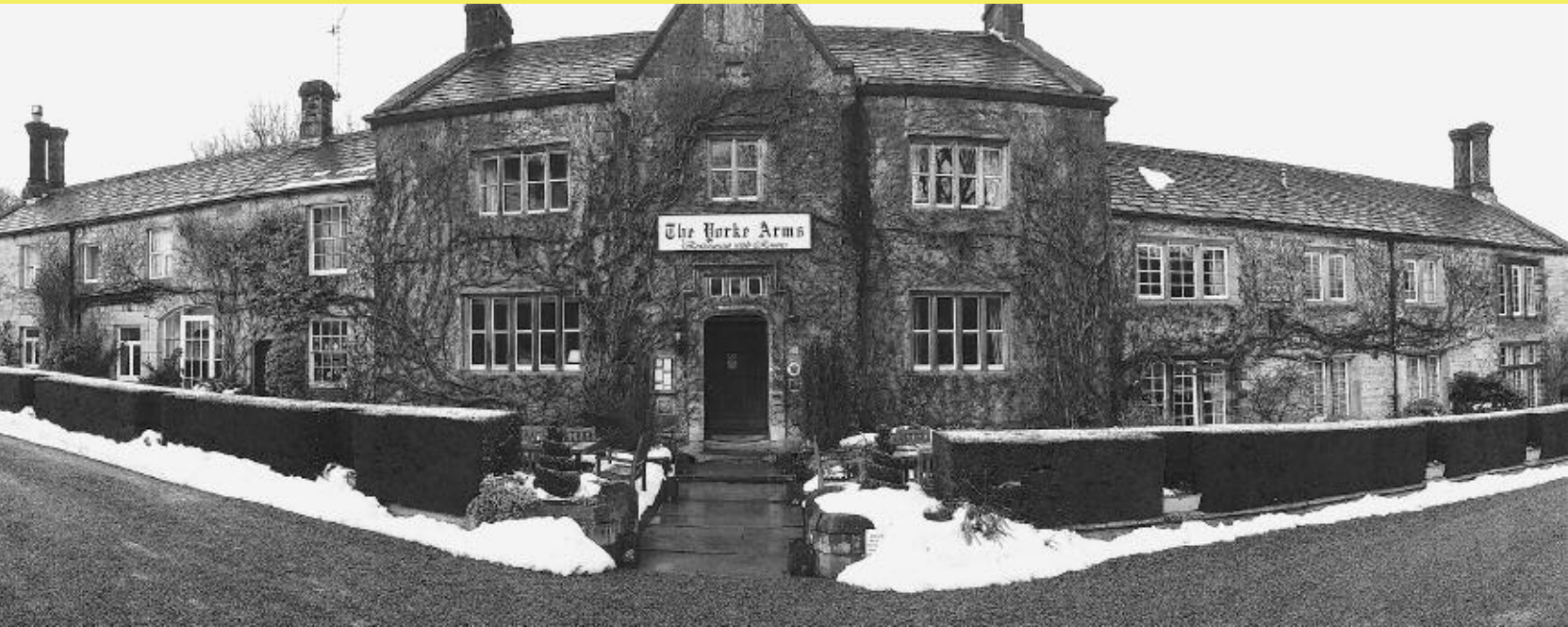




Gable 
F i n e A r t



Gable Fine Art at The Yorke Arms

Gable Fine Art is delighted to supply a large and diverse selection of twentieth-century British art to the Michelin-starred Yorke Arms restaurant, which nestles in Yorkshire's beautiful Nidderdale Valley. It is an historic eighteenth-century coaching house and shooting lodge, with an award-winning kitchen, led by top female chef Frances Atkins. The restaurant has a firm reputation for excellent food with a creative flair, and its stunning location makes it an ideal retreat, while the surrounding areas offer a wealth of sights, activities and heritage. To enhance a wonderful experience, contemporary and traditional rooms offer a peaceful setting in which to unwind, complimented by a fine and extensive selection of top northern British artists such as Jake Attree, George Hainsworth, Ian Norris and James Hardie, The Yorke Arms is the ideal retreat to enjoy fine dining and fine art in perfect harmony.

Gable Fine Art specialises in high quality and established twentieth-century British art and artists. We offer, on a client-tailored basis, a wide variety of styles and genres: abstract, expressionist, landscape, nude, still life, figurative and allegorical with a particularly strong representation of northern artists. We are proactive in the acquisition of large, medium and small-sized portfolios of work from highly regarded and established artists from all over the UK of national and international status. We invest for the long term in the profiles of these artists using tie-ups with selected galleries, and innovations and proactivity in social media and web-based marketing. We work to ensure that the reputations of the artists within our remit are professionally managed and enhanced and their profiles adeptly placed to progress and flourish into the twenty-first century. We thus believe that we are able to offer our international clientbase art of exceptional quality, which may be being acquired for the purely aesthetic or for more investment led aspirations.

All works are available for sale. This brochure will give you an extensive sample of works currently on display at the Yorke Arms. To enquire or purchase, or for a full list of works and images by our artists please ask a member of staff or contact Gable Fine Art via our website on www.gablefineart.co.uk or for daily updates follow our posts by clicking 'like' on our Facebook page: <https://www.facebook.com/Gablefineart>

Jake Attree 1950 –

Born in Yorkshire in 1950, Jake Attree studied at the York School of Art and Liverpool College of Art, going on to be awarded The Creswick Landscape Prize, The Landseer Figure Prize, The David Murray Scholarship and the Bronze Turner Medal from The Royal Academy of Arts from 1974–1977. He is now represented by Messum's of Cork Street, London W1. His work is held worldwide in private, municipal and corporate collections.

As a small boy his father took him on the back of his bicycle to Naburn Lock where he saw the flour mill working. At twelve he was amazed by reproductions of three of Constable's greatest paintings in the magazine 'Knowledge'. He had always drawn and painted, now he knew exactly what he was going to do. But Attree's touchstone of what painting is for and what an artist is, which he continues to turn to like a plant to the sun, is John Constable, the greatest painter of the English landscape. Along the way Jake Attree also jettisoned the adolescent notion of the artist as ravaged genius in favour of the joy of hard graft, modest but attainable goals and inner certainty.

His conversation is seasoned with references to Baudelaire's writings on painting and the aphorisms and stories that illuminate the painting lives of such diverse figures as Rembrandt, Ruskin, Bomberg, Picasso, De Kooning, Auerbach and Giacometti. In Jake Attree's paintings the ordinary is raised to the level of the extraordinary.

'The drama of everyday life is sufficient,' says Attree. The timeless human gestures, which say more than we can articulate, are what he sees both in Poussin's 'The Birth of Bacchus' and in workaday Yorkshire streets. He endeavours to represent as accurately as he can that unspoken language that bonds us together in situations that reveal us to ourselves as both unique individuals and members of a community. The events Attree paints are not a punctuation in a narrative but an instant without a past or future. Time flows through the event and finds a parallel in the making of the painting – which becomes the real event with which we are presented. Despite his extrovert paint handling in his approach to subject matter Jake Attree belongs to that introverted English tradition. On the other hand the European and Jewish nature of the unbroken line from Bomberg to Auerbach to his first teachers is one Attree acknowledges as being hugely influential.

'We have to accept our influences as input and work through them,' he says.

From an essay by Mary Sara, freelance writer & art critic.



Salts Mill (1991)
Oil on canvas 104 x 126 cm £6,950



Reclining Nude (1991)
Oil on canvas 74 x 92 cm £4,750

Jake Attree



Tower Blocks
Oil on canvas 60 x 70 cm £3,250



Ochre Landscape with Orange Accents (2008)
Oil on board 61 x 61 cm £3,450



Calderdale Landscape (1993)
Oil on canvas 51 x 61 cm £3,250



York Minster at Night
Oil on board 51 x 60 cm £3,250



St Mary's Abbey, York
Oil on canvas 51 x 61 cm £3,250



St Mary's Abbey, York
Oil on canvas 50 x 60 cm £3,250

Ian Norris 1959 –

Ian Norris is a rising star on the northern art scene. In 2010 he was elected as a member of the Manchester Academy of Fine Arts (MAFA), having gained a first class Honours degree in Fine Art. Ian generally paints 'en plein air' and with an impasto technique reminiscent of the late nineteenth-century Impressionists. He paints entirely from observation and immerses himself into a process that he describes as 'a fusion of my subconscious to the outside world.' His landscapes and seascapes are increasingly sought after.

'I regularly go out into the landscape and usually work on the same motif over a period of weeks or months. The smaller studies are always completed in one session and can be easily transported in a pochade box. Working on large canvas or board will entail returning to the subject at the same time of day in similar weather conditions, working for one or two hours in a session. During this process I am always searching for the right way and painting is a document of these different ways and directions. I am trying to express my feelings of being present in a place and not just the visual aspects of the landscape. I paint in all weathers sometimes very early in the morning and late into the evening. I'm not solely concerned with the visual experience but with the sensory experience of being there. The taste of the rain, smell of the sea air, and the noise of the waves crashing down on the beach. For me good art is where the artist has been prepared to take risks, the work displays a sense of struggle to come to terms with the motif and most important that the artist has an emotional connection with the subject which is ultimately conveyed to the viewer.'

Ian Norris, 2013



Ribble Estuary – Late Evening (2010)
Oil on canvas 61 x 61 cm £2,250



Late Evening – Ribble Estuary (2010)
Oil on canvas 120 x 90 cm £3,950



Early Evening – Formby Point
Oil on board 30 x 24 cm £850

Ian Norris



White Lady Bay, Anglesey (2012)
Oil on board 24 x 30 cm £850



Sunlit Beach, Porth Ysagaden (2012)
Oil on board 24 x 30 cm £850



Abstract Landscape, Anglesey (2012)
Oil on board 24 x 30 cm £850



Ribble Estuary – Late Evening
Oil on card 24 x 30 cm £850

Oxford Road, Manchester
(from 'Following Valette' series)
Oil on canvas 60 x 60 cm £2,750



Oxford Road, Manchester Study
Oil on board 22 x 17 cm £1,150



George Hainsworth 1937 –

Born in 1937, George Hainsworth was Professor of Fine Art at Leeds Metropolitan University. He studied at the Leeds College of Art, followed by the Slade School of Fine Art. He was awarded the Gulbenkian Scholarship in Sculpture in 1972 and studied in Rome following this. He now paints full time.

George has exhibited his work both nationally and internationally since the 1960s. His work is in numerous private, corporate and public collections in Britain, Europe and the United States. George's formal training took place at the Leeds College of Art (1955 – 60), followed by study at the Slade School of Fine Art (1960 – 62) and the award of the Gulbenkian Scholarship in Sculpture which enabled him to study and develop his work at the British School in Rome (1962 – 63). Alongside the lifelong expression of his ideas through painting, sculpture and drawing, George has also enjoyed a career lecturing in Fine Art, culminating in his appointment as Professor of Fine Art at Leeds Metropolitan University in 1996. Gable Fine Art is delighted to have the opportunity to show a selection of paintings by this highly acclaimed and respected Yorkshire artist.

He has worked at various periods with both figurative and non-figurative subjects and has dealt with representational subjects, religion, flowers and still life and mythology as well as delving into varying degrees of abstraction. He was a member of the MM Arts Group and the Yorkshire Sculptures Group, and his work has been exhibited extensively and collected by individuals and institutions alike.



Reflections on a Theme (1990)
Oil on board 81 x 122 cm £3,150



Reclining Woman (after Delacroix)
Oil on board 32 x 49 cm £1,150

Tulips – Arabesque (1998)
Oil on board 80 x 87 cm £2,250



George Hainsworth



Reclining Nude (after Delacroix)
Oil on canvas 51 x 61 cm £1,275



Tulips
Oil on board 61 x 57 cm £1,525



Monsoon Wedding
Oil on board 56 x 46 cm £1,425



Carafe with Flowers (1993)
Oil on board 39 x 39 cm £1,100



Tulips in Blue Vase (1999)
Oil on canvas 41 x 51 cm £1,150



Mixed Flowers
Oil on board 60 x 60 cm £1,650



Daffodils Still Life
Oil on canvas 61 x 51 cm £1,450

Malcolm Fryer 1937 –

Born in Manchester in 1937, Malcolm Fryer went on to study at both Blackburn and Lancashire Schools of Art before moving to Accrington where he became curator of the Haworth Art Gallery. He subsequently moved to Arbroath to become Warden of the Patrick Allen Fraser Art College.

Malcolm continued to develop his own career as a painter and widely exhibited throughout the country. Gaining the backing of Guinness Ltd aged 25, his first solo exhibition in 1962 was the start of an increasingly successful career. He has sold works worldwide and is now represented in private and public collections including: The Lakeland Arts Trust, The Atkinson Art Gallery, The Peter Scott Gallery, The Guinness Collection, Liverpool Health Authority, Blackburn & Bolton Civic Galleries and the Universities of Leeds and Liverpool. He is listed in the 'Twentieth Century Painters and Sculptors', Volume VI by Frances Spalding.



Harmony (2008)
Oil on canvas
28 x 28 cm £895



A New Day (2009)
Oil on canvas
29 x 29 cm £895



Busy Beach (2006)
Oil on canvas 56 x 40 cm £1,325



Tulips and Figure
Oil on board 48 x 38 cm £1,250



Figures on the Estuary (2006)
Oil on canvas 45 x 61 cm £1,450



The Bright Cloud (2008)
Oil on canvas 45 x 61 cm £1,450



Sunflowers (2010)
Oil on canvas 61 x 61 cm £1,650

James Hardie 1938 –

James Hardie was born in 1938. Having studied at Glasgow School of Art in the 1950s he won the Keith Award (1958), the Chalmers Bursary (1959), which enabled him to travel Holland and France, The Torrance Award (1968) and First Prize in Arbroath Art Festival (1971). He taught painting at Glasgow School of Art and Aberdeen College of Education, and lectured in art at Glasgow University and was the exchange tutor with the Chicago Institute of Art.

Influenced by his love of flying and drawing on the landscapes of his native Firth of Clyde area, his manipulation of abstraction is much admired. He is widely collected and has had one man shows with the Compass Gallery in Glasgow, The Scottish Gallery in Edinburgh and The Charles Jahn Gallery in Chicago amongst others. His works are held in numerous public collections including the Scottish Arts Council, Stirling, Strathclyde, Leicester, Liverpool and Stockholm Universities, and the Aberdeen City Art Gallery.



Rock Pools, Fifeness (1961)
Oil on canvas 80 x 135 cm £3,950



Fife Landscape (1960)
Oil on board 26 x 36 cm £1,150

Ernest Pascoe 1922 – 1996

Ernest Pascoe DFA (Lond), FRBS, RWA was born in 1922 and died in September 1996.

After serving in the RAF during the war he completed his art training at the Slade School of Art from 1945 to 1948. Pascoe was an outstanding student, winning many prestigious prizes including the Wilson Steer Medal for Painting, the Henry Tonks Prize for Drawing and the Robert Ross Scholarship. At the Slade he benefited from eminent visitors such as Henry Moore, Stanley Spencer and Reg Butler, and particularly from his life long friendship with the Head of Sculpture, Professor Gerrard.

In 1948 Ernest Pascoe was appointed to the staff of the West of England College of Art in Bristol. In 1955 he became Head of Sculpture and Vice Principal. In 1969 the West of England College of Art became a Faculty of the newly formed Bristol Polytechnic. From 1972 until his retirement, he was Head of Fine Art, at what is now the University of the West of England.

In an appreciation of his life as an artist fellow academician Gerry Hicks wrote: "The City of Bristol has been enriched by many fine examples of his work. Many well known public and private commissions include carvings of The Three

Kings for the Tudor Chapel at Christmas Steps, Heraldic Coats of Arms for the Bristol Royal Infirmary and a remarkable Crucifixion, 'Christ in Glory' for St Augustine, Whitchurch. His work also includes an abundance of carved lettering and restoration work for Bristol churches and the City Museum and Art Gallery. He was a member of the 'Bristol Mummy' – Horemkenesi team and was responsible for the reconstruction of the head."

For a considerable number of years he was central to the management and organisation of the Royal West of England Academy where he was also a Trustee for some years. He exhibited regularly paintings and sculpture including a series of bronze portraits of successive Presidents, such as Lord Methuen, Donald Milner and Bernard Dunstan. He was also commissioned by famous institutions including Madame Tussaud's to produce portraits of renowned international personalities such as President Nixon, Robert Kennedy, King Olaf, Johahn Cruyff, David Frost, Tony Jacklin and many others.

Ernest Pascoe's paintings are held by the Royal Courts of Justice, the Royal West of England Academy and University of Exeter, amongst others, and numerous private collections.



Landscape Near Keswick
Oil on canvas/board 40 x 53 cm £2,250

John Edward Jones 1926 – 2010

Born in 1926, John Jones studied at the West of England College of Art in Bristol, his time there being split in two by his army service in Europe and the Middle East. He was awarded the National Diploma in Design (NDD) in 1951 and the Art Teachers' Diploma (ATD) in the following year. He then progressed to the Slade School of Fine Art in London for his postgraduate studies, where he specialised in painting, drawing and etching. He was an outstanding student at the Slade. As well as distinguishing himself by the quality of his artistic work, he also excelled in the academic components of the diploma course. He graduated in 1954 and was awarded the History of Art Prize. By this time, John was already exhibiting his paintings widely.

After a short period spent teaching in a school for maladjusted boys, John spent the three years from 1956 to 1959 in Argentina. During this time, he married Gabrielle (Gaby), held several one-man shows of his paintings and jewellery, designed furniture, lectured on art history and ran art classes. On his return to the United Kingdom, John was appointed lecturer at the newly-established James Graham College in Leeds, where, within the space of two years, he was promoted successively to be senior lecturer and head of department. His teaching was characterised by the principal as lively and stimulating – adjectives which were to recur frequently in the years that followed.

In 1963, John took up appointment as lecturer in the Department of Fine Art at Leeds. He immediately made his mark as a teacher of outstanding talent. As the lecturer in overall charge of studio instruction, and also taking a prominent part in other components of the course, his contribution was central to the very high standard achieved by the students, with whom he enjoyed an excellent rapport. John Jones did much to nurture and enhance the Leeds course which, uniquely, enabled art students not only to pursue a studio apprenticeship but also to become thoroughly versed in art history. Reflecting a lifelong passion, John was also responsible for devising a highly respected and influential course on the art of the film, combining both practical and critical elements. John himself was a gifted film maker, who over the years produced and directed a variety of teaching and

documentary films on aspects of art history and education. These included films for the Arts Council ('Matisse – A Sort of Paradise'), the Regional Arts Association ('Kate Barnard') and the Arts Foundation ('Drawing with the Figure'). In response to the limited amount of material for film and photography studies available within the department, John built up an impressive private collection of books, photographs and apparatus. He also devoted much time, care and thought to the validation, examination and moderation of teacher training college awards in art. Despite his formidable workload, he still made time to pursue his own painting and continued to exhibit. He was an academician of the Royal West of England Academy, and a highly respected portrait painter and muralist. An enduring fascination with camera images led him to write a history of the stereoscope, to devise and present the television series 'The Magic Lantern Show', and to help found the international Magic Lantern Society, of which he was to serve for a time as president.

Much in demand as a speaker both in this country and abroad, the basis of many of John's lectures was provided by the priceless archive of films and tape-recordings of American artists of the 1960s which he compiled on the back of a fellowship awarded to him by the American Council of Learned Societies in 1965-66. His services were also widely sought after by other organisations and institutions. He was a member of the UNESCO Culture Advisory Committee, and the British representative at the Annual Conference of UNESCO's International Artists Association in 1979, Art Moderator of the School Examinations Board for London University, President of the Leeds Fine Art Club, Chairman of the Yorkshire Arts Association Art Panel and Regional Organiser of the Open College of the Arts.

John Jones once wrote that the demonstration and affirmation of the sanity of the arts was one of the major contributions a university could make. His own rich and extensive contributions to art, teaching and scholarship, allied to his generous temperament, amply served this end. As a colleague put it when John retired, his unique combination of talent, liberal sympathy and warmth of heart had an inspirational effect on generations of young artists.

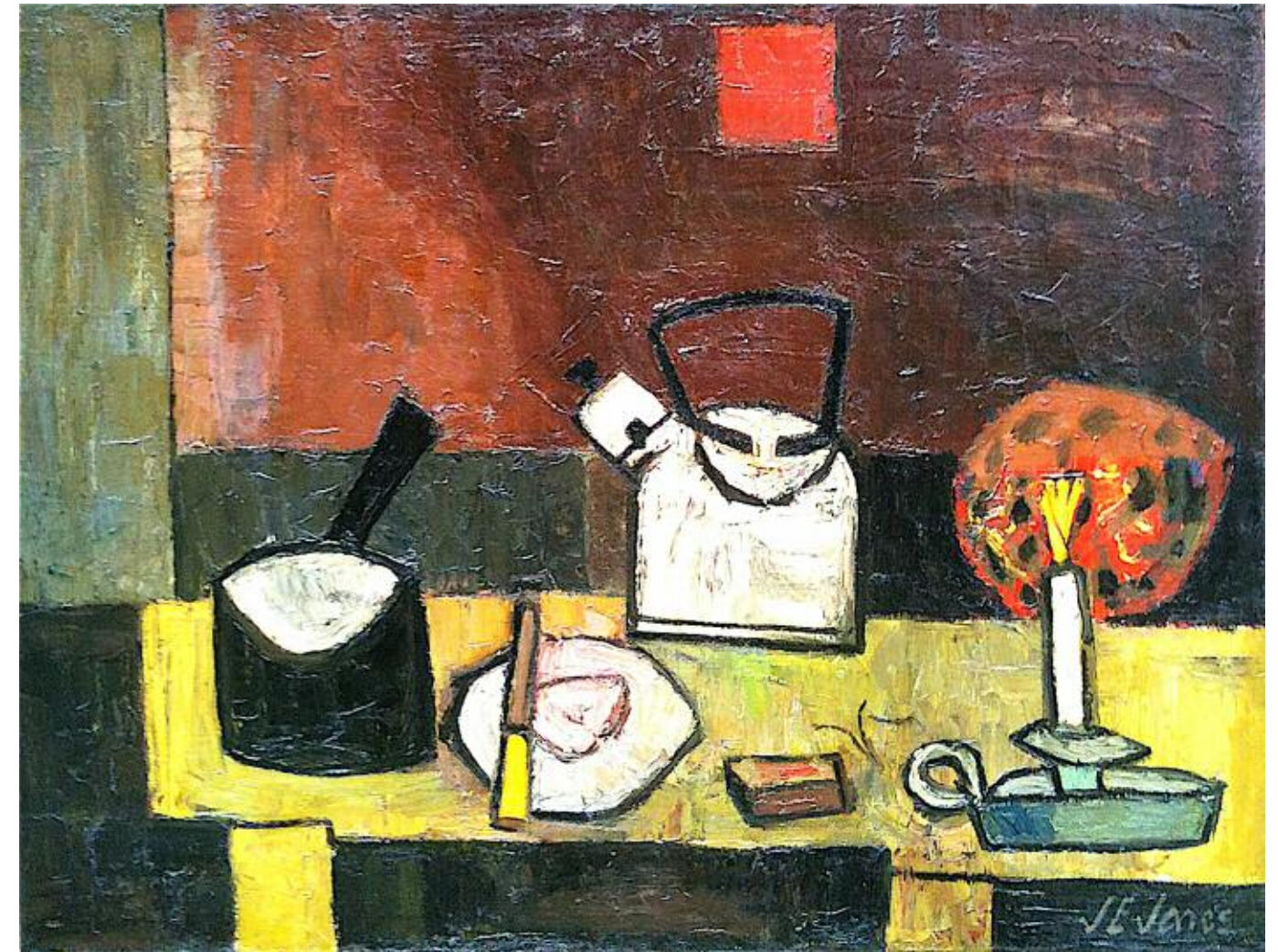


Table Top Still Life
Oil on canvas on board 68 x 90 cm £4,250

Mary Lord 1931 –

Born in Birstall, Yorkshire, Mary Lord attended Dewsbury and Batley College of Art, where she was heavily influenced by Robert Lee. She went on to study at Leeds College of Art from 1950–53 under Richard Macdonald and Tommy Watt. She has exhibited since the 1950s with her breakthrough show at Batley Art gallery in 1957 leading to solo and group exhibitions in the North and South of England including Wakefield City Art Gallery, The Goosewell Gallery, Bankfield Museum and Leighton House in London. The 'Yorkshire Post' art critic WT Oliver said of Lord: 'There is no more sensitive painter of the northern landscape.'

Lord's work is collected widely both privately and publicly. Her work is held by Leeds City Art Gallery, Bradford Art Gallery, Ferens Art Gallery in Hull and other public collections.



Grey Sun (1965)
Oil on board 79 x 141 cm £2,250

Sheila Macnab Macmillan 1928 –

Born in Glasgow, Sheila studied painting at Glasgow University as well as under her uncle, Iain Macnab, and began exhibiting widely from 1975. She was a professional member of the Society of Scottish Artists and won the Eastwood Publications Award at the Royal Glasgow Institute of Fine Arts, and the Anne Redpath and Lily McDougall Awards at the SSWA.

She has exhibited at the Edinburgh, Torrance, Macauley and Ancrum Galleries and her solo shows at the Kingfisher Gallery in Edinburgh and the Atholl and John D Kelly Galleries in Glasgow were met with critical acclaim. Strathclyde University holds her work.



Hayfield, East Lothian (1990)
Oil on board 30 x 30 cm £850

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