

HOLDING THE LINE

The Art of the War Years



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HOLDING THE LINE

The Art of the War Years
1914-18 & 1939-45



HOLDING THE LINE
8th Annual War Art Exhibition

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Feliks Topolski self portrait, wartime

Re-drawing the Boundaries

Two collections of war art from beyond the mainstream illustrate war art's capacity to surprise.

Two years ago, the Tate acknowledged the anomaly of Feliks Topolski's under-representation in the museum system by purchasing the artist's wartime masterpiece, 'Germany Defeated' from our 2015 *Holding the Line VI* exhibition.

This recognition of Topolski's importance has allowed us to put together one of the most significant selling exhibitions of the artist's wartime output since WWII. Remarkably, most of the pictures on sale derive from the artist's experiences on the Eastern front (unique among British-based war artists) and have not been exhibited since they were first gathered together in Topolski's 1942 book 'Russia in War'.

These include wonderful on-the-spot drawings from the Russian convoys on their dangerous journey from Liverpool and a spectacular charcoal and watercolour depiction of Archangel, Russia's Arctic port – the *Ultima Thule* of the war in the bleak far north. To emphasize the sheer variety



Germany Defeated Oil on canvas, signed & dated 1945

of Topolski's wartime career, we also have an astonishing oil painting which describes his experience of being thrown into the air by a bomb in Soho, while sketching a bomb crater.

The fact that such a large and impressive tranche of work can be made available on the open market is a testament to

Topolski's anomalous status within the canon of war artists based in Britain.

Topolski was arguably the greatest visual documentarist of the mid-twentieth century. With his ability to capture the moment with both speed and acuity, Topolski would surely have been high on any commissioning hotlist, had it not been for the fact that, although he had worked as an artist in London since the mid 1930s, he was Polish and did not become a naturalised Briton until after the war. This didn't prevent Topolski from being chosen for individual war commissions – Kenneth



Feliks Topolski in Russia

Clark commissioned him to record the impact of the Blitz on London as a one off – but his work did not have the central place it deserved in the panoply of official British war art.

Topolski's war output was nevertheless both prolific and wide-ranging: the trio of books he produced to



*Aboard Polish Destroyer CAT. 1
Pen, ink and wash*

document his activities are the most comprehensive visual record of WWII produced by any artist. The absence of an official role meant that Topolski was free, within certain bounds, to set his own itinerary and achieve his own creative targets.



RONALD FULLER (1904-74)

While some artists achieved fame and fortune during the war, others had a very different experience. One of those was Ronald Fuller, a writer, literary critic and close friend of Rex Whistler (he would later co-author the late artist's catalogue raisonnée), whose pacifist convictions prevented him from accepting the call up into the armed forces and led to him becoming an ambulanceman at the heart of the London Blitz.

Privately, and possibly even secretly, Fuller documented his life in a subterranean ambulance station beneath the Savoy

at the Adelphi. This touching and rare set of drawings and watercolours provide not only a portrayal of the daily lives of ambulance men and women in the Blitz but also an insight into the character and sensibility of a conscientious objector.

“an insight into the character and sensibility of a conscientious objector”

While they are not overtly critical of the war effort, the drawings eloquently portray the suffering and the sheer weariness of those charged with tending to the injured, but without the ‘keep calm and carry on’ cheerfulness that can characterize



Ambulance Station at London's Adelphi



more propagandist war pictures. Fuller also shines a light into areas that the official censor might have rejected: one drawing depicts a segregated shelter under the Hungerford Railway bridge reserved for the homeless population (Fuller had written a learned book about the history of begging in the

“My God, it is too, too much”

1930s). Another shows a group of exhausted ambulancemen in the Duty Room, accompanied by a quote from Aeschylus

‘My God, it is too, too much’, a sentiment commonly felt no doubt but normally eschewed in officially sanctioned war art.



The amazing variety of this year’s selection of pictures continues with surprising images from a remarkable range of settings: geographical locations as diverse as Syria (Thomas Cantrell Dugdale), a field hospital at Cambridge University by Agatha Shore (see above) and a notorious POW camp on what had been the Polish/German border.

Andrew Sim 2017

Topolski Behind the Lines

Dr Jonathan Black examines Topolski's unique record of the Arctic Convoys and the war on the Eastern Front.

Feliks Topolski had been based in London intermittently since 1935 when sent to cover the Silver Jubilee of King George V in May that year. This time in London left him with an enduring admiration for the great traditions of British draughtsmanship. Kenneth Clark admired Topolski for channelling this British tradition but giving it a vehemently Expressionistic twist, filtered through the searing imagery of Goya at war.

Late in July 1941 Topolski agreed to accompany the first British arctic convoy to Russia (destination Archangel). By this time he had been sub-contracted by the WAAC to the Polish Government-in-Exile and was also working for the innovatory image driven publication *Picture Post*.

Topolski's characteristically energetic line communicates the excitement and anticipation of arriving into Archangel. Topolski was impressed by the Royal Navy – the senior service - which insisted its

men should be neatly turned out however foul the weather. This is evident in his portraits of Royal Marines and able bodied seamen on the convoy.

The Russian service personnel he later encountered could look tough and experienced but they always seemed to be dressed in a very ad hoc fashion with mismatched items of uniform – some had even been reduced to rags. Reaction from his sitters was very different: British individuals regarded being drawn by an official artist as a bit of a lark; the Russians were not at all used to being sketched in public and certainly not by a foreigner – a Pole (a peace treaty with the Polish Government-In-Exile in London and the Soviet Union was only signed a month before Topolski arrived in Russia).

While in Moscow, he was struck by how closed in and expressionless were the faces of the people in the streets. They were wary of each other and especially of strangers. As ever he could appreciate a pretty face – the efficient no-nonsense *First Aid Girl* and the ordinary rank and file soldiers he encountered closer to the front. Occasionally, Topolski felt inspired to leave drawing railway stations and buildings in Moscow



and produce more sweeping, atmospheric compositions which seize upon the vast distances of the Eastern Front, the endless steppes and skies above and the novelty (to Topolski) of men, cavalry and machines determined to advance on the German enemy and destroy him without pity.

Topolski's resultant book '*Russia in War*' came with no less an endorsement than that of the British Ambassador to Moscow, the Labour MP Sir Stafford Cripps. This was the one occasion British involvement on the Russian Front in WWII received any visual acknowledgment at all. Clark was pleased by the enthusiastic reception given *Russia in War* but his committee never approved sending Topolski or any other British-based artist to the Soviet Union again.

The Russian Convoys

The first Arctic Convoy - codenamed 'Dervish' - left Iceland on 21 August and arrived Archangel 31 August 1941 with a cargo of tanks, crated Hawker Hurricane fighters and ammunition. The convoy consisted of 6 merchant ships (*Lancastrian Prince*, *New Westminster City*, *LC*, *Esneh*, *Trehata* and the Dutch freighter *Alchiba*) and an oil tanker (*Aldersdale*) escorted by 9 RN ships: 3 destroyers (*Electra*, *Active* and *Impulsive*), 3 minesweepers (*Halcyon*, *Salamander* and *Harrier*) and 3 armed anti-submarine trawlers (*Hamlet*, *Macbeth* and *Ophelia*). Feliks with 2 journalists sailed on the slowest merchantmen – the elderly *Llanstephen Castle*.

- In all between August 1941 and May 1945 there were 78 RN escorted Arctic Convoys to Archangel and Murmansk: 85 merchant ships were lost and 16 RN warships – including 6 destroyers and 8 corvettes and armed trawlers – along with over 3,000 RN and merchant seamen. The convoy Feliks was on was not attacked, however later convoys suffered horrendous casualties – PQ 17 in July 1942 lost 24 of its 35 merchant ships.

- Topolski arrived Archangel end August 1941, then flew to Moscow where he was briefly arrested for sketching in a café without a permit. In September 1941 travelled to Samara on the Volga (then known as Kuibyshev) where a Polish army under cavalryman General Wladyslaw Anders (1892-1970) – he had commanded a cavalry brigade in 1939 - was gathering since late August 1941 in the vicinity of Orenberg



Dr Jonathan Black is Senior Research Fellow in the History of Art at Kingston University. He is the author of numerous books, the latest of which is 'Winston Churchill in British Art – the Titan with Many Faces'.

FELIKS TOPOLSKI (1907-89)

Archangel

This exhilarating, panoramic depiction of the so-called 'Dervish' convoy arriving at the bleak Soviet port of Archangel (Arkhangelsk) represents history in the making. Unlike most war art, which is created after the event or behind the scenes, Topolski has recorded first hand one of the seismic moments of the war on the Eastern Front: the arrival of the first convoy of merchant ships to relieve the beleaguered Russian mainland. Topolski had boarded the *Lanstephan Castle* in Liverpool in August 1941, one of six merchant ships to make the perilous

journey, together with an escort of three minesweepers, three destroyers and three anti-submarine trawlers. By the standards of the much larger convoys that would follow, it provided a relatively small amount of relief but the propaganda value was immense, particularly at one of the lowest ebbs of the war. The enthusiasm and relief of the waving sailors leaning from every vantage point is matched by the palpable joy from those onboard the welcoming tugs and those on shore. The convoy had evaded the entire Nazi U-boat fleet, the feared Nazi mega-destroyer Tirpitz, which had escaped from blockade during the voyage, and had thereby notched a small but very significant victory: and Topolski was there to witness and record it, in what is undeniably one of the great drawings of the Second World War.



Archangel CAT. 2
Charcoal, watercolour, pen & wash, signed and dated September 1941

CONVOY





Polish Seaman CAT. 3
Pen and wash



Royal Marines and Sailors
CAT. 4 *Pen and wash*



Two Sailors walking past seated
Wren CAT. 5 *Pen*



Gun Crews CAT. 6
Pen and wash

CONVOY



Alert on board Polish Trawler CAT. 7
Pen and wash



Watching the Ferry Boat CAT. 8
Pen, ink and wash



Binoculars on the Lower Bridge CAT. 9
Pen and wash



Gun Deck CAT. 10
Pen and wash



On the Bridge looking up CAT. 11
Pen and wash

CONVOY



The Bridge - Compass Points CAT. 12
Pen and wash



Both Watches for Exercise
CAT. 13
Pen and wash



Three Royal Marines, various ranks CAT. 14
Pen and wash



Steaming Paravanes CAT. 15
Pen and wash

RUSSIA IN WAR



Life Goes on - Between Lectures
at the University CAT. 16
Pen and wash, signed & dated '41



Russian Troop Transport CAT. 18
Watercolour, pen and wash



Gathering under the Volga Bridge CAT. 17
Gouache, pen and wash



Back street near Red Square CAT. 19
Pen and wash



Moscow 1941 CAT. 20
Pen and wash, dated September '41



Red Army Soldiers in dug out
CAT. 21
Pen and wash



Night Air Raid, First Aid Girl,
Moscow CAT. 22
Charcoal



Near the Front, West of Moscow CAT. 23
Pen and wash

SOHO BLITZ

FELIKS TOPOLSKI (1907-89)

Attack Monstre - Bombed in Soho

Kenneth Clark commissioned Topolski to produce a documentary record of the effects of the Blitz on Londoners. With his sketchbook constantly in hand, Topolski haunted the West End, recording everything from recreation to the impact of the actual bombs themselves. While sketching a huge bomb crater of at the corner of Old Compton St and Dean St in Soho, another bomb landed 50 yards away, sending the artist flying into the doorway of Gambas Shoe shop. Topolski later recalled *"I suppose that second should have alerted me momentarily to the descending blast and cosmic glare, but no... my next awareness is of myself on my hands and knees amongst the dust-raising debris; and of scattered irritations over the indignity of tripping and falling, over my coat soiled, over how-on-earth. The vague, unfocused taking in of the dirt-clouded unrecognisable ruinscape and figures (prone, crawling, advancing) round me, and getting to my feet, not aware of the débris falling off my back. An aimless wobble across the street and, conscious of being a bit unsteady, taking a seat ('only for a moment') on the doorstep of the Gamba shoe shop"*. He also had the wherewithal to note down the details in his sketchbook, which he later worked up into this oil painting: his *Magnum Opus* of the Blitz.

Attack Monstre - Bombed in Soho CAT. 24
Oil on board, signed & dated '41



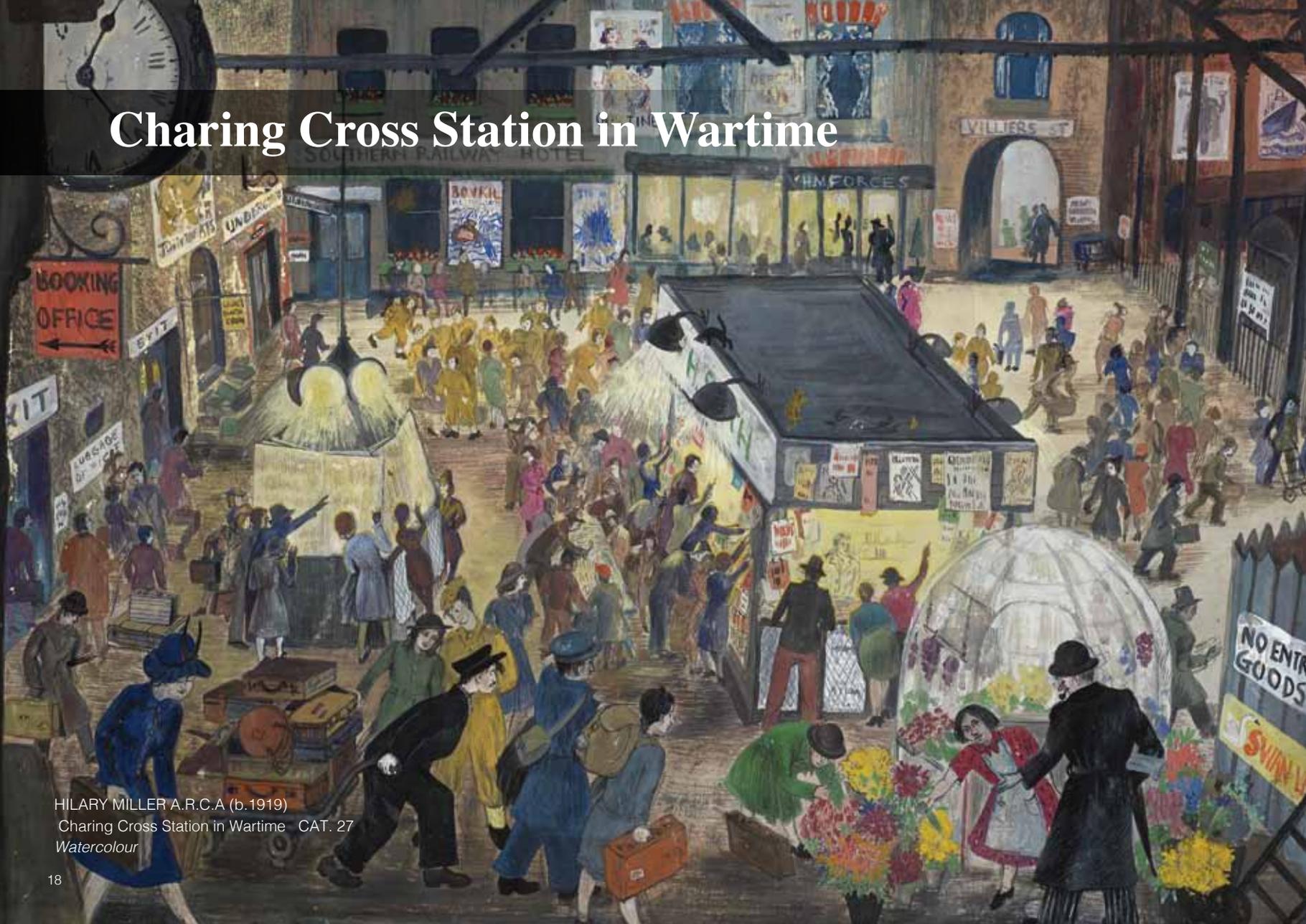
Operating Theatre,
Middlesex Hospital CAT. 25
Pen



Bomb Disposal Unit CAT. 26
Pen and watercolour

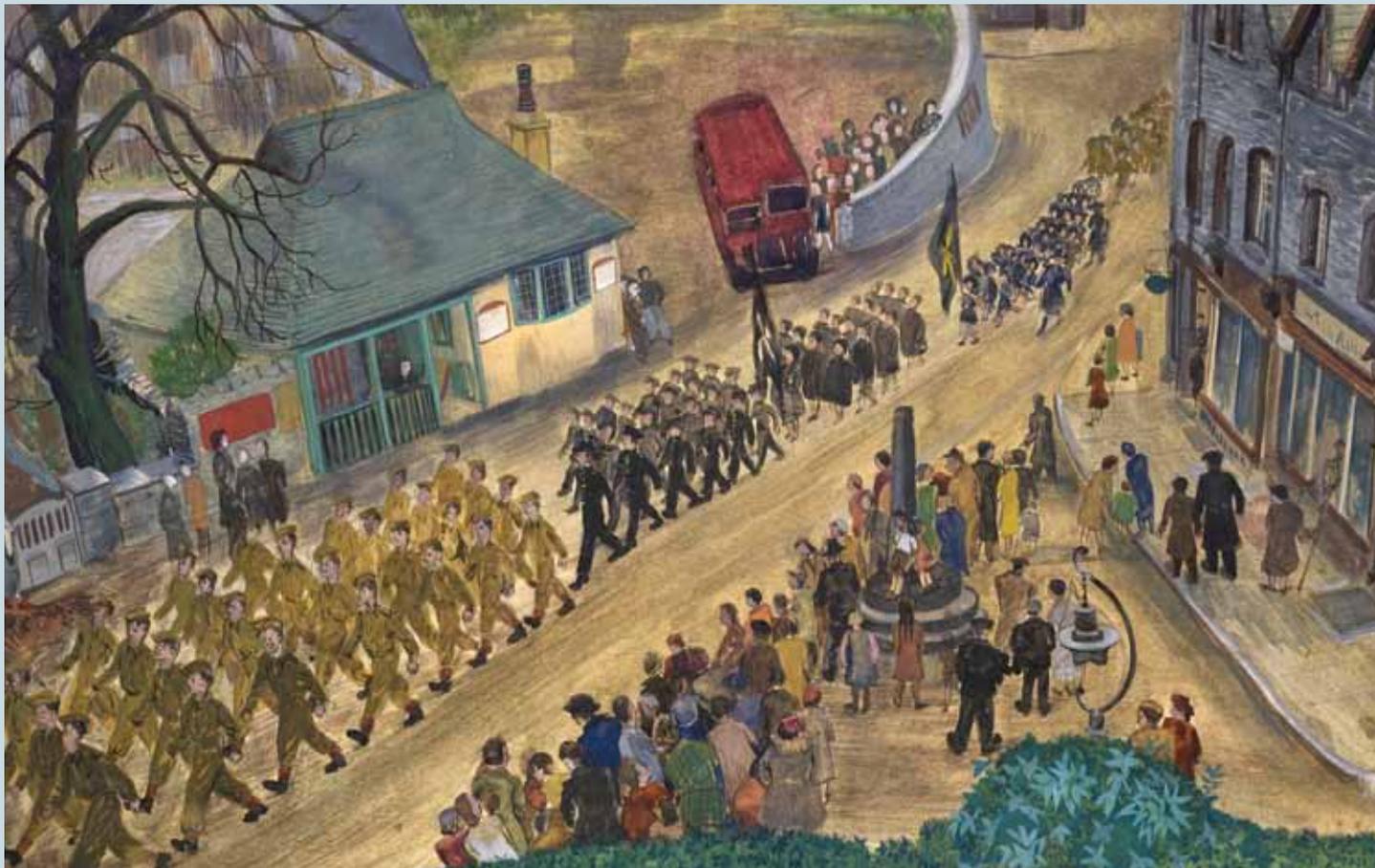


Charing Cross Station in Wartime



HILARY MILLER A.R.C.A (b.1919)
Charing Cross Station in Wartime CAT. 27
Watercolour

HILARY MILLER A.R.C.A (b.1919)



War Savings Week Parade CAT. 28
Watercolour

**WILL EVANS R.Cam.A
(1888-1957)**

Baedeker Raid, Swansea

Oil on canvas, signed & dated '41

Swansea was particularly badly affected by the Blitz, with 340 people killed and 7,000 families displaced from their homes. The sheer magnitude of the aftermath was captured admirably by Will Evans, a Welsh Academician and Lecturer at Swansea School of Art, who chose his viewpoints well, to emphasize the defacement and destruction of familiar landmarks in the town centre. Evans carefully delineates the surprising colour of the twisted and mangled innards of the buildings, which has the shock value of a fresh disembowelment.



Baedeker Raid, Swansea CAT. 29
Oil on canvas, signed & dated '41



Sphere of Influence

London artist Susan Palmer recorded preparations for war

Susan Palmer was one of the battalion of talented women artists who trained at the Slade between the wars. Her career was just beginning to take off - solo shows in major London galleries and a prestigious commission from the Old Vic - when war was declared. An article in *The Sphere* in December '39 described her as "a young London artist whose work is now attracting the attention of connoisseurs". One of these was no less a figure than Kenneth Clark, the Director of the National Gallery, who was in the process of setting up the War Artists Advisory Committee, which he then chaired. Clark, who had attended an exhibition of Palmer's paintings at the Palsler Gallery in King St, invited her to submit work. Palmer was given privileged access to locations in London and Wiltshire to record preparations for war. Remarkably, a surviving newspaper clipping shows Palmer in her St John's Wood studio with one of the paintings featured here displayed on her easel and the other printed below. She later exhibited both of these in a joint show of war pictures with Augustus John's daughter, Vivien, at the Calmann Gallery in Dec 1939.



Palmer in 'The Sphere', Dec '39



SUSAN PALMER (b.1912 fl 1935-45)
Parade Ground, Bulford Camp, Nov 39 CAT. 30
Oil on canvas
Exhibited: Calmann Gallery, 1939
Literature: The Sphere Dec 1939



SUSAN PALMER (b.1912 fl 1935-45)
Bren Gun Carriers CAT.31 Oil on canvas
Exhibited: Calmann Gallery, 1939 Literature: The Sphere Dec 1939

ANDREW SCOTT RANKIN
(1868-1942)

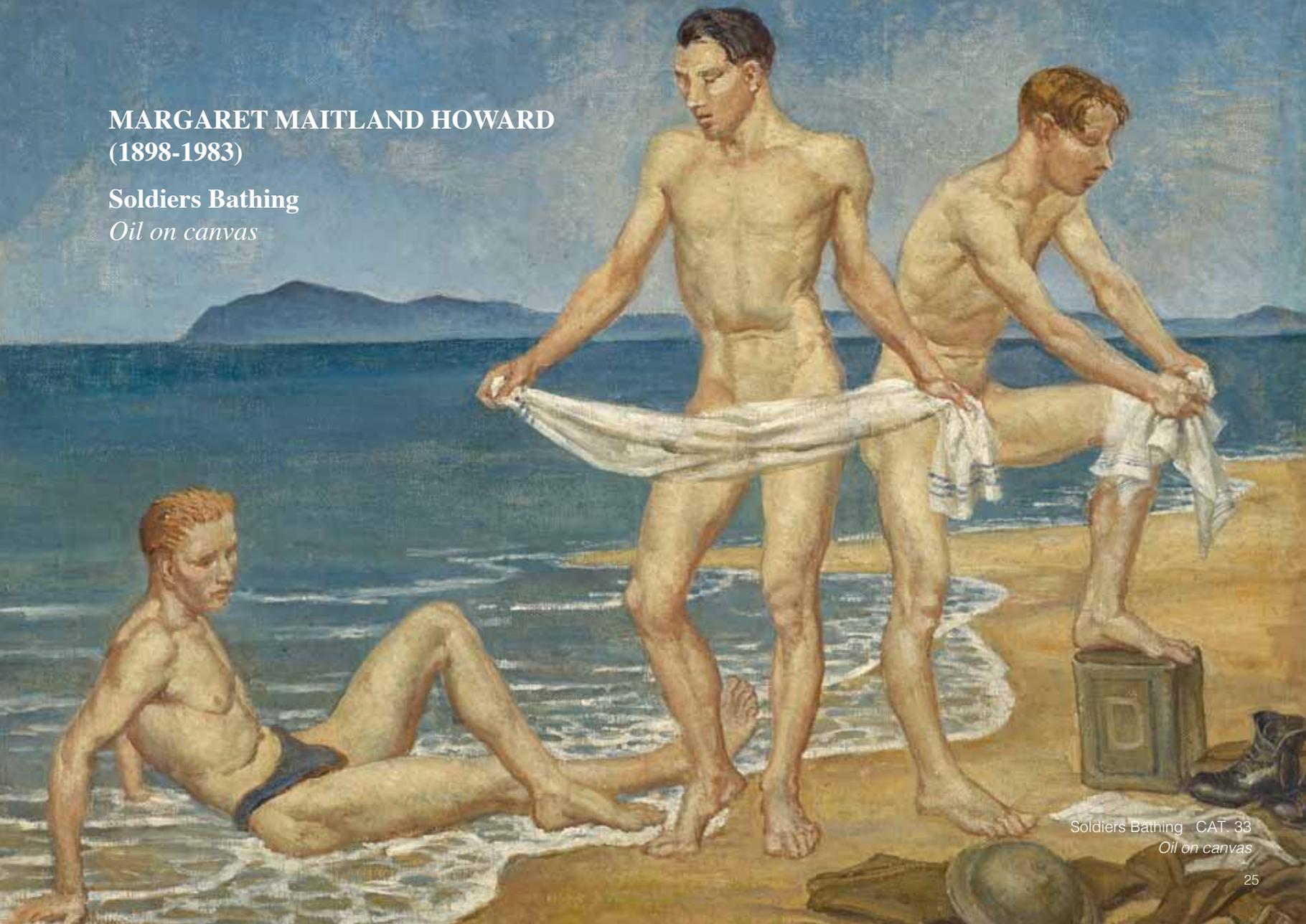
**Convalescent Officers at
Castle of Mey**
Watercolour



Convalescent Officers at Castle of Mey
CAT. 32
Watercolour

MARGARET MAITLAND HOWARD
(1898-1983)

Soldiers Bathing
Oil on canvas

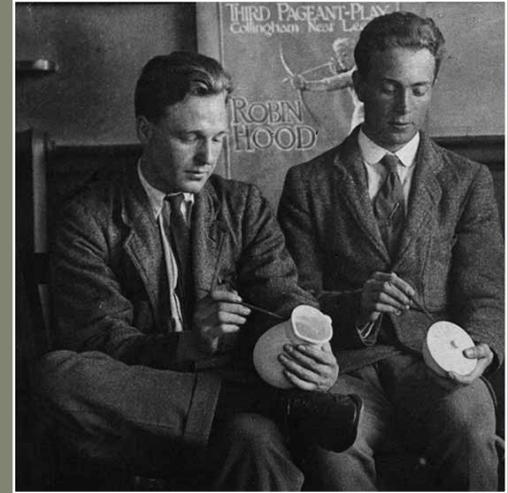


Soldiers Bathing - CAT. 33
Oil on canvas

**RAYMOND COXON L.G., A.R.C.A.
(1896-1997)**

Shipwrecked
Oil on canvas

Coxon was an Official War Artist in WWII, attached to the Navy, and produced this painting after spending time on board the sloop, HMS Mallard on convoy duty off the East Coast in 1941. Coxon, who lived until the grand old age of 101, recalled in a fascinating series of interviews with the Imperial War Museum, that he worked the painting up from a sketchbook, which was the only painting material he used on board ship (see sketch for painting). Coxon, who had served in WWI, had been invited on board by student friend H.V Cronyn, who was an ordinary seaman on the Mallard. Another close friend from his student days was Henry Moore. The pair had studied together at Leeds School of Art in the early 1920s and their friendship survived Moore declaring his love for Coxon's fiancée and later wife, fellow art student Edna Ginesi.



Henry Moore with Raymond Coxon (right)



*Shipwrecked (a study) CAT. 34
Chalk and graphite, dated '41*



Shipwrecked CAT. 35
Oil on canvas

A Strange Beauty

IAN G.M. EADIE (1913-73)

St Honorine, Normandy

Watercolour

It is highly unusual to find such a carefully considered, sophisticated and, indeed, strangely serene, depiction of a WWII battle scene: the ruins of St Honorine village in Normandy depicted with the dispassionate eye of the landscapist. It is even more striking when you discover that the artist, Ian Eadie was on active service with the 51st (Highland Division) of the Gordon Highlanders at the time, engaged in what one regimental historian describes as “one of the worst periods the division experienced” in the aftermath of the Normandy landings. The watercolour is actually dated ‘45, which reflects the fact that it was probably worked up from a sketchbook record made the previous year. Eadie obtained permission to record the activities of his unit and was encouraged by his superiors. So impressive were the results that the Imperial War Museum and the National War Museum in Scotland bought large quantities of his work.



St Honorine, Normandy CAT. 36
Watercolour



**THOMAS CANTRELL DUGDALE
R.A., R.O.I., R.P (1888-1957)**

WWII Paratrooper
Oil on canvas

This rare portrayal of a paratrooper was produced by Dugdale as part of his varied duties as an Official War Artist in WWII. The Dunlop Rubber Company used the image as an advertisement of the patriotic military uses of their products in wartime. 'An Army of Specialists' was the supporting legend.



WWII Paratrooper CAT. 37
Oil on canvas



WWI

THOMAS CANTRELL DUGDALE R.A., R.O.I., R.P (1888-1957)

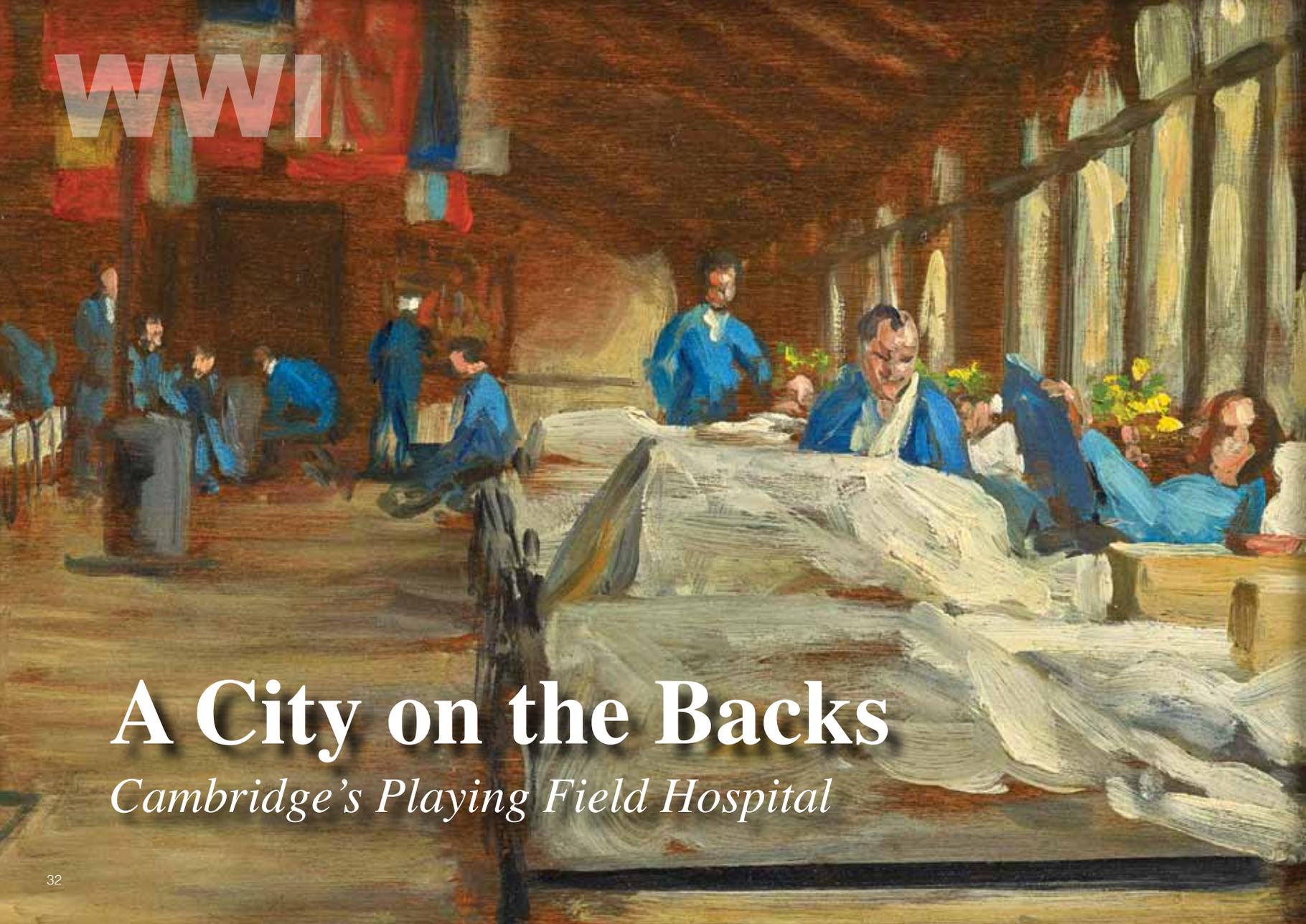
Aerial battle over Syria, July 1918

Watercolour

Exhibited: Leicester Galleries, 1919

Dugdale's contribution to the visual record of WWI is among the most varied of any artist, both in terms of content but also geographically. At the outbreak of war, Dugdale was already a successful painter, having trained in Manchester, London and Paris and exhibited at the RA. He nonetheless volunteered for the Middlesex Yeomanry and rose through the ranks to become a Squadron Sergeant Major in what was part of the 4th Cavalry Division, which saw action against the Turks and Germans in such diverse theatres of war as Egypt, Palestine, the Balkans and Syria under General Allenby. Dugdale obtained permission to produce a visual record of his activities throughout the conflict, which were exhibited at the Leicester Galleries in 1919.

Aerial battle over Syria, July 1918 CAT. 38
Watercolour



WWI

A City on the Backs

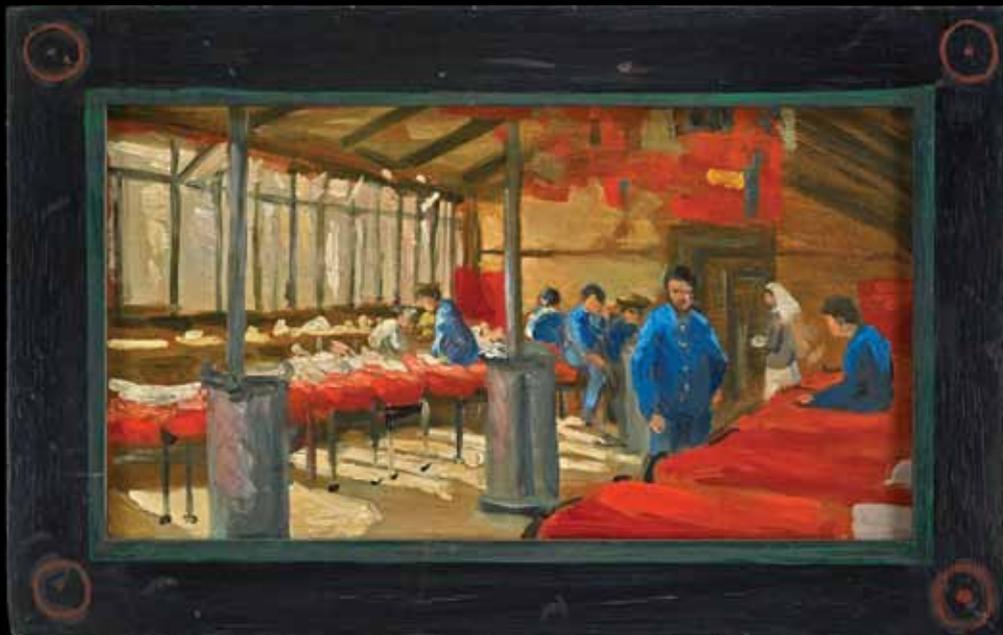
Cambridge's Playing Field Hospital

AGATHA SHORE (1878-1950)

At the outbreak of WWI, land now occupied by the Cambridge University Library, which had been used as cricket pitches by Clare and King's Colleges, was requisitioned for use as a gigantic open-air field hospital to cater for war casualties. Serried ranks of huts were erected (described at the time as a 'small city on the backs') that were used as makeshift wards, operating theatres and ancillary buildings. There were 1,700 beds at any one time and between 1914 and 1919, it treated an extraordinary 70,000 servicemen

Agatha Shore, the artist who produced these touching images of life on the wards had been a contemporary of Orpen at the Slade, where she studied from 1898-1901 under her maiden name of Hall. After the Slade, she married Dr. L.E. Shore, a Professor of Physiology at Cambridge, where she relocated. Shore was a senior doctor at the hospital and encouraged his wife to make a study of life at the hospital. In a surviving letter at the Imperial War Museum, she wrote that "members of staff and soldiers kindly sat for me so that the work should be as accurate a record as I was able to make of the important work being done".

Ward 15, Eastern General Hospital, November '17 CAT. 39
Oil on board, signed & inscribed and dated



Ward 9, Eastern General Hospital, April '17 CAT. 40
Oil on board, signed & inscribed and dated



WWI



GEORGES-PAUL LEROUX (1878-1950)

Trenches in the Snow

Chalk pastel drawing

Leroux was an infantryman in WWI and served on the Western Front in France and Belgium throughout the war. He also sketched continuously, sometimes working these up into fully fledged paintings later. His pictures are a curiously affecting mixture of precise, occasionally grim detail and ethereality, as in this eerie but truthful depiction of weary resignation.

*“They passed by me with
faraway looks in their eyes and
their mouths closed”*

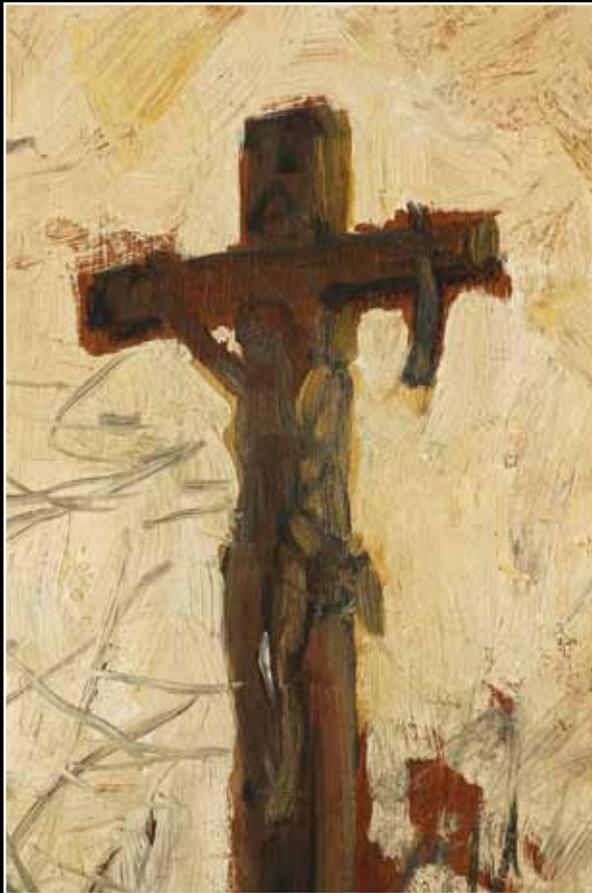


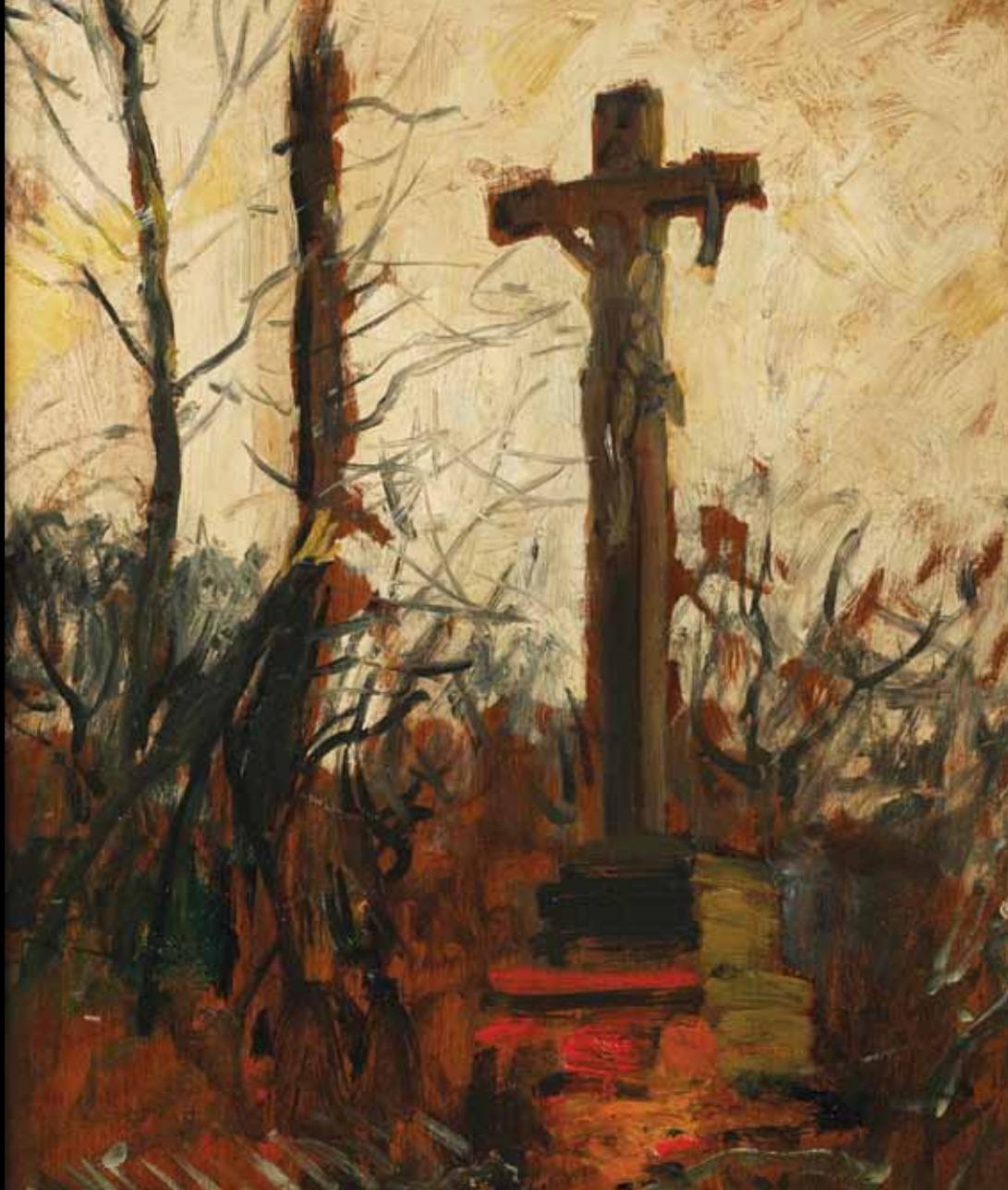
JOHN HODGSON LOBLEY R.B.A. (1878-1954)

A Calvary at Le Cateau

Oil on board

Lobley was Official War Artist to the Royal Army Medical Corps in WWI and painted some of the most harrowing images of the Great War. At Le Cateau, the scene of a devastating artillery battle, a remarkable feature of the battlefield was a 'Calvary' - or sculpture of the Crucifixion, which remained virtually unscathed in the midst of the general devastation (see newspaper clipping below). Lobley, a committed Christian, painted this evocative and powerful oil at the end of the war.





A Calvary at Le Cateau CAT. 42
Oil on board

Behind the Wire

JOSEPH DUPUY (b.1912)

This pair of exceptionally rare watercolours were produced by a French POW called Joseph Dupuy, an engineer from St Ignan, in SW France. Stalag III B was a tough POW camp on the Polish border at Fuerstenberg, which accommodated French, Russian and US NCOs, who were kept in separate compounds.



Russian Prisoners in the next compound CAT. 43
Watercolour



A Dance in the French Quarters CAT. 44
Watercolour

A Conscientious Observer

Ronald Fuller, a writer and friend of Rex Whistler, recorded the Blitz as an ambulanceman.



Ronald Fuller was a writer and conscientious objector, who became an ambulanceman at the epicentre of the London Blitz. During this time, he produced a detailed and touching visual record of an ambulanceman's life in the Blitz.

Fuller was a close friend of Rex Whistler at Haileybury School, where they shared a love of eccentricity and illustrated books – Whistler generally illustrating Fuller's stories (in later life, Fuller co-wrote Whistler's catalogue raisonné). An exceptionally bright student, Fuller went on to study at Merton College, Oxford in the 1920s (the pair remained friends and Whistler designed his first-ever bookplate for Fuller while at Merton).

After leaving Oxford, Fuller established himself as a literary critic (he wrote regularly for the Poetry Review and was the author of *'Literary Craftsmanship & Appreciation'*) and wrote a pair of distinctly eccentric

'a touching visual record of an ambulanceman's life'



Rex Whistler self portrait

but scholarly books called *'The Beggars' Brotherhood'* (a history of begging) and *'Hell-Fire Francis'* (a history of the notorious Francis Dashwood and the Hell-Fire Club).

One common factor in these apparently disparate books was an interest in social nonconformity of one kind or another. In his literary criticism, too, Fuller showed an appreciation of outsider poets, such as A.S.J. Tessimond and John Lehmann.

Unlike Whistler, who despite being 35 at the outbreak of war, volunteered immediately and was commissioned into the Welsh Guards, Fuller registered as a conscientious objector and faced a tribunal, where he was exempted from military service on the condition that he perform alternative civilian duties.

The role assigned to him was that of an ambulanceman, at the epicentre of the London Blitz at ‘Ambulance Station 42’, which was situated in an underground warren of adapted former store rooms underneath the Adelphi, behind the Savoy Hotel on the Strand.

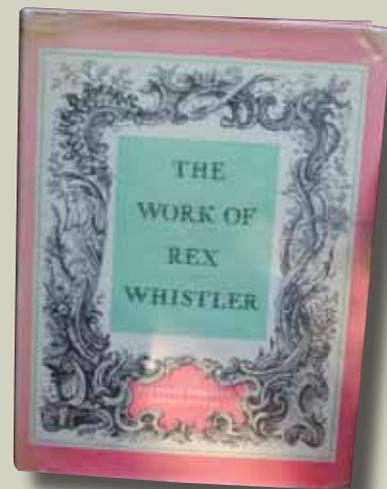


As one might expect, there is nothing self-dramatising or heroic about the quiet reportage of Fuller’s drawings, but they are nonetheless quietly expressive both of the nightly horrors that are, mostly, kept just beyond the frame and Fuller’s own thinly-veiled attitude to the war. Overt horror is not completely excluded however: one harrowing drawing records the dead and injured trapped in the ruins of a building and another charcoal representation of an ambulance team sitting in the duty room is accompanied by a quote - in Greek - from Aeschylus: ‘My God, It is too, too much’. Perhaps the ancient Greek was a device to avoid censorship, although there is no evidence that Fuller’s sketchbook

ever came to the attention of the authorities.

Fuller’s pre-War sympathy with the underdog – not to mention his academic interest in the subculture of begging, is reflected in a fascinating drawing that records the so-called ‘Hungerford Club’, which – running counter to the propaganda machine that described shelters as ‘all classes mucking in’ - illustrates

a little known segregated shelter for the homeless under Charing Cross Bridge. It is presented without comment, but the inference is clear.



‘sympathy for the underdog’

Remarkably, Fuller’s is not only the record to have survived of the peculiar subterranean world of ‘Station 42’. A reporter and photographer from *Illustrated Magazine* were given official access to the ‘Ambulance Station under the Savoy’ to produce a photographic feature article about London ambulance girls. The tone of the piece is noticeably more heroic and propagandist than Fuller’s private visual diary: *‘They Defy Bombs to Save Lives’* is the stirring sub-head.

But in two of the article's evocative photographs ('taken with invisible infra-red flashlights') a distinctive male head can be seen among the ambulance girls going about their business. It is a rather handsome middle-aged face with deep-set eyes and swept-back, greying hair (he was a dead ringer for John Le Mesurier apparently) which has been identified by family friends as Fuller himself.

In the rather breathless commentary to the article, the writer states: 'fearlessly over roads littered

with debris, pitted by bomb craters, they take their ambulances to aid the injured". It is a picture of heroic activity defying and overcoming what the journalist describes as 'Nazi murder raids'.

Fuller's drawings also paint an ultimately reassuring picture, but in his case this derives from a quite different sensibility. His is an undemonstrative, objective presentation of modest human endeavour, of ordinary people just about maintaining a sense of order and humanity in the face of a horrific explosion of violence and chaos. With the passage of years, the impression they make, however, does seem like a kind of heroism: one that isn't just about bravely withstanding a violent onslaught with dignity and humour but also maintaining integrity in the face of social opprobrium.

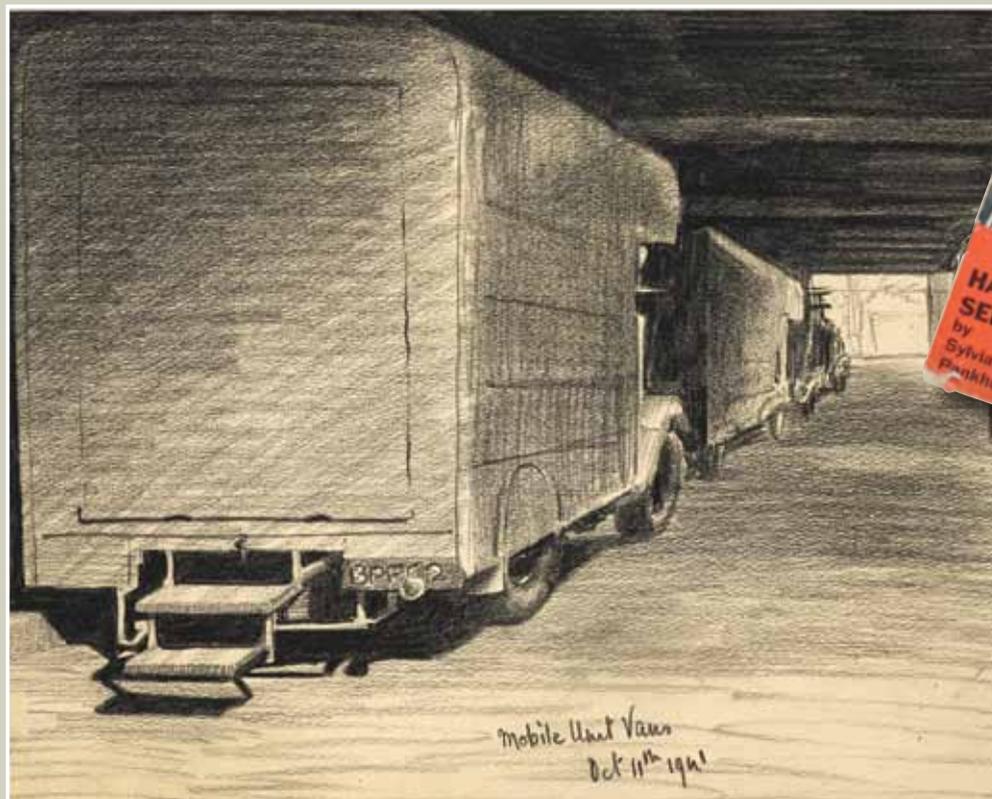


York Buildings from John Adam St, dated '43
CAT. 45
Watercolour

Station 42 at the Adelphi

Ronald Fuller's diary of an ambulanceman in the Blitz

RONALD FULLER (1904-74)



*Mobile Unit Vans
Oct 11th 1941*

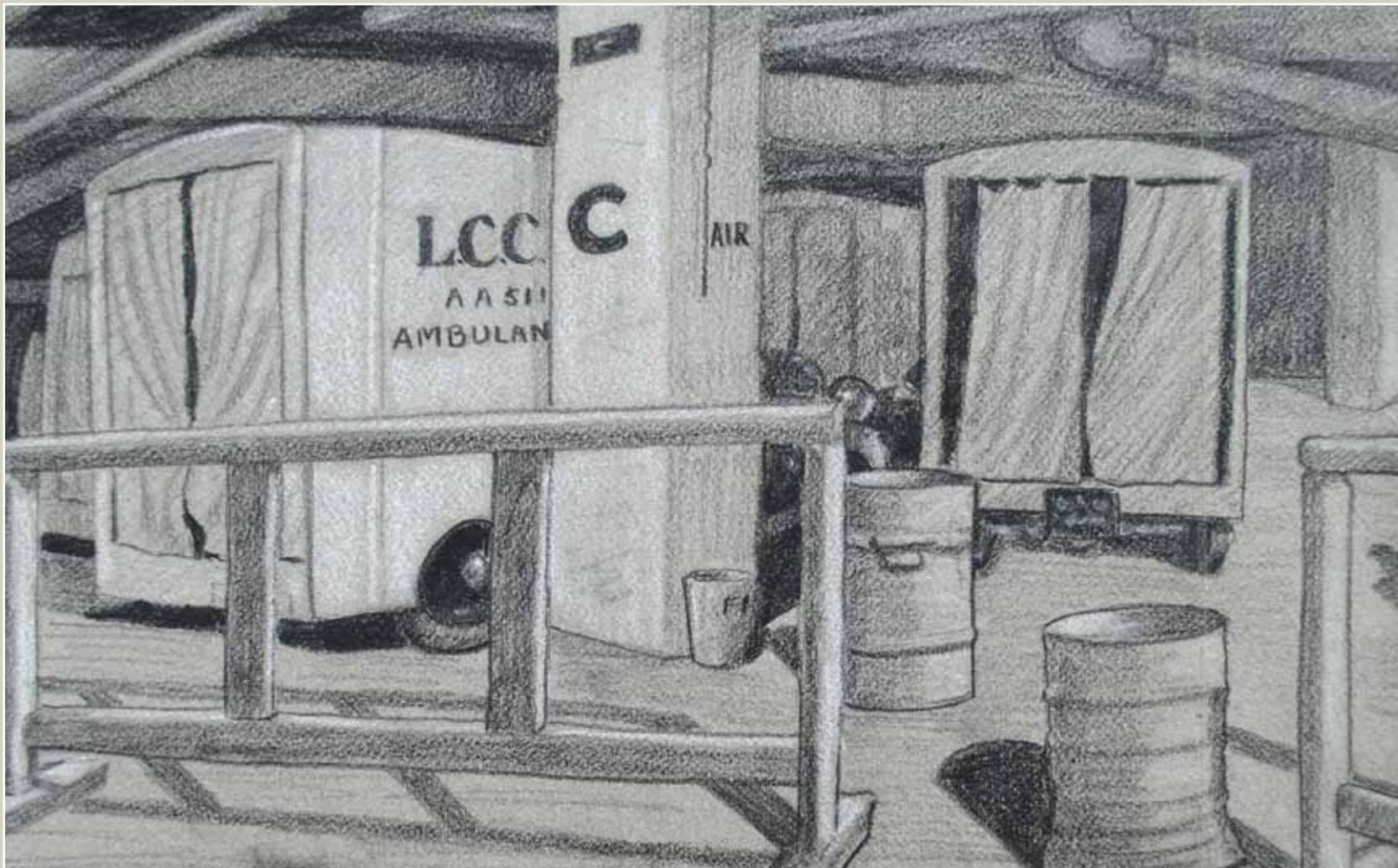


Mobile Unit Vans CAT. 46
Graphite and coloured chalk, dated Oct 11, 1941



Miss Grobel on the Mobile Unit CAT. 47
Graphite, dated Nov 15 '41

Miss Grobel on the
Mobile Unit
Nov. 15th
1941



Adelphi Casualty Station CAT. 48
Graphite, dated Oct '40



York Buildings being demolished CAT. 49
Graphite, dated Jun 26, 1942



The Stretcher Party - Duty Room CAT. 50
Graphite, dated Jan 31, 1942



'No Rubbish to be Stored Here - By Order' CAT. 51
Graphite, dated 21.7.41



John Adam St after a raid CAT. 52
Graphite, dated July '42



Great Peter St - Blitz Destruction CAT. 53
Graphite, dated Nov 11.40



Mr Campbell in the Stores CAT. 54
Graphite, dated Aug 29, 1941



Hungerford Club - Segregated Air Raid Shelter for Homeless
under the arches at Charing Cross CAT. 55
Pen and wash, dated June 1st 1943



Ambulance on Picket 5am CAT. 56
Graphite, dated 26.1.41



Pall Mall in Ruins CAT. 57
Graphite, dated Nov 16.40



Incident, Nov 17 CAT. 58
Graphite

‘My God, it is too, too much’



Duty Room, Inscribed 'Oh My God, it's too much, too much' Aeschylus CAT. 59
Graphite, dated Nov 6.10.40



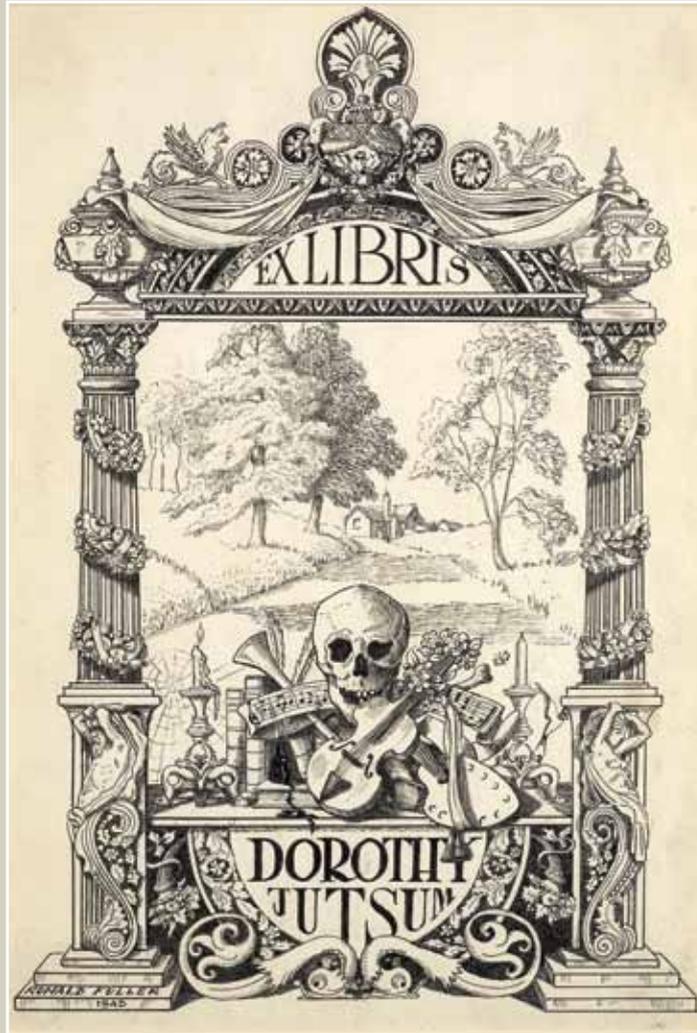
Dickens Passage, Adelphi CAT. 60
Pen and wash, dated Jul 4 1942, inscribed verso



York Buildings from John Adam St. CAT. 61
Watercolour, dated Dec'43



Entrance to the Adelphi in the Blitz CAT. 62
Graphite, dated Aug 18.41



Bookplate for Dorothy Jutsum CAT. 63
Pen and ink, dated November 1943





Class of '45

DEREK EXELL (1925-2000)

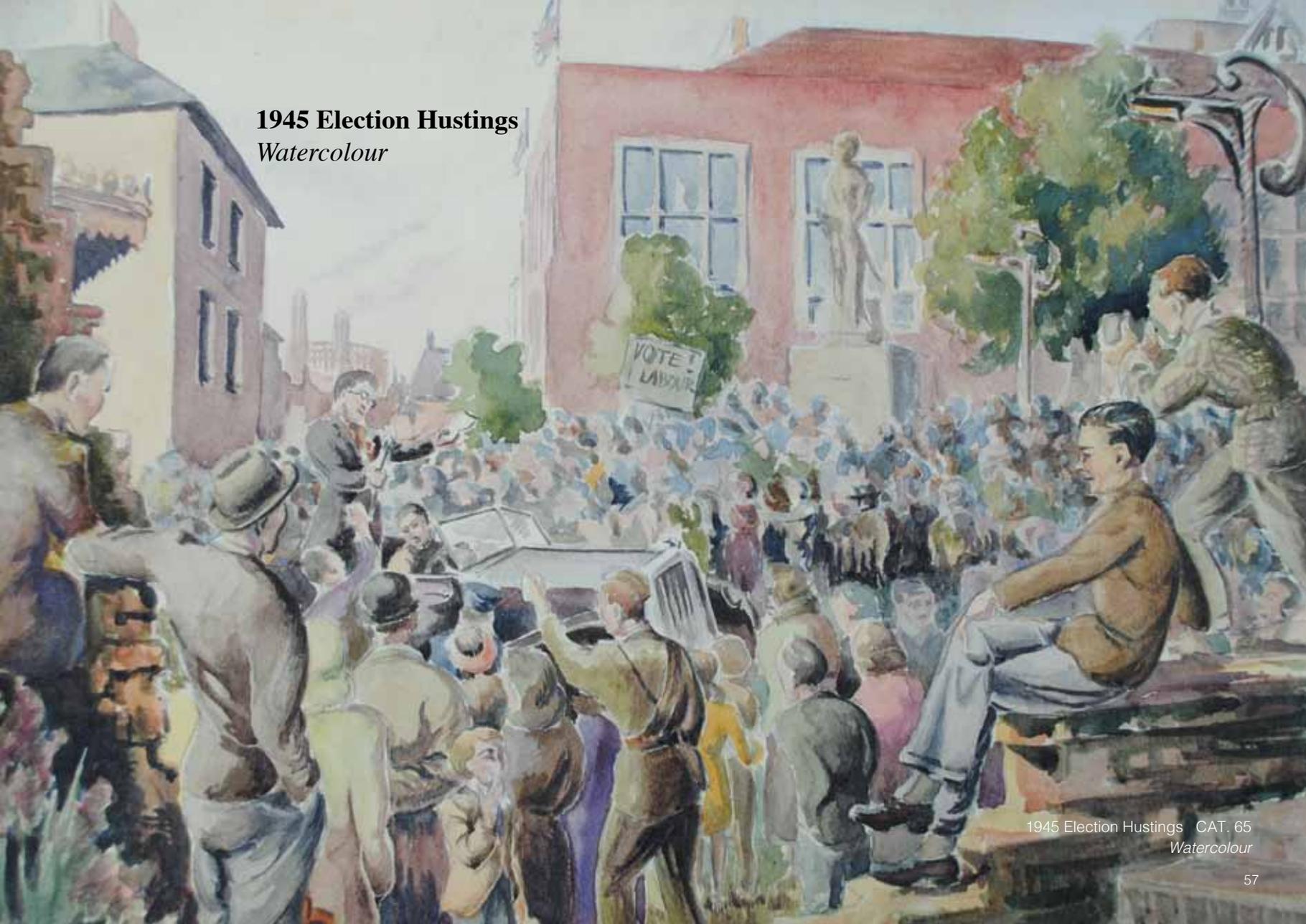
Kentish Village in Wartime

Watercolour

Exell was a teenager when war broke out, but was at art school by the time war ended, recording events around him in his native Kent. There is a rare depiction of the momentous 1945 election, with a hustings in a town square. Significantly perhaps, the only poster visible says 'Vote Labour'. There is also a charming pen and ink drawing showing a VE Day party combining with the traditional May celebration.

Kentish Village in wartime CAT. 64
Watercolour

1945 Election Hustings
Watercolour



1945 Election Hustings CAT. 65
Watercolour

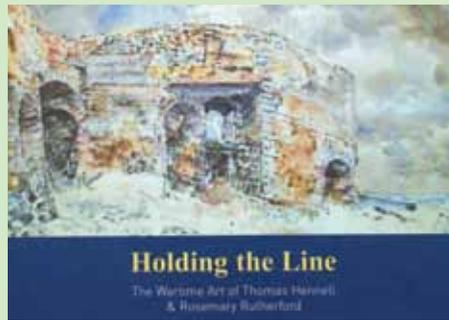


VE/May Day Celebration, 1945 CAT. 66
Pen and ink

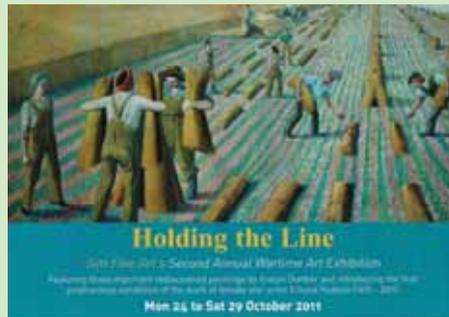


The Wireless CAT. 67
Oil on paper

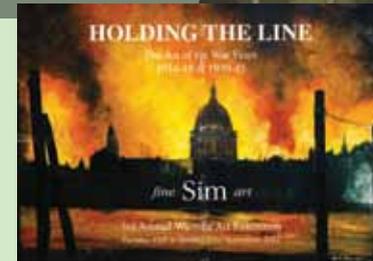
8 Years of HOLDING THE LINE



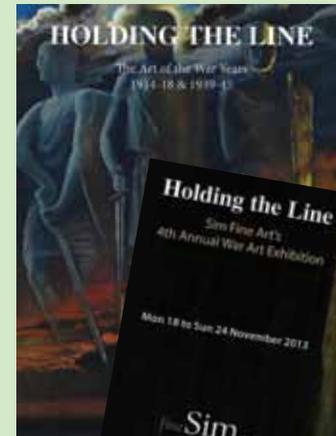
Holding the Line 2010



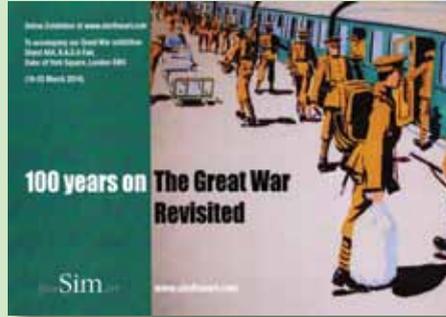
Holding the Line October 2011



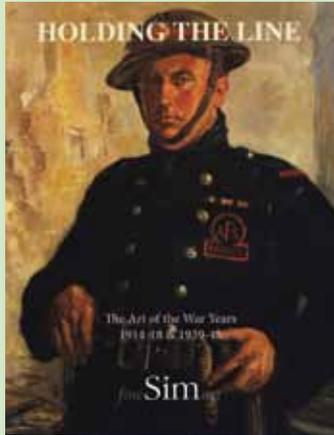
Holding the Line September 2012



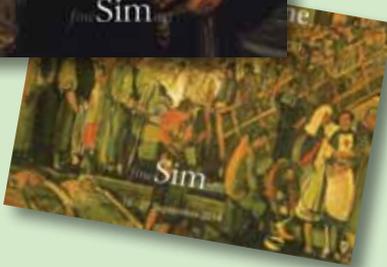
Holding the Line November 2013



On-line Exhibition 2014



Holding the Line November 2015



Holding the Line September 2014



Holding the Line September 2017



Holding the Line November 2016

fine Sim *art*



Lady Warrender (Polish Armed Forces Comforts Fund)
inspects camp of Free Polish Troops CAT. 68
Pen and wash



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