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Three officially commissioned women war artists of the Second World War: Ethel Gabain, Evelyn Gibbs and Evelyn Dunbar

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

Volume II

Illustrations

by

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

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Special vegetable garden designed by Evelyn Dunbar for the young man who would most likely appreciate it. This is only a little part. There are limitless angles and prospects.

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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.
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'Memory Painting in Ten Minutes', 1958.
In the possession of the Holland Street P.D. School, Kensington.

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

The colour is very brilliant. The piper in scarlet and yellow, and the blue, green, sable, and fawn of the backgrounds help to form the colour pattern throughout the scheme.

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THE TEACHING OF ART IN SCHOOLS

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-

![Diagram 1: Before cutting.](image)

![Diagram 2: Crude pattern formed by repetition of potato shape.](image)

 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

Fig. 6.2 b Page 49 of Gibbs. E., The Teaching of Art in Schools (1934).
Fig. 45.—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 28½" × 29".

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Ethel Gabain

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