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British Paintings, Works on Paper & Design
1880–1980

L I S S

F I N E

A R T

FOREWORD

Stanley Lewis's timing was impeccable. We were in the process of researching a lunette by Lewis from 1929 (cat. 77), when totally out of the blue an unsolicited email arrived from the artist himself. 'I am wondering,' he wrote, 'what has happened to my old teachers – Monnington, Gill and A.K. Lawrence?' We had had no previous correspondence with Lewis; indeed as he was born in 1905, we had assumed he was dead. Not only is he very much alive but, when we went to see him, this firm voice from the past identified every figure in the lunette. At the age of 101 Lewis still works day and night in his studio, sustained by a couple of cat-naps, Café-Crème cigars and tots of Bell's whisky. The Internet has changed the nature of research. Search engines have now made what we use to call coincidence more or less inevitable.

There is no substitute for primary sources. From a research point of view, twentieth-century British art is especially exciting because knowledge is still within the memory of a certain generation but, if not written down, as time passes it will be lost forever.

Twentieth-century British art may have run its course, but its history has yet to be written. The idea that there is nothing left to discover, that the market or research has exhausted every vein, could not be further from the truth.

Today, why have we barely heard of Albert de Belleruche (cats. 55, 57), who exhibited alongside the Impressionists and was admired by both John Singer Sargent and Edgar Degas? Both of them owned several of his works.

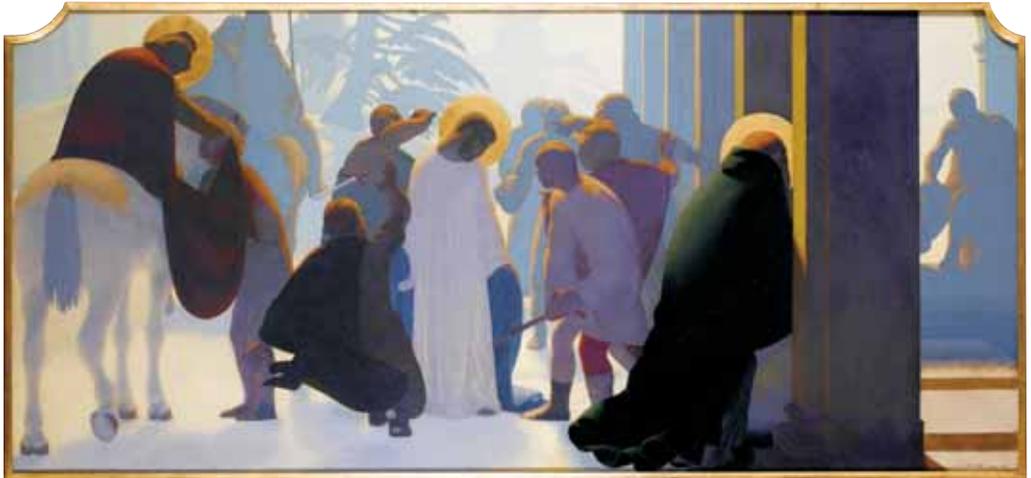
Why are the reputations of so many women artists, such as Mary Adshead (cat. 28), so disproportionate to their originality and talent?

Why is the work of the grand old men of twentieth-century British art such as Gerald Kelly (cats. 8, 9) and John Monnington (cats. 22, 34–5, 47, 72, 99, 122), both former presidents of the Royal Academy, left to languish?

Detail of Stanley Lewis,
Whitehall Farm, c. 1929
(cat. 77)







Why have we heard of Ben and Winifred Nicholson, Henry Moore and Barbara Hepworth, but not of John Cecil Stephenson (cat. 44) who, according to Herbert Read (their main apologist) was in 'intimate contact with this group ... and one of the earliest artists in the country to develop a completely abstract style'?

Why do we barely know of the extraordinarily distinctive works of artists such as Alan Sorrell (cats. 89, 90), at his best an equal of his contemporaries Eric Ravilious and Edward Bawden: or indeed of Stanley Lewis, who as early as the 1920s had proved himself to be a distinctive figurative artist in the best tradition of British narrative art?

Who has heard of the remarkable painter Glyn Jones, another of the unsung heroes of the British School at Rome during the 1920s? His *magnum opus* from this period, the *St Martin's Altarpiece* (cat. 24), is reproduced here for the first time.

John McKenzie, only now being rediscovered, produced works of remarkable imagination, teasing out of slate and wood scenes of contemporary life that are quite unlike the work of his better-known contemporaries (cats. 119–21).

Kenneth Adfield (cat. 39), Harold Beales (cat. 30), Richard Clifton (cats. 11, 12) and Henry J. Hunt (cat. 125) all produced works of remarkable quality and originality, and yet biographical details remain scarce. In the absence of further information, for the moment at least, their works have to stand on their own merits; but that is true of all good works of art.

above

Glyn Owen Jones, *St Martin's Altarpiece*, Canterbury Cathedral, 1926–50 (cat. 24)

opposite

Detail of Mary Adshead (1904–1995) *An English Holiday – The Puncture*, c. 1928 (cat. 28)





Opposite

Detail of James Woodford,
figure for the British Medical
Association, 1951 (cat. 127)

Below

James Woodford, figure for the
British Medical Association,
1951 (cat. 127)

Right

Robert Sargent Austin,
The Choir, 1920 (cat. 116)



This current catalogue has been two years in the making. The 150 objects chosen have been divided into three sections: Paintings, Works on Paper, and Design. The Design section is fascinating because it presents items that are rarely seen. This is partly because they appear at the very start of the creative process and, almost ephemeral by nature, they rarely survive. They are also hard to categorise, comprising works in plaster, works on tracing paper, works on lithographic zinc plates, original wood-blocks, copper plates, stage sets, and poster designs. Neither pure paintings, pure drawings nor pure sculptures, they are seen as commercially problematic. In this catalogue they are celebrated. The immediacy and the beauty of the original wood-blocks by Frank Brangwyn (cats. 102, 112), the original copper plates by Robert Sargent Austin (cat. 116), and the plaster maquettes by James Woodford (cats. 127, 134), are, we hope, self-evident. To divorce works of art entirely from the process of production diminishes the potential of fully appreciating what we are looking at; such items are in fact closer to the artist's creativity than the 'finished products' we are more used to viewing.

Sacha Llewellyn, Paul Liss

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CAT. 1

HENRY MORLEY

(1870–1937)

Portrait of a lady, seated in the artist's studio – possibly Isobel Hutchison, the artist's future wife, 1893

Signed and dated: oil on canvas,

12 × 14 in. (30.5 × 35.5 cm.)

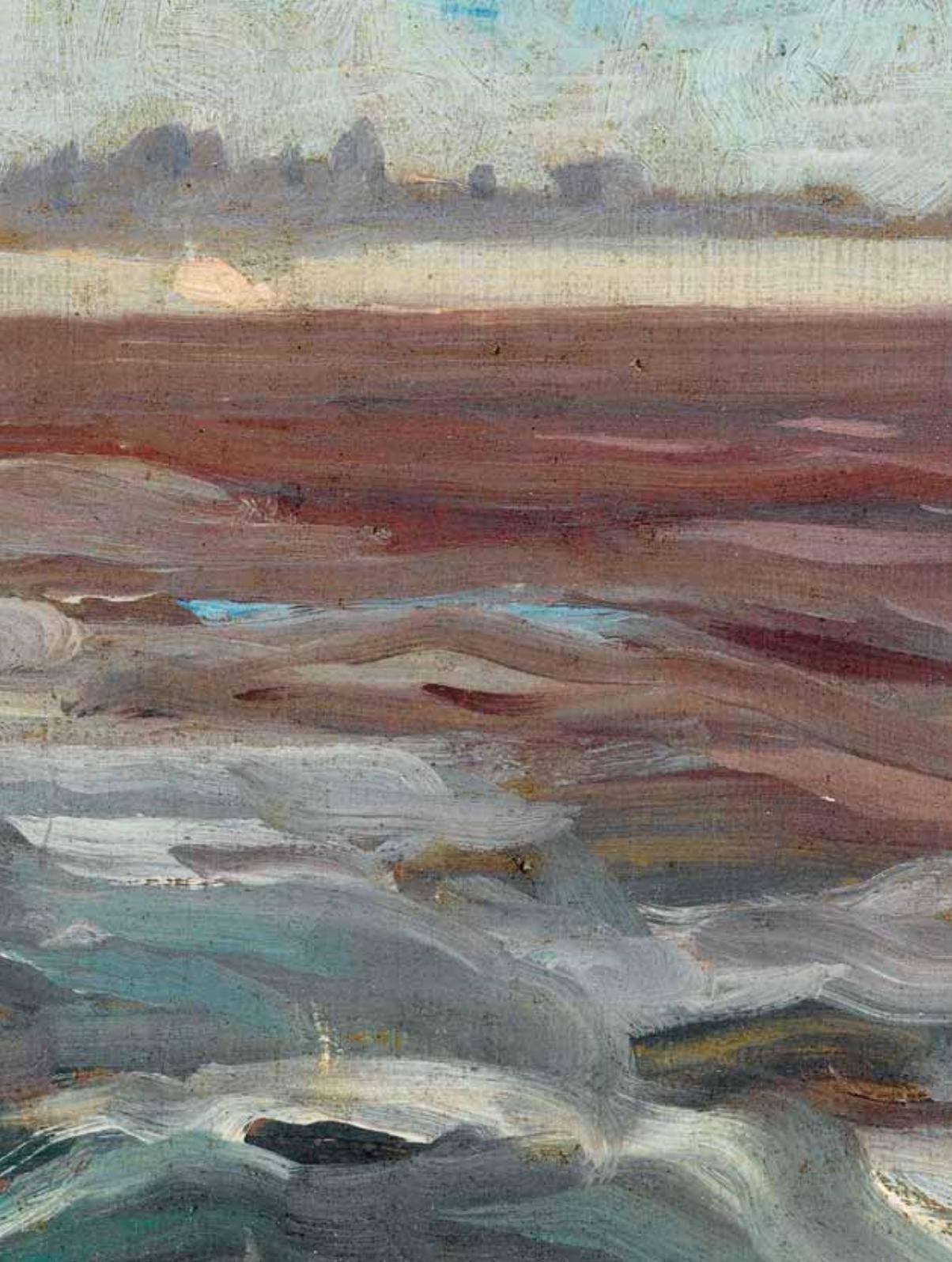
Provenance: private collection since circa 1990

Literature: *Henry Morley: A Stirling Artist*, exh. cat.,
Stirling Smith Art Gallery and Museum, 2004, pp. 2–3

This portrait is based on James McNeill Whistler's iconic *Arrangement in Grey and Black No. 1: Portrait of the Artist's Mother* 1872 (Musée d'Orsay, Paris). Morley trained at the Académie Julian and would thus have been aware of Whistler's work. It was also in Paris that Morley met his future wife, Isobel Hutchison, possibly the subject of this portrait. The setting of the painting is likely to be Craigmill House, near Stirling, where both Henry and Isobel learned to paint under Joseph Denovan Adam at the atelier he ran there. Thereafter they both specialised as landscape painters, typically producing *plein-air* oils in the vicinity of Stirling, of the type seen in the background of this work.

We are grateful to Michael McGinnes of the Stirling Smith Art Gallery and Museum for assistance.







CAT. 2

ARTHUR STUDD (1864–1919)

Distant View of Venice, circa 1900

Labelled 'no 564' on the reverse; oil on panel, 5A × 8S in. (13 × 22 cm.)

Provenance: Peter Cochran; The Fine Art Society

Exhibited: *Arthur Studd*, Alpine Club Gallery, London, June 1911

After meeting Whistler in Paris in 1892, Studd worked with him in 1894 and 1895 in London, where they were neighbours in Chelsea for some years. The style of this panel, which is related to three other views of Venice by Studd on similar sized panels (Tate), is indebted to Whistler's paintings of beaches and seascapes. Studd was also a collector, and he bequeathed three major works by Whistler to the National Gallery, London (now in the Tate Collection): *Symphony in White, No. 2: The Little White Girl*; *The Fire Wheel*; and *Nocturne: Blue and Silver – Cremorne Lights*.

Studd's single one-man exhibition during his lifetime was held at the Alpine Club Gallery, London, in June 1911. Of the sixty paintings exhibited, at least twenty were views of Venice, eight under the generic title *Venetian Lyric*.



CAT. 3

ARTHUR STUDD (1864–1919)

Landscape study with windmill on horizon, circa 1900

Oil on panel, 5 × 8Q in. (12.8 × 21.5 cm.)

Provenance: Peter Cochran; The Fine Art Society

Exhibited: *Arthur Studd*, Alpine Club Gallery, London, June 1911

CAT. 4 (OVERLEAF)

ARTHUR STUDD (1864–1919)

The Promenade, circa 1895

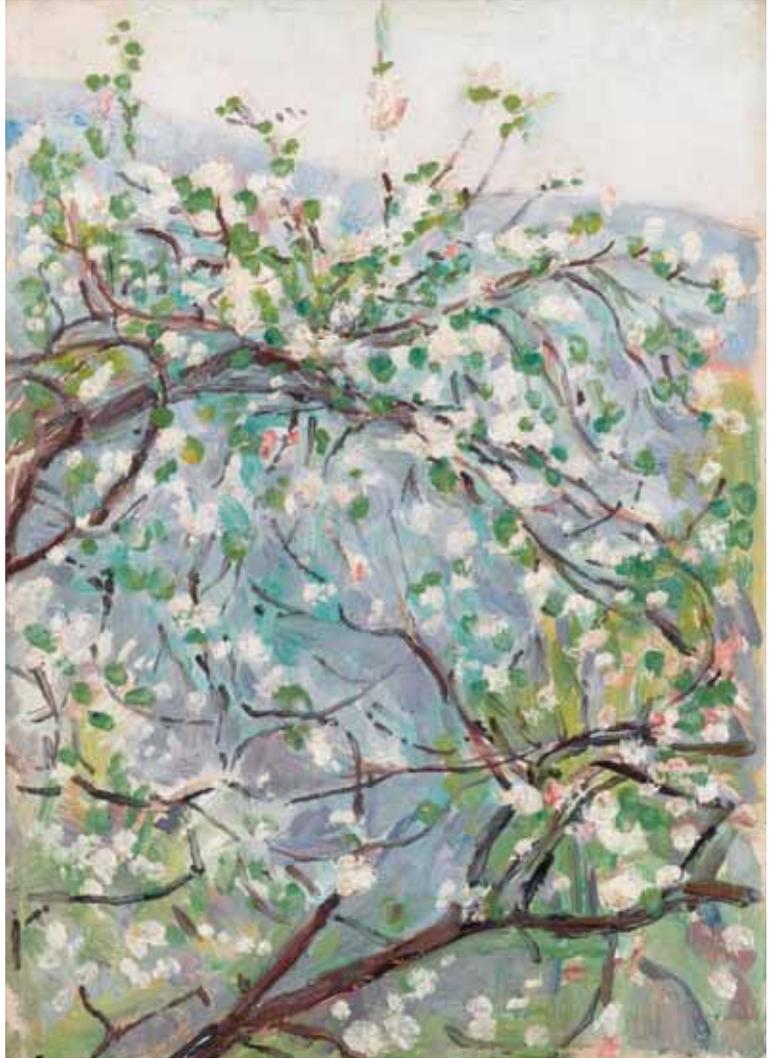
Labelled 'no 689' on the reverse; oil on panel, 8Q × 5 in. (21.5 × 12.7 cm.)

Provenance: Peter Cochran; The Fine Art Society

Exhibited: *Arthur Studd*, Alpine Club Gallery, London, June 1911

A portrait of the same sitter, entitled *The Mauve Hat*, is in the Tate Collection (T03644). As the sitter was originally identified as Mrs Studd, the Tate painting was assumed to be a portrait of the artist's wife. However, given that Studd remained a bachelor throughout his life, it is likely that this is the artist's mother.





CAT. 5

ARTHUR STUDD (1864–1919)

Blossom, circa 1900

Oil on panel, 8E × 6W in. (22.2 × 15.8 cm.)

Provenance: Peter Cochran; The Fine Art Society

Exhibited: *Arthur Studd*, Alpine Club Gallery, London, June 1911



CAT. 6

FRANK BRANGWYN (1867–1956)

Goodbye to the Galway Fisherman, September 1902

Signed with monogram: 'b.l.: FB'. Various inscriptions on verso (not in Brangwyn's hand): 'Go now, Friends, and/ say God speed for us'; 'Brangwyn 20066; Sept 1902 for 353'; 'Fisherman of Costla'; 'Martin Cook'; 'Frank Brangwyn'; 'PTG 1978-9-2-pac'; 'E9131', together with a torn label: 'This is an original/ painting by Frank Brangwyn/ one of the greatest artists:'

Grisaille on board, 11S x 17W in. (29 x 44 cm.)

Literature: 'A Fisherman of Costla', *Scribner's Magazine*, vol. XXXII.40, 1902, repr. p. 353

Of the 439 recorded oils that Brangwyn painted before 1900, more than a quarter were small monochrome compositions produced to illustrate books and, especially, magazines, such as *Scribner's Magazine* and *The Graphic*. *Goodbye to the Galway Fisherman* was an illustration for the article 'A Fisherman of Costla' in *Scribner's Magazine*.

We are grateful to Dr Libby Horner for her assistance (the work is no. O4752 in her forthcoming catalogue raisonné).





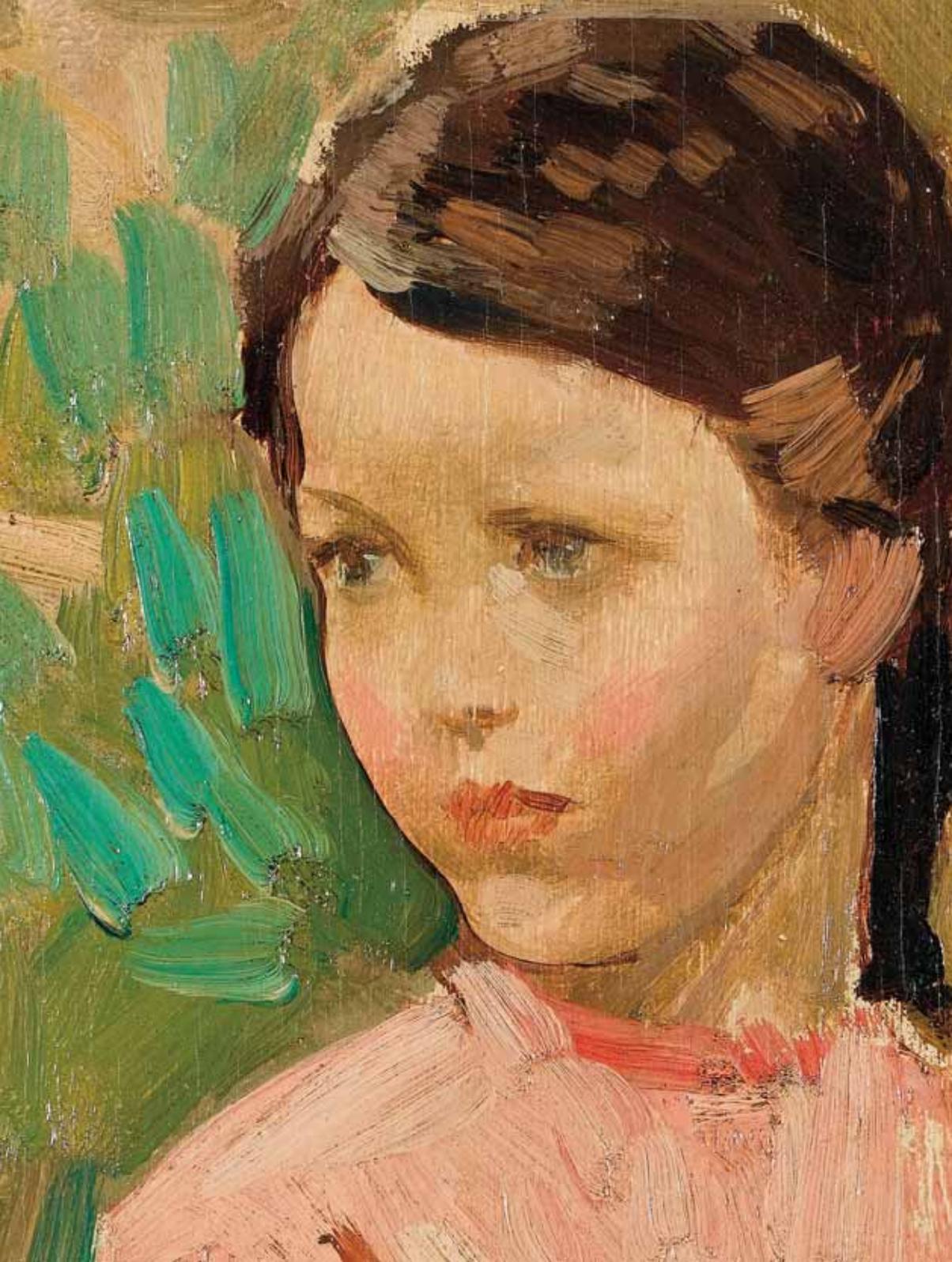
CAT. 7

HARRY WATSON (1871–1936)
Study of a young girl in a pink dress, circa 1905

Oil on board, 12D × 10F in. (32 × 27.5 cm.)

Provenance: the artist's family

Watson was equally talented as a figure and landscape painter, and believed the two were interdependent: 'The landscape painter draws with more appreciation of line when he has drawn from life. Unless one perceives the beauty of line throughout nature, there is a commonplace quality in the work' (Harry Watson, *Figure Drawing*, Winsor and Newton, 1920s, p. 102). This panel, painted *en plein air*, probably depicts the artist's daughter.





CAT. 8

GERALD KELLY (1879–1972)

Another Yein, 1909

Inscribed on canvas return: 'Another Yein'

Oil on canvas, squared for transfer, 22 × 67Q in. (56 × 171.5 cm.)

Provenance: John Napper

'Kelly's 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 (William Somerset Maugham, 'A Student of Character: Gerald Festus Kelly', *International Studio*, December 1914).

This large study depicts a synchronised dance group, or *Yein*. The performance known as *Nan Twin Ah Phyo Taw Yein* (literally 'synchronised dance group of



young girls performing at the palace') would typically have been presented to the British Governor or other high-ranking officials, and Kelly may well have seen such a performance whilst living at the house of the District Judge during his seminal six-month stay in Mandalay from 1908 to 1909. The elaborate headdresses signify that the girls are unmarried.

This remarkable study remained in the artist's studio until the artist's death in 1972, at which point they were inherited by the painter John Napper, Kelly's studio assistant. The green horizontal silhouette visible at the top of the composition, which might be read as an outline of background hills, is in fact the remains of an earlier portrait (a full-length woman standing).

The 1957 Kelly exhibition held at the Royal Academy included a painting on the same theme titled *Yein Pwe: Pagan*, which is recorded as having been started in 1912 and thereafter worked upon on numerous occasions.

We are grateful to Robert Thornhill and Nanda Heinn for their assistance.

CAT. 9

GERALD KELLY

(1879–1972)

River Bank Pakokku, 9 February 1909

Signed, titled, dated and inscribed on the reverse,
'No. 64 at W'

Oil on panel, 8Q × 6E in. (21.6 × 17.2 cm.)

Provenance: collection of Wilfred Tomlinson (stamped
on the reverse); Sotheby's, Sussex, 24 October 1989

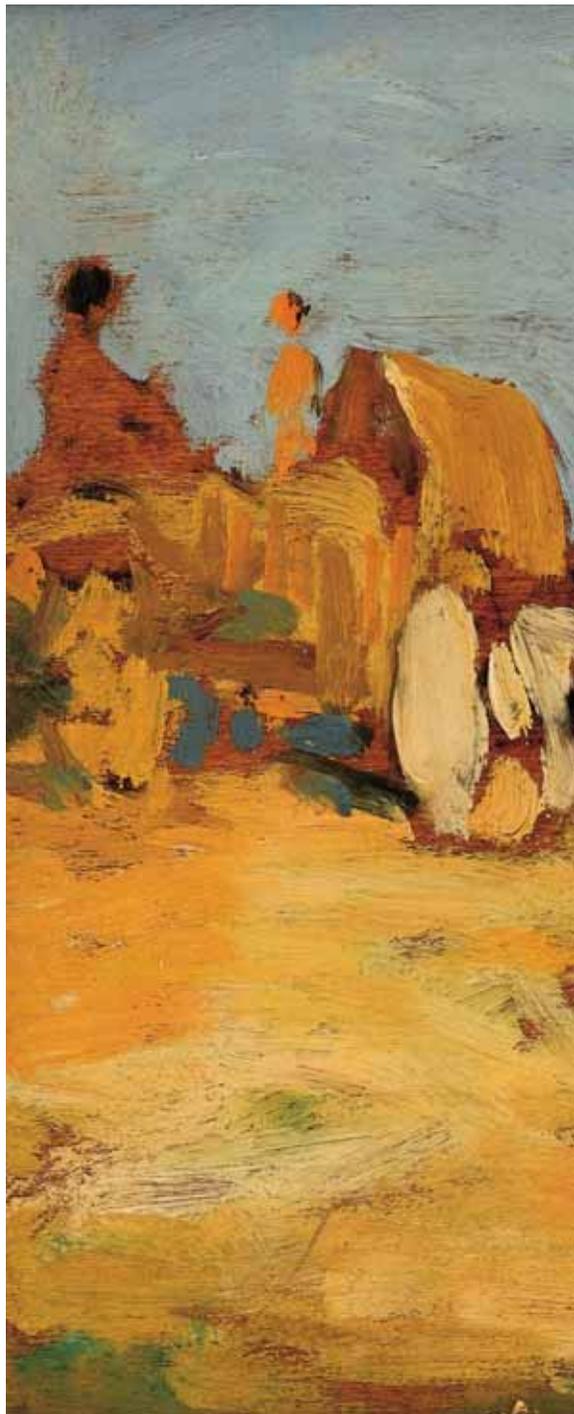
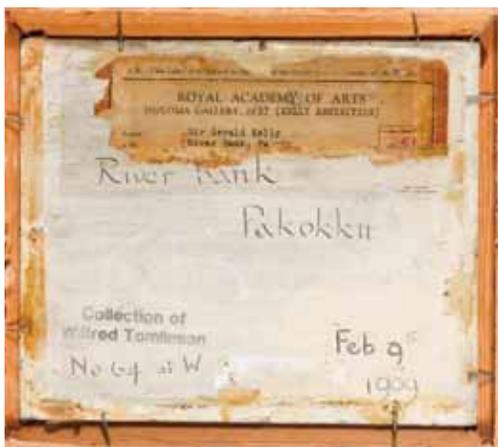
Exhibited: *Sir Gerald Kelly*, Royal Academy, 1957 (no. 251)

Kelly's visit to Burma, funded by Somerset Maugham,
lasted from the end of 1908 to April 1909.

Pakokku is a stopping point for the Mandalay to
Pagan ferries on the Irrawaddy River, about 15
miles north of Pagan. It is a tobacco-growing town
with a busy market. In the upper left there is a
buffalo-drawn cart and, on the lower right, figures
under large umbrellas, all waiting for the ferry.

When shown in the 1957 Royal Academy
exhibition of Kelly's work, this panel was still
owned by the artist.

We are grateful to Robert Thornhill for his
assistance.







CAT. 10

FRANK BRANGWYN (1867–1956)
Study for 'King John Signing the Magna Carta', 1912

Signed with monogram and dated: 'FB 1912'

Oil on canvas, lunette 26E × 78 in. (68 × 198 cm.)

Provenance: John Heaton, Sunderland; Vose Galleries of Boston, USA; San Joaquin Pioneer Museum and Haggin Art Galleries, Stockton, California (de-acquisitioned 2006)

Exhibited: Laing Art Gallery, Newcastle upon Tyne, November 1914 (no. 68), lent by John Heaton; *Exhibition of Paintings, Drawings and Etchings by Frank Brangwyn*, Royal Academy, London, 1924 (no. 297); Vose Galleries of Boston, USA, 1925 (no. 6)

Literature: Herbert Furst, *The Decorative Art of Frank Brangwyn*, London 1924, pp. 84–5; *Art News*, New York, 14 March 1925; *Boston Herald*, 15 March 1925

Reference: Vincent Galloway, *The Oils and Murals of Sir Frank Brangwyn*, Leigh-on-Sea, Essex 1962, p. 303

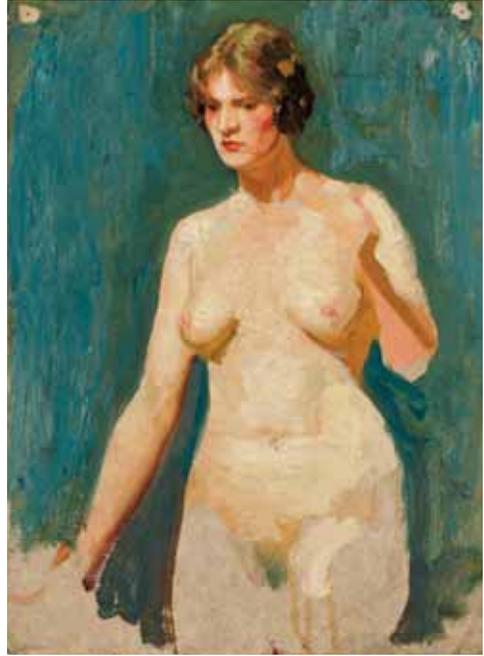


In 1911 Brangwyn was approached by Charles F. Schweinfurth, the architect of Cuyahoga County Courthouse, Cleveland, Ohio, to paint a mural for a lunette in the building, measuring 15ft by 50ft. The chosen theme was the democratic and very English subject of King John signing the Magna Carta on Runnymede Meadows in 1215. Brangwyn signed a contract with the Cuyahoga County Building Commission for the sum of \$20,000, in which he agreed to 'visit the site and location' before embarking on the commission, and 'before and after it has been set in place [to] personally visit the site, and touch up or finish this painting in place'. In fact Brangwyn never visited the United States. He obviously hoped to bypass the process by producing such an unusually detailed cartoon.

We are grateful to Dr Libby Horner for her assistance (Brangwyn's mural for Cuyahoga County Courthouse is no. M1142 in her forthcoming catalogue raisonné).







CAT. 11

RICHARD CLIFTON (active 1910–1920)
*Nude, full length, standing with head bowed, arms resting
on chair, circa 1915*

Inscribed with artist's name on the reverse; oil on canvas, 12E x 9W in. (32.5 x 23.5 cm.)

Provenance: 'Modern British Paintings', Sotheby's, 22 July 1997

CAT. 12

RICHARD CLIFTON (active 1910–1920)
Nude, three-quarter length, three-quarter view, circa 1915

Inscribed with artist's name on the reverse; oil on canvas, 12E x 9W in. (32.5 x 23.5 cm.)

Provenance: 'Modern British Paintings', Sotheby's, 22 July 1997

This painting – half portrait, half life-study – captures the play of light on the model's skin through a combination of contrasting highlights of olive green, pink, sienna and red. On account of the hairstyle, this life-study can be dated to around 1915 or slightly later.

We are grateful to David Maes for assistance.





CAT. 13

JOHN WHEATLEY (1892–1955)

The Rock Pool, circa 1914

Oil on panel, 12 × 16 in. (30.5 × 40.6 cm.)

Provenance: Grosvenor Gallery; D. Carnegie; D. Carrington; Michael Whitehall

Exhibited: Grosvenor Gallery [date unknown]

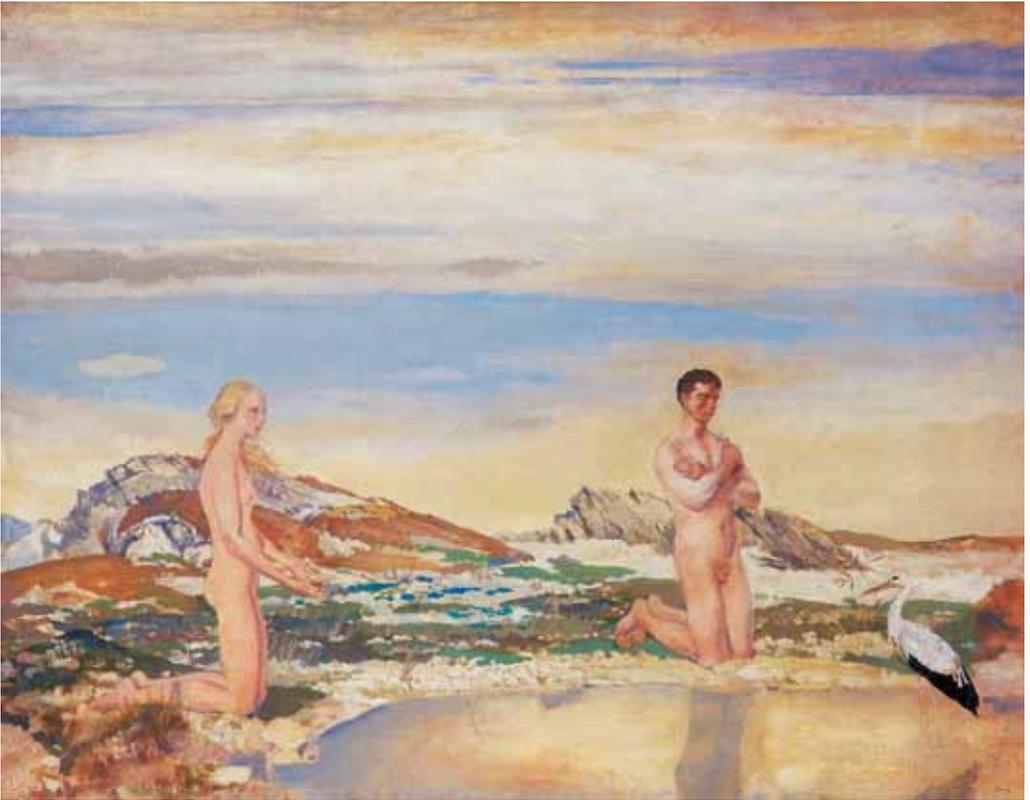
The setting is possibly Studland Bay in Dorset, where the artist is known to have painted. Technically and stylistically it is close to panels painted by Wheatley during the First World War in the collection of the Imperial War Museum.

The painting bears a pre-war, unidentified printed label on the reverse:

WHEATLEY, John A.R.A. 1892-1955
15. 'The Rock Pool', with a young woman and her child, both in sunbats. A painterly panel in the John/Lees style c.1914. Exhibited at the Grosvenor Gallery, and ex collection D.M. Carnegie. Strongly recommended.

We are grateful to Philip Athill for his assistance.





CAT. 14 (SEE DETAIL FOLLOWING)

CHARLES SIMS (1873–1928)

The Stork, circa 1915

Signed, with artist's label on reverse; tempera on canvas, 27Q × 36W in. (70 × 92 cm.)

Provenance: Carroll Gallery, London; Christie's, 9 June 1988 (lot 32)

Literature: Charles Sims, *Charles Sims: Picture Making: Technique and Inspiration*, London 1934, pp. 171, 120–2, 129, plates 30–6

'Art may claim to be religious that, without conforming to any one dogma, seeks to express those needs of wonder and worship common to mankind. The beauty of holiness is the property of no one creed, each creed in its ritual celebrating those ideas of innocence, discipline and sacrifice shared by men of every faith, even by the true sceptic, the earnest enquirer into the mystery of our ultimate being' (Charles Sims, defending *The Seven Sacraments of the Holy*



The Seven Sacraments of the Holy Church, no. 1, *The Baptism*, 1915–17, tempera. 'All in simple undertones, each under-exposed and under-modelled, like a first painting intended for modifying work over it. Liquid washes and exquisite thin boundary work' (Charles Sims, *Charles Sims: Picture Making: Technique and Inspiration*, London 1934, p. 120).

Church, quoted in Sims, *Charles Sims: Picture Making: Technique and Inspiration*, London 1934, p. 21).

Between 1915 and 1917 Sims produced a remarkable series of paintings in the Italian Primitive manner, *The Seven Sacraments of the Holy Church*. The first of these was titled *The Baptism*, a painting of identical size and composition to *The Stork*, except that the figures are clothed rather than naked, and address themselves to a saint baptising a baby, rather than to a stork. It is hard to say whether or not *The Stork* preceded *The Baptism*, or for what purpose Sims painted *The Stork*, which did not form part of *The Seven Sacraments* series. The landscape in the background is characteristic of the exceptional lyrical landscapes that Sims produced prior to and during the period of the First World War (see cat. 15).





CAT. 15

CHARLES SIMS (1873–1928)

A Kentish Landscape, circa 1914–16

Oil on canvas, 15 × 30 in. (37.5 × 75 cm.)

Provenance: Piccadilly Gallery, London, 1953; The Fine Art Society, December 1964 (no. 1596); private collection

'All Landscape is weather. There is no scene too commonplace to become interesting under the right conditions of weather, and none so lovely that it is not found to be improved by a certain light at a certain hour or season. Every landscape has its day when it gives up its best; and the loveliest effects are amongst the most fleeting' (Charles Sims, *Charles Sims: Picture Making: Technique and Inspiration*, London 1934, p. 21).

In his book, *Charles Sims: Picture Making: Technique and Inspiration*, Sims wrote extensively about the skills required to paint landscapes. Sims was, in the words of his son, 'one of the most sensitive and skilful interpreters' of landscape painting in Britain (*ibid.* p. 118). Charles Sims himself remarked that 'In England fine painting days are few; a fine, fickle day of storm and sun will yield material for months of work. The drawings can be done at leisure, but the colour must be put down instantaneously' (*ibid.* p. 36).

A similar, slightly smaller work by Sims titled *Autumn Landscape* is in the collection of the National Gallery of Australia, Canberra.





CAT. 16

EDWARD MCKNIGHT
KAUFFER (1890–1954)

Berkshire Landscape, 1916

Inscribed with title and dated on recto, with a dedication on verso to the painter Douglas Fox-Pitt, 1919

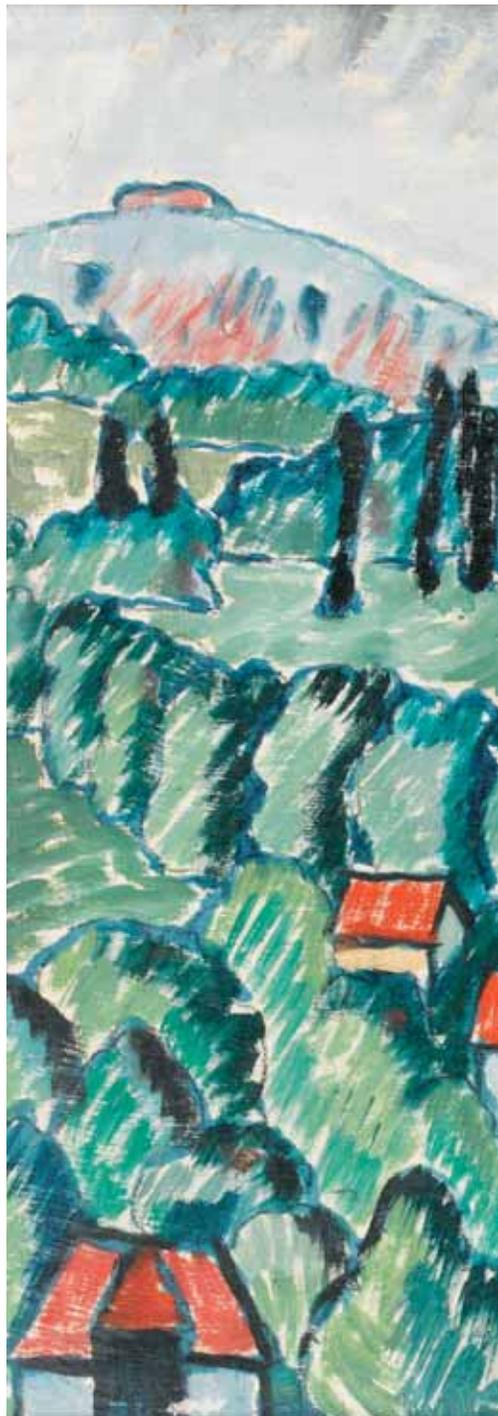
Oil on panel, 12 × 13E in. (30.5 × 35 cm.)

Provenance: The Fine Art Society

It has been suggested that this landscape looks towards Pewsey or Lambourne Downs. The clumps of beeches that crest the hill-tops are certainly characteristic of the Berkshire landscape, although the colour of the red roof tiles, made from local red-brown clay, has been heightened for pictorial reasons; McKnight Kauffer punctuated his poster designs for Shell with the same bright reds. This pictorial device, coupled with the strong influence of Paul Cézanne, gives the landscape a feeling more readily associated with the South of France than Berkshire.

McKnight Kauffer's *Wood Interior*, painted a year earlier (Government Art Collection no. 16578), has many stylistic affinities with this work.

We are grateful to Michael Barker and Lis and Gabriel Cave for assistance.







CAT. 17

RUDOLPH SAUTER (1895–1977)

Winter Landscape, 1917

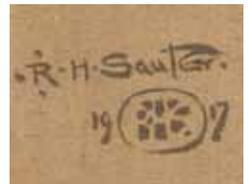
Signed, dated, and inscribed on the reverse: 'To my dear Tanie, Oct: 7 ... 1917'

Oil on canvas, 18 × 24 in. (45.7 × 61 cm.)

Provenance: The Fine Art Society

This early work by Sauter clearly shows the influence of his father Georg, a painter who specialised in atmospheric, often misty landscapes ('*paysage brumeux*'; according to E. Bénézit, *Dictionnaire Critique et Documentaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*, Paris 1976 edn).

The view is probably in the vicinity of Alexandra Palace in London, where father and son were interned as 'enemy aliens' at this time. A number of Rudolph Sauter's Alexandra Palace drawings are in the collection of the Imperial War Museum.







CAT. 18

R . A . W I L S O N (1884–1979)

Colour Wheel, 1919

Signed and dated; oil on canvas, 13 × 12W in. (33 × 31 cm.)

Provenance: the artist's family

'Great advances were made by the artists of the last generation in the treatment of form and of colour, it is doubtful whether the twentieth century will not be marked by certain discoveries' (James Wood, introduction to *R.A. Wilson: Exhibition of Paintings and Colour Studies*, exh. cat., Guild of Decorators Syndicate, London, May 1922).

Exploring colour harmony was central to Wilson's work and a subject on which he wrote and lectured. 'Colour: its meaning and use, logic, mystery, symbolism and power' was the title of his BBC radio broadcast talk, in May 1920. His paintings, which go beyond the routine colour studies based on Chevreul's theories, were much studied by art students of the period, and were part of a wider discourse that was taking place at the time, led by intellectual luminaries such as James Wood (see cat. 20).





CAT. 19

JAMES WOOD (1889–1975)

Venus Accroupie, circa 1913

Oil on canvas, painted in grisaille, 13 × 10Q in. (33 × 26.7 cm.)

Provenance: Albert Hill, the artist's grandson

Wood is likely to have undertaken this study in grisaille while he was a student in Paris just before the First World War. A study of form, it is based on the famous *Vénus accroupie* (Crouching Venus) in The Louvre Museum.

CAT. 20

JAMES WOOD (1889–1975)

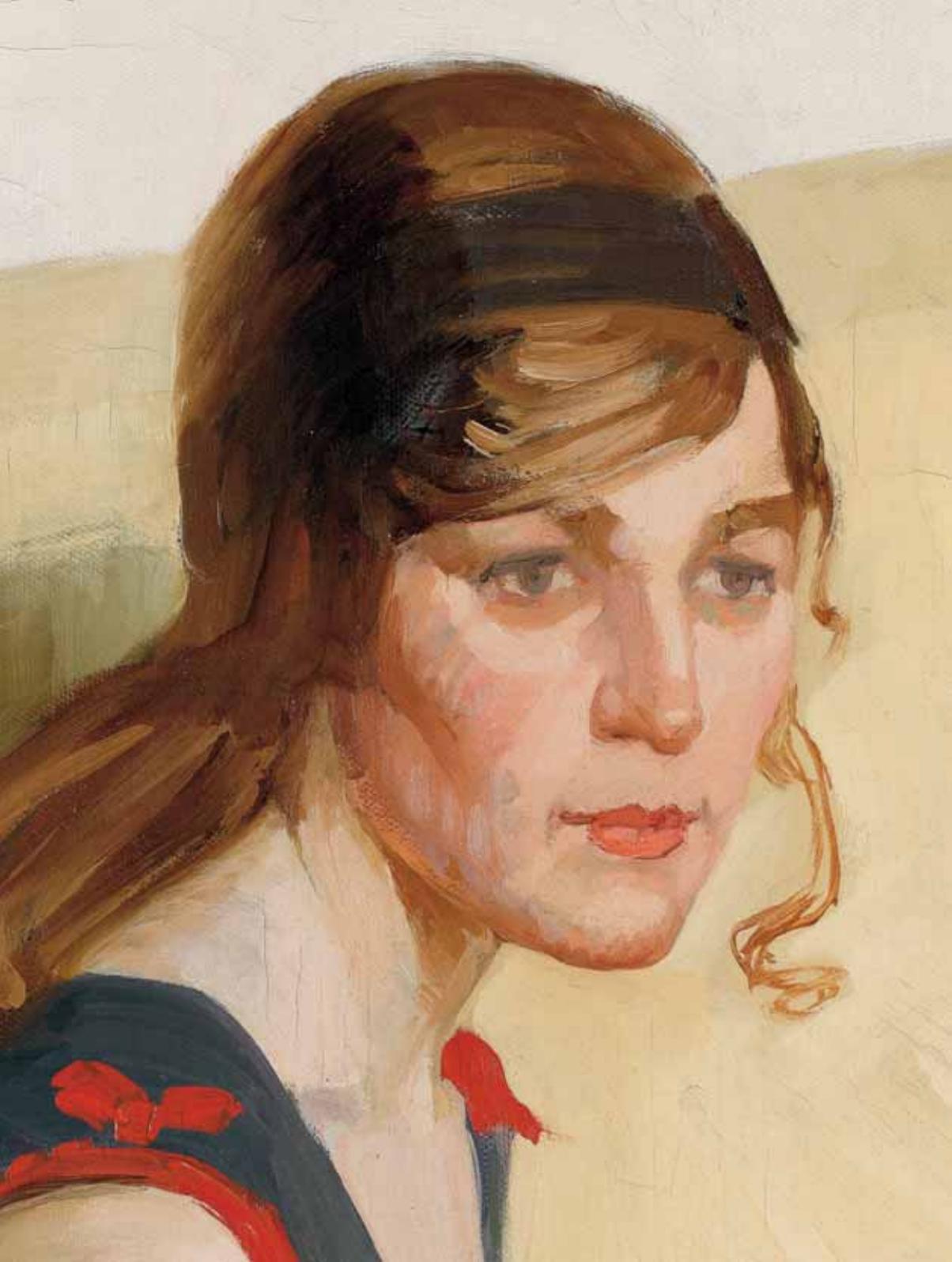
Chromatic Chart – White Through Black, circa 1920

Oil on canvas, 7E × 6W in. (19.7 × 15.8 cm.)

Provenance: Albert Hill, the artist's grandson

As an artist and intellectual, Wood was fascinated by 'the treatment of form and colour' and the 'great advances made by the artists of the last generation' (see cat. 18). Throughout his life he explored theories about colour and especially the relationship between sound and colour, which was the subject of a series of articles he published in *The Cambridge Magazine* between January and June 1918, in which, as he wrote, 'the whole problem was dealt with by a number of experts, psychologists, physicists and artists, in collaboration'. With I.A. Richards and C.K. Ogden as co-authors, Wood went on to publish *The Foundation of Aesthetics* (1922) on the subject.







CAT. 21

HAROLD DEARDEN (1888–1962)

Model in bathing suit, posing in the artist's studio, circa 1922

Signed on the reverse: oil on canvas, 32 × 42 in. (81.3 × 106.7 cm.)

Painted in the artist's Oakley Street studio in Chelsea, this work depicts a model posed in an unidentified beach scene. The painting can be dated by the model's hairstyle and the design of her swimming costume.

We are grateful to Jacque Lewis for assistance.

CAT. 22

THOMAS

MONNINGTON (1902–1976)

Baptism, circa 1923

Inscribed on the reverse, under the linen return:
'Monnington'; oil on fine linen canvas, primed with gesso,
laid on board, 27 × 35 in. (68.6 × 90.2 cm.)

Provenance: private collection, France, since 1990

This recently rediscovered Monnington combines elements of Piero della Francesca's *Baptism of Christ* (1450s, National Gallery, London) with elements of the same artist's *Resurrection* (c. 1463, Museo Civico, Sansepolcro, Tuscany). The figures on the right of Monnington's work are clearly based on the angels in Piero's *Baptism*; the torso of Monnington's hieratic Christ echoes that in the *Resurrection*. Monnington would have become acquainted with the latter work by Piero when he arrived in Rome in 1923, having won the 1922 Scholarship in Decorative Painting at the British School at Rome.

Stylistically the painting is close to Monnington's first major Rome painting, *The Wine Press* (1923), especially with regards to the palette and the slight awkwardness of the figures. The background details, especially the bridge, have certainly similarities with the contemporaneous picture *The Marriage at Cana* by Winifred Knight, his wife from 1924. The central figure of Christ resembles Monnington himself; he similarly used his own likeness, again with the addition of a beard, for the figure of Christ in his *St Emmaus Altarpiece* (1933). The figure standing on the right resembles Monnington's mother.

We are grateful to Dr Luciano Cheles and John Monnington for assistance.





RICHARD CARLINE (1896–1980)

Portrait of Stanley Spencer, study for 'Gathering on the Terrace at 47 Downshire Hill, Hampstead', 1924–5

Signed, dated and inscribed on the reverse: 'Painted from life in the garden at 47 Downshire Hill, Hampstead, 1924'

Canvas on board, 24 × 14Q in. (61 × 36.8 cm.)

Provenance: Richard and Nancy Carline; private collection since c. 1984

Exhibited: *The Ruskin Drawing School under Sydney Carline and his Staff*, Ashmolean Museum, Oxford, July 1977 (no. 26); *Richard Carline*, Camden Arts Centre, London, touring show, 1983

Literature: *The Spencers and Carlins in the 1920s*, Cookham, Berkshire, 1973;

Richard Carline, Anthony d'Offay Gallery, London [n.d.] (no. 16)

'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 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' (Richard Carline, introduction to his own exh. cat., Anthony d'Offay Gallery, 1975).

It is interesting to note that in both the (destroyed) Tate composition and the finished Ferens Art Gallery painting for which this work is a study, Spencer is shown apart from the main group, leaning with arms folded and head bowed, deep in thought.

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).



Richard Carline, *Gathering on the Terrace at 47 Downshire Hill, Hampstead*, circa 1924–5, oil on canvas, © Ferens Art Gallery, Hull City Museums and Art Galleries





GLYN OWEN JONES (1906–1984)
St Martin's Altarpiece, Canterbury Cathedral, 1926–50

Signed and dated: oil on canvas, in a frame designed by Herbert Baker, 63D × 29S in. and 26E × 6S in. (161.5 × 74.5 cm. and 68 × 16.3 cm.)

'In everything to do with this picture I have been conscious of grasping with something bigger than myself' (Glyn Jones, 8 April 1950, letter to Mr Rushbury).

In 1927, at the start of his three-year scholarship at the British School at Rome, Glyn Jones received a prestigious commission to paint three scenes representing the life of St Martin, to form a reredos in the Milner Memorial Chapel, Canterbury Cathedral. The panel of expert advisers who awarded the commission were Sir Herbert Baker, the architect of the Memorial Chapel, and Professor Tonks, under whom Jones had studied at the Slade, with Sir Arthur Steel-Maitland from the Ministry of Labour acting as General Secretary. Baker suggested that, before starting the painting, Jones should 'go to Assisi to see the St Martin's series of paintings there' (letter of 24 March 1927), and later wrote to say that Tonks and he were certain that Jones would 'produce a beautiful picture rich in imagery, design and colour' (17 November 1927).

The commission meant a great deal to Jones. The painting became his *opus magnum*; he worked on little else during his entire sojourn in Italy, and even relinquished his third year of the scholarship in order to be able to concentrate on it without distraction.

On 30 July 1928 Jones received the devastating news that his painting was to be rejected: 'I am sorry to say that it was the opinion of the Committee, and also that of the Cathedral authorities, that the picture is ... quite different from what they had expected and hoped from the sketch which you showed to us at an early stage. In the circumstances ... it would be unwise, and indeed useless, to ask you to complete the picture ... the best thing would be to try and make a fair arrangement with you about it, in view of the work which you had already expended.' A fee of £125 was suggested, half the original value of the commission, and indeed half the value of the third year of the Rome scholarship that Jones had given up to finish the painting. Meanwhile the commission was handed over to Winifred Knights, whose painting of St Martin now hangs in the chapel (see cat. 74).

Jones never recovered from the disappointment of losing this commission; as late as 1950 he was still trying to persuade Canterbury Cathedral to accept his painting, and indeed appears to have still been trying to resolve the panel

on the left-hand side, into which St Agnes was eventually placed. Professor Luciano Chelese has pointed out that it is quite possibly based on Andrea del Castagno's portrait of Queen Tomyris c. 1450 (Uffizi Gallery, Florence).

Jones perhaps had good reason to feel aggrieved. From the start of the commission the committee disagreed about various elements of the composition and sent Jones numerous letters suggesting contradictory amendments to his initial ideas. A letter dated 21 June 1927 from Herbert Baker reads:

'Dear Glyn Jones,

Since writing I have received this letter from Sir Arthur Steel-Maitland. You will see that your two expert advisers differ, but as the Committee throws its opinion on the side of the original sketch you will naturally follow the original design unless you are strongly in favour of the second which I prefer. Will you give due consideration to Sir Arthur Steel-Maitland's other criticism.'

We are grateful to Tessa Bradley, the artist's daughter, for making available copies of the artist's correspondence and for her assistance.









CATS. 25–27

MYLES TONKS (1890–1960)

Lake, Ox-bow Lake and Dry-stone Walls, 1920s

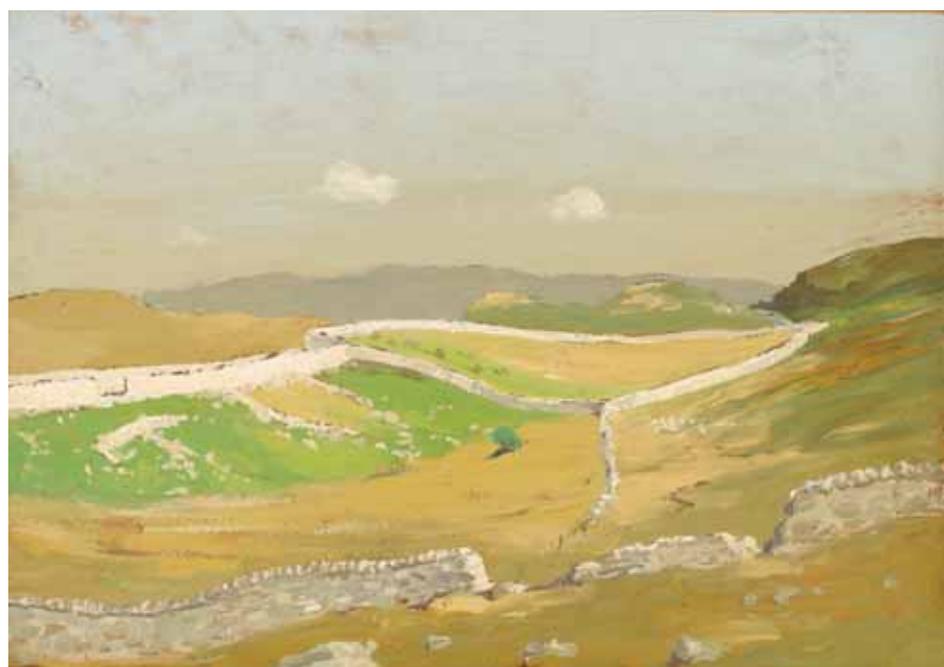
Oil on canvas, each 13 × 16 in. (33 × 40.7 cm.)

Provenance: the artist's daughter

Benefiting from the unrivalled teaching of his uncle, Henry Tonks, Myles Tonks excelled in painting on-the-spot landscape and coastal views, responding especially to the rugged scenery of the Scottish Highlands. According to his great-nephew, he often allowed himself the comfort of painting through the open window of his Rolls-Royce, his artist's materials to hand.

Ox-bow Lake includes the artist's colour notes (see detail following).

We are grateful to Michael Barker and Harry Moore-Gwyn for assistance.











MARY ADSHEAD (1904–1995)

An English Holiday – The Puncture, circa 1928

Signed lower left; oil on canvas, 85Q × 47E in. (217 × 121.5 cm.)

Exhibited: *An English Holiday*, Peter Jones department store, London, 1930

Literature: M.H. Clough and A. Compton (eds), *Earthly Delights: Mary Adshead 1904–1995*, exh. cat., University of Liverpool Art Gallery, 2005, pp. 11, 33, 58, 94, repr. p. 43 (listed as destroyed)

'In many works, and particularly the murals for Lord Beaverbrook (1928), Adshead's figure painting combines a fashionable primitivism, loosely derived from Stanley Spencer, with a fluency and humour rarely found among her contemporaries' (Ann Compton in *Earthly Delights: Mary Adshead*, exh. cat., Liverpool Art Gallery, 2005, p. 11).

The Puncture and *The Village Inn* were two of eleven scenes in the series *An English Holiday*, commissioned by the British–Canadian business tycoon and politician Lord Beaverbrook early in 1928, for the dining room at Calvin Lodge, Newmarket. The murals were described at the time as being in 'the manner of English eighteenth-century sporting prints and aquatints' (*Architectural Review*, vol. 67, 1930, quoted by Compton, *ibid.* p. 33). The influence of Rex Whistler, who like her was a student at the Slade and with whom she worked on murals for Sir Joseph Duveen, is apparent.

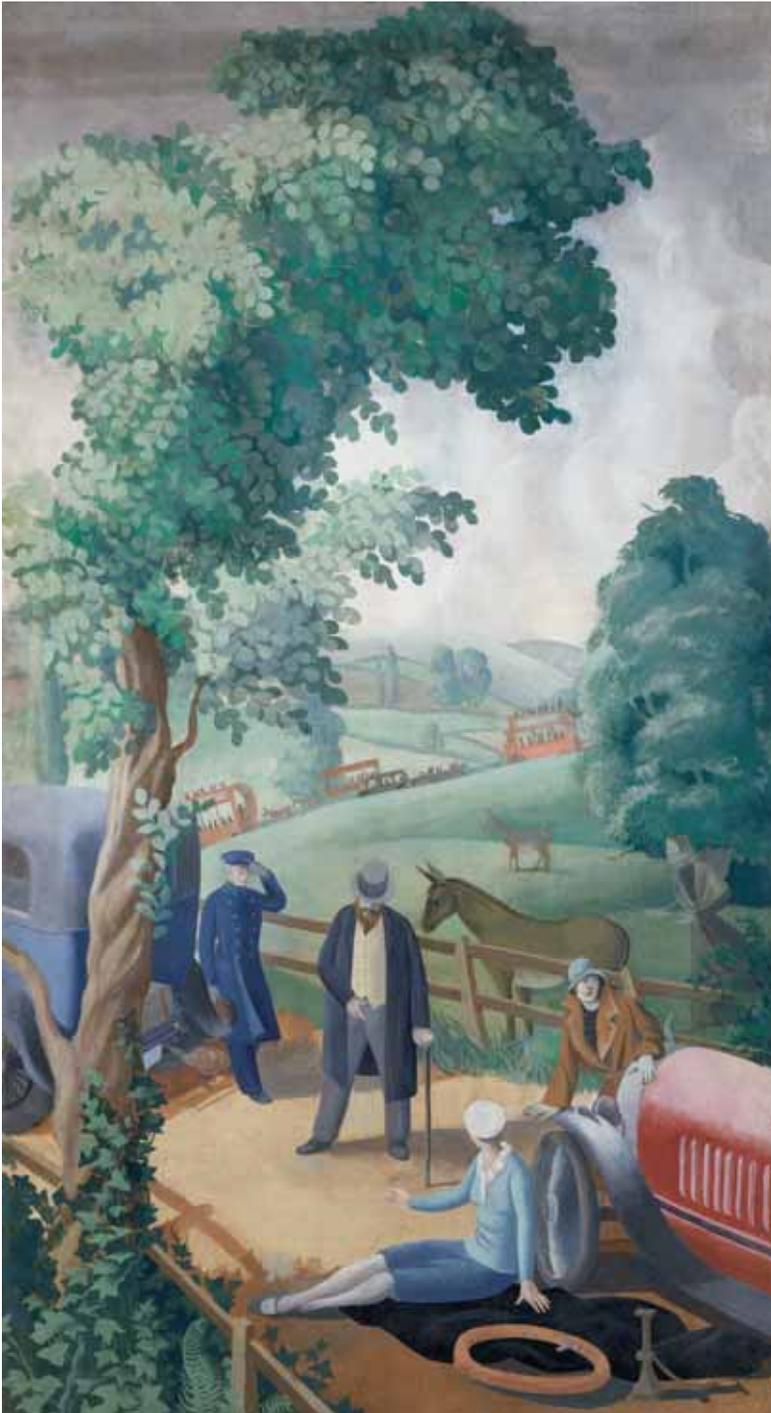
The model for *The Puncture* was Lady Louise Mountbatten, the Crown Princess (and later Queen) of Sweden. Much liked, but of a nervous and eccentric disposition, she was famed for her lack of road sense. Later in life she carried a small card with her on which were printed the words: 'I am the Queen of Sweden.' When her brother, Louis Mountbatten, asked for an explanation of this, she replied simply: 'Well, if I was to get knocked down in the street, nobody would know who I was. If they look in my handbag, they'd find out.'

The commission for *An English Holiday* was withdrawn by Lord Beaverbrook in August 1928, after the intervention of his friend Lady Diana Cooper on the grounds that Beaverbrook would quarrel with most of the people (his friends and acquaintances) who served as the models for scheme. The figures in *The Village Inn* have yet to be identified.

As recently as 2005, the time of the Liverpool Art Gallery exhibition of Adshead's work, this painting was believed to have been destroyed.



An English Holiday installation. Lady Louise Mountbatten has a puncture *en route*, shown far right. Photo: Estate of Mary Adshead.





CAT. 29

I A N G R A N T (1904–1993)

Figures by a Lake, circa 1928

Signed and inscribed on the reverse; oil on canvas, 47 × 83 in. (119.4 × 211 cm.)

Provenance: the British School at Rome; Christie's, 14 October 1987; Anthony Mould Ltd; private collection since 1992

Exhibited: *The Last Romantics*, Barbican Art Gallery, London, 1989 (no. 483)

Literature: John Christian, *The Last Romantics*, exh. cat., Barbican Art Gallery, London, 1989, repr. p. 197; Peter Davis, *A Northern School*, Bristol 1989, p. 170

Painted in his Diploma year at the RCA, and arguably the artist's most significant early work, *Figures by a Lake* is a fusion of everything that influenced Grant during his formative years: the work of Maurice William Greiffenhagen, who taught him at the Glasgow School of Art from 1922 to 1926, the influence of William Rothenstein and Thomas Monnington, under whom he studied at the Royal College of Art from 1927 to 1930, and most notably the influence of Pierre Puvis de Chavannes, whose work Grant became acquainted with while studying in Paris during the summers of 1925 and 1926. This painting was Grant's entry for the 1929 Scholarship to the British School at Rome, for which he received second prize. Of his education at the Royal College, Grant recalled: 'The great high priest of drawing was Ingres and you were told to study Piero della Francesca as a Painter' (quoted by Peter Davis, *A Northern School*, Bristol 1989, p. 170).











CAT. 30

HAROLD H. J. BEALES (active 1920s–1940s)
Adoration of the Magi, late 1920s

Titled on a label on the reverse; tempera on panel, 15Q x 11W in. (39.4 x 28.5 cm.)

Exhibited: *British Artists' Exhibition*, Ferens Art Gallery, Hull, late 1920s

The label for the British Artists' Exhibition held at the Ferens Art Gallery on the reverse of the painting suggests a date of post-1927 for this work, the date when the Ferens was built. Stylistically it can be dated to the late 1920s or early 1930s and, in a broader context, fits in with the tempera revival of this period. Relatively little is known about Beales, who lived in Hampstead, and is recorded as having exhibited a single painting at the Royal Academy in 1948.





CAT. 31

GERALD MOIRA (1867–1959)

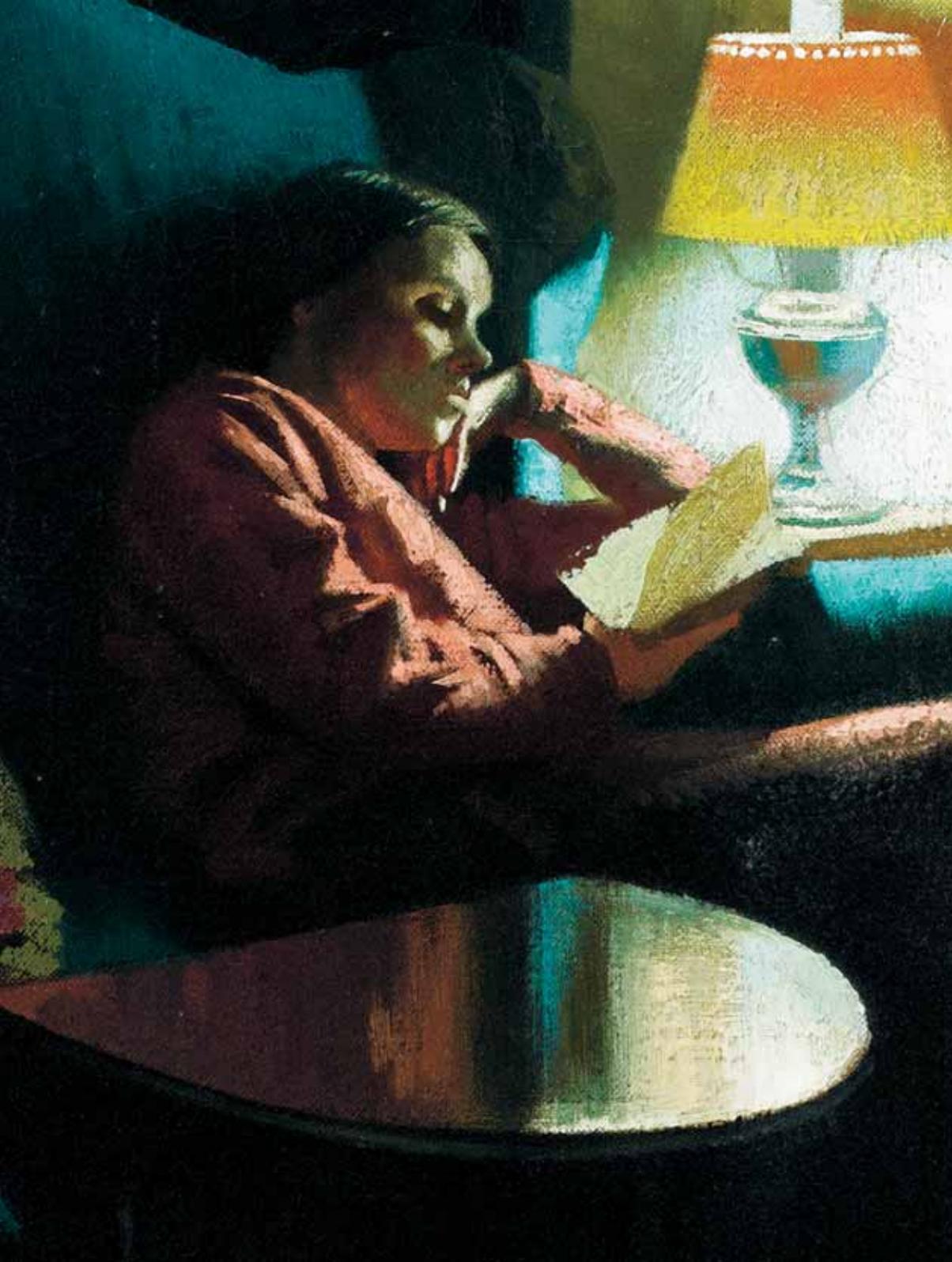
Procession, mid-1930s

Signed; oil on canvas, 29F × 39E in. (76 × 101 cm.)

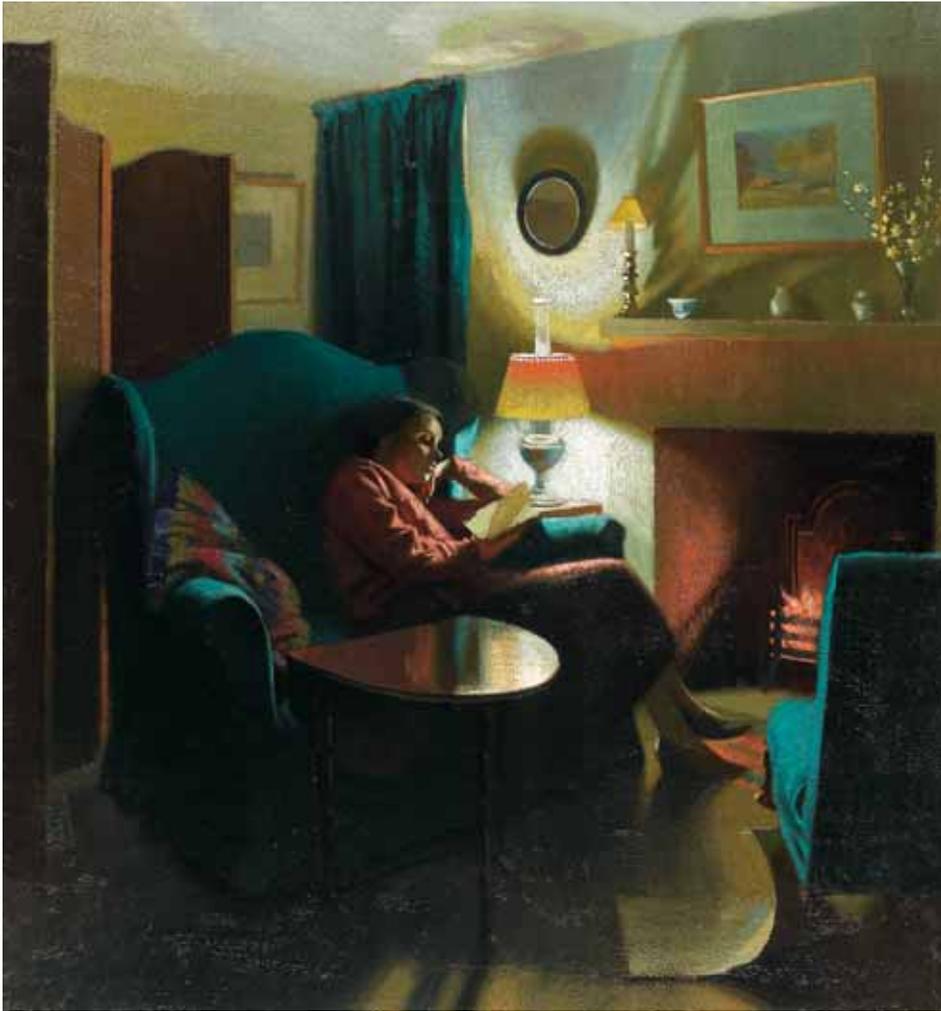
Provenance: private collection since 1970

This scene is likely to have been painted in Spain, where Moira (who was of Portuguese parentage) travelled extensively. During Holy Week and on other saints' days it was common practice to carry wooden figures of the Virgin while on Holy Processions, often on small pilgrimages between villages. The girls in white are novitiates and are depicted here as young and frivolous before taking their vows of chastity, humour being added to the scene as their white habits are buffeted by the wind. Compositionally the painting is typical of Moira's decorative approach, with a dynamic procession in the foreground, set against a flat and stylised landscape in the background (cf. *The Cornish Floral Dance*, repr. Harold Watkins, *The Art of Gerald Moira*, London 1922, plate 21).

We are grateful to Michael Barker and Magdeline Evans for assistance.







CAT. 32

GERALD GARDINER (1902–1959)
The artist's wife, Evelyn, seated reading, mid-1930s

Inscribed on label on reverse: 'This picture is the property of Mrs Evelyn Gardiner'
Oil on canvas, 28W × 26 in. (71.5 × 66 cm.)

Provenance: Evelyn Gardiner, Dorset; private collection, Gloucestershire;
private collection, East Yorkshire; private collection, North Yorkshire

The painting over the fireplace in this work is typical of the heightened pastel colours of Gardiner's landscapes (see cat. 93).



CAT. 33

GERALD GARDINER (1902–1959)

The artist's wife, Evelyn, knitting on a daybed, 1934

Inscribed on label on reverse: 'This picture is the property of Mrs Evelyn Gardiner';

dated on canvas return: '15th April '34'

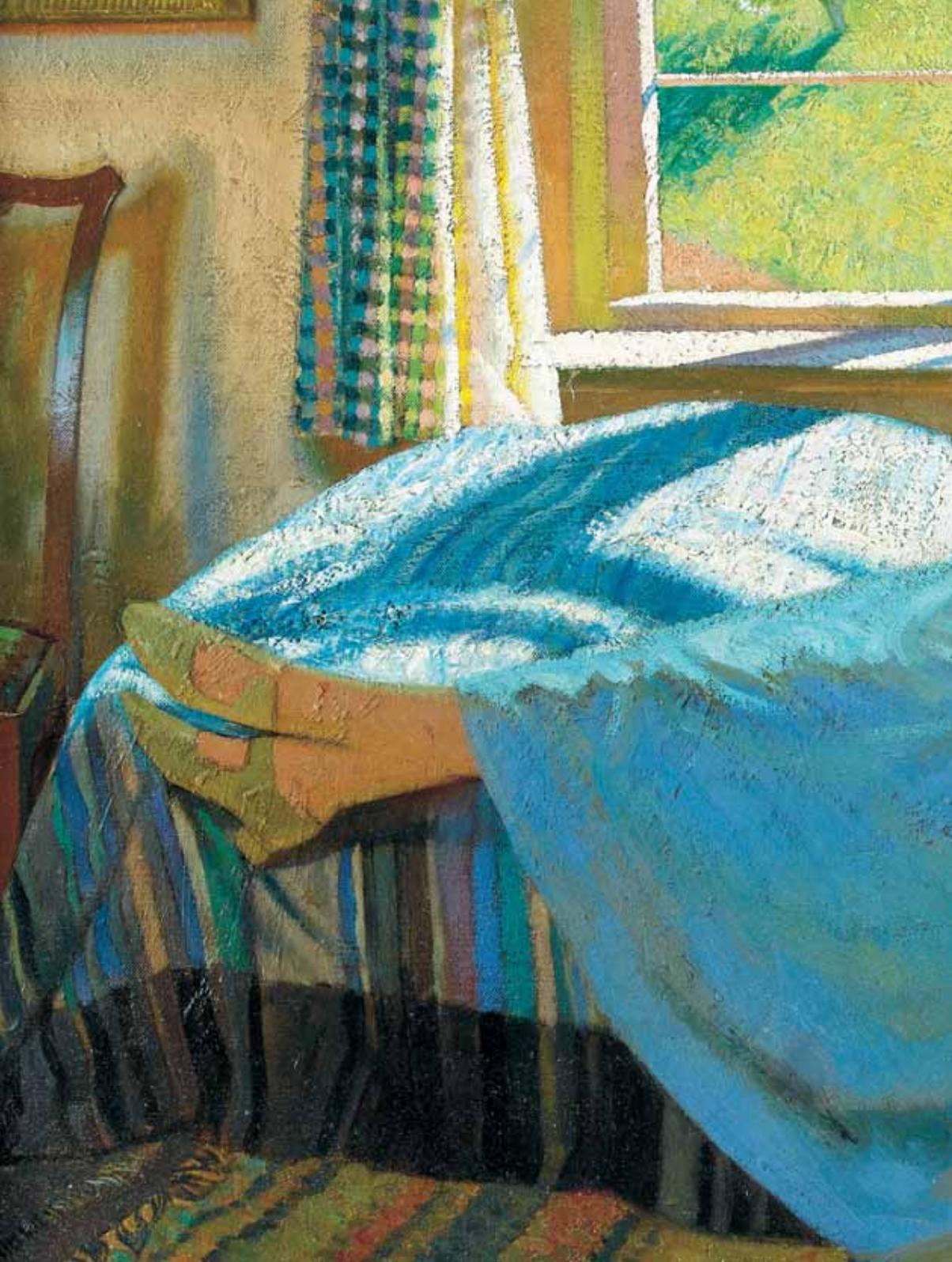
Oil on canvas, 28 × 30W in. (71 × 77 cm.)

Provenance: Evelyn Gardiner, Dorset; private collection, Gloucestershire;

private collection, East Yorkshire; private collection, North Yorkshire

These two paintings, which remained with the artist and his wife throughout their lives, are somewhere between genre paintings and portraits. The setting for both is the artist's home Lower Nash End, Bisley in Gloucestershire, where the Gardiners moved in 1934, the year of the *Daybed* painting.

While remaining a purely figurative painter, Gardiner delighted in applying thick impasto, often in pure colours, and had a remarkable ability to capture, in abstract gestures, both natural and artificial light, and the play of reflected light and shadows.







CAT. 34

THOMAS MONNINGTON (1902–1976)

Suffolk Landscape, late 1930s

Inscribed on the reverse by the artist's son, John

Oil on canvas, 12 × 16 in. (30.5 × 40.7 cm.)

Provenance: the artist's son, James

In the late 1930s the Monningtons frequently went on sailing holidays with the Courtauld family on the Norfolk Broads. On such occasions, often accompanied by his Slade contemporary Rodney Burn, Monnington went off on sketching sorties to paint *en plein air*.

A landscape of the same period, entitled *Trees, a view down the valley below Leyswood*, is in the Tate Collection (T03833).

We are grateful to John Monnington for assistance.



CAT. 35

THOMAS MONNINGTON (1902–1976)
Landscape around Leyswood, late 1940s

Inscribed by John Monnington on reverse; oil on canvas, 14 × 18 in. (35.5 × 45.7 cm.)
Provenance: the artist's son, James

The landscape of the Leyswood Estate, near Groombridge, East Sussex, where Monnington lived from the late 1940s, provided the subject matter for a number of his paintings. John Monnington, the artist's son, recalls that, as the summer light began to dwindle, his father would wander out with his artist's materials and paint a rapid impression of the surrounding landscape. Sometimes these served as studies for fuller compositions, worked up in the studio. This view is probably of Buckhurst Park, the seat of the Earl and Countess De La Warr, which adjoined the Leyswood Estate.

We are grateful to John Monnington for assistance.







CAT. 36

CLAUDE FRANCIS BARRY (1883–1970)
The Heart of the Empire: Our Finest Hour, 1940

Signed, inscribed with title and date on the reverse; also titled on a label on the reverse:
'Our Finest Hour'

Oil on canvas, 43 × 106 in. (109 × 269 cm.)

Provenance: the artist's estate, cat. no. 34; private collection, Jersey

Exhibited: Jersey Museum, long-term loan, 1980s

Literature: Katie Campbell, *Moon Behind Clouds: An Introduction to the Life and Work of Sir Claude Francis Barry*, Jersey 1999, repr. p. 78



Little is known of Barry's activities during the war, but in 1940 he was already in his late fifties and based in St Ives. A committed pacifist, he was in any case too old for active service. This little-known but remarkable painting, his *magnum opus*, dramatically depicts Christopher Wren's great St Paul's Cathedral, seemingly standing in defiance of the Nazi bombing onslaught taking place. Inspired by C.R.W. Nevinson's dynamic treatment of searchlights in his work, and by Georges Seurat's pointillist technique, Barry has gone further and created this night-time scene by regrouping buildings to form his subject, showing London's major buildings on the skyline, notably celebrating Wren's Monument and his distinctive City church towers.

The first major bombing around St Paul's took place on Sunday 29 December 1940, and was immortalised in Herbert Mason's famous photograph published in the *Daily Mail* on its front page on Tuesday 31 December, which became known as 'The War's Greatest Picture'. It may well have been the spur to Barry to embark on this ambitious painting, which is dated 1940 on the reverse and, given its scale, must have taken the best part of a year to achieve.

Barry's viewpoint here is the south bank of the Thames, roughly where the current Mayor of London's recently built headquarters now stands, on the site of Bermondsey's Victorian warehouses, and perhaps taken from one of their rooftops. It excludes Tower Bridge, however, and shows only an outlying part of the Tower of London. On the river, tugs, barges and lightermen's boats busily scurry in front of Robert Smirke's handsome columned Custom House, but Billingsgate Market, to its west, has been compressed. The old London Bridge by John Rennie stretches to the left (it was sold in 1968 to be re-erected in Arizona). Its graceful arches underline the sturdy medieval tower of Southwark Cathedral to the left, the unmistakable silhouette of the Houses of Parliament, and the tall, slim campanile of John Bentley's neo-Byzantine Westminster Cathedral. The focus of the painting is obviously St Paul's Cathedral, which Barry has relocated for theatrical effect to where the Bank of England stands. To its left can be seen the Baroque dome of the Old Bailey, an Edwardian homage to Wren.

Despite his pacifism, Barry has created an extraordinary work, something of a metaphor for the heroic spirit of the British people who, under the leadership of Winston Churchill, defied German aggression.

We are grateful to Michael Barker for the above text and to David Capps, Graham Miller and Robert Mitchell for their assistance.

This painting is subject to an export licence.

CAT. 37

CLAUDE FRANCIS BARRY (1883–1970)

London Blitz, 1940

Signed, inscribed with title and date on the reverse

Oil on canvas, 36 × 36 in. (90 × 90 cm.)

Provenance: the artist's estate; cat. 798

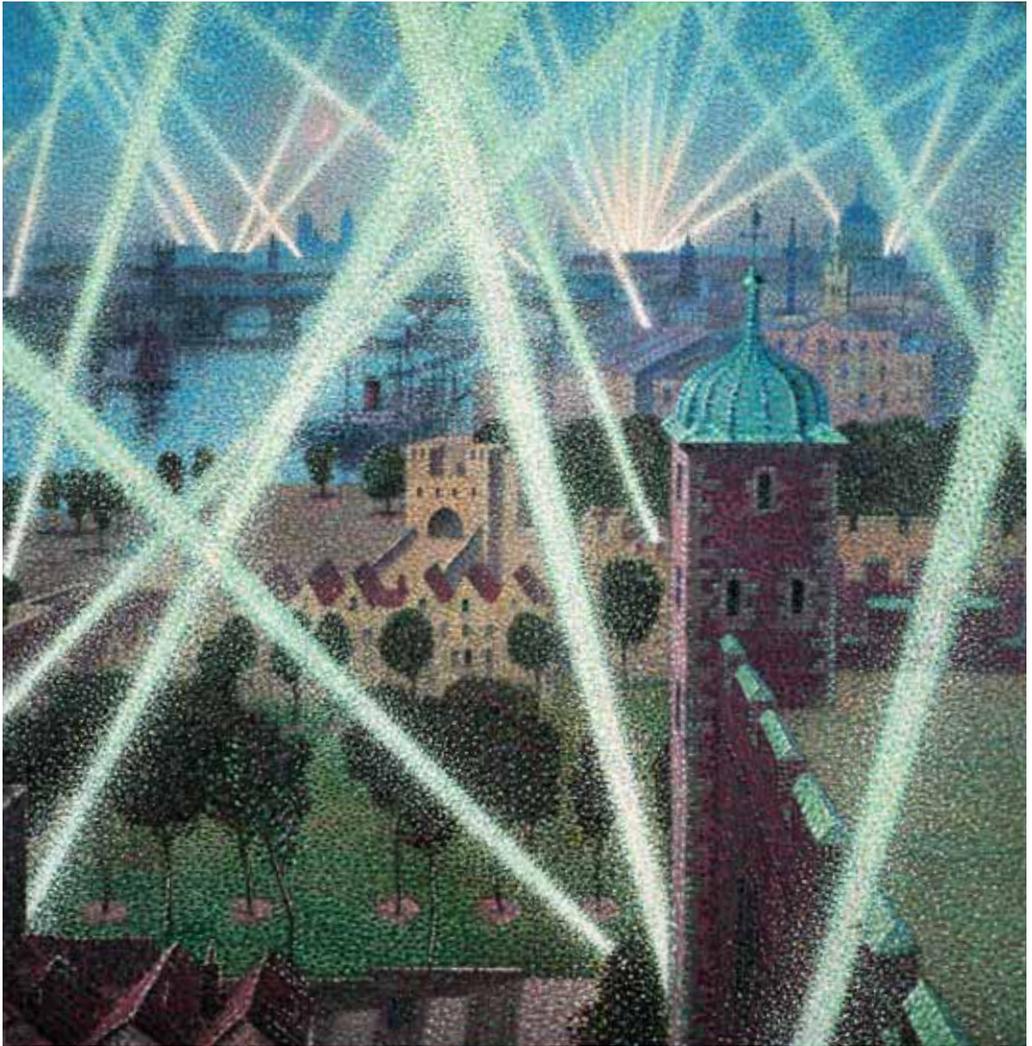
Exhibited: The Royal Society of British Artists, 1944

Literature: Katie Campbell, *Moon Behind Clouds: An Introduction to the Life and Work of Sir Claude Francis Barry*, Jersey 1999, repr. p. 79

Barry's striking image of the Tower of London during the Blitz is closely related to his *Heart of the Empire* (see cat. 36) in its neo-pointillist treatment and the



Front page of the *Daily Mail*, 31 December 1940, showing Herbert Mason's photograph of St Paul's Cathedral emerging from the night-time Blitz of 29 December 1940



futuristic use of searchlights, influenced by Nevinson, to heighten the sense of a state of alert for an aerial attack by the German Luftwaffe. And once again he has re-arranged the actual scene for artistic effect in a delightfully romantic way.

The painting's viewpoint is the eastern of the two riverside towers of the White Tower, William the Conqueror's moated fortress located within the walls of the Tower of London, designed to impress upon the population the power of the Norman King's recent occupation of Britain. On the skyline,

above the old London Bridge, reading from left to right, are depicted Southwark Cathedral, the Houses of Parliament, the slim tower of Westminster Cathedral, one of the Victorian towers of Cannon Street Station, and Wren's Monument to the Great Fire of 1666. Inevitably and rightly, St Paul's Cathedral dominates the scene. The left foreground, however, while charming and verdant, is entirely fanciful. In reality, for obvious defensive purposes, the Tower of London always had its feet in the waters of the Thames. The pretty ogival lead-cap with weather-vane of the tower in the foreground was one of Wren's attractive embellishments. As for the picturesque Tudor dwellings shown, they are actually half-timbered and sited on Tower Green, which is due west, not south, of the White Tower. No matter: the image is wonderfully evocative of an ancient city optimistically preparing to defend itself against the enemy, and as such is a work of art, not a dry topographical study.

A boat is shown moored at Tower Pier. Aptly for Barry's subject, and as a poignant coda, this was the departure point, after the State Funeral at St Paul's Cathedral on 30 January 1965, of Sir Winston Churchill.

We are grateful to Michael Barker for the above text, and to David Capps, Graham Miller and Robert Mitchell for their assistance.

CAT. 38

CLAUDE FRANCIS BARRY (1883–1970)
Monte Cassino, circa 1944

Oil on canvas, 25 × 31 in. (63.5 × 80 cm.)

Provenance: the artist's estate; cat. 463

Literature: Katie Campbell, *Moon Behind Clouds: An Introduction to the Life and Work of Sir Claude Francis Barry*, Jersey 1999, repr. p. 74

'The last fifty years are the most terrible of which history has any record and many of those, myself included, who have lived through them have often wished that they had never been born' (Claude Francis Barry, quoted in Katie Campbell, *Moon Behind Clouds*, Jersey 1999, p. 74).

Barry spent most of the inter-war years etching and painting on the Continent. He had a particular fondness for Italy and it was only with reluctance that, at the start of the war, he abandoned his studio in Milan and moved back to England to return to St Ives.

Both a pacifist and an enthusiast for Italy, it is not surprising that he responded strongly to the Italian Campaign, producing a series of poignant paintings and etchings, especially around the subject of Monte Cassino. Though a victory for



the Allies, the Battle of Monte Cassino, which took place between January and May 1944, resulted in appalling losses: 54,000 Allied casualties and 20,000 Germans. It also resulted in terrible damage to the town of Monte Cassino and the total destruction of the historic monastery. Barry himself suffered a devastating loss during the closing weeks of the Italian campaign: an American bomb exploded in Milan, destroying his studio with all of his etching plates.

Barry was interested in astronomy, and his pictures frequently evolve around scenes of moonlight and starlight. *Monte Cassino* shows the Plough (Ursa Major) rising above the crosses, with Venus appearing to the left. At first sight a poignantly bleak composition, *Monte Cassino*, like most of his war pictures, strikes a note of optimism: Venus (symbolising love) is ascending.

We are grateful to Robert Mitchell for his assistance.



CAT. 39

KENNETH ADFIELD (active 1940s and 1950s)

The Cliff, 1949

Signed, titled on label on reverse; oil on canvas, 14 × 18 in. (35.5 × 45.7 cm.)

This composition appears to be a view from the cliffs below Roedean towards Rottingdean, or possibly further east between Seaford and Eastbourne in East Sussex. There are clear overtones of Eric Ravilious and Paul Nash.

Ravilious, taught by Nash, had strong associations with East Sussex. Adfield, about whom little is known, is recorded as having once exhibited at the Royal Academy in 1950.

We are grateful to David Buckman and Grant Waters for their assistance.



CAT. 40

MYLES TONKS (1890–1960)

Seated woman sketching, Devon coast, late 1940s

Oil on paper, 10 × 14Q in. (25.4 × 36.9 cm.)

In the 1940s Tonks moved to a house near Watchet in Somerset, inspired by the vibrant beauty of the nearby coast, particularly the light and shade, and the heightened colour and texture of the sun-drenched sea and land. Tonks produced a number of paintings that bring to mind the coastal views of Laura Knight and Lamorna Birch. The setting for this painting may well be Croyde in Devon, further west along the coast from Watchet. *Rocks at Croyde* was the title of Tonks's 1941 Royal Academy exhibit (no. 682).





CAT. 41

CHARLES MAHONEY (1903–1968)

Study of a Sunflower, late 1940s

Oil over pencil on board, prepared with a pink gesso ground, 15 × 12 in. (38 × 30.5 cm.)

Provenance: acquired directly from the artist's daughter (ref. no. N21a III)

Literature: Martin Postle, *The Art of the Garden*, exh. cat., Tate Britain, 2004, p. 118

Mahoney's unbridled enthusiasm for plants was shared with Edward Bawden, Evelyn Dunbar, Geoffrey Rhoades and John Nash, all of whom swapped cuttings with each other by post. The artist's daughter recalls that he 'particularly liked to grow and paint tall, statuesque plants; Annual Sunflowers excelled in this respect. In addition they had handsome heads, with great twisted necks resembling a Celtic torque' (Elizabeth Bulkeley, email to Paul Liss, 2 February 2007).

CAT. 42

HARRY EPWORTH
ALLEN (1894–1958)
Bridge in a Landscape, circa 1950

Tempera on panel, 11W × 13E in. (28.5 × 35 cm.)

Provenance: Michael Whitehall since the 1980s

Exhibited: Twentieth Century Gallery, London, 1991

Literature: John Basford, *Harry Epworth Allen*, Rowsley, Derbyshire, 2007, p. 104, repr. p. 21

'Harry Epworth Allen produced a body of work which is much less well-known than it should be within the English landscape revival of the mid-century. Like his direct contemporaries, John Nash and Ivor Hitchens, he is an artist mostly identified with a particular area, that of the environs of Sheffield and the Peak District of Derbyshire' (James Rawlin, '20th-Century British and Irish Art', Sotheby's catalogue, 17 November 2004, p. 36).









CAT. 43

STUART MAXWELL ARMFIELD
(1916–2000)

Props, circa 1951

Signed and titled on the reverse: egg tempera on panel, 24 × 20 in. (61 × 50.8 cm.)

Provenance: private collection, USA

Exhibited: Society of British Artists, year unknown

On the evidence of the address on the reverse, this painting can be dated to around 1951, when the artist moved from Polperro to Looe (both in Cornwall). Armfield, like his uncle, Maxwell, was an expert on tempera painting; in 1958 he published *Tempera Painting* (London and New York); he also broadcast on the subject on television.

The number on the propeller is its component number, and not the parent vessel's registration.

We are grateful to Geoff Hassell for his assistance.

JOHN CECIL STEPHENSON (1889–1965)

Bolero, 1960

Signed, titled and dated on the reverse

Oil on canvas, 24 × 18 in. (61 × 45.7 cm.)

Provenance: Marjorie Guthrie, the artist's daughter-in-law

Exhibited: *Cecil Stephenson*, Drian Gallery, London, September 1960, no. 16

Literature: Simon Guthrie, *The Life and Art of John Cecil Stephenson*, Grange-over-Sands, Cumbria, 1997, p. 119, repr. p. 150

'The vicissitudes of the art world are such that it is possible for an artist of great talent to work for a lifetime in obscurity, and only towards the end of his career find the recognition that is due to him. He was one of the earliest artists in the country to develop a completely abstract style, a conscious craftsman ... he has created a world of visual delight that must at last be shared with a wide and appreciative public' (Herbert Read, introduction to *Cecil Stephenson*, exh. cat., Drian Gallery, London, 1960).

In April 1959 Stephenson met Halima Nalecz, the ebullient, Juno-esque owner of the recently opened Drian Gallery in London. She invited Stephenson to prepare for a one-man show (surprisingly his first), which took place in September 1960. He had about eighteen months to prepare for it. This resulted in a remarkable body of abstract work, most of which, according to their titles, are analogous to aspects of music. Some paintings were on a fairly modest scale (24 × 18 in.) but at least ten were quite large (usually 48 × 36 in.). Many refer back to small sketches in oil on paper that Stephenson had made during the Second World War, materials being in short supply. Some are fairly thinly painted in oil on paper; others are painted in heavy impasto on canvas and board. With the latter there is a dramatic gestural quality that shows an awareness of American Abstract Art, with which Stephenson was familiar through his activities as Chairman of the Hampstead Artists' Council. The smaller pictures were priced at around £50; the larger ones £100.

At the time of the exhibition, which was a critical if not a commercial success, Stephenson gave an interview (his last, as he was shortly to suffer a stroke, after which he was tragically incapacitated):

'Many misuse the word "abstract"; Kandinsky explains it very well. Abstraction is a matter of condensing everything down to certain forms, such as the vertical (dynamic), the horizontal (static), and the diagonal somewhere between the two. The movement of a straight line runs across the canvas, but it can be broken up, like the teeth of a saw, to make quite a different effect.







This is comparable to harmony and counterpoint in music – you can have the horizontal and the vertical breaking into one another. This is no chiaroscuro or illusionism, but instead much greater freedom. For instance, new freedom in colours. White can now be used, a thing which academic painting does not allow. We are no longer dependent on rule of balance since painting has become a language. The easiest way to describe it is in musical terms' (quoted in Jasia Reichardt, *Cecil Stephenson*, exh. cat., Fischer Fine Art, London, 1976).

Cecil Stephenson is the subject of a major retrospective to be held at The Fine Art Society (organised by The Fine Art Society in conjunction with Liss Fine Art), from 18 October to 8 November 2007.

CAT. 45

KATHLEEN GUTHRIE (1905–1981)

Blue Bird, 1960s

Inscribed with title on reverse: '6 Mall Studios, Tasker Road'

Oil on canvas, 10 × 14 in. (25.5 × 35.5 cm.)

Provenance: the artist's estate

Trained at the Slade School of Art under Myles Tonks, and married to fellow painter Robin Guthrie, Kathleen Guthrie's pre-war work is firmly figurative. Her abstract painting dates to the post-war period, after she had divorced Guthrie and married the painter Cecil Stephenson (see cat. 44) in 1941. Although clearly influenced by Stephenson, she retained a distinctive luminous, soft palette, and her brushwork remained very consistent, avoiding the hard edges and sometimes vigorous impasto of his work. A solo exhibition of her work was held at the Drian Gallery in London in 1966, in which these works are likely to have been included.

We are grateful to Marjorie Guthrie for her assistance.

CAT. 46

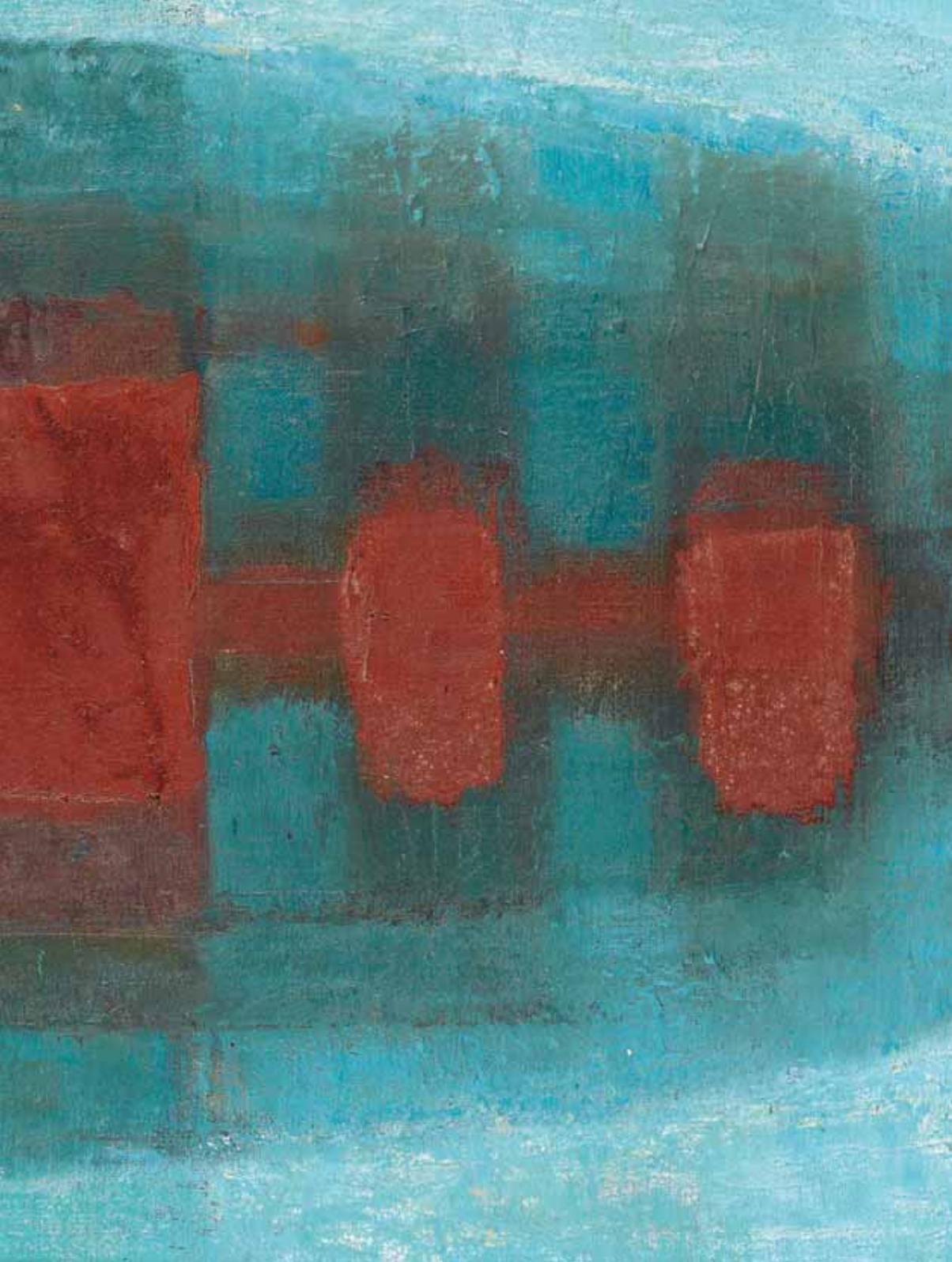
KATHLEEN GUTHRIE (1905–1981)

Red and Green, 1960s

Inscribed with title on reverse: oil on canvas, 10 × 14 in. (25.4 cm. × 35.5 cm.)

Provenance: the artist's estate





CAT. 47

THOMAS MONNINGTON (1902–1976) *Design for Students' Union, University of London, circa 1969*

Acrylic on board, 17 × 13 in. (43.2 × 33 cm.)

Exhibited: *Sir Thomas Monnington*, The Fine Art Society, 1997 (no. 140)

Literature: Paul Liss, *Thomas Monnington: The British School at Rome*, 1997, repr. p. 54

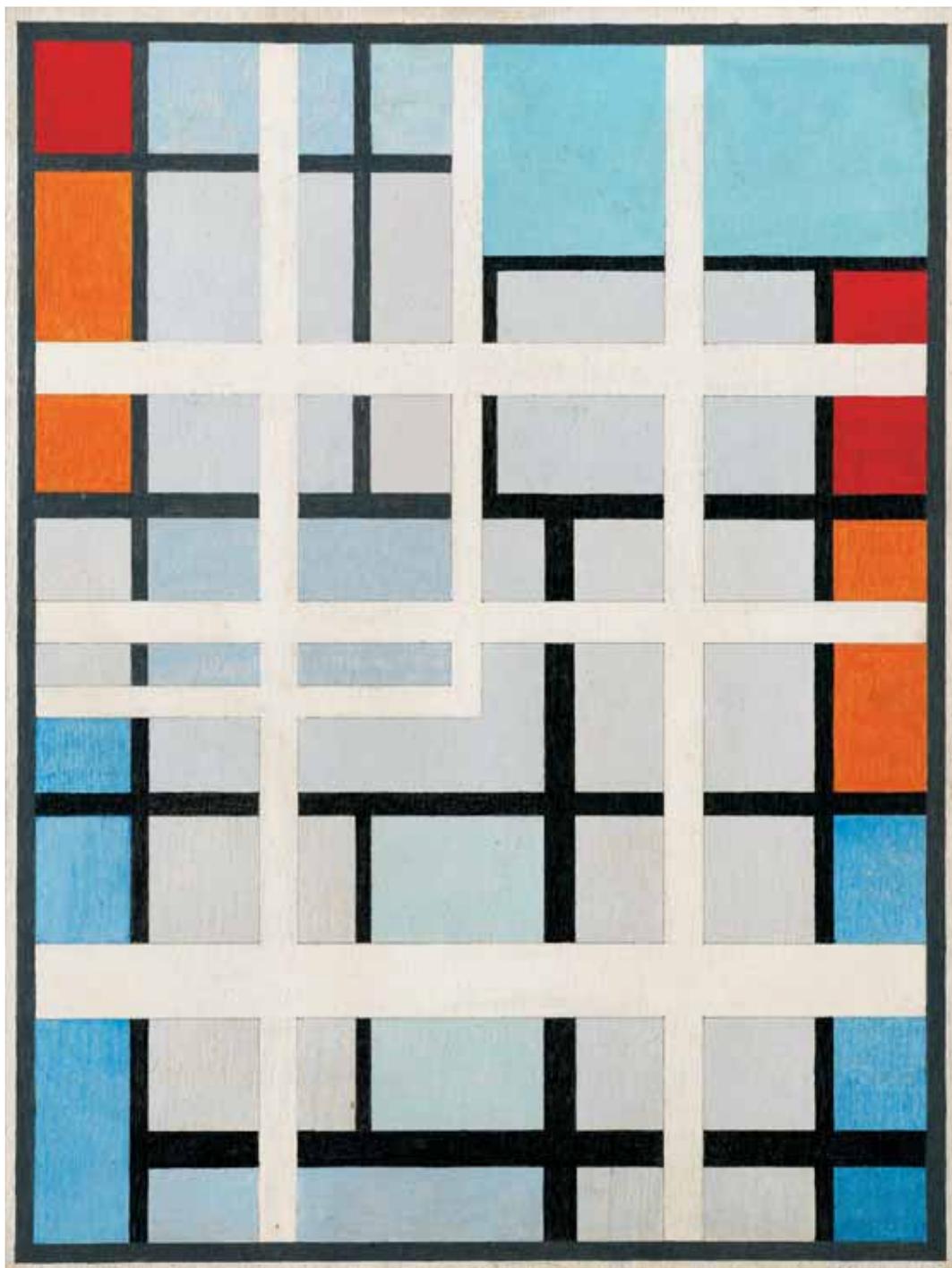
'It has been a failing all my life that I take a long time to resolve a painting problem. I take a year to do one painting because I make innumerable studies preparing the way ... I am now preparing something for the summer exhibition – I expect that I will use that as a basis for the mural' (interview in the *Sunday Express*, 1969).

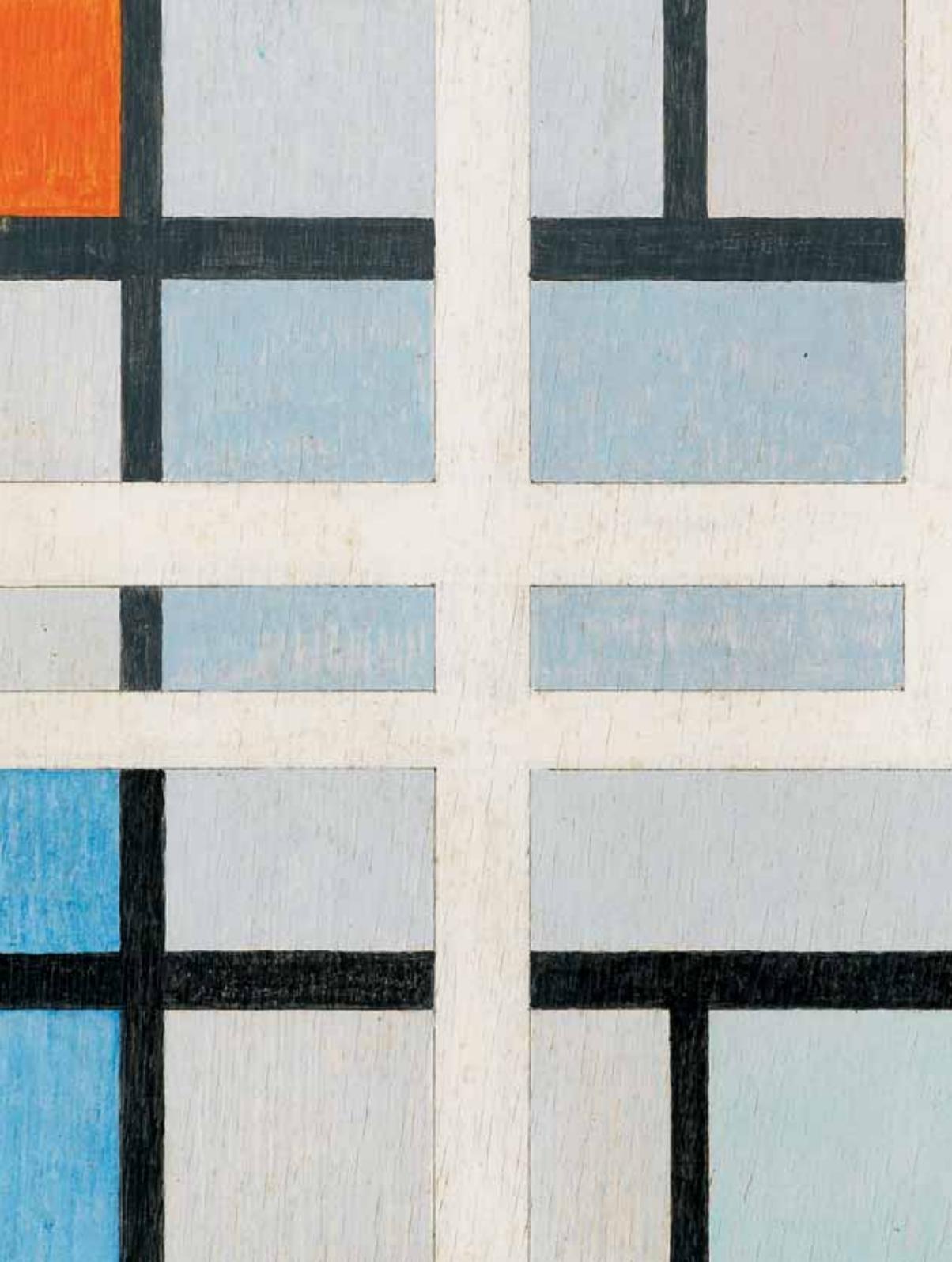
The mural to which Monnington refers, and for which this painting is a study, was commissioned by the Edwin Austin Abbey Trust for Mural Painting in Great Britain, and completed and installed in the early 1970s. It was later removed from the Students' Union and is assumed to have been destroyed.

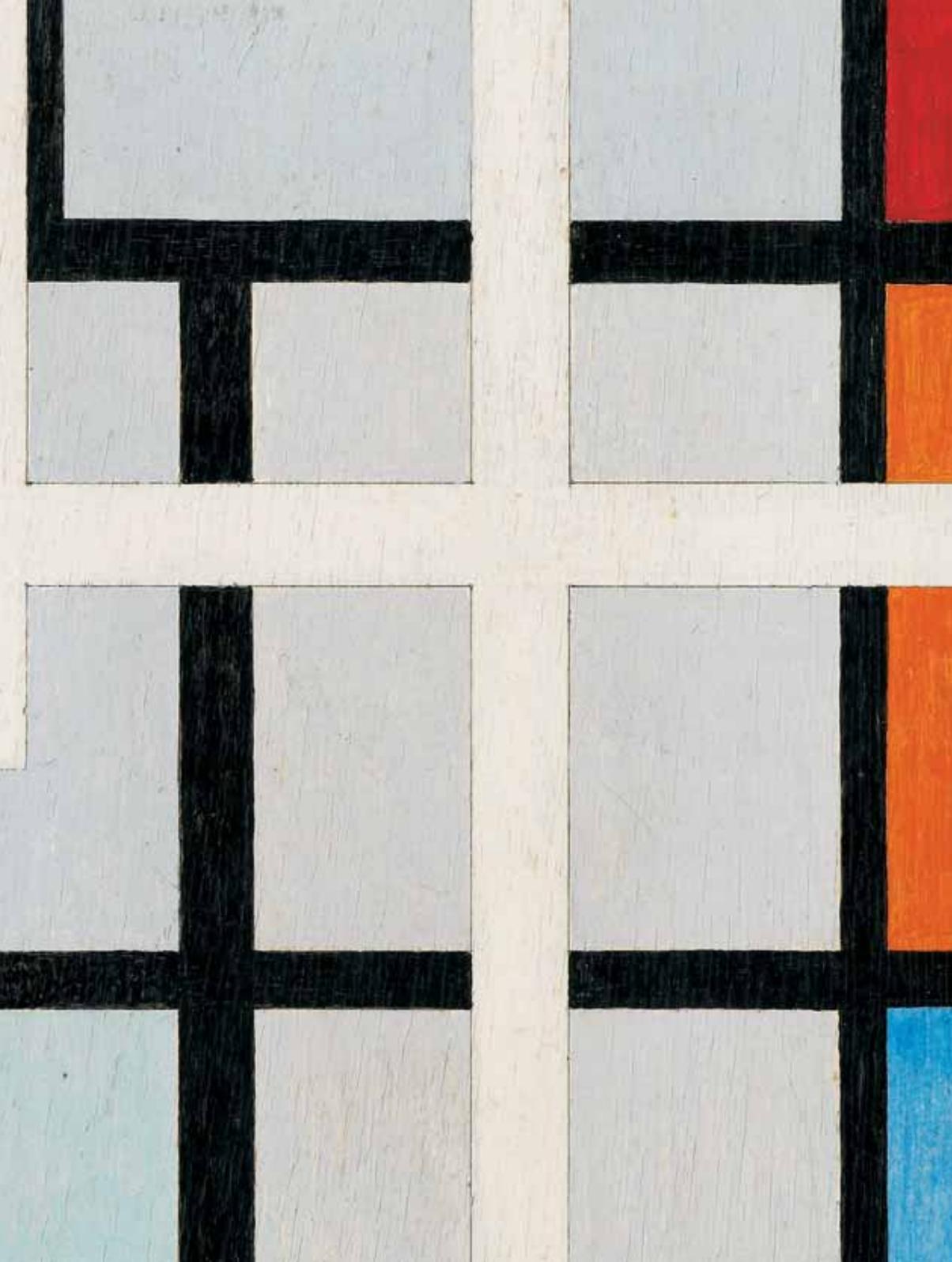
Monnington was the first President of the Royal Academy to encourage the exhibition of abstract works at the academy, including his own. Although in 1967 the Chantrey Bequest acquired *Square Design 1966* for the Tate Gallery, his significant contribution to post-war art in Britain has since been largely ignored.



Thomas Monnington in his studio at Leyswood, Groombridge, East Sussex, circa 1967. Photograph courtesy James and Mary Monnington.







CAT. 48

MICHAEL CANNEY (1923–1999)

Harbour, 1963

Signed and dated on verso; oil on panel, 12W × 15 in. (31 × 38.1 cm.)

Provenance: Madeline Canney (no. 163)

Canney lived much of his life in Cornwall, and it is natural that nautical themes pervade his work.

CAT. 49

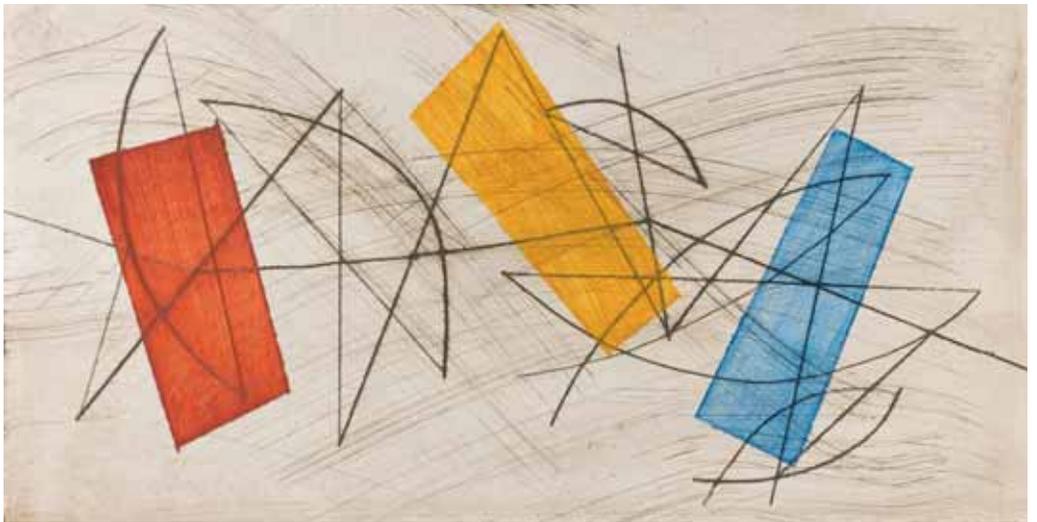
MICHAEL CANNEY (1923–1999)

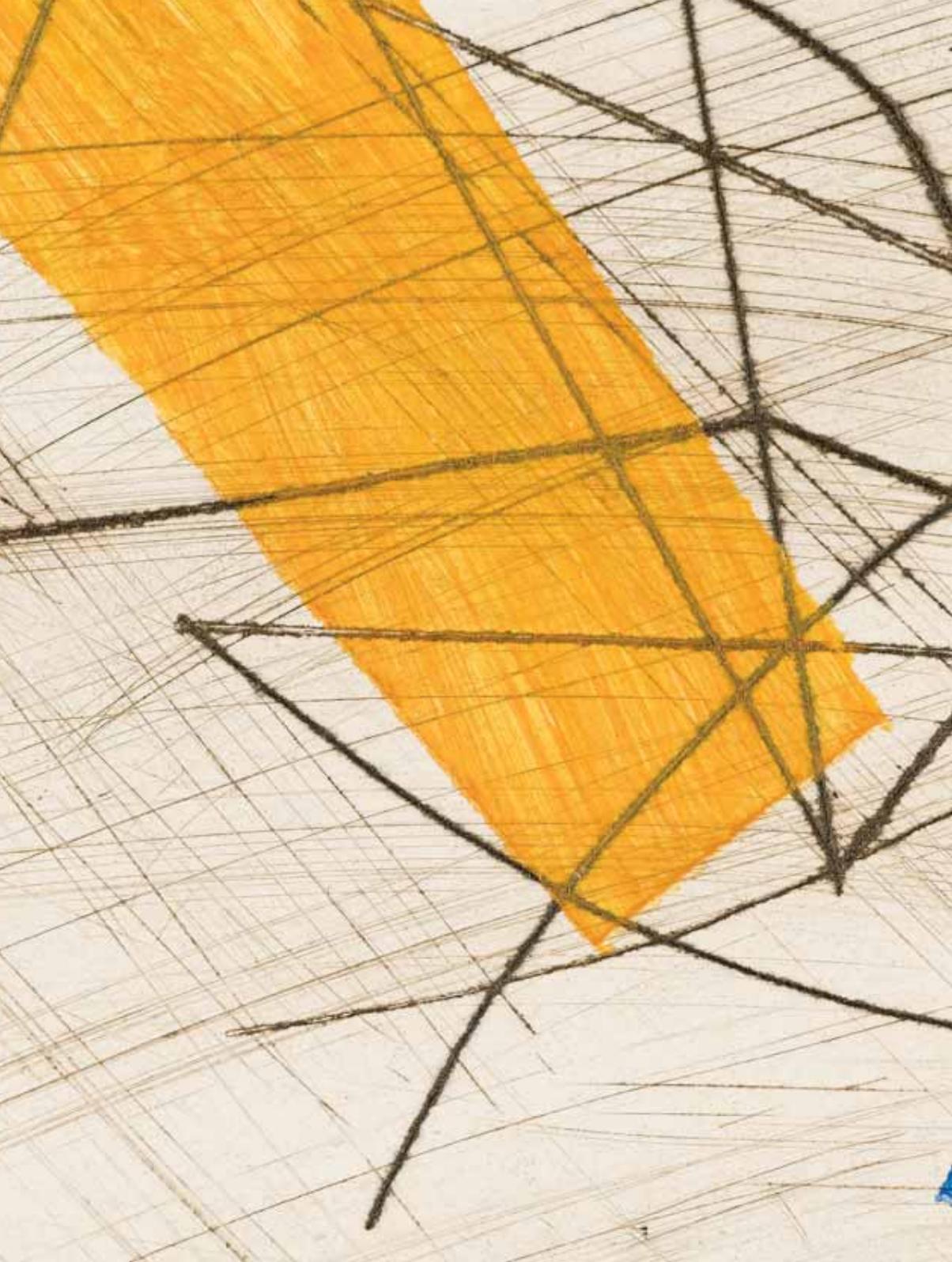
Choppy, circa 1985

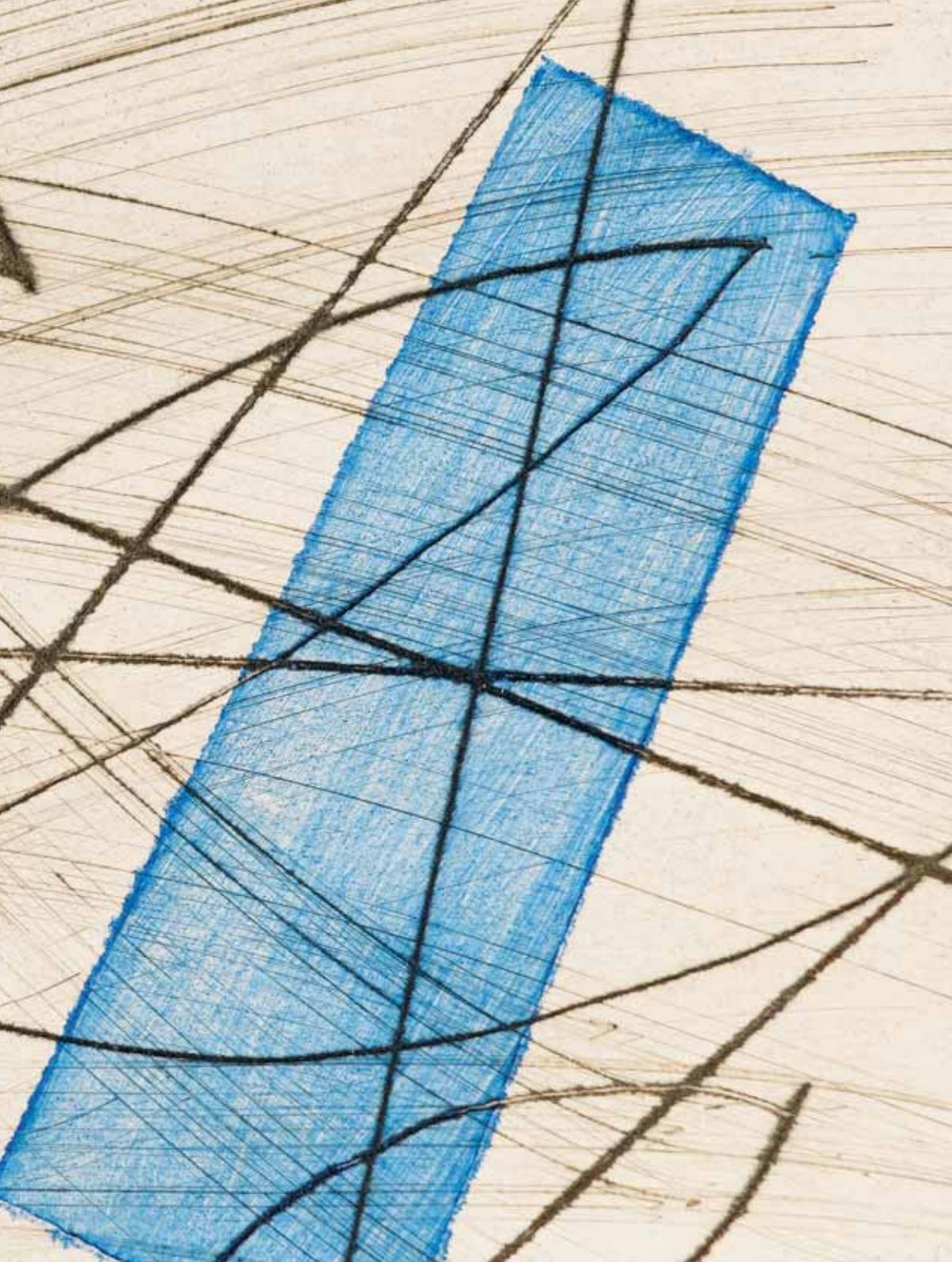
Signed and titled on the reverse; alkyd on panel, 4E × 9W in. (12 × 23.5 cm.)

Provenance: Madeline Canney (no. 147)

Canney was one of the first painters to explore the possibilities of the medium alkyd, an oil paint that dries rapidly and allows colours to be overlaid without the edges 'bleeding' into one another. From the early 1980s onwards the medium had a profound effect on his work, and resulted in his most distinctive period as a painter. A painting that is closely related to *Choppy*, titled *Rigging*, was included in Robert Miller, *Michael Canney: Oils, Alkyds and Reliefs*, exh. cat., The Fine Art Society, London, 2007 (no. 37).









CAT. 50

MICHAEL CANNEY (1923–1999)

La Voce de la Lune, 1976–1984

Signed, titled and dated on the reverse; oil on panel, 4E × 14 in. (12 × 35.5 cm.)

Provenance: Madeline Canney (no. 125)

During the eight-year period that elapsed between Canney starting and finishing this picture, his work underwent a considerable, if subtle, stylistic change: the final stage in his journey from the abstract expressionism of the 1950s to the saturated and considered geometric work, mostly in alkyd, of the 1980s. In 1984 he moved from Cornwall to Italy, setting up his studio in a medieval hill-top village near Sienna.

We are grateful to Christopher Gange and Robert Miller for assistance.





Brick and Tile Terrace before additions

CAT. 51

PETER BROOK (born 1927)

Brick and Tile Terrace, circa 1970, with later additions

(retitled *Look! Peter Brook out drawing in the rain with the dog*, 2007)

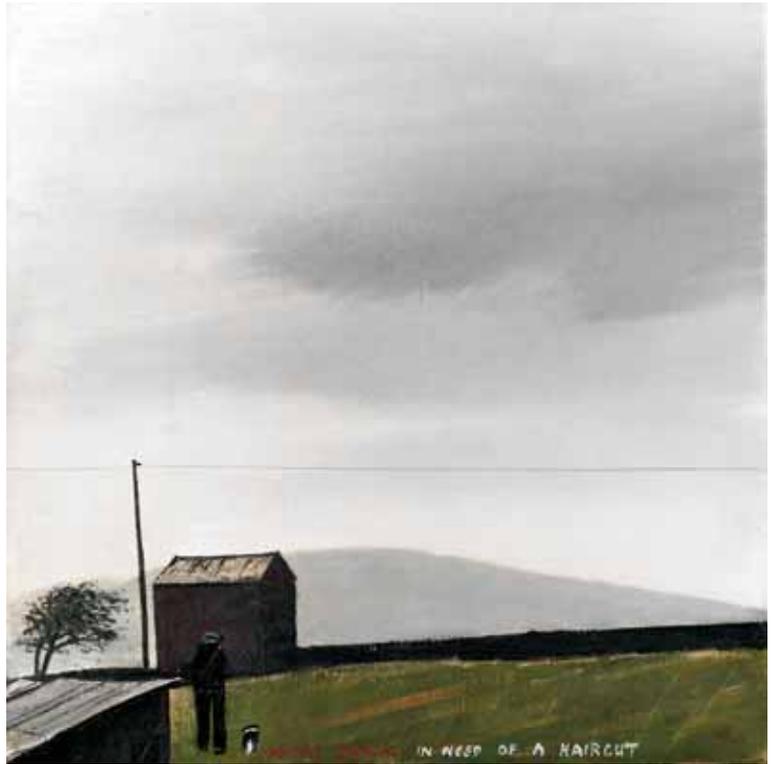
Oil on canvas, 20 × 24 in. (50.8 × 61 cm.)

Provenance: from the artist's own collection

Literature: *Peter Brook: The Pennine Landscape Painter*, Halifax 1992, repr. p. 13



Turning to Rain before additions



CAT. 52

PETER BROOK (born 1927)

Turning to Rain, circa 1970, with later additions

(retitled *Peter Brook in need of a hair cut*, 2007)

Signed, twice, and titled, twice

Oil on canvas, 11E × 11E in. (29.9 × 29.9 cm.)

Provenance: Agnew's, London

CAT. 53 (OVERLEAF)

PETER BROOK (born 1927)

High on the Pennines, circa 1970, with later additions

(retitled *Winter Landscape – Peter Brook drawing outside*, 2007)

Signed, twice, and titled, twice

Oil on canvas, 11E × 11E in. (29.9 × 29.9 cm.)

Provenance: Agnew's, London; Laporte Corporate Art Collection, London

Literature: Paul Liss, *Laporte, A History in Art*, London 2000 (no. 22)



High on the Penines before additions

CAT. 54 (OPPOSITE)

PETER BROOK (born 1927)

Canal Basin, Brighthouse, circa 1967, with later additions

(retitled *Peter Brook with his dog – never did like the water. But sheep! Yes!*, 2007)

Signed and titled; oil on canvas, 50 × 20 in. (127 × 50.8 cm.)

Exhibited: *The John Moores Exhibition of Contemporary Painting*, Walker Art Gallery, Liverpool, 1967

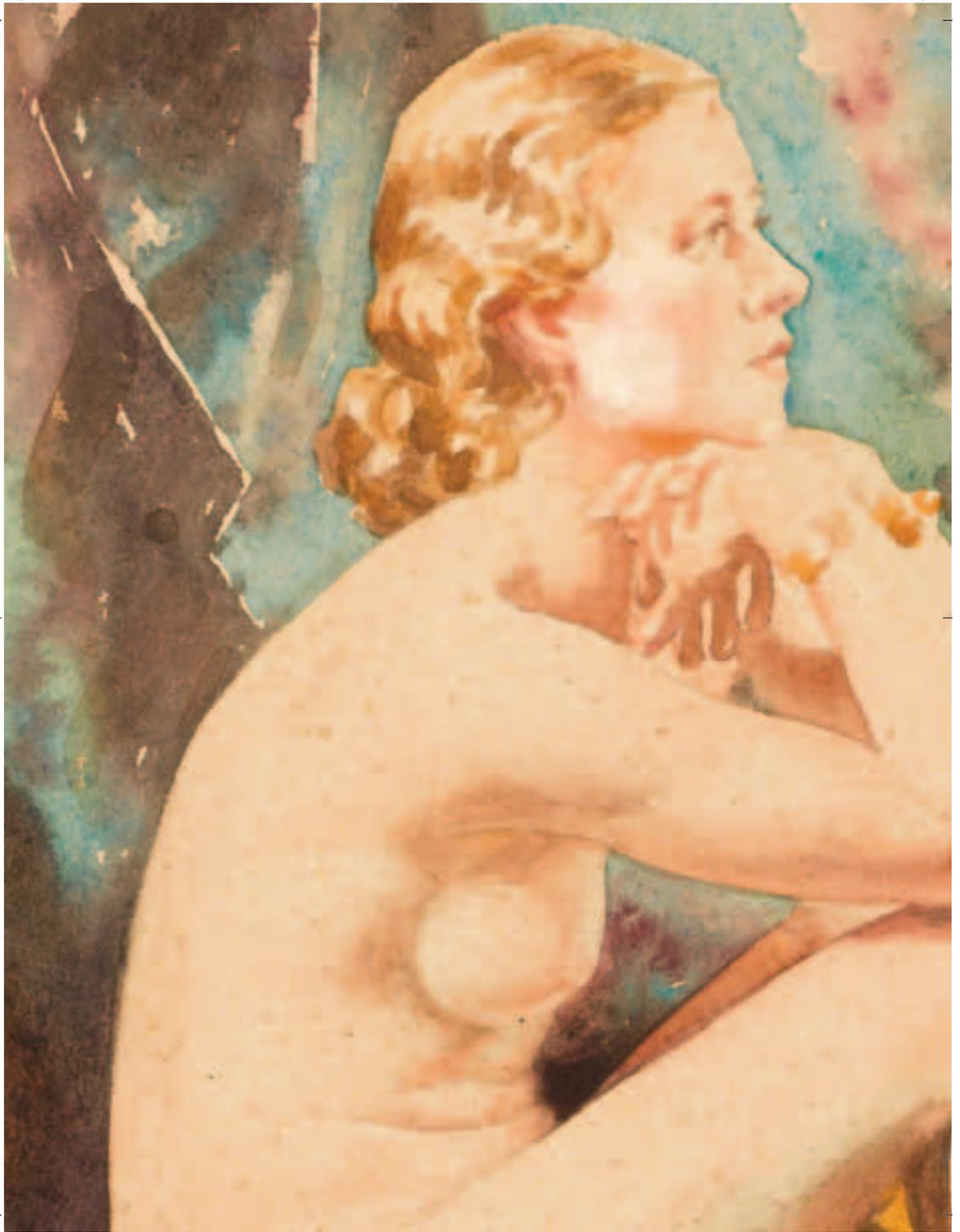
Provenance: from the artist's private collection

Brook has always seen his paintings as works that are evolving; through them he is visiting and revisiting the familiar subjects that make up his world. His desire to rework his old compositions, in this case adding his own portrait and that of his dog Shep, is a natural part of this evolution. Describing his own work, Brook uses the analogy of the practice of Bob Dylan, who frequently reworks the lyrics and harmonies of his earlier work.

We are grateful to David Walker and Peter Brook for assistance.



STREET VIEW WITH THE OLD BRIDGE, 1911, OIL ON CANVAS, 100 x 150 CM, THE METROPOLITAN MUSEUM OF ART, NY, NY



WORKS ON PAPER





CAT. 55

ALBERT DE BELLEROCHÉ (1864–1944)

Yvette, circa 1898

Numbered 120; inscribed 'Drawing' by Bellerocché and numbered 348 on the reverse
Pencil, 15 × 11S in. (38.1 × 28.7 cm.)

Provenance: the artist's studio; William de Bellerocché; private collection

Lithographs of *Yvette* dated 1901 and 1903, in which the sitter is clearly older, suggest that this drawing was made circa 1898. A portrait of *Yvette* was exhibited at the New English Art Club, London, in 1899.

We are grateful to Gordon Anderson for assistance.







CAT. 56

JOHN HASSALL (1868–1948)
The British Empire, circa 1900

Signed; watercolour, 23D × 19D in. (60 × 50 cm.)

This striking image probably dates to the period of the Boer War of 1899–1902, when the Orange Free State and the South African Republic were absorbed into the British Empire. Hassall's approach to the subject reflects public opinion of the period, which was much at ease with the aggressive foreign policy of the ruling Conservative government, who were duly re-elected in 1900. Hassall was fascinated by the military, being the son of a naval officer and having attempted on two occasions to join the Royal Military Academy in Sandhurst. The sketches of Japanese figures on the walls behind possibly refer to the expansionist ambition of Japan in this period. Hassall's distinctive two-dimensional decorative style was much indebted to Japanese art.



CAT. 57

ALBERT DE BELLEROCHÉ (1864–1944)

Woman with Hat, circa 1905

Signed, number 170 on the reverse; pencil, 14Q × 10W in. (36.7 × 26 cm.)

Provenance: the artist's studio; William de Belleroche; private collection

'While his works are diverse ... they celebrate foremost the womanhood of our time ... These are thoroughly modern works which capture brief, reverent moments of joy, tenderness and wonder, much like the works of Sargent, Helleu or Besnard. Belleroche's portraits of woman are iconographic' (Claude Roger-Marx, 'Peintres-lithographes Contemporains: Albert Belleroche', *Gazette des Beaux-Arts I*, vol. 39, 1908, p. 74).

Along with Paul Helleu, Belleroche produced some of the most evocative images of *belle-époque* women of his generation. Although Belleroche made a number of lithographs of women with turbans or toques around this period, none are known to relate specifically to this study.

We are grateful to Gordon Anderson for assistance.



WILLIAM ORPEN (1878–1931)

Annete and Lubin (recto) and *Portrait of a Lady, Bust Length* (verso), circa 1904–5

Signed and inscribed

Recto: pen, ink and watercolour; verso: charcoal, red and white chalk.

14 × 10 in. (35.5 × 25.5 cm.)

Provenance: Bonham's, London, 4 July 1985 (lot. 36); Christie's, London, 9 June 1988 (lot. 35); Sotheby's, London, 11 October 1989 (lot 49); private collection

Annete and Lubin (recto)

The two protagonists in this drawing are Augustus John and his wife Ida (née Nettleship). Orpen had known both since his Slade School days, where they were all students. It is his commentary on the unorthodox domestic arrangements of Augustus John, who maintained a *ménage à trois* involving Ida and his mistress, Dorelia (Dorothy McNeill), on and off between 1903 and 1907. (For images of Ida and Dorelia see cats. 104 and 105). Even within the bohemian atmosphere of the London Edwardian art set, such an arrangement still attracted disapproval. The more conventional Orpen and his wife Grace would have had sympathy and concern for Ida, viewing her bouts of mental anguish with growing alarm. Ida herself see-sawed between accepting the situation, embracing it with manic enthusiasm and alacrity, and being overpowered with claustrophobia and depression, triggered by the realisation that she was trapped by these same arrangements. Conscious of the effect that the arrangement was having on Ida, Orpen chose to illustrate her dilemma by equating it with one of Jean-François Marmontel's *Moral Tales* (1761),





Annette and Lubin, which examined the conflict between natural desire and urges (natural law), and the conventions of society (man-made law). In this image Ida is clearly pregnant; tragically she died shortly after the birth of her fifth son, in March 1907.

Portrait of a Lady (verso: not illustrated)

Although the subject has not been positively identified, the lady could be Mrs Augusta Everett. A distant relation of Orpen, Mrs Everett, like Orpen, attended the Slade, and he rented for a time a studio in the basement of her house at 21 Fitzroy Street, London. Orpen painted her in 1901 as *Mrs Everett on the Isle of Patmos* 1901 (Mildura Arts Centre, Australia), holding a scroll and with a finger pointing heavenward. As can be judged from the *Isle of Patmos* painting, Mrs Everett was not short of religious fervour, and it would be an irony if it were her portrait on the back, as she certainly would have had an opinion about the Johns' *ménage à trois*.

The above text is an extract of an essay written by Christopher Pearson, the unabridged version of which can be read on www.lissfineart.com.

We are grateful to the Orpen Research Project for their assistance in the preparation of this entry. A catalogue raisonné of the oil paintings of William Orpen is currently being prepared by Christopher Pearson of the Orpen Research Project.

For further inquiries, please contact cmcmp@cmcmp.screaming.net.

C AT. 59

JOSEPH SOUTHALL
(1861–1944)

Bacchus and Ariadne, circa 1912

Watercolour over pencil on card, varnished; 7 × 9 1/2 in.
(18 × 24.2 cm.)

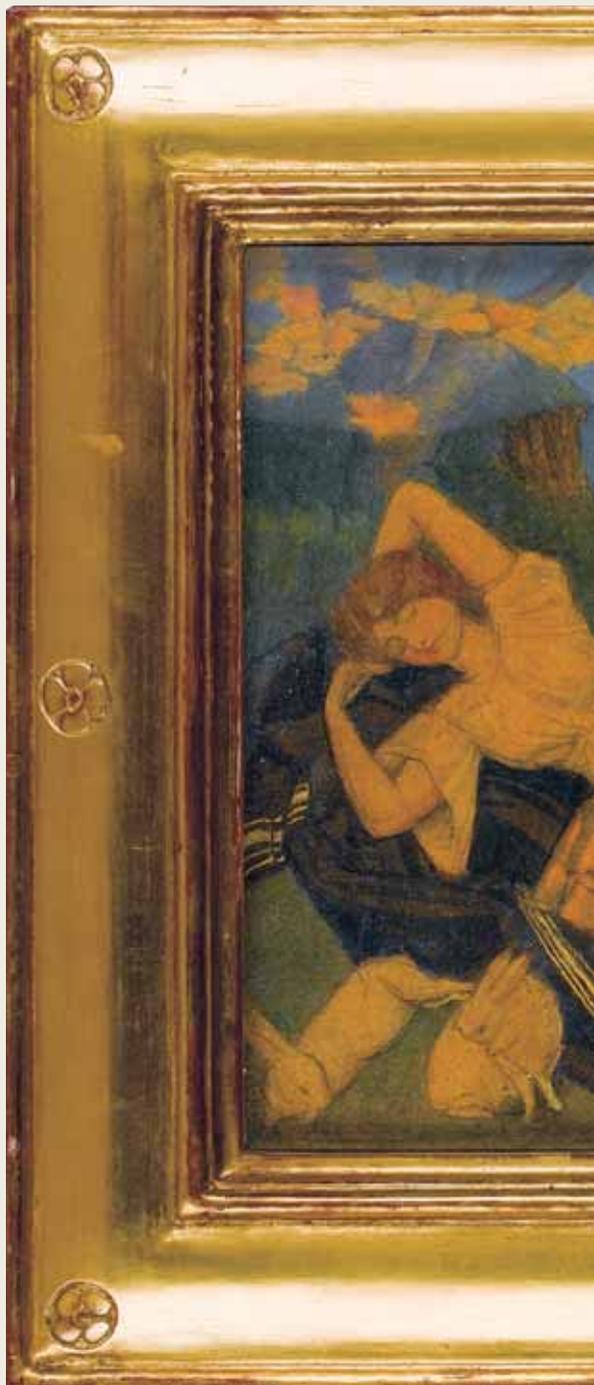
Provenance: Alan Fortunoff; The Fine Art Society
Exhibited: Cheltenham Art Gallery and Museum,
April–June 2005, no. 13

Literature: John Christian, *The Last Romantics*, exh. cat.,
Barbican Art Gallery, London, 1989, p. 105, no. 73;
Peyton Skipwith, *Joseph Southall: Sixty Works from the
Fortunoff Collection*, exh. cat., The Fine Art Society,
London, 2005, p. 84

'Southall's tempera technique and flat decorative style give a curiously "frozen" quality to all his work, but the effect is particularly striking here where the subject is one of passionate eroticism. There are a number of other typical features: the somewhat awkward anatomy, the striped patterns on the draperies, the "chorus" figures at the upper right, and the white rabbits lower left' (John Christian, *The Last Romantics*, exh. cat., Barbican Art Gallery, London, 1989, p.105).

This is a quarter-size study for the tempera painting first exhibited at the 1913 Salon of the Société National des Beaux-arts, Paris (see *Joseph Southall 1861–1944: Artist–Craftsman*, Birmingham 1980, p. 42, no. B10).

The figure of Bacchus bears similarities to that in Tintoretto's painting of *Ariadne, Venus and Bacchus* 1576 (Ducal Palace, Venice).







CAT. 60

JOHN EDGAR PLATT (1886–1967)

Apple Gatherers, circa 1912

Gouache on tracing paper, diameter 6D in. (17 cm.)

Provenance: the artist's family; Hilary Chapman

This is the original design for *Apple Gatherers*, a coloured woodcut of 1912.

We are grateful to Hilary Chapman for her assistance.



WILLIAM ORPEN (1878–1931)

Kneeling Figure of Woman – a Study for 'The Holy Well', circa 1914–15

Signed 'ORPEN' and inscribed 'Mr Vivian'; pencil, 23 × 18E in. (58.5 × 47.5 cm.)

Provenance: Mrs Howard (Florence Evelyn) St George (owner of the finished picture); Sotheby's, London, Mrs St George Sale, 26 July 1939, as part of lot 105 (*The Holy Well* and 17 studies sold to Reid and Lefevre for £210); Reid and Lefevre 1939; Lawrence Rill Schumann Art Foundation, Boston, Massachusetts, USA; Tannenbaum Collection, Canada; private collection, Canada (Frederick Weinberg); private collection (before 1995)
Exhibited: Royal Academy, London, 1933, 52nd Winter Exhibition, *Commemorative Exhibition – Works by Late Members: The Holy Well* (no. 68) and all 17 studies owned by Mrs St George (nos. 735–50, 766) were exhibited, but the catalogue descriptions are not sufficient to identify the studies individually. However there are relatively few pencil-only drawings, so the numbers can be narrowed to 735, 737, 747 or 750.

Literature: Phillip's, London, 21 November 1995, catalogue (lot 120 repr.); Sotheby's, London, Irish Sale, 16 May 1996, catalogue (lot 458, repr. p. 144).

Between 1913 and 1916, Orpen executed three large Irish allegorical canvases, *Sowing New Seed* for the Board of Agriculture and Technical Instruction for Ireland 1913 (Mildura Arts Centre, Australia), *The Western Wedding* 1914 (untraced, believed destroyed), and *Nude Pattern: Holy Well*, also known as *The Holy Well* 1916 (National Gallery of Ireland, Dublin). According to Bruce Arnold, 'These are three major works which pursue themes of Irish art and culture, Irish faith and morality, Irish landscape, dress and manners, Irish sexuality' (Arnold, *Orpen: Mirror to an Age*, London 1981, p. 294).

All three paintings were preceded by preparatory drawings of exceptional precision and sensitivity. The model for this drawing is believed to be Connie Martin, a professional artist's model, living at the time at 258 Kings Road, Chelsea. The same pose is found in a number of Orpen's paintings, including early studies for *The Western Wedding* and, in his later work, *Palm Sunday* 1931. Orpen was possibly inspired by the figure of Mary in Piero della Francesca's *The Nativity* c. 1483–4 (National Gallery, London), and drew inspiration from that artist for all three of his Irish allegorical works.

According to the artist's studio account book, this study, referred to as 'Kneeling Figure of Woman ... for Well', was originally intended for Mr Vivian, although it in fact appears to have been acquired directly from Orpen by Mrs Howard (Florence Evelyn) St George, with the finished picture.

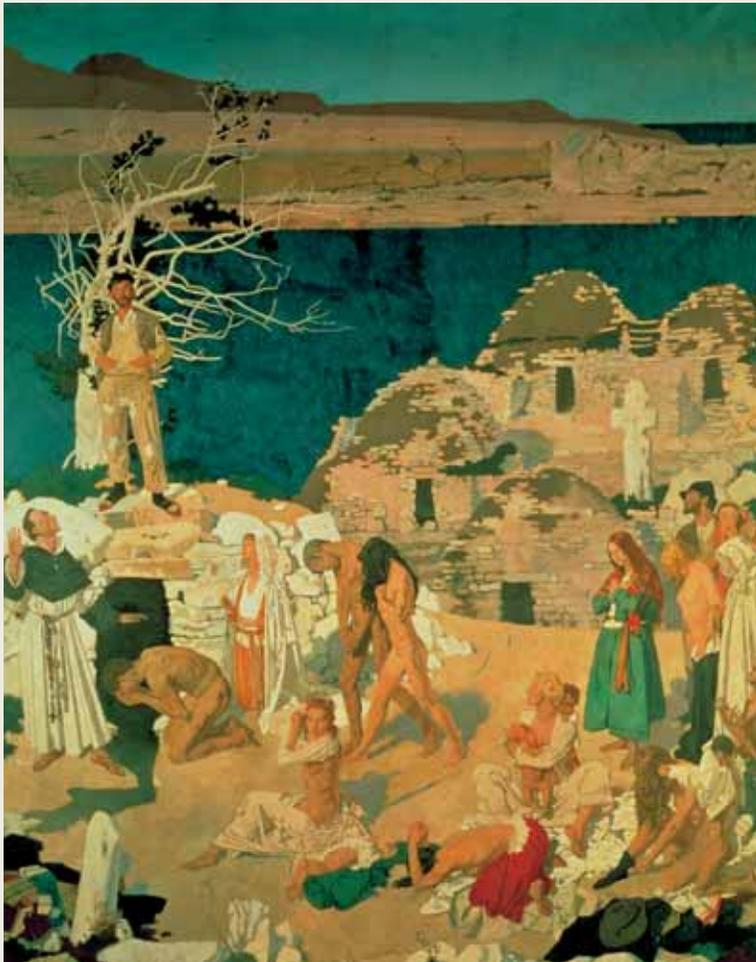
The above notes have been extracted from an essay written by Christopher Pearson, the unabridged version of which can be read on www.lissfineart.com.



Piero della Francesca, *The Nativity* (detail) c. 1483–4.
© National Gallery, London



We are grateful to the Orpen Research Project for their assistance in the preparation of this entry. A catalogue raisonné of the oil paintings of William Orpen is currently being prepared by Christopher Pearson of the Orpen Research Project. For further inquiries, please contact cmcmp@cmcmp.screaming.net.



William Orpen, *The Holy Well*
1916, National Gallery of
Ireland, Dublin. Photo © The
National Gallery of Ireland





Frank Brangwyn, *The Home Makers* 1915–25, one of four murals in the State Capitol, Jefferson City, Missouri. The pioneer (cat. 62) appears far right. © State Capitol, Jefferson City, Missouri, USA

CAT. 62

F R A N K B R A N G W Y N (1867–1956)

Study of a pioneer for 'The Home Makers', circa 1915

Black, white and yellow chalk, lightly squared, 17D × 13 in. (44.5 × 33 cm.)

Provenance: The Fine Art Society; private collection, Canada

This is a study for the pendentive panel, *The Home Makers*, in the State Capitol, Jefferson City, Missouri.

The previous state capitol having burnt down, a new one was constructed between 1911 and 1917, based on the design of the Capitol, Washington D.C. Brangwyn was asked to devise a colour scheme and thirteen murals for the new building, including a canvas for the eye of the dome (36 ft in diameter), four pendentives (each 24 ft high, 48 ft wide at the top and 15 ft wide at the base), and eight lower dome panels (approximately 16 ft high and 28 ft wide). The four large pendentives represented 'Missouri in Four Great Historical Periods' and were titled *Historic Landing (Laclede Parleying with the Indians)*, *Pioneers*, *The Home Makers* and *Builders*.

The scale of the works was immense, each figure being about 14 ft high. The initial sketches were of tremendous importance, Brangwyn telling his friend Joseph Simpson that, once he had his sketch and cartoon ready, he could complete the painting of a figure of that size in one day.

We are grateful to Dr Libby Horner for her assistance (Brangwyn's work for the State Capitol, Jefferson City, is no. M1135 in her forthcoming catalogue raisonné).



FRANK BRANGWYN (1867–1956)

Study of a man and woman, for Horton House billiard room,
circa 1916

Signed with monogram, inscribed William de Belleroche

Red chalk, 14 Q × 13 in. (36.8 × 33 cm.)

Provenance: Christie's, South Kensington, March 1989 (lot 34); Rachel Moss;
private collection, Canada

In 1915 George Harold Winterbottom JP, a well-known figure in Manchester's financial world, commissioned Brangwyn to paint murals for his billiard room at Horton House near Northampton. The murals were painted as a continuous frieze, 79 in. high and 122 ft 10 in. long, but after Winterbottom's death in 1934, the canvas was taken down and cut into ten known sections, and some areas were repainted by Brangwyn.

Surprisingly only eleven studies for this large project have, to date, been identified. This particular study is for one of the panels, known as *Venetian Workers Resting* 1916, now in the collection of Dunedin Public Art Gallery, New Zealand.

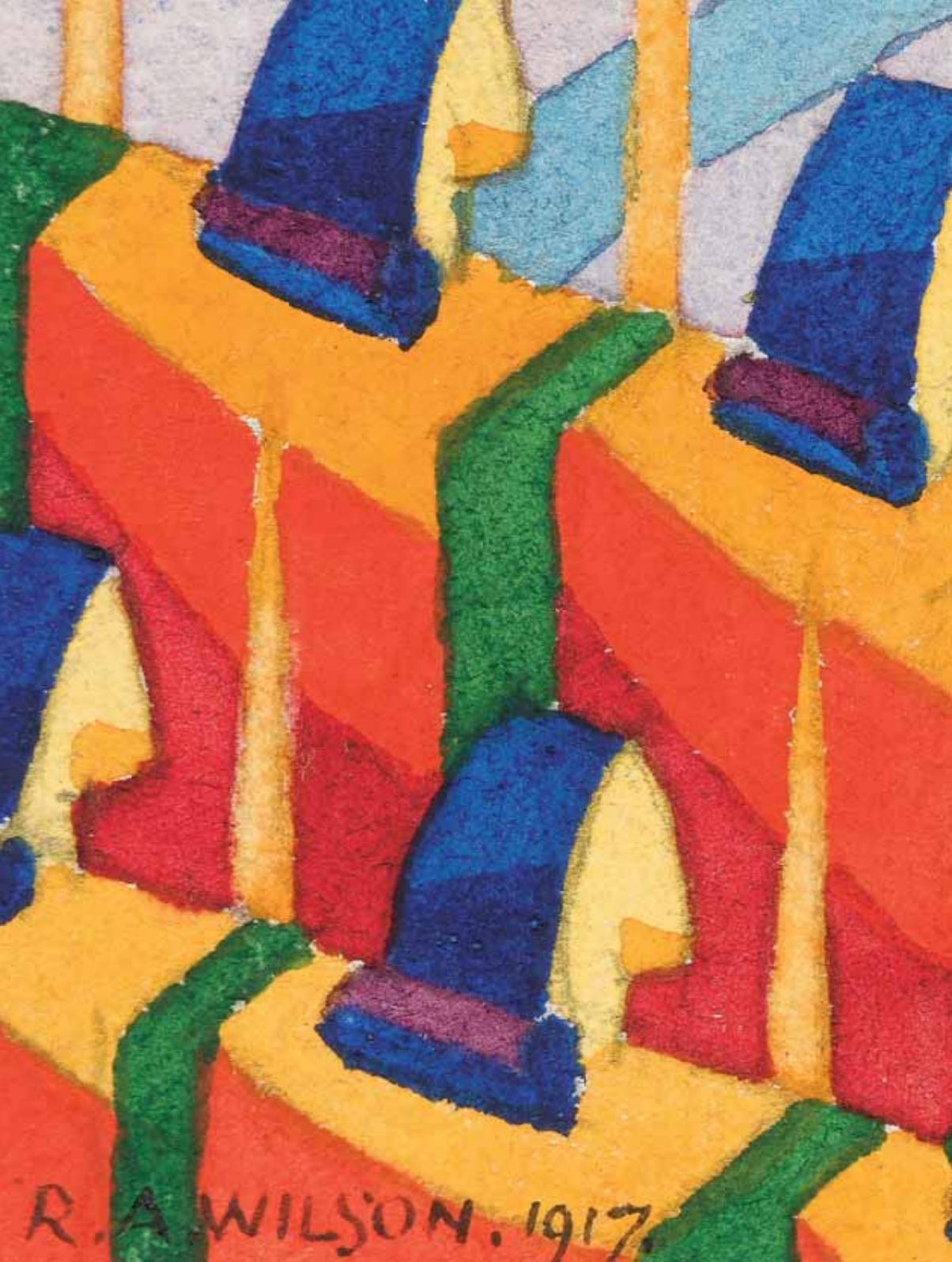
We are grateful to Dr Horner for her assistance (Brangwyn's mural is no. A1178 in her forthcoming catalogue raisonné).



Frank Brangwyn, *Venetian Workers Resting* (detail) 1916, Dunedin Public Art Gallery, New Zealand. The seated man and woman appear on the left-hand side. © Dunedin Public Art Gallery, New Zealand

F3





R. A. WILSON. 1917.



CAT. 64

R . A . W I L S O N (1884–1979)

Soldiers, 1917

Signed and dated; watercolour and pen and ink over pencil, 6S × 5E in. (16.2 × 14.6 cm.)

Provenance: the artist's family

Exhibited: *R.A. Wilson: Exhibition of Paintings and Colour Studies*, Guild of Decorators' Syndicate, London, May 1922

'Wilson deals in colours at their fullest saturation, and his pictures are therefore exceedingly forcible and self-assertive, but whereas the French cubists deal largely in abstractions of Form, Wilson is concerned mainly with colour' (James Wood, introduction to *R.A. Wilson: Exhibition of Paintings and Colour Studies*, London 1922).

From 1912 to 1916 Wilson trained in Paris, first at the Académie Julian as a pupil of Jean-Paul Laurens, and then at Tudor-Hart's Painting Academy. It was during this period that Wilson became familiar with Cubism, and met and associated with other British artists studying in Paris such as William Roberts, Edward Wadsworth and C.R.W. Nevinson.

This work was probably exhibited at Wilson's first one-man show, held at the Guild of Decorators' Syndicate in May 1922 (possibly listed as *The Ceremony*, no. 38). Described by the artist as a exhibition of 'paintings and colour studies', the works consisted of 'semi-abstract decorative subjects based on the analogy of colour and music' (*Memoirs of an Individualist*, quoted in *R.A. Wilson*, London 2006, p. 5).

For a colour study in oil by Wilson see cat. 18.

We are grateful to Jonathan Dodd for assistance.

CAT. 65 (OVERLEAF)

R . A . W I L S O N (1884–1979)

Sculptural female nude with three women to foreground, 1919

Signed and dated; watercolour, 10 × 7 in. (25.3 × 17.7 cm.)

Provenance: the artist's family

Exhibited: *R.A. Wilson: Exhibition of Paintings and Colour Studies*, Guild of Decorators' Syndicate, London, May 1922

Literature: 'Memoirs of an Individualist,' privately printed autobiography, Brighton 1972

In 1919, Wilson's work was included in an extraordinary exhibition organised by the art critic James Wood for *The Cambridge Magazine*, alongside Henri Matisse, Pablo Picasso, Henri Gaudier-Brzeska and Amedeo Modigliani.







CAT. 66 (ABOVE)

BERNARD FLEETWOOD - WALKER
(1893–1965)

Portrait of the Artist's Wife, Mickey, 1927

Signed and dated; pencil and watercolour, 11 × 9.5 in. (28 × 24.1 cm.)

Provenance: Mrs P. Fleetwood-Walker

Exhibited: John Lindsey, Knowle, March 1981

The artist married Marjory White (Mickey) in 1920. Like Fleetwood-Walker she was from Birmingham, where her family were in the jewellery trade. It is likely that she met him when he was training to be a silversmith there.

We are grateful to Nicola Walker for assistance.



CAT. 67 (OPPOSITE)

JAMES WOODFORD (1893–1976)

The Blue Towel

Signed and dated

Pencil and watercolour on washed yellow paper; sight size 11 × 9Q in. (28 × 24.1 cm.)

Provenance: acquired directly from the artist's son

Exhibited: Royal Academy, 1957 (no. 1118)

Although clearly dated 1956, this appears to be a reworking of an almost identical pencil study that Woodford undertook at the British School at Rome in the mid-1920s, the pose probably taken from the antique.

CAT. 68 (OVERLEAF, LEFT)

JAMES WOOD (1889–1975)

Life Study – Seated Nude, 1925

Signed and dated

Pencil, sight size 15S × 11 in. (39 × 28 cm.); overall size 18F × 15 in. (48 × 38 cm.)

Provenance: Albert Hill, the artist's grandson

'His best drawings are exquisite. They have a peculiar smooth tone ... and are as skilfully composed as they are delicate' (*Yorkshire Post*, c. 1940).

Stylistically this drawing has similarities with those of Stanley Spencer and Henry Lamb, both close friends of Wood at this time (see cat. 23).

CAT. 69 (OVERLEAF, RIGHT)

JAMES WOODFORD (1893–1976)

Study of a Male Torso, mid-1920s

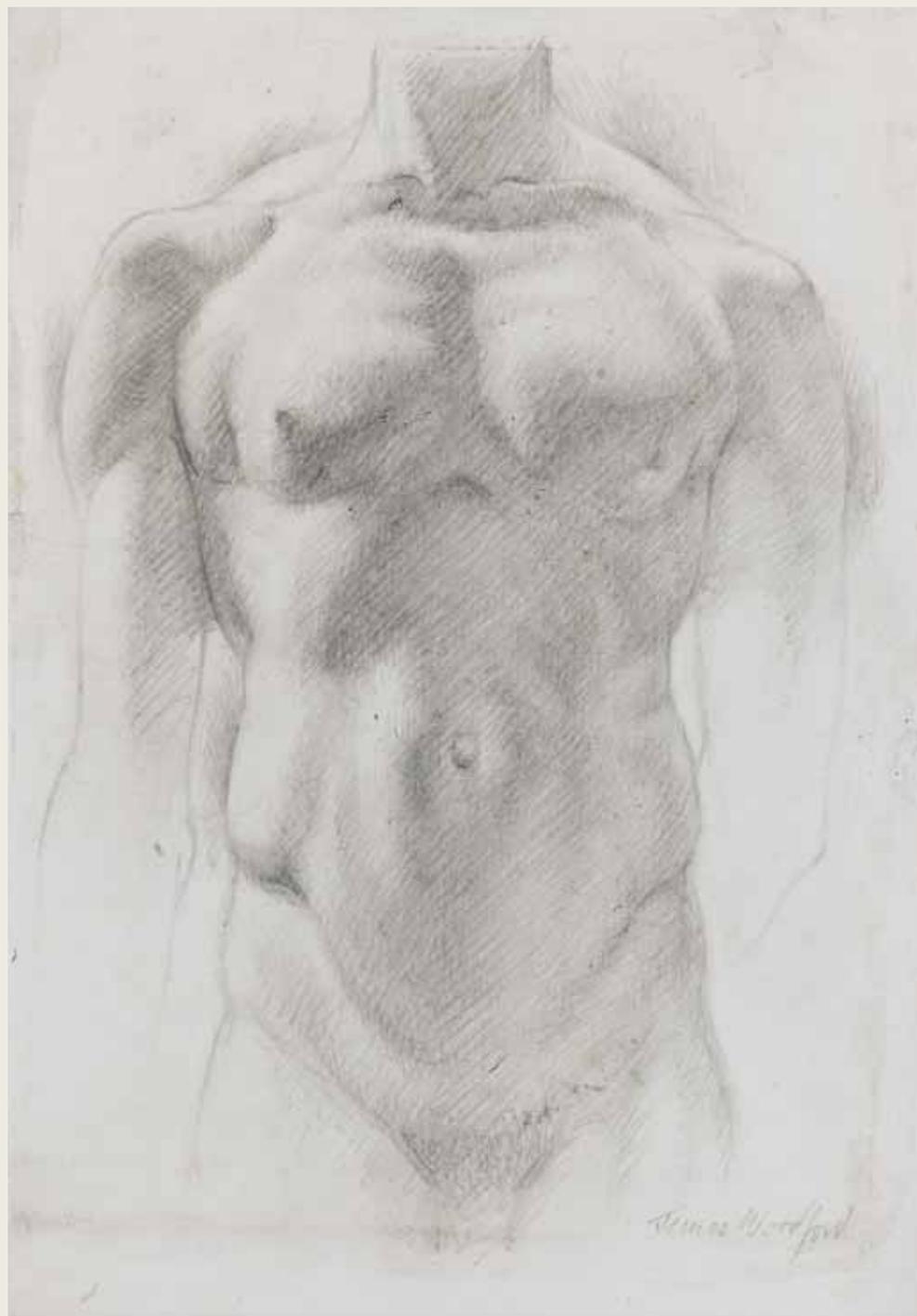
Signed; pencil, 9 × 6Q in. (22.6 × 16.7 cm.)

Provenance: acquired directly from the artist's son

Woodford was one of the most distinguished sculptors of his generation, and his anatomical studies, relatively few of which appear to have survived, show a faultless understanding of anatomy, as would be expected of a student who was awarded the 1922 Rome Scholarship in Sculpture (see also cats. 127 and 134).



Jan Hend 1922







CAT. 70

CHARLES MAHONEY (1903–1968)

Rest on the Flight into Egypt, 1923

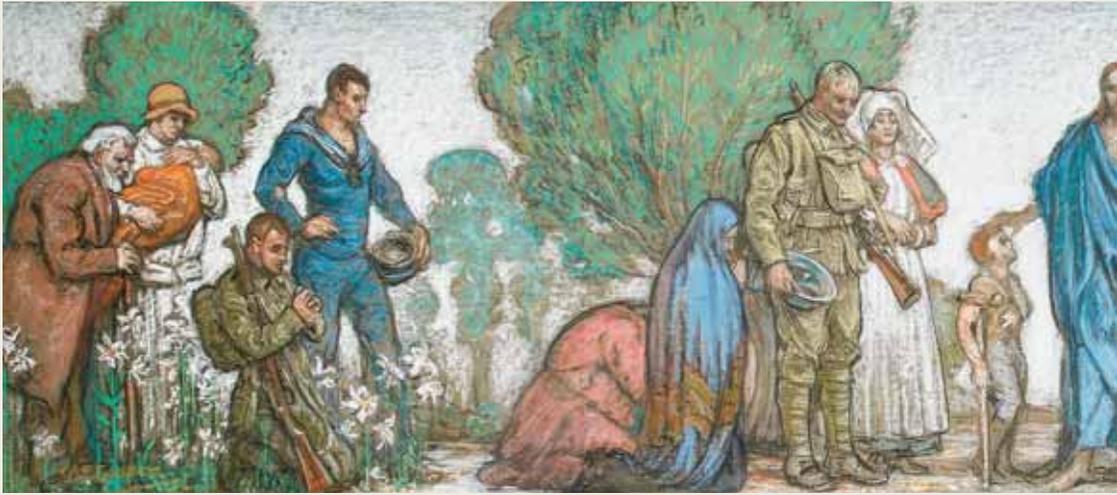
Signed and dated

Pen and ink over pencil, squared in red chalk, 15Q × 19W in. (39.5 × 49 cm.)

Literature: Paul Liss, *Charles Mahoney*, exh. cat., The Fine Art Society, London 2000, p. 47

In 1922, on the strength of a Royal Exhibition in drawing, Mahoney enrolled at the Royal College of Art, where he spent four productive years under the guidance of the College Principal and Professor of Painting, William Rothenstein. Contemporaries at the college with whom he formed life-long friendships included Edward Bawden, Barnett Freedman, Percy Horton and Gerald Osocki. The influence of Samuel Palmer, whom Mahoney greatly admired, is much in evidence in this drawing.

We are grateful to Elizabeth Bulkeley for assistance.



CAT. 71

ALFRED EGERTON COOPER (1883–1974)
The risen Christ appearing in the dawn of the new era,
circa 1924

Inscribed and dated on the reverse
Coloured chalks, 14 × 66 in. (35.5 × 167.7 cm.)

This painting, which is on plaster and measures about 32 ft 10 in. in length, originally hung above the altarpiece, some 12 ft above the ground, in St Jude's Church, south London. The church is located on St George's Road by the Imperial War Museum. Sold by the Church of England some eighteen years ago, and having undergone various reincarnations (at one point as a furniture warehouse), the building is currently owned by the Elephant and Castle New Testament Church of God.

According to an article of 13 November 1925 in the *Daily Telegraph*, the painting was commissioned as a memorial to the men of the parish who died in the First World War, and was unveiled on 12 November 1925. The models were parishioners of St Jude's who particularly suffered during the war.

We are grateful to the Revd Tom Devonshire Jones, Clive Jones and the British War Memorial Project for assistance.



CAT. 72 (OVERLEAF)

THOMAS MONNINGTON (1902–1976)

Portrait of Evelyn Shaw, circa 1925

Inscribed with title on the reverse by the artist's son, John

Pencil, 13S x 11D in. (34 x 32 cm.)

Provenance: James Monnington, the artist's son

'Tom Monnington and Winifred Knights depended on Shaw (1882–1974) for his excellent judgement. He was appointed Secretary to the British School at Rome where his enormous charm and intellectual integrity quickly gained him immense respect, both from students and the great and the good in the arts. He had a vast circle of contacts who were also good friends. His judgement in the matter of choosing suitable applicants for the Rome Scholarship was excellent' (John Monnington, email to Paul Liss, 10 February 2007).

We are grateful to John Monnington for assistance.



CAT. 73 (OPPOSITE)

ROBERT SARGENT AUSTIN (1895–1973)

Portrait of James Woodford, 1926

Signed and dated in pencil

Red chalk with black chalk highlights, sight size 7F × 5Q in. (20 × 14 cm.)

Provenance: acquired directly from the artist's son

Literature: *Drawings and Prints by Robert Austin*, exh. cat., The Fine Art Society, London, 2001 (no. 12), p. 23 (similar portrait repr.)

Austin and Woodford were brothers-in-law. Both were 1922 Rome Scholars (in Engraving and Sculpture respectively), along with Monnington, who was the 1922 Scholar in Decorative Painting.

Austin's portrait of Woodford was undertaken during 1926, their last year at the British School at Rome. A related, though slightly later, portrait of Woodford was included in The Fine Art Society exhibition *Drawings and Prints by Robert Austin* in 2001 (no. 12).





CAT. 74

WINIFRED KNIGHTS (1899–1947)

Study for 'Scenes from the Life of St Martin of Tours', circa 1929

Oil on tracing paper, pencil and wash, 50 × 11W in. (14 × 28.6 cm.)

Provenance: the artist's estate; private collection since 1995

Literature: G.K.A. Bell, 'The Church and the Artist', *The Studio*, September 1942, vol. 124, no. 594, p. 81



This is an early study for a scene for the St Martin's Altarpiece in the Milner Memorial Chapel, Canterbury Cathedral, commissioned by the Dean, Dr George Bell (pictured overleaf). The commission was originally awarded to Glyn Jones in 1927, a fellow Slade student and Rome Scholar, but a year later the commission was withdrawn and awarded to Knights (see cat. 24).





Winifred Knights, *Scenes from the Life of St Martin of Tours*, 1928–33, Milner Memorial Chapel, Canterbury Cathedral, by kind permission of the Dean and Chapter of Canterbury Cathedral

CAT. 75 (OPPOSITE)

WINIFRED KNIGHTS (1899–1947)
Figure Study, 'Scenes from the Life of St Martin of Tours',
circa 1929

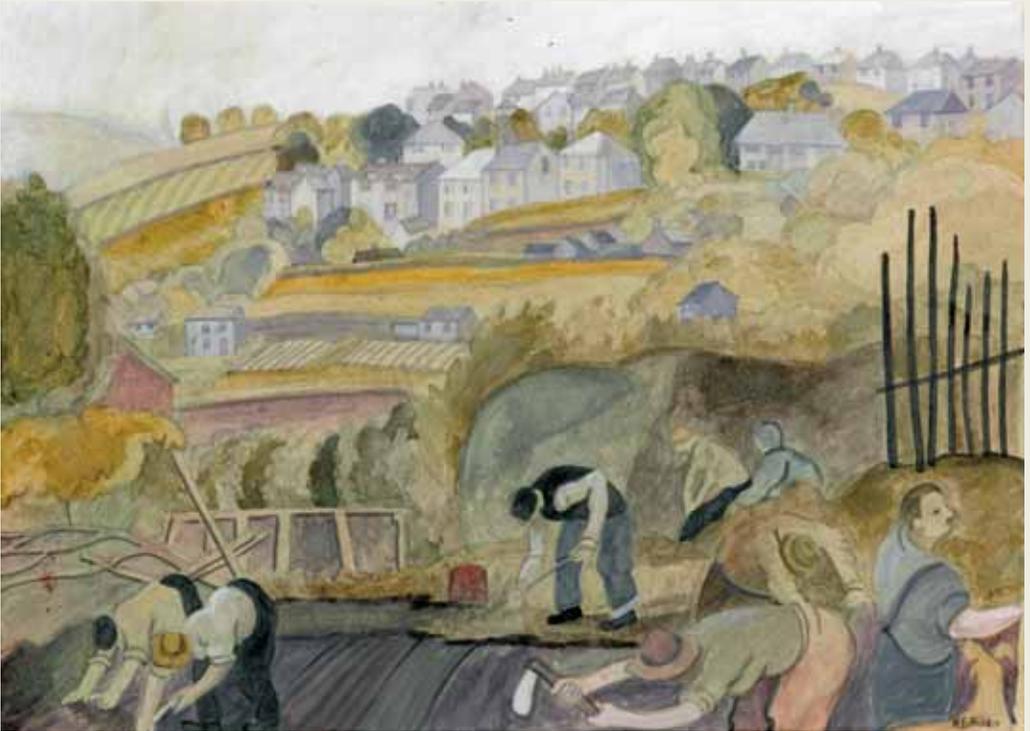
Pencil, 9 × 4Q in. (23 × 11.5 cm.)

Provenance: the artist's estate

Literature: *Winifred Knights*, exh. cat., The Fine Art Society, London, 1995, pp. 56–7 (similar work repr. p. 43)

Knights began work in 1928, eventually finishing the altarpiece five years later in 1933. It was to be the last major work completed by Knights. Bishop Bell, who was involved with commissions for religious works from numerous artists including Vanessa Bell, Duncan Grant, Augustus Lunn and Hans Feibusch, described the St Martin Altarpiece as 'one of the most lovely, delicate and deeply felt modern religious paintings that I know' (G.K.A. Bell, 'The Church and the Artist', *The Studio*, September 1942, vol. 124, no. 594, p. 81).

Glyn Jones was, perhaps predictably, less enthusiastic: 'Of the painting by the late Miss Knights, I say this: the few other paintings of hers which I have seen I have much admired, but I can make nothing of this one, beyond the usual technical skill.' (Glyn Jones, 8 April 1950, letter to Mr Rushbury).



CAT. 76

HARRY EPWORTH ALLEN (1894–1958)

Preparing the Ground, late 1920s

Tempera on paper, 6W × 8D in. (16 × 22 cm.)

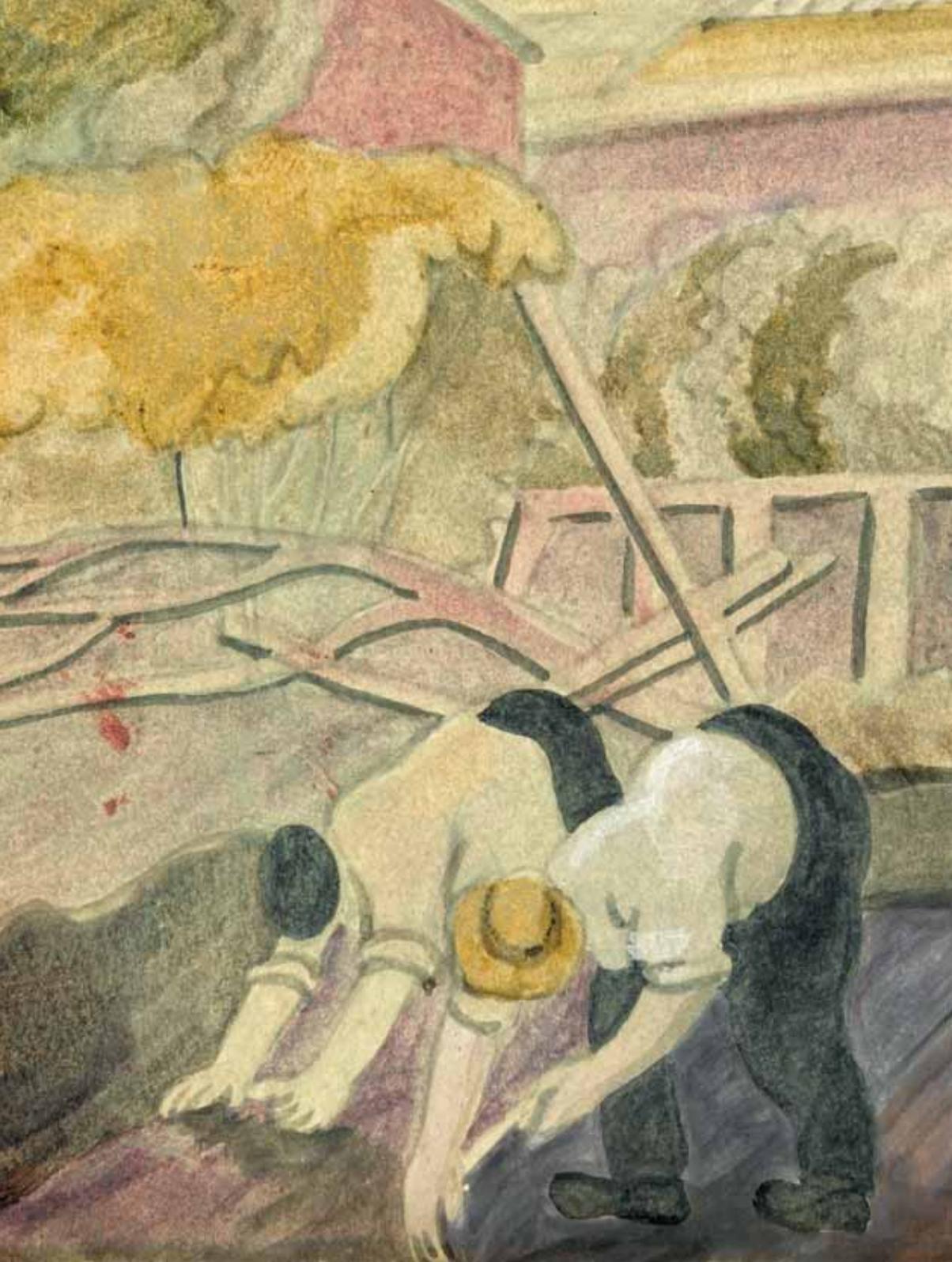
Provenance: Michael Whitehall since the 1980s

Literature: John Basford, *Harry Epworth Allen*, Rowsley, Derbyshire, 2007, repr. p. 87

Although by the late 1920s Allen had already found the powerful and coherent style of painting that would characterise his work for the next four decades, he was at this time still employed as Arthur Balfour's confidential secretary. Only in 1931, when he was made redundant, did he take up painting full time.

This is a study for the painting *The Allotment*. The scene is probably near Whiteley Woods, Sheffield.

We are grateful to John Basford for his help in cataloguing this painting.





CAT. 77 (FULL IMAGE OVERLEAF)

STANLEY LEWIS (born 1905)

Whitehall Farm, circa 1929

Pen and ink and watercolour, 12D × 21D in. (32 × 55 cm.), arched top

Provenance: Michael Whitehall; Twentieth-Century Gallery, London

Whitehall Farm was one of two compositions that Lewis prepared for the 1930 Rome Scholarship in Decorative Painting, which he entered on the insistence of William Rothenstein, Principal of the Royal College of Art, having won an entrance scholarship there in 1925. Lewis missed winning the 1930 Rome Scholarship by a single vote.

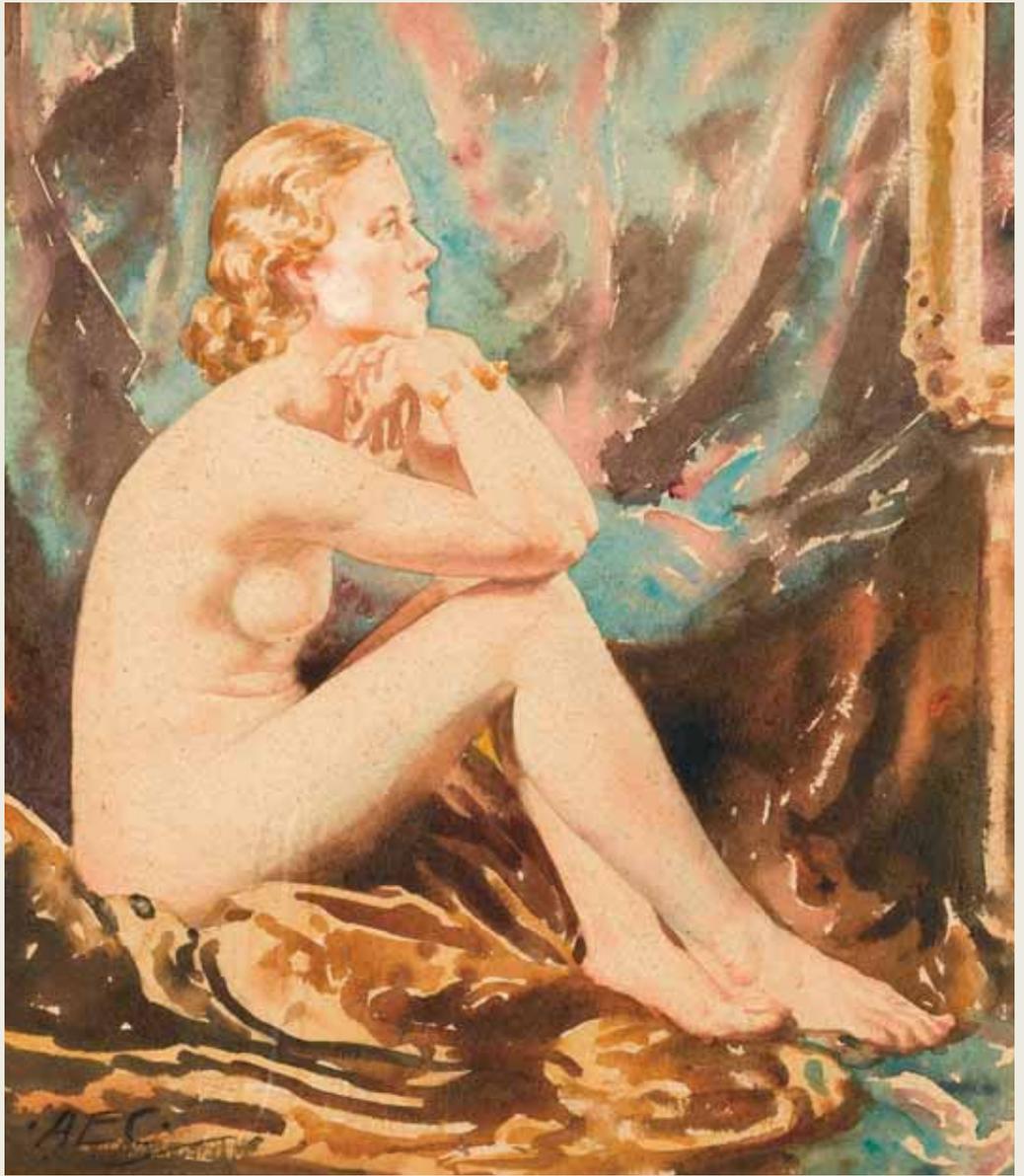
'I was brought up on a big farm called "Whitehall Farm" six miles from the city of Newport in Monmouthshire. As a toddler I was fascinated with all the animals and the goings-on that made up life on a farm in those far-off years: the huge horses (Shires), the bullocks and cows and the sheep, chickens, ducks, turkeys, pigs, dogs, etc., and especially the farm workers. My father loved horses and banned horse-whips from the farm.

'The background shows only a small section of the buildings – there were huge barns, stables and sheds and a large pool where I sailed my model ships which I made in the carpenter's shed. On the left is a farm boy carrying hay, and flirting with the maids! Then two men are talking: the old man is Mr Philips, and Albert Hall with horse collar on his right arm. Many jokes were made on Albert's name, but he took it in good heart. My father is milking the cow in the centre, my sister is holding a pet rabbit, myself doing up laces. My mother sits deeply in thought. The man on the ladder is culling a square of hay from the hayrick. Jim Miles is shown greeting his young wife and baby, and of course the real occupants of the farm – the animals – are all about' (Letter to Paul Liss, 28 November 2006).

We are grateful to Jennifer and Beverley Heywood, Stanley Lewis and Kingsley Wood for their assistance.













CAT. 80 (ABOVE)

VICTOR TEMPEST (1913–2003)

Troupe of Pierrots Serenading Three Dancers, circa 1932

Gouache and pencil on paper, 5Q × 13E in. (14 × 35 cm.)

These designs for stage sets or murals are likely to date to the period when Tempest was a student at the Royal College of Art, where he trained under William Rothenstein.



CAT. 81 (OVERLEAF, TOP)

VICTOR TEMPEST (1913–2003)

Marrying Out of the Faith, circa 1932

Gouache on paper, 4E × 11S in. (12 × 29 cm.)

CAT. 82 (OVERLEAF, BOTTOM)

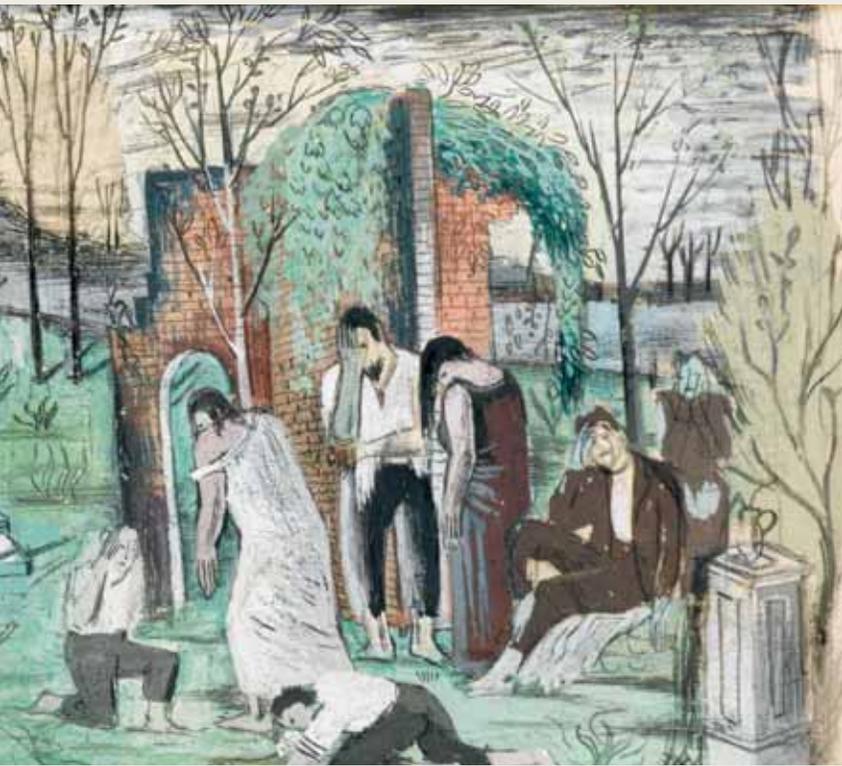
VICTOR TEMPEST (1913–2003)

Study for Signs of the Zodiac, circa 1932

Inscribed with the names of the zodiac

Gouache over pencil on paper, squared, 4E × 13E in. (12 × 35 cm.)





CAT. 83 (FULL IMAGE OVERLEAF)

RUDOLPH SAUTER (1895–1977)

New York from the south end of Central Park, circa 1931

Signed; pastel on buff paper, 14Q x 22Q in. (36.8 x 57.2 cm.)

Sauter visited New York in the late 1920s in the company of his aged uncle the writer John Galsworthy (best known for his *Forsyte Saga*), and returned in the 1930s. While London was the world's largest metropolis with a population of 7.7 million, New York closely rivalled it and seemed more dynamic with its impressive skyscrapers, an American invention.

Despite the trauma of the Wall Street Crash of October 1929, which heralded the Depression years of the 1930s, the relentless pace of building skyscrapers hardly abated. Sauter has captured this frenetic, upward-soaring activity, rejecting the classic view at the southern end of Manhattan for a lowish viewpoint somewhere near the south of Central Park. The unmistakable silvery silhouette of the exuberant Chrysler Building is on the left of the picture. Built between 1927 and 1930 for the automobile magnate Walter Chrysler to a design of William Van Allen, it soon became an internationally recognised symbol of the Art Deco style. Actually, its glistening, flamboyantly jazzy stainless-steel crown, illuminated at night, was a late decision, adding 180 ft to its height but, by incorporating hub-caps and so on in its design, it pleased the publicity-conscious Walter Chrysler. On the right of the picture is the equally famous, though more sombre, 102-storey Empire State Building, at 1250 ft the tallest building in the world when completed in 1931 (in record time); it overtook the Chrysler and remained unsurpassed for four decades, until the construction of the ill-fated World Trade Center (1977). By contrast the twin spires in the middle ground are those of the Neo-gothic St Patrick's Cathedral on Fifth Avenue, designed by James Renwick, Jr. The 330-ft height of the spires, inspired by Cologne and completed in 1888, would rise above the skyline of most cities, but in New York they illustrate just how much its skyscrapers dwarfed conventional buildings.

Many of the other skyscrapers seen in this view were demolished post-war, when the New York skyline changed significantly.

Although best known as a figurative artist, later in life Sauter produced a series of abstract paintings in pastel.

We are grateful to Michael Barker for assistance.







CAT. 84

COLIN GILL (1892–1940)

Study for 'The Kerry Flute Player', 1934

Signed, inscribed with title and dated on recto; inscribed on verso: 'Drawings and studies for *The Defeat of the Danes* by Colin Gill. Now Open Admission Free'; pen and ink over pencil, on verso

Pencil with crayon highlights, 23W × 16E in. (59 × 42.5 cm.)

Provenance: Sue Murray (née Lethbridge)

The Kerry Flute Player was exhibited in the 1934 Pittsburgh International, and thereafter acquired for the Carnegie Institute Permanent Collection (subsequently de-accessioned in 1979). According to the *Carnegie Magazine*, January 1935, the painting enjoyed 'the unique distinction of being praised unanimously by the critics and admired enthusiastically by the public' (vol. 8, no. 8, p. 247). The article continues: 'The picture was painted by the artist on a trip to the west of Ireland last summer. The model who posed for the flute player is an itinerant musician ... his eyes closed as if in ecstasy at the sound of his own music while the girl, with eyes wide open, is completely absorbed in the magic notes of the flute. Both are indifferent to the approaching storm and the buffeting wind ... There is a classic simplicity and grace in the long lines of the girl's dress, shawl, folded hands, and slender feet.'

The model for this drawing was Sue Lethbridge, daughter of Mabel Lethbridge, a First World War heroine, whose portrait Gill had been commissioned to paint for the Imperial War Museum. Mabel Lethbridge and Gill became lovers for a time, Gill occupying the first floor of a magnificent studio in Tite Street, whilst Mabel, Sue and their butler occupied the ground floor. Gill became Sue's guardian. This drawing was acquired directly from Sue Murray (née Lethbridge), who was eleven years old when she posed for *The Kerry Flute Player*.

The drawing was made on the reverse of an original poster design by Gill advertising an exhibition of his studies for *The Defeat of the Danes*, the mural that Gill had completed for St Stephen's Hall, Palace of Westminster, in 1927.

We are grateful to Sue Murray for assistance.



The Kerry Flute Player,
reproduced in the *Carnegie Magazine*, January 1935





CAT. 85

HENRY PAYNE (1868–1940)

The Letter Reader, 1935

Signed and dated, titled on the reverse

Pastel on buff paper, 17S x 13W in. (44 x 33 cm.)

Provenance: The Fine Art Society

This possibly shows the artist's daughter at St Loe's House, the family home and studio in Amberley, Gloucestershire. The gilded tablet to the right might well be the work of Edith Payne, Henry's wife, who was a watercolourist and gilder. The composition is closely related to the Cheltenham Art Gallery and Museum's watercolour *The Reader* 1933, which shows the same solitary sitter in a similar setting, viewed from behind and reading.





CAT. 86

HENRY PAYNE (1868–1940)

Bonfire to Celebrate the Coronation of George VI, 1936

Signed and inscribed with title on the reverse

Pastel on buff paper, sight size 13 × 10W in. (33 × 26 cm.), overall size 16F × 12W in. (43 × 31cm.)

Provenance: The Fine Art Society

The coronation of George VI took place on 12 May 1937, some five months after the abdication of Edward VII. Celebrations took place throughout England, culminating in the lighting of a chain of bonfires, acting as beacons, across the country.









CAT. 87

IAN EADIE (1913–1973)

Men Drinking, circa 1936

Gouache, 10W × 20Q in. (26 × 52 cm.)

Provenance: the artist's family; The Fine Art Society

Literature: Y.Y.K. Kerr, *Ian Eadie of Dundee*, London 2000, pp. 12–14

Art should be judged 'from all points: design, colour, rhythm, decoration, technique and feeling' (Ian Eadie quoted in J.Y.K. Kerr, *Ian Eadie of Dundee*, 2000, pp. 12–14).

This study for a mural was most likely intended as decoration for a bar, probably undertaken during the artist's last year as a student at Dundee College of Art. A related watercolour, *Comic Face* (1936) is reproduced in J.Y.K. Kerr's biography of the artist, *Ian Eadie of Dundee* (p. 13). From 1947 to 1973 Eadie was one of Scotland's most prolific muralists.

CAT. 88

FRANK BRANGWYN (1867–1956)

Bringing Home the Christmas Goose, 1931/44

Signed and inscribed: 'Bringing home the Christmas goose, all good wishes for a Peaceful Christmas from Frank Brangwyn 1944'

Watercolour and crayon over an etched base, 6F × 5W in. (17.5 × 13.4 cm.)

Provenance: Raymond Sheppard

Literature: Jerome and Jean Tharaud, *L'Ombre de la Croix*, Paris, 1931, Book 1, p. 161

The image was produced for the book *L'Ombre de la Croix* by Jerome and Jean Tharaud (Paris 1931), which describes the lives of Jews in Europe in the 1930s, with particular reference to the town of Belz in Poland. We are grateful to Dr Libby Horner for her assistance.





C AT. 89

ALAN SORRELL (1904–1974)

Thingvellir, Iceland, 1936

Signed and dated 1933, titled on a label on the reverse

Gouache, 13E × 17E in. (35 × 45 cm.)

Provenance: Sir Geoffrey Jellicoe

Thingvellir is Iceland's most important natural site. 'Sorrell visited Iceland in 1936 the stark character of which made a special appeal to him and inspired some thirty watercolours which were shown at his first one-man exhibition at the Walker Gallery in London in 1937. His taste for the dramatic, which pervades all his work, was amply illustrated in these paintings and equally so in his first ventures into archeological reconstruction which he also began in 1936' (D.W. Dykes, *Alan Sorrell: Early Wales Re-Created*, exh. cat., National Museum of Wales, Cardiff, 1980, p. 5).

We are grateful to Richard Sorrell for assistance.



CAT. 90

ALAN SORRELL (1904–1974)

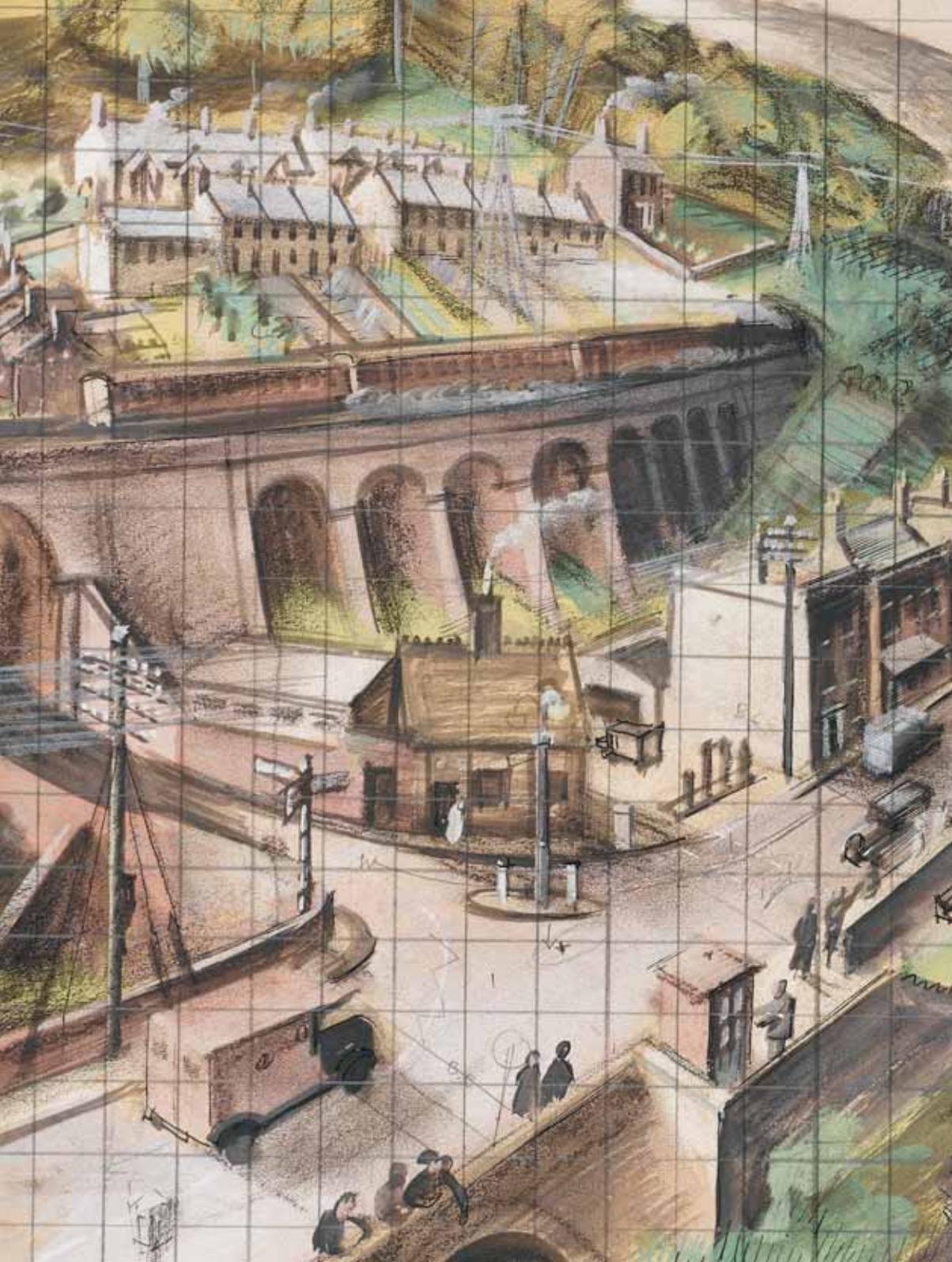
Industrial townscape with iron and steelworks, 1940s

Gouache, ink and watercolour, squared in pencil, inscribed with colour notes
14 × 18S in. (36 × 46.5 cm.)

This view – possibly a composite one – is clearly rooted in the Pennines, the Mills with tall chimneys typical of Lancashire and Yorkshire. The Rochdale Canal runs through scenes such as this, as do the Leeds, Liverpool and Huddersfield canals. The picture might be related to a mural that Sorrell completed for the company ICI in Middlesbrough in the late 1940s. The final work was rejected, because ICI objected to the great pall of smoke pouring out of the chimneys.

A comparable drawing from this period, showing the construction of Mulberry Harbour, is in the Tate Collection (NO5731).

We are grateful to Paul Atterbury, Michael Barker and Richard Sorrell for assistance.







CAT. 91

CHARLES CUNDALL (1890–1971)

Lancaster MK. I, circa 1942

Thinned oil on paper, 13S × 19D in. (34 × 50 cm.)

Provenance: Jacqueline Pietersen, the artist's wife; thence by descent

As an official war artist with the Royal Navy and the Royal Air Force, (Captain) Charles Cundall produced some of the most memorable images of the Second World War, not least his epic *Withdrawal from Dunkirk* 1940 (Imperial War Museum).

The most famous British bomber of the war, the Lancaster, flew on many famous sorties: the Dambuster's Raid, the daylight raid on Augsburg and the sinking of the German battleship *Tirpitz*. Forming the backbone of the British bombing offensive, Lancasters inflicted decisive and crippling damage on enemy factories and installations. The bottom of the fuselage was painted black to avoid detection during night-time bombing raids. The Lancaster was operational from March 1942; during the war years 7,377 of these aircraft were built.

We are grateful to Andrew Cormack and Peter Till for assistance.

CAT. 92

CHARLES CUNDALL (1890–1971)

Lockheed Hybrid, circa 1942

Thinned oil on paper, 13S × 19D in. (34 × 50 cm.)

Provenance: Jacqueline Pietersen, the artist's wife; thence by descent

This painting by Cundall has a number of curious characteristics: the aircraft appears to combine the features of a Lockheed Hudson and a Lockheed Ventura (both of which were used by Coastal Command), whilst omitting the glazed dorsal gun-turrets characteristic of both. The nose looks like that of a Bristol Beaufighter, while other aspects resemble the more obscure Reid and Sigrist Snargasher. Though Cundall sometime approximated features, a natural consequence of sketching rapidly on the spot, he was usually an accurate observer of aircraft and demonstrated considerable knowledge of them. The bright yellow clothing of the ground staff appears to be yellow oil-skins: high-visibility clothing was not introduced until the 1970s. On the basis of the landscape in the background, with a coal-tip pyramid and coal-pit machinery visible, the setting appears to be the North of England.

We are grateful to Michael Barker and Andrew Cormack for assistance.



CAT. 93

GERALD GARDINER (1902–1959)
Spring in the Cotswolds, 1945

Signed with initials and dated: oil on paper, 10 × 14 in. (25.5 × 36.3 cm.)

Provenance: Abbott and Holder, London; Michael Whitehall

A related painting by Gardiner, entitled *Towards Wiltshire*, is in the collection of the Swindon Art Gallery. A similar work can be seen hanging over the fireplace in Gardiner's painting of his wife Evelyn at their family home in Stroud (cat. 32). In 1947 Gardiner produced a series of eleven illustrations for *The Cotswolds* by Kenneth Green (Garland Press, Bristol), the front cover of which shows a similar composition.









CAT. 94

RAYMOND SHEPPARD (1913–1958)

Polar Bears, circa 1950

Signed; watercolour, 15W × 22Q in. (39 × 57 cm.)

Provenance: Christine Sheppard, the artist's daughter

Literature: 'Drawings at the Zoo', *The Studio*, 1949, p.28

Sheppard's output as a graphic artist was prodigious, but he is less well known today than he might be, partly on account of his early death, at the age of forty-five. His remarkable studies of birds and animals from life were mainly undertaken at Regent's Park Zoo. On the strength of these he was made a Fellow of the Zoological Society in 1949. In the same year, he published 'Drawing at the Zoo', one of three collaborations made with *The Studio* magazine.



CAT. 95

RAYMOND SHEPPARD (1913–1958)

Abstract, circa 1950

Signed; pen and ink, watercolour and gouache, 12 × 16Q in. (30.5 × 42 cm.)

Provenance: Christine Sheppard, the artist's daughter

Although best known as an illustrator, especially of magazines such as *Lilliput*, *Picture Post* and *The Studio* as well as of children's books, Sheppard was one of the most gifted painters of wildlife of his generation. He was also an extremely diverse artist, producing semi-abstract and surrealist images alongside those of a purely realistic nature.

Sheppard's abstract works probably date to the late 1940s and early 1950s. Organic in form, they were a natural extension of the interest he had in plants and animals, but are likely to have been equally informed by his work with the Royal Air Force photographic section from 1939 to 1945.



CAT. 96

RAYMOND SHEPPARD (1913–1958)

The Artist's Children at Play, circa 1950

Signed: watercolour over pen and ink, on Whatman board, 8F × 13 in. (22 × 33 cm.)

Provenance: Christine Sheppard, the artist's daughter

This shows Christine, aged six, and Michael, aged four, in the sitting room of their home, 65 Dorchester Way, Kenton, north-west London. Sheppard's family provided models for him, and the domestic scenes of their everyday lives offered an endless range of subject matter.

'I remember posing many, many times for my father. Sometimes we were paid pocket money for sittings, especially when we didn't feel like sitting still! I think we wanted to help our dad and were, mainly, willing. I clearly remember the toys in the picture' (Christine Sheppard, email to Paul Liss, 3 May 2007).



CAT. 97

RAYMOND SHEPPARD (1913–1958)

Christine Reading, circa 1950

Watercolour, 10 × 14 in. (25.5 × 35.5 cm.)

Provenance: Christine Sheppard, the artist's daughter

'Often Dad would sit and sketch us as we were playing, and my guess is me reading sitting on the floor is one of those occasions. When the pressure was on him to complete an illustration for a deadline, we would be asked to pose in a particular position so he could capture the exact line of an elbow, turn of the head, etc. Not too much talking on those occasions! Other more relaxed times there would be conversation, but I can't remember specifically on which subjects' (Christine Sheppard, email to Paul Liss, 3 May 2007).



CAT. 98

GERALD GARDINER (1902–1959)

Clear Evening in Argyll, 1958

Signed with initials and dated 1958, inscribed with title on label on reverse

Black chalk and wash, 11E × 28 in. (30 × 70.5 cm.)

Provenance: private collection, Gloucestershire; private collection, East Yorkshire; private collection, North Yorkshire

Exhibited: Royal Academy, 1960 (no. 1201)



This large panoramic drawing was exhibited at the Royal Academy a year after Gardiner died, the last of twenty-six of his works exhibited over four decades. Although Gardiner mostly drew the Cotswolds where he lived, he had a natural affinity with the landscape of Scotland, especially Argyll, where he made several painting expeditions, especially after the Second World War. He exhibited Argyll subjects at the Royal Academy consecutively in 1946, 1947 and 1948.



CAT. 99

THOMAS MONNINGTON (1902–1976)

Study for 'The Fifth Station, The Cross is laid upon Simon of Cyrene', circa 1960

Charcoal over intersecting diagonals in red wax crayon, sight size 21Q × 17Q in.
(54.6 × 44.5 cm.), overall size 24 × 20 in. (61 × 50.8 cm.)

Literature: *Sir Thomas Monnington*, exh. cat., The Fine Art Society, London, 1997, p. 56

Monnington began designs for fourteen Stations of the Cross for St George's Parish Church, Brede, Sussex, in 1959; he exhibited studies for *Jesus Meets his Mother* and *Jesus Falls for the First Time* at the Royal Academy that year. The works were commissioned by the Rector of Brede, the Revd Percy Hill, with the support of Bishop George Bell, who enthusiastically endorsed Hill's choice: 'If you could get Monnington it would be wonderful!' Monnington accepted the commission at a cost of £100 for each station. He expressed a preference to execute the works as frescoes but, since the surface of the ancient walls did not allow this, painted them instead in tempera on panel. The work took several years to complete, and Monnington became deeply moved by the subject matter. The last four or five stations are markedly different in style from the earlier ones, as Monnington was increasingly drawn towards abstraction. Strong stylistic parallels can be made between Monnington's Stations and Paul Nash's twelve wood-cuts for *Genesis* (Nonesuch Press, London, 1924).







CAT. 100 (PREVIOUS PAGE)

DAVID EVANS (1929–1988)

Manoeuvres, circa 1980

Signed: watercolour, 29Q × 43E in. (75 × 111 cm.)

Exhibited: *David Evans: Landscape, Still Life and Fantasy*, exh. cat., Redfern Gallery, London, 1988 (no. 4)

'Some sort of army manoeuvre seems to have ground to a mindless halt in a water-filled pit overlooked by a large tree; then you notice that the whole countryside is painted in shades of khaki. There's an acute feeling that the landscape is more intelligent than its owners' (*Sunday Telegraph*, 27 February 1983).

We are grateful to Jane Houldsworth for assistance.

CAT. 101 (OPPOSITE)

DAVID EVANS (1929–1988)

Gertrude's Pencil, circa 1978

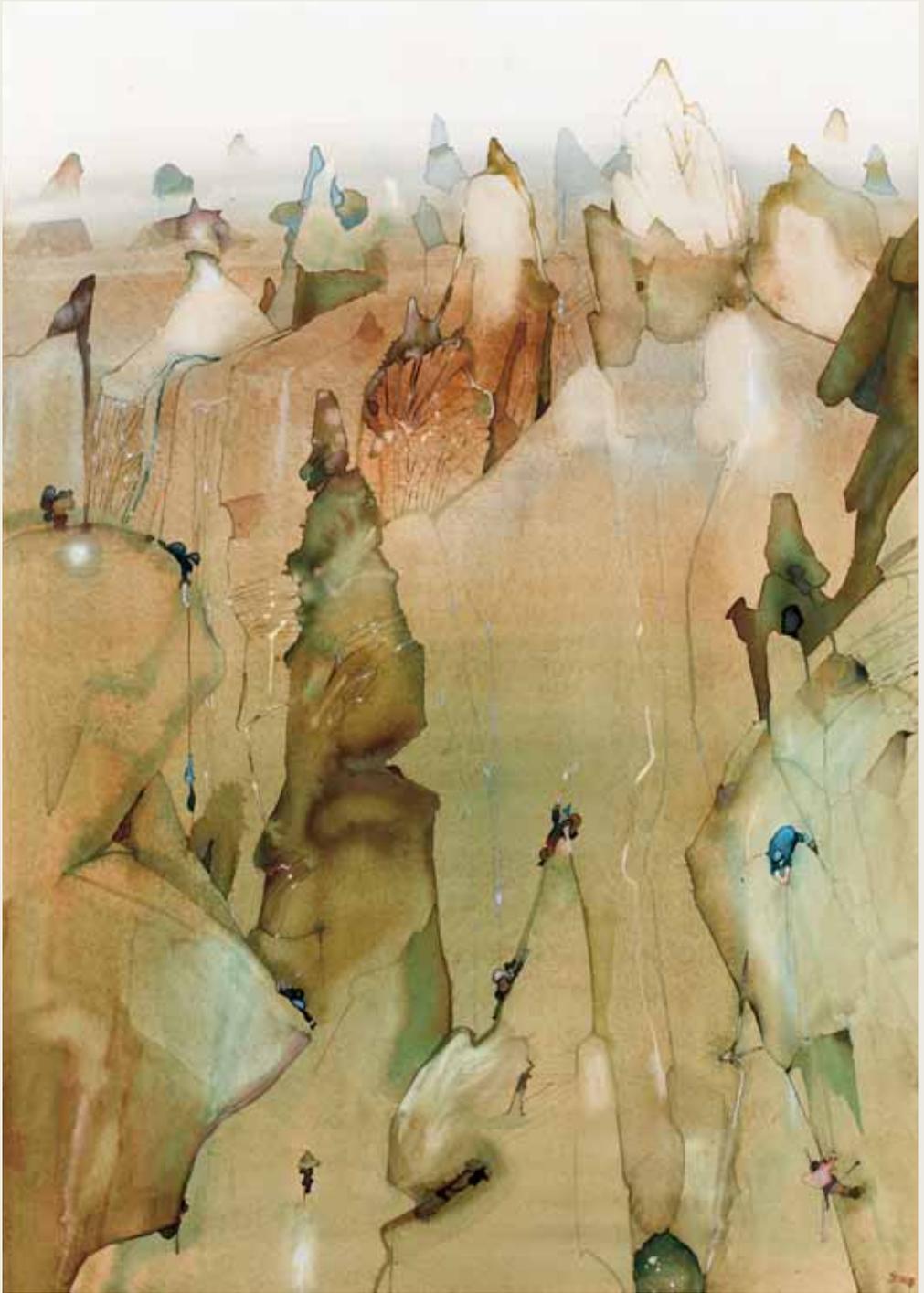
Signed and inscribed: 'Defamey'; watercolour, 39E × 28E in. (101 × 73 cm.)

Provenance: Redfern Gallery, London

Exhibited: *Watercolours*, exh. cat., Redfern Gallery, London, 1978 (no. 27)

Evans's early work consisted mostly of photomontages and mural paintings. His large-scale watercolours and gouaches date from 1967 onwards, and many of them were exhibited at the series of solo exhibitions held at the Redfern Gallery from 1979. The influence of Edward Burra is obvious, but Evans' work remained highly distinctive and the subject matter contemporary. The landscape of Suffolk, where Evans lived, bears no relation to this curiously titled surrealist landscape, the inspiration for which is more likely to be imagined than observed.

We are grateful to Michael Barker for assistance.



CAT. 102

ALFRED WATERHOUSE (1830–1905)

A pair of doors from the Natural History Museum, London, circa 1881

Mahogany with ebonised banding, and turned brass fittings; 95 × 34 in. (241.3 × 86.3 cm.)

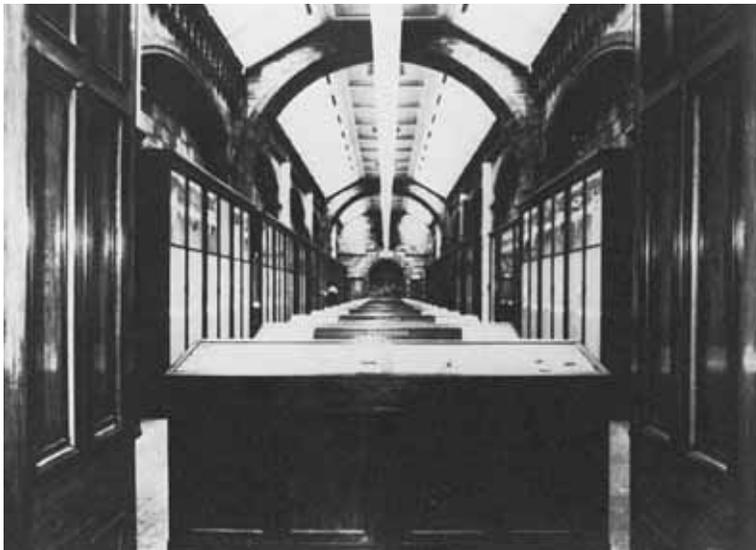
Provenance: Natural History Museum 1881–1981; Haslam and Whiteway 1981; The Fine Art Society, 1982

Literature: Mark Girouard, *Waterhouse and The Natural History Museum*, London 1981; The Fine Art Society, London, spring 1995 catalogue, repr. p. 29

Waterhouse's Natural History Museum, his *magnum opus* in a progressive neo-Romanesque style, was designed in 1868 and opened in 1881.

A hundred years after it opened, during a refurbishment that followed those of the 1970s, the few remaining original fittings that had survived the earlier refurbishments fell victim to ever more stringent Health and Safety legislation. It is ironic that Mark Girouard's 1981 publication *Waterhouse and The Natural History Museum* includes photographs of the doors *in situ* with the caption: 'One of the top-lit galleries in the north-east area at the rear of the Museum, as it is today. It is one of the few galleries which retains its original fittings.'

We are grateful to Michael Barker, Andrew Mckintosh Patrick, Peyton Skipwith and Michael Whiteway for assistance.



The top-lit gallery at the Natural History Museum with the doors *in situ*, prior to their removal in 1981. © The Natural History Museum.





CAT. 103

J . M . S .

The Miracle of the Wine, The Good Samaritan, Jairus's Daughter, The Kingdom of God, circa 1902

Signed with unidentified monogram; watercolour; each 16Q x 2Q in. (41.9 x 6.35 cm.)

Although no stained-glass designs are recorded by the Pre-Raphaelite artist John Melhuish Strudwick, on stylistic grounds this work, initialled J.M.S., might logically be attributed to him.

We are grateful to Rachel Moss and Neil Wilson for assistance.

CAT. 104 (OVERLEAF)

AUGUSTUS JOHN (1878–1961)

Out on the Moor, circa 1906

Signed on the plate

Original copper plate etched (and cancelled) by Augustus John

6 x 4 in. (15.2 x 10.2 cm.)

Provenance: Russell Barnes

Literature: Campbell Dodgson, catalogue raisonné (no. 94)

John made 140 etchings, the majority between 1901 and 1906, culminating in an exhibition organised by Charles Knewstubb at the Chenil Gallery, London, in 1906. The published state of *Out on the Moor* (25 impressions) was issued in 1906. The subject dates from a visit John made to Dartmoor in 1905 with his wife Ida and sons David and Robin, who are the models here.

John's relationship with Nettleship, whom he married in 1901, is the subject of Orpens roundel, *Annete and Lubin* (see cat. 58).

We are grateful to David Maes, Hilary Gerrish and Michael Campbell for assistance.





CAT. 105 (ABOVE)

AUGUSTUS JOHN (1878–1961)

Girl Seated, With a Shawl, circa 1906

Original copper plate etched (and cancelled) by Augustus John
4 × 3Q in. (10.2 × 8.9 cm.)

Provenance: Russell Barnes

Literature: Campbell Dodgson, catalogue raisonné (no. 60)

The published state of this etching (25 impressions) was printed in 1906.
The model is Dorelia (Dorothy McNeill), John's mistress from 1903.

We are grateful to David Maes, Hilary Gerrish and Michael Campbell
for assistance.





CAT. 106 (PREVIOUS PAGE)

FRANK BRANGWYN (1867–1956)

Mowers, 1912

The wood-block is mounted with a wood-cut to the reverse, posthumously printed from the block by David Maes

Original wood-block supplied by Lawrence's, end-grain boxwood

5A x 7D in. (13.2 x 19.4 cm.)

Provenance: William de Belleruche; Gordon Anderson

Exhibited: *Brangwyn In His Studio: The Jointure Studios*, Ditchling, East Sussex, October 2006 (no. PR03)

Literature: Dominique Marechal, *Collectie Frank Brangwyn*, Bruges Stedelijke Musea, 1987, p. 128; print repr. in *Modern Woodcutters*, No. 2, London 1920; N.M. Lazareva, *Frenk Brangvin, Izobrazit*, 1978, plate 95; repr. back cover of *Frank Brangwyn: Exposition de Gravures*, Festival de Melle, 1988

The wood-block is based on Brangwyn's earlier lithograph, *Mowers* 1890.

We are grateful to Dr Libby Horner for her assistance (*Mowers* is no. v 1485 in her forthcoming catalogue raisonné).

CAT. 107 (OPPOSITE)

FREDERICK CARTER (1885–1967)

A Dance – Desire, 1911

Original copper plate and etching framed together
plate size 4Q x 8S in. (11.5 x 21.3 cm.)

Provenance: the artist's family

Literature: *A List of Prints with Notes by Frederick Carter*, exh. cat., Cartwright Memorial Hall, Bradford, 1916, p. 15, no. 23; *Frederick Carter: A Study of his Etchings*, Richard Grenville Clark, Guildford, Surrey, 1998, p. 32

Carter was fascinated by the *commedia dell'arte*, believing that, in contrast to the vulgarised popular representation, its protagonists were part of a profound and rich tradition. In 1916 he exhibited a series of prints on the subject, with accompanying notes. Of *A Dance* he wrote: 'A design for a ballet pantomime on a very large stage. With hands holding off but yet inviting, the figure in the black velvet dress dances away on her toes from the advances of Pierrot who follows ardently, leaving forlorn and weeping Colombine curled in a heap against the wall' (*A List of Prints with Notes by Frederick Carter*, exh. cat., Cartwright Memorial Hall, Bradford, 1916, p. 15, no. 23).





The original copper plate and
etching of *Pierrot tue
Colombine*, framed together

CAT. 108

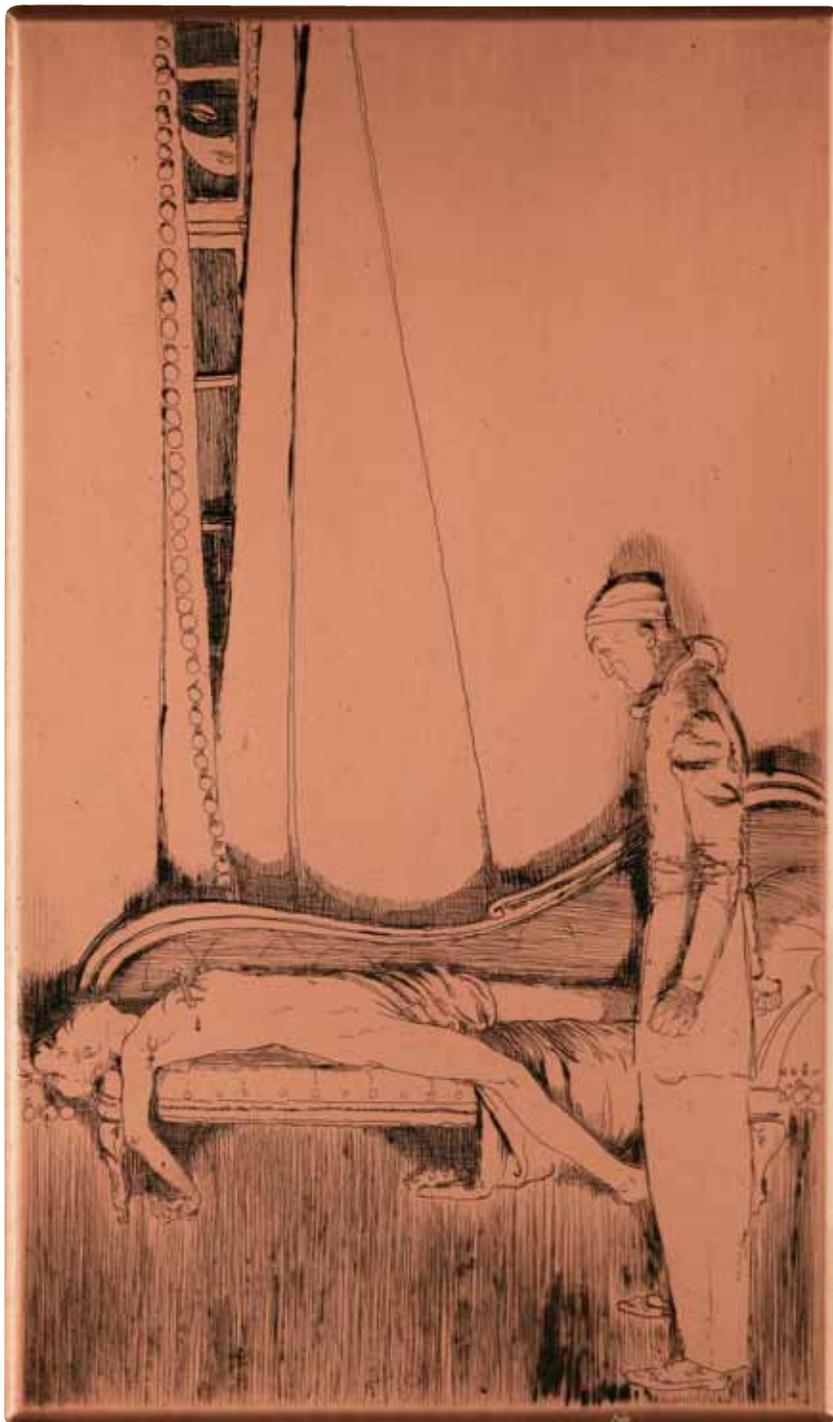
FREDERICK CARTER (1885–1967)

Pierrot tue Colombine, 1912–13

Original copper plate and etching framed together
plate size 4A x 6E in. (10.5 x 17.3 cm.)

Provenance: the artist's family

Literature: *A List of Prints with Notes by Frederick Carter*, exh. cat., Cartwright Memorial Hall, Bradford, 1916, p. 17 (no. 29); *Frederick Carter: A Study of his Etchings*, Richard Grenville Clark, Guildford, Surrey, 1998, p. 38





CAT. 109

FREDERICK CARTER (1885–1967)

The Balance, circa 1918

Original wood-block (engraved by W.M.R. Quick), together with an original wood-cut, signed in pencil; 3Q x 4W in. (9.5 x 11.5 cm.)

Provenance: the artist's estate

Literature: catalogue in preparation by Richard Grenville Clark (no. 15.4)

The Balance was published in the folio *The Dragon of the Alchemists: A Portfolio of Drawings* (John Gawsworth, 1936) in a limited edition of twenty-five.

We are grateful to Michael Campbell for assistance.

CAT. 110

FREDERICK CARTER (1885–1967)

Babylon is Fallen, circa 1918

Original wood-block (engraved by W.M.R. Quick), together with an original wood-cut, signed and dated in pencil, 1918; 4Q x 3W in. (11.5 x 8 cm.)

Provenance: the artist's estate

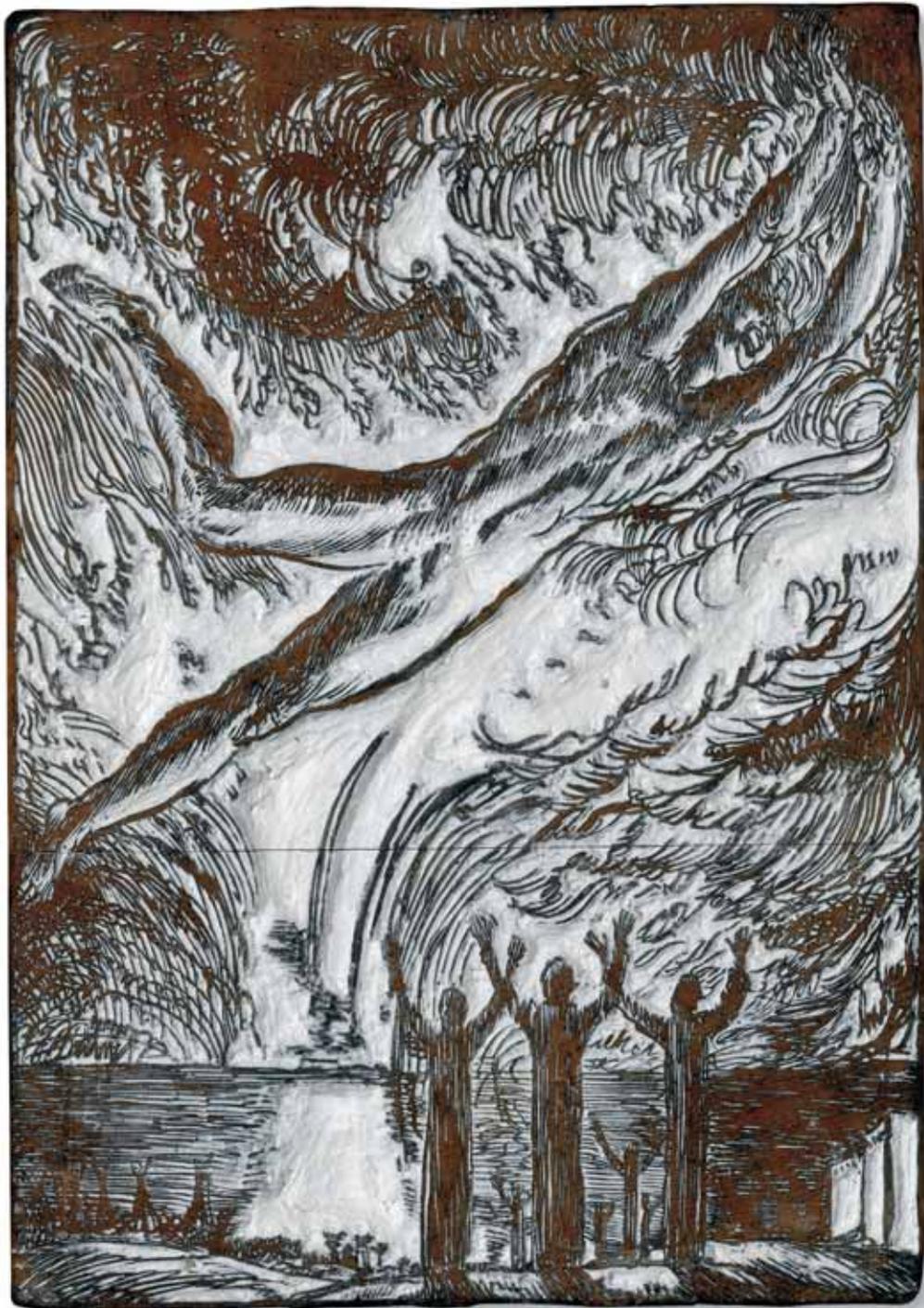
Literature: catalogue in preparation by Richard Grenville Clark (no. 16.1)

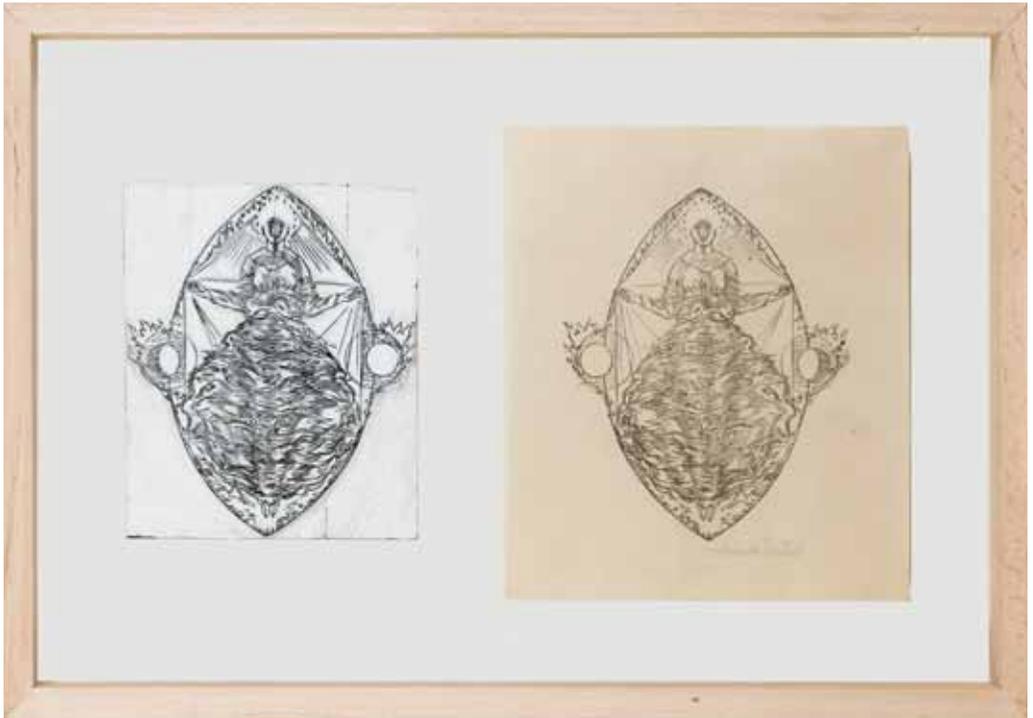
Babylon is Fallen was published in the folio *Eighteen Drawings* (Twyn Barlwn Press, London, 1937) in a limited edition of twenty.

We are grateful to Michael Campbell for assistance.



The original wood-block and wood-cut of *The Balance*, framed together





The original wood-block and wood-cut, framed together

CAT. 111

FREDERICK CARTER (1885–1967)

The Bride (New Jerusalem), circa 1918

Original wood-block (engraved by W.M.R. Quick), together with an original wood-cut, signed in pencil

5Q x 4E in. (14 x 12 cm.)

Provenance: the artist's estate

Literature: catalogue in preparation by Richard Grenville Clark (no. 16.10)

The Bride was published in the folio *Eighteen Drawings* (Twyn Barlwn Press, London, 1937), in a limited edition of twenty.

We are grateful to Michael Campbell for assistance.





CAT. 112

FRANK BRANGWYN (1867–1956)

Stone Cutters, circa 1921

The wood-block is mounted with a wood-cut to the reverse, posthumously printed from the block by David Maes

Original wood-block supplied by Lawrence's, end-grain boxwood
4Q x 11A in. (11.4 x 28.2 cm.)

Provenance: William de Belleruche; Gordon Anderson

Exhibited: *Brangwyn in his Studio*, Jointure Studios, Ditchling, East Sussex, 2006 (no. PR18)

Literature: Dominique Marechal, *Collectie Frank Brangwyn*, Bruges Stedelijke Musea, 1987, p. 139; print repr. title page of *Zwanzig Graphische Arbeiten*, Vienna 1921; Jeremy Yates,



Frank Brangwyn RA 1867–1956, exh. cat., Bangor Collection, Gwynedd Museum & Art Gallery, Bangor, 2006, p. 40

A rare survival (blocks are frequently disregarded, or shaved down for re-use), original blocks by Brangwyn offer an insight into his working methods. From a design point of view the prints are among Brangwyn's most successful work in black and white, and a perfect expression of his extraordinary graphic vigour. The blocks were cut by Brangwyn himself.

We are grateful to Dr Libby Horner for her assistance (*Stone Cutters* is no. v 4247 in her forthcoming catalogue raisonné).



CAT. 113

JAMES WOODFORD (1893–1976)

Mother and Child, circa 1924

Original wood-block, 3Q in. (9 cm.) square

These two wood-blocks date from the mid-1920s when Woodford was studying at the British School at Rome. They are clearly influenced by the work of his brother-in-law Robert Austin (compare Austin's etching *Italian Mother* 1923, CD 30). Both were recipients of the 1922 Scholarship at the British School at Rome, Woodford in Sculpture, Austin in Engraving. (For a portrait of Woodford by Austin from this period see cat. 73).

CAT. 114

JAMES WOODFORD (1893–1976)

Attributes of a Muse, circa 1924

Original wood-block, 1W × 1 in. (3 × 2.5 cm.)



The finished design for Charles Pears's *Ramsgate* poster



CAT. 115

CHARLES PEARS (1873–1958)

Ramsgate, circa 1930

Signed, twice; oil on canvas; 39Q × 49Q in. (100.4 × 125.7 cm)

This painting makes a fascinating pendant to William Powell Frith's celebrated *Ramsgate Sands* 1854 (Royal Collection), of which this is an updated version in spirit.

The design was from a series commissioned by Southern Railways advertising manager, John Elliot, following the 1923 amalgamation of the numerous companies operating railways in the South of England. It comes from the same era as John Hassall's iconic *Skegness is so Bracing* 1926.

Pears designed a similar poster for Paignton for Great Western Railways. In both, the principal figure is probably based on a magazine still cut-out and arranged by the artist as a photomontage.

In the background are the harbour wall and casino (dating from the 1880s). Ramsgate was undergoing a renaissance in the 1920s as a popular seaside destination. John Burnett built a modernist sun shelter and pool in 1923.

We are grateful to Jacqui Ansell, Richard Barclay, Michael Barker and Peyton Skipwith for assistance.



Charles Pears's poster for Paignton, commissioned by Great Western Railways





ROBERT SARGENT AUSTIN (1895–1973) Original copper plates for etchings, drypoints, aquatints and line engravings, 1913–71

Copper and zinc plates, engraved and cancelled by Robert Sargent Austin

Provenance: the artist's family

Literature: Campbell Dodgson, *Robert Austin*, exh. cat., Twenty-One Gallery, London, 1930;

Gordon Cooke, *Drawings and Prints by Robert Austin*, exh. cat., The Fine Art Society, London, 2001

This large collection represents the vast majority of surviving plates by Austin and includes examples of all aspects of the artist's oeuvre, from his first engraving (*The Bridge* 1913) to his last (*Frost in May* 1971).

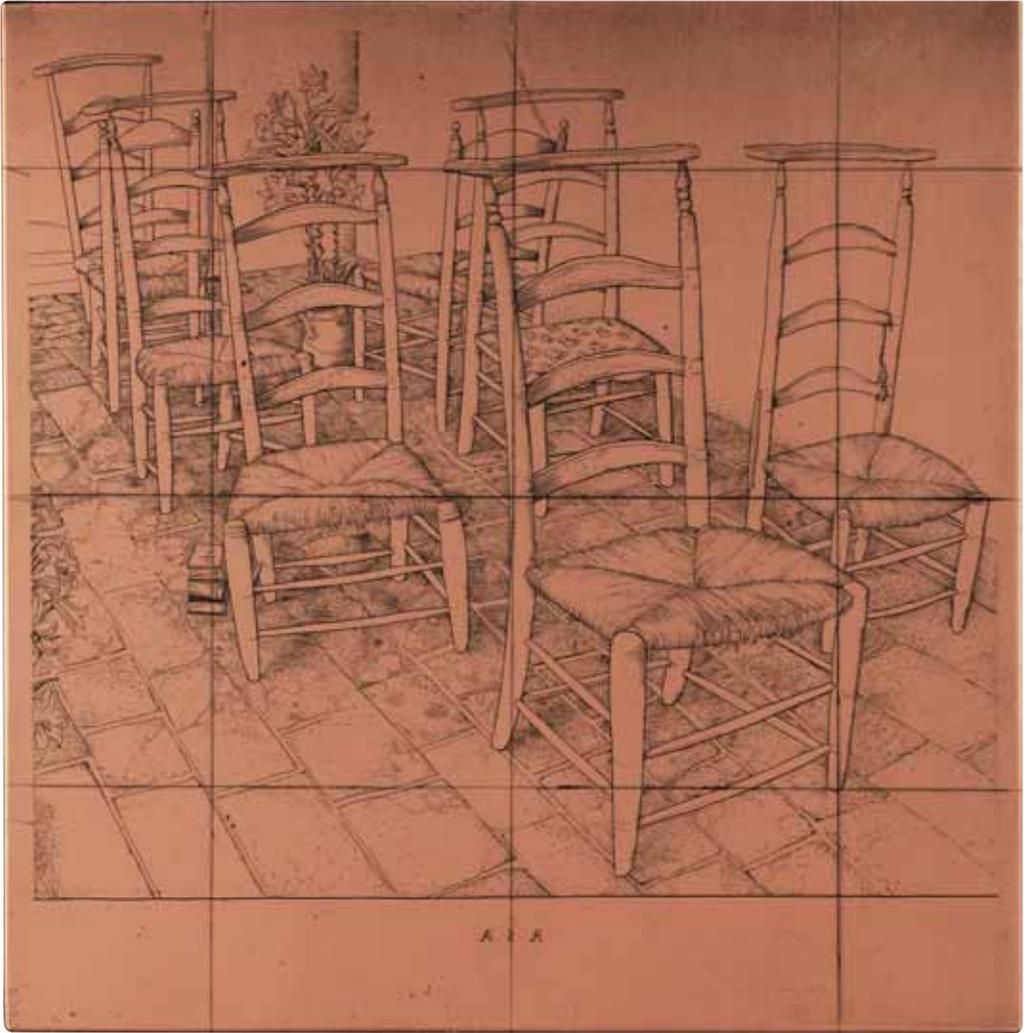
Works from Austin's mid- and late career, such as *Girl by a Gate* 1938 (illustrated following, with detail), and *Empty Church, Concarneau* 1949 (opposite), demonstrate that he was still at the height of his powers long after his period of greatest acclaim during the etching boom of the 1920s, which ended abruptly with the Wall Street Crash.

The collection also includes examples of the line engravings of which Austin was one of the greatest exponents of his century, including *The Flight Into Egypt* 1925 from his period as Rome Scholar (1922–5), when he first began to use line engraving, and *Bellringer's Wife* 1934 (following). Campbell Dodgson, Keeper of Prints and Drawings at the British Museum, who compiled the standard reference work on Austin, compared him to Albrecht Dürer, noting that Austin had 'more than a touch of that master in him' (Dodgson, *Robert Austin*, exh. cat., Twenty-One Gallery, London, 1930).

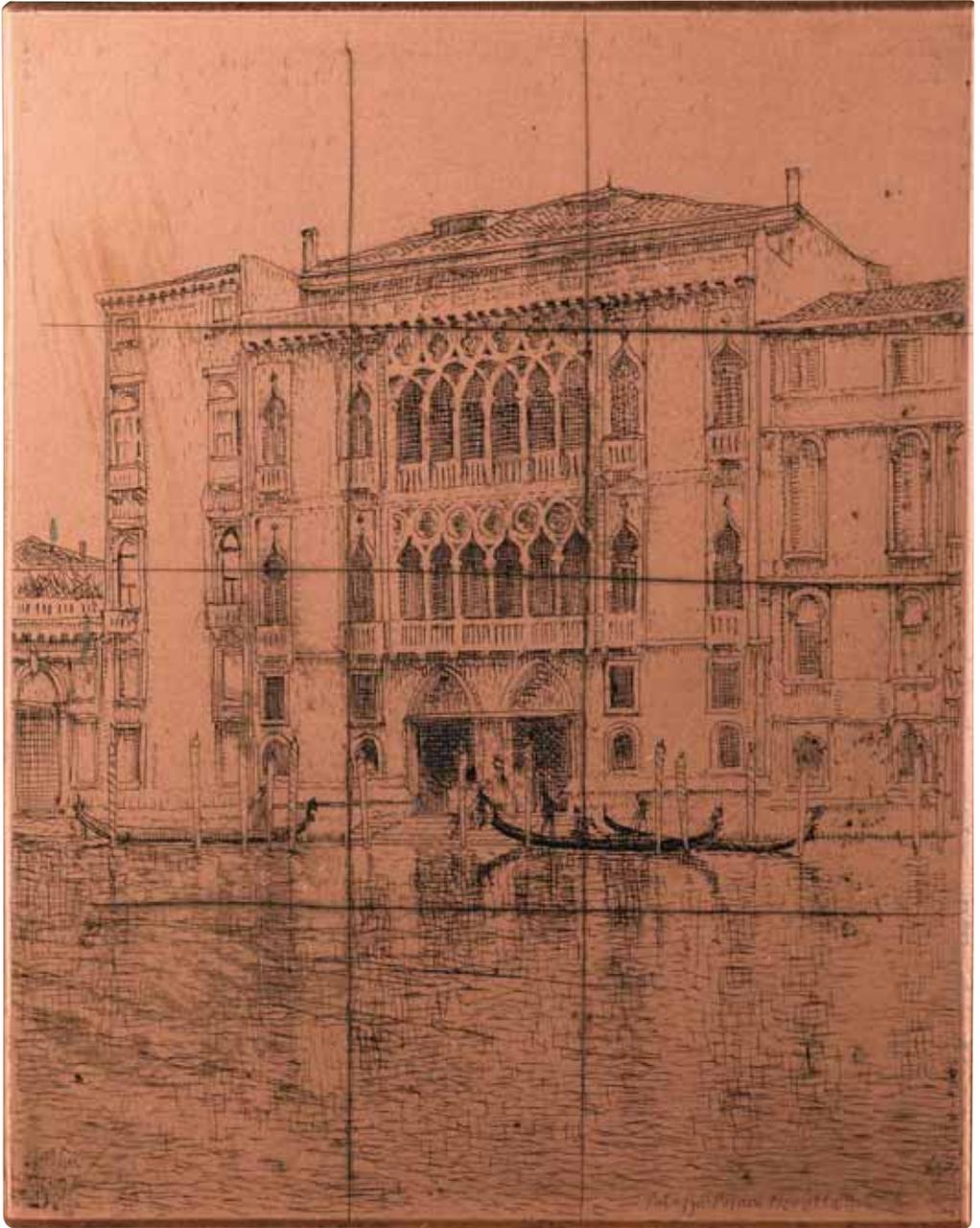
The plates have been restored and posthumously printed by David Maes.

A full list of plates in the collection is available on request. The collection is for sale to a public institution only.

We are grateful to Rachel and Clare Austin, Gordon Cooke and David Maes for assistance.



Empty Church, Concarneau 1949, the original copper plate, engraved by Robert Austin



Palazzo Pisani Moretta, the original copper plate, etched by Robert Austin



Bellringer's Wife 1934, the original copper plate, engraved by Robert Austin



Girl by a Gate 1938, the original copper plate, engraved by Robert Austin



ERIC KENNINGTON (1888–1960)

Portrait Head of Jean Clark, circa 1924–5

Plaster, with a green patina; height 12O in. (32 cm.), base 9W × 4E in. (23.5 × 12 cm.)

Provenance: from the personal collection of Jean and Cosmo Clark; thence by descent

Julia Rhys, Jean Clark's daughter, recalls that Kennington, who lived on Chiswick Mall, near to the Clarks in St Peter's Square, was drawn to Jean as a sitter because her forehead was similar to that of T.E. Lawrence:

'Eric was planning a head of Lawrence of Arabia. Eric needed some "practice" (or this is what I remember being told) and my mother's brow reminded him of Lawrence's. I suppose this was about the time when my father made some illustrations for the *Seven Pillars of Wisdom*. I do now wonder how [the plaster] survived all the moves of my Second World War childhood – I remember it being in my parents' studios pre- and post-war; it was not on view 1940–4: some things were stored in Eric Kennington's barn during the war. Anyway my parents really treasured it' (Julia Rhys, letter to Paul Liss, 20 April 2004).

The painters Jean and Cosmo Clark were life-long friends of Eric Kennington (Cosmo and Eric were childhood neighbours and during the First World War both served with the Middlesex Regiment, to which Kennington was attached as an Official War Artist).

Of this 'striking and powerful portrait head', Kennington expert Dr Jonathan Black writes: 'Justly famed for his incisive pastel portraits of British soldiers, in the early 1920s Kennington produced a number of portrait heads of female sitters in plaster (for example of his wife Edith Celandine Cecil, 1922–3) and in bronze (for example Aubretia Ouvaroff, 1923–4). The portrait head of Jean Clark, who married Cosmo in 1924, suggests Kennington's continuing interest in the distinctive "door-knocker" hairstyle of the early 1920s which he had explored three years previously in two pastel portraits of Gwendolyn Herbert. Shortly after completing the head of Jean Clark, Kennington began work on one of his finest pieces of portrait sculpture – a bronze head of T.E. Lawrence' (Dr Jonathan Black, letter to Paul Liss, 9 February 2007).

We are grateful to Dr Jonathan Black and Julia Rhys for assistance.



Photograph of Jean Clark,
c. 1925. © Julia Rhys







Attributed to R E X W H I S T L E R (1905–1944)

Figures Promenading in Wooded Park, circa 1930

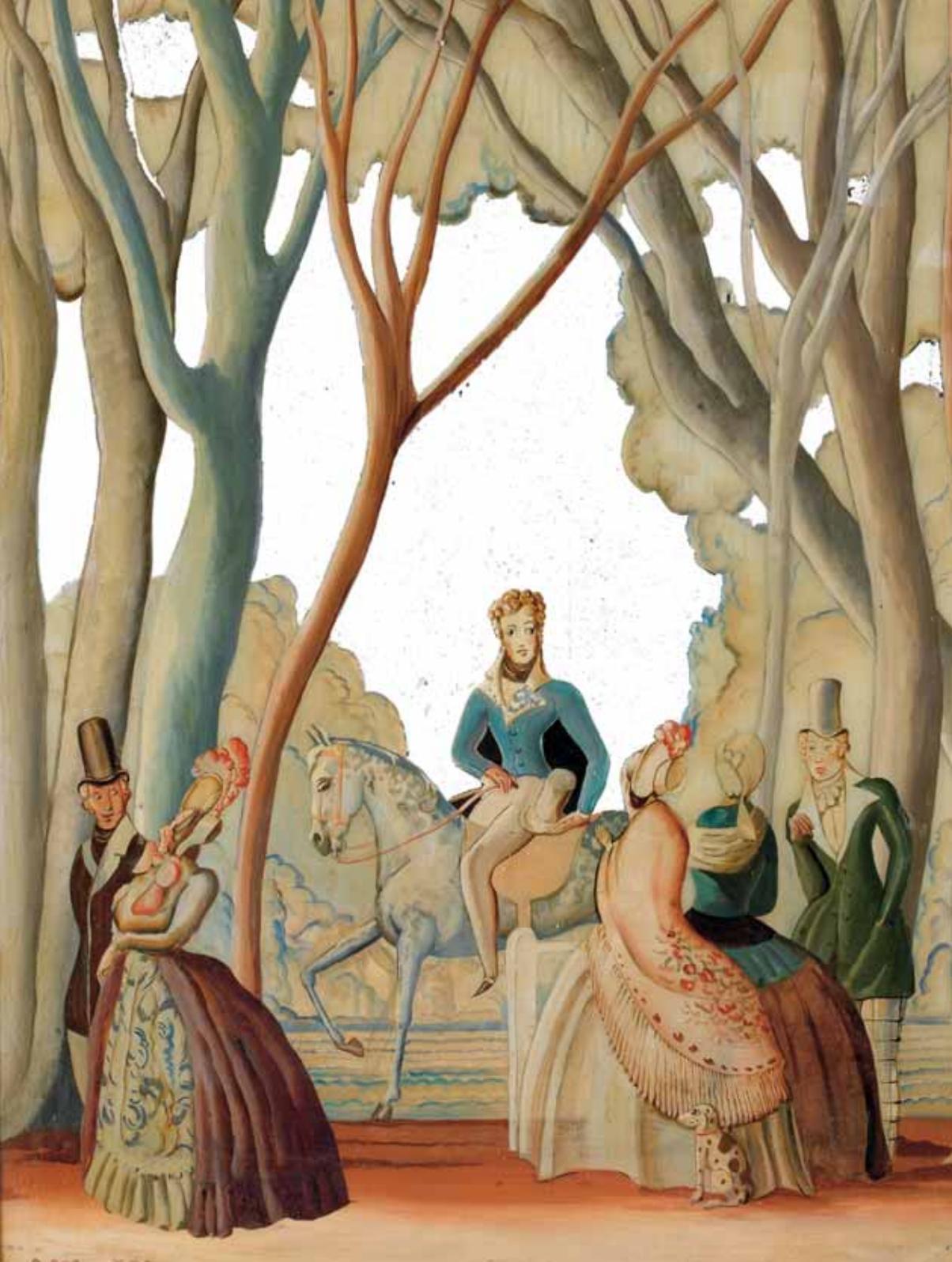
Signed: 'R.W. & J.P.S.'; oil on glass; 27A x 21E in. (69 x 53 cm.)

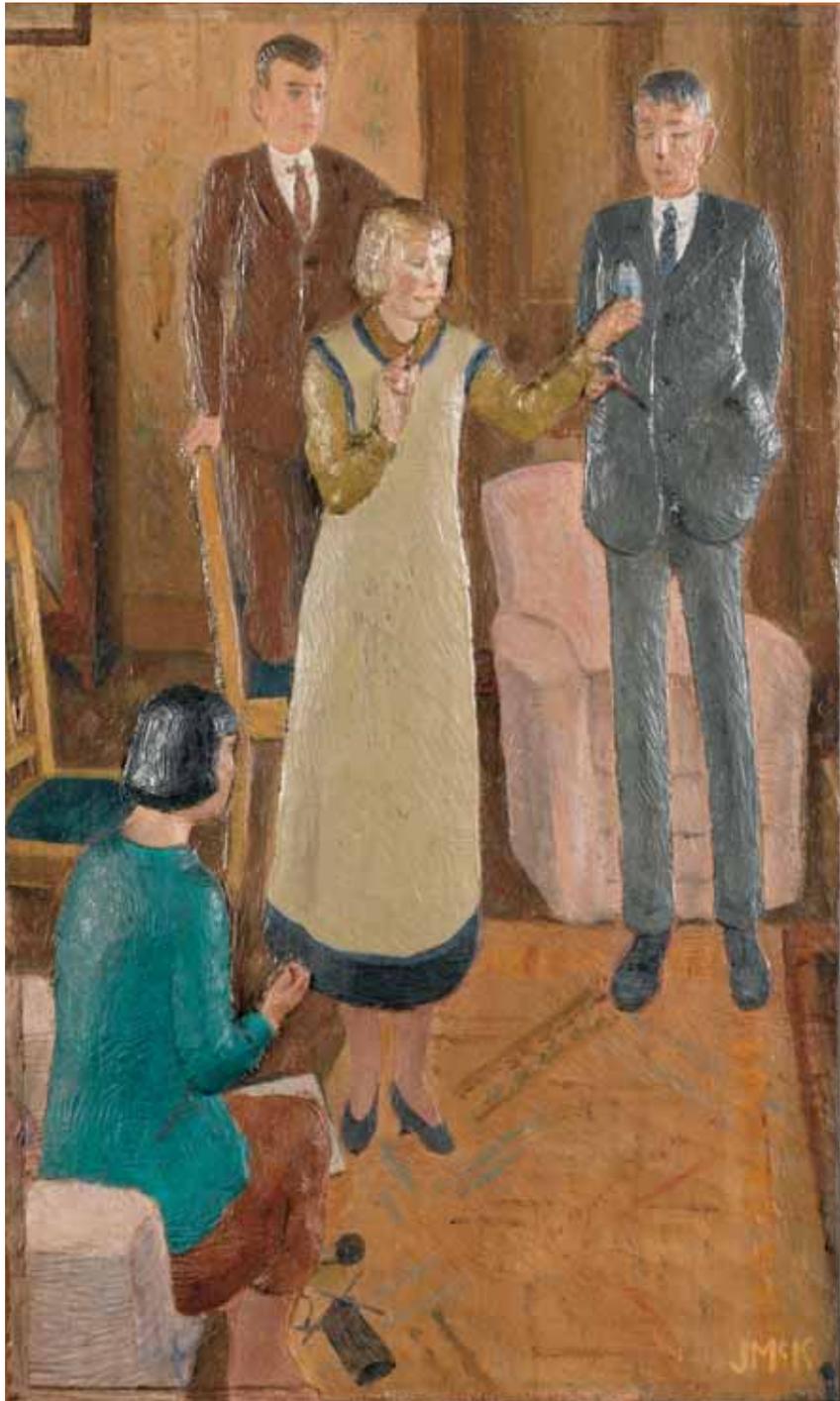
Provenance: Mrs Hugh Williams; Woolten House, Newbury, 1993

It is possible that this decorative painting was executed either by Rex Whistler in conjunction with an unidentified artist, J.P.S., or by J.P.S. to a design by Rex Whistler. Whistler is known to have painted on glass, and the composition and subject are characteristic of his work. Stephen Calloway has pointed out that the work has stylistic affinities to that of John Austen.

We are grateful to Stephen Calloway, Magdalen Evans and Alan Powers for assistance.







CAT. 119

J O H N M C K E N Z I E (1897–1972)

Figures in a Sitting Room with Budgerigar, circa 1930

Signed with initials

Polychrome carved wood, in the original oak frame; 15 × 9Q in. (38 × 24 cm.)

'I keep on drawing and re-drawing until what I've produced simply asks to be carved' (John McKenzie, *Abroath Herald*, 1 February 1963).

The remarkable work of John McKenzie has only recently come back to light. Despite exhibiting his slates at the Royal Scottish Academy Summer Exhibition, the Royal Glasgow Institute of Fine Arts, and in two solo exhibitions at the Public Library in his home town of Abroath, he had no interest in the commercial aspects of his work and sold no more than a handful of sculptures during his lifetime. Using Welsh slate, and working with engraver's tools, he produced three to four reliefs a year, which amounted to less than a hundred in his entire career.

By day a charge-hand messman on HMS *Condor* (and later a railwayman), the reclusive McKenzie indulged his passion for carving by night and at the weekends. Producing in equal number scenes of contemporary life and scenes of antiquity, it is especially in the former that he found his most distinctive voice. His images, whether the carved wooden reliefs of the 1930s, or works in slate that date from the late 1930s, are rich in symbolism, which though often obscure is always engaging.

Liss Fine Art are currently preparing a catalogue of his work.

We are grateful to Paul Viney for assistance.

CAT. 120 (OVERLEAF, LEFT AND RIGHT)

J O H N M C K E N Z I E (1897–1972)

Two panels on the theme of engineering, late 1930s

Welsh slate; each 11Q × 3Q in. (29 × 9 cm.)

Provenance: the artist's estate

CAT. 121 (OVERLEAF, CENTRE)

J O H N M C K E N Z I E (1897–1972)

Music, circa 1940

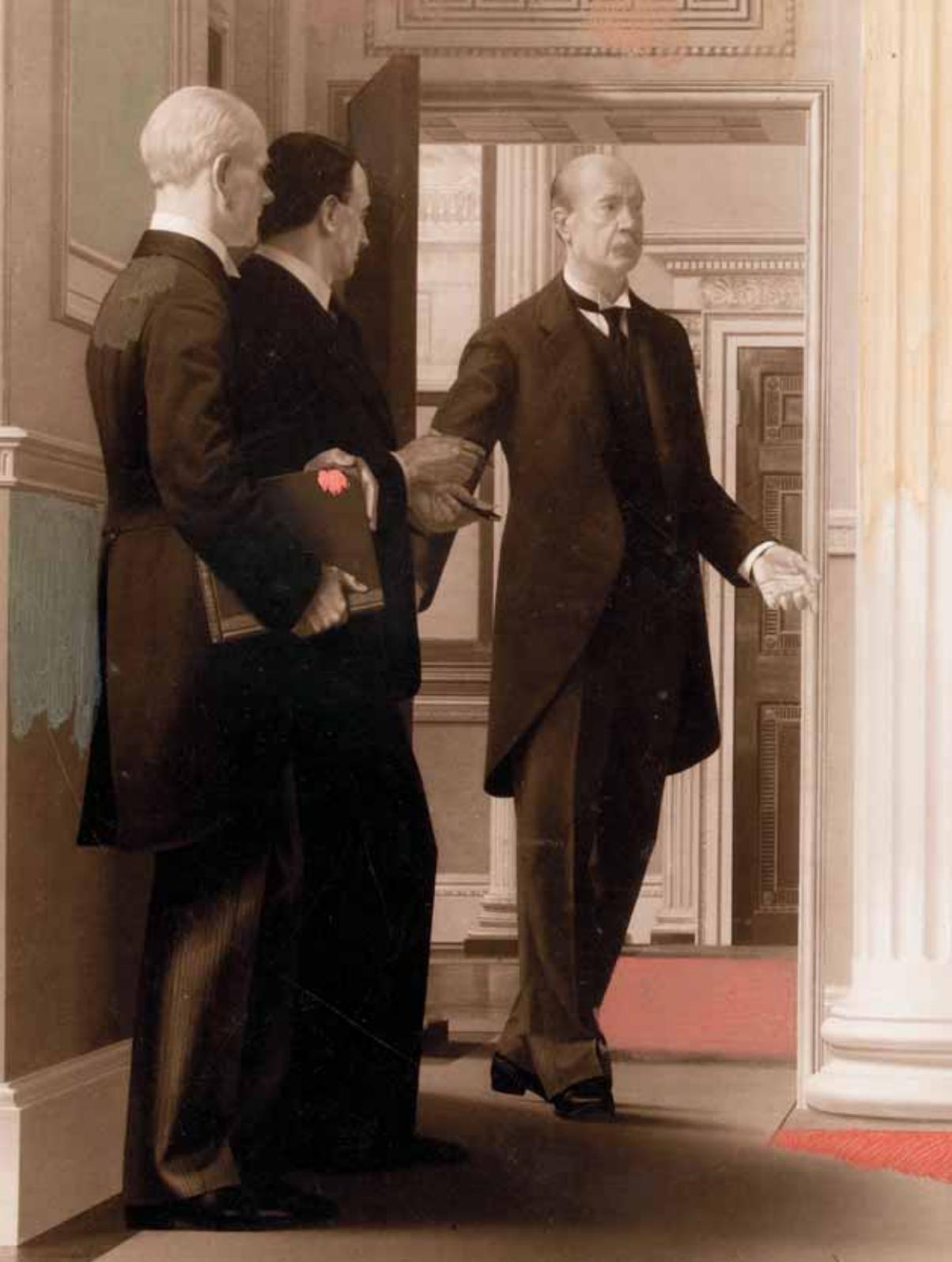
Inscribed with title and signed with initials

Welsh slate, with patinated metal frame; 6Q × 5A in. (16.5 × 13 cm.) irregular

Provenance: the artist's estate









CAT. 122

THOMAS MONNINGTON (1902–1976)
*A Director announcing the bank rate to the Chief Official of
the Bank of England ('No Change')*, circa 1934

Tempera on photographic print (by W.H. Grove & Son, London)
7F × 9W in. (20 × 23.5 cm.)

In 1932 the Directors of the Bank of England commissioned a decorative scheme to celebrate the bank's rebuilding by Herbert Baker. Monnington produce three of the murals. The scheme, which was widely criticised, was a disappointment to Monnington: 'They certainly look shocking and I forgive any criticism,' he confided to his brother (6 May 1932). *The Times* surmised that 'the problem was to combine a document with a decoration' (30 April 1932). The rather uninspiring title, 'No Change', was also unlikely to spur Monnington on to achieve something of the timelessness of his *Allegory*, 1924 (Tate). It is not known why Monnington added the delicate shades of colour; they do not correspond to the mural.

We are grateful to John Keyworth for assistance.

FRANK BRANGWYN (1867–1956)

Jesus Falls for the Third Time – Ninth Station, 1934–5

Signed with monogram

Pencil on tracing paper; sight size 29 × 32Q in. (73.7 × 82.6 cm.)

Original zinc lithographic plate, 30 × 32 in. (76.2 × 81.3 cm.)

Provenance: Kenneth Center; Michael Campbell; private collection, London

Literature: Frank Brangwyn, *A Mission to Decorate Life*, exh. cat., The Fine Art Society, London, 2006 (no. 150); *The Way of the Cross: An Interpretation by Frank Brangwyn*, London 1935

In 1934 Brangwyn completed a set of Stations of the Cross, the original designs drawn in outline on tracing paper and transferred to zinc plates from which the lithographs were printed. The tracing-paper design was transferred to the plate by rubbing the back of the paper with chalk and then retracing the outline of the image. Following this, Brangwyn would have added the detail to the plate, including shading and the folds of the costumes, using lithographic crayon.

Sixteen sets of the Stations were printed on paper and a further three sets on sycamore (an experiment intended to produce a lithograph that would be more durable in a damp church interior). The images were additionally published in a reduced format by Hodder and Stoughton as a book entitled *The Way of the Cross: An Interpretation by Frank Brangwyn* (London 1935), with a commentary by G.K. Chesterton, who enthused that Brangwyn was surely 'one of the most masculine of modern men of genius' (p. 11).

We are grateful to Dr Libby Horner for her assistance (*Ninth Station* on tracing paper is no. S1904, and the zinc plate is no. S1897, in her forthcoming catalogue raisonné).



The final version of the lithographic print *Jesus Falls for the Third Time* as it appears in *The Way of the Cross: An Interpretation by Frank Brangwyn* (London, 1935)





CAT. 124

FRANK BRANGWYN (1867–1956)

Jesus Speaks to the Daughters of Jerusalem – Eighth Station,
circa 1935

Signed with monogram

Original lithographic zinc plate 30 × 31Q in. (76.2 × 80 cm.)

Provenance: Kenneth Center; Hilary Gerrish; private collection, South of France

Literature: Dominique Marechal, *Collectie Frank Brangwyn*, Stedelijke Musea, Bruges,
1987, p. 178

In his commentary on Brangwyn's Stations, G.K. Chesterton felt that the design of this Station was pivotal: 'Christ lifts His head, looks sharply over His shoulder, and His eyes shine with defiance and almost with fury. And that one flash of fierceness is shot back at the Women of Jerusalem weeping over Him.'

We are grateful to Dr Libby Horner for her assistance (*Eighth Station* is no. S1903 in her forthcoming catalogue raisonné).





CAT. 125

HENRY J. HUNT (active 1931–1941)

St Wenceslas, 1930s

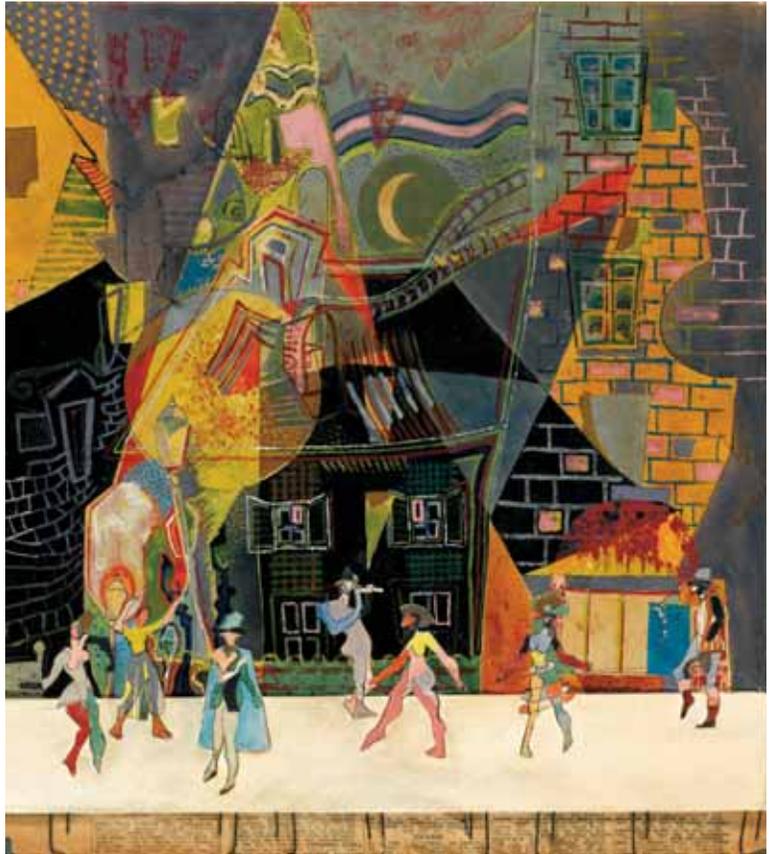
Signed: watercolour, 22 × 12 in. (55.9 × 30.5 cm.)

Literature: The Fine Art Society, catalogue, December 1987 (no. 19864); repr. front cover of *By Design*, Rachel Moss, exh. cat., Millinery Works Gallery, London, 2005 (no. 34)

Surprisingly little is known about Hunt. He exhibited a number of stained-glass designs at the Royal Academy between 1931 and 1941, and produced windows for Croydon Airport (officially opened in 1928).







CAT. 126

FRANCIS LITRNA (1903–1973)

Figures on a Stage, circa 1950

Gouache, watercolour and collage; 12 x 13 in. (30.5 x 33 cm.)

Provenance: the artist's estate

This collage combines many threads of Littna's richly coloured life: his interest in theatre and music (having studied at the music academy in Prague), his training at Goldsmiths College, London, under Graham Sutherland, and his appreciation of Continental art of the period – post-war Littna divided his time equally between London and Paris, where he was acquainted with Georges Braque and Georges Rouault, and friends with Jacques Villon and Oscar Kokoschka.

CAT. 127 (OVERLEAF, AND DETAIL OPPOSITE)

JAMES WOODFORD (1893–1976)

Sacrifice, Cure, Prevention, and Aspiration:
Figures for the British Medical Association, 1951

Original polished plaster maquettes with measurements in pencil

Height 11S in. (29 cm.); base 4 × 3A in. (10 × 8 cm.)

Provenance: acquired directly from the artist's son

Literature: Royal Academy, summer exhibition, 1951 (no. 1037)

The British Medical Association headquarters were designed by Edward Lutyens and completed in 1925. Woodford was commissioned to produce these four heroic figures in 1951 as part of a scheme overseen by S. Rowland Pierce for a War Memorial in the Court of Honour at the association's headquarters in Tavistock Square, London. The four figures were set on pedestals around a fountain. The main water-basin and the finished statues are in Portland stone.

We are grateful to James Woodford and Malinda Conner McLean for assistance.



The War Memorial in the Court of Honour at the British Medical Association's headquarters in Tavistock Square, London. © RIBA Library Photographs Collection.







CAT. 128 (OPPOSITE, TOP)

PETER WRIGHT (1919–2003)

Reclining Torso, circa 1963

Signed on base with monogram on the thigh; 3E × 9S in. (10 × 24 cm.)

Fired porcelain, broken black and white glaze

Provenance: acquired directly from the artist by Barrie Liss, 13 July 1963 (£3.3s.0d.)

'It is difficult to state exactly what inspires me ... One's work is the result of all sorts of odd influences, experiences, things seen, etc. Perhaps these were partly the result of looking at clay images of very early Mediterranean cultures – and at the bronze Etruscan votive figures – both of these groups of images have always fascinated me' (Letter to Barrie Liss, 7 December 1962).

CAT. 129 (OPPOSITE, BOTTOM)

PETER WRIGHT (1919–2003)

Interlocking Figures, circa 1963

Signed with monogram on base; 7A × 3E in. (18 × 9.5 cm.)

Fired porcelain, broken black and white glaze

Provenance: acquired directly from the artist by Barrie Liss, 13 July 1963 (£4.4s.0d.)

'About the interlocking figures – they are difficult to make entirely successfully owing to distortion in the kiln. An intentional characteristic of them (a psychological one?) is that they should stand firmly together but not when separated' (Letter to Barrie Liss, 21 July 1963).



Peter Wright, letter to Barrie Liss, 20 April 1963



CAT. 130

PETER WRIGHT (1919–2003)

Pebble Owls, circa 1963

Signed with monogram on base; smallest 2E x 3E in. (7 x 9.5 cm.), largest 7 x 4W in. (18 x 11 cm.);

Fired porcelain, broken black and white glaze

Provenance: acquired directly from the artist by Barrie Liss, 13 July 1963 (£3.3s.0d.)





CAT. 131 (OPPOSITE)

MICHAEL STOKOE (born 1933)

Grey Balls, 1966

Signed and titled on the reverse

Painted wood, with an aluminium surround, on a painted wooden base

12 × 10Q × 1E in. (30.5 × 26.7 × 4.5 cm.), base 6 × 10Q in. (15.3 × 26.7 cm.)

Provenance: Annely Juda Fine Art; Laurie Stewart

Best known as a printmaker, Stokoe produced three-dimensional works during a five-year period in the mid-1960s. 'I was at the time emerging from a more gestural form of painting into experiments with the properties of pure colour, here exploiting gravity, height, perspective and balance' (Letter to Paul Liss, 6 February 2007).

Like many artists of the period Stokoe was excited by the new possibilities of perspex as a material, and especially the wide range of exciting colours that could be sourced from Denny's art suppliers in Hammersmith, West London.

A fourth piece from this 'quartet' (as Stokoe refers to the ensemble) remains in the private collection of the artist.

CAT. 132 (OVERLEAF)

MICHAEL STOKOE (born 1933)

Square Relief, 1966

Signed on the reverse

Painted wood and perspex, with an aluminium surround; 14 × 12 in. (35.5 × 30.5 cm.)

Provenance: Annely Juda Fine Art; Laurie Stewart

CAT. 133 (ILLUSTRATED FOLLOWING CAT. 101)

MICHAEL STOKOE (born 1933)

Lozenge Relief, 1966

Painted wood and perspex, with an aluminium surround; 20E × 11E in. (53 × 30 cm.)

Provenance: Annely Juda Fine Art; Laurie Stewart





CAT. 134 (OVERLEAF)

JAMES WOODFORD (1893–1976)

The Lion and the Unicorn
for Wandsworth County Court, 1969

Original Plaster maquettes

Height 10D in. (27 cm.), base (irregular) 5F × 3Q in. (15 × 9 cm.)

Provenance: acquired directly from the artist's son

Literature: James Woodford, *Heraldic Sculpture and the Work of James Woodford*, Ipswich 1972, p. 61

Woodford specialised in heraldic sculpture, most notable among which was his series of ten animals for the coronation of Queen Elizabeth II, known as 'The Queen's Beasts'.

The final figures for *The Lion and the Unicorn* for Wandsworth County Court are over 6 ft high, and are placed on brick piers either side of the main entrance. They were cast in aluminium and finished in stove enamel to protect against weathering.

Of this commission Woodford wrote: 'The composition is an upright one to be in keeping with the perpendicular lines of the stone panelling and the windows above, and forms the main feature of the elevation. The animals stand free from the building so that the side view presents a good silhouette. The modelled surface is textured to contrast with the plain surface of the building' (James Woodford, *Heraldic Sculpture and the Work of James Woodford*, Ipswich, 1972, p. 61).

These are similar to his *Lion and the Unicorn* at Minturno British Cemetery, Imperial War Graves Commission, Italy.







Glyn Jones, at home,
189 Charlotte Street, London,
c. 1935. The sculpture on the
left is by Marjorie Meggitt,
Jones's wife, and is part of the
frieze she designed for
Coram's Fields, London.

B I O G R A P H I E S
can now be read at www.lissfineart.com



LISS FINE ART LIMITED

Liss Fine Art was founded in 1990. The company operates from London, with a representative office in the South of France, and can be contacted as follows:

Email: paul@lissfineart.com

Web: www.lissfineart.com

Office France: 00 33 (0)4 66 22 65 77

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Company incorporated in England no. 4414167

Directors: Paul Liss, Sacha Llewellyn, David Llewellyn

Registered office: The Courtyard, 2 London Road,
Newbury RG14 1JX

VAT Number: GB 544 5401 59

Representative office: Rue de l'Eglise, Saint-Siffret
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