Theyre Lee-Elliott - Costume Design for a King

Theyre Lee-Elliott

Sold



REF: 3199

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Description

THEYRE LEE-ELLIOTT(1903-1988)
Costume Design for a King
Signed and dated l.r.: Lee Elliott 72Watercolour and bodycolourFramed
75 by 65 cm.; 29 ½ by 25 ½ in.(frame size 87.5 by 76 cm., 34.5 by 30 in.)
David Lee Theyre Elliott was born in Lewes, Sussex. After Winchester he read Theology at Magdalene College, Cambridge, where he was high-jump champion, played lawn tennis for the University and table tennis for England. After Cambridge he moved to London and attended the Central School of Arts and Crafts (1925-27), before going on to the Slade School of Art. He was a noted graphic designer, particularly of posters for such companies as Imperial Airways, Southern Railways and the General Post Office. For Imperial Airways he designed the Art Deco Speedbird logo in 1932 and they continued to use the emblem until 1985, throughout its reforming as BOAC and eventually as British Airways. For the General Post Office he famously designed the Airmail Wings.
Just before the war Lee-Elliott became involved painting the scenery and backdrops at Sadler's Wells, painting the dancers in his spare time and in 1937 held his first exhibiotn at Sadlers Wells Theatre in aid of the Ballet Benevolent Fund. It was followed by similar exhibitions in San Francisco and Hollywood. In 1947 he published Paintings of the Ballet. He had several one-man exhibiions both abroad and in London at the Redfern Gallery and Thackery Gallery. After a serious illness in the mid 1950s he painted a series of powerfully Expressionist religious pictures and in 1965 he was chosen to contribute three works to the British section at the International Exhibition of Religious Art held at the Musee de-Art Modern, Paris.
In later life he became reclusive, living his last years in Sloane Avenue, Chelsea. After his death a retrospective exhibition was held at the Chelsea Arts Club. The Victoria & Albert Museum hold a large collection of his theatre designs and commercial work including his gouache of Alan Carter as Harlequin in Frederick Ashton's ballet Harlequin in the Street. His Crucified Tree Form – The Agony (1959) is in the collection of Oxford Brooks University.