

An Outbreak of Talent: Bawden, Marx, Ravilious and their Contemporaries

Room 15

Enid Marx 1902 – 1998

Cornucopia' Calendar Design for Muriel Barron

1929

Wood engraving on paper

The Breuning-Eve Gift of Enid Marx Prints (2007)

Enid Marx 1902 – 1998

Basket of Flowers

c.1938

Wood engraving on paper

The Breuning-Eve Gift of Enid Marx Prints (2007)

Paul Nash 1889-1946

Winter, Hampden

1921

Wood engraving on paper

The Peter Collymore Gift (2016)

Between 1918 and 1932 Nash illustrated some eighteen books and in 1920 he joined the newly founded Society of Wood Engravers. 'Places', is a set of seven wood engraved plates with short prose texts printed in his own handwriting published in 1923. The prose poem, which this image accompanies, describes a severe winter where life is 'imprisoned'. The boughs of the beech tree are like 'steel', and a 'palid gleam falls across metal spears'.

Paul Nash 1889-1946

Winter Wood

1922

Wood engraving on paper

On Loan from a Private Collection (2004)

This print was the last in Nash's 'Places' series of wood engravings, of which the artist wrote: 'There are places, just as there are people and objects and works of art, whose relationship of parts creates a mystery, an enchantment, which cannot be analysed.'

Paul Nash 1889-1946

Dyke by the Road

1923

Wood engraving on paper

On Loan from a Private Collection (2004)

Paul Nash 1889-1946

The Pond

1925

Etching on paper

Presented by Dennis Andrews and Christopher Whelen (2009)

Paul Nash 1889-1946

Dead Spring

1929

Oil on canvas

Kearley Bequest through the Art Fund (1989)

Paul Nash 1889-1946

Untitled (The Tide)

1920

Lithograph on paper

The George and Ann Dannatt Gift (2011)

Paul Nash 1889-1946

Strange Coast

1920

Lithograph on paper

The George and Ann Dannatt Gift (2011)

Paul Nash 1889-1946

Dymchurch

1923

Copper engraving on paper

The George and Ann Dannatt Gift (2011)

Nash was impressed by the vast sea wall at Dymchurch and saw it as emblematic of the continuous interaction between land and sea. He found that the coast at Dymchurch offered a naturally abstract landscape and in the early 1920s he began to incorporate abstraction into his work for the first time.

Paul Nash 1889-1946

The Order of Five, from 'For Urne Buriall and the Garden of Cyrus'

1932

Collotype print and stencilled watercolour on paper

Lucas Bequest (1995) Adopted for conservation by Pablo Bronstein (2006)

In 1932 Paul Nash illustrated Cassell and Co's 1932 reprint of 'Urne Burial and The Garden of Cyrus' (1658) by the seventeenth-century philosopher-poet Sir Thomas Browne. Nash's images were stencilled in watercolour onto a printed collotype image, which conveyed the tone and texture of Nash's paintbrush and watercolour.

Paul Nash 1889-1946

Buried Urn, from 'For Urne Buriall and the Garden of Cyrus'

1932

Collotype and stencilled watercolour on paper

Lucas Bequest (1995) Adopted for conservation by Pablo Bronstein (2006)

Paul Nash 1889-1946

Poisonous Plants, from 'For Urne Buriall and the Garden of Cyrus'

1932

Collotype and stencilled watercolour on paper

Lucas Bequest (1995) Adopted for conservation by Pablo Bronstein (2006)

Eric Ravilious 1903-1942

The Village School / New Bungalow (verso The Back Garden at Bardfield )

1933

Watercolour and pencil on paper

Hussey Bequest, Chichester District Council (1985)

In 1929 Bawden and Ravilious, who had become close friends during their student years, decided they wanted to find a permanent base away from London, where they could paint their beloved English countryside. Taking their bicycles on the train, they left for Essex and stumbled across Brick House in Great Bardfield, which they immediately decided to rent. This image of a bungalow under construction is typical of Ravilious' work in that he took delight in depicting the landscapes of suburbia and the cultivated world of the back garden.

Edward Bawden 1903-1989

Trees and Cow

1927

Lithograph on paper, from linocut

On Loan from a Private Collection

Edward Burra 1905-1976

Edward Burra 1905-1976

Havana

1928

Pen and ink on paper

On Loan from a Private Collection

Edward Burra 1905-1976

Untitled (Two Ladies)

Undated

Woodcut on paper

Presented by Dennis Andrews and Christopher Whelen (2009)

Room 16

The Harbour, Hastings

1947

Watercolour on paper

On Loan from a Private Collection (2004)

Burra was an independent figure during his time at the Royal College of Art alongwith his close friends William Chappell and Barbara Ker-Seymer, who had all met at Chelsea Polytechnic in 1921. Burra did form a friendship with Nash, owing to a shared connection with Rye. Nash became very important to Burra, introducing him to wood engraving and encouraging him to exhibit his work.

Eric Ravilious 1903-1942

Submarine Dream, from the Submarine Series

1940 - 41

Lithograph on paper

The Dennis Andrews and Christopher Whelen Gift (2008)

In February 1940, Ravilious was appointed as an Official War Artists and assigned to the Royal Navy. At the submarine base at Gosport in 1940 he drew the interiors of submarines on exercise and the crew training in a special tank. Although the War Artists Advisory Committee declined to publish his proposed series of prints from the drawings he made at Gosport, he eventually paid for the printing of a small edition himself.

Eric Ravilious 1903-1942

Different Aspects of Submarines, from the Submarine Series

1940 - 41

Lithograph on paper

The Dennis Andrews and Christopher Whelen Gift (2008)

Eric Ravilious 1903-1942

Commander Looking Through the Periscope, from the Submarine Series

1940 - 41

Lithograph on paper

The Dennis Andrews and Christopher Whelen Gift (2008)

Enid Marx 1902-1998

Tiger Tiger

1958

Linocut on paper

The Breuning-Eve Gift of Enid Marx Prints (2007)

While a student at the Royal College of Art in the early 1920s, Nash recognized her originality as a pattern maker and encouraged her to become an early member of the Society of Wood Engravers and the Society of Artists. After working as an apprentice, she set up her own workshop in Hampstead, specializing in hand-block printed textiles. Following the success of her design for the seating of London Transport, Marx worked for the wartime Utility Scheme set up by the British Board of Trade and was made a Royal Designer for Industry in 1945.

Enid Marx 1902-1998

Clamerborough Owl

1957

Linocut on paper

The Breuning-Eve Gift of Enid Marx Prints (2007)

Enid Marx 1902-1998

Wally Dogs, from Six Linocuts, Judd Street Gallery

1960

Linocut with pastel colouring on paper

The Breuning-Eve Gift of Enid Marx Prints (2007)

Edward Bawden 1903-1989

An Old Crab and a Young (From Aesop's Fables)

c.1956

Linocut on paper

The David Leslie Medd Bequest (2009)

Bawden made this linocut as an illustration from Aesop's fable 'An Old Crab and a Young' in c.1956. It was a commission by John Lewis for 'A Handbook of Type and Illustration.'

Edward Bawden 1903-1989

Brighton Pier

1958

Linocut on paper

The David Leslie Medd Bequest (2009)

This is one of a series of large linocuts that Bawden created in the 1950s and 1960s. As he did not have a large press, he printed these on his studio floor, and used his feet. In this print, as with other wide-format prints Bawden focuses on significant elements of the place or location in order to capture the essence of the place. In this particular work, Bawden brings together the Palace Pier and Royal Pavilion, which are located in different areas of Brighton, to capture the essence of the seaside town.

Edward Bawden 1903-1989

Liverpool Street Station 1960

1960

Linocut on paper

The David Leslie Medd Bequest (2009)

Display Case: Room 16

Norah Braden 1901-2001

Unglazed Ewer

c.1930s

Earthenware, throwing rings and incised decoration

Purchased by the Friends of Pallant House Gallery (1995)

Norah Braden 1901-2001

Jar, with brown brushstroke decoration

1934

Stoneware, pink glaze with brown brushstroke decoration

Lucas Bequest (1995)