



Set Of Peter Pan Nursery Friezes

John Hassall

£2,200



REF: 32041

Height: 27 cm (10.6")

Width: 73 cm (28.7")

Framed Height: 36 cm (14.2")

Framed Width: 80.5 cm (31.7")

Framed Depth: 80.5 cm (31.7")

Description

Five Colourful John Hassall Peter Pan Friezes.

A charming and increasingly scarce collection of five original chromolithographic Peter Pan friezes (from the Rare Set of Six), illustrated by the celebrated British artist John Hassall. This group comprises five of the original six panels produced to capitalise on the phenomenal success of J. M. Barrie's Peter Pan, which became an overnight sensation following its 1904 debut. The missing panel from the complete set is "At the Tops of the Trees."

The five surviving scenes included here are: The Arrival of Peter Pan, The Pillow Dance, The Building of the House, The Defeat of the Pirates and The Approach of the Indians.

Created by one of the leading illustrators of the early twentieth century, these colourful panels were designed by John Hassall, best remembered today as the artist behind the iconic "Skegness is SO Bracing" poster featuring The Jolly Fisherman, one of the most famous and enduring British advertising images ever produced. Commissioned by the Great Northern Railway in 1908, the poster helped establish Skegness as a premier seaside destination and remains synonymous with the town today.

Hassall was a pioneer of decorative nursery art and, from 1900 onwards, designed a range of highly successful nursery wallpaper friezes and children's prints for Laurence & Bullen of Covent Garden. Sold through Liberty's and other prestigious retailers, these decorative works helped establish his reputation as a leading illustrator of childhood subjects. The Peter Pan series reflects this experience, with its bold colours, simplified forms and decorative style closely related to the nursery friezes of his friend and fellow Chelsea Arts Club member, Cecil Aldin.

Hassall was closely involved with the original Peter Pan production, designing the official theatre poster and programme cover, while these large-format panels were marketed as decorative nursery pictures. A particularly appealing detail appears in The Arrival of Peter Pan, where the children's bedroom is adorned with examples of Hassall's own nursery pictures and friezes, along with a couple designs of Aldin's, 'Mother Duck' and 'A hunting We Will Go'.

Rarely encountered together, these five panels represent a substantial portion of Hassall's sought-after Peter Pan series and offer a wonderful combination of literary, theatrical and illustration history by one of Britain's most influential and recognisable illustrators.