



BRITAIN AT WAR

The Art of the War Years

13th Edition of the '*Holding the Line*' Series

fine Simart



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Britain at War

“...and those again for whom the paths of glory are the lanes and the streets of Britain: to say, to the past and the future generations of our kin and of our speech, that we took up our positions, in obedience to instructions.”

T.S Eliot ‘Defence of the Islands’

As the current generation of Britons are discovering to their discomfort, being ‘at war’ - even by proxy - isn’t just the spectacle of soldiers killing each other in remote places. It also concerns how a modern, interconnected country goes about the everyday business of living - in all its manifold complexity - at a time of international upheaval.

It is this interruption of ordinary life, in all its surprising forms, that make wartime life not just uncomfortable and of course, tragic, but also fascinating to future generations. The domestic settings are both familiar and peculiarly disrupted. This is why the record made by war artists at the time is not only historically important but also surprising and captivating. The pictures are very much not what the casual or uninformed layman would expect to see.



If a sample of British people were asked for an image to describe Britain’s war effort in the Second World War, some might say ‘a Spitfire’ or perhaps Winston Churchill’s V for Victory sign. The received wisdom – particularly in sneerier circles – is that war art is ‘mere propaganda’ of that sort. It is highly unlikely that any of the wartime factories depicted so memorably by Official war Artist, Henry Rushbury, would receive a single vote, and yet without such strange, and rarely seen places, the war could not have been won.

Rushbury had been commissioned to record what Cecil Beaton later described as “the strange architecture that the necessity of war has built for us” by the War Artists Advisory Committee, chaired by Kenneth Clark. It was typical of the imaginative and wide ranging nature of their commissions, which sought to provide the British

public and indeed the world with as comprehensive a picture as possible of a country at war. It was an attempt to show that the whole country was doing extraordinary, unprecedented things, often in very obscure places, for the war effort.

As Beaton went on to say, in the ‘*Production*’ volume of “*War Pictures by British Artists*”, “Early this year, the Ministry of Production announced that the output of munitions was 40% greater than a year ago. The pictures reproduced here will help us to visualise the scope and conditions of this great achievement.” This statement is perhaps even more pertinent today than 80 years ago – a testament to the lasting value of Kenneth Clark’s imaginative commissioning.

Rushbury was exactly the right man for the job; a brilliant architectural draughtsman, he had the ability to allow these vast, weird structures, unseen by all but the few people who worked in their vast stygian interiors, to speak for themselves, in all their peculiar industrial magnificence. It is rare that such a substantial body of work as the Rushbury collection assembled together here is available to view outside the museum system, which is where the vast majority of war art resides because it was produced in harness to the national war effort.

Henry Rushbury's ‘Strange Architecture of War’





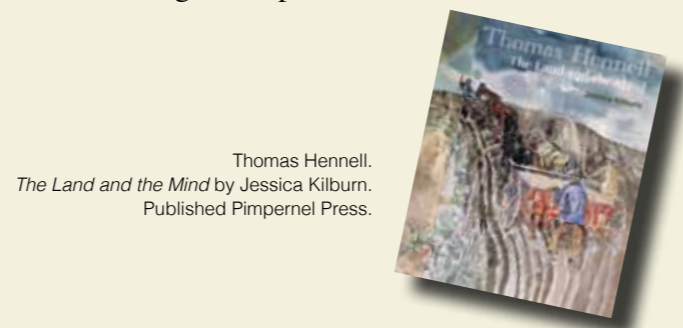
Hennell sketching in the ruins of Caen

This is what makes the survival and coherence of the present collection of works by Thomas Hennell so remarkable. Hennell's wartime work was highly regarded by Clark and the W.A.A.C. What is so unusual about the four examples collected together here is not only that they are all good examples and in remarkable condition, but also that, by sheer coincidence they were produced within a few weeks of one another in late September 1944 in a triangle between Calais, Boulogne and St Omer, as Hennell followed in the wake of the Allied advance.

Thanks to the forensic nature of Jessica Kilburn's magisterial biography of Hennell, it has been possible to piece together these hitherto isolated fragments of the artist's wartime life into a more meaningful and coherent

whole, emphasising the sheer variety and achievement of the artist's brief life as a recorder of the war in France (see pages 32-37).

Another important addition to this catalogue are two extremely high quality works by another Official War Artist, Roland Vivian Pitchforth, who overcame profound deafness to produce a rich and varied body of work during the war. His large watercolour of the destruction of Leicester Square – part of a commission to record the impact of the Blitz on London – is a very important survival. Pitchforth's magnificent watercolour of a flotilla of warships in Belfast's Pollock Dock, including the twisted dazzle camouflage of the torpedoed HMS Goodson, is equally important and a stunning example of the watercolourist's art.



Thomas Hennell.
The Land and the Mind by Jessica Kilburn.
Published Pimpernel Press.

Pitchforth's accomplished body of wartime work is one of the lynchpins of the collections of the Imperial War

Museum and the National Maritime Museum - quite how either of these escaped the museum system is a mystery but their loss is our gain.

In addition to the plentiful 'Official' war art available in this catalogue, are some outstanding examples by artists standing just outside the system, most notably Anna Zinkeisen's stunning '*These Laid the World Away*' – arguably her most important wartime work and a richly allusive and metaphorical depiction of the waste of war.

Zinkeisen was well placed to make such judgments, having volunteered to work as an auxiliary nurse (VAD) for the Order of St John in both wars. In the Second World War, Anna worked in the casualty department of St Mary's Hospital in Paddington, nursing air raid victims from the Blitz. She was also commissioned to record medical activities in the hospital, including operations and anatomical drawings of injuries.

Other work collected in this 13th edition of our annual war art catalogue, stand completely outside Kenneth Clark's enlightened commissioning project and, in fact, run completely counter to any notion of war art as propaganda. notably the surreal anti-war pictures of Thomas Diffley, an artist with pacifist, possibly even communist sympathies.



Self Portrait by Anna Zinkeisen

It is a testament to the liberal and imaginative environment of Churchill's Britain during WWII that such artists were allowed, indeed encouraged to keep working – in marked contrast to their less fortunate brethren in Hitler's Germany and Stalin's Russia.

Andrew Sim

THE TIME OF HIS LIFE

The war brought out the best in Official War Artist, Roland Vivian Pitchforth R.A., A.R.W.S (1895-1982)

The Second World War sometimes brought out the best in those artists commissioned to record it: the remarkable wartime of Roland Pitchforth is a spectacular case in point. Despite a long and distinguished career as an artist, it was the six years he spent as an Official War Artist that he will be remembered for. The contrast between the vivid, dynamic and skilful work of the war years with the relative insipidity of the post-war watercolours of river and seascapes with which he became associated in later life, could not be more marked.

At the outset, Pitchforth seemed an unlikely choice as war artist, having been profoundly deaf since losing his hearing while serving in the Royal Garrison Artillery in the First World War. The authorities were concerned that he might have difficulties hearing or making himself understood if challenged by over-zealous military personnel. They needn't have worried: Pitchforth's first commission – to record the work of the Air Raid Precaution services in London – proved a resounding success, his work “invariably received with acclamation” by the War Artists Advisory Committee. The two prime examples of Pitchforth's wartime output – rare escapees from the Official net

– show the variety of his output: an outstanding scene from the 1940 Blitz and a stunning watercolour of a torpedoed frigate in harbour from 1944.

Torpedoed Frigate ‘HMS Goodson’, Pollock Dock, Belfast

Watercolour, signed & dated ‘44

After distinguishing himself with his work recording ARP precautions and the London Blitz, Pitchforth was rewarded with a commission as a Captain in the Royal Marines, recording a bewildering variety of naval subjects, including the activities of the Gibraltar convoys and their after effects. In this huge and colourful watercolour, Pitchforth delights in the dazzle camouflage of the naval vessels in Belfast's Pollock Dock, including the dramatic damage inflicted by a U Boat torpedo on the frigate in the foreground.

Torpedoed Frigate 'HMS Goodson', Pollock Dock, Belfast 50 x 78cm
Watercolour, signed & dated '44 CAT. 1





Leicester Square Bombed – Thurston's Hall Destroyed

Watercolour, signed & dated 1940

Pitchforth was given an important six-month salaried Ministry of Information contract to record the impact of the Blitz on the City & West End of London. He responded with gusto to the task, producing large scale watercolours and drawings that are among the most telling and vivid of this momentous period in London's history. Virtually all of Pitchforth's work from this commission reside in the Imperial War Museum, so this image of the destruction of Thurston's Hall in Leicester Square, the precursor of the Crucible in Sheffield as the home of snooker, is a particular rarity.



Leicester Square Bombed – Thurston's Hall Destroyed 54 x 78cm
Watercolour, signed & dated 1940 CAT. 2



ABRAM GAMES (1914-96)

Soldiers outside a Lyons Corner House

Watercolour, 1940

Abram Games was perhaps the most famous British graphic designer of the twentieth century and was responsible, in particular, for some of the most memorable poster images of the Second World War. Despite a burgeoning career as a poster artist, however, when war was declared in 1940, the 25 year old Games was conscripted into the Royal Warwickshire Regiment, in which he served for over a year until he was recruited by the War Office's PR Dept to produce recruitment posters for the Royal Armoured Corps. While serving in the army, he was allowed to sketch, producing this powerful - and extremely rare - watercolour of soldiers outside a Lyons Corner House.



Soldiers outside a Lyons Corner House 39 x 34cm
Watercolour, 1940 CAT. 3



ANTHONY GROSS C.B.E., R.A. (1905-84)

Listening to Concert Rehearsal aboard HMT Highland Monarch

Watercolour and pen, signed & inscribed 'Listening to Concert Rehearsal'

Gross was one of the most remarkable and adventurous of all the Official War Artists in WWII, appearing in almost every theatre of war open to him and even attempting to gain access to those that weren't. In late November 1941, he embarked on an eight month long journey on board the troopship HMT (His Majesty's Transport) Highland Monarch that would ultimately take him to Cairo, but which took in Suez, Aden, the Cape and Sierra Leone on the voyage. Gross's 'Convoy Series' on board ship are among his most evocative and successful works, displaying his ability to capture groups of figures in a lively, engaging and sympathetic manner. Most of these are held in the Imperial War Museum but this delightful depiction of sailors trying to catch a glimpse of a concert rehearsal was an exciting recent rediscovery.



Listening to Concert Rehearsal aboard HMT Highland Monarch 20 x 32cm
Watercolour and pen, signed & inscribed 'Listening to Concert Rehearsal' CAT. 4

ROBERT BRUCE (1911-80)

Paratroopers

Oil on paper board, 1943

Robert Bruce was a distinguished Canadian artist, who had studied in London at the Central School of Art and in Paris in the 1930s. When war broke out, he tried and failed to join the Royal Canadian Air Force, before enlisting eventually in the Canadian Army, where his artistic talents led to his being employed as a staff artist. He produced a wide variety of artworks showing the life of recruits at the Casualty Retraining Centre at Portage la Prairie among many official commissions. This rare image of paratroop training dates from 1943 and formed part of a wartime exhibition at the National Gallery of Canada, which toured throughout North America.

Exhibited

Winnipeg Art Gallery 2004

Literature

‘The Art of Robert Bruce’. Illustrated on page 39. The Art of Robert Bruce by MJ Hughes, Winnipeg Art Gallery, 2004.

Provenance

Estate of the artist from his posthumous exhibition at the Winnipeg Art Gallery 2004.



Paratroopers 52 x 63cm
Oil on paper board, 1943 CAT. 5

Attributed to
CHARLES MAHONEY
R.A., N.E.A.C. (1903-68)

A Parachutist Crash-lands

*Oil on card, inscribed
‘Design for Student
Common Room Mural
1946’ verso*



This intriguing picture shows a paratrooper crash-landing in an ornamental pond, with a group of colourfully dressed young people rushing to his aid. An inscription on the back reads ‘Design for a Student Common Room Mural 1946’. Such was the novelty of parachuting at the time, that the picture would seem to be a real rather than fanciful event. The style of the image is reminiscent both of Stanley Spencer



A Parachutist Crash-lands 19 x 33cm
Oil on card, inscribed ‘Design for Student Common Room Mural 1946’ verso CAT. 6

and Charles Mahoney, a teacher and muralist who spent much of the war with the exiled Royal College of Art at Ambleside. Parachute training in WWII began at RAF Ringway near Manchester in 1940 with another centre at Hardwick Hall near Sheffield, where the 1st Parachute Brigade was located from 1941 onwards.

**ANNA ZINKEISEN R.P, R.O.I., N.S.
(1901-76)**

‘These Laid the World Away’

Oil on canvas, signed with monogram. Original frame.

Anna Zinkeisen experienced more than her fair share of the traumas of war. As a nursing auxiliary for the Order of St John at St Mary’s Hospital in Paddington, she worked on a ward as a casualty nurse during the day and, in her spare time, converted a disused operating theatre into a makeshift studio to produce paintings relating to her experiences in the war. These included pathological drawings of war injuries for the Royal College of Surgeons and tender portraits of some of the survivors of the Blitz, including children.

‘*These Laid the World Away*’ is Zinkeisen’s masterpiece, a symbolic summation of her feelings about the tragic waste of war, using a quote from Rupert Brooke’s war sonnet ‘*The Dead*’ as its title. Unlike much of the work Zinkeisen produced during the war, it was not a commissioned work, but an intensely personal response to the war. The central image is a gaunt, helmeted figure, stripped to the waist, wearing a black sash, tinged with red – somewhere between the red Sergeant’s sash of a dress uniform and memorial black. This ‘everyman’ soldier has his outstretched arms supported by an androgynous robed figure that could be Christ or perhaps even the Virgin; the pose is obviously reminiscent of the Crucifixion. Rather than being nailed to a cross, however, the figure sits astride what looks like the beginning of a mushroom cloud.

This central tableau is set in a war-torn landscape that seems to incorporate all the horrors of modern warfare, from refugees and a crashing aircraft on one side of the canvas, to a naval officer cradling his prostrate beloved against a background of ships’ smokestacks. The whole seems to be an attempt to recreate the totality of the horrors of war, with all its violence, devastation and individual human tragedy. Despite all this, however, there is some comfort and reassurance to be drawn from the undeniably spiritual nature of the work, which seems to suggest that despite everything that happens in war, belief and hope haven’t been entirely banished.

The picture could perhaps be seen as a counterpoint to a major commission that Anna Zinkeisen received at the end of the war, using another quotation, this time from Churchill in 1940: ‘*The Day will Come when the Joybells ring again*’, showing a young family emerging from the darkness of war into the sunlit uplands of peace.

Rupert Brooke
War Sonnet: ‘*The Dead*’

**“These laid the world away; poured out the red
Sweet wine of youth; gave up the years to be
Of work and joy, and that unhopd serene,
That men call age; and those who would have been,
Their sons, they gave, their immortality.”**

‘These Laid the World Away’ 56 x 73cm
Oil on canvas, signed and monogram. Original frame. CAT. 7



THE ‘STRANGE ARCHITECTURE’ OF WAR

SIR HENRY RUSHBURY
K.C.V.O., C.B.E., R.A (1889-1968)

In 1943, the Oxford University Press commissioned the society photographer Cecil Beaton (of all people) to write an introduction to the ‘*Production*’ volume of their series ‘*War Pictures by British Artists*’. In this, he eulogised with surprising and persuasive force, the efforts of the artists tasked with recording the essential efforts of the Ministry of Production, whose output of munitions had increased 40% between 1942 and ‘43 – and was beginning to win the war.

The world these artists described was, in Beaton’s words, a “world of molten metals, of glowing furnaces, soot and firework sparks”, an arena of vast and grim seriousness that he admitted, in an unusually frank and self-deprecating statement, was “beyond the power of the camera to reproduce”.

The Brobdignagian scale, strangeness and complexity of the industrial processes facing the artists involved was immense and called for both imagination and outstanding technical skill. The artists commissioned included Graham Sutherland, who responded imaginatively and creatively to subjects as variously stimulating as coal and tin mines, blast furnaces and ordnance factories - and the most distinguished

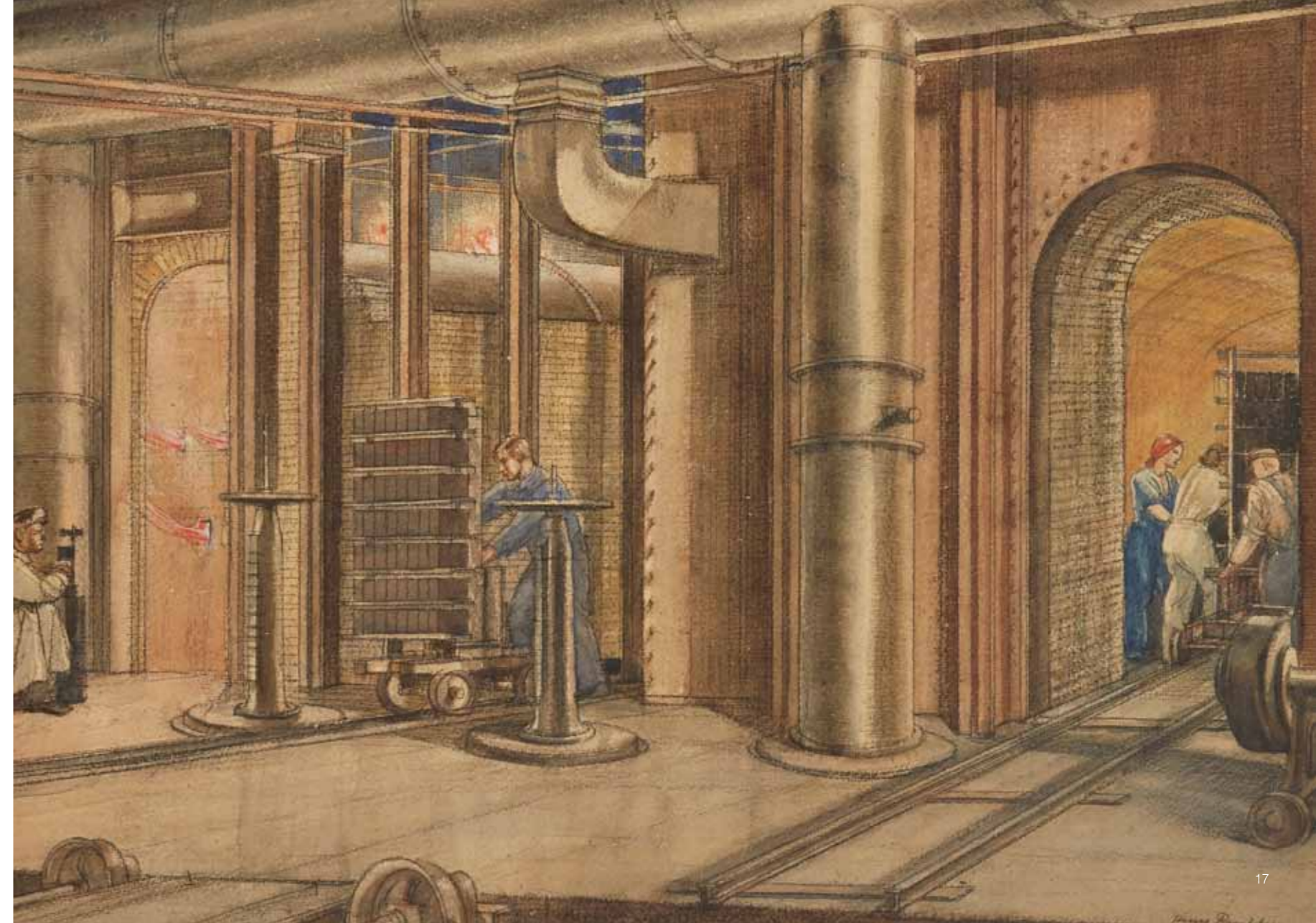


draughtsman/artist of the period, Henry Rushbury – later to be knighted.

Rushbury had been a war artist in the First World War and was 51 years old when he was appointed for a second time in 1940. He was an R.A. by this time and considered a safe - and ‘vigorous’ - pair of hands by the War Artists Advisory Committee. It was felt that he could be relied upon to produce accurate and true depictions of very difficult subjects; in fact, when James Lithgow, the Glaswegian shipyard owner, complained to the W.A.A.C about Stanley Spencer’s depiction of his factory, Rushbury was commissioned to produce alternative images, which were less idiosyncratic than Spencer’s but strikingly memorable nonetheless.

Despite the successful results, Rushbury, who was a full-time war artist for five years between 1940 and ‘45, chafed at the bit about his commission to record the industrial transformation of wartime Britain, complaining in letters to the W.A.A.C that he was too far away from the front line.

Female and male workers making Refractory Bricks 38 x 55cm
Watercolour, signed & dated 1945 CAT. 8





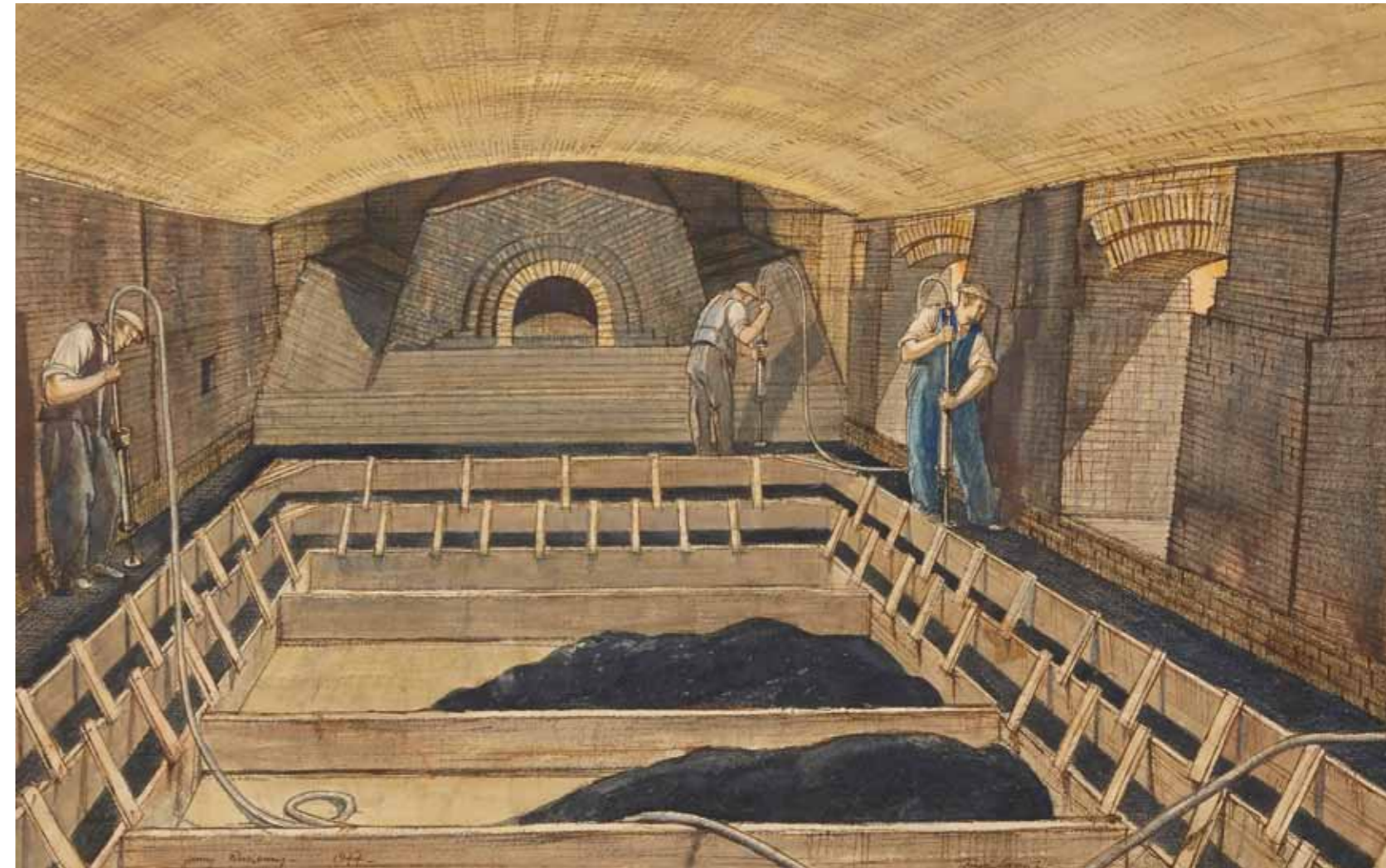
Aycliffe Factory, Coxhoe, Co. Durham 41 x 63cm
Watercolour, signed & dated 1944 CAT. 9



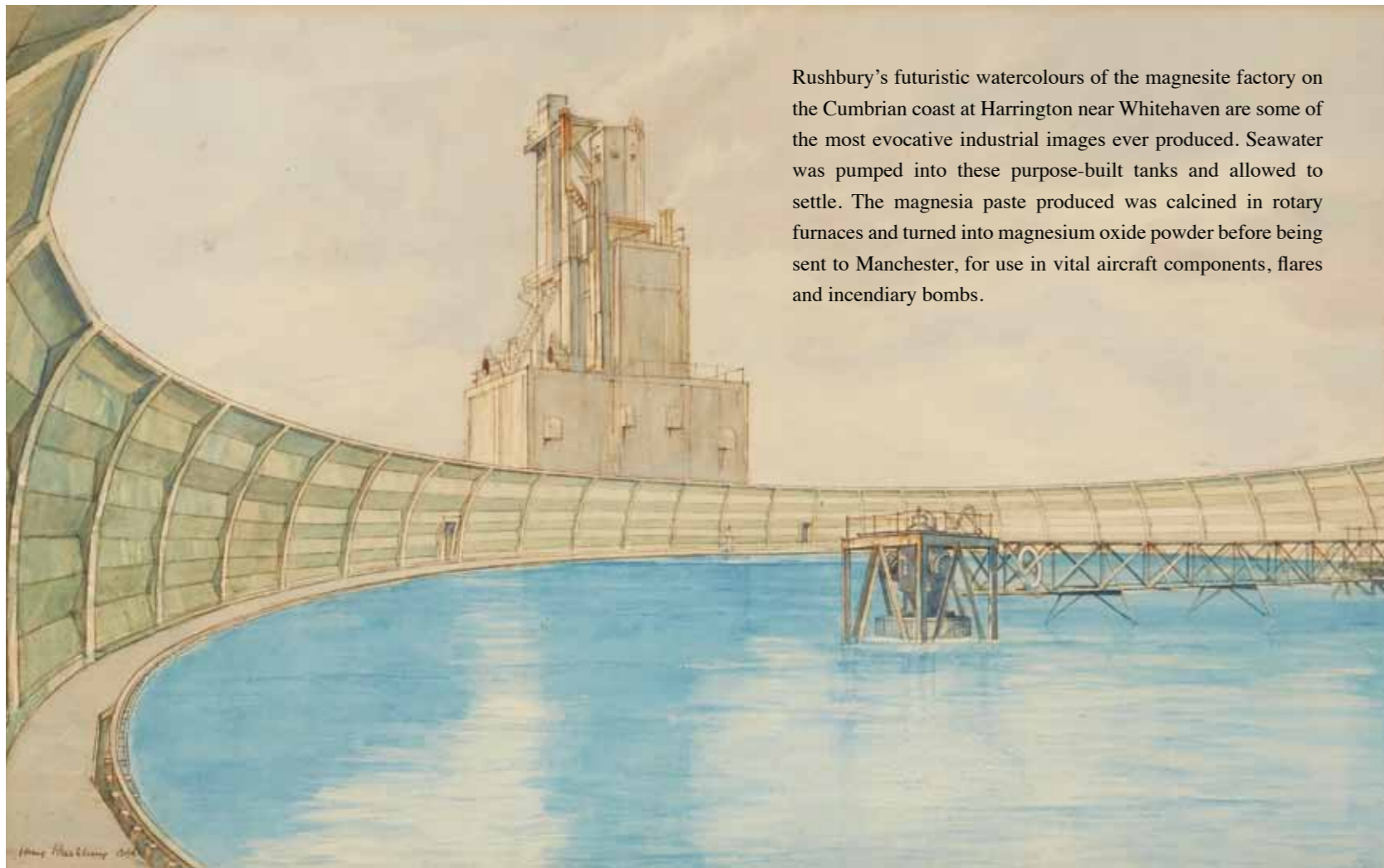
Dolomite Mining Quarry at Coxhoe, Co. Durham 44 x 59cm
Watercolour, signed & dated 1944 CAT. 10



Harrington Shore Works, Coxhoe, Co. Durham 47 x 74cm
Watercolour, signed & dated 1943 CAT. 11

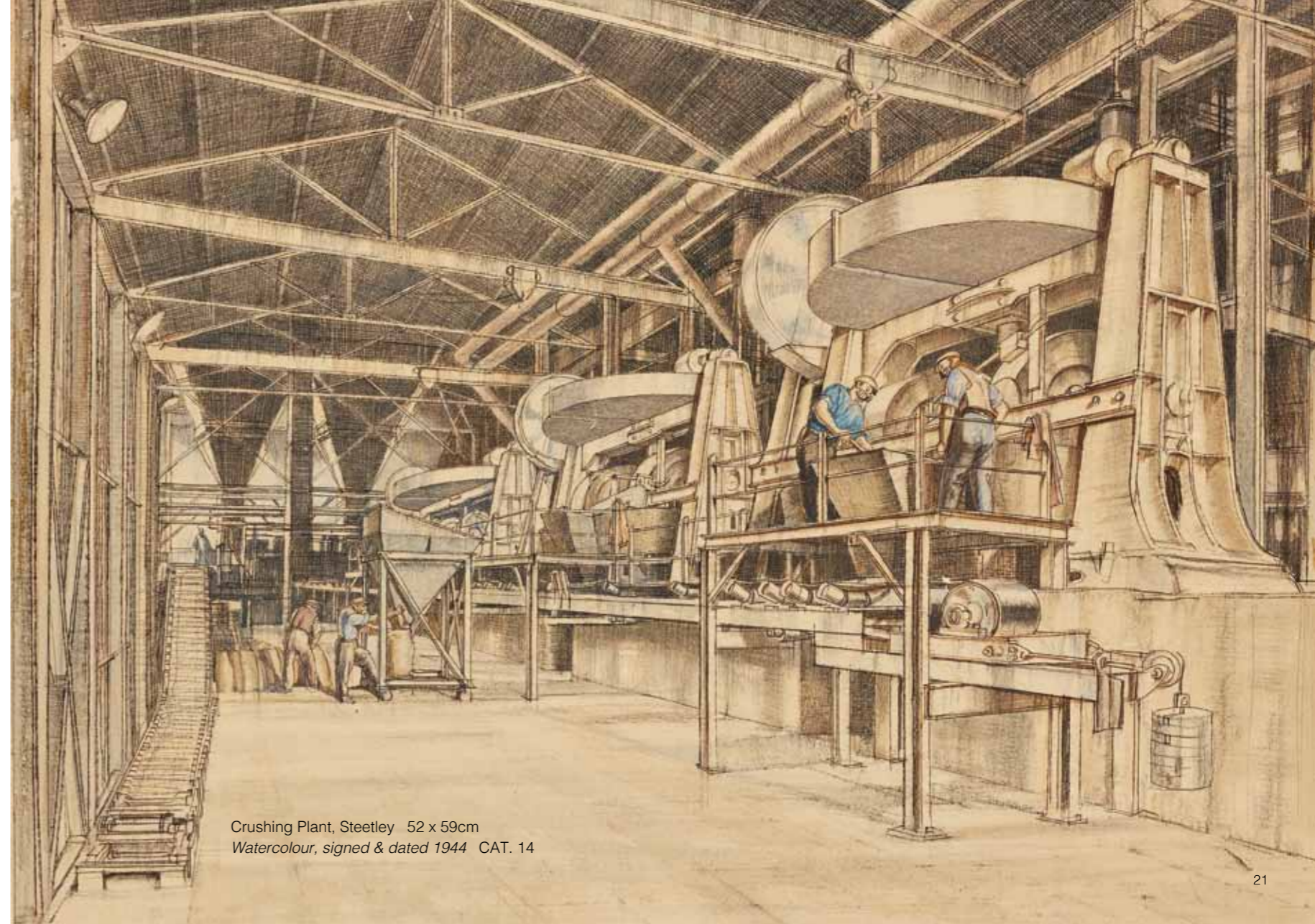


Workers preparing open-hearth bottom for steel production, Templeborough 35 x 59cm
Watercolour, signed & dated 1944 CAT.12



Rushbury's futuristic watercolours of the magnesite factory on the Cumbrian coast at Harrington near Whitehaven are some of the most evocative industrial images ever produced. Seawater was pumped into these purpose-built tanks and allowed to settle. The magnesia paste produced was calcined in rotary furnaces and turned into magnesium oxide powder before being sent to Manchester, for use in vital aircraft components, flares and incendiary bombs.

Settling Tank at Harrington Magnesite Works 35 x 59cm
Watercolour, signed & dated 1944 CAT. 13



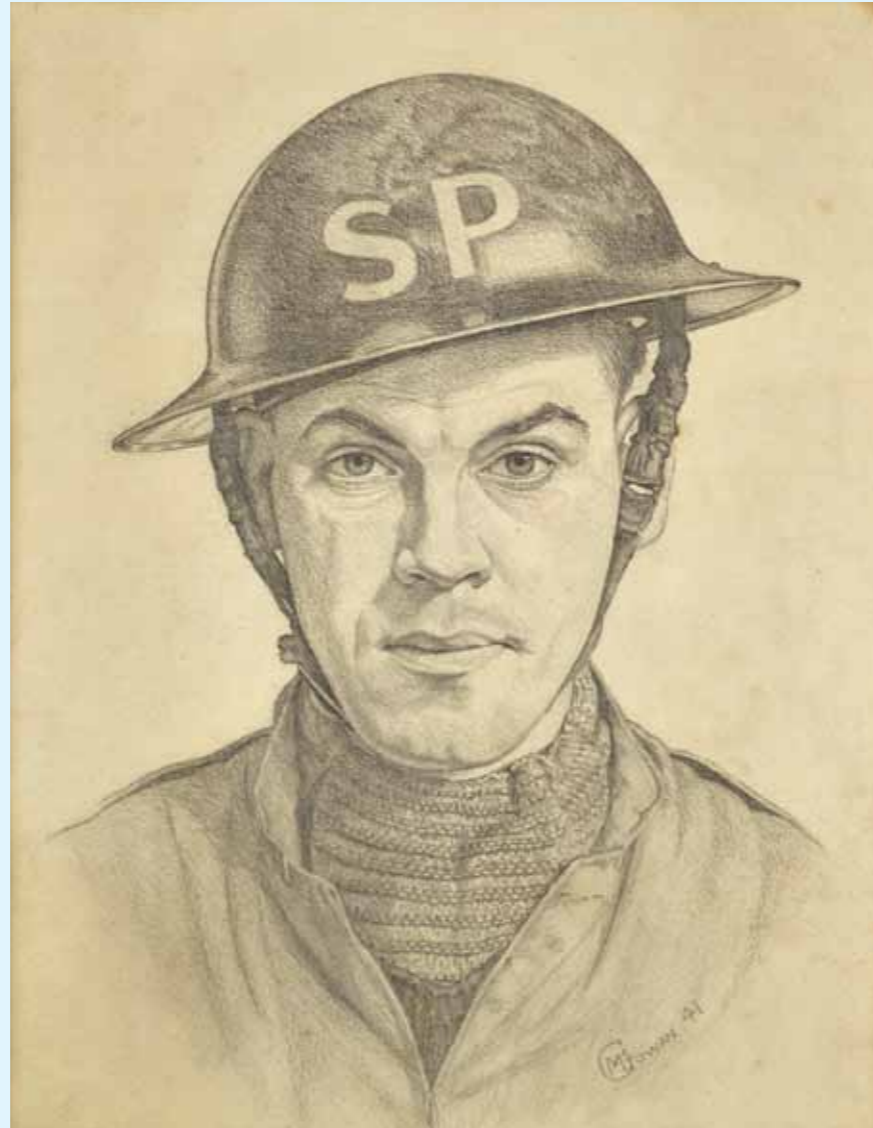
Crushing Plant, Steetley 52 x 59cm
Watercolour, signed & dated 1944 CAT. 14

GEORGE MCGOWAN (fl.1940s)

Stretcher Party (a self portrait)

Graphite, signed and dated '41

This remarkably accomplished self portrait was produced by George McGowan for a Civil Defence Artists exhibition. The S.P on his helmet stands for 'Stretcher Party'.



Stretcher Party (a self portrait) 36 x 28cm
Graphite, signed and dated '41 CAT. 15

WALTER POTTS

F.R.S.A., R.W.S., A.M.C. (fl.1940s)

Air Raid Warden: a still life

Oil on canvas, signed

Walter Potts was something of an artistic institution in the Manchester area: a teacher at Stockport Grammar and the Hyde School of Art for many years, he was also a leading member of the Manchester Academy of Fine Arts. During the war, Potts, too old to be called up, served as an A.R.P Warden and produced this beautiful and moving still life, *in situ*, of his uniform and equipment, right down to the gas mask and whistle.



Air Raid Warden: a still life 76 x 55cm
Oil on canvas, signed CAT. 16

PICKING UP THE PIECES OF LONDON

Henry Merritt painstakingly recorded the torn fabric of his beloved City of London

**HENRY SAMUEL MERRITT
(1884-1963)**

**Serjeants' Inn, Fleet St
The Ruined Library, Inner Temple
Temple Church
St Paul's - Aftermath**

Watercolours, signed & dated 1942

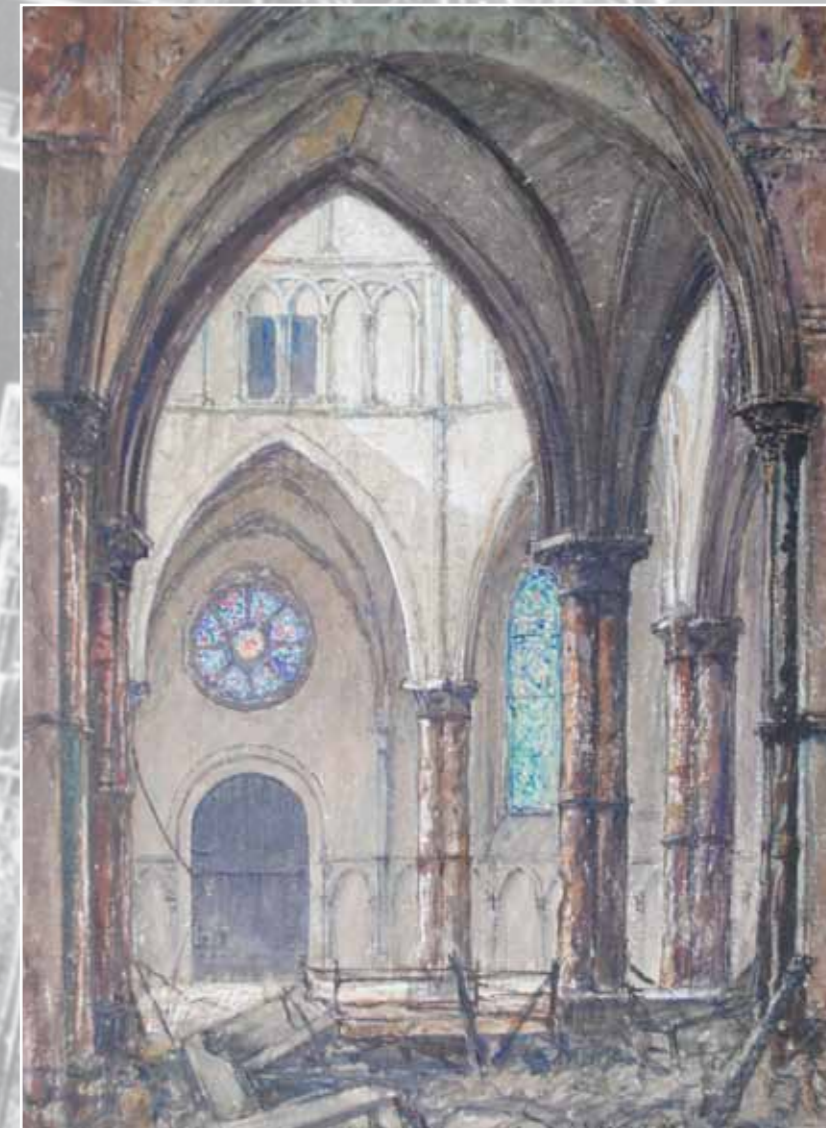
Henry Samuel Merritt's finely textured watercolours of the London Blitz are a poignant and detailed record of the destruction wrought by the Luftwaffe's relentless bombing in the City of London and the Inns of Court. Merritt had been born in Mile End, as had his father, and he knew the City churches and the Inns well from his time as an art student. He obtained permission to record the effects of the bombing on the City and

Serjeants' Inn, Fleet St 43 x 35.5cm
Watercolour CAT. 17



the War Artists Advisory Committee was delighted with the results produced, purchasing a dozen examples of his work (Imperial War Museum collection). Merritt's watercolours are, of course, traditional topographical watercolours but they have an unusual atmospheric intensity derived in part from their almost pre-Raphaelite level of detail, which is, in part, a response to the appalling, brute destruction wrought on these repositories of history, in all their encrusted beauty.

Temple Church 47 x 35cm
Watercolour CAT. 18





*“Dust in the air suspended
Marks the place where a story ended”
T.S.Eliot ‘Little Gidding’ Four Quartets*

The Ruined Library, Inner Temple 48.5 x 37cm
Watercolour CAT. 19



*“Water and fire shall rot
The marred foundations we forgot
Of sanctuary and choir”
T.S.Eliot ‘Little Gidding’ Four Quartets*

St. Paul's - Aftermath 47 x 35cm
Watercolour CAT. 20

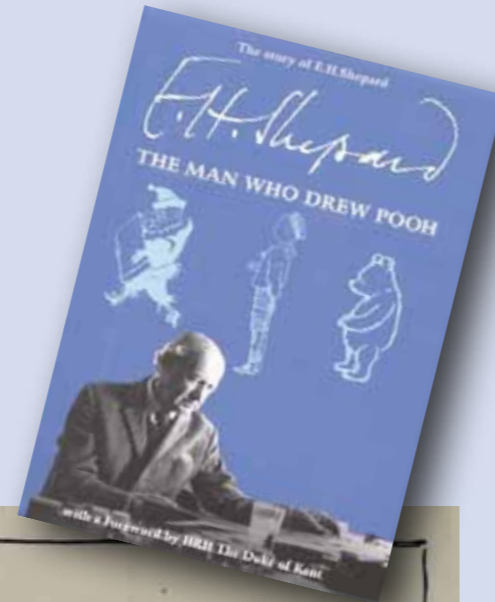


THE WAR HERO WHO DREW POOH

ERNEST HOWARD SHEPARD O.B.E., M.C (1879-1976)

Ernest or, as he is better known, E.H Shepard will be forever remembered for his drawing of a boy and his bear but he was also a war hero, earning a Military Cross for exceptional bravery and coolness under fire as an artillery spotter in WWI.

Shepard also had a long career as a cartoonist, mainly for Punch, becoming lead cartoonist in 1945. As soon as WWII was declared, Captain E.H Shepard volunteered for his Local Defence Force Volunteers and ended up as the commander of his local Home Guard. This provided a realistic background for his political cartoons of the period (as in the example here: 'Windfalls') but also with materials for his own private sketching of firewatching duties etc.



Alarm 11 x 14cm
Pen CAT. 21



Firewatchers 23 x 23cm
Pen and Ink CAT. 22



Windfalls 35 x 26cm
Pen and Ink CAT. 23



THE SECOND FIRE OF LONDON

December 29, 1940 was the worst single night of the London Blitz—a firestorm that engulfed the City of London and was described as ‘the second Great Fire of London.’

ALFRED EGERTON COOPER
R.B.A., A.R.C.A. (1883-1974)

Fire of London

Oil on canvas, signed & inscribed

Cooper served in the Artists Rifles in the First World War until he was invalided out with eye damage after a chlorine gas attack. Later in the war, he was made an Official RAF Artist. After the war, Cooper developed a practice as a society portraitist. During WWII, Cooper was again in great demand, painting King George VI, Barnes Wallis and, most famously, Sir Winston Churchill, a commission for the Carlton Club in 1943 that became known as the ‘Profile for Victory’ portrait. He was given the rank of Staff Captain in the RAF in WWII and again worked as an Official RAF artist. This rare venture into landscape painting was inspired by the cataclysmic nature of the event.

Fire of London 57 x 42cm
Oil on canvas, signed & inscribed CAT. 24



FREDERICK T.W. COOK
(1907-82)

St Paul's from the NW, Dec 29, 1940 - Paternoster Row in foreground.

Oil on board, titled and dated verso

Frederick Cook was 32 years old and working as an Auxiliary Fireman on the night of 29 Dec 1940. A commercial artist by trade, Cook was a leading member of the Firemen Artist Group, which attempted to record their firefighting activities in paintings and drawings. Cook somehow managed to produce two works on Dec 29 in the vicinity of St Paul's – an oil of a fragment of ruin that resides in the Imperial War Museum and the example here, showing St Paul's rising above the smouldering, blood-red ruins of Paternoster Row – until this terrible night, the centre of a flourishing publishing district. Two of Cook's fellow firemen were in fact killed that night – an event itself witnessed and recorded by artist, Leonard Rosoman.



St Paul's from NW, Dec 29, 1940 - Paternoster Row in foreground 29 x 39cm
Oil on board, titled and dated verso CAT. 25

A MONTH IN THE LIFE OF A WAR ARTIST

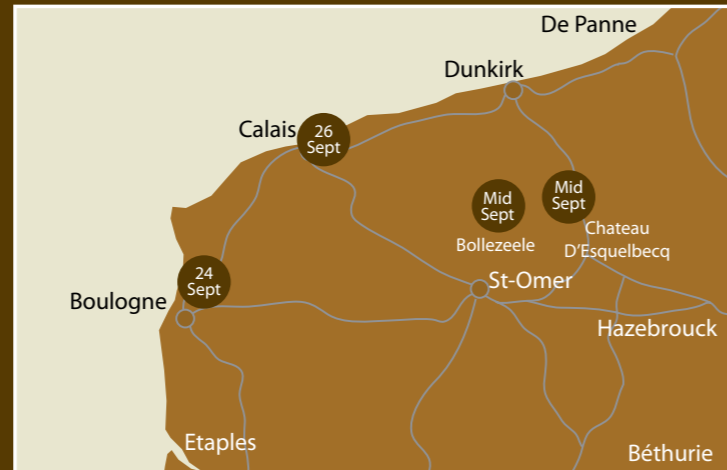
Thomas Hennell in France, September 1944

By a remarkable coincidence, the production of the four works by Thomas Hennell gathered together here can be traced to within a fortnight of each other in late September 1944, when the artist was lodged with the advancing Canadian First Army in the months after D-Day. They provide a fascinating visual diary of the varied life and work of an Official War Artist.

Hennell had first arrived in France (Normandy) less than a week after D-Day on June 11 1944, lodging near Caen with an Army film unit. There he witnessed the Allied bombing of that once beautiful and complete medieval town, the terrible aftermath of which provided him with some of the most stunningly memorable images of his career. It was a hugely busy and productive time, with Hennell's Caen watercolours being received with acclaim by the powers-that-be on his return to London on leave at the end of July.

After returning to France in early August, Hennell was based with the Canadian First Army as they advanced north eastwards, amid fierce fighting, through Normandy to the Pas de Calais region. Once again, Hennell excelled himself with depictions of the monumental German fortifications on the coast and also V1 rocket launch sites near Rouen and in Pas de Calais. By the middle of September, Hennell was based in lodgings with nine Canadian soldiers in the Pas de Calais.

The first of our watercolours shows the impressively fortified Chateau D'Esquelbecq (Cat. 26) near the village of Wormhoudt about 15 miles south of Dunkirk, close to the Belgian border, a place requisitioned regularly by competing armies in both wars. The size of the building and the relaxed presence of soldiers, some with bicycles, in the scene suggests that this was probably the scene of his lodgings with the Canadian army.



Chateau D'Esquelbecq, Nr Dunkirk 1944 32 x 45cm
Watercolour, signed. Two War Censors' stamps CAT. 26





Hennell, photographed at work in the ruins of Boulogne by Roy Boulting, is perhaps engaged in drawing the sketch opposite

From the Chateau, Hennell is known to have struck out on just such a bicycle to visit a number of the local windmills in the flat, rather featureless landscape of the area. He had introductions from a friend and noted windmill expert, Rex Wailes, who had visited the area before the war, and received hospitality from three of the millers, including the owner of the Moulin Scherrier at Bollezeelle, just a few miles west of the chateau. Hennell's blissfully bucolic watercolour (Cat. 29) shows the miller and family going about their business, seemingly unaffected by war – an appearance supported by the evidence of letters from the artist describing the lavishness of the hospitality he received.

Rue de Mont Jean Bart, Boulogne 1944 53 x 25cm
Reed Pen CAT. 27



Devastated harbour near Calais, Normandy invasion 35 x 46cm
Watercolour CAT. 28



During the same period, Hennell was also keenly aware, via his Canadian Army companions, of the active warfare happening within striking distance of his rural peregrinations. Boulogne was wrested from German control after a five day battle between 17-22 Sept and Hennell was there sketching in the immediate aftermath, producing a vivid on-the-spot sketch of the Rue Mont Jean Bart (Cat. 27) near the harbour, a scene of particularly fierce fighting that had reduced it to rubble.

It was here that Hennell was photographed by the Army Film Unit's Roy Boulting – one half of the famous film directing Boulting Brothers. Hennell is using a red pen to sketch in the photograph and a sheet of paper of a similar size of our drawing, so perhaps they are one and the same?

A few days later – again following the Canadian Army's advance – Hennell was in Calais recording the near total destruction of the town and port. In our watercolour, Hennell presents the chaotic mess of the harbour, with boats and buildings thrown together in a bizarrely picturesque jumble (Cat. 28).

Timeline

11 June – arrived in France

Lodged nr Caen with Army Film unit
– witnessed the destruction of city by allied bombing

30 July – returned on leave to Ridley, Kent (consulted with OUP about producing book of war sketches)

9 Aug – returned to France

20 Aug – Battle of the Falaise Pocket
– recorded German POWS

7 September – Rouen

10 Sept onwards: accompanied first Canadian army in NE advance

Based at Chateau D'Esquelbecq, south of Dunkirk nr Belgian border

23 Sept – Witnessed aftermath of Boulogne – photographed by Roy Boulting

25 Sept onward – in Calais (75% of which lay in ruins)

Moulin Scherrier, Bollezeelle, Nord 40 x 47cm
Watercolour CAT. 29

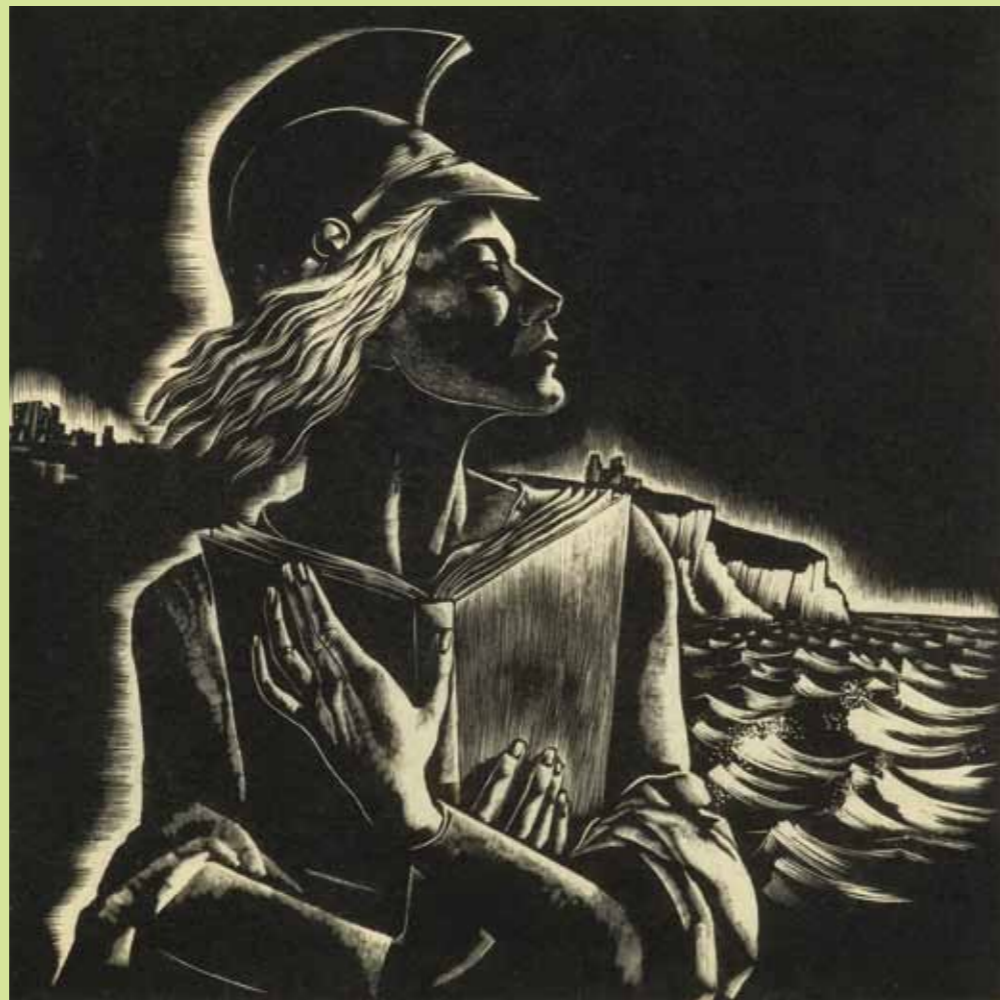


GEORGE BUDAY
R.E., R.W.S.A. (1907-90)

‘Britannia’

*Wood Engraving, numbered 5/60,
signed, inscribed & dated 1941*

Buday was a distinguished Hungarian artist engraver and illustrator, who fled the Nazi-sympathising regime in his native country to work in Britain, where he founded the ‘Association of Free Hungarians’, which stressed allegiance to Britain and the war effort. To this end, he worked for a special unit in the Foreign Office countering Nazi propaganda, broadcasting for the BBC and producing pro-British engraved artwork (including the example here) for notable British magazines such as the *Times Literary Supplement*. In a travesty of justice, after the war, Buday had his application for British citizenship refused because he was suspected – entirely unfairly and with no evidence – that he had communist sympathies. In fact, Buday suffered a complete nervous breakdown in 1956 when Moscow crushed the Hungarian uprising against communism and died, three decades later, in a psychiatric hospital, with no official apology or vindication.



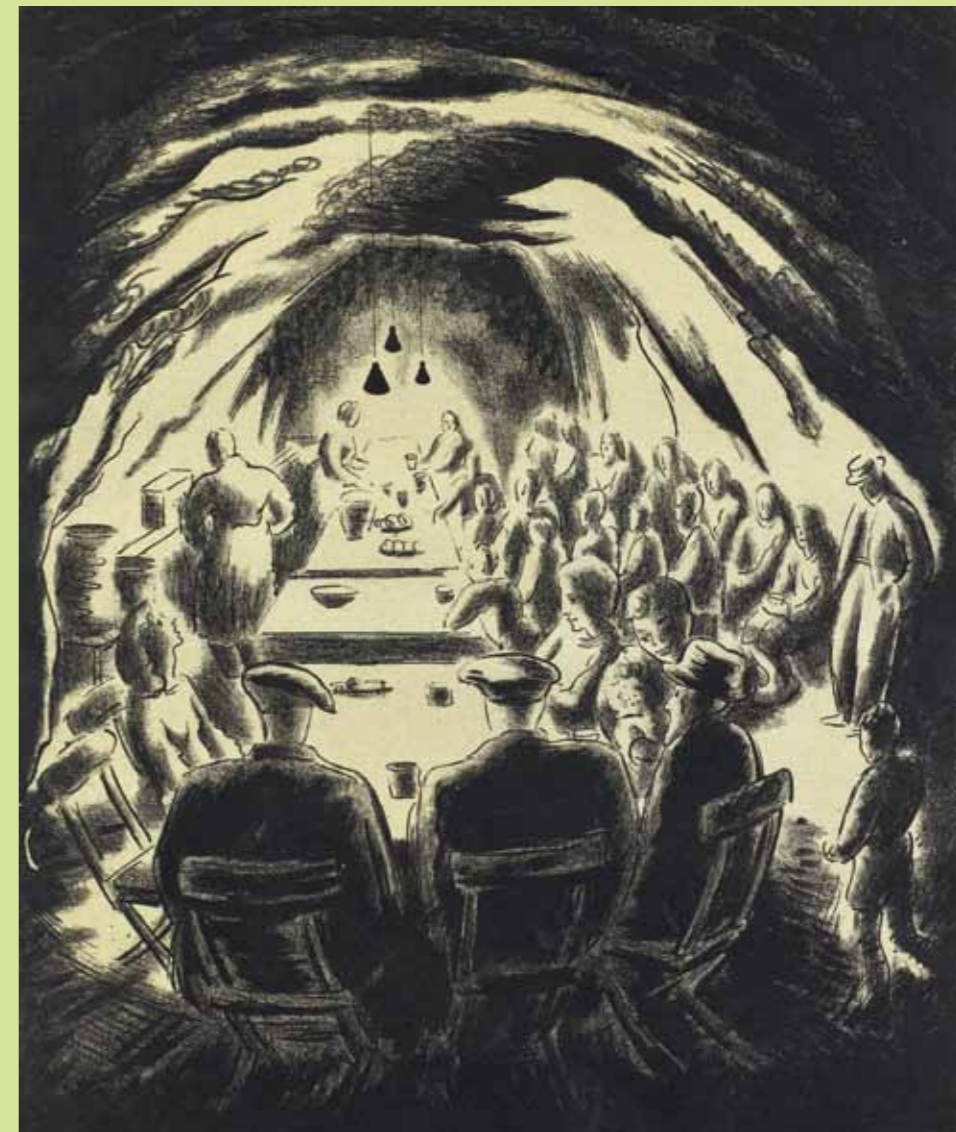
Britannia 20 x 20cm
Wood Engraving, numbered 5/60, signed, inscribed & dated 1941 CAT. 30

JEAN GARSIDE (fl. 1940s)

Chislehurst Caves in Wartime

Lithograph, signed & dated 1941

Chislehurst ‘Caves’ is actually a vast network of redundant flint and chalk mining tunnels on the fringes of south east London, which found a valuable new use as bomb shelters during the London Blitz. From 1939 right through to the end of the war, the caves became a subterranean city, with 5,000 people living there, mostly temporarily re-housed from the heavily bombed East End of London. Jean Garside was a writer and illustrator but very little is known about her.



Chislehurst Caves in Wartime 43 x 35cm
Lithograph, signed & dated 1941 CAT. 31

**GEORGE HOOPER
(1910-94)**

A Shelter Café

Gouache

George Hooper was one of the artists commissioned by the J. Lyons tea company (of Corner House fame) to record life in the immediate aftermath of the war in a series of lithographs. Other artists included Edward Ardizzone, Edward Bawden, John Piper, William Scott and Barnett Freedman. The influence of this medium and subject matter can be seen in this striking watercolour of a wartime café. Hooper was born in India and his pictures, clearly influenced by fauvism as well as the country of his birth have a strangely exotic flavour, particularly in the relatively drab context of wartime Britain.



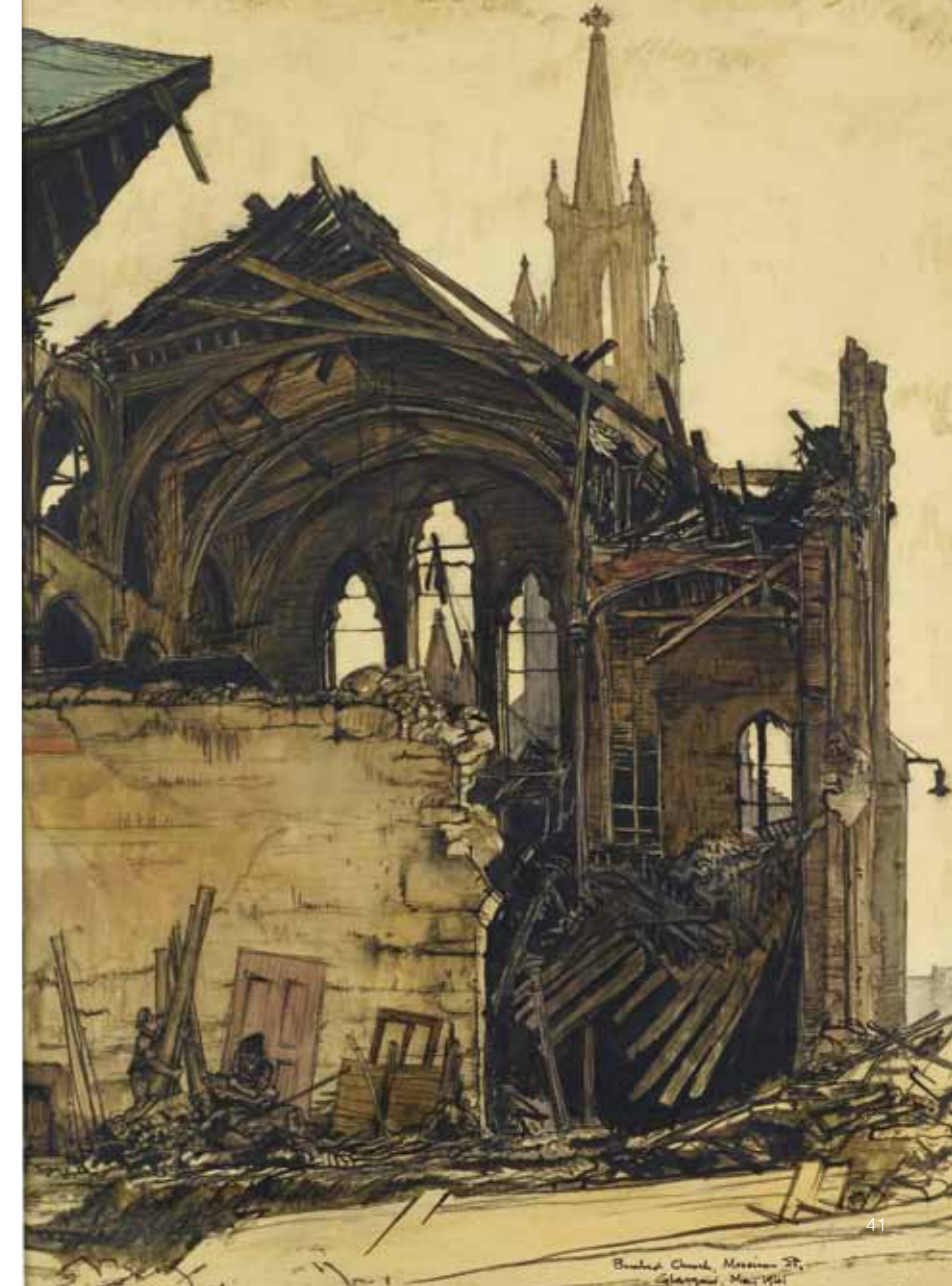
A Shelter Café 48 x 62cm
Gouache CAT. 32

**ALEXANDER MACPHERSON
V.P.R.S.W. (1904-70)**

Bombed Church, Morrison St, Glasgow

*Watercolour, pen & chalk pastel, signed,
dated 'May 1941' and inscribed.
Bears censor's stamp.*

In the spring of 1941, the Luftwaffe made major raids on the industrial heart of Scotland, targeting the shipbuilding areas of the Clyde. Industrial production was hardly affected but residential areas of Clydebank were devastated. Barely a building was left undamaged in two massive raids on March 13-14. The Luftwaffe used the Clyde to guide themselves in and riverside areas in the heart of Glasgow also suffered major damage, including this church in Morrison St, a few hundred yards from the river. Alex Macpherson was very active during this period, producing some wonderfully detailed watercolours and drawings.



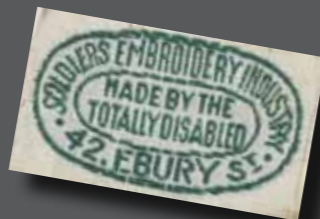
Bombed Church, Morrison St, Glasgow 50 x 38cm
*Watercolour, pen & chalk pastel, signed, dated 'May 1941'
and inscribed. Bears censor's stamp* CAT. 33

MORE THAN JUST A PRETTY FACE

ERNEST THESIGER (1879-1961)

Soldier, actor, artist & embroiderer

The extraordinary face of Ernest Thesiger will be familiar to any fan of British cinema through his memorable roles in films like *Scrooge* (Undertaker), the Man in the White Suit (Factory Owner) and the *Bride of Frankenstein* (the Mad Doctor) but less well known is that Thesiger was, in fact, a remarkable polymath: a Slade-trained artist; decorated soldier; advocate of cross dressing and an international authority on embroidery. Thesiger, who came from a distinguished military family, volunteered for service in WWI, albeit in his own inimitable way - "I thought a kilt would suit me so I applied at the London Scottish HQ, but apparently my Scottish accent was unconvincing so I was referred to another London regiment". Thesiger served as a private soldier in Queen Victoria's Rifles, where he was seriously wounded and fought 'gallantly' but also excelled as a comedian on the amateur stage. Much later, when asked what it was like in the trenches, he famously replied: "Oh my dear, the noise, the people". During WWII, Thesiger was busily employed on stage and in films, but nevertheless found time for charitable work for service causes, including a sale of his watercolours and drawings for charity. His watercolour of the Blitzed ruins of the beautiful, Butterfield-designed church of St Albans in Holborn dates from this time.



Thesiger pioneered the teaching of embroidery for disabled veterans.



St Alban the Martyr, Holborn, during the Blitz 48 x 32cm
Watercolour, inscribed CAT. 34



Thesiger as the Undertaker in '*Scrooge*'
and Dr Pretorius in '*Bride of Frankenstein*'

Armistice Day at St Paul's 57 x 39cm
Watercolour CAT. 35



ROSEMARY ON THE RISE

The wartime art of Rosemary Rutherford is attracting museum attention



ROSEMARY RUTHERFORD (1912-72)

The wartime paintings and drawings of Rosemary Rutherford, who trained at the Slade before volunteering as an auxiliary nurse (VAD) in WWII, have been one of the many success stories of our *Holding the Line* exhibitions. The National Maritime Museum acquired a large collection of her work at naval hospitals from us, and these were featured prominently in their groundbreaking 'Art and the War at Sea' exhibition in Greenwich in 2015. As well as its value as documentary record, Rutherford's work has a powerfully expressive, spiritual dimension that is reminiscent of Henry Moore and Barbara Hepworth.



Camouflaged Gun Emplacement 32 x 40cm
Pen and wash CAT. 36



Sentry at Gun Emplacement 40 x 32cm
Pen and wash CAT. 37

Prior to becoming a nurse, Rosemary volunteered with the WVS (Women's Voluntary Service), driving a mobile tea van around gun emplacements and the troops protecting airfields. She obtained permission to sketch her activities, recording the camouflaged dugouts and mobile aircraft detectors that preceded radar, working them into strangely satisfying works of art.



Damp Days - Mobile Aircraft Detectors under Wraps 32 x 40cm
Pen and wash CAT. 38

PATRICK EDWARD PHILLIPS R.P., A.R.W.S. (1907-76)

Cairo, 1941

Watercolour, signed & dated.



Cairo, 1941 22 x 28cm
Watercolour, signed & dated CAT. 39

HELEN DONALD-SMITH (fl.1883-1930)

Searchlights over the Houses of Parliament

Watercolour, signed & dated 1916



Searchlights over the Houses of Parliament 27 x 48cm
Watercolour, signed & dated 1916 CAT. 40

‘MAC’ - A BOHEMIAN ARTIST IN WARTIME CHELSEA

JOSEPH R.R. McCULLOCH
A.R.C.A. (1893-1961)

Joseph McCulloch, known as ‘Mac’, was a Yorkshire-born artist who became a well known Bohemian figure in Chelsea in the 1930s and 40s, working from Great Cheyne Studios in Cheyne Row. ‘Mac’ had trained at the Royal College and the Academie Colarossi in Paris in the 1920s before settling down with his artist’s model, Ethel, in Chelsea, where he worked as an art master at the Clapham School of Art, as well as producing images of local hostelrys for money, which meant that he was sometimes known as the ‘pub artist’. During the war, he offered his services to the War Artists Advisory Committee, who bought his portrait of his friend, Tony Smith, a local chimney sweep, who was awarded a George Cross, the civilian VC, for a phenomenally brave rescue during the Blitz in World’s End, Chelsea. Our collection of Mac’s work shows that he was undeterred by the war and continued to work freely in his local patch, recording the life and people of the area.

The Crown Pub, Dovehouse St, Chelsea 44 x 29cm
Gouache, signed, inscribed & dated 1945 CAT. 41



Barrage Balloons over Belgrave Square 27 x 48cm
Pen, watercolour and gouache, signed, inscribed & dated 1941 CAT. 42



Wren Officer 55 x 37cm
Pastel, signed & dated 1945 CAT. 43



REBEL WITH A CAUSE

Thomas Diffley's anti-war paintings have only recently been discovered

THOMAS H.W. DIFFLEY (1907-94)

The recent discovery of this astonishing and hitherto unrecorded collection of corruscatingly anti-war images is an illustration of the variety of work produced but never exhibited during the Second World War. Diffley was the son of an opera singer, living with his trade unionist wife, Irene in Barons Court, London. Irene was an early and vocal supporter of the Women's Movement and left-leaning politically and there is a distinctly anti-establishment quality to some of the work displayed here. In one, *'The Death of Idealism'* (Cat. 44), an attractive, idealistic-looking couple are being assaulted by British and Nazi military figures combined. The female figure lies prostrate on the ground, with a copy of *Das Kapital* discarded at her feet.

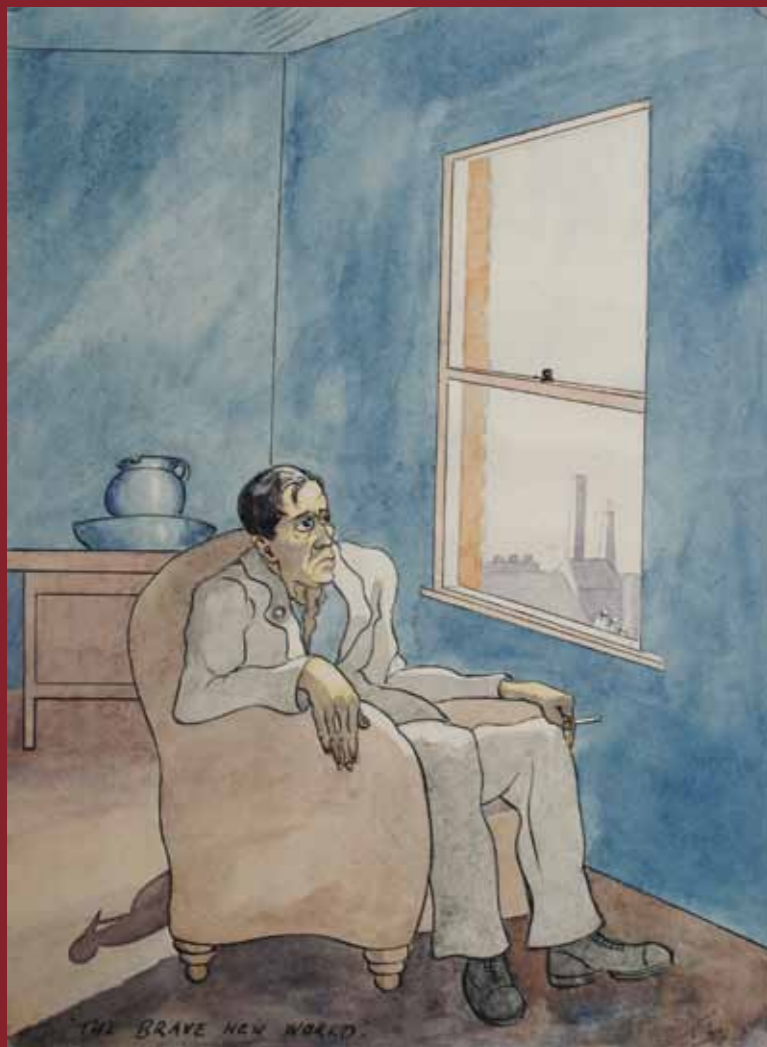
The Death of Idealism 35 x 25cm
Watercolour CAT. 44



Air Raid 36 x 25cm
Watercolour CAT. 45



Dissipation 38 x 44cm
Watercolour CAT. 46



The Brave New World 38 x 28cm
Watercolour CAT. 47



War and Christianity 36 x 25cm
Watercolour CAT. 48



The Grand Finale – the Atom is Split 38 x 28cm
Watercolour CAT. 49



The Wasteland 34 x 45cm
Watercolour CAT. 50



Laurels 28 x 38cm
Watercolour CAT. 51

EVA TRAVERS (fl.1940-5)

Night Nurses - 'Going Out to the Huts'

Pen and Ink, signed & dated '41



Night Nurses - 'Going Out to the Huts' 19 x 27cm
Pen and Ink, signed & dated '41 CAT. 52

going out to the huts. Night Nurses.

SYDNEY 'SAM' MORSE-BROWN

A.R.W.A., P.S (1903-2001)

First Army Officer

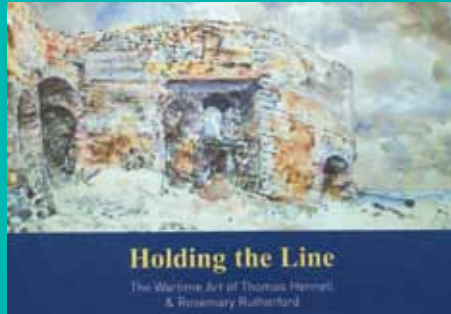
Chalk drawing, signed & dated 1943 and inscribed 'N.Africa'

Sydney Morse-Brown was born the son of the Chief of Police in Cochin State in India and retained a lifelong taste for the Empire and warmer climes, living in Gibraltar and dying in Bermuda. Morse-Brown studied at Bristol School of Art and the Slade, where he excelled in life drawing, which he used to build a career as a portraitist. During the war, he served in the First Army as a sapper, rising to the rank of Major. His talent for portraiture was put to good use, with a list of sitters that included the top brass (including Montgomery) as well as other ranks. He wrote about his experiences as a war artist in a book called *'Artist in Battledress'*.



First Army Officer 56 x 41cm
Chalk drawing, signed & dated 1943 and inscribed 'N.Africa' CAT. 53

13 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



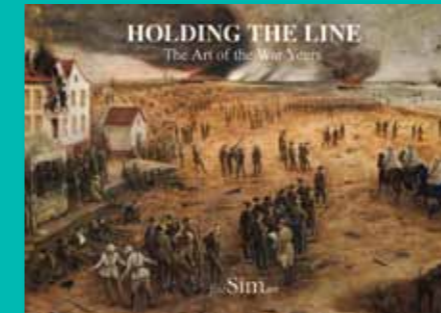
Holding the Line November 2015



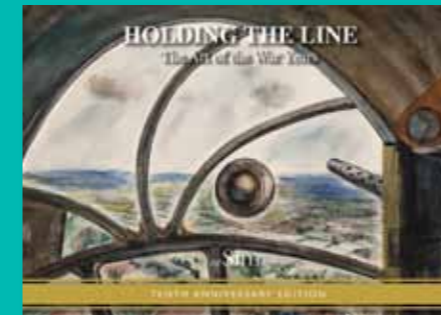
Holding the Line November 2016



Holding the Line September 2017



Holding the Line September 2018



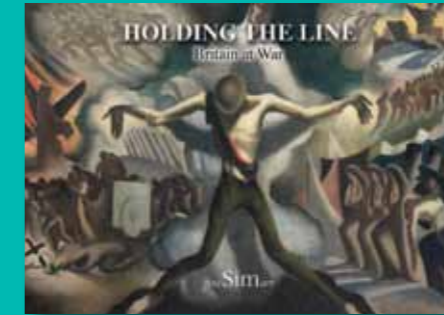
Holding the Line September 2019



Holding the Line October 2020



Holding the Line October 2021



Holding the Line November 2022

Museum Client List

Includes

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

fine Sim *art*



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