

Introduction: Why the Fifties?

The 1950s are the neglected decade of twentieth century art, yet it was an important period in the transition from war to peace, through austerity to normality. It was a period of hope and optimism in the construction of a fairer and more equal post-war world, a European world in which artists and designers could play a part in making art more meaningful and more accessible for all.

It was also a period in which the expansion of art education encouraged a new generation of artists and created more opportunities for women. However, any recognition could be short-lived and it's not unusual to find that women artists who trained in the 1950s 'disappeared' and have no record in our digital world. This exhibition attempts to revive some of those reputations.

In terms of the art produced in the '50s, four important trends are identifiable:

- Technical changes in lithography encouraged a growing interest in printmaking and enabled the production of lower cost, good quality prints for the

home. Whilst paper and printmaking became cheaper, inks were still expensive, and it's interesting to note how this influenced a distinct 1950s' palette of muted colours using cheaper inks. Fine examples of printmaking in the exhibition include work by Alistair Grant, Edwin La Dell, Andrew Purches, Paul Sharp and Julian Trevelyan.

- Secondly, there was a renewed emphasis on realism in art, especially focusing on more 'taken for granted' subjects such as interior, urban and industrial scenes and less picturesque views of the rural. Good examples in this exhibition include work by Heinz Fleischer, John Harris, Florence Hess, Grace Larner and Richard Platt.

- Thirdly, a distinctly British style of abstraction continued to work its way into realist art, blurring the boundaries between the two. Good examples in this exhibition include work by John Bratby, Reg Lloyd, Kenneth Mahood, Sushila Singh and Stanley Simmonds.

- Finally, the 1950s is the decade in which the of

everyday objects from ceramics to fabrics was influenced by a commitment to 'good design'. This had a strong European dimension in two respects: through the input of artists and designers who had fled from Nazi Europe, and from designs from other countries, especially Scandinavia. The 1951 Festival of Britain showcased designs of the '50s and included in this exhibition are wonderful examples of 'good design', fabrics by Lisbet Jobs and Walter Matysiak and posters by Noel Delaunoy and Jan Lenica.

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The Artists

The work of forty-five artists is represented with summary biographies presented for each at the back of the catalogue. Despite efforts to include women artists, only eight are represented, which is indicative of the limited number whose work is available. It's not unusual for only limited biographical information to be available, so please add anything if you can.

Works by the following artists are exhibited:

Paul Ayshford, Lord Methuen	Alistair Grant George Hann	Reg Lloyd Kenneth Mahood	Mario Puppo Andrew Purches
Pauline Baumann	John Harris	Panchal Mansaram	Paul Sharp
John Bratby	Florence Adelina Hess	Walter Matysiak	Alexander (Xanti) Schawinsky
Anthony Brown	Norman Jaques	John Melville	Rupert Sheppard
Katharine Church	Lisbet Jobs	Henry Moore	Stanley Simmonds
Noel Delaunoy	Edwin La Dell	Walter Nessler	Sushila Singh
Gordon Dent	Grace Larner	Joyce Pallot (Collins)	Archie Sutter Watt
George Enslin	Fernand Leger	Keith Patterson	Julian Trevelyan
Eliano Fantuzzi	Jan Lenica	John Piper	Bram Van Velde
Eva Fischer	Michael Lewis	Richard Platt	Richard Weisbrod
Charles Gassner			

The Collection



1. Paul Ayshford, Lord Methuen. **Queen's Parade, Bristol**, 1950.
Watercolour painted on Armistice Day, 11th November. £250



2. Pauline Baumann, 1899–1977. **Urban Landscape**, 1950s
Limited edition lithograph. £300



3. John Bratby, 1928–1992. *Cactus in a Pot*, 1956
Oil on canvas. £1,500



4. Anthony Brown, 1906–1987. *Floral Study*, 1957.
Pen, ink and watercolour. £225



5. Katharine Church. *Summer Flowers*, 1958
Oil on canvas. £1,600



6. Noel Delaunoy, French. *Florallies Lille 1952*
Poster. £450



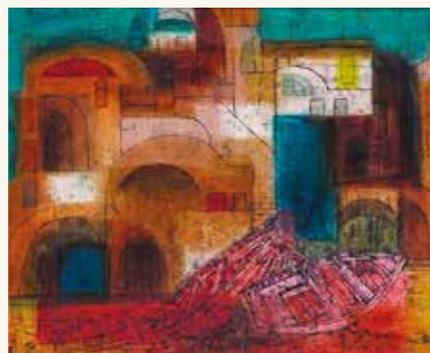
7. Gordon Dent, born 1923. **Blue Composition**, 1957
Mixed media fabric design. £550



8. George Enslin, 1919–1972. **Houses behind Trees**, 1950
Oil on canvas. £350



9. Eliano Fantuzzi,
Italian, 1909–1987
Railway Station,
1951. £450



10. Eva Fischer,
Croatian, 1920–2015
**Boats and
Buildings**, 1950s
Oil on canvas. £750



11. Heinz Fleischer, German, 1920–1975
Coal Mine, 1950s
Wood cut. £550



12. Heinz Fleischer,
German, 1920–1975
Coal Miner, 1950s
Woodcut. £450



13. Charles Gassner, Dutch,
1915–1977
Still Life, 1950s.
Gouache and watercolour. £350

14. Alistair Grant, 1925–1977.
Rain, 1956.
Lithograph. £350





15. George Hann, 1900–1979. **Town Scene**, 1950s. Oil on board. £400



16. John Harris. **Billet Rolling**. £150.



17. John Harris. **Sheet Rolling**. £150.



18. John Harris. **The Drop Forge**. £150

Part of a set of charcoal drawings for Imperial Metal Industries from the 1950s recording the 'metal bashing' industry in the West Midlands.



19. Florence Adelina Hess, 1891–1974
Factory in a Valley, 1950s. Oil on board. £1,250



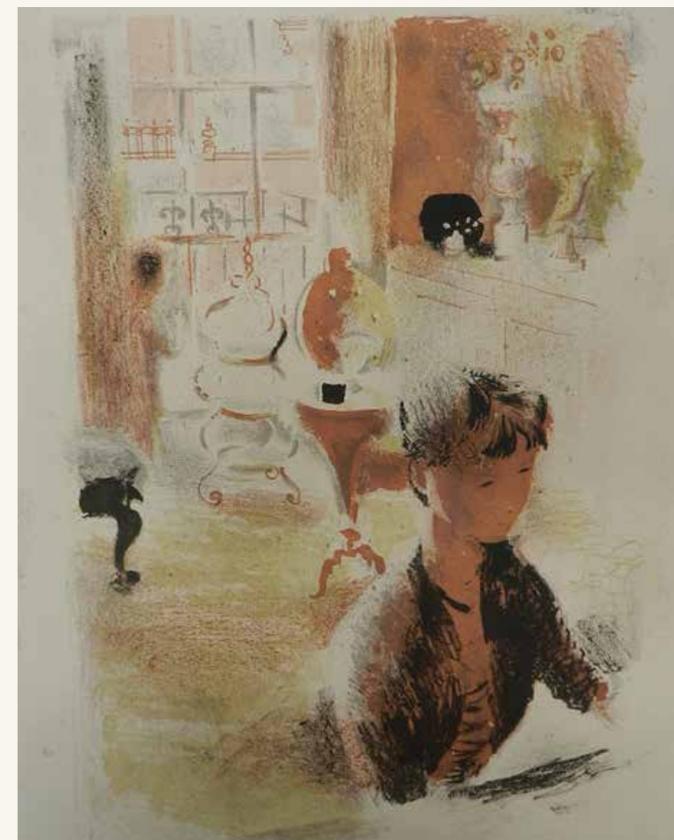
20. Norman Jaques
The Fountain of All Saints Manchester, 1954. Pen, ink and wash. £125



21. Lisbet Jobs, Swedish, 1909–1961
Duvor (Pigeons), 1950
Printed linen fabric. £650



22. Edwin La Dell. **Claire Gate, Cambridge**, 1959. Lithograph. £550



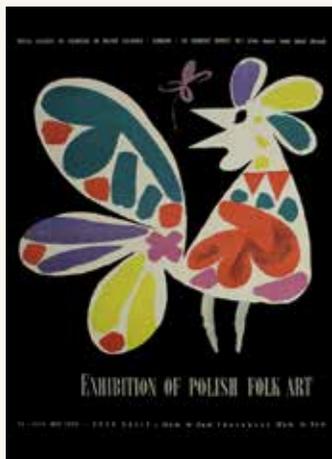
23. Edwin La Dell, **Pianist**. Lithograph. £400



24. Grace Lerner
Rexco Plant, Thoresby, 1950s
Oil in board. £400



25. Fernand Leger, French,
1881–1955
Woman with Armchair, 1953
Watercolour. £750



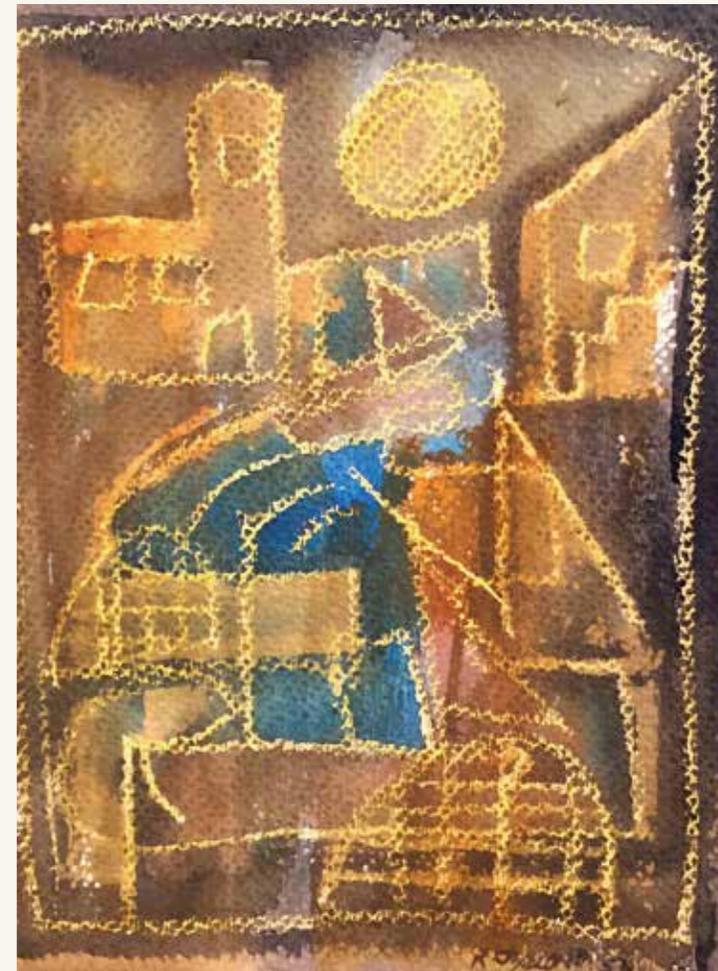
26. Jan Lenica, 1928–2001.
Polish Folk Art, 1956.
Poster. £550



27. Michael Lewis, born 1925.
Spanish Lobster Pots, 1955.
Oil on board. £350



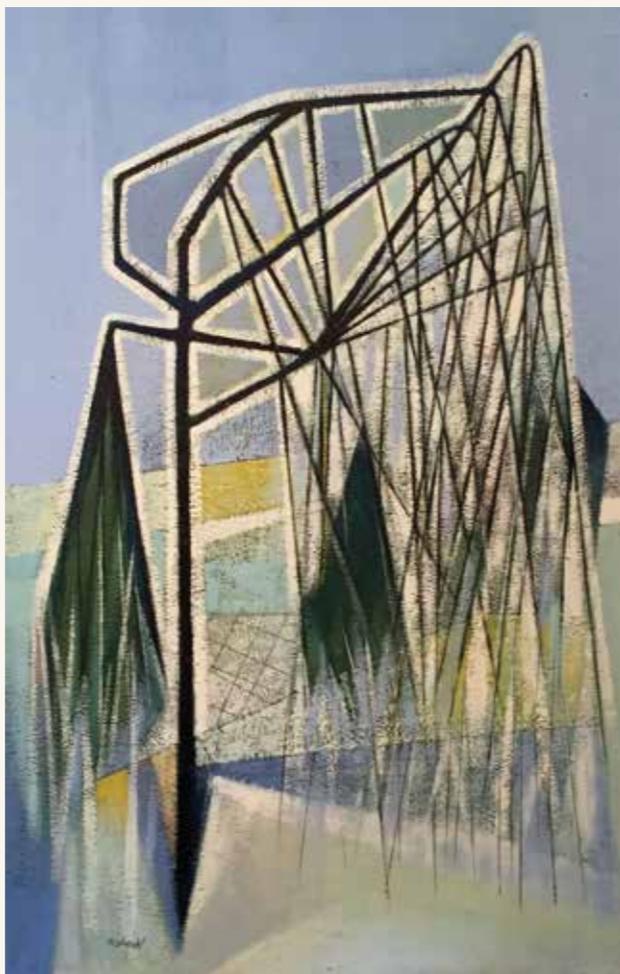
28. Reg Lloyd,
born 1926.
**Rosewarne Downs,
Camborne**, 1950.
Watercolour. £400



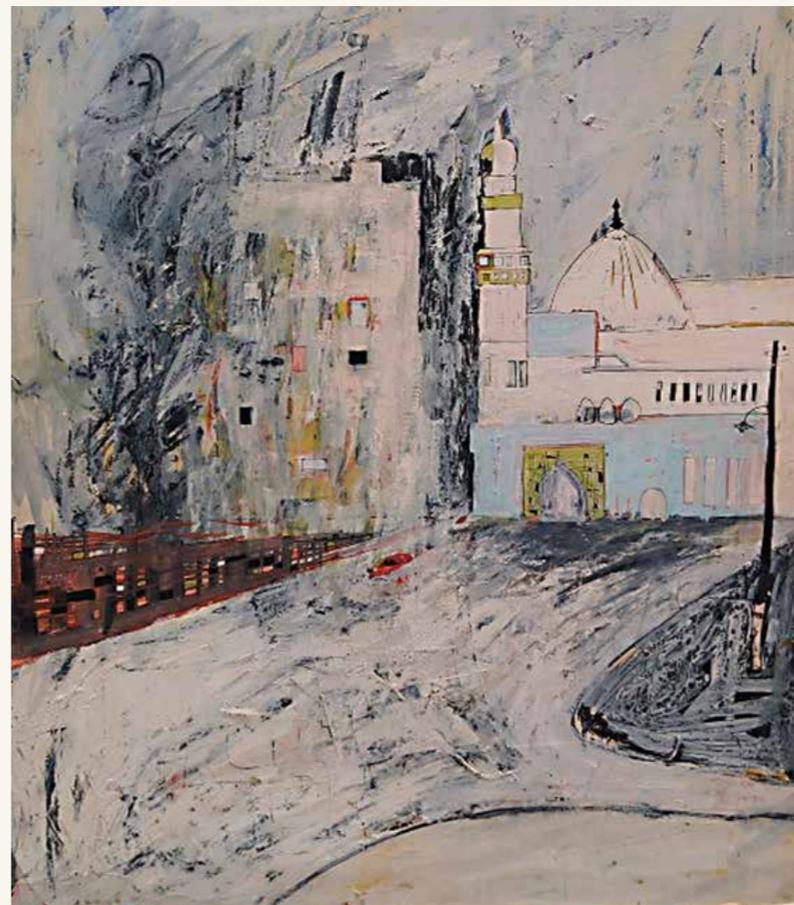
29. Reg Lloyd,
born 1926.
Harbour Abstract,
1956. Watercolour.
£400



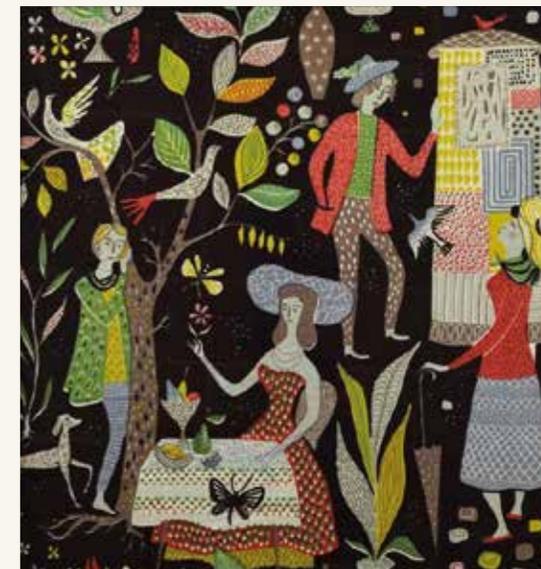
30. Kenneth Mahood, born 1930. *Sunrise*, early 1950s.
Oil on board. £1,750



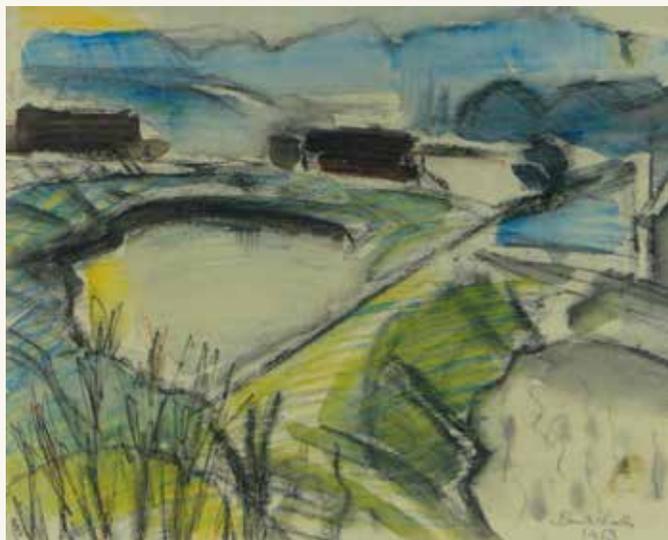
31. Kenneth Mahood, born 1930.
Winter Tree, early 1950s
Oil on board. £1,250



32. Panchal Mansaram, Indian, born 1934. *Bombay Landscape*, 1959.
Gouache. £450



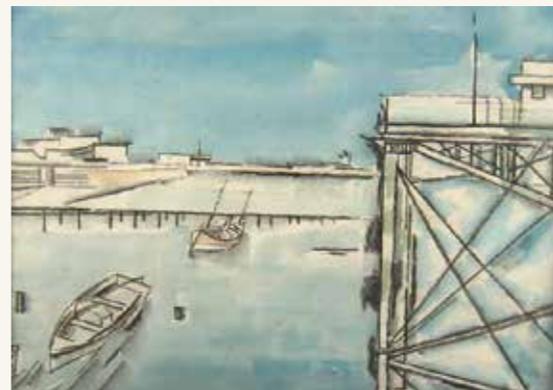
33. Walter Matysiak, German, 1915–1985.
Café Society, 1955. Cotton fabric. £600



34. John Melville, 1902–1986. **Landscape**, 1953. Watercolour. £250



35. Henry Moore, 1898–1986. **13 Standing Figures**, 1958. Lithograph on handmade paper. £550



36. Walter Nessler, German, 1912–2000. **Boats in the Harbour**, 1953. Wash, watercolour and charcoal. £450



38. Walter Nessler, German, 1912–2000. **Quai de Montebello V**, 1954. Mixed media. £400



37. Walter Nessler, German, 1912–2000. **Still Life and Birds**, 1956. Lithograph. £250



39. Joyce Pallot (Collins), 1912–2004. **Quayside, Southampton**, 1956. Oil on board. £750



40. Keith Patterson, New Zealand, 1925–1993.
Boats, 1951. Gouache, watercolour and black crayon. £750



41. John Piper, born 1946. **Canterbury Cathedral**, 1956. Autolithograph for the British Travel and Holidays' Association. £1,500



42. John Piper. **Parthenay**, 1958.
Limited edition lithograph, numbered 23/70. £1,600



43. John Piper. **Red Wharf Bay**, Anglesey, 1950.
Gouache and watercolour. £16,500



44. Richard Platt, born 1928. *Cooking Crabs*, 1953. £750

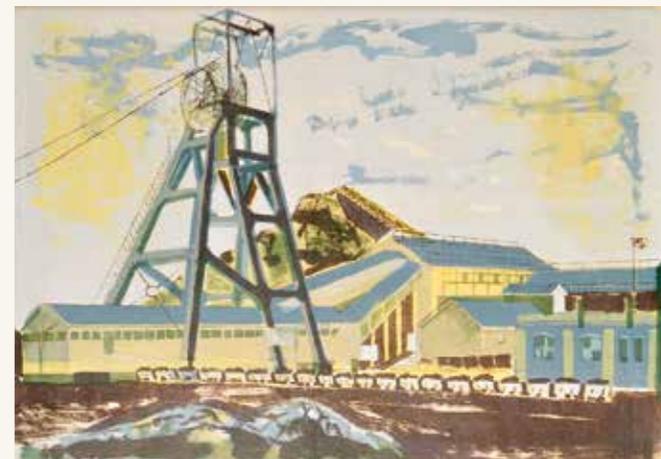


45. Richard Platt. *Shell Oil Refinery*, 1955. £850



46. Mario Puppo, Italian, 1905–1977. Italian competition entry: European Recovery Programme/Marshall Plan, 1950. Poster. £250

47. Andrew Purches. *Firbeck Colliery*, 1958/59
Lithograph. £250



48. Alexander (Xanti) Schawinsky, 1904–1979. *New York Cityscape*, 1959.
Oil on board. £2,250



49. Paul Sharp, born 1921.
Ferryboat, The Venus, Portsmouth, 1956.
Lithograph. £300



50. Rupert Shephard, 1909–1992
Garden with Mother and Child, 1950s. Lithograph. £300



51. Stanley Simmonds, 1917–2006. **The Boatyard, 1959**
Acrylic on board. £600



53. Archie Sutter Watt, 1915–2005.
Cottages by the Harbour Wall, 1953.
Oil on board. £450



52. Sushila Singh, Indian, 1904–1999. **Yugoslav Waterfront.**
Oil on board. £750



54. Julian Trevelyan. *Thames Regatta*, 1951. Lithograph. £600



55. Bram Van Velde, Dutch, 1895–1981. *Arches*, 1950s. £350



56. Richard Weisbrod, Swiss, 1906–1991. *Hotel*, 1958. Gouache. £550



57. Richard Weisbrod, Swiss, 1906–1991. *Winter Landscape*, 1950s. Oil on board. £550

Biographies

1. Paul Ayshford, Lord Methuen: born in Wiltshire and educated at New College, Oxford, he was a Trustee of the National and Tate Galleries. Recognised primarily as a landscape and figurative painter, his first one man show was held at the Warren Gallery in 1928; he exhibited at the New English Art Club from 1931 and at the Royal Society of British Artists from 1936. He became a fellow of the Royal Academy in 1959.

2. Pauline Baumann: an under-appreciated printmaker and painter who studied at St Mary's School of Art and the Royal College of Art. She occasionally exhibited at the Royal Academy, the Society of Wood Engravers and the Redfern Gallery. More information would be appreciated.

3. John Bratby: born in Wimbledon, he studied at Kingston Art School and the RCA, and held his first solo exhibition in 1954 at the Beaux Arts Gallery, London. Two years later, his work was included in the British Pavilion at the Venice Biennale. He became known as a 'Kitchen Sink' artist in the 1950s, painting interior and everyday domestic scenes. He was elected an Associate of the RA 1959, and a Royal Academician in 1971. Examples of his work are included in the Museum of Modern Art, New York, the Tate Gallery and the V&A.

4. Anthony Brown: a semi-abstract painter and sculptor who produced strong vibrant images often with a figurative theme. Educated at Rugby School and Oxford, he trained at the Slade School of Art in London in the late 1920s and was an exhibitor at the first British Surrealist show in 1936. He was appointed to the staff of Achimota College in 1929 and this began a long association with West Africa which strongly

influenced his painting. In 1947 he returned to Winterborne Stickland in Dorset with his wife to paint, sculpt and teach.

5. Katharine Church: a wonderful artist in oils and watercolour, the quality of her work is only now being appreciated. Born in Highgate, London, she studied at Brighton School of Art, the Royal Academy and the Slade School. A friend of John Piper and Ivon Hitchens, she is a classic example of a woman artist whose reputation was overshadowed by contemporary male artists. Her first solo exhibition was at the Wertheim Gallery in 1933; she exhibited throughout her life including with the London Group, the New English Art Club, the Women's International Art Club, at the RA and the Royal Society of Portrait Painters.

6. Noel Delaunoy: no biographical information is available, we would be grateful if anybody can provide this.

7. Gordon Dent: born in Barrow-in-Furness, Gordon Dent began painting after wartime service and throughout the 1950s he was a member of the Free Painters Group and exhibited in several London galleries including The Redfern Gallery. In 1957, Heals bought his painting *Voyagers* and reproduced it as fabric design, followed by *Pavonian Spray* in 1959 and *Thistle* in 1961. Examples of these designs can be found in the V&A in London and the Whitworth Art Gallery, Manchester.

8. George Enslin: born in Richmond, his family settled in South Africa and in 1946, he studied at the Continental School of Art in Cape Town. He was an itinerant painter and travelled to many parts of the world by caravan and yacht. He held his first solo exhibition in Cape Town in 1948 and continued to exhibit in South Africa for the remainder of his life.

9. Eliano Fantuzzi: born in Modena, he attended art school in Verona and moved to Paris in 1924. In 1939, he met Picasso and joined a circle including Braque, Chagall and Matisse. He enlisted in 1940, was captured in Italy then settled in Rome participating regularly in the Quadrennial of Art and the Venice Biennale. In 1948, he was commissioned to decorate the Saudi palace of Taif and lived there until 1952. This work gained him international recognition with exhibitions held in Belgium, Germany, Israel, Lebanon and Switzerland. In the 1960s, he opened a studio in Capri though returned to Verona in the 1970s.

10. Eva Fischer: a Croatian-Italian artist, she graduated from the Academy of Fine Arts in Lyon in 1939 and, at the end of the Second World War, she chose Rome as her adopted city. She became close friends with many of the city's artists including De Chirico and Picasso who encouraged her to progress her colourful work combining boats and southern European architecture. In the 1960s, she exhibited at the Lefevre Gallery in London.

11–12. Heinz Fleischer: an underappreciated artist whose reputation was confined to the former East Germany where he lived for most of his adult life. Conscripted in 1939, he was severely wounded on the eastern front, taken prisoner and interned in Doncaster. After the Second World War, he worked as a freelance artist producing expressive woodcuts, wall hangings and murals. He took part in many East German exhibitions including in Berlin, Dresden and Stuttgart.

13. Charles Gassner: born in the Netherlands, he studied art in The Hague, lived in Berlin and Australia, and settled in South Africa. In the late 1950s, he spent some time in London, including as a tutor at Camberwell School of Art. He was one of a group of talented artists working during the 'Isolation Years' in the distinctive South African school of representational abstraction.

14. Alistair Grant: a painter and printmaker, born in London, he studied at Birmingham School of Art and at the Royal College of Art. He taught at the RCA for many years becoming a Professor in 1984. He exhibited widely and his work is represented in the V&A, the Tate, British Museum and the Government Art Collection.

15. George Hann: a twentieth century British artist who worked in an impressionistic style with evident French influence. Much of his working life was spent in Paris and other French towns. He worked from studios in Chelsea and Brighton. He is well known for his London scenes particularly those of the Thames. His work has been receiving renewed interest in recent years with comparisons to the work of some major artists of the twentieth century.

16–18. John Harris: no biographical information is available, we would be grateful if anybody can provide this.

19. Florence Adelina Hess: an underappreciated artist, she was born in Leeds and studied at Leeds School of Art then with Mark Senior, a prominent artist in the Staithes Group, accompanying him on visits to Bruges and Holland. She painted along the Yorkshire and Norfolk coasts and was also a member of the Fylingdales Group which met in Robin Hood's Bay. In 1928 she visited St Ives meeting Barbara Hepworth and Ben Nicholson. She lived in London then in Leeds and was a well-respected artist who exhibited widely including at the Royal Academy, the New English Art Club and the Women's International Art Club.

20. Norman Jaques: born in Manchester, he studied at the College of Art and Technology then worked in the printmaking department at Manchester Polytechnic from 1950 to 1982. In 1954 he won the Proctor award and the Giles bequest award

in block printing. He was a member and served as president of both the Manchester Academy of Fine Arts and the Manchester Art Club. He was an illustrator, book designer and printmaker and his work is increasingly appreciated and collected.

21. Lisbet Jobs: a potter and textile artist, Lisbet Jobs studied at the Technical School in Stockholm from 1925–1930 and, with her sister, opened a ceramics workshop in Stockholm in 1931. Participation in the World Exhibitions in Paris in 1937 and New York in 1939 established their reputations. Lisbet Jobs also became famous for her colourful textiles applying floral, nature and children's motifs, including the designs *Aurora*, *Summer Children*, *Play* and *Duvor*.

22–23. Edwin La Dell: born in Coventry, he studied at Sheffield and the Royal College of Art. After the war he was commissioned by Lyons Tea Shops and Guinness to produce prints to brighten cafeterias, bars and public houses in the spirit of 'art for all'. He was head of printmaking at the RCA from 1955–1970 and was instrumental in raising its appeal. Examples of his work are held at the Royal Academy, the Tate Gallery, the V&A and in the Government Art Collection.

24. Grace Larner: nothing is known of this artist but the painting bears 'Industrial Painter's Group' and 'James Ball Lane' labels on the reverse. Little is known of the Group, but this is an absolute classic of the new realist style of painting from the mid-century period.

25. Fernand Leger: a painter and designer, he was born in Normandy and moved to Paris in 1900 where he worked as an architect's draughtsman. He joined the Cubist movement in 1909 and developed his own distinct semi-abstract style. He took refuge in the USA from 1940–45 but returned to France in 1945 and was active as a sculptor in ceramics, mosaics and

stained glass, as a designer for the ballet but above all as a painter and printmaker.

26. Jan Lenica: Jan Lenica is one of the finest artists of the Polish school of poster art. Born in 1928 in Poznań, he graduated in music in 1947 and from Warsaw Polytechnic in 1952. He was appointed assistant to the chair of poster art at the Warsaw Academy of Fine Arts in 1954; he lectured in poster art at Harvard University in 1974; was head of animated film at Kassel University, Germany from 1979 to 1985 and professor of posters and graphic arts at the Berlin Hochschule der Kunste from 1986 to 1994.

27. Michael Lewis: a painter, draughtsman and teacher, he was born in Cheltenham and studied at Regent Street Polytechnic School of Art. He went on to hold a number of teaching posts in the south of England eventually becoming senior lecturer in Fine Art at Croydon College of Art where he settled. He showed at New Contemporaries, the RA and elsewhere.

28–29. Reg Lloyd: a painter and stained glass artist, Reg Lloyd was born in Hereford and lives in Devon. He began painting around 1950 and received early encouragement from Henry Moore. He showed at the Royal Institute of Painters in Watercolour (and was elected a member in 1982); at the Tate Gallery and had a major retrospective at Hereford Art Gallery in 1996. His work is shown at the V&A, the National Maritime Museum and Tate Gallery.

30–31. Kenneth Mahood: renowned as a cartoonist, he was born in Belfast and apprenticed as a lithographer before becoming a professional painter in the 1950s, exhibiting in Belfast, London and Dublin. His first cartoon was accepted by *Punch* when he was eighteen; he successively became

the magazine's assistant art editor; *The Times*' first political cartoonist and a cartoonist for the *Evening Standard*, the *Financial Times* and the *Daily Mail*.

32. Panchal Mansaram: born in 1934 in Rajasthan, he attended the Sir J. J. School of Art, Mumbai, India between 1954 and 1959 then studied at the State Academy of Fine Arts, Amsterdam. He migrated to Canada in 1966 where he collaborated with Marshall McLuhan. A highly innovative artist, he has often worked with mixed media, for example, using fabric as a collage medium and producing laser graphic works. He lives in Ontario and continues to work and exhibit.

33. Walter Matysiak: apprenticed at fourteen in 1935 as a decorative painter, he went on to the Academy of Fine Arts in Munich and the State School of Applied Arts. Conscripted in 1936, he spent seven years as an infantryman in the east and two in American captivity. He became a self-employed painter and graphic artist in 1946 and from 1948 he worked as a pattern designer and illustrator.

34. John Melville: born in London but raised in Birmingham, his first solo exhibitions were at the Crescent Theatre, Birmingham and the Wertheim Gallery, London in 1932, and in 1938 he joined the Surrealist Group. In the 1950s, Melville worked for *Punch* magazine and held a solo exhibition in 1951 at the Hanover Gallery, London. Examples of his work are held in public galleries in Birmingham, Leeds, Leicester and Salford.

35. Henry Moore: born into a large family in Castleford, Yorkshire, he began to carve wood and model clay while still at school and decided he wanted to become a sculptor. After service in the First World War, he studied at Leeds School of Art then at the Royal Academy. He became involved with surrealism in the 1930s and during the Second World War

documented life on the home front. His distinctive sculptures can still be seen all over the world.

36–38. Walter Nessler: born in Leipzig, he studied in Dresden and, strongly opposed to the Nazi regime, he came to London in 1937. He served with the British Army from 1940–47 then studied sculpture at St Martin's School of Art where he later taught. He held more than two dozen solo exhibitions and exhibited in many mixed shows including at the Royal Academy and the Royal Society of British Artists. Nessler's pictures are held by several public galleries including the Art Gallery, Leicester and Walker Art Gallery, Liverpool.

39. Joyce Pallot: born in Brightlingsea in Essex, she first studied at Southend then at Colchester School of Art in the 1930s. She exhibited at the Alpine Gallery in London, and widely in the provinces. She held a solo exhibition in 1968 at the Trafford Gallery, London and held four exhibitions with her husband, Henry Collins, at the Minorities in Colchester. A painter of industrial scenes, docks and stations, Joyce Pallot was a member of the Society of Industrial Artists.

40. Keith Patterson: born in Auckland, Keith 'Spud' Patterson settled in Spain in 1950, teaching art and music at the American School in Barcelona for the next twenty-five years. He was a member of the post-war generation of young painters and writers, sometimes called the 'Landfall Generation' after the periodical which first published their work, who were eager to demonstrate an emerging artistic nationalism by appropriating European modernist notions of non-representational form in painting. He returned to New Zealand several times, first in 1989 then in the early '90s when he exhibited in Auckland.

41–43. John Piper: born in Epsom, John Piper studied at Richmond School of Art and the Royal College of Art from

1926–28. In the mid 1930s, after a visit to Paris, he turned to abstraction. He became a member of the London Group in 1933 and the 'Seven and Five' group in 1934–35. During this period he became friends with Oliver Simon of the Curwen Press and his interest in lithography and printmaking grew. During the Second World War, Piper was appointed as an official war artist recording the effects of the blitz on Britain's buildings. After the war, he became a Trustee of the Tate and National Galleries and in 1959, he became a member of the Royal Fine Art Commission.

44–45. Richard Platt: born in London, Richard Platt studied at the Royal College of Art from 1950–53. He exhibited at the Royal Academy (1949–58), at the New English Art Club, with the London Group and at the Wilton Gallery. He had a one-man show at the Leicester Galleries in 1956 and exhibited in the British Art 1900–1955 show. From his pen and ink drawings he made exceptional lithographs of people at work or at leisure showing an acute eye for colour, shape and rhythm and later moving towards abstraction.

46. Mario Puppo: working primarily for the B&G printing house in Genoa, Mario Puppo created wonderful travel and cultural posters in the 1950s. No further biographical information is available, we would be grateful if anybody can provide this.

47. Andrew Purches: attended Winchester School of Art in the late 1950s followed by two years in Italy, arranged by Hans Hess, working with two German artists in Levanto, learning their craft. Returning for the winter of 1962–63, he worked for Harvey's of Bristol and Rothman's/Carreras as a print buyer and visualiser, and then with the Curwen Studio. He subsequently became established as a freelance lithographer and continues printmaking in Sussex, working on stone with other artists and taking monotype courses.

48. Paul Sharp: born in Sowerby Bridge, West Yorkshire, Paul Sharp studied at Wakefield School of Arts and Crafts, Leeds College of Art and the RCA. After service in the RAF he taught at Farnham College of Art and became known for his illustration work and printmaking. In 1960 he became a full-time graphic designer and his reputation grew with clients including Sotheby's, The National Gallery, Royal Doulton, the Science Museum and many others. He also illustrated books and designed advertising material and brochures.

49. Alexander (Xanti) Schawinsky: attended the Bauhaus in Weimar and after the rise of the Nazis, emigrated to Italy where he worked as a painter and graphic artist. He was brought to the USA by Josef Albers in 1936 and designed the North Carolina Pavilion at the 1939 New York World's Fair. He moved to New York in 1941 and taught at the City College of New York until 1946 and at New York University until 1954. An important figure in the development of abstract expressionism, the Museum of Modern Art in New York exhibited a number of his works. From 1961, he resumed regular visits to Europe, he built a second home on Lake Maggiore and exhibited in Germany as well as the USA.

50. Rupert Shephard: born in London, Rupert Shephard studied at the Slade School of Fine Art then exhibited with the London Group, Cooling Gallery and with the Euston Road School painters. He had his first solo show at the Calmann Gallery in 1939, the year he painted two portraits of Dylan Thomas. He was appointed an official war artist in 1945, going on to teach at the Central and St Martin's Schools of Art until 1948. He then became professor of fine art at the University of Cape Town until 1963. He returned to England and painted full-time restoring his reputation with a long series of solo shows.

51. Stanley Simmonds: born in Droitwich, he attended Birmingham College of Art, saw wartime service in the Royal Navy then studied at the Royal College of Art. He became art teacher at the Chislehurst and Sidcup Grammar School where he stayed for thirty years. From the late 1950s his career flourished with a series of successful exhibitions of abstract works at the innovative Bear Lane Gallery in Oxford where he showed alongside such leading artists as Ivon Hitchens, Keith Vaughan, John Bratby, and John Piper. Following his retirement, Stanley moved to Launceston where he continued to work as an artist.

52. Sushila Singh: a painter, muralist and wood engraver, she was born in India but studied at Hornsey School of Art and the Royal College of Art, graduating in 1929. Her early work was surrealist, her later work was more abstract with a near dream-like quality and is only now being appreciated. She took part in many exhibitions beginning with the Committee for Encouragement of Music and the Arts during the Second World War and her work is held in many galleries.

53. Archie Sutter Watt: born in Edinburgh and became a freelance draftsman. After war service, he entered Edinburgh College of Art. began teaching in 1950 and established art departments at Cargenbridge School and Dalry High School. The Galloway landscape offered a varied subject matter and the chance to depict its unique light, colour and vibrancy. He became a member of the Society of Scottish Artists in 1952 and a member of the Scottish Society of Painters in Watercolour in 1966.

54. Julian Trevelyan: with no formal art training, he joined Stanley Hayter's atelier in Paris in 1931 working alongside Ernst, Kokoschka, Masson, Miro and Picasso. He was a founder member of the British Surrealist Group and exhibited at the

International Surrealist Exhibition in London in 1936. After war service, he joined the London Group and taught at both the Chelsea School of Art and the Royal College of Art. He married the artist Mary Fedden in 1951, they lived on the banks of the Thames, a location central to their work.

55. Bram Van Velde: born in Leiden, Bram entered service in 1907 as an apprentice in a painting and decorating company. He moved to Paris in the 1920s and joined the avant garde Ecole de Paris. He began to show his work with his first solo exhibition in 1946. It was not until the early 1960s that he achieved critical success with exhibitions of his abstract expressionist works in the United States and across Europe. His expressionist and surrealist paintings from the '50s are similar to the contemporary work of Matisse and Picasso.

56–57. Richard Weisbrod: born in Switzerland into a wealthy silk manufacturing family, he settled in Lancashire in 1932 and as a self-taught artist, became a key figure in the emerging Manchester art scene of the post-war years; his friends included L. S. Lowry, Theo Major and Andras Kalman. He joined the Manchester Academy of Fine Arts and held his first solo exhibition in 1949. He showed at the Royal Academy before moving to live in Switzerland. He enjoyed visiting countries, especially France, where the strength of the sunlight helped him paint dramatic scenes.