

“Damn The War!”





# “Damn The War!”

IMAGES OF THE FIRST AND SECOND WORLD WARS

L I S S

F I N E

A R T



Dean Cornwell, *Functions of Combat; Service of Supply*, circa 1945, detail (see cats. 60–74).

## INTRODUCTION

The Imperial War Museum has one of the greatest collections of twentieth-century British art. The 2000 paintings reproduced in the recently published *Oil Paintings in Public Ownership in the Imperial War Museum* (ed. Andrew Ellis and Sonia Roe, London 2006) are fascinating, not only for their consistently high quality, but also for the fact that the majority of the names of the artists included are unfamiliar.

The vast majority of works produced by the Official War Artists, in both World Wars, were owned by the governments who commissioned them. Outside public collections, works depicting the two Wars are relatively rare. Many of the paintings in this catalogue are studies for works in the Imperial War Museum (see Henry Tonks, no. 17; Mervyn Peake, no. 52; John Edgar Platt, no. 44; Charles Cundall, no. 42; Eric Ravilious, no. 36). Official War Artists did not, however, have a monopoly on depictions of war, as is emphatically demonstrated here by the works of conscientious objectors such as Joseph Edward Southall (no. 10), Percy Horton (no. 9), Ernest Procter (no. 22) and John Minton (no. 37), as well as many others not constrained by government commissions.

Artists provide a powerful insight into the events of war through their particular way of seeing the world. Photographs, film, stories and documents record the reality of war, but through art the sensual and emotional aspects of the experiences of war are most effectively realised. In 1943, Eric Newton, an artist and critic, explained that the 'camera cannot interpret, and a war so epic in its scope by land, sea and air, and so detailed and complex in its mechanism, requires interpreting (by artists) as well as recording' (in Brian Foss, *War Paint: Art, War, State and Identity in Britain 1939–1945*, London and New Haven 2007, p. 20).

Each war had its own art scheme: during the First World War, the British War Memorials Committee was established, which sought to create a memorial to the Great War through paintings and sculpture commissioned from the leading artists of the day. At the outbreak of the Second World War, the Ministry of Information established the War Artists' Advisory Committee along the lines of its First World War predecessor.

The paintings produced during both Wars represented a new departure: the aim was no longer to produce eulogies to heroic military leaders and national triumphs. Rather, artists sought to portray the impact of war on society as a whole, in battle and on the home front, their body of work providing a unique portrait of a nation in bloody conflict and social upheaval. The artists of both Wars adapted and directed their work towards national needs, recognising the importance of recording as well as responding to the events and individuals around them, often taking huge risks to create their works. Some paid with their lives. Eric Ravilious's death in 1942 was one of the great tragedies of the War Artists schemes.

The directness of the eye-witness response to the events of war is one of the great strengths of the war paintings. More than half of the artists in this catalogue actively served in the wars they depicted.

Many of the paintings have a specific historical significance. Lt. Richard Barrett Talbot's painting, *A German Pilot taking Aerial Reconnaissance Photographs over the Western Front*, 1917 (no. 12) is a remarkable record of the early uses of aerial photography in warfare. W.A. Richards' *HMS Ramillies as she appeared in September 1917, when serving with the First Division of the First Battle Squadron of the Grand Fleet* (no. 13) gives a rare account of an early and short-lived stage in the development of Dazzle camouflage. Frank Potter's *Fire Watcher* (no. 51) records the stirrup pumps, buckets and barrage balloons that were essential weapons in the battle against incendiary devices. Robert Sargent Austin depicts a *Bomb Trolley* (no. 54); John Edgar Platt shows a passing mine-sweeper in his work of 1942 (no. 44). Such motifs were all part of a bizarre new vocabulary that the war brought to the artists' visual repertoire. For all the agony and sadness that the havoc of war brought, there was an undeniable artistic flowering that came from the wreckage. Alan Sorrell's *Cavern in the Clouds* (no. 56) and Cecil Stephenson's *End of a Doodlebug, Hampstead Heath* (no. 57) come out of the English pastoral tradition, uninterrupted since the time of Samuel Palmer.

War often induced rapid social change. Charles Mahoney's *Gas Mask Drill*, depicting children wearing gas masks (nos. 29–31), provides a poignant reminder of the impact of the war on everyday life and especially the lives of children. *Royal Fire Corps Woman Dispatch Rider*, circa 1917 (no. 11), is a reminder of the changing role of women, a point made even more graphically in the twelve drawings by Rudolph Ihlee of wartime production at the Westwood Works in 1918 (no. 15), which show women operating cranes and working alongside their male counterparts.

In both Wars, images of the factory, and citizens as manufacturers, sought to



Alan Sorrell (1904–1974)  
*A Land Fit for Heroes*, 1936,  
detail (cat. 26).

record the importance of the war effort at home, as seen in Ihlee's depictions of the Westwood Works (no. 15), Doris Zinkiezen's *Fulling process for the cleaning and whitening of wool* (no. 32), Mervyn Peake's *Glass-blowers producing cathode-ray tubes for radar use* (no. 52) and Frank Oldham's depiction of chemical manufacturers (nos. 34–35).

Many of the pictures that were produced in the period between the Wars have an underlying sense of tension: contrast the despair of Alan Sorrell's *A Land Fit for Heroes* (no. 26) with the steely optimism of Marjorie Hayes' *Wings Over the World* (no. 28), produced within a few years of each other.

During the Second World War, there was general public support for the war, particularly from artists who valued the liberal cultural values of the British, as opposed to the controlled and centralised aesthetic of the Nazi Regime. Many of the paintings of the First World War are, by contrast, more confrontational, critical and violent than those of the Second: Frank Brangwyn's harrowing First World War woodcuts, *Damn the War*, *Horresco* and *The Fire* (nos. 19–21), reveal the true horrors of war – the dead and wounded, the grieving parents – and his poster design for London Transport (no. 7) was described as 'a story of broken ties, patriotism, heroism, vandalism and tragedy' (Alfred Yockney in *The Studio*, January 1915). War art flourished in the twentieth century precisely



Charles Cundall (1890–1971)  
*St Paul's and London from the Thames, during the Blitz, 1943*, detail (cat. 55).

because objection to war became acceptable and mainstream.

Henry Tonks' depiction of a wounded soldier of 1918 (no. 17) raises his fingers in a defiant anti-war gesture. The sharp angles in R.A. Wilson's *Soldiers* of 1917 (no. 14) brutalise the image of war. Yet there was a full range of opinion and expression: within a year of these paintings Charles Sims had produced *The Stork* (no. 8), an allegory of Peace that refers back to an earlier tradition.

This underlying difference between the approach of the artists of the First and Second World Wars is revealed in the paintings of the Blitz. The physical and emotional impact of the Blitz, which comprised 130 nights of raids, beginning in September 1940, with almost 44,000 people, mainly civilians, losing their lives, was high on the list of subjects important to the War Artists' Advisory Committee. Artists, however, rarely depicted the dead and wounded, using instead architectural damage as a visual metaphor for the unseen bodies of the former inhabitants. Numerous depictions of the Blitz show the dome of St Paul's, unscathed but surrounded by smoke and fire, a symbol of the nation's indomitable spirit; see the works by Charles Cundall (no. 55), Frank Potter (no. 51) and Denis George Wells (nos. 48–49).

The pictures reproduced in this catalogue capture the breadth of experience of civilian and military life, the national mood at home and the contrasting and varied responses to the two World Wars. They also provide a fascinating cross-section of artistic practice during two of the most critical periods in twentieth-century British history.

Sacha Llewellyn, Paul Liss



Front page of the *Daily Mail*, 31 December 1940, showing Herbert Mason's photograph of St Paul's Cathedral emerging from the night-time Blitz of 29 December 1940.

## ACKNOWLEDGEMENTS

Paul Atterbury  
Rachel Austin  
Michael Barker  
Norman Boyd  
David Buckman  
Elizabeth Bulkeley  
Jonathan Clark  
David and Judith Cohen  
Andrew Cormack, Keeper of Art, RAF Museum, Hendon  
Simon Grant  
Geoff Hassell  
Libby Horner  
Marjorie Guthrie  
Stanley Lewis  
David Maes  
Robert Miller  
John Monnington  
Harry Moore-Gwyn  
Rachel Moss  
Noel Oddy  
Mary Scott  
Christine Sheppard  
Peyton Skipwith  
Iain Smedley  
Richard Sorrell  
Anthony Thompson  
Peter Till  
Ray Ward  
Grant M. Waters  
Christopher Whittick

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EDWARD BAWDEN 39  
REGINALD OTTO BELL 27  
ALBERT DE BELLEROUCHE 23  
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**World War One**



CAT. I

FRANK BRANGWYN (1867–1956)

*Stretcher Bearers*, circa 1915

Original Lawrence's woodblock, end-grain boxwood, mounted with a woodcut to the reverse, printed posthumously from the block by David Maes.

2 x 5 $\frac{7}{8}$  in. (5 x 14.7 cm)

Provenance: Ct. William de Belleroye; private collection since 1968.

Literature: Walter Shaw Sparrow, *Prints and Drawings by Frank Brangwyn*, John Lane, London, 1919, illus. p. 50; Dominique Marechal, *Collectie Frank Brangwyn*, Bruges 1987, illus. p. 266 (inv. 0.824.III).

This woodblock of soldiers bearing a comrade on a stretcher is similar in design to the series of war stamps that Brangwyn designed in aid of the Red Cross. A woodcut from this block is in the collection of the Brangwyn Museum in Bruges, titled *The Wounded Men*.

*Stretcher Bearers* is W4737 in Libby Horner's forthcoming catalogue raisonné.

Working party walking up  
Trenches, © Imperial War  
Museum/E.T. Archive.





CAT. 2

ARTHUR JAMES WEATHERALL  
BURGESS (1879–1956)

*HMS Mersey and Severn firing on SMS Konigsberg,  
for Deeds That Thrill The Empire, circa 1915*

Signed

Gouache on card, grisaille

17 x 11½ in. (43.2 x 29.3 cm)

Literature: *Deeds That Thrill The Empire*, Hutchinson, London 1915, p. 71.

This gouache was produced for *Deeds That Thrill the Empire: True Stories of the Most Glorious Acts of Heroism of the Empire's Soldiers and Sailors During the Great War*, which was published by Hutchinson in instalments throughout the First World War. It shows a land plane directing the fire of HMS *Mersey* and *Severn* on the German Cruiser SMS *Konigsberg* in the Rufigi Delta in July 1915. SMS *Konigsberg* was reduced to a wreck during this battle.

Arthur James Weatherall Burgess RI was appointed Official Naval Artist for the Commonwealth of Australia in 1918.





CAT. 3

RAYMOND SHEPPARD (1913–1958)

*St Pauls Under Attack from Zeppelin LZ-38 1915*

Extensively inscribed with printing instructions

Pen and ink on board prepared with gesso

9½ x 7⅞ in. (24 x 20 cm)

Provenance: Christine Sheppard, the artist's daughter.

Literature: 'Warneford, VC', in *Lilliput*, March 1957, pp. 20–7.

This illustration, from 1957, was commissioned by *Lilliput*, a small-format British monthly magazine of humour, short stories, photographs and the arts, founded in 1937 by the photojournalist Stefan Lorant. The illustration records an important event in the First World War, when on 31 May 1915, the LZ-38 became the first Zeppelin to bomb London: 'we can still feel a macabre horror over the picture of a pencil-slim object slow-moving in the night-dark, licked by searchlights, seemingly immune to gunfire, slipping incredible death from its belly before gliding unharmed away' (*Lilliput*).

Raymond Sheppard served with the Royal Air Force photographic section from 1939–45.





CAT. 4

RAYMOND SHEPPARD (1913–1958)

*Morane Saulnier no. 3253 piloted by Reginald Alexander John Warneford attacking Zeppelin LZ-37, north of Ostend 1915*

Pen and ink on board prepared with gesso

11 x 11 in. (28 x 28 cm)

Provenance: Christine Sheppard, the artist's daughter.

Literature: 'Warneford, VC', in *Lilliput*, March 1957, pp. 20–7.

CAT. 5

RAYMOND SHEPPARD (1913–1958)

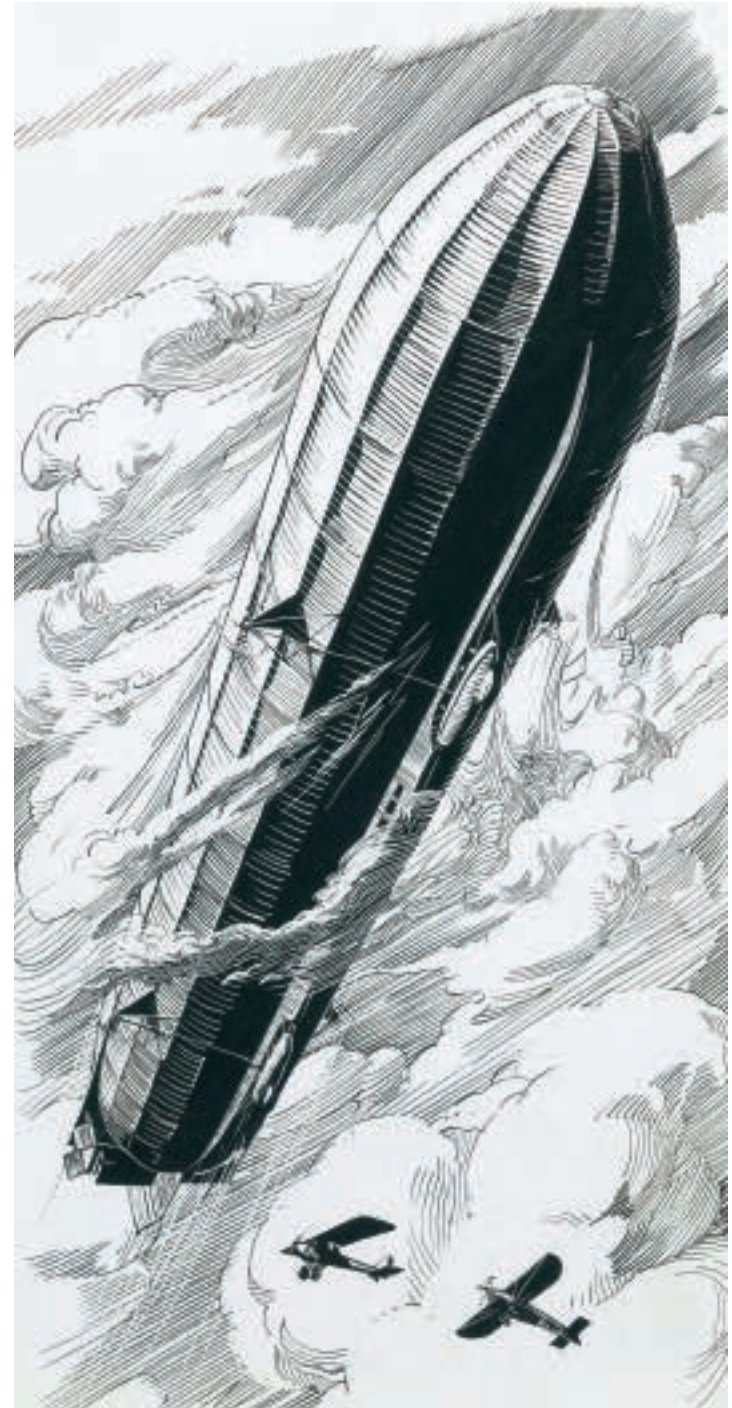
*Reginald Alexander John Warneford and Squadron Commander Spenser Grey attacking Zeppelin LZ-39, east of Dunkirk 1915*

Pen and ink on board prepared with gesso

13¾ x 7⅞ in. (35 x 20 cm)

Provenance: Christine Sheppard, the artist's daughter.

Literature: 'Warneford, VC', in *Lilliput*, March 1957, pp. 20–7.





CAT. 6

## FRENCH SCHOOL

### *Le Coin de L'Etat Major, Côté de la Rue, 1915*

Signed indistinctly, dated '10th February 1915' and inscribed with title  
Pencil with white highlights on brown paper; 9¾ x 12¾ in. (24.7 x 32.4 cm)

This drawing depicts a German P.O.W. camp for French officers, with their names marked on the bedheads. It is interesting to note that certain luxuries, including bottles of wine, have been accorded to the French prisoners; such privileges would have been less likely as the war progressed.

A German soldier, visiting Zossen P.O.W. camp in 1915, described the French prisoners as being of 'every sort of training and temperament, swept here like dust by the war into common anonymity. We saw Frenchmen sorting mail in the post-office, painting signs for streets, making blankets out of pasted-together newspapers – everywhere they were treated as intelligent men to whom favors could be granted. And, of course, there was this difference between the French and English of the early weeks of the war – the French army is one of universal conscription like the German, and business men and farmers, writers, singers, and painters were lumped in together.' (Extract taken from *Des Deutschen Volkes Kriegstagebuch, On Visiting Zossen POW Camp, 1915*).

The Germans held 2.5 million prisoners during the Great War.



CAT. 7

## FRANK BRANGWYN (1867–1956)

### *War: To Arms Citizens of the Empire*, 1915

Unique lithographic proof without lettering, hand coloured by Brangwyn  
25¾ × 22⅝ in. (65.5 × 57.5 cm)

Provenance: Gordon Anderson; Hilary Gerrish; private collection.

Exhibited: *Frank Brangwyn, A Mission To Decorate Life*, The Fine Art Society, 2006 (no. 144).

Literature: Libby Horner, *Frank Brangwyn, A Mission to Decorate Life*, exh. cat., The Fine Art Society/Liss Fine Art, London, 2006, p. 140.

*War: To Arms Citizens of the Empire*, 1915, was commissioned by Frank Pick of the London Underground. It was a modified version of a poster entitled *Britain's Call to Arms*, 1914, which Brangwyn had offered free of charge to the Parliamentary Recruiting Committee (PRC), but had been rejected as being too stark in its portrayal of death and destruction. In 1915, Alfred Yockney praised the original poster: 'This fine design makes a powerful appeal and it forms an epitome of war. It is a subject-picture if ever there was one and gives us a story of broken ties, patriotism, heroism, vandalism and tragedy' ('Some Recent London Posters', *The Studio*, January 1915).

Although Brangwyn produced more than eighty poster designs during the First World War, he was not an Official War Artist. The inspiration for the compositions and details of the posters came from his memories of the Messina earthquake, news agency photographs and the daily illustrations of destruction that appeared in *The Times*, together with loans of German and British uniforms and guns from the Imperial War Museum and the United States Naval authorities. In 1948, Brangwyn reminisced that he had 'always questioned the value of these propaganda posters. And yet I heard that, at the time of my U.S.A. one, a nephew of mine living in America joined the navy after seeing my poster – and, poor chap, he was the first American naval casualty of the war' (Brangwyn in William de Belleruche, *Brangwyn's Pilgrimage*, Chapman and Hall, London, 1948, p. 196).



Brangwyn posing as a soldier;  
Ditchling, c.1939.





CAT. 8

## CHARLES SIMS (1873–1928)

### *The Stork that Brought the Olive Branch*, circa 1916

Signed, with artist's label on reverse

Tempera on canvas

27½ x 36¼ in. (70 x 92 cm)

Provenance: The Carroll Gallery; Christie's, 9 June 1988 (lot 32).

Literature: *Charles Sims, Picture Making*, London 1934, pp. 120–2, 129, plates 30–6.

This painting is a wartime allegory of peace (symbolised by the olive branch) and renewal (symbolised by the stork).

The First World War was a traumatic experience for Charles Sims: his eldest son was killed at the beginning of the war and he was horrified at what he witnessed in France when he was sent there in 1918 as an Official War Artist. The rugged landscape is typical of all his war images (see *The Old German Front Line, Arras*, 1916, Imperial War Museum, IWM ART 2282).



CAT. 9

PERCY HORTON (1897–1970)

*Portrait of a Private, 1916*

Signed and dated

Watercolour over charcoal

10 × 14¾ in. (25.5 × 37½ cm)

Percy Horton's training as an artist was interrupted by two years' imprisonment as a conscientious objector during the First World War; he was sentenced to hard labour for refusal to wear his uniform. Until the end of July 1916 he was under arrest at the depot of his regiment – the Royal Fusiliers 29th Division – at Chichester. On 1 August he arrived in Edinburgh, where he was committed to Calton Jail, initially for thirteen weeks' solitary confinement. The First World War had had a profound effect on the Horton family: Percy's brother Harry was gassed, wounded and shell-shocked in the course of his service in Italy and France with the West Kent Regiment.

At the end of 1917, writing to his father from Edinburgh Royal Infirmary, he observed: 'my portraits are very popular. Everyone wants to have one and they pose so patiently.' Horton seems to have been deprived of paper and pencil on his arrival in Edinburgh, and it seems likely that this sketch was made while the regiment was still at Chichester.



CAT. 10

## JOSEPH EDWARD SOUTHALL

(1861–1944)

Five sketchbook sheets, circa 1916

Variouly signed and inscribed:

*'Come Out of That' – John Bull threatening the anti-conscriptionists*

*'More Taxes for the Poor! More Riches for the Rich'*

*Appeal Tribunal 30.iii.1916 – J S Taylor, Pritchett and Geo. Ryder*

*'To Fight against German Militarism', London 10.iv.1916*

*Sheet of Studies 22.vii.1916 – Geo. Lansbury, Hon Bertrand Russell and F.W. Jowett MP*

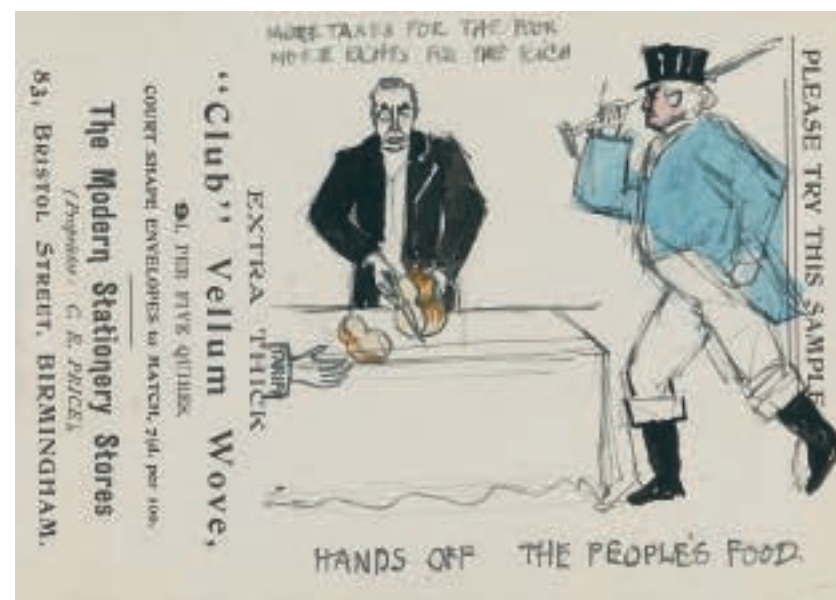
Pencil and watercolour

4½ × 6¾ in. (11.4 × 17.2 cm)

Provenance: Estate of Mrs A.E. Southall; Mrs Elizabeth Baker; Mr and Mrs Peyton Skipwith.

Southall came from distinguished Quaker and Chartist stock, and was involved in radical politics in Birmingham from the mid-1890s. He was an ardent pacifist, serving for many years as Chairman of the Independent Labour Party, although he was expelled from the official Labour Party for supporting a Communist against Sir Austen Chamberlain. In one of his sketchbooks for 1913 he defined what he regarded as the three greatest evils threatening Europe at the time: 'The military system, the factory system and the clerical system.' With the advent of war in 1914 he set about fighting these through his art, denouncing jingoism, lampooning John Bull, and caricaturing the military as well as the tribunals set up to hear the cases of conscientious objectors. Many of these satirical cartoons were published in pamphlet form, the most famous being *The Obliterator* (1918), which sarcastically proclaimed that it was 'supplied impartially to all civilised Governments and has given entire satisfaction. It is guaranteed to leave nothing standing and nothing breathing'. In addition to attacking the system through pen and pencil he attended many pacifist and other left-wing meetings, always with sketchbook to hand. Whilst participating in the debate, he would quietly observe and draw those with whom he shared the platform, as in the case of the present sheet with its neat studies of George Lansbury, Bertrand Russell and F.W. Jowett. Southall's war was a war against War. (For an extended account of Southall's political and pacifist views, see George Breeze, 'Joseph Southall and the Pursuit of Peace', in *Sixty Works by Joseph Southall, 1861–1944*, exh. cat., Fortunoff Collection, Fine Art Society, London, 2005.)

We are grateful to Peyton Skipwith for the above catalogue note.





CAT. 11

## ENGLISH SCHOOL

*Royal Fire Corps Woman Dispatch Rider, circa 1917*

Signed indistinctly

Lithographic print and watercolour on silk

6½ x 5¼ in. (16.5 x 13.4 cm)

This lithograph depicts a member of the Women's Auxiliary Air Corps (WAAC) attached to the Royal Flying Corps, as indicated by the RFC cap badge and shoulder titles. Women began to be enlisted in the WAAC in 1916, and by 1917 the Royal Flying Corps had all-female companies, who lived at home and worked in their nearest RFC Unit.

The use of motorcycles by the armed forces began to come into use during the First World War. One of the more exciting job categories open to women during the war was working as dispatch riders, often making journeys at night, on poor roads and using only acetylene lighting.

An identical print is in the collection of the National Army Museum.



CAT. 12

LT. RICHARD BARRETT  
TALBOT KELLY (1896–1971)

*A German Pilot taking Aerial Reconnaissance  
Photographs over the Western Front, 1917*

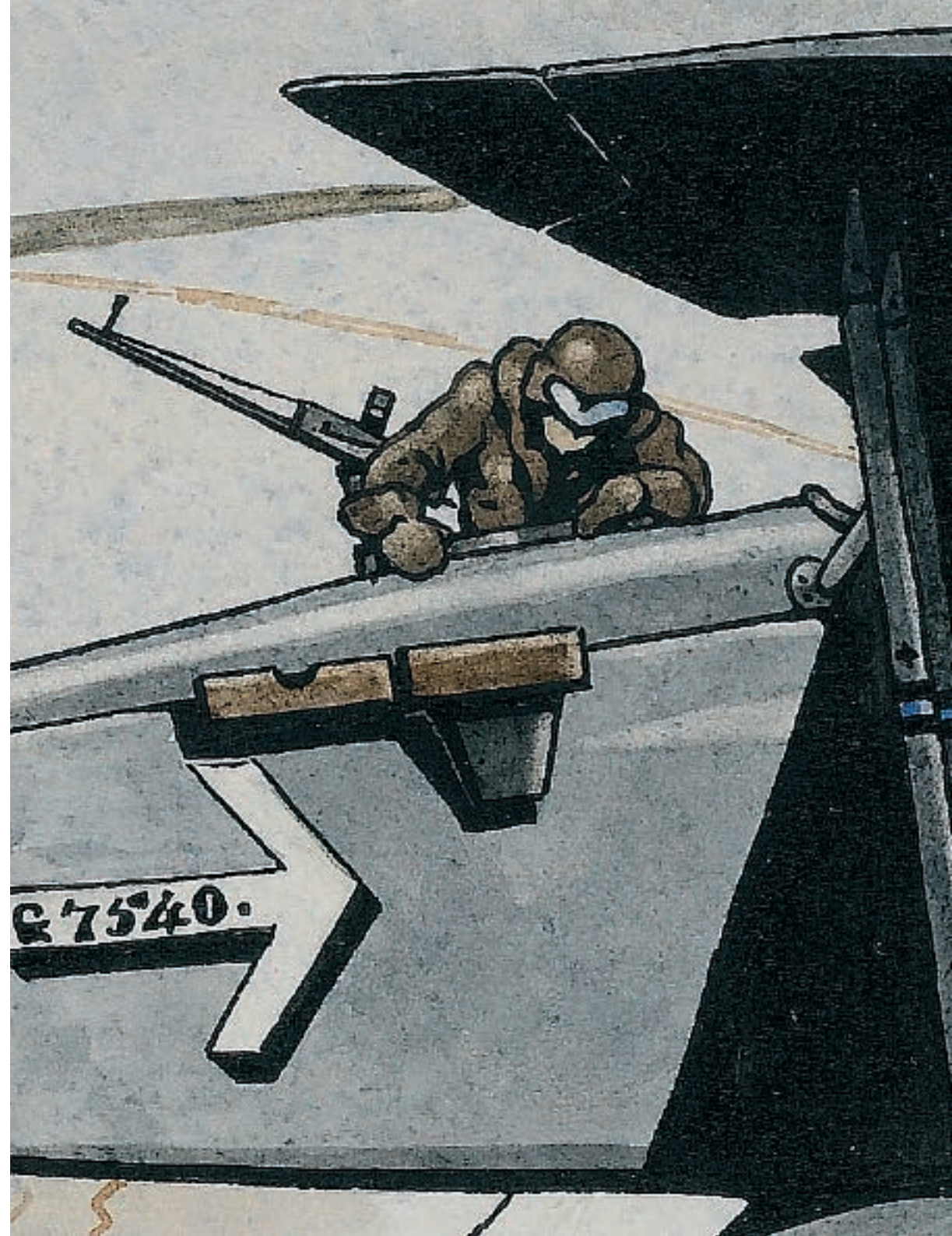
Pen and ink and watercolour  
11 × 15 in. (28 × 38.7 cm)

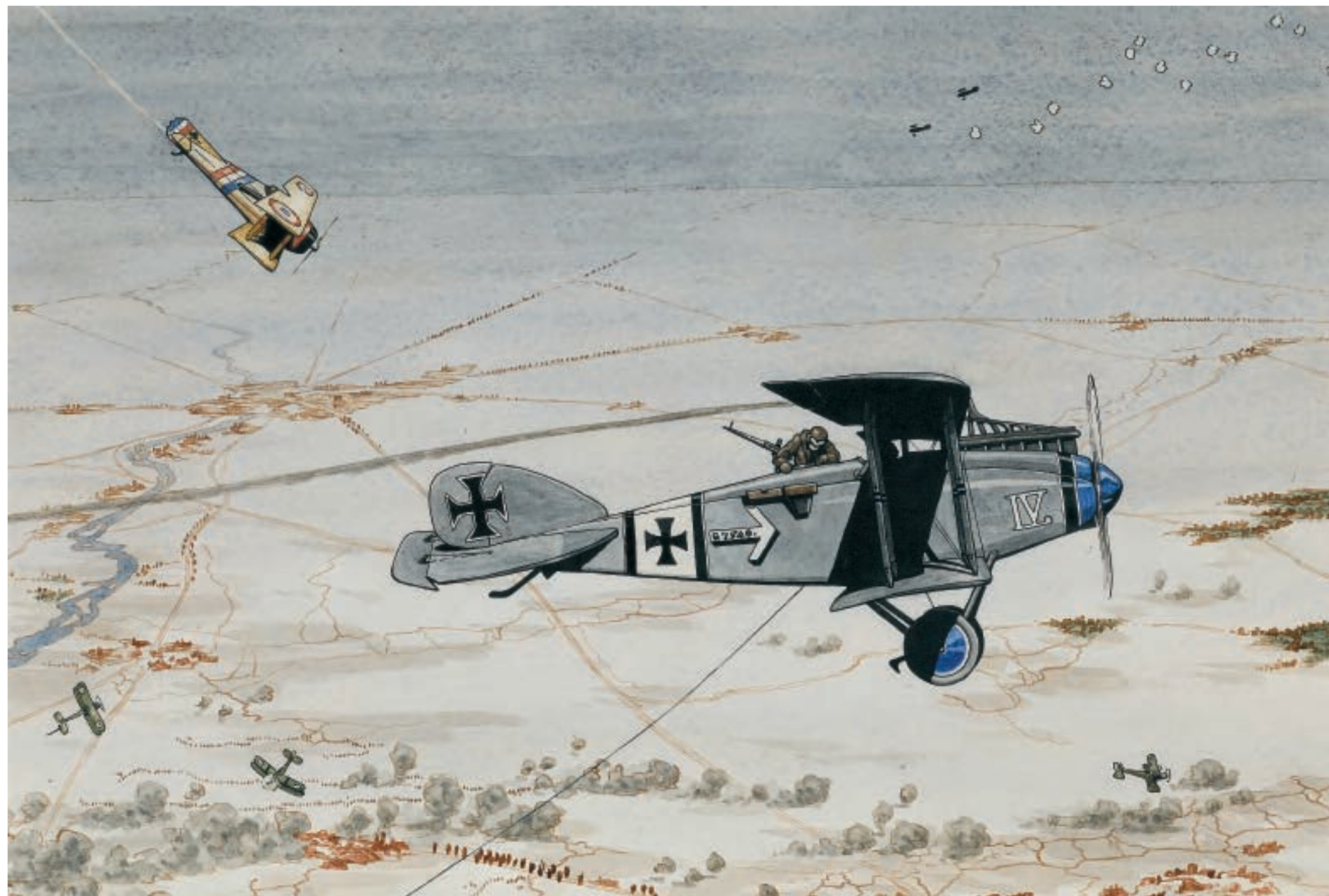
This remarkable image records a French Spad attacking a German Army Air Service Albatros C.X. Artillery Cooperation and Reconnaissance machine. The German pilot, who is taking reconnaissance photographs with a camera fixed on to the side of the plane, appears unaware that he is about to be attacked.

One of the many innovations of the First World War was the use of aircraft for reconnaissance purposes. As stalemate developed on the ground, with both sides unable to advance even a few hundred yards without a major battle and thousands of casualties, aircraft became greatly valued for their role in gathering intelligence on enemy positions. Large reconnaissance planes were used to scout enemy positions and bomb their supply bases. Because these planes were large and slow, they made easy targets for enemy fighter aircraft.

Talbot Kelly's account of the First World War is recorded in *A Subaltern's Odyssey* (1980).

A series of watercolours by Kelly is in the National Army Museum and the Royal Airforce Museum.





CAT. 13

W. A. RICHARDS (exh. 1893–1920)

*HMS Ramillies as she appeared in September 1917, when serving with the First Division of the First Battle Squadron of the Grand Fleet, 1917*

Signed, titled on a label to the reverse

Watercolour

15 x 9 in. (38 x 22.9 cm)

This picture gives a unique record of the first appearance of dazzle camouflage, as applied to HMS *Ramillies* in September 1917. This early and rare experimental scheme, which involved the use of multi-colours, was replaced in March 1918 with a more conventional grey dazzle camouflage.

Dazzle camouflage, also known as Razzle Dazzle or Dazzle painting, was a camouflage paint scheme used on ships from August 1917. Invented by the artist Norman Wilkinson, a Lt. Com. on Royal Navy patrol duty, it consisted of a complex pattern of geometric shapes in contrasting colours, interrupting and intersecting each other. 'The primary object of this scheme was not so much to cause the enemy to miss his shot when actually in firing position, but to mislead him, when the ship was first sighted, as to the correct position to take up' (Norman Wilkinson, 1919 lecture).

All patterns for ships were different, first tested on small wooden models viewed through a periscope. Most of the model designs were painted by women artists from London's Royal Academy of Arts.



HMS *Ramillies*, October 1917.





CAT. 14

R. A. WILSON (1884–1979)

*Soldiers*, 1917

Signed and dated

Watercolour and pen and ink over pencil

6¾ x 5¼ in. (16.2 x 14.6 cm)

Provenance: Artist's family.

Exhibited: R.A. Wilson, *Exhibition of Paintings and Colour Studies*,  
Guild of Decorators Syndicate, London, May 1922.

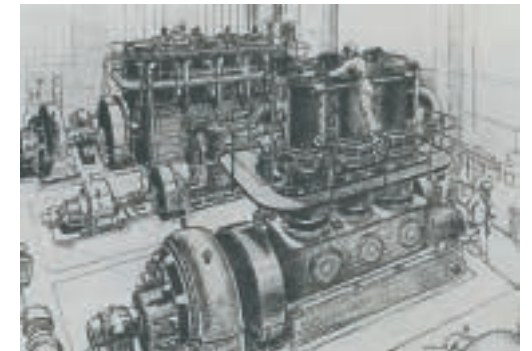
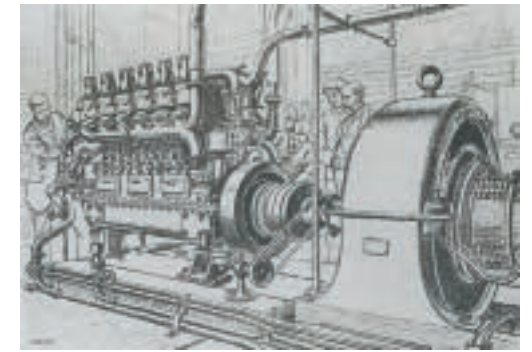
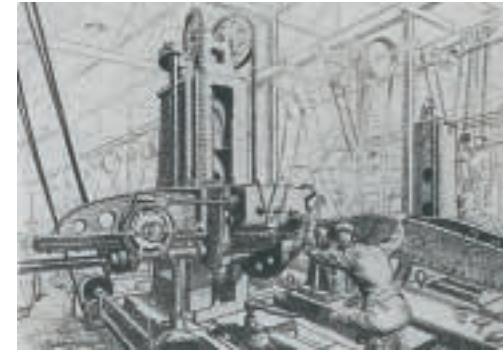
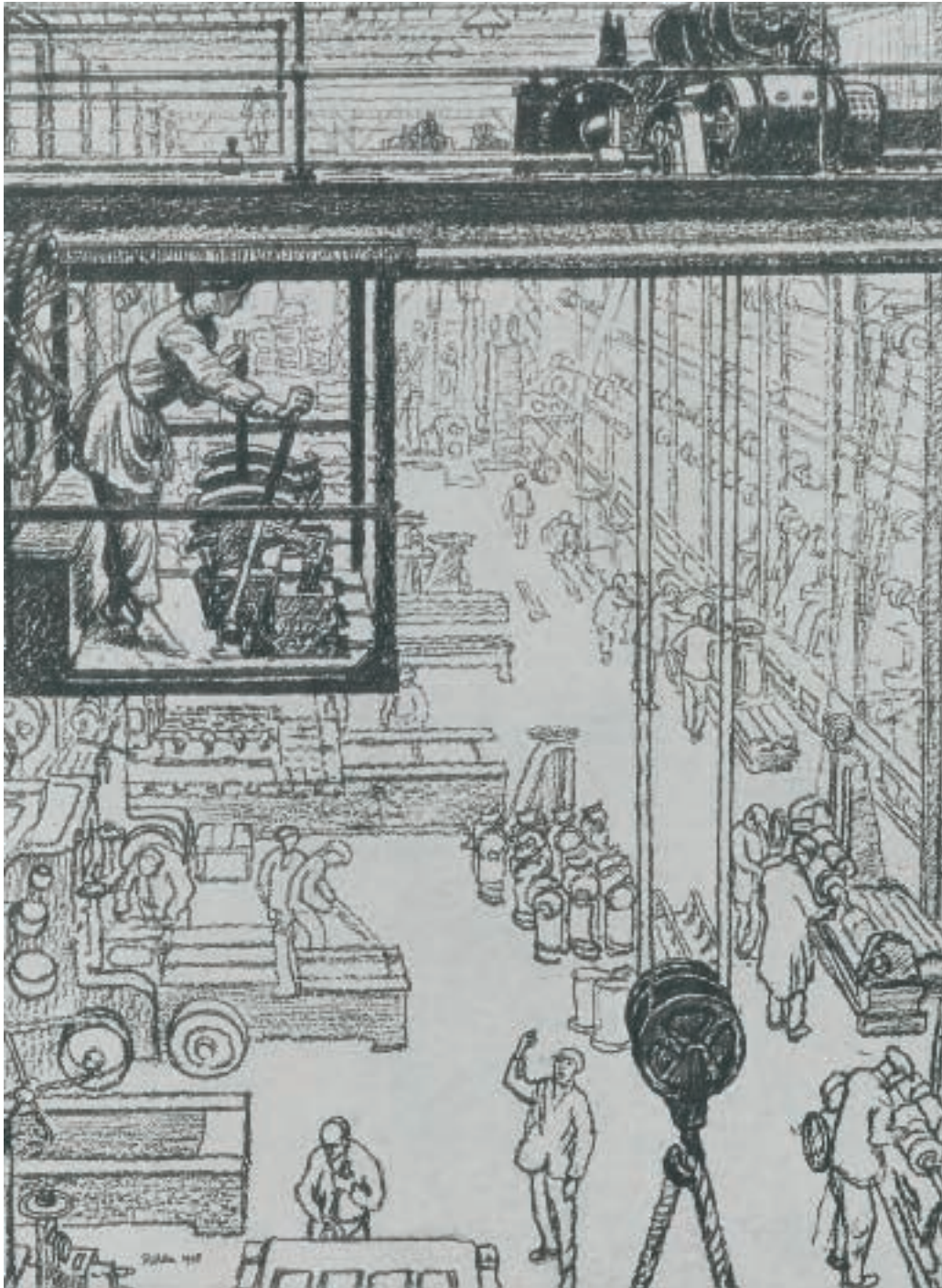
This picture has much in common with paintings of the same period by C.R.W. Nevinson (see *Returning to the Trenches*, below), in its use of angles of colour to represent movement and mechanical efficiency. Nevinson argued that Futurist art was the only way to express the 'brutality of the emotions seen and felt on the present battlefield of Europe'.

From 1912–16, Wilson trained in Paris, first at the Académie Julian and then at Tudor Hart's Painting Academy. It was during this time that Wilson became familiar with the work of, and associated with, other British artists studying in Paris, such as William Roberts, Edward Wadsworth and Nevinson.



C.R.W. Nevinson, *Returning to the Trenches*, 1914–15, National  
Gallery of Canada, Ottawa.



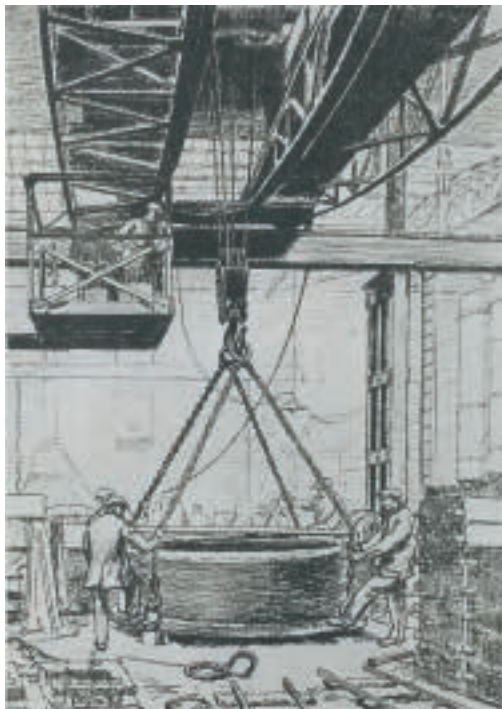


CAT. 15

RUDOLPH IHLEE (1883–1968)

*Westwood Works in Peterborough in production during the First World War, 1918*

1. Complete 6" howitzer made ready for dispatch
2. Girl assembling petrol engines for tanks, Type 100hp 'Ricardo'
3. Howitzer trail being machined in horizontal boring machine
4. Petrol engine flywheels being machined in duplex vertical boring machine
5. Petrol engines for tanks being tested, Type 300hp 'Ricardo'
6. Plating shop: howitzer carriages and travelling field ovens
7. Power house
8. Crankcase of 300hp petrol engine for tanks being machined under radial arm drilling machine
9. Crane in the machine shop, seen from crane in adjoining bay of machine shop
10. Water tower, seen from railway sidings
11. Petrol engine test beds
12. Electrically operated crane lifting mould for casting in the foundry

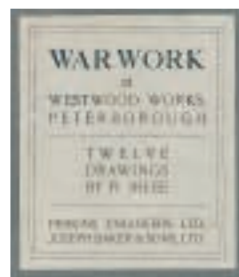


Signed and dated in plate  
 Portfolio of twelve lithographs  
 Image size 15¼ x 10¾ in. (38.7 x 27.3 cm)  
 Provenance: Mr J. Pidcock.

These lithographs were produced by Rudolph Ihlee when he was working in the Westwood Works drawing office in Peterborough, during the First World War. He was the brother of F.C. Ihlee, Chairman of the Board of Management.

During the war most of [Westwood Works'] own production ceased and in common with other engineering factories they went on to war work. This included, Cordite Mixers, Field Ovens, Diesel engines for lorries, tractors and tanks, the 6" Howitzer Field Gun and various miscellaneous jobs. From 1917 onwards they collaborated with Joseph Baker & Sons in the manufacture of Base Bakeries for the Army (Sir Ivor Baker, *A Synopsis of the History of Baker Perkins*, Peterborough 1946).

We are grateful to Maurice Rickson for providing titles for these works.



CAT. 16

ANNA ZINKEISEN (1901–1976)  
*Lady Limerick's Free Buffet for Soldiers and Sailors*, circa 1918

Signed and inscribed '4 4 0' on the reverse  
 Watercolour on card  
 10⅝ x 14½ in. (27 x 37 cm)  
 Provenance: King Street Galleries, 14 June 1984; Michael Whitehall.

This picture depicts Lady Limerick's Free Buffet at London Bridge Station, with the flags of the allies suspended overhead.

It was Lady Limerick who had the brilliant idea of planning a Free Refreshment Buffet for travelling soldiers and sailors at London's Bridge Station, and helped to start the Buffet with funds raised on Shamrock Day. Here the travelling soldier or sailor can get a free meal at any hour between 8 a.m. and 10 p. m. – hot tea, coffee, or cocoa, sandwiches, cake, and cigarettes, and for those who are going to the Front letter paper and pencils are provided. An average of 1200 men or more are thus fed per day. The authorities are immensely pleased with this scheme, as the men are kept away from the public-house, and the men also greatly appreciate the interest shown in them by the thirty or forty lady workers (Lady Randolph [Jennie Jerome] Churchill (ed.), *Women's War Work*, C. Arthur Pearson, London, 1916).



LADYLIVERICKS  
FREE BUFFET  
FOR  
SOLDIERS  
AND  
SAILORS



CAT. 17

## HENRY TONKS (1862–1937)

### *Study for 'An Advanced Dressing Station in France', 1918*

Paste; 20 × 14 in. (50.5 × 35.5 cm)

Provenance: Given by Tonks to Tom Monnington and Winifred Knights; Lady Monnington; private collection since 1995.

Literature: *The Public Catalogue Foundation*, Imperial War Museum, London, 2006, p. 218.

The First World War created major problems for the Army's medical services. Ideally, the wounded first made it to a Regimental Aid Post, then on to a mobile Advanced Dressing Station. Here, often in appalling conditions, injuries might be cleaned and dressed, injections given and emergency amputations carried out. The next stop was a Casualty Clearing Station (CCS), where more substantial aid could be given several miles behind the front line.

In 1918, the Ministry of Information commissioned Tonks to paint a large single picture, *An Advanced Dressing Station in France*, now in the collection of the Imperial War Museum (see picture below), for which this is a study.

Tonks had been both a surgeon and art teacher at the Slade before the war. In the early years of the war he was a civilian doctor in France and Italy. In 1916 he joined the Royal Army Medical Corps, working in Sidcup with Sir Harold Gillies, one of the pioneers of plastic surgery.



Henry Tonks, *An Advanced Dressing Station in France*, 1918  
(Imperial War Museum, IWM ART 1922).







CAT. 18

JEAN-JACQUES BERNE-BELLECOUR  
(1874–1939)

*Two British Officers playing cards outside their dugout,  
Secteur de Bapaume, 1918–20*

Signed and dated, inscribed 'Secteur de Bapaume 1918'

Oil on canvas; 18½ x 24½ in. (47 x 62.3 cm)

Provenance: Private collection, France.

Literature: Jean-Jacques Berne-Bellecour, *Dans les Lignes Anglaises*, 1917.

Berne-Bellecour served at the Battle of the Marne, during which he made some drawings. These were so well received that he was appointed Peintre du Ministère de la Guerre et du Musée de l'Armée, and he continued to sketch French and English troops in this capacity.

In 1917 he produced a celebrated series of watercolours, which were reproduced as photogravure prints in a portfolio entitled *Dans les Lignes Anglaises*. In this book, he wrote of his fascination with the smartness of British Officers under all conditions: 'these English Officers in every circumstance of their existence look as if they had just come out of their bathroom.' This is a rare example by the artist of a painting in oil, showing two British soldiers of the Secteur de Bapaume, best known for its role in the Somme offensive of 1916.





CAT. 19

FRANK BRANGWYN (1867–1956)

*Original design for the woodcut*

'The Fire' / 'Tragedy of Dixmude' 1919

Black wash; 3 × 2½ in. (7.5 × 6.4 cm)

Provenance: Ct. William de Belleruche; private collection since 1968.

Literature: Walter Shaw Sparrow, *Prints and Drawings by Frank Brangwyn*, John Lane, London, 1919, illus. p. 97; Crossley Davies, *Tragedy of Dixmude*, Moorland Press, Derbyshire, 1921, cover design; Dominique Marechal, *Collectie Frank Brangwyn*, Bruges 1987, illus. p. 266 (inv. 0.2/92.III).

*The Fire* was used as the cover design for the *Tragedy of Dixmude* (1921), a catalogue of paintings and drawings of Dixmude, near Ostend, donated to the town in commemoration of the First World War. The Dixmude trenches, otherwise known as the Trenches of Death, were held by the Belgians for more than four years during the Battles of the Yser against German forces often ranged just a hundred yards away.

Brangwyn was the Chairman of the English Committee for Dixmude.

*The Fire* is V1482 in Libby Horner's forthcoming catalogue raisonné.



CAT. 20

FRANK BRANGWYN (1867–1956)

*Horresco*, 1919

Original Lawrence's woodblock, end-grain boxwood, mounted with a woodcut to the reverse, printed posthumously from the block by David Maes, together with original design in black wash.

3½ × 3 in. (9 × 7.6 cm)

Provenance: Ct. William de Belleruche; private collection since 1968.

Literature: Walter Shaw Sparrow, *Prints and Drawings by Frank Brangwyn*, John Lane, London, 1919, illus. p. 57; Dominique Marechal, *Collectie Frank Brangwyn*, Bruges 1987, illus. p. 266 (inv. 0.2/90(1).III).

'Horresco' is a reference to the latin phrase *horresco referens*: I shudder as I tell the story.

*Horresco* is V2125 in Libby Horner's forthcoming catalogue raisonné.



CAT. 21

FRANK BRANGWYN (1867–1956)

*Original design for the woodcut 'Damn the War', 1919*

Black wash; 3 x 2½ in. (7.5 x 6.4 cm)

Provenance: Ct. William de Belleruche; private collection since 1968.

Literature: Walter Shaw Sparrow, *Prints and Drawings by Frank Brangwyn*, John Lane, London, 1919, illus. p. 97; Dominique Marechal, *Collectie Frank Brangwyn*, Bruges 1987, illus. p. 266 (inv. 0.2/91.III).

The dramatic gesture of the principal figure echoes the stance of the innocent victim in Francisco de Goya's *The Third of May 1808* (1814).

*Damn the War* is VI 484 in Libby Horner's forthcoming catalogue raisonné.



CAT. 22

ERNEST PROCTER (1886–1935)

*Army Ambulances by the Docks, 1919*

Signed and dated '19'

Watercolour and gouache on paper

12½ x 19½ in. (31.8 x 49.5 cm) sight size

Provenance: From the collection of Philip Rieff and Alison Douglas Knox.

Literature: Meaburn Tatham and James E. Miles (eds.), *The Friends' Ambulance Unit 1914–1919 – A Record*, Swarthmore Press, London, 1920.

This gouache depicts the final repatriation of army ambulances and supplies, possibly from Dunkirk, in 1919.

Between 1916–17 Procter was a member of and official artist for the Friends' Ambulance Unit (FAU) in Dunkirk, a voluntary organisation founded by individual members of the British Religious Society of Friends (Quakers), in line with their Peace Testimony. The FAU operated from 1914–19 and was chiefly staffed by registered conscientious objectors such as Procter.

Altogether it sent more than a thousand men to France and Belgium, where they worked on ambulance convoys and ambulance trains with the French and British armies. Procter later served on the Western Front with two units of the Section Sanitaire Anglaise, at Nieuport Bains and at Verdun. He was appointed Official War Artist for the Ministry of Information from 1918–19.



S. J. R. 1918

CAT. 23

ALBERT DE BELLEROCHÉ (1864–1944)  
*Peace Celebrations, Rustington, 1919*

Inscribed 'Programme, Saturday, July 19, 1919'  
Lithographic crayon with sanguine highlights  
22 x 14 in. (56 x 35.5 cm)

Throughout the Summer of 1919, following the signing of the Treaty of Versailles (28 June 1919) Peace Celebrations took place across Britain, usually organised by local Parish Councils with programmes of thanksgiving, parades, games and dancing.

Bellerocché lived in Rustington from 1918, having restored the Manor House which he first acquired in 1914. The Vignette shows Rustington Church upon which the celebrations centred.

This drawing comes from a relatively late period in the artist's oeuvre when he was no longer seeking public recognition, (no Bellerocché exhibitions took place between 1914 and 1933). The drawing, however, calls upon Bellerocché's earlier work when he was more in the public eye, exhibiting alongside the Impressionists and John Singer Sargent with whom he associated in Paris during the Belle Epoch.







**Between the Wars**



CAT. 24

*Model of a Gotha Go 145 biplane trainer*

Designed by Albert Kalkert, circa 1934

Copper alloy, silvered, mounted on a marble base with a gilded pedestal

13½ x 13½ in., base 5½ x 5½ in. (34.3 x 34.3 cm; base 14 x 14 cm)

Literature: J.R. Smith, *German Aircraft of the Second World War*, Putman, New York, and Bodley Head, London, 1972, pp. 215–16.

Gotha aircraft gained notoriety during the First World War as the first aeroplane to drop bombs (from autumn 1916 onwards), succeeding the cumbersome Zeppelin on air raids. After the war, as part of the Treaty of Versailles, all surviving Gotha aircraft were destroyed. When the Gotha Company was re-established in October 1933, its first aircraft was the Go 145 biplane trainer, designed by Albert Kalkert. It is likely that this model was made to commemorate the event. The plane was made out of wood with a fabric covering, featured fixed landing gear and was powered by an Argus As 10C air-cooled engine fitted with a two-blade fixed-pitch propeller. The first

prototype took to the air in February 1934, and was followed by a production model, the Gotha Go 145A, a dual-controlled trainer with flight controls in the rear seat.

In 1935 the Gotha Go 145 started service with Luftwaffe training units. The aircraft proved a successful design, and production of the Go 145 was taken up by other companies, including AGO, Focke-Wulf and BFW. Licensed versions were also manufactured in Spain and Turkey. The Spanish version, called the CASA 1145-L, remained in service until long after the Second World War.





CAT. 25

MISS MOLLIE COOKE (fl. 1912–1940)

*Portrait of a Salvation Army Songster, late 1930s*

Signed; oil on canvas

24 x 18 in. (61 x 46 cm)

The picture shows a Salvation Army songster (singer) with the standard Salvation Army props of flag, drum and timbrel. Flags bore the Army motto 'Blood and Fire' as well as the name of the Corps (local church) or band.

The style of bonnet worn by the songster did not appear till the 1930s. Whilst a tradition of painting portraits of the Salvation Army generals existed, portraits of songsters are rare.

In the late 1930s the Salvation Army was under the command of Evangeline Booth, fourth daughter of the founder (General 1934–9). Membership of the Army had peaked in 1920, but was still in a healthy state, with pioneering work being undertaken in Uganda, Algeria and Egypt. During the Second World War, the Salvation Army operated 3000 service units for the armed forces, which led to the formation of the United Services Organisation (USO).



CAT. 26

ALAN SORRELL (1904–1974)

*A Land Fit for Heroes*, 1936

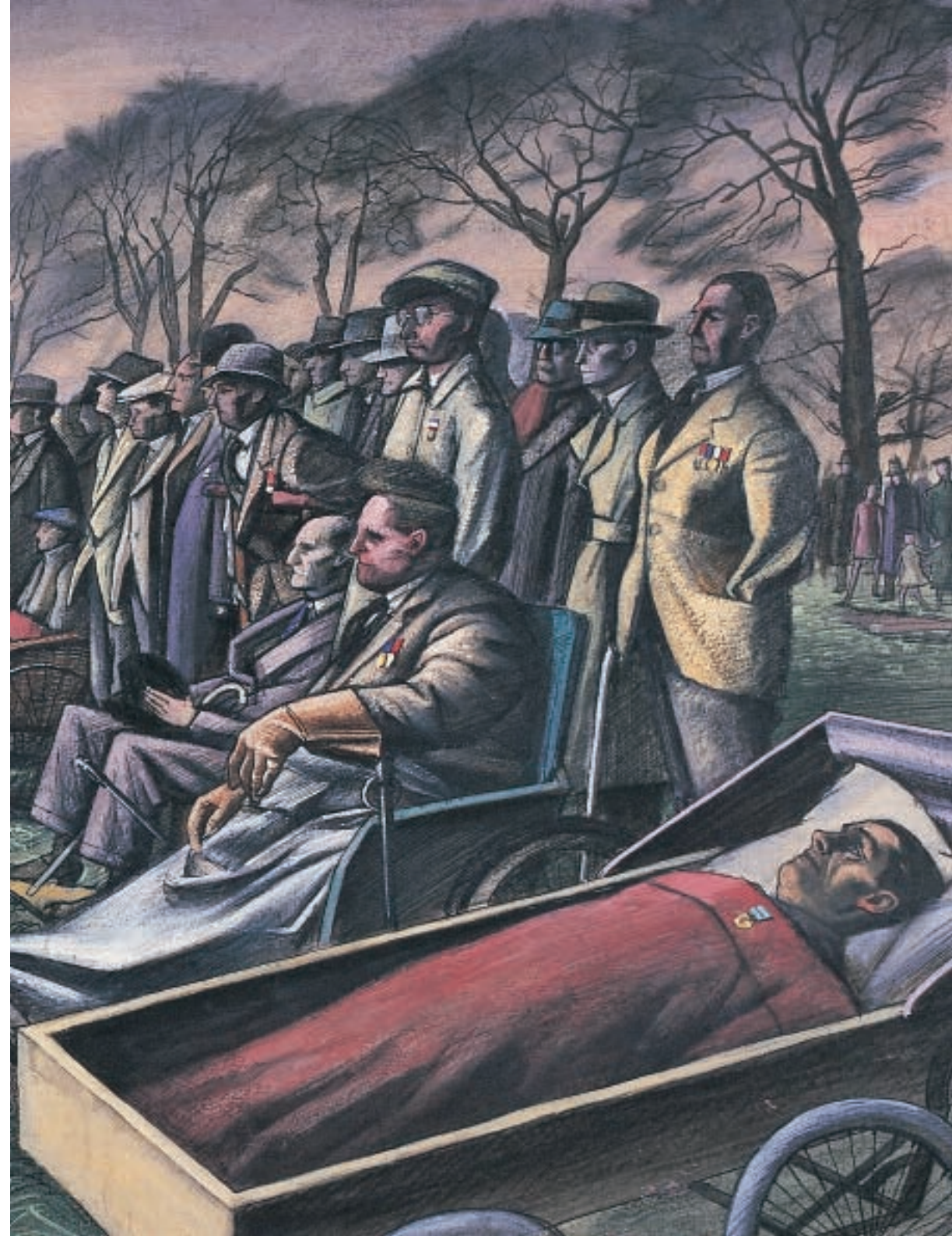
Signed and date; pen and ink and gouache; 11 $\frac{1}{8}$  x 19 $\frac{1}{2}$  in. (32.1 x 49.4 cm)

Provenance: Richard Sorrell.

David Lloyd George promised the soldiers who fought for 'King and Country' that they would return to a 'land fit for heroes'. The land they returned to had changed profoundly, yet it met hardly any of their expectations: of those lucky enough to return, most collected their civilian suit, a pair of medals and a small cash payment, then joined the ranks of those looking in vain for work; others collected a disability pension but were never able to work again.

Sorrell was fourteen in 1918, and had spent much of a sickly childhood in a Bath chair; perhaps this made him more sympathetic towards the victims of the war.

In this harrowing picture, a statue of Britannia on a pedestal ironically surveys the scene: a civilian grandee with a hawkish expression watches a pathetic parade of war-wounded, some so grey-faced that they seem already to be ghosts. The picture, a grim foreboding of the carnage to come, called on Sorrell's memories of the First World War veterans.



CAT. 27

REGINALD OTTO BELL (1886–1950)

'Airship': design for a stained-glass window executed by Clayton and Bell for Canterbury Hospital, 1937

Watercolour; 17¾ × 27¾ in. (45 × 69.9 cm)

Provenance: Artist's daughter-in-law.



CAT. 28

MARJORIE HAYES (1913–2005)

*Wings Over the World*, mid-1930s

Signed, with title on label to reverse

Tempera on board

22 × 31¾ in. (56 × 81 cm)

Exhibited: The Mall Galleries (The Federation of British Artists), n.d.

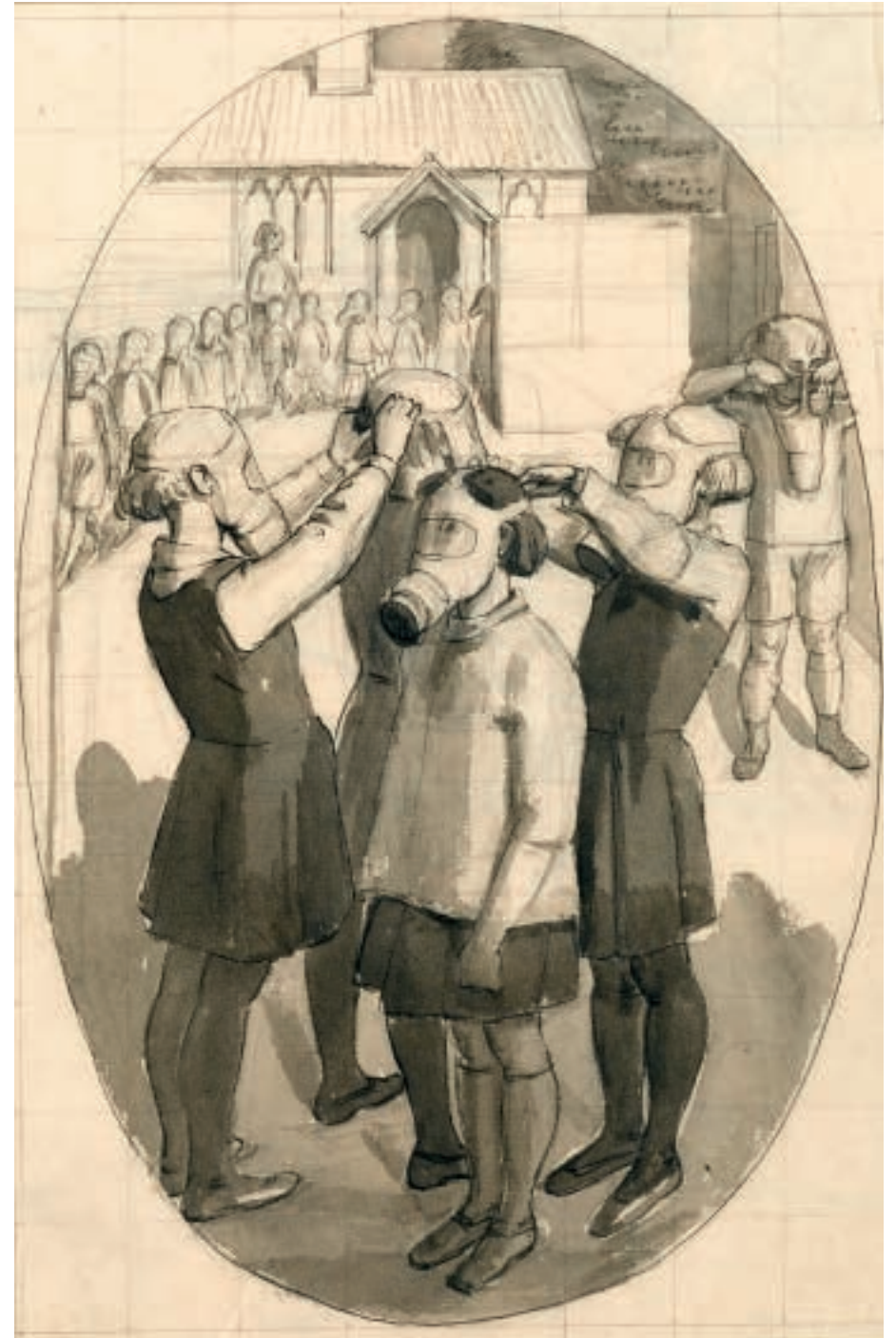
This painting seems to be very much in the spirit of *The Shape of Things to Come*, H.G. Wells's epic science-fiction chronicle published in 1933, which predicted the Second World War. Speculating about the future, Wells presented a new world order in which air torpedoes and an association of pilots and technicians (Air and Sea Control) reshaped the world's communications and systems of government.

Hayes might also have been inspired by Baron von Koenig-Warthausen account, *Wings Over the World* (1930), in which the 23-year-old German Baron described his epic journey around the world in a Klemm-Daimler D-1433.





**World War Two**



CATS. 29–31

CHARLES MAHONEY (1903–1968)  
*Gas Mask Drill, 1939*

Variously signed, inscribed with title and dated  
 Pen and wash over pencil; 17 x 11 in. (43 x 23 cm)  
 Provenance: Artist's estate.

Literature: Paul Liss, *Charles Mahoney*, London 1999, p. 54.

Gas masks were issued to all children as a precaution against attack by gas bombs, and gas-mask drill ('remove mask from box, put mask on face, check mask fits correctly, breathe normally') was a daily feature of school life in the Second World War. The masks came in cardboard boxes with a strap for carrying them on the shoulder: Children were instructed to keep their masks with them at all times.

In 1940, the Royal College of Art was evacuated to Ambleside in the Lake District, with Mahoney and Percy Horton among the male staff.



Wartime classroom in Greek Road School, south-east London.



CAT. 32

DORIS ZINKEISEN (1898–1991)

*The fulling process for the cleaning and whitening of wool,*  
circa 1940

Signed, oil on canvas; 30 × 25 in. (76.3 × 63.5 cm)

Wool had many wartime uses, mainly for uniforms and especially the heavy winter greatcoat, but was also used in the packing around the cordite charges for the heavy 12-, 14- and 16-inch naval guns and large-calibre military guns. The fulling process involved boiling the wool, making it solid and compact.

During the Second World War, Zinkeisen was active as a VAD nurse, assisting wartime Blitz casualties at St Mary's Hospital, Paddington. She was appointed War Artist for the North West Europe Commission of the British Red Cross Society and was the first artist to enter Belsen Concentration Camp at the end of the war. Zinkeisen received a number of commissions to record achievements and developments in industry, such as those undertaken for ICI.





CAT. 33

KEITH HENDERSON (1883–1982)

*Hawker Hart Biplane and Bristol Blenheim Mark I:*

*Illustrations for Cecil Lewis's 'Sagittarius Rising', circa 1940*

Pen and ink on cut-out gessoed card, each 6½ × 3½ in. (16.5 × 9 cm) irregular

Provenance: Eric Slack.



Cecil Lewis's *Sagittarius Rising* (first published 1936), for which these are illustrations, was a memoir of his time spent as a combat pilot in England's Royal Flying Corps during the First World War. It became the great classic of military aviation and is still generally considered the finest air memoir of the war, running into numerous editions.

It is not clear when Henderson made these drawings for the epic book, but he has depicted a Hawker Hart biplane, which was introduced in the early 1930s as a light bomber. The twin-engine plane is a Bristol Blenheim Mark I, which was a medium bomber used during the Second World War, especially in the early years. Subsequent versions, such as the widely used Mark IV, had a redesigned nose.

Henderson was appointed Air Ministry Artist in 1940, and concentrated on paintings of aircraft and hangars at Scottish aerodromes, including RAF Leuchars. Dissatisfied with his speed of production, the WAAC's Air Ministry representative terminated his appointment at the end of October.

CAT. 34

FRANK OLDHAM fl. 1930s–1940s

*Barium Peroxide Production, Ray's Yard Luton, 1940s*

Signed; oil on canvas

28 × 36 in. (92 × 71 cm)

Provenance: Laporte plc 1940s–2004; private collection since 2004.

Literature: Paul Liss, *Laporte, A History in Art*, Laporte plc, London, 2000, illus. p. 8.

CAT. 35

FRANK OLDHAM fl. 1930s–1940s

*Hydrogen Peroxide Production, Kingsway Works Luton, 1940s*

Signed; oil on canvas

28 × 36 in. (92 × 71 cm)

Provenance: Laporte plc 1940s–2004; private collection since 2004.

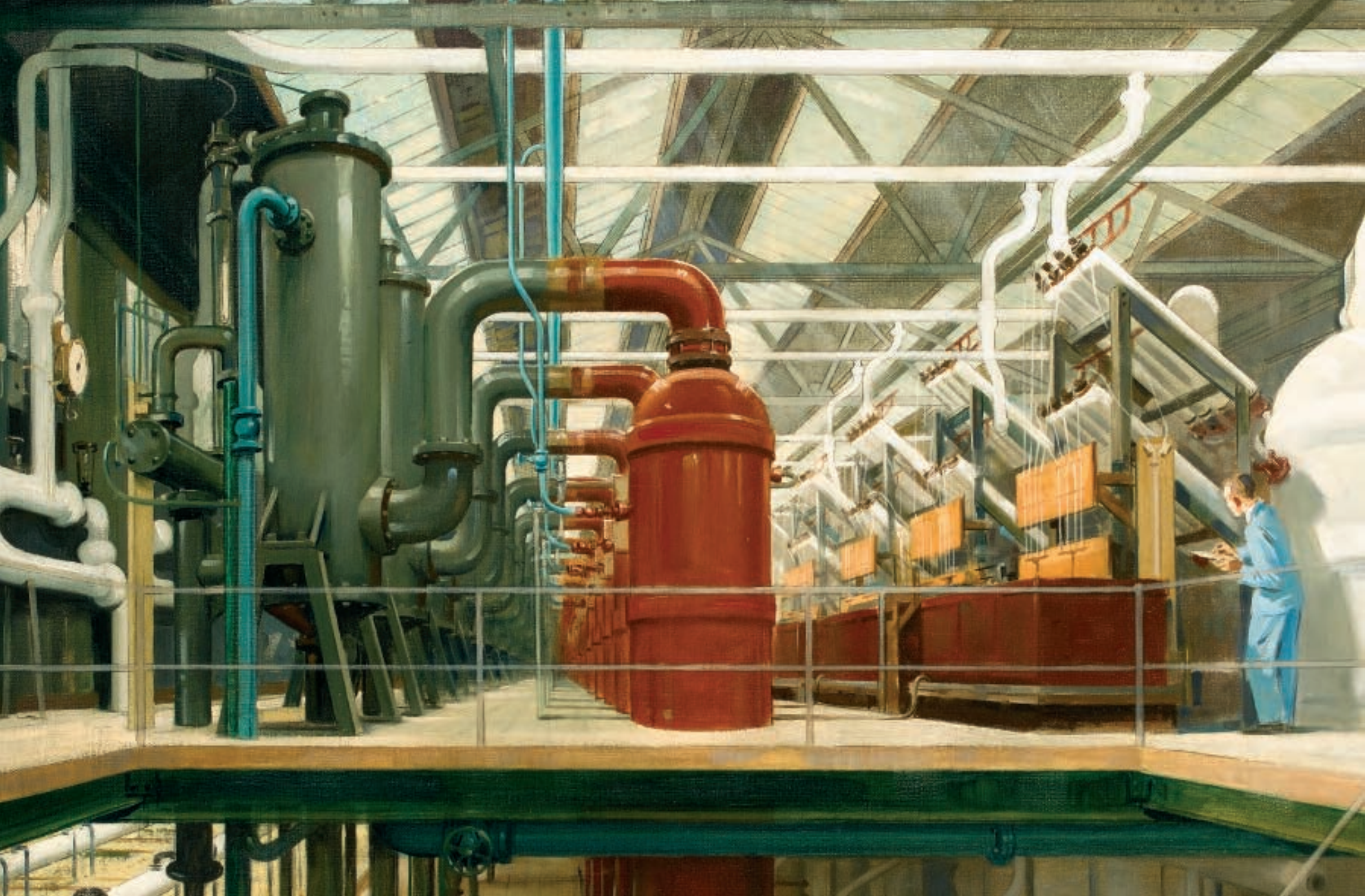
Literature: Paul Liss, *Laporte, A History in Art*, Laporte plc, London, 2000, illus. p. 8.

By the end of the 1930s, much of British industry was geared to the production of war materials. Laporte, a chemical manufacturer based in Luton, commissioned these paintings to record their contribution to the war effort: the production of barium peroxide and hydrogen peroxide, essential ingredients for the manufacture of explosive, incendiary and pyrotechnic compositions.

Barium peroxide was produced using a long tunnel kiln, a process first introduced during the First World War when supplies of naturally occurring barium peroxide were in short supply. Barium peroxide is the main ingredient for the production of hydrogen peroxide. The kiln used by Laporte, shown here, was finally dismantled in the early 1950s.

The second painting depicts the distillation of hydrogen peroxide. Hydrogen peroxide is an oxidising agent, which at high strengths causes instantaneous ignition (at 97% concentrate it is used for rocket propulsion). At the end of the Second World War the government handed over to Laporte as part of a reparations programme the V-1 and V-2 production plants in Munich, where weapons incorporated high-test hydrogen peroxide in their launch and propulsion systems. Laporte sold the plants back to Germany in 2003.





ERIC RAVILIOUS (1903–1942)

*Study for 'Leaving Scapa Flow' (recto); 'The Firth of Forth' (verso), circa 1940–41*

Watercolour over pencil

17¼ × 23 in. (43.7 × 58.5 cm)

Provenance: Artist's family until 2005; private collection.

Exhibited: Eastbourne Towner Art Gallery, extended loan; *The Twentieth Century*, The Fine Art Society, London, October 2005 (cat. no. 24).

Literature: Anne Ullmann (ed.), *Ravilious at War*, The Fleece Press, Upper Denby, Huddersfield, 2002, illus. p. 101, no. 50.

Scapa Flow is a body of water in the Orkney Islands, Scotland, and was the site of Britain's chief naval base during the Second World War. Churchill ordered the construction of a series of causeways to block the eastern approaches after Scapa Flow was penetrated by German submarine U-47 in October 1939.

Ravilious refers to *Leaving Scapa Flow* in a letter to E.M.O'R. Dickey on 20 June 1940, as one of a series of watercolours intended for exhibition, probably for a war-effort show at the National Gallery, London, organised by the Artists' Advisory Committee (see Anne Ullmann [ed.], *Ravilious at War*, Upper Denby 2002, p. 99). The finished watercolour is in the collection of Cartwright Hall, Bradford.

In July 1941, again attached to the Admiralty as an Official War Artist, Ravilious painted on the Isle of May, in Scotland, near the Firth of Forth. Weekly east coast convoys formed there to make their hazardous voyages down to Sheerness in Kent. The Forth Bridge here is shown protected by Barrage Balloons. Ravilious was killed on 2 September 1942, accompanying a Royal Air Force air-sea rescue mission off Iceland.



Eric Ravilious, *Leaving Scapa Flow*, 1940. © Bradford Art Galleries and Museums, West Yorkshire, UK/ Bridgeman Art Library.







CAT. 37

## JOHN MINTON (1917–1957)

### *The Outskirts*, 1941

Signed and dated lower left

Pen and ink; 19 x 24 in. (48 x 61 cm)

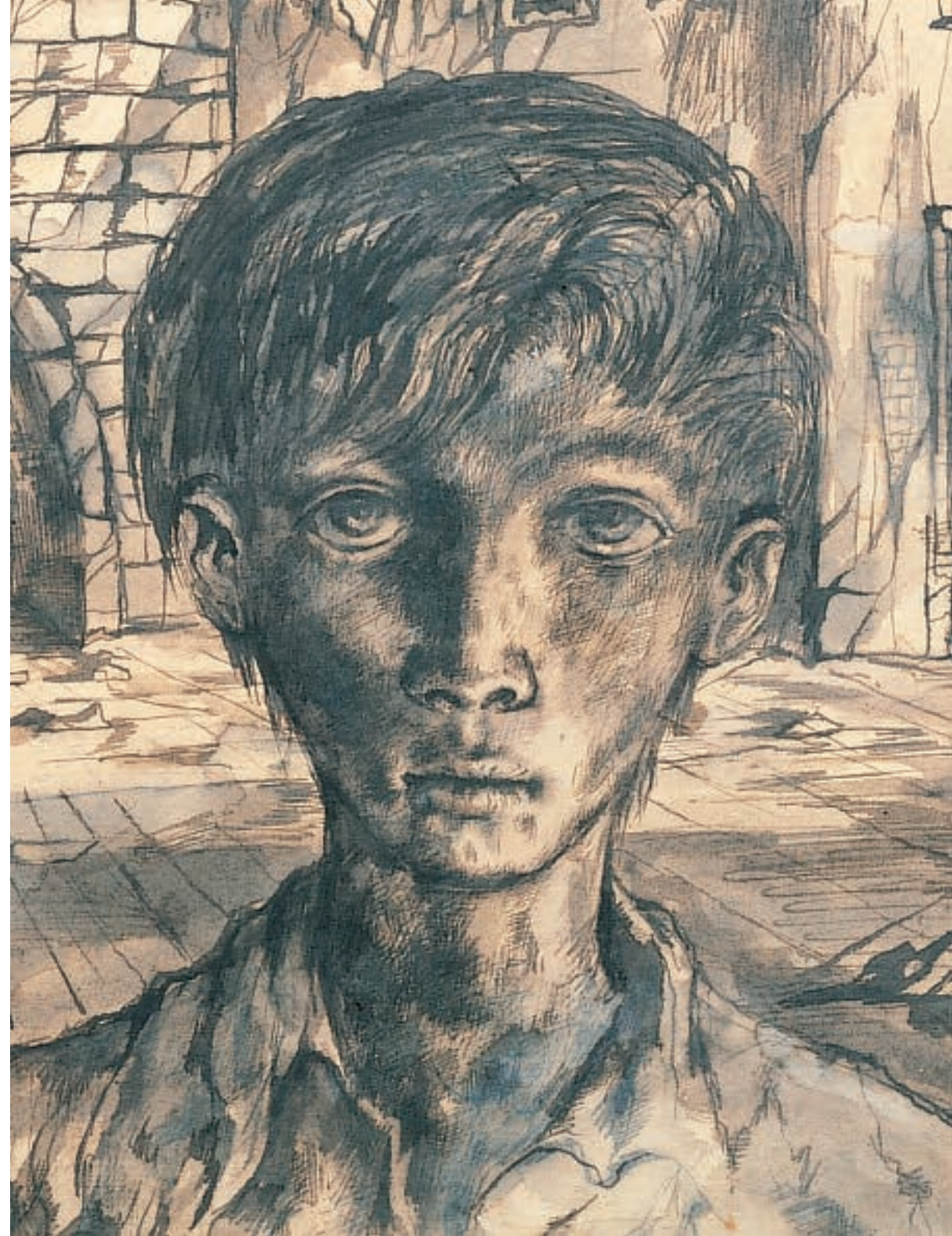
Provenance: Patrick Millard; Simon Sainsbury.

Exhibited: *A Paradise Lost*, Barbican Art Gallery, London, 1987 (no. 182).

Literature: David Mellor; *A Paradise Lost*, exh. cat., Barbican Art Gallery, London, 1987, p. 140.

This image is closely related to two paintings in the collection of the Imperial War Museum, *Blitzed City with Self-Portrait* (IWM ART 16739) and *Wapping* (IWM ART 17174). Each of the three pictures include a youthful, melancholic self-portrait set against a backdrop of bomb-damaged buildings. This series of paintings, all dating to 1941, were an expression of Minton's own anxiety about his imminent conscription; his claim to be a conscientious objector was rejected, and he joined the Pioneer Corps in December 1941.

The German bombing campaign had devastated those areas along the Thames that Minton liked to frequent – Wapping, Limehouse and Poplar. War had created a type of landscape that had previously existed only in his imagination.







CAT. 38

WILLIAM LENNIE STEVENSON (b. 1911)

*The Cockpit*, 1941

Signed, dated and inscribed with title; inscribed 'EFTS Cambridge' on the reverse  
Gouache and pencil; 21 x 30 in. (53.4 x 76.3 cm)

The aircraft depicted is a De Havilland DH82 Tiger Moth, painted in the normal yellow livery for training aircraft. The biplane was designed in the 1930s by Geoffrey de Havilland and was operated by the Royal Air Force and others as a primary trainer. The painting is inscribed on the back 'EFTS Cambridge', which must refer to the Elementary Flying Training School, no. 22, which was stationed in Cambridge in 1941.

During the Second World War, Stevenson served as a squadron leader and pilot in the Royal Air Force. In addition to being a painter, he was also a sculptor and print-maker – disciplines that clearly heightened his ability to convey space. *The Cockpit* has much of the compositional dynamism of Nevinson's iconic lithograph *Banking at 4000 Feet*, 1917.



CAT. 39

EDWARD BAWDEN (1903–1989)

*Dunkirk*, 1940

Signed, inscribed and numbered 74/75

Lithograph, commissioned by the Hurtwood Press, printed by the Curwen Studio in 1986.  
14 x 23 in. (35.5 x 58.5 cm)

Literature: Jeremy Greenwood, *Edward Bawden: Editioned Prints*, Wood Lea Press, Woodbridge, 2005, p. 125.

Bawden was made an Official War Artist to the War Office in 1939. He was initially sent to France, and then evacuated from Dunkirk with the British Expeditionary Force the following year. This scene depicts the chaos in Dunkirk just before the evacuation. Bawden based this lithograph (commissioned by the Hurtwood Press in 1986 and printed by the Curwen Studio) on a watercolour he painted in 1940 (Imperial War Museum, IWM ART LD 173).







CAT. 40

CHARLES CUNDALL (1890–1971)

*Study for 'Coastal Operational Training Unit' (Limavady, Northern Ireland), circa 1942*

Oil on paper

14 x 42 in. (35.5 x 106.7 cm)

Provenance: Artist's wife, Jacqueline Pietersen.

This is a sketch for *Coastal Operational Training Unit* (RAF Museum, Hendon). When the finished painting was exhibited at the Royal Academy in 1943, it was titled *O.C.T.U. Station. Painted for the Nation's War Records, no. 59*.

The setting (not indicated at the time for security reasons) is Limavady, Northern Ireland.

The painting shows Wellington bombers, the revolutionary (geodetic) aeroplane designed by Barnes Wallis in 1933; the Wellington MK II, introduced into service in 1940, was, according to the RAF Handbook, 'a remarkably fine bomber ... used extensively on night bombing raids on enemy targets, including those in Italy' (Eric Sargent, circa 1941).

CAT. 41 (OVERLEAF)

CHARLES CUNDALL (1890–1971)

*Sunderland and Hangar, circa 1940*

Inscribed (in another hand) 'Sunderland Seaplane, 1940' (2333)

Thinned oil on tracing paper; 14 x 20 in. (35.5 x 51 cm)

Provenance: Artist's wife, Jacqueline Pietersen (studio ref. no. 2333); Phoenix Gallery, Highgate.

The Short S.25 Sunderland, 'one of the finest flying-boats in the world', was a British flying-boat patrol-bomber developed for the Royal Air Force by Short Brothers, first flown on 16 October 1937. Based in part on the S.23 Empire flying boat, the flagship of Imperial Airways, the S.25 was extensively re-engineered for military service. It was one of the most powerful and widely used flying boats throughout the Second World War, and was involved in countering the threat posed by German U-boats in the Battle of the Atlantic. It took its name from the town of Sunderland in north-east England.



CAT. 42

CHARLES CUNDALL  
(1890–1971)

*Study for 'Aircraft Carrier',*  
circa 1941

Inscribed on the reverse (in another hand), 'on board an aircraft carrier of the Royal Navy, 1941'

Oil on card

10¾ × 14⅞ in. (27.2 × 37.9 cm)

Provenance: Artist's wife, Jacqueline Pietersen (studio ref. no. 2339); Phoenix Gallery, Highgate.

Literature: *The Public Catalogue Foundation*, Imperial War Museum, London, 2006, p. 59.

This is a study for the far right-hand side of *Aircraft Carrier*, 1943 (Imperial War Museum, IWM ART LD 3912).

The Second World War saw the first large-scale use and further refinement of aircraft carriers – warships designed with the primary mission of deploying and recovering aircraft, which acted as a sea-going airbase.





CAT. 43

STANLEY LEWIS (b. 1905)  
*Army Camp with Nissan Huts*, circa 1942

Oil on textured board  
5½ x 11½ in. (13 x 29.2 cm)  
Provenance: Artist's collection.

Lewis served throughout the war as a gunner in the Royal Artillery. When he was off duty he made hundreds of drawings and paintings of army life:

I went to so many army camps I can't remember which one this is – I had a bit of board one day and did not know what to do with it. I enjoyed the war – plenty of exercise; gave me the opportunity to paint. How many (sketches) I did I really don't know. It kept me going. I remember when I joined I was always sketching – one of my army colleagues said you'd better give that stuff up until the war's over: Don't be so bloody silly, I said. I'm an artist (conversation with Paul Liss, May 2008).



CAT. 44

JOHN EDGAR PLATT (1886–1967)

*Wartime Traffic on the River Thames: River Minesweepers, Night Scene*, 1942

Oil on panel

9¼ × 7½ in. (23.5 × 19 cm); Provenance: Artist's estate.

Literature: *The Public Catalogue Foundation*, Imperial War Museum, London, 2006, p. 191.

This work depicts a view along the River Thames from under Blackfriars Railway Bridge, showing a minesweeper flying the white ensign as it sails under Blackfriars Bridge. A column of the old Blackfriars Railway Bridge is visible on the left; a small section of Waterloo Bridge can be seen in the distance. There is a painting of the same subject in the Imperial War Museum (IWM LD 2638). A number of similar panels are in the collection of the RAF Museum, Hendon.

According to the artist's own notes, this oil sketch is one of two made for the Ministry of Information showing activity on the Thames, this being *River Mine Sweeper, Night Scene*, the other recorded as the same subject with 'Thundery sky, but day time'.

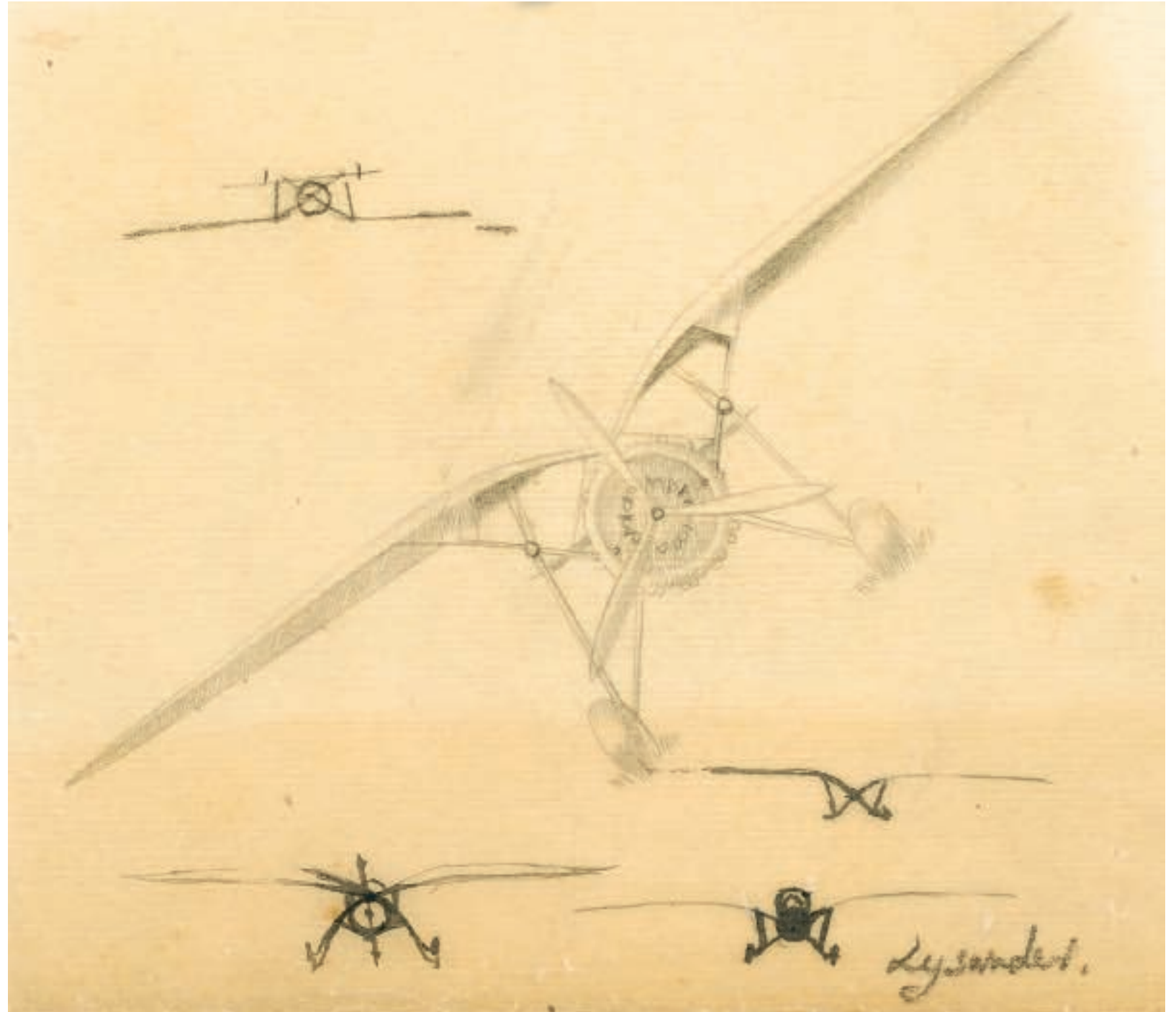


CAT. 45

THOMAS  
MONNINGTON (1902–1976)  
*Lysander*, circa 1942

Inscribed and titled by the artist's son, John  
Pencil and pen and ink on tracing paper  
5½ x 6¼ in. (13 x 16 cm)

Monnington was passionate about aircraft: by the time he applied to become an Official War Artist he had completed more than six hundred hours of flying time, having worked during the early part of the war in the design team of the Directorate of Camouflage. While posted at the Brooklands race track he met Barnes Wallis – inventor of the Wellington Bomber and the bouncing bomb – who asked Monnington to apply his talent to improving the appearance of a heavy bomber that was being developed at the time (two designs for these are in the Victoria and Albert Museum collection). Much in the same vein, the *Lysander* shown here is a developmental design – Monnington's view of what an enhanced *Lysander* might look like. *Lysanders* were used in the early part of the war for dropping SIS officers into France, the very long undercarriage and wide wheel-base allowing for landing in fields at speeds as slow as 40 mph. The *Royal Air Force Handbook* by Eric Sargeant, circa 1941, describes the *Lysander* as follows: 'a very fine aeroplane which has performed many diverse operations during this war. Among its duties are reconnaissance, artillery spotting, delivery of food and ammunition, etc. to beleaguered troops, message-dropping and picking-up, light bombing etc.' Monnington's enhanced design shows elongated wings and a wider wheel-base.



CAT. 46

DENIS GEORGE WELLS (1881–1973)

*St Giles, Cripplegate, 1942*

Titled to reverse and stamped 'no objection to publication subject to submission to the press censor, Senate House, Malet Street, London, W.C.1.'; another stamp, 'passed for publication 13 Aug. 1942'.

Watercolour, pen and ink on card

20½ × 14 in. (52 × 35.5 cm)

St Giles' Cripplegate was the only building to survive the bombing of the 35-acre sight on which the Barbican is now built, in the City of London.

CAT. 47 (FOLLOWING SPREAD, TOP LEFT)

DENIS GEORGE WELLS (1881–1973)

*Shaftesbury Theatre, 1942*

Titled to reverse and stamped 'no objection to publication subject to press censor'

Watercolour, pen and ink on card

23½ × 16 in. (59.6 × 40.5 cm)

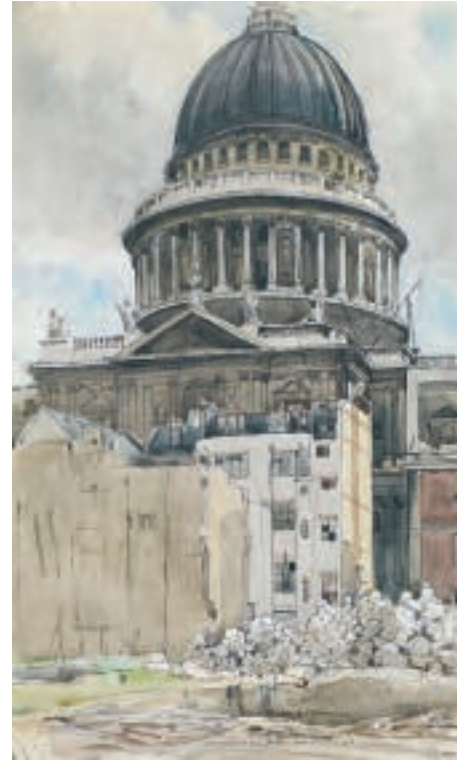
The Shaftesbury Theatre, on Shaftesbury Avenue, was bombed and destroyed on 17 April 1941. The site is now occupied by a modern red-brick fire station.



Censors' stamps on the reverse of *St Giles, Cripplegate*.







CAT. 48 (TOP RIGHT)

DENIS GEORGE WELLS (1881–1973)

*St Paul's*, circa 1942

Signed

Watercolour, pen and ink; 20 × 14 in. (50.7 × 35.5 cm)

During the war, Denis Wells painted a series of watercolours recording the bomb damage of London the morning after air raids, some of which were exhibited at the Royal Academy of Arts, such as *Waterloo in War-time*, in 1943 (RA cat. no. 596).

CAT. 49 (OPPOSITE)

DENIS GEORGE WELLS (1881–1973)

*St Paul's*, 1945

Signed and dated

Watercolour, pen and ink; 22 × 14 in. (55.9 × 35.5 cm)





CAT. 50

CLAUDE FRANCIS BARRY (1883–1970)

*The Heart of the Empire: Our Finest Hour, 1940*

Signed, inscribed with title and date on the reverse; also titled on a label on the reverse:  
'Our Finest Hour'

Oil on canvas, 43 x 106 in. (109 x 269 cm)

Provenance: Artist's estate (no. 34); private collection, Jersey.

Exhibited: Jersey Museum, long-term loan, 1980s.

Literature: Katie Campbell, *Moon Behind Clouds: An Introduction to the Life and Work of Sir Claude Francis Barry*, Jersey 1999, repr. p. 78.

Little is known of Barry's activities during the war; but in 1940 he was already in his late fifties and based in St Ives. A committed pacifist, he was in any case too old for active service. This little-known but remarkable painting, his *magnum opus*, dramatically depicts Christopher Wren's great St Paul's Cathedral, seemingly standing in defiance of the Nazi bombing onslaught taking place. Inspired by C.R.W. Nevinson's dynamic treatment of searchlights in his work, and by Georges Seurat's pointillist technique, Barry has gone further and created this night-time scene by regrouping buildings to form his subject, showing London's major buildings on the skyline, notably celebrating Wren's Monument and his distinctive City church towers.

The first major bombing around St Paul's took place on Sunday 29 December 1940, and was immortalised in Herbert Mason's famous photograph published in the *Daily Mail* on its front page on Tuesday 31 December, which became known as 'The War's Greatest Picture'. It may well have been the spur to Barry to embark on this ambitious painting, which is dated 1940 on the reverse and, given its scale, must have taken the best part of a year to achieve.

Barry's viewpoint here is the south bank of the Thames, roughly where the current Mayor of London's recently built headquarters now stands, on the site of Bermondsey's Victorian warehouses, and perhaps taken from one of their roof-tops. It excludes Tower Bridge, however, and shows only an outlying part of the Tower of London. On the river, tugs, barges and lightermen's boats busily scurry in front of Robert Smirke's handsome columned Custom House, but Billingsgate Market, to its west, has been compressed. The old London Bridge by John Rennie stretches to the left (it was sold in 1968 to be re-erected in Arizona). Its graceful arches underline the sturdy medieval tower of Southwark Cathedral to the left, the unmistakable silhouette of the Houses of Parliament, and the tall, slim campanile of John Bentley's neo-Byzantine Westminster Cathedral. The focus of the painting is obviously St Paul's Cathedral, which Barry has relocated for theatrical effect to where the Bank of England stands. To its left can be seen the Baroque dome of the Old Bailey, an Edwardian homage to Wren.

Despite his pacifism, Barry has created an extraordinary work, something of a metaphor for the heroic spirit of the British people who, under the leadership of Winston Churchill, defied German aggression.

We are grateful to Michael Barker for the above text, and to David Capps, Graham Miller and Robert Mitchell for their assistance.

This painting is subject to an export licence.



CAT. 51

FRANK POTTER (b. 1885, fl. 1940s and 1950s)  
*Fire Watcher with St Paul's in the Background*, early 1940s

Oil on canvas

62¼ x 40⅞ in. (158 x 102 cm)

Provenance: Andrew Leslie, Leva Gallery, 1974; private collection.

Literature: Grant M. Waters, *Dictionary of British Artists Working 1900–1950*, Eastbourne Fine Art Publications, Eastbourne, 1976, vol. 2, illus. no. 70.

In 1939, the St Paul's Fire Watch was re-formed to help City firemen fight the first incendiary bombs of the Second World War. Fire watchers, who were issued with a stirrup pump, bucket, shovel and tin hat, went to high vantage points to watch all night for fires, extinguishing where possible incendiary devices as they fell, and reporting fires that had already taken hold to the Fire Department.

Tethered barrage balloons – 1,100 of which were moored at 100-yard intervals around St Paul's – defended the city against dive-bombers, forcing them to fly higher and into the range of concentrated anti-aircraft fire.

Potter was an Air Raid Warden in London during the Second World War. Until 1941 he lived at 5 Avenue Studios, 76 Fulham Road, and thereafter at 36 Elvaston Place, London SW7.







CAT. 52

MERVYN PEAKE (1911–1968)

Glass-blowers producing cathode-ray tubes  
for radar use, 1943

Signed; gouache; 20¼ x 27 in. (51.5 x 68.5 cm)

In 1943, the War Artists' Advisory Committee commissioned Peake to paint the glass-blowers in the factory of Chance Brothers in Birmingham. The painting shows the glass-blowers gathering molten glass as part of the production of cathode-ray oscillation tubes; Chance Brothers was the only company in Britain that had developed the technique of blowing this complex shape, producing 7,000 tubes every week. Peake was fascinated by the manufacturing process and the balletic skills of the work force. This work is closely related to Peake's drawing *Glass-blowers 'Gathering' from the Furnace*, 1943 (Imperial War Museum, IWM ART LD 2851).

Invalidated out of military service, Peake joined the Design, Poster and Visualising Group at the Ministry of Information in 1942, to work on a series of propaganda illustrations, *The Horrors of War*. During the war, his first two volumes of poetry were published and he started writing the first book of the *Gormenghast* trilogy, *Titus Groan*, for which he is best known today.



CAT. 53

ROBERT SARGENT AUSTIN (1895–1973)

*Our Heritage: Winston Churchill, 1943*

Signed and dated in the plate; inscribed 'printed for the passengers and staff of London Transport to recall other occasions of the Nation's will and high purpose'

Original lithograph, printed by the Baynard Press

25¼ x 20 in. (64.2 x 50.8 cm)

Provenance: Artist's daughter.

This rare lithographic proof comes directly from the artist's family. The London Transport Museum has the same poster in its collection, together with versions of the design in a number of earlier states.

The Underground Group (later London Transport) produced a wide variety of posters during the First and Second World Wars. There was, however, a marked difference between the propaganda element of the posters in both wars: the posters published in the Great War presented the conflict as an idealised struggle and urged men to enlist, whereas the posters of the Second World War stressed the individual's role in helping the war effort at home and also aspired to lift the nation's spirits.

Many London Transport posters were issued as a series, for maximum impact. Robert Sargent Austin was commissioned to produce the Our Heritage Series, depicting heroic British Leaders, such as Nelson, Drake, Pitt and finally Churchill. The aim of these posters was to boost the morale within the travelling public by reminding them what the nation was fighting for.

CAT. 54 (FOLLOWING SPREAD, LEFT)

ROBERT SARGENT AUSTIN (1895–1973)

*Bomb Trolley, 1944*

Signed and dated

Pencil; 23 x 18 in. (58.3 x 45.6 cm) sight

Provenance: Artist's daughters.

During the war Austin made drawings of Woolwich Arsenal, Fighter Pilots and nurses at work, as well as posters for the London Underground. This drawing depicts a bomb trolley, which would have been pulled behind a tractor from the bomb dump to the aircraft. The bomb was then loaded into the aircraft's bomb carrier, from which it was eventually dropped.





CAT. 55

CHARLES CUNDALL (1890–1971)

*St Paul's and London from the Thames, during the Blitz, 1943*

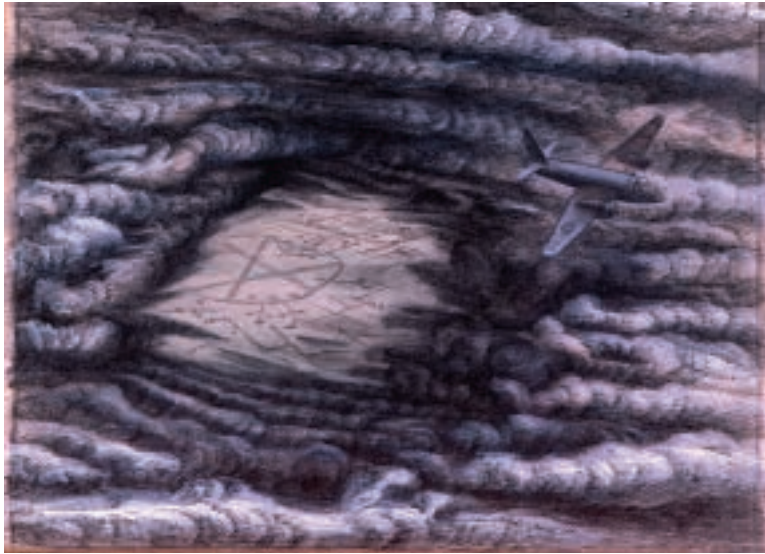
Signed and dated; stamped on the reverse with studio stamp

Oil on canvas; 15¼ x 21¼ in. (38.5 x 54 cm)

St Paul's Cathedral became an inspiration to the British people during the Second World War. The general population was subjected to the might of the German airforce's Blitzkrieg attack on major cities across the UK. Throughout the Blitz, St Paul's miraculously escaped major bomb damage, whilst buildings in the surrounding areas were reduced to rubble. Images of St Paul's framed by the smoke and fire became a symbol of the nation's indomitable spirit. In 1945 services at St Paul's, marking the end of the war in Europe, were attended by 35,000 people.







CAT. 56

ALAN SORRELL (1904–1974)

*A Cavern in the Clouds*, 1944

Signed and dated, titled on the reverse

Gouache and pen and ink

11 1/8 x 15 3/4 in. (29.4 x 39.8 cm)

Provenance: Richard Sorrell.

The aircraft is a stylised version of a Vickers Wellington, a British twin-engine, medium bomber designed in the mid-1930s at Brooklands in Weybridge, Surrey, by Vickers-Armstrong's Chief Designer, R.K. Pierson. It was widely used as a night-time bomber in the early years of the Second World War, before being displaced as a bomber by the larger four-engined 'heavies', such as the Avro Lancaster. The Wellington continued to serve throughout the war in other duties, particularly as an anti-submarine aircraft. It was the only British bomber to be produced for the entire duration of the war. The Wellington was popularly known as the 'Wimpy' by service personnel, after J. Wellington Wimpy from the Popeye cartoons, and a Wellington 'B for Bertie' had a starring role in the 1942 propaganda film *One of Our Aircraft Is Missing*.

It is not possible to identify the airfield, as they were all built to a standard pattern. A similar, oblique aerial view of an airfield by Sorrell is in the collection of RAF Museum, Hendon (object no. FA03147).



CAT. 57

CECIL STEPHENSON (1889–1965)

*The End of a Doodlebug, Hampstead Heath*, 1945

Signed, dated and inscribed by the artist on the reverse in pen and ink: 'End of a Doodlebug Hampstead Heath. Oil of this picture shown at Royal Academy 1945 & selected by British Council for exhibition in the provinces.'

Coloured chalk pencil and pen and ink

10 x 14 in. (25.5 x 35.5 cm)

Provenance: Artist's family.

Literature: Simon Guthrie, *John Cecil Stephenson*, Cartmel Press Associates, 1997, p. 148.

The V-1, developed by the German Luftwaffe during the Second World War, was the first guided missile used in war and the forerunner of today's cruise missile. Between June 1944 and March 1945, it was fired at targets in London and Antwerp. The simple pulse-jet engine pulsed fifty times per second, and the characteristic buzzing sound gave rise to the colloquial name of doodlebug (after an Australian insect).

This picture depicts the remnants of a doodlebug, which Stephenson (whose Hampstead studio was damaged during the Blitz in 1940) saw on the Heath in 1945. The picture was exhibited at the Royal Academy that year (cat. no. 696) and subsequently went on tour with the British Council.





CAT. 58

ROBIN GUTHRIE (1902–1971)

*On Leave, Flansham, circa 1940*

Oil on canvas; 10 x 20 in. (25.5 x 51 cm)

Provenance: Artist's estate, 2001; private collection.

This painting shows a bedroom in James Guthrie's house in Flansham, West Sussex, where Robin's two brothers, Stewart and John, stayed when on leave during the war. Their uniforms can be seen on the chest of drawers; Stewart was in the RAF and John was in the Army.

CAT. 59

JOHN MCKENZIE (1897–1972)

*An Armistice Day Reverie, 1940s*

Signed with initials, engraved with title on the reverse (and titled on a label to the reverse)

Welsh slate, carved in high relief; 9½ x 6 in. (24 x 15 cm)

Provenance: Artist's personal collection until 1972; artist's housekeeper; thereafter by descent.

McKenzie's *Reverie* – an allegory of peace – shows an ordinary soldier exchanging his gun for a wreath during an Armistice Remembrance Ceremony.

McKenzie was a charge-hand mess-man on HMS *Condor* and indulged his passion for carving by night and at weekends, often producing scenes of contemporary life with an allegorical slant. Using Welsh slate and working with engraver's tools, he produced three to four reliefs a year, which amounted to less than a hundred in his entire career.







60



61

CATS. 60-74

## DEAN CORNWELL (1892-1960)

*Functions of Combat; Service of Supply, circa 1945*

Charcoal and watercolour  
Each 4 x 4 in. (10.2 x 10.2 cm)

Literature: Patricia Janis Border; *Dean Cornwall*, Collectors Press, Inc., Portland, OR, 2000, p. 142.

These are the original designs for Ardennes American Cemetery and Memorial, situated near the south-east edge of the village of Neupré, twelve miles south-west of Liège, Belgium. Cornwall, a New York artist, was commissioned to produce designs for twenty-four white marble panels depicting functions of combat and service of supply, from data prepared by the American Battle Monuments Commission. The panels were fabricated by the Pandolfini firm of Pietrasanta in Italy and were painted in black, on white Carrara marble, the background of each picture being cut back and gilded, indicated by the yellow background of Cornwall's drawings.



62



63



64



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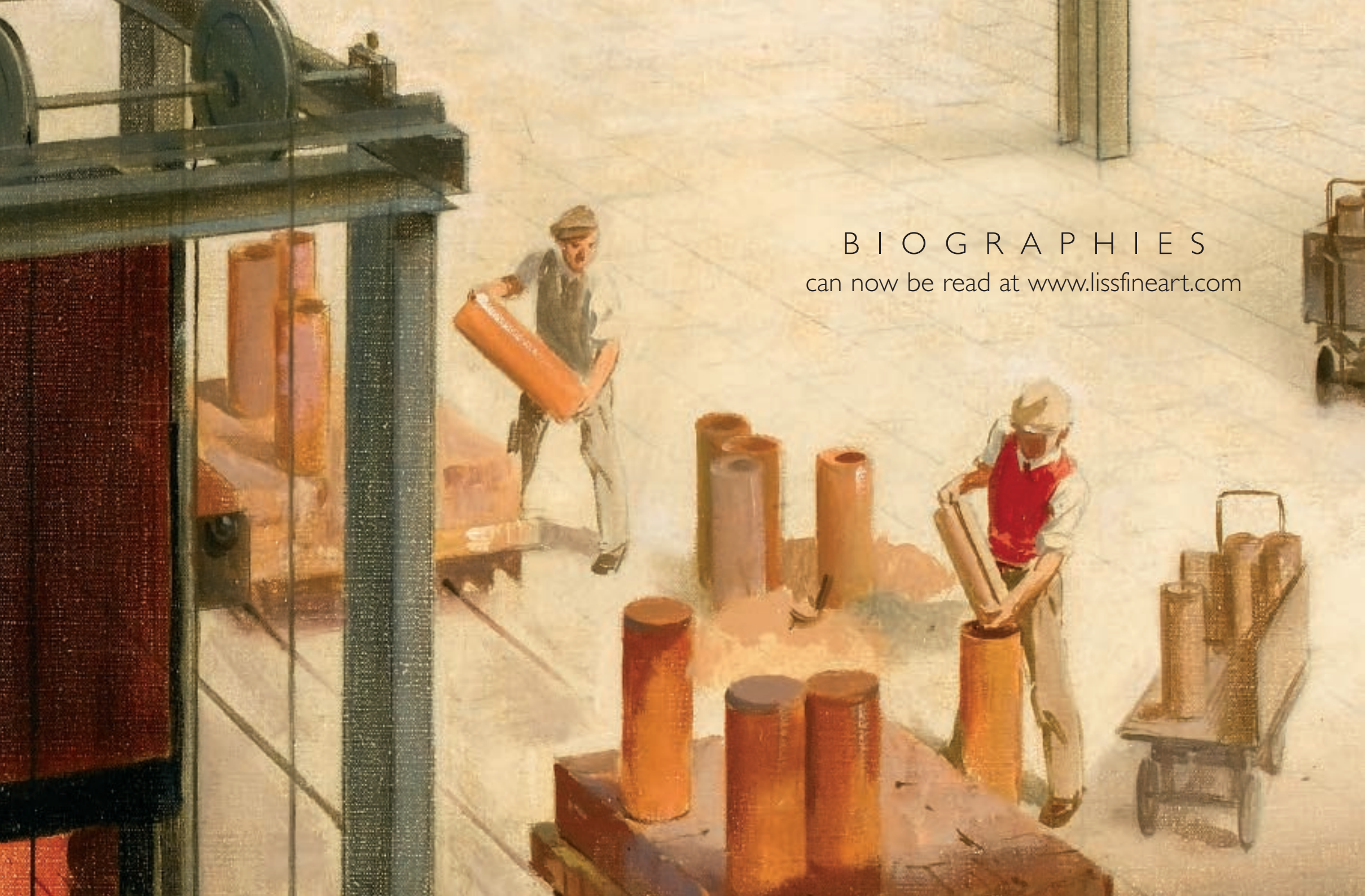
68



73



74



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Founded in 1990, Liss Fine Art specialises in the unsung heroes and heroines of British art 1880–1980. The company produces annual catalogues and has curated a series of exhibitions in association with national museums and the Fine Art Society Plc, London.

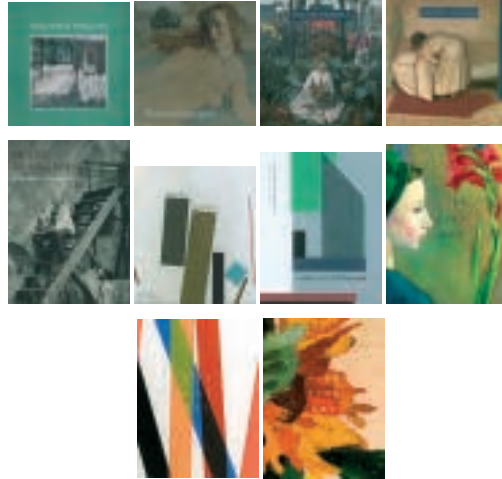
Areas of particular interest include:

- Artists of the British School at Rome
- Artists of the interwar years, especially Slade and Royal College of Art students
- Women artists pre-1950
- Painters in tempera pre-1950
- Mural painters pre-1950
- Artists' studios pre-1950
- Woodblocks (as objects) pre-1950
- Sculptures, especially original works in plaster
- Paintings of the First and Second World Wars
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*Cecil Stephenson* (2007).

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Designed by Matt Hervey  
Photography by Glynn Clarkson  
Copyedited by Mary Scott