

THE GREAT WAR

ANTON VAN ANROOY R.I. (1870-1949)

Lord George Bingham (known to his friends as 'Pat') was just 16 when World War One broke out. After Eton, Bingham went straight to Sandhurst, and thence to the Front with the Coldstream Guards, where he was wounded and distinguished himself by winning the Military Cross, aged just 19. This affecting watercolour by the naturalised Dutchman Anton Van Anrooy, depicts the still absurdly young-looking soldier in 1917, in his Coldstream 'Patrol Dress 'Blues'. Bingham was a career soldier until late middle age, rising to the rank of Colonel during World War II. After the War, as well as succeeding to the title of 6th Earl of Lucan, he pursued what, for someone of his background, was an unlikely political career. Lucan was a committed socialist and served under Attlee as Under Secretary of State for Commonwealth Affairs and later as Opposition Chief Whip. After the 6th Earl's death in 1964, the Lucan family name was dragged through the mud because of the disappearance in suspicious circumstances of his son, the 7th Earl, whose whereabouts are even now the subject of, mostly idle, newspaper conjecture.



Lord George Bingham MC
(later 6th Earl Lucan) (1898-1964) CAT. 47
*Watercolour on prepared board,
monogrammed 'AV' and dated 1917*



**FRANK OWEN SALISBURY
R.I., R.O.I., R.P. (1874-1962)**

The First World War was the making of Frank Salisbury, who shot to fame in 1917 with his depiction of one of the heroes of the Battle of Jutland – a boy sailor called John Travers Cornwell who remained at his post despite being mortally wounded. The portrait was presented to the First Lord of the Admiralty and caused a sensation, bringing Salisbury to the attention of the Royal Family. He quickly became an unofficial ‘Painter Laureate’, painting no less than 25 members of the Royal family and a ‘Who’s Who’ of twentieth century heroes including Winston Churchill, Montgomery and Mountbatten – not to mention Mussolini and six American presidents. He was less popular with the artistic establishment, who sniffed at his old fashioned realism and sturdy Methodist values. Salisbury returned the compliment, dismissing modern art as ‘a daring masquerade’. Despite his establishment credentials, Salisbury was a pacifist and this moodily empty interior can perhaps be seen as a reference to the absences and loss of life on the Western Front.

The Empty Club CAT. 48
Oil, signed and dated 'August 1917'



Passchendaele Valley CAT. 49
Watercolour & crayon, initialed 'G.H' and inscribed

NORA MOLLY CAMPBELL A.R.E. (1890-1950)

'Molly' Campbell was a painter, etcher and sculptor of figure subjects, who studied at Goldsmiths College and began exhibiting at the leading London galleries in the early years of the Great War at around the time this amusing little social tableau was painted.



Holiday in the Park (Wartime) CAT. 50
Watercolour, signed and dated 1915



GILBERT JOSEPH HOLIDAY (1879-1937)

Holiday was one of the great horse draughtsmen, particularly military horses. C.J. Payne - better known as 'Snaffles' described his depictions of Great War artillery horses as "beyond criticism, either by art critic or soldier" and his contemporary, Lionel Edwards said: "No one can depict the horse in motion better than Gilbert". An unofficial war artist, Holiday joined the Royal Field Artillery at the outbreak of the Great War (claiming to be 30 when actually 35) where he produced some of the most memorable and affecting first-hand images of the horse at war. Holiday fought not only at Passchendaele (depicted here) but at Ypres and Arras. Holiday was the nephew of the pre-Raphaelite artist, Henry Holiday.

HAROLD DEARDEN A.R.C.A. (1888-1962)

Dearden's career as a professional artist and teacher spanned both wars and beyond and yet he seems to have been curiously immune from the currents of artistic fashion that prevailed in the twentieth century, remaining true to the figurative tradition in which he was trained (he studied under Gerald Moira at the Royal College of Art). Moira - a muralist of Portuguese extraction - was a formative influence on Dearden, whose bold colour and realism, tinged with a latent spirituality, are reminiscent of his teacher. As befitted an artist living and working in Wiltshire, Dearden was intensely interested in rural life.



Rainy Night in Swindon, 1945 CAT. 51
Oil on canvas



Land Girls and horses CAT. 52
Watercolour



Land Girls Milking CAT. 53
Watercolour

Women War Artists

The rediscovered war art of Rosemary Rutherford



ROSEMARY RUTHERFORD (1912-72)

Rosemary Rutherford was educated at the Slade in the 1930s and would later develop into a notable stained glass artist, but during the Second World War - as a young woman in her late twenties and early thirties - she produced a fascinating body of work, based on her experiences as a VAD (Voluntary Aid Detachment personnel were known by that acronym) in the British Red Cross, which involved her in activities as various as driving a mobile canteen round defence batteries on the East Coast and training as a nurse in a Serviceman's convalescent home in Cheshire.



Under Camouflage I CAT. 54 *Mixed Media*



Under Camouflage II CAT. 55 *Mixed Media*

Mess Queue CAT. 56
Sepia Ink



Refugees (bomb shelter) 1939 CAT. 57
Gouache



Evacuee (girl) 1939 CAT. 58
Watercolour

Drawing the Home Front

Eleanor Erlund Hudson's intimate depiction of wartime domesticity



ELEANOR ERLUND HUDSON R.W.S., A.R.C.A (1912-2011)

Eleanor Erlund Hudson, who died last at the age of 99, was one of the most notable members of a small group of women artists who produced a remarkable body of work during the Second World War. The sensitivity and emotional power of these images still resonates today - to mark the occasion of Eleanor's death, every National broadsheet newspaper carried full page, illustrated obituaries.

The work produced by female artists in World War Two generally depicted a world far removed from the front line but was nonetheless inspired by the national war effort: a world of convalescent homes, sewing groups, NAAFI canteens and making do and mending. Of all female war artists, Hudson's work is perhaps the furthest removed from the activity of war itself, partly because of inclination: "I painted life, not death", she recalled later in life, but also because a childhood spinal injury meant that she was prevented from joining up or from engaging in heavy war work.



Earl's Court wartime CAT. 59
Graphite



Dormitory bedsheets, wartime CAT. 60
Graphite



Keeping warm, Earl's Court 1944 CAT. 61
Watercolour

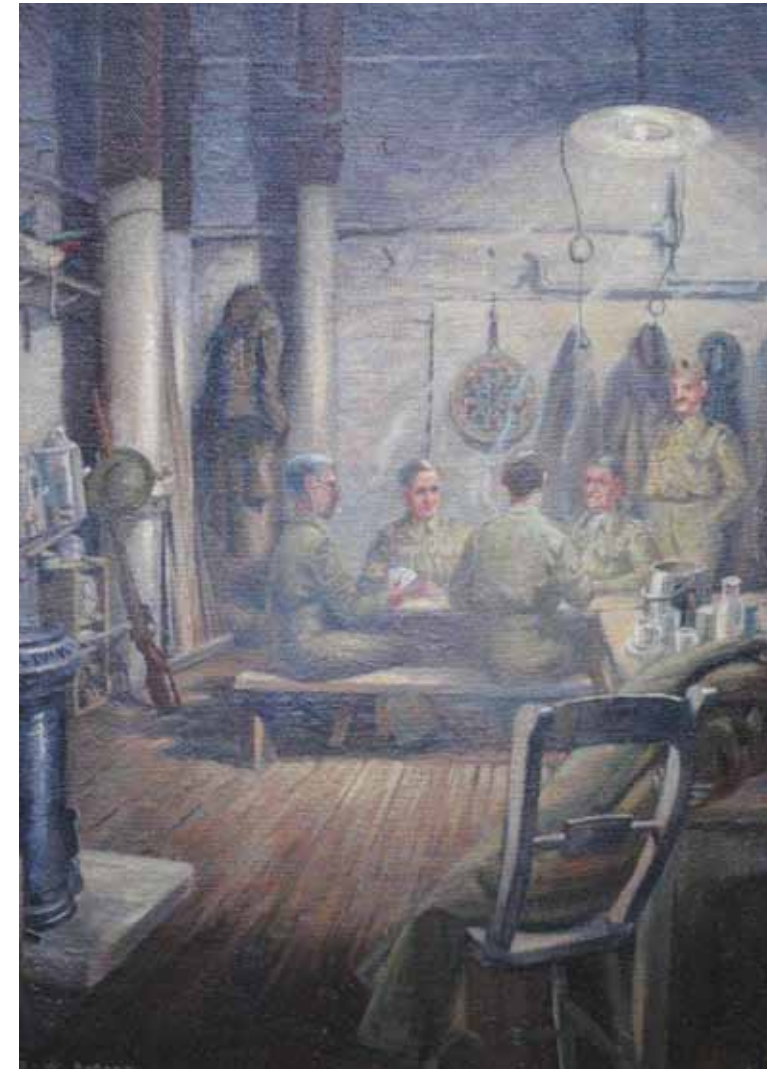
EVELYN DUNBAR R.W.S., N.E.A.C. (1906-60)



Roger Folley, Fighter Pilot, 1944 CAT. 62
Christmas Card, signed E.F. (Evelyn Folley née Dunbar)

DAVID WILLIAM BURLEY (1901-90)

The Local Defence Volunteers were the precursor of the Home Guard and Burley, a Goldsmiths - trained artist who lived in the rather Dads' Army-sounding Birchington-On-Sea, recorded this archetypal scene of elderly locals busily preparing for imminent invasion (or was it just a cup of tea and a game of cards).

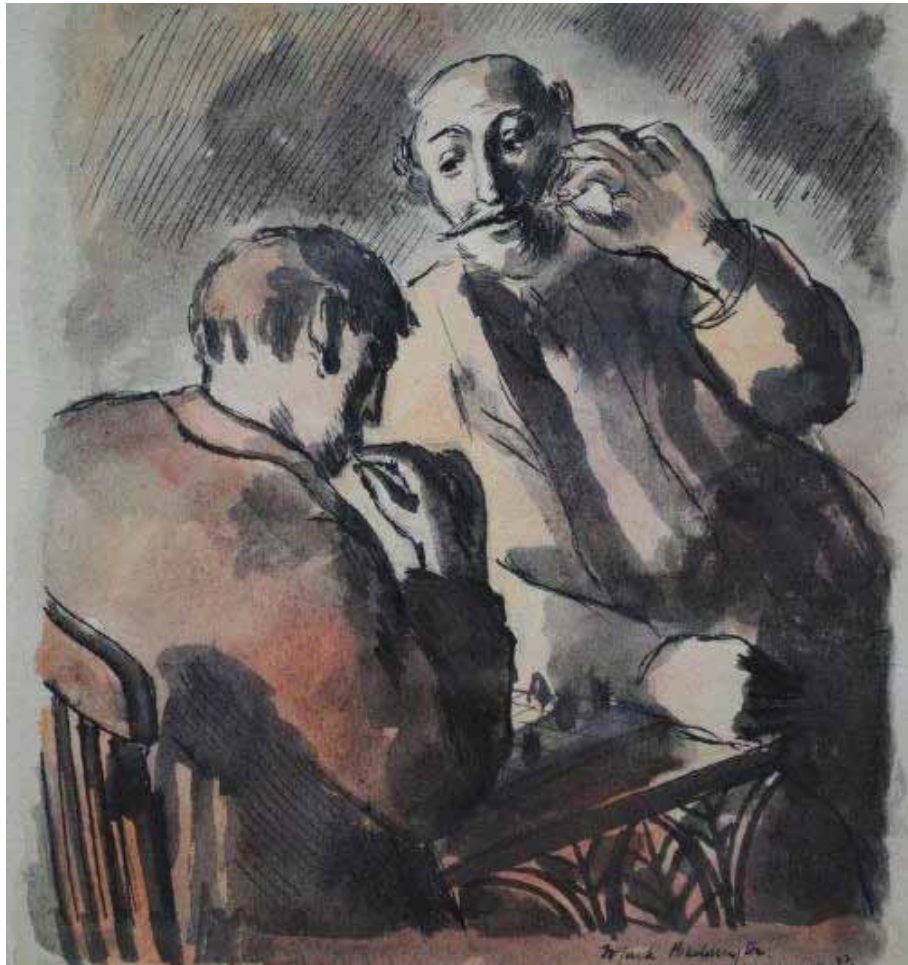


Local Defence Volunteers CAT. 63
Oil on canvas

BARNETT FREEDMAN CBE (1901-58)

Coll: Jack Beddington

This amusing and intimate caricature of Jack Beddington - the legendary advertising executive, responsible for the Shell advertising campaigns and tourist guides of the 1930s – was drawn by his friend, Barnett Freedman, the distinguished poster artist and illustrator, who was also responsible for the George V Jubilee Postage Stamp. Freedman later became an Official War Artist, while Beddington ran the influential Ministry of Information Film Unit during WWII.



Jack Beddington playing chess CAT. 64
Pen and ink, signed & inscribed 'To Jack Beddington'



Studio interior, c.1939 CAT. 65
Oil on board, initialed & dated

ERNEST WALDRON WEST (1904-94)

This charming little study of a corner of West's studio in Worcester provides a chink of light into the nature of his diverse practice as an artist. Although known principally as a portraitist, West had wide-ranging artistic interests and was also a talented amateur musician. West's main artistic influence was Frank Brangwyn, who he met in the late 1930s (when Brangwyn was in his 60s) and to whom he seems to have been devoted. A year later, Worcester would suffer a devastating air raid that left seven people dead and over 50 injured.

Rediscovering War Art ...

In the two years since we staged our first 'Holding the Line - Wartime Art' show, Sim Fine Art has led the way in the resurgence of interest in the art of the war years, making not only a series of striking individual rediscoveries, but also unearthing and reintroducing significant collections of work from artists, whose work had lain dormant in attics and family vaults since the end of the war, and whose estates we now represent.

So what has happened to these pictures plucked from obscurity? A number of these rediscovered pictures have now, deservedly, been preserved for posterity by finding their way into major institutional collections of one kind or another: from museums, local and national, to universities, charities and corporate collections. Most are available for the general public to see, either physically or online. Touchingly, some - like Rosemary Rutherford's 'Refugee Children' (picture opposite) - are now used to educate parties of schoolchildren about WWII - in this case, the *Kindertransport* system.

Many others have found their way into private collections, both well established and new; for this is still very much an emerging collecting area.

Andrew Sim

In terms of sales, few beat dealer Andrew Sim, who mounted a one-man show for Second World War artist Thomas Hennell. A schizophrenic, whom Sim calls "the Van Gogh of England", Hennell rarely appears at auction. The exhibition saw 36 works sold at prices ranging from £500 to £5,000 each. CG

Telegraph

Times



'Lost' Land Girl painting depicts women at war

Blitz brought to life at art show
 AN exhibition of works depicting the Blitz is to go on show in London. Two dozen works have been assembled by Andrew Sim of Sim Fine Art to mark 70 years since the Luftwaffe's bombing campaign. They include pieces by the Civil Defence Artists - London artists serving as firefighters, special constables or air raid wardens who were encouraged to record what they saw as they went about their duties. The show is part of the British Antique Dealers' Association antiques and fine art fair, at

Standard



Ravilious & Bawden by Michael Rothenstein
 Acquired by The National Portrait Gallery



Fort Nieuley by Thomas Hennell Private Collection



Girls learning to stook by Evelyn Dunbar Private Collection



A.F.S. Girl by F. E. Hodge
 Acquired by The R.A.F. Museum



Refugee children by Rosemary Rutherford Acquired by Chelmsford Museum

Institutional Clients include:

- Imperial War Museum
- The Harris Museum
- King's College Cambridge
- Metropolitan Museum of Art, New York
- National Portrait Gallery
- R.A.F. Museum
- Ralph Lauren
- Royal Bethlem Hospital Museum
- Rupert Brooke Society
- The Wellcome Library Collection



... from Obscurity for Posterity

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