Wollongong artist wins 2024 Gallipoli Art Prize

Stencil artist Luke Cornish has won the 2024 Gallipoli Art Prize with his powerful work 'The Pity of War' depicting a woman and a hooded figure huddled together wearing gas masks. Cornish describes the work as "a contemporary reinterpretation of Michelangelo's iconic 'La Pieta,' reimagined to convey the profound sorrow experienced by mothers who have lost their children to the ravages of war."

"By invoking the spirit of Michelangelo's masterpiece, I seek to pay homage to the enduring power of art to illuminate the human condition. 'The Pity of War' serves as a poignant reminder of the futility of violence and the urgent need for peace, encouraging reflection on the true cost of war and the imperative of compassion and understand-ding in our world," Cornish said.

"The title is also a nod to English poet and Soldier Wilfred Owen (1893-1918) who was sadly killed in action, one week to the hour of the signing of the Armistice that ended World War One (his mother cruelly notified of his death on Armistice Day). Through this artwork, I endeavour to capture the enduring agony and anguish etched upon the faces of these grieving mothers, transcending time and place to resonate with audiences today. Inspired by the timeless themes of sacrifice and loss, "The Pity of War" confronts viewers with the devastating human toll of armed conflict, particularly on those left behind. The modernised interpretation emphasises the universality of maternal grief, evoking empathy and contemplation in equal measure," he explained.

"By invoking the spirit of Michelangelo's masterpiece, I seek to pay homage to the enduring power of art to illuminate the human condition. "The Pity of War" serves as a poignant reminder of the futility of violence and the urgent need for peace, encouraging reflection on the true cost of war and the imperative of compassion and understanding in our world."

Luke Cornish (also known as E.L.K) is an award-winning artist, known for his irreverent brand of photo realistic stencil art that has earnt him global acclaim. In his acceptance speech, Luke acknowledged his grand-father, Alex McKenzie, who was an ANZAC who served at Gallipoli.

The winning entry is an aerosol/acrylic on canvas work.

In 2012 Cornish was the first stencil artist to become a finalist in the Archibald Prize with his portrait of Sydney Catholic priest Father Bob McGuire (1934-2023). Cornish has been an Archibald finalist three times, including this year. His work is all done by hand, cutting out sheets of recycled acetate with a scalpel and building up hundreds of layers of aerosol paint, until the works take on a photographic quality.

Growing up in Canberra, Cornish worked as a sign writer and labourer before taking up stencil art as a hobby in the early-2000s. He has won numerous art prizes and exhibited his work across Australia and in major international cultural centres. His work is held in public and private collections around the world, including his portrait of former Australian Prime Minister Bob Hawke, acquired by the National Portrait Gallery of Australia. Cornish continues to make street art on the streets of Sydney and his adopted home of Wollongong.

Winning artist Luke Cornish talks to judges John Robertson and Jane Watters after being announced as the 2024 winner.

Cornish has made multiple visits to Syria, Lebanon and Iran. In early 2017 he co-founded the *For Syria's Children* charity organisation, which works in conjunction with non-government organisations on the ground in Syria, raising funds for Syrian children affected by conflict.

Now in its 19th year, the $20,000 Gallipoli Art Prize, run by the Gallipoli Memorial Club, invites artists to respond openly to the broad themes of expressed in the Club creed":

"We believe that within the community there exists an obligation for all to preserve the special qualities of loyalty, respect, love of country, courage and comradeship which were personified by the heroes of the Gallipoli Campaign and bequeathed to all humanity as a foundation for perpetual peace and universal freedom".

Judging for this year's Prize was conducted by Barry Pearce, Jane Watters, Elizabeth Fortescue and Club President, John Robertson. Previous winners of the Gallipoli Art Prize include renowned artists Geoff Harvey (2012 and 2021), Andrew Tomkins (2023), Margaret Hadfield (2006) --who were all finalists this year -- Idris Murphy (2014), Euan Macleod (2009), Deidre Bean (2022), Jiawei Shen (2016) and Steve Lopes (2018).

The 2024 Gallipoli Art Prize will be on exhibition at 6-8 Atherden Street, The Rocks, Sydney from 18 April to 12 May,2024.

View 2024 Gallipoli Art Prize at
www.gallipoliartprize.org.au

Gallipoli Art prize previous winners

Winner 2023: Ray's Room by Andrew Tomkins

Winner 2022: "Along the ride to Damascus" by Deirdre Bean

Winner 2021: "Forgotten Heroes" by Geoff Harvey

Winner 2020: "Breathe" by Alison Mackay

Winner 2019: "War Pigeon Diaries" by Martin King

Winner 2018: "Mont St Quentin" Steve Lopes

Winner 2017: "The Sphinx, Perpetual Peace" Amanda Penrose Hart

Winner 2016: "Yeah, Mate" by Jiawei Shen

Winner 2015: "Boy Soldiers" by Sally Robinson.

Winner 2014: "Gallipoli evening 2013" by Idris Murphy.

Winner 2013: "Dog in a Gas Mask" by Peter Wegner.

Winner 2012: "Trench Interment" by Geoff Harvey.

Winner 2011: "Sacrifice" by Hadyn Wilson.

Winner 2010: "The dead march here today" by Raymond Arnold.

Winner 2009: "Smoke/PinkLandscape/Shovel" by Euan Macleod.

Winner 2008: "Max Carment, War Veteran (The last portrait)"by Tom Carment.

Winner 2007: "Glorus Fallen" by Lianne Gough.

Winner 2006: "Ataturk's Legacy" by Margaret

Editorial…

As is our usual practice, the winter edition carries details of the annual Gallipoli Art Prize sponsored by the Gallipoli Memorial Club Museum Fund.

Probably the largest crowd ever gathered to hear Club President, John Robertson, announce that Luke Cornish was the winner of the 19th Award. We are pleased to be able to show you a range of the finalists, but you are encouraged to visit to display physically at The Rocks or electronically. Details of how to do so are in the man story of this edition.

In the last edition, Patrick O'Neill enlightened us with the story of the amazingly daring German act of defiance and revenge after losing WW1; the scuttling of the German High Seas Flet at Scapa Flow in the Orkney Islands of Scotland. In this edition we are further enlightened by his sequel story of British ingenuity in recovering the bulk of the fleet.

We also turn our attention to the Hunter Valley and the recent commemoration of a major peace time loss of military life, the drowning of soldiers in the 1954 Stockton Tank Disaster in the sea off Newcastle. This is a reminder to us all of the efforts, in peace time, of fulltime soldiers and reservists to train to protect all Australians in any future conflict, and the dangers that lurk around such activities.

"Comradeship and Grief" by Margaret Hadfield, a regular contributor to the Gallipoli Art Prize which she won in 2006

Presidents Report Winter 2024

The Announcement of the winner of the 2024 Gallipoli Art Prize and opening of the exhibition was a resounding success. While it was disappointing that there was no television present, we got good coverage in various press outlets, including the *Sydney Morning Herald, the Australian* and the *Canberra City News*. The exhibition continues until May 12, and I encourage as many of our members to attend at 6-8 Atherden St, The Rocks from 10:00am until 4:00pm. A virtual tour is available at:
https://www.gallipoliartprize.org.au/2024-virtual-tour/

The Club's AGM and the Museum Fund AGM were held on April 18 at the Commercial Travellers Club. I would like to thank President David Herlihy and staff at the NSW Commercial Travellers Association for their assistance, hospitality and use of their facilities.

We received advice on Wednesday, April 17 that owner's consent has been granted for the change of use of 12 Loftus Street. Another hurdle overcome on our journey towards a Development Application.

Vice-President Codd and I will be representing the Club at the ANZAC Day Dawn Service at the Cenotaph in Martin Place.

Treasurer Brogan and I will be attending the AGM of the Gallipoli Scholarship Fund in Fyshwick on Thursday, May 2 followed by the Last Post Ceremony at the War Memorial and then by a presentation ceremony at Government House.

We continue to be active within the Strata Management Committee for the Quay Quarter and the ANZAC Day Dawn Service Trust.

The Board continues to meet regularly via teleconference and face to face where possible. Keep safe, keep well and keep smiling.

John Robertson
President

Terry Ryan of Gundaroo with Committeemen Stephen Ware and John Brogan looking at Penelope Oates' painting "Unbreakable Bonds"

Salvage at Scapa Flow

In the last edition Patrick O'Neill told the story of the sinking of the surrendered German High Seas Fleet after World War One. The salvage operation that was the biggest marine salvage operation ever carried out.

Salvaging had to wait until the arguing had subsided after the Versailles Treaty discussions. Following the Armistice, this conference was supposed to have decided the fate of this fleet, but as explained in the *Gallipoli Gazette's* last issue, this never happened because the Germans scuttled their own ships.

The German High Seas Fleet ships were never supposed to have been sunk. Under the terms of the Armistice, the German fleet was supposed to be handed over to the Royal Navy for internment under their watchful supervision. Britain's most senior Admiral, Sir Rosslyn Wemys, had suggested it be interned at Scapa Flow awaiting the treaty negotiators to determine their fate - most likely to be split up amongst the victorious allies.

Fully aware of this possibility, German Admiral Franz Ritter von Hipper had refused to hand over his fleet to the British. He delegated this 'act of national shame' to a junior Admiral, Ludwig von Reuter. It would be von Reuter's thankless task to sail the fleet to Scapa Flow, manage its internment and liaise with the British. As they suspected it would be von Reuter who might order it's scuttling, the Royal Navy was supposed to keep a very watchful eye on the German ships in case they tried.

But there was a mix up in dates, The Royal Navy was distracted by an exercise. With his guards missing in action, von Reuter grabbed his chance, ordering his sailors to let the sea water flood the ships, and send the fleet to the bottom. Of the 74 ships of the German High seas fleet interned in Scapa Flow, 52 were scuttled on June 21, 1919.

The allies were outraged, expecting to be awarded captured German ships to add to their own navies. The British who had been caught napping, also expressed their outrage. But their outrage was largely confected. First Lord of the Admiralty Wemyss is reported to have observed privately: "I look upon the sinking of the German fleet as a real blessing. It disposes once and for all, of the thorny question of the redistribution of these ships".

To put it bluntly, the last thing the British wanted was German ships being handed over to rival navies. It would challenge British maritime supremacy because in 1919 the Royal Navy was still the world's most powerful navy! Besides there was another bonanza waiting for Britain below the waves.

Starting as early as 1919, British salvagers started to harvest what had become a huge resource of underwater metal and armour plating. Over the following years a number of destroyers, cruisers and battleships would be salvaged to retrieve the valuable steel from their hulls. Most of this was done between the wars though some ships were still being retrieved in 1979.
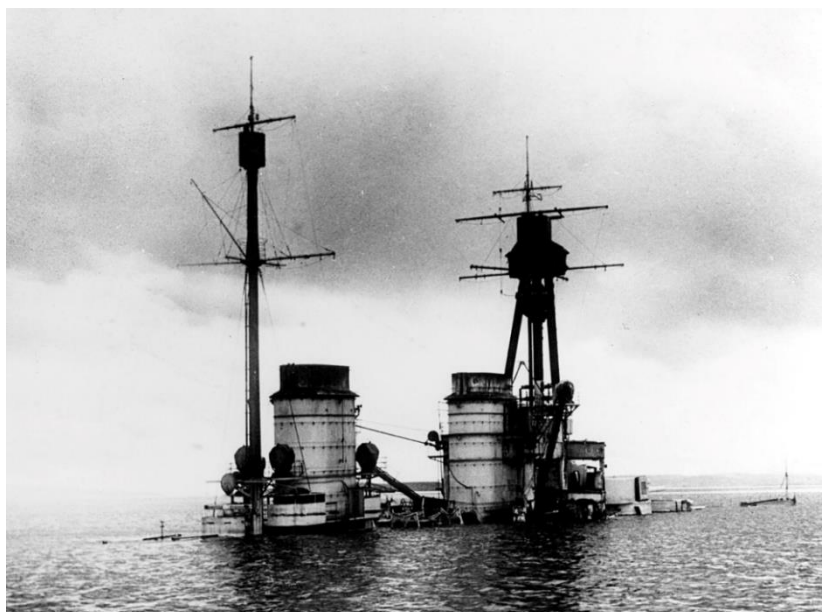
Only the upper works of "Hindenburg" remained above the water.

The companies involved were Cox and Danks (see box following) which brought up 26 Destroyers and two of the biggest ships including the 26,000 ton Battle Cruiser *SMS Hindenburg* (SMS - Seiner Majestät Schiff - 'His Majesty's Ship). Other salvage Companies were Alloa Shipbreaking Company and Nundy Marine Metals Ltd.

Fortunately for the salvagers, most of Scapa Flow was relatively shallow though the *Hindenburg* had been scuttled on an even keel, sitting upright on the bottom in 21 metres of water.

Salvaging could be done in a number of ways. Sometimes by pumping compressed air into hull compartments, or by propping up a raised ship with the use of huge air bags called 'camels' brought along side.

Ernest Cox

Preparing ships for salvage was particularly perilous for divers having to pick their way through the passages of sunken hulks in complete darkness, seeking out bulkheads to be shut off, compartments to be closed and vents to be shut,

also seeking places where cables and hooks could be attached.

For the larger ships, raising was usually done by bringing a floating dock alongside, and placing chains and steel cables under their hulls to raise them. Once raised, some ships were beached in preparation for breaking them up or towing them to a breakers yard.

Some of the German ships had already been beached before their scuttling was complete, when quick-thinking British Naval staff towed them while still afloat to shallow water - an example being Admiral von Reuter's flag ship the *SMS Emden* (see story below).

By the end of the 1920's with the Great Depression approaching, salvage operations had hit a hurdle. Britain was plagued by social and industrial unrest, particularly a miners strike leading to a shortage of coal to run the steam pumps and winches, most problematic for raising the *Hindenburg* which was still lying in deep water.
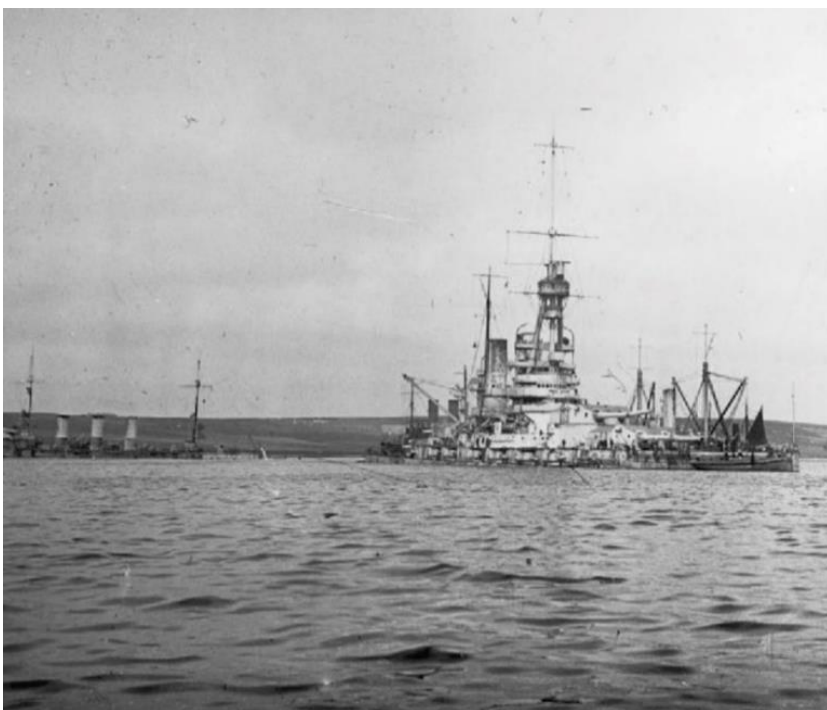
Salvage work in progress on 'Baden' while 'Frankfurt" sits aground on the left.

Fortunately, they found that the Battle Cruiser *SMS Seyditz* had been scuttled with her bunkers full of coal. The *Seyditz* lay in shallow water with much of her hull still exposed. This made it easy for the salvagers to break into her hull and access her coal bunker. By 1930 the *SMS Hindenburg* was finally raised, using German 'scuttled' coal!

In the case of *SMS Derfflinger* which had capsized and was still on her side, war broke out again just after she was brought to the surface. She spent WW2 floating hull up in the breakers yard, ironically alongside a Battle of Jutland rival, *HMS Iron Duke*, which had been badly damaged by German bombing in WW2. It was jokingly said that the "Iron Dog" sat beside the "Tin Duck"!

Fate of major Scapa Flow scuttled ships

Name	Type	Sunk/Beached	Fate
Baden	Battleship	Beached	Transferred to British: sunk as a target in 1921
Bayern	Battleship	Sunk 14:30	Salvaged September 1934
Friedrich der Grosse	Battleship	Sunk 12:16	Salvaged 1936
Grosser Kurfürst	Battleship	Sunk 13:30	Salvaged April 1938
Kaiser	Battleship	Sunk 13:15	Salvaged March 1929
Kaiserin	Battleship	Sunk 14:00	Salvaged May 1936
König	Battleship	Sunk 14:00	Unsalvaged
König Albert	Battleship	Sunk 12:54	Salvaged July 1934
Kronprinz Wilhelm	Battleship	Sunk 13:15	Unsalvaged
Markgraf	Battleship	Sunk 16:45	Unsalvaged
Prinzregent Luitpold	Battleship	Sunk 13:15	Salvaged March 1931
Derfflinger	Battlecruiser	Sunk 14:45	Salvaged August 1939
Hindenburg	Battlecruiser	Sunk 17:00	Salvaged July 1930
Moltke	Battlecruiser	Sunk 13:10	Salvaged June 1927
Seydlitz	Battlecruiser	Sunk 13:50	Salvaged November 1928
Von der Tann	Battlecruiser	Sunk 14:15	Salvaged December 1930
Bremse	Cruiser	Sunk 14:30	Salvaged November 1929
Brummer	Cruiser	Sunk 13:05	Unsalvaged
Cöln	Cruiser	Sunk 13:50	Unsalvaged
Dresden	Cruiser	Sunk 13:50	Unsalvaged
Emden	Cruiser	Beached	Transferred to French: broken up 1926
Frankfurt	Cruiser	Beached	Transferred to Americans: sunk as a target 1921
Karlsruhe	Cruiser	Sunk 15:50	Unsalvaged
Nürnberg	Cruiser	Beached	Transferred to British: sunk as a target in 1922

Salvaging two *SMS Emdens*

Australian WW1 history books are full of the heroic story of the Battle of Cocos, when in November 1914 the *HMAS Sydney* defeated the German raider *SMS Emden*, leaving it beached on the Cocos Keeling Islands. Likewise, German history books were also full of stories of Germans naval heroism. Indeed the Kaiser awarded the *SMS Emden* the Iron Cross, making her a 'hero ship'. So how come the Emden seems to have ended up at Scapa Flow?

Well, there was another *SMS Emden*. This was Emden-Mark 2. This ship was also a light cruiser, commissioned in 1916. It too, was awarded the Iron Cross, in memory of her predecessor, still sitting beached and battered on the Cocos Keeling Islands reef. But back to SMS Emden-Mark 1.

Following the armistice and the internment of the German High Seas fleet at Scapa Flow, there was considerable unrest amongst the German seamen. Admiral von Reuter who had his flag on the *SMS Friedrich der Grosse*, was concerned about a mutiny, and with good reason. He had just witnessed the Kiel mutiny, a contributing factor to what became the. 'German revolution'. A mutiny was the last thing he needed while his fleet was interned. So, he transferred his flag to SMS Emden-Mark 2. When he gave the order to scuttle the German fleet, some quick witted British sailors boarded the Emden-Mark 2 and ensured she was beached. As a result, this ship was easily recovered.

After the Versailles Treaty, terms regarding the fate of the German Fleet were announced. The few remaining German ships were called the 'propaganda fleet'. These were the ships to be distributed amongst the allies. Emden-Mark 2, went to France to be used for training and target practice. She was broken up in 1922.

After nearly 50 years of pillaging, souveniring and wave action, what was left of SMS Emden-Mark 1 beached on North Keeling Island, wasn't finally broken up until the 1950's, ironically by a Japanese salvage company!

Gallipoli Art prize continued from page 3.

Allan Humphries from Chatswood, where a street and an oval pavilion are named after Albert Chowne VC (1920-45), looks at Andrew Tomkins' painting 'Chowne's Rest', which is one of the highway stops on the Hume Highway south of Sydney, with Committee member Scott Heathwood.

Commendation

The 2024 Gallipoli Art Prize judges also highly commended Kate Stevens for her work 'Witness', a portrait of Dusty Miller, whistleblower and former SAS combat medic who served with Australia's Special Forces in Afghanistan and who gave testimony to the IGADF Afghanistan war crimes inquiry about happenings at the village of Sarkhume. Kate has twice won the Portia Geach Memorial Award for Australian female portraitists.

"*Dusty and the other veterans who spoke at great personal cost about what they witnessed have done the nation a great service; showing courage and loyalty in upholding the qualities which Australians could and should aspire to,*" Stevens said in her accompanying artist statement. His allegations were substantiated by the Brereton Report findings and are now under investigation by the Office of the Special Investigator.

"Witness" by Kate Stevens

"Last Mission" by Sylvie Carter which honours Jimmy Battle (her father's cousin) and Bill Campbell (right) of 151 Squadron RAAF who died in 1944

Rebecca Hopper and her life-long friend, the artist Julianne Ross Allcorn, talk with artist Jue Moin Zhang about his oil painting, "My son goes to war" showing a family farewelling their son and brother as he heads to Gallipoli.

Works by Julianne Ross Allcorn

Caterer Sandy Isbester looking at Peter McCarthy's "Building Material" which features the ribbons used on medals.

Artist Gulcan Gunes with her son, Fatih, and daughter, Arzu, look at her work "Ataturk's Message".

"Unbreakable Bonds" by Penelope Oates

Artist Kim Baldwin used an old stretcher for this work, "He ain't heavy".

"The Deployment" by Julian Thompson

Ernest Cox of Cox and Danks

Ernest Frank Guelph Cox (1883–1959) was the eleventh son of a Wolverhampton draper. Leaving school at thirteen, he studied electrical engineering in his spare time and at 18 was the Engineer at a Wolverhampton power station. Deciding that anyone who could put electricity into people's homes would make money, he moved to the Ryde Corporation on the Isle of Wight where he learned salesmanship, selling electrical power installation to households.

He later moved to Wishaw in Lanarkshire as Chief Engineer, aged twenty-four, and married the daughter of a local Councillor who owned Overton Forge, a Lanarkshire steelworks and joined the firm as a partner. Unable to leave his post at the power station, he carried out both jobs simultaneously.

In 1913 he started Cox and Danks Ltd, with his wife's cousin Tommy Danks as a silent partner and financier.

The end of WW1 opened new and lucrative opportunities in scrap and metal salvage, enabling Cox to open a new business in Sheffield, and buy out Danks' interests. By 1921 Cox had branched into shipbreaking and opened a yard at Queenborough on the River Thames estuary where the company broke up and sold off an assortment of WW1 surplus vessels, including two British battleships, HMS *Erin* and HMS *Orion,* and some ex-German naval items, but decided against demolishing a large German floating dock taken as reparation.

Lacking work in 1924, he turned his attention to the Scapa Flow wreckage. Initially written off by the British Admiralty as unsalvageable, the recent rises in scrap metal prices changed the value of the wrecks making them profitable to lift, based on Cox's estimates of the quantity of high quality Krupp steel armour alone, before taking into account non-ferrous salvage.

Cox was considered a fair, if firm, and above all popular employer. His yard at Lyness on the Orkney Island of Hoy employed 200 workers at the peak of his Scapa Flow business. He was noted for granting holidays with pay during times of financial hardship.

In 1929, fatal accidents on the wreck of the White Star liner *Celtic*, stranded off Ireland, deflated Cox, and in 1932 he sold the company's marine salvaging business to Alloa Shipbreaking, and retired from marine salvage. He remained a consultant to the British Admiralty on deep water salvage,

Foreseeing WW2, Cox expanded his scrap metals business by opening seven scrap yards in the United Kingdom. His last salvage task was during WW2, raising of the ship *Stella*, which, after bombing by the Luftwaffe, had sunk blocking the Manchester Ship Canal. Again, Cox and Danks flourished as the war ended, disposing of military surplus and salvage.

He sold that business in 1949 and retired, a wealthy man. Cox then supported charities, and gave lectures on deepwater salvage, including the High Seas Fleet, until he died in 1959.

Stockton Bight Tank Disaster

The Australian Defence Force and the people of the Hunter Valley recently commemorated the 70th anniversary of a major peace time disaster with a wreath laying ceremony.

The memorial ceremony at Stockton Park brought back the horror of what started out as a routine military training exercise.

In the early hours of March 8, 1954, a convoy of 20 amphibious vehicles, LVTs (Landing Vehicle Tracked) tanks and "ducks" that were viable on land and water, embarked on the *15th Northern Rivers Lancers* annual camp carrying about 170 men.

Media reports at the time said the convoy departed from Shortland Army camp in Newcastle and was heading for a landing exercise 30 kilometres north at Morna Point, As the vehicles crossed the Stockton Bight the weather turned, and heavy seas sunk eight vehicles. In all. three men being killed and ten admitted to Newcastle Hospital.

Some soldiers were thrown into the sea about three kilometres from shore. Others got to within 200 yards of the beach before their vehicles were overwhelmed.

About 100 of the soldiers who took part in the exercise were thrown into the sea. Scores of them, wearing *Mae West* safety-belts, were tossed about in the dark for more than three hours.

Among the mourners was Terry Sargent, a gunner who was nineteen years old at the time.

Vale: Bruce Wallace Kerr McEwan (1936-2024)

Long time contributor to *The Gallipoli Gazette*, Bruce McEwan, died in March aged 88.

Bruce started his journalistic career on country newspaper in the north and central west of New South Wales. In the mid-1950s he moved to Hong Kong to work on the *South China Morning Post.* On returning to Australia, he worked for years with ABC TV and Radio news before venturing into public relations.
When I told Bruce over lunch one day I edited *The Gallipoli Gazette* for the Gallipoli Club, he offered a biographical story of his father's World War One experiences as recorded in a diary his father passed on to him. Bruce's father, Wallace, not only landed at Gallipoli but took part in the historic Lighthorse Charge at the Battle of Beersheeba – two of the most famous events involving Australians in that War.

Wallace McEwan was a country policeman. He joined the Lighthorse and took his own horse to World War One. Lighthorse men left their charges in Egypt when they embarked for the Dardenelles campaign. They were reunited later and rode their horses to Beersheba. Unable to bring their horses back to Australia due to quarantine rules, the Lighthorse men shot their faithful horses rather than sell them to the locals as they had seen how badly those people treated their livestock.

Over the next decade Bruce was a regular contributor of articles to *The Gallipoli Gazette.* Other articles ranged in subject from various military weapons used by the Australian Army to a wide variety of Battles in two World Wars, plus the Australians who joined the White Russian forces in 1919 to fight the Bolsheviks, with two Australians winning Victoria Crosses. He also wrote about the food and medical services at Gallipoli, the Australian flag, the Cowra breakout, the wartime heroics of Australia's merchant fleet and Sir John Monash.

Mr Sargent, now 89 years old, told people at the service that the exercise began at 2.00 am, when Colonel Jack James heading out past Nobby's Headland to check if the waves were suitable for the tanks.

"He sent out the flare to say it was OK and we all went, one after the other," he said.

"By the time we got out past Nobby's Headland, the waves were huge, we couldn't turn back. We were told the best thing we could do is keep going and go side on with the waves."

The vehicle Mr Sargent was on sank. The soldiers were picked up by the following tank, which was then flipped by a wave.

One soldier, Ron Gibbs, stripping down to his underwear and swam to shore where he sought help.

Some survivors on the back of an RAAF truck being taken to Gan Gan Amphibious Training Centre at Nelson Bay.

"Everyone was frightened, there were definitely sharks in the water, we saw them and it was a notorious part of the ocean," Mr Sargent said.

Mr Sargent brought one of the tank's drivers, Noel Moran, to shore, but sadly had suffered head injuries and could not be revived.

"I kept going in with others and pulling blokes out, they were seasick and very frightened," Mr Sargent said.

Stockton Surf Lifesaving Club were roused out of their beds and ran straight into the surf to help in the darkness. They later reported to the Coroner's Inquiry that there were waves of up to six metres.

The Stockton disaster funeral in 1954.

LVTs enter the water at Stockton

"Caught in the Midst" by Andrew Littlejohn

Committeeman Marc Higgins and Suzanne Misso talk to artist Tulin Ciddi, a Turkish national with permanent residence in Australia, who painted a portrait of a Turkish soldier after seeing his face in a poster when she visited Gallipoli in August 2023. In her artist's statement she said "It saddens me to know that Australia and Turkiye's paths first ever met through the unfortunate World War 1. Yet to know that we have all learned that was is never the solution, and that we will always strive to keep peace comforts me".

"The Right Stuff" by Barry Clarke

"The Landing" 25th April, 1915

THE GALLIPOLI CAMPAIGN
THE BEGINNING – "THE LANDING"

Men of the 1st Australian Division A.I.F. (Australian Imperial Force) landing under heavy Turkish fire at ARI BURNU, 4.30am on 25th April, 1915. The beach was later named ANZAC COVE.

The name "ANZAC" originated in Egypt early in 1915 where the Australian and New Zealand Army Corps were training. The Corps Commander, Lieut. Gen. William Birdwood, used the abbreviated title of the Corps, A.N.Z.A.C., as the code word for the Corps in preparation for the Gallipoli Campaign – a word that was to make history and be revered by Australians and New Zealanders for all time. An "ANZAC" was an Australian or New Zealand soldier who served in the Gallipoli Campaign. The term "an Original ANZAC" identified those men who participated in the initial landing on the 25th April, 1915 – the 1st Australian Division, A.I.F.

The Campaign ended on the 18th December, 1915, following the evacuation of all Allied troops from the Peninsula.

In the 8 months period of the Campaign, Australian casualties were:

Killed in action and died of wounds	8,079
Wounded in action and missing	17,924
Total	26,003

Our Club was originally "The Gallipoli Legion Club" until November, 1967 when it became "The Gallipoli Memorial Club" – a memorial where the legend of GALLIPOLI would be firmly entrenched as an inspiration to future generations of Australians.

It was founded and developed by the GALLIPOLI LEGIONS OF ANZACS, those "ANZACS" who survived the Gallipoli Campaign and following that, the Campaigns of France and Belgium until the Armistice on the 11th hour of the 11th day of the 11th month of 1918.