THREE OFFICIALLY COMMISSIONED WOMEN WAR ARTISTS OF THE
SECOND WORLD WAR: ETHEL GABAIN, EVELYN GIBBS
AND EVELYN DUNBAR

Volume II
Illustrations
by

ALICE MARINA STRICKLAND

A thesis submitted to the University of Plymouth
in partial fulfilment for the degree of

DOCTOR OF PHILOSOPHY

School of Art and Performance
Faculty of Arts

JULY 2006
List of Illustrations

Fig.

2.1 Ethel Gabain, c.1910, photograph.

2.2 Evelyn Gibbs, c.1949, photograph.

2.3 Evelyn Dunbar, c.1933-1936, photograph.


3.5 Ethel Gabain, ‘The Striped Chair’, 1914, lithograph, 12½ x 10¾ in, Fine Art Society.


3.7 Ethel Gabain, ‘Stripes and Black’, 1914, lithograph, 14 x 9¾ in, Fine Art Society.


3.15 Ethel Gabain, ‘Madame X’, 1918, lithograph, 12 x 6¼ in, Fine Art Society.


3.18 Ethel Gabain, ‘A Munition Worker’, 1917, lithograph, 9 x 4 in, private collection.


3.21 Ethel Gabain, 'Christopher Asleep', 1923, lithograph, 2¼ x 3⅜ in, Fine Art Society.


3.23 Ethel Gabain, 'L’Aube', 1921, lithograph, 13 x 9 in, Fine Art Society.

3.24 Ethel Gabain, 'Choix de Bottes', 1923, lithograph, 13½ x 10 in, Fine Art Society.


3.27 Ethel Gabain, 'Sunburnt Nymph', 1935-38, oil on canvas, 20 x 13 in, private collection.

3.28 Ethel Gabain, 'Dame Peggy Ashcroft as Juliet in Romeo and Juliet', oil on canvas, 27 x 20 in Royal Shakespeare Company.

4.1 Stanley Spencer, 'Map Reading and Making Beds', 1932, oil on plaster part of mural scheme for Sandham Memorial Chapel, Burghclere.

4.2 Charles Mahoney, 'Pleasures of Life in Work and Play (Scenes of London Life)', 1928, oil on plaster, Morley College.

4.3 Charles Mahoney, 'Fortune and the Boy', 1936, oil on plaster, mural panel, 8ft x 5ft, Brockley School, Kent.

4.4 Evelyn Dunbar painting at Brockley School, Kent, c.1933-1936.

4.5 Evelyn Dunbar, ‘The Country Girl and the Pail of Milk’, 1936, oil on plaster, mural panel, 8ft x 5ft, Brockley School, Kent.

4.6 Evelyn Dunbar, Spandrels under the Gallery, 1936, oil on plaster, Brockley School, Kent.

4.7 Evelyn Dunbar, View of the School, 1936, oil on plaster, 26ft x 12ft Brockley School, Kent.

4.9 Violet Martin, 1936, oil on plaster, 'The King and the Two Shepherds', 8ft x 5ft, Brockley School Kent.

4.10 Evelyn Dunbar, 'Alpha', c.1958-60, oil on canvas, mural panel, 40 x 26in, Bletchley Park Training College now Oxford Brookes University, Oxford.

4.11 Evelyn Dunbar, 'Omega', c. 1958-60, oil on canvas, mural panel, 40 x 26 in, Bletchley Park Training College now Oxford Brookes University, Oxford.

4.12 Charles Mahoney, 'Autumn', oil on canvas, 36in x 24in, Paul Liss Fine Art.

4.13 Charles Mahoney, 'The Garden', oil on canvas, 36 x 24in, Paul Liss Fine Art.

4.14 Philipp Otto Runge, 'Hüsslebeck Family, 1805-1806, 32 x 25 in, oil on canvas.

4.15 John Ward, 'Portrait of Dora Cohen', oil on canvas, 20 x 14 in, private collection.

4.16 Evelyn Dunbar, Preliminary oil sketches for the murals at Bletchley Park Training College, c.1958-60, 32 x 15in, Collection of Oxford Brookes University.

4.17 Evelyn Dunbar, Preliminary oil sketches for the murals at Bletchley Park Training College, c.1958-60, 32 x 15in, Collection of Oxford Brookes University.

5.1 Letter from Evelyn Dunbar to Charles Mahoney, September 1935, Estate of Charles Mahoney.

5.2 Evelyn Dunbar, 'Non-Human Natives', pencil, The Scot's Weekend, 3 x 2in, 1936.

5.3 Evelyn Dunbar, 'Wuthering Heights', pencil, 7 x 5in, Signature 4, November 1936.

5.4 Evelyn Dunbar, pencil, Gardener's Choice, 3 x 2in, 1937.

5.5 Evelyn Dunbar, pencil, Gardener's Choice, 3 x 2in, 1937.

5.6 Evelyn Dunbar, pencil, Gardener's Choice, 3 x 2in, 1937.

5.7 Evelyn Dunbar, pencil, Gardener's Choice, 3 x 2in, 1937.


5.9 Evelyn Dunbar, 'The Gardener's Year', mid 1950s, oil on canvas, Wye College, Kent. 60 x 60in.

5.10 Evelyn Dunbar, pencil, A Book of Farmcraft, 5x3in, 1942.
5.11 Evelyn Dunbar, pencil, *A Book of Farmcraft*, 5 x 3 in, 1942.
5.16 Evelyn Gibbs, ‘The Adoration of the Shepherds’, 1927, engraving, 5\(\frac{3}{4}\) x 6\(\frac{3}{4}\) University of Wales.
5.17 Evelyn Gibbs, ‘The Graveside’, 1928, etching, 5\(\frac{3}{4}\) x 6\(\frac{3}{4}\) University of Wales.
5.18 Evelyn Gibbs, ‘The Departure’, 1928, etching, 5\(\frac{1}{2}\) x 6\(\frac{1}{4}\) in, Paul Liss Fine Art.
5.20 Evelyn Gibbs, ‘The Expulsion’, 1929, engraving, 5\(\frac{1}{4}\) x 4\(\frac{1}{4}\) in, Paul Liss Fine Art.
5.21 Evelyn Gibbs, ‘Fubelli, Italian Boy’, 1930, graphite and sanguine pencil, 5\(\frac{1}{4}\) x 4\(\frac{1}{4}\) in University of Wales.
5.22 Evelyn Gibbs, ‘Morning’, 1930, etching, 155 x 152 mm, University of Wales.
5.23 Evelyn Gibbs, ‘Tratorria’, 1931, etching, 4\(\frac{3}{4}\) x 5\(\frac{3}{4}\), University of Wales.
5.24 Evelyn Gibbs, ‘West Garden’, 1931, etching, 4\(\frac{3}{4}\) x 5\(\frac{3}{4}\), University of Wales.
5.25 Evelyn Gibbs, ‘The Chapel’, 1928, wood engraving, 5\(\frac{1}{2}\) x 6\(\frac{1}{4}\), University of Wales.
5.26 Evelyn Gibbs, ‘The Startled Shepherds’, 1931, wood engraving, 5\(\frac{1}{2}\) x 6\(\frac{1}{4}\) University of Wales.
5.27 Evelyn Gibbs, ‘Sheep Shearing’, 1936, wood engraving, 5\(\frac{1}{2}\) x 6\(\frac{1}{4}\), University of Wales.
5.28 Evelyn Gibbs, Dust jacket of *Jaqueline*, 1957.


6.3 Figure 45 in Gibbs, E., The Teaching of Art in Schools (1934).

6.4 Figure 20, ‘Making a Bed’ by Mary Cook in Gibbs, E., The Teaching of Art in Schools (1934).

6.5 Figure 50, ‘Stencilled Fabric, Printed in Three Colours’ in Gibbs, E., The Teaching of Art in Schools (1934).

7.1 Anna Airy, ‘Shop for Machining 15-inch shells’, 1918, oil on canvas, 35x20in, Imperial War Museum.

7.2 Stanhope Forbes, ‘WRNS Ratings Sail Making, 1918, oil on canvas, 24x20in, Imperial War Museum.

7.3 Randolph Schwabe, ‘Voluntary Land Workers in a Flax-field’, 1918, oil on canvas, 18x15in, Imperial War Museum.

7.4 Henry Moore, ‘Tube shelter scene’, 1941, ink on paper, 9x7in, Imperial War Museum.

7.5 Stanley Spencer, ‘Furnace: Shipbuilding on the Clyde’, 1945, oil on canvas, 48x39in, Imperial War Museum.

8.1 Evelyn Dunbar, ‘Women’s Land Army Dairy Training’, 1940, oil on canvas, 35x19in, Imperial War Museum.

8.2 Evelyn Dunbar, ‘Milking Practice with Artificial Udders’, 1940, oil on canvas, 35x19in, Imperial War Museum.

8.3 Evelyn Dunbar, ‘Girl Milking’, 1940, oil on canvas, 9x6in, Wye College.

8.4 Evelyn Dunbar, ‘Putting on Anti-Gas Clothing’, 1940, oil on canvas, 32x16in, Imperial War Museum.

8.5 Evelyn Dunbar, ‘A Canning Demonstration’, 1940, oil on canvas, 35x19in, Imperial War Museum.
8.7 Evelyn Dunbar, ‘Convalescent Nurses Making Camouflage Nets’, 1942, oil on canvas, 35x19in, Imperial War Museum.
8.8 Evelyn Dunbar, ‘Standing by on Train 21’, 1942, oil on canvas, 32x16in, Imperial War Museum.
8.9 Evelyn Dunbar, ‘Hospital Train’, 1942, oil on canvas, 35x19in, Imperial War Museum.
8.10 Evelyn Dunbar, ‘St.Thomas’ in Evacuation Quarters’, 1942, oil on canvas, 32x27in, Imperial War Museum.
8.11 Evelyn Dunbar, ‘The Queue at the Fish Shop’, 1944, oil on canvas, 11x22in, Imperial War Museum.
8.13 Evelyn Dunbar, ‘Sprout Picking, Monmouthshire’, 1944, oil on canvas, 30x23in, Manchester City Art Galleries.
8.14 Evelyn Dunbar, ‘Land Girl and Bail Bull’, 1944-45, oil on canvas, 32x22in, Tate Galleries.
8.15 Evelyn Dunbar, ‘Land Army Going to Bed’, 1943, oil on canvas, 28x20in, Imperial War Museum.
8.17 Ethel Gabain, ‘Evacuation of Children from Southend, Sunday 2nd June 1940’, 1940, lithograph, 10x7in, Imperial War Museum.
8.18 Ethel Gabain, ‘Boys from South-East London gathering sticks in Cookham Wood, 1940, lithograph, 10x7in, Imperial War Museum.
8.20 Ethel Gabain, ‘Nursery School, Watlington Park’, 1940, lithograph, 10x7in, Imperial War Museum.

8.21 Ethel Gabain, ‘Evacuees in a cottage at Cookham’ also referred to as ‘Evacuees and Plum – Duff’, 1940, lithograph, 10x7in, Imperial War Museum.

8.22 Ethel Gabain, ‘Bombed Out Bermondsey’, 1940, lithograph, 10x7in, Imperial War Museum.

8.23 Ethel Gabain, ‘ARP Workers in a City Canteen’, 1940, lithograph, 10x7in, Imperial War Museum.

8.24 Ethel Gabain, ‘Hospital Supply Depot’, 1940, lithograph, 10x7in, Russell-Coates Art Gallery and Museum, Bournemouth.

8.25 Ethel Gabain, ‘Sorting and Flinging Logs’, 1941, lithograph, 10x7in, Imperial War Museum.

8.26 Ethel Gabain, ‘Loading logs on a tractor at a Banffshire Log Camp’, 1941, lithograph, 10x7in, Imperial War Museum.

8.27 Ethel Gabain, ‘Work on a Weir Pump’, 1941, lithograph, 10x7in, Imperial War Museum.

8.28 Ethel Gabain, ‘Building a Beaufort Fighter’, 1941, lithograph, 10x7in, Imperial War Museum.

8.29 Ethel Gabain, ‘Salvage Workers, 1941’, lithograph, 10x7in, Imperial War Museum.

8.30 Ethel Gabain, ‘Demolition: Brick sorting and chipping’, 1941, lithograph, 10x7in, Imperial War Museum.

8.31 Ethel Gabain, ‘The Fire Drill’, 1940, lithograph, 10x7in, Imperial War Museum.

8.32 Ethel Gabain, ‘Capt. Pauline Gower of the Women’s Air Transport Auxiliary’, 1941, lithograph, 10x7in, Imperial War Museum.

8.33 Ethel Gabain, ‘Ferry Pilots’, 1941, lithograph, 10x7in, Imperial War Museum.

8.34 Ethel Gabain, ‘Women at work on an erected tank’, 1942, lithograph, 10x7in, Imperial War Museum.
8.35 Ethel Gabain, 'A Creche', 1942, oil on canvas, 18x13in, Imperial War Museum.

8.36 Ethel Gabain, 'A Bunyan - Stannard First - Aid Envelope for Protection Against Infection in Burns, as issued to the R.A.F.', 1944, oil on canvas, 20x14in, Imperial War Museum.

8.37 Ethel Gabain, 'Dr. Alexander Fleming', 1944, oil on canvas, 20x16in, National Portrait Gallery.

8.38 Ethel Gabain, 'Child being treated with Penicillin for bomb injuries', 1944, oil on canvas, 18x13in, Imperial War Museum.

8.39 Ethel Gabain, 'Portrait of a Girl Bus Conductor', 1941, oil on canvas, 20x16in, Imperial War Museum.


8.41 Ethel Gabain, 'Sandbag workers', 1941, lithograph, 10x7in, Imperial War Museum.

8.42 Ethel Gabain, 'Miss Barbara Ward, Assistant Editor of "The Economist"', 1945, lithograph, 10x7in, Imperial War Museum.

8.43 Evelyn Gibbs, 'Women at Raleigh Works', 1943, pencil on paper, 11x12in, Imperial War Museum.

8.44 Evelyn Gibbs, 'Canteen Counter', 1942, oil on canvas, 12x9in, Imperial War Museum.


8.46 Evelyn Gibbs, 'WVS Clothing Exchange Depot', 1943, oil on canvas, 13x17in Imperial War Museum.
Fig. 2.1 Ethel Gabain, c.1910, photograph.
Fig 2.2 Evelyn Gibbs in her studio in Nottingham, c.1949, photograph.
Fig. 2.3 Evelyn Dunbar painting at Brockley School, c.1933-1936, photograph.
Fig. 3.1 Ethel Gabain, 'The Muff', 1906, lithograph, 16¼ x 12¼ in, private collection.
Fig 3.2 Ethel Gabain, 'The Striped Petticoat', 1911, lithograph, 9¼ x 11 in, Fine Art Society.
Fig. 3.3 Ethel Gabain, 'The White Door', 1912, lithograph, 8¼ x 5¾ in, Fine Art Society.
Fig. 3.4 Ethel Gabain, ‘The Mirror’, 1914, lithograph, 14¾ x 11½ in, Fine Art Society.
Fig. 3.5 Ethel Gabain, ‘The Striped Chair’, 1914, lithograph, 12½ x 10¾ in, Fine Art Society.
Fig 3.6 Ethel Gabain, 'The Wedding Morn', 1914, lithograph, 13¼ x 10¼ in, Fine Art Society.
Fig. 3.7 Ethel Gabain, ‘Stripes and Black’, 1914, lithograph, 14 x 9¾ in, Fine Art Society.
Fig. 3.9 Ethel Gabain, 'A Lady and her Knitting', 1915, lithograph, 17½ x 11 in, Fine Art Society.
Fig. 3.10 Ethel Gabain, 'Pierrot', 1916, lithograph, 14 x 8¼ in, Fine Art Society.
Fig. 3.11 Ethel Gabain, "La Repasseuse", 1914, lithograph. 11 x 13 3/4 in. Fine Art Society.
Fig. 3.12 Ethel Gabain, 'The Silken Wrap', 1916, lithograph, 13 x 10 in, Fine Art Society.
Fig. 3.13 Ethel Gabain, 'Madame Figaro', 1917, lithograph, 13¼ x 10½ in, Fine Art Society.
Fig. 3.14 Ethel Gabain, 'La Belle Etoile', 1918, lithograph, 13½ x 9½ in, Fine Art Society.
3.16 Ethel Gabain, ‘The Chequered Scarf (Portrait of John Copley)’, 1918, lithograph, 13 3/4 x 8 1/2 in, FAS.
Fig. 3.17 Ethel Gabain, "The Draught Players", 1923, lithograph, 7 x 10¼ in, Fine Art Society.
Fig. 3.18 Ethel Gabain, 'A Munition Worker', 1917, lithograph, 9 x 4 in., private collection.
Fig. 3.19 Ethel Gabain, 'Le Lorgnon', 1919, lithograph, 12¼ x 6¼ in, Fine Art Society.
Fig. 3.20 Ethel Gabain, 'The Rattle', 1920, lithograph, 10¼ x 13 in, Fine Art Society.
Fig. 3.21 Ethel Gabain, ‘Christopher Asleep’, 1923, lithograph, 2¼ x 3¼ in, Fine Art Society.
Fig. 3.22 Ethel Gabain, ‘The Art of Travel’, 1920, lithograph, 26 x 20 in, Transport Museum, London.
Fig. 3.23 Ethel Gabain, 'L’Aube', 1921, lithograph, 13 x 9 in, Fine Art Society.
Fig. 3.24 Ethel Gabain, ‘Choix de Bottes’, 1923, lithograph, 13¼ x 10 in, Fine Art Society.
Fig. 3.25 Ethel Gabain, 'Reverie Venitienne', 1931, lithograph, Fine Art Society.
Fig. 3.26 Ethel Gabain, ‘Two Black Bows’, 1932, lithograph, 11 x 8¼ in, Fine Art Society.
Fig. 3.27 Ethel Gabain, 'Sunburnt Nymph', 1935-38, oil on canvas, private collection.
Fig. 3.28 Ethel Gabain, 'Dame Peggy Ashcroft as Juliet in Romeo and Juliet', oil on canvas, RSC.
Stanley Spencer. "Map Reading and Placing Beds", 1917, oil on plaster part of mural scheme for Burghclere.
Fig. 4.2 Charles Mahoney, 'Pleasures of Life in Work and Play (Scenes of London Life)', 1928, oil on plaster, Morley College.
Fig. 4.3 Charles Mahoney, 'Fortune and the Boy', 1936, oil on plaster, mural panel, Brockley School, Kent.
Fig. 4.4 Evelyn Dunbar painting at Brockley School, Kent, c.1933-1936.
5 Evelyn Dunbar, 'The Country Girl and the Pail of Milk', 1936, oil on plaster, mural panel, Brockley School
4.6 a) Evelyn Dunbar, Spandrels under the Gallery, 1936, oil on plaster.
4.6 b) Evelyn Dunbar, Spandrels under the Gallery, ‘The Cock and the Jewel’ 1936, oil on plaster.
4.6 c) Evelyn Dunbar, Spanerels under the Gallery, 'The House of Cards', 1936, oil on plaster.
4.6 d) Evelyn Dunbar, Spandrels under the Gallery, ‘The Knight of Chess’, 1936, oil on plaster.
Fig. 4.7 Evelyn Dunbar, ‘View of Brockley School’, 1936, oil on plaster, Brockley School, Kent.
Fig. 4.8 Mildred Eldridge, 1956, oil on plaster, ‘Birdeatcher and the Skylark’, Brockley School, Kent.
Fig. 4.9 Violet Martin, 1936, oil on plaster, 'The King and the Two Shepherds', Brockley School Kent.
Fig. 4.11 Eslyn Dunbar, 'Omega', c. 1958-60, oil on canvas, mural panel, Bletchley Park Training College.
Fig. 4.12 Charles Mahoney, 'Autumn', oil on canvas, Paul Liss Fine Art.
Fig. 4.13 Charles Mahoney, 'The Garden', oil on canvas, Paul Liss Fine Art.
Fig. 4.14 Philipp Otto Runge, ‘Hüsslebeck Family, 1805-1806, oil on canvas.
Fig. 4.15 John Ward, 'Portrait of Dora Cohen', oil on canvas, private collection.
Fig. 5.1 Letter from Evelyn Dunbar to Charles Mahoney, September 1935, Estate of Charles Mahoney.
Fig. 5.2. Evelyn Dunbar, ‘Non-Human Natives’, pencil, The Scot’s Weekend, 1936.
Fig. 5.3 Evelyn Dunbar, 'Wuthering Heights', pencil, Signature 4, November 1936.
Fig. 5.4 Evelyn Dunbar, pencil, Gardener's Choice, 1937.
Fig. 5.5 Evelyn Dunbar, pencil, Gardener’s Choice, 1937.
Fig. 5.6 Evelyn Dunbar, pencil, *Gardener's Choice*, 1937.
Fig. 5.7 Evelyn Dunbar, pencil, *Gardener's Choice*, 1937.
We exchanged friendly greetings with the folk as we journeyed through the still sweet daytime, taking heed of all the sights and sounds of April. A very pleasant ride it was, so pleasant that thou wouldst have stopped often to snuff the fragrances that the breeze carried across the glades, and the scent of the wallflowers when we passed under castle walls. A spring morning unfolding blue and white among lovely haze, with birds singing in every covert is easier to remember than a spring evening. . . .

From "Heloise and Abelard," by George Moore.
By permission of C. D. Medley, Esq.

The month of April is showery, therefore get an umbrella; but remember, that whilst it is fine, a cotton one at Half-a-crown looks as well in an oilskin case as a silk one at a guinea; and that when it is wet, nobody cares what you have, never stopping to look.

From Cruikshank's Comic Almanack.
Fig. 5.9 Evelyn Dunbar, ‘The Gardener’s Year’, mid 1950s, oil on canvas, Wye College, Kent. 60” x 60”.
Fig. 5.12 Ethel Gabain, “Rochester and Jane”, lithograph, *Jane Eyre*, 1923.
Fig. 5.13 Ethel Gabain, lithograph, *The Warden*, 1926.
Fig. 5.14 Ethel Gabain, lithograph, *The Warden*, 1926.
Fig. 5.15 Evelyn Gibbs, ‘Self Portrait’, 1927, pencil drawing, 84 x 126mm, Collection of Dame Paston-Brown.
Fig. 5.16 Evelyn Gibbs, 'The Adoration of the Shepherds', 1927, engraving, University of Wales.
Fig. 5.17 Evelyn Gibbs, ‘The Graveside’, 1928, etching, University of Wales.
Fig. 5.18 Evelyn Gibbs, ‘The Departure’, 1928, etching, 5½ x 6¼ in, Paul Liss Fine Art.
Fig. 5.19 Evelyn Gibbs, 'Girl Seated: Elisabeth Vellacott', 1928, etching, 180 x 152 mm, private collection.
Fig. 5.20 Evelyn Gibbs, 'The Expulsion, 1929, engraving, 5⅜ x 4¼ in, Paul Liss Fine Art.
Fig. 5.21 Evelyn Gibbs, 'Fubelli, Italian Boy, 1930, graphite and sanguine pencil, University of Wales.
Fig. 5.22 Evelyn Gibbs, 'Morning', 1930, etching, 155 x 152 mm, University of Wales.
Fig. 5.23 Evelyn Gibbs, 'Tratoria', 1931, etching, University of Wales.
Fig. 5.24 Evelyn Gibbs, 'West Garden', 1931, etching, University of Wales.
Fig. 5.25 Evelyn Gibbs, 'The Chapel', 1928, wood engraving, University of Wales.
Fig. 5.26 Evelyn Gibbs, ‘The Startled Shepherds’, 1931, wood engraving, University of Wales.
Fig. 5.27 Evelyn Gibbs 'Sheep Shearing', 1936, wood engraving, University of Wales.
Fig. 5.28 Evelyn Gibbs, Dust jacket of J. Jacqueline, 1957.
Fig. 5.29: Front cover of *The Teaching of Art in Schools*, adaptation by Gibbs of Pamela Davis' 'Memory Painting in Ten Minutes', 1958.
In the possession of the Holland Street P.D. School, Kennington.

Fig. 36.—A Nursery Screen, illustrating the Pied Piper of Hamelin. Group Work in Appliqué by Children age 12 to 15.

The colour is very brilliant. The piper in scarlet and yellow, and the blue, green, ochre, and fawn of the backgrounds help to form the colour pattern throughout the scheme.
For the first lesson in making a pattern in this way, the child should realize the rhythm and movement which can result from the arrangement and repetition of the simplest shape. The shape of the section of the potato itself can be used for the first exercise, or, if preferred, it can be cut into a square as shown in the diagram (1).

The surface of the potato is painted with colour, which can be applied with a brush; or the block can be coloured by placing it face down-wards on a felt pad soaked in paint. Powder colour mixed with gum arabic, poster colour, water colour, or any analine dyes, or inks may be used.

Any slightly absorbent paper will take the impressions very well.

Fig. 6.2 a Page 48 of Gibbs, E., The Teaching of Art in Schools (1934).
PATTERN-MAKING

Kitchen paper is excellent, as the thinness of the paper gives a beautiful quality to the printing. The potato-cut (or "block," as it will be called), when painted is placed face downwards at the top left-hand corner of the paper and pressed down firmly with the right thumb. When the block is removed an impression in colour, the shape of the section of the potato, results. The block is again painted and another impression made, exactly on a line with the first and just touching it. After repainting, a third impression is made underneath the first, and touching its lower edge, and so on until the paper is covered, the block being re-painted for each impression. The result will be a clumsy form of

DIAGRAM 3.—Simple rhythm produced by cutting away a simple shape.

Fig. 6.2 b Page 49 of Gibbs. E., The Teaching of Art in Schools (1934).
This Pattern was made with Cut Paper Shapes, and Developed by Painting with a Brush, by Camilla Lander, age 14.

The child translated the pattern into a lino-block pattern in two colours which is reproduced printed on silk, Fig. 64. Size $28\frac{1}{2}'' \times 20''$.

Fig. 6.3 Figure 45 in Gibbs, E., The Teaching of Art in Schools (1934).
Fig. 20.—"Making a Bed," by May Cook, age 14, linocut.
Size of the original linocut, which was made from a painting in colour, 26" x 22".
Fig. 50.—Stencilled Fabric, Printed in Three Colours, by Edna Young, age 13.

The background is fawn furnishing sateen, the pattern is blue, dull red, and green. The masks used for producing the pattern are reproduced on p. 55 (Diag. 8).

Fig. 6.5 Figure 50, 'Stencilled Fabric, Printed in Three Colours' in Gibbs, E., The Teaching of Art in Schools (1934).
Fig 7.1 Anna Airy, 'Shop for Machining 15-inch shells', 1918, oil on canvas, Imperial War Museum.
Fig. 7.2 Stanhope Forbes, 'WRNS Ratings Sail Making, 1918, oil on canvas, Imperial War Museum.'
Fig. 7.4 Henry Moore, 'Tube shelter scene', 1941, ink on paper, Imperial War Museum.
Fig. 7.5 Stanley Spencer, ‘Furnace: Shipbuilding on the Clyde’, 1945, oil on canvas, Imperial War Museum.
Evelyn Dunbar, 'Women's Land Army Dairy Training', 1940, oil on canvas, Imperial War Museum.
Fig. 8.3 Evelyn Dunbar, ‘Girl Milking’, 1940, oil on canvas, Wye College.
Fig. 8.4 Evelyn Dunbar, ‘Putting on Anti-Gas Clothing’, 1940, oil on canvas, Imperial War Museum.
Fig. 8.5 Evelyn Dunbar, ‘A Canning Demonstration’, 1940, oil on canvas, Imperial War Museum.
Fig. 8.6 Evelyn Dunbar, ‘A Knitting Party’, 1940, oil on canvas, Imperial War Museum.
Evelyn Dunbar, 'Convalescent Nurses Making Camouflage Nets,' 1942, oil on canvas, IWM.
FIG. 8.8 Evelyn Dunbar, Standing by on Train 21.1, 1942, oil on canvas, Imperial War Museum
Fig. 8.10 Evelyn Dunbar, ‘St. Thomas’ in Evacuation Quarters’, 1942, oil on canvas, Imperial War Museum.
Fig. 8.11 Evelyn Dunbar, ‘The Queue at the Fish Shop’, 1944, oil on canvas, Imperial War Museum.
Evelyn Dunbar, ‘Sprout Picking, Monmouthshire’, 1944, oil on canvas, Manchester City Art Galleries.
Fig. 8.15 Evelyn Dunbar, 'Land Army Going to Bed', 1943, oil on canvas, Imperial War Museum.
Fig. 8.16 Ethel Gabain painting in the East End of London, 1941, photograph.
Ethel Gabain, "Evacuation of Children from Southend, Sunday 2 June 1940," lithograph, IWM.
LD.308 Ethel Gabain,
"Boys from S.E. London gathering sticks in Cookham Wood"
(Officially commissioned 1940)
Ethel Gabain, 'Girls from a London School at Finsenmore Wood Camp', 1940, Lithograph, IWM.
Fig. 8.20 Ethel Gabain, 'Nursery School, Watlington Park', 1940, lithograph, IWM.
21 Ethel Gabain, 'Evacuees in a Cottage at Cookham' also referred to as 'Evacuees and Plum – Duff', 1940, photograph, Imperial War Museum.
LD.236  Miss Ethel Gabain, "A.R.P. Workers in a City Canteen run by W.V.S."
(Officially commissioned 1940)
LD.1531  Ethel Gabain
"Loading logs on a tractor".
(Purchased 1941)
Fig. 8.27 Ethel Gabain, "Work on a weir pump", 1941. Lithograph, Imperial War Museum.
ID.425. Ethel Gabain.
"The Fire Drill" 
(Officially commissioned 1940)

Fig. 8.31 Ethel Gabain, "The Fire Drill", 1940, lithograph, Imperial War Museum.
Evel Gabain, 'Capt. Pauline Gower of the Women’s Air Transport Auxiliary', 1941, Lithograph, IWM.
Fig. 8.33 Ethel Gabain, 'Ferry Pilots', 1941, lithograph, Imperial War Museum.
LD.1532  Ethel Gabain, "Women at work on an erected tank" (Purchased 1942)
Fig. 8.35 Ethel Gabain, 'A Creche', 1942, oil on canvas, Imperial War Museum.
Fig. 8.36 Ethel Gabain, 'A Bunyan - Stannard First - Aid Envelope for Protection Against Infection in Burns, as issued to the R.A.F.', 1944, oil on canvas, Imperial War Museum.
Fig. 8.38 Ethel Gabain, 'Child being treated with Penicillin for bomb injuries', 1944, oil on canvas, Imperial War Museum.
Fig. 8.39 Ethel Gabain, 'Portrait of a Girl Bus Conductor', 1941, oil on canvas, Imperial War Museum.
40 Ethel Gabain, 'Sandbag Filling, Islington Borough Council', 1941, oil on canvas, Imperial War Museum.
Fig. 8.41 Ethel Gabain, 'Sandbag workers', 1941, Lithograph. Imperial War Museum
Fig. 8.42 Ethel Gabain, 'Miss Barbara Ward, Assistant Editor of "The Economist"', 1945, lithograph, Imperial War Museum.
Fig. 8.45 Evelyn Gibbs, 'Blood Transfusion: Pouring Citrate Solution into Blood Bottles', 1943. charcoal and ink on paper, 55 x 74 cm, Imperial War Museum.
Fig. 8.46 Evelyn Gibbs, ‘WVS Clothing Exchange Depot’, 1943, oil on canvas, Imperial War Museum.