

UPSTONE

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Upstone
40 Frith Street
London W1D 5LN

1st to 15th July
Monday to Friday
by appointment only

robertupstone.com
robertupstone@gmail.com
07950 075934

jhwfineart.com
jhw@jhwfineart.com
07802 315331



WILLIAM RATCLIFFE (1870–1955)

The Creek, Hammersmith c.1920

oil on board

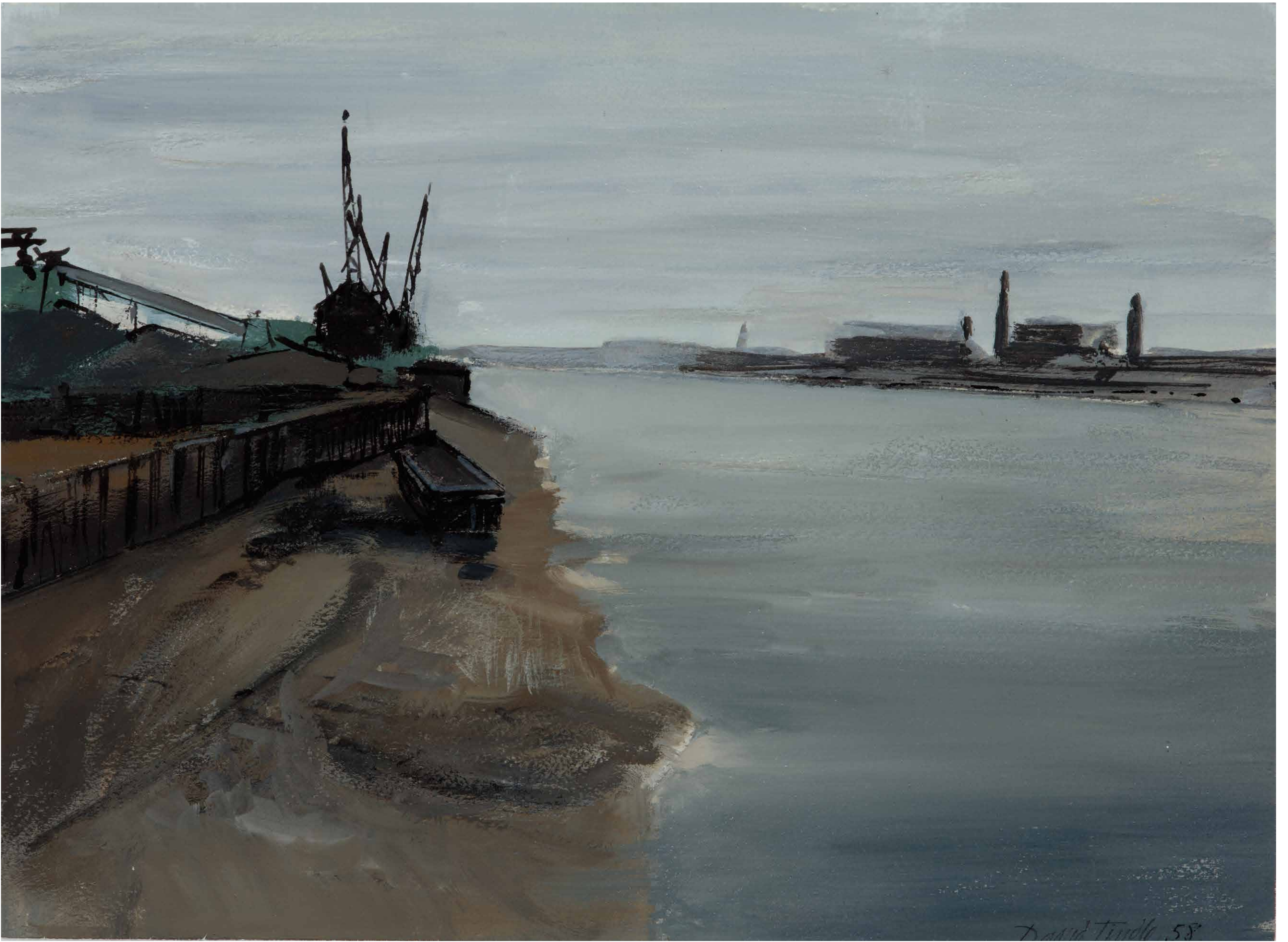
20 × 24 in (50 × 60 cm)

Provenance: The Leicester Galleries

Exhibited: London Group, Mansard Gallery, 1920,
no.40

Hammersmith Creek was once a thriving outflow river of the Stamford Brook. A centre for fishing, boatbuilding and other riverine businesses, such as maltsters and laundrymen, it was known as Little

Wapping in the nineteenth century. It was redundant by the time of Ratcliffe's visit, and filled in by 1936. Modest and rather antisocial, Ratcliffe exhibited at all three of the Camden Town Group exhibitions, at the invitation of Gilman, who was something of a mentor to him. He lived for many years in Letchworth Garden City, a centre for arts and crafts principles and socialism. What took him to Hammersmith is unclear, west London being off the radar for artists of the Camden Town Group. William Morris (of whom Ratcliffe was a great admirer) had lived there a few decades earlier and the Camden Town artists - whether they knew it or not at the time - liked to observe and portray aspects of disappearing London.



DAVID TINDLE (b.1932)
Thames Foreshore 1958

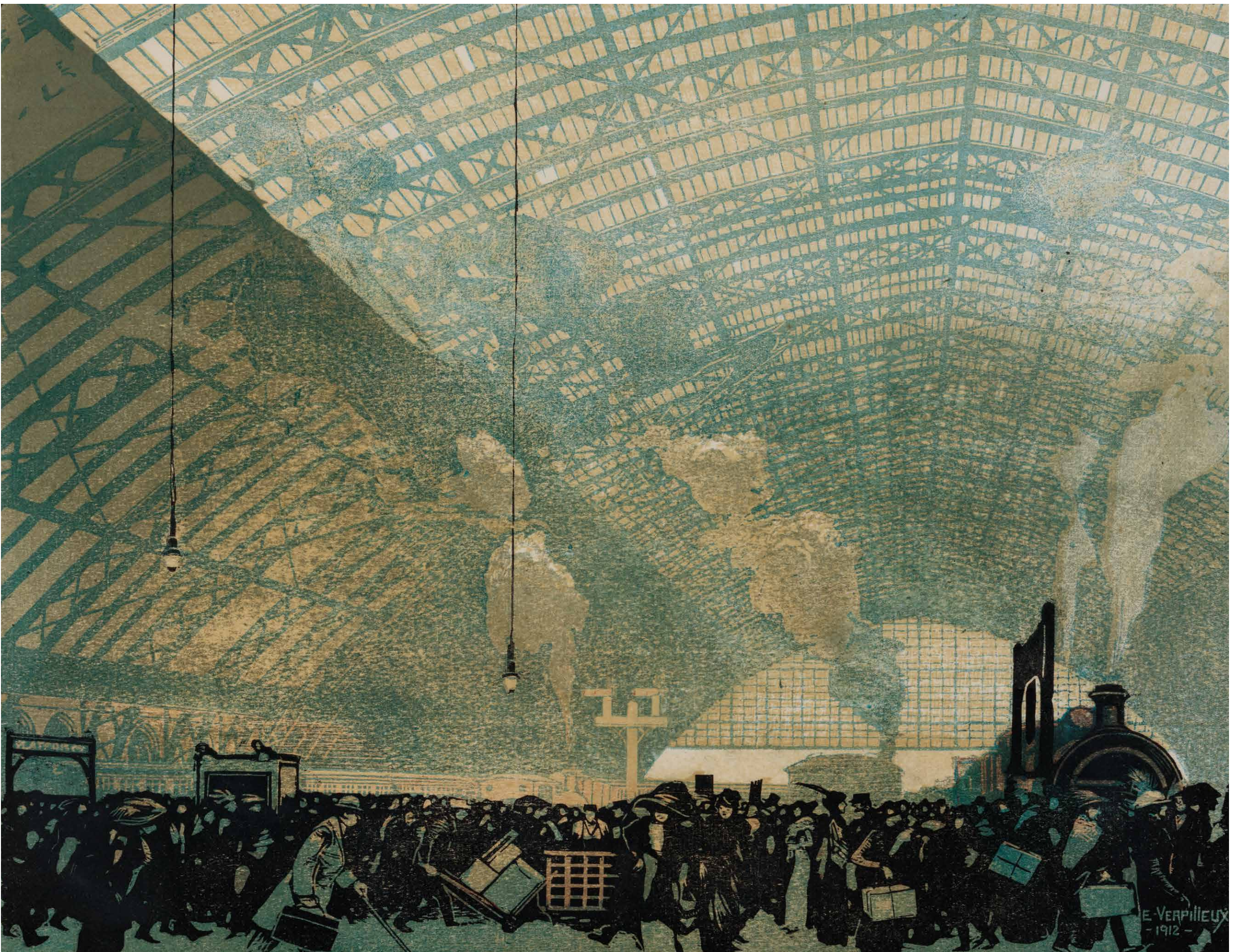
oil on paper, signed and dated
 11 x 15 in (27.9 x 38.1 cm)

Provenance: Piccadilly Gallery

The Thames foreshore reveals itself at low tide, when beaches take shape on both banks, notably at Bermondsey, Wapping and points further east. Fast incoming tides, river traffic and hazardous pollution deter all but the most foolhardy of swimmers, but the foreshore has always been popular with mudlarkers and metal detectorists. In the early part of his career, Tindle depicted many parts of London, in particular

Paddington, around the Regent's Canal, and scenes on the Thames. In the 1950s, he was influenced by John Minton, Keith Vaughan, and Prunella Clough, as he began to develop his own mature style.

Tindle had his first London exhibition aged just 19, and continues to be a presence on the London art scene. His work has been included in many important group exhibitions, and in a series of solo shows. He has received numerous portrait commissions and has several works in the National Portrait Gallery, as well as many other national museums. In addition to a lifetime of painting, Tindle held teaching positions from the mid-1950s, until retiring as Ruskin Master of Drawing at Oxford University in 1987. He became an Royal Academician in 1979 and Fellow of the Royal College of Art in 1981. He now lives and works in Italy.



EMILE VERPILLEUX (1888 – 1964)
The Railway Station (St. Pancras) 1912

colour woodcut, signed and dated
 14 x 18 in (35.5 x 45.7 cm)

Born in London to a Scottish mother and Belgian father, Verpilleux studied at Regent Street Polytechnic and the Académie des Beaux Arts, Antwerp. The colour woodcuts he made from 1910 to 1914 were highly acclaimed, and he became the first artist to have a colour print exhibited at the Royal Academy Summer Exhibition. In 1913, J. B. Manson commented in *The Studio* that he was capable of producing effects of vibrating colour of great subtlety and delicacy which has not previously been attempted....and of having brought the art of woodcutting to a very high

point.....the most subtle effects of colour, intimately and harmoniously related... Further recognition came in the 1920s when Malcolm Salaman devoted an issue of *Masters of the Colour Print* to Verpilleux. He continued working and exhibiting in London until the mid-1930s, when he moved to Bermuda. Here he established himself as one of the island's most prolific and respected artists.

St. Pancras Railway Station shows the great arched roof of glass and steel girders. The bustle of passengers, luggage and porters is seen in a dark crowd across the foreground...engines are steaming up, each one further away from us, their smoke rising and taking the light, and over all the huge arched vista reaching to the line of daylight - Malcolm Salaman, Masters of the Colour Print, 1927



EMILE VERPILLEUX (1888 – 1964)
St. Paul's from Cheapside 1912
 colour woodcut, signed and dated
 14 x 18¼ in (35.5 x 46.4 cm)

In St. Paul's from Cheapside we have an unusual vision of Wren's cathedral, looking through the bare boughs of City trees, and seeing the beautiful architecture of its northern side and eastern end, with the Corinthian columns that lift the dome majestically skyward. People are passing to and fro outside the railings, a few are entering the gates, but between us and the noble building is an envelope of light and atmosphere which lends the scene poetry, while above is a sky of broken light - Malcolm Salaman, Masters of the Colour Print, 1927



EMILE VERPILLEUX (1888–1964)
Entrance to the British Museum 1914
 colour woodcut, signed and dated
 18¼ x 14 in (46.4 x 35.5 cm)

A number of characteristic figures, visitors and habitués, stand about on the steps leading up to the façade, and...suggest the emphasis of dark tones, with notes of black. Under the colonnade the people are shown crowding, but the colour, the architecture, the Ionic columns, the cornice of the portico, the doorway and the windows are all treated with the most exquisite harmony of green and grey tints, so they seem almost elusive - Malcolm Salaman, Masters of the Colour Print, 1927

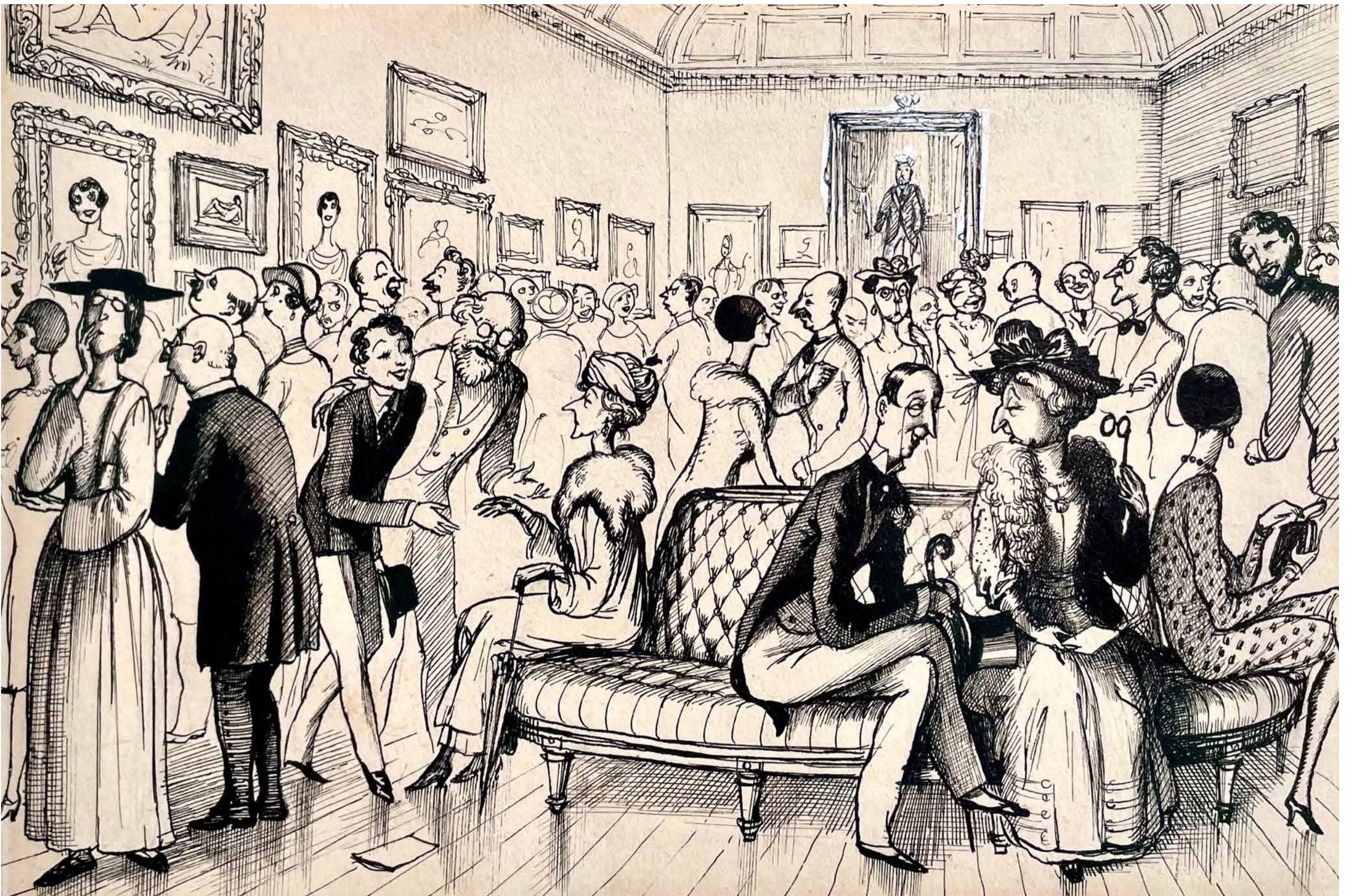


CHARLES WADE (1883–1956)
 Waring & Gillow, Oxford Street c.1906
 watercolour with pen and ink, signed
 26 x 37 in (66 x 94 cm)

Waring & Gillow was the *non plus ultra* of early twentieth-century furniture makers, lavishly fitting out private houses, hotels, clubs, and ocean liners. In 1906, the firm erected a huge store on Oxford Street. Only Selfridges, completed a few years later, can compete in terms of retail architectural splendour. The façade is a riotous recreation of Hampton Court Baroque (a revivalist style known as “Wrenaissance”): it features the full range of swags, festoons, cornucopia, broken pediments and individual carving.

The upper storey corners are conceived as elaborate prows of ships. Like Selfridges, the building is too good for its setting, only being visible obliquely, while requiring a country-house-drive approach to take in its frontal glory. The interior was reworked in the 1970s, while the façade was retained.

Wade was an architect, technical draughtsman, artist, and poet. He designed several houses at Hampstead Garden Suburb, and was much in demand for his architectural drawings. He illustrated Raymond Unwin’s *Town Planning in Practice* (1909), a book which had a huge influence worldwide. Wade’s artistic endeavours were short-lived, as he received a large inheritance in 1911. He thenceforth became a passionate collector, and devoted himself to the care and upkeep of Snowhill Manor, Gloucestershire, his own home which he gave to the National Trust in 1951.



REX WHISTLER (1905–1944)

Private View, Royal Academy 1929

pen & ink

4¾ x 7 in (12 x 17.8 cm)

Provenance: Shell-Mex (Shell plc), Sotheby's Olympia, Shell-Mex and BP Advertising Collection, 10 Sept 2003, lot.2, illustrated on the catalogue cover

Exhibited: Arts Council, *That's Shell that is*, 1983–84, no.42

Literature: *Humour for Shell 1928–1963*, p.15, cat no.3

On leaving the Slade, Professor Tonks predicted a glittering career for Rex Whistler as a decorator, illustrator and designer. He recommended the 22-year-old to Lord Duveen for the mural commission at the Tate Gallery refreshment room. The scheme was well received, and commissions flooded in from the aristocracy (notably the Marquess of Anglesey, at Plas Newydd, and for Lady Mountbatten's 30-room apartment on Park Lane). Whistler's commercial

work included posters, advertisements, illustrations for books and magazines, ceramic and costume designs. It is tempting to look for some of his upper-crust clients in this small illustration, commissioned by Shell. Opening Day at the Royal Academy was one of the events of the season, and one is looking out for likenesses of – perhaps – Sitwells, Mitfords, Morrells *et al.* Messrs Upstone & Whiteley have identified Virginia Woolf (bemused far left), Roger Fry (uncomfortable right), Augustus John (far right). Other possibilities are the delicate youth Stephen Tennant being introduced to a seated grande dame, perhaps by a senior Academician: the recently-deceased RA President Frank Dicksee maybe? Diana Cooper might be in conversation with D.S. Macoll, Keeper of the Tate, in the centre of the composition. And surely the two most clearly-drawn figures in the composition (seated front right) must have been known to the artist, but who they are remains a mystery, pending the discovery of Whistler's own notebooks. His career was cruelly cut short, as he was killed by a shell burst in northern France on his first day of military action in the Second World War.



EDWARD BAWDEN (1903–1989)

The Lieder Singer and Accompanist c.1933

pen & ink with collage, signed with initials
8¾ × 11 in (22 × 28.5 cm)

Bawden was a versatile and prolific printmaker, illustrator, and painter in watercolour. But he gave equal importance to his work as a commercial designer, creating posters and advertisements for many of leading brands and institutions in England: Shell, Fortnum & Mason, Twinings, London Transport, and others including film studios and food

manufacturers. Born in Braintree, Essex, Bawden was a precocious artist, spending one school day a week at the School of Art in Cambridge; from here he went to the Royal College of Art. He was a distinguished war artist working largely in the Middle East. After the war his reputation continued to grow, as did his body of work. At the end of his life, in 1989, Bawden was honoured with a retrospective exhibition at the Victoria and Albert Museum. Taking in all aspects of his artistic production, Peyton Skipwith noted that Edward Bawden *has enriched our visual language as much as any of his more widely acclaimed peers* – Paul Nash, Stanley Spencer, Francis Bacon and Lucien Freud included.



SYLVIA GOSSE (1881–1968)

Riding in Hyde Park c.1928

oil on canvas, signed
20 × 16 in (50.8 × 40.6 cm)

Provenance: Wyndham T. Vint Collection

Rotten Row, the broad sandy track along the south edge of Hyde Park, was for centuries the most fashionable place for upper-class Londoners to be seen out riding. It was established by William III at the end of the seventeenth century, as a route from St. James's to his new residence at Kensington Palace. With 300 oil lamps, it was the first artificially-lit highway in Britain. Known as the *Route du Roi*, which name was eventually corrupted into Rotten Row.

Born into a prominent literary and artistic family, Gosse was the highest profile of the women artists associated with the Camden Town Group, although Sickert and Gore barred her from exhibiting with it on grounds of gender. Despite this, she remained devoted to Sickert until his death. After attending the Royal Academy Schools, she took classes at his art school, eventually running it on his behalf. She exhibited her paintings from 1911 onwards, with the London Group or in solo exhibitions. Her style is at times difficult to distinguish from those of her mentor, and works sometimes have Sickertian titles. Throughout the 1920s and 1930s, Gosse continued to exhibit widely with galleries in London. She became a member of the Royal Society of Painter-Etchers & Engravers, and also of the Royal Society of British Artists. Gosse was once asked to explain her working methods. She replied *it's simply a matter of light and shade*.



JESSE DALE CAST (1900–1976)

Surrey Docks c.1938

oil on canvas

14½ × 20¾ in (36.8 × 52.7 cm)

Provenance: Andersen Consulting (now Accenture plc), purchased from the artist's estate, at Jason & Rhodes Gallery

At its zenith, the group of Surrey Docks occupied 460 acres in Rotherhithe on the south bank of the Thames (the Surrey Side). The area is rich in maritime history, the Mayflower having set off from here in 1620, en route to the New World. The docks then became the location for Greenland whalers, Canadian food importers, and timber from the Baltic. Modern place names acknowledge these historical connections. After increasing post-war inactivity the docks finally

closed in 1969. Apart from a few watery glimpses, now used for leisure and decoration, the docks disappeared from view, filled in during the 1980s onwards for housing and retail: a far cry from the days of the dockers.

William Coldstream considered Cast *an artist of unusual distinction*; and critic Andrew Forge thought his work *as beautiful as anything from his generation*. His output was small, and he destroyed a proportion of it. He was reticent about exhibiting, and after the war (in which his wife was killed, leaving him to raise their two-year-old son) he earned his living either teaching or on portrait commissions, neither of which advanced his career or reputation. He studied at Camberwell and the Slade; and from the mid-1920s until the war, exhibited regularly with various societies, and at the Royal Academy. A memorial show was held at South London Art Gallery, and another at University College London. His work is held in the Tate, National Maritime Museum & British Museum.



PRUNELLA CLOUGH (1919–1999)

Thames Landscape 1949

oil on panel, signed on the reverse

12½ × 15½ in (31.4 × 39.3 cm)

Provenance: Roland, Browse, & Delbanco

A lifelong Londoner, Clough was one of the most original British artists of the post-war period, working in a variety of media. She found her style depicting urban workers, industrial and dockland scenes, factories and scrapyards. In her hands, these fringes of London reveal the poetry in the prosaic, and celebrate the workers that made the city. Components of cityscape later gave way to abstraction, preoccupation with formal and lyrical qualities: and delight in the edginess and abstraction of everyday objects and experiences. Her first solo exhibition was in 1947 at the Leger Galleries. She never stopped working and exhibiting, including important several retrospectives such as the Whitechapel Gallery in 1960. Three months before her death, she won the Jerwood Painting Prize: accepting the prize, she described her illustrious career as *a lifetime's graft*.



MARGARET THOMAS (1916 – 2016)

Autumn Evening, Chelsea c.1951

oil on board

18 × 30 in (45.8 × 76.2 cm)

Exhibited: Leicester Galleries, *Artists of Fame and Promise part II*, 1952, no. 92

Although painters were increasingly priced out of Chelsea in the twentieth century (both Turner and Whistler had died at their Cheyne Walk residences), the area continued to be a popular painting ground, Chelsea Embankment in particular. The Embankment was chiefly created to drive and hide Joseph

Bazalgette's nineteenth-century sewage system. It also housed newly-cut underground lines. On top of these, a major road was constructed which separated much of London from its river, and in particular ruined Chelsea's riparian character. Margaret Thomas, who died six months before her hundredth birthday, was a stalwart of London's art scene (exhibiting landscapes, still lifes, and portraits in the mainstream English tradition). After studying at the Slade and Royal Academy Schools, she exhibited at the Royal Academy in 46 consecutive years from 1943, and at many exhibiting societies in London and the provinces. Solo shows were at Leicester Galleries; Minories, Colchester; Octagon Gallery, Belfast; Sally Hunter Fine Art; Scottish Gallery, and Messum's.



CLEVELAND BROWN (1943 – 2011)

Jubilee Special 1977

oil on canvas, signed and dated
40 × 51 in (102 × 130 cm)

Literature: George Melly, *A Tribe of One: Great Naive Painters of the British Isles*, 1981, pps 46–47, illustrated

Born in Jamaica, Cleveland Brown arrived in London aged eighteen. He taught himself to paint, largely by studying artworks in museums and salerooms. He was quick to find admirers, notably the doyen of self-taught and primitive artists Stanley Harries of Rona Gallery, and George Melly who described him as *touched by genius*. *Jubilee Special* encapsulates the spirit of 1977 around the Queen's Silver Jubilee. He satirically depicts the Royal Family on The Mall, accompanied by the Gold State Coach, and the everyday crowds. Overlooking the scene is the statue of Queen Victoria in front of Buckingham Palace: the artist has – amusingly? – chosen to show her with breasts bared. *Jubilee Special* places Brown in a seam of narrative art reflecting British society and culture that stretches from William Hogarth to Grayson Perry.



RUTH STAGE (b.1969)

Sunlight Serpentine 2002

egg tempera on board, signed with initials
17 x 15 in (43 x 38 cm)

Exhibited: New Grafton Gallery, 2002

Working in the medium of egg tempera on gesso prepared board, Stage has exhibited extensively in the UK, with regular solo shows since 1995. Her work has been included in numerous group exhibitions, at the Royal Academy, and with the New English Art Club since 1999. She studied at Newcastle University and the Royal Academy Schools. Her paintings are

held in many private, public and corporate collections including Hiscox PLC, the Professional Footballers' Association, Durham University, NatWest Bank and Pearl Assurance.

Ruth Stage is something of a phenomenon among contemporary landscape painters, using the apparently painstaking technique of egg tempera on white gesso to achieve remarkably fluid, virtuoso effects of light, pattern and texture, with more vivid colour being achieved by the use of pure colour mixed in the egg-yolk. It has won her a remarkable following and considerable critical success...but success does not seem to have undermined the quiet, critical integrity of the work - Nicholas Usherwood

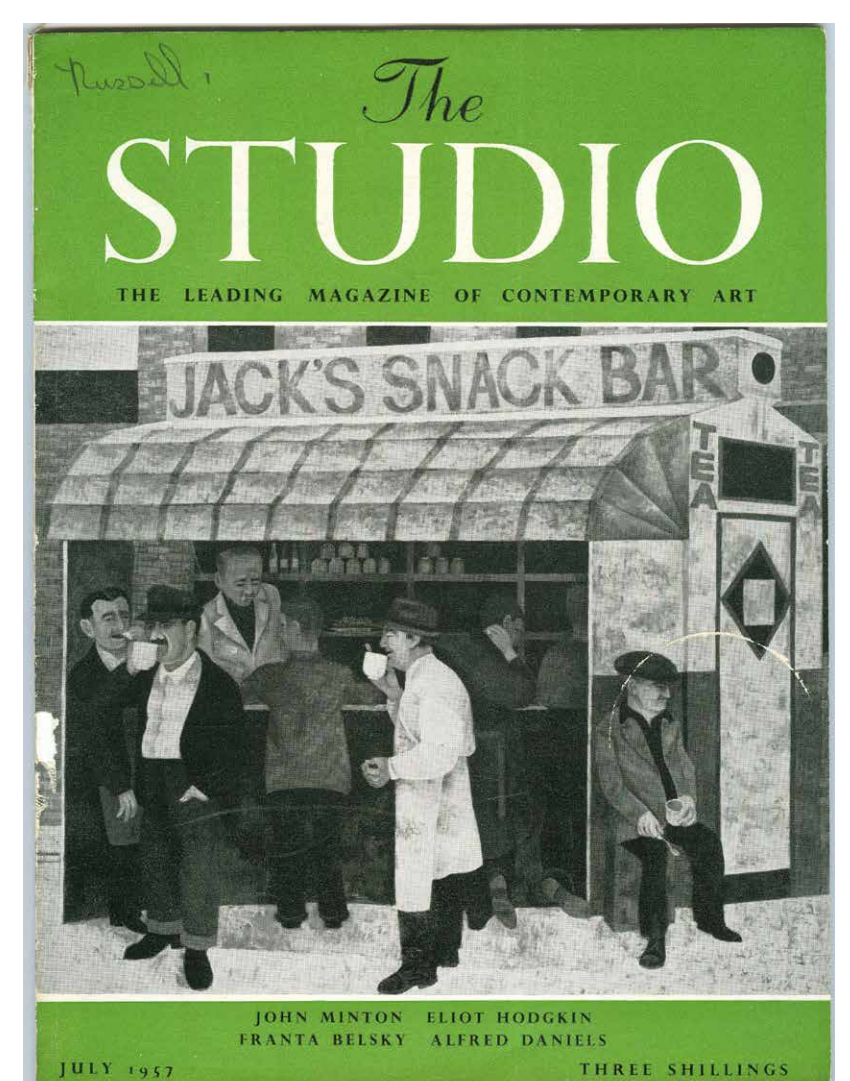


ALFRED DANIELS (1924 – 2015)
Jack's Snack Bar 1956 – 58

oil on board, signed and dated
 30 x 36 in (76.2 x 91.5 cm)

Exhibited: Royal Academy Summer Exhibition,
 1957, no. 544; Zwemmer Gallery, *Alfred Daniels*, 1957,
 no. 40

Literature: Charles Spencer, "Alfred Daniels",
The Studio, July 1957, no. 12; also illustrated on
 the magazine cover





ALFRED DANIELS (1924 – 2015)

The Bird Shop, Shepherd's Bush Market 1954

oil on board, signed and dated
35 x 46 in (88.9 x 116.8 cm)

Exhibited: Royal Academy Summer Exhibition,
1954, no.478

Born in the East End, Daniels studied at Hornsey College of Art and the Royal College. A regular solo exhibitor, and at the Royal Academy Summer Exhibition from 1952, he enjoyed quick success on graduating from the Royal College of Art, with an important mural scheme for Hammersmith Town Hall (1952-54); other mural commissions followed, for corporations, universities and hospitals. At the

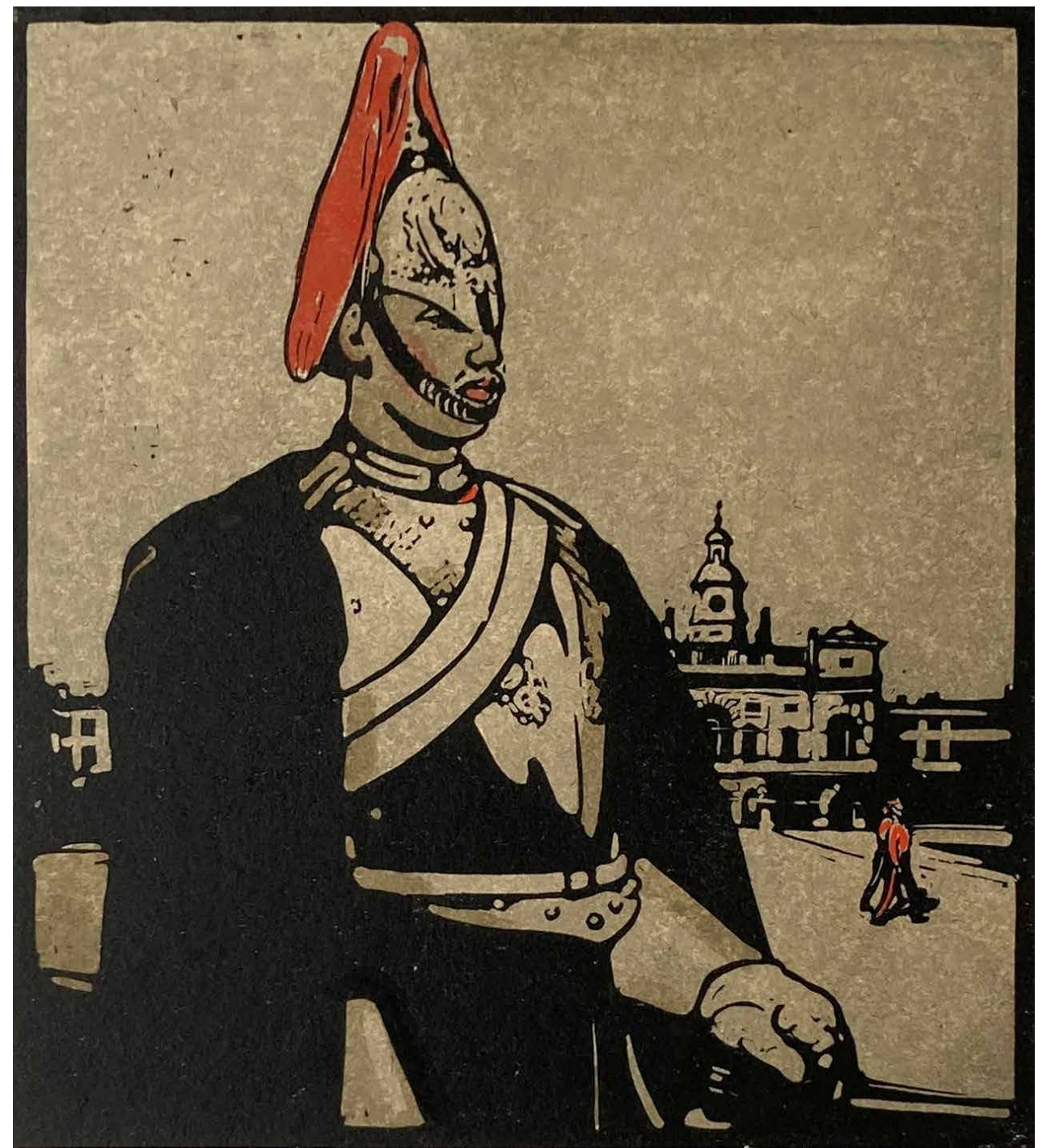
same time Daniels was exploring narrative themes in his own paintings. Like fellow Londoners Carel Weight and Ruskin Spear, Daniels was an observant and sympathetic painter-poet of urban life. His main influence in the 1950s was not British art, but rather the Social Realist painters from the USA, especially Ben Shahn.

Here is a young man whose selective eye is less conditioned than most by museums, L'Ecole de Paris, or current fashions. [He has] a singleness of vision as well as a poetic concern for the ordinary.... ordinary people doing ordinary things, neither romanticized nor dramatized....The feeling of unsentimental sympathy is particularly strong...and the principal theme in his paintings is people in their everyday urban setting. (Charles Spencer, "Alfred Daniels", *The Studio*, vol.153-54, July 1957, pps 12-14)



JOHN ALLIN (1934 – 1991)
Hitchcocks: High Class Fishmonger c.1980
 oil on canvas, signed
 20 x 20 in (51 x 51 cm)
 Provenance: Portal Gallery

Allin was born in Hackney, and his local streets, markets and shops became his subject matter. His paintings accompanied Arnold Wesker's text in the book *Say goodbye: you may never see them again* (1974), in which the fast-disappearing character of the East End was described. Allin taught himself to paint during a spell in prison for theft. He found paid work wherever he could, often as a lorry driver, which he addressed by signing his work *Allin Road*. From the late 1960s he was a regular exhibitor at Portal Gallery, enjoying commercial and critical success. In 1979, he won the international *Prix Suisse de Peinture Naïve*, the first British recipient of the prize.



WILLIAM NICHOLSON (1872–1949)

Beef-Eater (The Tower) 1898

hand-coloured woodcut, signed and dated, printed on Japan paper, laid onto a sheet of wove paper, laid onto board.

10 × 9¼ in (25.5 × 23.2 cm)

Guardsman (The Horse Guards) 1898

hand-coloured woodcut, signed and dated, printed on Japan paper, laid onto a sheet of wove paper, laid onto board.

10 × 9¼ in (25.5 × 23.2 cm)

Published by William Heinemann. From the deluxe edition of *London Types*. William Nicholson produced thirteen designs for *London Types*: a Bus Driver, Guardsman, Hawker, Beef-eater, Sandwich-man, Coster, Lady, Bluecoat Boy, Policeman, Newsboy, Drum-Major, Flower Girl, and Barmaid.

The prints were each accompanied by a quatorzain by W.E. Henley, publisher of *The New Review*.

The book was published in three English editions.

The rare Deluxe Edition contained woodcuts printed from the original woodblocks which were hand-coloured by the artist, trimmed to the border, mounted on card, signed in pen and ink on the card, and issued loose in a portfolio. Around 40 sets of these examples were printed.

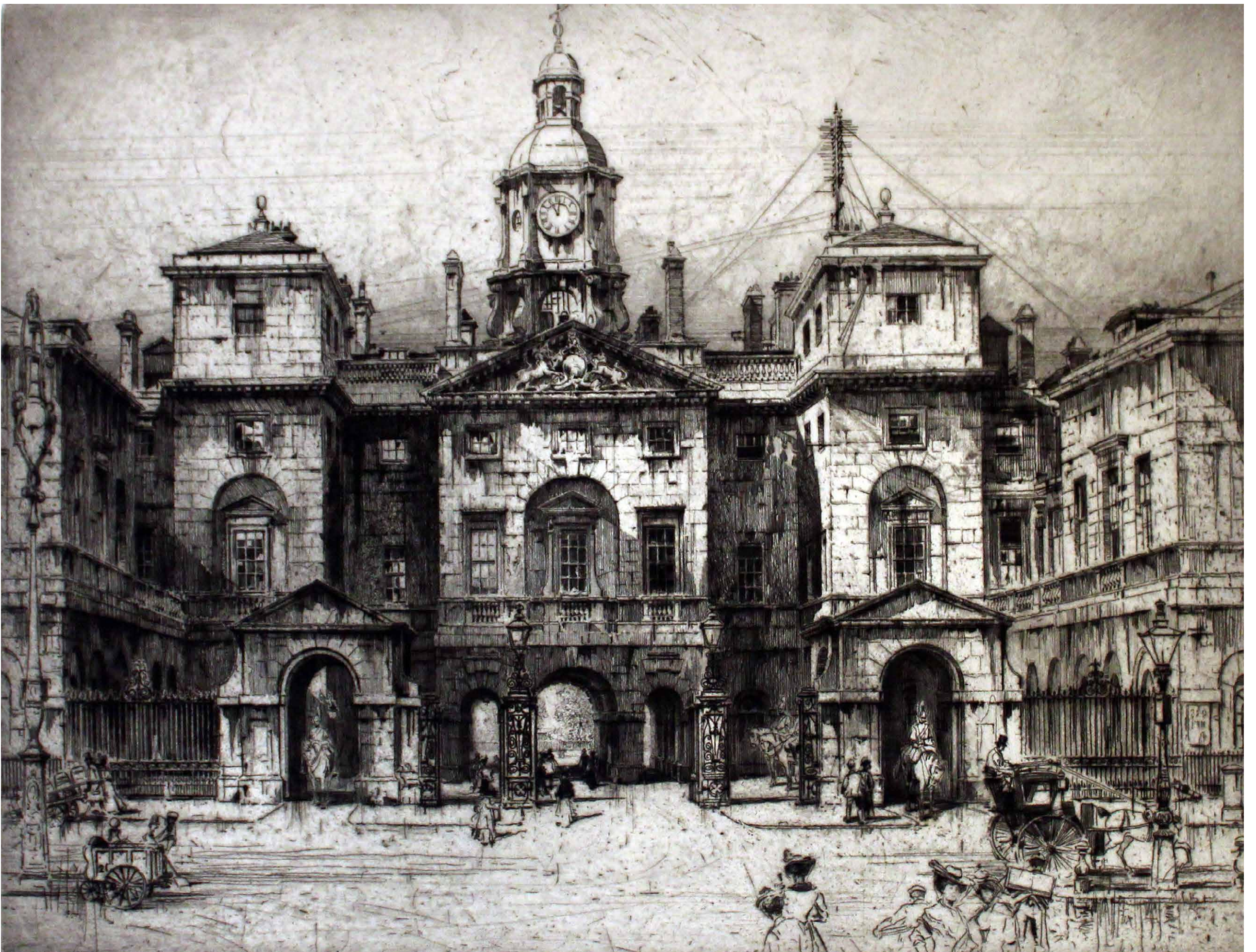
Nicholson's striking graphic work from the 1890s established his reputation long before he found fame as a painter. Either on his own account, or in collaboration with his brother-in-law James Pryde, he designed posters, made book illustrations and woodcuts. Working with publisher William Heinemann, he published *An Alphabet* 1898, *An Almanac of Twelve Sports* and *London Types* 1898, among others.



FRANK BRANGWYN (1867–1956)
*Fleet Street, looking towards Ludgate Hill
 and St. Paul's* c. 1900

lithograph, signed, and dedicated later in 1913
 15 ¾ x 22 in (40 x 56 cm)

Brangwyn is described in a well-known online encyclopaedia as an artistic *jack-of-all-trades*, which is surely to disrespect this Welsh titan of the arts. His output was certainly wide-ranging, embracing murals, stained-glass, and furniture design in addition to painting and printmaking. He excelled across this range of endeavours. As a lithographer, he was President of the Senefelder Club from 1918 to 1922, and again in the 1930s. In this composition, below the starburst of street lamps, Brangwyn has depicted people reading (and selling) broadsheet newspapers, reflecting the business of the street and providing a clever foreground compositional element. Brangwyn's presents an architectural capriccio: the Egyptian obelisk on the left is not part of Fleet Street, and Holborn Viaduct (depicted in this view) actually exists five 5 minute's walk away up Farringdon Street. However, Brangwyn's chiaroscuro evocation of London at night is exquisite.



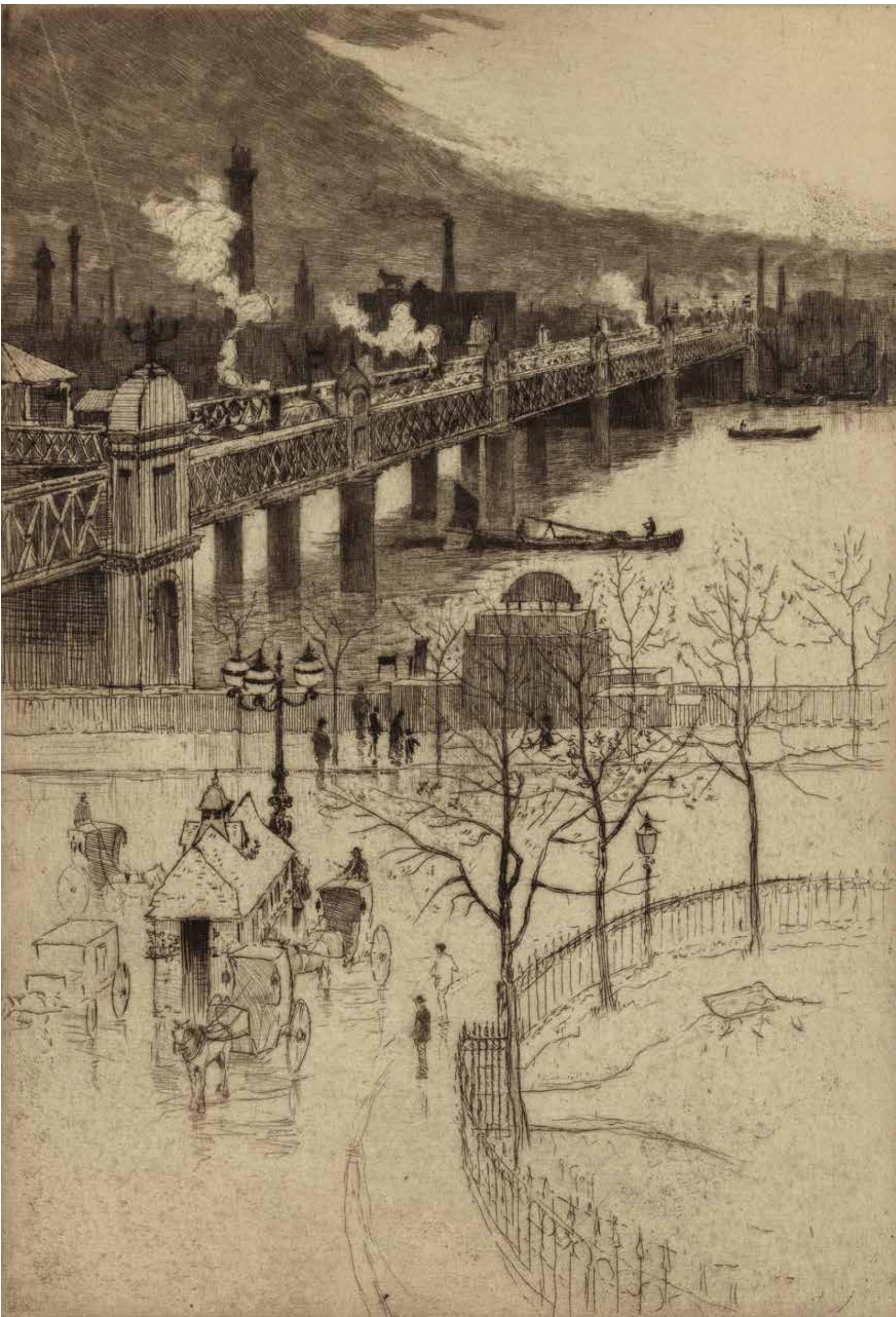
HEDLEY FITTON (1859–1929)

Horse Guards, London 1905

etching, signed, dated and inscribed with title
13¼ × 17¼ in (33.6 × 43.8 cm)

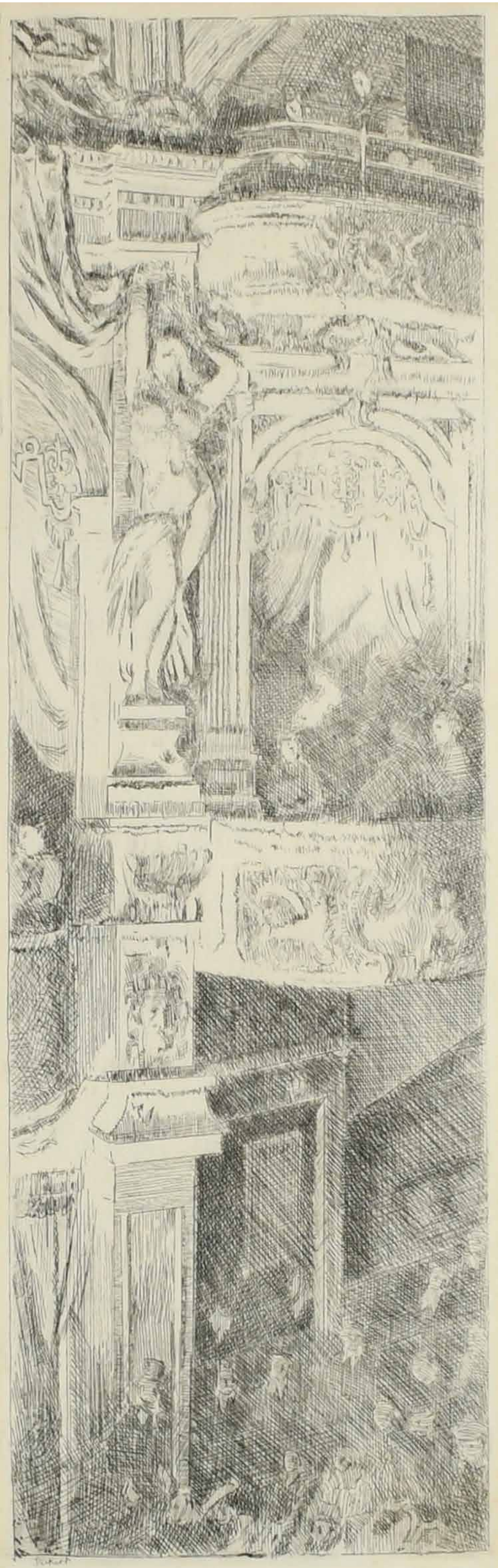
Horse Guards is a military and ceremonial gatehouse linking Whitehall and Horse Guards Parade. It has been the backdrop to the annual Trooping the Colour, numerous regal and Imperial occasions, and also the 2012 Olympics beach volleyball events. Horse Guards was built in 1745, to designs by William Kent, replacing a 1663 building which provided barracks and stables for the Household Cavalry.

Fitton was a prolific printmaker of the Edwardian era, especially of townscapes and cathedrals. Large scale and complex, his works were hugely popular in Europe and America until the 1930s, when he rather fell from fashion. Michael Campbell observes that Fitton's "*elaborate architectural etchings form a specific link between the typical etched work of the Victorian period and the expressive, open freedom of the pioneering works of the British Etching Revival. At their heart is always a heavily worked composition, filled with etched line in a manner characteristic of Victorian art.....They are essentially etching for etching's sake, recording splendid examples of elaborate architecture and fascinating town views*"



ROBERT CHARLES GOFF (1837 – 1922)
Charing Cross Bridge c.1905
etching on wove paper, signed
10¼ x 7 in (26 x 17.8 cm)

Goff was an army officer who served in the Crimean War and later with the Coldstream Guards. Aged forty, he left the military and took up printmaking, working in a Whistlerian manner. He lived in London and Brighton, the subjects of most of his prints, although he travelled extensively, living in Florence and later in Switzerland where he died.

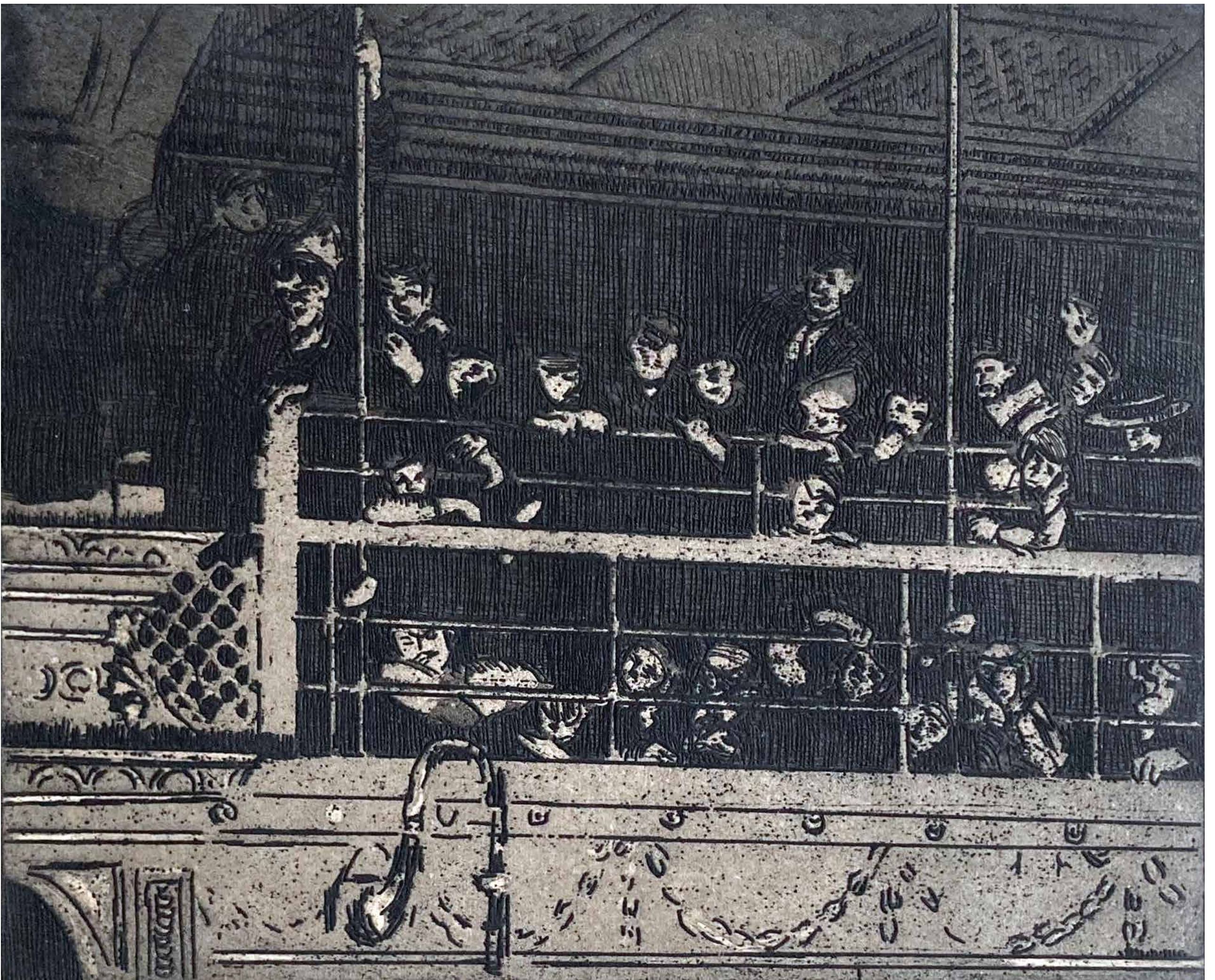


WALTER SICKERT (1860 – 1942)

The New Bedford (The Large Plate) 1915

etching, third state of thirteen, inscribed with title in the margin (by Harold Wright) and Early state, 3, before plate was reduced & before title
19 x 6 in (48.4 x 15.2 cm) image

An erstwhile actor, as well as a lover of modern life in London, Sickert immersed himself in the world of the music hall. In a series of paintings and prints, he depicted the interior of the Old Bedford, and its replacement, the New Bedford Palace of Varieties, both in Camden. Another favourite was the Middlesex Music Hall, also known as the Old Mogul or the Old Mo. Sickert enjoyed the disparity between the faces and workaday clothes of the audience, with the gaudy interiors – all gilt mirrors, plaster moulding and extravagant decoration.

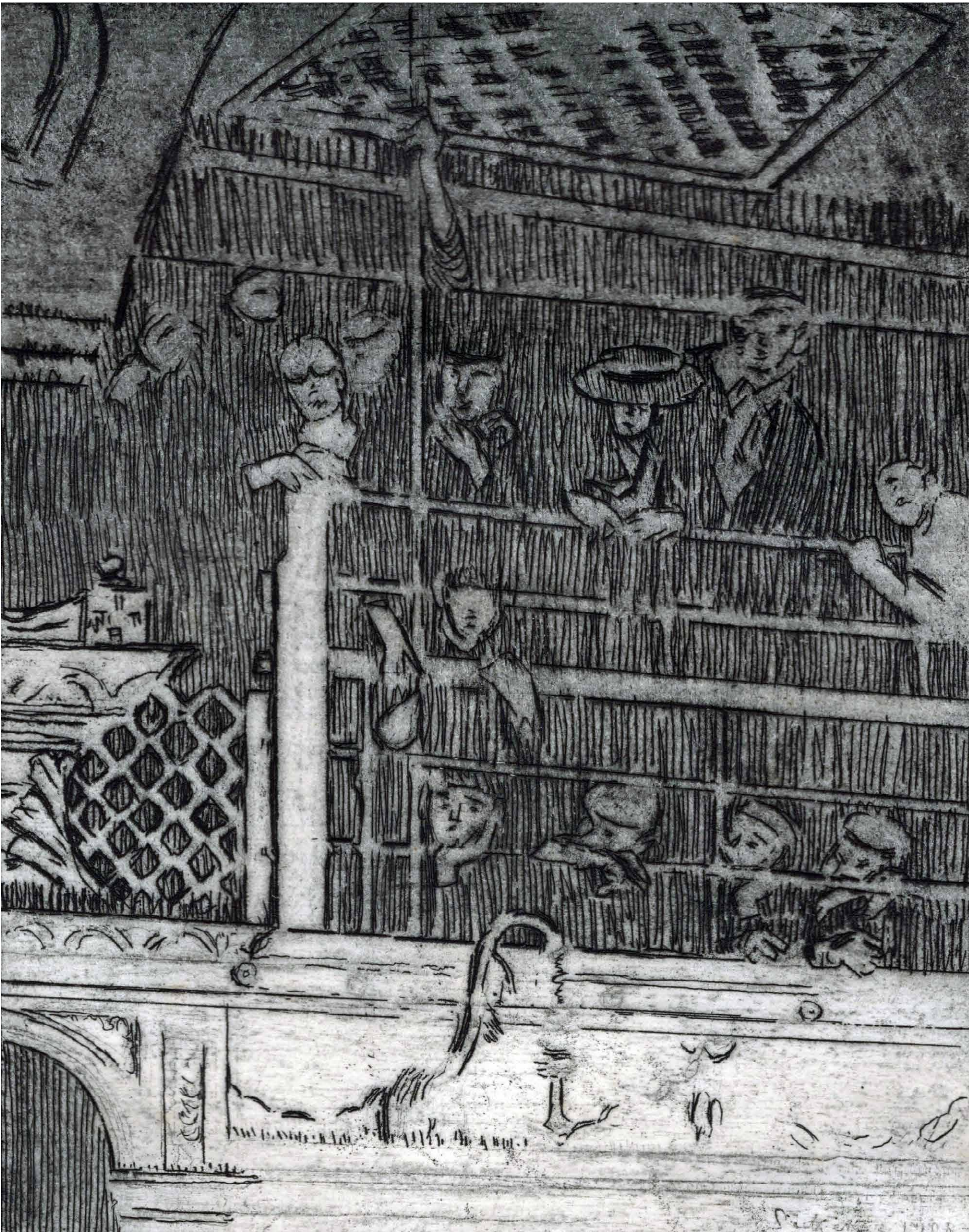


WALTER SICKERT (1860 - 1942)

Noctes Ambrosianae c.1908

etching & aquatint, printed on tan wove paper

7 x 8 in (17.9 x 22 cm) image



WALTER SICKERT (1860 – 1942)

The Old Mogul Tavern, Drury Lane 1904 (published 1929)

etching & aquatint on watermarked laid paper, third and final state

8¼ × 6 in (20.5 × 15.2 cm) image



TONY SARG (1880 – 1942)

The Cabman 1911

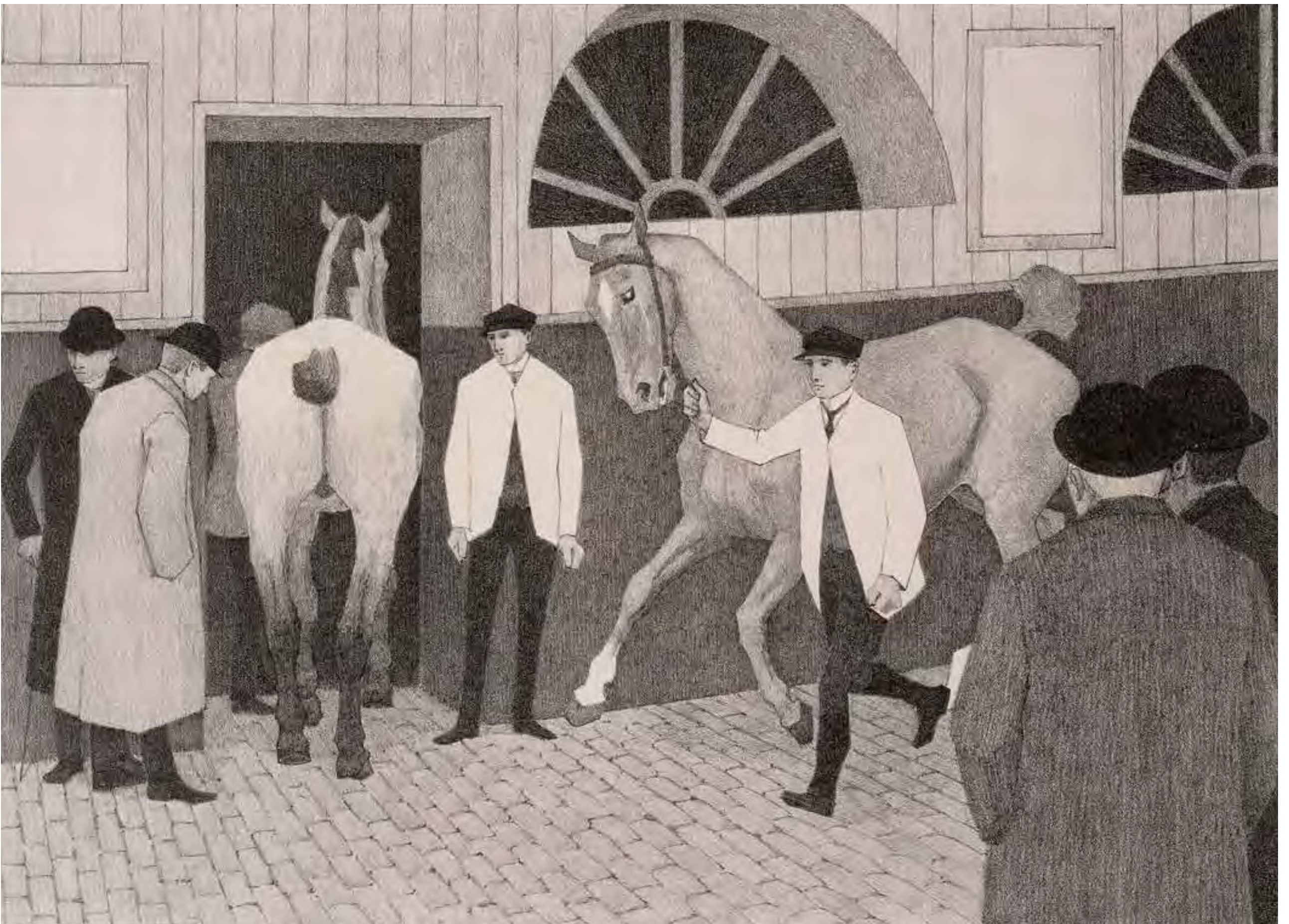
mixed media on paper, signed and dated
19 x 15 in (48.3 x 38.1 cm)

Inscribed on the reverse: *A SIMPLE H'EXPLANATION*

Puzzled American: "say, cabbie, why don't you say
Hampstead instead of Ampstead"

Cabbie "well, sir, when we drop the 'h' in 'Ampstead
we picks it up again at H'Islington"

Born to an American father and an English mother, Sarg initially attended military school; in 1905, he resigned his commission and took up residence in London, to work as a commercial illustrator. For a decade he enjoyed great success, and designed some of the finest London Underground posters ever made. In 1915, he left London for the USA, becoming an American citizen in 1920. He continued to work in illustration and design, but increasingly turned his attention to toy making and puppetry. He was known as "America's Puppet Master". The posters from his time in London are held in the V&A collection or London Transport Museum.



ROBERT BEVAN (1865–1925)
The Horse Mart (Barbican No.1) 1920

lithograph, edition of 65, printed in black ink on laid
 paper watermark Antique de Luxe
 10 ³/₄ × 14 ³/₄ in (27.1 × 37.8 cm)

A central figure of the English avant-garde before World War I, Bevan's most enduring subject matter was the life of the working horse in Edwardian London: dealers, cabmen, clerks, agents and grooms operating in cab yards, salerooms, and markets; scenes soon to disappear as the mews and yards were to give way to the motor trade. Like Sickert, he was of a slightly older generation than the other members of the Camden Town Group. He had studied in Paris, and met Gauguin and Renoir at Pont-Aven. His first London show, at the Baillie Gallery in 1905, preceded Roger Fry's radical first Post-Impressionist show by five years. The critics considered him a pioneer, one commenting that Bevan's works were *violent and garish...uncompromising...and French Impressionism gone to the bad*.



ROBERT BEVAN (1865–1925)
Sale at Ward's Repository (Ward's No.2) 1921
lithograph, edition of 50
12 × 14½ in (31 × 36.9 cm)



LOUISA EMILY THOMSON (1883–1962)
aka LOUIS THOMSON
A Sunny Morning, Kensington Gardens c.1920
lithograph, signed and inscribed with title
10 × 9 in (25.4 × 22.8 cm)

Painter in watercolour, etcher and lithographer, Louisa Thomson studied in Rome and London. She was a member of the Senefelder Club and the International Society of California Printmakers. She exhibited widely in the UK and America, including at the Royal Academy, and with the Society of Women Artists. Kensington Gardens was once the private garden of Kensington Palace. Although it became the western extension of Hyde Park, it continued to have a superior air, and was a popular spot for parents and nannies with perambulators.



JOHN ELDERSHAW (1892 – 1973)

Under Tower Bridge 1929

lithograph, signed and inscribed with title, edition of 6
11¼ x 17 in (28.5 x 43.2 cm)

Eldershaw studied in Sydney under Julian Ashton. From 1927 to 1929, he worked in London, and studied printmaking at the Central School. Returning home, he became one of Australia's most respected artists, and was for many years President of the Australian Watercolour Institute. He exhibited widely and is represented in national and state museum collections.



PAULINE BAUMANN (1899–1977)

A London Street c.1955

lithograph, signed, inscribed with title on the reverse
 9 ¾ x 12 ¼ in (24.8 x 31.1 cm)

Pauline Baumann studied at St. Martin's and the Royal College of Art. Alongside regular work in art education, she became a specialist lithographer. She exhibited at the Royal Academy, Redfern Gallery, and with the Society of Wood Engravers.



RICHARD HAMILTON (1922 – 2011)

Swingeing London 67 1968

etching and aquatint on mould-made paper, with embossing, metallic foil die-stamping and collage. Printed by Grafica Uno, Milan; published by Petersburg Press, London
signed and numbered, from the edition of 70
13¼ x 22 in (34 x 55.7 cm) image

Pop Art pioneer and founder of the Independent Group, Hamilton was at the core of London's avant-garde art scene from the late 1940s onwards. He devised and curated several important exhibitions in the 1950s. Highly innovative, his art embraced many elements of popular and mass culture (television, computer technology, gadgets and consumerism). *Swingeing London* is a fulcrum of his fascinations: current affairs, photography, celebrity, and alternative culture. Based on news footage photography, the scene shows Mick Jagger in the back of a police van handcuffed to Robert "Groovy Bob" Fraser, whose eponymous gallery briefly lit up the 1960's art world. He and Jagger had appeared in court on drugs charges: both were convicted. It was a case which Hamilton returned to in several other prints. *Swingeing* (when used without the e) referred to contemporary London and (as spelt in his title) referred to the strictness of the sentence passed down on Fraser & Jagger.



Left: MANDY PAYNE (b.1964)
Taplow 1-215, Aylesbury Estate, London, SE17 2020
 spray paint and oil on concrete, signed and
 inscribed with title on the reverse
 9¾ x 9¾ in (25 x 25cm)

Right: MANDY PAYNE (b.1964)
Aylesbury Medical Centre, Aylesbury Estate, London, SE17 2020
 spray paint and oil on concrete, signed and
 inscribed with title on the reverse
 9¾ x 9¾ in (25 x 25cm)

Mandy Payne's work deals with the urban landscape and brutalist architecture, especially in her home city of Sheffield. She is interested in social housing, inequality, and the roles of planners and builders. Typically her works are made using spray paint on concrete – a suggestion of both the building material and the graffiti that blights or enhances many inner-city areas. Payne spent 25 years as an NHS dentist before becoming a full-time artist in 2012. She has exhibited widely in the UK, and China. Her work is held in private, corporate, and museum collections in Europe and America, including Yale Center for British Art and the collection at Chatsworth House.

robertupstone.com

jhwfineart.com

