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Painting Anzac
A history of Australia’s official war art scheme of the First World War

Volume 2

Michael Scheib

A thesis submitted in fulfilment of the requirements for the degree of Doctor of Philosophy
Department of Art History and Film Studies
Faculty of Arts and Social Sciences
The University of Sydney
2015
Appendices
Appendix I

Agreement for engagement of an artist

____________________________________
AN AGREEMENT made the day of one thousand nine hundred and seventeen [eighteen] BETWEEN THE HONOURABLE ANDREW FISHER High Commissioner for the Commonwealth of Australia in London acting for and on behalf of the Government of the Commonwealth of Australia of the one part (hereinafter called “the Commonwealth”) and of
in the County of Artist (hereinafter called “the Artist”) of
the other part WHEREBY IT IS AGREED by and between the parties hereto as follows:-

1. THE Artist is hereby appointed on the terms and conditions herein contained to make studies drawings and sketches on behalf of the Commonwealth of events occurring in the present war and the battles now pending on the Western Front between the Allied Armies and the German Forces especially with regard to the Australian Imperial Forces.

2. THE Artist shall leave England for France on the day of one thousand nine hundred and seventeen [eighteen] or on such subsequent date as the Commonwealth may direct and by such route and in such manner as may be decided by the Commonwealth and shall proceed with all expedition to carry out the terms of this Agreement.

3. THE engagement of the Artist shall be for a period of three months to date from his arrival in France.

4. THE Artist shall be given an Honorary Commission for the said period of three months in which he will be at the Front and shall be paid by the Commonwealth an allowance of ONE POUND per day which is to cover all his expenses during the said period except his fares which will be defrayed by the Commonwealth.

5. THE Commonwealth will make arrangements to facilitate the conveyance of the Artist between different points or positions within the Command of the 1st Anzac

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1 The agreement reproduced below derives from the agreement between Andrew Fisher and Charles David Jones Bryant dated 11 December 1917 in AWM 93, 18/7/2.

2 After 28 March 1918 the daily allowance became £2.
Corps and whenever it is possible for billeting the Artist at the various camps towns or villages which he may visit.

6. **THE** Commonwealth will defray the cost not exceeding Thirty Pounds of the necessary material or equipment required by the Artist for the purposes of such studies sketches or drawings which shall not be less than twenty-five in number and which are to be and remain the sole property of the Commonwealth but the Artist may at any time inspect the said studies sketches and drawings such inspection to be in the sole discretion of the Commonwealth.

7. **THE** Artist shall not directly or indirectly engage or be concerned in any other service or business whatsoever during the period of this Agreement or receive commissions of any kind but shall devote his whole time and attention to carrying out the intention of this Agreement and not divulge or make known to any person or persons any knowledge or information he may obtain relating to the war or the affairs of the Commonwealth.

8. **THE** Artist shall if required to do so by the Commonwealth paint a (picture or) composition of a battle scene or other operation in which the Australian Imperial Forces are represented at a price to be named by the Commonwealth and shall first submit to the Commonwealth for approval a sketch of such (picture or) composition.

**LASTLY** it is hereby agreed that this Agreement shall not establish the relation of Master and Servant between the parties hereto.

**AS WITNESS** the hands of the parties.

**SIGNED** by the said Andrew Fisher

(without incurring personal responsibility)

in the presence of:-

**SIGNED** by the said

in the presence of:
Appendix II
Agreement engaging an artist to execute a commission (England)

AN AGREEMENT made the day of One thousand nine hundred and 

BETWEEN THE RIGHT HONOURABLE ANDREW FISHER High
Commissioner for the Commonwealth of Australia in London acting for and on behalf of the
Government of the Commonwealth of Australia (hereinafter called “the Commonwealth”) of
the one part and 

in the County of Artist (hereinafter called “the Artist”) of the other part

WHEREAS by an Agreement dated the day of one thousand nine
hundred and and made between the Commonwealth and the Artist it was
provided that the Artist if required to do so by the Commonwealth would paint a picture or
composition of a battle scene or some other operation in which the Australian Imperial Forces
are represented or engaged at a price to be named by the Commonwealth NOW IT IS
HEREBY agreed by and between the parties hereto as follows:-

1. THAT the price to be paid to the Artist for such picture or composition shall be the
sum of Pounds and that the picture shall not be less in
measurement than feet by feet.

2. THAT the subject of the picture or composition to be painted shall represent and be
entitled and the Artist shall
submit a sketch of the proposed picture to a Committee appointed by the
Commonwealth for approval. If the said Committee should be dissatisfied with the
sketch so submitted to them they shall be entitled to require the Artist to submit a
further sketch of the same subject or a fresh sketch of a different subject for their final
decision.

3. THAT the picture to be painted by the Artist shall be finally completed within six
months from the date when the sketch has been finally approved by the said
Committee.

4. THAT the Artist shall be paid an amount equal to one-half of the agreed price on the
sketch being approved by the said Committee and shall be paid the balance of the
agreed price of Pounds on the picture being completed.
5. THAT all rights to and copyright of all studies sketches drawings or pictures which have been or shall be provided by the Artist under this or previous agreements with the High Commissioner for Australia shall be vested in the Commonwealth.

6. IT is hereby agreed that this agreement shall not establish the relationship of Master and Servant between the parties hereto.

AS WITNESS the hands of the parties.

SIGNED by the said
in the presence of:-

SIGNED by the said
in the presence of:-
AGREEMENT made the day of 192.

BETWEEN the Commonwealth of Australia (hereinafter called the “Commonwealth”) of the one part and of the State of (hereinafter called the “artist”) of the other part,

whereby it is agreed as follows:—

1. The artist shall for the consideration herein mentioned execute for the Commonwealth the following artistic work, namely:2

2. Such artistic work shall be of the nature, design, description, and kind set out in the Schedule hereunder written and in the case of a painting shall be on canvas, the dimensions of which shall be as follows:3

   Length: Width:

   Such canvas shall be of the best quality and shall not be used for the purposes of this agreement until it has been submitted to and has been approved by the Director.

3. The artist shall prior to commencing the execution of the artistic work submit a cartoon of such artistic work to the Director for his approval. If such cartoon is not approved by the Director, the Director may, at his option, either by notice to the artist cancel this agreement, or state a time within which the artist may submit a fresh cartoon for his approval. If the artist does not within the time so stated submit to the Director such fresh cartoon, or if the Director does not approve of such fresh cartoon when so submitted to him, this Agreement shall be ipso facto cancelled.

4. The Commonwealth shall pay to the artist for such artistic work the sum of £ payable as follows:—

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1 This agreement, prepared by the Commonwealth Crown Solicitor in Melbourne, was placed before the Art Committee at its meeting on 4 February 1921. The committee noted that it would apply to work executed by artists to the order of the Australian War Museum. See minutes of meeting of Art Committee, 4 February 1921, AWM 170, 4/1, resolution 1. After the Australian War Memorial was established on 26 September 1925 under the Australian War Memorial Act 1925, the agreement continued to be used substituting ‘Australian War Memorial’ for ‘Australian War Museum’ wherever appearing.

2 Unusually, this clause was never completed.

3 Very occasionally maximum and minimum dimensions were specified.
A progress payment of £ forthwith after approval by the Director of the said cartoon.\textsuperscript{4}

The balance of the said sum upon completion of the artistic work and delivery thereof to and acceptance by the Director.

5. The artistic work shall be completed by the artist and delivered to the Director on or before the \textit{day of} 192.

6. If the completed artistic work is not delivered to the Director on or before the date mentioned in the previous clause, the Director may within fourteen days after such date by notice in writing to the artist name a future date for delivery and in the event of a future date being so named this Agreement shall be read as if the date so named were the date for delivery. If the Director does not so name a future date for delivery, or if the artist does not deliver the completed artistic work to the Director on or before such future date if so named, this Agreement shall be \textit{ipso facto} cancelled, and the artist shall forthwith on demand by the Director refund to the Commonwealth all moneys which shall have been paid to the artist in respect of the artistic work.

7. If upon delivery of the artistic work to the Director, the Director is of opinion that such artistic work does not conform to the cartoon previously approved by him, or is not of the nature, design, description, or kind required under Clause 2 of this Agreement, or that the artist has committed any other breach of this Agreement, the Director may reject the artistic work, and in that event this Agreement shall be \textit{ipso facto} cancelled, and the artist shall forthwith on demand by the Director refund to the Commonwealth all moneys which shall have been paid to the artist in respect of the artistic work.

8. The artist shall not exhibit the artistic work or any cartoon or design thereof either publicly or privately.

9. The copyright in the artistic work shall belong to the Commonwealth. The artist shall whenever so required by the Director execute all necessary documents and do all such acts as may be necessary or convenient to enable the Commonwealth to become registered as the owner of the copyright.

10. The artist shall not at any time make a replica of the said artistic work without the previous consent of the Director, and in the event of such consent being given to the

\textsuperscript{4} Progress payments were not invariably stipulated for.
artist, such replica when made shall be for the private enjoyment of the artist, and shall not be exhibited, sold, or given away.

11. If the artist shall die before the date fixed for delivery and leave the artistic work unfinished, the Director may within three months of the artist’s death elect to pay the full balance of the agreed price and acquire the unfinished work and in default of such election this Agreement shall be *ipso facto* cancelled, and the Commonwealth may recover all moneys paid to the artist in respect of the artistic work.

12. In this Agreement the word “Director” shall mean the Director of the Australian War Museum or the person for the time being performing the duties of the Director.

13. Any notice, approval, demand, authority, or communication to be given by the Director to the artist by virtue of this Agreement shall be deemed to have been duly given if signed by or on behalf of the Director and delivered by hand or sent by post at the address of the artist hereinbefore set forth.

IN WITNESS WHEREOF the Director of the Australian War Museum for and on behalf of the Commonwealth and the said artist have hereunto set their hands the day and year first above written.

SCHEDULE ABOVE REFERRED TO.

SIGNED by the Director of the Australian War Museum for and on behalf of the Commonwealth in the presence of

SIGNED by the said artist in the presence of
Appendix IV

Funding the picture scheme

For its existence the memorial depended entirely on votes made to it by parliament each year from public revenue. Understandably, votes were made on the basis of estimates of its annual expenditure which were required to be furnished to Treasury from time to time. An insoluble problem for the memorial during this history was securing the necessary funds with which to carry out the picture scheme. The major source of this problem can be traced to an accounting error made by the museum in calculating its commitments on pictures in its estimates. Such calculations were regularly made commencing in the second half of 1919, and Treloar was closely involved in making them. They threw up an accounting problem which it seems he did not immediately appreciate.¹

The museum’s commitments on pictures were calculated by reference to their cost on the authorised lists irrespective of how much it expected to have to meet in the coming financial year and ignored whether it or the High Commissioner would have to meet them. Thus, in its estimates for the 1920/21 financial year the museum showed commitments of £8,068, which included the entire cost of pictures on the second list, notwithstanding that the High Commissioner was placing commissions in England for them to be painted and would have to pay for them.² Then, in its estimates for the 1921/22 financial year, the museum showed £16,054 for its commitments which brought forward most of the previous year’s estimate and included the entire cost of pictures on the third list.³ But these were hardly accurate estimates of expected expenditure: first, commissions for the painting of numerous pictures on the lists had not been placed, and next, for those placed it was unlikely that even a fair proportion of them would be painted and have to be paid for during the year.⁴ A consequence of the

¹ Little wonder, perhaps, as Treloar did not have the assistance of an accountant. Strangely, Bean had made no provision for the employment of an accountant in his business plan for the museum – ‘Outline of a scheme for the Australian War Museum’ – which he placed before the AWMC for its meeting on 31 July 1919.
² Draft estimates 1920/21 attached to agenda for meeting of AWMC, 12 May 1920, AWM 170, 1/2 Part 1. The museum believed it was obliged to reimburse the High Commissioner for his expenditure on pictures when ‘vouchers’ finally arrived from London, and so made provision in its estimates for these ‘commitments’. But there is no evidence that it was ever called upon to reimburse him.
³ Draft estimates 1921/22 attached to agenda for meeting of AWMC, 27 April 1921, AWM 170, 1/2 Part 1.
⁴ In fact, by 21 March 1922 the museum had paid the relatively paltry sum of £2,653 for pictures it had commissioned. See ‘Detailed statement of commitments on pictures’ tabled at meeting of finance sub-committee, 21 March 1922, AWM 170, 1/2 Part 1.
museum’s calculation of its commitments was that its estimates were overstated. Only later were serious efforts made to estimate when pictures were likely to have to be paid for and to allocate the expected expense to different financial years. But the damage had been done to the museum’s relations with Treasury, and it regarded its estimates with suspicion. It was probably for this reason that Treasury decided to withhold from the museum funds parliament had voted for it.

In September 1921 a crisis in the museum’s finances arrived with news that Treasury intended to withhold funds which parliament had voted for it. This, Bean asserted, would cripple the museum. The AWMC convened an emergency meeting to take place on 12 September for which Treloar prepared a detailed statement explaining the situation. As to pictures, he explained that included in the museum’s commitments as shown on its estimates furnished to Treasury were ‘revotes’ of £15,604 for pictures on the three lists. It seems he described these commitments as ‘revotes’ to indicate that the entire sum had been included in estimates voted on by parliament. He then claimed that Treasury had reneged on an agreement it had made that funds voted on estimates but not expended would be paid into a trust fund to await arrival of the time for payment of the debt. He explained that parliament had voted £55,000 for the museum for the 1919/20 financial year, but Treasury had paid only £30,000 of the vote; for the 1920/21 financial year the vote was £40,000, but Treasury proposed advancing only £10,000. The committee resolved that henceforth it would show in its estimates only such of the museum’s commitments it believed were likely to have to be met during the coming financial year, and to request the treasurer to advance a greater sum to the museum on revised estimates.

In refusing to advance further funds to the museum Treasury wrote:

If Treloar did not initially realise this he did by January 1922, as he explained to Smart that each year the museum’s estimates had been ‘swollen by a substantial sum which we have not expended’ and that ‘Treasury does not like this’. See letter, Treloar to Smart, 9 January 1922, AWM 93, 18/1/81.

Letter, Bean to Poynton, 5 September 1921, AWM 38, 3DRL 6673/667.

‘Reduction of war museum estimates’, attached to agenda for meeting of AWMC, 12 September 1921, AWM 170, 1/2 Part 1.

This sum represented the whole cost of pictures on the second and third lists (£17,250) plus £1,600 to meet claims for pictures on the first list not paid by 30 June 1919 less £1,646 for actual expenditure on pictures to date.

This trust fund, into which money voted by parliament for the museum was paid, was known as ‘the Trust Fund Australian War Museum’. See letter, Secretary, Home and Territories to Treloar, 21 May 1921, AWM 93, 18/3/29. It should not be confused with the AWMF.

Minutes of meeting of AWMC, 12 September 1921, AWM 170, 1/2 Part 1, resolutions 60 (ii), (iv).
A study of the details furnished by you shows that a large staff is employed and that in other respects the expenditure on the War Museum seems to be on a lavish scale. Under these circumstances, it is not possible for the Treasurer to grant any additional sum at present, but he will be prepared to see how far he can assist towards meeting obligations already entered into if supplied with a statement showing –

a. The purpose of the Australian War Museum and the scope of its work.
b. Details of the annual expenditure which will be incurred when the establishment is upon a permanent footing.
c. Details of reductions of expenditure which may be immediately brought about.11

This communication resulted in the AWMC holding another crisis meeting on 27 February 1922. For this Treloar prepared a further statement explaining the museum’s financial position.12 In this he claimed that what Treasury proposed doing would leave the museum unprovided for the major part of its commitments on pictures ‘entered into under cover of moneys voted in previous financial years but not paid into the Trust Fund by the Treasury.’13 The committee resolved to send a delegation to wait on the Treasurer with General Glasgow as its spokesman.14

On 28 February 1922 Stanley Bruce, Treasurer and a future prime minister, received the delegation. According to Treloar’s report, after Glasgow made his representations Bruce said he had not appreciated that the museum should be the Australian War Memorial and as that was a serious matter he would take it to cabinet ‘with a view to getting a definite announcement by the Government’.15 This was encouraging, but on the critical question of finding money for the museum he was cagey, claiming it was very difficult for the

11 Quoted by Treloar in statement, ‘The war museum estimates for the current financial year’, attached to agenda for meeting of AWMC, 27 February 1922, AWM 170, 1/2 Part 1, pp 1-2. Treasury’s claimed ignorance of the museum’s purpose and work is not credible: cabinet approved its establishment on 29 August 1917; Hughes and Pearce endorsed Bean’s proposals in his first memoir for its establishment; Bean elaborated on them in his second memoir which he presented to the government; the museum came under the Home and Territories Department and its minister was chairman of the AWMC; and parliament had voted public funds to enable it to establish itself and to operate.
12 Ibid.
13 Ibid., p 3.
14 Minutes of meeting of AWMC, 27 February 1922, AWM 170, 1/2 Part 1, resolution 67(b)(i). The delegation consisted of General Glasgow, General White and Mawson and Bean; Treloar was sent along to record the proceedings.
15 ‘Report-Interview between members of the Australian War Museum Committee and the Treasurer of the Commonwealth at 11am on the 28th February 1922’, 28 February 1922, AWM 38, 3DRL 6673/667, p 2. Cabinet met on 15 March 1922 and favoured the proposal that the museum be recognised as the national war memorial subject, however, to approval by parliament. See director’s report attached to agenda for meeting of AWMC, 14 June 1922, AWM 170, 1/2 Part 1, item ‘Australian War Museum as the national war memorial’.
Commonwealth to advance additional funds. However, he ‘promised to go into the question thoroughly’, and said that if funds could be found he would advance it subject ‘to the expenditure of the Museum being thoroughly investigated by a financial sub-committee of the Museum Committee’. This smacked of a delaying tactic, but the delegation had no alternative other than to accept his ‘offer’.

There is no evidence that the interview resulted in an immediate flow of funds to the museum. If it achieved anything, it encouraged the museum to examine its financial position more closely, in particular its commitments on pictures, and to allocate them to the financial years in which they were expected to have to be met. A finance sub-committee was formed and by 21 March 1922 it had produced a detailed report on the museum’s commitments on pictures. Its findings were: the museum’s commitments totalled £19,125, £16,472 of which it had to provide for in its estimates on the assumption that it would be required to reimburse the High Commissioner for the cost of pictures paid for in London totalling £5,222. For the current and the next two financial years, 1922/23 and 1923/24, it estimated that the museum would have to meet expenditure of £2,200, £6,625 and £2,425. For the moment, the contingent liability owed to the High Commissioner was put to one side.

In the following years the memorial’s finances saw no improvement, even after it received statutory recognition and was formally established by the Australian War Memorial Act 1925. In fact, section 4 of the Act restricted the memorial’s previously relatively unfettered ability to acquire pictures, subject to available funds, by authorising the minister to acquire exhibits out of moneys appropriated by parliament ‘for the purpose’. Thus, in order to carry out its picture scheme the memorial was made dependent on parliament allocating funds to the minister for the specific purpose of acquiring pictures. If pictures were to be paid for from public revenue, the memorial had to approach parliament for the required funds cap in hand. And until after the end of the 1928/29 financial year, that remained the situation.

Since March 1922 the memorial’s finance sub-committee had assumed responsibility for preparing its estimates. In that regard it did its best to calculate the memorial’s commitments on pictures and to allocate them to the financial years in which they were likely to have to be met. On 8 April 1925 the sub-committee calculated that by 30 June 1925 ‘the value’ of the

16 ‘Detailed statement of commitments on pictures’ tabled at meeting of finance sub-committee, 21 March 1922, AWM 170, 1/2 Part 1.
outstanding pictures to complete the picture scheme, including portraits, would be £7,500, and it referred to the memorial’s intention to complete the scheme by 30 June 1927. The hope was that public funds would be made available to it for this purpose. Reporting to the AWMC in advance of its meeting on 24 April 1926, Treloar remained hopeful of seeing the scheme completed by 30 June 1927, but said this was ‘hampered by finance difficulties’. ‘The pictures’, he explained, ‘could not be completed in the years in which the funds under which they were authorised, were voted’, and although ‘revotes’ were included in the memorial’s estimates, they are reduced by the Treasurer. Funds to pay for the pictures when completed ‘are found’, he continued, but the prevailing financial uncertainty made it impracticable to allot, and re-allot, commissions. Another delegation was sent to wait upon the Treasurer, now Earle Page, and it seems he considered and later refused a request made of him to advance additional funds to the memorial. Page’s refusal stemmed from his belief that pictures should be paid for from the AWMF which had a balance of £19,569. But the memorial’s board opposed this expressing the view that funds for pictures should be made available by Treasury.

The memorial struggled on, but understandably completing the picture scheme proceeded at a snail’s pace. In February 1927 Treloar wrote to Bean enclosing a detailed statement showing how he expected the authorised pictures and portraits to be completed. According to this, the program would cost £6,175 to complete and was expected to be completed by 30 June 1929. It consisted of thirty-four pictures: eleven historical pictures, fifteen portraits yet to be allotted, and eight character studies only two of which had been allotted. (Of the outstanding pictures about twenty would never be painted.) The extent of this program suggests that it was becoming increasingly difficult for the memorial to complete it relying on handouts from the Treasurer. In June 1927 Treloar complained to Gullett, ‘it is not easy now to obtain the funds required for the completion of the picture scheme’, but in reality it had never been easy. In March 1928 Treloar said he did not doubt that because of the upcoming federal

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17 Agenda for finance sub-committee meeting, 8 April 1925, AWM 170, 2/1, item 4, ‘Completion of picture scheme’.
18 Director’s report, 20 February 1926, AWM 170, 2/1, item 7, ‘Pictures and portraits’, p 3.
19 Minutes of meeting of AWMC, 24 February 1924, AWM 170, 1/2 Part 1, resolution 130(b).
21 Minutes of meeting of Board of Management, 12 May 1926, AWM 170, 1/2 Part 1, resolution 5.
22 Letter, Treloar to Bean, 21 February 1927, with attached statement, AWM 38, 3DRL 6673/304.
23 Letter, Treloar to Gullett, 9 June 1927, AWM 315, 235/004/003.
election – held on 17 November 1928 – the government would reduce the memorial’s estimates for the 1928/29 financial year ‘to the greatest possible extent’ thereby hindering the scheme’s completion. And by 31 March he said he was ‘coming to the conclusion that it might be wise for the [AWMF] to accept responsibility for the completion of the scheme’. And it did, commencing in the 1928/29 financial year.

For several years the memorial maintained the view that the AWMF should only be utilised to acquire pictures and records ‘additional to those which, in the normal course, would be provided out of Government funds’, and argued that the picture scheme should be paid for out of public revenue. The memorial’s board of management was so concerned about preserving the AWMF that at its first ever meeting on 12 May 1926 it resolved:

(a) that the Australian War Memorial Fund as established by Section 11 of the Australian War Memorial Act 1925 shall constitute an inviolable Trust Fund, the capital in no circumstances to be expended; and

(b) that expenditure under Section 13 of the said Act shall be limited to the interest earned by the Fund, which shall be used only for the purposes to which the Trust Fund Australian War Records Publication Account (as the Fund has hitherto been known) was originally, with Treasury approval, created, that is for the purchase of exhibits additional to those authorised under cover of moneys appropriated by Parliament.

Ultimately, however, the memorial was ‘forced’ by a hostile Treasury to resort to the AWMF to complete the picture scheme, thereby departing from its resolution. However, the extent to which it was obliged to resort to the AWMF was negligible (£1,400), a small fraction of the overall cost of the historical pictures, portraits, character studies and humorous pictures

24 Letter, Treloar to Heyes, 26 March 1928, AWM, PR01617.
25 Letter, Treloar to Heyes, 31 March 1928, AWM, PR01617.
26 Letter, Treloar to Bean, 9 August 1929, AWM 38, 3DRL 6673/287. Other evidence suggests that the AWMF assumed responsibility for completing the scheme commencing in the financial year 1930/31. See memorandum, Treloar to Secretary, Department of Home Affairs, 19 August 1931, AWM 93, 8/1/20.
27 Letter, Bean to Poynton, 5 September 1921, AWM 38, 3DRL 6673/667. The emphasis has been added. Also see director’s report for meeting of AWMC, 24 February 1922, AWM 170, 1/2 Part 1, agenda item ‘The war museum estimates for the current financial year’, p 4.
28 Minutes of meeting of Board of Management, 12 May 1926, AWM 170, 1/4, resolution 6.
29 This sum is represented by the cost (£800) of two authorised pictures completed and paid for after the AWMF assumed responsibility for completing the scheme, 8th August 1918 (1930) and Ziza (1935, revised 1937-8), both by Power, the cost (£400) of four authorised portraits, and the cost (£200) of a ‘replacement’ portrait of Chauvel painted by McInnes. Prior to this the AWMF had been used to acquire a few pictures, but the available evidence suggests it was not heavily drawn upon except on one occasion; £1,000 was utilised to acquire three of the four pictures in the package deal negotiated with Power in May 1921.
commissioned and otherwise acquired by the memorial of around £21,500 which was largely provided by the Australian taxpayer.
### Appendix V

**List of Historical Pictures**

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Artist</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>11 September 1914</td>
<td><em>Landing at Kabakaul</em> (1925)</td>
<td>Charles Bryant</td>
<td>£300c</td>
</tr>
<tr>
<td>15 September 1914</td>
<td><em>Australian Squadron in Blanche Bay, New Britain</em> (1924)</td>
<td>Charles Bryant</td>
<td>£300c</td>
</tr>
<tr>
<td>1 November 1914</td>
<td><em>First convoy at sea</em> (1920)</td>
<td>Charles Bryant</td>
<td>£250c</td>
</tr>
<tr>
<td></td>
<td><em>First convoy leaving Albany</em> (c 1921)</td>
<td>Charles Bryant</td>
<td>gratis</td>
</tr>
<tr>
<td>9 November 1914</td>
<td>‘<em>Emden beached and done for</em>, 9 November 1914’ (1920)</td>
<td>Arthur Burgess</td>
<td>£300c</td>
</tr>
<tr>
<td>March 1915</td>
<td><em>General William Bridges and his staff watching the manoeuvres of the 1st Australian Division in the desert in Egypt, March 1915</em> (1926)</td>
<td>George Coates</td>
<td>£400c</td>
</tr>
<tr>
<td></td>
<td><em>Training in the desert, Mena</em> (1921)</td>
<td>George Benson</td>
<td>£250c</td>
</tr>
<tr>
<td>April 1915</td>
<td><em>Anzac looking south</em> (1919)</td>
<td>George Benson</td>
<td>gratis</td>
</tr>
<tr>
<td>25 April 1915</td>
<td><em>Anzac, the landing</em> (1922)</td>
<td>George Lambert</td>
<td>£500c</td>
</tr>
<tr>
<td></td>
<td><em>The first boat load</em> (1923)</td>
<td>Frank Crozier</td>
<td>£350p</td>
</tr>
<tr>
<td></td>
<td><em>Digging in at Pope’s Hill: end of a great day</em> (1920)</td>
<td>Ellis Silas</td>
<td>£50c</td>
</tr>
<tr>
<td>26 April 1915</td>
<td><em>AE2 in the Sea of Marmora, April 1915</em> (1925)</td>
<td>Charles Bryant</td>
<td>£300c</td>
</tr>
</tbody>
</table>

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1 Included in this list are the mostly large historical pictures representing incidents, locations and conditions in the story of Anzac as Bean wished it told for posterity, that is, pictures he recommended be painted, those he approved of being painted, those he recommended be purchased, and those he approved of being purchased. The list does not purport to be an exhaustive list of the pictures acquired by the memorial during this history which illustrate the Anzac story. Arguably, they all do to a greater or lesser extent, particularly several of the finished larger and mostly smaller pictures painted by the AIF artists in London.

2 All titles are those currently used by the memorial.

3 The prices stated derive from a mix of material including agreements, correspondence, memoranda, file notes, minutes and schedules. In the column ‘Price’ the letters ‘c’ and ‘p’ stand for ‘commission’ and ‘purchase’ respectively.

4 This picture was donated by Bryant’s relatives in 1941. It had been in the memorial’s possession since 1935 when at Treloar’s request the artist lent it to the memorial to augment the naval section.
<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Artist</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 1915</td>
<td><em>The man with the donkey, Anzac 1915</em> (1919)</td>
<td>George Benson</td>
<td>gratis</td>
</tr>
<tr>
<td>2/3 May 1915</td>
<td><em>Attack by 4th Australian Infantry Brigade at Bloody Angle, Anzac May 1915</em> (1920)</td>
<td>Ellis Silas</td>
<td>£50c</td>
</tr>
<tr>
<td>8 May 1915</td>
<td><em>Charge of the 2nd Infantry Brigade at Krithia</em> (1927)</td>
<td>Charles Wheeler</td>
<td>£250c</td>
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<tr>
<td>10 May 1915</td>
<td><em>Roll Call</em> (1920)</td>
<td>Ellis Silas</td>
<td>£100c</td>
</tr>
<tr>
<td>Summer 1915</td>
<td><em>Trench life at Anzac</em> (1923)</td>
<td>Frank Crozier</td>
<td>£200c</td>
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<tr>
<td></td>
<td><em>The beach at Anzac</em> (1919)</td>
<td>Frank Crozier</td>
<td>gratis</td>
</tr>
<tr>
<td>12 July 1915</td>
<td><em>Death of Lieutenant NJ Greig 12 July 1915</em> (1923)</td>
<td>Frank Crozier</td>
<td>£200p</td>
</tr>
<tr>
<td>6 August 1915</td>
<td><em>The taking of Lone Pine</em> (1921)</td>
<td>Fred Leist</td>
<td>£300c</td>
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<tr>
<td>7 August 1915</td>
<td><em>The charge of the 3rd Light Horse Brigade at the Nek, 7 August 1915</em> (1924)</td>
<td>George Lambert</td>
<td>£500c</td>
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<tr>
<td>2 September 1915</td>
<td><em>Sinking of the Southland</em> (1927)</td>
<td>Fred Leist</td>
<td>£250c</td>
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<tr>
<td>November 1915</td>
<td><em>First Australian wounded at Gallipoli arriving at Wandsworth Hospital, London</em> (1921)</td>
<td>George Coates</td>
<td>£300c</td>
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<tr>
<td>20 December 1915</td>
<td><em>Farewell to Anzac 20th December 1915</em> (1927)</td>
<td>William McInnes</td>
<td>£250c</td>
</tr>
<tr>
<td>Mid-1916</td>
<td><em>Casualty clearing station</em> (1920)</td>
<td>George Coates</td>
<td>£300p</td>
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<tr>
<td>19 July 1916</td>
<td><em>Battle of Fromelles</em> (1925)</td>
<td>Charles Wheeler</td>
<td>£350c</td>
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<tr>
<td>22/23 July 1916</td>
<td><em>Bombardment of Pozières, July 1916</em> (1918)</td>
<td>Frank Crozier</td>
<td>gratis</td>
</tr>
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<td></td>
<td><em>Sausage Valley</em> (1919)</td>
<td>Frank Crozier</td>
<td>gratis</td>
</tr>
<tr>
<td>4 August 1916</td>
<td><em>Battle of Romani, 4 August 1916</em> (1927)</td>
<td>George Lambert</td>
<td>£500c</td>
</tr>
<tr>
<td>23 December 1916</td>
<td><em>Camel Corps at Magdhaba</em> (1925)</td>
<td>H Septimus Power</td>
<td>£400c</td>
</tr>
<tr>
<td>Winter 1916/17</td>
<td><em>Snow scene near Mametz</em> (1919)</td>
<td>Frank Crozier</td>
<td>gratis</td>
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<tr>
<td>20 March 1917</td>
<td><em>The incident for which Lieutenant FH McNamara was awarded the VC</em> (1924)</td>
<td>H Septimus Power</td>
<td>£400c</td>
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<tr>
<td>Date</td>
<td>Title</td>
<td>Artist</td>
<td>Price</td>
</tr>
<tr>
<td>-----------------</td>
<td>----------------------------------------------------------------------</td>
<td>------------------</td>
<td>-------------</td>
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<tr>
<td>11 April 1917</td>
<td><em>The death of Major Black</em> (1923)</td>
<td>Charles Wheeler</td>
<td>£300c</td>
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<td></td>
<td><em>Death of Major Black</em> (1919)</td>
<td>James Scott</td>
<td>gratis</td>
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<tr>
<td>4 May 1917</td>
<td><em>HMAS Sydney’s fight with a Zeppelin in the North Sea</em> (c 1931)&lt;sup&gt;5&lt;/sup&gt;</td>
<td>Charles Bryant</td>
<td>£52/10/-p</td>
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<tr>
<td>7 June 1917</td>
<td><em>The Battle of Messines</em> (1923)</td>
<td>Charles Wheeler</td>
<td>£350c</td>
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<tr>
<td>31 July 1917</td>
<td><em>First Australian Division Artillery going into the 3rd Battle of Ypres</em> (1919)</td>
<td>H Septimus Power</td>
<td>£400c</td>
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<td><em>Bringing up the guns</em> (1918)</td>
<td>H Septimus Power</td>
<td>£600p</td>
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<td></td>
<td><em>Mont Kemmel from near Hill 60</em> (1921)</td>
<td>George Benson</td>
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<tr>
<td>September 1917</td>
<td><em>Canteen: some story: army canteen behind the lines in France</em> (1918)</td>
<td>H Septimus Power</td>
<td>£200p</td>
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<tr>
<td>20 September 1917</td>
<td><em>Bringing up the ammunition, Flanders, Autumn 1917</em> (1920)</td>
<td>H Septimus Power</td>
<td>£300c</td>
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<tr>
<td>26 September 1917</td>
<td><em>Australian infantry attack in Polygon Wood</em> (1919)</td>
<td>Fred Leist</td>
<td>£400c</td>
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<tr>
<td>31 October 1917</td>
<td><em>The Charge of the Australian Light Horse at Beersheba, 1917</em> (1920)</td>
<td>George Lambert</td>
<td>£500c</td>
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<tr>
<td>January 1918</td>
<td><em>Boulogne in wartime, January 1918</em> (1923)</td>
<td>Charles Bryant</td>
<td>£150p</td>
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<td>March 1918</td>
<td><em>Amiens from near Querrieu</em> (1918-19)</td>
<td>Will Longstaff</td>
<td>gratis</td>
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<tr>
<td>12 April 1918</td>
<td><em>Saving the guns at Robecq</em> (1920, revised 1934-6)&lt;sup&gt;6&lt;/sup&gt;</td>
<td>H Septimus Power</td>
<td>£400c</td>
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<td>25 April 1918</td>
<td><em>Night attack by 13th Brigade on Villers-Bretonneux</em> (1919)</td>
<td>Will Longstaff</td>
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<tr>
<td>30 April 1918</td>
<td><em>Es Salt raid</em> (1918)</td>
<td>George Lambert</td>
<td>£100p</td>
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<tr>
<td>May 1918</td>
<td><em>Leaders of the Australian Light Horse in Palestine, 1918</em> (1927)</td>
<td>H Septimus Power</td>
<td>£400c</td>
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<sup>5</sup> This picture and another, *HMAS Tingira* (c 1927), were acquired from Bryant’s estate in 1941 for the price stated, but it had been in the memorial’s possession since 1935 when the artist lent it to the memorial at Treloar’s request to augment the naval section.

<sup>6</sup> The price stated includes £100 paid to Power to revise the picture.
<table>
<thead>
<tr>
<th>Date</th>
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<th>Price</th>
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<tr>
<td>4 July 1918</td>
<td><em>Dawn at Hamel, 4 July 1918</em> (1921)</td>
<td>George Bell</td>
<td>£250c</td>
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<td></td>
<td><em>The Somme Valley near Corbie</em> (1919)</td>
<td>Arthur Streeton</td>
<td>£400c</td>
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<tr>
<td>August 1918</td>
<td><em>Horse lines on the Somme</em> (1920)</td>
<td>H Septimus Power</td>
<td>£300p</td>
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<tr>
<td>8 August 1918</td>
<td><em>Australian Artillery going into action at Harbonnières</em> (1920)</td>
<td>H Septimus Power</td>
<td>£200p</td>
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<td></td>
<td><em>8th August 1918</em> (1930)</td>
<td>H Septimus Power</td>
<td>£400c</td>
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<tr>
<td></td>
<td><em>8th August, 1918</em> (1920)</td>
<td>Will Longstaff</td>
<td>gratis</td>
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<tr>
<td></td>
<td><em>Amiens, the key to the west</em> (1918)</td>
<td>Arthur Streeton</td>
<td>£350p</td>
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<tr>
<td>c 9 August 1918</td>
<td><em>3rd Division Artillery passing through Sailly-le-Sec, August 1918</em> (1921)</td>
<td>Louis McCubbin</td>
<td>gratis</td>
</tr>
<tr>
<td>31 August 1918</td>
<td><em>Capture of Mont St Quentin</em> (1920)</td>
<td>Fred Leist</td>
<td>£300c</td>
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<tr>
<td>September 1918</td>
<td><em>The drover</em> (1919-20)</td>
<td>George Benson</td>
<td>gratis</td>
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<tr>
<td>1 September 1918</td>
<td><em>Attack on Péronne</em> (1919)</td>
<td>A Henry Fullwood</td>
<td>£300c</td>
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<tr>
<td>18 September 1918</td>
<td><em>Breaking of the Hindenburg Line</em> (1918)</td>
<td>Will Longstaff</td>
<td>gratis</td>
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<td>28 September 1918</td>
<td><em>Ziza</em> (1935, revised 1937-8)</td>
<td>H Septimus Power</td>
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<tr>
<td>29 September 1918</td>
<td><em>Bellicourt tunnel</em> (1920)</td>
<td>Arthur Streeton</td>
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<td><em>In Templeux-le-Guerard</em> (1918-25)</td>
<td>Allan Stewart</td>
<td>£400p</td>
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<tr>
<td>30 September 1918</td>
<td><em>Barada Gorge, 30 September 1918</em> (1927)</td>
<td>George Lambert</td>
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<tr>
<td>1 October 1918</td>
<td><em>Damascus Incident</em> (1923)</td>
<td>H Septimus Power</td>
<td>£400c</td>
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<td>12 November 1918</td>
<td><em>RAN tribute to ANZAC dead, Dardanelles, 12th November 1918</em> (1928)</td>
<td>Louis McCubbin</td>
<td>gratis</td>
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<td>21 November 1918</td>
<td><em>HMAS Australia at the surrender of the German fleet in the Firth of Forth</em> (1920)</td>
<td>Arthur Burgess</td>
<td>£200c</td>
</tr>
</tbody>
</table>

7 Both this picture and another in the list, *Bellicourt tunnel* (1920), were acquired from Streeton in 1935 for the price stated.
Bibliography

Archival Sources

**Australian War Memorial**

**Private Records**

- PR00283  
  Charles Edwin Woodrow Bean and Ethel Clara Bean papers, 1882-1987
- PR01617  
  John Linton Treloar papers, 1927-1998
- PR01618  
  Charles Edwin Woodrow Bean letters, 1925-1942
- PR83/050  
  Charles Edwin Woodrow Bean, typescript of address delivered to the students at RMC Duntroon on Anzac Day 1923 entitled “The Landing”
- 3DRL/6692  
  A Henry Fullwood papers, 1917-1922

**Manuscripts**

- MSS1316  
  CEW Bean, original drafts of contributions to the *Anzac Book*, including those rejected (some of which were later published in the *Rising Sun* magazine). Also includes planning notes by Bean and an explanatory note by AW Bazley and newspaper cuttings of reviews

**Files**

**AWM 16  Australian War Records Section registry files and register of file titles**

- 4351/2/1 Part 1  
  Appointment as artists to AWRS – unsuccessful applicants
- 4351/2/1 Part 2  
  Applications for positions as artists in AWRS
- 4351/2/1 Part 3  
  Applications for positions as artists
- 4351/2/3  
  Artists appointments – re sketching permits to artists in France
- 4351/2/5  
  Re selection of artists by committee
- 4351/2/10  
  Recommendation for appointment of official artists with rank of captain with pay of major
- 4351/2/11  
  Re position of Pte Lindsay whilst at Queen Alexandra Hospital, Sidcup
<table>
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<th>Date</th>
<th>Description</th>
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<tbody>
<tr>
<td>4351/2/13</td>
<td>Lt W Dyson – appointed official artist by Department of Publicity</td>
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<tr>
<td>4351/2/15 Part 1</td>
<td>Selection of camouflage artists</td>
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<tr>
<td>4351/2/15 Part 2</td>
<td>AWRS artists</td>
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<tr>
<td>4351/2/16</td>
<td>Re appointment of an artist to the AWRS Egypt</td>
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<tr>
<td>4351/2/17</td>
<td>Re permit authorising artists to sketch or paint pictures in France</td>
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<tr>
<td>4351/2/19</td>
<td>Honorary rank for Lt Power AIF artist</td>
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<tr>
<td>4351/2/20</td>
<td>Re Pte FR Crozier attached to AWRS as artist</td>
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<td>4351/2/25</td>
<td>Artists appointments and applications – suggestions for camouflage artists</td>
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<td>4351/9/5</td>
<td>Movements of Lt Power, official artist in France</td>
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<td>4353/1/4</td>
<td>Correspondence between Captain Bean and AWRS</td>
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<tr>
<td>4356/2/2</td>
<td>Formation of additional sub-section – Museums Sub-Section</td>
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<tr>
<td>4372/41/1</td>
<td>Pictures to be painted by official artists</td>
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<tr>
<td>4372/41/2</td>
<td>Expenditure and accommodation required to carry on section in Australia</td>
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<tr>
<td>4372/41/8</td>
<td>Death of Major P Black</td>
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<td>4372/41/9</td>
<td>Picture – torpedoing of SOUTHLAND</td>
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<td>4378/1/8</td>
<td>Notes for guidance of Lt Dinning in carrying out war records work in Egypt</td>
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<td>4379/1/1 Part 3</td>
<td>Weekly reports Australian War Records Sub-section France, 25 to 28</td>
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<td>4379/1/1 Part 4</td>
<td>Weekly reports Australian War Records Sub-section France, 29 to 32</td>
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<td>4379/1/41</td>
<td>Re appointment of Captain Treloar to AWRS</td>
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<td>4382/18/2</td>
<td>Lieut JF Scott</td>
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**AWM 25 Written records, 1914-18 War**

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<td>1013/1 Part 1</td>
<td>Chronological copies of AWRS correspondence, 7-29 March 1919</td>
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<td>Chronological copies of AWRS correspondence, 1-28 March 1919</td>
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1013/1 Part 4  Chronological copies of AWRS correspondence, 14-28 February 1919
1013/1 Part 5  Chronological copies of AWRS correspondence, 1-6 March 1919
1013/1 Part 7  Copies of correspondence and signals, AWRS, 1918-1919
1013/4  Circular memo 10/506 March 1918 regarding the appointment of Lieutenant SW Gullett as Officer-in-Charge of the AWRS in France
1013/5  The Australian War Records. An account of the present development overseas and suggestion of course necessary to be taken at the end of the war from CEW Bean (March 1918)
1013/11  Australian War Museum. Collection of war trophies
1013/25 Part 2  BEF Sub-Section, AWRS, attached Headquarters, Australian Corps. Weekly reports 1 to 11
1013/25 Part 3  BEF Sub-Section, AWRS, attached Headquarters, Australian Corps. Weekly reports 12 to 17
1013/25 Part 4  BEF Sub-Section, AWRS, attached Headquarters, Australian Corps. Weekly reports 18 to 20
1013/25 Part 5  BEF Sub-Section, AWRS, attached Headquarters, Australian Corps. Weekly reports 21 to 23
1013/25 Part 6  BEF Sub-Section, AWRS, attached Headquarters, Australian Corps. Weekly reports 24 to 57
1013/25 Part 7  BEF Sub-Section, AWRS. Weekly reports, April-August 1919
1013/29 Part 2  Memos and correspondence in connection with Captain GW Lambert, official artist
1013/31  Telegrams and correspondence from Captain Bean to Defence, London, Australian Historical Mission report, inspection graves, Anzac, Helles
1013/35  Note drawn up by Mr Bean and Lieut Will Dyson regarding the employment of artists in AIF to advise and instruct in camouflage. Advice regarding appointment of Warrant Officer David Barker, September 1918
1013/36  Notes in connection with war record work in Egypt and Palestine, 1917-1918
1013/37  Correspondence and weekly reports to AWRS (London), August-September 1918
1013/38  Programme of visit of Mr Pearce to AWRS, 3 June 1919
1013/46  Activities of the AWRS

AWM 27  Records arranged according to AWM Library subject classification
CEW Bean, appointment of official war correspondent in 1914. Some papers extracted from material collected for “Reveille” celebrity article

AIF Publications general file relating to the publication of “Australia at War” by Lt Will Dyson

Further memoir by CEW Bean concerning the official records and history of the AIF and the establishment of a memorial, April 1919

**AWM 36**  
**Navy records used by A Jose**

Bundle 39/8  
Transports, hospital ships etc other than Australian – Torpedoing of the HMT SOUTHLAND. Material collected for Mr Bryant, official artist

**AWM 38**  
**Official History, 1914-18 War: Records of CEW Bean, Official Historian**

3DRL 606/3/1  
Bean diary, March-April 1915

3DRL 606/20/1  
Bean diary, November 1915

3DRL 606/21/1  
Bean diary, November-December 1915

3DRL 606/22/1  
Bean diary, December 1915

3DRL 606/24/1  
Bean diary, December 1915

3DRL 606/36/1  
Bean diary, December 1915-January 1916

3DRL 606/37/1  
Bean diary, January-February 1916

3DRL 606/44/1  
Bean diary, May-June 1916

3DRL 606/54/1  
Bean diary, July-August 1916

3DRL 606/60/1  
Bean diary, September-October 1916

3DRL 606/68/1  
Bean diary, December 1916-January 1917

3DRL 606/83/1  
Bean diary, July-August 1917

3DRL 606/88/1  
Bean diary, September 1917

3DRL 606/94/1  
Bean diary, November-December 1917

3DRL 606/95/1  
Bean diary, December 1917-January 1918

3DRL 606/98/1  
Bean diary, February 1918
3DRL 606/112/1 Bean diary, May 1918.
3DRL 606/114/1 Bean diary, June 1918
3DRL 606/116/1 Bean diary, June-September 1918
3DRL 606/116A/1 Bean diary, September 1918
3DRL 606/117/1 Bean diary, September-December 1918
3DRL 6673/50 Papers, 1916-1918; folder containing correspondence between CEW Bean, Commonwealth Office, War Office, AWRS, 1st Anzac Corps, dated 1916-17; also typescripts headed “National Collection of war trophies”, “1st Australian Division”, and “Memoir for Right Hon WM Hughes”
3DRL 6673/51 Papers, 1915-45; comprise press correspondent’s license and manuscripts headed “The Australian War Records” and “AWM”
3DRL 6673/54 Papers 1917-18; AWRS: material on war records section, publicity section, cinema profits and official photographs
3DRL 6673/66 Typescripts, 1918; folder containing two typescripts headed “Report on the formation and operations of the BEF subsection, Australian War Records Section” and “List of guns captured by the AIF now on exhibition in the Mall”
3DRL 6673/197 Papers, 1917-27; refer to a large miscellaneous group of subjects including the AWRS, Pozieres, war artists, the Anzac Mounted Division, the Le Havre press, war diaries and casualties at the third battle of Ypres and at Cambrai; include correspondence with Sir Henry Gullett, Newton Wanliss, HC Smart, Sir Hubert Wilkins, P Gallagher and JL Treloar
3DRL 6673/197A Papers, 1917-27; refer to a large miscellaneous group of subjects including the AWRS, Pozieres, war artists, the Anzac Mounted Division, the Le Havre press, war diaries and casualties at the third battle of Ypres and at Cambrai; include correspondence with Sir Henry Gullett, Newton Wanliss, HC Smart, Sir Hubert Wilkins, P Gallagher and JL Treloar
3DRL 6673/213 Typescript, no date; statement from Bean to Will Dyson relating to camouflage
3DRL 6673/270 Correspondence, 1914-16; comprises Bean’s correspondence regarding his appointment as the official Australian war correspondent and includes letters from Sir Samuel Pethebridge, the Eastern Telegraph Company Limited, F Savage, Sir Muirhead Collins and T Trumble
3DRL 6673/286 Papers, 1917-19; relate to the appointment and work of war artists and include correspondence with the Australian War Museum, HC Smart, JL Treloar, Pte C Leyshon-White and SW Gullett; also include copies of AIF orders, lists, etc
3DRL 6673/287 Papers, 1920-37; cover the work of war artists, including commissioning of portraits, transfer to the War Memorial and additions to its collection; correspondents include JL Treloar, AW Bazley, Sir Tasman Heyes, Sir
Henry Gullett and AG Pretty; also include accounts of War Memorial Art Committee

3DRL 6673/288 Correspondence, 1918; concerns terms under which the official artists worked in 1918 and contains correspondence from AIF HQ, London in 1918

3DRL 6673/292 Correspondence, 1918-25; relates to the work of the official and other war artists and the War Memorial and includes correspondence with George Bell

3DRL 6673/293 Correspondence, 1918; relates to the work of the official and other war artists and the War Memorial and includes correspondence with GC Benson

3DRL 6673/294 Correspondence, 1919-39; relates to the work of the official and other war artists and the War Memorial and includes correspondence with C Bryant

3DRL 6673/296 Correspondence, 1918-24; relates to the work of the official and other war artists and the War Memorial and includes correspondence with GJ Coates

3DRL 6673/297 Correspondence, 1918-24; relates to the work of the official and other war artists and the War Memorial and includes correspondence with FR Crozier

3DRL 6673/298 Correspondence, 1918-39; relates to the work of the official and other war artists and the War Memorial and includes correspondence with W Dyson

3DRL 6673/299 Correspondence, 1918-21; relates to the work of the official and other war artists and the War Memorial including correspondence with AH Fullwood

3DRL 6673/302 Correspondence, 1917-27; relates to the work of the official and other war artists and the War Memorial and includes correspondence with George Lambert

3DRL 6673/303 Correspondence, 1928-34; relates to the work of the official and other war artists and the War Memorial and includes correspondence with George Lambert

3DRL 6673/304 Correspondence, 1918-35; relates to the work of the official and other war artists and the War Memorial and includes correspondence with Fred Leist

3DRL 6673/305 Correspondence, 1918-24; relates to the work of the official and other war artists and the War Memorial and includes correspondence with Sir Daryl Lindsay

3DRL 6673/306 Correspondence, 1918-30; relates to the work of the official and other war artists and the War Memorial and includes correspondence with Sir John Longstaff

3DRL 6673/307 Correspondence, 1928-31; relates to the work of the official and other war artists and the War Memorial and includes correspondence regarding “Menin Gate at Midnight” by Will Longstaff

3DRL 6673/308 Correspondence, 1918-29; relates to the work of the official and other war artists and the War Memorial and includes correspondence with Will Longstaff
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<td>3DRL 6673/310</td>
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<tr>
<td>3DRL 6673/320</td>
<td>Correspondence, 1918-34; relates to the work of the official and other war artists and the War Memorial and includes correspondence with Ellis Silas</td>
</tr>
<tr>
<td>3DRL 6673/322</td>
<td>Correspondence, 1918-35; relates to the work of the official and other war artists and the War Memorial and includes correspondence with Sir Arthur Streeton</td>
</tr>
<tr>
<td>3DRL 6673/323</td>
<td>Correspondence, 1918-29; relates to the work of the official and other war artists and the War Memorial and includes correspondence with Charles Wheeler</td>
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<tr>
<td>3DRL 6673/324</td>
<td>Papers, no date; comprise lists of works to be undertaken by war artists and sculptors</td>
</tr>
<tr>
<td>3DRL 6673/360</td>
<td>Papers, no date; associated with Bean’s official photographs; contains a file titled “File 2 – The official records and history of the AIF and the establishment of a memorial.” “Further memoir together with appendices”</td>
</tr>
<tr>
<td>3DRL 6673/362</td>
<td>Papers, 1918-1919; associated with Bean’s official photographs; contains a file titled, “Development of War Records Section”</td>
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<tr>
<td>3DRL 6673/364</td>
<td>Papers 1917-1918; associated with Bean’s official photographs; contains a file titled, “Australian War Records Section and war trophies”</td>
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<tr>
<td>3DRL 6673/467</td>
<td>Correspondence, 1923-33; comprises Bean’s correspondence with C Lloyd Jones, Sir Keith Murdoch, George Lambert, Sir Hubert Wilkins, regarding Bean’s portrait, Wilkins’ scientific expedition in 1924 and other matters</td>
</tr>
<tr>
<td>3DRL 6673/573</td>
<td>Papers, 1922-49; comprise a mixture of correspondence, typescripts, printed material and newspaper cuttings covering both Bean’s and his father Rev Edwin Bean’s lives</td>
</tr>
<tr>
<td>3DRL 6673/619</td>
<td>Typescripts, no date; comprise draft of part of the War Memorial Hall of Memory booklet and paper entitled “The beginnings of the Australian War Memorial” with AW Bazley’s annotations</td>
</tr>
<tr>
<td>3DRL 6673/621</td>
<td>Correspondence, 1917-19: contains correspondence between Australian War Records Section, JL Treloar, Sir Henry Gullett, Sir Brudenell White, the Secretary for the Department of Defence and others, relating to the projected Australian War Museum</td>
</tr>
<tr>
<td>3DRL 6673/623</td>
<td>Correspondence, 1921-23; contains correspondence with Sir William Glasgow, JL Treloar, AG Pretty and Sir Brudenell White relating to the War Museum Committee’s proposal that the War Museum be recognised as</td>
</tr>
</tbody>
</table>
the Australian National War Memorial and that the term “Memorial” be used instead of “Museum”; also contains correspondence relating to proceedings of the Federal Capital Advisory Board, allocation of a site in Canberra and estimates of space required, together with plan and map

3DRL 6673/667 Papers, 1920-26; consist of correspondence with JL Treloar, AG Pretty, Sir Brudenell White and Sir George Pearce and documents relating to the War Museum Committee, AWM Act 1925 and formation of the Board

3DRL 6673/674 Papers, 1921-63; document the work of the Finance Committee of the Museum and Memorial governing body and of the War Memorial Fund and comprise folder containing correspondence between Bean, JL Treloar, AW Bazley, the Department of Home Affairs, AG Pretty, Brig Gen T Griffiths, Sir Tasman Heyes, Sir Keith Murdoch, Sir Henry Gullett, Major G Maxted, JJ McGrath, EC Riley, WR Lancaster and Gavin Long

3DRL 6673/837 Papers, 1869-1911; comprise a Clifton College report, 1891 and 1907, testimonials and military commission of Rev Edwin Bean

3DRL 6673/871 Manuscripts, no date; unused material, dating to 1905

3DRL 6673/897 Correspondence, 1897-1903; comprises letters of Rev Edwin, Lucy, Dr John, Montague and CEW Bean regarding, among other matters, CEW Bean’s Oxford career and other letters from his college friends

3DRL 6673/917 Book, 1905-07; newscutting book containing articles written by CEW Bean for the “Sydney Morning Herald”

3DRL 6673/918 Newscuttings, 1905-14; newscuttings of articles written by CEW Bean for the “Sydney Morning Herald”

3DRL 6673/919 Newscuttings, 1905-14; newscuttings of articles written by CEW Bean for the “Sydney Morning Herald”

3DRL 6673/948 Booklet, 1918, “Australia at War. Drawings on the Western Front by Lieut Will Dyson Official Artist, AIF”

3DRL 6673/952 Booklet, 1919; “Canadian War Memorials Exhibition”

3DRL 7447/5 Papers, 1894-1903; contain letters and postcards from CEW Bean to Rev Edwin and Lucy Bean including letters written from Germany (1895) and the Canary Islands (1903) and others which mention Queen Victoria’s funeral, Hertford College Oxford, Clifton College, Toby Stephen, cricket and college news

3DRL 7447/6 Papers, 1904-1914; contain letters and postcards from CEW Bean to his family concerning his work with the law and journalism and his preparations to sail as official correspondent in 1914; also include a letter from Charles Butler to Lucy Bean

3DRL 7447/7 Letters, 1918-20; letters from CEW Bean to his parents covering the Australian Historical Mission, the Australian War Museum, the official history and many of the events involving Bean during that period; also include a letter to Bean from the Department of Defence
<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>3DRL 7447/9</td>
<td>Papers, 1886-1909; includes letters from CEW Bean, May Butler, Lucy Bean, Rev Edwin Bean, Montague Bean, Dr John Bean, Gordon Machattie and others; contain mention of Brentwood School, Montague’s early career as an engineer, Charles Butler’s death, Toby Stephen, Henry Woodrow and the book, “With the Flagship in the South”</td>
<td></td>
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<tr>
<td>3DRL 7447/20</td>
<td>Letters, 1906; written by Montague Bean to his parents and include news cuttings on cricket and mention of his employment as an engineer at Newcastle-on-Tyne; a single letter to Montague from “Faggy” at Rugby is also present</td>
<td></td>
</tr>
<tr>
<td>3DRL 7447/21</td>
<td>Papers, 1883-1904; contain letters to and from CEW Bean and Edwin and Lucy Bean, Charles Butler, Bessie Bean and Winifred Butler which cover family matters, Brentwood School and Rev Edwin Bean’s New Zealand trip; school reports, sketches and a composition are also present</td>
<td></td>
</tr>
<tr>
<td>3DRL 7447/25</td>
<td>Correspondence, 1919-21; covers mainly service, financial, publishing, historical and personal matters, including communications with Lucy Bean, Herbert Warren, Dr John Bean, the Department of Defence, Sir Henry Gullett, Sir Arthur Conan Doyle, Sir Brudenell White, Sir Charles Rosenthal, Sir Keith Murdoch, Maj Gen T Griffiths, EN Robinson, AH Fullwood, JL Treloar, HC Smart, Montague Bean, Leonard Stephen, Lord Birdwood and AW Jose</td>
<td></td>
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<tr>
<td>3DRL 8039/21</td>
<td>CEW Bean, war correspondent: newspaper articles, etc, April-July 1915</td>
<td></td>
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<tr>
<td>3DRL 8042/60</td>
<td>Letters, 1932, addressed to AW Bazley concerning “Australian Chivalry”</td>
<td></td>
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<tr>
<td>AWM 40</td>
<td>Official History, 1914-18 War: Records of HS Gullett</td>
<td>Miscellaneous papers and correspondence including a sheet advising press officers on censorship and conduct; and comments by George Lambert on the administration of the proposed War Artists Scheme</td>
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<tr>
<td>AWM 43</td>
<td>Official History, 1914-18 War: Biographical and other research files</td>
<td></td>
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<tr>
<td>A91</td>
<td>Biographical and other research files … EA Box</td>
<td></td>
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<tr>
<td>A803</td>
<td>Biographical and other research files … HC Smart</td>
<td></td>
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<tr>
<td>AWM 54</td>
<td>Written records, 1939-45 War</td>
<td>The work of the Military and Information Section – Organisation and general comments. Includes part 1, “Events leading to the formation of the Military History Section – AWRS 1917-1919” and 1939-42, no date</td>
</tr>
<tr>
<td>492/2/14</td>
<td>AWRS, artists and war artists, 1918</td>
<td></td>
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</table>
AWM 93  Australian War Memorial registry files: First series

4/4/3  Australian War Museum Art Committee artists: WB McInnes, Chas Wheeler, GJ Bell, GJ Coates, FR Crozier, Penleigh Boyd

8/1/20  Exchange of exhibits to facilitate recording and to maintain a clear line of demarcation between assets of War Memorial and of Vote

8/2/23  Estimates War Museum expenditure embodying principally proposals for war artists with terms and conditions of same (1915-1923)

12/4/47  Lieut GC Benson diary

12/12/1 Part 1  Origin and beginning of the AWM, also records, photos and exhibits

12/12/1 Part 2  Origin and beginning of the AWM, also records, photos and exhibits

12/12/1 Part 3  Origin and beginning of the AWM, also records, photos and exhibits

18/1/3  Pictures, General (Contract agreement form); (Disposal of surplus portraits)

18/1/4  Picture – request for commission “Dressing Station” by Mr Daryl Lindsay, artist

18/1/5  Picture of the sinking of HMAS Australia by Mr C Bryant

18/1/6  Mr J Longstaff, artist

18/1/22  Catalogue of work executed by Arthur Streeton. Correspondence

18/1/23  Pictures – miscellaneous notes

18/1/29  Scheme of pictures

18/1/42  Alteration of Mr Power’s painting “Saving the Guns at Robecq” suggested by Lt Col GH Adams, MC, Toorak, Victoria

18/1/51  Names of AIF and official artists to be publicly announced

18/1/61  Charles Bryant – Pictures. General File

18/1/63  D Lindsay re sketches donated to AWM

18/1/64  ORMONDE consignment of pictures from London

18/1/66  Request to retain artists material from Messrs FR Crozier and GC Benson

18/1/70  Correspondence re Peronne picture with AH Fullwood, Sydney

18/1/72  Free passages to Australia for official artists
18/1/81 Statements of expenditure in connection with pictures and travelling allowances and other minor expenses in connection with official artists
18/1/87 Sketches – List of by official artists present at Australia House, 1921. Extracted from Mr Bean’s 2nd memoir
18/1/88 Appreciation of assistance given by National War Records Committee in placing commissions for pictures
18/1/92 Ellis Silas, artist (February-July 1921)
18/1/95 Free passage for Captain Lambert, official artist
18/1/106 Cartoons by Mr Will Dyson
18/2/4 Pictures (3rd List) for C Wheeler, artist. “Attack at Messines”, “Bullecourt-Death of Major Black”; “Pozieres-Delville Wood”
18/2/5 Battle of Fromelles – C Wheeler, artist
18/2/8 Pictures – 3rd List. General File
18/2/10 Pictures – 1st and 2nd Lists
18/2/12 Picture (3rd List) AE2 in the Sea of Marmora, Mr C Bryant, artist
18/2/14 Pictures – Commissions, “The Runner” by Chas Wheeler
18/2/17 Picture (3rd List) Southland incident, C Wheeler
18/2/19 Large canvas by Will Dyson
18/2/20 Pictures – Commissions, engineers, signallers, pioneers, Mr Geo Bell, artist
18/2/21 Pictures – Commissions, New Guinea pictures, C Bryant, artist
18/2/22 Chas Wheeler – Gallipoli pictures
18/2/24 Allocation of commissions to Fred Leist “The Sinking of the SOUTHLAND”
18/2/26 Commissions to paint to Mr J Quinn
18/2/27 Commissions to Sir John Longstaff KB
18/2/28 Part 1 Pictures – Commissions, GW Lambert artist “The Nek” etc
18/2/28 Part 2 GW Lambert, Pictures – Commissions
18/2/29 Picture (3rd List), final gallop on Damascus, HS Power
18/2/30  Picture (3rd List), “Camel Corps at Magdhaba”, HS Power
18/3/16  Paintings by FR Crozier, offered for sale to AWM
18/3/29  Power HS, purchase of pictures by AWM Museum
18/4/6   Portraits – Commission. Brig-Gen EA Wisdom CB CMG DSO – Mr J Longstaff, artist
18/4/9   Portraits – Commission. Mr GW Lambert artist and Mr Bean’s portrait
18/4/15  Pictures – Portrait group. “Leaders in conference at Anzac”, Mr J Longstaff, artist
18/4/16  Portraits – Commission. Cpl EB Picton, DCM MM. Mr J Longstaff, artist
18/4/17  Portraits – Commission. Lt JC Ewen MC DCM MM. Mr J Longstaff, artist
18/4/18  Portraits – Commission. Mr H McLean DCM. Mr J Longstaff, artist
18/4/20  Portraits – Commission. Sgt Maguire DCM. Mr J Longstaff, artist
18/4/21  Portraits – Commission. Major AG Bolingbroke DSO. Mr J Longstaff, artist
18/4/22  Portraits – Commission. Mr WM Currey VC. Mr J Longstaff, artist
18/4/23  Portraits – Commission. Lt LJ Mathias DCM MM. Mr J Longstaff, artist
18/4/29  Portraits – Commission. Mr WE Brown VC DCM. Mr J Longstaff, artist
18/4/38  Portrait of Lieutenant JC Ewen MC DCM MM by Mr Lawson Balfour
18/4/39  Portraits – Commission. Mr L Bernard Hall, artist
18/4/40 Part 1 Commissions, Portraits and Paintings, HS Power, artist
18/4/40 Part 2 Commissions, Portraits and Paintings, HS Power, artist
18/4/40 Part 3 Commissions, Portraits and Paintings, HS Power, artist, the “Ziza” painting
18/4/42  Picture of the British Fleet en route to Constantinople by Mr L McCubbin (file cover only)
18/4/43  Picture of the National War Memorial, Canberra, Mr L McCubbin, artist
18/4/44  Painting depicting the inauguration of the Australian War Memorial by L McCubbin
18/7/1   Artists sent to the front with AIF, Mr George Bell
18/7/2 Artists, CDJ Bryant
18/7/4 Artists sent to the front with AIF, Mr Coates
18/7/5 Part 1 Publication and purchase of cartoons by Will Dyson
18/7/5 Part 2 Publication and purchase of cartoons by Will Dyson
18/7/5 Part 3 Publication and purchase of cartoons by Will Dyson
18/7/6 Artists sent to the front with AIF, Mr A Henry Fullwood
18/7/7 Part 1 Captain GW Lambert, artist
18/7/7 Part 2 Captain GW Lambert, artist
18/7/7 Part 3 Captain GW Lambert, artist
18/7/8 Part 1 Australian artists sent to the front, Mr FW Leist
18/7/8 Part 2 Australian artists sent to the front, Mr FW Leist
18/7/9 Australian artists sent to the front, Mr J Longstaff
18/7/10 Australian artists sent to the front, Mr HS Power
18/7/11 Pictures – re application of Private E Silas for permission to execute a painting (in oils) of the AIF’s landing at Gallipoli
18/7/12 Australian artists sent to the front, Mr A Streeton
18/7/13 Mr James Quinn
21/1/66 Sale of original paintings by Mr FR Crozier
24 Inauguration of Australian War Memorial, painting of ceremony by L McCubbin

AWM 124 Naval historical collection

3/6 Australian War Museum Committee: agenda, minutes, circulars and correspondence
3/179 To be read on the occasion of presentation of peace souvenir medals – The Great War 1914-1919 – by Mr CEW Bean – official war correspondent with the Australian Imperial Force – written at the request of the Commonwealth Peace Celebrations Committee
AWM 170  Australian War Memorial Council and related committee records

1/2 Part 1  Minutes of Australian War Memorial Committee, June 1918 to 24 February 1926

1/4  Australian War Memorial. 1st Meeting of Board of Management, 12 May 1926 – agenda and minutes

1/5  Australian War Memorial. 2nd Meeting of Board of Management, 16 December 1926 – minutes and agenda

1/6  Australian War Memorial. 3rd Meeting of Board of Management, 8 March 1927 – minutes and agenda

1/20 Australian War Memorial. 16th Meeting of Board of Management, 5 April 1933 – minutes and agenda

1/40 Australian War Memorial. 25th Meeting of Board of Management, 4 October 1939 – minutes and agenda

1/41 Australian War Memorial. 26th Meeting of Board of Management, 13 February 1940 – minutes and agenda

1/43 Australian War Memorial. 27th Meeting of Board of Management, 3 February 1941 – agenda and minutes

1/44 Australian War Memorial. 28th Meeting of Board of Management, 15 September 1941 – minutes and agenda

2/1  Agenda and minutes of meetings of Australian War Memorial [Museum] Finance Sub-Committee, March 1922-March 1926

4/1  Agenda and minutes of meetings of Australian War Museum [Memorial] Art Committee, 4 February 1921 to 15 July 1927 and 3 February 1941

4/2  Australian War Memorial. Meeting of Art Committee, 13 September 1941

AWM 184  AIF publications and Anzac Book Trust Fund files

1  AIF Publications sales and disposals. 8 December 1915-29 February 1918

2  AIF Publications sales and disposals. 8 March 1918-3 November 1927

AWM 224  Unit manuscript histories

MSS555/1  AWRS – London – Classification index

MSS553 Part 1  AWRS: Report on the work, May 1917-September 1918

MSS553 Part 2  AWRS: Report on the work, May 1917-September 1918
AWM 265  Australian War Memorial Museum, Sydney Exhibition registry files
21/4/3     Exhibits recording – pictures
21/4/5 Part 3     Descriptions and titles for pictures
21/4/10     Particulars of equipment, etc returned from the late GW Lambert’s studio
43          Loan of pictures by C Bryant – “HMAS Sydney engaging a Zeppelin in the North Sea” and “First convoy leaving Albany”
46/1/3      Lambert Memorial Exhibition – acquisition of pictures and sketches by AWM

AWM 315  Australian War Memorial registry files: Second series
235/004/003      Appointments and resignations – Art Committee of Board of Management
326/002/002 01  Applications for employment: war artists
895/004/014 01  Works of art – Donations and purchases: Paintings by Mr GJ Coates including commissioning of group portrait of General Bridges and his staff at the foot of the Pyramids, Egypt, 1915

National Archives of Australia
Files
A1  Correspondence files, annual single number series
1919/9418     CEW Bean – Australian War Memorial Museum Gallery & Library
1921/6401     Australian War Museum Main File
1921/9622     Captain G Lambert, artist – Australian War Museum

A2  Correspondence files, annual single number series
1920/1044     Historic Memorials (War) Paintings by Anzac Artists
1920/3117     Memorials. National War Records Committee

A414  Correspondence files, single number series
69          Accommodation for War Museum
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<th>Reference</th>
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<td>A457</td>
<td>Correspondence files, multiple number series, first system</td>
<td>508/5 Memorials. War. Official artists return to Australia</td>
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<td>A461</td>
<td>Correspondence files, multiple number series, third system</td>
<td>G348/1/14 Staff – High Commissioner’s office – Smart, HC</td>
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<td>A1196</td>
<td>Correspondence files, multiple number series (Class 501)</td>
<td>43/501/2 War Correspondents, War Records and Broadcasts, and appointment of official war artists</td>
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<td>A2671</td>
<td>War Cabinet agenda files, annual single number series</td>
<td>43/1941 War Cabinet Agendum – No 43/1941 – Appointment of Official War Artists</td>
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<td>A2910</td>
<td>Correspondence files, multiple number series (Class 400)</td>
<td>442/2/9 Part 1 Mr EA Box – Personal file, 442/2/9 Part 2 Mr EA Box – Personal file</td>
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<tr>
<td>A5954</td>
<td>‘The Shedden Collection’</td>
<td>739/1 War Records. Appointment of Official War Artists</td>
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<td>A11803</td>
<td>Governor-General’s correspondence relating to the war of 1914-1918</td>
<td>1917/89/721 British National War Museum – Establishment, suggestion for similar museums in Dominions</td>
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B2455  First Australian Imperial Force Personnel Dossiers, 1914-20

William Wallace Anderson service records
David Crothers Barker service records
Arthur William Bazley service records
Charles Edwin Woodrow Bean service records
George Henry Frederick Bell service records
George Courtney Benson service records
Charles David Jones Bryant service records
Fredrick Collis service records
Frank Rossiter Crozier service records
Thomas Henry Dodds service records
Will Dyson service records
Edward Franz Hubert Frings service records
Albert Henry Fullwood service records
Charles Web Gilbert service records
Norman James Greig service records
Thomas Griffiths service records
Henry Somer Gullett service records
Sidney Wolton Gullett service records
William Otho Hewett service records
Tasman Hudson Eastwood Heyes service records
George Washington Lambert service records
Daryl Ernest Lindsay service records
Frederick William Leist service records
John Longstaff service records
William Frederick Longstaff service records
Louis Frederick McCubbin service records
James Stuart MacDonald service records
Harold Septimus Power service records
James Peter Quinn service records
James Fraser Scott service records
Henry Cyril Augustus Steele service records
Arthur Ernest Streeton service records
John Linton Treloar service records
Cyril Leyshon White service records

CP268/3 Non-current, personal files
BOX E A Edward Allan Box – Official Secretary in Great Britain

Mitchell Library
Manuscripts, oral history & pictures
PXD 502 Daryl Lindsay, sketches of World War I, France and Belgium
MLMSS 97/4, 7X George Lambert and Lambert family, papers and pictorial material, c 1874-1942

Other Sources
Government publications
Anzac Bulletin (London)
Australian Military Regulations 1916
Australian War Memorial Act 1925
Australian War Memorial Act 1952
Commonwealth Gazette
Military Regulations, 1913-1914 (General)
Parliamentary Standing Committee on Public Works, Report together with Minutes of Evidence relating to the proposed Australian War Memorial, May 1928.

Newspapers and periodicals
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Ballarat Courier
Brisbane Courier
Bulletin
Canberra Times
Cowra Free Press
Daily News (London)
Daily News (Perth)
Daily Telegraph (London)
Daily Telegraph (Sydney)
Evelyn Observer and Bourke East Record (Melbourne)
Herald (Melbourne)
Mercury (Hobart)
Observer (London)
People (London)
Queenslander (Brisbane)
Recorder (Port Pirie)
Register (Adelaide)
Reveille
Sunday Times (London)
Sunday Times (Perth)
Sydney Mail
Sydney Morning Herald
Table Talk (Melbourne)
Times (London)
Times Literary Supplement
Townsville Daily Bulletin
West Australian (Perth)
Western Argus (Kalgoorlie)
Western Daily Mercury (Plymouth)
Western Mail (Cardiff)
Western Mail (Perth)

Books


Australian War Memorial, *Guide to Australian War Memorial*, Canberra, 1941.


Butler, AG, *The Official History of the Australian Army Medical Services in the War of 1914-1918, Volume III, Special Problems and Services*, Australian War Memorial, Canberra, 1943.


Gullett, HS and Charles Barrett (eds), David Barker (art ed), *Australia in Palestine*, Angus & Robertson, Sydney, 1919.


Inglis, KS, *CEW Bean, Australian Historian*, University of Queensland Press, St Lucia, Queensland, 1970.


Lindsay, Daryl, *Daryl Lindsay’s “Digger” Book*, Sun Art Studios, Melbourne, 1919.


McKernan, Michael, *Here is their spirit: a history of the Australian War Memorial 1917-1990*, University of Queensland Press in association with the Australian War Memorial, St Lucia, Queensland, 1991.


New South Wales Law Almanac, 1888-95, 1906-09.


Treloar, JL (ed), *Australian Chivalry*, Australian War Memorial, Sydney, 1933.


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**Articles**


Gullett, HS, ‘Lambert and the Light Horse’, Art in Australia, Lambert Memorial Number, third series, no 33, August-September 1930, no page number.


Jensen, John, ““Curious! I seem to hear a child weeping!”: Will Dyson (1880-1938)’, 20th Century Studies, December 1975, pp 36-55.

Jones, C Lloyd, ‘War and art. Canadian and Australian memorials contrasted’, Art in Australia, series 1, no 5, 1918, no page number.


Moore, William, ‘The official Australian war artists’, Art in Australia, series 1, no 6, 1919, no page number.


Reynolds, Henry, ‘Are nations really made in war?’, in Marilyn Lake and Henry Reynolds with Mark McKenna and Joy Damousi, What’s Wrong with Anzac? The Militarisation of Australian History, New South, Sydney, 2010, pp 24-44.


Wilkins, Lola, ‘Introduction’, in Artists in action from the collection of the Australian War Memorial, Lola Wilkins (ed), Australian War Memorial, Canberra, 2003, pp XII-XX.

Catalogues

An exhibition of paintings and drawings by Arthur Streeton, Fine Arts Gallery, Melbourne, July 1926.


Catalogue of paintings by H Septimus Power, ROI, SAP (official artist during the war for the Commonwealth of Australia), Victorian Artists’ Society, Melbourne, June 1921.

Exhibition of paintings by Fred Leist, ROI, RBA, Fine Art Society’s Gallery, Melbourne, September 1927.

Catalogue of the exhibition of Mr Streeton’s pictures, Victorian Art Societies’ Gallery, East Melbourne, March 1920.

Catalogue of the final exhibition of Arthur Streeton’s pictures, Gallery of the Education Department, Sydney, May 1920.

Exhibition of Paintings of the late Charles Bryant, ROI, RBA, ARBC, Blaxland Galleries, Farmer’s, Sydney, October 1938.

Gooding, Jana, George Lambert: Gallipoli and Palestine landscapes, Australian War Memorial, Canberra, 2007.

*Marine and War Paintings by Charles Bryant, ROI*, Athenaeum, Melbourne, June 1923.


**Manuscripts, unpublished papers and theses**


Bean, CEW, ‘Ninety Two Years Ago’, 1907.


List of Illustrations

1 Percy Spence, *New South Wales Mounted Rifles* (1905)
2 Frederick Tucker, *Private Barff Tucker* (1886)
3 Charles Hammond, *Australians and New Zealanders at Klerksdorp, 24 March 1901* (1904)
4 David Barker, *Gallipoli* (1915)
5 W Otho Hewett, *ANZAC* (1915)
6 Frank Crozier, rejected cover for *The Anzac Book* (1915)
7 David Barker, *Are you wounded mate?’* (1915)
8 Corporal B Hartman, *Are you wounded mate?’* (1915)
9 David Barker, *At the landing and here ever since’* (1915)
10 Frank Crozier, *Our fathers* (1915)
11 George Coates, *Australian official war artists 1916-1918* (1920)
12 Raphael, *School of Athens* (1510-11, Apostolic Palace, Vatican City)
14 Will Dyson, *A sketch made in France in 1916*
15 Will Dyson, *Coming out on the Somme* (1916)
16 Will Dyson, *Back at Buire* (1918)
17 Will Dyson, *Outside Colonel B...’s dressing station, Menin Road* (1917)
18 Will Dyson, *Back at Mouquet Farm* (c 1917)
19 Will Dyson, *Traffic control post to the right of Pozières* (1917)
20 Will Dyson, cover of *Australia at War* (1918)
21 H Septimus Power, *The enemy in sight* (1916, AGNSW)
22 H Septimus Power, *War* (1917)
23 H Septimus Power, *Bringing up the guns* (1918)
24 H Septimus Power, *Heavy going in Flanders mud* (1917)
26 H Septimus Power, *Battle of Menin Road* (1917)
27 H Septimus Power, *Studies on the field of battle* (1917)

1 Unless otherwise indicated all pictures are in the memorial’s collection.
28 H Septimus Power, *In the horse lines* (1917)
29 H Septimus Power, *Camp stories* (1917)
30 H Septimus Power, *Shell pack horse in the mud* (1917)
31 Fred Leist, *Blaringhem Church* (1917)
32 Fred Leist, *Dickebusch Church* (1917)
33 Fred Leist, *Canal at Blaringhem* (1917)
34 Fred Leist, *Cloth Hall, Ypres* (1917)
35 Fred Leist, *Craterland* (1917)
36 Fred Leist, *Camp kitchens, Rackingham* (1917)
37 Fred Leist, *Lewis gun in action* (1917)
38 Charles Bryant, *A street in Neuve Englis* (1917)
39 Charles Bryant, *Ultimo Crater* (1918)
40 Charles Bryant, *Motor transports on the Armentières-Bailleul Road* (1918)
41 Charles Bryant, “*Gibraltor*”, *strong point, Pozières* (1918)
42 Charles Bryant, *Australian troops disembarking at Boulogne* (1918)
43 Charles Bryant, *Hospital ships, Le Havre* (1918)
44 Charles Bryant, *Wireless station, Bita Paka, Rabaul* (1923)
45 Charles Bryant, *Hoisting the Union Jack, Rabaul, 13 September 1914* (1923)
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48 George Lambert, *Romani, Mount Royston in the background* (1918)
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52 George Lambert, *Moascar, from Major ‘Banjo’ Paterson’s tent* (1918)
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54 George Lambert, *Arab huts, Jericho* (1918)
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56 George Lambert, *Gallipoli from the Chanak side* (1919)
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63 George Lambert, *River Clyde at Cape Helles* (1919)
64 George Lambert, *Jerusalem from the top of the Dung Gate* (1919)
65 George Lambert, *Balcony of troopers’ ward, 14th Australian General Hospital, Abbassia* (1919)
66 George Lambert, *Sunrise Semakh, looking towards Yarmuk Gorge* (1919)
67 George Lambert, *Tiberias* (1919)
68 George Lambert, *Barada Gorge, looking from Damascus* (1919)
69 George Lambert, *General Chaytor’s tent, Kantara camp* (1919)
70 George Lambert, *The last tents of Moascar* (1919)
72 James Quinn, *Major-General Sir Neville Howse* (1918)
73 James Quinn, *General Sir William Birdwood* (1918)
74 James Quinn, *Lieutenant-General Sir John Monash* (1918)
75 John Longstaff, *Lieutenant-General Sir John Monash* (1918)
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77 John Longstaff, *General Sir Cyril Brudenell White* (1919)
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79 A Henry Fullwood, *Men of the 5th Division resting at Coisy* (1918)
80 A Henry Fullwood, *15th Brigade, 5th Division, camp in Allonville Woods* (1918)
81 A Henry Fullwood, *Officer commanding signals, St Gratien* (1918)
82 A Henry Fullwood, *Death of Baron von Richthofen* (1918)
83 A Henry Fullwood, *Effect of explosion of munition train, Solré-le-Château* (1918)
84 A Henry Fullwood, *Market square at ham-sur-Heure* (1918)
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89 Arthur Streeton, *Motor lorries, Coisy* (1918)
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Arthur Streeton, *Bellicourt: entrance to St Quentin Tunnel* (1918)

Arthur Streeton, *Australians burning effigy of Kaiser in square, Armistice Day* (1918)

Arthur Streeton, *Amiens Cathedral* (1918)

George Bell, *Le Cateau* (1918)

George Bell, *Major General Ewen Sinclair-MacLagan* (1918)

George Bell, *A digger* (1919)

Frank Crozier, *Nurse and patient, 3rd CCS* (c 1918)

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Frank Crozier, *The search for identity discs* (c 1918-19)

Frank Crozier, *Grave of a pal* (1919)

Will Dyson, *One of the old platoon* (1917)

Frank Crozier, *Through the saps to Pozières* (c 1918)

Frank Crozier, *On the way* (1918)

Frank Crozier, *Tired out* (1918)

Frank Crozier, *Sausage Valley* (1919)

Frank Crozier, *The beach at Anzac* (1919)

Frank Crozier, *Sergeant William Martin* (1921)

George Benson, *Suvla Bay* (1915)

George Benson, *On the road to Flers, February 1917* (1918)

George Benson, *Chinese Labour Corps* (1918)

George Benson, *Stretcher-bearers* (1918)

George Benson, *The Drover* (1919-20)

George Benson, *Shell Green, Gallipoli* (1919)

George Benson, *Burying the meat, Shell Green* (1915)

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139 Louis McCubbin, Citadel, Péronne (1918)
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171 George Lambert, *Charles Bean* (1924)
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174 George Benson, *Infantryman* (1919-20)
175 Charles Wheeler, *The Digger* (1926)
1 Percy Spence, *New South Wales Mounted Rifles* (1905)

2 Frederick Tucker, *Private Barff Tucker* (1886)
3 Charles Hammond, *Australians and New Zealanders at Klerksdorp, 24 March 1901* (1904)

4 David Barker, *Gallipoli* (1915)
5 W Otho Hewett, ANZAC (1915)

6 Frank Crozier, rejected cover for The Anzac Book (1915)
7 David Barker, ‘Are you wounded, mate?’ (1915)

8 Corporal B Hartman, ‘Are you wounded, mate?’ (1915)
9 David Barker, ‘At the landing and here ever since’ (1915)

10 Frank Crozier, Our fathers (1915)
11 George Coates, *Australian official war artists 1916-1918* (1920)

12 Raphael, *School of Athens* (1510-11)

14 Will Dyson, *A sketch made in France in 1916*
15 Will Dyson, *Coming out on the Somme* (1916)

16 Will Dyson, *Back at Buire* (1918)
17 Will Dyson, *Outside Colonel B...’s dressing station, Menin Road* (1917)

18 Will Dyson, *Back at Mouquet Farm* (c 1917)
19 Will Dyson, *Traffic control post to right of Pozières* (1917)

20 Will Dyson, cover of *Australia at War* (1918)

22 H Septimus Power, *War* (1917)
23 H Septimus Power, *Bringing up the guns* (1918)

24 H Septimus Power, *Heavy going in Flanders mud* (1917)

26 H Septimus Power, *Battle of Menin Road* (1917)
27 H Septimus Power, *Studies on the field of battle* (1917)

28 H Septimus Power, *In the horse lines* (1917)
29 H Septimus Power, *Camp stories* (1917)

30 H Septimus Power, *Shell pack horse in the mud* (1917)
31 Fred Leist, *Blaringhem Church* (1917)

32 Fred Leist, *Dickebusch Church* (1917)
33 Fred Leist, *Canal at Blaringhem* (1917)

34 Fred Leist, *Cloth Hall, Ypres* (1917)
35 Fred Leist, *Craterland* (1917)

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39 Charles Bryant, *Ultimo Crater* (1918)

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90 Arthur Streeton, *The Somme Valley near Corbie* (1919)
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95 George Bell, *Major General Ewen Sinclair-MacLagan* (1918)

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109 George Benson, *On the road to Flers, February 1917* (1918)

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117 Will Longstaff, Amiens Cathedral (1918)

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174 George Benson, Infantryman (1919-20)
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