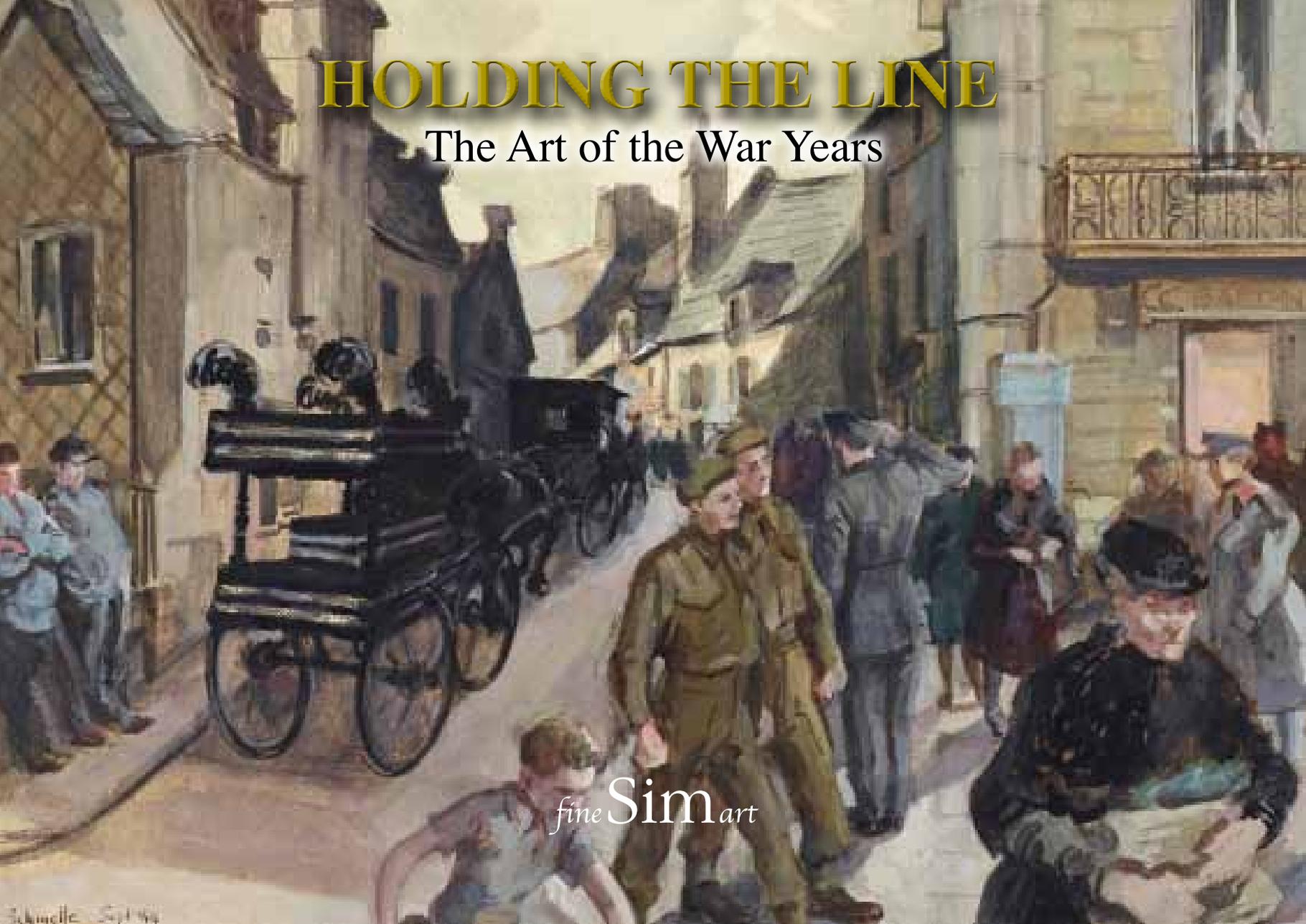


HOLDING THE LINE

The Art of the War Years



fine Sim *art*



Jacques Despierre - *Les Artilleurs (Artillery Battery) on Maginot Line*, 1940
See page 16 for full catalogue entry

HOLDING THE LINE

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



11th Annual War Art Exhibition

fine Sim *art*

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Picking up the Pieces

As we emerge from lockdown into an altered social landscape, it is instructive to look back through the eyes of war artists to an infinitely worse cataclysm and its aftermath.



Most war art is about what happens after, rather than during, the action and in our latest peep through the prism of twentieth century war art, we feature a diverse group of artists grappling with how to come to terms with a momentous event that has irrevocably changed their world.

“Most war art is about what happens after, rather than during”

The varied cast of artists include a schoolgirl artist from south east London looking, with extraordinary maturity and focus, at the devastation wrought by Hitler’s terrifying last gasp weapon, the V2, on suburban South London; a VAD nurse from Essex wittily describing the battles and flirtations between nurses and wounded

Pamela Cuckow - *‘Maisonettes near the station’ V2 Folio*

servicemen in a convalescent home; a student artist sitting in front of St Paul's amid a scene of devastation; an ambulanceman artist recording the continuation of life in the ruins of Northern France; so disparate but all employing their eyes and brush to make form and sense from seemingly inchoate chaos and suffering.

The variety of interesting and original work from the two world wars is, as ever, extraordinarily varied. This year, we have a fascinating and important preparatory work for what must be the largest work of art to be constructed during the Second World War: a 100 foot high depiction of a Red Army soldier that was the centrepiece of a rare celebration of Anglo-Russian solidarity at the Royal Albert Hall in 1944. The artist, Alfred 'Tommy' Thomson was a fascinating character: profoundly deaf from birth, he became an artist against his parents' wishes, and was the last British artist to win an Olympic Gold Medal for his work.

A much smaller but equally intriguing work is a stylish, almost Cubist, depiction of an artillery battery on the Maginot Line, made in 1940, just before the Nazi *Blitzkrieg* of that year made a mockery of the enterprise by by-passing it. Jacques Despierre clearly had



permission to produce the work, making it an incredibly rare ‘official’ piece of French war art from the Second World War.



We also have a rare depiction in oil of a famous war correspondent at work. Edwin Ward’s intimate, fly-on-the-wall portrait depicts ‘Boyd Cable’ writing in his leather-bound notebook, legs crossed on a fold up campaign chair, looking every bit the military man in his Royal Flying Corps uniform. Which indeed he was; Cable – or Captain Ernest Ewart to give him his real name – was perhaps the most potent writer of popular propaganda of the Great War: articles, short stories,

novels, all written with the authenticity of a fighting man on the ground. Cable’s novels from the Front, with titles like ‘*Action Front*’ and ‘*Airmen O’ War*’, were extremely popular in the Armed Services, as well as at home. These would never win him the Nobel Prize, but he did receive an OBE in the 1918 Birthday Honours.

*“the most potent writer of
propaganda of the Great War”*

‘*The Way to the Stars*’ – that enduringly poetic 1945 British film about life on and about a rural RAF base, is recalled in artist airman Clifford Turner’s evocative visual account of Earls Colne, an RAF base in Suffolk. The austere homeliness of the base, the affectionate and



Clifford Charles Turner - *Barracks at Earls Colne I*

sinuous depiction of the aircraft and the claustrophobic atmosphere of their working interiors are exquisitely done – and by a serving RAF airman too.

We have other fascinating collections, including a group of pictures by the wonderful Stella Schmolle, perhaps the best of the unsalaried female war artists of WW2, whose work is beautifully observed and technically brilliant. We also feature another collection by that outstanding draughtsman, Paul Drury, whose WW2 pictures we featured so successfully earlier this year in an exhibition called *'Make Do & Mend'*. This collection featured the record Drury made of his work as a plaster craftsman in the Artificial Limb Unit of Queen Mary's Hospital during the war. The contents of the exhibition was sold in its entirety to the Science Museum, where it will be shown in conjunction with the museum's unrivalled collection of prosthetics through the ages.

In this catalogue, we feature more of Drury's varied output, including drawings he made for the War Artists' Advisory Committee, who commissioned him to record the work of the military rehabilitation centre at Slough, where fighting men were taught new skills and trades to ease them back into civvy street and pick up the pieces of their normal lives.

Andrew Sim



Paul Drury - Trainee electrician



PROPAGANDIST UNDER COVERS

A rare portrait of war correspondent, 'Boyd Cable' offers an insight into the clandestine world of the novelist and wartime propagandist.

EDWIN WARD (1860-1933)

**Captain Ernest Andrew Ewart – a.k.a
'Boyd Cable', Royal Flying Corps
Officer and War Correspondent**

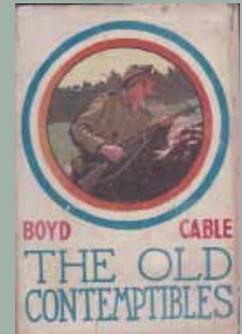
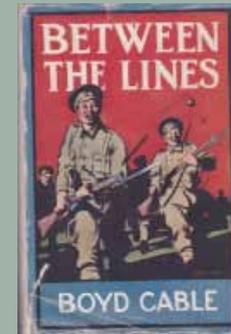
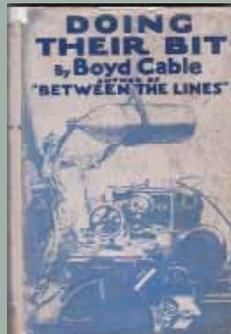
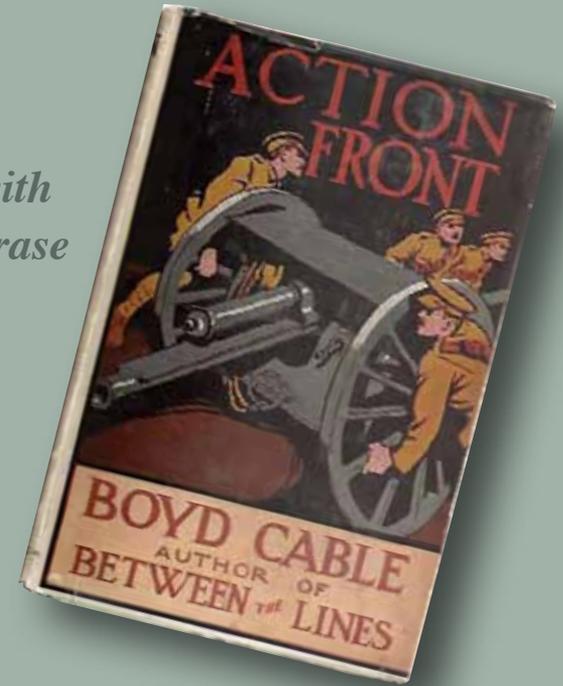
Oil on canvas, signed & dated 1918

The life of 'Boyd Cable', the *nom de plume* of the diffident sitter in our portrait, reads like a Boy's Own adventure: soldier, RFC Officer, war correspondent, novelist, magazine editor and propagandist. An infantryman by training, 'Cable' - real name Ernest Andrew Ewart - was, at the time of our portrait, a Captain in the Royal Flying Corps (the RFC was the 'air arm' of the British Army and their officers held army ranks) for whom he worked a very influential propagandist. He is credited with inventing the phrase 'dog fight'.

Captain Ernest Andrew Ewart a.k.a 'Boyd Cable' CAT. 1
Oil on canvas, signed & dated 1918

Until 1916, Ewart served in the Royal Field Artillery on the Western Front, writing a series of best selling propagandist books, such as *'Between the Lines'*, *'Grapes of Wrath'* and *'Action Front'*, which proved extremely popular in the armed forces. Ewart's talents were in demand and he was transferred to the newly formed Royal Flying Corps, where he worked on propaganda for the Ministry of Munitions "to create in the mind of the worker understanding and sympathy which made for a greater output". By the later stages of the war, however, Ewart had moved to the Aircraft Production Department's Propaganda Branch, his role being "to study the conditions of air fighting with a view to spreading propaganda among the workers in the aircraft industry". Operating under his popular pen name of 'Cable', Ewart wrote 'a series of letters from the front to give information to factories about the operations of their products' – in other words, stories of their fighting aircraft.

He is credited with inventing the phrase 'dog fight'



RED HAND OF FRIENDSHIP

ALFRED REGINALD THOMSON R.A (1894-1979)

Red Army Soldier

Mixed media

Prov: Harker's Studio

A.R.(Tommy) Thomson overcame profound deafness from birth and parental disapproval of his artistic ambitions to become one of the most interesting Official War Artists of WWII. His sensitive and poignant portraits of Home Front heroes in the Blitz earned him the chance to succeed Eric Kennington as Official War Artist to the RAF. He was also commissioned for what

“the largest single commission of the war”

must certainly have been physically the largest single commission of the war and one of the most important in Anglo-Russian relations. Thomson got the job of designing the image of an idealised Red Army soldier that was to form the centrepiece of a vast concert to commemorate the 26th Anniversary of the Red Army at the Albert Hall. Thomson's design was worked up into a 100ft backdrop that loomed over the Albert Hall stage, completely covering the famous organ.

For 75 years, Thomson's original design for the Red Army soldier was preserved in the archives of Harker's Studio in Southwark, the firm charged with working up Thomson's original design to full size. Around the mount, it still bears the measurements enabling it to be scaled up to its intended size.

Red Army Soldier CAT. 2
Mixed media





The 'Red Army' concert was a lavish affair, which mobilised an impressive array of British talent, from Sir Malcolm Sargent conducting the London Symphony Orchestra, the poet laureate, John Masefield, who composed a poem: 'Ode to the Red Army' and Arnold Bax, who did the same in music. Herbert Morrison, the Labour politician and then Home Secretary, was the keynote speaker and the narrator for the night was none other than Laurie 'Cider with Rosie' Lee.

A STELLA PERFORMER

Stella Schmolle was among the very best female artists of WWII as this collection of important works show.



STELLA SCHMOLLE (1908-75)

Stella Schmolle was a Corporal in the ATS when she produced the four works in this catalogue. Before the war, she'd graduated from the Central School of Arts and Crafts and was carving a successful career as an artist and illustrator, exhibiting at the Royal Academy for three successive years. She joined the ATS in 1942, having failed to get a job in the Ministry of Information's Art Department. The ATS recognised her considerable artistic talents and employed her as a draughtswoman in the Intelligence Department. The War Artists' Advisory Committee also recommended that Schmolle be given permission by her superiors to record life in the ATS, which she did to some effect: the WAAC purchasing no less than 17 of her watercolours. Her work had flair and ambition – the subject matter of her pictures was ambitious and wide ranging.



Laboratory

In this wonderfully free sketch, Schmolle depicts a laboratory at the Army Blood Supply Depot, which was based at Southmead Hospital in Bristol. Southmead was at the centre of Britain's efforts to supply blood to the wounded in WWII. Donated blood was processed, stored and quickly despatched to where it was needed. A watercolour version of this ink drawing is held in the Imperial War Museum.





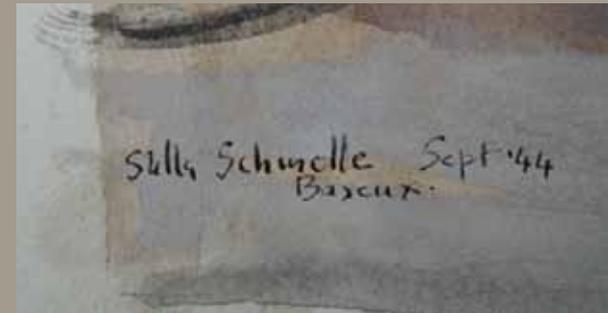
Laboratory, Army Blood Supply Depot CAT. 3
Sepia, pen & wash





The Salute

Schmolle travelled with the ATS to Northern France, Belgium and Holland, following the Allied advance. Her observations, which had been restricted to aspects of camp life, expanded to include depictions of towns villages and the, subtly altered, life therein. She did not draw back from difficult or possibly depressing subject matter: a funeral procession here, a group of fenced-in collaborators there. In this recently rediscovered watercolour, lost for many years, Schmolle depicts a mixed group of villagers and military personnel in the Normandy town of Bayeux, as a non-military funeral passes, ignored by all but one RAF man, who stands in the street and makes a formal salute. Bayeux was the nearest town to Vaucelles Camp, where Schmolle was based in the autumn of 1944.



The Salute CAT. 4
Watercolour

Aldershot Command Bakery - The Dough Room

Catering for the troops was a gargantuan effort and, here, Schmolle depicts the vast 'dough room' at Aldershot's 'Command Bakery', which was the principal supplier of bread for the army. The central figure, in cap and overalls is sitting on the edge of a kneeding machine while in the background, Schmolle's quick sketch captures a group of women manipulating a huge mound of dough. The finished work made from this sketch is in the Imperial War Museum's collection.



Aldershot Command Bakery - The Dough Room CAT. 5
Pen and wash

YMCA Café

The YMCA's canteens were a feature of military life in both wars, both behind the lines and, in their mobile guise, at the front (the YMCA at Dunkirk remained on the beaches until ordered to leave). In this adeptly captured moment in June 1942, a mixed group of male and female service personnel relax over mugs of tea in what looks like the converted drawing room of an ecclesiastical building. A YMCA banner combines with one that reads 'Ontario'.



YMCA Cafe CAT. 6
Watercolour and ink



MAGINOT LINE

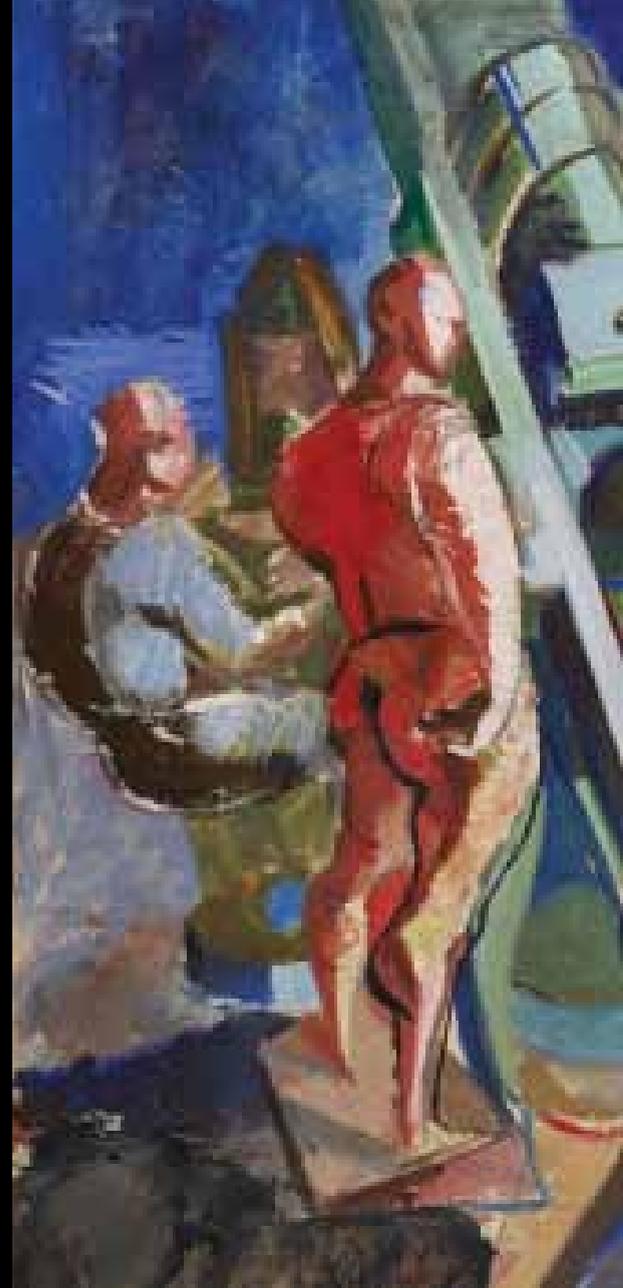
A Picture of Complacency

JACQUES DESPIERRE (1912-95)

Les Artilleurs

Watercolour

The failure of the Maginot Line, France's supposedly impenetrable bulwark against invasion, has become a kind of joke. At the time, however, it still retained an air of indomitable modernity, as this extremely rare depiction of its huge guns and Ozymandian fortifications show. This watercolour is dated '1940', just months before the Nazi *Blitzkrieg* rendered it a byword for complacency and folly.



Les Artilleurs CAT. 7
Watercolour, signed, inscribed & dated '40



A WAY TO THE STARS

Clifford Turner's atmospheric pictures capture the life and mood of a wartime RAF base.

CLIFFORD CHARLES TURNER (1920-2018)

When war was declared, 19 year old Clifford Turner was dreaming of becoming an artist and was in the process of completing his studies at Newport Art College, hoping to take up an offer to the prestigious Royal College of Art. A few months later, he was called up into the RAF, and his artistic career put on hold for the course of the war. The RCA's loss was the RAF's gain. Turner's wartime artwork is extremely unusual, in that it straddles the gap between the amateur sketches of bored airmen and 'official' RAF art, which tended to emphasize the heroic. Turner's watercolours and drawings fall into neither of these categories, being highly professional and detailed - to a degree that should have attracted the attentions of the official censor - and devoid of the long redundant in-jokes of sketches recorded for amusement. The eight works gathered together here, which he'd kept until his death in 2018, provide evocative glimpses into wartime



Rear view of Miles Martinet, with Avro Ansons in the background CAT. 8
Watercolour



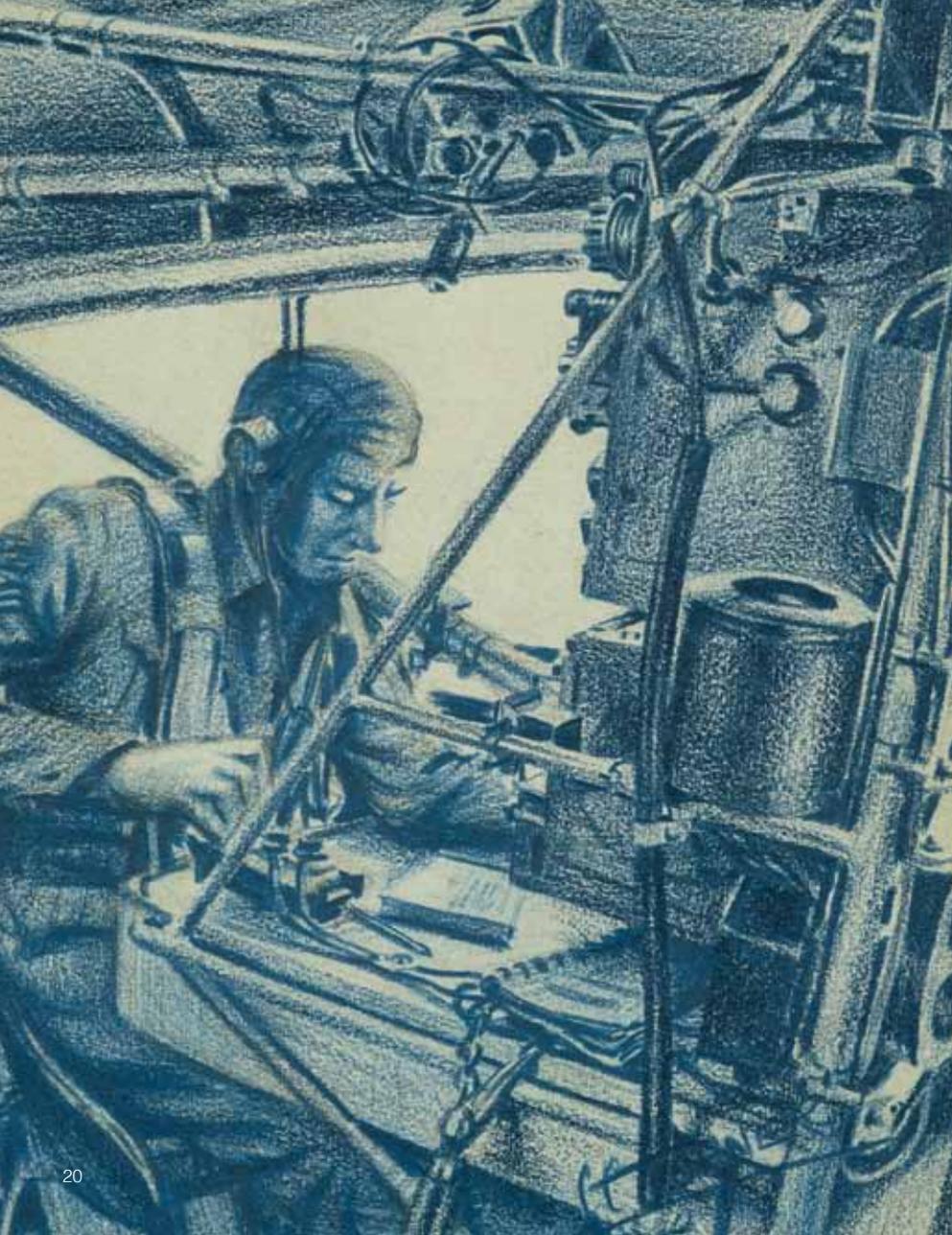
Barracks at Earls Colne I CAT. 9
Watercolour



Rear view of a Wellington, Earls Colne CAT. 10
Watercolour



Navigator in a Bristol Blenheim CAT. 11
Watercolour



RAF life: the neatly austere barracks; the windswept airfields; the complexity of the machinery. Turner trained as a navigator and two of the works gathered together here show the claustrophobic circumstances in which he had to work: in a Bristol Beaufort and an Avro Anson. His watercolours of the aircraft exteriors are strangely homely; there is none of the grandiosity and romance associated with dog fights and bombing raids. The aircraft seem reassuring, cherished places of refuge in a dangerous world.



Wireless operator in an Anson CAT. 12
Pastel



Armstrong-Whitworth Whitley in the rain CAT. 13
Watercolour



Barracks at Earls Colne II CAT. 14
Watercolour



Repairs on a Bristol Blenheim CAT. 15
Watercolour

FASCISTS IN THE FIELD

ALEXANDER WALKER R.E; R.S.A (1895-1974)



Alexander Walker was one of the talented group of artists who studied at Goldsmiths School of Art known as the 'Class of '21', which included Graham Sutherland and Paul Drury. During the war, Walker taught art at Pickering in North Yorkshire and obtained permission to paint Italian prisoners of war gathering the harvest. Walker presents the Italian fieldworkers as muscular and short in stature, somehow at variance with the bucolic Englishness of the scene. Perhaps significantly, their faces are not fully shown. Walker lodged his work with his former classmate, Paul Drury during the war and they have remained in the Drury family ever since.

Italian POWs stooking CAT. 16
Watercolour



Italian POWs operating a tractor with mechanised reaper/binder CAT. 17
Watercolour

W. J. WINKER

NORMAN HEPPLER R.A; R.P; N.E.A.C (1877-1954)

Anti-aircraft success

Watercolour



Anti-aircraft success CAT. 18
Watercolour, signed

REA McWILLIAM
(Civil Defence Artist)

Ambulance Alert!

Oil on canvas

*Exhibited: Civil Defence Art
Exhibition, Oct '41*

This engaging portrait shows a young man wearing a Civil Defence helmet for ambulance personnel. A label on the back shows that the picture was entitled 'Alert!' and that it was one of the 124 works exhibited in the first Civil Defence Art Exhibition in the Cooling Galleries in Bond Street in October 1941. The exhibition featured works produced by artists themselves engaged in Civil Defence work.

Ambulance Alert! CAT. 19
Oil on canvas, signed & dated



ART STUDENT IN THE RUINS

A young art student recorded the impact of Hitler's V2 rockets on South London and won a place at the prestigious Royal College of Art.

PAMELA CUCKOW ARCA (1928-2010)

Blitz sketchbook & folio

Mixed Media

In early 1945, a 17 year old schoolgirl wrapped an unruled school exercise book in brown paper, like most dutiful pupils at the beginning of a school term. So far, so normal, so uninteresting. Except that, in this case, instead of entitling the volume 'Geography' or 'Domestic Science', in the top right hand corner she wrote, very neatly: 'Flying Bombs', followed by: 'Incendiaries, Beckenham, Penge, Croydon etc'.

The girl's identity is revealed on the first facing page, where the name 'Pamela Cuckow' is inscribed, again very neatly in the top right hand corner, followed by an address '11 Priory Close', a road in Beckenham, a suburb of south east London.



V2 Sketchbook - The Shelter I | CAT. 20
Graphite



'Maisonettes near the station' V2 Folio CAT. 21
Mixed media, signed & inscribed

What follows is anything but ordinary. With precocious skill, maturity and a keen eye for telling detail, Pamela Cuckow records the aftermath of Hitler's flying bombs – the V2s – on her local area: a ruined high street, the interior of an assembly hall: all precisely delineated, accompanied by detailed notes. She also, touchingly, records the preparations for defence: the interior of an Anderson shelter: the corrugated iron, the iron beds. She also records the inhabitants, naming some of them: Mrs Stone, her children, Doreen and Michael and, most poignantly of all, "Michael's rabbit".

A man is shown asleep in 'the lower bunk' of "the Emergency shelter in Foster Road", and "a lady with her shoes off" on a makeshift bed. Another 'lady' is shown, this time "with her shoes on pinned into a blanket". By the side of her bed, her possessions - "all her things" - are arranged neatly on a newspaper.

The sketchbook was clearly intended, in part at least, as an *aide mémoire* for a more worked up artistic project. A separate folio of loose-leafed sketches show the fruit of this labour: a powerful, almost Piper-esque depiction of a blue tarpaulin flapping out from the interior of a ruined building; an atmospheric and colourful Blitz scene in mixed media; and accomplished, methodical drawings, in charcoal and pen and ink, of firemen fighting blazes, showing how the hoses work and where they're stored. For a girl of her age, it's astonishing.

If these productions were intended to further Pamela's ambitions to study art at a higher level, they were fulfilled. She went on to study art at her local art school, Beckenham School of Art and was later accepted into the prestigious Royal College of Art.

'The Blue Tarpaulin' V2 Folio CAT. 22
Mixed media, extensively inscribed

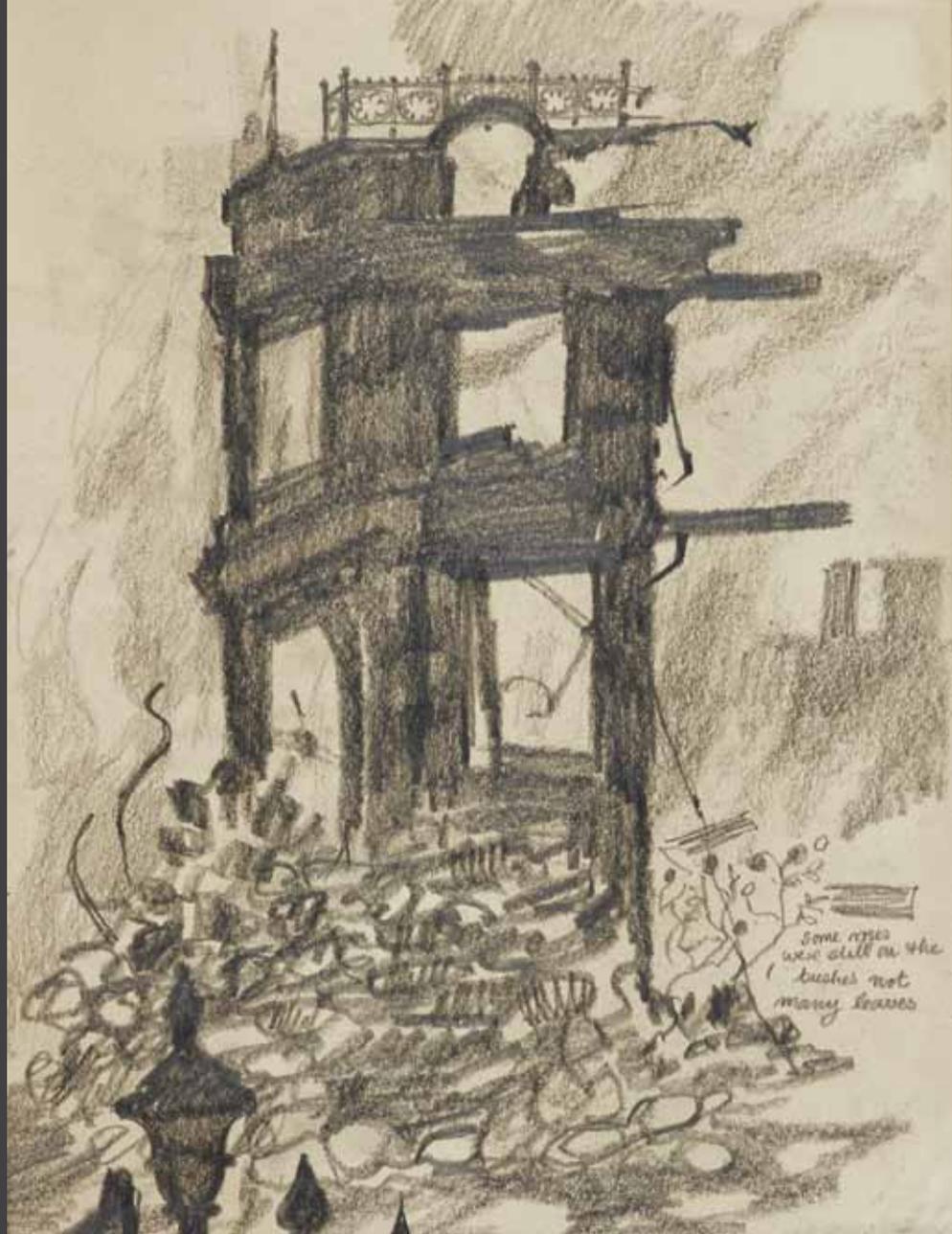




V2 Sketchbook - Assembly Hall CAT. 23
Graphite



V2 Sketchbook - the Shelter II CAT. 24
Graphite



V2 Sketchbook - Smouldering ruins CAT. 25
Graphite



'Landmine' CAT. 26
Mixed media, inscribed



'Unrolling the hoses' CAT. 27
Graphite & ink



V2 Sketchbook - Bombed Hospital CAT. 28
Graphite



V2 Sketchbook - United Dairies in ruins CAT. 29
Mixed media

A LONDONER'S EYE

GRACE GOLDEN A.R.C.A (1904-93)

Grace Golden was the quintessential London artist. Born in Southwark, she won scholarships to attend City of London Girls school and the Royal College of Art before embarking on a long career as a painter and illustrator. She was fascinated



by the minutiae of London life and her pictures teem with carefully recorded detail, which she collected in hundreds of tiny sketchbooks (now lodged with the Museum of London). She was also a knowledgeable social historian and author on London subjects - Sam Wanamaker appointed her as the Official archivist of his Globe Theatre project. This gouache is the original artwork for 1948 Royal Mail poster, commissioned after the war to illustrate London's return to pre-war normality, its institutions brimming once more with renewed life.



Wartime Fair at Hampstead CAT. 30
Mixed media

The London Chief (Post) Office CAT. 31
Watercolour & gouache, signed



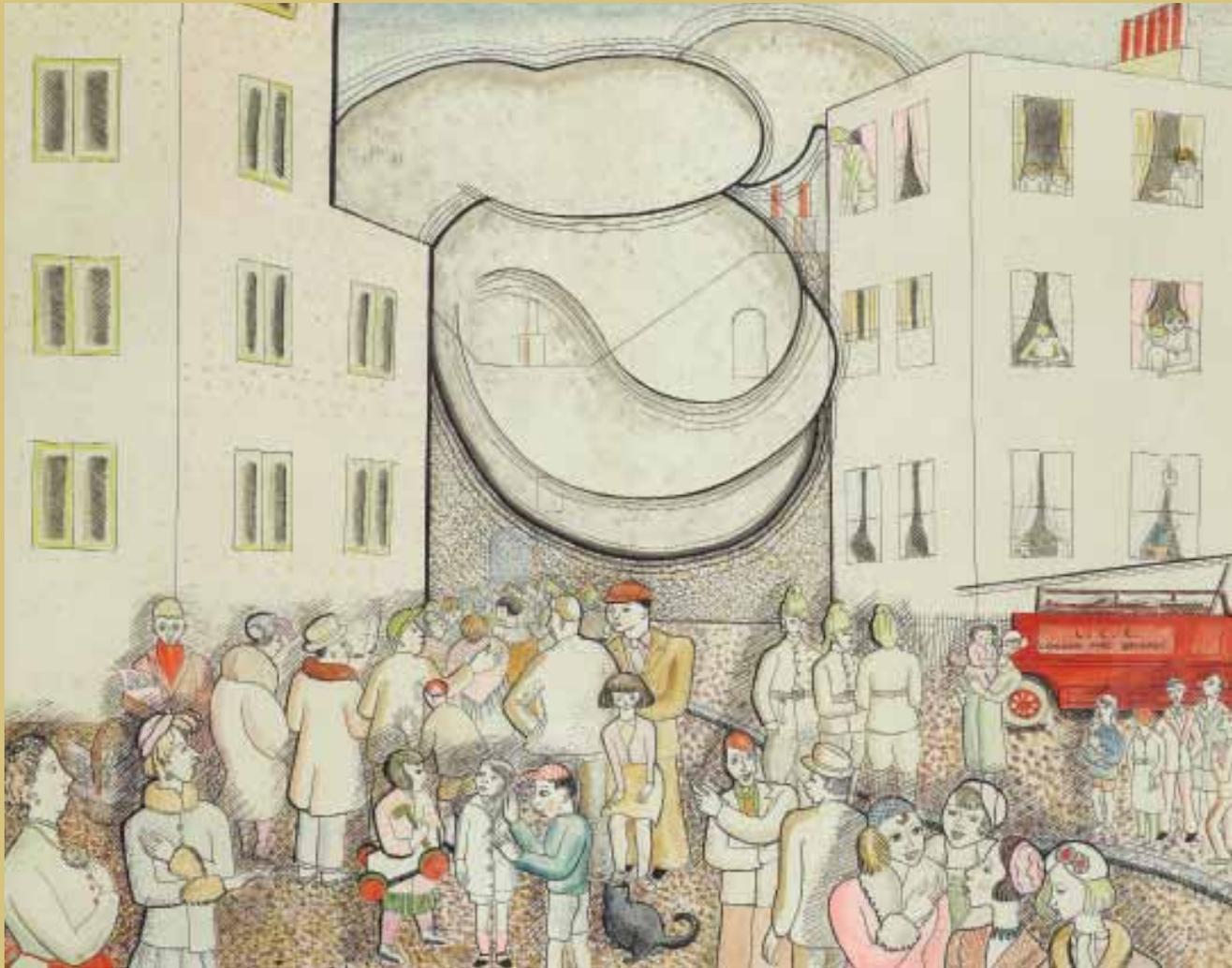
MARGARET CRAIGHEAD (fl 1930-40)

An American artist trained in France, Margaret Craighead saw pre-war London in a refreshingly vibrant light.

The subjects she chose to record are familiar cockney scenes: a street party and a fire alarm in a block of flats, but the treatment has an unfamiliar zest that is somehow European in style.

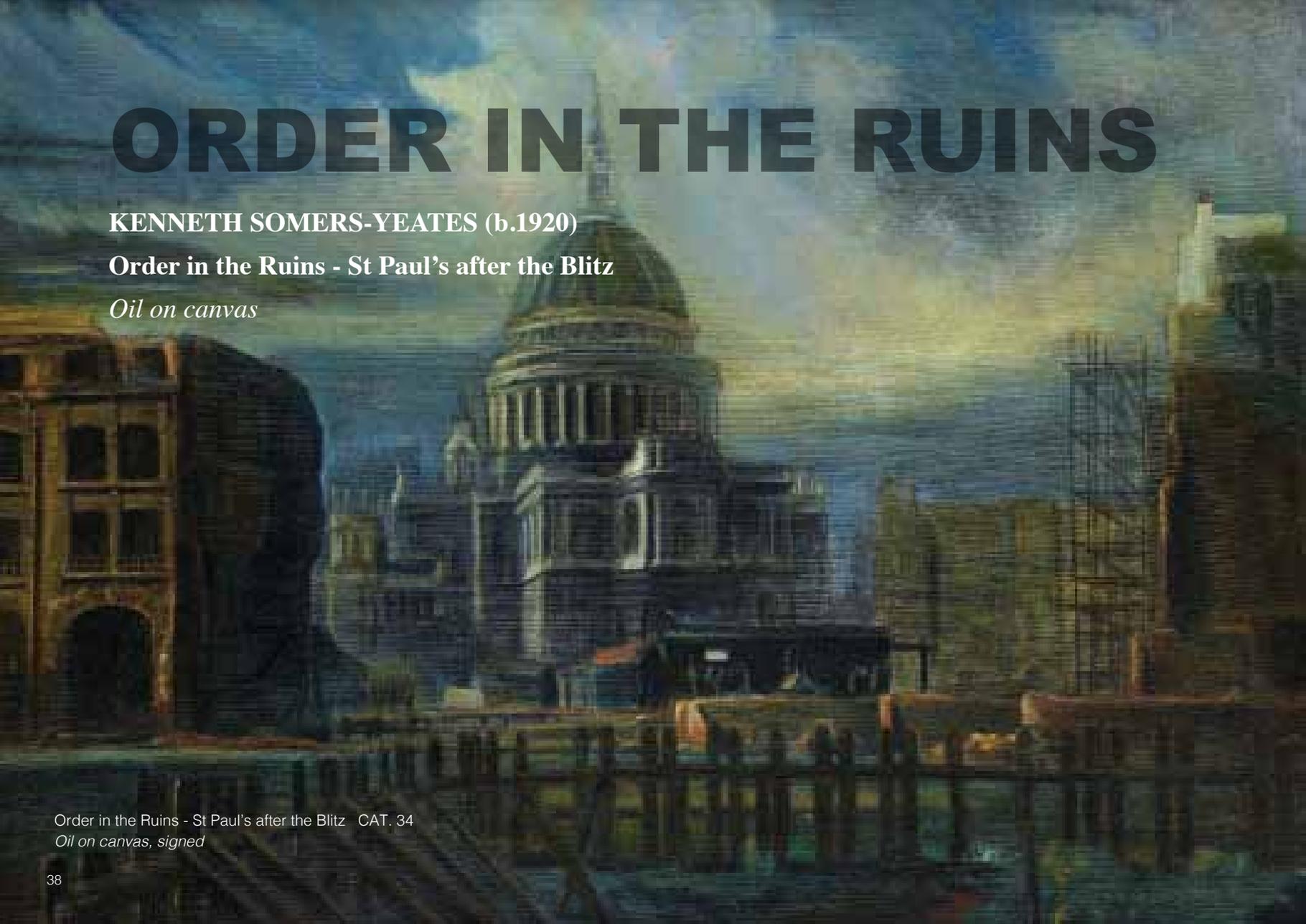


London Street Party CAT. 32
Watercolour, signed & dated



London Fire Alarm CAT. 33
Watercolour

ORDER IN THE RUINS



KENNETH SOMERS-YEATES (b.1920)

Order in the Ruins - St Paul's after the Blitz

Oil on canvas

Order in the Ruins - St Paul's after the Blitz CAT. 34
Oil on canvas, signed

HOSPITAL BLUES

AGNES HOPE
R.B.A; R.G.A
(1878-1953)

Convalescent servicemen in the Great War wore a blue uniform with a red tie, known as 'Hospital Blues'. Here, three convalescent servicemen, including a Gordon Highlander (distinguishable by his cap) are recorded relaxing in a pub, probably in Cornwall, where Agnes Hope was living at the time.



Hospital Blues CAT. 35
Oil on canvas

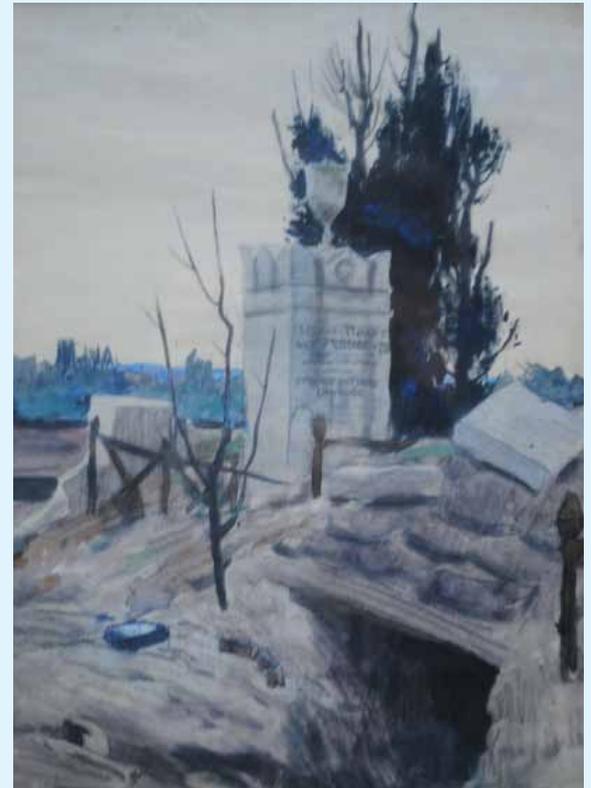
THE ART OF HEALING

Artists Ernest Procter, Robert Eadie and Cecil Dunford - working for the Red Cross and the YMCA - brought a religious and non-conformist sensibility to their work on the Western Front.

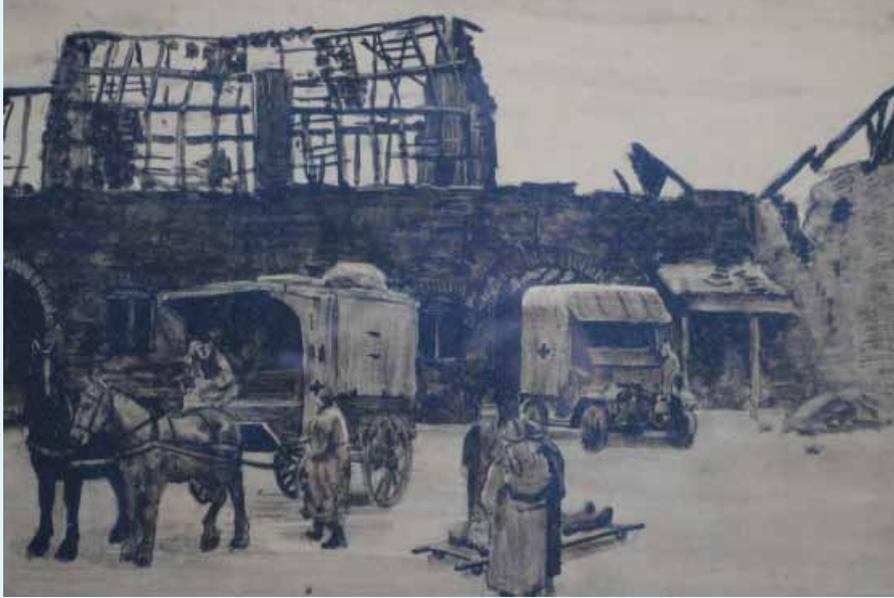
Some of the most talented war artists on the Western Front either worked as ambulancemen (like Ernest Procter) or were sent to the front to perform an artistic role for the Red Cross or the YMCA (Young Men's Christian Association). Religious belief commingled with a sense of duty infused much of their work.

Procter was a conscientious objector who worked with the Friends' Ambulance Unit. His work at the front has a quiet, sombre quality that captures the dutifulness and physical difficulty of the work involved. Procter was born into a Quaker family and attended the Quaker Bootham School in York. He later studied at Stanhope Forbes's school in Newlyn, where he met his artist wife, Dod Shaw. The pair moved on to study at the Atelier Colarossi in Paris, where they married and had a son.

ERNEST PROCTER
A.R.A; N.E.A.C (1883-1935)



Peronne - German dugouts in a churchyard CAT. 36
Mixed media



Early morning at the Poste de Secours (Aid Station) CAT. 37
Sepia, watercolour



Nieuport CAT. 39
Mixed media



Nieuport - ruins CAT. 38
Watercolour



The Poste at Paratonnerre
CAT. 40
Watercolour

ROBERT EADIE R.S.W (1877-1954)
Red Cross Ambulances at Le Cateau
Watercolour



Red Cross Ambulances at Le Cateau CAT. 41
Watercolour

R. EADIE R.S.W
1918

WILLIAM CECIL DUNFORD FRSA; RDS (1885-1969)

Cecil Dunford was educated at Alleyn's School, Dulwich and Culham Diocesan Teacher Training College, a Church of England teacher training centre. He became a war artist for the YMCA (Young Men's Christian Association) and was attached to the Historical Records Department with the Australian Forces at the Ypres Salient. He produced a large body of varied work for the YMCA - some of which still survives in the the Memorial War Museum, Canberra, Australia - but the majority of his work for the organisation was destroyed when the YMCA HQ was destroyed by fire in the Blitz. Dunford later held several one-man exhibitions in Leicester and exhibited in the Cartwright Hall, Bradford. His series of pen and ink drawings of British Cathedrals was published weekly in the Church Times. He was elected a Fellow of the Royal Society of Arts in 1939.



The Lille Gate at Ypres CAT. 42
Pen & ink



Dunford, 3rd from left, back row



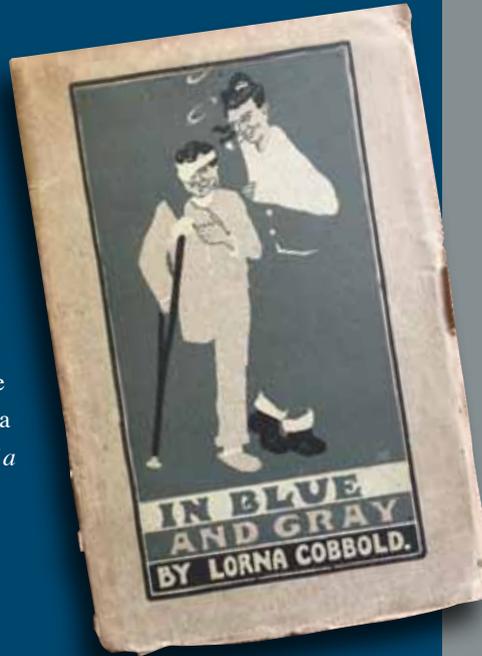
Leaning Virgin of Albert on the Somme CAT. 43
Watercolour

BLUES AWAY

Dorothy Bliss' amusing depictions of the life of a VAD nurse for the book 'In Blue and Gray' raised money for the Red Cross.

DOROTHY GERTRUDE BLISS (fl.1914-40)

Dorothy Bliss was a VAD (Voluntary Aid Detachment) nurse in the Great War, who documented her life in the service with a series of amusing and beautifully executed drawings, highlighting the indignities, amusements and flirtations attendant on dealing with wounded and recuperating servicemen. These were used to illustrate a book by another VAD Nurse, Lorna Cobbold, called *'The Blue and the Grey – the Diary of a VAD Nurse in the Great War.'*



Being done oneself CAT. 44
Graphite



The Big Push CAT. 45
Graphite



More haste, less speed CAT. 46
Graphite



A Ticklish Soul CAT. 47
Graphite



The Ministering Angel CAT. 48
Graphite



A Little Bit of Fluff - Camerad! CAT. 49
Graphite



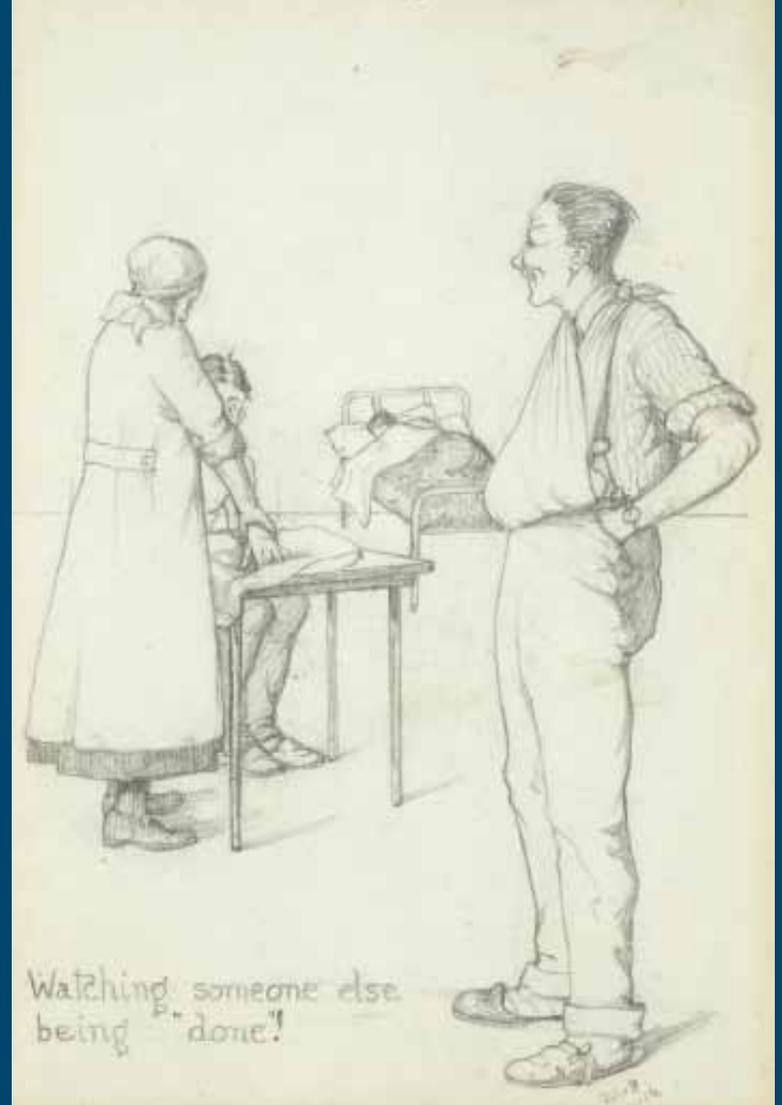
Two's company, three's none CAT. 50
Graphite



It never rains but it pours CAT. 51
Graphite



Out of bounds - look before you leap CAT. 52
Graphite



Watching someone else being done CAT. 53
Graphite

REHABILITATION

PAUL DRURY P.R.E; N.S (1903-87)

A New Life after the War

Paul Drury's wartime sketchbook recorded the business of re-training.

Our collection of the wartime work of Paul Drury - *'Make Do & Mend'* - which comprised the artistic work he carried out at Queen Mary's Hospital in Roehampton during the war, where he worked in the Artificial Limb Unit - was sold to the **Science Museum** earlier this year. But towards the end of the war, Drury was commissioned by the War Artists' Advisory Committee to record the efforts being made by the Armed Forces to rehabilitate men back into working life, teaching them new trades. Drury travelled to the Rehabilitation Centre at Slough and recorded the activities in a sketchbook, work from which we display here.



Soldier retraining as electrician CAT. 54
Graphite



ENID DRURY (1910-96)

Portrait of Paul Drury - Etching

Oil on canvas, signed

After the war, Drury returned to his career as an etcher. This intimate portrait of him at work was painted by his wife, Enid Drury (née Solomon).



Portrait of Paul Drury - Etching CAT. 55
Oil on canvas, signed



Electricians' training room, Rehabilitation Centre, Slough 1945 CAT.56
Graphite



Metalwork class CAT. 57
Graphite



Trainee electrician
CAT. 58
Pen



Back to School, Rehabilitation Centre, Slough 1945 CAT. 59
Pen



Industrial re-training CAT. 60
Pen and wash



River bathing in the Thames at Richmond CAT. 61
Oil on board

ISOBEL HEATH (1904-93)

Gun Battery at RAF Perranporth

Graphite, 1944



Gun Battery at RAF Perranporth CAT. 62
Graphite, 1944

Our Latest Museum Sales

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Last year's 10th anniversary issue of 'Holding the Line' underlined our reputation as the leading discoverer of hidden wartime treasures. A stunning quartet of Great War pastels, showing women at work in a Scottish peat bog, turned out to be some of the earliest known images of enlisted women engaged in war work. **Mary Duncan's** seminal works showcased the work of the Women's Army Auxiliary Corps, which had only been formed earlier that year. This unique suite of pictures, found anonymous and unheralded in a provincial auction, where they had been described merely as agricultural scenes, were a major discovery and were acquired at the British Art Fair by the **National Army Museum**.

This was followed earlier this year by a groundbreaking show of the wartime artwork of **Paul Drury**, better known as a master etcher, but who had worked as a plaster technician in the artificial limb department of Queen Mary's Hospital in Roehampton in WWII. The poignant, imaginative and technically brilliant drawings that Drury produced during WWII had never been offered for sale before. We had planned to exhibit them in an exhibition we entitled '*Make Do & Mend*' but our plans for the show were scuppered by the coronavirus lockdown. Thankfully, the **Science Museum** saw the collection privately before lockdown and acquired the entire collection.



National Army Museum Acquisition

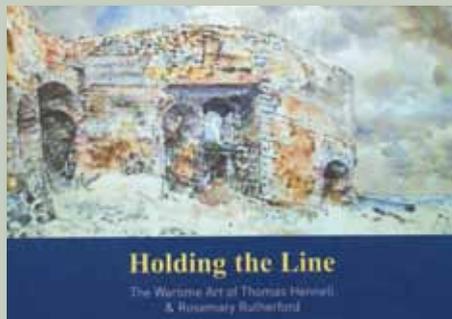
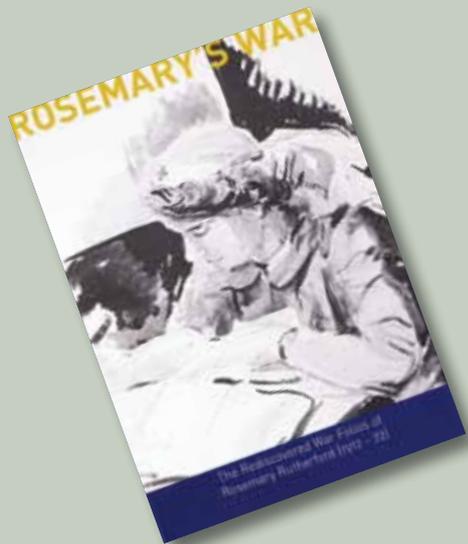
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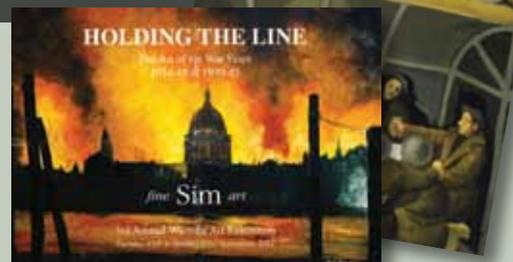


Science Museum Acquisition

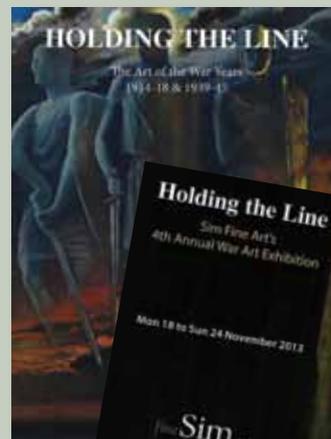
11 Years of HOLDING THE LINE



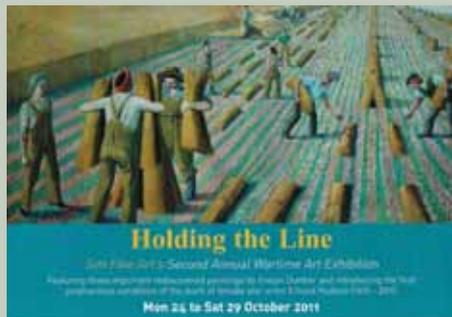
Holding the Line 2010



Holding the Line September 2012

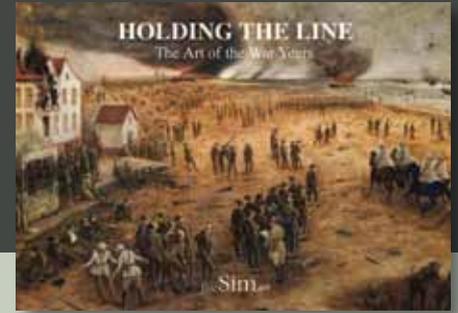
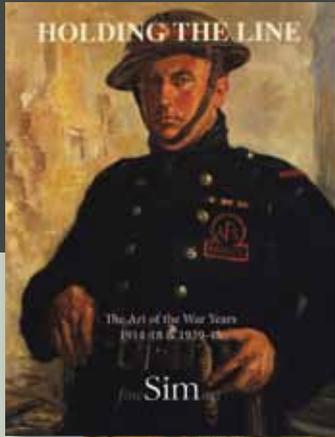


Holding the Line November 2013



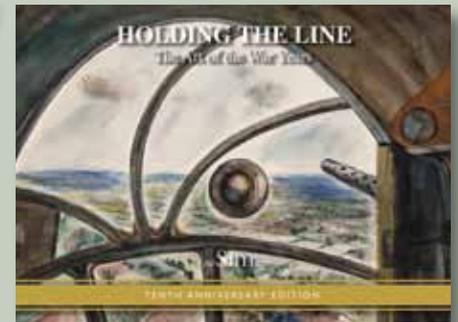
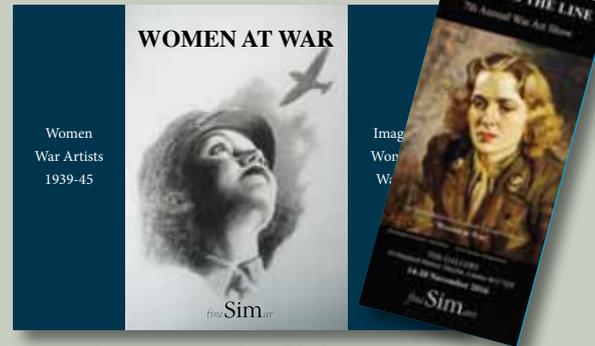
Holding the Line October 2011

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Holding the Line November 2015

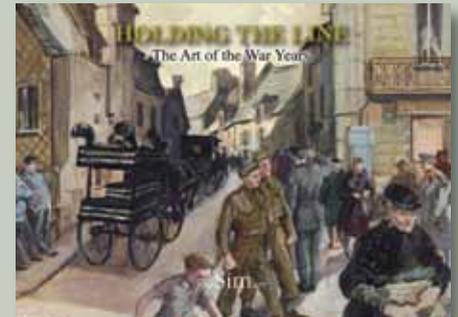
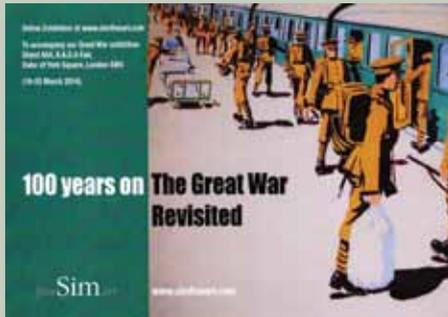
Holding the Line September 2018



Holding the Line September 2014

Holding the Line November 2016

Holding the Line September 2019



On-line Exhibition 2014

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Holding the Line October 2020



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Kenneth Somers-Yeates - *Order in the Ruins - St Paul's after the Blitz*
See page 38 for full catalogue entry

