



MESSUMS LONDON
28 Cork Street,
Mayfair, London
W1S 3NG

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THE CAMDEN TOWN SCHOOL AND ROYAL ACADEMICIANS

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Sickel



THE MASON-WATTS PRIVATE COLLECTION

Wednesday 5 June - Friday 28 June 2019
Preview: Tuesday 4 June 6.30 - 8.30pm

Most often the task of a gallery is help build collections. In the course of doing so a relationship of trust, expertise and confidence develops, so it is a pleasure to be asked to help in their migration to new homes. Though not in itself unusual the brief as I had it was to present the works and also mark the occasion as the sale represents an entire collection. I hope the catalogue and exhibition does this for what is an important collection of British painting and those who visit will also recognise the spirit of the endeavour.

Johnathan Messum

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Very British Collectors



Double portrait Christopher and Nicky, 1987
Ken Howard, OBE, RA, RWS, NEAC

Christopher Mason-Watts has been collecting since he was four years old. He began with the colourful little picture cards that, starting in the mid-1950s, appeared in boxes of Brooke Bond tea. Covering a range of different themes – African wildlife, British birds, famous people, cars and planes, dinosaurs, inventors – they came in sets of forty, fifty or a dozen. The young Christopher always wanted to complete the set, and ‘completing the set’ is something he still aims to do. Indeed, it is something that has come to define the very way that he collects pictures.

He bought his first artwork when he was seventeen, and his first serious purchase was a pocket-sized oil painting by Walter Sickert, bought when he was twenty-three. It cost him almost a third of his annual salary, but he was prepared ‘to go without’ in order to acquire it, and this was another philosophy that he has continued to live by. If he had to forego food, or holidays, to indulge in his passion, then so be it. Like many an art collector he had already fallen in love with what he calls ‘the delight in the object, the delight in possession – the sense of “Wow, I’ve got this!”’

In truth, he would have liked to be an artist himself. But though he took his early love of painting up to ‘A’ Level, having looked at some of his peers’ work he knew he was never going to be quite good enough. Instead, he went into the law, and for thirty years was a mental health judge, first in the West Midlands, then all over Wales, where he moved with his wife Nicky and their four young children in 1992. But he never stopped looking at pictures. Creating collections became his way of being creative, and the consecutive pursuit of a Master in Law in Advanced Legal Practice, an MSc in Criminology and a Doctorate of Criminal Justice to add to his MA in Legal and Political Philosophy, were all part of his push back against the perceived “*lack of ability*” in his fathers eyes. London and the Summer Exhibition at the Royal Academy has been a particular joy for him, and he has only missed one of them since his first in 1974. Then, as he explains,

In the early 1980s I found myself able to buy the occasional work, and this enthusiasm became (using the much-overworked modern word) a passion, and ultimately led to my setting up as a part-time fine art dealer. They were enjoyable years, initially from our home in Leamington Spa and later in a commercial gallery space in Warwick.

My wife Nicky – who I had met when she bought a painting from me – and I had a number of happy years showing works by very famous modern artists like Stanley Spencer, L.S. Lowry and Gwen John, as well as contemporary artists – mainly those figurative artists whose work we saw in the Summer Exhibition. We came to know many of them personally and enjoyed warm friendships. Sadly, some are no longer with us.

The caravanseraï of life moves on though, and after we moved to Wales we no longer traded commercially, but we kept buying to add to our collection. This grew in all directions and became an almost incoherent ragbag of pictures and sculptures until we decided to concentrate on our two favourite groups, namely Camden Town artists together with their associates, and British figurative painters and sculptors of the late twentieth century.

This was when Christopher’s desire to ‘*complete the set*’ returned. He had loved the Camden Town Group since he first discovered their work as a teenager; they weren’t the Impressionists or the Pre-Raphaelite Brotherhood, he explains, “*the nineteenth-century art groups that seemed to be everyone’s first route into art*” (though they were artists he loved – he once owned a Rossetti drawing that had belonged to Lowry, as well as a lovely little flower piece by Renoir that had also been owned by Matisse) but something entirely individual. The Camden Town Group seemed to be his own discovery, and he liked what he calls their ‘*integrity*’ – what he saw as their “*old-fashioned sense of craftsmanship. They always knew where they were going in a painting. Putting it metaphorically, they painted right up to the edge of the canvas ... They were a disparate set of people, painting a vast array of subjects, and that’s some of their charm – a huge variety of subjects all brought under one umbrella*”.

He had long ago sold his little Sickert to buy a painting by John Nash – which he then sold to buy a George Clausen, which in turn he sold to establish their gallery in Warwick. That one first purchase underpinned the whole subsequent course of his art dealing and collecting career, a journey that gives a clear sense of how Christopher has worked as a collector. He never stands still. He has, he explains, ‘*always only sold in order to get something better, though even the process of selling was quite fun*.’ He sold an Ivon Hitchens, for example, to pay for a Camden Town work. He has always liked this idea of sharing art – ‘*these pictures weren’t painted to hang in museum vaults,*’ he says, ‘*they were meant to be enjoyed by the public, to hang on walls at home, to be seen and enjoyed by everyone.*’ Buy it, enjoy it, pass it on, trade up, trade on – always looking for the very best he could afford. So he went back to the beginning with the Camden Town Group, that small circle of painters who congregated around the godfather of modern art in Britain, Walter Sickert. Their first foundation

was the Fitzroy Street Group, which Sickert had founded in 1907. Their new group was to be made up of those artists working in England who were judged, by Sickert and his inner circle, to be ‘*the best and the most promising of the day*’. It was decided early on that there would only be sixteen members, none of whom could be women. They held only three exhibitions, the first at the Carfax Gallery in London in June 1911. Their subject matter was townscapes, domestic interiors with figures—clothed and unclothed—iron bedstead scenes, music halls, the everyday working and middle class life and landscape they saw around them. It was not the sort of thing that had much interested major British artists before then.

The original members were Walter Bayes, Robert Bevan, Malcolm Drummond, Harold Gilman, Charles Ginner, Spencer Gore, James Dickson Innes, Augustus John, Henry Lamb, Percy Wyndham Lewis, Maxwell Gordon Lightfoot, J.B. Manson, Lucien Pissarro, William Ratcliffe, Walter Sickert and John Doman Turner. After young Lightfoot committed suicide in September 1911 Duncan Grant was invited to take his place. This, then, was the group that Christopher Mason-Watts set out to collect, and of the seventeen artists, he would eventually possess works by fourteen of them. As he explains:

Our Camden Town collection numbered over forty works, ranging from the major names (every artist who exhibited in that first exhibition in June 1911 is represented except Lightfoot, an omission we would love to have remedied) together with works by some of their most important acolytes, as well as the so-called ‘Sickert women’ – Wendela Boreel, Sylvia Gosse, Stanislaw de Karłowska, Therese Lessore and Marjorie Lilly.

Our collection includes important and less important pieces by all of these artists, with the exception of Duncan Grant (because neither of us have ever seen a picture by him that we both liked) and James Dickson Innes (lots of pictures we have liked, but always too expensive for us at the time they became available), but neither of these exhibited in the first Camden Town Group show. As for Maxwell Lightfoot, who did, there has never been one for sale that we have known or heard about.

Christopher describes himself as ‘*monolithically single-minded*’ – he knew what he wanted, and he set out to get it: that is, to create ‘*an intellectually coherent collection. There has to be a unifying aesthetic to any half-decent collection*’, he tells me, ‘*and anyway, intellectualizing it makes it more fun!*’ He summarises his collection best: Ranging from a rare Sickert of London to a design by Wyndham Lewis for a pot lid for Roger Fry’s Omega Workshop, they provide a small but comprehensive survey of the full range and variety of styles that are subsumed under the rubric ‘Camden Town Painters.’

There is less of a sense of ‘*completing the set*’ when it comes to the second half of the Mason-Watts collection – the forty-or-so works by British figurative painters and sculptors of the late twentieth century. Many of them Christopher and Nicky first saw at the Royal Academy’s Summer Exhibition, ‘*a national event,*’ as he describes it, ‘*that still attracts*

enthusiasm and opprobrium in equal measure.’ As he goes on to explain, ‘*The Royal Academy collection is simply one reflecting our association with the artists concerned, to many of whom we gave solo exhibitions at our gallery, and they are simply pictures that we like. This does not pretend to be anything other than what it is – namely, pictures mostly by Royal Academicians and other exhibitors at the Summer Exhibition that we find attractive. Royal Academicians have a right to exhibit, without going before the selection committee, up to six works each year. Some of our pictures by Royal Academicians were among those six, and our experience always was that they wanted their very best work in that particular show.*

At their gallery they had shows for David Tindle, Fred Cuming, John Titchell, Jack Millar and many others – ‘*one artist would introduce us to another, and so it went on,*’ Christopher explains. ‘*Each picture represents a period, a process, a decision, but each painting was bought specifically because we liked it. They are all rather good – we always tried to get the very best examples of their work.*’ When Christopher and Nicky got married, they commissioned Ken Howard to paint their portrait – a work that is on display in this show, though it is the only one they have decided to keep.

So why are they selling? Part of the answer to that is in the attitude they have always shown to collecting. Christopher and Nicky not only lack the space in their new house to hang all of the collection but also both want to be more ‘*pro-active*’ in how they approach art, to ‘*bookend*’ this lifetime of collecting and to ‘*start afresh*’ with more immediately contemporary artists. These will be exhibited in the hotel that he and Nicky bought in 2017, Hammett@Castell Malgwyn – a luxurious old country house situated by a beautiful stretch of the river Teifi not far from Cardigan. He still has, he hopes, many more years ahead of him to collect. ‘*One of the great pleasures of London was a leisurely lunch in Mayfair, then going round a gallery or two, and maybe buying a picture.*’

He likes to think – hopes – that there isn’t a single picture in the collection that jars. But exhibiting it like this for sale is, he admits nervously, ‘*like getting up on stage and exposing your taste for everyone to see, to judge.*’ Which are his favourites, I ask him. ‘*Just about all of them,*’ he responds, without a moment’s hesitation. And he’s right. There really isn’t a dud amongst them.

David Boyd Haycock



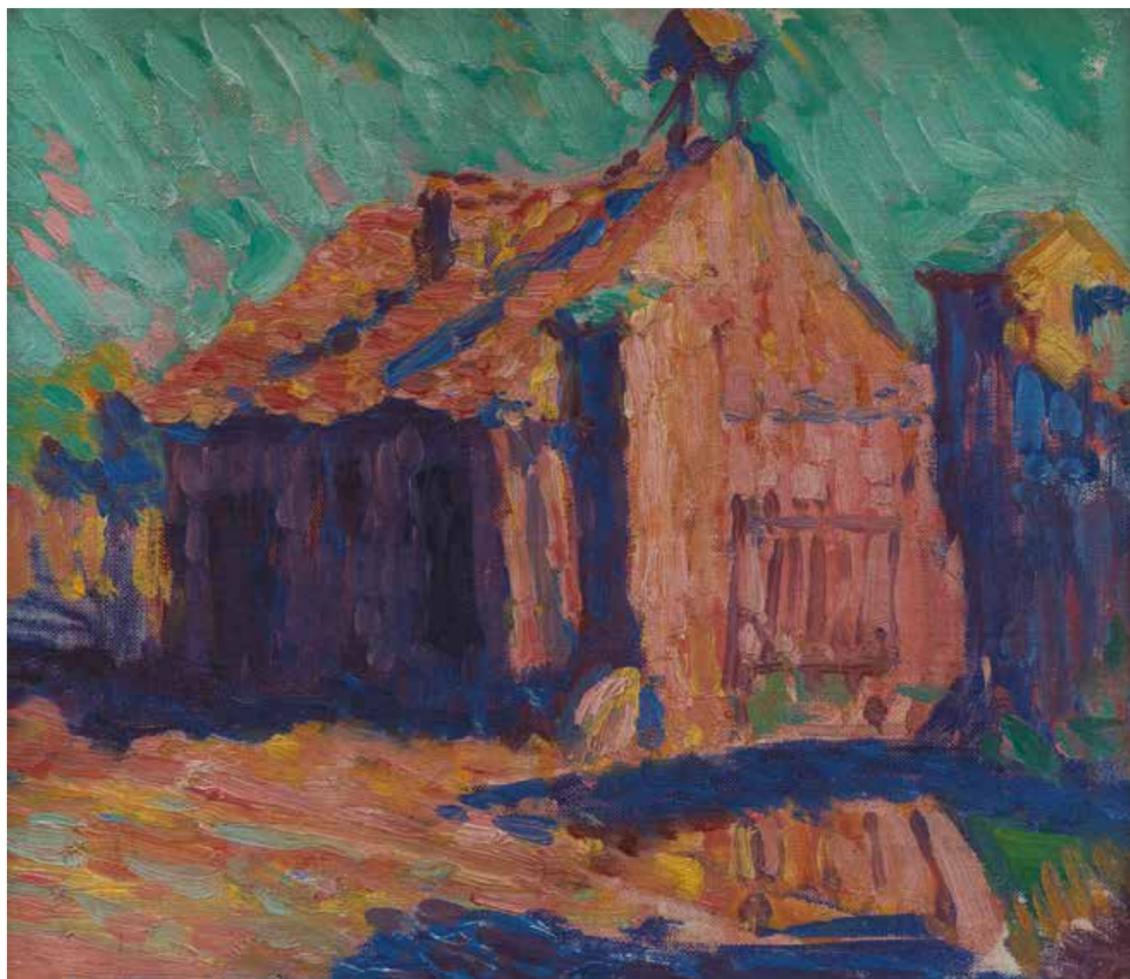
The Camden Town Group

Though they held only three exhibitions between 1911 and 1912, the Camden Town Group was one of the most vital, exciting and well-known collectives of twentieth-century British artists. Their centre point and guiding light was the painter Walter Sickert (1860-1942), who in 1907 had founded the Fitzroy Street Group – itself the progenitor of the much larger London Group, founded in 1913 and active still to this day.

The Camden Town Group's original members were Walter Bayes, Robert Bevan, Malcolm Drummond, Harold Gilman, Spencer Gore, Charles Ginner, Augustus John, Henry Lamb, Gordon Maxwell Lightfoot, James Manson, Lucien Pissarro, Wyndham Lewis, William Ratcliffe, Walter Sickert and John Doman Turner. Duncan Grant and James Dickson Innes joined them for their second exhibition in December 1911. The collection includes both important and less vital pieces by all of these artists, with the exception of Grant and Innes. But since neither exhibited at the Group's first show, he feels his set his complete – with the one exception of Maxwell Gordon Lightfoot. Sadly, Lightfoot committed suicide at the very beginning of what would probably have been a highly successful career, and there are few known works by this talented but doomed young artist.

In total, the collection numbers over forty works. As well as pieces by almost all of the Camden Town Group's members, there are also paintings by some of their most important friends and acolytes, such as Gwen and Augustus John and Stanley Spencer. There are also works by the so-called 'Sickert women.' Excluded on account of their gender from exhibiting with the group, they included accomplished artists such as Clare Atwood, Wendela Boreel and Sickert's third and last wife, Thérèse Lessore.

Ranging from a rare Sickert view of London to a design by Wyndham Lewis for a pot lid for Roger Fry's Omega Workshop, the collection provides a small but comprehensive survey of the full range and variety of styles that are subsumed under the broad rubric 'Camden Town Painters'.



Robert Polhill Bevan (1865-1925)

Village Houses at Szeliwy, 1903

Oil on board
11 x 12ins

Exhibited:

*London, Hamet gallery
London, Messums gallery*

Gilman and Gore first saw and admired Bevan's work when it was exhibited at the Allied Artists' Association exhibition in London in 1908. They invited him to join the Fitzroy Street Group, and he would go on to be a founder member of the Camden Town Group. Bevan had studied in London and Paris, and in the early 1890s he worked at Pont Aven in Brittany, where he met and befriended Paul Gauguin. During his years in France he also met Cézanne and Renoir, and from an early stage was influenced by the work of Van Gogh. His independent wealth gave him time to develop his talent slowly, and to travel widely. In 1897 he met and married the Polish painter Stanislava de Karlovska (1876-1952), and they would spend regular summers holidaying and painting in Poland.

The two pictures in this collection represent two very different stylistic periods in his career. The first was painted in 1903, and in it we see just how advanced his paintings were compared to many of his British contemporaries. It was made using the divisionist technique that had been developed in the late nineteenth century by neo-impressionist French painters such as Georges Seurat and Paul Signac: tiny adjacent strokes of bright, pure colour create the effect of light. The second work is much later, painted when Bevan was living in Devon in around 1925, and it evidences the freer, more relaxed style of his later work.



Robert Polhill Bevan (1865-1925)

Stoneacre Farm, 1924

Oil on canvas
20 x 24ins

Exhibited:

*From Sickert to Gertler: Modern British Art from Boxted House, National Galleries of Scotland, 2008, illustrated
London, A Family Collection, Fine Art Society, 2013*



Lucien Pissarro (1863-1944)

Finchingfield, Sunset, 1905

Oil on canvas
21 x 25.5ins

Exhibited:

London, Barbican, Impressionism in Britain, 1996, illustrated.

New York, Berry Hill Gallery

London, Spinks

London, Connaught Brown

Born in Paris in 1863, Lucien Pissarro was the eldest son of the renowned Impressionist, Camille Pissarro. Though his first, short-lived career saw him working in the Paris office of an English textile firm, from 1884 he studied painting under his father and was encouraged by his father's friends, including Cézanne, Degas, Gauguin and Van Gogh. He was also influenced by Seurat and Signac, and was involved in the development of pointillism, the technique that involved painting by applying small dots or dashes of contrasting or complementary colour next to each other. In 1887 he exhibited at the last Impressionist exhibition. He developed proficiency as a wood-engraver, which led him to move permanently to England in 1890 to establish himself as an illustrator and printer

Lucien Pissarro (1863-1944)

La Seine à Herblay, 1924

Oil on canvas
21.5 x 25.5ins

Exhibited:

Sheffield, Ruskin Gallery, 1928

Birmingham, Ruskin Gallery, 1926

Literature:

Letter from Lucien to Esther Pissarro, Pissarro Family Archive, Ashmolean, Oxford, 16 May 1924

Birmingham Daily Post, 1 February 1928, p8

In 1904 he started exhibiting with the New English Art Club, which is where he first met Sickert. A reviewer would write of Pissarro's work in 1912 that his landscapes 'have nothing to distinguish them from the commonplace, except the fact that they make one want to take a walk in them – and that is everything.' He went on to be a founder member of the Camden Town Group, and as Sickert would write in 1914, Pissarro held 'the exceptional position at once of an original talent, and of the pupil of his father, the authoritative depository of a mass of inherited knowledge and experience, [he] has certainly served as a guide, or, let us say, a dictionary of theory and practice on the road we have elected to travel.'





Walter John Bayes (1869 - 1956)

The Foreign Office from St James's Park, c.1920

Oil on canvas

17.5 x 25ins

Exhibited:

Denis Wilcox Fine Art

The son of a painter and etcher, Walter Bayes had already turned thirty by the time he began his art studies in 1900. He soon had work accepted for exhibition at the Royal Academy, and his paintings were seen and admired by Sickert in 1908: he invited Bayes into his Fitzroy Street circle, though as the *Oxford Dictionary of National Biography* observes, Bayes's 'rhythmic sense of composition, his gift for synthesis and simplification, and his idiosyncratic humour won admiration from critics but scant attention from collectors.' Nevertheless, Bayes would be a founder member of both the Camden Town Group in 1911 and the London Group in 1913, and full recognition of his talents – both as artist and teacher – came in due course. His monumental oil painting, *The Underworld: Taking Cover in a Tube Station during a London Air Raid* (1918), now in the Imperial War Museum, is one of the finest officially commissioned works of the Great War to focus on the Home Front.



Harold Gilman (1876-1919)

Washing Day, 1911

Oil on canvas

12.5 x 16.25ins

Exhibited:

London, LeFevre

Harold Gilman was one of the leading figures in both the Fitzroy Street and Camden Town Groups. He studied at the Slade and between 1901 and 1903 he lived in Madrid, copying works by Velázquez and Goya in the Prado. A chance encounter with Sickert in 1907 led to his joining the Fitzroy Street Group. He was a founder member of the Camden Town Group, and in 1913 became first President of the London Group. In the years up to the Great War he also exhibited regularly with the Salon des Indépendants in Paris.

Van Gogh was a huge influence on Gilman, and Wyndham Lewis would later write that on entering Gilman's room 'you would find Van Gogh's Letters on his table: you would see post cards of Van Gogh's paintings beside the favourites of his own hand. When he felt very pleased with a painting he had done latterly, he would hang it up in the neighbourhood of a photograph of a painting by Van Gogh.'

Though they were interested in similar subjects and themes, Gilman tended towards a brighter palette than Sickert, and the two men eventually fell out. Along with Ginner and Bevan, he formed a new exhibiting society, the short-lived Cumberland Market Group. Sadly, Gilman died young in the great Spanish flu epidemic of 1918-19, only a day after his forty-third birthday.

This picture may have been a pendant to "Washing in the Snow" exhibited at the inaugural Camden Town Group exhibition at the Carfax Gallery in 1911. (see p.226 Baron, *The Camden Town Group*, Scolar Press, 1979)

Walter Richard Sickert ARA (1860-1942)

Clarence Gardens, 1920

Oil on canvas
15.5 x 21.75ins

Exhibited:

London, Marlborough gallery

London, Readers Digest collection

London, Anthony d'Offay gallery

London, Fine Art Society, Camden Town Group Centenary Exhibition 2011,
illustrated

Literature:

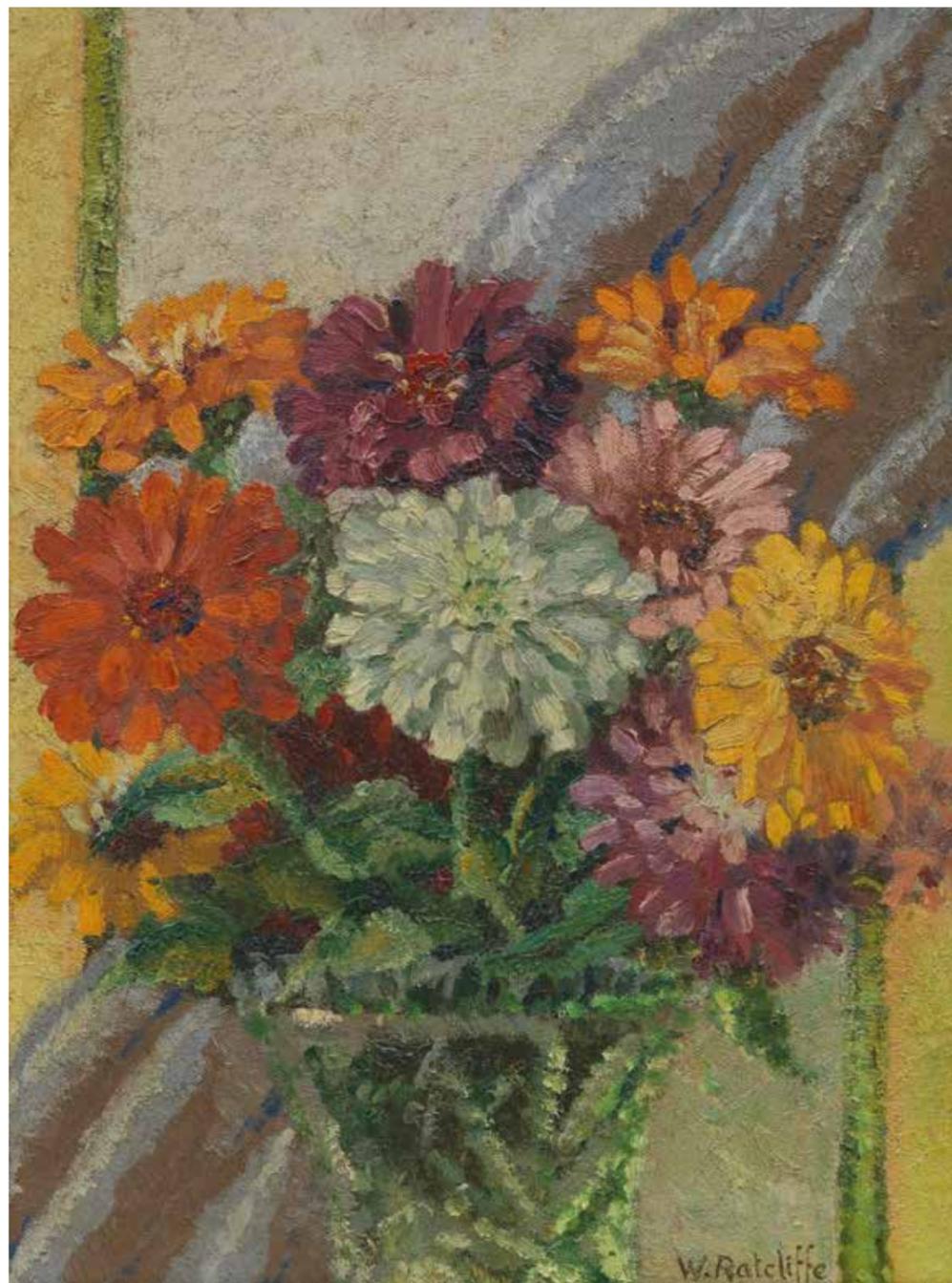
Baron, *Sickert Paintings and Drawings*, 2006 (Illustrated p528)

Walter Sickert was born in Munich to a Danish father and an English mother. His family moved to England when he was eight, and he started off his working life career as an actor. But in 1881 he changed course and went to the Slade, before leaving to become a pupil and assistant to James McNeill Whistler. In 1883 in Paris he met Degas, who would become a paramount influence for the rest of his life. He worked regularly in Venice and Dieppe and encountered most of the major Impressionist painters, but in 1905 he return to London and would become the linchpin of the Fitzroy Street Group and then the Camden Town Group.

As a painter, teacher, mentor and critic, Sickert either led, or was connected with, many of the major art groups that were formed by the early twentieth-century modernist British painters who were trying to break away from the tradition of Victorian Academic painting, and his opinion and advice was sought by fellow artists who acknowledged his wide experience and outstanding talent. Recognised as one of the most important British artists of any era, he undoubtedly bridges the gap between the 'old' art of the nineteenth century and the 'new' art of the twentieth – though he himself rejected such demarcations in art history. 'There is no such thing as modern art. There is no such thing as ancient art,' he wrote in *The Burlington Magazine* in 1916. 'History is one unbroken stream. If we know Degas, Degas knew Ingres, and so on, *ad infinitum*.'

Sickert knew Clarence Gardens well since one of his very first London studios was in nearby Robert Street. This painting featured in the Fine Art Society's Camden Town Group Centenary exhibition in 2011, and was purchased directly from that show.

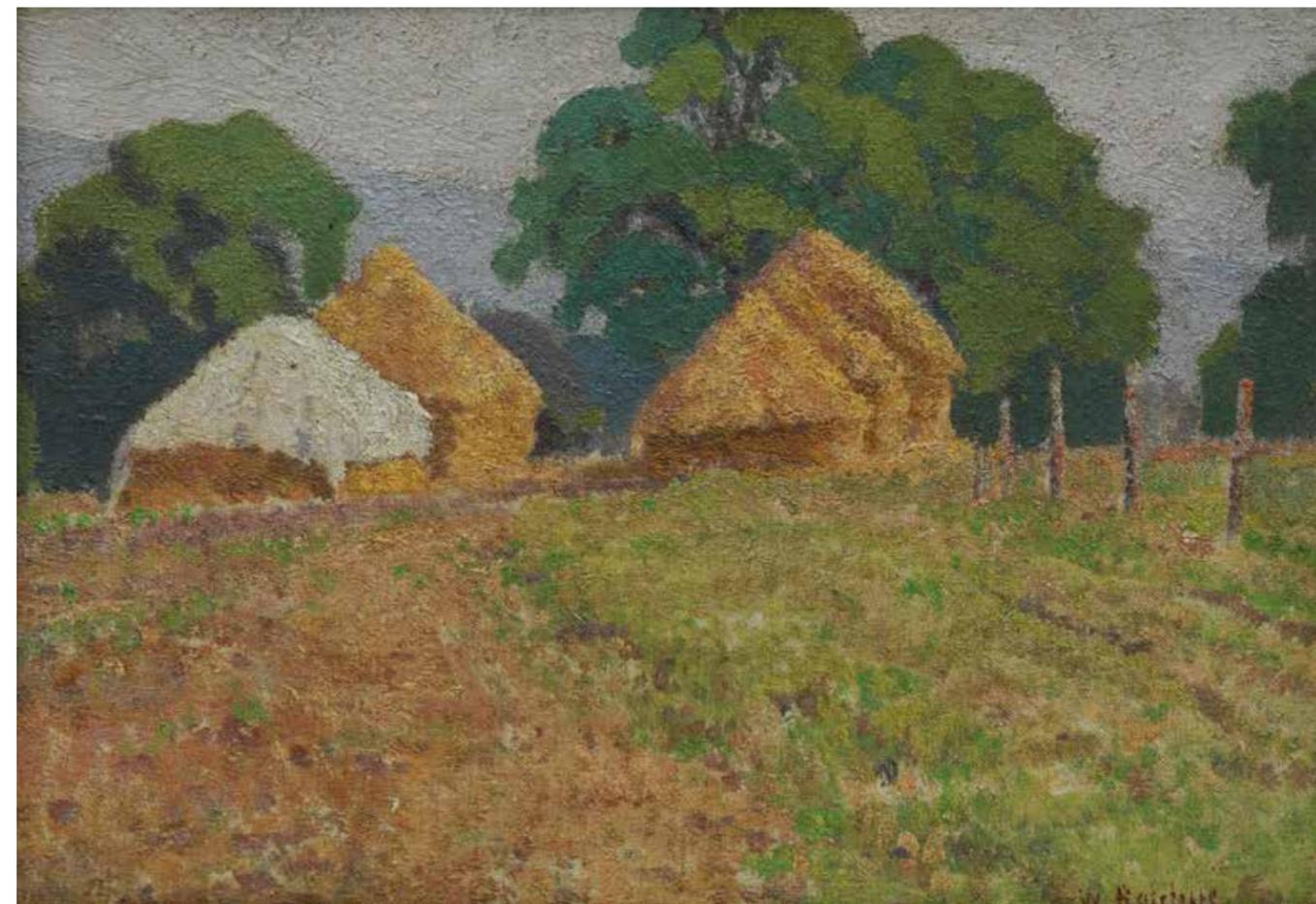




William Ratcliffe (1870-1955)

Still life, c.1935

Oil on board
15 x 12ins



William Ratcliffe (1870-1955)

Haystacks, 1911

Oil on canvas
10 x 14ins

Exhibited:

Camden Town Group 1911

Literature:

See Baron W., "The Perfect Moderns" 2000, Scolar Press, London p199

Having attended evening classes at the Manchester School of Art, where he came under the influence of the Arts and Crafts movement, by 1901 Ratcliffe was working as a wallpaper designer in London. He moved to Letchworth in 1906 where he became friends with Harold Gilman following the latter's move there in 1908. Gilman encouraged Ratcliffe to take up fine art, persuading him to attend evening classes at the Slade and introducing him to the Fitzroy Street painters. When the Camden Town Group was formed Gilman nominated Ratcliffe, and he exhibited in all three of its exhibitions. Dr Wendy Baron, the leading authority on this period, believes that this little painting was exhibited at the first Camden Town show in 1911.

John Doman Turner (1871/2-1938)

Burlington Hotel, Eastbourne, 1912

Watercolour and pencil on paper

10.5 x 14.75ins

Exhibited:

London, Camden Town Group, 1912 (possibly)

London, Parkin gallery, 1997

Very little is known about John Doman Turner. He lived at Streatham Hill, London, where he remained until his death in 1938. Apart from a few fragmentary records much of his life remains a mystery, but there can be little doubt that his deafness affected his decision to remain a stockbroker's clerk, and not to adopt the insecurity of life as a full-time artist.

Between 1908 and 1913 Turner took drawing lessons from Spencer Gore, to whom he sent his drawings, which Gore would return with handwritten notes. During 1911 Turner showed many works in various exhibitions including the New English Art Club and the first Camden Town Group Exhibition. He exhibited at the following two Camden Town shows, and Dr Wendy Baron believes *Grand Hotel at Eastbourne* was probably one of those exhibited at the group's third show, in 1912. He never worked in oil, and many of his pictures – in watercolour, pencil, charcoal or chalk – were made during holidays to British seaside towns and villages such as Tenby, Walberswick, Eastbourne and Folkestone. A number of Doman Turner's works are in public collections, including the Courtauld and Southampton Art Gallery, but his output was very small, and there are very few recorded works extant.



John Doman Turner (1871/2-1938)

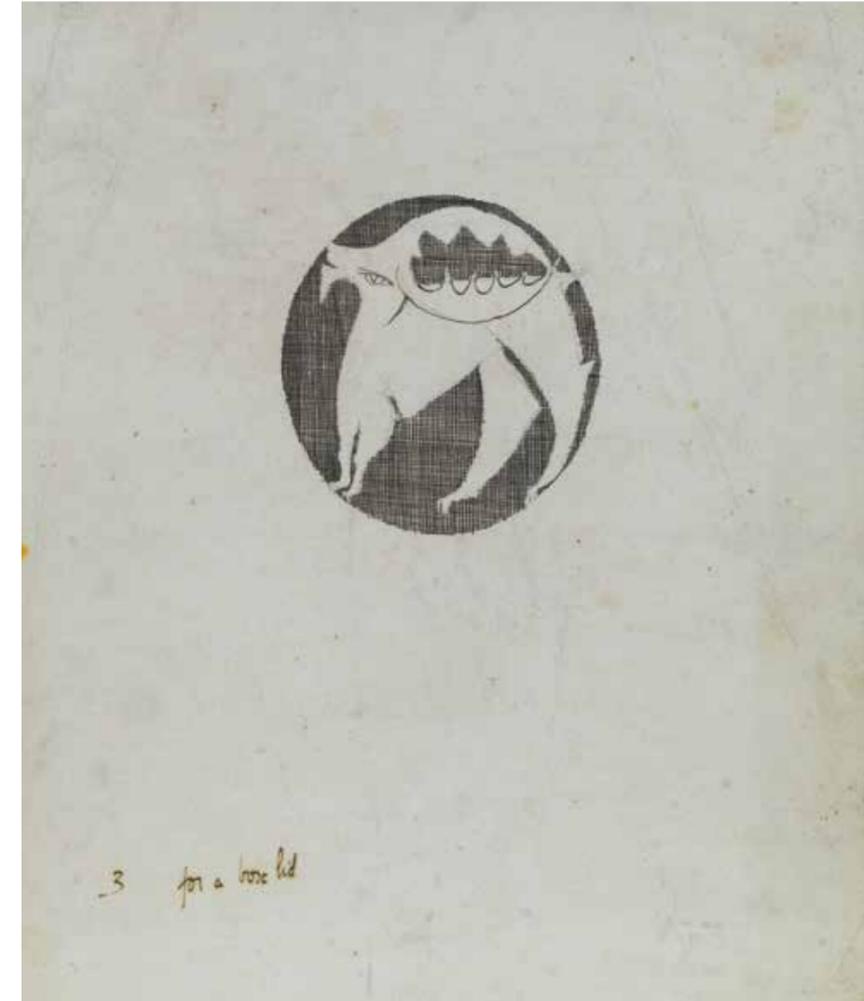
Brighton, 1912

Watercolour and pencil on paper

10.5 x 14.5ins

Exhibited:

London, Parkin gallery, 1997



Percy Wyndham Lewis (1882-1957)

Design for Box Lid, 1913

Pen and ink with pencil

12 x 10ins

Provenance:

By direct gift and thence by bequest

Percy Wyndham Lewis was very much the bad man of twentieth-century British art and letters, the self-styled rebel and tyro. Born of an American father and a British mother, he studied at the Slade. He went on to travel widely in Europe, though he focused more seriously on his writing. Inspired by the Post-Impressionist exhibition in 1910, he became a founder member of the Camden Town Group in 1911 and the London Group in 1913. Included in the Second Post-Impressionist Exhibition at the Grafton Gallery in 1912, he joined Roger Fry's Omega Workshops not long after it opened in 1913, where his fellow artists included Vanessa Bell, Duncan Grant, Frederick Etchells, and Henri Gaudier-Brzeska. It was during his three-month employment there that Lewis made this design for a pot lid, which is annotated in Roger Fry's handwriting.

Following a quarrel with Fry, Lewis went on to co-found the Rebel Arts Centre in 1914 and he would be the leading figure in the Vorticist movement, editing and contributing much of the written material for their virulent magazine, *BLAST*, in 1914 and 1915.

An official First World War Artist, Lewis was one of the twentieth-century's most iconoclastic and significant modern painters. The Tate held retrospectives of his work in 1956 and 2011, and his work can be found in most major collections.

Wendela Boreel (1895-1985)

A Bloomsbury Square, c.1918

Oil on canvas
27 x 25ins

Born in France to a Dutch diplomat father and an American mother, Boreel's parents eventually moved to fashionable Tite Street in Chelsea, where their neighbours included James McNeill Whistler, John Singer Sargent and Glyn Philpot. In 1911 Boreel went to study at the Slade, during which time she also attended Sickert's evening classes at the Westminster Technical Institute. Attracted as much by her beauty as by her artistic promise, Sickert gave her the use of one of his painting studios in Mornington Crescent. A talented painter in both gouache and oil, as well as an etcher, Boreel would go on to exhibit with the Allied Artists' Association, the London Group, the New English Art Club, the Royal Academy and the Royal Society of Painter-Etchers and Engravers, as well as the Salon de la Société Nationale des Beaux-Arts in Paris. She concentrated on subjects of London life, using many of Sickert's compositional devices whilst developing a colour palette more akin to Gilman's.



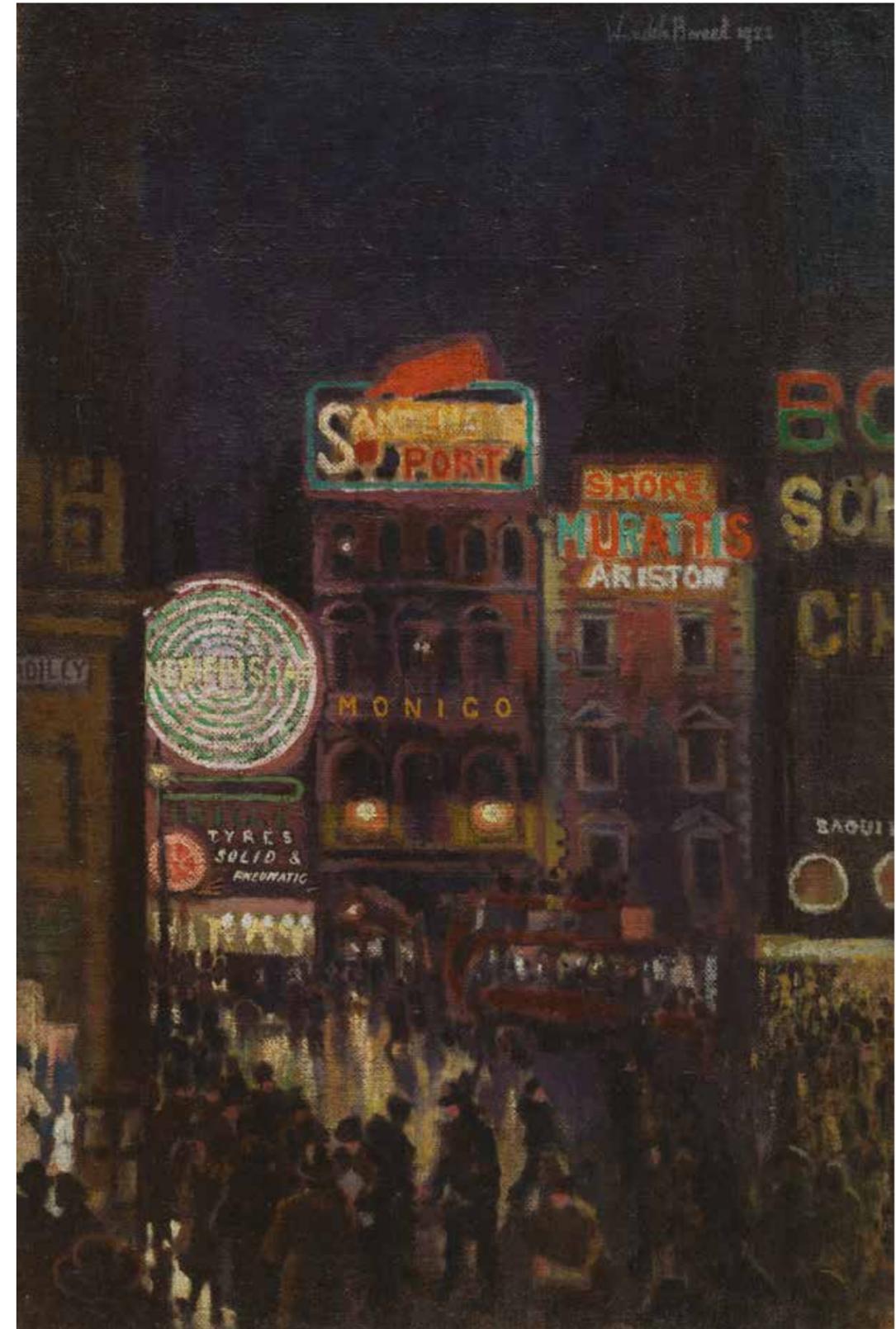
Piccadilly, 1922

Oil on canvas
30 x 20ins

Exhibited:

London, Michael Parkin Gallery, The Sickert Women and the Sickert Girls, 1974, illustrated

London, Fine Art Society, The Camden Town Group Centenary Exhibition, 2011, illustrated



Therese Lessore (1884 – 1945)

The Old Bedford, c.1925

Watercolour and gouache on paper,
10 x 7.5ins

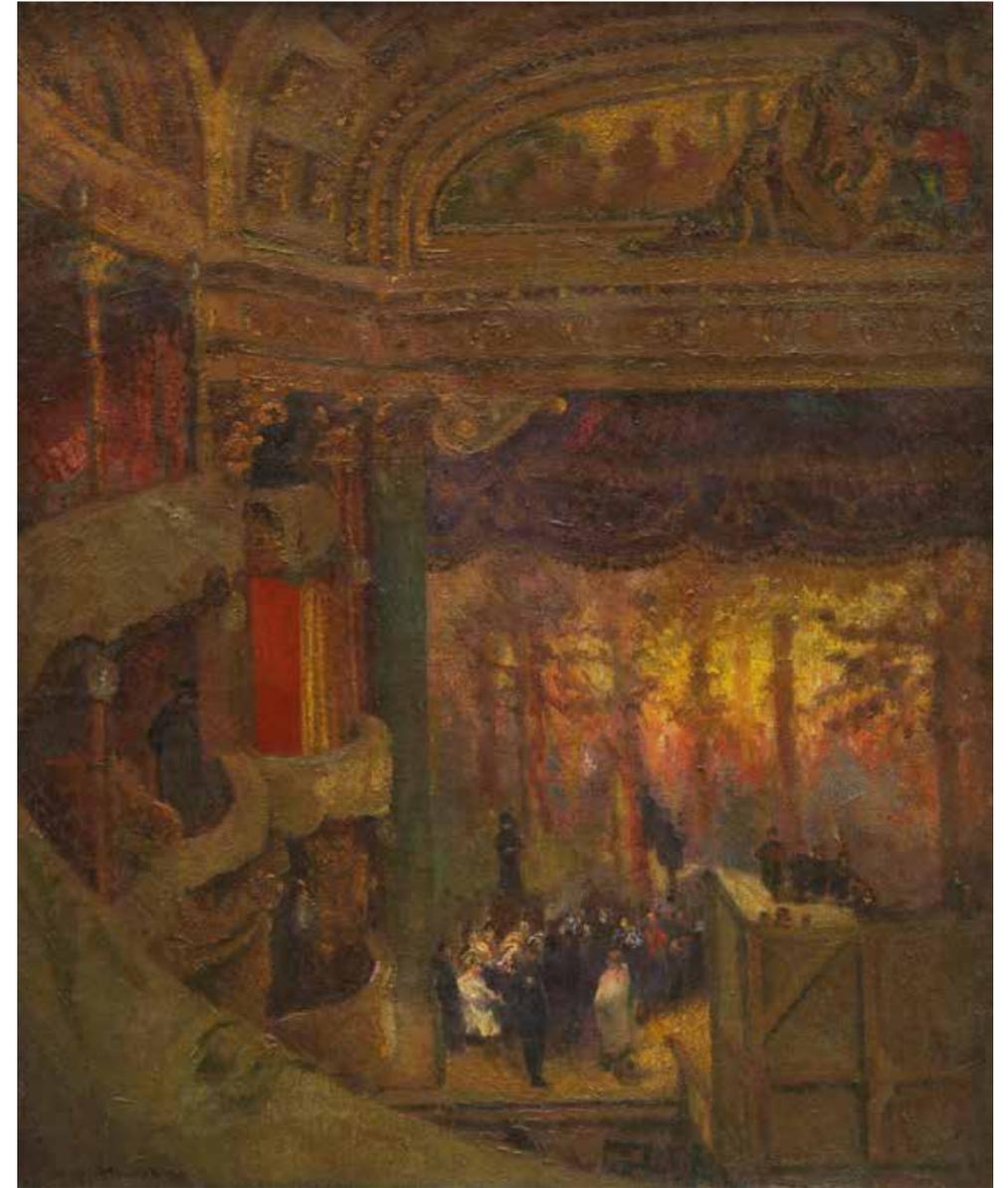


Therese Lessore, was born in Brighton, the youngest daughter of Jules Lessore, a painter and etcher who had moved to England in 1871. She went to the Slade and early in 1914 became a member of the newly founded London Group, and subsequently her work began to appear in many of the major avant-garde group exhibitions. She was brought into Sickert's circle and he immediately spotted her as an extremely promising artist. After the Great War she lived next door to Sylvia Gosse and after she became estranged from her then husband, the painter Bernard Adeney, she grew much closer to Sickert, whose first wife had died in 1920.

A mutual love of the theatre and the music hall took her and Sickert on exploratory visits together, and this small watercolour of the Old Bedford on Camden High Street (demolished in 1969) was executed during this period. Lessore became Sickert's third wife in 1926, and as he grew older she became more and more identified with him and his art. Indeed, as Sickert increasingly used photographs for his work, he let his wife and Sylvia Gosse do much of the preparatory work, including squaring up images and transferring them to canvas.

Clare Atwood (1866 – 1962)

The Alhambra



Clare or 'Tony' Atwood studied at Westminster School of Art and the Slade School of Fine Art, and having exhibited at the Royal Academy she was one of the few female artists to make official paintings of the Great War, receiving commissions in 1919 from the Canadian Government. In 1920 four of her paintings depicting the various contributions by women to the war effort were acquired by the Imperial War Museum.

After the war Atwood focused her attention on the theatre, working for the director and producer Edith Craig's Barn Theatre at Smallhythe Place in Tenterden, Kent. Now owned by the National Trust, many of Atwood's paintings are to be seen there, as well as in numerous collections around the UK, including the Tate, the V&A, the Victoria Art Gallery in Bath, and the Royal Shakespeare Theatre in Stratford-upon-Avon. Music Halls were a favoured subject for a number of artists in the Camden Town Group, including Sickert, who had started his career on the stage. Though Sickert himself never painted the Alhambra (he favouring seamier establishments such as the New Bedford) it was one of the best known of London's many music venues. It has even been suggested that the figure in black is Sickert himself.

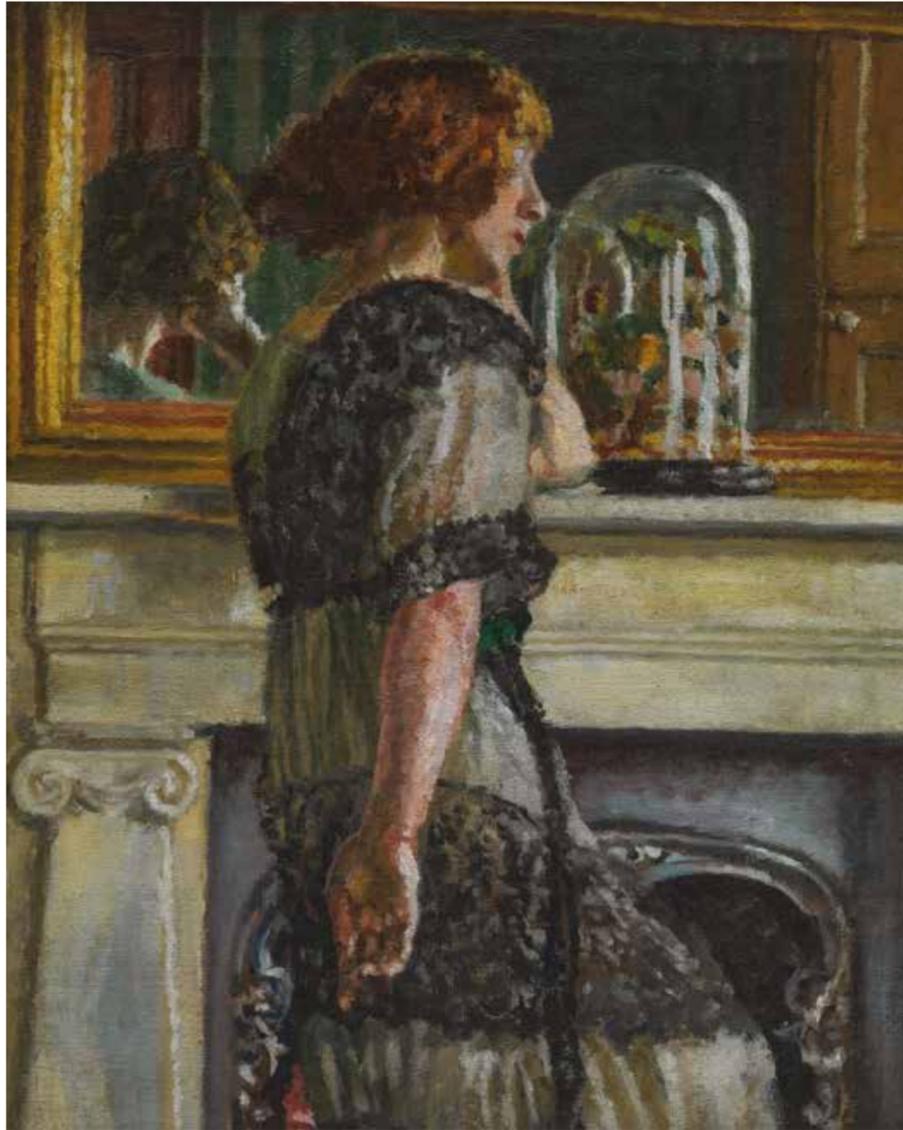
Malcolm Drummond (1880-1945)

**Portrait of the artist's sister-in-law,
(Tina Ogilvie)**

Oil on canvas
15 x 12ins

Exhibited:

London, Michael Parkin gallery
London, Maltzhan gallery,



Malcolm Drummond studied History at Oxford University before abandoning a promising career as an estate manager to become an artist. He attended the Slade, and from 1908 to 1910 was a pupil of Sickert's at the Westminster School of Art. In 1910 he was one of the first students to attend Sickert's new school, Rowlandson House, and he attended the Saturday afternoon gatherings at 19 Fitzroy Street. Although he was a founder member of the Camden Town Group, and a good friend of Robert Bevan, Spencer Gore and Charles Ginner, he is one of its least well-known members. Like his friends, Drummond was heavily influenced by the Post-Impressionists, and like them painted scenes of everyday life and domestic interiors, as well as portraits such as this one.

By the time of his death, Drummond was living in relative obscurity – blind and forgotten except by a few friends and fellow artists. There has, however, been increasing recognition of his work, including an Arts Council solo exhibition in 1963-4. As Quentin Bell pointed out in his introduction to the accompanying catalogue, Drummond was 'a quiet revolutionary,' too advanced for some, not advanced enough for others. His remarkable gift as a colourist is to be seen in the striking portrait (probably of his wife), *Girl with Palmettes* (c. 1914), which was acquired for the Tate in 1966.

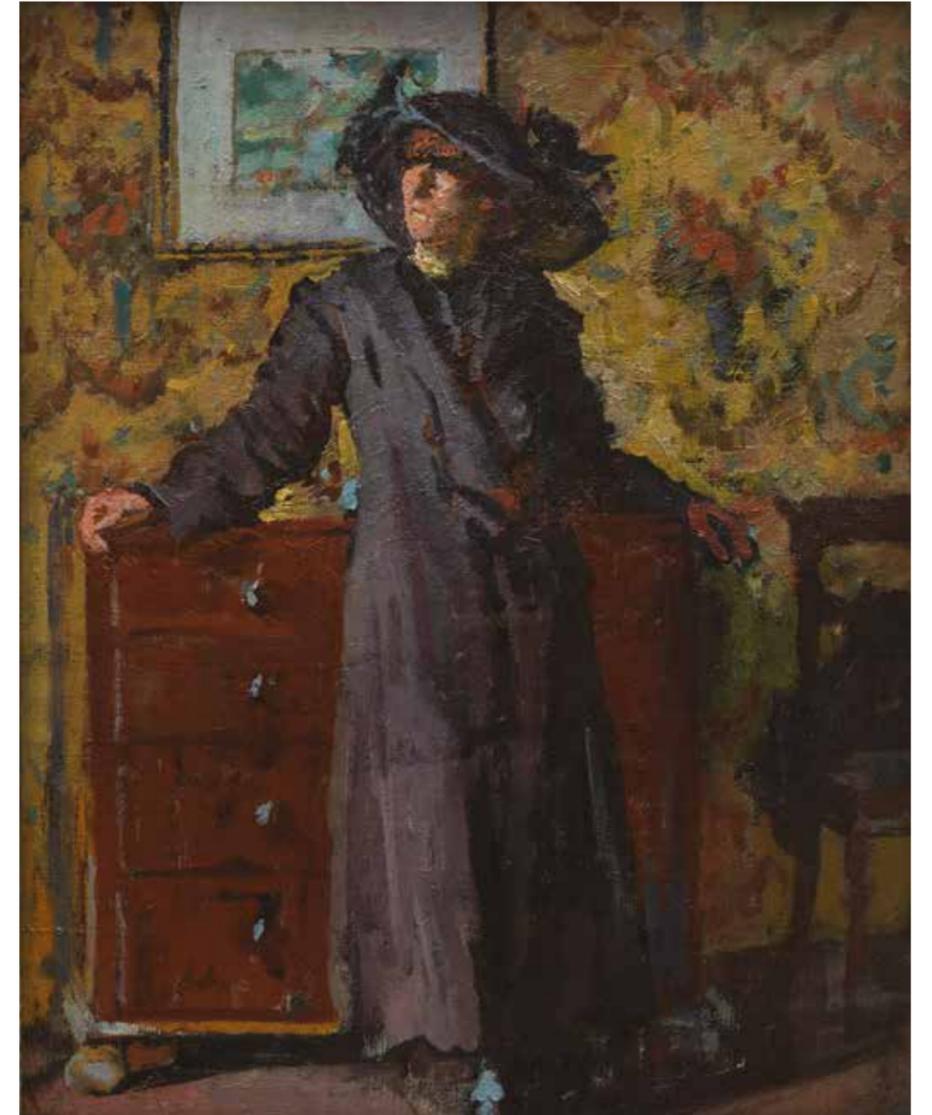
Marjorie Lilly (1891-1980)

The Visitor, c.1920

Oil on canvas
15.5 x 12ins

Exhibited:

London, Maclane Gallery, 1992
London, Fine Art Society, The Camden Town
Group Centenary Exhibition, 2011, illustrated



Born in London, Lilly studied at the Slade, where she was friendly with Wendela Boreel. She met Sickert in 1917, becoming closely associated with his circle, and she often accompanied him on his searches for the perfect interior for one of his paintings.

She would recall in her 1971 book, *Sickert: The Painter and his Circle*, how, as time went on, Sickert 'seemed to need a fresh garret for almost every picture, as if each one afforded him a separate sharp experience that must be concentrated on a single canvas ... we rapped on endless doors, dived under greasy curtains in narrow halls, [and] climbed rickety stairs to third floor back [rooms]'. Her painting is a classic Camden Town interior, and reveals the clear influence of Sickert in both choice of subject and technique. Sadly, due to the bombing of her house during the war there is unfortunately all too little of her work to be seen today.

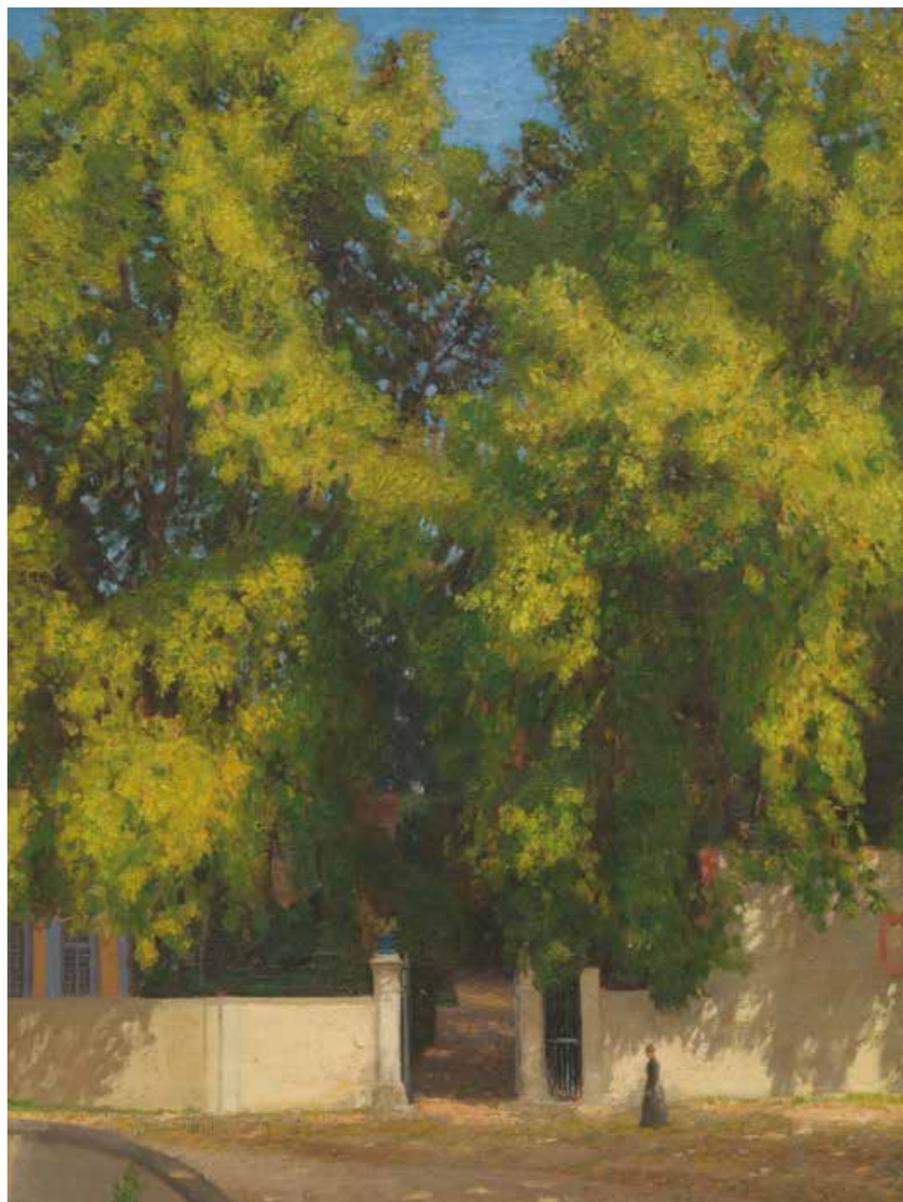
Spencer Gore (1878-1914)

The Entrance Gate, Neuville, Foret d'Arc, 1906

Oil on canvas
30 x 24ins

Provenance:

*Readers Digest Collection
London, Anthony d'Offay,*



Spencer 'Freddy' Gore was one of the most exciting avant-garde artists working in England in the years immediately before the First World War. However, his career was tragically cut short when he contracted pneumonia whilst painting outdoors in Richmond Park and he died in March 1914, aged only thirty-five. He had trained at the Slade, where he knew Augustus John, Harold Gilman and Percy Wyndham Lewis. In 1904 he met Sickert at the latter's home at Neuville, near Dieppe, and so inspired him with his talk of the talented young artists who had recently emerged from the Slade that Sickert decided to return to London. Back in England such an exciting exchange of ideas and techniques resulted between the two artists that Sickert later admitted his technique 'was transformed from 1905 by the example of the development of Gore's talent.'

Gore was a founder member and president of the Camden Town Group, and this painting of a street scene in Neuville was made in 1906, when he was staying at Sickert's French studio. Inspired by the works of Gauguin that he saw at the 1910 exhibition of Post-Impressionism in London, Gore became increasingly and radically Modernist, his landscape forms becoming stylised with geometric shapes rendered in intense colours. His early death was a heavy blow to avant-garde art in England. Two months afterwards Sickert wrote that Gore was 'the heir of the moderns, and he wears his wealth with nonchalant ease, as if he were unconscious of it, like a speaker naturally eloquent of a born musician.'



James Bolivar Manson LG, NEAC (1879 - 1945)

Summer Day, 1907

Oil on canvas
20 x 24ins

Exhibited:

London, Leicester Galleries, Camden Town Group, 1930

*The Painters of Camden Town 1905-1920. Christies, 1988
(number 34 reproduced in catalogue)*

London, Fine Art Society, Camden Town Recalled, 2011

Illustrated:

London, James Bolivar Manson, Buckman, 1973, p51

*Scolar Press, The Camden Town Group, Baron, 1979,
number 44*

London, Fine Art Society, 2011

Born in London in 1879, Manson's ambition to become an artist was strongly disapproved of by his father. By 1903, however, he had saved sufficient funds to marry and leave for Paris, where he studied at the Académie Julian. In 1907 he discovered the Breton fishing village of Douelan, a spot that would become much favoured by British painters in this period. In *Summer Day* Manson portrays a view across fields of ripe corn towards the village, the sparkling sea visible to the left. It is painted in the small touches of paint that characterise the work of Monet and Pissarro, so much admired by Manson, and is one of his most authentic Impressionistic landscapes. Two years later Manson met Camille Pissarro's son Lucien, and from him learnt divisionist brushwork and adopted the high-key palette of the Neo-Impressionists.

Manson exhibited at the first Camden Town Group show in 1911, becoming a member and secretary. Describing the Royal Academy as a 'concentrated block of bourgeois sentimentality,' he saw the Camden Town Group as a challenge to its authority. He was appointed Assistant Keeper of the Tate Gallery in 1917, and was Director from 1930 to 1938, his increasing responsibilities leaving him little time for his own painting. But he specialised to an increasing extent in still life and flower paintings, and the Tate owns one of his finest examples in this genre, *Michaelmas Daisies* (1923).



James Bolivar Manson LG, NEAC (1879 - 1945)

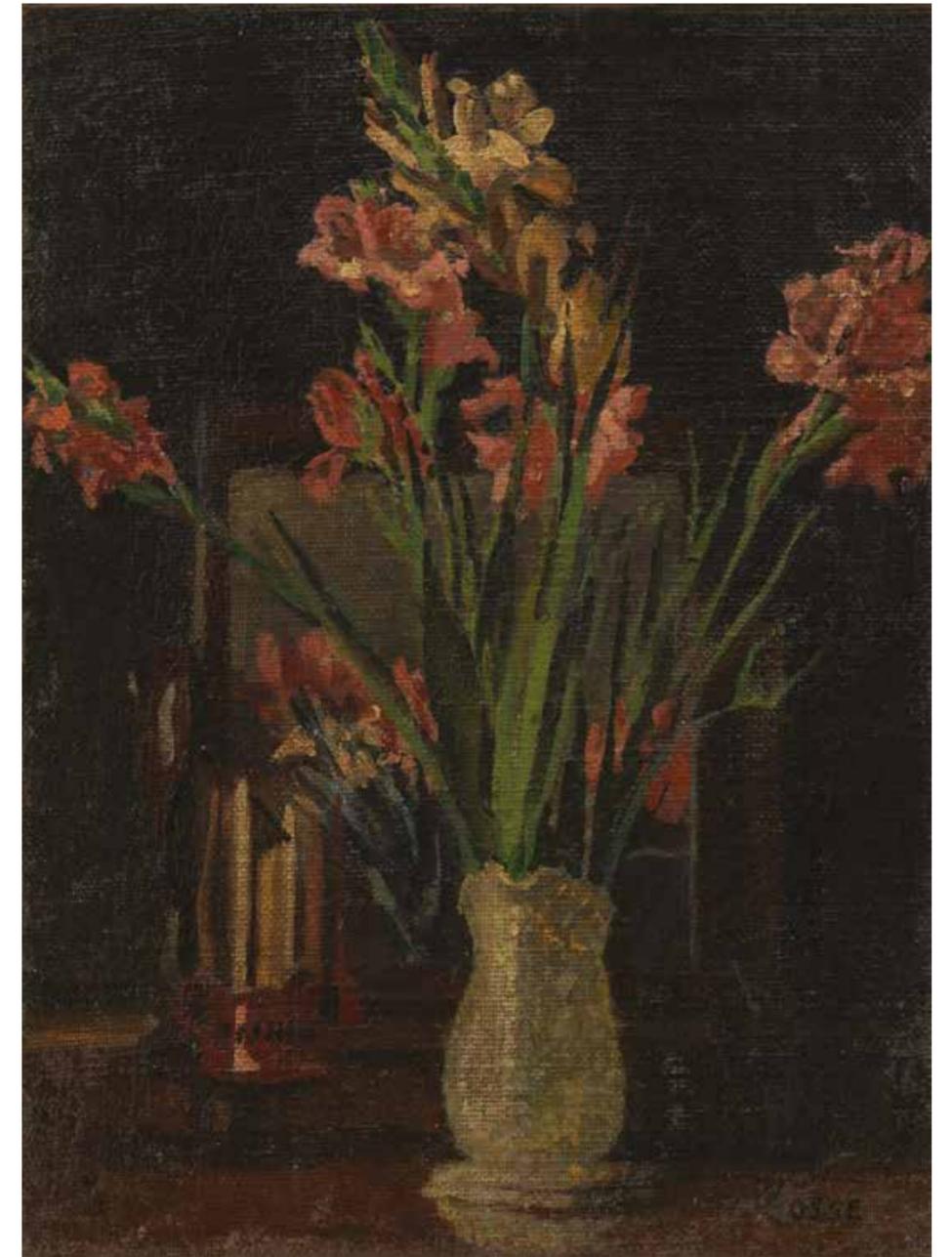
Yellow Daisies, 1917

Oil on board

16.5 x 12 ins

Provenance:

London, Agnews



Sylvia Gosse (1881-1968)

Gladioli, 1920

Oil on canvas

24 x 17.75ins

The daughter of the eminent Victorian man of letters Sir Edmund Gosse, Sylvia trained at the Royal Academy Schools, and from 1908 under Sickert at the Westminster Technical Institute. From 1909 she exhibited at the Allied Artists' Association and began showing with the New English Art Club from 1911, the Royal Academy from 1912 and the London Group from 1914. In 1913 she had works included with the Camden Town Group in their exhibition in Brighton, and she was a founder member of the London Group.

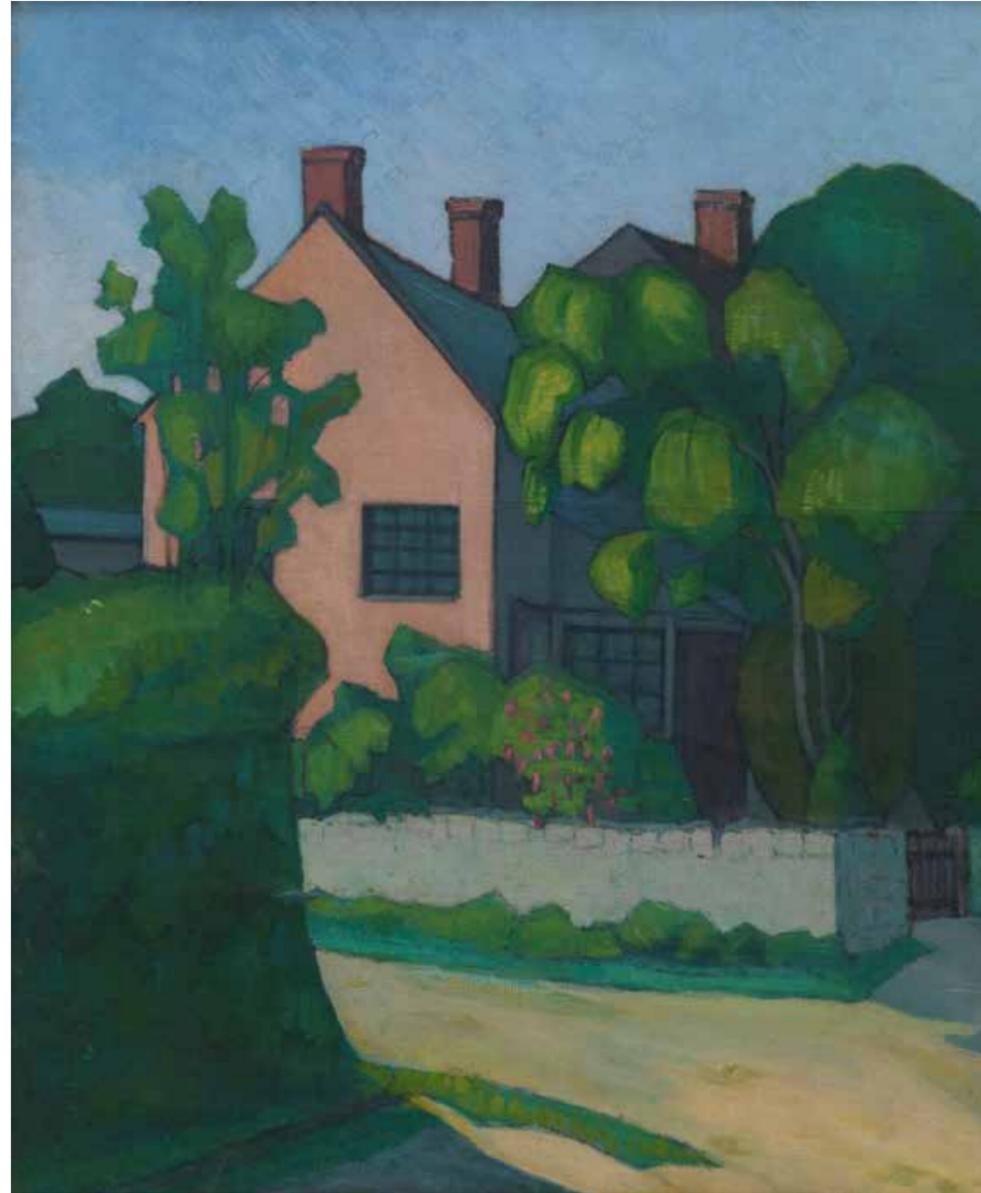
Gosse was very close to Sickert, teaching with him at his Rowlandson House School before following him to Dieppe, where she nursed him and his wife through periods of ill health. She was also close to Gilman, but never lost her shyness and quiet modesty. Even her most intimate friends described her as a 'living contradiction.' Thomas Hardy, a friend of her father's, remarked, 'I have known Sylvia since she was a little girl, when I used to go up to the nursery and say good night to her in her cot, but I simply can't get a word out of her these days.'

Stanislawa de Karłowska (1876-1952)

Devon Farm, 1920

Oil on canvas
20 x 24ins

Exhibited:
London, Maltzhan Gallery



Stanislawa de Karłowska (1876-1952)

Devon Landscape, 1920

Oil on canvas
18 x 22ins

Born in Poland, Karłowska studied at the Académie Julian in Paris and in 1897 married fellow painter Robert Bevan. She began exhibiting at the Allied Artists' Association and became involved with Sickert's Fitzroy Street Group. Though as a woman she was not eligible to join the Camden Town Group, she did show with them at their Brighton Exhibition in 1913, and became a member of the London Group in 1914: she exhibited with them throughout the 1920s and 1930s. Much of her work was done in London – notably her series of paintings of London squares – but she also painted in Poland and Brittany, in Devonshire (of which these two works are both fine examples) as well as in towns such as Bristol and Poole. A brief notice of her death in *The Times* pointed out that 'Mrs. Robert Bevan ... was not only the wife of a painter but herself, too, a painter of originality, with a strong colour sense ... among painters and among Poles living in England she will be gratefully remembered.' Her painting *Berkeley Square* is in the Tate Collection, and her work was also bought by the Contemporary Art Society.

Augustus John OM, RA, (1878-1961)

Romilly John, c.1909

Pencil on paper
13 x 8ins

Provenance:

London, Thomas Agnew & Sons,
Fine Art Society

When Augustus John died in 1961, aged eighty-three, his obituary in *The New York Times* described him as ‘the grand old man of British painting and one of the greatest in British history.’ This was an exaggeration, but it rightly reflected John’s status as one of the towering names in twentieth-century British art. The Slade’s star draughtsman in the late 1890s, by 1916 Sickert was observing in *The Burlington Magazine*, ‘Not only is Mr John the first draughtsman that we have, but he is also in consequence the most sure and able of our portrait-painters.’ His sketches and oil portraits of his children are among his most admired, and the pencil drawing in the Mason-Watts collection is of Romilly John (born 1906), his second son with his mistress Dorelia. It is very characteristic of his rapid working technique.

Though John exhibited with the Camden Town Group, he largely kept himself out of artistic movements and he never became a member. Considered critical opinion widely agrees that he was at his best in his early years. After the First World War his talent went into a slow but steady decline, although he was offered and accepted many portrait commissions from society figures. By the time he died, the rebel had become a Royal Academician and had been awarded the Order of Merit.



John Nash, (1893-1977)

Clematis

Gouache on paper
14 x 11ins

Exhibited:

London, New Grafton Gallery, 1987

John Nash was the younger brother of the famed *avant-garde* British artist Paul Nash. Paul advised him against going to art school, and he was thus largely self-trained. He served with the Artists’ Rifles during the First World War, and was employed as an official war artist. The resulting paintings were among his most modern, and he reverted to a more traditional style in the 1920s. Like his brother he was a great lover of nature and the English countryside, and he particularly enjoyed botany, making many beautiful images of plants and flowers, both in wood-engraving and watercolour.



George Clausen (1852-1944)

Landscape, 1920

Oil on canvas
26 x 33ins

Provenance:

London, The Fine Art Society, 1980

Private Collection

George Clausen achieved considerable success in his lifetime as an artist – he was elected to the Royal Academy in 1908 and knighted in 1927 – but his relationship to the Camden Town Group is fairly tangential. He was a founder member of the New English Art Club in 1886, and he helped to bring to Britain a version of French impressionism with paintings focusing on rural life and a rather romanticized view of everyday work. He thus helped to at least open the doors a little to the reception of Post-Impressionism in England when artists such as Gauguin, Van Gogh, Matisse and Picasso were first exhibited *en masse* in London in 1910. The art historian Ysanne Holt has noted that the paintings shown at the Camden Town Group’s exhibitions by James Dickson Innes and Augustus John, ‘despite variations in handling, derive fundamentally from the same distaste for the homogeneity and the sham vulgarity of everyday life in London as those of Royal Academy stalwarts like George Clausen.’

Charles Ginner CBE ARA (1878 - 1952)

Pine Trees Hampstead Heath / Sunset and Shadows
Hampstead Heath, 1925

Oil on canvas
17 x 21.5ins

Exhibited:

London, Goupil Gallery, 1925 where purchased by Viscountess Helburn

London, Fine Art Society, Camden Town Group Centenary Exhibition, 2011

The son of an English pharmacist, Ginner was born and educated in France. He worked on a tramp steamer and then in a Parisian architect's office before enrolling at the Académie Vitti in 1904 and studying briefly at the École des Beaux-Arts. By 1910 he had settled in London, where he formed close friendships with Spencer Gore and Harold Gilman. With them he became a founder member of the Camden Town Group, and as one contemporary critic remarked, 'For sheer glory of colour it is difficult indeed to surpass Mr. C. Ginner.'

His work before the Great War concentrated on London street scenes, painted with great texture and strength. His paintings were constructed using small, tight dabs of paint, a technique he used throughout his lifetime. The deaths of his great friends Spencer Gore in 1914 and Gilman (with whom Ginner shared a studio) in 1919 was a severe blow. He moved to Hampstead, where the first of these two works was painted, and became increasingly reclusive.

The year after Ginner's death Arts Council held a retrospective exhibition, and his work is widely represented in major collections throughout the UK.



Charles Ginner CBE ARA (1878 - 1952)

Rooftops Pimlico, 1946

Oil on canvas
17 x 21.5ins

Exhibited:

London Group, 1946

London, Royal Academy, 1950

London, Arts Council, 1953

Ex collection Ruby Dyer (the artists sister)

Buildings were one of Ginner's favourite subjects, and he frequently painted views from windows and in the following painting this beautifully rendered view, most likely from his studio at Claverton Street, depicts the Tower of Battersea to the left and the Lots road to the right.

In 1938 he moved to Pimlico, and this beautifully rendered view is clearly taken from the high vantage point of a window somewhere. He looks out towards the Thames, and in the distance to the right three chimneys of Battersea Power Station can just be seen, spewing smoke into London's cloud-filled sky.



James Brown (1863-1943)

Chiswick Mall from Island House, c.1928

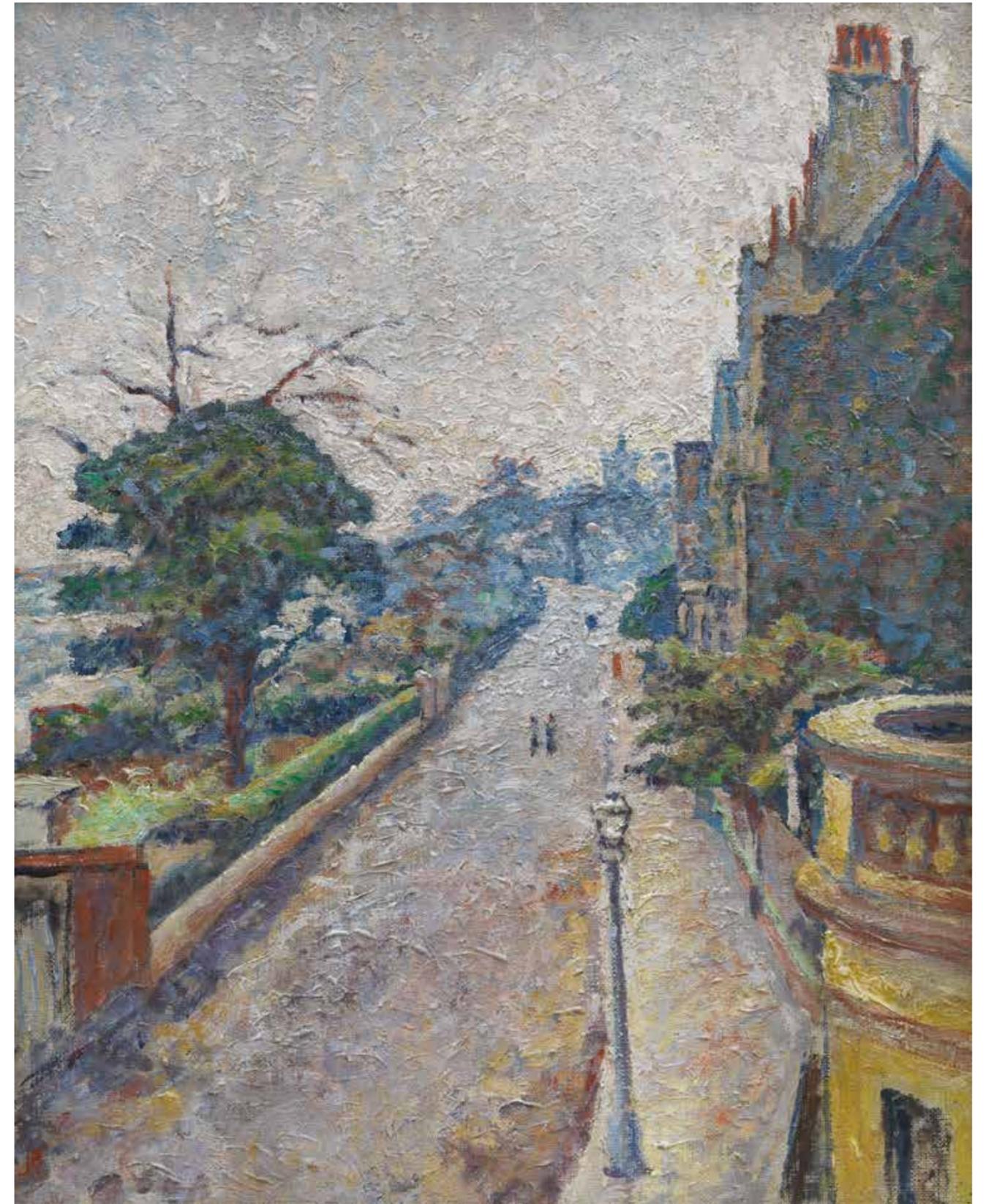
Oil on canvas
20 x 16ins

Exhibited:

London, Messums Gallery, British Impressionism, 1990

A musician rather than a painter by profession, Brown was almost fifty when the art critic Frank Rutter spotted and admired his watercolours. He introduced Brown to Lucien Pissarro, who guided his development in oil painting and impressionism; they became good friends and made several painting trips together to Devon with fellow artist James Manson. The friendship with Pissarro brought Brown into close contact with the Camden Town Group.

Like Pissarro, Brown applied the pigment in small touches, emphasising the grey, mauve, blue and green colours of the spectrum and two of his paintings were included in a Post-Impressionist and Futurist Exhibition held in London in 1913. Although he showed a few of his pictures at the New English Art Club up to 1919, Brown rarely exhibited his work publicly. Island House in Chiswick was the family home of his second wife, Helen Milne, whom he married in 1927. The second picture by Brown in the collection depicts the Bourne at Farnham in Surrey.





James Brown (1863-1943)

The Bourne at Farnham, c.1914

Oil on canvas

22 x 27ins

Exhibited:

The Camden Town Group Centenary Exhibition Fine Art Society 2011, illustrated



Henry Lamb RA (1883 - 1960)

Woodland Scene, c.1952

Oil on board

24 x 20ins

Provenance:

Pansy Lamb, 1953

Abandoning his medical studies in his home-town of Manchester to become an artist, in 1905 Lamb moved to London where he studied under Augustus John and William Orpen at their short-lived Chelsea Art School. A highly gifted draughtsman he soon moved to Paris, and painted in Brittany. On his return to London he made his name with an extraordinary full-life sized portrait of his friend, the writer Lytton Strachey (now in the Tate). He joined the Fitzroy Street Group, was a member of Camden Town Group, and a founder member of London Group. Serving with the Royal Army Medical Corps during the First World War he became an official war artist, and painted one of the scheme's best works, *Irish Troops in the Judaeen Hills Surprised by a Turkish Bombardment* (1919). However, he never fully recovered from his war experiences. He was elected RA in 1940.

This painting came from the estate of Lady Pansy Pakenham, eldest daughter of the fifth earl of Longford, who married the artist in 1928. Interest in Lamb's work has revived in recent years, and he has been the subject of recent exhibitions at Salisbury Museum, in Wiltshire, and Poole Museum, in Dorset, where he resided for a number of years after the First World War.

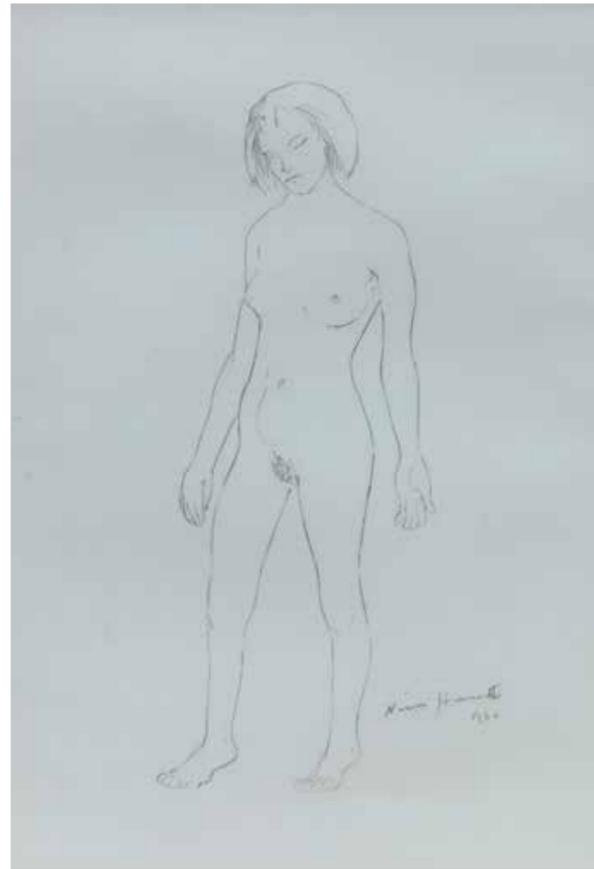
Nina Hamnett, (1890-1956)

The Young Girl (1920)

Pencil on paper
10 x 7ins

There is a small painting by Walter Sickert in the Tate collection titled *The Little Tea-Party*. Painted in 1915 or 1916 it is a portrait of Nina Hamnett and her husband, the Norwegian artist Roald Kristian. It is one of the last of Sickert's two-person interiors that depicted often rather strained relationships, the most famous of which is *Ennui*, of around 1914, also in the Tate. Born like Augustus John in Tenby, Pembrokeshire, for a while Hamnett was a similarly promising young artist. She found employment at the Omega Workshop, exhibited at the Royal Academy and was admired by Sickert, who recommended her as a teacher of drawing to the Westminster School of Art.

She moved in the Bohemian circles of London and Paris and posed for Henri Gaudier-Brzeska and Roger Fry, as well as Sickert. But sex and drink eventually got the better of her, and she squandered her talent becoming, instead, London's 'Queen of Bohemia'. A memoir published in 1932, *Laughing Torso*, was a best-seller, but she died following a drunken fall from a window.



Sir Stanley Spencer, RA (1891 - 1959)

Hilda and Stanley Undressing

Pencil on paper
4 x 2.5ins

Exhibited:

London, New Grafton Gallery

London, Browse and Darby

Stanley Spencer was one of the most visionary and idiosyncratic British artists of the twentieth century. Trained at the Slade alongside David Bomberg, Paul Nash, Mark Gertler and Dora Carrington, he was considered one of the most talented draughtsman the school had ever produced. He served with the Royal Army Medical Corps and the Berkshire Regiment in Bristol and Macedonia during the First World War – profoundly affecting experiences that subsequently inspired the famous series of paintings that fill the walls of the Sandham Memorial Chapel at Burghclere, Hampshire.

Elected to the Royal Academy in 1950, controversy soon followed when Spencer was threatened with prosecution for obscenity by the RA's outgoing president, Sir Alfred Munnings, on account of a collection of his private drawings. Spencer married the artist Hilda Carline in 1925, and though they divorced in 1937, and Hilda died in 1950, he continued to make drawings and paintings of his everyday domestic life with her, as well as writing her many letters up to the time of his own death nine years later.



Gwen John (1876-1939)

A Bunch of Flowers

Gouache on paper
5.5 x 5.25ins

Exhibited

Arts Council of Great Britain, 1946, No.47

London, The Matthiesen Gallery:

Gwen John Memorial Exhibition, 1946

Gwen John Exhibition, 1961

Leamington Spa, Mason-Watts Gallery, 1987

Like her younger brother Augustus, Gwen studied at the Slade in the mid to late 1890s, though with none of his subsequent fame, scandal or public recognition. Though Augustus recognised early on that Gwen's paintings were 'almost painfully charged with feeling,' whilst his were not, she eventually escaped what became his over-bearing influence and success, moving to Paris in 1904. She remained there for most of the rest of her life. A turbulent affair with the sculptor Rodin ended unhappily and she went on to lead an increasingly isolated life. She tended to paint and draw the intimate scenes and objects and people that immediately surrounded her: her sparsely furnished bedroom, her cats, the local nuns, or simply a little bunch of flowers, all with great delicacy and careful observation. She appears to have stopped painting by around 1933.

Gwen John died in France, obscure and poor, just after the outbreak of World War Two. However, partly with her brother's continued support, her reputation grew in the years from 1946, until she reached considerable stature she enjoys today as one of the great British artists of the twentieth century – far more significant than her brother, and certainly one of Britain's most important female painters.



The Royal Academy

Last year the Royal Academy of Arts celebrated its two-hundred-and-fiftieth anniversary. Founded by George III in 1769, from its inception the RA hosted an annual summer exhibition, which has long been a major event in London's cultural calendar. Having missed only one exhibition since his first visit in 1974, Christopher Mason-Watts has collected works either by Royal Academicians or works that have been exhibited at the RA's Summer Exhibition since the early 1980s.

He has, he declares, 'had a hugely enjoyable time forming the collection over a span of thirty years,' and it provided a different sort of approach than the more studied method he applied to pursuing works by the Camden Town Group. It is more visceral, more personal, but still displays the collector's discerning eye. It includes significant pieces by some of the major figurative British artists working in the late twentieth and early twenty-first century, including Fred Cuming, Ken Howard, David Tindle and Carel Weight.



Carel Weight CBE RA (1908 – 1997)

With Uncle Joe to Richmond, 1953

Oil on canvas
15 x 27ins

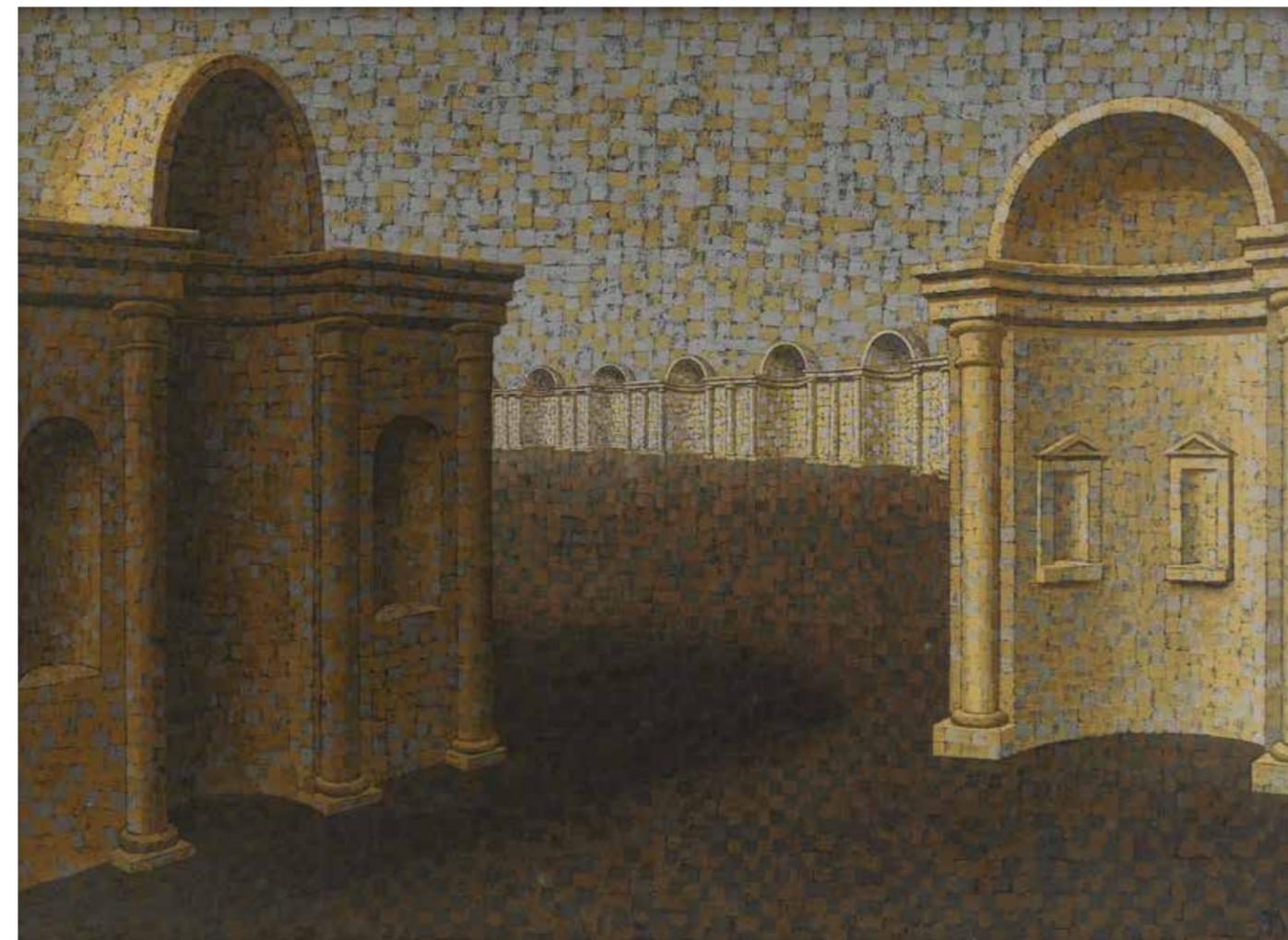
Illustrated:

A Haunted Visitor by R V Weight, David & Charles, 1994, p59

Born in London in 1908 Weight's childhood was spent in the then run-down areas of Chelsea and Fulham. In 1926 he went to Hammersmith College of Art and then to Goldsmith's. During World War Two he served as official war artist, and after the war became a member of the teaching staff at the Royal College of Art. He was Head of the Painting Department from 1957 to 1973 and taught (among others) David Hockney, R.B. Kitaj and Peter Blake. He was elected to the Royal Academy in 1965.

Weight's paintings can be broadly divided into two groups. One comprises street scenes and landscapes, usually with figures, sometimes with elements of humour and sometimes with elements that are slightly sinister – of which *With Uncle Joe to Richmond* is an example. The second group is portraiture, or figures in interiors. In these, not only the sitter but all the surrounding objects in the room are handled with the same degree of observation and care.' Christopher Mason-Watts commissioned this portrait directly from the artist; he sits in front of another of Weight's paintings depicting a scene from *Hamlet*, in which Laertes jumps into Ophelia's open grave.

Weight has work in numerous public collections, including the Tate Gallery, the Ashmolean Museum, the Royal Academy of Arts, the Walker Art Gallery, the National Galleries of Scotland, the Imperial War Museum and the Vatican Museum.



John Armstrong ARA (1893-1973)

Classical Arcade, 1945

Tempera on board
19 x 26ins

Exhibited:

London, Royal Academy, 1975

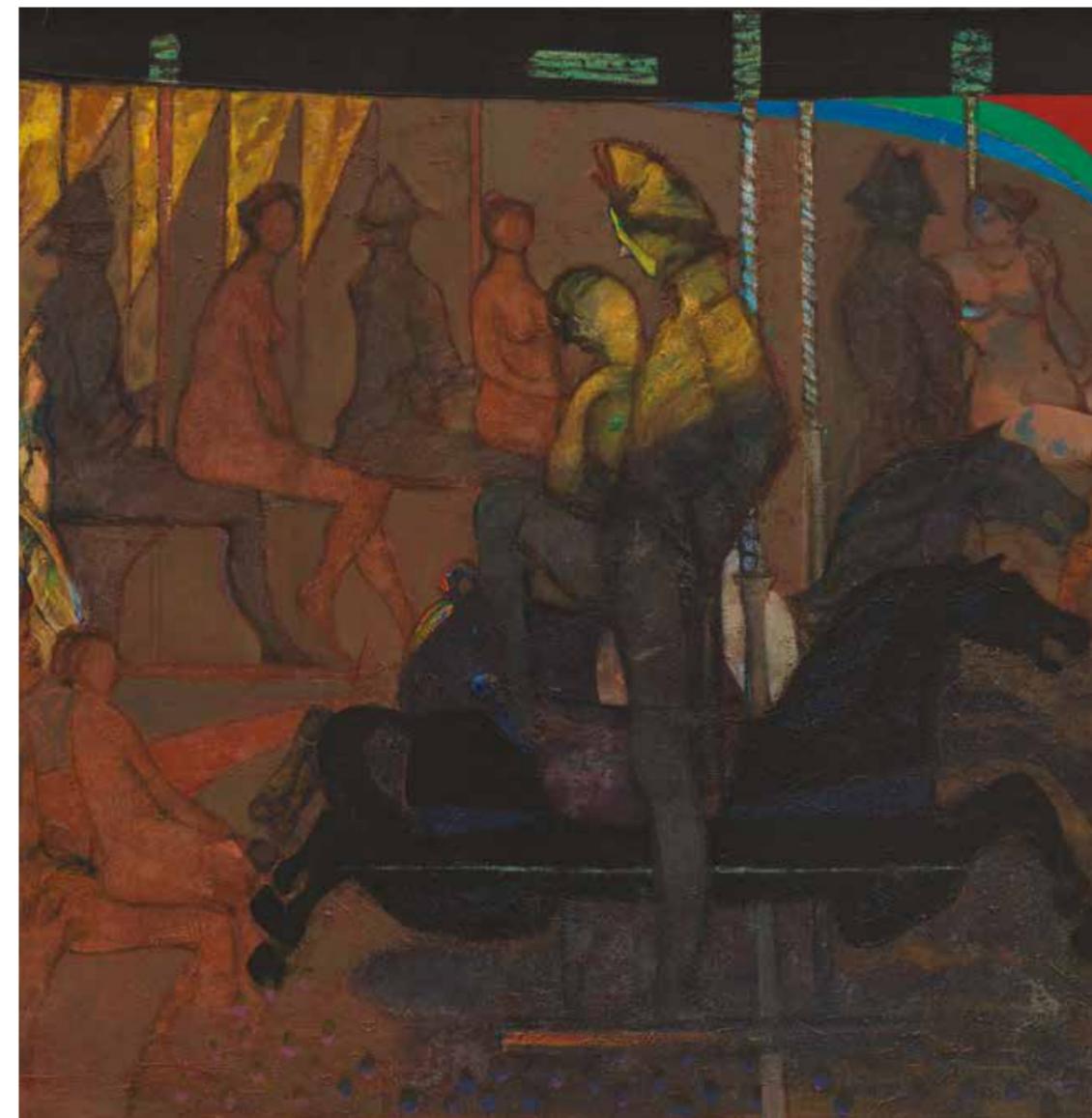
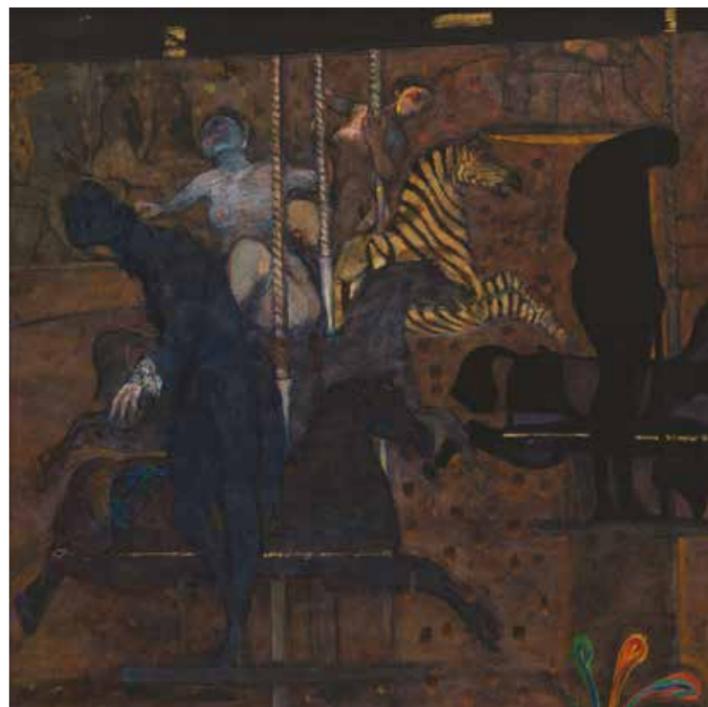
King's Lynn, Fermoy Gallery, 1977, No.9

London, New Grafton Gallery, 1984, No.6

illustrated in New Grafton catalogue

Armstrong trained at St John's Wood Art School just before the First World War. He would later state that the only thing he learnt there was how to paint in egg tempera – the tricky medium he used for this work. Having served in Egypt and Macedonia in the Great War he returned to his art studies, and went on to develop a career in theatre design. In 1933 he was invited by Paul Nash to join the short-lived avant-garde art group Unit One, alongside Henry Moore, Barbara Hepworth, Ben Nicholson and Edward Wadsworth. Always politically motivated, during the later 1930s Armstrong's work became increasingly surreal. Like many artists who were influenced by that movement he owed a debt to the Italian painter Giorgio de Chirico, and his strange urban landscapes with their deserted classical buildings.

He was an official war artist during World War Two, an experience that deeply affected him. This painting comes from the end of that haunting period of his life. It promises, perhaps, a future of reconstruction rather than destruction. He was elected an Associate of the Royal Academy in 1966, and a memorial exhibition was held at the RA in 1975. His reputation is one of those among twentieth British art currently enjoying something of a deserved revival.



Sir Robin Philipson PPRSA, Hon RA, RA, RSW (1916 – 1992)

Ho! Ho! the Hobby Horse, 1986

Oil on canvas
48 x 48ins, 48 x 54ins, 48 x 48ins

Exhibited:

London, Royal Academy, *Robin Philipson at 70* 1987, illustrated
Glasgow and Edinburgh Fine Art Society, 1986/87
Edinburgh Robin Philipson Retrospective number 146, 1989

Literature:

W Gordon Smith *Philipson Edinburgh*, 1995
illustrated pages 107-110

Sir Robin Philipson was one of the most important painters in Scotland in the second half of the twentieth century. Born in Cumbria, his family moved to Scotland when he was fourteen, and he subsequently studied at Edinburgh College of Art. Returning to Edinburgh after service in World War Two, he would become Head of Painting and Drawing at the College of Art in 1960, a position he held until 1982. He was also President of the Royal Scottish Academy from 1972 to 1983, and in 1976 he was knighted for his services to art in Scotland. 'Hobbyhorse' was an Elizabethan term for a prostitute, and the viewer is left to work out the significance of what is simultaneously a subtle and obvious narrative. The triptych was first exhibited at the 1987 Summer Exhibition, and was purchased directly from the artist for the Mason-Watts collection.





Sir Robin Philipson PPRSA, Hon RA, RA, RSW

Roses, 1981

Oil on board
24 x 20ins



Robert Buhler RA (1916-1989)

London Trees, 1978

Oil on canvas
30 x 40ins

Exhibited:

London, Royal Academy Summer Exhibition, 1978

Illustrated:

Hayes, Robert Buhler, Weidenfeld and Nicolson, 1986, p60

Born in London to Swiss parents, Buhler studied at the Kunstgewerbe Schule, Zürich and then at St Martin's School of Art, where his tutors included Leon Underwood. In 1936 he won a scholarship to the RCA, though his time there was brief as he left to focus on exhibiting. Coming under the influence of the Euston Road School painters, by 1946 he was showing his characteristic views of London with the New English Art Club and at the Royal Academy, to which he was elected in 1956. After the war he taught at the Chelsea School of Art, and then from 1948 at the Royal College of Art.

As well as a painter of townscapes and landscapes, he was also an admired portrait painter. His subjects included a number of notable figures, including Stephen Spender, W.H. Auden, John Minton and Francis Bacon.



Jack Millar ARCA RBA (1921 - 2006)

Nature Morte, 1993

Oil on canvas

24 x 30ins

Provenance:

Ex studio

'Revelation is the key to all painting,' Ken Howard wrote following an exhibition of Jack Millar's late work in 2003. 'Showing us a way to see – in Jack's case this is not shocking or confrontational, it is quiet and convincing and it adds to our perception of the world.' Born in London, Millar studied at Clapham Art School and St Martin's School of Art, and following service in World War Two he continued his studies at the Royal College of Art under John Minton and Carel Weight. The latter remained an important influence and they became lifelong friends. From 1948 Millar was a regular exhibitor at the Royal Academy's summer exhibition.

Sir Roger de Grey PPRA (1918 - 1995)

La Tremblade, 1985

Oil on canvas

60 x 36ins

Exhibited:

London, Royal Academy Summer Exhibition, 1985

Illustrated:

Frontispiece in Royal Academy catalogue

A nephew of the gifted Camden Town artist Spencer Gore, Roger de Grey had a long and distinguished career as a teacher, as well as a long and close association with the Royal Academy. Elected Associate in 1962 he became a full Academician in 1969 and was made President in 1984, serving until 1993. On his death in 1995 his obituary in *The Independent* described him as 'one of the Academy's greatest presidents of this century, admired by its staff and its membership, and was, with Sir Hugh Casson, responsible for the flowering of the institution over the last two decades.'

Much of his work was painted in and around his home in the south of France, and as he once said, 'My paintings are begun in the open air, but imitate only the space and light – the idea is generated from the feel of the place and is only subconsciously pre-conceived.' Represented in various public collections, he has three works in the Tate Collection.





Ken Howard OBE, RA, RWS, NEAC (b.1932)

Venice, 1989

Watercolour on paper

5 x 3.5ins

Provenance:

Ex studio

Ken Howard OBE, RA, RWS, NEAC (b.1932)

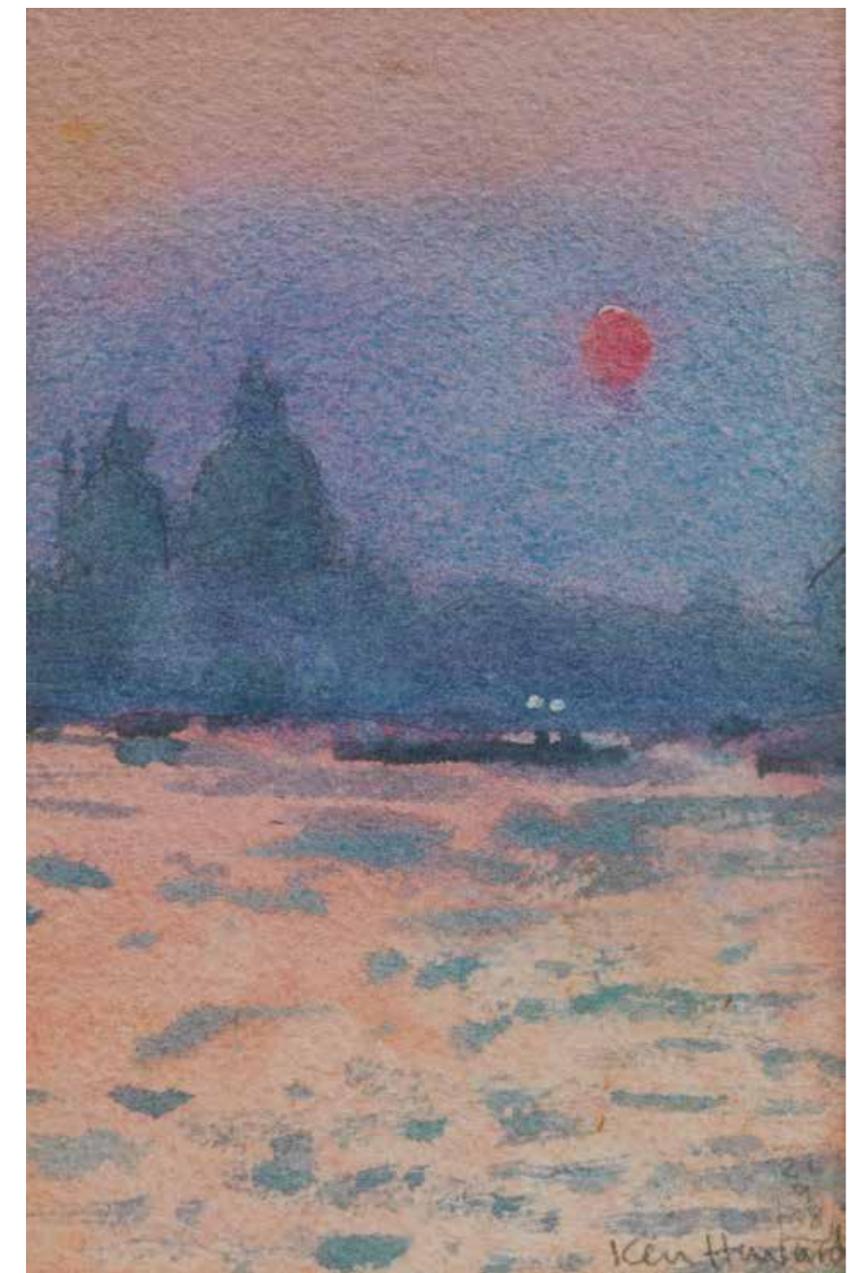
Double portrait Christopher and Nicky, 1987

Oil on canvas

24 x 20ins

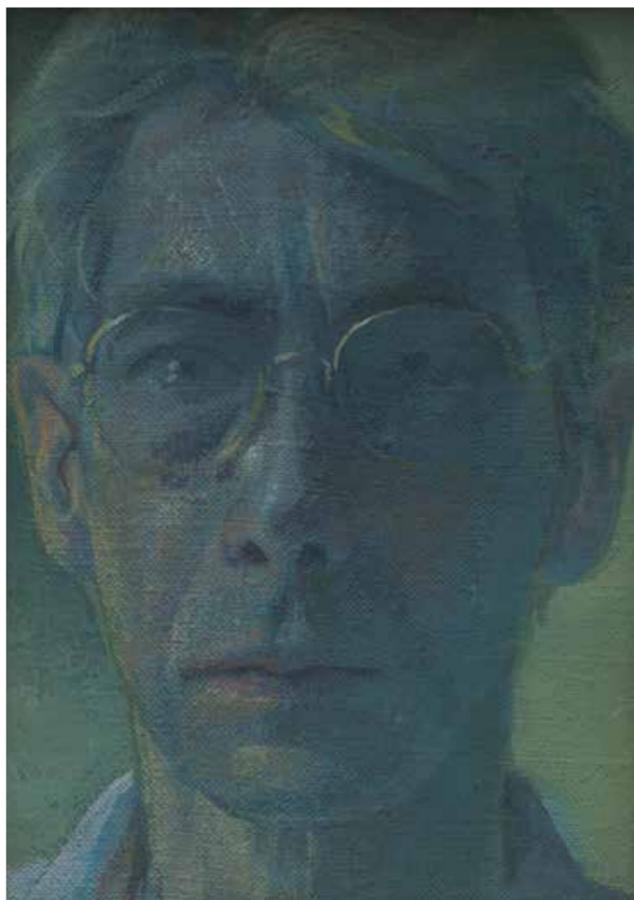
Provenance:

Ex studio



Ken Howard is probably one of the best-known and most collected British figurative artists of the late twentieth and early twenty-first century. This double portrait of Christopher Mason-Watts and his wife Nicky was painted in 1987 – before Howard became famous, and when he was largely still unknown except to those in the art world. It was painted in the artist's Kensington studio, which was once the studio of the great Irish portraitist Sir William Orpen (1878-1931). Born in London in 1932, Howard studied at Hornsey College of Art and then from 1955 until 1958 at the Royal College of Art. Elected ARA in 1983 he became RA in 1991, and was President of the New English Art Club from 1998. He has been painting in Venice since 1958, and considers the city one of his three favourite *plein air* locations – the other two being London and Cornwall.

'I want art to celebrate life,' Howard once wrote, 'whether it be human dignity expressed by Velasquez or Cézanne, or the wonders of nature expressed by Corot or Monet. For me my main inspiration is light and it is through light that I want to celebrate my world.'



David Tindle RA (b.1932)

Self Portrait

Tempera on board

7 x 15ins

Provenance:

Ex studio

Born in Huddersfield, West Yorkshire, Tindle studied at Coventry School of Art, and since the 1970s has been one of Britain's leading painters in the meticulous early Renaissance technique of egg tempera. Elected a Royal Academician in 1979, he now lives and works in Italy. *The Caller* was one of his first major works in tempera, and was his chosen piece for inclusion in the Royal Academy Summer Exhibition in 1974.

Reflection from the Garden was formerly in the collection of the critic Brian Sewell, who once described Tindle as 'a painter in that quietly Romantic tradition of British Art that stems from Samuel Palmer and is concerned with small, intimate, domestic subjects that are synecdochisms for the greater grandeurs of Turner's sunset, twilight calms, and as inseparable from method and technique. I first saw Tindle's paintings when I was a student at the Courtauld Institute and have watched his progress ever since. I own seven spanning the years since 1953, from which I still learn, as the seasons change, to see strange beauties in the commonplace. Marina Vaizey observed that his paintings grow "ever more refined ... ever more beautiful" – I have no better words for them.' Another early collector of Tindle's work was John Minton, who introduced the young artist to Lucien Freud and Francis Bacon.

Tindle's paintings can be found in all major public collections in the UK. As well as the three works in the Tate, and two self-portraits in the National Portrait Gallery, he is also in the collections of the Arts Council, the Government Art Collection, the Museum of London and the Royal Library of Windsor Castle.



David Tindle RA (b.1932)

Window at Guémené

Tempera on canvas

44 x 34ins

Provenance:

Ex studio

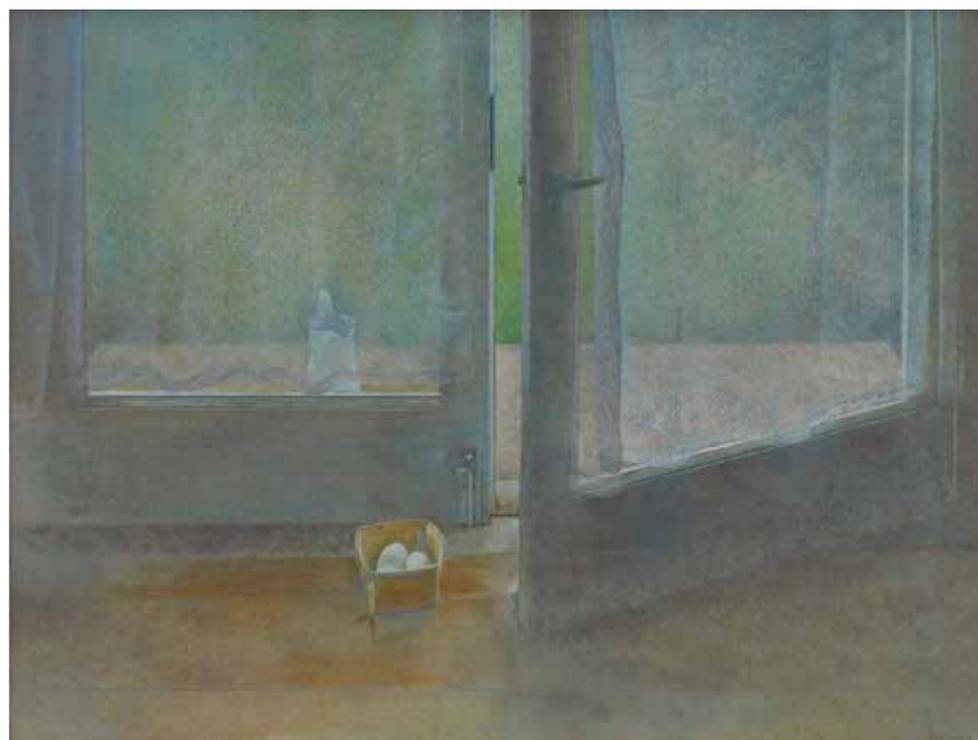


David Tindle RA (b.1932)

**Garden Clipston
(Snow at Clipston), 1982**

Tempera on board
9.75 x 12ins

Inscribed for Charlotte (daughter)



David Tindle RA (b.1932)

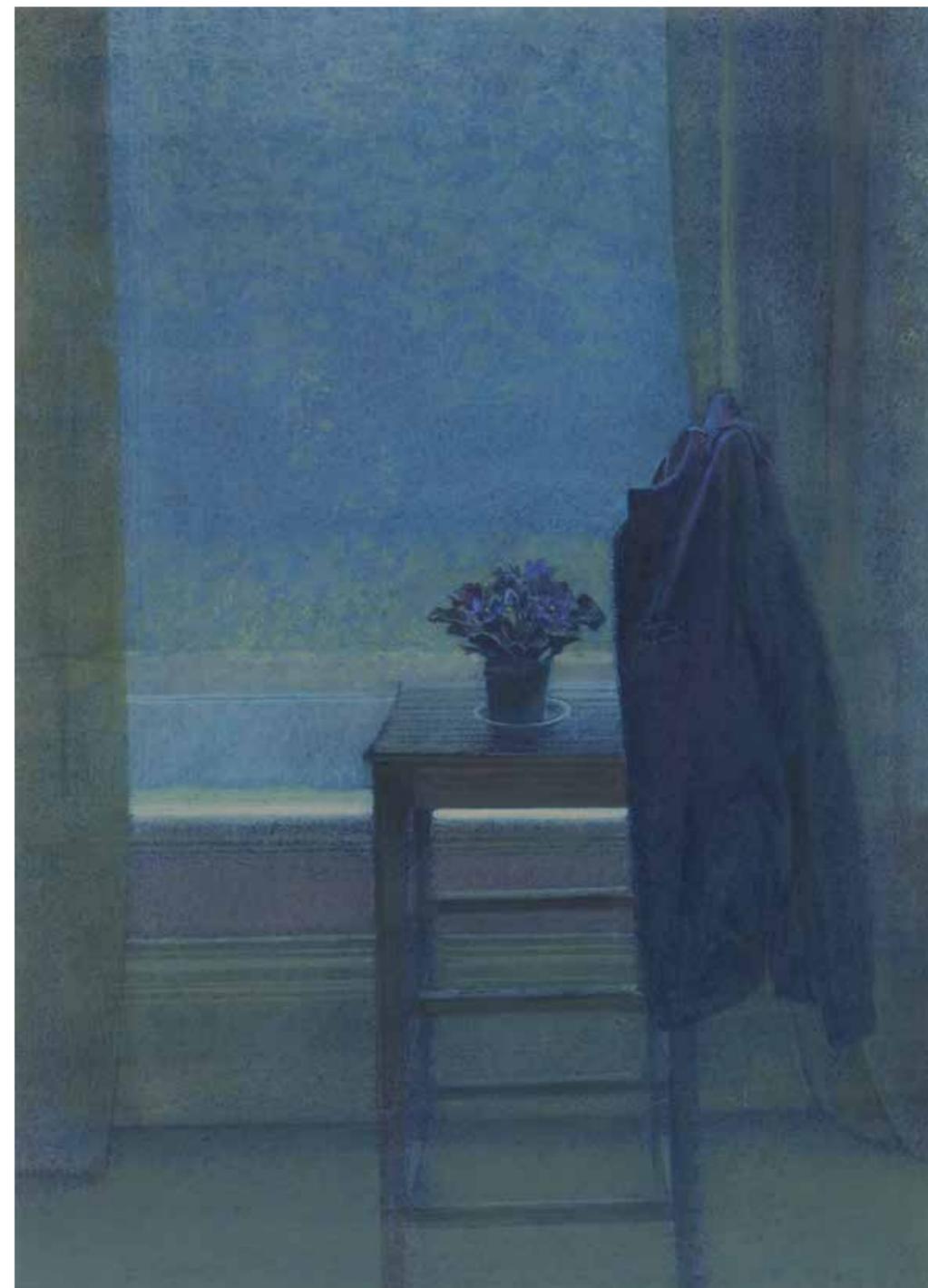
Opening Door, 1978

Tempera on board
24 x 31.5ins

Exhibited:

London, Arts Council 1979

London, Piccadilly Gallery 1978



David Tindle RA (b.1932)

African Violets, 1990

Acrylic on paper
18.25 x 13.75ins

Exhibited:

London, Fischer Fine Art

London, Connaught Brown



David Tindle RA (b.1932)

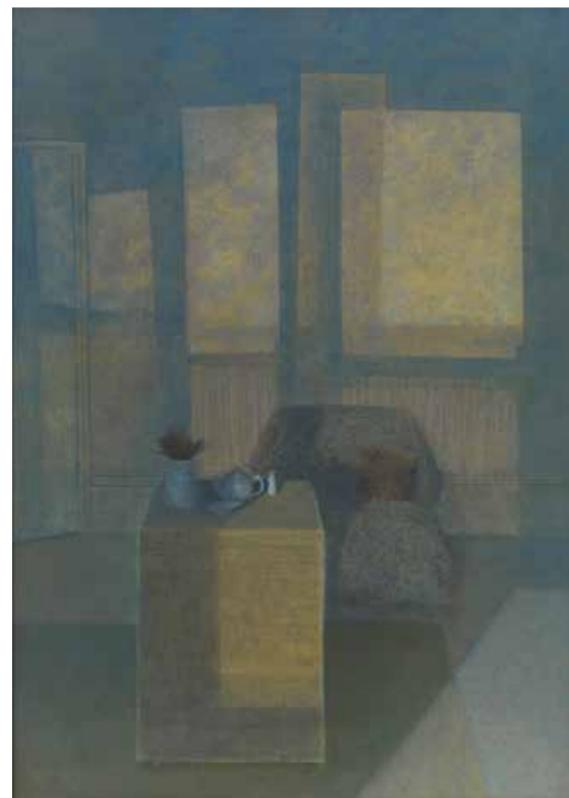
Reflection from the Garden, 1991

Tempera on board

34 x 24ins

Exhibited:

London, Fischer Fine Art, 1991 where acquired by Brian Sewell



David Tindle RA (b.1932)

Interior Light from Street, 1999

Tempera on canvas

34 x 24ins

Exhibited:

London, Fischer Fine Art

London, Royal Academy, 1991



David Tindle RA (b.1932)

The Caller, 1974

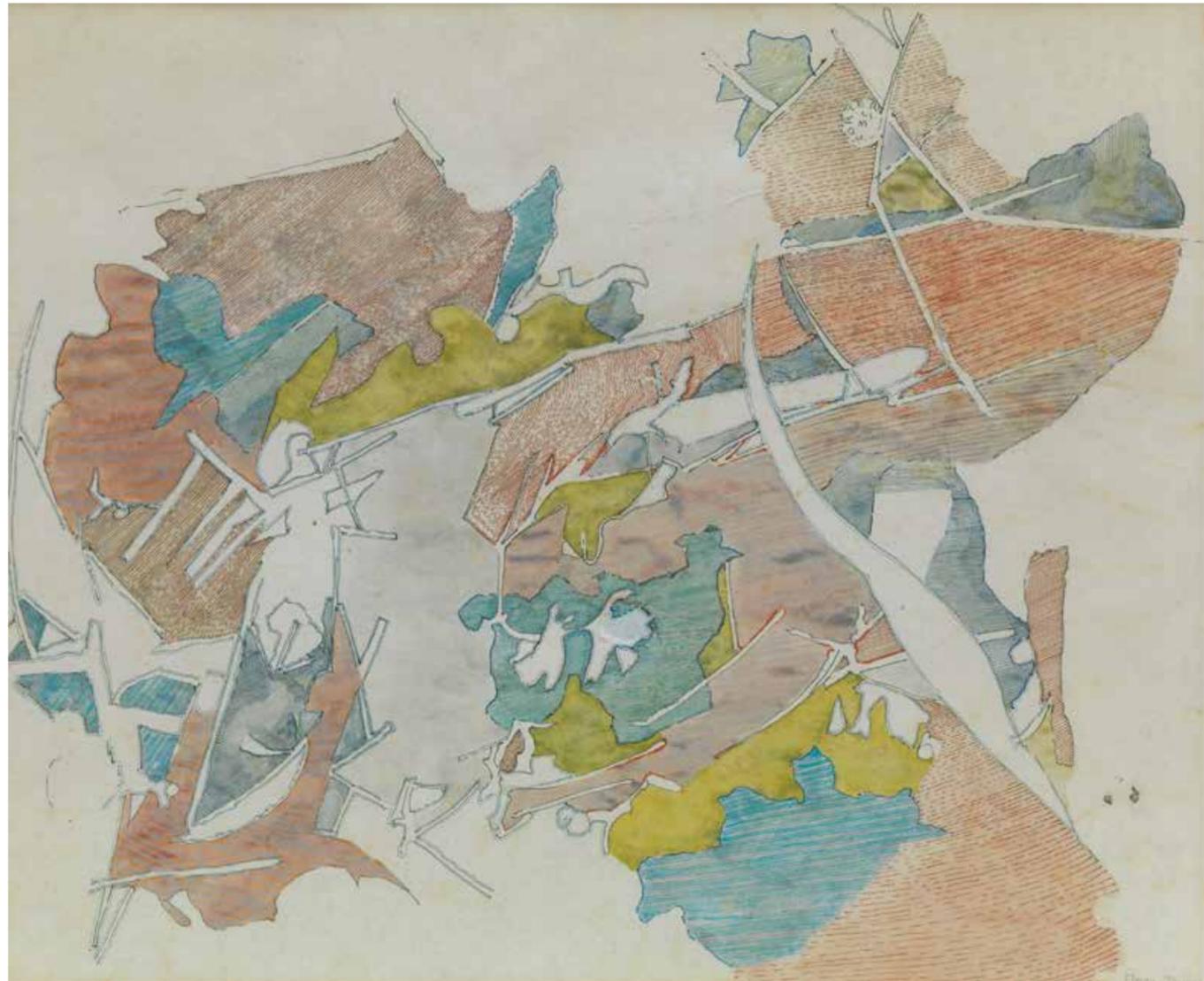
Tempera on board

35 x 27ins

Exhibited:

London, Fischer Fine Art

London, Royal Academy, 1974



Flavia Irwin RA (1916 – 2009)

Land Formation, 1986

Watercolour on paper
16 x 19.5ins

Born in London, Irwin studied at the Ruskin School of Drawing and Fine Art in Oxford and the Chelsea College of Art and Design under Henry Moore and Graham Sutherland. She went on to teach general design at the RCA, and eventually become head of decorative arts at the City and Guilds Art School. The wife of Sir Roger de Grey, she exhibited regularly at the RA's summer shows, and was herself elected to the Royal Academy in 1996.

Following her death in 2009 *The Times* observed that she was 'one of the last survivors from a great generation of traditionally trained British artists, and remained throughout her long life a staunch defender of skills derived from old-fashioned academic training, particularly in drawing.' Irwin herself once remarked that 'the drawings are the pictures; these are mostly executed in the salt marshes and oyster parks of south-west France. The information comes from the observation of water shadow, land shadow and water reflection and all the residue of retreating tides.'



John Titchell RA (1926 – 1998)

Frith Farm 11.00am

Gouache on paper
12 x 12ins

Exhibited:
Royal Academy Summer Exhibition 1988

Frith Farm Thunderstorm 2.00pm, 1987

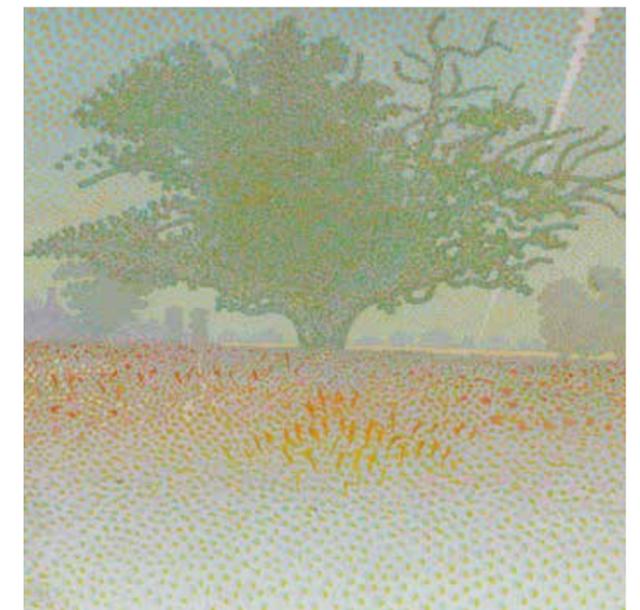
Gouache on paper
12 x 12ins

Exhibited:
Royal Academy Summer Exhibition 1988

Dawn, Dowle Street Oak, 1990

Watercolour on paper
15.5 x 15.5ins

Exhibited:
Royal Academy Summer Exhibition 1992



'John Titchell was a fine draughtsman. A simple approach, very straight, intense observation, bent on finding out what he needed for his work,' Fred Cuming wrote in his obituary of his fellow Royal Academician in 1998. 'I know of nobody who used colour in his manner.' This attitude to colour was, in part, the influence of Titchell's travels in India during the Second World War, where the light and its brilliance amazed him. After training at Sidcup Art School he went on to the Royal College of Art, where his tutors included Carel Weight and John Minton. He was known to sit and paint the same scene at numerous different times of the day or year, resulting in series of works such as the two included here, separated in time by just a few hours, and offering slight variations in colour and form.

Fred Cuming RA (b.1930)

Tulip

Oil on board
11.75 x 9.5ins

Provenance:
Ex studio



Marysia Donaldson (1930-2018)

Cat with Tulips

Oil on canvas
22 x 22ins

Provenance:
Ex studio



Fred Cuming RA (b.1930)

Morning Glory, 1990

Oil on board
40 x 50ins

Exhibited:
Royal Academy Summer Exhibition, 1991

Illustrated:
Royal Academy Illustrated, 1991

Fred Cuming is a subtle colourist who specialises in landscapes in Britain and on the Continent. Having trained at the Sidcup School of Art and, after National Service, at the Royal College of Art, he was elected RA in 1974, aged only forty-four – at that time the youngest member ever to have been elected. He has had a string of hugely successful one-man shows, with work included in many leading public collections, including the National Portrait Gallery and the National Museum of Wales.

‘I am not interested in pure representation,’ Cuming has remarked. ‘My work is about responses to the moods and atmospheres generated by landscape, still life or interior.’ *Morning Glory* depicts the garden wall of his conservatory at his home near Camber Sands, East Sussex, and the artist selected it for inclusion in the Summer Exhibition at the Royal Academy in 1991.

Diana Maxwell Armfield RA, RWS, NEAC, RWA, (b.1920)

Welsh Landscape, c.1980

Oil on board
5 x 8.5ins



Now approaching her hundredth year, Diana Armfield was already in her seventies when she was elected RA in 1991. She studied at the Central School of Arts and Crafts and the Slade, where she met her future husband and fellow RA, Bernard Dunstan. Having started her career in textile and wallpaper design, with Roy Passano she contributed to the 1951 Festival of Britain. In 1965 she turned to painting, pursuing a close working

relationship with her husband over the course of seven decades. 'I always feel that I have to know what I am doing,' she has remarked of her work, 'make the gesture be alive and beautiful.' Her influences have included Bonnard and Sickert – her admiration for the latter making her an artist of natural interest to Christopher Mason-Watts. This work was painted in north Wales, where she and Dunstan had a cottage.

Laura Holloway

Purple Pansies

Watercolour on paper
4.5 x 8.5ins



Christa Gaa RWS (1937-1992)

Still Life with Partridges, 1990

Watercolour and gouache on paper
19.5 x 28ins

Exhibited:
London, Royal Academy Summer Exhibition, 1990

Born in Hamburg in 1937 Christa Gaa studied German, Philology and Art History before studying Art. She moved to England in 1980 and was elected RWS 1986.

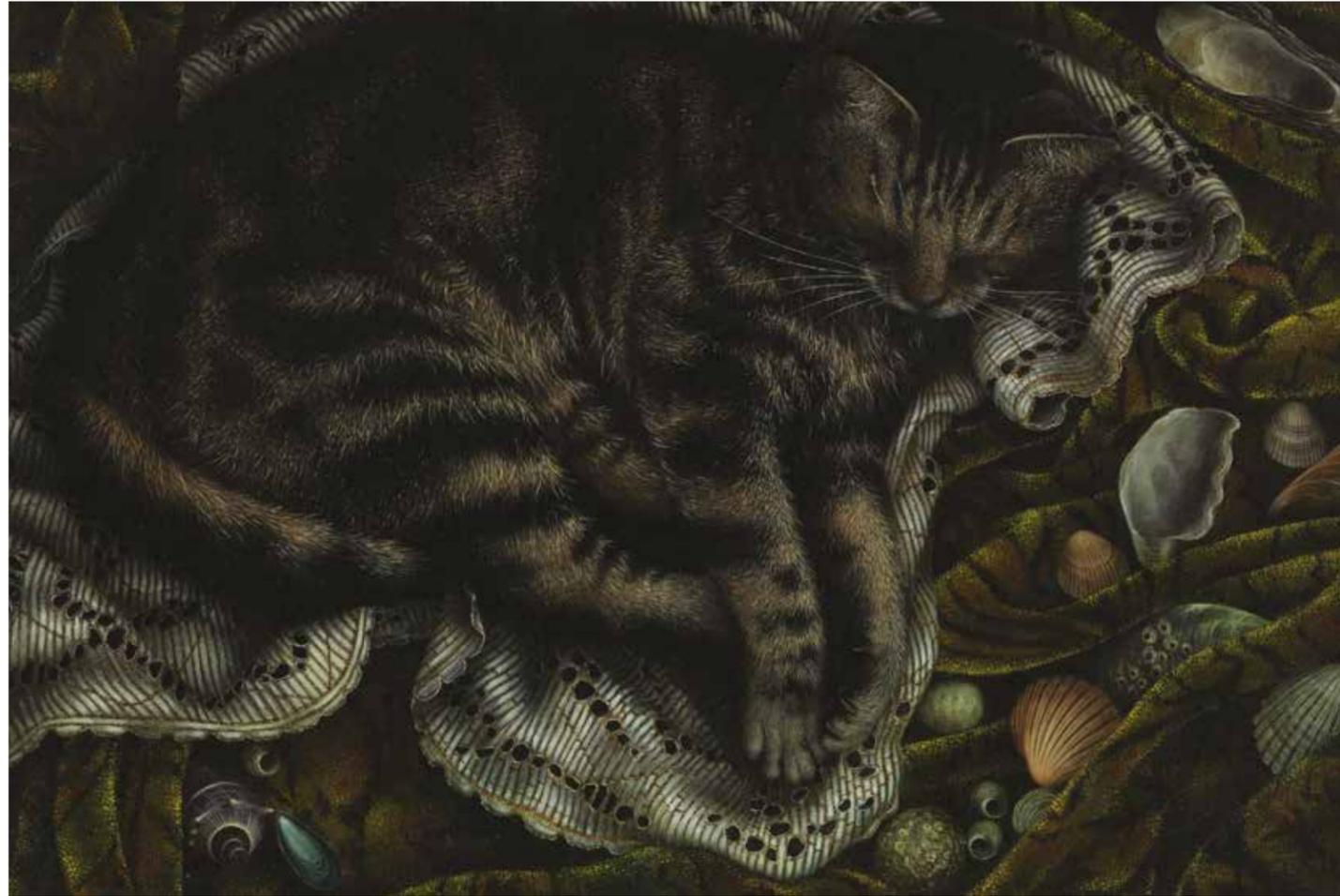


Jacqueline Williams NEAC b.1962

Still Life

Oil on board
16.5 x 19ins

Provenance:
Ex studio

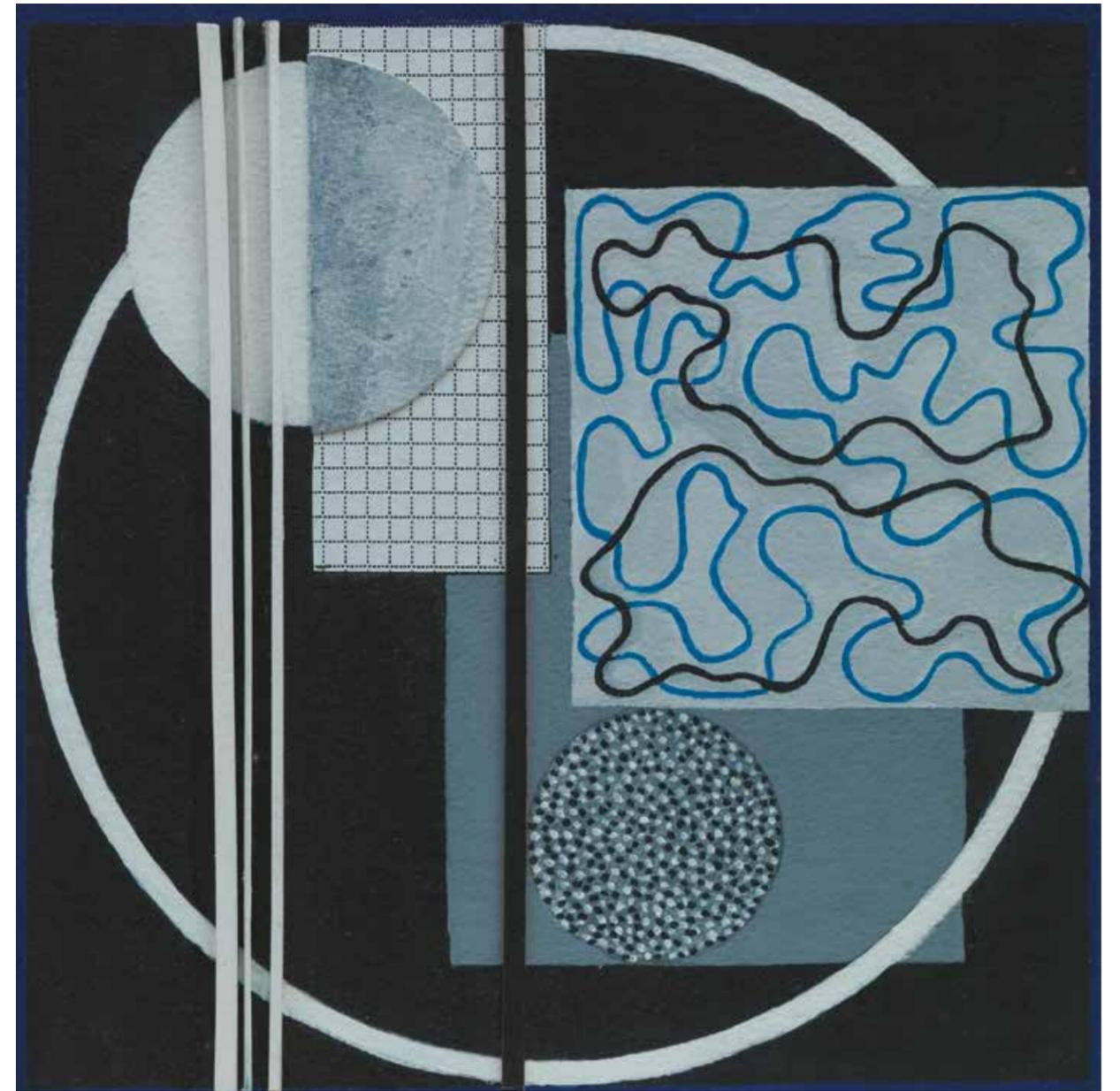


Sheila Tilmouth

Tabby Cat, 1991

Oil on board
14 x 20.5ins

Tilmouth studied at Hornsey College of Art (where David Tindle was a tutor) and the Byam Shaw Schools in London in the 1970s. Her work is grounded in careful observation and a careful delicacy of technique. As Tilmouth herself points out, her art 'is an interpretive response to the natural world.' She works meticulously with thin layers of oil paint on a gesso panel capturing the fall of light, texture or form of her subject matter, creating life-like images of unusual beauty. Cats are one of her favoured subjects.

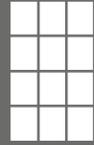


Pam Izzard (b.1926)

Abstract, 1990

Mixed media on paper
9.75 x 9.75ins

'If a painting hasn't surprised me,' Pamela Izzard has remarked, 'I feel it is dead.' Born in London, she studied at Beckenham and Bromley Schools of Arts under Carel Weight and Ruskin Spear. After bringing up three children she went on to teach at Kingston-upon-Thames Polytechnic, Walthamstow College of Art and the Royal Academy Schools. She exhibited at many of the Royal Academy's summer exhibitions, and her work is characterised by Izzard's confident use of bold and striking colour. In 1969 she became the second wife of the artist Jack Millar.



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Back cover: (detail)

Sir Robin Philipson PPRSA, Hon RA, RA, RSW (1916 – 1992)

Ho! Ho! the Hobby Horse, 1986

Oil on canvas
48 x 54ins

Linda Sutton

Three Witches
Acrylic and gold leaf
16 x 14ins

