

# Wilfrid Gabriel de Glehn

1870–1951



front cover

1. *Mademoiselle Querrio*, 1921

oil on canvas

102 x 76 cms 40% x 29% ins

PROVENANCE: The Artist's Studio Estate;  
Atelier number 175

EXHIBITED: Probably the painting of the  
same title exhibited in Boston at the  
Vose Galleries, January 1922 'Portraits,  
Decorative Panels and Watercolours by  
Wilfrid de Glehn', no. 1

Royal Academy, London, 1922, no. 153

Walker Art Galleries, Liverpool, 1922,  
no. 799

Messum's, London 'Wilfrid de Glehn

RA: John Singer Sargent's Painting  
Companion' 1998, no. 22, illustrated  
in colour.

inside front (detail) and back cover

*Crossing the Bridge at*

*Tourrettes-sur-Loup*, 1925 (No. 11.)





# Wilfrid Gabriel de Glehn

RA NEAC 1870–1951

A PAINTER'S JOURNEY RECALLED

2024

Text by Patrick Duffy  
Archivist for David Messum Fine Art

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## 2. *Early Morning, Normandy, 1893*

oil on panel  
27 x 40.5 cms 10 $\frac{3}{8}$  x 16 ins signed and dated 1893

PROVENANCE: The Artist's Studio Estate; Atelier number 228

EXHIBITED: Probably the painting of the same title exhibited in Boston at the Vose Galleries, January 1922 'Portraits, Decorative Panels and Watercolours by Wilfrid de Glehn', no. 1; Royal Academy, London, 1922, no. 153; Walker Art Galleries, Liverpool, 1922, no. 799; Messum's, London 'Wilfrid de Glehn RA: John Singer Sargent's Painting Companion' 1998, no. 22, illustrated in colour.

# Wilfrid Gabriel de Glehn NEAC. RP. RA. (1870–1951)

An adept painter of landscapes, figure studies, and portraits, Wilfrid Gabriel de Glehn stood among England's foremost Impressionists. Acclaimed for his direct, painterly style, vibrant use of colour, and his skill in capturing sparkling, sensual light effects, his remarkable talent and versatility as a painter earned him an enduring reputation in much of Europe, and America as well as Britain. His peripatetic existence mirrored the transformative times he witnessed, straddling the realms of the Old and New Worlds, transitioning from the Victorian era and the unprecedented changes the modern age would bring. As a child of a bygone golden age of adventure, his paintings, drawings and watercolours act as a chronical of a lost world, its people, its tastes and fashions, and his passion for the classical world to which his legacy would ultimately be resigned to.

Indeed, for many decades, de Glehn's career was barely known outside of references to his close friendship with the celebrated American artist, John Singer Sargent (1856–1925). The older artist became a lifelong painting companion and mentor, travelling with him widely and reinforcing his natural sense of intrigue and adventure. It was through Sargent that Wilfrid would meet his future



*The de Glehn's wedding photo*

wife, the talented painter Jane Erin Emmet, as well as playing a crucial role in many of his early successes. However, as considerable as Sargent's influence on him was, he remained only one element of de Glehn's life.

His true companion was found in Jane and



JANE EMMET DE GLEHN 1873–1961

## 3. *Wilfrid with Lucien Monod, 1906*

pencil drawing 23 x 31 cms 8 $\frac{7}{8}$  x 12 ins signed lower left

PROVENANCE: The Artist's Studio Estate, Atelier number 1141.

together they embarked on countless working holidays, travelling throughout France, Spain, Italy, Corfu, Switzerland and the United States, often accompanied variously by Sargent, their relatives and mutual friends. Wherever their travels took them, Wilfrid and Jane set up their easels in proximity to each other, took out their watercolours, and enjoyed an atmosphere of mutual support and creativity that their enduring partnership brought.

An individualist, Wilfrid traversed and adapted his thoroughly cosmopolitan *métier*, largely unimpeded by the changing landscape of *fin-de-siècle* Europe, which had the most decisive influence on his creative imagination and development. Fluent in several European languages, he felt a sense of home and belonging in every country he visited, as much as he did in his native England, presenting himself to all he met as the very model of a gentleman expatriate and artist-traveller.



Born Wilfrid Gabriel von Glehn<sup>1</sup> in Sydenham, South London, to a family with an elaborate Estonian-Scottish-French heritage, travel undeniably ran in his blood. Bilingual from an early age, his paternal lineage traced back to Robert von Glehn, a Baltic Baron, while his father, Alexander, had lived in France whilst constructing narrow-gauge railways. Following his brother Louis to Brighton College, he enrolled for a short time at the Royal College of Art in 1888, before heading off on his first adventure to Paris and the École des Beaux Arts to study under Elie Delaunay and Gustave Moreau. Whilst in Paris he shared a flat with his French cousin, Lucien Monod, (no. 3) who also attended the Académie in the early 1890s. Together, and individually, they embarked on frequent painting trips around Northern France where many of Wilfrid's earliest canvases were completed. Paris provided Wilfrid with everything that his education in London lacked. His newly found independence aside, he was able

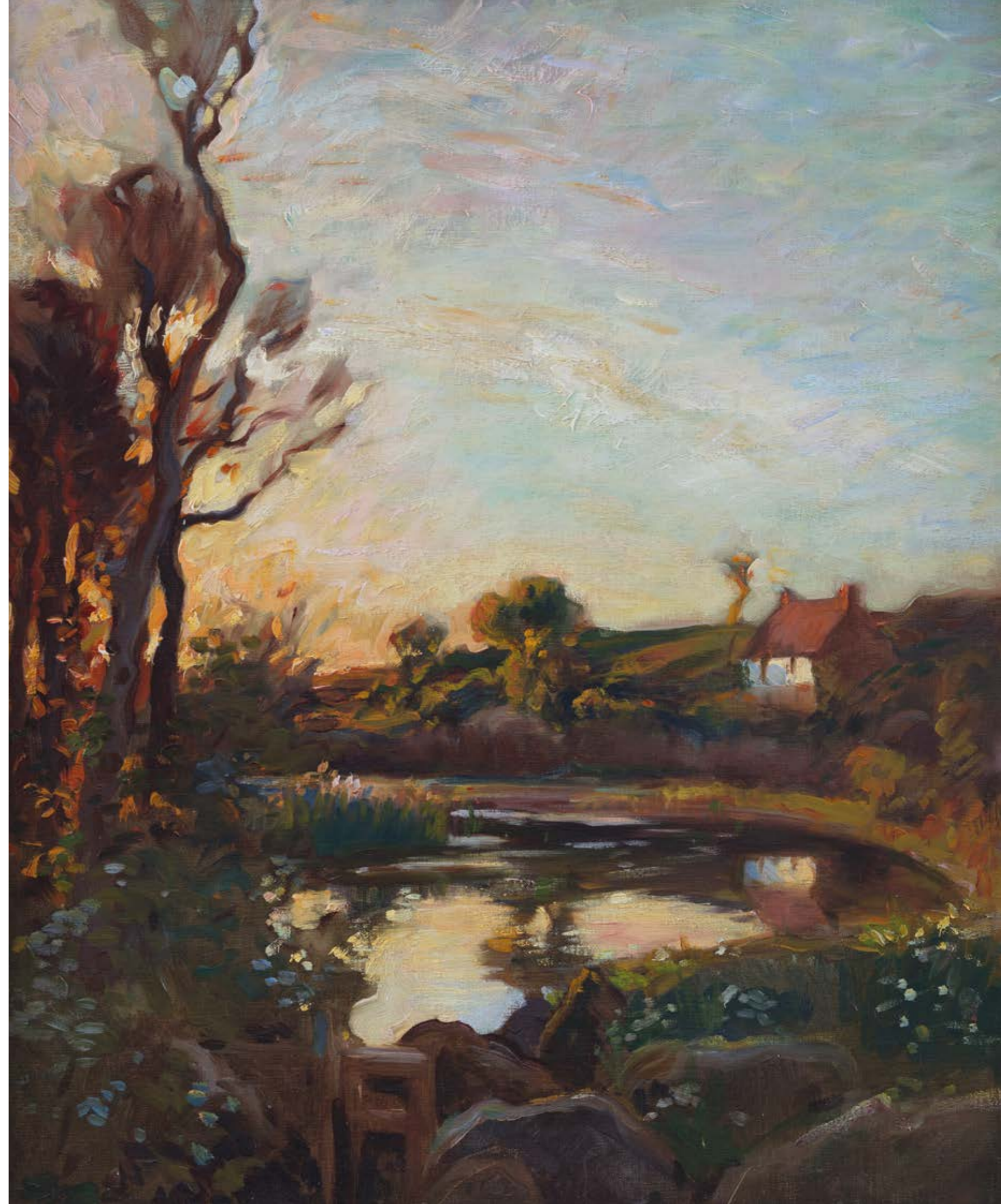
to forge a creative path of his own, studying the great Renaissance collections of France, Spain and Italy. Despite his tutor's distinct aesthetic patronage towards the French Symbolists, Wilfrid's prodigious abilities as a painter and natural affinities for working *en plein air* were evident at

4. *Brittany – Evening, 1893*

oil on canvas  
 48.9 x 73.4 cms 19¼ x 28⅞ ins  
 signed and dated lower right, Wilfrid von Glehn, 1893  
 PROVENANCE: The Artist's Studio Estate; Atelier number 228

5. *The Mill Pond at Poltesco, Ruan Minor, Cornwall, c. 1890–1900*

oil on canvas  
 63 x 76 cms 24¼ x 29⅞ ins  
 PROVENANCE: The Artist's Studio Estate; Atelier number 42  
 EXHIBITED: Possibly London, Goupil Gallery, Exhibition of Pictures and Sketches by W.G. von Glehn & L. Monod, 1899





this early stage. In 1891, his precocious talents were noted by Edwin Austin Abbey who selected him to assist with a mural commission for the Boston Public Library. This proved to be the first major pivotal moment in his life, as it would be in Abbey's studio that he met Sargent, who had also been engaged. The influence of Sargent on his work is evident in early paintings from Wilfrid's student days, such as *Early Morning, Normandy* (no. 2); an exemplary landscape which reflects the same interpretation of tone and quick, loose brushwork employed by Sargent.

Their professional rapport soon cultivated a close personal friendship which would, ostensibly for Wilfrid, open the doors to almost every major art dealer's gallery in London, Paris and the United States.<sup>2</sup> The three years that followed saw Wilfrid combining his studies in Paris with his collaborative work for Abbey and Sargent. His career progressed considerably, exhibiting with the New English Art Club and at the Paris Salon, before presenting his first work at the Royal Academy in 1896. By this time, he had become

6. *Swift River, New Hampshire, 1937*

watercolour

33 x 53.3 cms 13 x 21 ins

PROVENANCE: The Artist's Studio Estate; Atelier number 499

an Associéaire of the Société des Artistes Français and had secured his first studio at Glebe Place, Chelsea, however this did not hinder his extensive travelling, penetrating further into the ancient world as well as the new.

Much like Sargent, Wilfrid too succumbed to the enchantment of the Old World. Particularly, the romantic architecture of Venice (no. 8) wielded a lasting fascination over the young artist, who first explored the floating city around 1897. This allure remained with him, prompting numerous returns throughout his life. Entranced by the ever-changing atmosphere of Venice, whether working in oils or watercolour, his palette brightened, and brushwork loosened, all the while simplifying his compositions to the most elegant and straightforward constructions.



7. *Edge of a Stream, New England, 1903*

watercolour

39.3 x 49.8 cms 15½ x 19¾ ins

PROVENANCE: The Artist's Studio Estate; Atelier number 1325

By this juncture, his paintings had significantly evolved from those of just a few years prior, earning him an exhibition, assisted by Sargent, alongside his cousin Lucien at London's Goupil Gallery in 1899. Alongside his Venetian canvases, he presented works depicting Cornwall, Brittany, Normandy, and Paris, showcasing both his personal approach to romantic realism and the sincerity of continental naturalism. One of these early works, *The Mill Pond at Poltesco, Ruan Minor, Cornwall* (no. 5), is a product of his exploration of Cornwall alongside his uncle, the romantic painter Oswald von Glehn, and likely constituted a part of the Cornish section of the Goupil exhibition. These pieces reveal his use of dark pigments for firm delineation, a stark contrast to his later works that more effectively capture the play of light on natural forms with great enthusiasm.

This loose and fresh approach to rendering light is perhaps most evident in his watercolours from this period and onwards. The freedom afforded by the medium allowed the keen *plein airist* to swiftly capture his observations with great ease, a skill that became increasingly necessary as his extensive travels kept him away from his studio for longer periods. In the spring of 1903, Wilfrid and Sargent journeyed to Boston to supervise the completion of the mural they had been working on. Eager to explore the North-Eastern States, he visited relatives in Cincinnati before venturing through New England (no. 7) via Colorado, concluding his travels in Long Island and New York. It is worth noting that, likely through Sargent's influence, he secured an exhibition with Durand Ruel & Sons during this time.<sup>3</sup>

His time in Long Island marked the second momentous chapter in his life, as it was here that he developed a closer connection with Jane Erin Emmet, whom he had initially encountered in England while she was visiting her cousin, the writer Henry James. By the end of the summer, the pair were engaged to be married the following spring. Jane hailed from a distinguished and creatively gifted New York family, having studied in Paris and New York, including at the Art Students League and under William Merritt Chase at his summer school at Shinnecock near Long Island. A child of the gilded age of American society, Jane possessed

a spirited sense of wanderlust that soon led the newlyweds to embark on their life together in England.

Upon the couple's return, they embarked on an extended honeymoon, beginning with a much-anticipated visit to Cornwall to see Wilfrid's sister, Rachel, and her husband, Robert Marsh, near Cadgwith. Jane found herself captivated by the landscape, as she later described in a letter to her family the breathtaking views from the rear of the Marsh home, where the sea was beautifully framed by flowers and windswept trees. Cornwall continued to be a wellspring of inspiration for the couple. In subsequent summer holidays, as Rachel's children grew, the de Glehns often stayed near Inglewidden or close to the Helford estuary. In their small sailing boat, *The Puffin*, the children, accompanied by Wilfrid, explored nearby creeks and inlets, uncovering secluded beaches for picnics and painting sessions (no. 47).

Before embarking on their adventures to Paris, Brittany, and ultimately Italy, where they would inevitably reunite with Sargent, the de Glehns sought a new residence in Chelsea to replace Wilfrid's studio at Glebe Place, which had become too small for their needs. Situated in Cheyne Walk, a neighbourhood with notable residents such as the recently deceased James McNeill Whistler and Wilfrid's close friend Philip Wilson Steer, the area provided the couple with a familiar blend of bustling sophistication and creative bohemianism reminiscent of their experiences in Paris. Number 73, with its stunning views westward from Battersea Bridge up the Thames, became both their home and studio for the following four decades.

France played a central role in their annual routine, with frequent visits to Wilfrid's extended family, the Monods, in Brittany, or utilising his sister Lilian Rist's home in Laize La Ville, Normandy, as a base for their trips. Their pre-war journeys to France marked some of their most productive periods, as they divided their time between the local areas and ventured further afield to explore the largely untouched countryside of the Norman Seine region. This region was renowned for its enchanting villages of half-timbered cottages, their thatched roofs often adorned with irises in the local tradition. (no. 40). Evidence of antiquity lay scattered across France, capturing Wilfrid's



8. *The Court of the Palazzo Ducale, Venice*

watercolour  
39.6 x 50 cms 15½ x 19¾ ins signed and inscribed lower right  
PROVENANCE: The Artist's Studio Estate; Atelier number 500



imagination much like Venice had done. In Nîmes, the monumental Pont du Gard (no. 16), a Roman aqueduct spanning the Gardon river valley, preserved as a toll bridge since the 6th Century, was just one of many Roman relics that captivated Wilfrid. Often opting for a low vantage point, he would skillfully depict the classical grandeur of his subjects, rendering them almost sculpted against the sky and landscape beyond.

Wilfrid's architectural studies, exemplified by works such as those produced at Uzès (no. 36) and later in Versailles, represent a departure from his customary watercolour style. These meticulous and often accentuated impressions suggest that he envisioned them as ideal settings for much larger *fête galante* paintings and arcadian tableaux. These larger compositions would be produced during the winter months upon his return to his London studio.

9. *Golden Shadows: Carros, Vallée du Var*

watercolour signed, lower left, with Atelier Stamp  
33 x 53 cms 13 x 20 7/8 ins

PROVENANCE: The Artist's Studio Estate; Atelier number 1369

10. *On the Seine*

watercolour  
41 x 51 cms 16 1/8 x 20 1/8 ins signed lower right

PROVENANCE: The Artist's Studio Estate; Atelier number 528

On more extended journeys, the de Glehns discovered inspiration in the picturesque hilltop towns and villages nestled amidst the mountains that traverse from France through Switzerland to Italy. The Vallée du Var (no. 9), stretching from the Alps to the sea, provided Wilfrid with breathtaking panoramic views, becoming a recurring source of inspiration. Carros, a small town dominated by its twelfth-century château perched atop a lofty ridge, was





a notable stop during their extensive painting expeditions through Provence. Their artistic explorations continued to medieval settlements such as Saint-Paul (no. 15), Tourrettes-sur-Loup (no. 11), and beyond, where they established their easels and painting umbrellas to capture the flickering light and dazzling colour effects of the Provençal landscape.

Wilfrid would later return to the area during the interwar years, as the area around the Côte d'Azur gained popularity as a tourist destination. His painting excursions into the serene landscapes of Provence, beyond the Var Valley and the hilltop villages of the Alpes Maritimes, are among the most vibrant and productive periods for working in watercolour, as the constant travel required him to execute spontaneous and accurate studies, a skill that he would utilise later during the First World War.

Due to ongoing renovations to their new home on Cheyne Walk, not to mention their insatiable wanderlust, the de Glehns extended their honeymoon to conclude in Italy. Here, they reunited with Wilfrid's old friends, the painter

11. *Crossing the Bridge at Tourrettes-sur-Loup, 1925*  
watercolour  
30.5 x 50.8 cms 12 x 20 ins signed and dated lower right  
PROVENANCE: The Artist's Studio Estate; Atelier number 1295

Peter Harrison and his mistress, Dos Palmer. They were entertained by Daniel Sargent Curtis, a wealthy American lawyer and a cousin of Sargent's, residing in the imposing Palazzo Barbaro on Venice's Grand Canal. Despite having more materials than seemingly necessary for a short stay, the group soon established a regular pattern of working.

According to Laura Wortley, every morning the de Glehns, equipped with paints, canvases, books, and writing paper, set off in a gondola from their rooms on the Guidecca to sketch on the canals. Occasionally, Sargent joined them or caught up later, sketching Jane wearing a large white hat with a veil, or Wilfrid painting precariously in the stern of a boat.<sup>4</sup> Painting on water not only refined his artistic skills but also facilitated the development of a rapid shorthand technique, enhancing the impressionistic texture of his paintings.



12. *Reims Cathedral and the Hôtel du Lion d'Or, 1918*  
watercolour  
50.8 x 40.6 cms 20 x 16 ins  
PROVENANCE: The Artist's Studio Estate; Atelier number 619



13. *Olive Trees in Provence*  
watercolour  
33 x 50.7 cms 13 x 20 ins  
signed lower right  
PROVENANCE: The Artist's Studio  
Estate; Atelier number 1247



15. *St Paul, Vallée du Var, Provence*  
watercolour  
40.6 x 51 cms 16 x 20 1/8 ins  
PROVENANCE: The Artist's Studio Estate; Atelier number 444

14. *Alpes-Maritimes*  
watercolour  
39.5 x 49.5 cms  
15 1/2 x 19 1/2 ins  
PROVENANCE: The Artist's  
Family; Private  
Collection, UK



Always in pursuit of the sun, the trio ventured further south, staying one step ahead of the encroaching winter. Wherever they traveled in Italy, they revelled in the many hidden mysteries of antiquity, made accessible through the influence of Sargent. During one such occasion, their visit to the gardens of the Villa Torlonia significantly contributed to cementing the de Glehns' place in the mythology surrounding Sargent. It was here that the de Glehns posed for the great master in his renowned painting, *The Fountain, Villa Torlonia, Frascati, 1907*, now housed in the Art Institute of Chicago. Wilfrid, although an accomplished painter, recalled the discomfort of posing for Sargent as he leaned back on his elbows, while Jane sat comfortably at her easel.

In addition to France, Italy became a prominent fixture in their summer calendar. Over the ensuing decade, they retraced many of the routes taken during their honeymoon—returning to Assisi, Perugia, Siena, and Frascati—immersing themselves in the romantic grandeur, much like the spirited ingénue, Isabel Archer, as depicted in Henry James's 'The Portrait of a Lady.' In 1910, the de Glehns returned to Florence, staying at the majestic Villa Torre Galli, hosted by the Marchese Gonnelli Farinola. Their group of friends included Sargent and his sister Emily, along with the British painter Sir William Blake Richmond and his wife, Lady Clara. Each morning, Wilfrid and Jane alternated between painting the gardens and the loggia (no. 23) and modelling for Sargent. They would then set off together to paint in the Boboli Gardens and the gardens of the Villa Medici at Castello. Subsequent holidays throughout Renaissance Italy prompted the pair to venture further south, passing through Brescia (no. 24), until the verdant hills gave way to the arid and rocky Ionian.

In both October 1909 and 1910, the de Glehns, accompanied once again by Sargent, embarked on a journey to Corfu. Their residence was the Villa Steriotissa, positioned four miles south of Corfu, offering panoramic views over the Ionian to Albania and beyond. Amid the olive groves and umbrella pines (no. 39), Wilfrid painted with Sargent, finding particular fascination in the vivid blue of the sea and the delicate pinks of the distant Albanian mountains. Convinced he had identified the exact spot where the

sirens enticed Ulysses ashore, de Glehn cycled with all his equipment to capture it. The resulting works, among several other Corfu-themed pieces, were exhibited at the Goupil Gallery Summer Salon in 1910, with additional scenes showcased in his solo exhibition at Goupil's a year later.

By this point, Wilfrid had attained something of Sargent's lucidity, now a natural element of his visual vocabulary, evident in both the watercolours and oils produced during subsequent tours around the Mediterranean. In 1912, the trio ventured to Spain, exploring and painting in Toledo, Aranjuez, the Albaycin, and Gibraltar. During an extended stay in Granada (no. 25), they were captivated by the Alhambra and its gardens. Wilfrid exhibited several watercolours from this trip in his solo show at the Fine Art Society in May of 1913. Clearly enamoured by the Andalusian landscape, Sargent wrote to his cousin, Ariana Wormeley Curtis: 'We are still here and working hard, both Emily and I—Emily has done some excellent watercolors—the Von [de] Glehns are just leaving, and we must follow soon, alas—It is hard to leave Granada!'

The years preceding the First World War witnessed numerous visits to the continent, either as a duo or in the company of Sargent or the Monods. In 1911, Wilfrid and Jane embarked to the United States to attend the wedding of Jane's cousin, the artist Gertrude "Bay" Emmet, to William Blanchard Rand. The wedding took place near Lydia's residence in Stockbridge, Massachusetts. During this visit, Wilfrid was captivated by the scenic splendour of the New England countryside, indulging in landscape painting. He also utilised the time to make visits to New York to garner interest in his abilities as a portrait painter.

Upon their return, the political unrest that had been polarising Europe since the turn of the century was now more evidently percolating throughout the continent. Imperial rivalries between Britain, France, and Germany

16. *Le Pont du Gard, Nîmes*

watercolour

48 x 38 cms 18 7/8 x 15 ins

PROVENANCE: The Artist's Studio Estate; Atelier number 1099





17. *After the Storm –  
South of France*

watercolour  
30 x 41 cms 11¼ x 16¼ ins  
PROVENANCE: The Artist's Studio Estate;  
Atelier number 542

18. *Pin Parasols, Mougins, 1925*

watercolour  
33 x 53.3 cms 13 x 21 ins  
PROVENANCE: The Artist's Studio Estate;  
Atelier number 447



19. *View of the Pont Royal, Paris, 1915*

watercolour  
40 x 49 cms 15¼ x 19¼ ins  
signed and dated lower right  
PROVENANCE: The Artist's Family; Private Collection, UK



20. *Fading Light: Roque Brune, Montaignes des Maures*  
watercolour  
33 x 53.3 cms 13 x 21 ins  
PROVENANCE: The Artist's Studio Estate; Atelier number 474



22. *View of Gorizia, Italy, 1918*  
watercolour  
41 x 51 cms 16½ x 20½ ins  
PROVENANCE: The Artist's Studio Estate; Atelier number 591

21. *Sun breaking through Clouds, Piedmont, 1917*  
watercolour  
40.6 x 50.8 cms 16 x 20 ins  
PROVENANCE: The Artist's Studio Estate; Atelier number 504



were beginning to erupt in North Africa, alongside the Italo-Turkish War that foreshadowed the Balkan Wars of 1912 and, ultimately, the outbreak of the Great War of 1914–18.

It goes without saying that Wilfrid's subsequent trip to Italy presented a stark contrast to those that preceded the war. In late 1916, Wilfrid was seconded from the Royal Garrison Artillery to the Italian Fronts at Isonzo and Carso, alongside Italian troops aiming to capture Trieste on the Austrian front. Tasked with monitoring Austrian positions, Wilfrid meticulously marked gun emplacements on maps and drawings, relying on his nimble skills as a draftsman to execute them quickly and accurately in situ.<sup>5</sup>

Wilfrid was by no means far from active service nor the battles that would take the lives of over 250,000 Italian soldiers in the months he was stationed in Caporetto. Miraculously, several watercolours survive from this time that record his experiences. One such work, *An Artilleryman's Kitchen in the Carso* (no. 26), painted on 7 July 1917, predates his involvement in the harrowing Italian retreat from Caporetto three months later. It was likely one of a group of watercolours and drawings Wilfrid discreetly concealed under the floorboards of one of the trucks at the camp before the retreat was ordered on 30 October 1917, and the relentless bombardment by the Austro-Hungarian armies that followed.



Wilfrid (second from left) and Jane de Glehn (seated) at Arc-en-Barrois

During this ferocious four-day engagement, Wilfrid, discarding all his equipment, devoted himself to organising the remaining able-bodied men and travelling from town to town, employing various means – driving, hitching lifts, or walking – to organise transport and Red Cross trucks for the wounded. Jane and Wilfrid initially joined the war effort in 1914, serving as a nurse and ambulance driver, respectively, alongside other English volunteers for the French Red Cross in Arc-en-Barrois. Given their early engagement in the war, Wilfrid's predisposition to care for his fellow soldiers doesn't come as a surprise. In 1915, both Wilfrid and Jane enlisted with the personnel of a hospital situated in the Ardennes. While Wilfrid immersed himself in the duties of a medical orderly, acquainting himself with the intricacies of the various medical equipment he was now required to use, meanwhile Jane devoted her time to caring for, and often sketching, the patients and their families.

After the anxiety-filled year of 1917, waiting for detailed news from Italy, Jane would have felt relief when Wilfrid secured a job with the censors at Versailles. Once again, they could be together, enjoying a modicum of leisure in their new residence near the Bois de Boulogne. This period became one of the happiest in their lives. Freed from the horrors and tension of the battlefield, Wilfrid relaxed and rekindled his enjoyment of painting. He completed a series of sketches in the grounds of the Palace (nos. 29 & 30), a place he had painted as a student and frequent visitor to the city. His wartime watercolours would later be exhibited at the Leicester Gallery in 1919, many of which alluding to the consummate destruction of the once majestic cities that formed the Old World they once knew and loved (no. 12).

The interwar period saw their painting trips in Europe naturally reduced, not least because of the devastation that had been caused, but also by a personal tragedy in Wilfrid's life. Following the death of his brother-in-law in 1921, Wilfrid assumed a growing responsibility for his sister's children and therefore adjusted their annual routine to spend more time with them near Cadgwith (nos. 51 & 52). At one time, Wilfrid's preference for his European adventures with Sargent had overshadowed



23. *Loggia of the Villa Torre Galli, 1910*

watercolour

40.6 x 50.8 cms 16 x 20 ins signed and dated lower left

PROVENANCE: The Artist's Studio Estate; Atelier number 432



24. *Palazzo della Loggia,  
Brescia, 1913*

watercolour  
40.6 x 50.8 cms 16 x 20 ins  
PROVENANCE: The Artist's Studio  
Estate; Atelier number 565



26. *An Artilleryman's Kitchen in the Carso, 1917*

watercolour  
42 x 52 cms 16½ x 20½ ins  
signed and dated lower right in pencil W.G. de Glehn / 7 July 1917  
PROVENANCE: The Artist's Studio Estate; Atelier number 593



25. *Clouds Over Granada, 1912*

watercolour  
41 x 51 cms 16½ x 20½ ins  
signed and dated lower right  
PROVENANCE: The Artist's Studio  
Estate; Atelier number 1302

his interest in domestic travel in Britain. However, In the 1920s, especially with Sargent spending an increasing amount of time in the United States, they would spend the early summer months in Cornwall, or the West Country, and the latter part of the season on the continent, often zig-zagging across France to largely untouched towns such as Tourrettes-sur-Loup (no. 34) and Avignon (no. 35) on their visit to the Monod's, who now lived in Cannes.

By 1925, Wilfrid had been elected an Associate of the Royal Academy and was diligently working towards his one-man show of watercolours and oils at Goupil's. However, this particular year bore a melancholic resonance for Wilfrid, as it marked the passing of Sargent. In the aftermath of his mentor's death, Wilfrid played a crucial role in clearing Sargent's studio and selecting pictures for his Memorial Exhibition at the Royal Academy the following year. Whether by design or not, following the death of his mentor, portraiture became an increasingly significant part of Wilfrid's body of work. This shift not only provided a steady source of income in England but also garnered high demand in the United States. Following in the footsteps of the great master, Wilfrid established himself as a sought-after portrait painter in both countries.

Following the Wall Street Crash, Wilfrid showed no intention of retiring; however, the decline in demand for glamorous portraiture and a taste for ambitious classical canvases inevitably slowed. The dawn of World War Two saw the de Glehns' lives upheaved once more, but this time with longer-lasting consequences. In April 1941, the de Glehns' home and studio of forty years were destroyed by a parachute bomb. Thankfully, during the Blitz, they were in Granchester (nos. 43 & 50), having moved two years earlier to live with Wilfrid's brother. With the death of Henry Tonks and Peter Harrison and the departure of many old friends from the area, there was little to draw them back. They decided to move permanently to



27. *Ruins of a French Church (possibly near Tours), 1918*

watercolour  
50 x 38 cms 19 7/8 x 15 ins

PROVENANCE: The Artist's Studio Estate; Atelier number 566

Wiltshire, spending the early 1930s at the Old Rectory in Wilton before finally moving into their new home, the Manor House at Stratford Tony, in January 1942.

The Manor House, with its expansive lawns and vibrant herbaceous borders, delighted Wilfrid, especially as it bordered the River Ebble. Despite becoming an avid angler, Wilfrid remained committed to painting and promptly erected a studio on the grounds, where he spent



28. *Loggia of the Uffizi, 1910*

watercolour  
41 x 51 cms 16 1/8 x 20 1/8 ins signed and dated lower right  
PROVENANCE: The Artist's Studio Estate; Atelier number 1301



29. *The French Pavilion, Parc du Château de Versailles*

watercolour  
41 x 51 cms 16½ x 20¼ ins signed lower left  
PROVENANCE: The Artist's Studio Estate, Atelier number 478b



30. *The Palace of Versailles, 1918*

watercolour  
37.5 x 48.5 cms 14¾ x 19¼ ins signed, lower right  
PROVENANCE: The Estate of Lucien Monod; Atelier number 291a  
EXHIBITED: London, Goupil Gallery, *Exhibition of Pictures and Sketches by W.G. von Glehn & L. Monod, 1899*



the majority of his remaining years. Although life in the serene hamlet of Stratford Tony stood in stark contrast to the bustling sophistication of Cheyne Walk, the couple found great happiness there, frequently painting en *plein air* in the West Country and its surrounding areas, indulging in medieval remnants and ruins (nos. 48 & 49).

Wilfrid's enthusiasm for his new surroundings is evident in these subjects which showcase his remarkable return to form as a landscape painter. Embracing a Renoir-like approach to light and form, he continued to employ diffused reflections and bold, complementary colours. In 1944, when asked to stand for the presidency of the Royal Academy he declined, not wanting to curtail the painting expeditions to France that he hoped might soon be possible once again.

After the war, as Wilfrid's health declined, making travel difficult, the Manor House became their central social hub. Whether entertaining celebrities or enjoying quiet companionship, the nine years at Stratford Tony marked one of the happiest and most productive periods in Wilfrid's career. His sought-after, sunlit views of the rivers and countryside provided a steady income during his final years, showcasing his remarkable painterly range and enduring joy for life until his death in 1951.

31. *The Roman Bridge, Haute*

watercolour  
30 x 51 cms 11¾ x 20¼ ins

PROVENANCE: The Artist's Studio Estate; Atelier number 549



32. *Well of the Chartreuse du Val de Bénédiction, Villeneuve-les-Avignon, 1935*

watercolour  
39 x 50 cms 15½ x 19¾ ins signed lower right



33. *Vallée de Roquefavour,  
near Marseille, 1925*  
watercolour  
41 x 51 cms 16½ x 20½ ins  
PROVENANCE: The Artist's Studio Estate;  
Atelier number 506



35. *Boys Fishing, Avignon, c. 1922*  
watercolour  
41 x 51 cms 16½ x 20½ ins signed, W.G. de Glehn ARA, lower left  
PROVENANCE: The Artist's Studio Estate; Atelier number 1311

34. *Washing Linen, on the River  
Loup at Tourrettes-sur-Loup,  
1924*  
watercolour  
41 x 51 cms 16½ x 20½ ins  
signed lower left  
PROVENANCE: The Artist's Studio Estate;  
Atelier number 1326





36. *Château de Castille, Uzès, France, 1939*

watercolour  
28 x 36 cms 11 x 14 $\frac{1}{8}$  ins  
inscribed under the mount 'Uzès, 1939'  
PROVENANCE: The Artist's Studio Estate;  
Atelier number 640

37. *Clouds over Caporetto, 1916*

watercolour  
34 x 51 cms 13 $\frac{3}{8}$  x 20 $\frac{1}{8}$  ins  
signed and dated lower left  
PROVENANCE: The Artist's Studio Estate;  
Atelier number 1294



JANE EMMET DE GLEHN 1873–1961

38. *Hilltop Town, Vallée du Var*

oil on panel  
30 x 40 cms 11 $\frac{3}{4}$  x 15 $\frac{1}{4}$  ins  
PROVENANCE: The Artist's family, Atelier number 1369



39. *Towards Sunset, Pin Parasol*,  
1922–24

watercolour  
39.5 x 50 cms 15½ x 19½ ins  
signed lower right

PROVENANCE: The Artist's Studio Estate;  
Atelier number 459

40. *Vieux Port, Normandy*, 1922

watercolour  
41 x 51 cms 16½ x 20½ ins  
signed and dated lower right

PROVENANCE: The Artist's Studio Estate;  
Atelier number 355



41. *Corfu – Looking Across to Albania*, 1909

watercolour  
40.6 x 50.8 cms 16 x 20 ins

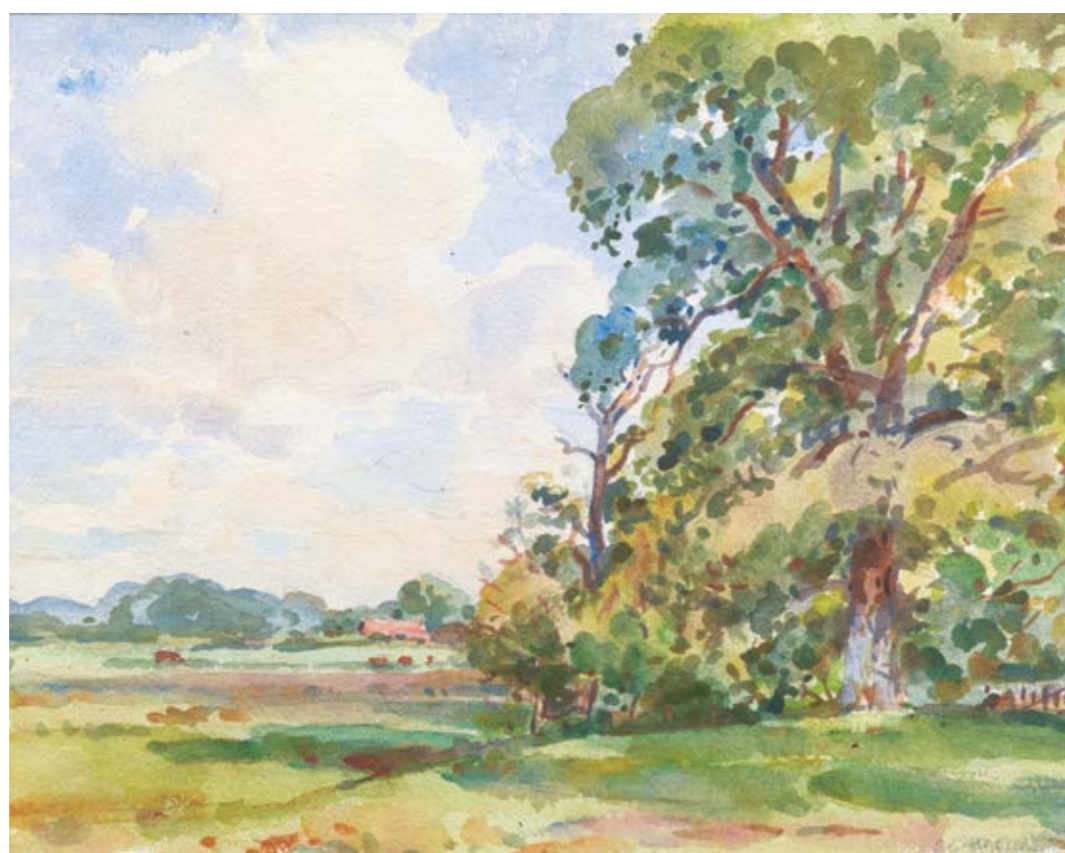




42. *Beach Scene,  
Helford Estuary*  
watercolour  
39 x 49 cms 15½ x 19¼ ins  
signed lower left  
PROVENANCE: The Artist's Family;  
Private Collection, UK



44. *The Mouth of the Helford River*  
watercolour  
33 x 53 cms 13 x 20¾ ins  
Bears atelier mark on reverse  
PROVENANCE: The Artist's Studio Estate; Atelier number 556



43. *Near Grantchester*  
watercolour  
41 x 51 cms 16½ x 20¾ ins  
signed lower right in pencil  
'W. G. de Glehn'  
PROVENANCE: The Artist's Studio  
Estate; Atelier number 530



45. *St Anthony's Church, Cornwall*  
watercolour  
33 x 53 cms 13 x 20<sup>7</sup>/<sub>8</sub> ins  
bears atelier mark on reverse  
PROVENANCE: The Artist's Studio  
Estate; Atelier number 559



46. *Helford Passage, Cornwall*  
watercolour  
41 x 51 cms 16<sup>1</sup>/<sub>8</sub> x 20<sup>1</sup>/<sub>8</sub> ins  
bears atelier mark on reverse  
PROVENANCE: The Artist's Studio  
Estate; Atelier number 572



JANE EMMET DE GLEHN 1873–1961  
47. *Helford River, Cornwall*  
oil on board  
38 x 48 cms 15 x 18<sup>7</sup>/<sub>8</sub> ins  
inscribed on reverse  
PROVENANCE: The Artist's family



48. *Chepstow Castle*

watercolour

38 x 48 cms 15 x 18 $\frac{7}{8}$  ins

PROVENANCE: The Artist's Studio Estate; Atelier number 503



49. *Wardour Castle*

watercolour

41 x 51 cms 16 $\frac{1}{8}$  x 20 $\frac{1}{8}$  ins

PROVENANCE: The Artist's Studio Estate; Atelier number 505



50. *Building the Ricks,  
Grantchester*

watercolour  
23 x 33 cms 9 x 13 ins  
signed lower right  
'W.G. de Glehn'

PROVENANCE: The Artist's Studio  
Estate; Atelier number 1174

51. *Lobster Pots on a Cliff  
Path, Cornwall, 1926*

watercolour  
33 x 45.7 cms 13 x 18 ins  
PROVENANCE: The Artist's Studio  
Estate; Atelier number 554



52. *Misty Day – Ground Swell on the Cornish Coast*

watercolour  
30 x 51 cms 11¼ x 20½ ins

PROVENANCE: The Artist's Studio Estate; Atelier number 1180

## In the Studio

During the winter months, when the weather prevented him from painting landscapes or when travel was severely restricted, the de Glehns spent their time in their home-studio in Cheyne Walk. Here, Wilfrid could complete portrait commissions or work on his ambitious classical tableaux, utilising some of the many landscape and architectural studies he had amassed throughout the previous summer. On shorter and darker days, the south-facing studio benefited from a great deal of afternoon sun beaming through its windows. The luminous natural light found in many of his interiors reflects something of the warmth and contentment the de Glehns found at home in Chelsea. The well-appointed house was filled with fine carpets, chintz furniture, and elegant objets, presenting the perfect setting for the portraits, nude studies, and decorative compositions that formed a prevailing part of his practice as both a painter and a draughtsman throughout his career.

Before concentrating on portraiture in later life, Wilfrid had received consistently good reviews for his decorative works. Indeed, it was likely these works from his early years as a student in Paris that initially caught the eye of Edwin Austin Abbey before he met Sargent, who, in turn, would later influence his practice as a portrait artist. While his early Arcadian landscapes aligned with the prevailing fashions in British art at the turn of the century, his portrait painting became a crucial element in his oeuvre, serving as a means to fund his extensive trips around Europe and the United States. As such, both aspects represent distinct phases in his life as a painter, reflecting his adaptability to evolving markets and newly established tastes in art.

His early affinity for classical themes may have been influenced by his uncle, Oswald von Glehn, known for painting romantic mythological scenes exhibited at the Royal Academy when Wilfrid was a boy. Studying under



53. *Figure Study, Leaning on a Ledge*

sanguine

53 x 38 cms 20 $\frac{3}{4}$  x 15 ins

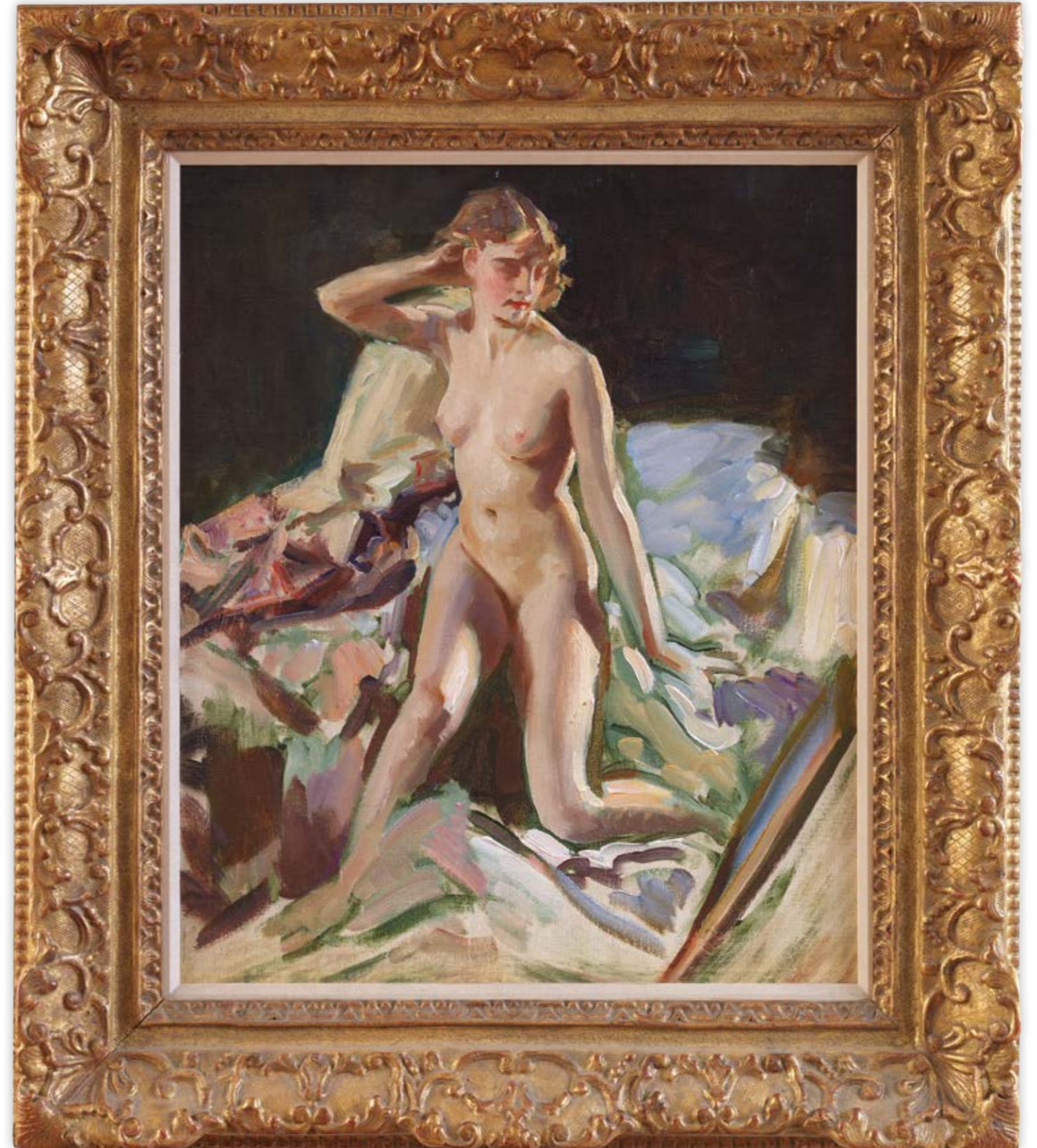
PROVENANCE: The Artist's Studio Estate; Atelier number 725

54. *Barbara (Nude Study)*

oil on canvas

61 x 51 cms 24 x 20 $\frac{1}{4}$  ins

PROVENANCE: The Artist's Studio Estate; Atelier number 96





55. *Seated Nude with Studies for 'The Crowning of Venus', 1911*

sanguine

39 x 57 cms 15½ x 22½ ins

PROVENANCE: The Artist's Studio Estate; Atelier number 1012



56. *Study of Nudes on a Sofa*

sanguine

33 x 53.3 cms 13 x 21 ins

Delaunay and Moreau at the École des Beaux Arts a decade or so later likely further kindled his interest, with additional influence from figures such as Philip Wilson Steer and Henry Tonks, whom Wilfrid became close with living in Chelsea. During his time in Paris, he and his cousin Lucien would try to emulate the highly decorative compositions of Jean-Antoine Watteau and François Boucher, using Lucien's large personal collection of old master drawings. Wilfrid even briefly experimented with etching, copying from his own collection of eighteenth-century engravings.

These studies reflect a blend of classical education and a fervent pursuit of modernising elements within legendary themes. Scenes of myth and allegory, often bathed in dappled sunlight reminiscent of the Rococo designs of Watteau and Boucher, present a modern twist. Wilfrid's nudes skilfully portray contemporary women – models with whom he maintained a professional working relationship. Their relaxed and confident demeanour provides an enchanting element, which lies in the sheer pleasure of youth and beauty.

The resultant works were a blend of these studio studies and *plein air* landscapes produced on the continent. One notable piece, *The Crowning of Venus*, 1911 (no. 55), a large decorative panel exhibited at the NEAC and the Paris Salon, received favourable reviews from *The Connoisseur*. The critic admired how the work was 'well composed, animated, bright, and buoyant in tone,' praising Wilfrid's modern approach to the genre. In addition, he also commended how he made it 'possible to adopt classical conventions without being conventional.' In the waning days of romantic painting, Wilfrid's 'idealistic treatment of the nude' revitalised a chapter of art that was gradually falling out of fashion.

Following the First World War, de Glehn's annual routine readopted its consistent rhythm: dedicating



57. *Standing Nude*

pencil and wash  
38.5 x 24 cms 15½ x 9½ ins

PROVENANCE: The Artist's Studio Estate; Atelier number 899

58. *Study for Three Sirens on a Rock, 1940*

oil on canvas  
76 x 63.5 cms 29¾ x 25 ins signed lower left

PROVENANCE: The Artist's Studio Estate; Atelier number 358





59. *Female Nude: Study for 'L'Age d'Or', 1930*

pencil  
39.3 x 50.5 cms 15½ x 19¾ ins  
Atelier Stamp, lower left, signed and inscribed 'Study for 'L'Age d'Or'', lower right  
PROVENANCE: The Artist's Studio Estate; Atelier number 1065



60. *Model Dressing (Model Putting on a Gown – 2 Poses)*

pencil  
33 x 38 cms 13 x 15 ins  
PROVENANCE: The Artist's Studio Estate; Atelier number 737



61. *Two Seated Nudes*

oil on canvas  
46.4 x 61.6 cms 18¼ x 24¼ ins  
PROVENANCE: The Artist's Studio Estate; Atelier number 98



summer and autumn to landscape painting, while winter and spring were spent in his London studio fulfilling portrait commissions. As the 1920s and 1930s unfolded, portraiture became an increasingly significant part of his body of work, providing a steady source of income in England, while also supporting journeys to the United States, to visit Janes family, and to benefit from further demands for portraits.

Following in Sargent's footsteps, Wilfrid adopted a more relaxed approach to portraiture, depicting friends and extended family (nos. 65 & 66), experimenting with mirrors, subtle lighting, fabrics, and small decorative objects to achieve his desired effects. In *Mademoiselle*

62. *Roses and Figurines at Stratford Tony*

oil on canvas  
46 x 61 cms 18 1/8 x 24 ins  
PROVENANCE: The Artist's family

63. *Self Portrait, 1944*

oil on canvas  
91 x 71 cms 35 7/8 x 28 ins  
signed lower left  
PROVENANCE: The Artist's Studio Estate; Atelier number 376  
EXHIBITED: Bournemouth, Russell-Cotes Museum, Self-Portraits by Living Artists, 1947



*Querrio* (no. 1), the sitter, Jane's elegant dressmaker, poses in a way that subtly mirrors one of Sargent's own portraits of his niece, Rose Marie Ormond, from 1912. In both portraits, the sitters wear distinctive shawls that belonged to Sargent. De Glehn captures the rich colours and arabesques of the fabric with lively impasto in the painting, setting the sitter off against a dark background to further accentuate the serenity of her pose.

Notably, *Youth* (no. 64) diverges from his usual society portraits, as this work, showcased multiple times, was likely intended to attract new commissions. In 1925, when included among an impressive display at The British Empire's Palace of Arts Wembley, the image of *Youth* served as the frontispiece to the illustrated guide to Modern Oil Paintings. Once again, this portrait captures the Wilfrid's distinctive blend of the modern with the classic. Here, Wilfrid embodies the abstract qualities associated with 'youth', emphasising the girl's puerility by highlighting her radiant and rosy complexion. The soft play of light and shadows accentuates the delicate features of her face, bringing out the innocence and curiosity associated with childhood, whilst her hair, worn up to reveal her shoulders, adds a touch of the



confidence of a young modern woman. The sitter, who would ordinarily be adorned in the fashionable attire of the time, again wears a cashmere shawl, referencing a sense of Old World grandeur to which Wilfrid, Jane and Sargent once belonged.



Frontispiece from *Catalogue of the Palace of Arts: British Empire Exhibition, 1925*

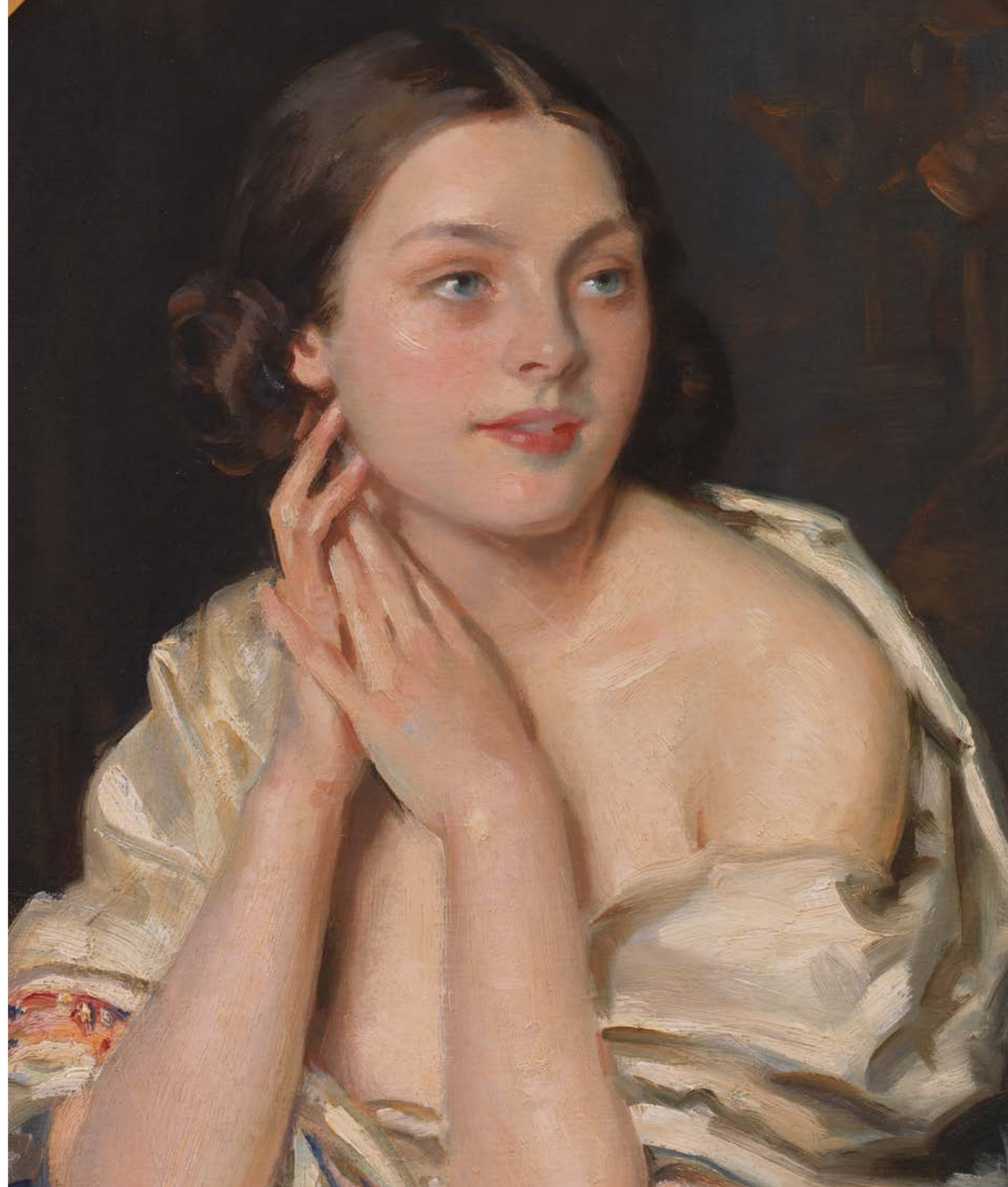
#### 64. *Youth*, 1925

oil on canvas  
76 x 63 cms 29 7/8 x 24 3/4 ins

PROVENANCE: The Artist's Studio Estate; Atelier number 136

EXHIBITED: London, British Empire Exhibition, 1925; Dublin, Royal Hibernian Exhibition, 1926; Brighton Public Art Galleries, Autumn Exhibition of Modern Pictures, no. 79.

LITERATURE: *Catalogue of the Palace of Arts: British Empire Exhibition, 1925*, Fleetway Press, pg.77. illus.





65. *Pauline Anne Temple Emmet Seated in a Fauteuil*, 1936  
oil on canvas  
71 x 56 cms 28 x 22 ins signed lower right  
PROVENANCE: The Artist's Studio Estate; Atelier number 273



66. *Quarter Length Portrait Pauline Anne Temple Emmet*, c. 1929  
oil on canvas  
61 x 51 cms 24 x 20 1/2 ins signed upper left  
PROVENANCE: The Artist's Studio Estate; Atelier number 3

# Chronology

1870: Wilfrid Gabriel von Glehn is born in Sydenham, London, on the 9th of October.

1873: Jane Erin Emmet is born in New Rochelle, New Jersey, on the 8th of October.

1884: Joins Brighton College alongside his older brother, Louis.

1888: Joins Royal College of Art, South Kensington.

1890: Enrolls at the École des Beaux Arts in Paris, studies with Elie Delaunay and Gustave Moreau, painting in Brittany, Normandy, and traveling in Europe.

1891: Recruited to help E.A. Abbey and J.S. Sargent prepare their commission for the Boston Public Library at Morgan Hall, Fairford, Gloucester. Combines studies in Paris with working for Abbey and Sargent.

1892-3: Combines studies in Paris with working for E.A. Abbey and Sargent.

1894: First exhibits at the NEAC, visits Rome.

1895: Exhibits at the Paris Salon, becomes Associétaire of Société des Artistes Français, takes studio in Glebe Place, Chelsea, assists Sargent and Abbey in Boston, USA.

1896: First exhibits at RA, London.

1897 & 1898: Paints in Venice, probably with Sargent.

1899: Shares an exhibition at the Goupil Gallery, London, with his French cousin, Lucien Monod.

1900: Wilfrid becomes a member of NEAC.

1901-2: Visits Italy, paints in Cornwall.

1903: Travels to USA with Sargent in January. Wilfrid’s pictures are exhibited in Boston. In the spring, he visits J. Alden Weir with Sargent and Frank Millet, then joins Palmers in Colorado. Works with Weir at Branchville in July. Wilfrid meets Jane, engaged to her in September at Barack Matif Farm, Connecticut.

1904: Wilfrid’s one-man show at Durand Ruel’s in New York in spring. Wilfrid marries Jane in New Rochelle, May. Returns to England, honeymoons in Cornwall in June, followed by Paris and Brittany, before joining Sargent in Venice in September. Moves into 73 Cheyne Walk in August. Wilfrid becomes a member of the Royal Society of Portrait Painters.

1905: In August and September, the de Glehns visit Normandy and Brittany near Perros-Guirec. In the autumn, Jane is hospitalised in Paris.

1906: In February, Jane visits America alone; in August, they both meet with friends at Coutances.

1907: Wilfrid works at Cooke’s House while Jane is in the US, May. In June, they visit Paris briefly, and Wilfrid becomes Sociétaire of the New Salon. In August, they join Sargent in Purtud, Val d’Aosta, Florence, and Frascati in September, and Villa Torlonia in October. They travel home via Rome.

1908: In February, Wilfrid has a one-man exhibition at Carfax Gallery, London. In March, Wilfrid visits Paris for his show at Durand Ruel’s. Jane travels to the USA after her mother dies, while Wilfrid works at Northbourne Abbey, Kent, and Cooke’s House. In August, Wilfrid goes to Stanway, after which Lucien and Sharlie Monod join them in Essex.

1909: Wilfrid meets with Sargent in September, Emily and Eliza Wedgwood in Venice, followed by the Villa Steriotissa, Corfu, in October. The de Glehns visit Florence.

1910: Wilfrid and Jane go to Corfu and Italy with Sargent.

1911: In March and April, Wilfrid has a one-man show at the Goupil Gallery, London. They summer at Wormingford Mill, Suffolk, before Wilfrid goes to the USA in September visiting New York and the Berkshires.

1912: From September-November, they travel with Sargent, Emily, and Eliza Wedgwood in Spain.

1913: A one-man show of Wilfrid’s Spanish pictures is held at the Fine Art Society in May. The de Glehns visit the Monods in Paris. During July and October, they go to Lake Cermione, Asolo, and finally San Vigilio with Sargent.

1914: From January to February, Wilfrid is in the USA. War is declared in August, and Wilfrid joins the Artists’ Corps in November.

1915: In January, the de Glehns join the British Red Cross Hospital for French soldiers at Arc en Barrois, Haute Marne. Other staff include Henry Tonks, John Masefield, and Laurence Binyon.

1916: In October, the de Glehns leave Arc en Barrois. In December, Wilfrid is commissioned to the Royal Garrison Artillery.

1917: Wilfrid is seconded to Treviso Front, Italy. In May, the family changes the name from ‘von’ to ‘de’ Glehn by deed poll. By October, Wilfrid’s unit retreats from Caporetto.

1918: Wilfrid joins HQ at Tours, then Versailles where Jane joins him. They visit Nice and Antibes.

1919: Wilfrid returns to England for his watercolor show at the Leicester Galleries. They spend autumn in Sussex.

1920: In January, they travel to New York. They paint in Cornwall, Sussex, and later in the Alpes Maritimes.

1921: They summer in Mudeford and attend Wilfrid’s one-man exhibition at Durand Ruel’s in New York, in November.

1922: In January, they go to Boston for Wilfrid’s exhibition at Vose Galleries. In July, they take their nieces to Vieux Port. From September-October, they travel to Venice, Cannes, and probably St Tropez.

1923: Wilfrid is elected ARA. They spend the early summer in Cornwall, later painting at Bit and St Tropez. This becomes a regular annual pattern of holidays until 1939.

1925: Wilfrid’s one-man show at the Goupil Gallery, London, in April. Sargent dies in London on the 15th of April. Wilfrid helps clear Sargent’s studio and selects pictures for a Memorial Exhibition at the Royal Academy in 1926.

1927: The de Glehns summer in Cornwall. By September, Wilfrid is in the USA, followed in October by Stockbridge, before renting a studio in New York in November.

1928: In February, they return to England and are back in the USA at the end of the year.

1930: From January-February, they travel to New York. Wilfrid has a one-man show at Barbizon House, London, in May.

1932: Wilfrid is elected RA, visits Wilton in the summer, and plans a visit to the USA in the autumn.

1933: They spend frequent weekends in Wiltshire; and travel to America in the autumn.

1935: Knoedler’s, London, holds a major retrospective of Wilfrid’s work in May.

1937: The de Glehns visit America in the autumn.

1938: They visit Ireland.

1939: In July, they visit France briefly, and are in Grantchester when War is declared in September.

1941: In April, 73 Cheyne Walk is destroyed in the Blitz. They remain in Grantchester.

1942: In March, they move to Manor House in Stratford Tony.

1947: Wilfrid refuses his nomination as President of the RA, London.

1948: Wilfrid’s last visit to the US.

1951: On the 11th of May, Wilfrid de Glehn dies at Stratford Tony, his health having failed over several years.

1956: In March, a Memorial Exhibition is held at Salisbury School of Arts and Crafts.

1961: On the 20th of February, Jane de Glehn dies.

## Endnotes

- Following the outbreak of the Great War, Wilfrid’s British family changed their name by deed-poll due to growing anti-German sentiments.
- Of his first three major exhibitions (Goupil Gallery, London in 1899; Durand Ruel’s in New York in 1904; Carfax Gallery, London in 1908) Sargent had either personally endorsed Wilfrid’s work to the gallery or, in the case of his Carfax show, had an exhibition of his own planned for several months after.
- In the late 1880s, French and American dealers recognised the commercial potential in the American art market. Paris

dealer Paul Durand-Ruel opened a gallery in New York in 1887, and Bousson, Valadon & Co. followed suit in 1888. Knoedler in New York also attempted a Franco-American enterprise in 1886. This led to American art galleries entering the market in New York, showcasing works by a canon of leading Impressionist and Post-Impressionist artists, to which Wilfrid had been able to access through Sargent.

- Wortley, Laura, *Wilfrid De Glehn: A Painter’s Journey*. (1989) London: Studio Fine Art Publications. Pg. 32
- Several of these examples can now be found in the collection Imperial War Museum, London.



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