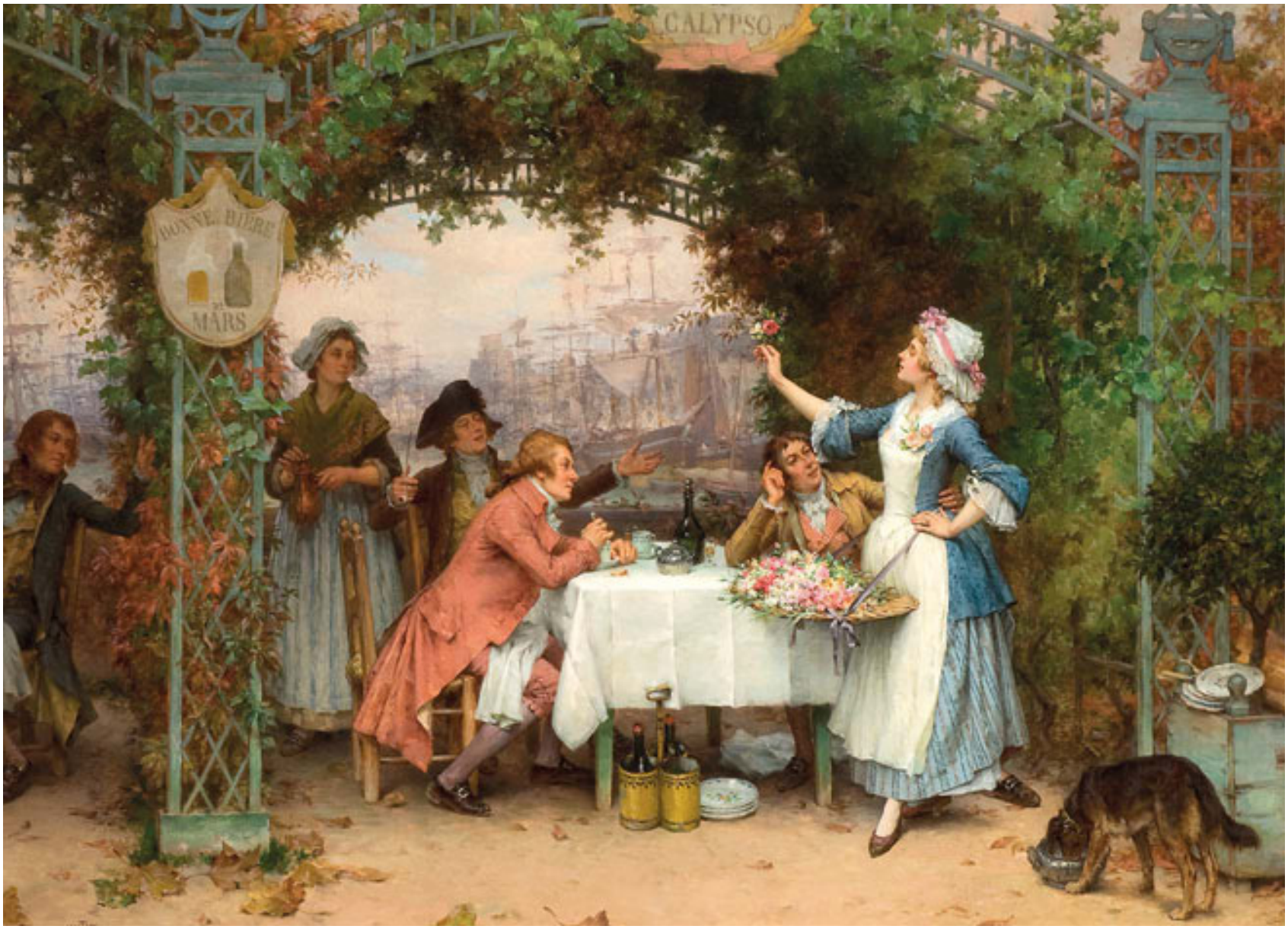
The tradition of the Prix de Rome Contests was introduced by the Académie in 1663 as a way of selecting which students would enjoy stays at the Académie de France in Rome. There were competitions in painting, sculpture, architecture, etching and musical composition, of which painting was the most celebrated. The Grand Prix de Rome in History Painting was the highest honour that an artist could achieve at that time in France and across the world. Of the many contest categories, the Prix de Rome Contests were the most elaborate and prestigious, capturing the attention of the international press and catapulting its winners towards fame and often successful art careers.

In 'Calypso's Bower', Outin demonstrates his proficiency of technique and style in rendering the human figure on canvas whilst employing a subtle palette and a creative and successful narrative ability. In this work he deftly portrays the flower vendor in particular in perfectly three dimensional pose gesturing with exemplary fore-shortening.

The title lends itself to the interpretation that the flower vendor is tempting one of the well dressed gentlemen enjoying high-spirited refreshments 'al fresco' and aims to ensnare him as Calypso did Odysseus with the promise of immortality in Greek mythology.

Outin's work makes only rare appearances on the art market. However, his works may be seen at the Moulins Museum, which holds a work entitled "An episode in the route of Quiberon".

He died in Paris in 1899.


CALYPSO
BONNE BIERE
DE
MARS

22.
MYLES BIRKET FOSTER RWS
British 1825 – 1899

Ring-a-Ring-a-Roses

Watercolour, monogrammed

Paper size: 8 x 10 ½ inches
Framed size: 16 ¾ x 19 inches
Ref. 11894

Price Code F

Provenance
Private collection London

Myles Birket Foster was a painter, chiefly in watercolour, of landscape and rustic scenes in Surrey and elsewhere. He was born in North Shields and was brought to London at the age of five and given a Quaker upbringing before he became an apprentice engraver to Ebenezer Landells, a well-know wood engraver and pupil of Thomas Berwick. His success is probably due to the vigorous training he received from Landells, who encouraged him to draw and sketch outside.

In 1846 Foster became a freelance illustrator of books, and he also provided illustrations of rural subjects for the Illustrated London News. In 1859 Foster's first work was exhibited at the Royal Academy. It was a conventional scene of a farmhouse near Arundel, Sussex in which there was a little hint of the flood of charming rustic scenes that were to come from his brush. He was elected an Associate of the Old Watercolour Society in 1860 and Royal Watercolour Society in 1862. From that date he contributed some 400 drawings to its exhibition. He exhibited at the Royal Academy between 1859 and 1881.

As a painter Foster worked with meticulous finish and with astounding technical skill. At his best he showed a fine sense of composition and command of colour. Under the surface of sentiment and prettiness, lies a hard core of sound and honest craftsmanship.

23.
HELEN ALLINGHAM RWS
British 1848 – 1926

A Buckinghamshire House at Penstreet

Watercolour, signed

Paper size: 14 x 20 inches
Framed size: 23 x 28 ½ inches
Ref. 11895

Price Code F

Provenance:
M. Newman Ltd, 1967
Collection of Sir Owen Aisher

Helen Mary Elizabeth Paterson was born on 26 September 1848 in the small village of Swadlincote, near Burton on Trent in Derbyshire, England. Within her first year of her life, the Patersons moved to Altrincham, Cheshire. It was during these years that young Helen's interest and talent in art blossomed.

At age thirteen, Helen's carefree childhood was shattered by the death of her father. The young family moved shortly thereafter to Birmingham where their Paterson aunts helped provide for them. She enrolled in the Birmingham School of Design and at age seventeen secured a place in the Royal Female School of Art in London. A year later in 1867 she was accepted on her first try into the prestigious Royal Academy Schools, a door first opened to women by Helen's aunt Laura just a few years before.

She sought work with engraving firms, sketching figures and scenes in black and white and in 1869 was commissioned by the Once A Week magazine for four full-page illustrations. Her work was well received, leading to more commissions by other periodicals and children's books while she continued her schooling three days a week.

In 1870 Helen was hired as one of the founding staff members - and only woman - on The Graphic, one of a new breed of large-scale, high quality illustrated weekly magazines. Commissions to illustrate books and periodicals continued to pour in and by 1872 Helen decided to cease her schooling at the Academy and work as a commercial artist. Her prestigious commissions included illustrations for Thomas Harding's new novel, Far From the Madding Crowd, and for a series of girl's novels by Juliana Ewing including Six to Sixteen and A Flat Iron for a Farthing. She enrolled for evening classes at the Slade School and worked alongside Kate Greenaway, with whom she became a life long friend. Helen's work was now bringing her into contact with many of London's prominent writers and artists, and inevitably her path crossed that of the renowned Irish poet and editor of Fraser's Magazine, William Allingham. They married on 22 August 1874.

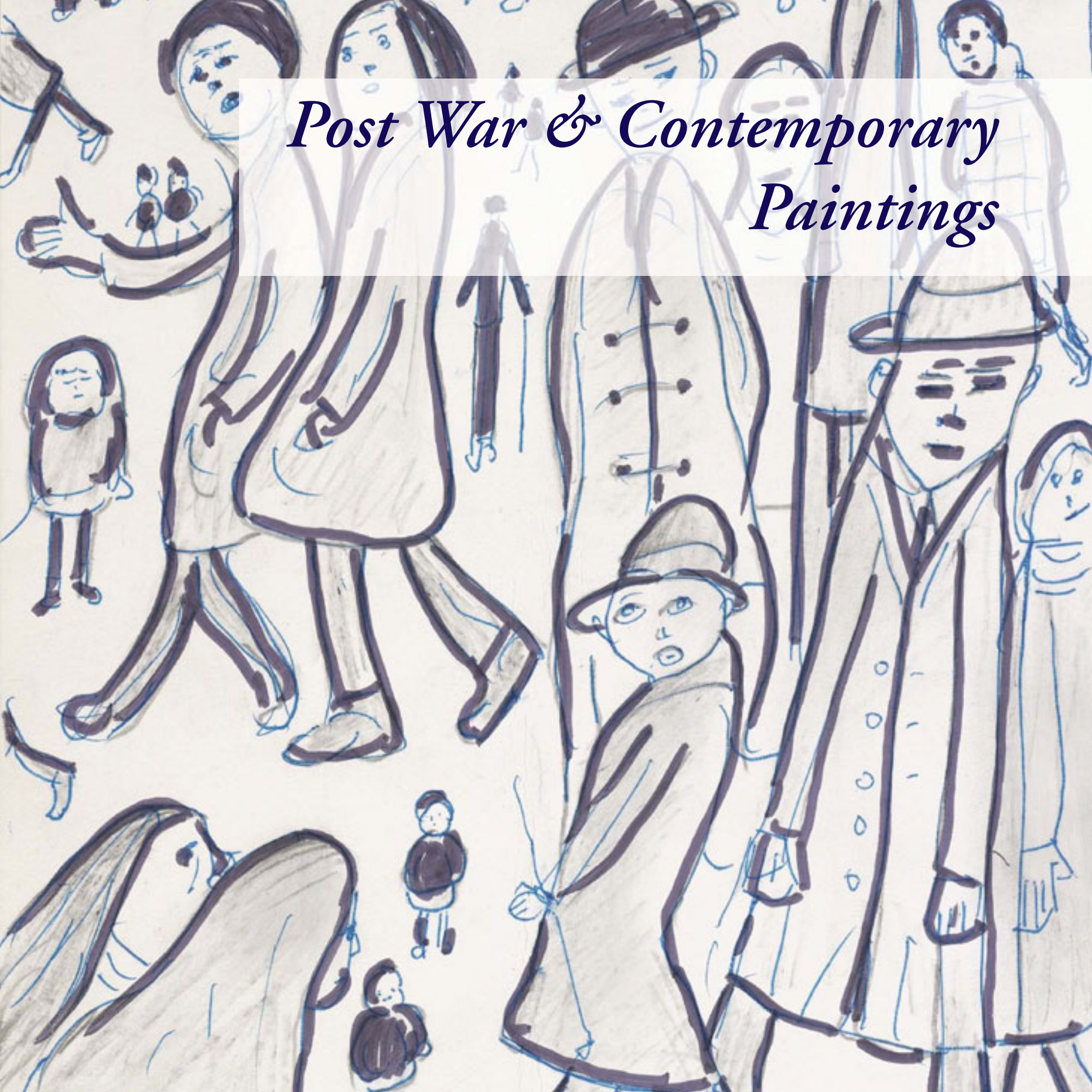
Helen left her job at The Graphic and turned to her true love, watercolours. Two of her watercolour paintings, 'The Milkmaid' and 'Wait for Me', were accepted for the Royal Academy Summer Exhibition in 1874 and sold during the exhibition, bringing her commissions for further paintings. With the sponsorship of the eminent watercolourist Alfred Hunt she achieved the rare honour of associate status in the Royal Watercolour Society in 1875, and later became the first woman to be admitted to full membership.

In 1881, the family decided to leave London and move to a permanent home in a small hamlet called Sandhills near Witley in Surrey. It was here that Helen developed her fame and reputation for painting cottages. Helen's cottage paintings became very popular back in London and in 1886 she was invited to hold a one-woman exhibition titled Surrey Cottages by the Fine Art Society in London. Her devotion to cottages, however, was not merely for the sentimental pleasure of an industrialized London society. Railway lines were cutting a swathe through the countryside, bringing a swelling middle class seeking new comfortable country homes. The old thatched cottages that stood for hundreds of years were now being modernized or even demolished at a rapid pace. Helen set out to immortalize these ancient bastions, capturing every detail in extraordinary accuracy with a warm, sympathetic style unmatched by other artists of the time.

In 1890 the Royal Society of Watercolours finally opened their membership to women, and Helen had the honour of being the first elected into the Society.

Helen continued to paint and exhibit her work right up to the end of her life. On 28 September 1926, Helen Allingham died of a sudden illness while visiting an old friend at Valewood House in Haslemere, just a few miles from her old country home in Sandhills. She was 78 years old.

Post War & Contemporary Paintings



24.
SIR WILLIAM RUSSELL FLINT RA, PRWS
British 1880 – 1969

Sunlit Shadows

Watercolour, signed

Paper size: 21 x 14 ½ inches
Framed size: 31 ¾ x 25 inches
Ref. 11794

Price Code E

Provenance
Private Collector, Somerset

William Russell Flint was born in Edinburgh in 1880. His father, Francis Wighton Flint, was also an artist. William served a six year apprenticeship as a lithographic artist before moving to London in 1900.

He married Sibylle Sueter in 1905 and became a freelance artist in 1907. In 1912 he and his wife moved to Italy for a year where he acquired his love of the rural way of life. During the First World War he served in both the RNVR as well as the RAF. In 1914 he was made an Associate of The Royal Society of Painters in Watercolours.

After the First World War he travelled to France and Spain where he produced wonderful watercolours and drawings depicting the local scenery and culture. He also visited Switzerland. He was elected an Associate of The Royal Academy in 1924, a full member in 1933 and he became President of The Royal Society of Painters in Watercolours in 1936. A position he held until 1956.

After the Second World War, Flint was knighted in 1947 by King George the Sixth alongside the actor Laurence Olivier and the musician Malcolm Sargent. The post war years saw him produce some of his finest work. His skill in depicting the female form became a hallmark.

In 1962, his talent was acknowledged with a retrospective exhibition at The Royal Academy, the highest distinction that an artist can achieve during his lifetime.

Sir William Russell Flint died in 1969 aged 89. His legacy to his many admirers all over the World being his skill in depicting the female form as well as the rural pastimes that he so enjoyed observing.

His works are represented in many museums including The Victoria and Albert Museum in London and The Fitzwilliam Museum in Cambridge.

25.
KAY BOYCE
British 20th 21st Century

Silk

Pastel, signed and inscribed

Paper size: 18 ½ x 26 ½ inches
Framed size: 29 x 37 inches
Ref. 12046

Price Code A

Provenance
Acquired directly from the artist

Kay Boyce was born in Sheffield. As a child she would often spend hours at a time drawing on rolls of wallpaper; this was the beginning of her passion for art.

Kay studied illustration at Wrexham College before working as a freelance illustrator. She produced editorial work for Women's Weekly, Bella, My Weekly, Sunday Express and Woman's Own. Her illustration work has carried her through to major book publishers such as Hodder and Staughton, Wadsworth Romantics, Mills and Boon and Mandarin. Although Kay is proud of her achievement in commercial illustration her true vocation is as an artist.

Kay's career as an artist has flourished; her pastel and pencil drawings have become instantly recognisable, and her work has graced private collections for many years. She is now firmly established as a leading figurative artist.

Her delicate use of pastels and love of antique clothes and fabrics lend a soft feminine quality to her work which appeals to men and women alike.

Having trained in Ballet and contemporary dance (and now Salsa), it is this that has given Kay an insight into her subject and an aptitude for reproducing it.

During Kay's illustration period, she also produced fine art paintings and drawings that have been exhibited at various galleries and exhibitions around the UK including, The AOI Gallery and Barbican Centre, London, The Science & Industry Museum, Manchester, Gateway and Bearsteps, Shrewsbury as well as Ludlow, Knutsford and Chester. Her paintings have been sold throughout the USA and Europe.

Kay completed a project for RADA which included portraits of 23 famous actors and actresses with the final work being assessed and approved by Sir Richard Attenborough.

Solomon & Whitehead have published several limited edition prints of Kay's work.

At any one time we hope to have eight works available by the artist, images available upon request.

26.
DAVID SHEPHERD OBE
British born 1931

Sleepy Rhino

Oil on canvas, signed and dated 71

Canvas size: 24 x 44 inches
Framed size: 32 ½ x 52 inches
Ref. 12013

Price Code F

Provenance
Tryron Gallery, London
Private Collector

David Shepherd is one of Britain's best-loved artists living today.

His two main interests are animals and trains, both of which appear in his paintings

David Shepherd – "to start with, my life was a series of disasters". Growing up in the 1930s, his one ambition was to be a game warden in Kenya and so, on leaving school, he went to Kenya and was promptly told by the National Parks people that he was not wanted. On returning to England, David was faced with two choices. One was "to drive a bus for a living" and the other was to pursue the only other possibility: painting. However, he admits that he had very little interest in art and certainly no talent; for he was promptly rejected by the Slade School of Fine Art as 'untrainable'.

By chance, he met Robin Goodwin, a professional artist, who took him under his wing, David believes "as a challenge"! After three years with Robin Goodwin, he started his artistic career pursuing his first two loves, steam engines and aviation. It was the latter that led him to the Royal Air Force who began to fly him around the world as their guest and it was a trip to Aden in 1960 which changed his life. It seemed that almost everyone wanted a painting, but, more importantly, the Royal Air Force flew him down to Kenya where he was commissioned by them to paint his very first wildlife painting and his career never looked back from that moment. It was on that same visit that he became a conservationist after finding 255 dead zebra around a poisoned water hole.

On returning to London, he had his first one-man show of wildlife paintings. The exhibition sold out in the first twenty minutes and he has not looked back since! Apart from the tremendous demand for his originals, a number of which he donates to wildlife through The David Shepherd Conservation Foundation, to pay back what, in his own words, is my enormous debt to the animals I paint, his published work is avidly sought after.

He has published two volumes of an autobiography, The Man who loves Giants, an Artist among Elephants and Engines, 1975 and David Shepherd: The Man and His Paintings 1985.

27.
TONY KARPINSKI
British born 1965

Cool Cat

Oil on board, signed and inscribed verso

Board size: 18 x 19 ½ inches
Framed size: 25 ¾ x 27 ¼ inches
Ref. 12032

Price Code D

Provenance
Acquired direct from the artist

Born in Westminster, London in 1965, Tony Karpinski began painting and drawing from the age of 4 ½. Receiving art prizes every year throughout his school years, Tony went on to study the techniques of Great Masters such as Rembrandt and Rubens. He was privately commissioned to execute several pastiches of Dutch Masters paintings for private clients.

From 1985 to 1995, Tony worked in advertising and publishing as a commercial illustrator. Inspired by the African wildlife paintings of Wilhem Kuhnert, Tony took his first trip to Africa in 1995 and his first step towards a career as a wildlife artist.

After many trips to South Africa since 1998 he has become firm friends with Carl Olen the Head Ranger of the Kapama Game Reserve. They have worked closely together where Carl has drawn on his years of knowledge and experience with animals and his tracking skills to help Tony get the references he has been looking for.

Of his own work Tony says "I have always had a love for nature and animals, which is why I try to paint wildlife as it is, as naturally as possible and aim to portray the mood and atmosphere of the moment in my paintings. I like to use contrasting lighting and colours to create a glowing vibrancy. Whilst keeping my work realistic and quite photographic, I try to keep a certain freshness and unlaboured feel to each image with easy flowing and minimal brush work".

Constantly travelling extensively throughout Africa, America, Europe, Kenya and parts of Tanzania, Tony works from his home using sketches, notes and photographs to produce his highly finished paintings.

At any one time we hope to have up to eight original paintings available by the artist, images available upon request.

28.
SIR JOHN KYFFIN WILLIAMS RA, OBE, KBE
Welsh 1918 – 2006

Llithfaen

Oil on canvas, monogrammed

Canvas size: 27 x 35 inches
Framed size: 36 x 44 inches
Ref. 11941

Price Code G

Provenance
Private Collection, North Wales

Sir John "Kyffin" Williams was a Welsh landscape painter who lived at Pwllfanogl, Llanfairpwll on the Island of Anglesey. It is of note that his most recent passport, on show in the Oriel Ynys Môn gallery at Llangefni; 2004–2014, shows his name as Sir John Williams. Kyffin was his grandmother's maiden name.

Williams was born on 9 May 1918 in Llangefni, Anglesey into an old landed Anglesey family, and was educated at Shrewsbury School before joining the 6th Battalion Royal Welch Fusiliers as a lieutenant in 1937. After failing a British Army medical examination in 1941 (due to epilepsy), doctors advised him to become an artist, and so began the career of one of Wales' most prolific artists. A doctor advised him, "As you are, in fact, abnormal, I think it would be a good idea if you took up art".

Despite academic difficulties, Williams enrolled at London's Slade School of Fine Art in 1941 and taught art at Highgate School, London, where he was senior art master from 1944 until 1973. His pupils included the historian Sir Martin Gilbert, Royal Academicians Anthony Green and Patrick Procktor and composers John Tavener and John Rutter. In 1968 he won a scholarship (Winston Churchill Fellowship) to study and paint Welsh descendants in Patagonia.

According to BBC North West Wales, Williams was one of the most popular living artists in Wales. His works typically drew inspiration from the Welsh landscape and farmlands, and they appear in many galleries all over Britain and are on permanent exhibition in Oriel Ynys Môn, Anglesey. He was President of the Royal Cambrian Academy and was appointed a member of the Royal Academy in 1974.

In 1995, Williams received the Glynd r Award for an Outstanding Contribution to the Arts in Wales during the Machynlleth Festival. He was awarded the OBE for his services to the arts in 1982 and a KBE in 1999.

During his later life, Williams befriended the artist Rolf Harris. Rolf had always been an admirer of Williams' work and said that during exhibitions at the Royal Academy he would always immediately search for Kyffin's work.

Williams died on 1 September 2006, aged 88, at a nursing home in Anglesey after a long battle with cancer.

The Oriel Kyffin Williams gallery was opened during the summer of 2008. The Kyffin Williams Drawing Prize was established and was awarded for the first time during 2009.

KW.

29.
SIR JOHN KYFFIN WILLIAMS RA, OBE, KBE
Welsh 1918 – 2006

Snowdonia Peaks

Oil on canvas, monogrammed

Canvas size: 20 x 24 inches
Framed size: 24 ½ x 28 ½ inches
Ref. 12071

Price Code G

Provenance
Private collection, North Wales

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30.
HELEN BRADLEY MBE
British 1900 – 1979

Hot Pies now Ready

Watercolour, signed, also with fly insignia lower left, artist note verso

Paper size: 10 ½ x 14 ½ inches
Framed size: 21 ½ x 25 inches
Ref. 12045

Price Code G

Provenance
Private collection Hampshire

Artist Story verso:

'Hot pies now ready, "And don't they smell good" said mother. The aunts, Mother, George and I also Miss Carter (who wore pink) were walking back to Lees after visiting Great Aunt Buckley who lived in a big dark house in Oldham. She always gave us tea at 4 o'clock which consisted of thin bread and butter, a little jam and a slice of Parkin each. So by the time we had walked quite a long way and had got to the shops in Lees Road, a most delicious smell of hot meat and potato pies wafted out of the door of the shop. Just as mother was counting how many to buy Mr Taylor (the bank manager) came along to escort us home. "Get two more" whispered Aunt Mary "I'm sure we could eat them". We hurried home, everyone keeping the pies flat because they were filled with gravy. And the year was 1908.'

Born in Lees near Oldham in 1900, Helen only began to paint her distinctive scenes of an Edwardian girlhood at the age of 65. At first she simply wanted to show her grandchildren how different a place the world used to be when she was a child. From 1965 until her death in 1979, Helen achieved international celebrity. In the 70s she was the darling of the chat shows, appearing on Pebble Mill at One, Desert Island Discs and the Russell Harty chat show. The BBC and the American NBC network made documentaries of her life. Prices for her work doubled during the 1990s and now look set to follow the astronomical amounts paid for Lowry's work.

Like Lowry, Helen Bradley has often been described as a naive or primitive artist. In fact she began her art education at the age of 13, winning the John Platt scholarship to Oldham Art School in 1913. She married the painter and textile designer Thomas Bradley in 1926 and devoted the next forty years of her life to her family.

In the 1960s she met L. S. Lowry who encouraged her in the creation of a narrative style based on her childhood memories and a personally expressive style finally began to emerge.

At first Helen focused on the period 1904 to around 1908, invariably writing a short narrative account based on memory and then illustrating the text in her immediately recognisable style. The earliest pictures usually feature Helen herself and her young brother George, her mother and Helen's three maiden aunts, family friend Miss Carter (who wore pink) and the eligible bachelor Mr. Taylor, the bank manager. They are often pictured holidaying in Blackpool, walking in Salford's Peel Park or shopping in Oldham.

These stories and the adventures of Miss Carter (who wore pink) became familiar to a worldwide audience as pictures and text were published in America, Japan and throughout Europe. Today Helen's evocation of an idyllic Edwardian age remains as endearing and arresting as ever.

In 1971 Jonathan Cape published the first of four books "And Miss Carter Wore Pink". This was an instant success. German, French, Dutch and Japanese editions were published, and a special edition produced for the U.S.A.

Magazine features, appearances on television and radio endeared this Grandma in her sixties to the general public. Helen Bradley awarded the M.B.E. for services to the arts died on the 19th of July 1979 shortly before she was due to receive her M.B.E. from Her Majesty The Queen.

JACK SCHOFIELD - OFF LICENCE
JAS WHITTAKER NEWSAGENT
J. ODDEN
LEED ROAD
XMAS 1906
HOT PIES
READY
TRAM
KILLS
MAN
ALLEN BRADLEY

31.
LAURENCE STEPHEN LOWRY
British 1887 – 1976

Group of Figures

Felt tip, biro and pencil

Paper size: 9 ½ x 7 ½ inches
Framed size: 21 ¾ x 19 ¼ inches
Ref. 12079

Price Code F

Provenance:
A gift from the artist to the previous owner

Born in Manchester in 1887, Laurence Stephen Lowry was the only child of Robert and Elizabeth Lowry. He started drawing at the age of eight and in 1903 he began private painting classes, which marked the start of a part-time education in art that was to continue for over twenty years. In 1904, aged 16, he left school and secured a job as a clerk in a Manchester chartered accountants' firm and then as a rent collector and cashier at the Pall Mall Property Company. It was while working here that Lowry found much of his imagery in the mean streets along the Oldham Road, in Ancoats and in their environs. He remained in full-time employment until his retirement at the age of 65 but his desire to be considered a serious artist led him to keep his professional and artistic life completely separate and it was not disclosed until after his death that he had worked for most of his life.

His early training was at the Municipal College of Art, Manchester, where he was taught by the French artist Adolphe Valette who introduced him to Impressionism and of whom he said: "I owe so much to him for it was he who first showed me good drawings by the great masters… He gave me the feeling that life drawing was a very wonderful thing." Lowry was, however, unaffected by Valette's impressionist technique and continued to develop a more personal approach to his art.

In 1909 Lowry and his parents moved to Pendlebury, where initially he was unhappy, and for some years ignored his surroundings. In 1916, whilst waiting for a train, he became fascinated by the workers leaving the Acme Spinning Company Mill; the combination of the people and the surroundings were a revelation to him and marked the turning point in his artistic career. He now began to explore the industrial areas of South Lancashire and discovered a wealth of inspiration, remarking: "My subjects were all around me... in those days there were mills and collieries all around Pendlebury. The people who work there were passing morning and night. All my material was on my doorstep."

He continued to sketch and closely observe his subjects and his works capture the essence and nature of the Northern people; he frequently mixes young and old and he imparts to each figure an individual character.

32.
SIR TERRY FROST R.A.
British 1915 - 2003

Black Olive Dream

Oil and boot laces on canvas, signed on verso
Painted in 1996

Canvas size: 22 x 22 inches
Framed size: 29 ¼ x 29 ¼ inches
Ref. 12080

Price Code C

Provenance:
Private collection, London

Sir Terry Frost RA was one of Britain's most successful and highly acclaimed artists of the Twentieth Century. His colourful and exuberant paintings gave a popular dimension to the landscape-orientated abstract art produced by the post-war St Ives artist colony.

He was born 13 October 1915 at Leamington Spa, Warwickshire. He left school at fourteen but attended evening classes in art at the age of sixteen. During this time he had a variety of jobs, including working in a cycle shop and the paint workshop of an aircraft factory.

At the outbreak of war he joined up, serving as a Commando until he was captured in Crete in 1941. He was later transferred to Stalag 383 in Bavaria. Here he joined the painting classes run by fellow PoWs, a fellow inmate, the Slade-trained painter Adrian Heath helped him discover his artistic talent during the four years he spent as a Prisoner of War.

On his return to England he studied at the Camberwell School of Arts and Crafts enjoying the flourishing artistic scenes of London and St Ives. In 1945 he married Kathleen Clarke. By the late 1950's Sir Terry Frost had become established as a leading abstract painter exhibiting regularly in London and throughout the world. From the mid 1950's he was also involved in academia teaching at various UK universities.

In 1974 Sir Terry Frost RA moved permanently to Newlyn in Cornwall where his love of the region proved a rich source of inspiration for much of his work. He was elected a Royal Academician by the Royal Academy of Arts in 1992 and received a knighthood in 1998.

Sir Terry Frost died on 1st September 2003.