

JULIAN TREVELYAN (1910–1988)

Tides and Travels

Jenna Burlingham Gallery



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Julian Trevelyan and Mary Fedden at Durham Wharf

This selection of previously unseen paintings, collages, etchings and lithographs which come direct from the Estate of Julian Trevelyan illustrate the breadth of Trevelyan's vision, in which oils and prints hold equal weight. Having trained in Paris under Stanley Hayter at Atelier 17, working alongside artists including Alexander Calder, André Masson and Joan Miró, experimentation was central to Trevelyan's work. His palette is both bold and lyrical; his compositions marked by a sense of rhythm and visual wit. In the words of his wife, Mary Fedden, '... whichever medium he was involved in, his passionate concentration was total ... Julian invented such a marvellous graphic language, he pushed his personal vocabulary to the limits.'

The prints and oils that follow span six decades, from the 1930s to the 1980s, and fall into two broadly thematic groups. Tides: inspired by Trevelyan's home and studio space in Durham Wharf, situated on the edge of the Thames in Chiswick, and his local stomping ground. Travels: inspired by Trevelyan's visits with Mary Fedden to destinations including France, Italy, Holland, America and India in the 1980s. Views are distilled into poetic patterns which tread a fine line between realism and abstraction; landscapes though familiar are never weighed down by too much detail.

Proceeds from the sales will raise funds for the redevelopment of Durham Wharf by Turner Prize Winning Architects, Assemble, and the establishment of a long-term artists' residency programme, the aim of which is to ensure that Durham Wharf continues to be a place where creativity, community and artistic excellence can thrive for years to come.

'Here [Durham Wharf], I put down my tap-root; my life was measured by its tides, and my dreams were peopled by its swans and seagulls. It has become the backcloth to all my various activities and has remained so ever since.'

Julian Trevelyan, *Indigo Days*, Macgibbon and Lee, London, 1957, p. 50



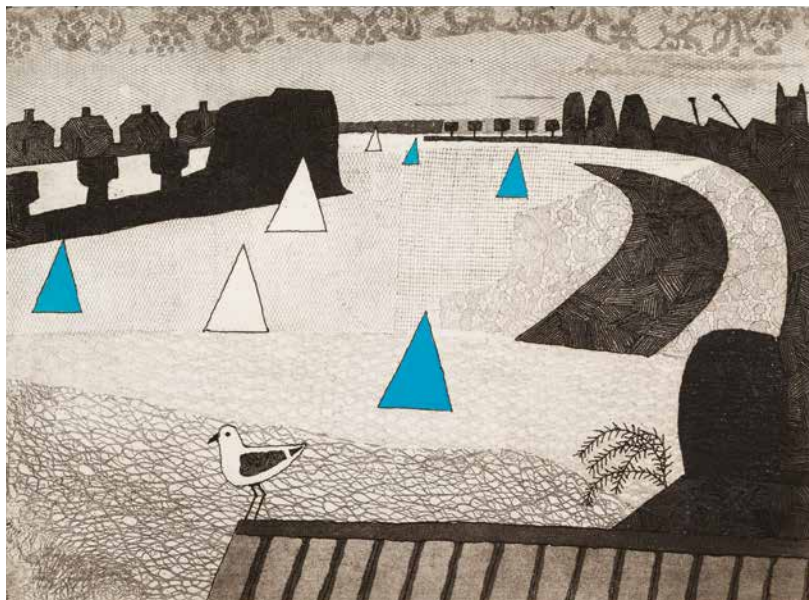
1

The Lookout, 1984
with estate stamp, numbered
13/50 and titled by Mary Fedden
in pencil
edition of 50 + 5 AP
etching and aquatint
56.1 × 76 cm / 22 $\frac{1}{8}$ × 29 $\frac{3}{8}$ in



2

West Wind, 1983
with estate stamp, numbered
36/50 and titled by Mary Fedden
in pencil
edition of 50 + 5 AP
etching and aquatint
56 × 76 cm / 22 × 29 $\frac{3}{8}$ in



3

Flood Tide, 1979

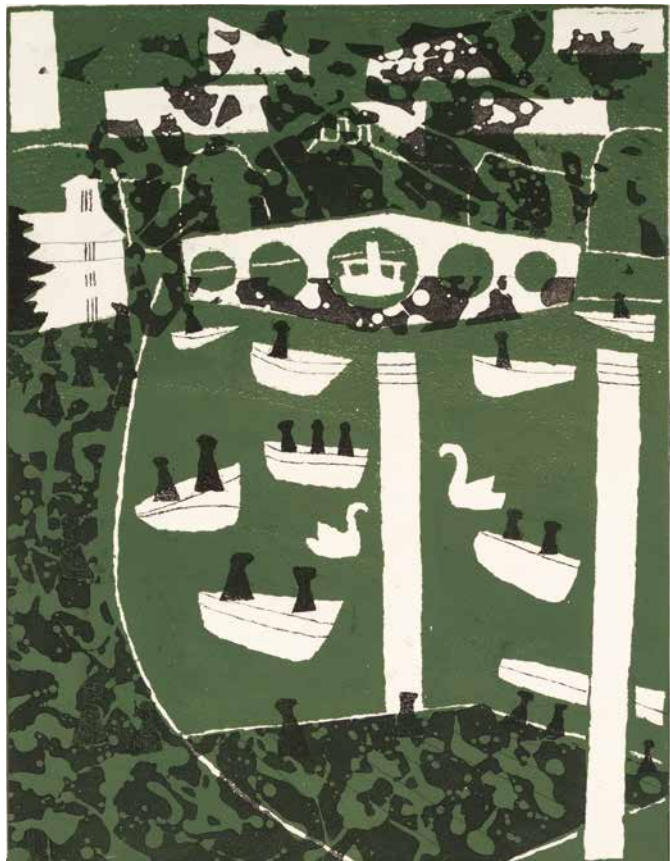
with estate stamp, numbered 33/50
and titled by Mary Fedden in pencil
edition of 50 + 5 AP
etching and aquatint
57.1 × 75 cm / 22½ × 29½ in

4

At the Wharf, 1945

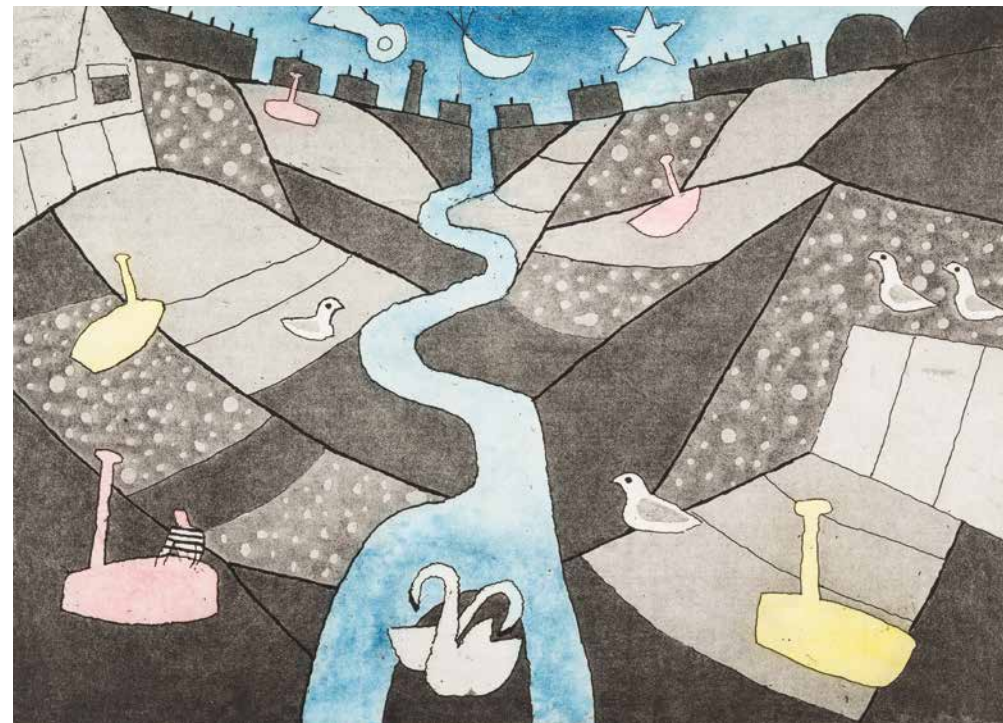
signed and dated
oil on canvas
40.6 × 50.8 cm / 16 × 20 in





5

Richmond, from the *Thames Suite*, 1969
 signed, titled and inscribed *AP* in pencil
 edition of 75 + 15 *AP*
 etching and aquatint
 78 × 58 cm / 30¾ × 22⅞ in



6

Mudbanks, 1978
 with estate stamp, numbered 37/50 and titled by Mary Fedden
 in pencil
 edition of 50 + 7 *AP*
 etching and aquatint
 56.5 × 76 cm / 22¼ × 29⅞ in



7

Henley Regatta, 1978
signed, titled and numbered 8/50 in pencil
edition of 50 + 5 AP
etching and aquatint
76 × 57 cm / 29 $\frac{7}{8}$ × 22 $\frac{1}{2}$ in



8

Rowers, 1972
signed, titled and inscribed AP
in pencil
edition of 65 + 16 AP
etching and aquatint
58.4 × 78.7 cm / 23 × 31 in



9

Tower Bridge, from the *Thames Suite*, 1969

signed, inscribed AP and titled in pencil
edition of 75 + 15 AP
etching and aquatint
58.5 × 77.5 cm / 23 × 30½ in

10

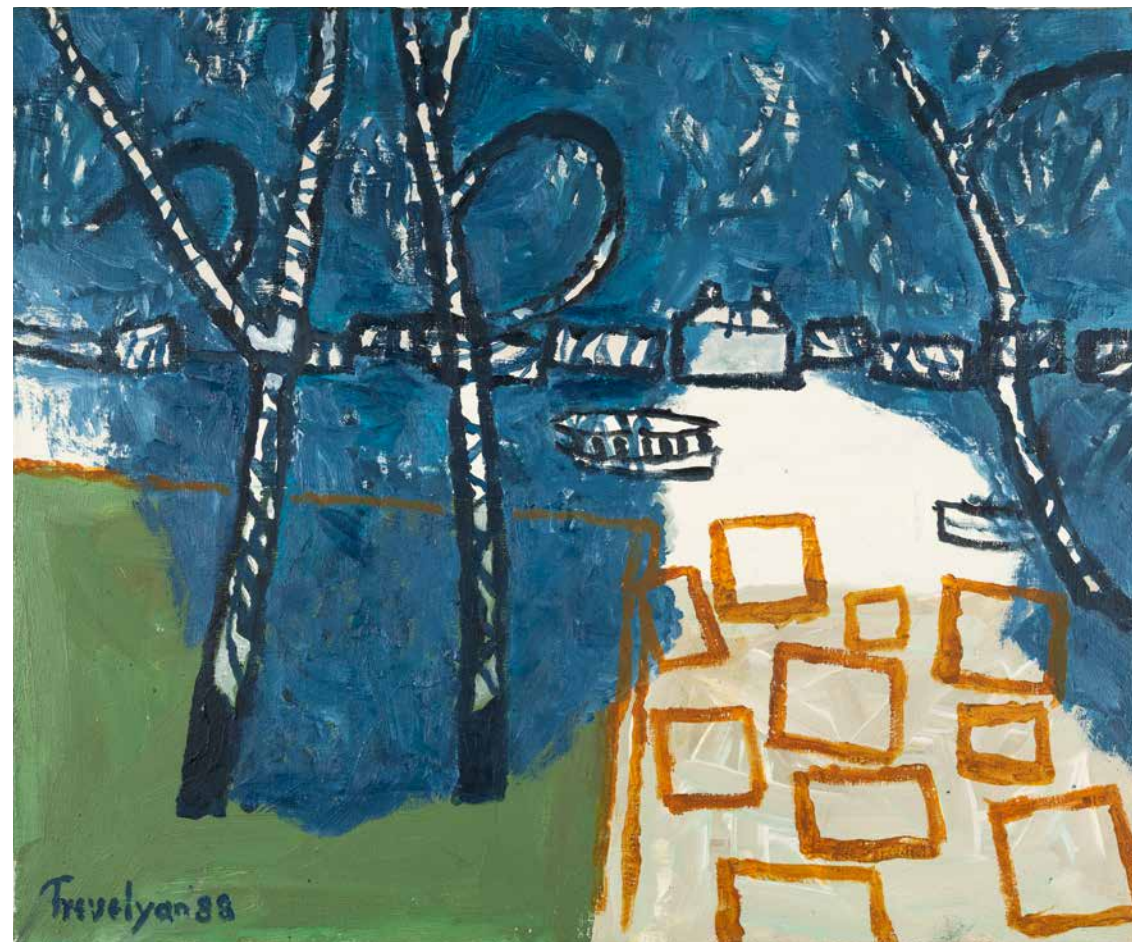
Thames Barge, 1984

signed, inscribed AP and titled in pencil
edition of 50 + 7 AP
etching and aquatint
75 × 56.5 cm / 29½ × 22¼ in

11

Tow Path, 1988

signed and dated
oil on canvas
50.8 × 61 cm / 20 × 24 in





12

The Meadow, 1978

with estate stamp, numbered 7/50
and titled by Mary Fedden in pencil
edition of 50 + 4 AP
etching and aquatint
58.7 × 77.8 cm / 23¼ × 30¾ in



13

Ram, 1978

with estate stamp, numbered 28/50
and titled by Mary Fedden in pencil
edition of 50 + 5 AP
etching and aquatint
57 × 76.5 cm / 22½ × 30¾ in

14

St Davids, 1950

signed and dated
oil on canvas
50.8 × 76.2 cm / 20 × 30 in





15

Harbour, 1976

signed, titled and numbered 1/50
in pencil
edition of 50 + 5 AP
etching and aquatint
58.8 × 78.5 cm / 23 $\frac{3}{8}$ × 30 $\frac{7}{8}$ in

16

Pink Harbour, 1987

signed and dated
oil on canvas
50.8 × 61 cm / 20 × 24 in





17

Tower Bridge, 1968

signed, inscribed AP and titled in pencil
edition of 350 + 50 AP
lithograph
77.7 × 58 cm / 30 $\frac{5}{8}$ × 22 $\frac{7}{8}$ in



18

Pool of London, from the *Thames Suite*, 1969

signed, inscribed AP and titled in pencil
edition of 75 + 15 AP
etching and aquatint
79 × 58 cm / 31 $\frac{1}{8}$ × 22 $\frac{7}{8}$ in



19

Woolwich Barrier, 1980

signed, inscribed AP and titled
in pencil
edition of 50 + 5 AP
etching and aquatint
57.6 × 75 cm / 22 $\frac{3}{8}$ × 29 $\frac{1}{2}$ in



20

Kilns, 1979

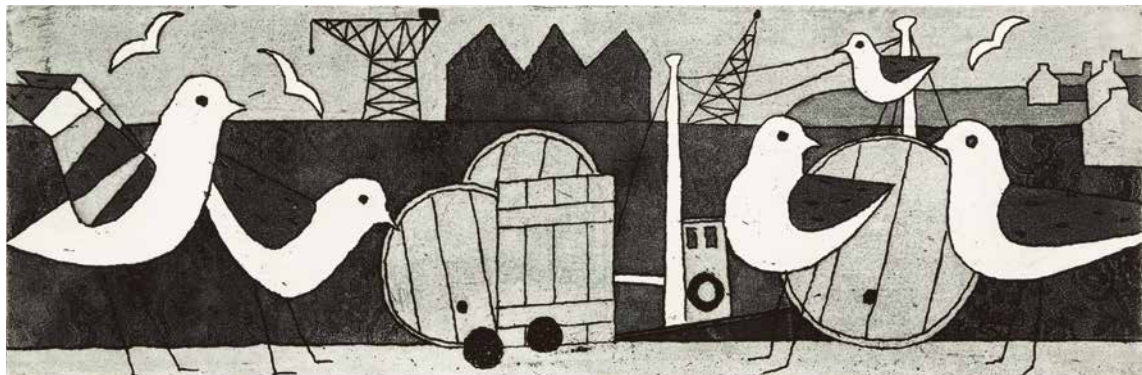
signed, titled and numbered 3/50
in pencil
edition of 50 + 5 AP
etching and aquatint
38 × 57.2 cm / 15 × 22½ in

21

Bridges, 1938

signed and dated
mixed media, ink and collage
41.5 × 63 cm / 16½ × 24¾ in





22

Gulls, 1977-1978

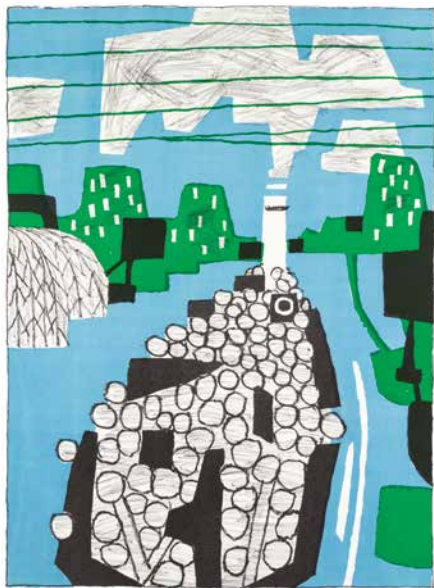
with estate stamp, numbered 48/50
and titled by Mary Fedden in pencil
edition of 50 + 5 AP
etching and aquatint
40 × 58.7 cm / 15¾ × 23¼ in

23

Pleasure Steamer (Thames Boat), 1962

signed and dated
oil on canvas
61 × 50.8 cm / 24 × 20 in



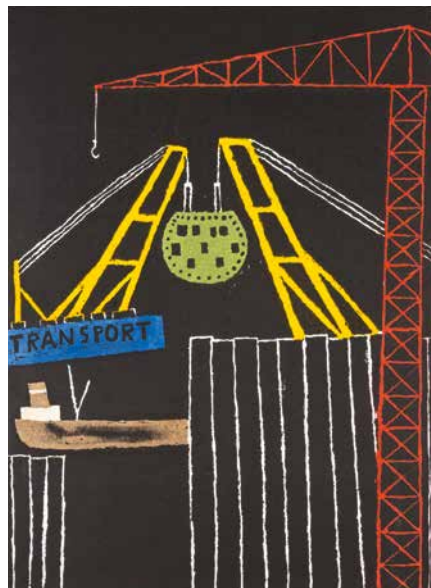


24

Pleasure Steamer (Thames Boat), 1968

signed, inscribed AP and titled in pencil
edition of 350 + 50 AP
lithograph

77 × 58 cm / 30¼ × 22⅞ in



25

Building the Thames Barrage, 1980

with estate stamp, numbered 9/50 and
titled by Mary Fedden in pencil
edition of 50 + 5 AP

etching and aquatint
75 × 58 cm / 29½ × 22⅞ in



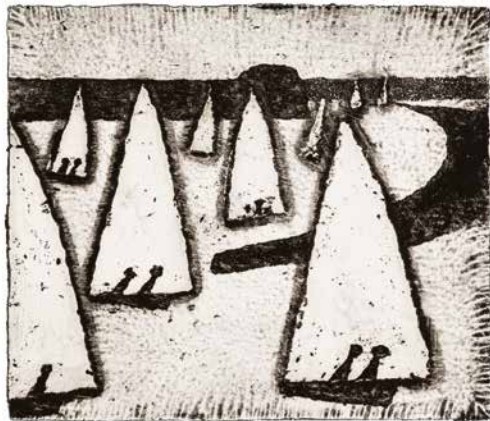
26

**Windsor, from the
Thames Suite, 1969**

signed, inscribed AP and titled
in pencil

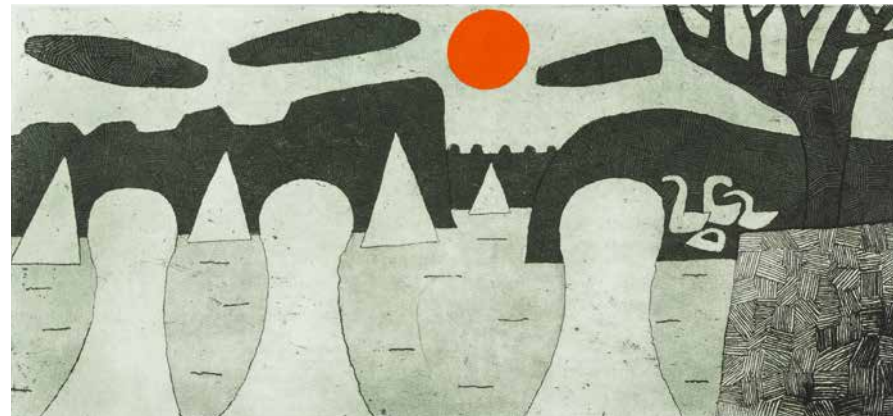
edition of 75 + 15 AP
etching and aquatint

59 × 77.5 cm / 23¼ × 30½ in



27

Sails, 1982-83
signed, inscribed AP and titled
in pencil
edition of 25 + 6 AP
etching and aquatint
28.9 × 30 cm / 11³/₈ × 11³/₈ in

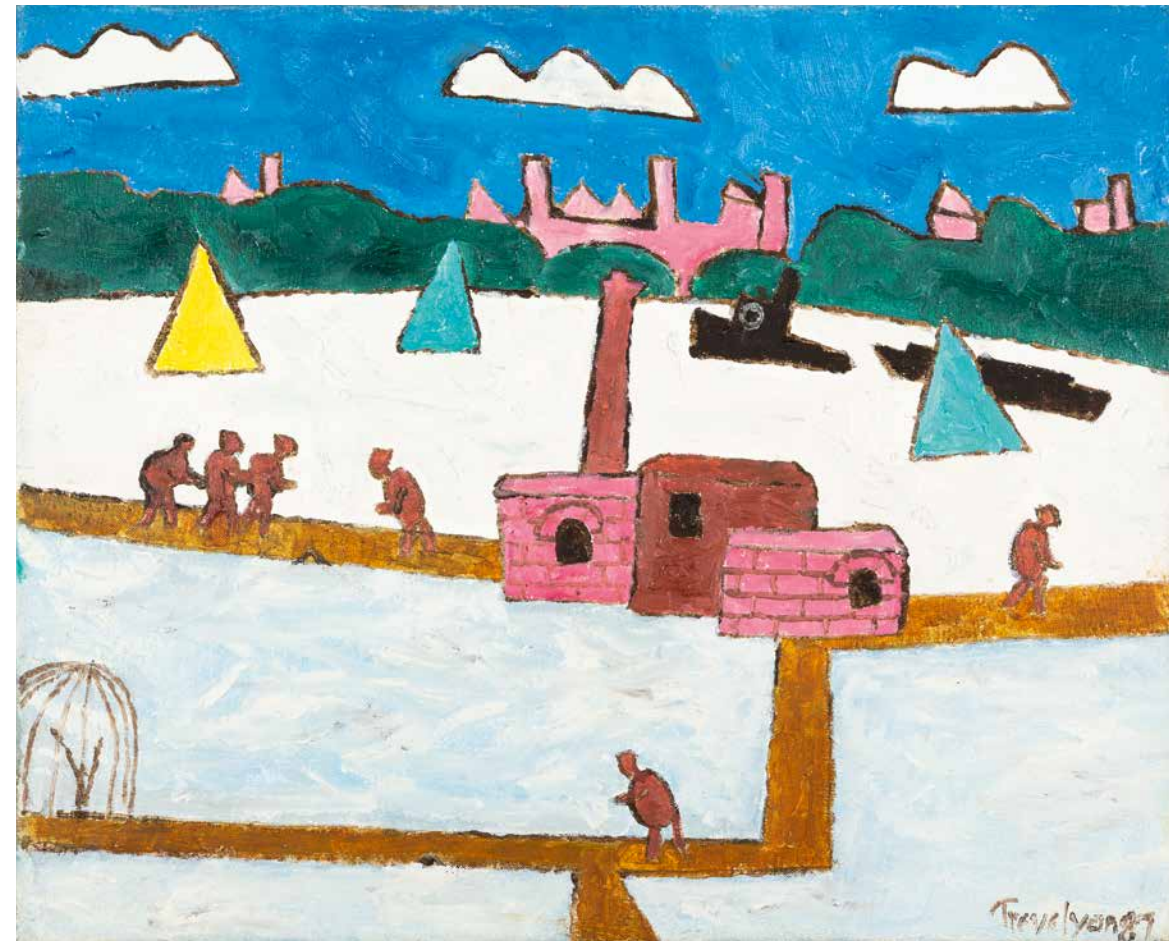


28

The Watchers, 1984
with estate etamp, numbered 24/50
and titled in pencil by Mary Fedden
edition of 50 + 5 AP
etching and aquatint
38 × 56.5 cm / 15 × 22¹/₄ in

29

Sailing, 1978
signed and dated
oil on canvas
38.1 × 48.3 cm / 15 × 19 in





30

Pennsylvania, from the *America Series*, 1982

with estate stamp, numbered 10/50 and titled by Mary Fedden in pencil
edition of 50 + 5 AP
etching and aquatint
57.5 × 75 cm / 22½ × 29½ in



31

**Mount Kisco, New York
from the *America Series*, 1982**

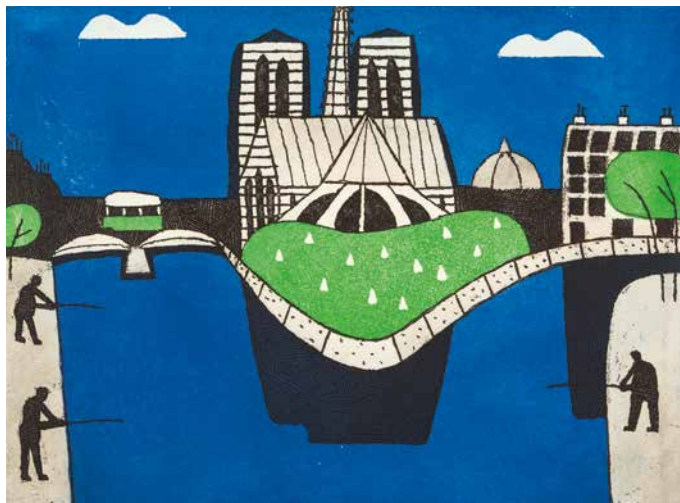
with estate stamp, numbered 3/50
and titled by Mary Fedden in pencil
edition of 50 + 5 AP
etching and aquatint
57.5 × 75 cm / 22½ × 29½ in

32

Airport, 1965

signed and dated
oil on canvas
40.6 × 50.8 cm / 16 × 20 in





33

Notre Dame, Paris, 1980
with estate stamp, numbered 50/50
and titled in pencil by Mary Fedden
in pencil
edition of 50 + 5 AP
etching and aquatint
57.5 × 75 cm / 22½ × 29½ in

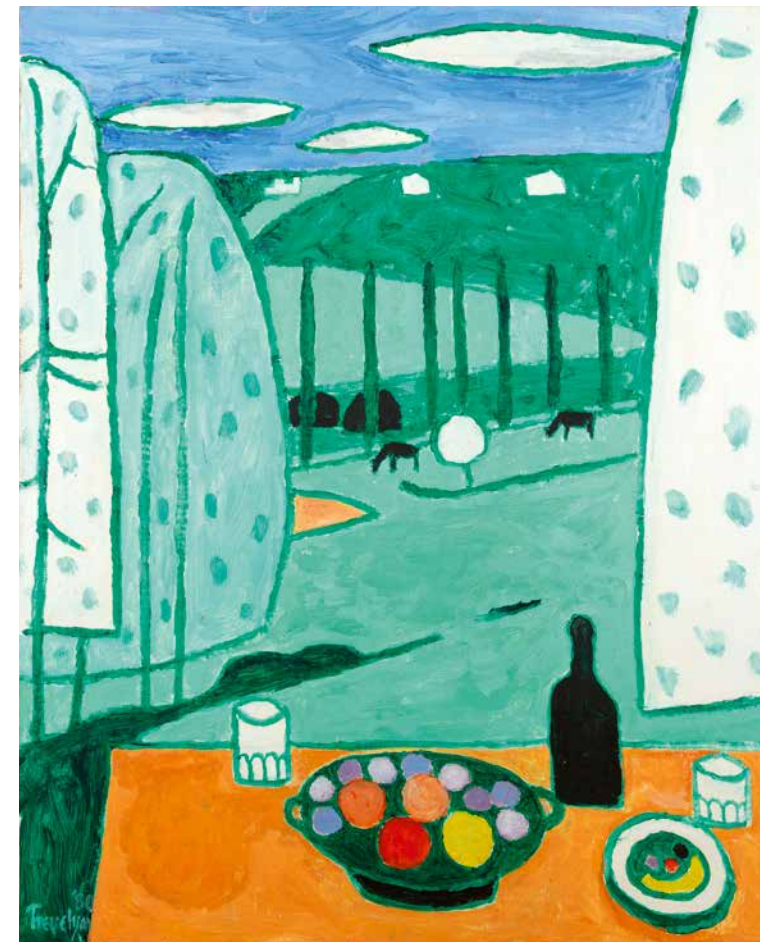


34

Mount Athos, Greece, 1981
with estate stamp, numbered 8/50
and titled by Mary Fedden in pencil
edition of 50 + 5 AP
etching and aquatint
57.5 × 75 cm / 22½ × 29½ in

35

Le Dantou, France, 1980
signed and dated
oil on canvas
76.2 × 61 cm / 30 × 24 in





36

Antibes, 1974

signed, inscribed AP and titled in pencil
edition of 52 + 11 AP
etching and aquatint
78 × 58.5 cm / 30¾ × 23 in



37

Mistral, 1974

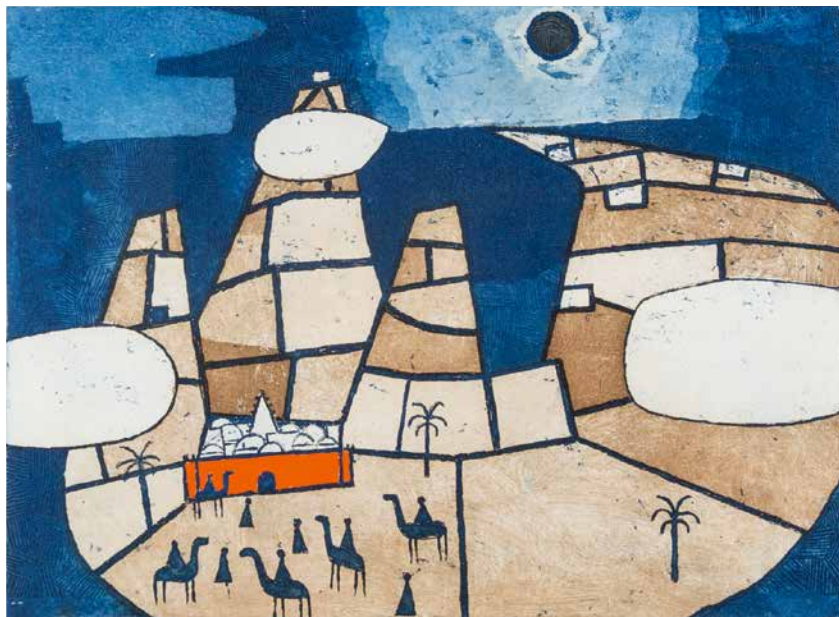
signed, inscribed AP and titled in pencil
edition of 52 + 11 AP
etching and aquatint
58.9 × 77.1 cm / 23¼ × 30¾ in

38

The Ganges (Benares), 1968

oil on canvas
76.2 × 94 cm / 30 × 37 in





39

Mount Sinai, Egypt, 1981

with estate stamp, numbered 36/50 and
titled by Mary Fedden in pencil
edition of 50 + 5 AP
etching and aquatint
57.5 × 75 cm / 22½ × 29½ in

40

Soil Erosion, Tuscany, 1959

signed and dated
oil on canvas
52.1 × 61 cm / 20½ × 24 in





41

Holland, 1975

signed, inscribed AP and titled in pencil
edition of 52 + 13 AP
etching and aquatint
79 × 59 cm / 31½ × 23¼ in



42

Delft, Holland, 1979

signed, numbered 3/50 and titled in pencil
edition of 50 + 5 AP
etching and aquatint
38 × 57.2 cm / 15 × 22½ in

43

The Rock, Holland, 1988

signed and dated
oil on board
61 × 50.8 cm / 24 × 20 in





44

Entre Deux Mers, Bordeaux, circa 1979

with estate stamp, numbered 9/50
and titled by Mary Fedden in pencil
edition of 50 + 5 AP
etching and aquatint
57 × 75.5 cm / 22½ × 29¾ in



46

Gravel Pits, 1987

signed and dated
oil on canvas
50.8 × 61 cm / 20 × 24 in

45

Simone Petra, Greece, 1981

signed, inscribed AP and titled
in pencil
edition of 50 + 5 AP
etching and aquatint
75.2 × 57.8 cm / 29¾ × 22¾ in





47

**Washington, from the
America Series, 1982**
signed, titled and
numbered 5/50 in pencil
edition of 50 + 5 AP
etching and aquatint
57.5 × 75 cm / 22½ × 29½ in



48

The Bridge, Hammersmith, 1985
with estate stamp,
numbered 18/50 and titled
by Mary Fedden in pencil
edition of 50 + 5 AP
etching and aquatint
57 × 75.5 cm / 22½ × 29¾ in

Biography

- 1910 Born Dorking, Surrey. Grew up in a family steeped in literature
- 1928-1930 Studied English Literature at Trinity College, Cambridge
- 1930-1934 Moved to Paris, trained at Stanley William Hayter's workshop, Atelier 17, working alongside Max Ernst, Joan Miro and Pablo Picasso
- 1934 Returned to England, married Ursula Darwin and joined the British Surrealist Group, participating in the 1936 International Surrealist Exhibition in London
- 1935 Moved to Durham Wharf
- 1937 Held his First Solo Show at Lefevre Gallery
- 1937-1939 Travelled widely around Britian and was involved in the Mass Observation Project
- 1940-1943 Served with the Royal Engineers during World War II
- 1950 Joined the London Group, becoming president in 1956
- 1950s Exhibited regularly at the Royal Academy and in London Group Shows
- 1951 Married Mary Fedden, painted a series of Murals for The Festival of Britain
- 1950-1955 Taught History of Art and Etching at the Chelsea School of Art
- 1955-1963 Taught Engraving at the Royal College of Art, appointed Head of the Etching Department, taught David Hockney and Norman Ackroyd amongst others
- 1957 Published his autobiography, *Indigo Days*, MacGibbon and Kee, London
- 1986 Awarded a Senior Fellowship at the Royal College of Art
- 1987 Appointed a Royal Academician
- 1988 Died on 12th July
- 1998 Retrospective Exhibition at the Gulbenkian Galleries, Royal College of Art, London, with tour to Royal West of England Academy, Bristol, Laing Art Gallery, Newcastle and Mercer Art Gallery, Harrogate
- 2018 Retrospective Exhibition at Pallant House Gallery, Chichester

Julian Trevelyan at work in the etching room of the Royal College of Art, London



Jenna Burlingham Gallery

Modern British and Contemporary
paintings, prints, sculpture and ceramics

Jenna Burlingham Gallery was established in Kingsclere on the Hampshire/Berkshire border fifteen years ago. It has since become a destination for buyers and sellers of Modern British and Contemporary paintings, prints, sculpture and ceramics.

In 2021 we moved to Rope Yard, a former rope merchant's home and workshops, where we exhibit our extensive inventory in furnished interiors. This inventory ranges from entry level to museum quality works and our team is always on hand to give straightforward guidance to private and corporate collectors, galleries and institutions, art advisers and interior decorators.

All our works can be seen on the website or in the gallery, with on site viewings by arrangement throughout the UK with our weekly van service. We also regularly exhibit at the London art fairs including the Decorative Fair in Battersea, the London Art Fair in Islington and the British Art Fair in Chelsea.





Alfred Peck

Rowers

Julian Morgan



Dieckmann



The Team at Jenna Burlingham Gallery

Pages 2 and 43: Photography courtesy of The Durham Wharf Archive

Page 45: Paintings by Ivon Hitchens and Patrick Heron in the entrance hall at the gallery

Page 46: Cat no. 8

Page 47: Cat no. 14

Design by Graham Rees Design

Published by Jenna Burlingham Gallery 2025

Catalogue © Jenna Burlingham Gallery

