

SCULPTURE IN THE HOME





SCULPTURE IN THE HOME

One is apt to think of sculpture only as a monumental art closely connected with architecture so that the idea of an exhibition to show sculpture on a small scale as something to be enjoyed in the home equally with painting seemed worth while.

Frank Dobson, *Sculpture in the Home* exhibition catalogue, 1946

Sculpture in the Home celebrates a series of innovative touring exhibitions of the same name organised in the 1940s and '50s first by the Artists International Association (AIA) and then the Arts Council. These exhibitions were intended to encourage viewers to reassociate themselves with sculpture on a smaller scale and also as an art form that could be enjoyed in a domestic environment. Works were shown not on traditional plinths or pedestals but in settings that included furniture and textiles of the day.

With an estimated 2,000,000 homes destroyed by enemy action in the UK during World War II and around 60% of those in London one could be forgiven for thinking that the timing of these exhibitions was far from appropriate. However in many respects the exhibitions were perfectly timed and looking back sixty years later, offer us a unique insight into the exciting and rapid developments not only of sculpture and design but also manufacturing, and the re-establishment of the home as a sanctuary after years of hardship, uncertainty and displacement. As our exhibition hopes to explore the *Sculpture in the Home* exhibitions also offer us an opportunity to consider the cross-pollination between disciplines and the similarities of visual language that resulted.

From the Arts Council's viewpoint the *Sculpture in the Home* exhibitions presented the perfect opportunity to supplement their exhibition programme and make up for the serious lack of sculpture shown during the war when transport for larger works was almost impossible. Even in the years following, transport still remained restrictive so these compact shows of small scale work offered a more manageable solution. The exhibitions also fitted with the Arts Council's brief to stimulate the art market and the majority of works in each exhibition were available for sale. The Council of Industrial Design were also keen to support the initiative as whilst their Utility Furniture Scheme had been an overall success materials especially wood were still in short supply so an opportunity to encourage people throughout the country to look at new designs in new materials could not be overlooked.

The first *Sculpture in the Home* exhibition organised by the AIA took place just a few weeks after the end of the war in October 1945 at Heal's Mansard Gallery on Tottenham Court Road. When the Arts Council took on the exhibitions the following year they significantly reduced the number of exhibitors and asked Frank Dobson to make the selection. Dobson, newly appointed as Professor of Sculpture at the Royal College of Art (1946 - 1953) invited a wide range of sculptors many of whom had exhibited the previous year with

REG BUTLER
Study for Fetish,
 1959, Lynn Chadwick
Watchers, Ernest
 Race Rocker and
 Isokon Donkey,
 cushion in Sanderson
 Hayward



the AIA. His selection included a diverse spectrum of styles and artistic backgrounds from the traditional *animalier* work of Antoine Barye (1796-1875) to Heinz Henghes *Abstract Composition*, 1945. Most works were representational rather than abstract and from the few archive images that exist we see that the choice of furniture was also fairly conservative. The range of materials for sculpture was varied from bronze to marble and carved concrete to terracotta but the average age of the sculptors was over forty and a domestic theme could certainly be felt in the subject matter of the work.

Four years later Dobson's selection had developed significantly for the 1950 *Sculpture in the Home* exhibition. He included a strong selection of young sculptors including Robert Adams, Reg Butler, Bernard Meadows, William Turnbull and Eduardo Paolozzi (then only twenty-six) as well as the older generation and of course the must-have's Moore and Hepworth. This time the visual language and certainly the illustrations in the catalogue leaned towards a modern aesthetic rather than the traditional. The furnishing element was also much more coherent and the furniture, fabric and wallpaper suppliers were selected by the Council of Industrial Design. Ernest Race Ltd, Heal & Son Ltd and H Morris & Co were a few of the firms included and the prices for sculpture ranged from a small bronze frog by Gertrude Hermes for 17 guineas to *Two Figures* by Barbara Hepworth carved in redwood priced at £125.

Sculpture in the Home, London, 1950
Courtesy of
Hayward Gallery
Library and Archive,
London

Sculpture in the Home Exhibition
Catalogue, 1953
The Arts Council



The photograph opposite taken during the New Burlington Galleries exhibition of *Sculpture in the Home* in 1950 shows an important transition period, the merging of two aesthetics and a tantalising indication of what was to come for design and sculpture. The welded steel of Ernest Race's *Rocker* and inspirational use of plastic and springs in his *Springbok* chair show a refined use of line that seems to adhere to the criteria set out by the so-called 'Modern Movement' in their simple surface finishes, geometric forms, functional design and a use of 'new materials'. Of course these ideals harked back to the Bauhaus designs that originated before the First World War but had not yet been fully accepted in the UK. As a silent film for 'Eve's Film Review' in 1929 threatened 'The New Art has invaded our homes' and succinctly noted that 'Crisp lines and sharp corners replace the ornamental doo-dahs of yester year'.¹

British sculpture too was grappling with the progression from 'traditional' to 'modern' and from representational to abstract form. Art schools were somewhat behind current trends due to the disruptions of war so in the same way that the furniture designers had to make the best of the shortage of materials so too did sculptors. Indeed the move away from 'truth to materials' was partly necessity as well as a reaction against sculpture goliaths Moore and Hepworth. To take advantage of the materials that were available Geoffrey Clarke, Reg Butler and Lynn Chadwick all found it necessary to enrol themselves on a welding course run by the British Oxygen Company in 1950. It was considered such a new technique for sculpture that it was initially met with some controversy but bronze casting was out of reach in cost for most young sculptors and wood was not only considered passé but was in short supply (the carved wood sculpture *Profile* illustrated opposite by F. E. Mc William was made in 1940).

Within two days of the outbreak of war wood was only available through licensed suppliers and between July 1940 and February 1941 no timber at all was available for civilian furniture let alone sculpture. Materials that were available mainly related to those used in aircraft production namely steel rod



or aluminium in sheet or ingot form. This lack of materials certainly proved a useful discipline for designers who were forced to look at other ways of making furniture. Gordon Russell, Head of the Utility Furniture Scheme recalled:

*There wasn't enough timber for bulbous legs or enough labour for even the cheapest carving, and straightforward commonsense lines were efficient and economical...it must have been a bit of a shock that a type of design which had been pioneered for years by a small minority - whilst trade looked on and laughed - should prove its mettle in a national emergency but so it was, to the amusement of some and the amazement of others*²

The apparent delay in seeing a similarly fresh wave of sculptors using 'new' materials wasn't that it wasn't being made but rather that it wasn't being seen straightaway probably because the public were still coming to terms with 'modern art'.³ Even in 1948 it was still derided in the press albeit in a tongue-in-cheek manner.⁴

In contrast, the Council of Industrial Design, which later became the Design Council, held a large exhibition in 1946 titled *Britain Can Make It* to show Britain's smooth transition from wartime to peacetime commerce. The exhibition was held at the empty V&A which had yet to have its evacuated works returned and was opened by King George the VI. The exhibition was hugely successful attracting over 1.4m visitors to see the new designs and

ERNEST RACE
Springbok and
Antelope Chairs
at the Festival of
Britain, 1951 with
Ralph Tubbs *Dome*
of Discovery

'labour savers' which included Ben Bowden's futuristic prototype for an electric bicycle the *Spaceland*. Unfortunately it soon became known as the 'Britain Can't Have It' exhibition as many of the works were unavailable to purchase on the open market. However *Britain Can Make It* was crucial for many designers including Ernest Race whose *BA Chair* was exhibited and brought about his first large commercial order.

Unfortunately the Arts Council were not able to host a similarly grand overview of what was happening in sculpture but the Festival of Britain in 1951 offered a small opportunity for a few younger artists such as Lynn Chadwick and Reg Butler to make their mark. Again there was a contrast between the traditional establishment and the 'new generation' as if no-one quite had the confidence to extol the virtues of one over the other for fear of ridicule. Frank Dobson's voluptuous, sturdy and rounded bronze *London Pride* was entirely at odds with Reg Butler's delicate and slender iron *Bird Cage*. The contrast made it clear that the younger sculptors had more of a feel for the current trends of the designers in the Festival and this is perhaps partly due to the two young sculptors in question, Chadwick and Butler, having had an architectural training rather than a traditional art education. Indeed if we compare Ralph Tubbs' *Dome of Discovery*, Lynn Chadwick's *Stabile (Cypress)* commissioned to stand outside the Riverside Restaurant at the Festival and Ernest Race's *Antelope* Chair we see a remarkable shared visual language spanning three different disciplines of mass supported by delicate spindly, space-age legs.

LYNN CHADWICK
Stabile (Cypress)
at the Regatta
Restaurant,
Southbank
during the Festival
of Britain, 1951
Ernest Race
Antelope Chairs





It is interesting to ponder where this new vernacular may have originated and everyone will have their own view but I would suggest that it included a broad range of inspirations that filtered through over a long period of time such as developments in atomic science and the discovery of the neutron in 1932, D'Arcy Wentworth Thompson's *On Growth and Form* first published in 1917⁵ and the architecture of Le Corbusier. What is undeniable however is that the qualities of the new materials available to designers, artists and architects made the engineering of such works possible and the Festival of Britain gave this new aesthetic an international platform.

Another important moment for British sculpture was the XXVI Venice Biennale of 1952 in which eight young sculptors including Robert Adams, Kenneth Armitage, Reg Butler Lynn Chadwick, Geoffrey Clarke, Bernard Meadows, Eduardo Paolozzi and William Turnbull exhibited their fragile and spiky sculptures together at the British Pavilion and quickly became known as the 'New Iron Age' or the 'Geometry of Fear' sculptors. In a previous exhibition *Exorcising the Fear* I questioned the validity of the term the 'geometry of fear' and Herbert Read's perception that this group of artists somehow suffered a postwar 'collective guilt' so it is unnecessary to talk about this any further here but what is interesting to note is that design did not suffer the same negative connotations for its 'spikiness'. Rather it was considered fresh, exciting and *en vogue* perhaps because of its necessity to be accepted and the lack of alternatives resulting in an inherent confidence but also its mass production, relative affordability and accessibility.

Lawrence Alloway's description of the sculptors that formed his 'New Iron Age' was a more positive if not more accurate one for many of the sculptors it referred to and the following quote seems to lend itself to both the sculpture and the design of the time:

(LEFT)
ERNEST RACE
BA Table & BA₃ Chair
Designed in 1946
Cast Aluminium
frames
Courtesy Race
Furniture

(RIGHT)
LYNN CHADWICK
The Watcher
Maquette
Bronze
Edition of 9
44 cm high





Linear sculpture takes possession of space with the gestures made possible by light and sinewy materials. The sculptor's ability to enclose space without filling it, by means of a kind of three-dimensional drawing, has been extended by the metals technology made available.⁶

I have already mentioned that a few of the sculptors included in this 'New Iron Age' had architectural training prior to becoming sculptors and that this may have had an effect on the way they approached their sculpture but another important factor was the collaborative aspect of artists working with other industries during this period as well as a strong postwar 'make do and make' approach to artists fabricating and designing their own interiors.

The commissions for the Festival of Britain can be seen as a starting point for the collaborative spirit that continued at Britain's stand at the Milan Triennale the same year. Here an etched panel by Geoffrey Clarke was incorporated into a Robin Day designed wall unit and exhibited along with ceramics by Hans Coper and Lucie Rie and a rug by Mourn Textiles who have recreated two rugs especially for our exhibition.

Exhibitions such as the collaborative show between the magazine *The Ambassador* and the ICA in 1953 which featured twenty five avant-garde artist paintings for textiles were also important in highlighting the benefits of a fresh collaborative approach. A journalist for *The Architect's Journal* commented that it was 'a stimulating show well worth organizing as a shot in the arm for the textile trade'.⁷ A few of Clarke's designs for the ICA show are exhibited in this exhibition and illustrated on page 46. Their delicate and precious nature does not immediately lend them to being appropriate textile designs but as the editor of *The Ambassador* noted the artists were asked to

(LEFT)
Flat '56 at the
Decorama exhibition
including wallpaper
designed by
Geoffrey Clarke

(RIGHT)
GEOFFREY CLARKE
The Dolmen
c.1956 designed for
Edinburgh Weavers



Robin Day storage
unit with Geoffrey
Clarke panel shown
at the Milan
Triennale, 1951

create paintings that might prove to be an inspiration for a design rather than completed designs saying: *If a number of these paintings appear unsuitable and do not always ally themselves to the latest trend - which is away from the spiky and the abstract, towards the well-drawn, the soft and even the floral - certainly no harm is done. Even in the most contorted design, some motive may offer rich possibilities as a point of departure for the converter.⁸*

Sanderson was one of the main manufacturers to see the opportunities in commissioning artists to create wallpapers and textiles and brought many of these together at their *Decorama* exhibition in the spring of 1956. *Flat '56* which was designed by Sir Hugh Casson caused quite a stir and Clarke's wall-paper design can be seen in the background. Sanderson also commissioned the painter John Piper whose textile design from 1959 has been adapted for a coffee table from the period and is included in our exhibition (illustrated overleaf).

The Edinburgh Weavers also played an important part in promoting artists designs in textiles and an advert including both Geoffrey Clarke's design *The Grape* from 1956 and his sculpture *Horse and Rider*, 1951 is also illustrated overleaf.

This fresh new channel of having one's designs used in mass production must not only have helped an artist and manufacturer's profile but would have been an important and reliable source of income for many artists. With a strong spirit for entrepreneurship, Eduardo Paolozzi who had lectured on textile design and was married to a textile designer, started his own company Hammer Prints Ltd in 1954 with the photographer Nigel Henderson to disseminate their designs onto fabrics, wallpapers, table tops and even scarves and ties.

By the 1970s the appeal of mass textile production had waned slightly with artists preferring to focus on their core practice. A G Plan advert from 1969 however shows that whilst these collaborations might have diminished it was still considered fashionable to be associated with avant-garde artists and it is clear that the previous two decades can be seen as a highly unusual and unique period of healthy collaboration.

Whilst collaborations with manufacturers may have reduced, artists continued to modify their own homes and it is interesting that those who learnt to weld (Butler, Chadwick and Clarke) explored making and designing their own furniture and interiors and transformed their homes so that a singular 'modernist' language was applied throughout despite the period of the property which in Chadwick's case was a medieval manor house.



(LEFT)
Advert for Edinburgh Weavers showing Geoffrey Clarke's *Grape* textile and *Horse and Rider*, 1951

(RIGHT)
Coffee table incorporating John Piper's *Arundel* design for Sanderson, c.1960
Courtesy Twentytwentyone





(LEFT)
Interior of Reg
Butler's home.
Includes sculpture
and drawings by Reg
& Rosemary Butler,
Wall unit, plant rack
and coffee table
designed and made
by Reg Butler

(ABOVE)
Amelia McNeil
interior designer
for *Sculpture in
the Home* takes
inspiration from
Reg Butler's work



Reg Butler's furniture and interior design have been of particular inspiration to this exhibition and we are delighted to be able to include a desk and chair loaned from the estate that he made for his flat in Leeds when he became the first Gregory Fellow in 1950. Reg Butler was taught all his woodworking skills by the coffin maker Tom Body and as coffins in those days were made in elm so too is his furniture. Geoffrey Clarke and Lynn Chadwick also designed their own interiors to great effect emphasising their unified approach to making and the multifarious media in which these sculptors were happy to work.

As the above paragraphs demonstrate the years between the *Sculpture in the Home* exhibitions of 1950 to 1953 were highly creative and perhaps reflect the recovering economy and the steady growth in household consumerism. This step change was also reflected in the selection of artists for the 1953 *Sculpture in the Home* exhibition and the success of the younger sculptors and their international acclaim was noted in the introduction. Lynn Chadwick, Elisabeth Frink, and Geoffrey Clarke were included for the first time and a tall and elongated figurative element was certainly visible in many of the works. From a market perspective the prices had a similar low range but interestingly Barbara Hepworth's *Biomorphic Theme* in mahogany, which was of a similar scale as her piece in the show three years prior, was now double the price and the most expensive at £250 indicating the art market was regaining the health that the Arts Council had hoped for. Despite a better representation of younger sculptors there was still a mixture of styles as Philip James justified in his introduction saying: *As in painting, so in sculpture there*



exists today a duality of style; and although the representational and the non-representational may not yet claim the same degree of popular acceptance they do share an equal validity.

Sadly the 1953 exhibition also saw a slight reduction in the participation of female artists which was even more noticeable by 1958. As Robert Burstow points out, in the early exhibitions 'women were perceived as more accomplished than men in making small sculptures' and 'were also seen as appropriate to these exhibitions due to the frequency of familial and domestic subjects in their work' he suggests that by the later exhibitions shifts in taste meant that they suffered from their own early success.⁹

In the final rendition of *Sculpture in the Home* in 1958 an almost complete transformation had been made and the majority of sculptors included were considered young. Ralph Brown, Anthony Caro, Robert Clatworthy, Leslie Thornton and Kenneth Martin made their appearances felt alongside the longterm establishment supporters of the exhibition Moore, Hepworth and Dobson. As with all the previous exhibitons a strong selection of sculptors' drawings was also included but this time prices were not openly published.

In the last catalogue introduction the then director of the Arts Council Gabriel White, took credit for the Council having developed sculptural tastes and its widespread acquisition for the home saying:

In 1946...it was by no means common for collectors to acquire sculpture for their homes in the same way as they bought paintings or drawings. The growing reputation of British sculpture, the open air exhibitions in Battersea and Holland Parks, and not least these small travelling exhibitions, have changed people's views considerably and accustomed them to the idea of living with sculpture. Although bronzes may still be relatively expensive, the new materials used by sculptors today have brought their work within the range of the least affluent collectors.

(LEFT)
Geoffrey Clarke's flat
at Ilchester Mansions,
Abingdon Road,
London c.1955

(RIGHT)
The Great Hall at
Lypiatt Park, home
of Lynn Chadwick

Whilst not all of White's claims can be entirely attributed to the Arts Council as it leaves little credit to the artists themselves, the *Sculpture in the Home* exhibitions and later the large outdoor shows organised by the Arts Council can definitely have been said to have played a major contribution in establishing British Sculpture on both an international stage and on an intimate and domestic one. Our exhibition hopes to reacquaint ourselves with that special intimacy of sculpture in the home and to catch a glimpse of that exciting postwar moment where anything seemed possible in sculpture and design and where initiative and inspired collaborations led to the formation of an instantly recognisable visual language. It was a fresh and exciting step away from all that had gone before and we hope you'll enjoy our interpretation of its lasting legacy.

POLLY BIELECKA
Pangolin London

NOTES

¹ *Modernism In The Home*, 1929, British Pathé Film, <http://www.britishpathe.com/video/modernism-in-the-home/query/Modernism>

² Russell, G. *Designer's Trade*, Allen and Unwin, London, 1968

³ Butler, Paolozzi, Turnbull & Clarke were beginning to create works with a more linear aesthetic from 1948/9 but these were not shown until 1950.

⁴ *Art comes to Oxford Street*, 1946, British Pathé Film, <http://www.britishpathe.com/video/art-comes-to-oxford-street/query/art> gives an audible example of the tone of the press. The film actually shows *40,000 Years of Modern Art* at the ICA 1948-1949

⁵ Keiler, Patrick, *The Shape of Things to Come*, Tate Etc, Spring 2014

⁶ Alloway, Lawrence, *Britain's New Iron Age*, in *Artnews*, Summer 1953, Vol. 52, pp. 19-20

⁷ *Architect's Journal*, November 1953

⁸ *The Ambassador*, November 1953

⁹ Burstow, Robert, *The Sculpture in the Home Exhibitions: Reconstructing the Home and Family in Post-War Britain*, 2008, Henry Moore Institute Essays on Sculpture

CATALOGUE



KENNETH ARMITAGE
1916 - 2002



The Bed
(Small Model A)
1965, Bronze
Edition of 6
21 cm long



KENNETH ARMITAGE
(ABOVE)
Study for Seated Figures
1958, Charcoal and
wash on paper
Unique
59 x 74 cm



(RIGHT)
Seated Figure
1954, Litho chalk
and wash on paper
Unique
56 x 31 cm

RALPH BROWN
1928 - 2013



Running Girl With A Wheel
1954, Bronze
Edition of 9
30 cm high

REG BUTLER
1913 -1981

Drawing (Untitled)
1951, Pencil and carmine
ink wash on paper
Unique
38 x 28 cm

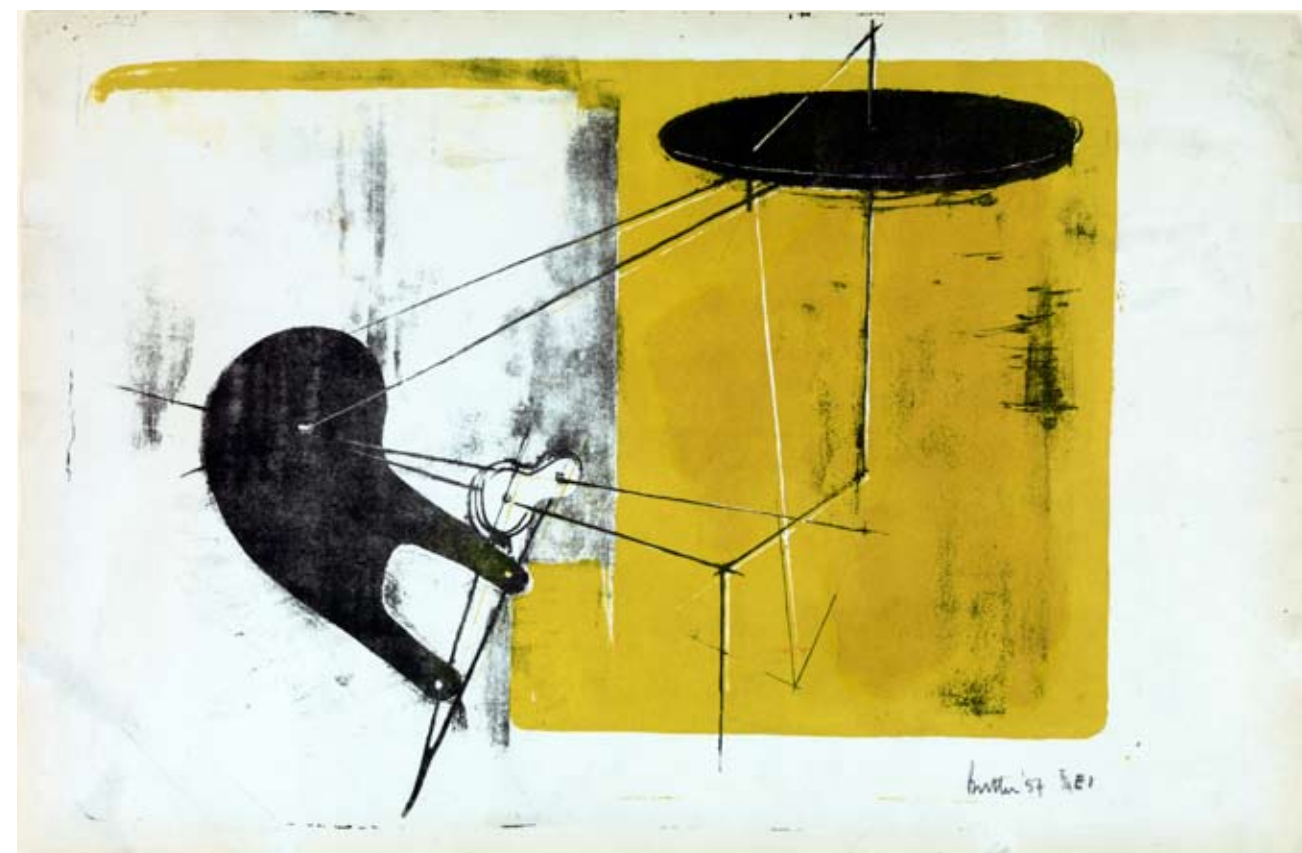




REG BUTLER
(LEFT)
Chair designed and
made by Reg Butler



(ABOVE)
Study for Fetish
1959, Bronze
Edition of 8
36 cm high



REG BUTLER
(FAR LEFT)
*Figure from La
Musée Imaginaire*
1963, Bronze
Edition of 9
21.5 cm high

(LEFT)
*Figure from La
Musée Imaginaire*
1963, Bronze
Edition of 9
17 cm high

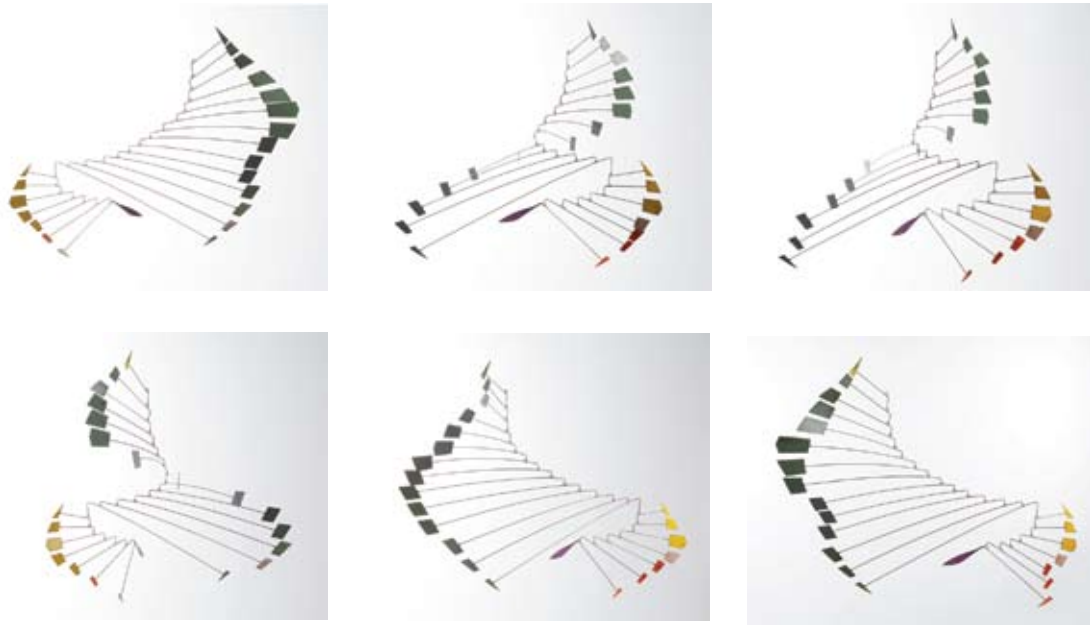
(ABOVE)
Figure in Space
1954, Lithograph
No. 3/4 Artist's proofs
for an edition of 12
55 x 38 cm

ROBERT CLATWORTHY
b.1928

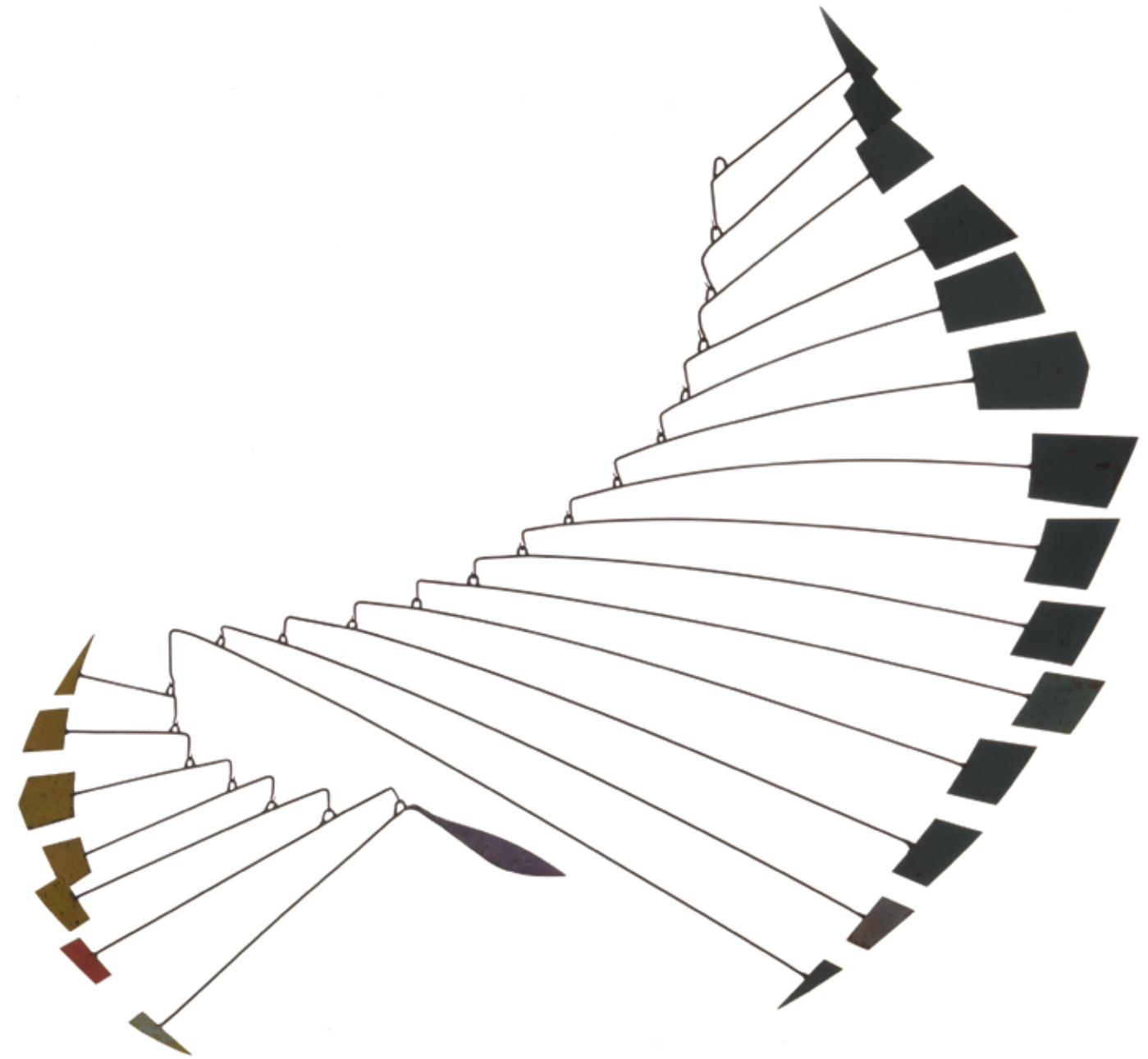
Cat I
1953, Bronze
Edition of 8
40 cm high



LYNN CHADWICK
1914 - 2003



Mobile
1952, Steel rods and
steel shapes
Unique
Approx 122cm diameter





LYNN CHADWICK
(LEFT)
Beast
1955, Bronze
Edition of 9
39 cm high



(ABOVE)
Second Tower Mobile
at the Festival of
Britain, 1951



LYNN CHADWICK
(ABOVE)
*Maquette for Winged
Figures III*
1961, Bronze
Edition of 6
28 cm high



(RIGHT)
Stranger
1954, Bronze
Edition of 9
73 cm high
Private Collection



GEOFFREY CLARKE
b.1924

(PREVIOUS PAGE)
Effigy
1951, Iron
Unique
81 cm long

(RIGHT)
Horse & Rider
1951, Iron and driftwood
Unique
104 cm high
Private Collection





(FROM LEFT)

Toriik
1965, Aluminium
Edition of 10
6.2 cm high

Toriii
1965, Aluminium
Edition of 10
16.5 cm high

Plane & Two Slabs
1964, Aluminium
Edition of 10
9 cm high



(RIGHT)

G Plan Advert from
1969 including work
by Geoffrey Clarke
Courtesy of G Plan



GEOFFREY CLARKE
(ABOVE)
Painting for Textiles IV
1953, Watercolour and
gold paint
Unique
13 x 32 cm



(TOP RIGHT)
Painting for Textiles II
1953, Watercolour
Unique
19 x 30 cm



(BELOW RIGHT)
Painting for Textiles I
c.1955, Watercolour
and gouache
Unique
19 x 28 cm



GEOFFREY CLARKE
(ABOVE)
Tapestry cushion
designed by Clarke and
made by his wife, Bill
c.1953

(RIGHT)
Tapestry design
c. 1953
Unique
31 x 23 cm



HUBERT DALWOOD
1924 - 1976

Untitled
1959, Bronzed aluminium
Unique
53 cm wide



FRANK DOBSON
1888 -1963



Head of a Girl
1925, Bronze
39 cm high

ELISABETH FRINK
1930 - 1993

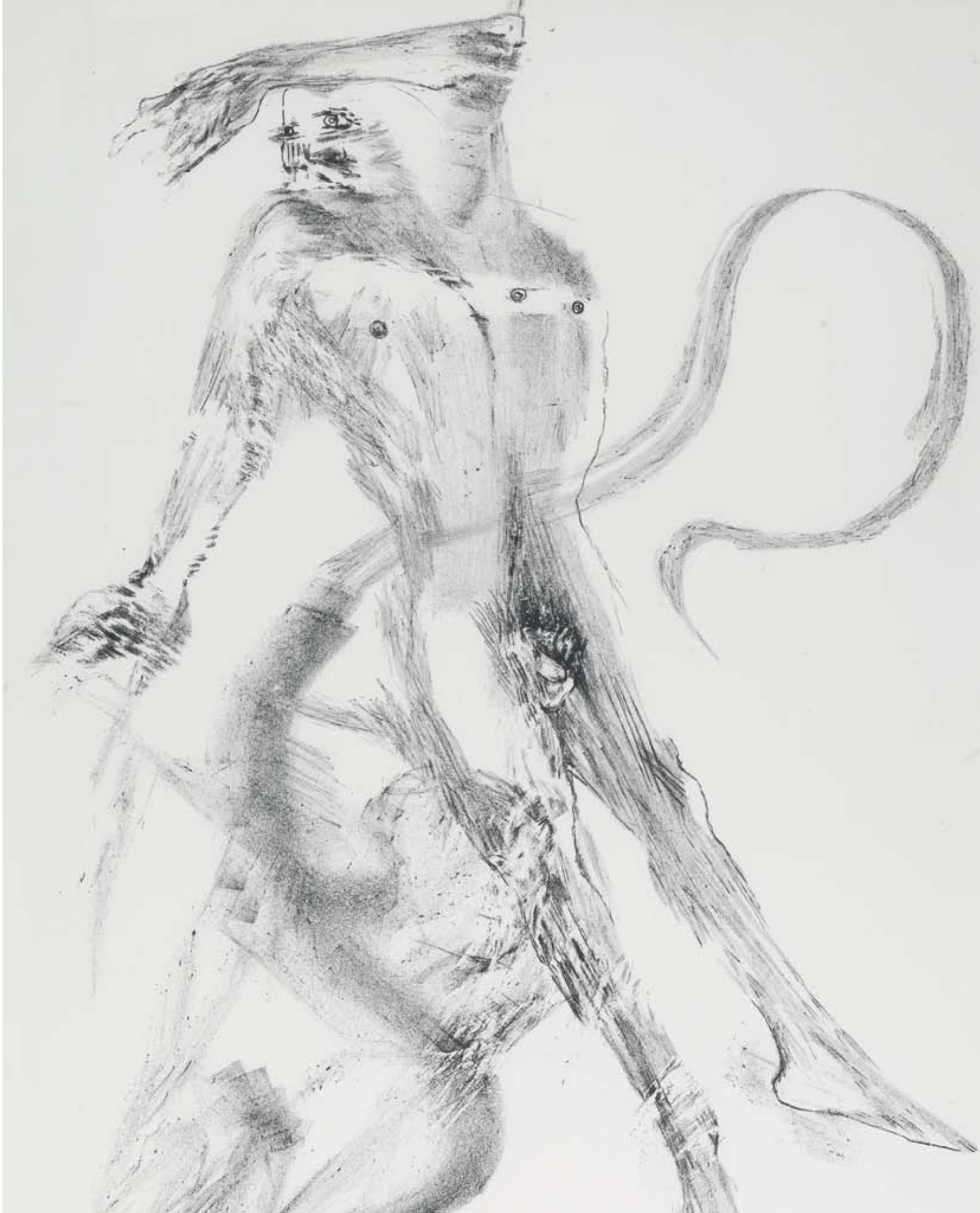
Dead Hen (detail)
1957, Bronze
Edition of 6
60 cm long
Private Collection





ELISABETH FRINK
(ABOVE)
Dead Hen (detail)
1957, Bronze
Edition of 6
60 cm long
Private Collection

(RIGHT)
Spinning Man V
1965
Edition of 65
86 x 63.5 cm



GEORGE FULLARD
1923 - 1974



St Francis
1960, Bronze on
wooden frame
Unique
34.5 cm high



GEORGE FULLARD
(ABOVE)
Woman and Dog
Date unknown
Pencil
30.5 x 74.5 cm

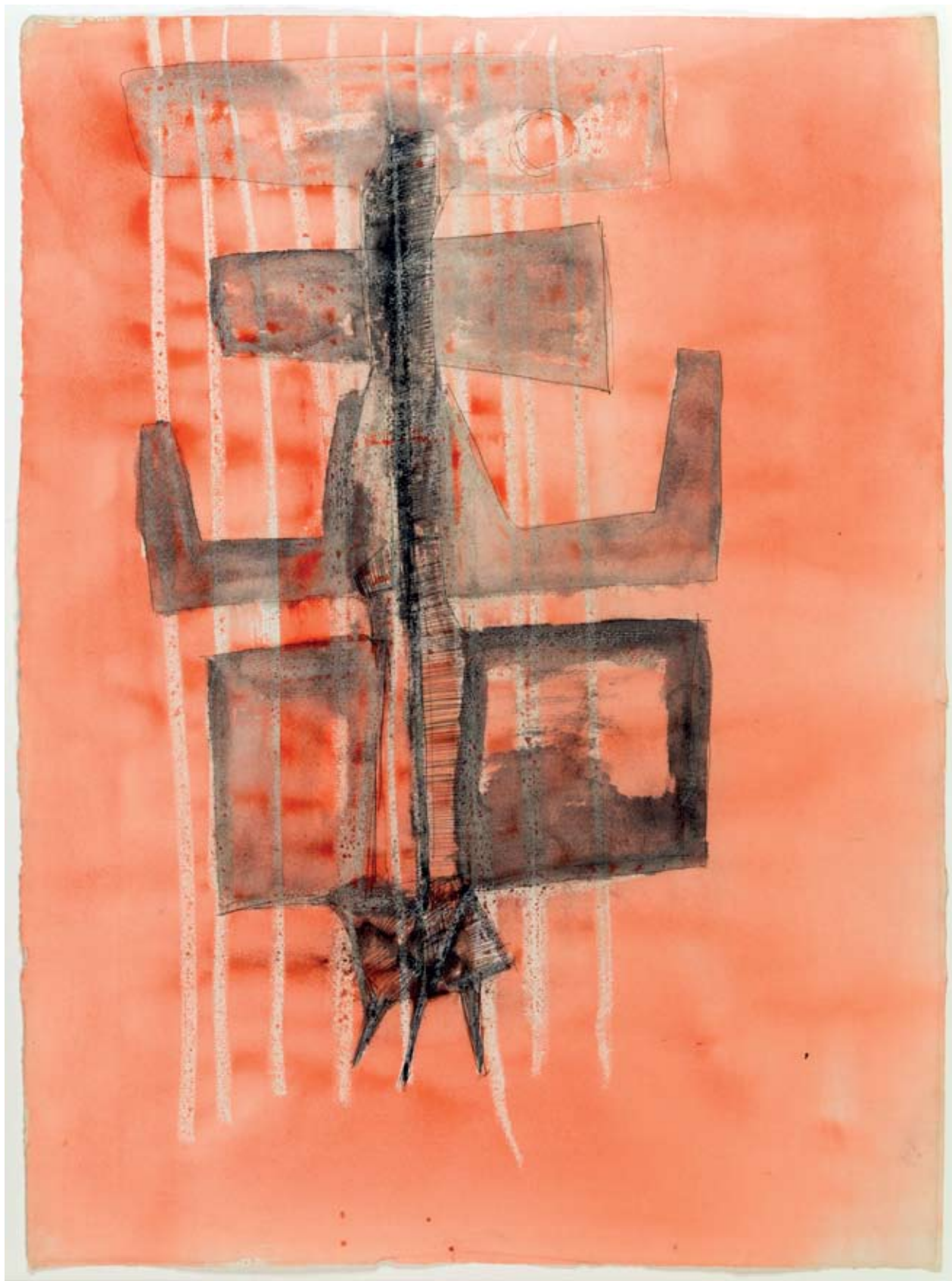
(RIGHT)
Head
1960, Bronze
Edition of 2
26 cm high



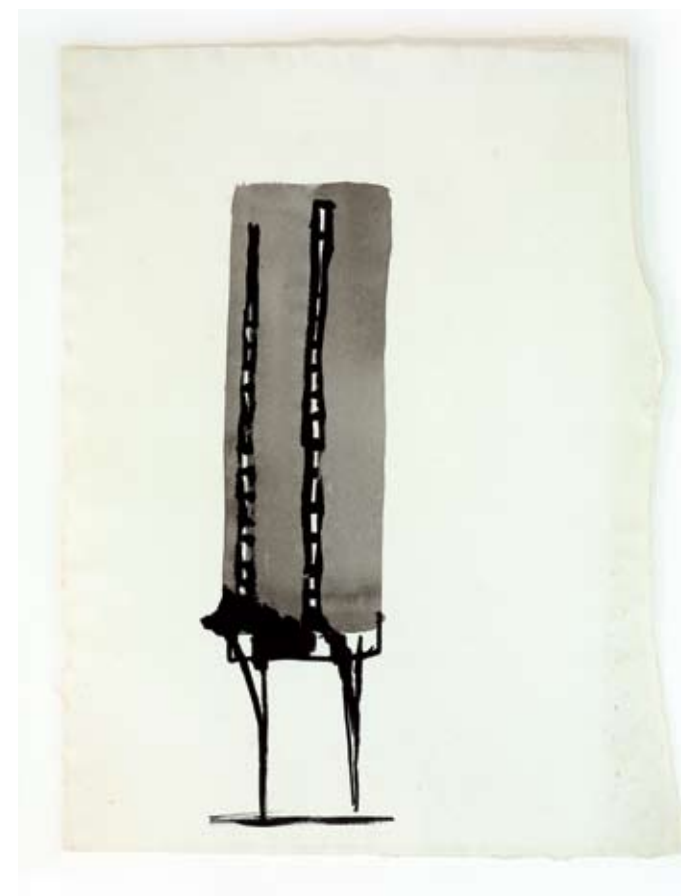
JOHN HOSKIN
1921 - 1990



Figure
1957, Welded steel
Unique
19 cm high



JOHN HOSKIN
(LEFT)
Untitled I
1960, Gouache
Unique
84.5 x 64.5 cm



(ABOVE)
Untitled
Date unknown, Ink
and wash, Unique
73.5 x 54.5 cm

F.E. MCWILLIAM
1909 - 1992



Resistance III
1963, Bronze
Unique
43 cm high

BERNARD MEADOWS
1915 - 2005



Shot Bird
1964, Bronze
Edition of 6
39 cm high



BERNARD MEADOWS
(LEFT)
Frightened Bird
1962, Lithograph
Edition of 8
81 x 62 cm

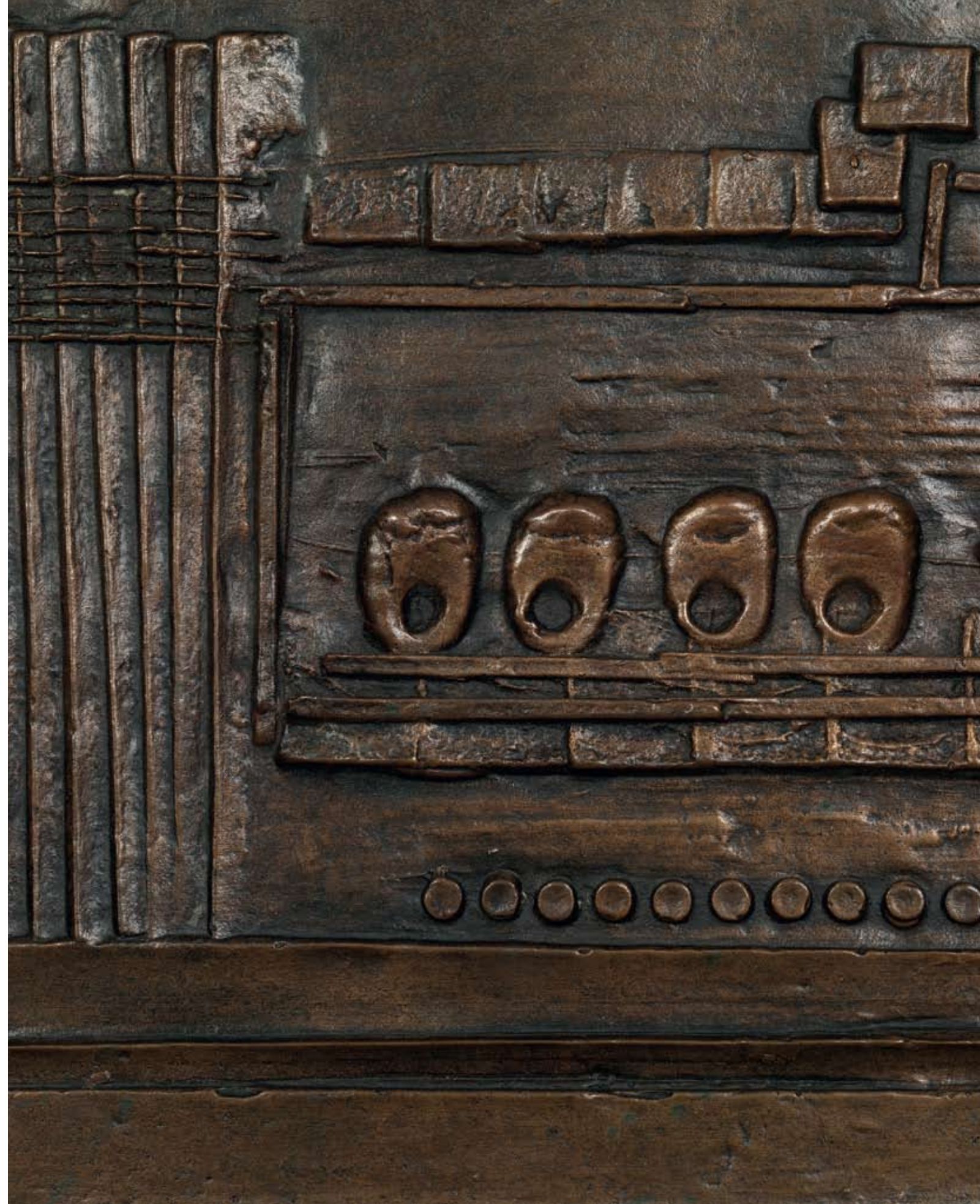


(ABOVE)
Maquette for Flat Bird
1956, Bronze
Edition of 6
28 cm high

HENRY MOORE
1898 - 1986



Wall Relief IV
1955, Bronze
Edition of 10
56 x 43 cm



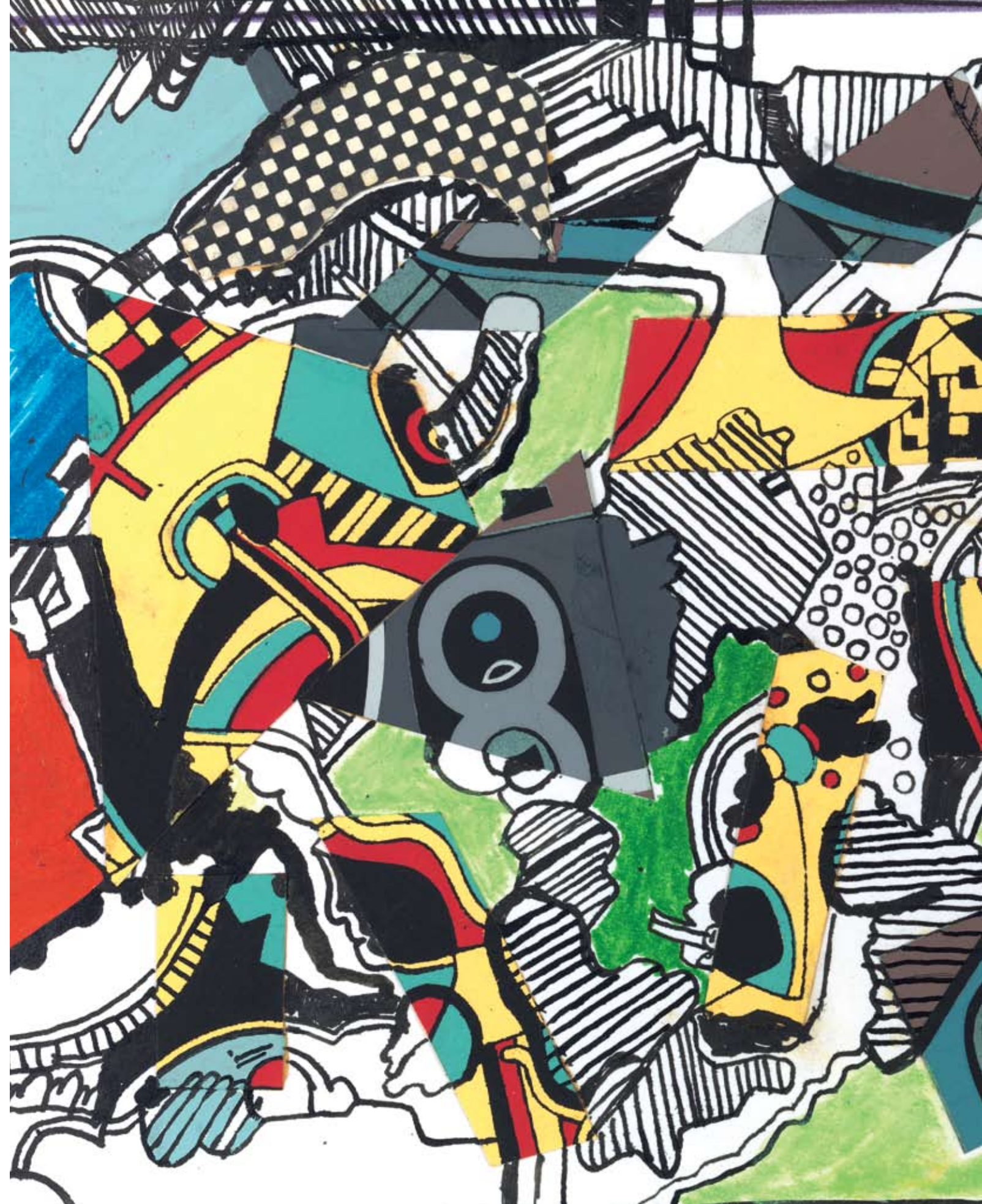
EDUARDO PAOLOZZI
1924 - 2005



Figure
1956, Bronze
Unique
27 cm high



EDUARDO PAOLOZZI
(ABOVE)
Untitled Collage I
1968, Collage
Unique
42 x 46.5 cm



(RIGHT)
Untitled Collage II (detail)
1968, Collage
Unique
42.5 x 47 cm

WILLI SOUKOP
1907 - 1995

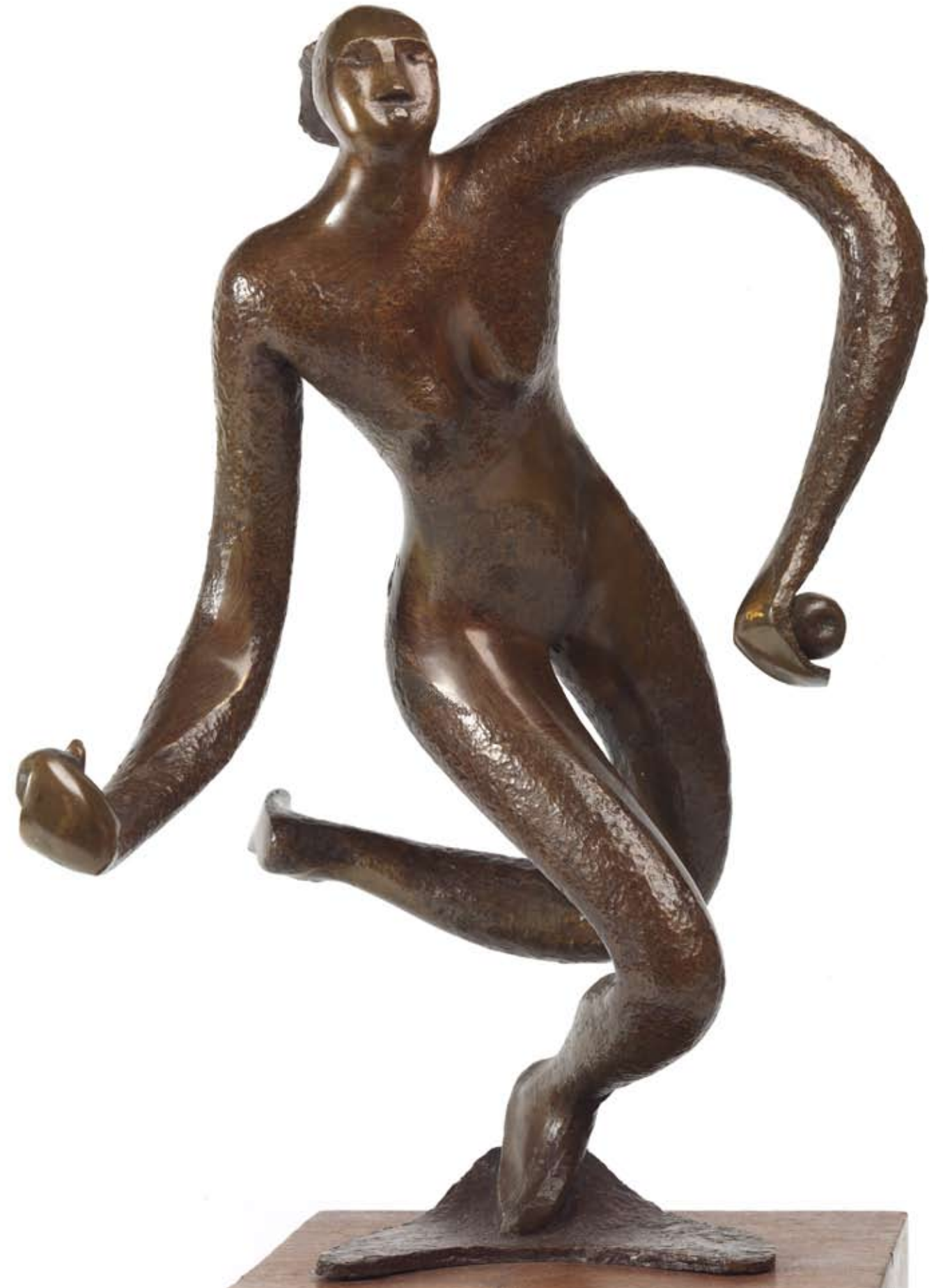


Head
1937, Wood
Unique
25 cm high

LEON UNDERWOOD
1890 - 1975



(ABOVE)
*Atalanta in Sculpture in the
Home*, 1950, Manchester
Courtesy of Hayward
Gallery Library & Archive



(RIGHT)
Atalanta
1938, Bronze
43.2 cm high
The Ingram Collection



ROSEMARY YOUNG
b.1930



Women with Children
1953, Bronze
Edition of 5
37 cm long





(LEFT)
Geoffrey Clarke,
Man, 1954, Iron;
Lynn Chadwick,
Watcher, Ernest
Race Rocker and
Isokon Donkey;
Cushion in
Sanderson
Festival Fabric

(PREVIOUS PAGE)
Sanderson
Portobello wallpaper
in cream and indigo

PARTNERS

The following partners have played a crucial part in bringing this exhibition to fruition:

AMELIA MCNEIL

Amelia McNeil is a London-based interior designer who renders beautiful interior spaces using a combination of vintage styles, contemporary precision and modern ethics. She graduated from the KLC School of Design and then spent four years working for Matthew Godley (MGID Ltd), latterly becoming a Co-Director of the company. Now working on a number of independent projects McNeil continues to collaborate with a diverse range of clients. She is also represented by Carter Wells Interior Design Agency.



Carter Wells Interior Designer Agency, was founded by Alice Wells to help facilitate successful relationships between their clients and a roster of the finest interior designers. Working with commercial, retail and residential projects, the agency represents designers with a diverse range of styles and influences. Carter Wells provides a unique service for designers and clients alike to achieve the best results for their individual requirements.



Mourne Textiles is a family-run business, based in the Mourne Mountains in Northern Ireland. Established by the late Gerd Hay-Edie in 1954, it became a leading hand woven textile supplier, working closely with pioneering designers such as Robin Day, Max Clendinning and Terence Conran, and the fashion designers Sybil Connolly and Sheila Mullally. Today the company is run by Gerd's grandson Mario and her daughter Karen. Together, they will be weaving a specially commissioned rug for *Sculpture in the Home*.



Ernest Race, founder of Race Furniture and designer of the Ernest Race Classic Collection is considered to be one of Britain's foremost post-war furniture designers. His collection that dates from 1945 – 1955 is full of iconic pieces that are considered to be highly collectable.

In recent years Race has re-issued this collection going back to the original



Bernard Meadows,
Study for Flat Bird,
1956, Bronze; Ernest
Race Heron; Ernest
Race Isokon Donkey;
Sanderson Miro
wallpaper

tooling and product drawings in order to produce the chairs that have the same degree of detail as their originators.

The Antelope chair is still recognised as one the defining designs of the 1950's, heralding a new optimism commonly known as the 'New Elizabethanism'. In 1955, Race won Gold and Silver medals at the Salone do Milano, International Furniture Fair for the *BA3* and *Antelope* chairs – a first for British furniture design.

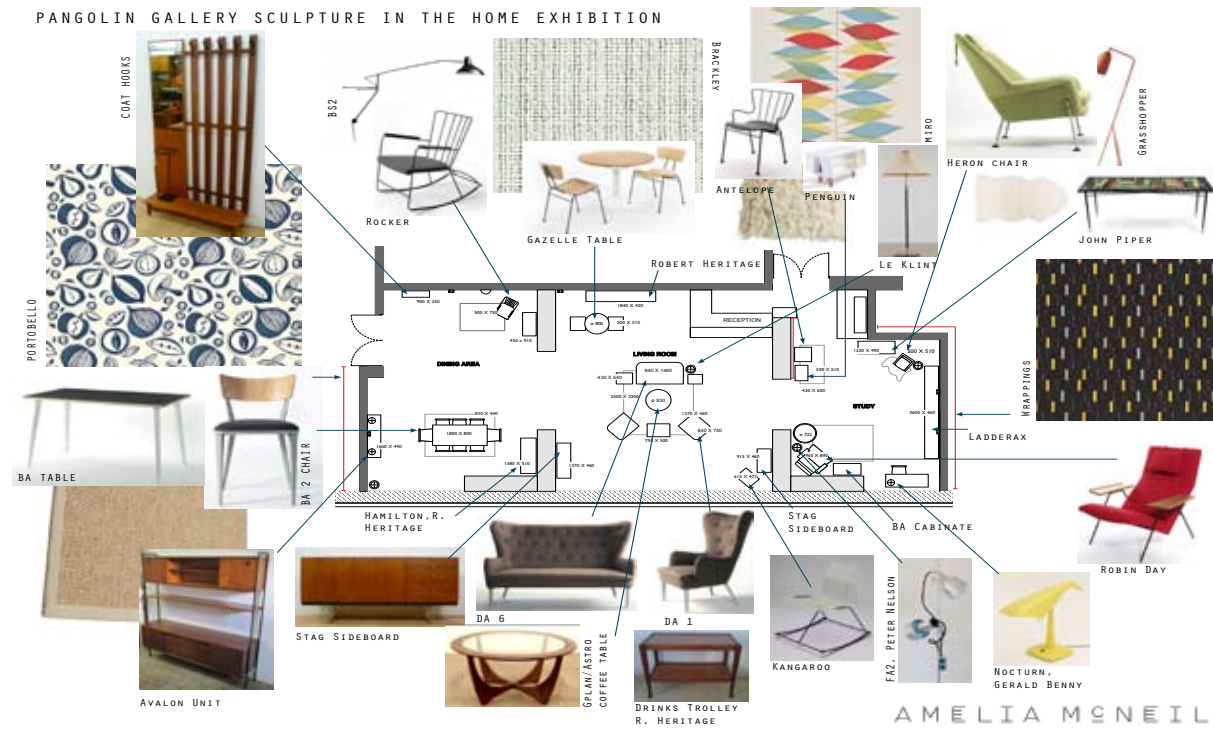
Ernest Race designs are collected worldwide and featured in the museum collections of the Victoria & Albert Museum, London and the Museum of Modern Art, New York

Sanderson

Founded in 1860 Sanderson is the one of the oldest surviving brands in its field. Granted the Royal Warrant in 1923, Sanderson is one of the most renowned brands in interiors worldwide, offering classic, inspirational products often based on documents from its extensive archive. Sanderson is known for its lasting quality, timeless style and quintessentially English designs.

twentytwentyone

twentytwentyone was founded in 1996 by Simon Alderson and Tony Cunningham with the aim to supply the very best design-led furniture, lighting and accessories. As the name suggests, they marry classics from the twentieth century with progressive, contemporary designs. twentytwentyone have a dedicated commercial sales team, twentytwentyone contracts. They work with architects, interior designers and business owners to realise interior projects in the UK and internationally.



FURNITURE DESIGNERS

AVALON
 ERNEST RACE
 ROBIN DAY FOR HILLE
 GPLAN
 ROBERT HERITAGE
 WILLIAM PLUNKETT
 JOHN & SYLVIA REID FOR STAG

LIGHTING

GERALD BENNY
 GRETA GROSSMAN
 PETER NELSON
 BERNARD SCHOTTLANDER

WALLPAPER & TEXTILES

LUCIENNE DAY
 MOURNE TEXTILES
 SANDERSON
 KVADRAT
 BUTE

(RIGHT)
 ERNEST RACE
DA Armchair
 Designed 1946
 Courtesy Race Furniture





(LEFT)
ERNEST RACE
Antelope Chair
Designed 1951
Courtesy Race Furniture



(LEFT)
ERNEST RACE
BD Cabinet
Designed 1946
Courtesy Twentytwentyone



(RIGHT)
ROBIN DAY
Hilleplan chest of drawers
Designed 1952
Courtesy Twentytwentyone



(RIGHT)
WILLIAM PLUNKETT
Coulsden coffee table
Designed 1962
Courtesy Twentytwentyone

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SELECTED READING

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