

[Begin with the work on the white wall immediately inside the entrance to the gallery. Move round the room anticlockwise.]

Eric Ravilious

Newt Pond, 1932

Watercolour on paper

In 1931, when Edward Bawden and his wife Charlotte moved to Brick House in Great Bardfield, Essex, Ravilious and Tirzah Garwood would stay with them for extended periods. During this time, Ravilious painted the secluded pond at an orchard with a half-hipped barn roof peaking over the wall.

Garwood remembered that the artist friends always 'competed with one another' and that 'they always worked very hard and got up very early in the morning' to work on their paintings.

On loan from a Private Collection

[Text panel]

Towner has a long and important connection with Eric Ravilious (1903–42), dating back to the 1930s.

In 1936, curator Arthur Reeve-Fowkes purchased two paintings for Towner's permanent collection from Ravilious' second solo exhibition at Zwemmer Gallery in London. Downs in Winter and Dolly Engine were two of several watercolours of the South Downs made on a 1934 painting expedition at Furlongs, the Sussex home of his friend Peggy Angus.

From the time of this first acquisition, his significance for Towner and the Collection has been embedded and celebrated in parallel with the growth of his reputation as a painter, wood engraver, illustrator and a versatile designer. It continues to be a priority to develop this collection of works by Ravilious as well as his friends and associates; including Tirzah Garwood,

Edward Bawden and Peggy Angus amongst others. Displaying them together here at Towner, close to the locations that inspired many works, lends unique insight into his deep connection with Sussex and the Downs, as well as demonstrating the breadth of his skill and creativity across a range of media.

Ravilious is arguably best known for his distinctive watercolours, many of which are displayed here. He studied at the Royal College of Art from 1922 and was given open access to the nearby Victoria and Albert Museum to view works by earlier generations of English watercolourists.

He was a great admirer of artists whose works he saw there, such as Alfred Rich and Francis Towne, and while rooted in this tradition, Ravilious went on to develop a familiar yet modern style that was unmistakably his own.

[View paintings anticlockwise]

Eric Ravilious

Ironbridge Interior, 1941

Watercolour and pencil on paper

This painting depicts a room in the house at Ironbridge Farm in Shalford, Essex, where Ravilious and his wife Tirzah Garwood lived from 1941. It was a beautiful but unmodernised house owned by the Labour politician John Stracey. The rent for the house was paid for in watercolours.

During their time living at Ironbridge, Ravilious was often away on tours of duty as a War Artist but between these trips he worked on several of these interior watercolours, and on paintings depicting the flat, patterned landscape of the Essex countryside.

On loan from a Private Collection

Eric Ravilious

The Bedstead, 1939

Watercolour and pencil on paper

Ravilious made this painting of his guesthouse room in Le Havre, France, in March 1939 just before the outbreak of war. He had intended to paint the port but bad weather confined him inside and, as a result, he found new indoor subjects. In The Bedstead he has concentrated on the patterning of the walls and rug, the lines of the ironwork bed and angles of the room. But also important to this painting is absence, there are no people present in the room, the bed is made and the blank white rectangle on the wall features prominently in the top right corner.

Towner Collection. Acquired in 1998 with the assistance of the Heritage Lottery Fund, National Art Collections Fund,
MGC/V&A

Eric Ravilious

The Westbury Horse, 1939

Watercolour and pencil on paper

In 1939, Ravilious had an idea to create a series of chalk figure landscapes which Noel Carrington, the founder of Puffin Books, suggested could form the basis of a children's book.

Ravilious took time off from his wartime Observer Corps duties in Essex and travelled to Wiltshire to create The Westbury Horse. Whilst some chalk figures are thought to be ancient, there is little evidence for the Westbury Horse existing before the 18th century.

On loan from a Private Collection

Eric Ravilious

Cuckmere Haven, 1939

Watercolour and pencil on paper

Painted in 1939, Cuckmere Haven is one of Ravilious' most iconic images. His rhythmic lines echo the lines of the downs and valley, capturing the space and atmosphere of the Sussex landscape, where the Cuckmere River meanders before flowing into the English Channel.

As in most of his work, Ravilious suggests human intervention in the surrounding landscape through the inclusion of the fence and road winding around the hill and the horizontal line across the river that marks an artificial bank.

On loan from a Private Collection

Eric Ravilious

Beachy Head, 1939

Watercolour and pencil on paper

Ravilious drew this headland scene in a windy March in 1939 whilst visiting his parents in Eastbourne.

He wrote about Beachy Head: 'I shall draw there all the time I can. It is a good sight in the sun and a considerable variety of scene – an immense bar of light on the sea is splendid.'

When first exhibited, this work was immediately perceived as a triumph – marking the coming of age of an artist with a distinct vision.

Towner Collection. Purchased with the assistance of Art Fund, National Heritage Memorial Fund, Arts Council England, Victoria and Albert Museum Purchase Grant Fund, The Monument Trust and Eastbourne Arts Circle. Acquired 2022

[Cross the space to the wall on your left.]

Eric Ravilious

Train Going Over a Bridge at Night, 1935

Watercolour and pencil on paper

The deep blue and brown colours in this painting alongside the glowing yellow of the train windows are unusual compared to Ravilious' typically more muted palette, but it captures the excitement and romance of nighttime travel. The train puffs over the bridge crossing the country lane near his home in Castle Hedingham, Essex, from which Ravilious painted the scene, showing the train from the perspective of those on the road.

Ravilious was not a car driver so he frequently travelled by train and they are a recurring motif in his work.

On loan from a Private Collection

Eric Ravilious

Mackerel Sky, 1938

Watercolour and pencil on paper

A 'mackerel sky' is a term describing rows of clouds that look like the rippling scales of mackerel fish.

This watercolour by Ravilious shows fishing boats beached on shoreline with an anchor on the ground. Ravilious created this work whilst visiting the Essex and Suffolk coastline in 1938.

Originally sold for fifteen guineas to a private collector, it had not been seen publicly for over eighty years and was suspected missing, until several years ago when it was rediscovered and exhibited in Hastings.

On loan from a Private Collection

Eric Ravilious

The Lifeboat, 1938

Watercolour and pencil on paper

In August 1938 Ravilious was on a painting trip to Suffolk when he came across a lifeboat on the beach at Aldeburgh. Named after a yachtsman, the Abdy Beauclerk (ON751) was Aldeburgh's first motorised lifeboat, built in 1931 and in service until 1959.

This painting was included in a 1939 exhibition at Tooth and Sons' Gallery in London. The Sunday Times wrote in a review that Ravilious 'makes you feel that each object matters immensely'. The Abdy Beauclerk later assisted the evacuation of soldiers off the beach at Dunkirk during the Second World War.

On loan from a Private Collection

[Cross the room diagonally to the beginning of the timeline.

View left to right on the wall, followed by the cabinet directly below, again view left to right.]

[Painting] Phyllis Dodd (1899–1995), Portrait of Eric Ravilious, 1929. Oil on canvas. On loan from a Private Collection

1903 Eric William Ravilious born on 22 July in Acton, London.

1907 The Ravilious family move to Eastbourne.

1914 Attended Eastbourne Boys Municipal Secondary School until 1919.

1919 Studied at Eastbourne School of Art until 1922.

[Picture] Eric Ravilious, Study of a Sussex Woodland, c.1924.

Pastel on paper. Towner Collection

[Cabinet below, left to right]

Eric Ravilious

Top: Drawing of a Blackburn Monoplane from Ravilious' school sketchbook, aged 12, 1915 Reproduction

Original sketchbook held at East Sussex and Brighton and Hove Record Office at The Keep

Eric Ravilious

Right: Mermaid Street, Rye, December 1924,

Pencil on paper. Towner Collection. Acquired 1971

Bottom: Timetable for Eric Ravilious' studies at Eastbourne Art School, 1920

On loan from East Sussex and Brighton and Hove Record Office at The Keep, RAV/3/2/1

Top left: Photograph of Eastbourne School of Art (inside the Technical Institute & Library, Grove Road), c.1904

Top middle: Eastbourne Art School Bomb Damage, 1954

The Eastbourne Technical Institute was built on the corner of Grove and Old Orchard Road in 1904, it housed a library, museum and art school where Ravilious first studied art and would later return to teach wood engraving. In a heavy bombing raid during the Second World War the building sustained irrevocable damage. Everything that could be salvaged was moved to a temporary library on the seafront, the institute was eventually demolished in January 1954.

Eastbourne Heritage Collections

Tirzah Garwood

Top right: Art School, 1927

Wood engraving; ink on paper

On loan from a Private Collection

Bottom: Photograph of Eric Ravilious and Oliver Senior at Birling Gap, (taken whilst teaching at Eastbourne Art School), c.1926-30. Towner Archive

[Wall]

1922 Won a scholarship and studied for three years at the Royal College of Art (RCA) London, in the design school.

1924 Passed RCA diploma examination with a Distinction. Visited Italy on a travelling scholarship.

1925 Exhibited wood engravings at the Redfern Gallery, London. Began teaching at Eastbourne School of Art. Elected to the Society of Wood Engravers; nominated by Paul Nash.

[Painting] Eric Ravilious, Road by a Church, Litlington, Sussex, c.1927. Watercolour and pencil on paper.

Towner Collection. Acquired 2009

[Cabinet below, left to right]

Eric Ravilious

Design and Engraved Plate for the Cover of RCA Students' Magazine Gallimaufry, published by the Royal College of Art, 1925

Far left: Collage; watercolour, ink and pencil on paper

Middle: Engraved steel plate on hard wood block

Left: Magazine; ink on paper

Gallimaufry ('a confused jumble or delightful medley') featured a cover design by Ravilious as well as his wood engraving Sussex Church inside. With contributions from his fellow

students Edward Bawden, Enid Marx and Douglas Percy Bliss, who also edited the edition.

Far right: Eric Ravilious

Engraved Wood Block for Sussex Church, 1924

Far left, middle and left: On loan from a Private Collection

Far right: Towner Collection. Jointly acquired by Towner and the Fry Art Gallery, 2025; purchased with support from the Arts Council England/V&A Museum Purchase Grant Fund, Art Fund, and Eastbourne Arts Circle

[Wall]

1927 Ravilious, Edward Bawden and Douglas Percy Bliss exhibited together at St George's Gallery, London.

1928 Began a mural commission for the refectory at Morley College with Edward Bawden, completed in 1929 and officially opened in 1930.

1930 Married Tirzah Garwood on 5 July at the Scotch Church in Kensington followed by honeymoon in Cornwall. Moved to Hammersmith, overlooking the River Thames.

1932 Moved to Brick House, Great Bardfield, Essex, with Edward Bawden and his wife Charlotte.

[Cabinet below, left to right]

Eric Ravilious' wood engraving tools, c.1920s

Left, top to bottom:

Eric Ravilious

Grass and Flowers Print for 'Desert: a Legend' with hand colouring, 1926

Engraved Wood Block for 'Desert: a Legend', 1926

Engraved Wood Block and Print for May (Grasses) for 'The Twelve Months', 1928

Eric Ravilious

Print for Zwemmer Gallery, 1933

Print for 'The Hansom Cab and the Pigeons', 1935

Far left; (Left) top; middle; bottom; (Above) left; right: On loan from a Private Collection. Block for May: Towner Collection.

Jointly acquired by Towner and the Fry Art Gallery, 2025;

purchased with support from the Arts Council England/V&A

Museum Purchase Grant Fund, Art Fund, and Eastbourne Arts

Circle

Eric Ravilious

Kynoch Press stock block 103 & 108, 1933

Engraved metal wood block

Kynoch Press Note Book, front cover design by Eric Ravilious,
1933 Printed diary

Top: On loan from a Private Collection. Bottom: On loan from
East Sussex and Brighton and Hove Record Office at The
Keep, RAV/4/3/3

Photograph of Tirzah Garwood and Eric Ravilious at work on
the Morecambe murals, June 1933

Towner Archive

[Wall]

1933 First solo exhibition at Zwemmer Gallery, London.

Included 36 watercolours. Painted mural for the Tea Room of the Midland Hotel, Morecambe, with Tirzah.

[Print] Eric Ravilious, Title Page and Headpieces, Kynoch Press Note Book 1933.

Wood engravings; ink on paper.

On loan from a Private Collection

[Next wall]

1934 Made first visit to Furlongs, near Lewes, the house owned by his friend, the artist Peggy Angus. Made a number of watercolour paintings of the Sussex Downs. Moved with Tirzah to Castle Hedingham, Essex.

1935 First son, John born in June. Made a further five visits to Furlongs including a painting trip to

Newhaven with Edward Bawden. Produced first designs for Wedgwood.

1936 Second solo exhibition at Zwemmer Gallery, London, includes 35 watercolours and several designs. Produced Wedgwood Coronation design (Edward VIII), and engravings for London Transport Board.

[Print] Eric Ravilious, Ribbon rosette design for Everyman Library, 1935. Wood engraving; ink on paper. On loan from a Private Collection

[Cabinet below, left to right]

Letter from Peggy Angus to Eric Ravilious, 1934

Ink on paper

On loan from East Sussex and Brighton and Hove Record Office at The Keep, RAV/3/3/8

[Letter]

16 February 1934

Furlongs, Beddingham, Sussex,

Friday night

My dear Eric,

It was nice to find your letter here. I couldn't hear a word you said at School because the unsporting secretary typed furiously the whole time I was phoning. I wish I'd managed to get in touch with Tirzah – I do want her approval of Muggery Poke. Uncle Arly, the other victim implicated in this plot, I hope to get ahold of on Sunday. He won't escape!

Last weekend, I enjoyed tremendously and under your demoralising influence forgot nearly all about Society (not Diana's kind) and the class struggle – But my hat! Didn't I come back to it with a vengeance. Don't you feel any pains in the stomach over the unholy horror in Vienna? You see I know the place they've been blowing up. I was there about 3 years

ago and made drawings of these very blocks of workers' flats they've been destroying. I don't see how we are to escape the same massacre. I met several artists in Vienna and they were all sympathetic towards Socialism, hating the middle class nationalist nit-witism of Fascism. They are probably dead by now or soon will be. In Germany, everyone who stood for poetry or art or science free from bourgeois censorship – was clubbed out of the place – or tortured till they went mad – if they stayed and protested - How lucky you are to feel so remote and aloof from it all. I get so tied up – I can't see to paint. I wish I could paint it off my chest.

Sunday. The ceilingless room is no more!! Today it was lined with that beaver board, the holes in the walls plastered up and the ceiling whitewashed and the walls distempered (very very pale finish). Not bad for one day! I am good at organising labour, says I modestly,

The beaverboarding was done by Marianne Thatchers' young brother early this morning only the plastering by me, the whitewashing and distemper by Betty Senior and troupe (2 admirers) who arrived for tea – and got it all done in 2 hours and rushed off to London after. Papa Senior – (newly christened Uncle Arley, he isn't aware of that yet) seemed quite ready to fall into Muggery Poke – when I took him aside and quietly whispered the rest.

Yesterday I walked over and made a topographical drawing – which I showed him, as it was too late to take him then. But he is coming over next Saturday. Any chance of Tirzah coming too, then? There is the grand new room waiting for a guest.

Young Thatcher climbed on my roof today with the aid of a rich ladder and couldn't find a loose tile here/ which is encouraging, I thought there must be several.

Yours Peggy

P.S. I had a letter from Faulkener on Friday saying he was appointing a brilliant young designer recommended by Rothy. Is that your horse that's won?

[End of letter]

Letter from Edward Bawden to Eric Ravilious, 1937

Ink on paper

On loan from East Sussex and Brighton and Hove Record Office at The Keep, RAV/3/3/11

[Letter]

Brick House, Great Bardfield, Essex [printed letter head]

The Hope Inn, West Pier, Newhaven, Thursday [16 Sep 1937]

Dear Eric,

The weather here is variable & very capricious. In two & half days I have experienced the full orchestration of natural

phenomena: the evening of my arrival was sunny, the light slowly mellowing & enriching the scene like golden varnish on an ancient painting. I hurried round & picked my places.

Yesterday was grey, with filmy, cottony, low scurrying clouds & the usual fine driven rain. In a lucid interval or two I blew out & was blown home again. Impossible to draw a straight line with the wind raising the paper, lifting the board & jogging ones elbow. Intervals of vivid glare when the sun broke through gave me a pain in the heart & a hang in the head. Depression & letter writing, & an abortive attempt to make a drawing of Rose, Elizabeth & Sam on horses being chased through a Polish forest by wolves. Good subject: bad effort.

Today has combined the first fine evening with a moderated version of yesterday's sorrows and sufferings, so having done a number of drawings I feel more hopeful.

Newhaven is remarkably unchanged, except for a sand quarry on the cliffs, which is an improvement to the view. I can see no

major & few minor alterations. The Brighton Pleasure steamers come in at night & moor exactly in the same place and manner as they did two years ago (curse! I left that drawing behind).

The Foremost Prince & Princeling are as ever, light in beachy mud hues, & the Gosho swans glide wistfully under and around the anchoring rocks.

The house is splendid. You have seen the alterations I expect.

The residential part is separated from the Inn & has its own outside stairway leading to a door, which discloses a corridor with the kitchen & necessities on one side & the bedrooms on the other, & at the far end a dining room which gives on to a balcony running the length & before the windows of the bedrooms.

Meals and services have brightened; gone are those soft, stale oyster-eyed eggs & there is less water & more gravy with the meat, & whatever is served is served to time. So I admit I'm enjoying myself. To read poetry with the 'cut from joint & two

vegs', & later with tea & sweeties brings I find comfort to the system & to the mind a state of sweet pensiveness. Is it too sensual, do you think?

Bardfield: I had one day of electrical fitting. An army of men entered in & having transversed around the rooms of our Jericho seven times, the wainscoting fell away, wallpaper peeled off the walls, floorboards raised themselves in wonder & alarm, & an attic ceiling lifted itself & went out in the garden. It would take two days for Brick House to become a few neatly swept heaps of mortar & plaster, brick bats & glass, & a pile of grates & scrap, which even Crossman would not remove for the cost of cartage. Electrical fitting is a terrible thing: I knew that oil lamps was less upsetting & said so to Charlotte.

This is a real home letter. 'Dear Mother' I should have commenced, & ended 'love from Edward!'. Instead.

yrs ever, EB

[End of letter]

[Wall]

1937 Made designs for the British Pavilion at the International Exhibition in Paris.

1938 High Street published by Noel Carrington's, Country Life. Undertook painting expeditions to Aldeburgh in Suffolk, Rye in Sussex and Dungeness in Kent.

[Print] Eric Ravilious, Beautiful Britain Country Life Calendar 1939, 1938.

1939 Member of the selection panel for the Artists International Association exhibition Britain Today. Stayed in Eastbourne; painted Beachy Head and Belle Tout Lighthouse. Solo exhibition at Tooth's Gallery, London. Second son, James born in August. War is declared, volunteered to join Royal Observer Corps. Began chalk figures series visiting Dorset, Sussex, Wiltshire and Oxfordshire.

[Cabinet below, left to right]

Photograph by Norman Parkinson of Eric Ravilious in front of the tennis display for the 1937 Paris exhibition, 1937

Eric Ravilious

Trade card for Dunbar Hay, 1937 Lithograph; ink on card (post wood engraving)

Eric Ravilious

‘Victory’ design for a Curtain or Chintz, undated Watercolour and ink

Eric Ravilious

Middle: Drawing for the catalogue for the British Pavilion, New York World’s Fair, 1939. Pencil

On loan from a Private Collection

Permit for Ravilious E to enter all defensive areas, Newhaven,

27 September 1940

Printed document and ink

On loan from East Sussex and Brighton and Hove Record

Office at The Keep, RAV/3/4/12

Letter from Eric Ravilious to Tirzah Ravilious (nee Garwood),

19 September 1940

Ink on paper

On loan from East Sussex and Brighton and Hove Record

Office at The Keep, RAV/4/2/4

[Letter]

19 Sep 1940

Royal Navy Headquarters, Newhaven, Sussex

My darling Tush,

I have at last arrived here after an exciting but rather fruitless two days in London (and what nights!), and a day in Eastbourne. This was a bad dream. It was like the ruins of Pompei, and both our families gone, the town all but empty. 60,000 people have left. I stayed at Elmwood Palace [Tirzah's family home], all dust sheeted and moth racked Ethel [cook and housekeeper] was there and the gardener's family living in the cellar and I think they were glad to see me. Grove Rd is a bit of a mess, and the Art School entrance bombed. I put my foot into Penn's empty window – there was no glass left – to do up my shoe lace. Your maternity home is bombed – I think, and a tree outside down. All the windows of that nice white hotel the Burlington are broken and the pier sawn in half. Mrs Church was the only resident I met, holding the fort in some wonderful uniform. Barbara is happily in California. I left Eastbourne after an early breakfast with a haunted feeling and could have run from the spot.

Here it is solid and naval and reassuring and the people very friendly, though it is some way out of town. The Wren driver is a help. London is unbelievable. I think Jim [Richards] is a hero to stick it – apart from anything else the nights are so very noisy. The place shakes with noise at times. Life there is awful, romantic and nightmarish. I hope Bowk is all right.

Oliver [Simon] has given up his warden's job. He would; but I see how impossible it is to run a business if you are up most nights. The [Curwen] Press still stands, with craters all round, and I still mean to work there if the job is approved. The price is holding things up, but of course the whole thing is rather a forlorn hope now.

Bath I am glad to say was untouched, and Helen [Binyon] quite happy living there. It was nice to see her again. We went on Sunday to see the Wookey Caves, full of stalactites and stalagmites.

Do be careful these days. I think perhaps you should sleep downstairs. I send James and John my love. Write to me as soon as you can.

xxx Eric

[End of letter]

[Wall]

1940 Appointed in February as an Official War Artist by the War Artists' Advisory Committee and assigned to the Admiralty. Despatched to Chatham Dockyards then to Sheerness in Kent. Joined crew of HMS Highlander on expedition to Norway and Arctic Circle. Visited Eastbourne and painted Newhaven coastal defences.

1941 Completed Submarine lithographs. Daughter, Anne born in April. Family moved to Ironbridge Farm, Shalford, Essex. Second posting with Royal Navy at Dover and in Scotland.

1942 Postings with Royal Air Force to Yorkshire, Essex and Hertfordshire. Began his third commission as a War Artist, attached to the Air Ministry. Arrived at RAF Kaldadarnes, Iceland. Joined air-sea rescue mission on 2 September which failed to return. Reported missing presumed dead, aged 39.

[Print] A Young Airman, illustration for '54 Conceits' by Martin Armstrong, 1933. Wood engraving, ink on paper.

On loan from a Private Collection.

[Cabinet below, left to right]

Letter from Eric Ravilious to Tirzah Ravilious (declared missing in action on 2 September), 30 August 1942

Ink on paper.

On loan from East Sussex and Brighton and Hove Record

Office at The Keep, RAV/4/2/6

[Letter]

My darling Tush,

I do hope you feel well again. It was a comfort to know of your plans and that Evelyn would be there for a month. Was there a heat wave in Essex? I left Scotland just as it was really hot and a beach scene like pre war Eastbourne.

The journey here was very good, [letter torn, probably censored] of perfectly calm flying- no tea of course but a dinner to make up for it on arrival.

Yesterday was spent making the usual visits and they were all very helpful and nice people. I was taken to lunch in the town to eat Icelandic food and the spread was unbelievable, like Fortnum at his best, caviar and paté, cheese, goodness knows what. You assemble a pyramid of all this on the plate and drink

milk with it. The shops have nice things I see, though pretty expensive. Would you like a pair of gloves – seal skin with the fur on the back – but what size shall I buy? Draw round your hand on the writing paper. I saw a splendid Narwhal horn yesterday, delicately spiralled and about six foot high as far as I remember. Perhaps if I go to Greenland it may be possible to find one. It is beautiful thing, heavy of course and quite useless. No plane would take them I'm afraid.

I am promised an expedition to see the geysers next week. They seem to need soap to start them off. It is jolly cold here, and windy and rainy too, like January after the hot sun in Scotland: no place for you at all, though you would like the country, especially the flowers and the seals. I hope to visit them soon. I might collect some flowers for you and shells for John, if there are such things, but the weather is too rough to go and look for them. I wish I had brought Di's pillow as there isn't one here. One must travel with that and looking glass for

shaving and a towel. I shall buy them later. There are no sheets either and I don't mind that at all. I sleep well without. Is Edward home yet? And how is my father? I will write to him where there is a chance. All my love to James and John and Anne and I hope James doesn't mind being [with your parents] away from the family. Give my love to Ariel [Crittall] and Evelyn [Hepher]. I mean to write to John Crittal and lots of people – but explain to them how difficult it is writing on these trips.

We flew over that mountain country that looks like craters on the moon and it looked just like those photographs the M. of Information gave me, with shadows very dark and striped like leaves. It is a surprising place. There are no mosquitoes so far but clouds of dust make up for their absence. The rain has laid the dust a bit today.

Write to this address all the time, as they will forward letters, and I shall be travelling about the island a lot: also of course remember that letters are censored.

Get well won't you Tusho, and eat all you can. A pity you couldn't live in this town and get fat, which is certainly what would happen if you gave your mind to it. Let me have the introduction to Lt Benham if it turns up. I will go and see him. Goodbye darling. Take care of yourself.

My love (and gratitude for coming like that at a minute's notice) to Evelyn.

Eric

[End of letter]

Eric Ravilious

Aeroplane parts, undated

Pencil on paper

On loan from a Private Collection

[Paintings on next wall; left, top and bottom]

Eric Ravilious

Tents by an Airfield, 1941-42

Watercolour and pencil on paper

Ravilious destroyed many of his uncompleted works but this one remains. It offers an insight into how he created his watercolours showing an uncoloured sketch of a tent and airplanes on the right. The propeller on the plane on the runway gives a sense of its imminent take off. His work had previously been criticized as static and here is a possible attempt by Ravilious to capture a sense of motion.

On loan from a Private Collection

Eric Ravilious

Road by an Airfield, 1942

Watercolour and pencil on paper

Over six months in 1942, Ravilious worked at seven different RAF stations. Some of these were chosen for their proximity to Shalford in Essex, enabling Ravilious to be closer to home during two periods when Tirzah, who had a mastectomy that February, was first in hospital and then recuperating from operations.

A number of the drawings Ravilious made during this time feature machinery at rest amid ground operations; subject matter that threatened repetition and which led him to write: 'I feel bored with pictures of planes on the ground and want to go flying'.

On loan from a Private Collection

[Paintings on the right, top then bottom]

Eric Ravilious

View Through Propeller, 1942

Watercolour and pencil on paper

Ravilious had the opportunity to fly for the first time during an extended visit to John and Christine Nash in Scotland, where John, no longer a War Artist, was stationed.

Having had his fill of naval subjects, Ravilious was soon pressing the WAAC to transfer him from the Navy to a Royal Air Force posting.

He found the experience of flying exhilarating, but it presented a new artistic challenge, as he told Helen Binyon, 'air pictures don't have enough horizontals or verticals. They are all clouds and patterned fields and bits and pieces of planes'.

Towner Collection. Acquired in 1998 with the assistance of the Heritage Lottery Fund, National Art Collections Fund and Friends of the Towner.

Eric Ravilious

Bomb Defusing Equipment: (Unfinished), c.1940

Watercolour and pencil on paper

In February 1940, whilst posted to the Royal Naval Barracks at Chatham, Kent, Ravilious went to Whitstable with a naval party to defuse a German magnetic mine.

From this he produced the painting *Dangerous Work at Low Tide* as well as two paintings, including this one, of the bomb-defusing equipment. It has been suggested that this was an idea for a future lithograph for an unspecified and never realised project

Afterwards he wrote to Helen Binyon: 'oh the still life of buoys, anchors, chains and wreckage. I must try to remember what I am here for.'

On loan from a Private Collection

[Text panel]

At the declaration of the Second World War in September 1939, National Gallery director Sir Kenneth Clark set up the War Artists Advisory Committee (WAAC) to be responsible for commissioning the work of Britain's Official War Artists – a position for which Ravilious applied.

Following ten weeks with the Royal Observer Corps at a post near Castle Hedingham, he received his first commission as a War Artist with the Royal Navy in December 1939. In early 1940 this became a full-time salaried position. Appointed an Honorary Royal Marine

Captain, Ravilious began his service at Chatham Dockyards, fulfilling assignments in Gosport, Grimsby and Newhaven, as well as an expedition to Norway documenting naval operations during the campaign against German forces.

Whilst posted to the Royal Naval Air Station in Dundee, Ravilious had requested a trip to Iceland, somewhere he was keen to visit and paint. This was approved by the Air Ministry and he arrived at RAF Kaldadarnes on 1 September 1942.

Early the next morning, Ravilious joined as an observer on a flight with four other men from the base who were sent out on a search and rescue mission for another aircraft. In the increasingly poor weather conditions Ravilious' plane was also lost and he was declared missing, presumed dead.

[Move to the closest room, turn immediately left]

[Text panel]

A young Eric Ravilious moved with his family from West London to Eastbourne in 1907 when his father relocated his antiques business. Living in Eastbourne during the First World War, Ravilious would sketch planes flying over Hampden Park near where the

Royal Flying Corps ran a training school. When attending secondary school, the art master recognised Ravilious' early talent for drawing and, although his mother hoped he might enter a career in the Post Office, he was offered a scholarship in 1919 to study at Eastbourne School of Art.

This was a turning point for Ravilious that shaped his future path. During art school he spent time on painting trips, walking the Downs and the Sussex countryside with his student friends Donald Towner and John Lake.

In 1922 on a second scholarship, Ravilious started at the Royal College of Art (RCA) in London, where the artist Paul

Nash was one of his tutors. After graduating from the RCA three years later, Ravilious returned to Eastbourne where he took up a part-time teaching post at the art school, living once again with his parents. It was while teaching at Eastbourne that Ravilious met and later married one of his students, Eileen 'Tirzah' Garwood (1908–1951), a talented artist who specialised in wood engraving.

Top:

John Gascoigne Lake (1903-1975)

'Pelissier and Mariane' a play by J.C. Squire, 1931

Wood engraving; ink on paper

Ravilious studied at Eastbourne Art School with John Lake and Donald Towner. The three friends enjoyed painting excursions over the South Downs. On these trips, they carried the painting equipment on their bicycles, and Lake recalled how they 'slept on the Downs, in sheds, garages, barns and on haystacks'. All

three went on to study at the Royal College of Art, and Lake later became the Towner Art Gallery's curator (1947-58).

Donald Towner was the great nephew of John Towner; whose bequest of twenty paintings resulted in the founding of the Towner Art Gallery in 1923.

Towner Collection

Bottom:

Oliver Senior (1880-1944) Birling Gap, 1920s

Watercolour and pastel on paper

Eastbourne Art School teacher Oliver Senior taught Eric

Ravilious, John Lake, Donald Towner and later Tirzah

Garwood. Lake recalled that Senior 'mixed his own pastel

colours using gum Arabic' and referred to him as 'the finest pastel artist of his day'.

A photograph dated c.1926-30 shows Ravilious and Senior sitting on the beach at Birling Gap, possibly taken during the school trip on which this painting was made. Towner Collection

Eric Ravilious

Pond at Birling Manor Farm (East Dean), 1925

Watercolour and pencil on paper

First displayed in Ravilious' 1927 exhibition, which he shared with Edward Bawden and Douglas Percy Bliss, at the St. George's Gallery, London. It was painted when he went rambling with his art school students and shows elements of his style in development. He brings his understanding of wood engraving to the painting, contrasting areas of texture and blocks of light and shade. The distinct marks of the grass in the foreground and the paths which lead the eye across the image are techniques which Ravilious continued to use in later work.

Towner Collection. Acquired 1983.

Eric Ravilious

Hampden Park, c.1928

Watercolour and pencil on paper

In 1909 Ravilious' family rented a semi-detached house near Eastbourne's Hampden Park, and he spent time playing in the fields behind it. Returning to the park in 1928, he painted a figure sitting on a park bench amongst the trees and plants. Whilst not proven, it has been suggested that the figure might be Tirzah Garwood, his student at the Eastbourne School of Art and later his wife. Unusually for Ravilious, who largely avoided painting detailed figures in his watercolours, he has depicted her facial features and elements of her outfit.

On loan from a Private Collection

[Next blue wall]

Tirzah Garwood

The Relations: The Crocodile; The Wife; The Dog Show; The Cousin; The Grandmother; The Vegetable Garden, 1929.

Wood engraving; ink on paper

Ravilious taught engraving at the art school and found his student, Tirzah Garwood's work to be exceptional.

In 1929 the Curwen Press, looking to promote new artists 'to add zest to our work', asked Garwood to create twelve designs for their calendar. She created The Relations, and The Daughter (later titled The Crocodile). The calendar was never published, but a 1930 article 'The New Wood Cut' recognised that she had 'humour, originality in choice and treatment of subject, and technical accomplishment' as well as sharing in Ravilious' 'tricksiness'.

On loan from a Private Collection

Tirzah Garwood

Top: High Street Kensington, 1929

Bottom: The Train Journey, 1929

Wood engraving; ink on paper

High Street Kensington was originally titled The Aunt. It shows a younger version of Tirzah visiting London (with a suitcase initialled T.G.) but she is eclipsed by her Aunt in the foreground amongst the crowd. This engraving may indicate Garwood exploring motifs which would become more significant in her later works: mannequins and horses as playthings, and the animation of dolls and models.

Top: Gift in memory of Richard Lowndes. Towner Collection.

Acquired 2025

Bottom: On loan from a Private Collection

[Text panel]

Whilst at the Royal College of Art in the summer term of 1923, Eric Ravilious signed up for classes in the Engraving School. His teacher Sir Frank Short thought he was a 'clever student' who was 'experimenting a good deal'. Paul Nash went on to propose Ravilious as a member of the Society of Wood Engravers which had recently been founded in 1920.

After graduating from the RCA, and at home with his parents in Eastbourne, Ravilious would spend hours engraving. Tirzah Garwood, who became an accomplished engraver herself, would also have a profound influence on his craft. Garwood described how he whistled while he worked, and the family canary would 'sit on his head or flutter on his fingers'. Ravilious was skilled at creating light and vibrancy in his designs, making the cuts and marks that would translate into the effects he wanted on the finished engraving. Like many of his RCA contemporaries, he often incorporated a more modernist

sensibility into his commercial print commissions, using traditional techniques but experimenting with image structure and form. Engraving proved to be a good and helpful source of income early in his career.

Eric Ravilious

Sussex Church, 1924

Wood engraving; ink on paper

Sussex Church was the first large wood block that Ravilious cut; a confident interpretation of the idyllic Lullington Church in the Cuckmere Valley, approximately seven miles from Eastbourne. Created just before Ravilious left for a student trip to Italy in January 1925, Douglas Percy Bliss described it as his 'first ambitious block' and published it as the frontispiece of the RCA's student magazine, Gallimaufry. It bears many similarities to the romantic woodcuts of Samuel Palmer and Paul Nash and uses a metal cut technique known as *manière*

criblée, creating a textured effect using dots stamped into the metal with a punch.

On loan from a Private Collection

Eric Ravilious

Manor Garden, 1927

Wood engraving; ink on paper

Ravilious rarely depicts people in his watercolours but they appear more often in his wood engravings; his style in this medium allowing him to illustrate figures through design.

Manor Garden shows tennis players carrying racquets and strolling past a man-made mound. This mound is the grave of a horse and can still be found, largely unchanged, in Manor Gardens in Old Town, Eastbourne.

Towner Collection. Acquired 1986

Eric Ravilious

Boy Birdnesting, 1927

Wood engraving; ink on paper

Towner Collection. Gift of the Victoria & Albert Museum.

Acquired 1979

Eric Ravilious

Left: Illustrations from the 1929 Almanack, 1928

Left top: Aries (April); Sagittarius (December); Andromeda (July); Serpentarius (November)

Left bottom: Aquarius (February); Virgo (August); Orion (January); Pegasus (September)

Wood engraving; ink on paper

Ravilious was commissioned to create twelve zodiac illustrations for the Lanston Monotype's almanack. He grounded his astrological designs in the Sussex countryside. In

his preface, Ravilious wrote about the influence of the zodiac on agricultural seasons 'The deities who became symbolised in the planets were thought to govern the change of the seasons and thus the agricultural labours of each month.' He also changed the symbols of the Goat, Crab, Lion and Scorpion for 'more interesting constellations outside the Belt.'

Towner Collection and on loan from a Private Collection

Eric Ravilious

Libra (October), Illustration from the 1929 Almanack, 1928.

Wood engraving; ink on paper

Ravilious' design for Libra features a portrait of Tirzah

Garwood reading in a chair while Libra's scales sway above her.

Eric Ravilious

Illustrations for 54 Conceits by Martin Armstrong, 1933

Top: An Athlete

Bottom: An Explorer

Wood engraving; ink on paper

On loan from a Private Collection

Eric Ravilious

Top: Church Under a Hill. Design used to illustrate The History of the Woodcut by John Nash, 1927

Wood engraving; ink on paper

The church depicted here is the parish church of St Michael the Archangel at Litlington in Sussex. Ravilious made a pencil and wash drawing of the church in preparation for the engraving, carefully constructing the design prior to beginning to engrave the wood block. The work was shown in the eighth

exhibition of the Society of Wood Engravers in 1928. Douglas Percy Bliss wrote of the work that it 'shows a direct and uncompromising use of linear systems in affording textures'.

Towner Collection, Acquired 1971

Eric Ravilious

Bottom: Sussex Landscape, 1931

Wood engraving; ink on paper

Whilst many of Ravilious' wood engravings were produced for commissions, he also produced works such as this, for exhibiting purposes. Sussex Landscape was included in the twelfth exhibition of the Society of Wood Engravers in 1931. By this time, Ravilious had established a strong reputation as an engraver, and an impression was also sent to the Art Institute of Chicago for their annual Exhibition of Lithography and Engraving held in 1931 and 1932. Later, Redfern Publishing

Company saw the commercial potential of Ravilious' design, producing a Christmas card with the image in 1933.

Towner Collection. The bequest of Gwen Ledger. Acquired 2017

[Cabinet below prints, view left to right]

Eric Ravilious

Manor Gardens, 1927

Engraved wood block

Jointly acquired by Towner and the Fry Art Gallery, 2025;
purchased with support from the Arts Council England/V&A
Museum Purchase Grant Fund, Art Fund, and Eastbourne Arts
Circle

Eric Ravilious

Boy Birdnesting, 1927

Engraved wood block

On loan from a Private Collection

Eric Ravilious

Dr Faustus Conjuring Mephostophillis: from the Legion Book,
1929

Wood engraving; ink on paper and engraved wood block.

Left: On loan from a Private Collection

Right: Jointly acquired by Towner and the Fry Art Gallery, 2025;
purchased with support from the Arts Council England/ V&A
Museum Purchase Grant Fund, Art Fund, and Eastbourne Arts
Circle.

Eric Ravilious

16 Devices for Everyman's Library, for J.M. Dent & Sons,
1935. Wood Engraving; ink on paper

Towner Collection

Nicholas Nickleby by Charles Dickens Everyman's Library 238.

J.M. Dent & Sons, 1935

On loan from a Private Collection

Eric Ravilious

Engraved Wood Blocks for 54 Conceits by Martin Armstrong,

Published by Martin Secker, 1933

Top: An Athlete; Design for A Sun Worshipper, Pg 30

Bottom: An Explorer; Design for A Highwayman, Pg 38

Both on loan from a Private Collection

Engraved Wood Blocks for 54 Conceits by Martin Armstrong,

Published by Martin Secker, 1933

Middle top: A Suicide; Design for A Crew Lost at Sea, Pg 22

Middle bottom: A Chemist; Design for A Coquette, Pg 23

Both jointly acquired by Towner and the Fry Art Gallery, 2025;
purchased with support from the Arts Council England/V&A
Museum Purchase Grant Fund, Art Fund, and Eastbourne Arts
Circle.

Eric Ravilious

Sussex Landscape, 1931

Engraved wood block

Jointly acquired by Towner and the Fry Art Gallery, 2025;
purchased with support from the Arts Council England/V&A
Museum Purchase Grant Fund, Art Fund, and Eastbourne Arts
Circle.

[Bookshelves, start with the top shelf, view left to right]

Eric Ravilious - Wood engraving commissions

Consequences; A Complete Story in the Manner of the Old
Parlour Game in Nine Chapters, each by a different author.

Published by The Golden Cockerel Press, London, 1932

On loan from a private collection

English Wits; ed. Leonard Russell Published by Hutchinson,
1940.

On loan from a private collection

The British Pavilion; New York World Fair, 1939

On loan from a private collection

Pavilion of the United Kingdom; Paris, 1937

On loan from a private collection

[2nd Shelf, left to right]

The Twelve Moneths by Nicholas Breton Published by The
Golden Cockerel Press, 1927.

On loan from a private collection

March, pg 6. The Twelve Moneths by Nicholas Breton.
Published by The Golden Cockerel Press, 1927.

On loan from a private collection

The Hansom Cab and the Pigeons by

L.A.G Strong. Published by The Golden Cockerel Press, 1935.

On loan from a private collection

[3rd Shelf, left to right]

June (Gemini); Almanack. Published by Lanston Monotype Corporation, 1929. Towner Collection

Wisden Cricketers Almanack. Published by Whitaker & Sons, London, 1938. On loan from a private collection

A Crew Lost at Sea, Pg 22, and A Coquette, Pg 23. Fifty-Four Conceits by Martin Armstrong. Published by Martin Secker, 1933. Towner Collection, gift of Ashton Rare Books

[Bottom shelf: left to right]

Country Walks by Charles White Published by London Transport, 1936 On loan from a private collection

The Kitchen Garden in February, pg 37. Country Life Cookbook by Ambrose Heath. Published by Country Life limited, 1937. On loan from a private collection

The Time Machine and the Wheels of Chance by H.G. Wells. Everyman's Library 915. Published by J.M. Dent & Sons, 1935. On loan from a private collection

[Move to the blue back wall]

[Text panel]

Eric Ravilious made his first visit to Furlongs in February 1934. The flint-faced shepherd's cottage in the Downs near Firle was rented by his friend, the artist, Peggy Angus. He returned later that summer for six weeks with Tirzah Garwood who remembered Angus being 'very hospitable' as 'streams of friends came to stay at Furlongs, sleeping in tents or on the straw mattresses inside'. Visitors included artists Percy and

Lydia Horton, and Charlotte and Edward Bawden. Ravilious and Garwood contemplated a permanent move back to Sussex, but with no immediately available accommodation and Garwood being pregnant they made their home instead at Bank House in Castle Hedingham, Essex. Ravilious continued to spend time at Furlongs having begun an affair with another artist friend of Peggy's, Helen Binyon, herself a frequent visitor to Sussex.

It was a creatively productive time for Ravilious, encouraged by Binyon and Angus, and the circle of artists at Furlongs. Many of his artworks from this period were brought together for his second solo exhibition at the Zwemmer Gallery in 1936 where Towner purchased two of his Sussex landscapes.

[Move to the wall covered with Peggy Angus wallpaper]

Eric Ravilious

Dolly Engine, 1934

Watercolour and pencil on paper

Dolly Engine depicts the Asham Cement Works near Lewes and was made while Ravilious was staying with Peggy Angus at Furlongs in 1934. He focuses on the small train used to pull the carts around the tracks of the cement works and has captured its odd character; the small wheels, long chimney, and open-cab design, reminiscent of childhood toys.

The artwork was purchased for the Towner Collection in 1936, during the artist's lifetime, from his solo exhibition at the Zwemmer Gallery, London.

Towner Collection. Acquired 1936

Peggy Angus

Asham Cement Works, 1934

Oil on canvas

Peggy Angus was the daughter of a railway engineer and became fascinated with the cement works at Asham, near Lewes, with its railway tracks curving into the hillside, the engines carrying materials, and the workers engaged in their industrial activities. Angus requested permission to paint at the cement works with Ravilious, which they did on several occasions, resulting in a number of successful paintings for both artists. Ravilious later wrote to Angus encouraging her to keep painting similar subjects, as 'It is I'm sure one of your best works, and such very nice colour'.

On loan from a Private Collection

Eric Ravilious

Interior at Furlongs, 1939

Watercolour and pencil on paper

Interior at Furlongs illustrates a corner of Peggy Angus' cottage. Visiting guests would find no running water or electricity and were expected to contribute to their stay by chopping wood, fetching water and on occasion helping to mend the property. Angus referred to her reluctance to modernise as 'a test of friendship'.

Ravilious always found Furlongs to be a refuge from the chaos of London and he thrived on being surrounded by potential subjects; he felt as if he had 'come into his own country'.

On loan from a Private Collection

Eric Ravilious

Furlongs, 1934

Watercolour and pencil on paper

In 1934 the south of England was in a period of severe drought which bleached the downland and prompted Ravilious to reflect that 'the colour [is] so lovely and the design so beautifully obvious' and added, 'I wished I liked the Essex landscape as much as I like Furlongs'.

For several decades this painting hung over one of the mantelpieces in Furlongs sited on top of Angus' hand- printed ochre coloured wallpaper design Corn Stooks.

On loan from a Private Collection

Eric Ravilious

Shepherd's Cottage (The Lay), 1934

Watercolour and pencil on paper

'The Lay' was the neighbouring cottage to Peggy Angus' house Furlongs and of similar design. It shared the lane in which Ravilious would eventually park the two caravans that he found at the nearby Asham Cement Works.

Tirzah and Eric repurposed the First World War fever wagons (a cart used to confine infectious patients) and temporarily used one as a bedroom and the other as Ravilious' studio.

On loan from a Private Collection

John Piper (1903-1992)

Seaford Head, 1933

Ink, oil and wash with collage on paper

John Piper was another artist to spend time at Furlongs. In 1933 Piper spent days working alongside Peggy Angus near the Seven Sisters and then returning to Furlongs where he used his sketchbook and papers to make his collages. The use

of newsprint to depict the chalk cliffs highlights the fragility of the landscape.

He continued to visit Furlongs and stay regularly in Sussex, resulting in a significant body of works of the Downland landscape, the cottages and harbour at Rye, and urban scenes around Brighton.

On loan from a Private Collection

[Floor case facing the Peggy Angus wallpapered wall, begin with the case with the cat in it. View left to right]

Eric Ravilious

Muggery Pope, 1934

Watercolour and pencil on paper

‘Muggery Pope’, or ‘Poke’ as it was humorously referred to by Ravilious and Angus, was an abandoned farmstead, near

Furlongs, which Eric and Tirzah briefly considered renovating in 1934. As with many of his works, the unfinished watercolour was torn up by Ravilious, who was dissatisfied with its progress. Peggy Angus retrieved the work, re-mounted the pieces onto backing paper and placed the work on her bedroom wall at Furlongs where it hung for fifty-nine years.

On loan from a Private Collection

Peggy Angus

Cat, pre 1953

Hand-painted ceramic

This ceramic cat used to hang on the wall of Peggy Angus' kitchen at Furlongs above the mantelpiece. Angus also used cats as a motif in some of her hand-printed pattern work. This ceramic cat can be seen in the background of a 1953 photograph by Edwin Smith and in Angus' paintings of her kitchen, hanging next to her wallpaper.

On loan from a Private Collection

Peggy Angus

‘Corn Stooks’ and ‘Twist’ hand- printed wallpaper reclaimed
from Furlongs, c.1950-70

Lino print; ink on paper

Peggy Angus preferred to hand print her wallpapers herself and was an admirer of the Arts and Crafts movement. As she explained, ‘No two prints, even from the same block, are exactly alike. The subtle irregularity in the pressure of the printer’s hand can never be matched by the machine.’ Her socialist beliefs caused Garwood’s father to describe Angus as ‘a Bolshie woman’, but her patrons were enamoured with her bespoke commissions and artistic life at Furlongs. Corn Stooks was first designed for Angus’ friend, artist and writer Olive Cook.

Towner Collection

[Move to the case opposite, view left to right, top to bottom]

All the wood blocks in this case have been jointly acquired by Towner and the Fry Art Gallery, 2025; purchased with support from the Arts Council England/V&A Museum Purchase Grant Fund, Art Fund, and Eastbourne Arts Circle

Tirzah Garwood

Drawing and Print for 'Toadstools and Beetle', 1927

Left: Pencil on paper. Right: Ink on paper

On loan from a Private Collection

Tirzah Garwood

Drawing and Print for 'A Snail and Bee', 1927

Left: Pencil on paper. Right: Ink on paper

On loan from a Private Collection

Tirzah Garwood

Top: A Bee Washing His Back, 1927

Bottom: A Snail and Bee, 1927

Both engraved wood block

Eric Ravilious

‘Hermit’ Illustration for ‘Desert: a Legend’ by Martin Armstrong.

Published by Jonathan Cape, London, 1926

Engraved wood block and ink on paper print

Print: Towner Collection.

Top left: Eric Ravilious

Block and Print for Girl with Palms, Illustration for dust-wrapper
for Flower Phantoms by Ronald Fraser, 1926

Left: Engraved wood block. Right: Ink on paper

Right, middle: Eric Ravilious

‘A Watchmaker’ Illustration for 54 Conceits by Martin
Armstrong, 1933. Engraved wood block

Right, bottom: Eric Ravilious

Weekly Intelligence Report featuring Whale and Mermaid;
Britannia; Barrage Balloon; Ship’s Screw, 1942. Engraved
wood block

[Turn left, move to the white wall beyond the wallpaper wall]

Eric Ravilious

Beachy Head (Unfinished), c.1939

Pencil and watercolour on paper

Eric Ravilious wrote that he hoped often to return to Beachy Head to draw. He explained in a letter to the artist Diana Low that, 'It is a good sight in the sun and a considerable variety of scene - an immense bar of light on the sea is splendid and must be done. I began work there on a projecting bit of cliff about four yards square, but flat and comfortable, and looked into the eye of the sun as long as it could be borne'. This unfinished work offers an insight into Ravilious' technique and style of watercolour composition. Areas are filled in one at a time with accompanying notes indicating colour and tone.

Towner Collection. Acquired 1978

Eric Ravilious

Lighthouses at Newhaven, 1935

Watercolour and pencil on paper

Ravilious returned to Newhaven in July 1935 and began working on a dozen watercolours including a view of the West Pier Lighthouse from behind the rail line. It was a week of blue skies and would have been perfect for working outside.

Lighthouses at Newhaven, as with many of Ravilious' watercolours, has a stillness created in part by the precision of every painted element. However, the sweeping railway line seems to suggest movement and leads the eye across the scene.

Towner Collection. Acquired with the assistance of the Victoria & Albert Museum Purchase Grant Fund. Acquired 1969

[Text panel]

Newhaven Harbour was close to Peggy Angus' home Furlongs, and provided Ravilious with a pleasing opportunity to paint ships, boats and marine equipment. During the 1930s, the Sussex port was a site of considerable maritime activity, with lighthouse keepers documenting up to fifty harbour movements per day including the large Channel steamers.

Ravilious made his first painting trip to Newhaven in 1934 and returned for two weeks in summer 1935 with Edward Bawden, staying at the Hope Inn which overlooked the harbour and Ouse estuary. By this time Ravilious saw watercolour painting as central to his future as an artist and had built a considerable body of work. The aim of this extended Newhaven trip was to create at least a dozen more paintings to secure his next solo exhibition at the Zwemmer Gallery.

It was such a successful trip that he and Bawden returned in September of 1935. This time, severe storms and driving rain

prevented outdoor work, and the two friends did not get on as well, resulting in an early return to London for Ravilious.

Newhaven had, however, provided a wealth of successful images that inspired him and fed into his wood engravings and developing interest in lithography. His Newhaven Harbour lithograph was made in 1937 for the Contemporary Lithographs series.

[Paintings, top to bottom, move left to right]

Eric Ravilious

Channel Steamer Leaving Harbour, 1935

Watercolour and pencil on paper

Ravilious often took several weeks or even months to finish a watercolour. However, this one of the steamer SS Rouen captured as it left Newhaven for Dieppe, was completed at the Hope Inn within a day of the initial sketch.

Later in 1940, as an Official War Artist, he returned to Newhaven to paint the coastal defences under very different circumstances. The resulting works, many of which are in the collection of the Imperial War Museum, show how the coastline was fortified against the imminent threat of invasion by sea.

On loan from a Private Collection

Eric Ravilious

James and The Foremost Prince, 1934

Watercolour and pencil on paper

The Sussex downland provided Ravilious with his most direct form of inspiration; however he was also attracted to scenes in which shapes and structures provided strong element of design; harbours and quaysides were therefore natural subjects for him to paint. Ravilious was perhaps further attracted to the scene because John Nash and Edward

Wadsworth, artists and contemporaries highly admired by Ravilious, also found in harbours a fertile ground for paintings.

On loan from a Private Collection

Edward Bawden

September 8.30pm (Newhaven), 1935

Watercolour and pencil on paper

During Bawden and Ravilious' second Newhaven trip in September 1935, there were storms and bad weather, in contrast to the glorious sunshine of their July visit. Ravilious left Newhaven early following a disagreement with his friend, but Bawden stayed on and produced a series of watercolours of the area.

This work was created from the vantage point of Fort Hill looking down at the channel steamers below with their bright lights reflected in the water.

Towner Collection. Acquired 2008, with assistance from The Art Fund, The Heritage Lottery Fund and Friends of the Towner

Edward Bawden

Newhaven Harbour, 1936

Watercolour and pencil on paper

Through working alongside each other on their Newhaven Harbour scenes, Bawden and Ravilious developed their styles more distinctly from each other. The architectural writer J M. Richards, husband of Peggy Angus, noted how Bawden was developing his 'spatial sense' opposed to Ravilious' 'concentration on pattern'.

On loan from a Private Collection

John Piper (1903-1992)

Newhaven, the Castle, 1936

Ink, oil and wash with collage on paper

John Piper visited Newhaven and took with him his portfolio of paper scraps, ink, scissors and glue. Many of Piper's south coast collages drew on accurate details but he would also assemble objects to give an approximate sense of the place—the Castle may have been the Hope Inn where Ravilious stayed. The newspaper pages used on the cliffs of this and other works from the series are from *The New Statesman* and *Nation*, December 1933; the articles referring to the political turmoil in Europe at the time.

Towner Collection. Purchased with the assistance of the Art Fund; a V&A Purchase Grant Fund; Eastbourne Arts Circle; The Spencer Wills Trust; a donation in memory of Helen R Hallier; and additional public donations as part of the John Piper Appeal, September 2011.

[Next wall]

Eric Ravilious

Newhaven Harbour, 1937

Lithograph; ink on paper

In 1936 Ravilious was invited to create a poster-sized lithograph for a new company called Contemporary Lithographs established by artist John Piper and Robert Wellington from Zwemmer Gallery. It was the first lithograph Ravilious made using a previous Newhaven painting as a template. Piper described it as a 'summery kind of picture' while Ravilious ironically declared it an 'Homage to Seurat'.

On loan from a Private Collection

Barnett Freedman (1901-1958)

Chromoworks, 1940

Lithograph; ink on paper

Barnett Freedman, another Royal College of Art graduate and close friend of Ravilious, had become well known for commercial illustration and lithography. Freedman described his love for lithography with its 'immense range and strength of tonality that can be obtained, the clarity and precision of delicate and fine work and the delightful ease of manipulation by the artist'.

Like Ravilious, Freedman served as an Official War Artist. After the war he led the Lyon's tea shop lithographs scheme to revitalise their cafes as well as the homes of post war Britain by offering affordable art to the masses.

Gift of Professor Ian Rogerson. Acquired 2013

[Move to the final room, begin with the painting next to the text panel opposite]

Eric Ravilious

Kettle, Teapot, Breadboard, Matches, also known as Design for embroidery for Dunbar Hay, 1939 Watercolour and pencil on paper

The London-based design shop Dunbar Hay was founded in 1935 by Cecilia Dunbar-Kilburn and Athole Hay, to showcase modern English design. Cecilia recalled 'Edward Bawden and Barnett Freedman were well established. Eric Ravilious was not so well known, but he could design anything and was immensely interested in Dunbar Hay and our ideals'. This work combines the aesthetic of his Wedgwood designs with his observation of domestic objects. It was Ravilious' intention to 'try his hand at textile designing after the war' Cecilia wrote in 1972.

On loan from a Private Collection

[Text panel]

Having tea with Josiah Wedgwood in the Euston Hotel during 1936, Eric Ravilious came away delighted, having secured a commission to work for six weeks a year on Wedgwood ceramic designs. Ravilious believed that 'old Josiah's own patterns are the most perfect pottery designs I've seen', however, he later lamented that 'the family think my beautiful designs above the heads of their public ... to begin with something should be done which is safer and more understandable'. They eventually settled on a design to celebrate Edward VIII's coronation and fifty mugs were produced. Upon King Edward's abdication at the end of 1936, Wedgwood quickly changed 'ER' to 'GR' for the 1937 coronation of George VI.

The first batch, rendered redundant, were sent at Ravilious' request to his friends as Christmas gifts.

Ravilious developed his relationship with Wedgwood

and went on to design several dinner services including Persephone (1936) and Garden (1939). He also designed Travel in 1938, however this only went into production in 1952 after Ravilious' death. The nursery-ware series Alphabet (1937) features many motifs found in his other design and illustration work, whilst Boat Race Day (1938) was inspired by Ravilious and Garwood's time living by the River Thames in Hammersmith and the celebrations that followed the annual boat race.

[Designs on paper, view left to right, top to bottom]

Eric Ravilious

Proposed design for Wedgwood Leaves and Greenhouse,
1936

Pencil and applied paper cut-outs of wood engravings on paper

Towner Collection. Acquired in 1998 with the assistance of the Heritage Lottery Fund, National Art Collections Fund, MGC/V&A Purchase Grant Fund and Friends of the Towner.

Eric Ravilious

Top: Design for Wedgwood 'Afternoon Tea', 1937

Pencil and watercolour on paper

On loan from a Private Collection

Eric Ravilious

Bottom: Design for Wedgwood nurseryware 'Alphabet' mug, 1937

Pencil and watercolour on paper

On loan from a Private Collection

Eric Ravilious and Tirzah Garwood

Top: Six Cups, Proposed design for Wedgwood, 1937

Pencil and applied paper cut-outs of wood engravings on paper

The patterned paper used to create the surface for each cup is the work of Tirzah Garwood, originally designed as end papers (to line the inside of hardback book covers). They are successful as flat designs on paper, however, cannot be produced as the sides of the cup taper and the pattern distorts.

Towner Collection. Acquired in 1998 with the assistance of the Heritage Lottery Fund, National Art Collections Fund, MGC/V&A Purchase Grant Fund and Friends of the Towner.

Eric Ravilious

Bottom: Proposed design for Wedgwood cup and saucer, 1941

Pencil and watercolour on paper

On loan from a Private Collection

Eric Ravilious

Designs for Wedgwood 'Garden' series, 1937

Pencil and applied paper cut-outs on paper

Left & bottom right: On loan from a Private Collection Top right:

Towner Collection. Acquired 2009

Eric Ravilious

Designs for Wedgwood 'Boat Race Day', 1937

Left: Pencil on paper

Middle: Ink on paper

Right: Transfer print on paper

Wedgwood employed the eighteenth- century method of transfer printing to produce ceramics decorated with Ravilious' contemporary designs. Skilled operatives in the factory would engrave his original designs onto copper; the resulting images printed on tissue paper would be fixed to pottery but burnt away in firing, leaving outlines ready to receive colour prior to re-firing. The workers who applied the colour were guided by watercolour versions submitted by Ravilious.

Left & Middle: On loan from a Private Collection

Right: Towner Collection. Acquired 2020

[Ceramics cabinet in the middle of the room, begin at the closest end, middle shelf with the large bowl]

Eric Ravilious

Wedgwood 'Boat Race Day' Bowl, issue 1938, reissue 1975

Queen's Ware with underglaze and onglaze decoration

Ravilious submitted four designs to Josiah Wedgwood in May 1937, who in reply shared his nephew Tom Wedgwood's suggestion that 'it would be more amusing if an additional one were put inside' and that Boat Race - Night 'would be a suitable finish to the race'. In response Ravilious provided a night scene set in Piccadilly Circus before the bowl went into production.

The bequest of Gwen Ledger. Towner Collection. Acquired 2017

[Bottom of ceramics cabinet, underneath the bowl]

Wedgwood 'Piccadilly Circus on Boat Race Night' Design, design and issue 1937-38

Queen's Ware with underglaze and overglaze decoration

Towner Collection. Acquired 2023

[Move round cabinet clockwise to view grey plates]

Wedgwood 'Travel' Design, design 1938, issue 1952

'Winsor' grey earthenware with underglaze and onglaze decoration

Towner Collection. Acquired 2009

[Top, middle and bottom shelves. View the yellow plates]

Wedgwood 'Garden' Design, design 1938, issue 1939

Queen's Ware with underglaze and onglaze decoration

Towner Collection

[Top shelf. View the yellow and blue, cup and saucer]

Wedgwood 'Afternoon Tea' Design, design 1937, issue 1938

'Leigh' bone china, printed black with enamelled common yellow and emerald green

Towner Collection

[Middle and bottom shelves, ceramics in blue and green]

Wedgwood 'Persephone' or 'Harvest Festival' Design, design and issue 1936

Queen's Ware with underglaze and overglaze decoration.

Towner Collection

[End of cabinet, top shelf. View the blue mug then the pink mug]

Wedgwood King Edward VIII Coronation Mug, design and issue 1936.

Queen's Ware with underglaze and overglaze decoration.

Towner Collection. Acquired 1992 & 2017

Wedgwood Queen Elizabeth II Coronation Mug, design 1936,
issue 1952

Queen's Ware with underglaze and overglaze decoration.

Towner Collection

[Shelf below]

Wedgwood 'Alphabet Nurseryware' Design, design and issue
1938 Queen's Ware with underglaze decoration

Towner Collection

[Back wall with monitor. View left to right]

Edward Bawden (1903-1989)

The Boy, Eric Ravilious in his Studio at Redcliffe Road, 1929

Watercolour, pen and ink on paper

While studying at the Royal College of Art, Ravilious, Bawden
and Bliss came up with nicknames for each other and

Ravilious became known as 'The Boy'. In 1928 when he began work on the Morley mural commission Ravilious moved from Eastbourne back to London, taking rooms at 52 Redcliffe Road with Bawden, who was living on the ground floor. This watercolour depicts Ravilious at work on a Morley mural cartoon. Bawden wrote to Bliss: 'The Boy has sent me his Morley College decorations. They are amazing!'

Towner Collection. Acquired 1978

[Text panel]

In November 1927, William Rothenstein, principal of the Royal College of Art, attended the unveiling of Rex Whistler's murals in the Tate Gallery's restaurant. They had been funded by Sir Joseph Duveen and it was rumoured that the wealthy art dealer might be willing to support further public art projects. Upon learning that Morley Working Men and Women's College in North Lambeth was a potential site for new murals,

Rothenstein campaigned for his former RCA students to be considered for the commissions. In June 1928 Ravilious and Bawden were selected to decorate the refreshment room at Morley College, and another of their contemporaries, Charles Mahoney, was chosen to decorate the college concert hall. They began work on their murals that September, earning £1 for each day spent on-site over an 18-month period.

In February 1930 Stanley Baldwin, then leader of the Conservative Party, officiated at the formal unveiling of the redecorated refreshment room showcasing the new murals. This event was the first time Ravilious and Garwood's parents met, ahead of the couple's wedding in July of that year. In October 1940, the college was bombed. Of the almost two-hundred people who had been sheltering in the building at the time, fifty-seven of them died. The mural was completely destroyed.

Eric Ravilious

Morley Mural design, 1928-1930

Watercolour, pencil, pen and ink on paper

This is a design by Ravilious for the murals he painted with Edward Bawden in the refreshment room of Morley College. The college had originally been based at The Old Vic theatre which led to the designs being themed around fantasy and incorporating many Elizabethan plays. The chalk pit and figures in the background of this scene include The Long Man of Wilmington and can be found as earlier motifs in Ravilious designs from 1929 for an almanack. Their replication shows Ravilious bringing touches of Sussex to his various commission.

Towner Collection. Accepted under the Cultural Gifts Scheme by HM Government and allocated to the Towner Eastbourne, 2024

Eric Ravilious

From the 1929 Almanack 'Pisces' March, 1928 (top) and
'Taurus' May, 1928 (bottom)

Wood engraving; ink on paper

Ravilious offered a unique perspective on the zodiac for the 1929 Almanack and merged classical imagery with scenes from the Sussex countryside; here Pisces is represented as a fish with wings flying over a chalk pit. In the illustration for May, a feminised Long Man of Wilmington appears with the bull of Taurus. Ravilious questioned whether the chalk figure of the Long Man was inspired by the male sun god Baldur, suggesting instead that it may have been based on the female goddess for Virgo.

On loan from a Private Collection

Eric Ravilious

Palm Tree, c.1928

Pencil on paper

The placement of this palm tree can be seen in the mural design on the roof of the open stage structure above the Long Man of Wilmington.

On loan from a Private Collection

[Monitor]

The Morley Murals

This film tells the story of the Morley Murals from creation to destruction. Featuring the voice of Anna Maxwell Martin.

Duration 12 minutes

Produced 2017 for Ravilious & Co.

[Paintings to the right of the bench]

Eric Ravilious

Hawser (Rope), 1933

Watercolour and ink on paper

On loan from a Private Collection

Eric Ravilious

'The Stork' at Hammersmith, 1933

Watercolour and pencil on paper

'The Stork' at Hammersmith is likely to have been painted from a view at Linden House on the River Thames— now the headquarters of the London Corinthian Sailing Club and the Sons of the Thames Rowing Club, a short walk from where the Tirzah and Ravilious had taken rooms in Weltje Road.

Ravilious finished this watercolour five days before his solo exhibition opened at Zwemmer's and shortly after his father-in-

law, Colonel Garwood, recorded in his diary: 'I purchased a picture of the Stork for 12 guineas to keep it in the family. It was one of the best'.

Towner Collection. Acquired in 1979 with the assistance of the Victoria & Albert Museum Purchase Grant Fund.

[Text panel]

Eric Ravilious and Tirzah Garwood moved to lodgings at 8 Weltje Road in Hammersmith at the beginning of the 1930s. Overlooking the River Thames, it provided inspiration for a number of his watercolours at this time.

During this period the two enjoyed parties and gatherings with fellow Royal College of Art graduates. The couple joined the celebrations on the day of the Boat Race: the rowing competition between Oxford and Cambridge universities. In late 1937, Ravilious drew on his memories of this annual event

for the 'Boat Race Day' Wedgwood designs, including four images for the outside of the large bowl, as well as the night-time scene of buses and people celebrating at Piccadilly circus which decorates the inside of the bowl; this was suggested by Tom Wedgwood as an addition.

[Move to the library area, begin with the drawings to the left of the wooden panel]

Eric Ravilious

Drawings for Highstreet: Bakers & Confectioners; Hooper & Co Coach Builders; Pharmaceutical Chemist; J. Lamb – Chairs; Bakers & Confectioners; Taylor & Gentleman's Clothing; Toy & Costume Shop; Bicycle Shop; The Brighton, 1936-38

Pencil on paper

John Piper described Ravilious' shop fronts as 'records of a passing beauty' and 'full of present-day

experience'. They present a history of independent shopkeepers at a period when there was renewed interest in Victoriana and a nostalgia for theatrical ornamentation. Many of these shop fronts were based in London. The Brighton was a pub in Camden Town.

On loan from a Private Collection

[Text panel]

High Street began in 1935 as a shared idea of Eric Ravilious and the artist Helen Binyon called an 'Alphabet of Shops'.

Ravilious originally intended that his contribution would be in the form of wood engravings, but after working with the printer Curwen Press he became interested in lithography and decided to make a series of lithographs drawn onto zinc plates. Each picture was printed in four colours using a separate plate for each. In March 1937, Ravilious published three of his

lithographs through the graphic arts magazine *Signature* with a review of their proofs by John Piper.

The architectural writer J. M. Richards (husband of Peggy Angus) wrote engaging texts to accompany Ravilious' images, and it was published in autumn 1938 by Noel Carrington (the brother of Dora Carrington) at Country Life Books, priced at seven shillings and sixpence. Whilst Ravilious was disappointed by some of the resulting images, *High Street* immediately achieved classic status. The lithographic plates for the publication were destroyed when the book's printer Curwen Press was bombed during the Blitz, meaning a lithographic re-print would never be possible, enhancing its rare status.

Eric Ravilious

The Butcher's Shop, c.1937

Watercolour and pencil on paper

The Butcher's Shop was one of the first shops included as front matter for High Street. It was located at Sible Hedingham close to Castle Hedingham in Essex, where Ravilious moved in 1934. Sketching in his local butcher's shop in 1935, Ravilious described how 'the meat and rabbits and pigeons are very nice to draw'. This watercolour and pencil artwork shows the interior, whereas the lithograph at the beginning of High Street shows the front of the shop.

Towner Collection. Acquired in 1998 with the assistance of the Heritage Lottery Fund, National Art Collections Fund, MGC/V&A Purchase Grant Fund and Friends of the Towner

Eric Ravilious

Letter Maker, 1936-37

Lithograph; ink on paper

Letter Maker was one of the works that appeared in the 1937 Signature magazine. This version with deep red colouring was

an early design. It was later printed using darker colours in the publication *High Street*. On 8th November 1936, Ravilious wrote in a letter that he had been drawing an illuminated signs shop in the East End. He wrote that it was 'looking very well and I was glad to have got that for the book. It is a kind of large firework by night, all glowing and sparkling with reflectors like buttons.'

Eric Ravilious

Top: Restaurant and Grill Room, 1937-38

Below: Letter Maker, 1936-37. Preparatory drawing and prints.

Ravilious illustrates the formed letters, arrows and lights in the window. The text by J. M. Richards describes how letter makers replaced the 'old-fashioned sign-writer' and illuminated signs for shops were increasingly popular. The final version of the Grill Room is richly decorated with moulded plaster and patterned tiles. The chef on the left grills, while the chef on the right keeps the meat warmed on a hot-plate and raises up the dish-covers using pulleys.

Eric Ravilious

Naturalist, Furrier, Plumassier, 1938. Lithograph; ink on paper

An early version of this shop front was also included in the 1937 Signature article. In the accompanying text for High Street, Richards describes how 'when a favourite dog dies, the owners sometimes want to have him stuffed, or his skin made into a rug. They go to a naturalist like Mr. Pollard to have this done'. A Plumassier would treat and dye large feathers for hats and fans.

Eric Ravilious

Left: Pharmaceutical Chemist, 1938. Right: Fire Engineer, 1938.

Lithograph; ink on paper

Old-fashioned chemist shops kept 'glass jars full of coloured liquid' in the windows to show what kind of shop it was, and Richards remarked that it was 'appropriate that this drawing should have been made at night' because chemists stayed open late in case people needed medicine. This fire engineer's shop

was found in London. Ravilious depicts the various implements on display: the portable fire-pump; the reels on the shelves for winding hoses; and the red triangular fire extinguishers, which people kept in their houses. The white figure at the back is a complete asbestos suit. On loan from a Private Collection

Tirzah Garwood

Right: Town, 1948. Left: Country, 1948. Oil on canvas

Garwood began to make portraits of local village houses just before she re-married in 1946. The family moved from the countryside in Essex to a cottage in London, but two years later in 1948 she had a recurrence of cancer. With her diagnosis she entered a period of creative fruition and painted oil on canvases such as these Town and Country scenes which she later turned into three- dimensional models. These scenes align to the theatricality of Ravilious' High Street series.

[Move to the back pink wall] [Text panel]

The early 1940s brought tragedy and challenge to Tirzah Garwood when Ravilious lost his life in a plane crash in September 1942 whilst serving in Iceland as an Official War Artist. Breast cancer caused repeated periods of illness and she eventually underwent a mastectomy, all while caring for three young children on her own. In 1944 she moved with the children from the almost uninhabitable Ironbridge Farm to a smaller house in Wethersfield, where she began making captivating relief models of Essex houses in the surrounding villages. Garwood had a brief respite of happiness in 1946 when she married Henry Swanzy, a BBC radio producer and former lodger of Peggy Angus. Together they moved to London, surrounded by friends. In 1948, however, her cancer returned and she became increasingly bedridden. Despite her illness this was an artistically productive period during which she completed a number of enthralling oil paintings. As her condition declined, she moved to a nursing home where she died on 27 March 1951. In 1949 Garwood had

gifted two Ravilious prints to Towner. Alongside the gallery's earlier purchase of his watercolours, her gift paved the way for Towner's ongoing relationship with the Ravilious/Garwood family and helped to shape this important Collection.

Tirzah Garwood

Top: Hornet with Wild Roses, 1950

Bottom: Orchid Hunters in Brazil, 1950. Oil on canvas

These two works were acquired for the Towner Collection in 1951. The following year Garwood's memorial exhibition was held at the Towner. Hornet with Wild Roses holds an ominous atmosphere—its view of a post-war garden shows verdant greenery, honeysuckle and roses visited by insects; the oversized hornet flies defiantly up into a blue sky. Both works demonstrate Garwood's wit and sense of humour and illustrate her curiosity and love of nature. Both Towner Collection. Acquired 1952

Tirzah Garwood

Weewak's Kitten, 1950. Oil on canvas

A folly of children's building blocks arranged by Garwood's daughter Anne sits in a forest of plants and flowers. They are visited by delicate butterflies and behind the building sits a black kitten. In 1951, a critic at the BBC described how Garwood's pictures 'evoke a sense of security and comfort' but added that 'the sinister head of a kitten - larger, horribly larger than the house' reveals 'the deceptiveness - and so the fascination - of Tirzah Garwood'.

Tirzah Garwood

Prehistoric Encounter, 1950. Oil on canvas

In the summer of 1950, Garwood moved to a nursing home in Essex as she needed full-time care. Her second husband Henry Swanzey described in his diary in June: 'There was an orange-yellow frog she wanted to draw, and she and Anne [her daughter] spent half an hour rounding it up in a box hedge. Her eyes had the

intense and concentrated expression I have seen sometimes when she is painting, an absorption I have seen in no other human creature.' Swanzy had also bought her a tortoise in Colchester and Garwood depicted them meeting under the moon in between prehistoric mare's tail plants.

[Turn to the blue wall beside the library shelves]

Tirzah Garwood

Vegetable Garden, c.1933. Needlework wool embroidery

Despite favourable reviews of her wood engravings, Garwood created them in the shadow of Ravilious during the 1930s and was enlisted to contribute to Ravilious's work, including working on murals at Midland Hotel, Morecambe in 1933. At home she carried out needlework and embroidery and became an accomplished seamstress. This is one of only two surviving pieces of embroidery that Garwood produced. In this vegetable garden scene she shows off her prowess for depicting figures in movement and draws on

pastoral domestic themes that would resurge in her later oil paintings.

[Inside the plinth as you leave the library]

Tirzah Garwood (featuring Eric Ravilious)

Scrapbook, c.1947-49. Featuring; collage; drawing; painting

Garwood's scrapbook has her own marbled papers stuck into it pasted over with firework illustrations. It is filled with Valentine's cards, and pictures of butterflies as well as artworks by artist friends including Edward Bawden, Helen Binyon and her husband Ravilious. She loved 'the charming distortions of perspective and proportion' in collage work. Her son John was born in mid-1935 and she wrote to Diana Low in 1936, 'I always regret that I stopped working because it is difficult with a house to think about'. Making the scrapbook was her creative outlet during a period of domesticity and being a mother. On loan from a Private Collection