

SANCTUARY

Artist-Gardeners 1919-1939



This catalogue is published on the occasion of the exhibition:

SANCTUARY

Artist-Gardeners 1919-39

Garden Museum
5 Lambeth Palace Road
London SE1 7LB

25 February - 5 April 2020

GARDEN MUSEUM





SANCTUARY

Artist-Gardeners 1919-39

Acknowledgements:

Artbiogs.co.uk	Nicholas Finney
Prudence Bliss	Simon Lawrence
Rosalind Bliss	David Leighton
Elizabeth Bulkeley	Peter Rhodes
Richard Bulkeley	John Rooks
Christopher Campbell-Howes	Simon Spear

First published in 2020 by LISS LLEWELLYN

ISBN : 978-1-9993145-5-2

Text © Paul Liss & Christopher Woodward
Photography: Pierre Emmanuel Coste & Petra van der Wal

Design and Typesetting by David Maes
Printed by Zenith Media, January 2020

For Pet



CONTENTS

Preface / *Paul Liss* 7

Return to The Garden / *Christopher Woodward* 9

Study 13

Design 27

Allegory 43

The Seasons 59

List of Illustrations 78

Preface

Paul Liss

During the last 25 years Liss Llewellyn have created a series of publications to encourage the reappraisal of some of the less well-known figures of Twentieth Century British Art. As part of this initiative exhibitions have been held in association with The British School at Rome, Sir John Soane's Museum, Pallant House Gallery, The Fry Art Gallery and The Fine Art Society: shining a spotlight on *Winifred Knights* (1995), *Thomas Monnington* (1997), *Charles Mahoney* (1999), *Robert Austin* (2002), *Alan Sorrell* (2013), *Kenneth Rowntree* (2015) and *Evelyn Dunbar* (2016). In addition to *Knights* and *Dunbar*, at the heart of this publication are a core of extraordinary women artists: Marion Adnams, Clare Leighton, Tirzah Garwood, Mary Adshead, Nancy Nicholson, Margaret Duncan, Marion Wallace-Dunlop, Dorothy Bishop, Getrude Hermes, Phyllis Dodd, Carolyn Sergeant and Kathleen Guthrie – all of whom deserve more recognition.

Many of the artists in this catalogue had a particularly strong attachment to gardens and gardening – taking their activities as plantsmen and plantswomen as seriously as they took their art. Charles Mahoney shared his unbridled enthusiasm for plants with Edward Bawden, Geoffrey Rhoades, John Nash and Evelyn Dunbar who swapped cuttings with each other by post. Evelyn Dunbar, along with Charles Mahoney and John Nash, produced books on the subject. And most of Harry Bush's oeuvre evolved around painting and repainting his garden in the London suburbs of SW19.

We are delighted to be bringing this exhibition to The Garden Museum to whom we loaned, in 2005, Charles Mahoney's epic *The Garden*, featured on the cover of this catalogue. First shown at The Arts Council Festival of Britain exhibition 'Sixty Paintings for 51', it was subsequently show-cased in The Tate's 2004 exhibition *The Art of the Garden*. Mahoney was particularly fond of the giant sunflower, *Helianthus annuus*, capable of outgrowing a man within a season. In *Long Live Great Bardfield*, (The Fleece Press) Tirzah Garwood recalled that in the garden at Brick House there was a row of 'monstrous double sunflowers' planted by Edward Bawden along the wall by the lavatory. Tirzah noted that it was frequently difficult to use this outdoor privy as Mahoney was so often perched outside, on his ladder, sketching from what he found to be the perfect angle.

Full catalogue notes for each of the pictures featured in this catalogue are available at Lissllewellyn.com.

Charles Mahoney (1903-1968), *Miss Edith inspects the Sweetpea*, c.1934, signed, inscribed 'Miss Edith inspects the Seatpea, C Mahoney, 3 Willoughby Road, Hampstead, NW3', oil on paper, 15 x 11 in. (38.2 x 27.8 cm).



Return to The Garden

Christopher Woodward

'Not Quite a Landscape ... A sanctuary'
No Enemy: A Tale of Reconstruction, Ford Madox Ford, 1929.

This exhibition explores a period between the wars when an exceptional number of artists turned to gardening, and took gardens and flowers as the subject of their art.

Gardening was also a friendship, particularly for the circle taught painting by John Rothenstein at the Royal College of Art from 1922: that is, Charles Mahoney, Edward Bawden, Barnett Freedman and Percy Horton. The friends exchanged plant cuttings by letter and when, in 1930, Bawden moved to Great Bardfield Mahoney and Geoffrey Rhoades dug out a garden side by side through the winter, then sowed sunflowers of such a height that Mahoney propped up a ladder beside the privy to draw. And it is when letters turn to plants that one sees the intimacy developing between Mahoney, a shy and soulful man, and his assistant Evelyn Dunbar while painting murals of Aesop's Fables for Brockley County School for Boys, in south London. Liss Llewellyn's 1999 monograph on Charles Mahoney includes one such sketch in a letter from Dunbar: a vegetable garden 'for the young man most likely to appreciate it... with limitless angles and prospects'.

Their collaboration, the book 'Gardener's Choice' (1937) continues to sell. The modern gardener recognises their respect for plants. Dorothy Bishop, who married Mahoney in 1941, remembered: 'he showed uncompromising vigour in recording the structure, detail and above all the total *feeling* of the plant... the richness, strength, grandeur, colour, form and textural qualities of plant life'. To a true gardener-artist a flower is not just a beauty but an organism with its own independent life, as in the succulent decay of sunflowers in (page 17).

In 1937 Mahoney bought Oak Cottage at Wrotham in Kent, raising extravagant sunflowers beside hogweed and umbelliferas in a garden that would give him artistic nourishment until the end of his life. Cedric Morris, a second artist-plantsman, had left London for a cottage in Essex in 1930. John Nash bought a farmhouse in neighbouring Wormingford in 1940. Ivon Hitchens (like Morris, the subject of an earlier exhibition at The Garden Museum) bought a gypsy caravan and six acres of Sussex wood in 1939. Bawden moved to Great Bardfield in 1930, and was joined by John Aldridge in opening their studios and gardens in order to raise funds for charity.

And so on. What is happening? Why did this generation of artists turn, in such exceptional depth and number, to the garden?

They were poor, of course, and village houses were cheap. And artists had begun to buy cars (points out James Russell, in *Edward Bawden*, 2018). Also, it was a generation which was taught botany at school: when at Wellington College John Nash took botany in order to get off cricket. As a pupil at James Allen Girls' School from 1912 Winifred Knights studied the botanical beds created in the grounds by Dr Lilian Clarke, and a sketchbook she made at The Slade entitled 'Ornamental Design' includes a section named 'Construction of Plants'. Henry Tonks, Slade Professor of Fine Art and, I suspect, no gardener wrote to Rodney Burn in 1932 'Such a close connection as there is between the measurements of Nature and Art can not be mere chance'.

But is there something deeper at work?

In her introduction to *True to Life* at the Scottish Gallery of Modern Art, 2017, Sacha Llewellyn has set out how landscape, and Englishness, were a reaction to the First World War. In 1924 C. Lewis Hind wrote in *Landscape Painting* (1924) 'who could deny that after the conflict, with its horrid materialism, the painting world has turned back to nature' while *Colour Magazine* in 1920 wrote of how 'recent experiences have given us a keener sense of England'. In *Where Poppies Blow* (2017) John Lewis-Stempel has evoked the inspiration of Nature's resilience to soldiers on the western front: soldiers bird-watched, and took strength from Nature's blithe ability to regenerate the wastelands, while many wrote of how the war was fought to preserve an ideal of Sussex Down, the Thames at Henley, and hob-nailed Lakeland Fell. But, as remarkably, soldiers made gardens in trenches, and planted bulbs in re-fashioned artillery shells.

For some, then, the personal process of reconstruction after the war was not through an engagement with the wider landscape but, rather, a private garden'. The protagonist of Ford Madox Ford's semi-autobiographical 'No Enemy: A Tale of Reconstruction' (1929) dreamed from the trenches of return home to:

'Not quite a landscape; a nook rather; the full extent of the view about one hundred seventy yards by two hundred seventy – the closed end of a valley; closed up by trees... with a little stream, just a trickle, level with the grass of the bottom. You understand the idea – a sanctuary'.

Garden as sanctuary is also expressed in the imagery of Eden, or of the *Hortus Conclusus* which in the Middle Ages had symbolized the Virgin Mary. In 1934 Bawden collaborated with author Cecilia Kilburn on a sketch of garden history, asking her to 'give a more detailed description of The Garden of Eden' (Did Adam and Eve 'have grounds', with shrubberies and pampas grass?). While in 1942 Charles Mahoney began to paint murals illustrating the life of the virgin in the Chapel designed by Lutyens for Campion Hall, the new, slickly-built Jesuit College at Oxford. The Virgin is born in a Sussex cottage with a tin bath; a shepherd wears an army issue coat. The *hortus conclusus* he re-imagined for rural England pictured as a hedged enclosure with a white gate. It is, for me, one of the most affecting images of gardens of modern times.



In 1951, while still at work in Oxford, Mahoney painted for 'The Sixty Paintings for 51' at The Festival of Britain *The Garden*, an imaginary garden which is both epic and modest in its celebration of the joy and labour of gardens. I was first introduced to this work by Paul Liss a decade ago, and ever since it has stuck in my mind as a frontispiece, as it were, for the story we tell at the Museum.

It is, of course, Liss Llewellyn who have defined our understanding of these two decades of British figurative and romantic art and it is a pleasure to collaborate with a gallery which devotes such serious, persistent scholarship to artists. And whose influence ripples through Britain's more thoughtful Museums. Why is it, I wonder, that an artist as talented as Harry Bush (1883-1957) (opposite), admired and collected in the 1920s, is now all but forgotten? He painted the interiors, gardens and streets of Merton throughout his life but his best known picture is his least gentle: *A Corner of Merton, 16th August 1940* is at The Imperial War Museum and shows that corner, that tree, shredded by bombs.

And perhaps that is a clue. There is a great demand for art to be momentous, to panic. And perhaps this is one reason why paintings of gardens and flowers continue to be subordinate in art hierarchies. In his excellent new book on Lucian Freud's plant paintings (*A Freud Herbarium*, Prestel, 2019) Giovanni Alois ascribes this not just to Modernism's desire to challenge but to André Félibien, theorist at the Court of Louis XIV, who put flowers and still-life below allegory, religious imagery, portraiture, and even landscape: 'He who produces perfect landscapes is above another who only produces fruit, flowers or seashells'.

I wonder, also, if garden painting has too much happiness to be the fodder shredded in contemporary debate. Tolstoy of course, announced *Anna Karenina* with the line 'All happy families are alike; each unhappy family is unhappy in its own way'. As I become older, however – and as drawn to *Toy Story* as to Tolstoy – people's vices seem increasingly predictable: greed, possession, lust, envy, prejudice, old wounds, and so on; as alike, in fact, as crime dramas on Sunday television. But virtue continues to surprise, and happiness, you realise, is as infinitely varied as irises, or tulips. As varied and surprising, as other peoples' gardens.

This is our annual selling exhibition in support of our learning programme. We are proud that although we have no public funding we have three talented educators teaching botany, art, and food, a combination which would have appealed to this circle. Mahoney was born in Lambeth, and I hope his glass eye – a glass eye which turned a mild face 'piratical', joked Tirzah Ravilious – would sparkle.

Harry Bush (1883-1957),
Snowfall in the Suburbs – A View from the Artist's House, DETAIL, 1940. (See page 62.)

Study

'In addition to our natural pleasure in beautiful plants and our experience in raising and cultivating them, we have gained a close intimacy through drawing and painting them. We have observed them as artists as well as gardeners, and have necessarily been made aware not only of the garden value of a plant and the intrinsic beauty of its flower, but of proportions, forms and contrasts, of the subtle relations of the leaf to the bloom, or the plant to its neighbour. These observations have bred in us an animate point of view which is the inspiration of our experimental gardening and the basis of our writing.'

Charles Mahoney/Evelyn Dunbar, introduction to *Gardeners' Choice*, 1936.



Carolyn Sergeant (1937-2018), *Tulip Petals*, signed with initials, oil on board, 8 x 10 in. (20.3 x 25.4 cm).
Provenance: The Artist's Studio.

Marion Adnams (1898-1995), *Study of nasturtium*, c. 1930, pencil and watercolour on paper, squared, 22 $\frac{3}{4}$ x 15 in. (58 x 38 cm).
Provenance: The Artist's Estate.



Clare Leighton (1898-1989), *Tulip Popular Bud*, BPL 517, 1942, original woodblock (cancelled), 2 ¼ x 1 ¾ in. (5.8 x 4.5 cm).
Provenance: The Artist's Estate.



Marion Adnams (1898-1995), *Study of lilies*, pencil and white on Japanese paper; with collage additions, squared, 23 ½ x 15 ¼ in. (60 x 38.5 cm).
Provenance: The Artist's Estate.



John Nash (1893-1977), *Periwinkle flower study (Vinca species)*, inscribed with notes, pencil and watercolor on paper, 19 x 16 in. (48.2 x 40.7 cm).
Provenance: Acquired directly from The Artist's Estate.

Charles Mahoney (1903-1968), *Sunflowers at Oak Cottage*, signed and dated, titled on reverse, extensively inscribed, charcoal and carbon pencil, 19 x 13 ¼ in. (48.3 x 33.6 cm).





Winifred Knights (1899-1947),
Study of Ophrys Bertolonii, commonly known as *Bertoloni's Bee Orchid*, inscribed to reverse,
 tempera on panel, 6 ¼ x 5 ¾ in. (16 x 15 cm).
 Provenance: Tom Monnington; Evelyn Monninton; John Monnington; Private collection.

Gertrude Hermes (1901-1983), *Waterlilies*, 1930,
 wood engraving, image size: 9 x 5 in. (23 x 13.1 cm).
 Provenance: Simon Lawrence.



Charles Mahoney (1903-1968), *Studies of yellow daisies*, inscribed with colour notes, pencil and watercolour on paper; 17 $\frac{3}{4}$ x 15 $\frac{3}{4}$ in. (45 x 40.2 cm).
Provenance: The Artist's Studio.

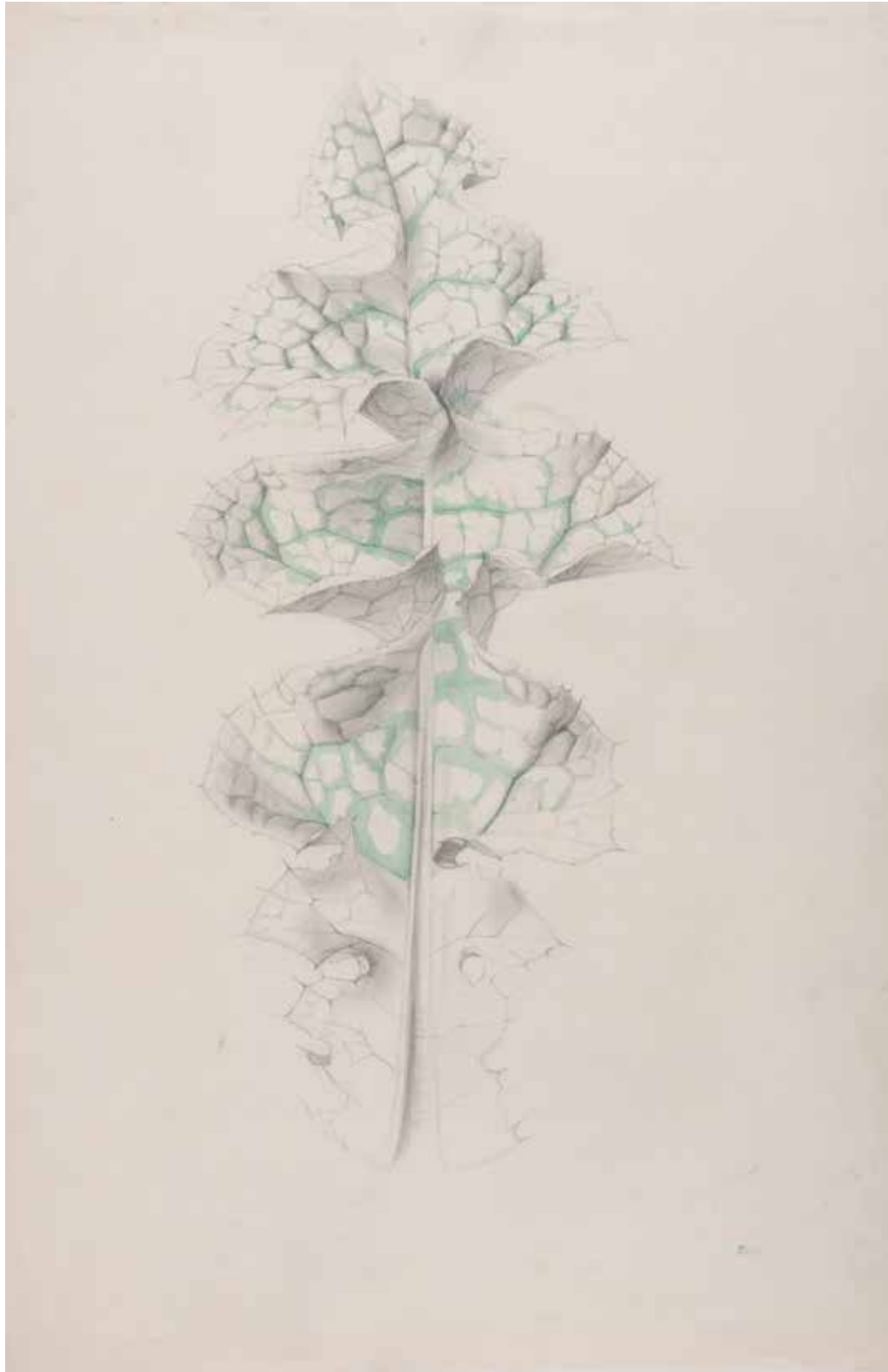
Evelyn Dunbar (1906-1960), *Design for unused title page of Gardeners' Choice*, pencil, ink and white gouache on paper; 12 $\frac{1}{2}$ x 7 $\frac{3}{4}$ in. (32 x 19.5 cm).
Provenance: The Artist's Estate.



Winifred Knights (1899-1947), *Study for Blue Bells*, c. 1937
tempera on canvas, 8 x 4 ½ in. (20 x 11.5 cm).

Kathleen Guthrie (1905-1981), *Poppies with blow paint*, signed in pencil,
pen & ink and watercolour on paper, 12 ¾ x 8 ¾ in. (32.7 x 22.5 cm).
Provenance: Private Collection.





Clare Leighton (1898-1989), *Trillium*, (BPL 522),
original woodblock (cancelled), 5 ½ x 5 ¼ in. (14.2 x 13.6 cm).
Provenance: The Artist's Estate.

Marion Adnams (1898-1995), *Study of a variegated croton leaf*,
pencil and watercolour; 22 x 15 in. (55.9 x 37.9 cm).
Provenance: The Artist's Estate.

Design

'There is no better designer than nature.'

Alexander McQueen



Evelyn Dunbar (1906-1960), *Unused vignette for Gardeners' Choice*, pencil and ink on paper, 8 ¾ x 9 in. (22.5 x 23 cm).
Provenance: The Artist's Estate.



Eric Ravilious (1903-1942), *Magpie*, electrotype, 1 ¾ x 2 ¼ in. (4.4 x 5.6 cm).
Provenance: Curwen Press.



Eric Ravilious (1903-1942),
Oranges on a plate, design for wall paper,
 1924,
 Inscribed to reverse 'Drawing by Eric
 Ravilious given to me 1924 or 5',
 gouache on paper; squared,
 14 ½ x 18 ½ in. (36.8 x 47 cm).
 Provenance: Douglas Percy Bliss.



Mary Adshead (1904-1995), *Winter*, c.1960, inscribed with title, gouache on paper, 29 x 22 in. (74 x 56 cm).
Provenance: The artist's grandson.

Eric Gill (1882-1940), *Naked Woman Holding Spray*, 1931, incised with Gill's initials and numbered, original woodblock carving with gesso, 6 ¼ x 1 ¼ in. (16 x 3 cm), block blind stamped, "T. Lawrence".
Provenance: Private collection.



Frederick Austin (1902-1990), *Apple picking*,
pen & ink and watercolour on paper; 7 x 6 ¼ in. (18 x 16 cm).

Mary Adshead (1904-1995)

a *John's House*, signed and titled, pen & ink and watercolour on paper; 6 x 6 ½ in. (15 x 16 cm).

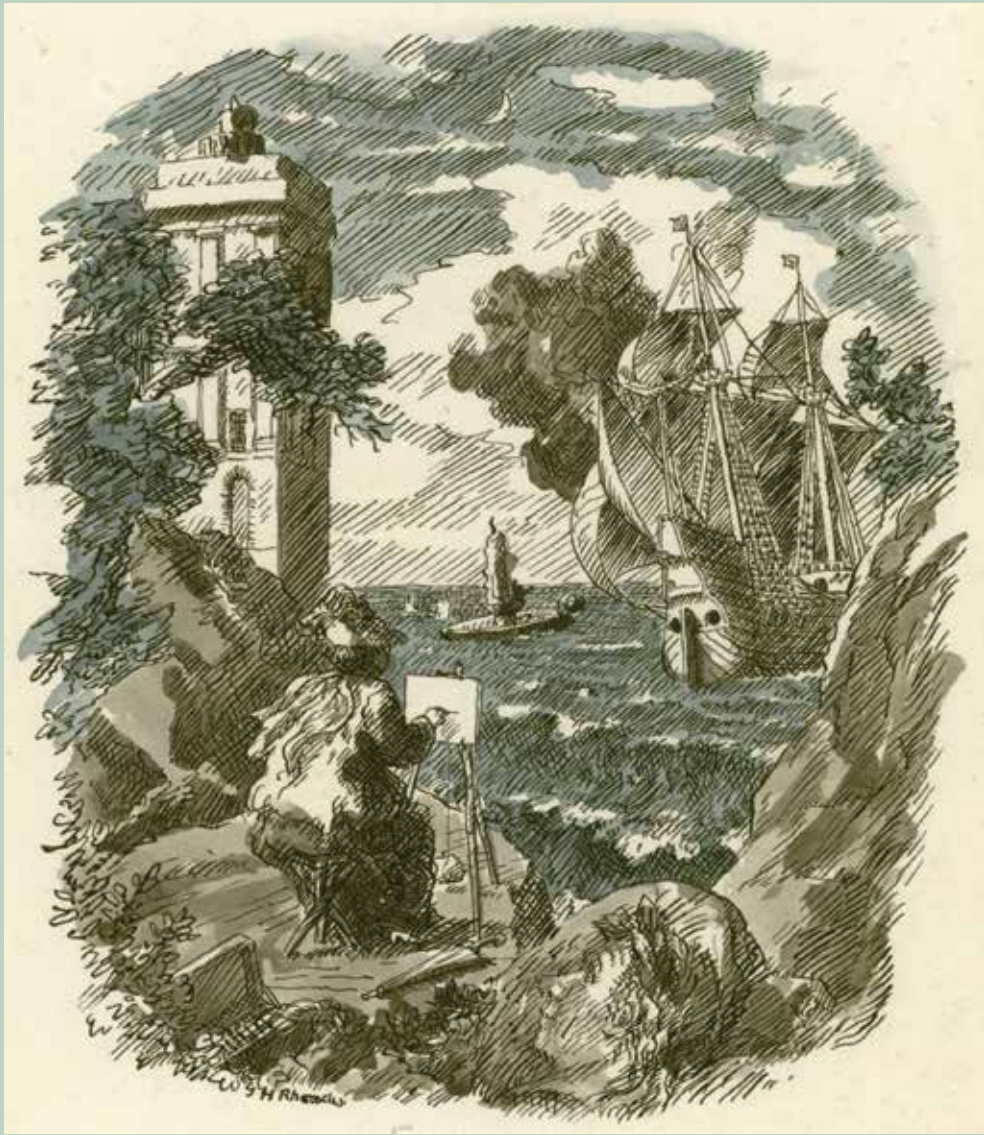
b *An Unpleasant Surprise*, signed and titled, pen & ink and watercolour on paper; 6 x 5 ¼ in. (15 x 13.5 cm).
Provenance of both works: The Artist's Estate.



a



b



Geoffrey Hamilton Rhoades (1898-1980), *Artist sketching in a Harbour*, signed, pen & ink and watercolour on paper; 7 x 6 in. (17.8 x 15.2 cm).
Provenance: The Artist's son.



a



b

Marion Wallace Dunlop (1864-1942),

a *Bacchus*, c. 1906, signed with monogram, titled to reverse, hand coloured woodcut, 5 x 4 in. (12.8 x 10.2 cm).
Provenance: Private collection.

b *A Nymph*, c. 1906, signed with monogram, titled to reverse, hand coloured woodcut, 5 x 4 in. (12.8 x 10.2 cm).
Provenance: Private collection.



Dorothy Mahoney, ne Bishop (1902-1984),
Walled Garden Amongst Kentish Orchards, early 1950s,
 watercolour ink on vellum, 7 ½ x 5 ½ in. (19 x 14 cm).



Charles Mahoney (1903-1968), *Study for a fabric design*, c.1940,
 pencil and gouache on paper, 22 x 15 in. (55.5 x 38.2 cm). Provenance: The Artist's Studio.

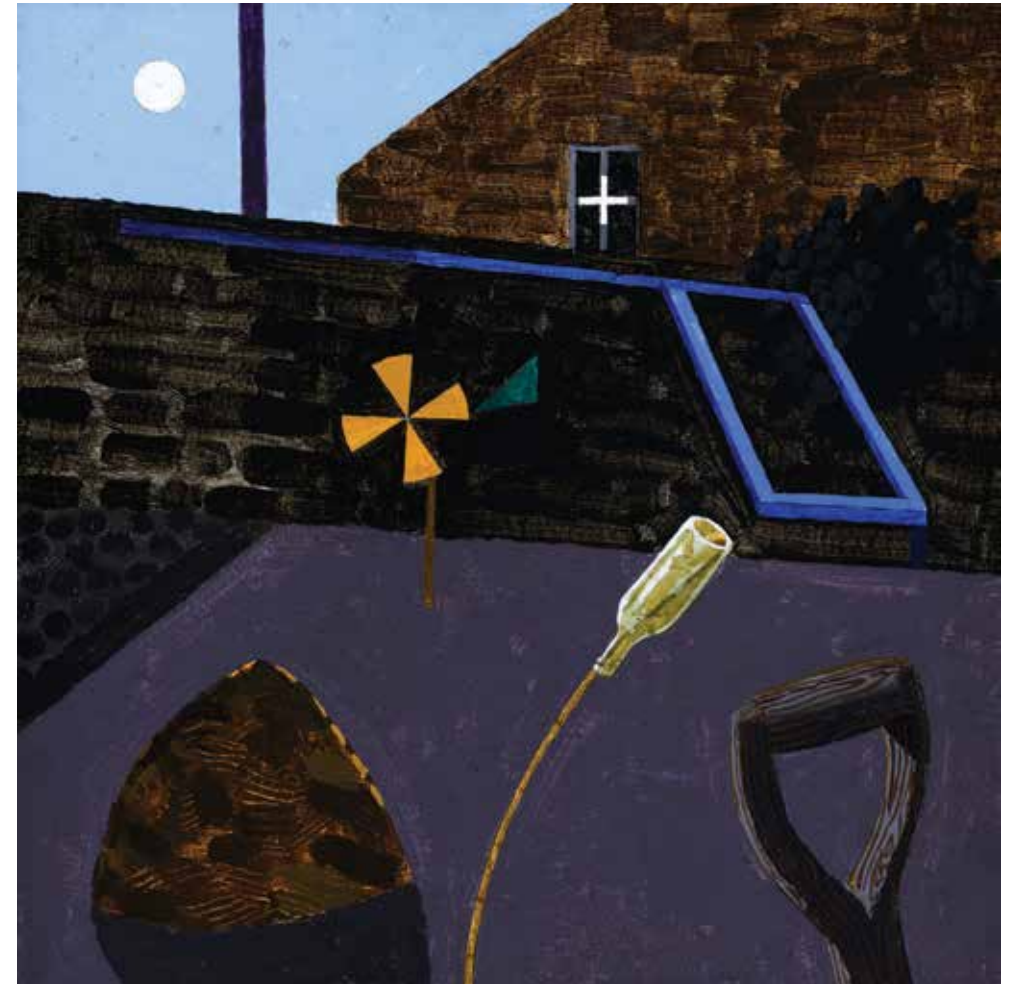


Edward Bawden (1903-1989), *Hold Fast By Your Teeth*, signed and inscribed with title, ink and watercolour on paper; 4 $\frac{3}{4}$ x 6 in. (12 x 15 cm).

Francis Spear (1902-1979), Poster for *The Insect Play*, The Strand Theatre, 1926, lino cut, 32 x 21 in. (81.3 x 53.3 cm).
Provenance: Simon Spear, the artist's son.



Evelyn Dunbar (1906-1960), *Study of a figure gardening* (possibly for *Gardener's Diary*), pencil and ink on paper; 9 $\frac{3}{4}$ x 7 $\frac{3}{4}$ in. (25 x 20 cm).
Provenance: The Artist's Estate.



Kenneth Rowntree (1915-1997), *Winter Garden Acomb*, acrylic on board, 15 x 15 in. (38 x 38 cm).
Provenance: The Artist's Family.
Literature: *Kenneth Rowntree, A Centenary Exhibition*, Moore-Gwyn Fine Art and Liss Llewellyn Fine Art, 2015, Cat. 64, p.111.
Exhibited: Fry Art Gallery, *Kenneth Rowntree, A Centenary Exhibition*, 2015, no 40.



Allegory

"I am your moon and your moonlight too
I am your flower garden and your water too
I have come all this way, eager for you
Without shoes or shawl
I want you to laugh
To kill all your worries
To love you
To nourish you."

Maulana Rumi (1207-1273)



Clare Leighton (1898-1989), *Cotton Picker* (BPL 491), original woodblock (cancelled), 2 x 3 in. (5 x 8 cm).
Provenance: The Artist's Estate.

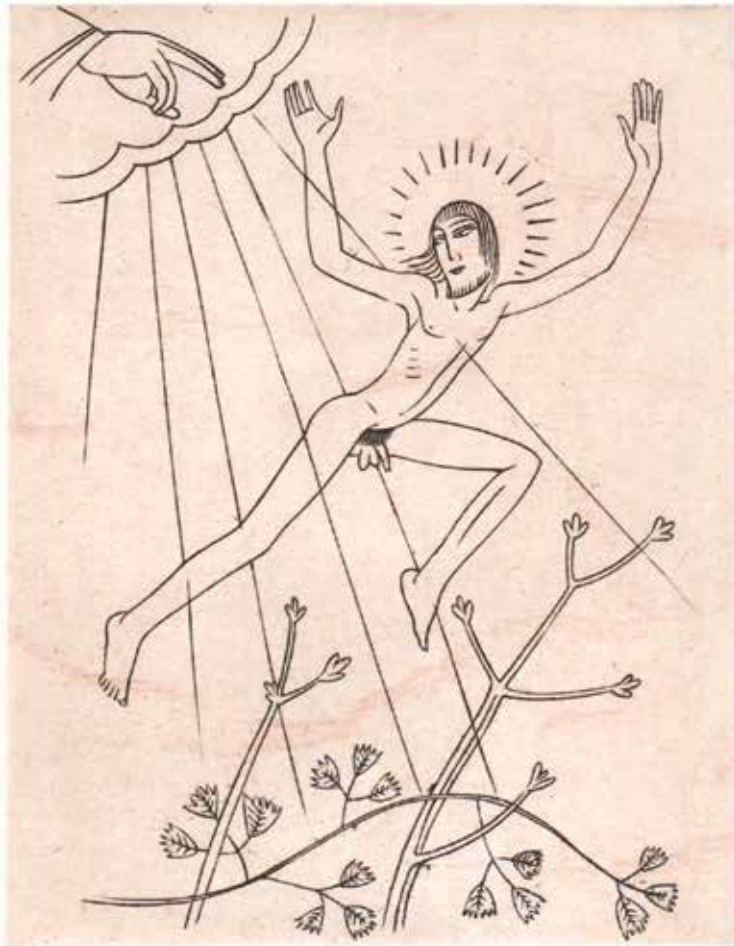
Charles Mahoney (1903-1968), *Joy and Sorrow*, c.1933, oil on paper, laid on board, 18 x 11 in. (45.8 x 30.5 cm).
Provenance: given by the artist to Geoffrey Rhoades, thence by descent until 201.



Sir Thomas Monnington (1902-1976), *Study for Allegory*, c.1925, signed, pencil and colored chalk on tracing paper; squared, 8 ½ x 7 ¾ in. (21.5 x 19.7 cm).
Provenance: The Artist's son until 1997; The Fine Art Society; private collection since 1997.
Exhibited: *Thomas Monnington*, Fine Art Society, 1997, no 20.
Literature: Paul Liss, *Thomas Monnington*, Fine Art Society, 1997, pp.36-37.



Charles Mahoney (1903-1968), *Fleeing figures*, mid 1920s, oil on canvas, 28 x 24 in. (71 x 61 cm).



a

Eric Gill (1882-1940), *Procreant Hymn*, 1926,
Nine copper plates and prints for the 'Procreant Hymn' by E. Powys Mathers,
originally published by The Golden Cockerel Press in 1926.



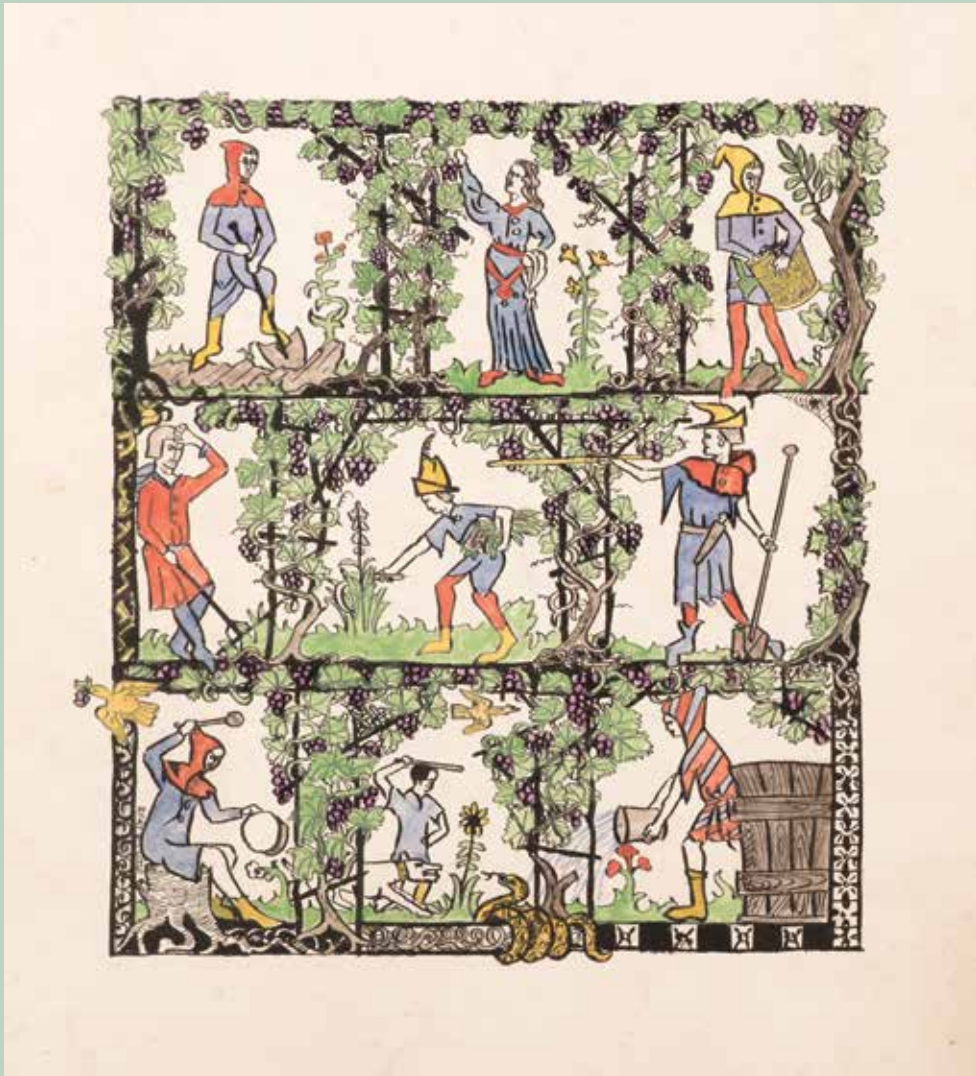
b

a *God Sending* (P.359)
b *Earth Waiting* (P.360)



Gerald Leet (1913-1998), *Yellow and pink lilies on a window ledge overlooking the sea*, tempera on board, 8 x 20 in. (20 x 51 cm).





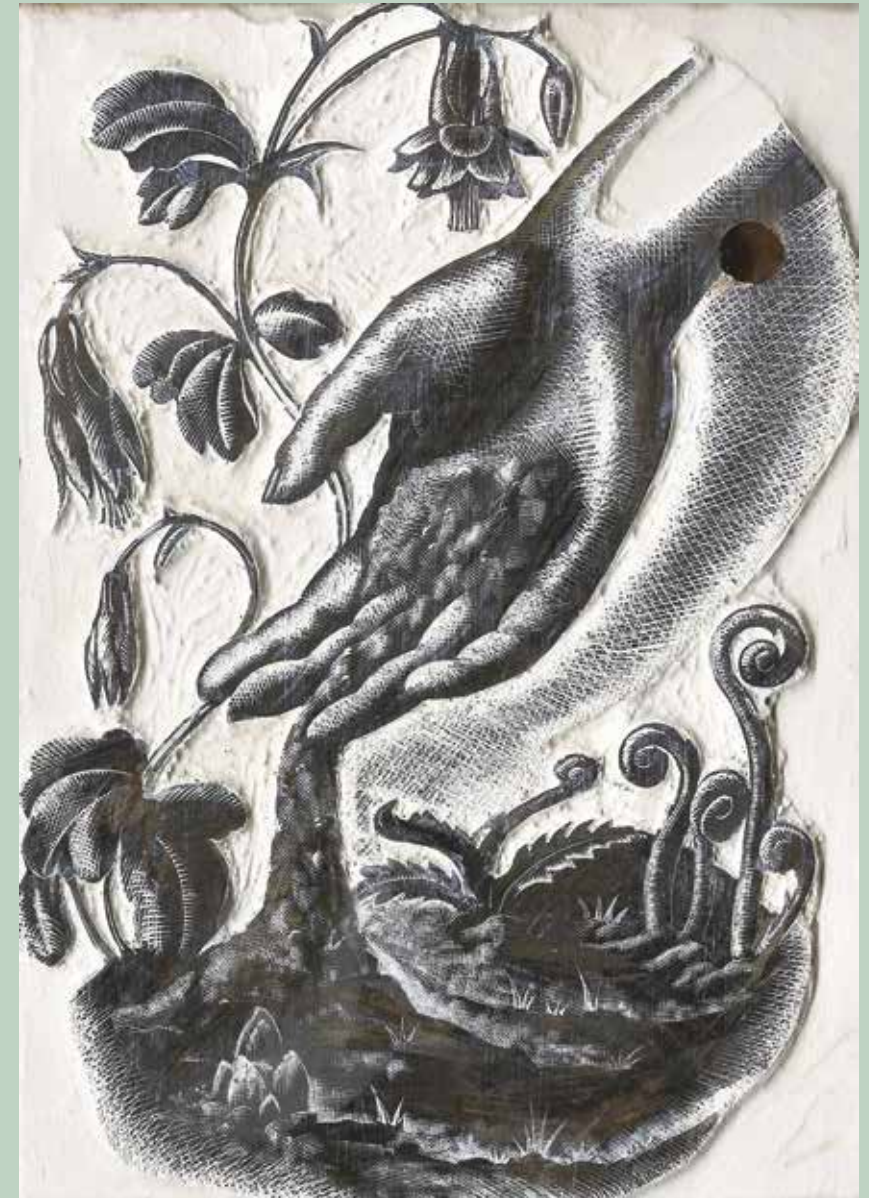
Francis Spear (1902-1979), *The Kings Lesson* by William Morris, 1919,
pen & ink and gouache on paper; 15 ½ x 22 in. (39 x 56 cm).
Provenance: Simon Spear; the artist's son.

OPPOSITE PAGE: *The Parable of the Sower*, c.1942,
pen & ink and gouache on paper; 8 ½ x 2 ½ in. (22 x 6.7 cm).
Provenance: Simon Spear; the artist's son.





Alan Sorrell (1904-1974), *The Long Journey*, 1936, signed and dated, pencil, ink and gouache on paper; 14 ½ x 20 ½ in. (37 x 52.3 cm).
Provenance: The artist's son, Richard Sorrell.
Exhibited: Sir John Soane's Museum, 25 October 2013 - 25 January 2014, *Alan Sorrell: A Life Reconstructed*.
Literature: Sacha Llewellyn & Richard Sorrell (ed), *Alan Sorrell; the Life and Works of an English Neo-Romantic Artist*, (Bristol: Sansom & Co.) 2013.



Clare Leighton (1898-1989), *The Magic of Handling Earth* (BPL 488), c.1941, original woodblock (cancelled), 5 ¾ x 4 in. (14.5 x 10.3 cm).
Provenance: The Artist's Estate.



Douglas Percy Bliss (1900-1984), *Lovers Sheltering from a Storm*, c.1935, oil on board, 19 ¼ x 36 in. (49 x 92 cm).



John Armstrong (1893-1973), *The Peculiar Park*, Royal Marsden Hospital in Sutton, Surrey, 1961, gouache on paper, squared, 3 ½ x 6 in. (9.2 x 15.3 cm)
Provenance: The Artist's Estate
Literature: Andrew Lambirth, *John Armstrong*, Philip Wilson Publishers, 2009, p.224; *British Murals and Decorative Painting 1920-1960*, Sansom & Co, 2013, pp.276-289.



Nancy Nicholson (1899-1977), *William Nicholson at Work*, 1918, signed, gouache on card, 14 ½ x 14 ½ in. (37 x 37 cm).
Provenance: Private Collection.

The Seasons

'Tis in ourselves that we are thus or thus. Our bodies are our gardens, to the which our wills are gardeners: so that if we will plant nettles, or sow lettuce, set hyssop and weed up tyme, supply it with one gender of herbs, or distract it with many, either to have it sterile with idleness, or manured with industry, why, the power and corrigible authority of this lies in our wills'.

William Shakespeare, *Othello*, 1603.



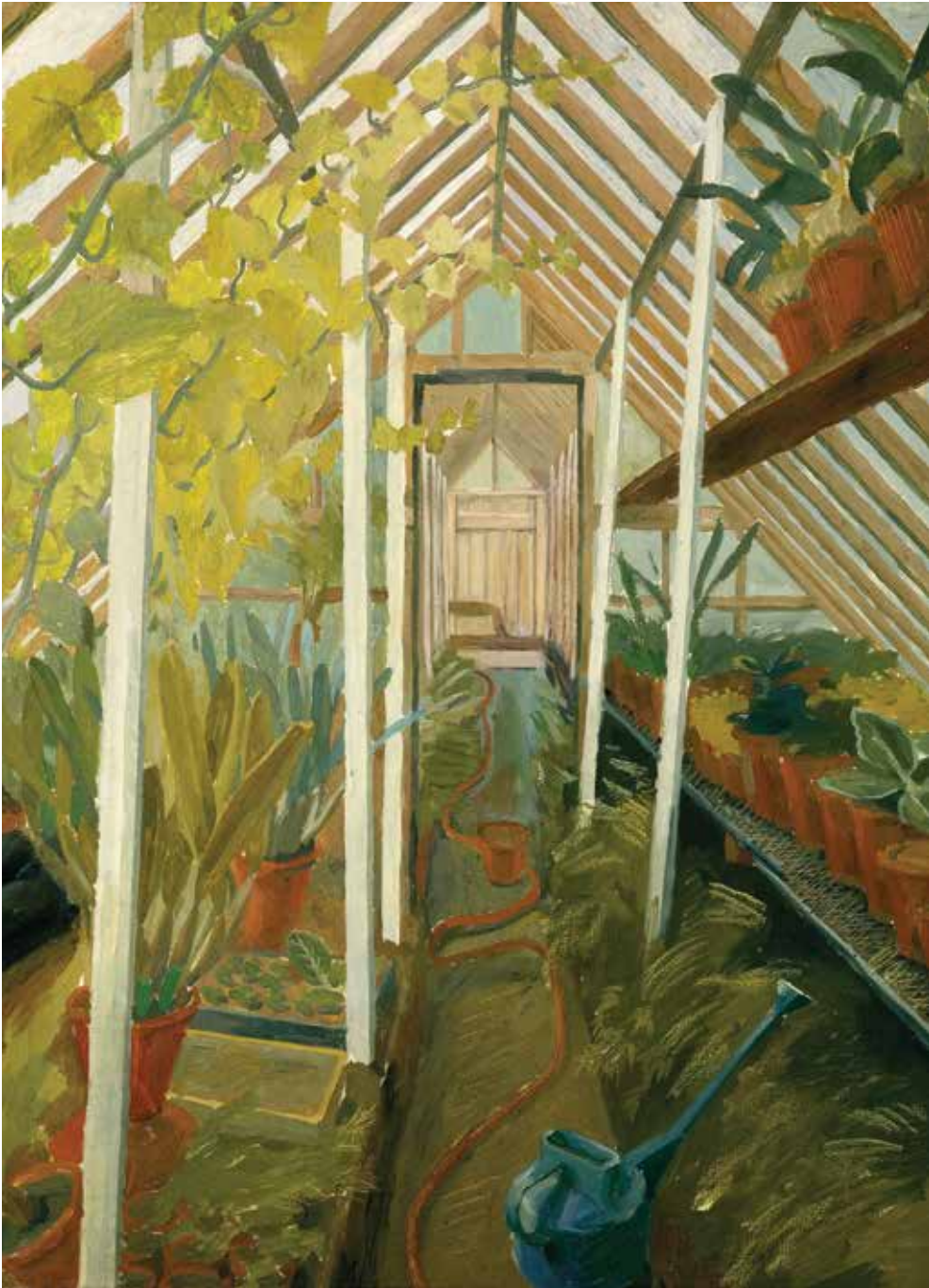
Hubert Arthur Finney (1905-1991), *The Yard Under Snow*, blue pencil and gouache on paper; 22 x 15 in. (55.8 x 38.3 cm).



Rudolph Sauter (1895-1977), *Suburban back gardens in snow*, signed with initials, watercolour on paper; 15 3/4 x 23 in. (40.5 x 58.5 cm).
Provenance: The Artist's Family.



Tirzah Garwood-Ravilius (1908-1951), *Semi-detached Villas*, 1945, signed, mixed media, collage, 15 ½ x 15 in. (39.5 x 38 cm).
Provenance: Kenneth Rowntree; thence by descent; Private collection.



Charles Mahoney (1903-1968), *Greenhouse interior*, 1939, signed with initials and dated, oil on board, 20 x 15 in. (50.8 x 38 cm).
Provenance: The Artists daughter.



Harry Bush (1883-1957),
Snowfall in the Suburbs — A View from the Artist's House, 1940, signed with monogram and dated,
 oil on canvas, 29 $\frac{3}{4}$ x 40 in. (75 x 101.6 cm).
 Provenance: Provenance: Christie's, 28 September 1984, lot 71.



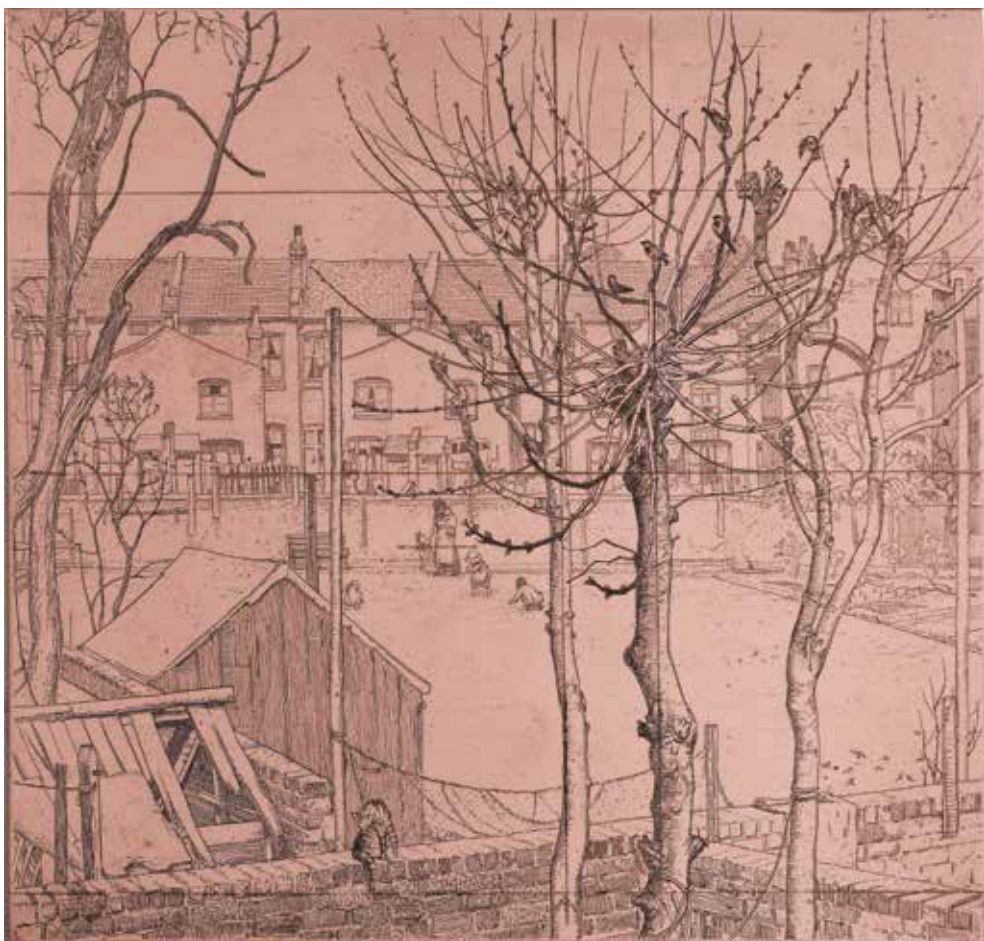
a



b

Douglas Percy Bliss (1900-1984),

- a *February in My Garden*, 1940, signed and dated,
 oil on canvas, 30 x 40 in. (76 x 102 cm).
 Provenance: of all works: Prudence and Rosalind Bliss.
- b *Snow in Blackheath*,
 oil on canvas, 30 x 40 in. (76 x 102 cm).



Robert Austin (1895-1973), *Springtime at Fulham*, 1921
original copper plate, cancelled, 8 x 8 ½ in. (20.2 x 21.6 cm).
Provenance: Private collection.



Charles Mahoney (1903-1968), *Spring*,
pen & ink and gouache on paper, 17.3 x 12.5 in. (44 x 31.7 cm).



Allan Gwynne Jones (1892-1982),
Bare Trees in a watermeadow, Wenhaston, Early Spring, 30.04.13, 1913, signed and dated,
 watercolour on paper; 9 ½ x 7 in. (24.1 x 17.8 cm).
 Provenance: Thomas Agnew, 1972.
 Exhibited: Thomas Agnew and Sons Limited, 1972, no. 8.



Kenneth Rowntree (1915-1997), *Putney Garden*, 1960s,
 acrylic on board, 24 x 24 in. (61 x 61 cm).
 Provenance: The Artist's Family
 Literature: *Kenneth Rowntree, A Centenary Exhibition*, Moore-Gwyn Fine Art and Liss Llewellyn Fine Art,
 2015, Cat. 50, p.95.
 Exhibited: Tyne and Wear Museums, *Kenneth Rowntree: paintings, drawings and collages*, December 1976 -
 January 1977, cat no.71; Fry Art Gallery, *Kenneth Rowntree, A Centenary Exhibition*, 2015, no 26.



Evelyn Dunbar
(1906-1960),
Strawberry Cottage,
oil on canvas,
18 x 24 in. (46 x 61 cm).
Provenance:
Evelyn Dunbar and then by
descent within the family
to the present owner.
Literature:
C. Campbell-Howes,
*Evelyn Dunbar: A Life in
Painting*, 2016, p.234.



Harry Bush (1883-1957),
Summer Morning – View from the Artist's House at 19 Queensland Avenue, London SW19, 1953, signed and dated,
 oil on canvas, 40 x 50 in. (102 x 127cm).
 Provenance: Christie's, 28 September 1984, lot 80.

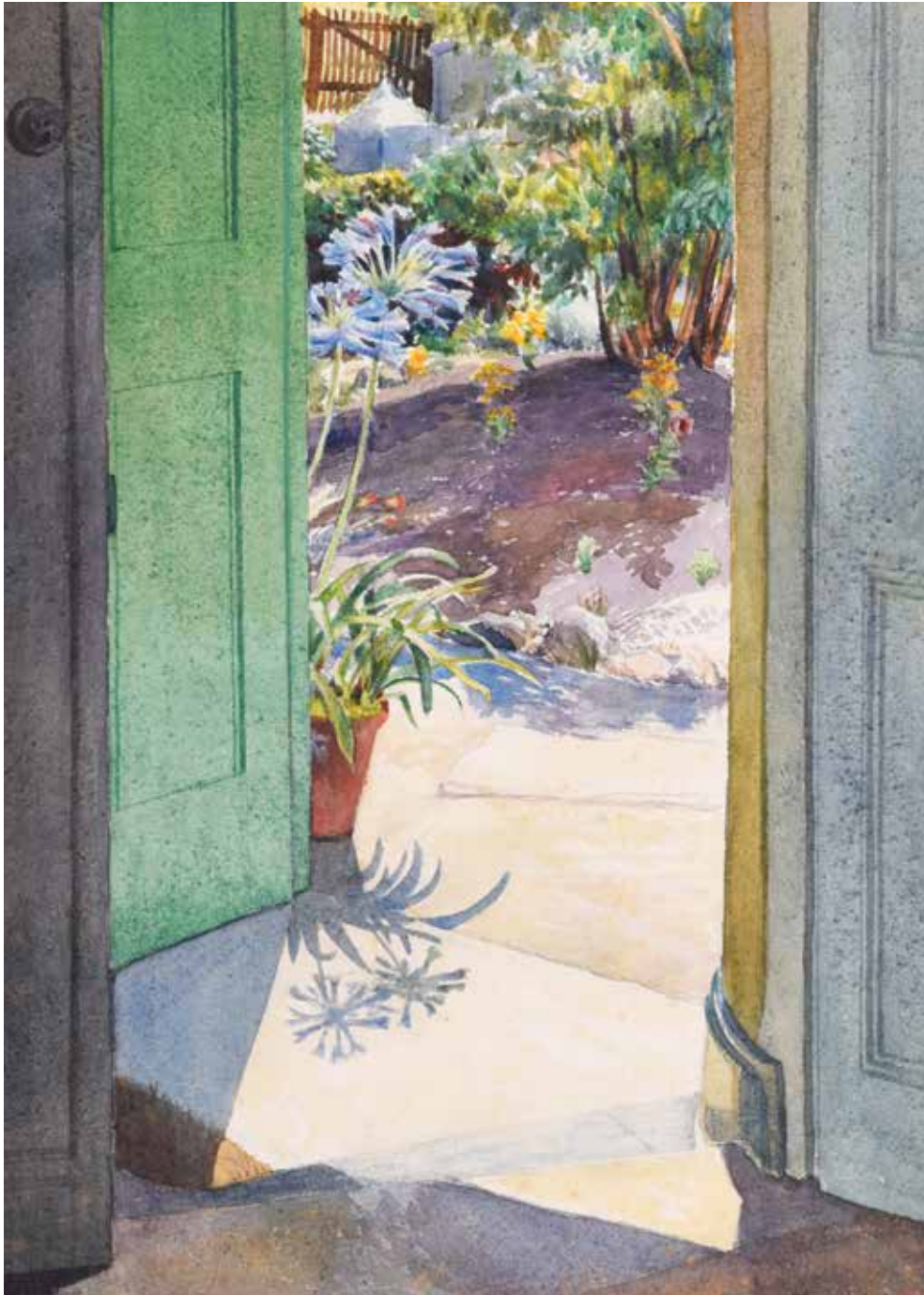
Evelyn Dunbar (1906-1960), *Woman tending Bocconea cordata* [HMO 426] ,c.1937,
 pencil and oil on paper; squared, 22 x 11 in. (55.8 x 29.5 cm).
 Provenance: Roger Folley; Alasdair Dunbar; Hammer Mill Oast Collection
 Literature: Christopher Campbell-Howes, *Evelyn Dunbar: A Life in Painting*, October 2016 p229f.



David Evans (1929–1988), *Poultry in the Garden*, watercolour on paper, 22 x 17 ¾ in. (56 x 45 cm).
Provenance: The Artist's Studio
Literature: *David Evans (1929-1988)*, edited by Sacha Llewellyn & Paul Liss, published by Liss Llewellyn Fine Art, 2017, Cat 11, p17.

Charles Mahoney (1903-1968), *The Garden*, 1950
oil on canvas, 72 x 48 in. (182.9 x 121.9 cm).
Exhibited: 60 paintings for 1951, Arts Council, 1951-52 (34); 25 from 51, 25 Paintings from the Festival of Britain 1951, Sheffield City Art Galleries, 1978 (15); *Charles Mahoney*, The Fine Art Society, 2000, (91); The Tate Gallery, *Art of the Garden*, 2004 no. 47; Ulster Museum, Belfast, 2005.
Literature: Tate Publishing, *Art of the Garden*, 2004, p 118-9; Llewellyn Sacha, *British Murals and Decorative Painting, 1920-1960*, Sansom, 2013, chapter p 272-4.





Phyllis Dodd (1899-1995), *Summer Doorway with African Lilies*, c.1948, signed, pencil and watercolour on paper; sight size 15 x 11 in. (38.5 x 28 cm).
Provenance: From the Artist's Estate.



Percy Horton (1897-1970), *Suburban Garden*, 1921, titled on a label to the reverse, with studio stamp, reference number 1/43, oil on board, 7 x 10 in. (18 x 25.5 cm).
Provenance: The Artist's Estate.



Margaret L. Duncan (1906-1979), *Reigate and its Environments*, late 1930s, tempera on panel, mounted on four panels, each panel 59 $\frac{3}{4}$ x 23 $\frac{3}{4}$ in. (152 x 60.5 cm).

Provenance: Private collection.
Exhibited: *For Real: British Realists from the 20s and 30s*, Museum MORE, Gorssel (15 September 2019 - 5 January 2020).

List of illustrations

Marion Adnams (1898-1995)

Study of nasturtium, c.1930 12

Study of lilies 15

Study of a variagated croton leaf 24

Mary Adshead (1904-1995)

Winter, c.1960 31

John's House 33

An Unpleasant Surprise 33

John Armstrong (1893-1973)

The Peculiar Park, 1961 56

Frederick Austin (1902-1990)

Apple picking 32

Robert Austin (1895-1973)

Springtime at Fulham, 1921 64

Edward Bawden (1903-1989)

Hold Fast By Your Teeth 39

Douglas Percy Bliss (1900-1984)

Lovers Sheltering from a Storm, c.1935 54-55

February in My Garden, 1940 63

Snow in Blackheath 63

Harry Bush (1883-1957)

Snowfall in the Suburbs, 1940 10, 62

Summer Morning, 1953 71

Phyllis Dodd (1899-1995)

Summer Doorway with African Lilies, c.1948 74

Evelyn Dunbar (1906-1960)

Unused title page for *Gardeners' Choice* 20

Unused vignette for *Gardeners' Choice* 26

Study of a figure gardening 40

Strawberry Cottage 68-69

Woman tending Bocconeia cordata, c.1937 70

Margaret L. Duncan (1906-1979)

Reigate and its Environments, late 1930s 76-77

Marion Wallace Dunlop (1864-1942)

A Nymph, c.1906 35

Bacchus, c.1906 35

David Evans (1929-1988)

Poultry in the Garden 72

Hubert Arthur Finney (1905-1991)

The Yard Under Snow 58

Tirzah Garwood-Ravilious (1908-1951)

Semi-detached Villas, 1945 60

Eric Gill (1882-1940),

Naked Woman Holding Spray, 1931 30

Naked Girl with Back Turned, 1927 37

Procreant Hymn, God Sending, 1926 46

Procreant Hymn, Earth Waiting, 1926 47

Kathleen Guthrie (1905-1981)

Poppies with blow paint 23

Gertrude Hermes (1901-1983)

Waterlilies, 1930 18

Percy Horton (1897-1970)

Suburban Garden, 1921 75

Allan Gwynne Jones (1892-1982)

Bare Trees in a watermeadow, 1913 66

Winifred Knights (1899-1947)

Study of Ophrys Bertolonii 19

Study for Blue Bells 22

Gerald Leet (1913-1998)

Yellow and pink lilies ... 48-49

Clare Leighton (1898-1989)

Tulip Popular Bud, (BPL 517), 1942 14

Trillium, (BPL 522) 25

Cotton Picker (BPL 491) 43

The Magic of Handling Earth (BPL 488), c.1941 53

Charles Mahoney (1903-1968)

Miss Edith inspects the Sweetpea, c.1934 6

Sunflowers at Oak Cottage 17

Studies of yellow daisies 21

Study for a fabric design, c.1940 37

Joy and Sorrow, c.1933 42

Fleeing figures, mid 1920s 45

Greenhouse interior, 1939 61

Spring 65

The Garden, 1950 73

Dorothy Mahoney, ne Bishop (1902-1984)

Walled Garden, early 1950s 36

Sir Thomas Monnington (1902-1976)

Study for Allegory, c.1925 44

John Nash (1893-1977)

Periwinkle flower study (*Vinca* species) 16

Nancy Nicholson (1899-1977)

William Nicholson at Work, 1918 57

Eric Ravilious (1903-1942)

Bird 27

Oranges on a plate, design for wall paper, 1924 28-29

Geoffrey Hamilton Rhoades (1898-1980)

Artist sketching in a Harbour 34

Kenneth Rowntree (1915-1997)

Winter Garden Acomb 41

Putney Garden, 1960s, 67

Carolyn Sergeant (1937-2018)

Tulip Petals 13

Rudolph Sauter (1895–1977)

Suburban back gardens in snow 59

Alan Sorrell (1904-1974)

The Long Journey, 1936 52

Francis Spear (1902-1979)

Poster for *The Insect Play*, 38

The Kings Lesson by William Morris, 1919 50

The Parable of the Sower, c.1942 51



Founded in 1991 by Paul Liss and Sacha Llewellyn, LISS LLEWELLYN are exhibition organisers, publishers and Fine Art dealers specialising in the unsung heroines and heroes of British art from 1880 to 1980. During the last twenty-five years LISS LLEWELLYN have worked in association with museums and cultural institutions in the United Kingdom and abroad to develop a series of in-depth exhibitions to encourage the reappraisal of some of the lesser-known figures of twentieth century British art.

EXHIBITIONS

LISS LLEWELLYN exhibitions have been staged at Sir John Soane's Museum (London) / Pallant House Gallery (Chichester) / Cecil Higgins Gallery (Bedford) / Harris Museum (Preston) / Alfred East Gallery (Kettering) / Young Gallery (Salisbury) / Royal Albert Memorial Museum (Exeter) / Royal Museum and Art Gallery (Canterbury) / Fry Art Gallery (Saffron Walden) / Beecroft Art Gallery (Southend) / The Church of England / The British School at Rome.

PUBLICATIONS

LISS LLEWELLYN have published over twenty books on British Art and Artists. Our last four publications have all been longlisted for the Berger Art History Prize. *Alan Sorrell – The Life & Works of an English Neo-Romantic Artist* was chosen as one of the best art books of 2013 by Brian Sewell. *Evelyn Dunbar – The Last Works* was chosen as one of the best books of 2015 by *The Guardian*.

MUSEUMS

LISS LLEWELLYN sells to museums throughout the UK, in Europe, America, Canada, Australia, and New Zealand. Our clients include:

Tate / The Victoria & Albert Museum / The permanent collection of the House of Commons / The Imperial War Museum / The Science Museum / The British Museum / The National Portrait Gallery / The Fitzwilliam / The Ashmolean / Leeds City Art Gallery / Jerwood Gallery / Southampton Art Gallery / Wolverhampton Art Gallery / Cheltenham Art Gallery / The Ferens City Art Gallery / Scottish National Gallery of Modern Art / Garden Museum (London) / The Hull University Art Collection (Hull) / Williamson Art Gallery and Museum (Birkenhead) / The Bowes Museum (Co. Durham) / Central St Martins Museum and Study Collection / Geffrye Museum (London) / The Whitworth Art Gallery (Manchester) / Metropolitan Museum of New York / Yale Center for British Art / National Gallery of Canada / Le Musée National du Moyen Âge (Paris) / Palazzo Strozzi (Florence) / Art Institute (Chicago) / Wolfsonian Museum (Miami Beach, Florida) / Musée Cluny (Paris) / The Frick Library (New York) / The Museum für Kunst und Gewerbe (Hambourg) / The Gates Foundation

We have gifted work to the following museums:

V&A, British Museum, UCL Art Museum, National Maritime Museum, Ben Uri, Tate Archive, Imperial War Museum, The Garden Museum and The Wolfsonian, Miami. The collection that we created for Laporte in 2000 was the winner of the Corporate Collection of The Year Award.

LISS LLEWELLYN

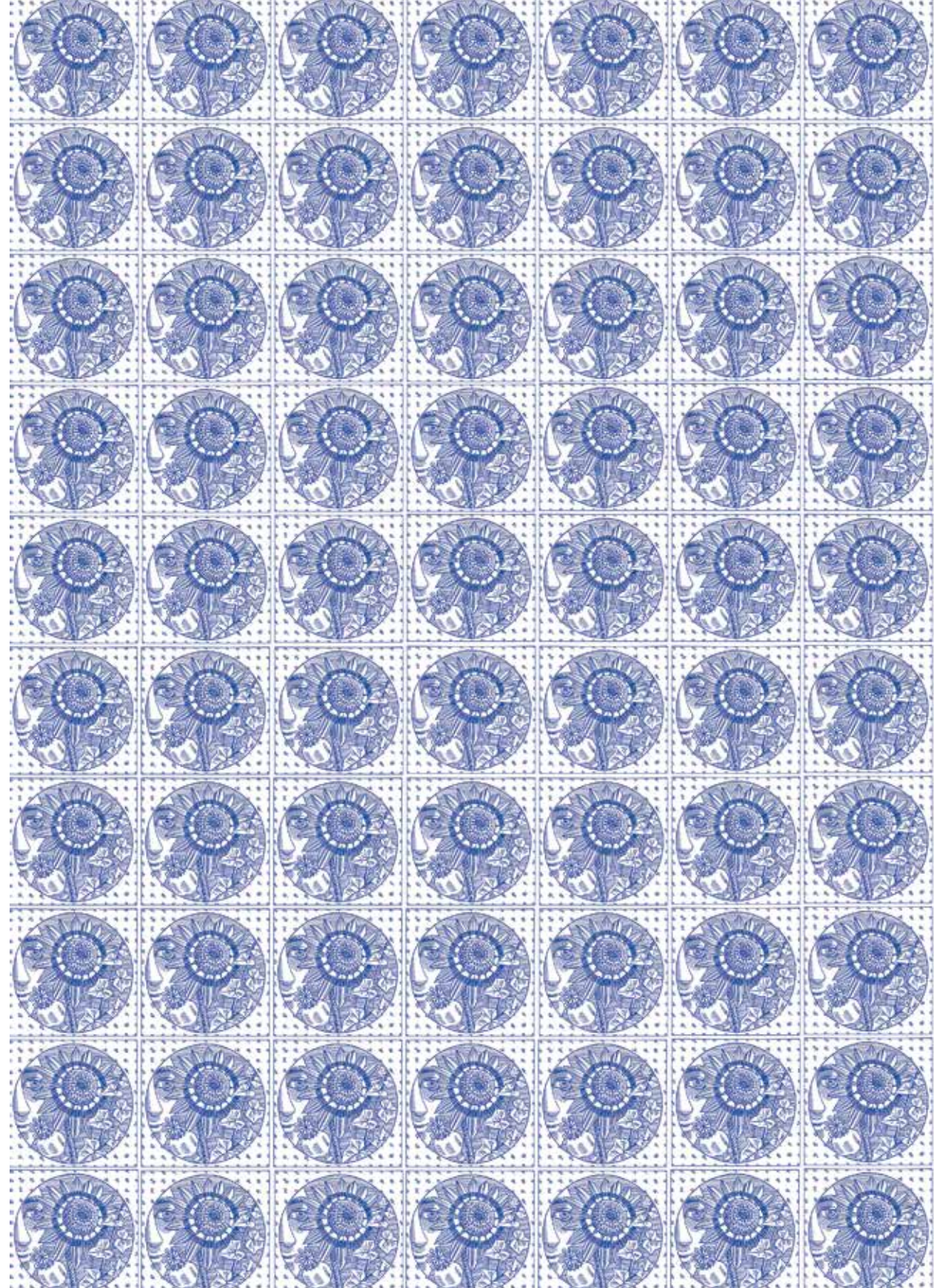
Adam House, 7-10 Adam Street, London WC2N 6AA

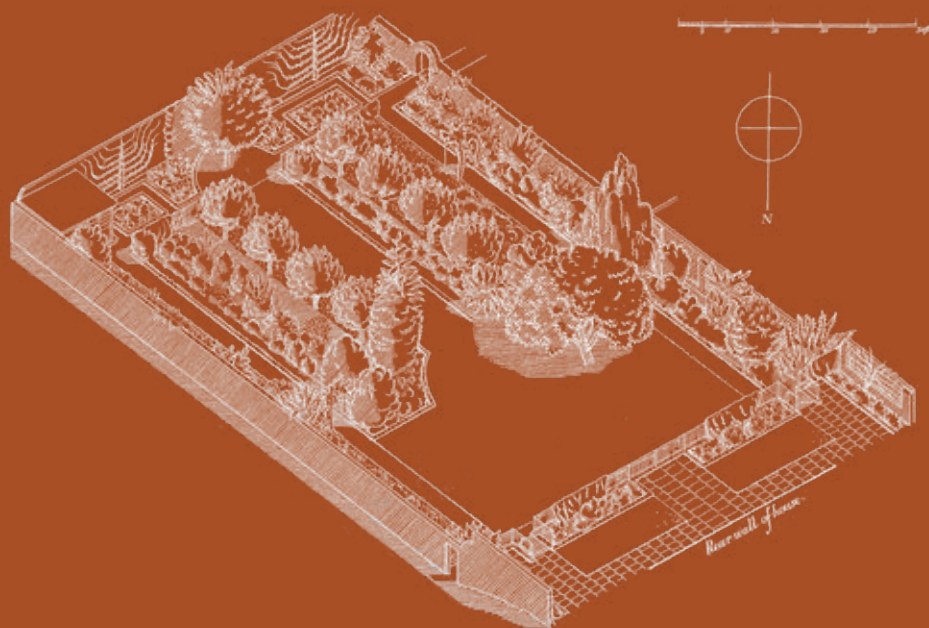
T: (+44) 7973613374

PAUL@LISSLLEWELLYN.COM

SACHA@LISSLLEWELLYN.COM

www.LISSLLEWELLYN.COM





ABOVE: Evelyn Dunbar and Charles Mahoney, *Design for a Country Suburban Garden for Gardeners' Choice*.
COVER: Charles Mahoney (1903-1968), *The Garden*, 1950.

£ 15

ISBN 978-1-9993145-5-2



LISS
LLEWELLYN

GARDEN MUSEUM