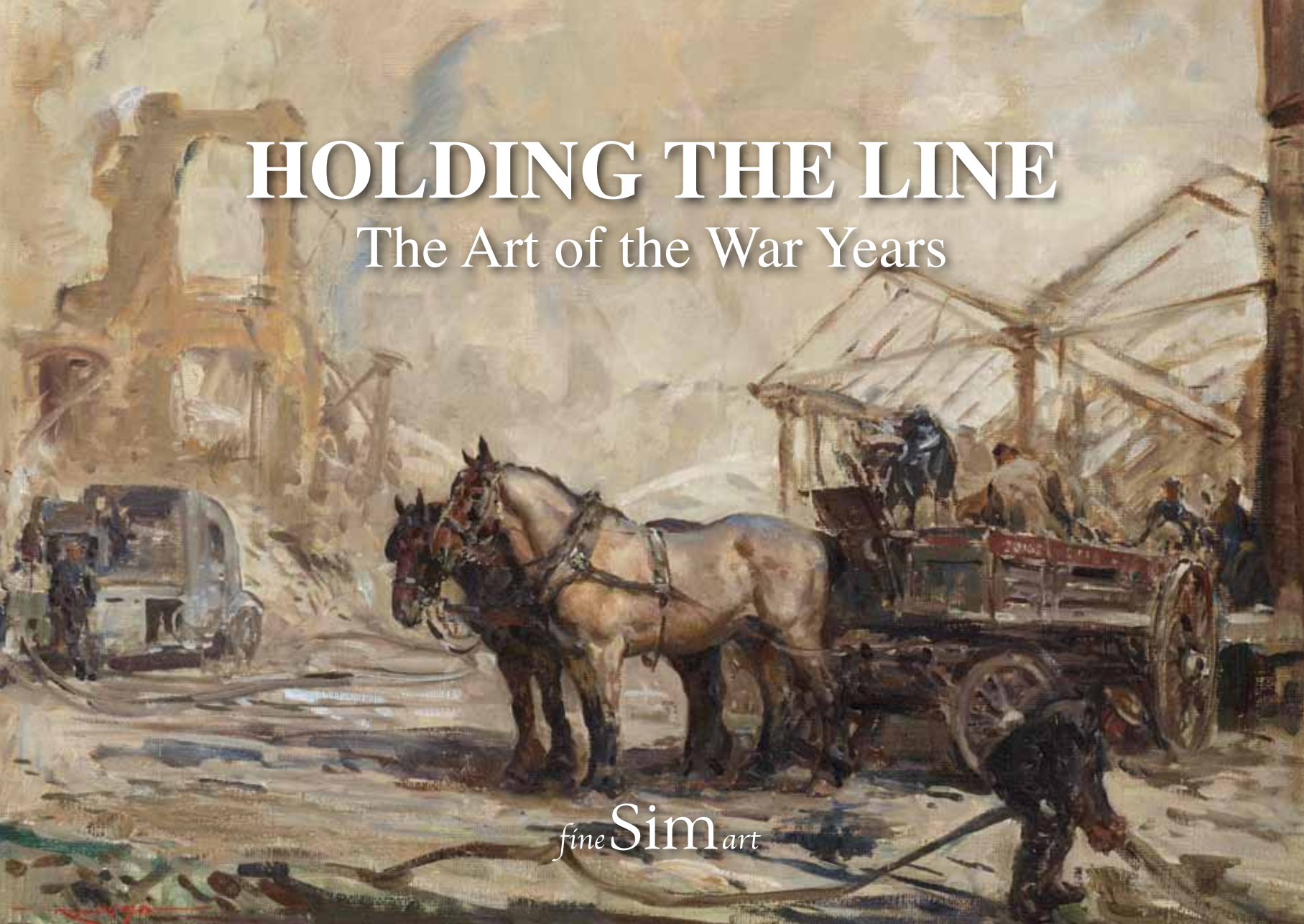


HOLDING THE LINE

The Art of the War Years



fine Simart



SARAH ELIZABETH 'LIZZIE' WHITEHOUSE
Rolling Bandages at the War Hospital Supply Depot, St Ives P.17

HOLDING THE LINE

The Art of the War Years



17th Annual War Art Exhibition

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Hiding in Plain Sight

Despite a booming market in the sale of twentieth century war art, undiscovered treasures can still be found if you look hard enough.

Over the past twenty years or so of studying, finding and selling twentieth century war art, the Second World War has migrated, gradually but inexorably from the stuff of living memory into what seems more like settled history. But has it?

The market for the kind of lesser known Second World War pictures that have become our stock-in-trade, has actually taken off, with institutions and collectors recognising the fact that the art history of that period is far from settled and is, in fact, still an emerging market, with the work of lesser known and sometimes completely unknown artists, still to be discovered and their value re-assessed.

A case in point recently was the sale of an oil painting of the London Blitz by an artist called Charles Rebel Stanton (1887-1954), a collection of whose work we sold in one of our earliest catalogues for modest sums. The said oil painting (pictured) of a bomb damaged building in Chancery Lane which we had sold ten years or so ago for a couple of thousand pounds, was estimated



'Rebel Stanton's Blitz painting trebles in price in a decade'.

at a 'come and get me' price of £500-700. It eventually sold for £13,120, including premium – to an American buyer.

This was an exceptional result and a gratifying one for my client - the vendor in this instance – but it was also a bit unsettling for someone wishing to continue being able to source interesting original material for a catalogue like this – now in its 17th edition.

Luckily, the imaginative and diverse commissioning of artworks during the war years is so wide ranging, encompassing such a bewildering array of subjects and treatments that it is a full time job to keep track of what passes through the sluice gates of the auction system.

Take this year's collection for instance; many of the pictures offered for sale here, could be described as having been hidden in plain sight. The fact that they passed under the radar, is by no means a sign of their lack of importance.



An outstanding example of this is '*Sheltering in Holborn Tube*', painted in 1915 by Archibald Standish Hartrick, a



A.S. Hartrick '*Sheltering in Holborn Tube*'

venerable artist and teacher, who had known Van Gogh and Gauguin in his youth. His picture of an apparently ill assorted gaggle of people huddled together on the platform of Holborn tube on the London Underground, was offered for sale recently with a minimal description and the minimum of fanfare.

Fortunately, we recognised it as a quite exceptionally rare and fascinating little gem, painted during a Zeppelin raid on central London, one of the earliest examples in the history of warfare of one country attacking the civilian population of another by air. It is also the earliest known example of civilians taking shelter in a City's underground railway system – and it was quite



Anna Zinkeisen 'First Aid in the Blitz'

an event, with 300,000 Londoners seeking shelter on the tube network as the Zeppelins unloaded their lethal cargo. Hartrick includes the extraordinary incident in his autobiography 'A Painter's Pilgrimage', as well as in our exciting find.

Incredible as it may seem, there is NO photographic record whatsoever of this event and the sum total of the artistic record prior to this picture's rediscovery, consisted of one oil painting and a single derisory pencil sketch. Hartrick's work, displayed here for the first time in over a century, was known only by a lithograph, produced post-war by the artist. Its belated rediscovery is a demonstration not only of what treasures turn up unheralded on the open market, but also of the exceptional value of war art as a record of social history.



'Archangel' by Feliks Topolski, sold to the Imperial War Museum in 2019

This year's catalogue is even more than usually replete with similarly rare finds, including the remarkable rediscovery of a lost picture (far left) painted 85 years ago in a first aid post underneath St Mary's Hospital in Paddington during the Blitz. It formed part of a group of pictures shown by the artist, Anna Zinkeisen to the War Artists Advisory Committee (who bought just one) but had been rolled up and forgotten ever since.

Another exceptionally rare and precious find - by Feliks Topolski, the great wartime draughtsman - turned up, ludicrously misdescribed, in a provincial auction. It was listed as a religious picture because the word 'Archangel' appeared next to the artist's signature. To students of the Second World War, that word has a very different meaning, as the ultimate destination port of the Arctic Convoys, a bleak and unforgiving hellscape, where vital Allied equipment, including Spitfires, Hurricanes and Tanks, were unloaded to replenish the Soviet defence of their country against the Nazi invasion.

There were no Allied war artists on the Eastern Front, so Topolski's 'Convoy' pictures, which were commissioned by the *Picture Post*, provide the only visual record of this pivotal battleground. A few years ago, we sold a group of Topolski's 'Convoy' pictures to the Imperial War Museum. This extraordinary new find (see P.8) is as good as anything in that group and shows a convoy ship

unloading supplies, cheek by jowl with wounded soldiers from the Leningrad Front. It appears in Topolski's magisterial visual account 'Russia at War'



Phyllis Ginger
'Raising the Blimp (Horse Guards)'

As well as these outstanding individual finds, we also have three remarkable groups of pictures by women artists who we have featured - in some cases for the first time - in previous catalogues. They all have fascinating back stories and illustrate the sheer variety of subject matter in the art of the war years. There are Pegaret Keeling's strikingly witty line drawings of women in uniform; Phyllis Ginger's rich and varied record of Britain at War, from her work with the Recording Britain project to beautiful designs for commemorative ware and Isobel Atterbury Heath's charming and informative watercolours and drawings of armaments and camouflage factory in wartime Cornwall.

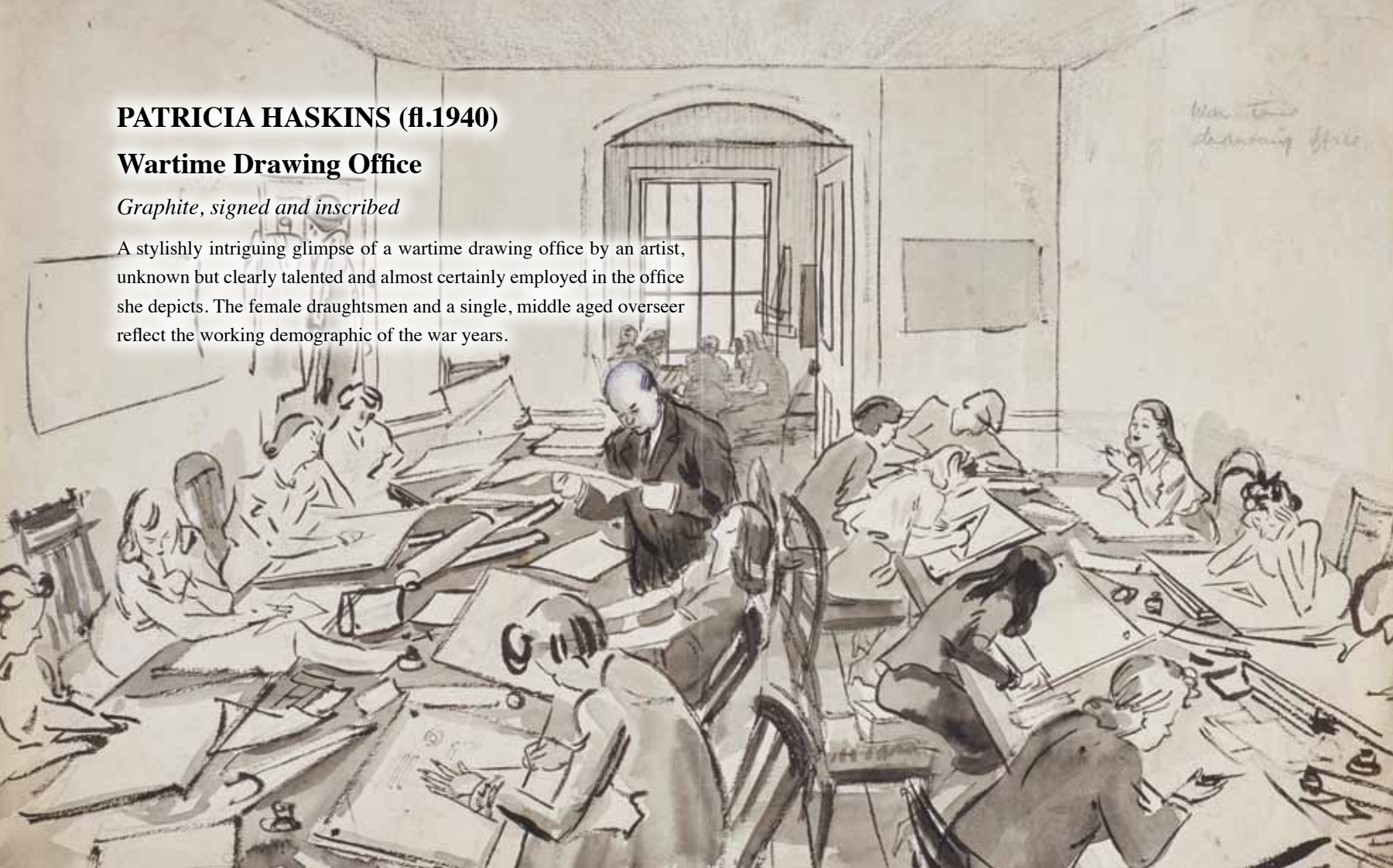
Andrew Sim

PATRICIA HASKINS (fl.1940)

Wartime Drawing Office

Graphite, signed and inscribed

A stylishly intriguing glimpse of a wartime drawing office by an artist, unknown but clearly talented and almost certainly employed in the office she depicts. The female draughtsmen and a single, middle aged overseer reflect the working demographic of the war years.



Wartime Drawing Office CAT. 01 (29 x 45cm)
Graphite, signed and inscribed

DOROTHY RALPHS (fl.1940s)

**Land Girls harvesting peas on the
Sefton coast near Southport**

Watercolour, signed Ralphs and dated '43



Land Girls harvesting peas on the Sefton coast
near Southport CAT. 02 (29 x 45cm)
Watercolour, signed Ralphs and dated '43

FELIKS TOPOLSKI (1907-89)

Archangel Port – Wounded from Leningrad Front and the British supervising supplies.

Mixed media (Red chalk, charcoal, ink and watercolour wash), signed & dated October 1941

Literature: Feliks Topolski 'Russia in War', Illustrated on p.121

In 2017, we sold a large collection of Feliks Topolski's 'Convoy' pictures to the Imperial War Museum, who were keen to acquire original work from the so-called Eastern Front because none of the Official War Artists were allowed into the Soviet Union, with the effect that the Russian Front is almost completely absent from the official British record of the Second World War. Topolski was Polish and accompanied the first Arctic Convoy as a contracted artist for the magazine *Picture Post*, rather than an Official War Artist. The Convoys were designed to re-supply our then Russian allies with military equipment, including Hurricanes and Spitfires for use against the Nazi invasion. The journey to the bleak Arctic Russian port of Archangel was exceptionally hazardous because of U Boat activity as well as adverse weather, and would have been considered too dangerous to risk the lives of Official War Artists. Topolski's work from this theatre of war is, therefore, necessarily extremely rare and important. This huge and impressive work, achieved with a typically bravura flurry of dashing strokes of red chalk, charcoal, ink and watercolour wash, is arguably the most complete and highly worked example of the artist's time in Russia.



Archangel Port – Wounded from Leningrad Front and the British supervising supplies
CAT. 03 (40 x 55cm) *Mixed media (Red chalk, charcoal, ink and watercolour wash), signed & dated October 1941*



GRACE LYDIA GOLDEN (1904-93)

Free Speech – Speakers' Corner (A Study for the Tate Chantry Bequest of 1940)

Graphite

The artist, illustrator and social historian, Grace Golden, has two works in the Tate's collection: a watercolour called '*Summer Evening, Embankment Gardens*' and an oil painting: '*Free Speech*', which was exhibited at the Royal Academy in 1940 and became the Chantry Bequest purchase for the Tate of the same year. The drawing here is an impressive and highly detailed study for that picture and reveals Golden's meticulous working method at its penultimate stage. She worked initially from a series of small sketchbooks (many of which are preserved in the Museum of London) in which she recorded a plethora of vignettes from the scene she wished to sketch: everything from the hubcap of a lorry to a coster pushing a barrow – and then placed them, like a puppeteer or the director of a miniature theatre, in beautifully realised group compositions – usually from an elevated viewpoint. The composition of the scene depicted here is 99% the same as the 'finished' oil, but a close comparison of the two demonstrate that drawing was very much Golden's preferred medium. The on-the-spot spontaneity of her work in pen (and also watercolour to a lesser extent) allow her draughtsmanship free rein – her keen observation and deft recording strokes are the first idea and response and the oil painting, a more mechanical filling-in exercise, by contrast.



Speakers' Corner
CAT. 04 (45 x 35cm) *Oil on canvas*

Free Speech – Speakers' Corner (A Study for the Tate Chantry Bequest of 1940)
CAT. 05 (40 x 55cm) *Graphite*





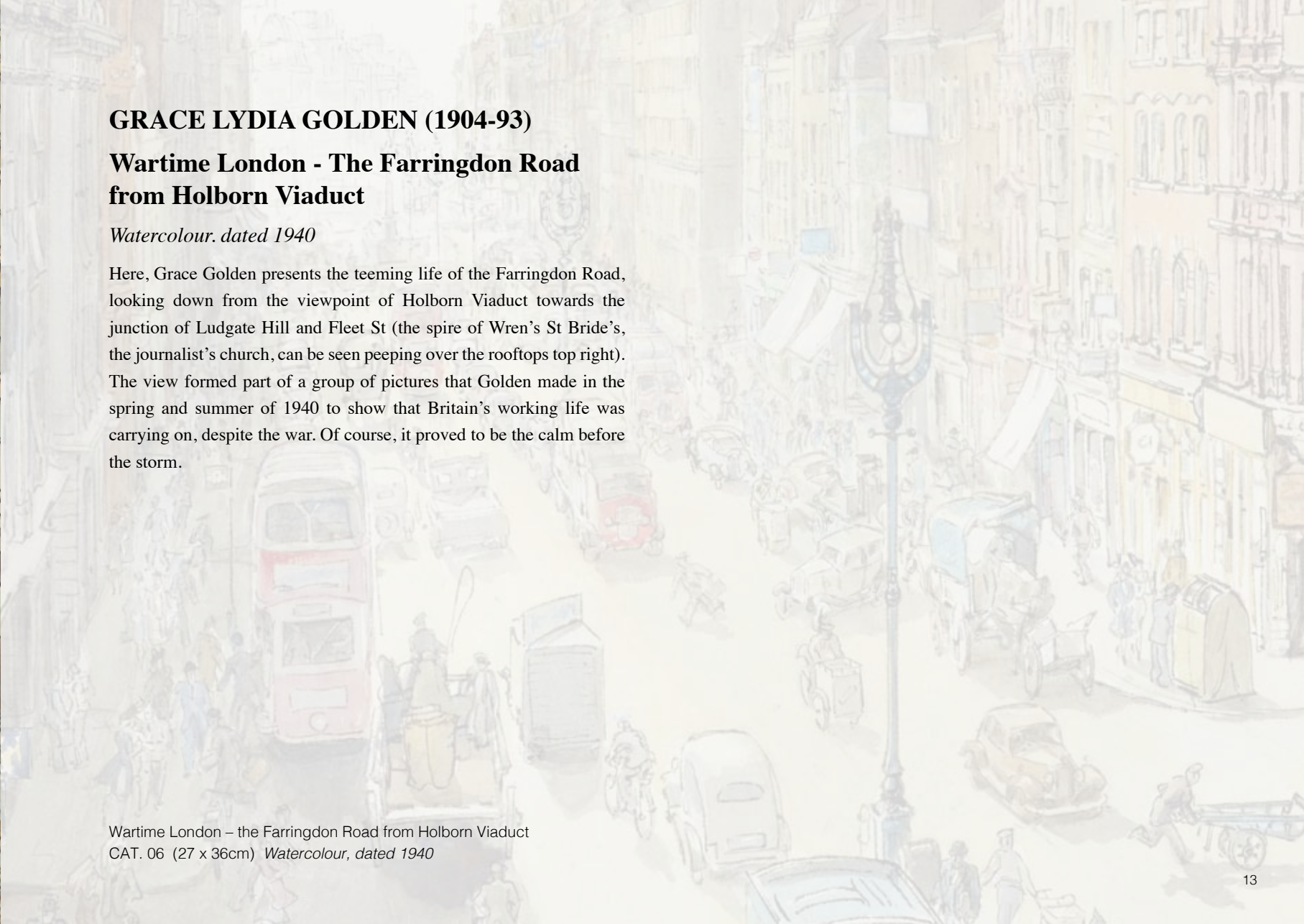
GRACE LYDIA GOLDEN (1904-93)

Wartime London - The Farringdon Road from Holborn Viaduct

Watercolour. dated 1940

Here, Grace Golden presents the teeming life of the Farringdon Road, looking down from the viewpoint of Holborn Viaduct towards the junction of Ludgate Hill and Fleet St (the spire of Wren's St Bride's, the journalist's church, can be seen peeping over the rooftops top right). The view formed part of a group of pictures that Golden made in the spring and summer of 1940 to show that Britain's working life was carrying on, despite the war. Of course, it proved to be the calm before the storm.

Wartime London – the Farringdon Road from Holborn Viaduct
CAT. 06 (27 x 36cm) *Watercolour, dated 1940*



FIRST AID IN THE BLITZ

The rediscovery of Anna Zinkeisen's painting provides a vivid glimpse of wartime care

ANNA ZINKEISEN (1901-76)

First Aid (Red Cross VAD Nurse treating Blitz casualty)

Oil on canvas

In the months before the London Blitz, a municipal first aid post had been assembled in the underground garage of the Medical School of St Mary's Hospital, Paddington. A group of female St John's Ambulance and Red Cross Volunteers were posted there, including artists Doris and Anna Zinkeisen, who had volunteered for the St John's Ambulance service in 1939 when war was declared. Anna was granted permission by her superiors in the St John's Ambulance and the hospital authorities to use a disused operating theatre as a studio, where she made detailed studies of medical subjects, including highly detailed medical and nursing subjects. The British Red Cross (in the shape of Pamela McKenna, its chair, and Lady Louis Mountbatten) made overtures to Kenneth Clark and the War Artists Advisory Committee about Anna's

work and she was asked to take a number of examples of her work to show them, with the result that the WAAC purchased one 'Casualty Clearing Station' – later re-named 'St Mary's First Aid Post by Candlelight'. At some point in its life, the canvas had been rolled for transportation and it seems highly likely that the work seen here was one of the other works shown to the committee but rejected. No other artist of this period (1941) had the same degree of access or been granted permission to record such sensitive first aid subjects. In addition, many of the elements in the painting: the trolley, medical equipment, blankets, enamel vessels etc, are common – indeed identical – to both. The nurses in 'St Mary's First Aid Post by Candlelight' are all regular nurses engaged with doctors in treating serious cases but a VAD auxiliary nurse can be seen in the background, top left. Their role was to perform basic nursing duties, up to and including basic first aid, to support the regular nurses.



A section of Anna Zinkeisen's
St Mary's First Aid Post by Candlelight. IWM

First Aid (Red Cross VAD Nurse treating Blitz casualty)
CAT. 07 (46 x 56cm) *Oil on canvas*



SARAH ELIZABETH ‘LIZZIE’ WHITEHOUSE (1904-93)

Rolling Bandages at the War Hospital Supply Depot, St Ives

Oil on canvas

**Exhibition: Penlee House Museum & Gallery
‘The Whitehouse Sisters’ 2004**

62 year old ‘Lizzie’ Whitehouse was the eldest of four artistic gentlewomen sisters from St Ives, who combined painting with a variety of charitable activities, most notably during the Great War, when they threw themselves into fundraising activities with some aplomb. As well as painting this picture of VAD (Voluntary Aid Detachment) auxiliary nurses rolling bandages for the local War Hospital, Lizzie also made a postcard of the image and donated its sales (along with the sale of the painting itself) to the war effort. All four of the sisters were mainstays of the St Ives Arts Club and were active in the Sewing Party of its Ladies Committee, which sent clothing parcels to the Duke of Cornwall’s Light Infantry and to several branches of the Red Cross, in Belgium and France as well as England. So dedicated and prolific were her activities that after the war, the King of the Belgians awarded Lizzie the Queen Elizabeth Medal ‘for her services to Belgium during the war’. Lizzie was the most active and successful of the sisters, training in Paris and London before a career exhibiting in London, Paris and the provinces. She won the Bronze Medal for painting at the Academie Delécluse in 1897 and exhibited twice at the Royal Academy, using her architect brother’s address in Lewisham.



Lizzie Whitehouse's painting of her three artist sisters



Rolling Bandages at the War Hospital Supply Depot, St Ives
CAT. 08 (41 x 66cm) *Oil on canvas*

WAR HORSES OF THE LONDON BLITZ

REGINALD MILLS (1869-1950)

War Horses of the London Blitz

Oil, signed

Reginald Mills was arguably the best of the Firemen Artists – and certainly the most versatile. When future historians come to examine the visual record produced by these men – the closest of all war artists to the action and the most engaged in the effort itself – they will derive the greatest nourishment from Mills’ superb illustrative skills and his ability to capture the atmosphere of a scene.

Crowd scenes, buildings, raging infernos and portraiture came alike to his brush and pen. In the years before the war, Mills had been a successful artist and illustrator, exhibiting at the Royal Academy, the Royal Society of British Artists and the Royal Institute of Painters in Water Colour. Described in dictionaries as ‘a portrait, landscape and coastal painter’, there was no subject to which he couldn’t turn his hand. Here, Mills focussed his attention on one of the most poignant subjects of the London Blitz, the unheralded fate of the Blitz’s ‘war

horses’ – the dray horses co-opted from their diurnal task of delivering the Capital’s beer to braving the flames and clearing the rubble of the man-made horror around them. Like Mills’ firemen, his Clydesdales and Suffolk Punches are imbued with a quiet dignity and personality, as they go uncomplainingly about their business. Amid the dashing brushstrokes of this on-the-spot painting of the aftermath of a bombing raid in the ruins of the City, the beautifully delineated flesh tones and tackle of the pair of heavy horses project out from the centre of the image, the beating heart of the scene.

War Horses of the London Blitz CAT. 09 (71 x 91cm)
Oil, signed



STANLEY JEZZARD (1911-83)

Firefighters, Ludgate Hill

Mixed media

Jezzard was a professional artist/illustrator, who volunteered as an auxiliary fireman during the Blitz. He was an active member of the Firemen Artists group and participated in all of the 'Firemen Art' exhibitions.



Firefighters, Ludgate Hill CAT. 10 (40 x 30cm)
Mixed media



HENRY CHARLES BREWER R.I. (1866-1950)

St Clement Danes on fire in the Blitz

Watercolour, signed

Brewer was the scion of a notable family of architectural draughtsmen, historians and artists. Henry Charles' father, Henry William Brewer was the leading architectural artist of his day, producing a famous series of architectural panoramas of London, and his great uncle, Cobham, created '*Brewer's Dictionary of Phrase & Fable*'. Henry Charles Brewer followed in his father's footsteps and had a long and successful career as an architectural artist, mainly working for the hugely popular *Daily Graphic* newspaper. At the age of 75, he was still active enough to produce this powerful image of the City that had he and his father had so painstakingly recorded over the past century being destroyed by Luftwaffe incendiaries.

St Clement Danes on fire in the Blitz
CAT. 11 (42.5 x 28.5cm)
Watercolour, signed

HIDING FROM THE ZEPPELIN

ARCHIBALD STANDISH HARTRICK
O.B.E., R.W.S. (1864-1950)

Sheltering in Holborn Tube Station during a Zeppelin Raid, 1915

Charcoal, crayon, pen & ink, signed 'A.S.Hartrick' in ink and further inscribed

Exhibited: Arts Council Catalogue No.25 Provenance:
Coll, Philip Connard CVO., R.A., R.W.S. (1875-1958)

Images of Londoners sheltering in the Underground during the Great War are vanishingly rare, despite the fact that at the peak of the Zeppelin raids, 300,000 people sheltered in tube stations. Incredibly, there are no photographs and only a minimal artistic record of this – the first example in human history, after all, of an urban population sheltering from aerial attack. Only three images were hitherto thought to have survived, until the surfacing of the current work. Until the rediscovery of this original image, A.S Hartrick - a veteran artist who had known Van Gogh and Gauguin in his youth - was only known to have recorded the event in a lithograph, made for a later commission from the War Office. Fascinatingly, we have the artist's written account of the picture's creation. In Hartrick's autobiography *'An Artist's Pilgrimage'*, the artist recalls the raid, which occurred when he was teaching an evening class

“It is an important piece of British social history brought back to life”

at the Central School of Art in Southampton Row: “The first air raid I remember...was the coming of the Zeppelins in 1915, when bombs were dropped in a line from near the Lyceum, at the bottom of Kingsway and across to Lincoln's Inn Fields to Chancery Lane”. Hartrick's account brings the peculiarities of the scene to life: “I had to take a number of girls to Holborn Tube Station, accompanied by several men students... As for the Underground, it was packed full, mostly with Italians from Saffron Hill, Clerkenwell [the Italian quarter of London] – men, women and children lying in heaps, some of them hysterical. A few boy scouts were keeping order”. The otherwise inexplicable presence of a boy scout, the foreign-looking women lying in a chaotic heap – are all brought to life by his words. The value of war art as social record is made flesh in this picture; it is an important and extraordinary slice of British social history, brought back to life.



Sheltering in Holborn Tube Station during a Zeppelin Raid, 1915 CAT. 12 (26 x 40cm)
Charcoal, crayon, pen & ink, signed 'A.S.Hartrick' in ink and further inscribed

HUBERT FINNEY (1905-91)

Prisoners of War

Sepia ink, signed and titled

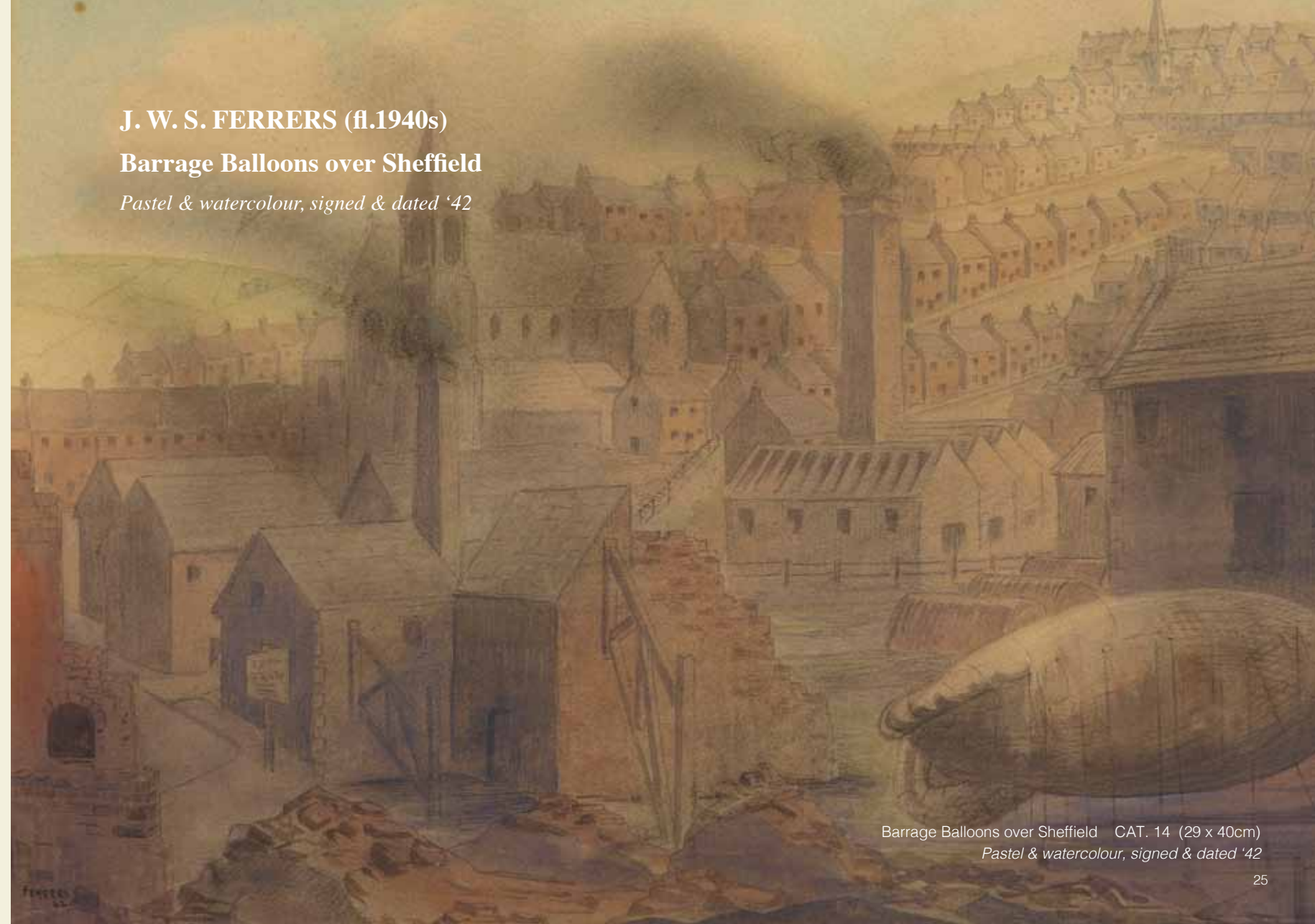


Prisoners of War CAT. 13 (34 x 52cm)
Sepia ink, signed and titled

J. W. S. FERRERS (fl.1940s)

Barrage Balloons over Sheffield

Pastel & watercolour, signed & dated '42



Barrage Balloons over Sheffield CAT. 14 (29 x 40cm)
Pastel & watercolour, signed & dated '42



Barrage Balloons - Inflated and Deflated (x2) CAT. 15 (13.5 x 20cm)
Pencil on tracing paper, inscribed 'A London Common and Park Scene 1939'

STANLEY BADMIN R.W.S., R.E. (1906-89)

Barrage Balloon on Clapham Common in Wartime

Graphite, signed & inscribed 'Clapham Common, Down for a Refill'

Stanley Badmin was very much a South London boy, born in Sydenham, educated at Camberwell and the Royal College of Art and living in Lewisham with his parents when war broke out, so it is entirely appropriate that the subject of this typically witty and exquisitely detailed drawing is a barrage balloon on Clapham Common. At the time (1940), Badmin was working on the 'Recording Britain' project, conceived by Kenneth Clark and funded by the Pilgrim's Trust, which was designed to create a record of those buildings and places threatened with destruction or modernisation by the advent of war. His illustrative genius was perfect for the project and in Volume I, there is a lovely drawing of Holy Trinity Church, the most notable building on Clapham Common, but in the foreground, the earth is being dug to create allotments for the war effort. Badmin would go on to work for the Ministry of Information and the RAF, but this rare and highly observant example of war illustration shows what a talent he might have been as an official war artist.



Barrage Balloon on Clapham Common in Wartime CAT. 16 (14 x 22.5cm)
Graphite, signed & inscribed 'Clapham Common, Down for a Refill'

A WAR ARTIST IN ICELAND

Thomas Hennell's wartime views of Iceland were a tour de force

THOMAS HENNELL N.E.A.C., R.W.S (1903-45)

Hailstorm over Reykjavik

Watercolour

Hennell's depictions of Iceland in the latter part of 1943 [he had replaced his friend Eric Ravilious, who had disappeared on a reconnaissance flight] are considered by many to be his finest achievements. Edward Bawden described Hennell's Icelandic watercolours as 'the finest he ever did' and the writer C.Henry Warren said of them: "He always had the trick of getting the weather into his pictures but never, I think, more suggestively in these: the icy air was in all of them, the flush of northern skies". Hennell's prescribed duty was to record 'the background of the war effort', which allowed him the freedom to look beyond the obviously military. The War Artists Advisory Committee were delighted by Hennell's first batch of pictures, which arrived in London in November 1943, describing them as 'excellent'. Kenneth Clark was so impressed by Hennell's work, that in January 1944, he devoted an entire wall of the National Gallery's 'War Artists Exhibition' to them – and even purchased one for his own personal collection. 'Hailstorm over Reykjavik' was exhibited later the same year, at the N.E.A.C.

Hailstorm over Reykjavik CAT. 17 (31 x 48cm)
Watercolour



IMAGES OF DESTRUCTION

JOHN LAWRENCE (fl.1940s)

‘Fallen Bomber’ (Douglas Boston) Smuggler’s Cove, Mersa Matruh, Egypt

*Watercolour, signed & dated 1942.
Censor’s stamp verso together with inscription*

This watercolour is likely to have been painted in the winter of 1942, when the key coastal town was recaptured after the pivotal victory at El Alamein. It had been captured by Rommel in the summer of 1942 after a heavy Allied defeat. Air superiority had been a key factor in its recapture, with Douglas Bostons playing a key bombing role.



‘Fallen Bomber’ (Douglas Boston) Smuggler’s Cove, Mersa Matruh, Egypt CAT. 18 (26.5 x 36cm)
Watercolour, signed & dated 1942. Censor’s stamp verso together with inscription

The influence of Paul Nash can be seen in these haunting images of ruined aircraft

ALEXANDER DAVID WILKIE (fl.1939-56)

RAF Dump

Oil on canvas, laid on board

Exhibited: Glasgow Institute, 1950



RAF Dump CAT. 19 (45 x 53cm)
Oil on canvas, laid to board

PEGARET KEELING (1915-2000)

Drawings - Women at War series (x4)

Graphite, all initialled 'P.K.'

In an earlier edition of *'Holding the Line'*, we featured a delightful series of watercolours by Pegaret Keeling of women working in clothing factories, making uniforms. Four of the series had already been purchased in 1943 by the Imperial War Museum, a success that Miss Keeling, a costume design graduate of the Central School, was keen to follow up. She wrote to the War Artists Advisory Committee, suggesting a long list of other subjects, including the mixed staff working on gun batteries and barrage balloons on Hampstead Heath, but after some correspondence no more purchases were made. These charming line drawings probably date from that period and demonstrate her wit and her eye for costume. After the war, Pegaret Keeling, under her married name of 'Anthony' became a distinguished lecturer in the history of costume design at the Central School of Art.



WAAF Wireless Operator
CAT. 20 (37 x 12.5cm) *Pen*



Wren Officer
CAT. 21 (37 x 12.5cm) *Pen*



Raising the Blimp
CAT. 22 (37 x 26cm) *Pen*



Female ARP warden on Civil Defence Duties
CAT. 23 (31 x 25cm) *Pen*

MAKE DO AND PAINT

*Enlightened commissioning enabled
Phyllis Ginger's artistic talent to
bloom in wartime*



Raising the Blimp (Horse Guards)
CAT. 24 (29cm diameter)
Lithograph, signed in pencil

PHYLLIS GINGER R.W.S. (1907-2005)

Phyllis Ginger was typical of the kind of artist that Sir Kenneth Clark had envisaged when he foresaw the impoverishment and loss of patronage that would inevitably strike the British art scene when war broke out. Phyllis was a relatively late starter as an artist and only won a scholarship to the Central School at the age of 30. At the outset of the London Blitz, she and her silversmith husband, Leslie Durbin ((1913-2005) were sharing a tiny, rented studio in St John's Wood. Phyllis was given permission to sketch wartime subjects in London and received a vital commission to produce watercolours for the 'Recording Britain' project, which was intended to record threatened or changing aspects of British life in the face of the coming war. Her elegant and observant draughtsmanship survived the war; a fact commemorated by her lovely illustrations for Robert Henrey's book 'London', which was commissioned to demonstrate how the great city had withstood its latest ordeal. Henrey had remained in London with his young family throughout the war and knew what it had suffered better than most. He says of Phyllis Ginger's illustration of the Tower of London in its immediate aftermath: "*in these days of peace, as Phyllis Ginger shows, picturesque crowds continue to visit it.*"



Tower of London after the War
CAT. 25 (31 x 45cm) Watercolour Literature: Robert Henrey 'London'



ARP Wardens & Firemen chatting
CAT. 26 (10 x 20cm) *Ink*



Fire Bomb in Gray's Inn Road – Aftermath
CAT. 27 (19cm diameter) *Pen and ink*

St Paul's in the Blitz with Barrage Balloon
CAT. 28 (22 x 16.5cm) *Pencil*



Bomb Damage, Pump Rooms, Bath
CAT. 29 (26.5 x 37.5cm) *Lithograph, signed in pencil*



Soldiers (rear view)
CAT. 30 (20 x 27cm) *Pencil*



Self Portrait
CAT. 31 (31 x 28cm) *Watercolour*



Wartime Policemen
CAT. 32 (22 x 16cm) *Pencil*

NET-WORKING IN CORNWALL

St Ives artist, Isobel Heath, recorded life in a Cornish Camouflage Factory

ISOBEL ATTERBURY HEATH (1908-89)

Isobel Heath studied under Leonard Fuller at the St Ives School of Art in the 1930s and, when war broke out, she was granted permission by the War Artists Advisory Committee to record women engaged in war work. Local textile factories were converted to war production and began to produce nets for use in camouflage. Heath was given permission to sketch at Hampton's factory, a job she didn't relish. In a letter, she recalled: "there was poor light, shattering noise with the added discomfort of constantly being moved around". Despite such privations, Heath produced some charming watercolours and drawings of the mixed staff of men and women engaged in making items as various as camouflaged vests for commandos and nets for the disguise of aircraft and tanks.



Scrimming, Camouflage Factory
CAT. 33 (23 x 33cm) *Watercolour, signed & inscribed*



Net worker, Camouflage Works
CAT. 34 (25 x 35cm) *Watercolour, signed & inscribed*



Landscapes in a Factory, 1939
CAT. 35 (27.5 x 38cm) *Graphite*



Lathe Operators, Wartime Factory, 1939
CAT. 36 (21 x 36cm) *Graphite*



Cutting the Camouflage Strips
CAT. 38 (19 x 28cm) *Watercolour*



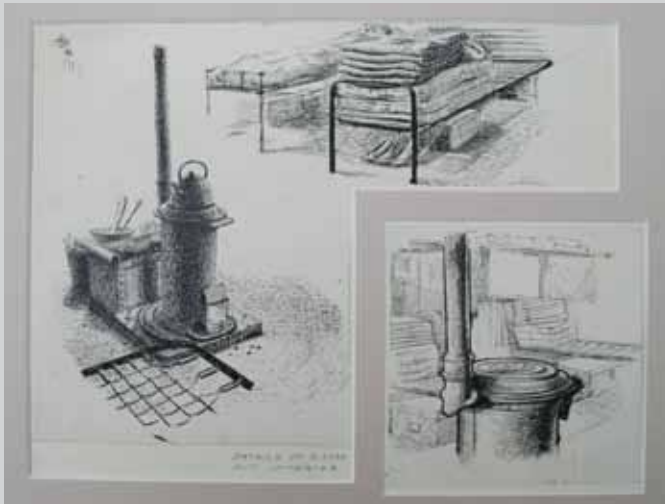
Camouflage Factory
CAT. 37 (25 x 34cm) *Watercolour*



Networkers' Rest Hour, Networking Dept, Camouflage Factory
CAT. 39 (24 x 34cm) *Watercolour*

COMFORTS OF HOME

ERIC PETER GILL (1914-2009)



Nissen Hut Interior
CAT. 40 (20 x 28cm) *Ink, inscribed*

A Crafty Cup
CAT.41 (23 x 30.5cm) *Red ink, inscribed*



A Game of Cards
CAT. 42 (15 x 25cm) *Ink, signed*



ELSIE GLEDSTANES (1891-1982)

Wren Officer, Second World War

Pastel, initialled 'EG'

The artist of this picture, Elsie Gledstanes had been one of the pioneer members of the nascent Women's Royal Naval Service (Wrens) in the First World War but by the time this portrait of a senior Wren Officer was made in the Second World War, she had volunteered as an ambulance driver, while continuing an extremely active career as an exhibiting artist. Despite the switch, Gledstanes always maintained a strong connection to the W.R.N.S and its people and was given permission by the naval authorities to record activities at the Royal Naval College and elsewhere.

Wren Officer, Second World War
CAT. 43 (46 x 31cm) *Pastel, initialled 'EG'*





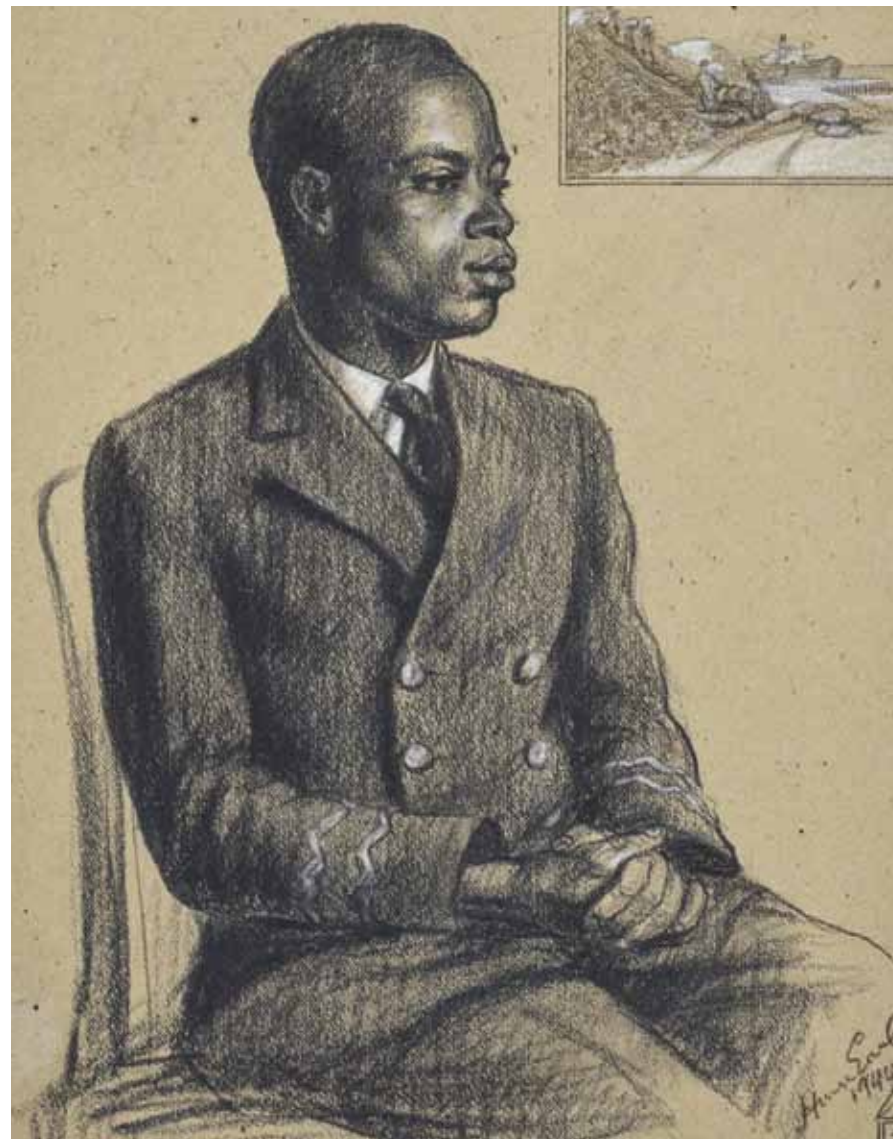
Yvonne Baseden MBE (1922-2017) – aka 'Odette', SOE
CAT. 44 (27.5 x 20cm) *Oil on board*

MALCOLM HAYLETT (1923-2000)

Yvonne Baseden MBE (1922-2017) – aka 'Odette', SOE agent

Oil on board

Yvonne Baseden's extraordinary story might have been dismissed as pure *Girl's Own* fantasy were it not so horribly real. Even Yvonne's birth story is impossibly romantic: her father, Clifford Baseden was a Royal Flying Corps pilot, who crash landed safely in the gardens of the Comte de Vibraye in the Loire Valley during the Great War and was promptly invited to dinner by the Comte and Comtesse. Baseden proceeded to fall in love with their beautiful daughter, Antoinette and married her after surviving the war. The Basedens lived in France after the war, and their children, Yvonne and Rex, grew up fully bilingual. In 1937, they moved to London, where Yvonne became a bilingual typist in an engineering firm. When war broke out, Yvonne naturally applied to joined the WAAF, where her language skills proved useful in the interrogation of captured airmen. During this period, she met one Pearl Witherington, an existing agent of the Special Operations Executive (S.O.E) - described as 'incomparable' by SOE's official historian - and was recruited to the service as a wireless operator. Due to SOE's covert nature, Baseden was recruited into the First Aid Nursing Yeomanry (FANY) as a cover – and it is in the uniform of that service that she was painted by the portrait artist, Malcolm Haylett. Codenamed 'Odette' (not to be confused with the eponymous role played by Anna Neagle in the film of the same name), Yvonne was parachuted into France, where she formed a vital part of a major arms drop called 'Operation Cadillac'. Baseden was subsequently captured and sent to Dijon prison, where she maintained her cover of being a French Resistance fighter, rather than a British agent. She was then transferred to the infamous female only Ravensbruck Concentration Camp, where a number of British agents, including Violette Szabo, Denise Bloch and Lilian Rolfe, had already been executed. Somehow, she managed to survive before being rescued in the last days of the war by the Swedish Red Cross.



HORACE EARL (fl.1940s)

Royal Navy Voluntary Reserve Officer (inset Gambia)

Charcoal, signed & dated 1944

Royal Navy Voluntary Reserve Officer (inset Gambia)
CAT. 45 (44 x 35cm)
Charcoal, signed & dated 1944

ROLAND VIVIEN PITCHFORTH
R.A., A.R.W.S. (1895-1982)

On Patrol in the Western Approaches

Watercolour, signed & dated '44

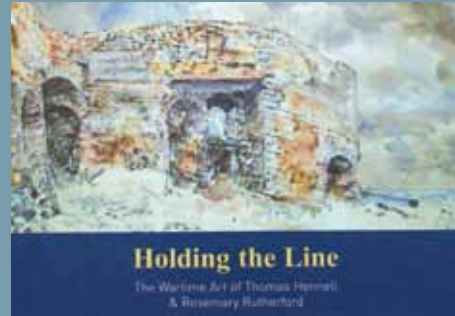
In spite of being profoundly deaf as a result of war service in the Royal Artillery in WWI, the versatile and industrious Vivien Pitchforth was a resounding success as a war artist in WWII. Pitchforth's work was 'invariably received with acclamation', according to Meirion Harris' definitive work *The War Artists*, first in recording the effects of the Blitz on London and then for the Admiralty, where he was given a commission as a Captain in the Royal Marines. In the Spring of 1944, he was tasked with recording life on convoy escort vessels in the Western Approaches - the vital shipping lanes to the West of the British Isles. The ships of the convoy itself can be seen lining the horizon in this large, breezy watercolour – the non-naval figure in the red bobble hat staring slightly anxiously skywards in the foreground is possibly a self portrait.

On Patrol in the Western Approaches
CAT. 46 (48 x 62cm) *Watercolour, signed & dated '44*



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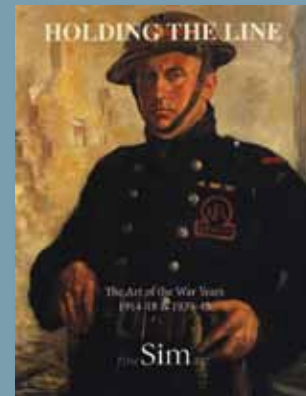
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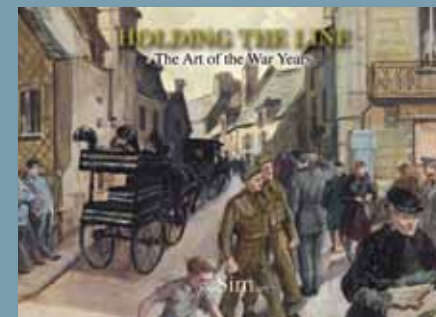
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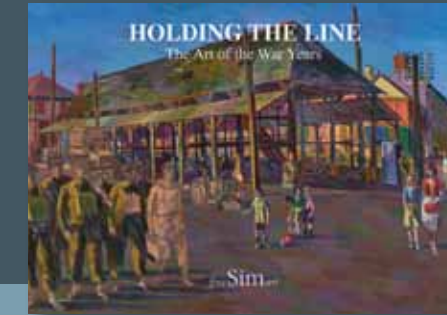
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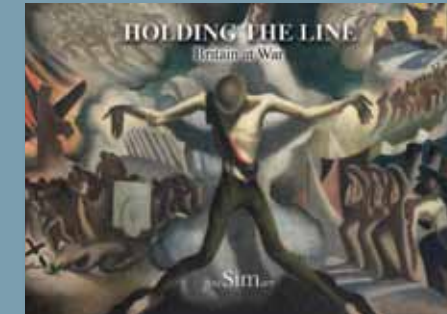
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Holding the Line October 2020



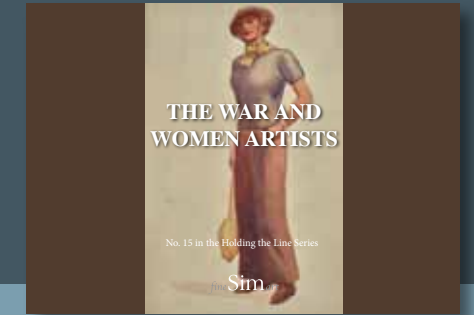
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ALEXANDER DAVID WILKIE
RAF Dump P.31

