

MARTYN GREGORY
A SELECTION OF
DRAWINGS FROM STOCK
VOLI MARCH 2021

As the change in seasons promises a return to something like normality, we've decided on a 'spring clean' at the gallery. A rummage through the cupboards, plan chests and solander boxes of 34 Bury Street has unearthed this small selection of British watercolours and drawings that otherwise would remain consigned to darkness for another year (or twenty!)

We hope this to be the first in a series of small catalogues in the coming months that showcase nearly 50 years of dealing and collecting British drawings by great masters and gifted amateurs alike, all offered at 'lockdown' prices. If you see anything of interest, please do get in touch, and remember:

'STAY AT HOME, BUY ENGLISH WATERCOLOURS!'

Martyn Gregory & team
March 2021

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Sir David Muirhead Bone NEAC, HRSW, HRSA, HRIBA
(1876-1953)

Thames barges at Chelsea

Pen and ink, 4 x 6 $\frac{3}{4}$ in (10.2 x 17.2 cm)

Inscribed in ink 'Chelsea' and in pencil 'Muirhead Bone / to PA.'

Provenance: Michael Bryan

The Glasgow-born Muirhead Bone is best known for his etching, drypoint and watercolour, depicting urban construction and demolition, shipbuilding yards and war damaged cities. He had trained as an architect in the 1890s. He moved in 1901 to London, where he became a member of the New English Arts club and exhibited over 200 of his pictures. In May 1916 Bone was the first Official War Artist, and he served in the same capacity in 1939-45.

£1400

'Michael Bryan, a businessman with a great love of British watercolours, became a part-time dealer whose annual exhibition held at the Alpine Club became hugely popular with his and his wife's wide circle of friends. Living in Cheyne Walk, the Thames, Chelsea and its environs became the subject of at least two exhibitions devoted to this area. His great success was due to his sociable nature and to his very genuine enthusiasm for the pictures he handled. After his death his Chelsea pictures were privately auctioned in 2006 for the benefit of the Royal Hospital, Chelsea.'

MG



Joshua Cristall, P.O.W.S (1767 – 1847)
The garden of the manor house, Paddington Green
Watercolour over pencil , with scratching out
4 1/4 x 7 1/2 in (10.8 x 19 cm)

Provenance: Matilda Chellingworth

Inscribed verso in ink: 'part of the Garden of the / Manor House –
1812- / not a leaf branch or vestige left'

The seventeenth century manor house in whose grounds this picture was executed was once the family home of the artist George Barret; it was also occupied by Elizabeth Cousins before her marriage to Joshua Cristall in June 1812. Cristall took a further lease on the Manor House until 1820, but the building was in disrepair and it was demolished in 1824

£1500

'Cristall was mostly a figural artist so it is pleasing to behold this intimate peep into the artist's garden in Paddington Green but sad to read the inscription verso. One wonders what the inscriber would make of the present £775 million Paddington Quarter Development.'

MG



Dr William Crotch (1775-1847)

Storm at Notting Hill, London

Pen and ink and watercolour

3 ¾ x 6 in (9.5 x 15cm)

Inscribed in pencil on the verso: 'Thunder storm June 28 /1819 /11 am /Notting Hill /London'; further inscribed in a later hand: 'Storm June 28'. 1819. H Notting Hill'

Dr William Crotch was an English composer, organist and gifted amateur artist. He was Heather Professor of Music at Oxford university where he befriended the watercolourist and musician John Malchair (1730 -1812) and adopted his habit of recording the exact date and time of his sketches. In 1822 he was appointed the first principal of the Royal Academy of Music.

£450



Robert Dighton (1752 – 1814)

'Winter': Young Girl in Bonnet and muff [left]

Fashionable young lady seated in an interior [right]

Winter inscribed as title undermount

Each: Pen and ink and watercolours with traces of white heightening, 7 x 5 ½ in (17.7 x 13.9 cm)

£2800 (pair)

Robert Dighton was an English portrait painter, print maker and caricaturist. The son of a London print seller, he entered the Royal Academy Schools in 1770, exhibiting miniature portraits and comic caricatures. By the 1790s Dighton had become well known as a caricaturist, with his style noticeably less savage than his contemporaries Gillray and Cruikshank.

By the turn of the century his success was such that he opened his own ill-fated print shop in Charing Cross. In 1806 it was discovered some of his stock was stolen from the British Museum. Escaping prosecution, Dighton left London for Oxford. He died in 1814.

'It seems we purchased these delightful Dightons privately in 1984. Somewhere along the line we must have included them in a catalogue and perhaps taken them to the odd Fair. The left-hand lady obviously represents 'Winter' with her muff and two skaters in the background. The pair one might have thought would have been 'Summer', - seemingly not. This elegant lady is seated in a Georgian room with a magnificent bonnet. One only hopes she was not too tall, for her gracious sweep into the drawing room could have been ruined by her bonnet being knocked for six by the door lintel in a most unseemly fashion.'

MG



Frederick Edward Hulme (1841-1909)

Columbine and lesser snapdragons

Watercolours, 6 x 4 ins (15.2 x 10.1 cm)

Signed 'F.E. Hulme' (lower right); and inscribed in margin as title.

Provenance: Mr Fletcher, from 1909.

Reproduced: F E Hulme, *That Rock Garden of Ours*, Philadelphia, 1909, pl. VII

Accompanied by a letter, dated Feb 2 [19]09 and stamped 'Newark / Kew Gardens', from the artist to Mr Fletcher, thanking the latter for saying 'pretty things about my book and its illustrations' and presenting him with 'one of the original illustrations'

Frederick Edward Hulme was a drawing master and amateur Botanist. His most famous work, *Familiar Wild Flowers*, published between 1878 and 1905 ran to nine volumes and contained colour reproductions of his illustrations. *That Rock Garden of Ours*, in which the present drawing was reproduced, was published in the year of his death.

'This botanical watercolour has been in a cupboard in the gallery since 1995. Surprisingly, despite a letter by the artist attached to the picture, we did not appear to have followed up on the information it provided. See above. A Fellow of the Linnean Society, Hulme seems to have been a bit of a polymath, lecturing and writing on Cryptography and Heraldry. But it was as a botanist that he is remembered and appropriately enough for a botanist he lived and died in Kew.'
MG

£1250



William James Muller (1812 – 1845)

A Zingara girl, Lycia

Pencil and watercolour with bodycolour and gum Arabic
10 ½ x 6 in (26.7 x 15.2 cm)

Provenance: Bill Thompson

Perhaps the best-known artist of the 'Bristol School'; Muller travelled widely throughout his career, visiting the middle East twice in 1838/39 and 1843/44. This drawing was taken on his second journey, made at the behest of the the archeologist Charles Fellows, which finished in Lycia, south west Turkey. His work from the period is considered his finest and he spent the remainder of his career working on his Lycian subjects. 'Zingari' is the Italian for gypsy.

£3250

'We acquired this fresh figure study at the exhibition and auction of Muller's works at Sotheby's in 1999: a collection assembled by Bill Thompson of the Albany Gallery over the last few decades of the 20th century. Bill, a well-known dealer in British watercolours since the 1960s, with a gallery opposite ours in Bury Street, retired a few years ago. A group of 15 of Bill's Mullers were included in the exhibition on the life and work of W. J. Muller at the Bristol Museums and Art Gallery in 1991. The Zingara Girl, however, was not one of them.'
MG

£3250



George Romney (1734-1802)

Study for a full-length portrait of a lady

Pencil 6 ½ x 4 . in (16.1 x 12.3 cm)

Inscribed on a label attached to the old mount 'A leaf from a sketchbook (in the Kendal Museum) / Formerly in the Collection of Sir Otto Beit'

Verso: slight sketches of figures, numbered '29'

It is possible that this sheet was originally part of a page cut from a sketchbook dating from the 1760s to early 1770s, now in the collection at Abbot Hall, Kendal (see 'George Romney. The Kendal Sketchbook 1763-71', Transactions of The Romney Society vol. 15, 2010- 11, part 1, p.53 and part 2, p.102) For a similar pose but in reverse see Romney's portrait of Mrs. Henry Verelst.

£3250



Charles E Rowbotham (1856 – 1921)

Portrait study of a young girl

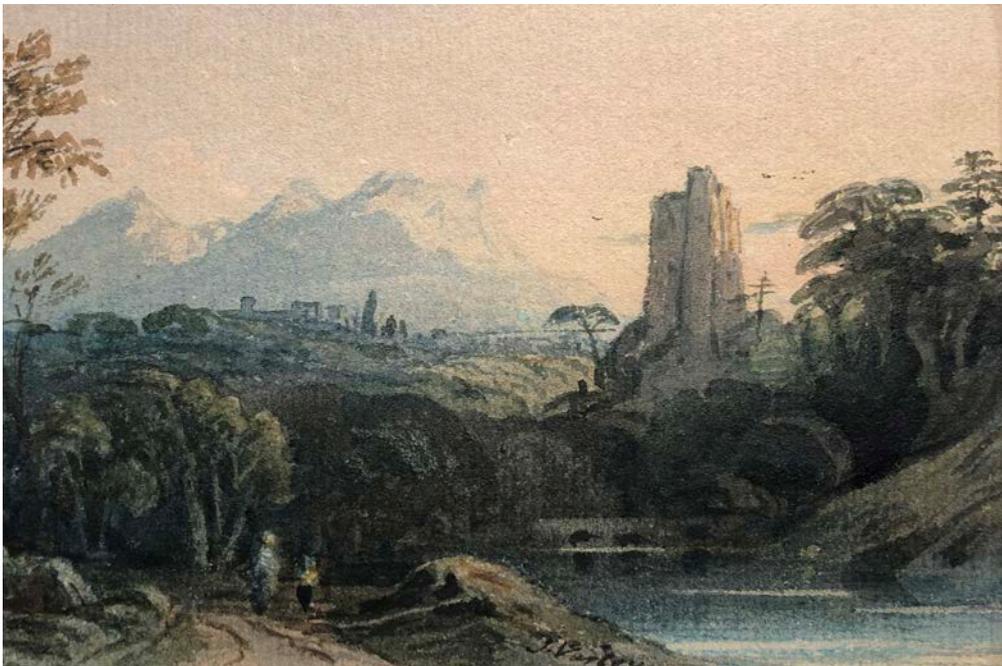
Watercolour, 6 x 4 ½ in (15.24 x 11.4 cm)

Provenance: Barclays Bank Trust Co.,

Executors of the Leeson Rowbotham family

Charles Edmund Rowbotham came from an artistic family: both his father and grandfather were landscape and marine painters and the young painter began his career painting the figures in his father's pictures. From 1877 he exhibited regularly at the Royal Society of British Artists and the Royal Hibernian Academy, among others. He toured Europe in 1884.

£450



John Varley OWS 1778 – 1842

Composition with ruined tower and distant mountains

Watercolour over traces of pencil and pen and ink

3 ½ x 5 ¼ in

Born in Hackney, John Varley lived his entire life in London. He was closely associated with Dr Munro's 'academy' at Adelphi Terrace. He was a founder-member of the Society of Painters in Water Colour and was a prolific exhibitor, showing works in their first 39 exhibitions. A talented and popular teacher, Varley's pupils included David Cox, John Linnell and William Mulready.

£800

Perhaps one of the best-known names in the school of English watercolour painting, no collection would be complete without an example. Varley was a great 'composer' and if he could not find a subject in nature then one came from his imagination. This example has all the ingredients - a ruined town before a majestic mountain range, a massive ancient tower on a rocky outcrop off centre between well balanced foliage and figures walking off down a track. Most important was the distant bridge over a stretch of 'Varley-Water', immortalised by Chris Beetles and a close pal of his in a comic television series some decades ago. At the time I wondered if the people in the audience really knew who Varley was !
MG



Sir David Wilkie RA (1785-1841)

Study for The Cotter's Saturday Night

Pen and ink and wash on laid paper

6 ½ x 6 ¾ in (16.5 x 17.8 cm)

Partial watermark visible lower left of sheet, collectors stamp
(not listed in Lugt)

Provenance: European Private collection

Literature: Nicholas Tromans, David Wilkie: The people's painter, 2007. P. 237 – 8; Tromans, David Wilkie: Painter of Everyday life, Dulwich Picture Gallery, 2002, p. 38-9

£1400

'Perhaps the greatest of Scottish painters of the 19th century Wilkie's pictures are mostly in public collections and his watercoloured drawings are scarce. His work was exquisite and in some ways he outperformed the 17th century Dutch masters he so admired. However, during his relatively short life he was a prolific sketcher in pen & ink and these works still appear on the market. Considering this artist's great stature these are still to be had at modest sums.'

MG

