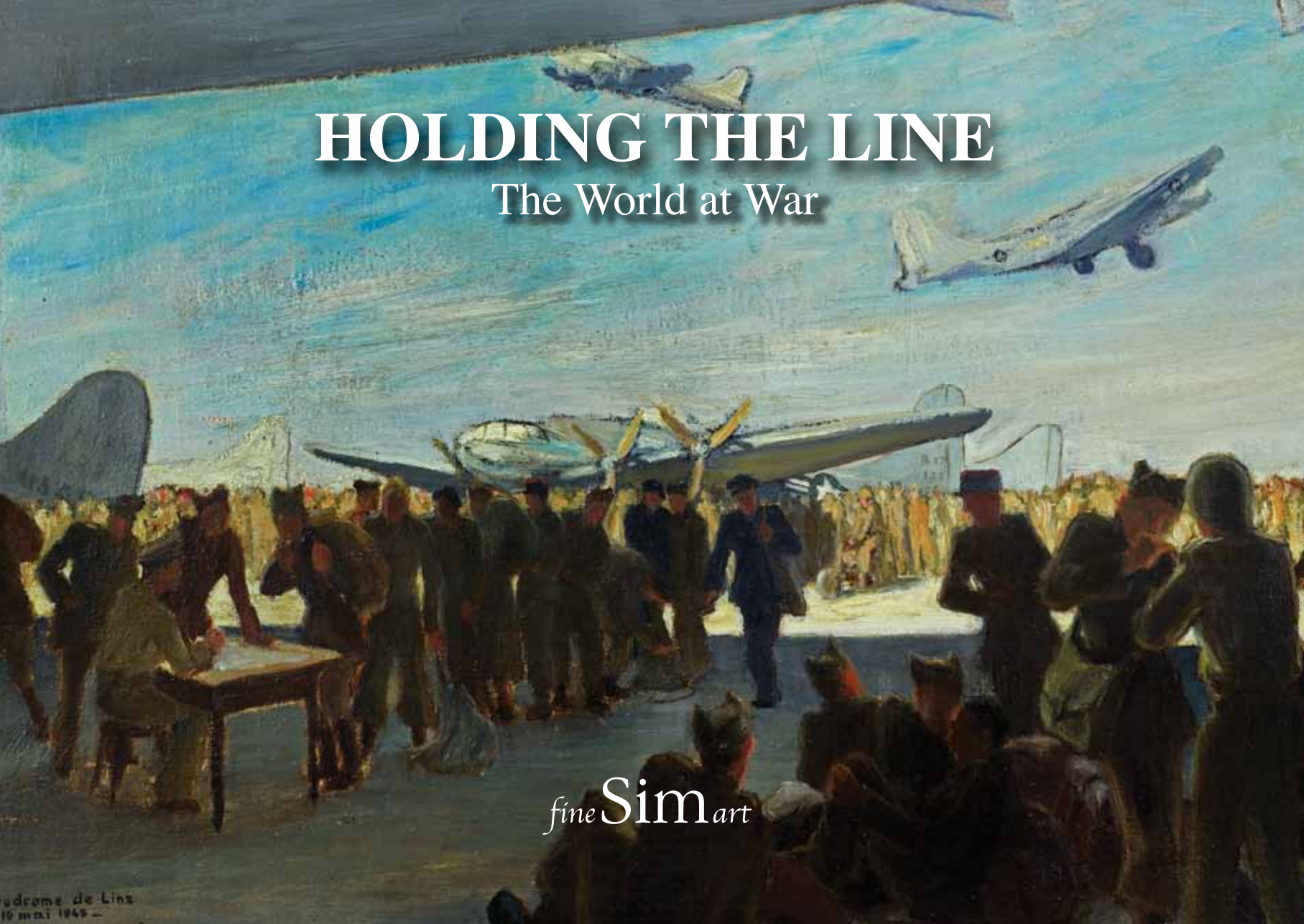


HOLDING THE LINE

The World at War



fine Simart



Rudolf Helmut Sauter, Page 13

Industrial Camouflage
Watercolour, inscribed verso CAT. 6

HOLDING THE LINE

The World at War



14th Edition of the '*Holding the Line*' Series

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Fresh Perspectives on Old Wars

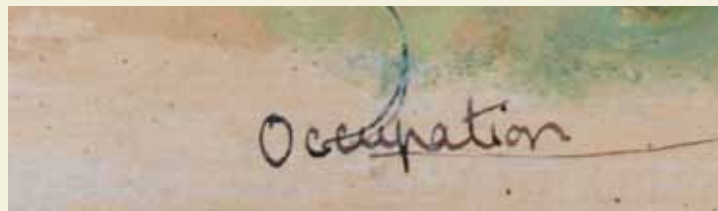
Rare and surprising viewpoints, together with previously unseen works by a master war artist distinguish this year's collection.

This 14th edition of *Holding the Line* - our annual collection of British war art - has been subtitled 'The World at War' because some of the most unusual and remarkable works in the collection feature artists and subject matter well beyond our customary geographical scope. These range from an extremely rare depiction of occupying German troops by a young French art student; a Sikh cavalryman taking tea in a French château on the Western Front and an uplifting painting of the American air force repatriating French prisoners of war from an Austrian aerodrome in 1945.

In order to produce the first of the aforementioned works, a young Frenchwoman must have sat with her sketchpad (probably hiding herself behind net curtains), as she drew German troops assembled in the main square of her home town of Roanne, near Lyons. When it was finished, she inscribed it with a single word: 'Occupation' – an inscription that would have risked her



freedom, or worse. The relatively untroubled world of Vichy France, which she had recorded in a more carefree way in preceding years, has gone. This gouache, by the 22 year old Huguette Arthur-Bertrand, is a spine-tingling object as much as a work of art.





In another, more relaxed but equally remarkable picture, a youthful Sikh cavalryman is depicted in the act of leaving a rather grand salon, his own teacup in hand. He holds the pose in a collaborative, amused way, as the artist, a Frenchman attached to the British Army, captures a precious and significant moment of cross cultural repose amid the maelstrom of the Western Front. The artist was Paul Sarrut, a Frenchman attached to the British Army as an interpreter, who produced an outstanding record of the Indian Cavalry Corps on the Western Front.

In a third, the spirit of optimism surrounding the end of the Second World War is captured in an exhilarating painting of French prisoners of war being repatriated



from an Austrian aerodrome in May 1945. The open end of an aircraft hangar presents a proscenium arch through which we view the heady sight of transport planes taking off into a summer sky with their cargo of homeward bound soldiers, while in the foreground, American military personnel process a lounging group of demob-happy French soldiery awaiting their turn at freedom.



If ever there was an artist for whom ‘*Holding the Line*’, could have been invented, it’s Muirhead Bone: the first salaried war artist in WWI; the senior British war artist in the Second and a peerless draughtsman who prompted the great critic and chair of the War Artists’ Advisory Committee, Kenneth Clark to describe him as “the greatest virtuoso of architectural drawing since Piranesi”.

Bone was, however, as modest as he was distinguished, describing the ‘prosaic’ nature of his approach to being a war artist thus: “I do not like to imagine war scenes and

so only drew what I saw”.

To commemorate the 70th anniversary of the artist’s death, we present an exciting and recently rediscovered collection of Bone’s work from both wars that testify to the success of that simple approach. The mostly unrecorded pictures are, of course, a fascinating and important documentary record, but they are also beautiful, unpretentious works of art that speak of his quiet, undemonstrative habit of observation and the lengths he went to in order to achieve the desired realism.

Despite the wide-ranging nature of this year’s catalogue, the Home Front is far from neglected with a varied and





important group of ‘Fireman Artist’ pictures, one of which - the exciting *‘Convoy en Route to the Docks’* (facing page) - has not been seen since the landmark Fireman Artists’ Exhibition at the Royal Academy in 1941. The variety and ambition of these extraordinary pictures, produced in dangerous and enervating circumstances with limited time and resources never ceases to amaze.

We’re also delighted to be able to showcase the deeply moving and impressive work of Elva Blacker, one of the most significant female artists of WWII, who combined an intense wartime service in the Blood Transfusion Service and the Royal Air Force with the production of an unrivalled body of artistic work. Her niece, Rebecca Jones, who is engaged on writing the first autobiography

of the artist, introduces a rare work from the first phase of Blacker’s wartime career: a touching depiction of blood donors at a makeshift Red Cross centre.

The sheer variety of work produced by women artists in the Second World War is further illustrated by two wildly contrasting pictures in this year’s catalogue by Rosemary Rutherford and Hilda Davis; one, a stark modernist depiction in pen and ink by VAD nurse Rutherford, of a hospital pontoon bridge at dusk and the other an explosion of colourful caricature in oil by Hilda Davis, in which the artist attempts to express cockney insouciance in a market scene of colourful, almost tragicomic vibrancy in a street where almost every pane of glass is shattered.

Andrew Sim



TEA WITH THE RED CROSS

Rebecca Jones - artist Elva Blacker's great niece - is writing her biography, 'Chasing Elva'. Here, she explains the origins of this touching memento of her aunt's time as a volunteer driver for the Blood Transfusion Service of the British Red Cross.

Forbidden to pursue art growing up Elva didn't gain her diploma from the Slade School of Art until 1939 by which time she was 31 years old and her parents had both died.

She graduated with hopes of teaching and championing young artists but on September 1, 1939, the British Government embarked on an unprecedented child evacuation programme, codenamed '*Operation Pied Piper*', which entailed the movement of 800,000 children from urban 'target' areas, such as her hometown of Sutton.

Two days later Britain and France declared war on Nazi Germany, so with teaching no longer an option, Elva turned her energies to the war effort.

Volunteering with the British Red Cross until her conscription into the WAAF (Women's Auxiliary Air Force), she worked as a driver for the blood transfusion service. *Tea with the Red Cross (Blood Donors)* was produced during this period.

Her Red Cross role and the subject matter of *Tea with the Red Cross* - blood donors being given a reassuring cup of tea - would have been naturally appealing to Elva. Known for being caring and kind she would '*at one time rather have been a nurse than anything else*'.

She had already been making a name for herself as an artist by this time and, as a member of the Royal Miniature Society, had demonstrated a praiseworthy talent for painting in miniature. She exhibited with the society twice, the second occasion producing a study of George Bernard Shaw.



Sgt Blacker W.A.A.F.

Tea with the Red Cross (Blood Donors)
Oil on canvas, signed & dated 1940 CAT. 1



ELVA BLACKER (1908-84)

Tea with the Red Cross (Blood Donors)

Oil on canvas, signed & dated 1940

ELVA BLACKER (1908-84)

Portrait of Ralph Michael R.A.F. (1907-94)

Pen and ink

Once in the W.A.A.F, Blacker was employed as a driver at Fighter Command (RAF Biggin Hill), rising to the rank of Sergeant. As part of her job, she travelled widely, drawing portraits of RAF personnel, mostly in pen and ink or watercolour. Her record of life at Fighter Command has been described [by the RAF Museum] as “an unrivalled record of daily life on RAF stations”. The sitter here is Ralph Champion Shotter. Air Gunner at No.1 Depot Uxbridge - better known as Ralph Michael, a suave character actor, famous for his roles in films as various as Ealing’s classic chiller, ‘Dead of Night’ and ‘The Heroes of Telemark’.



Portrait of Ralph Michael R.A.F (1907-94)
Pen and ink CAT. 2



C.I. BALL (fl.1940's)

**'Incident' - Sevenoaks
A.R.P Report & Control
Centre**

Watercolour, signed & dated 1943.

Inscribed extensively verso.

This extremely rare watercolour depicts a regional A.R.P (Air Raid Precaution) report and control room in Sevenoaks Rural District in Kent (one of the most badly bombed rural areas, partly because of its proximity to Fighter Command at Biggin Hill). News of the incident in question is being relayed by a young man in RAF service dress to a group of civilians, who are coordinating civil defence operations, recording the individual bombs with flags on a map. The windowless room is heavily fortified by steel girders and is almost certainly underground. As one might expect, any information potentially of use to the enemy has been elided, even down to the shoulder badge of the serviceman, obscured by a convenient hand.



'Incident' - Sevenoaks A.R.P Report & Control Centre
Watercolour, signed & dated 1943. Inscribed extensively verso CAT. 3

MAURICE GOGUET (1899-1949)

Repatriating French prisoners of war

Oil on board, signed & inscribed 'Aerodrome de Linz, 10 Mai 1945'

This exhilarating painting shows French prisoners of war being repatriated from an aerodrome in the Austrian town of Linz in May 1945. The open end of an aircraft hanger presents a proscenium arch through which we view the heady sight of transport planes taking off into a summer sky with their cargo of homeward bound soldiers, while in the foreground, American military personnel process a lounging group of demob-happy French soldiery awaiting their turn at freedom – many of whom had been incarcerated for over five years. The Americans had taken the City only five days before.



Repatriating French prisoners of war
Oil on board, signed & inscribed 'Aerodrome de Linz, 10 Mai 1945' CAT. 4



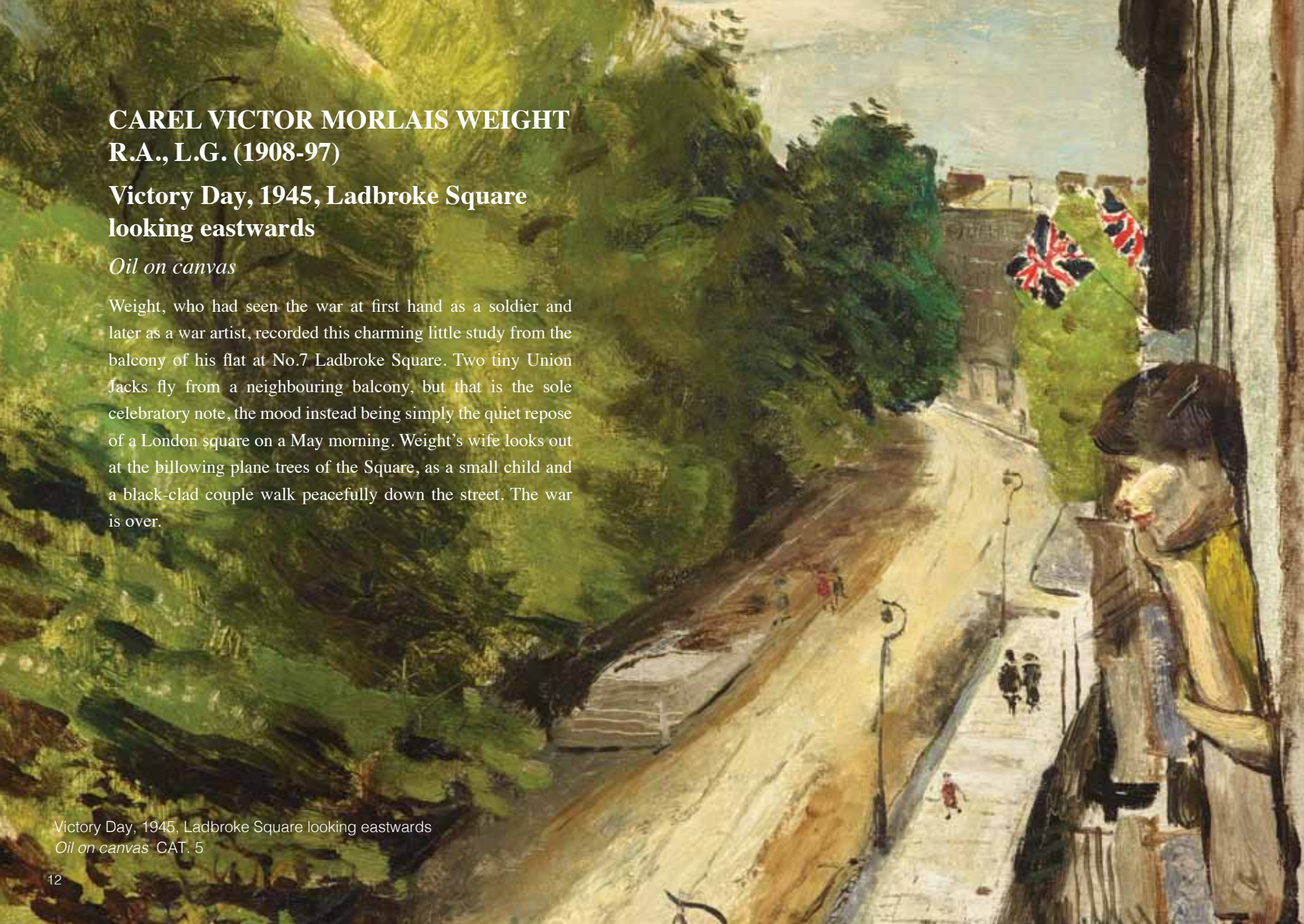
CAREL VICTOR MORLAIS WEIGHT
R.A., L.G. (1908-97)

**Victory Day, 1945, Ladbroke Square
looking eastwards**

Oil on canvas

Weight, who had seen the war at first hand as a soldier and later as a war artist, recorded this charming little study from the balcony of his flat at No.7 Ladbroke Square. Two tiny Union Jacks fly from a neighbouring balcony, but that is the sole celebratory note, the mood instead being simply the quiet repose of a London square on a May morning. Weight's wife looks out at the billowing plane trees of the Square, as a small child and a black-clad couple walk peacefully down the street. The war is over.

Victory Day, 1945, Ladbroke Square looking eastwards
Oil on canvas CAT. 5



RUDOLF HELMUT SAUTER
R.I., R.B.A., R.W.A., P.S. (1895-1977)

Industrial Camouflage

Watercolour, inscribed verso

Despite having been raised and educated in Britain (latterly at Harrow), Sauter was interned at the age of 19 as an enemy alien – a bitterly difficult experience for a British teenager, whose uncle was the famous author, John Galsworthy. Sauter – already intent on an artistic career – produced some excellent drawings of life in the internment camp at Alexandra Palace, describing the barbed wire around the camp in a poem as being like “a monstrous serpent round our lives”, coiling “to lock men out from Heaven’s wonders”. By the time of the Second World War, Sauter, by now an established artist, encountered no such problems, working as an Army Welfare Officer in East Anglia and the East Midlands, visiting soldiers’ families and children to provide pastoral care and advice. He was granted permission to combine his work with sketching, which his biographer Jeffrey S.Reznick describes as “focussed on a variety of subjects symbolizing the realities and physical force of the Nation at war” – as here in this powerful depiction of camouflage on a water tower and railway sidings in an industrial landscape.



Industrial Camouflage
Watercolour, inscribed verso CAT. 6

CAMILLE GEORGES PAUL SARRUT (1882-1969)

A Young Cavalryman at the Château de la Morande, Roquetoire

Pen and ink, inscribed 'Roquetoire' dated 1915

In 1914, the 2nd Indian Cavalry Division had made the arduous journey from Bombay to Marseilles and through France to the Western Front. By the spring of 1915, they had reached Roquetoire in the Pas-de-Calais, close to the Belgian border, where they set up their Divisional HQ in the Château de la Morande under the command of Major-General G.A Cookson. The Sikhs made a great impression on local people, with their cleanliness and good manners much commented upon. One diary entry from the time notes the fact that the Sikh servicemen always took great care to clean their drinking utensils before and after use, even when just taking tea and it is perhaps this that lies behind the inclusion of a single teacup in the hands of the young Sikh in our portrait, drawn as he is about to leave the drawing room of a rather grand house, presumably the Château de la Morande, which formed his regiment's divisional HQ. Sarrut was a French soldier posted to the British Army as a liaison officer and interpreter. He had achieved some distinction before the war as an artist - exhibiting at the Paris Salon – and continued his artistic work during the war, producing an invaluable record of the Indian Corps in particular in their journey from Marseille to the Western Front. Some of his drawings of Sikh Cavalrymen achieved considerable fame, notably his drawing of Sepoy Harnam Singh, which established him as a glamorous archetype of dashing Imperial bravery.



Paul Sarrut



A Young Cavalryman at the
Château de la Morande, Roguetoire
Pen and ink, 'inscribed' 'Roguetoire'
dated 1915 CAT. 7

DRAWING THE WAR HORSE

“His horse portraiture was some of the best of his time”

THOMAS IVESTER-LLOYD (1873-1942)

The British Army's 'Remount Service' during the Great War, oversaw the sourcing, training and maintenance of the huge horse population that remained the backbone of military operations in the First World War. It recruited experienced men from the hunting, farming and racing worlds to train recruits to live and work with the many thousands of horses involved. The service was also a rich source of artistic talent, including such luminaries as Alfred Munnings, Lionel Edwards and Cecil Aldin. Thomas Ivester-Lloyd was one of their number, a lifelong horseman and self-taught artist, who established a reputation as one of the most able horse portraitists of the time. *The Dictionary of Equestrian Artists* says of him: “Many people thought his horse portraiture was some of the best of his time”. Although recruited by the Remount Service, Ivester-Lloyd was later commissioned into the Royal Artillery. Ivester-Lloyd's depictions of battle scenes have an immediacy and authenticity that raise them well above the norm and were hugely popular during and after WW1, when they were reproduced as postcard prints.



Royal Horse Artillery
Watercolour CAT. 8



Frances Grenfell leading the 9th Lancers at Audregnies 1914.
Watercolour CAT. 9



Sikh Lancers on the charge
Watercolour CAT. 10

THE ENEMY AT THE DOOR

Huguette Arthur-Bertrand was a 22 year old art student when German tanks rolled into her home town.

HUGUETTE ARTHUR-BERTRAND (1920-2005)

Huguette Arthur-Bertrand was a 22 year old art student from Roanne, a small town between Vichy and Lyons on the banks of the Loire, when, in November 1942, Nazi Germany decided that it had enough of its 'hands off' collaboration with 'Vichy France' and rolled its tanks into Southern France.

Until that point in the war, Huguette's life was, according to the visual diary provided by her sketchbooks, one of relative normality: games of boules in the town square, sleeping waiters hastily drawn on hotel notepaper and pencil portraits of friends and herself.

But then, the same town square that she had drawn in happier times, is suddenly filled with German troops and armoured vehicles and the innocence with which Huguette had depicted her former life, is replaced with the potentially lethal habit of recording the occupation of her home town, a shift summed up in the one word caption: 'Occupation' - a description that could have resulted in incarceration or worse.



Self portrait
Graphite CAT. 11



Teeming with German troops
Gouache CAT. 12



Occupation
Gouache CAT. 13



Surreptitious sketches
Gouache CAT. 14



A Game of Boules in Roanne
Pen CAT. 15

ROSEMARY RUTHERFORD (1912-72)

The Bridge at Haslar Naval Hospital

Pen and ink

Rosemary Rutherford was a Slade-trained artist who volunteered as a VAD Nurse in WWII. She was granted official permission to record her life as a wartime nurse. Rutherford saw her work as a nurse and an artist as a dual calling, presenting the life and death struggles of the naval hospitals in which she worked in the context of her strong religious beliefs. Her technique bordered on the avant garde and, although founded on the actuality of daily life, was richly allusive and technically adventurous (she had exhibited alongside Henry Moore and Barbara Hepworth before the war). Here, she presents a wonderfully free and atmospheric night-time study of nurses and sailors crossing the pontoon bridge from the naval hospital at Haslar near Portsmouth, across Haslar Creek to neighbouring Gosport.

The Bridge at Haslar Naval Hospital
Pen and ink CAT. 16



HERBERT HOLT R.P (1891-1978)

Order of St John Nurse, WWII

Oil on canvas

Order of St John Nurse, WWII
Oil on canvas CAT. 17



BERT TYRER (fl.1940s)

**Lieutenant Harold Perkins, Home
Guard Platoon Commander**

Oil on canvas, signed, dated '44 & inscribed

This affectionate portrait of a real-life Captain Mainwaring on manoeuvres by an unknown artist is dated 1944, and was, therefore, probably made to commemorate the disbanding of the Home Guard in that year. The officer's 'NN4' shoulder title indicates that he was in command of a platoon in the Kettering Borough branch of the Northamptonshire Home Guard.

Lieutenant Harold Perkins, Home Guard Platoon Commander
Oil on canvas, signed, dated 1944 & inscribed CAT. 18



HILDA DAVIS N.S.
(fl.1935-45)

**Watney Street Market
in wartime**

*Oil on canvas, signed & dated
1944*

Watney Street Market was once one of the liveliest cockney street markets, at the heart of London's East End in Stepney. Its proximity to the docks meant that it was very heavily damaged by bombing during the Blitz, and here Hilda Davis presents a colourful and defiant scene of market life returning to normal in 1944, despite almost every pane of glass in the street being smashed. Davis continued to work throughout the war, in her characteristically exuberant and occasionally satirical style. She staged a one woman show at Jack Bilbo's 'Modern Art Gallery' in Charles II street near Haymarket in 1945. Bilbo (real name Hugo Baruch) was a Jewish refugee, who championed female and outsider artists. An oil by Davis of a cockney family listening to a radio broadcast by Lord Haw Haw recently fetched £26,000 at auction.



Watney Street Market in wartime
Oil on canvas, signed & dated 1944 CAT. 19

KENNETH GREEN N.S. (1906-86)

The Ruins of the Master's House, Wellington College

Oil on canvas

The Master of Wellington College, a public school near the military academy in Sandhurst, was the only casualty of a bombing raid that also partially destroyed his home - the Master's House - in 1940. Kenneth Green, who painted this hauntingly atmospheric oil, was 'Director of Art' at the college throughout the war, a role that he somehow managed to combine with a burgeoning and high profile career as an artist. Green moved in elevated artistic circles and was friends with both Benjamin Britten and Peter Pears, a double portrait of whom he painted in 1943. In 1945, he designed the first production of Britten's 'Peter Grimes' at Sadler's Wells. There is something of a stage-set quality to the way in which the ruin is presented and lit, with apparently mysterious figures on its semi-ruined first floor and another, larger, figure about to enter the ground floor stage right.



Kenneth Green's double portrait of Peter Pears and Benjamin Britten and his stage design for Britten's '*Peter Grimes*'

The Ruins of the Master's House, Wellington College
Oil on canvas CAT. 20



MUIRHEAD BONE

Rediscovering a Master War Artist

Unpublished gems from a re-discovered folio serve to remind us of the skill and versatility of a master war artist, whose work spanned both world wars



“A complete master of representing what he saw” was Kenneth Clark’s assessment of the then Sir Muirhead Bone after his death in 1953. Clark had known Bone since the former was an artistically-inclined teenager during the Great War, in which Bone served as the first Official War Artist. In the Second World War, Clark chaired the War Artists’ Advisory Committee on which Bone sat as the representative of the Imperial War Museum as well as a senior artist, with the unusually elevated rank of a Major in the Royal Marines. “I was grateful to him for his breadth of understanding” Clark remembered, “The committee had over 100 meetings without a cross word and for this it was chiefly indebted to the generosity and unquestionable sincerity of Muirhead Bone’s judgement”.

Given the unparalleled nature of Muirhead Bone’s contribution to the reputation of British war art across both wars, he was - initially at least – an unlikely candidate for a role which, at the outbreak of the First World War, had not even been properly formulated.

“How awful the war is”, Bone wrote, in August 1914, to his friend, Campbell Dodgson, then Keeper of Prints and Drawings at the British

Museum. “It makes one almost unable to work but I mean to stay down here quietly and get on as well as I can, though I see no chance of selling anything for ages.”

“A complete master of representing what he saw”
Kenneth Clark

At the age of 37, Bone was at the peak of his artistic career, firmly established as the finest draughtsman of his generation, but was nevertheless vulnerable to conscription following the raising of the age limit to 40. Fortunately, such was Bone’s reputation that he had acquired enough influential friends (including the aforementioned Dodgson and the novelist John Buchan) to have his name put forward to C.F.G Masterson, the politician tasked with superintending visual propaganda, who appointed the Scotsman as the first salaried Official War Artist – on an annual salary of £500.

The pictures collected here range in period across both wars and show Bone working on a wide variety of subjects in all media except oil (a medium which he found ‘problematic’).



MUIRHEAD BONE (1876-1953)

CAT. 21

The Return of the Wounded

Graphite

(Original drawing for Bone's series of prints 'Taking the Wounded')

The Daily Mail's review of Bone's '*Western Front*' said that not since the 17th Century had there been such a master of 'staging a scene, filled with a multitude of figures, on a sheet, if needs be, no bigger than a sheet of notepaper'. This previously unknown drawing of the wounded being loaded onto a troopship illustrates the artist's extraordinary power of concentration perfectly.



CAT. 22



CAT. 23



CAT. 24

MUIRHEAD BONE (1876-1953)

Studies for '*Winter Mine laying off Iceland*'

Charcoal

This striking trio of studies for Bone's most important WWII oil '*Winter Mine laying off Iceland*' show the artist's painstaking approach to the realism he tried to achieve in his work, as he attempts to capture the texture of the waterproof oilskins worn by the sailors.



Winter Mine Laying off Iceland IWM Collection

MUIRHEAD BONE (1876-1953)

On the minelayer HMS Southern Prince, off Iceland, 1942

Mixed media

Bone made a voyage on the minelayer HMS Southern Prince in 1942, which resulted in his most important oil painting of the Second World War 'Winter Mine Laying'. He made a large number of preparatory studies for that work but this highly composed pastel of one of the sailors staring out at the Atlantic swell is a work of art in its own right - seen here for the first time 81 years after its creation.





CAT. 26

MUIRHEAD BONE (1876-1953)

Kitchener's Bridge at Gravesend

Charcoal, signed

Between 1915 and 1918, a long forgotten military pontoon bridge was constructed that stretched over 800 yards between Gravesend and Tilbury, which was christened 'Kitchener's Bridge'. Although a few photographs of this remarkable structure exist, there are no other recorded artistic records.



CAT. 27

*“I do not like to imagine war scenes, so only
drew what I saw”*

Muirhead Bone

MUIRHEAD BONE (1876-1953)

On the Bridge - Calculations

Graphite

MUIRHEAD BONE (1876-1953)

**Refugees from Arras at
Montreuil-sur-Mer 1917**

Pen and wash (with censor's pass verso)

This poignant study of the plight of a pair of elderly refugees pathetically taking refuge in a wood after the Battle of Arras in 1917 is a highly unusual subject for Bone, who almost invariably concentrated on military subjects.



CAT. 28



CAT. 29

MUIRHEAD BONE (1876-1953)

Men shipwrecked from the 'Transylvania' at the Central Station Hotel in Glasgow

Charcoal

The 'Transylvania' was a steam passenger ship requisitioned and converted to an armed cruiser in 1939. It was attacked and disabled by a U-boat off the coast of Donegal a year later. Most of the crew were rescued and taken back to Glasgow, where Bone made these hitherto-unseen studies.

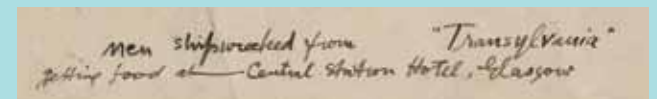
MUIRHEAD BONE (1876-1953)

Shipwrecked Men – a study

Mixed media



CAT. 30





CAT. 31

MUIRHEAD BONE (1876-1953)

A Brigade HQ on the Western Front

Charcoal

Bone was appointed the first-ever salaried war artist in 1916 and his first task was to tour the battlefields of the Somme, including the recently recaptured village of Fricourt (below). These two previously unseen drawings come from that sketchbook - effectively, the first-ever used by an Official War Artist in action.



CAT. 32

MUIRHEAD BONE (1876-1953)

At Fricourt

Graphite, inscribed 'Fricourt'

GEORGES GOURSAT a.k.a 'SEM' (1863-1934)

The Downed Plane

Pen and wash

'SEM' was the pen name of the famous French caricaturist, Georges Goursat – best known for his flamboyant and stylish depictions of *Belle Epoque* Paris. During WWI, Goursat, who was too old for the call up, worked as a war correspondent for *Le Journal*. Goursat produced two albums entitled '*Croquis de Guerre*' (Sketches of War) that surprised critics with their unforgiving realism, which was in such marked contrast to his pre-war output. This evocative image of a shot-down bi-plane is a prime example of this new style.



The Downed Plane
Pen and wash CAT. 33

WILLIAM DRING R.A. (1904-90)

Sailors in the Bar

Pastel, signed & dated '42

This characterful portrait of two sailors drinking in a pub (probably in Portsmouth) dates from 1942, the year Dring resigned from his teaching position at Southampton School of Art to work full time as a war artist, specialising in Admiralty portraits. The National Maritime Museum hold 40 of his naval portraits, mostly in pastel.



Sailors in the Bar
Pastel, signed & dated '42 CAT. 34



Hoses in action, 'Harrow Road, May 10, 1941'
Oil on canvas, inscribed verso CAT. 35

ART UNDER

*Fireman Artists of the Blitz
produced an astonishing variety of
work of great realism and verve*

RONALD T. HORLEY (fl.1940s)

**Hoses in action, 'Harrow Road,
May 10, 1941'**

Oil on canvas, inscribed verso

Horley was already a professional artist when he volunteered for the Auxiliary Fire Service in 1938, having trained at Heatherley's and the Central School of Art. He and his unit were based at a primary school, co-opted like so many into a fire station, in Maida Vale, a location he immortalised in a touching still life of his bed and kit in the station's dormitory, which was exhibited in the Fireman Artists exhibition in 1941. In this dramatic oil painting of a fire in the Harrow Road, Horley shows fireman dousing the entire building with their hoses, the spray forming a mist that almost envelopes the entire scene.

FIRE

**ALBERT E.
MORLEY**
(fl.1940s)

Enter the Strong

*Oil on canvas, signed &
dated 1944*

This extraordinary painting of a fireman (stage left) about to rescue an old man and a stricken woman from a burning building was characteristic of the ambitious output of Albert Morley, artist and Auxiliary fireman throughout the war. The National Emergency Services Museum in Sheffield recently held an exhibition of Morley's wartime work, which encompassed a wide range of portraiture, caricature and also imaginative symbolic works.



Enter the Strong
Oil on canvas, signed & dated 1944 CAT. 36



'Convoy en route to the Docks'
Oil on board, signed & inscribed verso CAT. 37

CYRIL F. JONES (fl.1940s)

‘Convoy en route to the Docks’

Oil on board, signed & inscribed verso

Exhibited at the Royal Academy, 1941

‘Exhibition of Paintings by Fireman Artists’, August 1941, No. 214’

This dramatic painting by fireman artist Cyril Jones shows a convoy of vehicles hurrying to a fire in the London docks, the scene illuminated by exploding bombs and a full moon. The absence of street lighting during the blackout gives the scene an eerie quality. Jones had two works included in the Fireman Artists Exhibition, including this painting and another of a fire at the Maples furniture store in the West End.



Fighting the Inferno
Oil on board CAT. 38

Fire and Water
Oil on board CAT. 39



**JOSEPH OPPENHEIMER N.S.
(1876-1966)**

**Cissie Brodie A.T.S Officer
(Mrs Abraham Brodie)**

Oil on canvas, signed & dated '40

**Exhibited: Cartwright Memorial Hall, Bradford, Spring
Exhibition 1941**

Oppenheimer was a distinguished artistic refugee from the Nazis, who became a British citizen at the outbreak of war, with the help of Sir John Lavery. A friend of Whistler and Sargent in his youth, Oppenheimer drew the clientele for his portraiture from a moneyed set of artistic people, which, in the wartime period included the actress Renée Ascherson and the ballerina Sokolova. As a prominent member of the Jewish community, many of his sitters were drawn from that faith, including the then Chief Rabbi of the UK, Israel Brodie, who was painted by Oppenheimer in another prominent role, that of Chief Jewish Chaplain to the British Army. The sitter, Cissie Brodie, was Israel Brodie's sister-in-law.

Cissie Brodie A.T.S Officer (Mrs Abraham Brodie)
Oil on canvas, signed & dated '42 CAT. 40

JOSEPH McCULLOCH (1893-1961)

Ovington St, Chelsea in wartime

Watercolour, signed & dated '43



Ovington St, Chelsea in wartime
Watercolour, signed & dated '43 CAT. 41

BEAUTY IN THE RUINS

Leonard Richmond, a landscape painter better known as a poster artist, found beauty in the ruined buildings of the Blitz, in this masterly set of pastel drawings

**LEONARD RICHMOND R.B.A., R.I., R.O.I., P.S.
(1889-1965)**

Leonard Richmond spent the best part of a distinguished artistic career as a landscape painter teasing out the beauty of a location - frequently, as in his poster designs, to encourage the viewer to visit it on holiday. In both wars, however, Richmond combined this with significant work as a war artist. In the Great War, he was commissioned by the Canadian government to produce a painting called *'Canadian Soldiers Constructing Railways at the Front'* – a hugely successful enterprise that resulted in much of his subsequent career being spent in Canada and working on railway posters. Richmond's ability to distill the elements of a scene into striking graphic images was never better illustrated than in the commission he received to record the impact of the Blitz on the City of London, four examples of which are shown here. These strangely exhilarating pastels capture what many artistically-inclined Londoners said about the Blitzed landscape, namely that, despite the wanton destruction of beautiful buildings, it also created a strange, raw beauty, replete with light, space and unexpectedly propitious vistas.

Blitzed buildings, City of London
Pastel CAT. 42





St Mary-le-Bow after the Blitz
Pastel CAT. 43





St Paul's Cathedral with St Augustine's in the foreground
Pastel CAT. 45

Blitzed area, St Nicholas Cole Abbey
Pastel CAT. 44

JOHN PERRIN (fl.1940s)

B-25 Mitchell Bomber under repair

Oil on board, signed & dated 1944



B-25 Mitchell Bomber under repair
Oil on board, signed & dated 1944 CAT. 46

In the Hangar – B-25 Mitchell Bomber

Oil on board, signed & dated 1944



In the hanger – B-25 Mitchell
Oil on board, signed & dated 1944 CAT. 47

THREE NIGHTS OF HELL

SWANSEA'S BLITZ FEB 1941

WILL EVANS (1888-1957)

Will Evans' record of the devastating Swansea Blitz has a very particular poignancy. Four years before, Evans, a local born artist and teacher, had established a new lithographic department at the Swansea School of Art, followed by a printing school in Rutland Street in 1940, which had been a decade in the planning. The latter was completely destroyed in just three nights of bombing in February, the following year.

Evans, who lived on high ground in the Mount Pleasant district overlooking Swansea's City centre, could only sit and watch as his beloved home town, whose cultural life he had done so much to support, was razed to the ground. Evans' reaction to the devastation was remarkable; he set to work recording the damage wrought by the Luftwaffe's bombs, almost street by street, leaving nothing out. As a one man record of the aftermath of bombing, it is an exceptional feat of staunchness and devotion to the memory of what had been lost.



41 acres of central Swansea turned to rubble.

200 killed.





Castle Street, Swansea
Watercolour CAT. 48



Central Hall & Chapel Gomer
Pen and wash CAT. 49



1,000 Years of History in Ruins - Wind Street, Swansea.
Watercolour - CAT. 50

DESMOND V.C. JOHNSON (1922-2022)

Barrage Balloons, Plymouth, 1944

Watercolour



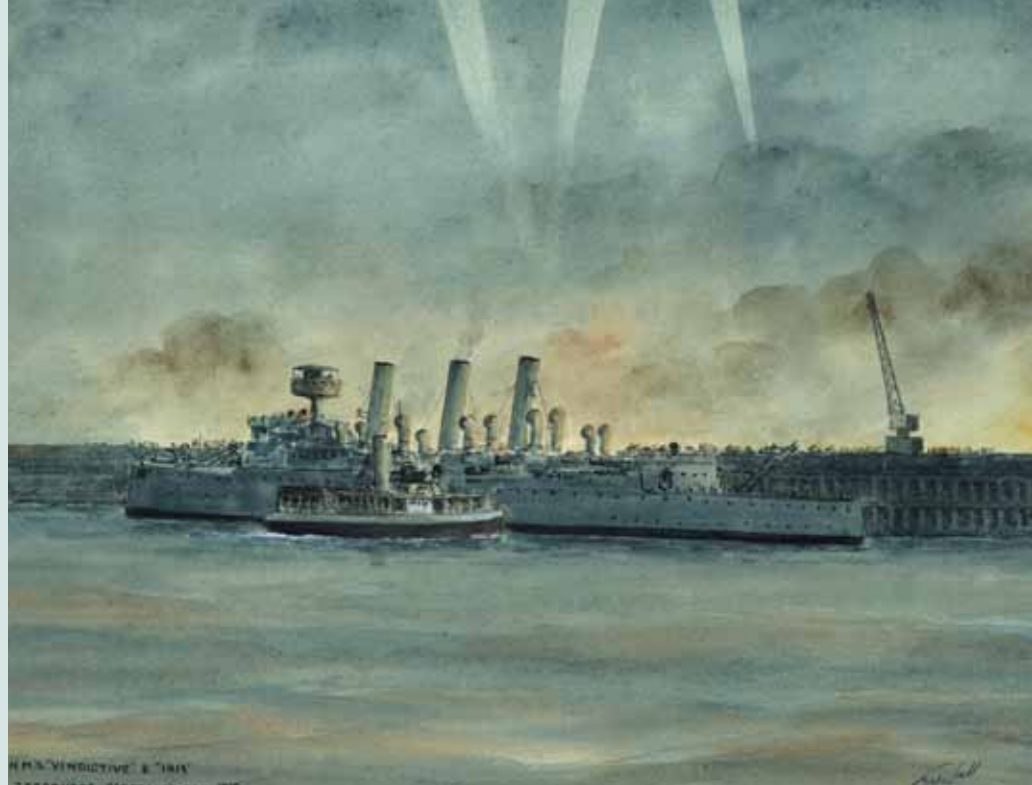
Barrage Balloons, Plymouth, 1944
Watercolour CAT. 51

**COMMANDER ERIC ERSKINE
CAMPBELL TUFFNELL
(1888-1978)**

**Searchlights over Zeebrugge, St
George's Day, 1918**

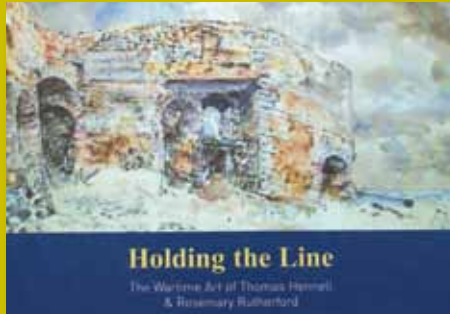
Watercolour, signed, dated & inscribed

Tuffnell was an unlikely and eccentric career sailor who combined service in the Royal Navy with what one fellow officer described as “an artistic temperament”. Even as a young midshipman, he supplemented his meagre pay by selling a drawing of the Russian fleet passing through Singapore to *The Daily Sketch* for a Guinea – more than his monthly salary. In WWI, he commanded submarines in the Mediterranean until 1917 when he was transferred to work on motor launches to counter submarines. It is possible, therefore, that he witnessed the famous action depicted in this watercolour, which was a spectacular raid by the Royal Navy and the Royal Marines to disable the port of Zeebrugge.

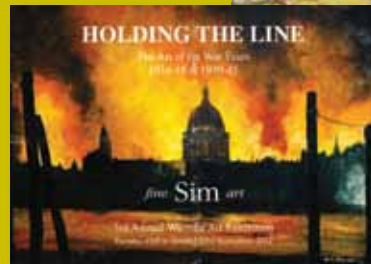


Searchlights over Zeebrugge, St George's Day, 1918
Watercolour, signed, dated & inscribed CAT. 52

14 Years of HOLDING THE LINE



Holding the Line 2010



Holding the Line September 2012



Holding the Line October 2011



Holding the Line November 2013



Holding the Line September 2014



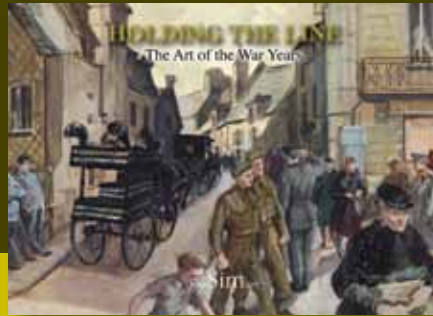
Holding the Line November 2015



Holding the Line November 2016



Holding the Line September 2017



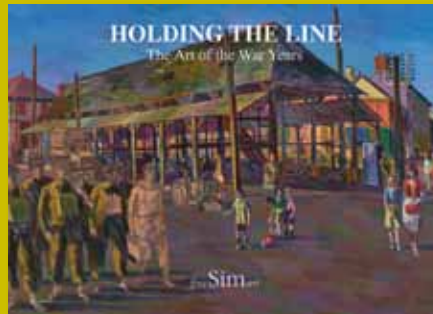
Holding the Line October 2020



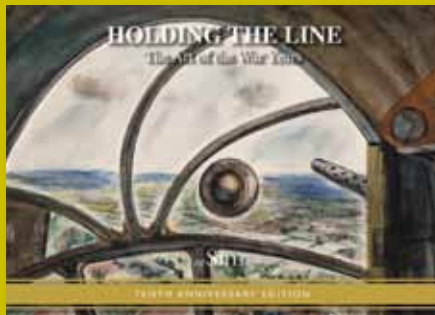
Holding the Line November 2023



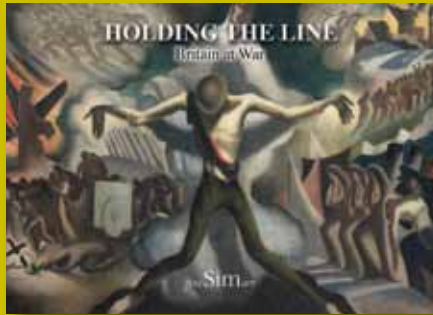
Holding the Line September 2018



Holding the Line October 2021



Holding the Line September 2019



Holding the Line November 2022

Museum Client List

Includes

Canadian War Museum
Imperial War Museum
Ingram Collection
Metropolitan Museum of Art, New York
National Army Museum
National Maritime Museum
National Portrait Gallery
RAF Museum
Science Museum
The Tate Gallery
Victoria & Albert Museum

fine Simart





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Acknowledgements

Ewen Cameron

Andrew Cormack

Rebecca Jones

Caroline Jones, Wellington College Archivist

Ben Mawdsley

Vincent Prager

Satpal Singh

Kirsty Young, Bradford Museums

Dedication

In memory of Dr Jonathan Black

Photography

Matthew Hollow

Design

Ant Graphics Design Services

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Hilda Davis, Page 26

Watney Street Market in wartime
Oil on canvas, signed & dated 1944 CAT. 19

