



The Fine Art Society
19th & 20th Century British Art



LISS FINE ART

British Murals & Decorative Painting 1910 - 1970



British Murals & Decorative Painting 1910 - 1970



This exhibition has been organised on the occasion of the publication of

British Murals & Decorative Painting 1920 -1960

(Sansom & Company)

Acknowledgements

Annette Armstrong
Ruth Artmonsky
Ian Beck
Sylvester Bone
Quentin Bone
Cordelia Bourne
Patrick Bourne
Erica Brandl
David Brangwyn
Sarah Bull
Elizabeth Bulkeley
Richard Campbell-Howes
Eleanor Christie-Chatterley
Glynn Clarkson
Gill Clarke

Ann Compton
Gordon Cooke
Sasha Devas
Rod Dorling
Simon Edsor
Daniel Dullaway
Willoughby Gerrish
Jonathan Gibbs
Nigel Green
Libby Horner
Stephen Halliday
Charlotte Halliday
David Fraser Jenkins
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Barrie and Marion Liss
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British Murals & Decorative Painting

1910 - 1970

The Fine Art Society

148 New Bond Street, London W1S 2JT

February 14 - March 9, 2013

All items are for sale unless otherwise stated

The Fine Art Society
19th & 20th Century British Art

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Alan Sorrell – Working Boats from Around the British Coast, Mural of the Nelson Bar, HMS Campania, 1950, (detail)

British Murals and Decorative Paintings, 1910 - 1970

A Lost heritage?

As a consequence of remaining out of the public domain murals often end up being written out of the accounts of the lives of the artists who created them - not withstanding the fact that for sheer size and scale it might be assumed that they were amongst the most ambitious projects they ever undertook.

The inspiration for this exhibition was the recent re-emergence of a number of historically important murals: two by Mary Adshead commissioned for Lord Beaverbrook's dining room, (previously listed as destroyed), a cycle of large scale studies by Brangwyn for the Rockefeller Center, Edward Bawden's *The English Pub* (1949-51), important works relating to the Festival of Britain by Alan Sorrell, John Piper, John Armstrong, Gilbert Spencer and Charles Mahoney, Barbara Jones' masterpiece *Man at Work* (1961) and Peter Lanyon's *Porthmeor Mural* (1962). Almost without exception these works have not been shown in public for over a generation and in most cases have never even been reproduced in colour. This in itself is remarkable.

This exhibition coincides with the publication of *British Murals & Decorative Painting 1920-1960* (Sansom & Co.). A debate is now long overdue – a debate about heritage, about murals that have been lost and murals that might still be recorded and saved. It is also time for a more inclusive view of 20th century British Art in which murals and decorative paintings are fully accounted for.

Paul Liss
December 2012



Mary Adshead at work

Modern British Murals

The murals that were produced in this country in the twentieth century remain as one of the great inventive achievements in modern British art. Highly original in their approach to design, balancing varying degrees of modernity or tradition, they demonstrate the creative drive of their makers and contain singular expressions of the aesthetic, personal and social concerns that typify the ages from which they come. Some are celebrations of simple human pleasures, perhaps to decorate a refreshment room, an ocean liner or a dining room. Others are intended to be the highest expressions of their art, ambitious allegorical or decorative compositions that like the frescoes of the Renaissance would speak through the ages to later generations. The individuals and committees who commissioned them similarly believed they would both represent the best that Britain had to offer and mark the high accomplishment of contemporary society, elevating the public and private spaces they occupied and inspiring moral purpose. There was some institutional encouragement with the foundation of the British School at Rome in 1901 to study Renaissance decorations, and from 1912 a specific scholarship in Decorative Painting. The Slade School's approach to complex figure compositions and its annual Composition Prize, which encouraged students to work on a large scale, gave further impetus to the revival of mural painting, and the first Rome Scholars all came from the Slade. The first was Colin Gill (1913), who painted *Allegro* there in 1921 (pages 18-19), Winifred Knights (1920) and then Thomas Monnington (1922), whose exposure to Italian decorative cycles inspired his art forever after.

But despite the counter-intuitive evidence of their size, murals have unjustly constituted an almost hidden history in many accounts of twentieth-century British art. It seems only now, from the perspective of a new century, that we can look again and take in how important they are for an understanding of the age in which they were made and the idealism that underpinned it. And more than this, we can appreciate the sheer quality and skill of their composition and draughtsmanship, carried out on such a demanding large scale.

There is a distinction that must be considered between murals and what can usually be termed decorative paintings. Murals might be made in fresco or more commonly painted in distemper on to large sections of canvas, sometimes fitted to a specific architectural space such as a lunette but installed as a direct covering of the wall. 'Decorative' paintings served the same purpose but were hung or installed on the wall itself, essentially as large-scale pictures. A greater layer of complexity was the way such works were sometimes planned to be presented as an ensemble, such as the unrealised Hall of Remembrance to commemorate the Great War, which was to be hung with a sequence of identically sized large paintings to create a powerful overall effect. Similarly Stanley Spencer planned a chapel-like setting in which to group his paintings which he dubbed Church House, a scheme that was to demonstrate visually the link between the flesh and the spirit and in which his famous *Resurrection, Cookham* (1924-7, Tate) was to be a centre-piece. In the event it was Spencer who created what is undoubtedly the greatest masterpiece of twentieth-century decoration, the moving memorial to the dead of the First World War at Burghclere (1927-32), which affectingly and poignantly mixed biography with symbolism in an act of commemoration by a survivor to the lost.

When on the eve of the First World War the Whitechapel Art Gallery mounted its survey exhibition *Twentieth-Century Art – A Review of Modern Movements* in 1914 the catalogue identified four key avant-garde groupings operating in London. These were the Cézanne-inspired painting of Bloomsbury; the urban Post-Impressionism of Sickert and the Camden Town Group; the abstraction of the Vorticists; and lastly, those makers of 'imposing' decorative designs, which relied for their impact on 'the creation of commanding human types and appropriate attitudes and gestures'. This influential text located

the makers of murals alongside the most advanced forces in contemporary British art, and identified that their inspiration came from Puvis de Chavannes. Puvis was greatly admired in Britain, not least for the seriousness of his decorative schemes. But for a younger group of artists - that included Augustus John and Frederick Cayley Robinson – it was Puvis's subtle invocation of mood and atmosphere that inspired them the most, the intangible elusiveness of his subjects, which somehow combined lyricism with gentle melancholy. They copied Puvis's soft chalky palette and the hieratic rigour of his composition. Sometime before 1910, Augustus John was commissioned by Hugh Lane to make a sequence of three ambitious large decorations for his Cheyne Walk house – *Lyric Fantasy* (Tate), *The Mumpers* (Detroit Institute of Arts) and *Forzeed Amore* (subsequently overpainted as *The Flute of Pan*, private collection). They marked an important new beginning for large-scale painting in Britain, although ultimately the scheme remained unfinished, partly because of John's endless refinement of the panels and partly because of Hugh Lane's death on the *Lusitania* in 1915. During the First World War Cayley Robinson set to work on the extraordinary set of four decorations for the foyer of Middlesex Hospital, collectively entitled *Acts of Mercy*. This public, philanthropic project, funded by Sir Edmund Davis, further helped renew the potential of decorative painting. It demonstrated the way in which the expressive set of the figures alone could transmit emotion, in this case notably the panel of recovering soldiers and sailors who silently stare far away, as if reliving the traumas they have witnessed, and contrasted with the redemptive human kindness of the nursing staff.

Following the prototypes of the Renaissance and Puvis, this approach is found vividly in the studies Charles Mahoney made for the decoration of Campion Hall in the early 1940s, of which the tender meeting between Mary and the Angel Gabriel in *The Visitation* (no.41) or the preparations for *The Birth of the Virgin* (no.44) are such subtly expressive and beautiful examples. Mahoney was on the staff of the Royal College of Art, appointed by its Principal, William Rothenstein, who was himself an ardent devotee of Puvis. The College played an instrumental part in the revival of mural painting in Britain in the early modern period. Mahoney ran what was categorised as the Mural Department, which was essentially the heading under which the craft of painting was taught, and successfully linked art with design as one of the key principals for the College's existence. Rothenstein believed passionately in the application of art to enhance everyday life, specifically through public art projects and he furthered the aims of the College and the experience and careers of his students by encouraging their involvement in these schemes. Mahoney was appointed to carry out a large-scale mural for Morley College for Working Men and Women which depicted *The Pleasures of Life*, located in the concert hall, and funded with money secured for the project from Lord Duveen. He was joined in the Morley project by two recent graduates from the Royal College's design course, Edward Bawden and Eric Ravilious, who decorated the Refectory with Shakespearian scenes. Completed in 1930 the decorations were unveiled by Prime Minister Stanley Baldwin who noted 'the one thing he felt was that the works were conceived in happiness and in joy, and the execution gave real pleasure to the artists. It was only in that spirit that any creative work could be done that was going to give pleasure to other people.' Tragically the decorations were completely destroyed by bombing during the war. Bawden remains one of the most inventive designers of the century, and subsequently he went on to complete a number of mural projects. He completed the sequence of eleven panels titled *The English Pub* (no.51) that decorated the First Class bar of the Orient liner *Oronsay*. Bawden successfully combined stylisation of forms and flat colour with the repeated rhythm of pure pattern in a tour de force of design, full of wit and flair in which English pub names are represented in purely visual forms – *The Rose and Crown*, *The Cock*, *The Wheatsheaf* – and becoming themselves emblems of our national history and culture.

It was Bawden who was appointed to execute the entrance mural for the Lion and Unicorn Pavilion of the Festival of Britain in 1951. The Festival was a key event for the patronage and encouragement of mural painting in Britain. Some of Britain's most famous artists were commissioned by the Arts Council to create large-scale works with which to decorate the South Bank and its structures. Notable among these was John Piper's epic *The Englishman's Home* (no.53) made up of forty-two plywood panels which blended together homes modest or noble, castle or cottage in an act of visual unification of the different social layers of post-War Britain. Piper's mural was displayed outdoors, under a narrow constructed porch, but making it one of the key back drops to the South Bank. The Festival also staged a major exhibition of large-scale works

titled *60 Paintings for 51* for which specially selected painters were invited to submit works painted on an ambitious scale for which the Arts Council supplied the canvas, which was in the era of post-War austerity still difficult to come by or afford. The intention was that these should be purchased to decorate the institutions of the new Welfare State – schools, hospitals, civic buildings and new towns. Included in the show was Gilbert Spencer's elegiac recollection of his time on Canna, *Hebridean Memory* (no.55), a lyrical summation of life on the island. A fisherman hauls in nature's harvest, at his side a calf that seems to bless the sea with new life, and Spencer put himself and his brother Stanley into the composition, sitting side by side on the beach. Other works in the Festival exhibition included the beautiful design and serene draughtsmanship of Charles Mahoney's *The Garden* (no.57), and John Armstrong's *Storm*, which presented an allegory of the futility of war and man's vulnerability. The complex rhythm of bodies recall the battle subjects of the Renaissance that Armstrong so admired, of which Uccello's *Rout of San Romano* (National Gallery, London) held the greatest fascination. But the meaning was explicitly modern, warning of the destructive horror of allowing the Cold War to turn hot, the men's pierrot costumes and wooden swords symbols of childishness, their umbrellas not up to the job of protecting them from the gathering storm. Armstrong's decorations in 1960-1 for the Royal Marsden Hospital were of a quite different flavour. These images of events in *The Fantastic Park* were full of light-hearted warmth and wit. Sadly the finished mural was destroyed, but a record remains in the sequence of fully realised gouache studies (no.67). Such vernacular subject matter and playful character had a great tradition within twentieth-century British mural painting. It underpinned the work of Rex Whistler, and formed the basis of the supremely witty and sophisticated decorations Mary Adshead made in 1928 for Lord Beaverbrook's dining room, collectively titled *An English Holiday* (nos.12-13). In *Village Inn* a gentleman cyclist flirts with a country maid straight from the pages of *Precious Bane* or *Cold Comfort Farm*, while in *The Puncture* there is further flirtation as the gamely self-reliant Lady Louise Mountbatten is offered assistance by a swaggering, bearded character who looks very much like the predatory Augustus John. Lady Diana Cooper – who elsewhere appeared in one of them herself - persuaded Beaverbrook not to install the murals as she believed the people depicted would all quarrel with him, and instead they were displayed at Peter Jones department store.

The continuing importance of twentieth-century murals was marked by a major exhibition at the Victoria & Albert Museum – *Mural Art Today* – in 1962 which gathered some of the principal artists then working in that discipline. Barbara Jones was asked to show *Out in the Hall* (no.68), and her status as a key figure was further reinforced by the creation of her vast *Man at Work* (no.69) in 1961 for Turin's International Labour Exhibition. Private patronage continued with Stanley Seeger's commissioning of Peter Lanyon to paint his thirty-one feet long *Porthmeor Mural* (1962, no.70). Lanyon created an extraordinary work, a vast allusive, semi-abstract, expressive rumination on the primal relation between man, myth and landscape in Cornwall that is one of the grandest achievements of St Ives art and which sought to portray the sea in all its moods – 'a fast-moving sea with cross-shore drift and counter drift' as Lanyon concisely described it. He saw the work consciously as part of a great tradition, working from a position in the contemporary world but taking account of all that had gone before – 'a very big tradition of English painting that had the nerve to be itself' – and in the process created a masterpiece of modern art and modern mural painting.

Robert Upstone
December 2012



1 **Steven Spurrier** (1878 -1961) – *The Hunt*, design for a frieze, c. 1910, watercolour on two sheets of paper, 40 x 127 cm (15 3/4 x 50 in.)

Between 1906 and 1961 Spurrier exhibited nearly 100 works at The Royal Academy and he frequently illustrated magazines such as *The Graphic*, *Illustrated London News* and the *Radio Times*. He was especially drawn to subjects of dance and the circus and attracted by the patterns created by brightly coloured clothes and the rhythm afforded by subjects conveying movement. During the First World War he worked with the Admiralty developing dazzle camouflage for ships. 'I have made countless pencil notes of all sorts of incidents, and the ideas for my pictures evolve from them and my imagination. I seldom paint a picture with the subject in front of me but from sketches and memory.' (quoted by Mary Chamot in *The Modern British Paintings, Drawings and Sculpture*, London 1964, II)



2 Frank Brangwyn (1867-1956)

Mural study for St Aidan's Leeds – *young girl with red hair*,
c.1908-16,
black and red chalk on paper,
56 x 45 cm (22 x 17 3/4 in.)
Provenance: Waldron West until 1994; thence by descent

Brangwyn was commissioned by his friend R.H. Kitson to design a mosaic mural for St Aidan's, depicting the life of the Saint. The red headed child appears by the side of St Aidan preaching, but facing sideways in the completed work (the same girl features in the later stained glass window at Northampton – United Reform Church, Abington Avenue).
These drawings will appear as reference M1108 in Dr. Libby Horner's forthcoming catalogue raisonne.



3 Frank Brangwyn (1867-1956)

Mural study for St Aidan's Leeds – *young girl with red hair*,
c.1908-16, signed,
crayon and pastel on brown paper,
56 x 45 cm (22 x 17 3/4 in.)
Provenance: Waldron West until 1994; thence by descent



4 Frank Brangwyn (1867-1956)

Men Carrying a Basket – Study for Court of the Ages, Panama-Pacific International Exhibition, San Francisco, 1914,
inscribed 'Colour block of Nude upright small / ochre drawing of / St Aidan (?) Cross/long drawing/Colour block of / old
Franklin /Head in pencil right and 'Bloell' (lower right),
pencil, red crayon and black ink on paper, 34.3 x 46.6 cm (13 1/2 x 18 1/2 in.)
Provenance: Waldron West until 1994; thence by descent.

This is a study for *Fruit Pickers*, one of the eight panels Brangwyn painted for the Panama-Pacific International Exposition in 1914. There is a similar study in the Victoria Art Gallery, Bath. Brangwyn was the only British artist chosen to paint murals for the event, the others all being American.
This drawing will appear as reference M1323 in Dr. Libby Horner's forthcoming catalogue raisonne.



5 Archibald Ziegler (1903 -1971)

Design for Drop Curtain, Toynbee Hall, East London, Toynbee, c. 1920, watercolour over pencil on paper, 33 x 25.5 cm (13 x 10 in.)

Situated at the heart of the Jewish and Irish immigrant communities in East London, Toynbee Hall championed a number of important social causes, especially the fight against fascism in the interwar years. C.R. Ashbee is credited with designing the Toynbee 'tree of life' logo. Workers' Educational Association - for whom Ziegler provided courses in history of art - was also based at Toynbee Hall.



6 Charles Sims (1873 -1928) – Study for *Ceiling painting in the Great Hall of the Institute of Civil Engineers*, c.1919, signed, oil on canvas, 45.5 x 109.5 cm (17 15/16 x 43 1/8 in.)

In 1920 Sims was commissioned to decorate the ceiling of the Institute of Civil Engineers in Great George Street, Westminster. On December 2, 1919 the Institute's Minutes recorded the Council's decision 'that advantage be taken of the opportunity afforded of the cleaning and reinstatement of the Great Hall, and the erection of scaffolding therefore, to complete the architect's original scheme for the decoration for the decoration of the mouldings of the ceiling ... The Council accept the offer of Sir John Griffith the President, to complete the ceiling of the Great Hall by providing for the decoration of the central panel a painting emblematic of the Civil Engineers' war-time efforts.' The ceiling decoration was part of a commemorative scheme, including a plaque designed by Derwent Wood to record the names of those members killed in the Great War.

Sims's design is enormously inventive. A figure of Victory swoops down, surrounded by a billowing Union Jack and holding the victor's laurels, although it also serves as a wreath for the dead. At the edges people crane their necks to peer upwards, as people looking up at the ceiling would do, and a biplane, emblem of modernity crosses the composition. Sims was deeply engaged in the process commemorating the War. His son was killed in the Navy in 1914, and he painted a lamentation that was exhibited at the Royal Academy to great note. In 1918 he travelled to France as an Official War Artist and was there when the guns fell silent for the Armistice. Sims was paid £1,000 for his Civil Engineers ceiling commission. The fully completed canvas exhibited here was perhaps used to show the Council what form the final decoration would take.





Colin Gill in his studio at The British School at Rome, 1920, private collection

Colin Gill (1892-1940)
Allegro, 1921, signed and dated,
 oil on canvas, 117 x 228.5 cm (46 x 90 in.),
 on loan from a private collection.

Provenance: The British School at Rome, 1989

Exhibited: *The Last Romantics*, Barbican, 1989 (462); Tate Britain, 1995, as part of New Displays; *Two-Way Traffic, British & Italian Art 1880-1980*, Royal Albert Memorial Museum, Exeter 1996, cat.14.

Literature: *Studio 84*, 1922, p. 828; *The Last Romantics, Barbican*, 1989, pp.191-2; Sam Smiles & Stephanie Pratt, *Two-Way Traffic, British & Italian Art 1880-1980*, (exhibition Cat.) Royal Albert Memorial Museum, Exeter 1996, p.12, cat. 14; *British Murals and Decorative Paintings 1920-60*, Sansom & Co, 2013, p.30 and pp.139-157

Colin Gill won the inaugural scholarship to The British School at Rome in 1913 and *Allegro* was the major painting produced during his stay at the school. *Allegro* includes portraits of Gill's fellow Rome Scholars, the engraver Job Nixon, the sculptor Alfred Hardiman (and his wife) and the Rome Scholar in Painting Winifred Knights. Knights arrived in Rome just as Gill was completing the canvas, at the end of 1920. Gill fell in love with Knights (a love sonnet by Gill includes the line, 'You hold my heart like a bird in a cage') and painted a striking portrait of Knights' over a Calvary.



7 Frank Brangwyn (1867-1956)

Stic B, Design for a poster, 1920s, signed with monogram & inscribed 'Small tail', watercolour and pastel, 71.1 x 50.8 cm (28 x 20 in.)

Provenance: Tom Luzny

Stic B was a French product developed shortly after the First World War to give a good range of colours and grounds that were non-glossy and weather-resistant for outdoor work. It was first used by the painter Maurice Denis in 1927.



8 Frank Brangwyn (1867-1956) – Study for Birmingham University War Memorial, c.1921, inscribed 'Birmingham War Memorial' in red, illegible inscription above, gouache on brown paper, 34.5 x 57cm (13 1/2 x 22 1/4 in.)
Provenance: Waldron West until 1994; thence by descent.

Brangwyn's assistant Frank Alford noted in his diary in July 1921 that Sir Aston Webb discussed with Brangwyn a mosaic memorial to ex-soldiers, consisting of three panels. The project never came to fruition and this is the only known study for it.



9 **Mary Adshead** (1904 -1995) – *Scenes from the Life of Christ: Preaching the Gospel*, mid-1920s, oil on canvas, 51 x 130 cm (20 x 51 in.)

This unfinished reredos is likely to date to the period in which Adshead produced her first mural, *The Joys of the Country*, Shadwell (1924), painted in collaboration with her fellow Slade student Rex Whistler. The scenes from the Life of Christ follow a conventional iconography until the last two panels which include a scene with a missionary reading the scriptures in Africa and figures in contemporary dress apparently admiring a Neo-Classical building.

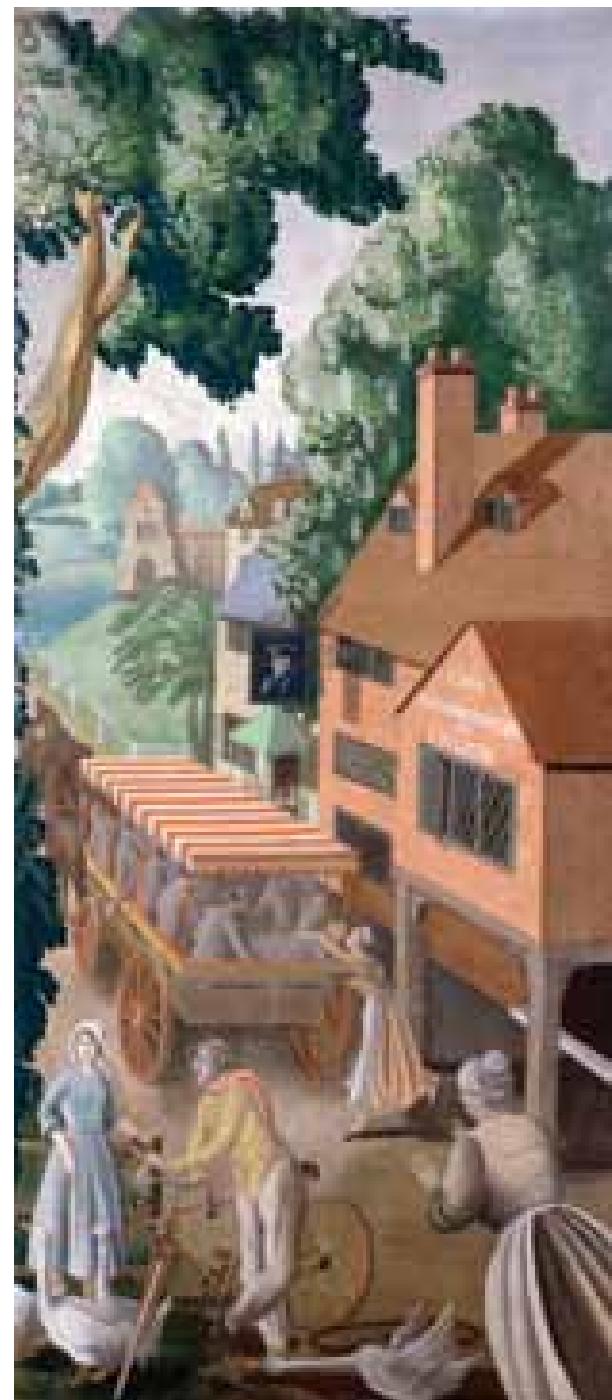


10 Archibald Ziegler (1903 -1971) – Study for *An Allegory of Social Strife*, late 1920s,

This modern day Crucifixion scene – a study for a larger mural – depicts the artist himself on the Cross. Dating to the second half of the 1920's - a period of mass unemployment and social unrest lasting well into the 1930s - it recalls images of the 1926 General Strike, which Ziegler would have himself lived through as a young art student. Ziegler's striking composition is likely to have influenced Emmanuel Levy's self portrait *Jesus The Jew*, 1942, (Private collection)



11 Archibald Ziegler (1903 -1971) – *An Allegory of Social Strife*, late 1920s, oil on panel over pencil and red crayon, 53.5 x 67.7 cm (21 1/8 x 26 5/8 in.)



'An English Holiday Installation'

This image shows the panels installed at Peter Jones department store, London, 1930

12 Mary Adshead (1904 -1995)

An English Holiday – Village Inn, 1928

signed lower left

oil on canvas, 217 x 96.5 cm (85 1/2 x 38 in.)

Exhibited:

An English Holiday, Peter Jones department store, London, 1930

Literature:

M.H.Clough & A.Compton (ed), *Earthy Delights: Mary Adshead 1904-1995*, Exhibition Catalogue, University of Liverpool Art Gallery, 2005, pp.40-45; *British Murals & Decorative Painting 1920-1960*, Sansom & Co, 2013, p.84 and pp.177-189

The Puncture and *The Village Inn* were two of eleven scenes in the series *An English Holiday*, commissioned by the British-Canadian business tycoon and politician Lord Beaverbrook, early in 1928, for the dining room at Calvin Lodge, Newmarket. The commission for *An English Holiday* was withdrawn by Lord Beaverbrook in August 1928, apparently after the intervention of his friend Lady Diana Cooper who felt that Beaverbrook would quarrel with most of the people (his friends and acquaintances) who served as the models for the scheme.

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

Page to left: Detail

13 Mary Adshead (1904 -1995)
An English Holiday – The Puncture, 1928,
 signed lower left,
 oil on canvas, 217 x 121.5 cm (85 x 47 in.)

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

Literature:
 M.H.Clough and A.Compton (eds), *Earthly Delights:
 Mary Adshead 1904-1995*, Exhibition Catalogue,
 University of Liverpool Art Gallery, 2005, pp.40-45;
British Murals & Decorative Painting 1920-1960,
 Sansom & Co, 2013, p.84 and pp.177-189

The model for *The Puncture* was Countess Edwina Mountbatten (wife of Lord Louis Mountbatten) a core member of Beaverbrook's circle. Edwina Mountbatten was the best friend of Jean Norton (Beaverbrook's mistress).



14 Edward Halliday (1902-1984)
Hypnos, 1928,
 signed lower left,
 oil on canvas, 74.7 x 134.7 cm (30 x 54 in.)

Provenance: commissioned by Sir Benjamin Johnson for his house Abbot's Lea, Woolton, 1927. Completed in 1928; given to Halliday as a gift in 1937 upon the death of Johnson

Exhibited: Royal Academy, 1939, under the title *Evening in the Campagna*, (with new date added 1930-9 but no changes to the composition)

Literature: Edward Halliday, *Art for Life, 1925-1939*, Ann Compton, pp.18-21, reproduced p.20 and on front cover, *British Murals & Decorative Painting 1920-1960*, Sansom & Co, 2013, pp.190-203

Hypnos was commissioned in 1927 by Sir Benjamin Johnson, for his house Abbot's Lea, Liverpool, and completed in 1928 during the last year of Halliday's Rome Scholarship. Johnson was an insomniac, hence the choice of *Hypnos*, god of sleep, and the painting hung in the corridor outside Johnson's bedroom. The iconography was devised by Dorothy Hatswell, a classicist and assistant librarian at The British School at Rome, whom Halliday married in 1928. The painting includes portraits of Halliday's friend and fellow Rome Scholar in Painting Robert Lyon as well as Bobby Longdon, a friend and classics scholar at The British School at Rome.





15 Stanley Lewis (1905-2009)
Allegory, c. 1929,
 oil on canvas, 127 x 236 cm (50 x 93 in.)

Provenance: The artist.

Exhibited: Imperial Gallery of Art, Imperial Institute South Kensington, *Exhibition of Works Submitted in the Competitions for the Rome Scholarships of 1930 in Mural Painting, Sculpture & Engraving*, January-February 1930. *The Unknown Artist: Stanley Lewis and His Contemporaries*, Cecil Higgins Art Gallery & Bedford Museum, June 12 - September 5, 2010. cat. no.19

Literature: *Stanley Lewis*, published by Liss Fine Art, 2010. p.47

Lewis painted *Allegory* for the 1930 Rome Scholarship in Mural Painting, which he missed winning by a single vote. The setting was Whitehall Farm, where he spent his childhood, and the models included his mother (the reclining figure), his sister Margaret (the young woman third from the right) and his cousin Edith (the central figure holding the baby).

'The theme of my painting *Allegory* is a celebration of simple country life and animals big and small.... I was brought up on a big farm called Whitehall Farm six miles from the city of Newport in Monmouthshire. As a toddler I was fascinated with all the animals and the goings on, that made up life on a farm in those far off years.' (quoted in *Stanley Lewis*, published by Liss Fine Art, 2010, pp.47-51)



Candidates for the Rome Scholarship were required to submit two figure compositions in colour designed for a wall decoration and a full-size cartoon for a portion of one of these. Lewis completed *Allegory* whilst staying with his Aunt Joan in Westgate Terrace, London. Here he found the model for the central figure – a road sweeper who happened to be passing. 'I looked out of the window and saw a tall man cleaning the street so I got him to pose for a few minutes just so I could get the hang of it.' Sally's daughter Joan modelled for the girl with the apple.

A review of the finalists (undated newspaper clipping) was critical of the fact that '.....there is now some danger of competitors cultivating a Rome Scholarship style, to please the assessors. That the British School at Rome should stand for the classical tradition in art is natural and proper, but classical principles ought not to be confused with classical reminiscences. Take away the reflections of Piero della Francesca and Michelangelo from some of the designs, and there is not very much left.'

16 Stanley Lewis (1905-2009)
Colour Study for Central Group of *Allegory*, c. 1929,
oil on canvas, 287 x 145 cm (113 x 57 in.)

'I painted the big picture on a step ladder! The hedgehog represents the extraordinary life in the countryside. The picture's theme is a celebration of simple country life and animals big and small.' (quoted in *Stanley Lewis* published by Liss Fine Art, 2010, p.54).

Page to left: Detail



17 Charles Mahoney (1903-1968)

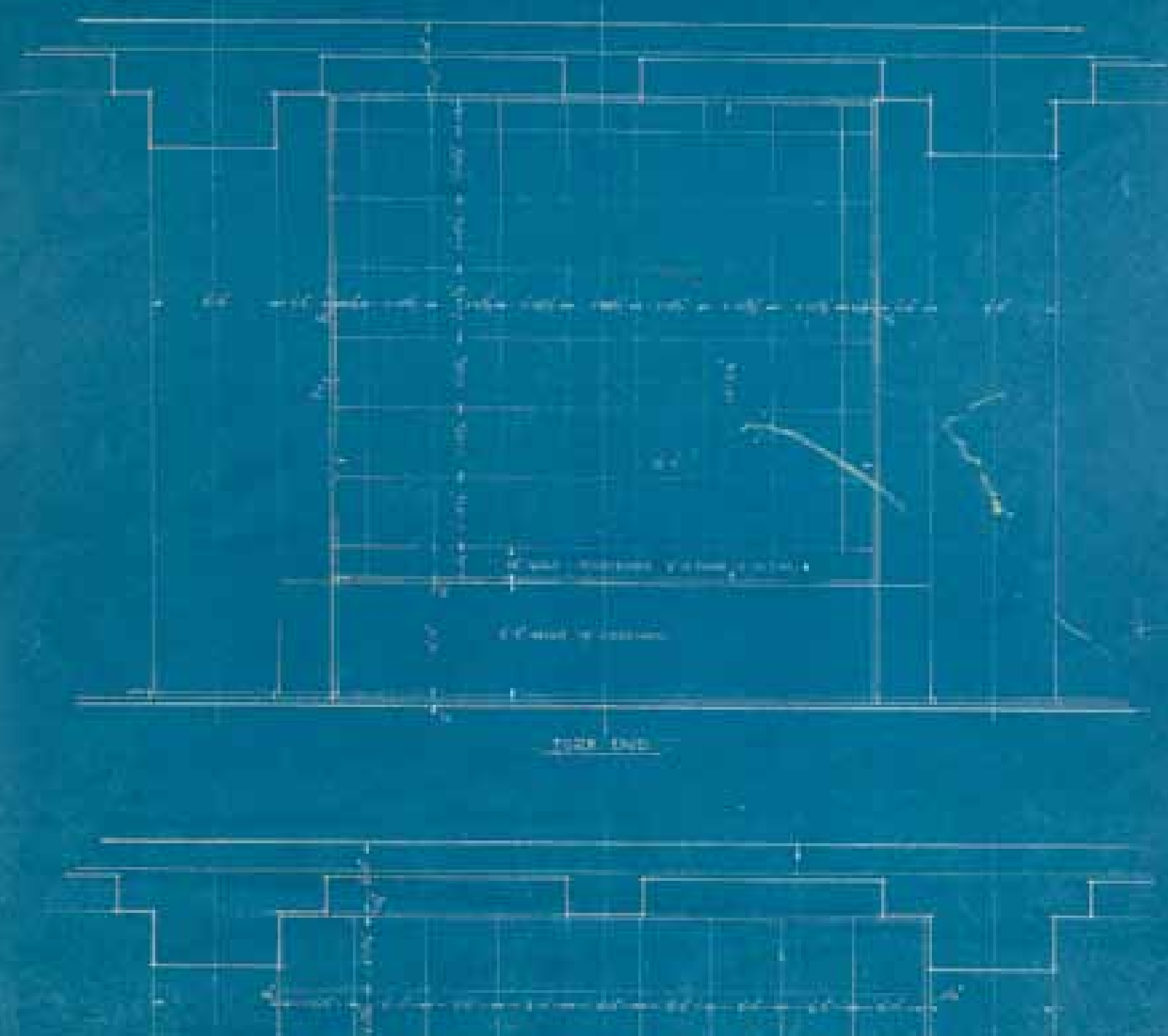
Compositional study for *The Pleasures of Life* at Morley College, 1928-30, inscribed "Rich jewels", pen and brown ink over pencil on paper, 47 x 65 cm (18 ½ x 25 ½ in.)

The scheme to decorate Morley College was funded by Lord Duveen and followed on from his commission for Rex Whistler to decorate the Refreshment Room of the Tate Gallery. Six painters, all former students at the RCA, were invited to submit designs. Those chosen were Mahoney, Bawden and Ravilious. Mahoney's contribution, *The Pleasures of Life*, was the central feature on the wall at the back of the stage used for orchestral concerts, dramatic performances and folk dancing. In the foreground were seven Muses: (left to right) Dancing, Plastic Art, Music, Philosophy, Drama, Poetry and Prose. Country Dances, Outdoor Pastimes and Apple Picking were presented in the spaces above. The scheme was completed *in situ* during an 18 month period and was worked on in oil paint mixed with wax, on canvas, fixed to the wall. The building was destroyed by a bomb during the Second World War and none of the three artists' work survived.



Photograph of Mahoney's mural cycle *The Pleasures of Life* at Morley College, 1928-1930. Courtesy of Elizabeth Bulkeley.

C.P.S. No. 530 IMPERIAL OF BRITAIN
 DINING SALOON
 DETAIL SHOWING JUMP OF PICTURES OVER SIDEBOARDS
 SCALE 1/8" = 1'-0"



18 Frank Brangwyn (1867-1956)

Designs for *SS Empress of Britain*, 1930-31

A collection of over 20 original designs,
 the largest 152.5 x 152.5 cm (60 x 60 in.)

Provenance: Edgar Peacock and Waldron West

Natives Carrying Baskets

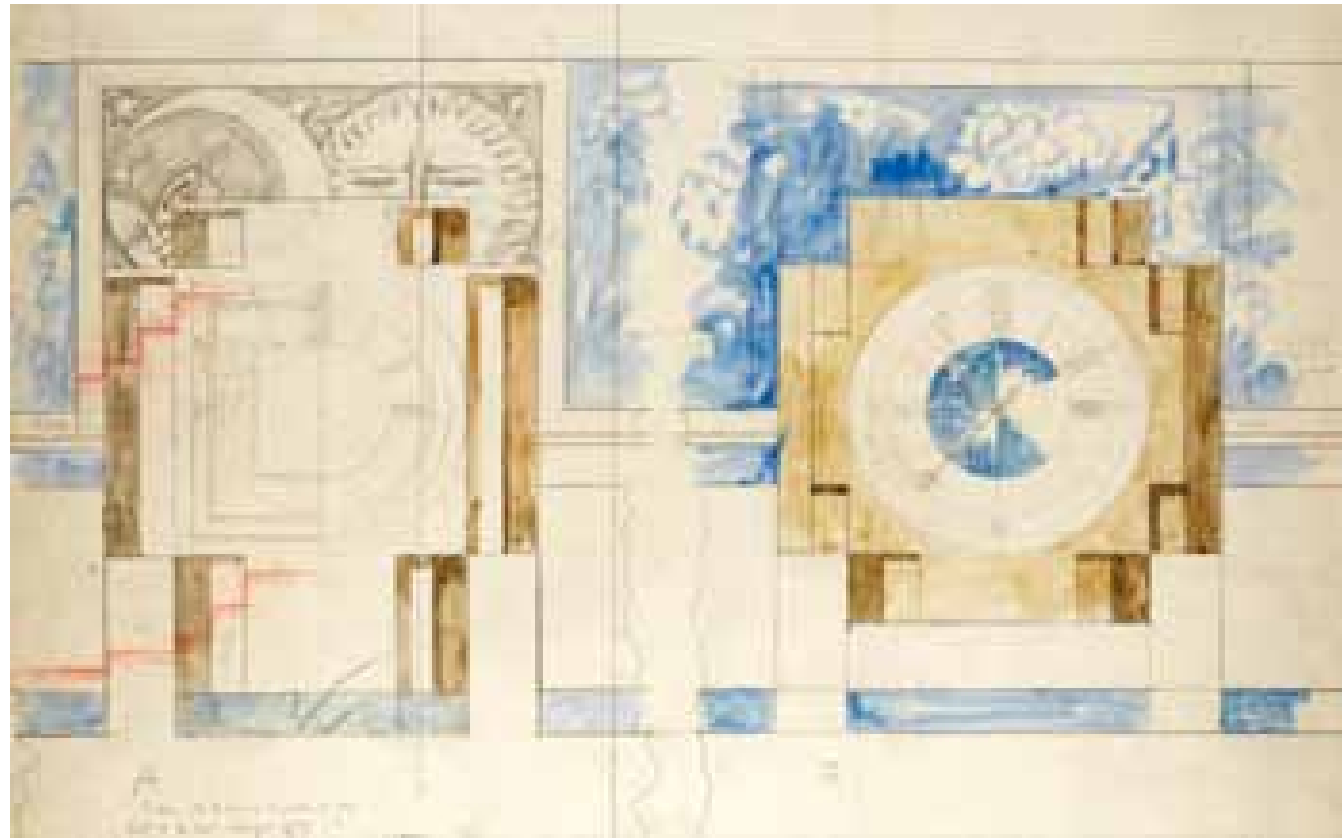
(Study for *SS Empress of Britain*), c. 1930-31,
 mixed media on gold speckled paper laid on board,
 46 x 28.5cm (18 1/4 x 11 1/4 in.)

The *SS Empress of Britain* (Canadian Pacific Line, A1822) was a showcase for the best in British design and included commissions by Sir Charles Allom, Edmund Dulac, Sir John Lavery, Maurice Grieffenhagen and Heath Robinson. Frank Brangwyn designed complete interiors for the 1st class dining room (Salle Jacques Cartier) and two private dining areas. The Salle Jacques Cartier was the largest un-pillared room ever built on a ship, seating 452 people, and was 40 m (131 ft) long, 32 m (105 ft) wide and with a central well 6 m (19 ft) high. For the wall decoration Brangwyn devised a decorative scheme reminiscent of the murals he painted for of The House of Lords, painted onto panels prepared with a metal ground.

The *Empress of Britain* was torpedoed in October 1940 – the largest liner lost during the Second World War. This archive – comprising original Brangwyn designs and blue prints for murals, furniture, flooring, tablecloths, marquetry panels, metal fittings and clocks offers a unique historical record of one of the celebrated pre-war luxury liners.

The study will appear as no. A1822 in Libby Horner's forthcoming catalogue raisonne.

Page to left: Dining Saloon, detail showing suggested jointing of pictures over sideboards, Blueprint, with pencil additions, 1930-31, 63.5 x 51 cm (25 x 20 1/2 in.)



Frank Brangwyn (1867-1956)
Clock design, 1930-31, inscribed with notes,
pencil, crayon and watercolour on tracing paper,
82 x 123.5 cm (32 1/4 x 48 1/2 in.)

Empress of Britain, Salle Jacques Cartier,
original photograph by Stewart Bale, Liverpool, c. 1931,
inscribed by Brangwyn in pencil, 'The complete set of dining
room designed by F.B, furniture fittings etc.'
stamped on the reverse Canadian Pacific Railway no 1353,
23.5 x 29.2 cm (9 1/4 x 11 1/2 in.)



Frank Brangwyn (1867-1956)
Floor design, 1930-31, inscribed with notes,
pencil gouache and chalk on brown paper,
56 x 38 cm (22 x 15 in.)



Frank Brangwyn (1867-1956)
Tablecloth design, 1930-31,
pencil and watercolour on paper, 42 x 31.5 cm (16 1/2 x 12 3/8 in)



19 Charles Mahoney (1903-1968)

First design for the Thomas More Altar, Cheyne Row, London, mid 1930s, oil on paper, 30.5 x 20.2 cm (12 x 8 in.)

Provenance: The Artist's Estate



20 Charles Mahoney (1903-1968)

Final design for the Thomas More Altar, Cheyne Row, London, mid 1930s, oil on paper, 30.5 x 20.2 cm (12 x 8 in.)

Provenance: The Artist's Estate

Mahoney's altarpiece for the Roman Catholic *Church of Our Most Holy Redeemer and St Thomas More* was unveiled on April 1, 1938. In the background the Tower of London with a scaffold being erected can be seen on one side with More's house in Chelsea on the other. Thomas More's name was added to the dedication of the Roman Catholic Church following his canonisation in 1935, (the quadricentenary of his martyrdom). The church is located close to the house where he lived in Chelsea from 1524 until he was taken to the Tower and subsequently executed on July 6, 1535.



21 Charles Mahoney (1903-1968)

Study for *Joy & Sorrow*, mural at Brockley County School, signed and dated 1933, oil on paper (arched top), 45.7 x 26.7 cm (18 x 10 in.)

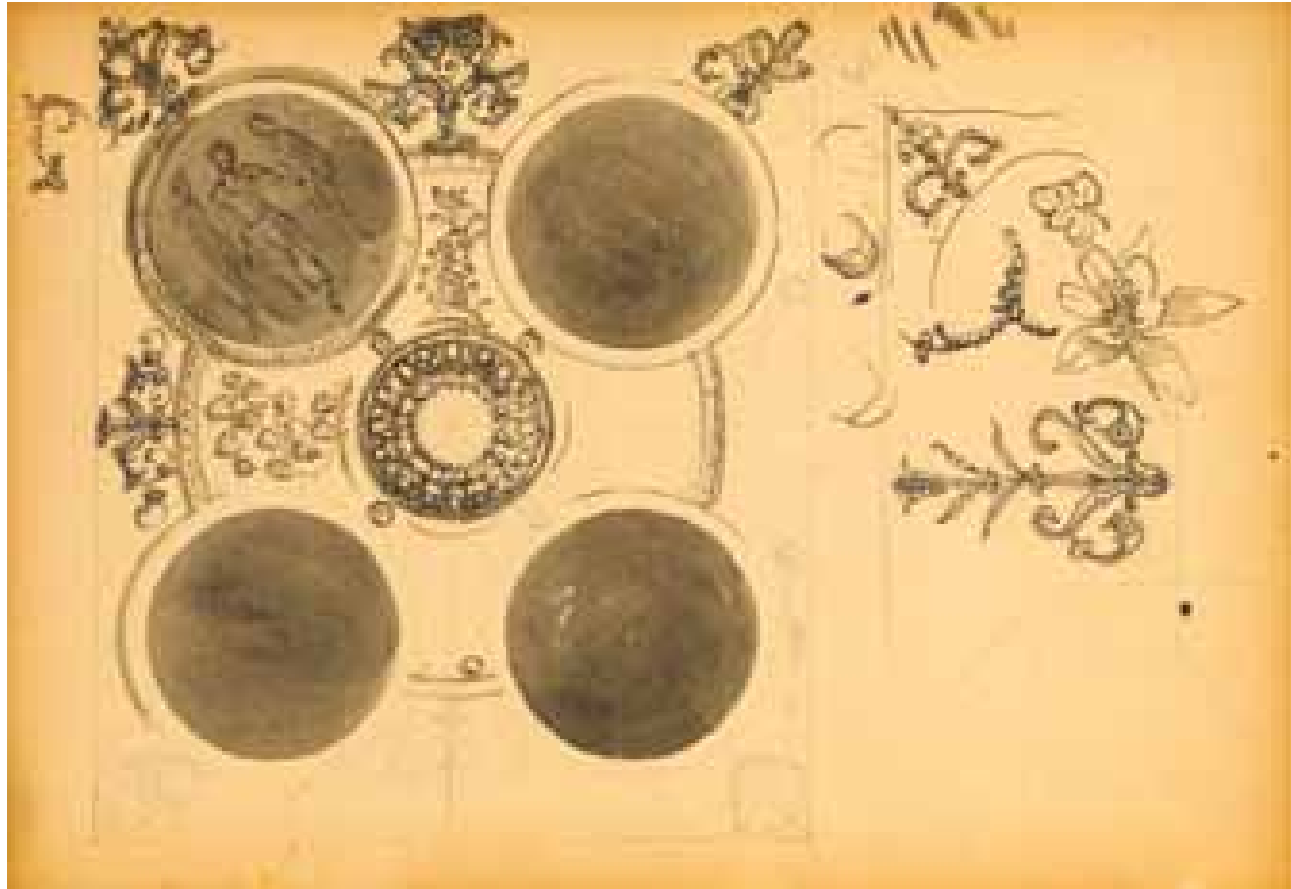


22 Charles Mahoney (1903-1968)

Study for *Fortune & the Boy at the Well*, mural at Brockley County School, signed and dated 1933, oil on paper (arched top), 45.7 x 26.7 cm (18 x 10 in.)

The commission to decorate Brockley (now Prendergast) School in South London, was the result of an appeal by William Rothenstein, Principal of the RCA, for students to be given the opportunity to experiment with mural painting. Mahoney was invited to organise the scheme at the beginning of 1932. He selected Evelyn Dunbar, Mildred Eldridge and Violet Martin to produce some of the murals. Situated in the school hall, in five arched-top panels, the subjects of the murals were taken from Aesop's Fables. The paintings were executed in oil on to existing plaster. They were opened by Oliver Stanley, Minister of Education in 1936.

In addition to *Fortune and the Boy at the Well* and *Joy and Sorrow* Mahoney contributed a ceiling decoration, *The Four Winds of Hilly Fields*, on the underside of the gallery. The Brockley mural cycle stands out as one of the most important decorative schemes of the twentieth century in Britain, and the Hall was listed by the Department of National Heritage in April 1992 'solely because of the high quality and rarity of the mural paintings.' [Quoted Gill Clarke, *Evelyn Dunbar, War and Country*, p. 24]



23 Charles Mahoney (1903-1968)
Study for *The Four Winds of Hilly Fields*, ceiling design for Brockley County School, c. 1932-36
pencil, pen & ink and wash on paper, 39 x 28 cm (15 3/8 x 11 in.)



Charles Mahoney (1903-1968)
The Four Winds of Hilly Fields, c. 1932-36, photograph: Nigel Green



Frank Brangwyn (1867-1956)

Designs for murals at the Rockefeller Center, New York, 1932-33

Picasso and Matisse were originally asked to paint murals for the newly built Rockefeller Centre, but after they declined Brangwyn, the Spanish artist José Maria Sert and the Mexican Diego Rivera were subsequently appointed. Critics complained that American artists should have been chosen for such a prestigious commission. Further controversy followed in May 1933 when Rivera was prevented from finishing his mural after it was discovered that he had included a portrait of Lenin, and sympathizers of the artist clashed with police outside the building. The authorities also objected to the bright colours of the panel (Sert and Brangwyn had both agreed to paint monochrome works) and the mural was taken down and replaced by a new mural by Sert.

In September 1933, Brangwyn himself faced controversy. Officials from the Rockefeller Center objected to the figure of Christ being included in the fourth panel, representing the Sermon on the Mount. Raymond M. Hood, one of the architects of the Center, explained that, 'some people here felt that it would not be fitting to put the figure of Christ in a business building. They thought that might be too strong a representation of an individual religion'. It was suggested that Brangwyn represent Jesus by a light shining from heaven. However the artist merely reversed his figure, so that Christ facing the populace became the back of a nameless cloaked man.

24 Frank Brangwyn (1867-1956)

Working photomontage for *Man's Ultimate Destiny*, squared, with pen and ink and white oil paint highlights, 85 x 130 cm (33 1/2 x 51 1/8 in.), mural scheme for the Rockefeller Center, New York.

Literature: *British Murals & Decorative Painting 1920-1960*, Sansom & Co, 2013, pp.218-231

This photograph, which was probably developed by Alfred Sinden, was worked upon by Brangwyn with multiple grids for enlarging the image on to the final canvas. The cartoon from which the photograph is taken is one of four in the collection of the William Morris Gallery, London Borough of Waltham Forest. This photograph shows the final composition in which the figure of Christ has effectively turned his back upon Rockefeller. In catalogue no. 27, an earlier version of the same composition, Christ faces the viewer.



Joy Sinden modelling for *Man the Creator*, taken from the original glass plate held by Ditchling Museum

25 Frank Brangwyn (1867-1956)

Study for *Man the Creator*, 1932
Mural scheme for the Rockefeller Center,
New York,
oil on canvas,
274.3 x 182.9 cm (108 x 72 in.)

This study, like the one for *Man the Master* would appear to be the same scale as the completed mural and was probably a preparatory exercise in colouring and shading techniques. In the final works the cross-hatching is slightly more detailed.

This painting will appear as reference M1108 in Dr. Libby Horner's forthcoming catalogue raisonne.

Provenance:
E Kenneth Center;
William de Belleruche (No 84);
Gordon Anderson

Literature:
British Murals & Decorative Painting 1920-1960,
Sansom & Co, 2013, pp.218-231



The life-size studies were acquired by Brangwyn's assistant Kenneth Center and subsequently the collector and Brangwyn promoter Count William de Belleruche, seen here with them in his house in Brighton in 1961.

26 Frank Brangwyn (1867-1956)

Study for *Man the Master*, 1932
Mural scheme for the Rockefeller Center, New
York,
oil on canvas,
274.3 x 182.9 cm (108 x 72 in.)

This painting will appear as reference M1108 in Dr. Libby Horner's forthcoming catalogue raisonne.

Provenance:
E Kenneth Center; William de Belleruche (No
83); Gordon Anderson

Literature:
British Murals & Decorative Painting
1920-1960, Sansom & Co, 2013, pp.218-231





Frank Brangwyn and Kenneth Center working on *Man the Creator*.

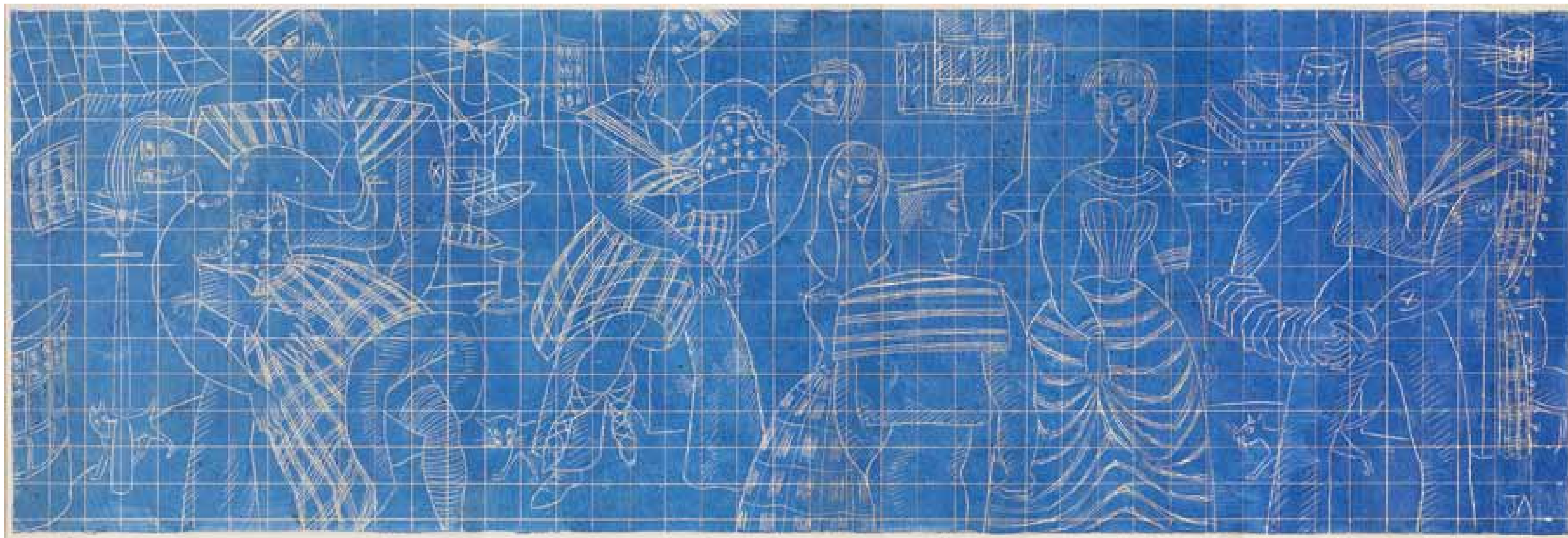
27 Frank Brangwyn (1867-1956)

Cartoon for panel no. 4 of the Rockefeller Center, c. 1932, pencil on buff coloured tracing paper, squared, with highlights in white chalk, 152.4 x 213.4 cm (60 x 84 in.)

Provenance: The Fine Art Society; Donald Sinden until 2006; private collection

Literature: *British Murals & Decorative Painting 1920-1960*, Sansom & Co, 2013, pp.218-231

This cartoon shows Brangwyn's original proposal where Christ is seen seated on a hill facing the viewer, before the Rockefeller fraternity disallowed any religious content. The area to the left of the lettering was also eliminated in the final work.



28 John Armstrong (1893-1973)

Sailors and Girls, design for the American bar in the Royal Hotel, Scarborough, 1935-6, signed with initials JA lower right, gouache on board, 18.5 x 54.6 cm (7 1/4 x 21 1/2 in.)

Provenance: The Artist's Estate / Literature: Andrew Lambirth, *John Armstrong*, Philip Wilson Publishers, 2009, p.166; *British Murals and Decorative Painting 1920-1960*, Sansom & Co, 2013, pp 276-289

Tom Laughton commissioned Armstrong to paint a mural for the American bar in the Royal Hotel, Scarborough in the mid-1930s. The mural no longer survives but is recorded in this white on blue study. 'Although there is something of the flavour of Christopher Wood and Edward Burra about it, this intricate linear decoration has a formidable crispness and structure to it, a pictorial logic, which is Armstrong's own,' (Andrew Lambirth, *British Murals & Decorative Painting 1920-1960*, Sansom & Co, p.277)



29 Frank Brangwyn (1867-1956)

The Printed Word Makes the People of the World One, mural for the entrance hall of Odham Press, London, 1935-36, oil on tempera canvas washed-in with tempera, 396.2 x 548.6 cm (156 x 216 in.)

In 1935 Brangwyn was commissioned by Lord Southwood (who began life as J.S. Elias, a newspaper boy) to create a lunette decoration (about 180 sq ft) for the main entrance hall of Odham Press, Long Acre, London. Brangwyn's design with its exotic vegetation, figures bearing baskets of fruit, wild birds and animals is reminiscent of his Empire Panels (1925-32), though additionally figures can be seen reading newspapers and books.

The building was demolished in 1973, but the lunette was saved and sold in auction (Phillips on November 16, 1981, Lot 72).

According to Duffy it was offered to the Tate in 1977 and the response was: 'Though it is certainly a very typical work, I am afraid that there is not much chance of our being interested in buying it.' Tate 4/2/130/1. The painting was again offered in 1987 and the Tate internal memo read: 'In theory we need this ... but I find the picture rather ridiculous.' Tate 4/2/130/1.

Provenance: Odhams Press; Phillips on November 16, 1981, Lot 72; Mr. Drummond; Cider House Galleries; Dr Peter Gaunt; Christie's, London, June 7, 1990, Lot 27; Hilary Gerrish; private collection Canada.

Exhibited: Japan c. 1976; Kaplan Gallery, London, 1975.

Literature: Galloway Vincent, *The Oils and Murals of Frank Brangwyn 1867-1956*, Leigh on Sea: F. Lewis, 1962, p75
 Duffy Peter, 'Frank Brangwyn and the curious incidence of art in the Tate', p44, *British Art Journal*, Vol VIII, No 1
 Ill: Gaunt William, 'English Painting of Today', *The Studio*, Vol 113, June 1937.

Left: detail

Following pages: Full lunette



Edward Halliday (1902-1984) – Mural designs for *The Good Intent*, 1935

The Good Intent was a fashionable Chelsea restaurant – Halliday's mural depicted famous historical characters associated with Chelsea, moving from Roman through to Tudor, Stuart, Georgian and Victorian periods, with portraits of well known writers such as Swinburne, Carlisle, Rossetti and Whistler.



30 Mural design for *The Good Intent* – *Cremorne Gardens*, 1935, signed and dated, inscribed with title and names identifying characters: Carlyle, Whistler, 'Stunners', pencil, squared, 55.9 x 76.2 cm (22 x 30 in.)



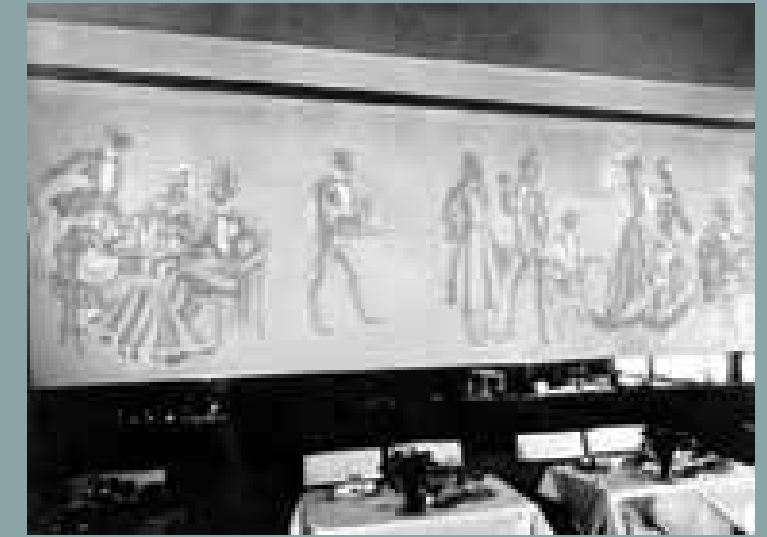
31 Mural design for *The Good Intent* – *Cremorne Gardens*, 1935, signed and dated, inscribed with title, pencil on paper, squared, 55.9 x 76.2 cm (22 x 30 in.)



32 Mural design for *The Good Intent*, – *The Founding of Chelsea Royal Hospital*, 1935, signed and dated, inscribed with title and names identifying characters: Pepys, Wren, Fox, Nell, pencil on two sheets of paper, squared, 55.9 x 76.2 cm (22 x 30 in.)



33 Mural design for *The Good Intent* – *Dr Johnson with the Chelsea China Factory*, 1935, signed and dated, inscribed with title and names identifying characters: Francis Banks, Boswell, Chesterfield, Dr Johnson, pencil, on two sheets of paper, squared, 55.9 x 76.2 cm (22 x 30 in.)



Photograph of Halliday's mural in the restaurant *The Good Intent*



35 Ann Newland (1913-1997) – Study for *The Legend of Ceres*, inscribed with title and dated 1949-1955 on the original paper mount, pencil on squared paper, 23.5 x 39 cm (9 1/8 x 15 3/8 in.)

34 Ann Newland (1913-1997)
Study for *The Legend of Ceres*, c. 1938-39,
pencil on tracing paper, 114.5 x 191 cm (45 1/4 x 75 in.)

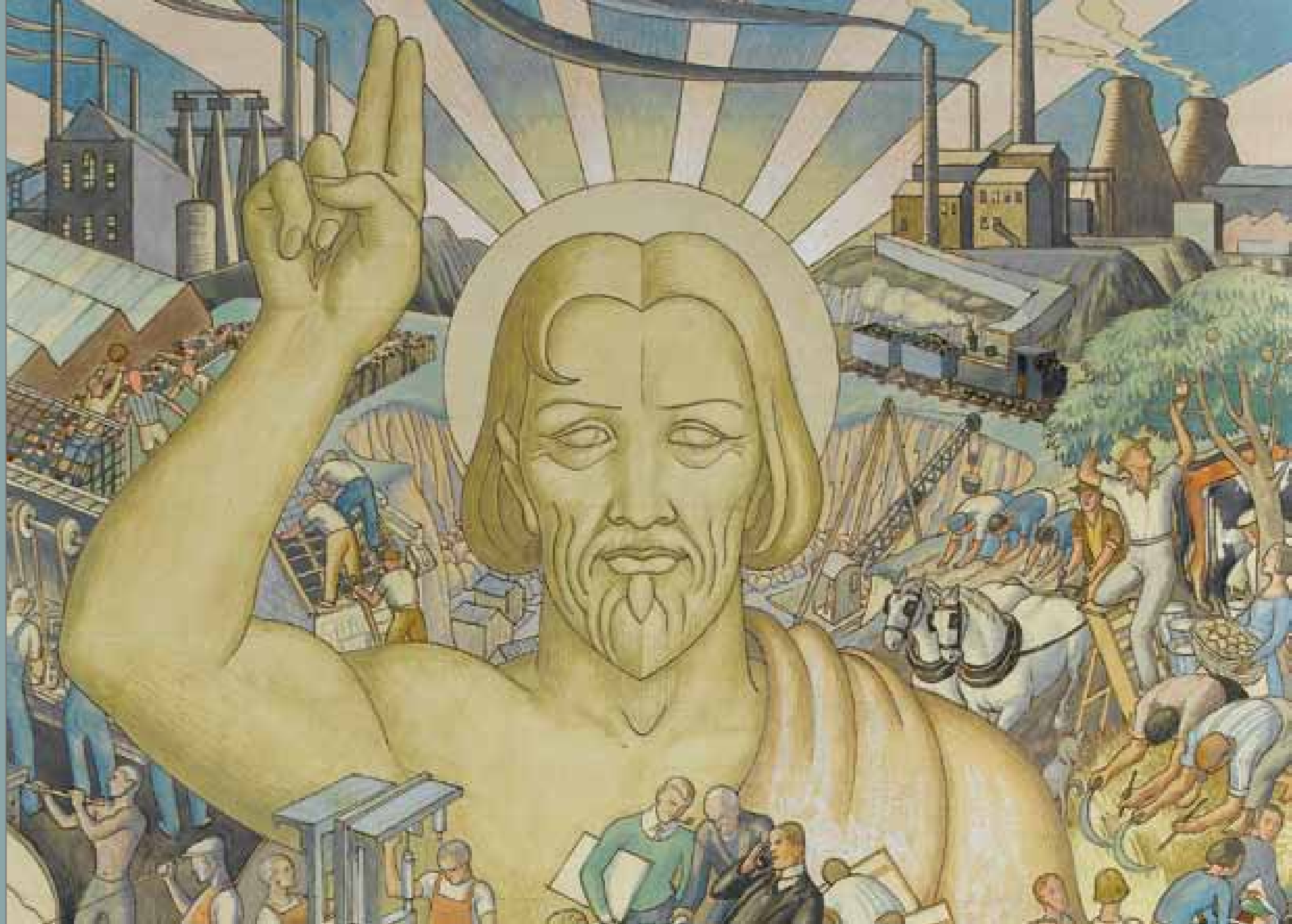
This full size cartoon was Newland's principal work of her Scholarship at The British School at Rome. In correspondence with the Secretary of the school she described it as the central panel of a triptych for which she never intended to produce the side panels and which she neither intended to complete as a painting. Newland requested the return of this 'precious' cartoon from Rome after the War interrupted her Scholarship, giving specific instructions as to how it was to be rolled and transported, (letter to Evelyn Shaw, 17.4.46).

Ceres, according to Ancient Roman myth, was the goddess of agriculture, grain crops, fertility and motherly relationships. Newland returned to the same composition at the end of the decade – a related pencil drawing entitled *Composition, The Legend of Ceres* is dated 1949 - and in 1950 at the Royal Academy Newland exhibited a variation on the theme, entitled *Three Marys*, which was loosely inspired by this earlier decorative composition.



36 **Edward Halliday** (1902-1984)
Altar, 1939
 signed, titled and dated,
 inscribed 1 inch to a 1 foot
 76.2 x 43.2 cm (30 x 17 in.)

During the war Halliday worked as an air traffic controller for the RAF and later was transferred to Intelligence and worked on intercepting German radio signals. *Altar* offers a deeply personal and kaleidoscopic vision of war and peace. Conceived in 1939 for an unidentified (and presumably never completed) altar the dominance of the disproportionately large central figure of Christ recalls that of the central figure in *Hypnos*, which though painted in 1928, was exhibited at the Royal Academy in the same year that *Altar* was conceived.





37 Claude Francis Barry (1883-1970)
The Heart of the Empire: Our Finest Hour,
 1940, signed, inscribed with title and date
 on the reverse, also titled on a label on the
 reverse: 'Our Finest Hour', oil on canvas,
 109 x 269 cm (43 x 106 in.)

Provenance: The artist's estate (no. 34);
 private collection, Jersey.

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

Literature: Katie Campbell, *Moon Behind
 Clouds: An Introduction to the Life and
 Work of Sir Claude Francis Barry*, Jersey
 1999, repr. p.78; *Damn the War*, Liss Fine
 Art, 2006, cat no 50.

Little is known of Barry's activities during
 the war. In 1940 he would have been too
 old for active service, in addition to which
 he was a committed pacifist. Inspired by
 C.R.W. Nevinson's dynamic treatment of
 searchlights, and by Georges Seurat's
 pointillist technique, Barry's *Magnum
 Opus* depicts Christopher Wren's St Paul's
 Cathedral standing in defiance of Nazi
 bombing.



Charles Mahoney (1903-1968) – Mural Scheme for the Lady Chapel at Campion Hall, 1941-52

Mahoney was commissioned by Father D'Arcy to produce a mural scheme for the Lady Chapel at Campion Hall in 1941. The scheme was to be made up primarily of three large panels: the Nativity and Adoration of the Shepherds, the Coronation of the Virgin, and Our Lady of Mercy.

Electing to paint directly onto canvas fixed to the walls and by daylight hours only, the project inevitably became drawn out and Mahoney could only work in situ during the Easter and summer vacations when he was not teaching. The project continued into the following decade and coincided with a serious decline in the artist's physical health. In spite of these problems, and the scheme remaining incomplete, Sir John Rothenstein was moved to describe the murals as 'second...only to that by Stanley Spencer at Burghclere.'



38 Charles Mahoney (1903-1968)
Adoration of the Shepherds,
(Winter), c.1942,
signed and inscribed on a
label to the reverse,
oil on paper, arched top,
45 x 30 cm (17 3/4 x 11 3/4 in.)

Provenance:
The Artist's Estate

Exhibited:
The Whitworth Art Gallery, 1957;
Preston, Canterbury, London, *Charles Mahoney*, The Fine Art Society, 1999 (cat 81)

Literature:
Charles Mahoney, Liss Fine Art, 1999, pp.40-41 and pp.56-57; *British Murals & Decorative Painting 1920-1960*, Sansom & Co, 2013, pp.85-86 and pp.232-243

Page to Left:
The Lady Chapel at Campion Hall

39 Charles Mahoney (1903-1968)
Design for the altar wall,
Annunciation in an Allotment,
oil over pencil on paper,
29 x 48.2 cm (11 1/2 x 19 in.)

Provenance:
The Artist's Estate

Literature:
British Murals & Decorative Painting
1920-1960, Sansom & Co, 2013,
pp.85-86 and pp.232-243



40 Charles Mahoney (1903-1968)
Design for the altar wall,
Annunciation in an Allotment,
oil over pencil on paper,
29 x 48.2 cm (11 1/2 x 19 in.)

Provenance:
The Artist's Estate

Literature:
British Murals & Decorative Painting
1920-1960, Sansom & Co, 2013,
pp.85-86 and pp.232-243



41 Charles Mahoney (1903-1968) – Study for *The Visitation*, c.1942, signed and inscribed on a label to the reverse,
oil on paper, squared in chalk, 29.2 x 28.6 cm (11 1/2 x 11 1/4 in.)
Provenance: The Artist's Estate
Literature: *British Murals & Decorative Painting 1920-1960*, Sansom & Co, 2013, pp.85-86 and pp.232-243



42 **Charles Mahoney** (1903-1968) – Design for the wall above the altar at Campion Hall, *Two Angels Overlooking a Garden*, oil on paper, 45 x 38 cm (17 3/4 x 15 in.)

Right: The altar and Mahoney's murals in the chapel at Campion Hall





43 Charles Mahoney (1903-1968) – Study for *The Marriage of the Virgin*, c. 1942, inscribed 'Sketch for the Marriage of the Virgin for size 2' 10" x 2' 10"', lower left sacristy door', oil on paper, 30.5 x 30.5 cm (12 x 12 in.)



44 Charles Mahoney (1903-1968) – Study for *The Birth of the Virgin*, c. 1942, oil on paper, 29.2 x 28 cm (11 1/2 x 11 in.)



45 Kenneth Rowntree (1915-1997) – Study for a mural, oil on paper, 24 x 21 cm (9 1/2 x 8 1/4 in.)



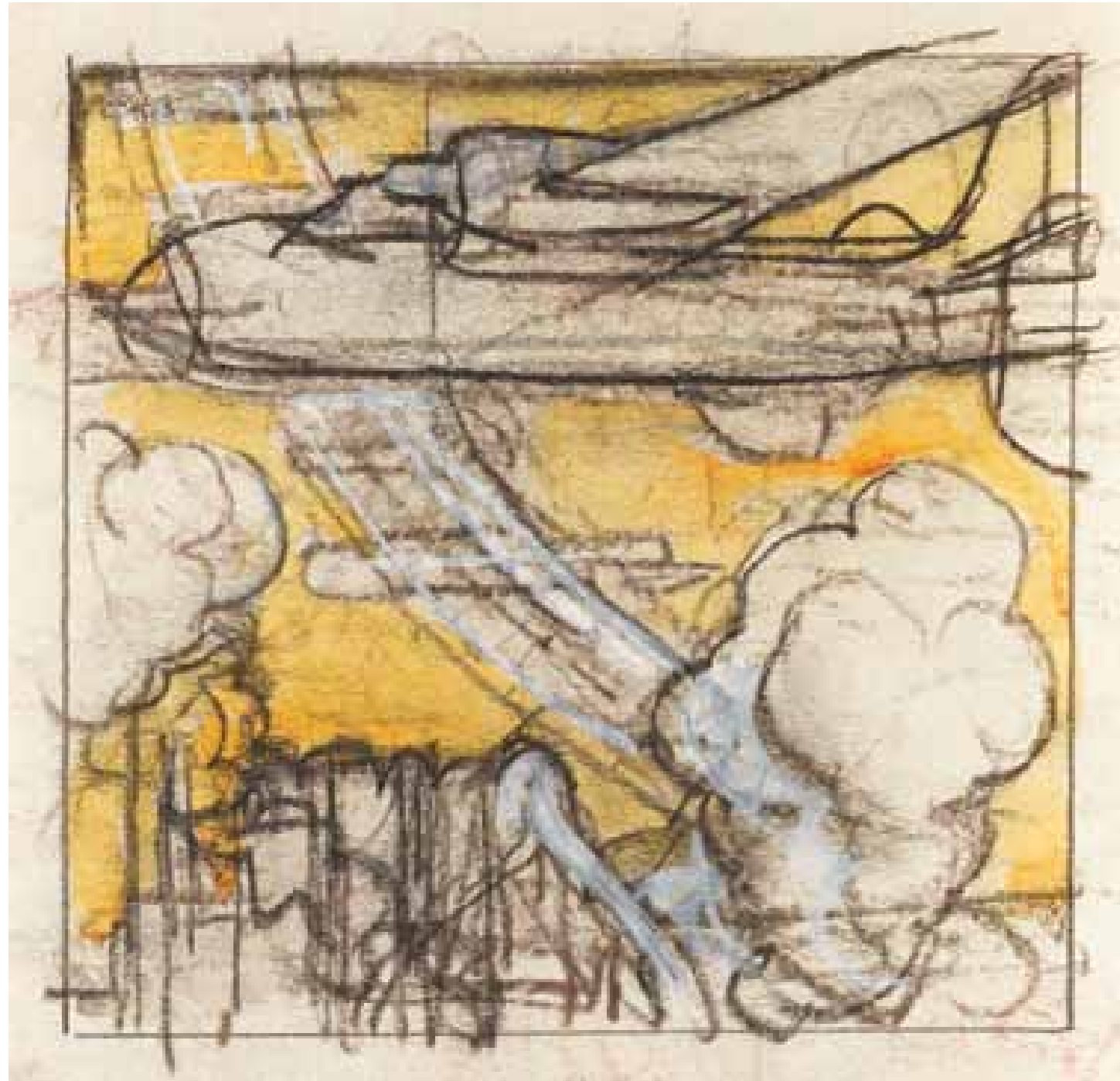
46 Kenneth Rowntree (1915-1997)
The British Restaurant at Acton, Middlesex, 1942,
 signed and inscribed "Preliminary sketch of
 portion of murals for the British Restaurant at All
 Saints Church, Acton. (Scale...3/4" = 1ft)",
 watercolour, gouache and pencil on paper,
 78.9 x 56.6 cm (31 x 22 1/4 in.),

'The effect is heraldic: fully modeled realism would
 have been less effective. Rowntree's sense of
 rhythm and pattern came to the fore.' (Milner p.28)

Provenance: The artist's family.

Literature: *Art for Everybody – Britain Advances*
 (British Council publication, 1943, photograph
 of mural on front cover); John Milner, *Kenneth
 Rowntree*, Lund Humphries, 2002, pp.28-30





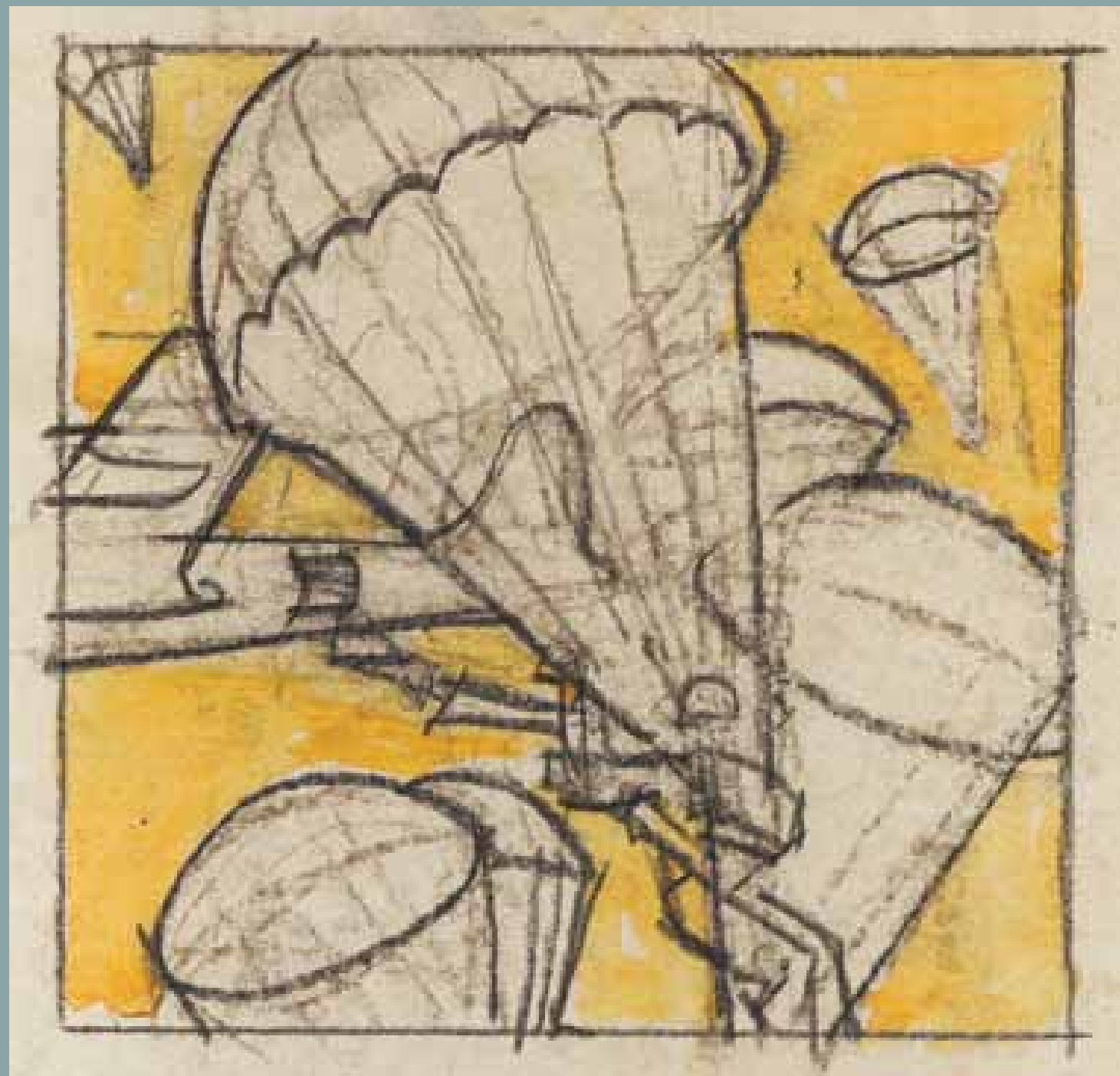
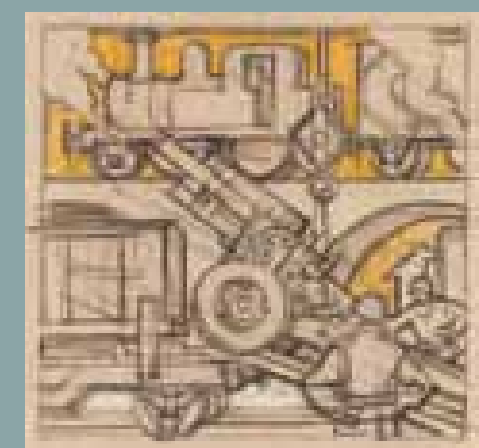
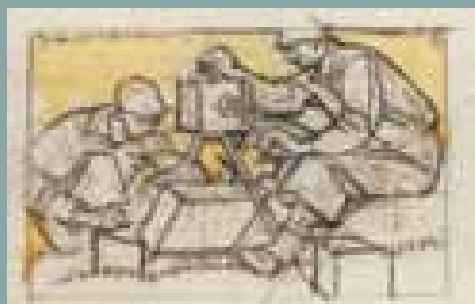
47 Dean Cornwell (1892-1960)

These are the original designs for Ardennes American Cemetery and Memorial, situated near the south-east edge of the village of Neupré, twelve miles south-west of Liège, Belgium. Cornwell, an illustrator and muralist who lived and worked in New York City, was commissioned to produce designs for twenty-four white marble panels depicting functions of combat and service of supply, from data prepared by the American Battle Monuments Commission. The panels were fabricated by the Pandolfini firm of Piestrasanta in Italy and were painted in black, on white Carrara marble, the background of each picture being cut back and gilded, indicated by the yellow background of Cornwall's drawings.

Charcoal and watercolour on paper,

twenty four designs each 12 x 12 cm (4 3/4 x 4 3/4 in.) or 9.5 x 12 cm (3 1/4 x 4 3/4 in.)







48 Mary Adshead (1904-1995) – study for mural for tea room, Luton Hoo, Bedfordshire, c.1949, signed, gouache over pencil on card, 27 x 26 cm (10 1/2 x 10 3/8 in.)



49 Mary Adshead (1904-1995) Designs for circus decoration, gouache and pencil, 27.3 x 45 cm (10 3/4 x 17 1/4 in.)

Provenance: The Artist's Family



50 Mary Adshead (1904-1995) Nursery Designs, inscribed "Proposed fittings for day nurseries carried out in plywood and fixed to walls of nursery, measuring tower....corner house...show case... what time is it? with movable hands."

gouache on paper, 39.5 x 56 cm (5 1/2 x 22 in.)

Provenance: The Artist's Family



51 Edward Bawden (1903-1989) – *The English Pub*, 1949 -1951, oil on 11 panels, 176 x 539 cm (69 3/8 x 212 1/4 in.)

Provenance: S.S Oronsay until 1975; Peter Nahum at the Leicester Galleries until 2006; Private collection

Literature: *Edward Bawden*, D.P. Bliss p.154; *The Inward Laugh*, M. Yorke p.172; *Edward Bawden & Eric Ravilious – Design*, P. Skipwith & B. Webb p.62; *Edward Bawden*, C. Bacon & J. McGregor p.137; *Shipboard Style*, R. Artmonsky pp.102-3; *British Murals & Decorative Painting 1920-1960*, Sansom & Co, 2013, pp.244-257



The English Pub in situ on the SS Oronsay, © P&O Heritage collection 

'The high point of Edward Bawden's career as a muralist was achieved in the series of three murals – two for the Orient Line and one for the Festival of Britain – painted in the late 1940s and early 1950s, when his skill, wit and sheer inventiveness were at their peak. These three murals – *English Garden Delights*, *The English Pub* and *English Country Life* – were united not only by their format but also by subject matter; both Colin Anderson and the organisers of the Festival set out to celebrate Britishness and to rejoice unashamedly in the fact that despite the depredations of war the country was once again reasserting its historic virtues, life and culture.' (Petyon Skipwith, *British Murals & Decorative Painting 1920-1960*, Sansom & Co, p.245).

Edward Bawden (1903-1989) – *The English Pub*, 1949 -1951, (detail)



52 John Armstrong (1893-1973)

Design for Telecinema Mural, South Bank, 1951,
oil on board, 40.5 x 76.2 cm (16 x 30 in.)

Provenance: The Artist's Estate

Literature: Andrew Lambirth, *John Armstrong*,
Philip Wilson Publishers, 2009, pp.198-99;
*British Murals and Decorative Painting 1920-
1960*, Sansom & Co, 2013, pp.276-289

At the end of the war, Armstrong moved down to Cornwall, to Lamorna, while retaining his working contacts in London. Various design projects helped to keep him solvent and then in 1951 came a commission for a mural for the Festival of Britain, that much-trumpeted 'tonic to the nation'. Armstrong was asked to compose a mural for the foyer of the Telecinema, one of the buildings devoted to the moving image in the Television piazza on the South Bank. With his extensive experience as a designer for film, Armstrong was the obvious choice. The Telecinema became the first National Film Theatre but was later demolished when the lease on the site expired. Armstrong's mural disappeared, presumably destroyed. (Andrew Lambirth, *British Murals & Decorative Painting 1920-1960*, Sansom & Co, p.283)



53 John Piper (1903-1992) – *The Englishman's Home*, 1951, oil on plywood, 42 panels, each panel 159 x 119 cm (62 1/2 x 46 7/8 in.), overall size: 477 x 1547 cm (187 3/4 x 609 in.)

Reading from left to right the first yellow building remains unidentified, followed by the Brighton Bow fronts of Regency Square, a Victorian villa (St Martin's Avenue, Epsom, Surrey where Piper's Mother's lived), 6 Station Road, (Yeovil) with Kirby Hall behind and the Royal Arms over the gateway of East Barsham Manor in Norfolk to the right, followed by the dome of Castle Howard, Yorkshire, adapted slightly for compositional effect, (also incorporating aspects of the Sheldonian Theatre in Oxford), with Owlpen Manor in Gloucestershire to the right. Hillside Terraces, Brighton are depicted top right. The building to the far right remains unidentified.



John Piper, (1902-1993)
The Englishman's Home, 1951 (detail)

Provenance: Selected by Sir Frederick Gibberd as a gift to Harlow at the end of the Festival of Britain; on the completion of Harlow Technical College, in the early 1960s, the mural was hung in the Assembly Hall at the College, (installation overseen by Piper); with the Harlow Arts Trust until 2007; Private collection.

Exhibited: The Festival of Britain, 1951, on Belvedere Road, outside the Homes and Gardens Pavilion; *A Tonic To the Nation*, 1976, V&A; *Southbank Celebrates 1951-2011 Festival of Britain*, Queen Elizabeth Hall, (Art's Council), 2011, cat. no. 34; *British Design From 1948-2012: Innovation In The Modern Age*, V&A, 2012, cat. no.1.31

Literature: Frances Spalding, *John Piper, Myfanwy Piper: Lives in Art*, Oxford, p.303-6; Alan Powers, 'Home from Home', *History Today*, May 2011, Volume: 61, Issue: 5 (2011); 'Dusting Off The Long-Lost John Piper Mural', *The Times*, April 14, 2011; *Southbank Celebrates 1951-2011 Festival of Britain*, (2011), reproduced pp.34-35; *British Design From 1948 - 2012: Innovation In The Modern Age*, V&A (2012), p;48 and pp.50-51; Prof. Henrietta Goodden, *The Lion and The Unicorn-Symbolic Architecture For The Festival Of Britain 1951*, (2011), pp.64-65; Barry Turner, *Beacon For Change-How the 1951 Festival Of Britain Shaped The Modern Age*, (2011), pp.183-184; Harriett Atkinson, *The Festival Of Britain: A Land and It's People*, (2012) p.97 and p.181; *British Murals and Decorative Painting 1920-1960*, Sansom & Co, 2013, pp.58,71, 291-299; Brian Webb & Peyton Skipwith, *Design: John Piper*, (2013), pp.66-7

The Englishman's Home is the largest surviving mural from the Festival of Britain. Covering a total surface area of over 800 square feet (187 3/4 x 609 ins.) Piper might have been expected to employ a team of assistants to rapidly and schematically complete the scheme – instead he chose to paint the mural with almost no help, in his garden at Fawley Bottom, through the long and hard winter of 1950-51. Many of the panels have a highly complex surface with a variety of finishes which combine impasto with scumbled glazes and incised lines. The mural, consisting of 42 outdoor ply wood panels painted with house paint, were presented within a shallow brick and cement frame with small wooden batons separating the panels to create a grid effect. The mural was situated on the river side of the Homes and Gardens Pavilion on Belvedere Road, in a prominent place on the main route through the Festival.

Hugh Casson, Director of Architecture at the Festival of Britain, singled out Piper's contribution as a key work describing it as the one mural on the South Bank we cannot afford to lose. The fee was £1,200 (based on the standard of 'thirty shillings a square foot).

'It is habitual of Piper's painting that it delivers a double impact, both immediate and longer term. The quick effect of *The Englishman's Home* is a delight, as it is an imagined street scene that includes both town and country, grouped around plunging perspectives at each side. But the most extraordinary thing about the mural is that although the Festival was devoted to the nation's recovery after victory, and the Homes and Gardens Pavilion was all about a new kind of interiors and gardens for modern life, it includes nothing in the slightest new, or even nearly-new. It is not even a survey of great domestic buildings, but a very individual selection, mostly of eighteenth-century buildings of the almost-well-known kind that are a challenge to identify.' (David Fraser Jenkins, *British Murals and Decorative Painting, 1920-1960*, Sansom & Co, 2013, p.294)



54 Alan Sorrell (1904-1974)

Working Boats from Around the British Coast, Mural of the Nelson Bar, HMS *Campania*, 1951, signed, oil on 5 panels, 122 x 914.4 cm (48 x 360 in.),



Alan Sorrell working on his Festival of Britain designs. c.1950

'Keen to reach as wide a section of the public as possible The Festival of Britain organisers converted the HMS *Campania* into a microcosm of the South Bank which toured different ports around the coast carrying an exhibition display by James Holland. Sorrell was asked to produce a 30 ft by 4 ft mural for the Nelson Bar depicting traditional small working boats around the coast of Britain. Sorrell received a fee of £315.

What is unusual in Sorrell's painting is a broad vein of comedy traditional to the theme of seafaring subjects, whether in the saucy mermaids supporting the extreme ends or the cattle and single sheep on board the Norfolk wherry. The 'old salt' at the left hand end looks through his telescope, at the other end of which a sailor peers back from the far end of the frieze. These figures are similar in character to those with which Rowland Emmett populated his cartoons in *Punch* at the time. The colour contrast between the blue background and the ochre sails is effective, with the shapes inside the curling ropes slightly darker in tone to establish a spatial differentiation between two alternating sets of subjects. The signwriter's lettering adds just the right folk-art quality.' (Alan Powers, *British Murals & Decorative Painting 1920-1960*, Sansom & Co, 2013, pp.218-23).

Provenance: Selected by Sir Frederick Gibberd as a gift to Harlow at the end of the Festival of Britain; with the Harlow Arts Trust until 2009.

Exhibited: *A Tonic To the Nation*, 1976, V&A

Literature: *British Murals and Decorative Painting 1920-1960*, Sansom & Co, 2013, pp.301-309

Following pages: *Working Boats from Around the British Coast*, Mural of the Nelson Bar, HMS *Campania*, 1950, (detail)



Hullingham Crab Boat

YH 53

Norfolk Wherry

Falmouth Quay
Punt

Falmouth Crab Boat



55 Gilbert Spencer R.A. (1892-1979) – *Hebridean Memory*, 1951, oil on canvas, 127 x 297 cm (50 x 117 in.)

Provenance: Private Collection

Exhibited: London, RBA Galleries, 'Sixty Paintings for 51', 1951, no 20; London, Royal Academy, 1955

To celebrate the Festival of Britain in 1951 the Arts Council of Great Britain invited sixty artists to paint a large work, not less than 45 by 60 inches, on a subject of their choice. Francis Bacon, Edward Burra, Lucian Freud and Ben Nicholson were amongst those who contributed, and 'Sixty Paintings for 51' opened at the RBA galleries, one of a series of major visual arts exhibitions for the Festival.

Gilbert Spencer painted *Hebridean Memory*, a landscape set on the small Island of Canna in the Scottish Inner Hebrides. He had holidayed there in 1947, staying with John Lorne Campbell who had bought Canna outright in 1938, and was now living there as its Laird with his wife



56 Gilbert Spencer R.A. (1892-1979)

Study for *Hebridean Memory*, 1951, signed in pencil, Gilbert Spencer (br) and titled, *Hebridean Memory* (lower margin), watercolour, pen and ink, pencil on paper, squared for transfer in pencil.

50.8 x 75.9 cm (20 x 29 7/8 in.)

Annotated and further signed in pencil by the artist on the occasion of the work being given to the previous owner in 1973; In 1938 we stayed on Canna (Inner Hebrides) with the Laird Campbell and his wife for 6 weeks & I felt that I would like to do...(inscription unreadable)...island floating like a boat as seen from offshore'

Annotations and colour trials in the lower margin.

Pencil drawing verso.

Provenance: A gift from the artist to the previous owner in 1973.

Margaret in the prominent harbour property Canna House. Spencer and Campbell had been friends since the 1930s when they met in Oxford, where Spencer had been painting a series of murals depicting the Foundation of Bailliol College and Campbell was doing post-graduate work.

Hebridean Memory depicts several of Canna's landmarks and the locals going about island activities – farming and lobster and mackerel fishing – whilst visitors sunbathe. Rum features in the distance with MacBrayne's steamer on its way over. A vision of contentment and plenty, the only incongruity is the man with the gun: Campbell, who wanted the island to be a sanctuary for wildlife, did not allow shooting. The composition also includes a whimsical depiction in the right foreground of the artist and his older brother Stanley as their younger selves.

Spencer has written about the trials of working on such a large-scale canvas, and that *Hebridean Memory* took him three years (with several incarnations) to achieve. After 'Sixty Paintings for 51' it was shown at the RA in 1955, but this is the first time it has been exhibited since then.



Charles Mahoney, (1903-1968)
The Garden, 1950, oil on canvas,
 182.9 x 121.9 cm (72 x 48 in.),
 on loan from a private collection.

Provenance:

Acquired directly from the artist's daughter, 2000

Exhibited:

60 paintings for 51, Arts Council, 1951-52 (34);
25 from 51, 25 Paintings from the Festival of Britain 1951,
 Sheffield City Art Galleries, 1978 (15),
Charles Mahoney, The Fine Art Society, 2000, (91)
Art of the Garden, Tate Britain, 2004, cat. No. 47

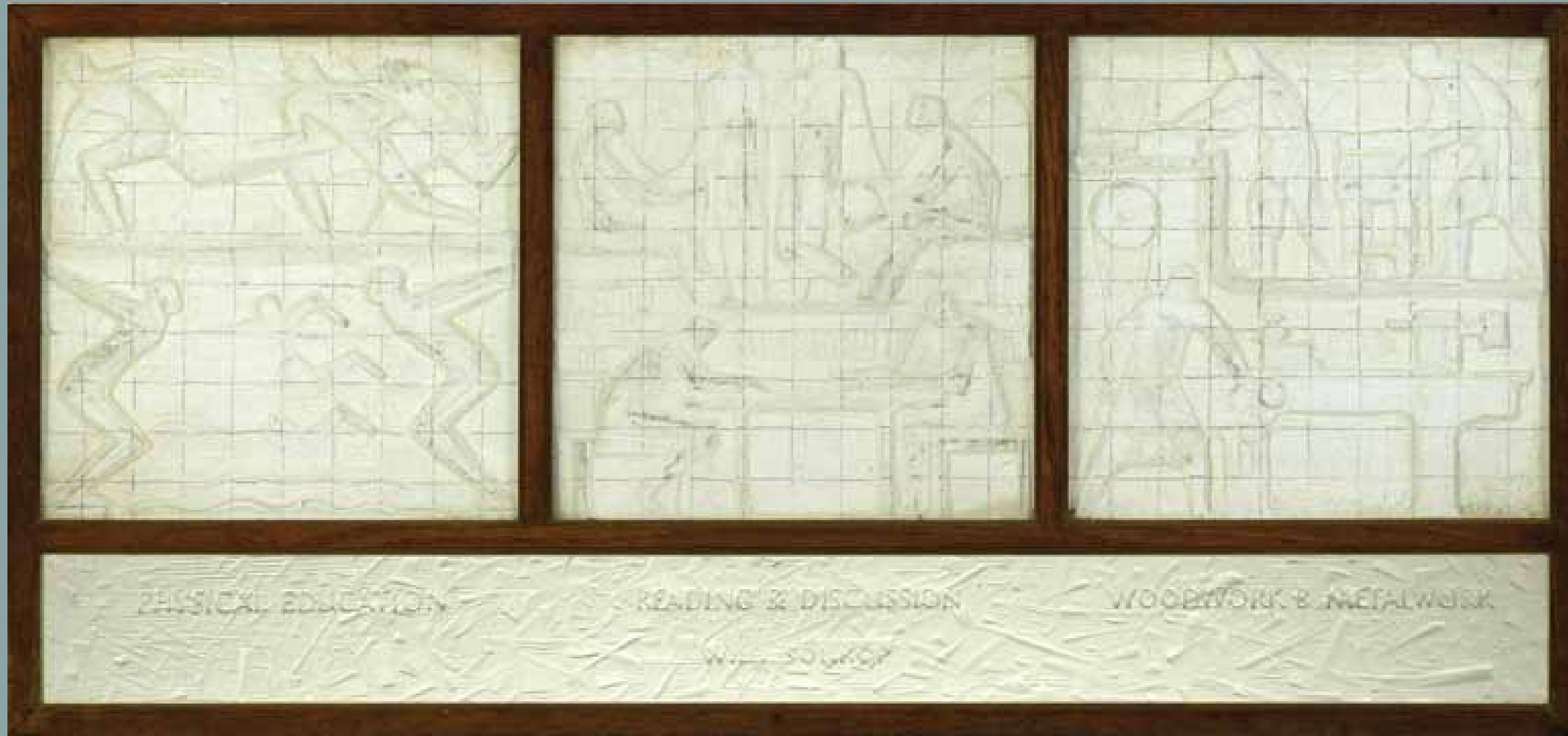
Literature:

60 paintings for 51, Arts Council, 1951-52 (34);
25 from 51, 25 Paintings from the Festival of Britain 1951,
 Sheffield City Art Galleries, Sansom & Co, 1978;
Art of the Garden, Tate Publishers, 2004, pp.148-149
 and pp.224-225; *British Murals and
 Decorative Painting 1920-1960*, Sansom & Co, 2013,
 pp.272-273



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

Mahoney was asked to contribute to the Festival of Britain exhibition '60 Paintings for 51' after an initial shortlist of 145 artists was narrowed down to 60. Percy Jowett and John Rothenstein, members of the selection panel, undoubtedly would have recommended him. Works submitted were to be a minimum of 45 x 60 in. The oldest artist asked was W G Gillies (73 at the time), the youngest Lucian Freud (29). Other artists selected included John Armstrong, Edward Burra, Ivon Hitchens, L S Lowry, John Minton, William Scott, Keith Vaughan, Carel Weight and Rodrigo Moynihan. Figurative works accounted for approximately half of the contributions submitted and many, like Mahoney's, were firmly rooted in the British tradition of landscape painting.



58 Willi Soukop (1907-1995)

*Physical Education,
Reading & Discussion and
Woodwork & Metalwork,*
plaster triptych frieze,
37.5 x 80.5 cm (14 3/4 x 31 5/8 in.)

Labeled on the reverse 'Brockington
Building, Opened January 1952,
Architect T.A. Collins ARIBA, Sculptor Willi
Soukop

Named after Sir William Brockington,
the first Director of Education for Leices-
tershire, the Brockington Building at
Loughborough University was built in the
early 1950s for the then Teacher Training
College, with plaques depicting student
activities, Running, Swimming, Reading
and Handicrafts.



59 Thomas Monnington (1902-1976) – Design for Bristol Council House Ceiling, c.1953, inscribed on the reverse, 'working study', tempera over pencil on a gesso ground, 76.2 x 193 cm (30 x 76 in.)

Provenance: Lady Monnington, thence by descent.

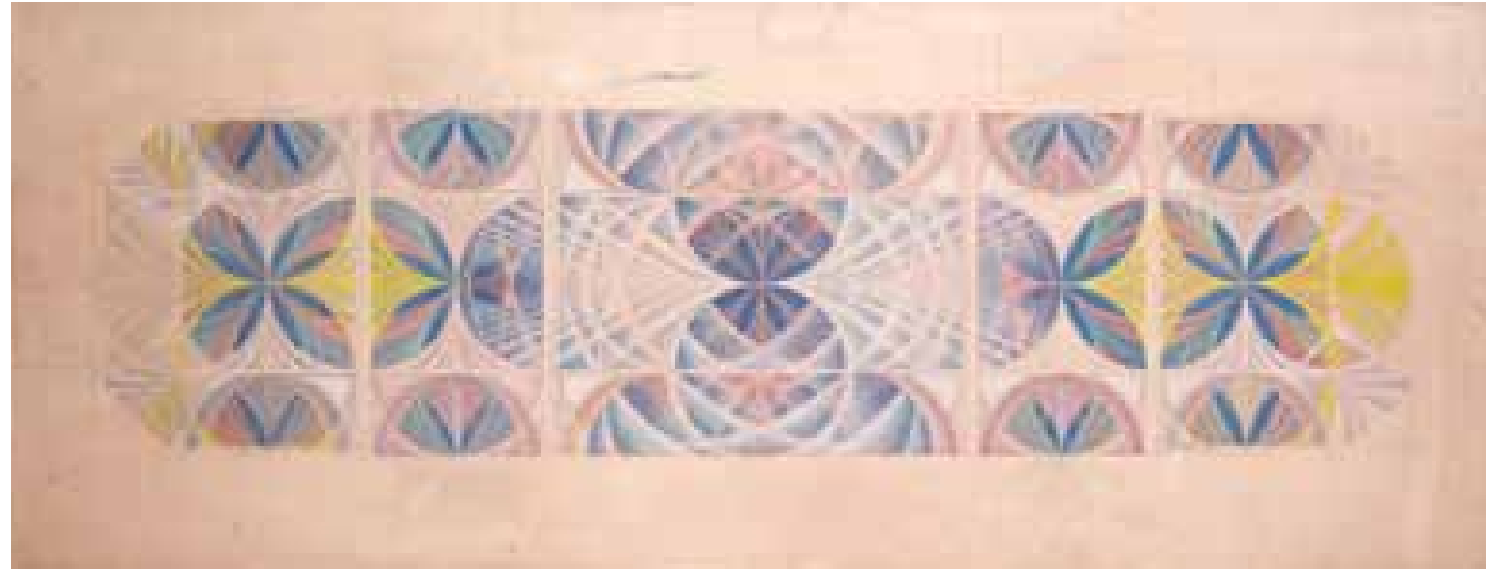
Exhibited: Royal Academy, 1956, *Thomas Monnington*; Fine Art Society, 1997 (129). The British School at Rome, 1997; Exeter Museum and Art Gallery.

Literature: Judy Egerton, *Sir Thomas Monnington*, Royal Academy, 1977, p.13; Paul Liss, *Thomas Monnington*, Fine Art Society, 1997, pp.21-2; *British Murals and Decorative Painting 1920-1960*, Sansom & Co, 2013, pp.310-32

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

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

Thomas Monnington's ceiling at Bristol Council House, 1953-54,
photograph: Rod Dorling



60 Thomas Monnington (1902-1976) – Design for ceiling of the Mary Harris Memorial Chapel of Holy Trinity, University of Exeter, c. 1956, oil on board 43.7 x 122 cm (17 1/4 x 48 in.), Provenance: Evelyn Monnington; Exhibited: The Fine Art Society, 1997, no. 134; Literature: *British Murals & Decorative Painting 1920-60*, Samson & Co, 2013, pp.310-325



61 Thomas Monnington (1902-1976) – Design for ceiling of the Mary Harris Memorial Chapel of Holy Trinity, University of Exeter, c. 1956, oil on board, 49 x 123 cm (19 3/8 x 48 1/2 in.), Provenance: Evelyn Monnington; Exhibited: The Fine Art Society, 1997, no. 134; Literature: *British Murals & Decorative Painting 1920-60*, Samson & Co, 2013, pp.310-325



View of Mary Harris Memorial Chapel of Holy Trinity, University of Exeter

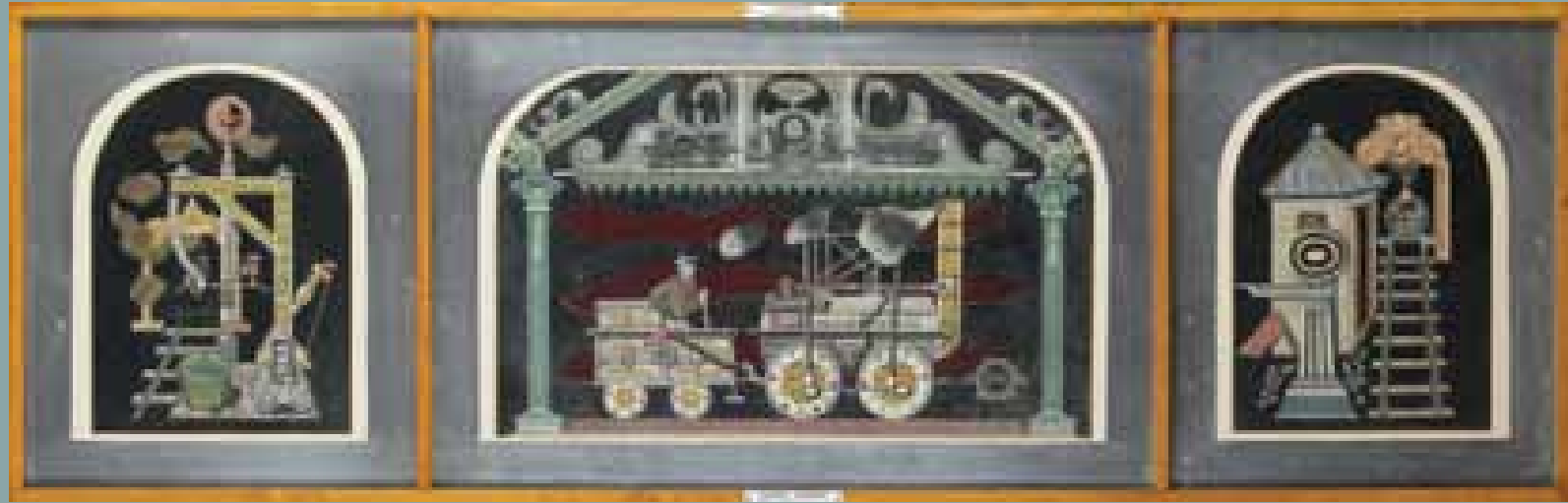


Thomas Monnington in his studio at Leyswood, c.1967

The Mary Harris Memorial Chapel of Holy Trinity was designed by Vincent Harris R.A. (architect of the Bristol Council House) in memory of his mother. He commissioned Monnington to paint the 112 x 28 ft ceiling in 1956. Monnington's assistants Scott Medd and W.B. (Peter) Lowe took 11 months to execute the designs. Lowe recalls: 'Tom maintained that it was difficult to draw angels in the twentieth-century, and was comforted by the enduring qualities of geometry and light. The design, based on simple geometry, was visualised as over-lapping webs of transparent light extending into and partly veiling the mysteries of space'.

'The ceilings at Bristol and Exeter have matured well – unlike the earlier St Stephens Hall – and can safely be hailed as twentieth-century masterpieces, and the studies for them, prepared with the precision and patience of a master, appear today both strong and vital.' (Peyton Skipwith, *Thomas Monnington*, published by Paul Liss in association with The Fine Art Society, 1997, p.9.)

1955

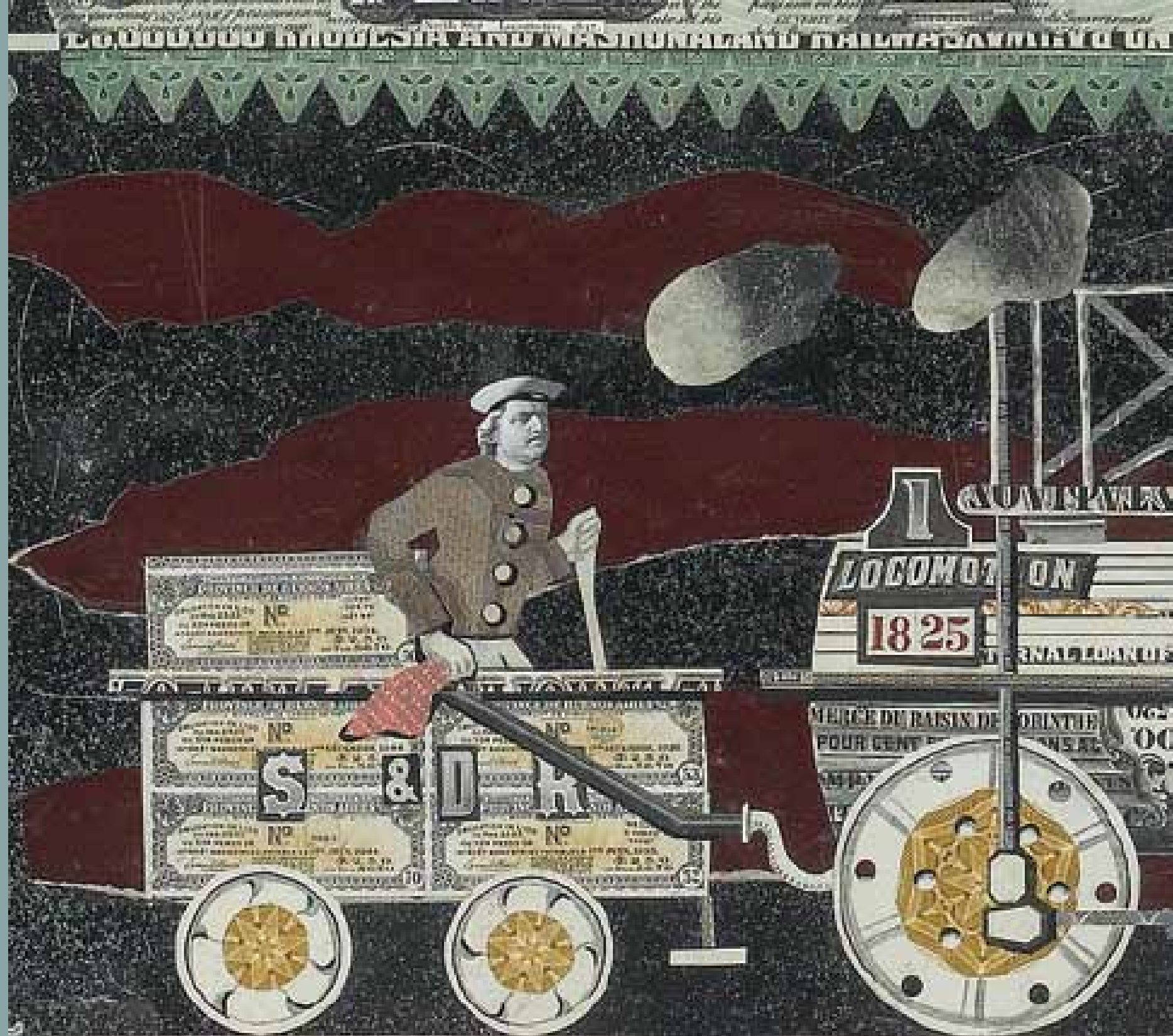


62 Mary Adshead (1904-1995) – “Stevenson’s Locomotion 1”, 1957, Collage from old stamps, bonds and notes, lateral panels 36.8 x 25.4 cm (14.5 x 10 in.), central panel 36.8 x 61 cm (14 1/2 x 24 in.)
This collage was commissioned by Southern Railways for the fitting-out of Pullman Saloon Coach ‘Phoenix’ part of the Golden Arrow train.

Literature: M.H.Clough & A.Compton (ed), *Earthly Delights: Mary Adshead 1904-1995*, exhibition catalogue, University of Liverpool Art Gallery, 2005, p.20



Interior of Pullman Saloon Coach ‘Phoenix’





Fyffe Christie and his wife Eleanor

63 Fyffe Christie (1918-1979)
The Lady of Shalott, 1957,
 draught screen on four panels,
 each 122 x 61 cm (48 x 24 in.),
 overall 122 x 244 cm (48 x 96 in.)
 oil on hardboard.

The model for the Lady Shalott was Christie's wife Eleanor (née Munro), whom he met in 1950 when teaching evening classes at the Glasgow School of Art. She recalls that 'Moving from Glasgow to London in 1956 Fyffe found himself at first without a mural commission and hit on the notion of a free standing screen/wall hanging. The rhythms and movement of Tennyson's romantic verse inspired this strongly structured composition of curve and vertical, rich colour and intricate detail.' Fyffe Christie produced over 20 large murals during his life time, amongst the earliest of which was *Christ Feeding the People*, for Iona Community House, was produced during his 1950/51 post-diploma year.

Provenance: in the artist's possession until 1979; thence with his wife Eleanor Christie-Chatterley until 2012.

Literature: Buckman, David, *Nature and Humanity, The Work of Fyffe Christie, 1918:1979*, Sansom & Co, 2004, p 11.

64 Evelyn Dunbar (1906-1960)
Autumn and the Poet, 1958,
 oil on canvas, 90 x 150 cm (35 ½ x 59 in.)

Evelyn Dunbar's final completed work *Autumn and the Poet* was also her greatest and most significant allegorical work, a version of which she had begun in the late 1940s when living in Enstone, Oxford. It was finished in her studio at Staple Farm, near Wye, Kent during 1958-59 having absorbed her intermittently for the past 10 years or so. The two figures symbolise "Autumn and the Poet"; Dunbar used her husband Roger Folley as her model for the poet as she had particularly wanted him in that angular pose.

In *Autumn and the Poet* Dunbar's use of colour is especially noteworthy. The mellow colours from palest gold to the deep, rich copper, purple and red coupled with the feeling of autumn glow as the light begins to fade are emblematic of a spiritual presence and sensibility.

Literature: Gill Clarke, *Evelyn Dunbar War & Country*, Sansom & Co, Bristol, 2007, p.152





65 Jean Clarke (1906-1960)

Study for the Committee Room of the London Bankers Clearing House, 1958
signed and dated, titled on a label to the reverse, tempera on prepared panels, five 42 x 18 cm (16 1/2 x 7 in.), two 42 x 9 cm (16 1/2 x 3 1/2 in.)

Provenance: acquired from the artist's daughter, 2004

Exhibited: Royal Academy, 1958, (933)

This design was commissioned by Austen Hall, an architect and friend of Clarke's, for the Bankers Clearing House, which occupied the eastern part of Coutts and Co. 15 Lombard Street, (completed in 1955 by the architectural practice of Whinney, Smith & Austen Hall). Once Clarke's design had been submitted and approved, the finished murals, which measured well over 6 ft in height, were worked on in Clarke's St Peter's Square studio. The panels depict Transport, Commerce, Industry, Agriculture, and Science. The two panels to either side, and along the top, show motifs taken from token coins – money made (sometimes officially, sometimes unofficially) as an alternative to small change, for example for use by pubs or fairgrounds. When the Clearing House relocated in 1992 the original panels were removed and acquired by the Museum of London.



66 Thomas Monnington (1902-1976)

Clematis, c. 1960,
acrylic on board, 130 x 92 cm (51 3/16 x 36 1/4 in.)

Provenance: Lady Monnington; John Monnington

Exhibited: Paul Liss, *Thomas Monnington*, The Fine Art Society 1997, no. 150.

Literature: Paul Liss, *Thomas Monnington*, The Fine Art Society 1997, p. 57; *British Murals and Decorative Painting 1920-1960*, Sansom & Co, 2013, p.321

This work was inspired by a Clematis Montana growing at Leyswood. My interest in abstract is in trying to do something more than imitate, Monnington explained in an interview for the *Church Times*, (December 30, 1966): I think it is possible that, through a more abstract approach, one can get nearer to the underlying nature of reality. A still life entitled *Clematis* – exhibited at the Royal Academy in 1959 (34) – was possibly the point of departure for this more abstract interpretation. This work is closely related to the ceiling of the Mary Harris Memorial Chapel in its colour and construction. Bristol and Exeter were undoubtedly instrumental in Monnington's pursuit of 'Geometric' paintings (a term he preferred to Abstracts). When the Tate purchased Monnington's *Square Design* (1967) he spoke of his abstract paintings as 'direct descendants from my ceiling painting in the Council House, Bristol, which was my first departure from purely representational painting. Since then I have been increasingly interested in the subdivisions of surface areas contained in equilateral rectangles (squares) and rectangles derived from square roots. These two-dimensional mathematical relationships suggest to me dimensions in depth, and provide a discipline which at the present time I find as necessary and interesting as that imposed previously in representational painting... You can cut out the blurb if you wish, but I was trying for my own edification to put into words what I think I have been trying to do in the last ten years', (letter by Monnington to Tate, June 12, 1968)

67 John Armstrong (1893-1973)

Studies for Royal Marsden Hospital in Sutton, Surrey, 1961



gouache on paper, two 21 x 17.8 cm (8 1/4 x 7 in.) and two 11.7 x 31.3 cm (4 5/8 x 12 3/8 in.)



gouache on paper, two 21 x 34.5 cm (8 1/4 x 13 1/2 in.)

Provenance: The Artist's Estate

Literature: Andrew Lambirth, *John Armstrong*, Philip Wilson Publishers, 2009, p.224;
British Murals and Decorative Painting 1920-1960, Sansom & Co, 2013, pp.276-289

John Armstrong and Catherine at Royal Marsden Hospital, 1961

In 1961, Armstrong received his last mural commission to decorate a reception area in the Royal Marsden Hospital in Sutton, Surrey. The whole scheme took him two years to paint on canvas panels, squared up from small oil-on-card designs. 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. Entitled *The Fantastic Park*, the subject resembles one of the mythical settings from P.L.Travers' Mary Poppins books, where normal rules don't apply, and anything can happen (and probably will). The bright colours (sap green, scarlet, mauve) add to the air of celebration and unreality, and Armstrong subverts the usual park activities, with children riding on the lake on real swans, regaled by a trombonist in a busby, up to his thighs in water.

Armstrong wrote a detailed commentary on the composition: 'Bandsmen and children everywhere, that is the keynote of the Park. The bandstand is too small, it will hold only the conductor and the big drum. The rest of the band sit here and there wherever they feel disposed, with a kind of stereophonic effect.' Besides the P.L.Travers reference, there's a Dylan Thomas-ish *Under Milk Wood* feeling to the events. A little girl brings goldfish for her grandfather to catch. 'He has been fishing all morning,' wrote Armstrong, 'and has had no luck. Her aunts are also bringing the stuffed fish off the chimney-piece.' Frivolity meets anarchy in mutual admiration: there's a Stanley Spencer-ish note to the festivities, a breath of unexpected love among the participants. Armstrong's text concludes: 'On the right a bandsman gives up and wipes his forehead. He has got a pint from somewhere.... The lake mermaid has come out to have a better view and has found a boy-friend. On a seat the poet and his muse meditate.' (Andrew Lambirth, *British Murals & Decorative Painting 1920-1960*, Sansom & Co, 2013, pp.286-87)



Catalogue for the
Victoria & Albert
Museum exhibition:
Mural Art Today, 1962.

68 Barbara Jones (1912-1978)

Out in the Hall, 1960,
oil and wax, 3 panels, 183 x 365.8 cm (72 x 144 in.)

Provenance: Acquired from the artist's studio, NW3, in 2010

Exhibited: *Mural Art Today*, Victoria & Albert Museum, 1962, no. 18.

Literature: *Mural Art Today*, 1962, Victoria & Albert Museum, p. 8, (reproduced p. 24); Ruth Artmonsky, *Barbara Jones*, Artmonsky Arts, 2008, p.142; *British Murals and Decorative Painting 1920-1960*, Sansom & Co, 2013, p.333

Ruth Artmonsky records that Jones produced 29 murals of which only two are thought to have survived, (Ruth Artmonsky, *Barbara Jones*, Artmonsky Arts, 2008, p. 114). This statistic is probably indicative of a 90% destruction rate that British murals have in general been subjected to in the twentieth century.

'In *Out in the Hall* Jones showed her creative confidence in caricaturing an Edwardian house entrance hall, along with compulsory hatstand and family portrait; yet dominating the scene is a large stuffed bear carrying a tray! The whole image was built up over three panels, some 12 ft in length, and much resembles the hallway to Barbara's own house, filled as it was with macabre miscellanea.' (Ruth Artmonsky, *British Murals & Decorative Painting 1920-1960*, Sansom & Co, 2013, p.333)

'The two most impressive murals Barbara Jones produced were of gigantic heads, the first commissioned by the Central Office of Information for an International Labour Office exhibition in Turin celebrating the centenary of the Italian State (1961), the other for Philips Research Laboratory in Eindhoven (1966). These were not only striking because of their size but because of the way Jones chose to interpret her briefs. The Philips' mural, entitled *Man and his Senses*, is a relatively straightforward strong image, with enlarged fingertips, mouth, nose, eyes and ears filled with patterned neurons and synapses, only weakened by the somewhat sentimental placing of a rose outside the head. The Turin head is altogether more problematic carrying numerous ghostly figures not easily discerned at a distance. The theme was 'Man at Work – a century of technical and social progress' with which Barbara seems to have been at her most capricious. A very close inspection shows that at least some of the figures have at least a tenuous connection to the title – a board meeting, some agricultural scenes, coal miners with lamps and canaries, and, in the right ear of the head, a dentist with his patient! However, these few scenes are completely overwhelmed by a plethora of Jones's preferred subjects – a coffin, two couples embracing, a skeleton, a tiger atop a crocodile, and, her very favourite – an owl.

It is not surprising then that Barbara declared the Turin head the work of which she was most proud, and she went to considerable lengths and expense to buy it back and to return it to her studio, where it remains, her only extant mural of any note. The work epitomizes her approach to mural commissions, which can only be described as that of a maverick. She was sufficiently competent, charming and astute to attract commissions, and to know when, and how far, to compromise with briefs, but would seize any possibility to slip in her own quirky obsessions.'

(Ruth Artmonsky, *British Murals & Decorative Painting 1920-1960*, Sansom & Co, 2013, p. 332)

Barbara Jones at work on her mural for the International Labour Exhibition, Central Office of Information, Turin, Italy, 1961

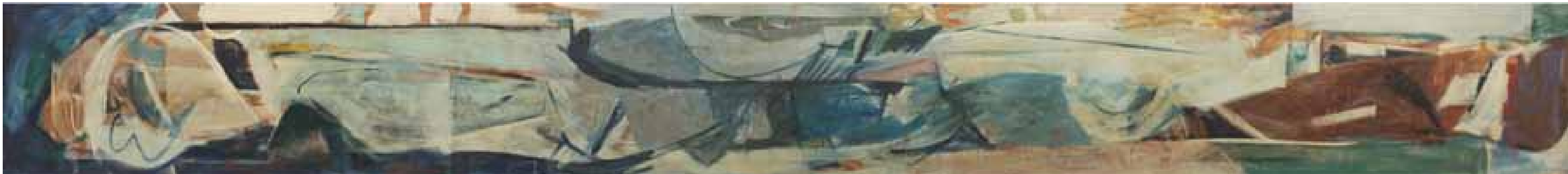


69 Barbara Jones (1912-1978)
Mural based on the theme 'Man at Work - a century of technical and social progress' for the International Labour Exhibition, Central Office of Information, Turin, Italy, 1961, two panels, oil on canvas, 365.8 x 365.8 cm (144 x 144 in.)

Provenance: with the artist until 1978; thereafter in her studio with her assistant Tony Raymond.

Exhibited: International Labour Exhibition, Central Office of Information, Turin, Italy, 1961

Literature: Ruth Artmonsky, *Barbara Jones*, Artmonsky Arts, 2008, pp.89-95; *British Murals and Decorative Painting 1920-1960*, Sansom & Co, 2013, pp.334-335



70 Peter Lanyon (1918-1964) – *Porthmeor Mural*, 1962, signed and dated 1962, also signed inscribed with title, oil on canvas, 106.7 x 965.2 cm (42 x 380 in.)

Provenance:
Commissioned by Stanley Seeger, USA

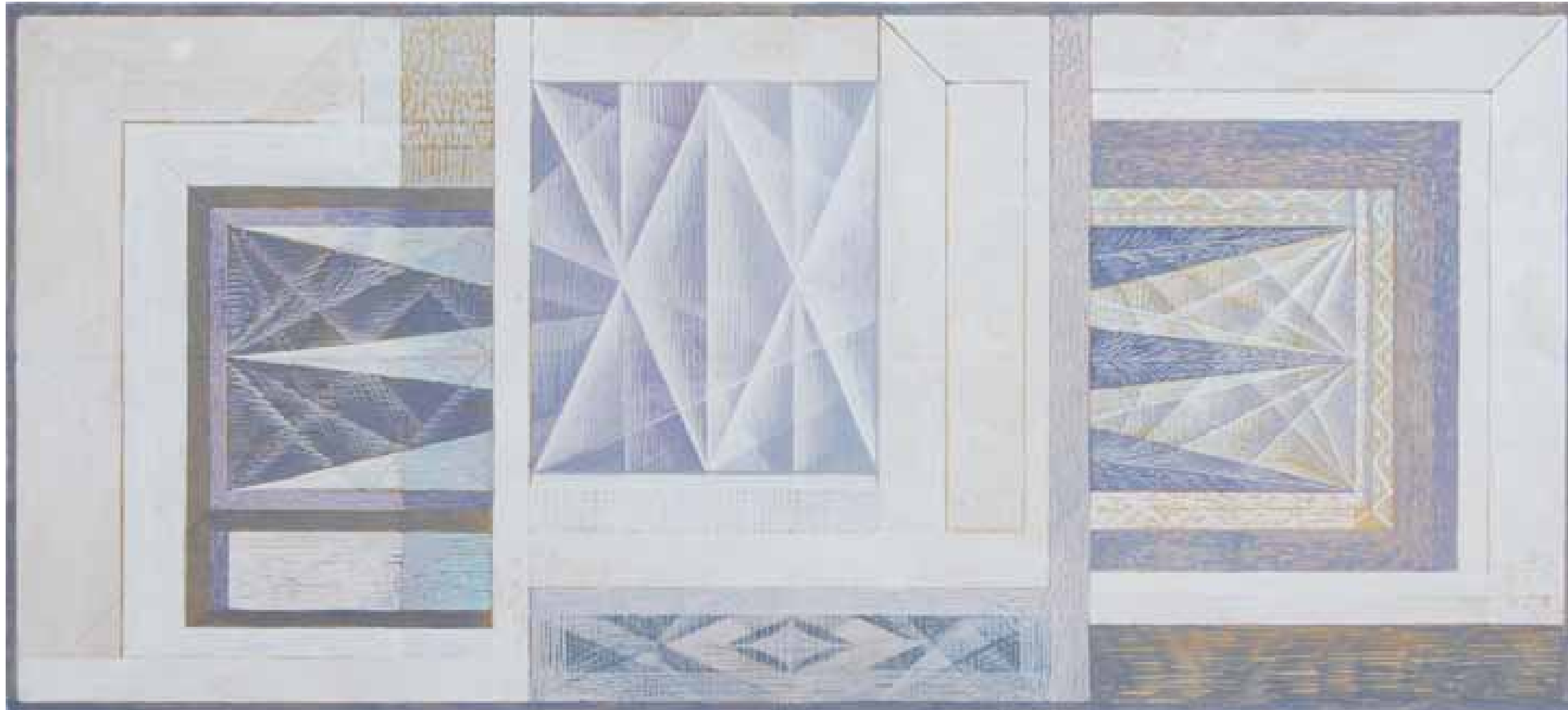
Literature:
Andrew Lanyon, *Peter Lanyon 1918-1964*, Newlyn, 1990, p.302-309, illustrated in colour
Margaret Garlake, *Peter Lanyon*, Tate Gallery, London, 1998, pp.58, 59, 63, 72, illustrated in colour
Chris Stephens, *Peter Lanyon: At The Edge of Landscape*, 21 Publishing, London, 2000, p.162, no illustrations

Exhibitions:
Manchester, Whitworth Art Gallery, *Peter Lanyon – Paintings, Drawings and Constructions 1937-64*, 1978, cat no.77
Bath, Victoria Art Gallery, *Porthmeor, A Peter Lanyon Mural Rediscovered*, October 25, 2008 - January 4, 2009, pp.5-19, illus colour p.15 and pp.36-7

In January 1962, Peter Lanyon was commissioned by the American art collector Stanley J. Seeger to paint a mural for his home Bois d'Arc, in Frenchtown, New Jersey. The site, a music studio in a converted barn, required a work nearly ten times as wide as it was high and offered Lanyon the opportunity to paint on a grand scale. After viewing the space at Seeger's estate at the beginning of 1962 Lanyon returned to St Ives, where he produced three life-size sketches in gouache and indian ink. These were *Porthleven*, based on his oil in the Tate Gallery collection, *Delaware*, inspired by the river near Seeger's home, and *Bois d'Arc*, 'a lyrical and light design concerned with the surface rhythms which might appear in the final work'.

In his notes, Lanyon writes that the mural 'refers to many aspects of the sea, including associated myths. The main appearance of it is as a fast moving sea, with cross-shore drift and counter drift.' In Lanyon's paintings, a landscape is invariably the compression of multiple perspectives, depicting land and sea from different viewpoints, in different weathers and at different times of day. He sought to portray not only the sensation of being in the landscape, but to create a complete portrait of a place, encompassing personal and collective history, culture and myth. It is clear that the subject of the mural, and its precise symbolic meaning for Lanyon, evolved as the project progressed. Lanyon associated the yellow area on the left with the Golden Fleece and he described the left-hand side of the painting as representing 'the past and events across the sea'.

Despite, or perhaps because of, the collaborative nature of its creation, the final mural is a multi-layered and highly subjective work. This unique project bears comparison with Stanley Spencer's commission to paint the interior of the Sandham Memorial Chapel at Burghclere (1927-1932), an earlier example of private patronage, in which a chapel was conceived as a memorial to a lost brother. In both cases, the specifics of place and the almost self-indulgent nature of the commissions were, ironically, the catalysts for highly autobiographical works of art. The quality and completeness of these murals is such that they have outlived their patrons and transcended their original contexts to become masterpieces of twentieth-century British art.



Monnington's University of London Students' Union Mural *in situ*, c.1964

71 Thomas Monnington (1902-1976)
Design for the First Students' Union Mural, c.1964,
gouache over pencil, 33 x 51 cm (13 x 20 1/16 in.)

Exhibited: *Sir Thomas Monnington*, Royal Academy, 1977,
(54) *Thomas Monnington*, Fine Art Society, 1997, no 137.

Literature: Judy Egerton, *Sir Thomas Monnington*, Royal
Academy, 1977, p.13; Paul Liss, *Thomas Monnington*, Fine
Art Society, 1997, pp.54-55. Sansom & Co;
British Murals and Decorative Painting 1920-1960,
Sansom & Co, 2013, p.320

In 1964 The Edwin Austin Abbey Trust for Mural Painting in Great Britain commissioned two works from Monnington for the University of London Students' Union. The first of the two designs was executed *in situ*, in polyvinyl acetate on a panel 8 x 20 feet following the composition and colouring of this study. The resultant geometric design is very different from the rather florid *Scholar Gypsy* painted by Gilbert Spencer R.A. in 1957, also commissioned by the Abbey Trust, on the floor below. The Gilbert Spencer mural has remained *in situ*, but been painted over. The Monnington mural has suffered a worse fate: it was removed sometime in the mid-1990s and is assumed to have been destroyed.



72 Victor Reinganum (1907-1995)
Three Graces: Design for a Mural, 1968,
 signed and dated 'Reinganum, '68',
 oil on board, 30.5 x 59.7 cm (12 x 23 1/2 in.)

Reinganum attended the Academie Julian in Paris and was one of Leger's six private students in his studio in Montmartre. On his return to London in 1926, Reinganum took his portfolio to Maurice Gorham, the art editor of the *Radio Times*, who bought one of his drawings on the spot and started Reinganum on his freelance career as an illustrator. During the 1930s and 1940s, together with Eric Fraser, Reinganum became responsible for the style of the *Radio Times*. His association with the *Radio Times* was to continue for 40 years. The discipline that this work demanded, the speed and accuracy with which he had to absorb information and interpret it, informed his painting and graphic design.

In 1926 Reinganum formed the *Pandemonium Group* with Nicolas Bentley, a loosely knit group of 'bright young things' that held regular exhibitions at the Beaux Arts Gallery, where they began their tentative experiments with abstraction.

Reinganum disliked categories, both of medium and style, and did his best to avoid them. His paintings were exhibited under the banner 'abstraction' but, gradually, the world at large dubbed him a Surrealist and he was swept up in the wave of British Surrealism exhibitions in the 1970s. His paintings have been shown in 20 exhibitions with 'Surrealism' in their title, together with other members associated with the movement that included: Edward Burra, Eileen Agar, Merlyn Evans, Conroy Maddox, Tristram Hillier, John Piper and Roland Penrose.

The Fine Art Society is one of the world's oldest art dealerships, with premises in both London and Edinburgh. The company specialises in British art and design from the nineteenth to the twenty-first centuries and has traded from 148 New Bond Street, London, since its foundation in 1876.

Liss Fine Art was founded in 1991 and specialises in British Art (1880 -1980). It has been responsible for monographic exhibitions and publications, held in association with The Fine Art Society and museums and institutions in the United Kingdom and abroad, on Winifred Knights (1995), Thomas Monnington (1997), Charles Mahoney (1999), Robert Austin (2001), Frank Brangwyn (2006), Michael Canney (2007), Cecil Stephenson (2009), Stanley Lewis (2010), John McKenzie and Victor Moody (both 2012). Forthcoming exhibitions and publications include: 2013 Alan Sorrell (to be held at the Sir John Soane Museum), Kathleen Guthrie. 2014: WW1 and its Aftermath, Albert de Belleroche. 2015: Kenneth Rowntree.

Design and typesetting by David Maes

Printed by Nicholson & Bass Ltd, N Ireland, 2013

ISBN: 978-0-9567139-6-4

British
Murals
&
Decorative
Painting
1910 - 1970

PRICE LIST

All pictures framed, unless otherwise stated.

1	Steven Spurrier (1878 -1961) <i>The Hunt</i> , design for a frieze, c. 1910	£ 5,000
2	Frank Brangwyn (1867-1956) Mural study for St Aidan's Leeds – young girl with red hair, c.1908-16	£ 2,000
3	Frank Brangwyn (1867-1956) Mural study for St Aidan's Leeds – young girl with red hair, c.1908-16	£ 3,000
4	Frank Brangwyn (1867-1956) Men Carrying a Basket – Study for Court of the Ages, Panama-Pacific International Exhibition, San Francisco, 1914	£ 3,500
5	Archibald Ziegler (1903 -1971) Design for Drop Curtain, Toynbee Hall, East London, Toynbee, c. 1920 (mounted)	£ 2,500
6	Charles Sims (1873 -1928) Study for Ceiling painting in the Great Hall of the Institute of Civil Engineers, c.1919	£ 15,000
7	Frank Brangwyn (1867-1956) <i>Stic B</i> , Design for a poster, 1920s	£ 4,500
8	Frank Brangwyn (1867-1956) Study for Birmingham University War Memorial, c.1921	£ 3,000
9	Mary Adshead (1904 -1995) <i>Scenes from the Life of Christ: Preaching the Gospel</i> , mid-1920s	£ 9,500
10	Archibald Ziegler (1903 -1971) Study for <i>An Allegory of Social Strife</i> , late 1920s	£ 5,000
11	Archibald Ziegler (1903 -1971) <i>An Allegory of Social Strife</i> , late 1920s	£ 10,000
12	Mary Adshead (1904 -1995) <i>An English Holiday – Village Inn</i> , 1928	£ 32,000
13	Mary Adshead (1904 -1995) <i>An English Holiday – The Puncture</i> , 1928	£ 32,000
14	Edward Halliday (1902-1984) <i>Hypnos</i> , 1928	£ 80,000
15	Stanley Lewis (1905-2009) <i>Allegory</i> , c. 1929 (unframed)	£ 40,000
16	Stanley Lewis (1905-2009) Colour Study for Central Group of <i>Allegory</i> , c. 1929 (unframed)	£ 20,000
17	Charles Mahoney (1903-1968) Compositional study for <i>The Pleasures of Life</i> at Morley College, 1928-30	£ 3,000
18	Frank Brangwyn (1867-1956) A collection of over 20 original designs for SS <i>Empress of Britain</i> , 1930-31 (folio)	£ 20,000
19	Charles Mahoney (1903-1968) First design for the Thomas More Altar, Cheyne Row, London, mid 1930s	£ 2,400

20 Charles Mahoney (1903-1968)	Final design for the Thomas More Altar, Cheyne Row, London, mid 1930s	£ 2,400
21 Charles Mahoney (1903-1968)	Study for <i>Joy & Sorrow</i> , mural at Brockley County School, 1933	£ 12,000
22 Charles Mahoney (1903-1968)	Study for <i>Fortune & the Boy at the Well</i> , mural at Brockley County School, 1933	£ 12,000
23 Charles Mahoney (1903-1968)	Study for <i>The Four Winds of Hilly Fields</i> , ceiling design for Brockley County School, c. 1932-36	£ 1,600
24 Frank Brangwyn (1867-1956)	Working photomontage for <i>Man's Ultimate Destiny</i>	£ 8,500
25 Frank Brangwyn (1867-1956)	Study for <i>Man the Creator</i> , 1932 (unframed)	£ 28,000
26 Frank Brangwyn (1867-1956)	Study for <i>Man the Master</i> , 1932 (unframed)	£ 68,000
27 Frank Brangwyn (1867-1956)	Cartoon for panel no. 4 of the Rockefeller Center, c. 1932	£ 25,000
28 John Armstrong (1893-1973)	<i>Sailors and Girls</i> , design for the American bar in the Royal Hotel, Scarborough, 1935-36	£ 6,000
29 Frank Brangwyn (1867-1956)	<i>The Printed Word Makes the People of the World One</i> , mural for the entrance hall of Odham Press, London, 1935-36	P.O.A.
30 Edward Halliday (1902-1984)	Mural design for <i>The Good Intent – Cremorne Gardens</i> , 1935 (mounted)	£ 1,200
31 Edward Halliday (1902-1984)	Mural design for <i>The Good Intent – Cremorne Gardens</i> , 1935 (mounted)	£ 800
32 Edward Halliday (1902-1984)	Mural design for <i>The Good Intent – The Founding of Chelsea Royal Hospital</i> , 1935 (mounted)	£ 600
33 Edward Halliday (1902-1984)	Mural design for <i>The Good Intent – Dr Johnson with the Chelsea China Factory</i> , 1935 (mounted)	£ 600
34 Ann Newland (1913-1997)	Study for <i>The Legend of Ceres</i> , c. 1938-39	£ 12,000
35 Ann Newland (1913-1997)	Study for <i>The Legend of Ceres</i> , inscribed with title and dated 1949-1955	£ 1,200
36 Edward Halliday (1902-1984)	<i>Altar</i> , 1939	£ 8,750
37 Claude Francis Barry (1883-1970)	<i>The Heart of the Empire: Our Finest Hour</i> , 1940	(not in exhibition)
38 Charles Mahoney (1903-1968)	<i>Adoration of the Shepherds, (Winter)</i> , c.1942	£ 6,000
39 Charles Mahoney (1903-1968)	Design for the altar wall, <i>Annunciation in an Allotment</i>	£ 4,000

40	Charles Mahoney (1903-1968) Design for the altar wall, <i>Annunciation in an Allotment</i>	£ 6,000
41	Charles Mahoney (1903-1968) Study for <i>The Visitation</i> , c.1942	£ 10,000
42	Charles Mahoney (1903-1968) Design for the wall above the altar at Campion Hall, <i>Two Angels Overlooking a Garden</i>	£ 9,000
43	Charles Mahoney (1903-1968) Study for <i>The Marriage of the Virgin</i> , c. 1942	£ 6,000
44	Charles Mahoney (1903-1968) Study for <i>The Birth of the Virgin</i> , c. 1942	£ 10,000
45	Kenneth Rowntree (1915-1997) Study for a mural (PPT)	£ 3,000
46	Kenneth Rowntree (1915-1997) Design for The British Restaurant at Acton, Middlesex, 1942	£ 8,750
47	Dean Cornwell (1892-1960) 24 original designs for Ardennes American Cemetery and Memorial, Neupré, Belgium	£ 16,000
48	Mary Adshead (1904-1995) Study for mural for tea room, Luton Hoo, Bedfordshire, c.1949 (folio)	Not in exhibition
49	Mary Adshead (1904-1995) Designs for circus decoration	£ 1,500
50	Mary Adshead (1904-1995) Nursery Designs	£ 1,200
51	Edward Bawden (1903-1989) <i>The English Pub</i> , 1949 -1951 (unframed)	£ 135,000
52	John Armstrong (1893-1973) Design for Telecinema Mural, South Bank, 1951	£ 22,000
53	John Piper (1903-1992) <i>The Englishman's Home</i> , 1951 (unframed)	P.O.A.
54	Alan Sorrell (1904-1974) <i>Working Boats from Around the British Coast</i> , Mural of the Nelson Bar, HMS <i>Campania</i> , 1951 (unframed)	£ 90,000
55	Gilbert Spencer R.A. (1892-1979) <i>Hebridean Memory</i> , 1951	£ 165,000
56	Gilbert Spencer R.A. (1892-1979) Study for <i>Hebridean Memory</i> , 1951	£ 12,000
57	Charles Mahoney, (1903-1968) The original full size cartoon for <i>The Garden</i> , 1950	£ 25,000
58	Willi Soukop (1907-1995) Plaster triptych frieze, <i>Physical Education, Reading & Discussion and Woodwork & Metalwork</i>	£ 3,750
59	Thomas Monnington (1902-1976) Design for Bristol Council House Ceiling, c.1953	£ 18,000

60	Thomas Monnington (1902-1976) Design for ceiling of the Mary Harris Memorial Chapel of Holy Trinity, University of Exeter, c. 1956	£ 9,000
61	Thomas Monnington (1902-1976) Design for ceiling of the Mary Harris Memorial Chapel of Holy Trinity, University of Exeter, c. 1956	£ 9,000
62	Mary Adshead (1904-1995) "Stevenson's Locomotion 1", 1957	£ 15,000
63	Fyffe Christie (1918-1979) <i>The Lady of Shalott</i> , 1957 (unframed)	£ 18,500
64	Evelyn Dunbar (1906-1960) <i>Autumn and the Poet</i> , 1958	£ 50,000
65	Jean Clarke (1906-1960) Study for the Committee Room of the London Bankers Clearing House, 1958	£ 15,000
66	Thomas Monnington (1902-1976) <i>Clematis</i> , c. 1960	£ 12,000
67	John Armstrong (1893-1973) Studies for Royal Marsden Hospital in Sutton, Surrey, 1961 (unframed)	£ 7,000
68	Barbara Jones (1912-1978) <i>Out in the Hall</i> , 1960 (unframed)	£ 12,000
69	Barbara Jones (1912-1978) Mural based on the theme 'Man at Work - a century of technical and social progress' for the International Labour Exhibition, Central Office of Information, Turin, Italy, 1961	£ 40,000
70	Peter Lanyon (1918-1964) <i>Porthmeor Mural</i> , 1962	P.O.A.
71	Thomas Monnington (1902-1976) Design for the First Students' Union Mural, c.1964	£ 1,200
72	Victor Reinganum (1907-1995) <i>Three Graces: Design for a Mural</i> , 1968	£ 6,000

