



EDWARD ARDIZZONE 1900-1979

Bathers, Lovers and Tarts

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References

- NAP *Edward Ardizzone's World, The Etchings and Lithographs* by Dr Nicholas Ardizzone,
Unicorn Press and Wolseley Fine Arts 2000
- Alderson *Edward Ardizzone, A Bibliographic Commentary* by Brian Alderson,
Private Library Association/The British Library/Oak Knoll Press 2003

Front cover illustration: **Bathers, St. Jean Cap Ferrat** c. 1975, catalogue no. 24

Back cover illustration: **The Life Class** c. 1932, catalogue no. 1

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Memorial Exhibition
for
Nicholas Ardizzone
8 September 1939 – 22 December 2004
RIP

Exhibition dates
1–25 February 2006

WOLSELEY FINE ARTS

12 Needham Road, Westbourne Grove, London W11 2RP

Tel +44(0)20 7792 2788, Fax: +44(0)20 7792 2988

Email: info@wolseleyfinearts.com

www.wolseleyfinearts.com

Nicholas Ardizzone 1939–2004

Nicholas Ardizzone was the youngest child of Edward and Catherine Ardizzone. He was born just before the second world war, and his father's call-up to be a war artist meant he saw little of him in his formative years. Schooling at Stoneyhurst and the Oratory was not an unmitigated success. He flirted with various jobs on the fringe of the art world before finding his *métier* as a cinematographer, at which he excelled.

Nicholas spent some time in Australia working for the Australian Broadcasting Commission and for Film Australia. After his return to Britain in 1978 he worked on commercials and productions for the fledgling Channel 4. But disillusionment crept in as television and filmmaking were “dumbed down”, and in the early 1990s he took up book and art conservation, eventually gaining a doctorate in art history from the Royal College of Art. He developed new methods of electronic cataloguing of art collections, which he put to good use on cataloguing his father's war works.

I had the pleasure of meeting Nick in the late 1990s. We soon found we had plenty in common including regular trips to the pub. Our first Ardizzone exhibition was held in 1998 and regular events followed every other

year. Nick asked me to organise the touring exhibition of Etchings and Lithographs which had been initiated by The London Institute, and this ran from 2000–2, supported by a catalogue raisonné of his father's prints which we co-published. He was in regular demand for lectures on his father's work and openings throughout the country.

In 2003 Nick fell ill and was diagnosed with lung cancer. Nick had an intolerance of pen-pushers, bureaucrats and senseless structures. In his last year he found all of these in the NHS which he railed against whilst his friends commiserated. Nick's death was a terrible shock and we all miss him greatly. His widow, Antoinette, was and remains a tower of strength. It is now nearly a year since we lost Nicholas and this exhibition is dedicated to his memory.

*Rupert Otten
December 2005*



CATALOGUE

- 1 **The Life Class** c. 1930
Oil on canvas, 40 × 51 cm
Exhibited: *Edward Ardizzone, Victoria and Albert Museum, 1973/74*, cat. no. 1
One of a small number of oil paintings made prior to the war. A number of lithographs were made of students drawing the nude including *The Model and Her Reflection*. *Illus. back cover*
- 2 **The Elixir of Love** c.1934
Pen and ink, 7.5 × 18cm
Signed DIZ lower right
Conceived for *Radio Times*
- 3 **Two Women in a Bedroom** c. 1935
Oil on board, 25 × 38 cm
Provenance: Christianna Brand and by descent. Christianna Brand was a cousin of the Ardizzones and was the author of the Nurse Matilda stories. *Illus. p. 5*
- 4 **The Kiss** c. 1935
Watercolour and ink, 17.7 × 19 cm
Signed with initials lower right *Illus. p. 6*
- 5 **Girls and Boys** c. 1938
Watercolour, 32 × 48 cm
Signed with initials lower left *Illus. p. 7*
- 6 **The Dining Room at the Spreadeagle** 1939
Watercolour over charcoal and pencil on paper with a centre fold, 19 × 28 cm
Exhibited: New Grafton Gallery 1981
An exact study for the lithograph which appeared as the centre lithographic illustration for *The Local* by Maurice Gorman, published by Cassell and Co., 1939. *Illus. p. 8*
- 6a **The Local, with text by Maurice Gorman and lithographs by Edward Ardizzone** (Alderson 9) 1939
Published by Cassell and Co., *La Belle sauvage* with 13 single page and one double spread lithographs by Ardizzone. In wonderful condition with original dust jacket with a reproduction of Christmas Eve at the Warrington by Ardizzone and the fly signed by Maurice Gorman and dated 1939.
- 7 **The Bristol Arms** 1945
Watercolour wash, 29 × 24 cm
Signed with initials lower right
Exhibited: Edward Ardizzone, Scottish Arts Council 1979-80, No. 47 and touring *Illus. p. 9*
- 8 **A Likely Client** c. 1947
Pencil, 11 × 10 cm
Signed with initials lower right
An early study, dated to c. 1947 by Ardizzone on the reverse, of prostitutes on the street in Soho. In 1956 Ardizzone interpreted some of these images into lithographs or etchings. *Evening in Soho* (NAP 54) is of a pair of tarts in a similar pose. *Illus. p. 9*
- 9 **The Making of Mr. Polly** 1949
Watercolour and ink
20 × 26.5 cm, 8 × 10½ ins
Signed with initials lower right
In 1949 John Mills starred in the film adaptation of H.G. Wells' book *The History of Mr. Polly*, directed by Anthony Pelissier. Ardizzone was a lifelong friend of S John Woods, the advertising director of Ealing Studios. It is through this friendship that Ardizzone was able to make drawings on the set. *Illus. p. 10*
- 10 **Excursion Boat to Dieppe** c. 1951
Watercolour and ink, 24.5 × 31.5 cm
Signed with initials lower right
Exhibited: *Ardizzone by the Sea*, Middlesbrough Art Gallery 1982 and touring to York Art Gallery and Durham Art Gallery and DLI Museum, cat. no. 20
Ardizzone made a trip to Dieppe in May 1951 with his brother David and Barnett Friedman. The diary with 19 pen and ink drawings was reproduced in *Signature New Series 13* in 1951 and in *Visiting Dieppe*, Warren Editions in 1981. *Illus. p. 11*

- 11 **Boating Pond** c. 1953
Offset lithograph NAP 20, 34 × 48.3 cm
Signed in the plate lower right
Printed by The Curwen Press in an
unknown edition *Illus. p. 12*
- 12 **The Model and her Reflection** 1955
Lithograph NAP 33, 25 × 36 cm
From the second edition of 75 numbered
impressions taken in 1999 to fund an
Ardizzone printmaking prize at
Camberwell School of Art. *Illus. p. 13*
- 13 **Old Ladies on the Green** 1955
Lithograph NAP 57, 20 × 25.5 cm
Signed and numbered 30/30 and
inscribed “Old Ladies on the Town”
Illus. p. 13
- 14 **On the Beach at Cannes** 1955
Etching NAP 26, 18.7 × 25.3 cm
Signed and numbered 6/30 *Illus. p. 13*
- 15 **Lovers Surprised** 1955
Lithograph NAP 14, 18.4 × 23 cm
Signed and numbered 1/50 but only 19
printed *Illus. p. 13*
- 16 **At the Bar** 1955
Lithograph NAP 44, 20.4 × 27.2 cm
Signed and inscribed Artist’s proof
Illus. p. 14
- 17 **Evening in Soho** 1956
Lithograph NAP54, 25.7 × 23 cm
Signed ad numbered 18/30 *Illus. p. 14*
- 18 **The Ambush** 1956
Etching with aquatint NAP 53
14.8 × 21.7 cm
Signed titled and numbered 17/50
Illus. p. 14
- 19 **Hunting for Bait** 1958
Lithograph NAP 29, 22.6 × 32 cm
Signed, titled “Looking for Bait” and
numbered 17/25 *Illus. p. 14*
- 20 **Three Bathers and Bather** c. 1960
Two drawings in pencil mounted
together, 10.5 × 12 cm and 10 × 9 cm
Each with the studio stamp lower right
- 21 **Bathers at St. Jean Cap Ferrat**
c. 1958
Watercolour, 48 × 75.5 cm
Signed with initials lower right
Exhibited: *British Paintings 1952–77*, Royal
Academy No 70 (date not known)
Ardizzone by the Sea, Middlesbrough Art
Gallery 1982, No 25 and touring
Edward Ardizzone Etchings and Lithographs,
The London Institute and Wolseley Fine
Arts, 2000–2, No 28 and touring.
- 22 **Bathers in a Woodland Pond** c. 1963
Watercolour over pencil, 24 × 34 cm
Signed with initials lower right *Illus. p. 15*
- 23 **Summer Bathers** c. 1963–4
Watercolour and ink, 19.7 × 40 cm
Signed with initials lower right *Illus. p. 16*
- 24 **Bathers, St Jean Cap Ferrat** c. 1965
Watercolour, 52 × 78 cm
Signed with initials lower right
The Ardizzone’s were frequent visitors to
Michael and Felicity Behrens’ home in
Henley-on-Thames and holidayed with
them regularly in the south of France
where this work and catalogue no. 21 were
made. *Illus. front cover*
- 25 **The Model** c. 1965
Pencil and coloured crayon, 20 × 25 cm
Signed with initials lower right
Provenance: New Grafton Gallery 1975
Private collection, London
- 26 **B & G Decorated Letters with Nudes**
c. 1970
Pencil, 4.5 × 19 cm
Studio stamp lower right
Illus. inside back cover





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WOLSELEY FINE ARTS

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PRICE LIST

1. The Life Class c. 1930, oil on canvas	NFS	15. Lovers Surprised 1955, lithograph	NFS
2. The Elixir of Love c. 1934, pen and ink	£1,500	16. At the Bar 1955, lithograph	NFS
3. Two Women in a Bedroom c. 1935, oil on board	£8,500	17. Evening in Soho 1956, lithograph	NFS
4. The Kiss c. 1935, watercolour	£4,600	18. The Ambush 1956, etching with aquatint	£900
5. Boys and Girls c. 1938	£8,000	19. Hunting for Bait 1958, lithograph	£650
6. The Dining Room at the Spreddeagle 1939, watercolour	£4,000	20. Three Bathers and Bather c. 1960, pencil	£500
6a. The Local by Maurice Gorman and lithographs by Edward Ardizzone	£500	21. Bathers at St Jean Cap Ferrat c. 1958, watercolour	NFS
7. The Bristol Arms 1945	NFS	22. Bathers in a Woodland Pond c. 1963, watercolour	£5,800
8. A Likely Client c. 1947, pencil	£1,100	23. Summer Bathers c. 1963-4, watercolour	£4,400
9. The Making of Mr. Polly 1949, watercolour	£4,000	24. Bathers, St. Jean Cap Ferrat c. 1965, watercolour	£8,750
10. Excursion Boat to Dieppe c. 1951, watercolour	£6,500	25. The Model c. 1965, pencil and coloured crayons	£1,250
11. Boating Pond 1953, colour lithograph	£750	26. B&G Decorated Letters with Nudes c. 1970, pencil	£550
12. The Model and her Reflection 1955, lithograph 2nd edition	£425	Ex Catalogue	
13. Old Ladies on the Green 1955, lithograph	£900	27. Seated Girl, Laughing 1951, bronze, edition 9	£1,500
14. On the Beach at Cannes 1955, etching	£850	28. Villa Nellini 1966, pencil	£900
		29. Self Portrait with Nude c. 1966, Lithograph	£200