

British Paintings & Works on Paper

1880–1980

L I S S

F I N E

A R T



# U N S U N G   H E R O E S

There are many unsung heroes of twentieth-century British art. Some basked in the admiration of their contemporaries, only to be forgotten by subsequent generations. Others produced too little work to gain fame, while some deliberately refused to take the narrow path of fashionable progress.

Until modern times, it was usually more difficult for women to achieve successful careers as artists. Winifred Knights (cats. 47, 52–3) gained entry to the Slade, won the prestigious Summer Prize and a Rome Scholarship, all due to her precocious talent. Undoubtedly her attractive nature and sheer feminine charm helped her early meteoric career, but ultimately conflicting demands as a wife and mother inhibited her progress.

Knights flirted on the borders of the avant-garde and tradition. Unlike artists such as Herbert Victor Tempest (cats. 38–40) and John Haggis (cat. 16), she was never dismissed as dull and derivative. Yet Tempest and Haggis believed wholeheartedly in tradition as something that inspired rather than confined. Their finest works merit greater attention.

Artists are often labelled by one period or style. Doris Zinkeisen is largely associated with the formulaic and synthetic costume dramas that she produced after the 1950s. This has entirely overshadowed the outstanding work that she and her sister Anna produced prior to the Second World War (cats. 19–21).

Many of the unsung heroes were themselves too modest about their talent. Sir Thomas Monnington (cats. 18, 34–5, 54), Charles Mahoney (cats. 28–9, 62), William Taylor (cats. 26–7) and Peter Brook (cats. 43–4) achieved varying degrees of recognition, but they all shared a lack of interest in self-promotion and financial success, as well as, sometimes, a distrust of dealers.

There is no obvious explanation for today's neglect of artists such as Sir Frank Brangwyn (cats. 13, 14, 46), Albert de Bellerocche (cat. 45), Clara Klinghoffer (cats. 9, 10), Richard Carline (cat. 11), Charles Cundall (23–4, 61) and Sir Gerald Kelly (cats. 2, 8). They were hugely celebrated in their day, and it is only a matter of time before the pendulum swings back. Art moves in and out of fashion: what one generation celebrates, the next forgets or rejects. The works of art do not change, nor their quality; in the life cycle of fashion it is only perceptions that alter. What Monnington termed 'works with integrity' will always stand the test of time.

*Sacha Llewellyn & Paul Liss*

ROBERT AUSTIN *cats.* 56,57

JOHN BANTING 37

FRANK BRANGWYN 13,14,46

ALBERT DE BELLEROCHE 45

PETER BROOK 43,44

FRANK MOSS BENNET 12

MICHAEL CANNEY 41

RICHARD CARLINE 11

CHARLES CUNDALL 23,24,61

MAURICE DE SAUSMAREZ 22

ERIC FRASER 50,51

BARNETT FREEDMAN 63

EVELYN GIBBS 55

COLIN GILL 49

JOHN HAGGIS 16

ENID HAY 5

DOROTHY HEPWORTH 15

DUDLEY HOLLAND 25

ALEXANDER JAMIESON 3,4

SIR GERALD FESTUS KELLY 2,8

CLARA KLINGHOFFER 9,10

WINIFRED KNIGHTS 47,52,53

CHARLES MAHONEY 28,29,62

ARNOLD MASON 48

SIR THOMAS MONNINGTON 18,34,35,54

JOHN EDGAR PLATT 30,31,32,33

LEONARD RAVEN-HILL 1

ERIC RAVILLIOUS 60

EDWARD ROGERS 36

SUNDERLAND ROLLINSON 6,7

JAMES STROUDLEY 58,59

WILLIAM S. TAYLOR 26,27

HERBERT VICTOR TEMPEST 38,39,40

DAVID TINDLE 42

KEITH VAUGHAN 64

AUDREY WEBER 17

ANNA ZINKEISEN 19,21

DORIS ZINKEISEN 20



P A I N T I N G S





CAT. I

## LEONARD RAVEN-HILL (1867–1942)

### *Café Scene*, 1888

Signed and dated, oil on canvas, 13 x 17 ins. (33 x 43.2 cms.)

Provenance: Laporte Corporate Art Collection, no. 83

Literature: Paul Liss, *Laporte: A History in Art*, Laporte plc, 2000, p. 16

Like many British artists of his generation, Leonard Raven-Hill gravitated as a student towards Paris. This early work, painted when he was 21, captures perfectly the metropolitan mood of late nineteenth-century Paris. The artist has used the Impressionist technique of 'wet in wet', whereby colours are applied rapidly without waiting for each layer to dry.







CAT. 2

SIR GERALD FESTUS KELLY (1879–1972)  
*The Tour St. Jacques, Paris, circa 1901*

Titled on a label to the reverse, oil on panel, 6¼ x 5½ ins. (16 x 14 cms.)

Provenance: given by Kelly to his assistant, the artist John Napper

In 1901, Kelly moved from London to live in Paris where he took lessons from the Canadian Impressionist artist James Wilson Morrice, who advised him to paint out in the open, making small oil sketches as an exercise. This resulted in a series of scenes of everyday life in Paris, many of which were made near his studio in the Boulevard Montparnasse. This panel shows the Tour St. Jacques, with building work visible beyond in the rue de Rivoli, soon after the 1900 Exposition Universelle, which resulted in a surge of reconstruction throughout the centre of Paris.

We are grateful to Michael Barker for his assistance in cataloguing this painting.





CAT. 3

ALEXANDER JAMIESON (1873–1937)

*A Street Scene in Glasgow*, circa 1900

Oil on panel, 6½ × 8¾ ins. (16.5 × 22.3 cms.)

Provenance: private collection

Born and trained in Glasgow, Jamieson often painted *en plein air*. His paintings are pure evocations of the Impressionist technique which was still in vogue at the end of the nineteenth century, albeit at the end of its first flowering.

We are grateful to Michael Barker for his assistance in cataloguing this painting.



CAT. 4

ALEXANDER JAMIESON (1873–1937)

*The artist's wife, Biddy Macdonald, waking in the bedroom  
of their London house, circa 1907*

Oil on board, 10½ x 13¼ ins. (26.7 x 33.6 cms.)

Provenance: private collection

Literature: *Alexander Jamieson and his Wife Biddy Macdonald*, Hazlitt Gallery,

October–November 1970.

This painting probably dates from the time of Jamieson's marriage to fellow artist Gertrude Macdonald, known as Biddy, in 1907. The table is laid for breakfast for two, with the teapot warming by the fire.









CAT. 5

ENID HAY (fl. 1902–1911)

*Interior*, circa 1910

Oil on canvas, 24 x 18 ins. (61 x 45.7 cms.)

Provenance: private collection, Shrewsbury, since 1980

Enid Hay, along with her husband James Hamilton Hay, was associated with the Camden Town Group. Between 1902 and 1911, she produced a number of broadly handled and richly textured pointillist canvases.

This painting can be compared to *Evening Landscape with a Church on a Hill*, circa 1910, Government Art Collection (accession number I3170).







CAT. 6

SUNDERLAND ROLLINSON (1872–1950)

*Fishing Boat at Quayside*, circa 1910

Oil on panel, 9½ × 12¾ ins. (24.2 × 32.4 cms.)

Provenance: the artist's wife, Betty Malam, and thence by descent

This painting probably depicts the quayside at Scarborough. Rollinson lived and worked in East Yorkshire throughout his life and found in its landscape and people an endless source of inspiration.

CAT. 7

SUNDERLAND ROLLINSON (1872–1950)

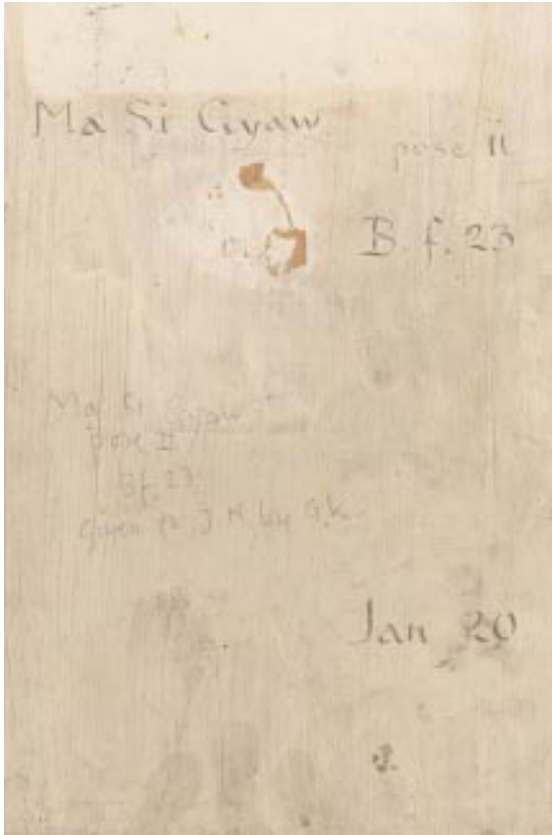
*The Artist's Wife, Betty Malam*, circa 1922

Oil on canvas, 32 × 20 ins. (81.3 × 50.8 cms.)

Provenance: the artist's wife, Betty Malam, and thence by descent

In 1922, Rollinson married one of his students, Betty Malam, an accomplished artist and miniaturist in her own right and the model for this painting. This portrait, which remained with the artist throughout his life, and dates to the time of the marriage, captures the intimacy which clearly existed between artist and model.





CAT. 8

## SIR GERALD FESTUS KELLY (1879–1972)

### *Ma Si Gyaw, Pose II, January 1920*

Signed and dated and inscribed on the reverse 'Mandalay 1919'; further inscribed by John Napper; 'Given to JN by GK', oil on panel, 13½ x 10ins. (35 x 25.5 cms.)

Provenance: given by Kelly to his assistant, the artist John Napper

Kelly's portraits of oriental dancers were at one time amongst the most popular of all popular prints. He first painted them early in his career, when he spent a period from 1908–9 in Mandalay, Burma, apparently to recover from an unhappy love affair: He returned to Burma and Cambodia later in his career to undertake further studies of oriental dancers.

He painted several poses of Ma Si Gyaw, this being pose II, the Tate Gallery holding pose IV (accession number NO3001).









CAT. 9

CLARA KLINGHOFFER (1900–1970)

*Portrait of Rose*, 1919

Titled on label to the reverse, oil on panel, 18 x 18 ins. (45.7 x 45.7 cms.)

Provenance: acquired directly from the artist's son

This painting depicts Rose, one of Jacob Epstein's favourite models and one of Clara's six sisters.

At the age of 19, Klinghoffer was already receiving considerable critical acclaim as one of the outstanding women painters of her generation. According to the *Daily Telegraph*, May 3, 1920, she was able to 'draw like Raphael' and 'must be regarded as a new star ... Her work is strongly individualistic and original, her point of view strictly her own, her power great ... If she elects to do a thing it is done with masterful force.'

The forthcoming monograph by Michael Laurence will undoubtedly play a large role in bringing Klinghoffer's work back to critical acclaim.



CAT. 10

CLARA KLINGHOFFER (1900–1970)

*The Girl with Flowers*, 1920

Signed and dated Oct 1920, oil on canvas, 42 x 24 ins. (106.6 x 61 cms.)

Provenance: acquired directly from the artist's son

Exhibited: Goupil Gallery Salon, November 1920

Literature: *Daily Express*, 9 November, 1920

This key early work by Klinghoffer was painted during her last year at the Slade. The model was a customer of the Klinghoffer family's dressmaking shop.

Exhibited at the Goupil Gallery Salon in 1920 alongside works by Augustus John, Laura Knight, Glyn Philpot, Matisse and Lucien Pissarro, *The Girl with Flowers* was singled out for praise and Klinghoffer declared to be the new 'girl genius of the Slade' (*Daily Express*, 9 November, 1920).





CAT. II

## RICHARD CARLINE (1896–1980)

### *Gilbert and Janet pairing up for Tennis, Hampstead, early 1920s*

Inscribed on the reverse '63 U. Spencer', tempera, 61¼ × 37¼ ins. (156.8 × 95.8 cms.)

Provenance: Unity Spencer: Unity Spencer was the daughter of Hilda Carline and Stanley Spencer and the artist's niece.

Literature: *The Spencers and Carlines in Hampstead in the 1920s*, Stanley Spencer Gallery, Cookham, 1973; *Richard Carline*, D'Offay Gallery, 1975 (with a foreword by the artist)

The painting depicts the artist Gilbert Spencer and the Carlines' maid, Janet Piggott. The setting is likely to be 47 Downshire Hill, Hampstead, home of the Carline family and in the 1920s a popular meeting place for many artists living in Hampstead. Gilbert's brother Stanley Spencer lived with the Carlines and in 1925 married Carline's sister Hilda, to whose daughter this painting belonged.

An interior figure group of the same period and location, the *Carline family round the dining table at 47 Downshire Hill*, bought by the Contemporary Art Society in 1923 for the Tate, was later destroyed in a flood. An outstanding related painting, *Gathering on the Terrace at 47 Downshire Hill, Hampstead*, was acquired by the Ferens City Art Gallery, Hull, in 1995.

We are grateful to Michael Dickens for his help in cataloguing this painting.







CAT. 12

## FRANK MOSS BENNETT (1874–1953)

### *Portrait, 1924*

Signed and dated, oil on canvas, 48 $\frac{3}{4}$  x 32  $\frac{5}{8}$  ins. (124 x 83 cms.); overall dimensions in its original Chapman and Brothers polished fruitwood frame: 58 $\frac{1}{4}$  x 42 $\frac{1}{2}$  ins. (148 x 108 cms.)

Provenance: The John Stewart Parry Collection

Frank Moss Bennett is best known for his genre and historical subjects; though technically brilliant, these paintings appear today somewhat dated and formulaic. This portrait, though evocative of a previous era, retains all of its vitality. Whilst the artist is recorded as undertaking portrait commissions (see National Portrait Gallery, accession no. 1555), he rarely portrayed figures in contemporary dress.

The intimacy of the portrait suggests that it is possibly a friend or family member. The sitter is fashionably dressed, wearing a high-cut collar and a pale-coloured lounge suit popularised by the Prince of Wales after the Great War.



CAT. 13

SIR FRANK

BRANGWYN (1867–1956)

*Study of Dahlias*, mid 1920s

Signed with monogram, oil on canvas board,  
13½ x 16½ ins. (34.3 x 42 cms.)

Provenance: Fine Art Society, 1952; Mrs Barton  
Chadwynd; private collection, Montevideo

Literature: Galloway Vincent, *The Oils and Murals of Sir Frank  
Brangwyn*, F Lewis, Leigh-on-Sea, 1962, p. 28, no. 159

Exhibited: Fine Art Society, October 1952 (31)

This painting shows a giant dahlia, a flower of South American origin. It is typical of the dense and richly coloured foliage that Brangwyn used to great effect in the murals he painted for the House of Lords in 1926.

Brangwyn was a keen horticulturist: through his apprenticeship with William Morris he developed a love of traditional English flora; through his travels abroad he developed a love of the exotic. His garden at the Jointure in Ditchling, Sussex, combined the two. As a painter, Brangwyn responded to all forms of nature, making large numbers of spontaneous sketches on scraps of paper in response to the environment around him. This plein-air sketch is unusual for being in oil.

We are grateful to Dr Libby Horner for her assistance. The work is number O2512 in her forthcoming catalogue raisonné. Six other still lives with dahlias are recorded.





CAT. 14

SIR FRANK  
BRANGWYN (1867–1956)  
*Venice, circa 1920*

Signed with monogram, oil on canvas,  
22½ x 29½ ins (57 x 75 cms.). In its original Brangwyn  
Dutch black ripple pattern frame  
Provenance: Fine Art Society; W. Scott and  
Sons Montreal, 1927

Literature: Galloway Vincent, *The Oils and Murals of Sir Frank  
Brangwyn*, F Lewis, Leigh-on-Sea, 1962, p. 28, possibly  
no. 745, *Canal de San Pietro*

Brangwyn designed the British Room for the Venice  
Biennale in 1905 and 1907 and always felt a strong  
association with the city and its celebrated tradition  
of painting. In 1922 he illustrated Edward Hutton's  
book *The Pageant of Venice*.

It is rare to find a Brangwyn with its original surface  
so uncompromised: the texture of the brushwork  
has not suffered through time and nor has the  
palette. More usually, Brangwyn built his surface  
colours on top of a brown ground. Through  
the passage of time these colours often thinned,  
allowing the ground to 'burn' through, thus darkening  
the original palette.

We are grateful to Dr Libby Horner for her  
assistance. The work is number O2692 in her  
forthcoming catalogue raisonné.









CAT. 15

## DOROTHY HEPWORTH (1894–1978)

### *Still Life*, 1925

Oil on canvas, laid on board, 19 x 14 ins. (45.8 x 35.6 cms.)

Provenance: Laporte Corporate Art Collection, accession number L64.98

Exhibited: Bloomsbury Workshop, 1999

This still life was painted on Hepworth's return to London, after having spent four years in Paris studying in André Lhote's studio. It is a fusion of the Bloomsbury style (she was associated with and promoted by the Bloomsbury group) and Lhote's machine age classicism.

Hepworth mostly exhibited under the name of her lifelong companion and fellow painter Patricia Preece. As a result, their work has frequently been confused.

We are grateful to Michael Dickens for his assistance. He is currently preparing a book on the life and work of Dorothy Hepworth and Patricia Preece.



CAT. 16

JOHN HAGGIS (1897–1968)

*Lambeth Delft and Lavender Number 1*, 1929

Signed and dated and titled on a label to the reverse, 13 $\frac{3}{8}$  x 9 $\frac{7}{8}$  ins. (35 x 25 cms.)

Provenance: private collection, London, since 1970

Exhibited: Royal Academy, 1932, no. 653

Lambeth Delftware is characterised by a thick opaque enamel, with a pinkish tinge and blue decoration. This picture was the artist's first Royal Academy exhibit.



CAT. 17

AUDREY WEBER (exhibited 1917–1939)  
*The Studio*, circa 1927

Inscribed 'A. Weber, 37 Queensgate' in pencil on the stretcher; oil on canvas,  
48 x 29 ins. (122 x 73.7 cms.)

Provenance: private collection, London, since 1970

This painting possibly portrays Weber in her studio. As a poster artist and illustrator she would have habitually used the bottled powder paints and watercolour boxes depicted on the shelves.

The figure's short hairstyle, curling out at the sides of her velvet cloche hat which is pulled well down over her head, suggests a date of circa 1927. The figure is wearing an artist's smock and practical laced shoes of the period.







CAT. 18

SIR THOMAS MONNINGTON  
(1902–1976)

*Portrait of Winifred Knights, circa 1931*

Oil on canvas, 14 x 11 ins.(36 x 28 cms.)

Provenance: private collection, London, since 1995

This portrait in profile dates to the early 1930s when Knights and Monnington were living in Crawley Down, West Sussex. At this time Monnington was working on his *Supper at Emmaus* altarpiece, with which this work has stylistical affinities.





CAT. 19

ANNA ZINKEISEN (1901–1976)

*Monstrol Blue*, circa 1935

Acrylic and oil on canvas, 16 x 22 ins. (40.6 x 56 cms.)

Provenance: ICI Corporate Collection until 2002

This painting was commissioned by ICI to commemorate the introduction of the colour monstrol blue by the company in the mid 1930s. The painting is typical of Zinkeisen's pre-war style, balancing successfully her own figurative tendencies and strong sense of design, along with the presiding spirit of Surrealism. The picture dates to the period when Anna, with her sister Doris, painted murals for the liner *Queen Mary*.

CAT. 20

DORIS ZINKEISEN (1898–1991)

*Wear and Tear*, circa 1935

Titled on a label to the reverse, from *Technical Services* series, oil on canvas,  
22 x 18 ins. (56 x 45.8 cms.)

Provenance: ICI Corporate Collection until 2002







CAT. 21

ANNA ZINKEISEN (1901–1976)

*All the Colours of the Rainbow*, circa 1930

Signed, oil, en grisaille, 16 × 20 ins. (40.5 × 50.8 cms.)

Provenance: ICI Corporate Collection until 2002 (commissioned from the artist by ICI 1930)

This self-portrait, painted in whites and greys, depicts the artist seated as a muse at work.

A self-portrait of 1925, exhibited at the Royal Academy, was awarded a Silver Medal. A later self-portrait, dating from 1944, is in the collection of the National Portrait Gallery (NPG 5884).



CAT. 22

MAURICE DE  
SAUSMAREZ (1915–1969)  
*Allegory*, 1938

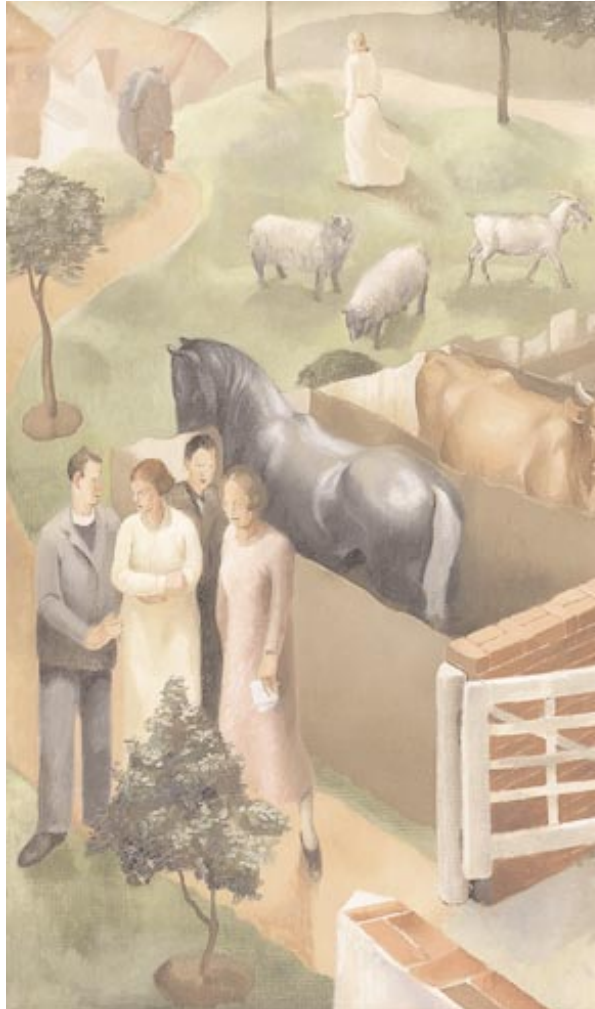
Oil on canvas, 30 x 50 ins. (78 x 128 cms.)

Provenance: acquired directly from the artist's wife

*Allegory* was painted in 1938, when De Sausmarez was a final-year student at the RCA. Essentially a modern-day narrative, the painting also refers to the life of Christ, from the moment of conception to the Agony in the Garden: the Visitation is on the right, the Nativity in the centre (with shepherds on the hills). The group on the left are possibly Pharisees and Saducees.

The painting shows the influence of Stanley Spencer and his circle, evidence that his figurative legacy was still of consequence in the late 1930s. In the post-war years, like so many of his generation, De Sausmarez evolved towards an abstract style.

We are grateful to Alistair Hicks for his help in cataloguing this painting.







CAT. 23

CHARLES CUNDALL (1890–1971)

*Tuscan Landscape*, 1930s

Oil on two sheets of paper laid on board, 11¾ × 30¾ ins. (32.5 × 76.5 cms.)

Provenance: the artist's wife Jaqueline Pieteron

CAT. 24

CHARLES CUNDALL (1890–1971)

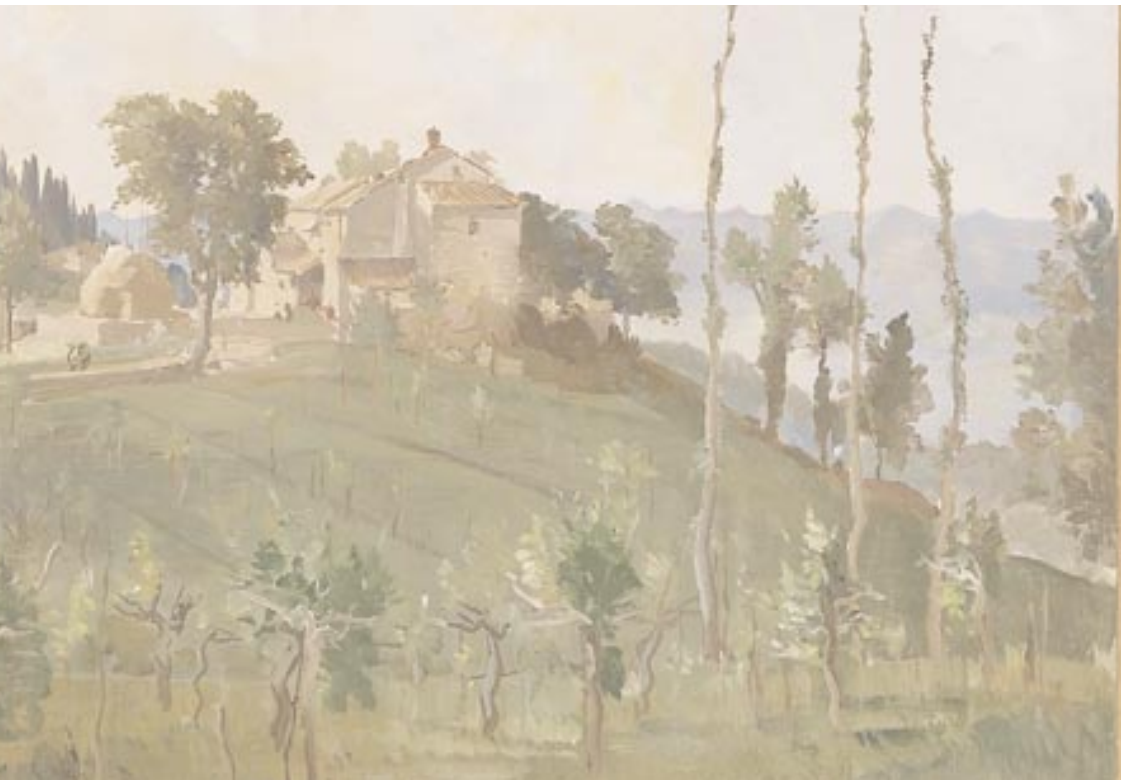
*Tuscan Landscape*, 1930s

Oil on six sheets of paper, laid on board, 20 × 30¾ ins. (51 × 78 cms.)

Provenance: the artist's wife Jaqueline Pieteron

These Tuscan landscapes date to the 1930s, during which time Cundall travelled extensively in Italy. Clearly painted in situ, the use of several sheets of paper leaves an engaging record of Cundall's working method: his compositions evolved – almost unfolded – in front of him.













CAT. 25

## DUDLEY HOLLAND (1915–1956)

### *Speedway, the First Corner, late 1930s*

Signed, oil on canvas, 18 × 14 ins. (45.8 × 35.6 cms.)

Provenance: the artist's family

When Holland, a keen motorcyclist himself, painted this image, Speedway was at the height of its popularity. Brought over to Britain by Australian riders in 1928, the sport took Britain by storm, with over 300 tracks being built in the 1930s alone. Each race lasted for four laps and was contested by two riders, the home side wearing red and blue and the away team, yellow and white.

The futurist idiom, which Holland has used to great effect, was an ideal choice for a subject celebrating noise and speed. The reclining figure, painting the starting blocks, suggests an element of self-portraiture. The image brings to mind the poster designs of Edward McKnight Kauffer (1890–1954).



CAT. 26

WILLIAM TAYLOR (b. 1920)

*At the Market, 1938*

Oil on board, 9¾ × 19½ ins. (24.7 × 48.9 cms.)

This painting was undertaken in 1938 when Taylor was a student at Sheffield College of Art, as a project for a hypothetical mural.

'As I had, then, no knowledge of Art Deco or Cubism – or much else – the strong overtones of Deco in the Market Place were entirely the natural result of the style of the time. Any references in it to painting tradition were a result of individual, casual interest'. Letter from the artist to Paul Liss, 16 December 2003.

CAT. 27

WILLIAM TAYLOR (b. 1920)

*The Studio, Ambleside, 1943*

Inscribed by the artist 'Interior 2' on reverse, oil on canvas, 18 × 22 ins. (45.8 × 55.9 cms.)

Provenance: acquired directly from the artist

The Studio dates to the period when the Royal College of Art evacuated from South Kensington in the Autumn of 1940, taking over two hotels in Ambleside, the Queens and the Salutation, for studios and accommodation.

In 1942 Taylor moved to this studio, which was a barn in the garden of an eighteenth-century house, Gale Cottage, in Old Lake Road in Ambleside: 'I stayed there for my post-graduate year, 1942–3, when I made this painting .... Candles and oil lamps were the source of artificial light; a small stove with a pipe through the roof was for heating; a tin wash basin for washing and a stove for cooking completed the facilities .... Having been rejected on medical grounds by the armed forces, these years were for me, in spite of the slaughter going on in the real world, the halcyon days: my time was my own, with few responsibilities and only my painting to concern me'. Letter to Paul Liss, 7 November 2001.







CAT. 28

CHARLES MAHONEY (1903–1968)

*Almshouses at Wrotham*, circa 1940

Oil on board, 11 × 14¾ ins. (28 × 37.5 cms.)

Provenance: the artist's estate

CAT. 29

CHARLES MAHONEY (1903–1968)

*View from the artist's garden, looking across to the old work-houses*, circa 1940

Inscribed on the reverse by the artist Peter Greenham, 'Scene at Wrotham'.

12½ × 16 ins. (31.8 × 4.8 cms.)

Provenance: given by Dorothy Mahoney to the artist Peter Greenham in 1969;

Jane Dowling, Peter Greenham's wife

These two panels, of near-identical size, are from a series of views that Mahoney did from his house, Oak Cottage, Wrotham, and its immediate surroundings. The garden at Oak Cottage was a constant inspiration for Mahoney. He lived there from 1937–40, during which period he renovated it, and again from 1945 until his death in 1968. Once the garden that he planted had matured, he seldom worked anywhere else.

His daughter noted that these paintings were a 'celebration of the beauty that lies in ordinary back gardens, and the place that we occupy in the natural world. Humans and plants blend together; the figures always subordinate to the surrounding plants.'

Jane Dowling, who was taught by Mahoney, recalls that 'months before starting a work, the artist would prepare his panel with a white oil ground (coverine being his favourite choice). He would start as Cezanne did, in thin paint almost like watercolour, a little egg-white slowly being introduced. The white ground only became coloured gradually, some white areas remaining untouched till almost the end. The range between light and dark was quite close. Enormous subtleties were striven for in the relationship between these muted colours. At the end of the day, the work was carefully scraped down ready for a fresh start the next day. Scraping was done with a sharp tip of a palette knife until the values became mysterious and subtle.'

These panels can be compared to *Outhouses*, circa 1940, in the collection of the Tate Gallery (accession number NO5227). We are grateful to Elizabeth Bulkeley and Jane Dowling for their help in cataloguing these entries.



CAT. 30 (detail following)

JOHN EDGAR PLATT (1886–1967)

*Sunset with Part of the British Fleet Coming into Shore,*  
circa 1942

Oil on panel, 9 × 7½ ins. (23 × 19 cms.)

Provenance: the artist's estate

Platt's paintings, which date from his time as an official War Artist, offer a unique record of Britain at war. Many were painted on the spot at all hours of day and night.

CAT. 31

JOHN EDGAR PLATT (1886–1967)

*RAF Sea Rescue Launch, London Bridge,* circa 1942

Oil on panel, 9 × 7½ ins. (23 × 19 cms.)

Provenance: the artist's estate

CAT. 32

JOHN EDGAR PLATT (1886–1967)

*A British Naval Convoy at St Anthony's Lighthouse, Falmouth,*  
circa 1942

Oil on panel, 11¾ × 9¾ ins. (29 × 24 cms.)

Provenance: the artist's estate

This work can be closely compared to Platt's *Convoy Passing the Lizard, Cornwall*, 1942, in the collection of the Imperial War Museum, London (inventory number 2416).

CAT. 33

JOHN EDGAR PLATT (1886–1967)

*River Mine Sweeper, Night Scene,* circa 1942

Oil on panel, 9¼ × 7½ ins. (24.5 × 19 cms.)

Provenance: the artist's estate

According to the artist's own notes, this oil sketch is one of two made for the Ministry of Information showing activity on the Thames, this being *River Mine Sweeper, Night Scene*, the other recorded as the same subject with 'thunderous sky, but day time'.











CAT. 34

SIR THOMAS MONNINGTON  
(1902–1976)

*View from the ante-room window, Leyswood, looking towards  
Bullfinches Farm, circa 1948*

Oil on panel, 6½ x 9½ ins. (16.5 x 24.2 cms.)

Provenance: Lady Monnington, the artist's wife, and thence by descent

Leyswood was Monnington's home from the late 1930s. Bullfinches Farm, the neighbouring property, was a subject Monnington painted frequently and provided the setting for his epic war painting *Tempests Attacking Flying Bombs*, 1944 (Imperial War Museum).



CAT. 35

SIR THOMAS MONNINGTON  
(1902–1976)

*View from the ante-room window, Leyswood, circa 1948*

Studio stamp to reverse, oil on panel, 6½ x 9½ ins. (16.5 x 24.2 cms.)

Provenance: Lady Monnington, the artist's wife, and thence by descent

A comparable picture from this period is in the Tate Gallery, entitled *Trees*, (accession number TO3833).

We are grateful to John Monnington for his help in cataloguing these paintings.



CAT. 36

EDWARD ROGERS (1911–1995)

*Beach Ballet, Study of Shapes*, 1948

Signed and dated October 1948, inscribed with title to reverse

Oil on panel, 8½ x 10½ ins. (26.7 x 21.6 cms.)

1948, the year of this picture, marks Roger's move from realism to highly coloured, geometric abstract pictures and cut-metal sculptures. This transition was partly inspired by the extensive travels that he undertook in Europe, India and Egypt whilst serving in the Royal Air Force during World War II.



CAT. 37

## JOHN BANTING (1902–1971)

*Seven Figured Exercise*, 1940s

Oil on board, 16 x 18 ins. (40.7 x 45.7 cms.)

Provenance: sold at Christie's, Lot 302, 7 March 1986; private collection, Spain

Banting is one of the few British painters whose oeuvre was consistently involved with the ideas and language of Surrealism. In 1936, he contributed pictures to the International Surrealism Exhibition in London. Musical subjects were a constant source of inspiration for him (see *Negro Guitarist*, 1935, Tate PO7007).



CAT. 38

## HERBERT VICTOR TEMPEST (1913–2003)

### *Winter, 1953*

Signed, oil on canvas, 20 x 24 ins. (51 x 61 cms.)

Provenance: acquired directly from the artist

Exhibited: Royal Academy, February, 1953, no. 686

During the War years and immediately after, when it was less easy to travel, Tempest found a source of inspiration within the safety and comfort of his home and garden (44 Llanover Rd, SE18). From here, he produced a remarkable series of views recording the different seasons, weather conditions, and fall of sunlight at different times of day.





CAT. 39

HERBERT VICTOR TEMPEST (1913–2003)

*Early Spring, 1948*

Signed, titled on label to reverse, oil on canvas, 20 × 24 ins. (51 × 61 cms.)

Provenance: acquired directly from the artist

Exhibited: Royal Academy, 1948, no. 114





CAT. 40

HERBERT VICTOR TEMPEST (1913–2003)

*Plumpstead*, 1949

Oil on canvas, 20 × 24 ins. (51 × 61 cms.)

Provenance: acquired directly from the artist

Exhibited: Royal Academy, *Suburban Gardens*, 1949, no. 681



CAT. 41

MICHAEL CANNEY (1923–1999)

*Newlyn Mouse Trap*, 1955

Titled on a label to the reverse, oil on canvas, 9¾ × 7¼ ins. (24.7 × 18.4 cms.)

Provenance: acquired directly from the artist, 1989, at Colle di Val d'Elsa, Italy (accession no. 390); private collection since 1989

Stylistically, this work relates closely to the Neo-Cubist reliefs which Canney produced in a series during the mid 50's.

Michael Canney was associated with the Newlyn and St. Ives schools, both as student and teacher; and in 1956 was appointed curator of the Newlyn Orion Gallery. His circle of friends included Scott, Nicholson, Vaughan, Hilton and Lanyon. Since Canney's death he has become the subject of increasing critical attention and acclaim.



CAT. 42

DAVID TINDLE (b.1932)  
*Thames View from London Bridge, 1957*

Signed and dated, oil on canvas,  
30 x 40 ins. (76.2 x 101.6 cms.)

Provenance: Andrew McIntosh Patrick,  
acquired directly from the artist  
Laporte Corporate Art Collection, L48.98

This view from London Bridge is a remarkable record of the evolving post-war London sky line. Painted from London Bridge before its demolition in 1968 and re- erection in Arizona, this panorama shows on the left: Sir Giles Gilbert Scott's Bankside Power Station under construction (completed in 1960 – now Tate Modern). Also visible are the cranes serving the Port of London, later relocated further downstream: the same cranes which in 1965 were to dip in a moving salute to the funeral cortège of Sir Winston Churchill. Also discernible is Cannon Street Station and railway bridge. On the right is St. Paul's Cathedral and the Post Office Tower in the course of construction. At 620 ft it dominated the London sky line from every angle. This skyline was soon to change irrevocably with the construction in the 1960's of high rise office and tower blocks.

We are grateful to Michael Barker for his assistance in the cataloguing of this painting.







CAT. 43

PETER BROOK (b. 1927)

*Mine with a Slim Chimney, Cornwall* 1978

Signed, dated and inscribed with title, oil on canvas, 24 x 12 ins. (61 x 30.5 cms.)

Provenance: the artist's studio

CAT. 44 (overleaf)

PETER BROOK (b. 1927)

*Ruins in a Classical Cornish Landscape, 1978*

Signed, dated and inscribed with title, oil on canvas, 24 x 40 ins. (61 x 101.6 cms.)

Provenance: the artist's studio

In the 1970s, Rodney Bewer (the likely lad) frequently lent Brook his cottage on the Lizard in Cornwall. From there Brook produced a remarkable cycle of paintings, the majority of which have never been shown before. 'I loved the sea and when I saw the remains of the Tin Mines with their tall chimneys I felt I must record them. For two or three years we returned and I thought it was a wonderful area for an artist brought up in the Industrial West Riding'. Letter to Paul Liss, 14 December 2003.

Throughout his life, Peter Brook has remained entirely consistent in his vision. Whilst a comparison is sometimes made with Lowry and to an extent with his friend and fellow artist Carel Weight, the technique he has developed and his personal involvement with landscape are entirely his own.



MINE  
WITH A  
SLIM CHIMNEY

CORNWALL

PETER  
BRUCE  
1954









WORKS ON PAPER





CAT. 45

## ALBERT DE BELLEROCHE (1864–1944)

### *Portrait of a young woman*, circa 1900

Signed on front with monogram, and numbered on reverse 18, lithographic crayon,  
10 $\frac{7}{8}$  × 7 $\frac{7}{8}$  ins. (27.5 × 20 cms.)

Literature: Kern Steven, *The Rival of Painting: the Lithographs of Albert Bellerocche*, San Diego  
Museum of Art, 2001

'His works in lithography are amongst the greatest achievements of the craft  
since its discovery,' A.M. Hind, Keeper of Prints at the British Museum, 1943

This drawing is a preparatory work for a lithograph. Hugely admired by his  
contemporaries for his free drawing style and sensitivity to light, after 1900  
Bellerocche became a leading figure in portrait lithographs. Bellerocche exhibited  
alongside the celebrated Impressionists and associated closely with the leading  
intellectuals and painters of the day such as Sargent, Toulouse-Lautrec, Zola,  
Oscar Wilde and Degas.

CAT. 46 (overleaf)

## SIR FRANK BRANGWYN (1867–1956)

### *Venetian Boatmen, Dusk*, 1906

Signed with monogram, watercolour, 22 × 30 ins. (56 × 76.3 cms.)

Provenance: A.T. Gledhill and by descent to Miss Lloyd-Williams; The Fine Art Society,  
March 1981; Judd Estate (Sotheby's Beverley Hills, California)

Exhibited: Brangwyn Queen's Gate exhibition, 1924 (129); Fine Art Society, 1981

Literature: *Brangwyn*, D'Alignan and Turpin, London and Paris, 1923 and 1927, reproduced  
as colour lithograph no. 26, 14 × 19 ins. (35.5 × 48 cms.); Cyril Bunt, *The Watercolours of  
Sir Frank Brangwyn*, F Lewis, Leigh-on-Sea, 1958, p. 61, no. 674.

In 1920 Brangwyn's assistant, Frank Alford, recalled Turpin and D'Alignan  
arriving at the studio to select works for the Portfolio: 'the studio floor and all  
easels and boxes (were) utilized to show drawings, etchings and water colours'.  
From the hundreds of works available the four men chose fifty, including this  
impressive, highly atmospheric work.

We are grateful to Dr Libby Horner for her assistance. The work is number  
DI556 in her forthcoming catalogue raisonné.









CAT. 47

## WINIFRED KNIGHTS (1899–1947)

### *Self-portrait with Compositional Design*, circa 1919

Pencil, 9 x 6 5/8 ins. (23 x 17 cms.)

Provenance: the artist's own collection

This drawing dates to 1919 and includes an early compositional design for Knights' *Village Street, Mill Hands Conversing*, with which she won the first prize for the Slade Summer Competition of that year. This self-portrait has a gentleness which contrasts with the increasingly direct and introspective, almost harsh, nature of her later self-portraits.



CAT. 48

## ARNOLD MASON (1885–1963)

### *Portrait of Winifred Knights Sleeping*, circa 1920

Pencil, 11 x 15 $\frac{3}{8}$  ins. (28 x 39 cms.)

Provenance: Winifred Knights' own collection; John Monnington, the artist's son

Exhibited: possibly *Jane*, pencil drawing, Royal Academy, 1920 (1098)

In 1918, Arnold Mason enrolled at the Slade where he became a good friend of Knights. Knights was staying with Mason at his studio The Old Mill, Ludlow, in September 1920, when she received news that she had won the Rome Scholarship. Prior to leaving for Rome, Mason and Knights became engaged (see photo). Although in 1924 Knights married fellow Rome Scholar Tom Monnington, the friendship with Mason lasted throughout their lives. In 1947 Mason exhibited a posthumous portrait at the Royal Academy, *The Late Winifred Knights*, (350). This outstanding pencil portrait by Mason was one which Knights retained throughout her life. A slightly earlier portrait of Knights by Mason is in the Queen's Collection (Royal Library Windsor, 23047).



Winifred Knights and Arnold Mason outside The Old Mill, Ludlow, September 1920







CAT. 49

COLIN GILL (1892–1940)

*Study for L'Allegro*, circa 1920

Signed, pencil on paper, lightly squared, 27 × 21 ins. (68.5 × 53.3 cms.)

*L'Allegro* was Gill's major Rome work and the culmination of his three-year scholarship. This study is for the dancing nude in the centre of the composition (see below).

The painting was inspired by Milton's 'Sonnet L'Allegro':

But come, thou Goddess fair and free,  
In Heaven yclep'd Euphrosyne ...  
Come, and trip it, as you go,  
On the light fantastick toe;

The Tate Gallery holds another of Gill's studies for *L'Allegro*, a seated female nude (accession no. NO3659).



Colin Gill in his studio at the British School at Rome, working on *L'Allegro*.



CAT. 50

ERIC FRASER (1902–1983)

*Hikers*, circa 1922

Signed, gouache, 3 $\frac{3}{8}$  ins. (10 cms. diameter; mount opening)

Provenance: acquired directly from the artist's son

Hiking became increasingly popular as a leisure activity during the inter-war years. This roundel shows two figures setting off from a Northern industrial town, probably Sheffield, out onto the hills (of the Pennines).

CAT. 51

ERIC FRASER (1902–1983)

*Tennis and Golf*, circa 1922

Signed, gouache, 3 $\frac{3}{8}$  ins. (10 cms. diameter; mount opening)

Provenance: acquired directly from the artist's son

Literature: Sylvia Backmeyer, *Eric Fraser, designer and illustrator*, Lund Humphries, 1998

Through his work for the *Radio Times*, Eric Fraser became, and has remained, one of the most recognised twentieth-century illustrators. He has recently been the subject of a monograph by Sylvia Backmeyer. A bequest of several hundred of his designs was made by his family to the Victoria and Albert Museum.

The figures depicted in this roundel are stylishly dressed for tennis and golf. Plus fours, worn here by the golfer, were made fashionable in the early 1920s by the Prince of Wales.







CAT. 52

## WINIFRED KNIGHTS (1899–1947)

### *Landscape, Piediluco, 1924*

Brown ink on tracing paper; squared, laid on paper; 5¾ × 10¾ ins.

(14.5 × 25.7 cms., mount opening)

Exhibited: The Fine Art Society, 1995 (9e)

Although Winifred Knights' Rome Scholarship came to an end in 1923, she continued to live and work at the British School at Rome during 1924–5, where she married her fellow student Thomas Monnington in April 1924. These studies, undertaken whilst on her honeymoon at Lake Piediluco, were later used as the background of Knights' epic *Santissima Trinita*, 1924–30.

Knights made extensive landscape studies during her stay in Italy (see *Italian Landscape*, 1920, Tate Gallery NO3683), most frequently of the countryside around Lazio, Umbria and the Abruzzi. She often worked in triplicate, creating a drawing, then an outline on tracing paper and lastly a colour study. This colour study is sold with a brown ink outline drawing of the same subject.



CAT. 53

WINIFRED KNIGHTS (1899–1947)

*Landscape, Piediluco, 1924*

Oil and brown ink on tracing paper, laid on paper; extensively inscribed with colour notes in pencil, 6½ x 10 ins. (16.5 x 25.4 cms., mount opening)

Provenance: acquired from the artist's son, John Monnington

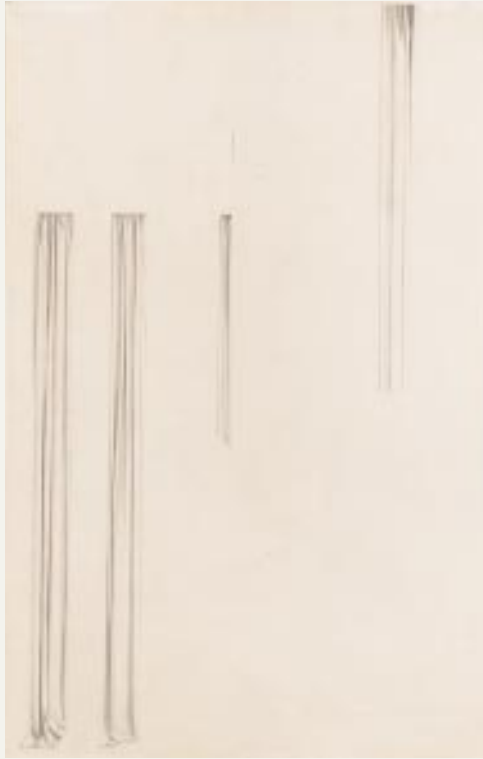
Literature: Paul Liss, *Winifred Knights 1899–1947*, the Fine Art Society plc and Paul Liss in association with the British School at Rome, 1994

Exhibited: The Fine Art Society, 1995 (9f)









CAT. 54

SIR THOMAS MONNINGTON (1902–1976)  
*Curtains*, 1927, study for St Stephen's Hall

Pencil with figures in right lightly sketched in red chalk, 21½ x 14 ins.  
(54.6 x 35.6 cms., mount opening)

Provenance: Lady Monnington; Judy Edgerton

Exhibited: Royal Academy, 1977, (26/4); *Drawing and Paintings by Sir Thomas Monnington 1902–1976*, Royal Academy 1977, no.15

Returning from his Rome Scholarship in 1926, Monnington was commissioned to paint a mural for St Stephen's Hall, Palace of Westminster, working alongside D.Y. Cameron, Charles Sims, George Clausen, and William Rothenstein, among others. The theme of the murals was the Building of Britain, portraying eight episodes of significance in British history from AD 877 to 1707. This is a study of curtains for the background of Monnington's mural, *The Act of Union 1707*.

Monnington was the youngest artist by 10 years, replacing Sir William Orpen who had resigned from the commission in 1925.



CAT. 55

EVELYN GIBBS (1905–1991)

*The Expulsion*, 1929, original drawing for the line etching

Pen and ink over pencil, 5 $\frac{7}{8}$  × 4 $\frac{1}{8}$  ins. (15 × 10.5 cms.)

Provenance: Sir Hugh Willatt, the artist's husband

*The Expulsion* was produced during Gibbs' last year at the Royal College of Art – the year she was awarded the Rome Scholarship in Engraving. Her prints of this period are amongst the most outstanding produced by any of the Rome Scholars. Like so many of her colleagues in Rome, she was, ironically, more influenced by the Northern Italian quattrocento artists than by either the Classical or Baroque tradition of Southern Italy. *The Expulsion* is recorded as having been produced in an edition of 40, though its scarcity suggests not all were printed.

We are grateful to Pauline Lucas for her assistance in cataloguing this drawing.





CAT. 56

ROBERT AUSTIN (1895–1973)

*Peach*, 22nd July 1934

Signed, inscribed and dated, pencil, 11¼ x 17⅞ ins. (28.5 x 45.5 cms.)

Exhibited: Fine Art Society, October, 2002 (30)

'Peach' was the name Austin used for his daughter Clare, (b. 1929).

CAT. 57

ROBERT AUSTIN (1895–1973)

*Attic Room, Lingard House, with Unmade Bed*, 1930s

Watercolour, stamped with studio stamp, 18⅞ x 13 ins. (46 x 33 cms.)

Exhibited: Fine Art Society, October, 2002 (23)

Austin lived at Lingard House, on Chiswick Mall, from 1931 until his death in 1973. The daily routine of family life here provided him with an endless stream of subjects and sitters. He was especially drawn to the depiction of drapery.





CAT. 58

JAMES STROUDLEY (1906–1985)

*Studies of Seated Female Nude*, circa 1933

Black chalk on light grey paper, 14¼ × 16 ins. (36.3 × 40.7 cms., mount opening)

Provenance: the artist's estate

CAT. 59

JAMES STROUDLEY (1906–1985)

*Study of Bending Female*, circa 1933

Black chalk on pink paper, 25 × 18 ins. (63.5 × 45.7 cms.)

Provenance: the artist's estate

These studies relate to Stroudley's Rome School painting *Allegory*, circa 1933. It was during this period, and on account of his outstanding craftsmanship, that Stroudley was asked by Monnington and A.K. Lawrence to assist in The Bank of England murals.





CAT. 60

## ERIC RAVILLIOUS

(1903–1942)

### *Waterwheel*, 1938

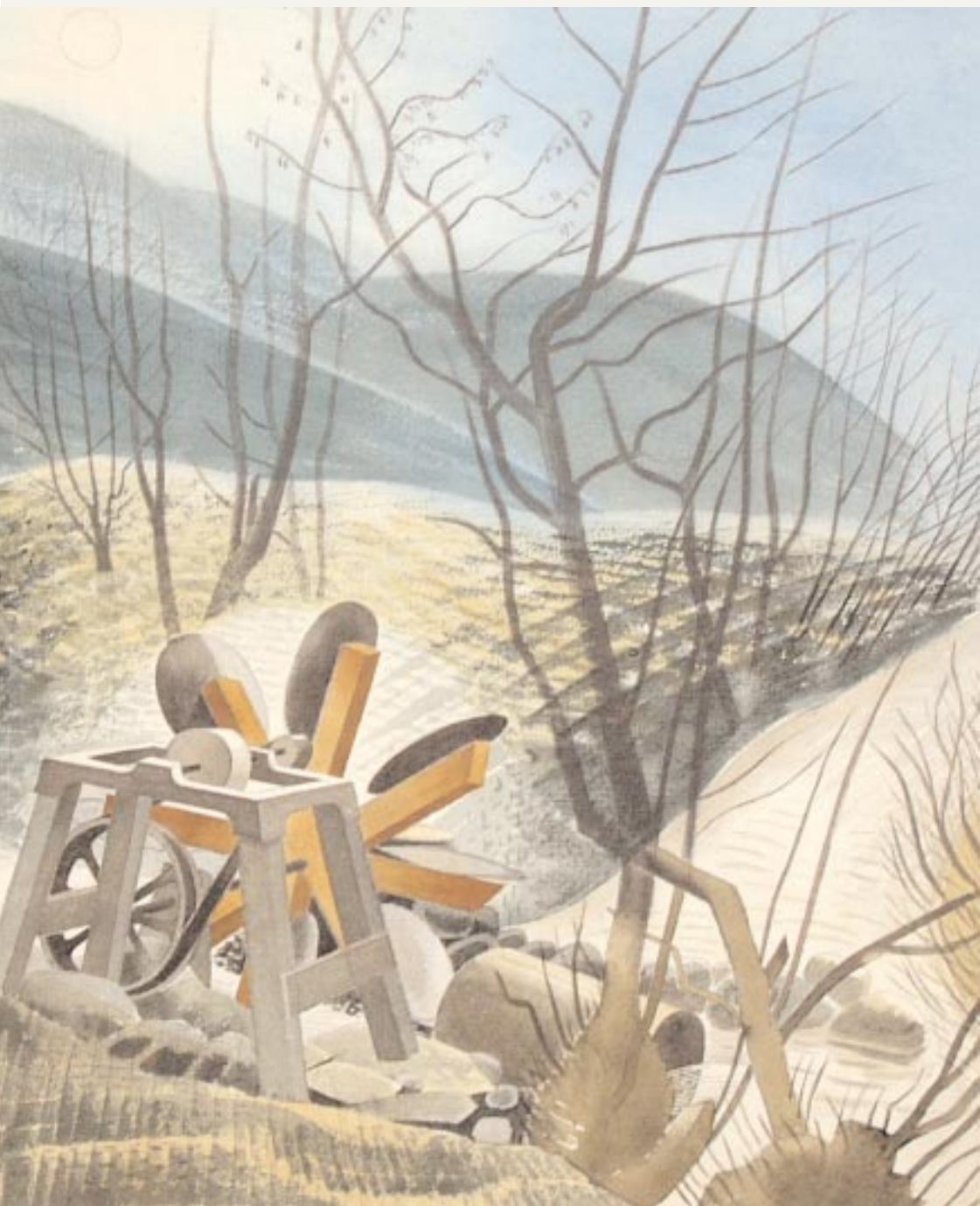
Pencil and watercolour, 16½ × 19¾ ins. (41.5 × 50 cms.)

Provenance: private collection

Exhibited: London, Tooth & Sons, Eric Ravillious, 1939 (9);  
London, National Gallery, 20th Century British Painters  
(274); London, The British Institute of Adult Education;  
London Imperial War Museum, Eric Ravillious: Imagined  
Realities, 2003–4 (47)

Ravillious refers to this watercolour in a letter to Helen Binyon dated 9 March 1938, written from Capel-y-Ffin in the Black Mountains: 'Up to Saturday there had been two more or less fine days and since then we have basked in the sun. It is like May. And I work simply all day trying to make up for lost time and bad drawings, with much better results. A water wheel (homemade by the son of the farmer out of chunks of wood and the bottoms of petrol tins) is now almost finished and looks rather well: and a bit Chinese; there are also four geese in the picture and the time is eight in the morning. Vanity won't allow me not to mention this.'







CAT. 61

## CHARLES CUNDALL (1890–1971)

*New York, Coenties Slip, The Pier Head, Lower Manhattan, 1939*

Watercolour over pencil, 15 × 22½ ins. (38.2 × 57.2 cms., mount opening)

Provenance: Phoenix Gallery, Lavenham, Suffolk, 1988; Private collection since 1988

Exhibited: possibly, *Coenties Slip, New York*, 1940 (RA 277)

This is a study for *Coenties Slip, New York*, which Cundall exhibited at the Royal Academy in 1940 (RA 277). The watercolour records part of the historic waterfront of Lower Manhattan at a point of remarkable change, with its celebrated Art Deco skyscrapers still under construction.

CAT. 62

## CHARLES MAHONEY (1903–1968)

*Giant Sunflower, circa 1960*

Oil and pencil on paper, 18 × 14 ins. (45.7 × 35.6 cms.)

Mahoney was particularly fond of the giant sunflower, *Helianthus annuus*, capable of outgrowing a man within a season. He made many colour and black and white studies of this species, capturing the convoluted energy of their rough stems and massive heads, and the ragged angles of their great leaves.









CAT. 63

## BARNETT FREEDMAN (1901–1958)

### *The Complete Illustrations to Tolstoy's "Anna Karenina", 1950*

Illustrated: *Count Alexey Krilovitch Vronsky, Racing; Alexey Alexandrovitch Karenin in his Study; Scene from Anna Karenina; Anna*

Watercolour and wash over pen and ink and pencil,  
72 in total, the largest 18½ × 4 ins. (21.6 × 10.2 cms.)

Provenance: J.R. Huntington, bought directly from the artist and thence by descent

Exhibited: Barnett Freedman Memorial Exhibition, Arts Council, 1958, no. 68

Literature: *The Studio*, November 1958.

To be included in a forthcoming book on the artist by Simon Lawrence, to be published by The Fleece Press.

These are the original drawings for Freedman's illustrations to *Anna Karenina*, which was published by the Limited Edition Club, New York, in 1950. It was Freedman's most outstanding and ambitious project as an illustrator, culminating in 72 illustrations for the Tolstoy classic, all of which were included as lithographs in the final book.





CAT. 64

KEITH VAUGHAN (1912–1977)

*Landscape, Collage, circa 1970*

Inscribed and titled on the reverse, paper collage, 6¾ x 16 ins. (17.3 x 40.6 cms.)

Provenance: the artist's estate

The only other collage known to have been undertaken by Keith Vaughan was commissioned by the Edinburgh Weavers' Guild in the late 1950s.







B I O G R A P H I E S

The majority of biographical entries are based on David Buckman's *Dictionary of Artists in Britain since 1945*, Art Dictionaries Ltd, 1998 (ISBN 0953260909). We are also grateful to Geoff Hassell, author of *Camberwell School of Arts & Crafts: its Teachers and Students 1943–1960*, for additional research notes. Our thanks go to Dr Libby Horner for writing the Brangwyn biography.

#### Abbreviations

LG	London Group
NEAC	New English Art Club
RA	Royal Academy/Academician
RBA	Royal Society of British Artists
RcamA	Royal Cambrian Academy
RE	Royal Society of Painter-Etchers and Engravers/Painter-Printmakers
RHA	Royal Hibernian Academy/Academician
ROI	Royal Institute of Oil Painters
RP	Royal Society of Portrait Painters
RSA	Royal Scottish Academy
RWA	Royal West of England Academy
RWS	Royal Watercolour Society
SWA	Society of Women Artists

#### ROBERT AUSTIN 1895–1973

Printmaker and draughtsman, born in Leicester. He studied at the School of Art there and at the Royal College of Art, 1914–16 and 1919–22, winning the Rome Scholarship for engraving in the latter year. He taught engraving at the Royal College of Art, 1927–44, becoming Professor in the Department of Graphic Design, 1948–55. Showed with RWS, of which he was a member and President; RE, of which he was a member; and the RA, to which he was elected in 1949. Austin was a meticulous craftsman–engraver and a vigorous draughtsman, as his series of drawings of Women's Auxiliary Air Force and ballooning activities done during World War II shows. The Tate Gallery holds his work.

The Ashmolean Museum, Oxford, organised an exhibition of his work in 1980.

More recently he was the subject of two shows at the Fine Art Society plc (2001 and 2002), the latter organised in conjunction with Liss Fine Art Ltd.

#### JOHN BANTING 1902–1972

Banting studied under Bernard Meninsky at Westminster School of Art from 1921 and later in Paris. On his return to London in 1925 he became associated with the Bloomsbury Group painters, joined the London Group, and showed with the 7 & 5 Society. At the beginning of the 1930s he returned to Paris where he met Breton, Creval, Giacometti, and Duchamp, amongst others. He designed for the Camargo Society and Ballet Pomona, and designed book jackets for Hogarth Press. In 1936 he contributed pictures to the International Surrealist Exhibition, in London. During the Spanish Civil War he travelled to Madrid, where he met Ernest Hemingway. During World War II, he was involved in Strand Films and was Art Editor of *Our Time*, a left-wing political monthly. After

the war; he published *A Blue Book of Conversation*. He lived in rural Ireland for a while, then settled near his friend Edward Burra at Hastings, Sussex, where he died. Since his death, he has been included in many Surrealist exhibitions. He was given a retrospective at Oliver Bradbury and James Birch, 1983. His vision remained remarkably consistent throughout his life.

#### SIR FRANK BRANGWYN, RA 1867–1956

Frank Brangwyn was born in Bruges, Belgium, the son of an English father and Welsh mother. The family returned to London in 1874, Brangwyn's father gaining work as a designer of buildings, embroideries and furniture. Although Brangwyn appears to have had little formal education, whether academic or artistic, his earliest mentors were three of the most influential men in design at the turn of the century: Arthur Heygate Mackmurdo, William Morris and Siegfried Bing. Between 1884 and 1887 Brangwyn travelled to Kent, Cornwall and Devon, before venturing further with trips to Turkey in 1888, South Africa in 1891, Spain in 1892 and Morocco in 1893.

Brangwyn was an independent artist, an experimenter and innovator; capable of working on both large and small scale projects, ranging from murals, oil paintings, watercolours, etchings, woodcuts and lithographs to designs for architecture, interiors, stained glass, furniture, carpets, ceramics and jewellery, as well as book illustrations, bookplates and commercial posters. It is estimated that he produced over 12,000 works during his lifetime. Mural commissions included the Worshipful Company of Skinners, London (1902–09), St Aidan's church, Leeds (1908–16), Manitoba Legislative Building, Winnipeg, Canada (1918–21), Christ's Hospital, Horsham (1912–23), State Capitol, Jefferson City, USA (1915–25), the British Empire

panels, Swansea (1925–32), and Rockefeller Center, New York (1930–34).

Brangwyn married Lucy Ray in 1896 and took on the lease of Temple Lodge, Hammersmith, in 1900. In 1918 the artist purchased The Jointure, Ditchling, where he spent most of his time following his wife's death in 1924. Elected RA in 1919, knighted in 1924, holder of countless artistic awards, Brangwyn was modest about his singular achievements, regarding art as an occupation and describing himself as a designer.

#### ALBERT DE BELLEROCHE 1864–1944

Although born in Wales, he was the son of the Marquis de Belleruche, of one of the most ancient French noble families who, being Huguenots, had fled to England in 1685. In 1871, following the death of his father, he moved back to Paris with his family. After he had finished school there, he studied at the studio of Carolus Duran, and spent long hours copying at the Paris museums. He soon became familiar with the leading painters and intellectuals of the day, and became a founder member of the Salon d'Automne, exhibiting alongside the Impressionists and associating with Emile Zola, Oscar Wilde, Albert Moore, Renoir, Degas, Helleu and Toulouse-Lautrec. Toulouse-Lautrec and Belleruche were exact contemporaries, who first met at the age of eighteen. Belleruche painted Toulouse-Lautrec's portrait and shared with him a passion for the model Lili, who epitomised the Belle Epoch aesthetic of Toulouse-Lautrec's most celebrated posters. Lili became Belleruche's favourite model and mistress. In 1882 Belleruche also met the already acclaimed American painter John Singer Sargent, who recognised Belleruche's talent and empathised with his free drawing style and sensitivity to light. They became life-long friends. Sargent's handling of



pastel was a great inspiration to Belleruche, while Belleruche's sensitivity to tone and creation of form through the modelling of light exerted a strong influence on Sargent. In 1900, Belleruche became fascinated by the medium of lithography and by 1905 he was a leading figure in the field of lithographic portraiture. A.M. Hind, a former keeper of prints at the British Museum, described his works in lithography as "amongst the greatest achievements of the craft since its discovery."

He held commercial exhibitions at the Goupil Gallery (1903), Graves, London (1906), Colnaghi's (1941) and Walker Gallery, London (1942). As however he had no need to live from his art, he rarely took on commissioned portraits, instead choosing models and sitters who interested him. This in part – though not entirely – explains why he is so little known. A room in the Musée D'Orange is dedicated to Belleruche. He was the subject of numerous publications during his lifetime, and in 2001 the San Diego Museum of Art organised an exhibition and produced a catalogue entitled *The Rival of Painting: the Lithographs of Albert Belleruche*.

#### PETER BROOK b. 1927

Painter, born in Holmfirth, Yorkshire. After Barnsley Grammar School he attended Huddersfield School of Art and Goldsmiths College of Art. He was one of Jack Beddington's chosen Young Artists of Promise, in the 1957 book of that title. Initially Brook painted industrial scenes, then from the 1960s Pennine rural landscapes, especially winter scenes, and from 1980 Scottish and Lancashire landscapes. Between 1979 and 1983 he completed 52 paintings of Hannah Hauxwell. He was elected RBA in 1962. In 1960 he had a solo show at Wakefield City Art Gallery; from 1968–72 he was contracted to Agnews, with seven solo shows, two in Palm Springs, California, and two

in Adelaide, Australia. In 1990 a retrospective of his work was held at Brighthouse Art Galleries. Many notable celebrities own Brook's pictures, including James Mason, Tommy Steele, Alan Ladd, and Keith Barron.

Throughout his life, Peter Brook has remained stylistically consistent. Whilst a comparison is sometimes made with Lowry and to an extent with his friend Carel Weight, the technique he has developed and his personal involvement with landscape are entirely his own.

#### FRANK MOSS BENNET 1874–1953

Bennet specialised in genre paintings of historical subjects. He was born in Liverpool and studied at Clifton College, Bristol, then at the Slade School of Fine Art, St John's Wood Art School and Royal Academy Schools, where he won a gold medal and travelling scholarship. Although his forte was the historical scene, both real and imaginary, he was an exceptionally fine portrait painter. He was a prolific exhibitor; showing at the major galleries of his era, including Dudley Gallery, the RA, RI and Paris Salon. His work was reproduced in print by Charles Hauff, L. Wolff & Co., Mardon Son & Hall and the Medici Society. He served on the committee of the Surrey Art Circle from 1902 and exhibited regularly with them. An example of his work is in the National Portrait Gallery.

#### MICHAEL CANNEY 1923–1999

Painter, relief maker, writer, broadcaster and teacher; Canney was born in Falmouth, where he was taken to art shows from an early age. In the early 1940s he studied at Redruth and Penzance Schools of Art and St Ives School of Painting, under Leonard Fuller. After army service he studied at Goldsmiths College

of Art, 1947–51, and then undertook postgraduate study at Patrick Allan-Fraser School of Art, Hospitalfield, Arbroath. In 1956 he was appointed curator of Newlyn Orion Gallery, and began broadcasting on radio and television. In 1964–65 Canney taught at Plymouth College of Art and then in 1965–66 was appointed visiting gallery director and lecturer at the University of California, Santa Barbara. From 1966 to 1983 he was on the staff of the West of England College of Art. In 1984 he moved to a village near Siena, Italy and continued to paint. In 1985 he scripted an award-winning documentary film for television on painting in Newlyn. He exhibited regularly at group exhibitions in Britain and abroad. His later one-man shows included Newlyn Art Gallery, 1983; Prescote Art and Design, Edinburgh, 1984; and Belgrave Gallery from 1990. Plymouth City Art Gallery and several other public collections hold his work.

Scott, Nicholson, Vaughan, Hilton and Lanyon were all friends of his. Canney was unusual amongst his contemporaries in so far as he was an indigenous Cornishman.

#### *Selected Literature*

Roger Hilton, *Night Letters and Selected Drawings* (introduction), 1980.

Irving Grosse, *Michael Canney 1923–1999*, Belgrave Gallery, October 1990.

Martin Du Louvre, *Michael Canney 1923–1999: The Late Years, 1973–1993*.

#### RICHARD CARLINE 1896–1980

Painter, writer and administrator, Carline was born in Oxford. His father, George Carline, his mother, Anne, and brother Sydney, his sister Hilda (Mrs Stanley Spencer) and his wife, Nancy, were all painters. Carline in 1913 attended Percyval Tudor-Hart's

Academie de Peinture, in Paris. After a short period teaching, Carline served in World War I and was appointed an Official War Artist. With his brother he became noted for war pictures from the air. He was elected LG in 1920, at which time the Carlines' Hampstead home became a centre for artists such as Henry Lamb, John Nash and Mark Gertler. During this period Carline was clearly influenced by Stanley Spencer; transforming everyday scenes into something monumental. Carline achieved this, however, without exaggerating form or gestures to the degree that Spencer did. Between 1924 and 1929 Carline taught at the Ruskin School of Drawing, Oxford. He had his first solo show at Goupil Gallery in 1931. The mid-1930s saw Carline involved in Negro art, organising a show at Adams Gallery in 1935, and contributing the main text to *Arts of West Africa*, edited by Michael Sadler. During World War II Carline supervised camouflage of factories and airfields. He was involved in AIA, helping to found the Hampstead Artists' Council in 1944. In 1946–47 he was appointed as the first Art Counsellor to UNESCO, and from 1955 to 1974 was chief examiner in art for the Cambridge Local Examinations Syndicate. His books include *Pictures in the Post: the Story of the Picture Postcard*, 1959; *Draw They Must*, 1968; and *Stanley Spencer at War*, 1978.

In 1975 the D'Offay Gallery held a Richard Carline exhibition for which the artist wrote the foreword. Carline died in Hampstead and in 1983 Camden Arts Centre organised a memorial exhibition. The Imperial War Museum holds his work, including the outstanding and pioneering series of paintings, from World War I, based on observations made from aeroplanes.

#### *Selected Literature*

*The Spencers and Carlines in Hampstead in the 1920s*, Stanley Spencer Gallery, Cookham, 1973.

*Richard Carline*, D'Offay Gallery, 1975.

Elizabeth Cowling, *Richard Carline*, Camden Arts Centre, London, 1983.

*The Art of Hilda Carline, Mrs Stanley Spencer*, Lincolnshire County Council, 1999, pp. 15, 22 and 23.

#### CHARLES CUNDALL 1890–1971

Painter, potter and stained glass artist, born in Stratford, Lancashire. After working as a designer for Pilkington's Pottery Company under Gordon Forsyth, Cundall studied at Manchester School of Art, obtaining a scholarship to the Royal College of Art, 1912. After World War I army service he returned to the Royal College in 1918, then from 1919 to 1920 attended the Slade, and furthered his studies in Paris. Cundall travelled widely in several continents and became noted for his panoramic pictures, such as *Bank Holiday Brighton*, in the Tate Gallery (accession no. NO4700). He was a member of NEAC, RP, RWS and other bodies and was a prolific RA exhibitor. He had first solo show at Colnaghi 1927. He was an Official War Artist in World War II, during which time he was sent to Quebec (1944). In the same year he was elected RA. His wife was the artist Jaqueline Pietersen.

His technical facility – especially when working on large panoramic canvases – was remarkable. His pictures are rich with texture, light and movement. He was equally at ease with aerial views, landscapes, seascapes and cityscapes, and was a master of crowd scenes. His work as an Official War Artist has never received the attention it merits.

#### MAURICE DE SAUSMAREZ 1915–1969

Painter, teacher and writer on art education who, after attending Christ's Hospital, studied at the Royal College of Art. Among his teaching positions, he was

principal of Byam Shaw School of Drawing and Painting and Head of the Department of Fine Art at Leeds University. He participated in the Pilgrim Trust Recording Britain project. Among his writings was the book *Basic Design*, which had a revolutionary effect on art education in many parts of the world. He showed at the RA, LG, NEAC and Leicester Galleries and was elected ARA in 1963. In 1971 *Homage to Maurice de Sausmarez* at Upper Grosvenor Galleries included work by him and his friends. He was highly influential as a teacher: amongst his better-known students is Bridget Riley. His works are held by the Victoria and Albert Museum and by several northern galleries. He was a Chelsea Arts Club member who lived finally in London.

#### ERIC FRASER 1902–1983

Illustrator and painter but especially an outstanding pen and ink draughtsman. Fraser studied at Goldsmiths College School of Art under Frederick Marriott and Edmund J Sullivan. He exhibited at the RA and SSA, but it is on the printed page that he established his reputation. He worked for the Folio Society, Golden Cockerel Press and the *Radio Times*. He made murals for the Navigators Memorial in Westminster Abbey and Babcock House, and a huge one in connection with the Festival of Britain in 1951. Latterly Fraser said that he preferred commissions that allowed him to use his imagination and did not limit him to representing reality. A wide-ranging exhibition of Fraser's work, sponsored by British Gas (one of Fraser's many industrial clients), toured the UK in the early 1990s. In 2000 the V&A organised an exhibition to mark their acquisition, directly from his family, of several hundred works.

*Selected Literature*

Sylvia Backmeyer, *Eric Fraser, Designer and Illustrator*, Lund Humphries, 1998.

**BARNETT FREEDMAN 1901–1958**

Illustrator, painter, printmaker and teacher; Freedman was born to Russian Jewish immigrants living in poverty in the East End of London. In 1916, he worked as draughtsman to a monumental mason, and at the same time took evening classes at St Martin's School of Art. In 1922, he won a three-year scholarship to the Royal College of Art. In 1928, he joined the staff of the Royal College, and not long afterwards began to teach at the Ruskin School of Art, Oxford. He soon became a pioneer in the revival of colour lithography. He was an Official War Artist in World War II. By the time of his death Freedman had established an enviable reputation as an illustrator and designer of posters, stamps, books and book-jackets. He believed that there was no such thing as commercial art, 'only good art and bad art'. His first exhibition was held in 1929 at the Literary Bookshop, Bloomsbury. A memorial exhibition was organised by the Arts Council in 1958. Manchester Polytechnic, which holds the Freedman archive, held a major show in 1990. Examples of his work are in the collection of the Tate Gallery.

**EVELYN GIBBS 1905–1991**

Printmaker, draughtsman, painter and teacher; born in Liverpool, where she studied at the School of Art, 1922–6; at the Royal College of Art, 1926–9; then at British School at Rome, 1929–31. Taught at Goldsmiths College of Art and showed at the RA, NEAC, RE and other major venues. Morley Gallery held a posthumous exhibition in 1994. Gibbs was a fine draughtswoman in the classical tradition and her

work is held by the Arts Council, the Tate Gallery, the Ashmolean Museum and other public collections.

Like many of the artists who studied at the British School at Rome – Monnington and Stroudley, for instance – having amply demonstrated a remarkable facility for realism, she latterly moved increasingly towards abstraction.

*Selected Literature*

Pauline Lucas, *Evelyn Gibbs, Artist and Traveller*, Five Leaves Publications, 2001.

**COLIN GILL 1892–1940**

Decorative and genre painter; born in Bexley Heath, Kent. He was a cousin of the sculptor and printmaker Eric Gill. He studied at the Slade School, and in 1913 won a scholarship to the British School at Rome. His scholarship was interrupted by the First World War: he served in France 1915–18 and was appointed an Official War Artist. From 1922–25 he was a member of staff at the Royal College of Art. He died in South Africa in 1940, while working on a series of murals for the Magistrates Court in Johannesburg. His work is held in the Tate Gallery and the Imperial War Museum.

Gill can lay claim both to being the first painter to win a scholarship to the British School at Rome and to have produced its most iconic image: *Allegory*, 1921. He also started the fruitful tradition of scholars taking up residence in the small village of Anticoli Corrado, just south of Rome, during the hot summer months. However, like many of the Rome Scholars who came after him, there is a sense that Gill never fulfilled the remarkable promise of his early work. After returning from Italy his paintings appear to be caught uncomfortably between two desires: on one hand, to continue in the nineteenth-century tradition in which he had been trained, and,

on the other; to embrace something more contemporary and avant-garde. He was a keen photographer and also a novelist.

#### JOHN HAGGIS 1897–1968

Portrait, landscape and figure painter in oil and watercolour. Born in London, Haggis studied art in Australia and at the Royal College of Art under Malcolm Osborne. He showed widely, including Walker Galleries London, the RA, RP, NEAC, RCamA, RWA and Paris Salon. His work is in Australian and British museums. His portrait commissions included Fredric March, Mai Zetterling and Claire Bloom. He painted many landscapes in Britain, especially in Yorkshire and Hertfordshire, where he lived at Welwyn. In 1921 he founded the Welwyn Garden City Art Club. According to *The Dictionary of British Artists 1880–1940*, in addition to painting Haggis 'worked as an Australian Boundary rider, station hand, plumbers mate, beekeeper and in insurance.'

#### ENID HAY fl. 1902 – d. 1911

Primarily a flower painter, Hay exhibited at the Baillie Gallery, London, Walker Art Gallery, Liverpool, and at the London Salon. She was the daughter of Sir William Rutherford MP, the Lord Mayor of Liverpool 1902–3, and studied at the Liverpool School of Art. She married in 1907 the artist James Hamilton Hay who was associated with the Camden Town Group. His portrait of her, *The Lady with the Japanese gown – portrait of Miss Enid Rutherford*, 1907, is in the collection of the Walker Art Gallery. Enid Hay's work is held in the Government Art Collection. She painted in a broadly handled, richly textured pointillist technique.

#### DOROTHY HEPWORTH 1894–1978

Painter, and lifelong friend and companion of the painter Patricia Preece, whom she met at the Slade School of Art. While studying there she first showed at the RA and in 1918–19 graduated with first-class honours. With Preece she set up a studio in London, then spent four years with her in Paris, where Hepworth studied at Atelier Colarossi. After returning to England in 1925 they rented cottages in the west of England. By 1927 they had settled in Cookham, Berkshire, where she lived with Preece, even during Preece's bizarre marriage to the painter Stanley Spencer. Much of Patricia Preece's output is known to be by Hepworth. A studio sale was held at Christie's in 1984. Michael Dickens is currently preparing a biography of the artist.

#### DUDLEY HOLLAND 1915–1956

Painter, muralist, designer, printmaker and teacher whose work had a Neo-Romantic tinge and a strong sense of design. Holland was educated at Kingston Grammar School, Chelsea, and Willesden School of Art. He was awarded an exhibition to the Royal College of Art, 1936, which he refused, preferring to paint on his own. He taught design, painting and drawing at Willesden, Harrow and Goldsmiths. He was appointed principal of York School of Art in 1949, and Guildford School of Arts and Crafts in 1951. His mural commissions included decorations for Cunard Line, as well as schools and libraries. He exhibited at the RA from 1937, also with NEAC, LG and Redfern Gallery and in touring shows. In 1950 he shared an exhibition with Austin Wright at York City Art Gallery, which holds his work, as does the Arts Council. Holland was killed in a road accident.

## ALEXANDER JAMIESON 1873–1937

Painter of landscapes, townscapes, flowers and some portraits in oil. He was born in Glasgow in 1873 and studied painting at the Glasgow School of Art, where he won a scholarship to Paris in 1898. There he met many Impressionist painters, and perfected the wet-in-wet painting technique which he was to use to great effect for the rest of his life. He held a solo exhibition at the Carfax Gallery in 1912 and subsequently exhibited in London, the provinces, at the ROI (member 1927) and at the RA. He also showed in Europe and is represented in public collections including the Tate Gallery and the Louvre. He made many visits to France and in 1911 went to Spain. During World War I he served with the 10th York and Lancaster Regiment as a Quarter-Master, serving in France from 1915 to 1918. He lived in Buckinghamshire and painted many of its landscapes. He was married to the artist Gertrude Macdonald, known as Biddy.

### *Selected Literature*

J.B. Manson, "Alexander Jamieson", *The Studio*, 1910, pp. 274–82.

## SIR GERALD FESTUS KELLY 1879–1972

Painter in oil of portraits and landscapes. Born in London, he was educated at Cambridge University, later living and studying art in Paris. Whistler was an early influence. Kelly was an enthusiastic traveller, visiting among other countries Spain, America, South Africa and Burma, where he painted some of his most characteristic and charming figure studies. He became known as a sound academic painter of attractive children and elegant women. His sitters included Somerset Maugham, whom he painted several times, and he undertook numerous state portraits. Kelly is represented in many public

collections, including the Tate Gallery, which holds seven works. He had retrospective exhibitions at the Leicester Galleries in 1950 and in 1957 at the RA. He was elected RA in 1930, was the Academy's keeper 1943–45 and President, 1949–54. Kelly held a number of official positions, such as his membership of the Royal Fine Arts Commission, 1938–43, and was knighted in 1945. Between 1909 and 1970 Kelly exhibited over 300 works at the RA. During his lifetime his work became well known through popular prints. Since his death however – and in spite of his technical brilliance and colourful, wide-ranging subject matter – his reputation has stagnated.

The artist John Napper worked as his assistant.

## CLARA KLINGHOFFER 1900–1970

Painter, printmaker and draughtswoman, born near Lemberg, Austria. She grew up and studied in London. At nineteen she had her first solo show, which was a huge success. She studied at Slade School of Fine Art and Central School of Arts and Crafts and in the late 1920s married the writer J.W.F. Stoppelman. She went on to show widely throughout Britain, the continent and North America, living latterly in London and New York. Klinghoffer was noted for her portraits, especially of children, and was a masterful draughtswoman in the Old Master tradition. Venues showing her work included the RA, Belgrave Gallery, NEAC and Venice Biennale. She travelled widely and painted many notable people, including the actress Dame Sybil Thorndike, the writer Isaac Bashevis Singer and her friend the artist Lucien Pissarro.

Examples of her work are included in the collections of the Tate Gallery, Victoria and Albert Museum and Manchester City Art Gallery. Jacob Epstein considered her 'an artist of great talent, a





Winifred Knights in her studio  
at the British School at Rome,  
circa 1922.



painter of the first order ... in the very first rank of draughtsmen in the world'. Michael Laurence, the artist's son, is currently producing a monograph on Klinghoffer.

#### WINIFRED KNIGHTS 1899–1947

Painter and draughtsman, born in London, married to the artist Walter Thomas Monnington. She studied at the Slade School of Fine Art, 1915–17 and 1918–20. Her teachers included Henry Tonks and Fred Brown and she personified the Slade School tradition under their reign. In 1919 she won the Slade Summer Composition Prize (for *Mill Hands on Strike*) and the following year the coveted Rome Scholarship. She remained in Rome 1920–25, marrying fellow Rome Scholar Thomas Monnington in April 1924. One of her principal works was *The Marriage at Cana* for the British School at Rome, now in the National Gallery of New Zealand in Wellington. The Tate Gallery also holds her work, including her iconic winning entry for the Rome Scholarship, *The Deluge*, 1919. Knights died in London at the age of 48.

Had Knights produced more during her relatively short life she might well today be considered among the major women painters of the twentieth century.

##### *Selected literature*

Paul Liss, *Winifred Knights, The British School at Rome/Fine Art Society plc*, 1995

#### CHARLES MAHONEY 1903–1968

Painter; muralist, draughtsman and teacher. Born Cyril Mahoney in London – his fellow-student Barnett Freedman re-christened him Charlie at the Royal College of Art, which he attended 1922–6 after a period at Beckenham School of Art under Percy Jowett.

Early on, Mahoney established a reputation as a conscientious teacher. He was at the Royal College 1928–53, from 1948–53 as a painting tutor, and was noted there for his concern for academic discipline. His portrait is included in Rodrigo Moynihan's celebrated *Teaching Staff of the Painting School at the Royal College of Art, 1949–50*. From 1954 to 1963 he taught at the Byam Shaw School of Drawing and Painting and from 1961 to 1968 at the Royal Academy Schools. He painted murals at Morley College 1928–30 with his colleagues Eric Ravillious and Edward Bawden. Unfortunately these murals were destroyed during World War II. The work led to further murals: at Brockley School, Kent, with Evelyn Dunbar; and at Campion Hall Lady Chapel, Oxford. His oil paintings are frequently of a religious nature. He was a skilled botanist, and many of his drawings depict his garden at Wrotham, Kent. He exhibited at NEAC and the RA, being made an RA elect in 1968. He is represented in the Tate Gallery and other public collections. The Ashmolean Museum, Oxford, held a memorial exhibition in 1975. Exhibitions were held in 2000 at the Harris Museum and Art Gallery, Preston, Royal Museum and Art Gallery, Canterbury, and the Fine Art Society plc in association with Liss Fine Art.

Mahoney is now increasingly recognised as an influential figure alongside his better-known contemporaries, Bawden and Ravillious.

##### *Selected Literature*

Paul Liss, *Charles Mahoney, The Fine Art Society plc*.

#### ARNOLD MASON 1885–1963

Landscape and portrait painter, born at Birkenhead, Cheshire. He studied at the Royal College of Art and the Slade, and also in Paris and Rome. He helped Sir William Richmond with decorations at the

Old Bailey, London, 1906–8. He served in the Artists' Rifles, 1915–1918. He exhibited at the RA from 1919, being elected RA in 1951. He also showed at NEAC, RP, Leicester Galleries, Goupil Gallery and ROI. Examples of his work are in the collections of the Tate Gallery, Manchester City Art Gallery and Wakefield City Art Gallery.

Mason earned his living mostly by painting portraits, much in the style of Augustus John, with whom he shared a studio. He was engaged to fellow Slade artist Winifred Knights and produced a number of remarkable portraits of her:

#### SIR THOMAS MONNINGTON 1902–1976

Painter; especially of murals. Born in London, he studied at the Slade School in 1918–23 and was Rome Scholar in 1923–26. He married fellow Rome Scholar Winifred Knights in 1924. Among his public works are a decoration for St Stephen's Hall, Westminster, 1928, and the new Council House in Bristol, 1956. Monnington taught drawing at the Royal Academy Schools, 1931–39, and in 1949 joined the staff of the Slade, whose strong linear tradition marked his own work. Monnington is represented in a number of public galleries, including the Tate, British Museum and Imperial War Museum. He was elected RA in 1938, became its President in 1966 and was knighted in 1967. There was a memorial exhibition at the RA in 1977. Another travelled from the British School at Rome to the Royal Albert Memorial Museum in Exeter and the Fine Art Society in 1997. From the 1940s Monnington lived in Groombridge, Kent; the local landscape inspired much of his post-war work.

Monnington was one of the outstanding draughtsmen of his generation. He had a considerable influence as a teacher (Euan Uglow was among his pupils), and was one of the most effective of the twentieth-century presidents of the RA, turning

around the Academy's ailing fortunes. Remarkably he was the first president of the Academy to produce abstract paintings and indeed made no distinction between abstract and figurative art: "Surely what matters is not whether a work is abstract or representative, but whether it has merit. If those who visit exhibitions would come without preconceptions, would apply to art the elementary standards they apply in other spheres, they might glimpse new horizons. They might ask themselves: is this work distinguished or is it commonplace? Fresh and original or uninspired, derivative and dull? Is it modest or pretentious?" (Interview in the *Christian Science Monitor*, 29.5.67).

#### *Selected Literature*

Judy Egerton, *Sir Thomas Monnington*, Royal Academy of Arts, 1977

Paul Liss, *Sir Thomas Monnington*, British School at Rome/Fine Art Society plc, 1997

#### JOHN EDGAR PLATT 1886–1967

Wood engraver and painter; born at Leek, Staffordshire. He studied at the Royal College of Art, 1905–08, and went on to become principal of both Leicester College of Art and Blackheath School of Art. He won a gold medal at the International Print Makers' Exhibition, 1922. He exhibited at the RA, NEAC, RE and with the British Council. During World War II he was an Official War Artist. His work is held by the British Museum, Imperial War Museum, Victoria and Albert Museum and the Tate. He wrote for a number of publications including *The Studio* and *The Artist* and produced several books on the art of the colour woodcut.

He worked equally successfully in oil, watercolour and wood engraving, usually confining himself to a small scale; he often worked *en plein air*, a method he successfully employed to respond directly to his

subject. His panels are frequently annotated with notes about the weather and light conditions.

*Selected Literature*

Hilary Chapman, *The Colour Woodcuts of John Edgar Platt*, 1999.

LEONARD RAVEN-HILL 1867–1942

Painter and illustrator born in Bath. He trained at Lambeth School of Art and then in Paris, exhibiting at the Salon in 1887 and at the RA two years later. In 1890 he was appointed art editor of *Pick-Me-Up*, working with Phil May, and of *Punch* from 1895 to 1935. He exhibited pictures at the Fine Art Society, Grosvenor Gallery, Glasgow Institute of the Fine Arts, Walker Art Gallery Liverpool, Leicester Gallery, NEAC, RA, RBA, Royal Institute of Painters in Watercolours, ROI, and RSA.

ERIC RAVILLIOUS 1903–1942

Painter, lithographer, muralist and designer of transferware pottery. He studied at Eastbourne and at the Royal College of Art, where he won a travelling scholarship. In 1928 he was selected with Edward Bawden and Charles Mahoney to paint murals in the Refreshment Room of Morley College, the work for which ended in 1929. In 1930–36 he taught at the Design School at the Royal College of Art and later at the Ruskin Drawing School, Oxford. From 1939 he was an Official War Artist, painting memorable pictures of ships, aircraft and coastal defences. In 1942 he died in a flying accident off Iceland.

*Selected Literature*

Alan Powers, *Eric Ravillious: Imagined Realities*, Imperial War Museum, London, 2003.

EDWARD ROGERS 1911–1995

Rogers was born in Wisbech, Lincolnshire, and was educated in Ely, Cambridgeshire. He began painting in 1937, having received no formal training. Until 1948 he produced mainly portraits and landscapes, then turned to coloured geometric abstract pictures and cut-metal sculptures. Rogers served in the Royal Air Force, 1940–45, and travelled extensively in Europe, India and Egypt. He held solo exhibitions at Drian Galleries, 1966, and Vincintoria Art Gallery, Brighton, 1968. BBC Southern Television made a film on his work, which is held by the Warsaw National Museum, Poland. Belgrave Gallery and Abbott and Holder latterly exhibited Rogers' work.

SUNDERLAND ROLLINSON 1872–1950

Sunderland Rollinson was born in Knaresborough in 1872, although his family moved to Scarborough shortly afterwards. He studied at Scarborough School of Art and at the Royal College of Art in London. He lived and taught in Edinburgh from 1904 to 1908, and in 1910 moved to Cottingham, East Yorkshire, where he took a teaching job at Hull College of Art. He taught at Hull for 28 years until his retirement in 1937. He lived for many years at 3 Market Green, Cottingham, which provided the scene for a number of his paintings. He also had a studio at 12 Princess Street, Scarborough.

In 1922 he married one of his students, Eleanor Malam, an accomplished artist and miniaturist in her own right.

Throughout his life he continued to paint the Humber estuary, the Yorkshire Wolds, Teesdale and Midlothian. His lavish plein-air technique owed much to the continental nineteenth-century tradition, which remained a staple part of reactionary painting in Britain in the first half of the twentieth century. He was also a skilled print-maker. He exhibited at the RA,

the Paris Salon, the RSA and RBA. A retrospective exhibition of his work was held in the Borlase Gallery, Blewbury, in 1976. He was awarded the National Medal for Success in Art by the Science and Art Department in 1896 and 1897.

#### JAMES STROUDLEY 1906–1985

Painter, printmaker and teacher; he was born and lived in London. He studied at Clapham School of Art, 1923–27, and at the Royal College of Art, 1927–30. Stroudley was the first Abbey Major Scholar, 1930–3, which afforded him three years' travelling in Italy. Thus his main influences were classic Italian painters, notably Giotto and Piero della Francesca, although from the late 1930s his work was increasingly influenced by Cubism. He became a visiting lecturer at the Royal Academy Schools. He showed at the RA, the RBA, of which he was made a member in 1934, and the RE. Arthur Tooth and Apollinaire Gallery gave him solo exhibitions and public collections in Bradford, Brighton, Coventry and Rochdale hold examples of his work.

His compositions from his Rome period are among the last wholly successful decorative cycles produced by a Rome Scholar prior to World War II. His drawings from the period are technically brilliant and bear comparison with those of Eric Kennington. During the post-war era he moved increasingly towards abstraction.

#### WILLIAM S. TAYLOR b. 1920

Painter, teacher, writer, exhibition organiser and film-maker; born in Sheffield. He studied at Sheffield College of Art, 1936–39, and at the Royal College of Art, 1939–43. He taught at Sheffield College of Art where in 1963 he established the History of Art Department. He was Dean of the Faculty of Art and

Design at Sheffield Polytechnic, 1972–75. He holds a Master of Philosophy degree in art history from Nottingham University. He has organised major shows of Aubrey Beardsley and Edward Burne-Jones at Mappin Art Gallery and made the film *Portrait of Beardsley*. He has exhibited at the RA, NEAC, at Leicester and Redfern Galleries and in New Zealand and Canada. Taylor's pictures combine figure and landscape with strong Neo-Romantic overtones, and are saturated with lyricism and a sense of longing.

#### HERBERT VICTOR TEMPEST 1913–2003

Painter and teacher; born in Swaffham, Norfolk. He studied at Woolwich Polytechnic School of Art, 1927–32, with Herbert Buckley, and at the Royal College of Art, 1932–36, under William Rothenstein. He showed at the RA, NEAC, RBA and in Doncaster, Gateshead and Sunderland. Public collections in Leicester and Wolverhampton hold examples. He lived in Plumstead, southeast London, and later in Keston, Kent.

Tempest is typical of a certain kind of British painter: he exhibited year in and year out at the RA and NEAC, thus establishing a solid reputation as a talented landscape artist, and yet today he is little known. He was a competent artist, but also one who was capable of producing exceptional works. His suburban views of back gardens, which are part of a uniquely English vision, are equal to the works of many of his better-known contemporaries.

#### DAVID TINDLE b. 1932

Painter, notably in egg tempera, printmaker and teacher; born in Huddersfield, Yorkshire. He studied at Coventry School of Art, 1945–46 and later at the Royal College of Art where his teachers included John Minton, Carel Weight and Ruskin Spear. From



the early 1950s he was featured in the RA Summer Exhibition shows and had regular solo exhibitions at Piccadilly Gallery. By 1957 he had a retrospective at Coventry's Herbert Art Gallery. Tindle then began to build up an impressive British and continental exhibitions record, including appearances in the John Moores Exhibition, Liverpool, in 1959 and 1961; a retrospective in Northampton's Central Museum and Art Gallery in 1972; and appearances in such shows as *British Painting '74* at Hayward Gallery and *British Painting 1952–77* at the RA. Two years later he was elected RA. From 1985 Tindle showed with Fischer Fine Art and in 1996 he showed new paintings and prints with the Redfern Gallery. He taught at Hornsey College of Art, 1959–74, and at the Royal College of Art, 1972–83. Tindle was also for a time Ruskin Master of Drawing at Oxford University and held a professorial fellowship at St Edmund's Hall. The Tate Gallery, Manchester City Art Gallery, National Portrait Gallery and many other public collections hold his work.

#### KEITH VAUGHAN 1912–1977

Painter, draughtsman, and teacher, born at Selsey Bill, Sussex. Although Vaughan did not have formal art training he gained a good grounding in Italian Renaissance Art while at Christ's Hospital. Thereafter, between 1931 and 1939, he worked in the Lintas advertising agency, then owned by Unilever, painting in his spare time. When World War II broke out he was at first a conscientious objector, but he served in the Pioneer Corps from 1941 to 1946, using his fluent German as a prisoner-of-war interpreter in Yorkshire. This was the period when he came into contact with the Neo-Romantic painters, such as Graham Sutherland, Michael Ayrton and John Minton, who markedly affected his work. His first one-man show of drawings was held at

Lefevre Gallery in 1942, followed by another of oil paintings in 1946. From then on he established himself as a successful artist in Britain and abroad. He painted the Theseus mural decoration in the Festival of Britain Dome of Discovery in 1951. Vaughan taught at Camberwell School of Arts and Crafts, 1946–48; at the Central School of Arts and Crafts, 1948–57; then at the Slade School of Fine Art from 1954. He travelled extensively. In 1959 he was visiting resident artist at Iowa State University, in America. Vaughan's artistic themes constantly revolved around the male nude and landscapes. In his later work the images can be highly abstracted although the palette remained consistent: dark greens, blues and browns. The Tate Gallery and many other public galleries hold his work. There was a retrospective at Whitechapel Art Gallery with an Arts Council tour in 1962. After his death there was a memorial exhibition at Mappin Art Gallery, Sheffield. Vaughan's journals, which have been published, give a graphic insight into his often vulnerable, obsessive and sad private life. He lived in London.

A catalogue raisonné of paintings and watercolours is currently being prepared by Tony Hepworth.

#### AUDREY WEBER fl. 1917–1950

Painter in oil and graphic designer. She exhibited extensively at the RA, the Society of Women Painters and the NEAC. She worked for Southern Region Railways as a poster designer and illustrator (see S.P.B. Mills, *Hills of the South*, 1939). In spite of her obvious ability, as yet surprisingly little is known about her.

## ANNA ZINKEISEN 1901–1976

Portrait, figure, landscape and mural painter; born in Kilcreggan, Dunbartonshire. Her sister was the artist Doris Zinkeisen. Studied at Royal Academy Schools, where she won several medals. She went on to exhibit widely, including at the RA, RBA, RHA, ROI, SWA, RSA, Redfern Gallery and abroad. She completed murals on the liner *Queen Mary*. Zinkeisen's pictures are forthrightly realistic. She was a fine portrait painter; as evidenced by her self-portrait in the National Portrait Gallery. The Imperial War Museum, City Art Gallery in Bradford, Nottingham City Museum and Art Gallery and collections abroad hold her work.

## DORIS ZINKEISEN 1898–1991

Painter; stage-set and costume designer; writer and noted horsewoman, born in Kilcreggan, Dunbartonshire, the sister of Anna Zinkeisen. She studied at Harrow School of Art and won a scholarship to the Royal Academy Schools. Her first painting was shown at the RA in 1918, a portrait of Anna, done when Doris was only 16. She was employed by the impresario Nigel Playfair, which led to a lifelong association with the theatre. She worked with C.B. Cochran, and painted the portraits of many celebrities, such as Anna Neagle and Evelyn Laye. She also worked at the Old Vic with Laurence Olivier creating his make-up for the film *Richard III*. She collaborated with Noel Coward on many of his early stage plays and wrote a key book, *Designing for the Stage*. She painted murals for the Verandah Grill on the liner *Queen Mary* and won bronze, silver and gold medals at the Paris Salon. At the end of World War II she was the first artist to enter Belsen concentration camp; two of her paintings of Belsen are in the Imperial War Museum. She was a fine horsewoman, winning the

Moscow Cup for the Supreme Hack Championship at the International Horse Show in 1934. Her twin daughters were the artists Anne and Janet Grahame Johnstone.

Her pre-war work is characterised by a strong sense of design, often in a Surrealist vein, with hard edges and rich, vibrant colour. After World War II her work became increasingly formulaic, taking as its subjects ballet scenes and relaxed carriage rides through parks. Remarkably, she continued producing these until the end of her life, despite suffering from Alzheimer's for the last ten years.

## LISS FINE ART LIMITED

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Items are available for viewing *by appointment only* and at the following two UK fairs:

### *June*

The Summer Olympia Fine Art and Antiques Fair

### *September*

The 20/21 British Art Fair, Royal College of Art

Specialising in British and Continental Art 1880–1980, areas of particular interest include:

British artists of the interwar years, especially The Rome Scholars, Slade and Royal College of Art students.

Women Artists pre-1950

Painters in Tempera pre-1950

Mural painters pre-1950

Artists studios pre-1950

Woodblocks (as objects) pre-1950

Sculpture, especially original works in plaster

Paintings of the First and Second World War

Sir Frank Brangwyn and his students

*The company holds the largest worldwide*

*stock of works by Sir Frank Brangwyn –*

*see www.Brangwyn.net*

Liss Fine Art has organised the following exhibitions in association with The Fine Art Society Plc, 148 Bond Street, London W1Y 0JT:

Winifred Knights (1995)

Thomas Monnington (1997)

Charles Mahoney (1999)

Robert Austin (2001)

Forthcoming exhibitions include:

Alan Sorrell, 2005;

Percy Horton, 2005;

Sir Frank Brangwyn, 2006.

The company also builds collections for both private and corporate clients. The Laporte Corporate Art Collection was awarded the Corporate Art Award for 2000.

Liss Fine Art sells to museums throughout the UK, in Europe, America, Canada, Australia and New Zealand. UK clients include The Tate, The Victoria & Albert Museum, The Imperial War Museum, The Science Museum, The British Museum, The National Portrait Gallery, The Fitzwilliam, The Ashmolean, Leeds City Art Gallery and The Ferens City Art Gallery.

Company incorporated in England no. 4414167

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