

THE ANTIQUE DEALER AND COLLECTORS GUIDE

OCTOBER 1986 £1.50



MUSICAL FURNITURE

MASTERPIECES
OF WATCHMAKING

CLOCKS: AN ERRATIC MARKET?



THE CHANGING
WORLD OF PINE



A fine rare Lowestoft coffee jug and cover, c.1775-80, at Albert Amor.

colour into the white reserves. This piece from the Zeisler collection is a masterly example of powder-blue ornament at its best, the centre reserve painted with two Chinese contemplating a "Bow" garden urn, and the small reserves decorated with leaves and treasures.

A Stuart gentleman

The quality level for October is now annually established by the autumn **Park Lane Hotel Antiques Fair**, which has more than forty exhibitors ranging over every field of art and antiques. Two items especially caught my eye: a rosewood table inlaid with brass and the original ormolu mounts, typical of the Regency style (c.1810), shown by John Barry, Nailsworth, Gloucestershire; and a *Portrait of Sir William Campion* by Johannes Priwitz (fl. 1626-1635), among the Old Master works displayed by the Weiss Gallery, 1B Albemarle Street, London W1.

Little is known about Priwitz; he is believed to have been born in the Italian Tyrol towards the end of the sixteenth century but is known to have lived and worked in and about London from 1627 to 1635. This portrait of



Portrait of Sir William Campion, by Johannes Priwitz, to be shown by the Weiss Gallery, London W1, at the Park Lane Hotel Antiques Fair.

Sir William, a most elegantly dressed Stuart gentleman, with slashed doublet and delicately crafted lace collar, comes from Danny Park, Hurstpierpoint, which from the middle of the sixteenth century was the ancestral home of the Campions, a fine house with an east front sufficiently typical of Early Tudor architecture for Ralph Dutton to illustrate it in his masterwork on *The English Country House*.

A Getty purchase

There are some galleries which tend to receive less than the fair amount of attention which the quality of their art deserves since they seldom mount a specific exhibition on which commentary can focus. Such a gallery is Noortmann, 40-41 Old Bond Street, London W1, and Vrijthof 49, Maastricht, Holland. It has a full range of **European paintings** from Old Masters, through the Barbizon and French Impressionist Schools to European Post-Impressionism.

Among good things casually espied there in the past few seasons have been *L'Entrée du Village*, a charming Norman landscape by Victor Vignon (1847-1909), and an enchanting *Madonna and Child*, the Child proffering an apple, by tradition the Fruit of the Tree of Knowledge, and therefore signifying Christ's future as the Redeemer of Man from Original Sin, the pair backed by an Italianate rather than a Low Country landscape – evidence that Jan Massys (1510-1575) painted it in the 1550s, his Italianate period. Other notable exhibits include a painting of barnyard fowl, *Poules à la ferme* by the little-known Parisian Charles Jaque (1813-1894); a pair of flower pieces, equal to the best of Dutch still lives, by the Spaniard Juan de Arellano (1614-1678), though matched by this summer's appearance at Noortmann of *Flowers in a Glass Vase* (with attendant beetles, lizard, housefly and snail) by Balthasar van der Ast (1594-1657); a landscape near *Antibes* long before it became a Riviera resort, signed and dated 1855 by Paul Huet (1803-1869); a strangely mannered *Winter Scene* by the Dutch painter Egbert vander Poel (1621-1664); a panoramic *View of Constantinople* by Jules Coignet (1798-1860); and *Belshazzar's Feast* by Aert de Gelder (1645-1727), a fine example of the work of this pupil of Rembrandt, swiftly snapped up by the Getty Museum in Malibu. Range and quality here seem well-nigh endless; and not, one is pleased to notice, attained only the famous and fashionable collector's items.

Portraits of country houses

J. Collins & Son, 63 High Street, Bideford, North Devon, are this month holding their **Annual Autumn Watercolour Exhibition**, with one hundred examples of fine nineteenth and early twentieth-century English painting. The show includes work by Joseph Nash (1808-1878), who frequently painted the Channel Islands; Edmund Morison Wimpey (1835-1900), noted for his Welsh landscapes; James Burrell Smith (fl. 1850-1880), by whom, in the past, I have seen some excellent country house "portraits"; Henry Bright (1814-1873), noted for his East Anglian landscapes; Henry Charles Fox, chiefly a landscapist, born in 1860 and seemingly active until just before the Great War; and John H. Mogford (1821-1885), with a lively marine painting, *A Fortified Harbour*.

Sentimental genre

Abbey Antiques and Arts, 97 High Street, Hemel Hempstead, Hertfordshire, also holds its **27th Exhibition of Fine Watercolours** this month, covering roughly the same period as the Bideford show. It includes *The Upper Lake, Killarney* by Samuel Jackson; a riverside pastoral *Picking Flowers* by Alfred Augustus Glendenning; *Prawn Catchers at Port Eynon* by Edward Duncan, exhibited in 1876 at the Royal Watercolour Society; a coastal subject by Charles Brooke Branwhite who more often than not reinforced his watercolour with body colour; and a charming, even if sentimental, genre piece – *Feeding the Chicks* by Arthur Hopkins, brother of the poet Gerard Manley Hopkins, and renowned as a book and magazine illustrator.

The Lisbon train

Watercolours & Drawings by Modern British Artists also feature at the Krios Gallery, 305 Brompton Road, London SW3, in a show arranged by Benjamin Hargreaves. The ninety works on show include unusual drawings, for instance *Gargoyles* by Sir William Russell Flint, figure studies by G. F. Watts and Henry Lamb, and early works by such as Edward Dayes and Anthony Devis; but the mainstay of the show is a wealth of landscape watercolours, including Philip Connard's *Thames Barges*, Muirhead Bone's *View from the Train – Lisbon to Cintra*, Alfred Billingham's *View on the Thames* and *Richmond Bridge*, Cavendish Morton's chalk and wash drawing *Trees by a Lake* and Sir Robin Darwin's *Landscape with Bright Cloud*.

A special section is devoted to twenty watercolours of landscapes chiefly in Britain, Spain and the Alps, painted between 1935 and 1962 by Bassett Fitzgerald Wilson (1888-1972). By training a lawyer and by earliest profession a diplomat, Wilson came to painting in a surprisingly romantic manner. He was seriously wounded serving on the Western Front in World War I, and was advised by an army surgeon to restore co-ordination of muscles and sight, hand and eye, by drawing and painting. He so appreciated the therapy that, on returning to the Front, he completed an exhibition's worth of battle images. These were mounted in aid of a war charity at the celebrated Walker



An untitled painting by Olivia Temple, at the Addison-Ross Gallery.

Galleries in Bond Street in 1917, with the *nom-de-pinceau* Basfi du Bleu (the French version of his initials Bas Fi Double-V).

Après guerre he practised law until the mid-1920s, when with his wife Muriel, also a painter, he moved to Paris and became a full-time professional artist. There, she signing her work simply *Muriel* and he simply *Bassett*, they achieved an international reputation. In 1935 the French critic de Falgairolle wrote of them "the Ecole de Paris should be flattered to have such English artists in it", while in the following year the magazine *Beaux-Arts* wrote of Bassett "gripping us with his drawing, individual colour, and stimulating imagination". The earliest watercolours in this show date exactly from that time. The later drawings are in no respect inferior.

An English delft dish

Quality prevails as ever in quite a different field exemplified by a two-hundred-piece **Collection for Collectors** of eighteenth and early nineteenth-century English ceramics, at Mercury Antiques, 1 Ladbroke Road, London W11. There are so many good things here that one will have to serve for all: a splendid English delft dish, 12¾ inches in diameter, which has an exuberant decoration of three stylised flowers in the centre, suggestions of a five-pointed star interspersed with three styles of foliage on the rim, and a powdered edge – a quintessentially English concept and creation.



An English delft dish with floral and abstract decoration, at Mercury Antiques.

A mixed show

Modern British Paintings, Drawings and Bronzes 1907-1950 are to be seen at the Montpelier Studio, 4 Montpelier Street, London SW7. A happily mixed show, it includes bronzes as well as paintings by the polymath Michael Ayrton; work by the highly esteemed Robert Bevan; typical abstracted landscapes by Ivon Hitchens; more formal works by Bernard Meninsky; and colourful land- and building-scapes by John Piper.

Aviation in Cleveland

T.B. and R. Jordan, of 137 High Street, Yarm, Cleveland, are holding two interesting exhibitions over the next few weeks. The first, running from 5 to 11 October, is devoted to **nineteenth and twentieth-century paintings and watercolours**. Artists who are represented include those fine marine painters, Henry Redmore, James Webb and William Thornley, the Yorkshire



Tranquillity-Hven, by Gustav Rudberg, at Saga Scandinavian Art Ltd.

landscapist William Mellon, and members of the Staithes School, such as Frank Wasley, Joseph Bagshawe and Owen Bowen. The watercolours section includes a collection of Victorian ships' portraits by E. Wessen, seascapes by Thomas Bush Hardy, and works by Percy Lancaster and Roland H. Hill.

The second exhibition, from 31 October to 8 November, is an "Air Display" of **aviation paintings** by the contemporary artist Norman Appleton, who is a member of the Guild of Aviation Artists.

A Scandinavian island

At this point we come to one-person shows by contemporaries. At Saga Scandinavian Art, 3 Elystan Street, London SW3, is the first one-man show in England of **Landscapes from Hven, Sweden, by Gustav Rudberg**. Born in 1915, Rudberg began adulthood as a sailor, which gave him a deep feel for the values and colours of sea and sky. He studied at the Royal Academy of Fine Arts in Copenhagen, in mid-course spent two years (1939-41) in Spain, then after graduation has maintained himself wholly by the profession of his art. Each summer he paints on Hven, an island in the narrow waters between Sweden and Denmark. Typical of creations here is *Tranquillity – Hven*, a romantic painting of a two-masted barque at anchor, with the isle in the background.

The plein-air manner

At the Addison-Ross Gallery, Eaton Terrace, London SW1, is a show of **Recent Paintings by Olivia Temple**. Born in London in 1947, Olivia Temple is self-taught, except for a spell of studio practice with some of the Boyd family of Australian artists when they lived and worked in London. She now lives on Sedgemoor, in the West Country, and invariably works in the *plein-air* manner so rightly beloved of the artists of the Newlyn School.

From Italy to Hawaii

At the Pym's Gallery, 13 Motcomb Street, London SW1, which often specialises in Irish painting, is a particularly interesting retrospective, **The Paintings of Mary Swanzy, 1882-1978**. Born in Dublin in 1882, she studied painting at Miss Manning's School in her native city, then in her early twenties moved to Paris to live and work, where for a time she shared a studio with the avantgarde Robert Delaunay (1885-1941) who made one of his most famous Cubist-related works, *The Eiffel Tower framed between*

Curtains (now in the *Kunstsammlung Nordrhein-Westfalen, Düsseldorf*) from the studio window.

Mary Swanzy travelled a great deal, and when the outbreak of World War I found her in Italy, she moved east instead of west and joined her sister in relief work in the Balkans, where she made some of the excellent drawings included in this show. In the 1920s she made virtually a circumnavigation of the globe, painting in Samoa and Hawaii and on the west coast of the United States, landscape paintings of all which places are in the show.

A brilliant colourist

Close by, at the Christopher Hull Gallery, 17 Motcomb Street, London SW1, are the **Recent Paintings of James Robertson**. Born in Cowdenbeath in 1931, he trained at the Glasgow School of Art, where he is now senior lecturer in Drawing and Painting. He is a brilliant colourist, and a landscapist exactly the opposite of Olivia Temple, for though he is inspired by the Scottish land, he portrays rather the spirit of that land than its physical appearance.

Canine watercolours

A short walk away, at the Cadogan Gallery, 15 Pont Street, London SW1, is a show of the **Dog Portraits of Michelle Pearson Cooper**. Born in 1957, she won an art scholarship to Millfield, and after school went to Florence where she studied in the atelier of the famed Signora Simi. She completed her studies back in England, at Kingston. At first her professional career encompassed portraiture, book illustration and mural painting, but recently she has specialised in watercolour portraits of dogs, with an occasional masterly foray into horse portraiture, for example, that of the 1986 Derby winner, Sharastani.

A butcher's shop gallery

At the time of writing I had not yet had the opportunity to view the new Anderson O'Day Fine Art Gallery, 255 Portobello Road, London W11, where Don Anderson and Prue O'Day have transformed an antique but spacious butcher's shop into a spanking new gallery, where they will add paperworks, paintings, sculpture and wall hangings to their already considerable range of **contemporary graphics**. The opening show is to include relief construction by Geoff Porter, etchings by Delia Delderfield, monotypes by Catherine Blow, and paper constructions by Sylvia Stroud. I expect to report on the gallery in greater detail next month.

A centre of design

In contrast, Charles Hammond Ltd, the long-renowned interior decoration firm, founded in 1907, are opening The London Interior Designers Centre at 2a Battersea Park Road, London SW8, on 30 September. This will be on the lines of the "resource centres" in the United States, where **decorative antiques and architectural pieces** can be shown with modern furniture, fabrics and objects d'art with the interior decorator in mind. This is very much linked with the current move in interest in the antique furniture business, where stylish and unusual pieces are becoming especially sought after. The centre will be open to members of the public "when accompanied by their professional design advisers" ▲