

A painting of a stylized flower. The flower's head is a dark, textured sphere with a yellow, lattice-like pattern on its surface. The stem is a simple, dark vertical line. The base of the flower is a large, yellow, lattice-like structure that resembles a woven basket or a complex geometric form. The background is a solid, textured blue. The overall style is modern and abstract.

**MODERN BRITISH
MASTERS**

MODERN BRITISH MASTERS

24th November - 15th December 2022

UPSTONE







I.

Charles Ginner 1878-1952

The Timber Yard, Leeds c.1915

Oil on canvas 30 x 40 inches (76.2 x 101.6 cm)

Signed b.r.

PROVENANCE

Acquired from the Artist by R.A. Bevan; Private Collection; Will Richeson, California; Private Collection.

EXHIBITED

The Cumberland Market Group, Goupil Gallery, London 1915; *The London Group*, Goupil Gallery, London 1915; Colour Exhibition, The Grosvenor Gallery, London 1922; English Paintings from The Bevan Collection: A Memorial Exhibition for R.A. Bevan 1901-1974, Anthony d'Offay Gallery, London 1975 (16 repr.); New English Art Club: Centenary Exhibition, Christie's, London, 1986 (no.167); British Modernist Art 1905-1930, Hirschl & Adler, New York 1987-8 (no.14).

Ginner was greatly admired by the Vorticist leader Wyndham Lewis, who viewed him and his friend Harold Gilman as the most advanced modern artists in the Camden Town Group. The reasons for Lewis's admiration become evident in what is arguably Ginner's masterpiece, *The Timber Yard, Leeds*, one of the largest canvases he had so far painted. The intersecting counterpoint of planks form satisfying abstract patterns, as do the peeling billboard signs and rhythm of industrial chimneys and telegraph across the skyline. Ginner made the painting during the First World War at a moment when supplies of timber were beginning to dwindle under the submarine blockade.

Ginner made the picture as a result of a trip to Leeds to visit the critic Frank Rutter. Rutter was a vocal supporter of advanced art in Britain in his column in *The Sunday Times*, and had recently taken up the position of curator at Leeds Art Gallery.





2.

John Armstrong 1893-1973

Icarus 1961

Oil on canvas 28 x 18 1/8 inches (71 x 46 cm)

Signed and dated b.r.

PROVENANCE

The Berkertex Collection; Private Collection.

LITERATURE

Andrew Lambirth, *John Armstrong: The Paintings*, London 2009, catalogue raisonné no.707.





3.

Ivon Hitchens 1893-1979

April Nude No. 1 1949

Oil on canvas 20 x 30 inches (51 x 76.5 cm)

Signed b.l. and signed, titled and dated on the stretcher

PROVENANCE

Purchased at The Leicester Galleries in 1950 by F.R.S. Yorke, and thence by descent.

EXHIBITED

Exhibition of Works by Ivon Hitchens, The Leicester Galleries, London, November 1950.





4.

Edgar Hubert 1906-1985

Composition February 1944 1944

Gouache 28 x 22 inches (71.1 x 55.8 cm)

EXHIBITED

Edgar Hubert 1906-1985, The Fine Art Society, London, March-April 2005.



5.

Jane Waksman

Torso 2022

Onyx 31 inches (79 cm) high





6.

Samuel J. Peploe 1871-1935

Margaret Peploe, Paris 1911

Oil on canvas board 13 3/4 x 10 1/2 inches (34.9 x 26.6 cm)

Signed at lower right and dated in black conté chalk on the reverse, further inscribed and signed by Margaret Peploe on a label affixed to the reverse, dated April 1944, 'This picture belongs to my son Willy'.

PROVENANCE

The Artist's Family.



7.

Jane Waksman

Day Dreams 2018

Onyx 17 x 7 x 2 ½ inches (43 x 18 x 6 cm)



8.

Jane Waksman

White Stripe 2021

Onyx 40 x 13 x 4 cm



9.

Jane Waksman

Egyptian Rose 2022

Onyx 13 x 12 inches (33 x 30.5 cm)



10.

Charles Ginner 1878-1952

A Cornish Landscape 1919

Oil on canvas 20 x 24 inches (50.8 x 61 cm)





11.

Raymond Booth 1929-2015

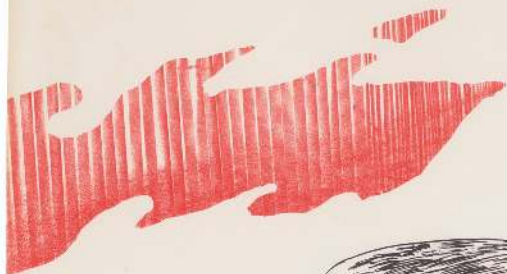
Jay in Woodland 1990

Oil on board 18 x 20 inches

Signed and dated b.r.

EXHIBITED

Raymond Booth: Painter and Plantsman, The Fine Art Society, London, 1991.



A BAKE'S PROGRESS AND OTHER ETCHINGS
BY DAVID HOCKNEY

EDITIONS ALECTO THE PRINT CENTRE 8 HOLLAND ST W 8

DURING DECEMBER

12.

David Hockney b.1937

Self Portrait: A Rake's Progress and Other Etchings by David Hockney 1963

Lithographic poster printed in red and black on Crisbrook handmade paper
published by Editions Alecto, London sheet 31 ¼ x 22 ½ inches (79.5 x 57 cm)

Signed and dated

Edition 110

PROVENANCE

Given by the Artist to the owner's Mother.



13.

Edward McKnight Kauffer 1890-1954

Country Rose 1939

Oil on panel 10 ½ x 8 ½ inches (27 x 21.5 cm)

Signed with initials b.r. and inscribed on the reverse

PROVENANCE

Presented by the Artist to Sir Edward Marsh; by descent.





14.

John Bratby 1876-1919

The Studio Skeleton. c.1954

Oil on canvas 30 x 23 ½ inches (76 x 60 cm)

PROVENANCE:

Phillips, London, 1989; Julian Hartnoll; Matthew Rutenburg, USA.



15.

Glyn Philpot 1884-1937

Henry Thomas from Behind 1937

Pencil 9 $\frac{3}{4}$ x 7 $\frac{1}{4}$ inches (24.5 x 18.2 cm)

PROVENANCE

By descent to Gabrielle Cross, the Artist's Niece; Private Collection, purchased from The Fine Art Society.

EXHIBITED

Glyn Philpot RA: Paintings, Drawings and Sculptures from the Estate of Gabrielle Cross, November 1997-January 1998, The Fine Art Society, London, February-March 1998 Pallant House Gallery, Chichester.

Drawings of clasped hands on the reverse.



16.

Stanley Spencer 1891-1959

Annie Carline 1931

Pencil 12 x 13 ³/₄ inches (31 x 33 cm)

PROVENANCE

Sir Stanley Spencer; by descent.

EXHIBITED

Counterpoint: Modern Realism 1910-1950, The Fine Art Society,
London, May 2016 (no.36).



482
2002

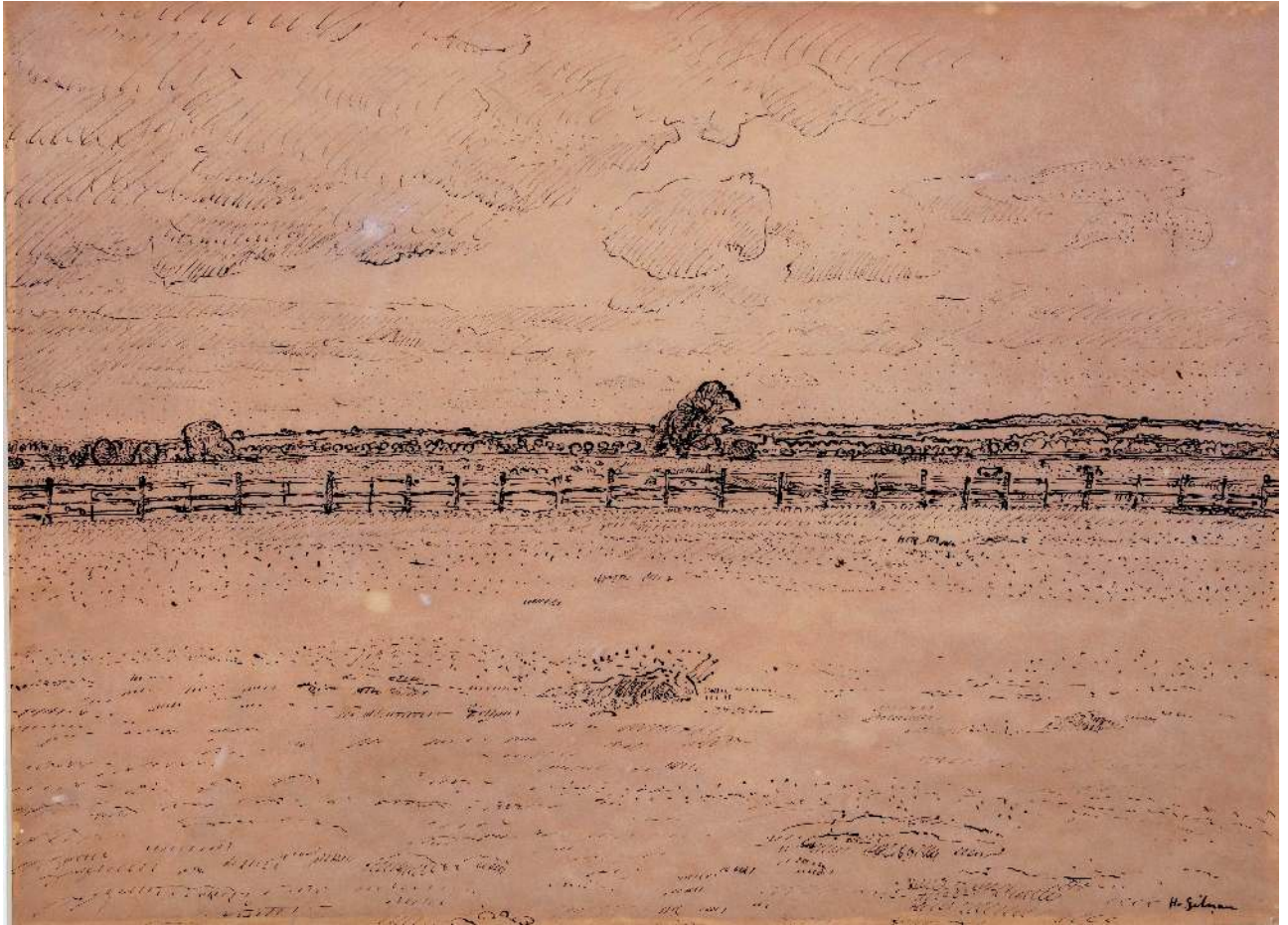
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17.

Peter Doig b.1959

Cyril's Bay 2008

Giclé print in colours with screen print with hand colouring and
varnish/wove 51.3 x 39.1 cm



Harold Gilman b.1876-1919

Romney Marsh, near Snargate c.1911

Pen and ink and white chalk 11 x 14 inches (28 x 35.5 cm)

Studio stamp b.r.

PROVENANCE

The Artist's Family.



19.

Harold Gilman 1876-1919

Romney Marsh c.1911

Pen and ink 8 x 10 inches (20 x 25.5 cm)

Studio stamp b.r.

PROVENANCE

The Artist's Family; Agnew's.





20.

Felix Kelly 1917-1994

Phryne in the Garden c.1943

Gouache 11 x 9 inches (27.9 x 22.9 cm)

Signed b.r.

PROVENANCE

Millicent Rogers, USA;

Arturo Peralta Ramos II, USA.



21.

Bertram Nicholls 1883|1974

Una Serata 1926

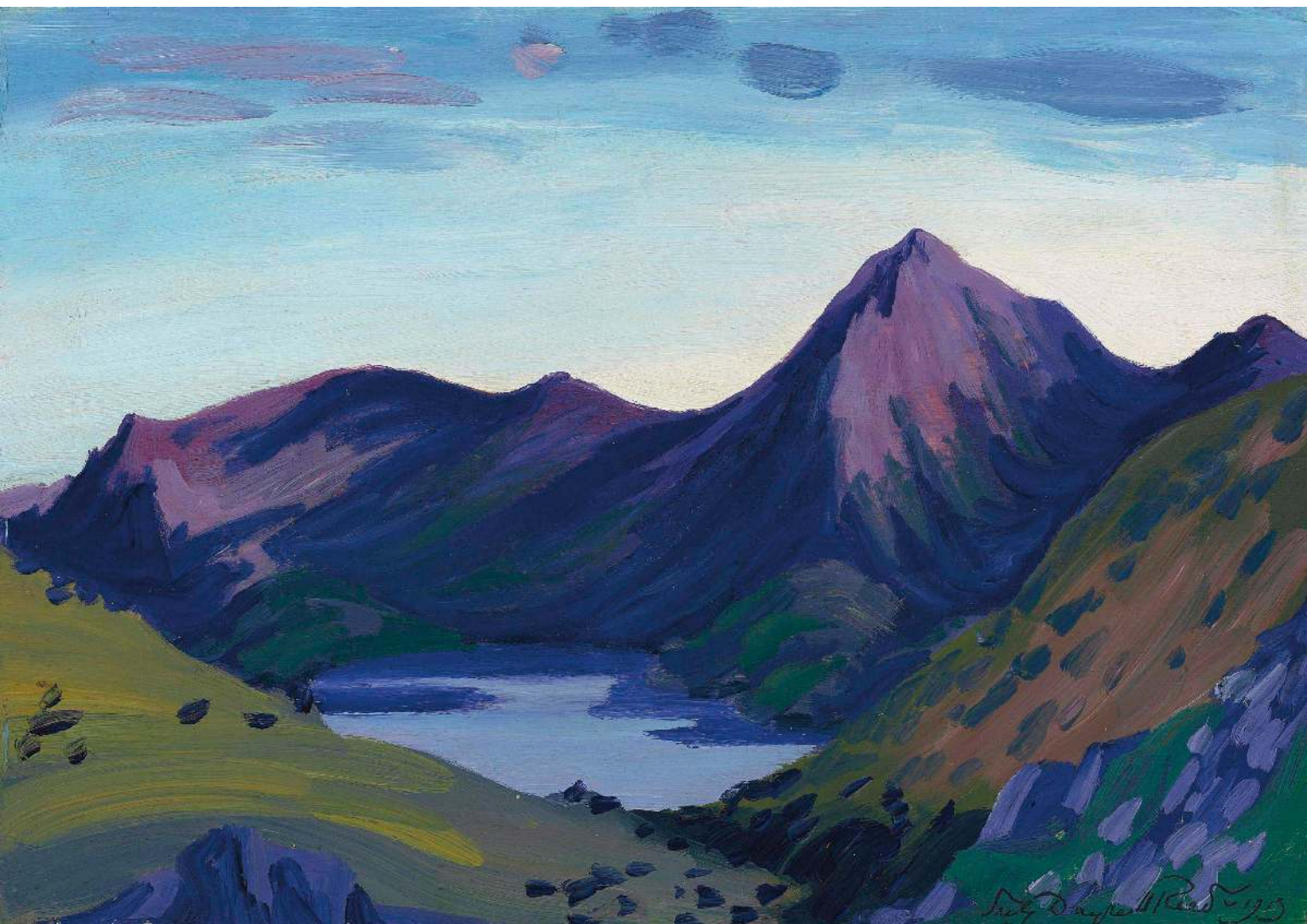
Oil on panel 14 x 18 inches (35.5 x 45.5 cm)

PROVENANCE

The Fine Art Society, London.

EXHIBITED

Paintings and Drawings by Bertram Nicholls, Barbizon House, London, 1928.



W. D. Bayly 1915

22.

Trelawney Dayrell Reed 1885-1959

Kentmere, Cumberland 1913

Oil on board 9 $\frac{3}{4}$ x 13 $\frac{1}{2}$ inches (24.7 x 34.3 cm)

Signed and dated

EXHIBITED

New English Art Club Centenary Exhibition, Christie's, London, August-September 1986 (146).



23.

Leonard Campbell Taylor 1874-1969

Christmas Afternoon c. 1920

Oil on canvas 24 x 20 inches (61 x 51 cm)





24.

Robbie Wraith b.1952

Shadows and Reflections 2022

Oil on panel 20 x 15 ³/₄ inches (51 x 40 cm)

Signed b.l.



25.

Carel Weight 1908-1997

West Country Town c.1950

Oil on panel 12 x 16 inches (30.5 x 40.5 cm)



26.

Claude Rogers 1907-1979

Request Stop 1947

Oil on panel 8 ½ x 10 ½ inches (21.5 x 26.6 cm)

PROVENANCE

Purchased at The Leicester Galleries in 1947 by Mrs G. Buxton; Baroness Anne Louise de Graevenitz.

EXHIBITED

Recent Paintings by Claude Rogers, The Leicester Galleries, June 1947 (no.41).



27.

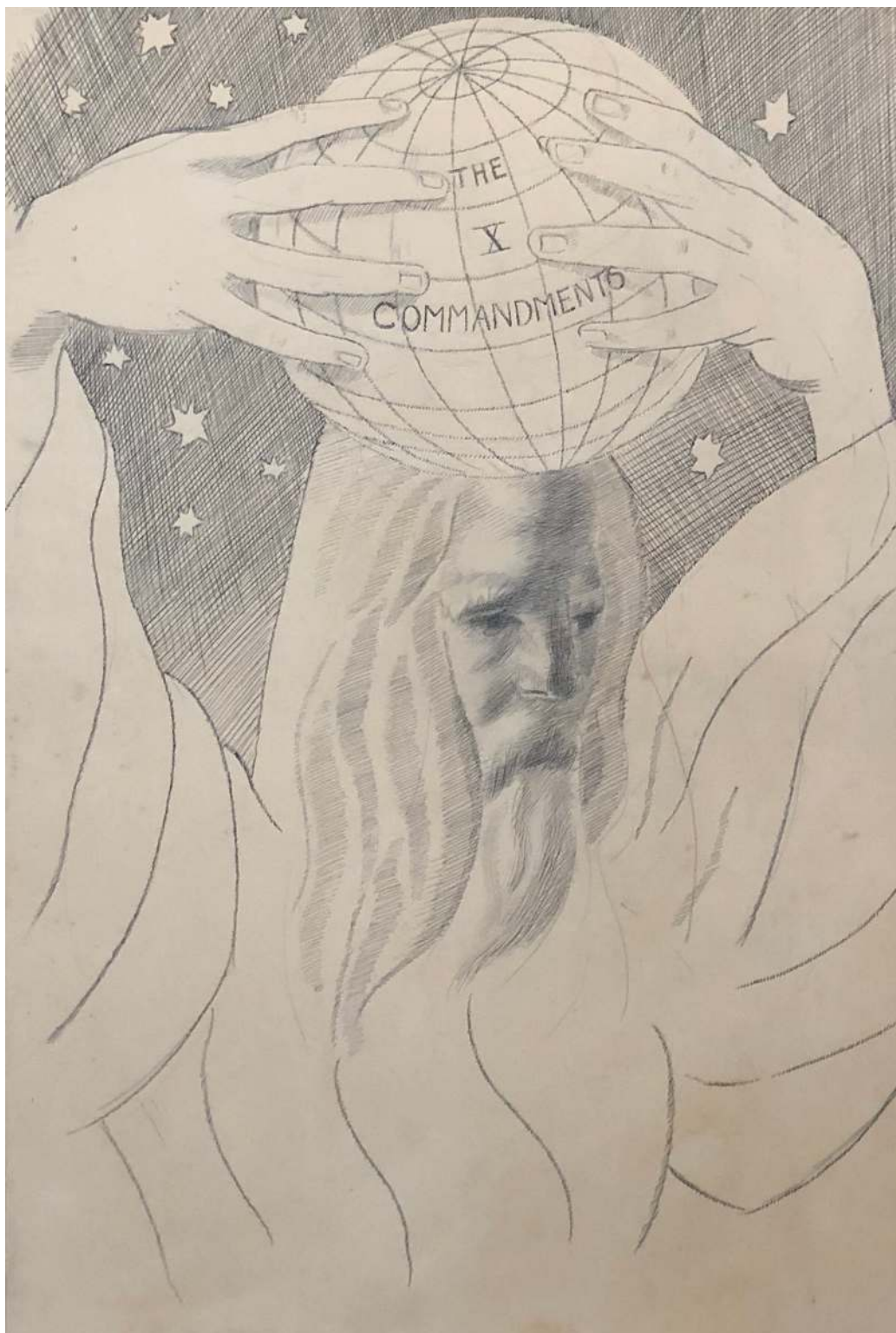
Ernest Procter 1886-1935

Burmese Boy 1920

Oil on board 5 $\frac{3}{4}$ x 4 $\frac{1}{2}$ inches (14.5 x 11.5 cm)

PROVENANCE

Sandra Lummis; Private Collection.



28.

Gilbert Spencer 1892-1979

Frontispiece to the Ten Commandments c.1934

Pen and ink 22 ½ x 15 ¾ inches (57.1 x 40 cm)

Signed b.r.

PROVENANCE

The Hon. Gatherne-Hardy; Private Collection, London.

EXHIBITED

The Goupil Gallery, London;

The Retrospective Exhibition of the Work of Gilbert Spencer R.A., R.W.S.,

Reading Museum & Art Gallery, 1964.





29.

Allan Gwynne-Jones 1892-1982

Nicotiana 1929

Oil on canvas 21 x 17 inches (53.3 x 43.1 cm)

Signed and dated b.r.



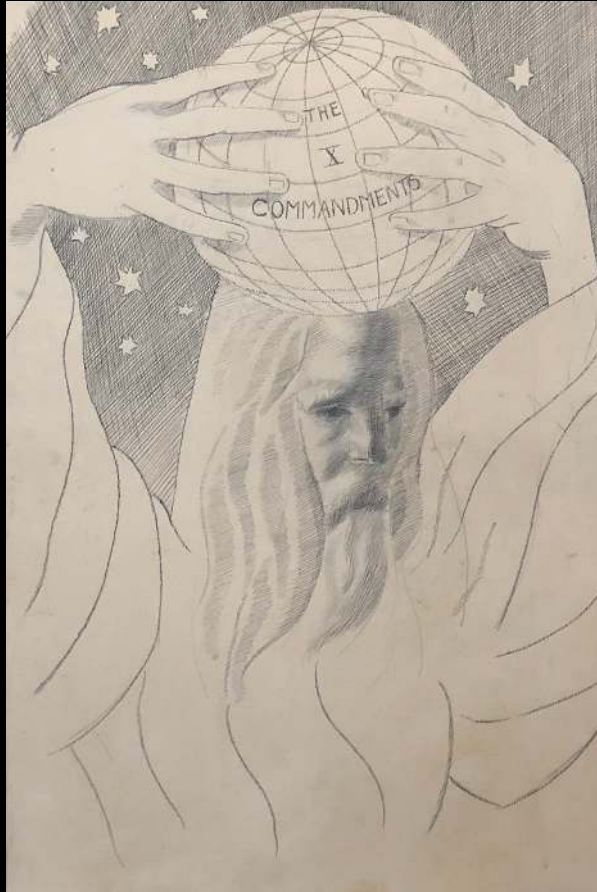
30.

Walter Bayes 1869-1956

Tulips in a Dutch Bowl c.1920

Oil on canvas board 25 x 21 inches (63.5 x 53.3 cm)

Signed b.l.



UPSTONE

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