

# CREATIVITY IN WARTIME



**THE GRACE COSSINGTON SMITH GALLERY**

23 April to 26 May 2016

**Opposite**

May Gibbs

*We are The Gumnut Corps* c1914-1918

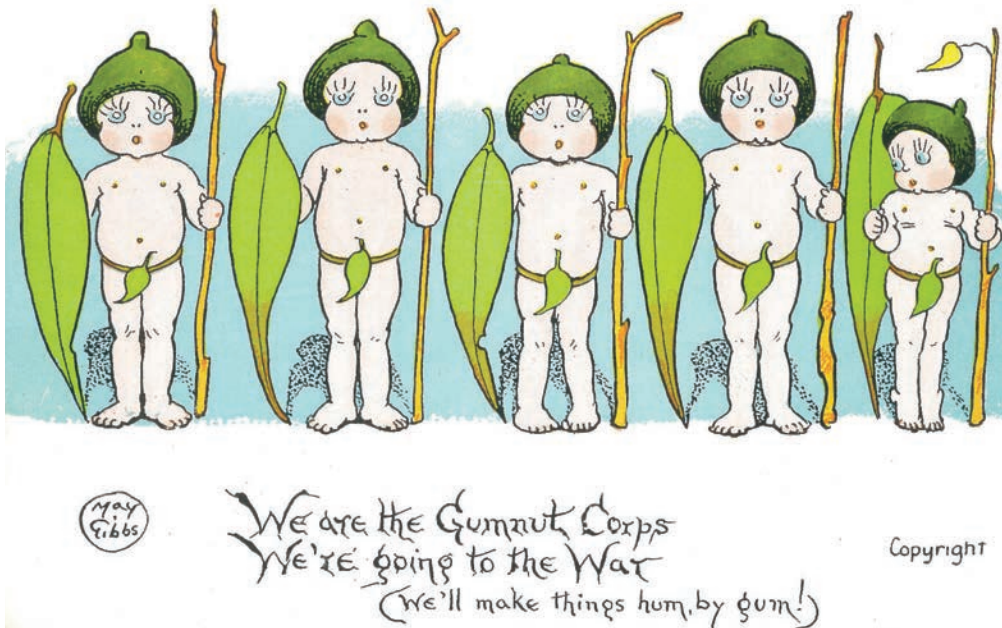
The Gumnut Series, no. 5, Colour process print, postcard format, 8.8 x 13.8 cm

(Courtesy Josef Lebovic Gallery and © The Northcott Society and the Cerebral Palsy Alliance 2016)

# CREATIVITY IN WARTIME

23 April to 26 May 2016

Curated by Mary Faith, Director Grace Cossington Smith Gallery



Creativity in Wartime has been made possible through funding from the Australian Government Anzac Centenary Local Grant Program and the generosity of lenders

## Introduction

In this centenary period of the First World War there have been many remembrances of the service and sacrifice of the men and women who fought to defend our country. Rightly so. When you know that in a nation of just four million, 333,000 left our shores to fight, of those 150,000 became casualties and 61,000 remain buried in foreign graves, you appreciate the enormity and tragedy of the cataclysm.

The centenary anniversary, thus, is important in reflecting on the Anzac legacy and how the country has grown since this time. It is also an opportunity to take those immortal words, 'Lest We Forget', seriously and actually come to know more of the lives of the soldiers and the civilians, on the frontline and at home – including those who used their creative abilities to record and share extraordinary experiences, to entertain, to encourage recruitment, to support the war effort and to express gratitude and sorrow.

These are our people, and this is our story.

Happily, this exhibition does not emphasise militarism, rather it seeks to show the stories and images that illustrate wartime experiences that have emerged from private collections. My personal favourite, comes originally from the official war correspondent during the First World War, C.E.W. Bean – a man whose work I have heavily relied on to write my books on Gallipoli, Fromelles and, lately, Villers-Bretonneux. After the war Bean and his wife lived at Lindfield on the north side of Sydney and his family still live here. Charles Bean sent his adopted daughter to Abbotsleigh and this link and local connection typifies the sense of community evident in the exhibition.

Charles Bean, who originally worked for my own Sydney Morning Herald – rah! – had also been the Australian war historian throughout the war. After the war, he edited the epic 12 volume Official History, of which he wrote six. Perhaps more significantly for Creativity in Wartime was the collection of stories, poems and illustrations, produced at Gallipoli in 1915, edited by Bean and published as The Anzac Book. Created by ordinary soldiers under enemy fire and in extreme hardship, 'it was realised by everyone that this production,

which was to have been a mere pastime, had now become a hundred times more precious as a souvenir. Certainly no book had ever been produced under these conditions before'. (The Anzac book, Editor's Note). The Anzac Book became an instant bestseller when released in 1916. Bean also advocated for a national war memorial which 'for all time' would 'hold the sacred memories of the A.I.F. He collected artefacts throughout the war and the exhibition displays two shell casings he had kept for his own use.

Frank Hurley was the official war photographer from 1917. Hurley wished to create images that revealed the chaos and drama of the battles on the Western Front and to achieve this he merged several negatives into one impressive picture. These composite images were regarded by Bean as 'fakes', not true records of the time. While Hurley and Bean did not sit comfortably together in life they are great companions in this exhibition with their focus on evoking personal responses to war events. Hurley became disillusioned with war censorship and was reassigned to Egypt and the Middle East. Here he photographed the Light Horse Regiment during the battle of Jericho and produced some of the only colour photographs of the war.

In response to Bean's recommendations, the Australian government instituted a war art program and Will Dyson, in 1917, was the first officially commissioned artist. The lithograph exhibited here shows soldiers in France waiting for relief.

Lieutenant Colonel Arthur James Mills was Commanding Officer of the 4th (ANZAC) Battalion, Imperial Camel Corps and then the 15th Light Horse Regiment. Several items that he retained from the war in the Middle East have been lent by his family; two are watercolours by an official war artist, while others are souvenir items produced by locals for sale to the soldiers.

Many soldiers wanted souvenirs, and cottage industries developed to meet that desire. Embroidered silk handkerchiefs, with intricate designs and colours, provided a souvenir that could easily be carried and mailed home to

a mother, wife, or sweetheart. The exhibition reveals many souvenir items, a fabric embroidered in Ypres for Charles Bean's mother, silver inlaid shell casings produced in the Middle East and sent home by Lieutenant Colonel Arthur James Mills are just two examples of items produced on the front for soldiers.

Author Robert Holden has provided original music scores and through his research for his book *And the Band Played On* – How music lifted the Anzac spirit on the battlefields of WWI has provided many links to other resources. Two delightful photographs from The Australian War Memorial in Canberra reveal the power of music and entertainment. In one image we see the soldiers from HMAS Sydney dressed to entertain. In another we see the Band of the 5th Australian Infantry Brigade passing through the smouldering ruins of the Bapaume town square playing the 'Victoria March'. Music had a great role throughout the war to entertain and fulfil patriotic aspirations.

At home in Australia creativity can be seen in the items supporting and grieving for those at the front. A beautifully illuminated 'Memorial of Thanks' to solicitor E.H. Tebbutt was provided by Roseville citizens. It congratulated him on his many works in organising concerts to support the soldiers and on the safe return of his son William Alston Tebbutt from service in Gallipoli, Egypt and France. Tebbutt was 16, the Dux of Fort St High, who had just commenced law study when he enlisted, and he survived to fight again in the Second World War.

Another large memorial plaque honours the tram workers of North Sydney Depot with 107 labelled platinotype photographic vignettes.

Posters and recruiting mailouts by Norman Lindsay, such as *The Trumpet Calls*, and *Why we must win this war*, reflect a means of communication with quick visual impact favoured by the government in their drive for soldier recruitment, war loans and other support.

Magazines and newspapers were produced by soldiers on the front, such as *Kia Ora Cooe* as well as many printed at home

such as the weekly *Sydney Mail* and the *Call to Arms*. They contained illustrations and cartoons revealing views about the war and the enemy.

There were other requests for the citizens at home – to knit socks, to provide comfort packs and to bring some light relief and Australian sentiment to the soldiers on the front. The war poet C.J. Dennis produced a trench edition of *The Sentimental Bloke*, May Gibbs produced postcards and A.B. Paterson wrote poetry.

The key link between all the artefacts exhibited in *Creativity in Wartime* is the imaginative work of the hand and the mind. The dreadful occasion did not stop people from finding the humanity in the event, and there is joy in our discovery of these expressive responses from the First World War.

All up, it is an extraordinary exhibition, and a wonderful tribute and evocation of a time long-gone.

Lest we forget

**Peter FitzSimons, AM**  
22 March 2016



*So it is with Mr Dyson, who responds to all the fearful pressure of this war in cartoons. He perceives in militaristic monarchy and national pride a threat to the world, to civilisation, and all that he holds dear, and straightaway sets about to slay it with his pencil, as I, if I could, would kill it with my pen. He turns his passionate gift against Berlin.*

H.G. Wells (from the foreword to Will Dyson's book *Kultur Cartoons*)

## **Creativity in Wartime, from the war front**

The Great War of 1914-1918 inspired a tremendous creative output from both civilians and combatants. These men and women created their work in response to life and events overseas in the countries at war, at the frontline and at home in Australia. The world presented a new challenge as individuals faced unprecedented changes to their lifestyle and faced horrendous experiences and great emotional turmoil. Troops needed bolstering, families wanted to support their loved ones and governments on one hand needed to record the awful events of the war and on the other wanted to encourage more men to join the fighting. It is not surprising that the creative arts provided entertainment, record and solace.

Artists, photographers, correspondents and historians were officially commissioned by the government and military and their official role subjected them to censorship conveying the government message. Others employed by newspapers and magazines were less restricted with their role to document the war events and inform the public at home. Graphic artists and cartoonists illustrated many of the war stories in newspapers in Australia and many of these same artists were officially employed to create posters used as propaganda for the war effort in raising troops and funds. Books (both fiction and non-fiction), drama, songs and music, poetry, film, essays and screenplays were inspired by the war and well received by the public.

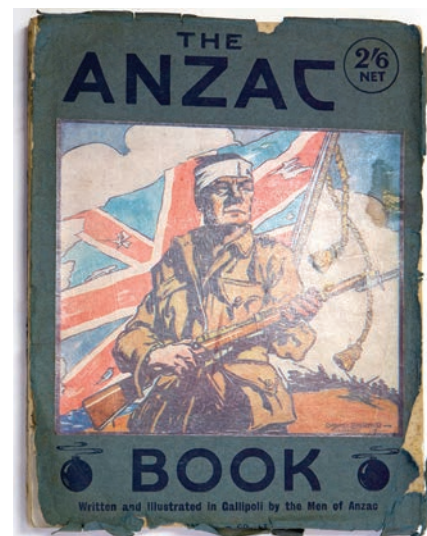
One of the great traits of humankind is the desire to create. Artwork, design, poetry, prose and music can lift us beyond the day to day, the ordinary and the horrific. The circumstances of the war meant creativity surfaced in a multitude of ways as people sought formal and informal ways to respond to the events of the time.



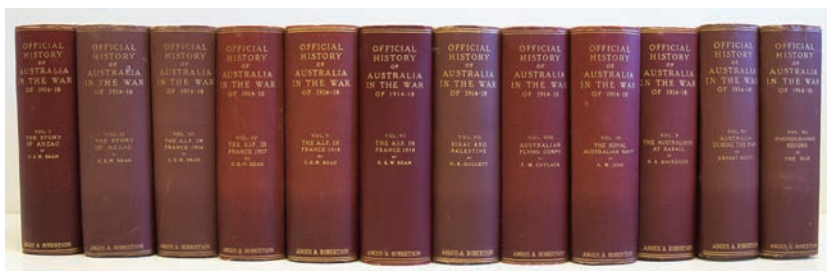
Copy of a 1924 painting of Charles Bean by George Lambert  
(The original is in the AWM)  
(Private collection, courtesy the family of Charles Bean)



Cartoon, showing Bean writing the Official History  
Drawn by Fred Glover for *Reveille* magazine  
(Private collection, courtesy the family of Charles Bean)



*The Anzac Book*, written and illustrated in Gallipoli by the men of Anzac, 1916. Published by Cassell and Company Ltd, London  
Charles Bean's personal copy inscribed with a message to his wife Effie  
(Private collection, courtesy the family of Charles Bean)



Official History of Australia in the War of 1914-18, 12 volumes  
(Private collection, courtesy the family of Charles Bean)



## Captain Charles Edwin Woodrow (C.E.W.) Bean

Captain Charles Edwin Woodrow (C.E.W.) Bean (1879-1968) was born in Bathurst, educated at Oxford and eventually joined *The Sydney Morning Herald* as a junior reporter in 1908. In 1914 he won a ballot held by the Australian Journalists Association to become Australia's official war correspondent and, although he remained a civilian, held the honorary rank of captain.

Bean was the official historian and the driving force behind the establishment of the Australian War Memorial. Throughout the war he aimed to record events as they happened and this meant observing the frontline fighting and being there after battle to speak to the soldiers. As Australian losses grew Bean was acutely aware of the sacrifice of the troops. He actively promoted the May 1917 establishment of the Australian War Records Section (AWRS), charged with collecting Australian war relics and records, including photographs. Bean considered these artefacts to be 'sacred things' and his intention was to provide for a future public memorial space to ensure the memory of each man who had fought for Australia.

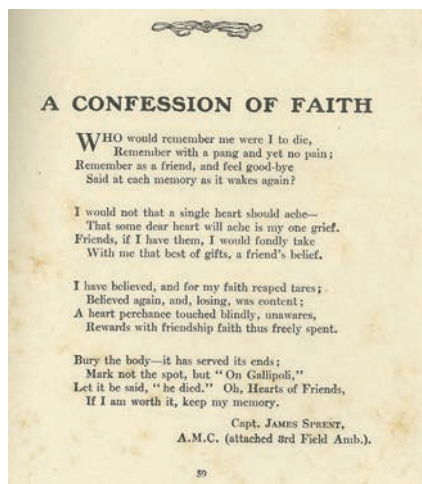
Bean's 286 diaries and notebooks, with their obsessive attention to detail, are held in the collection of the Australian War Memorial. Bean's cover note to each states that 'these diaries represent only what at the moment of making them I believed to be true'. However, he struggled with how to tell that truth to Australia's newspaper readers given the censorship of his work and his allegiance to the Australian troops. In the immediate aftermath of the war Bean, rather than celebrating, spent time in the south of France writing *In Your Hands* Australians. He called on all Australians to honour the sacrifice of our soldiers by applying the lessons learnt in the war to the peace. He passionately believed that planning, education and community participation could make Australia great.

In 1919 Bean returned to Gallipoli leading the Australian Historical Mission, backed by the Australian War Records Section. Significantly he chose the painter George Lambert and photographer Hubert Wilkins to accompany him,

indicating the importance he also placed on a visual record of the time.

On his return to Australia, Bean authored six of the 12 volumes of *The Official History of Australia in the War of 1914-18*, a task that was not completed until 1942.

**The Anzac Book** was conceived in the seventh month of the Gallipoli campaign when troops were despondent and winter was approaching. It was edited by Bean and produced by men at the front line using whatever materials were at hand. Contributions were solicited in a notice circulated to the troops at Anzac Cove on 14 November 2015 and prizes were awarded for the best submissions. In all, 150 items were received – although not all of these were included in the final publication (they are, however, all included in the records of the AWM). When Gallipoli was evacuated in December 1915, Bean and his assistant Arthur Bazley completed the manuscript from the island of Imbros, and the book was published in London. This anthology of soldiers' letters, poems, prose, artwork and cartoons is a unique window onto the Australians' experience. Profits were to benefit the Patriotic Funds connected with ANZAC.



Poem from *The Anzac Book* (Private collection, courtesy the family of Charles Bean)



Walter Dexter  
*Anzac Cove, Gallipoli, Turkey, 1915*  
Hand coloured by Colarts studio c1925.  
72.5 x 99 cm  
(Courtesy Josef Lebovic Gallery)



Ernest Brooks  
*A Bomb [Factory], 1915*  
Printed c1920s  
Toned silver gelatin photograph  
75.5 x 101 cm  
(Courtesy Josef Lebovic Gallery)

## Chaplain Walter Ernest Dexter

Chaplain Walter Ernest Dexter (1873-1950) enlisted in the Australian Imperial Force at the outbreak of the war, and was one of 12 chaplains originally appointed in 1914. He sailed with the first troop convoy and served in Egypt and on the Suez Canal. He tended the Anzac wounded on a hospital ship and joined the troops on Gallipoli, first with the 5th Battalion, then the 2nd Brigade, and finally as an acting senior chaplain helping the men practically and spiritually. Like almost half the soldiers on Gallipoli, Dexter carried a lightweight camera such as the Vesta pocket Kodak camera, marketed by Kodak as the 'the soldier's Kodak' (despite British high command banning cameras at the front). Several days before the final evacuation from Gallipoli, Dexter walked through the gullies and cemeteries scattering silver wattle seeds, enabling a little bit of Australia to remain behind with the dead soldiers.

Around 1920 Dexter joined with Captain William Donovan Joynt, who had been awarded the Victoria Cross, to form Queen City Printers Pty Ltd in Melbourne. They founded Colarts Studios Pty Ltd and bought the rights to a German colour-printing process, pioneering colour printing in Australia. They arranged an exhibition of war photographs (in colour), and printed its catalogue. The exhibition was curated by the Australian War Museum, which was located at the Melbourne Exhibition Building between 1922 and 1925. In the exhibition catalogue, now in the collection of the Museum of Victoria, the Director of Education (Vic) wrote: 'From an educational point of view everyone should see them. They are more than photographs; they are really works of art.'

## Ernest Brooks

Ernest Brooks (1878-1941) was the first official British photographer. He used a medium format Goerz Anschutz camera, with small glass-plate negatives. This 1915 photograph, taken during the Gallipoli campaign, shows soldiers cutting up barbed wire to create jam tin bombs. The ANZAC troops did not receive sufficient supplies to maintain their attack and through creative ingenuity devised these jam tin bombs filled with explosives, shrapnel and barbed wire and by mid-1915 were making up to 200 a day.



Frank Hurley  
*Action at Zonnebeke, Belgium, c1917*  
Glass original half-plate negative  
Silver gelatin photograph, composite image  
37 x 55.5 cm image  
(Courtesy Josef Lebovic Gallery)

## Frank (James Francis) Hurley

Frank (James Francis) Hurley (1885-1962) was appointed Australia's second official First World War photographer. Hurley had been a prominent commercial photographer in Sydney before his appointment as official photographer for Douglas Mawson's Australasian Antarctic Expedition (1911- 13) and had recently returned from a second Antarctic trip as official photographer for Ernest Shackleton's 1914-16 expedition. That expedition met with disaster and the men were stranded until their rescue in August 1916. Hurley travelled to London, within 10 weeks of his rescue, and on 17 August 1917 was appointed an official photographer and cinematographer with the Australian War Records Section (AWRS). He was a figure with a huge reputation, widely recognised for the dramatic and highly aesthetic nature of his work.

Hurley spent more than three months photographing the Western Front, where he produced some of the finest photographs of his long career. However, he had a difficult time with Charles Bean, who came to resent Hurley's manner and what he saw as the unreliable nature of his work: Hurley would have soldiers restage actions and events that he had missed and, most controversially, produced composite images that combined fragments from different negatives. After a series of increasingly acrimonious exchanges with Bean over his use of composites and, more broadly, over the issue of the historical reliability of his work, Hurley left the Western Front in November 1917 for the Middle East, where he photographed the activities of the Australian Mounted Division.

(Information from the Australian War Memorial

<https://www.awm.gov.au/publications/contact/frank-hurley.asp>)

One of Hurley's best known composite photographic works is commonly titled *Over the Top*. It depicts Australian soldiers leaving their trenches, combat aircraft flying overhead and bombs exploding. There are several known versions of this image. One version exhibited in London in 1918 was a huge 6.1 x 4.7 metres. It combined fragments from 12 separate negatives with the sky dense and filled by smoke from the bombing.



Dudley V. Walford diary  
23 September 1914-13 August 1916  
(Courtesy Mitchell Library, State Library of New South Wales)

## Dudley Vivian Walford

Dudley Vivian Walford was a draughtsman from Woollahra, NSW. He enlisted in 1914, aged 22, and served at Gallipoli and in Egypt. The diary of Walford was acquired by the State Library NSW in 1919 as part of the European War Collecting Project. On the opening page of the diary Walford wrote:

*A diary of events that took place during Sept 1914 and April 10th 1917. Briefly stating facts concerning the 13th and 45th Battalion and other things of interest.*

Some events were recorded and sketched at the time, others like this entry elaborate on earlier events. The page illustrated shows a heavy battery in action on Walker's Ridge.

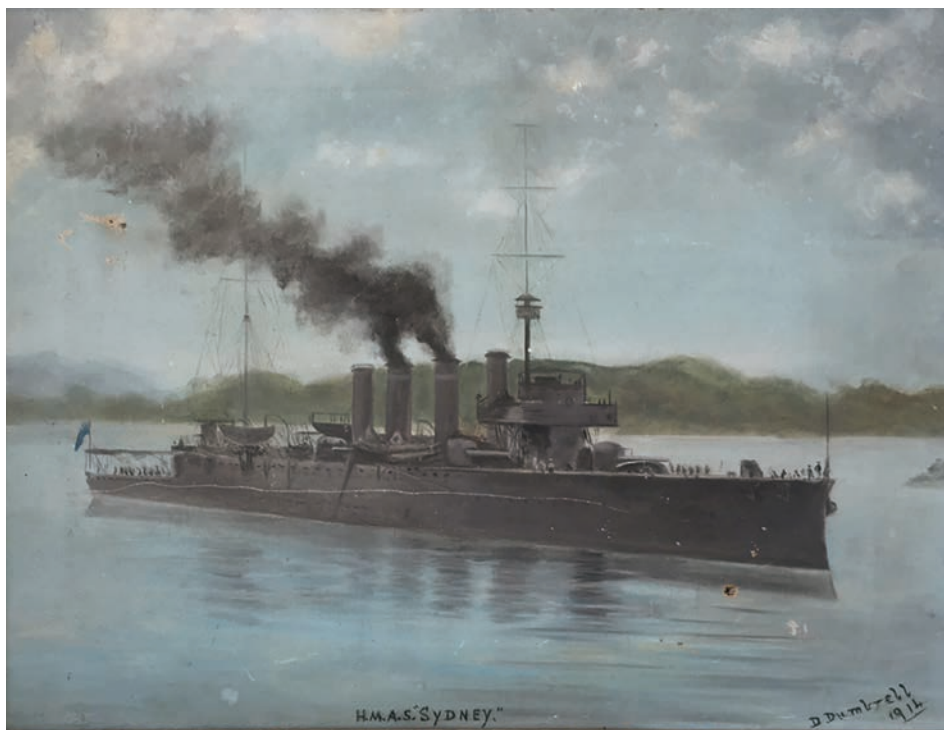
Walford wrote:

*There were at least seven guns on the summit of Walker's Ridge, which was approximately 600 feet above sea level. The guns here dominated all the Turkish positions to the rear of hill 971, Pope's hill, Courtney's Post and Quinn's Post. They were responsible for thousands of casualties, which were particularly severe on May 18 and Aug 6. The trench running along the ridge was captured from the Turks in the early days of the fighting and was utilised for dugouts and for the storage of ammunition.*

Walkers Ridge is in an area described by Charles Bean:

*These ridges follow one another like the bones which spread from the spine of a fish, each one being longer and steeper than the last. The scrub-covered valleys between them-scored out by four small mountain streams are almost impenetrable even in peace time.*

(Charles Bean, *Official History of Australia in the War of 1914-1918*, CHAPTER XV Volume I, p322)



D Dumbrell  
*The light cruiser HMAS Sydney*, 1914  
Oil painting  
45 x 55 cm framed  
(Courtesy Joan Wilson and the Tebbutt family)



Unknown photographer  
*HMAS Sydney Hobo Band*, 8 November 1915  
Black and white photograph  
Glass original half plate negative  
(Courtesy the Australian War Memorial)



## HMAS Sydney

The light cruiser HMAS Sydney was built in England and commissioned for the Royal Australian Navy in 1913. Her first war duty was to participate in operations in New Guinea and Pacific waters. In October 1914 she was recalled to Australia to form part of the escort for the first ANZAC convoy transporting our soldiers to war. During this escort the *Sydney* sank the German cruiser SMS Emden. This was Australia's first war victory and it was greeted with great celebration and praise. The painting by D. Dumbrell shows the Sydney full steam. The photography of the HMAS Sydney's Hobo Band was taken on the eve of the first anniversary of the Emden attack. The sailors were equipped to fight successfully but there was also 'down time', officially sanctioned diversion therapy providing humour and entertainment and a reminder of the good times.



George Lambert  
Study of a horse  
Oil on timber panel  
29 x 36 cm  
(Private collection, courtesy  
the family of Charles Bean)



Will Dyson  
*Company awaiting relief, the Caterpillar,*  
*near Ville-sur-Ancre, 1918*  
Lithograph  
56.6 x 46.2 cm  
(Courtesy private collection)

**The Australian Official War Art Scheme** was initiated in 1917. Ten Australian artists living in England received appointments and they were each expected to produce at least 25 drawings during this time. This scheme was administered by the Australian High Commission in London, with Charles Bean as adviser. The artists received honorary commissions as officers. There were also five artists and three sculptors working with Bean's War Records section.

### **George Lambert**

George Lambert (1873-1930) spent his early years as a station hand, gaining a love for horses and rural themes. From 1899 he commenced art study, first at Julian Ashton's art school in Sydney and then in Paris. He earned a reputation as a portrait painter in London and exhibited at the Royal Academy.

Lambert was appointed an Australian Official War Artist in 1917 and he left on Christmas Day attached to the AIF ANZAC Mounted Division. He was sent to Palestine where he completed many drawings and small, spontaneous studies on wood panels. He was reappointed as war artist when he accompanied Charles Bean on the Historical Mission to Gallipoli in 1919. His oil and drawing studies, from the four weeks spent seeing the sites of major action, and the information learnt from Bean, were later developed into larger commissioned historical paintings. Bean purchased this small study of a horse in 1930 from the estate of Lambert.

Lambert was also a significant sculptor. A selection of photographs showing him at work has been lent by the daughter of Sten Snekker, one of Lambert's assistants. Snekker was the model for works such as the sculpture of the Unknown Soldier in St Mary's Cathedral, Sydney, and the Geelong Grammar School war memorial.

### **Will Dyson**

Will Dyson (1880-1938) was an artist and political cartoonist working for the *Daily Herald* in London. He moved to London in 1909 with his wife Ruby, Norman Lindsay's sister. Dyson wrote to AIF commander General Birdwood and requested he be sent to France to accurately record the soldiers' war in the trenches and behind enemy lines. He arrived at the Western Front in December 1916 and was retrospectively appointed Australia's first official war artist in 1917. While living with the Australian soldiers on the Western Front, Dyson was twice wounded but returned to continue producing his compassionate drawings of humanity under fire.

His 1918 lithograph *Company awaiting relief* depicts soldiers resting beside a sunken road known as the 'Caterpillar'. It shows the weariness, despair and endurance of the soldiers.

Two books by Dyson reveal his caricatures and drawings. *Kultur Cartoons*, published 1915, illustrates the biting satire from his newspaper and magazine work aimed at the war and directly at Kaiser Wilhelm II. The 1918 book *Australia at War drawing at the Front* contains a note from Dyson stating:

*This selection of drawings, made during the winter at Ypres and on the Somme, reflects more the misery and the depression of the material conditions of these campaigns than it does any of their exaltations or their cheerfulness.*

*Here and now – here on the new Somme and now when spring is about us in a land upon which War has not had time to fully wreak his wicked will – these two latter qualities are dominant. In the spirit of Dernancourt and of Villa-Bretteur [sic] the selection made from my drawings may seem to overstress this winter note. They are not primarily cheerful – but it is open to doubt whether we are behaving generously in demanding that the soldier who is saving the world for us should provide us with a fund of light entertainment while doing it.*

*The truth is that war has many moods and nothing more is hoped than that the selection made from my drawings and my notes may record something of the one of its many moods to which I was temperamentally most attuned during those bad seasons on the Somme and at Ypres.*



Jean Emile Laboureur  
ANZACS, c1918  
Woodcut  
Edition 15/45  
25 x 14 cm  
(Courtesy Josef Lebovic Gallery)

## **Jean-Emile Laboureur**

Jean-Emile Laboureur (French, 1877-1943) was a painter and woodcut artist. He created his first etchings and lithographs under the guidance of Henri de Toulouse-Lautrec and by 1913 was inspired by Cubism. He was in France during the war, working part of the time as an interpreter for the British army. It was here he observed the ANZAC soldiers, capturing their informality and providing a French viewpoint. They are instantly recognisable in their slouch hats, strong physique and the simplified Rising Sun motif.

# The Kia Ora Coo-ee



Second Series, No. 4.

OCTOBER 15<sup>th</sup>., 1918.

Price P.T. 3.

*The Kia-Ora Coo-ee*  
Second Series No 4, Cairo (Egypt),  
15 October 1918  
Official Australian and New Zealand  
service magazine produced in Egypt  
Editor: Sgt C Barrett (AIF)  
(Courtesy Joan Wilson and the  
Tebbutt family)

In March 1916, after the Gallipoli campaign, Australian soldiers were sent to the Western Front, to France and Belgium, where they fought in trenches and mud. A mobile war against the (Ottoman) Turkish Empire in the Middle East was also fought, mostly by members of the Light Horse. The ordinary soldier, contending with ever-present danger, poor nutrition and insanitary living conditions showed remarkable ingenuity to create around themselves some sense of the familiarity of home life.

Soldiers entertained each other through song and story, manufactured trench art objects out of spent artillery and other weaponry and sought souvenirs as keepsakes and to send home to loved ones.

Many **newspapers** were produced by soldiers and are now a source for understanding the fears and hopes of the troops of all ranks. *The Kia-Ora Coo-ee* was produced in Cairo (Egypt), the official Australian and New Zealand service magazine with 10 monthly issues, appeared between March and December 1918, with an average circulation of 13,000 copies a month.

**Andrew Barton (Banjo) Paterson (1864-1941)** contributed poetry to *The Kia-Ora Coo-ee*. In 1895 Paterson published *The Man from Snowy River* and other verse with huge success. In 1899 he was appointed the war correspondent for the Boer War, providing copy for *The Sydney Morning Herald* and *The Age*, as well as for Reuters. Paterson departed with the first AIF convoy in 1914 as a special commissioner for *The Sydney Morning Herald*. In London he was disappointed that he was unable to find work as a war correspondent and for a time worked driving ambulances for the Australian Voluntary Hospital in France. He returned to Australia and enlisted in the Australian Remount Squadron and was posted to the Middle East. Paterson arrived in the Suez in December 1915 and his unit took charge of the horses of the Light Horsemen fighting in Gallipoli. When the survivors returned to Egypt after the evacuation Paterson commanded the squadron through Palestine and Syria.

### **Sunrise on the Coast**

Grey dawn on the sand-hills—the night wind has drifted

All night from the rollers a scent of the sea;

With the dawn the grey fog his battalions has lifted,

At the call of the morning they scatter and flee.

Like mariners calling the roll of their number

The sea-fowl put out to the infinite deep.

And far over-head—sinking softly to slumber—

Worn out by their watching, the stars fall asleep.

To eastward, where resteth the dome of the skies on

The sea-line, stirs softly the curtain of night;

And far from behind the enshrouded horizon

Comes the voice of a God saying “Let there be light.”

And lo, there is light!     Evanescent and tender,

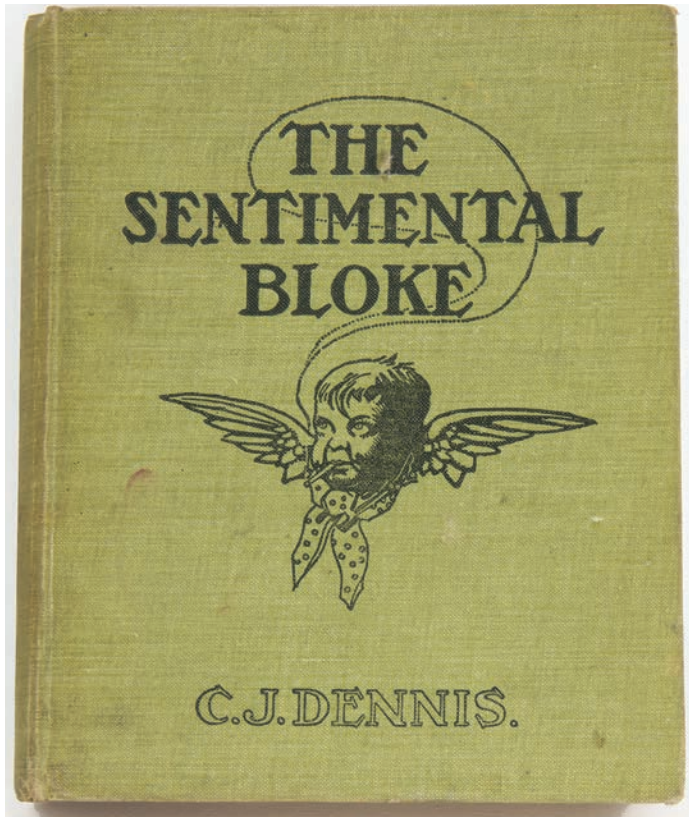
it glows ruby-red where 'twas now ashen-grey;

And purple and scarlet and gold in its splendour—

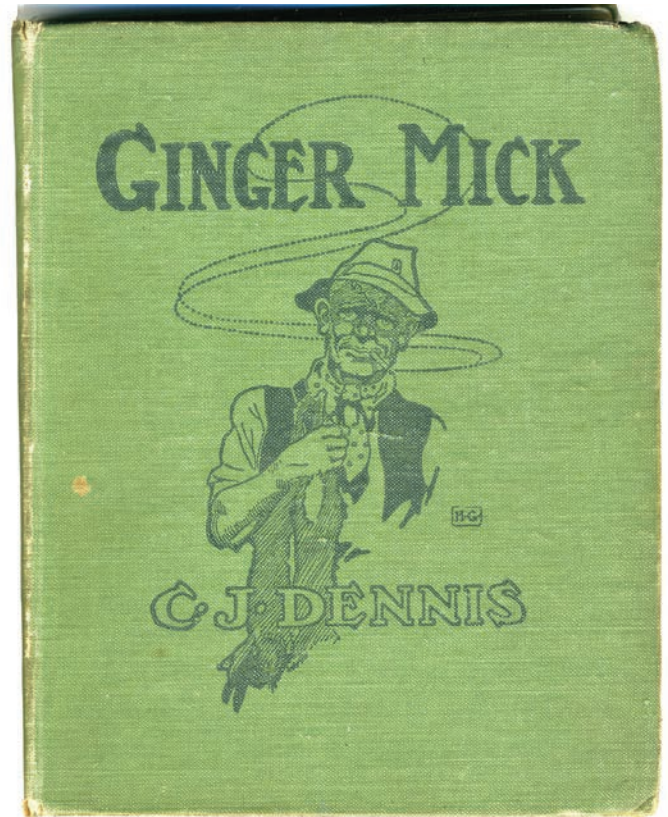
Behold, 'tis that marvel, the birth of a day!

**A.B. Paterson**

From *The Kia-Ora Cooee*, May 1918



C J Dennis  
*The Sentimental Bloke*, 1915  
Edition 1916, 22 thousand  
Angus & Robertson Ltd  
(Courtesy private collection)



C J Dennis  
*The Moods of Ginger Mick*, 1916  
Angus & Robertson Ltd  
(Courtesy private collection)



**Clarence Michael James (C. J.) Dennis** (1876–1938) wrote humorous **poetry** with a familiar Aussie voice that provided light relief in an Australia saddened by the huge number of war casualties.

Dennis's *Songs of a Sentimental Bloke* was originally published, in part, in *The Bulletin* between 1909 and 1915, but it was published as a book by Angus and Robertson in October 1915 and reprinted multiple times over the next few years. It tells the story, in working-class speech, of a larrikin bloke, Bill, who falls helplessly in love with his lass, Doreen. Written in the first person we hear how the bloke feels, we feel part of the romance: he takes her to the beach and to see *Romeo and Juliet* at the theatre. The book had a foreword by Henry Lawson and illustrations by Hal Gye.

*Moods of Ginger Mick* was published in 1916. The poems introduce us to Mick and his larrikin life before the Great War. The poems offer an interesting insight into Australia's experience of the First World War through the chronicle of Mick's life as a soldier.

Both these books were printed in red trench editions with a white slip cover for the soldiers to carry in their trench coat pockets. The colourful use of the Australian vernacular clearly struck a chord with readers and the soldiers took comfort in the depiction of ordinary homely pleasures and related to the ordinary urban bloke.

Poems by Banjo Paterson were also printed in trench editions.



Unknown Australian official photographer  
*The band of the 5th Brigade playing in the  
 Place Faidherbe, Baupaupe on 19 March 1917*  
 (Image courtesy the Australian War Museum)

No. 298 58th THOU LAND

# FOR AULD LANG SYNE! AUSTRALIA WILL BE THERE



**AUSTRALIA'S  
 BATTLE SONG.**  
The Accepted March Song  
 of the  
 AUSTRALIAN EXPEDITIONARY  
 FORCES

Sung by the Troops on the  
 Troopship "SOUTHLAND"  
 when it was torpedoed on  
 September 2nd, 1915.



FRANCIS



**SUNG BEFORE  
 HIS MAJESTY  
 KING GEORGE V  
 and ROYAL PARTY,  
 at Buckingham Palace, March 22, 1916.**

Played on the occasion of the Presentation  
 of the Troopship of the City of London as  
 the Prime Minister of Australia, the  
 Right Hon. W. M. Hughes.

WRITTEN, COMPOSED, AND SUNG WITH PHENOMENAL SUCCESS BY

## SKIPPER FRANCIS

(The Highest Cheered Serenade) to whom the Full Theatrical Performing Rights are Secured and Reserved.

Copyright for the World  
 by Dinsdale's Pty. Ltd.,  
 11, Colborne & Co., Ltd.,  
 London.



**DINSDALE'S**  
219 SWANSTON ST., MELBOURNE.

Entered  
 "Copyright"  
 No. 6202  
 How the Queen's Voice  
 Sings, Warner, Paris,  
 and other Records.



Skipper Francis  
*For auld lang syne, Australia will be there* [music], 1916  
 Dinsdale's, Melbourne  
 Three pages  
 (Courtesy Robert Holden)

## Music

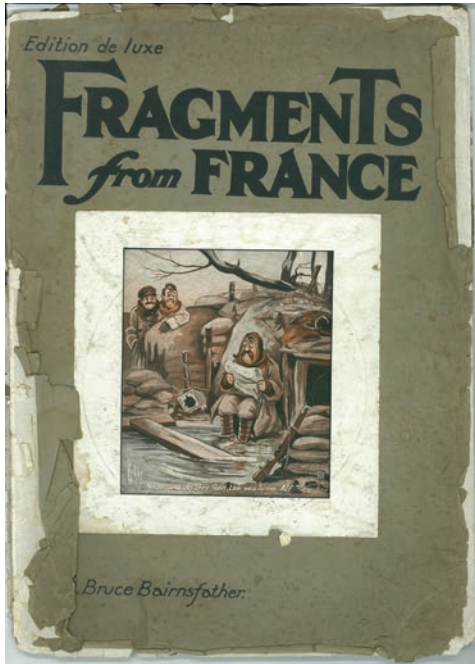
Music was an important part of the war effort on the home front and at the battle. The army valued it so highly that it employed bandsmen whose music galvanised troops into battle, marked solemn occasions like burials and offered entertainment during downtimes.

An unknown official Australian photographer has recorded the Band of the 5th Australian Infantry Brigade, led by Bandmaster Sergeant A Peagam of the 19th Battalion, passing through the Grande Place (Town Square) of Bapaume in France playing the 'Victoria March'. The Australians pushed back the German forces to occupy Bapaume on 17 March 1917 and in this photograph the musicians march amidst the smouldering ruins and debris of buildings surrounding the celebrating group, despite the battle continuing a few miles away.

*For auld lang syne, Australia will be there* was written and sung with wide success by visiting Welsh composer **Walter Skipper Francis** in 1915. It was probably the best-known patriotic song of the war for Australians. It was used as a marching song by troops leaving Australia and often by those at the battlefield. The song, with quotes from *Auld Lang Syne* in its chorus, announced the intention of fighting for 'those who have their backs against the wall' and praised the courage of Australian soldiers. It became the most popular song of the Australian Expeditionary Forces. The proceeds of the sale of this music raised many thousands of pounds for various war charities.

We soldiers of Australia  
Rejoice in being free,  
And not to fetter others  
Do we go o'er the sea.  
Old England gave us freedom,  
And when she makes a start  
To see that others get it,  
We're there to take our part.

Verse 2, *Australia Will Be There* (1915), Skipper Francis



Bruce Bairnsfather  
*Fragments of France*, c1916  
 Edition de luxe  
 (Courtesy North Sydney Heritage Centre, Stanton Library)



Bruce Bairnsfather  
*Old Bill* series, c1919  
*Where did that one go to?*  
 Small plate, transfer printed  
 12.5 x 12.5 cm  
 Grimwade Pottery of Stoke-on-Trent  
 (Courtesy private collection)



Bruce Bairnsfather  
*Old Bill* series, c1919,  
*Well if you knows of a better 'ole, go to it*  
 Small circular plate, transfer printed  
 10 cm diameter  
 Grimwade Pottery of Stoke-on-Trent  
 (Courtesy private collection)



Arthur Barton  
*The Better 'Ole*, 1917  
 Photographic reproduction of a wash  
 drawing  
 33 x 23 cm image  
 (Courtesy North Sydney Heritage Centre,  
 Stanton Library)

## Cartoons, illustrations and souvenirs

**Bruce Bairnsfather** (England 1887-1959) was a Captain in the Royal Warwickshire Regiment. He arrived in France as a Machine Gun Officer and experienced life in the trenches. After the battle of Ypres he was invalided back to England and it was here that his recollections of the trenches appeared in cartoon form with his best known character 'Old Bill'. The morale-boosting role of humour amongst the soldiers was recognised when he was created "Officer Cartoonist" in the Intelligence Department by the War Office.

Bruce Bairnsfather's very first cartoon, *Where did that one go to?*, was published in *The Bystander* on 31 March 1915.

On 24 November 1915, his cartoon *Well if you knows of a better 'ole, go to it* was published in the Christmas number of *The Bystander*. The magazine then commissioned Bairnsfather to do weekly drawings about life in the trenches.

*Fragments from France* was published in 1915 and more than a million copies have been printed. The cartoons were an instant hit with the men at the front with their direct humour and inspired captions. The popularity of the cartoons led to the main character, Old Bill, being featured on a range of merchandise as well as inspiring a stage play in 1917 followed by a screen version.

Grimwade Pottery of Stoke-on-Trent (later Royal Winton) was successful in securing an agreement in 1917 and commenced producing cheap and cheerful transferware examples of Bairnsfather's cartoons on a wide selection of their wares. Grimwade's was able to ride Bairnsfather's wave of popularity well into the mid 1920s before war-weariness overtook the public. (Australian War Memorial)

Bairnsfather influenced many artists. Among them was a young Australian machine gunner, **Arthur Barton**.

Barton enlisted in the AIF and served in the 3rd Machine Gun Battalion. While recovering from shrapnel wounds in a field hospital in France in 1917, he drew a sketch entitled *The Better 'Ole*. The inspiration for this sketch most likely came from Bruce Bairnsfather's cartoon, published in *The Bystander's Fragments from France*, entitled *Well, if you knows of a better 'ole, go to it*.

At the end of the war Barton was granted leave with pay to study at the London School of Art, Kensington. He became the resident artist at Luna Park Sydney from 1935 until his retirement in 1970.



James McBey (unconfirmed)  
*Batman*  
 Watercolour  
 49.5 x 34.5 cm image  
 (Private collection, courtesy family of Arthur James Mills)



James McBey (unconfirmed)  
*Signalman wearing unit colour*  
 Watercolour  
 35 x 25 cm image  
 (Private collection, courtesy family of Arthur James Mills)



Alabaster souvenir sculptures  
 Sphinx : 10.5 cm high  
 Obelisk: 12.5 cm high  
 (Private collection, courtesy family  
 of Arthur James Mills)



Brass shell casings with silver and copper inlay  
 Damascus, c1918  
 (Private collection, courtesy family of Arthur James Mills)

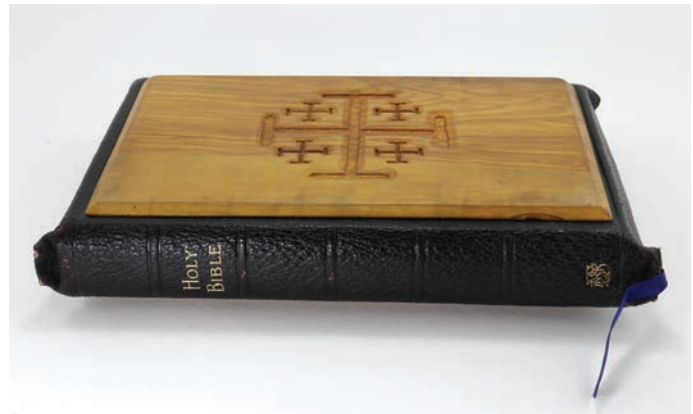
**Arthur James Mills** (1883-1964), soldier and dentist, embarked for Egypt in May 2015 with the 5th Reinforcements to the 1st Light Horse Regiment. For the desert campaigns there was a need to traverse large distances over waterless territory and the solution was the Imperial Camel Corps, raised in 1916. Over time it grew to four battalions and was made up of Australian, New Zealand and British troops. Mills had various lead roles with the Imperial Camel Corps and in December 1917 was promoted lieutenant-colonel and given command of the 4th (Anzac) Battalion. For his war service he was awarded the Distinguished Service Order.

Like many soldiers Mills collected souvenirs and mementoes of his time at war, important now for us to see the skilled craftsmanship and still treasured by his family.

Two watercolour paintings, presumed painted by self-taught Scottish artist **James McBey** (1883-1959) show servicemen from the Camel Corps: Mills' batman on the camel and a signalman wearing the red triangle unit colour patch in his hat. McBey worked in Egypt as an Official British War Artist in 1917. After the war he was best known as an etcher.

Other souvenirs were collected by Mills, such as two small alabaster sculptures from Egypt of a sphinx and an obelisk and two silver and copper embossed shell casings created by artisans in Damascus and Jerusalem. It was not uncommon for these shell casings to carry the date of 1 October 1918, signifying the capture of the Syrian capital by British, Australian and Arab forces.

Mills also mailed a Bible, dated 1905, to family friend Miss E. Neal. The Bible has been placed in a handmade canvas pouch for posting. It was covered with timber, sold as 'wood from the burning bush'. One side was inscribed with a Greek cross, with a cross in each segment, and Jerusalem was inscribed on the other. The Neals were neighbours of the Mills, and regarded as family. One of the sisters lived with the Mills in her last years and the Bible was returned to the family on her death.



Bible dated 1905  
 Covered with timber, sold in the Middle East as 'wood from the burning bush'  
 Posted in a calico bag by Capt Mills  
 (Private collection, courtesy family of Arthur James Mills)



Brass shell casing used as umbrella stand  
 57cm high, 49.5 cm circumference  
 Underneath dated X 1916  
 Other markings: POLTE, MAGDEBURG, SP289.

Brass shell casing used as door stop  
 9cm high, 35.5 cm circumference  
 Underneath dated Sept 1915  
 Other markings: 36, HL8, FR NEUMEYER, NURNBERG  
 (Private collection, courtesy the family of Charles Bean)



Exploded shell ornament  
 Modelled into a decorative ornament c1920s  
 (Courtesy Macquarie University Australian History Museum)



Fish knife, 1914-18  
 Handle made from a spent cartridge case and the blade made from a piece of shrapnel  
 (Courtesy Macquarie University Australian History Museum)



## Embroideries and trench art

Shell casing souvenirs were also collected by Charles Bean for the future war memorial. However, there are two he kept for himself, one he used as an umbrella stand and the other as a doorstep.

Two other examples from Macquarie University Australian History Museum show the use of bullet and shrapnel.

**(Sir) Edward Emerton Warren (1895-1983)** also collected shell casings. He brought home from Gallipoli the top fuses of two Turkish shells that he picked up after the shelling of the supply depot he was in. In France he also purchased a British shell that had been made into an ashtray with a penny inserted into its centre.



Turkish artillery fuses, 1915  
Two pieces picked up at Gallipoli

Shell casing ashtray with coin insert  
Purchased in France  
(Courtesy Libby Hackett)



Silk postcard (1914-18)  
 Floral with 'To my Father'  
 Silk gauze, floss silk thread  
 Straight stitch  
 Donor: Mrs Beryl Harvey  
 (Courtesy The Embroiderers' Guild NSW Inc)  
*Dear Old Dad, I know that PC are not much  
 in your line but this struck me as being  
 rather nice so I got it. So please accept it  
 with best love  
 from your loving son Bert*



Egyptian embroidery, 1915  
 Purple satin, coloured threads  
 62 x 62 cm  
 Tambour work  
 Donor: Murdoch Clark  
 (Courtesy The Embroiderers' Guild NSW Inc)



Souvenir tea towel, 1914-1918  
 And the Glorious Part Played by Australia and New Zealand,  
 c1919.  
 Colour lithograph printed on cotton  
 47 x 63.5 cm fabric size  
 (Courtesy Josef Lebovic Gallery)



Boxed set of six embroidered handkerchiefs, 1914-1918  
 Decoration shows soldiers from different countries of the  
 British Empire  
 (Courtesy Macquarie University Australian History Museum)



Commemorative handkerchief, 1914- 1918  
 It's a long way to Tipperary  
 Cotton twill handkerchief  
 Block printed in ochre dye with discharge areas  
 Chromolithographic print in four colours  
 (Courtesy Jane Vernon)

Substantial cottage industries sprang up to produce souvenirs for soldiers and later visitors. Embroideries and trench art became a way for civilians to make a living in war torn lands where so much was destroyed.

A keenly collected souvenir was the **silk postcard**. They are beautiful examples of card design of the period and demonstrate the handiwork and dexterity of their makers.

Postcard companies in France employed women to produce silks on a rough assembly line basis. The cards were generally hand-embroidered on strips of silk mesh with as many as 25 on a strip. They were mostly embroidered by French and Belgian women in their homes and then sent to the factories for cutting and mounting on postcards.

Some postcards were made with little envelopes that could contain a smaller card with a sentimental message. There are several popular themes: remembrance, souvenirs of countries visited, souvenirs of the war, regimental badges and crests and seasonal greetings.

A fabric souvenir of Egypt was commonly collected by soldiers who bought them while travelling to or from the Western Front or while they were serving or training in Egypt. The embroidery was machine chain-stitched onto colourful cotton sateen with the words 'Souvenir of Egypt' and the year, 1915. This one also has a decorative coat of arms, Advance Australia and a personal message.

Handkerchiefs and tea towels were also small and light, popular items to bring home for loved ones or to keep as personal souvenirs.



Fabric embroidery, Ypres, 1916  
43 x 43 cm  
(Private collection, courtesy the family of Charles Bean)

Charles Bean purchased an embroidered fabric handkerchief for his mother. It is embroidered with flowers, bows, the text Ypres 1916 and her initials LMB (Lucy Madeline Bean).

On 8th August 1886 Bean's mother started a small book with 'Charlie Bean' written on the cover. This book was used by Bean for much of his life and is now with his family. Inside she has written 'Charlie's Book' and begins with this wish for her son:

*Now my boy I want to impress upon you two or three things, & to give you two or three texts to guide you.*

*Be pure, try hard to be pure in thought, word, & deed. Do you remember my teaching you & Jack 'Blessed are the pure in heart, for they shall see God.' I taught it to you to make you think of purity & realize the blessing attached to it.*

*Charlie dear, be truthful, & upright, & morally brave, I should like you to be brave in every way, but I care far more for moral bravery than for any other.*

*Be too brave to tell a lie.*

*Be honest in school.*

*Be honest in business,*

*& remember*

*'What shall it profit a man if he gain the whole world & lose his own soul.'*

Charles Bean later used this little book as a personal diary commencing in 1904 with very brief entries until 1914. After the War, over the next 40 years from time to time, he wrote in the little book with his last entries dated 1961.



Mother of pearl sweetheart brooch, 1914-18  
In the shape of the Rising Sun with AIF inscribed in metal  
3 x 4 cm

## **Souvenir jewellery**

The Australian War Memorial has commented on another type of souvenir:

During the First World War, Australian troops were popularly known as the 'six bob a day tourists', a comment on their high income, especially in comparison to soldiers of other nations. This high income and being so far from home for many years meant a great deal of money was spent on souvenirs to send home to loved ones, including jewellery.

Mother of pearl Rising Sun brooches were a popular item from Palestine.



J.S. Watkins  
*The Cry of the Mothers. Australians! Enlist Now!*, c1914  
Colour lithograph  
91.2 x 60.7 cm  
W.A. Gullick, Government Printer, Syd.  
(Courtesy Josef Lebovic Gallery)



Harry J. Weston  
*Were You There Then?*, 1916  
Colour lithograph  
88 x 61.7 cm  
(Courtesy Josef Lebovic Gallery)



## Creativity in Wartime, at home in Australia

The Australian Government employed artists to illustrate the posters and brochures used as means of communication and dissemination of information. The posters were seen as a major tool in calling for recruitment, supporting compulsory war service (conscription), selling war bonds and to boost morale.

## Posters

**John Samuel Watkins** (1866-1942) ran a Sydney art school and lived in Roseville. In 1915 the Government Printer in Sydney produced his poster, *The Cry of the Mothers*. It refers to atrocities committed by Germans against Belgians in late 1914 and shows a grieving mother with her arms raised, face etched with defiance as her two children lie at her feet.

**Harry John Weston** (1874-1955) established the advertising business Weston Company around 1905 and worked for *The Bulletin*. His poster *Were you there then?*, 1916 shows a woman standing in front of a tattered Australian flag and it is perhaps a reference to the battle at Gallipoli.



Norman Lindsay  
*The Trumpet Calls*  
 Poster, c1918  
 Photolithograph on paper  
 87 x 64 cm  
 (Private collection)



Norman Lindsay  
 Artwork for Leon Gellert book, *Songs of a Campaign*  
 Pen and ink drawing  
 38 x 29 cm  
 (Private collection)

## Norman Alfred William Lindsay

Norman Alfred William Lindsay (1879-1969) was a painter, draughtsman, illustrator, printmaker, writer and sculptor and the principal artist cartoonist for *The Bulletin* magazine. Five of the Lindsay siblings, Percy, Lionel, Norman, Ruby and Daryl, became significant artists, illustrators and writers, and were important in defining Australian cultural identity through their words and images.

*The Trumpet Calls* is a c1918 recruitment poster, printed by W. A. Gullick, Government Printer, Sydney. Lindsay has drawn a soldier, blowing his bugle, with fighting soldiers at his feet. The soldier is looking to the civilians behind him for back up and support. Following the initial rush of recruitment enrolments steadily dropped and reinforcements were urgently sought.

Lindsay also illustrated five pamphlets issued by the Director-General of Recruiting. Using the skills of professional advertisers, they were designed to be folded for posting and to open out to poster-sized sheets, with text and illustrations on each side. It was part of a recruitment kit consisting of pamphlets, posters, letters (illustrated by Lindsay) and a film.

‘...the armed forces were desperate for more recruits. The government responded by releasing a series of posters by Norman Lindsay accompanied by essays that were designed to shock and terrify the reader. It was hoped that atrocity stories would compel men to join.’ (Australian War Memorial)

In 1917 Lindsay illustrated the book of poetry by Leon Gellert called *Songs of a campaign*. Gellert enlisted in the 10th Battalion AIF and took part in the Gallipoli landings, where he was wounded. He was sent to England to recuperate, before returning to Australia in 1916. Lindsay’s pen and ink drawing is slightly different to the one chosen for publication in *Songs of a campaign* and it shows smoke damage from a fire in a train when the works were taken to America just prior to the Second World War.



May Gibbs  
*We'll Keep The Billy Boiling, Dear, Till You Come Marching Home* c1914-1918  
 The Gumnut Series, no 9  
 Line-block print  
 Postcard format  
 8.7 x 13.8 cm  
 (Courtesy Josef Lebovic Gallery and © The Northcott Society and the Cerebral Palsy Alliance 2016)



May Gibbs  
*The Girls I left behind me* c1914-1918  
 The Gumnut Series, no 6  
 Colour process print  
 Postcard format  
 13.9 x 8.8 cm  
 (Courtesy Josef Lebovic Gallery and © The Northcott Society and the Cerebral Palsy Alliance 2016)

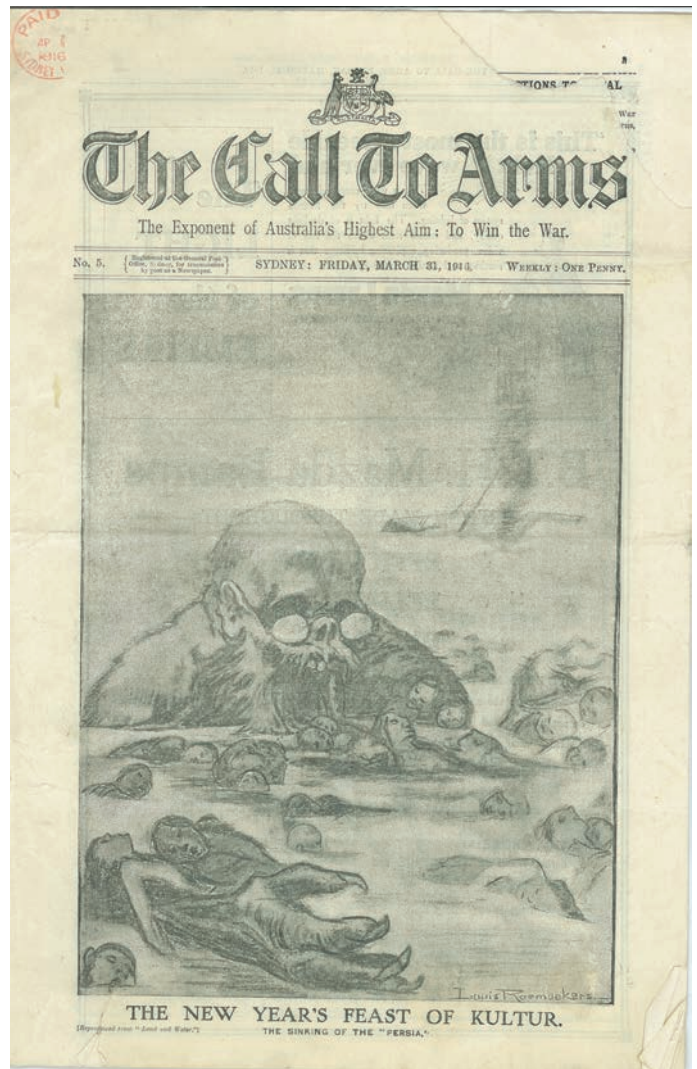
## Cecilia May Gibbs

Cecilia May Gibbs (1877-1969) was an author, illustrator and cartoonist. She produced long running comic strips and botanical illustrations and is best known for *The Complete Adventures of Snugglepoot and Cuddlepie*, published in 1918 by Angus & Robertson. Gibbs settled in Neutral Bay and earned her living doing quick sketches of soldiers departing for the First World War, illustrating for the New South Wales Department of Public Instruction and contributing to magazines. The gumnut babies first appeared in 1913 but in 1916 Gibbs published *Gumnut Babies*, the first of the Gumnut books. The characters from the series provided inspiration for over 30 designs for postcards produced during the war.

These cards were also included in the Red Cross comfort parcels sent to Australian troops and were later found in many soldiers' diaries. The cards are uniquely Australian in both pictorial appearance and in the voice of the text. Humour was one of Gibbs' clever devices and this, along with the sentiment and heartfelt message, evoked a fond response from the recipients.



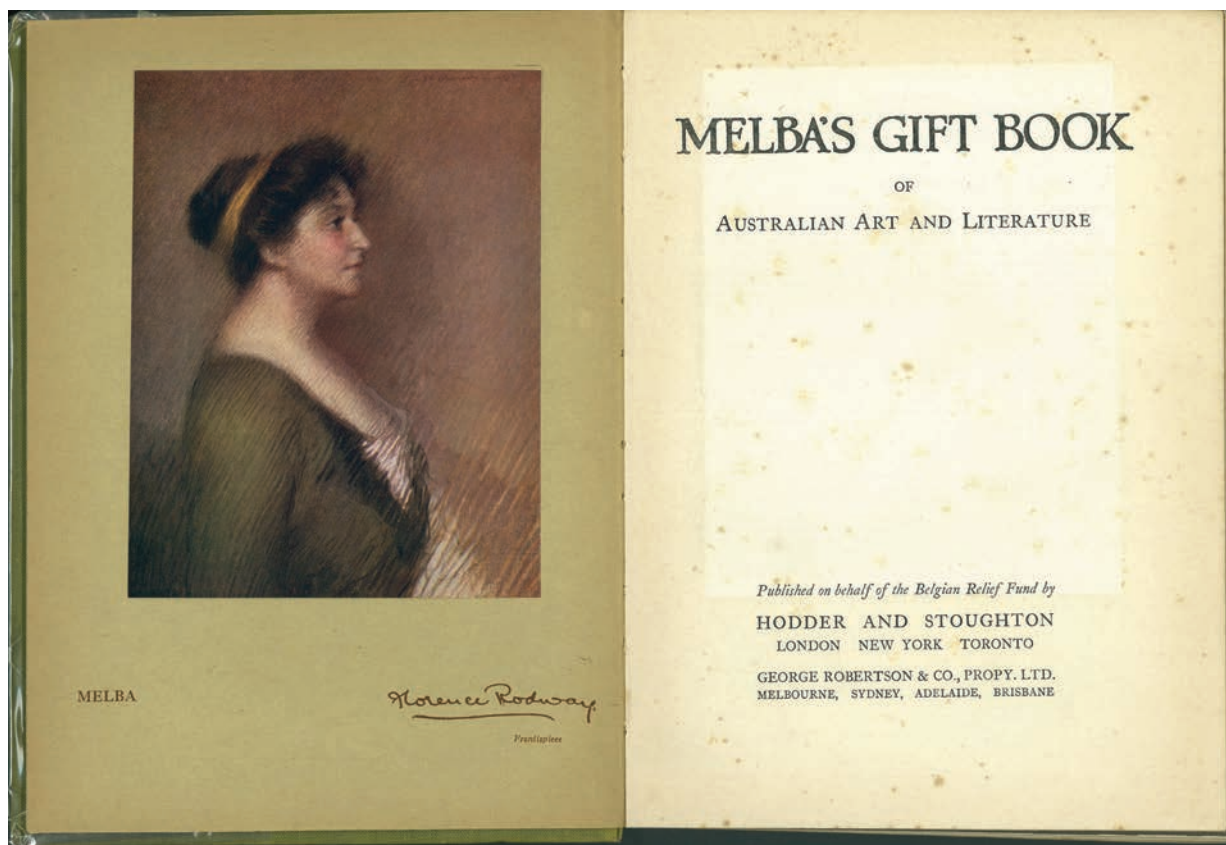
*The Sydney Mail*  
 Wednesday 26 April, 1916  
 No 126, Vol V  
 Price threepence  
 Cover design by R H Moppett  
 (Courtesy Joan Wilson and the Tebutt family)



*The Call to Arms*  
 The exponent of Australia's highest aim: to win the war  
 Cover design by Dutch artist Luis Raemuekers Sydney:  
 Friday 31 March 1916, No 5  
 (Courtesy Joan Wilson and the Tebutt family)

**Newspapers** such as *The Sydney Mail* published by John Fairfax and Sons presented illustrations, poetry and accounts of the war by well-known artists and writers. They aimed to support the armed forces as well as maintain public morale on the home front. The cover illustrations generally held strong emotive impact.

*The Call to Arms*: the exponent of Australia's highest aim, to win the war was produced by the New South Wales State Recruiting Committee as part of the federal campaign, the 'Call to Arms' Campaign (December 1915). It was launched largely in response to the results of the War Census Act, which had determined that there were 600,000 service-eligible men living in Australia. James Howard Catts was New South Wales director of voluntary recruiting in 1915-16, and he produced the weekly Call to Arms and organised the highly successful route-marches of country volunteers. The graphic images on each cover were created by artists to provoke the reader, convince the population of the justness of the cause and promote enlistment.



Dame Nellie Melba,  
*Melba's Gift Book of Australian Art and Literature*, 1915  
Editor: Franklin Peterson  
Foreword by Nellie Melba  
Published on behalf of the Belgian Relief Fund by  
Hodder and Stroughton and George Robertson & Co,  
(Private collection)



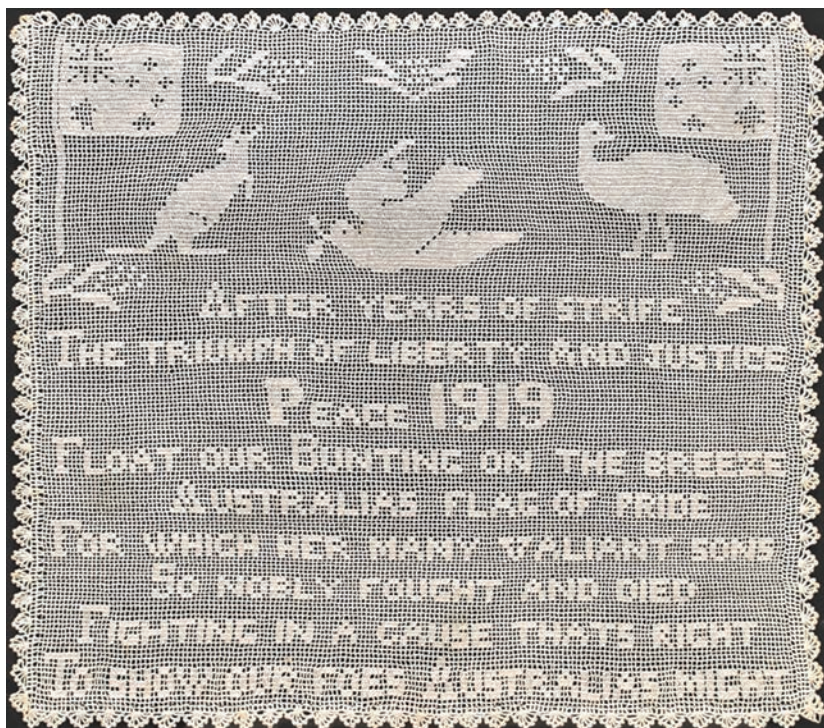
Enormous quantities of **poetry and fiction** were produced, often with the intention of proceeds raising money for charities and the war effort. The Australian opera singer **Dame Nellie Melba** (1861-1931) produced *Melba's Gift Book of Art and Literature* in 1915. It was published on behalf of the Belgian Relief Fund and as Melba stated in her word of explanation:

*I was born in Australia, and I glory in the land of my birth. But as an artist I was born in Belgium. I made my debut there; my first appearance in opera was at Brussels, and I can still hear the cheers of my first audience, the kindly, warm-hearted Belgians whose generous recognition of the unknown artist from distant Australia gave me hope and courage to persevere.*

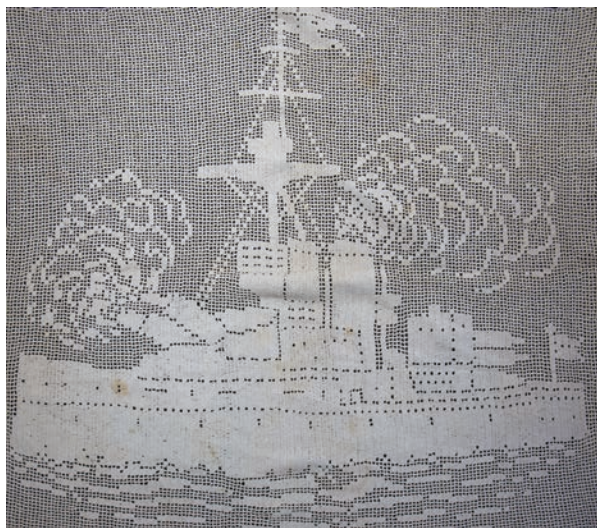
Melba's book included artworks by George Lambert, Norman Lindsay and Hal Gye and poetry and prose by C.J. Dennis and Edward Dyson.

Many other books printed in Australia and overseas were available and popularly read at the time. *Hello Soldier*, the poetry of **Edward Dyson**, was published in 1919. Dyson observed that the book was printed on unusual paper because of the paper famine and he hoped it was reflective of the 'unusual times and extraordinary conditions'. *Hello Soldier* included drawings by his brother Will Dyson and others. *The Allies Fairy Book*, illustrated by **Arthur Rackham**, was printed in England in 1916. Rackham was widely known for his pen and watercolour illustrations to the classic children's stories and fairy tales. Despite the fantasy of his subjects, he gave his creatures human traits and often placed them in familiar settings.

*The Red Flower*, poems written in war time, was the work of **Henry Van Dyke**, the American ambassador to The Netherlands and Luxembourg from 1913-16. *The Red Flower* was published in November 1917 after Van Dyke had relinquished his post and could speak freely.



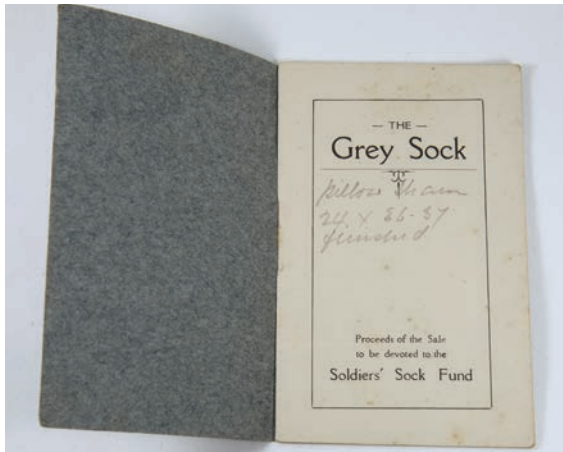
Crochet Doily with Verse  
*The Triumph of Liberty and Justice*, 1919  
 Cotton crochet  
 49.5 x 55.2 cm fabric size  
 (Courtesy Josef Lebovic Gallery)



Filet Crochet  
 Warship  
 Cotton  
 54.5 x 63.5 cm  
 (Courtesy Annette Gero)

## **Crochet**

Crochet became a popular craft for illustrating support for the war effort and commemorating loved ones through the production of decorative items for the home. Filet crochet allowed for personal design and creative changes to patterns. Tray cloths, doilies, cushion covers and even bedspreads were crocheted, patterns were provided in popular women's magazines and newspaper supplements and many were sold at fetes and fundraising events for the war effort.



The Grey Sock, c 1915  
Soldiers' Sock Fund  
12 pages, 10 x 6.5 cm  
(Courtesy Sibella Mannix)



Knitting socks for soldiers in family  
Postcard size photo  
Taken by Applebee Studios,  
Strand Arcade  
(Courtesy Ian Sheffield)



Red Cross Record booklet *Knitting*,  
4th edition c1916  
From the sewing box of Lady Goldfinch,  
early member of NSW Embroiderer's  
Guild  
13 x 10.5 cm  
(Courtesy Sibella Mannix)



Khaki uniform crazy quilt, c1914-18  
Woollen khaki uniform material  
Machine pieced and tied  
Khaki cotton on back  
217 x 189 cm  
(Courtesy Annette Gero)



Tea cosy, 1914-1918  
Black satin, lined with black cotton fabric  
Embroidered with insignia for the Australian Military Forces, and lettering  
'Australian Commonwealth/Military Forces/54th Battn'  
(Courtesy Rouse Hill House & Farm Collection, Sydney Living Museums)

## Knitting and sewing

Knitting became a significant activity for thousands of women and schoolchildren throughout the war and more than a million pairs of socks were sent overseas. Coordinated through organisations such as the Australian Comforts Fund or the Red Cross, knitting provided comfort not only to the soldiers who received the garments but also for the women who knitted and were contributing to the war effort. The Grey Sock booklet was published in 1914/15 to ensure the 'perfect' sock. Red Cross produced a knitting booklet that also included patterns for balaclavas, gloves, knee caps and waistcoat mufflers.

A khaki uniform crazy quilt, c1914-18, shows worn pieces of uniform, machine-stitched together. It illustrates the care taken not to waste fabric at this time and also to provide a link to absent army men.

## Silhouette portraits

A popular form of portrait representation was the silhouette, usually delicately cut from fine black paper, here showing Ruth Cowper in the uniform of the Voluntary Aid Detachment (VAD) in 1918. The primary role of a VAD member was that of nursing orderly in hospitals. At the start of the war the Defence Council restricted Australian VADs from travelling overseas and many chose to travel on their own initiative and join British detachments, often in Australian hospitals.



Portrait of Ruth Cowper, 1918  
Silhouette profile, black and white  
11 x 8 cm  
(Courtesy Sibella Mannix)



North Sydney Tramways Honour Roll and detail, c1920  
 Talma Studios Sydney  
 107 labelled platinotype photographic vignettes with ink and  
 watercolour annotations and illustrations on board  
 170 x 120 cm  
 (Courtesy North Sydney Heritage Centre, Stanton Library)



Red Cross Certificate awarded to Bessie Rouse, 1919  
 Parchment paper  
 (Courtesy Rouse Hill House & Farm Collection,  
 Sydney Living Museums)

**Thanks and memorials** have a special place as individuals have been prepared to make the ultimate sacrifice for the country. The North Sydney Tramways Honour Roll was produced around 1920 and was originally housed at the North Sydney Tram Depot. It shows 107 labelled platinum photographic vignettes, with ink and watercolour annotations and illustrations, of North Sydney Tramway Depot staff who served during the war. The scale, careful workmanship and costliness of the honour roll indicates the importance given to comrades by Depot staff.

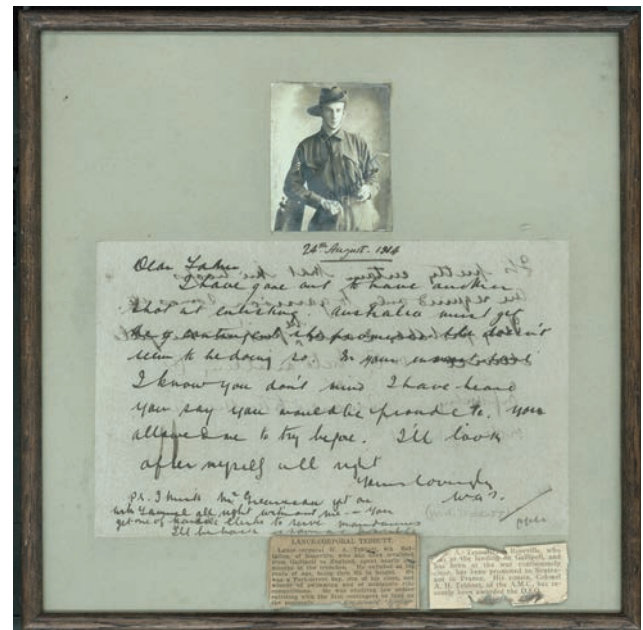
Many families contributed their time and effort to support the community. **Mrs Bessie Rouse** (1843-1924), from Rouse Hill House, received a certificate from the Red Cross in recognition of five years' devoted service to the Australian Red Cross Society (ARCS) during the war.

The certificate is signed by Lady Helen Munro Ferguson, the wife of the Governor General, who formed ARCS just after the war commenced in 1914.

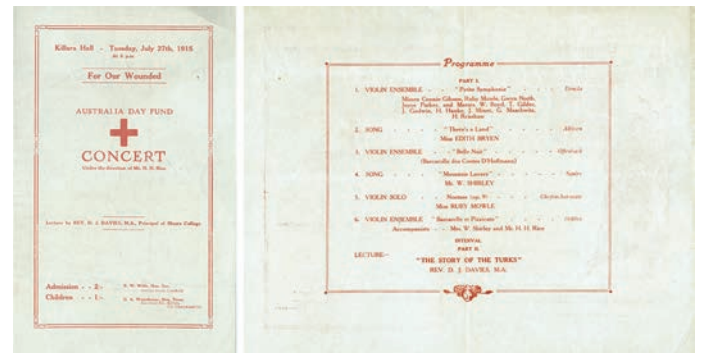
A significant role of the Red Cross Society was to provide 'comfort boxes' for soldiers overseas.



Illuminated citation, 1918  
 Paint, calligraphy  
 To E H Tebbutt from Roseville  
 47 x 33 cm  
 (Courtesy Joan Wilson and the Tebbutt family)



Photograph and letter,  
 24 August 1914  
 Framed, newspaper cuttings to front and rear  
 27 x 27 cm frame  
 Kept in the family law office until E.H. Tebbutt retired  
 (Courtesy Joan Wilson and the Tebbutt family)



Concert Program, 1915  
 Killara Hall  
 (Courtesy Joan Wilson and the Tebbutt family)



In 1918 a beautifully decorated illuminated citation was presented to **Ernest H Tebbutt**. It welcomed home his son William after active service in Egypt, Gallipoli and France. It goes on to say:

Since the commencement of the war in August 1914 you have identified as either a pioneer or active supporter in every national movement. In these movements you have displayed ardent patriotism, a masterful energy, the greatest sympathy and the best of your abilities. Your valued help and characteristic activity have done much in giving Roseville a deservedly high place in war work, and it is not too much to say that Roseville of the present and Roseville of the future will ever remember your name in its record of work well and faithfully done.

Ernest Tebbutt was instrumental in supporting the war effort through concerts and fairs and in ensuring that all those who left for the war were farewelled by the community. A telegram from Prime Minister Hughes to Tebbutt also acknowledges his effort.

**William Alston Tebbutt** (1898-1960) was the Dux of Fort Street High and in 1914 had started studying and was working in his father's law firm. On 24 August 1914, Tebbutt wrote a note to his parents and this note and a photograph were kept in the law offices until he retired.

'I have gone out to have another shot at enlisting. Australia must get her contingent she promised. She doesn't seem to be doing so. In your innermost soul I know you don't mind. I have heard you say you would be proud etc. You allowed me to try before. I'll look after myself all right.

Yours lovingly  
WAT

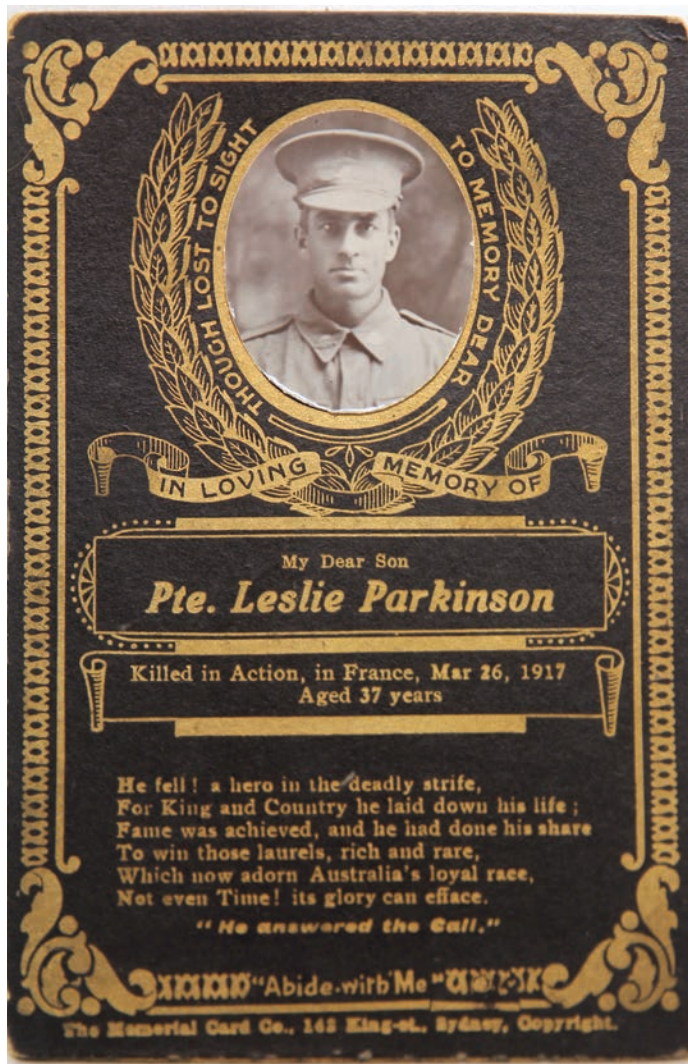
PS I think McGuinness will get on with Samuel all right without me, you get one of Hardies clerks to serve. I'll be back as soon as possible.'

Tebbutt embarked on the Euripides with the 4th Battalion in October 1914. In Egypt, where the soldiers landed for training, Tebbutt said the men were allowed to explore one of the pyramids and groups roamed in the semi dark. They discovered a big white alabaster statue, and one of the men knocked it over and it broke. They all collected pieces as souvenirs. Tebbutt always said he felt most guilty of being part of that group, which had destroyed the ancient statue, and the family must always keep and treasure this piece and see the statue is not forgotten. It is a great remembrance of what has been lost and that not all deeds are good.

Tebbutt was with the first wave that landed at Gallipoli, and later his Battalion was moved to France. He was wounded at Ypres and after convalescing, returned to Australia in February 1918, receiving a thank you note from King George V. In 1967 the Australian Government presented an Anzac Commemorative Medallion to all those who served on Gallipoli. William Tebbutt also served in the Second World War and was a prisoner of war in Palembang and Changi. He retained several items that reveal the creative endeavours of another group of soldiers.



Piece of alabaster from broken Egyptian sculpture, 1915  
10 cm long, 5 cm high  
(Courtesy Joan Wilson and the Tebbutt family)



**Leslie Parkinson** was born in Merriwa, NSW and was a labourer and shearer before enlisting on 4 January 1916 and joining the 26th Battalion. He embarked from Brisbane on 4 May 1916 on HMAT Seang Choon (A49) with the 13th Reinforcements.

He was killed in action on 26 March 1917, at the age of 37. Private Parkinson was shot through the head by a sniper as his unit was passing through the village of Lagnicourt. He has no known grave and is commemorated on the Villers-Bretonneux Memorial.

His memory is recorded in a 1916 letter to his sister, a large hand-toned photograph in an oval frame, a printed memory card and his death certificate. The Australian War Memorial holds a reverse-painted glass portrait decorated with flags, waratahs and forget-me-nots.

Respect and great care has been devoted to the design of memorial items. The overpowering presence of war, from its opening days to the days of remembering after its conclusion, has meant that the performing and creative arts have often been the finest way to explain the personal and historical events of the era.

**Mary Faith**

Director, Grace Cossington Smith Gallery

**Abbotsleigh and the Grace Cossington Smith  
Gallery would like to thank:**

Abbotsleigh Archives

Anne Carroll

Jan Cowell

Desiree Doran

Annette Gero

Australian Government Anzac Centenary Local Grant Program

Australian War Memorial, Canberra

Peter FitzSimons

Helen Glad

Libby Hackett

Robert Holden

Piers Laverty

Josef Lebovic

Margaret Littlejohn

Edward Le Couteur

Macquarie University Australian History Museum

Sibella Mannix

North Sydney Heritage Centre, Stanton Library

Ian Sheffield

Nicola Snekker-Seymour

State Library of New South Wales

Sydney Living Museums

The Embroiderers' Guild NSW Inc

Elizabeth Tomlinson

Jane Vernon

Joan Wilson

