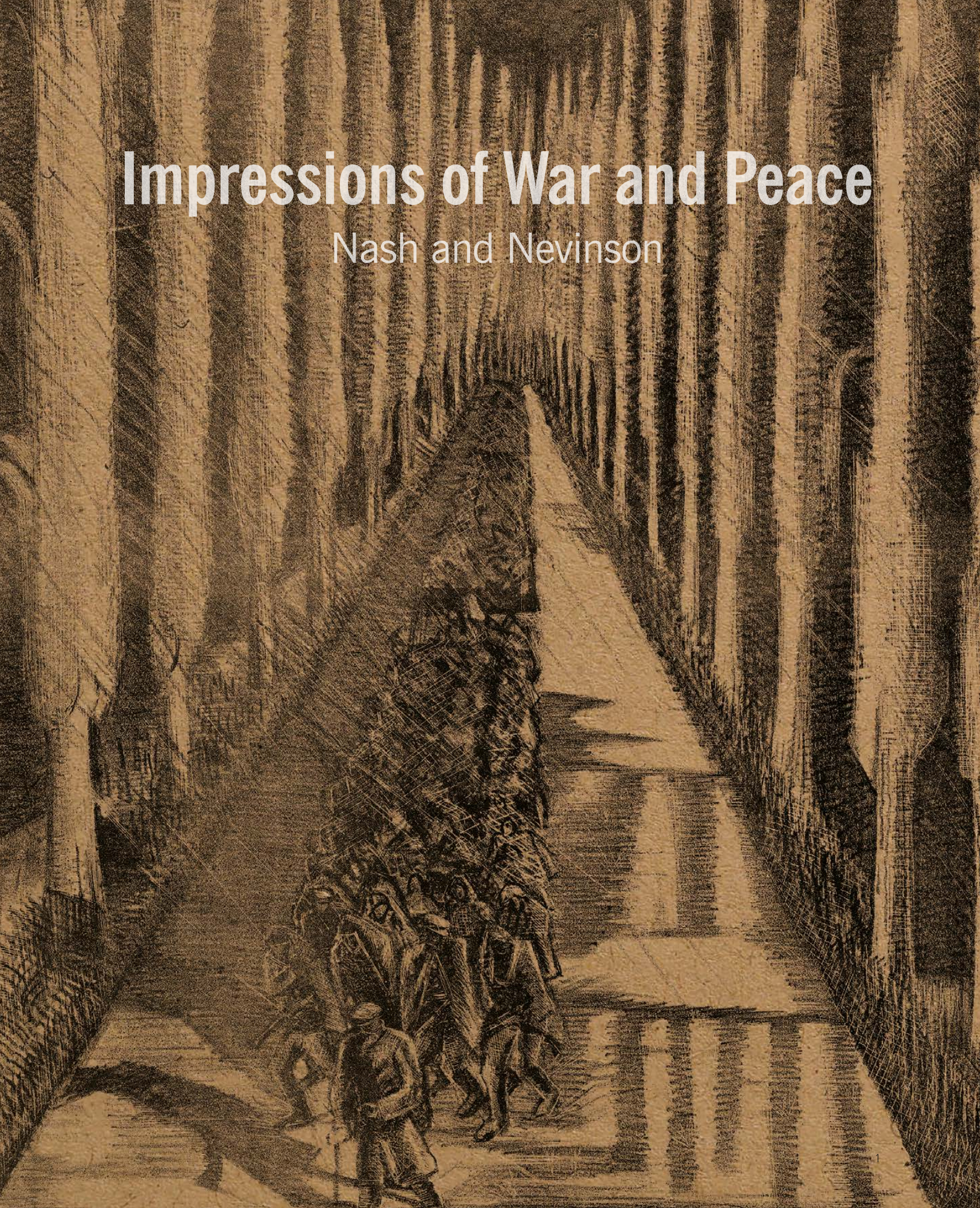


Impressions of War and Peace

Nash and Nevinson



Catalogue Notes

All prints using the intaglio processes of drypoint, etching, aquatint etc. are unique because of the inking and wiping of the individual copper plates prior to printing, thus there are variations in the impressions. The lithographic process offers a more consistent print with little or no variation.

Nash made no prints before 1918 but his 1918 exhibition at the Leicester Galleries contained seven lithographs: six in editions of 25 and one an edition of 12. Nash recounts in his autobiography, *Outline* (p.217), that Nevinson helped him with lithography, quite evident in the first seven prints. Nash took up wood-engraving after the war and his engravings date from 1919, commissioned as illustrations for private press books.

There are no known records of the edition sizes of many of Nevinson's prints. Unlike '*Making Aircraft*', his contribution to the series '*The Great War: Britain's Efforts and Ideals*' of which there are 200 signed examples, Nevinson's first eleven drypoints of the war were printed in only very small unrecorded editions, with the exception of '*Returning to the Trenches*' which was included in a special bound volume of *Modern War Paintings* by CRW Nevinson in an edition of 75.

The catalogue raisonné CRW Nevinson – *The Complete Prints* by Jonathan Black records all the editions where known. However, our impression of '*Blackfriars*' is from a signed and numbered edition of 60; the only other impression to have come up for sale was in 1989 and although signed, no edition was recorded in the catalogue at the time. This would perhaps confirm our suspicion from prior experience, that Nevinson would often state an edition size which was considerably in excess of the number actually printed. The edition sizes for the drypoints were probably no more than twenty.

All the prints for sale are in good condition and we would be pleased to provide condition reports and additional photographs if required. All sizes shown are height before width and are of the image size in centimetres; the sizes in inches are to the nearest ¼.

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Nash and Nevinson

Impressions of War and Peace

Spring 2020

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CRW Nevinson in his Red Cross Uniform, 1914/15



*Paul Nash, 29th April 1918, by Bassano Ltd.
(Courtesy of the National Portrait Gallery)*

INTRODUCTION

Osborne Samuel Gallery has always specialised in British avant-garde prints, representing the Edward Wadsworth Estate and dealing in the prints of Nash, CRW Nevinson and William Roberts. In 2014 we commemorated the centenary of the beginning of The Great War with the largest group of Nevinson prints ever exhibited, displaying 108 of the 150 prints he made. Now in 2020 we are pleased to present an exhibition of rare prints by Paul Nash and CRW Nevinson from The Great War and its aftermath. Exposed to the horrors of the first mechanized war, both men were official war artists and were profoundly affected by their experiences. The prints they created are rightly considered amongst the greatest British art of the 20th century. This exhibition includes some of their most famous works.

Nash's *'Men Marching at Night'* (cover) is one of the rarest of his seven war lithographs executed in 1918; others in this exhibition include *'Rain, Lake Zillebeke'*, *'Void of War'*, *'Void'*, *'German Double Pillbox'* and *'Mine Crater, Hill (60)'*. The post-war works include lithographs from the 1920s depicting the area around Dymchurch on the Kent coast and wood-engravings he made for various private presses.

Nevinson was a more prolific printmaker, creating a total of around 150 prints between 1916 and 1933. Prints by CRW Nevinson in this exhibition include his Futurist masterpiece *'Returning to the Trenches'*. Other rare works include, *'Swooping Down on a Taube'*, *'Acetylene Welder'* and *'Banking at 4000 Feet'*, made in 1917 for the set *'Making Aircraft'* published by the Department of Information. Other war subjects include *'The Road from Arras to Bapaume'*, *'After a Push'*, *'Over the Lines'*, *'Ypres after the Second Bombardment'*, *'Reclaimed Country'* and *'Nerves of an Army'*. Also made during 1917, perhaps as a respite to the war, is his extraordinary lithographic masterpiece *'The Blue Wave'*. Post-war works include his prints of London, New York and Paris including the large etching of *'Blackfriars'*, 1926-7, *'New York, An Abstraction'*, 1921 and *'From a Paris Window'*, 1922.

This fully illustrated catalogue accompanies the exhibition with notes on many of the prints. My thanks go to Amy Tibble of Osborne Samuel Gallery who has written a most insightful essay with catalogue notes on some of the individual prints. A virtual version of the catalogue will also be available online with additional prints not included in the hardcopy version.

This can be accessed via our website www.osbornesamuel.com

Gordon Samuel, April 2020

NASH & NEVINSON: IMPRESSIONS OF WAR AND PEACE

by Amy Tibble

In 1918 the propaganda wing of the war government commissioned a series of publications to present an honest picture of the war to the British public. Titled *British Artists at the Front*, each would focus on the work of one of Britain's most important artists. Only four were published, printed at great expense with reproductions in colour. Volume 1 was dedicated to CRW Nevinson and volume 3 to Paul Nash. Coincidentally both artists were born in 1889 and died in 1946 at the age of 57, their lives most probably cut short as a result of their experiences during the Great War. Historian Pierre Purseigle, in 'Warfare and Belligerence', argues that there is a hierarchy of sacrifice amongst different soldiering types, ranks and theatres of the First World War.¹ This hierarchical framework can also be applied to artists depicting the First World War and how they were judged by their experience of the frontline. Those who suffered the most hardship, put themselves in harm's way most often, who had seen and experienced the war first-hand, became the darlings of the art world. Those with more experience of the front line received preferential treatment from commercial galleries and better commissions from public funding bodies.² In this regard, the war did much to upset the status quo within the London art world, leaving behind the Edwardian society elite and throwing young hitherto unrecognised artists into the spotlight. Foremost among these were Nash and Nevinson.

Before the war, both artists studied at the Slade School in the same year and whilst they were under the same tutelage, their styles were significantly impacted by their home environments. Nash's family moved from London to the commuter belt village of Iver Heath, Buckinghamshire in 1902 when he was 13. His mother was mentally ill and it was hoped that the fresh air and countryside would improve her condition. Unfortunately, her state continued to worsen, and she died in a private hospital in 1910 when Nash was 20. Nash found solace in the countryside, and inspired by William Blake, Samuel Palmer and Dante Gabriel Rossetti, his early work was highly symbolic and pre-occupied with 'visions of romantic death'.³ Nature as a symbol of humanity enthralled him and dominated as a subject throughout his career. "I have tried to paint as tho' they were human beings ... because I sincerely love & worship trees & know that they are people & wonderfully beautiful people."⁴ Nash was also a poet, and symbols of nature would become the language through which he would communicate. He saw trees as otherworldly, connected to the underworld with their roots below the ground, and to the heavens, their branches extending skywards. On first reaching the front, he was in awe of the war-torn landscape. On 6th April 1917, he wrote in a letter home to his wife Margaret:

*"A place with an
evil name, pitted
and pocked with
shells, the trees
torn to shreds,
often reeking with
poison gas"*

Paul Nash, 1917

"Oh, these wonderful trenches at night, at dawn, at sundown! Shall I ever lose the picture they have in my mind. Imagine a wide flat landscape flat and scantily wooded and what trees remain blasted and torn, naked and scarred and riddled. The ground for miles around furrowed into trenches, pitted into yawning holes in which the water lies still and cold or heaped with mounds of earth, tangles of rusty wire, tin plates, stakes, sandbags.

1 Purseigle, Pierre. ed. (2005). *Warfare and Belligerence: Perspectives in First World War Studies*. Leiden: Brill.

2 Some influential figures in the art world, particularly Roger Fry, did not approve of artists painting propaganda. Fry would make life difficult for both Nash and Nevinson after 1918.

3 Gough, Paul. *Dead Ground – War and Peace: Remembrance and Recovery, A Cultural Reading of Memory scapes from the Great War, 1914-1918*. Bristol: Sansom & Co, 2018, p.52.

4 Gough, Paul. *Dead Ground*, p.52.

I think it is the only significant landmark left... I feel very happy these days, in fact, I believe I am happier in the trenches than anywhere out here. It sounds absurd but life has a greater meaning here and a new zest, and beauty is more poignant.”⁵

Nash was struck by the perseverance of nature, writing in another letter home to his wife that was later reproduced in his autobiography, *Outline*:

“The most broken trees even had sprouted somewhere and in the midst, from the depth of the wood’s bruised heart poured out the throbbing song of the nightingale. Ridiculous mad incongruity! One can’t think which is more absurd, the War or Nature...”

That landscape would soon however take on a threatening air. Left standing on an otherwise barren battlefield, lone trees were used as registration points for artillery fire. For Nash, the tree came to stand as a totem for the human body where depiction of the brutal reality was too painful. The shattered woods of the Ypres Salient in Nash’s work stand for both the physical and psychological damage of war. Art historian Paul Gough writes: “In the Ypres Salient he was aghast at the sight of splintered corpses and dismembered trees, seeing in their shattered limbs an equivalent for the human carnage.”⁶

Nevinson’s background was rather different. He grew up in a highly politicised household. His father, Henry, was a famous journalist and war correspondent and his mother, Margaret, was a writer and suffrage campaigner. Surrounded by some of the most avant-garde thinking of the day, Nevinson was comfortable



CRW Nevinson, *Returning to the Trenches*, 1916

holding unpopular opinions (though this would later prove to be to the detriment of his career). Modern art that had appeared in Europe in the decades before the war was not popular in the UK. Even tutors at the Slade School in London discouraged their students from visiting exhibitions of such work for fear they would be influenced by it. Nevinson disregarded this advice, becoming one of the first British artists to embrace these new artistic developments. He spent time in Paris from 1912-13 where he met Picasso and, significantly, the leaders of the Futurist movement, Filippo Marinetti and Gino Severini. The movement, launched in 1909 with the publication of Marinetti’s *Manifesto of Futurism*, glorified modernity and, stylistically inspired by Cubism, sought to convey speed and movement. Nevinson became captivated with the expression of the dynamism of modern city life. His new-found style would also prove potent in the representation of the first modern, mechanised war. In *Returning to the Trenches* the soldiers become whirring cogs in one continuous moving line of an army machine. Their legs are a blur of movement, reminiscent of Giacomo Balla’s *Walking a Dog*, 1912. Although Nevinson sympathised with Futurist ideals, after experiencing the War at first hand in the autumn and winter of 1914 he would no longer agree with their principles

5 Gough, Paul. *Brothers in Arms*. Bristol: Sansom & Co, 2014, p.32.

6 Gough, *Dead Ground*, p. 55.

regarding violence and the cleansing nature of war, later saying that “Futurism was but the candlelight for fascism”.⁷

Both young artists volunteered soon after the outbreak of war. Nash enlisted as a Private in the 28th Battalion London Regiment, fondly known as the Artists’ Rifles for its history of attracting artists, poets, architects and actors from its inception in 1860. Nash would later claim to be an unwilling volunteer, though his wife Margaret would remember it quite differently in her memoir: “He had a very clear and simple conception of his duty towards his country, which he passionately loved, and although he was the last human being in the world to tolerate the horror and cruelty of war, he had an immediate and firm conviction that he must fight for England.”⁸ Nevinson volunteered as a motor mechanic in the Friends Ambulance Unit, which his father helped to establish. In November 1914 he was sent to Dunkirk where he was set to work in a series of derailed train carriages that were being used as a make-shift field hospital. With too many injured soldiers and too few doctors to attend to them, the place became known as ‘The Shambles’ after the colloquialism for a slaughterhouse. Nevinson would return to this subject in 1916 in ‘*La Patrie*’ and ‘*The Doctor*’ – it was undoubtedly a traumatising experience. He later acted as an ambulance driver before being invalided out due to rheumatism. He later joined the Royal Army Medical Corps and served in the 2nd London General Field Hospital in Wandsworth. The powerful interpretation of his experiences at the Front were first exhibited in March 1915 with the London Group, which in turn drew the attention of the Leicester Galleries who gave him his first solo exhibition entitled ‘Paintings of War’ in September 1916. The exhibition was a huge success both financially and in gaining popular attention. Arnold Bennett, who would go on to become Director of the government’s propaganda (and arts commissioning body), the Ministry of Information, purchased a significant oil painting from the exhibition, as did Sir Michael Sadler, a great supporter of the arts. This would secure Nevinson’s position as one of Britain’s foremost artists of the war.



Paul Nash
German Double Pill-Box, Gheluvelt, 1918

In the December after Nevinson’s hugely successful exhibition, Nash signed up for an overseas posting, having undergone his Officer training. In February 1917, Nash was sent to the Ypres Salient in Flanders with the 15th Hampshire Regiment as a Second Lieutenant. Having only ever made one brief trip abroad, and ever sensitive to his environment, Nash was at first captivated by the French landscape, arriving in a lull between offensives. However, this enamour quickly fell away and he wrote of a wood in a letter home to his wife, “a place with an evil name, pitted and pocked with shells, the trees torn to shreds, often reeking with poison gas.”⁹ By March 1917 he had sent a batch of drawings back to England, eighteen of which would be exhibited at Goupil Gallery in June as part of a small solo show, ‘Drawings made in the Ypres Salient by Paul Nash’. Despite the lull, a Spring offensive was not far away, and his unit were to be at the forefront of an attack on the German held Messines Ridge. On Friday 25th May a fellow soldier beckoned Nash out of his dug out to watch a night-time bombardment on the enemy lines. In the darkness, he slipped and fell back into a trench to a roar of laughter from his fellow men, though Nash found this less amusing as

7 Nevinson, CRW. *Paint and Prejudice*. New York: Harcourt Brace, 1938, p.90.

8 Nash, Margaret. *Memoir*, (type-written script now on deposit in the Victoria and Albert Museum), London, p.8 Large parts of this memoir have been published in the most recent edition of Paul Nash’s *Outline* (London: Lund Humphreys, 2016), edited by David Boyd Haycock.

9 Nash, Paul. *Outline. An Autobiography and Other Writings*, London 1949, p. 186.

the fall broke his rib. He was sent to the No. 14 General Hospital for treatment and anticipating an influx of wounded after the next offensive which could dangerously over-crowd the hospital, he was sent back to England to convalesce. Back at home in London, Nash received news of the 15th Hampshire – prior to the attack on the Messines Ridge, they had been sent to attack ‘Hill 60’ a German held hill south of Ypres near the town of Zillebeke. The Hampshire lost most of their officers in the attack. Hill 60, which would become a subject repeated by Nash, was blown up in the Battle of Messines later in 1917. Nash’s injury also spared him the third battle of Ypres, commonly known as the battle of Passchendaele. Most historians place the British casualties of that offensive alone at nearly a quarter of a million. It could not have been far from Nash’s mind that he so easily might have been one of them. Nash was discharged in August and attached to the 3rd Reserve Battalion of the Hampshire at Gosport. It was whilst preparing to return to the front that Nash received news that he was to be an official war artist. Although this only delayed his return to active combat, Nash’s luck meant that for the duration of the war he would not return to fight.



Looking from an old crater on the north side of Hill 60, over the shell pitted ground towards Zillebeke Lake. (courtesy of the Australian War Memorial).

For both Nash and Nevinson the war not only radicalised their work but also introduced them to the medium of printmaking. Printing was a medium favoured by the propaganda wing of the government commissioning the official war artists as it allowed for a wider dissemination. Nevinson produced his first prints in the summer of 1916 (after a brief experiment with lithography in 1912), the result of which was a series of 12 drypoints exhibited at the Leicester Galleries in September 1916. This exhibition came to the attention of Campbell Dodgson, Keeper of Prints and Drawings at the British Museum and unofficial advisor to the newly created government propaganda section, the Department of Information (DOI). Dodgson was particularly impressed by Nevinson’s printmaking and recommended him to the department for the position of official war artist. In early 1917, he was encouraged by master lithographers Joseph Pennell and Francis Ernest Jackson (co-founders of the prestigious Senefelder Club, dedicated to promoting a wider awareness of the medium), to try his hand again at lithography, and his efforts were exhibited with the club. Dodgson, Jackson and the artist Thomas Derrick proposed that the department



CRW Nevinson, *Now the Bayonets have Won Through*, 1918

should commission a series of 66 prints by 20 artists called 'Britain's Efforts and Ideals'. The 'Efforts' would be made up of 54 prints and be aimed at the home-front population depicting the war effort at home and abroad. The 'Ideals' would be symbolic subjects focusing on the justice of the English cause over Imperial Germany and was supposed to appeal to 'neutrals', specifically America. Nevinson was given the 'effort' subject of *'Making Aircraft'* and was given the role of war of official war artist in May 1917. These lithographs brought the new world of air travel to the British public for the first time. Nevinson depicted the patriotic symbol of the British landscape from a new, aerial perspective and his prints of the subject were extremely popular. Exhibited for the first time at the Fine Art Society in July 1917, 'Britain's Efforts and Ideals' as a whole went on to tour the world, travelling to France, America, Canada, and Australia. Nevinson's notoriety went from strength to strength. The Contemporary Art Society presented his *'La Mitrailleuse'* to the Tate and he received much praise from critics, particularly for his skill in printmaking. His understanding of Cubism and its focus on creating the perfect composition, alongside his Futurist influenced style made Nevinson perfectly suited to printmaking. Art critic Charles Lewis Hind argued that Nevinson's visualisation of the war was most successfully articulated in his prints. After his traumatic experiences on the Western Front he found that the very act of marking the plate was therapeutic and wrote to the head of the DOI, C.F.G Masterman, that it "wards off my fits of melancholy which end in sleeplessness".¹⁰

Nevinson also encouraged Nash in printmaking and helped him practice lithography in the summer of 1917. The way Nash's style had developed during the war lent itself to the medium, with its heavy lines and dark brooding skies. However, it is evident that he admired Nevinson's work greatly and even owned examples of his prints. In March 1917 he wrote to his wife and asked her to purchase one of Nevinson's first drypoints, 'Ypres after the Second Bombardment'. There are similarities between many of their war subjects. In *'After a Push'* and *'Mine Crater (Hill 60)'* both artists were faced with an expanse of cratered destruction. This was a problem for many of the official war artists

– how to articulate the void created by conflict. Fellow artist Muirhead Bone agonized over this problem, having in mind to draw broken architecture; "I'm afraid that I have not done many ruins... But you must remember that on the Somme nothing is left after such fighting as we have had here – in many cases not a vestige of the village remains let alone impressive ruins!"¹¹ Nash and Nevinson dealt with this problem, in the manner of their European modernist forebears, bringing the horizontal plane up vertically like a wall to confront the viewer, raising the horizon line to the very top of the composition. Other works such as *'A Flooded Trench'* and *'Void of War'* also use similar compositional devices to draw the viewer through the devastated space. Nash would only make seven lithographs of war subjects, commissioned by the Ministry of Information (the title of the reorganized DOI) and exhibited at the Leicester Galleries in 1918.



Paul Nash, *Void of War*, 1918

10 Black, Jonathan. C.R.W. Nevinson: The Complete Prints. London: Lund Humphries, 2014, p.15.

11 Gough, Paul, A Terrible Beauty: British Artists in the First World War. Bristol: Sansom & Co, 2010, p.46.

On 5th July 1917 Nevinson returned to the front in his official capacity, and shortly after his arrival was transferred to the 4th Infantry Division near Arras where he was able to get close to the fighting. He travelled up and down the trenches observing life on the front line. He cajoled the Royal Flying Corps to let him go up in a reconnaissance plane as a passenger to view the action from above, whereupon the plane came under fire. He also spent the night in an observation balloon above the Somme. Although some of these accounts, laid out in his autobiography *Paint and Prejudice*, have been brought into question (the work is rife with fabrication), it is without question that Nevinson repeatedly placed himself in harm's way in order to convey the truest picture of the war to his audience back home, and he did not emerge from his experiences unscathed. In the summer of 1918 he was invalided out of the army for good with 'air nerves'. Not then properly understood, 'shell shock' or nerves as they were simply known, were treated with such invasive and damaging procedures as electric shock therapy, beatings and chloroform inhalation.

Nash's period of convalescence in the summer of 1917 ended with his appointment as an official war artist in October whereupon he returned to the front in November for a six-week period. Like Nevinson, he returned in more agreeable circumstances than his last visit (he was given a batman and a driver), however he arrived during a period of particularly heavy fighting in Ypres. The devastation of the landscape was worse than when he had last been there and in the wintry climate it seemed more hostile and terrible than ever. Nature, instilled in the British psyche as almost sacred, had been utterly defiled and he was angered and appalled by what he considered a 'terrible new world'. It was during this period, 16th November 1917, that he wrote to his wife:

"I have just returned, last night, from a visit to Brigade Headquarters up the line, and I shall not forget it as long as I live. I have seen the most frightful nightmare of a country more conceived by Dante or Poe than by nature, unspeakable, utterly indescribable. In the fifteen drawings I have made I may give you some vague idea of it's horror... Sunset and sunrise are blasphemous, they are mockeries to man, only the black rain out of the bruised and swollen clouds all through the bitter black of night is a fit atmosphere in such a land. The rain drives on, the stinking mud becomes more evilly yellow, the shell holes fill up with green-white water, the roads and tracks are covered in inches of slime, the black dying trees ooze and sweat and the guns never cease. They alone plunge overhead tearing away the rotting tree stumps, breaking the plank roads, striking down horses and mules, annihilating, maiming, maddening they plunge into the grave which is this land; one huge grave and cast upon it the poor dead. It is unspeakable, godless, hopeless. I am no longer an artist interested and curious. I am a messenger who will bring back word from the men who are fighting to those who want the war to go on for ever. Feeble, inarticulate will be my message, but it will have a bitter truth and may it burn their lousy souls."¹²

While Nevinson and Nash may have been commissioned and supported by the 'propaganda' department, their work was anything but. The spring of 1918 brought with it Nevinson's most notable and infamous exhibition.

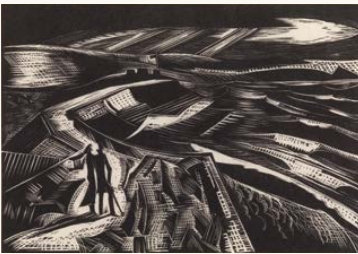
"I have seen the most frightful nightmare of a country more conceived by Dante or Poe than by nature, unspeakable, utterly indescribable."

Paul Nash, 1917

12 Nash, Paul. Outline. p.210-211.

Opened by Lord Beaverbrook, the new Minister of Information, the exhibition flaunted a picture that had been banned by the official censor of paintings and drawings in France, Lieutenant-Colonel A.N. Lee. The picture, 'Paths of Glory', which depicted two dead British soldiers was covered with a piece of brown paper with the word 'censored' written across it. The bitterly ironic title is taken from Thomas Gray's 'Elegy Written in a Country Church-Yard' – the full line reads 'Paths of Glory lead but to the grave'.

Nash's exhibition at the Leicester Galleries in May of the same year, entitled 'Void of War: An Exhibition of Pictures by Lieutenant Paul Nash', was well received well and praised for its clear and moving depiction of the landscape. Arnold Bennett in the exhibition's catalogue essay wrote, "Lieutenant Nash has seen the Front simply and largely. The convention he uses is ruthlessly selective; the wave-like formation of shell-holes, the curves of shell-bursts, the straight lines and sharply defined angles of wooden causeways, decapitated trees, the fangs of obdurate masonry, the weight of heavy skies..."¹³



Paul Nash
The Bay, 1922

The Armistice was signed on 11th November 1918 and whilst the Imperial War Museum would continue commissioning artists until the early 1920s, Nash and Nevinson became war artists without war. Nash in particular was deeply troubled by this thought and the subject of war would haunt his work in the years to come. He visited the Kent village of Dymchurch for the first time in 1919, moving there in 1921 when he suffered an acute nervous breakdown. He found the place inspiring and wonderful with its monumental sea wall protecting the coast from the ravages of the North Sea. However, there is a darkness surrounding the works of Dymchurch, seen in 'The Bay', as though the threat of war has been replaced by that of the sea ready to engulf the figures. In 'Strange Coast' an eerie sense of stillness pervades the scene and an unnatural light causes the little posts on the beach, reminiscent of his wartime trees, to cast long shadows up the beach.



CRW Nevinson
New York: An Abstraction, 1921

Nevinson however dropped the subject of war after the Armistice and returned to France in 1919 to visit Paris, reconnect with old friends and see the new work by Picasso. Later in the year he travelled to New York where Frederick Keppel & Co held an exhibition of his work, predominantly the war subjects. Thrilled by the architecture and geometry of the city, he described the skyscrapers as the most vital art works of the day. The city embodied the Futurist ideals that had so excited him before the war. The following year Nevinson returned to New York to exhibit work from the previous year inspired by the city again at Frederick Keppel's. The second exhibition was not a success, a fact which Nevinson took to heart. He turned against the city re-naming one of his paintings, the same subject as 'New York: An Abstraction', as 'The Soul of a Soulless City'.

After the war Nash would turn his hand to Wood-engraving, most notably producing a two-volume book edition of his prints, *Places and Genesis* as well as illustrating works by Robert Graves, Siegfried Sassoon and T.E. Lawrence's *Seven Pillars of Wisdom*. Nevinson was advised by his doctors to give up printmaking, etching in particular, as the acid fumes were damaging his lungs. His final print was 'The Spirit of Progress' created for a magazine, *The Studio*, in 1933.

Both Nash and Nevinson died at the age of 57. Nash died in his sleep in July 1946 of heart failure supposedly brought on by long term asthma. Nevinson suffered a series of severe strokes that left him partially paralysed. He died in October of the same year of heart disease. Over a century after the Armistice, Nash and Nevinson's prints remain some of the most poignant and moving images of the Great War.

¹³ Thacker, Toby. *British Culture and the First World War: Experience, Representation and Memory*. London: Bloomsbury Academic, 2014, p.210.

PAUL NASH



PAUL NASH

***Mine Crater (Hill 60)*, 1917**

Lithograph on cream wove paper

Edition of 25

Signed and dated 'December 1917'

36 x 45.7 cm (14¼ x 18 in)

LITERATURE

Postan, Alexander. *The Complete Graphic Work of Paul Nash*.

London: Secker & Warburg, 1973. cat. no. L1.

Created when a railway cutting was built in the 1850s, Hill 60 was a favourite spot for courting couples before the war. The hill was a coveted point of high ground near the village of Zillebeke on the Ypres frontier. In the First Battle of Ypres in 1914 the high ground of Hill 60 was captured by German forces and a lengthy phase of static trench warfare ensued. The area became renowned as a place of intensive mining activity with both sides tunnelling under No Man's Land.

Paul Nash was based nearby in the Spring of 1917 with the 15th Hampshires when he fell into a trench, breaking his ribs and was sent back to England to convalesce. Several days later the Battle of Messines (7th-14th July) began with one of the largest explosions in history up to that point, reportedly heard as far away as Dublin. The mines underneath Hill 60 were detonated at approx. 3:10 am destroying a large part of Hill 60 and killing

as many as 10,000 German soldiers. The 15th Hampshires were sent into battle in the offensive that ensued and suffered many casualties. Nash lost many friends in the attack and his depiction is surely a tribute to his comrades. The shattered trees in the background stand as symbols for the bodies beneath the ground. The demolished earth that rises in front of the view in a confronting wall is the ground so fought over for four years. The subject is not only a tribute to his comrades but also to the bitter pointlessness of war.

The site is now a battlefield memorial site, left untouched by all but nature since the Great War. While the giant crater is still visible today, nature has begun to reclaim the land.



PAUL NASH

***Men Marching at Night*, 1918**

Lithograph on brown wove paper

Edition of 25

Signed and dated '1918'

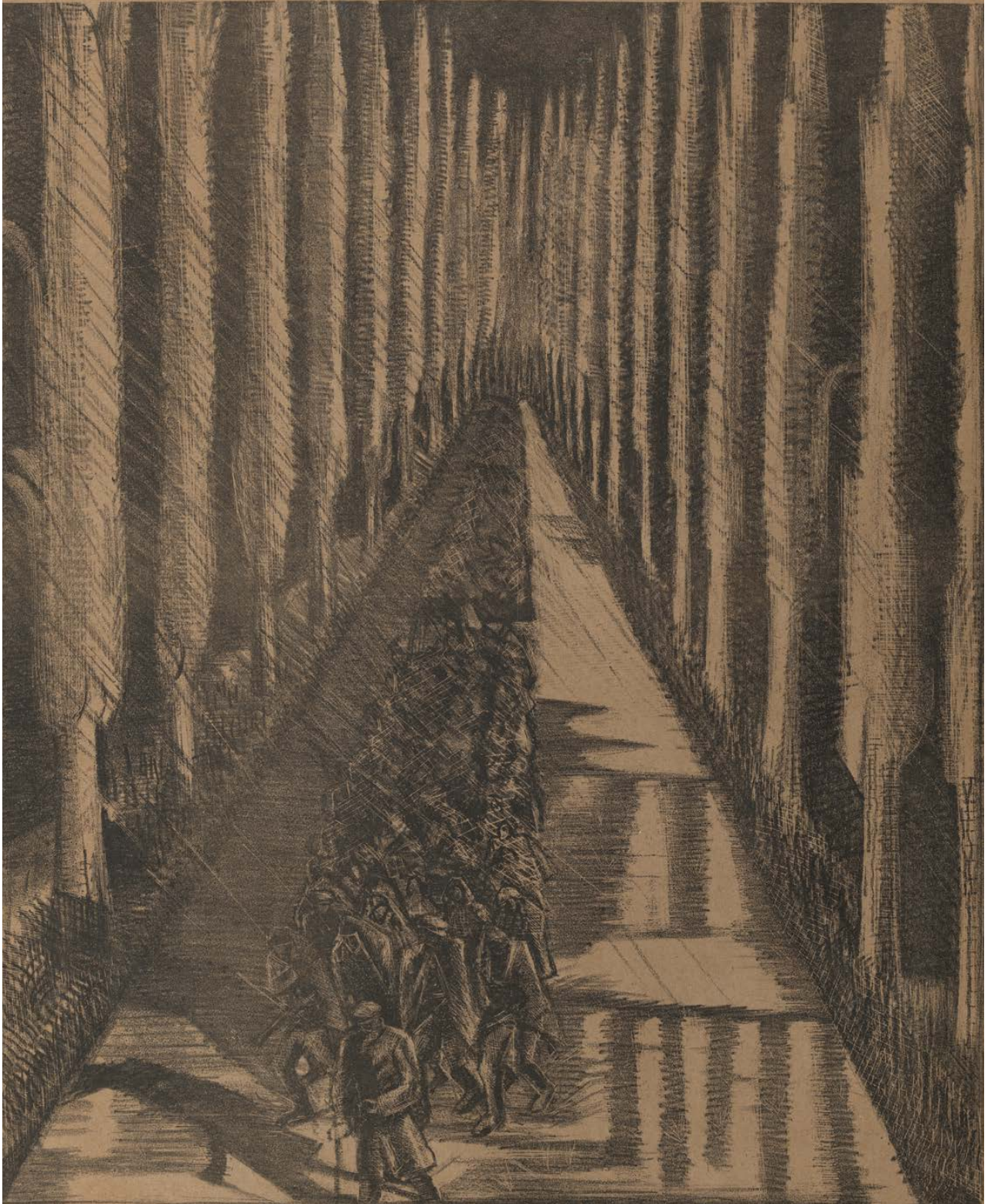
51.2 x 41.8 cm (20 x 16 ½ in)

LITERATURE

Postan, Alexander. *The Complete Graphic Work of Paul Nash*.

London: Secker & Warburg, 1973. cat. no. L4.

In Nash's '*Men Marching at Night*' a line of soldiers, reminiscent of Nevinson's '*Returning to the Trenches*', march towards the viewer, their backs hunched, faces covered against the driving rain, dwarfed by the giant poplar trees lining the road. The soldiers are dehumanised, fading into a single mass disappearing off into the distance. The stark unnatural geometry of the surroundings reflects the way nature is transformed by war into an unnatural hostile landscape. In Greco-Roman mythology poplars populate the Elysian Fields, a paradise and resting place for great soldiers and heroes.



PAUL NASH

Void of War, 1918

Lithograph on brown wove paper

Edition of 12

Signed and numbered

37 x 44.5 cm (14 ½ x 17 ½ in)

LITERATURE

Postan, Alexander. *The Complete Graphic Work of Paul Nash*.

London: Secker & Warburg, 1973. cat. no. L7.

It is impossible to tell whether this is a night scene lit by search light or a smoke blackened day. Here the duckboard path navigates a wood shattered by artillery, eerie and threatening in its barrenness. The shell holes have been filled by the heavy rain, creating ponds of filthy shining water, making the landscape completely impassable save for the path. The other six war subjects by Nash are created with chalk whereas this is drawn in lithographic wash.



PAUL NASH

Void, 1918

Lithograph on cream wove paper

Edition of 25

Signed, titled and dated

18 x 23 cm

LITERATURE

Postan, Alexander. *The Complete Graphic Work of Paul Nash*.

London: Secker & Warburg, 1973. cat. no. L2.



The subject of 'Void' is the battlefield of Passchendaele. In the centre of the composition the small body of a soldier lies on the pathway, reduced to the form of a discarded jacket. The path leads through the chaos of broken barbed wire fences, tree trunks, and abandoned artillery guns. To the right in the distance the battle continues, bombs are dropped from the plane above and a figure makes its way to safety along the exposed duckboards slanted against the rain. The devastated path however, whilst cratered with shell holes, leads away from the desolation into the distance where the path is unbroken, and the sky is calm.

PAUL NASH

Rain, Lake Zillebeke, 1918

Lithograph on cream wove

Edition of 25

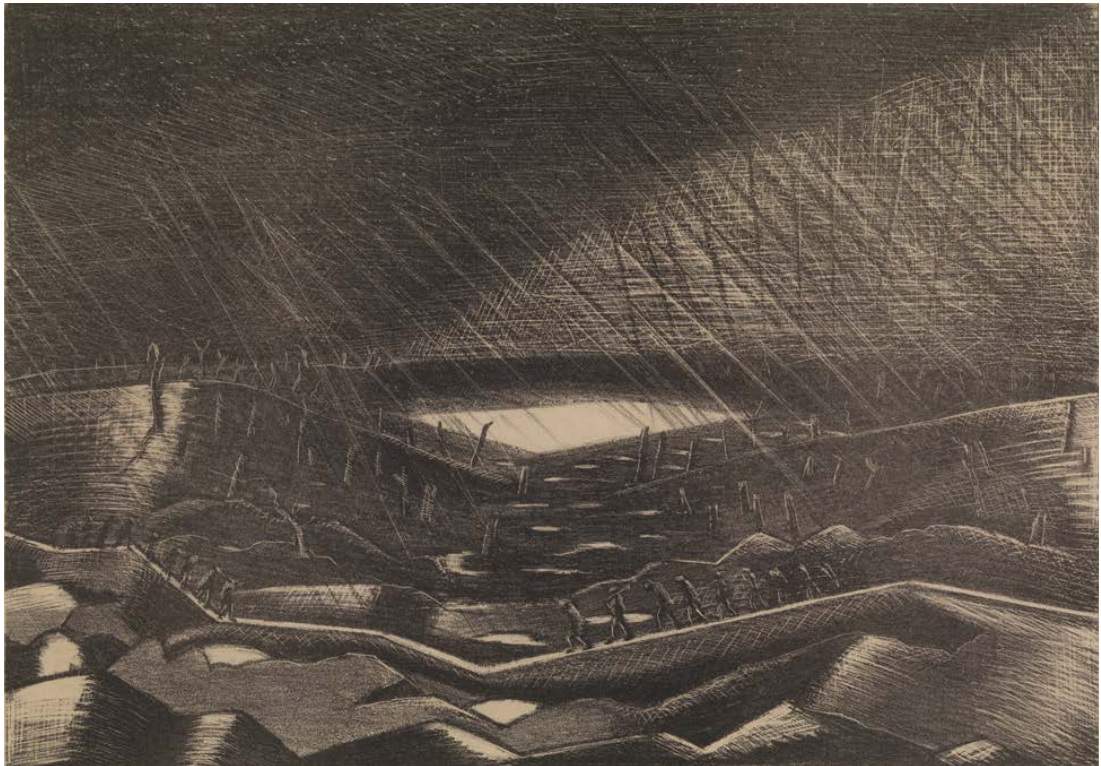
Signed, numbered and dated

25.5 x 36.2 cm

LITERATURE

Postan, Alexander. *The Complete Graphic Work of Paul Nash*.

London: Secker & Warburg, 1973. cat. no. L3.



Zillebeke is a village south of Ypres, Belgium. In November 2014, the 1st Battalion Irish Guards suffered huge losses defending the village which played a pivotal role in preventing the Central Powers breaking through to the coast. By the time Nash arrives on the Ypres Salient in early 1917, the landscape has seen much heavy shelling and the ground is impassable. Here, a spotlight lights the scene, with figures walking with heads bowed through the rain, the light shining off the waterfilled craters and the lake beyond. The broken tree trunks stand like tomb stones as symbols of the fallen.

PAUL NASH

German Double Pill-Box, Gheluvelt, 1918

Lithograph on white wove paper

Edition of 25

Signed and dated lower right.

Dedicated in pencil to 'Sir Michael Sadler' upper left.

45 x 35.5 cm (17¾ x 14 in)

LITERATURE

Postan, Alexander. *The Complete Graphic Work of Paul Nash*.

London: Secker & Warburg, 1973. cat.no. L5.

Encouraged by artist and lecturer, William Rothenstein, Sir Michael Sadler attended an exhibition at Dorien Leigh Gallery in 1915 and purchased two works by Paul Nash. A friend and collector of Wassily Kandinsky, he was the President of the radical Leeds Art Club, and a great champion of modern art in Britain. As a long-standing client of the Leicester Galleries (they had an exhibition of his print collection in 1944) it is probable that this print was purchased, along with 'A Shell Bursting, Passchendaele', from the gallery, conceivably from the 1918 'Void of War' exhibition.

The subject of 'German Double Pill Box, Gheluvelt' is the aftermath of an offensive in the battle of Passchendaele. Among the units involved were the 15th Hampshires, whom Nash would join in early 1917. In the battle the unit were ordered to seize a position close

to the German position of Tower Hamlets, an area of camouflaged concrete 'pill-box' machine gun posts. In letters to the British War Memorials Committee Nash described the subject that also inspired his monumental work, 'The Menin Road':

The picture shows a tract of country near Gheluvelt village in the sinister district of 'Tower Hamlets', perhaps the most dreaded and disastrous locality of any area in any of the theatres of War.



PAUL NASH

***The Sluice*, 1920**

Lithograph on off-white wove paper

Edition of 30

35.4 x 40.8 cm (14 x 16 in)

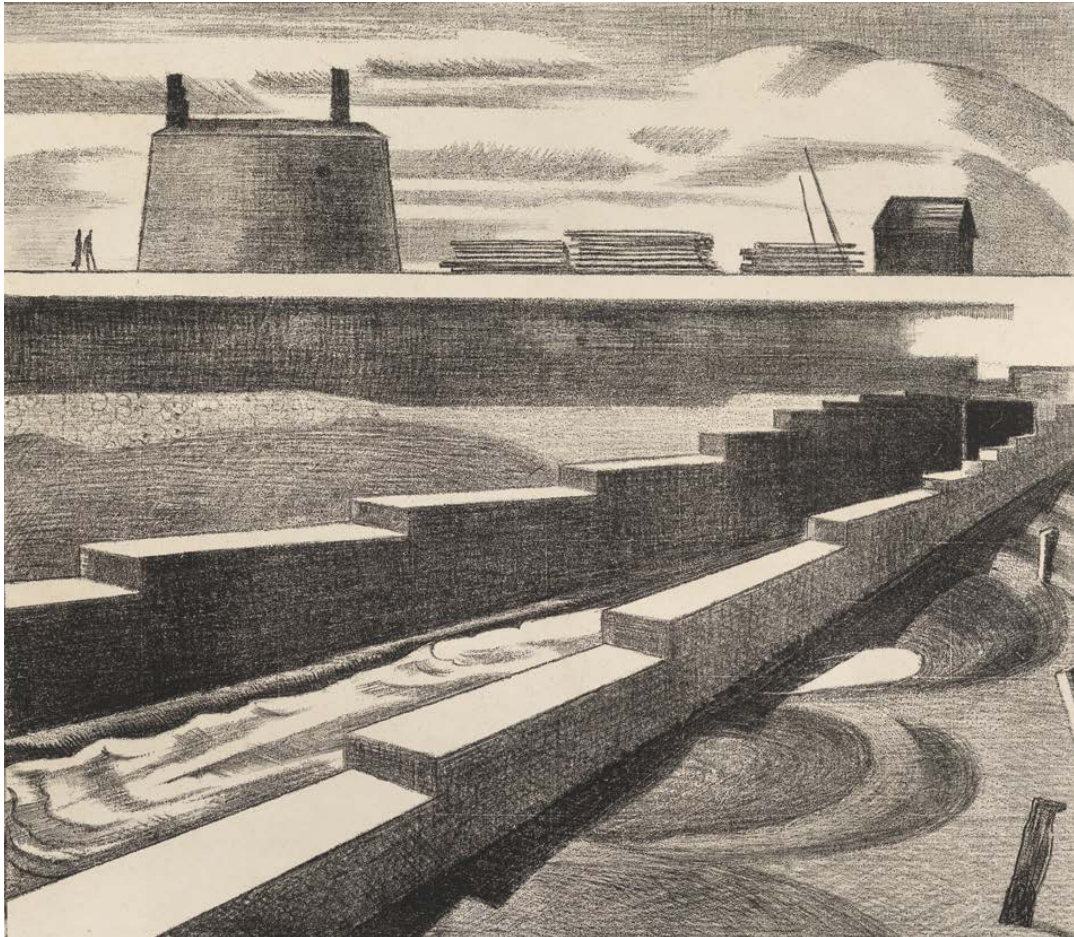
LITERATURE

Postan, Alexander. *The Complete Graphic Work of Paul Nash*.

London: Secker & Warburg, 1973. cat. no. L8.

NASH & DYMCHURCH

Paul Nash first visited the Kent village of Dymchurch in 1919. “A delightful place with much inspiring material for work” he subsequently moved his family there in 1921. The lofty broad seawall protects the low lying and ancient area of Romney Marsh from flooding. Running for six kilometres, nine metres high and six metres wide the monumental wall was originally constructed in Roman times with the great Martello towers added in the Napoleonic era after the threat of invasion. Three sluices gates in the wall allowed the water on the wetland to run out at low tide. Nash, who nearly drowned as a child, wrote of his fear and fascination with the sea; ‘cold and cruel waters, usually in a threatening mood, pounding and rattling along the shore’. This feeling of dread can be sensed in his works of Dymchurch with a strange low evening light casting long shadows.



PAUL NASH

***Strange Coast, Dymchurch*, 1920**

Lithograph on an off-white wove paper

Edition of 30

Signed, titled and dated in pencil

31.4 x 40.7 cm (12¼ x 16 in)

LITERATURE

Postan, Alexander. *The Complete Graphic Work of Paul Nash*.

London: Secker & Warburg, 1973. cat no. L10.



PAUL NASH

The Wall, Dymchurch, 1920

Engraving on TH Saunders mould-made paper

Edition of 50 (plus 10 proofs)

Numbered in pencil with the Paul Nash Trust stamp lower left

Issued by the Paul Nash Trust and printed by The Print Workshop, London, in 1975. The plate is with the Tate Gallery Archive.

12.5 x 20 cm (5 x 7 ¾ in)

LITERATURE

Greenwood, Jeremy. *The Wood-Engravings of Paul Nash*. Woodbridge, Suffolk: The Wood Lea Press, 1997. cat no. G103.



PAUL NASH

***The Bay*, 1922**

Wood-engraving on white wove paper

Edition of 50

Signed, titled and dated

14 x 20 cm (5½ x 7¾ in)

LITERATURE

Postan, Alexander. *The Complete Graphic Work of Paul Nash*.

London: Secker & Warburg, 1973. cat. no. W.27.

Greenwood, Jeremy. *The Wood-Engravings of Paul Nash*.

Woodbridge, Suffolk: The Wood Lea Press, 1997. cat no. G.20.



This print, along with 'Dyke by the Sea,' were two of his largest and most significant wood-engravings. Having left the blocks in his room at the Royal College of Art while he was teaching there for a short period in 1924, the blocks were burned, apparently by a cleaner who thought they were kindling for the fire.

PAUL NASH

Snow Scene, 1920

Wood-engraving on thin off-white wove paper

Aside from the edition of 50

Signed and dated lower right

Inscribed 'To William Rothenstein, Christmas 1920, from Paul Nash'

9.7 x 12.8 cm (3¾ x 5 in)

LITERATURE

Postan, Alexander. *The Complete Graphic Work of Paul Nash*. London: Secker & Warburg, 1973. cat no. W5.

Greenwood, Jeremy. *The Wood-Engravings of Paul Nash*. Woodbridge, Suffolk: The Wood Lea Press, 1997. cat no. G5.



PAUL NASH

Garden Pond, 1922

Wood-engraving on off-white wove paper

Edition of 25

Signed, titled, dated and numbered

10.3 x 12.7 cm (4 x 5 in)

LITERATURE

Postan, Alexander. *The Complete Graphic Work of Paul Nash*.

London: Secker & Warburg, 1973. cat. no. W.23.

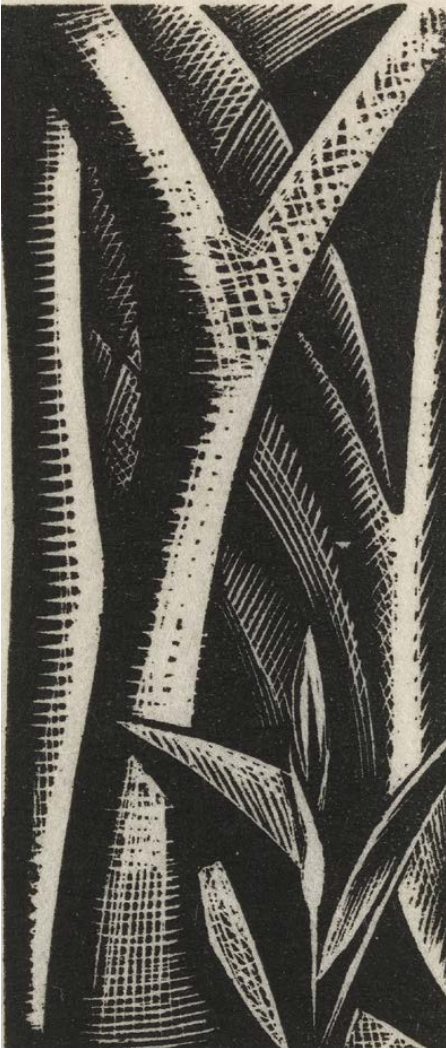
Greenwood, Jeremy. *The Wood-Engravings of Paul Nash*.

Woodbridge, Suffolk: The Wood Lea Press, 1997. cat no. G.24.



Recovering from a severe nervous breakdown in 1921, this is the fourth of seven wood-engravings Nash made for 'Places', a volume of his own poetry, published in two editions in December 1922. 'The Garden Pond' is in the village of Wittersham, two miles north of Oxenbridge. Andrew Causey suggests "in unsettling wartime conditions, it seemed to gain meaning as a local Lake Avernus, entrance to the underworld".

PAUL NASH



Design (for invitation card), 1924

Wood-enchaving on off-white wove paper

Edition of 12

Signed and titled in lower right

14 x 20 cm (5 1/2 x 7 3/4 in)

LITERATURE

Postan, Alexander. *The Complete Graphic Work of Paul Nash*.

London, Secker & Warburg, 1973. cat. no. 20.

Greenwood, Jeremy. *The Wood-Enchavings of Paul Nash*.

Woodbridge, Suffolk: The Wood Lea Press, 1997. cat no. G55.



Abstract 2, 1926

Wood-enchaving on off-white wove paper

Edition of 25

Signed and dated lower right

9.5 x 7.8 cm (3 3/4 x 3 in)

LITERATURE

Postan, Alexander. *The Complete Graphic Work of Paul Nash*.

London: Secker & Warburg, 1973. cat. no. W.76.

Greenwood, Jeremy. *The Wood-Enchavings of Paul Nash*.

Woodbridge, Suffolk: The Wood Lea Press, 1997. cat no. G 75.

PAUL NASH



***Bouquet*, 1927**

Wood-engraving on white wove paper

Edition of 50

Signed, titled, dated and numbered

12.2 x 9.6 cm (4 ³/₄ x 3 ³/₄ in)

LITERATURE

Postan, Alexander. *The Complete Graphic Work of Paul Nash*.

London: Secker & Warburg, 1973. cat. no. W.79.

Greenwood, Jeremy. *The Wood-Engravings of Paul Nash*.

Woodbridge, Suffolk: The Wood Lea Press, 1997. cat no. G.76.



CRW NEVINSON



CRW NEVINSON

***Ypres after the Second Bombardment*, 1916**

Drypoint

Signed in pencil, lower right

15 x 25.5 cm (6 x 10 in)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*. London: Lund Humphries in association with Osborne Samuel, 2014. cat. no 1.

In his time with the Friends Ambulance Unit (FAU) Nevinson was struck by the desolation left in French and Flemish towns. Having depicted the vibrancy of modern life in London before the war, the contrast of wartime devastation was a shocking juxtaposition. During the First Battle of Ypres (19th October – 22 November 1914) he saw heavy shelling. The ancient town was a key strategic position and was heavily fought over throughout the war. Nevinson wrote in his autobiography that he came under fire whilst driving an ambulance to collect wounded from an advanced dressing station in Ypres in November 1914. *Ypres after the Second Bombardment* was one of Nevinson's first drypoints and was exhibited at Leicester Galleries in September 1916. Paul Nash was so struck by this print when he first saw it in March 1917 that he wrote to his wife from the front to ask her to buy him an impression.



CRW NEVINSON

***Returning to the Trenches*, 1916**

Drypoint on off-white laid paper

Edition of 75

Signed & dated in pencil

15.1 x 20.4 cm (6 x 8 in)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*.

London: Lund Humphries in association with Osborne Samuel, 2014. cat. no 9.

During his time both as an ambulance driver and with the Red Cross, Nevinson was captivated by the dense lines of marching French soldiers seemingly moving as one. Informed by the Futurist techniques for depicting movement, seen in such works as Boccioni's *The City Rises* and *States of Mind*, the French soldiers in *Returning to the Trenches* merge into one unified mechanical mass, their limbs blurring together, giving one the impression of a speeding train disappearing into the distance. In his autobiography Nevinson stated that these soldiers may have been part of the French 89th territorial division, and in the oil painting of the same

subject the early French uniform is distinctive with its impractical red cap. In an interview with *The Daily Express* in February 1915 where the painting was reproduced he stated:

"I have tried to express the emotion produced by the apparent ugliness and dullness of modern warfare. Our Futurist technique is the only possible medium to express the crudeness, violence, and brutality of the emotions seen and felt on the present battlefields of Europe ... Modern art needs not beauty, or restraint, but vitality."



CRW NEVINSON

***Banking at 4000 Feet*, 1917**

Lithograph

Edition of 200

Signed, dated and numbered

40.2 x 31.5 cm (15 ¾ x 12 ½ in)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*. London: Lund Humphries in association with Osborne Samuel, 2014. cat. no 20.

NEVINSON AND ‘MAKING AIRCRAFT’

‘Britain’s Efforts and Ideals’ was a series of prints published by the Department of Information, the wartime propaganda wing of the government. The prints were intended to be widely distributed and exhibited to boost morale and encourage support for the British war effort. Nevinson was selected for the topic of ‘*Making Aircraft*’ a new element of modern warfare. Each print was published in editions of 200 signed and a further 100 unsigned impressions. ‘*Efforts*’, such as Nevinson’s series, were sold for £2 2s (£100 today) and ‘*Ideals*’, symbolic subjects, for £3 3s (£154 today). Art critic P.G. Konody wrote of Nevinson’s lithographs in the Observer; “To look at his flying pictures is to share his experience of swooping through the air. Here are all the essentials of movement, of exhilaration, of the victory of human intelligence over the forces of nature and these essentials are detached from their insignificant and disturbing details.” The series was exhibited at the Fine Art Society in early July 1917 and went on to tour Britain, France, America, Canada and Australia, launching Nevinson’s international career as a printmaker.

On 19 June 1917 Nevinson took his first flight with veteran Major-General Sefton Brancher over London from Hendon. In ‘*Banking at 4000 Feet*’, the artist, placed in the foreground, clutches at the sides of the flimsy plane. The tendons on the hand are taut and the knuckles pronounced as Nevinson clings on while the plane turns steeply high over the patchwork of English countryside. Any type of air travel at this time was still extremely perilous and more deaths were caused by accidents than enemy fire.



CRW NEVINSON

***Swooping down on a Taube*, 1917**

Lithograph

Edition of 200

Signed, dated & numbered

40.2 x 30 cm (15 ¾ x 11 ¾ in)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*.

London: Lund Humphries in association with Osborne Samuel, 2014. cat. no. 21.

Here a British plane dives towards an enemy plane, nicknamed a 'Taube', meaning 'dove', so called because its outline is curved like that of a bird.



CRW NEVINSON

Acetylene Welders, 1917

Lithograph

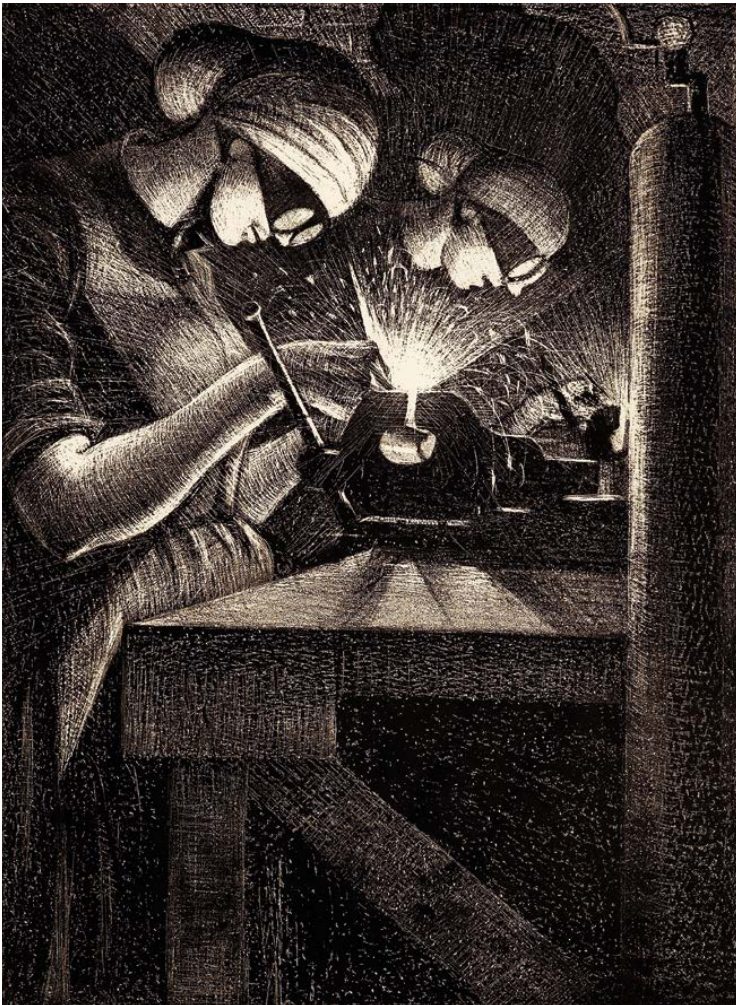
Edition of 200

Signed, dated & numbered

40.4 x 29.7 cm (16 x 11 ¾ in)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*. London: Lund Humphries in association with Osborne Samuel, 2014. cat. no. 17.



1917 was a record year for aircraft production in the UK where some 14,400 planes were produced by a work force that was 44% female. Here women in overalls and goggles use tanks of acetylene gas to weld parts for a plane. The bright light of the flame glows on their faces and arms, reminiscent of the Dutch Old Masters. The war drew 1.4 million women into employment in industry, transport and munitions manufacture.

CRW NEVINSON

***Survivors at Arras*, 1917**

Drypoint

Signed lower right

28.5 x 23.4 cm (1 ¼ x 9 ¼ in)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*. London: Lund Humphries in association with Osborne Samuel, 2014. cat. no. 22.



'*Survivors at Arras*' is a careful architectural composition, of the last two buildings supposedly left standing in the town of Arras after a nearby battle of the same name in April-May 1917. The print was reproduced on the invitation card to Nevinson's extremely successful April-May 1919 exhibition of war prints at Frederick Keppel & Co in New York.

CRW NEVINSON

***Reclaimed Country*, 1917**

Drypoint

Signed lower right

20 x 15 cm (8 x 6 in)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*. London: Lund Humphries in association with Osborne Samuel, 2014. cat. no 25.



The word 'reclaimed' is used here by Nevinson in bitter irony, most likely referring to the scorched earth policy in which retreating German troops would destroy ground including villages, woods and farmland as they retreated.

CRW NEVINSON

Nerves of an Army, 1918

Drypoint on off-white laid paper

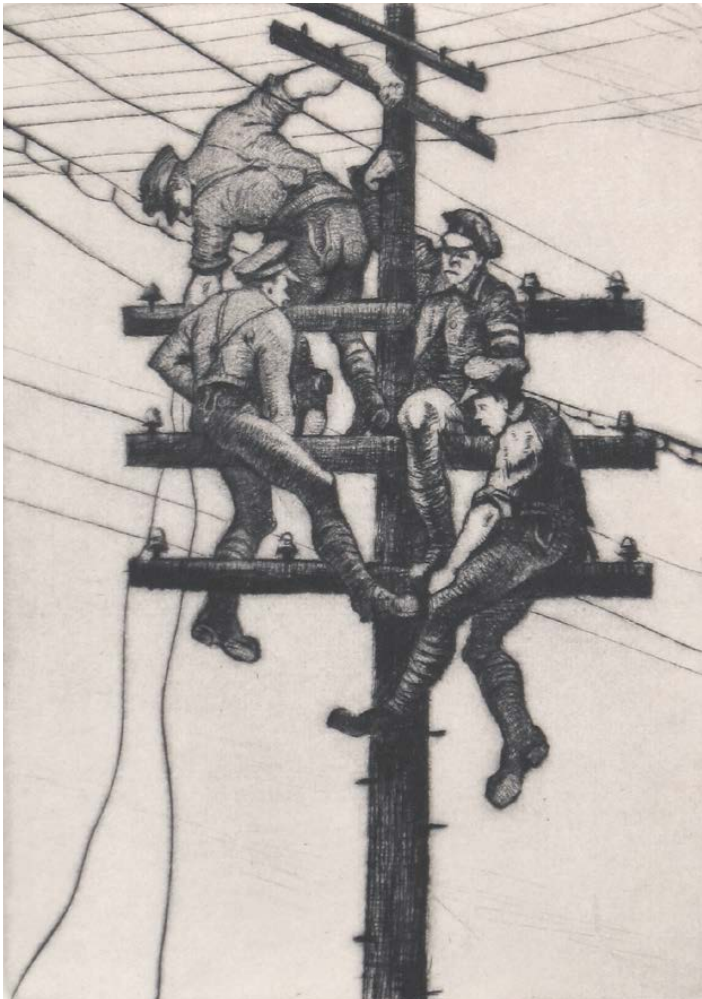
Edition of 100

Signed lower right

20 x 14.2 cm (7 ¾ x 5 ½ in)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*. London: Lund Humphries in association with Osborne Samuel, 2014. cat. no. 41.



Nerves of an Army depicts four Royal Engineers repairing severed telephone wires - vital lines of communication between Commanding Officers and the front lines. The soldiers are precariously balanced on the telephone pole and, silhouetted against the sky, would be at risk of being spotted by the enemy.

As the title suggests they remain calm and stoic in spite of the dangerous situation, qualities deemed innately British and patriotic. Years later the drypoint inspired film director, Richard Attenborough, an impression of which he owned, to recreate the image in his directorial debut 'Oh! What a Lovely War'.

CRW NEVINSON

***The Road from Arras to Baupaume*, 1918**

Lithograph on Antique Deluxe laid paper

Signed and dated

47.2 x 38.5 cm (18 ½ x 15 ¼ in)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*.

London: Lund Humphries in association with Osborne

Samuel, 2014. cat. no. 30.

The road from the city of Arras to the town OF Baupaume was a major British supply route during the Great War. Here the road continues across infinite rolling hills, the only variation on the flat expansive landscape a few broken trees.

Nevinson wrote in his autobiography of his return to London in 1918; "I got back to find that a bomb had fallen on the printing works where my lithographs were kept and my stones were damaged. The reason for the extra ridge on my lithograph of the 'Arras-Bapaume Road' is because I had to put it in to cover the injury done to my original stone."



CRW NEVINSON

***After a Push*, 1918**

Lithograph on Antique de Luxe laid paper

Edition of 25

Signed and dated lower right

33.5 x 43.5 cm (13 ¼ x 17 in)

PROVENANCE

Leicester Galleries

Major Charles Fair (DSO) and Marjorie Fair

(purchased from the above March 1918)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*.

London: Lund Humphries in association with Osborne

Samuel, 2014. cat. no 27.

This very rare lithograph was first exhibited at Nevinson's second exhibition at the Leicester Galleries in March 1918, entitled 'War Pictures by CRW Nevinson Official War Artist on the Western Front', where it was purchased by Major Charles Fair. Commissioned in the 19th London Regiment, he saw significant action during the Battle of the Somme after which he was awarded the Distinguished Service Order.

By the summer of 1916 'the Great Push' referred to the Somme July-November 1916 – after which the term 'push' made reference to any British offensive. Familiar with Nash's scenes of flattened devastation *'After a Push'* has similarities to Nash's *'Mine Crater'* of

the previous year. Both artists tackled the problem of depicting scenes of infinite destruction by raising the horizon line and turning the ground into a wall confronting the viewer. Here the eerie ponds that pock mark the infinite landscape merge with the dark heavy sky – the focus on the mud that swallows the dead.



CRW NEVINSON

Over the Lines, 1918

Lithograph

Signed and dated lower right

39.5 x 32.5 cm (15½ x 12¾ in)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*.

London: Lund Humphries in association with Osborne

Samuel, 2014. cat. no. 31.

First shown in the 1918 Leicester Galleries exhibition, 'Over the Lines' depicts an aerial view of the front from a reconnaissance plane. In April 1919, Albert Gallatin wrote, "the actual drawing for the print was made in the course of a flight to bomb Cambrai in 1917." There is a related oil painting owned by the Imperial War Museum, London.



CRW NEVINSON

***Now the Bayonets have Won Through*, 1918**

Lithographic poster on thin wove, backed onto linen
Printed by Dangerfield Printing Co, Ltd, London
75 x 48 cm (29 ½ x 18 ¾ in)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*.
London: Lund Humphries in association with Osborne
Samuel, 2014. cat. no. 44b.

The subject of men marching was a recurring theme with both Nash and Nevinson. Here however, rather than the soldiers marching in single file, as we can see in *'Returning to the Trenches'*, they are turned, either marching shoulder to shoulder pushing the enemy back, or bayonets raised in celebration. The same image was used in an earlier poster *'Now Back the Bayonets'*. The posters were designed to encourage the purchasing of War Savings Certificates, a way of attracting war financing from the home population.

NOW

A stylized illustration of bayoneted rifles against a yellow and orange background. The rifles are arranged in a dense, overlapping pattern, with their barrels pointing upwards and to the right. The bayonets are clearly visible on the rifle heads. The background is a gradient from yellow at the top to orange at the bottom, with some darker orange shapes suggesting a field or ground.

BACK ^{THE} BAYONETS
WITH YOUR
WAR SAVINGS
CERTIFICATES

CRW NEVINSON

***New York: An Abstraction*, 1921**

Drypoint printed in sepia on off-white laid paper

Titled verso

Signed lower right

12.7 x 8.9 cm (5 x 3 ½ in)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*.

London: Lund Humphries in association with Osborne

Samuel, 2014. cat. no. 77.

Used as the cover image for the catalogue at Bourgeois Galleries, New York, 1920, 'New York: An Abstraction' may be based on a stretch of elevated railway that ran along Third Avenue. The wall of skyscrapers and the train tracks dominate the composition, leaving no space for human beings, described by Jonathan Black as "New York's somewhat inhuman architectural dynamism". Nevinson later renamed the oil painting of the same subject, 'The Soul of a Soulless City' – indicative of the artist's now distinctly negative view of the city.



CRW NEVINSON

Temples of New York, 1919

Drypoint

Signed lower right

19.7 x 15.5 cm (7 ¾ x 6 in)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*. London: Lund Humphries in association with Osborne Samuel, 2014. cat. no. 55.



First exhibited in his October 1919 solo exhibition at the Leicester Galleries, '*Temples of New York*' depicts the steeple of Trinity Church in the centre of the financial heart of New York. The angle suggests that Nevinson may have been looking out from the recently completed Equitable Building. Nevinson may well have seen this view before the war. In 1913 the Goupil Gallery in London held an exhibition of photographs by Alvin Langdon

Coburn featuring sharp angled views of the skyscrapers of New York including a view of the Trinity Church spire. Nevinson would most likely have been aware of the work as his friend H.G. Wells wrote the introductory essay for the catalogue. Ambivalent about the power wielded by the financial sector in New York, Nevinson depicts the spire, the tallest building in New York until the 1890s, dominated by the new skyscrapers, the very symbol of capitalism.

CRW NEVINSON

From a Paris Window, 1922

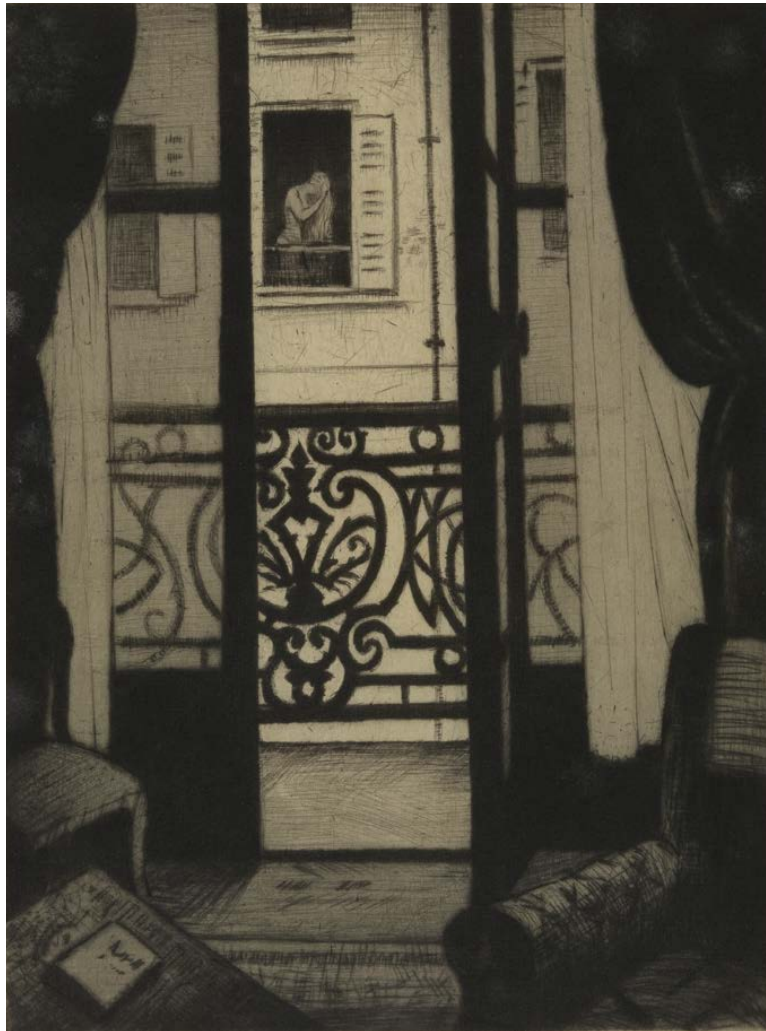
Drypoint on watermarked laid paper

Signed in pencil lower right

20.1 x 15.1 cm (8 x 6 in)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*. London: Lund Humphries in association with Osborne Samuel, 2014. cat. no. 96.



CRW NEVINSON

***The Workers*, 1919**

Lithograph

Edition of 50

Signed and dated lower right

51.2 x 35 cm (20 x 13 ¾ in)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*.

London: Lund Humphries in association with Osborne

Samuel, 2014. cat. no. 59.

After the war, civil unrest broke out across the country in major cities as unions fought to establish basic rights such as a forty-hour week for a now over-populated work force. The towering black square of the dockyard warehouse in Southwark with the backdrop of a stormy sky, emphasises the protesting workers' threat to the status quo.



CRW NEVINSON

***From Waterloo Bridge - Sun Bursting Through Fog*, 1924-26**

Drypoint and aquatint

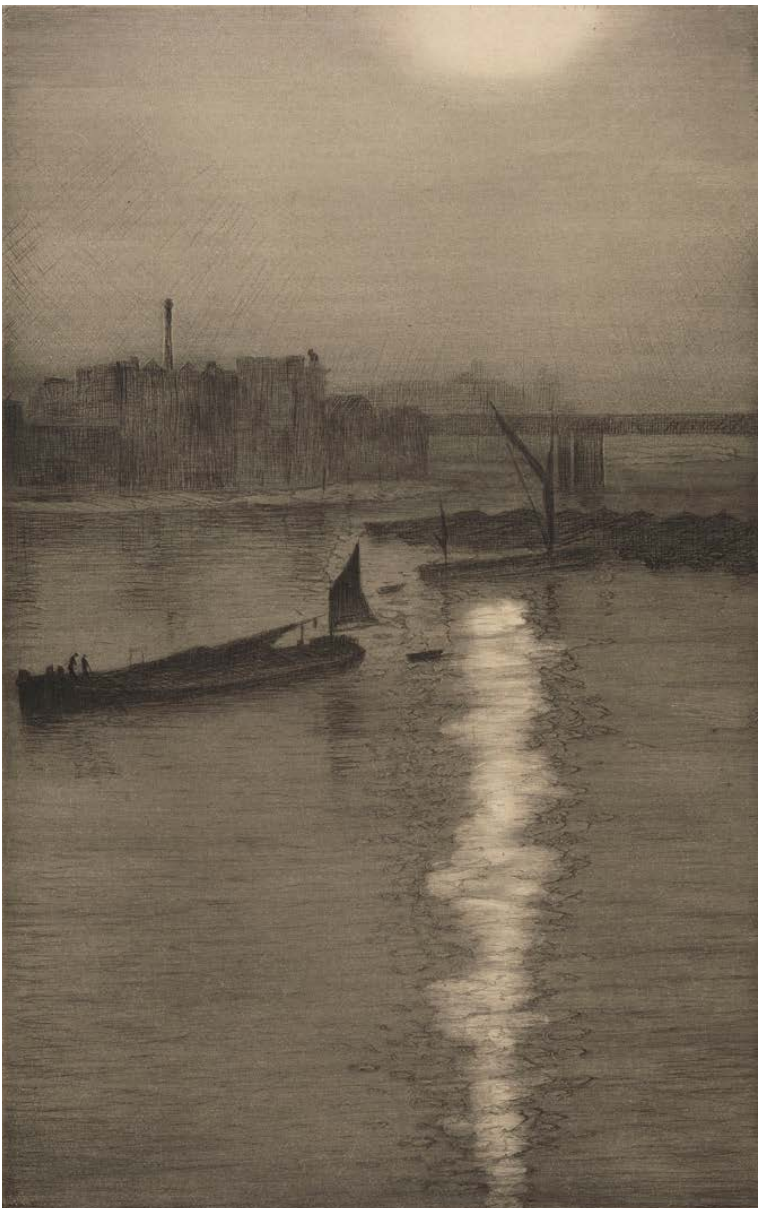
Edition of 40

Signed lower right

27.5 x 17.5 cm (10 ¾ x 7 in)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*. London: Lund Humphries in association with Osborne Samuel, 2014. cat. no. 110.



CRW NEVINSON

***Ebb Tide on the Camber*, 1918**

Drypoint

Edition of 40

Signed lower right

26.2 x 36.3 cm (10¼ x 14¼ in)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*. London: Lund Humphries in association with Osborne Samuel, 2014. cat. no. 51.



After the Armistice, Nevinson abandoned war subjects. On the verge of a nervous breakdown, he made repeated visits to the south coast, like Nash, in search of a calming subject. Here the tide recedes on the banks of the River Rother in Camber Sands, East Sussex. Jonathan Black notes that the treatment of the landscape references the work of 19th-century German Romantic landscape painter, Caspar David Friedrich.

CRW NEVINSON

***London from Parliament Hill*, c.1923**

Drypoint

Edition of 75

Signed lower right

25.3 x 35 cm (10 x 13 ¾ in)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*. London: Lund Humphries in association with Osborne Samuel, 2014. cat. no. 107.



This view of London from Hampstead Heath was a view with which Nevinson would have been familiar since childhood, his family living near Parliament Hill on Savernake Road from 1896-1901. The print was reproduced in a volume of *Fine Prints of the Year* in 1924.

CRW NEVINSON

***Westminster from a Savoy Window*, 1924-26**

Drypoint on off-white watermarked laid paper

Edition of 40

Signed lower right

27 x 34.8 cm (10½ x 13¾ in)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*. London: Lund Humphries in association with Osborne Samuel, 2014. cat. no. 109.



CRW NEVINSON

Leicester Square, 1926/7

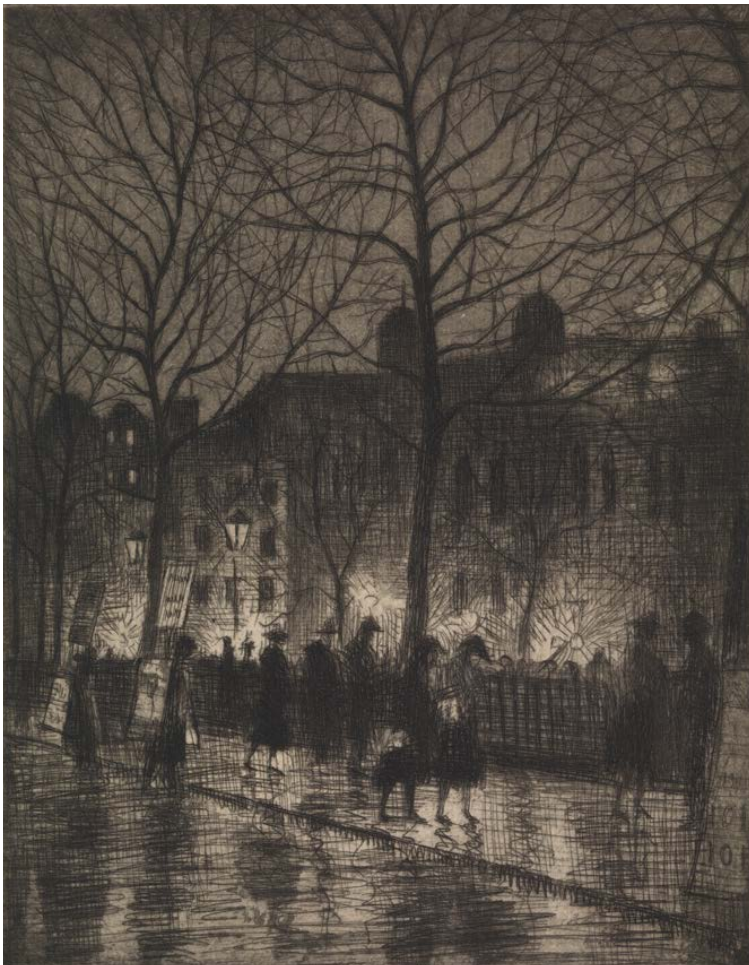
Etching

Signed in lower right

17.6 x 13.6 cm (7 x 5¼ in)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*. London: Lund Humphries in association with Osborne Samuel, 2014. cat. no. 131.



CRW NEVINSON

Blackfriars, c.1926/27

Etching

Edition of 60

Signed lower right

38.2 x 49.8 cm (15 x 19½ in)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*. London: Lund Humphries in association with Osborne Samuel, 2014. cat. no. 124.



'*Blackfriars*', Nevinson's largest intaglio print, is a panorama of the corner of Blackfriars's Bridge and the Embankment facing south over the River Thames depicting the frenetic atmosphere of London's rush-hour with office workers, motor cars and trolley buses. In distance are Lambeth Palace, the now demolished, Shot Tower, Waterloo Bridge and the Houses of Parliament.

CRW NEVINSON

***The Blue Wave*, 1917**

Lithograph

Signed and dated in pencil

34 x 42.5 cm (13 ½ x 16 ¾ in)

PROVENANCE

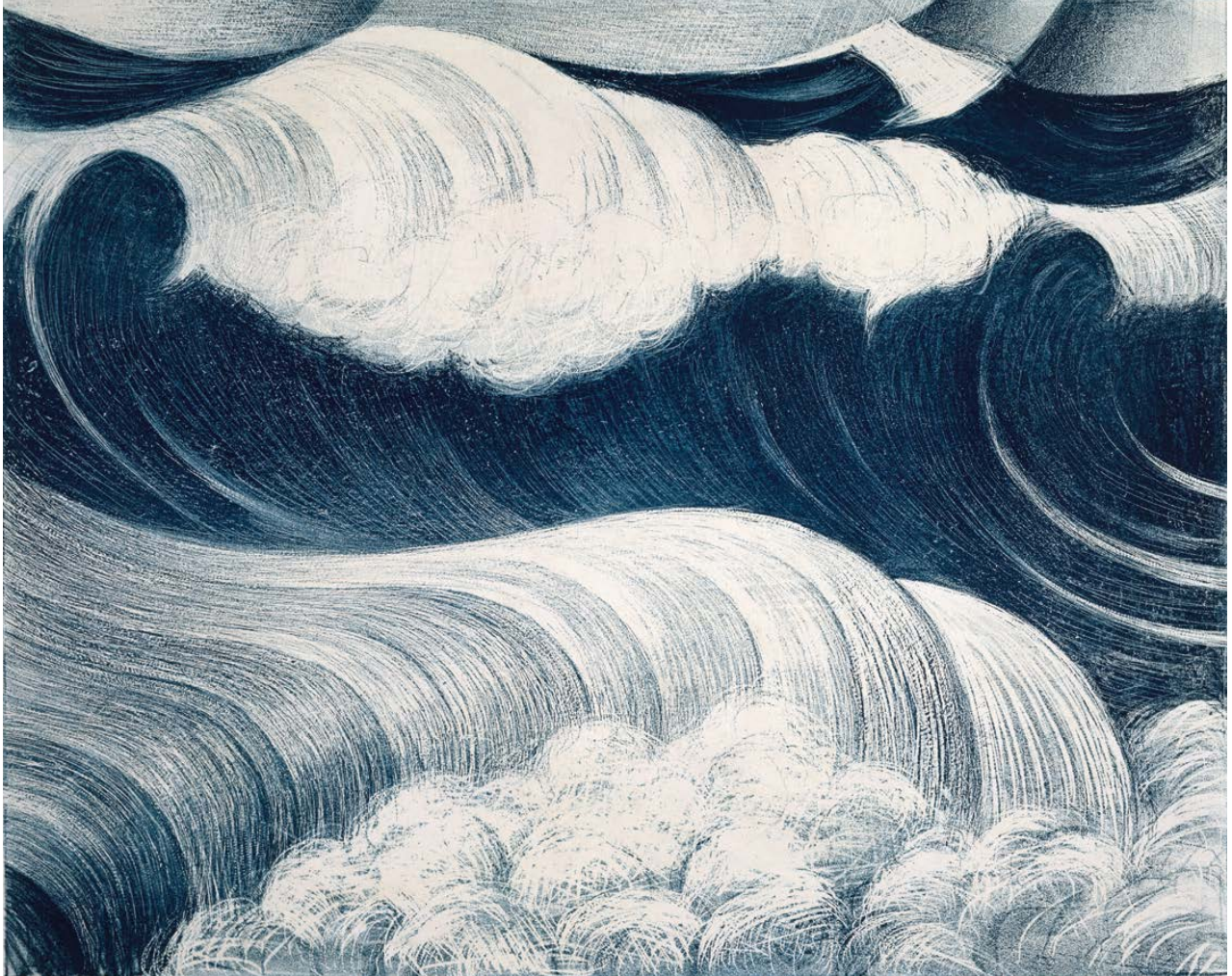
Sir George Clausen (thence by direct descent to the previous owner)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*.

London: Lund Humphries in association with Osborne Samuel, 2014. cat. no 15.

The Blue Wave was the first colour lithograph Nevinson produced and is now extremely rare. When first exhibited with the Friday Club in April 1917, the print was titled '*Breakers*', and undoubtedly inspired by Hokusai's colour woodcut, '*The Great Wave off Kanagawa*'. Where Hokusai gives distance from the rolling ocean to take in its enormous scale, Nevinson fills the field of view confronting the viewer as though they about to be consumed. An oil painting of the same subject is now in the collection of Yale British Art Center.





A detailed charcoal or pencil drawing of a river scene. In the background, a long, low building with several windows sits on the bank. The middle ground is dominated by the river, with several small boats and figures. In the foreground, a larger boat is filled with several people, some of whom appear to be rowing. The drawing uses fine lines and cross-hatching to create texture and depth, particularly in the water and the building's facade.

CRW NEVINSON

The following drawings and prints by CRW Nevinson are not included in the hardcopy catalogue.

For prices, please email:

Gordon Samuel: gsamuel@osbornesamuel.com

Amy Tibble: atibble@osbornesamuel.com

***Troops Near Peronne*, 1917**

Pencil on paper

Signed, title and dated

16.5 x 23 cm (6½ x 9 in)

PROVENANCE

Gifted by the Artist to Martin Doyle

Gifted to Mrs Darlington



The small town of Peronne stands south of Baupaume, an area that witnessed some of the most intensive fighting of the First World War, initially taken by the Germans in September 1914, retaken by the British on 18 March 1917 only to be retaken by the Germans on the 23rd until it was liberated by Australian troops in on 1st September 1918.

Nevinson was in this area in in July and August 1917, where he felt hampered by the officers who were detailed to oversee his movements. He tried on occasions to get near the front and recalled coming under considerable fire. Many of Nevinson's work were later produced in the studio back in Belsize Park. This small but intense drawing of *Troops Near Peronne*, depicting an endless column of marching troops in a desolate, blasted landscape looks as though it were drawn in situ.

Lovers, 1919

Drypoint

Edition of 25

Signed and dated lower right

27.5 x 17.5 cm (10 ³/₄ x 7 in)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*.

London: Lund Humphries in association with Osborne Samuel, 2014. cat. no.62.



***The Roof Garden*, 1919**

Mezzotint

Edition of 50

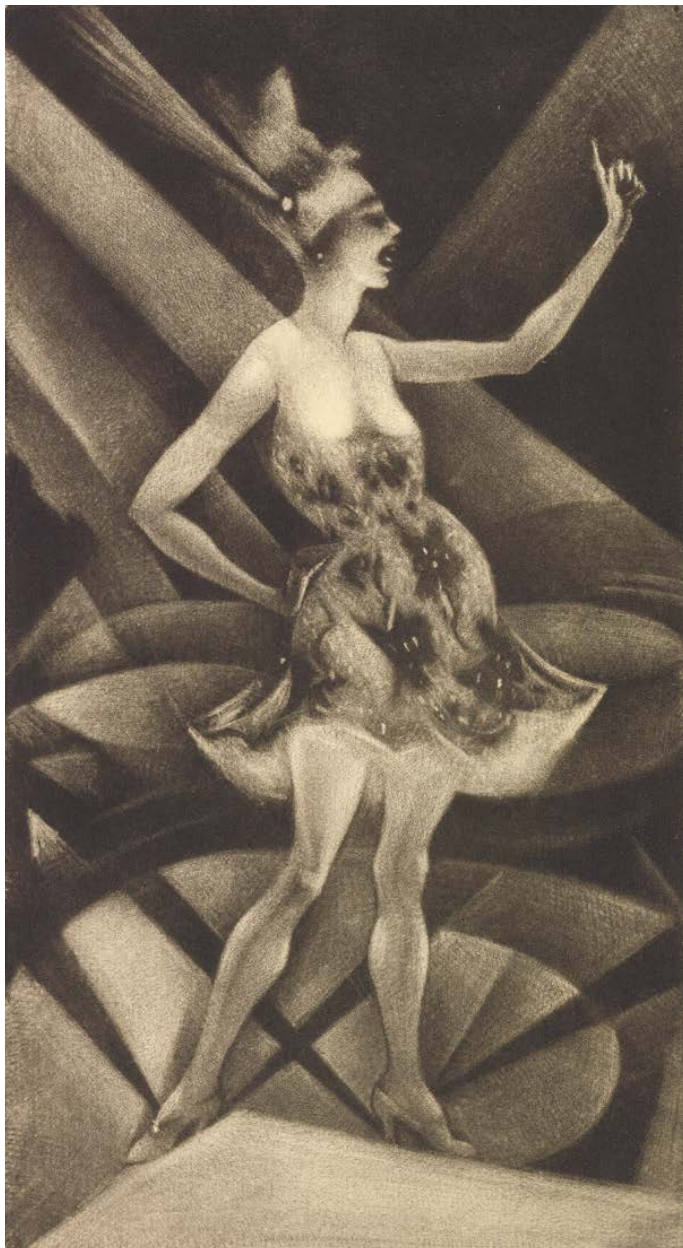
Signed lower right

21 x 11.5 cm (8 ¼ x 4 ½ in)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*.

London: Lund Humphries in association with Osborne Samuel,
2014. cat. no. 57



Place du Tertre, Montmartre, 1919/20

Lithograph

Edition of 25

Signed and dated lower right

40.4 x 45.2 cm (16 x 17¾ in)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*.

London: Lund Humphries in association with Osborne

Samuel, 2014. cat. no. 67.



Venice Night, c.1920

Drypoint

Signed lower right

13.8 x 17.6 cm (5½ x 7 in)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*. London: Lund Humphries in association with Osborne Samuel, 2014. cat. no. 70



***The Pool of London*, c.1920**

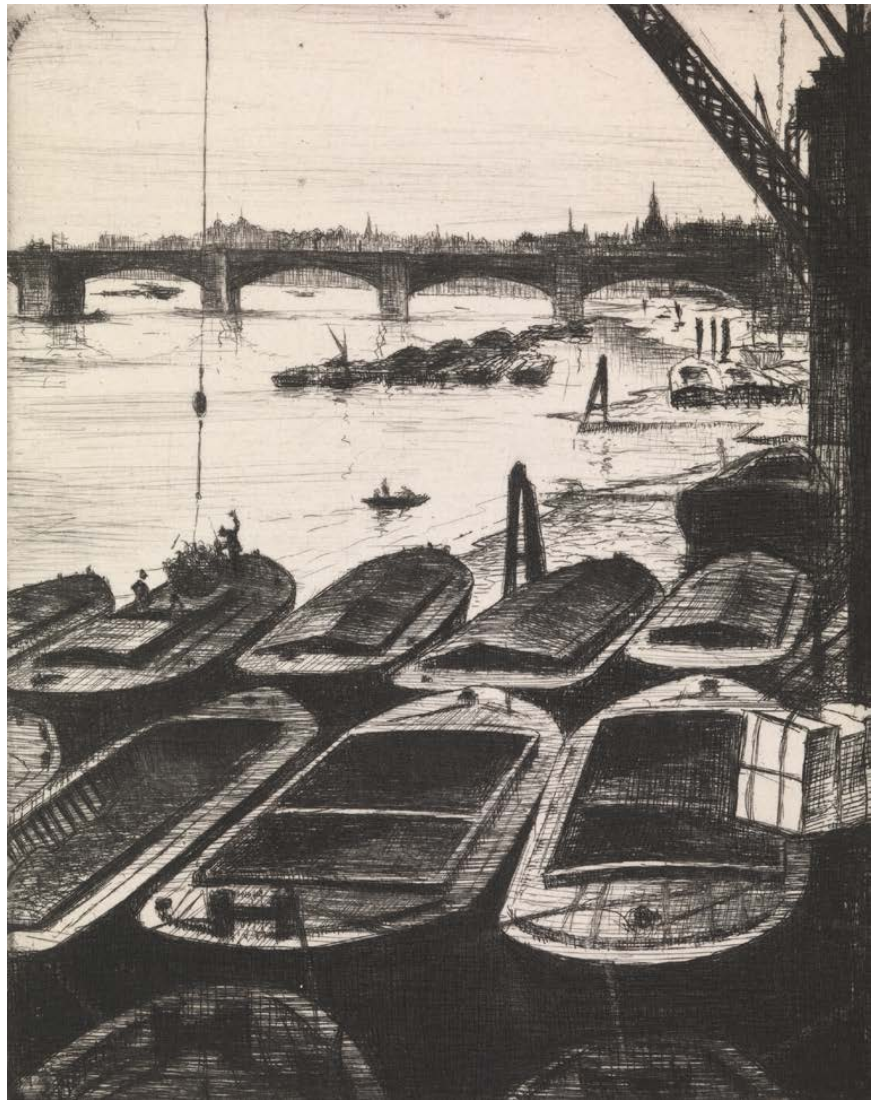
Drypoint

Signed lower right

17.5 x 14 cm (7 x 5½ in)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*. London: Lund Humphries in association with Osborne Samuel, 2014. cat. no. 69



London Bridges, c.1920

Drypoint

Edition of 25

Signed lower right

24.8 x 34.9 cm (9¾ x 13¾ in)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*.

London: Lund Humphries in association with Osborne

Samuel, 2014. cat. no. 68



New York Stock Exchange, 1921

Drypoint

Signed lower right

26 x 21.5 cm (10¼ x 8½ in)

PROVENANCE

Estate of Catherine Gamble Curran, USA

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*. London: Lund Humphries in association with Osborne Samuel, 2014. cat. no.76.



***Any London Street*, 1922**

Etching

Signed lower right

13.8 x 17.4 cm (5½ x 6¾ in)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*. London: Lund Humphries in association with Osborne Samuel, 2014. cat. no.100.



Romney Marsh, 1922

Etching and drypoint

Edition of 25

Signed and dated lower right

28.9 x 45.2 cm (11¼ x 17¾ in)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*. London: Lund Humphries in association with Osborne Samuel, 2014. cat. no. 101



Sussex Downs, 1922

Etching

Signed lower right

28.5 x 45 cm (11¼ x 17¾ in)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*. London: Lund Humphries in association with Osborne Samuel, 2014. cat. no. 102.



Pont Neuf, 1922

Etching and drypoint

Signed lower right

18.7 x 30.3 cm (7¼ x 12 in)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*. London: Lund Humphries in association with Osborne Samuel, 2014. cat. no. 93



Quartier Latin, 1922

Etching

Edition of 40

Signed lower right

35.2 x 25.1 cm (13¾ x 9¾ in)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*. London: Lund Humphries in association with Osborne Samuel, 2014. cat. no. 91.



Le Louvre, 1922

Etching

Signed lower right

27.5 x 17.4 cm (10¾ x 6¾ in)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*. London: Lund Humphries in association with Osborne Samuel, 2014. cat. no. 90.



La Butte Montmartre, 1922

Drypoint and aquatint

Signed lower right

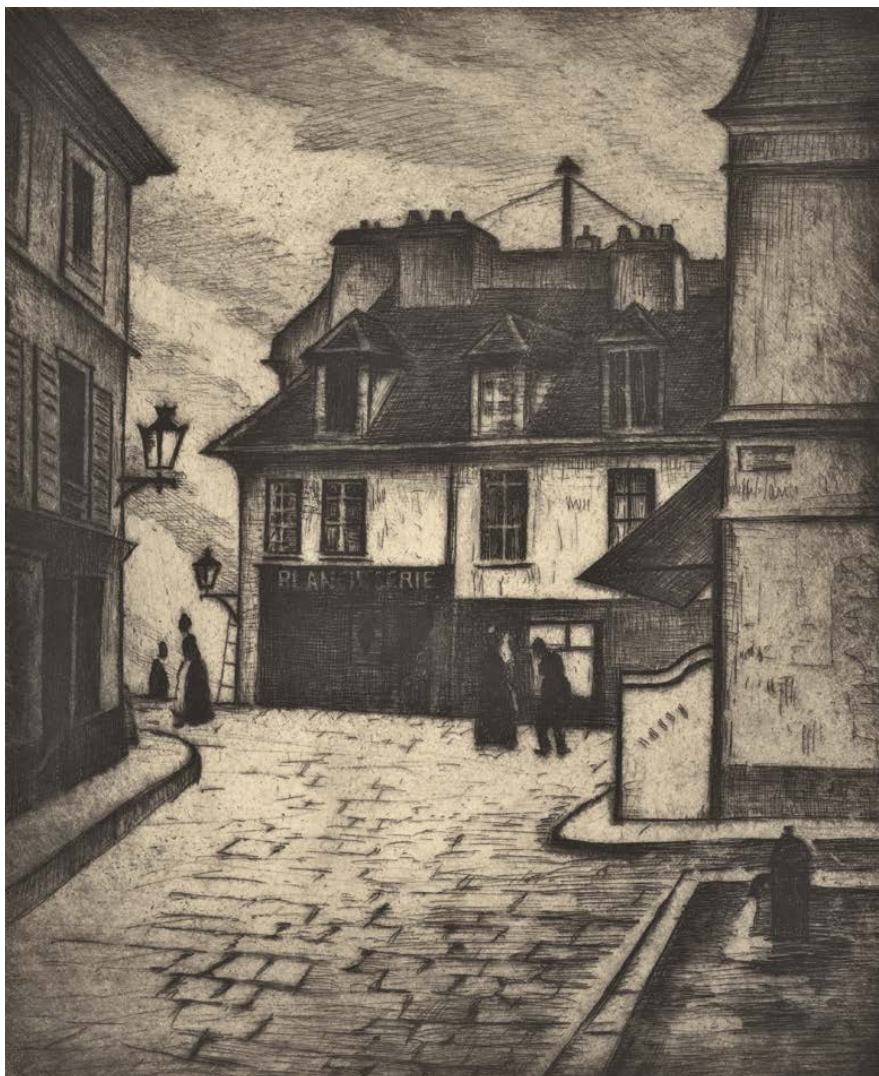
23.4 x 19.3 cm (9¼ x 7½ in)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*.

London: Lund Humphries in association with Osborne

Samuel, 2014. cat. no. 97



Summer, 1924/27

Drypoint and etching

Signed lower right

25.1 x 35.2 cm (9 ¾ x 13 ¾ in)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*. London: Lund Humphries in association with Osborne Samuel, 2014. cat. no. 111



A Picnic, 1924/27

Etching

Edition of 75

Signed lower right

25.6 x 35.6 cm (10 x 14 in)

LITERATURE

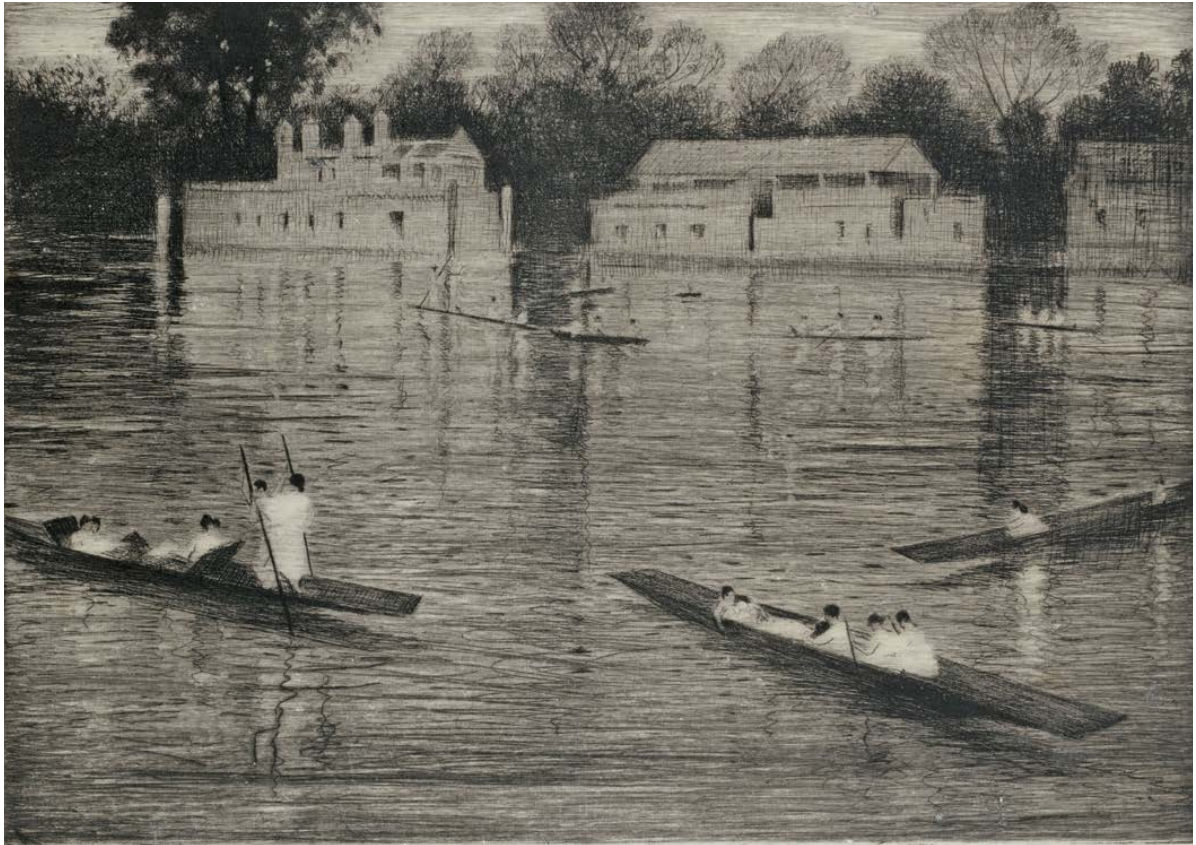
Black, Jonathan. *CRW Nevinson - The Complete Prints*. London: Lund Humphries in association with Osborne Samuel, 2014. cat. no. 113



Sunday Evening, 1924/27
Aquatint and etching
Unsigned proof
25.1 x 35.4 cm (9 ¾ x 14 in)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*. London: Lund Humphries in association with Osborne Samuel, 2014. cat. no. 112.



La Cite, Paris, 1926
Etching
Signed lower right
17.5 x 27.4 cm (7 x 10¾ in)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*. London: Lund Humphries in association with Osborne Samuel, 2014. cat. no. 114



Bacchus, 1926/27

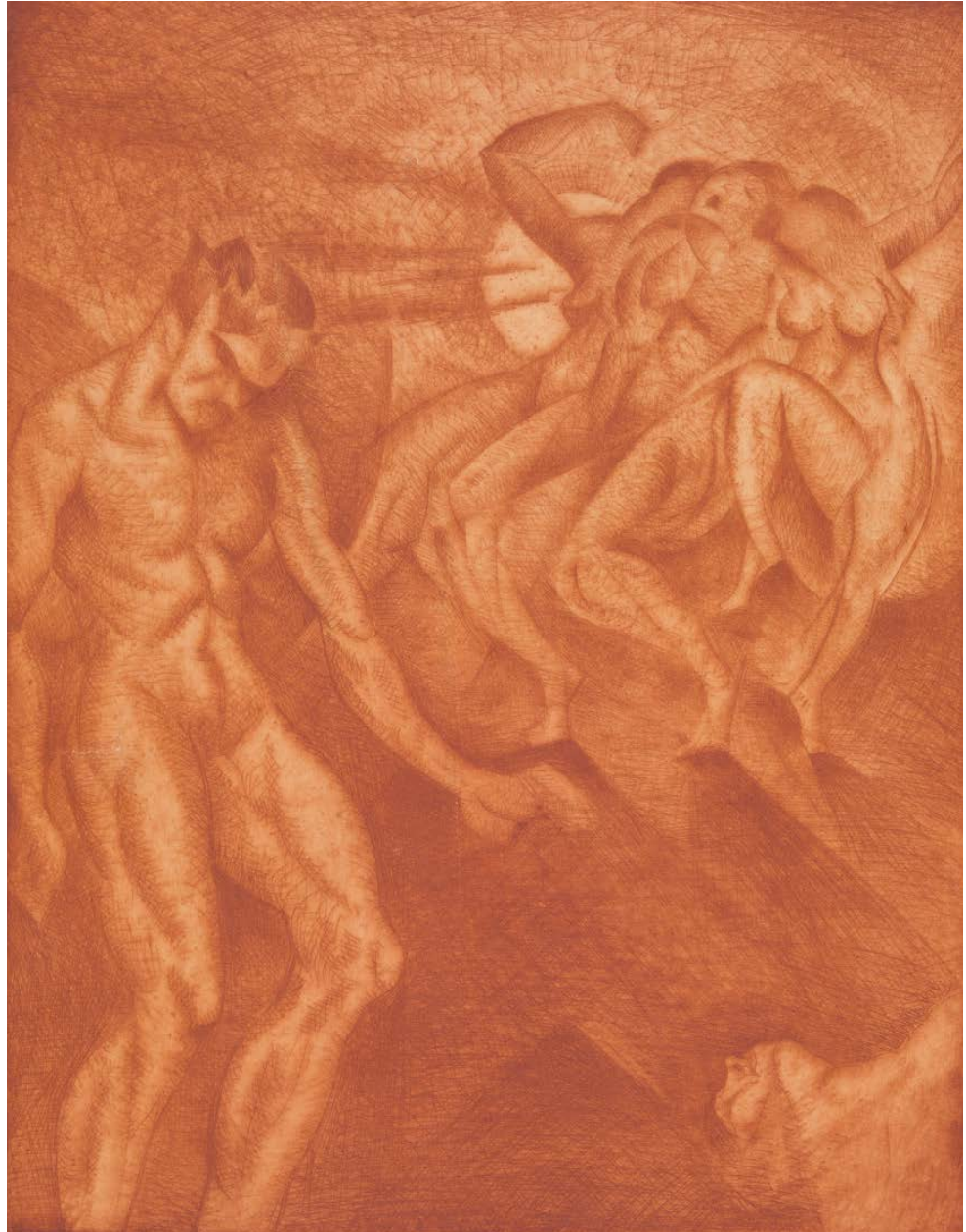
Drypoint and etching

Signed lower right

35.1 x 27.5 cm (13¾ x 10¾ in)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*. London: Lund Humphries in association with Osborne Samuel, 2014. cat. no. 133



***Bouquet des Arbres*, 1926/7**

Etching

35.5 x 28 cm (14 x 11 in)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*. London: Lund Humphries in association with Osborne Samuel, 2014. cat. no. 115



***Manette Street*, 1926/27**

Etching

Edition of 75

Signed lower right

17.8 x 14 cm (7 x 5 ½ in)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*.

London: Lund Humphries in association with Osborne

Samuel, 2014. cat. no. 123.



Sevres, 1926/27
Etching
Signed lower right
27.8 x 35.3 cm (11 x 13¾ in)

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*. London: Lund Humphries in association with Osborne Samuel, 2014. cat. no. 119



Woman at a Balcony, Dieppe, 1928/29

Etching and drypoint

Signed lower right

17.2 x 13.5 cm (6¾ x 5¼ in)

PROVENANCE

Leicester Gallery, London Private Collection, UK

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*.

London: Lund Humphries in association with Osborne

Samuel, 2014. cat. no. 137.



***The Spirit of Progress*, 1933**

Lithograph on wove paper

24.5 x 16.5 cm (9¾ x 6½ in)

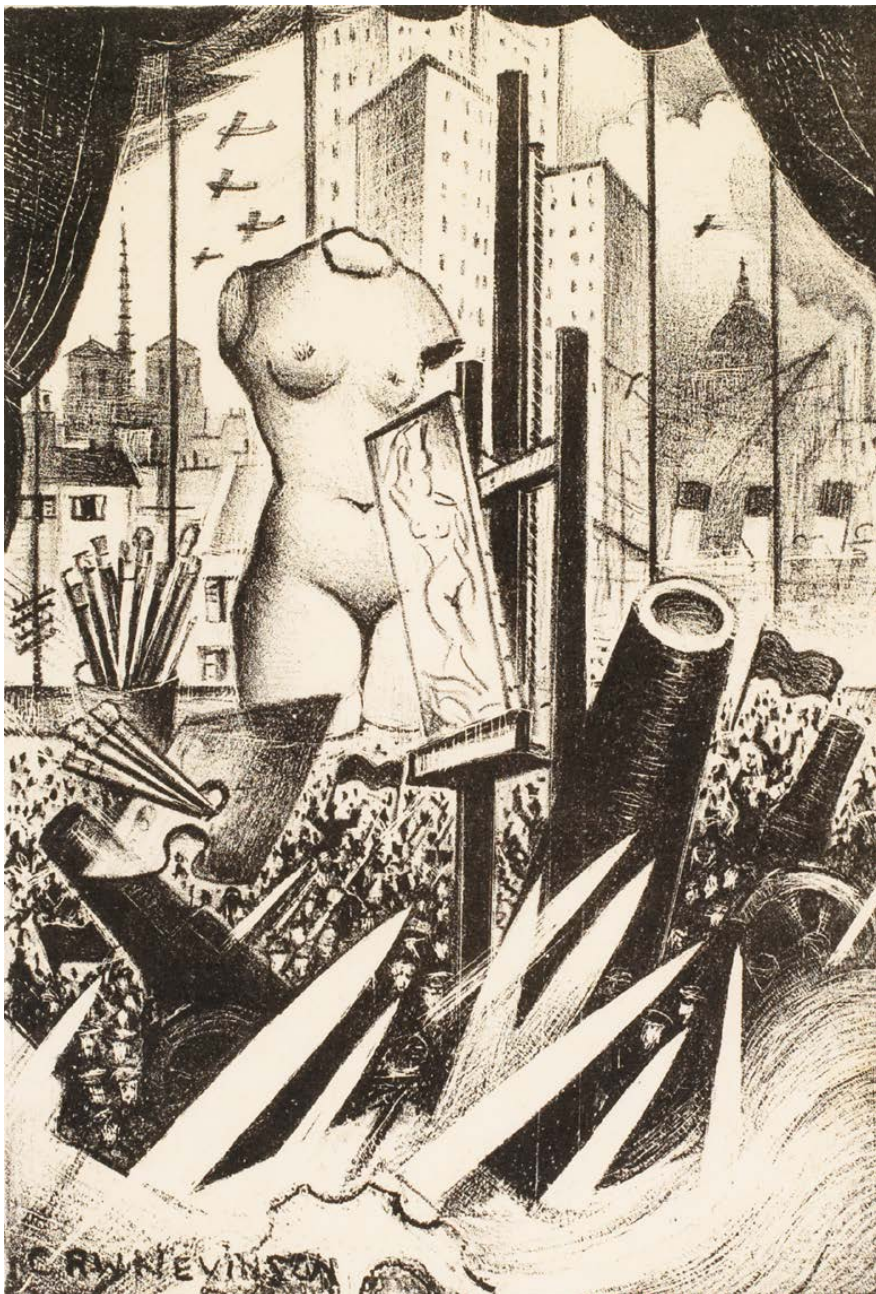
Published in *The Studio* no.481, vol CV

LITERATURE

Black, Jonathan. *CRW Nevinson - The Complete Prints*. London:

Lund Humphries in association with Osborne Samuel, 2014.

cat. no. 148



The Thames at Blackfriars, c.1930s

Photogravure

Signed lower right

15.1 x 20.8 cm (6 x 8¼ in)



The Thames at Deptford, c.1930s

Photogravure

Signed in pencil lower right

16 x 20 cm (6¼ x 7¾ in)



*“I am no longer an artist
interested and curious. I am a
messenger who will bring back
word from the men who are
fighting to those who want the
war to go on for ever. Feeble,
inarticulate will be my message,
but it will have a bitter truth and
may it burn their lousy souls.”*

Paul Nash, 1917

OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

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