

OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Presentation

OSBORNE SAMUEL LTD

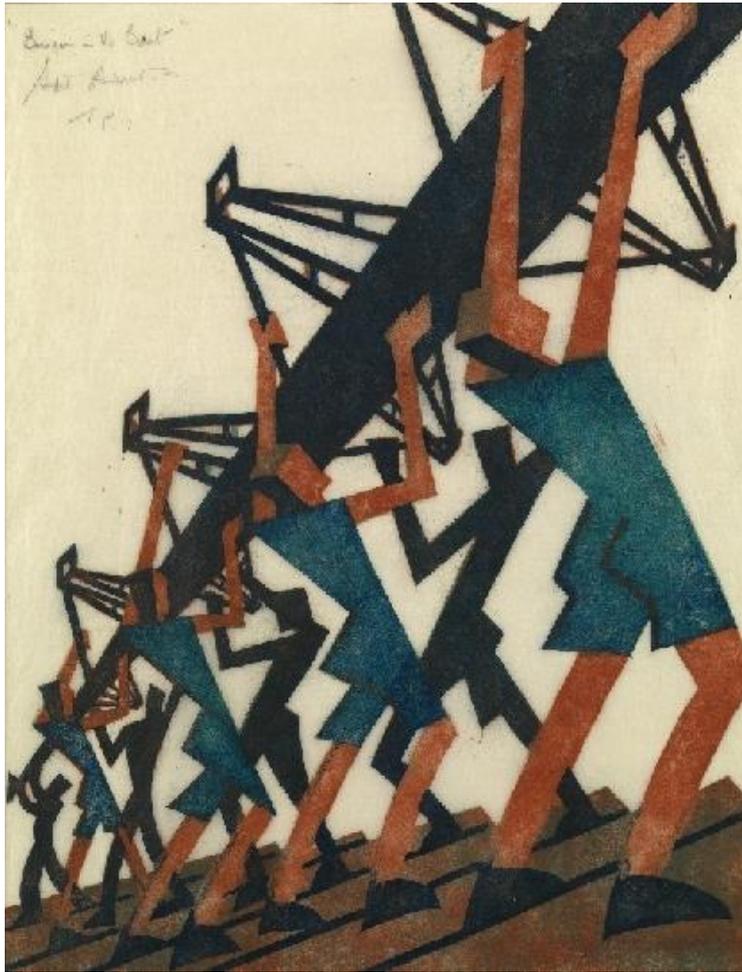
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Sybil Andrews (1898-1992)

Bringing in the Boat, 1933

Linocut

33.5 x 26 cm (13¼ x 10¼ in)

Printed from 3 blocks in venetian red, viridian & Chinese blue. Signed, titled & numbered TP1 (Trial Proof), aside from the edition of 60

Provenance:

Redfern Gallery

Private Collection, UK

Osborne Samuel, London



Sybil Andrews (1898-1992)

Mowers, 1937

Linocut

29.2 x 35.2 cm (11½ x 13¾ in)

Printed from 4 blocks in raw sienna, red, viridian and Chinese blue

Signed, titled and numbered from the edition of 60.

Ref: Coppel SA 39 / Leaper 41

Provenance:

Osborne Samuel, London



Sybil Andrews (1898-1992)

Skaters, 1953

Linocut

20.4 x 38 cm (8 x 15 in)

Printed from 4 blocks in spectrum red, viridian, permanent blue and ivory black.

Signed, titled & numbered from the edition of 60

Ref: Coppel SA 52 / Leaper 61

Provenance:

Osborne Samuel, London



Claude Flight (1881-1955)

Paris Omnibus, 1923

Linocut

21.6 x 27.9 cm (8½ x 11 in)

Printed from 4 blocks in blue oil paint, crimson oil paint, viridian printing ink and black printing ink.

Signed & numbered in image from the edition of 50.

Ref: Coppel CF10

Provenance:

Osborne Samuel, London



William Greengrass (1896-1970)

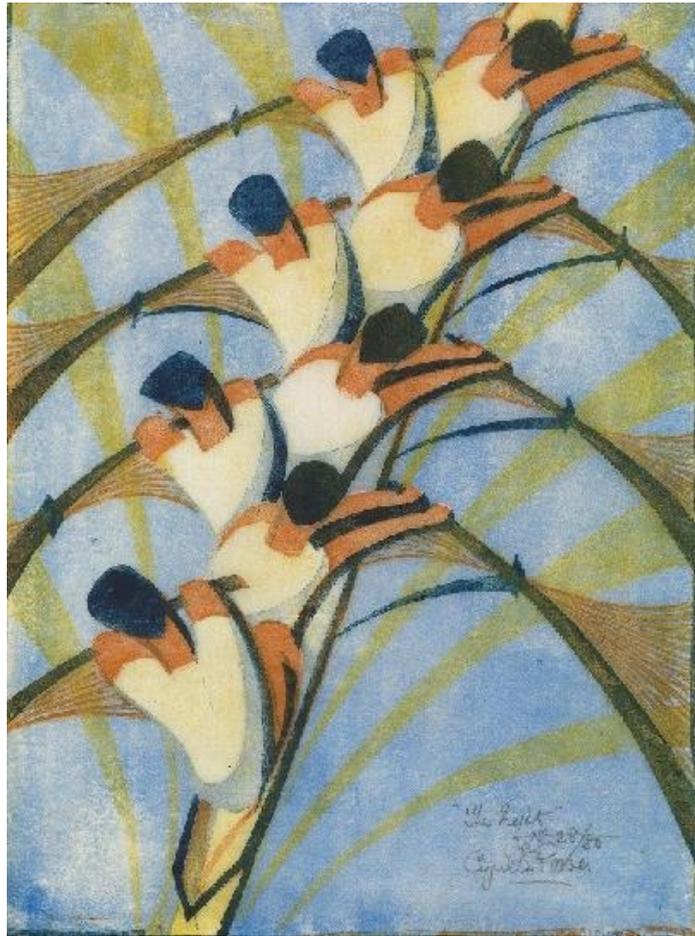
Rugby, 1933

Linocut

19.7 x 26.7 cm (7¾ x 10½ in)

Colour linocut on thin Japanese tissue paper, signed and dated, numbered lower left from the edition of 50.

Provenance: William Weston, London
Private Collection, UK



Cyril Power (1872-1951)

The Eight, 1930

Linocut

32.3 x 23.4 cm (12³/₄ x 9¹/₄ in)

Linocut, and accompanying pastel study.

Linocut printed with 4 blocks: chrome orange; permanent blue; pale chrome; Chinese blue on buff oriental laid tissue.

Edition of 50

Signed, titled and numbered within the image.

This impression, and the accompanying study were exhibited at Dulwich Picture Gallery's 'Cutting Edge' Exhibition, summer 2019.

The Eight is considered one of Power's masterpieces in the medium of linocut. His studio that he shared with Sybil Andrews was at Brook Green, Hammersmith by the river Thames and shows the eight rowers seen from above as they emerge from under the bridge as they pull on the oars to propel the boat forward, the yellow and orange curving shapes and patterns emphasising the waves of water and energy spent in motion.

Power's work and those of his colleagues at the Grosvenor School was largely forgotten and ignored as serious works of art from the latter 1930s until a re-emergence of interest and a rediscovery during the mid 1970s of these dynamic works unequalled in printmaking in Britain or indeed anywhere in the world. Their colour, immediacy and dynamism have made them sought after by collectors and museums internationally. The Museum of Modern Art in New York in recent years added *The Eight* to their collection and Power's linocuts along with his Grosvenor School colleagues have toured the USA in 2008/09 with exhibitions in the Museum of Fine Art Boston, the Metropolitan Museum, New York and the Wolfsonian in Miami, Florida.

In the summer of 2019 the Dulwich Picture Gallery in London staged 'Cutting Edge - Modernist British Printmaking' curated by Gordon Samuel, of linocuts by Claude Flight, Cyril Power, Sybil Andrews, Lill Tschudi, William Greengrass and the three Australians Ethel Spowers, Eveline Syme and Dorrit Black. The exhibition attracted 90,000 visitors from 18 June - 8 September, a summer record for the gallery, the world's oldest purpose built picture gallery, built in 1812.



Cyril Power (1872-1951)

The Merry-Go-Round, c1930

Linocut

30.5 x 30.4 cm (12 x 12 in)

Printed from 2 blocks in Chinese blue & a mixture of Chinese orange & chrome orange

Signed, titled & numbered from the edition of 50 lower left within the image

Provenance: Private Collection, USA

Exhibited: *Cutting Edge: Modern British Print Making*, Dulwich Picture Gallery, London, June - September 2019



Cyril Power (1872-1951)

The Sunshine Roof, c1934

Linocut

26.0 x 33 cm (10¼ x 13 in)

Printed from four blocks in yellow, warm brown, viridian and Prussian blue on buff oriental laid tissue.

Titled, signed and inscribed TP 2, a trial proof before the numbered edition of 60.

Despite the official edition size, this is an exceptionally rare print.

Ref: CEP 39; Vann 39



Ethel Spowers (1890-1947)

The Plough, 1928

Linocut

20.6 x 31.6 cm (8 x 12½ in)

Printed from 3 blocks in emerald green, cobalt blue & mauve. ; Signed, titled & numbered from the edition of 50

Ref: Coppel ES 13

This very rare print by Spowers shows the plough going from right to left. There is a later edition of 50 of the same subject reversed titled 'Birds Following a Plough' also in an edition of 50 in 1933 (see Coppel ES 26). There is also a woodcut of the same subject made in 1929.



Ethel Spowers (1890-1947)

Wet Afternoon, 1929/30

Linocut

23.8 x 20.3 cm (9¼ x 8 in)

Printed from four blocks in grey, reddish brown, emerald green & Cobalt blue. Signed, titled, dated & numbered from the edition of 50

Ref: Coppel ES 14

Provenance: The Redfern Gallery, London; Private Collection, UK