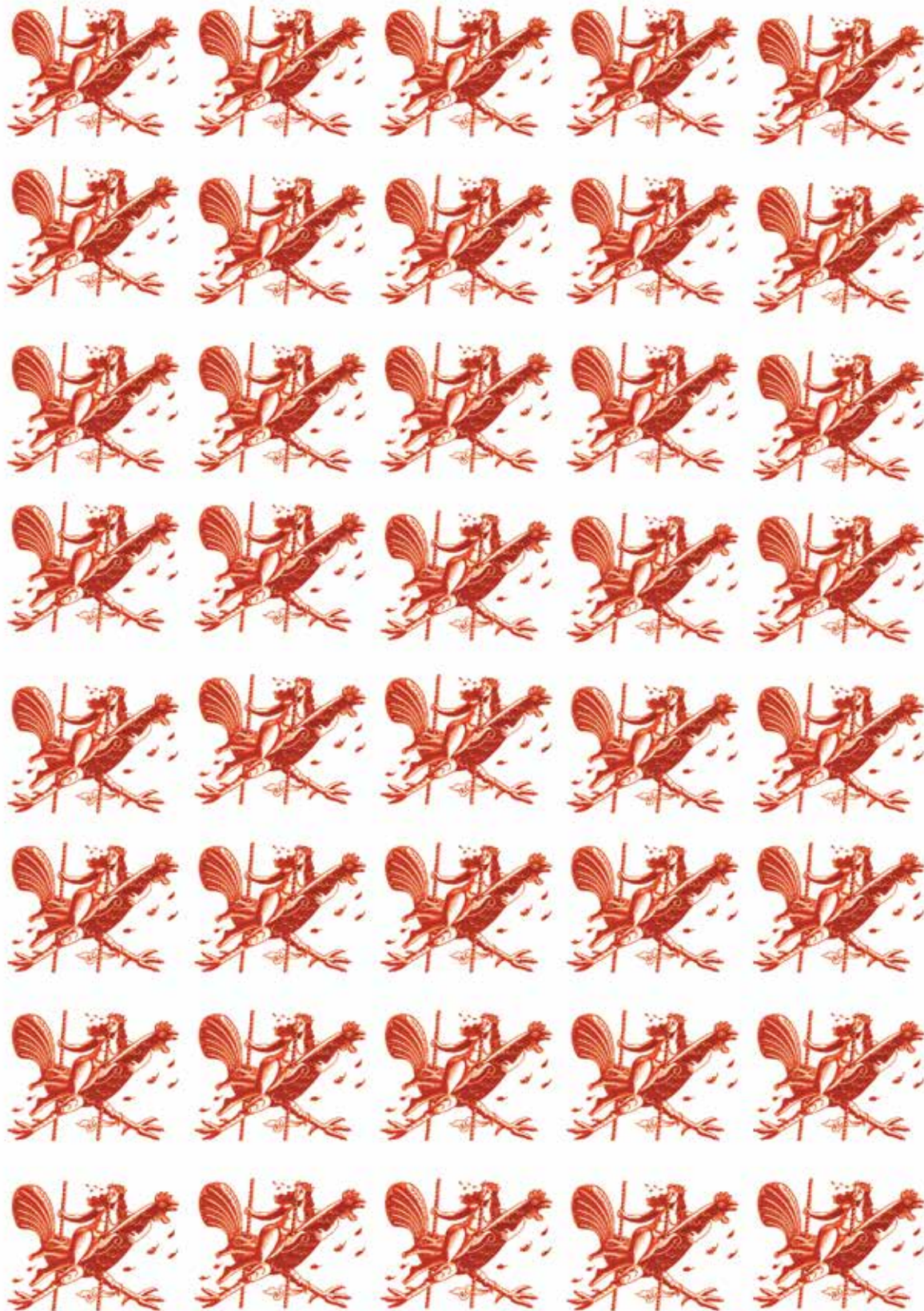


Private & Public:
Finding the Modern British Garden



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on the occasion of the exhibition:

Private & Public: Finding the Modern British Garden

Garden Museum

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GARDEN MUSEUM





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Private & Public: Finding the Modern British Garden

This catalogue has been compiled by Paul Liss and George Richards. The exhibition it accompanies has been curated by Emma House, and is presented in partnership with the Garden Museum. Many of the works featured are available for purchase in aid of the Museum's educational and community programmes. For sale enquiries please contact: GEORGE@LISSLLEWELLYN.COM

This catalogue is dedicated to the memory of David Leighton.



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Foreword

Emma House, Curator, Garden Museum

At the end of February 2020 I unpacked and hung a beautiful and thought-provoking selection of works collated in collaboration with Liss Llewellyn. With great delight we opened our much-anticipated exhibition *Sanctuary: Artist-Gardeners 1919-1939*, but within days the world changed greatly and we shut the doors of the museum as everyone sought their own kind of sanctuary from what was happening around them. With some exhibitions you feel you have told a story and what you have said is complete, but *Sanctuary* was really the bringing together of a small group of artists who gardened as much as they painted. In the years that have followed I've returned to the work of these artists and repeatedly found that there is so much more to explore and understand through their eyes. We are therefore delighted to be working with Liss Llewellyn once more.

As Jenny Uglow observed in *A Little History of British Gardening* "Peace – and grief – made gardens more precious" and as soldiers returned from the front line after World War I they found solace in their gardens. But there were also many more people owning and taking delight in their gardens with over 4 million houses being built between the first and second world wars. Many of these, due to more generous planning guidelines introduced in 1918, had larger gardens than the cramped suburban terraces of the Victorian era. Through the eyes of a group of artists typified by Charles Mahoney and the Great Bardfield Group in general we see how these new gardens were for many more people the centre of urban life.

For those not lucky enough to own their own patch of garden, parks and public spaces became a place of solace, wonder and enjoyment. With greater access to transport and shorter working weeks, day trips and outings became a regular urban pastime for many city dwellers, with parks becoming a centre for social activities with bands, boating lakes and visiting fairs.

In 1937 Charles Mahoney and Evelyn Dunbar published *Gardeners' Choice*, a beautifully illustrated gardening book on which they had collaborated. Around them there developed a group of artists for whom gardening, growing and swapping plants was as central to their existence as painting. City gardening and city living could be a dispiriting task. The smoke and pollution made life hard for many city dwellers who wished to take refuge in growing and gardening. It was not until the Clean Air Act of 1956 that any meaningful attempts were made to improve air quality. For many, the answer lay in leaving the city and gardening in the countryside and the outer suburbs of cities. Many of this group chose to leave London and garden further afield, resulting in a burgeoning of artist gardens in the countryside. We hope that in *Finding the Modern British Garden* visitors returning to the Garden Museum will rejoice in the opportunity to recommence the rich and fruitful conversation started by *Sanctuary*.



Victor Herbert Tempest (1913-2003), *Otford*, detail. (See page 22)

Private and Public: Finding the Modern British Garden

George Richards

'Public and private worlds are inseparably connected'

Virginia Woolf, *Three Guineas*, 1938

This exhibition examines the ways in which Modern British artists of the interwar period engaged with private and public spaces. The show begins by exploring the private realms of artists, as many retreated to planting and painting their own gardens in the wake of World War I. But while some withdrew, other artists sought pleasure and escapism, and amidst the rise of new technologies and popular entertainment, public gardens became arenas for a modern experience which they strove to capture. Moreover, this exhibition explores the blurring of boundaries between private and public spaces, as the car and other modes of transport opened up areas of the country-side beyond the orbit of the railways. And then there were the houses and gardens of estates such as Garsington Manor – brought into the public eye by artists who attended the gatherings of the great *châtelaine* and *salonnière*, Lady Ottoline Morrell. So perhaps these worlds of private and public were not mutually exclusive, after all.

A traditional approach to art-making came about as a consequence of the Great War. This phenomenon is often described as a 'return to order' (from the French *retour à l'ordre*), as many British artists either tempered or wholly discarded their avant-garde leanings in favour of a more conservative manner, both in terms of style and subject. It was against this backdrop that a number of artists in this exhibition retreated to their gardens – their own personal havens – and this yearning for safe, enclosed and private spaces is all too easy to fathom after a period of such seismic trauma. Indeed, many of the gardens that were planted in the ensuing years would provide the wellspring and inspiration for these artists throughout their lives, with some seldom working anywhere else.

Charles Mahoney's daughter recalls that to enter his garden at Oak Cottage, in the village of Wrotham, was to enter one of his pictures, and it 'provided him with more subject matter than he could ever use'. The same could be said for Douglas Percy Bliss' Hillside Cottage in Windley, Derbyshire – which became the artist's very own 'Valley of Vision' – or for The Cedars, the Dunbar family home in Strood, Rochester, from 1924-1946. As viewers, we are made privy to these special worlds, and titularly summoned in the case of Evelyn Dunbar's *Invitation to the Garden* (11). And how could one refuse, as we are ushered through the open gate to wander freely among the lush spaces within, guided by the artist's lavish and energetic brushwork? Other works in this section are more immersive still, and show artists painting *en plein air* within their gardens. This can be seen in the portrait of Mary Adshead in her garden on Haverstock Hill (12), as well as the self-portrait of Douglas Stannus Gray in his plot on the King's Avenue, Clapham (13), both perfectly in tune with the environments that they had created.

English School, *The Joy Wheel*, detail. (See page 59)

London views feature prominently in the exhibition's next section, 'Urban Spaces'. With the popularity of *flâneuse* novels such as Virginia Woolf's *Mrs Dalloway* (first published in 1925) – the vogue for 'street haunting', as Woolf referred to it, could be said to have found its pictorial form during this period, as works in this exhibition seem to reveal a number of artists' delight in painting quirky facades, secret courtyards, unexpected green spaces and ordered, historic squares. Writers like Woolf gave rise to the British Flâneur, and issued a rallying cry for artists to make visible to all the 'scattered beauty' which could be found not only in flowers, gardens, fields and woods, but in 'every barrow of Oxford Street'. These authors championed a new way of seeing and valuing urban and suburban space, and many artists appear to have answered this call, creating a slew of marvellous, somewhat off-kilter metropolitan scenes. There is the slice of Brunswick Square in John Moody's painting (34), glimpsed from the first-floor balcony (Virginia Woolf herself lived at 38 Brunswick Square from 1911-1912); the crocodile of schoolgirls who snake their way past the brick wall and the frame of a football goal in Tirzah Garwood's etching (55-56); or the Regency House and Chinese pagoda-style balcony spied by Gilbert Spencer in *Downshire Hill, Hampstead* (23).

This period also saw a number of artists engage with pleasure parks and funfairs amidst a growing interest for recreation. This reflected a greater provision for paid holidays (cemented by the Holidays with Pay Act of 1938), and images of entertainment in parks featured more heavily within the Modern British canon. From fireworks and fairgrounds, to picnics and parties, these images captured a fresh, modern experience, while established genres such as the *Fête champêtre* (41) were given a thoroughly contemporary twist. On the surface, these images feel far removed from the more private, introspective scenes of the first chapter. But perhaps there is a thread which connects them, for just as some spent the interbellum years seeking refuge and reconstruction in their own gardens, others tried to reintegrate within the public sphere, though not always with success.

The character of Septimus Warren Smith in *Mrs Dalloway* was one of the first in literature to show the impact of shell-shock long after combat had ceased, and he is plagued by numbness and hallucinations as he sits upon a bench on the Broad Walk, Regent's Park – here painted by Stephen Bone (44). Such detachment must have felt all the more marked at funfairs – often thrown on behalf of wounded soldiers – and in a letter to Zoe Akins, D.H. Lawrence observed how 'queer' and odd the contrast of private torment and public enjoyment was at a Hampstead Heath fair in 1915. This incongruity was the subject for one of Modern British Art's most famous images, Mark Gertler's *Merry-go-Round*, 1916 (Tate Gallery Collection), and in Gertler's painting, the fairground became a metaphor for the relentless military machine. Lawrence recognised in this work the 'soul-lacerating despair' on the faces of the uniformed figures, spinning around the carousel, and a similar tone of disquiet might be observed in *The Joy Wheel* (46). It was painted by an unknown English artist, in the heightened colours and free brushstrokes of the Camden Town Group, but there is a sense of sobriety in the audience (which counts soldiers among its members), and melancholy in the bowed heads of the performers.

The British countryside was also a subject of renewed interest for postwar British artists. This reflected a longing to re-engage with the permanence of nature and rural life, while the growing popularity of the motorcar provided the perfect means to explore remote, far-flung sites. Mary Adshead's *The Old Rolls on Bodmin Moor* (77) is representative of this. The artist was a great car enthusiast, and in her 1995 obituary, Sally Hunter tells the anecdote of Adshead repairing the puncture of their family saloon as her husband, Stephen Bone, sang Irish ballads to the children. A puncture was one of eleven scenes that Adshead painted for Lord Beaverbrook at Calvin House, Newmarket, but it was a different estate within the Oxfordshire countryside – Garsington Manor – which had a profound impact upon Gilbert Spencer's work. Spencer joined the teaching staff at the University of Oxford in 1922, and with the help of the audacious society hostess, Lady Ottoline Morrell, he settled into the village of Garsington. It was here that he painted many of his most accomplished landscapes, including *Ploughed Land, Garsington* (64), which employs his characteristically bold line and muted palette. Morrell would introduce Spencer to the likeminded, artistic individuals who frequently visited her house, and this 'travelling company', as Morrell herself described it, prefigured later artist colonies such as the Great Bardfield Group (66) which would similarly blur the distinction between private and public space.

Moreover, private and public becomes an interesting framework to explore floral painting, for while a number of images in this section show indigenous species, cut from personal gardens and carefully arranged within domestic spaces, other artists called upon public institutions to inform their work. This was true of Ithell Colquhoun, who used the hothouses of the Royal Botanical Gardens, Kew, to study tropical and sub-tropical vegetation like *Crane Flowers* (80) for her *Exotic Plant Decorations* exhibition at the Fine Art Society in 1936.

Such luscious and exotic vegetation can also be found in Brangwyn's *The Printed Word* (107), which was likely observed in the field, as it were, during the artist's travels through the Mediterranean, Western Asia, and Africa. Brangwyn's lunette was produced for the headquarters of the now defunct Odhams Press, London, and murals such as this demonstrate another, more practical means through which artists engaged with public space. Comparable tropical climes can be found in Mary Adshead's decorative screen (103), while there is an Italianate air in Colin Gill's *Flora* (99), which was submitted as part of the artist's scholarship to the British School at Rome. But Charles Mahoney's *Autumn* (97-98) – widely seen as the pendant to *The Garden* he painted for the Festival of Britain, 1951 – is unmistakably British, and takes a suburban scene, rich in allegory, and blows it up to monumental proportions.

This exhibition is presented in partnership with the Garden Museum, and many of the works featured are available for purchase, in aid of the Museum's educational and community programmes.



Gardens

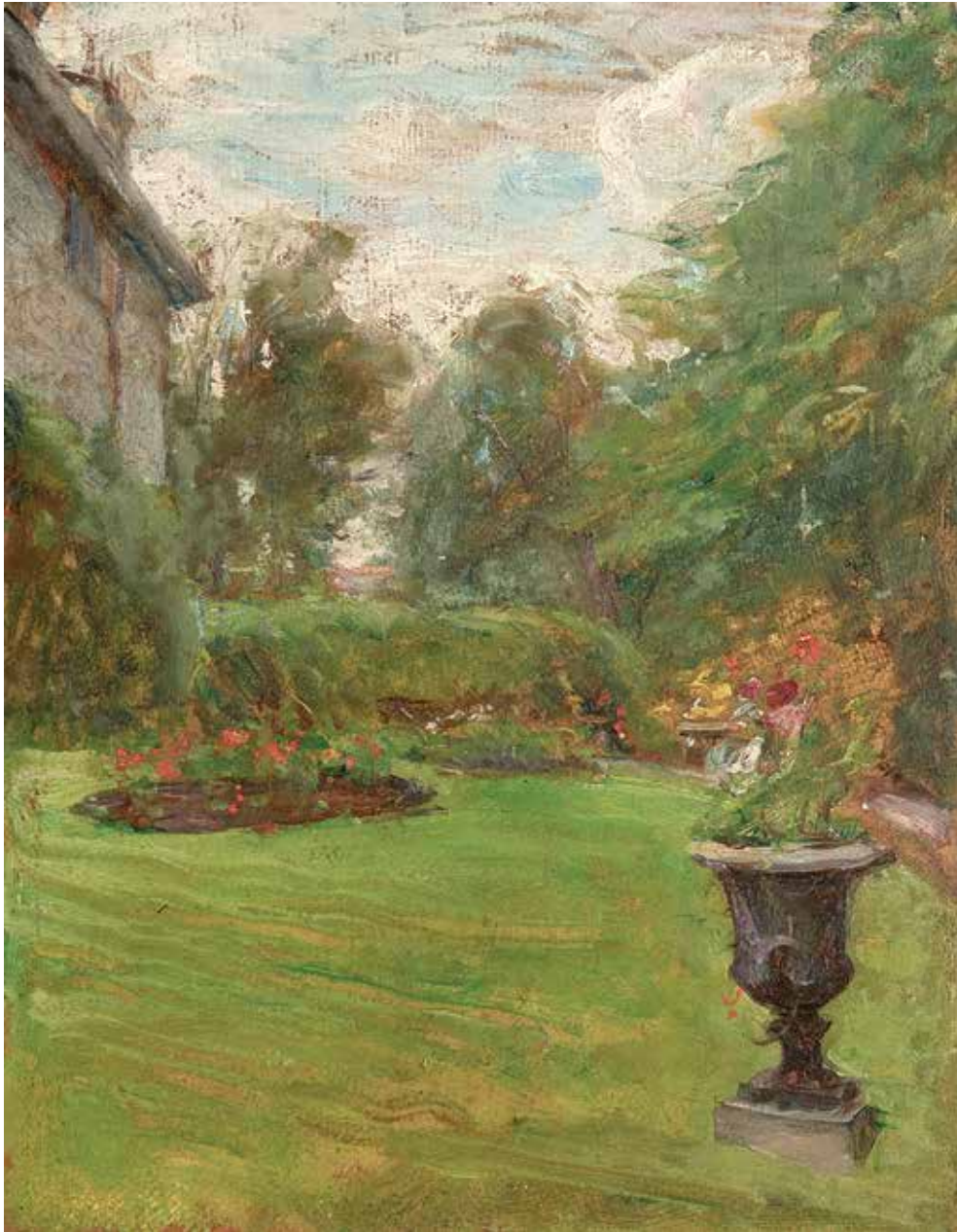


2 – Douglas Percy Bliss (1900-1984), *Ivy Cottage in the Spring*, 1946, pencil and watercolour on paper, 15 x 24 ½ in. (38 x 57 cm).

In the summer of 1945 the Blissés made their final move to Hillside Cottage in Windley village, a scattering of houses along a single lane rising up through the Derwent Valley; this was to become Bliss's own *Valley of Vision* like Samuel Palmer's in Shoreham.

1 – Charles Mahoney (1903-1968), The original full size cartoon for *The Garden*, 1950, chalk and pastel on paper, squared in red, 71 x 49 in. (180.3 x 124.5 cm).

Mahoney was particularly fond of the giant sunflower; *Helianthus annulus*, capable of outgrowing an adult within a season. *The Garden*, for which this is a full-size preparatory drawing, was his contribution to the Festival of Britain in 1951.



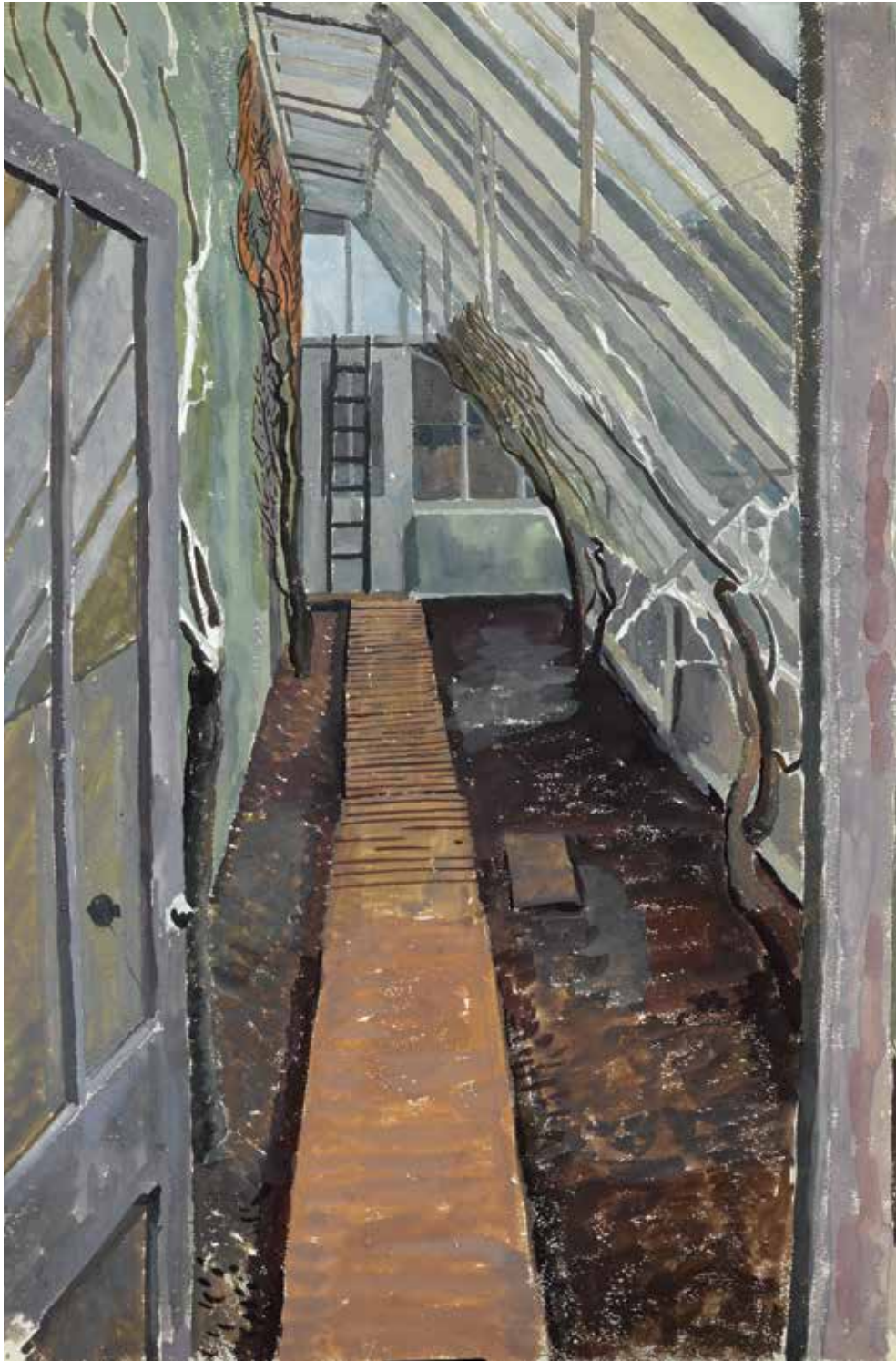
3 – Albert de Belleruche (1864-1944), *The Artist's Garden with Stone Flowerpot, Hampstead*, oil on panel, 17 ¾ x 13 ¾ in. (45 x 35 cm).

Belleruche moved to West Hampstead in 1912, shortly after his marriage to Julie Emilie Visseaux. They lived here for six years in a large detached house called 'Glencairn', 46 West End Lane.



4 – Evelyn Dunbar (1906-1960), *Marjorie Dunbar Rolling a Lawn*, pen & ink with corrections in white on paper; 6 ½ x 8 ¾ in. (16.5 x 22.2 cm).

Dunbar's older sisters, Jessie and Marjorie, occasionally modelled for her. Dressed in the very full coat and flared trousers of the period, Marjorie is rather despondently pulling a garden roller to provide her younger sister with an image that became one of many vignettes decorating *Gardeners' Choice*, a book written and illustrated by Evelyn Dunbar and Cyril 'Charles' Mahoney, which appeared in 1937.

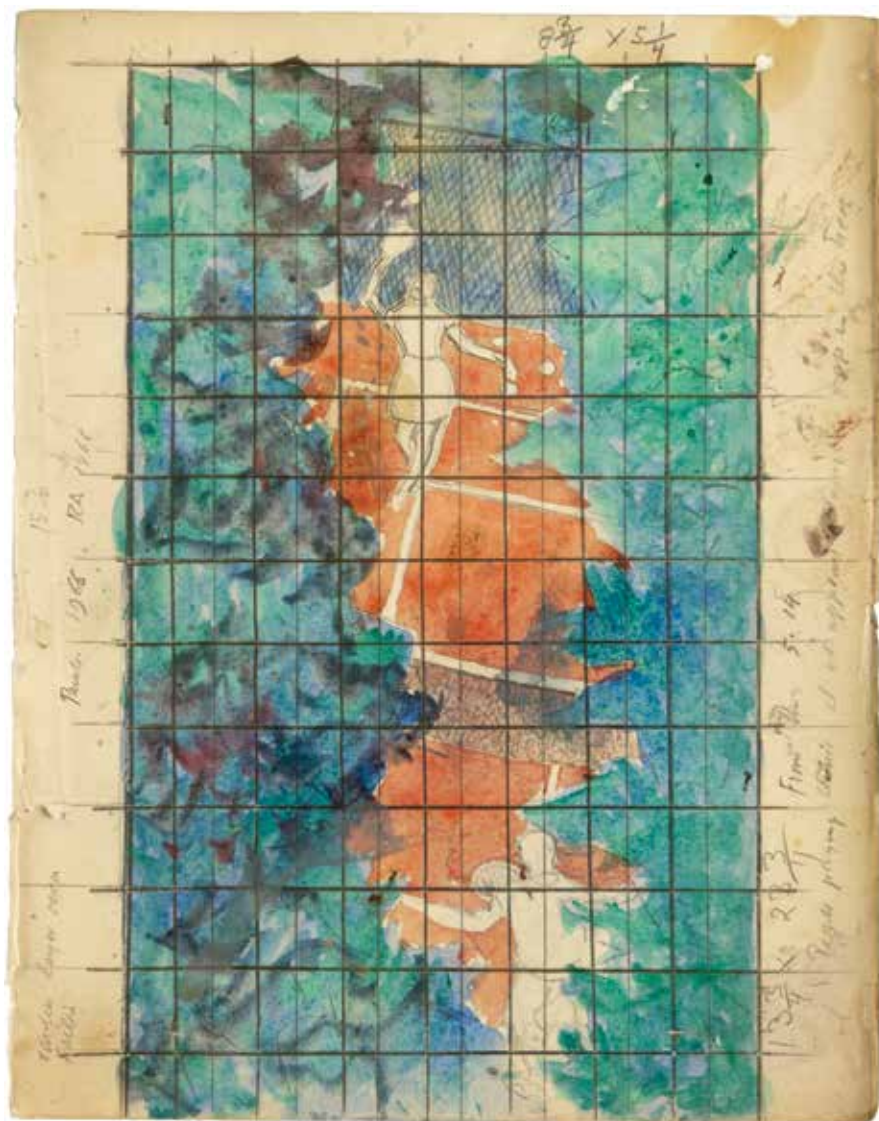


6 – Evelyn Dunbar (1906-1960), *The Conservatory at The Cedars*, watercolour on paper, 15 $\frac{3}{4}$ x 12 $\frac{1}{2}$ in. (40 x 31.5 cm).

The conservatory at The Cedars, the Dunbar family home in Strood, Rochester. It was later partitioned off with chicken wire to provide a cage for canaries; it features as such in Dunbar's 1930 *Sketch for Decoration: Flight*.

5 – Charles Mahoney (1903-1968), *Greenhouse Interior*, oil on paper, 22 $\frac{1}{2}$ x 15 $\frac{3}{4}$ in. (57 x 40 cm).

Mahoney's composition brings to mind the work of his friend and Royal College of Art contemporary, Eric Ravilious.



7 – Gilbert Spencer (1892-1979), *Tennis – Viewed from a Gap in the Trees*, c.1966, gouache on paper, squared and inscribed with title and notes in the margins, 9 x 7 in. (23 x 17.8 cm).



8 – Victor Herbert Tempest (1913-2003), *View from the Artist's Garden, Shooters Hill*, oil on canvas, 20 x 16 1/4 in. (50.8 x 41.3 cm).

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 in Shooters Hill, (44 Llanover Rd, London, 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. A related work is in the collection of the Museum of the Home.



9 – Harry Epworth Allen (1894-1958), *Scarecrows*, 1957, tempera on board, 20 $\frac{3}{4}$ x 29 $\frac{1}{2}$ in. (53 x 75 cm).



10 – Victor Herbert Tempest (1913-2003), *Oxford*, oil on canvas, 20 x 30 in. (50.8 x 76.2 cm).



11 – Evelyn Dunbar (1906-1960), *Invitation to the Garden*, c. 1938 oil on canvas, 13 $\frac{3}{4}$ x 9 $\frac{3}{4}$ in. (35 x 25 cm).

The late 1930s saw an outpouring of gardening images from Dunbar: *Gardeners' Choice*, a revolutionary gardening primer, based on a study of 40 unconventional flowering plants, written and illustrated by Dunbar and her then lover Cyril 'Charles' Mahoney, appeared to critical acclaim in late 1937. In this case Dunbar has taken a vignette from p.26 of *Gardeners' Choice* as the inspiration for her oil painting. Of this work Christopher Campbell-Howes, author of *Evelyn Dunbar: A Life in Painting*, has noted 'the greens are symphonic in their variety, with a richness enhanced by Dunbar's particularly sensitive feeling for colour, enriched by her lavish and energetic brushwork'.



12 – Stephen Bone (1904-1958), *Mary Adshead at Work in the Artist's Garden at Haverstock Hill, London*, oil on panel, 16 x 13 in. (40.6 x 33 cm).

Compositions by Stephen Bone frequently include his wife, the artist Mary Adshead. Here she is depicted at her easel in the garden of their house on Haverstock Hill in London.



13 – Douglas Stannus Gray (1890-1959), *Self-portrait Painting at an Easel Outdoors*, 1920, oil on canvas board, 18 x 14 ½ in. (45.7 x 36.8 cm).

Douglas Stannus Gray lived for most of his life at 102 King's Avenue, Clapham, painting in the garden when the weather allowed. A favourite pupil of John Singer Sargent at the Royal Academy, this self-portrait demonstrates the loose, spontaneous style that Sargent favoured.



14 – Percy Horton (1897-1970), *Geraniums in Barrel*, 1970, blue crayon and oil on board, 12 ¾ x 10 ½ in. (32.5 x 27 cm).

Believed to be Percy Horton's last work this unfinished still life bears witness to the vitality Horton retained to the end of his remarkable career; which included hard labour during World War I when he was a conscientious objector. This is an illustration to a poem by Anne Harding Thompson:

Evening primroses in a London garden.

Mr Smith comes every Friday, to keep our little garden tidy.

His face looks like a piece of leather, he always grumbles at the weather.

He lets me help him dig up weeds, and sometimes lets me sow the seeds.

In spring the irises are fine, the tulips stand up in a line.

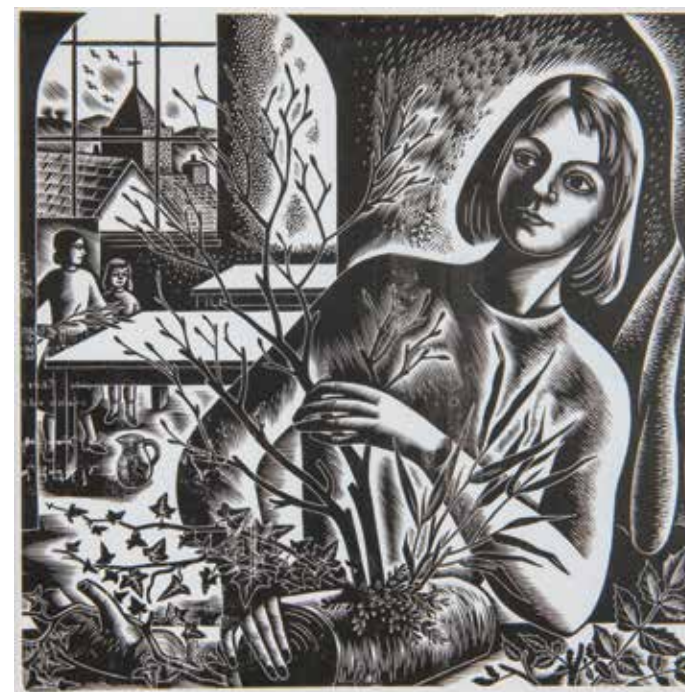
There are London pride and hollyhocks, and golden rod and purple stocks.

We have a lilac and a may. The marigolds come out by day -

But is the evening primrose right: it always has new flowers at night?



15 – Mary Adshead (1904-1995), *Evening Primroses in a London Garden*, pen & ink and watercolour on paper, 4 ¾ x 7 ¼ in. (12 x 18.5 cm).



16 – Gwenda Morgan (1908-1991), *Winter, Artist's Garden*, 1953, wood engraving, 7 x 7 in. (18 x 18 cm).
On loan from RAW (Rediscovering Art by Women).



17 – Victor Herbert Tempest (1913-2003), *Winter, View from the Artist's Garden*, oil on canvas, 20 x 24 in. (51 x 61 cm).

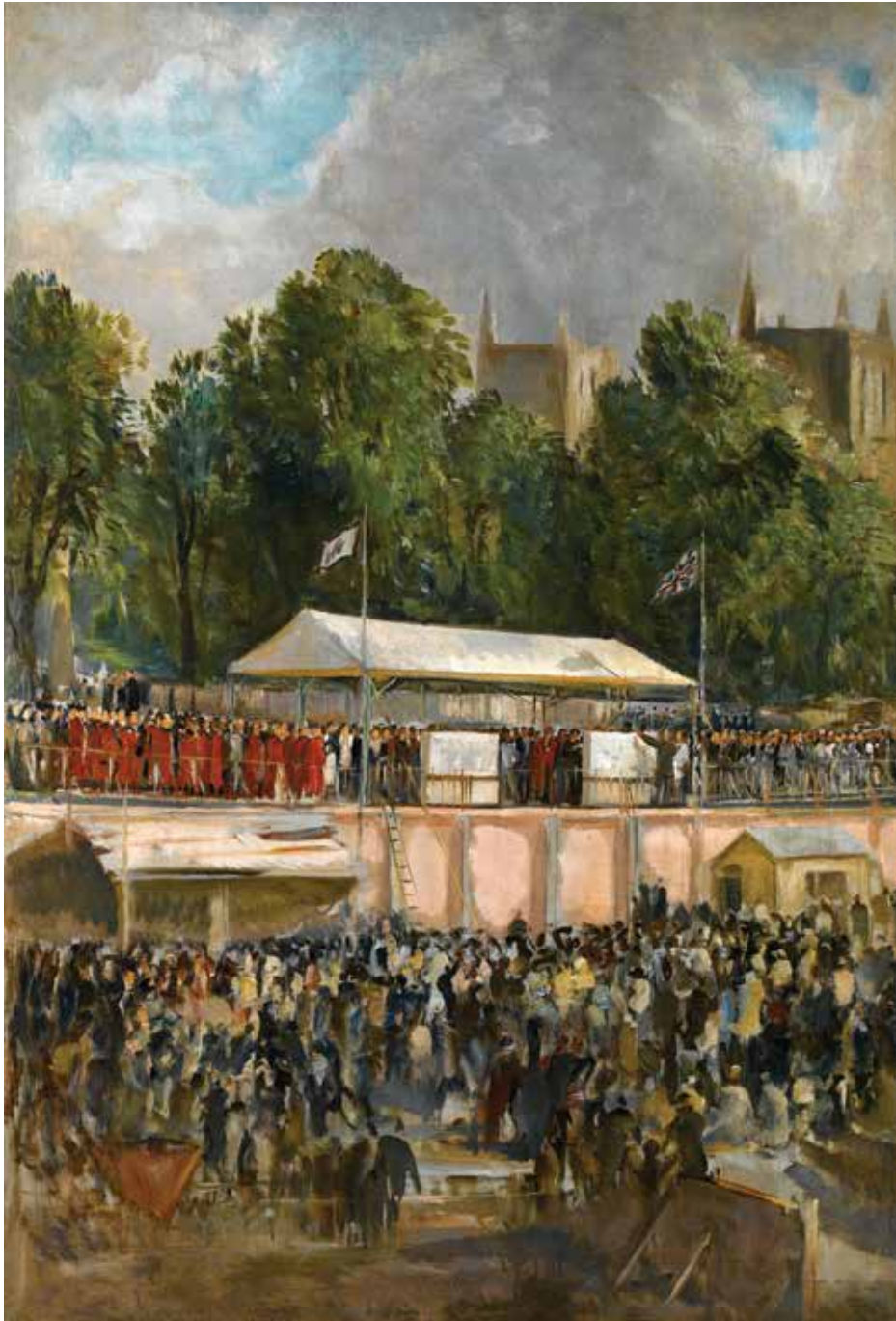
In common with artists such as Harry Bush and Algernon Newton, Tempest created a genre out of painting suburban views of his native London. Recording the seasons, weather conditions, and the play of light at different times of day, his painting became a staple of the Royal Academy Summer Exhibitions of 1940s and 1950s. This painting relates closely to a composition in Wolverhampton Art Gallery.



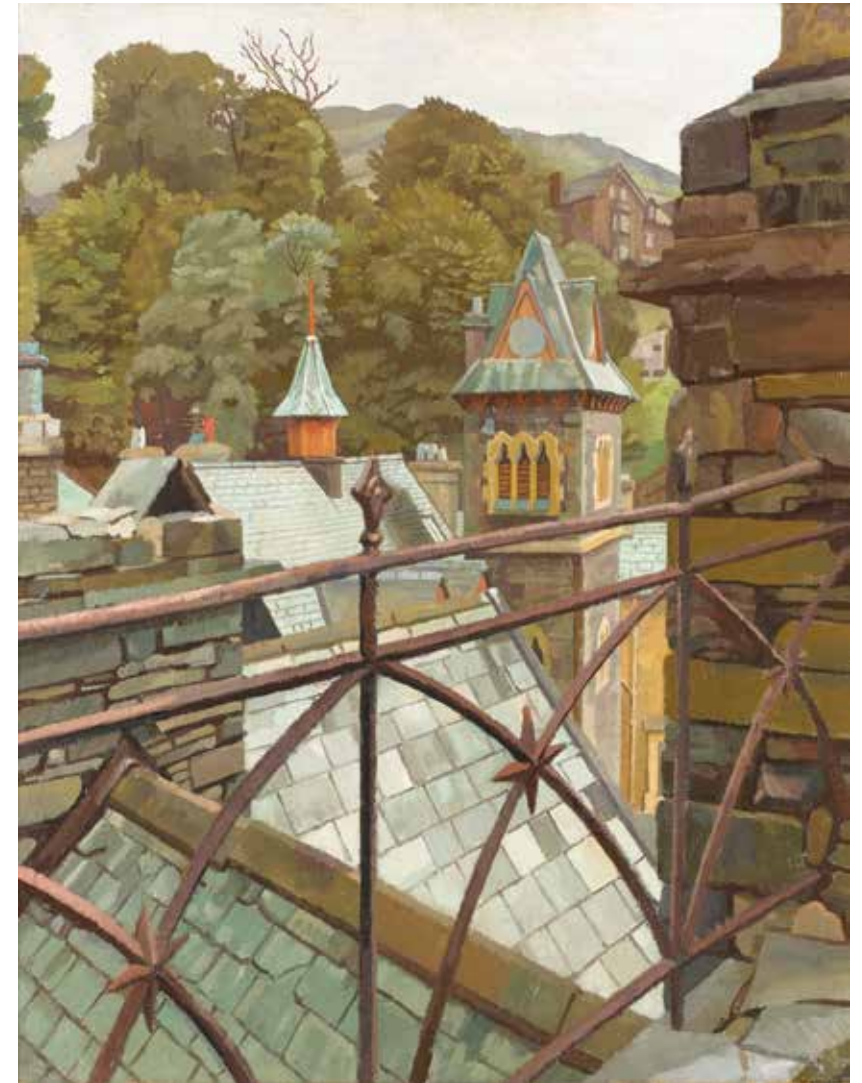
18 – Robert Austin (1895-1973), *Early Spring, Gloucestershire*, 1922, original copper plate, 7 x 7 ½ in. (17.5 x 19 cm).



Urban Spaces



19 – Charles Cundall (1890-1971),
Study for *Laying the Commemoration Stones of the New Municipal Buildings – Bristol*, 1939,
oil on canvas, 40 x 27 in. (101.6 x 68.6 cm).



20 – Charles Mahoney (1903-1968), *Ambleside, View from the Library Roof*,
oil on canvas, 18 x 14 in. (45.7 x 35.6 cm).

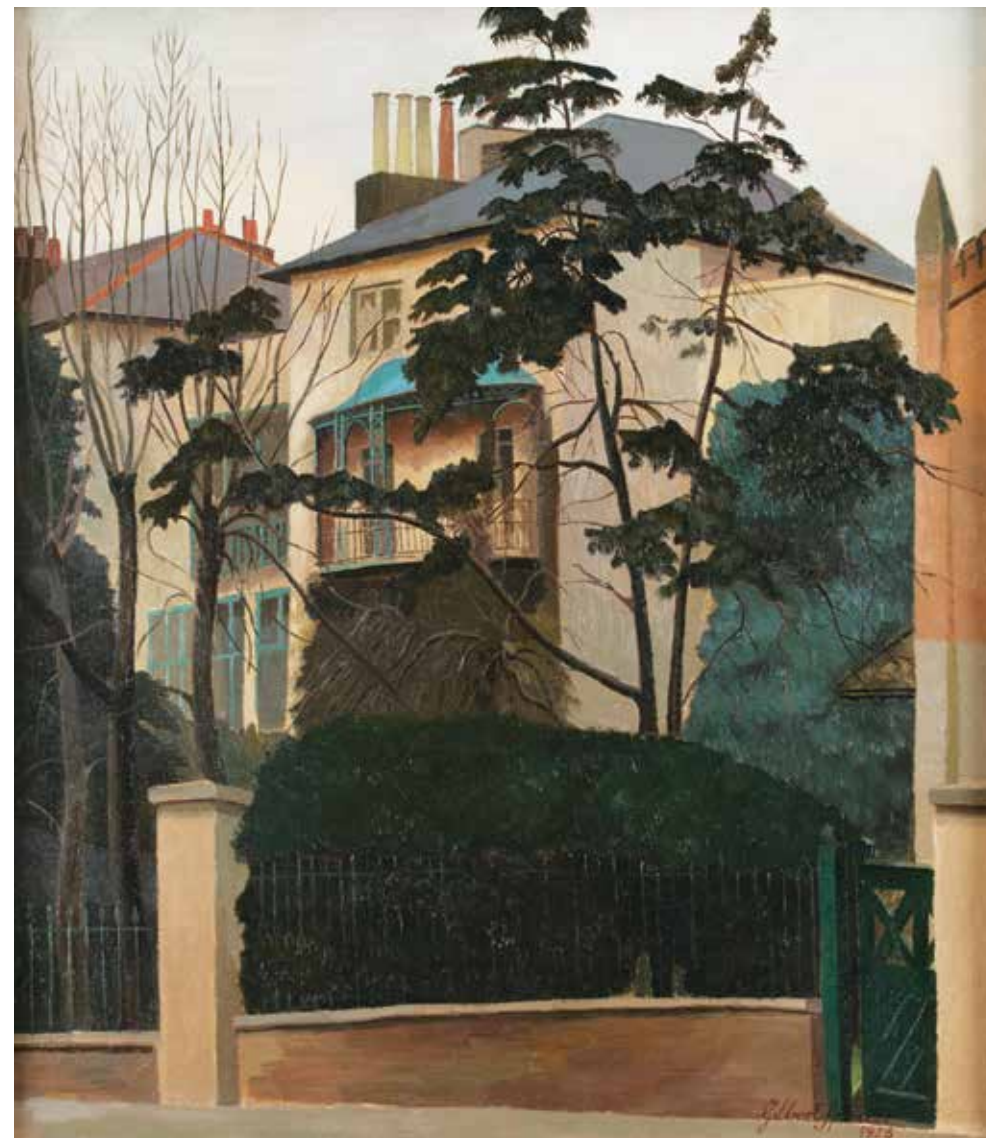
In late 1940 the Royal College of Art was evacuated to Ambleside, in the Lake District. With Mahoney as warden male students were accommodated at the Queen's Hotel, while female students were accommodated at The Salutation. This composition demonstrates Mahoney's fondness for Victorian Gothic buildings, a taste which, like much that appealed to his eye, was unfashionable at the time.



21 – Evelyn Dunbar (1906-1960), *Gadshill House*, 1937, oil on canvas, 8 x 12 in. (20.5 x 30.5 cm).



22 – Percy Shakespeare (1906-1943), *View from the Artist's Bedroom, Wren's Nest*, oil on canvas, 20 ½ x 24 ½ in. (52 x 62.2 cm).



23 – Gilbert Spencer (1892-1979), *The Balcony, 6 Downshire Hill, Hampstead*, 1928, c.1941, oil on canvas, 28 x 24 in. (71.1 x 61 cm).

6 Downshire Hill in Hampstead was near the home of the Carline family at 47 Downshire Hill, with whom the Spencer brothers socialized a great deal. Gilbert Spencer describes this period in his later writings: 'On summer evenings we had our meals on the terrace in the garden, which had a strong Continental feeling about it. Mrs Carline's gardening was again of a highly individual kind. She sowed seeds as though she were feeding the birds....'

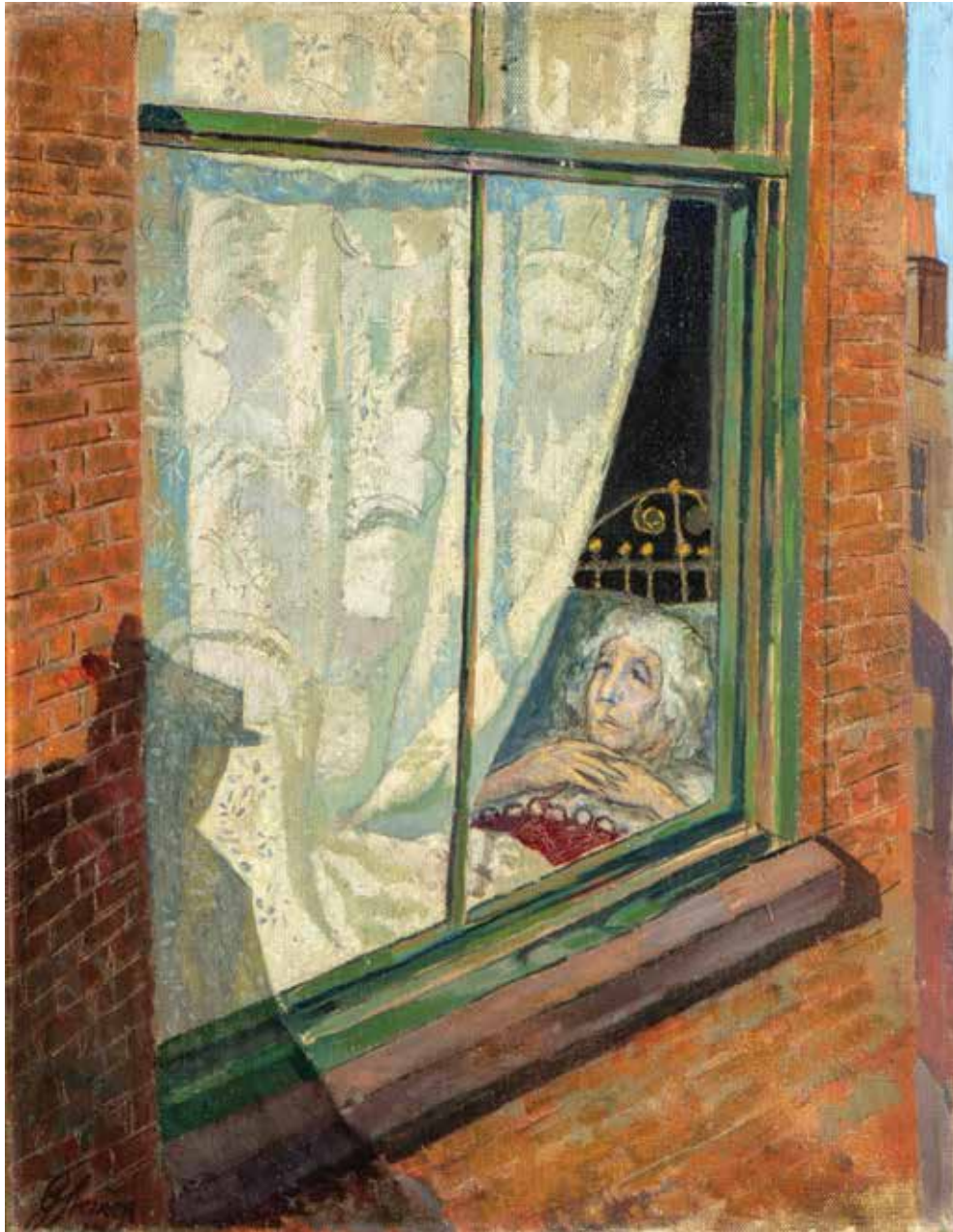


24 – Marjorie Lilly (1891-1980), *Woman Seated by a Window*, oil on canvas, 9 1/4 x 4 3/4 in. (23.5 x 12 cm).



25 – Evelyn Dunbar (1906-1960), *Industry and Sloth*, c. 1932, oil on paper, diameter: 6 in. (15.2 cm).

In late 1932 Dunbar volunteered for an ambitious mural project at Brockley School for Boys, in south-east London. The project was to be led by Cyril Mahoney, Dunbar's mural tutor at the Royal College of Art. The central arcade ceiling was to feature 'the four winds of Hilly Fields' (Hilly Fields was – and is – the parkland on which the school stands). Dunbar abandoned the winds in favour of her own designs of goddesses (Juno and Minerva) rubbing shoulders with personifications of virtuous and not-so-virtuous qualities (Genius, Virtue and Reputation and, as in the designs above, Industry and Sloth.) The design evolved over time from the sketch to the finished version, but in both Sloth is asleep while Industry keeps busy.



26 – Gilbert Spencer (1892-1979), *A Sudden Return Home*, 1946, oil on canvas, 18 x 14 in. (46 x 35.5 cm).

This witty composition – with cinematic shadows worthy of Alfred Hitchcock – dates to the immediate aftermath of World War II when Spencer returned to his home in West Berkshire from the Lake District where he had been teaching at the (evacuated) Royal College of Art.



27 – Margaret Green (1925-2003), *Nurses*, 1951, oil on canvas, 15 3/4 x 22 in. (40 x 56 cm).

The daffodils and trees in bud capture the winter turning into spring. This provides a poignant record of Britain emerging from its post war austerity.



28 – Barnett Freedman (1901-1958), *Man Sweeping Terraced House*, pencil, pen & ink, and gouache on board, 9 ¼ x 13 ½ in. (23.6 x 34.4 cm).



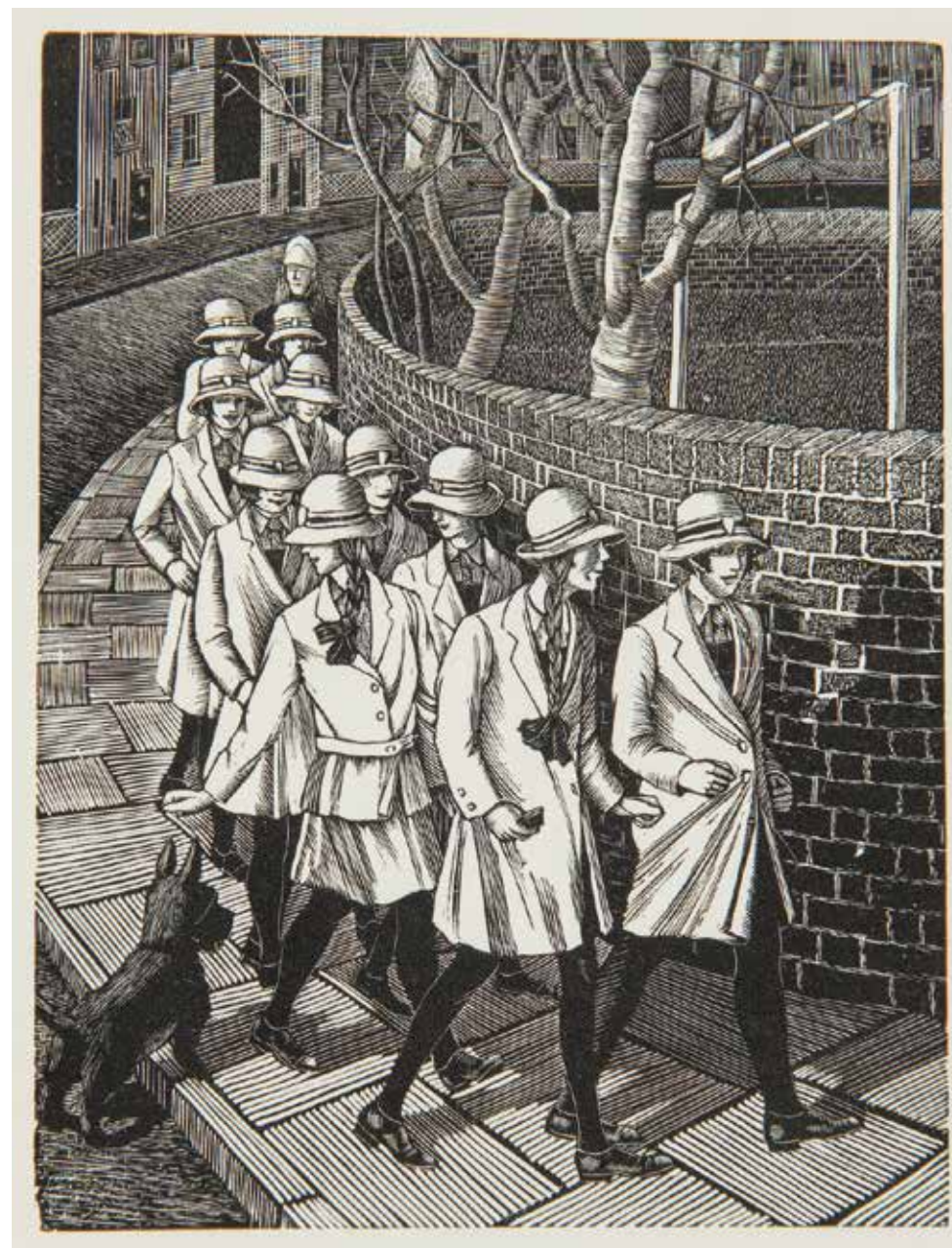
29 – Hubert Finney (1905-1991), *The Window*, c. 1950, pencil and pastel on paper, 9 x 11 ¾ in. (23 x 30 cm).



30 – Francis Spear (1902-1979), *Woman Scrubbing Doorstep*, 1924, hand-coloured lithograph, 13 x 11 in. (33 x 28 cm).

31 –
Charles Mahoney (1903-1968),
Angel Playing Tubular Bells,
oil on canvas,
57 ½ x 25 ¼ in. (146.5 x 64.5 cm).

In 1941 Charles Mahoney was commissioned to produce a mural scheme for the Lady Chapel at Campion Hall, Oxford. Working on this throughout the war years, some panels were left incomplete, as was the case with *Angel Playing Tubular Bells*, and only an uncoloured sketch is today visible in the chapel. The finished study in this catalogue reveals Mahoney's intentions for the mural, the wild foliage trimmed back to show how the suburban setting, the walls and rooftops – less visible in the Chapel version – underpin the composition. Sir John Rothenstein was moved to describe the scheme as 'second [...] only to that by Stanley Spencer at Burghclere'.



32 – Tirzah Garwood (1908-1951), *The Crocodile*,
wood engraving, 6 ½ x 5 in. (16.3 x 12.5 cm).

The Crocodile was commissioned in 1929 by Oliver Simon for a projected but never completed calendar to have been published by the Curwen Press.



33 – Harry Bush (1883-1957),
The Artist's House at
19 Queensland Avenue, London,
 oil on canvas,
 17 ¾ x 24 ¼ in. (45 x 61.5 cm).

Bush and the artist Noel Laura Nisbet (1887–1956), whom he married in 1910, lived in the same semi-detached house in Queensland Avenue, Merton Park, SW19, (a gift from Noel's father) from 1914 until their deaths. Over the years Bush regularly depicted the suburban back gardens seen from his studio, many of which were exhibited at The Royal Academy, as was the case with this work in 1940. Bush saw the ancestry of his art in the quiet dignity of Dutch and Flemish domestic scenes, and, as his younger daughter recalled, mixed pigments and oils, 'so that his work should mellow, glow and last, and if possible, improve'.



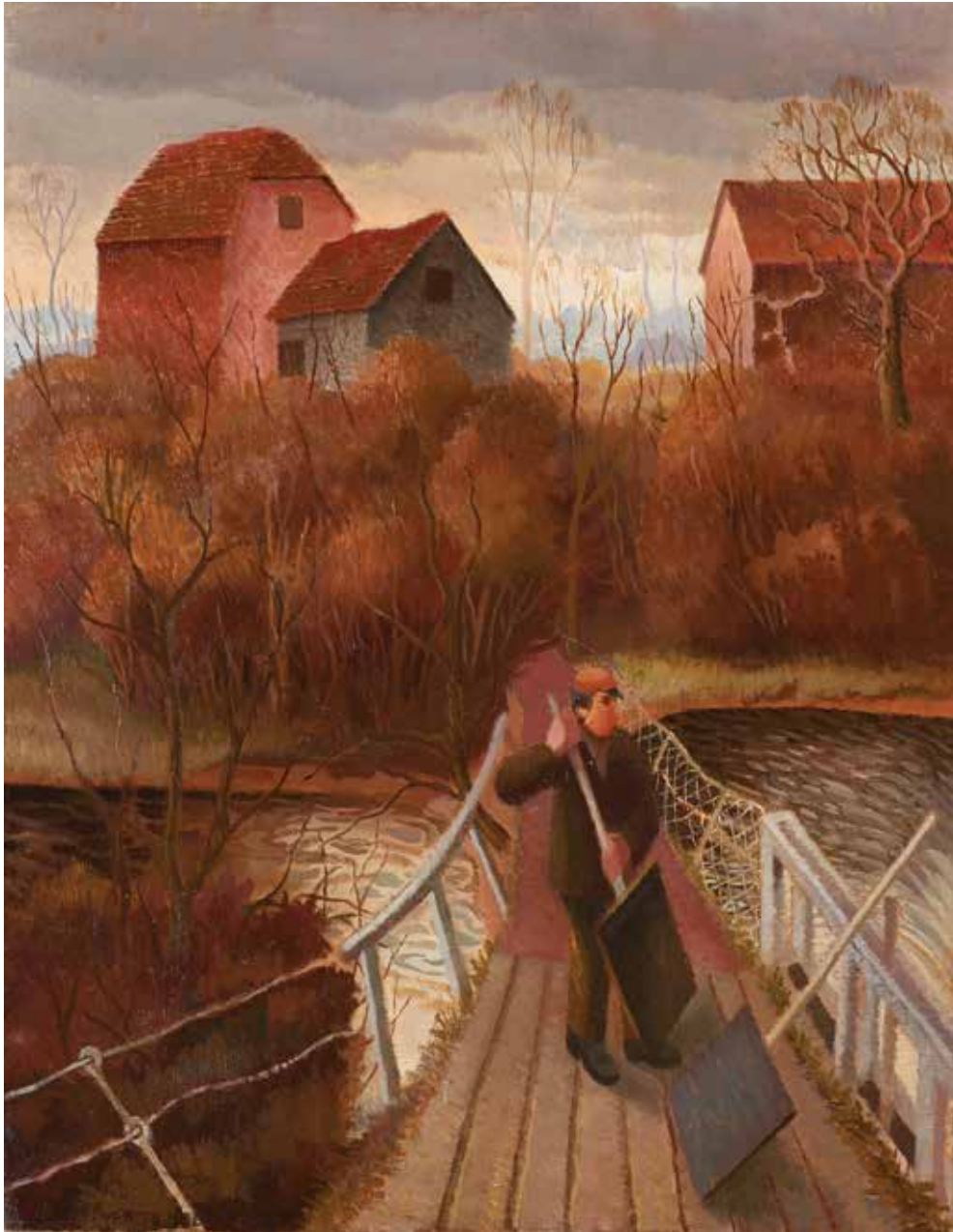
34 – John Moody (1906-1993), *Brunswick Square*, oil on canvas, 21 x 29 ½ in. (53.5 x 75 cm).

John and Nell Moody lived in Brunswick Square after their marriage in 1937. Moody painted this scene from a first floor window, shortly before the house was bomb-damaged during the Blitz. A popular artistic and literary venue within Bloomsbury, former residents included Virginia Woolf, Duncan Grant, E.M. Forster and John Ruskin.



35 – Charles Burleigh (1869-1956), *7 Wilbury Crescent, Hove*, oil on canvas, 29 x 23 ¼ in. (74 x 59 cm).

Assemblages of objects lying around an artist's studio, paint brushes, potted rhododendrons, natural history objects, fabrics, often formed the subject of still lives, though the chance arrangement of a composition was rarely as casual as it appeared. In Burleigh's studio view an easel is visible at the edge of the composition, with objects laid out in front, ready to be painted, a view of the terraced houses of the artist's native Hove is visible beyond, seen through half-drawn curtains.



36 – Gilbert Spencer (1892-1979), *Man at a Sluice Gate on the Thames*, 1932, oil on canvas, 28 x 22 in. (71.5 x 56 cm).

Gilbert Spencer was a committed landscape painter, adding his unique voice to the great tradition of English pastoral painting. The Secretary of the Royal Academy, Sidney Hutchinson, remarked that Spencer 'might well be called the John Constable of the Twentieth Century.'



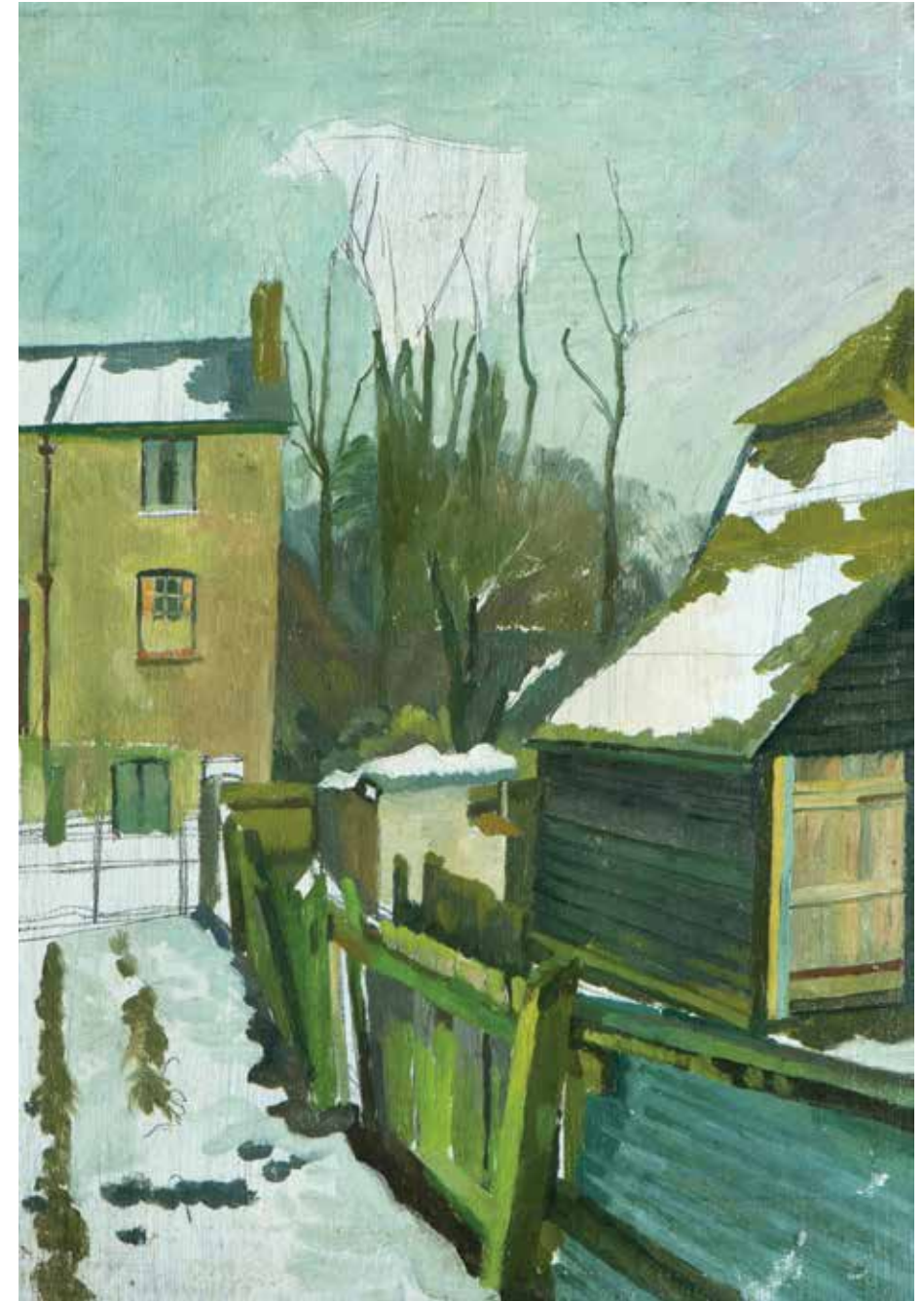
37 – Mary Adshead (1904-1995), *Street Scene*, c. 1930, oil and pencil on panel, 13 x 16 ¼ in. (33 x 41 cm).

This unfinished panel is typical of the style of 'decorative painting' that was taught at the Slade School of Art, which Adshead attended from 1921 to 1924 under Professor Henry Tonks. The Slade School tutors regularly set figure compositions for their students, often with suitably quirky subjects.



38 – **Alan Sorrell** (1904-1974), *May Morning, Putney Embankment, July 6th, 1939*, dated and inscribed with title, squared for transfer, charcoal and wash with white highlights on buff coloured paper, 17 x 15 in. (43 x 38 cm).

After World War I, promises made to soldiers returning from the trenches that they would be rewarded with 'A Land Fit for Heroes', evaporated, as huge debts, high unemployment, and slow growth wiped out Britain's leadership in the world economy. Many soldiers found themselves unable to reintegrate back into civilian life. The scars left behind at the end of World War I were still in evidence as the dawn of World War II broke.

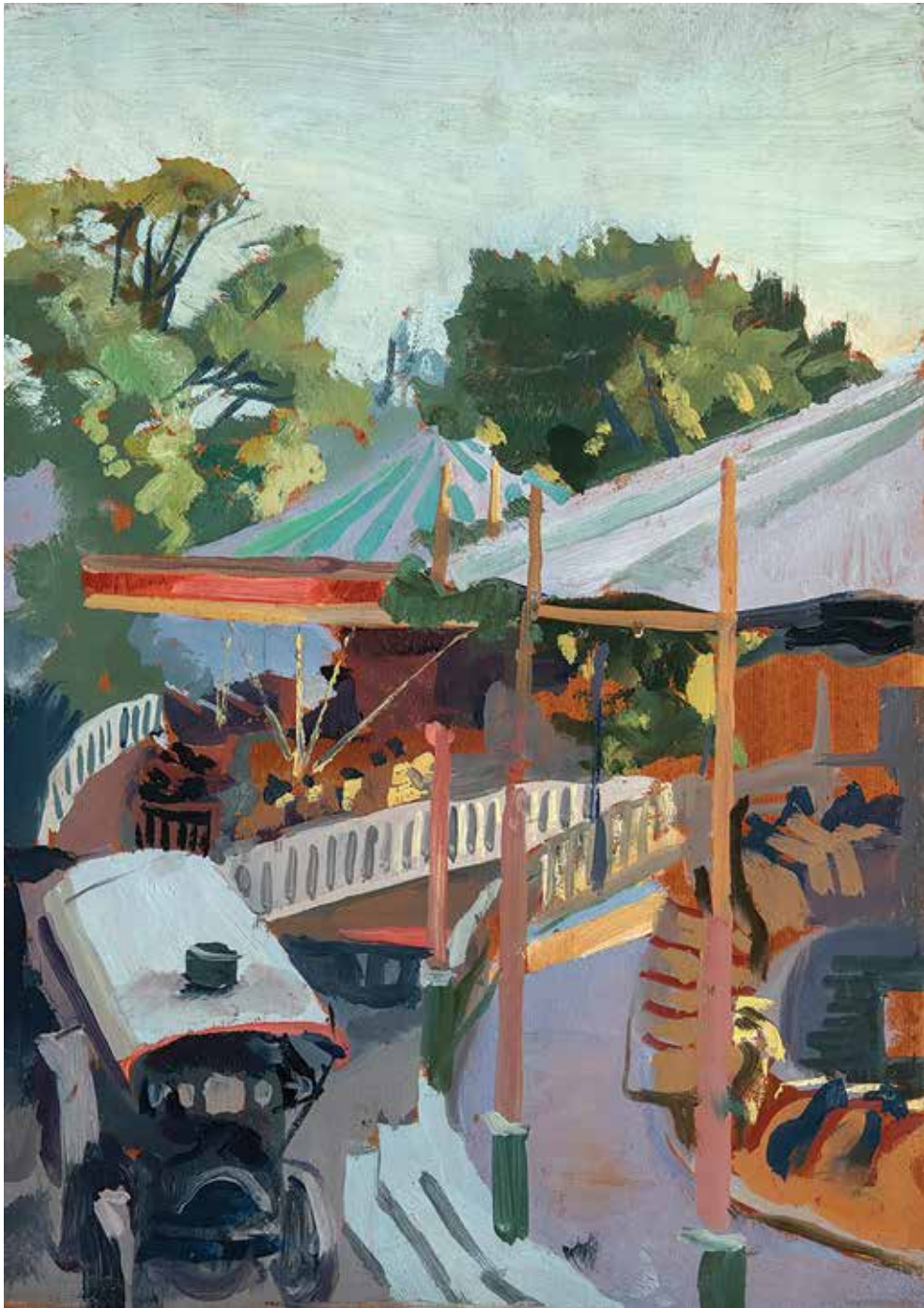


39 – **Charles Mahoney** (1903-1968), *View of St Mary's Lane from Oak Cottage*, oil on panel, 13 ½ x 9 ½ in. (34.3 x 24.1 cm).

Mahoney's garden at Oak Cottage was a constant inspiration for him. Once the garden that he planted in the late 1930s had matured, he seldom worked anywhere else up until his death in 1968.



Pleasure Parks & Fun Fairs



40



41

Stephen Bone (1904-1958),

40 – *The Fair*,
oil on panel, 13 ¾ x 9 ¾ in. (35 x 25 cm).

The Fair on Hampstead Heath was a favourite subject of Bone's. It was also painted several times by other artists including Mark Gertler and Stanley Spencer.

41 – *Fête champêtre*,
pencil and watercolour on paper, 11 x 11 ½ in. (28 x 29 cm).

This was probably a design for decorative tiles around a fireplace – possibly that of the artist's home.

42



43



44

Stephen Bone (1904-1958),

42 – *Leg of Mutton Pond, Hampstead Heath*,
oil on panel, 13 x 16 in. (33 x 41 cm).

43 – *The Fair*,
oil on panel, 9 4/5 x 13 3/4 in. (25 x 35 cm).

44 – *The Broad Walk, Regents Park*,
oil on panel, 10 1/2 x 13 3/4 in. (27 x 35 cm).

Bone's rapidly painted 'en plein air' sketches were the subject of popular one-man shows at Lefevre, Redfern, The Leicester Galleries and The Fine Art Society. His remarkable productivity – he aimed to paint at least one panel a day – was only curtailed by his premature death at the age of 54.

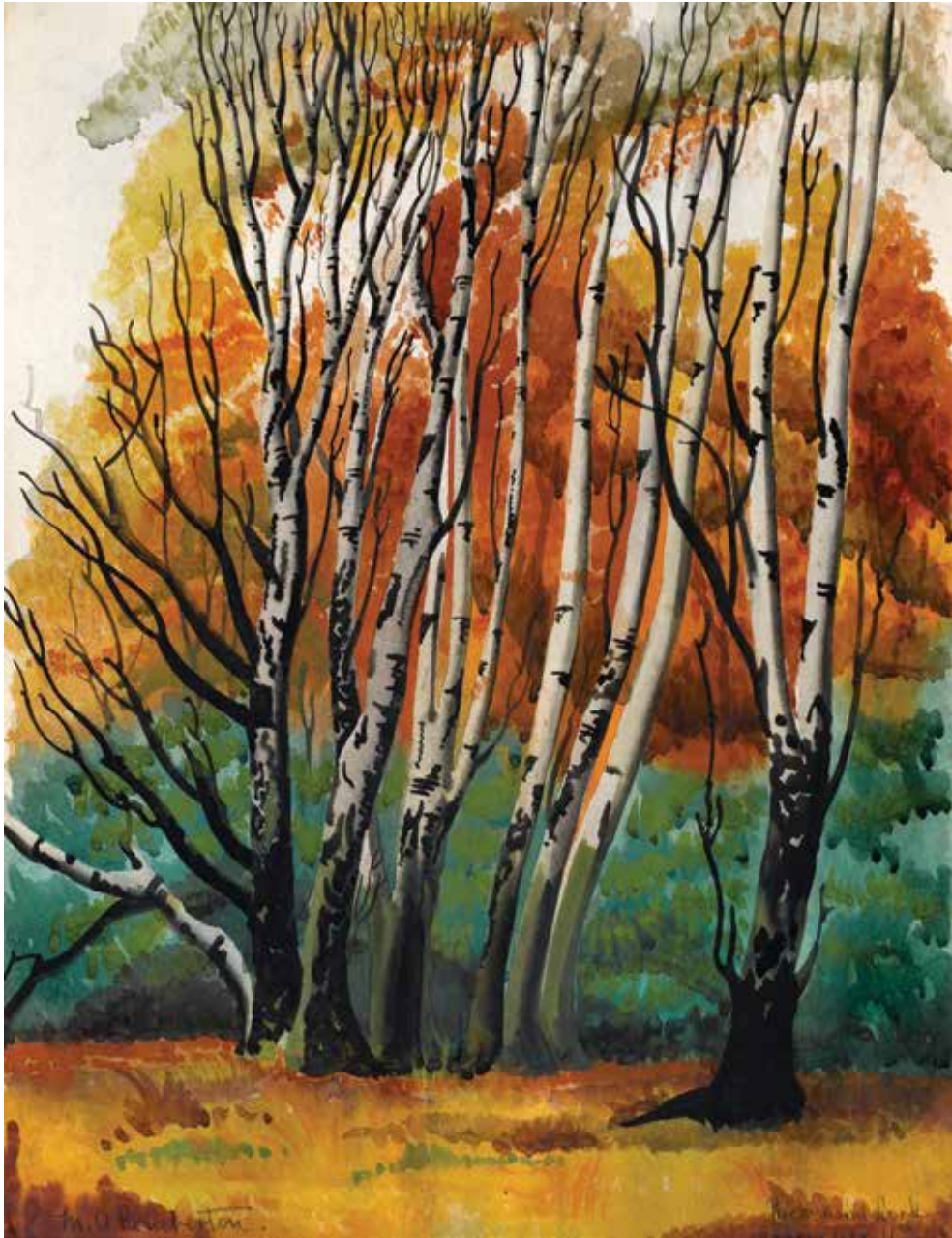


45 – Cosmo Clark (1897-1967), *English Country Fair*, 1933, oil on canvas, 39 ¾ x 50 in. (101 x 127 cm).



46 – English School, *The Joy Wheel*, oil on canvas, 32 x 32 in. (80 x 80 cm).

Joy Wheels, which can be traced to key seaside resorts from 1910 and which remained a popular novelty into the 1920s, consisted of a highly polished wooden circular riding platform. Participants packed themselves onto the disc which at first would rotate slowly and gradually increase in speed so that the centrifugal force, alongside intermittent braking by the operator, caused people to slide off and be deposited amongst the cushioned circumference area. In the early 1920s joy wheels could either be traditional travelling versions (usually travelling fairground attractions) or they could be fixed, for example in an amusement park or on a pier. They were popular in England and Ireland and also in The United States of America.



47 – Muriel Pemberton (1909-1993), *Birch Trees – Richmond Park*, c.1930, watercolour on paper; 21 x 14 in. (53.5 x 35.5 cm).

As a Londoner, Pemberton would have frequented Richmond Park (the setting for *Birch Trees*), a favourite haunt of artists to paint *en plein air*. Easily portable and fast drying, watercolour lent itself painting on the spot and, as a result, was an adept medium for capturing atmospheric effects. However, unlike drawing or oil painting, watercolour could not be corrected and therefore required a surety of intention.



48 – John Cecil Stephenson (1889-1965), *The Quarry at Shrewsbury, (View from School House)*, c. 1930, watercolour on paper; 10 x 14 in. (25.5 x 35.5 cm).



49 – Stephen Bone (1904-1958), *Parliament Hill*, oil on panel, 13 x 16 in. (33 x 41 cm).



50 – Edward Halliday (1902-1984), *Rotten Row Hyde Park*, c.1930, pen & ink on paper, squared in green, 7 ¼ x 8 ½ in. (18.5 x 22 cm). This composition includes a self-portrait of Halliday (centre foreground).



51 – Kathleen Guthrie (1905-1981), *Family Outing*, silkscreen on light pink paper, paper dimensions 18 ½ x 22 ½ in. (47 x 57 cm). Guthrie lived and worked at The Mall studios in Hampstead, famously described by Herbert Read as the cradle of British Modernism. It was here that she mastered silk screen printing and became one of its most accomplished practitioners. The setting for *Family Outing* is Hampstead Heath.



52 – Percy Horton (1897-1970), *Study for Kensington Park*, watercolour on paper, 5 ½ x 9 ½ in. (14 x 24 cm).

Percy Horton was a student at The Royal College of Art between 1922 and 1924. This study was for his main composition of his second year at the college. Set in the nearby Kensington Gardens Horton is shown doffing his top hat.

OVERLEAF:

53 – Eric Ravilious (1903-1942), *November 5th 1933*, watercolour on paper, 28 ½ x 38 ½ in. (72.3 x 97.8 cm).

November 5th, 1933. Catherine wheels, Roman candles, rockets. Ravilious was fascinated by the patterns fireworks make. They appear in his wood engravings, lithographs, ceramics, and the now lost mural for the Midland Hotel, Morecambe. *November 5th, 1933* was painted in Stratford Road, Earls Court where Eric and Tirzah lived when they were first married. The painting was first exhibited in his one-man show that opened on 24th November, 1933, at the Zwemmer Gallery.





54 – Douglas Percy Bliss (1900-1984), *The Merry-Go-Round*, gouache on paper, 8 ¾ x 13 in. (22 x 33 cm).

In 1932 the Bliss family moved from Lambeth to Blackheath, where Douglas taught at the Blackheath Art School. This scene was inspired by the funfair that came to Blackheath each year – a subject Bliss enjoyed returning to throughout his career.

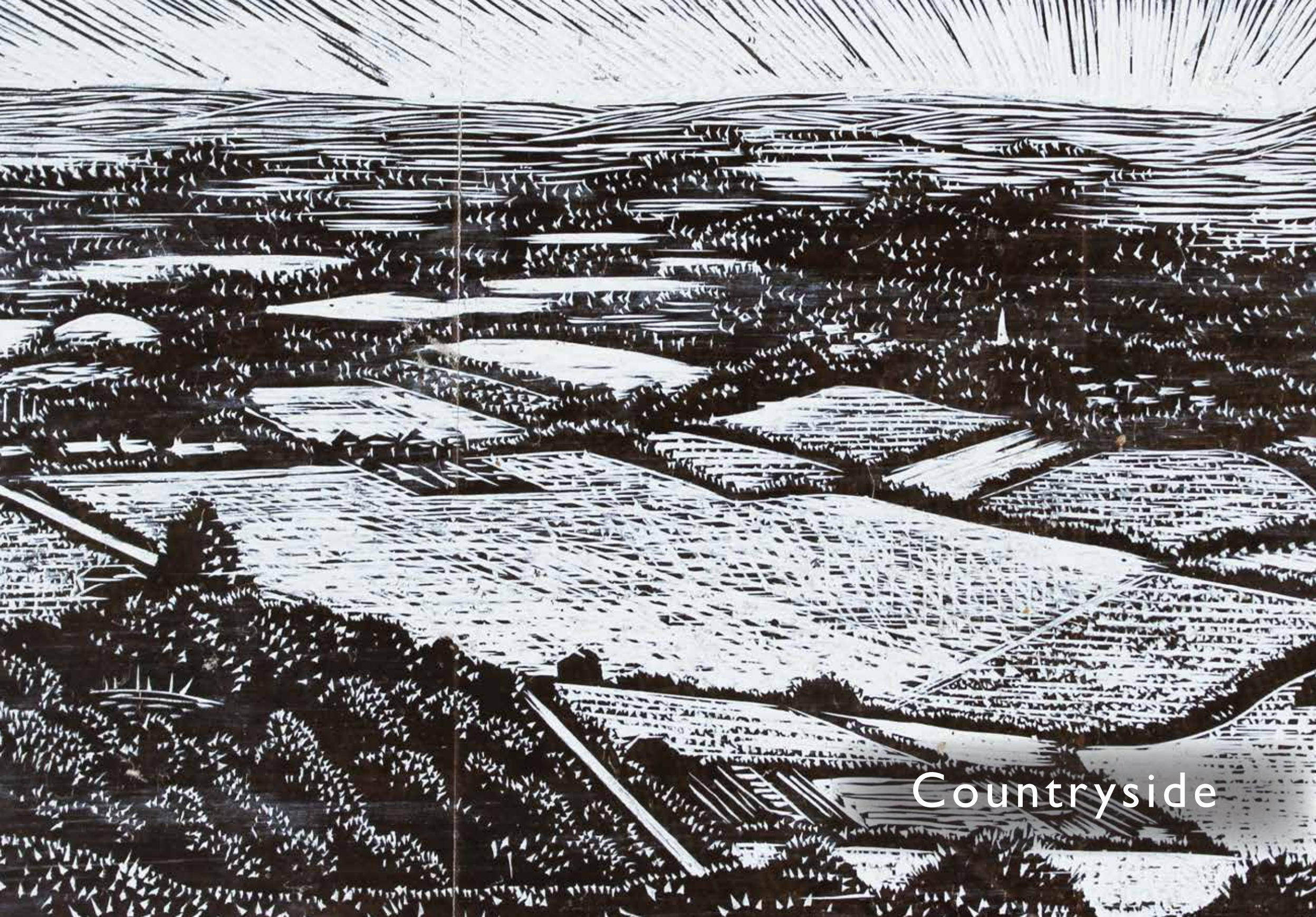
Eric Ravilious (1903-1942),

55 – Tirzah on a Cockerel, 1931, original boxwood block, 5 x 6 ¾ in. (12.7 x 17 cm).

56 – Tirzah on a Cockerel, 1931, posthumous print, 8 x 9 ½ in. (20 x 24 cm).

Used on the cover of the Golden Cockerel Press Autumn List, 1931, this flamboyant lady is based on Ravilious' wife Tirzah. Robert Gibbings had asked Ravilious if he could engrave a device 'for a fiver and the block which I can send you'. He outlined a design based on a merry-go-round cockerel, suggesting a 'robust animal with a naughty twinkle in its eye and a comb suggesting a drunken coronet'. Its rider should be a 'luscious lady'. The block was never editioned by the artist in his lifetime.



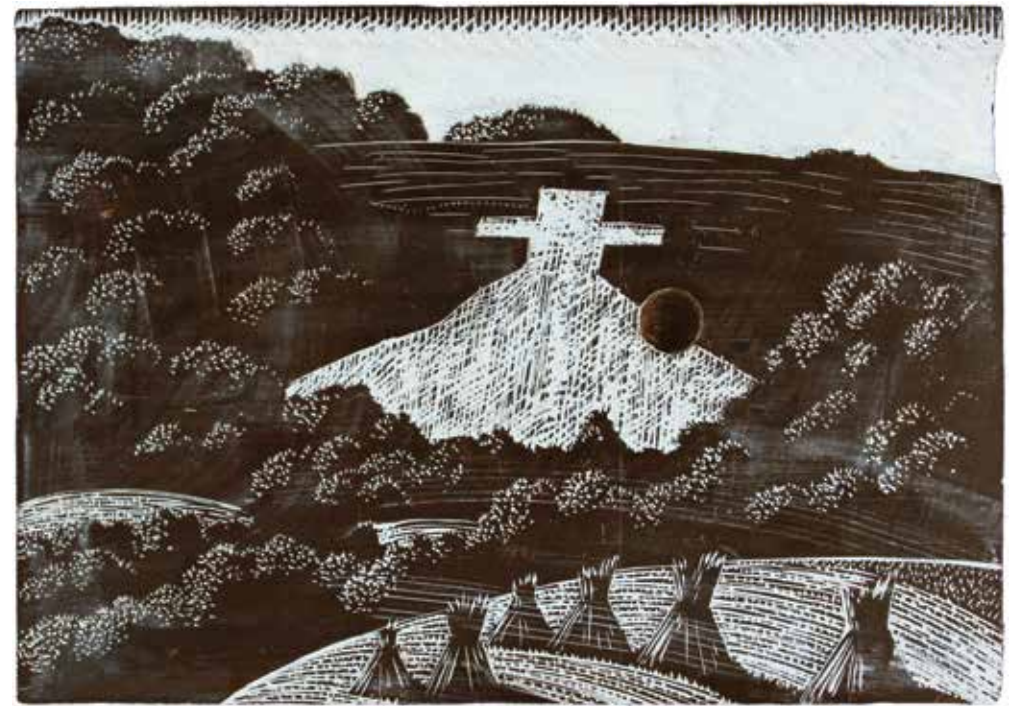


Countryside



57 – Percy Horton (1897-1970), *View of Houses Through a Gap in the Trees*, oil on panel, 22 $\frac{3}{4}$ x 17 in. (58 x 43 cm).

Horton first experienced the work of Paul Cézanne at the 1919 Modern French Painting exhibition held at the Mansard Gallery, London. Cézanne was to have a profound influence on Horton's work.



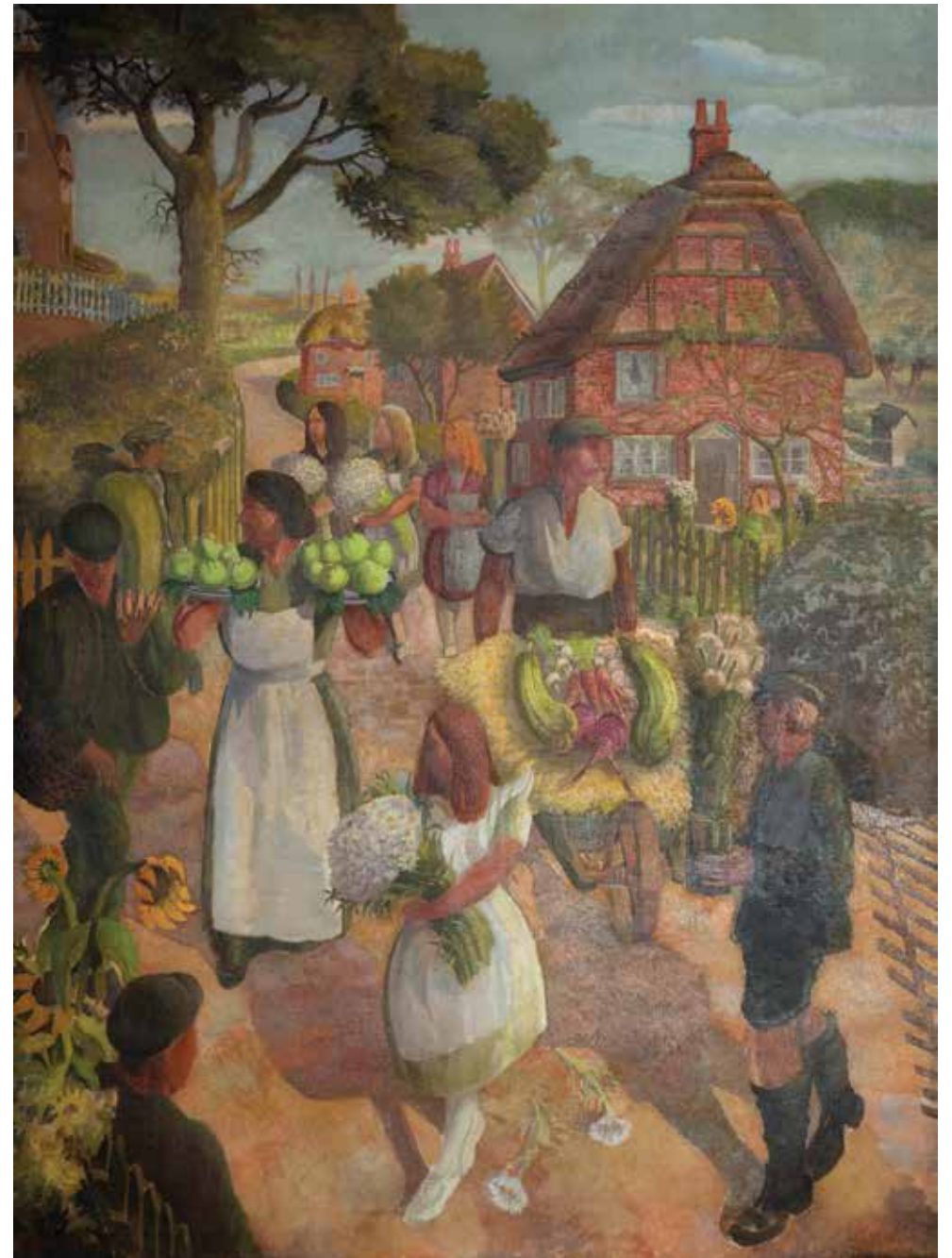
58 – Clare Leighton (1898-1989), *Whiteleaf Cross*, the original woodblock, 2 $\frac{1}{4}$ x 3 $\frac{1}{4}$ in. (5.8 x 8.4 cm).

Whiteleaf Cross was originally printed in an edition of 100 as part of Constance Holme's *The Trumpet in the Dust* (Ivor Nicholson and Watson, London, 1934).



59 – Evelyn Dunbar (1906-1960), *Land Workers at Strood*, c. 1938, oil on canvas, 8 ½ x 12 ½ in. (21.6 x 31.7 cm).

Predating World War II by some months, this picture is curiously prophetic of some of the artist's war-time paintings. The workers are shown laying clamps, a traditional way of storing root vegetables to last through the winter.



60 – Gilbert Spencer (1892-1979), *The Flower Show*, oil on canvas, 87 ¾ x 66 ¼ in. (223 x 168 cm).



61 – Barnett Freedman (1901-1958), *The Farmer and his Wife*, oil on canvas, 9 x 14 ¼ in. (23 x 36 cm).

Though best-known for his hugely successful graphic designs Freedman enjoyed making on-the-spot sketches in oil and contributed landscapes in oil to the 'Everywhere You Go You Can Be Sure of Shell' series.



62 – Frederick Austin (1902-1990), *Study of Shed and Cabbage Garden*, Leicestershire, 1921, gouache on paper, 6 x 8 in. (15.2 x 20.3 cm).



63 – Charles Mahoney (1903-1968), *The Allotment, Wrotham*, oil on panel, 10 x 14 in. (25.5 x 35.5 cm).

This panel is likely to date to the late 1930s, when Mahoney purchased Oak Cottage in Wrotham, where his mother Bessie (probably the figure tending the allotment) lived with him for some years.

OVERLEAF:

64 – Gilbert Spencer (1892-1979), *Ploughed Land, Garsington*, c.1922, oil on canvas, 18 x 20 in (46 x 51 cm).

In 1922 Spencer started teaching at the Ruskin School of Art, Oxford. He was soon taken up by Lady Ottoline Morrell, the legendary patroness of the arts, whom Spencer had known before World War I. He became a frequent guest among the great and good of the worlds of art, music and literature who frequented Garsington Manor, Lady Morrell's stately home.





65 – Eric Ravilious (1903-1942), *Cottage in Sussex*, c. 1934, watercolour on paper; 16 x 18 ¼ in. (40.5 x 46.5 cm).

This watercolour probably dates from Ravilious' first visit to Furlongs, a cottage near West Firle in the South Downs belonging to Peggy Angus, who made it a centre for her artist friends.



66 – Charles Mahoney (1903-1968), *The Willow Grove, Great Bardfield*, oil on canvas board, 10 x 14 in. (25.4 x 35.5 cm).

The same landscape appears in Charles Mahoney's *Still Life with Landscape*. This is likely to be a view of the Willow Grove at Great Bardfield, also painted by Ravilious and Bawden.



67 – Stanley Spencer (1891-1959), *Hilda in a Haystack*, pen and ink on paper; 5 ¼ x 7 ¾ in. (13 x 19.5 cm).

This playful sketch by Spencer depicts his wife, Hilda Carline, in a haystack. It is believed to have been made shortly after their marriage in 1925, and likely relates to a series of twenty-five illustrations that the artist produced for a Chatto & Windus Almanack in 1926.



68 – Rachel Reckitt (1908-1995), *The Tower*, oil on metal, 25 x 30 in. (63.5 x 76.2 cm).

Though Reckitt lived in rural West Somerset she travelled widely. In 1962 she visited Ireland and was fascinated, especially by the West Coast. This painting is likely to have been inspired by Kilconnel Abbey, a ruined medieval Franciscan friary located in County Galway.



69 – Clare Leighton (1898-1989), *Scarecrow*, 1942, the original woodblock, 2 3/4 x 1 3/4 in (7 x 4.9 cm).

Scarecrow was originally printed in an edition of 50 as part of *Southern Harvest* (Macmillan, New York, 1942).



70 – Phyllis Dodd (1899-1995), *In the Pentlands*, 1928, oil on George Rowney Birchmore Board, 10 x 14 in. (25.4 x 35.5 cm).

The reclining figure in the portrait is Phyllis Dodd's husband, Douglas Percy Bliss. Bliss became the Director of the Glasgow School of Art in 1946. Admiring the composition, Bliss produced an almost identical version of this painting in 1955.



71 – Douglas Percy Bliss (1900-1984), *'Satires in Stones, The Sportsman'*, 1923, watercolour on paper, diameter: 10 ½ in. (27 cm).

This is one of a series of satirical drawings by Bliss made at The Royal College of Art. Many were used as contributions to the college student magazine of which he was elected editor in 1923.



72 – Charles Tunnicliffe (1901-1979), *Sitting Hare*, 1949, wood-engraving, (printed posthumously), image size: 5 ½ x 3 ½ in. (14 x 9 cm) / paper size: 9 x 6 ½ in. (22.8 x 16.5 cm). Charles Tunnicliffe's upbringing on a small farm in Cheshire instilled in him a deep appreciation of nature and the countryside. As a youth he spent hours sketching all aspects of farm life. His prodigious talent was quickly recognised and resulted in a scholarship to the Royal College in London. Here he studied etching under Sir Frank Short and Malcolm Osborne.



73 – Clare Leighton (1898-1989), *View from Whiteleaf Cross*, the original woodblock, 2 x 3 ½ in. (5.2 x 9 cm).

View from Whiteleaf Cross was originally printed in an edition of 100, commission for The Whiteleaf Cross Appeal, Princes Risborough. Whiteleaf Cross is cut into the Chiltern Hills just outside Princes Risborough in Buckinghamshire. Its mysterious origins gave it a special appeal to many artists, especially Nash, who painted many pictures in the area.

74



75



Eric Ravilious (1903-1942),

74 – Illustration for Gilbert White's *Natural History of Selborne*. 1938, the original Nonesuch Press electroplate, copper; 2 ¼ x 4 in. (5.7 x 10.1 cm).

75 – Illustration for Gilbert White's *Natural History of Selborne*. 1938, the original Nonesuch Press electroplate, copper; 2 ¼ x 4 in. (5.7 x 10.1 cm).

Since its publication in 1789, Gilbert White's *Natural History and Antiquities of Selborne* inspired generations of artists, writers and naturalists. From Thomas Bewick to Eric Ravilious and Clare Leighton, many artists' depictions of animals, birds and wildlife have illustrated White's celebrated book, together providing a microcosm of natural history illustration from the eighteenth century until today.



76 – Edward Halliday (1902-1984), *Stained Glass Window Design with Swallow*, gouache on paper; diameter: 24 in. (61 cm).



77 – Mary Adshead (1904-1995), *The Old Rolls on Bodmin Moor*,
tempera on panel, 22 x 47 ¾ in. (58.5 x 121.5 cm).

Contemporary subjects – motorcars in particular – can often be seen in Adshead's work. A keen motorist herself, such images demonstrate the extent to which modern transport opened up the British landscape beyond the orbit of the railways.



78 – Charles Mahoney (1903-1968), *End of the School Day*, 1938, oil on paper, 12 1/4 x 17 3/4 in. (31.1 x 45 cm).

This composition shows children leaving the village school, probably located in Kent, Mahoney's home county.



79 – Gilbert Spencer (1892-1979), *Trees at Garsington*, c.1922, oil on canvas 17 3/4 x 25 in. (45 x 65 cm).

While living at Garsington between 1922-24 Spencer was inspired to produce some of his finest landscapes including *Trees at Garsington* (Ashmolean Museum, Oxford), *Garsington Roofs* and *The Sheep Fold at Upper Farm*.



Flowers



81 – Marion Adnams (1898-1995), *Colloquy (Les Perruches)*, April, 1968, oil on panel, 30 x 40 in. (76.2 x 101,6 cm).

Adnams was attracted to subjects that can be interpreted in several different ways, drawing attention to the surreal potential of common forms by changing the context and adding a playful title. This painting, titled *Colloquy*, (conversation), is a naturalistic study of *Asclepias syriaca*, more commonly known as *Perruches* (French for Budgie) because its fruit resembles parakeets in shape.

80 – Ithell Colquhoun (1906-1988), *Crane Flowers (Bird of Paradise or Strelitzia reginae)*, oil on canvas, 20 x 13 ¾ in. (51 x 35 cm). On loan from RAW (Rediscovering Art by Women)

According to Frank Rutter's introduction to 'Exotic Plant Decorations', Ithell Colquhoun's first solo show in London (which included *Crane Flowers* as No.2):

'Few things are more difficult than to paint flowers with distinction. To call these 'flower-paintings' might easily be misleading: plant-paintings would be more correct, for this artist is never content to paint the mere flower – decapitated from its living structure and immured in a bowl or vase – but always prefers to paint the whole plant, as it grows. She has made a special study of tropical and sub-tropical vegetation, from bananas to water-lilies, both at Kew and in Tenerife, and the paintings in this exhibition testify eloquently to her feeling for the life of the flower, for the living plant. They do more. Both in their clear-hewn design and in their very individual colour, they reveal evident talent for decoration'.



82 – Maxwell Armfield (1881-1972), *Still Life*, 1914, needlework, 5 x 4 ½ in. (13.2 x 11.7 cm).

Ever since their marriage in January, 1909, Maxwell and Constance Armfield worked in close collaboration with one another. It is likely that this needlework featured in the 1916 exhibition of the National Society of Craftsmen at New York Arts Club, on the occasion of which the *International Studio* magazine featured a three-page article on the Armfields' embroidered work. The date of the work is significant given that the Armfields were ardent pacifists.



83 – Ithell Colquhoun (1906-1988), *Hyacinth and Cyclamen*, watercolour on paper, 9 ¾ x 9 ¾ in. (25 x 25 cm).

Flowers were a recurring subject of Colquhoun's art. In her view the influence of Dali and Surrealism prophetically 'took root' in these studies, which combine naturalistic observation with symbolism which reflected the artist's profound interest in Occultism and esoteric theories.

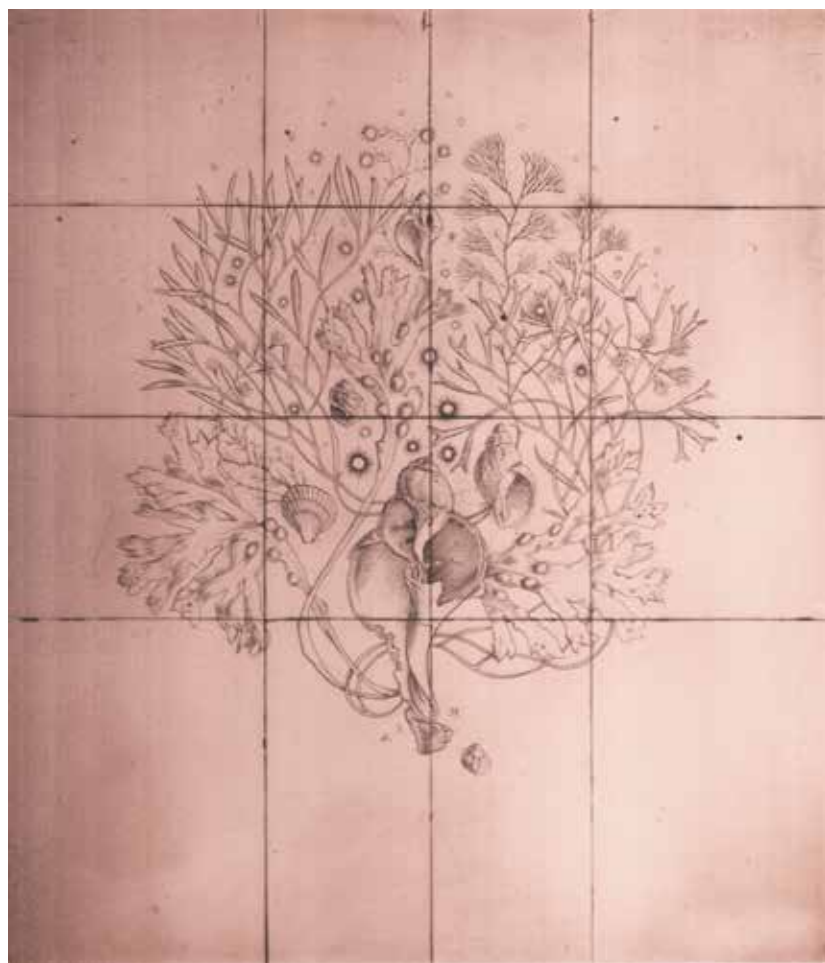


85 – Mary Adshead (1904-1995), *Still-life of Poinsettia with Leopard Skin*, c. 1935, oil on canvas, 34 ½ x 28 ¾ in. (88 x 73 cm).

Moving away from her Slade training, Adshead's work evolved stylistically at this period in response to a growing awareness of Modernism in Europe and more specifically the influence of Raoul Dufy, to whom she lent her flat in Hyde Park.

84 – Frank Brangwyn (1867-1956), *Study of Artichokes*, gouache and pencil on paper, 48 x 32 in. (121 x 81 cm).

Brangwyn saw his role as an artist as a 'mission to decorate life' and the source of his inspiration was nature. This study possibly relates to his collaborations with Rowley Galleries in the production of marquetry panels.



86 – Robert Austin (1895-1973), *Sea Bouquet*, 1940, original copper plate, 11 x 9 ¾ in. (28 x 25 cm).

Campbell Dodgson, Keeper of Prints and Drawings at the British Museum, who compiled the standard reference work on Austin's work, compared his work to that of Dürer, noting that Austin had 'more than a touch of that master in him.' (*Robert Austin*, Twenty-One Gallery, 1930).



87 – David Evans (1929-1988), *Still-life with Vegetables*, mid-1970s, watercolour on paper, 28 ¾ x 25 in. (73 x 64 cm).

Residing in Suffolk, at Potash Farm, Evans was largely self-sufficient, growing his own vegetables and flowers, which were often the subject of his paintings. The size and technical brilliance of Evans' watercolours were qualities frequently commented on by critics of the time.



88



89

David Evans (1929-1988),

88 – *Landscape*, c.1950,
gouache on paper, 12 x 23 in. (30 x 58 cm).

89 – *The Bouquet*, 1965,
gouache on board, 16 ½ x 36 in. (42 x 91 cm).

Evans was an ardent campaigner and environmentalist. Flowers in the wild were one of his favourite subjects; they provided a critique of a country-side in flux documenting the destructive nature of the move from traditional small holdings to the large open fields created by modern farming.



90 – Frances Richards (1903-1985), *Hieratic Floral Figure*, 1974,
lithograph, printed by the Merivale Press, 22 ¾ x 20 ½ in. (57.8 x 52 cm).

Throughout her life Richards had a deep love of poetry and was particularly affected by the visionary symbolism of Arthur Rimbaud. The year after producing *Hieratic Floral Figure* she executed a set of lithographs, published by the Curwen Press, inspired by Rimbaud's *Les Illuminations*. A copy of *Floral Tribute* is in the Tate collection.



91

Frances Richards (1903-1985),

91 – *Woman with Flowers*, 1980,
embroidery, 9 ½ x 8 in. (24.5 x 20 cm).

92 – *Woman with Flowers*, 1980,
embroidery, 9 ½ x 5 ¼ in. (24 x 13.5 cm).

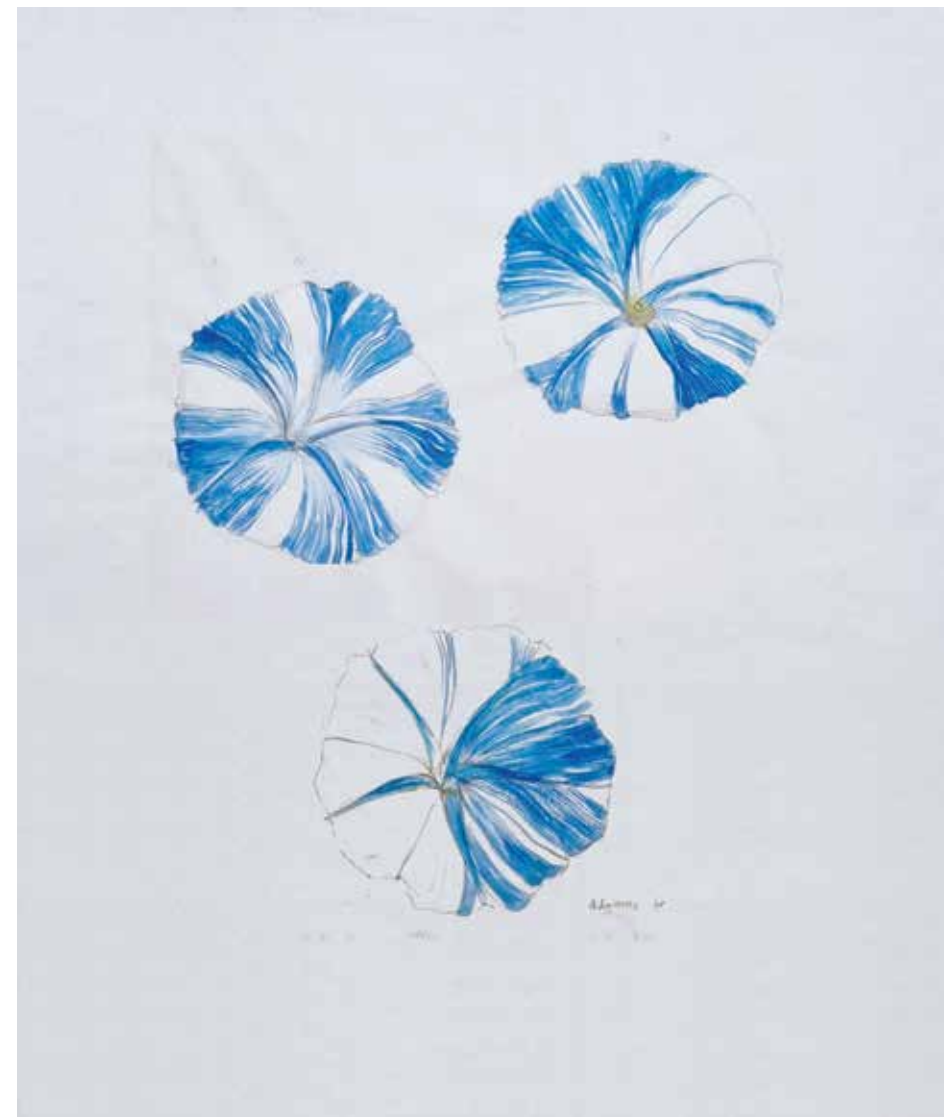
Frances Richards was a multi-talented artist working variously as a painter, draughtswoman, fresco artist, potter, embroiderer, sculptor, teacher and poet. From 1928 to 1939 Frances Richards worked as a teacher in the textile department at the Camberwell School of Art. Throughout her life she experimented with embroidery amongst other media. These compositions are richly evocative of the artist's relationship with the realms of imagination and nature.



92



93



94

Marion Adams (1898-1995),

93 – *Bouquet of Winter Roses* (Hellebores),
oil on canvas, 7 x 5 in. (18 x 13 cm).

94 – *Study of Morning Glory* (*Ipomoea species*), 1968,
pencil and watercolour on paper; 15 1/4 x 13 in. (39 x 33 cm).

Throughout her life Adams was inspired by flowers, the subject of some of her first and very last pictures.



95 – Charles Mahoney (1903-1968), *Study of a Sunflower*, late 1940s, oil over pencil on board, prepared with a pink gesso ground, 15 x 12 in. (38 x 30.5 cm). Tirzah Garwood records Mahoney's passion for sunflowers in several amusing anecdotes recounted in *Long Live Great Bardfield and Love to You All* (Fleece Press, Huddersfield, 2012; Persephone Books, London, 2015).

96 – Winifred Knights (1899-1947), *Study of Bluebells*, tempera on canvas, 17 x 9 ¾ in. (43 x 25 cm).

In 1937, Knights was commissioned by the Earl of Crawford and Balcarres to produce a large decorative painting (6 x 10 ft) of *The Flight into Egypt* for Balcarres Castle. The narrative was set on the banks of a stream covered in bluebells. By the time World War II was declared, Knights had partially completed the painting, with the spring flowers and foliage of the riverbank rendered with elaborate and minute detail. As a result of Knights' sudden death in 1947, the painting was never realised.





Murals



97

Charles Mahoney (1903-1968),

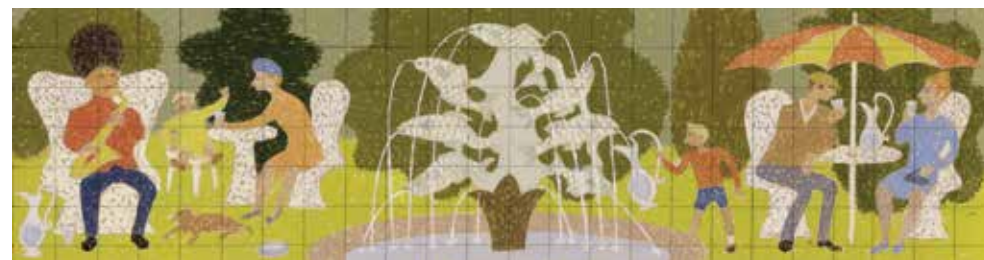
97 – *Study for Autumn*, c.1951,
pencil and watercolour on paper, 28 x 15 ¾ in. (70 x 40 cm).

98 – *Autumn*, 1951,
oil on board, 84 x 48 in. (213 x 121 cm).

But for a slight difference in height *Autumn* could be described as the pair to Mahoney's 1951 Festival of Britain painting *The Garden*. The artist's wife, Dorothy, posed for the main figure. Mahoney was fascinated by the formal qualities of the Victorian red brick house, visible from the platform of Borough Green station, from which he frequently travelled to London during the period in which he taught at the Royal College of Art.



98



John Armstrong (1893-1973),

100 – *The Peculiar Park Mural at Shell Centre*, 1961, gouache on paper, 3 ½ x 12 in. (9.2 x 30.5 cm).

101 – *The Peculiar Park Mural at Shell Centre*, 1961, gouache on paper, 3 ½ x 6 ¼ in. (9.2 x 15.8 cm).

In 1961, Armstrong received his last mural commission to decorate a reception area in the Royal Marsden Hospital in Sutton. Entitled *The Peculiar Park*, the mural was subsequently destroyed, but the designs remain to demonstrate the humour and vitality, the inventiveness and visual wit that Armstrong brought to their conception.

99 – **Colin Gill** (1892-1940), *Flora*, 1912, oil on canvas, 30 x 22 in. (76.2 x 55.9 cm).

Flora was one of the colour studies that Gill submitted for his 1913 winning entry for the scholarship to the British School in Rome. His scholarship was interrupted by his World War I service in France, 1915-18, during which he was appointed an Official War Artist. He returned to the British School in 1919, where he produced his masterpiece, *L'Allegro*.



102 – John Armstrong (1893-1973), Design for *The Pleasure of Living Mural at Shell Centre*, c.1961, gouache on paper, 13 ½ x 10 ½ in. (34.5 x 27 cm).



103 – Mary Adshead (1904-1995), *A Tropical Fantasy*, oil on panels, 70 ¾ x 98 ½ in. (180 x 250 cm).

This screen, which Adshead retained her entire life, is typical of the style of 'decorative painting' that was taught at the Slade School of Art. Adshead attended the school from 1921 to 1924 under Professor Henry Tonks. Whilst this would have been considered at the time a charming subject, the exoticized and subjugated portrayal of the central black figure now appears outdated and racist.



104



105



106

Evelyn Dunbar (1906-1960),

104 – *August*, c. 1937, oil on canvas, 11 ¾ x 7 ¾ in. (30 x 20 cm).

Dunbar's 1938 *Gardener's Diary*, commissioned by the magazine *Country Life*, was partly illustrated with line drawings of personifications of the months. She took three of these drawings, *February*, *April* and *August*, and worked them up into oils.

105 – *The Parlement of Foules*, 1933-1936, oil and pencil on paper, 5 ¼ x 10 ¼ in. (13.5 x 26 cm).

Proposed for the Brockley School murals and named after the late mediaeval dream-poem by Geoffrey Chaucer, *The Parlement of Foules* is an allegory of love, largely about the pairing off and mating of birds.

106 – *Mural Roundel*, 1933-1936, oil and pencil on paper, diameter: 6 ½ in. (16.5 cm).

One of a pair of allegorical roundels in which two young women, one carrying a portfolio, the other a basket with a folding easel, are being guided by a muse-like central figure.



107 – Frank Brangwyn (1867-1956), *The Printed Word Makes the People of the World One*, oil and tempera on canvas, 156 x 216 in. (396.2 x 548.6 cm).

In 1935 Brangwyn was commissioned by Lord Southwood to create a lunette decoration for the main entrance hall of Odhams Press in London. The building was demolished in 1973, but the lunette was saved.



108



109

Winifred Knights (1899-1947),

108 – Working study for 'Design for Wall Decoration' – *Three Women Bearing Baskets of Apples*, c.1918, pencil on paper, squared, 24 ½ x 17 ¾ in. (62.5 x 45 cm).

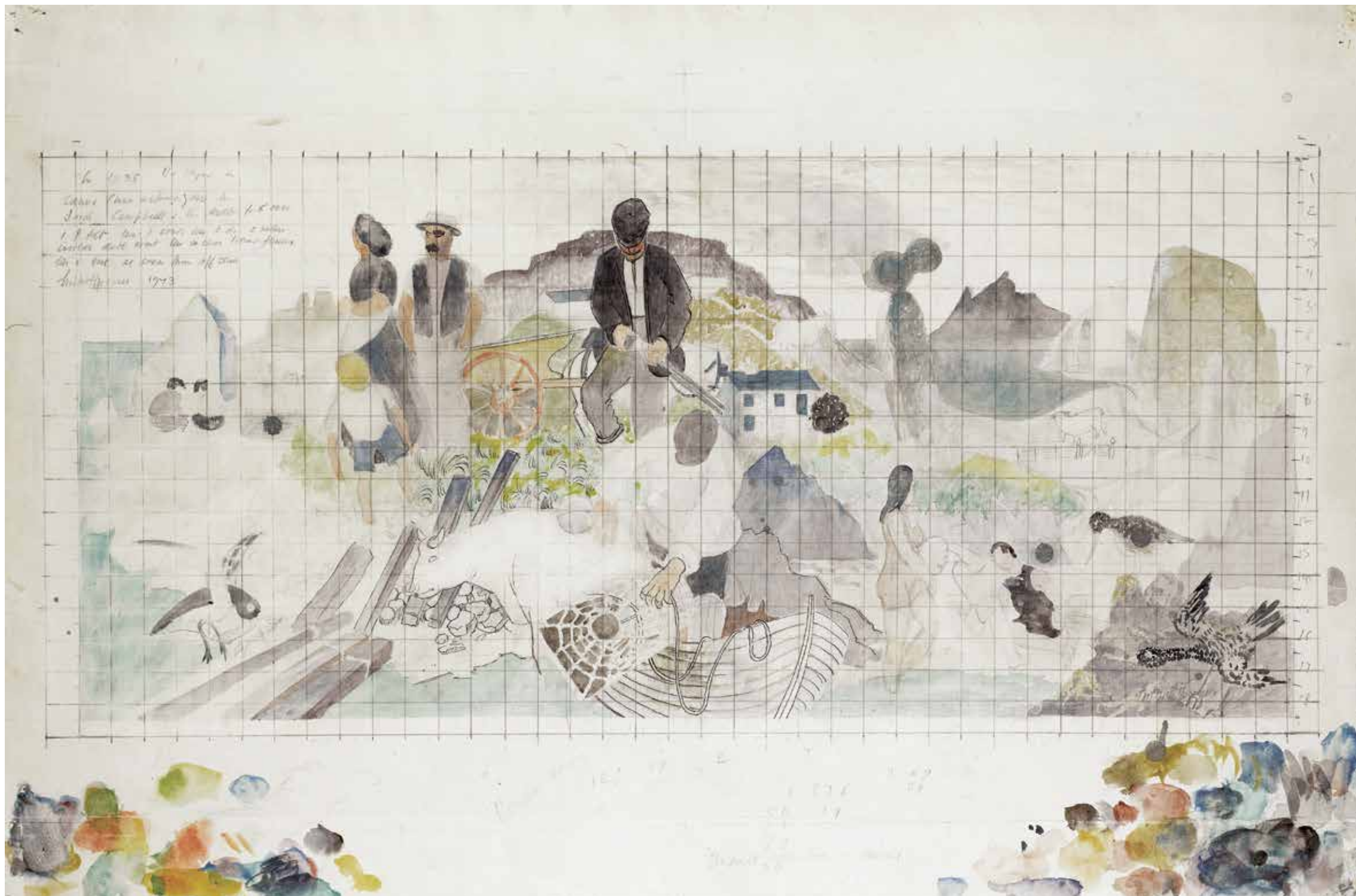
109 – *Design for Wall Decoration*, c.1918, oil on canvas (Artist's Colorman), 24 x 30 in. (61 x 76.2 cm). On loan from RAW (Rediscovering Art by Women)

This oil study is for the earliest of Knights' decorative paintings: *Design for Wall Decoration*, the Slade Sketch Club Special Figure Subject for January 1918. Inspired by the Italian Primitives, the mural itself is unlikely to have been executed.

OVERLEAF:

110 – **Gilbert Spencer** (1892-1979), Study for *Hebridean Memory*, 1951, watercolour, pen & ink and pencil on paper, squared for transfer in pencil, 20 x 30 in (50.8 x 76.2 cm).

Gilbert Spencer painted *Hebridean Memory*, a landscape set on the small Island of Canna in the Scottish Inner Hebrides for the Festival of Britain exhibition 'Sixty Paintings for 51'. *Hebridean Memory* depicts several of Canna's landmarks and the locals going about island activities – farming and lobster and mackerel fishing – whilst visitors sunbathe. The composition also includes a whimsical depiction in the right foreground of the artist and his older brother Stanley as their younger selves.



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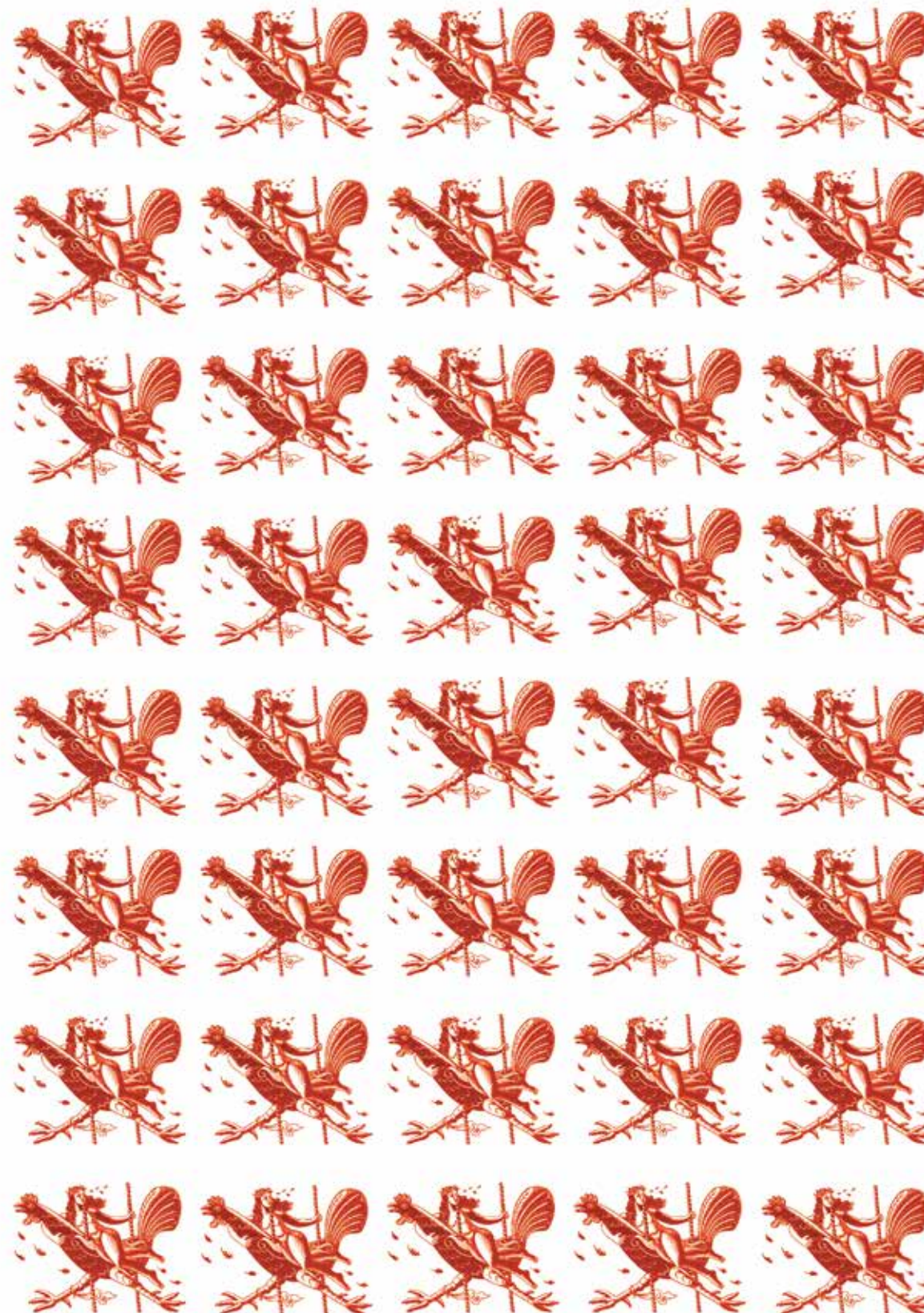
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