

British Paintings & Works on Paper

1890–1990

L I S S

F I N E

A R T

TWENTIETH-CENTURY MYTHS

Twentieth-century British art is too often presented as a stylistic progression. In fact, throughout the century, a richness and diversity of styles co-existed. This catalogue is presented in chronological order and highlights both some extraordinary individual pictures and the interdependent nature of the artistic ground from which they flowered.

Abstraction may well have been the great twentieth century art invention, yet most of its leading artists were fed by both the figurative and abstract traditions and the discourse between them. Sir Thomas Monnington, the first President of the Royal Academy to make abstract paintings, acknowledged the importance of this debate, when he declared, 'You cannot be a revolutionary and kick against the rules unless you learn first what you are kicking against. Some modern art is good, some bad, some indifferent. It might be common, refined or intelligent. You can apply the same judgements to it as you can to traditional works'.¹

Many of the artists featured in this catalogue – Monnington, Jas Wood, Banting, Colquhoun, Stephenson, Medley, Rowntree, Vaughan, Canney and Nockolds – moved freely between figurative and abstract art. It was part of their journey. In their ambitious exploration to find a pure art that went beyond reality, they often stopped, or hesitated, and in many cases returned to figurative painting. Artists such as Bush, Knights, Kelly and Cundall remained throughout their lives purely figurative. Their best work, however, is underpinned by an economy of design, which not only verges on the abstract, but was fed by the compositional purity developed by the pursuit of abstraction.

Monnington, like many artists after him, saw that the divide between abstraction and figuration is often exaggerated for purely dogmatic reasons. 'I happen to paint abstracts, but surely what matters is not whether a work is abstract or

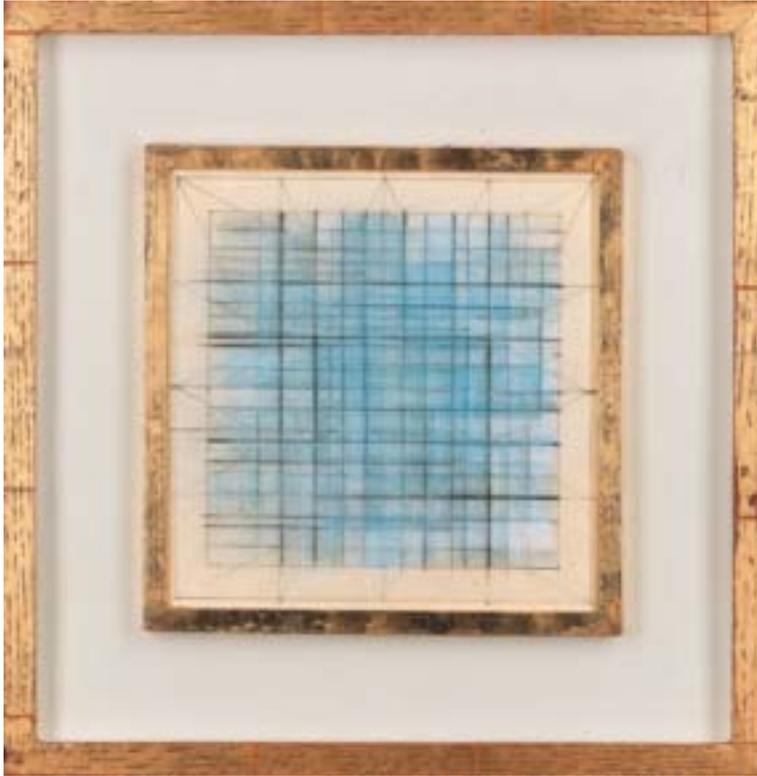
top right

Albert de Belleruche, *Head of a woman – three quarter profile*, late 1890s (cat. 62)

bottom right

Michael Canney, *Sidefold V*, 1985 (cat. 57)





left

Sir Thomas Monnington,
Geometric study, circa 1967
(cat. 111)

opposite

Charles Cundall, *Anticoli
Corrado*, 1921 (cat. 13)

representative, but whether it has merit. If those who visit exhibitions – and this applies to artists as well as to the public – would come without preconceptions, would apply to art the elementary standards they apply in other spheres, they might glimpse new horizons. They might ask themselves: is this work distinguished or is it commonplace? Fresh and original or uninspired, derivative and dull? Is it modest or pretentious?²

Twentieth-century British art remains full of uncharted waters. David Buckman's *Dictionary of Artists in Britain Since 1945*, published 1998, contains 10,500 entries. The new edition, due to be published this year, contains a further 3,500 entries. It is still possible to discover artists whose work is distinguished, fresh and original – without always being familiar with their names. There are still voyages of discovery to be made, new horizons to be glimpsed and unsung heroes to be discovered.

Sacha Llewellyn & Paul Liss

1 Sir Thomas Monnington, interview with Colin Frame, (undated Newspaper clipping), 1967

2 Sir Thomas Monnington, quoted by Marjorie Bruce-Milne, *The Christian Science Monitor*; 29.5.67.



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P A I N T I N G S



CAT. 1

FRANK HOB DEN (ex. 1892–1920)

Summer night, 1891

Signed and dated; oil on panel, 6 x 9¾ ins. (15.2 x 24.8 cms.)

Exhibited: Royal Academy, 1891, no. 920

This poignant little study of lamplight, although neo-classical in subject, owes more to Atkinson Grimshaw than to Poynter; or perhaps even to the Dutch luminist, Schendel. Laden with 'mood', it is a dark picture that is full of light.

CAT. 2

HORACE MANN LIVENS (1862–1936)

Fowls, 1896

Signed and dated; oil on board, 10¾ x 18⅞ ins. (26 x 46.3 cms.)

Provenance: The Judge Evans Collection; Count William de Belleroyche; private collection.

Exhibited: London, Whitechapel Art Gallery, *Twenty Years of British Art*, 1910; The Goupil Gallery, June 1918 (86), The Judge Evans Collection

Livens referred to himself as a 'painter of poultry', titling his etched self-portrait of 1905 'The Old Fowler'. In his depiction of fowl he was greatly influenced by Japanese prints and paintings with 'their suggestion of space, as well as exquisite colour; being a constant guide' (letter to Wedmore, quoted Belgrave Gallery, *Horace Mann Livens*, 1978, p. 7). According to his *Times* obituary, Livens, 'who once enjoyed a singular reputation... did not, like the late Joseph Crawhall, subject his cocks and hens to the discipline of style, but painted them more or less naturalistically... with special attention to their response to the effects of light and atmosphere.' A painting of the same subject, size and date is in the collection of the National Gallery of Canada (acquired 1912). Judge Evans, to whom this work belonged, was an important collector in the early decades of the twentieth century, especially as a patron of Sickert and the Camden Town Group.

We are grateful to Peyton Skipwith for his assistance.









CAT. 3

SIR FRANK BRANGWYN (1867–1956)

Two musicians, circa 1900

Oil on prepared board, 24¼ × 20¾ ins. (61.5 × 53 cms.)

Provenance: William Stewart, and by descent

This spontaneous oil sketch brings to mind Paris of the 1890s, with its musicians, absinthe drinkers and bohemians, immortalised by the Impressionists and Post-Impressionists. Brangwyn was working in Paris in 1895, painting mural and stencil decorations on the exterior of the Galerie L'Art Nouveau for Siegfried Bing.

Technically the painting shows clearly how Brangwyn, at times, laid his colours over a warm pink-orange ground, thereby achieving a greater luminosity.

Musicians appear frequently throughout Brangwyn's oeuvre. Writing to Arthur Heygate Mackmurdo in 1940, on the death of their mutual friend the music antiquarian and scholar Arnold Dolmetsch, Brangwyn wryly remarked: 'your old friend Dolmetsch has gone to play his viols and virginals before The master [sic]. He will no doubt see some wonderful instruments there?' Letter from Brangwyn to Mackmurdo, 21 April 1940, William Morris Gallery, London.

We are grateful to Dr Libby Horner for her assistance. *Musicians* is number D2070 in her forthcoming catalogue raisonné.





CAT. 4

SIR GERALD KELLY (1879–1972)

Mandalay Moat IX, circa 1908

Inscribed with title on the canvas return (on all four sides); inscribed BL 44

Oil on canvas, squared in pencil, 25¼ × 31¼ ins. (64.5 × 79 cms.)

Provenance: The artist John Napper; Kelly's studio assistant

CAT. 5

SIR GERALD KELLY (1879–1972)

Mandalay Moat XIII, circa 1908

Inscribed with title on the canvas return (on three sides)

Oil on canvas, squared in pencil, 24 × 29 ins. (61 × 73.6 cms.)

Provenance: The artist John Napper; Kelly's studio assistant

Mandalay Moat, No IX

Mandalay: Moat, XIII



Kelly first visited Mandalay, Burma, between 1908 and 1909, to recover from an unhappy love affair. This was at the suggestion of (and partly funded by) his friend Somerset Maugham. Of Mandalay, Kelly wrote: 'Try and imagine how beautiful it was. A square mile surrounded by high, rosy brick walls and sunrise and sunset all over it.' (Derek Hudson, *For Love of Painting: The Life of Sir Gerald Kelly*, 1975, p. 31). On arriving in Mandalay, Kelly set up his headquarters in the house of the District judge, and travelled up and down the Irrawaddy by steamer and rode inland by pony. Kelly made a good number of small *plein air* landscape sketches during his six month stay in Burma but larger landscapes on canvas (such as these) are rare. Their scale gives an added intensity to the shimmering colours. These two landscapes remained in Kelly's studio, the contents of which were left in Kelly's will to his assistant the painter John Napper. Of Kelly's working method Napper recalled: 'His slow painstaking methods made sure that there was always work in hand in the studio: portraits, landscapes, Burmese dancers, still-lives, started sometimes many years previously, would be got out, washed down, worked on, put away, and so on.' (Quoted Derek Hudson, p. 59).





CAT. 6

SIR GERALD KELLY (1879–1972)

Ma Si Gyaw, pose III, circa 1909

Inscribed with title on the canvas return (on three sides)

Oil on canvas, squared in pencil and chalk, 67 × 36 ins. (170.2 × 91.5 cms.)

Provenance: The artist John Napper, Kelly's studio assistant

'I had seen some snapshots of Burmese dancers, and so, with the sublime spontaneous stupidity of youth, I just went off to Burma. How lucky, how wonderfully lucky, I was.' (Sir Gerald Kelly, *Exhibition of Burmese Paintings*, 1962, Preface).

'Kelly worked continually in the last months of 1908 and early months of 1909, painting small landscapes and studies of Burmese girls, ... but the Burmese picture most likely to be remembered is one of the dancer Ma Si Gyaw, begun at Mandalay in 1909 and presented by Francis Howard to the Tate in 1914.'

(Derek Hudson, *For Love of Painting, The Life of Sir Gerald Kelly*, 1975, p. 32.)

Kelly's paintings of Oriental dancers soon became familiar to the public through popular prints – at one time amongst the most popular reproductions in Britain. Maugham wrote enthusiastically of the paintings: 'his Burmese dancers ... have a strange impenetrability, their gestures are enigmatic and yet significant, they are charming, and yet there is something curiously hieratic in their manner; with a sure instinct, and with a more definite feeling for decoration than is possible in a portrait, Mr Kelly has given us the character of the East as we of our generation see it.' (Somerset Maugham, 'A Student of Character', *International Studio*, December 1914). Kelly painted Ma Si Gyaw about thirty-six times. This painting remained in his studio until it was inherited by the painter John Napper, Kelly's studio assistant.





CAT. 7

SUNDERLAND

ROLLINSON (1872–1950)

*Twilight – twin funnel steamer, probably
on the Humber at Grimsby, 1910s*

Oil on panel, 11½ x 14 ins. (29.2 x 35.5 cms.)

Provenance: Eleanor Malam, the artist's wife

Throughout his life Rollinson, who lived in Cottingham, East Yorkshire, painted the Humber estuary. Here a steamer is shown in a creek or at the mouth of a river, suggesting a tidal harbour such as Grimsby or Hull. The buildings behind the ship appear to be warehouses or a customs house. There is a barge in the picture suggesting that goods were taken to this place for transhipment downriver:

The ship, pre-World War I in construction, appears to be a short passage cargo steamer, possibly with room for a few passengers, typically used for crossing the North Sea and Channel. The black tops of (yellow?) funnels (hard to judge in the twilight) suggest ownership by a railway company, probably the Great Central, who poured a lot of money into its shipping line and built its own docks at Immingham (near Grimsby). From here they traded across the North Sea to the Baltic, Germany, Holland and Belgium: coal out and pit-props back was one of their mainstays.

We are grateful to Ian Jack for his assistance.





CAT. 8

COLIN GILL (1892–1940)

View from the artist's billet, Arras, 1918

Signed and inscribed, Colin Gill, Arras/FRANCE del. 1918 and inscribed on the reverse:

'This oil-colour painting was made by Colin U. Gill and presented to me by him.

It represents the view from his billet in Arras and was painted by him during his visit to the Battlefields in 1918. A. N. Lee'

Oil on canvas board, 16 x 11¾ ins. (40.6 x 29.8 cms.)

Provenance: given by the artist to A. N. Lee; thence by descent.

'My name is Lieutenant Colin Gill of the Royal Engineers – my age 26; before the war I was a painter and studied at the Slade School of Art, London University. In 1913, I was awarded the Rome Scholarship in painting I joined the army in 1914, went to France in 1915 and have been in the line ever since.... I have had nearly three years first-hand experience of this line and feel capable of recording my impressions in pictures which would be of assistance to the work of the Ministry of Information.' (Letter to the Ministry of Information, 22 May 1918)

By 25th June Gill had been given a six-month appointment as an Official War Artist, and had received a letter from the ministry reminding him that every work executed 'becomes the property of the Nation.' For this reason war paintings by Gill, outside the sixteen in the collection of the Imperial War Museum, are scarce.

Gill arrived in France on 8th October and returned to England on 14th December 1918. During this period he wrote regularly to Mr Yockney of the Ministry of Information to report his progress:

'9.10.18. Arras. Arrived here safely yesterday. This will be my headquarters to which I shall return every two or three days. Haven't seen Sims yet. Everyone here seems uncertain as to whether the War is over or not.'

[No date, received 19.11.18]. I was in Mons four hours after our infantry had entered and at the close of hostilities – there was a remarkable and historic scene there ... Weather is superb – but freezing hard, which with the short hours of daylight makes work somewhat difficult. Still, I am getting used now to being cold and frost-bitten! Plenty of material I want round here, but shall have to go back to strapped Arras district for certain subjects.'

'18.11.18. I shall be returning to Arras district tomorrow in search of ruins etc which are more varied and conspicuous in that area.' (Copyright: Imperial War Museum Archives).



CAT. 9

SIR GERALD KELLY (1879–1972)

Street scene: possibly the Isle-de-France, 1919

Signed and dated on the reverse

Oil on panel, 8½ × 6¾ ins. (21.6 × 17.2 cms.)

From his early training in Paris (under Canadian Impressionist painter James Wilson Morrice), Kelly was encouraged to sketch frequently *en plein air*. For this purpose he used small prepared wooden panels and was especially skilled at allowing the natural colour of the wooden panel to add luminosity to the painting. The setting is likely to be French, possibly the Isle-de-France. A panel of comparable size is in the collection of the Tate.

We are grateful to Michael Barker for his assistance.

CAT. 10 (overleaf, left)

CLARA KLINGHOFFER (1900–1970)

Rose, with mortar and pestle, 1919

Signed and dated

Oil on canvas, 30¼ × 25⅝ ins. (77 × 55 cms.)

Provenance: acquired directly from the artist's son

This painting depicts Rose, one of Clara's six sisters and a favourite model of Jacob Epstein, noted for her flaming red hair (see Liss Fine Art, 2004, cat. no. 9). It was undertaken whilst Klinghoffer was in her penultimate year at the Slade. 'I consider Klinghoffer,' Epstein later wrote, 'an artist of great talent – a painter and draughtswoman of the first order.... As a draughtswoman her understanding of form places her in the very first rank of draughtswomen in the world' (30.3.39, copyright:Visible Ink Incorporated).

CAT. 11 (overleaf, right)

CLARA KLINGHOFFER (1900–1970)

Profile portrait of Fannie, circa 1919

Oil on canvas, 11 × 8 ins. (28 × 20.3 cms.)

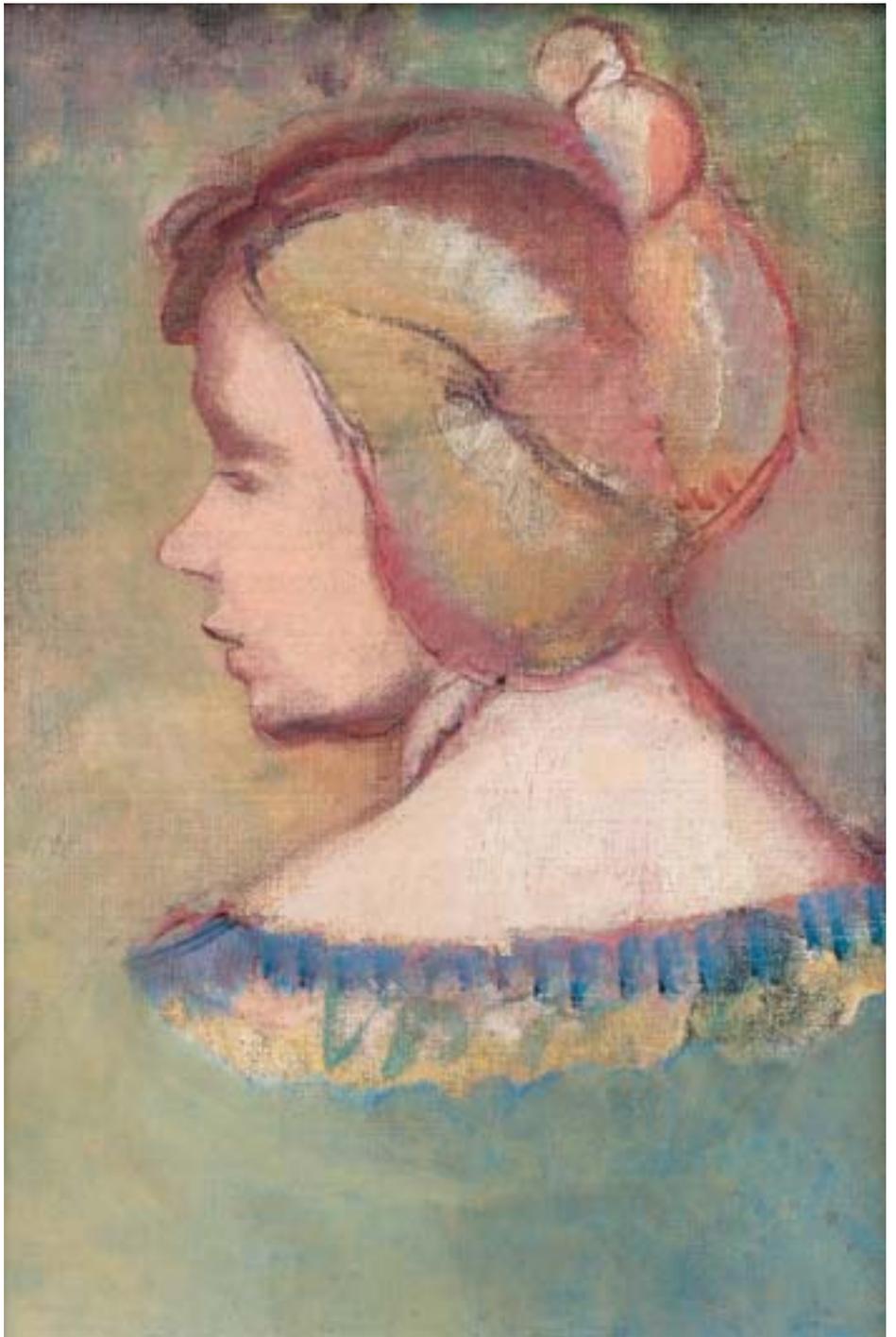
Provenance: acquired directly from the artist's son

Fannie was one of Clara's six sisters. She was a year older than Clara.

We are grateful to Michael Laurence for his assistance.







CAT. 12

ARTHUR OUTLAW

(fl. 1912–22)

The Deluge, 1920

Oil on canvas, 60 × 70 ins. (152.4 × 177.8 cms.)

Provenance: Pierre Le-Tan, Paris; private collection, Paris

Exhibited: London, Royal Academy, February 1921

Literature: *Illustrated London News*, 'The Rome Art Scholarships: Exhibits at Burlington House', vol. 158, p. 194, Feb 1921

The four finalists of the 1920 Rome Scholarship were all Slade students: Winifred Knights, James Wilkie, Leon Underwood and Arthur Outlaw. To compete for the Scholarship they were asked to paint a scene of the Deluge, in oil or tempera, 6 × 5 ft, which was to be completed in a period of eight weeks (commencing 5th July). The panel of ten judges included Clausen, Sargent, Steer, and D.Y. Cameron.

Winifred Knights' remarkable prize-winning painting is now in the Tate. Outlaw's entry has only recently been rediscovered. The entries by Wilkie and Underwood remain untraced, though are known from the *Illustrated London News* article in which all four entries were reproduced. Outlaw's composition is distinguished above all by the modernism of the ark, placed dramatically at the top of the composition, leaving the centre of







Illustrated London News, 'The Rome Art Scholarships: Exhibits at Burlington House', vol. 158, p. 194, Feb 1921

© Illustrated London News

the canvas empty. Around this void the dramatic narrative of the Flood can be seen unfolding: the building of the ark is contrasted with the sins of the world that led to the Flood. The nude figure to the right symbolises sin, whilst the Deluge sweeps in from the brooding sky on the left.

During his time at the Slade, Outlaw won prizes in both head and figure painting. He was influenced by the Italian Quattrocento and the remarkable generation of students that immediately preceded him at the Slade: painters such as Currie, Spencer, Allinson and Gertler.

We are grateful to Emma Chambers, Alistair Hicks, Alan Powers and Peyton Skipwith for assistance.





CAT. 13

CHARLES CUNDALL (1890–1971)

Anticoli Corrado, 1921

Oil on canvas, 16½ × 11 ins. (42 × 28 cms.)

Provenance: the artist's wife, Jaqueline Pieterston

Anticoli Corrado, a small village south of Rome, was famed for the beauty of its inhabitants and had, since the nineteenth century, been popular with Italian painters. Following in the footsteps of Colin Gill the first Rome Scholar, Winifred Knights and Job Nixon spent the Summer months of their scholarship in Anticoli. Knights refers to Cundall in a letter written from the village, dated 28th May 1921: 'Job's friend (Cundall, 14c Whitehead's Grove, Chelsea) is arriving here in the middle of June. Job says he would bring out my dresses ...'

Knights' first impression of Anticoli conjures up a similar image to Cundall's painting: 'Anticoli is a glorious place and a little terrifying, so wild and rugged with huge volcanic mountains all round. I have never imagined a more beautiful place. It hardly seems real. We saw Anticoli just springing up out of the precipice like a bundle of toadstools, all grey houses with green moss covered roofs' (letter to her mother, XIII, Jan 22 1921).

Cundall's remarkable dusk-time view is painted from the area below the village where artists rented their studios – Knights described her studio as 'a joint affair; Nixon, Cundall's (a college man), Miss Southby's and mine is overhung in one place by a gigantic rock which hangs by a hair.' The house of Rosa Ceccarelli, where Knights lodged, with its distinctive loggia, is clearly visible in the centre of the composition.

We are grateful to Alistair Hicks for his assistance.



CAT. 14

SIR THOMAS
MONNINGTON (1902–1976)
Umbrian landscape, circa 1923

Tempera on panel, 9¼ × 13 ins. (23.5 × 33 cms.)

Provenance: Lady Monnington; thence by direct descent
Exhibited: London, Royal Academy, *Monnington*, 1977 (6);
Rome, The British School at Rome, *Monnington*, 1997 (40)
Literature: Judy Egerton, *Monnington*, London, The Royal
Academy, 1977, p. 25; Paul Liss, Rome, *Monnington*, The
British School at Rome, 1997, pp. 40–41, reproduced

This study relates closely to the landscape that appears in *The Wine Press*, Monnington's first major Rome painting, commissioned by Lord Balmiel in May 1923. It is likely to have been executed between February and March 1923, (one month after Monnington arrived in Rome on his Scholarship), when he travelled in Northern Italy, spending a month studying paintings in the Uffizi in Florence, and visiting Pisa, Arezzo, Perugia, Assisi and Orvieto. Alternatively it might have been executed in the summer months that followed, when Monnington reported to the faculty that he had left Rome to escape the heat and was 'doing some landscape studies which will come in useful for future pictures,' (British School at Rome Archives, August 1923). It is particularly close in style to the work of Winifred Knights (they were married in Rome on 23 April 1924), who along with Monnington was inspired by the work of Italian Quattrocento artists, especially the landscapes of Piero della Francesca, in which the same strong sense of space and a fascination with form and pattern are apparent. Monnington's panel has all of the shimmering beauty of his Royal Academy Diploma painting *Piediluco*, 1924 (Royal Academy collection).





CAT. 15

RICHARD CARLINE (1896–1980)

Portrait of James (Jas) Wood: study for Gathering on the terrace at 47 Downshire Hill, Hampstead, 1924

Signed and dated, inscribed on the reverse, 'Jas Wood, sketch for "Group", 1924'

Oil on canvas, 22 × 14 ins. (56 × 35.5 cms.)

Provenance: Richard and Nancy Carline; Albert Wood, the sitter's grandson

Exhibited: Cookham Festival, *The Spencers and Carlines in the 1920s*, 1973; Anthony d'Offay, *Richard Carline*, no. 16

Gathering on the terrace at 47 Downshire Hill is one of Carline's masterpieces. In the Introduction to his own exhibition (Antony D'Offay Gallery, 1975), Carline recalled:

'In 1921, I decided to attend the Slade under Henry Tonks. About this time, I painted a large family group seated round the dining table at 47 Downshire Hill, in Hampstead. Eddie Marsh bought it for the Contemporary Art Society but, alas, it was destroyed in the Tate Gallery flood. Three years later I painted



Richard Carline, *Gathering on the Terrace at 47 Downshire Hill, Hampstead, circa 1924–25*, oil on canvas, © Ferens Art Gallery, Hull City Museums and Art Galleries.



a still larger family group on the terrace at Downshire Hill with Henry Lamb and Stanley Spencer, who was soon to marry my sister Hilda.'

Gathering on the Terrace at 47 Downshire Hill, Hampstead, was acquired by the Ferens Art Gallery, Hull, in 1995. On this occasion, Ann Bukantas, then Keeper of Fine Art wrote: 'Gathering, a beautifully orchestrated group portrait, is one of Carline's most important works, gaining added historical significance from the people it depicts and the nature of their relationships. The setting, 47 Downshire Hill, was the home of the Carline family and in the late 1920s became a popular meeting place for many artists living in Hampstead, who met for sketching and to discuss their artistic aims. Those portrayed, from left to right, are: Stanley Spencer, James (Jas) Wood, Kate Foster, Hilda Carline, Richard Hartley, Henry Lamb, and Anne and Sidney Carline Of *Gathering* Carline has stated he "sought to convey the conflicting personalities gathering at our house"... . Sketched from life, each figure, while distinctly part of the group, stands alone as a strong individual, characterised within its own independent portrait' Ann Bukantas, *NACF Review*, 1995, p. 91.

James Wood (1889–1975) was a painter, writer and aesthete. He lived at 18 Upper Park Road, Hampstead, and was part of the artistic circle of close friends who in the 1920's gathered around the Carlines' home, 47 Downshire Hill. In 1926 he published an autobiography, *New World Vistas*. He worked equally successfully as a figurative and abstract painter; (see cats. 16 and 70).



Jas Wood and others in fancy dress, possibly at the Chelsea Arts Ball, circa 1924.

Photograph courtesy: Luke Gertler.

From top left to bottom right:

Delphine Turner, John Mavrogordato, Mark Gertler, Walter J. Turner, Christine Mavrogordato, Kate Foster, Jas Wood, Marjorie Gertler, Richard Carline, Hartley.



CAT. 16

J A S W O O D (1889–1975)

Multi coloured dots on a grey ground, mid 1920s

Oil on canvas, 16½ × 16½ ins. (42 × 42 cms.)

Provenance: Albert Hill, the artist's grandson

Multicoloured dots on a grey ground is one of a series of six such studies that Wood made, all with varying colours.

Throughout his artistic and literary career Jas Wood sought to define beauty. With fellow authors C. K Ogden and I. A. Richards he wrote *The Foundation of Aesthetics* (1922) and following this *Colour Harmony*, in which he explored colour as a language in its own right. He had a deep admiration for Kandinsky and at this time owned an important early work by the artist.



CAT. 17

SUNDERLAND ROLLINSON (1872–1950)

Camellia, mid 1920s

Oil on panel, 16 x 13½ ins. (41.6 x 34.3 cms.)

Provenance: Eleanor Malam, the artist's wife

Rollinson's lavish technique owed much to the continental nineteenth-century tradition, which remained a staple part of reactionary painting in Britain in the first half of the twentieth century.



CAT. 18

HARRY MORLEY (1881–1943)

Early spring: view through an orchard with village beyond,
circa 1925

Oil on canvas, 19 $\frac{7}{8}$ × 30 ins. (50.5 × 76.5 cms.)

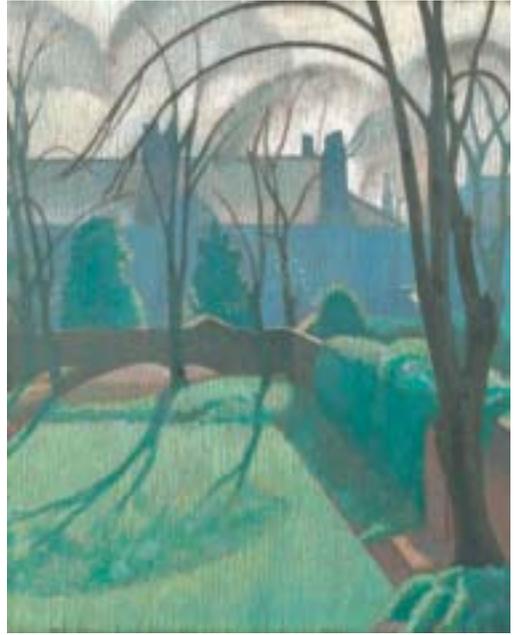
Provenance: with J. Ford, 1930

From early in his career Morley had an affinity with Italy, visiting it in 1905, having won an RIBA Travelling scholarship. He returned to Italy in 1911 and 1912, producing pictures for Methuen and Co. to illustrate E.V. Lucas' *Florence* and *Venice*, and again every Spring between 1925 and 1929, during which period he produced illustrations for Edward Hutton's *Cities of Sicily* and *Rome*. This painting shows a typical 1920s small holding at the edge of a village. The orchard contains a variety of fruit trees, planted with sufficient width to allow for rows of vegetables to be grown in between.

We are grateful to Julia Baron, Jean-Yves Peronnet and Michael Barker for assistance.







CAT. 19

CLIFFORD WEBB (1895–1972)

The artist's garden, Winter; The artist's garden, Summer, 1926

Each: oil on panel, 17 × 13¾ ins. (43.1 × 35 cms.)

Exhibited: Ruskin Galleries, Birmingham, 1926; Sheffield City Art Galleries, (on loan; no date given)

These two panels were included in Webb's first one-man show at the Ruskin Galleries in Birmingham (1926). In the same year he exhibited at the second exhibition of the Artist Craftsmen Group, in Birmingham, alongside Gertler; Meninsky and Roberts. It was during this period that Webb established his reputation as a one of Britain's most distinctive wood-engravers, etchers and illustrators.

Webb was an exact contemporary of David Jones, with whom he trained at Westminster School of Art (1919–22). These panels bring to mind the celebrated back garden views Jones painted from his parents' house in the suburbs of Brockley. Webb's paintings are also contemporary with the linocuts of the Grosvenor school, with which they share a strong linearity.





CAT. 20

JOHN ARMSTRONG (1893–1973)

The bird, circa 1927

Signed with monogram

Tempera on panel

15 x 15 ins. (38 x 38 cms.)

Provenance: Peyton Skipwith

Exhibited: London, Leicester Galleries, *John Armstrong*, January 1928 (6); London, Fine Art Society, *Britain Between the Wars, 1918–1939*, March 2004, no. 2

Surrealism was born in France in 1924 and did not cross the Channel in any concrete form until 1936 when the International Surrealist Exhibition was staged in London. However, this fully-fledged Surrealist image by Armstrong, in his typically bold palette with its emphasis on pinks, yellows and greens, was included in his first one-man exhibition at the Leicester Galleries in 1928. By any standards it is a remarkable image for its period.

Unit One, of which Armstrong was a member from the outset (formed in 1933 by Paul Nash), played a major part in promoting Surrealism in Britain and organising the International Surrealist Exhibition in London.





CAT. 21

AVERIL MARY BURLEIGH (1883–1945)
The Chria, late 1920s

Signed, inscribed with title on label to reverse
Tempera on board, 10 ins. (25.4cms.) diameter

This is a typical Burleigh tempera painting of the 1920s. The enigmatic title (written on the reverse in the artist's own hand) is possibly a misspelling of Chiara (pronounced Ki-ara), which signifies light and clarity. Burleigh illustrated a number of books (especially Shakespeare), and it is possible that there is a literary connection. However; it is the decorative aspect that above all pervades this and all of Burleigh's distinctive Renaissance revival paintings. The flowers, and the medieval city in the background, are both figments of the artist's imagination. The model for this painting is likely to have been Veronica, the artist's daughter.



CAT. 22

HARRY MORLEY (1881–1943)

Sea maidens, 1930

Signed; tempera on panel; in its original Reeves and Son gilded oak frame
25¾ x 17 ins. (65.5 x 42.5 cms.)

Provenance: Paisnel Gallery; private collection since 1993

Exhibited: London, Whitechapel Art Gallery, *An Exhibition of Modern English Tempera Paintings*, July 1930

Harry Morley was a key figure in the British Tempera Revival. During the 1920s he produced a series of tempera paintings inspired by Classical myth, painted with great clarity of form and strong primary colours. *Apollo and Marsyas* was acquired by the Chantrey Bequest in 1924 for the Tate.

We are grateful to Julia Baron for her assistance.



CAT. 23

VICTOR TEMPEST (1913–2003)

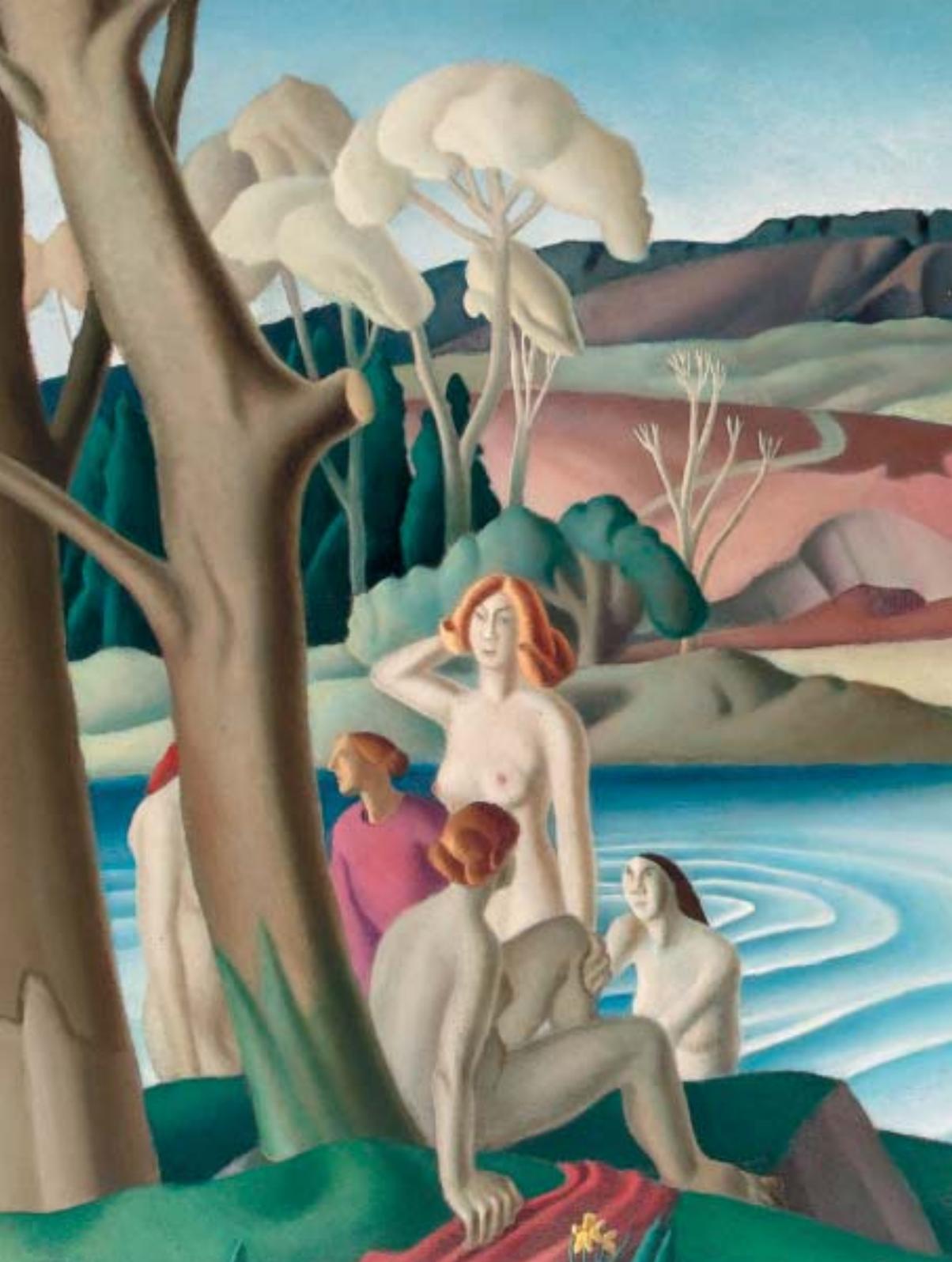
Signs of the Zodiac, circa 1931

Tempera on board, 8 $\frac{3}{8}$ × 25 $\frac{1}{4}$ ins. (22 × 64 cms.)

Provenance: acquired from the artist; private collection.

This early work by Tempest was executed for a dance hall in Bromley (destroyed in World War II). It depicts eleven of the signs of the Zodiac – curiously Pisces is missing.









CAT. 24

HARRY EPWORTH ALLEN (1894–1958)

The Pool, mid 1930s

Signed, tempera on canvas, 19 x 24 ins. (48 x 61 cms.)

Provenance: Sotheby's, 19th July 1989, lot 191; The Fine Art Society; Alan Fortunoff, (acquired 1991)

The Pool is an unusual subject in Allen's oeuvre – his subjects were usually sourced from contemporary daily life in Derbyshire. Typical amongst his thirty-nine Academy exhibits (1934–55) are titles such as *Northern Winter*, *The Derelict*, *The Dead tree* and *Cement works in Derbyshire*.

The stylised treatment of the figures and landscape is entirely characteristic. To this end Allen used tempera to great effect (a medium that he employed almost exclusively in preference to oil), producing compositions which are distinctive, intensely linear and colourful.

'We are concerned primarily', Allen wrote in 1942, 'with rhythm and design, and our colour must be employed for the purpose of reinforcing these fundamentals and strengthening form', Harry Allen, 'Decorative Landscape Painting', *The Artist*, November 1942, p. 57



CAT. 25

HARRY BUSH (1883–1957)

Spring morning, Merton, 1932

Signed and dated; titled on the overlap

Oil on canvas; original white gesso Dutch Ripple frame, 40 x 58 ins. (101.5 x 147.5 cms.)

Provenance: Christie's, Harry Bush Studio Sale, 28.9.84, lot 53

Exhibited: London, Royal Academy, 1932, no. 588

Literature: Nicholas Alfrey, Stephen Daniels and Martin Postle (eds.), *The Art of the Garden: The Garden in British Art, 1800 to the Present Day*, Tate, 2004, (fig. 47, illustrated p. 85)

Bush lived at 19 Queensland Avenue, Merton Park, SW19, in a custom-built house with an extra storey for his studio. Bush saw the ancestry of his art in the quiet dignity of Dutch and Flemish domestic scenes, and, as his younger daughter recalled, mixed pigments and oils, 'so that his work should mellow, glow and last, and if possible, improve' (*The Art of the Garden*, Tate, 2004, p. 85). Most of his twenty-seven Royal Academy exhibits (1922–54) were based on local subjects, earning him the epithet 'Painter of the Suburbs'. Amongst this series are some of the most beautiful, if understated, images of suburban London between the wars. An almost identical painting by Bush was included in the recent Tate Britain show *The Art of the Garden* (illustrated on page 85 of the catalogue, fig. 47).







CAT. 26

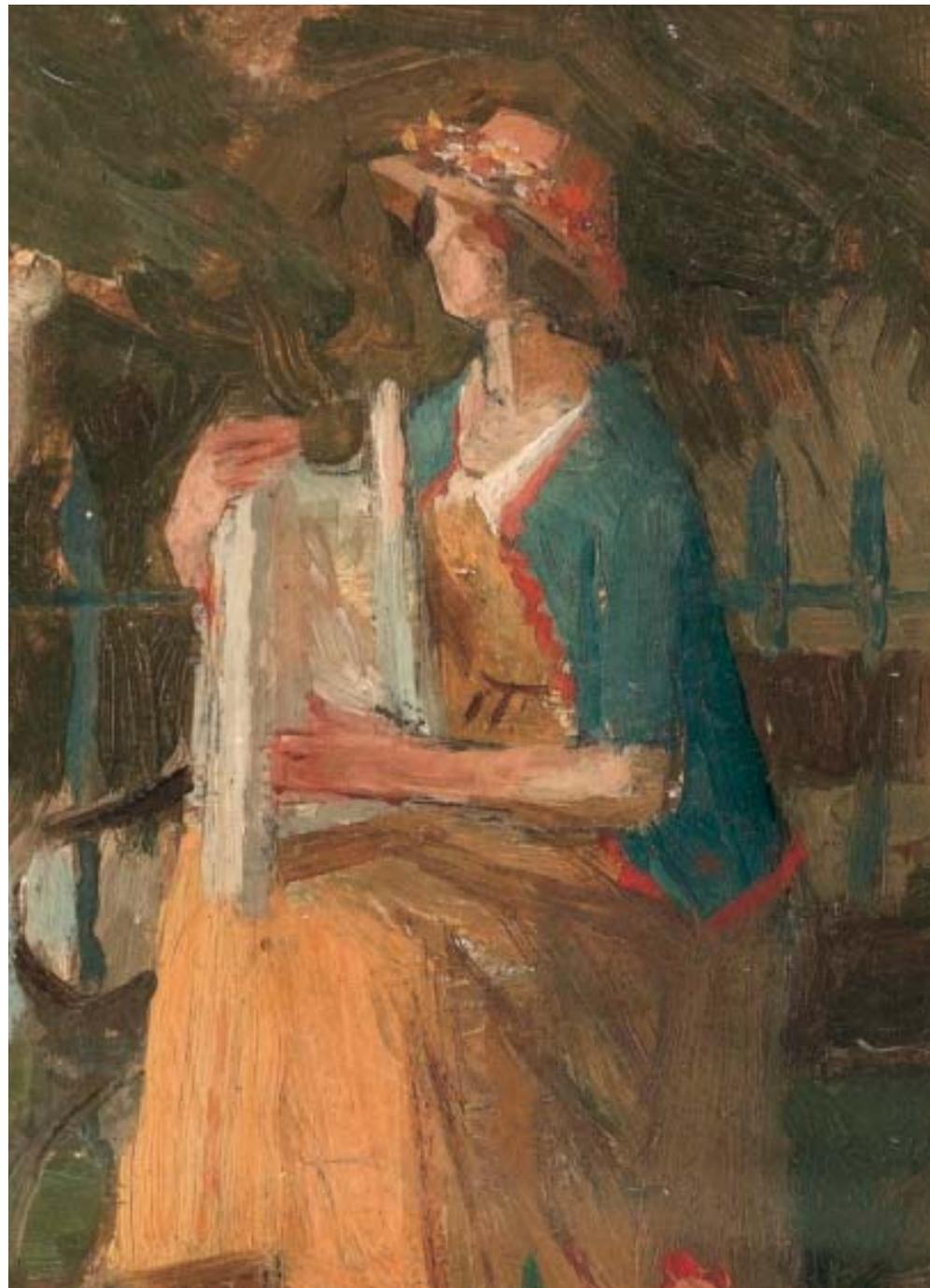
NORMAN WILKINSON (1878–1971)

Seascape, mid 1930s

Oil on board, 10 × 14 ins. (25.4 × 35.6 cms.)

Provenance: the artist's estate; Judy Hines; Hilary Gerrish

Wilkinson was one of the outstanding marine artists of his generation. In 1915 he went to the Dardanelles as a paymaster in the Navy, and published a series of drawings relating to his trip. In 1917 he invented dazzle camouflage. In the Second World War he painted fifty-six pictures of naval actions, all now in the National Maritime Museum.



Sir Frank Brangwyn, *Photographic study of a mother and child*, circa 1935. Courtesy: Paul Cava Fine Art, USA

CAT. 29

SIR FRANK BRANGWYN (1867–1956)

Sketch for panel in the house of Grant Bryn & Mays, Pennsylvania, USA, circa 1935

Signed with monogram & inscribed with title to reverse

Oil on board, 16½ x 17½ ins. (41 x 44.5 cms.)

Provenance: William Stewart, and by descent; private collection

This is a study for a proposed mural which has not, to date, been identified. Brangwyn may have gained the commission through one of his American assistants. Only one other study is known to exist, a conté drawing in the Art Gallery of South Australia, squared for enlargement, whilst a photographic study of the central mother and child gives a clue to the date.

We are grateful to Dr Libby Horner for her assistance. Grant Bryn & Mays is number M2087 in her forthcoming catalogue raisonné.



CAT. 27

NORMAN WILKINSON (1878–1971)

Cloud study over estuary view, mid 1930s

Oil on canvas laid onto board, 12 x 15½ ins. (30.5 x 39.3 cms.)

Provenance: the artist's estate; Judy Hines; Hilary Gerrish

Seascape and *Cloud study over estuary view* are likely to have been executed *en plein air*. These are landscape studies of unusual purity for Wilkinson – more usually his seascapes abound with ships and his landscapes with figures.



Evelyn Dunbar at work on the murals at Brockley School, circa 1936. Courtesy Elizabeth Bulkeley.



CAT. 28

EVELYN DUNBAR (1906–1960)

View of Brockley School in Hilly Fields, circa 1932

Oil over pencil on paper, 8½ x 38 ins. (21.5 x 96.5 cms.)

Provenance: given by the artist to Charles Mahoney; thence by descent

Literature: Alan Powers, 'Labour of Love', *Country Life*, April 30 1987; Annabel Freyberg, 'The Heroine of Hilly Fields', *The World of Interiors*, January 2004

The murals at Brockley County School in South London (now Prendergast School for girls) were first started in 1933 and unveiled in 1936. The scheme was supervised by Charles Mahoney, who at the time was tutor in painting at the Royal College of Art, and undertaken by him and Evelyn Dunbar, who was a senior student. As well as contributing a large mural entitled *The country girl*

and the pail of milk, Dunbar was responsible for decorating the 39-foot balcony. For this she devised a panoramic view of the school, in the setting of the nearby Hilly Fields. In an account to appear in the forthcoming book on Dunbar, Dr. Gill Clarke writes:

'In order to complete her preliminary sketches, which took 3–4 months, and to get the best view of the extensive buildings, Dunbar had to ascend the water tower of Lady Well Institution. In the *Kent Messenger* (January 1935), she described how she had to squeeze through a small trap-door and climb on to the top of an extremely narrow shaft, which led on to a tiny railed platform on the edge of the lead roof of the water tower, more than 100 feet above the ground. 'It was like being on a gas stove', Miss Dunbar told a *Kent Messenger* representative, 'and it was so hot with the sun beating down

mercilessly that the water in my paint nearly boiled'. These sketches and the ten-foot long cartoon were purchased by Rothenstein (for five guineas and £25 respectively) for the Carlisle City Art Gallery (now Tullie House).'

It is probable that the oil sketch reproduced here, one of two that she gave to Mahoney, was worked up rapidly to give an outline of the colour and overall composition. Working on the Brockley murals together, Mahoney and Dunbar developed an extremely close relationship, sharing, as Rothenstein noted in his *Studio* article of 1936, 'a clear affinity of vision'. In 1937 they collaborated together on the book *Gardener's Choice*. Alan Powers points out that the Brockley Murals belong to a pastoral romantic tradition in English art, which flourished in the 1930s and is often too quickly dismissed as being merely imitative of Stanley Spencer (*Country Life* 30 April 1987).

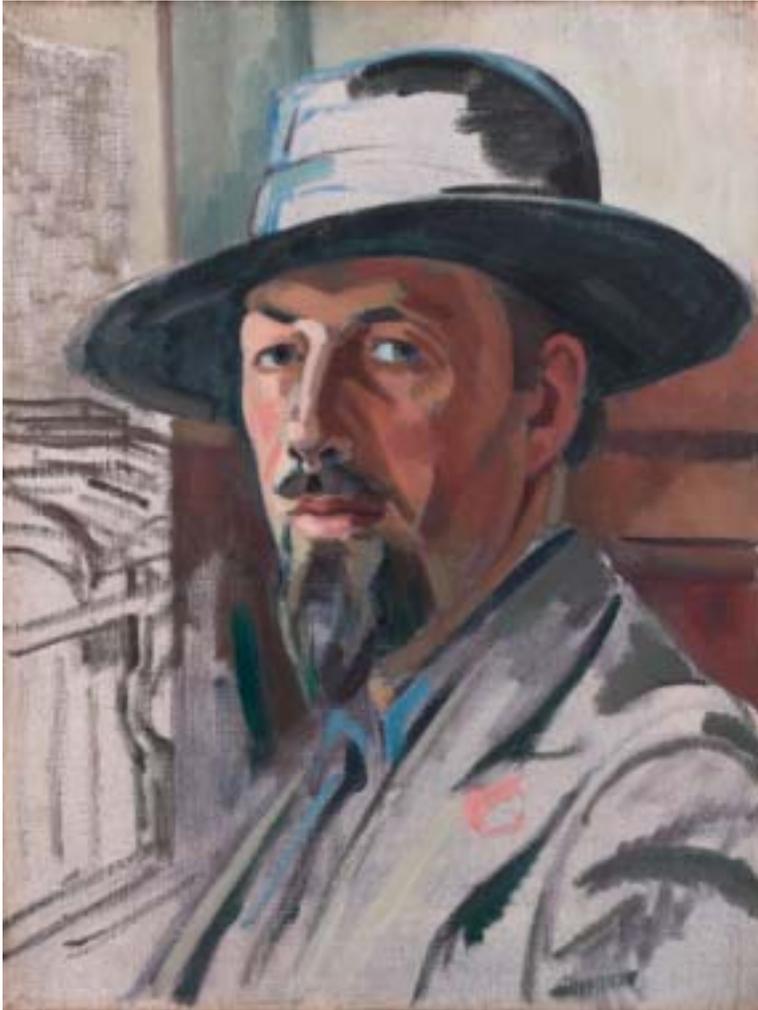
The finished mural at Brockley School, unveiled 1936.











CAT. 30

CLIFFORD HALL (1904–1973)

Self-portrait, circa 1935

Oil on canvas, 18 $\frac{1}{8}$ × 14 $\frac{1}{8}$ ins. (46 × 36 cms.)

Provenance: Christie's, 3rd May 1990, lot 266; private collection

This painting dates to the period after Hall had returned from Paris, having studied with Andre LHote. In 1935 he had a one man show at the celebrated Beaux Arts Gallery. Still in his early thirties, Hall portrays himself with a confident and youthful expression.





CAT. 31

BERNARD FLEETWOOD - WALKER
(1893–1965)

Still life with pyrethrums: study for Amity, circa 1933

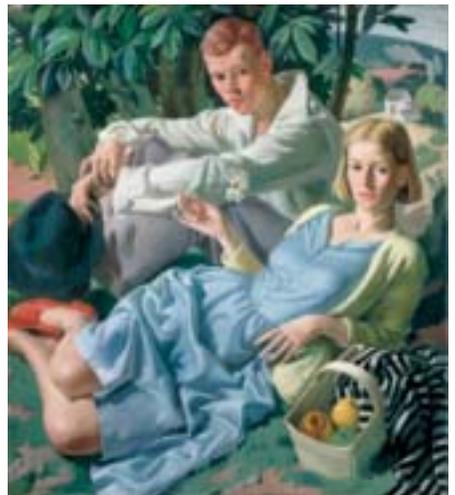
Oil on board, 13¼ × 15½ ins. (33.4 × 39.5 cms)

CAT. 32

Trug with dog daisies: study for Amity, circa 1933

Oil on canvas board, 14¾ × 17⅝ ins. (37.5 × 44.8 cms.)

These still lifes relate to Fleetwood-Walker's classic 1933 portrait *Amity* (Walker Art Gallery, Liverpool, no. 1619), which shows a young couple picnicking. In the finished painting the basket is filled with apples, rather than flowers – but the languidly reclining woman holds, at the very centre of the composition, the same variety of daisy. Daisies are traditionally a symbol of innocence, love, purity and beauty. The shape of the trug is different from the one in the final painting, but the stripy coat, which appears in *Still life with pyrethrums*, remains draped over the trug in the finished painting.



Bernard Fleetwood-Walker;
Amity, 1933, oil on canvas,
National Museums Liverpool.
© Walker Art Gallery,
Liverpool, Merseyside.



CAT. 33

PERCY SHAKESPEARE (1906–1943)

View from the artist's bedroom, mid 1930s

Signed, oil on canvas, 20 1/2 x 24 3/8 ins. (52 x 62 cms).

This painting shows a view from the artist's bedroom, 12 Maple Road, Wren's Nest, Dudley. Wren's Nest – a famous geological site (and today a Nature Reserve) near Dudley – was a green oasis in the industrial Black Country. On its slopes Dudley built the first of its council houses. The Shakespeares (Percy was the fourth of eight children) were re-housed to Wren's Nest in the late 1920s, from the Dudley slums. As a painter he triumphed over the rigors of his environment to become a regular exhibitor at the Royal Academy and twice at the Paris Salon. The bedroom, which Percy shared with one of his three brothers, also doubled as his studio and served as the setting for his striking self-portrait, *Morning Exercise*, 1934.

We are grateful to Robin Shaw for his assistance.







CAT. 34

MISS MOLLIE COOKE (fl. 1912–late 1930s)

Portrait of a Salvation Army songster, late 1930s

Oil on canvas, 24 × 18 ins. (61 × 46 cms.)

The picture shows a Salvation Army songster (singer) with standard Salvation Army props: flag, drum and timbrel. Flags bore the Army motto of 'Blood and Fire' and additionally the name of the Corps (local church) or band. The style of bonnet worn by the Songster did not appear till the 1930s. Whilst a tradition of painting Salvation Army Generals existed, portraits of songsters are rare. In the late 1930s the Army was under the command of Evangeline Booth, fourth daughter of the founder. Membership of the Army had peaked in 1920, but it was still in a healthy state, with pioneering work commencing in Uganda, Algeria and Egypt.



CAT. 35

CHARLES MAHONEY (1903–1968)

Kitchen at Oak Cottage, 1937

Oil on canvas, 18 x 14 ins. (45.7 x 35.5 cms.)

Provenance: the artist's estate

'His friends recall that he even referred with a shade of disapproval to "beauty"!' (John Rothenstein, *Charles Mahoney: A tribute on the occasion of a memorial exhibition*, London 1975, p. 9.)

Mahoney had initially purchased Oak Cottage with his brother as a home for their widowed mother and himself; this shows the kitchen as it was circa 1937. After the Second World War, when Mahoney returned from evacuation bringing his wife and daughter to settle at Oak Cottage, the kitchen was altered by enlarging the window and introducing a deeper sink (hot water did not arrive until the 1970s).

We are grateful to Elizabeth Bulkeley for her assistance.





CAT. 36

JOHN BANTING (1902–1972)

Ruins + clothes-line, circa 1937

Inscribed with title on stretcher

Oil on canvas, 20 $\frac{1}{8}$ × 17 $\frac{7}{8}$ ins. (51 × 40.5 cms.)

Banting was one of the most radical English Surrealists. His interest in Surrealism began in the 1930s when he went to France and met Breton, Creval, Giacometti, and Duchamp. In 1936 he contributed pictures to the International Surrealist Exhibition in London. The drapery motif is similar to that used in *Guitar Face I*, 1937 (ref. Christie's, 8.3.90 lot 232). Stylistically the picture reflects Banting's involvement with stage set design at this period.







CAT. 37

HAROLD WILLIAMSON (1898–1972)

Homework, circa 1940

Titled on a label to the reverse

Oil on canvas, 23 × 28 ins. (58.5 × 73 cms.)

Provenance: The Tib Lane Gallery, Manchester, 1975

Homework is a perfect evocation of wartime suburban Britain. It shows the artist's daughter (who frequently served as his model) in their Bournemouth home, 107 Richmond Park Road; one of Williamson's paintings is glimpsed on the wall behind.



CAT. 38

CHARLES CUNDALL (1890–1971)

Study for Coastal Operational Training Unit (Limavady, Northern Ireland), circa 1942

Oil on paper; 14 x 42 ins. (35.6 x 106.7 cms.)

Provenance: the artist's wife, Jaqueline Pieterston



This is a sketch for *Coastal Operational Training Unit* (RAF Museum Hendon). When the finished painting was exhibited at the Royal Academy in 1943, it was titled: 'O.C.T.U Station. Painted for the Nation's War Records, no. 59.' The setting (not indicated at the time for security reasons) is Limavady, Northern Ireland. The painting shows Wellington bombers, the revolutionary (geodetic) aeroplane designed by Barnes Wallace in 1933; the Wellington MK II, shown here, introduced into service in 1940, was, according to the RAF (Handbook) 'a remarkably fine bomber ... used extensively on night bombing raids on enemy targets, including those in Italy, (Eric Sargent, circa 1941).

As an Official War Artist, (Captain) Charles Cundall produced some of the most memorable images of World War II, not least his epic *Withdrawal from Dunkirk* (Imperial War Museum).

We are grateful to Andrew Cormack (RAF Hendon) and Peter Till for assistance.



CAT. 39

CHARLES CUNDALL (1890–1971)

Hatson Airfield, Orkney, circa 1941

Oil on paper; 15 × 40 ins. (38.1 × 101.6 cms.)

Provenance: the artist's wife, Jaqueline Pieterston



The painting depicts Hurricanes and Albacores at the Joint Fleet Air Arm and RAF base at Hatson on mainland Orkney. The spire of St Magnus Cathedral, Kirkwall, is visible in the background. Hurricanes were situated in most ports in the early years of the War to provide Defence Flights. They were also sometimes used by the Navy for Catapult Armed Merchantmen – CAM. The Albacore, introduced in 1939 to replace the Swordfish, served as a Fleet Air Arm Torpedo-spotter-reconnaissance biplane.

We are grateful to Andrew Cormack (RAF Hendon), David C. Reid (Dumfries and Galloway Aviation Museum) and Peter Till for assistance.





CAT. 40

ROY NOCKOLDS

(1911–1979)

Anti-aircraft batteries attacking buzz-bombs, 1944

Signed and dated

Oil on canvas, 28 x 36 ins. (71.1 x 91.5 cms.)

Provenance: Private collection.

In June 1944 the first flying bombs fell on London; they were usually called 'buzz-bombs' or 'doodle-bugs'. This historically important, dramatic skyscape, recording the arrival of buzz-bombs in Britain, depicts most probably the landscape of Kent – buzz-bombs were launched from Northern France. Propelled by pulse engines (indicated by the intermittent black puffs of smoke), buzz-bombs flew at 400 mph. This unprecedented speed rendered artillery fire largely ineffective so, rather than being directed, artillery was sent up as a wall of fire. Buzz-bombs announced the dawn of a new form of warfare. To combat their speed the Meteor fighter jet was developed, leading to the technological revolution that would, eventually, take man to the moon.

During the war Nockolds not only served in the RAF but developed for them a revolutionary camouflage for Mosquitoes. Whilst most artists chose as their subjects the almost picturesque aftermath of bomb damage (The Ministry of Home Security published an entire volume of pictures of bomb damage, under the title *Blitz*, 1942), Nockolds engaged with the technology of war. *Stalking the Night Raider* and *Three Spitfires attacking a formation of Junkers* (Imperial War Museum) are among the most atmospheric paintings of aerial combat produced during the War.

We are grateful to John Monnington for his assistance.









CAT. 41

CHARLES MAHONEY (1903–1968)

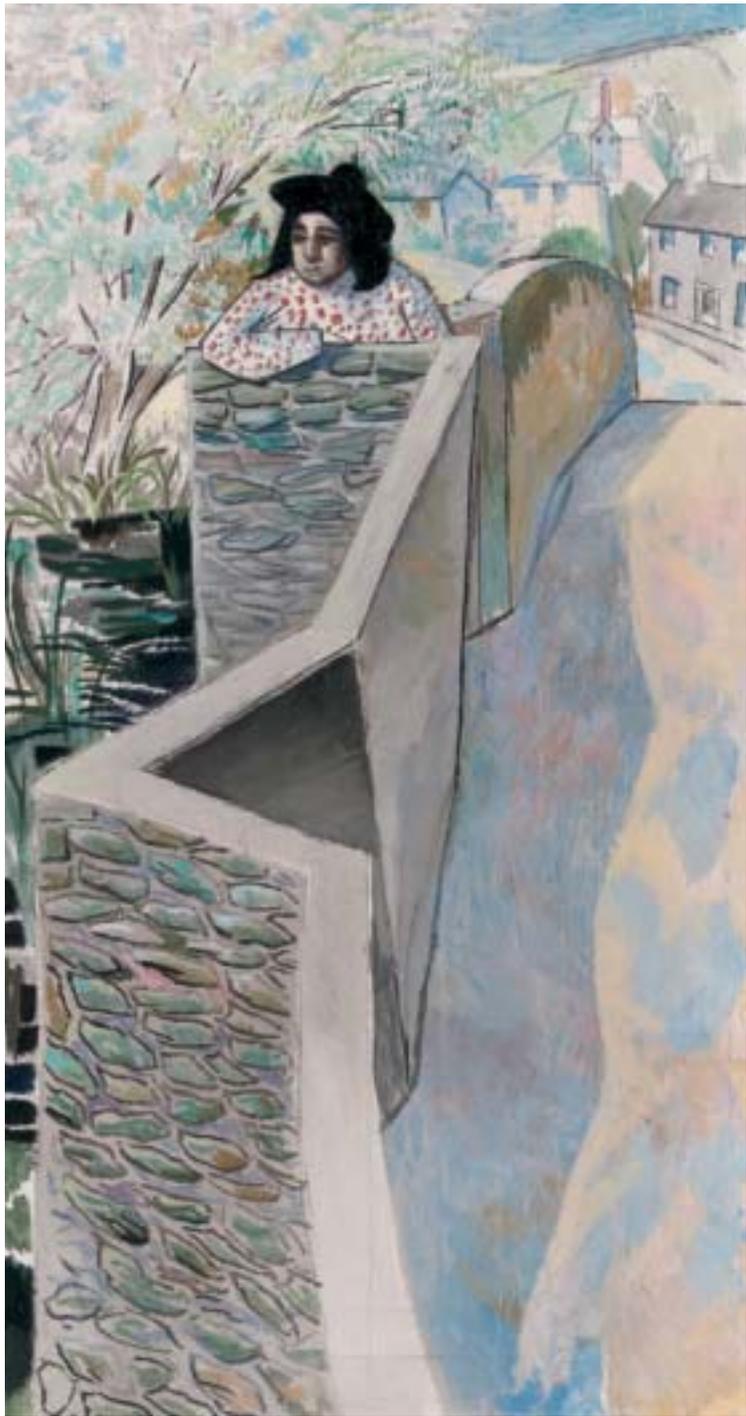
Children's tales – sketch for school corridor, circa 1950

Inscribed with title on label to reverse

Oil on paper, 20 × 30 ins. (50.8 × 76.2 cms.)

Provenance: the artist's estate

The label on the reverse suggests that this oil sketch was a proposal for a mural. Elizabeth Bulkeley, the artist's daughter; remarks, 'This painting is similar to others in which a scene is framed by a window and seen through the eyes of a child (e.g. the Tate's painting of Adam and Eve). The small girl, who looks much as I did at that time, observes a world of Fairy Tales. All were favourite stories that my father loved to read to me; Beauty and the Beast, the Witch beside her gingerbread house from Hansel and Gretel, Jack with the fallen Giant wreathed in the Beanstalk, and the Tale of the Very Fat Man, the Very Tall Thin Man, and the Very Short Man.'





CAT. 42

GILBERT SPENCER (1892–1979)

On Bakewell Bridge, 1950s

Oil on canvas, 20 × 11 ins. (51 × 28 cms.)

Exhibited: London, Royal Academy, 1970 (241)

Spencer is likely to have painted this picture whilst visiting his artist friend Douglas Percy Bliss in Derbyshire. Although undated, stylistically it is typical of Spencer's later work, in which the paint is applied more thinly and the compositions tend to be more linear.

We are grateful to Peyton Skipwith for his assistance.

CAT. 43

AUDREY O. BRIDGEMAN (fl. 1930–1950)

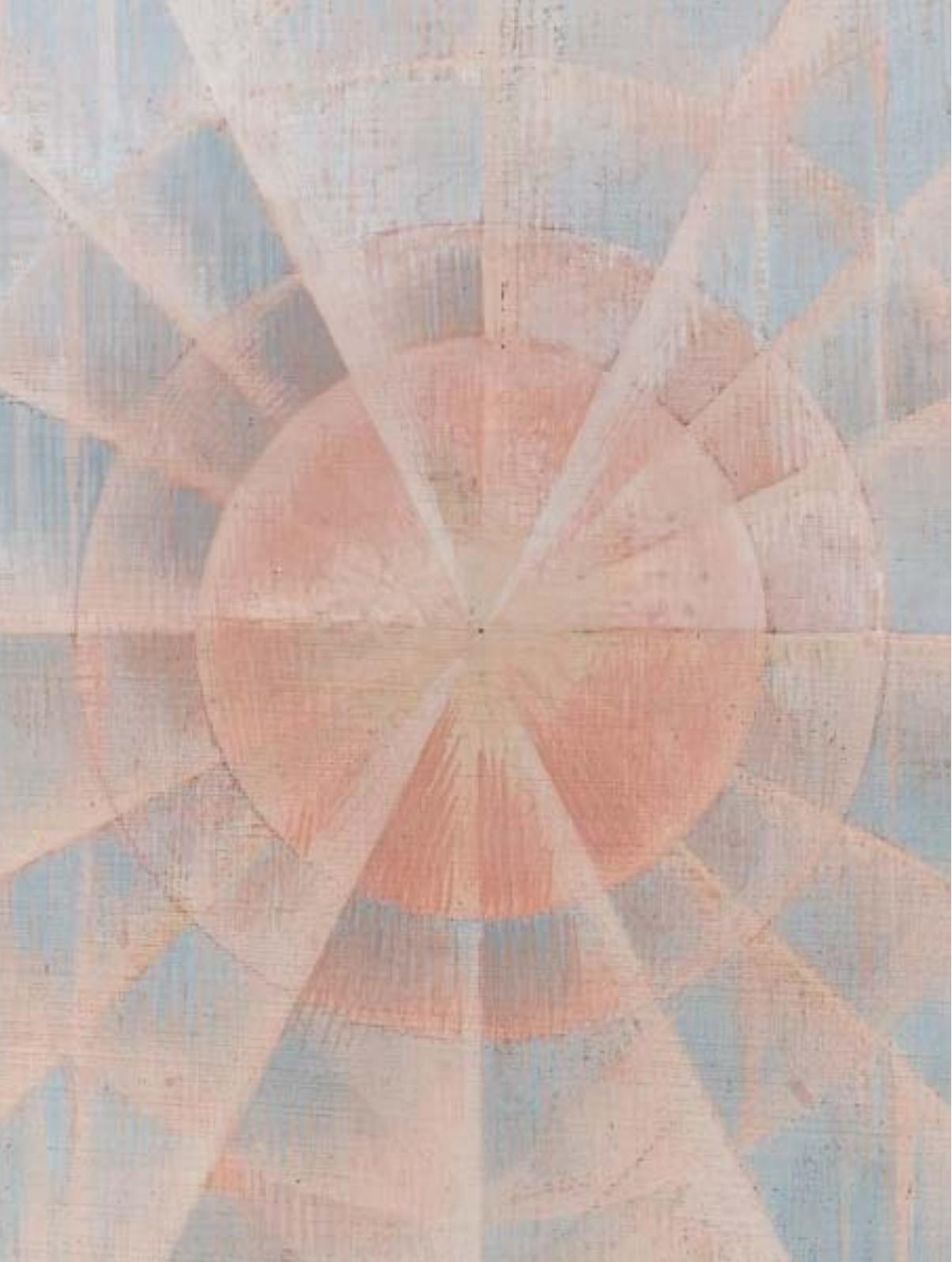
L'Allegro no 2, late 1950s

Titled on a label to the reverse; tempera on panel, 48 × 60 ins. (122 × 152.5 cms.)

This painting, which on stylistic grounds can be dated to the late 1950s, is highly evocative of the bright, geometric linear aesthetic that was born in the 1950s, and became pervasive in the 1960s.







CAT. 44

SIR THOMAS MONNINGTON
(1902–1976)

Design for Bristol Council House ceiling, circa 1953

Inscribed on the reverse, 'working study'

Tempera over pencil on a gesso ground, 30 x 76 ins. (76.2 x 193 cms.)

Exhibited: Royal Academy, 1956, *Sir Thomas Monnington*; Fine Art Society, 1997 (129)

Literature: Judy Egerton, *Sir Thomas Monnington*, Royal Academy, 1977, p.13.; Paul Liss, *Thomas Monnington*, Fine Art Society, 1997, pp. 21–2.

The New Bristol Council House, designed by Vincent Harris, was built in the early 1950s. Monnington was commissioned to paint the ceiling in 1953; it was unveiled in 1956. The ceiling, measuring 95 x 45 feet (over 4000 square feet), is amongst the largest post-war decorative schemes in Europe. Monnington insisted on painting in the Renaissance manner – directly onto wet plaster. The colours were ground and mixed with an emulsion of eggs, chalk and water – Bristol's Clerk of the Works delivered baskets of eggs daily.

'A suggestion by the Bristol city fathers that the subject should be "something connected with the Merchant Adventurers" fell on deaf ears. Monnington determined that his design should instead commemorate those scientific achievements which future Bristolians would associate with the mid-twentieth century, and which he himself had become excited by over the last twenty years: modern nuclear physics; electronics, which had enthralled him first in the shape of radio masts and later in radar equipment; aeronautics, whose laws he had begun to comprehend during the war; and biochemistry, where enlarged photographs of recent research revealed amazing quasi-abstract patterns.' Judy Egerton, *Monnington*, Royal Academy, 1977, p. 13.

Monnington's design bears similarities to the paintings of the Italian futurist Balla, but is underwritten by his deep admiration for Piero della Francesca, constructed as it is along the lines of the Golden Section. There are also stylistic similarities with the sculptures of Monnington's neighbour, Professor Gerrard. A number of drawings by Monnington for the ceiling are in the collection of the Victoria and Albert Museum, The Science Museum and Bristol City Art Gallery.





The New Bristol Council House, showing ceiling designs by Sir Thomas Monnington, 1956.

CAT. 45

CHARLES MAHONEY (1903–1968)

Auricula theatre, 1956

Signed with initials and dated; oil on canvas, 24 x 14 ins. (61 x 35.6 cms)

Provenance: the artist's estate

Exhibited: Harris, Preston; Canterbury Museum & Art Gallery; FAS 2000 (109)

Mahoney's unbridled enthusiasm for plants was shared with Edward Bawden, Geoffrey Rhoades, John Nash and Evelyn Dunbar, with whom he swapped cuttings by post. Auriculas – deeply unfashionable at the time – were one of his particular passions. He loved the sumptuous colour combinations and formal arrangement of the leaves and petals.

CAT. 46

Auriculas in pots, 1950s

Watercolour and pencil on paper, 20 x 30 ins. (50.8 x 76.2 cms.)

Provenance: the artist's estate











CAT. 47

JOHN BOLAM (born 1922)

Sketch for large painting, 1954

Signed with monogram, titled, and dated on reverse

Oil on canvas, 9 × 10 ins. (23 × 25.5 cms.)

Provenance: acquired directly from the artist; private collection

In spite of obvious similarities between his work and that of the Neo-Romantics (most obviously Sutherland and Piper), Bolam's Neo-Romantic imagery evolved independently from their work.



CAT. 48

MICHAEL CANNEY (1923–1999)

Untitled, late 1950s

Oil on board, 12 x 14½ ins. (30 x 36.8 cms.)

Provenance: the artist's estate; private collection.

From the late 1950s Canney's style began to change under the prevailing influence of Abstract Expressionism. His semi figurative style gave way to works of pure abstraction. In 1958 he met the painter Mark Rothko: 'A man of great presence and charm, he was very generous about my work and spent some time looking at it. This was very encouraging as I regarded Rothko as the most important painter on the international scene at the time' – Michael Canney, 1958 (quoted in *Michael Canney*, Belgave Gallery catalogue, 1990, p. 6).



CAT. 49

MICHAEL CANNEY (1923–1999)

Untitled, circa 1960

Oil on board, 7 × 18½ ins. (17.8 × 47 cms.)

Provenance: the artist's estate

Between 1956 and 1965, as Curator of the Newlyn Art gallery, Canney was acquainted with most of the artists working at the time in Cornwall. Many counted amongst his closest friends; of these Scott, Lanyon and Hilton exerted the greatest influence on him during this period.

The evolving geometry seen in this untitled painting is indicative of the increasingly rigorous style which so characterised Canney's later paintings, (see cats. 57–58).





CATS.50-53

JOHN EDGAR PLATT (1886-1967)

View of Stody Church, Norfolk, 1958

Oil on panel, 8¾ × 6 ins. (22.3 × 15.2 cms.)

View of Stody Church, Norfolk, 1958

Oil on panel, 16 × 12 ins. (40.6 × 30.5 cms.)

Glandford Church, Norfolk, with bridge over the Glaven, 1958

Oil on panel, 9½ × 14 ins. (24.1 × 35.6 cms.)

Glandford Church, Norfolk, with figures crossing the Glaven, 1958

Oil on panel, 12 × 16 ins. (30.5 × 40.6 cms.)

Stody and Glandford churches both date originally from the eleventh century and are situated in Norfolk, five miles from each other.





CAT. 54

PETER BROOK (b. 1927)

Cumbrian village bowling team & supporters playing away and waiting for the coach, late 1960s

Signed and titled; oil on canvas, 20 x 24 ins. (50.8 x 61 cms.)

Provenance: from the artist's own collection

During the late 1960s Peter Brook and his family holidayed in Cumbria, staying at Jos Naylor's farm. *The Cumbrian village bowling team* was inspired by a photograph that Brook saw in a pub. This is a classic Brook image – a witty and poignant subject, which presented itself by chance, executed with technical brilliance and innovation. Brook, for instance, as well as painting with brushes, developed a technique using rollers – the light effect on the crags behind is achieved by applying more pressure on the roller. The painting is steeped in atmosphere – deeply evocative of time and place, whilst at the same time never at risk of appearing dated.





CAT. 55

PETER BROOK (b. 1927)

Clayton Street with a lady peeping, circa 1970

Signed and titled; oil on canvas, 20 × 24 ins. (50.8 × 61 cms.)

Provenance: from the artist's own collection

Clayton Square, Brighthouse, was one of Peter Brook's favourite subjects. Brook recalls that people used to peep through the curtains thinking he was perhaps from the council making notes for a demolition order: He first painted it in the 1960s, and although it is long since demolished, he today still 'returns' to it as a setting for his paintings. This painting combines many of Brook's favourite motifs: washing on a line, the dark honey-coloured stone of Brighthouse, a figure peeping, and a narrative title painted into the composition. Brook's painting technique – which he describes as 'anti academic, something that Degas discovered' – is full of innovation and texture. At times he even used wire brushes – normally for cleaning spark plugs – to capture different light effects.



CAT. 56

PETER BROOK (b. 1927)
Old buildings, circa 1970

Signed and titled; oil on canvas, 20 x 24 ins. (50.8 x 61 cms.)

Provenance: from the artist's own collection

This shows Briggate Street in the late 1960s (now largely altered). Brook changed the name over the shop in homage to William Saroyan (1908–1981), the American author whose stories celebrated optimism in the middle of the trials and difficulties of the Depression era. The figure outside the shop is a portrait of Saroyan. Observing the television aerials, Brook recalls that the late 60s was a period when everyone was tuning into the BBC – in 1965 Brook himself acquired his first television, in exchange for one his paintings.



CAT. 57

MICHAEL CANNEY (1923–1999)

Sidefold V, 1985

Signed and dated on the reverse, stock no. 683

Oil on board, 10¾ × 10¾ ins. (27.3 × 27.3 cms.)

Provenance: acquired directly from the artist's estate

CAT. 58

Candy stripe II, 1987

Signed and dated on the reverse, stock no. 671

Oil on panel, 11½ × 11½ ins. (29.2 × 29.2 cms.)

Provenance: the artist's estate



'For a number of years now my work has been broadly related to the Constructivist tradition. However since 1979 it has relied upon a simple principle, in which the work constructs itself from itself The majority of the paintings and reliefs pay homage to the square, a format selected initially in the interests of its non-associative properties, its mathematical simplicity, and its formal neutrality. Division of the square format is by fifths, quarters, thirds, halves and so on, all of them proportions that are easily appreciated by the eye The imposition of these limits comes as a reaction against an earlier hedonistic period of improvisatory abstraction.' Michael Canney, Newlyn Art Gallery catalogue, 1983, pp. 4–7.

CAT. 59

CAROLYN SERGEANT (b. 1937)

A bunch of radishes, 1992

Signed with initials and dated

Oil on paper, 10½ × 14½ ins. (25.5 × 37 cms.)

Provenance: the artist's own collection

CAT. 60

A sprig of holly, 1990

Signed with initials and dated

Oil on board, 12 × 14¼ ins. (30.5 × 36.5 cms.)

Provenance: the artist's own collection

John Sergeant writes: 'My wife has no words to describe her two paintings, she expresses herself in paint (beautifully in my view) and prefers to leave it at that. So I will add a few words by way of introduction. We were told recently by a nice woman whose business it was, that there are now less than 2000 greengrocers left in Britain, with more shops closing daily. My wife has a great liking for greengrocers' shops, carefully choosing bunches of watercress, basil, carrots, or radishes, delighting in it all. Most of these things are eaten, but the odd bunch of something or other is painted, and the resulting picture when hung appropriately, in this case in the kitchen, is suddenly just as beautiful as a bunch of flowers in the hall. Who would have thought this possible? The same is true of the holly sprigs: such beauty to be got from that deep glossy green, which sets off the brilliant red of the not too many berries. The rhythms of the twigs linking the two main elements together.' (Letter to Paul Liss, 12th March 2005.)



British Paintings & Works on Paper

1890–1990

L I S S

F I N E

A R T



WORKS ON PAPER





CAT. 61

CHARLES ROBERT ASHBEE (1863–1942)

Man arching bow, circa 1897

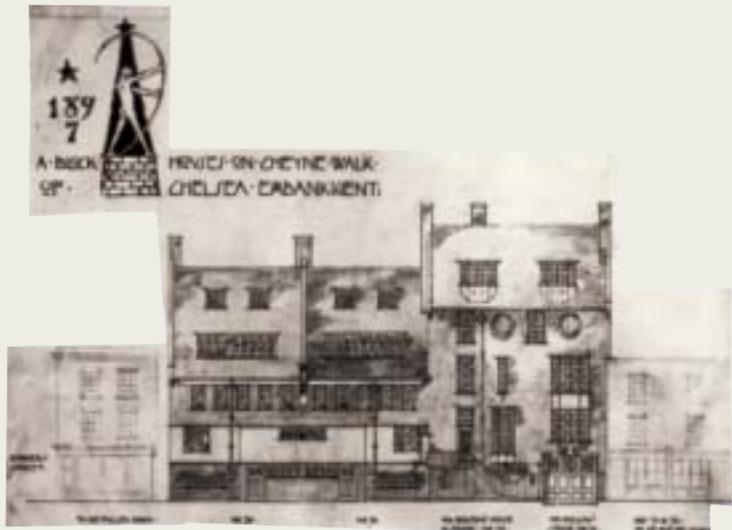
Pencil on buff paper, 5 × 4 ins. (12.7 × 10.2 cms.)

Provenance: G. T. Friend

A similar motif appears on an architectural drawing by Ashbee in the collection of the RIBA (ref. PB246/9, *Design for rebuilding of houses nos. 72–75, Cheyne Walk, Chelsea, facing Embankment, 1897, 16¼ × 20*).

We are grateful to Alan Crawford for his assistance.

C. R. Ashbee, *Design for rebuilding of houses nos. 72–75, Cheyne Walk, Chelsea, facing Embankment, 1897, 16¼ × 20 ins.*
© RIBA British Architectural Library





CAT. 62

ALBERT DE BELLEROCHÉ (1864–1944)

Head of a woman – three quarter profile, late 1890s

Inscribed 106; lithographic crayon on laid paper, 6½ × 7⅞ ins. (16.5 × 18 cms.)

Provenance: Count William de Belleruche; private collection

Belleruche was a founder member of the Salon d'Automne, exhibiting alongside the Impressionists and associating with Emile Zola, Oscar Wilde, Albert Moore, Renoir, Degas, Helleu and Toulouse-Lautrec. He shared a studio with his friend, John Singer Sargent, whose handling of pastel was to be of great inspiration to Belleruche. In turn, Belleruche's sensitivity to tone and creation of form through the modelling of light exerted an influence on Sargent. Belleruche's talent as a painter was recognized by his contemporaries – Degas purchased a work from him and in the early 1890s the French state acquired a painting for the Luxembourg Gallery. Roger-Marx, the critic who discovered Renoir, was amongst Belleruche's fervent admirers, referring to him as 'le peintre des femmes decoiffées' (*Gazette de Beaux-Arts*, XLX, Jan 1905).





CAT. 63

JOHN HASSALL (1868–1948)

The Babes in the Wood, circa 1900

Signed; signed and titled on reverse

Watercolour and pen and ink, 15 x 8½ ins. (38.1 x 21.5 cms.)

Provenance: Mr Hartley, 1900; private collection

Exhibited: London, Victoria and Albert Museum, *Loan Exhibition of Modern Illustration*, 1900 (3143)

This is probably an illustration for *Blackie's Popular Nursery Stories*, published 1900 – the first of over 70 books illustrated by Hassall for Blackie and Sons Ltd.



CAT. 64

HORACE MANN LIVENS (1862–1936)

Evangeline, the artist's daughter, on the beach, circa 1900

Coloured chalks on dark brown paper, 11 $\frac{3}{8}$ × 7 $\frac{3}{8}$ ins. (29 × 18.2 cms.)

Provenance: with the artist's widow until 1957; Robert J. Smith, 1959

This drawing is similar to, and shares the same provenance as, a pastel drawing of the artist's daughter in the collection of the Tate (presented by Robert J. Smith in 1960). Evangeline, the artist's daughter, was born in 1897.

It is curious that although Livens regularly exhibited oils and watercolours he rarely showed his pastels. They count amongst his most distinctive work, especially in his bold use of colour. In 1886 Van Gogh wrote to Livens: 'Since I am here in Paris I have very often thought of yourself and work. You will remember that I liked your colour, your ideas on art and literature and I add, most of all your personality I felt sure at the time that you are a thorough colourist and since I saw the impressionists I assure you that neither your colour nor mine, as it is developing itself, is *exactly* the same as their theories.'





CAT. 65

WILLIAM DACRES ADAMS (1864–1951)

Leda and the Swan, 1904

Signed and dated 04, watercolour; 12 × 12½ ins. (30.5 × 31.8 cms.)

Provenance: Jas Wood, thence by descent.

Adams was greatly influenced by the Pre-Raphaelites, with whom his father was personally acquainted from his school days. The subject is inspired by the Greek myth in which Leda, queen of Sparta, was courted by Jupiter, disguised as a swan.



SIR FRANK BRANGWYN (1867–1956)

Watercarrier, circa 1902–1909

Signed with monogram; coloured chalks on grey paper, 18½ × 12 ins. (47 × 30 cms.)

Provenance: Catto Gallery

Judging by the style of clothing, this was a preparatory but unused sketch for one of the Skinners Hall murals (probably panel 14, *Lord Mayor Pilkington entertaining King and Queen, 1689*). The quality of draughtsmanship would also suggest an early date. Brangwyn frequently recycled images and this particular pose, suitably modified, reappeared in the Horton House murals (circa 1916).

We are grateful to Dr Libby Horner for her assistance. The sketch has been entered as a study under *Worshipful Company of Skinners, London*, number MI 139 in her forthcoming catalogue raisonné.

Brangwyn and assistants working on the Skinner's Hall Mural, circa 1909. © courtesy of Campbell Fine Art Ltd







CAT. 67

SIR STANLEY SPENCER (1891–1959)

Moses and the Brazen Calf, 1911

Pencil and sepia wash, 8 × 8½ ins. (20.3 × 21.9 cms.)

Provenance: Sir Muirhead Bone; Peyton Skipwith, acquired from Leceister Galleries, late 1960s

Exhibited: London, Royal Academy, *Stanley Spencer RA*, 1980, no. 6

Literature: *Stanley Spencer RA*, Royal Academy, Weidenfeld and Nicholson, 1980, p. 41, reproduced

This early drawing by Spencer is the first recorded occasion in which he used pencil and sepia wash (rather than pen and ink). He relied almost entirely on sepia drawings henceforth. The raised arms of the figures on the left are an early example of the gestures that characterise Spencer's figures. The subject is taken from *Exodus* 32, and was possibly a Slade Sketch Club subject.



CAT. 68

SIR FRANK BRANGWYN (1867–1956)
Lazybones, circa 1910

Signed with monogram (twice)

Black and red chalk, over pencil, 11½ × 16½ ins. (29.5 × 42.5 cms.)

Provenance: Count William de Belleruche, 1958

In 1910 Brangwyn completed a large oil entitled *New Wine*, 81 × 106 ins (205.7 × 269.2 cm). This was subsequently purchased by the wealthy Japanese industrialist Kojiro Matsukata, but was probably destroyed in the Pantechnicon fire in London (1939). A number of studies, of which *Lazybones* is one, are all that remain. An almost identical study is in the collection of the Victoria Art Gallery, Bath. We are grateful to Dr Libby Horner for her assistance. *New Wine* is numbered 01402 in her forthcoming catalogue raisonné.





WINIFRED KNIGHTS (1899–1947)

Study for 'Design for Wall Decoration' – Three Women Bearing Baskets of Apples (recto); enlarged detail (verso), circa 1918

Inscribed on the reverse: W. M. Knights, 22 Madeira Road, Streatham.

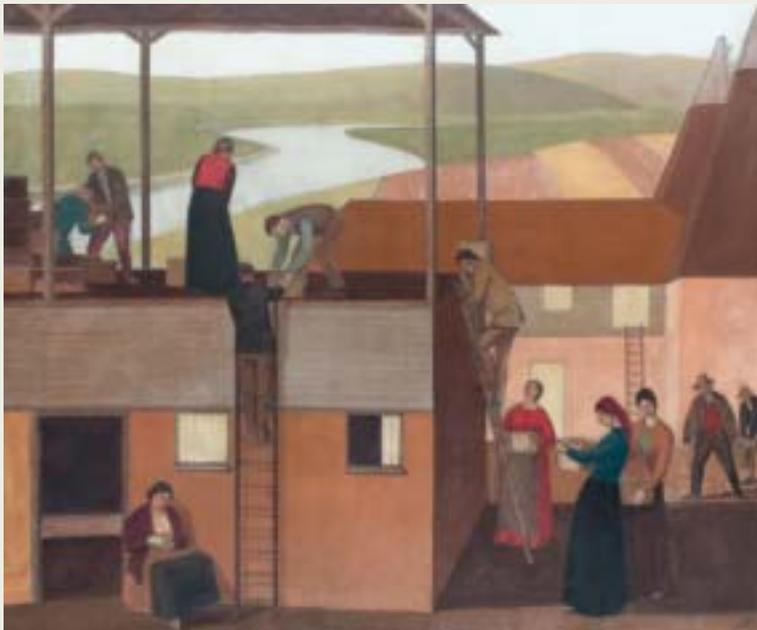
Pencil, squared, 24 $\frac{3}{8}$ x 18 ins. (62.5 x 45.7 cms.)

Provenance: the artist's estate

Exhibited: London, The Fine Art Society, *Winifred Knights*, 1995, no. 2a

Literature: Paul Liss, *Winifred Knights*, The Fine Art Society, 1995, no. 2a, pp. 31 and 48

This study is for the earliest of Knights' decorative paintings: *Design for Wall Decoration*, the Slade Sketch Club Special Figure Subject for January 1918. Knights painted an oil of the *Design for Wall Decoration* (see below), but the mural itself is unlikely to have been executed – other studies indicate that its intended size was to be 5 x 6 ft (the size of paintings entered for the Scholarship to Rome). The picture is inspired by the Italian Primitives, as the clarity of form, and the thoughtful arrangement of the figures in space indicate. The studies for the composition were probably executed while staying at Lineholt Farm in Worcestershire, between October 1917 and October 1918.



Winifred Knights, *Design for Wall Decoration*, oil on canvas, circa 1918, collection of Paul Liss and Sacha Llewellyn.



CAT. 70

JAS WOOD (1889–1975)

Self-portrait, circa 1918

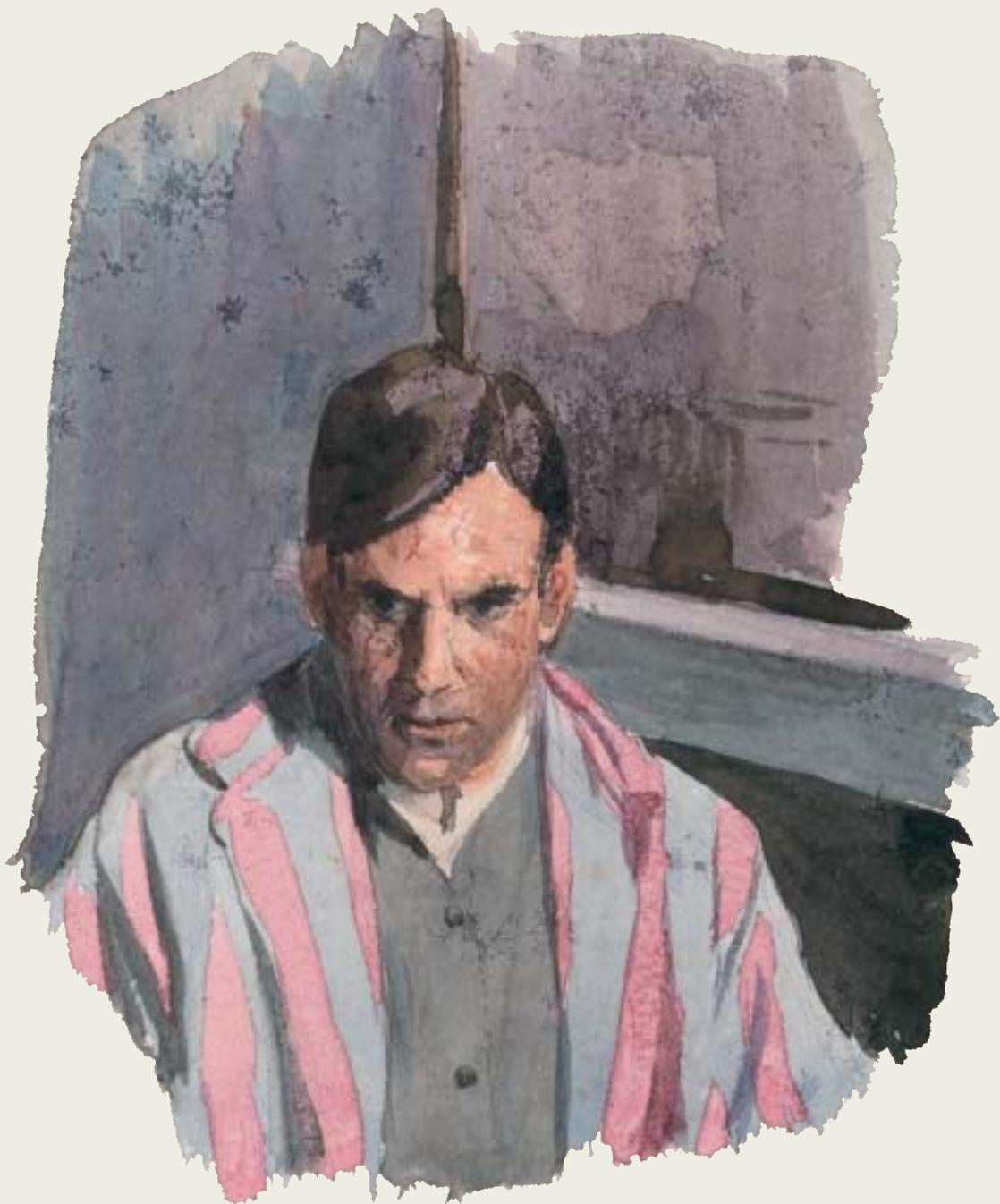
Watercolour, $7\frac{3}{8} \times 6\frac{3}{8}$ ins. (19.5 × 16 cms.)

Provenance: the artist's own collection; thence by descent

This early self-portrait probably dates from around the period of the Great War. Wood portrays himself wearing a morning coat, patterned with colourful stripes in keeping with his literary and artistic aspirations. Wood, having read history at Cambridge and studied art in Paris and Munich, served in the Royal Flying Corps during World War I, and subsequently worked on the camouflage of battleships, along with his life-long friend Richard Carline (see cat. 15).



Jas Wood in army uniform,
circa 1918. Photograph
courtesy Albert Hill.





CAT. 71

ALBERT DE BELLEROCHÉ (1864–1944)

Julie, the artist's wife, circa 1920

Inscribed 383 (verso); drawing by Bellerocché-belongs to his son William (verso)

Lithographic crayon on laid paper with column lines in brown ink

12 × 8 ins. (30.5 × 20 cms.)

Provenance: Count William de Bellerocché; private collection

In 1910, at the age of forty-five, Bellerocché married Julie Emilie Visseaux, seventeen years his junior; the daughter of his sculptor friend Jules Edouard Visseaux. After their marriage the couple moved to England and Bellerocché withdrew increasingly from the art scene. In 1918 they moved to Rustington in Sussex and it is from this period that this portrait dates. Bellerocché was no longer exhibiting or seeking public recognition (no exhibitions of the artist's work took place between 1914 and 1933), and his later works, many of which are portraits of his wife, have an intensified intimacy.

We are grateful to Gordon Anderson for his assistance.









Sir Frank Brangwyn,
*Photographic study of male
figure carrying a basket, rear
view*, circa 1920. Courtesy Paul
Cava Fine Art, USA
Brangwyn was a skilled
photographer and made
extensive use of photography
in his compositions (see
opposite: the figure carrying a
basket, lower-left).

CAT. 72

SIR FRANK BRANGWYN (1867–1956) *First Design for Mosaic Decoration of Selfridge building Dome,* 1921–3

Inscribed 'CHINA/JA' and 'ISOLA DI'

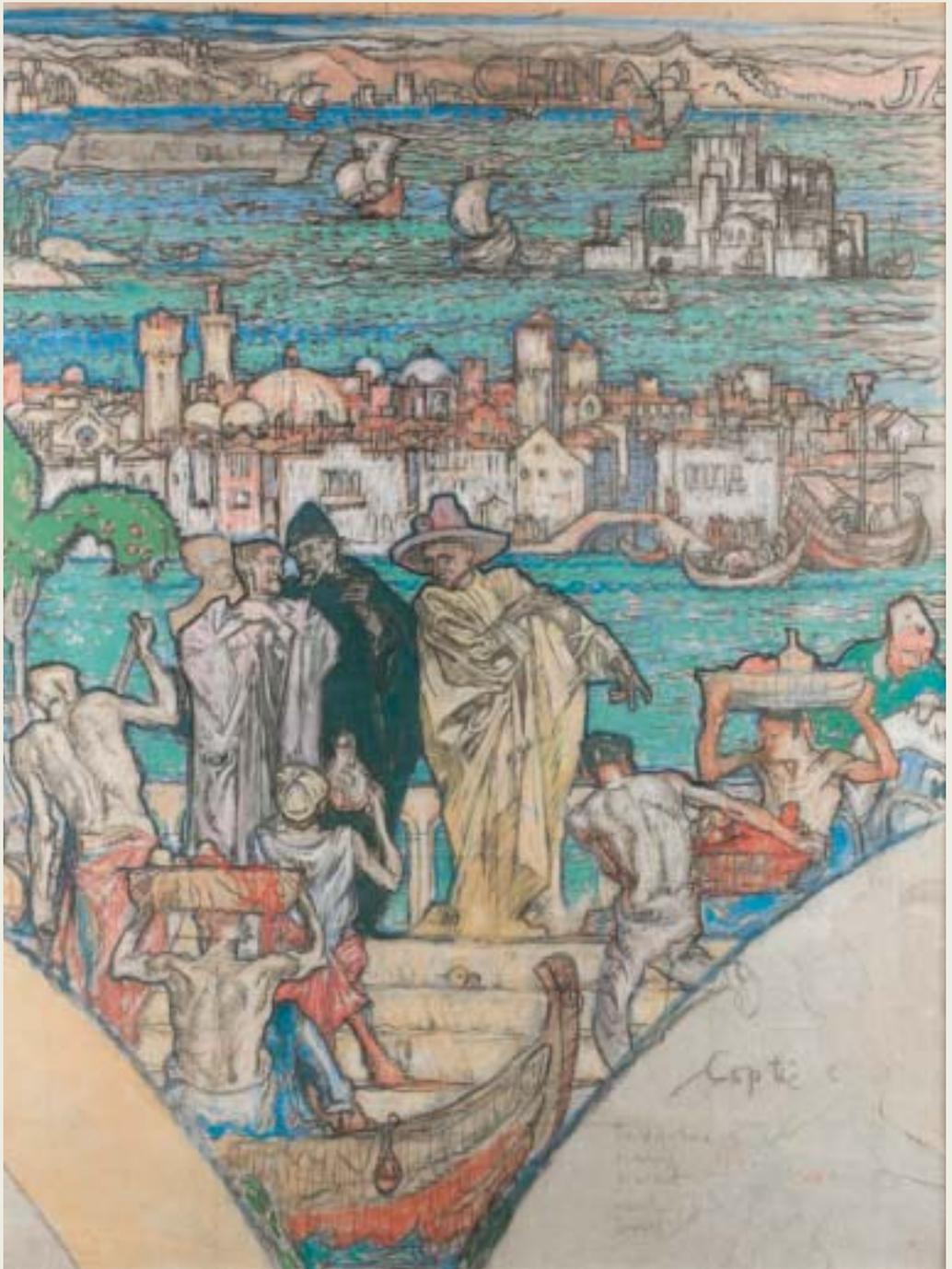
Chalk and bodycolour on light grey paper; 41 × 32 ins. (104 × 81.3 cms.)

Provenance: William de Belleruche (catalogue number 77); private collection

Literature: Furst, *The Decorative Art of Frank Brangwyn*, John Lane, 1924, p. 167, reproduced;
Alford and Horner, *Brangwyn in His Studio*, Alford, Guildford, 2004, p. 111, reproduced

Harry Gordon Selfridge, nicknamed 'Mile a Minute Harry', brought American ideas on commerce and advertising to the British retail business. His vast emporium on Oxford Street was, when built, the largest in England and was enlarged over the following twenty years. Brangwyn was commissioned to design a decoration for the interior of a dome designed by Sir John Burnet. The huge dome, 70ft (21 metres) in diameter and 130ft (40 metres) above the ground, was to be tiled in mosaic, the subject being, appropriately enough, 'Trade of the World'. Brangwyn designed the top of the dome as an inverted globe upon which he noted various countries, together with flora and fauna of those areas, whilst the lower parts were filled with exotically dressed people and traders, each figure measuring some 16–17ft (5 metres) high. Unfortunately the mosaics were never executed because, apparently, the London County Council feared that the excessive weight might damage the underground railway.

We are grateful to Dr Libby Horner for her assistance. Selfridges is number M2157 in her forthcoming catalogue raisonné.



Copte







CAT. 73

COLIN GILL (1892–1940)

Portrait of Winifred Knights reading, circa 1921

Pencil, 10 × 10½ ins. (25.4 × 26.6 cms.)

Provenance: Winifred Knights; thence by descent

CAT. 74

ARNOLD MASON (1885–1963)

Portrait of Winifred Knights wearing a coral necklace, reading, circa 1921

Pencil, 9¾ × 7⅞ ins. (25 × 18 cms.)

Provenance: Winifred Knights; thence by descent

CAT. 75

SIR THOMAS MONNINGTON (1902–1976)

Portrait of Winifred Knights sleeping, circa 1923

Pencil, 7⅞ × 10 ins. (18 × 25.5 cms.)

Provenance: Winifred Knights; thence by descent



Winifred Knights was one of the Slade's most striking beauties. Fellow Slade-trained artists Mason, Gill and Monnington all fell under her spell. The portrait by Mason is likely to date from August 1921 when – as Knight's fiancé – he visited her at the end of her first year as a Rome Scholar:

In a letter dated 10th August Knights refers to Mason's staying with her at Anticoli Corrado: 'Arnold put all his sketches on the wall today. He has over 30 most of them beauties I have bought a lovely coral necklace a beauty'

Gill's drawing can be dated to between December 1920 and May 1921, the period during which he painted her portrait in his celebrated Rome masterpiece, *Allegory*.

Monnington arrived in Rome early in 1923. He married Knights in April 1924.







CAT. 76

MURIEL MINTER (1897–1983)

Banquet, circa 1922

Gouache and pencil, 14¾ × 13½ ins. (37.5 × 34.3 cms.)

Provenance: the artist's studio; thence by descent

Minter trained at the Royal College of Art between 1921 and 1923, at the same time as Gerald Cooper (whom she married), Barbara Hepworth, Henry Moore and Edward Bawden. This evocative composition is likely to date from this period.



CAT. 77

IMRE GOTH (1893–1982)

At the Theatre, circa 1925

Signed with monogram (studio stamp); watercolour, 12¼ × 15¾ ins. (31 × 40 cms.)

Provenance: private collection since 1990

Goth was noted for his fashionable portraits of film stars – this witty image of a box in a Berlin theatre is brilliantly evocative of the interwar years.







CAT. 78

WINIFRED KNIGHTS (1899–1947)

Landscape study for Santissima Trinita, circa 1924

Thinned oil on tracing paper; 7 $\frac{7}{8}$ × 18 $\frac{5}{8}$ ins. (20 × 47.4 cms.)

Provenance: the artist's studio; Andrew McIntosh Patrick

Exhibited: Rome, The British School at Rome, *Winifred Knights* 1995 (11b)

Literature: Paul Liss, *Winifred Knights*, 1995, p. 55; p. 40, reproduced

This landscape is one of a series of studies made during 1924 whilst Knights and Monnington were on their honeymoon in Piediluco. Monnington used the same setting for his iconic Tate painting *Allegory* and Knights for her major painting *Santissima Trinita*. In an undated manuscript in the archives of the British School at Rome, Monnington recounts: 'On her return to England [1926] she completed, after months of work, a picture for which she had made many studies in Italy. She gave it the title of *The Santissima Trinita*'.



Winifred Knights, *Santissima Trinita*,
circa 1926, oil on canvas,
40½ x 44½ ins. (103 x 113 cms.)
© John Monnington.



CAT. 79

EVELYN GIBBS (1905–1991)

The Departure – Design for an Etching, 1928

Signed, dated and inscribed with title

Pen and ink over pencil, $5\frac{1}{2} \times 6\frac{3}{4}$ ins. (14 × 17 cms.)

The Departure, 1928

Signed, dated and numbered 1/50

Etching, $5\frac{1}{2} \times 6\frac{3}{4}$ ins. (14 × 17 cms.)



Evelyn Gibbs was the 1929 British School at Rome Scholar in Engraving. *The Departure*, 1928, is one of Gibbs' most evocative pre-Rome images. The monumentality of the figures owes as much to J. F. Millet as it does to the Italian Primitives. Gibbs reworked the composition of *The Departure* in her first Rome etching, *Morning*, (January 1930), which shows two figures and a child, the man setting off to work in the sunlit fields beyond their gate.

For *The Departure*, Gibbs initially indicated an edition of 50, then reduced it to 40. Probably she printed far fewer.

We are grateful to Pauline Lucas for her assistance.



CAT. 80

ERIC KENNINGTON (1888–1960)

Rear View, standing female nude, late 1920s

Signed with initials; labelled no. 28 on glass; black chalk, 28 × 18 ins. (71.2 × 45.8 cms.)

Provenance: the artist's son, Christopher Kennington; Lord Sudeley; thence by descent

Literature: Jonathan Black, *The Sculpture of Eric Kennington*, Lund Humphries, 2002

This drawing is a study for the female figure in the small bronze group Kennington exhibited at the Leicester Galleries in October 1929 entitled *Unity*.

Two further studies (both dated 1929), showing a frontal and three quarter view of the same model, are listed in the Witt Library as Kennington Family Collection, ref. A94/479 and no. 131 A94/458.

We are grateful to Jonathan Black for his assistance.





CAT. 81

GERALD MOIRA (1867–1959)

The Man With The Red Hat, 1929

Signed and dated, signed and inscribed with title on the backboard

Watercolour, gouache and pencil; with original Rowley Gallery frame and mount

17½ x 13¾ ins. (44.5 x 35 cms.)

Provenance: the artist's family, by direct descent

Gerald Moira, though of Portuguese parentage, here depicts a Spanish Caballero (horseman) in typical dress. Moira wrote extensively about colour value and especially the use of red with colours of equal weight (Harold Watkins, *The Art of Gerald Moira*, Dickens, London, 1922, p. 49). His dramatic use of red and blue here corresponds with the bold use of colour in his murals.

We are grateful to Michael Barker for his assistance.

CAT. 82 (overleaf)

GERALD MOIRA (1867–1959)

Western Avenue, mid 1930s

Signed with initials, and inscribed with title on the reverse and backboard

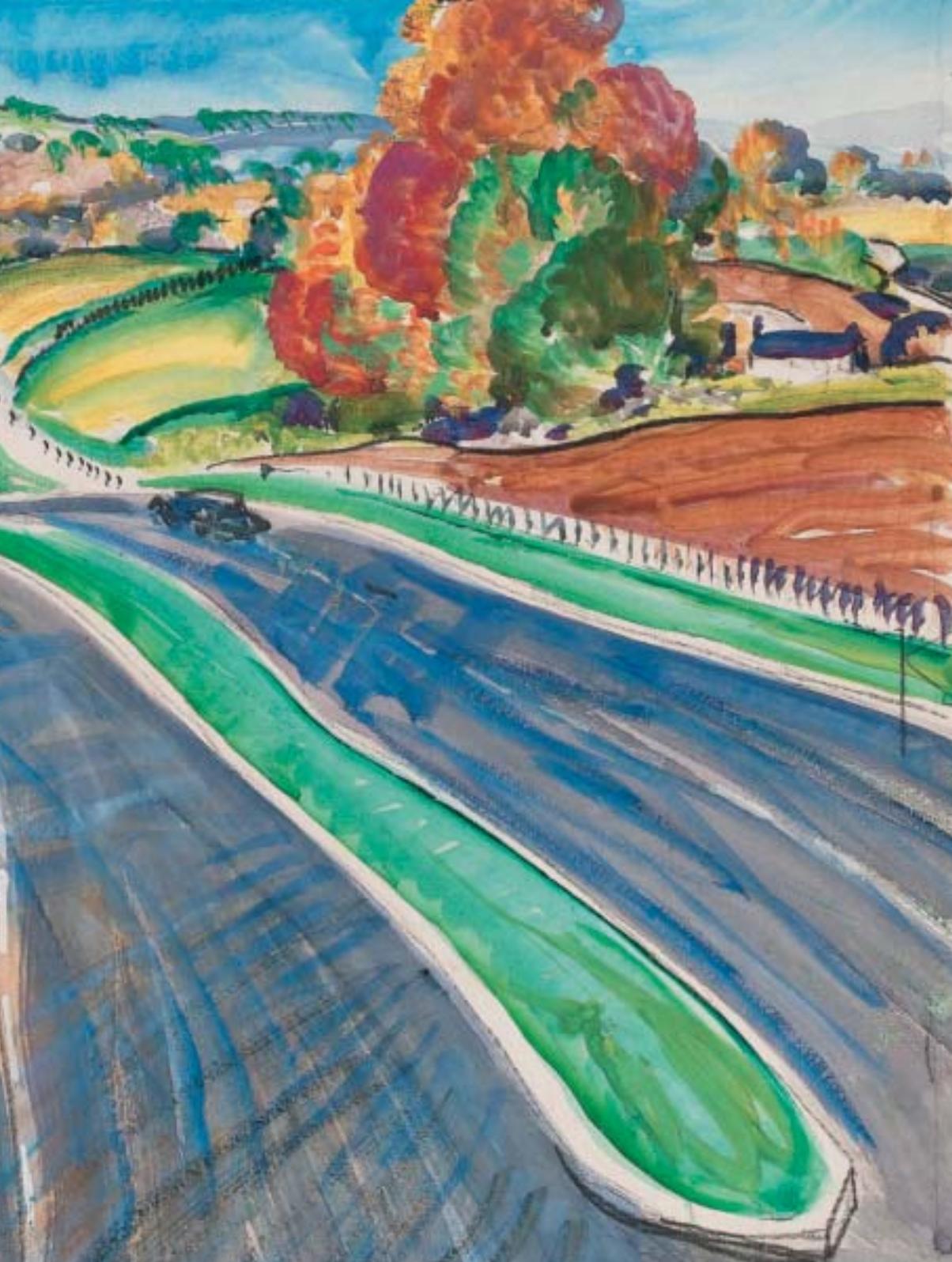
Watercolour, gouache and pencil, signed with initials, 12¾ x 17 ins. (32.4 x 43.2 cms.)

Provenance: the artist's family, by direct descent

Western Avenue, now the A40 (the road to Oxford and the Midlands), was one of the arterial roads pushing out of London in the 1930s expansion. This view is likely to be of West Middlesex towards the Bucks borders, probably around Denham, where the hills begin, having just left behind Northolt Aerodrome, the new factories and housing estates of Betjeman's 'Metroland'. Moira's image is very redolent of the period. His 1934 Academy exhibit entitled *Head lights* and that of 1939 entitled *What of the Future* demonstrate his affinity with contemporary subject matter.

We are grateful to Michael Barker for his assistance.







CATS.83-86

JAMES STROUDLEY (1906-1985)

Studies for Olympic Games. Oarsman; Athlete with arm raised; Athlete descending a ladder, Athlete with arm shielding face, circa 1930

Chalk and pastel on buff coloured paper

Between 24 x 15 ins. (61 x 38.2 cms.) and 25 x 19 ins. (62.5 x 48 cms.)

Provenance: the artist's estate

In 1930 Stroudley became the first Abbey Scholar; which entitled him to a period of study at the British School in Rome. The fruits of his time in Rome was an arched-top painting measuring over 66 x 110 inches, depicting male athletes competing in a variety of sporting activities.



James Stroudley, *Olympic Games*,
circa 1930, oil on canvas.







CAT. 87

VALENTINE DOBRÉE (1894–1974)

Les Viol, circa 1930

Signed in pencil, collage, 15½ x 27¼ ins. (39.4 x 69.3 cms.)

Exhibited: London, Claridge Gallery, *Valentine Dobrée*, December 1931

Literature: Hilary Diaper, *Valentine Dobrée*, The University Gallery, Leeds, 2000, pp. 8–11

The use of collage as fine rather than decorative art was one of the most significant innovations of the twentieth century. Dobrée was one of its most talented practitioners in Britain during the late 1920s and early 1930's. Herbert Read, whose collection included work by Dobrée, was amongst her admirers. Most of the thirty-four works shown in her pivotal Claridge Gallery show of 1931 remain untraced. The art critic of *The Times* reviewed this work in the following terms:

'Her designs, mostly cut out of patterned wallpapers, are definitely and very intelligently "cubist". Indeed the first response to them is the feeling that here at last is the proper application of an artistic formula that is never quite satisfactory in painting ... the chief attraction is in colour, Mrs Dobrée producing enchanting effects in the schemes of grey-blue and buff. There is a lively invention in the designs, and they are carried out with the most subtle logic in tone relation and a happy use of textures.' (9 Dec. 1931)

We are grateful to Hilary Diaper for her assistance.



CAT. 88

JOHN NASH (1893–1977)
The River at Bures, Suffolk, mid 1930s

Signed in pencil, Pencil and watercolour; 13 $\frac{3}{8}$ x 17 $\frac{7}{8}$ ins. (34 x 45.5 cms.)

Provenance: Percy Horton; thence by descent

Bures, located on the border between South Suffolk and North Essex, is divided by the river Stour, which forms the county boundary. The artist Percy Horton, to whom this watercolour belonged, was a friend and contemporary of Nash; both taught at the Ruskin School of Art, and both had a particular attachment to the East Anglian landscape. In 1931 Nash rented a cottage at Wiston-by-Nayland, a village on the Stour, near Bures. Here he painted regularly, before buying and moving to Bottengoms Farmhouse, in Wormingford, near Colchester, after being demobilised in 1944. In his monograph on Nash, Rothenstein wrote: 'his environment was a continuing source of inspiration, in particular, as it always had been, the presence, and here it was all but omnipresence, of water; whether spring, pond, waterfall, stream or ditch.' John Rothenstein, *John Nash*, 1983, p. 86. *A Suffolk Landscape*, an oil of 1937, was bought by the Tate in 1939, soon after John Rothenstein became director. This is one of twelve works held by the Tate.

CAT. 89

ITHELL COLQUHOUN (1906–1988)

Gloxinia, 1934

Signed and dated 1934, pen, ink and wash on tracing paper, 15 $\frac{3}{8}$ x 8 $\frac{7}{8}$ ins. (39 x 22 cms.)

Provenance: Patrick Seale Gallery; Miss E. Boyden, March 1983

Colquhoun made a number of drawings and paintings of plants during this period (for instance *Crane Flowers*, oil on canvas, 1935, lot 358, Christie's 9.6.89). They are not, strictly speaking, pure still lifes, or pure plant studies; they reflect more her interest in abstract design and her passion for the exotic and the occult. In flower mythology the *Gloxinia* is associated with eroticism and is symbolic of love at first sight and pride.





John Bulloch Souter; *Chelsea Conversation*, 1936, 15 × 20 ins.
© Artist's Estate



CAT. 90

JOHN BULLOCH
SOUTER (1890–1972)
Study for Chelsea conversation, 1936

Oil on cambridge bark tint board
15 × 20 ins. (38 × 50.8 cms.)

Chelsea conversation was Souter's main exhibit at
the Royal Academy Summer show of 1936.





CAT. 91

ROBERT SARGENT AUSTIN (1895–1973)

The Artist's Daughter Claire seated by the Trapeze, in the Studio at Burnham Overy, circa 1938

Black chalk and watercolour on paper; 22¼ × 17¾ ins. (55.9 × 45.1 cms.)

Provenance: the artist's daughter; Claire

Literature: Paul Liss, *Robert Austin*, The Fine Art Society, 2002, p. 40

Amongst the subjects that Austin was most naturally drawn to were his two daughters. In his studio at Burnham Overy Staithe, a huge North-facing room with high ceilings, they often served as models. Austin fixed a trapeze in the studio for their amusement.

CAT. 92

The Artist's Daughter Sleeping, early 1940s

Black chalk on pink paper

17¾ × 22 ins. (45 × 56 cms.)

Provenance: the artist's daughter

Exhibited: The Fine Art Society, *Robert Austin*, 2002, no. 31, p. 23, reproduced



CATS.93-96

CECIL STEPHENSON (1889–1965)

Abstract I – IV, 1942

Signed and dated (studio stamp), oil on paper, each 7 × 5 ins. (17.8 × 12.7 cms.)

Provenance: acquired directly from the artist's family

These abstracts form part of a series of small sketches made during World War II as preparation for larger works (materials being in short supply), which Stephenson executed in the 1950s. They were stimulated by the devastation resulting from the bombing of London (also recorded figuratively by Stephenson during this period). Stephenson made his first abstract paintings around 1932. In 1934 he exhibited with the 7 & 5 Society, along with Ben and Winifred Nicholson, Ivon Hitchens, Henry Moore, Barbara Hepworth and John Piper. Though not today as well known as many of his contemporaries he was one of the key figures in the development of abstract art in Britain in the mid twentieth century.



CAT. 97

SIR THOMAS MONNINGTON

(1902–1976)

Aerial View over France, circa 1944

Inscribed and titled by the artist's son, John

Watercolour and pencil, $5\frac{1}{4} \times 7\frac{7}{8}$ ins. (13 x 20 cms.)

Provenance: the artist's estate

CAT. 98

Aerial view: approaching the shore of the South Coast, circa

1944

Inscribed and titled by the artist's son, John

Watercolour and pencil, $5\frac{7}{8} \times 7\frac{1}{2}$ ins. (15 x 19 cms.)

Provenance: the artist's estate

Monnington began World War II in the design team of the Directorate of Camouflage. By August 1943, when he applied to become an Official War Artist, he had completed over 600 hours of flying time. He spoke of being so engrossed with aerial observation that up to this point 'all thought of painting had been put out of my head.' His application, however, showed a keenness to now re-engage with painting: 'From the limited amount of war painting which I have seen it does not appear to me that the war in the air, as seen from the air, has been recorded in a way comparable with the significance which this aspect of the war deserves.' The first major product of Monnington's appointment as Official War Artist (November 1943) was *Battle Area, 15,000 feet*, 1943 (Manchester City Art Gallery). Monnington later expressed disappointment with his aerial studies: 'with the possible exception of the skyscape without any aircraft (*Battle Area, 15,000 feet*) I have got little of what I wanted of the feeling of being in the air' (Judy Egerton, *Monnington*, 1977).



CAT. 99

KENNETH ROWNTREE
(1915–1997)

View through open window, 1944

Signed and dated 44

Watercolour, 16½ x 22 in. (42 x 56 cms.)

From 1941 to 1947 Rowntree lived in Great Bardfield, near Saffron Walden, Essex. During this period he largely worked on the 'Recording Britain' project – a scheme devised in 1939 to make a pictorial record of Britain before the anticipated destruction of the imminent war. John Piper once described Rowntree as always having 'an eye for things in the countryside... that needed noticing, and had, to date, been little noticed' (quoted in *The Times* obituary, 24th February 1996). The influence of Edward Bawden (who lived at Saffron Walden), and the remarkable circle of artists around him, situates Rowntree's work in one of the most attractive periods of landscape painting in Britain in the twentieth century.





CAT. 100

SIR FRANK BRANGWYN (1867–1956)

Messina after the Earthquake, circa 1948

Signed with monogram and inscribed 'Messina – O'Shade of Bourdon/Forgive'

Blue ink and pencil on paper; 10 x 8¼ ins. (25.5 x 21 cms.)

Provenance: William de Belleruche (catalogue number 145); private collection

Exhibited: London, Royal Academy, *Works of Sir Frank Brangwyn RA*, 1952, no. 291

Literature: Belleruche, *Brangwyn's Pilgrimage*, Chapman and Hall, London, 1948, facing p. 146

In the 1940s Brangwyn produced a number of pen and ink sketches to illustrate *Brangwyn's Pilgrimage*, by William de Belleruche. This particular drawing records the devastation caused by the earthquake on 28 December 1908 at Messina, Sicily, when the shore sank by 16ft. 5ins. overnight and 84,000 people lost their lives. Brangwyn visited the site and made numerous sketches of the area when he visited his friend R. H. Kitson in Taormina, Sicily, in 1909.

We are grateful to Dr Libby Horner for her assistance. *Messina after the earthquake* is number D3192 in her forthcoming catalogue raisonné.



Messing - O' Shode Bourdon



CAT. 101

CHARLES MAHONEY (1903–1968)

Gourd and Morning Glory, circa 1950

Watercolour over Black Prince pencil, 18½ × 11¾ ins. (47 × 29.8 cms.)

Provenance: The artist's estate

CAT. 102

Polygonum and Anemone de Caen

Watercolour over Black Prince pencil, 18½ × 11¾ ins. (47 × 29.8 cms.)

CAT. 103

Sunflowers, Convolvulus, and Opium Poppy

Watercolour over Black Prince pencil, 18½ × 11¾ ins. (47 × 29.8 cms.)





CAT. 104

CHARLES MAHONEY (1903–1968)
Giant Sunflowers, late 1940s

Watercolour over Black Prince pencil, 18½ × 11¾ ins. (47 × 29.8 cms.)

CAT. 105

Tulips and Pulmonaria, 1950s

Watercolour and pencil, 18½ × 11¾ ins. (47 × 29.8 cms.)

CAT. 106

Polygonum amplexicaute, circa 1950

Black Prince pencil and watercolour, 18½ × 11¾ ins. (47 × 29.8 cms.)

CAT. 107

Lily heads and stems, 1950s

Pencil and watercolour, 18½ × 11¾ ins. (47 × 29.8 cms.)



'Beneath the south wall of his studio my father made wigwams of canes to support multicoloured gourds and deep blue Morning Glory trumpets. He grew many kinds of Polygonum. Some, like *P. cuspidatum*, were statuesque giants, others [such as cat. 106] were delicate and lacy. He appreciated flowers such as tulips and Opium Poppies for their slender upright form with a burst of bloom at the top, as they popped up between bushier plants throughout the garden. Lilies likewise shot through the foliage of other plants and exploded in exquisite flowers. Auriculas were a particular passion. He loved the primly formal arrangement which complemented the sumptuous colour combinations.' Elizabeth Bulkeley, the artist's daughter; letter to Paul Liss 15th March 2005.

CAT. 108

J O H N B O L A M (born 1922)

View beyond a fence, 1950s

Signed with monogram (twice)

Gouache and oil over pen and ink, 11 $\frac{3}{8}$ x 8 $\frac{1}{4}$ ins. (29 x 21 cms.)

Provenance: acquired directly from the artist

Bolam's Neo-Romantic studies are richly evocative of the landscape of the post-war years. He was especially inspired by the landscape of the Chilterns, where he lived until the mid 1950s, and thereafter the Cambridgeshire/Essex borders.

CAT. 109 (overleaf)

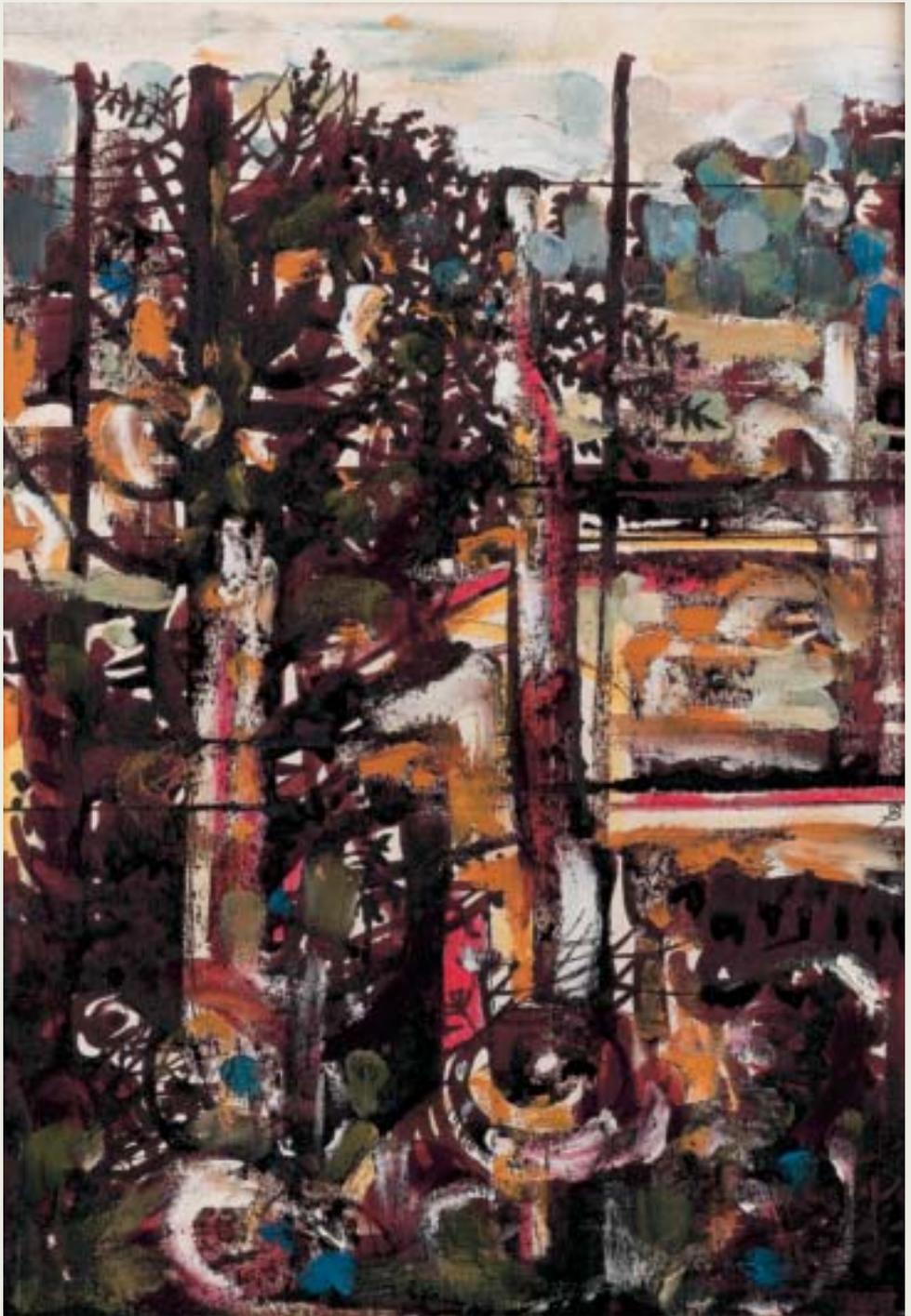
B A R B A R A J O N E S (1912–1978)

Shelf and Mirror: sketch for mural in the Tavern Bar of the S.S. Orsova, 1954

Gouache, signed in pencil, 10 x 16 ins. (25.5 x 40.5 cms.)

Provenance: the artist's estate

Between 1948 and 1960 Jones was commissioned to produce murals by P&O for four cruise liners: S.S. Orcades, S.S. Oronsay, S.S. Orsova and S.S. Oriana. This witty trompe l'œil, for the Tavern Bar of the S.S. Orsova, dates to the period of her two most celebrated books, *The Unsophisticated Arts* (1951) and *Follies and Grottoes* (1953). Graduating from the Royal College of Art, Barbara Jones belongs to that distinctive group of artists and illustrators of whom Bawden, Ravilious, Piper and Ardizzone are the best known.



ORIENT

SPARKLING ALES



NOURISHING

STOUT





CAT. 110

KEITH VAUGHAN

(1912–1977)

Adam, circa 1957

Squared extensively, inscribed with colour and weaving notes

Collage, gouache, crayon and pencil

42½ x 23½ ins. (108 x 59.6 cms.)

Provenance: The Earl of Bute; The Edinburgh Weavers' Collection, Carlisle; Austin Desmond

Literature: G Rayner, *Artists' Textiles in Britain 1945–1970*, 2003, reproduced in col., p. 77

Adam, commissioned by Alistair Morton for the Edinburgh Weavers' Collection, won the 1958 Design Centre Award for Best Woven Textile. It was produced to Vaughan's design as a Jacquard woven cotton and rayon 40-inch repeat. Other artists commissioned by the Edinburgh Weavers included Hepworth, Nicholson, Frink, and Scott; as such the company built up a reputation for cutting-edge design. Of the half-dozen designs that Vaughan made *Adam* is by far the most complex, and the only one for which the original design is extant. Some designs were used for cushions and curtains, a number of which decorated Vaughan's London flat.

In 1951 Vaughan made a 'Statement on Painting' in which he identified his 'leitmotif' as the interrelationship of nature and man: '...the folds of the shirt round the arm pit are the folds of the bark round the tree-joint. Hands are like leaves. The taut, tight curve of the spine is only warmed and more human than the curve of the tree trunk. Each part of the one is interchangeable with the other.' *Modern British Painters*, vol. 111, no. 2, Summer 1990.

Adam will be included in Tony Hepworth's forthcoming catalogue raisonné on Keith Vaughan.

We are grateful to Professor John Ball for his assistance.





CAT. 111

SIR THOMAS MONNINGTON

(1902–1976)

Geometric study, circa 1967

Pen, ink and chalk

3½ × 3½ ins. (9.5 × 9.5 cms.) image size; 9⅝ × 9⅝ ins. (24.5 × 24.5 cms.) in frame/overall

Provenance: the artist's estate

CAT. 112

Geometric study, circa 1967

Chalk over pen & ink

4⅜ × 4⅜ ins. (11 × 11 cms.) image size; 8¼ × 8¼ ins. (21 × 21 cms.) in frame/overall

Provenance: the artist's estate

CAT. 113

Geometric study, circa 1967

Chalk, pen and ink over crayon

6⅝ × 6⅝ ins. (17 × 17 cms.) image size; 10¾ × 10¾ ins. (27.5 × 27.5 cms.) in frame

Provenance: the artist's estate

CAT. 114

Geometric study, circa 1967

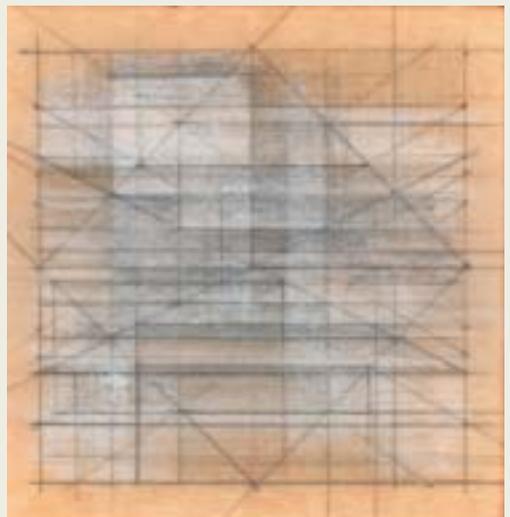
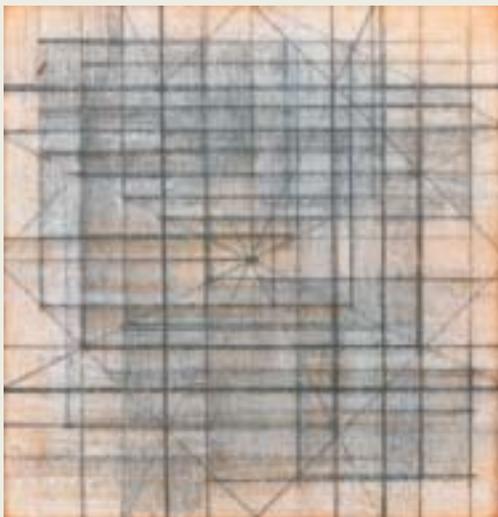
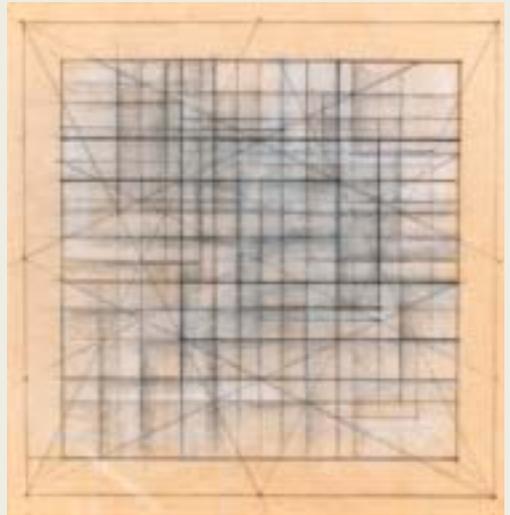
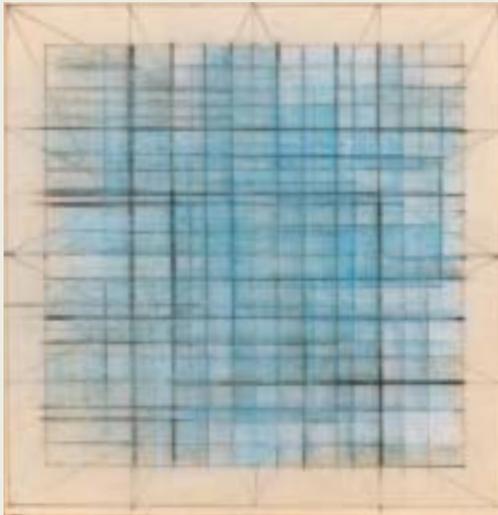
Chalk over pencil

7¼ × 7¼ ins. (18 × 18 cms.) image size; 11 × 11 ins. (28 × 28 cms.) in frame

Provenance: the artist's estate

Monnington's studies for his 'Geometric Paintings' (as he preferred to call them) are works which he crafted meticulously. He frequently reworked the same design over and over again before producing a version in tempera. 'I do feel that as President of the R.A. I should show at least one painting there a year ... I take a long time to resolve a painting problem. I take a year to do one painting because I make innumerable studies preparing the way' (*Sunday Express*, 19 Oct 1969).

Monnington was significantly the first President of the Royal Academy to paint abstracts, and inevitably his work was not always well received:



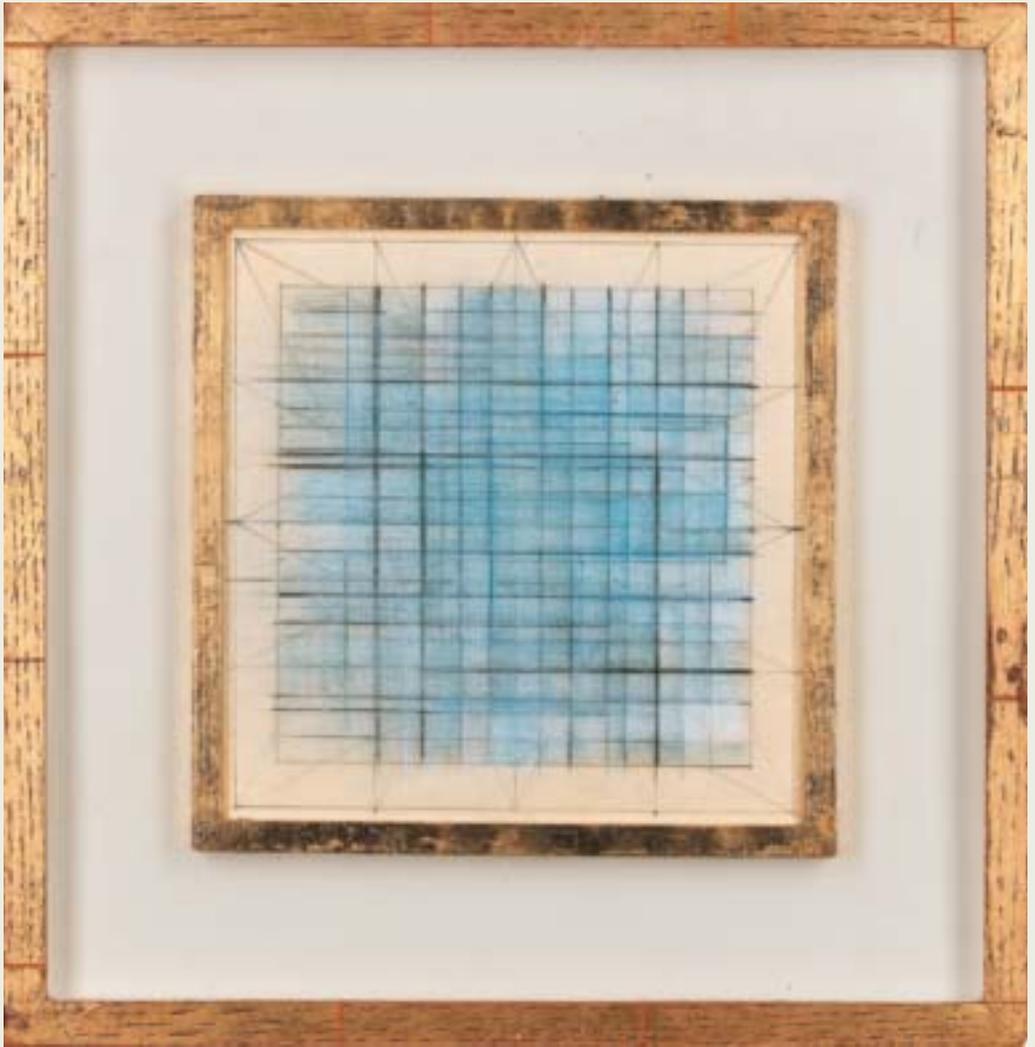


Sir Thomas Monnington in his studio at Leyswood, Groombridge, circa 1967, at work on studies for his 'Geometric Paintings'. Photograph courtesy: James and Mary Monnington.

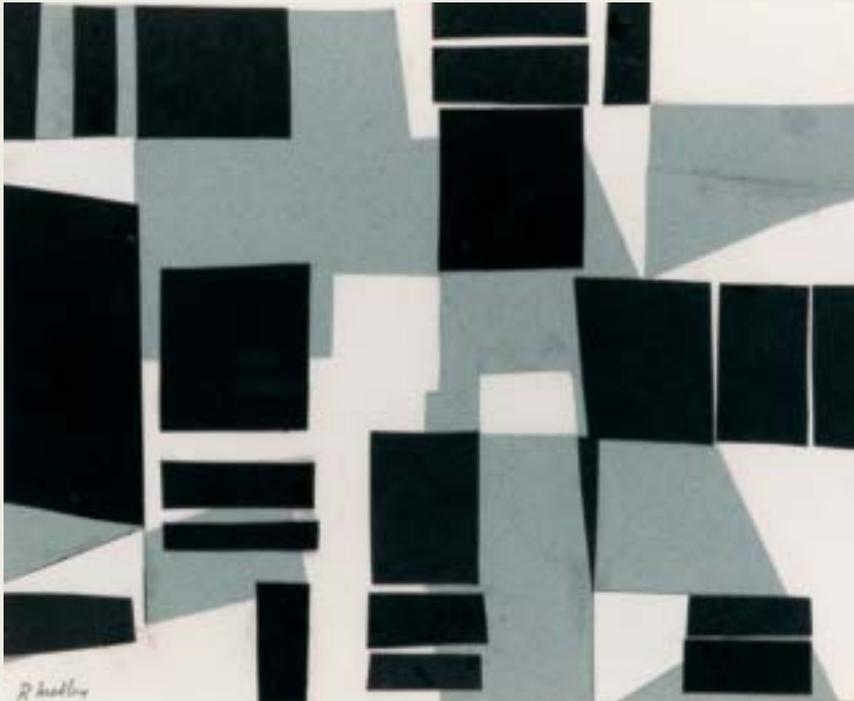
'The President is indeed a charming man but his work is an embarrassment. I can only recommend it to some linoleum manufacturer.' So wrote Terence Mullaly, reviewing the Royal Academy Summer Show (*Daily Telegraph*, 28 April 1967)

Unlike his predecessors, Monnington was prepared to throw open to debate questions about contemporary art. 'I happen to paint abstracts, but surely what matters is not whether a work is abstract or representative, but whether it has merit. If those who visit exhibitions – and this applies to artists as well as to the public – would come without preconceptions, would apply to art the elementary standards they apply in other spheres, they might glimpse new horizons. They might ask themselves: Is this work distinguished or is it commonplace? Fresh and original or uninspired, derivative and dull? Is it modest or pretentious?' (Marjorie Bruce-Milne, *The Christian Science Monitor*, 29 May 1967).

At the same time Monnington was keen to defend traditional values. 'You cannot be a revolutionary and kick against the rules unless you learn first what you are kicking against. Some modern art is good, some bad, some indifferent. It might be common, refined or intelligent. You can apply the same judgements to it as you can to traditional works,' (interview with Colin Frame, undated newspaper clipping, 1967).



cat. III



CAT. 115

ROBERT MEDLEY (1905–1994)

Original design for Milton's Samson Agonistes, late 1970s

Signed with Estate Stamp

Collage, 8¾ × 11 ins. (22.2 × 38 cms.)

Provenance: the artist's family

CAT. 116

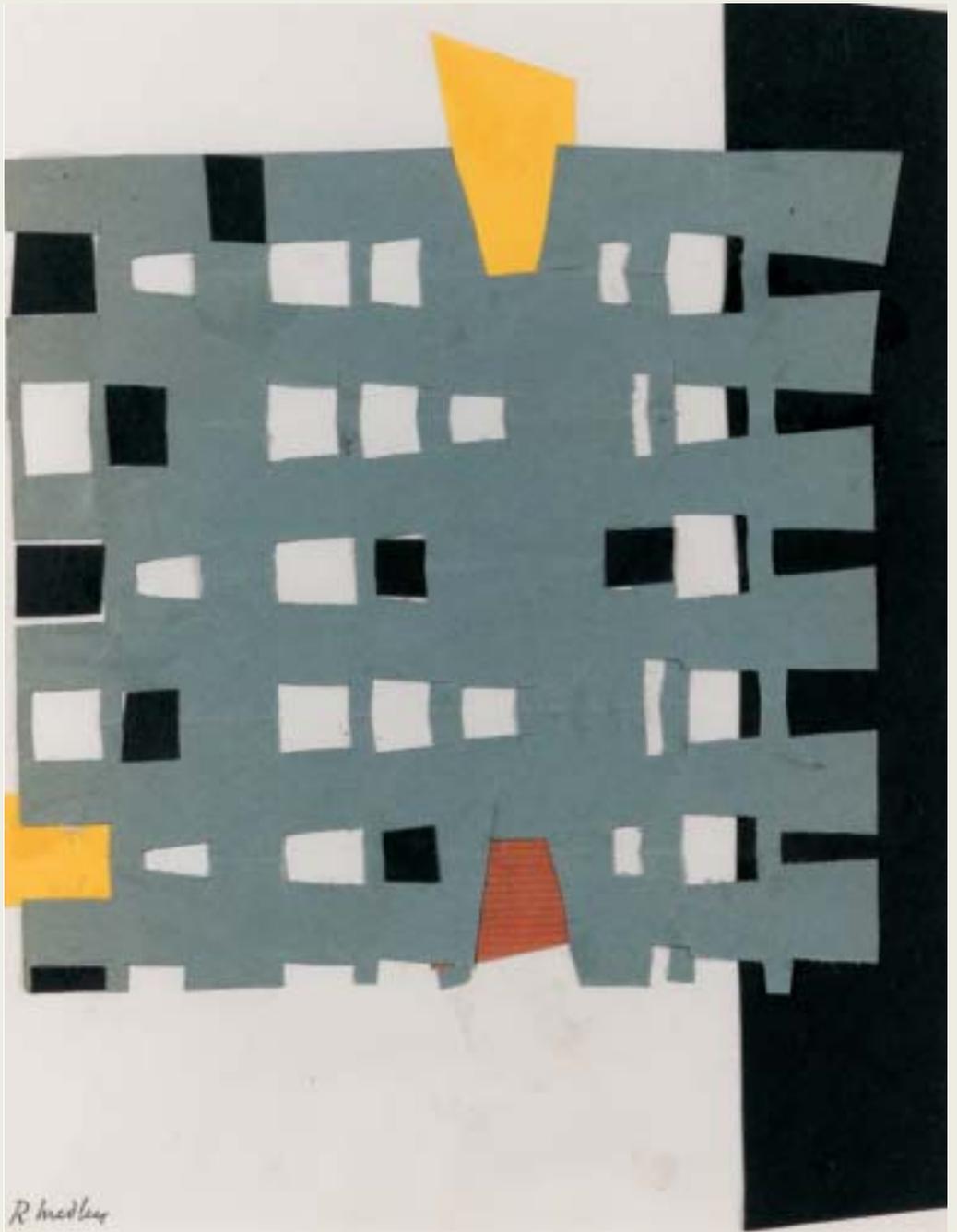
Original design for Milton's Samson Agonistes, late 1970s

Signed with Estate Stamp

Collage, 11 × 8¾ ins. (38 × 22.2 cms.)

Provenance: the artist's family

These are two of the original designs for Milton's poem *Samson Agonistes*, published in February 1980, Medley's only venture in book illustration. The entire project was under Medley's care and comprised twenty-four full-page colour screenprints, which he developed from his paper collages. Medley considered this project amongst the best work he had ever done. The 150 copies of the screenprint edition sold out almost immediately.



R. Madsen

CAT. 117

JOHN SERGEANT (b. 1937)

Study of a Calf, mid 1980s

Brown conté crayon with touches of white on buff paper; 9 × 12¼ ins. (23 × 31.25 cms.)

Provenance: the artist's own collection

CAT. 118

A Peacock and Peahen, mid 1980s

Brown conté crayon and coloured chalks on buff paper; 12½ × 18¾ ins. (32 × 46.5 cms.)

Provenance: the artist's own collection

'When we moved to Wales in 1983 we soon discovered to our great joy that our neighbouring farmer, Walter Price, was a born and bred Radnorshire man. By then the Village elder, he was wise, kindly, a man of the soil, a true and immensely knowledgeable country-lover, interested in artistic things, and eccentric. His farmyard with its ramshackle buildings was full, not only of the usual ducks and hens but exotic Chinese pheasants, and peacocks which would roost in the trees, and black Norfolk Turkeys, an endless and constantly changing menagerie where I spent many happy days drawing.' John Sergeant, letter to Paul Liss, 28th February, 2005.

John Serrano
1986



John Serrano
1986