

FOLLOW THE FLAG AUSTRALIAN ARTISTS AND WAR 1914–45

Artwork labels

James Northfield

Australia 1887–1973

Come on boys, follow the flag!

c. 1916

colour lithograph on six sheets

National Library of Australia, Canberra

Unknown

Make her proud to say... “My son overseas”

1943

published by the Australian Commonwealth Military Forces,
Canberra, 1943

colour offset lithograph

Australian War Memorial, Canberra

ARTV04323

Unknown

active in Australia c. 1940

Air crews wanted for the R.A.A.F.

Forward to victory

c. 1940

colour offset lithograph

State Library of Victoria, Melbourne
Accessioned, 2010

H2010.88/14

Unknown

active in Australia c. 1939–45

Bomber command ashtray

c. 1939–45

brass

Collection of John Howell, Melbourne

Norman Lindsay

Australia 1879–1969

?

1914–18

colour lithograph

Australian War Memorial, Canberra

ARTV00078

Norman Lindsay

Australia 1879–1969

The last call

1914–18

colour lithograph

Australian War Memorial, Canberra

ARTV05395

Norman Lindsay

Australia 1879–1969

**God bless dear Daddy who is fighting
the Hun and send him help**

1918

colour lithograph

Australian War Memorial, Canberra

ARTV00040

Norman Lindsay

Australia 1879–1969

Will you fight now or wait for this

1918

colour lithograph

Australian War Memorial, Canberra

ARTV05393

Various photographers

active in Australia 1914–18

Talma & Co., Melbourne photographers

active in Australia 1893–1932

Soldiers of the 38th Battalion A.I.F.

c.1914–18

gelatin silver photographs

State Library of Victoria, Melbourne
Gift of Diane Werner, 1983

H83.201/5

Photographic portraits have always functioned as tangible reminders of loved ones who are far from home or who have died, and in times of war this is one of the medium's most important roles. Having a portrait photograph made was one of the rituals that marked the preparations of most Australian soldiers during the First World War. Thousands of studio portraits were produced, typically depicting the fresh-faced soldier in a relatively unadorned setting, dressed in uniform with hat on, unsmiling and looking directly at the camera.

Norman Keene

active in England c. 1915–49

The latest despatch “Send more men!”

c. 1915–18

colour lithograph

State Library of Victoria, Melbourne
Accessioned, 1970

H33422

Norman Lindsay

Australia 1879–1969

Quick!

1918

colour lithograph

Australian War Memorial, Canberra

ARTV05294

Edward Gordon Patrick (Pat) Sullivan

Australia 1902– after 1946

Embroidered map of Australia:

Corporal E G P Sullivan, 2/18 Battalion

c. 1942–43

cotton thread on cotton

Australian War Memorial, Canberra

REL/03670

Iso Rae

born Australia 1860, lived in France

1887–1932, England 1932–40, died 1940

Etaples

1915

coloured chalk and charcoal

National Gallery of Australia, Canberra

Purchased, 1980

NGA 80.3701

Ralph Malcolm Warner

Australia 1902–66

Volunteer for victory! Come overseas with the A.I.F

c. 1940

colour offset lithograph

State Library of Victoria, Melbourne

Accessioned, 2010

H2010.88/12

Unknown

active in Australia c. 1914–18

Shoe horn

c. 1914–18

brass

Collection of John Howell, Melbourne

Unknown

Make her proud to say... “..we’re engaged”

1943

published by the Australian Commonwealth Military Forces,
Canberra, 1943

colour offset lithograph

Australian War Memorial, Canberra

ARTV04324

Unknown

Boys! Come along you're wanted

1915

published by the Parliamentary Recruiting Committee,
London, 1915

colour lithograph

State Library of Victoria, Melbourne

Gift of the Great Britain Parliamentary Recruiting Committee,
1914–17, 1918

H41471

George W. Lambert

born Russia 1873, lived in Germany 1875–81, England 1881–86, arrived Australia 1887, lived in Europe and the Middle East 1900–21, died Australia 1930

A sergeant of the Light Horse

1920

oil on canvas

National Gallery of Victoria, Melbourne
Felton Bequest, 1921

1182-3

Australia's experience of the First World War contributed significantly to the development of the young nation's identity, particularly in terms of the way the 'typical' Australian came to be defined. As an official war artist, George Lambert aimed to create 'a true record of the sacrifice which so many Australian soldiers made, often unseen, unheard, untended'. Even before it was hung on the walls of the National Gallery of Victoria in 1921, his painting *A sergeant of the Light Horse* was praised by critic Alexander Colquhoun as 'the most original and descriptive presentment of a Digger which we have yet seen here'.

Janet Cumbrae Stewart

Australia 1883–1960, lived in Europe 1922–39

Portrait of Jessie C. A. Traill

1920

pastel

National Gallery of Victoria, Melbourne
Gift of Jessie Traill, 1961

823-5

Janet Cumbrae Stewart's portrait of fellow artist Jessie Traill shows her in the dress uniform of a Queen Alexandra Imperial Nurse. Nursing was one of the few options open to women wanting to serve in the First World War. Traill, who was living in France, volunteered and was stationed in Rouen in Northern France for three and a half years.

Unknown

Troedel & Cooper, Melbourne

lithographers

Australia 1910–66

Enlist in the Sportsmen's 1000

1915

published by the Sportsmen's Committee, State
Parliamentary Recruiting Committee, Melbourne, 1915
colour lithograph

State Library of Victoria, Melbourne

Gift of Troedel & Cooper Pty Ltd, 1968

H2001.34/1

George W. Lambert

born Russia 1873, lived in Germany 1875–81, England 1881–86, arrived Australia 1887, lived in Europe and the Middle East 1900–21, died Australia 1930

Study for Anzac, the landing, 1915

1920

pencil

Australian War Memorial, Canberra

ART11391.014

George W. Lambert

born Russia 1873, lived in Germany 1875–81, England 1881–86, arrived Australia 1887, lived in Europe and the Middle East 1900–21, died Australia 1930

Studies for Anzac, the landing, 1915

1920

pencil

Australian War Memorial, Canberra

ART11391.014, ART11391.016,
ART11391.020, ART11391.021, ART11391.042

Kristin Headlam

born Australia 1953

Soldier boy

2002

oil on linen

Private collection, Melbourne and Charles Nodrum Gallery, Melbourne

In the First World War, enlistment was at first restricted to men between the ages of twenty-one and thirty-five, but many young men and boys lied about their age to join up. The average age of the soldiers at Gallipoli was twenty-six, but Alec Campbell, who was the last surviving Gallipoli veteran, was only sixteen when he joined the Australian Imperial Forces in 1915. In his own words, Campbell 'joined for adventure' and then found himself carrying water, ammunition and supplies in the trenches. Hedlam's painting emphasises Campbell's youth, his childlike face contrasting with the oversized uniform made for older and bigger men.

William Wiehe Collins

England 1862–1951

Landing at Anzac Cove, April 25th, 1915

c. 1918

oil on canvas

National Gallery of Victoria, Melbourne
Felton Bequest, 1919

963-3

On 25 April 1915, troops of the Australia and New Zealand Army Corps landed at a small cove on the Gallipoli Peninsula. Four days later, in recognition of their efforts, the site was named Anzac Cove by General Birdwood. British artist William Wiehe Collins painted this work around the end of the war, capturing both the impenetrable landscape and the flotilla of ships at sea.

Arthur Streeton

Australia 1867–1943, lived in England 1897–1919

Boulogne

1918

oil on canvas

Art Gallery of New South Wales, Sydney
Gift of the artist, 1926

5841

Frank Hurley

Australia 1890–1962

Hellfire Corner

1917

gelatin silver photograph

National Gallery of Victoria, Melbourne
Purchased NGV Foundation, 2008

2008.365

In August 1917 Frank Hurley was appointed as an official photographer and cinematographer with the Australian War Records Section. On his first day in Flanders, Hurley wrote in his diary: 'What an awful scene of desolation! Everything has been swept away – only stumps of trees stick up here or there and the whole field has the appearance of having been recently ploughed'.

Frank Hurley

Australia 1890–1962

**No title (Supporting troops of the
1st Australian Division walking on a
duckboard track)**

1917

gelatin silver photograph

National Gallery of Victoria, Melbourne
Presented through the NGV Foundation
by Janine Hinderaker, Member, 2003

2003.371

Frank Hurley

Australia 1890–1962

No title (Pioneers of the 1st Australian Division preparing a duckboard track)

1917

gelatin silver photograph

National Gallery of Victoria, Melbourne
Presented through the NGV Foundation
by Janine Hinderaker, Member, 2003

2003.375

Frank Hurley

Australia 1890–1962

No title (Soldiers laying on stretchers)

1917

gelatin silver photograph

National Gallery of Victoria, Melbourne
Presented through the NGV Foundation
by Janine Hinderaker, Member, 2003

2003.372

Frank Hurley

Australia 1890–1962

No title (Disabled tank in mud)

1917

gelatin silver photograph

National Gallery of Victoria, Melbourne
Presented through the NGV Foundation
by Janine Hinderaker, Member, 2003

2003.373

Frank Hurley

Australia 1890–1962

**An episode after the Battle
of Zonnebeke**

1918, c. 1919 printed
gelatin silver photograph

National Gallery of Victoria, Melbourne
Purchased NGV Foundation, 2008

2008.366

Ernest W. Light modeller

active in England 1900–32

Charles Noke modeller

England 1858–1941

Doulton & Co., Burslem, Staffordshire

manufacturer

England est. 1882

Digger

1915 – c. 1938

porcelain

Australian War Memorial, Canberra

ART41016

May Moore

born New Zealand 1881, arrived Australia 1910, died 1931

World War I soldier

c. 1915

gelatin silver photograph

National Gallery of Australia, Canberra
Purchased, 1993

NGA 93.57

War provided a grim influx of business for photographic studios specialising in portraiture. Sisters May and Mina Moore operated a studio on Collins Street, Melbourne, and photographed thousands of newly enlisted young men. Fellow photographer Jack Cato noted, 'May and Mina Moore devoted the whole of their time to taking the men of the various forces. They must have photographed thousands of them. Their Rembrandtesque lighting against dark backgrounds was bold and manly and suited the bronzed faces and the uniforms'.

Unknown

active in Australia c. 1914–18

Pair of serviette rings

c. 1914–18

brass

Collection of John Howell, Melbourne

Mina Moore

born New Zealand 1882, arrived Australia 1913, died
1957

Felix Barton

c. 1914–18

gelatin silver photograph

May and Mina Moore Collection
State Library of Victoria, Melbourne

H38782/49

Cecil Bostock

Australian 1884–1939

Day breaks-cold-shrieking-bloody

1918

gelatin silver photograph

Art Gallery of New South Wales, Sydney

Gift of Mr J. Hoey, 1977

164.1977

Erwin Fabian

born c. 1915, arrived Australia 1940, lived in England
1950–62

Hay Camp, with sentry-box

1941

gouache

National Gallery of Victoria, Melbourne
Purchased, 1997

1997.55

Erwin Fabian

born c. 1915, arrived Australia 1940, lived in England
1950–62

Sleep

1942

gouache

National Gallery of Victoria, Melbourne
Purchased, 1997

1997.60

Ludwig Hirschfeld Mack

born Germany 1893, arrived Australia 1940, died 1965

Sandstorm

1941

watercolour over pencil, varnish

National Gallery of Australia, Canberra
Gift of Olive Hirschfeld, 1977

NGA 77.608

Ludwig Hirschfeld Mack

born Germany 1893, arrived Australia 1940, died 1965

Internment camp – Orange NSW

1941

woodcut

National Gallery of Victoria, Melbourne
Gift of Mrs Franz Philipp, 1971

P105-1971

Ludwig Hirschfeld Mack fled Germany in 1936, and was working in Wales when he was interned and deported to Australia on the ship *Dunera*. During his internment he made several woodcuts depicting daily life in the camps. Among these poignant works is *Internment*, which shows an isolated figure fenced in by barbed wire, beneath the southern sky, a very long way from home. The barren environment of the camp's location could not have been more dissimilar to the familiar European landscape, and was a fitting backdrop for images of displacement and isolation.

Edward L. Cranstone

Australia 1903–89

No title (Alien workers at table)

1942–44

leaf 10 verso in *Design for war*, vol. II, c. 1944

gelatin silver photograph

National Gallery of Australia, Canberra
Gift of Edward Cranstone, 1983

NGA 83.2901.2.18

Alan Moore

born Australia 1914

Study for Blind man in Belsen

1945

pen and ink and brush and sepia and black ink

Australian War Memorial, Canberra

ART25014

The extent of the Holocaust only came to public consciousness with the Allies' liberation of the concentration camps. Alan Moore witnessed the liberation of the Bergen-Belsen camp while attached to a British unit in Germany in April 1945. In the camp he encountered SS Guards, as well as survivors and thousands of unburied corpses strewn across the ground. As Moore was sketching a blind survivor feeling his way with a stick around a field of mud and corpses, a soldier told him that no-one would believe such a drawing to be a truthful representation.

Joy Hester

Australia 1920–60

Victim by fence

c. 1945

brush and ink

When Melbourne artist Joy Hester saw newsreel footage of concentration camps taken by the Allies in 1945 she was deeply shocked and reacted by drawing what she saw. Her quick pen and ink images of dead bodies in the camps express her outrage. Their raw immediacy reminds us of the power of art to convey the experience of trauma, destruction and death.

Heide Museum of Modern Art, Bulleen
Gift of Tom Lowenstein, 2002

2000.355

Joy Hester

Australia 1920–60

Victim

c. 1945

brush and ink

Heide Museum of Modern Art, Bulleen
Gift of Ken Fletcher, 2002

2000.354

Alan Moore

born Australia 1914

The wire, Stalag 11 B, Fallingbostal

1945

pen and ink and wash

Australian War Memorial, Canberra

ART25727

Alan Moore

born Australia 1914

**AIF ex-POWs being deloused by
Tommys, Hildesheim, Germany, April
1945**

1945

oil and crayon on canvas on plywood

Australian War Memorial, Canberra

ART24380

Alexandra Fowles

born Russia 1895, lived in China

c. 1921–51, Australia 1951–55, United States 1955–91,
died 1991

Embroidered autographed tablecloth: Mrs Alexandra Fowles, Lunghwa Civil Assembly Centre, Shanghai

c. 1942–45

linen, cotton thread

Australian War Memorial, Canberra

RELAWM32380

Extraordinary examples of women's wartime handcrafts were created under extremely difficult circumstances, during periods of imprisonment or internment. In 1942, Mrs Alexandra Barr (later Fowles) was interned in Lunghwa Internment Camp on the outskirts of Shanghai. Among the personal items she took into the camp was a large linen tablecloth. With the permission of the Japanese, Mrs Barr embroidered a map of the camp showing the buildings, assembly quadrangle and grounds. The map is surrounded by 800 signatures that were initially written on the fabric and later meticulously embroidered over.

Russell Drysdale

born England 1912, arrived Australia 1923, died 1981

The medical examination

1941

oil on wood panel

Collection of Joy Chambers-Grundy
and Reg Grundy, AO OBE, Sydney

9905

Iso Rae

born Australia 1860, lived in France

1887–1932, England 1932–40, died 1940

Sentries at prisoners' tent

1915

pastel and gouache on grey paper on buff paper

Australian War Memorial, Canberra

ART19594

Iso Rae's pastel drawings record daily life in military camps: football games and the cinema, troop training and the German prisoners who were interred there. Rae created work solely for her own interest, and she is one of the few female artists to depict Australia's involvement in the First World War.

Russell Drysdale

born England 1912, arrived Australia 1923, died 1981

Albury platform

1943

gouache and pen and ink on cardboard

Albury City Collection

Purchased with funds donated by the Herbert family, 1989

AP.89.180

The tedium of war is explored in the paintings and drawings made by Russell Drysdale between 1941 and 1944. In *Albury platform* he shows huddled groups of soldiers trying to sleep at the railway station, where the change of gauge between Victoria and New South Wales meant changing trains and long hours waiting for connections. Recording an unremarkable daily occurrence, Drysdale's painting is an utterly unheroic image of Australia at war.

William Dobell

Australia 1899–1970

**Study for Erecting camouflage tree,
Menangle**

1943

oil on cardboard

Collection of Joy Chambers-Grundy
and Reg Grundy, AO OBE, Sydney

9709

R. A. McPhee

Australia 1911–2001

Aeroplane brooch

c. 1941–45

silver

Private collection, Sydney

R. A. McPhee

Australia 1911–2001

Aeroplane desk ornament

c. 1941–45

aluminium

Private collection, Sydney

R. A. McPhee
Australia 1911–2001

Brooch
c. 1941–45
aluminium, plastic

Private collection, Sydney

R. A. McPhee
Australia 1911–2001

Ring
c. 1941–45
aluminium, plastic

Private collection, Sydney

John Perceval

Australia 1923–2000

Atomic cloud (A host of angels)

1960/61

earthenware

Heide Museum of Modern Art, Bulleen
Gift of the artist, 1986

1986.4

The terrible end to the war in the Pacific continued to reverberate for artists. Fear of nuclear war stemmed from that moment when the *Enola Gay* dropped her payload on Hiroshima. In this later work, John Perceval alludes to the mixed legacy of the Second World War: hope for the future and a deep-seated dread of an even worse war.

Arthur Streeton

Australia 1867–1943, lived in England 1897–1919

Mount St Quentin

1919

oil on canvas

National Gallery of Victoria, Melbourne
Gift of the artist, 1926

1984-3

At the outbreak of the First World War, Arthur Streeton was forty-seven, too old for active service. He was eventually appointed as an official war artist in May 1918 and, under the terms of his commission, produced drawings and watercolours in the field and large-scale paintings in his studio. *Mount St Quentin*, painted after Streeton returned from his second tour in northern France, captures a landscape marred by war. Describing the empty battlefield Streeton wrote: 'It's a most thrilling sight though the great actions took place two months ago – but the field still has a terrible litter of cast off war material'.

Unknown

Memorial locket in souvenir box

c. 1914–18

14ct gold, enamel, gelatin silver photograph, lacquered wood, velvet, felt, brass

Australian War Memorial, Canberra

REL/10572

Informal photographic portraits incorporated into lockets and other jewellery symbolically kept loved ones close. The soldier shown in this locket is unknown, but the inscription 'In memory of' and the use of black enamel suggests that he was among the many who died. These images and objects provided a point of contact for those at home, but they were transformed into a *memento mori* when, as was so often the case, the soldier did not return.

Unknown

active in Australia c. 1914–18

Portrait of a soldier

c. 1914–18

gelatin silver photograph

May and Mina Moore Collection
State Library of Victoria, Melbourne

H3878/529

Unknown

active in Australia c. 1914–18

Propeller photo frame

c. 1914–18

wood, glass, gelatin silver photograph

Collection of John Howell, Melbourne

Unknown

active in Australia c. 1914–18

Propeller photo frame

c. 1914–18

wood, glass, gelatin silver photograph

Collection of John Howell, Melbourne

Unknown

active in Australia c. 1914–18

Propeller photo frame

c. 1914–18

wood, glass, gelatin silver photograph, white metal

Collection of John Howell, Melbourne

E. H. Cleall

Australia 1894–1916

**Trench art ashtray: Driver C Allen, 1
Field Artillery Brigade AIF**

1915

copper

Australian War Memorial, Canberra

REL34526.002

Hermie

active in Burma c. 1945

Claude James (Tich) Myors

born Australia 1922

Birthday tobacco box: Private K A

McKenzie, 2/29 Battalion

c. 1945

aluminium

Australian War Memorial, Canberra

REL/06577

Vernon Rupert Clements

Australia 1918–2003

Wooden model of Mosquito aircraft: Flight Sergeant V R Clements, RAAF

c. 1944–45

wood, metal, plastic

Australian War Memorial, Canberra

REL32541

Unknown

active in Australia c. 1914–18

Shoe horn

c. 1914–18

nickel plated brass

Collection of John Howell, Melbourne

Unknown

active in Australia c. 1940–45

Sweetheart brooch with photographic inserts: Gordon and Phyllis Malligan

c. 1940–45

silver, plastic, hand-coloured gelatin silver photograph

Australian War Memorial, Canberra

REL26881

Unknown

Australian, active in Libya c. 1941

Trench art shell case

c. 1941

brass

Australian War Memorial, Canberra

REL44355

James Harold Ambrose Wilkes

Australia 1907–64

Coffee set

1944–45

brass, bakelite

Australian War Memorial, Canberra

REL40575.001-005

Clarence Stanmore Barton

Australia 1890–1964

Trench art German biplane: Driver C S Barton, 1 Divisional Ammunition Column

c. 1917

brass, copper

Australian War Memorial, Canberra

REL/00436

Angus & Coote, Melbourne manufacturer
Australia est 1895

**Memorial gold brooch: Sergeant J S
Freeth, 455 Squadron RAAF**

1944

glass, gold, hand-coloured gelatin silver photograph

Australian War Memorial, Canberra

REL 25225

Unknown

You love them – fight for them! Join the A.I.F. now

c. 1940

published by the Australian Imperial Force Printing Section,
Canberra, c. 1940

colour offset lithograph

State Library of Victoria, Melbourne
Accessioned, 2010

H2010.88/1

Unknown

active in Australia c. 1940–42

Slouch hat pendant with photograph: Private T Graham, 2/21 Battalion

c. 1940–42

gilt-brass, plastic, gelatin silver photograph

Australian War Memorial, Canberra

REL/17468.001

Colin Colahan

born Australia 1897, lived in Europe c. 1920–27, 1935–87,
died Italy 1987

The souvenir hunter

1918

pen and ink

Australian War Memorial, Canberra

ART19768

Colin Colahan's irreverent drawing of an Australian soldier chasing a live shell that is about to explode on the ground is a lighthearted view of the potentially dangerous leisure activities of souvenir hunting and collecting material for use in trench art.

Donald Friend

Australia 1915–89, lived in Nigeria

1938–40, Sri Lanka 1957–61, Indonesia 1968–79

Troop train

1945

pen and ink and brush and coloured inks

Australian War Memorial, Canberra

ART23216

Max Dupain

Australia 1911–92

Tired soldier in Queensland train

1943, printed c. 1978

gelatin silver photograph

National Gallery of Australia, Canberra
Purchased, 1983

NGA 83.1354

Max Dupain's *Tired soldier in Queensland train* captures the image of an exhausted serviceman in a train carriage. We do not know where the soldier is going or where he has been; rather it is an image of 'in-between', the state of transit or inaction that is opposite to the dramatic and intense experiences of war.

Max Dupain

Australia 1911–92

Sunday at Bondi – winter

1940

page 57 in *A few shots from home* 1940

gelatin silver photograph

Mitchell Library, State Library of New South Wales, Sydney

Purchased from Mrs D. Parer, 1964

PXA 28

Max Dupain compiled the album *A few shots from home* and sent it to his friend Damien Parer as a Christmas present when Parer was in the Middle East working as a filmmaker with the AIF. Included in the album are portraits of friends and images of familiar places, such as Bondi Beach, where Dupain and Parer had spent time together. This simple handmade gift is an eloquent example of the role photography played in keeping the memories of home and loved ones alive.

Charles Bush

Australia 1919–89

New Guinea picture night

1943

pen and ink, brush and ink and gouache on buff paper

Australian War Memorial, Canberra

ART28336

In 1943 Charles Bush was a military artist in New Guinea. While there he produced a number of works that showed soldiers in a moment of respite, enjoying the simple pleasure of watching a movie. In *New Guinea picture night*, soldiers are at an outdoor cinema; on the screen is an image of a beautiful young woman, in stark contrast to the aircraft and searchlights in the sky behind. Separation from loved ones, or simply the absence of the opposite sex, is evoked in this gentle image of yearning for life back home.

Charles Bush

Australia 1919–89

Sketch for Picture in the rain

1943

charcoal and chalk

Australian War Memorial, Canberra

ART26593

Will Dyson

born Australia 1880, died England 1938

Compensation (Back at the wagon lines)

1918

from the *Australia at war* series 1918

lithograph

National Gallery of Victoria, Melbourne
Gift of Lawrence Murphy, 1996

1996.781.18

This work by Will Dyson is unusual, both within his oeuvre and, indeed, among the works of First World War official artists. It shows an Australian soldier talking to a young French woman, and viewers are left wondering what the 'compensation' is referred to in the title of the work. Sexual encounters between soldiers and the local population were strongly opposed by military authorities as the incidence of Australians with venereal disease was high and would periodically render them unfit for active duty.

Max Dupain

Australia 1911–92

Boys bathing, Goodenough Island

1944

gelatin silver photograph

National Gallery of Victoria, Melbourne
Purchased through The Art Foundation of Victoria
with the assistance of National Australia Bank Limited,
Honorary Life Benefactor, 1992

PH15-1992

Gela Nga-Mirraitja Fordham

Wainburranga

Rembarrnga born 1933/37–2006

How World War II began (Through the eyes of the Rembarrnga)

1990

earth pigments on bark

National Gallery of Australia, Canberra
Purchased, 1990

NGA 90.1760

The experiences of Australians during the Second World War were socially and geographically diverse. As the base for the Allied offensive into the Pacific, Australia's remote north was particularly vulnerable, and during 1942 and 1943 suffered almost 100 Japanese raids. The fighting directly affected Indigenous Australians. In Arnhem Land, the Rembarrnga people drew upon their own experiences of Japanese pearlers to offer an alternative explanation for the hostilities, as painted here by Gela Nga-Mirraitja Fordham.

James Eseli

Kala Lagaw Ya born c. 1929–2009

Aeroplane headdress

2001

synthetic polymer paint on wood and plastic

National Gallery of Victoria, Melbourne
Presented through the NGV Foundation by
Dieter Blass and Violet Sheno, Members, 2002

2002.111

James Eseli

Kala Lagaw Ya born c. 1929–2009

Aeroplane headdress

2001

synthetic polymer paint on wood and plastic

National Gallery of Victoria, Melbourne
Presented through the NGV Foundation by
Dieter Blass and Violet Sheno, Members, 2002

2002.112

Sidney Nolan

born Australia 1917, lived in England
1953–92, died 1992

Head of a soldier

1942

enamel paint on cardboard

National Gallery of Australia, Canberra
Purchased, 1976

NGA 76.559

Contrasting starkly with George Lambert's 1920 portrait of an Australian soldier, Sidney Nolan's painting shows a face racked by trauma. It is notable that this work, accompanied by the caption 'Sanity is a relative term. It may be merely a mask – and war but a masquerade', was chosen by psychiatrist Reg Ellery, for the cover of his 1945 publication *Psychiatric aspects of modern warfare*.

Weaver Hawkins

born England 1893, arrived Australia 1935, died 1977

Atomic power

1947

oil on cardboard

Art Gallery of New South Wales, Sydney
Purchased, 1976

92.1976

Stanley Keith Pearl

Australia 1893–1986

**Trench art paper knife: Sapper S K
Pearl, 5 Field Company Engineers, AIF
1916**

brass, copper, steel

Australian War Memorial, Canberra

RELAWM14147

Ian Howard

born Australia 1947

Enola Gay

1975

wax crayon on paper, gelatin silver photograph

Art Gallery of New South Wales, Sydney
Gift of the New South Wales Government
Art Scholarship Committee, 1977

229.1977.a-e

Created by rubbing wax crayons across large sheets of paper placed directly onto the nose cone of the *Enola Gay*, the B-29 bomber that dropped the atomic bomb on the city of Hiroshima in Japan, Ian Howard's life-sized drawing is the spectre of a moment of unprecedented destruction. Fellow artist James Gleeson described the rubbing process as one that 'subtracts the actual presence of the object and leaves us with a kind of ghost image, a residue which summons up the reality of the object'.

Edwin G. Adamson

Australia 1895–1974

No title (Soldier in slouch hat)

1940s

gelatin silver photograph

National Gallery of Victoria, Melbourne
Gift of Mr E. V. C. Adamson, 1982

PH294-1982

Edwin Adamson operated a photographic studio on Collins Street, Melbourne, where he advertised himself as specialising in 'Portraits of Character'. During the Second World War he photographed hundreds of young men setting off to war in Europe and the Pacific. This three-quarter view portrait of a soldier, shown gazing optimistically into the distance, is in many ways typical of the period. What distinguishes it and other portraits by Adamson, is the documentary aspect. Lines around the eyes, the broken front tooth – the physical marks of this man's life have not been removed or retouched. It is a photograph of a man with all his flaws, not an image of the ideal of a soldier.

Max Dupain

Australia 1911–92

War photographer – Damien Parer

1942

gelatin silver photograph

National Gallery of Victoria, Melbourne
Purchased through The Art Foundation of Victoria
with the assistance of National Australia Bank Limited,
Honorary Life Benefactor, 1992

PH14-1992

This evocative portrait by Max Dupain is of his close friend, the renowned photographer and filmmaker Damien Parer. The two men met in the 1930s when Parer came to work at Dupain's Sydney studio. During the Second World War, Parer was appointed as a cinematographer with the AIF and quickly established a reputation for filming at the front line in an attempt to 'convey the moment of truth, when a soldier charges, to kill or be killed'. Parer died in 1944 filming advancing American marines on the Pacific island of Peleliu.

Edwin G. Adamson

Australia 1895–1974

No title (Soldier in digger hat)

1940s

gelatin silver photograph

National Gallery of Victoria, Melbourne
Gift of Mr E. V. C. Adamson, 1982

PH289-1982

Daphne Mayo

Australia 1895–1982

Two jolly sailormen

1944

glazed earthenware

The University of Queensland Collection, Brisbane
Gift of the Alumni Association, 1981

1981.05

Grace Cossington Smith

Australia 1892–1984

Dawn landing

1944

oil on pulpboard

Cruthers Collection of Women's Art
The University of Western Australia

CCWA250

Jan Senbergs

born Latvia 1939, arrived Australia 1950

The attack

1998

synthetic polymer paint and pastel on paper

Australian War Memorial, Canberra

ART91493

In the words of the artist, this work is 'an attempt to pay respect [to] and remember those who lost their lives in that sea'. Underpinned by loss and despair, Jan Senbergs's epic suite of narrative works shows the HMAS *Armidale* being sunk by Japanese planes in the Timor Sea. The surviving crew managed to pull together a makeshift raft and also salvage a small boat. Twenty-nine of the survivors set off in the small boat in an attempt to row to Darwin and return with help for those left on the raft. Twenty-seven of these men were eventually picked up at sea, but the raft and all who were on it were never seen again.

William Alexander Dargie

Australia 1912–2003

Group of VADs

1942

oil on canvas

Australian War Memorial, Canberra

ART22349

Peter Purves Smith

Australia 1912–49

The Nazis, Nuremberg

1938

oil on canvas

Queensland Art Gallery, Brisbane

Purchased, 1961

1:0846

Peter Purves Smith was living in Paris in 1938 and avidly followed the political news being published in daily newspapers. This painting, begun in the period following the Anschluss, Germany's annexation of Austria, ridicules the fanaticism of Nazi rallies in the lead up to war. It is also an expression of his anxiety. As his friend, and later wife, Maisie Newbold wrote, 'He hated the Nazis in a much more politically anxious way than the rest of us'.

Frank Hinder

Australia 1906–92, lived in United States 1927–34

Advance

1942

watercolour and pencil

Collection of Joy Chambers-Grundy
and Reg Grundy, AO OBE, Sydney

9205

Edward L. Cranstone

Australia 1903–89

Aeroplane, tank and bombshell collage

1940–41

leaf 1 recto in *Australia 1940–1941; Presenting Australia's second year of war. Department of Information pictures by Lefevre Cranstone 1940–41*

gelatin silver photographs

National Gallery of Australia, Canberra
Gift of Edward Cranstone, 1983

NGA 83.2904.1

Alan Moore

born Australia 1914

Bomber's moon

1962

oil on canvas

Australian War Memorial, Canberra

ART27553

Large-scale bombing raids of towns and cities were a new and terrible aspect of war in the twentieth century. Often carried out under cover of darkness, cities attempted to protect themselves from air raids with barrage balloons, searchlights and anti-aircraft guns. Painted almost twenty years after the end of the Second World War, Moore's painting is a work of imagination and memory informed by his time in the Royal Australian Air Force.

Ralph Malcolm Warner

Australia 1902–66

Those who talk don't know. Those who know don't talk!

1943

colour offset lithograph

Australian War Memorial, Canberra

ARTV02497

Unknown

Do your bit on the food front

1943

published by the Department of Commerce and
Agriculture, Canberra, 1943

colour offset lithograph

Australian War Memorial, Canberra

ARTV02452

Unknown

active in Australia 1918

Welcome home [to the ANZACS]

1918

cotton, wood

State Library of Victoria, Melbourne
Purchased, 2000

H2000.193/1

Unknown

Welcome home

1918

commissioned by the Returned Sailors and Soldiers
Imperial League of Australia (Geelong Branch), 1918
cotton, wood

State Library of Victoria, Melbourne
Purchased, 2000

H2000.193/3

During the First World War, hospital ships brought wounded men home from battlefields in Europe and the Middle East. Following the end of the war, the arrivals increased and thousands of men returned home to be greeted by crowds lining the piers and streets. Flags such as these, either homemade or commissioned for the purpose, were enthusiastically waved as servicemen disembarked and marched past on parade.

Albert Tucker

Australia 1914–99, lived in Europe and United States
1947–60

Memory of Leonski

1943

oil on composition board

National Gallery of Victoria, Melbourne

Purchased through The Art Foundation of Victoria with

the assistance of The Shell Company of Australia Limited, Founder Benefactor, 1995

1995.2

Albert Tucker

Australia 1914–99, lived in Europe and United States
1947–60

Victory girls

1943

oil on cardboard

National Gallery of Australia, Canberra
Purchased, 1971

NGA 71.42

'Victory girls', young women in the company of American soldiers, were seen as representing a threat to society. Influenced by stories in the tabloid press, Albert Tucker produced a series of paintings that directly address the perceived social and moral decay of wartime Melbourne. Describing the series, he wrote, 'I remember a newspaper story about girls in a back alley, with some diggers, doing a striptease for them ... This was part of the images stockpiled in my mind ... The GI, the digger, the schoolgirl tarts, Victory girls'.

Albert Tucker

Australia 1914–99, lived in Europe and United States
1947–60

Military hospital

1942

pastel and pencil

National Gallery of Australia, Canberra
Purchased, 1979

NGA 79.1495

Albert Tucker

Australia 1914–99, lived in Europe and United States
1947–60

Hospital ward

1942

coloured pastel

National Gallery of Victoria, Melbourne
Purchased, 1980

P1-1980

During the Second World War, Albert Tucker was assigned to work in a plastic surgery unit at the Heidelberg Military Hospital in Melbourne. Recounting the experience in an interview in 1998, Tucker said, 'I never knew what it was like to be in a military hospital, but I soon found out. I was there for five weeks and the sort of things one saw in that time were absolutely hair-raising'.

Eric Thake

Australia 1904–82

Brownout

1942

oil on cardboard

National Gallery of Australia, Canberra
Purchased, 2011

NGA 2011.1274

With Japan's entry into the war in late 1941 and the battle for the Pacific, the reality of conflict close to home was felt by Australians for the first time. This threat significantly changed the ways civilians went about their daily lives, and familiar environments, transformed into the strangely surreal and unfamiliar, provided compelling subject matter for artists. Eric Thake's painting of a deserted Melbourne street, submerged in the semi-darkness of a brownout, is distinctly unsettling – as is the inclusion of a street sign on the footpath to the left pointing to an air-raid shelter 200 yards away.

Grace Cossington Smith

Australia 1892–1984

The flag in the room

1941

oil and pencil on cardboard

Australian War Memorial, Canberra

ART90721

Grace Cossington Smith

Australia 1892–1984

Reinforcements: troops marching

c. 1917

oil on paper on hardboard

Art Gallery of New South Wales, Sydney
Purchased, 1967

OA5.1967

Grace Cossington Smith

Australia 1892–1984

The sock knitter

1915

oil on canvas

Art Gallery of New South Wales, Sydney
Purchased, 1960

OA18.1960

Grace Cossington Smith's 1915 painting *The sock knitter* has come to symbolise the efforts of women of all ages to make practical items, including clothing, quilts and socks, that were sent to the troops overseas. An extraordinary number of socks, more than 1.3 million pairs, were knitted in Australia during the war. These were not only a practical comfort to the soldier, but also a comfort to the maker, who, in addition to making a tangible contribution to the war effort found camaraderie and support among a network of other women sharing the same experience.

Robert Rooney

born Australia 1937

The setting sun

1984

synthetic polymer paint on canvas

National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1987

AC6-1987

Robert Rooney was a young child during the Second World War, and remembers with nostalgia the catch phrases of wartime headlines and the illustrations and graphic design of the period. Censored mail, fighter planes and pilots are among the stylised images sourced from the propaganda of a time the artist 'remembers' from the viewpoint of a child.

Margaret Preston

Australia 1875–1963, lived in Europe 1904–07, 1912–19

General Post Office, Sydney

1942

oil on canvas

Art Gallery of South Australia, Adelaide
South Australian Government Grant, 1978

7811P32

Margaret Preston documented in a trio of small paintings made during the 1940s some of the physical changes she witnessed in and around Sydney as a result of the war. The unfamiliar scene in her image *General Post Office, Sydney* dramatically shows the daily tension of life when the city is closed down, depicting familiar locations camouflaged with shatterproof awnings.

Margaret Preston

Australia 1875–1963, lived in Europe 1904–07, 1912–19

Tank traps

1943

oil on canvas

Mornington Peninsula Regional Gallery, Mornington
Gift of Dr and Mrs C.B. Christesen, 1978

1978.06

Betty Paterson

Australia 1894–1970

Trench comforts

1916

watercolour

May and Mina Moore Collection
State Library of Victoria, Melbourne

H38782/534

James Northfield

Australia 1887–1973

A united ‘fighting mad’ Australia – can never be enslaved.

1942–44

colour offset lithograph

State Library of Victoria, Melbourne
Purchased, 1997

H97.24/2

James Northfield's poster was designed to exploit the sense of insecurity and anxiety that the threat of invasion by the Japanese had engendered in the general population. His image shows a caricature of a Japanese man being pulled past Flinders Street Station in a rickshaw. To contemporary eyes it appears to be an unsophisticated and racist threat, but at the time of publication the poster was intended to spur people on to greater efforts in supporting the war in the Pacific.

Florence Milson

born Australia 1858, lived in England 1923–40, died 1940

Return of the 1st Light Horse AIF

1918

gelatin silver photograph

Art Gallery of New South Wales, Sydney
Gift of the Cazneaux family, 1977

157.1977

Henri Mallard

Australia 1884–1967

The cenotaph

1938

gelatin silver photograph

Art Gallery of New South Wales, Sydney

Purchased, 1976

53.1978

Signaller McDowell

active 1940s

Untitled

c.1940s

pen and ink

Mitchell Library, State Library of New South Wales, Sydney

PXE897

Ian McCowan

active in Australia 1940s

**A.W.A.S wants 100's of Australia's
keenest women urgently**

1941–45

colour offset lithograph

Australian War Memorial, Canberra

ARTV00335

Ian McCowan

active in Australia 1940s

BOOM

c. 1943

colour offset lithograph

State Library of Victoria, Melbourne
Gift of Colonel Sybil Irving, 1973

H92.57/2

Savile Lumley

England 1876–1960

**Daddy, what did you do in the
Great War?**

1915

colour lithograph

State Library of Victoria, Melbourne

Gift of the Great Britain

Parliamentary Recruiting Committee 1914–17, 1918

H33861/18

Norman Lindsay

Australia 1879–1969

How we raised our army

c. 1918

pen and ink on paper on cardboard

National Gallery of Victoria, Melbourne
Gift of Daryl Lindsay, 1952

2957-4

The 'Order of the White Feather' was established in England at the start of the First World War. Its aim was to shame men into enlisting. Women presented white feathers, a symbol of cowardice, to men who were not wearing uniforms. The practice was readily adopted in Australia, as indicated in Norman Lindsay's ironically titled cartoon, with effective and devastating results.

Daryl Lindsay

Australia 1889–1976

Private Gunning

1917

watercolour

Sidcup Collection

Royal Australasian College of Surgeons, Melbourne

se96/77

The most obvious manifestations of war injuries were lost limbs and facial disfigurement. Daryl Lindsay, the son of a surgeon, enlisted in the AIF in 1915 at the age of twenty-six and was later appointed as an official medical artist. Sent to the Queen's Hospital at Sidcup in Kent to work alongside the surgical teams, Lindsay produced watercolour illustrations of patients before and after reconstructive surgery. His finely detailed preliminary images catalogue gaping wounds in clinical detail, while the follow-up images show the results of surgical reconstruction. Sadly, these lifesaving procedures were not always able to fully restore lost features, and many men continued to suffer trauma as a consequence of their appearance.

Daryl Lindsay

Australia 1889–1976

Private W Swain

1918

watercolour

Sidcup Collection

Royal Australasian College of Surgeons, Melbourne

se96/170

Laurence Le Guay

Australia 1917–90

No title (War montage with child and soldier)

c. 1939

gelatin silver photograph

National Gallery of Victoria, Melbourne
Purchased through the NGV Foundation
with the assistance of Mrs Mem Kirby, Fellow, 2001

2001.548

The impending Second World War engendered widespread fear in the Australian community about the security of family and the home. As the war progressed this anxiety grew when Singapore fell, Northern Australia was bombed and the Japanese army dominated war in the Pacific. Using the technique of photo montage to great effect, Laurence Le Guay combined disparate images of an idealised couple, a small child and an armed soldier to represent the looming threat.

Laurence Le Guay

Australia 1917–90

No title (War montage with globe)

c. 1939

gelatin silver photograph

National Gallery of Victoria, Melbourne
Purchased through the NGV Foundation
with the assistance of Mrs Mem Kirby, Fellow, 2001

2001.547

Walter Jardine

Australia 1884–1970

Keep them flying! There's a job for you in the W.A.A.A.F.

c. 1942

colour offset lithograph

Australian War Memorial, Canberra

ARTV01114

The Women's Auxiliary Australian Air Force was established in 1941. It was the first branch of the Australian military to offer women roles other than nursing. Over the remaining four years of the war approximately 27,000 women joined up, providing a wide range of support, from clerical to technical and mechanical services. Posters such as this one played an important role in encouraging women to look beyond their traditional domestic roles.

Sam Hood

Australia 1870–1953

ANZAC march (George Street, Sydney)

1930s

gelatin silver photograph

National Gallery of Australia, Canberra

Purchased, 1992

NGA 92.968

Frank Hinder

Australia 1906–92, lived in United States 1927–34

Hide outs – are made to be used!

c. 1943

colouroffset lithograph

Australian War Memorial, Canberra

ARTV08851

Frank Hinder

Australia 1906–92, lived in United States 1927–34

Dipserse

1943

colouroffset lithograph

Australian War Memorial, Canberra

ARTV02174

Frank Hinder

Australia 1906–92, lived in United States 1927–34

Scatter – before you're scattered!

c. 1939–45

colouroffset lithograph

Australian War Memorial, Canberra

ARTV07977

Frank Hinder

Australia 1906–92, lived in United States 1927–34

Shadow reveals!

c. 1939–45

colouroffset lithograph

Australian War Memorial, Canberra

ARTV07974

Weaver Hawkins

born England 1893, arrived Australia 1935, died 1977

Jitterbugs

1945

oil on canvas

Art Gallery of New South Wales, Sydney
Purchased, 1976

91.1976

The 'friendly invasion' by the one million US troops who passed through Australia between 1941 and 1945, en route to the Pacific theatres of war, encouraged Australians to examine their national identity. The Americans' impact on Australian culture was profound they introduced hamburgers and hot dogs, jazz and energetic new dances such as the jitterbug.

Mrs Hansen and friends

active in Australia 1914–19

Signature patchwork

1914–19

cotton, linen, cotton and silk thread

Williamstown Historical Society Museum, Melbourne

‘Signature quilts’ were made across Australia by local branches of the Red Cross. In Williamstown, Melbourne, the mother of Captain Stewart Hansen, who fought at Gallipoli and later in France, coordinated the making of a quilt that featured the names of the soldiers and nurses her son had met while serving overseas. It is likely that Captain Hansen collected signatures from his fellow comrades on the pieces of fabric that covered tins of food sent to soldiers, and then sent the pieces home where the signatures were embroidered in red cotton.

Mary Griffiths

born England 1847, arrived Australia before
1869, died 1923

Crochet bedspread with patriotic motifs: Mrs M Griffiths

c. 1916–20
cotton

Australian War Memorial, Canberra

REL/01846

Donald Friend

Australia 1915–89, lived in Nigeria

1938–40, Sri Lanka 1957–61, Indonesia 1968–79

Negroes dancing at the coloured club, William Street, August 1942

1942

page 24 in *War diary* 1942

ink wash

National Library of Australia, Canberra

MS 5959

Max Dupain

Australia 1911–92

Saloon bar at Petty's

1944

gelatin silver photograph

National Gallery of Australia, Canberra

Purchased, 1982

NGA 82.1126

Max Dupain

Australia 1911–92

Shop window in Clarence Street

1945

gelatin silver photograph

National Gallery of Australia, Canberra

Purchased, 1982

NGA 82.1127

Max Dupain

Australia 1911–92

Meat queue

1946

gelatin silver photograph

National Gallery of Australia, Canberra
Gift of the Philip Morris Arts Grant, 1982

NGA 83.2211

Max Dupain

Australia 1911–92

Post woman

1946

from the *Women at work* series 1946

gelatin silver photograph

National Gallery of Australia, Canberra
Gift of the artist, 1987

NGA 87.1176

Women were fundamental to life on the home front during the Second World War. They participated in a diverse range of activities which extended well beyond the domestic realm and, in the process, broke down many traditional barriers that had restricted female roles. Max Dupain's series of photographs *Women at work*, taken for the Department of Information, documents some of these changes, and in his striking modernist composition *Post woman* we see a strong, capable and confident woman going about her job.

Russell Drysdale

born England 1912, arrived Australia 1923, died 1981

The station yard

1943

oil on canvas

National Gallery of Victoria, Melbourne
Purchased, 1952

2940-4

Russell Drysdale

born England 1912, arrived Australia 1923, died 1981

Local V.D.C. parade

1943

oil on wood panel

Art Gallery of South Australia, Adelaide
Elder Bequest Fund, 1943

0.1243

Harold Cazneaux

born New Zealand 1878, arrived Australia 1886, died
1953

Peace after war and memories

1918

gelatin silver photograph

Art Gallery of New South Wales, Sydney
Gift of the Cazneaux Family, 1975

117.1975

Cazneaux's photograph, made after the end of the war, can be seen as a meditative requiem for the terrible losses experienced by families and communities across Australia. The figure of the farmer ploughing the land represents the return to ordinary life after extraordinary and terrible events.

Penleigh Boyd

born England 1890, arrived Australia 1893, died 1923

The breath of spring

1919

oil on canvas

National Gallery of Victoria, Melbourne
Felton Bequest, 1919

976-3

Penleigh Boyd enlisted in 1915 and was sent to the Western Front. Repatriated to Australia after being injured at Ypres, Belgium, Boyd's subsequent paintings of the natural world depict an Arcadian vision of Australia, a safe haven of natural beauty. Painted the year after the end of the First World War, *The breath of spring* shows a luxuriant mass of wattle blossom arching over the Yarra River in Warrandyte, Melbourne. Offering the possibility of home, hope and renewal, this work can be seen as an antidote to the death and destruction experienced by Boyd and millions of others during the war.

Arthur Boyd

Australia 1920–99, lived in England
1959–68

Soldier and prostitute with frog brooch

1943

reed pen and ink

National Gallery of Victoria, Melbourne
Purchased, 1964

1603-5

Arthur Boyd

Australia 1920–99, lived in England
1959–68

Prostitute on soldier's hat and soldier with prostitute

1942

reed pen and ink

National Gallery of Victoria, Melbourne
Purchased, 1964

1596-5

Herbert Badham

Australia 1899–1961

The night bus

c. 1943

oil on composition board

National Gallery of Victoria, Melbourne
Purchased NGV Foundation, 2009

2009.142

In the Second World War, Australian women were mobilised to work in factories, offices and various branches of the women's armed services. By 1944 women comprised a quarter of the national workforce. Herbert Badham's *The night bus* shows women travelling around the clock, reflecting their increased mobility in new areas of employment.

Edwin G. Adamson

Australia 1895–1974

**No title (Troops parading in Collins
Street)**

c. 1939

gelatin silver photograph

National Gallery of Victoria, Melbourne
Gift of Mr E. V. C. Adamson, 1982

PH374-1982

Bertram Mackennal

born Australia 1863, lived in England, France and India
1882–1931, died England 1931

War Memorial for Eton College

1923

bronze

National Gallery of Victoria

Purchased through the NGV Foundation with the assistance of the proceeds of
the National Gallery of Victoria Annual Dinner, 2006

2006.216

In 1921, Eton College, the famous British public school, commissioned Australian sculptor Bertram Mackennal to create a statue to commemorate the young men of Eton College who had served and died in the First World War. Discussing the work ten years later, Mackennal wrote, 'War is horror and the very act of war – of one man killing another – should not be commemorated ... The idea that I had in mind modelling this figure was to represent the lad offering himself – his life, his youth and all his hopes of future happiness – for England'.

In 1937 Australian artist Napier Waller was commissioned to design stained-glass windows and mosaics for the Australian War Memorial in Canberra. Waller had previously served in France in the First World War, and had his right arm amputated after being wounded at Bullecourt. The memorial project took twenty-one years to complete and was Waller's largest public work. In preparation for the great mosaics, he produced these large-scale drawings showing the idealised forms of a soldier, sailor and airman. Rendered in gouache, chalk, pencil and charcoal, these preparatory drawings give a sense of the monumentality of Waller's final mosaic works.

Napier Waller

Australia 1893–1972

**Sailor (Design for Hall of Memory
mosaic pendentive)**

1952

gouache, chalk and pencil over charcoal

Australian War Memorial, Canberra

ART29385

Napier Waller

Australia 1893–1972

**Airman (Design for Hall of Memory
mosaic pendentive)**

1952

gouache, chalk and pencil over charcoal

Australian War Memorial, Canberra

ART29387

Syno, Adelaide printer and publisher
active in Australia 1914–36

**Australia has promised Britain 50,000
more men**

1915

colour lithograph

Australian War Memorial, Canberra

ARTV05613