

GLADWELL & PATTERSON

— experts in fine art since 1746 —



280 YEARS
OF DISTINCTION





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FOREWORD

There are few institutions in the art world that can truly speak of centuries rather than decades. Founded in 1746, Gladwell & Patterson has traded continuously through the reigns of ten British monarchs. Today, as London’s oldest art gallery, we look both backwards and forwards at once: honouring an extraordinary history while shaping the next chapter of our story. A gallery does not thrive for 280 years by standing still. It flourishes because it evolves, remaining relevant to generations of artists and collectors. Because it understands that while tastes change, quality does not. Since its foundation in the City of London, Gladwell & Patterson has witnessed almost every chapter of modern British history. It has lived through the Industrial Revolution, two World Wars and profound shifts in the way art is created, exhibited and collected. Across nearly three centuries, one thing has remained constant: a commitment to exceptional art and the people who live with it. Throughout that history, the gallery has occupied a place within a network of artists, collectors, patrons and connoisseurs. Generations of the Gladwell family moved within circles that shaped the cultural landscape of their day, and their friendships extended across Europe into the artistic communities that produced some of history’s most celebrated figures, not least Vincent van Gogh.

While our roots remain firmly in London, the story of Gladwell & Patterson has never been confined to a single place. As the Fuller family made their home in Stamford, so too did the gallery. Today our Stamford gallery occupies a beautifully restored five-storey former bank and draws visitors from across Britain and beyond. This year marks another milestone with the opening of House 50 in Burlington Arcade, our flagship gallery in the heart of Mayfair. Welcoming, elegant and thoughtfully curated, it reflects both our proud heritage and ambitions for the future. As we mark 280 years, we are conscious that our heritage is to be celebrated but also built upon. The opening of House 50, the continued development of our Stamford gallery, our presence at leading art fairs and commitment to supporting our artists and our clients’ collections all point towards a future every bit as ambitious as our past. Should a painting or sculpture in these pages catch your eye, we would be delighted to hear from you. Every artwork is available to view in our galleries or in your own home by private arrangement, and our team is always on hand to share the story behind it.

Glenn and Gery Fuller



ANDRÉ BARBIER FRENCH, (1883-1970)

Bateau sur la Seine
Oil on Canvas
46 x 61 cms / 18 x 24 inches
£23,000

André Barbier's place in the story of French painting is inseparable from his friendship with Claude Monet. Born at Arras in 1883, Barbier moved to Paris in 1903 and began exhibiting that same year at the Salon des Indépendants, working his way over the following decades through the Salon d'Automne, the Salon des Tuileries and later into solo exhibitions at the Galerie Durand-Ruel, the dealer whose name is bound with the whole history of Impressionism. He moved in the orbit of painters such as Maurice Denis, Albert Marquet and Georges d'Espagnat, but the decisive encounter of his life came in 1916.

By that date Monet was in his mid-seventies and had drawn back into his garden at Giverny where, through the years of the First World War, he was at work on the vast water-lily canvases that would occupy him until his death. It was into this world that Barbier was welcomed. The friendship lasted until Monet's death in 1926; in those years Barbier was a regular presence at Giverny where the two shared meals and

long conversations, walked the garden and the lily pond and exchanged paintings and works on paper. Through that exchange, something of Monet's world - his subjects, his eye for water and weather, his attachment to the Seine and the Normandy coast, passed directly into Barbier's own painting, giving it a lineage that ran straight back to the source of French Impressionism.

Bateau sur la Seine shows the river through haze, its water and far bank dissolving into a soft expanse of pale blue and grey with a single and definitively painted dark blue boat. The Seine ran through the whole of Barbier's oeuvre, from Paris and its suburbs - where he settled after 1903 - north-west through Normandy past Les Andelys, beneath the ruins of Château Gaillard and down to Honfleur where it meets the sea. This was the working river of northern France, busy with barges, small craft and the artery along which the Impressionists had found many of their subjects.



ANDRÉ BARBIER

Bateau sur la Seine

Oil on Canvas

46 x 61 cms / 18 x 24 inches

£23,000



Paris, le Pont Alexandre III et la Tour Eiffel ●

Oil on Canvas

54 x 73 cms / 21¼ x 28¾ inches

SOLD



Les Andelys,

Oil on Canvas; Painted in 1911

60 x 73 cms / 23½ x 28¾ inches

£19,500

RAYMOND THIBÉSART

FRENCH, (1874–1963)

La Moisson

Oil on Canvas

53 x 63 cms / 21 x 25 inches

£23,000

Born at Bar-sur-Aube in the Champagne region, Raymond Thibésart trained at the École des Beaux-Arts and the Académie Julian under Jules Lefebvre and Tony Robert-Fleury, though the more formative influence on his practice came from the Venezuelan-born painter Emilio Boggio who taught him from an early age and remained a close associate. Around 1903 Thibésart built a house at Vaux-sur-Seine on the banks of the river to the north-west of Paris and the Vallée de la Seine became his central subject, painted across the seasons and frequently under frost, snow or early morning light. Among his recurring motifs are blossoming fruit trees in spring, worked in broken touches of pale pink, mauve and white against soft grey skies. Alongside these northern river scenes he painted on the Mediterranean coast, recording the towns and inlets of the Côte d’Azur where warm ochre houses and terracotta roofs step down to blue water beneath wooded hillsides.

Pommiers en Fleurs, Vallée de la Seine

Oil on Canvas

65 x 82 cms / 25½ x 32¼ inches

£45,000

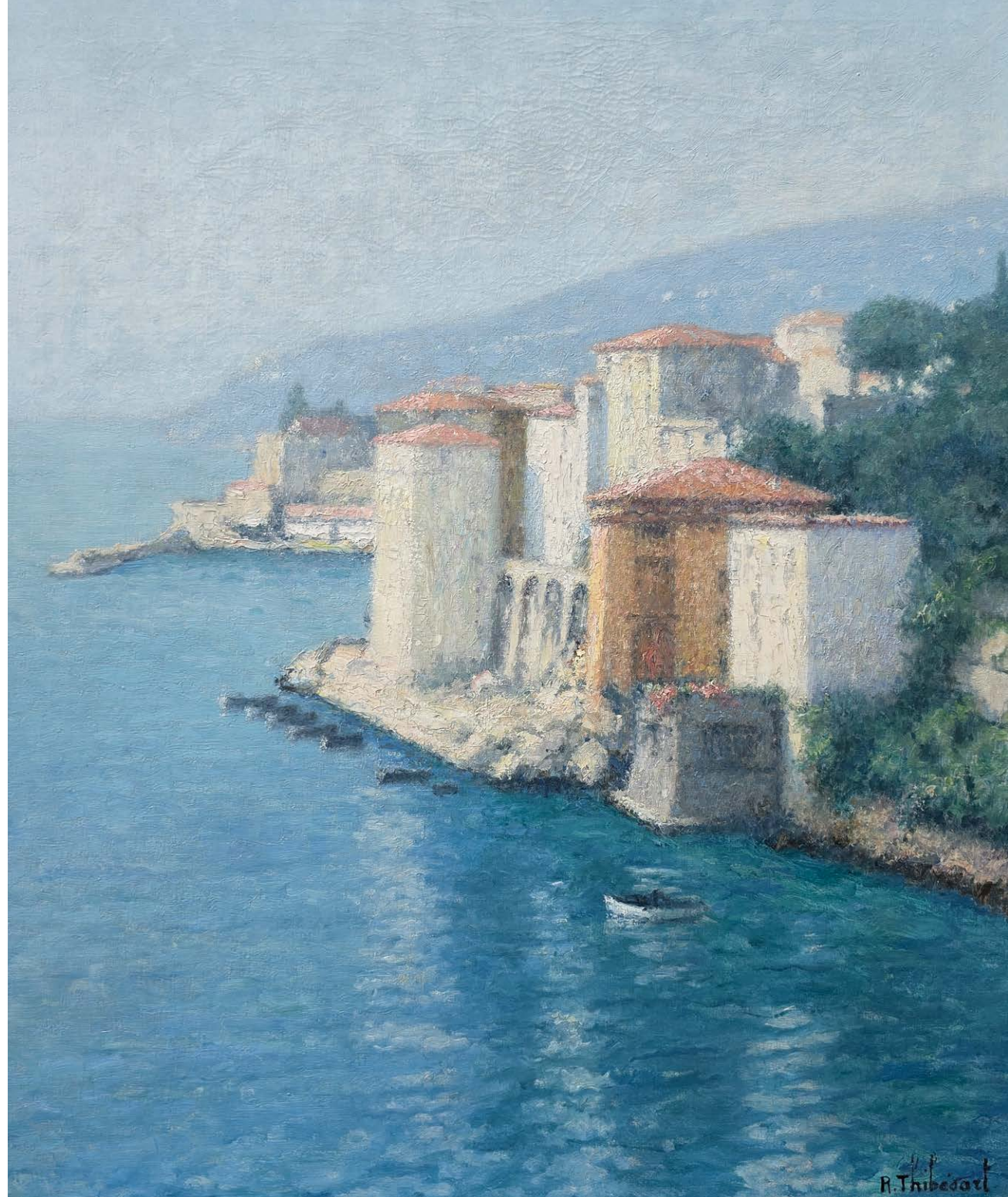


Villefranche-sur-Mer

Oil on Canvas

81 x 66 cms / 32 x 26 inches

£9,500



R. Thibésart



Bretagne, Route de Loctudy
Oil on Canvas
65 x 54 cms / 25½ x 21¼ inches
£7,950

RAYMOND WINTZ
FRENCH, (1884-1956)

Le Ramendage des Filets, Village Breton
Oil on Canvas
33 x 41 cms / 13 x 16¼ inches
£5,950



Belle Île, le Port de Sauzon
Oil on Canvas
54 x 73 cms / 21¼ x 28¾ inches
£9,500



SIR PETER MARKHAM SCOTT
BRITISH, (1909-1989)

Swans in Flight
Oil on Canvas; Painted in 1957
72.5 x 91.5 cms / 28½ x 36 inches
£30,000

Sir Peter Markham Scott was a British painter, ornithologist, conservationist, naval officer and broadcaster and the son of the Antarctic explorer Robert Falcon Scott. A painter by profession, he is best known for his oil paintings of wildfowl - now held in collections worldwide - and he brought to them the eye of a working naturalist. Every winter of his working life, Scott watched the wild swans return to Slimbridge, where he had founded the Wildfowl & Wetlands Trust in 1946, and it was on the Severn estuary that he made his celebrated discovery about the birds he knew best. *Swans in Flight* dates from 1957, at the height of Scott's career and two years after he had begun presenting Look, the first BBC natural history television series. A skein of wild Bewick's swans crosses a reed-fringed river at dusk, the birds strung out at different heights across the sky, the last light catching the pale undersides of their wings while ducks settle on the water below.

Scott's discovery was that no two Bewick's swans carry the same pattern of yellow and black on the bill: each bird wears its own markings, as individual as a fingerprint. He drew every bill that arrived on the estuary, gave each swan a name and built a register of individuals whose returns, pairings and offspring could be followed year after year. The method he began in the 1950s remains in use to this day, and it changed what it meant to watch a flock: a skein of swans stopped being an anonymous crowd and became a company of known individuals.





PETER VAN BREDA
BRITISH, (CONTEMPORARY)

Grand Canal Towards Salute, Venice
Oil on Canvas
65 x 54 cms / 25½ x 21¼ inches
£6,250



Burlington Arcade, Piccadilly, London
Oil on Canvas
46 x 38 cms / 18 x 15 inches
£3,500

Parliament Hill, Hampstead Heath
Oil on Canvas
33 x 55 cms / 13 x 21¾ inches
£4,500





AUGUSTE BOUVARD
FRENCH, (1875-1956)

The Market
Oil on Canvas
50 x 65 cms / 19¼ x 25½ inches
£19,500



Moored Boats, Venice
Oil on Canvas
50 x 65 cms / 19 x 25½ inches
£19,500



St Mark's Square, Venice
Oil on Canvas
49.5 x 65 cms / 19½ x 25½ inches
£15,000



Village de Pêcheurs dans le Midi
Signed 'Marc Aldine'; Oil on Canvas
54 x 65 cms / 21¼ x 25¾ inches
£12,500



ALEXANDRE LOUIS JACOB
FRENCH, (1876-1972)

Soleil du Soir, Novembre, Bords de l'Aubette
Oil on Board
35.6 x 27.9 cms / 14 x 11 inches
£7,500



Paysage de Neige
Oil on Panel
26 x 29 cms / 10¼ x 11½ inches
£5,950



Right Page:
Vers le Soir, Neige et Soleil
Oil on Panel
60 x 72 cms / 24 x 28 inches
£27,500



ROGER DE LA CORBIÈRE
FRENCH, (1893-1974)

Winter Glow
Oil on Panel
27 x 35 cms / 10³/₄ x 13³/₄ inches
£1,950



Frosty Tracks
Oil on Panel
27 x 35 cms / 10³/₄ x 13³/₄ inches
£1,950

JACQUES
MARTIN-FERRIÈRES
FRENCH, (1876-1972)

Left Page: Jardin sous la Neige
Oil on Panel
55 x 46 cms / 21³/₄ x 18 inches
£6,950





CLARISSA JAMES
AUSTRIAN, (CONTEMPORARY)

Spring Symphony
Oil and Gold Leaf on Canvas
142 x 92 cms / 56 x 36 inches
£65,000

Left Page: Peacock Triptych
Oil and Gold Leaf on Canvas
130 x 315 cms / 51¼ x 124 inches
£180,000



A NEW CHAPTER AT BURLINGTON ARCADE

If you have visited us before, at Queen Victoria Street, Beauchamp Place or in Stamford, you already know our vision and the atmosphere we strive to create. This year we were honoured to open the doors of our new London home at House 50, Burlington Arcade.

We have been dealing in paintings since 1746, which makes us London's oldest art gallery and, as it happens, some seventy years older than the Arcade itself. Burlington Arcade opened in 1819 and has been a home of craftsmanship and excellence ever since, tucked between Bond Street and Piccadilly, watched over at its entrances by the Beadles, the oldest police force in the country. Two old institutions, then, with a good deal of London history between them are now under one roof. You will find us halfway up the Arcade, in a space made for unhurried looking. The gallery runs over four floors, from a basement conceived as an ode to our history up to a top floor that looks out across the Arcade rooftops, quiet and apart from the city below. We had a clear vision for the interiors and design of the space and, with the help of Lucinda Sanford Design, we shaped it to showcase our wonderful artworks. In bringing it to life we worked with Fromental, the British house known for its hand-painted and hand-embroidered wallcoverings, who created a bespoke design for House 50 that climbs from the entrance stairs to the first floor. Fromental's work provides a unique and refined backdrop for the paintings we display.



Everything here carries something of the galleries that came before it, the intimacy of Queen Victoria Street and the elegance of Albemarle Street, while in Stamford our five-storey gallery Gladwell's Corner commands the High Street. We have been made to feel wonderfully welcome. As Trupti Shah, Commercial Director of Burlington Arcade, put it: "Reuben Brothers' vision for Burlington Arcade has always been to preserve its heritage while ensuring it remains relevant for future generations. The addition of London's oldest art gallery reflects our commitment to supporting businesses that embody individuality, craftsmanship and cultural significance. We are proud Gladwell & Patterson has chosen Burlington Arcade as the next chapter in its distinguished history, and are confident it will become an integral part of the Arcade's future."

When we first saw House 50, we felt at once that it was where we belonged. It was less a move than a homecoming. We hope you will visit, and find here a haven of peace and a moment with art, away from the bustle of the city outside.



GUSTAVE LOISEAU
FRENCH, (1865-1935)

La Voile Blanche, au Bord de la Rivière
Oil on Canvas
64 x 80 cms / 25¼ x 31½ inches
Price on Application

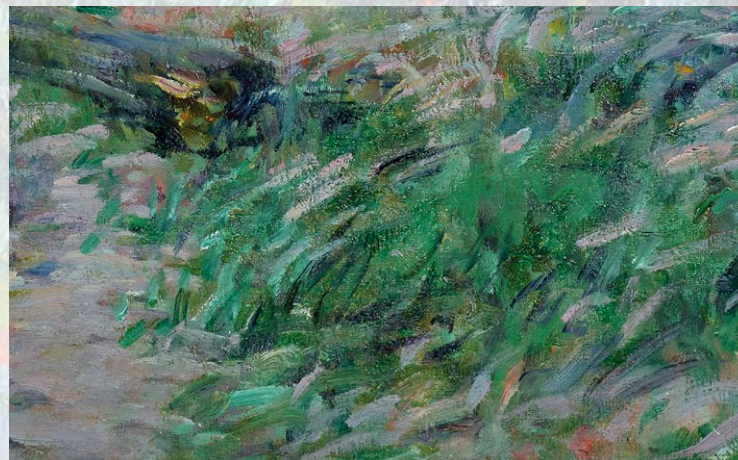
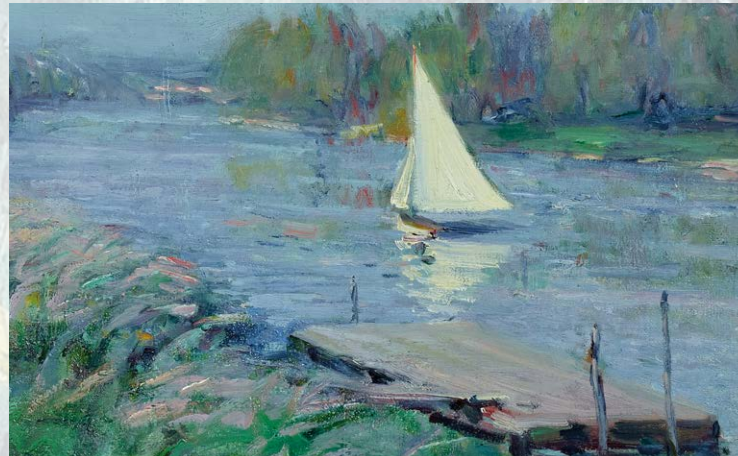
Landscape painting was transformed in the late nineteenth century by the plein-air painters who worked directly before their subject, and among the Post-Impressionists who carried that practice forward, Gustave Loiseau is one of the most accomplished. Born in Paris in 1865, the son of a butcher, he turned to art in his teens, and when an inheritance allowed him to study he enrolled at the School of Decorative Art in 1888 before joining the studio of Fernand Quignon. It was Quignon who advised him to settle at Pont-Aven, and arriving there in 1890 he lodged at the Pension Gloanec, where he met Maufra, Moret and Gauguin, whose influence is visible in his earliest works.

He soon found his own manner. He became known for painting at unusual hours to study the fall of light and for returning to a single subject through the changing seasons. Like Monet, he painted the same motif again and again under shifting weather, among them poplars, orchards and the bridge at Pontoise, and he was drawn above all to the effects of hazy light and fog. His landscapes range across Brittany, the valley of the Oise, Paris and Moret-sur-Loing, and he developed a technique of his own, a fine trellis of superimposed strokes laid in every direction that gives his surfaces their particular texture.



La Voile Blanche, au Bord de la Rivière shows Loiseau where he was most himself – at the water’s edge. A grassy bank curves along the left of the canvas, a chestnut tree in flower rising above it, and a solitary figure in a green coat stands on the path where a felled log lies in the grass. To the right the river opens out past a small wooden landing stage, and at its centre a single white sail catches the light and drops its reflection into the water. Loiseau did not paint rivers as a visitor. His studio at Pontoise stood on the quai du Pothuis, directly on the bank of the Oise, and the river ran past his door through every season: he painted it in flood, under frost and in the first leaf of spring, rising before dawn to catch the mist coming off the water.

The blossoming chestnut places the canvas in the first flush of the year, the weeks in which the river valleys of northern France turn from grey to green, and the moment Loiseau waited for each spring. Of all the seasons he painted, it is this one, with its pale light and softened air, that suited his silvered palette best.





EDWARD WAITES

Ram's Head Miniature
Bronze; Edition of 25
17 x 14 x 11 cms / 6¾ x 5½ x 4¼ inches
£2,700

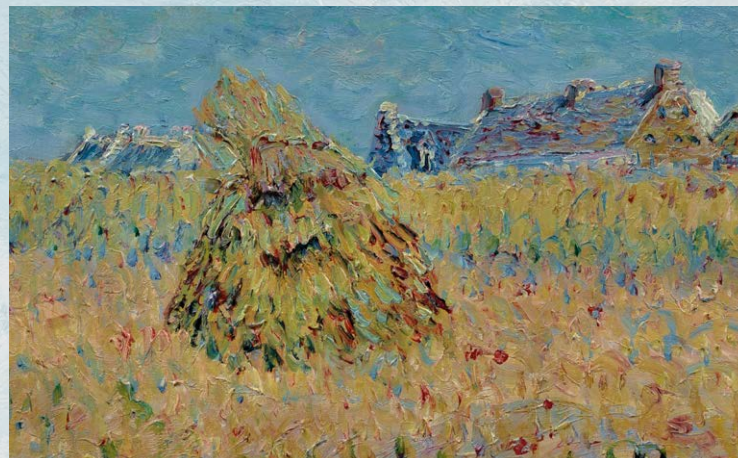
GUSTAVE LOISEAU

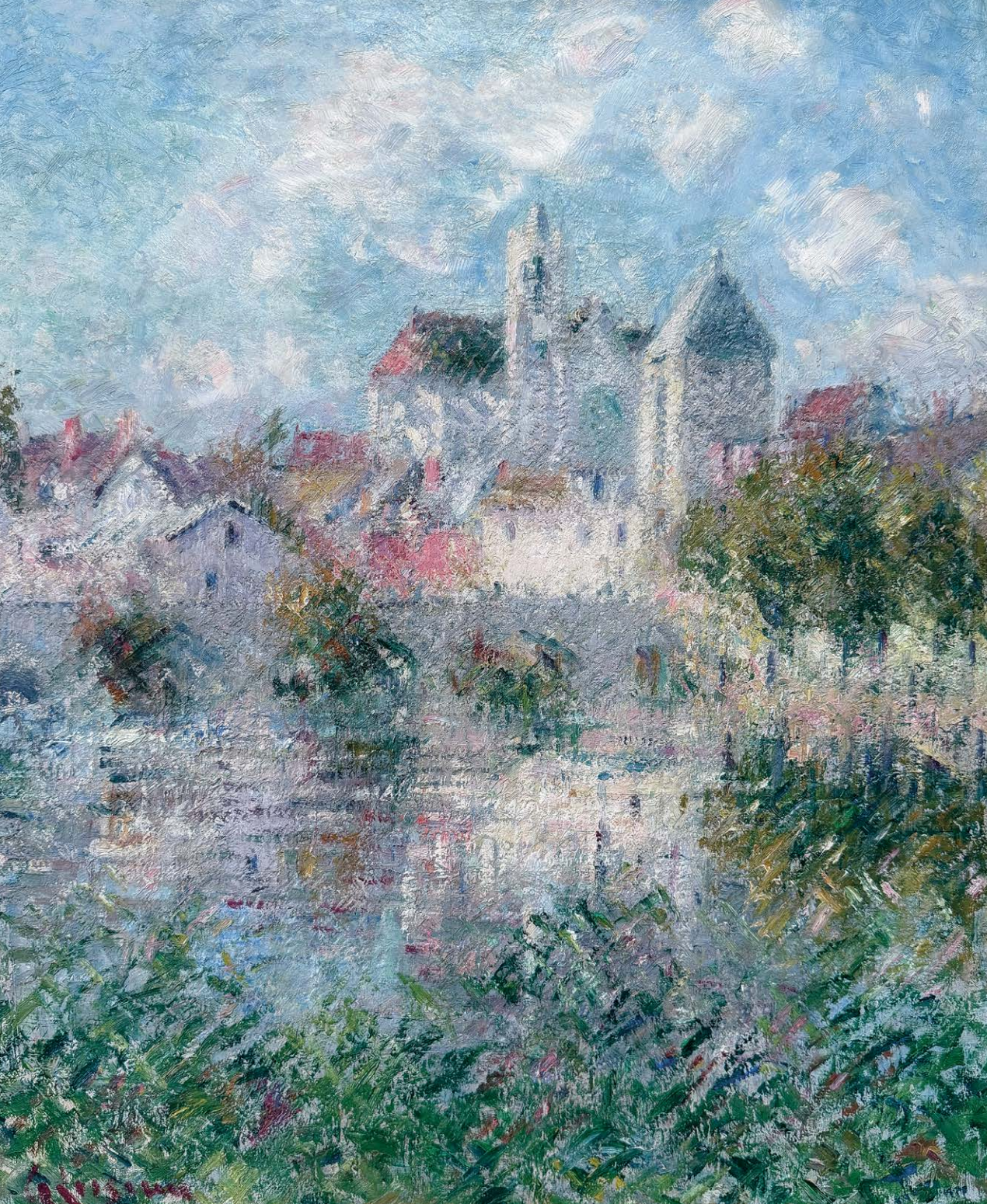
Meules de foin à Ennery
Oil on Canvas; Painted in 1909
54 x 81 cms / 21¼ x 32 inches
Price on Application

At the turn of the twentieth century Loiseau found a lasting source of subjects in the villages north of Pontoise. Ennery, a few kilometres away, was one he returned to repeatedly, its wheat fields, farmhouses and wide skies giving him room to work through the changing effects of light. This was working countryside rather than picturesque France: the Vexin plateau was, and remains, arable land, and its rhythms of ploughing, harvest and haymaking gave Loiseau a calendar of subjects that renewed itself each year, the fields recording the labour of the seasons as plainly as any diary. The haystack carried a particular weight as a subject. Monet's well-known haystack series exhibited in 1891 was sold almost as soon as it was shown. Loiseau takes it up in his own way, less as a systematic study of a single motif under changing conditions than as a record of an unspoilt countryside in which the turn of the seasons can be read in the plainest details of rural life.

The *en trellis* brushwork that became Loiseau's signature built a picture in layers of fine strokes laid across one another at angles, frequently over several sessions before the motif itself. Each visit added a further web of cross-hatching rather than blending colour wet into wet. The consequence is that light appears to reside within the weave of the paint rather than upon its surface, constructing a screen of paint between the viewer and the motif, lending itself naturally to mist and haze. In the present canvas that screen is made to carry the heat of Summer.

The composition devotes almost two-thirds of the canvas to the sky, holding the horizon low so that the single haystack rises above the rooftops and breaks the skyline. The gold of the wheat is set against an open blue sky while poppies are distributed through the crop in small touches of red that cause the surface to vibrate. The sky is worked in circling strokes so that even the blue appears to move, the field is broken into short flickering dabs and the stack itself is laid in thick overlapping diagonals. A painter of mist, working at the hottest hour of the year, and the picture shimmers for it.





GUSTAVE LOISEAU

La Voile Blanche, au Bord de la Rivière

Oil on Canvas

64 x 80 cms / 25¼ x 31½ inches

Price on Application

Painted in 1935, the year of Loiseau's death, *Moret-sur-Loing* belongs to the very end of a career that had run for more than four decades. The view looks across the Loing towards the town, the church of Notre-Dame rising at the centre with the dark mass of a tower beside it, the roofs of the houses gathered below and returned in the water, trees screening the near bank on the right. Greens and blues are woven through the foliage and river whilst warmer reds sit among the roofs and the pale stone of the church catches the light. The choice of subject in his final year is telling. Moret-sur-Loing, on the edge of the Fontainebleau forest, was Alfred Sisley's town: he settled there in his last years and painted its church, bridge and riverbanks until his death in 1899, leaving the place as closely bound to his name as Giverny is to Monet's. Loiseau came to the motif nearly forty years later at the close of his own life and he had outlived nearly all of that generation by then. His early mentor Pissarro had died in 1903, Monet in 1926 and of the circle that formed him only the memory remained.

Loiseau carried the Impressionist project into the 1930s and that constancy found its reward. Represented by Paul Durand-Ruel from 1897 who acquired more than one thousand works over their long association, Loiseau is today held in more than thirty major public collections, among them the Musée d'Orsay in Paris, the Hermitage in Saint Petersburg, the Ashmolean in Oxford and the Metropolitan Museum of Art in New York. It is artists of this standing and this consistency that Gladwell & Patterson has always been drawn to: painters of real and lasting quality, not passing fashion. A late canvas of an important motif, painted in the final year of his life, is exactly the kind of work we are proud to handle and to place with collectors who will value it as we do.



SIMON GUDGEON
BRITISH, (CONTEMPORARY)

Pair of Swans ●
Bronze; Edition of 50
20 x 36 x 16 cms / 7¾ x 14¼ x 6¼ inches
SOLD

There is a moment when two swans draw together on the water and their necks fall into a near-mirror image of one another. Swans holds exactly that. Simon Gudgeon gives us the pair as two smooth curves in bronze, bodies turned inward and heads bowed, just the sweep of each bird from tail to beak and a soft pale grey patina that lets the light run along the forms. Gudgeon's path to sculpture was not the usual one. He practised as a lawyer before turning to art in his forties and, without formal training, arrived at his mature style with unusual speed: within a decade of first taking up clay he was among the most collected British sculptors working today. His reputation rests on paring a living creature back to its essential line until a single silhouette carries the whole animal, an approach that has drawn comparison with Brâncuși in its pursuit of pure form. He works in bronze across every scale, his best known commission being *Serenity*, the great bird sculpture installed beside the Serpentine in 2009, the first monumental sculpture to enter Hyde Park in half a century. He and his wife Monique later founded Sculpture by the Lakes in Dorset, a park devoted to his work that has become a destination in its own right.

EDWARD SEAGO
BRITISH, (1910–1974)

Château Gaillard
Oil on Board
40.5 x 61 cms / 16 x 24 inches
£23,000

Château Gaillard takes Edward Seago well beyond his home ground, having made his name with the marshes, wide skies and estuaries of Norfolk and Suffolk that he returned to all his life. He worked in oil and watercolour with a fluent, open touch and his admirers ranged from the wider public who queued for his London exhibitions to the Royal Family, for whom he became a friend and a favourite; he travelled to the Antarctic with the Duke of Edinburgh in 1956 and taught the Prince of Wales to paint. *Château Gaillard* belongs to the travelling side of Seago's art. France drew him repeatedly and he would cruise the Seine aboard his boat, mooring wherever a subject presented itself; Château Gaillard, Richard the Lionheart's ruined fortress above the river at Les Andelys and the chalk cliffs at La Roche-Guyon were among the places these voyages brought him to. *Château Gaillard* shows how his manner met a different country: the low, level horizons of the Norfolk marshes give way to height, mass and history, a stone ruin and a chalk cliff rising steeply from the water. Where his East Anglian pictures are air and distance, here that same open handling is turned to a subject with weight and drama, the ruined castle set against a moving sky.





ALFRED DE BREANSKI SNR.
BRITISH, (1852-1928)

Evening Light in the Highlands
Oil on Canvas
80 x 120 cms / 31½ x 47¼ inches
£45,000



Homeward through the Glen
Oil on Canvas
76.5 x 51 cms / 30 x 20 inches
£35,000



EDWARD WAITES
BRITISH, (CONTEMPORARY)

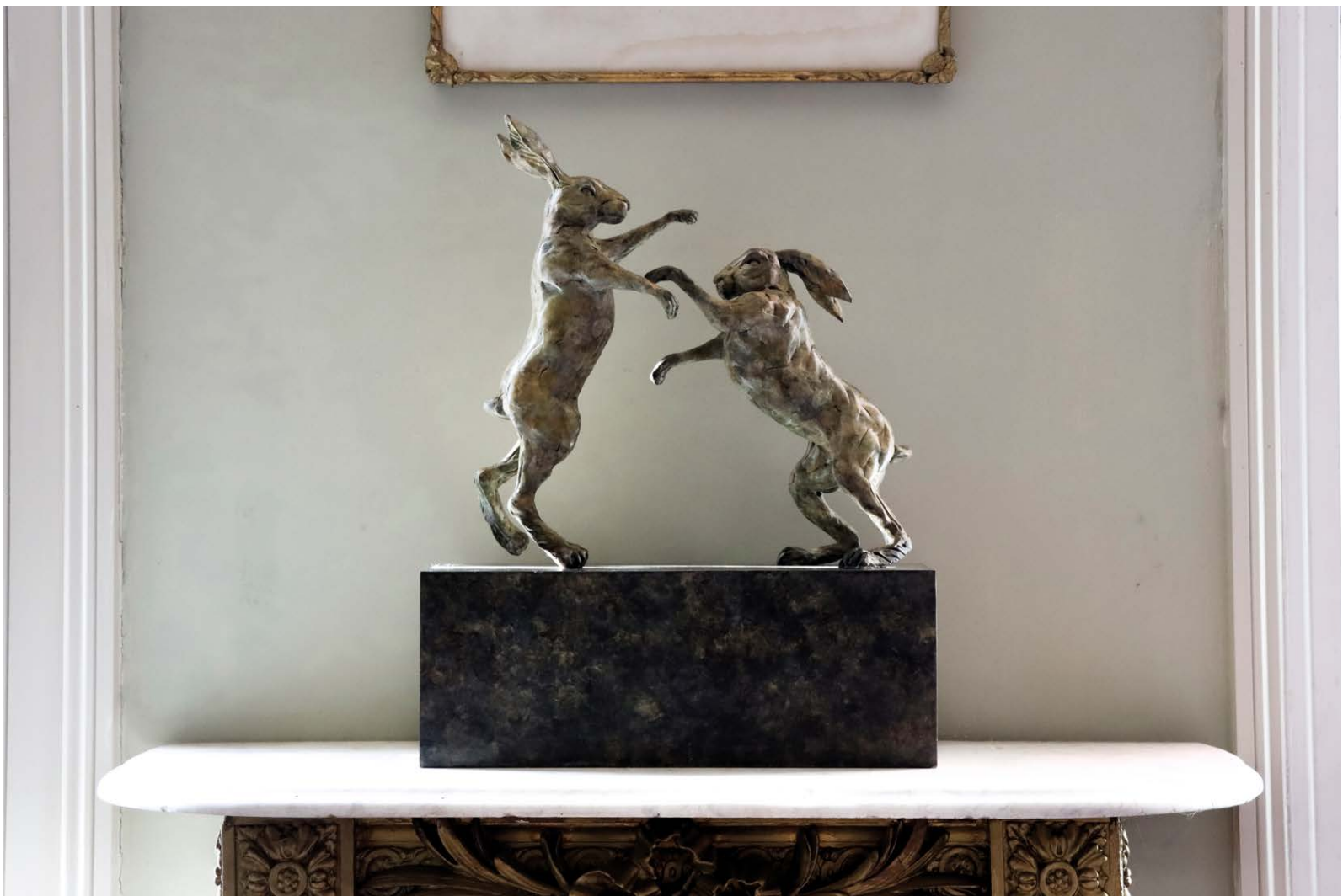
White Park Bull Maquette
Bronze; Edition of 12
29 x 53 x 24 cms / 11½ x 20¾ x 9½ inches
£8,500

Edward Waite is among the most accomplished of Britain's wildlife sculptors, a maker of bronzes that catch the power and movement of their subjects in a hand entirely his own. Born in Suffolk in 1988, he is self-taught having turned to sculpture at sixteen and, on leaving school, given himself to it exclusively, without the conventional route of art school. His earliest work was figurative, a close study of human anatomy and musculature, and that grounding in how a body is built still shows in everything he makes. Waite has since turned to the animal and wild world, shaped by his rural surroundings near Newmarket and a genuine feeling for his subjects. What Waite pursues in them is life, the vitality, energy and grace of an animal, its muscle, sinew and movement. His way of working is direct and physical: modelling first in clay, keeping the marks of his hand visible on the finished surface, so the immediacy of the making stays alive in the bronze. The casting matters to Waite as much as the modelling. From early in his career he has worked closely with a Suffolk foundry, following the ancient lost-wax method to cast his sculptures, in bronze and occasionally silver, in limited editions. It is an exacting, time-consuming process and each piece takes months to bring to completion, from the very small to the monumental and to commissions of any size.



EDWARD WAITES

Leopard Descent
 Bronze; Edition of 12
 30 x 24 x 10 cms / 11¾ x 9½ x 4 inches
 £3,250



Boxing Hares
 Bronze; Edition of 12
 60 x 40 x 20 cms / 23½ x 15¾ x 7¾ inches
 £7,450

EDWARD WAITES

Prowling Tiger

Bronze; Edition of 12

43 x 21 x 10 cms / 17 x 8¼ x 4 inches

£6,750

DAVID SHEPHERD

BRITISH, (1931–2017)

*The Big Five: Lion, Elephant,
Rhinoceros, Buffalo & Leopard*

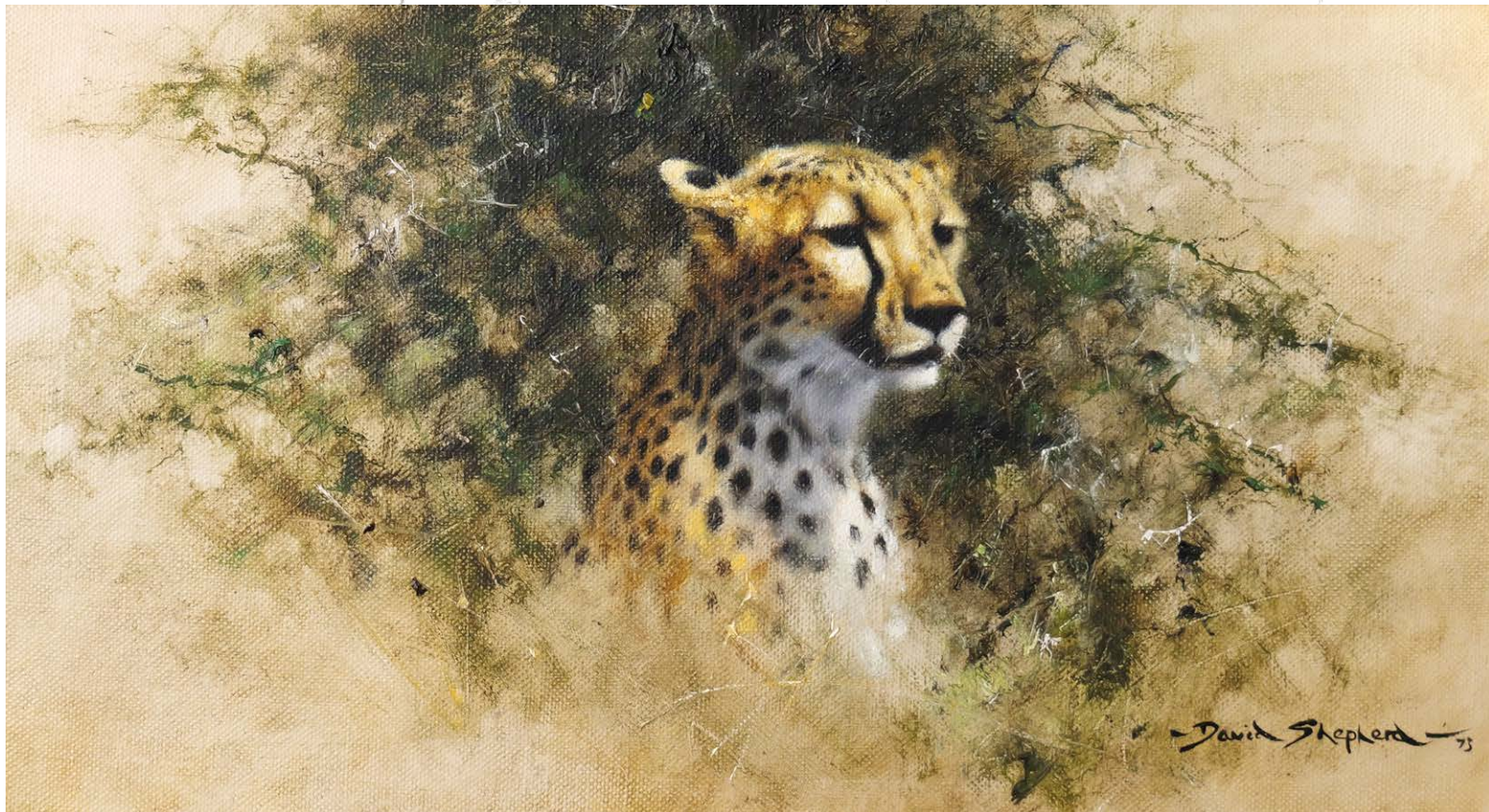
Oil on Canvas

Each 20 x 25 cms / 7¾ x 9¾ inches

£62,000

Brought together in public for the very first time, these five paintings by David Shepherd form a complete *Big Five*, including Lion, Elephant, Rhinoceros, Buffalo and Leopard. The term comes from the old language of big-game hunting where it named the five African animals held to be the most dangerous to pursue on foot; in Shepherd's hands and in the decades since it has come to stand instead for the wildlife he gave much of his life to recording and protecting. Shepherd was among the most widely known wildlife artists of the twentieth century and one of its most dedicated conservationists. He came to the subject almost by accident. Turned down as a game warden in Kenya as a young man and once told he had no talent for painting, he trained privately and began as an aviation artist; a commission to paint a rhinoceros in 1960 turned him towards African wildlife, and the elephants, big cats and endangered species that followed made his name. His painting funded the cause it depicted: in 1984 he founded the David Shepherd Wildlife Foundation, which has since given many millions in grants to protect wildlife across Africa and Asia, work for which he was appointed CBE. Shown here as Shepherd liked his animals to be seen, all five at once, the group stands both as a record of his art and as a reminder of the conservation his painting was always meant to serve.





DAVID SHEPHERD

Cheetah Alert

Oil on Canvas

23 x 40.5 cms / 9 x 16 inches

£29,500



The Patriarch

Oil on Canvas; Painted in 2001

43 x 68.5 cms / 17 x 27 inches

£49,500



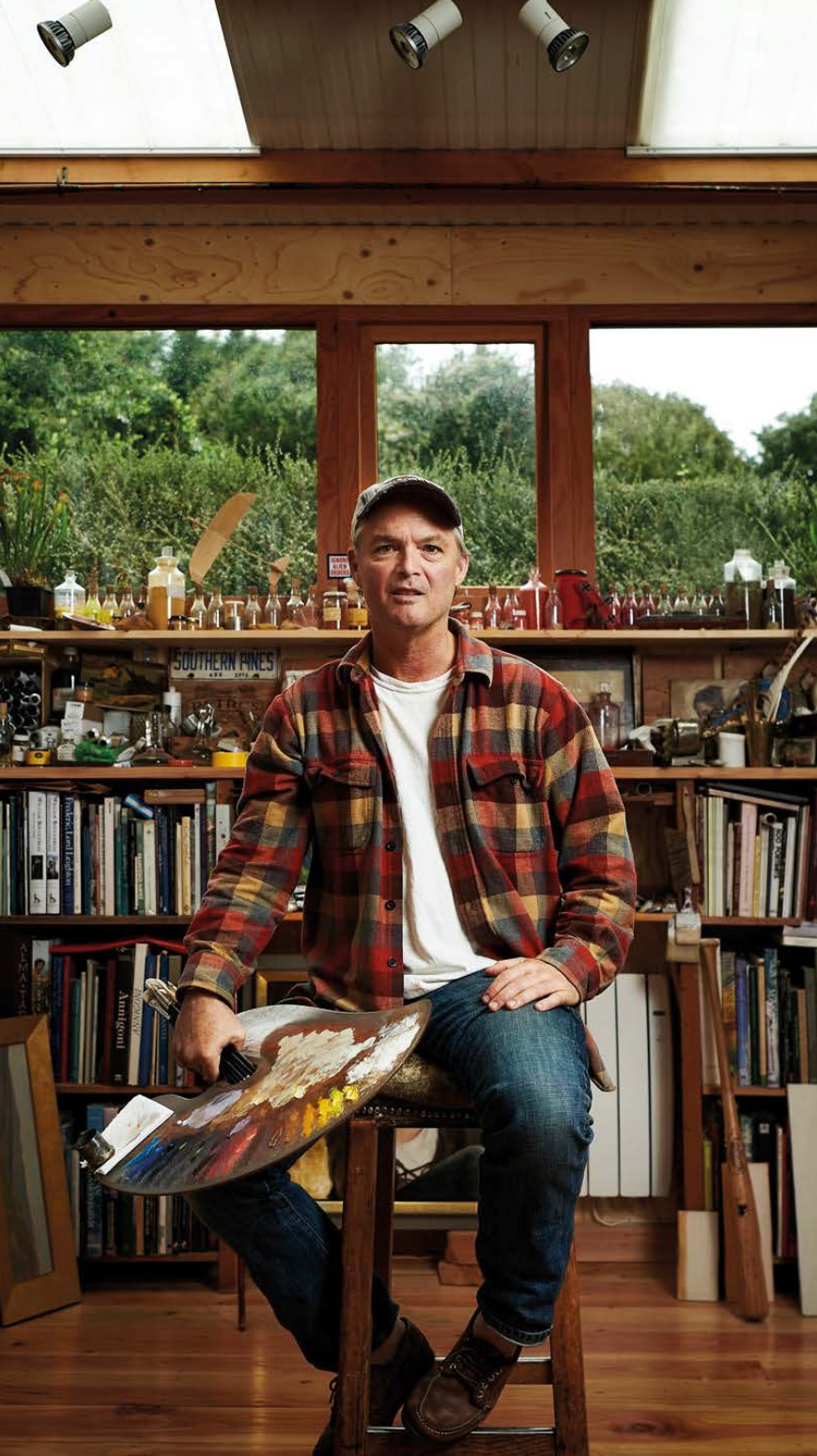
JAMES DORAN-WEBB
BRITISH, (CONTEMPORARY)

The Bald Eagles

Driftwood on Stainless Steel

409 x 244 x 159 cms / 161 x 96 x 62½ inches

£42,000



PAUL S. BROWN
AMERICAN, (CONTEMPORARY)

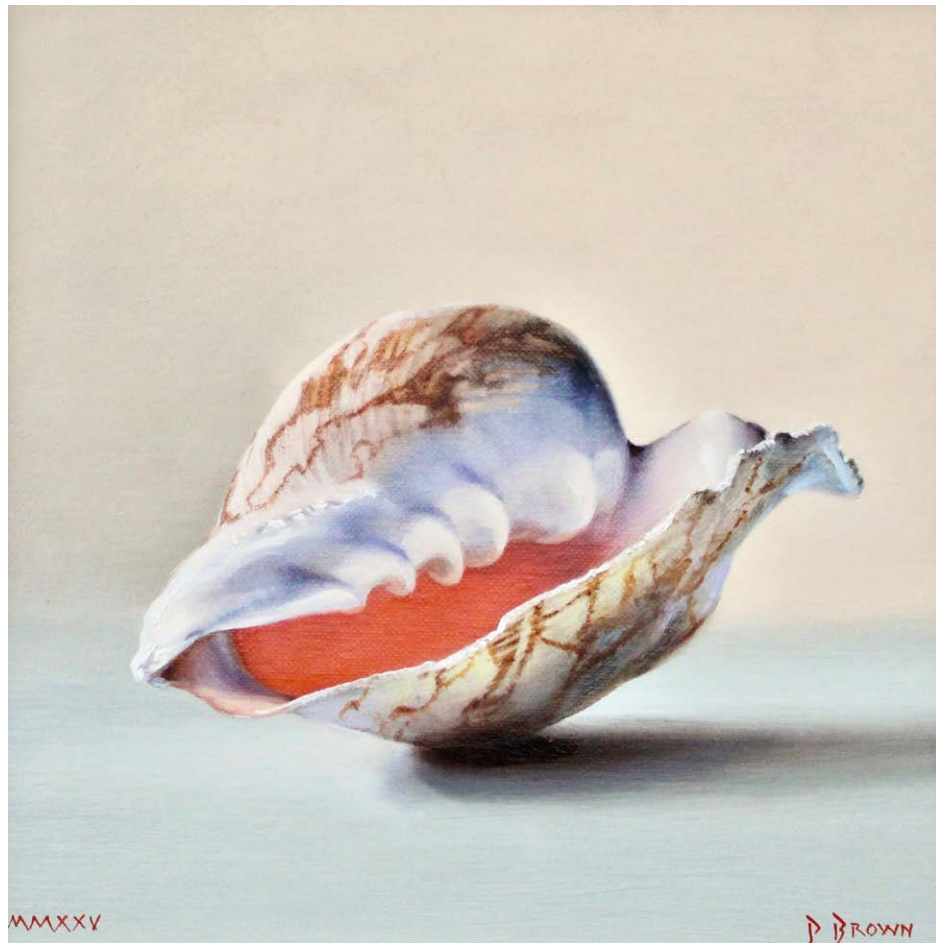
Paul S. Brown left North Carolina for Florence with two hundred dollars in his pocket and a one-way ticket, and made himself into one of the most accomplished Classical Realist painters at work today. His still lifes, portraits and figures carry the methods and standards of the Old Masters into the present, not as pastiche but as a living discipline. He trained at Studio Cecil-Graves, later teaching at the Florence Academy of Art, where he is regarded as one of the finest painters the Academy has produced. His connection with Gladwell & Patterson goes back to the beginning of his career: it was Bill Patterson, of the gallery's forerunner W.H. Patterson who spotted the young painter's talent and helped establish him in Britain. He has since exhibited at the National Portrait Gallery and the Royal Society of Portrait Painters and his paintings hang in collections around the world.

After the Match
Oil on Canvas
112.5 x 88 cms / 44¼ x 34¾ inches
£29,500





From the Orchard
Oil on Canvasboard
27 x 17 cms / 10¾ x 6¾ inches
£3,500



Noble Volute
Oil on Canvasboard
20 x 20 cms / 7¾ x 7¾ inches
£3,000

PAUL S. BROWN

Tight Lines
Oil on Canvas
44 x 44 cms / 17¼ x 17¼ inches
£9,500





Pears with White Wine
Oil on Panel
71 x 96 cms / 28 x 37¾ inches
£32,000

ERIC DE VREE
BELGIAN, (CONTEMPORARY)

Simple Pleasures ●
Oil on Panel
43 x 69 cms / 17 x 27¼ inches
SOLD



Extinguished
Oil on Canvas Mounted on Panel
55 x 75 cms / 21¼ x 29½ inches
£25,000



GEORGES CHARLES ROBIN

FRENCH, (1903-2002)

Le Loing près de Montigny

Oil on Canvas

54 x 65 cms / 21¼ x 25½ inches

£19,500

Georges Charles Robin is among the last true inheritors of the Impressionist landscape, and one of its most accomplished. Working out of doors in the plein air manner of the masters before him, he brought the trees, rivers and villages of the French countryside to life in a few swift strokes, combining a delicate touch with vigorous brushwork and passages of the palette knife. He is admired above all for his command of atmosphere and weather: a warm summer afternoon or a valley under snow, each held in a restrained, precisely judged palette. Gladwell & Patterson's association with Robin reaches back generations. It was Herbert Fuller, of the gallery's founding family, who discovered him at the Paris Salon in the years after the war, and the gallery has championed his work ever since.

Bords de l'Eure

Oil on Canvas

46 x 55 cms / 18 x 21¼ inches

£19,500



La Cure, Affluent de L'Yonne à Sermizelles,

Oil on Canvas; Painted in 1975

60 x 81 cms / 23½ x 32 inches

£25,000

EDWARD WAITES

Horse Trio Maquette

Bronze; Edition of 12

62 x 23 x 7 cms / 24½ x 9 x 2¾ inches

£7,800



HENRI MARTIN
FRENCH, (1860-1943)

View of the Artist's House, Marquayrol, Labastide-du-Vert
Oil on Canvas
91.5 x 117 cms / 36 x 46 inches
Price on Application



THE GARDENS OF HENRI MARTIN AT MARQUAYROL, LABASTIDE-DU-
VERT, PHOTOGRAPH COURTESY OF LA DEPECHE DU MIDI (2024)

When Henri Martin bought Marquayrol in 1900 he was one of the most decorated painters in France, holder of the Légion d'honneur and the Grand Prix at that year's Exposition Universelle with major public commissions filling his Paris studio. What he wanted was to escape all of it. The estate he chose sits on a hillside above Labastide-du-Vert, a village in the Lot so small it barely appears on maps, and for the next four decades it became his true subject. He painted the house, the pergola, the fountain and the flower beds over and over, in every season and hour of light, building each picture from thousands of small mosaic-like touches of colour. From 1923 he scarcely left the place. Like his friend Claude Monet at Giverny, Martin had turned his own garden into his life's work, though where Giverny received a steady stream of admirers, Marquayrol remained deliberately private, known chiefly through the paintings. Those paintings turned out to be a remarkably faithful record: so precisely did Martin observe his garden that today - more than eighty years after his death - the beds at Marquayrol are being replanted using his canvases as the guide, flowers matched to the pictures he made of them. *View of the Artist's House* looks across that garden to the house itself, tall windows open, blue shutters folded back, a small statue rising from a bank of roses, painted with the intimacy of a man who knew every stem of it.



ROBERT CHAILLOUX
FRENCH, (1913-2006)

Bouquet de Fleurs
Oil on Board
35 x 27 cms / 13¾ x 10¾ inches
£4,950



CHARLES PERRON
FRENCH, (1893-1958)

Bouquet d'Oeillets
Oil on Canvas
57 x 46 cms / 22½ x 18 inches
£4,950



CHARLES CAMOIN
FRENCH, (1879-1965)

La Petite Maison, Île-de-France
Oil on Canvas
27 x 35 cms / 10¾ x 13¾ inches
£29,500

WILLIAM MALHERBE

FRENCH, (1884–1951)

A Harmony of Colour, 1943

Oil on Canvasboard

51 x 40.5 cms / 20 x 16 inches

£12,500

In 1943, much of Europe was at war. William Malherbe, a Frenchman in self-imposed American exile and carrying the weight of not one global conflict but two, picked up his brush and filled a canvas with flowers. Poppies and anemones in crimson, rose and magenta tumble from a round glass vase on a white-draped table, gathered among daisies and marigolds and trailing wisps of forget-me-not blue. That a painter should answer such a moment with a picture of this brightness – a subject few of his contemporaries were pursuing – is what gives *A Harmony of Colour* its particular hold.

Born in 1884 at Senlis, the cathedral town north of Paris, Malherbe arrived in the capital as a teenager and was exhibiting before he was twenty. He studied briefly at the École des Arts Décoratifs where a grounding in architecture gave his compositions their underlying structure, then worked his way through Cubism, Fauvism and Neo-Impressionism before arriving at a manner entirely his own. He counted Renoir and Bonnard among his friends and recognition came in the 1930s at the Salon d'Automne

and an association with the Galerie Durand-Ruel, the Paris house that had made its name backing the Impressionists when no one else would. The First World War marked Malherbe deeply. Four years of service left him so withdrawn that Time magazine, meeting him afterwards, described him as almost pathologically shy. Yet the same experience seems to lie beneath the hard-won warmth of his art. When war came again, Malherbe left France for the United States, where he exhibited at the Corcoran Gallery in Washington and painted the flower pieces and still lifes for which he is now most admired.

A Harmony of Colour, signed and dated 1943, comes from these American years, and turns the full force of his colour on the simplest of subjects: a jar of cut flowers on a table, set against a deep blue ground. It was a subject he returned to throughout his life and examples of these works are held today in collections including the Musée d'Art Moderne in Paris. There is something quietly defiant in it: with Europe at war and the painter in exile, he chose to set down flowers on a table in crimson, gold and blue.





KENNETH WEBB
IRISH, (CONTEMPORARY)

Sweet Peas II
Oil on Canvas
31 x 41cms / 12 x 16 inches
£6,950

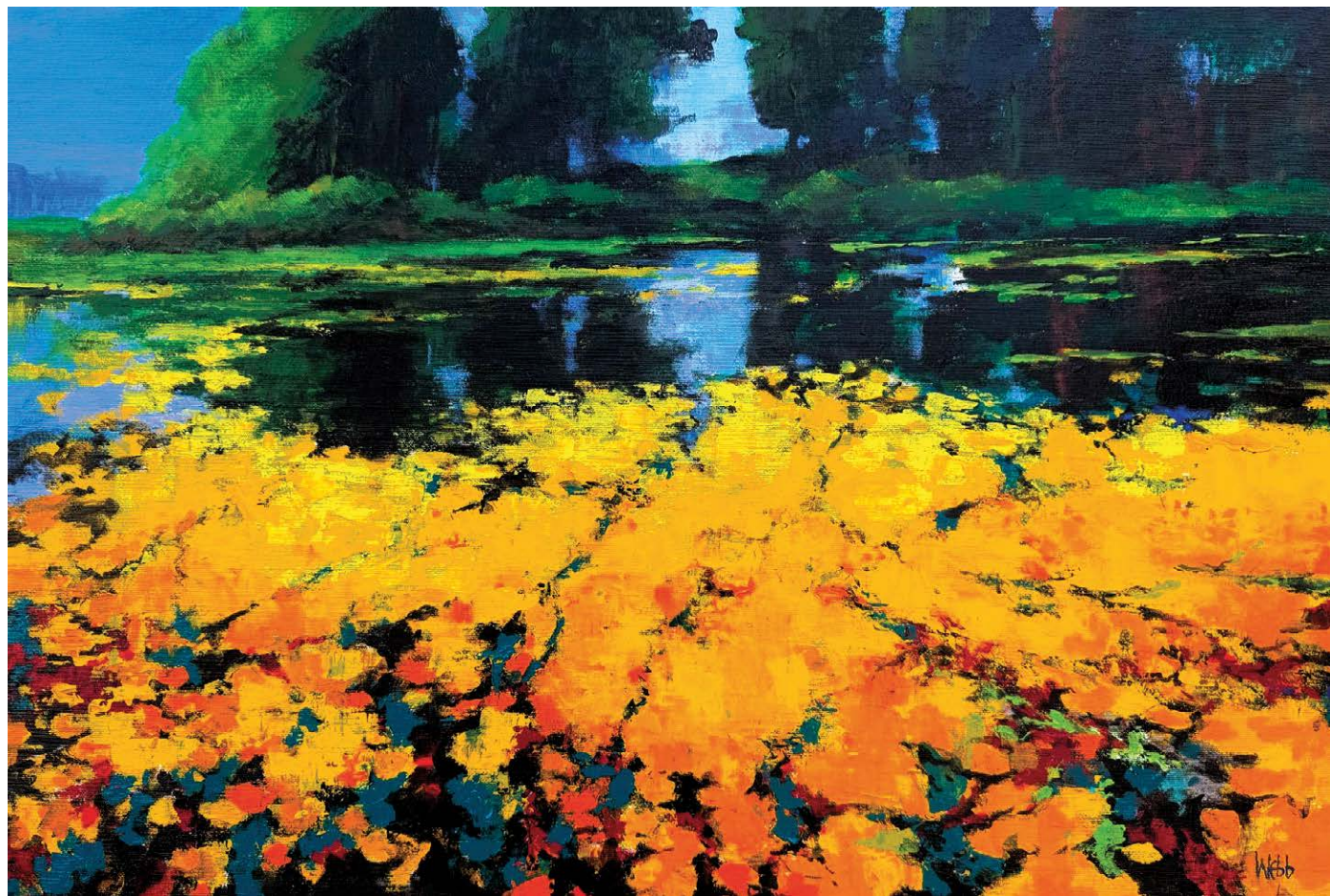


Accolade
Oil on Canvas
30.5 x 35.5 cms / 12 x 14 inches
£4,950



My Lady's Fan
Oil on Canvas
25.5 x 30 cms / 10 x 12 inches
£4,250





KENNETH WEBB
IRISH, (CONTEMPORARY)

Summer Adagio
Oil on Canvas
61 x 91 cms / 24 x 35¾ inches
£29,500

GUSTAVE CARIOT
FRENCH, (1872-1950)

Right Page: Summer's Harvest, Painted in 1927
Oil on Canvas
49.5 x 59 cms / 19½ x 23¼ inches
£39,500





JEAN KEVORKIAN
FRENCH, (1933-2019)

Promenade au Bord de la Rivière
Oil on Canvas
58.5 x 72 cms / 23 x 28¼ inches
£9,500



SERGE MENDJISKY
FRENCH, (1929-2017)

Vue de Saint-Paul-de-Vence
Oil on Canvas
50 x 65 cms / 19¾ x 25½ inches
£15,000



PIERRE BITTAR
FRENCH/AMERICAN,
(BORN 1934)

Village Méditerranéenne
Oil on Canvas
79.5 x 63.5 cms / 31¼ x 25 inches
£9,500



PIERRE EUGÈNE MONTÉZIN
FRENCH, (1874-1946)

Left Page: Rivière aux Nénuphars
Oil on Canvas
75.5 x 70.5 cms / 29¾ x 27¾ inches
£95,000



● *Paysage d'été*
Oil on Canvas
60.5 x 73 cms / 23¾ x 28¾ inches
SOLD



Neige en Forêt
Oil on Canvas
65 x 54 cms / 25½ x 21¼ inches
£4,950

MAURICE MARTIN FRENCH, (1894-1978)

Pommiers en Fleurs
Oil on Canvas
54 x 65 cms / 21¼ x 25½ inches
£6,950

Throughout his life Maurice Martin was drawn to places transformed by light. A wood beneath snow, an orchard in first blossom or a field of stooked corn at harvest all offered the effects he sought to capture. He belonged to the Moret school, the circle of painters who worked around Moret-sur-Loing in the Seine-et-Marne. Among his fellow painters at Moret he came to be known affectionately as one of the “*Four Musketeers of Impressionism*”. In this way Martin helped carry forward the tradition of Monet, Renoir, Pissarro and above all Alfred Sisley. The changing character of the natural world continually drew him back. Snow gave way to spring blossom then to the fullness of summer and the warm tones of harvest. His technique was perfectly suited to these subjects. Free, direct and rapid, it allowed him to seize a particular harmony of light and colour before the moment passed.

Travaux aux Champs
Oil on Canvas
54 x 65 cms / 21¼ x 25½ inches
£6,950





LIONEL AGGETT
BRITISH, (1938–2009)

Sunflowers below San Gimignano, Tuscany
Pastel
48 x 64 cms / 19 x 25¼ inches
£4,950

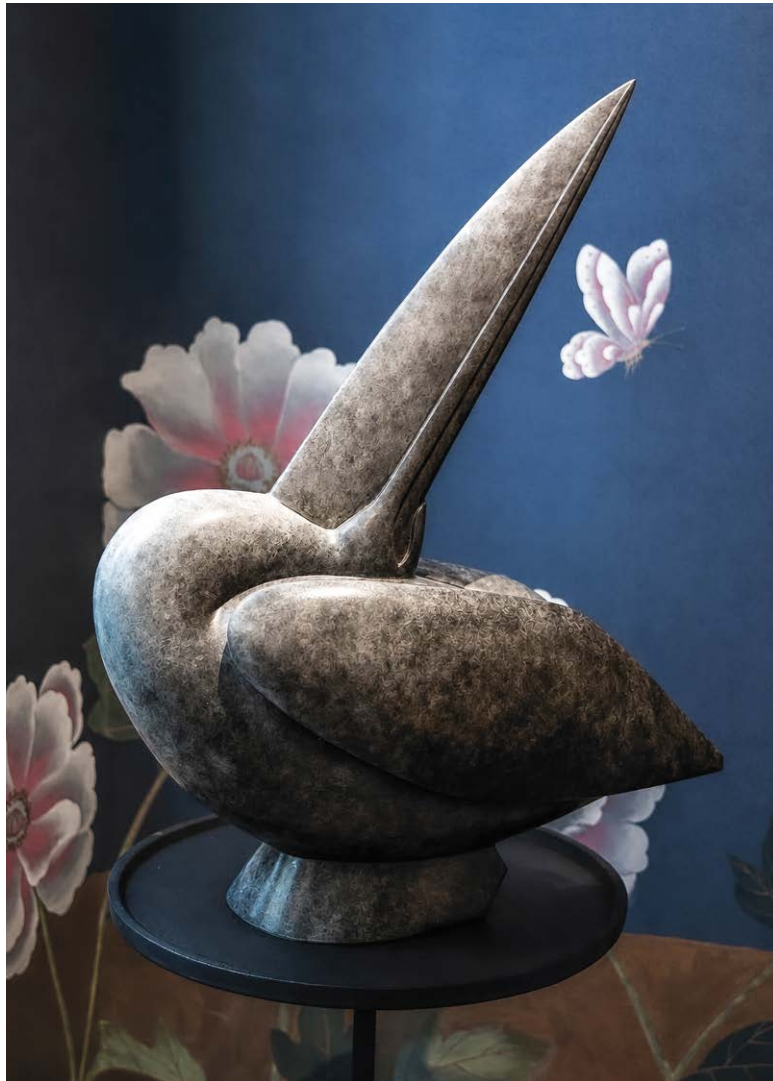
It was Italy that drew Lionel Aggett most. His love of the country began in 1959 when he first saw Umbria and Tuscany as an architectural scholar, and he returned to their light for the rest of his life: the hill towns and cypresses of the Tuscan countryside and above all Venice which he painted more than any other subject. France ran a close second. Aggett was especially drawn to the colour of the southern landscape, the fresh green of spring foliage, fields of lavender stretching to the horizon and burning carpets of red poppies, as well as the river valleys of the Seine and the Loire. Aggett worked mostly in pastel quickly and directly to catch the warmth of a Tuscan evening or the clear morning light on an estuary. These landscapes of Italy and France remain the works most sought after by his collectors.

San Gimignano, Tuscany
Pastel
48 x 64 cms / 19 x 25¼ inches
£4,950



NICK BIBBY
BRITISH, (1938–2009)

Wren
Bronze; Edition of 12
28 x 12 x 12 cms / 11 x 4¾ x 4¾ inches
£7,950



ANTHONY THEAKSTON
BRITISH, (CONTEMPORARY)

Poise, Pelican
Bronze; Edition of 12
43 x 34 x 16 cms / 17 x 13½ x 6¼ inches
£9,250



Serenity
Bronze; Edition of 12
70 x 15 x 15 cms / 27½ x 6 x 6 inches
£12,000

Large Turnaround
Bronze; Edition of 6
173 x 27 x 27 cms / 68 x 10¾ x 10¾ inches
£25,000



JEAN-BAPTISTE
ARMAND GUILLAUMIN
FRENCH, (1841-1927)

Délices de l'Après-Midi

Oil on Canvas

46 x 48.5 cms / 18 x 19 inches

£45,000



ARMAND GUILLAUMIN CAPTURED OUTDOORS WHILE PAINTING IN CROZANT IN 1917, IN A PHOTOGRAPH TAKEN BY PAUL BURTY HAVILAND

Jean-Baptiste Armand Guillaumin was there at the very beginning of Impressionism and outlived almost all of it. Born in Paris in 1841, he studied at the Académie Suisse where he met Cézanne and Pissarro and he showed in the first Impressionist exhibition of 1874 alongside Monet, Renoir and Sisley. For years he painted only in the hours his government job allowed until a win of 100,000 francs in the state lottery in 1891 freed him at fifty to devote the rest of his life to painting.

What sets Guillaumin apart is colour. Where the other Impressionists sought the fall of natural light, he pushed his palette to a pitch of intensity none of them matched, laying strident oranges, violets and ultramarines side by side. That colour runs through every subject he touched, not least his still lifes, which are far rarer than his landscapes and prized by collectors for it. Painted mostly for himself and his family circle, they take the simplest material, fruit, flowers and the tableware of his own home and treat it with the same broken touch and heightened palette he brought to the open air, close in spirit to the still lifes of his old friend Cézanne. His landscapes found their great subject in 1892, when Guillaumin settled in the valley of the Creuse in central France and became the leader of the École de Crozant, the circle of painters drawn to the dramatic river landscape around the village of Crozant and its ruined medieval castle. He returned to its rocky gorges and fast water through every season and it is these Creuse pictures, above all his winter





JEAN-BAPTISTE
ARMAND GUILLAUMIN

FRENCH, (1841-1927)

Cours d'Eau, Crozant
Oil on Canvas; Painted in 1900
55 x 65 cms / 21¼ x 25½ inches
£99,000

ANTHONY THEAKSTON

BRITISH, (CONTEMPORARY)

Bastion 2 Large
Bronze; Edition of 12
63 x 20 x 16 cms / 24¾ x 7¾ x 6¼ inches
£9,710



A ROOM TO WITHDRAW

INTERIORS SPOTLIGHT

This summer two works from our collection were chosen by the designer Sean Symington to hang in his room at WOW!house, the annual showcase at Design Centre Chelsea Harbour where leading interior designers, garden designers and architects each transformed a space into a room of their own. Sean Symington's room, created with the textile house Zardi & Zardi, took as its starting point a distinctly Georgian idea: the withdrawing room to which guests once retired after dinner to play cards, drink champagne and talk late into the evening. His interpretation was no period recreation. Setting aside the classic English country look, he reached for something warmer and more personal: a manor house feeling crossed with the polish of a city apartment. The whole room flowed from a single gesture, Zardi & Zardi's exuberant Primavera wallpaper sweeping across walls and ceiling alike and from there he layered rich colour, studied maximalism and above all low, warm light. Table lamps, floor lamps and wall lights stood in for anything overhead, conjuring the end of evening mood the withdrawing room asks for. It was into this setting that our two paintings were placed.

Featuring; Maximilien Luce, *La Falaise de Mers*, Oil on Paper Mounted on Canvas, Painted in 1935, 16.5 x 26 cm / 6½ x 10¼ inches, £11,500
Post-Impressionist School, *Composition au Verre et aux Fruits*, Oil on Board, Painted in 1900, 18.5 x 27.5 cm / 7¼ x 10¾ inches, £1,950.



THE WORKS

La Falaise de Mers, 1935, shows the chalk cliffs at Mers-les-Bains on the Picardy coast, a subject Maximilien Luce returned to again and again in his final years. Luce came of age among the Pointillists in the circle of Seurat, Signac and Pissarro but he was never content with so scientific a style. He painted what few of his contemporaries would touch, from the blast furnaces of the Borinage to the Paris of Haussmann and the digging of the Métro. In the very year this picture was painted he succeeded Signac as president of the Société des Artistes Indépendants, the exhibiting society he had shown with since the 1880s. That history is what makes these late coastal scenes special: Luce brought the same appetite that had taken him into the foundries and building sites to the landscape, and the cliffs and sea light at Mers are painted with a freedom the young Pointillist would never have allowed himself.



Composition au Verre et aux Fruits, circa 1900, is a Post-Impressionist still life from the moment the genre had been most thoroughly remade by Cézanne. Earlier still life painting had prized illusion and polish, the convincing trick of the eye. What Cézanne and those who followed him wanted instead was to convey the weight of objects and the structure that lies beneath appearances. *Composition au Verre et aux Fruits* belongs squarely to that moment. A glass and a few pieces of fruit are set on a table and given real presence, built up from broken and deliberate touches of colour. Small in scale and universal in subject, works of this kind have always been among the most sought after of the period and this one offers the movement's thinking in a form that sits comfortably in a room. And sit comfortably it did within Sean Symington's with-drawing room.





MAXIMILIEN LUCE
FRENCH, (1858-1941)

Les Baigneuses
Oil on Canvas
36.5 x 72.5 cms / 14¼ x 28½ inches
£49,000

Le Départ des Voiliers
Oil on Paper Mounted on Canvas;
Painted in 1935
26 x 31 cms / 10¼ x 12¼ inches
£13,500



Le Tréport, Petits Voiliers
Oil on Paper Mounted on Canvas;
Painted in 1935
22 x 41 cms / 8¾ x 16¼ inches
£13,500



STELLA SHAWZIN
SOUTH AFRICAN, (1920-2020)



Reclining Mother & Child II
Grey Bardiglio Marble
66 x 84 x 148 cms / 26 x 33 x 58¼ inches
£28,000



PETER WILEMAN
BRITISH, (CONTEMPORARY)

Echoes of Sunset

Oil on Canvas

100 x 100 cms / 39¼ x 39¼ inches

£7,850

A Love Letter Written in Water and Blue ●

Oil on Canvas

30 x 30 cms / 11¾ x 11¾ inches

SOLD

Left Page: A Stillness Made of Light

Oil on Canvas

80 x 80 cms / 31 x 31 inches

£6,750





PETER SYMONDS
BRITISH, (CONTEMPORARY)

Cornish Coast Path, Lizard Point
Oil on Canvas
30.5 x 40.5 cms / 12 x 16 inches
£3,750



Cornish Seas (The Lizard)
Oil on Canvas
25.5 x 38 cms / 10 x 15 inches
£3,450

*Right Page: Cornish Light,
Near Kynance Cove*
Oil on Canvas
28 x 35.5 cms / 11 x 14 inches
£3,450





GASTON BALANDE
FRENCH, (1880-1971)

Voiliers au Mouillage
Oil on Canvas
40 x 70 cms / 15¾ x 27½ inches
£8,950

GABRIEL BEUNKE
FRENCH, (19TH CENTURY)

Les Rochers du Phare à l'Île d'Or
Oil on Board
32.5 x 41.5 cms / 12¾ x 16¼ inches
£2,950



EUGÈNE BEGARAT
FRENCH, (B. 1943)

Paysage Maritime dans le Midi
Oil on Canvas
54 x 73 cms / 21¼ x 28¾ inches
£5,950





GEORGINA POTTER
BRITISH, (CONTEMPORARY)

Cattle in the Heatwave

Oil on Board

30 x 42 cms / 11¾ x 16½ inches

£1,650

Summer by the River

Oil on Board

25 x 30 cms / 9¾ x 11¾ inches

£1,250

Left Page: Evening Glow

Oil on Board

80 x 80 cms / 31½ x 31½ inches

£4,500

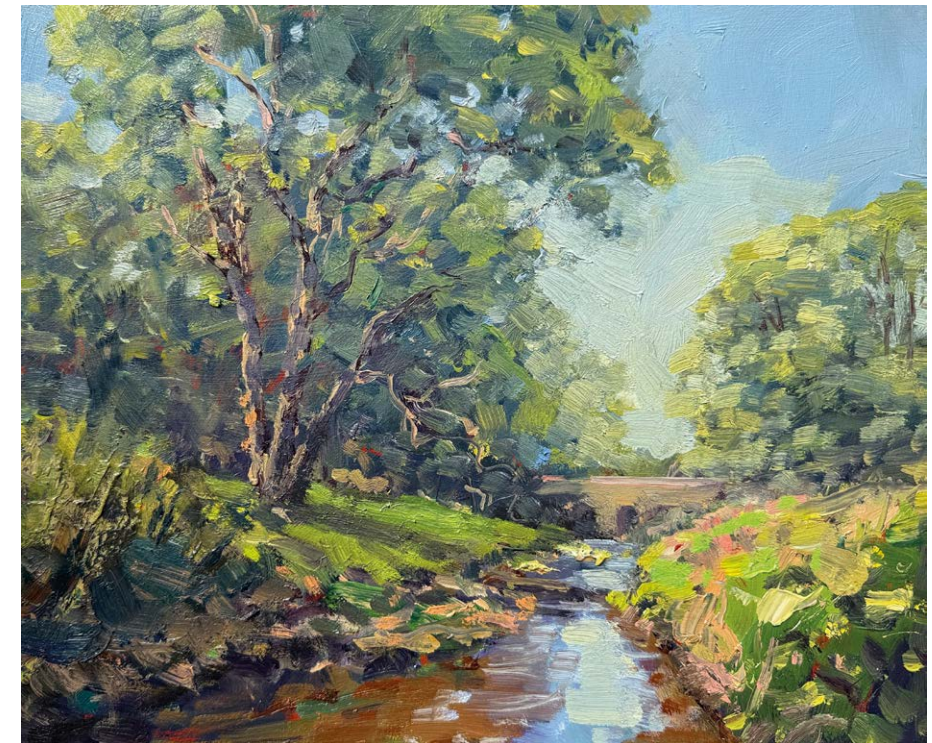
ROBERT FOGELL
BRITISH, (CONTEMPORARY)

Left Page Sculpture: Landscape Form

Portland Stone

21 x 51 x 16 cms / 8¼ x 20 x 6¼ inches

£2,000





MARTIN TAYLOR
BRITISH, (CONTEMPORARY)

Evening Sunset
Oil on Board
25.5 x 35.5 cms / 10 x 14 inches
£3,950



Round the Bluebell Wood
Oil on Board
28 x 28.5 cms / 11 x 11¼ inches
£4,250

'The poetry of earth is
never dead.'

Where the Light Leads
Oil on Canvas
40 x 30 cms / 15¾ x 11¾ inches
£5,450



Passing clouds change
Like passing life

Caught by the Light
Oil on Board
28 x 36 cms / 11 x 14¼ inches
£4,950



RHS CHELSEA FLOWER SHOW

WORKING TO CREATE HOUSE 50

For Gladwell & Patterson, the RHS Chelsea Flower Show remains a defining fixture in our calendar: a meeting point for collectors, designers, makers and leading specialists, united by a shared commitment to quality and creative vision. 2026 marked our eighteenth year at the show, a milestone that places us in a category of our own. We are not only London's oldest art gallery but also the first art gallery ever to exhibit at Chelsea, and that legacy shaped everything from the conception of our stand to the conversations it invited.

This year's stand was conceived as a tribute to two great institutions of British heritage. Having recently made our home at House 50, Burlington Arcade – one of London's most celebrated covered promenades – we brought the spirit and architecture of the Arcade to the grounds of the Royal Hospital Chelsea. The stand recreated the feeling of stepping into the Arcade for the very first time with painted glittering chandeliers, soaring arches and the famous purple carpet running its length. That carpet was no reproduction. In fact, it had been taken directly from the Arcade itself and laid on our stand. The interior was designed by Lucinda Sanford Design who returned following her acclaimed work on our stand in 2025 and whose eye for finely detailed interiors once again



gave the space its distinctive character. The planting was by garden designers Hicks & Hart who drew on the Regency period in which Burlington Arcade first opened in 1819, framing the stand with planting in the spirit of the era and completing the sense of the Arcade transported to Chelsea in full flower. On preview day we were delighted to welcome Martin – one of the beloved Beadles of Burlington Arcade – for an exclusive first look at the stand: a small ceremony that felt entirely right given that the Beadles have watched over the Arcade since 1819, and this year a corner of it had come to Chelsea.

Our guests were in equally expert hands beyond the stand. Chris Young, garden designer and author of *RHS Take Chelsea Home*, and for many years editor of the RHS magazine *The Garden*, led private tours of the show for our clients, sharing an insider's knowledge of Chelsea that few can match. From the stand itself to the tours beyond it, our guests saw Chelsea in the company of people who know it intimately. It was a particular honour that the stand was awarded the RHS Five Star Tradestand Award, the highest recognition given to a trade stand at the show and a fitting tribute to everyone who brought it to life.



WILLIAM KAY BLACKLOCK
BRITISH, (1872-1924)

Summer Idyll
Oil on Board
24 x 34 cms / 9½ x 13½ inches
£6,950



PIERRE GRISOT
FRENCH, (1911-1995)

Les Boulevards
Oil on Canvas
46 x 38 cms / 18 x 15 inches
£3,250



CHARLES SPENCELAYH
BRITISH, (1865-1958)

Bent on Mischief
Oil on Canvas
40.5 x 33 cms / 16 x 13 inches
£7,500



ÉDOUARD LÉON CORTÈS
FRENCH, (1882-1969)

Paris, Notre-Dame sous la Neige au Couchant
Oil on Canvas
38 x 46 cms / 15 x 18 inches
£39,500



SIR ALFRED JAMES MUNNINGS
BRITISH, (1878-1959)

L'été à Porte Saint Denis, Paris
Oil on Canvas
33 x 46 cms / 13 x 18 inches
£49,000

A Huntsman and Hounds
Oil on Canvas; Painted in 1906
40 x 50 cms / 15¾ x 19¾ inches
Price on Application

L'hiver à Porte Saint-Denis, Paris
Oil on Canvas
33 x 46 cms / 13 x 18 inches
£49,000

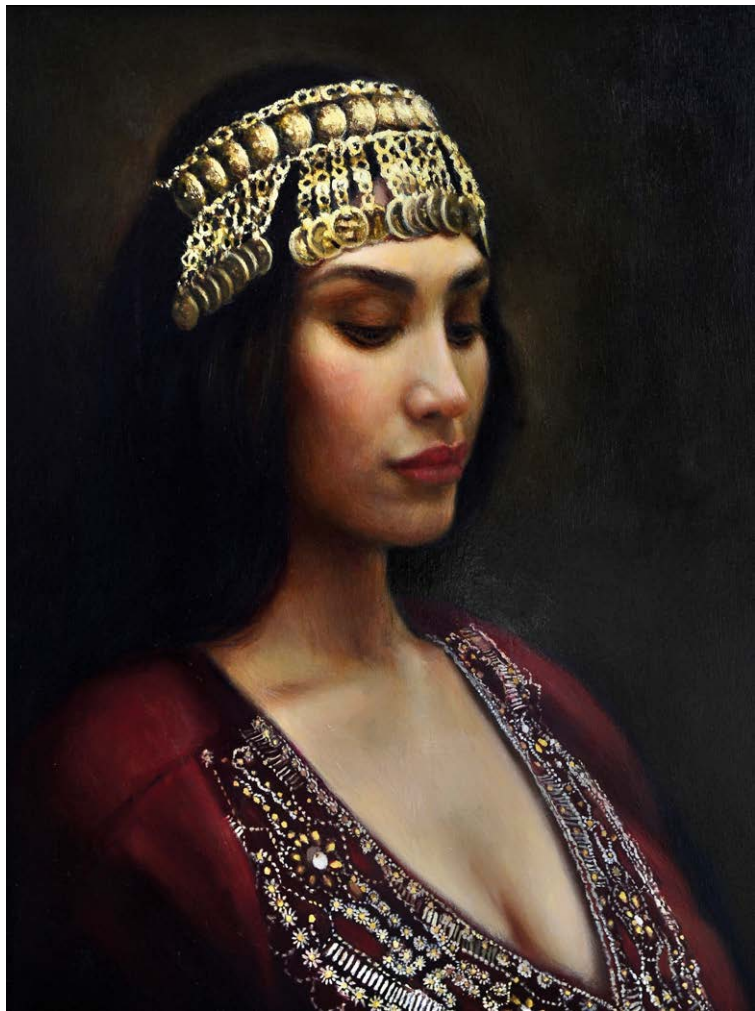


ARIS RAISSIS
GREEK, (CONTEMPORARY)

Aris Raissis was born in Cairo in 1962 to Greek parents. The city of his childhood, with its markets, crowds and sharp fall of light and shadow gave him the store of images on which he has drawn ever since. He trained in London at the Chelsea School of Fine Art and then the Byam Shaw School of Art, graduating in 1985. Alongside his formal training he undertook a sustained study of the Old Masters, above all Rembrandt and Van Dyck, and from them he took not only a manner of seeing but a method of making. He constructs his paintings using traditional techniques, preparing and layering his materials in the belief that a work of art should be built to physically stand the test of time.

The Carpet Seller
Oil on Panel
40 x 30 cms / 15¾ x 11¾ inches
£12,900





ARIS RAISSIS

Serenity of the Bride

Oil on Panel

40 x 30 cms / 15¾ x 11¾ inches

£15,300



The Lemon Seller

Oil on Panel

48 x 39 cms / 19 x 15¼ inches

£11,200

STEWART LEES BRITISH, (CONTEMPORARY)

Cherries in a Brass Bowl

Oil on Gesso Panel

15 x 20 cms / 6 x 7¾ inches

£4,250



Strawberries and Apricots

Oil on Gesso Panel

13 x 18 cms / 5 x 7 inches

£3,500



Pink Salt in a Brass Bowl

Oil on Gesso Panel

13 x 18 cms / 5 x 7 inches

£3,500





RONNY MOORTGAT
BELGIAN, (CONTEMPORARY)

Wind and Sun Behind
Oil on Canvas
40 x 60 cms / 15¾ x 23½ inches
£4,950



Le Mans 1930
Oil on Canvas
60 x 90 cms / 24 x 36 inches
£6,500



With the Wind
Oil on Canvas
50 x 70 cms / 19¾ x 27½ inches
£5,950



1953 Jaguar C Type
Oil on Canvasboard
30 x 40 cms / 11¾ x 15¾ inches
£3,500





EXHIBITION

Small Pleasures:
Ollie Tuck Solo Show

OCTOBER 2026, STAMFORD



EXHIBITION

An Artist's Collection:
Ivon Hitchens

OCTOBER 2026, LONDON



ART FAIR

Delaware Antiques Show
Wilmington

NOVEMBER 2026



ART FAIR

The Washington
Antiques Show

JANUARY 2027



EXHIBITION

Art in the Arches:
Burlington Arcade

NOVEMBER 2026, LONDON



ART FAIR

RHS Chelsea
Flower Show

MAY 2027, LONDON



ART FAIR

Art Palm Beach
Florida

JANUARY 2027



ART FAIR

The Palm Beach Show
Florida

FEBRUARY 2027

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