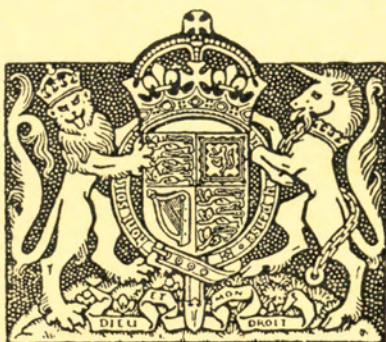


# EXHIBITION

*of*

# BRITISH WAR PICTURES



PRICE—ONE SHILLING

EXHIBITION  
*of*  
BRITISH WAR PICTURES



1943

This collection of official war pictures has been made available by the British Ministry of Information through the High Commissioner in Australia for the United Kingdom. It is being exhibited throughout the Commonwealth under the direction of the Board of Management, Australian War Memorial, in co-operation with the Trustees of the National Art Galleries of New South Wales, Victoria, Queensland, South Australia, Western Australia, and Tasmania.

## FOREWORD.

On these walls you will read the story of the defence of Britain against the Nazis, of the long campaign in which civilians in blitzed cities and suburbs did as big a job and endured as much as the airmen, the seamen and the soldiers. If the people of Britain had failed in this fight the war would have been lost, but they did not fail. In these anxious months of late 1940 and early 1941 with which many of these pictures deal they manned our first line of defence just as surely as our own fighting men who were playing their big part in holding the fort in the Middle East.

The history of these times is not fully written unless the artist as well as the writer and the photographer helps to tell it. I think that you will agree, after looking at these paintings and drawings, that you have a more vivid and enduring picture of Britain in the blitz than you gained by only reading about it, and a greater pride in your citizenship of the British Commonwealth.

Soon after the war began Britain set her artists to work recording what war was like—its tragedy and its courage, the ugliness and the humour. It is necessary both for the nation and for the artists themselves that the artists should see and depict these things, and therefore Britain sent the artists among the scarred cities, to the air force stations and out on the North Sea in naval ships to paint war as it is. There is no propaganda here, and no glorifying of war, because the people of Britain believe, as we believe in Australia, that honesty and truth are among the things for which we are fighting.

*John Curtis.*



SIR MUIRHEAD BONE

*The Return from Dunkirk*



WILLIAM DRING

*Petty Officer L. C. McKinnon, R.A.N.*

## WAR AND THE ARTIST

*by*

H. V. MORTON

The pictures in this exhibition reflect in an accurate and almost prosaic manner the sights now familiar to every one in the British Isles. Nothing like them, of course, has been seen before, because no generation has ever been forced to endure the ironies and the humiliations of Total War. It is not the lovely England of green lanes and thatched cottages, of old churches rising from elm trees, but it is a greater and finer England that is here presented for your inspection.

To my mind, there is nothing depressing about this exhibition. We see venerable and historic buildings levelled to the earth; we see churches that we have known all our lives standing starkly in the roofless dignity of death; we see famous streets cold and silent as Pompeii; we see the human species hiding like rabbits in the depths of the earth; we see children, with their pathetic little gas-mask boxes, round their necks, *en route* for what is known as a "safe area".

All these are the commonplaces of life in Great Britain to-day; and while I agree that you may call them ugly, unfortunate, regrettable, and so forth, I do not think you should call them depressing, because they are the outward signs of a War that we intend to win. The truly depressing pictures of this War could not be painted on canvas. They would depict not buildings, but souls, in ruin; they would picture, not a few frail human bodies, but the spirit of nations cowering in the shelter of abject surrender.

Everything that has, so far, happened to our bricks and mortar could be put right in a year or two; but if the same thing had happened to our immortal souls, we could rebuild them only with the tears and humiliations of many a miserable generation. So I beg you, when you look at these pictures, not to say "How terrible!" or "How tragic!", but see in them the first pictorial records of the first War against civilians, and realize that the more loathsome and terrible Total War becomes the greater is the determination of Britain, not only to hold on and to endure, but to win through to Total Victory.

I often think how remarkably we in Great Britain have changed during the last two years. Strangely enough, most of us are unaware of this. It is, however, only necessary to encounter someone from a neutral country or from a country not yet actively engaged

in war—indeed, it is only necessary to meet someone from a yet “unblitzed” area of England—to realize that war has given us a new philosophy. Looking back on the last three years we see how, bit by bit, we have accepted the incredible and have turned it into the commonplace. Scenes like “St. Anne’s, Soho”, graphically depicted by R. V. Pitchforth, and the “Council House, Burnside”, by James Miller, have bitten deeply into the mind of this war-time generation. They were, of course, a great shock at first, but, after all, war has always looked much like that from the time of Alexander and Hannibal onwards to our own day. The sight of bomb damage, as bomb damage, is not to any reflective mind, shocking—for what else can you expect?—but what was shocking was the sudden realization that Acacia Avenue was to be the scene of this devastation, and that Mr. Brown and Mr. Jones—who had never previously done anything more daring than to miss the 8.45—were the civilian warriors who, after the day’s work was done, were expected to stand up to nightly attempts upon their lives and property. The amazing impartiality of the bomb soon made philosophers of us all, and our philosophy was not really new; it was the philosophy of the front line in France, in 1914–18, transferred to the streets and suburbs of our towns and cities. Translated into words, it is: “If your name’s on it, you’re for it; if not, why worry?” and the first lesson of war, as “made in Germany”, is that if the civilian cannot stand up to it you might as well make peace, for Total War is a challenge to those who, by all previous rules of warfare in more humane and civilized ages, have been excluded from the battle-field. It is horrible and brutal. But those are facts that everyone in Great Britain has had to accept.

“Casualty No. 1” by L. Duffy, is a striking composition, with its background of broken bricks and sign-posts awry, and its group of wardens bending over a prostrate figure; and to those who know such scenes and such men it tells its own story. We recognize, still with some faint surprise, that the men in the picture are just ordinary members of the community upon whose shoulders war has imposed its onerous tasks; men who a few years ago would have been appalled could they have seen themselves the heroes of “Casualty No. 1”. But there it is. Many of us would have been appalled in 1939 could we have seen ourselves in 1941.

Another glimpse of the civilian at war which appeals to me is Ethel Gabain’s “The Fire Drill”, a scene in a London district such as Fulham or Chelsea. Here the preposterous possibilities of war are being illustrated against a commonplace background, an event typical of this strange and dangerous world. The queer guillotine-like structure, against which a female warden is slowly descending from an imaginary fire, watched by a crowd of London housewives, is an occurrence with which we have become so familiar now that it no longer arouses any emotion in us. There was a time, it is true, when such exhibitions inspired our loudest laughter and our most pungent jests. Those were the far off days of the lost world when A.R.P. seemed to the humorists to be officialdom’s best joke. But you can tell from that picture that the demonstration is taking place not in those gay and careless days, but in “blitzed” London, for there is not one smile upon the faces of the audience! They are earnest, curious, interested: they have all heard the scream of a falling bomb; they have all seen a house on fire.

The same artist’s “A.R.P. Workers in a City Canteen run by W.V.S.” is interesting, because it is so casual and ordinary. There is nothing except the tin hat in the left-hand corner to indicate that the men at the table are not clerks in an A.B.C. tea-shop. It is important to realize that the heroes of the “blitz” the men who, often to their great embarrassment, have won the George Medal, are ordinary fellows, just like those in Miss Gabain’s picture. The old man in the right-hand corner, who is lifting a spoonful of soup, is the sort of queer old man you will find in sandbagged posts or patrolling the dark streets of London, priding himself on the acuteness of his hearing, upon which he bases an infallible sense of direction when something which sounds like a screaming express train seems to be descending through the air in a line with the top of his head. It would be true to say, I think, that few of us have not been surprised (indeed astonished is not too strong a word) to discover that friends and acquaintances, whom we once considered to occupy the apex of the world’s pyramid of mediocrity, were really heroes in disguise. What enabled us to endure the “blitz” was character; and it is one of the greatest of our blessings that ordinary men, like those in this picture, proved to possess it when the time came.

“Under the Arches” by Edmond Kapp, and “The Tube” by Feliks Topolski, are two dramatic glimpses into the new night life of London. What our Victorian ancestors, to whom London after dark meant champagne and the Gaiety Theatre, would have thought of such pictures, I leave to your imagination. Grim, bizarre, even sordid, though such scenes may be—and our artists have not overdone the thing in any way—I should like to point out that many of the people in these shelters are men and women who would rather die in “dear old London” than live anywhere else. In the old days the definition of a Cockney was one born within sound of Bow Bells. I have sometimes thought that in days to come we shall have to accord this distinction only to those who declined to leave London during the War.

Of documentary interest are such pictures as Professor Schwabe’s “The Guildhall” and John Piper’s “Christ Church, Newgate Street”, two of the many scenes of vandalism to be found within the ancient boundaries of the City.

When we turn from London, we see many other aspects of the War. There is the evacuation of children. Ethel Gabain shows us the scene on a railway platform when L.C.C. school-children, each one labelled, are being taken into the country. She shows us the children sitting at table with their foster parent in the country, and, best of all, she has caught with admirable fidelity the vitality and the curiosity of a group of London boys as they stand for the first time upon the threshold of a new world.

No collection of war pictures would be complete without many a fine sea picture, and perhaps the most interesting in this collection is Muirhead Bone’s “Return from Dunkirk” with its strange armada, which includes an ancient paddle steamer, packed with men who have been miraculously snatched from the jaws of death. “The *Jervis Bay* Action”, by Charles Pears, gives a vivid idea of an attack on a merchant convoy, with enemy salvoes bursting about the ships, sending up geysers of white sea water, and John Nash’s “Our ships are safe in convoy”, provides a happier glimpse of the argosies upon whose safety our life depends.

Two intensely forceful and dramatic pictures of the war in the air have a place in this exhibition—"Air Gunner" by Keith Henderson, and "Stalking the Night Raider", by Roy Nockolds, to my mind are two of the most memorable pictures in the collection. How well we know those raiders' nights, with the moon behind a fleecy cloud, a few searchlights pencilling the dark sky, and, high above, the powerful whine of a night fighter searching for his prey in the ominous and expectant silence which follows the siren's last wail.

Mine-sweepers, mine-layers, anti-aircraft defence, tank traps, camouflage, warplanes in the air and on the ground, soldiers at work and at rest, the Navy, at sea and ashore, all have their place among this group of British war pictures. It does not exhaust, neither does it pretend to do so, all the strange and varied angles of this war. No doubt artists are now at work preserving for posterity the heroism of the ordinary British Housewife as she keeps her home going in the front line; and in my opinion she is one of the finest characters in the country. No doubt someone will immortalize the Home Guard as he stands outlined against the autumn sky upon a church tower, or rifle in hand, lurks at village cross-roads and on the lonely stretches of the moors. But it should never be forgotten that this War, grim and terrible as it is, is not entirely grim and terrible; it is shot through with many a crazy humour.

In conclusion, it should be said that, in viewing an exhibition of this kind, the average visitor will find himself judging a picture, not as a work of art, but as an interpretation of life in war-time. The pictures which stand out from their companions are those which tell a story and do not really require a title. For many years British artists have had nothing to paint. The walls of the Royal Academy were annually invaded by the same landscapes; the same unclothed maidens standing at the same pool; the same lobster on the same plate; the same flattered peeresses; and the same idealized peers. It was obvious that theme was secondary to technique. Now, for the first time for many a year, our artists have been plunged violently into life. These pictures are the first fruit of their experience. There is nothing fanciful about them: they are all the result of observation and of feeling. If it be true that the artist should be the son of his time, then our painters may be thought lucky in their generation, for their stern parent has provided a theme for their brushes and their pencils upon the earth, above the earth and in the very bowels of the earth.

This theme is the tragic, yet glorious, story of Great Britain's resistance and defiance during the most terrible attack ever made upon her people. While we look upon this picture and on this, we may reflect that it has taken many a century to prove to the full the truth of that old proverb, quoted by Burton in his *Anatomy of Melancholy*, that "man is to man a devil". And we may feel sure that no matter what future ages may think of these pictures as Art, they are certain to occupy for ever a high place in History.



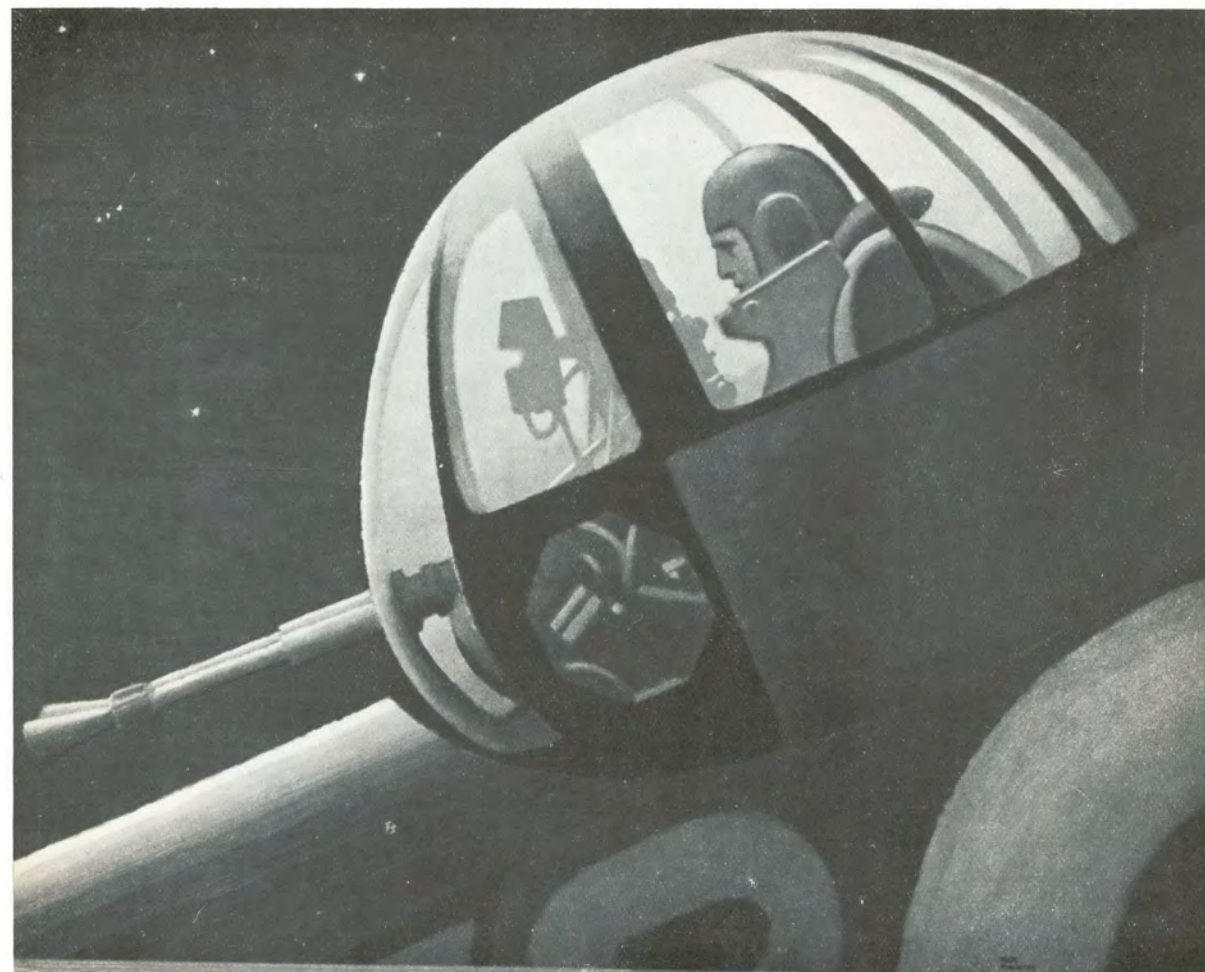
HUBERT FREETH

*A Digger*



ETHEL GABAIN

*The Evacuation of Children from Southend, 2nd June, 1940.*



KEITH HENDERSON

*Air Gunner in Gun Turret. Night*





ERIC KENNINGTON

*Group Captain H. I. Edwards, V.C., D.S.O., D.F.C.*

## CATALOGUE OF PICTURES.

### EDWARD ARDIZZONE.

1. A STREET IN LOUVAIN JUST BEFORE THE BRIDGE WAS BLOWN UP IN FRONT OF THE GERMAN ADVANCE, MAY, 1940.

*Water Colour.* 14½ x 19½.

2. GUNNERS AT A COASTAL DEFENCE STATION.

*Water Colour.* 14½ x 22½.

3. A CAMP AMONG THE TREES. THE COOK HOUSE FATIGUE.

*Water Colour.* 13½ x 18½.

4. MEDICAL AID POST IN A TUBE SHELTER.

*Water Colour.* 6½ x 6½.

Captain Ardizzone served with the British Expeditionary Force in France, and the first drawing shows troops waiting for the moment to come when the bridge at Louvain was to be destroyed in order to hold up the German advance. The other three subjects were found by the artist in England after he had returned from France at the time of the withdrawal. The first shows troops in an encampment among sand dunes on the coast. In the foreground to the right are two soldiers in battle dress walking towards the hollow where a parade is taking place in front of a marquee, while three men off duty kick about a football in the background. Beyond is a permanent building with a water tower, and on the horizon is seen one of the coastal defence guns. The second drawing is a fine character study of a group of men who have been given the job of peeling potatoes and cleaning kitchen utensils. The third is a delightful impression of one of the many aid posts which are to be found in air raid shelters in London.

### ROBERT AUSTIN, A.R.A.

5. MECHANIC ON A SPITFIRE.

*Water Colour.* 19½ x 17.

6. MECHANICS AT CARDS.

*Water Colour.* 20½ x 16½.

Two drawings by an artist who received special facilities to work at a fighter station during the Battle of Britain in the autumn of 1940. He was unfortunate enough to lose some of his drawings through enemy action. The first of the two exhibited here shows one of the men who keep the Spitfires in fighting trim making an adjustment to a machine; the second depicts a group of the ground staff enjoying a game of cards while the aircraft are aloft.

### EDWARD BAWDEN.

7. MAKING AN ANTI-TANK DITCH.

*Water Colour.* 18 x 23.

A picture by one of the War Office artists who was with the British Expeditionary Force in France before the German advance. It shows defence works in progress at a place in Northern France which was at the time occupied by British troops.

8. MERSA MATRUH. VIEW OF THE DESERT.

*Water Colour.* 9½ x 23½.

9. MERSA MATRUH. THE SANDHILLS.

*Water Colour.* 9 x 22½.

Two pictures of Mersa Matruh, half-way between Sidi Barrani and Alexandria on the north coast of Africa. This tract of country is familiar to members of the A.I.F. who traversed it during the Libyan campaigns.

## WALTER BAYES.

### 10. THE ARMoured FIGHTING VEHICLE SCHOOL. LUNCH ON THE DRIVING GROUNDS.

*Oil.* 29 x 45½.

Tank crews enjoying a short respite during a period of strenuous training.

## SIR MUIRHEAD BONE.

### 11. THE RETURN FROM DUNKIRK.

*Chalk, Wash and Pen.* 22½ x 30¾.

The artist witnessed the arrival at Dover of troops returning from Dunkirk. This drawing shows some of the diverse craft which took part in the operation.

### 12. WHEELHOUSE OF THE S.S. *Cameronia*.

*Charcoal.* 23½ x 18¼.

On the bridge of one of Britain's great passenger and cargo ships. The pilot in charge is Duncan Cameron. He piloted *Queen Mary* and *Queen Elizabeth* on their maiden voyages to the sea. Behind him is the quartermaster and beyond is the artist's brother, Captain David W. Bone. In the distance at the end of the bridge is the first officer of the ship.

### 13. MINE-LAYING; THE LAST OF THE LAY.

*Charcoal.* 21½ x 30.

Inside the minelayer sailors guide the last of a series of mines along rails to the side of the ship, preparatory to their being dropped into a rough sea.

## RAYMOND COXON.

### 14. HORSE GUARDS' RIDING SCHOOL.

*Oil.* 20 x 30.

Although the Army is largely mechanised, there is still a place for cavalry, as will be seen in this picture of riding instruction.

## CHARLES CUNDALL, A.R.A.

### 15. MINESWEEPERS.

*Oil.* 16 x 24.

A picture of fishing trawlers now engaged on the dangerous task of minesweeping.

### 16. BUILDING SUBMARINES.

*Oil.* 20 x 26.

Privileged to visit a shipyard engaged in the important work of submarine construction, the artist painted this interesting view of the interior of the sheds.

### 17. HAMPDENS. THE TAKE OFF.

*Oil.* 28 x 50.

British bombers on the point of leaving an aerodrome at sundown to attack enemy targets.

## FRANCIS DODD, R. A.

### 18. HEAD TURNING.

*Pencil.* 10¾ x 14¾.

### 19. MAKING DETONATORS.

*Pencil.* 14¾ x 10¾.

Two drawings showing some of the vital work done by women in munition factories. Each of the individual workers shown in these drawings has been faithfully portrayed, as are the operations they are performing.

## WILLIAM DRING.

### 20. PETTY OFFICER L. C. MCKINNON, R.A.N.

*Pastel.* 13¼ x 9¼.

An Australian petty officer who has seen active service in His Majesty's Australian Ship *Vampire*.

## L. DUFFY.

### 21. CASUALTY No. 1.

*Oil.* 18 x 22.

This work, painted by an artist employed on civil camouflage, shows with forceful realism how the German air attack strikes at the civil population.

## BARNETT FREEDMAN.

### 22. GUNS UNDER CAMOUFLAGE.

*Oil.* 97 x 43.

A coast defence battery in Britain under camouflage netting.

## HUBERT FREETH.

### 23. BEFORE DEPARTURE, FEBRUARY, 1941.

*Wash.* 9¼ x 14.

### 24. ON THE WAY.

*Water Colour.* 9¼ x 14.

These two sketches are by an artist now serving as a combatant officer in the Middle East and were made on a transport which carried Australian and New Zealand troops from Britain to North Africa.

### 25. A DIGGER.

*Pencil.* 14 x 9¾.

A character study of an Australian soldier, drawn by the artist while on the way out from England to the Middle East.

### 26. GENERALE BERGONZOLI.

*Pencil.* 13½ x 8¾.

### 27. GENERALE NEGRONI.

*Pencil.* 17 x 12½.

These two drawings of Italian generals were made by Lieutenant Freeth soon after the generals were captured in Libya.

## ROGER FURSE.

### 28. SAILOR WASHING.

*Sepia Wash.* 17¾ x 11½.

### 29. TWIN BROTHERS FROM NEW ZEALAND WHO ARE SERVING IN THE ROYAL NAVY.

*Pencil.* 13½ x 17.

Two sketches by an artist who is himself serving in the Royal Navy.

## ETHEL GABAIN.

### 30. AIR RAID PRECAUTIONS WORKERS IN A CITY CANTEEN RUN BY THE WOMEN'S VOLUNTARY SERVICES.

*Lithograph.* 12½ x 16¾.

### 31. A HOSPITAL SUPPLY DEPOT.

*Lithograph.* 11¾ x 16¾.

Two lithographs portraying different aspects of the civilian contribution to the war. The first shows a member of the Women's Voluntary Services waiting on A.R.P. workers in the City of London, and the second a roomful of hardworking volunteers making articles for use in hospitals.

### 32. THE FIRE DRILL.

*Lithograph.* 17 x 12.

The artist has caught a detachment of fire fighters and rescue workers at practice. They are demonstrating how a trapped person may be lowered from an upper window. Note the stirrup pump in the foreground.

### 33. THE EVACUATION OF CHILDREN FROM SOUTHEND, SUNDAY, 2ND JUNE, 1940.

*Lithograph.* 12¾ x 20¾.

Southend is classed as an "unhealthy" coastal area, and is one of the 120 or so evacuation areas—most of the others being densely crowded industrial cities and towns. The children, after being marshalled at the school assembly points, arrive at the entraining stations in the charge of their teachers

and voluntary escorts. Each child brings spare clothes, gas mask, identity card, ration book, and food for the day; and wears a label. More than a million British school children were evacuated in this manner.

34. EVACUEES IN A COTTAGE AT COOKHAM.

*Lithograph.* 13 $\frac{3}{4}$  x 12 $\frac{3}{4}$ .

Mrs. Norris of Cookham, with five of her war family of seven children from London who had by January, 1941, been with her for sixteen months. Mrs. Norris is the ideal foster-parent, and fortunately there are many other householders like her. With over 1,000,000 children from the evacuation areas, billeting must always be the principal means of finding homes for them. Shown friendliness and care, town children readily adapt themselves to their new surroundings.

35. BOYS FROM SOUTH-EAST LONDON GATHERING STICKS IN COOKHAM WOOD.

*Lithograph.* 12 $\frac{1}{8}$  x 18 $\frac{1}{2}$ .

These London boys find a new and healthy way of life in the country which is in itself an education. They continue to go to school and, being boys, the country is not dull for them. Many of them, if they have their way, will stay there and will grow up on the land.

36. NURSERY SCHOOL, WATLINGTON PARK.

*Lithograph.* 15 $\frac{1}{4}$  x 11 $\frac{3}{8}$ .

Since war broke out some 10,000 little children under five years of age have been moved from nursery schools and from day and residential nurseries in the cities into residential quarters in the country, and 150 big country houses in England now serve as nursery homes for them. Granted ample space and skilled supervision, there is no better way of caring for little children whose mothers cannot leave the evacuation areas with them.

DUNCAN GRANT.

37. GUN DRILL.

*Oil.* 31 $\frac{1}{4}$  x 40 $\frac{3}{4}$ .

A painting of outstanding artistic interest and also a careful record of the highly important work of training future gun-crews for His Majesty's ships.

ANTHONY GROSS.

38. FITTING RECRUITS WITH CLOTHING.

*Water Colour.* 7 $\frac{3}{4}$  x 12 $\frac{1}{2}$ .

39. SQUAD PARADING ON THE SQUARE.

*Water Colour.* 8 $\frac{1}{4}$  x 13.

40. COOK HOUSE.

*Water Colour.* 7 $\frac{3}{4}$  x 12 $\frac{3}{4}$ .

41. RECRUITS AT MACHINE GUN PRACTICE AT THE 30 YARDS' RANGE.

*Water Colour.* 7 $\frac{1}{2}$  x 12 $\frac{1}{2}$ .

42. BREN GUN RANGE, OUT ON THE MOORS.

*Water Colour.* 7 $\frac{3}{8}$  x 12 $\frac{3}{8}$ .

43. SQUAD OF DRIVING AND MAINTENANCE RECRUITS STUDYING TANK MAINTENANCE.

*Water Colour.* 7 $\frac{3}{8}$  x 12 $\frac{3}{8}$ .

The first picture shows recruits being fitted out with uniforms at one of the Guards' Depots. In the second they are seen on the parade ground, while the third shows the excellently-planned cook-house at the depot. The fourth drawing is of recruits belonging to the Royal Armoured Corps at short-range machine-gun practice, the fifth shows them learning to fire Bren guns on an open range on the moors, and the last represents a squad learning how to keep armoured fighting vehicles in good working order.

ROBIN GUTHRIE.

44. SERGEANT FEETHAM, ARMY COOK.

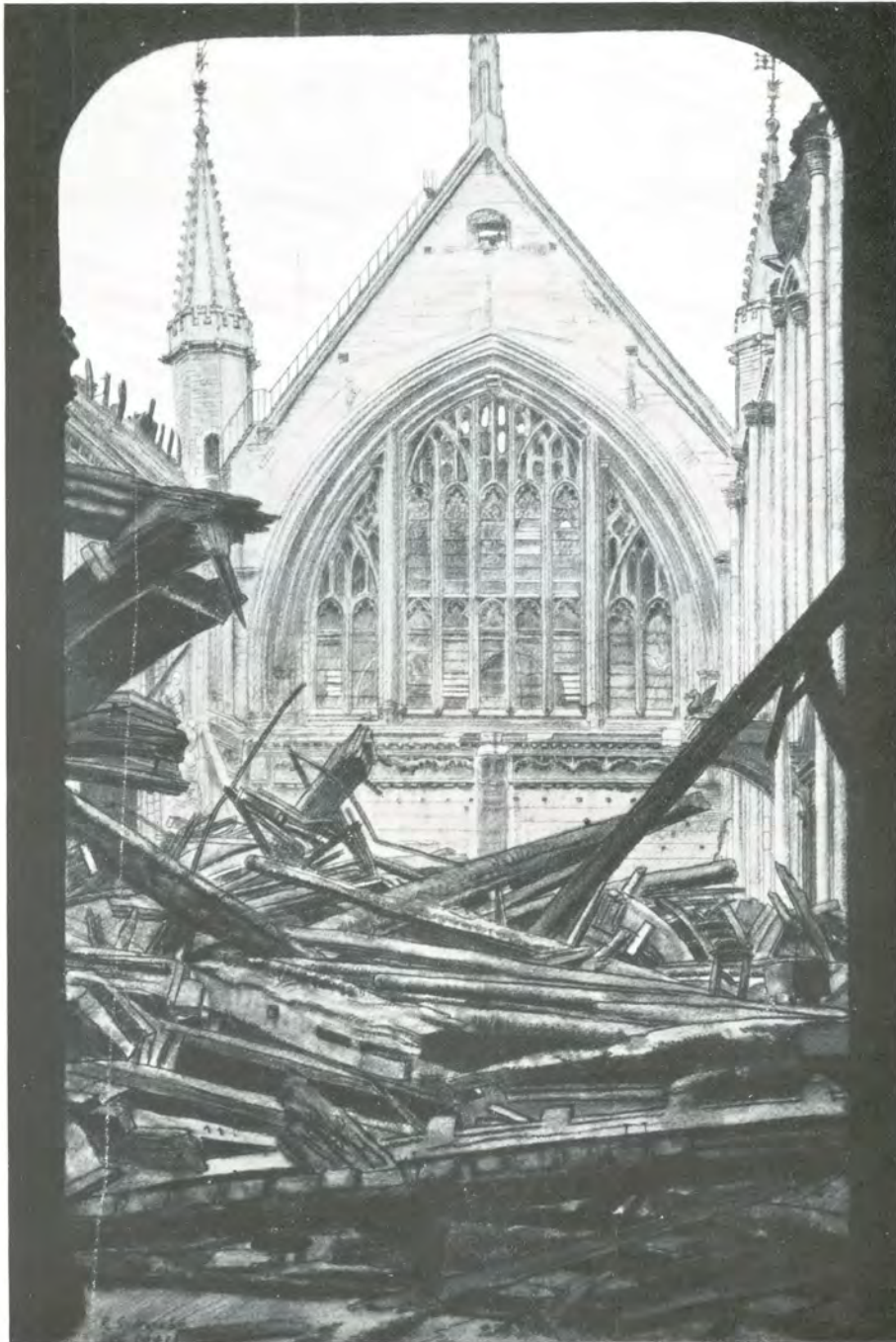
*Pencil.* 17 x 13 $\frac{1}{4}$ .

A portrait of an instructor at the Army School of Cookery.



CHARLES PEARS

*The Jervis Bay Action*



RANDOLPH SCHWABE.

*The Guildhall.*

KEITH HENDERSON.

45. TWO BOMBERS OUTSIDE THEIR HANGARS.

*Oil.* 22¼ x 18.

Two Lockheed Hudson reconnaissance aircraft of the Coastal Command.

46. AIR GUNNER IN GUN TURRET. NIGHT.

*Oil.* 30 x 40

An air-gunner at his post, prepared to take defensive action against any possible attack by enemy aircraft.

EDMOND KAPP.

47. UNDER THE GROUND—REGULARS.

*Pen and Ink.* 14½ x 20¼

48. UNDER THE ARCHES.

*Pen and Ink.* 17½ x 14½.

Two drawings of scenes in London shelters done on the spot during the early days of night bombing.

ERIC KENNINGTON.

49. GROUP CAPTAIN HUGHIE IDWAL EDWARDS, V.C., D.S.O., D.F.C.

*Pastel.* 23 x 16½.

Group Captain Edwards is a Western Australian. Born on 1st August, 1914, he served as a cadet in the R.A.A.F. at Point Cook in 1935, and in the following year was granted a short service commission in the R.A.F. as a pilot officer.

Though handicapped by a physical disability resulting from a flying accident before the war, he has repeatedly displayed gallantry of the highest order in pressing home bombing attacks from very low altitudes against heavily defended targets. He received the D.F.C. for the part he played in leading a formation of aircraft in an operational sweep against enemy shipping off the Dutch coast in June, 1941. A convoy of eight merchant vessels was sighted at anchor about three miles outside The Hague, and in the face of intense and accurate pom-pom and machine-gun fire the formation attacked from a height of only 50 feet. Edwards singled out a ship of some

4,000 tons, and, after raking the decks with his forward machine-guns, released his bombs from mast height, causing a terrific explosion.

Within a month this young Australian was awarded the Victoria Cross for planning and leading a daylight attack on the port of Bremen, one of the most heavily defended towns in Germany. While approaching the German coast several enemy ships were sighted, and with no clouds to afford concealment Edwards knew that this formation would be reported and that the defences would be on the *qui vive*. But, undaunted by this circumstance, he brought the formation 50 miles overland to the target and in doing so flew at a height of little more than 50 feet, passing under high tension cables, carrying away telegraph wires, and finally forcing his way through a formidable balloon barrage. On reaching Bremen the bombers were greeted by a hail of fire which hit all the aircraft, destroying four of them. In spite of this he made a successful attack and then, with the greatest skill, withdrew the surviving machines.

A sergeant pilot who took part in the operation afterwards said: "The first we saw of Bremen was the balloon barrage and in a few moments we were flying just above the grey slate roofs of houses. By this time the Germans were fully awake to us and we had to fly on in formation through a solid wall of 'flak'. I suddenly saw a high tension cable straight ahead but managed to lift over it just in time. I thought Wing Commander Edwards was going to hit it but he ducked down below it at the last moment while his starboard wing missed a pylon by a couple of yards. We had noted the position of the balloons and were avoiding the cables but at the level at which we were flying we couldn't avoid things like telephone wires and the Wing Commander must have interrupted one or two early morning German telephone conversations when he cut through some wires without damaging his aircraft. A Scottish sergeant pilot, a friend of mine, in the same formation was more souvenir-minded and brought back a fair strip of German telephone wire wrapped round his tail wheel. Flying through a barrage of criss-cross 'flak' we could see the Brementers taking cover behind motor cars as our bombs burst on timber yards, factories, buildings, a railway junction at Burgdam, and on docks. There was one terrific impact on a factory and flames and smoke shot out."

In December, 1942, Group Captain Edwards won the D.S.O. for his daring leadership in low-level attacks with Mosquito bombers on Copenhagen shipyards.

50. PILOT OFFICER M. J. HERRICK, D.F.C.

*Pastel.* 20 x 15 $\frac{3}{8}$ .

Pilot Officer Herrick was born in 1921, and was educated at Wanganui College School, New Zealand. He was granted a cadetship at Cranwell in 1939. In March, 1940, he was given a commission as a pilot officer on probation. During an interception patrol on the night of 4th September, 1940, Pilot Officer Herrick sighted two enemy aircraft and destroyed them both. In his attack against the second aircraft, he succeeded in closing to within 30 yards and it fell in pieces under his fire.

51. SQUADRON LEADER P. G. JAMESON, D.F.C.

*Pastel.* 23 $\frac{1}{2}$  x 17 $\frac{7}{8}$ .

Squadron Leader Jameson was born at Wellington, New Zealand, in 1912, and was granted a short service commission in the Royal Air Force in 1936. Leading his flight over completely strange country during operations in the Narvik area, he discovered and set on fire two four-engined flying boats which were concealed against the almost vertical side of Rombaksfjord. Next morning he destroyed a Junkers 88 over Ofotfjord.

HENRY LAMB, A. R. A.

52. ELEVEN O'CLOCK ON DECK.

*Oil.* 20 x 24.

A group of trawlermen, working as minesweepers, enjoying a cup of tea while their ship is in harbour.

FRANCES MACDONALD.

53. GRAVEYARD (No. 1 METAL AND PRODUCE RECOVERY DEPOT).

*Oil.* 17 x 28.

This painting shows the remains of German aircraft brought down in the Battle of Britain.

JAMES MILLER.

54. COUNCIL HOUSE, BURNSIDE.

*Water Colour.* 14 $\frac{5}{8}$  x 18 $\frac{7}{8}$ .

A scene showing damage to civilian property in Scotland, painted by a Scottish artist.

HENRY MOORE.

55. SHELTERERS IN THE TUBE.

22 x 15.

Londoners asleep in an Underground station. Henry Moore's imaginative treatment is an interesting contrast to the realistic drawings by Topolski and Kapp.

HARRY MORLEY, A. R. A.

56. THE *British Chancellor* IN DRY DOCK.

*Oil.* 20 x 24.

One of the ships which have been skilfully brought back to port in spite of serious damage by the enemy.

57. TANK INSTRUCTION, FIGHTING VEHICLE SCHOOL.

*Oil.* 20 x 30.

A squad of recruits are seen clambering on to a tank to listen to a lecture by their instructor.

JOHN NASH, A. R. A.

58. DOCKYARD FIRE.

*Oil.* 20 x 32.

The artist helped to fight this dockyard fire. His painting shows a gang of men hauling a burning ship to safety while firemen play their hoses on flames on the quay.

59. A CONVOY.

*Oil.* 32 $\frac{1}{2}$  x 49.

This painting of a convoy at sea was used by the Ministry of Information as a design for a poster.

PAUL NASH.

60. MAKING READY. A WELLINGTON BEING BOMBED UP.

*Water Colour.* 16 x 22 $\frac{3}{4}$ .

61. WELLINGTONS ABOUT TO FLY.

*Water Colour.* 11 x 15 $\frac{3}{4}$ .

62. EAST ANGLIA HEINKEL.

*Water Colour.* 15 $\frac{1}{2}$  x 22 $\frac{1}{2}$ .

Three water colours by an artist who worked for the Air Ministry in the present war and who, like his brother, John Nash, also represented in this exhibition, made a reputation for himself with his pictures of the last war. The first two subjects show our bombers being prepared for a flight over enemy territory, and ready to take off; the third shows the fate of one of the many German aircraft which were brought down during the Battle of Britain.

ROY NOCKOLDS.

63. STALKING THE NIGHT RAIDER.

*Oil.* 25 x 30.

A night fighter, on the watch for German bombers, patrols the sky far above the English coast.

CHARLES PEARS.

64. THE *Jervis Bay* ACTION.

*Oil.* 30 x 60.

On the 5th November, 1940, His Majesty's Armed Merchant Cruiser *Jervis Bay* was escorting 38 merchantmen, when she sighted the powerful German warship *von Scheer*. She at once drew clear of the convoy and, making straight for the enemy, came between the raider and her prey, so that the latter might scatter and escape. Crippled, in flames, and unable to reply, she held the German's fire for nearly an hour. So the *Jervis Bay* went down; but all but four or five of the merchantmen were saved. The Commanding Officer, Captain Edward Fogarty Fegen,

R.N., was posthumously awarded the Victoria Cross for valour in challenging hopeless odds and giving his life to save the many ships it was his duty to protect.

The ships shown in this picture are (from right to left): the German battle cruiser, H.M.S. *Jervis Bay*, *San Demetrio*, *Rangitiki*, *Trewellard*, *Cornish City*, *Empire Penguin*, and *Erodona*. *San Demetrio* was shelled and set on fire. Her crew abandoned her but, later, a handful of her men, adrift in one of the life boats, found the blazing tanker again, boarded her, put out the fires, got the engines going, and brought her back to England across the Atlantic.

JOHN PIPER.

65. CHRIST CHURCH, NEWGATE STREET, 1ST JANUARY, 1941.

*Tempera.* 30 x 35.

An imaginative rendering of the havoc caused by Nazi bombers in one of the many London churches.

R. V. PITCHFORTH.

66. STEEL WORKERS.

*Oil.* 32 x 49.

This picture of steel workers beside a tub of molten metal was used by the Ministry of Information as a design for a poster.

67. ST. ANNE'S, SOHO.

*Water Colour.* 29 $\frac{3}{4}$  x 21 $\frac{3}{8}$ .

Effects of German night bombing in the autumn of 1940. This drawing was made soon after the event, and before the debris had been cleared away. St. Anne's, Soho, is one of the many famous London churches which have suffered through indiscriminate bombing.

68. PICCADILLY, MANCHESTER, JANUARY, 1941.

*Water Colour.* 21 $\frac{1}{2}$  x 30.

A scene in one of England's great provincial cities after an attack by Nazi night bombers.

69. WELDING BOFORS GUNS.

*Water Colour.* 21 $\frac{5}{8}$  x 29 $\frac{3}{4}$ .

70. PARAVANES UNDER CONSTRUCTION.

*Water Colour.* 21 $\frac{5}{8}$  x 29 $\frac{3}{4}$ .

71. MANUFACTURE OF A HEAT INTERCHANGER.

*Water Colour.* 21 $\frac{5}{8}$  x 29 $\frac{3}{4}$ .

Three pictures by an artist who was afforded special facilities for studying the work in British munition factories.

ERIC RAVILIOUS.

72. DANGEROUS WORK AT LOW TIDE.

*Water Colour.* 17 $\frac{3}{8}$  x 21 $\frac{1}{4}$ .

73. COASTAL DEFENCES.

*Water Colour.* 18 x 22 $\frac{3}{4}$ .

Two pictures of different coastal activities by an artist who was commissioned by the Admiralty.

GRAHAM SUTHERLAND.

74. DEVASTATION, 1941. BURNT OUT OFFICES.

*Gouache.* 25 $\frac{1}{2}$  x 44.

An imaginative rendering of the tragic effects of night bombing in the City of London.

RANDOLPH SCHWABE.

75. THE GUILDHALL.

*Pencil.* 22 $\frac{1}{2}$  x 15 $\frac{1}{4}$ .

A drawing of the damage to London's ancient Guildhall in the great incendiary raid on the City in December, 1940.

FELIKS TOPOLSKI.

76. LONDON BY-PASS DURING AN AIR RAID, OCTOBER, 1940.

*Wash.* 13 $\frac{3}{4}$  x 18 $\frac{5}{8}$ .

77. THE TUBE, OCTOBER, 1940.

*Wash.* 13 $\frac{3}{4}$  x 18 $\frac{5}{8}$ .

Feliks Topolski has been appointed official artist to the Polish forces in Great Britain. The first of these two drawings is his impression of a crashed German aeroplane that is being conveyed along a by-pass road near London with an Army motor-cyclist bringing up the rear; the second, of shelterers at Leicester Square Underground station during the early days of the Blitz, before sleeping bunks had been provided.

J. WORSLEY.

78. SAILOR PEELING POTATOES.

*Pencil.* 12 $\frac{1}{4}$  x 9 $\frac{1}{2}$ .

A sketch by an artist who was, at the time he made it, serving as a midshipman, R.N.R., in one of His Majesty's armed merchant cruisers in the Northern Patrol.

---

By Authority  
L. F. JOHNSTON  
Commonwealth Government Printer  
CANBERRA

---