

THE SHAPES AND RHYTHMS AND PATTERNS OF THINGS:
THE LINOCUTS OF SYBIL ANDREWS

by KATHLEEN NIWA

B.F.A., University of Lethbridge, 1984

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF MASTER OF ARTS

in the Department

of

HISTORY IN ART

We accept this thesis as conforming
to the required standard

Supervisor: DR. ELIZABETH TOMASONIS

Departmental Member: DR. ANTHONY WELCH

Outside Member: DR. JOHN/MONEY

External Examiner: GWEN CURRY

© KATHLEEN NIWA, 1986

University of Victoria

All rights reserved. This thesis may not be
reproduced in whole or in part, by mimeograph or
other means, without the permission of the author

NE 1336

A56 N58

THE UNIVERSITY OF MICHIGAN LIBRARY

... ..
... ..
... ..

... ..

...

... ..

... ..
... ..

ACCEPTED
BY GRADUATE STUDIES

... ..

... ..

... ..

... ..

... ..

... ..

... ..
... ..
... ..

Supervisor: Dr. Elizabeth Tumasonis

ABSTRACT

In the mid-1920s, the English artist Sybil Andrews was looking for a medium that would enable her to portray clearly 'the shapes and rhythms and patterns of things.' She discovered that linoleum block printing suited her needs admirably and she chose to devote her artistic career to the production of linocuts. Her enthusiasm for the linocut has not waned over the fifty years she has been printing; it has lasted through the Depression, World War II, and her emigration to Canada in 1947. Now in her eighty-eighth year, her zest for printing continues unabated. Her linocuts are still infused with the same care, love, and humor that marked her initial output in the 20s.

This study is the story of Sybil Andrews, her life, and her art. Although her work has been featured in several major exhibitions and has been the subject of numerous articles, reviews, and catalogues, it has not been the focus of an academic study.

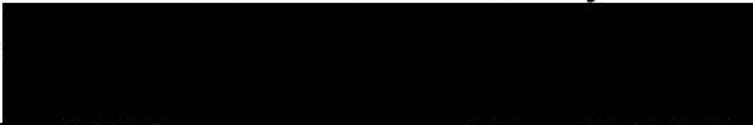
Andrews' art reflects the shifting artistic climate in England between the two world wars, a period when deep-seated resistance to modernism was still common in England. By examining how Andrews' art reflects these shifts, it is necessary to place her in

the artistic, social, economic, and political milieu of England at that time. Andrews belonged to a group of linocutters who were encouraged by the English artist Claude Flight to apply modern formal concepts to linocut printing; an examination of Flight's theories, coupled with a look at his teaching techniques at the Grosvenor School of Modern Art, where Andrews studied from 1926-29, is included. As there are many similarities in the work of Flight's students at this time, it is also interesting to point out the similarities between Andrews' prints and those of her contemporaries at the Grosvenor School.


Other artistic movements influenced Andrews' work. Her prints show a marked affinity to English Vorticism; Italian Futurism; French Cubism; Art Deco; the poster designs of E. McKnight Kauffer; and the Arts and Crafts tradition which formed the basis of Flight's approach. In addition, the theories of Post-Impressionism as espoused by Roger Fry and Clive Bell reached Andrews via Flight and have a bearing on her continual search for pattern and dynamism. Andrews' prints not only reflect many of the currents in English art of the interwar period, but they also serve as an example of how the formal elements of early modern art were given expression through popular art and design.

In tracing these influences, it is perhaps tempting to see her prints as simply a 'watered down' version of European avant-garde art. Yet they can also be considered as glimpses of social documentary: they are honest, simple views of English life during the 'long weekend' between the two world wars and encapsulate a time when nearly every aspect of life was documented.

Since her emigration to Canada, Andrews has contributed to our artistic history through her twenty-five years of teaching and exhibitions. Recently, renewed interest in the linocut movement has resulted in numerous exhibitions in North America, Britain, and Australia featuring the work of Andrews and her Grosvenor colleagues. More and more information regarding this little-known pocket of English modernism is being uncovered; it is an exciting time to be exploring it.



Supervisor: DR. ELIZABETH TUMASONIS



Departmental Member: DR. ANTHONY WELCH



Outside Member: DR. JOHN MONEY



External Examiner: GWEN CARRY

[Handwritten signature]

TABLE OF CONTENTS

ABSTRACT		ii
TABLE OF CONTENTS		vi
LIST OF ILLUSTRATIONS		viii
ACKNOWLEDGEMENTS		xv
DEDICATION		xvii
INTRODUCTION:	FRESH THOUGHT	1
	A STUDIO	3
CHAPTER I:	SOMETHING MORE THAN SHAPE	16
	PAINT BOXES AND THE WAR	18
	20S: THE RAGE	25
	FINDING FORM	45
	NOTES	57
CHAPTER II:	IN FLIGHT	67
	FALLING INTO RHYTHM	69
	LIKE A MADRIGAL	90
	THE SPEED OF FLIGHT	114
	NOTES	124
CHAPTER III:	THROUGH THAT GREEN FRONT DOOR	136
	RHYTHMS	138
	MOVEMENT	171
	NOTES	183
CHAPTER IV:	LINKINGS	195
	PATTERN AND DYNAMISM	197
	CARVING THE WIND	209
	NOTES	239
CHAPTER V:	DIFFERING FACES	246
	IN THE GLANCE OF AN EYE	248
	RENEWAL	264
	AN ERA OF OBSERVATION	270
	NOTES	280

CHAPTER VI:	BEAUTIFULLY CANADIAN	287
	REBUILDING	289
	NOTES	301
CONCLUSION:	STRIKING BITS OF ART	303
	OLD FASHIONED MODERN	305
	REVIVAL	317
	NOTES	324
ILLUSTRATIONS:		329
BIBLIOGRAPHY		371
APPENDIX I		397
APPENDIX II		402
APPENDIX III		407

LIST OF ILLUSTRATIONS

- 1 Sybil Andrews at home, 1982. Photograph. (Source: Sybil Andrews, exhibition catalogue introd. Peter White, Calgary, Glenbow Museum, 1982, p. 29.)
- 2 Cyril Power, n.d. Photograph. (Source: Sybil Andrews. Painting and Graphic Work, exhibition catalogue introd. Michael Parkin and Denise Howker, London, Michael Parkin Fine Art Ltd., 1980, unpag.)
- 3 Claude Flight and Edith Lawrence at Chantmerle, n.d. Photograph. (Source: Sybil Andrews, p. 20.)
- 4 Claude Flight, Speed, c.1927. Colour linocut. 22.2 x 28.5 cm. (Source: Sybil Andrews, p. 12.)
- 5 Claude Flight, Brooklands Motor Racing, c.1930. Colour linocut. 30.4 x 24.7 cm. (Source: The Movement of Flight, exhibition catalogue, London: Michael Parkin Fine Art Ltd., 1978, front cover illustration.)
- 6 Claude Flight, Policeman Holding Up Traffic, c.1927. Colour linocut. 30.5 x 13.9 cm. (Source: Claude Flight, Lino Cutting and Printing, London: B.T. Batsford, Ltd. 1934.)
- 7 Claude Flight, Nude, c.1935. Linocut in two colours. 20.5 x 13.0 cm. (Source: British Colour Linocuts of the 1920s and 30s, exhibition catalogue introd. Gordon Samuel, London, Redfern Gallery, 1985, p. 20.)
- 8 Claude Flight, Into the Sea, c.1934. Linocut in black. 14.2 x 10.9 cm. (Source: British Colour Linocuts, p. 20.)
- 9 Claude Flight, Lawnmowing, c.1931. Linocut in three colours. 30.5 x 25.5 cm. (Source: British Colour Linocuts, p. 19.)
- 10 Life Class at the Grosvenor School of Modern Art, c.1929. Photograph. (Source: Sybil Andrews. Painting and Graphic Work, unpag.)
- 11 Painting Class at the Grosvenor School of Modern Art, c.1929. Photograph. (Source: Sybil Andrews. Painting and Graphic Work, unpag.)

- 12 Printing Class and the Grosvenor School of Modern Art, c.1929. Photograph. (Source: Sybil Andrews. Painting and Graphic Work, unpag.)
- 13 Advertisement for the Grosvenor School of Modern Art. Note the advertisement for Heatherley's above. (Source: The Studio, 1926.)
- 14 Iain Macnab, Drying Sails, Lake Garda, 1938. Wood engraving. 19.1 x 21.8 cm. (Source: Albert Garret, Wood Engraving and Drawings of Iain Macnab of Barachastlain, Tunbridge Wells, Midas Books, 1973, p. 68.)
- 15 Claude Flight and Friends, c.1925. Photograph. (Source: Sybil Andrews. Painting and Graphic Work, unpag.)
- 16 Dorrit Black, Music, 1927. Colour linocut. 24.0 x 21.5 cm. (Source: Ian North, The Art of Dorrit Black, Melbourne, Macmillan Company of Australia and the Art Gallery of South Australia, 1979, p. 27.)
- 17 Dorrit Black, The Pot Plant, 1933. Colour linocut. 30.6 x 18.9 cm. (Source: Nicholas Draffin, Australian Woodcuts and Linocuts of the 1920s and 1930s, South Melbourne, Victoria: Sun Books, 1976, p. 42.)
- 18 Ethel Spowers, Wet Afternoon, c.1930. Colour linocut. 24.1 x 20.2 cm. (Source: Australian Woodcuts and Linocuts, p. 44.)
- 19 Eveline Syme, Sydney Tramline, 1936. Colour linocut. 24.4 x 18 cm. (Source: A Survey of Australian Relief Prints 1900/1950, exhibition catalogue introd. R. Butler and C. Deutsher, Victoria, Deutsher Galleries, 1978, p. 91.)
- 20 Lill Tschudi, Fixing the Wires, c.1930. Colour linocut. 30.2 x 20.0 cm. (Source: Sybil Andrews, p. 13.)
- 21 Eileen Mayo, Turkish Bath, 1928. Colour linocut. 30.5 x 21.0 cm. (Source: Sybil Andrews, p. 13.)
- 22 Edith Lawrence, Swanage Beach, 1964. Watercolour. 35.5 x 50.8 cm. (Source: Claude Flight and Edith Lawrence, exhibition catalogue introd. Michael

Parkin and Bernard Denvir, London: Michael Parkin Gallery, back cover.)

- 23 William Greengrass, The First Fence, c.1930. Colour linocut. No dimensions given. (Source: Claude Flight, Lino Cutting and Printing, London, B.T. Batsford, Ltd. 1934, p. 58.)
- 24 Ronald Grierson, Vase and Head, c.1932. Linocut in four colours. 28.5 x 24.5 cm. (Source: British Colour Linocuts, p. 22.)
- 25 Cyril E. Power, The Tube Staircase, c.1929. Linocut in three colours. 43.8 x 25.4 cm. (Source: Sybil Andrews, p. 14.)
- 26 Cyril E. Power, The Eight, c.1930. Linocut in four colours. 32.1 x 23.5 cm. (Source: British Colour Linocuts, front cover illustration.)
- 27 Cyril E. Power, The Merry-Go-Round, c.1929. Linocut in two colours. 30.5 x 30.4 cm. (Source: British Colour Linocuts, p. 26.)
- 28 Cyril E. Power, 'Appy 'Ampstead, c.1933. Linocut in four colours. 34.5 x 27.5. (Source: British Colour Linocuts. p. 32.)
- 29 Sybil Andrews, Concert Hall, 1929. Linocut in four colours. 23.6 x 28.0 cm. (Source: Sybil Andrews, p. 33, pl.1.)
- 30 Sybil Andrews, Windmill, 1933. Linocut in three colours. 32.0 x 22.0 cm. (Source: Sybil Andrews, p. 56.)
- 31 Sybil Andrews, Gethsemane, 1951. Linocut in four colours. 28.1 x 20.5 cm. (Source: Sybil Andrews, p. 60.)
- 32 Sybil Andrews, The Mowers, 1937. Linocut in four colours. 29.8 x 35.8 cm. (Source: Sybil Andrews, p. 41, pl. 9.)
- 33 Sybil Andrews, Ploughing Pasture, 1954. Linocut in four colours. 29.0 x 31.2 cm. (Source: Sybil Andrews, p. 44, pl. 12.)

- 34 Sybil Andrews, Tillers of the Soil, 1934. Linocut in four colours. 26.7 x 34.5 cm. (Source: Sybil Andrews, p. 27.)
- 35 Sybil Andrews, Sledgehammers, 1933. Linocut in three colours. 26.3 x 31.3 cm. (Source: Sybil Andrews, p. 35, pl. 3.)
- 36 Sybil Andrews, The New Cable, 1931. Linocut in four colours. 30.8 x 42.5; second state. (Source: Sybil Andrews, p. 54.)
- 37 Sybil Andrews, Otter Hunt, 1933. Linocut in four colours. 23.1 x 31.0 cm. (Source: Sybil Andrews, p. 38, pl. 6.)
- 38 Sybil Andrews, Bringing in the Boat, 1933. Linocut in four colours. 32.9 x 25.9 cm. (Source: Sybil Andrews, Painting and Graphic Work, front cover.)
- 39 Sybil Andrews, Rock, 1960. Linocut in four colours. 22.4 x 24.5 cm. (Reprinted with permission of University of Lethbridge Art Gallery, Lethbridge, Alberta.)
- 40 Sybil Andrews, Sails, 1960. Linocut in four colours. 19.8 x 22.8 cm. (Source: Sybil Andrews, p.63.)
- 41 Sybil Andrews, Speedway, 1934. Linocut in four colours. 32.6 x 23.2 cm. (Source: Sybil Andrews, p.37, pl.5.)
- 42 Sybil Andrews, Racing, 1934. Linocut in four colours. 26.0 x 34.5 cm. (Source: Sybil Andrews, front cover.)
- 43 Sybil Andrews, Steeplechasing, 1930. Linocut in three colours. 17.3 x 27.0 cm. (Source: Sybil Andrews, p.52.)
- 44 Sybil Andrews, Storm, 1935. Linocut in four colours. 32.8 x 23.0 cm. (Source: Sybil Andrews, p.43, pl.11.)
- 45 Sybil Andrews, Winch, 1930. Linocut in three colours. 22.0 x 29.2 cm. (Source: Sybil Andrews, p.51.)

- 46 Sybil Andrews, Haulers, 1929. Linocut in four colours. 18.3 x 30.1 cm. (Source: Sybil Andrews, p.50.)
- 47 Sybil Andrews, Football, 1937. Linocut in four colours. 24.9 x 31.6 cm. (Source: Sybil Andrews, p.59.)
- 48 Sybil Andrews, Sculls, 1930. Linocut in three colours. 19.9 x 22.2 cm. (Reprinted with permission of University of Lethbridge Art Gallery.)
- 49 Sybil Andrews, Bathers, 1930. Linocut in three colours. 19.4 x 18.6 cm. (Reprinted with permission of University of Lethbridge Art Gallery.)
- 50 Sybil Andrews, Rush Hour, 1930. Linocut in three colours. 20.7 x 25.1 cm. (Source: Sybil Andrews, p.52.)
- 51 Sybil Andrews, Hyde Park, 1931. Linocut in five colours. 34.3 x 15.5 cm. (Reprinted with permission of Glenbow Museum, Calgary.)
- 52 Sybil Andrews, Fall of the Leaf, 1934. Linocut in five colours. 36.2 x 25.8 cm. (Source: Sybil Andrews, p.42, pl.10.)
- 53 Edward McKnight Kauffer, Flight/The Early Bird, 1916-19. Poster. 12 sheets. (Source: Mark Haworth-Booth, Edward McKnight Kauffer. A Designer and his Public. London, Gordon Fraser, 1979, pl.4.)
- 54 Sybil Andrews, Aldershot Tattoo, 1934. Chromolithograph. 101.6 x 63.5 cm. (Reprinted with permission of London Transport Museum, London.)
- 55 Sybil Andrews, Epsom Summer Meet, 1933. Chromolithograph. 101.3 x 63.5 cm. (Reprinted with permission of London Transport Museum, London.)
- 56 Sybil Andrews, Wimbledon, 1933. Chromolithograph. 101.3 x 63.5 cm. (Source: British Modernist Prints 1900-1940, exhibition catalogue introd. Matthew Marks, New York, Pace Master Prints, 1985, no.78.)

- 57 Cyril Power, Lawn Tennis, c1934. Linocut in four colours. 18.3 x 26.3 cm. (Source: British Colour Linocuts of the 1920s and 30s, p.33.)
- 58 Sybil Andrews, Golgotha, 1931. Linocut in four colours. 31.0 x 20.7 cm. (Source: Sybil Andrews, p.53.)
- 59 Sybil Andrews, Pieta, 1932. Linocut in five colours. 27.2 x 20.5 cm. (Source: Sybil Andrews, p.55.)
- 60 Sybil Andrews, Prodigal Son, 1939. Linocut in four colours. 29.5 x 20.5 cm. (Source: Sybil Andrews, p.48, pl.16.)
- 61 Sybil Andrews, Jesus Falls the First Time, 1962. Linocut in four colours. 30.5 x 29.5 cm. (Source: Sybil Andrews, p.66.)
- 62 Sybil Andrews, Jesus Falls the Second Time, 1977. Linocut in three colours. 30.9 x 35.2 cm. (Source: Sybil Andrews, p.67)
- 63 Studio at Brook Green, Hammersmith, c1930. Photograph. (Source: British Colour Linocuts of the 1920s and 30s, p.9.)
- 64 Sybil Andrews, Little Ships, n.d. Oil on canvas. 39.5 x 75.6 cm. (Source: Sybil Andrews, p.18.)
- 65 Sybil Andrews, Plough, 1961, Linocut in two colours. 30.3 x 34.3 cm. (Source: Sybil Andrews, p. 63.)
- 66 Sybil Andrews, Day's End, 1961. Linocut in five colours. 27.5 x 25.8 cm. (Reprinted with permission of Glenbow Museum.)
- 67 Sybil Andrews, Mangolds, 1956. Linocut in four colours. 32.3 x 37.1 cm. (Source: Sybil Andrews, p. 62.)
- 68 Sybil Andrews, Wings, 1979. Linocut in four colours. 31.7 x 36.5 cm. (Source: Sybil Andrews, p. 46.)
- 69 Sybil Andrews, Hauling, 1952. Linocut in four colours. 26.5 x 31.6 cm. (Source: Sybil Andrews, p. 61.)

- 70 Sybil Andrews, Indian Dance, 1951. Linocut in four colours. 22.1 x 21.1 cm. (Source: Sybil Andrews, p. 60.)
- 71 Sybil Andrews, Coffee Bar, 1962. Linocut in four colours. 20.4 x 22.9 cm. (Source: Sybil Andrews, p. 47, pl. 15.)
- 72 Sybil Andrews, Peevies, 1962. Linocut in four colours. 25.4 x 29.1 cm. (Reprinted with permission of University of Lethbridge Art Gallery.)

ACKNOWLEDGEMENTS

I owe my interest in British art to Carl Granzow of the University of Lethbridge, whose efforts and contagious enthusiasm gave me the opportunity to study in England. This project has grown out of that adventure and since then I have had help from many people.

My thesis supervisor Dr. E. Tumasonis has offered comments, criticism, and direction throughout my researching and writing. My readers Dr. A. Welch and Dr. J. Money have also offered guidance and I wish to thank all of them.

Other individuals have helped along the way: Peter White kindly shared his own first-hand knowledge; Barbara Elson regularly sent invaluable bulletins from London; J.C. Scott gave freely of his library, his theories, and his thoughts; and Craig Manchester took me sailing when I needed it most.

From the outset of this project Sybil Andrews has provided me with much more than research material. She has shared her peculiarly Sybil views of the world and her gentle sense of humor has repeatedly buoyed up my spirits. For her continual support and cries of "Courage, my dear!" I thank her.

Thanks also go to my typist, Robert Tobin, whose technical expertise brought about the physical realization of this study. I am also grateful to the staff of Hillside Printing, Victoria, for their professionalism and unending patience.

And to my family, who has lived with me through it and loves me still: thank you for giving me the space and the silence that I have needed.

DEDICATION

this is for my sister Maureen,
who was always there with pats of encouragement
and fresh cups of coffee

and for Charlie,
because I promised

INTRODUCTION:

FRESH THOUGHT

> A STUDIO	3
> NOTES	15

There has to be something there of your own. You have to struggle to find your own way to give it expression. If it's a fresh thought then it's likely the form will be fresh too.

--Sybil Andrews

A STUDIO

I am sitting on a rocky promontory in the rain, looking out over Discovery Passage on the east coast of Vancouver Island. My deck chair is Brighton-green and the colour glows eerily in the greyness. It rains a lot here in Campbell River, I am told; a man shakes his head and chuckles at me as I sit, umbrella-less. Campbell River is also a bustling logging town and tourist spot world famous for sport fishing. It is, I am thinking, a far cry from London, England.

To my right, a mile away, is a blue shingled cottage. It too looks out over Discovery Passage. Nestled between highway and sea, the small house is decorated with ornate Victorian trim and half-hidden in a tangle of shrubbery. A rickety white wooden fence surrounds it. It is the home of the linoleum block printmaker, Sybil Andrews, who emigrated from England to this rural town in 1947. [Figure 1]

The physical and cultural distance separating London of the interwar period from contemporary Campbell River is great, yet Andrews has remained undaunted: she continues to produce her linoblock colour prints today with the same enthusiasm,

perfecting techniques which marked her artistic production in the 20s and 30s.

It would be easy for her to fade into obscurity in the relative isolation of her Vancouver Island life. An intensely private and shy person, she guards her quiet simple life carefully. It would also be easy for her art to fade with her: Campbell River, although a vigorous and bustling town, is not exactly a mecca for artistic souls.

Yet both Andrews and her art continue to thrive. She is, in 1986, a brisk and vibrant eighty-eight year old, dividing her time between printing, teaching art classes, and caring for her husband, Walter Morgan. Her linocuts are now the subject the critical and popular attention. There is today an increased interest in the visual art produced in Britain between the wars and Andrews' contribution to the artistic development of that period has not yet been fully assessed. Much of the effort and experimentation of British artists during the interwar period has been overlooked, shadowed by the economic and political conditions which were more pressing at the time. And in the postwar period, currents of contemporary art swung towards New York, where experiments such as abstract expressionism constituted the avant garde.

When I arrive at Andrews' home, her dog Skipper greets me boisterously at the gate. She has a handful of bread crumbs and excitedly leads me to the back step. "They were stoning him," she says darkly and ambiguously, "and he had a lame leg. He's much better now." She is throwing bits of bread quickly and gently to a gull, cooing as it hesitantly approaches. "But he's coming right up to the step -- he sees you and you're a new face," she decides.¹ Meekly I step out of view, and the gull is on the top step. She beams.

She believes she is lucky: "It's all here, you see, everything I need!" The sea is her backyard. 'Gullies' come swooping down on her steps regularly, scrounging for the bread she throws them. Skipper lounges in a lawnchair, munching on a carrot. Her husband Walter is in the bedroom watching T.V. ("He's going to be ninety-one soon...but he's not in bed," she hastens to add, "he has his T.V. and the window to look out of, and so everything is complete.") In the summer a young couple stayed in the house next door. "They had their bed facing out to the water, and in the mornings they would wake up and see whales going by. They were amazed. Imagine! Waking up and seeing whales!"²

Her home is almost completely studio; the kitchen, bathroom and bedroom seem to be absent-minded

'''
We're looking for customers to pilot new energy-efficiency technologies that may help reduce the amount of energy a home needs for space and water heating. If chosen, you could be eligible for incentives, be among the first to test a new product and help influence the future of energy efficiency in B.C.

So, let's go! Sign up at fortisbc.com/letsgo.

postscripts to the jumbled work area. The backroom studio was a later addition built by her husband. In 1959 many of Andrews' prints were destroyed in a fire at Ottawa's Robertson Gallery and the generous compensation funds were used to build the work space. The studio space has also allowed her to set up a weekly art class, a class she has taught continuously for twenty-five years. The house is filled with papers and paints and inks, tins and cups, stacks of easels for her students, paintings and stretchers and frames, brushes and pencils and etching tools. Books fill a bookcase to overflowing with Chaucer, Shakespeare, Milton, Donne, and Villon close at hand. A music stand, with Telemann sheet music, stands in the corner. Andrews plays the recorder, and her collection of recorders in hand-decorated leather sheaths hang on the wall. A huge chest of drawers is filled with prints, paper, and drawings. A bundle of garlic hangs drying over a work table. A picture of Blackwell's bookstore from Oxford, England, is tacked to the wall. "It reminds me of home," she says wistfully and then jumps off her stool to show a photograph of an elaborate tapestry she completed in 1975 for her hometown Bury St. Edmunds: "Just darning, my dear." The house is a happy clutter of creativity. "One young man came to visit and seemed rather puzzled. He was looking, you

see, for sofas and armchairs and coffee tables. Finally he asked, 'But where do you live?' She chuckles. "Where do I live? Here! The whole place is a studio!"

I sit on the floor and rub Skipper's belly. She perches birdlike on a stool above me, her earrings waving emphatically as she fills the air with gestures, jumping up and down as she describes her life and her work.

Sybil Andrews is one of the main practitioners of the linocut printing technique. The linocut is a close relative to the woodcut. Both are relief processes of printing whereby surface areas which are not meant to print are cut away. The linocut is a twentieth century graphic innovation, which has thrived due to the easy availability and incisibility of industrially-produced linoleum.

Andrews became acquainted with linoleum block printing while she was a young art student in London in the mid 20s. She was searching for an approach that would weld theme and structure, one that would allow her to simplify her concerns with dramatic movement, conflict, and power, and graphically realize them in concentrated, compact images. Form for form's sake did

not interest her and she knew that she was neither a theoretician nor a purist. She was simply an artist looking for a direct way to articulate her ideas with force and clarity.

She enrolled at the Grosvenor School of Modern Art in London in 1925, where she encountered the linocuts of instructor Claude Flight. Study under Flight provided her with the direction and guidance she needed. In Flight's own work elements of such modern movements as Cubism, Futurism and Vorticism were welded together in a pragmatic, creative approach that Andrews found very exciting. Through his promotion of the linocut as a primary medium, she discovered that Flight's penchant for small, carefully designed, and dramatically compact pictorial statements paralleled her own. "I could see immediately linocut was going to do what I wanted."⁴ Linocut was a revelation. Formal principles and concepts which she had struggled to portray in oil paint could now be swiftly and surely sliced out of linoleum. "The cut line was the thing...it forced you to simplify your ideas to the fundamentals."⁵

Andrews became a member of Flight's circle of students, all of whom produced colour linocuts while they were affiliated with the Grosvenor School. Through Flight's ambitious promotion of the linocut

students exhibited regularly at London's Redfern Gallery during the interwar period and many of them, Andrews included, also participated in exhibitions abroad. Her work has been seen in Peking and Vienna, Johannesburg and South Australia, and at the First Exhibition of Modern Religious Art in Buenos Aires in 1954. She was a regular contributor to the pre-war International Print Makers' Exhibition in Los Angeles, and was represented in an exhibition entitled Two Hundred Years of British Graphic Art which toured Europe in 1935. In the same year her work was also seen in an exhibition of Modern Colour Prints at the National Gallery of Canada.⁶

As a group, the Grosvenor School of Modern Art artists were concerned with disseminating modernist tenets. By the mid 20's, modernism was varied enough and established enough to provide many sources for artists to draw upon. One could combine a tinge of Cubism with a touch of Futurism, and then add and integrate other newly individualized or traditional styles as one wished. Andrews, born in 1898, was too young to be drawn into the pre-war English avant garde of Wyndham Lewis and his Vorticist movement, but she too was committed to the hard-edged, terse planar imagery of the European avant garde.

Linoleum block printing itself was a messenger of modernity, with its stylized forms reduced to essentials in compositions of dynamic design. Swift lines of sweeping curves, staccato rhythms of sharp angles, flat areas of subtly textured colour and repeated graphic patterns characterized the styles of the Grosvenor School of artists and proved to be well suited to the medium.

Flight and his students also considered the linocut to be a democratic medium. It was accessible not only to the artist, but because linoleum was relatively inexpensive and widely available, they also believed it could be available to the 'average man'. Like their Italian mentors and the avant gardists in the Soviet Union, the Grosvenor artists believed art should speak to the broad masses, not merely to an educated elite. They did away with 'high art' materials such as copper etching plates, delicate tools, and precision presses and in their place promoted plain linoleum for blocks and umbrella ribs for etching tools. Opposed to mechanization, they pulled the prints by hand using simple kitchen spoons, instead of printing presses, to rub the image onto the paper. They believed linoblock printing could be the way to proclaim art's new place in the everyday world. As Andrews recalls: "People today have seen so much

extraordinary stuff that they don't realize just how extraordinary the linocut was then. We were the avant garde. We were fighting to pull away from all the pictorial copying that was going on."7

Andrews has steadfastly remained with the linocut and the early ideals championed by the Grosvenor group. Although she developed her artistic style in a period filled with political upheaval, her art seems untouched by those happenings. In an era marked by the Depression, European rearmament, and the rise of Fascism, Andrews steered clear of the right wing and left wing ideologies which were of such concern to many of her contemporaries. Her linocuts have been little changed by a World War, the style and movements in the art world which followed, or her emigration to Canada. She has been absorbed, instead, with developing the simple and direct compositions and the technical style she learned at the beginning of her Grosvenor School years. As she firmly declares time and again: "I was interested in the shapes and rhythms and the patterns of things."8

Relatively little research has been completed concerning Sybil Andrews and her art. To date, the most extensive study has resulted in an ambitious

catalogue raisonne by Peter White of the Glenbow Museum, Calgary. This work was compiled to coincide with a major retrospective of Andrews' work which toured Canada in 1982-83. Additional exhibition catalogues, most notably those published by London's Redfern Gallery and the Michael Parkin Gallery, also provide information regarding Andrews' place in the linocut movement. A smattering of articles, mainly exhibition notices, reviews, and technical discussions about the linocut medium also exist, yet there is much left to explore.

The "shapes and the rhythms and the patterns of things" in Andrews' prints show marked influences to movements such as Art Deco, Cubism, Futurism, and Vorticism. Such movements caused shifts in the artistic climate in England between the wars as artists explored different notions of modernism. I believe that Andrews' prints reflect many of the currents of modernism which were reaching England during the interwar period. These relationships to modern art movements and the concept of modernism as a whole in England shall be examined.

In addition, I feel that there is an alternative way of looking at Andrews' work. Rather than seeing these prints simply as a 'watered down' version of Futurism or a belated wave of Vorticism, perhaps they

can be considered glimpses of social documentary. They are curiously non-political despite attempts by many critics to find 'hidden meanings.' They are honest, simple, and direct views of life in England during the 'long weekend' between the wars. They encapsulate a time when nearly every aspect of life was documented, whether it was through the fledgling BBC, newspaper rivalries, or the flourishing cinema. Perhaps Andrews' prints are her contribution to this documentation.

As a Canadian I am also occasionally given to vague patriotic rumblings, particularly with regard to Canadian artists. Andrews, who has lived in Canada since 1947, has contributed to our artistic story through her twenty-five years of teaching and numerous exhibitions. Her work has been shown at the Vancouver Art Gallery, the Art Gallery of Toronto, the Art Gallery of Hamilton, the Art Gallery of Greater Victoria, and Ottawa's Robertson Gallery. She has been represented in exhibitions in private and public galleries in Vancouver, Calgary, Regina, London, Winnipeg, St. Catherines, and Seattle. She has also exhibited with the B.C. Society of Fine Art, the Federation of Canadian Artists, and was elected a full member of the Society of Canadian Painters, Etchers, and Engravers in 1951. In 1984-85 she was featured in

an exhibition entitled Ten B.C. Women Artists at the Art Gallery of Greater Victoria.⁹

Most recently the work of Andrews and her Grosvenor School contemporaries has been the focus of numerous exhibitions in Canada, the United States, England, and Australia. The linocut is finally being recognized as a 'grown up' medium, no longer reserved solely for children's art classes. The linocut artists themselves are now, in the 80's, being viewed as 'serious' artists.

As I leave, she presses two apples in my hand. They were a gift from a neighbour and made "such a lovely composition". As I am driving away I remember what she had said earlier: "There were times when I couldn't afford to buy even half an apple, and some people don't believe that!"¹⁰ I have two, and they are from Sybil Andrews. It is my turn to feel lucky.

>>Notes >>>

1 Personal interview with Sybil Andrews, 28 October 1985.

2 Ibid.

3 Ibid.

4 Ibid.

5 Ibid.

6 See: Sybil Andrews, exhibition catalogue introd. Peter White, (Calgary: Glenbow Museum, 1982), pp.69-70. I am also grateful to the Vancouver Art Gallery, The Glenbow Museum, and the artist for information regarding exhibition dates.

7 Personal interview with Sybil Andrews, 28 October 1985.

8 Ibid.

9 See: Sybil Andrews, introd. Peter White, pp.69-70. The Art Gallery of Greater Victoria provided information regarding the Ten B.C. Women Artists exhibition.

10 Personal interview with Sybil Andrews, 28 October 1985.

CHAPTER ONE:
SOMETHING MORE THAN SHAPE

> PAINTBOXES AND THE WAR	18
> 20S: THE RAGE	25
> FINDING FORM	45
> NOTES	57

It's no good spending your whole life splashing around
with paint if you have nothing to splash around about.

--Sybil Andrews

PAINTBOXES AND THE WAR

The years between the end of the nineteenth century and the First World War are often called the cradle of modernism. Sybil Andrews, born 19 April 1898, grew up in this cradle.¹ She was still a child, playing with her paintbox, when Picasso was making his first Cubist explorations in the Bateau-Lavoir. She was a young girl attending art classes when Marinetti, "adorned with diamond rings, gold chains and hundreds of flashing teeth,"² burst into London, determined to make Futurism the best-known movement of the day. She was a teen absorbed with school studies when the Vorticists issued their "Puce monster"³ and busied themselves BLASTING and BLESSING as they pleased.

Andrews, spending her childhood in Suffolk, was removed from these explosive art currents; it would be years before these happenings would reverberate in her own work. As a child, she was content to play with colours:

...at home in England we children all had paintboxes from our cradles, not with the idea we were going to be wonderful artists but to keep us quiet and amused on bad days. I loved my paintbox and well remember the birthday which brought me my first proper paintbox with little china pans of colour...I

remember the smell of it now. It was my best loved possession.⁴

Work, which would become a predominant theme in Andrews' art, was an integral part of her life from an early age, and one which has continued throughout her life:

At home it was Mother, the five of us, no father. There was little money and so of course I had to work for what I had. But the work -- the work was exciting!⁵

Life, was, however, lightened by family interests in archaeology, history, and music.⁶ And for Andrews there was art:

At School we always had drawing and painting every week & holiday tasks which also brought in the paint box and I was in and out of the local School of Art at times, evenings, copying plaster casts & such like dull things, not much fun.⁷

When she finished private school in 1916, she was immediately "pitchforked into war work."⁸ Andrews spent the years 1917-18 in Coventry, building airplane parts at Standard Motor Company.⁹ As she vividly recalls, Coventry was "...crammed with everybody on war work. I was welding aeroplane parts. We worked from half past six in the morning until eight o'clock at night. Hard work. Not a lot of food, either."¹⁰ It was a time of intense activity. Factories were operated continuously and people worked incessantly to meet the production demands of the war. It was also a

period which would later provide her with images for her art. A 1933 linocut, Sledgehammers, was a direct result of her early wartime experiences. In the print, five workers swinging huge hammers loom over a lighted centre. Pulsating lines radiate outward, emphasizing the strength and rhythm of the workers' actions. The print is based on Andrews' own experience:

I was actually part of that. They called me in to help, I was told to hold a part. The men had hammers and they got a rhythm going: one, two, three, four, five, one, two, three, four, five. The rhythm was essential, you had to concentrate, or you'd hit someone.¹¹

Her war work took her to Bristol where, as an oxy-acetylene torch welder, she worked on the construction of the first metal airplanes at the Bristol Welding Company.¹² As the war drew to a close, work ended at six o'clock instead of eight, and Andrews began to take a correspondence course in art:

Having an hour or two of an evening and weekends I began on John Hassall's Correspondence Course -- and an excellent course it was, dealing with all basic matters in Art. A splendid foundation of necessary knowledge.¹³

When the war ended Andrews was an independent twenty-one year old. England was starting over and so did Andrews. In 1918 she found employment as a teacher in Bury St. Edmunds.¹⁴ It was at this time that she met Cyril Power, an architect and artist twenty-six years her senior [Figure 2.] He became, as she has

said, "the teacher to whom I am most indebted."¹⁵ They established a close working relationship which would last some twenty years; later they would also share a studio at Brook Green, Hammersmith.¹⁶

Cyril Edward Power was born in Kensington, London, in 1872.¹⁷ He followed the Power family tradition by becoming an architect and lectured on architecture at Birkbeck College, Goldsmith's College, and University College, London. He was the author of three volumes on English Mediaeval Architecture, published in 1912. The First World War temporarily halted his architectural pursuits. He was commissioned in the Royal Flying Corps and was in charge of workshops at Lympe Aerodrome. When the war ended he reestablished his architectural practice at Bury St. Edmunds. During the next few years he also lectured on architectural and archaeological subjects, supervising various local digs.¹⁸ He became Andrews' teacher and mentor, often sending her out on sketching excursions:

He used to sit me down (or stand) in front of the hardest buildings and twisting turning streets we could find and say "now get on with it" and leave me to struggle correcting me after I had done the best on my own.¹⁹

It was Power who also introduced her to Chinese art:

[He] showed me -- probably in 1919 or 1920 -- the British Museum publication on Chinese Art which included pictures of the HAN Dynasty (900 BC - 200 AD) Relief carvings, which just expressed how I felt, being in stone very

simple design, but full of feeling, emotion and action, as is all the work of this period and all the carvings...their glorious little horses, being stone carvings were again very simple -- they knew all about abstraction before Today thought about the word.²⁰

Andrews and Power would hold many joint exhibitions. The first was held in December 1921, at Crescent House, Angel Hill, Bury St. Edmunds. The Bury Post of 9 December 1921 reviewed the exhibition under the title "Water Colours and Pastels -- Charming Work by Miss Sybil Andrews and Mr. Cyril E. Power, F.R. Hist. S., A.R.I.B.A."²¹ Both artists experimented with the effects of lighting in their work, or rather, the lack of it: the summer of 1921 had been hit by a coal strike and both electricity and gas for street lighting had been strictly curtailed. In their work they portrayed scenes around Bury during this strike time. The reviewer of the Bury Post commented: "Most of the pastels shown are studies of effects which Whistler would have entitled "Nocturnes," and are interesting records of buildings and places seen under these fascinating conditions of colour and lighting."²²

Andrews had continued her correspondence art course after the war. "Getting up at 5 a.m. & doing my Life Drawing studies from myself & a long mirror. It was sometimes jolly cold at that hour of the day," she has recalled.²³ These lessons were not in vain. When

she resolved to go to art school in London, she was glad she had persevered. "Those life studies served me in good stead when I went to London to Heatherley's to study. I was prepared and could go right ahead."²⁴ A small inheritance paid for a year's tuition at the celebrated Heatherley's School of Fine Art.²⁵ In 1922 Andrews and Power moved to London: "And then it was up to town and to Heatherley's and away we go!"²⁶

London in 1922: a heady time, a dizzying time for art and society in general, as both went through a period of transformation and new beginnings that were both painful and exhilarating. To understand Andrews' art, and to appreciate what the past forty years in Canada have meant for her, it is necessary to go back to London and those tumultuous years of the 20s.

"It's rather sad," she said one day, "to belong, as we do, to a lost generation. I'm sure in history the two wars will count as one war and that we shall be squashed out of it altogether, and people will forget that we ever existed. We might just as well have never lived at all, I do think it's a shame."

"It may become a sort of literary curiosity," Davey said. "People will be interested in it for all the wrong reasons, and collect Lalique dressing-table sets and shagreen boxes and cocktail cabinets lined with looking-glass and find them very amusing."

--Nancy Mitford,
The Pursuit of Love,
1945

20s: THE RAGE

For many the 20s bring to mind willowy women with freshly mown bobs dancing the Charleston with Valentino look-alikes. Motoring picnics to the country were often more important than attending church services on Sunday; seaside holidays, all-night 'bottle parties', and learning the new jazz dance steps were favoured pastimes. The cinema ruled with Charlie Chaplin as king. The decade was, seemingly, a merry-go-round of sport, wit, and gaiety. The war was over.

Yet for many, starting over was not easy. Gertrude Stein, with Steinian shrewdness, declared to the young people of the time, "You are all a lost generation."²⁷ In many ways it was a period of uncertainty and despair, misery and poverty. The 20s were marked by a turbulent economic and political history. When the war ended, purchasing power in England dropped to one-third of what it had been in 1914.²⁸ Unemployment rose and stubbornly remained high; there was a serious housing shortage; and 1926 witnessed the General Strike. David Lloyd George's Liberal-Conservative coalition, which was dominated by Conservatives, had been victorious in the 1918 election.²⁹ As a result of the wartime split in the Liberal party, the Labour party was the official

opposition with only fifty-nine seats.³⁰ Labour Governments had brief runs: the first was elected in January 1924, only to fall a short ten months later; the second was elected in June 1929. It was the Conservatives who effectively dominated British politics during the 20s and for most of the 30s. A brief post-war boom in 1919 was hit by rising inflation and a slump immediately followed.³¹ It was not so easy now to dream of "good times just around the corner" or as Wyndham Lewis wrote, "manufacturing fresh eyes for people, and fresh souls to go with the eyes."³² The Bright Young Things glittered, but perhaps too brightly.

The effects of the war went beyond an economic and political pummelling. As Harrison points out, a price was paid "in terms of the after-effects upon the imagination of those poisons by means of which populations had been motivated to make war upon each other."³³ He described the artistic climate in England in the interwar period as "withdrawn and convalescent."³⁴ Farr dismissed England's interwar years as being "not very conducive to the fostering of youthful imaginative talent, and looking back over the period one has the impression if not of actual stagnation in the visual arts, at least of uncertainty."³⁵ There did not seem to be much that

English artists could do to make their work strongly felt. England was too busy recuperating to pay much attention. "It seems likely," commented David Thomson, "that public life at all levels suffered a deterioration of standards and a decline of taste."³⁶

The position of the arts during the 20s was a tenuous one. Financially the outlook was very bleak. As Andrews has observed: "One didn't go into art with the idea of making money at it."³⁷ For most English artists the twenties had a slow and difficult start. The unemployment situation was in part responsible for this. By 1929 it was calculated that there were at least 200,000 self-styled artists in England. The majority of them were women, but fewer than 200 supported themselves by their art, and most of those were men.³⁸ Unemployment remained a serious problem. It was a main feature of English life during the 20s and 30s and was not new to Britain. In 1879 11% of the industrial workers had been unemployed; in 1886, 10% were jobless. The figure peaked in July 1921 with 2,508,000 unemployed. By January of the following year, the figure had dropped to 2,003,000. It remained a steady problem however: at least one million were unemployed per year between 1922 and 1930; then the figure soared to 2,070,000.³⁹

War commissions had sustained many artists but now this source of livelihood was gone. Like many demobilized servicemen, artists found themselves unemployed and there seemed little hope for work in the near future. Some scraped through. Wyndham Lewis was largely supported by generous friends and turned to portrait painting and writing.⁴⁰ David Bomberg spent 1920-22 raising poultry to make ends meet.⁴¹ Paul Nash described the difficulties of "Struggles of a war artist without a war" and "New Life in a different world."⁴² For Andrews the years were her "Bread and Cheese days"⁴³ and she recounts an episode from this period, when she passed a shop selling "horrible, pretty, respectable Victorian prints." The shopkeeper had the prints set out on the sidewalk, anchored on the corners with dishes. One particular plate, with a bold white and blue pattern, was serving as an anchor and caught her eye:

...and I asked him how much the plate was -- not the print, you see. Sixpence, was the answer. I walked up and down the street, thinking about it, because I didn't have the sixpence to spend, really. But then I thought, I can go hungry until tomorrow, and it is a lovely plate. So I went back and bought it. And I've kept it with me ever since, as a reminder of those days.⁴⁴

British art faced another frustrating obstacle during this period, one which could not be solved by fulltime employment. It was constantly being compared

by critics and art dealers to its European cousins and constantly found to be lagging behind, both in creativity and development. For the next decade English art would be considered backward. It was a dismal situation: the market for contemporary art was undeniably small, and those who did purchase art usually bought mediocre English painting. Contemporary French painting had a relatively small audience in England. Frank Rutter, in reviewing 20s art, complained:

Whenever I felt a little elated about the actual state of painting in England, when at Wolverhampton or the New English, I got really excited about the outlook 'so full of splendid promise,' I had only to run over to Paris for the bubble of my confidence to be moderated by a douche of cold, nay icy, water.⁴⁵

Graves and Hodge summed up the situation quite succinctly when they said: "...the average time-lag in art-fashions between France and educated England was about twelve years, and between educated England and the masses another twelve at least."⁴⁶ Rutter saw the problem as one of bad taste. In the 30s he observed:

All nations, it may be presumed, share alike in their possession of original sin, and what England has suffered from most acutely is not so much actual badness as Bad Taste. It is quite an error to suppose that this was the monopoly of the Victorian era: bad taste is just as prevalent today.⁴⁷

Paul Nash put it rather more bluntly: "There exists in the English character an extraordinary sentiment, which baldly stated is that everything new is ugly and everything old is beautiful."⁴⁸

The frustration was voiced by Clive Bell, in an article written in 1920 after a trip to Paris:

Critics should...make it clear that to talk of modern English painting as though it were the rival of modern French is silly. In old racing days...it used to be held that French form was about seven pounds below English: the winner of the Derby, that is to say, could generally give the best French colt about that weight and a beating. In painting, English form is normally a stone below French. At any given moment the best painter in England is unlikely to be better than a first-rate man in the French second class.⁴⁹

He singled out Wyndham Lewis to emphasize his point:

Let us admire...the admirable, though somewhat negative, qualities in the work of Mr. Lewis -- the absence of vulgarity and false sentiment, the sobriety of colour, the painstaking search for design -- without forgetting that in the Salon d'Automne or the Salon des Independants a picture by him would neither merit nor obtain from the most generous critic more than a passing word of perfunctory encouragement; for in Paris there are perhaps five hundred men and women -- drawn from the four quarters of the earth -- all trying to do what Mr. Lewis tries to do, and doing it better.⁵⁰

And for once Lewis could not defend himself with a barrage of blustering protest. In a letter to John Quinn he dolefully wrote:

...conditions are 10 times worse here than in France. There is only one way of meeting

this state of affairs, which it would be unwise to regard as anything but permanent. That is, to supplement exhibitions here very largely with exhibitions and practice abroad; and generally for the painter living mainly here to regard himself as a European first, and to paint and think for that wider audience.⁵¹

Unfortunately, the French were not very enthusiastic about such an idea. There were few opportunities for English artists to exhibit abroad in the 20s, and although the situation improved somewhat in the following decade, Lewis was not part of the avant garde who established contact with the French at that time.

Backward the arts may have seemed, but it must be remembered that European avant garde art was still relatively unknown in England. England had been rather oblivious to the changing currents of continental art from the 1860s. Even Impressionism was not widely accepted in England in spite of the fact that, as Sir John Rothenstein pointed out, "England was offered unique and continuous opportunities of understanding impressionism from early in the history of the movement. Far from availing itself to such opportunities, English critical opinion actually hardened against it."⁵² Because of this, said Sir John, "after thirty five years' exposure to impressionism...the English public dismissed it as an extremist craze."⁵³ Post-Impressionism created a furor

as late as November 1910, when it was formally introduced to England in Roger Fry's controversial Manet and the Post Impressionists exhibition at the Grafton Galleries.⁵⁴ Those who were 'artistically aware' had heard of artists such as Van Gogh, Gauguin and Cezanne. Cezanne's work had been shown in an Impressionist exhibition in London in 1905, an exhibition that was virtually ignored by both the public and the press. The International Society exhibitions of 1905 and 1908 also showed his work. The latter exhibition also included work by Manet, Gauguin and Matisse. Kandinsky was shown in the Allied Artists' exhibition in 1909. June 1910 saw a huge exhibition at Brighton of over 260 works of modern French art, including works by Cezanne, Matisse, Bonnard, Vuillard, Signac.⁵⁵ Yet for the most part people were not prepared to accept these artists as the founders of the Modern Movement.

Not only had Post-impressionist art been exhibited in England prior to November 1910, but an important study of it had also been published. It was a two volume work by the German art historian Julius Meier-Graefe, which appeared in English translation in 1908, entitled Modern Art.⁵⁶ Meier-Graefe linked Manet with the beginning of the modern movement and considered his major followers to be Cezanne, Gauguin,

and Van Gogh. In this study English readers could have discovered the aesthetic groundwork of modern art.

One person who must have read it was Fry: Meier-Graefe's viewpoint, as Wees has said, "virtually provided the script for the show at the Grafton Galleries."⁵⁷ Nine works by Manet served as the starting point for the exhibition which gave major emphasis to Cezanne, Van Gogh, and Gauguin.⁵⁸ Picasso, Matisse, Friesz, and Derain were included, but not considered major figures. As Douglas Cooper observed, "there was scarcely a hint of the great achievements of the Fauve and Cubist movements which were then causing excitement in Paris."⁵⁹

Yet for many viewers, the exhibition flagrantly flouted all sense of taste and decency. The "horror," "sickness of the soul," and "putrescence"⁶⁰ that characterized this "nightmare art"⁶¹ were repeated in Fry's exhibition the following year, Second Post-Impressionist Exhibition of English, French and Russian Artists. Fry, with the aid of Clive Bell and Boris von Anrep, emphasized the current adherents of the new movement -- Picasso, Matisse, Derain, Vlaminck, Lhote, Bonnard.⁶² Abruptly the English were face-to-face with work they found shocking in its 'newness.'

It must also be remembered that when the war ended the Academicians were still the dominant group in London, especially members of the Royal Academy. The avant garde spoke contemptuously of "Les Pompiers"⁶³ but the RA members maintained a strong following. During the war the Observer had cautiously commented that "the reviled Post-Impressionists, Cubists, Futurists, Expressionists, Vorticists of today may be the honoured masters of tomorrow"⁶⁴ but did not push the issue. The Press, therefore, championed 'safe' artists such as Augustus John, William Orpen, and Ambrose McEvoy, and also delighted (with something suspiciously close to malicious glee) in reporting on the ostracization of Epstein as he created sculptures that were too anatomically graphic, and therefore 'immoral', for the English public. As late as 1929 his Rima was assaulted again while his Night was also attacked by four young men, two fashionably attired in plus fours.⁶⁵ His exhibition in 1931 included Genesis, which The Sunday Express described as "so gross, so obscene and horrible that no newspaper has even published a full picture of it. As dinner-table decorations in ice cream these atrocities would at least be gone by next morning!"⁶⁶ Other areas of art and fashion accepted distortion. Cartoons at the cinema, caricatures in the newspapers, and fashion

plates elongating women at least 150% of their normal height were common images in the 20s. Yet when this same distortion was applied to art, objections arose: Picasso's Cubist paintings were intolerable and Epstein and Lewis were simply repulsive. The British seemed to prefer artists such as Stanley Spencer, whose work, although modernistically simplified, still contained recognizable images.⁶⁷

The pre-war artistic climate in London had been generated by distinct art groups who jostled one another for attention and gallery space. Groups dotted the city: the Camden Town group, the Fitzroy Street group, Cumberland Market group, the Grafton group, the London group, the Slade group, the New Age group, the Egoist group, the Georgian group, the Imagist group, the Vorticist group. "Movements," declared Ford Madox Ford happily, 'make for friendships, enthusiasms, self-sacrifice, mutual aid -- all fine things! And movements are things of youth."⁶⁸ Wees describes the art scene in pre-war London as being composed of groups that were

...bunched but not contiguous, not very large, occasionally volcanic; some seemingly indistinguishable from those nearby, but revealing distinct, individualizing characteristics the closer one looked, others appearing quite distinct and then suddenly merging with a neighbouring island; some changing names and shapes and positions continuously, other sinking beneath the sea

as mysteriously and suddenly as they had risen from it.⁶⁹

It had been an era of programmes, manifestos, and exhibitions. Pre-war London had been in a "fever of rebelliousness," said Frank Swinnerton.⁷⁰ "Everything in art was a turmoil -- everything was bursting," C.R.W. Nevinson told a New York Times reporter.⁷¹ Wyndham Lewis believed, "Europe is full of titanic stirrings and snortings -- a new art coming to flower to celebrate or to announce a 'new age.'"⁷² The battle grounds were the newspapers and leading art magazines of the day, where articles were often filled with attacks and counter attacks. Criticism became a subtle art with Fry and Lewis as the leaders. Considerable thought, sarcasm, and humour became the weapons. Fry, with his merry band of Omega Workshop workers, made 'fine art' more accessible by covering furniture, walls, toys, fabrics and dishes with their exuberant, Post Impressionist-coloured designs.⁷³ Wyndham Lewis, after a typical temper tantrum,⁷⁴ broke away from the Bloomsbury coterie to become the leader of the Vorticists and shocked English complacency with his publication BLAST in 1914, "the great MAGENTA cover'd oposculus," as Pound called it.⁷⁵ The Camden Town group celebrated the everyday in their works of landscape, interiors, figure studies, and urban life.

Ford Madox Ford described London on the eve of the First World War:

The whole world I think, was mad then...It comes back to me as a period of out-cries, smashing, the noise of broken glass falling to the ground and physical violence. An accursed year! The whole tone of personal contacts was strained, tense -- mad!76

Yet for a young artist such as Andrews seeking her artistic fortune in London in the 20s, this pre-war air of radicalism and challenge had abated. It was a time of recuperation, a time for assessing the situation to see what the war had destroyed and what it had left. It was a time to pick up the pieces.

When Andrews arrived in London in 1922, she was unaware of many of these major art currents:

Think back to 1922 when I just went to Heatherley's to study. I was what? 23 and I certainly had never heard of any of these isms or stages of artistic thought or developments -- or seen any of the works the critics suppose one had seen or studied. That actually as myself had never heard of...77

Yet the isms and groups certainly did exist, and it would not be long before Andrews was exposed to them, whether directly or indirectly.

The Camden Town group had been severely hit by the death of three of its members. Gore had died of pneumonia in 1914; J.D. Innes in 1915; and Gilman of influenza in 1919. In 1915 Bevan, Gilman and Ginner were joined by John Nash in an attempt to keep the

Camden spirit going by the formation of the Cumberland Market group. It was, however, largely superseded by the London group.⁷⁸

Bloomsbury had not been devastated by the war. Fry had been exempted from military service because of his age. Clive Bell spent the war years working on the farm Garsington Manor, which belonged to his friends Philip and Lady Ottoline Morrell. Vanessa Bell managed to find similar agricultural work for Duncan Grant and David Garnett in Sussex and moved the entourage to the nearby farmhouse Charleston. For the most part they managed to keep on working with their centre now moved from Gordon Square to Charleston.⁷⁹ In 1920 Fry published his controversial and highly influential Vision and Design, a collection of twenty-five essays which boosted his position as one of England's most respected avant garde art historians and critics. Clive Bell had begun his career as an art critic the year before and in 1922 published his own essay collection Since Cezanne.⁸⁰ For Claude Flight and his linocut pupils, the theories and thoughts espoused in these books would prove enlightening and in some cases parallel their own.

During the 20s Bell and Fry were a strong and powerful team, channelling art currents by providing guidelines for popular taste. Influential among art

dealers and collectors, their attitudes and preferences helped form and colour the English art scene. Their promotion of French art continued unabated after Fry's initial exhibitions in 1910 and 1912 and they championed those English artists who emulated the art from across the channel. Their beliefs may have been the impetus behind the work of many London group members in the 20s who painted, as Harrison wryly comments, "as if they wished they had been born in Paris."⁸¹ Most English artists were not 'Bloomsberries' however, and many resented the seeming elitism and favouritism which cocooned the group.

The war had caused the Vorticists to disband. The death of Henri Gaudier-Brzeska, killed in action in June 1915 at the age of twenty-four, was difficult to accept. Léwis mournfully asked, "Why should Gaudier die, and a 'Bloomsberry' live?"⁸² Ezra Pound wrote Gaudier-Brzeska, A Memoir and published it in 1916 in memory of his friend.⁸³ The Vorticists half-heartedly reunited after the war with the newly named X Group. The members included Jessica Dismorr, Frank Dobson, Frederick Etchells, Charles Ginner, Cuthbert Hamilton, Edward McKnight Kauffer, William Roberts, and John Turnbull.⁸⁴ According to Lewis, their aim was to continue exploring the accomplishments already gained by such movements as Cubism, Expressionism, and

Vorticism; they did not believe, as many did, that a return to Pre-Raphaelite art was in order.⁸⁵ Yet the fighting spirit of the Vorticist days was gone. They were no longer inflamed with an avant garde purpose to BLAST people, objects, or events; there were no radical attempts to re-educate or awaken a new conscious. In retrospect Lewis said: "We all of us went over into the War, and lost our 'Vortex' in it. When we came back into art out of life -- desperate life -- again, we had no appetite for art politics. At least I had not."⁸⁶

Their pre-war Vorticist style now changed. A wave of classicism, which was spreading through Parisian art at this time, also influenced English art. X Group works were now 'tamed,' with stable and ordered arrangements of forms replacing the earlier dynamic compositions. There was an emphasis on simple forms and clean lines. Architectural designs provided inspiration, particularly Art Deco. In Wyndham Lewis' 1919 publication, The Caliph's Design Architects! Where is Your Vortex?, the caliph designs a new city: "a little vorticist effort that I threw off while I was dressing this morning."⁸⁷

Styles became more conservative. William Roberts' work of 1915 had been marked by strong post-Cubist angularity. In the 20s his style grew more relaxed and although he continued with themes of urban recreation,

his figures became softer and rounder. Lewis also retreated from his extreme position. In the X Group he had exhibited seven portraits which showed a new concern with introspection. He aimed for increased realism, for a 'truth to life' in both his portraits and nude studies.⁸⁸

The X Group exhibited at Heal's Mansard Gallery in March 1920. It was their first and only exhibition. In the catalogue preface Lewis confessed that "Each member sails his own boat, and may lift his sails to any wind that may seem...to promise a prosperous cruise."⁸⁹ In pre-war days there had been reason to submerge individuality in a common cause. Now artists were no longer so intent on changing currents of contemporary thought; individual expression became more important. For the X Group members, the Mansard exhibition was "a miscellaneous bran-tub into which ten widely incommensurable artists could pour their particular sweetmeats."⁹⁰ Disillusioned, the former radicals went their separate ways. Roberts later recalled:

For want of something better, a large uninspiring 'X' was adopted as the group's device. This time no manifestos were issued; our plain 'X' offered no message or new theory of art. But what could possibly be done with an 'X'? Art at the cross-roads?...Group 'X' set out, but got nowhere. 'X' marked our beginning and end.⁹¹

And so art became a solitary undertaking for many 20s artists. It was a 'private' period, marked by isolation and independent study. Pre-war art had focused on themes of the human figure in the industrial environment, modern technology, modern rhythms. Post-war art still dealt with such images, but it was the product, and not the process, of mechanization that was stressed.

Introspection found many artists turning to an English tradition which continued through this period. Landscape was a popular theme, as respect for this tradition remained strong throughout the 20s and 30s. This link to the landscape tradition was enthusiastically applauded by Pre-Raphaelite supporters, who saw it as proof that careful observation and representation could lead to "imaginative lyrical 'spiritual' subject matter and 'transcendental' means."⁹² Loyalty to the literary late romanticism of the nineteenth century is seen, for example, in Paul Nash's landscape watercolours of this period, even though his friend George Bottomley chided him for following the fashion of "triangles and general aerial geometry" and "the artistic internationalism that was springing up before the war."⁹³ Andrews as well would soon contribute to this unbroken link through her prints of the English countryside. But

before this would happen, she would begin her art training. It was a time when, as Ben Nicholson recalled, "One was wanting to get right back to the beginning and take one step forward at a time on a firm basis..."⁹⁴ For Andrews a year of study at Heatherley's School of Fine Art would be her next step forward in search of a firm basis.

Form is something more than shape;
form is the life, the reality, not the appearance.

-- Sybil Andrews

FINDING FORM

Andrews was twenty-four years old when she enrolled at Heatherley's in 1922. She became part of a growing trend which reflected a shift in the status of women during the interwar period. During this time a generation of women artists emerged, many of them born in the latter part of the nineteenth century, who would contribute to the development of modernism in English art. Women such as Vanessa Bell, Barbara Hepworth, and Myfanwy Evans chose art as a way of life. Women artists from other countries, most notably Australia, also visited and studied in England during this time. Some of Andrews' linocut colleagues, such as Dorrit Black, Eveline Syme, and Ethel Spowers, were Australians who benefited from their studies in England and France, returning home armed with avant-garde theories that sometimes shocked their Australian audiences. Many of these women artists helped spread modernist tenets through their paintings, printmaking, teaching, and writing.

In many cases these women were considered radicals. It was bad enough that Vanessa Bell dressed her red-headed babes in unconservative shocking pink and brilliant blue, which was disconcerting in the otherwise drab London greyness. But she was also a 'Bloomsberry' which for many was synonymous with loose morals and bad painting (and usually in that order.) Barbara Hepworth chose the (then) male-dominated domain of sculpture for her work and held her own quite capably and harmoniously among the likes of Henry Moore and Epstein. Myfanwy Evans became a staunch defender of abstract art in England and was largely responsible for the magazine which promoted it, Axis. Eveline Syme and Ethel Spowers devoted their lives to art and travel. Avid promoters of modern art, they returned to Melbourne following studies abroad and founded the Contemporary Group.⁹⁵ Dorrit Black received no emotional support from her family when she decided to become an artist; undaunted, she left Australia and studied under Andre Lhote and Claude Flight. She returned to Sydney to found the Modern Art Centre in 1932.⁹⁶ Andrews left the relative security of a teaching position in her hometown to try her luck in the art world.

There still existed in England at this time the notion that for a woman to be unmarried was to be a

social failure. Women derived their economic and social status from their husbands. For many it was difficult to achieve a high position without the aid of marriage. The achievements of women artists are particularly remarkable, as they were able to win a certain degree of status, power, and in some cases economic security, largely by their own efforts.⁹⁷ Some of them, such as Vanessa Bell, combined the traditional roles of home-maker and child-bearer with that of a professional artist in a rather untraditional way. Eveline Syme and Ethel Spowers were childhood friends who remained inseparable throughout their lives, spurning the wife-and-mother notion altogether.⁹⁸ For others such as Andrews, marriage would come later in life.

Changes in post-war England did happen, however, and made the position of women in society somewhat easier. Women now had the right to vote, although not on equal terms with men until 1928.⁹⁹ The Sex Disqualification Removal Act of 1919 further increased their sense of equality, as it opened up more possibilities of employment.¹⁰⁰ They received equal treatment at universities, except Cambridge and Oxford; here historic endowments were strictly for the benefit of men alone.¹⁰¹

The suffragette movement during the teen years scarred England with hunger strikes and violence. Christabel Pankhurst staged her last demonstration in July 1915 when thirty thousand women marched down Whitehall with the slogan "We demand the right to serve."¹⁰² They were given that right in the First World War. Heralded as patriots, women like Andrews welded airplane parts, became mechanics and engineers, worked in factories and on farms, and drove trucks.¹⁰³ When the war ended these same patriots were "represented as vampires who deprived men of their rightful jobs."¹⁰⁴ Most were dismissed from employment. There was no Unemployment Benefit scheme to cushion the blow.

War work had, however, given many women a new feeling of independence. They now wanted more challenges, responsibilities, and opportunities to show their abilities. Before the war many had worked as domestic servants; now they were no longer content with such employment. In addition, the servant class declined drastically during the 20s. Not only was it no longer economically feasible to hire extra help, but the 20s saw the rise of mechanization: servants were practically superfluous now.

Mechanization marked the 20s. The decade saw the beginning of mass production and modern technology

which England embraced wholeheartedly. For women this provided a welcomed respite from much household drudgery as wonderful timesaving inventions such as the electric iron and vacuum cleaner made housework much easier. The installment or 'never-never' system of hire purchase was enthusiastically used to buy these appliances, as well as the homes and furniture to accompany them. It was a new age of convenience with labour-saving devices. To learn of the latest gadget or health food one simply read about it in the newspaper or heard about it on the radio. John Montgomery encapsulated this new era of materialism and mass production that, for many people, spelled freedom and new-found wealth:

This was the age of Mr. Drage and his customers, Mr. and Mrs. Everyman. Mass production replaced craftsmanship, quantity became more important than quality, but Mr. Everyman did not care. There was a suite of furniture in the 'lounge' of his semi-detached house, a mirror hung on chains above the mantlepiece, new orange curtains set off the bay window, perhaps a motorcar ('baby' Austin or Morris Minor) in the detached garage.105

Mechanization was everywhere: in the London Underground's moving stairs and ticket machines; the American-styled cafeterias and milk bars; the flourishing ABC teashops and Woolworth's. For women mechanization meant a shift in image, life-style, and career. Marriage no longer had to be a full-time,

totally demanding occupation. There were other things to do.

Women also gained more control and freedom over their lives by limiting their families. Dr. Marie Stopes created a national furor when she began advocating the use of contraceptives in 1922, but women listened: they preferred having fewer, healthier babies.106

The 20s woman was the flapper, the career girl, the bachelor girl. This new image was largely imported from America through literature, film stars such as Louise Brooks and Tallulah Bankhead, and American tourists who visited England. It was welcomed in a country still filled with stifling nineteenth century paternalistic British values about women. Journalist Dulcie Deamer wrote in 1926:

The flapper...goes her blithe twentieth century way. The world is her oyster. As long as she keeps within the police regulations she can do as she likes: and she has been doing so ever since she was able to sit up in her bassinet...She is sleekly or fluffily shingled, well-groomed, well-fed and fairly complacent unless Reginald 'phones to say that he has the 'flu and can't take her to that studio party where there will be wine cocktails and a jazz saxophonist. In a word, she is a hundred percent more carefree than her primitive prototype of the days we are accustomed to think of as superlatively Arcadian.107

Andrews was not a flapper. The social whirlwind of the 20s woman did not interest her. During her art school

years she assiduously avoided the hectic party scene. Cocktail parties make her shudder; they are, she says darkly, "simply people talking about people."¹⁰⁸ She did, however, share the flapper's independent spirit and willful nature.

It is impossible to note the increasing number of ambitious young women artists without considering the social changes that provided them with opportunities for a professional life. The historian Beverley Kingston makes an observation on this topic. She writes that in both post-war England and Australia there was a marked increase in the number of young women 'claiming' to be artists. She points out that the arts provided a convenient excuse for trips to London or Paris. And as the life of an artist generally implied the life of a bohemian, lapses in moral conduct could be politely ignored: "For a young woman the work of the arts was a more acceptable cover for relaxed attitudes to life and love, a better guise than freedom, than outright defiance of convention."¹⁰⁹

This view may be true for many women artists. Yet for Andrews and her Australian colleagues such an attitude seems to overlook an important fact. These women were not merely 'dabblers' or dilettantes pursuing a life of hedonistic pleasures. They devoted much of their lives to their art, in some cases

virtually to the exclusion of all else. Their lives may have been bohemian, but only insofar as their lifestyles allowed for many more opportunities than would have been possible in their limited bourgeois backgrounds. As Janine Burke writes: "The women artists of this period are not some isolated out-crop of female talent but the culmination of forty years of growing feminist awareness and increasing liberty for women."¹¹⁰

It is against this background that Andrews spent a year at Heatherley's. Advertised as a "Paris studio in London"¹¹¹ Andrews recalls that it was "celebrated for the famous artists who had worked and studied there."¹¹² Henry Massey was the principal at Heatherley's during Andrews' time there and he proved to be an enthusiastic instructor. London-born in 1860, Massey studied art at Bushey and Paris, specializing in genre painting and etching. He exhibited at the principal London galleries from 1884 onwards, and was elected A.R.E. in 1894.¹¹³ He is remembered by Andrews as a devoted teacher:

In my time it was G. Massey Principal & I owe him much. Sometimes he would keep me back after class & give me a little private lesson on my own. The work was all life, drawing and painting in oils. He used to say, "If you want to do two years work in one year whatever you have been doing in class during the week do it from memory on Saturday at home (When no class.) It was extraordinary

after the week's hard study how easily it came from memory, how much better than the work fought out on the spot. His weekly Composition Class was the highlight of the week for me. Wednesday afternoon -- Many students tried to run away having found urgent business elsewhere, but Mr. Massey stood on guard at the door so they could not escape. The Composition Classes were splendid and I enjoyed them immensely although they scared me cold at first. We had five minutes to get our idea down. Five minutes from his giving out of the Title.114

Upon her arrival at Heatherley's Andrews was, as has been previously mentioned, relatively naive about the contemporary art scene in London. The names of the major art figures and movements were

...names only...I speak for myself. I'm sure it applies to most beginners. Many know nothing of all these periods and changes of artistic thought, all that comes afterwards, if they are interested.115

Yet at Heatherley's the values of the academy painters were now in question, and Andrews became more aware of the artistic climate. Impressionism and Post-Impressionism were no longer 'names only'; their influence had been felt in the entire London art world. Andrews herself was particularly taken with the first exhibitions of African carvings shown in London. She found herself turning to this earlier art. Such art was, for her, "more barbaric...people were not so stereotyped in their thinking."116 At this time her search for simpler, dynamic forms began. Primitive art struck a sympathetic chord in her.

We were all breaking away from the old correct academic copying then, from this terrible photographic age which was always emphasizing the pictorial, the 'pretty-pretty.' We were busy experimenting, changing our way of thinking.¹¹⁷

Interest in 'primitive' art was strong in England in the interwar years and it joined Impressionism and Post-impessionism as one of the Bloomsbury passions. In 1918 Fry published an article on "Ancient American Art." The following year Clive Bell wrote an article about African and Oceanic art after seeing a large exhibition of the art at Chelsea.¹¹⁸ In 1920 Fry wrote another article "Negro Sculpture" and a year later Negro art was shown at the Goupil Gallery.¹¹⁹ These articles pertained primarily to sculpture and spoke approvingly of the "three dimensionality" and "truth to material" found in this art. Such writings had a liberating effect on struggling young sculptors such as Henry Moore, who himself wrote about ethnic art, especially Pre-Columbian.¹²⁰ Yet they also commented on the simplicity of the forms, the immediacy of the visual impact carried by these pieces, at once strangely straightforward and quietly mysterious; these were elements Andrews was also searching for.

This search continued after her year at Heatherley's. Following Heatherley's she began independent study under the sculptor Henri

Glicenstein.¹²¹ Polish-born in 1870 and trained in Munich, Glicenstein achieved success in Paris where his sculptures, large expressionistic pieces carved directly from block of wood and stone, received praise from Rodin.¹²² Glicenstein created many public statues and busts of famous people in Europe, Britain, and the United States. In his work he often attempted, as one critic described it, to "give classical themes new identities more in accord with the desperations and disasters of our century."¹²³ His method of direct carving allowed for sculpture that was very bold, emotional, and powerful, causing one writer to call him "an out-and-out Expressionist carving figures whose heroic sentimentality stems from provincial emotionalism sophisticated by the example of Rodin."¹²⁴

Under Glicenstein's tutelage, Andrews worked intensively to simplify her forms further, to find the essence of form. Glicenstein stressed the necessity of paring down compositions, leaving only those lines which could relate the meaning swiftly and surely. Exercises in painting, sculpting, and printmaking taught her to see the essentials:

I was in & out of his studio for awhile & saw & studied his work, carving, modelling, painting, drawing from life direct on great chunks of raw copper (drypoint). All I saw and heard made me begin to realize the need to simplify since with Sculpture you cannot be fussy & I saw the necessity to draw & draw

& draw to begin to understand & comprehend what was basic & what was not. Seeing my work in my studio he asked "Why do you want all those fussy lines, they don't meant anything?" & I could see that they didn't but I did not know enough to know what were those basic lines. My many lines only showed my ignorance, how little I knew.125

In her struggle to show form as 'something more than shape,' Andrews continued her art studies. She enrolled at the Grosvenor School of Modern Art in London. There she encountered a medium that both schoolchildren and Picasso have been intrigued by: the linocut. It would be, as she soon discovered, just what she had been looking for.

>>NOTES>>>

- 1 Personal interview with Sybil Andrews, 28 October 1985.
- 2 Douglas Goldring, South Lodge, (London: Constable & Co. Ltd., 1943), p.64.
- 3 Margaret Tarrat, in her article on the publication BLAST, describes it as a "puce monster." See: Margaret Tarrat, "Puce Monster," Studio International, April 1967, pp. 168-69.
- 4 Letter to Peter White from Sybil Andrews 16 April 1980, as published in Sybil Andrews exhibition catalogue introd. Peter White, (Calgary: Glenbow Museum, 1982), p. 73.
- 5 Personal interview with Sybil Andrews, 28 October 1985.
- 6 Ibid.
- 7 Sybil Andrews, introd. Peter White, p. 73.
- 8 Robin Laurence, "The Essential Line of Sybil Andrews," Interface, February 1982, p. 70.
- 9 Personal interview with Sybil Andrews, 28 October 1985.
- 10 Laurence, "The Essential Line," p. 70.
- 11 Personal interview with Sybil Andrews, 28 October 1985.
- 12 Ibid.
- 13 Sybil Andrews, introd. Peter White, p. 73.
- 14 Personal interview with Sybil Andrews, 28 October 1985.

- 15 Sybil Andrews, introd. Peter White, p. 73.
- 16 Personal interview with Sybil Andrews, 28 October 1985.
- 17 British Colour Linocuts of the 1920s and 1930s, exhibition catalogue introd. Samuel Gordon, (London: Redfern Gallery, 1985), p. 7.
- 18 Ibid.
- 19 Sybil Andrews, introd. Peter White, p. 73.
- 20 Letter to the author from Sybil Andrews, 25 November 1985.
- 21 As quoted in: British Colour Linocuts of the 1920s and 1930s, introd. Samuel Gordon, p. 7.
- 22 Ibid. p. 7.
- 23 Sybil Andrews, introd. Peter White. p. 73.
- 24 Ibid.
- 25 Personal interview with Sybil Andrews, 28 October 1985.
- 26 Laurence, "The Essential Line," p. 73.
- 27 As quoted in Robert Graves and Alan Hodge, The Long Weekend, (New York: W.W. Norton & Co. Inc., 1963), p. 209.
- 28 Charles Harrison, English Art and Modernism 1900-1947, (Bloomington: Indiana University Press, 1981), p. 146.
- 29 David Thomson, England in the Twentieth Century 1914-1963, (Harmondsworth: Penguin Books, 1965), p. 60.
- 30 Ibid.
- 31 In his chapter "Into the Waste Land 1919-23," of England in the Twentieth Century, David Thomson deals with England immediately following the war. A.J.P. Taylor also gives a comprehensive overview in his chapter "Post-War 1918-22," of his book English History 1914-1945, (Oxford: Clarendon Press, 1965), pp. 120-162.

- 32 Wyndham Lewis, Rude Assignment: A Narrative of My Career Up to Date, (London: Hutchinson, 1950), p. 25. He was describing the aims of BLAST.
- 33 Harrison, English Art and Modernism, p. 147.
- 34 Ibid.
- 35 Dennis Farr, English Art 1870-1940, (Oxford: Oxford University Press, 1978), p. 8.
- 36 Thomson, England in the Twentieth Century, p. 85.
- 37 Personal interview with Sybil Andrews, 28 October 1985.
- 38 Graves and Hodge, The Long Week-end, pp. 45-6.
- 39 John Montgomery, The Twenties, (London: George Allen and Unwin Ltd., 1970), p. 42.
- 40 Lewis was a virtual outcast from the late 20s until the 40s. He spent the years writing copiously, publishing twenty-three books between 1920-39. He did not hold another exhibition until October 1932 at Lefevre Gallery, when he showed portrait drawings of "30 Personalities", literally all done during the summer preceding the exhibition.
- 41 Harrison, English Art and Modernism, p. 147.
- 42 From "Notes for the continuation of his Autobiography," in Outline, as quoted in Harrison, English Art and Modernism, p. 147.
- 43 Personal interview with Sybil Andrews, 28 October 1985.
- 44 Ibid.
- 45 Frank Rutter, Art in My Time, (London: Rich & Cowan Ltd., 1933), p. 216.
- 46 Graves and Hodge, The Long Week-end, p. 192. In discussing the influx of Surrealism, Expressionism, and Dadaism to England, they describe the situation again: "All these art movements in turn came to London from Paris: but British avant-garde painting and criticism was always two or three steps behind French fashion, and British popular taste two or

three steps behind the avant-garde painters and critics."

- 47 Rutter, Art in My Time, p. 244.
- 48 Paul Nash, Room and Book, as quoted in Martin Battersby, The Decorative Thirties, (New York: Walker & Co., 1971), pp. 17-18.
- 49 As quoted in Harrison, English Art and Modernism, p. 146.
- 50 Ibid.
- 51 Letter to John Quinn dated 14 June 1920. Published in The Letters of Wyndham Lewis, ed. W.K. Rose, (London: Methuen and Co. Ltd., 1965), p. 120.
- 52 Sir John Rothenstein, British Art Since 1900, (London: Phaidon Press, 1962), p.4. Douglas Cooper makes the same point and extensively documents it in his introduction to The Courtauld Collection.
- 53 Ibid.
- 54 Frances Spalding gives a detailed account of this exhibition and its effects on the British art public in Roger Fry, Art and Life, (London: Paul Elek, Granada Publishing Ltd., 1980), pp. 131-41.
- 55 William Wees, Vorticism and the English Avant-Garde, (Toronto: University of Toronto Press, 1972), p. 21.
- 56 See: Julius Meier-Graefe. Modern Art Being a Contribution to a New System of Aesthetics, (1908; reprint 1968, New York: Arno Press Ltd.)
- 57 Wees, Vorticism and the English Avant Garde, p. 21.
- 58 Cezanne was represented by 21 works, Van Gogh by 22 and Gauguin by 36.
- 59 As quoted in Wees, Vorticism and the English Avant-Garde, p. 22.
- 60 Art Journal, February 1911, p. 60.
- 61 Graves and Hodge, The Long Weekend, p. 194.
- 62 Harrison, English Art and Modernism, pp. 62-63.

- 63 Graves and Hodge, The Long Weekend, p. 194.
- 64 As quoted in Graves and Hodge, The Long Weekend, p. 192.
- 65 Epstein's ostracization is covered thoroughly in British Sculpture in the Twentieth Century exhibition catalogue ed. Sandy Nairne and Nicholas Serota, (London: Whitechapel Gallery, 1981), pp. 11-15.
- 66 Ibid.
- 67 R.H. Wilenski published Modern Art in 1927, an influential book which ran into several editions. In it he stressed experimentation with grouping, colouring, and abstract shapes; naturalistic portraiture and landscape portrayal would now be the domain of photography. It aided in educating the public about the avant-garde movements, but it was a slow process.
- 68 Ford Madox Ford, Thus to Revisit, (London: Chapman & Hall, 1921), p. 174.
- 69 Wees, Vorticism and the English Avant Garde, p. 53.
- 70 Frank Swinnerton, Background with Chorus, (London: Hutchinson, 1926), p. 170.
- 71 New York Times, 25 May 1919, p. 13.
- 72 Wyndham Lewis, Blasting and Bombadling, (London: Eyre & Spottiswoode, 1937), pp. 255-56.
- 73 Not everyone appreciated the Omega efforts. Frank Rutter, in Art in My Time, described
 ...that notorious "Modern Music Room" decorated by Duncan Grant and Vanessa Bell, and exposed to the public at the Lefevre Galleries, in which a poor harmless piano had cruelly been torn to pieces with savage ribbons of redundant paint. Why, this piano was so loud that it was disgracefully noisy before a single note was struck. And there were surroundings to match. (p. 246.)
- 74 Accounts of this episode vary somewhat and the actual events remain unclear. It involved a commission, issued through the Omega Workshops by the Daily Mail, for the design and decoration of a

room for the 1914 Ideal Home Exhibition. A misunderstanding between Fry and Lewis arose after Lewis declared that the commission had been meant for him alone; Fry had considered it a group project. For various explanations of the event, and the magnificent quarrel which followed, see:

*Isabelle Anscombe, Omega and After. Bloomsbury and the Decorative Arts, (London: Thames and Hudson, 1981), pp. 33-35.

*Judith Collins, The Omega Workshops, (London: Secker and Warburg, 1984), pp. 51-56.

*Harrison, English Art and Modernism, pp. 73-4.

*Richard Shone, Bloomsbury Portraits: Vanessa Bell, Duncan Grant and their Circle, (Oxford: Phaidon Press, 1976), pp. 111-115.

*Frances Spalding, Roger Fry: Art and Life, pp. 185-87.

*Vorticism and its Allies, exhibition catalogue introd. Richard Cork, (London: Hayward Gallery in association with Arts Council of Great Britain, 1974), pp. 7-12.

*Wees, Vorticism and the English Avant Garde, pp. 63-72.

- 75 As quoted in Dennis Farr, English Art 1870-1940, p. 212.
- 76 Ford Madox Ford, The Marsden Case, p. 13, as quoted in Wees, Vorticism and the English Avant Garde, p. 16.
- 77 Letter to the author from Sybil Andrews, 25 November 1985.
- 78 Harrison, English Art and Modernism, p. 41.
- 79 Wyndham Lewis apparently did not approve of the Bloomsbury group's behaviour during the war. As he wrote in Blasting and Bombadiering, p. 182:

The 'Bloomberries' were all doing war-work of 'National importance,' down in some downy English county, under the wing of powerful pacifist friends; pruning trees, planting gooseberry bushes, and haymaking, doubtless in large sunbonnets. One at least of them, I will not name him, was disgustingly robust. All were of military age. All would have looked well in uniform.

- 80 Both books were published in London. Vision and Design had reached its fourth printing by 1924; Since Cezanne by 1928. By 1929 Bell's Art was in its fourth printing.
- 81 Harrison, English Art and Modernism, p. 198.
- 82 Lewis, Blasting and Bombadling, p. 182.
- 83 British Sculpture in the Twentieth Century, ed. Sandy Nairne and Nicholas Serota, p. 253.
- 84 Richard Cork, Vorticism and Abstract Art in the First Machine Age. Volume II: Synthesis and Decline, (London: Gordon Fraser, 1976), p. 545.
- 85 Harrison, English Art and Modernism, p. 164.
- 86 Wyndham Lewis, "The Skeleton in the Cupboard Speaks," Wyndham Lewis the Artist. From Blast to Burlington House, (New York: Haskell Pub. Ltd., 1939; reprt. 1971), p. 69.
- 87 Percy Wyndham Lewis, The Caliph's Design Architects! Where is Your Vortex?, (London: The Egoist Ltd. 1919), p.11. Lewis later, and not very convincingly, described The Caliph's Design as "another Blast."
- 88 Harrison, English Art and Modernism, pp. 57-63.
- 89 Cork, Vorticism and Abstract Art in the First Machine Age. Vol II. Synthesis and Decline, p. 545.
- 90 Ibid. p. 546.
- 91 William Roberts, Abstract and Cubist Paintings and Drawings, (London, n.d.[c.1957]), pp. 11-12.
- 92 Harrison, English Art and Modernism, p. 169.
- 93 In a letter 12 December 1919, as published in Paul Nash, Poet and Painter, p. 114. As quoted in Harrison, English Art and Modernism, p. 168.
- 94 In a letter to Harrison from Ben Nicholson, November 1966. As quoted in Harrison, English Art and Modernism, p. 218.

- 95 Janine Burke, Australian Women Artists 1840-1940, (Victoria: Greenhouse Publications Pty. Ltd., 1981), p. 180.
- 96 Ibid, p. 54.
- 97 It is interesting to note that many women artists who did marry in England during this time chose not lawyers or doctors for marriage partners, but fellow artists. Vanessa Bell married the critic Clive Bell, had an affair with Roger Fry that was of pivotal importance in her development as an artist, and was involved with the homosexual Duncan Grant. Barbara Hepworth was married to the sculptor John Skeaping and then Ben Nicholson. Myfanwy Evans became Mrs. John Piper. And so on. Given the economic conditions artists faced in England at this time, these women could hardly have chosen marriage as the road to a financially secure life.
- 98 Burke, Australian Women Artists, p. 59.
- 99 The vote for women passed in June 1918 with the Representation of the People Act. The voting qualification for men over 21 was six months residence; for women over 30 occupancy, which could be derived from the husband. In April 1928 Joynson-Hicks promised the flapper vote in the excitement of a public meeting. The government felt they must honour this promise, and lowered the female voting age from 30 to 21. Churchill and Birkenhead were opposed to the move. See: Taylor, English History 1914-1945, pp. 94, 236, 262.
- 100 The situation was still far from rosy. Most women remained dependent on their husbands, lucky to be given a housekeeping allowance. It was hard for a women to achieve success in a career. There were never more than 20 women M.P.s, there were no women directors of large corporation, no women judges, virtually no women professors at universities. See: Taylor, English History 1914-45, p. 166.
- 101 Taylor, English History 1914-1945, p. 166.
- 102 Ibid, p. 38.
- 103 Nearly 200,000 women worked for the government. A quarter of a million worked on farms. Almost

- 80,000 joined the auxiliary services of the three armed forces, now first instituted (except F.A.N.Y.) More than 100,000 became nurses; 30,000 worked in the Y.M.C.A. These figures do not include the unpaid volunteers, mostly middle class, in canteens and other welfare services. See: Ibid.
- 104 Graves and Hodge, The Long Week-end, p. 44.
- 105 John Montgomery, The Twenties, p. 46.
- 106 Graves and Hodge, The Long Week-end, pp. 105-06.
- 107 Dulcie Deamer, "That Married Look," in Beverley Kingston (ed.), The World Moves Slowly, A Documentary History of Australian Women, (Melbourne/Sydney, 1977), p. 43.
- 108 Personal interview with Sybil Andrews, 28 October 1985.
- 109 Beverley Kingston, My Wife, My Daughter and Poor Mary Ann, Women and Work in Australia, (Melbourne, 1975), p. 132.
- 110 Burke, Australian Women Artists, p. 41
- 111 Advertisements for Heatherley's are found in The Studio magazine throughout the 20s which herald it as "a Paris studio in London."
- 112 Sybil Andrews, introd. Peter White, p. 73.
113. Grant Waters, Dictionary of British Artists Working 1900-1950, (Eastbourne Fine Art, 1975), p. 227.
- 114 Sybil Andrews, introd. Peter White, p. 73.
- 115 Letter to the author from Sybil Andrews, 25 November 1985.
- 116 Personal interview with Sybil Andrews, 28 October 1985.
- 117 Ibid.
- 118 This article was reprinted in Since Cezanne, (London: Chatto and Windus, 1922.) Some of his claims are rather dubious, i.e. "Savages lack self-consciousness and the critical sense because

they lack intelligence. And they lack intelligence because they are incapable of profound conceptions." (p. 116)

- 119 Both articles were later reprinted in Vision and Design in 1920.
- 120 As is evidenced in Moore's oft-quoted passage from a statement in Partisan Review (New York, March-April 1947) :
- Fry in his essay on Negro sculpture stressed the 'three-dimensional realisation' that characterized African art and its 'truth to material'. More, Fry opened the way to other books and to the realisation of the British Museum. That was really the beginning.
- 121 Personal interview with Sybil Andrews, 28 October 1985.
- 122 Stuart Preston, "Memorial Exhibition of Sculpture at James Graham and Sons," Burlington Magazine, (April 1959), p. 159.
- 123 "Exhibition at James Graham," Art News, (March 1959), p. 58.
- 124 Sybil Andrews, introd. Peter White, p. 73.

CHAPTER TWO:
IN FLIGHT

> FALLING INTO RHYTHM	69
> LIKE A MADRIGAL	90
> THE SPEED OF FLIGHT	114
> NOTES	124

To the artist of every age it is given to express in terms of his being, of the life that goes on around him, those big, universal emotions which, though they differ slightly from age to age in the manner of expression, are fundamentally the same.

-- Claude Flight

FALLING INTO RHYTHM

In 1926 Claude Flight purchased, for the sum of three pounds, a limestone cave. Located at Chantmerle, Seine-et-Oise near La Roche, Guyon in France, this cave had been inhabited sporadically since prehistoric times and became Flight's summer home and studio.[Figure 3] Every winter he traded this life of simplicity for the urban complexities of London. It was in London that he devoted his energies to his life project: promoting the linocut.

Claude Flight was Britain's staunchest champion of the linocut between the wars; the history of the linocut is largely the history of Flight. He was a painter, printmaker, interior-designer, lecturer, teacher, writer. He was not a Wyndham Lewis, hurling verbal barrages together so intricately that they became in themselves dubious art. Nor was he a Picasso, capturing attention and imaginations with his enigmatic personality and shockingly incomprehensible paintings. He was, quite simply, part of a whole generation of artists and craftsmen in England whose contribution to the cultural history of our time is only now being considered. He played with the main

themes as explored by Cubism, Futurism, Vorticism and Abstraction, creating his own variations. In his linocuts Flight pushed for public acceptance of new vocabularies in art and design which he advocated unceasingly in his writings.

Flight was born in London on 16 February 1881.² His father was Walter Flight, a Fellow of the Royal Society of Painters.³ As a youngster Flight helped his mother run the family farm at Burwash in Sussex, where they kept bees, goats, and pigs. Their next-door neighbours at the adjoining farm, Bateman's, were Rudyard Kipling and his wife Carrie. An amusing note reflects their shared interest in pigs: "Dear Flight, We have got a pig -- a fat young pig for sale -- Most reasonable price Two Pounds. Come & see it at once and talk about pigs for the Spring. We leave on Friday for the Cape. Sincerely, Rudyard Kipling."⁴

Claude Flight wrote poetry throughout his life and found inspiration through his association with the renowned writer.⁵ An unconventional man with a seemingly inexhaustible supply of energy and varied interests, Flight spent many years doing a variety of jobs before finally deciding to pursue art. In 1902 he began training as an engineer; two years later he became a librarian. In 1906 he settled down to seven years of bee keeping and farming in Sussex only to

decide in 1912, at the age of thirty-one, that he wanted to be an artist. Without delay Flight enrolled as a full time art student at the Heatherley School of Fine Art in St. John's Wood.⁶

The year 1912 was an explosive one for London and a critical time for an art student such as Flight who had just begin his studies. In March of 1912 the Futurists burst into London to publicize their first international exhibition, which has opened in February at the Bernheim Gallery in Paris. From Paris the exhibition came to the Sackville Gallery in London. It would then travel on to Berlin, Brussels, Amsterdam, and Munich.⁷

It was not the first time the Futurists had descended on London, filling the city with noisy self-promotion, scandalizing the English art establishment, and bewildering the general public. They had previously visited England in April 1910.⁸ At that time the flamboyant Marinetti had led his fellow artists on a whirlwind tour of London. He quickly approved of the general spirit of the times, which he saw as being ripe with dynamic change and violence. He appeared at the Lyceum Club to present a 'Discours futuriste aux Anglais,' in which he applied Futurist criteria to England. He was pleased with what he found:

What we like in you is your indomitable and bellicose patriotism; we like your intelligent and generous individualism which allows you to open your arms to the individualists of all countries...You have kept an unbridled passion for fighting in all its forms, from boxing -- simple, brutal and swift -- to the roar from the monstrous throats of the guns crouched in their revolving caves of steel on the decks of your Dreadnoughts, when they smell in the distance appetising squadrons.⁹

But, as Marinetti pointed out again and again, England was a paradox: "You adore the beautiful flying machines that skim over the earth, sea and clouds, and yet you jealously preserve the least fragment of the past."¹⁰

When Marinetti revisited England in 1912 he was accompanied by Boccioni, Carra and Russolo. This time their exhibition was composed of more than thirty paintings and C.R.W. Nevinson exhibited the first English Futurist picture, Gare St. Lazare.¹¹ They also provided a thirty-six page catalogue containing Marinetti's initial Futurist manifesto, the Futurist painters' first manifesto, their statement of principles called 'The Exhibitors to the Public,' and explanations of many of the works. And, as Wees points out, "everything in the catalogue was translated into English, with the result that the catalogue raised nearly as much controversy as the paintings."¹²

The Futurist exhibition got much the same response as the first Post-Impressionist show, less than two

years earlier, had generated. Abuse flowed freely from the critics, who excelled with their eloquent and cutting remarks. The Evening News (2 March 1912) decided that Futurism had "fallen flat as a breathless pancake" with its manifestos and theories now translated into paintings that looked like "the most imaginative linoleum [or] cut-paper work of a Colney Hatch Kindergarten." The Graphic (9 March 1912) lived up to its name: "Emotions, experience, noises, headaches, vertigo, absinthe, these are the things which the Futurists try to express in terms of paint. They do not as yet express them in terms of art." Silence could also be a telling condemnation: Walter Sickert claimed that the Morning Post refused to print Robert Ross' review "on the plea that the Futurist Exhibition was in itself immorality, and must not be chronicled."¹³ The academic painter Sir Philip Burne-Jones wrote in the Pall Mall Gazette (5 March 1912) that the "authors of the ludicrous productions" at the Sackville Gallery were "outside the pale of Art altogether, and are no way concerned with it." When Max Rothschild, the proprietor of the Sackville Gallery, challenged him about this statement Sir Philip retreated from the argument by declaring, "I oughtn't to have been interviewed about such a silly subject."¹⁴ Not all reviews were negative. Sickert wrote:

"Austere, bracing, patriotic, nationalistic, positive,...the movement is one from which we in England have a good deal to learn."¹⁵ Lewis Hind had predicted that "England, as a whole, will laugh at or loathe these works..."¹⁶ England did both: Marinetti happily calculated that more than 350 articles had been written about the show (most of them uncomplimentary) and that sales had exceeded 11,000 francs.¹⁷

Boccioni described London bitterly to Vico Baer after his initial encounter with England: "London, beautiful, monstrous, elegant, well-fed, well-dressed but with brains as heavy as steaks," he said. "Inside, the houses are magnificent: cleanliness, honesty, calm, order, but fundamentally these people are idiots or semi-idiots...What does it matter if some day under the ruins of London raincoats will be excavated intact, and account books without ink spots?"¹⁸

Marinetti spoke again of England's tug-of-war between the future and the past in a lecture he delivered at Bechstein Hall on 19 March 1912. There he praised England for "its brutality and arrogance," but denounced it "as a nation of syncophants and snobs, enslaved by old worm-eaten traditions, social conventions and romanticism."¹⁹ Two weeks earlier, in an interview with the Evening News (4 March 1912) he had enthused, "Why, London itself is a Futurist city!"

He praised its "brilliant hued motor buses," "enormous glaring posters," "coloured electric lights that flash advertisements in the night" and especially "the Underground" where "I got what I wanted -- not enjoyment, but a totally new idea of motion, of speed." He sniffed at the English artists' reluctance to take advantage of this wealth of Futuristic material: "...your painters live on a nostalgic feeling, longing for a past that is beyond recall, imagining they live in a pastoral age...."20

Marinetti's inspiring, if occasionally confusing, rhetoric was welcomed by many young art students who were feeling jaded by the confines of academic conventions in the art schools.²¹ One such student was Nevinson, who had fled to Heatherley's after the restricting atmosphere at the Slade, which was ruled over by the indomitable Henry Tonks.²² Nevinson "constituted that rare phenomenon [in England], an outspoken convert to Futurism."²³ Through Nevinson, Flight is believed to have met Marinetti at this time. Aside from this meeting, there is no information to suggest that Flight had further associations either with Marinetti or Nevinson.²⁴ Nevinson went on to become an English spokesman for Futurism. In the spring of 1914 when Marinetti recited excerpts from his free-word poem "The Siege of Adrianople," Nevinson

banged away on two drums in the next room. His largest Futurist work, Tum Tiddly Um Tum Pom Pom of 1914, again slammed English taste as the Futurists cheered "HURRAH for motors! HURRAH for speed!"²⁵

The impact of Futurism on Flight's work would not be felt until the 20s. With the outbreak of war, his formal art training came to an end. He volunteered as a farrier in the Royal Army Service Corps. Following this he served for three and a half years in France as a commissioned captain responsible for procuring horses and mules.²⁶ He was decorated with the medal Merite Agricole for his services to France during the war.²⁷

Flight returned from the war determined to continue with his art. In the restless post-war years he was very aware of the experiments that were taking place around him among the Vorticists, Cubists, and Futurists. Michael Parkin describes this period as being for many artists "unstable and more culturally destructive than the war had been -- it witnessed an explosion of imagination that turned away from the representational -- the young men saying, not altogether truthfully, that colour photography would take over the hands of those who wanted 'unselected copying.'"²⁸ Flight began to apply himself, as Bernard Denvir describes,

...with energy and consistency to his career as an artist, discovering with remarkable speed -- for it is difficult for us today to recreate the feelings of hostility with which living art was often regarded by most people when it first made its appearance -- the validity and significance of the contributions which the Cubists and Futurists were making to the language of expression.²⁹

Fired by the continued developments that were taking place on both sides of the Channel, Flight joined the Seven and Five Society in 1922 upon the invitation of Percy Jowett.³⁰ The Seven and Five Society was a group of seven painters and five sculptors. It was formed in 1920 and lasted sixteen years, longer than many such groups, and had fifty-six members in all. Over the years artists such as Henry Moore, Barbara Hepworth, Christopher Wood, Frances Hodgkins and other progressive painters would join.³¹ The members regarded themselves as being "in rebellion against academic art."³² It remained a loose organization, with members having little in common with each other aside from an interest in Post-Impressionism. Like the X Group, they did not support any specific common cause and were joined together mainly to fill the hiatus in their professional lives and to share the costs of exhibiting.³³ They did, however, issue a manifesto in conjunction with their first exhibition at Walker's Galleries in April 1920. The catalogue is worth

quoting fully to illustrate the tenets which they did share, and to cite the basic principles which influenced Flight during the formative years of his career:

The "SEVEN & FIVE" desire to explain that they are not a group formed to advertise a new "ism."

They feel that the gladiators of the present warring sects are often concerned more with the incidental politics and temporary eddies of art than with its essential realities.

A periodic explosion is essential in Art as in all other forms of organized activity, to blow away the crust of dead matter that time inevitably accumulates. The "SEVEN & FIVE" are grateful to the pioneers, but feel that there has been of late too much pioneering along too many lines in altogether too much of a hurry, and themselves desire the pursuit of their own calling rather than the confusion of conflict.

The object of the "SEVEN & FIVE" is merely to express what they feel in terms that shall be intelligible, and not to demonstrate a theory nor to attach a tradition.

Individual members have their own theories of Art, but as a group the "SEVEN & FIVE" has none.

Each member is free to develop his own individuality: all that the group asks is that he shall do that, and not try to exploit someone else's.

Their desire is to group together men who do not attempt to achieve publicity by mere eccentricity of form or colour, but believe that to be sincere is not necessarily dull.³⁴

From the work shown at the Seven & Five exhibitions during the 20s it was apparent that the members looked to Post-Impressionism for inspiration, although their work tended to be somewhat more naturalistic. In their paintings of still life, landscape and portraits, the

influences of van Gogh, Gauguin, and Matisse could be seen as they attempted to achieve " 'freshness' of tone and colour and to instantiate a commitment to 'sincerity' in their approach to ideologically uncomplicated subjects."35

Harrison is quick to point out that at no time during the twenties did the Seven & Five constitute an avant garde in England. There was, he says, "no such thing in English art at the time, which is to say that there was no concerted opposition to the modernist orthodoxy of Post-Impressionism."36 He described the catalogue, in fact, as a "pathetic little document" and believes that it sums up the mood of uncertainty and frustration characterizing early post-war art:

The reproving timorousness, the invoking of unspecified 'essential realities,' the recall to order, the vaunting of a conservative concept of professionalism, the attaching of value to 'sincerity' in the absence of criteria for deciding truth, these are all characteristic features of a culture in recession. Pseudo-liberalism -- the vaunting of principles of tolerance in the absence of theory -- and laissez faire within narrow limits characterize the mainstream art of the period between the wars.37

Nonetheless, the Seven & Five was the only significant group movement in English painting during the 20s.

At Seven & Five exhibitions between 1922 and 1928 Flight regularly exhibited modernist-inspired linocuts, watercolour sketches, and oil paintings. All expressed

dynamic rhythm and movement. Glazebrook describes Seven & Five works as being based on "...continental styles, characteristically modified, tamed, and softened in English soil"³⁸ He also offers an illuminating discussion of the group:

The atmosphere of the Seven & Five is elusive and perhaps impossible to pin down succinctly in words because each exhibition was different...There was nothing sombre about the Seven & Five at its best and most typical. There is a reflection of the joy of being alive after the 1914-18 war in the gaiety of Claude Flight's linocuts...Even though we know that art spells work there is a suggestion of painters perpetually on a country holiday or a seaside holiday in Cornwall, Brittany, or Brighton.³⁹

When the Seven & Five held its seventh exhibition in January 1927 at the Beaux Arts Gallery, H.S. Ede discussed the 'modernity' of the painting:

We are still slaves to the insulting habit of comparing the depicted object with the object depicted--not allowing the picture to stand on its own merits. This is an age of surface values, an age which gives glory to the right thing done at the right moment; it isn't concerned with the past or the future, it has no past, present, or future--it is a state of being. "Fleeting" is the watchword...Painting is not now for eternity, it is the expression of the moment, and each moment will bring its own expression....

Ede applauded the Seven & Five for its efforts to break from the representational, from the emphasis on the photographic, claiming that their works fall "into rhythm in the same sort of way that music does, but their vitality comes through colour and form instead of

sound and time."40 Other reviews were not as enthusiastic. A critic in The Observer stiffly commented: "Mr. Ben Nicholson has three muddy nudes against wishy-washy backgrounds. It is obvious that the figures are not meant to be anatomically probable -- one woman's ankles are three times the width of her neck; one wonders simply why he had to paint them."41 This type of criticism continued in the press throughout the 30s.

Flight's work at this time was widely reproduced in many leading art magazines of the day, such as The Studio, Colour, and Artwork.42 His rhythmically designed watercolour, Trawler (c1924), was illustrated in the magazine Ray in 1926. Ray was edited during its brief two-year life by Sidney Hunt, a fellow Seven & Five member whose journal was, as he claimed, "the only English periodical devoted exclusively to new art movements."43 In Ray Flight rubbed elbows with Ben Nicholson and several leading Dadaists, Surrealists and Constructivists whose art in reproduction and translated statements brought avant-garde news to Britain.44 Unfortunately, cosmopolitan contents, sans-serif type, and eccentric layouts were not enough to establish a base for these movements in England; it would be another five years at least before European

modernist avant-garde art would find a strong voice in England.

In spite of the publicity received by Flight's art, Ben Nicholson was dissatisfied with Flight's work. After Nicholson became the chairman of the Society in 1926, he set about purging the group of all members whom he did not feel were sufficiently 'modern.' By 1928 Flight and his friend Percy Jowett were edged out as Nicholson succeeded in his aim, with the eventual adoption of strict abstraction in 1934. His efforts culminated in the first English all-abstract exhibition held at the Zwemmer Gallery in 1935.⁴⁵

Undaunted, Flight joined the newly formed Grubb Group as a founding member in 1926.⁴⁶ This too was a loose society which respected the aesthetic preferences of individual members. The sixteen-member group agreed that both abstract and representational art would be held in equal esteem. They met at the Quo Vadi restaurant in London's Soho district, where they displayed their work on the restaurant walls. The formation of the group was initiated by Edward Carrick, son of the engraver Edward Gordon Craig. Carrick lightheartedly adopted the motto "Ars Longa Grub Fugit." Iain Macnab, attracted to the joviality of the group, added a further motto: "Taste and See! Eat and Buy!" They were anxious to give young artists a

chance, and only charged one shilling as hanging fee.⁴⁷ Fellow members included "Richard Finny, this year's Prix de Rome, Miss Edith Lawrence, whose applique work has already attracted much attention...and Mr. Iain Macnab, the principal of the Grosvenor School of Art, whose reputation as an etcher is deservedly high." Their work was approvingly spoken of as being both "catholic and healthy."⁴⁸

It is not known when Flight actually first encountered the linocut, but by 1919 he began to make his own colour linocuts in a vaguely impressionist style. He later dismissed these early efforts for being "too much in the water-colour convention," illustrating one in his 1927 book Lino-Cuts as "an example of a badly conceived colour print, which failed to exploit the medium."⁴⁹ The history of linocuts in general remains hazy. Flight himself remarked that "It is difficult to trace the start of what is as yet such a very new branch of the arts."⁵⁰ It is known that linoleum was patented by its English inventor Frederick Walton in 1860.⁵¹ Used primarily as a floor covering, it originally consisted of solidified linseed oil and crushed cork pressed onto coarse canvas backing. Precisely when artists first discovered the medium of linocut is not known, although theoretically it could have been soon after the invention of linoleum.

Wallpaper designs in linocut were being made in Stettin, Germany, in 1890, and it is believed that the technique was introduced to America by Vojtech Pressig, a Czech, around 1910.⁵² Linocuts were imported to Australia from England by the printmaker Napier Waller following World War I.⁵³ By the First World War several artists had begun experimenting with linoleum. Among the first practitioners early in this century were the German Expressionists Erich Heckel and Christian Rohlf, who successfully utilized the expressive possibilities of the linoblock in their prints.⁵⁴ With artistic resourcefulness, the American Max Weber made his first linocut Crouching Nude Figure in 1910 from a piece of linoleum found in a rubbish heap close to his New York home.⁵⁵

The earliest known linocuts to be made in England were produced not by a native Englishman, but by the expatriate Australian artist Horace Brodzky. He moved to London in 1908 and studied at the City and Guilds Art School in Kensington in 1911. Between 1911 and 1915 he exhibited at various art shows throughout England and in 1914 he joined the London Group. He began to make linocuts around 1912, and introduced the medium to his friend Gaudier-Brzeska.⁵⁶ Brzeska's one and only linocut Wrestlers of 1914 was prominently shown, along with Brodzky's Festa (1919) and The

Expulsion (n.d.), in Flight's First Exhibition of British Lino-cuts held at the Redfern Gallery in 1929.⁵⁷

Flight's initial introduction to linocuts is believed to have been through the work of the Viennese teacher Professor Franz Cizek, who promoted the use of linoleum in his art classes for young children at the turn of the century. Exhibitions of the work of Cizek's pupils were shown in London and most certainly seen by Flight. Impressed, Flight would write about them in 1927: "Professor Cizek, of Vienna, seems to have been the first European of any standing to use lino-colour printing in what one may call a European way; this, in the art classes which he directed so wonderfully and with such apparent success."⁵⁸ He also spoke approvingly of one of Cizek's pupils, Kingston Doubleday, who in 1924 began a class in St. John's Wood largely based on his former teacher's principles:

This is not playing at art to amuse children; it is far more serious than hockey, cricket, or football...These children are not learning to be artists; there are far too many so-called artists being ground through the art school sausage machine for the consumption of a dyspeptic world.⁵⁹

Rather, these children were being "trained unknowingly as critics delighting in the beautiful and in the right

use of material, developing a sense of form and colour."⁶⁰

Unfortunately, not everyone shared Flight's enthusiasm. Although several modernists such as Heckel and Rohlf's had demonstrated the expressive potential of the humble linocut, most held the medium in low esteem. Fine-art practitioners encountered the widely held prejudice that they were engaged in a childish pastime, one which was more appropriate to grade-school art classes. Linoleum was relatively inexpensive and easy to cut, making it an ideal medium for teaching children the rudiments of art; widely used in progressive schools such as Cizek's, it became, perhaps inevitably, thought of as a 'childish' method. Comments such as that printed in the Calgary Herald, as late as 1948, reveal that this prejudice was not easily overcome: "Though an adult might tire of some, we feel that it would be grand for children in homes, schools, and libraries."⁶¹ Flight himself recognized the paradoxical situation. While applauding Cizek and Doubleday for their efforts, he realized that they nonetheless inhibited fine artists from experimenting with the technique:

We grown-up lino-cutters and printers have had to live down the common belief that lino-cuts, because they are a children's form of expression, and comparatively

easy in technique, are therefore a 'second-rate' art and when practised by grown-ups have not much value.⁶²

As Stephen Coppel observes, "Connoisseurs snobbishly compared the base-begotten linocut with its legitimate half-brother, the woodcut."⁶³ Comparing the linocut to traditional print techniques, they declared it aesthetically inferior. F. Morely Fletcher, a leading English practitioner of the colour woodcut using Japanese methods and author of the widely-used textbook Wood-block Printing (1916), dismissed linoleum, reportedly saying, that "the material is not suited for printing a beautiful surface of colour nor for giving the finer qualities of line, and when it is used for colour the result is poor."⁶⁴ Herbert Furst, the eminent critic and author of The Modern Woodcut (1924), explained that "whilst rubber and linoleum-prints are really often all but indistinguishable from wood-prints...there are certain wood-prints considered and valued as much above the rest as a Queen is above a washerwoman. I allude to the relative esteem of wood engraving and woodcutting."⁶⁵ In 1934 the London art critic Jan Gordon pointedly remarked in The Observer: "The lino-cut enjoys a lowly position as the poorest of poor relations in the social register of Art. Only one

example managed to sneak into the Royal Academy this year, and I am sure that all are rigorously excluded from the Paris Salons."⁶⁶

Rigorously excluded or not, Flight ardently promoted the colour linocut from the mid-20s onward. He edited the art periodical The Arts & Crafts Quarterly from September 1926 to March 1927, contributing to it a series of six articles describing the technique of linocutting.⁶⁷ These articles were elaborated upon and became his first textbook, Lino-Cuts, which was published in 1927. A second book, The Art of Lino Cutting and Printing, was published in 1934.⁶⁸ He began teaching linocutting at the Grosvenor School of Modern Art in 1926 and supplemented this with an energetic exhibition programme that lasted well into the 30s. The techniques, theories, and principles that he offered through this campaign to students such as Andrews require a closer look.

A colour linoblock is like a madrigal in music.

Soprano, treble, tenor (trio), or

Soprano, treble, tenor, bass (quartet).

- Sybil Andrews

LIKE A MADRIGAL

An avowed modernist, Flight celebrated the modern age in England through the linocut. He unceasingly campaigned for the recognition of the linocut as an independent art form, and as one particularly suited to expressing modern times.

He argued that colour printing from linoleum was much easier than from blocks of wood, allowing artists to concentrate on artistic expression rather than on honing technical skills. He had little enthusiasm for the complicated and laborious procedure involved in the Anglo-Japanese method of making colour woodcuts. In this method, as taught by F. Morley Fletcher, the block had to be brushed with a mixture of powdered ink and rice paste and printed with dampened paper.⁶⁹ Flight felt the Eastern method of printing was "unsuitable to a Western people" as the complicated method required such care and precision that

the technique itself often daunts the would-be colour printer, and when and if he survives the necessary training his outlook is almost invariably fixed upon overcoming the difficulties of this foreign imported technique, and in so doing he forgets that the use of colour printing is to express certain experiences which he as an artist

undergoes and to express them using the technique as his obedient servant.⁷⁰

He acknowledged the fact that this Anglo-Japanese method was common in England but felt that the work produced by this method was "not of a high order, for the printer's energy was expended upon cutting, registering, and especially on the printing of their blocks, and the prints very rarely had anything to 'say' -- there was no new and original point of view expressed."⁷¹ He complained that the printmakers were often so absorbed in the technical intricacies of the procedure that artistic expression was of secondary importance:

The Anglo-Japanese wood-cut colour printers in England are a case at point, these printers having been influenced very strongly by the Japanese, so strongly that the colour prints which they create with such cleverness of technique are lacking in any vital motives of expression in keeping with the age they are living in.⁷²

The problem began, he felt, with the fact that this method was "not native born" and artists absorbed in "aping the Japanese technique and mannerisms without the Japanese tradition and spirit, produce in their wood-cut prints as a rule an unreal and theatrical appearance." Their influence on contemporary art, he concluded, "is nil."⁷³

He supported the less complicated method of lino-printing with a variation which he himself invented. In his technique the traditional key-block in colour relief printing was replaced by three to four blocks of almost equal value: "A key block is not essential; two, three or four blocks of almost equal detail can be used and strength obtained where necessary by superimposing one colour over another to gain the required depth of tone."⁷⁴ In Lino Cutting and Printing, he triumphantly explained how, in one instance, overprinting allowed for "sixteen different varieties of colour from four simple colour blocks."⁷⁵ This decision to eliminate the key-block is perhaps Flight's most influential technical development. Traditionally in colour relief printing a detailed block was cut first and served as the 'key' to cutting the remaining blocks. Each block was then printed in a separate colour. Unity was achieved by printing the key-block last over the built-up colours. Linocutting did not depend on this key block and was therefore recommended as an excellent discipline for learning design as the artist had to keep in mind the overall composition, working with formal relationships of colour and shapes to create a coherent whole. As Flight observed, "the sooner the student in his colour work learns to consider each block as an arrangement of

line and mass, and eliminates the all-line 'key-block', the sooner he will produce work that is true to the use of the medium, which is work that builds up block by block to a perfect whole."76 The necessary simplification involved in this method was well suited to the medium, which did not allow for a great deal of detail. It also enabled the artist to create dynamic patterns of overlapping, sometimes abstracted, shapes with complex variations of tone and colour. With medium and image thus integrated, Flight's insistence on efficiency in art was satisfied. Flight often worked with as many as eight blocks, but most of his students, including Andrews, worked with four or five.

In advocating a craft-like simplicity in linocutting, Flight was a kindred spirit to the English arts and crafts tradition. It was this side of his artistic nature that kept him from being an all-out modernist. Common linoleum from household floors was admirably suited for the blocks. He reports, with seeming glee, his own success in using this humble material to produce recognized works of art when his series, The Four Seasons was

bought by the Victoria and Albert Museum, which proves that there was nothing wrong with the blocks, and yet these eighteen blocks were cut entirely from some rolls of very much-used linoleum discarded by the tenants leaving a vacant flat.78

The tools required for linocutting were also simple: "...some of the best tools for practical use can be made at home," Flight observed.⁷⁹ A penknife served just as well, if not better than, Japanese knives which were sold for cutting the linoleum. Gouges could be made "with little difficulty from part of the rib of an old umbrella filed off to the required length and hammered into a specific handle."⁸⁰ The handle itself could be bought from an ironmonger or made from a scrap of firewood. Flight provided instructions for making a "baren," or homemade rubber. Used for rubbing the back of the paper when printing, the "baren" could be easily fashioned out of two rounds of millboard covered with bamboo leaf. He also commented that, for a burnisher, "the handle of a toothbrush, the back of a dessert spoon, or a paper knife" worked well.⁸¹

Flight applied ordinary oil colours and printing inks to the block with a simple gelatine roller. He advised using Japanese tissue paper for a printing surface as it was semi-transparent, strong, and not too porous. He added, however, that "all kinds of cartridge, provided the student has a strong hand, can take the place of the more transparent papers."⁸² Unlike Eastern printing methods which call for dampened paper, Flight advocated the use of dry paper. He suggested giving the paper an initial over-all tint by

staining it with water-colour prior to printing. He often used another technique of altering the colour key of the finished print by mounting it over a sheet of coloured paper: "the delusion that the paper has been tinted is maintained and the 'purist' is satisfied."⁸³

On one point in particular he was adamant: printing had to be done by hand, and not with the use of a printing press. "The result of press printing is hard and mechanical," he declared.⁸⁴ Hand rubbing on the back of the paper allowed for lightly-textured effects from the linoleum surface and allowed the artists to control the quality and depth of colour:

By the use of the lino-cut colour print the artist and his public come into a closer communion than by the expression of any other printing process, for these prints have a more personal quality than the wood-cut, the etching, or the lithograph, due to the fact of their being hand-printed and it is absolutely essential that they are printed by hand without the use of a press, the results of press printing -- we have unfortunately certain printers who advocate this method -- being deplorably mechanical and works of art of a very low order.

He suggested instead rubbing the print with the back of a spoon, as this allowed for "a personal charm which is otherwise impossible to achieve by mechanical means."⁸⁵ This personal charm is readily apparent; the grainy surface of the linoleum brings forth subtly textured impressions which have a direct and warm appeal. Minor off-registration can even become a positive factor, as

it emphasizes the artist's concern with expression rather than production and technique.

Flight's distaste for mass-produced 'inhuman' work links him historically to the continuing nineteenth century English arts and crafts tradition that extended from William Morris' workshop of Morris, Marshall, Faulkner & Company to Roger Fry's Omega Workshops. In 1861 Morris began commercial production in competition with the "soulless machining"⁸⁶ that appealed to Victorian bourgeois taste, and produced mural decorations, carving and stained glass, furniture, and embroidery. Morris felt he had to rectify the "lamentable condition of the applied arts" and rescue them from "their state of complete degradation."⁸⁷ Fry considered himself to be in a similar position to Morris in that "any attempt to bring art and industry together must depend to some extent on the aims and predilections current among the artists of the day..."⁸⁸ but declared that the artists of the Omega Workshops would be "less ambitious than William Morris, they do not hope to solve the social problems of production at the same time as the artistic."⁸⁹ Fry in his workshop, which employed young professional artists part-time, thereby supporting them both financially and morally, shared similar tenets with Flight and his promotion of the linocut. Like Flight,

s fellow Omega workers objected to the
ing 'prettiness' that characterized so much
ish art. When the Workshops were in the initial
lanning stages, Vanessa Bell warned Fry of this
tendency: "...don't you think we shall have to be
careful, especially in England, where it seems to me
one can never get away from all this fatal prettiness.
Can't we paint stuffs etc. that won't be gay and
pretty?"⁹⁰

Much as Flight insisted on hand rubbing to avoid a
'mechanical' finish, so Fry and his co-workers aimed at
avoiding machine-made precision. Fry wanted to retain
"the spontaneous freshness of primitive and peasant
work"⁹¹ and discourage the "expensive quality of shop
finish."⁹² As if to further emphasize the 'human'
quality of the prints, Flight began the unusual habit
of signing and numbering the works on the image itself
after it was printed, rather than the traditional
custom of signing below the image. It seems likely
that this stemmed from his desire to show that these
prints had not been mass produced but were the personal
expression of the artist.

Flight and Fry shared a common mistrust for the
machine in art. Both recognized its undeniable
presence but were unsure as to its place in the art
world. Flight preferred the 'human' quality of the

handmade linocut to results obtained from a press. Fry's coterie was so intent on giving furniture a handmade look that customers frequently complained it was too handmade: chairs fell apart, paint chipped off lampshades and tables. One critic noted that

Concerning the machine in art, Fry felt that this was the most important problem now before them [artists], and it was by no means solved yet. They still did not know the least bit what the machine could do with advantage and what it could not do. He did not altogether agree in thinking that man could altogether control the machine.⁹³

Fry's belief that art should reveal the joy in the making of it paralleled Flight's advocacy of the 'personal charm' of the linocut. The two men shared the belief, as Fry so aptly put it, that

...unless there was some joy in the making there would not be joy in the long run in the contemplation of any object, and it was very difficult to see how that joy was to be got in a machine-made object. If they were going finally to solve the question of the machine, they had got to find out how much good was done in being able to produce very rapidly, and in large quantities, or producing more slowly by processes which actually interested and occupied the mind of the person who was doing the work.⁹⁴

Flight's links to Bloomsbury tenets extend to some of his principles, which bear a resemblance to theories as espoused by Fry and Clive Bell. Although Bernard Denvir describes Fry and Bell as being "those two Bloomsbury pundits [who] were still considered rather esoteric prophets"⁹⁵ they nonetheless had strong voices

in the English art world. Many artists of the time looked at their doctrines and readily put them into practice. Flight was one of them, and this was due in part to his rather notable lack of insularity. He maintained an avid interest in European art, constantly frequenting French art centers. At a time when it was difficult for a British artist to get his work shown abroad, Flight exhibited at the Salon des Independants in 1922 and the Venice International Exhibition in 1924.⁹⁶

Although Flight was no longer part of the Seven & Five Society as it strove for modernism through pure abstraction, his writings nonetheless reveal him to be an avid promotor, like Fry and Bell, of modern art. His books are liberally sprinkled with invectives against 'old' art and England's 'backward' view. 'Living in ugly homes, adorned with ugly furniture and hangings, the average man has grown up without training in the arts,' he said severely, "and he does not realize that the greatest and most satisfactory of all the pleasures is denied him. It is a pitiful state of affairs, this art of ours in England..."⁹⁷ For Flight, the linocut was a symbol of the modern movement and the modern age:

The linocut is different to the other printing mediums, it has no tradition or technique behind it, so that the student can

go forward without thinking of what Bewick or Rembrandt did before, he can make his own tradition, and coming at a time like the present when new ideas and ideals are shaping themselves out of apparent chaos, he can do his share in building up a new and more vital art of tomorrow.⁹⁸

He hailed linocutting and printing as "the newest art form, for linoleum which makes the cutting and printing possible is a new medium" and considered the prints illustrated in his books to be examples of modern art as they "express some experience of to-day in the technique of to-day."⁹⁹ He believed that " 'The glory that was Greece, the grandeur that was Rome' are interesting to us only historically, for our lives and experiences are those of Europe, Asia, Africa and America of today;"¹⁰⁰ much as Bell insisted that people must understand that "forms can be significant without resembling Gothic cathedrals or Greek temples."¹⁰¹ Flight agreed that modern art can arouse the wrath of those unaccustomed to it, as such viewers become aware of "a sudden consciousness that they have been left out of the game in which heretofore all their training had given them precedence..."¹⁰² Bell denigrated those artists who treated a picture "as though it were a photograph. Instead of going out on the stream of art into a new world of aesthetic experience," he observed, "they turn a sharp corner and come straight home to the world of human interests."¹⁰³ While Flight spoke

approvingly of the fact that "all the best works of all the greatest artists of all time are before us to study," copying from previous work was not condoned, as "in colour printing we must create -- not copy from the past."¹⁰⁴ Art should instead look forward:

The art of to-day, the most universal expression of the most universal emotion, has very little to do with the tradition of the past, and the life of to-morrow towards which the art of to-day is leading us will be still less influenced by the past than we are at the moment.¹⁰⁵

In his book Art of 1914, Bell discussed his belief that aesthetic experience depends upon the recognition of 'significant form':

...lines and colours combined in a particular way, certain forms and relations of forms, stir our aesthetic emotions. These relations and combinations of lines and colours, these aesthetically moving forms, I call 'Significant Form'; and 'Significant Form' is the one quality common to all works of visual art.¹⁰⁶

Fry agreed with Bell that 'significant form' is the source of aesthetic enjoyment, but criticised his theory for resting on a circular argument: significant form is defined as that which arouses aesthetic emotion, and aesthetic emotion is that which is aroused by significant form. Fry realized that something had to be fused with form to give it significance: "And is it not just the fusion of this something with form that makes the difference between the finest pattern-making and a real design?...We should have to admit that this

something, this X in the equation was quite inconstant, and might be of almost inconceivable nature."107 Later, in Retrospect, Fry put forth the idea that significant form is "something other than agreeable arrangements of form, harmonious patterns, and the like...it implies the effort on the part of the artist to bend to our emotional understanding by means of his passionate conviction some intractable material which is alien to our spirit."108

There is an intangible, mysterious quality which fuses with this process of selecting and arranging forms harmoniously. Bell acknowledged that "forms arranged and combined according to certain unknown and mysterious laws do move us in a particular way," and that it is "the business of the artist so to combine and arrange them that they shall move us."109 Flight believed that "the artist's work must produce in the mind of the beholder an emotional organization which will result in a similar experience."110 For him, images which can be translated visually into linocuts begin with "an experience, i.e. something that I have once seen comes back forcibly in connection with a present interest, and from this I evolve an arrangement of forms and colours to give harmonious and ordered expression to my presentation of this experience."111

This search for significant form depends, according to Bell, "not on a hawklike vision, but on some curious mental and emotional power."¹¹² Both Flight and Bell believed that this characteristic was not common to everyone. Bell declared that "Only artists and educated people of extraordinary sensibility and some savages and school children feel the significance of form so acutely that they know how things look."¹¹³ Flight believed that it is a special gift of the artist, one which enables him "to select and concentrate all the most appropriate and forcible means by which we may be induced to 'see' things 'with his eyes' and not our own...The artist alone is "able to 'see' things which we overlook, because our attention is captured and confined by aspects of what we contemplate, which are important in our practical life."¹¹⁴ Artists, according to Flight, should portray "experiences which of their nature have as broad and universal appeal as possible, experiences expressed in some universal language of form and colour."¹¹⁵

This union between formalist concerns and emotional responses is one which interested both Flight and Bell. For although forms and colour arrangements can be analyzed and 'dissected' in the most precise and deliberate methods, emotional responses are not so easily explained with logic and cool analysis. As Bell

admitted, ultimately "We have no other means of recognizing a work of art than our feeling for it."¹¹⁶ He recognized the marriage between the formal elements and emotions: people who can feel aesthetic emotion

...talk about the shape of forms and the relations and quantities of colours. Often they can tell by the quality of a single line whether a man is a good artist. They are concerned only with lines and colours, their relations and quantities and qualities; but from these they win an emotion more profound and far more sublime than any that can be given by the description of facts and ideas.¹¹⁷

Flight believed this union allowed for a commonplace subject to be "translated in such a manner that we derive from it a new way of viewing a certain aspect of nature, it gives us a new phase of consciousness."¹¹⁸ It enables the viewer to "feel differently, to think differently upon this occasion and in some way to the trend of thought which this experience has given..."¹¹⁹

The concept of form is of fundamental concern in this union. For these writers form is an element that is mentioned repeatedly; an insistence on form marks their writings. At the basis of this concern is an admiration for Cezanne, whom Bell described as "the Christopher Columbus of a new continent of form"¹²⁰; he also declared that "Cezanne carried me off my feet before even I noticed that his strongest characteristic was an insistence on the supremacy of significant

form."¹²¹ Fry hailed Cezanne as being the artist "who most of us believe to be the greatest artist of modern times," one who "expressed some of his grandest conceptions in pictures of fruit and crockery on a common kitchen table."¹²² Flight also admired Cezanne and believed that "the teaching of Cezanne and his followers...has not been sufficiently studied by teachers"¹²³ and stressed the necessity of understanding form when organizing compositions. "Arrangement of form and colour for a certain reason are the basis of composition in a lino-cut," he said.¹²⁴ This is akin to Bell's view that "To appreciate a work of art we need to bring with us nothing but a sense of form and colour and a knowledge of three dimensional space."¹²⁵ Linocuts are a suitable medium for experimenting in form and colour, according to Flight, as "colour printing, when properly taught, develops in the pupils a breadth of outlook, a knowledge and appreciation of design, and a power of expression by the use of colour and form..."¹²⁶ "Everything," declared Bell, "can be seen as pure form, and behind pure form lurks the mysterious significance that thrills to ecstasy."¹²⁷

Form must, however, be simplified, pared down to the essentials in order to transfer the message of the image directly and immediately. Simplification in

linocuts is essential not only because the medium does not lend itself to minute detail, but also, as Flight believed, "everything that is not absolutely necessary to the expression of the aesthetic experience as such is only 'padding,' and therefore takes the spectator's mind away from the original experience."¹²⁸ Bell shared this view that form must be stripped of extraneous elements:

Forms that are not dictated by any emotional necessity, forms that state facts, forms that are the consequences of a theory of draughtsmanship, imitations of natural objects or of the forms of other works of art, forms that exist merely to fill spaces -- padding, in fact -- all these are worthless.¹²⁹

Flight paralleled this emphasis on simplicity in modern art with a similar tendency in industrial development, where efficiency also stresses essentials:

Being born about the same time as our ultra-modern development of industry, modern art shows very clearly the same tendencies of combining and of simplifying, often very careful analysis and the suppression of unnecessary details, these things which are indispensable, and it does this with almost industrial efficiency.¹³⁰

Children's art and primitive art receive attention by these writers. Such art is applauded for its directness and immediacy. Its expressive ability is neither complicated nor weighed down by an emphasis on representation. In speaking of African sculpture, Fry commented that "Without ever attaining anything like

representational accuracy they have complete freedom."¹³¹ "In primitive art you will find no accurate representation," said Bell, "you will find only significant form. Yet no other art moves us so profoundly."¹³² This same freedom is found in children's art, which Flight dealt with extensively in his manuals. He disapproved of teaching children how to copy objects, forcing them to render exacting details, as this practice "breaks down the child's natural aesthetic approach and causes a new and erroneous outlook, in which the aesthetic experience gives place to other experiences of lesser value."¹³³

Linked to this search for direction and immediacy is the question of detail and representation. "So much attention of the work of to-day is based on that minute attention to detail of the 'Pre-Raphaelites' of the last century, detail which is unnecessary and has no significance..." stated Flight.¹³⁴ Bell also believed that the Pre-Raphaelite concern with detail is unnecessary:

A very bold Pre-Raphaelite was capable of representing a meadow by two minute blades of grass. But two minutely accurate blades of grass are just as irrelevant as two million; it is the formal significance of a blade of grass or a meadow with which the artist is concerned.¹³⁵

Very often, cautioned Bell, "representation is a sign of weakness...If a representative form has a value, it

is as form, not as representation."136 Flight put it somewhat more succinctly: "People who like bad art are those who look only in a word for a copy of things which please them."137 Fry, in a discussion of Bell's Art, believed that "the artist is free to chose any degree of representational accuracy which suits the expression of his feeling. That no single fact, or set of facts, about nature can be held to be obligatory for artistic form."138

The importance of design is stressed in the writings of all three men. "Insistence on design," said Bell, "is perhaps the most obvious characteristic of the [modern] movement."139 Bell termed design the "organization of forms into a significant whole"140 and believed that a good design "provokes aesthetic emotion" while a bad design is a "congerie of lines and colours, individually satisfactory perhaps, but as a whole unmoving."141 Fry stated that a work is successful if the design is unified, as "unity of some kind is necessary for our restful contemplation of the work of art as a whole, since if it lacks unity we cannot contemplate it in its entirety...."142 For Flight, composition and design are one and the same, and their importance cannot be overstressed:

Design, or composition, is a subject of great importance, for unless the picture is well designed in the first place, all the

subsequent cutting and printing will be useless, for the experience will not be expressed in a manner which is perfectly clear to the beholder.¹⁴³

He called composition "the arranging of certain colours in a certain space for a certain reason"¹⁴⁴ and insisted that all elements must work together harmoniously and in unity to achieve a good composition:

Only in ratio to an art work's approach to a complete co-ordination of all the factors of consciousness, silhouette, volume, rhythm, poise, movement, tonality, and colour -- is it great. Subtract any of these factors from life and the intensity of consciousness decreases, the fullness of experience is curtailed.¹⁴⁵

Such theories aided Flight in his promotion of the linocut as an art form indicative of the modern age. With its bold colour, broken geometric forms and pervading rhythm, the linocut was well suited for illustrating many of Flight's tenets. He saw it as a medium for making modernism more accessible and comprehensible to a public which was still, by and large, trying to grapple with Post-Impressionism. He explained how the simplified forms and pared down style reflected modern concepts:

...forms and colours, which are not abstract, are being used, which, though representing the living moving life in which we have our being, are given so as to appeal to those who can look at a picture for the aesthetic emotion to be derived from it; and these pictures can help the public to a more

universal understanding of the work of the new school upon the Continent of Europe. This school though still in an early experimental stage (for what is twenty years or so in the history of Art?) is full of vitality and is the nucleus of the great art of the future.¹⁴⁶

Flight saw the colour linocut as a democratic art medium which, because of its relative inexpensiveness, made it accessible to the ordinary person. In this respect he was closely allied to the socio-political motivation of William Morris' belief in an art "by the people and for the the people."¹⁴⁷ He envisioned linocuts, bought at prices the wage-earner could afford, adorning the walls of modern homes. "Given the right art education in the elementary schools and their equivalent institutions on the continents of Europe and America," he believed, "and the average man will buy these colour prints, for he will realize that the satisfaction to be obtained from their possession has a greater lasting quality than that derived from the taste and exhilaration from the beer or the excitement and comfort from the cinema..."¹⁴⁸ Sir Kenneth Clark shared his opinion and in 1940 delivered a rousing speech on the feasibility of owning prints. Clark believed that prints were within reach of the average person, allowing him to support the arts "in a way which fitted in with conditions which had developed

during the last hundred years."¹⁴⁹ People, he said, were becoming more artistically aware:

The problem of how many people could have works of art as private possessions at a cost which everyone could afford was partly solved by reproductions, but people who bought reproductions always had the same experience -- they go dead on you. The more effective the reproduction, the more annoying it becomes in time, and it even ends up by having a vitiating effect...This shows the importance of people being able to buy direct works of art.¹⁵⁰

The critic Percy Horton also saw a future in the "Art for Everyman": "Eventually, it is hoped to make it as easy to buy a print by a good living artist as it is to obtain a Penguin book or a cheap gramophone record," he declared optimistically.¹⁵¹ In actuality, however, the price for a colour linocut was higher than that paid for a Penguin or a gramophone record. This "art of the people for their homes" usually ranged in price from two to three guineas.¹⁵² And, as Stephen Coppel so wryly and correctly points out, by 1934 in the midst of the Depression, when over 8.5 million families (or nearly three quarters of all families) in Britain were working class with a weekly income of four pounds or less, two or three guineas was a steep price to pay.¹⁵³

Yet if outright purchase was not possible, Flight offered an alternative. In his recurrent vision of a linocut for every home, he suggested a lending library system, where standard-sized prints could be borrowed

and placed in standard-sized frames that the borrower would have at home:

We go to libraries for our novels and our music records: let us look forward to the time when we shall have 'libraries' where we can obtain prints standardized as to size to fit into our own frames in our drawing rooms, or dining-rooms, our bedrooms and our kitchens.154

These libraries could in turn be "circulated from school to school, causing a stimulative interest and competition..."155

Armed with such theories and beliefs, Flight spent the rest of his life promoting the linocut and the artists who worked with it. They invented, he said, a technique of their own which enabled them "to approach, because of the necessity of simplification, unity and harmony, nearer to the spirit of their age than is usually found in the work of older art forms."156

If one can think of linocut prints in comparison with most of the work that preceded them, of all kinds, it was all so pictorial, so detailed, so pretty-pretty, all so photographic. Flight himself and the painting world had been breaking away all the time, onto the more modern way of looking at things.

-- Sybil Andrews

THE SPEED OF FLIGHT

Working within the limitations imposed by the linoblock, Flight created a distinct style which in time favourably impressed his students and did much to give the Grosvenor School linocuts their identifiable characteristics. In so doing, his work reflected many of the currents which had already been channeled into British art, or were currently being felt at the time.

In the mid 20s Flight abandoned his initial, quasi-impressionist style as seen in linocuts such as Le Pont Voluntre, Cahors in favour of a simplified, direct, and dynamic approach.

Of all the movements which Flight has been stylistically linked to the most obvious and pronounced are Futurism and Vorticism. He never called himself a Futurist nor a Vorticist,¹⁵⁷ but others have linked his name to these movements. Stylistically, his linocuts celebrate the ideas of speed and movement, the dynamism of modern life, energy, and the new machine age. The life of the city, popular forms of entertainment, cars and buses, and people in motion, were the subjects he favoured. He found in them, as the Futurists and Vorticists had done, the appropriate subject matter for

his art. Bernard Denvir believes that Flight was "avoiding those forms of rustic escapism which were still exercising the creative talents of members of the New English Art Club" and that it was this "concern for the life of his own time, this refusal to be beguiled by amateurish escapism which differentiated him from so many of his contemporaries who shared the same kind of background as his own."¹⁵⁸

Several contemporary critics labelled Flight a Futurist, and it is a label which is still often used, rather incorrectly, to describe him. Art commentator Maurice Fort remarked in 1926:

For those who like approximate classifications, his work may be described as a mixture of Futurism and Cubism. He is however, more profound and less confused than the early Italian Futurists, and his work is more immediately attractive than that of most French Cubists.¹⁵⁹

A year later, the critic James Laver saw him as a:

futurist in the strict sense, that is, he is chiefly concerned with expressing the motion of objects, as opposed to those who merely depict objects in motion; and it is with his representations of speed that he is most successful.¹⁶⁰

S.C. Kaines Smith, a prominent art historian and curator in the 1930s, said of Flight in 1934:

He is the only true futurist that this country has produced and he has not merely adapted futurism to his own needs, but has developed it into something much more valuable...seeing that the effect of kaleidoscopic movements achieved by Severini

was due to the presence of a geometric rhythm in the arrangement, he has reduced the rhythmical element to rigidly controlled order. The art of Claude Flight carries the aesthetic aspect of futurism far beyond any point reached by its originators.161

Yet Flight, unlike Nevinson, never became an avid promotor of Futurist ideology. Some of his ideas, imagery, and methods do, however, parallel Futurist notions. Flight and the Futurists sought to equate art and life: art which did not celebrate modern life was considered useless. As Flight said:

The art of to-day must be in relation to the life of to-day, and, art being the most universal expression of the most universal emotion, the art of to-day must be the expression of this collective spirit in terms of simplicity, of unity, and of harmony.162

His expressions of rhythm and movement do superficially bear a resemblance to the work of the Italian Futurists; he sought the dynamic universal rhythms which he saw in the world around him, and urged other artists to look for the same:

The subjects which I have taken are such things as buses coming down a street, waves breaking on the shore or carrying a ship on the sea, dancing, or the movement in a crowd, swings, or the eddies of the wind and rain: all these have their particular significant rhythm which I have been trying to grasp and place in my colour prints, textiles, sculpture and paintings so as to give the feeling of the universal rhythm in each individual movement.163

This statement has a Futurist ring to it. In the 1912 Sackville Gallery exhibition catalogue the Futurists

explained to the public that "what must be rendered is the dynamic sensation, that is to say, the particular rhythm of each object, its inclination, its movement, or, to put it more exactly, its interior force."¹⁶⁴

Flight was intrigued by the motif of speed; he saw the speed of the city as being a universal metaphor for the modern age. An early linocut, Speed (Figure 4), portrays Flight's preoccupation with the dynamism and motion inherent in city life. In the print, a bus rumbles out of the foreground, while two follow close behind; the swerving form of the street merges into the buildings, which in turn merge into the bus forms. Pedestrians stand, insignificant against the towering buildings, as a policeman intently directs traffic. While Futurists used multiple positioning to depict simultaneity, Flight was more cautious in his treatment of speed. Speed in this print is indicated by the unity of the three bus forms, by their curvilinear distortion which links temporal continuity and simultaneity.

His best known linocut, Brooklands: Motor Racing (Figure 5), is an unrestrained celebration of speed. A sweeping rhythm is established by the repetitive racing cars and their nameless, faceless goggled drivers. Stripes of colour wave outwards from the cars as they flash past, indicating the blurring

speed. The curved embankment sweeps upwards sharply, accentuating the demonic energy of the racing cars while the heavier opposing swirls in the sky suggest the hanging reverberation of sound. This print catches the excitement and popularity of speed racing at the famous Brooklands circuit outside London. It also recalls Marinetti's first manifesto published twenty years earlier, when, in 1909, Marinetti linked Futurism forever with the notion of speed when he declared that

...the world's magnificence has been enriched by a new beauty: the beauty of speed. A racing car whose hood is adorned with great pipes, like serpents of explosive breath -- a roaring car that seems to ride on grapeshot is more beautiful than Victory of Samothrace.¹⁶⁵

Flight's representation of speed, however, is not as radical as that of the Futurists. Futurist automobiles, such as the car in Russolo's Dynamism of a Car (1912-13), dematerialize into a series of abstract forms roaring through space; Flight's cars and buses are not quite as close to that explosive edge.

Another important influence in Flight's work came in 1925 when he attended the renowned L'Exposition Internationale des Arts Decoratifs et Industriels Modernes in Paris.¹⁶⁶ The exhibition gave rise to the art style known today as Art Deco, and Flight readily acknowledged its significance. He wrote in retrospect a year later:

The Paris Exposition des Arts Decoratifs last summer showed us how universal is the change that is coming over every sort of decorative art. Old and new countries are at one in their attempt to express the spirit of to-day in terms of harmony and simplicity. England alone of the countries represented at the Exhibition was out of sympathy with this collective spirit, but, as the English exhibits were not even representative of the England of to-day, we need not take them into account.¹⁶⁷

Art Deco was an art expressive of the age, eclectic and varied, drawing on many sources such as Art Nouveau, Fauvism, Cubism, Futurism, Expressionism, and Ancient Egyptian and Mayan art, which were then enjoying a vogue.¹⁶⁸ Frank Scarlett and Marjorie Townley were British designers who participated in the Exposition and they saw the sweeping popularity of Art Deco as a positive, infectious reflection of the spirit of the times; the post-war survivors had had their "fill of misery, devastation and austerity; and turned to the colour and luxury of the decorative arts as a means of escapism."¹⁶⁹

Art Deco is a curiously paradoxical style. It is an art linked to the technological age; as such it contains an urge for purity of form, for eliminating the details and capturing essentials. It reflected the excitements of the age: the discovery of the powerful beauty inherent in machines; the celebration of speed; the possibilities of rapid travel and communication.

Art Deco grew up with moving pictures, recorded music, and photographic reproductions. Simplification was diffused everywhere, particularly in furniture design. From an economic point of view, it would obviously be much cheaper to base designs on well-proportioned functional cubes and rectangles rather than intricately carved moldings and rich inlays of rare wood and ivory.

Yet at the same time Art Deco was undeniably luxurious. Mirrors and textured glass covered walls; chrome, ivory and ebony veneers were used in furniture design; small domestic accessories such as cigarette cases and trinket boxes were given elaborate designs in enamel, silver, and crystal. Art Deco flourished before the logic of functionalism and the 'logic' of the Depression struck in full force and clambered for restraint; it represented a happy period reflecting the joy of the beauty of material, having an almost baroque character of rich texture, luxury, and brilliance. This exuberant feeling ran parallel with the wish to simplify. Natural forms and movements were reduced to essentials, sometimes with understanding and subtlety, sometimes simply as an exercise in subtraction. With the full acceptance of the machine age came the relaxation of the traditional barriers between 'fine' and 'applied' arts, and Art Deco explored these possibilities.

Art Deco was not an isolated French phenomenon of the interwar years. It became instantly recognizable in many countries for its characteristic rectilinear forms, boldly decorative colour derived from the Fauves and Picasso, its zig-zag lines and electric flash motifs.¹⁷⁰

Modernist-inspired decoration became very popular. Some critics believed it was a catalyst which would help the public to understand twentieth century art. The Studio had focussed on arts and crafts since its inception in the 1890s and new magazines, like Art Work, grew out of the decorative craze. F.G. Roe, reviewing a 1931 exhibition of Flight's watercolours and oil paintings remarked: "Abstract art has a long way to go yet in Britain, though the fact that abstract design is becoming a decorative commonplace at least tends to prove an increase of tolerance in respect of such matters."¹⁷¹

Art Deco had an influence on Flight's art, as can be seen in many of his 20s linocuts, particularly Policeman Holding up Traffic [Figure 6]. Geometrical shapes overlap and dominate the composition, replacing the earlier, curvilinear forms. Flight used simple colours, light red, cobalt blue, and yellow ochre, plus black to create a powerful decorative effect. In addition, the abstracted figure of the policeman,

reduced to essential forms, expresses a modern vitality.

Nude [Figure 7] is more decorative and linked to the luxurious side of Art Deco. Patterning plays an important part, with the frame-like shapes on the 'wall,' the dotted patterning behind the figure, and the curvilinear arrangement on the floor. There is none of the blocky angularity in the figure as is seen in the Policeman; one is reminded of Matisse's sinuous figures.

The influence of Cubism is also apparent in Flight's prints. Into the Sea [Figure 8], a print from the mid 30s, indicates that Flight was aware of Cubist works. Here he has subjected the sweeping Art Deco forms to a Cubist faceting. The figures float in this faceted environment, reduced to patterns of planar shapes; in the boldly angular treatment and reduction of essential planes, they call to mind Picasso's Les Desmoiselles d'Avignon (1907.)

One of Flight's strangest prints is Lawnmowing [Figure 9]. Here his search for planes has resulted in a composition which is reduced to very simplified, carefully arranged shapes. The figure itself is also subjected to this strict reduction of forms, with the result that the composition teeters on the abstract. Flight shared the Futurist and Vorticist preoccupation

with man and the machine; here the figure becomes an automaton pushing a lawnmower, which itself is reduced to such essentials that it is unrecognizable as a lawnmower, in an environment arranged as a series of track-like aisles. Lawnmowing has a vaguely ominous air, which sets it apart from Flight's characteristically lighthearted prints.

>>NOTES>>>

- 1 Claude Flight and Edith Lawrence exhibition catalogue introd. Bernard Denvir and Michael Parkin, (London: Michael Parkin Fine Art Ltd., 1973), unpag.
- 2 Ibid, unpag.
- 3 Ibid, unpag.
- 4 British Colour Linocuts of the 1920s and 1930s exhibition catalogue introd. Gordon Samuel, (London: The Redfern Gallery, 1985), p.4.
- 5 Ibid.
- 6 Claude Flight and His Circle exhibition catalogue introd. Michael Parkin, (London: Michael Parkin Fine Art Ltd., 1975), p.3.
- 7 William Wees, Vorticism and the English Avant-Garde, (Toronto: University of Toronto Press, 1972), p.93.
- 8 Ibid. p. 92.
- 9 Marinetti's Le Futurisme, as translated by James Joll, Intellectuals in Politics, (London:1960), pp. 151-2.
- 10 Marinetti's Le Futurisme, as translated by Wees, Vorticism and the English Avant-Garde, p.92.
- 11 Frank Rutter, Art in my Time, (London: Rich and Cowan Ltd., 1933), p. 150. Nevinson's work appeared in the Sixth A.A.A. Exhibition (July 1913.)
- 12 Wees, Vorticism and the English Avant-Garde, p. 93.
- 13 Walter Sickert, "The Futurist 'Devil-Among-the-Tailors,'" p. 147, as quoted in Wees, Vorticism and the English Avant-Garde, p. 93.
- 14 See: letters from Max Rothschild to Pall Mall Gazette (4 and 6 March 1913), and from Sir Edward Burne-Jones (5 March 1912.) As quoted in Wees, Vorticism and the English Avant-Garde, pp. 93-4.
- 15 Walter Sickert, "The Futurist 'Devil-Among-the-Tailors.'" pp. 148-9, as quoted in Wees, Vorticism and the English Avant-Garde, p. 94.

- 16 See: Daily Chronicle, 4 March 1912, p. 6.
- 17 Letter from Marinetti to F.B. Pratella, Archivi del Futurismo I, pp. 237-8, as quoted in Wees, Vorticism and the English Avant-Garde, p. 94.
- 18 Joshua C. Taylor, Futurism, (New York: Museum of Modern Art, 1961), p. 134.
- 19 See: Daily Chronicle, 20 March 1912.
- 20 See: Evening News, 4 March 1912.
- 21 It is interesting to note that English literary critics embraced futurism with much less caution than the visual artists. British newspapers were filled with pictures and stories about futurism and Harold Munro devoted the September 1913 issue of his magazine Poetry and Drama to the movement. D.H. Lawrence admired the Futurists' rebellious attitudes toward the past and various poets were influenced by Marinetti's concept of "words in freedom."
- 22 "Tonks was the Slade, and the Slade was Tonks," Paul Nash would later say in Outline An Autobiography, (London: 1949), p. 89.
- 23 "England," in Futurism and the International Avant-Garde, exhibition catalogue introd. Anne d'Harnoncourt, (Philadelphia: Philadelphia Museum of Art, 1980), unpag.
- 24 Edith Lawrence, Flight's life-long companion, related to Michael Parkin this encounter between Marinetti and Flight through Nevinson (letter from Parkin to Stephen Coppel, London, 25 July 1984.) Parkin adds that "Nevinson probably regarded him [Flight] as an oddity whose ideas tended to agree with some of his own." As quoted in Stephen Coppel, "Claude Flight and his Australian Pupils," Print Quarterly, December 1985, p. 268. Coppel also suggests that the two were not particularly close as there is no mention of Flight in either Nevinson's autobiography Paint and Prejudice, London 1937, nor in Nevinson's scrap-books, which are now in the Tate Gallery Archives, London.
- 25 See: The Observer, 7 June 1914, p. 7. It was later quoted in The Times and the Daily Mail. In the last paragraph of the manifesto Marinetti and

Nevinson presumptuously nominate Wyndham Lewis, Edward Wadsworth, David Bomberg, William Roberts and other artists from the Rebel Art Centre in London as 'the great Futurist painters or pioneers and advance-forces of vital English Art.' The English artists, furious by the suggestion that they were Marinetti's chosen men, broke away from the Futurists and formed their own group, which they called Vorticism; it became one of England's contributions to the modern movement. "Vital English Art" with an accompanying Italian translation was later published, without the list of English collaborators, in the leading Futurist organ, Lacerba (Florence), July 1914, pp. 209-10.

- 26 Flight's biographical details are from:
 B. Dolman (ed), A Dictionary of Contemporary Artists, 1929, 2nd ed. 1929 (reprinted Suffolk: Woodbridge, 1981), p. 154. G. M. Waters, Dictionary of British Artists Working 1900-1950, (Eastbourne: Eastbourne Fine Art, 1975), p. 115.
- 27 Ibid.
- 28 Claude Flight and His Circle, introd. Michael Parkin, p. 4.
- 29 Claude Flight and Edith Lawrence, introd. Bernard Denvir, unpag.
- 30 Claude Flight and his Circle, introd. Michael Parkin, p.3.
- 31 The Seven and Five Society 1920-35, exhibition catalogue introd. Mark Glazebrook, (London: Michael Parkin Fine Art Ltd., 1979), unpag. Harrison offers a complete list of members and exhibitions in English Art and Modernism, 1900-1939, (Bloomington: Indiana University Press, 1981), Appendix, p. 345.
- 32 H.S. Williamson. Letter to Charles Harrison 23 February 1965, as quoted in Harrison, English Art and Modernism, p. 165.
- 33 Ibid, p. 165. Glazebrook describes them as "an artists' co-operative." It is also interesting to note that Flight shared his cave with Ivon Hitchens, Percy Jowett and Harold Williamson briefly. In addition, Edith Lawrence also exhibited with the Society as a non-member.

- 34 The Seven and Five Society 1920-35, introd. Mark Glazebrook, unpag.
- 35 Harrison, English Art and Modernism, p. 185.
- 36 Ibid, p. 184.
- 37 Ibid, p. 165.
- 38 The Seven and Five Society 1920-35, introd. Mark Glazebrook, unpag.
- 39 Ibid.
- 40 As quoted in Dennis Farr, English Art 1870-1940, (Oxford: Oxford University Press, 1978), p. 246.
- 41 As quoted in Robert Graves and Alan Hodge, The Long Week-end, (New York: W.W. Norton and Company Inc., 1963), p. 194.
- 42 See: Colour(new series) July-August 1925, p. 12; Colour(new series) March 1926, p. 21 (oil paintings); Colour, December 1928 p. [5] (linocut); September 1930, p. 20 (watercolour). Also: Artwork, May-August 1925, p. 235 (watercolour, oil painting); January-March 1926, p. 100 (linocut); March-May 1927 p.9. And: M.C. Salaman, The Woodcut of To-day at Home and Abroad, special number of The Studio, 1927, p. 38 (woodcut.)
- 43 Harrison, English Art and Modernism, p. 184.
- 44 Flight's watercolour Trawler (c. 1924) was published in Ray. Art Miscellany. I, 1926, unpag. This work was first shown at the 5th Exhibition of Pictures and Sculpture by the "Seven and Five" Society exhibition catalogue (London: Wm. P. Paterson's Gallery), 1924, cat. no. 30, titled The Trawler and the Waves. It was also reproduced in Artwork, May-August 1925, p. 235, titled A Trawler going over a Wave.
- 45 An account of Nicholson's gradual control of the Seven and Five Society is given in The Seven and Five Society 1920-35, introd. Mark Glazebrook.
- 46 See: unsigned notices, "A New Group," Artwork, Summer 1928, pp. 79-80; and "The Grubb Group," The Studio, March 1930, p. 212.

- 47 Albert Garrett, Wood Engraving and Drawings of Iain Macnab of Barchastlain, (Speldhurst: Midas Books, 1973), p. 34.
- 48 "The Grubb Group," The Studio, March 1930. p. 212.
- 49 Flight's rejection of his early linocuts is quoted by E.W. Syme, "Claude Flight and His Teaching," The Recorder (Arts and Crafts Society of Victoria publication) September 1929, p. 4; reprinted in A Survey of Australian Relief Prints 1900/1950 exhibition catalogue introd. by Chris Deutsher and Roger Butler, (Victoria: Deutsher Galleries, 1978,) p. 75-6. Flight's colour linocut of 1919, L'Arc de Triomphe du Carrousel and Louvre, which "attempt[s] to imitate the method of expression and technique of a water-colour sketch," is reproduced in C. Flight, Lino-Cuts. A Hand-Book of Linoleum--Cut Colour Printing, (London: John Lane, The Bodley Head, 1927), Pl. 9, facing p. 22. It was also reproduced and described as an "excellent print of the impressionist kind [which] is no longer of a style quite typical of him," by W. Gaunt, "The New Autumn Group," The Studio, December 1925, p. 346, col. ill. between pp. 348-51.
- 50 Flight, Lino-Cuts, p. 7.
- 51 A history of the linocut has not yet been written. Its early development is obscure. There is a historical survey of the linocut in Russia; see L.R. Varshavsky, Ocherki po istorii sovremennoi gravyrui v Rossii: Ksilografija i linogravjura [Essays on the history of contemporary engraving in Russia: woodcuts and linocuts], (Moscow, 1923.)
- 52 A Survey of Australian Relief Prints 1900/1950, introd. R. Butler and C. Deutsher, p. 7.
- 53 Ibid.
- 54 Erich Heckel's early linocuts of 1903-05 can be seen in the catalogue raisonne, Erich Heckel. Das Graphische Werk, introd. A. and W.D. Dube, (New York, 1974), nos. 5, 9-10, 13, 15, 34, 36, 43, 70, and 74. Christian Rohlf's first linocuts of 1910 are in the catalogue raisonne, Christian Rohlf. Das Graphische Werk, introd. P. Vogt, (Recklinghausen, 1960), nos. 3-5, 7, 15.

- 55 Max Weber's Crouching Nude Figure(1910) is illustrated in Max Weber; A Catalogue Raisonne of his Graphic Work, exhibition catalogue introd. D.R. Rubenstein, (Chicago, 1980), no. 4, pp. 17-18, illus. p. 20.
- 56 Horace Brodzky's early linocuts of c1912-26 are illustrated in A Survey of Australian Relief Prints 1900/1950, introd. R. Butler and C. Deutscher, nos. 5-10, pp. 10-12. In 1915 Brodzky returned to New York, where he stayed for eight years. He was involved in painting, woodcuts, linocuts, theatre design, and journalism. In New York he became a prominent member of the Temporary Group and exhibited at various galleries. He became friends with Jules Pascin. After his return to London in 1923 he continued to exhibit and in 1933 wrote a biography Henri Gaudier-Brzeska, and in 1946 published another, Jules Pascin.
- 57 See: "The Art of Linoleum Cutting," Connoisseur, September 1929, pp. 196-97. Brodzky's linocut A Woman Bathing (1913) was also reproduced in the first issue of Colour, August 1914, p. 24. The linoleum block for Gaudier-Brzeska's Wrestlers, a gift from Brodzky to the Victoria and Albert Museum, London, is inscribed by Brodzky on the back, "his only design cut in lino."
- 58 Flight, Lino-cuts, p. 10.
- 59 Claude Flight, "Stimulating an Interest in Art: Mr. K. Doubleday's School," The Studio, (April 1926), p. 265.
- 60 Ibid.
- 61 "Line Cut Revealed as Fine Art Medium," The Calgary Herald, 23 October 1948.
- 62 Claude Flight, The Art and Craft of Lino Cutting and Printing, (London: B.T. Batsford, Ltd., 1934) p.7.
- 63 Coppel, "Claude Flight and his Australian Pupils," p. 267.
- 64 I have been unable to trace F. Morley Fletcher's alleged statements; it does not appear in his Wood-Block Printing, A Description of the Craft of Woodcutting and Colourprinting on the Japanese

- Practice, (London, 1916). Flight quotes it, without a source, in Lino-cuts, p. 17.
- 65 H. Furst, "On the Appreciation of the Modern Woodcut," The Observer, 3 June 1934.
- 66 J. Gordon, "Art and Artists. The Lure of the Lino-cut," The Observer, 3 June 1934.
- 67 Claude Flight, "Linoleum-Cut Colour Printing," papers 1-6 (title varies slightly), The Arts and Crafts Quarterly, March 1926--May 1927.
- 68 Another linocut enthusiast who published a handbook on linocuts in the 30s was Margaret Dobson see: Margaret Dobson, Lino Prints, (London: Sir Isaac Pitman and Sons Ltd., 1931.)
- 69 Another several accomplished practitioners of this method in the early decades of this century were John Platt and Ethel Kirkpatrick in Britain and the Swedish-born American B.J.O. Nordfeldt. For an illustrated account of the Anglo-Japanese colour woodcut artists, see: M.C. Salaman, "Modern Woodcuts and Lithographs by British and French Artists," special number of The Studio, 1919, pp. 30-33.
- 70 Flight, Lino-Cuts, p.16.
- 71 Flight, Lino Cutting and Printing, p.60.
- 72 Flight, Lino-Cuts, p.15.
- 73 Flight, Lino Cutting and Printing, p.60.
- 74 Flight, Lino-Cuts, p.28.
- 75 Flight, Lino Cutting and Printing, p.42.
- 76 Ibid, p. 20.
- 77 Flight, Lino Cutting and Printing, p.32.
- 78 Flight, Lino-Cuts, p.26.
- 79 Flight, Lino Cutting and Printing, p.28.
- 80 Flight, Lino-Cuts, p.31.
- 81 Flight, Lino Cutting and Printing, p.43.

- 82 Ibid.
- 83 Flight, Lino-Cuts, p.25.
- 84 Ibid, p.50.
- 85 Ibid.
- 86 Richard Shone, Bloomsbury Portraits. Vanessa Bell, Duncan Grant, and their Circle, (Oxford: Phaidon Press and USA: E.P. Dutton and Co. Inc., 1976), p.98.
- 87 Judith Collins, The Omega Workshops, (London: Secker and Warburg, 1984), p.31.
- 88 Ibid.
- 89 Ibid, p.30.
- 90 Vanessa Bell to Roger Fry. Cleave House, Wiltshire, August 1912: Charleston Papers. As quoted in Isabelle Anscombe, Omega and After. Bloomsbury and the Decorative Arts, (London: Thames and Hudson, 1981), p.15.
- 91 As quoted in Collins, The Omega Workshops, p.179.
- 92 Fry used these words in reviewing a 1913 Alma-Tadema memorial exhibition, when he damned the artist for his love of polished finish, in The Nation, 18 January 1913.
- 93 "New Aims for Commerce", British Architect, December 1916, p.166.
- 94 Ibid. Fry was describing the aims of making pottery.
- 95 Claude Flight and Edith Lawrence, Introd. Bernard Denvir, unpag.
- 96 Ibid, unpag.
- 97 Flight, Lino-Cuts, pp. 1-2.
- 98 Flight, Lino Cutting and Printing, p. 63.
- 99 Ibid.
- 100 Flight, Lino-Cuts, p. 59.

- 101 Clive Bell, Art, (London: Arrow Books, Ltd., 1961 [reprint]), p. 32.
- 102 Flight, Lino-Cuts, p. 5.
- 103 Bell, Art, p. 39.
- 104 Flight, Lino Cutting and Printing, p. 12.
- 105 Flight, Lino-Cuts, p. 2.
- 106 Bell, Art, p. 23.
- 107 The Nation, 7 March 1914, as quoted in Frances Spalding, Roger Fry. Art and Life, (London: Paul Elek Granada Publishing Ltd., 1980), p. 165.
- 108 Roger Fry, "Retrospect," Vision and Design, (London: Chatto and Windus, 1920; reprint. Meridian Books, 1960), p. 302.
- 109 Bell, Art, p. 25.
- 110 Flight, Lino Cutting and Printing, p. 4.
- 111 Flight, Lino-Cuts, p. 19.
- 112 Bell, Art, pp. 65-66.
- 113 Ibid, p. 81.
- 114 Flight, Lino Cutting and Printing, p. 3.
- 115 Ibid, p. 15.
- 116 Bell, Art p. 23.
- 117 Ibid, p. 40.
- 118 Flight, Lino Cutting and Printing, p. 52.
- 119 Ibid.
- 120 Bell, Art, p. 186.
- 121 Ibid, p. 49.
- 122 As quoted in Spalding, Roger Fry. Art and Life, p. 253.
- 123 Flight, Lino Cutting and Printing, p. 9.

- 124 Ibid. p. 10.
- 125 Bell, Art, p. 37.
- 126 Flight, Lino-Cuts, p. 57.
- 127 Bell, Art, p. 187.
- 128 Flight, Lino Cutting and Printing, p. 23.
- 129 Bell, Art, p. 206.
- 130 Flight, Lino-Cuts, pp. 3-4.
- 131 Roger Fry, "Negro Sculpture," Vision and Design, p. 101.
- 132 Bell, Art, p. 34.
- 133 Flight, Lino Cutting and Printing, pp. 5-6.
- 134 Flight, Lino-Cuts, p. 16.
- 135 Bell, Art, p. 168.
- 136 Ibid.
- 137 Flight, Lino Cutting and Printing, p. 52.
- 138 Fry, "Retrospect," pp.195-6.
- 139 Bell, Art, p. 207.
- 140 Ibid, p. 203.
- 141 Ibid. p. 205.
- 142 Roger Fry, "An Essay in Aesthetics," Vision and Design (London: Chatto and Windus, 1920, reprt. New York: Meridian Books, 1960), p. 31.
- 143 Flight, Lino Cutting and Printing, p. 9.
- 144 Ibid.
- 145 Flight, Lino-Cuts, p. 5.
- 146 Claude Flight, "Mr. Flight Explains Himself," The Arts and Crafts Quarterly, July 1928, p. 185.
Judith Collins, The Omega Workshops, p. 31.
Flight, Lino-Cuts, p. 4.

- 147 Judith Collins, The Omega Workshops, p. 31.
- 148 Flight, Lino-Cuts, p. 4.
- 149 Kenneth Clark as quoted in Percy Horton, "Art for Everyman," The Studio, 3 August 1940, p. 160.
- 150 Ibid.
- 151 Ibid, p. 162.
- 152 Flight, Lino-Cuts, p. 12.
- 153 Coppel, "Claude Flight and his Australian Pupils," p. 273. Also see C.L. Mowat, Britain Between the Wars 1918-1940, (London: Methuen, 1972), pp. 490 ff.
- 154 Flight, Lino-Cuts, p. 12.
- 155 Flight, Lino Cutting and Printing, p. 63.
- 156 The First Exhibition of British Linocuts exhibition catalogued introd. Claude Flight, (London: Redfern Gallery, 1929), unpag.
- 157 Coppel, "Claude Flight and his Australian Pupils," p. 268.
- 158 Claude Flight and Edith Lawrence, introd. Bernard Denvir and Michael Parking, unpag.
- 159 Maurice Fort, "The Seven and Five Society," Artwork, January-march 1926, p. 98.
- 160 J. Laver, "Recent Etching and Engraving," Artwork, September-November 1927, p. 151.
- 161 S.C. Kaines Smith, Painters in England, (London: Medici Society, 1934), unpag.
- 162 Claude Flight, "The Art of To-day," Colour (new series), April 1926, p. 8. Similar statements appear in Claude Flight, Lino-Cuts, p. 2 and Lino Cutting and Printing, p. 63.
- 163 Claude Flight, "Mr. Flight Explains Himself," The Arts and Crafts Quarterly, (new series), July 1928, p. 184.

- 164 Umberto Boccioni et. al., "The Exhibitors to the Public," in Exhibition of works by the Italian Futurist Painters, exhibition catalogue (London" Sackville Gallery, 1912), p. 12.
- 165 F.T. Marinetti, "The Founding and Manifesto of Futurism," first published in Le Figaro, Paris, 20 February 1909, English translation in Futurist Manifestos, ed. U. Apollonio, (London: Thames and Hudson, 1973), p. 21.
- 166 Claude Flight, "The Art of To-day," Colour, April 1925, p. 9.
- 167 Ibid.
- 168 Ibid. King Tutankhamen's tomb had been discovered in 1922, and Egyptomania fashion vogue followed, encompassing jewellery, clothes, hair styles; and interest in 'primitive' cultures such as Mayan, also marked the 20s. Also see: Marcia Loeb, Art Deco Designs and Motifs, (New York: Dover Pub. Inc. 1972), p. iii.
- 169 Frank Scarlett and Marjorie Townley, Art Decoratifs 1925. A Personal Reflection of the Paris "Exhibition. (London and New York: Academy Editions and St. Martin's Press, 1975), p. 45.
- 170 See: B. Hillier, Art Deco of the 20s and 30s, (London: 1973), for an extensive discussion of Art Deco characteristics.
- 171 F. G. Roel, "Paintings and Films," The Connoisseur, November 1931, p. 349.

CHAPTER THREE:

THROUGH THAT GREEN FRONT DOOR

> RHYTHMS	138
> MOVEMENT	171
> NOTES	183

From its dull brick exterior, no one would suspect that 33 Warwick Square, is a school of modern art. Lower by three stories than its neighbours, it has all the appearance of a small house -- but through that green front door, many surprises await the visitor.

-- Ethel Spowers

RHYTHMS

Andrews studied at the Grosvenor School of Modern Art [Figure 10] from 1925-28.¹ These were crucial years for the development and acceptance of the linocut as a viable art form, and Andrews was caught up in this pivotal period. While teaching at the Grosvenor School, Flight sought to remove the 'children's art' label from linocuts through an ambitious exhibition programme. Largely due to his efforts, prints by Andrews and her fellow linocutters were not only shown annually in London from 1929 until 1937, but also in places as diverse as Bucharest, Los Angeles, Shanghai, Ottawa, Vienna, and Darlington.² The artists became, in effect, more than printers: they became crusaders of a sort, with every exhibition and every sale counting as one more step towards the acceptance of linoblock printing as a respected art. As Andrews remembers:

...that little group of students, working on the Linocut -- the work itself had, was, such a refreshing change from the eternal imitative and the work was a shock. And because of the limitation of the block the prints had such a fresh character and such a sense of life and intensity that some viewers rejoiced and some reared up in horror!³

To understand Andrews' work is to understand the learning environment in which her art developed and the work that was going on around her at the Grosvenor School of Modern Art. It is, therefore, necessary to look at the work of the Grosvenor artists, as well as the stylistic and thematic parallels in their prints, in order to understand the milieu in which Andrews produced her work.

In 1925 Iain Macnab left Heatherley's, where he had been joint principal, to found the Grosvenor School of Modern Art at 33 Warwick Square in Pimlico, now the address of the Warwick Arts Trust.⁴ He married the dancer Helen Mary Tench, known professionally as Helen Wingrave, and together they made 33 Warwick Square well known to aspiring students who sought instruction in art and dance.⁵ A large rambling building, 33 Warwick Square had an ecclesiastical air, no doubt in part strengthened by its proximity to the Church of the Square which was next door.⁶ A.C.R. Carter described the Grosvenor School ten years after it opened: "The School was started in 1925, in one of the oldest houses in Westminster, to which large studios were added a hundred years ago and in which many famous artists have lived and studied."⁷ 33 Warwick Square was also large enough to incorporate living quarters for Macnab and Tench, as well as a studio for Macnab. Macnab's studio

was L-shaped and, with one door leading to his home and another to the Grosvenor School, it was a hub of activity. In later years the Society of Wood Engravers and Relief Printers used it as a regular meeting place.⁸ Macnab was fond of his residence and workplace, and made two wood engravings which featured it, London Mews (1952), and The Mews at Night, (1954) a study based upon a street lighting scheme.⁹

The school operated until the outbreak of World War II; Macnab's success at running a private art school for fifteen years, a period longer than others in England, is notable.¹⁰ The school offered instruction in a variety of subjects, including architectural construction and ornament, decorative composition and design, figure and animal modelling, linocutting, lithography, etching and illustration.¹¹ [Figures 11, 12] With Macnab as principal, the Grosvenor School of Modern Art employed a staff of other well known figures in the London art world. Frank Rutter, an eminent critic and writer, lectured on modern art, choosing topics such as "Modern Painters from Cezanne to Picasso."¹² R.H. Wilenski often stopped in to provide critiques of the student works. As Ethel Spowers reported in 1932, Wilenski "comes fairly frequently, and is the most severe of all the critics, but always gets the biggest show, and the most

crowded audiences."¹³ The school's aim was to "encourage students to express their own individual ideas rather than be forced to accept worn-out academic theories."¹⁴ This must have appealed to Flight as he too joined the staff, offering classes in printing techniques. In addition to being part-time students, both Cyril E. Power and Sybil Andrews worked at the Grosvenor. Andrews became the school's secretary¹⁵ and Power, giving lectures such as "The Form and Structure of Buildings, Historical Ornament and Symbolism" and "The Outline of Architectural Styles," instructed students on architectural topics.¹⁶ Unlike many London art schools, the Grosvenor School of Modern Art did not have entrance requirements or fixed terms. Students were free to join at any time, and could stay for as long as they wanted [Figure 13.]

In addition to being both founder and principal of the Grosvenor School, Macnab also provided instruction in the areas of drawing and printing. For many students he proved to be an enlightening instructor. The engraver Guy Malet, who studied at the Grosvenor School in 1927, was trained by Macnab and remembered him as an outstanding teacher:

Until I came under his [Macnab's] guidance, I had seldom felt the same interest or assistance in studying, and often felt at a loss as to aim and direction in a field so wide and diverse as represented by art. But

'Mac,' as he was known to so many, seemed to possess an uncanny, yet apparently effortless ability to draw a student out and to inspire keenness to progress. There was no doctrinaire method insisted upon, each student being encouraged to 'find himself' and develop along his own lines, be it traditional or modern.¹⁷

Macnab was born on 21 October 1890 on the island Iliolo in the Philippines, where his father was employed by the Hong Kong & Shanghai Bank.¹⁸ When Macnab was four his family emigrated to Kilmacolm, Scotland.¹⁹ His early artistic predilections were not easily squelched and although he trained as a chartered accountant in Glasgow in 1911, Macnab's first ambition was to be an artist. In 1914 he volunteered for military service with the Highland Light Infantry but two years later was invalided out at the battle of Loos.²⁰ After spending two years in hospital, he studied art briefly for six weeks at the Glasgow School of Art. He was again ordered back to hospital where he stayed another year; upon his release he became a student at Heatherley's School of Fine Art. Within six months he was appointed joint-principal upon the invitation of the principal Henry G. Massey. He stayed six years before leaving to found The Grosvenor School of Modern Art.²¹

Macnab lived most of his life in London as a voluntary exile. "London is the art centre, and it is

important to compete in it," he declared.²² As an organizer he contributed greatly to London's art world. Much of his work was done through the London professional art societies. He served as President of the Royal Institute of Oil Painters, the Honorary Auditor of the Royal Society of Painters, Etchers, and Engravers, and was a permanent officer of the National Society. He also ran the Society of Wood Engravers and Relief Printers and was involved with defending the legal rights of artists and fighting legal art cases, which he did through his work as the Chairman of The Imperial Arts League.²³

Like Flight, Macnab wrote many articles for leading art magazines of the day. He contributed a six-part series entitled "Lithography" to Artist in the 1930s as well as a three-part series on "Draughtmanship" to the same magazine in the late 1950s.²⁴ In many of his teachings Macnab's ideas complemented those which Flight outlined in his own writings. Macnab also spoke of rhythm as a necessary element for a successful composition:

We talk glibly of rhythm in art but few of us trouble to define exactly what we mean by rhythm. The Oxford dictionary gives: "(Art) the harmonious correlation of parts," but this, if one may criticize so erudite a production is rather begging the question. The same authority, however, becomes a little more precise when it says: "(Physics, Physiol

and gen) movement with regular succession of strong and weak elements."25

For Macnab linear curvature and rhythms were not merely outlines; he described them as "lines of force...symbols used to express the two dimensional swing and movement of solid forms, and to give life and unity to drawing."26 Such rhythmic lines, he believed, are inherent in any composition. It is the artist's job to search them out "to give life to the design":

You may be drawing a house and you say there is no action in a house (unless there is an earthquake), but the lines which compose the contours of the house do have a certain amount of movement. You are deliberately projecting your sense of design on nature by looking for repetition of lines and patterns and stressing them.27

He did just this in his 1933 wood engraving Cassis. Here the walls of the buildings form an interlocking pattern of shapes which, in turn, becomes a line sweeping up and out of the picture. Macnab selected his forms to provide for this patterning and highlighted them with dramatic lighting to create a formal arrangement of plane upon plane. In this respect Cassis appears to be inspired by Cezanne. Doubtless Macnab was aware of his work, yet when writing for his drawing students he made his views on Cezanne and the Cubist influence be known in his usual emphatic manner:

I have found that the student, once he has discovered the existence of planes, is apt to be carried away by his enthusiasm and may think that by cutting up his forms into planes he is giving some mysteriously significant quality to an otherwise quite ordinary drawing...In the years just after the war there was a spate of pictures of square apples, cubic countrysides and rhombic nudes, by young painters a little uncertain whether they followed Cezanne or bowdlerising Cubism. Now, it is an excellent exercise for the student to carve his drawing into planes, but he need not perform his exercises in public. Planes do not make a Picasso.²⁸

Like Flight, Macnab could never embrace total abstraction. "I have nothing vital to say in form divorced from visual reality," he said.²⁹ He studied abstraction and enjoyed many works in this vein, and while he himself did paint some abstract works, he did not pursue it. He preferred to keep a foothold in the world of reality, and drew for his subject matter on the life around him, focussing on scenes from his travels; Spanish landscapes and villages; Corsican women gossiping as they hung out their laundry; field workers in Kenya; Portuguese shipyards, and French bar scenes. Yet at the same time there is an element of the abstract in most of his compositions. He was quick to acknowledge this interest in abstraction, believing it necessary for dynamic composition:

This fuss about abstract art is not made about music -- no one asks for a 'Symphony in Blue Major' (one isn't expected, in music, to produce exact images -- people will expect it of artists -- and oughtn't to). The artist

has something to say, but it can only be said in terms of line, colour, tone and so on. You might say every picture is abstract from this standpoint.³⁰

Much as Flight, Bell and Fry all agreed that in order for a composition to be successful it needed 'significant form,' so too, Macnab felt that this 'something extra' was necessary; he called it "dynamic quality":

If we analyze our sensations very carefully, we shall find in most cases that we have unconsciously responded to some dynamic quality in a group of forms of this nature. This quality of vitality may be caused by any or all of the following: -- harmonies, juxtapositions of curves with angular or straight lines, or variations of size, colour, tone or texture.³¹

This dynamic quality, he believed, is present in an "imaginative composition." Yet such a composition does not depend simply on an artist's attempt to alter nature or to paint something he has never seen; rather:

To the intelligent spectator it means a picture which is charged with emotional significance, and which evokes those emotions because of the pictorial, and not the descriptive meaning, of its symbols.³²

"Its design," he declared, "should communicate those sensations to us even before we realize what is its subject matter."³³

Such tenets are illustrated in Macnab's most famous engraving, Drying Sails, Lake Garda [Figure 14.] Even before the actual subject matter is discerned one

is aware of the sweeping rhythmic forms in the composition and it is only on second glance that they assert themselves as sails. Macnab's linear achievement, the two sets of three ropes securing the masts to the boat hulls, is just barely visible. These lines, straight and in their continuous track, change from white-on-black to black-on-white effortlessly; they flow one beside the other. Where the line is black the end-grained boxwood had to be carved and the line left standing. Where the lines are white the burin has cut a V-shaped furrow. The remarkable achievement is the length, not merely of one line, but of all six. Yet these lines are more than a technical achievement; they form the theme of the composition. The boats and sails form the 'backdrop' for their rhythms and counter rhythms. A counterpoint comes from the 'T' theme, which for Macnab was based upon the long stem and alternating short line or lintel, and this gives the composition its dramatic upward surge. The boatmen form a triangular base to direct the eye of the observer to the six lines.

Critics were, as they invariably are, sharply divided on their opinions about Macnab's work. A one-man show he held at the Albany Gallery in 1931 drew a variety of critical response. The critic in The Scotsman wrote, under the heading "Artistic sleight of

hand," that Macnab was "a stylist, more concerned with the smart rendering of his subject than with the subject himself."³⁴ R.H. Wilenski, writing in The Observer, felt differently:

Mr. Iain Macnab is an artist of natural liveliness with a natural feeling for graphic style. Nothing that he does is therefore dull or commonplace. His work is invariably alive and invariably swaggers...³⁵

The art critic of The Morning Post wrote under the heading "Dangerous Convention" that Macnab had

adopted a dangerous convention in his studies of the nude on view at the Albany Gallery. It is apt to lead to emptiness or partial over-emphasis, such as we see in the slickness, abnormal thighs and small heads...Even decorative intention does not justify physical deformity of this dimension. In most of them inner content is sacrificed to more or less ponderous contours.³⁶

Frank Rutter declared that

...whatever the instrument employed, the interpretation of form is intensely alive, and the drawing has the appearance of being spontaneous, profoundly sincere and intelligently sensitive. All have an air of great decision, betokening the artist who knows his mind, knows what he wants to do, and knows how to do it.³⁷

Both Macnab and Flight provided their students with a firm grounding in design elements and technical instructions. Flight soon found himself with an avid following and his classes in linocutting were particularly popular with Grosvenor students. Both local and overseas students were attracted to the

school and many of them attended Flight's classes. The Australians Dorrit Black, Ethel Spowers and Eveline Syme all visited England and studied at the Grosvenor School, along with student-artists such as Sybil Andrews, William Greengrass, Ronald Grierson, Edith Lawrence, Eileen Mayo, Cyril Power and Lill Tschudi. Curiously enough, in many cases they did not meet each other, as their periods of study at the Grosvenor did not coincide; their works nonetheless show many stylistic similarities.

The female Australian contingent at the Grosvenor School was a strong one in the interwar period. The most obvious reason for the prominence of women artists during this time was the decimation of males in World War I, and by extension, a whole generation of male artists. Bernard Smith observed:

It is revealing to find, when one looks at the record, how much liberal and progressive thought in the arts in Australia owed to women...Women because of their status in Victorian and Edwardian society and other reasons that need not be discussed here, did not figure prominently in Australian art prior to the First World War. This was not so in the 1920s. The introduction of post-impressionism owed much to women...Indeed the contribution of women appears to have been corporately greater than that of men; and in individual achievement in every way comparable...The reason for their unusually important contribution to Australian art during the twenties and early thirties is to be found probably in the occurrence of the First World War.³⁸

Dorrit Black arrived at the Grosvenor School in 1927, and gave a graphic description of Flight [Figure 15] in a report she sent back to Sydney:

He is a small man with very bright eyes, little bits of side curls, and one feels instantly at one's ease with him. During the summer he lives in a cave in France, a very attractive cave, apparently, but still a cave; and in the winter he comes out of his cave to teach lino-cutting to students of the Grosvenor School, and perhaps, elsewhere.³⁹

For Andrews, study at the Grosvenor strengthened her own artistic convictions. Before meeting Flight, she had already rejected the 'pretty' detail-laden pictorialism so often favoured by British artists. By 1921 she was striving for "the personal suppression of the non-essential."⁴⁰ During her year at Heatherley's she had encountered the woodblock printer William Kermode. As she recalls

William Kermode had given a lecture and demonstration of wood block printing. This was in black and white so I had already been thinking and working in terms of blocks when I met Flight and I immediately saw that his method was what I wanted for my ideas. The colour lino-cut was just the medium for me, being interested in dynamics and ideas and patterns.⁴¹

Stylistically, the linocuts of the Grosvenor students from the late 20s to the early 30s mark the heyday of the linocut movement. The prints done by the artists during this time are characterized by strong colour, bold rhythms, and simplified geometric shapes.

For his students Flight provided, quite simply, ideals of design; few of his students were as enthusiastic about Futurist-inspired motifs as he was. With the exception of his life-long companion Edith Lawrence, most preferred to depict other subject matters, ranging from landscape to still lifes to scenes of everyday life and sport. Nor were they much interested in his allusions to the 'industrial efficiency' of modern art. Instead, as Andrews recalls, his ideas provided them with "a more modern way of looking at things."⁴²

Flight was quite willing to accept the diversity of views which his students had. Eveline Syme, reporting in 1929 to the Arts and Crafts Society of Victoria in Australia, highlighted Flight's enthusiastic approach to his pupils' work:

Claude Flight possessed that readiness to enter into the student's point of view and help him develop his own individual line which is the mark of all good teachers. Sometimes in his classes it is hard to remember that he is teaching so complete is the camaraderie between him and his students. He treats them as fellow-artists rather than pupils, discusses with them and suggests to them, never dictates or enforces. At the same time he is so full of enthusiasm for his subject and his ideas are so clear and reasoned, that it is impossible for his students not to be influenced by them.⁴³

Andrews recalls Flight as being "a wonderful teacher, he was so full of beans himself that we just responded

to his enthusiasm."44 Eveline Syme perceptively outlined the ideas in Flight's work which were helpful:

I should define the cardinal article of his artistic creed as 'Abstract Pattern based on Form.' Whatever the subject he chooses -- a couple of London buses, or a policeman holding up the traffic or two fishermen angling from a boat -- he builds into a geometrical pattern of opposing rhythms, all the main lines following the lines of the circles and triangles which are, as it were, the anatomy of the rectangle which he is filling. The original subject is not always immediately recognizable when finished, but always it makes a delightfully balanced and agreeable pattern, a harmonious colour scheme, and a charming piece of decoration.⁴⁵

Flight's influence on his students was to a large degree a technical influence as he taught them the linocut method of printing. And although the stylistic debt they owe him is apparent, they nonetheless created individual prints marked by their individual concerns and ideas.

For aspiring Australian art students, study abroad in major centres such as Paris, Rome, or London very often remained little more than a distant wish; trips to Europe in the postwar years were infrequent and educational excursions were expensive. For students such as Dorrit Black, Ethel Spowers, and Eveline Syme, the Grosvenor School provided a way to overcome this hurdle. With its wide range of subjects and flexible teaching arrangements, the Grosvenor offered them the opportunity to study abroad for intermittent periods,

and provided them with the chance to experience modern European art first-hand. All three artists studied under Flight at the Grosvenor School during different periods, and each sent vivid descriptions of the school to local art societies in Melbourne and Sydney. In 1928 Dorrit Black asked if anyone at the Sydney Art School was familiar with the linocuts of Claude Flight, "the authority on the subject [who] has been responsible for working out a good deal of the methods now in use."⁴⁶

Eveline Syme first encountered Flight's work in 1928 when she happened upon a copy of his book, Lino-Cuts, on sale in a Melbourne bookshop. She had already experimented with colour printing following Morley Fletcher's oriental method, but Flight's new book was something different:

...Here was something new and different, lino-cut no longer regarded as a base form of woodcut, but evolved into a distinct branch of 20th Century Art. I had seen nothing more vital and essentially 'modern' in the best sense of the word that the reproductions in this book...⁴⁷

Syme came to art relatively late in life. Born in 1888 in Melbourne, she had already received a bachelor of arts degree from Cambridge University, a diploma in education from the University of Melbourne, and a master of arts degree from Cambridge before turning to serious art studies in 1922.⁴⁸ Between 1922 and 1923

she studied at La Grande Chaumiere, Paris, and received some instruction from Maurice Denis; it is also believed that she studied under Andre Lhote.⁴⁹ Syme began exhibiting with the Victoria Artists Society in 1924 and the following year showed her first woodcut, The Farmyard.⁵⁰ She began making linocuts around 1927 and upon her arrival in England in 1929 enrolled in Flight's linocut classes.⁵¹

Syme's childhood friend Ethel Spowers also studied at the Grosvenor School during this time. Spowers had been born in Melbourne in 1890 and as a child became acquainted with European art when she studied at the Academie Delecluse, Paris, in 1905.⁵² She also studied at the National Gallery Art School in Melbourne from 1911-17, and in 1921 travelled overseas with her family. While abroad Spowers studied at the Regent Street Polytechnic, London, and the Academie Raouon, Paris, between 1921 and 1924.⁵³ She had an exhibition with fellow Australian artist Mary Reynolds at the Macrae Gallery, London, in 1921, and when her family returned to Melbourne, Ethel and her older sister Alison travelled through Europe together.⁵⁴ Her first solo exhibition was at the Decoration Gallery, Melbourne, and when she returned to Melbourne in 1924 she exhibited with the Victorian Artists Society and at

the New Gallery in 1925.⁵⁵ She revisited the Grosvenor School in 1931 on a subsequent European tour.⁵⁶

Dorrit Black was born Dorothea Foster Black in Burnside, South Australia in 1891.⁵⁷ She studied at the South Australian School of Arts and Crafts around 1909 under H.P. Gill, and then travelled to England and Europe from 1911-12.⁵⁸ In 1915 she enrolled at Julian Ashton's Art School in Sydney and began exhibiting the following year; during this period she also taught part-time. In 1927 she travelled to England and enrolled at the Grosvenor School at the beginning of a two-year stay in Europe.⁵⁹

The boldness, simplicity, and abstraction to which the linocut is suited appealed to the Australian students. As Black was later to state:

The student begins by copying, but as he goes on he seeks rather to give the impression made on his mind by the thing he has seen, than to exactly copy that thing. And this is usually done by selection and emphasis: that is by cutting out all unimportant details and handling those that seem to be important in such a way as to make them strike the spectator as strongly as they did himself.⁶⁰

Black's initial attempts at linocutting were successful. Under Flight's tutelage she made three remarkable prints in 1927: The Acrobats, Wings, and Music. Not only were they the first linocuts she had ever produced, but they were also her most sophisticated work, including her paintings, done to

that date. Like most of her linocuts they were printed in a number of colours and done in editions of fifty.⁶¹

In Music (Figure 16), Black is a kindred spirit to Flight. The print was inspired after an evening at the Dominion Arts Club, London. Black first printed it early in 1928 after she had left for Paris, and sent a trial proof to Flight, who approved of her efforts: "[I] think it very good. I especially like the person at the piano...I think you have got away with the idea very well."⁶² The print immediately calls to mind Matisse's The Dance of 1910, with its energetic naked dancers rhythmically cavorting. With its geometrical zig-zags and forceful lines, there is also a linking to music; the agitation and dynamic qualities of the background metaphorically suggest jazz. The shapes are interlocked and counterpointed to imply syncopated jazz rhythms. Here Black returned to a recurrent Vorticist theme of the 1910s: the dancer as a symbol of vitality. At the same time it becomes a contemporary celebration of jazzmania which swept through the 20s, and which the Daily Mail described at the time as:

Women dressed as men, men as women; youth in bathing drawers and kimonos. Matrons moving about lumpily and breathing hard. Bald, obese, perspiring men. Everybody terribly serious; not a single laugh, or the palest ghost of a smile. Frantic noises and occasional cries of ecstasy came from half a dozen negro players. Dim lights, drowsy

odours and futurist drawings on the walls and ceiling.⁶³

Jazzmania could also be found in contemporary Australian literature, such as an Australian poem of 1925 which began with the words "Jazz! Exotically naked music in a broken minor key."⁶⁴

In a later print from the 30s Black's link to Flight is again apparent. The Pot Plant [Figure 17] recalls Flight's Holding Up the Traffic [Figure 6] with its Art Deco air. Her considered use of colour is at once subtle and harmonious: the combination of turquoise, brown, grey-green, red and white is paralleled in the similar colours used in Flight's print. Both show an emphasis on verticality, and the discipline of Cubist training is used by both artists in an assured manner. Here again is the integration of abstract with naturalistic forms. The natural forms of Black's plant are held between the straight-edged and curvilinear shapes, much as Flight's policeman blows his whistle in an environment of geometric forms.

Black's fellow Australian colleague Ethel Spowers found her work undergoing a radical change under Flight's instruction. In Melbourne Spowers had been relatively successful working as a decorative illustrator of nursery tales in a variety of media, including the linocut.⁶⁵ Her work always retained a

narrative element, yet at the Grosvenor School she became more preoccupied with rhythmic accents in her compositions. Wet Afternoon [Figure 18], a linocut done in 1930 and possibly her best work, exemplifies this new direction. In this print a child is lost in a large anonymous crowd of dripping umbrellas on a busy street. Yet the story becomes secondary to the formal considerations. Forms are reduced to flat decorative shapes. The rhythmic arrangements of the umbrella shapes, the insistence of the diagonals and the sheets of rain hold the attention. Patterning takes precedence over action; one is reminded of Japanese woodblock ukiyo-e prints.

Eveline Syme was less concerned with expressing modern vitality and the modern age than her Australian counterparts. Her work of the early thirties focused on decorative views of Siena which she visited before returning to Australia in April 1930.⁶⁶ By 1933 her attention had shifted to urban scenes, and it was at this time that she created her best known prints. In Sydney Tramline [Figure 19] she utilized a high viewpoint and mood of contemplative detachment which echoes again Japanese woodcut ukiyo-e prints. Syme admired oriental prints and it is known that she travelled to Japan, and most probably studied printmaking methods while she was there.⁶⁷ Yet the

traffic in Syme's work has none of the rush and bustle of Flight's buses or trams or motor races. In Tramline the trams do not rush through space; they seem to be moving slowly, if at all. The tram-lines serve more as a visual connector between the residential rooftops in the foreground and the city buildings set on the horizon.

All three artists returned to Australia determined to promote wider interest in the colour linocut movement. As Coppel observed, "As messengers disseminating the new ideas and techniques learned abroad, they were fulfilling an important traditional role of the returning artist."⁶⁸ The pioneering art journal Art in Australia remarked in 1926:

Our glimpses into what is going on abroad are supplied by prints (plain or coloured) and those visiting birds of passage, who, like the mistletoe-seed carriers, wipe their beaks upon us before they pass on. But our chief source of knowledge is the Australian artist who returns to us after a period of study in other parts of the world.⁶⁹

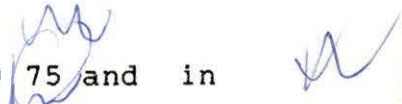
Prestigious art journals such as Art in Australia rarely reproduced the work of these pioneering linocutters, but the modernist art and literary miscellany, Manuscripts was more encouraging.⁷⁰

Upon her return to Melbourne, Ethel Spowers acted as Flight's informal agent, taking orders for buyers interested in linocuts produced by the Grosvenor School

artists. She personally purchased a small collection of these prints from England and loaned them to local exhibitions as examples of modernist art.⁷¹ She exhibited linocuts at Everyman's Library, Melbourne, with fellow printmakers such as Dorrit Black, Eric Thake and Frederick Ward.⁷² Two more exhibitions followed at Sydney's Grosvenor Galleries in 1932 and 1936. With her friend Eveline Syme she was a founding member of the Contemporary Group in Melbourne. She was also a member of the Victorian Artists Society from 1915 and was actively involved in the Arts and Crafts Society of Victoria from its beginning. Her best work was made between 1928 and 1935. Due to increasing illness she stopped printmaking toward the end of the decade.⁷³

Eveline Syme also returned to Melbourne firmly committed to spreading the gospel of Flight's modernist tenets. She was an active member of the Arts and Crafts Society of Victoria, the Lyceum Club and the Melbourne Society of Women Painters and Sculptors. At the 1930 annual exhibition of the Arts and Crafts Society of Victoria she gave practical demonstrations of Flight's linocut techniques.⁷⁴

Dorrit Black returned to Sydney in 1929 ⁷⁵ and in 1932 she ambitiously founded the Modern Art Centre. Here she publicized the linocut from 1932 through a



series of exhibitions; instruction in the médium was also offered at the centre.⁷⁶

The Swiss artist Lill Tschudi also studied at the Grosvenor School of Modern Art. Born in Glarus, Switzerland in 1901, Tschudi attended the Grosvenor in 1929 and 1930.⁷⁷ She later studied privately with Claude Flight, and had some contact with Andre Lhote, Gino Severini, and Fernand Leger.⁷⁸ Between 1929 and 1937 she participated in many of the linocut exhibitions Flight organized at the Redfern Gallery, the Ward Gallery, and abroad. In 1971 she had a one-person exhibition at the Kunsthaus Glarus, and one of her linocuts was included in the 1979 exhibition Thirties at the Hayward Gallery in London.⁷⁹

Like the other linocutters, Tschudi chose scenes from the everyday world for her subject matter: skiers, urban scenes, haymaking, dancers. Her best-known print, Fixing the Wires [Figure 20] was illustrated in Flight's Lino-Cutting and Printing. He praised it as being a good example of a well organized colour print with an "arrangement whereby each colour block is considered as a space-filling whole, as well as part of the final composition made up of the superimposition of all the colour harmonies."⁸⁰

Of all the Grosvenor artists, Eileen Mayo is the most emphatically decorative. Born in Norwich England

in 1906, Mayo began her artistic study at the Slade School under Henry Tonks and at the Central School of Arts and Crafts in London in the mid-20s.⁸¹ In London she worked extensively as a model, and was the artist Laura Knight's favourite model.⁸² During the pivotal linocut years between 1929 and 1937 she was represented in many exhibitions featuring the linocut in both London and abroad. She later studied under Henry Moore at the Chelsea Polytechnic in 1936 and with Fernand Leger at the Academie Montmartre, Paris in 1949.⁸³ Together with her husband she founded, in the 40s, the magazine Arts Review.⁸⁴ In London she taught art at St. Martin's School of Art and The Sir John Cass College, and she was also a member of the Society of Wood Engravers. In 1952 she moved to Sydney, Australia, where she lived until emigrating to New Zealand in 1962.⁸⁵

Mayo's first linocut, Turkish Bath[Figure 21] was made under rather unusual circumstances. In 1928 Flight telephoned her and asked if she would exhibit a linocut in a show he was organising at the Redfern Gallery. Not being familiar with the technique, she was given instructions over the phone and agreed to exhibit. The resulting print was purchased from the exhibition by the Victoria and Albert Museum.⁸⁶

Turkish Bath well exemplifies Mayo's style. Like her fellow linocutters, Mayo often reduced forms to simple, flat shapes, particularly in her treatment of tiling. In this print the floor tiling and steps become an intricate interwoven pattern broken by the rounded forms of the figures. Her work is not so strongly linked to Futurist or Vorticist inspired dynamism as it is to the decorative work of Matisse. There is an obvious delight in the handling of the sensual and playful subjects; in the decorative detail in the skirt of the large figure lolling in the foreground and the circular patterning around her face; the zig-zag form of the rug on the stair; and the simplified waves of hair of the reclining woman in the background.

Mayo has said:

I am always inclined to work on a small scale because I love detail and am constantly fighting against it. I feel sure that drawing is of the utmost importance, and that it's no use using distortion until you are able to draw, for then your distortions have meaning.⁸⁷

One critic has perceptively commented that Mayo's work has "an oriental pungency about it, with a compromise between realism and fantasy,"⁸⁸ and Turkish Bath certainly has this flavour. Another print, Cats, is illustrated in Flight's Lino-cutting and Printing,⁸⁹

and is again indicative of Mayo's concern for patterning in the striped arrangements of the cats' fur. Such exercises served her in good stead when she began writing and illustrating children's books.⁹⁰

The artist Edith Lawrence met Flight in 1920.⁹¹ She had already begun her art studies by this time, having attended the Slade from 1910 to 1914 and again in 1916.⁹² The following year she took a studio in Pimlico and began teaching art at Runston Hill School.⁹³ Her introduction to Flight in 1920 by Alma Oakes, a mutual acquaintance, marked the beginning of a partnership with Flight which was to inaugurate the most productive period of her career. Together they held a number of joint exhibitions, the first of which was at the Redfern Gallery in 1926, and also later that year in Edinburgh and Dumfries. They both helped organise and exhibit in the First Exhibition of British Lino-Cuts at the Redfern in 1929 and exhibited annually in London at the Redfern and Ward Galleries until 1937. A joint exhibition was also held at the French Gallery, London, in 1935.⁹⁴

As well as painting and printmaking, Lawrence produced hand-painted textiles, patchwork panels for doors, and wall hangings. This training proved helpful as in 1927 Lawrence and Flight formed an interior design company. It was a successful business,

operating until the outbreak of war, and produced a variety of mural decorations, curtains, bedspreads, tiles, screens, even pajamas.⁹⁵

In works such as Swanage Beach [Figure 22] Lawrence is stylistically linked to Flight in her abstracted geometric forms. The figures are geometric groupings of shapes, faceless and on occasion androgynous. The diagonals of the chairs echo the figures. Figures, beach chairs, sand and water form an interlocking composition. The print is given a Seurat-like dappled effect with stippled dots over all, suggesting luminosity, sunshine, and sand.

William Greengrass, a Grosvenor student from 1925 until 1928, was born in High Wych, England in 1896.⁹⁶ He later worked as a keeper at the Victoria and Albert Museum. In addition to exhibiting at the Royal Academy in 1934, he was also part of the linocut movement and exhibition programme which marked the heyday of the linocut prints between 1929 and 1937.⁹⁷

In his prints Greengrass shows similar concerns for dynamism, rapid movement, and decorative shapes. His best known print, The First Fence [Figure 23], was illustrated in Flight's Lino-cutting and Printing.⁹⁸ The forceful forward movement of the horses recalls Boccioni's Elasticity of 1912. In King's Horses of 1931 the overlapping figures are arranged carefully,

interlocking as if in a jigsaw puzzle; they are almost certainly linked to the English artist Mark Gertler's 1916 painting The Merry-go-round.⁹⁹

London-born in 1901, Ronald Grierson studied at Hammersmith School of Arts and Crafts before attending the Grosvenor School.¹⁰⁰ At the Grosvenor School he initially began training in painting under Macnab before turning to linocutting.¹⁰¹ As well as being a continuous exhibitor at the linocut exhibitions between the wars, he also had a one-person exhibition at the Redfern Gallery in 1936.¹⁰² Following his initial experiments with linocutting, Grierson turned to rug and textile design, and it was in this field that he concentrated his energies. From 1945 to 1948 he taught at the Camberwell School of Art and until 1977 at Hampstead Garden Suburb Institute.¹⁰³ He was also a member of the Council of the Arts and Crafts Exhibition Society and a member of a textile designers trade group of the Society of Industrial Designers.¹⁰⁴

Grierson's decorative tendencies parallel Mayo's, as can be seen in a print such as Vase and Head [Figure 24.] He is more closely akin to the decorative approach taken by Mayo than to the dynamism of his fellow students. The patterning in Vase and Head, with its dots and dashes, wavy lines and swirls, shows this concern for the decorative. With its strange

distortions, Vase and Head leans towards Surrealist tendencies.

Cyril E. Power's interest in dynamic motion was virtually unparalleled among the Grosvenor artists. Even the energetic force of Flight's compositions does not always equal the forceful movements in Power's work. Power's ability to see the inherent dynamism in his subjects is highly evidenced in prints such as The Tube Staircase [Figure 25.] His architectural training was put to good use as he took a common stairwell and transformed it into a complicated swirling design of stairs and curves. Distortion was used to produce the rhythmic flow of stair-upon-stair.

By contrast, a print such as The Eight [Figure 26] seems highly simplified and reduced to essentials. More in keeping with Flight's abstraction-reduction teachings, The Eight utilizes a subject matter that is inherently rhythmic and methodical, rowers in a boat, and captures those essential motions which lend it to a rhythmical exploration. The Eight is an abstracted pattern of bodies and oars, swinging out and sweeping over the water. All forms are reduced. The heads, backs, and arms of the rowers are boldly simplified yet still recognizable, and the oars butterfly outwards. The left-hand rowers are more at ease, while the

right-hand ones strain with the effort of rowing, creating a push-and-pull tension in the composition.

In his search for dynamic motion, Power turned to a subject matter inextricably linked to velocity: amusement park rides. In prints such as The Merry-Go-Round [Figure 27] Power's ability to depict forms hurtling through and around space is unequalled. The Merry-Go-Round sums up many of the tenets and concerns of Grosvenor linocutters. The platform leading up to the ride sways and buckles as if it too is in motion while the central pole bends and weaves as it heaves the riders through the air. The merry-go-rounders themselves are little more than blurs whizzing at breakneck speed. The image remains identifiable as a merry-go-round, yet it is also abstracted and distorted to graphically illustrate the idea of motion. Much as the sound waves radiate through Flight's sky in Brooklands [Figure 5], so too do motion lines radiate from Power's amusement park ride. They create a whirling movement, amplifying the force, echoing the circular pattern of the stairs. And again in 'Appy 'Ampstead [Figure 28], Power took an amusement park ride and transformed it into a complex interlacing of weaving forms and lines. The spectators stand transfixed as the ride whirls above them.

It was through prints such as these that the Grosvenor School linocut artists struggled to express their ideas and concerns. It was an exciting, if difficult, period. As Andrews recalls:

No one went into art thinking they were going to make money as an artist; you were just happy to exist. It has always been hard to be an artist -- and if you're doing something individual it's just that much harder.¹⁰⁵

Yet the linocutters received much encouragement from their instructors, and through their efforts the opportunities for linocut exhibitions both in Britain and abroad peaked in the interwar period.

Linoleum-cut colour prints could be sold, if only the interest and the demand for them could be stimulated, at a price which is equivalent to that paid by the average man for his daily beer or his cinema ticket.

-- Claude Flight

MOVEMENT

Flight astutely realized that if linocuts were to be considered a serious art form at all an extensive exhibition campaign would have to be initiated, one which could disseminate the prints to a wide audience. Largely due to his enthusiastic promotion, the art of the Grosvenor School linocut artists was given wide exposure throughout the interwar period.

Flight's first major undertaking came in 1929 when he organized an inaugural exhibition at London's Redfern Gallery entitled, appropriately enough, The First Exhibition of British Lino-cuts. He was invited to do so by the directors of the Redfern Gallery, Rex Nan Kivell, a New Zealand-born art collector and founding partner of the gallery, and Knyvett Lee.¹⁰⁶ Lee had attended a linocut lecture and exhibition prepared by Flight at the Grosvenor School of Modern Art; favourably impressed, he offered Flight the opportunity to exhibit at the Redfern Gallery.

For the Redfern show Flight selected several works by his former pupils, including those of Sybil Andrews, Dorrit Black, Eileen Mayo, and Cyril E. Power. The exhibition was comprised of ninety-four linocuts by

thirty three artists and was opened on 4 July 1929 with a Marinetti-inspired announcement by Flight:

We who are accustomed to looking to the past for inspiration in our visual arts accept the films and the wireless on their face values, so let us also encourage the votaries of the lino-cut in the perhaps somewhat unusual expression of their experiences in this changing art-world of to-day.¹⁰⁷

Recognition and critical acclaim greeted this first show. "People are pouring in and liking it," Flight told Dorrit Black two days after the opening, "and we've sold 7 or 8 so far, one of Miss Lawrences and my 'Brooklands.' Mr. Lee of the gallery is delighted with the show and hopes to get it taken round the country...I really do feel that we are on the way now to having a yearly lino-cutting exhibition."¹⁰⁸ Frank Rutter commented on the show in The Sunday Times: "That the linocut is an art form worthy of serious consideration is indicated by the fact that both the British Museum and the Victoria and Albert Museum have already acquired examples of Mr. Claude Flight's work in this medium."¹⁰⁹ This stamp of legitimacy from a well known critic did much to boost sales and confidence. The London Morning Post approved of those prints which exploited "the plasticity and surface quality of the linoleum."¹¹⁰ A London reviewer for the Christian Science Monitor was impressed by the many "striking designs of an abstract character" and

concluded that "they were effective enough to make one think the lino block specially suited to this particularly mode of expression."¹¹¹

It is evident from press reviews at the time that Andrews and Power attracted more attention than other Grosvenor School artists. As Frank Rutter commented:

...one of the most original exhibits is Mr. Cyril Power's "Tube Staircase," a design of great ingenuity embellished by a charming delicacy of colour. It is extremely decorative, and at the same time an illuminating and intimate study of the beauty to be found in an aspect of hypermodernity. Another very delightful and beautiful print in design and colour is Miss Sybil Andrews' "Au Theatre," a copy of which has been acquired by the British Museum.¹¹²

The Star also reviewed the first exhibition:

The most modern note is struck by Mr. Flight himself, and perhaps by Sybil Andrews and Cyril Power. The latter's "Tube Staircase" and Miss Andrews' "Straphangers" are the very thing to add to the decoration of Lord Ashfield's town house. They are the very soul of Modern London.¹¹³

Campbell Dodgson, doyen of the British Museum Print Room and editor of the highly esteemed Print Collector's Quarterly, purchased for the Contemporary Art Society a copy of Cyril E. Power's Tube Staircase.¹¹⁴ The exhibition was a commercial success as well, with over one hundred prints being sold.¹¹⁵

Encouraged by this success, Flight made plans to continue exhibiting, saying, "I am not going to get up

a lino-cut society as societies always get stuck and the wrong people get in but we will work through the Redfern Gallery and I will organize shows whenever possible."¹¹⁶

The linocut artists exhibited annually at the Redfern Gallery until 1932 when, following disagreements with Redfern, Flight transferred to the Ward Gallery, which became his principal London venue from 1933 until the eighth and possibly final show in 1937.¹¹⁷ Nonetheless, several of the Grosvenor group continued to exhibit regularly at the Redfern Gallery's annual Colour Prints exhibitions from 1932 until 1939, including Sybil Andrews, Cyril E. Power, and Ethel Spowers.

Later exhibitions were not given as many approving or enthusiastic reviews. Critics objected to the distortion and the stylistic similarities between the prints. The 1930 exhibition at the Redfern was criticized for showing "tendencies towards crudeness of handling, barbaric colouring and muddled compositions" and Flight was singled out for admonishment for creating works that looked like a "patchwork quilt."¹¹⁸ Another critic, commenting on the same show, dismissed it by saying "Too many of them hang on their leader, like the tail of an old-fashioned kite in a storm...and fail to steady his or their own merry-go-round

movements."119 In addition, the Depression curtailed art buying in general and the linocut artists felt this as well: public interest and sales waned. Flight complained to Dorrit Black:

There's a sort of setback to modern art going on here engineered by the dealers who find it difficult to sell it and helped on by artists who ought to know better but prefer to take the easy course and repete [sic] formulas over and over again.120

By 1932 many of the linocut artists were feeling dispirited and Flight confessed to Black, "I myself have sold nothing for a long time and one has just to go on hoping for the best."121

He began looking for venues abroad and began sending linocut exhibitions on tour to different parts of the world. In 1929 the first Redfern exhibition toured the United States; it returned to Britain the following year with several prints missing, but Flight nonetheless considered the show a success. He commented on this tour in retrospect in the foreward to the catalogue for the Second Exhibition of British Lino-cuts held at the Redfern in 1930:

The complete exhibition was sent to America and has been, and still is being exhibited there with continued success. Another complete exhibition has been sent on tour in England and is being exhibited at most of the Municipal Galleries.122

This second exhibition was sent on a leisurely two-year tour around England, being shown at Blackpool,

Manchester, Burton, Gateshead, Carlisle, Swansea, Darlington and finally Sunderland where it attracted over 12,000 visitors.¹²³

In 1931 the most 'modern' linocuts from the first and second shows were selected for an exhibition in Shanghai and Peking. Two linocut enthusiasts from China, Mr. and Mr. A.W. Pennet, had been to England for a visit and had discovered the work of the Grosvenor School linocutters. With their support the Chinese exhibition was arranged.¹²⁴ The work was shown in Shanghai at the Shanghai Arts Club and was a success: a third of the prints sold in the brief three-day show, held 2-4 May. The show received an enthusiastic and lengthy review in the North China News of 2 May 1931:

In the writer's estimation, Claud [sic] Flight is the master of modern linocutting, and the example "Racing at Brooklands" shows him at this best...The design is just as full of movement and life as it is possible to conceive and the handling of colour is superb.¹²⁵

Flight planned a second Chinese exhibition for September 1932, this time in Peking. For this occasion prices were to be lowered to secure more sales and reduce the tariff payable on the return of unsold prints to England. Flight also announced a proposal in late 1929 to tour the First Exhibition of British Lino-cuts in Australia but, although talk of it

continued into the following year, this exhibition appears not to have taken place.¹²⁶

In 1935 Andrews' linocuts were widely exhibited. Not only were they shown at the annual Redfern exhibition, but they were also included in Modern Colour Prints at the National Gallery of Canada. In addition she was represented in Two Hundred Years of British Graphic Art, a travelling exhibition which toured Prague, Vienna, and Bucharest. Her work was also seen in the United States at the 16th International Print Makers Exhibition at the Los Angeles Museum; she had shown there the previous year, and would exhibit there again in 1936 and 1938.¹²⁷

Dorrit Black, Ethel Spowers, and Eveline Syme became avid promoters of the colour linocut in Australia, and gave linocuts exposure through their own ambitious exhibition programmes, mostly in Melbourne, during the late 20s through the 30s. Flight encouraged their efforts, assuring Black that "notices in the London papers ought to help you to get your work understood in Australia."¹²⁸ Flight himself became known in Australian art circles. In 1921, a large travelling exhibition of European art went to Sydney and Melbourne and included several of his watercolours and oil paintings among the examples of 'ultra modern' art. These provoked considerable critical attention

and contention. Under the heading "Humor in Ultra-Modern Art," a critic in the Argus commented on Flight's work: "One of the 'gems' of the Vorticist school is "The Dance" by Claude Flight, a noted English exponent of the art...Another of this artist's remarkable efforts in designing rhythmic movement is 'Buses in a London Street'..."¹²⁹

Linocut exhibitions were not new to Australia, as artists such as Napier Waller avidly promoted them, but attention focussed on them during the late 20s and 30s largely due to the promotion of Claude Flight's former pupils.¹³⁰ When she returned to Australia in 1929 Ethel Spowers exhibited several of Flight's linocuts in Melbourne at the October annual exhibition of the Arts and Crafts Society of Victoria. In 1930 Flight informed Dorrit Black of a proposal by Spowers to hold an exhibition of linocuts by Australian artists, the first of its kind in Australia.¹³¹ In September 1930 Flight again wrote to Black:

I am so glad you got in touch with Miss Spowers, you will like her if ever you get a chance of meeting her. She has sold all the prints she sent [to the Second Exhibition of British Lino-cuts, 23 July--23 August 1930] and one of people in the rain [Wet Afternoon] was bought by both the V. and A. Museum and the British Museum.¹³²

This exhibition planned by Spowers was in all probability the Exhibition of Linocuts held at

Everyman's Lending Library, from the 2-24 December 1930, in Melbourne. Eight artists, including Flight's ex-pupils, were represented. The show was reviewed by Arthur Streeton, doyen of Australian artists and an influential art critic of the Melbourne Argus. He was disappointed with the exhibition:

Judging from those shown so far in Melbourne designs printed from linoleum fall very short in interest when compared with etchings and wood engravings. "Linocuts" should ultimately be of great use for commercial purposes, but the exquisite qualities of fine art found in wood engravings such as those of Lionel Lindsay, and the rare feeling and beauty of the best etchings, are beyond any effort in linoleum.¹³³

Streeton later changed his opinion after seeing a Melbourne exhibition in April 1932, which he praised as containing "new art of the best." Spower's work, particularly her colour and design in The Gust of Wind attracted favourable notice while Syme's linocuts were commended for their "charming cool harmony of colour."¹³⁴

Linocuts received their widest public exposure in Australia in December 1932, with a major exhibition of colour prints and wood engravings brought from the Redfern Gallery by their representative, Clarice Zander, in Melbourne. The show was held under the auspices of the Arts and Crafts Society of Victoria, probably at the instigation of its leading members,

Spowers and Syme. Ex-Grosvenors Claude Flight, Cyril E. Power, Sybil Andrews and Lill Tschudi were represented. George Bell, a modernist convert and influential artist, teacher and critic who later studied at the Grosvenor in the mid-30s, was excited by the "vitality and creative force of the linocuts and believed them to be the highlight of the exhibition."¹³⁵

Linocuts by artists in Flight's circle received their last major showing in Australia with a large exhibition sent again by the Redfern Gallery to Melbourne in 1937. Strangely enough, Flight's work was not shown, but prints by leading practitioners of the medium who had been associated with the Grosvenor School were included. The Melbourne reviewer Harold Herbert commented:

Most of the prints are in a truly modern manner, and represent the work of 30 enthusiasts. An even technical level is maintained by these lino printers. They seem to be banded together to produce geometric designs of figures and action, which are disturbing at first sight, but which suggest vitality...Rhythm of line, action, and a general swirl of movement, irrespective of form, are the key-notes of these prints. They have a decorative value...The precise geometric arrangement of forms to make a pattern is the main element of most of the work.¹³⁶

The National Gallery of Victoria bought several prints from this exhibition, including works by Ethel Spowers,

Eileen Mayo, Cyril E. Power, Sybil Andrews, and William Greengrass: Such purchases reflect official museum recognition in Australia of the Grosvenor School linocutters.¹³⁷

By 1937 much of the vitality and enthusiasm of Flight's circle had lost its impetus, and several of his former pupils were already moving in different directions before the war. In 1939 Flight organised a large show of one hundred and forty-eight linocuts at the Birmingham Art Gallery. This was his last print exhibition before the outbreak of World War II.¹³⁸ The interior design company he had co-founded with Edith Lawrence continued through the 30s until his studio at 5 Rodmarton Mews was bombed during an air raid in 1942. Seeking a fresh start Flight and Lawrence decided to move permanently to Donhead St. Andrews, near Shaftesbury in Wiltshire.¹³⁹

Sadly, Flight did not produce any significant work after the war. His textbook Lino-Cuts was reissued in a revised edition in 1948, presumably to meet the growing interest in the art classes.¹⁴⁰ He had, however, suffered a stroke the previous year and was unable to continue printmaking. He died in 1955 at the age of seventy-four. A memorial exhibition of oils, watercolours and linocuts was mounted by the Parkin Gallery in 1973 honouring the work of Flight and

Lawrence. Lawrence herself died one month before it
opened.141

>>NOTES>>>

- 1 Personal interview with Sybil Andrews, 28 October 1985.
- 2 British Colour Linocuts of the 20s and 30s, exhibition catalogue introduced by Gordon Samuel, (London: Redfern Gallery, 1985), p.6.
- 3 Letter to the author, 25 November 1985.
- 4 British Colour Linocuts of the 20s and 30s, introd. Gordon Samuel, p. 3.
- 5 The date of their marriage is uncertain. Albert Garret has compiled, to date, the most complete biography of Iain Macnab, entitled Wood Engravings and Drawings by Iain Macnab of Barachlastlain, (Speldhurst: Midas, 1973). In it he offers both 1925 (p.94) and 1932 (p.109) as marriage dates, but does not explain this discrepancy.
- 6 Ibid. p.94.
- 7 A.C.R. Carter, The Year's Art 1935, (London, 1935), p.119.
- 8 Garret, Iain Macnab, p. 94.
- 9 The Mews at Night (33 Warwick Square) is illustrated in Garret, Iain Macnab, p. 43, fig. 15.
- 10 Ibid. p. 96.
- 11 A Survey of Australian Relief Prints 1900/1950, exhibition catalogue introduced by R. Butler and C. Deutsher, (Armadale, Victoria: Deutsher Galleries, 1978), p. 73.
- 12 From the prospectus for the Grosvenor School of Modern Art, dated 1925.
- 13 Ethel Spowers, "The Grosvenor School of Modern Art," The Recorder, April 1932. As reprinted in: A Survey of Australian Relief Prints 1900/1950, introd. R. Butler and C. Deutsher, p. 74. The Recorder was a publication of the Arts and Crafts Society of Victoria. See: Appendix I for reprint of the article.

- 14 From the prospectus for the Grosvenor School of Modern Art, dated 1925.
- 15 Personal interview with Sybil Andrews, 28 October 1985.
- 16 From the prospectus for the Grosvenor School of Modern Art, dated 1925.
- 17 As quoted in Garrett, Iain Macnab, p. 98.
- 18 Ibid, pp.2, 109.
- 19 Ibid, p. 2.
- 20 Ibid, pp. VII, 109.
- 21 Ibid, p. 96.
- 22 As quoted in Ibid, p. 3.
- 23 Macnab was elected Chairman in 1962 and continued in this office until he died in 1967. The Imperial Arts League is a body to whom artists can take any legal problem or case. Ibid, p.101.
- 24 See: Artist, December 1932-April 1933; Artist, December 1958-February 1959. Macnab also contributed numerous articles throughout his career. See: "The Artist's Approach to Figure Drawing," The Studio, March 1939, pp. 90-94; "Pictorial Composition," Artist, March 1946; "Wood Engraving, Its History and Techniques," Artist, April 1960; "Problems of the Amateur," Artist, April 1961, pp. 30-31.
- 25 As quoted in Garrett, Iain Macnab, p. 51. Garrett offers no footnote information regarding the source of his direct quotes from Macnab.
- 26 Ibid, p. 54.
- 27 Ibid, pp. 49-50.
- 28 Cassis is illustrated in Ibid, p. 43, fig. 16.
- 29 Ibid, pp. 53-54.
- 30 Ibid, p. 56.
- 31 Ibid, p. 50.

- 32 Ibid, p. 72.
- 33 Ibid, p. 73.
- 34 Ibid.
- 35 Ibid, p. 50.
- 36 Ibid.
- 37 Ibid.
- 38 Bernard Smith, Australian Painting, (Melbourne, 1972), p. 198.
- 39 Dorrit Black, "London Letter," Undergrowth. A Magazine of Youth and Ideals. (Sydney Art School art students' publication), January-February 1928, unpag. Cited in part in Ian North, The Art of Dorrit Black, (Melbourne: Macmillan Company of Australia and the Art Gallery of South Australia, 1979), p. 45, n.3.
- 40 "Water Colours and Pastels--Charming Work by Miss Sybil Andrews and Mr. Cyril E. Power, F.R. Hist. S., A.R.I.B.A.," The Bury Post, 9 December 1921.
- 41 Sybil Andrews. Paintings and Graphic Work. exhibition catalogue introd. Michael Parkin and Denise Hooker, (London: Parkin Fine Art Ltd., 1980), unpag.
- 42 As quoted in Sybil Andrews, exhibition catalogue introd. Peter White, (Calgary: Glenbow Museum, 1982), p. 12.
- 43 Eveline W. Syme, "Claude Flight and his Teaching," The Recorder, September 1929, p. 3. As reprinted in : A Survey of Australian Relief Prints 1900/1950, introd. R. Butler and C. Deutsher, p. 76-79. See: Appendix II for a reprint of the article.
- 44 Personal interview with Sybil Andrews, 28 October 1985.
- 45 Eveline W. Syme, "Claude Flight and his Teaching," p.3.

- 46 As quoted in Stephen Coppel, "Claude Flight and his Australian Pupils," Print Collector's Quarterly, December 1985, p. 275.
- 47 Eveline W. Syme, "Claude Flight and his Teaching," p. 3.
- 48 Janine Burke, Australian Women Artists 1840-1940, (Victoria: Greenhouse Publications Pty. Ltd., 1981), p. 183.
- 49 A Survey of Australian Relief Prints 1900/1950, introd. R. Butler and C. Deutscher, p.88.
- 50 Burke, Australian Women Artists 1840-1940, p.183.
- 51 Ibid.
- 52 Ibid, p.180.
- 53 Ibid.
- 54 Ibid.
- 55 Ibid.
- 56 Sybil Andrews, introd. Peter White, p. 84.
- 57 Burke, Australian Women Artists 1840-1940, p. 161.
- 58 Ibid.
- 59 Ibid.
- 60 Dorrit Black, manuscript notes c. 1929-35. In the possession of Ruth Goble, Australia. As quoted in North, The Art of Dorrit Black, p. 22.
- 61 "Art and Linoleum Cut Pictures with Umbrella Ribs," Sun, 16 March 1930, p. 8.
- 62 Letter from Flight to Black, 25 March 1928, as quoted in Coppel, "Claude Flight and his Australian Pupils," p. 276. Music is dated to 1927 by Ian North in Art of Dorrit Black, cat. no. L.1, pl. 5 and p. 25, although a correspondence makes it clear that the printing was done in Paris early in 1928, according to Coppel (p. 276.)

- 63 As quoted in Robert Graves and Alan Hodge, The Long Weekend, (New York: W. W. Norton and Company Inc., 1963), pp. 118-19.
- 64 "Jazz!" The Home, 3 June 1925, p. 24.
- 65 Ethel Spowers was called "the nursery artist." See: Womans' World, September 1926, p. 493. She showed watercolours, woodcuts, and linocuts at the New Gallery, Melbourne, 4-15 August 1927; her work at this time was reproduced on the front cover of several issues of Woman's World.
- 66 Burke, Australian Women Artists 1840-1940, p. 183.
- 67 Ibid.
- 68 Coppel, "Claude Flight and his Australian Pupils," p. 281.
- 69 [S.U. Smith and L. Gellert], "Editorial," Art in Australia, September 1926, pp. 5-6.
- 70 Linocuts by Black and Spowers were reproduced in Art in Australia April 1933, p. 48. In England, Syme's Skating was reproduced in Margaret Dobson's textbook, Lino prints (London, 1930), p. 51. Linocuts by Black and Spowers were illustrated in Flight's Lino Cutting and Printing (London: B.T. Batsford Ltd, 1934), p. 61, no. 10 and p. 62, nos. 7, 14, 17.
- 71 See: E. W. Syme, "Claude Flight and his Teaching," as reprinted in A Survey of Australian Relief Prints 1900-1950 introd. R. Butler and C. Deutscher, pp. 75-76.
- 72 Burke, Australian Women Artists 1840-1940, p. 180.
- 73 Ibid.
- 74 Syme was also active in other art related organizations. She organized the Red Cross Picture Library, a picture lending service, and was its first chairperson. She was also involved in founding the University Women's College at the University of Melbourne. Burke, Australian Women Artists 1840-1940, p. 180.
- 75 Before returning to Australia Black travelled widely in Europe including Switzerland, Germany and

Italy and studied at Andre Lhote's academie. She visited Holland and painted at Veere; she also received instruction from Albert Gleizes. For a detailed account of her travels, see: North, The Art of Dorrit Black, pp. 22-44.

- 76 The attendance rate at Black's Modern Art Centre was not particularly high but the school, which ran only briefly from 1932-33, mounted the first one-person exhibitions of Ralph Balson and Grace Crowley, as well as showing paintings by Roland Wakelin and Frank Weitzel. In Sydney from the later 20s linocutting was also taught by the decorative artist Thea Proctor at her popular design class at the Sydney Art School. See: H.H. Fotheringham, "The Importance of Design and its Relation to the Student," appended by "Nine Lino-Cuts by Students of Miss Thea Proctor's Class of Design at the Sydney School of Art," Art in Australia, September 1927, pp. 42-45. Also see: R. Butler et. al. Thea Proctor: The Prints (Sydney, 1980), pp. 19-20.
- 77 Sybil Andrews, introd. Peter White, p. 84.
- 78 Ibid.
- 79 See Tschudi's Sticking Up Posters (1934) illustrated in Thirties British Art and Design Before the War, exhibition catalogue introd. by A.J.P. Taylor et. al. (London: Hayward Gallery in conjunction with the Victoria and Albert Museum, Arts Council of Great Britain, 1979), p. 175, fig. 7.18.
- 80 Flight, Lino Cutting and Printing, p. 17.
- 81 A Survey of Australian Relief Prints, introd. R. Butler and C. Deutscher, p. 94.
- 82 Claude Flight and Edith Lawrence exhibition catalogue introd. Bernard Denvir and Michael Parkin (London: Michael Parkin Fine Art Ltd., 1973) unpag.
- 83 Sybil Andrews introd. Peter White, p. 83.
- 84 Ibid.
- 85 Ibid.

- 86 A Survey of Australian Relief Prints 1900/1950 introd. R. Butler and C. Deutsher, p. 94.
- 87 Mary Sorrell, "Eileen Mayo," Apollo, October 1951, p. 112.
- 88 Ibid, p. 111.
- 89 See: Flight, Lino-cutting and Printing, frontispiece.
- 90 Mayo wrote and illustrated many children's books, such as Alphabet of Toys, Little Animals of the Countryside, Larger Animals of the Countryside, Shells and How They Live, Animals on the Farm. She also illustrated a book of drawing of Serge Lifar, for which she made backstage sketches of the ballet. Her major undertaking was The Story of Living Things and their Evolution, which she worked on between the years 1939 and 1944. She also designed a tapestry for the Edinburgh Tapestries, entitled Echinoderms. See: Sorrell, "Eileen Mayo," pp. 109-112.
- 91 Claude Flight and Edith Lawrence, introd. Bernard Denvir and Michael Parkin, unpag.
- 92 Ibid.
- 93 Ibid.
- 94 Ibid.
- 95 British Colour Linocuts of the 20s and 30s, p.3.
- 96 Sybil Andrews, introd. Peter White, p. 82.
- 97 Ibid.
- 98 See: Flight, Lino-Cutting and Printing, p. 58.
- 99 The King's Horse is illustrated in Sybil Andrews introd. Peter White, p. 13.
- 100 "Biographical Sketch [Grierson]," Studio, March 1935, p. 159.
- 101 John Farleigh, "The Textiles and Rugs of Ronald Grierson," Studio, June 1949, p. 184.
- 102 Sybil Andrews introd. Peter White, p. 83.

- 103 Ibid.
- 104 Farleigh, "The Textiles and Rugs of Ronald Grierson," p. 185.
- 105 Personal interview with Sybil Andrews, 28 October 1985.
- 106 Stephen Coppel, "Claude Flight and his Australian Pupils," p.273.
- 107 Claude Flight, "Foreword to the Catalogue of the First Exhibition of Lino-cuts...Redfern Gallery, London, in 1929." As reprinted in Modern Colour Prints and Wood engravings, exhibition catalogue (Melbourne: Arts and Crafts Society of Victoria, 1932.) The "foreword", dated 1 July 1929, does not in fact appear in the catalogue to the First Exhibition of British Lino-cuts and may have been a flier for the show.
- 108 Letter from Claude Flight to Dorrit Black, 6 July [1929.] The Flight-Black correspondence cited here and subsequently is from the Dorrit Black papers, Art Gallery of South Australia, Adelaide. As cited in Coppel, "Claude Flight and his Australian Pupils," p.274.
- 109 Frank Rutter, "A New Colour Art for the People," The Sunday Times, 14 July 1929. The entire article is reprinted in Sybil Andrews, introd. Peter White, p. 76.
- 110 "Linoleum as an Art Medium," Morning Post (London, 5 July 1929.
- 111 "Lino-cuts," The Christian Science Monitor, (Boston), 22 July 1929, p.8.
- 112 Frank Rutter, "British Linocuts - A New Colour Art for the People," The Sunday Times, 14 July 1929.
- 113 "Works of Art on Linoleum - All you need is a knife, rib of umbrella, and a toothbrush," The Star, 4 July 1929. The passing comment on Lord Ashfield's house was probably an oblique reference to the new headquarters of the London Passenger Transport Board at 55 Broadway SW 1, where building was nearing completion. At the time Lord Ashfield was the Chairman and Managing Director of the Underground Electric Railways of London; later

in June 1933 he took over as head of the LPTB. See: Chapter Four, "In the Glance of an Eye." It could also have been a reference to the facade of St. James Park underground station which was then adorned with the most avant-garde posters commissioned by the London Underground.

- 114 British Colour Linocuts of the 20s and 30s, introd. Gordon Samuel, p. 6.
- 115 Print sales and official purchases are found in a letter from Flight to Dorrit Black, 17 October 1929. As cited in Coppel, "Claude Flight and his Australian Pupils," p. 274.
- 116 Letter from Claude Flight to Dorrit Black, 17 October 1929. As cited in Coppel, "Claude Flight and his Australian Pupils," p. 274.
- 117 The reasons for the disagreement remain unclear, although payment of artists appears to have been a problem. See: Letter from Claude Flight to Dorrit Black, 22 June 1933.
- 118 "British Lino-cuts," Connoisseur, September 1930, p. 137.
- 119 "The Lino-cut Artists," Morning Post (London), 25 July 1930.
- 120 Letter from Claude Flight to Dorrit Black, 26 October[1931], as cited in Coppel, "Claude Flight and his Australian Pupils," p. 274.
- 121 Letter from Claude Flight to Dorrit Black, 12 June[1932] as cited in Coppel, "Claude Flight and his Australian Pupils," p. 274.
- 122 As cited in British Colour Linocuts of the 20s and 30s, introd. Gordon Samuel, p. 6.
- 123 Ibid, p.6. Unfortunately there is, as yet, no information concerning the specific North American cities which held linocut shows. The Redfern Gallery moved from Old Bond Street in 1937 and many papers were destroyed in the move, including many related to the linocut artists and their work.
- 124 Ibid. p. 6.

- 125 F.H. Hindle, "Examples of New Trend in Modern Art on Show at Shanghai Art Club," The North China Daily News, 2 May 1931.
- 126 Details of these travelling exhibitions appear in Flight's catalogue forewords of the Second, Third and Fourth Exhibitions of British Lino-cuts, 1930, 1931, 1933 respectively; also among Flight's correspondence to Dorrit Black: 17 October 1929; 28 September 1930 (U.S.A., British province tours), 12 June 1932 (Peking.) Plans for a proposed Australian tour are found in Flight's correspondence to Black, 24 November 1929: "The July show of this year is going out to Australia shortly and I hope yours have been in time to be included," and later, 6 January 1930, "...when the Australian show develops (with July 1929 work) yours will be in it." As cited in Coppel, "Claude Flight and his Australian Pupils," p. 274.
- 127 For information regarding exhibitions I am grateful to the Vancouver Art Gallery and the artist.
- 128 Letter from Claude Flight to Dorrit Black, 6 July[1929.] As cited in Coppel, "Claude Flight and his Australian Pupils," p. 279.
- 129 "Humor in Ultra-Modern Art," The Argus, 7 August 1921, p. 7. The show was entitled European Art Exhibition for Australia, and was shown in Sydney and Melbourne, July and August 1923 respectively. It was organized by artist Penleigh Boyd who envisioned, as he said, "Bringing modern European art more prominently before the people of Australia, who had suffered on account of the distance from the old world in matters pertaining to art, particularly in the case of the modern movements." [Letter of P. Boyd to The Argus. 15 August 1923, p. 8.] Works by Flight, William Roberts, and Ivon Hitchens largely comprised the "ultra modern" school and were denounced as "extremist" by the press and public.
- 130 M. Napier Waller (1893-1972) was chiefly known for later large scale murals, mosaics, and stained glass, but is usually credited with being the first artist to make and show linocuts in Australia after World War I. Waller, who lost his right arm in the war, learned linocutting during his convalescence in London and is said to have

- brought the technique to Australia in 1918. See: A Survey of Australian Relief Prints, introd. R. Butler and C. Deutscher, pp. 15 and 22. A large Sydney exhibition of relief prints in 1923, the first in Australia, included linocuts by Napier Waller, although the catalogue described them as "woodcuts." See: Woodcuts, exhibition catalogue introd. A. G. Stephens, (Sydney: Tyrrell's Limited, 1923), pp. 24-5. Waller's art is discussed in Nicholas Draffin, The Art of M. Napier Waller, (South Melbourne, 1978).
- 131 Letter from Claude Flight to Dorrit Black, 11 June 1930, as cited in Coppel, "Claude Flight and his Australian Pupils," p. 280. When Spowers exhibited Flight's work in 1929, the press commented on the show. The Recorder, December 1929, p. 5, reported that the "colour prints were specially interesting, some very modern work being lent." The work of Flight was noted in the unsigned review, "Arts and Crafts Society. Beautiful work at Town Hall," The Argus, 1 October 1929, p.7.
- 132 Letter from Claude Flight to Dorrit Black, 28 September [1930], as cited in Coppel, "Claude Flight and his Australian Pupils," p. 280.
- 133 The eight artists were Dorrit Black, Nutter Buzacott (1905-1977), James Flett (born 1906), Michael O'Connell (1898-1976), Ethel Spowers, Eveline Syme, Eric Thake (1904-1982), and Frederick Ward (born 1900.) Linocuts by these artists, except Black, are reproduced in R. Butler, Melbourne Woodcuts and Linocuts, passim. The Streeton review is entitled "Linocuts," The Argus, December 1930, p.5.
- 134 Arthur Streeton, "Display of Lino Cuts," The Argus, April 1932, p.9.
- 135 Graham Bell, "Colour Prints in Wide Range," Sun News--Pictorial, 7 December 1932, p. 15. For details of George Bell at the Grosvenor School in 1935, see: M. Eagle and J. Minchin, The George Bell School, Students, Friends, Influences, (Melbourne and Sydney, 1981), pp. 37, 40-2.
- 136 H. Herbert, "Lino-Cuts," The Argus, 7 December 1937, p.8. The Exhibition of Linocuts from the Redfern Gallery was held at Baillieu Allard's Gallery, Melbourne, 7-18 September 1937.

- 137 Coppel, "Claude Flight and his Australian Pupils," p.282.
- 138 Ibid.
- 139 Claude Flight and Edith Lawrence, introd. Bernard Denvir and Michael Parkin, unpag. Soon after the war a proposal from Flight for a touring exhibition of linocuts was greeted with indifference by the British Council, who turned him down without bothering to see the prints. See: Claude Flight, letter to Lill Tschudi, 4 January 1946, as cited in Coppel, "Claude Flight and his Australian Pupils," p. 282.
- 140 British Colour Linocuts of the 1920s and 30s introd. Gordon Samuel, p.5.
- 141 Claude Flight and Edith Lawrence, introd. Bernard Denvir and Michael Parkin, unpag.

CHAPTER FOUR:
LINKINGS

> PATTERN AND DYNAMISM	197
> CARVING THE WIND	209
> NOTES	239

It's no good spending your life splashing around with
paint if you have nothing to splash around about.

-- Sybil Andrews

PATTERN AND DYNAMISM

"Pattern," Andrews has declared, "is much more fun than realism. It just is."¹ Having fun is at the heart of her linocut printing production; in animated discussions of her work she speaks constantly of the 'fun' and 'excitement' of linoblock printing. Having fun with pattern is a constant passion for Andrews, as is her concern for the portrayal of dynamic movement. Together these formal interests in dynamism and pattern characterize the compositional focus of all her prints.

In her search for dynamism and pattern Andrews has found that "the greatest teacher of all was the LINO BLOCK itself." As she explains:

It is impossible to be fussy with lino, you have to simplify, you are forced to simplify your idea to its fundamentals. The clean cutting of the block, the clean absolute lines & shapes will teach anyone who is observant & wanting to learn. A poor shape, a broken-backed curve, a meaningless line, space or shape, hits you in the eye immediately or will do if you are keen enough to work in this medium.²

She also believes that the elements necessary for a successful print can be unleashed from the linoblock itself: "All I have learnt of drawing, form, colour, pattern & design is needed for a good print. It is all

there or should be. The Block sums it all up. It is all in the BLOCK."³

Most of her linocuts are four-colour prints with a different block for each colour; each block is equally important to the completed work. "To be a good Printmaker it is necessary also to be a good painter. I work usually with three or four blocks, but only rarely with five. One can get all the colours one needs from those few blocks."⁴

Originally Andrews printed on Japanese mulberry tissue paper obtained from the London firm T.N. Lawrence & Son Ltd. Now, however, the paper is no longer available and she has had to substitute it with other handmade paper.⁵ She has encountered the same predicament with her colours:

It is the same with colours. I used to get my colours from Newman's in Soho Square, London, also one of the old splendid firms and wonderful colours. Newman's was bombed out in the first war and never started up again. So again I have had to find other colours to replace -- fortunately for me I had some tubes on hand which carried me a little way.⁶

She now uses only the finest quality artist's colours. Her approach to colour differs greatly from the method advocated by Flight in that she does not mix colour or use printing ink. She does this not only to achieve greater simplicity and purity of colour, but also because pre-mixing and the opacity of printing ink make

it difficult to obtain the subtle gradations and variety of tones which are possible with her more straight-forward approach to the printing process:

I never use printing inks. I use the very best Artist's Oil Colours. Each colour has a different texture -- transparent, opaque, rough, smooth, lumpy, each one differs, according to what it is made of. This does not affect the artist using canvas but in my case when I am dealing with very thin inkings on the blocks, all these differences of texture affect the print. Each one, each paper, having differing textures give a different result. I never use commercial paper. So, you can realise the work it is to obtain a print, somewhere approximate to the original prints made on the thin paper. The hours of work, experimental work, (the waste paper basket.)⁷

All aspects of the printing are done by hand, by the artist personally, in editions of fifty or sixty. She may print several different works over a long period of time but ensures that colour remains consistent throughout the process by only using paint straight from the tube, and not mixing to achieve certain shades. (Although, as she admits, if one colour goes off the market during that time she can find herself in a predicament.⁸)

Her favourite carving tool is a piece of metal ribbing from an ancient umbrella; she dislikes the newer umbrella models as she feels they use a poor quality steel.⁹ The metal ribbing is sharpened and stuck in a wooden handle. The rib comes in a fine

U-shape which she finds ideal for working in linoleum, as it allows her to carve with care and precision. As she notes with satisfaction: "People haven't got to go buy heaps of tools and messes of stuff...just a couple of old umbrellas."¹⁰ She also uses a series of wood-engraving tools and gouges for clearing larger spaces on the block. She has various rollers which she uses to transfer the image to the paper, yet she generally prefers to use a simple kitchen spoon: using a smooth, circular motion, she rubs the back of the spoon over the paper, which transfers the image onto the paper. To get an even printing it is necessary to rub consistently but, as she herself is the first to acknowledge, the unevenness resulting from this hand-done method does not detract from the finished product; it produces, instead, a human quality which adds appeal and warmth to the richly coloured, individualized prints. She is, in fact, quite proud of those spoons whose backs have been nearly 'rubbed out' from the continued pressure.¹¹

The ideal linoleum for linoblock printing is a soft, cork-content brown linoleum called ' Battleship Brown', so named because its thickness and dull brown colour made it perfect for covering battleship floors. She has had to discard some recent linoleum shipments because the lino was too brittle and hard to carve.

Locating supplies of Battleship Brown is now difficult and she suspects that she will eventually have to turn to woodcuts.¹²

Throughout her artistic career, Andrews has not been bothered with intricate theoretical ramblings nor with trying to invest her art with hidden meanings. Her primary interest during the fifty-odd years that she has been printing has been the everyday world around her, particularly as expressed through repetitive human or machine motion: her prints are a tribute to the visual qualities of motion. They are, as she herself is, direct, straightforward, and down-to-earth. She has viewed the world around her with insight and sensitivity, yet refrains from passing judgment on it, or commenting on its condition. Nor, as Peter White points out, is her art "a form of personally distanced, slice-of-life realism."¹³ Instead, she has spent her artistic years absorbed in the possibilities of depicting subjects in a forceful, direct way which captures what she considers to be the basic spirit, or essence, of the subject.

Expression comes through broad colour areas and simplified flattened forms that are at once witty and decorative. Simple clean lines set up rhythmic visual sequences. Slashing curvilinear forms and boldly

angular lines combine with her vivid sense of colour to produce dynamically arranged compositions of complex patterns. She is absorbed by the visual qualities of movement and action; her designs are pared down to the minimum to achieve a decisive and forceful impact. "I don't think anyone is going in as purely for action as I am," she says, "and, of course, the medium lends itself to action because lino doesn't do fussy."¹⁴

In viewing the range of Andrews' work, some seventy editions over the past fifty years, it is apparent that there is little significant stylistic development. Her first linocut, Concert Hall [Figure 29] of 1929, possesses the same confidence and surety of line as any that followed it. The print is based on Andrews' own experience in London: "That was the Old Queen's Hall...I had been watching the big swirling lines of the upper balconies and the rows of lights and people below. I'd been trying to get it in paints and couldn't. And then along came linocuts."¹⁵ In Concert Hall the audience is reduced to simplified rounded forms disappearing into the depths of the theatre, which in turn has the appearance of a huge, swooping machine. The staccato patterning of the heads, the lights, and the curving balconies are streamlined and tinged with an industrial quality. It is a powerful first print and set the pace for those which followed.

Having established her approach with Concert Hall, Andrews has spent the years since perfecting and experimenting with what she considers to be the strongest possibilities of the linocut medium: bold, direct images in brilliantly coloured patterns. Throughout this time her work has encompassed a wide variety of subjects which have been dealt with in a number of different ways. In some cases, for example, her work retains a strong link to the representational, while at other times it is almost completely abstract. Her preoccupation with motion has led her to create compositions which seem nearly to burst from their boundaries with dynamic force. Others are virtually static in carefully composed arrangements that are at once calm and quiet. Emotionally the tone of her prints varies as well, from the gaiety of prints such as Windmill [Figure 30] to the intensity of works such as Gethsemane [Figure 31.] All share her desire to get to the heart of the subject; a unifying element in all works is her wish to portray her images directly. The medium, to a certain degree, imposes a discipline on her work, and it has sustained her singular sense of purpose: "...you can't play about on lino and so it brought about its own technique, almost, and its own different appearance to other prints and so it did strike out a new line, really...one always has to think

of the difference between the lino and the work that preceded it."16 The spontaneity possible in etching, lithography, or monoprint techniques is absent from the linocut. Design is the fundamental element of the linocut and Andrews' finest works celebrate inventive design.

Carefully organized compositions are important to Andrews and she uses several basic approaches. Very often an image is developed around a single dominant focal point. In The Mowers [Figure 32] the figures and their scythes are formally arranged in an arc which gently curves downwards and inwards to a common point. "I used to see them in the field," recalls Andrews. "It was like watching a ballet."17 Ploughing Pasture[Figure 33] utilizes another favoured technique. Here the scene is viewed from a sharply lowered angle of vision. The viewer looks up and beyond the ploughing figure, past the far slope of the field. The viewpoint is a response to the immensity of nature. In other prints this angle of vision is combined with a strongly foreshortened perspective. In Tillers of the Soil[Figure 34] the horses loom up in front of the viewer. Their massive strength overpowers the farmer and renders him insignificant in comparison.

Andrews' basically bold and simple style is consistent with the medium and to this she often adds

details which refine lines and shapes. Such details add a finishing touch of delicacy to the overall work. Forms are presented as simple shapes, yet are often subdivided by over-printing a basic area of colour with an adjacent complementary tone. This method allows Andrews to create the illusion of solid three dimensional form while at the same time preserving the essentially decorative and flat nature of the image.

Hatch-marks are also a favourite detailing motif. When all the colours are printed in the final image, these superimposed lines of hatching add a feeling of texture and also create a vibrancy to the area in which they appear. Furrows, crops, and plants are often treated with this detailed patterning very effectively.

Her images are abstracted and edited. They suggest, as Peter White observes, "not so much what a subject looks like as its felt-quality."¹⁸ It is the inherent motion or the physical appearance of the subject which forms the basis of the composition. In Sledgehammers [Figure 35] for example, it is the sweeping rhythmic motion of the workers, intent on maintaining a swift unbroken unison, that is portrayed, not the individuality of each worker. In this print, as in all of Andrews' linocuts, the impact results from the unusual contrast between her familiar and often

mundane subjects and the very decorative and very animated style she uses to portray them.

In her many tributes to the pictorial possibilities of motion Andrews emphasizes the human and/or the machine. Her prints fall into three convenient categories: figures at work; figures at play; and the religious prints, including the as yet incomplete Stations of the Cross series. In every case dramatic design rhythms are carved out. Whether the figure is ice skating or picking mangolds it comes alive with slashing curvilinear forms and dynamic colour. She has drawn the content of her art from daily events in her environment and in so doing has depicted both the dynamics of contemporary society and that of her rural roots. She has been fascinated by the rhythms of work and physical labour. City life also appealed to her; she has portrayed the curved balconies and soaring spaces of London's concert halls and theatres as well as scenes of city workers, shoppers, and commuters. Prints based on sports events reflect her interest in the combination of strength and coordination that characterize the movement of such activities. The figures in her prints plough fields and haul logs, they go rowing and racing and steeplechasing. People and machines operate in concert; plough lines and windswept trees set up

pervading rhythms; wheels and their tracks carve arcs through compositions. Repeating rhythmic imagery marks all her prints and that, to her, is fun.

I did not as so many do today, suddenly decide "To make my living at Art." There may be no living. It all grew just as a plant or tree grows, leaf by leaf, branch by branch, and a tree takes a life-time in its growing...

--Sybil Andrews

CARVING THE WIND

In her linocut prints Andrews carves the wind, not only trees; the jump, not only horses. In her constant search for the underlying movement and dynamism of a subject she has absorbed many influences. As such, her work reflects the shifting artistic climate in England during the interwar period, when prewar traditionalism and modernism occasionally mingled and very often jostled each other for attention. Her prints combine the traditional values of art with more adventurous formal concepts, resulting in works which have a bold, streamlined, and eminently modern look.

Being modern is an issue which Andrews has been acutely aware of since the beginning of her linocut career. As she comments:

You have always to look at and think of the prints against the Art World of the war and immediately after the war, so obviously we met with resistance...They wanted all the Details. Or tears and sobs. And so one had to grow to a new way of thinking and seeing.¹⁹

Appearing 'modern' was due in part to the individual nature of the medium itself:

...the linocut did not lend itself to the imitative. One block itself determined the way we handled our idea -- not this ism or

that period -- and after the war to the average person who did not or had not watched the development -- the Art looked grown from Impressionism or Post Impressionism...[people were] still thinking in terms of photographic likeness. Our linocut was revolutionary....20

Yet isms and periods were affecting the course of English art in the interwar period and it was nearly impossible to be completely oblivious to the happenings. England was receiving influences from the European avant-garde; primitive and oriental art was making an impact; the struggle for the acceptance of abstract art was underway. English artists became more aware of the possibilities inherent in modern art currents.

In tracing the formal precedents in Andrews' work, it is necessary to proceed with caution. She is most emphatically not a Cubist, Futurist, nor a Vorticist, yet her prints show relationships to all three avant-garde movements. She detests being linked to Art Deco 21 yet the decorative emphasis in much of her work makes such an association undeniable. Her relationship to such movements is, therefore, an indirect one as she searches for the 'shapes and rhythms and the patterns of things.' She is little moved by political diatribes or manifestos. If anything, she shies away from investing her art with such overtones, preferring instead to simply angle and twist shapes, interlocking

them in jigsaw puzzle fashion, concentrating on design and colour. Her relationship, then, to the European and English art currents is partially a stylistic one. She was influenced by their portrayal of forms if not their ideological concerns. It was their new pictorial vocabularies that appealed to her, a vocabulary largely disseminated by Flight to Andrews and her other Grosvenor School colleagues in the 20s.

There are also on occasion thematic parallels which run through Andrews' prints and the work of some of the leading contemporary artists. In her desire to portray the inherent rhythms and dynamism in life, she chose subjects which served as reflectors of those vibrant spirits: city life, work, races. In this way her iconography is also derived from Futurism and Vorticism. She shares with other progressive artists an interest in the growth of the modern world.

An initial glance at Andrews' oeuvre reveals a major concentration of images of working people. Solitary field workers farm the land. Manual labour is carefully recorded in images of workers grouped together, intent on their jobs. There are mowers and farmers, horses and tractors and hay. It is tempting to associate such images with social realism or to see them as links in the chain of the English landscape tradition, which continued unabated throughout the

interwar period.²² Yet, as Peter White firmly states, "These traditions and their populist and utopian symbolism have only limited application in her art."²³ And this is true: attempts to link Andrews to such movements do not reach very far. In searching for meaning in her art, one need merely look for the direct and simple optimism and enthusiasm she has for life. It is, quite simply, her love of life, not any hidden symbolism or political statements, which has directed her printing production. It is her observation of the development of the modern world, and her portrayal of it as it changes with time, that mark her output.

For her own part Andrews declares that she has been more influenced by the 4,000 year old bas-reliefs of China's Han Dynasty than by any other art form. In the early 20s Cyril Power lent her an exhibition catalogue from the Victoria and Albert Museum containing examples of the patterned rubbings from stone carvings. She was particularly intrigued by the way the anonymous artists used white open background spaces as integral parts of the designs.²⁴ While Flight and the other Grosvenor School artists were not as preoccupied with dark-light contrasts, Andrews often made use of open negative space by incorporating it into the overall design and using it to set off the figures in contrast to the background. She believes

the natural light tone of the paper can be used to advantage to achieve sharp graphic definition of the coloured images and forms. This became particularly evident when she printed The New Cable[Figure 36]. Initially she printed the sky in this image blue, but was unsatisfied with the finished result. She later made a second state in which the sky was left unprinted. This decision set the chain of figures 'free,' and brought them in sharp contrast to the expansive off-white background.²⁵ Open spaces in a composition remain a preoccupation with her; she has a newspaper clipping attached to a post in her studio which reads: "Open Spaces are not voids, they are active participants in the whole pattern."²⁶

Andrews was also influenced by a 1929 exhibition of Russian icons held at the Victoria and Albert Museum.²⁷ The vibrant hues of the icons caught her attention: "I could see the blaze of colour from afar. I went again and again to study them and learn and learn and learn. How rich it was."²⁸ A similar richness imbues many of her linocuts as she utilizes combinations of deep reds and golden yellows anchored by black, such as The Mowers[Figure 32] and Otter Hunt[Figure 37]. These icons also made her aware of the potential for the decorative use of strong rich colours and flat, simple shapes.²⁹

Andrews has a strong mistrust of attempts by critics to draw parallels between her art and other dominant trends. She can, in fact, deliver scathing comments on such attempts:

All these Art Critics. These reports of Shows. The Press. All about who you are supposed to be copying or basing yourself upon. Things in my own case I had never thought of or considered or even knew about. In some of those linocutters I knew, and there were anyway only a handful, I'm sure they knew nothing more of all these 'historic' matters than I did. I call all that 'stuff' "Art Critics' Padding."30

Yet her work shows definite and obvious links to some of the European avant-garde movements which were reverberating in England during the interwar period, whether she was conscious of their impact or not. It is through these assimilations and experimentations with their forms that she has arrived at her singularly individual style.

Flight, in prints such as Into the Sea[Figure 8] and Lawnmowing[Figure 9], had shown an awareness of Cubism. This knowledge was in turn passed on to his students. In Andrews' prints, Cubist traits are not as common as in works by fellow linocutters Dorrit Black or Edith Lawrence but when they are evident, she shows a surety and confidence in handling such forms.

In the interwar period the influence of French Cubism was important for the subsequent development of

English modern art. Cubism, particularly as espoused by its initiators Picasso and Braque, exemplified a new way of visualizing the relationships between various objects, and between objects and the background. Cubism's Analytic phase of 1910-12 had opened up a new visual world. Objects and surfaces were fragmented and as shapes edged towards complete abstraction, conventional means of orientation were no longer sufficient; the conventional means of 'reading' a painting, with the picture-frame-as-window, no longer always held true.³¹ Many English artists in the 20s and 30s experimented with Cubist tenets. Ben Nicholson turned to the later phases of Picasso's and Braque's Analytic Cubism and the collages of their Synthetic Cubism for inspiration. For the Vorticists Wyndham Lewis and William Roberts, Cubism provided a means of injecting energy into what were essentially subject pictures. For Claude Flight and his pupils Cubism provided an emphatically decorative framework, one which aided them in their pursuit of lyrical rhythmic compositions.³²

And so it is in Andrews' work. Cubism under her direction is treated decoratively. She does not use Analytic Cubism's monochrome palette of greys and ochres, preferring instead to retain her decorative colours inspired by the Russian icons she had seen.

She does, however, utilize Cubism's formal analysis to isolate geometrical features of her subjects which, in turn, are used as elements of the pictorial structure. An early print, Bringing in the Boat of 1933 [Figure 38], shows beginning attempts at a very simplified Cubist approach. Here she takes a scene, rowers hoisting a boat above their heads, and reduces the forms to interlocking geometrical shapes. The shapes of the figures and the boat serve as the elements of 'construction.' They are reduced to the essential 'building blocks' of Cubism: to the spheres, cylinders and cones which, according to Cezanne, are the elements of natural forms.³³ They are flattened and become planes of interlocking shapes. The composition can now be read as representing a segment of nature, or as an architectonic formula expressing an abstract order.

In a later work of 1960 entitled Rock[Figure 39], Andrews' Cubist association is even stronger. The difference between the form of the truck and the formal signs designating the environment, the space, and the background are blurred. The purely structural elements and their formal relationships begin to supplant descriptive elements and their representational function. The tires, cab, and box of the truck are abstracted and are used as elements for organizing the picture. Out of the abstracted forms comes a

many-faceted crystal of the picture. It is pieced together in such a way that the images of the truck, the rocky ground, and the sky still show through and can be read as the forms they actually represent.

In Sails[Figure 40] the faceting is pushed one step further. The picture becomes a flat structure of interlocking planes, set off in relief against the background, into which the suggestion of three dimensionality is inscribed as into a grid, yet without resorting to effects of illusionistic lighting. The result, instead, is the 'plans superposes,' a delicately graded succession of overlapping and partly transparent planes that represent the third dimension.³⁴ In short, everything in the picture, the boats, the water, the sky, is subordinated to the aim of developing the structural elements.

Dynamism is a key concept in Andrews' work. It is also a key concept in many of the avant-garde movements of the interwar period. It was an integral part of Russian Cubo-Futurism, of Mexican Stridentism, and for Andrews those movements closer to home, English Vorticism and Italian Futurism.

It was the Futurists who initially explored the notion of dynamism. The word 'dynamism' is found in the Technical Manifesto of Futurist Painting of 1910: "The gesture which we would reproduce on canvas shall

no longer be a fixed moment in universal dynamism. It shall be simply the dynamic sensation itself."³⁵ 'Dynamism' is also found in the Technical Manifesto of Futurist Literature of 1912. Here, the use of the infinitive adverb is advocated as the manifesto declares that no other form "can give the sense of the continuity of life and the elasticity of the intuition which perceives it."³⁶ It also appears in the painters' manifesto of the same year, The Exhibitors to the Public, where "what must be rendered is the dynamic sensation, that is to say, the particular rhythm of each object, its inclination, its movement, or, more exactly, its interior force."³⁷

Andrews is no Futurist, nor was she interested in their manifesto-oriented activities.³⁸ Yet she shares with them some singular concerns, such as an interest in dynamism, which they did explicate in manifesto writings. In Andrews' work and that of the Futurists, dynamism is often represented by images of speed.

Italian Futurism was the first major movement to use a moving vehicle as an important symbol and subject of speed. As early as 1909 they were hearing "the famished roar of automobiles"³⁹ and Roger Fry went on to complain that all they did was "paint the confusion of the brain on a railway journey."⁴⁰ In over one hundred works by Giacomo Balla a speeding automobile is

the primary subject, soon images of motorized vehicles were extended to include buses, electric trams, and motorcycles. Umberto Boccioni, Luigi Russolo, Gino Severini, and Carlo Carra, as well as lesser-known Futurists such as Mario Sironi, Achille Funi, and Gino Galli all explored the possibilities of speed through the use of moving vehicle imagery.⁴¹

The moving vehicle became an important symbol as it embodied major principles of Futurist ideology. The Futurists believed a speeding vehicle could alter the environment and change man's perception of the world. Thus it became for them a symbol of modernity and technological progress. The sensations of speed, dynamism, and simultaneity produced by new technology and the new urban environment also constituted the essence of reality for them. These concepts of rapidity and flux were also associated with the forward motion and continual change characteristic of avant-gardism. In addition, car travel was seen as a highly personal means of transport providing sensations of power, exhilaration, and freedom that contributed to the aggressiveness of the Futurist program.⁴²

To express the tumultuous sensations of motorized travel the Futurists attempted to develop a new pictorial vocabulary. "[For] the new conditions of

life," Boccioni declared, "the Futurists intend to discover a new means of expression."⁴³ The insight into dynamic and simultaneous essence of reality provided by moving vehicles encouraged the Futurists to work abstractly. In a series of images of speeding motorcars done mainly between 1911 and 1915 with titles such as Speeding Car, Speed of a Car, and Abstract Speed; The Car Has Passed, Giacomo Balla concentrated on the speed and dynamism, rather than on the form or design, of the car. He superimposed a repeating, diminishing image of a car from right to left and overlaid a network of lines and forms. With this method he was able to emphasize the appearance of directional energy and activate the space surrounding the car, nearly obliterating the shape of the vehicle and creating strong sensations of velocity and mobility. The phalanx of vectors in many of these pieces are examples of "force-lines" -- pictorial signifiers of basic units of force that the Futurists believed constituted the core of all objects.⁴⁴

Such 'force-lines' can also be seen in many of Andrews' prints, most notably in Speedway [Figure 41] where she shares the Futurist love of dynamic movement. She believes that:

We have to find the action of movement not the appearance. Appearance only is static. Which is why so many 'holy' pictures are

almost meaningless -- a picture of something, instead of the idea, the thought, the artist is working for.⁴⁵

Andrews does not render her image of speed in such decidedly abstract terms as Balla. While his explode and shatter as they hurtle through space, Andrews remains faithful to dynamic representation, using a sequential image of three anonymous, faceless motorcycles to set up a rhythm. The image opens out in rapid succession like a fan. The beauty of the machine is championed as man and motorcycle are melded together in a mechanistic insect-like form. One is reminded of the introduction to Marinetti's 1910 Founding and Manifesto of Futurism, which describes a violent, sensuous joy-ride in which man and machine join forces to flee the past and forge into the future. The car becomes a cultural 'get-away' vehicle; the artist, a cultural race-car driver.⁴⁶

One of Andrews' most well known prints, Racing (Figure 42), illustrates her preoccupation with movement and action. The riders hunch, taut and poised, on their horses. The horses themselves become abstracted sweeping arcs of speed. Strong force lines radiate outwards, emphasizing the movement and tension of the scene. Of Racing Andrews says:

You can see there are no frills, just entirely the movement lines going around the

curve. I'm not drawing the horses; I'm drawing the jump.⁴⁷

It is this determination to get at the heart of the action that links her most strongly to the Futurists:

The funny thing about Racing is that you have to get more than the movement of the horses; you have to get the movement of the crowd too, because the crowd moves with the horses. Like a wave.⁴⁸

Such concerns about the essence of movement were voiced earlier by the Futurists in their 1910 Technical Manifesto of Futurist Painting:

Indeed, all things move, all things run, all things are rapidly changing. A profile is never motionless before our eyes, but constantly appears and disappears. On account of the persistency of an image upon the retina, moving objects constantly multiply themselves; their form changes like rapid vibrations, in their mad career. Thus a running horse has not four legs, but twenty, and their movements are triangular.⁴⁹

Steeplechasing[Figure 43] was another attempt at capturing the essence of movement and Andrews recalls that

The year after this was shown at the Redfern Gallery, someone did almost a copy of it, but they had drawn the horses and not the jump. The horses were stuck in mid-air. It was really quite awful, because you kept waiting for them to come down, and they didn't!⁵⁰

Andrews' art also shows a strong affinity to Vorticism, the English-reared relative of Italian Futurism. With Wyndham Lewis providing the initial enthusiasm and direction, Vorticism came to be seen by

its followers and defenders as British art's alternative to Futurism, Cubism and Expressionism. Andrews' linking to this aggressive, cheeky, and wildly uninhibited movement is, as are her relations to Cubism and Futurism, mainly stylistic. However, some of the Vorticist viewpoints and attitudes do parallel her own ideas. On occasion her prints also bear evidence to suggest thematic parallels to the Vorticists, particularly with regards to portrayals of modern society.

Wyndham Lewis once tried to explain his concept of a vortex by urging a listener to think "at once of a whirlpool...At the heart of the whirlpool is a great silent space where all the energy is concentrated. And there, at the point of concentration, is the Vorticist."⁵¹ In this statement is a fundamental difference between Italian Futurism and English Vorticism. The stillness of Vorticism's 'great silent place' was alien to Futurism, which preferred to celebrate the noisy machine age through expressions of strength, power, and speed with images that were often blurred to suggest dynamism. Multiple images were also a favoured Futurist motif and were used repeatedly to suggest exhilarating movement. While Vorticism shared the Futurist preoccupation with energy, it differed in the portrayal of that energy. The Vorticists preferred

to define single forms rather than images which concentrated on flux, vagueness, and rapid speed.

Andrews' portrayal of movement is thus more closely allied to that of the Vorticists than the Futurists. Like Vorticist compositions, her prints are often explosive in their implications and utilize swift diagonal forms. In Sledgehammers [Figure 35], the rhythmic motion of the workers is treated as a swirling vortex concentrated in the centre of the composition. The fan-like coloured accents echo the swinging action itself, drawing towards the middle. Even the hats of the workers, each a sharp peak, point toward the unseen forge in the centre.

Such restless energy, however, is also combined with a strong emphasis on firm, clear-cut forms. Very often Andrews encloses such forms with strongly defined contours. Although the figures in Sledgehammers create a pulsating and whirling rhythm, each figure, each hammer, and each of the radiating lines is a precise form. The same applies to Storm [Figure 44]. The force of the storm appears to be chaotic, yet each swaying branch is firmly enclosed by retaining black contours which curtail the action and leash the movement. Such a treatment parallels Wyndham Lewis's view of motion. He disapproved of the Futurist emphasis on blurred movement and opted instead for hardness and clarity.⁵²

His designs are invariably explosive, but they are always enclosed by decisive contours. In one of his studies for Timon (1912-13), for example, the figures are savagely abstracted, broken down into severely geometric planes and tightly interlocked. It is a chaotic composition and, as in Cubist works, the dividing line between background and foreground figures becomes ambiguous. The potential for explosion is there, but it remains just that: the restraining lines curb the energy and create a tension which holds the composition together. Vagueness and indistinct forms were abhorrent to Lewis. As Richard Cork observes, "The skyscraper forms of the modern city may sway and induce vertiginous sensations, but Lewis insists on structural lucidity."⁵³

Andrews also shares with the Vorticists a similar view of the modern world. The Vorticists were fascinated with the modern world and wanted to incorporate mechanistic structures in their work. The interest and potential for movement and bound energy appealed to them; it was also a point separating them from the Cubists. As Lewis scoffed:

However musical or vegetarian a man may be, his life is not spent exclusively amongst apples and mandolins. Therefore, there is something to be explained when he foregathers, in his paintings, exclusively with these subjects.⁵⁴

It was this refusal to allow Cubist staticity in their works which led them to the movement of machines. The illustrations and text of *BLAST* emphasized the mechanistic world, thus showing that Vorticism was committed to exploring the potentialities of the forms of machinery. Lewis declared that "All revolutionary painting to-day has in common the rigid reflections of steel and stone in the spirit of the artist...."⁵⁵ Yet at the same time the Vorticists realized how dehumanized the modern world could be; although they were fascinated by modern mechanistic structures they "tempered this enthusiasm with a cool, hard awareness of the machine age's impersonal harshness," as Richard Cork observes.⁵⁶ The Vorticists saw no reason to echo the ecstatic romanticism as espoused through mechanistic energy.⁵⁷

In Andrews' work, the beauty of the machine is also often present. The pastoral is often rendered with a mechanistic quality. Both Ploughing Pasture[Figure 33] and Tillers of the Soil[Figure 34] contain images of rural scenes, yet they have been treated with the hard-edged precision that reads as the message of the streamlined machine age. And conversely, the machine is also given a lyrical quality once thought only appropriate to nature. In prints such as Winch[Figure 45] and Haulers[Figure 46] the

backbreaking physical effort involved in the actual events give way to rhythmic, even graceful portrayals of workers in unison, absorbed with the everpresent symbol of progress, the machine.

In constructing her figures Andrews often evokes the characteristics of the movements of machines. They become metaphors for qualities of human action. She energizes the entire picture space by a rhythm established in delineating the figures so that the total design becomes, as it were, an embodiment of human action or interaction.

Similar concerns can be seen in Vorticist works. Nevinson's Returning to the Trenches of 1914-15 shows a mechanistic treatment of the human figure. Individuality is subsumed by the war process; Nevinson portrays not so much a crowd of men as a surging war machine heading for destruction. The soldiers are impassive and anonymous; it is the rhythm of their forward motion, strength in unison, that remains as the final image. Frank Rutter commented on the mechanistic qualities of the figures, saying "What was returning to the trenches was not a column of nicely groomed romantically seen soldiers; it was merely a spare part of the complicated War Machines."⁵⁸

Although he never joined the Vorticist group⁵⁹ David Bomberg nonetheless maintained affinities with

them. In his figure studies similarities to Andrews' work can also be seen. In a work such as Vision of Ezekial of 1912 Bomberg utilizes severely simplified figures gesticulating on a geometric platform. The bodies are pared down to their essential forms and they assert weight and strength through their bulkiness. Such a treatment can also be seen in Andrews' Football[Figure 47] players. These figures appear as solid forms, powerful in their muscular stockiness. They are severely angular and this is further emphasized by the sharply diagonal composition; they might just as easily have been hacked out of wood.

William Roberts shared with Bomberg the method of moving from naturalization to abstraction in progressive stages but always retained, as Andrews does in her figure studies, some traces of the natural forms that have been the inspiration for the composition. In Roberts' The Return of Ulysses(1913) the figures are again reduced to essentials, illustrating a similar concern for a simplified, planar treatment of body parts as evidenced in Andrews' football players. Roberts claimed that it was his tie to the representational natural world that saved his work from becoming nothing more than "a mechanical geometric construction"⁶⁰. This tie to the representational natural world can also be seen in Andrews' figures.

Although they often have an inherent mechanistic rhythm in their movements, her figures do not become automatons, a message of despair for the overwhelming force of the machine in twentieth century life. Instead, throughout her work there is a harmony between man and machine. Her interest in the mechanistic world is tempered by a strong underlying sense of humanism. It is as if she is fighting off the despairing view of the machine age voiced by Bell earlier, in 1914:

The machine was grown so huge that man could no longer peer over its side; man could see nothing but its cradles and levers, could hear nothing but its humming; could mark the spinning fly-wheel and fancy himself in contemplation of the revolving spheres.⁶¹

There is an aspect of Andrews' work that Lewis would undoubtedly have frowned upon and that is the decorative element. He was of the opinion that

What is known as "Decorative Art" is rightly despised by both the laborious and unenterprising imitators of Nature on the one hand, and the brilliant inventors and equals of Nature on the other.⁶²

Yet Andrews' love of pattern has resulted in many works which are distinctly decorative. In a print such as Sculls[Figure 48] the subject is simplified and abstracted until it becomes a play of swirls and curves, losing its representational image in a carefully interwoven composition. Such shapes bring to mind the stacked and serial elements of Art Deco, one

of the pervading spirits of the interwar period. Andrews, however, firmly squelches any notion that her art is related to Art Deco. She emphatically declares:

What I object to most of all is being linked to the Art Deco. Which was nothing but "curly worlies" for the sake of curly worlies, arbitrary, just splendid fun, but a very different approach to the effort to express an 'idea' and the critics, most of them, do not know or recognize the difference.⁶³

Yet the 'curly worlies' of Deco do appear in her work, and such a relationship is not so surprising when one considers the position Art Deco held in the 20s and 30s and the effect it had on British art and design during the interwar period.

In the early 20s the continental avant-garde was presenting two definite lines of thought with regards to design. The Bauhaus artists in Germany championed rationalism and functionalism in both art and architecture. In so doing they developed a distinct style based on primary form and colour. Bauhaus theories were little known in England at this time and were received with something akin to lukewarm enthusiasm, partially because they originated in what had until recently been enemy territory. They did not really begin to seep into English art and design until the 1930s.⁶⁴ The other was Art Deco, which culminated in the Exposition des Arts Decoratifs, held in Paris in

1925, and which greatly appealed to Claude Flight. The exhibition showed varied work, from the Neo-classical splendour of Emile-Jacques Ruhlmann and Sue et Mare to the rational designs of Le Corbusier; from the creations of Pierre Legrain and Eileen Gray, inspired by Cubism and African art, to the colourful avant-garde decorations of the Delaunays, to the rich use of lacquer by Jean Dunand.⁶⁵ All, however, showed a luxury and a sophistication which the British chose not to support, exhibiting instead the plain and humble woodwork of Ambrose Heal and Gordon Russell.⁶⁶ The Architectural Review summed up the French contributions:

Unquestionably every Englishman who visits the pavilions and stands of the modern French ensemblers will ask himself whether he would care to live among such impeccable surroundings from which cosiness is markedly absent...But little doubt that our Englishman, mindful of fireside joys, of capacious easy chairs, will perhaps admire, then turn aside and leave such artificialities of the exhibition and of France.⁶⁷

By the early 1930's, however, England was beginning to establish a more positive attitude toward design and Art Deco was used liberally to express it. In 1930 The Society of Industrial Arts was formed. Its members included Paul Nash, Frank Dobson, Serge Chermayeff and Ashley Havinden, all of whom became well known throughout the decade.⁶⁸ Three years later the

Dorland Hall Exhibition was organized by a group of young architects, Oliver Hill, Wells Coates, Chermayeff and Raymond McGrath, who pushed for the modernist ethic in design.⁶⁹ Various shops and galleries soon followed their lead, catering to the modern idiom. Designer showrooms such as those of Curtis Moffat, who experimented with pale colours, modernist rugs, and abstract sculpture, became popular.⁷⁰ Other artists, designers, and crafts people turned to the streamlined modern approach: Arundell Clarke designed the first square upholstered armchair; Betty Joel and Marion Dorn became rug experts; Denham Maclaren designed glass furniture; Keith Murray created superb pottery and glass in the 30s when he could not get enough work as an architect; Syrie Maugham initiated the "all white look" in interior decor.⁷¹ Exclusive outlets sprang up, such as Dunbar Hay, which sold Regency Revival furniture and Allan Walton textiles. The new furnishing department at Fortnum and Mason's exhibited furniture by Alvar Aalto and Chermayeff opened his Modern Art Studio at Waring and Gillow. When the Bauhaus closed in 1933, several of its designers came to England and their principles were put into production by firms such as Isokon.⁷² In the late 20s and early 30s England was accepting, distilling, and utilizing Art Deco, flavouring nearly

every aspect of modern design with it. It was a pervasive influence and, knowingly or unknowingly, Andrews seems to have incorporated some of its stylistic elements in her work.

Prints such as Bathers[Figure 49] and Rush Hour[Figure 50] bear testimony to the inclusion of Deco traits. In Bathers, the decorative swirls give evidence of Art Deco's roots in Art Nouveau. The subject is, as in Skulls[Figure 48], once again abstracted and simplified until it is the motion, rather than the literal representation of bathers, that is portrayed. Rush Hour[Figure 50] utilizes similar forms. The pavement is treated as a stylish serrated arc with a dark outline emphasizing its sharp curves. The arcs buoy up the pedestrians as they move down the street. The legs of the passing people are simplified to form another series of interlocking arcs which, in turn, create a pattern that moves rhythmically across the composition. There is a strong horizontal pull moving from left to right; in fact, one can almost hear the staccato 'left-right, left-right' footsteps of the urban dwellers as they hurry along. Here Art Deco curves serve to enhance the portrayal of the quickened pace of city life.

In a work such as Hyde Park[Figure 51] Andrews comes closest in spirit to Flight's Art Deco related

prints such as Policeman Holding Up Traffic [Figure 6.] The overlapping geometrical shapes in Hyde Park are similar to the distinct Deco ones in Flight's Policeman. And again the subject, this time a crowd gathered in one of London's favourite parks, is abstracted and reduced to essential forms. It is a lighthearted and characteristically gay work incorporating Andrews' continual concern with movement and rhythm. Much as Flight's policeman directs traffic in sweeping arcs, so too does Andrews' crowd gather in a jostling curvilinear design.

In her continual search for patterns and rhythms Andrews' work also shows an affinity to another English coterie, that of 'Bloomsberries,' and most specifically to the work they created during the heyday of the Omega Workshops, c 1913-19.73 Andrews herself recalls "The names Clive Bell or Wyndham Lewis for before the war [World War I] were names only...As for Bloomsberry Atmosphere?...Who and what and why...Omega Workshops?"⁷⁴

Yet the influences of the Bloomsberries, and particularly Roger Fry and Clive Bell, if indirect, nonetheless coloured the English art world in the interwar period. Charles Harrison comments on Fry's influence on the younger generation:

What is important is that young painters and sculptors who may or may not have read Fry's works or attended his lectures, were put constantly in touch with a range of works which illustrated his ideas. Although the ideas themselves may not necessarily have permeated, an atmosphere -- an aesthetic environment -- developed in which those qualities became esteemed that were common to the works by which Fry's tastes had been formed.⁷⁵

The influence of the Omega productions on Andrews' work would have to be an indirect one: by the time she enrolled at the Grosvenor School in 1925, the Omega Workshops had been closed for six years.⁷⁶ By 1925 the 'Bloomsberries' themselves were occupied with other projects. The Hogarth Press, founded by Virginia and Leonard Woolf, was flourishing; Vanessa Bell and Duncan Grant were now busy with interior decoration schemes.⁷⁶ Omega was over yet its influence persisted, if quietly, in pockets of English art.

The similarities between Andrews' work and that of the Omega artists are both philosophical and stylistic. Her essential connection to the 'Bloomsberries' is through the formalist ideas of Roger Fry and Clive Bell. Her emphasis on shape, pattern, and colour, while relegating subject matter and meaning to second place, was in accordance with their formalist thoughts. Flight at the Grosvenor School championed such notions and it was through his teaching that formalist concerns were affirmed in Andrews' own work. Andrews also

shares with Roger Fry a sympathetic view of the role of the artist. She insists that having fun is necessary for her artistic output, much as Fry did with his Omega Workshops. He declared that

The artist is the man who creates not only for need but for joy, and in the long run mankind will not be content without sharing that joy through the possession of real works of art, however humble or unpretentious they may be.⁷⁸

Fry, quite simply, allowed the Omega artists the freedom to create much as they pleased, hoping that the delight engendered by giving them free rein would result in works reflecting the joy of creation. Exuberance was the first priority of the Omega Workshops, and Omega products have an inherent sense of fun; they proclaim Fry's belief that art is essentially the product of joy. When interviewed in 1913 Fry said, "It is time that the spirit of fun was introduced into furniture and fabrics. We have suffered too long from the dull and the stupidly serious."⁷⁹

Such an attitude runs parallel in Andrews' work, where images are often happy and lighthearted. There is a proliferation of prints dealing with images of people at play. In Andrews' world people spend their time ice skating, playing football, watching the races, steeplechasing, attending the theatre. The 'dull and

the stupidly serious' are absent from such images. Optimism reigns, and this is perhaps a reflection of her own spirit, where her convictions are so closely attuned to having fun. Such an attitude also allows her freedom to be adventurous in her work and is evident when she advises with obvious relish: "If you're going to make a mistake, make a big one. Just jump right in!"⁸⁰

Andrews' work also retains the individualized, 'handmade' quality as originally espoused by Flight. Her practice of signing on the printed image itself is an indication of her belief in the 'human' quality of the print. This human quality was also evident in Omega products, where machine-made 'deadness' and expensive finishes were heartily disapproved of. Fry's lack of interest in craftsmanship, in fact, became a characteristic trademark of Omega products: anything requiring skilled labour was promptly handed over to trained craftsmen, and the actual work that took place at 33 Fitzroy Square was very experimental. Decorating furniture was more important than designing it. Ready-made unpretentious furniture was painted with swirling figures, clusters of fruit, or simple geometric patterns.⁸¹

Much as Andrews uses Cubist elements to achieve lyrically decorative effects, so too did the Omega

workers employ Cubist elements to achieve similar ends. In marquetry designs such as the dresser-cabinet designed by Fry and Kallenborn, these similar concerns are apparent.⁸² The broad geometric forms of the giraffe figures are treated in much the same manner as Andrews treats her figures in Football[Figure 47.] They are flattened and then worked into a tight composition of terse angularity. In fabric designs such as Fry's Amenophis of 1913, the abstracted, geometric wedge shapes and half circles form a rhythmic arrangement of forms not unlike that set up by the similarly treated shapes of trees and fields in Andrews' Fall of the Leaf[Figure 52.]

Whether it is lyrical Cubist faceting or Vorticist angularity that most strongly marks her work, the end result is undeniably stamped with Andrews' own optimistic spirit. Whether she delves into Deco curves or slashing Futuristic force lines, her ties to the movements are used to create prints that ultimately express her own interest in rhythm and movement, pattern and shape -- and in having fun.

>>NOTES>>>

- 1 Personal interview with Sybil Andrews, 28 October 1985.
- 2 Letter from Sybil Andrews to Peter White, 16 April 1980. As reprinted in Sybil Andrews, exhibition catalogue introd. Peter White, (Calgary: Glenbow Museum, 1982), p. 74
- 3 Ibid.
- 4 Ibid.
- 5 Personal interview with Sybil Andrews, 28 October 1985.
- 6 Letter from Sybil Andrews to David Varadi, Glenbow Museum, 10 September 1984. Quoted with permission of Glenbow Museum, Calgary.
- 7 Ibid.
- 8 Personal interview with Sybil Andrews, 28 October 1985.
- 9 Ibid.
- 10 Ibid.
- 11 Ibid.
- 12 Ibid.
- 13 Sybil Andrews, exhibition catalogue introd. Peter White, p. 22.
- 14 Personal interview with Sybil Andrews, 28 October 1985.
- 15 Robin Lawrence, "The Essential Line of Sybil Andrews," Interface, February 1982, p. 73.
- 16 Letter to the author, 25 November 1985.

- 17 Sybil Andrews, exhibition catalogue introd. Peter White, p. 26.
- 18 Ibid, p. 24.
- 19 Letter to the author, 25 November 1985.
- 20 Ibid.
- 21 Personal interview with Sybil Andrews, 28 October 1985.
- 22 See: Charles Harrison, English Art and Modernism 1900-1949, (Bloomington: Indiana University Press, 1981), Chapter Two, "Still Life and Landscape in the Twenties."
- 23 Sybil Andrews, exhibition catalogue introd. Peter White, p. 22.
- 24 Personal interview with Sybil Andrews, 28 October 1985.
- 25 Ibid.
- 26 Ibid.
- 27 Ibid.
- 28 Letter from Sybil Andrews to Peter White, 5 May 1980, as quoted in Sybil Andrews, exhibition catalogue introd. Peter White, p. 26.
- 29 Ibid.
- 30 Letter to the author, 25 November 1985.
- 31 See: Douglas Cooper, Cubism and the Cubist Epoch (London: Phaidon Press, 1970); also for discussion: Werner Haftmann, Painting in the Twentieth Century: An Analysis of the Artists and Their Work, (USA: Praeger Publishers, 1965), pp. 99-101.
- 32 The Grosvenor group were not the only artists to utilize the stylistic formula of Cubism. Many modern designers as well turned to it for inspiration. For example, Muriel Harris, writing in Ideal Home in 1928, recommended a nursery by Djo-Bourgeois: "It is true that so far the Cubist baby bears a strong resemblance to other babies. The difference is that he is being given a clean

- sheet upon which to inscribe his ideas." See: Muriel Harris, Ideal Home, March 1928, p. 212.
- 33 John Golding, Cubism. A History and Analysis. 1907-1914. (London: Faber and Faber Ltd., 1968.) See pp. 64-80 for a discussion of the influence of Cezanne on the early phase of Cubism.
- 34 Ibid, p. 100.
- 35 The Technical Manifesto of Futurist Painting (1910) is translated in Umbro Apollonio (ed. and introd.) Futurist Manifestos, (London: Thames and Hudson, 1973), pp. 27-31. This manifesto, previously issued in Italy in mid-April 1910, was published in France with the signatures of Giacomo Balla, Umberto Boccioni, Carlo Carra, Gino Severini, and Luigi Russolo. It was probably written chiefly by Boccioni and Carra, as Balla and Severini were latecomers to the movement.
- 36 As quoted by Serge Fauchereau, "Dynamism," Futurismo & Futurismi, p. 470.
- 37 The Exhibitors to the Public (1912) is translated in Apollonio (ed. and introd.), Futurist Manifestos, pp. 45-50. It was signed by Boccioni, Carra, Russolo, Balla, and Severini.
- 38 Between 1909, the date of the Founding Manifesto, and 1916, the Futurist Movement published over fifty manifestos on every form of art, including literature, cinema, architecture, painting, politics, sculpture, music, theatre, dance -- even the pleasures of the flesh and the music hall. The speed and frequency of publications, a manifesto almost every two months, shows the value that Marinetti in particular placed on this form of communication. Germano Celant, "Manifestos," Futurismo & Futurismi, p. 509.
- 39 From The Founding and Manifesto of Futurism, as published originally in Le Figaro, 20 February 1909. It is reprinted in Apollonio, Futurist Manifestos, pp. 19-23.
- 40 As quoted in Dennis Farr, English Art 1870-1940, (Oxford, New York: Oxford University Press, 1984), pp. 202-03.

- 41 Gerald Silk, "Automobile," Futurismo & Futurismi, p. 421. Car imagery also recurs throughout Futurist literature and poetry, especially in the manifestos and verse of Marinetti, as well as in the writings of Auro d'Alba, Mario De Leone, Guglielmo Janelli, and Luciano Folgore.
- 42 Ibid.
- 43 Ibid.
- 44 Ibid.
- 45 Letter to the author, 25 November 1985.
- 46 As Marinetti exults in The Founding and Manifesto of Futurism (1909): "We went up to the three snorting beasts, to lay amorous hands on their torrid breasts and stretched out on my car like a corpse on its bier, but revived at once under the steering wheel, a guillotine blade that threatened my stomach." As reprinted in Apollonio, Futurist Manifestos, p. 21. This is also similar to Marinetti's pre-Futurist 1905 poem "A l'automobile" (later called "A man Pegase" and "a l'automobile de course.")
- 47 Andrew Scott, "Pattern, Movement, Dynamics, Colour," Arts West, September/October 1978, p. 22.
- 48 Personal interview with Sybil Andrews, 28 October 1985.
- 49 As translated in Apollonio, Futurist Manifestos, pp. 27-31.
- 50 Personal interview with Sybil Andrews, 28 October 1985.
- 51 The word 'vorticism' was coined by Ezra Pound in 1914. He explained in the Vorticist magazine BLAST that "the vortex is the point of maximum energy. It represents, in mechanics, the greatest efficiency." See: Percy Wyndham Lewis (ed.), BLAST No. 1. June 20, 1914. Review of the Great English Vortex. (London: John Lane, 1914), p. 153. Richard Cork explains Lewis' view of the vortex in "Vorticism," Futurismo & Futurismi, p. 597.
- 52 Richard Cork, "Vorticism," Futurismo & Futurismi, p. 597.

- 53 Richard Cork, "Lewis, Percy Wyndham," Futurismo & Futurismi, p. 502.
- 54 Wyndham Lewis, "A Review of Contemporary Art," BLAST No. 2 July 1915. Review of the Great English Vortex, (London: John Lane, 1915), p. 41.
- 55 Reprinted in The Egoist, 1 January 1914, p. 9. As quoted in Wees, Vorticism and the English Avant-Garde, p. 114.
- 56 Richard Cork, "Vorticism," Futurismo & Futurismi, p. 507.
- 57 Futurist and Vorticist aesthetics regarding the machine differed sufficiently to contribute to the break between the two movements. As William Wees succinctly sums it up: "Futurist and Vorticist sensibilities divided according to their preference for an aesthetic based on Boccioni's 'in-and-out of a piston in a cylinder,' or Hulme's 'hard clean surface of a piston rod.'" See: Wees, Vorticism and the English Avant Garde, pp. 83-84.
- 58 As quoted in Jeremy Lewison, "Nevinson, Christopher," Futurismo & Futurismi, p. 529. Rutter also commented that Nevinson "is at his best when he is painting something he greatly hates," such as the war. Ibid.
- 59 Bomberg resisted any approach which threatened his independence and refused to be associated with Vorticism. Lewis tried, in vain, to enlist his support for the Vorticist movement. He did agree to exhibit in the "Invited to Show" section of the Vorticists 1915 London exhibition. See: Richard Cork, "Bomberg, David," Futurismo & Futurismi, pp. 434-35.
- 60 As quoted in Jeremy Lewison, "Roberts, William," Futurismo & Futurismi, p. 555.
- 61 Clive Bell, Art, (1914; reprint London: Arrow Books, Ltd. 1961), pp. 118-19.
- 62 Wyndham Lewis, "A Review of Contemporary Art," BLAST No. 2, p. 46.
- 63 Letter to the author, 25 November 1985..

- 64 Isabelle Anscombe discusses the artistic environment in England in the early 20s in Omega and After. Bloomsbury and the Decorative Arts, (London: Thames and Hudson, 1981), pp. 106-08. Also see Carol Hogben's introduction to British Art and Design 1900-1960, exhibition catalogue, (London: Victoria and Albert Museum, 1984), pp. vii-xxiii for a broad overview of British design history.
- 65 See: Martin Battersby, The Decorative Twenties, (London: Studio Vista, 1969), particularly Chapter I, "The 1925 Paris Exhibition" and Chapter II, "The Art Deco Designers," for a discussion of the emergence of Art Deco.
- 66 Isabelle Anscombe, Omega and After, p. 107.
- 67 "Modern Decorative Art," Architectural Review, November 1925, p. 181.
- 68 Ian Jeffrey, "Year by Year: 1930," in Thirties. British Art and Design Before the War, (London: Hayward Gallery, Victoria and Albert Museum, Arts Council of Great Britain, 1979), p. 11. Also see: Carol Hogben's introduction to British Art and Design, pp. xviii-xx.
- 69 British Art and Design, p. xviii and Ian Jeffrey, "Year by Year: 1933," in Thirties. British Art and Design Before the War, p. 17.
- 70 See biographical notes of E. Curtis Moffat (1888? - 1942) in Thirties: British Art and Design Before the War, p. 17.
- 71 See illustration of Syrie Maugham's all white drawing room, 1933, in Thirties. British Art and Design Before the War, p. 74.
- 72 See: Isabelle Anscombe, Omega and After, p. 138, and British Art and Design, pp. xvi-xviii.
- 73 The history of the Omega Workshops has recently been the focus of an extensive study. See: Judith Collins, The Omega Workshops, (London: Secker and Warburg, 1984.)
- 74 Letter to the author, 25 November 1985.

- 75 Charles Harrison, "Roger Fry in Retrospect," Studio International, May 1966, p. 220.
- 76 Judith Collins, The Omega Workshops, pp. 172-73.
- 77 Isabelle Anscombe, Omega and After, p. 108.
- 78 Roger Fry, in the preface to Omega Workshops catalogue, Victoria and Albert Museum Library, undated (1915?), as cited in Isabelle Anscombe, Omega and After, p. 32.
- 79 Daily News and Leader, 7 August 1913, p. 10. As cited in Collins, The Omega Workshops, p. 49.
- 80 Personal interview with Sybil Andrews, 28 October 1985.
- 81 Frances Spalding, Roger Fry. Art and Life, (London: Paul Elek, Granada, Publishing Ltd. 1980), pp. 179-185.
- 82 The cabinet is illustrated in Futurismo & Futurismi, p. 301.

CHAPTER FIVE:
DIFFERING FACES

> IN THE GLANCE OF AN EYE	248
> RENEWAL	264
> AN ERA OF OBSERVATION	270
> NOTES	280

The fascination the public has for the race of fire apparatus is mainly colour and movement -- the romance of fire is further back of the head. The swift flash of red, the glitter of the engine, the slender arrow of a hook and ladder, make the public feel differently for a few moments, long enough to have fixed a definite impression upon the mind.

--Edward McKnight Kauffer

IN THE GLANCE OF AN EYE

Near the ending of James Joyce's Ulysses, first published in 1922, Leopold Bloom meditates

Upon some one sole unique advertisement to cause passers to stop in wonder, a poster novelty, with all extraneous accretions excluded, reduced to its simplest and most efficient terms not exceeding the span of casual vision and congruous with the velocity of modern life.¹

Nearly sixty-five years later, Andrews reflects upon similar concerns, "A poster has to tell the story, bring home its meaning in the glance of an eye. And of necessity, again has to be extremely simple."²

The interwar period proved to be prolific for poster production in England, and Andrews was part of it. During the years 1933 and 1934 she was involved in designing six posters for the London Passenger Transport Board. The project was a collaborative effort between Andrews and Cyril Power. The bold design and colour of the linocut was successfully magnified and formed the basis for the poster series. All the posters bear the joint signature 'Andrews-Power' but were in actuality done solely by Andrews: Cyril Power apparently obtained the orders but

did not in fact contribute to the designs, and they never used the joint signature again.³

Over the last seventy-five years the London Transport Board and its predecessors have commissioned work from more than one hundred women artists.⁴ Their publicity posters and other designs have been viewed by generations of subway travellers but the artists themselves have for the most part gone unrecognized. The reputations of many male graphic artists have been strengthened by their designs for the Underground, most notably Edward McKnight Kauffer. Other well known male British artists, while not dependent on Underground commissions for their livelihood, have nonetheless contributed to the Underground poster history; artists such as Paul and John Nash, Graham Sutherland, Edward Wadsworth, and Edward Burra were all involved with designs for the Underground posters.⁵ Yet the abilities of their female colleagues have generally been either overlooked or underrated. Recently, however, the London Transport Museum mounted an exhibition entitled Underground Women, which was the first exhibition devoted exclusively to the contributions of the female poster designers.⁶ In this exhibition Andrews takes her place beside artists such as Dame Laura Knight, Marion Dorn and Enid Marx, as well as more obscure designers as Kate Burrell and Dora

Batty.⁷ Thus, Andrews' involvement in the 'Underground movement' and that of her colleagues is only now being assessed.

The Underground projects also provide further information regarding her contribution to the ideas of modernism in England in the interwar period. The climate of opinion in which she created her poster designs was ripe for encouraging modernist designs for the public's viewing. And again, the Vorticist and Futurist association is seen in these works, as well as the influence of the brilliant poster designer Edward McKnight Kauffer.

In 1872 while in Florence, John Ruskin observed that

...the fresco-painting of the bill-sticker is likely, so far as I can see, to become the principal fine art of Modern Europe: here, at all events, it is now the principal source of street effect. Giotto's time is past, like Oderigi's; but the bill poster succeeds....⁸

Rudyard Kipling, some twenty years later, offered a more stringent view of such activities, likening the hoardings lining the London and South Western Railway to "an Army and Navy Stores list in a nightmare."⁹

Yet in the early years of this century the London Transport and its predecessors set out to improve the situation through an ambitious publicity program of pictorial posters. In 1933, when Andrews and Power

began their poster design, the head of the London Transport Board was Lord Ashfield.¹⁰ His second in command was the legendary Frank Pick, who was solely responsible for the commission of posters, and it was he who gave Andrews and Power their commissions.¹¹ The Underground's reputation as a leader in the poster field was created largely through the influence of Pick. He joined the Underground Electric Railways Group in 1906. From 1915 onwards the Underground companies progressively amalgamated, and by 1928 Pick was Joint Managing Director. On the formation of the London Passenger Transport Board in 1933 he became its Vice-Chairman and Chief Executive.¹²

Pick was passionately committed to improving the standards of British industrial design and was one of the founding members of the Design and Industries Association in 1915.¹³ By this time the Underground was already known for its superior publicity posters, which were a dramatic contrast to the indifferent quality of most Edwardian commercial advertising. The purpose of the Underground posters was, of course, to encourage greater use of the subway system and Pick was able to demonstrate that patronising the best in commercial art made good business sense.¹⁴

The posters he commissioned did not only have an important commercial function in helping to sell

tickets on the transport system. At the same time Pick recognized that the posters were an effective means of bringing art to the man in the street, much as Flight and his students wished to disseminate their linoprints to the average person. Pick's bus shelters and station walls became public exhibition areas where people who might never normally visit an art gallery could enjoy the work of modern artists and designers as part of their daily surroundings.¹⁵ He viewed the entrances to the stations, as Mark Haworth-Booth relates, "as shop windows in which the wares available for the service could be advertised."¹⁶ Pick always insisted on the highest quality of graphic artwork, but he also allowed the artists aesthetic freedom. As he once wrote:

There is room in posters for all styles. They are the most eclectic form of art. You can move from the most literal representation to the wildest impression, so long as the subject remains understandable to the man in the street. The subject may be treated historically or humorously, descriptively or allusively, so long, again, as the subject is not overlaid or lost.¹⁷

Roger Fry in the mid-twenties had seen the viability of the poster as a link between art and commerce:

What is interesting to me in this new business is that I see a possibility of commerce doing something to redress balance in favour of art -- that balance which it so ruthlessly upset in the other direction by driving all artists out of the business of designing for the textiles, pottery, etc., of

ordinary use. For the poster is not a very expensive object. It is possible here for the industrialist to take risks which he would never take in setting up a textile design, or a design for linoleum or for any of the objects of large-scale production.¹⁸

In the early thirties when the Andrew-Power collaborative efforts took place, the number of English artists involved in design had risen. In 1902, there were a mere three advertising and commercial artists listed in the London Post Office directory. By 1925, over one hundred and three were listed.¹⁹ Neither figure, of course, included those designers who worked part time or on the occasional commission for an agency, but the increase in numbers is indicative of the growing importance and necessity for advertising, and for the need for trained artists. The temper of the late twenties and early thirties is also revealed in a pamphlet written by Stephen Tallents, who was then Secretary and Civil Service Head of the Empire Marketing Board:

Private art has become a luxury scarcely afforded and remote from our manner of living. Already the public patron is yearly superseding the private in the arts of architecture and decoration. The call is for the encouragement of a national rather than a private art, and the patron who gave that encouragement would know that he was not merely satisfying a noble taste but was fulfilling one of the great needs of his country.²⁰

To work for the London Underground was to work for a symbol of modernism. The new headquarters for the London Passenger Transport Board had been completed in 1929 at 55 Broadway SW 1 and epitomized all that was modern.²¹ As the voluble critic P. Morton Shand declared, the headquarters was certainly "not intended to be a spiritual home for the ghost of Lorenzo the Magnificent." Rather, as he described it:

...as a symbol of revolt the new headquarters of the Underground is of far more importance than a couple of groups which Mr. Epstein happens to have carved on it to the spluttering indignation of several old gentlemen who are unable to understand that sculpture can be anything else than stereoscopic photography eroded into stone.²²

The tube stations themselves said 'modern' in their very design:

They look like tube stations and nothing else. Their only ornament is such as serves an immediate and practical purpose. Lovely in the glistening whiteness of their flood lighting at night, they stand prophetic beacons of the new age amidst a drab wilderness of Victorian edification.

In short, the Underground provides the citizens of London and country cousins with a gratuitous education in the outward manifestations of the modern spirit. It inculcates a proper pride in our own particular Zeitgeist.²³

Posters expressive of this Zeitgeist were needed, ones which, as Shand went on to explain, reflected the new spirit or art in England. Art, as he saw it, "has ceased to be romantic."

It has grown tired of being Peter Pan and day-dreaming "Art for Art's Sake" in velvet jackets and Bohemian ties, and has decided to grow up, wear clothes like anybody else's and do some honest jobs of work to make a little useful pocket money.²⁴

In actuality, an artist could earn more than just a little pocket money. The cost of a print-run of 1500 Underground posters in c1925 was approximately 25 pounds, which is roughly the price of one painting by a reasonably well-known artist.²⁵ The designer's fee was also at about the same level.²⁶ And, as Fry was quick to point out, poster art was a new medium without preconception," with "no fixed or traditional notion of the kind of thing a poster ought to be":

There is as yet no pedantry, no culture, no lecturing, until tonight, to hamper and harness the man who happens to have a fit for expression in this medium. For all these reasons the art of poster design holds out opportunities of a kind that are all too rare in modern life.²⁷

Conceivably one could work, have fun, and get paid for it.

Which is what Andrews appears to have done in the six posters she designed for the London Transport. All of the Andrew-Power posters were produced as chromolithographs in the standard 40" x 25" quad-royal format used by London Transport.²⁸ Andrews' designs dealt with the theme of sporting venues reached via the London Underground system. The first of these was for

Southfields tube station, the alighting point for the Wimbledon tennis tournament.²⁹ Football and Epsom Summer Meeting were also completed in 1933. The following year Andrews completed Lord's/Oval, which advertised cricket matches, Aldershot Tatoo and To Hire a Bus or Coach.³⁰

The Andrew-Power posters are the natural descendents of the pioneering work of the American ex-patriot artist living in London, Edward McKnight Kauffer. Kauffer's first posters appeared for the London Underground in 1915, and over the next twenty-five years the company became his major client and he their major poster artist. As Haworth-Booth remarks, "The company gave Kauffer an audience of millions -- in return he gave the company a succession of designs of sparkling originality and widespread influence."³¹

He was almost a national figure in England by the early 1920s. T.S. Eliot said that Kauffer "did something for modern art with the public as well as doing something for the public with modern art."³² The Grosvenor artists, as Peter White recounts, were not only aware of his posters but thought them "marvellous."³³ In relation to Andrews' art, Kauffer was not simply a model modern artist who had successfully abandoned traditional media. His

influence on her extends beyond that: he was less interested in the formal concerns of these styles and the aesthetic questions they posed than he was in using their vocabulary, as Andrews does, to meet "the challenge of a particular theme with a...composition that evoke[s] the proper association in the spectator's mind."³⁴

Andrews' linking to Kauffer is apparent when looking at the design of his first major work, Flight of 1916[Figure 53.]³⁵ Flight was originally conceived as a woodcut and was successfully used in a poster campaign for the Labour newspaper The Daily Herald when it was launched on 31 March 1919.³⁶

In Flight Kauffer's preoccupation with speed and movement is clearly similar, as is Andrews,' to the Vorticist portrayal of dynamics. The configuration of flying birds is subjected to a severe geometrical simplification. The forms are hard-edged and streamlined with a machine-like precision; there are none of the blurred, indistinct forms which Futurists such as Carra use to indicate dynamic movement. An acquaintance of Kauffer's recalled that he "would follow the flight of birds until he had got the rhythm and harmony of motion which he would interpret in his own way."³⁷ Pattern dominates the composition. The bird forms are not only simplified but also flattened

and combined with interlocking patterns. Colour is decorative with his lavish use of black, khaki, and bright yellow. With such an emphasis on pattern Flight reads as an abstract design of rigid shapes, and it is only on second glance that one discerns the representative elements in the composition. Kauffer's comments on Flight are enlightening:

The design Flight was not invented in a studio. It came about after much observation of birds in flight. The problem seemed to me at any rate a translation into design terms of three factors, namely, bird identification, movement, and formalization into pattern and line. Birds in flight and aeroplane formations are singularly alike. The arrowhead thrust is the dominant motif. But wings have a contrary movement -- so this too has to be considered...38

Andrews' poster Aldershot Tatoo[Figure 54] shows similar concerns. Again pattern plays an important part in the composition. The design can be read firstly as an abstract pattern of black and red shapes; on closer inspection they are revealed to be marchers parading in unison. The subject lends itself admirably to patterning: identical costumes, choreographed movements, and regimented speed allow for strong patterning. Kauffer simplified and flattened his forms and Andrews treats hers similarly. The group of marchers becomes a mass of flattened forms lined up in a carefully ordered arrangement. It becomes an undulating wave that speaks at once of the 'crowd'

image which is very often, upon actual viewing, not unlike the moving group of colour and form which Andrews has portrayed simply and surely. Much as Kauffer translated his design into three factors -- 'bird identification, movement, and formalization into pattern and line' -- so too could Andrews subject her design terms to a breakdown of three factors: the marchers, their movement, and formalization of pattern and line.

In 1917, Roger Fry provided an introduction to a catalogue for an exhibition Kauffer held at the Birmingham Repertory Theatre. His comments on Kauffer's aims could equally apply to Andrews, and further illuminate the similarities the two shared with regards to form and design:

...more recently the influence of Cubism has been apparent, but has scarcely amounted to more than an increasing definition and delimitation of planes, and a slightly more abstract planning of the design. He has not allowed it to interfere with his direct sensibility to the forms and colours of natural objects. He seems to me to be exploring the possibilities in this direction with a view to discovering his own personal equation -- the just balance between his acute and delicate sensibility, and his desire for logical precision and completeness of statement.³⁹

The Vorticists championed the poster as an art form. For the 1915 exhibition at the Dore Gallery in London, Wyndham Lewis explained in the catalogue

introduction just how Vorticism could directly affect the public:

Let us give a direct example of how this revolution will work in popular ways. In poster advertisement by far the most important point is a telling design. Were the walls of London carpeted with abstraction rather than the present mass of work that falls between two stools, the design usually weakened to explain some point, the effect architecturally would be better, and the Public taste could thus be educated in a popular way to appreciate the essentials of design better than picture galleries have ever done.⁴⁰

The Futurists also voiced their approval of the poster. In War, the world's only hygiene (1911-15), Marinetti urged poets and painters to celebrate "Multicoloured billboards on the green of the fields, iron bridges that chain the hills together, surgical trains that pierce the blue belly of the mountains, enormous turbine pipes, new muscles of the earth."⁴¹

Both Lewis and Marinetti would doubtless have approved as well of Andrews' Epsom Summer Meeting [Figure 55], which shows again the ties to English Vorticism and Italian Futurism that mark so much of her work. Dynamism explodes in this distorted bird's-eye-view of the race track. The directional force of the track sweeps upwards and seems to pull the sidelined fans along with it. Epsom is Racing pushed ON step further: the horses and jockeys are even more elongated; they are stretched, taut and attenuated, as

if flattened by the velocity. Force lines swoosh out behind the horses, accentuating the curved path around which they are hurtling. The whole composition says "speed" and says it clearly and succinctly.

Velocity is again the subject in Wimbledon [Figure 56] where the lightning-quick motions of tennis are caught in two stylized, dynamically charged figures. It is interesting to compare Andrews' Wimbledon figures to the tennis players in Power's print dealing with the same theme, Lawn Tennis, of 1934. [Figure 57] The figures in both prints are abstracted to such a degree that they bear little anatomical accuracy. Rather, the grace, speed and reflexive action inherent in tennis is pushed to the extreme and the bodies appear almost weightless as they hurl the ball back and forth. They have a rubberized quality, as if their bones were given up in an attempt to achieve a light-footed swiftness.

Andrews stresses the necessity for simplification in poster design and recalls that

After our posters, [Power] & I, they had two or three by academicians and oh dear! Just beautiful. Pretty pictures, beautiful paintings of scenes in London and up on the walls of the Underground, trains passing by swiftly, were nearly meaningless. Blurs.⁴²

Kauffer once stated that "Non-representative and geometrical pattern designs can in effect strike a sledgehammer blow if handled by a sensitive

designer..."⁴³ Although Andrews' posters always retained a link with the representative, she dealt her own sledgehammer blows to the world of English poster designs in her search for dynamism, pattern, and movement.

If the emotion is not expressed in the whole figure or object just painting it on the face only achieves nothing.

--Sybil Andrews

RENEWAL

Andrews' religious prints occupy a special place in her linocut output. As figure studies, they show an intensity of emotion that is often absent from her images of people at work and people at play. Her interest in religious subjects began in the 30s with Golgotha of 1931 as her first attempt. In the following year she explored religious themes in more depth, printing Deposition, Joseph and Nicodemus, Mother and Son, Pieta, and Via Dolorosa. She continued with religious prints intermittently over the next few decades, creating works such as Prodigal Son in 1939, Gethsemane in 1951, Surrexit in 1957, and Peter in 1961.⁴⁴ Over the past fifty years she has also been working on a Stations of the Cross series, and ten of the fourteen stations are now complete.⁴⁵ "It's not that I'm a fearfully religious person or anything," she explains; she is simply fascinated by the drama of the life of Christ and has translated this interest into images of stark, haunting and powerful figures.⁴⁶

Andrews' primary concerns with pattern and rhythm, colour and dynamic compositions, are again evident in her religious prints. Stylistically these prints do

not show any marked difference from her other work. They too point to an awareness of continental avant-garde movements such as Futurism, Cubism, Art Deco, and to English Vorticism.

They do, perhaps, show a more severe treatment of form. The figures are reduced to sharp geometric shapes. In her search for essential planes and simple dramatic forms Andrews has created a world peopled with stark figures of unrelenting angularity. In many cases the background is left white. This provides a bold contrast to the richly coloured figures and increases the force: like her Football players[Figure 47] these figures could also just as easily be hacked out of wood with a few swift strokes.

Golgotha[Figure 58], Andrews' first religious print, well illustrates her concern for stark simplicity. The crucified figures are reduced to elongated triangular forms. Around them the sky explodes into harsh jagged planes while a row of crooked crosses march off into the distance. Rows of tumbling crosses seem to be a favourite motif of Andrews, and reappears in Surrexit and Joseph and Nicodemus. Golgotha was singled out for praise when it was exhibited at the third annual Redfern show:

But by far the most memorable feature of the exhibition was Sybil Andrews' Golgotha, printed mainly in red, and suggesting pain,

and grief, and breaking clouds by means of sweeping curves and jagged angles. If it is to achieve anything more than Pattern, abstract art must be inspired by deep feeling and imagination. All of these qualities were present in Miss Andrews' vision of the Crucifixion, which, as an austere, impressive, and strangely poignant interpretation of the Great Calamity, attained a higher plane of artistic merit than has been achieved by many more ambitious renderings of that terrible subject. There were other able works by Miss Andrews in the exhibition, but one prefers to leave them unnamed in the face of her Golgotha, the value of which, one is glad to note, has been recognized by public galleries, including the Victoria and Albert Museum, as well as by a number of private purchasers.⁴⁷

This same awareness of faceting and a concern for reducing elements to their essentials is evident in Pieta[Figure 59.] Sharp diagonals cut up through the composition. The ladders reaching up the cross create a strong diagonal pull upwards, and the triangular-shaped foreground emphasizes this dramatic angling. The figures of Christ and Mary are also treated as severely geometric forms and almost merge into the uncompromising environment. Prodigal Son[Figure 60] breaks this chain of geometrical compositions and moves instead towards Art Deco in its curvilinear movements. Here the drama is increased by the swirling curves, particularly those in the sky.

The Stations of the Cross series was originally conceived as a project which might prove suitable for church interiors. Cyril Power, who himself often

designed church furnishings, encouraged Andrews with the idea. She had completed the first two stations before World War II broke out and then had to abandon the project temporarily. "But I had already been thinking," she recalls, "and sometimes I just went on."⁴⁸

Jesus Falls the First Time[Figure 61] shows a slight deviation in the portrayal of motion; here one is reminded strongly of Duchamp's Nude Descending a Staircase(1912) or Severini's Dynamism of a Dancer(1912) in their stopped-action effects of multiple images. Here the strength of the soldiers is emphasised as they lean in near unison to reach the cross as Christ collapses beneath it. Jesus Falls the Second Time[Figure 62] shows a continuation of the sharp angularity and simple dramatic compositions seen in Andrews' other prints. Here a single soldier is portrayed, and his body arches in a sharp 'v' as he strains to grasp the heavy cross the second time.

It is interesting to note that Andrews avoids infusing her figures with tortured looks, nor does she overlay the prints with dramatic expressions of sorrow and suffering. Rather, the pain and despair comes through the movements: in the aching heaviness of the cross; in the accentuated postures of Christ as he doubles over the cross; in the harsh angularity of the

soldiers. The figures for the most part remain faceless and always anonymous. The action and the drama are inherent in the rhythms and the movement. To Andrews this is a fundamental concern in creating truly emotional and honest prints:

"Why! he hasn't got a face!" squeals one person looking at one of my prints. And I said "What does he want a face for?" If the drawing itself of that figure does not express the emotion you are after, just painting grief or some tears or spurts of blood will not give it.⁴⁹

John Bentley Mays believes that with these prints Andrews ceases to be simply another figure in the story of the struggle for the acceptance of modern art:

She emerges instead as a colleague of other contemporary artists who are now constructing, in the wake of abstraction's collapse, a figurative imagery answering our deepest anxieties about the times ahead, and our most fervent hopes for resurrection and renewal beyond the Good Friday now looming on mankind's spiritual and historical horizon.⁵⁰

...it remains true that as the individual has moods, so do societies, and that this mood is expressed, in one way or another, in all, or nearly all, that is going on at a particular time, in newspapers and advertisements, in clothes and in gestures, in tricks of speech, cigarette pictures, styles of hairdressing and ministerial appointments, most obviously in whatever is immediately popular.

--Malcolm Muggeridge

AN ERA OF OBSERVATION

Andrews' linocut prints need not be dismissed as simply a belated wave of Futurism nor as the last gasp of Vorticism before it died once and for all. There is another way of viewing them, and that is in relation to the times in which they were created.

The 'long weekend' between the wars proved to be, as Ian Jeffrey has described it, "a veritable era of observation."⁵¹ Perhaps Andrews' humble glimpses into the everyday world of rural England and London life are her contributions to the era of English life that thrived on social documentary.

It is true that her primary concern has steadfastly remained a search for dynamism and pattern and in this respect her subject matter must be recognized to be of secondary importance. Peter White believes that "The key to Andrews' art is not to be found in her subjects, which in themselves are of seemingly little consequence, but in the way she is able to make her interest in them manifest through her formal perceptions."⁵² Certainly she is adept at creating illustrative designs, and doing it superbly. Yet her prints have a warmth and vivacity that extend

beyond a mere working knowledge of design principles. It is this vitality which seems linked to her subject matter.

John Bentley Mays believes that it is clear from Andrews' work that she "has always been interested in a good deal more than mere design":

Sybil Andrews' affection and spirit go out to the ordinary players in the world of hard work and hard play, gathers them up and re-presents them as elements in a general heraldry of both social optimism and courage in the face of death.⁵³

Andrews' clear-sighted objective to express dynamism and pattern seems rooted in her engagement with and belief in the value of her subjects. It is this firm basis which allows her art to be so emotionally true.

White argues that "Andrews' concerns were aesthetic and emotional rather than empirical. This is apparent is the way she has gone about selecting her subjects, which have not been so much sought out as found."⁵⁴ This may be true in some cases. She was actively involved in the Sledgehammers scene in 1918. Bringing in the Boat was inspired by watching a local rowing club training on a stretch of the Thames River near her London studio.⁵⁵ The movement and rhythm of men and teams of horses ploughing the furrows near her native Bury St. Edmunds, and later in the New Forest, has fascinated her for decades. Yet such a view does

not take into account the era in which such images found their way onto her linoblocks. Many of Andrews' subjects are typical of English popular and social imagery of the interwar period and can be considered in relation to them.

News became a national pastime in England in the interwar period. In the 30s in particular news stories, however slight or trivial, were enthusiastically received by the public. Ian Jeffrey, in fact, dryly remarks that the English public "often presented themselves as impressionable gawpers."⁵⁶ The 30s was "a campaigning decade, prone to mobilise even on behalf of spare time interests."⁵⁷

The 20s had seen the birth of the BBC. By 1930 it was looking to the future and the interests of the country's three million licence holders, and opened its Brookman Park transmitting station to begin two-channel broadcasting with both a national and regional programme.⁵⁸ From the same transmitter on April 1 1930 it made its first official dual-wave Baird television broadcast, starring R.C. Sheriff and Gracie Fields.⁵⁹

It was also an era of photojournalism. Documentary photographs were commissioned by the illustrative daily newspapers and journals. The subscription rivalry between the Daily Herald and the Daily Express brought a new emphasis to news coverage

in the 30s. The Daily Mirror, the Daily Sketch, Weekly Illustrated and Picture Post all joined in to capture the face of Britain. As Ian Jeffrey observes

...news events, such as the Motor Show and Radiolympia, were expanded to meet modern demands. These occasions, along with the natural rounds of ploughing, lambing and harvest, gave a very definite and largely traditional shape to the social year, which newspaper people seemed to have been anxious to preserve.⁶⁰

In London photographers responded to rent strikes and to initiatives by the Playing Fields Association, just as they responded to the disasters and threatened stoppages in the coalfields. Every aspect of British life was duly recorded. From the upheavals of the Royal Family to the Brighton Trunk murders to the latest Epsom fashions, it was all enthusiastically digested by a public eager for news.

Photographers such as James Jarche and Edward G. Malindine filled the news with images of heavy industry, shepherds, organized labour, ploughmen, and harvest time. Similar subjects run parallel in Andrews' work. A 1935 photograph by Edward Malindine entitled Harvesting in Sussex was given the caption, "Arms full of golden grain--a stoker at his job in a freshly cut oatfield at Parkham, near Pulborough."⁶¹ It could just as easily be rendered as an Andrews linocut: the stoker stands against a background of

furrowed fields while the stooks of grain form a herringbone pattern across it.

Images of leisure are also prevalent in Andrews' oeuvre. Her figures go skating, rowing, hunting, steeplechasing, all of which proved to be popular in England's interwar period. Leisure itself became a national pastime as people flocked to the seaside, hiked in the hills, and cycled in the countryside. Andrews' athletes play football and cricket; both sports were avidly pursued and observed in England. All photojournalists took sporting pictures as a matter of course. Cricket in particular was of national importance. It was spoken of in absolute terms: a Herald headline of 1930 solemnly declared, "Final test to be a trench-fighting affair."⁶²

Entertainment burgeoned and by 1935 the Press had found new metaphors for individuality in pictures of energetic solo dancers, acrobats and skaters. Chorus lines and dance troupes mimicked the regularity of modern design and clockwork routines of mass production. So too do Andrews' skaters dash in swift arcs, her steeplechasing figures leap in synchronized motions, her rowers bring in the boat in a choreographed line.

Her prints Concert Hall[Figure 29] and Theatre of 1929 capture the stylish Deco curves of the

architecture and also highlight the other favoured pastimes of interwar English people. Theatre-going became something of a social obligation. According to Graves and Hodge, "The Twenties did indeed temporarily raise the mental age of the average theatre-goer from fourteen to seventeen."⁶³ Revivals of Oscar Wilde's comedies, Gilbert and Sullivan's operas, and Charley's Aunt were popular.⁶⁴ Farces, reviews, thrillers, musicals, comedies, and religious plays were seen.⁶⁵ Noel Coward edged his way to the top as a leading British dramatist; Graves and Hodge, in summing up the theatre scene of the interwar period, consider him a pivotal figure:

Coward was the dramatist of disillusion, as Eliot was its tragic poet, Aldous Huxley its novelist and James Joyce its prose epic-writer. They all had in common a sense of the unreality of time. The main themes of the reviews that Coward wrote for C.B. Cochran was that one now knew a little too much happiness; and that this was a 'period' period, without a style of its own any longer, but with full liberty to borrow from any wardrobe of the past.⁶⁶

Respectable theatre-goers soon began mingling with the ordinary working class as people flocked to the cinema. It was the golden age of the cinema with the coming of talkies. The Silly Symphonies of Walt Disney, Charlie Chaplin's "Modern Times", and Greta Garbo brought in the crowds. There were a total of 4,700 cinemas in England in the 30s, and in 1937 alone

there were 229 new cinemas built, seating 303,000 people. Twenty performances a week would go on the screen for an average three hours and forty minutes per show. Cinemas with 3,000 seats were common, complete with Wurlitzer, and the tickets cost on average 10 1/4d. Someone even worked it out that through their combined projectors eight million miles of film would be seen each year.⁶⁷ By capturing such subjects in her linocuts, Andrews contributed her own view of this era of film and theatre crowds.

Her images of speed may also be seen as a response to the spirit of her age. In the interwar period Britain became obsessed with the idea of rapid travel and speed became synonymous with 'modern'. The interwar crowd was an "air minded generation"⁶⁸ and doted on a distinguished succession of sleek machines in which determined Britons made repeated attempts on world records on land, in the air, and in the sea. Breaking records on land, in the air and water became a national fascination, and in the 30s Britain held world records for all three at different times.⁶⁹ With this new age of record breaking, reports of courageous air flights and boat races filled the news. Whether or not the participants were native Englanders or not did not seem to matter: Charles Lindbergh and Amelia Earhart received as much attention as the Daily Mail's Amy

Johnson, who was the first woman to fly solo to Australia. Her subsequent marriage to J.A. Mollison, a former R.A.F. pilot who lopped fifteen hours off the London-Cape record, received just as much (if not more) fanfare.⁷⁰ Malcolm Campbell's "Bluebird", an aerodynamic land machine, became a popular symbol of speed. Photographs of the "Bluebird" appeared in The Arts and Crafts in 1928, which described it as "an excellent example of twentieth century craftsmanship"⁷¹ and it was the subject of Cyril E. Power's 1932 linocut Speed Trial.⁷²

The general public also became directly involved with speed as mass production methods enabled more and more people to purchase their own vehicles.⁷³ Roads were soon filled with Baby Cars, Trojans, and Morris Minors. Thousands of new drivers, who were not given any preliminary testing, filled the roads and news with accidents and "even the rabbits' became traffic conscious."⁷⁴ 'Safety First' campaigns were instituted, but high speed travel became a permanent factor of everyday living. T.E. Lawrence wrote enthusiastically about the "lustfulness" of motorcycling across Salisbury Plain at 80 mph, feeling as though he was "piling up the hill, hollowing the valley, stretching out the level places."⁷⁵

Motoring at high speed became the new recreation of the age. In the early 20s speed was viewed with some suspicion and it was considered impolite to be a 'road hog'. Nor were the narrow winding roads, liberally sprinkled with potholes and uncontrolled railway crossings, ideal for rapid transit. But advertisements, such as the one used by Austin in 1919, could not be resisted:

Distinction! Everything about the new Austin 20 is distinctive and high class, the graceful streamline from the radiator to the back of the body, unbroken by a flapping, bulging hood, it is a feature not to be found in any other car.⁷⁶

Fast society exalted in speed. Evelyn Waugh, in his novel Vile Bodies of 1930, twisted the social whirlwind of the Bright Young Things into a nightmare motor race. In the novel Miss Runcible recalls with horror:

I thought we were all driving round and round in a motor race and none of us could stop, and there was an enormous audience composed entirely of gossip writers and gate-crashers...all shouting to us at once to go faster, and car after car kept crashing until I was left all alone driving and driving--and then I used to crash and wake up.⁷⁷

Andrews' Epsom, Summer Meet, Speedway, and Racing are all offspring of this whirlwind world based on speed. Not only do they illustrate her own preoccupation with dynamism and rhythm, but they also serve as examples of England's enthusiastic embrace of motion and speed.

In August 1935 it was reported that: "Brooklands made the picture of extremes yesterday. While many people spent the day idling on the river, speed kings roared around the track overhead."⁷⁸ This picture of extremes was common in England in the interwar period, as the 'modern' way of life was sometimes cautiously, and other times wholeheartedly, experimented with. Through her prints of fieldworkers and commuters, labourers and skaters, Andrews captures those differing faces of interwar England.

>> NOTES >>>

- 1 James Joyce, Ulysses, (Harmondsworth, Penguin Books, 1969), p. 641.
- 2 Letter to the author, 25 November 1985.
- 3 For this information I am grateful to Mr. Oliver Green of the London Transport Museum. Letter from Mr. Green to the author, 14 January 1986.
- 4 Underground Women, leaflet and exhibition handlist published by London Transport Museum, 1985, in conjunction with Underground Women exhibition.
- 5 See: "Design and London Transport," in Thirties. British Art and Design Before the War, (London: Hayward Gallery in collaboration with the Victoria and Albert Museum, Arts Council of Great Britain, 1979) pp. 219-222 for illustrations of posters designed by these and other artists for the LPTB.
- 6 The exhibition ran from 9 December 1985-6 May 1985. Letter from Oliver Green to the author, 27 February 1986.
- 7 A few of the artists represented are well known, although primarily for their work in other areas of art. Dame Laura Knight is best remembered for her studies of circus life and the ballet. Mabel Lucie Attwell has always been popular for her rather coy and sentimental childrens' book illustrations. Marion Dorn and Enid Marx were already well established as two of the leading textile designers in England before they were commissioned by London Transport to produce new seating fabric designs in the late 30s. But most of these artists' names are much less familiar. Dora Batty, for example, who taught at the LCC Central School of Arts and Crafts for twenty-six years and designed nearly fifty Underground posters between the wars, has never

achieved the recognition she clearly deserves. The careers of others such as Kate Burrell, Herry Perry, Margaret Calkin James remain unexplored.

Andrews was represented in the Underground Women exhibition by Epsom Summer Meeting (1933) and Lords/Oval (1934.)

For this information I am grateful to Mr. Oliver Green, letter to the author, 27 February 1986. Also see: Underground Women, leaflet and exhibition handlist.

- 8 John Ruskin, "Fors Clavigera," Letter 21 (September 1872.) As quoted in Mark Haworth Booth, E. McKnight Kauffer. A Designer and His Public, (London: Gordon Fraser, 1979), p. 17.
- 9 Rudyard Kipling, "A Beautiful World," No. 5, December 1895; Letter from Rudyard Kipling accepting an invitation to join the Council of the Society for Checking the Abuses of Public Advertising. As quoted in Haworth-Booth, E. McKnight Kauffer, p. 124.
- 10 British Colour Linocuts of the 1920s and 30s, exhibition catalogue introduced by Gordon Samuel, (London: Redfern Gallery, 1985), p. 8.
- 11 Ibid.
- 12 It is beyond the scope of this study to provide a look at Pick and his involvement with the LPTB. Further information is provided in Christian Barman's The Man Who Built London Transport, A Biography of Frank Pick, (London: David & Charles, 1979); Michael Levey, London Transport Posters, (London: London Transport Publications, 1976), and Mark Haworth-Booth, E. McKnight Kauffer, pp. 17-21.
- 13 "Design and London Transport," Thirties. British Art and Design Before the War, p. 219.
- 14 The Underground's enlightened example was, in fact, soon followed in the 20s and 30s by other large companies such as Shell, Guinness, and the 'Big Four' main line railways. See: Thirties. British Art and Design Before the War, pp. 209-218, 228-230 for illustrations of posters.
- 15 Christian Barman assessed Pick's career after his death:

Not since Wedgwood has an English tradesman done so much to make his trade a spiritual asset to the society on which it feeds. His chief merit was this, that he showed us a new type of business executive, cultured, sensitive, and creative in the highest sense, which modern business will have to produce if our material civilization is to keep what little humanity still clings to it.

From an obituary of Frank Pick by Barman, Architectural Review, January 1942, pp. 1-2.

16 Mark Haworth-Booth, E. McKnight Kauffer, p. 20.

17 As quoted in Zoo Posters, exhibition leaflet by London Transport Museum, 1985.

18 Roger Fry, Art and Commerce, (London: The Hogarth Press, 1926), p. 21.

19 Martin Battersby, The Decorative Twenties, (London: Studio Vista, 1969), p. 185.

20 From Tallents' unpublished book on the Empire Marketing Board, Empire Experiments, as quoted in Mark Haworth-Booth, E. McKnight Kauffer, p. 48.

21 P. Morton Shand, "The Underground," Architectural Review, November 1929. pp. 217-224.

22 Ibid. p. 223.

23 Ibid, p. 218.

24 Ibid, p. 219.

25 Mark Haworth-Booth, E. McKnight Kauffer, p. 42.

26 Ibid.

27 Roger Fry, Art and Commerce, p. 122.

28 Letter from Oliver Green to the author, 14 January 1986.

29 British Colour Linocuts of the 1920s and 30s, introd. Gordon Samuel, p. 42.

30 Peter White, in the Sybil Andrews catalogue published by the Glenbow Museum, dates Lords/Oval

to 1929; according to Oliver Green its correct date is 1934. Letter from Oliver Green to the author, 14 January 1986.

- 31 Mark Haworth-Booth, E. McKnight Kauffer, p. 17.
- 32 As quoted in Mark Haworth-Booth, E. McKnight Kauffer, p. 66. Evelyn Waugh also included Kauffer's book in his novel, Brideshead Revisited; the character Charles Ryder, while decorating his rooms as Oxford, recalls that
 On my first afternoon I proudly hung a reproduction of van Gogh's Sunflowers over the fire and set up a screen, painted by Roger Fry with a Provencal landscape, which I had bought inexpensively when the Omega Workshops were sold up. I displayed also a poster by McKnight Kauffer....
- Evelyn Waugh, Brideshead Revisited, (Harmondsworth, Penguin Books, 1951), p. 27.
- 33 Ronald Grierson to Peter White, November 1980. As quoted in Sybil Andrews, introd. Peter White, p. 24.
- 34 Dennis Farr, English Art 1870-1940, p. 323.
- 35 Mark Haworth-Booth, E. McKnight Kauffer, p. 22.
- 36 Ibid. p. 24.
- 37 Letter from S.B. Wester to Mark Haworth-Booth, October 1970. As quoted in Mark Haworth-Booth, E. McKnight Kauffer, p. 23.
- 38 As quoted in *ibid*, p. 23.
- 39 As quoted in *ibid*, p. 27.
- 40 As quoted in *ibid*, p. 22.
- 41 R. W. Flint, (ed.) Marinetti: Selected Writings, (New York: Farrar, Straus and Giroux, 1972), p. 67.
- 42 Letter to the author, 25 November 1985.
- 43 As quoted in Mark Haworth-Booth, E. McKnight Kauffer, p. 31.

- 44 The dates of the religious linocuts are listed in Sybil Andrews, introd. Peter White, pp. 66-68.
- 45 The completed stations are: Pilate (St. I, 1953); Jesus Bears the Cross (St. II, 1946); Jesus Falls the First Time (St. III, 1962); Jesus Meets His Mother (St. IV, 1965); Jesus Falls the Second Time (St. VII, 1977); Jesus Falls the Third Time (St. IX, 1978); Father Forgive Them (St. XI, 1964); In Manus Tuas Domini (St. XIII, 1951); Joseph of Arimathaea (St. XII, 1946); Tenebrae (St. XIV, 1956.)
- 46 Personal Interview with Sybil Andrews, 28 October 1985.
- 47 F. G. R[oe], "British Lino-cuts," Connoisseur, September 1931, p. 200.
- 48 Andrew Scott, "Pattern, Movement, Dynamics, Colour," Arts West, September/October 1978, p. 23.
- 49 Letter to the author, 25 November 1985.
- 50 John Bentley Mays, "Handsome Linocuts Honour Human Machine," The Globe and Mail, 3 July 1982.
- 51 Ian Jeffrey, "Feeling for the Past, Photojournalism," Thirties, p. 109.
- 52 Sybil Andrews, introd. Peter White, p. 24.
- 53 John Bentley Mays, "Handsome Linocuts Honour Human Machine," The Globe and Mail, 3 July 1982.
- 54 Sybil Andrews, introd. Peter White, p. 24.
- 55 Personal Interview with Sybil Andrews, 28 October 1985.
- 56 Ian Jeffrey, "Society Observed," Thirties, p. 262.
- 57 Ibid.
- 58 Ian Jeffrey, "Year by Year: 1930," Thirties, p. 11.
- 59 Ibid.
- 60 Ian Jeffrey, "Society Observed," Thirties, p. 264.

- 61 As illustrated in Thirties, p. 252, no. 22.102.
- 62 As quoted by Ian Jeffrey, "Society Observed," Thirties, p. 259.
- 63 Robert Graves and Alan Hodge, The Long Weekend, (New York: W. W. Norton and Company Inc., 1963) p. 146.
- 64 Ibid, p. 141-2.
- 65 Ibid.
- 66 Ibid, p. 147.
- 67 Carol Hogben lists these figures in "Design Introduction," Thirties, p. 65.
- 68 As quoted by Ian Jeffrey, "Society Observed," Thirties, p. 256.
- 69 See: "Record Achievements," Thirties, p. 223.
- 70 See: Robert Graves and Alan Hodge, The Long Weekend, pp. 281-82. Breaking air records reached a nearly fanatical level in Britain's interwar period. H. F. Broadbent, who broke the air record from Australia to England in May 1937 gave his interview on arrival at Lympne, and offered a viewpoint that showed he, for one, was less than thrilled about such attempts: "I wouldn't do it again for worlds; it's so silly. I don't get anything out of it; it worries my wife; and nobody cares anyway. I only did it because I told some friends in Australia that I would. It is uncomfortable; it is dangerous; and it is quite useless." (From the Daily Herald, 4 May 1937.)
- 71 It is illustrated in The Arts and Crafts, 2 no. 1 (new series), October 1928, p. 10. Also see: The Arts and Crafts, 1 no. 1 (new series), April 1928, pp. 13-14.
- 72 Speed Trial is illustrated in British Colour Linocuts of the 1920s and 30s, introd. Gordon Samuel, p. 31, no. 80.
- 73 During the 30s the number of cars in private ownership increased from under 200,000 to over one million. See: A.J.P. Taylor, "Thirties," Thirties, p. 7.

- 74 Malcolm Muggeridge, The Thirties, 1930-1940, in Great Britain, (London: H. Hamilton, 1940), p. 176.
- 75 Robert Graves and Alan Hodge, The Long Weekend, p. 281.
- 76 As quoted in *ibid*, p. 181.
- 77 Evelyn Waugh, Vile Bodies (London: Chapman and Hall, 1930; reprint 1978), p. 186.
- 78 Ian Jeffrey, "Society Observed," Thirties, p. 262.

CHAPTER SIX
BEAUTIFULLY CANADIAN

> REBUILDING	289
> NOTES	301

You reach for the horizon, but once you've got there
you have to reach again--because it's moved farther
ahead.

--Sybil Andrews

REBUILDING

Andrews left the Grosvenor School in 1928 and established her own studio at Brook Green, Hammersmith, which she shared with Cyril Power [Figure 63].¹ To earn a living she began making drypoint etchings of popular architectural subjects. This was her primary means of support during the difficult Depression years.² She also began independent studies with the Russian expatriate artist Boris Heroy, and under his tutelage she realized the importance of drawing:

When I left the Grosvenor School I joined the private Life class of the Russian artist Boris Heroy, again drawing and painting from life all the time. It was he who really made me realise what drawing meant, to make a few lines do the work, and feel the form under my chalk or whatever.³

The importance of drawing was again emphasised when she met the artist Edna Clarke Hall. Clarke Hall received some recognition in the early 30s as an artist adept at watercolour, etching, and lithography. Her pen and ink drawings also earned her a reputation as a book illustrator.⁴ One critic remarked that "When Augustus John and William Orpen were regarded as the most prominent male students at the Slade School, Edna Clarke Hall -- then Edna Waugh -- was the most

promising girl."5 Like Andrews and the other Grosvenor School linocutters, Clarke exhibited at the Redfern Gallery in the interwar period and her work was purchased by nearly every British public gallery. It was also sold extensively in the U.S., Australia, and New Zealand.6 Andrews recalls the impact Clarke Hall's work had on her own:

Then I met Edna Clarke Hall and saw her work. Such splendid drawings of utmost simplicity, each line doing all it had to do. I said to her: 'How do you do it?' and she replied, 'It's just practice & practice & practice.'7

Andrews became even more firmly committed to drawing: "All these splendid artists emphasised the need for drawing. Drawing is the bones of the picture, no matter what the medium worked in or the type of work. One must know to be able to do, not merely talk about it."48

After the last Redfern show Andrews moved in 1938 to the New Forest, to Norley Wood near Lymington in southern England. There she experimented with other media and "had a wonderful time with watercolour and oils."9 With the outbreak of World War II she once again donned overalls and, at the age of forty-one, went to work building boats in the yard of the British Power Boat Company at Hythe, near Southampton.10 Even this experience was put to good use:

To me it was a wonderful experience. We were given two months training and then into the yards and on the boats side by side with the men. It was so exciting, so much going on all round, yet I was unable to put pencil to paper, and so I thought to myself 'Nothing venture, nothing have,' they can but say 'No.' So I wrote to Colonel Searle, who was then head of the firm, Mr. Scott Paine being in the U.S.A. I said who I was, where I trained, where exhibited, etc., and said what a pity it was that no record could be made of the work going on, of the boats being built and I asked if I could be given permission to make notes of the composition etc. for me to work on after the war, and to my astonishment I was given authority to make sketches. So I had my little notebook in the pocket of my overalls and would pull it out every little while, and so was able to make quick sketches of whatever I wanted.¹¹

After the war these sketches served as the basis for a series of seven canvasses now hanging in the R.A.F. Museum in Hendon, England.¹² Like many of her linocuts, these paintings focus on the theme of people at work. Little Ships (n.d.) [Figure 64] shows the bustle of activity prevalent at dockyards. The emphasis on decorative and patterned compositions found in her linocuts is also present in the oil painting. Although the ships are rendered somewhat three dimensionally through the effects of shading, the buildings in the background are given much freer, more decorative treatment and they become a flattened pattern of interlocking shapes. Her application of paint varies from the freely expressionist Van Gogh-like swirls in the sky, to the stippled effect on

the buildings, to the more deliberate daubs of the boats and deck; it calls to mind post-impressionist and expressionist brushstrokes.

While working in the shipyards Andrews met co-worker Walter J. Morgan and they married in 1943.¹³ After the war the couple found it hard to make a start in England's depressed post-war economy. "Everything was at sixes and sevens at home," she recalls.¹⁴ Her informal partnership with Cyril Power had ended with her move to Norley Wood in 1938. When the war ended he was seventy-three years old. He spent the next few years collecting and playing old instruments and transcribing old music at the British Museum. At this time he also developed an avid interest in making pottery and collecting African wood sculpture. He died in London in 1951.¹⁵

Seeking a fresh start, Andrews and her husband decided to bring their skills and capacity for hard work to Canada in 1947. They travelled to Canada on the freighter Royal Mail which brought them through the Panama Canal to Victoria, British Columbia. En route, blocks for several prints were destroyed when they partially melted in the hold of the ship. Andrews and her husband headed for the sea and finally settled in remote Campbell River.¹⁶ It must have been a shock, coming to the undeveloped Canadian coast after

cosmopolitan London, but Andrews explains that the war had already made that break: "Everything had come to such a complete, full stop. People wanted on war work. People gone and killed and disappeared. And when it was over, there was a need to reconstruct every mortal thing."¹⁷ Besides, as she recalls, "Walter had always wanted to go to British Columbia."¹⁸

Nonetheless, Andrews does admit that their new life was "pretty primitive." She speaks now of feeling a "great emptiness" upon her arrival.¹⁹ Campbell River was young and raw compared to her history-rich English background. Painted family crests now hang on her studio wall and she is fond of relating the tale of how, in 1100 one of her relatives, Sir Walter Tyrell, accidentally killed William II with an arrow through the eye; in a later reign, another relative, one of Richard III's captains, was executed on Tower Hill by Henry VII. A large embroidered hanging depicting William's death now hangs in her studio.²⁰ Thus she has maintained her strong sense of connection to the past while forging ahead with her new life in Canada.

Andrews and Morgan were determined to make a new start in British Columbia. In true pioneering fashion they bought an old house on the beach and slowly refurbished it:

In Canada in those days, if anything was wanted or needed doing, you did it yourself -- building wells, drains, sanitation, septic tanks, stoves, heating. It was all labour, and in our case we had only three arms since Walter left his left forearm in the trenches during the First War.²¹

Jobs were scarce and they eked out a living by building boats while they rebuilt and renovated their beach cottage: "What people call 'the simple life' today -- they don't know what they're talking about. The simple life means that you spend all your time just existing!"²²

'Just existing' took several years, and it was not until 1951 that Andrews was able to turn seriously to her linocuts again. And then it was not easy for her: she found that miles of unchanging bush did not readily spark new ideas the way London or the English countryside had done. "When I first came," she recalls, "I felt like the children of Israel in Egypt when they were told to make bricks without straw...If you have an exciting environment you get exciting art."²³ But she did not give up and has created some of her most dynamic works since her arrival in Canada.

Prints such as Ploughing Pasture(1954), Plough(1961) and Day's End(1961) continue the unbroken chain in her prints based on ploughing themes. In her interwar prints dealing with this theme, notably Fall of the Leaf(1934)(Figure 52) and Tillers of the

Soil(1934)[Figure 34] she was presumably recapturing the struggles of non-mechanized agriculture she would have seen as a child in East Anglia. Yet it is also easy (perhaps tempting) to view her later ploughing prints as images of Canadian sod-breaking.

In Plough[Figure 65] the furrows curve away to a distant valley and hills; one senses again the stylish decorativeness in the swirls where sky meets ground. Day's End[Figure 66], with its parallel feeling of quietude, could be seen as a companion piece to Plough. The viewpoint here is similar to that of Tillers of the Soil: again the horses loom into the foreground and render the human figure, in this case the rider, insignificant. Day's End is the last of the prints on this subject and somehow it is fitting. It stands as a final comment on the ploughing prints and embodies those last few steps homewards for rest at the end of a long work day.

Andrews has also completed other agricultural since her move to Canada. In the interwar period she printed Michaelmas (1935), Haysel (1936), The Mowers (1937), and Gypsies (1939) and has continued in this vein. Manqolds[Figure 67] of 1956 has the same viewpoint and impact as Tillers of the Soil. In Tillers the curving line of farmland, herringbone furrows and looming plough horses are caught, as on the

curve of a globe, with a fish-eye effect. The same is found in Mangold's although the position of the fieldworker is reversed. But still one senses the curving arc of the land as it stretches out for miles, the straining labour, and the wideness of solitary life.

Wings[Figure 68] of 1979 bears a striking similarity to Ploughing Pasture[Figure 33], with the line of the earth's curve and an oval to represent the ploughing rows. In both, the birds follow the furrow but in Wings they are more essential to the overall design. They reinforce the oval in their grouping and thus create their own individual motions as well. Wings is one of Andrews' most complex designs and again shows her mastery of depicting design, movement, and rhythm.

Andrews has found many sources of stimulation in her new surroundings. In many cases she has incorporated specifically West Coast subjects into her absolutes of pattern and movement and essential line. Much of her later work has concentrated on the British Columbia industry of logging and the road building activity accompanying it. Prints such as Logging Team(1952) and Hauling (1952)[Figure 69] bear out this new interest, as does Grader(1959). All deal with the physical energy, strength and spirit of the working

people that marked her interwar prints. She has also drawn on the indigenous Haida Indian culture of the area for two prints, Indian Dance of 1951 [Figure 70] and Dance of the Birds (1975). Both are glimpses into ceremonial Indian dances and again, in the curving arc of the dancers' rhythmic movements, Andrews has captured the inherent energy of her subject.

Of all the prints Andrews has printed since her emigration to Canada, perhaps none speak so strongly of her new homeland as Coffee Bar [Figure 71.] In this print cubistic men with very sharply angled haunches lounge at a coffee counter. With caps jauntily cocked they sport that distinctly Canadian symbol, the ubiquitous plaid shirt. Andrews recalls that the inspiration for the print came from watching men at a coffee bar in her Campbell River neighbourhood. One critic believes that with Coffee Bar Andrews "does for the small town Canadian cafe what Edward Hopper did for the American diner in Nighthawks."²⁴ Andrews relates that she was taken with the "different cotton caps and the different plaids and I thought they were so beautifully Canadian."²⁵ Such delight in patterning calls to mind the decorative work of the "Nabi tres Japonard," Pierre Bonnard. His work, particularly from 1890-95, reflects a similar interest in the decorative possibilities of stylization and patterning. He

declared that, "Painting must above all be decorative. Talent shows itself in the way in which the lines are distributed."²⁷ Two works of 1892, The Croquet Game and The Checkered Blouse, are rigorously flat in character with surfaces reduced to groups of coloured areas arranged on two dimensional surfaces. In The Croquet Game the actual activities are of second importance to the stylization of the fabric patterns and the foliage. The same is true of The Checkered Blouse. Here the real subject is not the artist's sister, who posed for the painting,²⁸ but the pattern on the blouse. Bonnard has underlined, as Andrews did with her plaid shirts, the decorative aspect of the checkered pattern at the expense of anatomical verisimilitude. Both Bonnard and Andrews have laid the checks of the patterns flat on the picture plane. There is no attempt at modelling: the delight in the decorative aspects of fabric patterns is obvious in both artists' works.

For Andrews, such flat decorative patterning could only be achieved through linoprinting:

...it's something that done in lino -- lino you bring out that more than paint. Paint hasn't got a clean enough line to it, not like the lino has the clean line, you get the angle of the caps and shapes, not merely their appearance.²⁹

She has also continued with explorations into abstraction. Peevies[Figure 72] is her most completely abstract work. The Cubist faceting is pushed to such a point that any linking to representational elements is gone. One sees instead an intricate interlocking of sharp, energetic diagonals.

Andrews is still hard work printing and teaching. Much of her time is taken up with completing editions of earlier prints, as her production was interrupted by World War II and her subsequent move. She continues to teach weekly in her home and is a well respected teacher. As one student comments: "She doesn't like 'pretty' pictures...it must be something with strength in it. She doesn't try to force her ideas on us...she's very considerate. She babies us all: she makes sure we've got warm sweaters on if it's cold."³⁰ Andrews herself stresses the necessity of bringing out the peculiarly individual way of seeing in each of her pupils. "Each individual thinks and sees individually. We cannot see as another sees but we can wake up the seeing so that they see more deeply instead of just looking."³¹

For her own part, Andrews intends to keep hard at work for as long as she can. As she says, hopping off her stool to gather up a pile of papers, "I haven't got time to retire. Put it another way: I haven't got time

to die, dear. Too many exciting things to do in this world!"³²

>>NOTES>>>

- 1 Personal interview with Sybil Andrews, 28 October 1985.
- 2 Ibid.
- 3 Sybil Andrews. Paintings and Graphic Work, exhibition catalogue introduced by Michael Parkin and Denise Hooker. (London: Michael Parkin Fine Art Ltd, 1980), unpag.
- 4 One critic gave her the dubious praise: "Some of the illustrations she made for Wuthering Heights show imagination and something of the weirdness of the book itself." See: R. McIntyre, "The Works of Edna Clarke Hall and Margaret Fisher Prout," Architectural Review, January 1930, p. 30.
- 5 "Drawings by Edna Clarke Hall," The Studio, October 1933, p. 214.
- 6 Ibid.
- 7 Sybil Andrews, exhibition catalogue introduced by Peter White, (Calgary: Glenbow Museum, 1982), p. 73.
- 8 Personal interview with Sybil Andrews, 28 October 1985.
- 9 Ibid.
- 10 Ibid.
- 11 Ibid. Andrews relates that workers were not allowed to sketch for security reasons. She was, in fact, once mistakenly believed to be a spy and nearly arrested. Her 'crime': sketching a farmer ploughing in a field. The sketches later served as the basis for some of her ploughing prints.

- 13 Ibid.
- 14 Ibid.
- 15 British Colour Linocuts of the 1920s and 30s, exhibition catalogue introduced by Gordon Samuel, (London: Redfern Gallery, 1985), p. 9.
- 16 Personal interview with Sybil Andrews, 28 October 1985.
- 17 Robin Laurence, "The Essential Line of Sybil Andrews," Interface, February 1982, p. 73.
- 18 Personal interview with Sybil Andrews, 28 October 1985.
- 19 Ibid.
- 20 Ibid.
- 21 Sybil Andrews. Paintings and Graphic Works. introd. Michael Parkin and Denise Hooker. unpag.
- 22 Robin Laurence, "The Essential Line of Sybil Andrews," p. 73.
- 23 Personal interview with Sybil Andrews, 28 October 1985.
- 24 Susan Mertens, "An Honest Creative Life," Vancouver Sun, 19 January 1982.
- 25 Ibid.
- 26 Andre Fermigier, Pierre Bonnard, (London: Thames and Hudson, 1970), p. 70.
- 27 Ibid, pp. 13-14.
- 28 Ibid. p. 70.
- 29 Personal interview with Sybil Andrews, 28 October 1985.
- 30 Ibid.
- 31 Ibid.
- 32 Ibid.

CONCLUSION:
STRIKING BITS OF ART

> OLD FASHIONED MODERN	305
> REVIVAL	317
> NOTES	324

In the Thirties innocence was lost; or rather the only innocence left was in our fantasies...You dance your way out of misery. And so, the final symbol of the Thirties is not Patrolman Garco pleading with John Warde on the seventeenth floor of the Gotham Hotel, not the little pigs singing (as if to Hitler) 'Who's afraid of the Big Bad Wolf?'; not the America schoolgirls on the night of the Martians crying "We're too young to die," not Chamberlain's bit of paper, not the yo-yo of hope and despair, but Fred Astaire and Ginger Rogers dancing on an Art Deco bandstand in the park singing 'Isn't it a Lovely Day to be Caught in the Rain?'

--Alan Jenkins

OLD FASHIONED MODERN

In 1927 Flight wrote the following in his book

Lino-cuts:

...nothing could be better than experiments in Linoleum-cut Colour Printing to counteract the almost universal confusion in the teaching of the Art Schools of England to-day; this return to simplicity and a search for the essentials of the subject at hand will be found an invaluable aid to design...1

Since Flight initially championed the individuality of the colour linocut, it has found its own distinctive identity in the history of printmaking, especially in Britain, Canada, Australia and more recently the U.S.A. Its position as a recognized and respected art form is largely due to the effort and enthusiasm of Flight and pupils such as Andrews.

Yet the recognition and respect have come slowly and not without difficulties. In the interwar period there were times, as Andrews relates, when she could not even afford to buy an apple; now in her eighty-eighth year, she is fully occupied trying to keep up with the active demand for her images.² While this may sound like a cliched case of the poor struggling artist who finally achieves success, the

reasons for this situation go beyond such an explanation.

In the interwar period the linocut received wide exposure through the extensive program initiated by the Grosvenor School artists. Their work was seen in Britain, China, South Africa, Australia, and Canada. For the most part they were received with warm and enthusiastic reviews. But despite such wide coverage the prints never flowered into the popular movement for which Flight so ambitiously campaigned. Their hey-day, during the late 20s and early 30s, was brief.

In searching for reasons for their failure to achieve success one must turn, firstly, to the environment in which they grew up. The prints received their widest exposure in the 30s and this was a turbulent period in English history. Alan Bowness flatly states that "Modern art seemed too small for the times."³ Perhaps he is right.

The 30s opened prematurely with the crash of the New York stock market on 24 October 1929; it reverberated throughout the world and in England the Great Depression shadowed life. Unemployment leaped again, leaving a permanent two million unemployed.⁵ The wish of many Englishmen during the interwar period was one for peace and security, nothing more ambitious

than, as Stanley Baldwin rather wistfully hoped, "to read, to lead a decent life, and to keep pigs."⁶

The security which Britain had so wanted to re-establish after World War I was shattered. In August 1931 a financial crisis resulted in the permanent abandonment of the gold standard. Free trade, which had allowed Britain to flourish in the nineteenth century, ended soon afterward.⁷ Hopes for successful international affairs also dwindled. At the beginning of the 30s British statesmen still optimistically looked forward to general disarmament and the consolidation of the League of Nations on the basis of collective security. Yet three years later Hitler was in power and in another three years Germany was ominously rearming. Many became disillusioned with the League of Nations, especially after its failure to prevent Italy's conquest of Abyssinia.⁸ The pace quickened, and Julian Symons described the middle of the decade:

The year 1936 was not only the middle of a decade, but also the heart of the Thirties dream. Consider: in this year the Left Book Club was founded, the Spanish Civil War began, the Surrealist Exhibition was held, the Jarrow Crusade took place, the first issue of New Writing appeared. Fascism in Britain became strongly arrogant and obtrusive.⁹

Fascism marked the decade. Led by Sir Oswald Mosley, the British Fascist movement challenged the traditional

principles of the British Constitution.¹⁰ The Spanish Civil War was seen as a see-saw conflict between Communism and Fascism, and many British people leaned towards Communism.¹¹ Seeing the advance of militarism and dictatorship elsewhere, the British prided themselves on their commonsense attitude. As Herbert Read observed in retrospect:

...it was an age of intellectual confusion to the accompaniment of political revolution and with the ever present threat of the world war that was to end the epoch. The wonder is that we could remain calm.¹²

As the decade drew to a close, the almost blind belief in continued peace was harshly shattered as World War II loomed. "With the end of the Spanish Civil War," said Stephen Spender, "the thirties were being wound up like a company going into bankruptcy."¹³ In September 1939 Cyril Connolly commented, "At the moment civilization is on the operating table and we sit in the waiting room."¹⁴ A.J.P. Taylor observed that "If one were to judge the decade from the newspapers and contemporary literature, it would appear as an almost uninterrupted record of violence and alarm -- while the forces of destruction knocked threateningly at the door."¹⁵

In the face of such an increasingly grim social and political situation, there was little room for Flight's optimistic idealism. He may have believed

that modern art should be widely accessible, preferably at a price "equivalent to that paid by the average man for his beer or cinema ticket"¹⁶ but few people were listening. And predictably, the average man continued to prefer his beer to a linocut.

Yet there is a more complex reason for the failure of the linocut movement to gain a popular audience. It is one not easily spelled out in dollar signs and percentages and unemployment figures: the timing of the linocut movement was wrong. Flight tried to present the linocut in a modern context. Yet modernism was not always well received in England in the interwar period. As Stephen Spender ruthlessly described the era:

The situation in the twenties and early thirties could be summed up as follows: there was an English conservative establishment, very powerful, which when it extended beyond politics into the arts, was philistine, stupid, respectable and frightened...¹⁷

Even by the mid 30s England maintained a core of firm resistance to modernism. Wyndham Lewis outlined this prejudice with his usual sarcastic wit in 1934:

A very small number of 'highbrow' men and women meanwhile--a very small number--have supported these 'extreme' expressions of cubist, surrealist, expressionist art. A handful of modernist villas have been run up; a few factories have gone cubist. Women's dress has been affected more than most things, but Victorian modes have always routed the 'robot' fashion, whenever it came to a stand-up fight. One shop in a hundred has acquired a chromium-plated modernist facade, but only in the very large cities.

Yet one swallower of the new forms of expression does not make a summer -- for the artists! And for one swallower there have been a thousand who were non-swallowers -- who with teeth set have violently rejected the medicine. For a bitter pill it is -- why deny it? -- this art of the most modern schools. In this country architects like Etchells, Holden, Connel & Ward, Tecton, Emberton, Tait, Wells Coates, Chermayeff, McGrath, Fry, painters and sculptors like Henry Moore, Epstein, Kauffer and the Nashes are in the nature of paregoric or codliver oil to the over-sweet Anglo-Saxon palate; about that there is no question.¹⁸

As Peter White observes, "These linocuts may not have been 'of the most 'modern' schools' but there seems little doubt they suffered because of their proximity to them."¹⁹

The interwar period was a curious time for British art. Modernism, even when it was embraced, was most often tempered by moderation, that typically English "belief in the existence of two sides," as Ralph Waldo Emerson called it.²⁰ The 'two sides' gave rise to moderation in much British art, yet it is not necessarily a negative factor. It is this very moderation which in Andrews' art couples her idea of visual dynamics with a respect for the traditional emotional and personal value of art. It is this very moderation which gives her art such spirit.

It does, however, point to another issue, and that is the question of the modernity of the prints in general. Linocut modernism was based on ideas that had

been developed and absorbed before World War I. It was, quite simply, dated: it had looked to continental avant-garde movements that had already had their initial impact, in Europe at least. In the 1930s, when the linocut was most widely exhibited, the Grosvenor artists were still flattening Cubist facets. While Cubism has admittedly had a lasting influence on art throughout the decades, by the thirties Picasso had already moved on to more violent expressive compositions, culminating in Guernica in 1937.²¹ The Futurists 'heroic' period had ended in 1920, and the triumph of Fascism reduced Futurism in its second period (1921-1944) from an all-encompassing movement which was necessarily also political, to a stale 'school.'²² The Vorticists had returned from World War I to find the world irrevocably changed. They could no longer recapture their pre-war spirit and by 1920 the movement was over. Artists such as Marinetti and Lewis were shifting in other directions by the time the linocutters turned to them for inspiration. Yet they were the most influential artists who had an effect on the work of Andrews and her fellow Grosvenor colleagues.

Such 'backwardness' was not, however, reserved solely for the linocut artists. It is simply a reflection of the artistic climate of England in the

interwar period. In the 20s and 30s, contact with current continental avant-garde artists was generally slow. In the early 30s, for example, Paul Nash was aware of the Surrealist movement, Henry Moore was interested in the Surrealist work of Picasso and Giacometti, and Ben Nicholson and Barbara Hepworth were looking to Miro and Arp for inspiration. But the way was certainly not paved for the general reception of Surrealism in England, nor for an understanding of its theoretical and political implications. The works of Dali, Ernst, and Magritte were unfamiliar to the majority of English artists until the 1936 International Surrealist Exhibition held at the New Burlington Galleries.²³ England was virtually the only country among those in Europe which remained untouched by the ideas and activities of the Dadaists even by the early thirties. English artists were insulated from Dadaism both by the isolating effects of the war and its aftermath and what Harrison calls "a priggish distaste for icons and iconoclasm among those in a position to see themselves as informed about art."²⁴ By the time the theories of Malevich, Kandinsky and Mondrian were delved into by English artists in the mid 30s, many of the ideological and historical origins were already, as Harrison observes, "lost to view among subsequent utopian rationalizations within which the

paintings themselves had somehow become incorporated as objects of value."²⁵ It was not until the late 30s that English art seemed to 'wake up' and even then there seemed to be little coherence in the English avant-garde's relationship to European art. Myfanwy Piper's introduction to The Painter's Object, a collection of essays by artists published in 1937, offered a kaleidoscopic view of the current chaos in the English art scene:

Left, right, black, red, (and white too, for the fools who won't take part and so constitute a battle line all on their own), Hampstead, Bloomsbury, surrealist, abstract, social realist, Spain, Germany, Heaven, Hell, Paradise, Chaos, light, dark, round, square. 'Let me alone -- you must be a member -- have you seen The Worker -- do you realize -- can you imagine -- don't you see you're bound to be implicated -- it's a matter of principle. Have you signed the petition -- haven't you a picture more in keeping with our aims -- intellectual freedom, FREEDOM, FREEDOM -- we must be allowed, we can't be bound -- you can't, you must fight -- you must. That's not abstract, sir -- that's not surrealist sir, -- that's not -- not. Anything will do -- send it along -- the committee will hang it -- sit on it -- no, not him, he'll want his friends in -- it's a matter of principle.²⁶

The pace of English art was quickening, perhaps instinctively in response to impending war, and the linocut artists were left behind.

Perhaps Flight's "more modern way of looking at things"²⁷ was simply a way of bringing a traditional interest in subject matter up-to-date. Grosvenor

artists such as Andrews were aware of the 'modern' issue, yet were less concerned with it than with expression and depiction of personal interests. In Andrews' case she often combined the slashing lines and curves of Futurism and Vorticism with very traditional subjects of rural landscapes and everyday life. Peter White offers a thoughtful comment on the position of the linocuts during the interwar period: "Hybrids encompassing both new and old attitudes, their linocuts in a sense were stranded between conservative public taste and the theoretical interests of the more extreme artists."²⁸ Flight himself never quite leaped over the edge into the camp of the extreme artists. He was an artist who championed the expression of the complexity of urban life, yet still felt drawn every year to the primitive simplicity of his limestone cave. A friend of his from that time has succinctly characterized the situation: "Claude's trouble was that he was an old-fashioned modern."²⁹

Andrews' contribution to British art between the wars has largely gone unnoticed, possibly because her prints do hover on the periphery of the modern movement. A firm believer that art should express contemporary life, she embraced, if tardily, the modernist ideas of speed and dynamism of the Futurists and Vorticists as espoused through the teachings of

Flight, and promoted contemporary developments, particularly the decorative style of Art Deco. But such ideas were never sufficiently avant-garde for artists like Ben Nicholson, whose call for a totally abstract art became the criteria for British modernism. At the same time, Andrews' expressive depictions of horse races and fieldworkers, football players and religious subjects were still rooted in craft-like procedures following the tradition of the arts and crafts movement. She cared little for the dogmatic stance on aesthetic matters often adopted by the modernists, preferring instead to remain faithful to her own artistic instincts. As a result her art reveals a paradoxical, yet highly individual, mixture of brazen modernity and traditional craftsmanship.

The student today has been told there is no need to learn to draw or paint, just slosh around having a glorious time with paint: "Don't ask me to think, don't ask me to work." But a linocut requires both in full measure.

Until the pendulum swings in the opposite direction and the pendulum has swung so far at the moment and can go not much further, it is forced to come back, or will be, since there is no where else to go.

--Sybil Andrews

REVIVAL

Andrews has been bringing the jump and wind into dynamic being for over half a century. Constant experimentation with the simplified colour choices of the four-block print has given her a wide range of expertise in creating subtle colour effects. From the staccato patterning of concert goers in 1930 to the dynamic life force of a tire tread in a 1977 print, she has created a remarkably consistent body of work.

The current resurgence of interest in her work keeps her busy but she remains unruffled. It has neither complicated her life nor her line. She still looks out her studio window over the southern tip of Quadra Island and her impeccable line remains as swift, tense, and intuitive as ever.

The critical and popular enthusiasm for the colour linocuts of Andrews and her fellow Grosvenor School colleagues is allied with a rediscovery of the medium itself by contemporary artists. The work of the British artist Michael Rothenstein is of particular note, in that he has worked in a combination of woodcut

and linocut since the 1960s and continues to experiment in new ways of using linoleum to this day.³⁰

Following the ambitious 1930s exhibition programme, the linocut faded into relative obscurity. By the beginning of the Depression few of the Grosvenor Artists were still making linocuts and the Second World War further interrupted their production. In the early 40s Andrews exhibited less frequently. In 1940 her work was included in an exhibition of colour prints at the National Gallery of South Australia and in 1945 it was seen in another exhibition at Gainsborough Gallery, Johannesburg, South Africa.³¹

During Andrews' early years in Canada interest in her linocuts revived somewhat and in the late 40s her work was exhibited in many centres across the country. Her first Canadian exhibition was held in 1948 at the Vancouver Art Gallery, and received plaudits from the critic Mildred Valley Thornton, who called them "masterpieces of design":

All of them deal with life and motion and it is astonishing how much impelling action has been injected into each small picture without exhausting in the slightest degree the resourcefulness of the artist. They are rich in colour and form, prolific in ideas, stimulating and satisfying from any point of view.³²

In 1951 Andrews was elected a member of The Society of Canadian Painter-Etchers and Engravers, and

her etching Canon Street Bridge won the G.A. Reid Award as the best print at the C.P.E. annual exhibition. The following year her linocut Indian Dance was selected as the C.P.E. Presentation Print.³³ Her interest in religious subjects led to her inclusion in the 1954 exhibition Modern Sacred Art held at the Museo Historico de la Iglesia de Argentina, in Buenos Aires.³⁴ Yet despite such an encouraging start in her new homeland, interest in Andrews' linocuts dwindled by the mid-1950s.

The current enthusiasm in Britain, Canada, Australia and the United States has been largely generated through a number of print exhibitions held in the early 1970s. The Parkin Gallery's 1973 memorial exhibition Claude Flight and Edith Lawrence was the first major exhibition of linocuts since Flight's death in 1955, and initiated the burgeoning interest in the linocut movement.³⁵ The following year P. & D. Colnaghi & Co. included a copy of Flight's Brooklands in an exhibition entitled A Survey of European Prints 1855-1965.³⁶ In October of that year the Parkin Gallery showed British Print Makers of the 1920s and 1930s, which included a number of linocuts by Flight and his pupils.³⁷ The following year Andrews' Bringing in the Boat was used as the cover of a Colnaghi catalogue for an exhibition of British Prints

1850-1940, which included prints by Flight, Andrews, Power, and Tschudi.³⁸ In November 1975 the Parkin Gallery mounted the first of a number of exhibitions solely devoted to the work of Claude Flight and his Circle.³⁹

In 1978 the deVooght Gallery in Vancouver staged a large exhibition of Andrews' linocuts. Since then interest in the linocut movement has steadily increased.⁴⁰ Andrews' last major exhibition at the Parkin Gallery was held in 1980.⁴¹ In 1982-83 a major retrospective exhibition, organized by the Glenbow Museum, toured Canada.⁴² Numerous linocut exhibitions over the last few years have been held in the print rooms of the Australian National Gallery, Canberra and The Auckland City Art Gallery, New Zealand, whose collection of British linocuts was donated by Rex Nan Kivell.⁴³ In New York, the Mary Ryan Gallery and the Associated American Artists Gallery have mounted several exhibitions that include Andrews' work.⁴⁴ In 1985 Pace Masterprints of New York exhibited British Modernist Prints 1900-1940. In this show works by Grosvenor artists Andrews, Flight, Power, Greengrass, and Tschudi were shown alongside works by artists such as David Bomberg, Robert Bevan, Edward Gordon Craig, Edward McKnight Kauffer, and Edward Wadsworth.⁴⁵

In England, Andrews' work was exhibited in British Prints 1900-1950 at Blond Fine Art in London, in 1984. Here she shared exhibition space with her former instructor Iain Macnab as well as artists such as Edward Burra, Robert Gibbings, Eric Gill, David Jones, and the Nash brothers.⁴⁶ In 1985 the Redfern Gallery celebrated the sixty years since the founding of the Grosvenor School of Modern Art with an extensive exhibition British Colour Linocuts of the 1920s and 30s, further strengthening this chapter in the history of twentieth century printmaking.⁴⁷

From an 80s vantage point, the appeal of Andrews' linocuts is not difficult to understand. They remain a link with England's interwar years. They are puzzle pieces of the period when England was trying to stand on its own artistic feet, receiving influence from the European avant-garde which stood as its governess, offering guidance, direction, and occasionally rebukes.

By their reflection of movements such as Art Deco and Futurism, the linocuts have also proved to be of interest for the 80s. While Art Deco was a prevailing spirit of that time, it is now enjoying a revived vogue. Collectors are avidly amassing Deco lamps, posters, dishes, furniture, jewellery, and clothing. Post-modern architects and designers are applying Deco-derived electric flash motifs and curving arcs to

everything ranging from fast food restaurants to ballrooms.⁴⁸ With their Futurist and Vorticist tendencies Andrews' prints also show linkings to these movements, and they too are now receiving critical assessment and attention. In 1977-78, in fact, Andrews' work was included in an exhibition Futurist; Inglese: Claude Flight & la Sua Cerchia which toured Genoa, Milan, Rome, Bologna, Borscia, Bolsano, and Padua.⁴⁹ Futurism and Vorticism are now receiving unprecedented critical assessment and attention. At the time of this writing, Futurism is the subject of an immense and impressive exhibition at the Palazzo Grassi in Venice, where for the first time it is being studied as an international cultural phenomenon involving virtually every aspect of culture in many countries, ranging from Mexico to Great Britain to Hungary to Japan.⁵⁰ Andrews' linocuts form an interesting pocket in the history of the overwhelming influence of Futurism.

The linocuts can also be appreciated simply as themselves. England may not have been speedy in adopting avant-garde notions in the interwar period, but perhaps it is this reticence that has shielded Andrews from the extreme stance of modernism, and has allowed her to develop her own mixture of bold

modernity and unwavering traditionalism. As one critic wrote in 1935:

Originality and thoroughness of design, good use of the possibilities of colour simplification and decorative beauty combined with clarity of first conception make many of these unambitious prints striking bits of art.⁵¹

For her own part, Andrews remains fascinated by the linoblock process and its accompanying search for rhythm and dynamism. She still sees pattern in everything around her, right down to the seeds in a sunflower: "God daubs a bit of white into each one, and the miraculous thing is, they're all individuals!"⁵² Her commitment to the 'shapes and rhythms and the patterns of things' has not faltered, nor have her spirited views on art:

In every generation and every century there are but very few artists, musicians, writers who really are the real thing and at the moment the percentage is very low. It's too much fun and no hard work at all today, a glorious doodle, and often it is a pretty beastly doodle, degrading and degradation for the sake of shocking is not -- is not what? Put in your own word.⁵³

>>NOTES>>>

- 1 Claude Flight, Lino-cuts, (London: John Lane, The Bodley Head, 1927), p. 43.
- 2 Personal interview with Sybil Andrews, 28 October 1985.
- 3 British Art and the Modern Movement 1930-40, exhibition catalogue introduced by Alan Bowness, (Cardiff: National Museum of Wales, 1962), p. 11.
- 4 In September 1932 it peaked at 3 3/4 million. See: Ian Jeffrey, "Year by Year:1932," Thirties, British Art and Design Before the War, (London: Hayward Gallery in collaboration with the Victoria and Albert Museum, Arts Council of Great Britain, 1979), p. 14. In late 1929 the Australian government suspended all immigration, blocking a traditional escape route for those who could not find work in England. See: Martin Battersby, The Decorative Thirties, (New York: Walker & Co., 1971), p. 30.
- 5 As quoted in John Montgomery, The Twenties. (London: George Allen and Unwin Ltd., 1970), p. 38.
- 6 A.J.P. Taylor, "The Thirties," Thirties. p. 5.
- 7 Ibid.
- 8 Julian Symons, The Thirties. A Dream Revolved. (London: The Cresset Press, 1960), p. 51.
- 9 A.J.P. Taylor, "The Thirties," Thirties. p. 5.
- 10 As Malcolm Muggeridge observed:

In 1931, protests were made in Parliament against a broadcast by a Cambridge economist, Mr. Maurice Dobb, on the ground that he was a Marxist; now the difficulty would be to find

an economist employed in any university who was not one. Wealth, which used to be respected, has come merely to be envied; and the well-to-do find it necessary either to be apologetic or to become socialist.

From Malcolm Muggeridge, The Thirties, 1930-1940, in Great Britain, (London: H. Hamilton, 1940), pp. 13-14.

- 11 Art in Britain 1930-40 Centred Around Axis, Circle, Unit One, exhibition catalogue introduced by Herbert Read, (London: Marlborough Fine Art Ltd, 1965), p. 6.
- 12 Stephen Spender, The Thirties and After, (London and Basingstoke: Macmillan Press Ltd. 1978), p. 85.
- 13 Cyril Connolly in the opening paragraph of his first "Comment," in the first edition of the literary magazine Horizon, which he co-edited with Stephen Spender, September 1939.
- 14 A.J.P. Taylor, "The Thirties," Thirties. p. 5.
- 15 Flight, Lino-cuts, p. 4.
- 16 Stephen Spender, The Thirties and After, p. 15.
- 17 As quoted in Mark Haworth-Booth, E. McKnight Kauffer, A Designer and His Public, (London: Gordon Fraser, 1979), p. 56.
- 18 Sybil Andrews, exhibition catalogue introd. by Peter White, (Calgary, Glenbow Museum, 1982), p. 16.
- 19 Ralph Waldo Emerson as quoted in Nikolaus Pevsner, The Englishness of English Art, (Penguin Books, 1978), p. 202.
- 20 Sam Hunter, Picasso. Cubism to the Present. (New York: Harry N. Abrams Inc. 1952), unpag.
- 21 Luciano De Maria, "Marinetti, Filippo Tommaso," Futurismo & Futurismi (Venice: Palazzo Grassi, 1986), pp. 513-14.
- 22 See: Charles Harrison, English Art and Modernism 1900-1940, (Bloomington: Indiana University Press, 1981), p. 309.

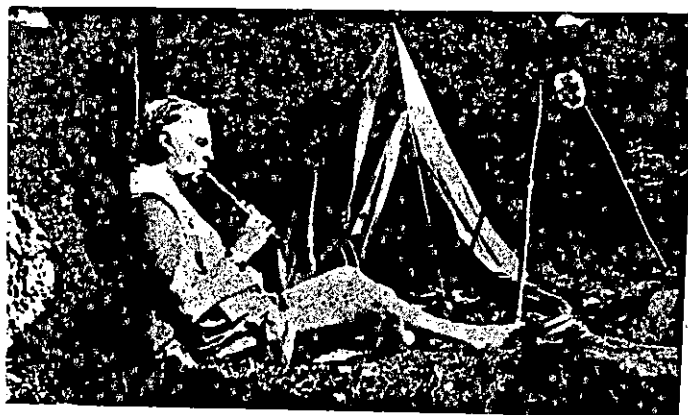
- 23 Ibid, p. 299.
- 24 Ibid.
- 25 Myfanwy Evans, (ed.) The Painter's Object (1937; reprint New York, Arno Press, 1970), p. 5.
- 26 Sybil Andrews, introd. Peter White, p. 12.
- 27 Ibid.
- 28 Alma Oakes in conversation with Peter White, November 1980, as quoted in Sybil Andrews, introd. Peter White, p. 12.
- 29 See: Michael Rothenstein's work in S.W. Hayter, About Prints (London and New York: Oxford University Press, 1962), p. 90, pl. 10. Rothenstein has also written Relief Printing, (New York: Watson-Guption Publications 1970) and discusses linoblock printing on pp. 67-68, 114-16.
- 30 Sybil Andrews introd. Peter White, p. 69. Also see: Appendix III, Exhibition Chronology, for a complete listing of Andrews' exhibitions.
- 31 Mildred Valley Thornton, "City Critics Praise Art of Island Woman," The Vancouver Daily Province, 20 November 1948.
- 32 Sybil Andrews introd. Peter White, p. 70.
- 33 Ibid.
- 34 For this information I am grateful to Tamsyn Woollcombe of the Michael Parkin Gallery, London. See: Claude Flight and Edith Lawrence, exhibition catalogue introd. Bernard Denvir and Michael Parkin, (London: Michael Parkin Fine Art Ltd, 1973.)
- 35 See: A Survey of European Prints 1855-1965 (London: P. & D. Colnaghi & Co. Ltd., 1974.)
- 36 Miles Thistlewaite, "British Print Makers of the 1920s and 1930s," Connoisseur, January 1975, p. 86.
- 37 See: British Printmakers 1850-1940, (London: P. & D. Colnaghi & Co. Ltd, 1978.)

- 38 See: Claude Flight and His Circle, exhibition catalogue introduced by Michael Parkin (London: Michael Parkin Fine Art Ltd. 1975) and The Movement of Flight, (London: Michael Parkin Fine Art Ltd., 1978.)
- 39 See: Sybil Andrews. Painting and Graphic Work. introd. Michael Parkin and Denise Hooker, (London: Michael Parkin Fine Art Ltd. 1980.)
- 40 For this information I am grateful to Katherine Pye of the Master's Gallery, Calgary.
- 41 See: Sybil Andrews, introd. Peter White.
- 42 British Colour Linocuts of the 1920s and 30s, introd. Gordon Samuel, p. 10. Linocuts of Tschudi and Grierson were also included in the prestigious Thirties. British Art and Design Before the War exhibition in 1979. See: Thirties, exhibition catalogue, p. 175, no. 7.18 (Tschudi's Sticking Up Posters and no. 7.17 (Grierson's The Vase.)
- 43 She has been featured in two exhibitions at the Mary Ryan Gallery: Sybil Andrews -- Linocuts. A Complete Retrospective (12 November-9 December 1983) and British Linoleum Block Prints (15 August-26 September 1985.) Also see: Modernist Canadian Prints, introduced by Stephen Lang, (New York: Associated American Artists, 1986.)
- 44 See: British Modernist Prints 1900-1940, introd. by Matthew Marks, (New York: Pace Masterprints, 1985.)
- 45 For this information I am grateful to the Glenbow Museum, Calgary.
- 46 See: British Colour Linocuts of the 1920s and 30s, introd. Gordon Samuel.
- 47 In conversation with J.C. Scott, J.C. Scott Designs, Victoria, B.C.
- 48 Sybil Andrews, introd. Peter White, p. 70.
- 49 See: Futurismo & Futurismi, exhibition catalogue with contributions by Pontus Hulten et. al., (Venice: Palazzo Grassi: 1986.)

- 50 Personal interview with Sybil Andrews, 28 October 1985.
- 51 Ibid.
- 52 Letter to the author, 25 November 1985.



[Figure 1] Sybil Andrews at home, 1982. Photograph.



[Figure 2] Cyril Power, n.d. Photograph.



[Figure 3] Claude Flight and Edith Lawrence at Chantmerle, n.d. Photograph.



[Figure 4] Claude Flight, Speed, c.1927. Colour linocut.



[Figure 5] Claude Flight, Brooklands Motor Racing, c.1930. Colour linocut.



[Figure 6] Claude Flight, Policeman Holding Up Traffic, c.1927. Colour linocut.



[Figure 7] Claude Flight, Nude, c.1935. Linocut in two colours.



[Figure 8] Claude Flight, Into the Sea, c.1934. Linocut in black.



[Figure 9] Claude Flight, Lawnmowing, c.1931. Linocut in three colours.



[Figure 10] Life Class at the Grosvenor School of Modern Art, c.1929. Photograph.



[Figure 11] Painting Class at the Grosvenor School of Modern Art, c.1929. Photograph.



[Figure 12] Printing Class at the Grosvenor School of Modern Art, c.1929. Photograph.

HEATHERLEY'S
THE PARIS STUDIO IN LONDON
Est. 1845

COMPLETE and thorough training is given from commencement to most advanced stages, but students can join the school at any stage or for any particular subject.

There are no terms or sessions, and students can join for long or short periods—a year, a quarter or a month—their time starts from the day they commence work.

Tickets for Quick Sketch Classes. Provided for year-time study and for practice work from 10 without tuition. Beginners or advanced. No entrance examination. Private Lessons by appointment. Figure & Portrait models (daily).

Professors: Frederic Whiting, R.S.W., R.I., R.P., N.P., N.S., Hon. Conservator Paris Salons; Bernard Adams, F.R.S.A., R.O.I., R.P., N.S.; Paul Drury, R.E.; George W. Lorch (Art-Editor "The Strand"); Gertrude Macey and others. *Wolcott 9744*

11-13 GEORGE STREET, BAKER STREET, LONDON, W.1

UNIVERSITY OF LONDON
GOLDSMITHS COLLEGE SCHOOL OF ART

STANLEY ANDERSON, A.R.A., R.S., R.P., R.E., R.A., R.O.I., R.P., N.S., Hon. Conservator Paris Salons; Bernard Adams, F.R.S.A., R.O.I., R.P., N.S.; Paul Drury, R.E.; George W. Lorch (Art-Editor "The Strand"); Gertrude Macey and others. *Wolcott 9744*

The Grosvenor School of Modern Art
Principal: IAIN MACNAB, F.R.S.A., R.O.I., A.R.A.

DAY and EVENING LIFE CLASSES
DRAWING, PAINTING, COMPOSITION, ETCHING AND WOOD-ENGRAVING.

Books of Tickets (available any day) for **QUICK SKETCH CLASSES** 9.30 till 4.30 and 7 till 9.30. Cost of 15 Tickets **ONE GUINEA**

33 WARWICK SQUARE, VICTORIA, S.W.1 *Telephone: VIMBOR 1973*

[Figure 13] Advertisement for the Grosvenor School of Modern Art, 1926. Note the adjacent advertisement for Heatherley's.



[Figure 14] Iain Macnab, Drying Sails, Lake Garda, 1938. Wood engraving.



[Figure 15] Claude Flight and Friends, c.1925. Photograph.



[Figure 16] Dorrit Black, Music, 1927. Colour linocut.



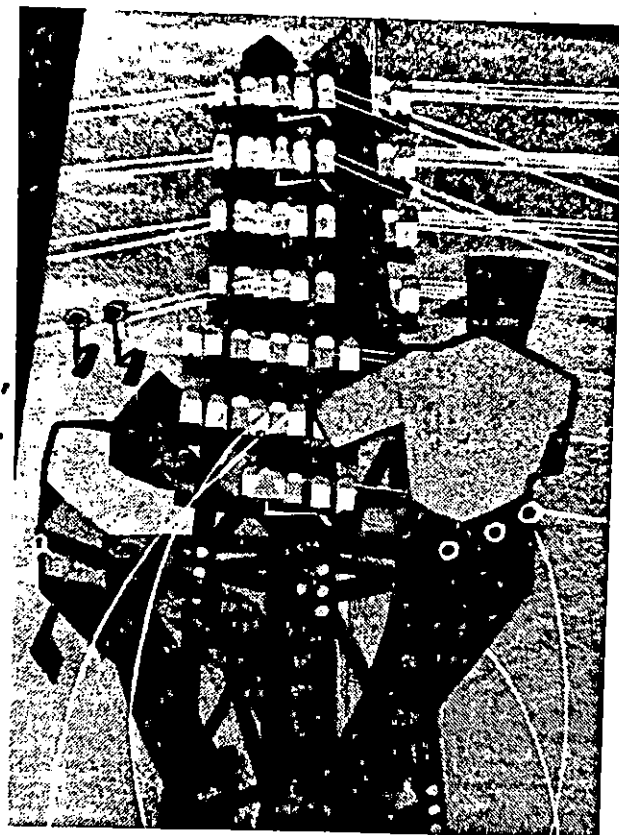
[Figure 17] Dorrit Black,
The Pot Plant, 1933. Colour
linocut.



[Figure 18] Ethel Spowers,
Wet Afternoon, c.1930.
Colour linocut.



[Figure 19] Eveline Syme,
Sydney Tramline, 1936.
Colour linocut.



[Figure 20] Lill Tschudi,
Fixing the Wires, c.1930.
Colour linocut.



[Figure 21] Eileen Mayo, Turkish Bath, 1928. Colour linocut.



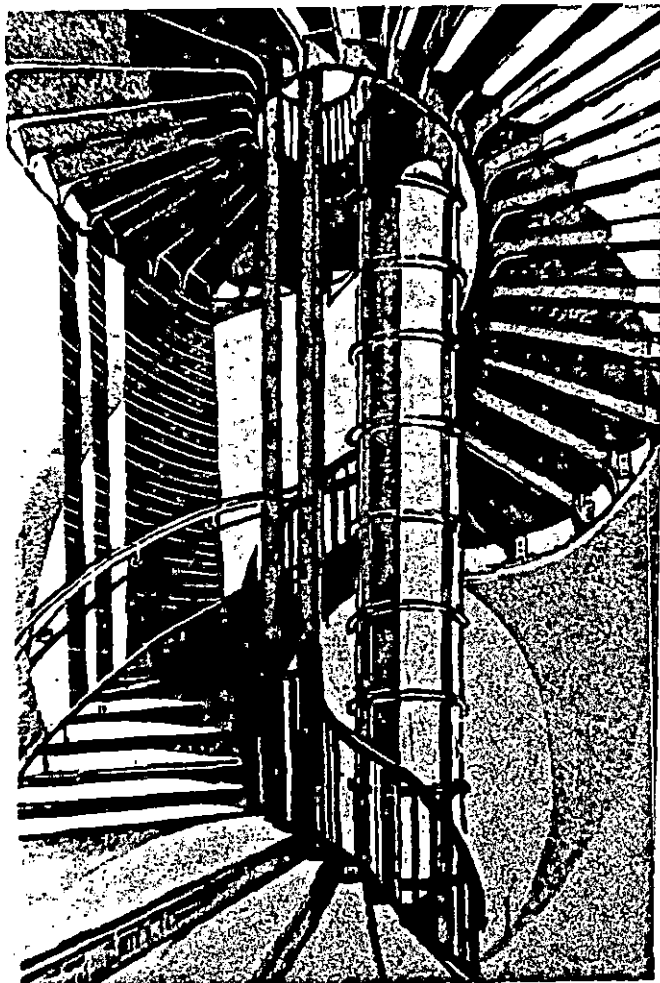
[Figure 22] Edith Lawrence, Swanage Beach, 1964. Watercolour.



[Figure 23] William Greengrass, The First Fence, c.1930. Colour linocut.



[Figure 24] Ronald Grierson, Vase and Head, c.1932. Linocut in four colours.



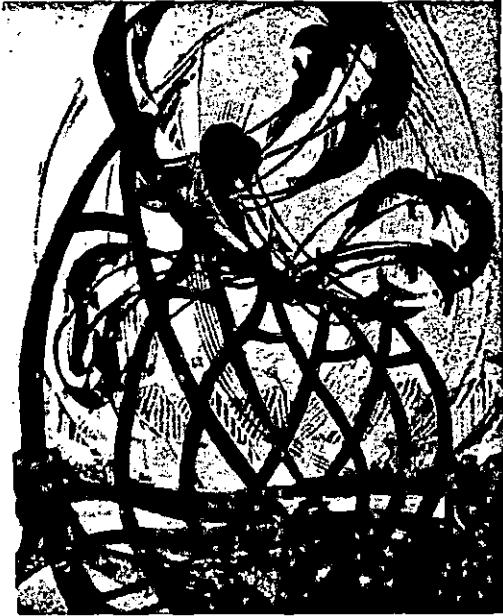
[Figure 25] Cyril E. Power, The Tube Staircase, c.1929. Linocut in three colours.



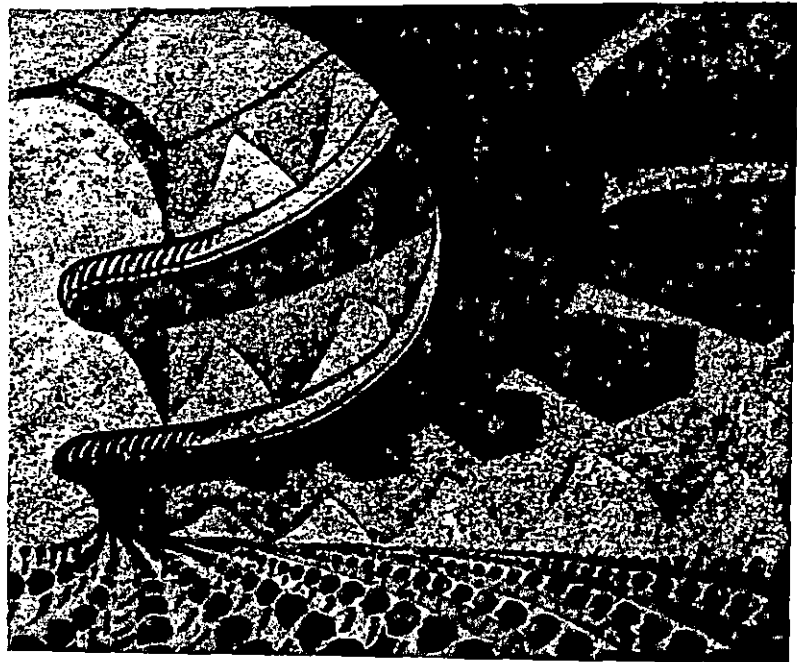
[Figure 26] Cyril E. Power, The Eight, c.1930.
Linocut in four colours.



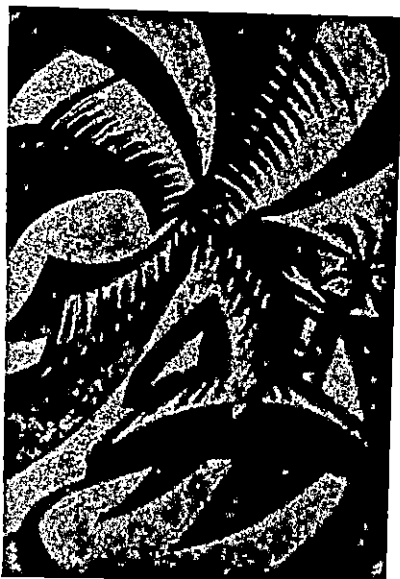
[Figure 27] Cyril E. Power.
The Merry-Go-Round, c.1929.
Linocut in two colours.



[Figure 28] Cyril E. Power, 'Appy 'Ampstead, c.1933.
Linocut in four colours.



[Figure 29] Sybil Andrews, Concert Hall, 1929.
Linocut in four colours.



[Figure 30] Sybil Andrews, Windmill, 1933. Linocut in three colours.



[Figure 31] Sybil Andrews, Gethsemane, 1951. Linocut in four colours.



[Figure 32] Sybil Andrews, The Mowers, 1937. Linocuts in four colours.



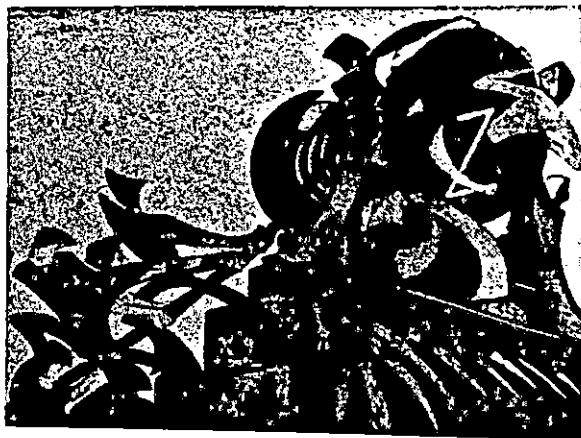
[Figure 33] Sybil Andrews, Ploughing Pasture, 1954. Linocut in four colours.



[Figure 34] Sybil Andrews, Tillers of the Soil, 1934.
Linocut in four colours.



[Figure 35] Sybil Andrews, Sledgehammers, 1933.
Linocut in three colours.



[Figure 36] Sybil Andrews, The New Cable, 1931. Linocut in four colours.



[Figure 37] Sybil Andrews, Otter Hunt, 1933. Linocut in four colours.



[Figure 38] Sybil Andrews, Bringing in the Boat, 1933.
Linocut in four colours.



[Figure 39] Sybil Andrews, Rock, 1960. Linocut in four colours.



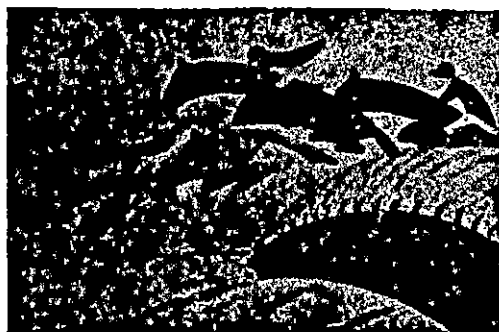
[Figure 40] Sybil Andrews, Sails, 1960. Linocut in four colours.



[Figure 41] Sybil Andrews, Speedway, 1934. Linocut in four colours.



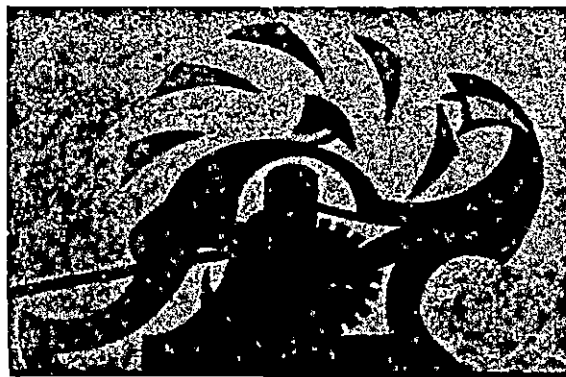
[Figure 42] Sybil Andrews, Racing, 1934. Linocut in four colours.



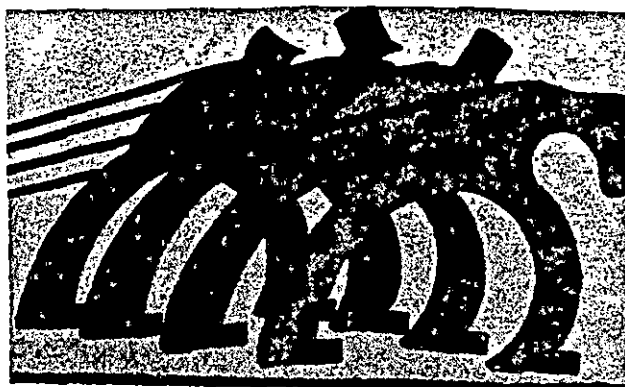
[Figure 43] Sybil Andrews, Steeplechasing, 1930. Linocut in three colours.



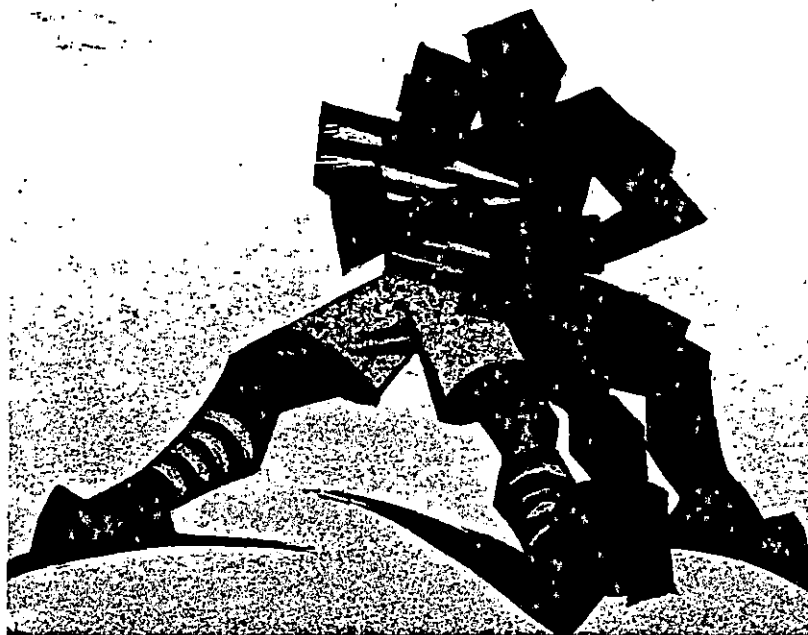
[Figure 44] Sybil Andrews, Storm, 1935. Linocut in four colours.



[Figure 45] Sybil Andrews, Winch, 1930. Linocut in three colours.



[Figure 46] Sybil Andrews, Haulers, 1929. Linocut in four colours.



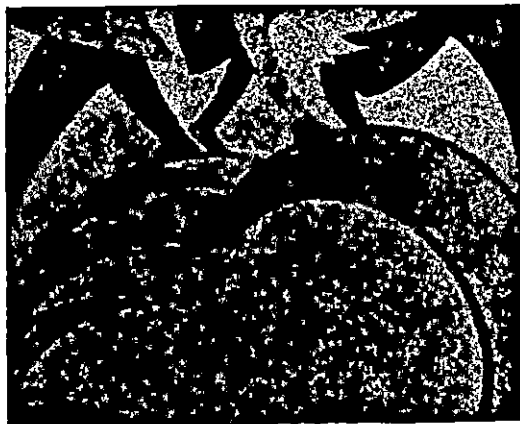
[Figure 47] Sybil Andrews, Football, 1937. Linocut in four colours.



[Figure 48] Sybil Andrews, Sculls, 1930. Linocut in three colours.



[Figure 49] Sybil Andrews, Bathers, 1930. Linocut in three colours.



[Figure 50] Sybil Andrews, Rush Hour, 1930. Linocut in three colours.



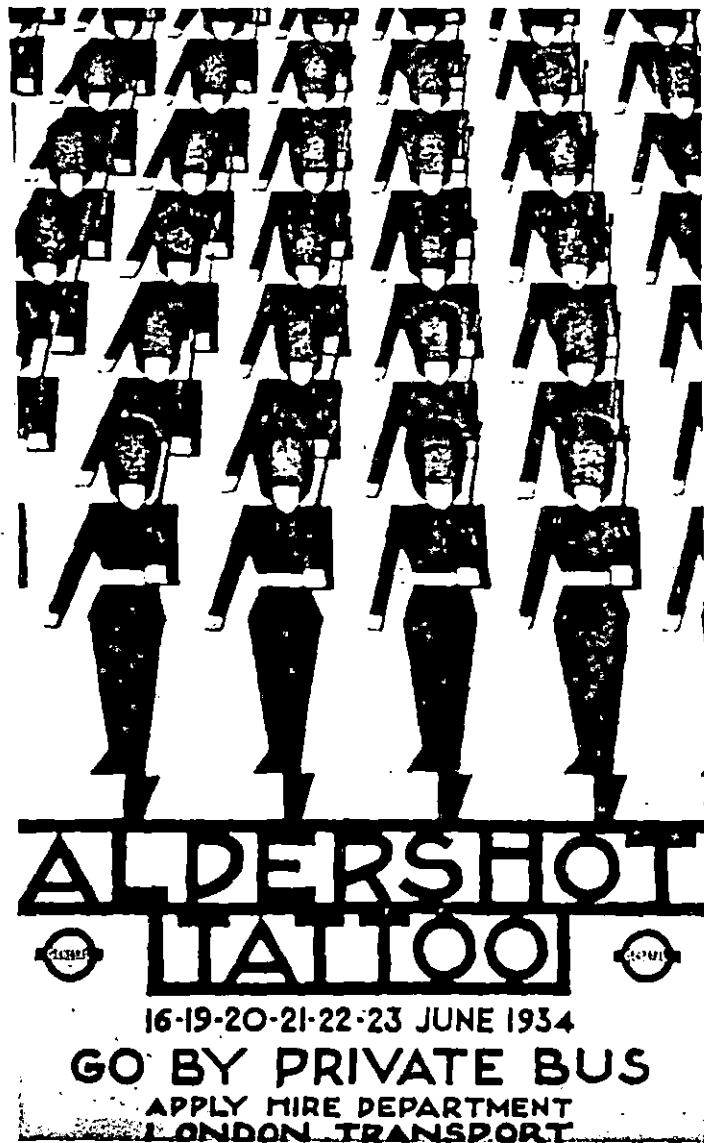
[Figure 51] Sybil Andrews, Hyde Park, 1931. Linocut in five colours.



[Figure 52] . Sybil Andrews, Fall of the Leaf, 1934.
Linocut in five colours.



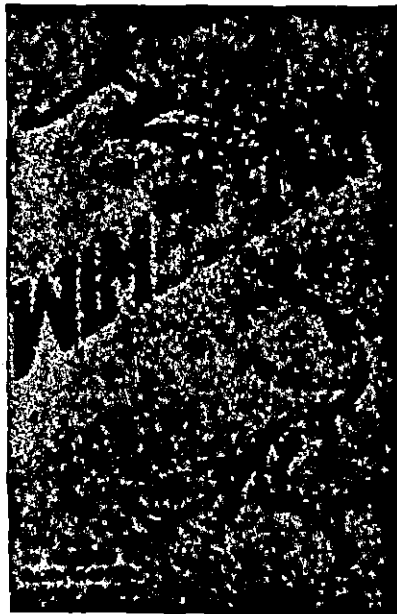
[Figure 53] Edward McKnight Kauffer, Flight/The Early Bird, 1916-19. Poster.



[Figure 54] Sybil Andrews, Aldershot Tattoo, 1934.
Chromolithograph.



[Figure 55] Sybil Andrews, Epsom Summer Meet, 1933. Chromolithograph.



[Figure 56] Sybil Andrews, Wimbledon, 1933. Chromolithograph.



[Figure 57] Cyril Power, Lawn Tennis, c1934. Linocut in four colours.



[Figure 58] Sybil Andrews, Golgotha, 1931. Linocut in four colours.



[Figure 59] Sybil Andrews, Pieta, 1932. Linocut in five colours.



[Figure 60] Sybil Andrews, Prodigal Son, 1939. Linocut in four colours.



[Figure 61] Sybil Andrews, Jesus Falls the First Time, 1962. Linocut in four colours.



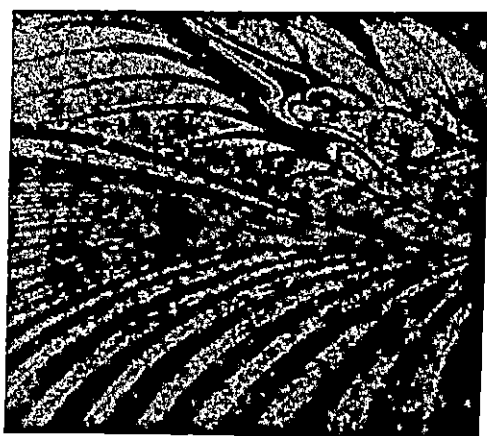
[Figure 62] Sybil Andrews, Jesus Falls the Second Time, 1977. Linocut in three colours.



[Figure 63] Studio at Brook Green, Hammersmith, c1930. Photograph.



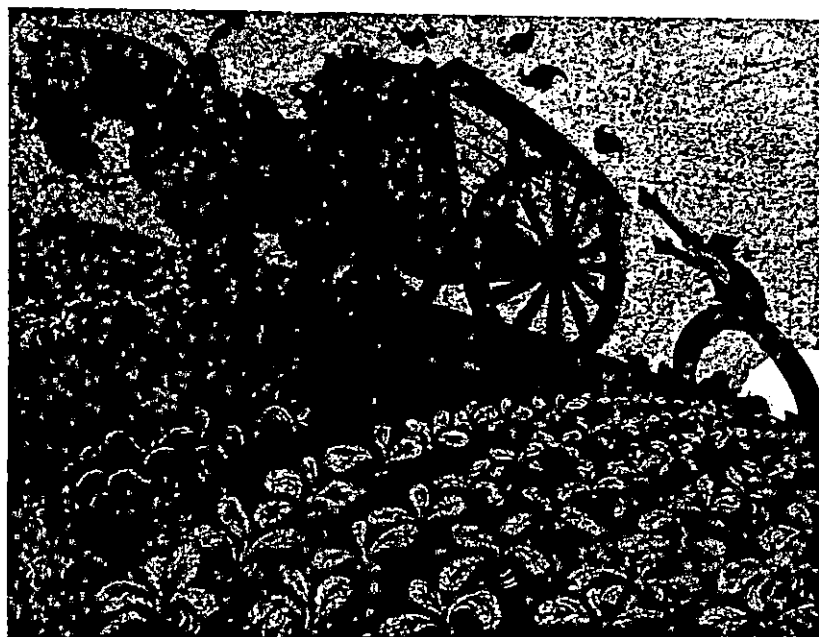
[Figure 64] Sybil Andrews, Little Ships, n.d. Oil on canvas.



[Figure 65] Sybil Andrews, Plough, 1961, Linocut in two colours.



[Figure 66] Sybil Andrews, Day's End, 1961. Linocut in five colours.



[Figure 67] Sybil Andrews, Manqolds, 1956. Linocut in four colours.



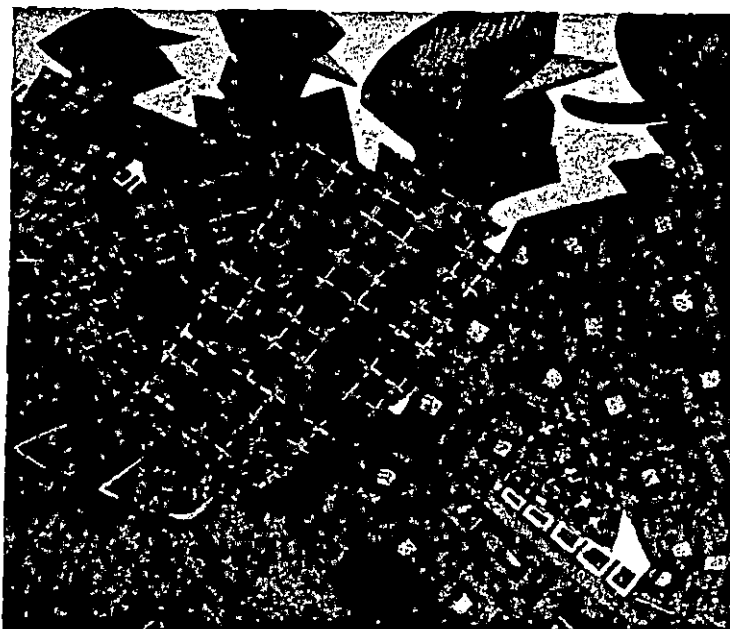
[Figure 68] Sybil Andrews, Wings, 1979. Linocut in four colours.



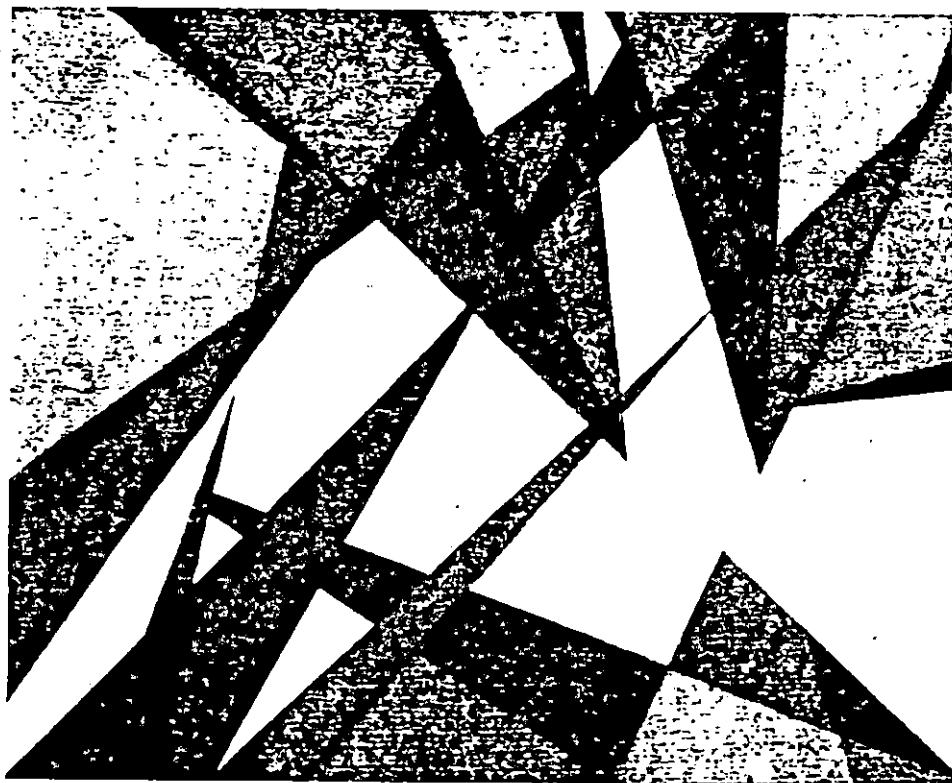
[Figure 69] Sybil Andrews, Hauling, 1952. Linocut in four colours.



[Figure 70] Sybil Andrews, Indian Dance, 1951. Linocut in four colours.



[Figure 71] Sybil Andrews, Coffee Bar, 1962. Linocut in four colours.



[Figure 72] Sybil Andrews, Peevies, 1962. Linocut in four colours.

BIBLIOGRAPHY

- @ INDICATES PRIMARY SOURCE

THE TIMES

...BOOKS...

- ANSCOMBE, Isabelle and Charlotte Gere. Arts and Crafts in Britain and North America. London: Academy Editions. 1978.
- ASHCROFT, T. English Art and English Society. London: Peter Davies Ltd. 1936.
- BRUNHAMMER, Yvonne. The Nineteen Twenties Style. London, New York, Sydney, Toronto: Peter Hamlyn. 1969.
- CALDER, Angus and Dorothy Sheridan (Eds.) Speak for Yourself. A Mass-Observation Anthology, 1937-49. London: Jonathan Cape. 1984.
- CARRINGTON, Noel. Design in Civilization. (2nd ed.) London: Bodley Head. 1947.
Design and Decoration in the Home. London: Country Life. 1933.
(Ed.) Mark Gertler. Selected Letters. Introd. Quentin Bell. London: Rupert Hart-Davis. 1965.
Popular Art in Britain. London: Penguin Books. 1945.
- CARTER, A.C.R. (Compiled) The Year's Art 1935. London: 1935.
- CAUDWELL, Christopher. Further Studies in a Dying Culture. London: Bodley Head. 1950.
Studies in a Dying Culture. London: John Lane, The Bodley Head. 1951.
- CLARK, Kenneth Clark. Another Part of the Wood. London: John Murray Ltd. 1974.
- CRANE, Walter. An Artist's Reminiscences. (2nd ed.) London: Methuen. 1907.
- DAY, Lewis (ed.) The Mind in Chains: Socialism and the Cultural Revolution. London: F. Muller. 1937.
- DOLMAN, B. A Dictionary of Contemporary British Artists. (2nd ed. 1929), reprinted Woodbridge, Suffolk, 1981. p. 154.

- EGBERT, D. Social Radicalism and the Arts: Western Europe: A Cultural History from the French Revolution to 1968. New York:Knopf. 1978.
- EVANS, Myfanwy. (ed.) The Painter's Object. New York: Arno Press. 1970.
- FARR, Dennis. English Art 1870-1940. Oxford: Oxford University Press. 1978.
- FISHMAN, S. The Interpretation of Art: Essays on the Art Criticism of John Ruskin, Walter Pater, Clive Bell, Roger Fry and Herbert Read. Berkely: University of California Press. 1963.
- FITCH, Noel Riley. Sylvia Beach and the Lost Generation. A History of Literary Paris in the Twenties and Thirties. New York, London: W. W. Norton and Company. 1983.
- FORD, Ford Madox. Thus to Revisit. London: Chapman and Hall. 1921.
- GARLAND, Madge. The Indecisive Decade. London: Macdonald. 1968.
- GARNER, Philippe. The Contemporary Decorative Arts from 1940 to Present Day. Oxford: Phaidon Press. 1980.
- (Ed.) The Phaidon Encyclopedia of Decorative Arts, 1890-1940. Oxford: Phaidon Press. 1978.
- GAUNT, William. A Concise History of English Painting. London: Thames and Hudson. 1964.
- GOLDRING, Douglas. South Lodge. London: Constable & Co. Ltd. 1943.
- GRAVES, Robert and Alan Hodge. The Long Weekend. New York: W. W. Norton and Company Inc. 1963.
- GRIGSON, Geoffrey. (Ed. and Introd.) The Arts Today. London: John Lane, The Bodley Head. 1935.
- GRISEWOOD, Harman. Epoch and Artist. Selected Writings by David Jones. London: Faber and Faber. 1959.
- HAESE, Richard. Rebels and Precursors. The Revolutionary Years in Australian Art. London: Allen Lane. 1981.

- MUGGERIDGE, Malcolm. The Thirties, 1930-1940, in Great Britain. London: H. Hamilton. 1940.
- PEVSNER, Nikolaus. The Englishness of English Art. London: The Architectural Press. 1956.
- READ, Herbert. Art and Industry. London: Faber and Faber. 1934.
Art Now. London: Faber and Faber. 1933.
Art and Society. London: Faber and Faber. 1937.
The Meaning of Art. London: Faber and Faber. 1931.
Reason and Romanticism. Essays in Literary Criticism. New York: Russell and Russell. 1963.
- RICHARDSON, Marion. Art and the Child. London: University of London Press. 1948.
- ROSS, Denman W. A Theory of Pure Design. Boston, New York: Houghton, Mifflin and Company. 1907.
- ROTHENSTEIN, John. British Art since 1900. London: Phaidon Press. 1962.
British Artists and the War. London: Phaidon Press. 1931.
- RUTTER, Frank. Art in My Time. London: Rich and Cowan Ltd. 1933.
- SCARLETT, Frank and Marjorie Townley. Arts Decoratifs 1925. A Personal Recollection of the Paris Exhibition. London: Academy Editions and New York: St. Martin's Press. 1975.
- SEAMAN, L.C.B. Life in Britain Between the Wars. From the English Life Series, Ed. by Peter Quennell. London: B.T. Batsford Ltd. and New York: G.P. Putnam's Sons. 1970.
- SPENDER, Stephen. The Thirties and After. London and Basingstoke: Macmillan Press Ltd. 1978.
- STOTT, William. Documentary Expression and Thirties America. New York: Oxford University Press, 1973.
- SWINNERTON, Frank. Background in the Chorus. London: Hutchinson. 1926.

- SYMONS, Julian. (Introd. and commentaries.) Between the Wars. Britain in Photographs. London: B.T. Batsford Ltd. 1972.
The Thirties; A Dream Revolved. London: The Cresset Press. 1960.
- TAYLOR, A.J.P. English History 1914-45. Oxford: Clarendon Press. 1965.
- THOMSON, David. England in the Twentieth Century 1914-63. Harmondsworth: Penguin Books. 1965.
- TOWARDS A New Art: Essays on the Background to Abstract Art 1910-1950. London: The Tate Gallery. 1980.
- WATERS, Grant M. Dictionary of British Artists Working 1900-1950. Vols. I, II. Eastbourne: Eastbourne Fine Art. 1975.
- WILENSKI, R.H. English Painting. (Rev. Ed.) London: Faber and Faber. 1954.
The Modern Movement in Art. London: Faber and Faber. 1927.

...ARTICLES...

- BELL, Clive. "Contemporary Art in England." Burlington Magazine, July 1917, pp. 30-7.
 "How England Met Modern Art." Art News, October 1950, pp. 24-7, 61.
 "What's Next in Art?" The Studio, April 1935, pp. 176-85.
- BURDETT, B. "Australian Art Today." The Studio, January 1938, pp. 3-18.
- "CONTEMPORARY British Graphic Art: A Travelling Exhibition." The Studio, February 1940, pp. 52-3.
- EKMAN, Rosalind. "The Paradoxes of Formalism." The British Journal of Aesthetics, October 1970, pp. 350-58.
- GOLDRING, Douglas. "Artists and Pictures." The Studio, February 1934, p. 100.
 "The Use of Pictures." The Studio, September 1934, p. 107.

- GRIGSON, Geoffrey. "Comment on England." Axis 1,
January 1935, pp. 8-10.
- HARRISON, Charles. "The Origins of Modernism in
England." Studio International, September 1974,
pp. 75-82.
- MOORE, W. "Study of Australian Art." Apollo, October
1937, p. 231.
- "THE PRINCE of Wales Calls for the Recognition of the
Artist in Industry." The Studio, January 1934,
pp. 3-4.
- READ, Herbert. "A Nest of Gentle Artists," Apollo,
September 1962, pp. 536-42.

...CATALOGUES...

- CAMBRIDGE: Kettle's Yard Gallery. Circle: Constructive
Art in Britain 1934-40. Ed. by Jeremy Lewison.
- HULL: University of Hull. Art in Britain 1890-1940. By
Malcolm Easton. 1967.
- LONDON: Arts Council of Great Britain. British Art and
the Modern Movement 1930-1940. Organized by Tom
Cross for the Welsh Arts Council at the National
Museum of Wales, Cardiff. 1962.
- LONDON: Arts Council of Great Britain. Decade 1920-30.
Organized by Alan Bowness. 1970.
- LONDON: Lund Humphries in association with the
Middlesex Polytechnic. The Silver Studio
Collection. Foreward by John Grandon-Jones.
Introd. by Mark Turner with a contribution by
William Ruddick. 1980.
- LONDON: Marlborough Fine Arts Ltd. Art in Britain
1920-40 Centred Around Axis, Circle, Unit One.
1965.
- LONDON: Oldbourne Press. Tate Gallery Catalogues: The
Modern British Paintings, Drawings and Sculpture.
2 Vols. By Mary Chamot, Dennis Farr, and Martin
Butlin. 1964-65.
- LONDON: Victoria and Albert Museum. British Art and
Design 1900-1960. Introd. by Carol Hogben. 1983.

LONDON: Hayward Gallery in conjunction with Victoria and Albert Museum, and the Arts Council of Great Britain. Thirties--British Art and Design Before the War. With contributions by A.J.P. Taylor et. al. 1979.

OTTAWA: The National Gallery of Canada. Modern Colour Prints. 1935.

LINKINGS

...BOOKS...

- ANSCOMBE, Isabelle. Omega and After. Bloomsbury and the Decorative Arts. London: Thames and Hudson. 1981.
- APOLLONIO, Umbro. (Ed. and Introd.) Futurist Manifestos. London: Thames and Hudson. 1973.
- BARR, Alfred H. (Ed.) Cubism and Abstract Art. New York: Museum of Modern Art. 1936.
- BATTERSBY, Martin. The Decorative Thirties. New York: Walker and Company. 1971.
The Decorative Twenties. London: Studio Vista. 1971.
- BELL, Clive. Art. 1914; reprinted. London: Arrow Books, Ltd. 1961.
Civilization: An Essay. London: Chatto and Windus. 1928.
Old Friends. London: Chatto and Windus. 1956.
Pot Boilers. London: Chatto and Windus. 1918.
Since Cezanne. London: Chatto and Windus. 1922.
- COLLINS, Judith. The Omega Workshops. London: Secker and Warburg. 1984.
- COONEY, Seamus (Ed.) BLAST 3. Co-edited by Bradford Morrow, Bernard Lafourcade and Hugh Kenner. Santa Barbara: Black Sparrow Press. 1984.
- COOPER, Douglas. Cubism and the Cubist Epoch. London: Phaidon Press. 1971.
- CORK, Richard. Vorticism and Abstract Art in the First Machine Age. Volume One: Origins and Development. London: Gordon Fraser. 1975.
Vorticism and Abstract Art in the First Machine Age. Volume Two: Synthesis and Decline. London: Gordon Fraser. 1976.
- FLINT, R.W. (Ed. and Introd.) Marinetti. Selected Writings. New York: Farrar, Straus and Giroux. 1972.

- FRY, Edward F. Cubism. New York and Toronto: McGraw Hill Book Co. 1966.
- FRY, Roger. Art and Commerce. London: The Hogarth Press. 1926.
Cezanne: A Study of His Development. London: The Hogarth Press. 1927.
Last Lectures. Introd. Kenneth Clark. Cambridge: Cambridge University Press. 1939.
Transformations; Critical and Speculative Essays on Art. Chatto and Windus. 1926.
Vision and Design. London: Chatto and Windus. 1920.
- HAWORTH-BOOTH, Mark. E. McKnight Kauffer. A Designer and His Public. London: Gordon Fraser. 1979.
- HILLIER, Bevis. Art Deco of the 20s and 30s. London: Studio Vista. 1973.
- KONODY, P.G. Modern War: Paintings of C.R.W. Nevinson. London: 1917.
- LEWIS, Percy Wyndham (Ed.) BLAST No. 1. June 20, 1914. Review of the Great English Vortex. With contributions by Epstein, Etchells, Ford, Gardner, Gore, Hamilton, Lewis, Pound, Roberts, Wadsworth, West. London: John Lane. 1914.
BLAST. War Number. No. 2. July, 1915. Review of the Great English Vortex. With contributions by Dismorr, Etchells, Ford, Gaudier, Kramer, Lewis, Nevinson, Roberts, Saunders, Shakespear, Wadsworth. London: John Lane. 1915.
Blasting and Bombadiering. London: Eyre and Spottiswoode, 1937.
The Caliph's Design.
Architects! Where is Your Vortex? London: The Egoist Ltd. 1919.
The Demon of Progress in the Arts. London: Methuen. 1954.
The Letters of Wyndham Lewis. Ed. by W.K. Rose. London: Methuen and Company Ltd. 1965.
Men Without Art. New York: Russell and Russell Inc. 1964.
Rude Assignment. A Narrative of My Career Up to Date. London: Hutchinson. 1950.
Thirty Personalities and a Self-Portrait. London: P. Harmondsworth. 1932.

- Wyndham Lewis the Artist.
From Blast to Burlington House. 1939; reprt. New York: Haskell Publishing Ltd. 1971.
- LIPKE, William. David Bomberg. A Critical Study of His Life and Work. London. 1967.
- LOEB, Marcia. Art Deco Designs and Motifs. New York: Dover Publications, Inc. 1972.
- LYNTON, Norbert. Cubism: The Disrupted and The Constructed Image. Unit 7. Milton Keynes: The Open University Press. 1976.
Futurist Art and the Dynamism of Modern Life.
Unit 8. Milton Keynes: The Open University Press. 1976.
- NASH, Paul. Room and Book. New York: Charles Scribner's Sons. 1932.
- NEVINSON, C.R.W. Paint and Prejudice. London: Methuen. 1937.
- POUND, Ezra. Gaudier-Brzeska A Memoir. (Rev. Ed.) Hessle, East Yorkshire: The Marvell Press. 1960.
- RICHARDS, I.A. and others. Essays on Wyndham Lewis. Folcroft: Folcroft Library Editions. 1971.
- ROBERTS, William P. Abstract and Cubist Paintings and Drawings. London: Canale Press. 1957.
Eight Cubist Designs. London: Favil Press. 1969.
The Vortex Pamphlets 1956-58.
London: Favil Press. 1958.
- ROSENBAUM, S.P. (Ed.) The Bloomsbury Group: A Collection of Memories; Commentary and Criticism. Vols. I, II. London: Croom Helm. 1975.
- ROSENBLUM, Robert. Cubism and Twentieth Century Art. London: Thames and Hudson, 1960.
- ROTHENSTEIN, John. Modern English Painters. Vol. I. Sickert to Lowry. (3rd Ed.) London and Sydney: Macdonald and Company. 1984.
Modern English Painters. Vol. II. Nash to Bowden. (3rd Ed.) London and Sydney: Macdonald and Company. 1984.

- Modern English Painters. Vol. III.
Henrell to Hockney. (3rd Ed.) London and Sydney:
Macdonald and Company. 1984
- SHEWING, Walter. (Ed.) Letters of Eric Gill. London:
Jonathan Cape. 1947.
- SHONE, Richard. Bloomsbury Portraits. Vanessa Bell,
Duncan Grant and their Circle. Oxford: Phaidon
Press and USA: E.P. Dutton and Company Inc. 1976.
- SITWELL, Osbert. C.R.W. Nevinson. London: Macmillan.
1925.
Laughter in the Next Room. London:
Macmillan. 1949.
- SMITH, Bernard. Australian Painting. Melbourne: 1972.
- SPALDING, Frances. Roger Fry. Art and Life. London:
Paul Elek, Granada Publishing Ltd. 1980.
Vanessa Bell. London: Weidenfeld
and Nicolson. 1983.
- SUTTON, Denys (Ed.) Letters of Roger Fry. Vols. I,II.
London:P Chatto and Windus. 1972.
- TAYLOR, Joshua Charles. Futurism. New York: Museum of
Modern Art, distributed by Doubleday, Garden City,
1961.
- TISDALL, Caroline & Angelo Bozzolla. Futurism. London:
Thames & Hudson. 1977.
- WEES, William. Vorticism and the English Avant Garde.
Toronto: University of Toronto Press. 1972.

...ARTICLES..

- "ART for All: London Transport Posters 1908-1949."
Connoisseur, September 1949, p. 63.
- "ART of William Kermode," The Studio, 3 December 1932.
p. 34.
- BELL, Clive. "Post Impressionism and Aesthetics,"
Burlington Magazine, January 1913, pp. 226-30.

- "BRITISH Poster Designers Know their Job." Art and Industry, February 1948, pp. 42-52.
- "DRAWINGS by Edna Clarke Hall." The Studio, 15 October 1933, p. 212.
- "EXHIBITION. Guild Art Gallery [Henri Glicenstein.]" Art News, 30 January 1937, p. 15.
- "EXHIBITION at James Graham [Henri Glicenstein.]" Art News, March 1959, p. 54.
- "EXHIBITION. Redfern Gallery [Edna Clarke Hall.]" Creative Art, March 1930, p. 211.
- FARR, Dennis, "Wyndham Lewis and the Vorticists." Burlington Magazine, August 1956, pp. 279-80.
- "FATHER and Son Exhibit Painting and Sculpture at ACA Galleries [Henri Glicenstein.]" Art News, 21 October 1939, p. 12.
- "FORGOTTEN Landmarks: 1924--Posters and their Designers." Art and Industry, April 1948, pp. 130-37.
- FORT, M. "The Seven and Five Society," Artwork, January-March 1926. p. 98.
- FRY, Roger. "Line as a Means of Expression in Modern Art," Burlington Magazine, December 1918, pp. 201-08 and February 1919, pp. 62-9.
- GLICENSTEIN, Henri. Nude. Illus. in Connoisseur, February 1966, n.p.
Scrubwomen. Illus. in Art News, February 15-28, 1941, p. 32.
- "GLICENSTEIN Shows Sculptor's Draughtsmanship. Exhibition at Kleeman Galleries." Art Digest, 15 February 1941, p. 21.
- HALL, Edna Clarke. Boy in Sailing Boat and Blue Boat. Illus. in The Studio, April 1932, pp. 182, 199.
Denis. Illus. in The Studio, November 1931, p. 315.
Lavenham. Illus. in Artwork, 27 (1931), p. 208.
Night is Past. Illus. in Colour, November 1930, p. 26.

- HARRISON, Charles. "Roger Fry in Retrospect," Studio International, May 1966, pp. 220-21.
- LECHMERE, Kate. "Recollections of Vorticism." Apollo, January 1971.
- LEVETUS, A.S. "Professor Cizek's Classes for Children, Vienna," The Studio, March 1926, pp. 168-71.
- LIPKE, William. "The Omega Workshop and Vorticism." Apollo, March 1970, pp. 224-31.
- MCINTYRE, R. "Exhibition at the Redfern Gallery [Edna Clarke Hall.]" Architectural Review, 30 January 1930, p. 30.
- MASTAI, M.L.D. "Early Glicenstein Sculpture." Connoisseur, June 1966, p. 150.
- MICHEL, Walter. "Vorticism and the Early Wyndham Lewis," Apollo, January 1963, pp. 5-9.
- NEVINSON, C.R.W. "The New Movement in Art," Burlington Magazine, November 1917, p. 202.
" 'Studio' Reminiscences." The Studio, December 1942. pp. 195-98.
- "OBITUARY [Glicenstein.]" Art Digest, 15 January 1943, p. 17.
- PEVSNER, Nikolaus. "Omega." Architectural Review, August 1941. pp. 45-48.
- "POSTERS of the London Transport." Art and Industry, October 1946, pp. 120-21.
- "POSTER Persuasion by the Railways." Connoisseur, May 1932, p. 351.
- PRESTON, Stuart. "Memorial Exhibition of Sculpture at James Graham and Sons [Henri Glicenstein.]" Burlington Magazine, April 1959, p. 159.
- "RUSSIAN Icons Shown in London." Art News, 16 November 1929, p. 8.
- SALAMAN, M.C. "Modern Woodcuts and Lithographs by British & French Artists," special no. of The Studio, London: 1919, pp. 30-33.

- SHAND, P.M. "Underground." Architectural Review,
November 1929, pp. 217-24.
- TARRAT, Margaret. "Puce Monster." Studio
International, April 1967, pp. 168-69.
- THOMAS, Daniel. "Art Deco in Australia," Art and
Australia, March 1972, pp. 338-57.
- WATSON, J. "Practical Subway Decoration; Posters and
Advertisements Used by the London Passenger
Transport Board," Magazine Art, March 1940, pp.
180-81.

...CATALOGUES...

- LONDON: Dore Galleries. Exhibition of Works by the
Italian Futurist Painters and Sculptors. 1914.
- LONDON: Hayward Gallery in association with the Arts
Council of Great Britain. Vorticism and its
Allies. Introd. Richard Cork. 1974.
- LONDON: Marlborough Fine Art. David Bomberg 1890-1857.
March 1967.
- LONDON: Michael Parkin Fine Art Ltd. The Seven and
Five Society 1920-1935. Introd. Mark Glazebrook.
1979.
- LONDON: P & D Colnaghi & Co. Ltd. Edward Wadsworth.
Introd. Mark Glazebrook. 1974.
- LONDON: Sackville Gallery. Exhibition of Works by the
Italian Futurist Painters. 1912.
- LONDON: The Tate Gallery. Modernism in England
1910-20. The Vorticists and Their Circle. 1973.
- PHILADELPHIA: Philadelphia Museum of Art. Futurism and
the International Avant-Garde. Introd. Anne
d'Harnoncourt. 1980.
- VENICE: Palazzo Grass: Futurismo & Futurismi. With
contributions by Pontus Hulten et. al. 1986.

L I N O C U T S

...BOOKS...

- BLISS, Douglas Percy. A History of Wood Engraving. London: Dent. 1928.
- DOBSON, Margaret. Linoprints. London: 1930.
- FLIGHT, Claude. Lino-cuts. London: John Lane, The Bodley Head. 1927.
Lino Cutting and Printing. London: B.T. Batsford, Ltd. 1934.
- FURST, H. The Modern Woodcut. London: John Lane. 1924.
- GARRETT, Albert. Wood Engraving and Drawings of Iain Macnab of Barachastlain. Tunbridge Wells: Midas Books. 1973.
- GODFREY, Richard. Printmaking in Britain. A General History from its Beginnings to the Present Day. Oxford: Phaidon Press. 1978.
- GRAY, Basil. The English Print. London: A. and C. Black. 1937.
- HAYTER, S.W. About Prints. London and New York: Oxford University Press. 1962.
- HIND, Arthur M. An Introduction to a History of Woodcut. Vol. II. 1955; reprinted. New York: Dover Publications Inc. 1963.

...ARTICLES..

- "ART in the Making." Design, March 1937, pp. 39-40.
- AVERILL, J. "Making Colour Prints from Single Linoleum Blocks." American Artist, February 1959, p. 29.
- "BLOCK Prints for Adults and Children." Design, September 1938, pp. 9-10.
- BRANDTNER, F. "Linoleum Carving." Canadian Art, 6 (1949) pp. 164-6.

- "CARVED Linoleum Screen Latest Art Medium." Art Digest, 15 April 1932, p. 11.
- D'AMICO, V. "Course Covering the Study and Making of Block Printing from Linoleum Blocks." School Arts Magazine, May 1932, sup. 9-10.
- "DESIGNS." School Arts Magazine, December 1931, pp. 206-07, 220-21, 228.
- DODGSON, C. "English Print by B. Gray." Apollo, March 1939, p. 144.
- DONN, L.F. "Method for Making Colour Block Prints." Print Connoisseur, April 1931, pp. 140-50.
- FLOUD, Peter. "British Lithography Today." The Studio, September 1950, p. 67.
- FORMAN, R. "Making a Linocut." Artist, March 1948, pp. 8-9; April 1948, pp. 32-3; May 1948, pp. 56-7; June 1948, pp. 80-1; July 1948, pp. 104-05; August 1948, pp. 128-29.
- FURST, H. "On the Appreciation of the Modern Woodcut." Artwork, January-March 1926. p. 91.
- GABERT, H. "Art of Linocutting." Artist, March 1943, pp. 18-20; April 1943, pp. 32-3; May 1943, pp. 66-8; June 1943, pp. 84-5; June 1943, pp. 113-15.
- GEISER, B. "Picasso: Colour Linocuts." Graphis, September 1960, pp. 184-91.
- GIBSON, D. "Practical Block Printing." School Arts Magazine, December 1931, pp. 210-14.
- "HUMOUR in Ultra-Modern Art," The Argus, 7 August 1921. p. 7.
- "INEXPENSIVE Hobby: Linoleum Block Prints." Design, March 1949, p. 24.
- JOHNSON, N.L. "Monoprints Teach Colour." Design, September 1936, pp. 34-5.
- "LINOLEUM as an Art Medium." Morning Post (London), 5 July 1929.
- LINOLEUM Block Art." Design, March 1958, pp. 166-67.

"LINOLEUM Block Prints." Design, January 1953, p. 494.

"LINOLEUM Blocks." Design, April 1951, p. 13.

LORING, J. "Notes on a Purity of Means." Arts, May 1975, pp. 64-5.

McINTYRE, R. "Woodcut and Linocut." Architectural Review, October 1930, p. 181.

MACNAB, Iain. "Lithography Part I," Artist, December 1932.

"Lithography Part II," Artist, January 1933.

"Lithography Part III," Artist, February 1933.

"Lithography Part IV," Artist, March 1933.

"Lithography Part V," Artist, April 1933.

"Wood Engraving. Its History and Techniques," Artist, April 1960.

"MAKING Linoleum Block Prints." Design, May 1944, pp. 190-1.

MORTON, R. "Lino-cuts in Colour." Artist, January 1954, pp. 105-07; February 1954, pp. 128-30.

NEWIETH, J. "Making Colour Prints; An Approach to Lino Cutting." The Studio, August 1953, p. 64.

RICE, W.S. "Students Work in Linoleum Block Printing." Design, March 1946, p. 15.

WOOD, L. "Block Prints." Design, March 1937, pp. 18-19.

...CATALOGUES..

HAMILTON: Art Gallery of Hamilton. The Society of Canadian Painters-Etchers and Engravers in Retrospect. Introd. by Andrew Oko. 1981.

LONDON: Matthiesen Fine Art. British Printmakers 1812-1840. 1980.

- LONDON: P. & D. Colnaghi & Co. Ltd. British Printmakers 1850-1940. 1978.
- LONDON: P. & D. Colnaghi & Co. Ltd. Nineteenth and Twentieth Century Prints. 1977.
- LONDON: P. & D. Colnaghi & Co. Ltd. A Survey of European Prints 1855-1965. 1974.
- LONDON: Robin Garton. Great Images of British Printmaking. A Descriptive Catalogue 1789-1939. Introd. Raymond Lister. 1978.
- VICTORIA: Deutsher Galleries, Australia. A Survey of Australian Relief Prints 1900/1950. Compiled by Chris Deutsher and Roger Butler. 1978.
- SYDNEY: Tyrrell's Ltd. Woodcuts. Introd. A.G. Stephens. 1923.

THE GROSVENOR SCHOOL

...BOOKS...

BURKE, Janine. Australian Women Artists. 1840-1940.
Victoria: Greenhouse Publications Pty, Ltd. 1981.

DRAFFIN, Nicholas. Australian Woodcuts and Linocuts of
the 1920s and 1930s. South Melbourne, Victoria: Sun
Books, 1976.

NORTH, Ian. The Art of Dorrit Black. Melbourne:
Macmillan Co. of Australia, and the Art Gallery of
South Australia. 1979.

PARDISSIEN, LEON (Ed.) Australian Art Review. Rozelle:
Warner Associates. 1982.

...ARTICLES...

"THE Art of Linoleum Cutting," Connoisseur, September
1929, pp. 196-97.

"ARTS and Crafts. Beautiful Work at Town Hall." The
Argus. 1 October 1929, p. 7.

BELL, Graham. "Colour Prints in Wide Range," Sun
News-Pictorial, 7 December 1932, p.15.

"BRITISH Lino-cuts." Connoisseur, September 1930, p.
197.

"BRITISH Lino-cuts." Connoisseur, September 1931, pp.
199-200.

"BRITISH Linoleum-block Prints." Artnews, November
1985, p. 151.

"CRITIC'S Choice. Art." The Sunday Times, 28 April
1985.

"DORRIT Black, 1891-1951." South Australian Bulletin,
July 1952, p. 7.

"DREI Glarner Malerinnen; austelleing im Kunsthaus, Glarus," Werk, August 1961, sup. 178.

FARLEIGH, J. "Textiles and Rugs of R. Grierson." The Studio, June 1949, pp. 184-85.

FLIGHT, Claude. "The Art of To-day," Colour, April 1926, p. 8.

"Linoleum-Cut Colour Printing," The Arts and Crafts Quarterly (papers 1-6), March 1926-May 1927.

"Mr. Flight Explains Himself," The Arts and Crafts Quarterly, July 1928, p. 184.

"Stimulating an Interest in Art: Mr. K. Doubleday's School," The Studio, April 1926, pp. 264-65.

"GALLERIES." Punch, 10 April 1985.

GAUNT, W. "The New Autumn Group," The Studio. December 1925, p. 346.

GRIERSON, Ronald. Carpet. Illus. in Burlington Magazine, May 1978, p. 318.

"Hebe Cox, Embroideress and Designer." The Studio, September 1948, pp. 88-90.

"THE GRUBB Group," The Studio, March 1930, p. 212.

HERBERT, M. "Lino-Cuts," The Argus, 7 September 1937, p. 8.

HINDLE, F.H. "Examples of New Trend in Modern Art on Show at Shanghai Art Club," The North China Daily News, 2 May 1931.

KONODY, P.G. "Linocuts." The Observer, 3 August 1930.

KYLE, John. "Linoleum Block Printing Worth-While Exhibition." The Victoria Colonist, 27 April 1951.

"LINE Cut Revealed as Fine Art Medium" The Calgary Herald, 28 October 1948.

"LINOBLOCK Art Features Colour." The London Free Press, 6 March 1950.

"LINOCUT Artists," Morning Post, 25 July 1930.

"LINO-CUTS." The Christian Science Monitor, 22 July 1929.

"LINOCUTS Show on in Brooklyn." Art News, July 1934, p. 14.

"LITHOGRAPHS by Eileen Mayo." South Australian Bulletin, January 1954, p. 6.

MACNAB, Iain. "The Artist's Approach to Figure Drawing." The Studio, March 1939, pp. 90-94.

"Draughtsmanship Part I," Artist, December 1958, pp. 84-5.

"Draughtsmanship Part II," Artist, January 1959, pp. 102-33.

"Draughtsmanship Part III," Artist, February 1959, pp. 132-33.

"Pictorial Composition," Artist, March 1946.

"Problems of the Amateur," Artist, April 1961, pp. 30-31.

MAYO, Eileen. Toilet. Illus. in The Studio, June 1951, p. 141.

"MODERN Colour Prints." The Sunday Times, 29 July 1934.

MULLALY, Terence. "English Prints." Daily Telegraph, 1 April 1985.

"A NEW Group," Artwork, Summer 1928, pp. 79-80.

"PRINTS." Arts Review, 12 April 1985. p. 172.

RUTTER, Frank. "British Lino-cuts--A New Colour Art for the People." The Sunday Times, 14 July 1929.

SHEEN, M. "Biographical Sketch [Grierson]." The Studio, March 1935, p. 159.

SORRELL, M. "Eileen Mayo." Apollo, October 1951, pp. 109-12.

SPOWERS, Ethel. Wet Afternoon. Illus. in Print Collector's Newsletter. January/February 1984, p. 14.

STREETON, Arthur. "Display of Lino Cuts," The Argus, April 1932, p. 9.

THISTLEWAITE, Miles. "British Print Makers of the 1920's and 1930's." Connoisseur, January 1975, p. 86.

WHITTET, G.S. "Gallery Art Dealers; the Redfern." The Studio, May 1951, pp. 129-35.

WYKES-JOYCE, Max. "Ireland's Treasures on Show in London." International Herald Tribune, 20 March 1985.

...CATALOGUES..

CANBERRA: Australian National Gallery. Out of the Book and onto the Wall: The Relief Print. Introd. P. Gilmour et.al. 1984.

LONDON: Michael Parkin Fine Art Ltd. Claude Flight and Edith Lawrence. Introd. Bernard Denvir and Michael Parkin. 1974.

LONDON: Michael Parkin Fine Art Ltd. Claude Flight and His Circle. Introd. Michael Parkin. 1975.

LONDON: Michael Parkin Fine Art Ltd. The Movement of Flight. 1978.

LONDON: The Redfern Gallery. British Colour Linocuts of the 1920s and 1930s. Introd. Gordon Samuel. 1985.

LONDON: The Redfern Gallery. British Linocuts. Introd. Claude Flight. 1930.

LONDON: The Redfern Gallery. The First Exhibition of British Linocuts. Introd. Claude Flight. 1929.

NEW SOUTH WALES: Ward Gallery. Colour Linocuts from the Grosvenor School. Introd. A. Watson. 1980.

NEW YORK: Pace Master Prints. British Modernist Prints 1900-1940. Introd. Matthew Marks. 1985.

SYBIL ANDREWS

...ARTICLES...

- "ARTIST breathes life into linocut method." The Calgary Sun. 3 September 1982. p. 36.
- BAKER, Kenneth. "Sybil Andrews at Mary Ryan," Art in America, September 1984. p. 220.
- "BEST Bets. Galleries: Sybil Andrews." Vancouver Sun. 10 February 1982.
- "COLOUR Linocuts Come Alive at Masters Gallery." The Calgary Albertan, 1 October 1978.
- EARLE, Don. "Recognition at Age 83." Campbell River Upper Islander, 20 January 1982. pp. 1,6.
- "FUTURE Exhibitions: Sybil Andrews." Update, July/August 1982. p. 6.
- GILBERT, Liz. "Lino-block Sophistication." The West Ender, 23 July 1982, p. 23.
- GORDON, JAN. "Art and Artists," The Observer, 21 July 1935.
- LAWRENCE, Robin. "The Essential Line of Sybil Andrews." Interface, February 1982, pp. 70-73.
- MALONE, Judith. "Prints by Sybil Andrews Capture Motion." The Gallery, June/July 1982, pp. 1-2.
- MAYS, John Bently. "Art Dealers Take on the Budget," Toronto Globe and Mail. 27 January 1982.
"Handsome Linocuts Honour Human Machine." Toronto Globe and Mail, 3 July 1982.
- MERTENS, Susan. "An Honest Creative Life." Vancouver Sun, 19 January 1982.
- "MISS Sybil Andrews and Mr. Cyril E. Power at the Redfern Gallery." Apollo, February 1933, p.49.
- SCOTT, Andrew. "Rainforest Reveals a Cutter of Rhythms and Space." Vancouver Sun, 29 June 1978.

"Sybil Andrews-Pattern, Movement, Dynamics, Colour."
Arts West, September/October 1978, pp. 20-24.

"SYBIL Andrews." Western Living, April 1983, p. 114.

"SYBIL Andrews: A Singular Dedication to Making Art."
Antiques and Art, April 1982, pp. 26-29.

"SYBIL Andrews at Vancouver." Arts West, February 1982.

"TILLERS of the Soil: A Linocut by Sybil Andrews." The Christian Science Monitor, 8 September 1934.

TOUSLEY, Nancy. "Sybil Andrews: Vibrant Linocuts Bridge Five Decades." Calgary Herald. 25 September 1982.

TOWNSEND-GAULT, Charlotte, "Sybil Andrews," Vanguard. December/January 1982/83. pp. 70-71.

WATERCOLOURS and Pastels -- Charming Work by Miss Sybil Andrews and Mr. Cyril E. Power, F.R. Hist. S., R.I.B.A.," The Bury Post, 9 December 1921.

"WEST End Notes." The West End, 28 January 1982, p. 11.

WOOLF, Theodore F. "The Home Forum: When Movement is the Subject," The Christian Science Monitor, 1 August 1985. p.34.

...CATALOGUES...

CALGARY: Glenbow Museum. Sybil Andrews. Colour Linocuts. By Peter White. 1982.

LONDON: Michael Parkin Fine Art Ltd. Sybil Andrews. Paintings and Graphic Work. Introd. Michael Parkin and Denise Hooker. 1980.

LONDON: The Redfern Gallery. Sybil Andrews and Cyril E. Power. 1933.

NEW YORK: Associated American Artists. Modernist Canadian Prints. Introd. Stephen Long. 1986.

OTHER

...OTHER..

@ANDREWS, Sybil. Letter to David Varadi, Glenbow Museum, 10 September 1984.

@Letter to author. 17 September 1985.

@Letter to author. 5 October 1985.

@Letter to author. 25 November 1985.

@Letter to author. 10 August 1986.

@Personal Interview. 28 October 1985.

GREEN, Oliver. Letter to the author. 14 January 1986.

Letter to the author. 27 February 1986.

HUDSON, Mae. Telephone interview. 27 October 1985.

WHITE, Peter. Personal interview. 23 December 1985.

SCOTT, J. C. (J.C. Scott Designs, Victoria, B.C.) In conversation. 18 April, 1986.

APPENDIX I

The following article by Ethel Spowers first appeared in The Recorder, a publication of the Arts and Crafts Society of Victoria, in April 1932.

THE GROSVENOR SCHOOL OF ART

From its dull brick exterior, no one would suspect that 33 Warwick Square, London, is a school of modern art. Lower by three stories than its neighbours, it has all the appearance of a small house -- but through that green front door, many surprises await the visitor.

The small lobby at the entrance leads to a large hexagonal hall, out of which a fine carved and polished staircase goes up to mysterious regions above. At the foot of the stairs is the lounge, where the students gather to chat over morning coffee and argue their way through lunch or tea -- all of which meals are supplied by the school kitchen at very modest rates. The lounge is one of the prettiest rooms in the house. Its three long French windows open into a small

domed conservatory, through which one passes to the garden.

The chief work of the school goes on in the big studio, at the far end of the hall. Here the model poses from 10 to 1, from 2 to 4, and from 4.30 to 6.30 for quick sketching, and again from 7 to 9.30 every evening. The pose remains unchanged for a fortnight, the students moving their positions according to the work they are doing. The principal, Iain Macnab, gives his criticism at the morning and evening classes, and on Fridays there is a general criticism of all the work done during the week. Paintings and drawings are arranged in rows on the floor and on easels, and Mr. Macnab discusses them all, not from the point of view of draughtmanship, which has been dealt with during the week, but as compositions, colour schemes, or ways of treating and symbolising form.

Composition is looked on as one of the most important parts of the course, and there is a special class for it every Wednesday afternoon. A subject is set at tea-time, and for an hour the class feverishly struggles to get ideas on to paper. At 5.30 all the sketches are set in a row, and the criticism -- which often develops into a discussion on modern art and current exhibitions -- begins. The producers of the better pictures are generally recommended to work up

the rough sketch they have just made, into something more complete, and to show it at the next Sketch Club -- an even more terrifying form of composition class.

The Sketch Club is an evening affair, held once a month in the ball-room at the head of the polished stairs. All students are urged to join in, and many old students and outsiders are members. A new hanging committee is elected each month, and consists of two seniors and a junior member. They arrange and hang the pictures, using their discretion as to what shall be rejected, for when there is to be a popular lecturer far more paintings are sent in to him than there is wall space for. Occasionally Mr. Macnab takes the criticism himself, but it is usually an outsider who is invited in to do it. Last year Mr. Hesketh Hubbard and Mr. R. H. Wilenski were among those who criticised the work. The latter comes fairly frequently, and is the most severe of all the critics, but always gets the biggest show, and the most crowded audiences. After all the work has been examined, and outstanding faults or excellencies commented on, the class descends to the lounge, where coffee and cakes are served.

At one end of the big studio is the door of the sculpture room, and at the other, that of the still-life room. The latter room is not entirely devoted to still-life painting. There are as a rule

two or three students engaged with groups, but the others, who generally outnumber them, are working on compositions of their own. Holiday work is brought here for advice and help towards its completion, or the ever-recurring Sketch Club subjects are worked out with the assistance of the principal. As a rule this is the most interesting of the studios, as all the work done in it is very individual, and much more varied in technique and point of view than is possible in a class working from a model.

At present there is no sculpture class in progress, but clay bins and works by various students line the walls of the sculpture room. What is left of the room is used by ex-students who want a quiet place to work on commissions, or on pictures for forthcoming exhibitions. Occasionally a novelist appears complete with portfolios and numbers of pencils, and writes busily in the atmosphere of hard work. These people have a guinea book of tickets, which allows them fifteen two-hour periods of work at the school. These books of tickets are really intended for outsiders who wish to draw from the model, particularly at the quick sketching classes.

There is a large basement to the school -- in fact it is by the area steps that the student enters. Here are the cloak-rooms with lockers for one's tools, and

the big kitchen which is so wonderfully light in spite of being half submerged by the street outside. It is in the basement that the rooms for lithography, etching and all its kindred processes, are situated. They are fitted up with the correct presses, and other paraphernalia required, for one can learn all the intricacies of any form of art at the Grosvenor School of Modern Art.

APPENDIX II

The following article by Eveline Syme first appeared in The Recorder in September 1929.

CLAUDE FLIGHT AND HIS TEACHING

It is fitting to write on this subject for the Recorder for it is to the Arts and Crafts Society that I owe my first introduction to Claude Flight's work. It was in the winter of 1928 that I happened to see his book on "Lino-cuts" for sale in the Depot, and consequently to become the owner of a copy. Most of us who had experimented in the medium in Victoria owed our technique to Morley Fletcher's book on Japanese Woodcut, but here was something new and different, lino-cut no longer regarded as a base form of woodcut, but evolved into a distinct branch of 20th Century Art. I had seen nothing more vital and essentially "modern" in the best sense of the word than the reproductions in this book, and the letterpress by the artist had the same characteristics, for Flight is one of those comparatively rare artists who can express himself in words as well as in line and colour. In January of this year, soon after my arrival in England, I became

one of his pupils as the Grosvenor School of Modern Art.

One might expect, and not unreasonably, that a man whose own artistic creed is so definite, would be inclined to impose it rigidly on his pupils, but Claude Flight possesses that readiness to enter into the student's point of view and help him develop his own individual line which is the mark of all good teachers. Sometimes in his classes it is hard to remember that he is teaching, so complete is the camaraderie between him and his students. He treats them as fellow-artists rather than pupils, discusses with them and suggests to them, never dictates or enforces. At the same time he is so full of enthusiasm for his subject, and his ideas are so clear and reasoned, that it is impossible for his students not to be influenced by them.

I should define the cardinal article of his artistic creed as "Abstract Pattern based on Form". Whatever subject he chooses -- a couple of London buses, a policeman holding up the traffic, or two fishermen angling from a boat -- he builds into a geometrical pattern of opposing rhythms, all the main lines following the lines of the circles and triangles which are, as it were, the anatomy of the rectangle which he is filling. The original subject is not always immediately recognisable when finished, but

always it makes a delightfully balanced and agreeable pattern, a harmonious colour scheme, and a charming piece of decoration. I remember a student bringing a clever design for a cut which he had worked out on these principles, saying, "But I must explain what it is all about". "But I don't mind a bit what it is all about," replied Flight. The resulting pattern is all he cares about, the subject is merely the peg from which the pattern hangs. Nothing annoys him more than the suggestion by the man in the street that modern art is all haphazard and easy. "Nothing easy about it," he says feelingly. His own art is thoughtful and considered to the last degree. It is by his lino-cuts that he is best known, but he is much too versatile and experimental to confine himself to a single medium. He works in oils and on the same principles and he is an enthusiast in designing objects for daily use -- curtains, rugs, bedspreads, tiles, screens, even pajamas -- most of which are executed for him in textile by a friend who is a skillful needlewoman.

But there is one branch of his work which is totally different from all this thoughtful formal decoration. In Summer he retires to a limestone cave which he owns in France. (He is a hardy soul, and does not seem to be troubled by the fact that the cave is so damp that nothing must be left for long on the floor or

it grows green mould on itself at once.) Here he leads the life of a hermit except for the occasional company of such guests who do not mind their boots growing mouldy in a night, and the society of a neighbouring summer colony of French artists as unconventional and as original as himself. From this retreat he brings back annually a sheaf of water-colours as free, as dashing, and as spontaneous as his studio work is geometrically formal. I asked him if he used them at all as originals for lino-cuts. Practically never now, he said: he finds it easier to work out his present form of lino-cuts from the memory of a thing seen rather than from a sketch. His earlier work was more naturalistic and more akin to water-colour, and it is very interesting to trace the evolution from his early naturalism to his present formalism among the prints in his portfolio. He is charmingly frank about his work. "As a lino-cut that's bad, you know," he will say of an early print that the spectator probably considers very charming. "Too much in the water-colour convention." Lino-cuts have their own limitations and conventions like all other crafts, and no one is exploiting the medium more thoughtfully and enthusiastically than Claude Flight.

Craftworkers who are curious about this technique will find all they want to know in his book, but for

those who cannot have access to it, I may mention that he uses oil paints or coloured printing inks which he applies with a Jelatine roller to the linoleum block: is very keen on printing one colour over another in preference to mixing up a secondary tone beforehand; uses very thin Japanese paper, quite dry: makes his register marks at the top of the block: and prints by pressing the paper down first with a homemade wooden disc and then with a metal burnisher. The result is totally different from its ancestor, the familiar Japanese colour print: it is stronger, more vivid, more personal, and essentially a product of the twentieth century. Is it too great a truism to repeat that the best art is always the child of its own age?

Miss Ethel Spowers who, while in London, also studied with Claude Flight, has brought out some of his lino-cuts which she is lending us for the Annual Exhibition, and orders may be taken from these, or for any of Mr. Flight's work.

APPENDIX III

The following list chronicles Andrews' exhibition history from her initial 1921 exhibition in her hometown to April 1986.

>> EXHIBITIONS >>>

1921 Joint exhibition: With Cyril Power of watercolours and pastels, Crescent House, Bury St. Edmunds (December)

1929 Included in: "The First Exhibition of British Linocuts," The Redfern Gallery, London (July 4-29); catalogue introduction by Claude Flight

- 1930 Included in: "British Linocuts," The Redfern Gallery, (August); catalogue introduction by Claude Flight
- 1931 Included in: An exhibition of British linocuts that travels to Peking and Shanghai, China (May)
- "Third Exhibition of British Linocuts", The Redfern Gallery (July); introduction by Claude Flight
 - "12th International Print Makers Exhibition," Los Angeles Museum, U.S.A.
- 1932 Included in: "Modern Colour Prints," The Redfern Gallery, (July 21- August 20)
- 1933 Joint exhibition: "Sybil Andrews and Cyril E. Power -- Monotypes and Linocuts," The Redfern Gallery (January 5-28); catalogue
- Included in: "Colour Prints and Contemporary Oils," The Redfern Gallery, (June 1-July 29)

- 1934 Included in: An Exhibition of linocuts by artists represented by The Redfern Gallery at the Brooklyn Museum, Brooklyn, U.S.A. (June 20-September 20)
- "15th International Print Makers Exhibition," Los Angeles Museum
 - "Colour Prints," The Redfern Gallery, (July 12- August 4)
- 1935 Included in: "Colour Prints," The Redfern Gallery (July 11- August 3)
- "Modern Colour Prints," The National Gallery of Canada, Ottawa (December 14- January 23, 1936); catalogue
 - "Two Hundred Years of British Graphic Art," Prague, Vienna, Bucharest
 - "16th International Print Makers Exhibition," Los Angeles Museum
- 1936 Included in: "Colour Prints," The Redfern Gallery (June 25-July18)
- "17th International Print Makers Exhibition," Los Angeles Museum

- 1937 Included in: "Exhibition of Lino Cuts from the Redfern Gallery, London," Baillieu Allard's Gallery, Melbourne, Australia (September 7-18)
- 1938 Included in: "19th International Print Makers Exhibition," Los Angeles Museum
- 1939 Included in: An exhibition of colour prints at the Birmingham Art Gallery, Birmingham, England
- 1940 Included in: An exhibition of colour prints at the National Gallery of South Australia
- 1945 Included in: An exhibition of colour prints at the Gainsborough Gallery, Johannesburg, South Africa
- 1948 One-person exhibition: The Vancouver Art Gallery (November)
- 1949 Included in: "Thirty Third Annual Exhibition," The Society of Painter-Etchers and Engravers, Royal Ontario Museum, Toronto (March 5-31); catalogue; she is included in these annual exhibitions continuously until 1969

with the exception of 1955, 1961,
1966-68

- 1951 Included in: "C.P.E. Annual Exhibition;" etching
Canon Street Bridge wins G.A. Reid
Award as best print

One person exhibition: Victoria Arts Centre
(April)

Edmonton Museum of Arts

(August)

Elected member of The Society of Canadian
Painters-Etchers and Engravers

- 1952 Included in: "C.P.E. Annual Exhibition;" Indian
Dance is selected as C.P.E.
Presentation Print

- 1953 Included in: "Northwestern Printmakers Annual,"
Seattle Art Museum, Seattle, U.S.A.

One-person exhibition: Clifford's Galleries,
Vancouver, British
Columbia (November)

- 1954 Included in: "Modern Sacred Art," sponsored by
Inter-American Congress of
Religious History of Art, Museo
Historico de la Iglesia de

Argentina, Bueno Aires, Argentina
(October 11-30); illustrated
catalogue

- "Northwestern Printmakers
Annual," Seattle Art Museum

1955 Included in: "Northwestern Printmakers Annual,"
Seattle Art Museum

One-person exhibition: Clifford's Galleries,
Vancouver (May)

1958 Included in: "A Retrospect into Canadian
Printmaking," Toronto Public
Reference Library, Toronto (April
13-May 4); catalogue

1974 Included in: "British Print Makers of the 1920s
and 1930s," Michael Parkin Fine Art
Ltd., London (October 24-November
23, 1974)

1975 Included in: "British Printmakers 1850-1940," P.
& D. Colnaghi & Co. Ltd., London
(May 21-June 17); illustrated
catalogue; Bringing in the Boat
reproduced on cover

- "Claude Flight and His Circle,"
Parkin Gallery (November
19-December 6); catalogue

1976 One-person exhibition: Art Gallery of Greater
Victoria, Victoria,
British Columbia

(December)

1977-78 Included in: "Futuristi Inglesi: Claude Flight
& la Sua Cerchia," that tours
Italy (Genoa, Milan, Rome,
Bologna, Brescia, Bolsano,
Padua) under sponsorship of
Compagnia del Disegno

1978 Included in: "Survey of Australian Relief Prints
1900/1950," Deutsher Galleries,
Armadale, Victoria, Australia
(April 13-May 5); illustrated
catalogue

- "The Movement of Flight," Parkin
Gallery, (September 27-October 21);
catalogue

One-person exhibition: deVooght Galleries Ltd.,
Vancouver (June); illustrated
catalogue

- Masters Gallery,
Calgary, Alberta (October)

- 1980 One-person exhibition: "Sybil Andrews," Parkin Gallery (October 22-November 15); illustrated catalogue
- 1981 Included in: "The Society of Canadian Painter-Etchers and Engravers in Retrospect," organized for national tour by the Art Gallery of Hamilton; illustrated catalogue
- 1982 Retrospective exhibition: "Sybil Andrews. Colour Linocuts," organized by Glenbow Museum, Calgary; opened at Vancouver Art Gallery (January 16-February 28.) It subsequently toured to Mount Saint Vincent University, Halifax (March 19-April 18); Art Gallery of Ontario, Toronto (May 28-July 25); The Edmonton Art Gallery (August 6-September 5); Glenbow Museum (September 14-October 22); Norman Mackenzie Art Gallery, Regina (November 10-December 8); Art Gallery of Greater Victoria (January 14-February 28, 1983); illustrated catalogue

- 1983 Retrospective exhibition: "Sybil Andrews
 Linocuts, A Complete
 Retrospective," Mary Ryan Gallery,
 New York (November 12-December 9)
- 1984 Included in: "British Prints 1900-1959," Blond
 Fine Art, London (September
 20-October 20)
 - "Ten B.C. Women Artists," Art
 Gallery of Greater Victoria
 (December 13-February 3 1985)
- 1985 Included in: "British Colour Linocuts of the
 1920s and 1930s by Sybil Andrews,
 Claude Flight, Cyril E. Power and
 the Artists of the Grosvenor School
 of Modern Art," The Redfern Gallery
 (March 26-May 4); illustrated
 catalogue
 - "British Linoleum Block Prints of
 the 1930s and 40s." Mary Ryan
 Gallery (August 15-September 15)
 - "British Modernist Prints
 1900-1940," Pace Master Prints, New
 York (November 1-November 30);
 illustrated catalogue

- "Underground Women," London
Transport Museum, London (December
9-May 6 1986); illustrated
exhibition checklist

Retrospective exhibition: "Sybil Andrews. Works
from 1929-1979," Masters Gallery
(June); illustrated catalogue

1986 Included in: "Modernist Canadian Prints,"
Associated American Artists
Gallery, New York (April 2-April
26); catalogue

VITA

Surname: Niwa Given Name: Kathleen Joanne

Place of Birth: Lethbridge, Alberta

Date of Birth: 03 June 1961

Educational Institutions Attended, with Dates of
Entering and Leaving:

UNIVERSITY OF LETHBRIDGE, LETHBRIDGE 1979 to 1984

BRETTON HALL COLLEGE, ENGLAND 1984 to 1984
(Summer)

UNIVERSITY OF VICTORIA 1984 to 1986

Degrees, Diplomas, Etc., Awarded, with Dates and Names
of Institutions:

B.F.A. (with great distinction) 1984 University of
Lethbridge

Honours and Awards:

Dean's Honour List (University of Lethbridge), 1980-84

IBM Canada Bursary (University of Lethbridge), 1981

Louise McKinney Scholarship (University of Lethbridge),
1983/84

University of Victoria Fellowship, 1984/85, 1985/86

Martlet Chapter I.O.D.E. Graduate Fellowship
(University of Victoria), 1985

Flora Hamilton Burns Graduate Fellowship (University of
Victoria), 1985

Publications:

PARTIAL COPYRIGHT LICENSE

I hereby grant the right to lend my thesis or dissertation (the title of which is shown below) to users of the University of Victoria Library, and to make single copies only for such users or in response to a request from the Library of any other university, or similar institution, on its behalf or for one of its users. I further agree that permission for extensive copying of this thesis for scholarly purposes may be granted by me or a member of the University designated by me. It is understood that copying or publication of this thesis for financial gain shall not be allowed without my written permission.

Title of Thesis/Dissertation

The Shapes and Rhythms and Patterns of Things:
The Linocuts of Sybil Andrews

Author


Kathleen Niwa

October 28, 1986