

1944 ✓

THE ARMY AT WAR

*A GRAPHIC RECORD
BY AMERICAN ARTISTS*

*Paintings and Drawings Lent by the War Department
to the United States Treasury Department*

*12/18 - 12/28/44
at The Art Institute of Chicago*

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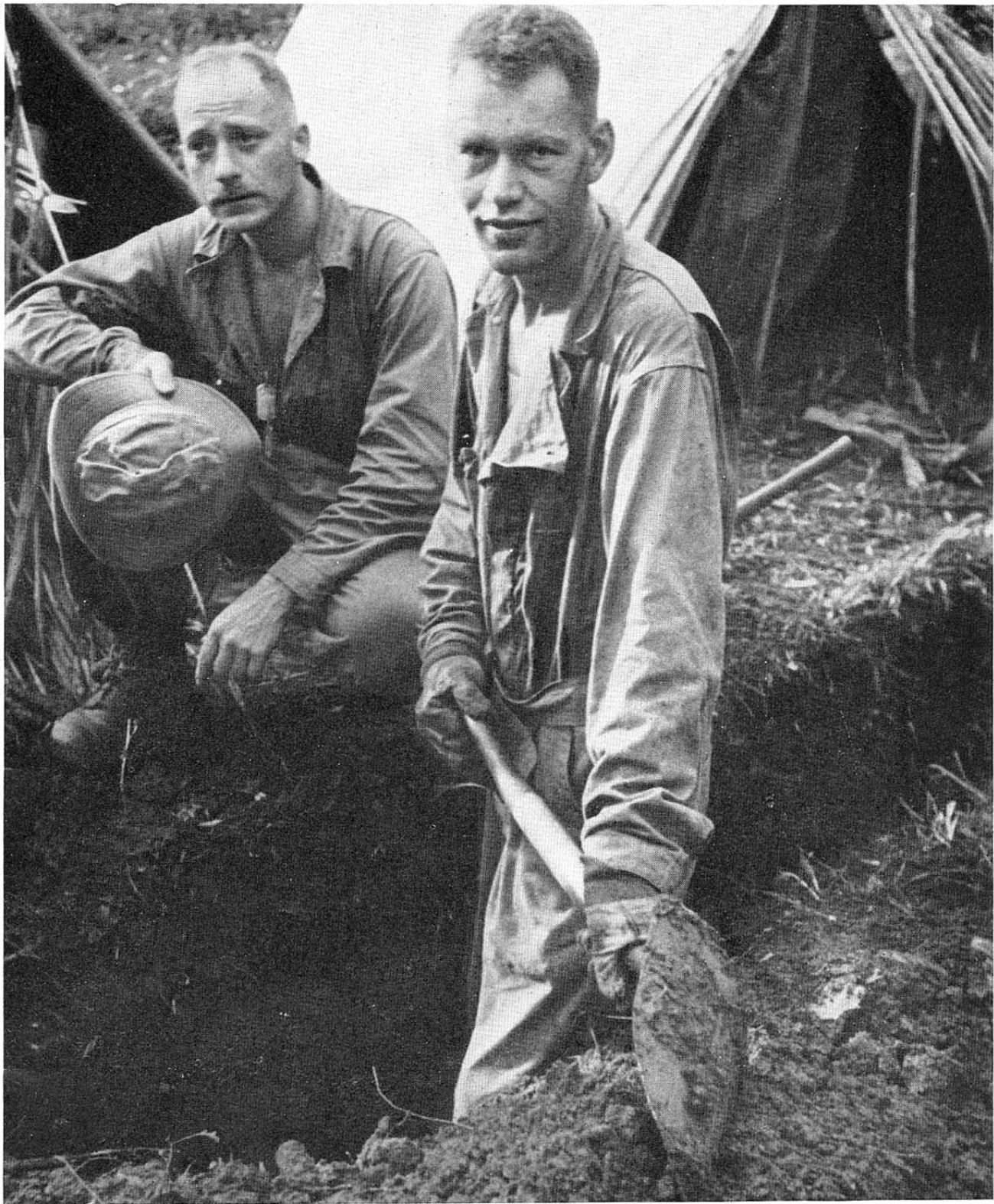
Five artists whose works are listed under "Second Period, England," and "Second Period, Italy," have greatly enriched "The Army at War" Exhibition. Yet none of their works is reproduced nor are any catalogue notes devoted to them. An explanation is due to avoid misunderstanding. We are aware that these artists have increased the scope and significance of the exhibition. Had there been time, we should have presented them as we have the artists of the "First Period."

Their paintings and drawings reached this country after an itinerary of twenty-eight cities had been arranged and after the catalogue was in type. All are soldiers. Corporal Frank D. Duncan, Jr., one of the five, graduated from the Yale School of Fine Arts and was trained as a combat infantryman. He was born in Chicago and now lives in New Rochelle. Second Lieutenant Edward A. Reep, who, like Duncan, has recorded the war in Italy, first came into public notice by winning the All Service Competition held by Life Magazine. He studied for five years at the Art Center and the Art Department of the University of California in Los Angeles. Another soldier working on the Italian Front is Sergeant Savo Radulovich, a linguist as well as an artist. He speaks Serbian and Croatian fluently and Russian fairly well. He has won honorable mentions at various exhibitions and was awarded a fellowship which took him to the Fine Arts Department at Harvard, where he studied for one year.

The two painters belonging to the "Second Period, England" group are Sergeant Manuel Bromberg and Sergeant Harrison Standley. Bromberg was born in Centerville, Iowa, in 1917, studied at the Cleveland School of Art and at the Colorado Springs Fine Arts Center under Mangravite and Henry Varnum Poor. His murals executed under the Treasury's Section of Fine Arts won for him wide recognition.

The "Army at War" exhibition is indebted to the Army historical division for the important contribution made by these artists and for the latest works by Olin Dows, Albert Gold, Mitchell Siporin, and Rudolph von Ripper, which are also listed under our "Second Period" group.

The Exhibition Committee.



Aaron Bohrod crouches before his pup tent while Howard Cook digs his second fox-hole in one day on Rendova.



HENRY MORGENTHAU, JR.
Secretary of the Treasury

WE Americans learn slowly about war. We have been taught for 20 years to forget the nature of war, to discount even the very possibility of going to war.

We said, "Wars are out of date. It is impossible to conceive of having a war in this enlightened age." Then we decreed: "If we sink our battleships, diminish our

Army and Navy almost to the vanishing point, and thus provide a good example for the other countries, there will never be another war."

But war came just the same.

It is hard for some Americans to realize that while we tried to practice the Golden Rule, a cruel and vicious group of Nazis were training a nation for war; and that on the other side of the world, Japanese War Lords—human monsters—plotted to throw into slavery half of the world—or perhaps all of it—with sneaking tactics, with sharp steel bayonets and shrieking bullets.

We get news of battle clashes every day. We see photographs—horrible photographs—of the aftermath of mortal combat. But combat occupies only a small part of a soldier's life—and waiting is sometimes more difficult even than fighting.

So perhaps the best way to bring the sensation of a soldier's life to those who have never been soldiers is to let an artist report with his paint brush, and with his heart, what he sees and feels while living—and waiting—with soldiers.

That is what this exhibition is intended to do. The Treasury Department considers it a privilege to have a hand in bringing it to the attention of America.

Henry Morgenthau Jr.



HENRY L. STIMSON
Secretary of War

THE War Department is glad to lend to the Treasury Department this collection of paintings, drawings, and sketches, which have come into its possession from various sources since the beginning of this war. Many of the paintings are by leaders in their profession, both civilian and military. All interpret some phase of this war in which Americans are engaged.

It is earnestly hoped that exhibition of these pictures throughout the country by the Treasury Department will bring to the American people a clearer understanding and closer association with the experiences and life of our soldiers. It should inspire a proud determination in all Americans to become an active part of this war, in every possible way.

A handwritten signature in cursive script that reads "Henry L. Stimson". The signature is written in dark ink and is positioned above the typed name.

Secretary of War.

Courage, skill, and watchfulness . . .

The pictures in this Army Artist collection bring home in their simple, powerful workmanship, and their subject matter, the straight-thinking and well-organized, hard-hitting Army of today.

There are pictures here which capture the violence and fury of battle. There are also many sketches and paintings to remind us that about ninety percent of a soldier's life at home or abroad is occupied with housekeeping details and mere survival against nature. Finally, here are portraits and landscapes which illustrate the fact that the true artist can express his feelings about the war through his portrayal of a face or the character of the countryside.

To glorify war and crown the hero with an aura of incredible valor has often been an appointed function of the artist. But the triumphal arches of the Roman Empire, the equestrian statues of the Renaissance, or David's panegyrics of Napoleon and his generals would today utterly fail to express the emotions of our people or their leaders. Not one of the artists originally appointed by the Army to record the battlefronts of the war has created an example of mock-heroics. The paintings and drawings in this exhibition vary in personal expression; unite in reflecting the direct and simple attitude toward the hard, ugly truths of today which the great majority, both uniformed and civilians, possess. Our artists have assumed their rightful role in portraying the realism of the day.

The advances of science in the fields of photography and radio have made it possible to record accurately and transmit rapidly events that take place on our battlefronts—land, sea, and air. The significance of these achievements is of tremendous importance in the entire relationship of combatant to noncombatant. The war artist's field of endeavor has undoubtedly been narrowed. There is no longer dependence upon him to record events in detailed "photographic" representations, but he is now happily limited to his own true sphere of pure expression. No matter how faithfully the camera and radio may reproduce the color, form, and sound of warfare, it is still the artist who brings to us the emotions and the spirit, putting heart and soul behind the mechanical embodiments captured by science.

These artists have depicted the greatest Army that our country has ever assembled as it truly is, minus strut and parade. There is an accent on the private. It is the people's war that the artists show us. No Mussolini struts ahead of his servile aides, no Hitler rants, there is no goose-stepping; not a sign in any of these pictures of subservience. We see determined fighters who already have won tough, courageous victories. They lie singly in the jungle grass of Guadalcanal, alert, sharp-shooting men. The enemy is invisible, and our own soldiers are camouflaged with such skill that in one or two of these pictures they appear hardly distinguishable from their surroundings.

Whether in actual jungle combat or loafing on a transport, the attitudinizing so characteristic in war painting of the "grand style" is completely absent. No prancing, chesty heroes take the spotlight. Casual and informal off duty, their movements in action show the reserve agility characteristic of the soldier who is trained for effectiveness in combat and not for showmanship on the parade ground.

I receive these impressions from what our artists have done, although to date the record is incomplete because some of the artists in distant theaters of operation have not yet sent their work back to this country and others have not developed to their satisfaction the sketches which they made "on the spot." Artists differ, naturally, in the pace and manner of working. So we find some painters fully represented here and others showing only a few examples of their work. In time these gaps will be filled, but already the record is impressive.

The true artist is always highly imaginative. Thus he can project to us, by means of so quiescent a subject as a group of soldiers standing by the rail of a transport, or huddled asleep in her depths, a sense of war.

Some people can see the war written on the face of a tired fighter as he sleeps awkwardly between trains on the uncushioned seat of a railway waiting room, and never forget it. Others can read about, and forget too quickly, the sadistic Nazi crimes which have blackened eternally the records of Hitler and his satanic underlings; they can read and forget the miraculous Russian campaign, and the fortitude and courage of Russian men and women. They read of the fighting of our soldiers as they climb through mud and snow and up steep mountains to dig out firmly entrenched Nazis; they read of our war in the treacherous disease-laden jungles; they read about hardship and courage and death—the imaginative remember; the unimaginative forget.

We all know that in the end victory means killing or capturing the enemy. But long before this final act occurs, long before the first battle can be fought, a great Army such as this country has so miraculously organized goes through periods of

hardening, training, industry, patience, waiting. And after the battle is in progress the modern Army has countless other tasks of repairing, building, and supplying which precede, and also follow in the wake of, the bomb, the shell, and the bayonet.

Captain Ralph Ingersoll of the U. S. Army Engineers in his recent account of personal experiences on the African front, "The Battle is the Pay-Off," underscores this point.

" . . . the Army as a whole must survive against nature before it harms a single enemy by even so much as a scratch on the finger. The business of surviving and moving itself from one place to another is ninety percent of the Army's business, and unless it does this well, it is not an Army."

This is why so many of the pictures included in this exhibit depict seemingly unwarlike subjects. They are definitely not the headlines nor the flashes of the commentator or the newsreel, but they are the Army in spirit and in fact, and they are the war.

If the artist concentrated on fighting action alone, leaving out all aspects of the months of preparation, the long voyages with their dreary transport hours, the landings of soldiers and supplies, if he omitted everything except the actual conflict, he would give us an entirely false conception of modern war. He would forget the important point that when you are a soldier it is a life.

As I have already suggested, some artists can read the war in a human face and it is not always a soldier's face. It may be the face of his father or his mother. Or it may be someone sensitive and imaginative enough to apprehend the sufferings of others without the pull of ties.

These artists have reflected in their pictures of war the naturalness that characterizes the American soldier. The varied nature of the lands in which our soldiers fight and live has also been revealed to us as only artists can reveal. Alaska and the Aleutians, North Africa and Italy, Britain, and the Solomons—we see our soldiers in these distantly separated settings and the war comes home to us. In some of the least dramatic of the transport pictures there is reflected patience and courage.

There is complete lack of showmanship in our soldiers. And our artists, too, have worked with naturalness and modesty. It is not easy to be an artist correspondent. You have to prove yourself. As one artist said: "You have to show you know your business before the fighting men will accept you and who can blame them? And when you reach the zone of fighting you have to be a soldier."

Courage, skill, and watchfulness—these are attributes found in good soldiers and good artists, in good fighting and good painting.

ELINOR F. MORGENTHAU.

C A T A L O G U E

First Period—May 1943 to February 1944

GEORGE BIDDLE—*North Africa Base*

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|--|-----|---------|
| 1. FLETCHER MARTIN HOLDING GERMAN PISTOL | Oil | 40 x 30 |
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AARON BOHRD—*South Pacific Base*

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| 2. STREET SCENE IN NOUMEA | Gouache | 22 x 32 |
| 3. MARCHING THROUGH NEW GEORGIA | Gouache | 22 x 28 |
| 4. MOMENT MUSICALE | Gouache | 22 x 28 |
| 5. WOUNDED JAP PRISONER | Gouache | 22 x 28 |
| 6. UNLOADING BARRACKS BAGS | Gouache | 22 x 28 |
| 7. NEW GEORGIA SKY | Gouache | 22 x 28 |
| 8. ASSAULT TROOPS TAKE COVER | Gouache | 22 x 28 |
| 9. M. P. IN COMPANIONWAY | Gouache | 22 x 28 |
| 10. MACHINE GUNNER | Gouache | 22 x 28 |
| 11. TRANSPORT CONVERSATION | Gouache | 22 x 28 |
| 12. RENDOVA RENDEZVOUS | Oil | 18 x 24 |
| 13. BRINGING IN THE AMMO | Oil | 16 x 20 |
| 14. VIEW OF MAGENTA BAY, NEW CALEDONIA | Gouache | 15 x 22 |
| 15. STILL LIFE GUADALCANAL | Oil | 16 x 20 |
| 16. BEACHED JAPANESE TRANSPORT | Gouache | 24 x 36 |

HOWARD COOK—*South Pacific Base*

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| 17. ARMY TRUCKS UNLOADING SUPPLIES FROM LANDING BARGES | Sepia | 22 x 30 |
| 18. MOVING TO NEW CAMP | Sepia | 22 x 30 |
| 19. TOOTH-BRUSH TIME ON LISTER-BAG ROW | Sepia | 20 x 32 |
| 20. PENETRATING THE JUNGLE | Sepia | 16 x 12 |
| 21. FIELD KITCHENS | Sepia | 22 x 30 |
| 22. FIRST ASSAULT WAVE | Sepia | 12 x 16 |
| 23. ARMY CHAPEL IN BANYAN GROVE | Watercolor | 22 x 30 |
| 24. FLYING SIGNAL FLAGS | Watercolor | 20 x 24 |
| 25. LANDING ON RENDOVA ISLAND | Watercolor | 20 x 52 |

SERGEANT OLIN DOWS—*England*

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| 26. HALT DURING MANEUVERS | Watercolor | 15 x 21 |
| 27. NEW ARMORED VEHICLES | Watercolor | 26 x 18 |
| 28. CROSSING STREAM BY ROPE BRIDGE | Watercolor | 15 x 21 |
| 29. G. I.'S SHAVING ON BIVOUC | Watercolor | 14 x 18 |
| 30. MACHINE GUN CREW TRAINING | Watercolor | 14 x 28 |
| 31. UNDER THE WEATHER | Watercolor | 16 x 29 |

SERGEANT ALBERT GOLD—*England*

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| 32. LAB TECHNICIAN | Watercolor | 20 x 29 |
| 33. LONDON ORGAN GRINDER AND G. I.'S | Watercolor | 20 x 28 |
| 34. READING THE NEWS FROM HOME | Watercolor | 20 x 28 |

35. AMERICAN RED CROSS—RAINBOW CORNER	Watercolor	30 x 36
36. CRAP GAME IN A HANGAR	Watercolor	20 x 28
37. SOLDIER SLEEPING	Watercolor	28 x 20
38. ON THE FERRY TO THE TRANSPORT	Watercolor	20 x 28
39. THE HOME PAPER	Watercolor	20 x 28
40. WORK FOR THE MEDICAL CORPS	Watercolor	20 x 28
41. MOVING PICTURE LINE IN LONDON	Watercolor	12 x 16

JOE JONES—*Alaska Base*

42. HARMONY IN O. D.	Oil	48 x 36
43. HIT PARADE OF 1943	Oil	36 x 48
44. A GOOD JOKE	Oil	24 x 36
45. SIBERIAN ESKIMO	Oil	22 x 27
46. ARMY COOK	Oil	30 x 26
47. FISHERMEN'S WIVES	Oil	24 x 36
48. CAMP AT ANCHORAGE	Gouache	13 $\frac{3}{4}$ x 20
49. GUARDHOUSE DUTY	Gouache	13 $\frac{3}{4}$ x 20
50. BREAKING CAMP	Gouache	13 $\frac{3}{4}$ x 20
51. FOUR SOLDIERS	Gouache	13 $\frac{3}{4}$ x 20
52. ORGANIZING THE A. T. G.'S	Gouache	13 $\frac{3}{4}$ x 20
53. TANACROSS AIRFIELD	Gouache	13 $\frac{3}{4}$ x 20

EDWARD LANING—*Aleutians*

54. ATTU HAIRCUT	Oil	30 x 24
55. K RATIONS, KISKA	Oil	24 x 40
56. QUESTIONING A PRISONER OF WAR	Oil	24 x 30
57. DEATH IN THE SNOW (ATTU)	Oil	30 x 24
58. L. S. T.'S AT KISKA	Oil	25 x 56
59. FIRST MEN ON THE BEACH AT KISKA HARBOR	Oil	24 x 40
60. MASSACRE BAY	Oil	24 x 36

SERGEANT JACK LEVINE—*Ascension Island*

61. PORTRAIT	Wash drawing	10x13
62. FOUR DRAWINGS OF SOLDIERS	Pen and ink	

CARLOS LOPEZ—*Central Africa Base*

63. C-54 AT AKRA AIRPORT	Watercolor	22 x 30
64. PLANE SERVICING—ACCRA	Watercolor	22 x 30
65. OFFICERS' MESS—ACCRA	Watercolor	22 x 30
66. S/S ROBIN SHERWOOD	Watercolor	11 x 13
67. TWO ACCRA LANDSCAPES	Watercolor	
68. LIEUTENANT A. C. MEYERS	Oil on paper	7 $\frac{1}{2}$ x 5
69. LIEUTENANT BILL MASLE	Pen and ink	7 x 5
70. PRIVATE EDWARD BUCEK	Pen and ink	7 $\frac{1}{2}$ x 5 $\frac{1}{2}$

REGINALD MARSH—*Brazil*

71. WAITING PASSENGERS, BRAZIL	Watercolor	14 x 20
72. DISEMBARKING SOMEWHERE IN BRAZIL	Watercolor	14 x 20
73. OBSERVATION	Watercolor	14 x 20

74. JITTERBUGS	Watercolor	14 x 20
75. B-24 NATAL	Watercolor	14 x 20
76. A-30 BRITISH, NATAL	Watercolor	14 x 20
77. OLD DESTROYER, RECIFE	Watercolor	14 x 20
78. CHECKERS	Watercolor	14 x 20
79. INTERIOR OF A C-46	Watercolor	14 x 20
80. B-34 NATAL	Watercolor	14 x 20

OGDEN PLEISSNER—*Aleutians*

81. PLANES OVER VOLCANO	Watercolor	20 x 28
82. ALEUTIAN AIRPORT	Watercolor	20 x 28
83. KISKA LANDING STRIP	Watercolor	20 x 28
84. GENERAL OVERHAUL OF BOMBER	Watercolor	16 x 22
85. REFUELING C-54	Watercolor	16 x 28

HENRY VARNUM POOR—*Alaska*

86. ELMENDORF FIELD, ANCHORAGE, ALASKA	Oil	24 x 36
87. ESKIMOS ENLIST IN TERRITORIAL GUARD	Oil	42 x 58
88. DECK DÉTAIL, INNER PASSAGE	Oil	24 x 30
89. ALASKA TRANSPORT IN INNER PASSAGE	Oil	24 x 30
90. ESKIMO TERRITORIAL GUARD	Oil	30 x 42
91. PORTRAIT OF AN ESKIMO WOMAN	Pencil	14 x 10
92. PORTRAIT OF A. T. G. LIEUTENANT	Watercolor	16 x 20
93. PORTRAIT OF MAJOR M. R. MARSTON	Watercolor	16 x 20

SERGEANT MITCHELL SIPORIN—*North Africa Base*

94. PANTELLERIA	Gouache	14 x 20
95. AIR-RAID AT NIGHT OVER ALGIERS	Gouache	15 x 19
96. MONUMENT TO AN AVIATOR, BIZERTE	Gouache	14 x 20
97. AIR RAID, ALGIERS	Gouache	14 x 20
98. CLEARING WRECKAGE	Gouache	14 x 20

LIEUTENANT RUDOLPH VON RIPPER—*North Africa Base*

99. PORTRAIT OF A ZOUAVE	Gouache	19 x 13
100. VIEW OF PANTELLERIA	Gouache	13 x 19
101. BRIEFING—NORTH AFRICA	Gouache	19 x 13
102. SOLDIERS AND NATIVES, AFRICA I	Gouache	19 x 13
103. SOLDIER AND NATIVES, AFRICA II	Gouache	19 x 13
104. SERGEANT SAM BEACH	Pen and ink	17 x 12
105. INTERIOR HANGAR, PANTELLERIA	Pen and ink	12 x 18
106. AFRIKA KORPS IN CAPTIVITY, POW 208	Gouache	18 x 15
107. IN THE AIR BETWEEN BELEM AND NATAL	Pencil	16½ x 12
108. T/SGT. LAMBERT	Pen and ink	18 x 15
109. GERMAN PRISONERS	Pen and ink	15 x 19
110. BRIGADIER GENERAL ATKINSON	Pen and ink	19 x 13

Second Period, England—March 1944 to June 1944

SERGEANT MANUEL BROMBERG—*England*

111. OVER THE SIDE	Oil on cardboard	19 x 28
112. BOARDING THE SHIP	Watercolor	19 x 26
113. PROUD BUDDIES IN THE AIR FORCE	Watercolor	20 x 30
114. AMPHIBIOUS COMBAT TRAINING	Watercolor	19 x 28
115. AMERICAN STEVEDORES AT A PORT IN ENGLAND	Watercolor	22 x 30
116. THE TAKE OFF	Watercolor	22 x 30

SERGEANT OLIN DOWS—*England*

117. TRAINING FOR SECOND FRONT	Watercolor	13 x 20
118. CAMOUFLAGED MEMBER OF A MORTAR CREW	Watercolor	12 x 18
119. ON THE WAY TO THE ASSAULT BOATS	Watercolor	13 x 21
120. MOVING GASOLINE DRUMS	Watercolor	17 x 28
121. GLIDER ASSEMBLY AREA	Watercolor	16 x 29
122. SHIPSIDE MOCK-UP	Watercolor	26 x 18

SERGEANT ALBERT GOLD—*England*

123. A WET SUNDAY AFTERNOON	Watercolor	22 x 31
124. ROAD BUILDERS	Watercolor	21 x 29
125. "STARS AND STRIPES"	Watercolor	20 x 28
126. MOVING DAY IN LONDON	Watercolor	21 x 29

SERGEANT HARRISON STANDLEY—*England*

127. AMERICAN PLANES OVER THE ENGLISH COUNTRYSIDE	Watercolor	20 x 24
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Second Period, Italy—March 1944 to June 1944

CORPORAL FRANK DUNCAN—*Italy*

128. SISTERS OF MERCY	Watercolor	15 x 19
129. CAPUA BRIDGE	Watercolor	15 x 19
130. BRIDGE DEMOLITION	Watercolor	15 x 19
131. BUILDINGS NEAR PAESTUM	Watercolor	13 x 17
132. PONTE SELE	Watercolor	15 x 19
133. THE VOLTURNO VALLEY	Watercolor	15 x 19
134. FIRST AID	Watercolor	15 x 19
135. PERSANO	Watercolor	15 x 19
136. ALTAVILLA FROM BELOW	Watercolor	15 x 19

LIEUTENANT EDWARD REEP—*Italy*

137. A MACHINE GUN POSITION	Watercolor	22 x 21
138. LUNCH TIME	Watercolor	12 x 22
139. MIGNANO	Watercolor	15 x 22
140. WE MOVE AGAIN—ANZIO	Gouache	12 x 15
141. ACK ACK OVER CERVARO	Gouache	13 x 22
142. PURPLE HEART VALLEY	Watercolor	15 x 22
143. ANZIO HARBOR	Watercolor	15 x 22
144. BACK ROAD TO CASSINO	Watercolor	17 x 22
145. SOLDIER'S BATH	Watercolor	12 x 22
146. ANZIO UNDERGROUND	Watercolor	13 x 21

SERGEANT SAVO RADULOVICH—*Italy*

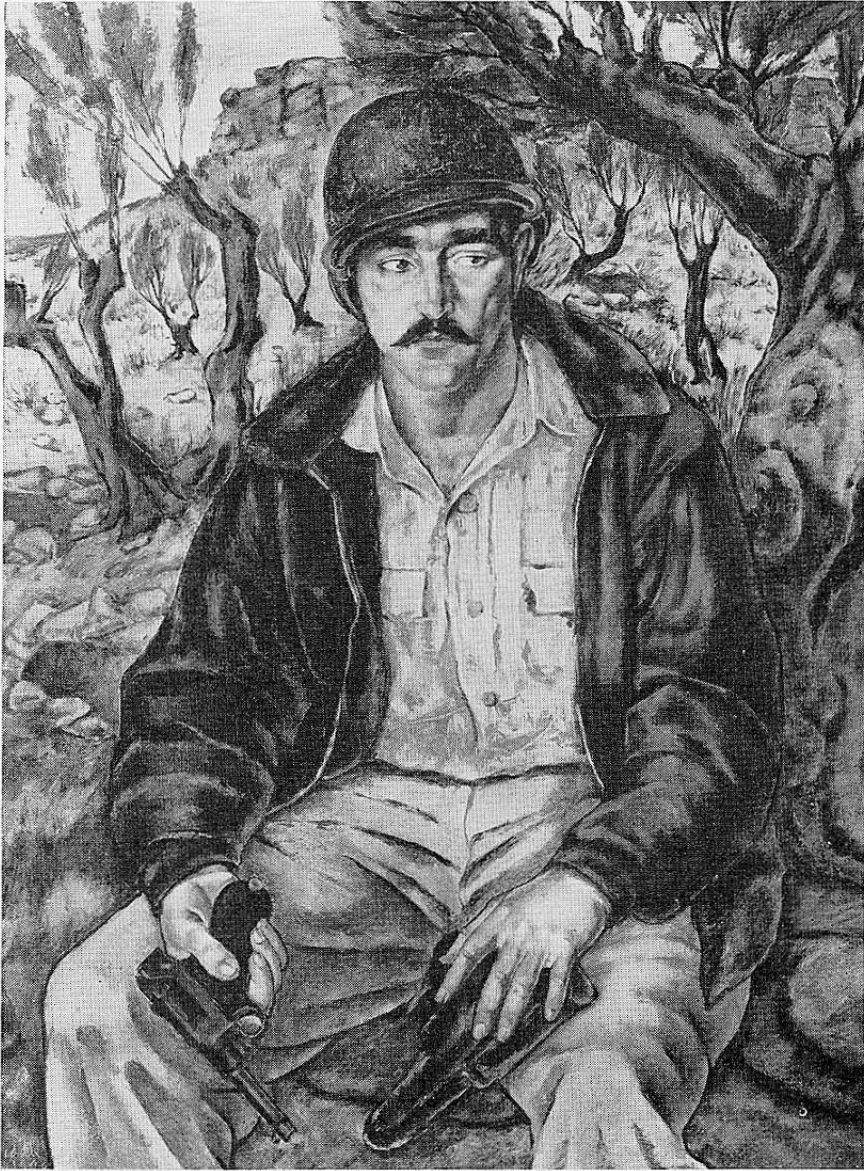
147.	O. P. ON MOUNT CHIARA	Pen and Ink	14 x 11
148.	EVACUATION OF SAN SEBA STIANO	Pen and Ink	7 x 7½

SERGEANT MITCHELL SIPORIN—*Italy*

149.	SOLDIER CHARITY	Pen and Ink	16 x 22
150.	TOBACCO FACTORY NEAR GRATAGLIA PLAIN	Pen and Ink	12 x 18
151.	TOWER AT PAESTUM	Pen and Ink	18 x 12
152.	VIA ROMA	Pen and Ink	13 x 19
153.	PRISONERS OF WAR	Gouache	16 x 21
154.	SERGEANT RUPERT RECTOR	Pen and Ink	20 x 12
155.	PRIVATE PAUL W. GREENHAW	Pen and Ink	20 x 12
156.	ARMORED BATTALION HOSPITAL	Gouache	14 x 19
157.	TRIFSCOLA BRIDGE	Pen and Ink	14 x 19
158.	ALTAVILLA AND HILL 424	Pen and Ink	13 x 19

LIEUTENANT RUDOLPH VON RIPPER—*Italy*

159.	SOLDIER'S BREAKFAST	Ink Drawing	11 x 11
160.	PORT OF ANZIO	Pen and Ink	11 x 17
161.	AMERICAN SPITFIRE FIELD, CORSICA	Pen and Ink	9 x 19
162.	SERGEANT MARK C. PICKERING	Pen and Ink	17 x 15
163.	DEAD SOLDIER	Ink Drawing	10 x 10
164.	RETROSPECT	Ink Drawing	13 x 10
165.	A CASUALTY	Pen Drawing	9 x 10
166.	THE CATACOMBS IN NETTUNIA	Pen and Ink	12 x 11
167.	SERVICE SQUADRON	Pen and Ink	12 x 19



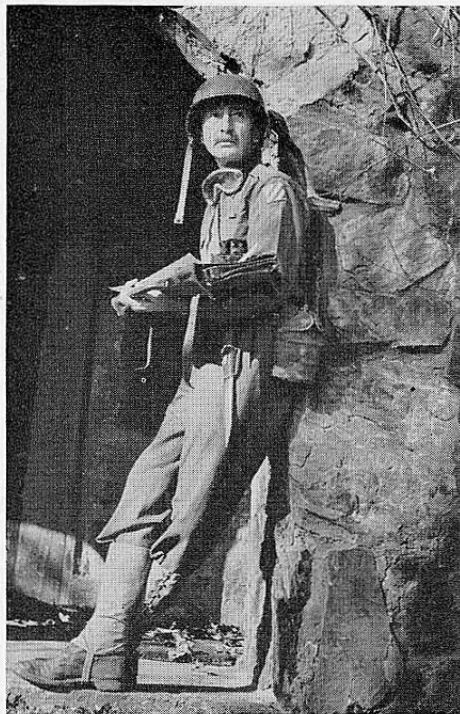
1. FLETCHER MARTIN HOLDING GERMAN PISTOL

By George Biddle

GEORGE BIDDLE—*North Africa Base*

George Biddle was born in Philadelphia January 19, 1885, and now lives at Croton-on-Hudson, New York. Beginning his art studies at the Pennsylvania Academy of Fine Arts, he continued them in Paris and Munich. Early in his career Mr. Biddle indicated that he was not going to limit himself to a single medium. He has tried his hand at many: block-printing, etching, illustrating, lithography, mural painting, easel painting, and sculpture, with a craft or two thrown in. To these channels of expression he has added the profession of writing. His work, in various mediums, has been acquired by leading museums in this country and Europe, such as the Art Institute of Chicago, the Metropolitan Museum of Art, etc. Mr. Biddle executed five frescoes in the Department of Justice Building, Washington, D. C.

George Biddle was appointed Chairman of the War Department Art Advisory Committee which helped the Army to select the artists to paint a record of the war. He, himself, left the United States by plane on April 26, 1943, and reached North Africa just as the Tunisian Campaign was coming to an end. About 10 days after the first attack Mr. Biddle went to Sicily and covered the Sicilian Campaign. His opportunities to see action were unexcelled. He took advantage of his good fortune, from a correspondent's point of view, to make several hundred drawings for future reference. These included many studies of the country in which the Allies were fighting, drawings of soldiers and natives, sketches of the dead and the wounded. When some of his sketches were reproduced in



Life Magazine, Mr. Biddle reported that "In drawing these boys I was not interested in mechanics of war. Machines bored me to death. I wanted the human faces, the suffering, the death. . . ."

After the Sicilian Campaign Mr. Biddle was assigned to an American cruiser which landed English commando troops for the attack on Italy. His knowledge of languages was helpful to others as well as to himself for he acted as interpreter for the Captain of the Cruiser and the Italian pilot. Mr. Biddle's stay in a combat area was longer than that of any other civilian artist. When his mission was completed, he returned to America armed with literally hundreds of drawings on which to base a developed record.



7. NEW GEORGIA SKY

By *Aaron Bobrod*

Aaron Bohrod was born in Chicago, Ill., November 21, 1907. He decided to be an artist when still in high school. After completing his studies at the Art Institute of Chicago and the Art Students League in New York, he painted a series of pictures of Chicago. When only 26 he won his first prize at an exhibition held at the Chicago Art Institute. Almost annually since then Bohrod has received one award—sometimes two. He is represented in the permanent collections of important museums in the east and in the west. Under the program of the Section of Fine Arts of the Treasury Department he executed murals in the Post Offices at Vandalia, Galesburg, and Clinton, Ill. His record as an artist correspondent, first for the Army and later for Life Magazine, has resulted in his receiving a second assignment from Life. When the "second front" invasion begins, Bohrod will be on hand.

He has said that "being a war artist is very much like being any other kind of artist," explaining further that "There are elements of discomfort and danger, depending upon what is called the military situation and the willingness or eagerness of the artist to project himself into it. Otherwise the artist at the front or behind the front does what every painter since Giotto has done. He paints what he sees, or what he knows, or what he imagines to be, or what someone has told him was, or what he would like things to be, or he combines several

of these categories whenever he so desires.

"I think I am an example of the simple painter who paints what he sees. In war as in ordinary life, the things one looks at are usually beautiful enough, or ugly enough, or even common enough to be worth recording in pictorial terms. To me the visual aspect of things is generally pretty wonderful. But since every artist claims that he paints what he sees, before I go too far and find myself prey to some semantic purist, let me say that when I state I paint what I see, I mean I consider it necessary to have a given situation take place before my eyes in order that it may later achieve existence as a possible work of art. I have the feeling that in painting the war it is incumbent upon the artist to be to a great extent documentary.

". . . All this is not to say that in my paintings I do not take certain liberties with physical appearances and natural arrangements. For the sake of making a picture work, figures and objects are often rearranged, eliminated, or altered to produce an organic whole and a telling effect. Also, an artist cannot help but bring to bear on everything he observes the sum total of his life's experience, great or limited. His seeing in every case is an interpretive seeing. The man who is content with any arrangement at all and who paints verbatim each little chunk of matter before him is usually not much of an artist."

SEE PAGE THREE FOR PHOTOGRAPH.



18. MOVING TO NEW CAMP

By Howard Cook

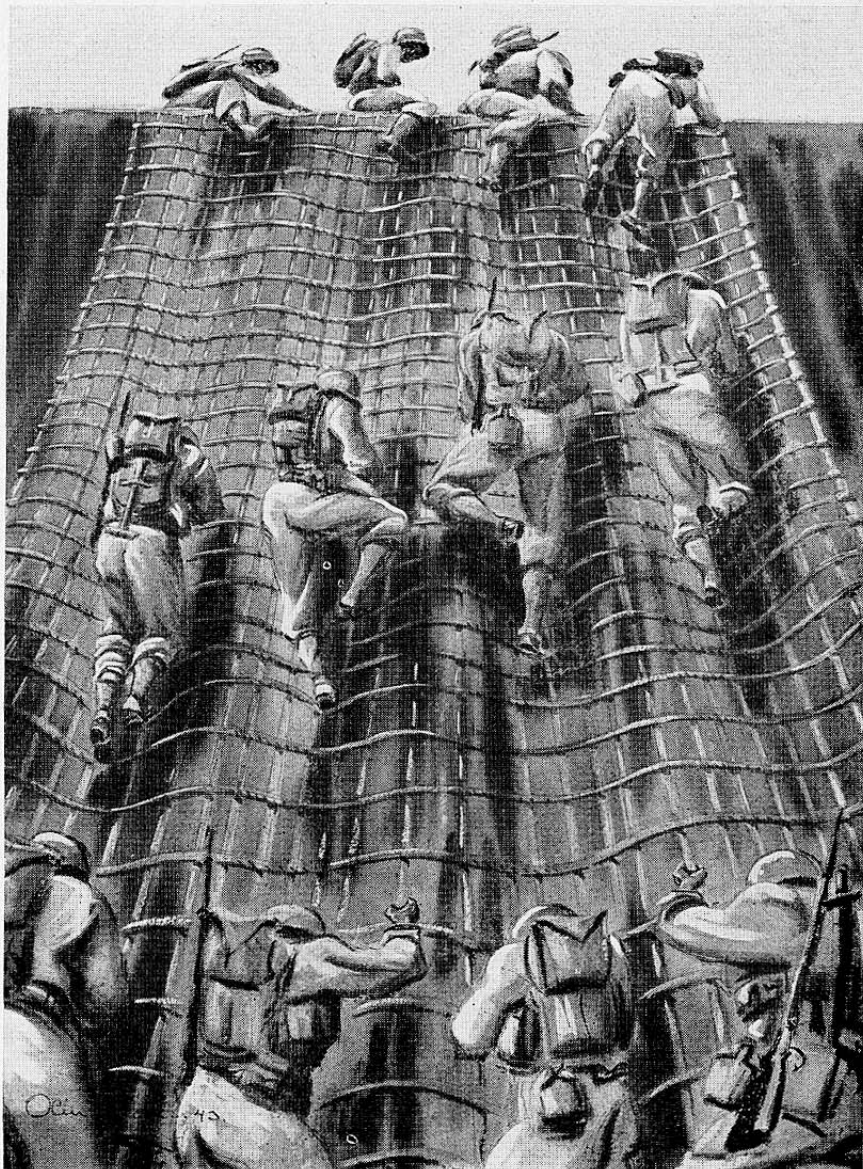
Howard Cook was born in Springfield, Mass., July 16, 1901. Known first through his work in black and white, he has since gained recognition in other fields of art, especially fresco painting. Between the time when he painted his first fresco in the Courthouse at Springfield, Mass., under the program of the Treasury and the time when he did his over-all fresco depicting the drama of Texas for the large foyer of the San Antonio Post Office, he also executed frescoes in Taxco, Mexico, and in the Federal Courthouse in Pittsburgh. Mr. Cook studied at the Art Students League of New York. He won a Guggenheim fellowship twice. His prints are included in the permanent collections not only of the leading museum and university collections in this country, but also in the Bibliothèque Nationale, the British Museum, and the Victoria and Albert Museum.

Howard Cook headed the artists sent by the Army to the South Pacific. He and Bohrod were in the thick of things. He describes the attack on Rendova: "Higgins boats rush onto the beach by the score, discharging their cargoes of men, munitions, machines, and supplies in a furious effort to unload the transports before the weather clears enough for the Japs to come over. Those on shore who can, start digging fox holes as soon as they land even though they know they will move on presently. Air raid expected immediately. Troops move up to the jungle in intense equatorial

heat, with sweat streaming down so fast that a raincoat in the torrential downpours from the sky is only a joke. The first air-raid warning is passed along by word of mouth and not a soul is seen standing. Our air umbrella is already in action forcing the enemy planes away from the neighborhood of the unloading transports but only after the flagship had been hit and left sinking. A few sticks of bombs fall on the beach not far from us, shaking the soggy floor of the island like a lazy earthquake while we lay in the slimy mud of our fox holes. From now on this becomes the pattern. Moving down the muddy road a short distance. Condition red and in the mud of the ditch. The loneliness of the rattling guns in the sky. Things falling in the coconut tree tops. Bombers swooping low, discharging guns and bombs. Then the all-clear for a few minutes."

Howard Cook, who began his war record as an Army Artist Correspondent, is now developing his drawings made at the front for Collier's Magazine. The photograph of him and Mr. Bohrod reproduced on Page 5 shows Mr. Cook digging a fox hole. He, himself, describes the picture as, "a classic picture of myself and Bohrod on Rendova, I digging my second fox hole for the day (taken by Bill Strout of Life), both of us more dead than alive, my moustache shaved off for the benefit of the Japs and also with a G. I. ¼-inch haircut and lots of mud and sweat."

SEE PAGE THREE FOR PHOTOGRAPH.



122. SHIPSIDE MOCK-UP

By Sergeant Olin Dows

SERGEANT OLIN DOWS—*England*

Sergeant Olin Dows was born in Irvington-on-Hudson August 14, 1904. He first studied with C. K. Chatterton and later went to the Fine Arts Department at Yale. Meanwhile, during visits to Europe, he spent most of his time in the museums. He has worked in various fields: easel painting, mural painting, and block printing. Under the program of the Treasury's Section of Fine Arts, Sergeant Dows executed the over-all murals in the Rhinebeck and Hyde Park, New York Post Offices. It was natural that in both cases he should have used the rich material offered by the history of the Hudson Valley because he, himself, has lived with the material and because both of the post offices are in Hudson Valley communities. In the case of Hyde Park, Dows had the collaboration, in the selection of his subject matter, of no less an expert in this field than President Franklin D. Roosevelt. Beginning in 1933 when the Treasury started its art program Dows played an important part in its development. In 1941 he drew up a complete plan for an artist war record. It undoubtedly helped to plant the seeds from which grew the Army's Artist Correspondent Unit.

After submitting his plans for a war record, Dows enlisted in the Army in June 1942 and went as a private to Fort Belvoir, where he completed his basic training. He was still at Belvoir when he was appointed Artist Correspondent by the Army and was sent to an Army base in Great Britain. From the moment of his appointment he set to work to make his record as complete as possible.



He had already devoted the little time that could be spared from basic training to sketches of his fellow soldiers at Belvoir. His trip to Great Britain brought forward another series of drawings, mainly in color, of scenes of debarkation and of the life of the soldiers on the transport. These were followed by a third series of "on the spot," as well as more fully developed drawings of American soldiers training in Great Britain. Dows has helped to organize exhibitions of the work of American artists in England. As a promoter of American art in foreign countries, Sergeant Dows acts on the knowledge that nothing helps different peoples to understand each other better than for each to know the other's art.

On the other hand he does not believe that mutual understanding between the peoples of the two countries can be helped by art unless high standards are maintained in selection for exchange.



37. SOLDIER SLEEPING
By Sergeant Albert Gold

SERGEANT ALBERT GOLD

—*England*

Sergeant Albert Gold was born in Philadelphia, October 31, 1916. He went to the Northeast High School, where he graduated in 1935. At that time he won a scholarship to the Pennsylvania Museum of Industrial Art. There he studied with the late Earl Horter, a teacher of exceptionally broad experience, both in the field of commercial art and in the field of fine arts. He also studied with the distinguished painter, Franklin Watkins. He graduated in 1939 so that he had altogether 4 years of work under two enlightening painters. Since then he has exhibited in such recurrent annual exhibitions as those held at the Pennsylvania Academy of Fine Arts, the Chicago Art Institute, the Carnegie Institute of Pittsburgh, and the Corcoran Biennial in Washington, D. C. Sergeant Gold has contributed to various print exhibitions and is represented in important public collections. Just 7 days after his induction into the Army, Sergeant Gold won the Prix de Rome in May 1942.

The works by Sergeant Gold included in the Treasury's "Army at War" Exhibition were carried out for the most part while he was stationed at a British base. These pictures do not deal with actual combat or with combat training. Sergeant Gold has his own ideas about war painting. On this subject he has written with an artist's understanding:

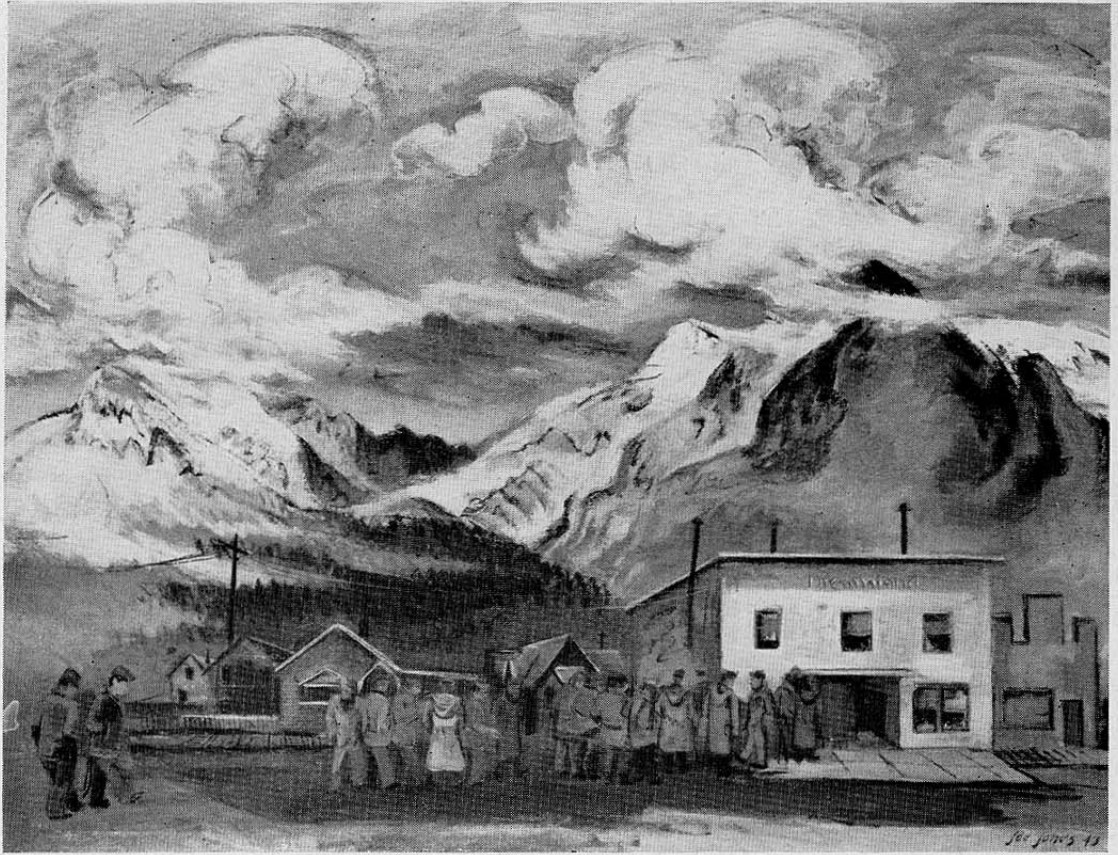
"The problems of the War Artist are special—and in this war unique. The forces are so vast and the character of the theatres so varied that an approach must be evolved which, while being of artistic value, will also constitute a historical record. There are limitations. The



time that can be spent at any one place. The fast movements of the spectacle necessitate the use of the camera to get material which one later develops at the home base.

"The British War Artists all seem to realize that this is a 'new Art.' Much war drawing will have a 'casual look.' Much of it emphasizes the personal and intimate life of the men. Camouflage affects the palette (everything being O. D.—olive drab) or related to it, in the Field. It is good for an artist to attempt to depict the War Scene. Some of the British War Artists, who today are doing wonderful work, were floundering before the war in a search for 'style.' "

Of the period before the Army Artist Unit was brought to a close, Sergeant Gold has written: "We got all the collaboration we could wish for and our work was liked by the men in the field. They seemed to understand the necessity of this kind of record and it was true of privates as well as of generals."



43. HIT PARADE OF 1943

By Joe Jones

JOE JONES—*Alaska*

Joe Jones was born August 7, 1909, in St. Louis, Mo. Though young as painters go, Mr. Jones has a national reputation. He has had his share of awards and is represented in the permanent collections of important museums, including the Metropolitan Museum of Art and the Whitney Museum of American Art, New York, the Worcester Museum of Art, etc. Under the program of the Treasury's Section of Fine Arts Mr. Jones executed murals in the public foyers of five United States Post Offices. In these murals and in many of his easel pictures Mr. Jones has painted the life of the great farm lands. The workers in the fields appeal to this artist.

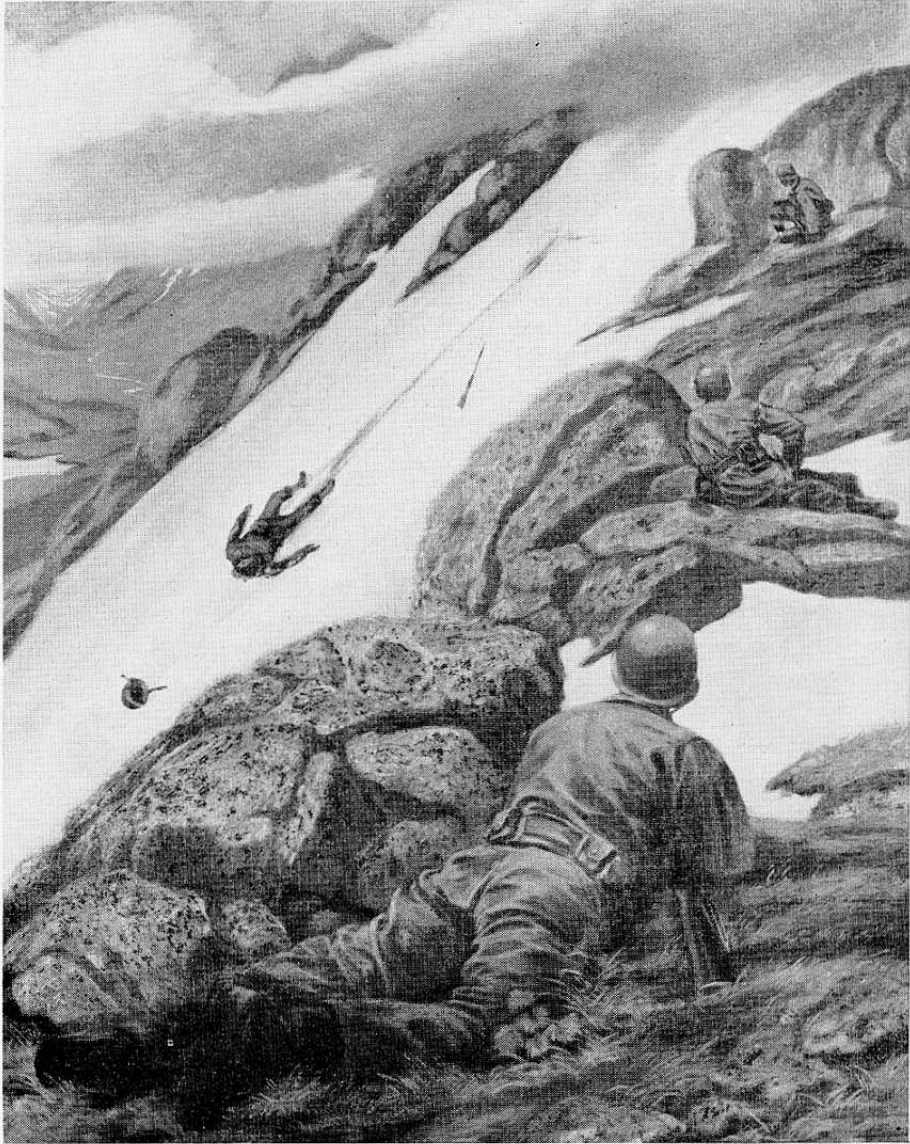
When Joe Jones was sent as an artist correspondent to Alaska he found abundant sympathetic material out of which to create paintings. The transition from peacetime subject matter to wartime subject matter was for him completely natural. He likes to place man, military worker or civilian worker, within what might be called the drama of nature. This is indicated by what Joe Jones wrote about "The Hit Parade of 1943" in the "Army at War" Exhibition.

"The Hit Parade of 1943 was my first experience with an Army movie house (in Alaska, the favorite name for a movie house is Dreamland). This was also my first experience with Alaska; we had just arrived at Seward in a snowstorm of feeble duration, but with a strange and ominous darkness. I was struck with the beauty of the place—frail wooden shacks, sporting false facades, and nestling at the foot of two walls of towering



mountains, snowcapped and magnificent. Army movies are never entered after the show begins—and the line-up for each showing is always long."

Jones saw, as several of his paintings indicate, Negro members of the Corps of Engineers at work. Of them he wrote, referring to the Alcan Highway, "They were the heroes of the project, having built more highway in a shorter time than anyone expected." His own experiences from early youth have taught Joe Jones to look with familiar understanding and sympathetic vision upon labor. In war it is naturally the fighting which wins the headlines but behind this fighting and before it can take place an enormous amount of hard work, heroic and unheroic, must be accomplished. Jones knows labor first-hand. He left school at 14 and became a house painter and at 18 he was already hard at art.



57. DEATH IN THE SNOW (ATTU)
By Edward Laning

EDWARD LANING—*Aleutians*

Edward Laning was born in Petersburg, Ill., April 26, 1906. He began his study of art at the School of the Art Institute of Chicago, but throughout most of his life as a painter he has lived in New York City. He studied at the Art Students League in New York where he was a pupil of one of the most influential teachers of this era, Kenneth Hayes Miller. Murals by Mr. Laning will be found in the Hudson Guild, New York City, the Ellis Island dining room, the New York Public Library, the United States Post Offices in Rockingham, N. C., and Bowling Green, Ky., and in Richmond, Va., Professional Institute. Besides teaching at the Art Students League and at Cooper Union, New York, Mr. Laning was for some time Director of the Department of Mural Decoration in the Beaux Art Institute of Design, New York. He comes from an old Illinois family and his great grandfather was closely associated with Abraham Lincoln. Laning has said that he grew up feeling he "owed something to American history."

Edward Laning went to the Aleutians. His paintings of this desolate country are very closely observed and no one seeing them can fail to realize that even after the United States soldiers had driven out all of the Japs, their living conditions were anything but sunny. Dismal climate, constant fog, cold and dampness were their day and night companions. The artist describes this painting as follows: "At Attu, after the battle was over, one of the veteran regiments was replaced by a new outfit and the men who



had been through the fight took the new men through a reenactment of various phases of the Attu campaign. I went along with them to the 'Rock Quarry' near Buffalo Nose, a boulder strewn ledge just below the peaks of the mountains. During the afternoon the fog closed in, hiding everything above us. When I returned to Massacre Bay the chaplain told me that the most dramatic incident he had witnessed during the fight had occurred there. The Japs had taken up their position on the heights, as they did throughout the fighting at Attu. Our men had to fight their way up the mountain to get at them. Hidden behind the fog the Japs could see us without being seen. One of our men decided there was nothing for it but to cross the open snow and hunt them out. Halfway across they got him. The chaplain said you could see the red streak down the mountain side for miles."



61. PORTRAIT
By Sergeant Jack Levine

SERGEANT JACK LEVINE

—*Ascension Island*

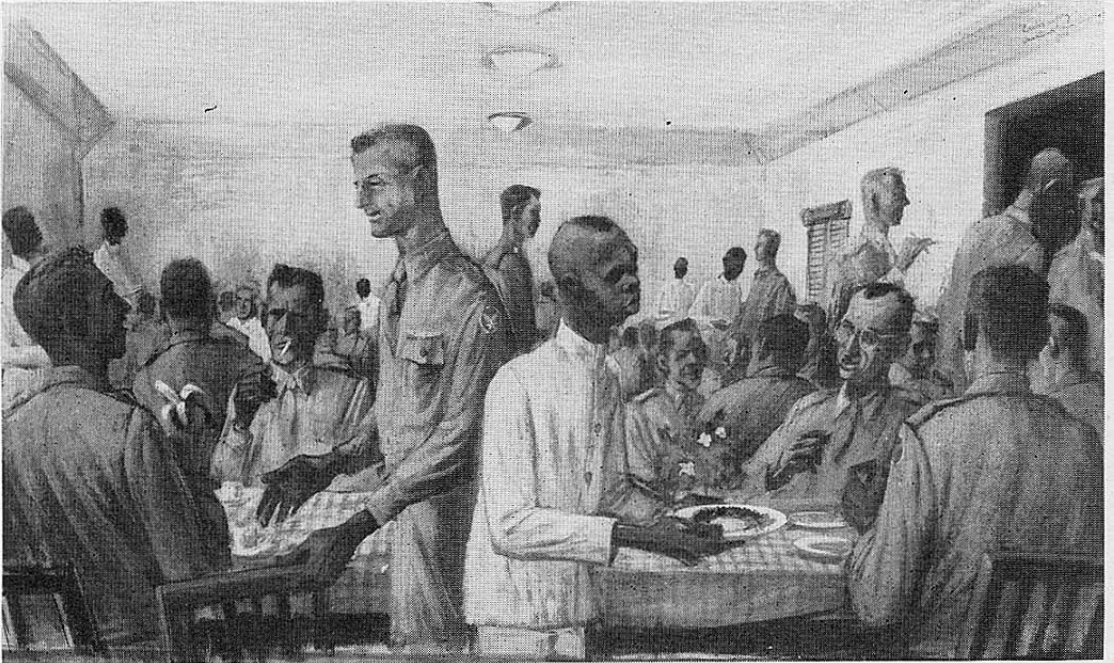
Sergeant Jack Levine was born in Boston in 1915. He started painting at the age of 14. At one point he was a student and protégé of Dr. Denman Ross, who for many years was in the habit of encouraging young men of talent. Ross spent a lifetime trying to discover talent-proof theories. Sometimes his protégés became too involved in the Ross method. Jack Levine is an exception. Looking at his work, no one would suspect that he had ever studied with Denman Ross. In a biographical note in the Museum of Modern Art Catalogue, "Americans 1942," Levine himself explained the reason why. At that time he wrote: ". . . Later went to classes at the Boston Museum, and tried to draw like Leonardo, di Credi, Crivelli, Mantegna, etc. Attracted the attention of Dr. Denman Ross, eminent collector and theorist, and studied with him. He expounded the impressionist approach to representation, made representation a matter of arithmetical accuracy. His teaching helped me, but I have never since resorted to his method or esthetic . . ."

Although still in his twenties, Levine has developed a strikingly personal painting statement. His "String Quartette" is now in the collection of the Metropolitan Museum of Art. It has been shown in various annual exhibitions and is one of the few contemporary paintings which the Metropolitan has used as a poster in the "Great Art" series displayed in the New York subways. Color reproductions of this painting have appeared in many publications. Altogether it has been widely circulated. Levine is represented in the permanent collections of the Addison Gallery of



American Art, Andover, the Fogg Art Museum, Cambridge, the Metropolitan Museum, the Museum of Modern Art, the Whitney Museum of American Art, New York, etc.

He is now a technical sergeant in the U. S. Army Engineer Corps stationed abroad. When he was appointed an Artist Correspondent he was still in this country. Like other soldier members of the unit, the extent of his production has suffered through the fact that he could not, like the artists taken over by "Life" and "Collier's," develop further the material which he had observed as a soldier and as a correspondent except on his own limited time. He was commissioned to go to the Ascension Island and probably did not reach there much before the closing by Congress of the Army Artist Unit. Just how full a report of his Army experiences will eventually be made by Sergeant Levine is still a matter of speculation.



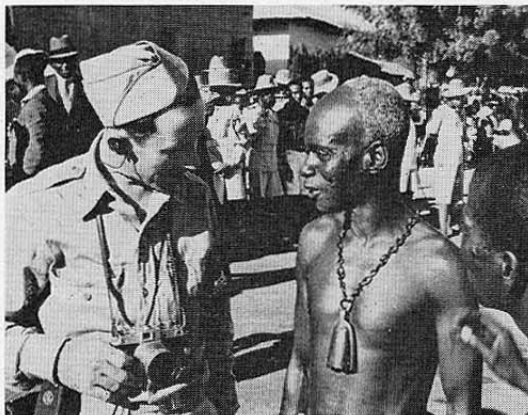
65. OFFICERS' MESS NEAR ACCRA

By Carlos Lopez

CARLOS LOPEZ—*Central Africa Base*

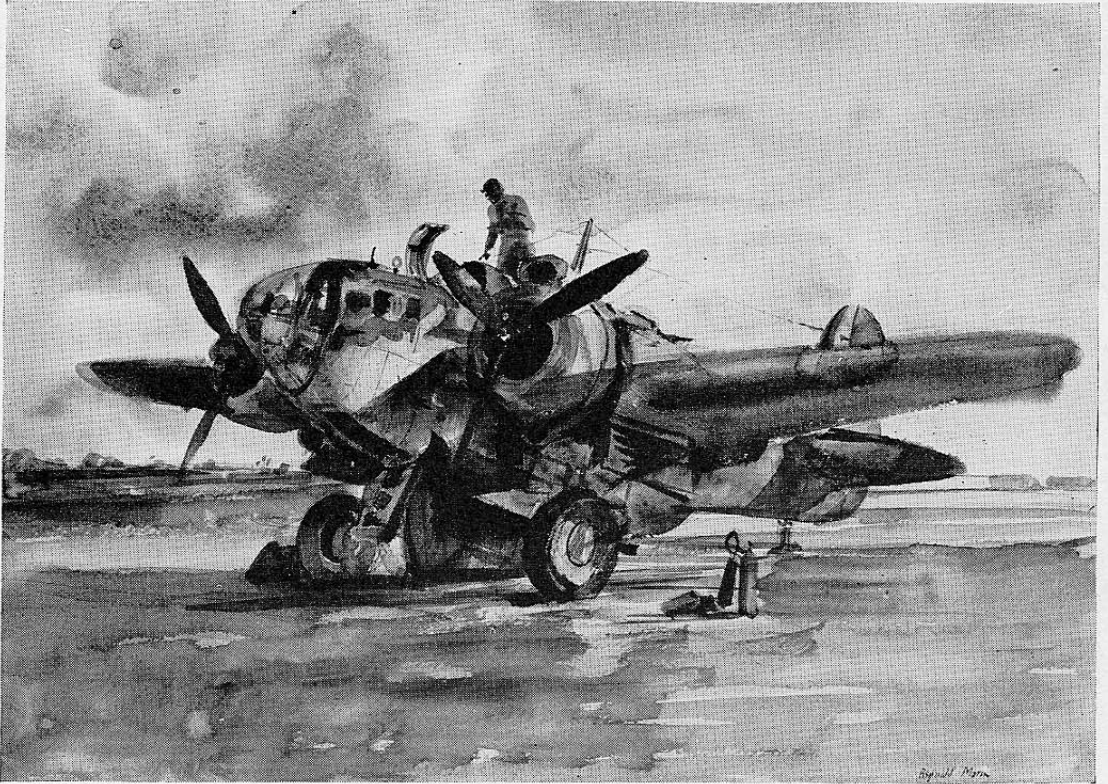
Carlos Lopez was born in Havana, Cuba, in 1908, the son of Spanish parents. He has lived in Cuba, South America, and Spain, but as a painter he says he is "entirely a product of American education." He began his studies under George Rich, M. Makielski and Charles St. Pierre in Detroit and Chicago. For 5 years he was Director of the Detroit Art Academy. Later he taught painting at the Meinzinger Foundation in Detroit. Under the Treasury's Section of Fine Arts he executed murals in three United States Post Offices. His latest mural was recently installed in the foyer of the Recorder of Deeds Building in Washington, D. C. It depicts the death of Shaw at Fort Wagner. Shaw of course was the Boston hero who led a colored regiment in the Civil War and who is the subject of one of the finest sculptures by Augustus Saint Gaudens. Mr. Lopez has exhibited in Detroit, Chicago, and New York. He is represented in the permanent collection of the Detroit Institute of Art, as well as in other public and private collections. In 1936 he was awarded the Lillian H. Haass prize, Detroit, and in 1937 he won the Art Prize of the Friends of Modern Art. His home is now in Chicago.

Mr. López does not think that the value of a war record can be measured solely by whether a particular artist does or does not turn out masterpieces. He feels that the chance to see at first hand our great Army's undertakings means much to American art and he writes that "I had a marvellous time on my trip and I think the experience will have quite a



bit of influence on my future work. At least I no longer feel I don't know what to paint these days, as I felt before going over. I only hope I can go again as soon as I finish this job." Several other artists agree with Mr. Lopez in feeling that their creative impulses have been nourished through their opportunities to paint objectively different aspects of a war upon which rests the fate of civilization. The stimulus has been vital.

In a sense most of the painting already done by the members of the Army's Artist Unit is probably only a beginning of what they will do. Several of the painters have said that during their too short experience as Artist Correspondents they have accumulated enough material to occupy them for years and a most interesting experiment could be carried out by holding a series of exhibitions of the work which the members of the Army Artist Unit do during the next three or four years. We should be able to discover then whether artists interpret war better after the event than during it.



A-30 BRITISH, NATAL
By Reginald Marsh

REGINALD MARSH—*Brazil Base*

Reginald Marsh was born in Paris, France, March 14, 1898. His father, Frederick Dana Marsh, is a well known illustrator and mural painter. Marsh went to Yale University and while a student drew illustrations for the Yale Record. After Yale he went to the Art Students League of New York where he was a pupil of Kenneth Hayes Miller and of John Sloan. In 1937 he became an Associate Academician. He is a member of the Society of American Etchers and the Society of American Mural Painters and has won various prizes, including the Thomas B. Clarke prize, National Academy. His work is included in the Metropolitan Museum of Art and the Whitney Museum of American Art, New York, as well as in other important public and private collections. Marsh painted the first frescoes that were executed under the program of the Treasury's Section of Fine Arts in the Post Office Building in Washington, D. C. An untiring producer in various mediums, the work of this artist is seen in recurrent annual exhibitions throughout the country. He has observed closely the life of Fourteenth Street, New York, and has painted many pictures of the crowds that are always to be seen on that famous thoroughfare. Theater audiences and holiday crowds on the beach of Coney Island are other favorite Marsh subjects. One of the outstanding works executed by this artist for the Treasury consists of a large series of mural panels in the United States Customhouse in New York. In these he has depicted the life of New York Harbor in all its varied activities.



To the "Army at War" Exhibition Marsh has contributed among other works half a dozen watercolors of various types of airplanes. He worked in the midst of great air transport activity. His paintings of airplanes were submitted by Marsh to the critical eye of men who know airplanes inside out. They received enthusiastic praise from these experts and those who have seen the paintings on exhibition do not feel, so to speak, that they lack art on account of their mechanical rightness. Marsh liked his commission as an Artist Correspondent. Besides his pictures of planes and of Natal and its architecture, Marsh painted scenes on board ship as well as interiors of passenger filled transports and some of the famous Brazilian dancing spots. About his visit to Brazil he made an amusing and characteristic remark: "It was good for me to work in the midst of a lot of men who knew nothing about artists."



83. KISKA LANDING STRIP

By Odgen Pleissner

Ogden Pleissner was born April 29, 1905, in Brooklyn, New York. He studied at the Art Students League of New York and early in his career showed that he was no fumbler with the materials of painting. On the road to becoming a skillful technician in watercolor, Mr. Pleissner was awarded prizes almost annually. Actually, from 1928 to 1943 he won 12 prizes. In some respects the most symbolic of these was his award of the John Singer Sargent prize of the St. Botolph Club in Boston in 1942. But it is not only prize-awarding juries who like Pleissner's work. He seems also to be a favorite with the directors of museums, since his work is included in the permanent collections of the Metropolitan Museum and the Brooklyn Museum, New York, the Minneapolis Institute of Art, the Toledo Museum, and also in the collections of the Universities of Nebraska and Idaho, as well as other public and many private collections.

When he was appointed as Army Artist Correspondent, Pleissner had already carried out satisfactorily assignments for *Life* and *Fortune* Magazines, and now once more he is working for *Life*.

In 1942 Pleissner was commissioned by the Office of Emergency Management on the advice of the Section of Fine Arts to visit various war industries and make a group of 10 paintings depicting the work in these plants. These pictures are now part of a Government collection called "Soldiers of Industry." Altogether, by training and by ability, Ogden Pleissner was an ideal man to send to the Aleutians



where not only the Army subject matter tested his skill, but also the constantly changing climatic conditions.

In his series of paintings of the great plants of the war industries Pleissner had already proved that he was a subtle, accurate, and conscientious visual reporter. Again in the Aleutians similar proof of his understanding of the requirements of his commission and of his ability to carry them out was forthcoming. His pictorial record of the Aleutian airfields has the authentic sense of the place. Pleissner is also expert in the handling of the oil medium. His paintings of the country in Wyoming, Quebec, and New Brunswick often appear in the leading annual exhibitions.



87. ESKIMOS ENLIST IN TERRITORIAL GUARD

By Henry Varnum Poor

HENRY VARNUM POOR—*Alaska*

Henry Varnum Poor was born in Chapman, Kans., September 30, 1888, and now lives in New City, Rockland County, N. Y. After studying at Stanford University, Poor went to the Slade School in London, where he found in Walter Sickert a teacher for whose work he still has a high regard. Poor also worked in Paris. Returning to America, he added the art of pottery to his other accomplishments. During the last 20 years Poor has received many awards and his paintings have gone into the permanent collections of our leading museums, including the Metropolitan Museum of Art, the Whitney Museum of American Art, etc. Poor is also a distinguished mural painter. Under the program of the Treasury's Section of Fine Arts he executed frescoes in the Department of Justice Building and the new Interior Building, Washington, D.C. Another important fresco by him is at Pennsylvania State College.

Poor was the leader of the group of artists sent as correspondents by the Army to Alaska and the Aleutians. It was not Poor's first experience as a war artist because in the last war he was Regimental Artist during his service in France. Although in this war he has not yet seen combat, he did go to the remotest Alaska settlements, stopping at various places. Of his famous trip in the "Ada," Poor has written:

"Major M. R. Marston, representing the Governor of Alaska, had, during a trip by dog team the preceding winter, organized most of the Eskimos into an Alaska Territorial Guard. Our present



SELF-PORTRAIT

trip in the "Ada," a tiny 37-foot boat, and the first into the Arctic, as the ice went out, was primarily to deliver arms and ammunition, to complete organization, and give an elementary drill. The joy of these hunters in their new Enfield last-war rifles was intense. As they squinted down the sights I'm sure that the image they saw was more often that of a seal or walrus than a Jap—but they were deeply patriotic and proud of their American citizenship and had moreover taken the threat of invasion very seriously, many of them moving their families into the interior—where they stayed until they decided the reality of mosquitoes was worse than the threat of Japs. So they joined the ATG to a man—to be the 'eyes and ears of the army' as the Major put it in his formal speech of organization. . . ."



94. PANTELLERIA
By Sergeant Mitchell Siporin

SERGEANT MITCHELL SIPORIN
—North Africa Base

MITCHELL SIPORIN is one of many painters developed by the enlightened governmental policy toward art, which began in 1933 and continued up to the war. He was first employed by the Federal Art Project and later won two national open competitions initiated by the Treasury's Section of Fine Arts. Indeed, together with Edward Millman, Siporin was the winner of the largest mural competition held by the Section, namely, the competition for the decoration in fresco of the public foyer in the new main St. Louis Post Office. This comprehensive undertaking was so well executed and so sympathetically coordinated by both artists that by the time the work was finished they were known from coast to coast. Siporin also executed some of the frescoes in the Decatur, Ill., Post Office.

He was born in New York, May 5, 1910, but now lives in Chicago. He has been overseas since the latter part of May 1943. In a little over 2 months he managed to send back to the War Department about 50 drawings and water colors, from which his contributions to the Treasury's "Army at War" Exhibition have been selected. These were made between Algiers and Tunis and also at Pantelleria and at the front in Italy.

As Sergeant Siporin puts it: "Regarding my painting—I feel that I was just feeling my oats in smaller works, when the project folded up. I have been gathering material for a large number of works, which I plan to do when I'm a civilian again—ambitious things which are based on my experiences—abstracted from these experiences—comments on the G. I. in



Africa, Pantelleria, and Italy. There are so many moments, so many meanings to be extracted both from the fun and the misery, from soldiers in strange places, from the civilians punchdrunk with war, from the harbors, airfields, mountain towns, praying mothers, and prisoner sons. It is all so complex and I have been building up the feeling of it all now for 8 months. And it will all take more time, maybe another 8 months, to get at it, maybe longer. . . . Everywhere I worked there was deep interest among G. I.'s in the job I was doing, and this was gratifying. Most of my experiences as a member of the Army Artist unit were shared with Lieutenant Rudolph C. von Ripper (a battlefield appointment about which much should be said)." He adds a postscript: "I still manage to do some drawing and painting. . . ."



163. DEAD SOLDIER
By Lieutenant Rudolph von Ripper

LIEUT. RUDOLPH VON RIPPER

—*North African Base*

The briefest possible account of Rudolph von Ripper's career is exciting. He was born in Austria-Hungary January 29, 1905, the son of an Austrian General, who died at the end of World War I. When von Ripper in 1933 went to Berlin for a short visit to help some of his friends who were threatened by the Nazis, he was denounced by the Gestapo and was in a concentration camp for 7 months. In 1936 he fought for a few weeks with the Loyalists in Spain and in 1938 he came to America. He entered the Army on September 5, 1942, and went to North Africa as an Artist Correspondent with Mitchell Siporin in May 1943. His drawings and paintings in the first "Army at War" Exhibition are the result of a trip to Constantine and Tunisia and of a visit to Pantelleria. His later work is from Italy.

Informed of the action of Congress terminating the Army Artist Unit, von Ripper writes: "It was a blow . . . I transferred to the Intelligence Section . . . , as an interrogator of prisoners of war. I went with my Division to Italy, first at Division Headquarters, later with one of the Infantry Regiments. I became acting Battalion Intelligence Officer at the beginning of November and received a Battlefield promotion to Second Lieutenant on December 12, while I was in the hospital. I was wounded by four bullets from a German machine pistol at the end of November, during a Night Patrol.

"I have also received a Division Citation and the Purple Heart with Oak Leaf Cluster. During the campaign—since



we came to Italy—I have done a number of small sketches—quite a few under fire and some larger things in Naples.

"One cannot do anything but small things under front-line conditions, especially with a full-time fighting job to do. But at present I am given sufficient time, when possible, to do larger work and I have set up a working place behind the front lines. The things I am doing now will again belong to the War Department and some to the Division, with the exception of my small preliminary sketches; like the notes of a writer, they are the notes of an artist and belong to him.

". . . A soldier artist is a painter with a gun, a man to fight at times and to paint at other times. And in that he is very lucky: he can divert his effort from destruction, from killing, which is the soldier's job, to creative work, to build, make new things."

A COMMITTEE consisting of George Biddle, chairman; David Finley, Reeves Lewenthal, Henry Varnum Poor, and Edward Rowan advised the Army upon the artists to be selected to make an Army War Record. This collection for several reasons is composed of only a portion of the record. A few correspondents have not yet developed their work and one or two of the artists in the Army who are still on distant fronts have not had an opportunity to send back their paintings.

Thanks are due to Life Magazine and to Collier's for their cooperation. Eventually all of this work goes to the Army. Meanwhile, paintings by Aaron Bohrod, Joe Jones, Edward Laning, Carlos Lopez, Reginald Marsh, Ogden Pleissner, and Henry Varnum Poor are exhibited by courtesy of Life. Howard Cook's work is exhibited by courtesy of Collier's.

The members of the Exhibition Committee are Elinor F. Morgenthau, Dorothea Greenbaum, Edward Rosenfeld, and Forbes Watson.

War Bonds and Stamps Will Be On Sale At The Exhibition