

Paintings List – The Morning Room

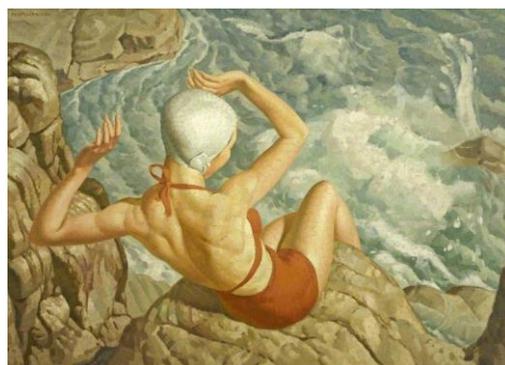
***Spray*, 1940**

Harold Williamson (1898-1972)

Oil on canvas

Harold Williamson was Painting Master at Bournemouth College of Art from 1926 to 1947. *Spray* was exhibited at the Royal Academy in 1940. The museum bought it because of the artist's local connection. Williamson used his daughter and her friends as models for his paintings. Correspondence files from the 1990s reveal that the model in this painting was living in Christchurch. Her name and current whereabouts, however, remain a mystery.

BORGM 02377



***The Mannequin*, before 1938**

Andreas Carse (1876-1938)

Oil on canvas

This painting is set in the 1920s or early 1930s, showing a fashion show taking place in a department store restaurant. Elegant models pose in their fabulous gowns, some stop enjoy the show whilst other exhausted shoppers focus on a much-needed cup of tea.



Andreas Carse's work features in many children's storybooks. He also decorated the First-Class Dining Room on the ship, R.M.S. Queen Mary.

BORGM 00439

***The Bather*, around 1930**

Thomas Ronaldson (1881-1942)

Oil on canvas

Thomas Ronaldson studied in Edinburgh and Paris. The model's hairstyle indicates that this painting dates from the late 1920s or early 1930s. By this period, it was no longer necessary for artists to disguise a nude with a classical theme.



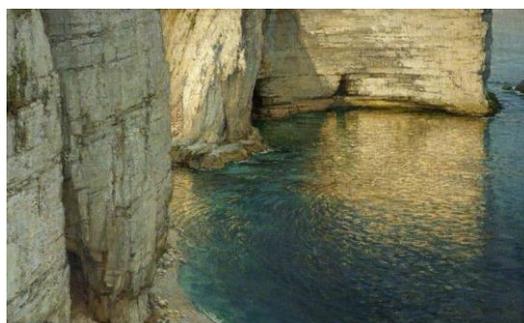
BORGM 01890

***Cliff End Studland, Dorset*, 1909-1910**

Harry van der Weyden (1868-1956)

Oil on paper on board

Harry van der Weyden was born in Boston, Massachusetts, but trained at the Slade School of Art in London and joined the Académie Julian in Paris. His bright coloured palette and reductive stylised technique were influenced by French Impressionism and the Bloomsbury group. This work depicts an extensive view of Standfast Point in Studland.



BORGM 02159

War Profiteers, 1917

Christopher Nevinson (1889-1946)

Oil on canvas

As a committed pacifist, Christopher Nevinson refused to sign up for active duty during the First World War. Instead, he volunteered for the Red Cross and later joined the Royal Army Medical Corps. Working on the battlefields meant Nevinson witnessed the horror and futility of war. In the *War Profiteers* he condemns those who remained at home turning war to their advantage. The painting depicts a mother and daughter, dressed in their finery for a grand social event. Their harsh facial features reflect Nevinson's distaste for such revellers and opportunists.



BORGM 01631

The Happy Family, 1924

William Roberts (1895-1980)

Oil on canvas

William Roberts was inspired by his observations of everyday life. This vibrant painting depicts three generations of a family playing in a park. Despite the light-hearted subject matter, the grimacing faces and angular forms create a feeling of unease.



BORGM 01879

Capri Girl with Flowers, around 1878

Sophie Anderson (1823-1903)

Oil on canvas



Originally born in Paris, Sophie Anderson lived and studied in both America and England. Due to ill health, she moved to the Isle of Capri, Italy, in 1878. It was here that she was inspired to paint *Capri Girl with Flowers*. We believe that Merton specifically chose this picture to be set into the overmantle in the Morning Room. He then commissioned a local carpentry firm, 'William Mabey & Sons', to make the ornate framing.

BORGM 00114

The Morning Room Ceiling, 1949

Anna Zinkeisen (1901-1976)

Oil on canvas

In 1943, the original Morning Room ceiling was destroyed by a German bomb which exploded along the East Cliff. In 1948, Anna Zinkeisen was commissioned to produce a new design. Her painting features Greek gods and goddesses on Mount Olympus. Zinkeisen painted the ceiling in sections at her studio in Kensington, London. The sections were fixed to the ceiling by a wooden framework. If you look closely, the joins are still visible.