



SARAH COLEGRAVE

FINE ART

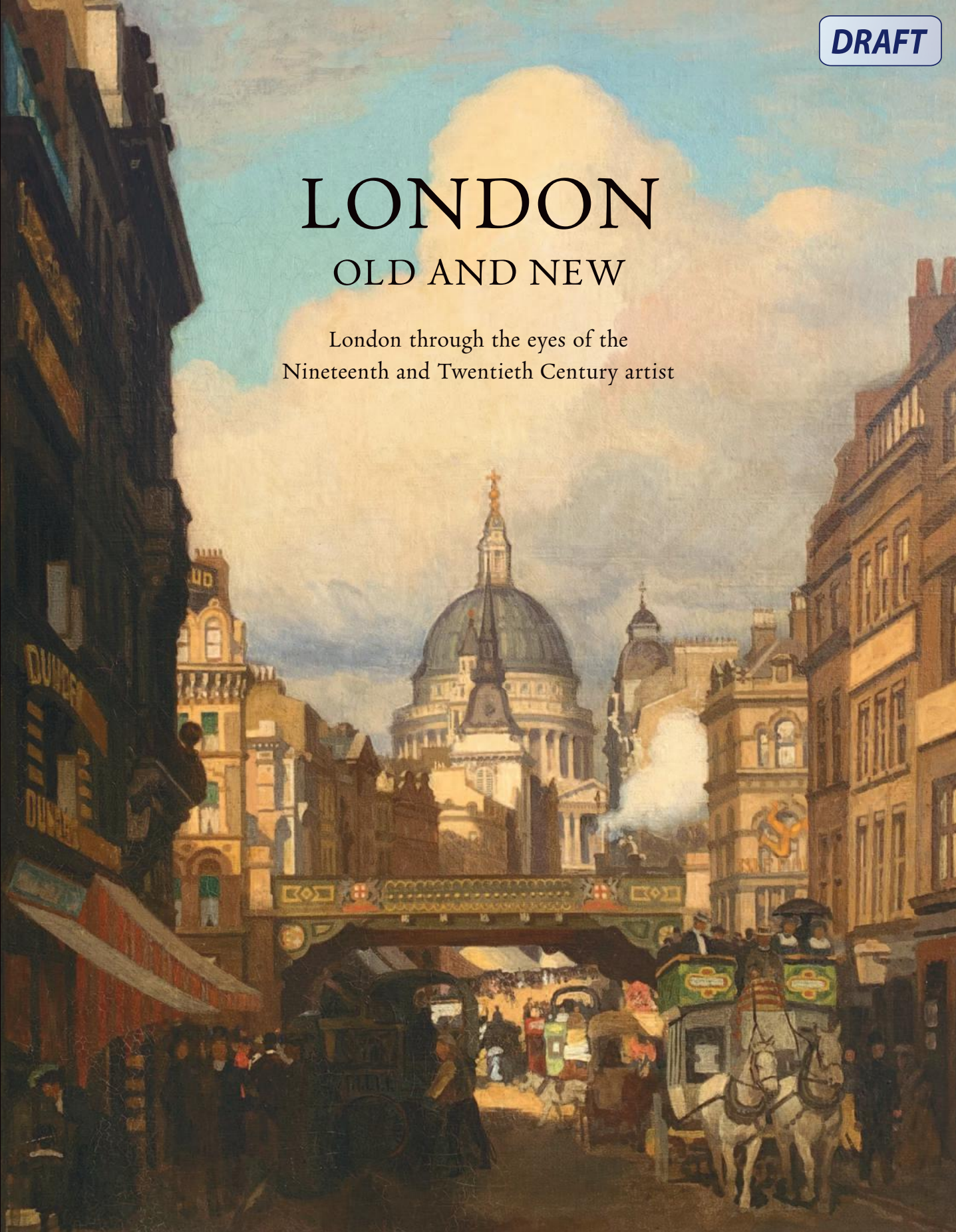
HARRY MOORE-GWYN

BRITISH ART

# LONDON

## OLD AND NEW

London through the eyes of the  
Nineteenth and Twentieth Century artist







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Front cover:

George Thomson, NEAC (1860-1939)

*St Paul's Cathedral from Fleet Street, 1900*

[Cat.11]

Rear cover:

Rex Vicat Cole (1870-1940)

*Trafalgar Square and the National Gallery from Pall Mall*

[Cat.29]

Opposite Page:

Jim Russell, ARWS (1933-2002)

*The Red Van - The junction of Tyneham Road and  
Morrison Street, Battersea*

[Cat. 47]

CAT. 1

## Henry Barlow Carter (1795-1867)

### *View of New London Bridge in June 1827. John Rennie, Esq., Engineer*

Signed and dated l.r.: H B Carter 1827

Sepia watercolour

30 by 50.5 cm., 11  $\frac{3}{4}$  by 20 in.

*Exhibited:* London, Royal Academy, 1828, no.651

In the late 1820's Carter was in London where he executed a number of scenes of naval dockyards, presumably working as a naval artist (he had previously served in the navy). The present work dates from this period. John Rennie's "New" London Bridge was built up stream of the "Old" London Bridge which remained in service while the new bridge was being constructed. "Old" London Bridge was demolished after the opening of the new bridge in 1831. In 1967 the City of London sold Rennie's bridge to Robert P McCulloch of McCulloch Oil and it was removed to the USA where it was reconstructed at Lake Havasu City, Arizona.

In about 1830 Carter retired from the navy and moved to Yorkshire where he painted many coastal scenes.







CAT. 2

Thomas Hosmer Shepherd (1792-1864)

*The Changing of the Guard*

Watercolour

7 by 11 cm., 2 ¾ by 4 ¼ in.

Provenance: Appleby Brothers



CAT. 3

**Frederick Napoleon Shepherd (1819-1878)**

*Plough Court, Lombard Street, the birthplace of Alexander Pope*

Signed l.r.: *Fred Shepherd*

Watercolour

23.5 by 16.5 cm., 9 ¼ by 6 ½ in.

The Shepherd family were amongst the best known and most engraved families of topographical artists of London in the mid nineteenth century. This was partly helped by the patronage of Frederick Crace who worked as Commissioner for sewers and employed the family to make records of streets prior to them being swept away for this very necessary purpose. Thomas Hosmer's vignette shows an everyday London event still celebrated today, The Changing of the Guard, whilst his eldest son, Frederick Napoleon depicts a famous and now long since lost house in the heart of the City of London which had once been the birthplace of the poet Alexander Pope.





CAT. 4

**Thomas Matthews Rooke (1842-1942)**

*Margaretta Terrace, opposite No.16*

Signed with initials, inscribed with title and dated l.r.: *About 1866*

Watercolour over traces of pencil

25 by 19 cm., 9  $\frac{3}{4}$  by 7  $\frac{1}{2}$  in.

Rooke was educated at the South Kensington Schools and the Royal Academy. In 1869 he started working for Morris and Company, who asked him to work with Burne-Jones. He is now probably best known as Burne-Jones' studio assistant, working for him for more than 30 years and recording many of their conversations during the last years of Burne-Jones' life. In 1878 Burne-Jones recommended him to Ruskin who was looking for artists to record endangered building. From this time he spent nearly half his time working for Ruskin and many of his watercolours from this period are now in the Ruskin Museum, Sheffield.



CAT. 5

**David Muirhead, ARA (1867-1930)**

*Battersea Reach*

Signed and dated l.r.: *David Muirhead/1917*

Oil on canvas

54 by 69 cm., 21 ¼ by 27 in.

Muirhead lived on Cheyne Walk and executed a number of atmospheric views of the nearby Thames which show the clear influence of his neighbour there James Abbott McNeill Whistler, whom he had known as a fellow member of the New English Art Club. At least two known paintings of Battersea Reach by Muirhead exist from 1917, the present work and another slightly larger version viewed from a lower vantage point on the river, which was presented to the Tate Gallery in 1918 through the National Art Collections Fund (inv.3323). That work was also exhibited at the New English Art Club in the summer of 1917 (no.94).



CAT. 6

**Arthur Joseph Palliser Severn (1842-1931)**

*Ice on the Thames. Chelsea in Winter – by Cheyne Walk.*

Inscribed with title on the reverse and: *The original bought by Queen Victoria at Royal Institute at the suggestion of the Princess Frederick*

Watercolour and bodycolour, unframed

25 by 34 cm., 10 by 13 ¼ in.

Severn came from an artistic family, his father was the artist Joseph Severn and his brother Walter and sister Mary were also artists. He studied in both Paris and Rome and first began exhibiting at the Royal Academy in 1863. He was a founder member of the Arts Club and a member of the Royal Institute of Painters in Water Colours and the Royal Institute of Oil Painters. In 1871 he married Joan Ruskin Agnew, the niece of the famous art critic.





CAT. 7

## Theodore Roussel (1847-1926)

### *The Corner of Cheyne Walk, Chelsea*

Etching, signed in the plate, unsigned on the artist's tab, trimmed to the platemark by the artist, framed 13.3 by 18.9 cm., 5 ¼ by 7 ½ in. plate size

Literature: Margaret Dunwoody Hausberg, *The Prints of Theodore Roussel: A Catalogue Raisonné*, New York 1991, no.27

Born in Brittany, Roussel moved to London in 1870 where he shared a Chelsea studio with Percy Jacomb-Hood and Thomas Henry. Although he first began exhibiting in London in 1872 it was not until 1885 that Whistler became aware of his work and arranged to meet him. The two artists found they not only shared similar subject matter but their artistic sympathies and thoughts about the art establishment were also the same. Unusually for Whistler and his friends, they remained on good terms for life. Although never actually a pupil, Whistler's influence on Roussel's work was immense, particular during his time living in Chelsea between 1880 and 1891.

*The Corner of Cheyne Walk, Chelsea* was executed c.1888-9 in a total of about 50 impressions. The subject is the corner of Beaufort Street and Cheyne Walk, seen from the Chelsea end of Battersea Bridge. The house with a veranda on the second floor is Belle Vue Lodge, next to it is Belle Vue House and to the right of this is Lindsey Lodge, where Whistler lived between 1866-1878.



CAT. 8

**Theodore Roussel (1847-1926)**

*The Gate, Chelsea*

Etching, signed in the plate, signed on the artist's tab, trimmed to the platemark by the artist, framed  
20.8 by 16.5 cm., 8 ¼ by 6 ½ in. plate size

Literature: Margaret Dunwoody Hausberg, *The Prints of Theodore Roussel: A Catalogue Raisonné*,  
New York 1991, no.33

*The Gate, Chelsea* was executed c.1889-90 in a total of about 43 impressions. The gate and house  
still stand at 4 Cheyne Walk.



CAT. 9

**Theodore Roussel (1847-1926)**

*The Street, Chelsea Embankment*

Etching, signed in the plate, signed on the artist's tab, trimmed to the platemark by the artist, framed 15 by 20.8 cm., 6 by 8 ¼ in. plate size

Literature: Margaret Dunwoody Hausberg, *The Prints of Theodore Roussel: A Catalogue Raisonné*, New York 1991, no.26

*The Street, Chelsea Embankment* was executed c.1888-9 in a total of about 40 impressions. It shows the busy shop front on Chelsea's riverside between Danvers Street and Beaufort Street. The area was demolished at the time of the rebuilding of Battersea Bridge in 1889.



CAT. 10

## William Evelyn Osborn (1868-1906)

### *Regent Street, London*

Signed l.l.: W E Osborn

Oil on canvas

51 by 61 cm., 20 by 24 in.

*Provenance:* Brian Sewell

William Evelyn Osborn was born in St Pancras, London. From 1891 he was a regular visitor to St Ives and was an early member of the St Ives Arts Club. In the early 1900s he made a permanent return to London, living in Chelsea, where he became a close friend of Paul Maitland. In 1906, after suffering for some time with facial neuralgia, he died in Chelsea, perhaps as a result of over-dosing on chloroform which he took to for pain relief. The contents of his studio were left to Paul Maitland. Osborn's painting of Royal Avenue, Chelsea is in the collection of the Tate Gallery, London.

This painting of late Victorian Regent Street is seen from the west side of the street, looking south east, towards Piccadilly Circus. The building on the opposite corner is 104 Regent Street, at the junction with Glasshouse Street.



CAT. II

**George Thomson, NEAC (1860-1939)**

*St Paul's Cathedral from Fleet Street, 1900*

Signed and dated l.r.: *George Thomson/1900-4*

Oil on canvas

102 by 86.5 cm., 44 by 34 in.

Born in Towie, Aberdeenshire, Thomson began work as an architect in Glasgow. He entered the Royal Academy Schools in 1882 and exhibited at the Royal Academy, 1886-1934. A close friend of Wilson Steer and George Clausen, in 1889 Thomson figured in the one and only exhibition of the London Impressionists at the Goupil Gallery, a group that included Sickert, who believed that the urban scenery of the capital was valid subject for Impressionist paintings. He became a member of the New English Art Club in 1891. Thomson worked as art critic for the Pall Mall Gazette and the Westminster Gazette and was lecturer in Perspective at the Slade School, 1895-1914; Head of the Art Department at Bedford College, London University, from 1899 until his retirement in 1914. From 1914 Thomson relocated to Samer in France where he bought Chateau Letoquoi, the house in which the French artist Jean Charles Cazin (1841-1901) had lived. A retrospective exhibition was held at Colnaghi's in 1927. He died in 1939 at Boulogne, France.

His 1897 oil painting of *St Paul's* was purchased by the Tate Gallery in 1920 and his watercolours *Shop near Corfe Castle* (1900) and *Tile Works, Samer, Pas-de-Calais* (1912) are now in the collection of the Victoria & Albert Museum, London.







CAT. 12

**Albert Ludovici Jr. (1852-1932)**

*Riders on Rotten Row, Hyde Park*

Signed l.l.: *Ludovici*

Oil on canvas

55 by 38 cm., 21  $\frac{3}{4}$  by 15 in.

*Provenance:* Christie's New York, 30 October 1985, lot 218

(as part of a pair of Hyde Park paintings by the artist)

Ludovici was one of Whistler's closest friends on the London art scene and his own delicately impressionistic views of the city are strongly in the American artist's spirit and style. Mainly living in Paris, such views, like the present work, lend a sophisticated French style to the streets of London. Widely exhibited in this country, Ludovici showed some 147 works at the Suffolk Street Gallery as well as at the Royal Academy from 1880 to 1897 and at the Grosvenor Galleries. He was also a member of the Royal Society of British Artists.





CAT. 13

**Algernon Talmage, RA (1871-1939)**

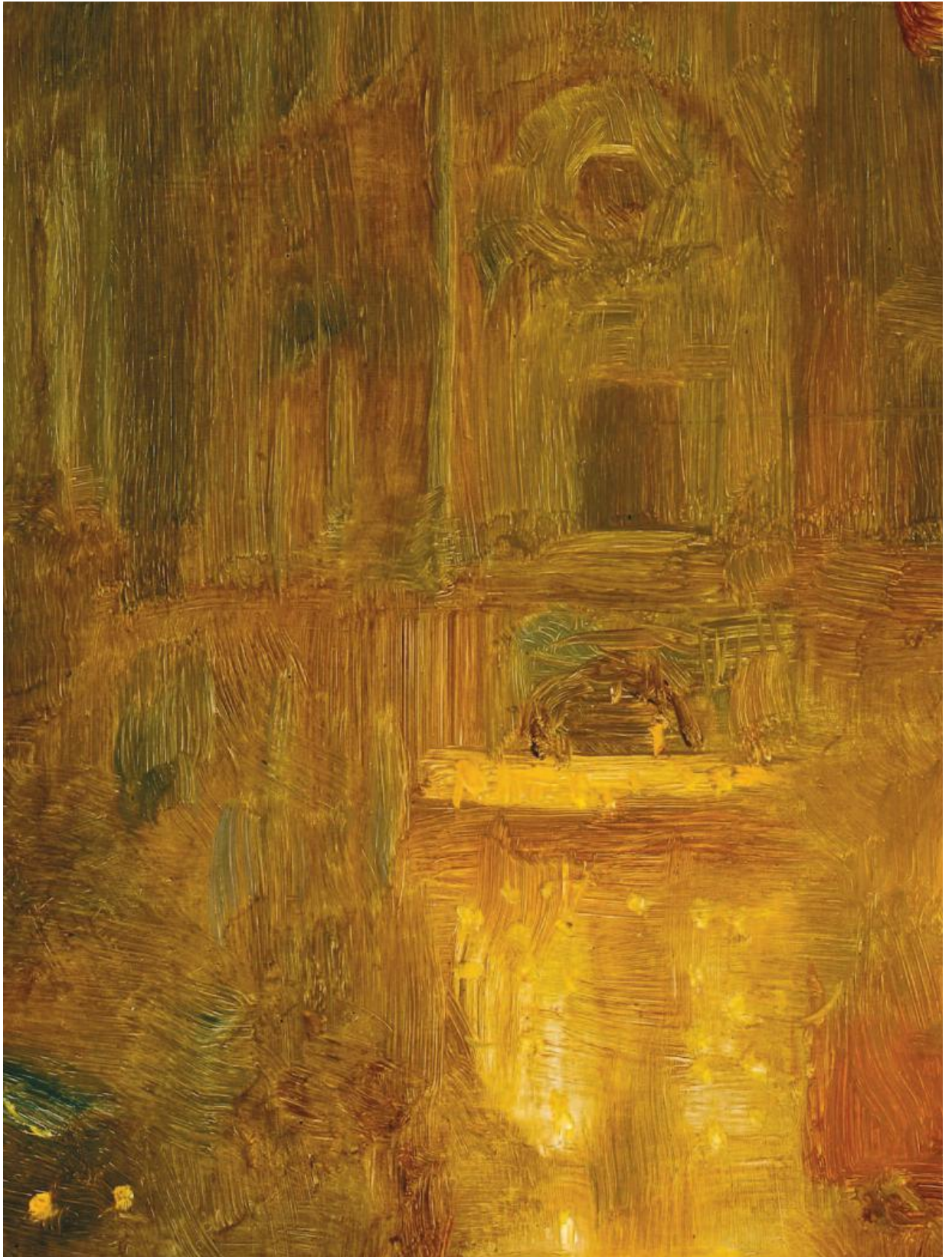
*Wellington Arch, Hyde Park Corner*

Signed l.r.: *Talmage*

Oil on panel

25.5 by 35.5 cm., 10 by 14 in.

Talmage studied at the Herkomer School in Bushey. He visited Cornwall in 1888 where he and his fellow Bushey student, Arnesby Brown, became associated with the St Ives School. Settling in Cornwall he helped run the Cornish School of Landscape, Figure and Sea Painting with Julius Olsson and later ran his own school, his teaching method concentrated on outdoor sketching in lively colours and with Impressionist handling. He left St Ives in 1907 to live in Chelsea where he worked in close association with Hilda Fearn. This painting of elegant figures walking across Hyde Park Corner towards the park can be dated to before 1912, when Adrian Jones's sculpture of a quadriga was placed on top of Decimus Burton's Wellington Arch.







CAT. 14

**Arthur Hacker, RA, RI (1858-1919)**

*Wet evening, Piccadilly Circus*

Signed, inscribed with title and dated (verso): *Arthur Hacker/1910*

With further inscription (*to Dora*) also verso

Oil on panel

32 by 40 cm., 12 ½ by 15 ¾ in.

*Provenance:* with the artist's family in 1919

Until his election as a Royal Academician in 1910 (the date of the present work) Hacker had made his reputation as a flamboyant portraitist and subject painter in a grand late Victorian-Edwardian style. Following his election he painted a small but significant group of nocturnal views of London taking both his fellow Academicians and public by surprise. Arguably more forward-looking than his previous work, this series of paintings would become the body of work he would be best known for with one of them, *A wet night Piccadilly Circus*, becoming his Royal Academy Diploma work. In the present painting Hacker captures the warm haze of gaslight over a busy wet evening in a manner that recalls both Turner and Whistler in its abstract play of tone and suggested form.



CAT. 15

**Sir George Clausen, RA, RWS (1852-1944)**

*A Roadblock at Night near St John's Wood*

Signed l.r.: G.Clausen

Watercolour over pen and ink

25.5 by 34 cm., 10 by 13 ¼ in.

Following Clausen's move to St John's Wood in north London in 1905 he embarked on a series of nocturnal urban subjects, including views of houses at night and atmospheric depictions of the London skyline. It is likely that this unusual roadblock scene is one such London subject probably depicting a small bridge over one of the railway lines or canals in his part of North London.





CAT. 16

**Walter Sickert, RA (1860-1942)**

*Joe Haynes at the Old Bedford, Camden Town*

Signed l.r.: *Rd St ARA* and inscribed l.l. *Joe Haynes - Chairman / Old Bedford Music Hall / Camden Town*  
Black and white chalk on buff paper

38 by 30 cm., 15 by 11 ¾ ins

Provenance: Ralph Fasternedge; with Agnews in 1970

Literature: Wendy Baron, *Sickert: Paintings & Drawings*, Yale University Press, New Haven and London, 2006, p.179, cat.no.48.7

The distinctive, square, features of Joe Haynes, Chairman of the Old Bedford can be identified in a number of Sickert's paintings and drawings of the music hall in the later 1880s. The best known of these is possibly the painting *Little Dot at the Old Bedford Music Hall* of c.1888-89 (private collection). Although not directly related, this painting clearly shows Haynes on the right of the picture and facing towards the stage (rather than away as in this drawing). The theatre's boxes also provide the painting's background, with the auditorium's distinctive high-backed chairs with their backs to us, as in the present composition. The original Old Bedford Music Hall was finally demolished in 1898 to make way for the New Bedford. Both theatres provided the subject matter for some of the artist's greatest theatrical works.



Figure 1:  
Cover illustration for an early  
"New Bedford programme"

CAT. 17

**Thérèse Lessore (1884-1945)**

*Audience in Boxes at the New Bedford Music Hall*

Oil on canvas

28 by 24 cm., 11 by 9 ½ in.

*Provenance:* with the Jonathan Clark Gallery in 1992

Walter Sickert's third wife, Lessore had already enjoyed a long and successful career as an artist before she became involved with her future husband, being both a prize winner at the Slade School of Art in 1909 and a founder member of the London Group in 1913. Sickert was also one of her most fervent admirers, writing of her work at the New English Art Club in 1916 before he had even met her: "She seems to me to have all the merits that all groups would like to claim...she has human interest...(and) By some strange alchemy of genius the essential of their beings and movements...are presented in ordered and rhythmical arrangements of the highest technical brevity and beauty...I cannot see her pictures going out of date."

The present work depicts the New Bedford and its distinctive high boxes and caryatids. It was a favourite subject of Sickert too but Lessore's style is altogether more graphic, even illustrative, making a strong case for her own quite distinct language as an artist.









CAT. 18

**James Boswell (1906-1971)**

*The Entrance to Gordon Square, Bloomsbury*

Signed and dated l.r.: *Boswell/31* and inscribed with title (verso)

Oil on panel

27.5 by 39.5 cm., 10  $\frac{3}{4}$  by 15  $\frac{1}{2}$  in.

*Provenance:* Sal Shuel (the artist's daughter)

London was central to the work of the painter and illustrator James Boswell. In the 1930s he would develop a distinctive style that is reminiscent of Otto Dix and George Grosz, encompassing subjects that ranged from its streets, markets and bars to public events (amongst them his vivid illustrations of the Battle of Cable Street to debates at Speaker's Corner). In the early 1930s he lived in Fitzroy Street and executed a number of fine street scenes of his Bloomsbury neighbourhood that are influenced by the painters of the Camden Town Group, a movement which had developed from a circle of artists based in the same part of London.



CAT. 19

**Walter Bayes, RWS (1869-1957)**

*In the National Gallery*

Signed and dated: WB/52

Watercolour over pen and ink 43 by 39 cm., 17 by 15 ¼ in.

Exhibited: Royal Society of Painters in Watercolours, 1952

Bayes was a founder of both the Camden Town and London Groups, as well as being a notable art critic. He was also a talented illustrator with a swift and confident style in pen and ink, very much in evidence in this watercolour of the imposing Barry Rooms in the National Gallery in Trafalgar Square. On the right of the room, perhaps ironically, hangs one of the gallery's celebrated painting *Unfaithfulness*, by the great Venetian painter Paolo Veronese.





# Paintings of London

by Rex Vicat Cole and John Cole

In his introduction to the catalogue *The Cole Family: Painters of the English Landscape* (1838-1975), its author, Timothy Barringer refers to the remarkable four generation succession of painters from George Cole to his great-grandson John Cole as one that “stretches unbroken from Turner’s maturity to Hockney”. Rex Vicat Cole was the painter from the third of these generations, an influential and well-respected teacher associated with the school that bore his name, the Byam Shaw and Vicat Cole School of Art in Kensington. Until the 1920s Vicat Cole had earned his reputation as a painter of landscapes much in the tradition of his famous painter father and grandfather. Vicat Cole was at heart a Londoner, though, and by the mid 1920s his interest would increasingly turn to the task of recording the history and architecture of his home city. In 1935 his remarkable work in this vein was given its just recognition in a one-man show called *London Old and New* at Robert Dunthorne’s Rembrandt Gallery. The extensive series of paintings that largely made up this exhibition were intricate and beautifully observed panel paintings, unconventional views of forgotten corners, hidden streets, courts, inns and markets. Many of these views would soon be lost forever, victims of the Blitz in the 1940s and the extensive re-development of the Post-War city. Vicat Cole’s paintings were by no means all small in conception and larger works like the dazzling night time world conjured up in the impressive nocturne *Lights O’London* and his highly decorative landscape of the Thames *The Royal Hospital at Greenwich from the Isle of Dogs*, show his equal ability at painting on a larger scale. Vicat Cole’s works are also by no means mere topographical records and at their best show the strong imprint of their time through the cars, people, cafes and shop fronts; and of a city slowly emerging from the dark shadow of the Depression.

Although Rex Vicat Cole’s son John superficially appeared to continue closely in his father’s footsteps, he asserted an early independence by dropping the “Vicat” from his surname. He was on the committees of both the Royal Society of British Artists and the Royal Society of Painters in Oil and he exhibited some 100 works at the Royal Academy (nearly every year from the mid 1930s until his death in 1975). Cole’s signature subject was the London shop front in bold straightforward compositions that have often been described as “portraits of shops”, not merely portraying the building but conveying in paint the sense of the shop’s purpose and its history through (sometimes) generations of a family business. Cole would become so strongly associated with this subject that the critic of the *Sphere* described Cole in 1949 as the “artist to a nation of shopkeepers.”



CAT. 20

## Rex Vicat Cole (1870-1940)

### *Disappearing London - The Little Shop of Artillery Passage (off Bishopsgate)*

Signed l.r: Rex Vicat Cole and inscribed with title on a label on the reverse, also inscribed on the reverse:

*Built on the ground where the London Trained Bands practiced shooting.*

Oil on board

41 by 31 cm., 16 by 12 ¼ in.

Artillery Passage is in Spitalfields. Originally a practice ground for the Guild of Artillery the area was built up in the late seventeenth century as the warren of narrow lanes and alleys that still exist today.





CAT. 21

**Rex Vicat Cole (1870-1940)**

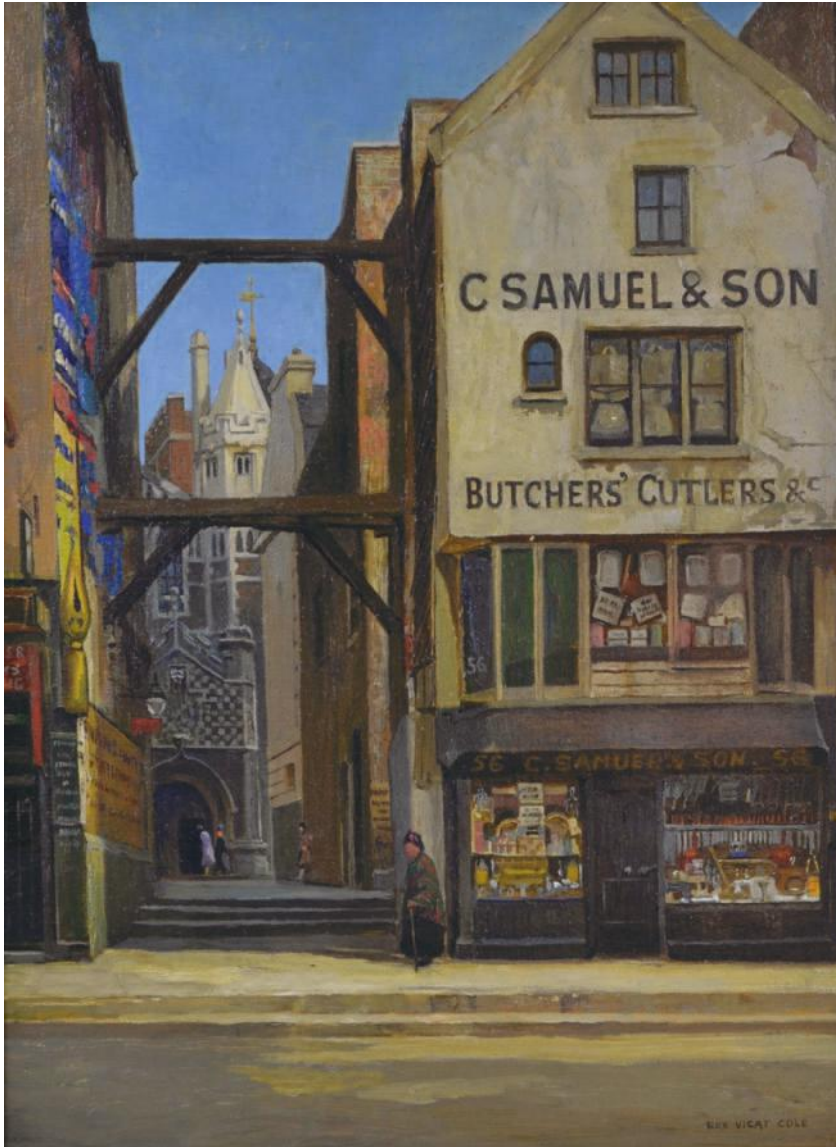
*The Last of the “Galleried” Inns – The George, Southwark*

Signed and dated l.r.: Rex Vicat Cole/1930 and inscribed with title on a label on the reverse, also inscribed on the reverse: *Rebuilt late 17th century on the plan of its predecessor.*

Oil on panel

30 by 36 cm., 11 ¾ by 14 ¼ in.

Dating back to medieval times “The George” is the only surviving galleried London coaching inn. Approached via narrow entrance off Borough High Street it is now owned and leased by the National Trust.



CAT. 22

**Rex Vicat Cole (1870-1940)**

*The Old Shop in Long Lane, Smithfield*

Signed l.r. Rex Vicat Cole and inscribed with title and the artist address on labels on the reverse

Oil on board

42 by 32 cm., 16 ½ by 12 ½ in.

A lost shop which once housed a specialist knife shop which supplied the butchers of Smithfield Market which stands opposite. Long Lane's old buildings on either side of Rising Sun Court are propped up for support giving a view of the Priory Church of St Bartholomew the Great.





CAT. 23

**Rex Vicat Cole (1870-1940)**

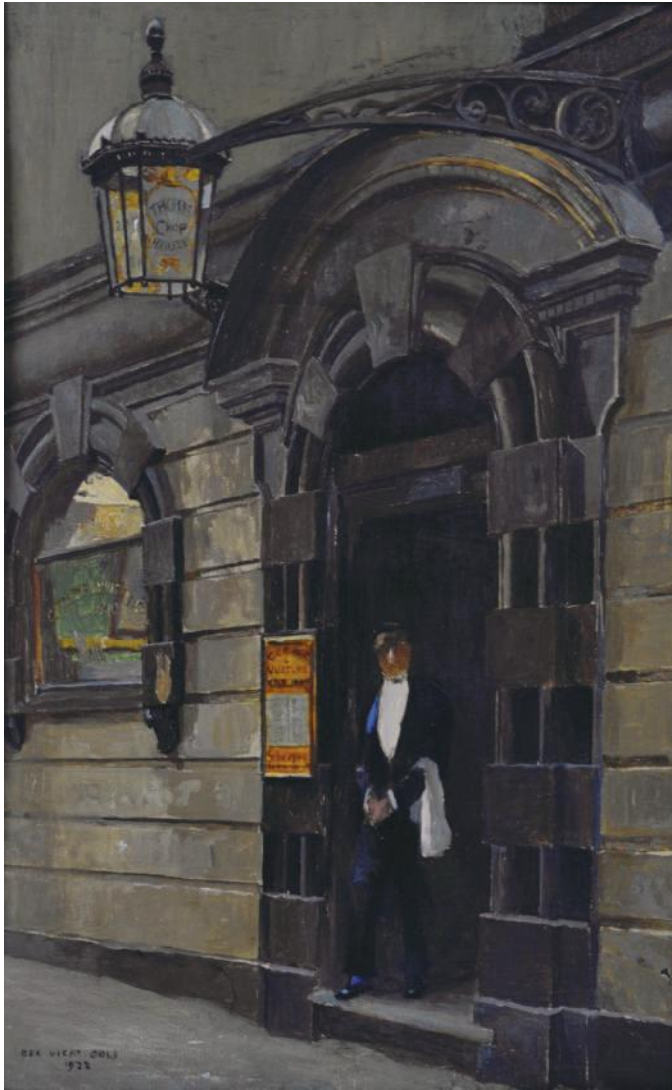
*Petticoat Lane, London*

Signed l.l.: *Rex Vicat Cole* and inscribed with title and the artist address on labels on the reverse  
Oil on panel

28 by 39 cm., 11 by 15 ½ in.

The market in Petticoat Lane, Spitalfields was first established by Huguenot weavers who settled in the new town of Spitalfields in the late seventeenth century. It still remains a thriving fashion and clothing market.





CAT. 24

**Rex Vicat Cole (1870-1940)**

*The George and Vulture, Castle Court (off Cornhill)*

Signed and dated l.l.: Rex Vicat Cole/1932 and inscribed with title on a label on the reverse, also inscribed: "Once known as Thomas Chop House, as figured on the lamp; first introduced coffee as a drink for Londoners in 1652. Destroyed twice by fire. Frequented by Charles Dickens who managed to let Mr Pickwick stay here."

Oil on board

37 by 25 cm., 14 ½ by 10 in.

The George and Vulture is off Lombard Street in the City of London. The present building is Grade II listed and dates to the early eighteenth century. It was once said to have been a meeting place for the notorious Hell-Fire Club. Mentioned many times in the Pickwick Papers it is the headquarters of the City Pickwick club and is now a popular restaurant.



CAT. 25

**Rex Vicat Cole (1870-1940)**

*St Stephen Walbrook*

Signed and dated l.l.: *Rex Vicat Cole/1933*

Oil on panel

33 by 9 ½ cm., 13 by 24 in.

Christopher Wren's church of St Stephen Walbrook sits close to the walls of the Mansion House. The original church, on the east bank of the Walbrook was destroyed in the Great Fire and the present church was constructed between 1672 and 1679. The dome is based on Wren's original design for St Paul's and is centered over a square of twelve columns. This contributes to what many consider to be one of Wren's finest church interiors. Sir Nikolaus Pevsner lists it as one of the ten most important buildings in England.



CAT. 26

**Rex Vicat Cole (1870-1940)**

*The Butler's Head*

Signed l.l.: Rex Vicat Cole

Oil on panel

30 by 22.5 cm., 11 ¾ by 9 in.

We believe this to be the Butler's Head pub in Telegraph Street, Moorgate. It was demolished and replaced by current 1973 pub, The Telegraph.





CAT. 27

**Rex Vicat Cole (1870-1940)**

*The Royal Hospital at Greenwich from the Isle of Dogs*

Signed l.l.: Rex Vicat Cole and signed, inscribed with title and the artist address on the stretcher  
Oil on canvas

71 by 102 cm., 28 by 40 in.

Literature: T.J.Barringer, *The Cole Family: Painters of the English Landscape 1838-1975*, Portsmouth City Museums 1988, p.158

CAT. 28

## Rex Vicat Cole (1870-1940)

### *Lights o' London – Glasshouse Street by Piccadilly Circus*

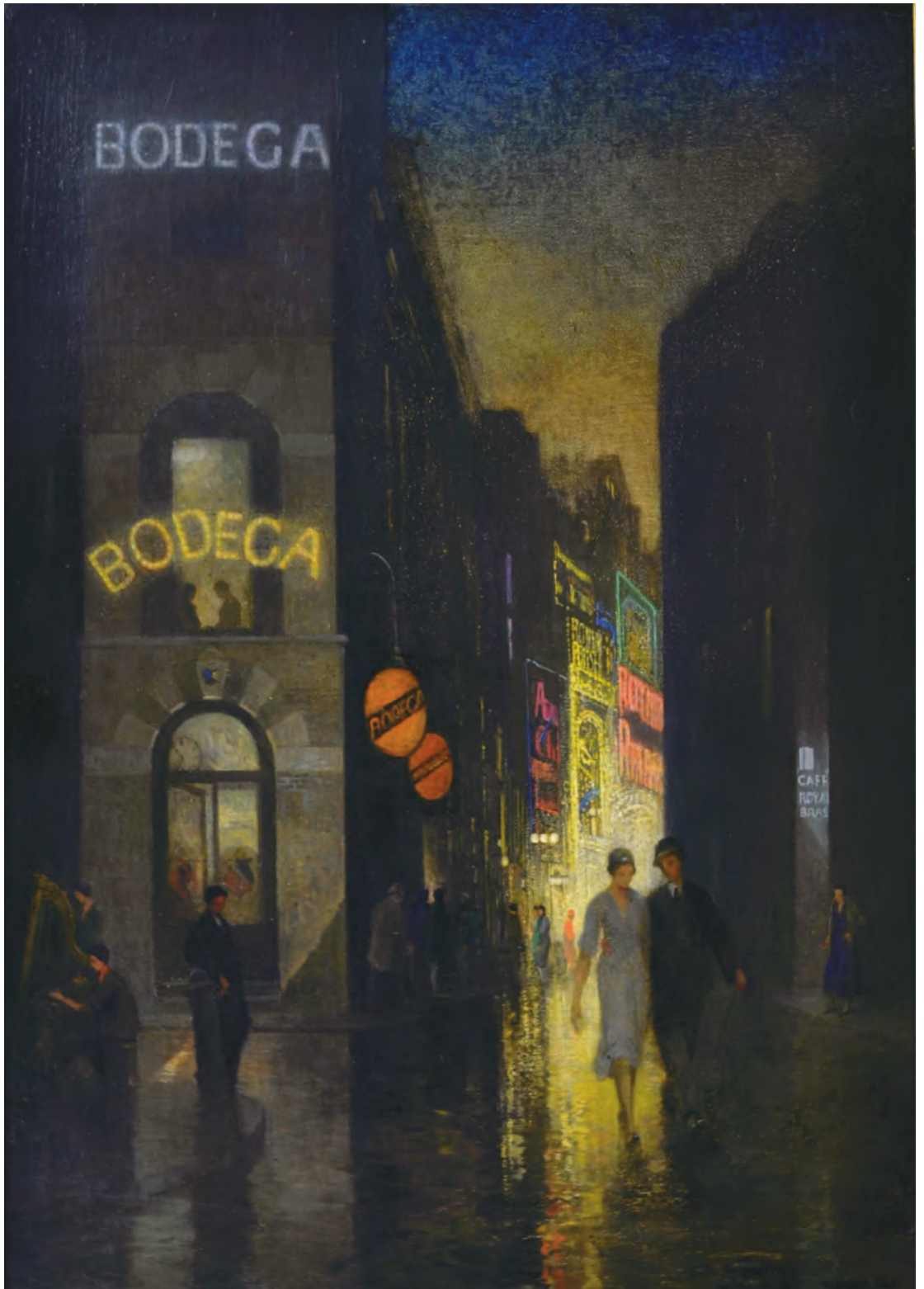
Signed and dated 1933 l.r.; signed, inscribed with title and the artist address on the stretcher  
Oil on canvas

101.5 by 72 cm., 39 ½ by 28 ¼ in.

*Exhibited:* Royal Institute of Painters in Oil, Autumn 1933; Portsmouth Museum & Art Gallery, *The Cole Family, Painters of the English Landscape, 1838-1975*, 1988 no.124

*Literature:* T.J.Barringer, *The Cole Family: Painters of the English Landscape 1838-1975*, Portsmouth City Museums 1988, p.158-159, p.163 (no.124)

Tim Barringer (op cit) refers to *Lights o'London* as “the most impressive work in a series of London night scenes that Cole produced during the 1930s”. Whistlerian in its arrangement of harmony and tone this fine nocturne gives us an unusual backstreet glimpse into the glamorous world of inter-war London life. The view down Glasshouse Street, allowing us a glance at the north eastern edge of Piccadilly Circus is relatively unchanged. The Bodega bar is now The Glassblower Tavern whilst the Café Royal Brasserie, the sign to which is lit up on the right hand side of the painting is still there today as part of the Hotel Café Royal on the other side of the same block on Regent Street.







CAT. 29

**Rex Vicat Cole (1870-1940)**

*Trafalgar Square and the National Gallery from Pall Mall*

Signed and indistinctly dated l.r.: Rex Vicat Cole/1935

Oil on panel

26 by 31 cm., 10 ¼ by 12 ¼ in.

This largely unchanged scene is painted from Pall Mall near the Eastern entrance to St James's Square. To the far right is 116 Pall Mall, one of the Regency architect John Nash's most impressive buildings which was the United Service Club in the 1930s and is now the Institute of Directors.



CAT. 30

**Rex Vicat Cole (1870-1940)**

*The Cenotaph at Night*

Signed l.l.; inscribed with title on the reverse

Oil on panel

30 by 40 cm., 12 by 15 ¾ in.

*Literature:* T.J.Barringer, *The Cole Family: Painters of the English Landscape 1838-1975*,  
Portsmouth City Museums 1988, p.159

Sir Edwin Lutyens's iconic Cenotaph, erected following the end of the First World War was unveiled on Whitehall in 1920. This view is taken looking east towards the River Thames with the eighteenth century Richmond Terrace (built on the site of Henry VIII's original Whitehall Palace) in the background. Work on the Ministry of Defence Building which would now appear to the left of the picture was not begun until 1939.





CAT. 31

**Rex Vicat Cole (1870-1940)**

*The Serpentine near Lansbury's Lido*

Signed and dated l.r.: Rex Vicat Cole/1934 and signed and inscribed with title on the reverse

Oil on board

30 by 40 cm., 11  $\frac{3}{4}$  by 15  $\frac{3}{4}$  in.

The mixed bathing pavilion on the banks of the Serpentine at Hyde Park was completed in 1930 and had become a highly popular attraction by the time Vicat Cole executed this painting four years later. It was popularly known as “Lansbury's Lido” after Sir George Lansbury, the First Commissioner of Works during the Depression who had been a central figure in raising the money to build it.





CAT. 32

**Rex Vicat Cole (1870-1940)**

*London Shop Front*

Signed l.r.: Rex Vicat Cole

Oil on board

28 by 20.5 cm., 11 by 8 in.



CAT. 33

**Rex Vicat Cole (1870-1940)**

*Along the Mall at Night -*

*Underground headquarters at St James' Park floodlit*

Signed l.r: Rex Vicat Cole and inscribed with title on a label on the reverse

Oil on panel

26 by 35 cm., 10 ¼ by 13 ¾ in.

One of a number of works that show the strong influence of the nocturnes of James Abbott McNeill Whistler on Vicat Cole, the present painting looks through the dark, abstract forms of night time in St James's Park to the brightly lit beacon of 55 Broadway, the new London Underground headquarters, that had been finished a few years earlier in 1929. The work of the highly influential London Underground architect, Charles Holden, the building was awarded the RIBA London Architecture Medal in 1931 and was decorated with reliefs and sculptures by artists including Henry Moore, Eric Gill and Jacob Epstein.



CAT. 34

**Rex Vicat Cole (1870-1940)**

*Shepherd's Market, Mayfair*

Signed and dated 1927 l.l.

Oil on board

40 by 29 cm., 15 ¾ by 11 ½ in.

The view depicted is taken from Trebeck Street in Shepherd's Market looking straight on to Victorian terracing on Shepherd Street. The terrace no longer stands today, replaced by a large red brick mixed use retail and apartment block. It was possibly destroyed by a bomb that is listed as having fallen on adjacent Carrington Street in 1940.





CAT. 35

## Rex Vicat Cole (1870-1940)

### *Rupert Court between Wardour Street and Rupert Street, Soho*

Oil on panel

51 by 35 cm., 21 by 14 in.

Exhibited: Robert Dunthorne, Rembrandt Gallery, Vigo Street, London *Old and New*, pictures by Rex Vicat Cole, 1935, no.69; Portsmouth Museum & Art Gallery, *The Cole Family, Painters of the English Landscape*, 1838-1975, 1988 no.126

Literature: T.J.Barringer, *The Cole Family: Painters of the English Landscape 1838-1975*, Portsmouth City Museums 1988, illustrated p.160, p.163 (no.126)

The Georgian passageway, Rupert Court, is much the same today, its shops and bars having had various incarnations as part of Soho's colourful nightlife and through being on the fringe of Chinatown. It was also immortalised in a famous photograph of The Beatles taken by Dezo Hoffman in 1963.



CAT. 36

## John Cole (1903-1975)

### 18 Motcomb Street, Knightsbridge

Signed l.r.: *John Cole* and signed, inscribed with title and the artist's address on a label on the reverse  
Oil on panel

53 by 63.5 cm., 21 by 25 in.

*Exhibited:* London, Royal Academy, 1953, no.687; London, Royal Society of British Artists, September 1954, no.209; Portsmouth Museum & Art Gallery, *The Cole Family, Painters of the English Landscape, 1838-1975*, 1988, no.173

*Literature:* T.J.Barringer, *The Cole Family: Painters of the English Landscape 1838-1975*, Portsmouth City Museums 1988, illustrated p.179, p.181 (no.173)

The shop depicted is the antique dealers Leslie S.Scott who were active in the trade in around 1950. Always a fashionable enclave within Belgravia, Motcomb Street has long been a significant address for art, antique dealers and auctioneers (Sotheby's had their Belgravia salerooms there in the 1970s and 1980s). This shop is now the home of the hairdressers Errol Douglas.



CAT. 37

**John Cole (1903-1975)**

*The Doll's House, Kensington Church Street*

Oil on canvas

41 by 51 cm., 16 by 20 in.

*Exhibited:* London, Royal Academy, 1941, no.203; London, Royal Society of British Artists, September 1954, no.209; Portsmouth Museum & Art Gallery, *The Cole Family, Painters of the English Landscape, 1838-1975*, 1988 no.168

*Literature:* T.J.Barringer, *The Cole Family: Painters of the English Landscape 1838-1975*, Portsmouth City Museums 1988, pp.179-180 (no.168)

The quirky wooden shop at 27b Kensington Church Street stands in a small cul-de-sac off the main street and is still in use today. The builders George Jones & Son (whose name is discernable on the door to the right of the painting) operated from the yard next door well into the earlier part of the twenty first century.





CAT. 38

### John Cole (1903-1975)

#### *A Shop Front in Moor Street, Cambridge Circus*

Signed l.r. *John Cole* and signed, inscribed with title and the artist's address on a label on the reverse  
Oil on panel

30 by 40 cm., 12 by 15 ¾ in.

*Provenance:* sold by the artist at the Royal Academy in 1945

*Exhibited:* London, Royal Academy, 1945, no.636; Portsmouth Museum & Art Gallery, *The Cole Family, Painters of the English Landscape, 1838-1975*, 1988 no.171

*Literature:* T.J.Barringer, *The Cole Family: Painters of the English Landscape 1838-1975*, Portsmouth City Museums 1988, p.180 (no.171)

The Georgian shop front of 13 Moor Street, Soho is in the area known as the Moor Street Triangle, bounded by Old Compton Street, Charing Cross Road and Moor Street itself. No.13 is believed to have been built by William Bignell in 1738 and is one of the few surviving original houses in the street being noteworthy for its elegant early nineteenth century shop front. The ground floor of no.13 now houses a fast food shop.



CAT. 39

**Francis Hortsman (1906-1968)**

*A Capriccio of London*

Watercolour

27 by 48 cm., 10 ½ by 19 in. (at largest)

Hortsman was a scholar at the Royal College of Art before embarking on a successful career as a designer, calligrapher, muralist, painter and teacher, serving as head of design at the Glasgow School of Art and Vice Principal of the West of England School of Art in Bristol. During World War Two he was head of Brixton School of Building, executing a series of fine (although sadly now lost) murals of London life, for which the present design is a study.



CAT. 40

**Kenneth Rowntree (1915-1997)**

*Bombed Buildings and Red Bus in the Snow*

Signed, dated and inscribed with title l.l.: *Kenneth Rowntree/Red Bus/1940*

Watercolour

31 by 47.5 cm., 12 by 18  $\frac{3}{4}$  in.

Following the outbreak of War, Rowntree, who was a Quaker and (consequently) a pacifist) found work as an official War artist on the Home Front. His output at this date included a number of fine Home Front London subjects, the best known being *A Polo Ground in Wartime* and *Foreign Servicemen in Hyde Park*, both of which are in the Imperial War Museum. It is likely that he executed this desolate record of London bomb damage in the early days of the Blitz in the winter of 1940. It probably shows a view in north London not far from Rowntree's then home in the famous Lawn Road Flats (also known as the Isokon Building) in Hampstead.





CAT. 41

**Robin Clifford (Born 1907)**

*Chelsea Terrace: Evening*

Signed with monogram and dated '46 l.r.

Oil on canvas

21 by 24 in., 53.5 by 61 cm.

Exhibited: London, Royal Academy, 1946, no.176

Robin Clifford was born in Gillingham, Kent. After obtaining a Master's degree at Cambridge he studied at Maidstone and St Martin's Schools of Art. He exhibited at the Royal Academy, Royal Institute of Painters in Oils and New English Art Club. He was a connoisseur, with a collection of pictures featuring leading Modern British artists. He lived in Maidstone and later Rochester, Kent.



CAT. 42

**Henry Charles Brewer (1866-1950)**

*St Paul's*

Signed and dated l.r.: *Henry C Brewer/London 1950*

Watercolour heightened with bodycolour over traces of pencil

25.5 by 35 cm., 10 by 13 ¾ in.

Brewer shows St Paul's from Cannon Street standing proud amidst the rubble of post war London. The brutal scene is softened by the flowering Rosebay Willowherb which grew in profusion on the bombsites.



CAT. 43

## John Paddy Carstairs (1910-1970)

### *Boats at Teddington*

Signed and dated u.r.: *Paddy Carstairs '52*

Watercolour and body colour over pencil

34 by 48.5 cm., 13 ½ by 19 in.

*Exhibited:* The Chelsea Art Society

John Paddy Carstairs (born John Keys) was a British film director, television director, comic novelist and painter. He studied at the Slade School of Fine Art and exhibited at the Royal Academy, Leicester Galleries, Royal Society of British Artists and Paris Salon. He held one man shows at the Redfern Gallery, Leger Gallery and Walkers Galleries.





CAT. 44

**Feliks Topolski (1907-1989)**

*Lifeguard Escort - The Coronation*

Signed and inscribed l.r.: *To Slim - Feliks Topolski*

Pen and ink, red crayon and watercolour on tinted paper

46 by 53 cm., 18 ¼ by 21 in.

*Provenance:* Slim Hewitt, photographer, and thence by descent.

Topolski was born in Poland and studied at the Warsaw Academy of Fine Arts (1925-30). He was a prolific contributor of illustrations to books and periodicals in Poland but at the outbreak of World War II he settled in England, becoming a naturalized British subject in 1947. In Britain he became an official war artist to the Polish Forces, depicting the Blitz and the Battle of Britain, recording the bombed streets and scenes of wartime London life. The present work is a study for a large scale mural series of the coronation of Queen Elizabeth II. It was commissioned in 1958 by Prince Philip, Duke of Edinburgh and hangs in Buckingham Palace.



CAT. 45

**Charles Cundall, RA, RWS (1890-1971)**

*Excavation work for the London Hilton on Park Lane*

Inscribed verso: *Excavation in Park Lane*, 1960 and with further inscription (verso) *Hyde Park (Hilton)*

Watercolour and gouache

35 by 58 cm., 13  $\frac{3}{4}$  by 22  $\frac{3}{4}$  in.

*Provenance:* the artist's daughter

The now iconic London Hilton Hotel was designed by the architect William Tabler and opened near Hyde Park Corner on Park Lane on 17th April 1963. Cundall was an artist known for his ability at painting highly technical subjects, honing his skills as an official War Artist for both the Royal Navy and the RAF in World War Two. After the War building sites would bring out similar qualities in Cundall's art, and he found a particular energy and dynamism in his depictions of them. The present work is a study for the painting *Excavation in Hyde Park* which he exhibited at the Royal Academy in 1961 (no.159).





CAT. 46

**Stanley Roy Badmin, RWS (1906-1989)**

*St James's Park, London*

Signed l.r.: S R Badmin

Watercolour

33 by 43 cm., 13 by 17 in.

*Provenance:* Commissioned from the artist in 1965 by the Shell Collection;

Sotheby's Olympia, *The Shell Collection of Modern British Paintings*, 4 July 2002, lot 145; David Messum, London; private collection.

The present work was commission by the Shell oil company in 1964 for the Bird Sanctuary Series. For the series they commissioned Badmin, Richard Eurich, Rowland Hilder, Peter Scott, Charles Tunnicliffe, Talbot Kelly, Donald Watson and Eric Ennion to paint a group of paintings of bird sanctuaries to appear in magazine advertisements during the following year. Badmin contributed St James' Park and Rostherne Mere. The picture was reproduced as a Shell advertisement in the *Illustrated London News* of 1965.





CAT. 47

**Jim Russell, ARWS (1933-2002)**

*The Red Van - The junction of Tyneham Road and Morrison Street, Battersea*

Signed l.l.: Russell; signed and inscribed with title and the artist's address on a label on the backboard  
Gouache

45 by 55 cm., 17  $\frac{3}{4}$  by 21  $\frac{1}{2}$  in.

James Allen Russell was born in Walsall, Staffordshire and studied at Birmingham College of Art (1951-5). A prolific illustrator, he most notably contributed to the BBC, Reader's Digest, Radio Times and Punch. He was a member of the Royal Society of British Artists and an Associate member of the Royal Watercolour Society. He exhibited widely, including at the Royal Academy and New English Art Club. He had numerous one-man exhibitions in London and in the provinces. Known for his London street scenes, the Guildhall Art Gallery holds his 1970 gouache, *Café, Parma Crescent, SW11*.



CAT. 48

**Carel Weight, CH, RA (1908-1997)**

*The Friends*

Signed u.r.: *Carel Weight*

Oil on board

59 by 43 cm., 23 ¼ by 17 in.

As typifies the best of Carel Weight's work, the present painting combines the artist's mysterious and surreal imagination with the down-to-earth elements of a scene in Post-War South West London. It closely relates to a large painting in the Tate, *The Friends* from 1968 (inv.1063) and was inspired by a visit by the artist to the South London flat of a couple of friends. In the painting, Weight re-imagines the spirit of the scene in his own home, the view clearly identifiable as a painting from the artist's then flat at 33 Spencer Road in Wandsworth across to the late Victorian terraces opposite. The painting was reproduced as the dust jacket for the hardback first edition of the 1974 novel, *Tear His Head Off His Shoulders* by Nell Dunn.

CAT. 49

**Barbara Hamlyn, NEAC (1921-1975)**

*Walkers on Blackheath, misty morning*

Signed l.l.: B.Hamlyn

Oil on board

33 by 40.5 cm., 13 by 16 in.

Hamlyn was a London based artist and an active exhibitor at the Royal Academy, the Guildhall Art Gallery and the New English Art Club where she was a member. Her atmospheric cityscapes and landscapes show the influence both of the Camden Town Group and the Euston Road painters, both of whom Hamlyn would have been well aware of from her student days. Like the work of those painters the present paintings dwell on the contemporary details of London (in Hamlyn's case in the immediate post war period) and are fine evocations of the city's atmosphere at different times of day and night.





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Catalogue published to coincide with an exhibition at  
Third Floor, 6 Mason's Yard, St James's, London SW1Y 6BU  
14th November – 6th December 2019  
(gallery open Monday-Friday (11 am – 6 pm))

Special Weekend opening:  
Saturday 16th & Sunday 17th November  
(11 am – 5 pm each day)

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### Credits:

Design: Sarah Garwood Creative, sarahagarwood@outlook.com  
Print: Zenith Print Group, enquiries@zenithprintgroup.com

Inside back cover:  
Rex Vicat Cole (1870-1940)  
*The Royal Hospital at  
Greenwich from the Isle of Dogs*  
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