

Minton, Vaughan Ayrton and Piper

Neo-Romantic Drawings and
Watercolours from the collection
of the late John Constable

Third Floor, 6 Mason's Yard, St. James's

London SW1Y 6BU

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ZULEIKA GALLERY

HARRY MOORE-GWYN

BRITISH ART

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For further cataloguing information please see our websites

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Cataloguing by John Constable and Nigel Collins
(with further additions by Lizzie Collins and Harry Moore-Gwyn)

JOHN MINTON (1917-1957)





cat. 1

John Minton (1917-1957)

The Dark Wood, c.1950

Signed l.r.: John Minton and bears title (to reverse of backboard)

Pen, ink and sepia wash, 24 by 31 cm

Minton travelled to Jamaica in the final months of 1950. In the following year he worked on his sketches from that trip to produce an entire exhibition at Lefevre Gallery of work based on his time there, as well as the monumental painting "Jamaican Village" which he exhibited at the 1951 Royal Academy Summer Exhibition. The present, intense, landscape drawing is also probably a Jamaican subject.



cat. 2

John Minton (1917-1957)

Portrait of a seated man, Eric Verrico

Pencil, 35 by 20 cm

Exhibited: "John Minton: A Centenary", Pallant House Gallery, Chichester, July - October 2017
(catalogue: Fig 75 Illustrated page 71)

Provenance: Jeffrey Bernard, sold to Nicholas Luard; Nicholas and Elisabeth Luard



cat. 3

John Minton (1917-1957)

Portrait of A Young Man - Kevin Maybury

Pen and ink, 32 by 25 cm



cat. 4

John Minton (1917-1957)

Seated Man

Pen and ink with wash, 37.5 by 27.9 cm

Provenance: A gift from the artist to Feliks Topolski; Christie's, London May 14, 1992



cat. 5

John Minton (1917-1957)

A Study of Flowers

Signed l.r.: John Minton

Pen and ink with watercolour, heightened with white, 19 by 22.5 cm

This watercolour was probably painted whilst John Minton lived in Bedford Gardens, Notting Hill Gate, London between 1943-1947. It is likely to have been a commercial piece for a magazine article. Minton shared his large top floor artist's studio with Robert Colquhoun and Robert MacBryde.



cat. 6

John Minton (1917-1957)

Beating Sheepskins, Salle, 1953

Signed and dated u.l.: John Minton/1953

Watercolour over pen and ink, 26.5 by 36 cm

Exhibited: London, Lefevre Gallery, "New Paintings by John Minton", December 1953, no.18

Minton travelled to Morocco in 1952 with his friend, the actor Norman Bowler, exhibiting a number of works from that trip at the Lefevre Gallery at the end of 1953. This scene of the city of Salle was no.18 in that show.



cat. 7

John Minton (1917-1957)

Figures in a landscape

Signed l.l.: John Minton

Pen and ink, 24 by 31 cm



cat. 8

John Minton (1917-1957)

Mr and Mrs Weizmann at the table

Pen and ink, 24 by 29 cm

Provenance: the Collection of the late Lord & Lady Weidenfield

Lord Wiedenfield served as Chief of Cabinet to Chaim Weizmann when he became first president of Israel in 1949.



cat. 9

John Minton (1917-1957)

Portrait of the Artist's Brother, Richard, 1939

Inscribed, dated and signed u.r.: Richard/Dec 31st 1939/Minton

Pen and sepia ink, 36.5 by 28 cm

Minton's younger brother Richard was one of only a handful of people from whom he would accept criticism. Richard had a natural flare for illustration in his own right and Minton was greatly effected by his death in active service near Antwerp in 1944.



cat. 10

John Minton (1917-1957)

The Rat Race, 1955

Signed l.l.: John Minton and with further inscriptions (verso)

Watercolour and bodycolour over pen and ink, 21.5 by 21 cm

Exhibited: British pictures 2014, The Maas Gallery, London, July 2014, No. 35; "John Minton: A Centenary", Pallant House Gallery, Chichester, July - October 2017 (catalogue: Fig 4, Illustrated page 9)

"The Rat Race" about an inspiring saxophonist and a dancer in New York, was a play by Garson Kanin first staged on Broadway in 1940.



cat. 11

John Minton (1917-1957)

Two women reclining

Pen and black ink, on two joined sheets, 3 by 36.5 cm

Provenance: Brian Sewell

cat. 12

John Minton (1917-1957)

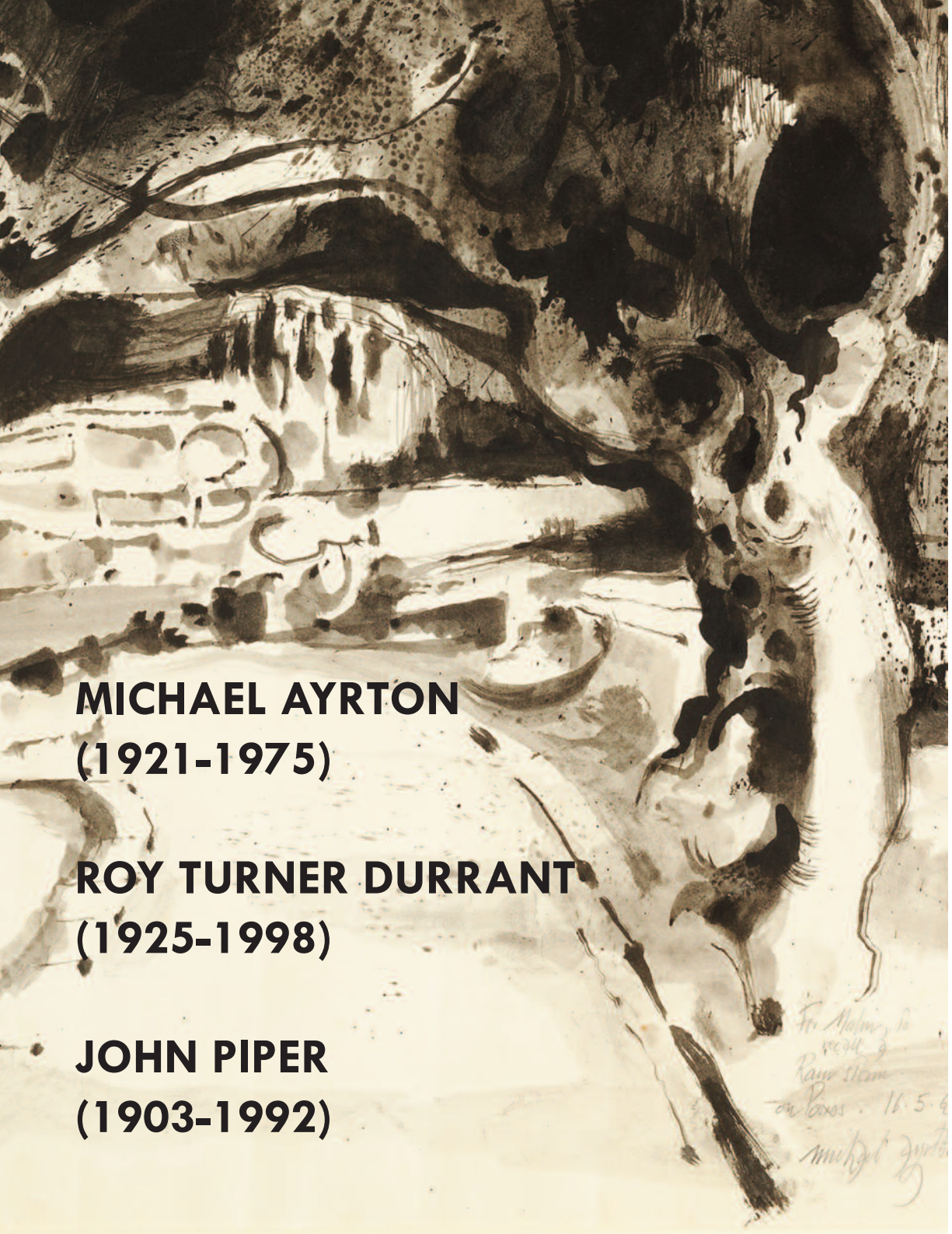
Horseguards in their dressing room at Whitehall, 1952

Signed in blue ink from the edition of 50, published by The Royal College of Art, London, with margins

Lithograph in printed colours, on woven, 425 by 300 mm

Exhibited: "John Minton: A Centenary", Pallant House Gallery, Chichester, July - October 2017
(catalogue: Fig 76, Illustrated in colour, page 73)





MICHAEL AYRTON
(1921-1975)

ROY TURNER DURRANT
(1925-1998)

JOHN PIPER
(1903-1992)

*For Mabel, to
read &
Ramsden
on boxes. 16.5.64
Michael Ayrton*



cat. 13

John Piper, CH (1903-1992)

Caerfarchell, Pembrokeshire

Signed l.r.: John Piper and inscribed and dated l.l. Landscape of rocks and cottages/

Caerfarchell/Middle Mill/23 vii 80

Watercolour with bodycolour over pen and ink and crayon, 37 by 55 cm



cat. 14

Michael Ayrton (1921-1975)

Rainstorm on Paxos, 1963

Inscribed, dated and signed l.r.: For Malin to recall a Rainstorm on Paxos/16.5.63./

Michael Ayrton

Black ink and brush, 39.5 by 42 cm

cat. 15

Michael Ayrton (1921-1975)

Minotaur Revealed, 1971

Signed in pencil and numbered: 17/75

Etching, 520 by 730 mm

cat. 16

Roy Turner Durrant (1925-1998)

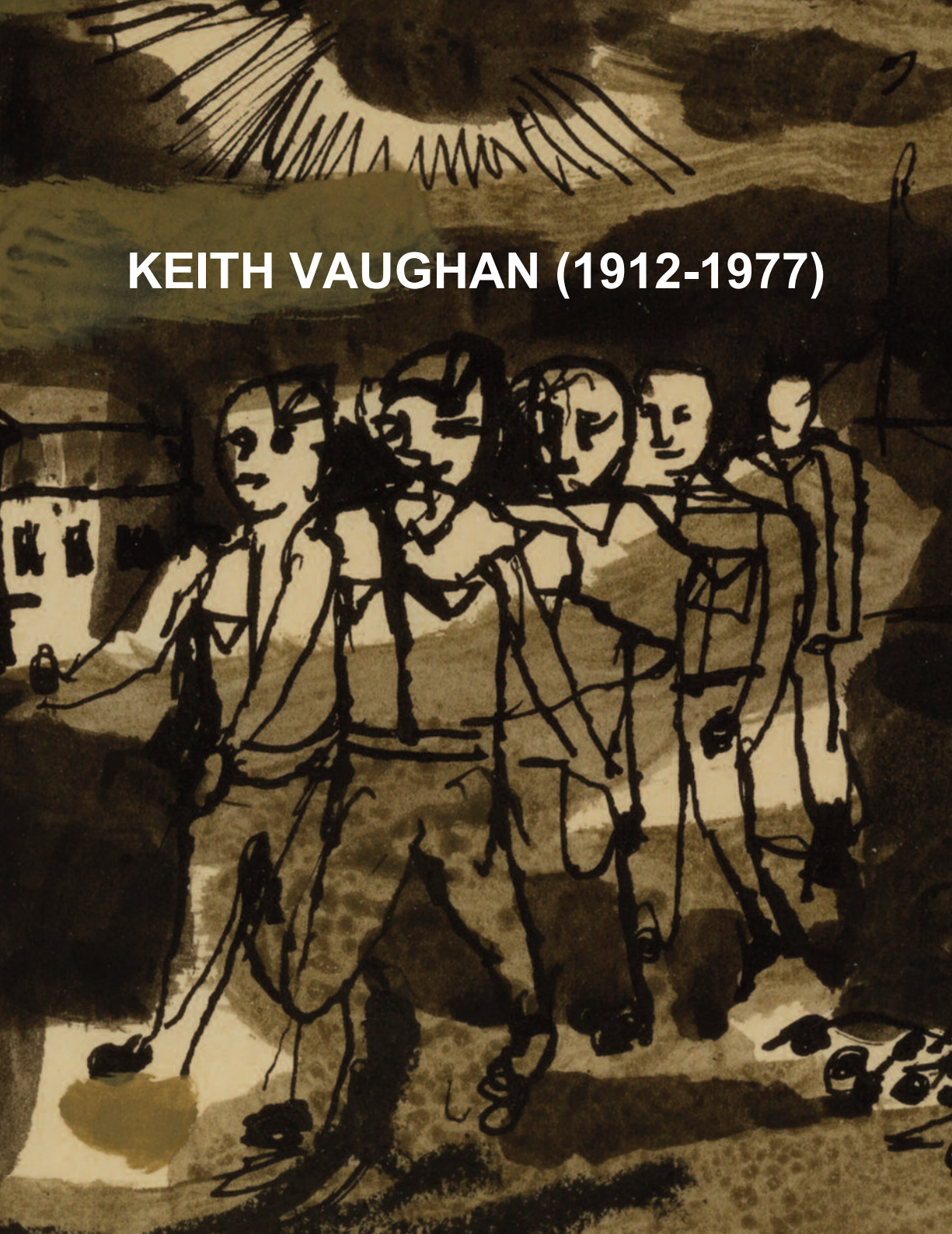
Abstract Landscape, 1957

Signed, dated and inscribed u.r.: Durrant/57/SCR 169

Gouache, 17 by 24 cm



KEITH VAUGHAN (1912-1977)





cat. 17

Keith Vaughan (1912-1977)

Design for Ballet

Gouache over pen and ink, 16 by 20 cm

Provenance: Wenlock Fine Art; Edge Fine Art; John Constable April 2014

In 1929 Vaughan's mother took him to see his first ballet, a production by Diaghilev at the Royal Opera House with Serge Lifar as 'The Prodigal Son'. This design for ballet was done almost certainly in 1936 and similar works have also appeared at Christie's dated to that year (see Christie's sale, June 10 1988 lot 372). See also Austin Desmond exhibition (undated catalogue) when two designs with columns were shown as well as three other designs for ballet.



cat. 18

Keith Vaughan (1912-1977)

Two Figures, 1943

Signed and dated l.r.: Keith Vaughan/43

Ink and gouache, watercolour washes, 16 by 20.3 cm

Provenance: The Redfern Gallery; Wenlock Fine Art

Literature: Journals and Drawings, Keith Vaughan 1966, reproduced page 23

Vaughan began his first journal in August 1939, with a group of four journals about his time at Eden Prisoner of War Camp in North Yorkshire following in 1944 and 1945, and a final journal from 1975 to 1977. The journals give an extraordinary insight into his personal thoughts, his artistic development, as well as his increasingly volatile mental state. A number of works in this collection were used as illustrations in the published journals.



cat. 19

Keith Vaughan (1912-1977)

Idol, 1940

Signed with initials l.r.: KV and dated l.l. 1940 and with the artist's studio stamp

Pen, ink and wash on paper, 12 by 16.5 cm

Provenance: Gerard Hastings Prof. John Ball, London

Exhibited: Osborne Samuel "Keith Vaughan, Gouaches, Drawings & Prints" October 20 - November 12 2011, page 61, reproduced ; 'Visions and Recollections' Menier Gallery, London SE1, 15 April - 2 May 2014, No.53 Illustrated in the catalogue



cat. 20

Keith Vaughan (1912-1977)

Study of a Man, Seated on the Floor, Playing a Musical Instrument

Pen and black ink, 14 by 18.4 cm

Provenance: Agnews to Belgrave Gallery, London: Wenlock Fine Art 1997

cat. 21

Keith Vaughan (1912-1977)

A Study of Two Male Figures

Pen and black ink, 14 by 18.4 cm

Provenance: Agnew to Belgrave Gallery, London; Wenlock Fine Art 1997

cat. 22

Keith Vaughan (1912-1977)

Study of Two Male Figures, 1939

Signed, dated and inscribed in French: Vaughan/1939

Wash over pen and ink, 26 by 23 cm

Literature: Journal and Drawings by Keith Vaughan 1966, reproduced as the frontispiece, page 9, full plate; "Keith Vaughan - Figure and Ground" edited by Collin Cruise, fig 49, page 70 the proof page for the Journal. Aberystwyth University (PR1277)





cat. 23

Keith Vaughan (1912-1977)

Minotaur, 1940

With the artist's studio stamp and dated: 'Avil' 1940

Pen and black ink, 34 by 24 cm

Provenance: Redfern Gallery, London; Wenlock Fine Art, July 1999

John Constable, August 1999



cat. 24

Keith Vaughan (1912-1977)

Illustration for "The Spirit of Jem"

Pen and black ink, 11.4 by 19.6 cm

Provenance: Redfern Gallery, London; Wenlock Fine Art (June, 1996); John Constable (August 2008)

Prepared for the book by P.H. Newby (1947) but not used. Compare the illustration on page 121 of the book, published by John Lehmann, 1947. The Museum of the University of Aberystwyth purchased the complete set of 41 original pen and ink illustrations for P.H. Newby's "The Spirit of Jem" (1947) together with 69 photographs and 363 items of printed ephemera, proofs, magazine advertisements, book jackets etc. The latter formed Vaughan's personal archive of his output as an illustrator and graphic designer. For another illustration for "The Spirit of Jem" see also cat.no.26.



cat. 25

Keith Vaughan (1912-1977)

Boy and apple tree, An Illustration for "The Spirit of Jem"

With the artist's studio stamp, pen and ink, 8 by 9 cm

Provenance: Julian Lax

cat. 26

Keith Vaughan (1912-1977)

Houses at Malton

Signed l.r.: Keith Vaughan

Watercolour over pen and ink, 8 by 11 cm

cat. 27

Keith Vaughan (1912-1977)

Landscape with setting sun, 1941

With studio stamp (l.r.), watercolour and ink, 10 by 16 cm





cat. 28

Keith Vaughan (1912-1977)

Three Figures round a table, c.1949

Pencil, 15 by 19.5 cm

A related version of the same composition is illustrated in Malcolm York's "Keith Vaughan - his life and work", Constable, 1990, p.147 (plate 11). York dates that drawing to 1949.



cat. 29

Keith Vaughan (1912-1977)

Ivy Covered Trees by the Nine Mile River, 1943

Inscribed with title and dated l.r.

Wash over pen and ink, 19.5 by 28 cm

Provenance: Tib Lane Gallery, Manchester, June 1996; Osborne Samuel, Bruton Street, London; "Keith Vaughan, Centenary Tribute", November-December 2012, Page 53, reproduced in the catalog, (£16,500); John Constable, January 2014

There is, at Pocklington, Yorkshire, a canal which runs for 9.5 miles between Canal Head to the River Derwent in East Cottingwith - a hugely important habitat with virtually the entire length falling within one of three Sites of Special Scientific Interest. All nine locks and four road bridges are Grade listed. Pocklington is nine miles from York.



cat. 30

Keith Vaughan (1912-1977)

Soldiers Marching, 1944

Signed and dated l.r.: Keith Vaughan/44

Wash over pen and ink, 17.8 by 12.7 cm

Provenance: Sebastian Walker; Mirabel Cecil, a gift from Walker to his sister; Redfern Gallery;
Wenlock Fine Art



cat. 31

Keith Vaughan (1912-1977)

Soldiers Erecting a Tent

Pen and sepia ink, 13.5 by 21 cm

Provenance: Anthony Hepworth Fine Art, Bath; bt. Private buyer 1st October 1995; Sotheby's New Bond Street 19 November 2014, Lot 23; A Way Of Life: The Time Ellis Collection, bt. John Constable

Exhibited: London, Olympia, Keith Vaughan 3 March 2002 Catalogue no.432



cat. 32

Keith Vaughan (1912-1977)

Burning Streets, 1942

Signed with initials l.r.: KV and inscribed and dated 1942 Burning streets 1942

Ink, wash and watercolour, 9.5 by 13.5 cm

"Burning Streets" is strongly influenced by the work of Graham Sutherland whose powerful images of London during the Blitz date (for the most part) from the previous year. Vaughan met Sutherland at the same date and he showed Vaughan how to harness the mixed media of watercolour, gouache, ink and wax resist to great and dramatic effect. Vaughan described the results of this "as baffling and exciting as Blake" (see Malcolm York, "Keith Vaughan, his life and work", Constable, 1990, p.77).



cat. 33

Keith Vaughan (1912-1977)

Figures on the beach - two studies, 1948

Pencil, 9 by 12 cm; and 9.5 by 13 cm (2 framed as one)



cat. 34

Keith Vaughan (1912-1977)

Figure in a wood, 1951

With the artist's studio stamp (verso)

Pencil, 9 by 13.5 cm

Provenance: The Artist's Studio;

Prunelia Clough Collection

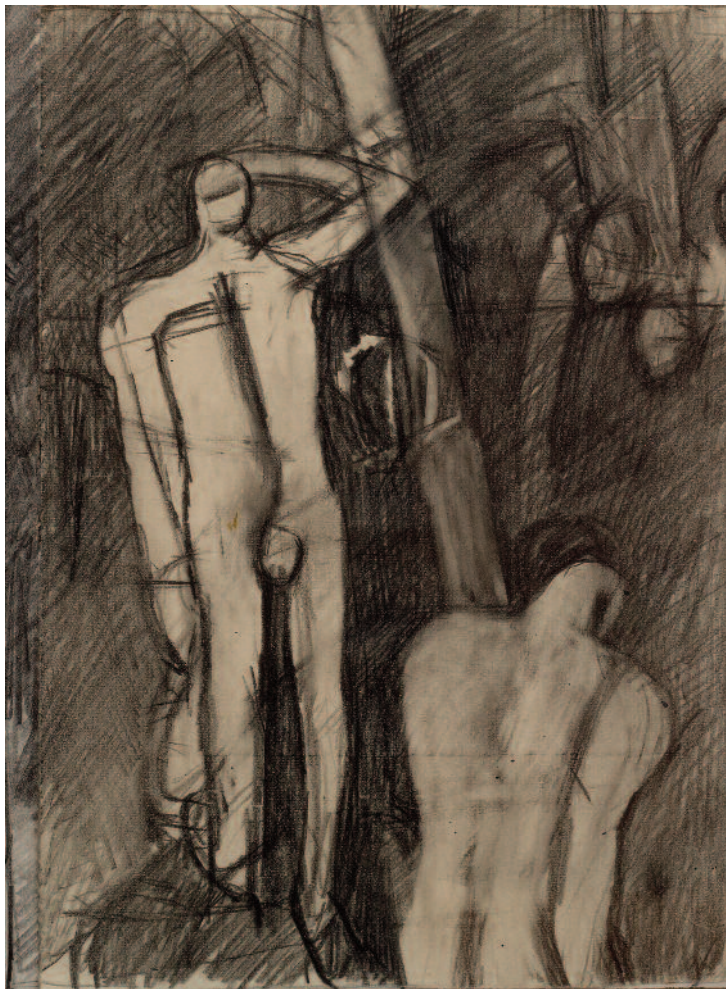
cat. 35

Keith Vaughan (1912-1977)

Portrait of Johnny Walsh

Pencil, 28 by 23 cm





cat. 36

Keith Vaughan (1912-1977)

Two figures walking in a forest, 1958- 63

Signed, titled, dated and inscribed 'Two figures Walking in a Forest'

Pencil on paper, 20 by 14 cm

Provenance: With Preston's Art Gallery, Bolton, where acquired by Professor Ronald Pickvance,
June 1966



cat. 37

Keith Vaughan (1912-1977)

Superflumina Babylonis, c.1960

The first inscribed 'Superflumina Babylonis' (lower left)

Pen, ink and sepia wash

16 by 16 cm; and 16 by 20 cm (two works framed as one)

Provenance: Redfern Gallery 1996; Peter Cotterill

The title of this work, "Super Flumina Babylonis", relates to Psalm 137 and in English translates to "By the rivers of Babylon". The psalm is one of most powerful and evocative in the Old Testament and relates to the period of the Israelites in exile. It has often been set to music . The figure in the smaller work is possibly playing a lute (or similar) and the lower figure, appears perhaps to be playing a harp or hanging it from a tree (another reference to the psalm text).



cat. 38

Keith Vaughan (1912-1977)

Dark Assembly, 1959

With the artist's studio stamp, date inscription (on label on backboard)

Wash over pen and black ink, 24 by 28 cm

Provenance: With Nina Zborowska, sold to Wenlock Fine Art, sold to John Constable March 2006

Probably drawn when the artist was in America.



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