

CABINET DES DESSINS

20TH CENTURY EUROPEAN MASTER DRAWINGS

WOLSELEY FINE ARTS
MMVIII

Works will be exhibited at:

The World of Drawings and Watercolours

The Royal Academy

London

30 January–3 February 2008

The European Fine Art Fair

MECC

Maastricht, The Netherlands

7–16 March 2008

Opposite page:

Ralph Maynard Smith 1904–1964, *Welsh Coast* 1945, watercolour 20 × 32 cm, catalogue no. 14

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All works are for sale, please enquire for a price list or visit our web site

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BRITISH DRAWINGS AND WATERCOLOURS

MICHAEL AYRTON 1921–1975

1. **Boy with Rose** 1949

Pencil, 25 × 17.5 cm

Dated Jun 15 '49 lower right

Provenance: Keith Chapman, Julian
Hartnoll

Ayrton started his career as an artist at 14. After time spent in France he returned to England in 1939 and embraced the Neo-romantic movement on which he wrote for *The Spectator* between 1946–8. From 1946 he travelled widely in Italy and the influence of modern Italian art and Neo-romanticism can be seen in this drawing.





MICHAEL AYRTON

2. Oracle 1963

Pencil and black ink, 38.1 × 44.2 cm
Signed and dated 12.12.63 lower right

Ayrton made the first bronze of the sightless Oracle in 1962. These studies emerged out of Ayrton's visit to Cumae in 1956 and his subsequent visits to the Greek sanctuaries where the story of the Oracle of Delphi inspired him to create a series of drawings and bronzes.

JOHN BUCKLAND WRIGHT
1897–1974

3. **Artist and Model** 1935
Pen and ink, 26.7 × 20.3 cm
Studio stamp verso

This is a preparatory drawing for *Composition No. 8, Artist and Model II* 1935, wood engraving reference L109, one of Buckland Wright's most successful surrealist images.





JOHN BUCKLAND WRIGHT

4. **Studies of a Girl Undressing** 1944
Pencil and watercolour, 35.5 × 25.5 cm
Dated 24.11.44 lower right
Provenance: The Buckland Wright estate

FRANK DOBSON 1886–1963

5. **Study of a seated Female Nude** 1920
Pencil on paper, 38.1 × 18.4 cm
Signed and dated centre bottom





ERIC GILL 1882–1940

6. David Pepler 1934

Pencil on paper

36 × 23 cm

Signed lower right, inscribed and dated
Sept 3 1934 lower left

David Pepler (1905–1934) was Hilary and Clare's eldest son and was married to Elizabeth Gill on 3 June 1927 at the Catholic Church at Brecon. On 2 September 1934 he died and was taken to Pigotts where Eric Gill drew his face the next day. He is buried in Ditchling.

Literature: Robert Speaight *The Life of Eric Gill*, Methuen 1966, illustrated plate 4 page 7

Fiona MacCarthy, *Eric Gill*, Faber and Faber 1989, plate 108 between pages 274 and 275



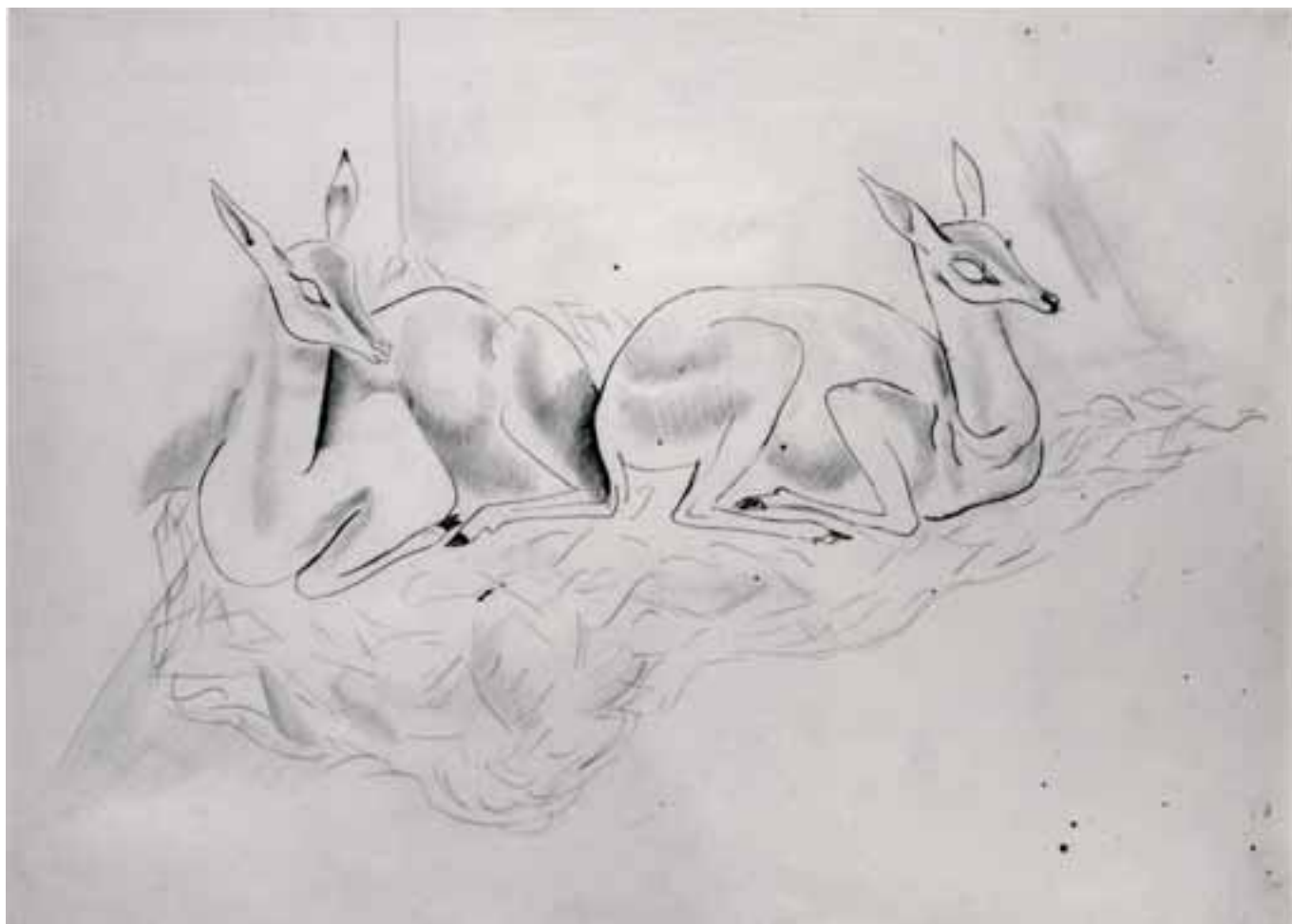
ELIOT HODGKIN 1905–1987

7. Fennel 1952

Pencil on paper, 16 × 25 cm

Signed, inscribed and dated lower right

Hodgkin is best known for his delicate small still-life paintings in tempera. This small drawing shows the same skill at observation as in the paintings



DAVID JONES 1895–1974

8. *Two Deer* c. 1931

Pencil and watercolour, 33.5 × 47 cm

Provenance: The David Jones estate

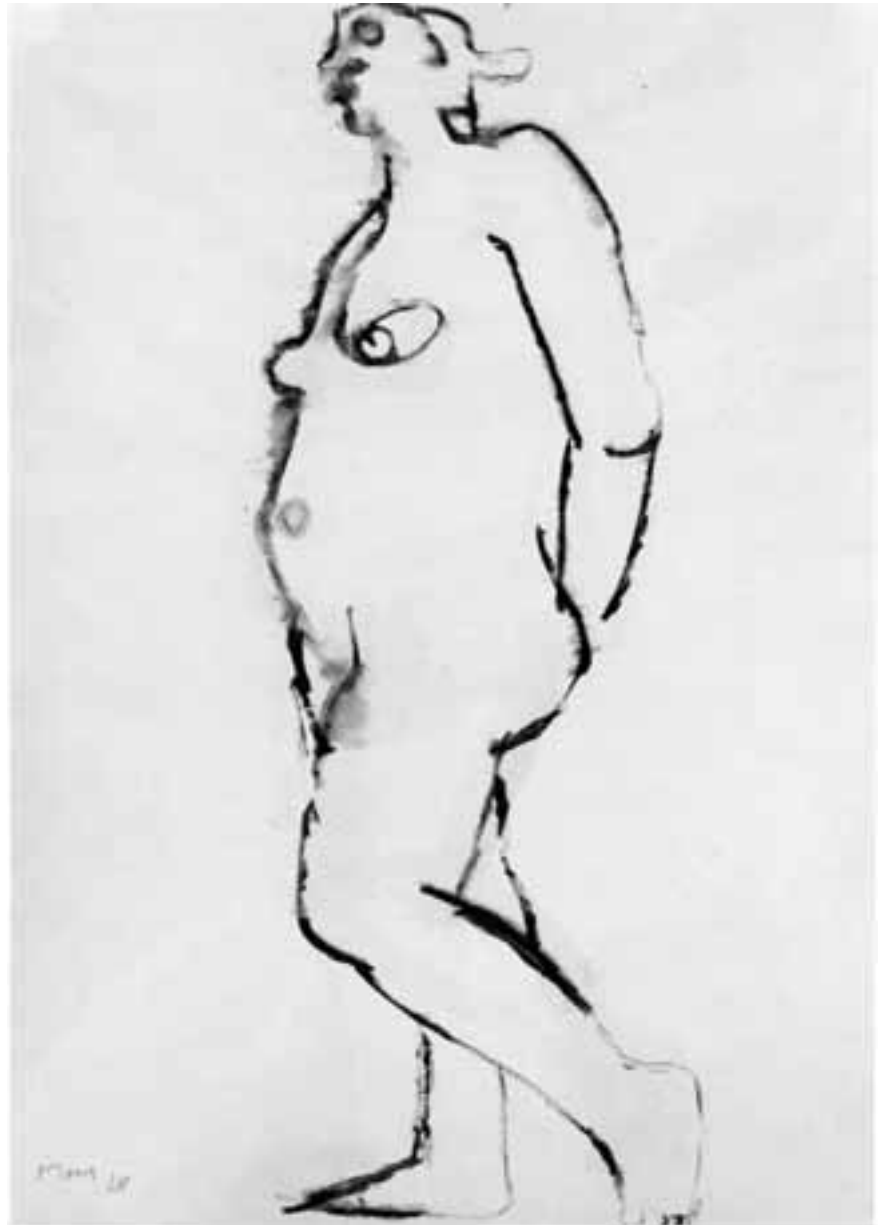
Certificate of authenticity from the David Jones Trustees

HENRY MOORE 1898–1986

9. Female Nude 1928

Brush and ink on paper, 42.5 × 30.5 cm
Signed and dated lower right

The Henry Moore institute has confirmed the authenticity of this work which will appear in the supplement to the complete catalogue of drawings under reference HMF 558a.



HENRY MOORE

10. Drawings for Openwork Metal Sculptures 1951

Pencil, wax crayon, watercolour wash, pen and ink, 29 × 24 cm

Signed and dated lower left and inscribed top

Provenance: Miss Valerie Beston acquired at her sale

Literature: Henry Moore Complete Drawings Volume IV

1950–76, page 35 reference AG50-51, 40, HMF 2661,
illustrated page 37

Exhibited:

Hanover, Kestler-Gesellschaft, *Henry Moore 1953–1954*, No. 59,
travelling to Munich, Frankfurt, Stuttgart, Mannheim,
Bremen, Göttingen and Berlin.

Berlin, Kunstamt Reinickendorf, *Henry Moore: Zeichnungen
und Aquarelle aus de Jahren von 1929 bis 1962*, 1963, No. 40
travelling to Munich, Kalkum bei Düsseldorf, Castrop-
Rauxel and Berlin Templehof.

Kings Lynn Festival, *Exhibition of Sculpture and Drawings by
Henry Moore at King's Lynn*, 1964 No. 15.

Washington D.C. The Phillips Collection, *Sculpture and
Drawings by Henry Moore 1966–1968*, No. 55, travelling to
Lincoln, New York, Atlanta, Denver, Memphis,
Philadelphia, Kansas, Minneapolis, Winnipeg, Detroit and
Utica.

Helmet + Armon heads or open work heads

93





JOHN PIPER 1903–1992

11. **Rocks North Wales** 1949

Coloured crayons, ink and wash, 11.5 × 26.5 cm

Signed lower right, titled verso

Provenance: De-accessioned from the Museum of Modern Art,
New York 2005



12. **Rocks Bodesi** 1949

Coloured crayons, ink and wash, 11.5 × 28 cm

Signed and inscribed lower right

Provenance: De-accessioned from the Museum of Modern Art,
New York, 2005



JOHN PIPER

13. **Lake near Snowdon** c. 1960
Black ink and wash, 19 × 26 cm
Signed lower left and inscribed lower right



RALPH MAYNARD SMITH 1904–1964

14. Welsh Coast 1945

Watercolour, 20 × 32 cm

Inscribed with colour notes

Recorded in the RMS archives under reference K819

Exhibited: *Ralph Maynard Smith 1904–1964, Artist and Architect*, centenary retrospective exhibition 2004, no. 34



RALPH MAYNARD SMITH

15. *The Incommunicable* 1949

Pen and ink, watercolour and pastel, 18 × 28 cm

Recorded in the RMS archives under reference K1113.01

Exhibited: *Ralph Maynard Smith 1904–1964, Artist and Architect*, centenary retrospective exhibition 2004, no. 60

GRAHAM SUTHERLAND
1903–1980

16. **Landscape with Uprushing Wind** 1940

Pen and ink and wash, watercolour and
wax crayons, 66.5 × 46 cm

Signed and dated

Provenance: Leicester Galleries 1940 where
purchased by W. M. James May

Exhibited: Leicester Galleries, *Works by
Graham Sutherland* 1940, No. 16





GRAHAM SUTHERLAND

17. Study for Pergola 1958

Pencil and pastel, 27.3 × 19 cm

Signed with initials lower right



EUROPEAN DRAWINGS AND WATERCOLOURS

PIERRE BONNARD 1867–1947

18. Study for Boulevard 1889

Black crayon on paper

19 × 30 cm

Studio stamp lower right

A study for the colour lithograph *Boulevard 1899* (Bouvet 65) published by Vollard as part of *Quelque aspects de la vie de Paris*.



PIERRE BONNARD

19. *Nuages sur la mer* c. 1935

Pencil with ink and watercolour traces on paper

12.1 × 17.8 cm

Provenance: Kyra and Alfred Ayrton; JPL Fine Arts, London

Exhibited: *Bonnard Drawings*, The American Federation of Arts touring exhibition 1972–74, numbered 72–1
Dessins de Pierre Bonnard, Musée d'art et histoire, Genève 1976, number 69
Drawings by Bonnard, Arts Council of Great Britain touring exhibition 1984–5, number 89
Pierre Bonnard Drawings, JPL Fine Arts 1987, number 90

20. **Nu debout** c. 1920
Pencil, 18 × 12 cm
Studio stamp lower right
Provenance: Wildenstein, London; Private
collection, London





MAURICE DENIS 1870–1943

21. Study for La Pecheresse 1894

Pastel, 40 × 50 cm

Signed with monogram lower right

The authenticity of the works has been confirmed by Claire Denis and will be included in the forthcoming catalogue raisonné.

This important drawing is a study for two paintings made in 1894. The pastel shows a scene from the New Testament when Jesus visits the house of Martha and Mary, the sisters of Lazarus. It was probably painted at Loctudy, Brittany, where Denis stayed in the summer of 1894 with his wife Marthe and her sister Eva.

ANDRÉ DUNOYER DE
SEGONZAC 1884–1974

23. *Coureur à pied* 1950s

Ink and wash on paper, 28 × 11.5 cm

Signed lower centre





HENRI EDMOND CROSS 1856–1910

22. *Le Parc* c. 1890

Pencil and watercolour, 11 × 13.5 cm

Signed with initials lower right

To be included in the forthcoming catalogue raisonné under preparation by Patrick Offenstadt



KEES VAN DONGEN 1877–1968

24. Paysage au remorqueur c. 1905

Watercolour, gouache and black crayon on paper, 9 × 14.7 cm

Studio signature lower right

Certificate of authenticity from the Wildenstein Institute ref.

06.03.21.9828.1237 dated 21 mars 2006

To be included in the forthcoming catalogue raisonné in preparation by Jacques Chalom Descourdes under the responsibility of the Wildenstein Institute



EMILE ORTHON FRIESZ 1879–1949

25. *Femme au chaise longue* c. 1935

Watercolour, 32 × 36 cm

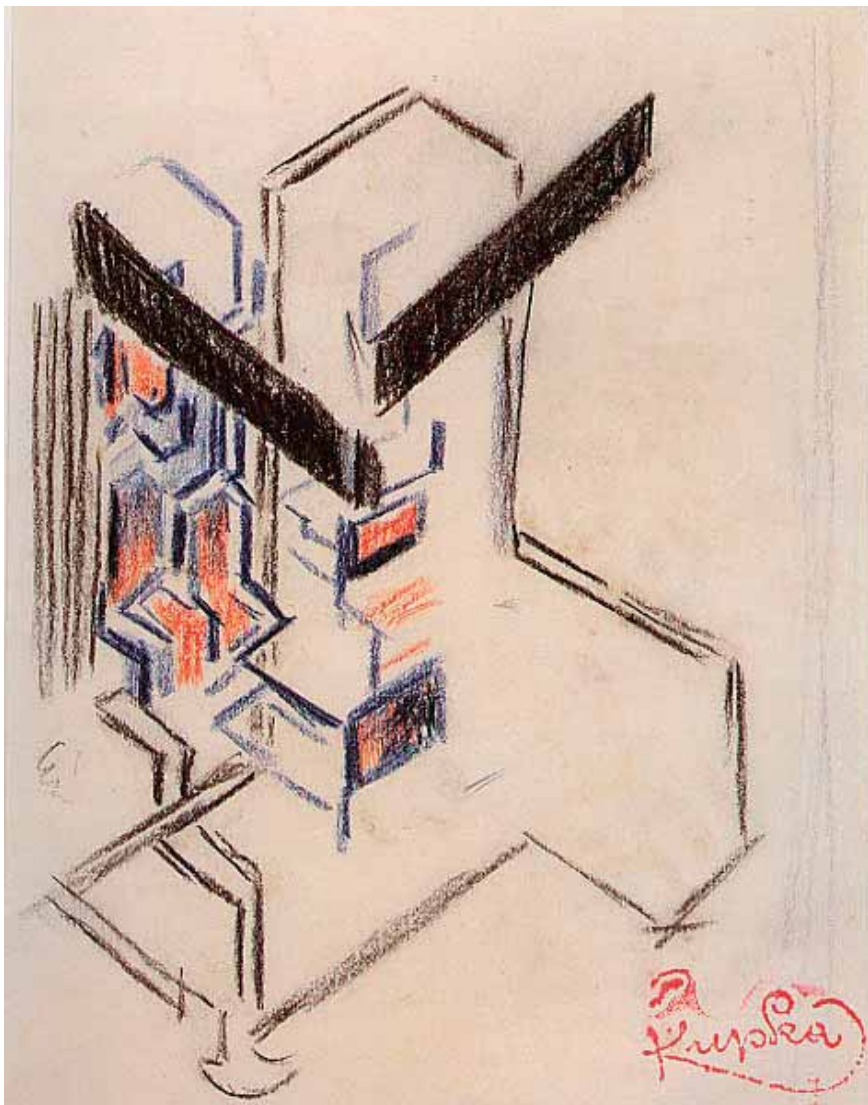
Signed lower right



26. Nu allongé dans un paysage c. 1920

Black crayon, 22.5 × 30.5 cm

Studio signature lower right



FRANTISEK KUPKA
1871–1957

27. **Composition** 1930s
Coloured crayons on paper, 17 × 13.4 cm
Studio signature lower right

HENRI MANGUIN 1974–1949

28. *Nu debout de dos* 1920
Pen and ink, 21.5 × 16.5 cm
Studio signature

A study for the painting *Nu debout de dos*
1920, reference 644 in *Henri Manguin*
Catalogue Raisonné de l'oeuvre peint.





JULES PASCIN 1885–1930

29. *Fantasie* 1918

Watercolour and pen and ink on paper, 20 × 32 cm

Exhibited: Perls gallery, New York 1980 number 28

Literature: Yves Hemin, Guy Krogh, Klaus Perls & Abel

Rambert Pascin: *Catalogue raisonné peintures, aquarelles, pastels, desins tome II*, Paris 1987, number 632 page 195, illustrated page 172

ARMAND RASSENFOSSE
1962–1934

30. Seated nude 1905

Pencil and coloured crayon, 32.5 × 25 cm
Signed and dated centre right, inscribed
Etude





HENRI LE SIDANER
1862–1939

**31. Portrait de Maguerite, soeur de
l'artiste 1893**

Oil, pastel and pencil on panel, 33 × 24 cm
Signed and dated lower left

Literature: Y. Farinaux-le Sidaner *Le
Sidaner: l'oeuvre peint et gravé*, Paris
1989, number 828, illustrated page 297



META SPEIER (1889–?)

32. Harbour 1930s

Watercolour, 31 × 44 cm

Signed lower right

Meta Speier was a successful artist in the 1920s and is recorded in books and periodicals from the 1920s. Her work is typical of the Munich school of painting with strong links to other German Expressionist artists. All references to her disappear in the mid 1930s and it is possible that she was a victim of the Holocaust.



META SPEIER

33. Hillside Village and Road 1930s

Watercolour, 27.5 × 33 cm

Signed lower right

EDOUARD VUILLARD
1868–1940

34. *La fenêtre* c. 1893
Charcoal on paper, 26.8 ×
23.6 cm
Studio stamp lower right





EDOUARD VUILLARD

35. *Femme cousant* 1926
Pencil on paper, 17.8 × 11.5 cm
Studio stamp lower right

36. **Nature Morte** 1930

Pencil on paper, 17.8 × 11.5 cm

Studio stamp lower right

A study made at the Chateau des Clayes,
the country home of Joe Hessel, Vuillard's
dealer and friend.





EDOUARD VUILLARD

37. *Sous-bois aux Clayes* c. 1932-8
Pastel on coloured paper, 23.4 × 30.5 cm
Studio stamp lower right

All works are for sale on receipt of catalogue

The authenticity of all works is guaranteed.
Certificates of authenticity can be provided. All costs associated
with obtaining them are the responsibility of the buyer.

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