

An impressionistic painting of a landscape. The scene is dominated by a vibrant blue sky and water, with a prominent red-roofed building in the center. The brushwork is visible and textured, creating a sense of movement and light. The colors are rich and varied, with shades of blue, red, yellow, and green. The overall composition is balanced and evocative.

LEGACY

GLADWELL & PATTERSON

— experts in fine art since 1746 —





INTRODUCTION

With a legacy spanning over 275 years, we believe that art transforms spaces and we delight in guiding our clients to find the perfect pieces for their collections and homes, with a commitment to quality and expert knowledge. We believe that art does more than adorn spaces; it invigorates them, crafting narratives that resonate deeply with their surroundings and those who inhabit them.

This year marks a remarkable chapter in the esteemed history of our gallery. We began 2024 with a fantastic David Shepherd retrospective at 5 Beauchamp Place, which captivated wildlife enthusiasts from every corner of the globe. Throughout the year we have showcased our curated collections at a record twelve art fairs; from the scenic landscape of Petworth to the vibrant streets of Philadelphia, and the floral inspiration of Chelsea to the rich history of Charleston.

In September, we proudly opened No. 1 High Street in the heart of the vibrant and picturesque town of Stamford in Lincolnshire. A former bank, this historic building has been reimagined into a modern sanctuary that retains the charming essence of its past. This transformation - a culmination of dedicated effort and meticulous planning by Glenn and Cory - has created a space that is truly exceptional. Now this wonderful building, which builds on the legacy of "Gladwell's Corner" in the City of London, will house a captivating collection of different treasures, many of which are presented within these pages.

Art is the single most transformative element in designing a space. Within the walls of our galleries and through the curated settings in this catalogue, we aim to inspire you, our esteemed clients, to envision how these remarkable pieces can enrich your own spaces. With our bespoke home delivery service and participation in art fairs, we continue to bring the art experience directly to you, making it easier than ever to find the perfect addition to your collection.

The G & P Team



PETER VAN BREDA
BRITISH (CONTEMPORARY)

Morning Snow, St Martin's, Stamford

Oil on Canvas
54 x 65 cms / 21 ¼ x 25 ½ inches
£5,950

One of Britain's leading *en plein air* painters, Peter van Breda is driven by his excitement at capturing the light, mood and atmosphere of the bustling urban environment he encounters.

Peter can often be found, palette in hand and paintbrush poised, on quiet street corners, shrouded in the morning mist. By painting directly from his subject, he can truly capture the atmospheric effects of the cityscape that unfurls before his eyes. Peter is able to find beauty in the way surfaces transform when affected by the surrounding environment; the sky reflected in the many faceted planes of London architecture, wet pavements forming a mirror on city streets, glistening sun resonating from a Venetian canal.

A recent move to Leicestershire has prompted a flurry of activity from Peter as he draws inspiration from the enchanting towns of his new home. Peter's meticulous technique and use of subtle colouring create landscapes that are both visually stunning and emotionally evocative. His paintings capture the very essence of familiar locations as he skilfully imbues them with a timeless quality.



PETER VAN BRED
BRITISH (CONTEMPORARY)



Gondolas, San Giorgio Maggiore, Venice

Oil on Canvas
40 x 60 cms / 15 $\frac{3}{4}$ x 23 $\frac{1}{2}$ inches
£4,500



PETER VAN BREDA
BRITISH (CONTEMPORARY)



Light on the Awnings, Rialto, Venice

Oil on Canvas
46 x 38 cms / 18 x 15 inches
£4,250



Grand Canal, Venice

Oil on Canvas
50 x 40 cms / 19 $\frac{3}{4}$ x 15 $\frac{3}{4}$ inches
£4,750

PETER VAN BREDA
BRITISH (CONTEMPORARY)



Sunset on the Thames, London

Oil on Canvas
50 x 100 cms / 19 $\frac{3}{4}$ x 39 $\frac{1}{2}$ inches
£8,250



Left:
Serenity in the Highlands

Oil on Canvas
160 x 91 cms / 63 x 35 $\frac{3}{4}$ inches
£49,500

Right:
The Head of Loch Lomond

Oil on Canvas
24 x 36.5 cms / 9 $\frac{1}{2}$ x 14 $\frac{1}{4}$ inches
£25,000

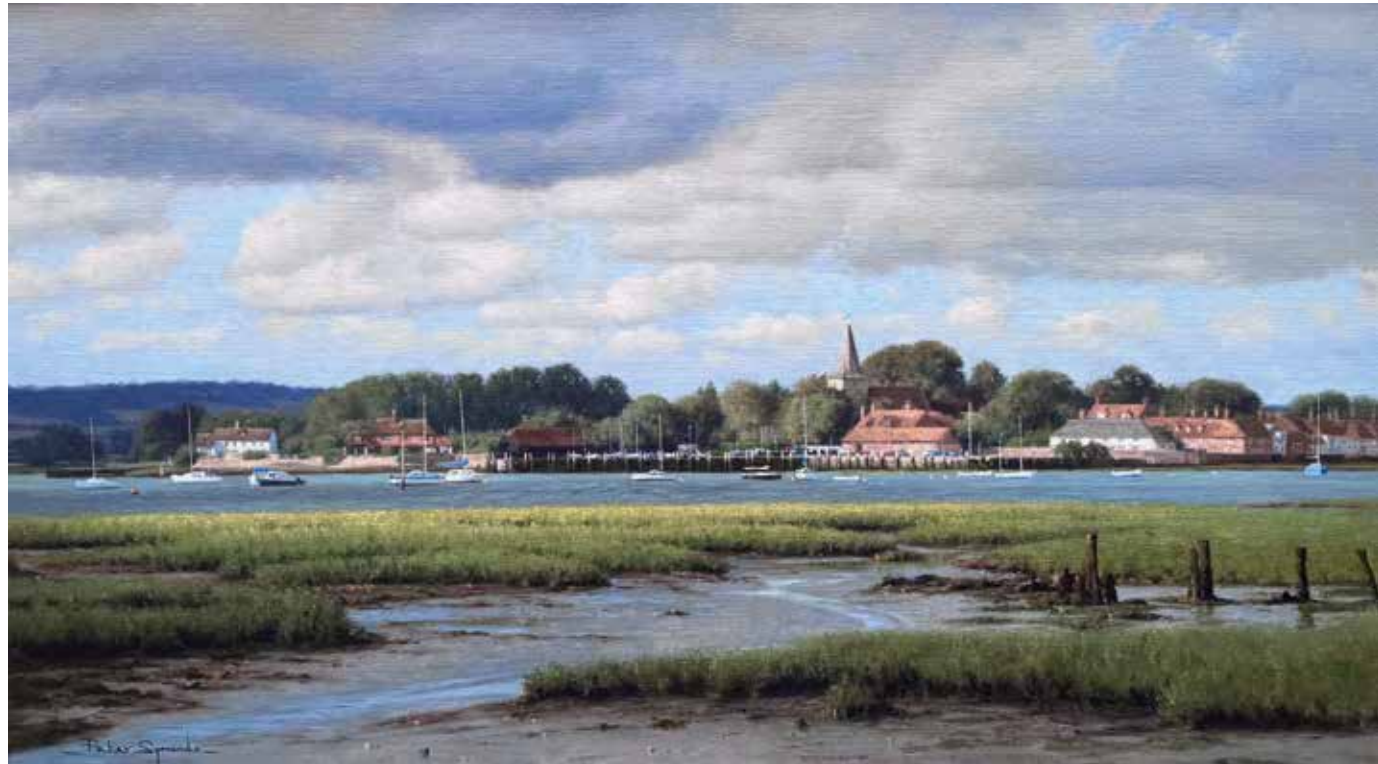
ALFRED DE BREANSKI BRITISH, (1852-1928)



Alfred de Breanski's monumental painting, *Serenity in the Highlands*, captures the ethereal beauty of a tranquil Scottish loch, framed by majestic mountains that rise dramatically against a moody, cloud-laden sky. This impressive work stands out not only for its scale but for its masterful blending of romanticism and realism, reflecting the artist's profound connection to the landscapes he loved. In this captivating scene, the calm waters of the loch mirror the rolling mist and shifting clouds, while the Highlands are bathed in a soft, pure light that illuminates the intricate textures of the rocky terrain. Breanski's meticulous attention to detail draws viewers into the serenity of the landscape, evoking a sense of peace and timelessness that resonates with anyone who has wandered through Scotland's wild beauty.

With a career that spanned nearly five decades, Alfred de Breanski became known for his dramatic depictions of highland lochs at sunset, often filled with golden light and dotted with grazing cattle or sheep. His work is characterised by a deep appreciation for atmospheric effects, revealing his influence by masters such as John Constable and J.M.W. Turner. Exhibited widely, including at the Royal Academy, Breanski's paintings are represented in numerous prestigious collections, testament to his lasting impact on British landscape art.

PETER SYMONDS
BRITISH (CONTEMPORARY)



Bosham Harbour

Oil on Canvas
40.5 x 71 cms / 16 x 28 inches
£8,500

Oil Paintings photographed in the Dining Room at No. 1 High Street. From left to right: Georges Ricard-Cordingley, *Jeune Normande Assise sur la Plage*, 41 x 50.5 cms, £9,500 • Martin Taylor, *Under the Shadow of the Great Oak*, 50 x 60 cms, £8,500 • Peter Symonds, *The Buttermere Falls from Crummock Water*, 46 x 81 cms, £9,750 • Bronze sculpture by Edward Waites, *Horse Trio*, 165 x 40 x 15 cms, £18,500





Poole Harbour from Studland Heath

Oil on Canvas
25.5 x 51 cms / 10 x 20 inches
£4,250



Daybreak, Bosham

Oil on Canvas
20.5 x 30.5 cms / 8 x 12 inches
£2,500

Oil Paintings by Peter Symonds photographed in the Dining Room at No. 1 High Street. Clockwise from lower left to right:
West Wittering from East Head, 20.5 x 30.5 cms, £2,350 • *Evening Light, The North Downs from Holbury Hill, Surrey*, 23 x 46 cms, £3,950 •
River Duddon, 40.5 x 71 cms, £10,000 • *March Grange in Borrowdale*, 28 x 46.5 cms, £6,950 • *Blà Bheinn, Isle of Skye*, 28 x 35.5 cms, £2,950
Bronze sculpture by Edward Waites, *Peppermill*, 50 x 35 x 12 cms, £5,500



DAVID SHEPHERD
BRITISH (1931-2017)



Fierce Beauty

Oil on Canvas
46 x 76 cms / 18 x 30 inches
£49,500



Rhinos and Termites

Painted in 1966
59.5 x 90 cms / 23½ x 35½ inches
£35,000

Bronze Sculpture photographed in the stairwell of No. 1 High Street by Simon Gudgeon
Phragmites, Bronze and Stainless Steel, 120 x 160 cm / 47 x 63 inches, £9,500

SIMON GUDGEON
BRITISH (CONTEMPORARY)

Serenity

Bronze (Edition of 9)
height: 150 cms / 59 inches
£45,000



MARTIN TAYLOR
BRITISH (CONTEMPORARY)



Bluebell Copse

Oil on Board
32 x 28.5 cms / 12½ x 11¼ inches
£4,250



January Light on Scaldwell Lane

Oil on Board
32 x 28.5 cms / 12½ x 11¼ inches
£4,950



Late Snow Shadows

Oil on Board
30 x 40 cms / 12 x 15¾ inches
£4,750



GEORGINA POTTER BRITISH (CONTEMPORARY)

Chasing Clouds

Oil on Canvas
100 x 220 cms / 39½ x 86¾ inches
£15,000

Georgina Potter is a contemporary landscape artist who is fast becoming one of Britain's leading *en plein air* painters. Celebrated for her unique and highly energetic style, Georgina's paintings are a celebration of the joy of the landscape. Georgina finds an ethereal beauty in nature, from a glimpsed ray of sunlight after the rain to the fierce drama of a sky before the sun slips below the horizon.

A monumental work, on both scale and dramatic effect, *Chasing Clouds* is Georgina's largest work to date. This deeply atmospheric piece captures the dynamic interplay of light and shadow, inviting the viewer into a dreamlike realm where the skies seem to dance. The sheer scale of this piece pulls you in like the ebb and flow of the tide; it is at once mesmerising and calming.

Inspired by great British mid-century artists, including Sir Alfred Munnings and Edward Seago, Georgina embraces her passion for capturing the beauty of the natural world. Her work gracefully portrays fleeting moments in a distinctive, joyful manner.



Across the Wheat Fields

Oil on Board
25 x 30 cms / 9¾ x 11¾ inches
£825



In and Out of Sunshine

Oil on Board
25 x 30 cms / 9¾ x 11¾ inches
£825

JOHN FREDERICK HERRING JNR.
BRITISH, (1815-1907)



Ready for the Ride

Oil on Board
20 cms / 8 inches tondo
£4,250



At Rest in the Midday Sun

Oil on Board
20 cms / 8 inches tondo
£4,250

EDWARD WAITES

BRITISH (CONTEMPORARY)

Horse Trio

Bronze, (Edition of 12)
165 x 40 x 15 cms / 65 x 15 $\frac{3}{4}$ x 6 inches
£18,500

This stunning bronze sculpture by Edward Waites captures the dynamic energy and grace of equestrian movement through a remarkable trio of horses in various stages of jumping—running, leaping, and soaring into the air. Completely self-taught, Edward's sculptures are created out of his passion for the vitality, energy and grace of his subjects. His passion lies with African and Equestrian wildlife, sculpting animals with distinct features that carry a powerful presence.

Following the ancient lost-wax method, Edward works first in clay, moulding the animal with his hands, creating the rough texture you can see in the final sculpture. This personal touch adds character to the animals and makes them come alive for the audience. Edward then casts in bronze and in silver for limited editions. This age-old process demands both skill and time, and after several months of work, his finished sculptures bring the true nature of the wildlife into our everyday lives.

Edward's work is inspired by his keen observation of animals and is shaped by his passion for the vitality, energy and grace of his subjects. Edward's careful observation of his subject allows for him to capture the unique personalities of majestic animals, from mighty racehorses such as Dubawi and Makfi, to the native creatures of the vast plains of Africa.





BRINGING ART TO YOU WITH GLENN FULLER

After an intensive nine months of dedicated effort transforming No.1 High Street into a remarkable art gallery, we had the privilege of sitting down with Glenn - one of the driving forces behind the Stamford Gallery - just before he jets off to another Art Fair. Seated in the newly finished *Treasure Vault*, in the basement of the gallery, Glenn takes a moment to reflect on the journey that brought this space to life. Over a glass of Montrachet, we engage in a conversation about the gallery's evolution, the vibrant art community of Stamford, and the exciting future that lies ahead.

Q. Gladwell & Patterson is a name synonymous with excellence in the art world. What sets the gallery apart from others?

We are proud to have a rich and illustrious history, which provides us with a deep understanding of the essential elements that make our gallery strong and highly respected. Our dedicated and passionate team work tirelessly to discover the finest artists and paintings, helping our valued and lovely clients build beautiful and enjoyable art collections. This dedication allows us to guide our clients, many of whom have become dear friends,



as they build collections that are personal, meaningful, and enduring.

Q. The gallery's recent expansion to Stamford represents a significant step forward. How does this fit into Gladwell & Patterson's long-term vision?

The opening of No. 1 High Street marks a seminal moment for the gallery. By acquiring the freehold, we have created an opportunity for permanence while also challenging the status quo in how paintings are presented.

Our vision for the Stamford gallery was to craft a space where our exquisite paintings could be appreciated in the most enjoyable way possible. Discovering this historic freehold building in such a prime location has provided a lasting and prominent setting for our clients to fully immerse themselves in our collection.

By designing each room with the paintings and sculptures in mind, we've ensured that every artwork can be experienced at its best. We hope this inspires visitors to design their own spaces around the art they cherish, deepening their connection to it and enhancing their enjoyment.

Our long-term vision has always been rooted in creating lasting bonds - between art and



people, and between people and place. Stamford, with its beauty and history, felt like the ideal location to continue this journey.

Q. Stamford is a truly special place. What is it about the town that makes it the perfect home for the gallery's latest venture?

We settled in Lincolnshire ten years ago, shortly followed by Cory and my parents who all now live locally, and it is a wonderful place to live. Stamford has been praised as England's most beautiful town and the finest stone market town by distinguished figures such as Sir John Betjeman, Sir Walter Scott and Nikolaus Pevsner.

This charming, historic, and vibrant town once served as a gateway between the north and south, making it an ideal location. With easy access from all over the the country, it is a popular destination, easily accessible for local and international art enthusiasts alike.

Q. Can you tell us more about the wider region and why it appeals to you personally?

The area surrounding Stamford is nothing short of breathtaking. Nestled on the edge of some of England's most picturesque counties and framed by the vast skies of the Fens, Stamford exudes a natural charm, rich history, and timeless beauty.



With quaint English villages nearby and the stunning Rutland Water close at hand, this area offers an abundance of reasons to fall in love with this remarkable part of the country. It offers a quality of life that is in harmony with our values: history, beauty, and a deep connection to place.

Q. Transforming an historic building into a modern gallery must have been a significant challenge. What obstacles did you face during the renovation process?

Transforming this beautiful building, that has been a bank for the last 115 years, with its maze of small rooms and corridors, into a space suited for the 21st century and beyond has been an exciting and enjoyable challenge. One of the trickiest aspects was finding the perfect location for the new staircase

and elevator, elements crucial for creating a seamless flow through the gallery.

One of the first unexpected obstacles arose when we decided to replace the roof of the bank office, a 1980s extension, with a large skylight to bring in abundant natural light. What we didn't anticipate was that the existing roof was reinforced with 18 inches of reinforced concrete, much to the builders' dismay! The greatest challenge, however, was balancing our varied opinions and tastes, ensuring that the final result was not a compromise but a cohesive vision, and this is something we're incredibly proud of achieving.

Q. After all the hard work, what aspect of the new gallery are you most proud of?

Everything - absolutely everything - has turned out even better than my most optimistic expectations. Visitors step into the space and are genuinely blown away, a phrase we've heard countless times in just the first few weeks. Personally, I'm thrilled with the lighting and how beautifully it showcases the art, the architecture, and the building itself.

Q. What is your favourite painting in the collection?

It's difficult to choose, as so many of the paintings are shown to their absolute best in this new environment. A new, large Alexandre Jacob piece, for example, looks stunning above one of the new fireplaces—I find myself returning to it again and again. The Paul Brown paintings in the bar area, set against walls and ceilings in Obsidian Green, radiate a sense of quality and richness that's truly captivating.



ALEXANDRE LOUIS JACOB

FRENCH (1876-1972)

Aube d'Hiver

Oil on Canvas
81.5 x 132 cms / 32 x 52 inches
£36,000

Celebrated for his tranquil landscapes of northern France, Alexandre Louis Jacob is an artist whose legacy is deeply intertwined with our gallery's esteemed history. Initially discovered by Herbert Fuller, Cory and Glenn's grandfather, at the Paris Salon after World War II, almost 75 years later, his work remains a constant source of delight to all those that encounter Gladwell & Patterson, in the UK or overseas.

Jacob's *Aube d'Hiver* is a mesmerising portrayal of the French countryside at dawn. This winter landscape reflects Jacob's penchant for capturing the ephemeral qualities of light, a signature element that permeates much of his work. The sky dominates the composition, stretching across the canvas with a soft orange glow. Jacob's masterful handling of the early morning light infuses the scene with a sense of quiet anticipation, as if the day itself is holding its breath, waiting for the world to come alive.

Jacob invites the viewer to pause and appreciate the simple, yet profound, moments that make up the tapestry of everyday existence. Through his skilful use of light and colour, Jacob creates a landscape that is both intimate and expansive, capturing the timeless beauty of the French countryside at the break of day.



ALEXANDRE LOUIS JACOB
FRENCH (1876-1972)



Printemps

Oil on Board
18 x 24 cms / 7 x 9½ inches
£7,950



Étang sous la Neige

Oil on Panel
41.5 x 33 cms / 16¼ x 13 inches
£7,500



GUSTAVE LOISEAU

FRENCH (1865-1935)

Voilier dans le Port de Ferrière, les Martigues

Painted circa 1913

Signed 'G Loiseau' (lower left)

Oil on Canvas

46 x 54.8 cms / 18 x 21½ inches

Price on Application

One of the foremost Post-Impressionist painters, Gustave Loiseau was profoundly influenced by the great masterpieces of the Impressionists. A champion of painting the landscape *en plein air*, Loiseau embraced the use of bold colour as he explored and expanded the Impressionist style. Encouraged to paint Martigues by one of his greatest advocates, Pierre-Auguste Renoir, Loiseau ventured from northern France to the idyllic Mediterranean coast in around 1913.

Voilier dans le Port de Ferrière, les Martigues is a captivating depiction of the port. At the water's edge, the prow of a fishing boat reaches towards the viewer. Feather-quick, angular brushwork carves the pebbled path of the promenade, upon which figures stroll towards us in gentle clutter of dark, rustic hues. The strokes of the sky arc and roll, as if the scene exists inside a pearl. Finally, as the anchor of the painting in its atmosphere and colour, the sea sways in its elongated and textured dashes: tremulous, iridescent, and tranquil.

Voilier dans le Port de Ferrière, les Martigues recalls the atmospheric qualities of the artist's familiar depictions of the seaside towns and ports of Normandy. The allure of Martigues, with its unique blend of pastel hues and intricate waterways, encouraged Loiseau to explore this new environment, marked by the pastel tones and diffused light. Loiseau captures the melancholic serenity of this setting in his favoured kaleidoscope of delicate indigo, aquamarine, and blush, applied with a much freer pictorial approach, characterised by a looser application of paint and a turn towards increasingly intense pigments. The result is a powerfully atmospheric seascape, painted at the height of Loiseau's career as the artist is developing into the Post-Impressionist master for which he is renowned.

RAYMOND THIBÉSART

FRENCH (1874-1968)

Winter's Gentle Cloak

Oil on Canvas
79 x 63 cms / 31 x 24¾ inches
£49,500

Raymond Thibésart's ethereal landscapes won great acclaim in the French Salons in the early twentieth century. Thibésart's most recognisable paintings of orchards in full bloom and the river valleys of northern France are a testament to his connection with the French countryside, a bond deeply rooted in his upbringing in Bar-sur-Aube and later in Vaux sur Seine, north of Paris.

His early influences, including his mentorship under the Impressionist-Symbolist artist Emilio Boggio and his academic training at the École des Beaux-Arts and the Académie Julian, are reflected in Thibésart's unique approach to the French landscape. Thibésart simultaneously embraced and shied away from the Impressionist ideals. He readily employed the Impressionist technique of using short, fragmented brushstrokes which make the surfaces of his paintings shimmer and blur. In his desire to capture the nuances of natural light, Thibésart refrained from the Impressionist's use of bright and bold colours, and instead embraced a preferred palette of greys, opals and pastel tones.

With its opal colouring and delicate feathered brushstrokes, Thibésart's *Winter's Gentle Cloak* was undoubtedly influenced by Henri Le Sidaner. Surrounded by snow laden trees, an isolated cottage is delicately reflected on the surface of the water using dappled brushstrokes. Thibésart's use of delicate pastels—soft blues, greys, and whites—envelops the landscape in a frosty glow, evoking the crisp stillness of winter. His brushwork is featherlight, giving the scene a dreamlike quality, as though the viewer is peering through a veil of mist.

Bronze Sculpture photographed here is by Anthony Theakston
Walking Heron, 28 x 36.5 x 10.5 cms / 11 x 14½ x 4 inches, £4,500



RAYMOND THIBÉSART
FRENCH (1874-1968)



Les Pommiers en Fleurs

Oil on Canvas
60 x 81 cms / 23½ x 31¾ inches
£29,500

RAYMOND THIBÉSART
FRENCH (1874-1968)



La Vallée des Neiges

Painted in 1910, Oil on Canvas
53.5 x 65 cms / 21 x 25½ inches
£35,000



RAYMOND THIBÉSART
FRENCH (1874-1968)

Printemps

Oil on Canvas
51 x 61 cms / 20 x 24 inches
£27,500

RAYMOND WINTZ

FRENCH (1884-1956)

Belle Ile, le Port de Sauzon

Oil on Canvas
65 x 81 cms / 25½ x 32 inches
£19,500

Celebrated as a painter of light, Raymond Wintz enjoyed a reputation as one of the finest artists working in France in the early twentieth century. Renowned for his mastery of colour, he gained critical and collector acclaim for his depictions of the Brittany coastline, particularly his sunlit window and balcony scenes that evoke seaside holidays.

Drawn to the region's beauty and unique light, especially in Finistère in Brittany, Wintz captured idyllic seascapes and river estuaries. His detailed portrayal of traditional Breton life - fishing boats, fishermen, and bigoudènes in traditional dress - transport the viewer into this unspoilt and cherished environment. His soft, luminous palette brings Brittany's atmosphere to life, continuing to captivate collectors today.

Gladwell & Patterson's history with this distinguished artist began after the Second World War. Glenn and Cory's grandfather Herbert discovered his work following Wintz' election as President of the Jury of the Paris Salon in 1953. Since he first set eyes on Wintz' landscapes in Paris, Herbert, and the two subsequent generations of the Fuller family of Gladwell & Patterson have continued to share the legacy of this great artist.





YVONNE CANU
FRENCH, (1921-2008)

Voiliers, St. Tropez

Oil on Canvas
37.5 x 46 cms / 14 $\frac{3}{4}$ x 18 inches
£16,500

RAYMOND WINTZ
FRENCH (1884-1956)

Marché en Pays Bigouden

Oil on Canvas
54 x 65 cms / 21 $\frac{1}{4}$ x 25 $\frac{1}{2}$ inches
£8,500

GUSTAVE CARIOT
FRENCH, (1872-1950)

Spring Wisteria

Oil on Canvas
27.5 x 41 cms / 10 $\frac{3}{4}$ x 16 $\frac{1}{4}$ inches
£11,000

JEAN KEVORKIAN
FRENCH (B. 1933)

Un Jour d'Été

Oil on Canvas
96.5 x 129.5 cms / 38 x 51 inches
£22,500

Jean Kevorkian's large-scale work *Un Jour d'Été* presents a breath-taking view of Pont-Croix in Brittany. The scene is bathed in the golden light of a summer's day, evoking a sense of tranquillity and warmth. Flowers in full bloom fill the foreground, their colours rendered with a vibrancy that draws the viewer's eye into the composition. The nearby pathway, dappled with leafy shadows, adds a dynamic element to the scene, suggesting the gentle rustling of leaves in a light summer breeze. This pathway leads the viewer's gaze through the painting, serves as a visual journey into the heart of the settlement below.

Kevorkian's use of a high viewpoint not only showcases his technical skill but also imbues the painting with a sense of expansiveness. The perspective allows for a comprehensive view of the setting, creating an almost panoramic experience for the viewer. The soft, diffused light, a hallmark of Kevorkian's style, enhances the painting's serene and inviting atmosphere, making it a perfect encapsulation of a peaceful summer day in rural France.

Kevorkian was celebrated for his serene French landscape and coastal scenes. He lived in Plouhinec in Brittany, and was inspired by the multitude of picturesque villages and scenic views in the nearby Finistère and Morbihan regions.

Kevorkian was awarded numerous distinctions and exhibited his works in the great Salons in Paris, in various galleries around Europe and has had many one-man exhibitions around France. In 2015, a retrospective exhibition was held in his hometown of Plouhinec in Brittany.



EDMOND MARIE PETITJEAN
FRENCH, (1844-1925)



Mirrored Reflections

Oil on Canvas
46 x 66 cms / 18 x 26 inches
£9,950

JEAN KEVORKIAN
FRENCH, (B. 1933)



Champ Fleuri

Oil on Canvas
45 x 55 cms / 17 $\frac{3}{4}$ x 21 $\frac{3}{4}$ inches
£6,950



Bord de Rivière

Oil on Canvas
38 x 46 cms / 15 x 18 $\frac{1}{4}$ inches
£3,950

HENRY MORET
FRENCH, (1856-1913)

Le Canal à Volendam

Painted in 1900
Oil on Canvas
54,5 x 73 cms / 21½ x 28¾ inches
Price on Application





Henry Moret was a prominent French Impressionist, known for his vibrant seascapes and landscapes, particularly of the Brittany coast. Trained under academic painters like Jean-Léon Gérôme and influenced by his association with Paul Gauguin, Moret blended the atmospheric techniques of Impressionism with a bold Post-Impressionist colour palette. This earned him recognition among the key painters of the Pont-Aven School in the 1890s, solidifying his place within the broader Impressionist movement.

At the turn of the century, under Paul Durand-Ruel's encouragement, Moret re-explored the more naturalistic approach of the Impressionists, using a palette dominated by blues, greens and pinks. Painted in 1900, *Le canal à Volendam*, displays the subtlety of Moret's technique with delicate brushstrokes and a harmonious colour palette. Moret beautifully captures the landscape surrounding the charming Dutch village of Volendam on a warm summer day. Pink undertones provide a warmth to the composition and the eye is led across the water through the glistening sweep of the canal to the windmill in the distance, highlighted in pastel pink tones against a glowing blue sky.

In the late 19th and early 20th centuries, the area drew a diverse community of artists, captivated by its authentic and picturesque lifestyle. Located eighteen kilometres northwest of Amsterdam, Volendam was renowned for its idyllic fishing port, traditional costume known as the 'Volendammer klederdracht', and distinctive architectural features, including numerous windmills and quaint wooden houses painted in unique colours. Even by the turn of the twentieth century, the area had remained largely untouched by time. Finding a resemblance to the way of life in his beloved Brittany, Moret uses the landscape of Volendam to nurture his interest in the effects of light.

GEORGES CHARLES ROBIN
FRENCH (1903-2002)



Bords du Beuvron près de Blois

Oil on Canvas
46 x 55 cms / 18 x 21 $\frac{3}{4}$ inches
£16,500



Bords du Loir

Oil on Canvas
58.5 x 76 cms / 23 x 30 inches
£26,500

PIERRE EUGÈNE MONTÉZIN

FRENCH (1874-1946)

One of the most distinguishable Post-Impressionist painters, Pierre-Eugène Montézin was profoundly influenced by the great masterpieces of the Impressionists, most notably the work of Claude Monet and Alfred Sisley. Passionate about the idyllic French countryside, Montézin was an avid practitioner of *en plein air* painting.

Reflecting on his life's work in his later years, Montézin declared that "The subjects of the landscape painter are less in front of the artist's eyes, than in his heart."

Montézin's landscapes are identifiable through their rich surfaces, composed using spontaneous brushstrokes of pure colour layered upon the canvas. These paintings exhibit the glorious diversity in style of Montézin's quest to capture nature as he experienced it, and testify to his legacy as one of the most influential artists of his generation.

Oil paintings photographed in *The Salon Privée* at No.1 High Street. From left to right: Georges Charles Robin, *Le Loing près de Grez*, 49 x 64 cms, £16,500
Pierre Eugène Montézin, *La Fenaison*, 82 x 100.5 cms, £89,500 • Georges Charles Robin, *L'Eglise de Montrozier sur L'Aveyron* 49.5 x 65 cms, £17,500
Bronze sculpture by Edward Waites, *Horse Trio Maquette*, 62 x 23 x 7 cms, £7,800





PIERRE EUGÈNE MONTÉZIN

FRENCH (1874-1946)

La Fenaison

Oil on Canvas
82 x 100.5 cms / 32½ x 39½ inches
£89,500

Inspired by the popular subjects of haymakers and peasant workers, which had graced the Salon walls since the times of Jean-François Millet and Gustave Courbet in the mid nineteenth-century, Montézin delighted in capturing the natural landscape as he experienced it. Majestic figures provide a focus to his landscapes, peasants toiling under the heat of the midday sun or blissfully at leisure within the natural environment are often represented in his oeuvre. Montézin played homage to the subjects adopted by the Realists but imbued them with a distinctly Post-Impressionist elegance, showcasing his pioneering approach to his craft.

In this dazzling painting, Montézin merges the traditional Impressionistic influences of Claude Monet and Alfred Sisley with his own techniques. His approach to depicting rural life is highly expressive through his use of colour and application of paint - note the vibrant dashes of red in the poppies. Departing from the highly detailed style characteristic of Realism, Montézin painted spontaneously en plein air to capture the fleeting sensations of light and weather. His rapid, feathered brushstrokes ripple like passages of light, and he uses luminous hues of green and yellow freely, all working to recreate the vibrant atmosphere of a summer afternoon during haymaking season.

Visually commanding, in scale and subject, *La Fenaison en Normandie* echoes the philosophy of the realist paintings by Corbet and Millet. At the heart of *La Fenaison en Normandie* is a peasant worker, hard at work under the hot midday sun. Her figure dominates the composition, serving as the focal point around which the entire scene is constructed and elevating the humble subject to the status of history paintings.

Montézin was widely celebrated throughout his career and was awarded numerous awards at the Paris Salon's. In 1923 he received the *Légion d'Honneur* for a landscape painting at the Salon des Artistes Français - the first landscape artist to be awarded since 1897. Critical reaction to this nomination was explosive. To elevate landscapes to the major leagues of historical, classical, and figure painting genres after thirty years was a once in a generation triumph.

Montézin's naturalistic depictions of haymaking were among his most celebrated. Following the success of these works, in 1939 Montézin was commissioned to paint a vast fresco inside the Palais de Justice de Chambéry. The frescoes stand as monumental works that capture Montézin's ability to convey the dignity and importance of rural labour within the grand context of legal and civic virtue, the pinnacle of his oeuvre.



Les Travaux des Champs, Pierre-Eugène Montézin, Palais de Justice de Chambéry France



La Fenaison en Normandie

Oil on Canvas
187.5 x 143.5 cms / 73 $\frac{3}{4}$ x 56 $\frac{1}{2}$ inches
£69,000



MARCEL DYF

FRENCH (1899-1985)

Tournesols

Oil on Canvas
73 x 60 cms / 28 $\frac{3}{4}$ x 23 $\frac{1}{2}$ inches
£29,500

In Marcel Dyf's oil on canvas still life painting *Tournesols*, the artist's profound connection to nature and light is vividly expressed through a bouquet of sunflowers. Dyf's upbringing, steeped in the Impressionist and Post-Impressionist movements, undoubtedly influenced his approach to capturing the essence of Provence's landscapes and flora. The textured surface of the painting, achieved through his use of impasto brushwork, reflects Dyf's keen observation and reverence for the natural world, a trait cultivated during his formative years spent in Paris and Normandy.

Dyf's relocation to Arles in Provence in 1922 marked a pivotal moment in his artistic journey. In the south of France the artist immersed himself in the region's luminous landscapes, later translating these impressions onto canvas with unparalleled skill. The bold palette of vibrant yellows and oranges in *Tournesols* not only evokes the sunflower's inherent radiance but also pays homage to Dyf's lifelong pursuit of capturing the interplay of light and colour. Through this work, Dyf not only showcases his technical skill but also invites viewers to partake in his enduring fascination with the natural world, echoing the joyous spirit of the sunflower itself.

Bronze Sculpture by Stella Shawzin photographed in *The Drawing Room* at No. 1 Hight Street: *Horse I*, 33 x 31 x 16 cms, £6,250

REINVENTING INTERIORS

WITH CORY FULLER

With an exceptional eye for detail and a passion for creating meaningful environments, Cory has truly exceeded the challenge of reinventing interior spaces within our Stamford Gallery. We are seated on a luxurious velvet settee in the *Drawing Room* on the first floor of the gallery, surrounded by glistening masterpieces by Auguste Bouvard. Sun filters through the beautifully restored windows and rests on the oak floorboards creating a blissfully calm atmosphere. Cory's focus on the finishing touches - the textures, lighting, and overall atmosphere - has resulted in a gallery space that feels truly unique.

Q. What piece of advice would you give to someone who is about to embark on redecorating or renovating their home?

I find it useful to start with a clear vision and plan. I gather my favourite paintings as a starting point and then find inspiration from various sources, centred around the mood I am trying to create in each space. Lighting is paramount, especially where the art is concerned. I try to sympathetically combine creativity with the bones of the building, breathing new life into spaces by transforming them with colour and style. Also, I prioritize functionality - think about how you use the space and what improvements will enhance it.



Finally, be patient; good design takes time, due care and consideration and it's worth the wait.

Q. What would you say is your greatest source of design inspiration?

Art is my constant source of inspiration. It is very easy to bring life and heart to a room with an artistic centrepiece. Find your "hero piece", something that really speaks to you, and build the room around it.

Q. How did you approach choosing the paint colours for the new gallery?

The building lent itself to being brave with colours. The natural light coming into the building is wonderful, streaming through the windows the spectrum changes the colours dramatically. The colours were all chosen to perfectly compliment the art in each of the rooms.

Q. Was it challenging to preserve the building's old features while creating something new?

I love a challenge! For example, features like intricate corncicing or original fireplaces add character to a space. We exposed and restored many of these, to honour the building's heritage and enhances its charm. I believe that maintaining the heritage of a building is vital as it connects people to the history of the space. Our staircase was designed to be light and floating to transport you upwards and not detract from the art around you. We integrated contemporary materials and colours that complemented the old, ensuring that both the new and the old coexist harmoniously.

Q. What was your favourite room to design?

Definitely the *Treasure Vault* in the basement, a rabbit warren of tiny rooms and corridors, which we transformed into a stunning space. It was such a unique challenge! We combined walk-in original vaults to create an intriguing space that feels both historic and contemporary. The thick steel vault doors and vintage details add a sense of mystery, while the clever use of lighting and modern paintings and furnishings breathes new life into the area.

Q. What was the biggest challenge of the entire project?

The lift... let's move on! Many a sleepless night.

Q. Did the bank leave behind any treasures when you took over the building?

We found some cigar boxes stuffed in the chimney from the 1960's - I can imagine the bank manager puffing away in the evenings. We adored the intricate William Morris wallpaper in the flat on the top floor. The *pièce de résistance*, a fabulous arts and craft wooden fireplace hidden behind some chipboard. Intriguingly we have one safe left to open, to which the keys are long lost... we live in hope it contains gold bars.

Q. What is the best piece of advice you have ever been given?

My father advised me to always find beauty in the world and joy in craftsmanship. We have been blessed to find many talented artisans to work on this beautiful building with us to bring it back to life and allow us to start this exciting new chapter.

Q. What is your favourite painting in the collection?

Charles Camion's *Anemones* beautifully captures the delicate interplay between colour and form. The vibrant hues and intricate details evoke a sense of movement, almost as if the freshly picked flowers are swaying in the breeze. It would look spectacular in any home and bring joy to your walls.

CHARLES CAMOIN

FRENCH (1879-1965)

Anémones dans un Vase en Verre

Oil on Canvas
37 x 30 cms / 15 x 12 inches
£36,000

Charles Camoin's *Anémones dans un Vase en Verre* is an exemplary still life that encapsulates the artists' vibrant and intuitive approach to colour and form and reveals both his Fauvist ideals and the profound influence that Paul Cézanne had on his artistic career.

At the age of nineteen Camoin joined the studio of the French symbolist painter Gustave Moreau. There he met Manguin, Marquet, Matisse, Puy, and Rouault—artists who would later form the core of the Fauvist movement. The bold use of vibrant reds and purples in this still life is characteristic of Camoin's style, reflecting his early Fauvist influences and his connection to the movement's core artists like Matisse and Marquet.

In 1900 Camoin met Cézanne in the South of France and despite a forty year age gap, the two became close friends until Cézanne's death in 1906. Cézanne's method of distilling the essence of a subject into geometric forms and his use of colour to build form rather than line, left a lasting mark on Camoin's work. Camoin continued to explore these ideas within his Fauvist framework, using vivid, expressive colours while applying a more structured approach to composition.

Camoin painted the anemones with thick impasto brushwork, giving the surface a rich texture that adds depth and dynamism to the composition. The colours are bold, but Camoin diffuses them throughout this painting, creating a more complex pattern of colours the longer you gaze at this mesmerising still life.





GUSTAVE LOISEAU

FRENCH (1865-1935)

Nature Morte aux Fruits

Painted circa 1922

Signed 'G Loiseau' (lower left)

38.5 x 47.5 cms / 15½ x 18¾ inches

£39,000

Renowned for his atmospheric *en plein air* landscapes painted in a distinctive Post-Impressionist manner, we are delighted to present this unique still life by Gustave Loiseau.

Loiseau's artistic career was defined by the period he spent in the artists' colony at Pont-Aven in Brittany in the 1890s. There he met Henry Moret and Maxime Maufra who influenced Loiseau's use of bold colour in landscape painting and the leading artist of the Pont-Aven school Paul Gauguin, whose compositional methods helped to define Loiseau's still lifes throughout his later years.

In 1894 Gauguin gifted Loiseau a still life, of *Fleurs et Compotier de Fruits sur une Table* (Museum of Fine Arts, Boston), an enduring testament to the two artists' relationship. This painting was accompanied by a small preparatory sketch with colour annotations in Gauguin's hand, which suggests that Gauguin gave the younger artist technical advice for his compositions.

Decades later, the impact of Gauguin's still lifes can be clearly seen here in Loiseau's *Nature Morte aux Fruits*. Loiseau demonstrates a similar tendency to pare down objects to their essential forms with the heavily outlined *éclair*s and the ripe fruit. The cropped bottle of digestif, cut off by the top edge of the canvas is a deliberate compositional device also borrowed from Gauguin. Meanwhile a hint of a tablecloth in the foreground, built up with delightful textured and *en trellis* brushstrokes, a characteristic of Loiseau's mature oeuvre, brings a gravity to the overall composition and invites the viewer in, ready to savor these after dinner delights.

PAUL S. BROWN

AMERICAN (CONTEMPORARY)

Croft 1963

Oil on Canvas

80 x 100 cms / 31½ x 39½ inches

£32,500

A true Classical Realist, Paul S. Brown's focus is on universal beauty. He upholds rigorous standards in pursuit of this, working from life, emulating the techniques and materials of the old masters.

Paul's still lifes always provide a visual banquet for the connoisseur of fine food and wine. Much of his work is deeply inspired by the flavours of produce that make their way onto his kitchen table and is often a celebration of the journey of farm and field to larder, cellar and kitchen. His still lifes breathe on the canvas; the shoots growing from onions, the daylight fading on a newly opened bottle of Bordeaux as a ripe brie oozes off a cheeseboard. Freshly harvested vegetables and a glorious abundance of foie gras and fowl provide an atmosphere of feasting to some works, whilst others become moments of pause and reflection - quiet glasses of the finest wine sipped in the afternoon sun with ripe slices of cheese.

Paul's timeless visions of vintage wine and liquor have found favour with connoisseurs all over the world. These paintings are reflective of Paul's love of a craft that, like his artistic style, requires a strict discipline in its foundation. *Croft 1963* is a beautifully detailed homage to one of the most celebrated vintage ports. Renowned for its exceptional richness, complexity, and long-lasting character, it is a prized possession among wine connoisseurs. Paul masterfully captures the essence of this legendary wine, painting it freshly decanted from dusty bottles that bear witness to decades of careful aging.





The Perfect Pair

Oil on Canvas
45 x 45 cms / 17 $\frac{3}{4}$ x 17 $\frac{3}{4}$ inches
£9,950



PAUL S. BROWN
AMERICAN (CONTEMPORARY)

Lavender Reflections

Oil on Panel
45 x 45 cms / 17 $\frac{3}{4}$ x 17 $\frac{3}{4}$ inches
£9,950

Autumnal Distractions

Oil on Panel
20 x 60 cms / 7 $\frac{3}{4}$ x 23 $\frac{1}{2}$ inches
£8,500



AUGUSTE BOUVARD
FRENCH (1875-1956)



Sunset Reflections

Signed 'Marc Aldine'
Oil on Canvas
18 x 24 cms / 7 x 9½ inches
£7,500



The Old Boat Yard, Dorsoduro

Signed 'Marc Aldine'
Oil on Canvas
18 x 24 cms / 7 x 9½ inches
£7,500

Three Oil Paintings by Auguste Bouvard photographed in *The Drawing Room* at No.1 Hight Street. From left to right: *A Venetian Canal*, 50 x 65 cms, £25,000
Venetian Canal Scene, 61 x 89 cms, £17,500 • *Les Barques*, 55 x 65 cms, £8,500 • Bronze Sculptures, from left to right: Stella Shawzin, *Horse I*, 33 x 31 x 16 cms, £6,250
Edward Waites, *Cheetah Trio*, 100 x 26 x 10 cms, £8,900 • Stella Shawzin, *Horse II*, 33 x 31 x 16 cms, £6,250





HELEN BRADLEY
BRITISH, (1900-1979)

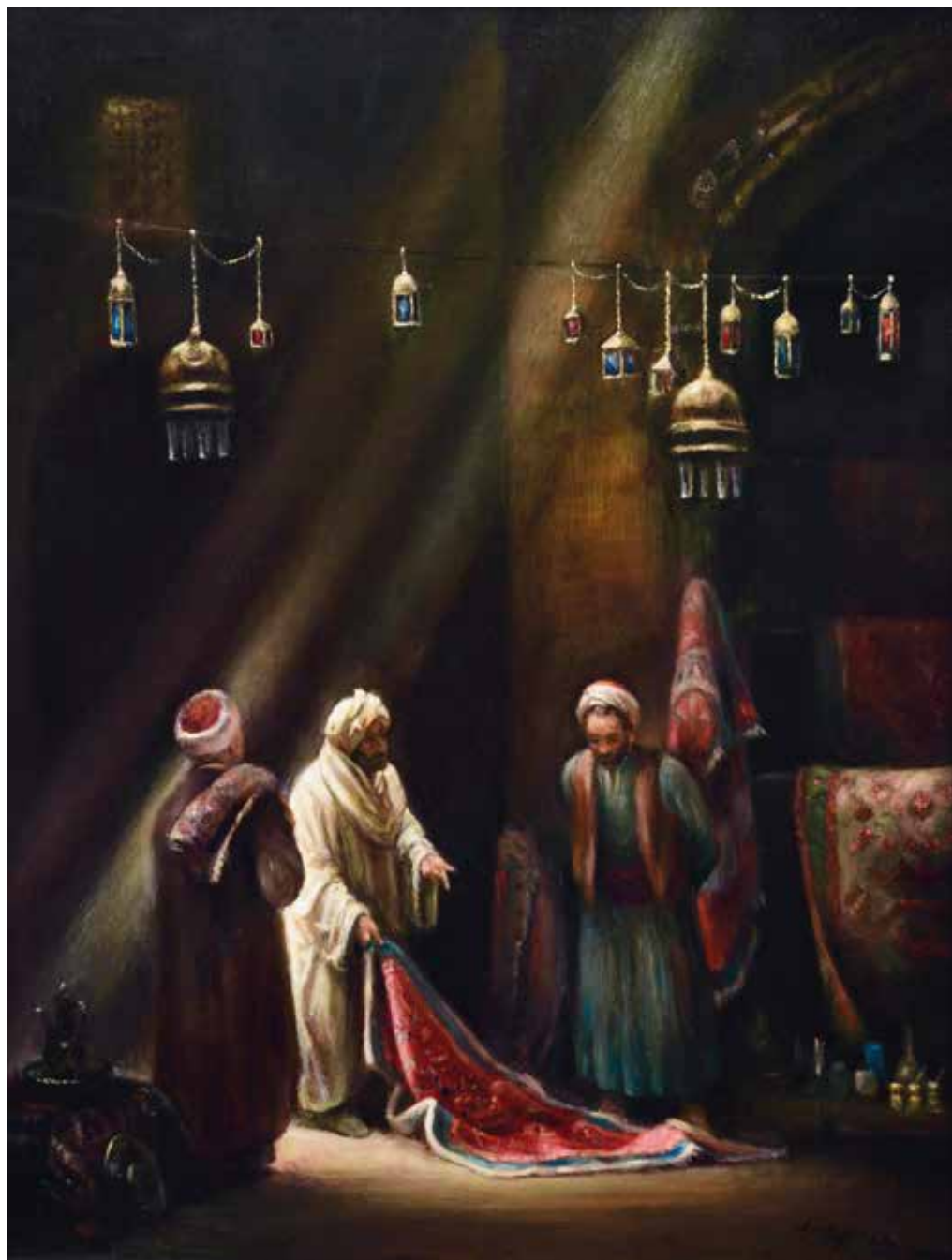
Oh where, Oh where can Gyp and Barney be!

Signed and dated 1972
Oil on Board
28.5 x 24 cms / 11 1/4 x 9 1/2 inches
£49,500

Helen Bradley is one of Britain's best known and loved artists. Despite her early interest in art, it was not until Bradley was sixty-five that she took up painting scenes of her childhood to show her grandchildren what life was like when she was a child. The artist transmuted her childhood memories in the everyday life of ordinary Lancashire mill folk into anecdotal art. Characterized by the frank and inhibited outlook of a young child, her bright, teeming pictures and her own delightful narrative, memorably reflect that gentle period. Primitive in style, idyllic in mood, Helen Bradley's pictures are as accomplished as they are imaginative. L. S. Lowry has said "Helen Bradley is unique." Her works touch the hearts of those young and old.

Bradley's narrative paintings are abundant with characters and captivating details painted in a flat decorative style without roundness or shadows. Bradley applied colour loosely with the palm of her hand, then intricate details, such as tree branches or brickwork and stones, were scraped away with the blunt end of a paint brush before constructing the detailed figure work by brush. Many of Bradley's paintings are distinctive for their warmth of colour, particularly in the skies and in her depiction of sunlight illuminating rows of brick houses and cotton mills.

Unique in both style and subject, Bradley's paintings contain hidden elements that add to their enchanting nature. Her signature often appears in the form of a fly - perhaps a private joke between Bradley and her grandchildren. On the reverse, the story of the painting is written by hand and is dated back to Bradleys childhood years. Next time you stand in front of a painting by Helen Bradley, please ask one of our team to show you its reverse and read these forgotten tales of the artist's childhood.



The Merchant

Oil on Panel
45 x 35 cms / 17 $\frac{3}{4}$ x 13 $\frac{3}{4}$ inches
£13,000

ARIS RAISSIS
GREEK, (CONTEMPORARY)



His Companion

Oil on Panel
30 x 24 cms / 11 $\frac{3}{4}$ x 9 $\frac{1}{2}$ inches
£6,700



The Golden Apple

Oil on Panel
46 x 35.5 cms / 18 x 14 inches
£14,000



ÉDOUARD CORTÈS
FRENCH, (1882-1969)



Left: Marché aux Fleurs, Place de la Madeleine, Paris

Oil on Canvas
46 x 76 cms / 18 x 30 inches
£89,500

Porte St. Martin

Oil on Canvas
46 x 61 cms / 18 x 24 inches
£55,000

TERENCE CUNEO

BRITISH, (1907-1996)

Chassagne in the V12 Sunbeam Breaking Records at Brooklands

Oil on Canvas

64 x 77 cms / 25½ x 30½ inches

£32,000

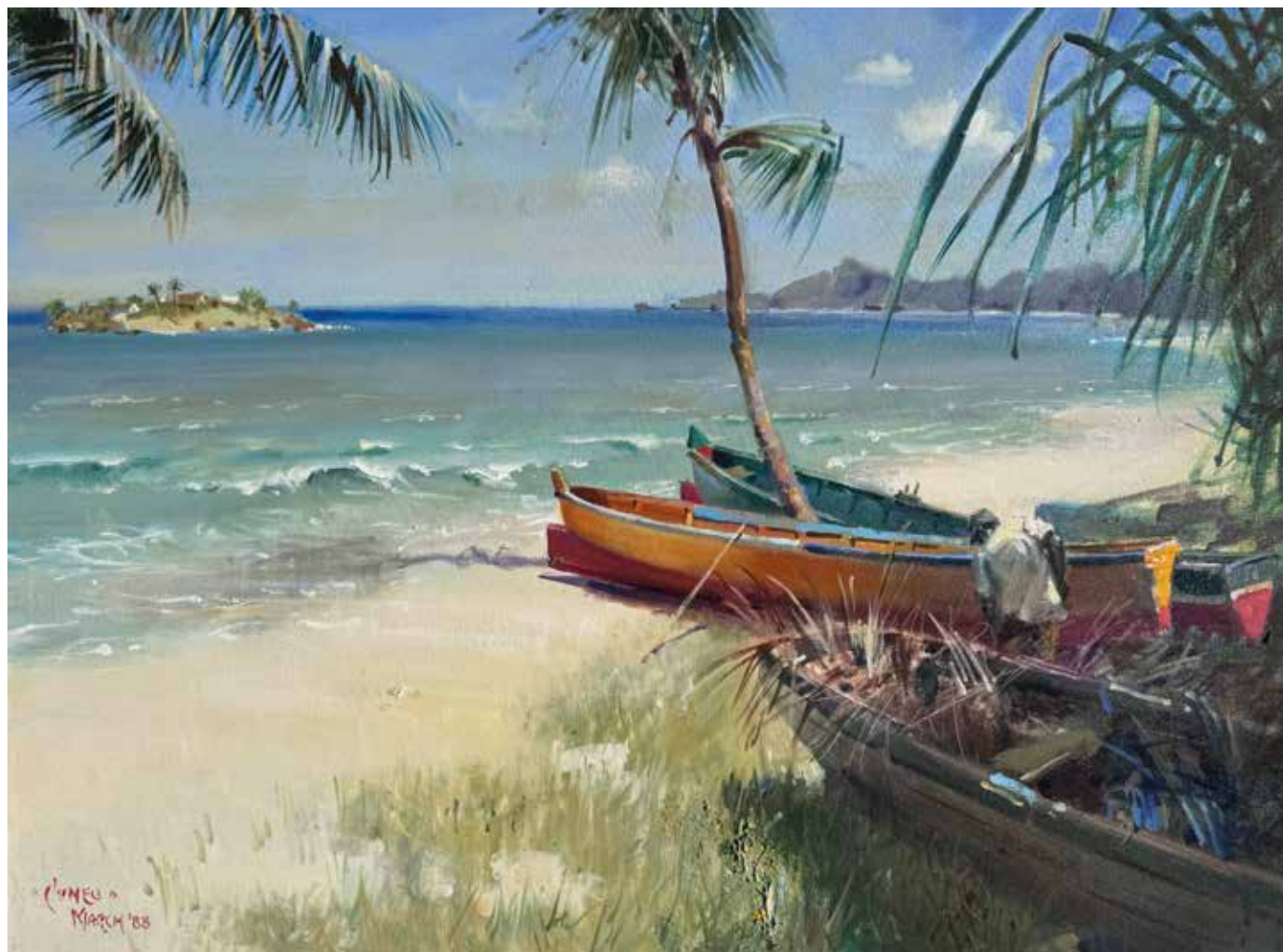
Renowned for his dynamic depictions of engineering, industry, and military events, Terrence Cuneo's paintings are celebrated for their technical precision, dramatic lighting and energy. The present work captures a powerful moment in motorsport history as Jean Chassagne breaks the speed record in Sunbeam 'Toodles V' at a speed of 107.95mph at Brooklands race circuit in October 1913.

Sunbeam's Louis Coatalen built a series of racing specials carrying the name 'Toodles', pet name for his wife Olive. 'Toodles V' was fitted with a V-12 aero engine, a fashionable engine choice at the time when ultimate speed was the goal.

Cuneo's style, known for its energy and meticulous attention to mechanical detail, brings the scene to life. The V12 Sunbeam is depicted roaring along the steeply banked Brooklands track, with the massive, streamlined car appearing almost as if it's about to burst out of the painting. The sense of speed is palpable through the blur of the car's movement and the kicked-up dust and debris trailing behind it. The car's sleek, long nose and low profile are accentuated, illustrating the advanced design for that era, and Cuneo highlights the mechanical intricacies, especially the complex, exposed engine parts that were a hallmark of early twentieth-century racing cars.

Cuneo's painting effectively captures both the thrill and danger of speed records, celebrating the bravery of drivers like Chassagne and the engineering marvels they drove. The painting is not only a tribute to motorsport but also a historical documentation of a remarkable achievement in automotive history.



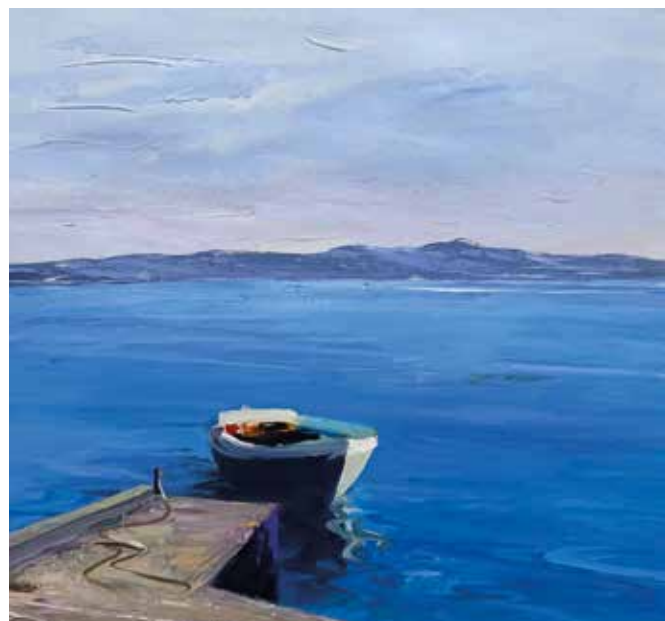


TERENCE CUNEO
BRITISH, (1907-1996)

Idyllic Dreams

Painted in 1988
Oil on Canvas
44 x 59 cms / 17¼ x 23¼ inches
£45,000

DONALD HAMILTON FRASER
BRITISH, (1929-2009)



Early Morning, the Aegean

Acrylic on Paper
40 x 40 cms / 15 $\frac{3}{4}$ x 15 $\frac{3}{4}$ inches
£ 12,500



An Azure Haven

Oil on Canvas
49.5 x 60 cms / 19 $\frac{1}{2}$ " x 23 $\frac{1}{2}$ " inches
£ 11,500



Spinnaker Rising

Acrylic on Paper
54 x 39.5 cms / 21 $\frac{1}{4}$ x 15 $\frac{1}{2}$ inches
£ 15,000

DONALD HAMILTON FRASER
BRITISH (1929-2009)



The Highlands, Rhapsody in Pink

Oil on Canvas
33 x 41 cms / 13 x 16 $\frac{1}{4}$ inches
£5,950



Offshore Phenomenon

Painted in 1954
Oil on Canvas
100 x 73 cms / 39 $\frac{1}{4}$ x 28 $\frac{3}{4}$ inches
£25,000

RONNY MOORTGAT
BELGIAN (CONTEMPORARY)



US Congress vs HMS Savage

Watercolour
29 x 49.5 cms / 11½ x 19½ inches
£6,950



First Over the Line

Oil on Canvas
40 x 50 cms / 15¾ x 19¾ inches
£5,950

Pamir on the Thames

Watercolour
34.5 x 59.5 cms / 13½ x 23½ inches
£4,950





PETER WILEMAN
BRITISH, (CONTEMPORARY)

Left: Sunset over the Thames

Oil on Canvas
100 x 100 cms / 39 $\frac{1}{4}$ x 39 $\frac{1}{4}$ inches
£7,850

Above: Hammersmith Bridge, Evening Light

Oil on Board
21 x 61.5 cms / 8 $\frac{1}{4}$ x 24 $\frac{1}{4}$ inches
£2,950



STEWART LEES
BRITISH (CONTEMPORARY)



Compact Marjoram in the Potting Shed

Oil on Gesso Panel
35 x 45 cms / 13 $\frac{3}{4}$ x 17 $\frac{3}{4}$ inches
£9,950



STEWART LEES

BRITISH (CONTEMPORARY)

The Stilton Soufflé

Oil on Gesso Panel
70 x 100 cms / 27½ x 39¼ inches
£25,000

Renowned as one of Britain's foremost still life artists, Stewart Lees strives to "turn the familiar into something extraordinary." Stewart challenges the conventions of still life painting by approaching it with the same depth and sensitivity typically reserved for portraiture. His commitment to capturing intricate surface details is paralleled by his ability to imbue the essence of the objects he depicts.

Stewart's paintings invariably start with one object, be that a honed and weathered garden tool or a pot of fresh herbs from the local market, and from there tones, textures and flavours will draw a composition into being. Even the smallest still life compositions tell his story.

The Stilton Soufflé is one of Stewart's largest and most complex compositions to date. The foundation for this painting was the gnarled wooden handle of the vintage whisk; "I love the way the handle of that vintage whisk appears to have been chewed like a school pencil. I can just imagine a bored Edwardian kitchen maid looking out of the window daydreaming and absently chewing the end of the whisk that she is supposed to be putting to use." From there, the Soufflé recipe and all its individual components come together in this intricately balanced composition, dwarfed by the beautifully painted fresh chives sprouting from the weathered terracotta pot. The Stilton Soufflé exemplifies Stewart's mastery of composition and colour, as he contrasts everyday objects—each imbued with its own narrative potential—against a backdrop that invites contemplation.



STEWART LEES
BRITISH (CONTEMPORARY)

Garlic Hanging in the Summer Kitchen

Oil on Gesso Panel
60 x 40 cms / 23½ x 15¾ inches
£12,000



Spring Onions and Thyme

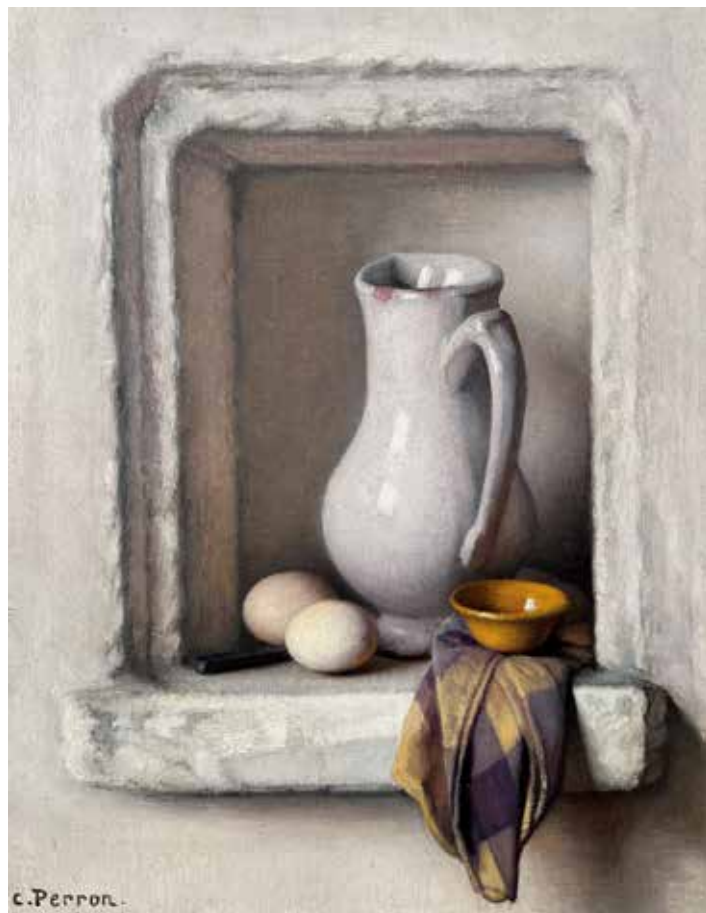
Oil on Gesso Panel
40 x 50 cms / 15¾ x 19¾ inches
£9,950

CHARLES PERRON
FRENCH (1893-1958)



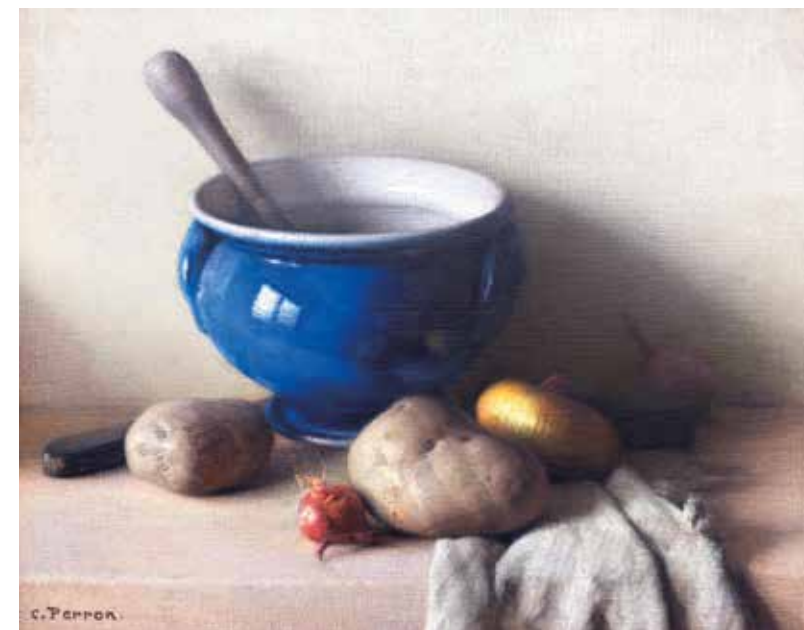
Œillets dans un Vase

Oil on Canvas
41 x 33 cms / 16½ x 13 inches
£19,500



Le Coin Tranquille de la Ferme

Oil on Board
27 x 21.5 cms / 10¾ x 8½ inches
£6,950



La Soupière Bleue

Oil on Canvas
31 x 41 cms / 12¼ x 16¼ inches
£4,950



Le Vase de Grè

Oil on Canvas
33 x 41 cms / 13 x 16¼ inches
£4,950

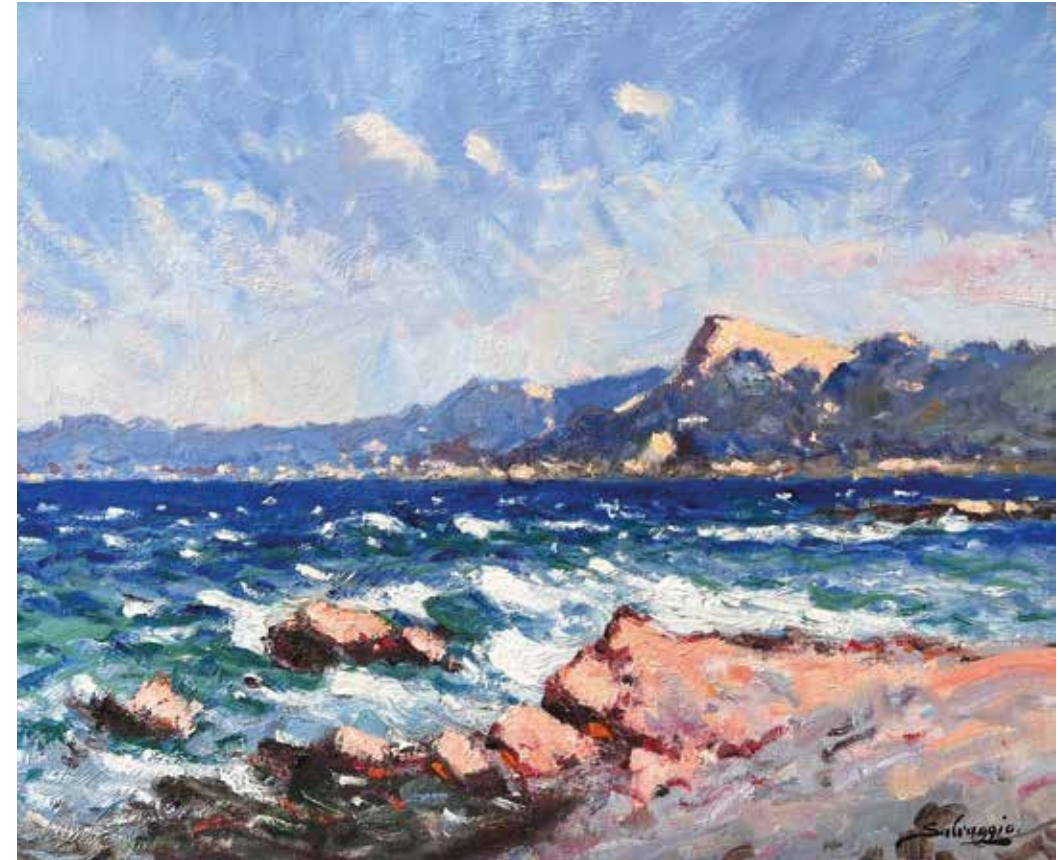
CHARLES PERRON
FRENCH (1893-1958)



Elégante et l'Ombrelle

Oil on Canvas
38 x 61 cms / 15 x 24 inches
£7,500

JOSÉ SALVAGGIO
ITALIAN, (B. 1953)



Waves Crashing Against the Cliffs

Oil on Canvas
51.5 x 65 cms / 21¼ x 25½ inches
£5,950

JACQUES MARTIN-FERRIÈRES

FRENCH, (1893-1972)

Bateaux dans le Port avec la Campana, Collioure

Oil on Canvas
60.5 x 81.5 cms / 23 $\frac{3}{4}$ x 32 inches
£19,500

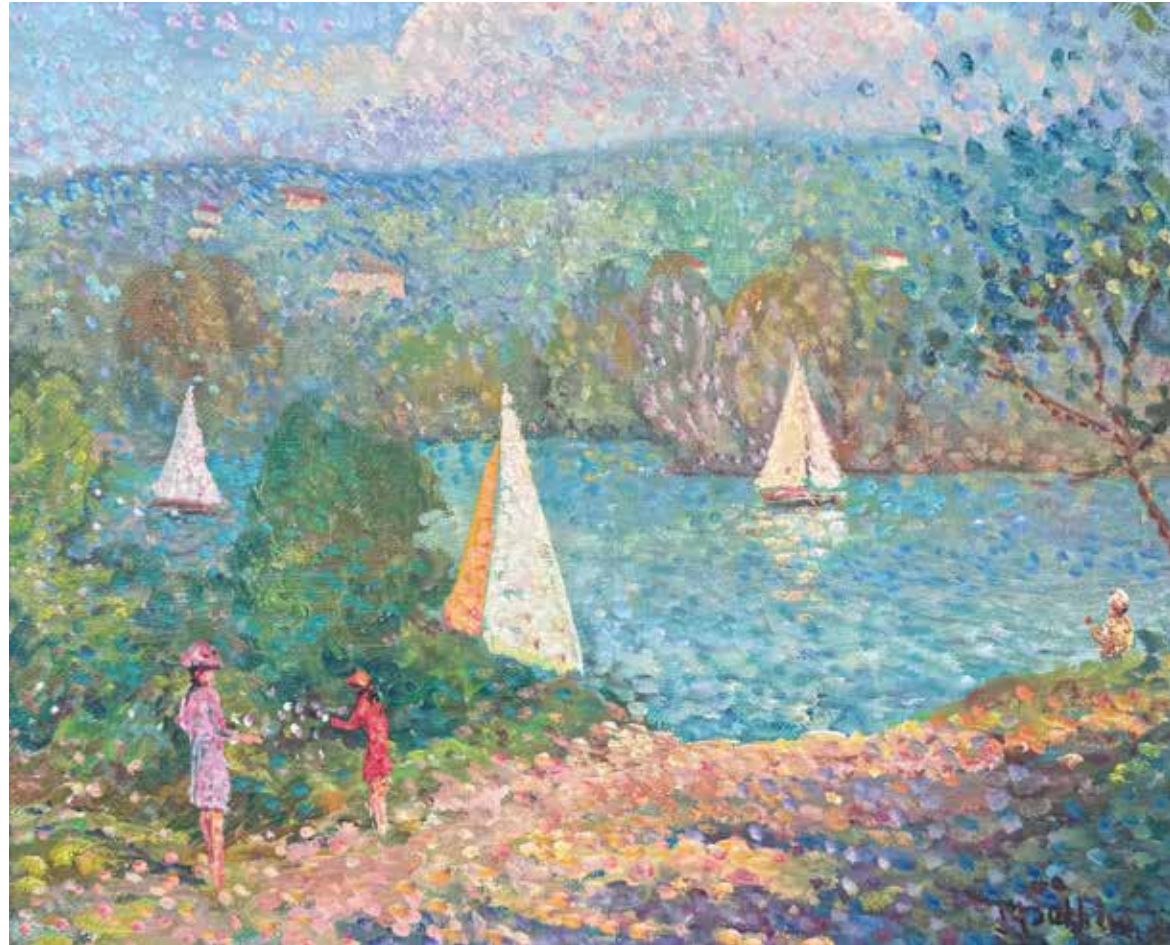
Jacques Martin-Ferrières was a prominent French painter born in Saint-Paul, France, and the son of renowned Post-Impressionist artist Henri Martin. Early in his career, he trained under his father and studied with Frédéric Cormon and Ernest Laurent. Initially adopting a pointillist technique, he later developed a distinctive style marked by balanced compositions and subtle harmonies, focusing on landscapes of southern France and Venice, especially winter scenes.

Martin-Ferrières gained recognition at the Salon des Artistes Français, earning awards including an honorable mention in 1920 and a silver medal in 1923. His works *Le Peintre* and *Marche d'Assisi* won prestigious accolades, including the Prix National in 1925 and the Gold Medal at the Paris Salon in 1928. He contributed to significant public art projects, such as frescoes for the Church of Saint-Christophe-de-Javel and the Stations of the Cross for the Church of Saint-Louis.

His artistic journey was interrupted by World War II when he joined the French Resistance, resulting in the loss of sight in one eye. Despite this challenge, he continued to paint and travel, exhibiting regularly in the United States. Martin-Ferrières passed away in 1972, leaving a legacy of vibrant paintings celebrated for their warmth and depth, with works in prestigious collections, including the Boca Raton Museum of Art and the Musée des Beaux-Arts de la Ville de Paris.



JACQUES GAUTHERIN
FRENCH, (1929-1997)



Trois Voiliers

Oil on Canvas
50 x 61 cms / 19 $\frac{3}{4}$ x 24 inches
£8,950

YVONNE CANU
FRENCH, (1921-2008)



Voiliers, St. Tropez

Oil on Canvas
37.5 x 46 cms / 14 $\frac{3}{4}$ x 18 inches
£16,500

YVONNE CANU

FRENCH, (1921-2008)

Le Golfe de Saint Tropez

Oil on Canvas
50 x 60 cms / 19¾ x 23½ inches
£49,500

Yvonne Canu's joyful and colourful landscapes of the South of France stand out as some of the most captivating pieces in her oeuvre. The South of France, with its vibrant colours, intense light, and Mediterranean charm, provided Canu with the perfect setting to explore the interplay of colour, light, and atmosphere. Her pointillist method, involving small, precise dots of pure colour, allowed her to capture the luminosity of this environment in a unique and dynamic way.

Canu's signature style developed from a single encounter with the seminal pointillist work, George Seurat's famed *Sunday Afternoon on the Grand Jatte* in 1955. Struck by how complex contrasts of primary and tertiary colours could coalesce into intensely lit landscapes, Canu wholeheartedly adopted the style, after her encounter with Seurat's work she would begin to exclusively work in a neo-impressionist idiom.

Canu's contribution to the Neo-Impressionist movement are particularly noteworthy within the context of a male-dominated art world of the twentieth-century. Of particular note was a 2016 retrospective exhibition of her works on the banks of Lake Lugano, titled 'Yvonne Canu: The Last of the Pointillists' that showed her oeuvre alongside works by Signac, Seurat, and Fougita. With her mastery of juxtaposing tones while still creating a meticulously delineated composition, Canu remains one of the final paradigms of Neo-Impressionism.





YVONNE CANU
FRENCH, (1921-2008)



Régates à Saint-Tropez

Oil on Canvas
60 x 81 cms / 23 $\frac{1}{2}$ x 32 inches
£42,000

ANDRÉ HAMBOURG
FRENCH, (1909-1999)

Marée Basse, Très Beau Temps, Trouville

Painted in 1983
Oil on Canvas
50 x 73 cms / 19 $\frac{3}{4}$ x 28 $\frac{3}{4}$ inches
£29,500

Bronze sculpture by Edward Waites photographed in *The Landing* at No.1 High Street, *Horse Trio Maquette*, 62 x 23 x 7 cms, £7,800





JEANNE SELMERSHEIM-DESGRANGE
FRENCH (1877-1958)

Venise, le Soir

Oil on Canvas
64 x 91 cms / 25½ x 35¾ inches
£59,500

Depicting a luminescent evening in Venice, this painting exemplifies Selmersheim-Desgrange's distinctive approach in capturing the effect of light. Brilliant, sunset hues of orange, pink and purple, contrast against an array of sea blues and greens.

The painting is constructed out of small adjacent dabs of primary colour, carefully arranged to juxtapose one another. When close to the painting, all that is discernible to the viewer are the individual brushstrokes. When viewed from a further distance however, the result is a vibrant portrayal of Venice on a summer's night.

In the early twentieth century Venice was frequented by the Impressionists; most notably Claude Monet in 1908. This composition echoes views of the Ducal Palace painted by Monet during his trip. Selmersheim-Desgrange imbues this recognisable vista with her distinctive Post-Impressionist technique, creating a shimmering effect that radiates from the canvas.

LONDON: OUR LEGACY

WITH EMILY CAMPIN

Gladwell & Patterson stands as one of London's oldest and most prestigious galleries, with a legacy that spans over 275 years. Nestled behind our distinctive monochrome windows on Beauchamp Place, we are proud to reflect on our rich history and enduring presence in the heart of this vibrant city. From hosting unique experiences like our Picasso Pop-up bar to celebrating the works of legendary artists such as David Shepherd, the gallery has consistently been at the forefront of London's art scene.

Our goal is to find beautiful artworks for exceptional art collections. Nothing gives us greater pleasure.

Q. What makes London such an integral part of Gladwell & Patterson's identity?

London has been more than just a home to Gladwell & Patterson, it's been the very heart of our identity for almost 300 years.

London holds a pivotal role in the art market due to its rich cultural history, world-class institutions, and vibrant gallery scene. Home to major auction houses, magnificent hotels, and outstanding restaurants, London is a city with something for everyone.

We love to meet new clients and see familiar faces from all over the world when they visit us at our

Knightsbridge gallery. Whilst we grow and expand our presence across the UK, London will always be home and has a special place in our hearts. Bring on the next 300 years!

Q. What exciting developments are on the horizon for the gallery?

The future is certainly exciting! With a magnificent new gallery in Stamford, which is perfect for hosting and entertaining, we now have two stunning galleries to welcome you to and we hope to be bringing you many more events and exhibitions this year.

We have had the privilege to work with some brilliant luxury brands this year such as Private Cellar, Fromental, and Boodles. A particularly special event was one shared with Boodles at their Mayfair showroom that



is on the site of our old gallery, W H Patterson on Albemarle Street. It was rather nostalgic hosting an event with them in our old home, celebrating a combined history of over 500 years of business. If you are ever in the area, make sure you pop in and you should find a beautiful painting in their private room downstairs.

Q. What is happening with the UK art market?

The art market is sadly not immune to political uncertainty, but during times of change there are always new opportunities, and we have been lucky enough to acquire some brilliant paintings during this time, and we have the privilege to share these with you and pass on those exciting acquisitions. There is something to be said for enjoying your investments on your walls rather than in a bank account! Despite market fluctuations, the demand for quality art is unwavering, and we're always excited to bring new pieces into our collection.

Q. Which artists or acquisitions are particularly inspiring you right now?

Our acquisitions director, Marie-Claire, has a talent for sourcing fresh and exceptional artworks. She works closely with our artists and is always on the hunt for new, fresh talent. Trawling the auction websites and private collections worldwide she continues to surprise us with her fantastic buys - most recently a rather unusual yet fantastic tropical fishing scene by Terence Cuneo.

Q. Which international shows are Gladwell & Patterson exhibiting at in 2025?

We love travelling the world with our beautiful paintings and meeting our lovely clients, both old and new. We have a busy schedule for next year, starting with our annual trip to Florida. Our East Coast tours continue with visits to Philadelphia and Newport, Rhode Island.

You may read this and think that there can't possibly be time for any more shows, but our UK show circuit next year is also looking pretty exciting, with highlights including the RHS Chelsea Flower Show, Petworth Park Fair, and Burghley Horse Trials.

Q. Have you seen any inspiring museum exhibitions this year?

Van Gogh: Poets and Lovers at the National Gallery in London - a must-see exhibition which really brings to mind Gladwell & Patterson's legacy with this incredible artist.

Q. What is your favourite painting in the collection?

We are very lucky to have acquired such a special collection of Pierre Eugène Montézin's work this year. *La Fenaison*, a simple scene of workers harvesting the field, comes alive with the afternoon sunlight beating down, creating a shimmering effect that adds a sense of warmth and vitality to the scene. The pops of poppy red that appear in the thick impasto of the foreground are truly brilliant.

JEANNE SELMERSHEIM-DESGRANGE

FRENCH (1877-1958)

Nature Morte devant la Maison

Oil on Canvas
73 x 91.5 cms / 28 $\frac{3}{4}$ x 36 inches
£45,000

This distinctive post-impressionist painting captures a serene courtyard breakfast scene with a table set amidst the tranquil morning light. At the centre of the table, a vibrant bouquet of pink roses adds a touch of elegance and warmth, contrasting beautifully with the soft blue hues that suffuse the entire composition. The painting's characteristic luminosity evokes a sense of calm and harmony, drawing viewers into the quiet, intimate moment. Selmersheim-Desgrange's delicate brushwork and use of colour highlight the simple beauty of everyday life, transforming an ordinary scene into a captivating visual experience.

Selmersheim-Desgrange's series of table scenes, painted in and around Saint-Tropez, are widely considered to be the best expression of her impeccable Neo-Impressionist style. Paintings of this type have proved enduringly attractive for the way in which they seamlessly mix a subtle treatment of setting, the jewelled textures of flowers, and a central still life composition. These paintings stand out for the exceptional subtlety of its colouring. Selmersheim-Desgrange captures very the moment of sunset through a range of opalescent hues.

Selmersheim-Desgrange is renowned for her relationship with Paul Signac. The pair met in Paris in the 1890s whilst Signac was still married to his wife Berthe and Selmersheim-Desgrange became his pupil and later his mistress. Through this relationship Selmersheim-Desgrange embraced the Neo-Impressionist pointillist style for which Signac had developed alongside Paul Seurat.

In 1913 Signac rented a charming house in Antibes, in the South of France, where he settled with Jeanne shortly before the birth of their daughter Ginette. The relaxed atmosphere, the intense light, the brilliant earthen colors, and azure seas all helped to form Selmersheim-Desgrange's aesthetic.





ROGER DE LA CORBIÈRE
FRENCH, (1893-1974)

Sapin Enneigé au Lever de Soleil
Oil on Board
50 x 100 cms / 19 $\frac{3}{4}$ x 39 $\frac{1}{4}$ inches
£4,950



ANTHONY THEAKSTON

BRITISH (CONTEMPORARY)

Bastion 2 Large

Bronze, Edition of 12
63.5 x 21 x 25.5 cms / 25 x 8½ x 10 inches
£8,700

Known for his distinctive style and profound appreciation of the natural world, Anthony Theakston has carved a unique niche in British contemporary sculpture. His work is celebrated for its graceful forms, meticulous craftsmanship, and an emotive resonance that transcends mere representation.

Each sculpture is a testament to his skill and vision, capturing the essence of his subjects with elegance and subtlety. Theakston's sculptures often draw inspiration from avian forms, showcasing his fascination with the grace and fluidity of birds in motion. His ability to distil the essence of these creatures into simplified, abstracted forms is nothing short of remarkable.

Theakston works in his studio overlooking views of the River Trent and British farmland; a landscape that never ceases to inspire. Quick, rough sketches of direct observations from nature are rapidly transformed into a myriad of shapes and elegant lines. Before casting his sculptures in bronze, Theakston hews his models out of blocks of plaster in a reductive process.

The bronze medium, with its rich history and enduring qualities, allows Theakston to imbue his sculptures with a timeless presence. His meticulous attention to detail and the tactile quality of his work invites viewers to engage with each piece on a sensory level. Cast at the world-renowned bronze foundry Castle Fine Arts Foundry in Wales, the patinas Theakston employs add depth and character, enhancing the organic feel of his sculptures.

As one of the UK's leading sculptors, we are delighted that Anthony is joining Gladwell & Patterson's roster of highly talented artists. His distinctive bronze masterpieces are inspired by the sculptural shape, elegance and movement of the bird form using angular and geometric shapes and sit harmoniously in the home and in the outdoors alike.

JAMES DORAN-WEBB
BRITISH (CONTEMPORARY)

Healthy Robins

Driftwood Sculpture
70 x 25 x 15 cms / 7½ x 9¾ x 6 inches
Sold individually to order: £950 per sculpture

James Doran-Webb's mesmerising animal sculptures crafted from driftwood are a testament to his extraordinary artistic vision and commitment to sustainability. Using weathered driftwood collected from shores of the Philippines archipelago, James breathes life into these discarded fragments of nature.

James' meticulous attention to detail and masterful craftsmanship result in incredible sculptures that capture the essence of the creatures that inspire him. Each sculpture is a harmonious blend of texture, form, and character, carefully assembled to create lifelike representations.

These sculptures not only celebrate the beauty of wildlife but also carry a powerful environmental message, highlighting the importance of preserving natural habitats and protecting our world. James' work serves as a captivating reminder of the delicate balance between humanity and the animal world, inspiring admiration for nature's wonders and the need to safeguard them.



Taking Wing

Driftwood and Stainless Steel
50 x 75 x 180 cms
19¾ x 29½ x 70¾ inches
£14,000

CLARISSA JAMES

AUSTRIAN (CONTEMPORARY)

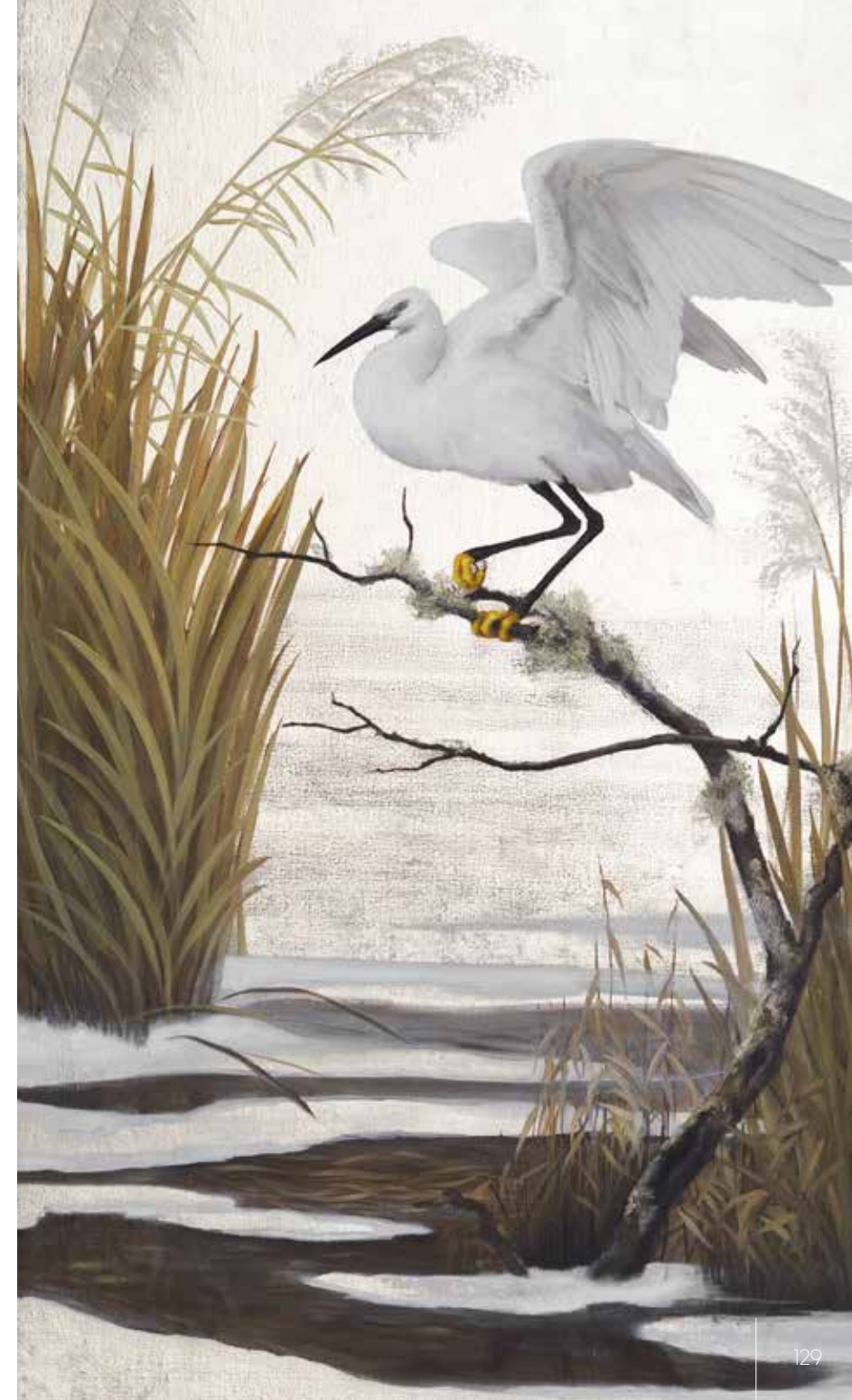
Winter Egret

Gold Leaf and Oil on Canvas
130 x 75 cms / 51½ x 29½ inches
£28,000

Clarissa James draws her inspiration from a rich blend of Renaissance and nineteenth-century techniques. Deeply influenced by Edward Burne-Jones and the Pre-Raphaelites, her work is grounded in a sense of timeless beauty, opulence, and detailed realism. Against a luminescent background that shimmers with an otherworldly glow, her subjects take centre stage. Her immaculate use of gold leaf brings a spiritual nature to her work and often her elaborate depictions of birds' feathers and fabrics are embellished to create a tapestry or jewel like effect and bring a third-dimension into her oil paintings.

Clarissa's latest paintings are inspired by her explorations in South Korea. Immersing herself in the landscape of the Civilian Controlled Zone near the Demilitarized Zone, Clarissa witnessed the regal cranes native to the area - a truly extraordinary experience. This rare opportunity to closely observe these magnificent birds in their natural habitat, was largely thanks to a wonderful local guide. Too far away to photograph, the act of observation itself took precedence, offering a deeper connection to the birds in their natural habitat.

At the end of Clarissa's trip, she visited the East coast of South Korea to witness the stunning early plum blossoms in the snow. A rare opportunity and much beloved by Koreans, this inspired the magnificent *Plum Blossom Moon*. Clarissa captures the play of light and shadow with a stunning realism. Her subjects perch upon nature's backdrop, their feathers glinting in a breathtaking display of iridescent splendour.





CLARISSA JAMES
AUSTRIAN (CONTEMPORARY)

Plum Blossom Moon

Gold Leaf and Oil on Canvas
110 x 165 cms / 43½ x 65 inches
£45,000



PIETER WAGEMANS
BELGIAN (CONTEMPORARY)

Building on the legacy of the Dutch Masters, Pieter Wagemans' transcendent still life paintings have propelled the artist to the forefront of contemporary realist painting. Pieter studied at the Royal Academy of Fine Arts in Antwerp and was inspired by the Dutch still life painters David de Heem, Willem Heda and Rachel Ruys.

Pieter carefully composes each floral arrangement in his studio in Antwerp. This enables the artist to control the effect of light and the transitory nature of his subjects. Pieter bypasses the use of underpainting and paints each flower in turn, 'alla prima', so that each flower is captured in its prime.

Recognisable for the balance of light and shadow within elegantly composed floral vignettes, an exquisite colour harmony and intricate details, Pieter's work appeals to and resonates with the contemporary collector.



Top: Magnolia and Gold

Oil and Gold Leaf on Panel
 20 x 20 cms / 7¾ x 7¾ inches
 £5,250

Bottom: Violets and Gold

Oil and Gold Leaf on Panel
 20 x 20 cms / 7¾ x 7¾ inches
 £5,250

Poppies and Gold

Oil and Gold Leaf on Panel
 32 x 32 cms
 12½ x 12½ inches
 £5,750



Roses and Gold

Oil and Gold Leaf on Panel
 32 x 32 cms
 12½ x 12½ inches
 £5,750





KENNETH WEBB
IRISH, (CONTEMPORARY)

A Yellow Iris the Rivers Brim

Oil on Canvas
51 x 66 cms / 20 x 30 inches
£26,500



En Fête

Oil on Canvas
25.5 x 30.5 cms / 10 x 12 inches
£4,950

Cloth of Gold

Oil on Canvas
25.5 x 30 cms / 10 x 12 inches
£4,750





JONATHAN WALKER
BRITISH, (CONTEMPORARY)

Left: The Lord of Hurly Burly

Watercolour
79 x 36 cms / 31 x 14 $\frac{1}{4}$ inches
£2,750

Right: The Bounder

Watercolour
72 x 21 cms / 28 $\frac{1}{4}$ x 8 $\frac{1}{4}$ inches
£2,250





Art Palm Beach
22 - 26 January 2025

The Palm Beach Show
13 - 18 February 2025

Palm Beach Convention Centre
Palm Beach, Florida, USA

Please contact
emily@gladwellpatterson.com
for tickets and information

The Petworth Park
Antiques & Fine Art Fair
16 - 18 May 2025
Petworth, West Sussex

RHS Chelsea
Flower Show
20 - 24 May 2025
Royal Hospital Chelsea



INDEX

| | | | |
|----------------------------|----------------|------------------------------|---------------------|
| Auguste Bouvard | p 76-77 | Jacques Martin-Ferrières | p 106-107 |
| Helen Bradley | p 78-79 | Pierre Eugène Montézin | p 58-63 |
| Alfred de Breanski | p 10-11 | Ronny Moortgat | p 92-93 |
| Peter van Breda | p 4-9 | Henry Moret | p 52-55 |
| Paul S. Brown | p 72-75 | Charles Perron | p 102-104 |
| Charles Camoin | p 68-69 | Edmond Marie Petitjean | p 50 |
| Yvonne Canu | p 47, 109-113 | Georgina Potter | p 22-23 |
| Gustave Cariot | p 47 | Aris Raissis | p 80-81 |
| Roger de la Corbière | p 122-123 | Georges Charles Robin | p 56-57 |
| Édouard Cortès | p 82-83 | José Salvaggio | p 105 |
| Terence Cuneo | p 84-87 | Jeanne Selmersheim-Desgrange | p 116-117, 120-121 |
| James Doran-Webb | p 126-127 | Stella Shawzin | p 64, 77 |
| Marcel Dyf | p 64-65 | David Shepherd | p 16-17 |
| André Hambourg | p 114-115 | Peter Symonds | p 12-15 |
| Donald Hamilton Fraser | p 88-91 | Martin Taylor | p 20-21 |
| John Frederick Herring Jnr | p 24-25 | Anthony Theakston | p 39, 124-5 |
| Jacques Gautherin | p 108 | Raymond Thibésart | p 38-43 |
| Simon Gudgeon | p 16, 18-19 | Pieter Wagemans | p 132-133 |
| Alexandre Louis Jacob | p 32-35 | Edward Waites | p 14, 26-27, 59, 77 |
| Clarissa James | p 128-131 | Jonathan Walker | p 136-137 |
| Jean Kevorkian | p 48-49, 51 | Kenneth Webb | p 134-135 |
| Stewart Lees | p 97-101 | Peter Wileman | p 94-95 |
| Gustave Loiseau | p 36-37, 70-71 | Raymond Wintz | p 22-25 |

With special thanks to the following:

Tim Steele for his wonderful photography at No. 1 High Street, Stamford





GLADWELL & PATTERSON

London Gallery

5 Beauchamp Place, London SW3 1NG

+44 (0)207 584 5512

admin@gladwellpatterson.com

Stamford Gallery

No. 1 High Street, Stamford, PE9 2AL

+44 (0)1780 917 567

stamford@gladwellpatterson.com

gladwellpatterson.com

