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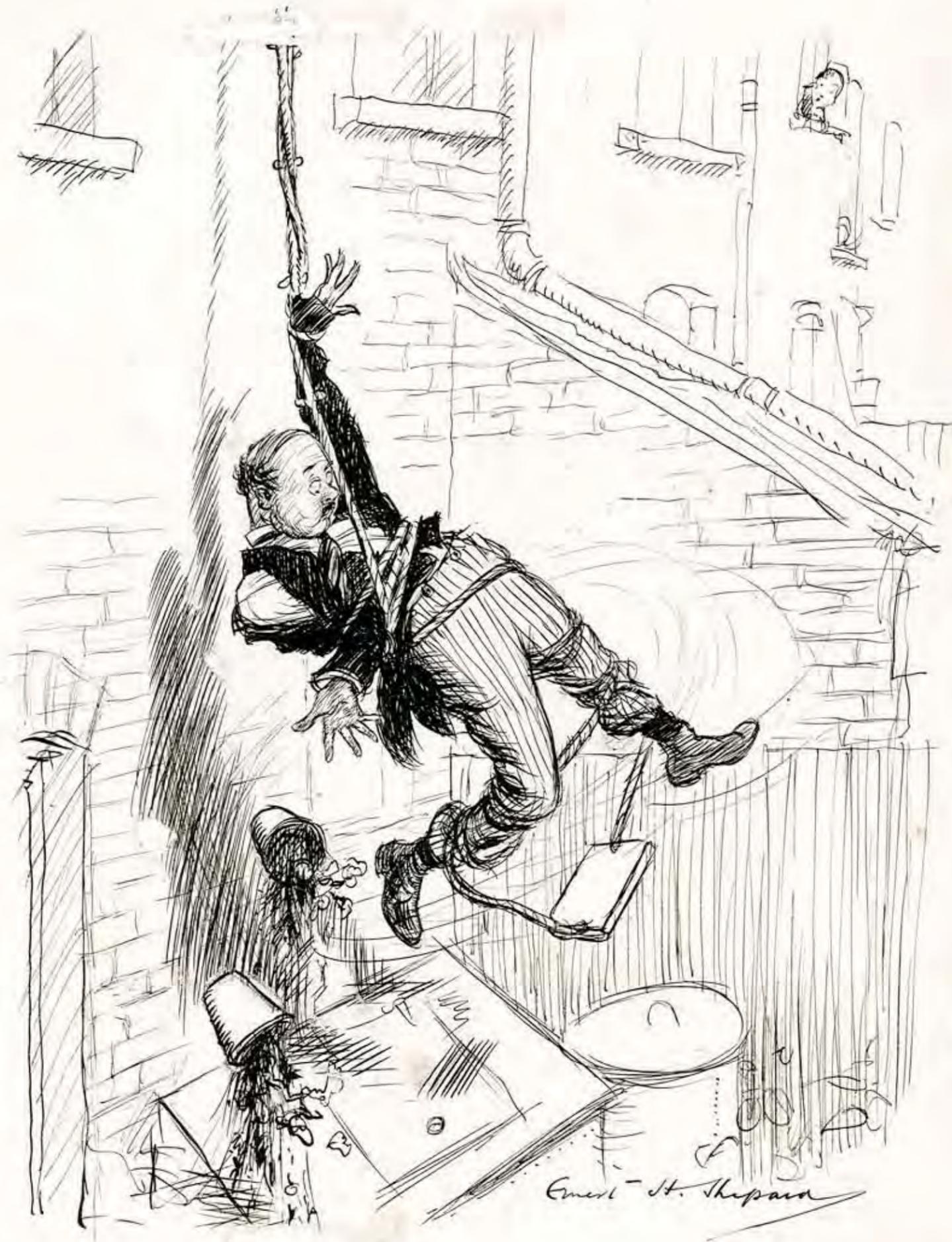
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ABOVE: Shepard, Florence, Graham and Mary photographed with Shepard's elder sister Ethel. Ethel never married, pursued 'good works' and later devoted her life to missionary work in India.

acquainted with Florence Chaplin, a fellow student some three years his senior and always known as Pie. Their friendship developed, and Shepard gradually realised that he was in love with her, but he was diffident about expressing his feelings, under the impression that his youth and inexperience would not make him an attractive prospect, either to Florence or her widowed mother. However, after some time had passed, he received some sage advice from an old family friend and, taking the bull by the horns, declared his love to Florence. To Shepard's genuine surprise, Florence reciprocated his feelings, and after a relatively short time they decided that their futures lay together. Florence was one of a large family, brought up in a similar environment to Shepard, her father having been a Lloyd's Underwriter but with artistic and literary leanings. Her mother became fond of Shepard and was supportive of their wish to marry in due course. However, their uncertain financial situation prevented any formal engagement, and they both continued to pursue their artistic careers; Florence had a major commission to paint a mural at Guy's Hospital, whilst Shepard was struggling to gain regular employment. But by 1904 they decided that whilst their financial situation remained precarious, they would nevertheless marry, which they did on 28 September that year, starting married life in a small cottage in Shamley Green, near Guildford in Surrey. Shepard was then twenty-four years old.

This was the period during which Shepard established himself as an illustrator, with an increasing variety of work for publishers, including illustrating classic titles such as *Aesop's*





LEFT: Packdrill the Parrot – The Command “slope arms” caused Packdrill to flutter slightly.



RIGHT: Livestock VIII The Return of Packdrill the Parrot – “Packdrill never [moved] till Bayonet and his net had nearly climbed up to him”



LEFT: Maisie the Mule – Maisie with her double [crossed out] pair of no 16s and beneath, crossed out, “The General ... passed on silently



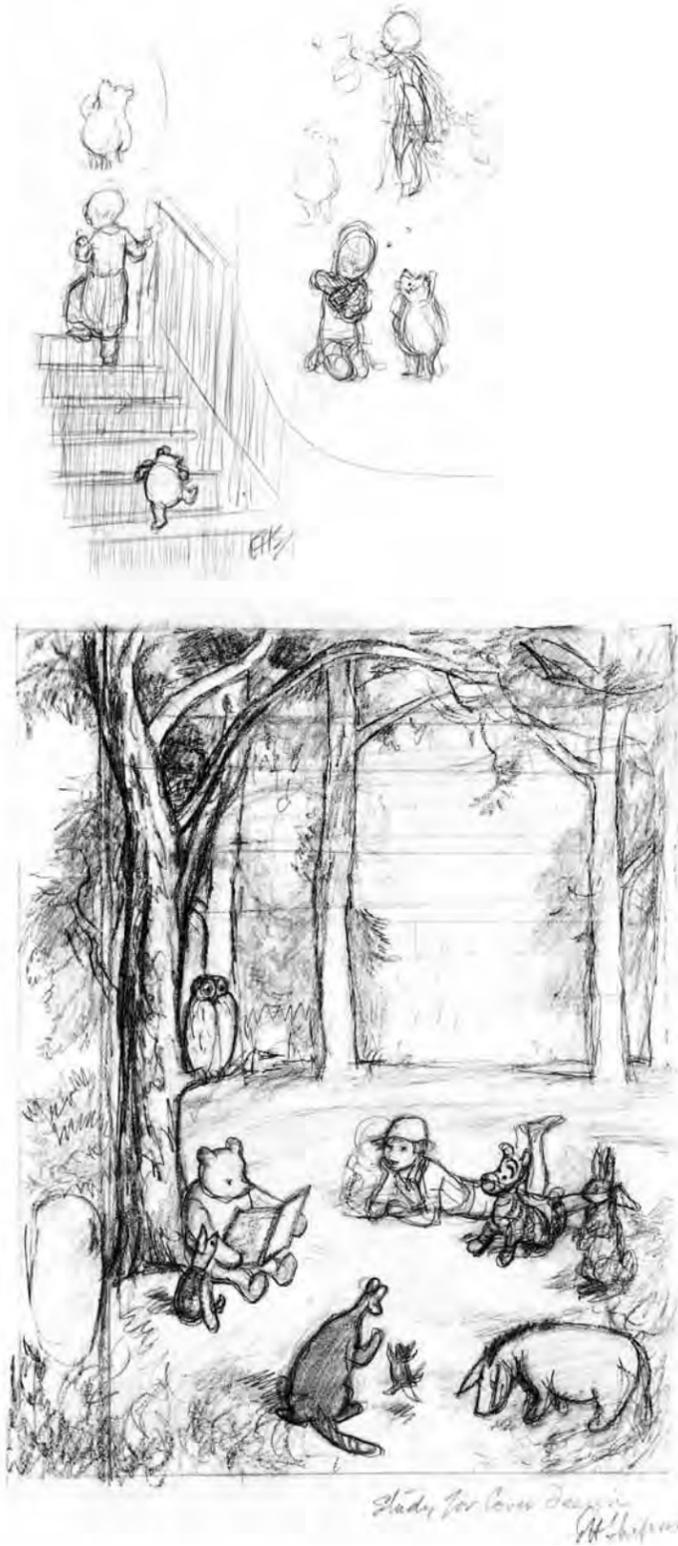
(Livestock) X Dropping the Cat “Holding the cat at arms length”

1919

# AFTER THE WAR



"The End,"



Preliminary sketches for Winnie-the-Pooh books, including a possible cover design.





Although *The Wind in the Willows* had been immensely popular since its publication in 1908, and had been illustrated by several artists, none had satisfied Kenneth Grahame, and he was seemingly despondent about the prospect of yet another illustrator. However, A. A. Milne, who had collaborated with Grahame and had his confidence, persuaded him to see Shepard. The rest is history, and the Shepard illustrations have never been out of print since publication.

fancying that I could see a pair of tiny eyes watching me. I stayed and sketched till the light failed, then I picked my way carefully across the field, back to reality.

I was to see Kenneth Grahame once again. When I had made some drawings for the book I took them to Pangbourne. He was critical but I think he was pleased with my efforts and when he handed the drawings back to me he said "I'm glad you've made them real." I always regret that he did not live long enough to see the new edition completed.

The illustrations were a huge success, and have never been out of print.

In October 1931, Shepard's son, Graham married Ann Gibbon who, although British by birth, had been brought up in Canada. Ann's father, John Murray Gibbon, was a pioneer and author involved in the development of the Canadian Pacific Railroad. At Graham and Ann's wedding, the best man was Osbert Lancaster, another well-known twentieth-century artist and illustrator, and for many decades *Daily Express* pocket cartoonist.

They settled in London, and Graham worked as an artist, designer and writer throughout the 1930s. At various times the

