

## **Walter Rudnicki: Manitoba's Military Cartoonist Mid-Late 1940s**

**Submitted by: Katherine Pettipas, June, 2020 ©  
Winnipeg, Manitoba**

### **Abstract**

During the Second World War, unit newspapers were generated overseas to provide updates on war-related events as well as local, Canadian and global news. Servicemen with skill sets in writing, photography, and illustration were recruited to work for these newspapers. Some of the illustrators became well-known cartoonists and their works have been the subject of books and articles.<sup>1</sup> For example, “Herbie”, a creation of Canadian William Garnet “Bing” Coughlin who appeared in *The Maple Leaf* in 1944 in Naples, Italy, still enjoys a following.

While a rare occurrence, the works of less well-known wartime and immediate post-war cartoonists occasionally come to light. In this article, I discuss the cartoons of Manitoba-born Walter Rudnicki (1925-2010) who worked for the Army newspaper *The Sentinel* while serving overseas with The Royal Winnipeg Rifles in the Canadian Army Occupation Force and later, in the Canadian Army Reserves. This collection is particularly valuable because most of the subject matter is situated during the immediate occupation of post-Second World War Germany.

### **INTRODUCTION**

From the 1940s and into the late twentieth century, Walter Rudnicki (1925-2010) created cartoons for the love of the art as well as for a military army newspaper, popular magazines, government reports, a federal government handbook and lectures on Indigenous colonial history. Fortunately, this assemblage of illustrations was carefully preserved by its creator and donated to the Archives & Special Collections Department at the University of Manitoba (hereinafter referred to as UMA). During an interview with Dr. Shelley Sweeney, retired Director of the UMA, Rudnicki remarked that he was immensely proud of his drawings.<sup>2</sup> It was during my research into the personal papers of this Canadian public servant and private consultant that I discovered his collection of Army-themed cartoons that span the years 1945-1950.

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<sup>1</sup> See Barry Rowland, *Herbie and Friends: Cartoons in Wartime* (Toronto: Natural Heritage/Natural History Inc., 1990), 18. Also see Cord A. Scott's two comprehensive articles on Canadian war cartoonists: “Herbie to the Front: Canadian War Cartoonists of the Second World War, Part 1,” *Esprit de Corps Canadian Military Magazine*, Vol. 23-12, 17 February, 2017 and “Herbie to the Front: Canadian War Cartoonists of the Second World War, Part 2,” *Esprit de Corps Canadian Military Magazine*, Vol. 24-01, 24 April, 2017, available at <http://espritdecorps.ca> (accessed 24 February, 2018).

<sup>2</sup> Dr. Shelley Sweeney (Director UMA, retired), Personal Communication to Katherine Pettipas, University of Manitoba, 23 April, 2018.

## THE COLLECTION AND ITS CREATOR

There are two series of military-related cartoons in this collection. One series of drawings consists of forty-two cartoons that Rudnicki produced for a Canadian Army publication titled *The Sentinel* while he served in the Canadian Army Occupation Force (CAOF) deployed to Germany to carry out duties associated with the peace settlement (May 1945 to June 1946). Fortunately, Rudnicki saved both the originals and clipped-out published versions of his drawings. Upon review of the literature on wartime cartoons, this early post-war collection was found to be historically significant because he focused on the experiences of peacetime troops. Rather than promoting political propaganda or spoofing military encounters on the battlefield, this cartoonist highlighted the daily routines of the common soldier serving in foreign politically and socially hostile environments. The young twenty/twenty-one-year-old serviceman (Figures 1 and 2) created the cartoon character named “Wilbur” for this purpose.



*Figure 1.* Walter Rudnicki, Paris, 1945. Private H27820, B Company, 4<sup>th</sup> Battalion, Royal Winnipeg Rifles, Canadian Army Occupation Force. Rudnicki Family Private Collection. *Figure 2.* “At Work.” Walter Rudnicki creating cartoons for *The Sentinel* in Norddeich, Germany, 1945-46. Mss 331, (A2019-142), Box 2, Item 3, Walter Rudnicki fonds, UMA. Distortion occurs in original photograph.

A second series of twelve undated military-related cartoons was based on Rudnicki’s service in the Canadian Army Reserve Force. Likely created in the late 1940s or early 1950s, Rudnicki drew upon his experiences while attending training camps at Camp Borden, Ontario. He trained at Borden until he enrolled in The Royal Canadian Army Service Corps School at the University of Manitoba (fall of 1946 through to August 1948). There is some evidence that he produced this set of cartoons following a move to British Columbia. The drawings were rendered in pencil and there is no indication that they were ever published.

In summation, these fifty-four cartoons are virtually unknown today and are important additions to the history of military-related cartooning in Canada. In the case of the Wilbur series,

I have attempted to locate copies of the original *Sentinels* that were published in Germany; to date, I have only been able to obtain one example. In 2016, I was fortunate to receive information concerning an issue that was discovered in a briefcase owned by the Doornkaatschen family who owned a liquor distillery in northwestern Germany. The family had donated their unexpected find to the Landschaftsbibliothek Aurich, Germany.<sup>3</sup>

### **Walter Rudnicki: A Cartoonist in the Making**

A proud Winnipeg north-ender and the son of parents of predominantly Ukrainian ancestry, Walter (Vladimir) Rudnicki had high-profile careers in the Canadian federal public service and as a private consultant. He was born on September 25, 1925 in his parents' home located on a dairy farm in Rosser, Manitoba.<sup>4</sup> His father Anthony (Mike) Rudnicki and his mother Helena Zaborowska, were immigrants of Ukrainian descent.<sup>5</sup> Anthony arrived in Winnipeg along with his father and grandfather around 1910 to live with relatives. The couple married in 1923 and Helena was responsible for starting their own dairy business located just outside of Winnipeg. While Helena raised her family and managed the business from her home, Anthony delivered milk in the city with a horse-drawn wagon.

As with many rural families, the Rudnickis were forced to move to the city during the Depression of the 1930s to eke out "a very poor existence in a series of rental houses and what passed for 'relief' in the form of food parcels."<sup>6</sup> Walter was about three or four years old when his parents relocated to north-end Winnipeg. According to his children, young Walter had demonstrated his skills as a "warrior" and a leader by the age of twelve.<sup>7</sup> He was the head of the Aberdeen Street gang called the Night Falcons who armed themselves with slingshots and elaborate shields and swords. Their rivals were members of the Redwood Gang. Hand grenades were constructed with wood ash placed in paper bags. Perhaps harkening to the memories of his gang's mock battles, one of Rudnicki's army cartoons features the hero Wilbur brandishing a sword and shield (Figure 3) to ward off an inoculation procedure.

According to eldest son Richard, his father had a keen sense of humour and enjoyed pulling pranks. He was also an important asset to the household economy. Prohibition was highly unpopular in Winnipeg's north-end; a situation that was remedied by the illicit production of alcohol for personal consumption and for sale. Rudnicki's enterprising mother operated a vodka-producing cottage industry to support her family during the depression. As a young teenager, Walter served as lookout for possible police raids on the home and assisted in hiding the evidence to avoid detection.<sup>8</sup>

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<sup>3</sup> *The Sentinel – a Canadian Military Magazine*. <https://www.radiobremen.de/nordwestradio/serien/schauplatz-nordwest/the-sentinel100.html> (accessed 22 January, 2019).

<sup>4</sup> Walter Rudnicki's autobiographical history including transcribed notes, were kindly provided by the Rudnicki family through several email contacts. For example, Richard Rudnicki, email message to Katherine Pettipas, 6 November, 2017. The attachment of an unpublished transcript to this email was written by Walter Rudnicki and titled "Walter Rudnicki's Family History," dated 15 March, 2010, 11 pp.

<sup>5</sup> Rudnicki, Walter. Transcript, "Walter Rudnicki's Family History," 1-2.

<sup>6</sup> Ibid. 2.

<sup>7</sup> Richard Rudnicki, email message to Katherine Pettipas, 27 July, 2018.

<sup>8</sup> Richard Rudnicki, email message to Katherine Pettipas, 6 November, 2017.

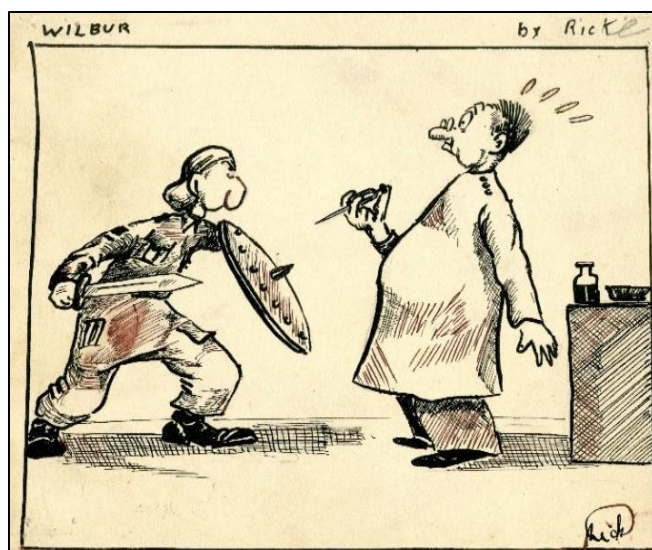


Figure 3. Original; ink and graphite pencil. Mss 331 (A.10-38-1), Box 76, Folder 7, Walter Rudnicki fonds, UMA.

As a youth, Rudnicki took every opportunity to immerse himself in north-end Winnipeg's rich Ukrainian culture, noting that he enjoyed the company of aging men. He fondly recalled that "they sang beautiful songs of the Ukraine, they related their experiences as soldiers and cavalry men . . . they impressed me with the value of education and making something of myself – the implication being that they had no education and no future."<sup>9</sup>

Unlike his cartoonist peers at the time, Rudnicki never received any formal training in art. To his best recollection, he began to draw cartoons at an early age. Using butcher's wrapping paper for his drawings, he created "cartoon books" for his school chums to read.<sup>10</sup> His first years in a Winnipeg school were challenging because he was unable to speak English like other children. It may be that his natural affinity for artistic expression was one way to compensate for this deficit. Little is known about his early exposure to published cartoons. Perhaps young Walter drew inspiration from some of the comedial illustrations that were published in locally-available Ukrainian papers and magazines of the day.<sup>11</sup> His drawings of this time period were not preserved in his files or by family members.

According to daughter, Denise, her father "loved all humour – corny, puns, raunchy, sophisticated, black, wry – he loved to laugh, he loved to draw cartoons, and he put these two loves together."<sup>12</sup>

<sup>9</sup> Rudnicki, Walter. Unpublished transcript, "Walter Rudnicki's Family History," 2-3.

<sup>10</sup> Richard, Michael and Stephen Rudnicki, "Stories that Dad Told Us," unpublished manuscript, 4pp, email message to Katherine Pettipas, 17 November, 2017.

<sup>11</sup> Ibid. "Stories that Dad Told Us," 1. James Kominowski (Service Librarian/Archivist Liaison Librarian for German Studies, UMA), in discussion with Katherine Pettipas, University of Manitoba, 20 February, 2018, provided information regarding cartoons in Ukrainian magazines and newspapers that may have been available for Rudnicki to view as a youth.

<sup>12</sup> Denise Rudnicki, email message to Katherine Pettipas, 27 August, 2018.

## Enlistment in the Army and Post-War Deployment

Rudnicki enlisted in the army in Winnipeg on 05 September, 1944. His trade or occupation at the time was listed as “a student.” He completed the first part of his infantry training at No. 103 Canadian Army Basic Training Centre in Fort Garry at the University of Manitoba (103<sup>rd</sup> C.A.(B) T. C.) on 17 November, 1944 and the second level of infantry training at Camp Shilo, Manitoba on 03 February, 1945 (Figures 4 and 5). His continued interest in drawing is evident

**(I) SOLDIER'S NAME AND DESCRIPTION ON ATTESTATION**

Regt. No. H27820 H27820  
 Surname (in capitals) RUDNICKI  
 Christian Name (in full) WALTER  
 Date of Birth 25 Sept. 1925  
 Place of Birth Winnipeg, Manitoba, Canada  
 Citizenship Canada  
 Trade on Enlistment Student

Nationality of Father at Birth Austria  
 Nationality of Mother at Birth Poland  
 Religion Roman Catholic  
 Enlisted at WINNIPEG, MANITOBA, CANADA  
 Date 5 Sept 44  
 Particulars of former service (if any) i.e. Regt. No., Corps or Regiment and period 4. pr. 10, Sept 43 - Jan 44  
 Signature of Soldier W. Rudnicki  
 Signature of Officer W. Macquarrie Capt  
 Place AD. 10-10 Date 9/9/44

**(V) BANK AND AFFIDAVIT**

Rank and Appointment Private  
 Substantive Pay 40246.90  
 Signature of Officer W. Macquarrie  
 Date 5 Sept 44

**(VI) Certificate Applicable to all Arms, to be completed and signed by the C.O. Bn., etc., before a Soldier proceeds Overseas**

Completed Part I Infantry Training  
 Date NOV 17 1944 103rd C.A. (B) T. C.  
 Completed Part II A.I.C. 103rd C.A. (B) T. C.  
 Date 3 Feb 45  
 Signature of Officer W. Macquarrie  
 Date 3 Feb 45

Qualified in addition to under:  
Winnipeg, Manitoba, Canada  
Winnipeg, Manitoba, Canada  
Winnipeg, Manitoba, Canada  
 Date 3 Feb 45  
 Signature of Officer W. Macquarrie  
 Date 3 Feb 45

\*If no further training required, strike out words in italics and initial

Figures 4 and 5. Pages from Rudnicki's *Service Book*, Reg. No. H27820. Mss 331 (A2019-142), Box 2, Item 2, Walter Rudnicki fonds, UMA.

in a letter that he sent to his family from Camp Shilo in 1944. In this correspondence, the young soldier wrote with considerable pride that he won a poster contest and had received a prize of twenty dollars.<sup>13</sup> He wisely used the prize money to visit his family in Winnipeg.

On 11 December, 1944, the Canadian government agreed to the participation of Canadian troops in the anticipated post-war British occupation of Germany. By August 1945, the territories of the former German Reich had officially become Allied-occupied Germany as ratified at the Potsdam Conference held from 17 July to 02 August, 1945. The joint occupation included American, British, Canadian, French, and Soviet forces. On 01 June, 1945, the 3<sup>rd</sup> Canadian Division was reconstituted and based on the organizational structure of 3<sup>rd</sup> Infantry Division to form the CAO. The 4th Battalion of The Royal Winnipeg Rifles, were mobilized for this service. The CAO was disbanded on 28 March 1946.

<sup>13</sup> Correspondence from Walter Rudnicki, Camp Shilo, to Mr. and Mrs. Rudnicki, Winnipeg, Manitoba, 11 December, 1944. Mss 331 (A.10-38-1), Box 42, Folder 1, Walter Rudnicki fonds, UMA.

Following a three-month period of training in Kingston, Ontario as a radio operator and as a signaller in using the Morse code and a lamp, Rudnicki was assigned to B Company, 4th Battalion of Royal Winnipeg Rifles with the CAOF until mid-1946. He arrived in Ostend, Belgium via England two weeks following the official end of the war in the European Theatre. While overseas, he was stationed in England, Belgium, Holland, and in Germany including Aurich, Oldenburg, and finally, by July, in Norddeich.

During his military service, Rudnicki included a small number of illustrations in letters that he wrote to family members. Among these are two examples in correspondence postmarked Holland (dated 1945) that he signed off with closing caricatures of himself. An example is featured in Figure 6.<sup>14</sup>

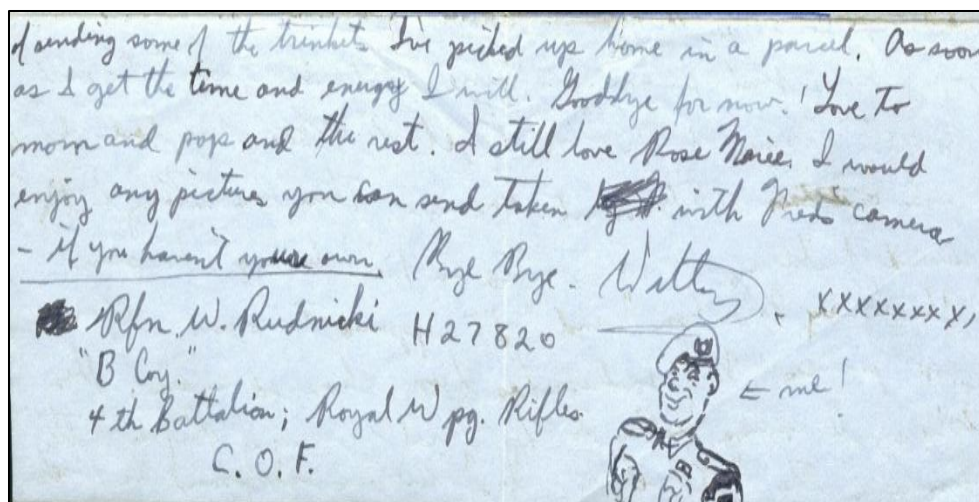


Figure 6. Walter Rudnicki, Holland, to Mrs. H. Rudnicki, Winnipeg, Manitoba, 16 June, 1946 featuring a self- caricature. Mss 331 (A.10-38-1), Box 42, Folder 1, Walter Rudnicki fonds, UMA.

### Working for *The Sentinel*

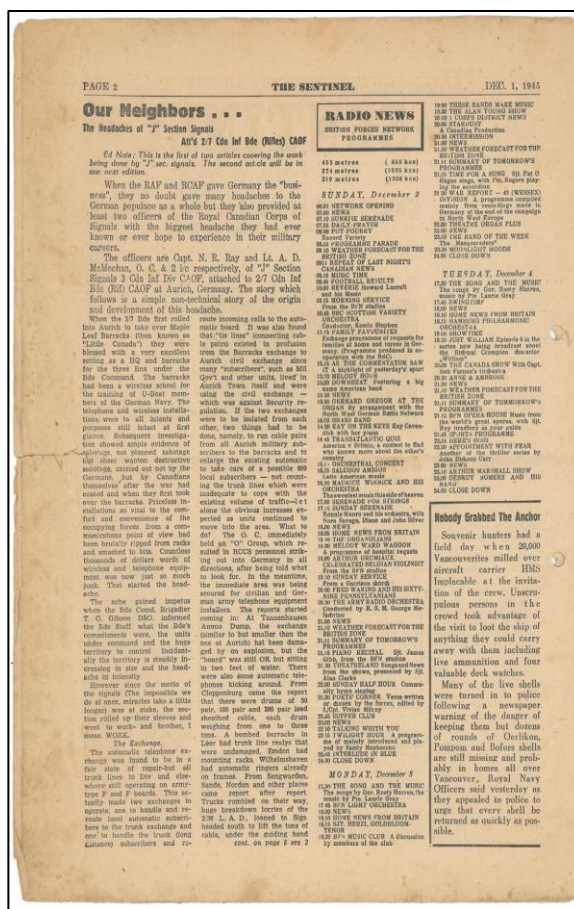
Canadian-generated reading materials such as *The Maple Leaf*, the magazine of the overseas military forces, and front-line-produced papers were widely distributed. The No. 4 Canadian Army Public Relations Group based in Delmenhorst, Germany even published a *Northwest Europe Edition of The Maple Leaf* specifically for distribution to the Canadian Army Occupation Force in Germany and the Netherlands.<sup>15</sup> One example of a smaller newspaper generated by the Canadian Army Occupation Force was titled *The Sentinel*. It was published by the 7<sup>th</sup> Brigade out of a small hotel in Norddeich, Germany.

Like its counterparts, *The Sentinel* (Figures 7 and 8) published local and world news, provided members of the armed forces with a connection to civilian life, and served as a source of

<sup>14</sup> Correspondence from Walter Rudnicki, Holland, to Mrs. H. Rudnicki, Winnipeg, Manitoba, 26 May and 16 June, 1946. Mss 331 (A.10-38-1), Box 42, Folder 1, Walter Rudnicki fonds, UMA.

<sup>15</sup> See <https://www.genealogy.mcfayden.ca/histories/MapleLeaf> (accessed 16 September 2019).

entertainment. To uplift and sustain the morale of troops, this newspaper also featured humorous stories and cartoons. It was at *The Sentinel* that Rudnicki discovered an outlet for his artistic talent. The editors required their cartoonist to produce two cartoons a week.<sup>16</sup> Work space was provided in the Hotel Reichshof, Norddeich.



Figures 7 and 8. Pages from *The Sentinel*, Vol. 1, No. 7, 1 December, 1945. Published by the Canadian Infantry Brigade (Rifles), CAOF. Courtesy of the Landschaftsbibliothek Aurich.

Fortunately, Rudnicki loved cameras and photography. As a result, one of his recently donated albums contains images of buildings associated with the production and printing of *The Sentinel* (Figures 9 and 10), Rudnicki's press pass (Figure 11), his work space (Figure 12) and some of the paper's staff members (Figure 13).

<sup>16</sup> Denise and Stephen Rudnicki, email message to Katherine Pettipas, 19 June, 2018.



Figure 9. The Hotel Reichshof, Norddeich was home to *The Sentinel* paper. Figure 10. The Ostfriesischer Kurier or East Frisian Courier in Saterland Region, northwestern Germany was the printing outlet for *The Sentinel*. Mss (A2019-42), Box 2, Item 3, Walter Rudnicki fonds, UMA.

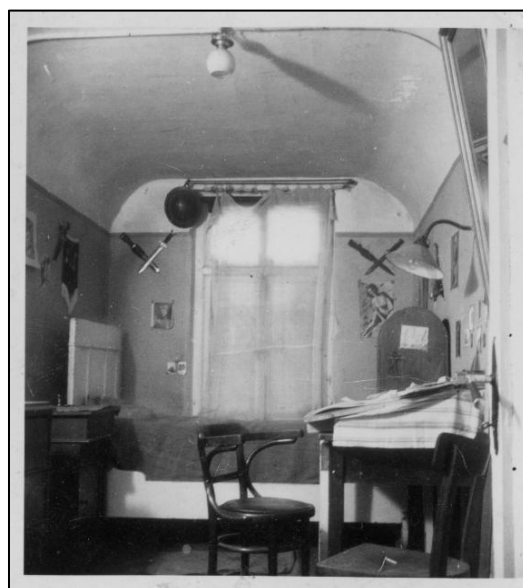
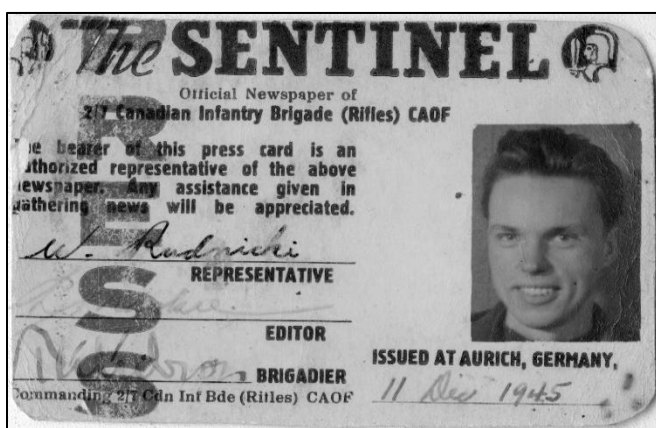


Figure 11. *The Sentinel* press card issued to Walter Rudnicki, 11 December, 1945. Mss (A2019-142), Box 2, Item 2, Walter Rudnicki fonds, UMA. Figure 12. Walter Rudnicki's room/office at The Hotel Reichshof, Norddeich, the home to *The Sentinel* paper. Mss 331 (A2019-142), Box 2, Item 3, Walter Rudnicki fonds, UMA.



Figure 13. Photographs of some of *The Sentinel's* staff members. Bottom row, centre "Cartoonist" is Walter Rudnicki. Mss (A2019-142), Box 2, Item 3, Walter Rudnicki fonds, UMA.

### Possible Sources of Inspiration for Rudnicki's Cartoons

The contribution of young military cartoonists such as Rudnicki cannot be overstated.<sup>17</sup> Their visually-conveyed messages reached out to all enlisted men regardless of their backgrounds or levels of education. The carefully crafted images entertained, uplifted morale, and even provided instruction. The military recognized the importance of this form of visual communication by employing cartoonists to create signage (Figures 14 and 15) and even to illustrate manuals on

<sup>17</sup> I am indebted to Rowland's *Herbie and Friends* and Cord A. Scott's two articles on Canadian wartime cartoonists: "Herbie to the Front: Canadian War Cartoonists of the Second World War, Parts 1 and 2." For information concerning the historical context of wartime cartoons, see Jerry Robinson's *The Comics: An Illustrated History of Comic Strip Art* (New York: G. P. Putnam's Sons, 1974), especially the section titled "The Comics Go To War: 1940-49," 163-168. For readers interested in humour and war see Tim Cook's "I will meet the world with a smile and a joke": Canadian Soldiers' Humour in the Great War." *Canadian Military History*, Vol. 22, Issue 2, 2015, Article 5. Available at: <http://scholars.wlu.ca/cmh/vol22/iss2/5>.

equipment use. On the reverse of one photograph (Figure 14), Rudnicki wrote “ the army has a ice way of telling you things. That’s the type of signs you see today on the roads of Germany.”<sup>18</sup>



Figure 14. Walter Rudnicki posed in front of cartooned sign reading “The Junk Joes say: it’s a bum unit that doesn’t clear its salvage.” The cartoon features a female figure bent over a tub of laundry. Figure 15. “Drivers remember that –Jitterbugs have chassis that swing and sway, but don’t let your vehicles get that way! Keep up your daily tasks.” This cartoon features a couple dancing the Jitterbug. Mss (A2019-142), Box 2, Item 3, Walter Rudnicki fonds, UMA.

Rudnicki was in good company with other cartoonists who undertook the challenging task of raising the morale of troops.<sup>19</sup> At this time, several Canadians including Garnet (Bing) Coughlin, H. Stewart Cameron, David Low, and Les Callan (of Johnny Canuck fame) drew cartoons for enlisted men’s newspapers. Leonard (Len) Norris, who later became the editorial cartoonist for the *Vancouver Sun*, illustrated training posters for the Department of Military Maintenance during the war.<sup>20</sup> His work was reminiscent of the comic book illustrator Will Eisner who created educational comic strips for the United States Army.

As previously mentioned, *The Maple Leaf*, a popular wartime newspaper for Canadian troops, featured the cartoon character known as “Herbie.” Conceived by Coughlin of the Princess Louise Dragoon Guards, Herbie championed the lot of the common Canadian enlisted man in situations behind the lines and at the front.<sup>21</sup> Historian Cord A. Scott points out that there is a possible resemblance between “Herbie” and “Kilroy,” another period cartoon-like character.<sup>22</sup> Rudnicki was certainly familiar with “Kilroy Was Here.” In his biographical notes, he stated that he had persuaded a Russian sentry to show him Hitler’s bunker that was covered with Allied s graffiti

<sup>18</sup> Photograph of signage “The Junk Joe.” Mss (A2019-142), Box 2, Item 3, Walter Rudnicki fonds, UMA.

<sup>19</sup> Scott and Rowland.

<sup>20</sup> Scott.

<sup>21</sup> Ibid.

<sup>22</sup> Ibid.

and a drawing of “Kilroy Was Here.”<sup>23</sup> Yet another Canadian cartoonist who may have caught Rudnicki’s attention was Lewis Hyde Parker, a young serviceman who created the *Points Pending* series and also illustrated for the *Wanda* series. The *Wanda* cartoon strip, subtitled “the adventures of a chick – a Canuck war correspondent,” was created by Syd Banks. Both *Points Pending* and *Wanda* appeared in *The Maple Leaf*.<sup>24</sup>

There is no evidence supporting Rudnicki’s exposure to American war cartoons, however, I am assuming that he may have had access to copies of a variety of military newspapers. “Private Snafu” (politely translated as the military acronym for “situation normal, all fouled up!”) was a popular American war cartoon character of the times. Sometimes referred to as the “goofiest” soldier in the United States Army, Snafu was a “sloppy, lazy,” bulbous-nosed character who was prone to “shooting his mouth off”-- he was used to educate soldiers as to “what not to do.”<sup>25</sup> Snafu was the creation of film director, producer, and writer Frank Capra and involved Theodore Geisel as an illustrator and writer. In 1943, Geisel joined the army and served in the First Motion Picture Unit of the United States Army Air Forces. The subjects of many cartoon film shorts were aimed at new recruits. Later, he became the renowned creator of the Dr. Seuss series for children.<sup>26</sup>

Unfortunately, Rudnicki’s files do not contain personal commentaries about his cartooning history during this time period. He was undoubtedly influenced stylistically and in character-development by his contemporaries in the business of creating war-themed cartoons. Unlike these other cartoonists, Rudnicki’s focus was on the lot of the post-war Occupation troops rather than on wartime combat activities or the promotion of propaganda.

### Correspondence Reveals some of Rudnicki’s CAOF Experiences

Like other wartime cartoonists, Rudnicki was able to psychologically rise above local conditions to provide a humorous outlet for servicemen. Letters to home and accounts written by Rudnicki later in life, provide us with glimpses into the young soldier’s personal experiences as a member of the Occupation Force. While exposed to the horrors of the aftermath of war, his cartoons did not reveal the more negative environment encountered by the ordinary soldier. It is important to note that these were still life-threatening times and Rudnicki and his compatriots were expected to carry out their duties amidst the overwhelming evidence of physical destruction and human suffering. The occupied territories were still very dangerous for Allied troops, as indicated in his accounts of several tragically gruesome stories that he shared with family members in later years. For example, one of his sons recounted his father’s near-death experience and memories of human devastation:

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<sup>23</sup> Richard, Michael and Stephen Rudnicki, “Stories that Dad Told Us,” 2, email message to Katherine Pettipas, 17 November, 2017.

<sup>24</sup> See <https://www.genealogy.mcfayden.ca./histories/MapleLeaf> (accessed 16 September 2019).

<sup>25</sup> “Private Snafu,” <https://en.wikipedia.org/wiki/PrivateSnafu> (accessed 16 August, 2017).

<sup>26</sup> Frank Capra was a Major in the 834<sup>th</sup> Signal Service Photographic Detachment Unit. See Keenan Salla, “Private Snafu: What Can a Cartoon Tell Us About the U.S. Military in World War II?” *Primary Source*, Vol. IV, Iss. I, Spring 2014: 1-2. Also see Minear, Richard. *Dr. Seuss Goes to War: The World War II Editorial Cartoons of Theodor Seuss Geisel*. New York: The New Press, 1999.

*[ While Rudnicki was hitching a ride into town] a jeep stopped, but it was full of soldiers. They apologized for being full and drove 100 yards on before being blown up by a mine. He remembers the jeep turning in the air and all the bodies in pieces. The soldiers were in their battle dress with ties on tight. Arms and legs were everywhere... [He recalled] taking a shortcut across a minefield – someone tried to follow in his footsteps and was blown to smithereens. [He recalled] being taken to a barn to be shown something by a German man . . . Standing up coming out of the hay was a company of armed German soldiers. . . Dad was unarmed and his holster was empty (chocolate bars). He put his hand on his holster and slowly backed up out of the door. When outside he turned and ran for his life. [He recalled] seeing a long serving Royal Winnipeg Rifle soldier suffering from battle fatigue – endlessly digging a hole in the yard trying to find cover. They took him away . . . [He recalled] going through Arnhem . . . seeing torn battle dress and smelling bodies [and] being billeted in an insane asylum and seeing the former inmates out back in the trees – flitting about like white ghosts.<sup>27</sup>*

Rudnicki also recalled escorting POW Russian soldiers back to their line.<sup>28</sup> At night, the Russians were ringed with barbed wire, and machine guns were set up facing inward at them. Because he could make himself understood to them (from the other side of the barrier) they believed that he was actually a Russian and who somehow obtained a Canadian uniform as a disguise so that he would not be sent back to Russia. Serving as a guard at the war crimes trial of SS Major General Kurt Meyer in Aurich, Rudnicki would have been exposed to the graphic details of murderous incidents including the execution of Canadian prisoners of war.<sup>29</sup>

In his communications with his family in Winnipeg, Walter offered reassurances that he was living in relative comfort despite the misery and material devastation that he witnessed on a daily basis. Near the town of Arnhem, his company lived in a deserted, “beautiful” home and had put all of the furnishings to good use.<sup>30</sup> When in Holland and Germany, he appeared to be coping well. While on leave, he visited various towns, socialised in pubs with friends, and collected a variety of items that he sent back home including wooden shoes, Dutch skates, a sniper’s helmet, a German rifle with a bayonet, a Luger, a statue of Buddha, and even an office typewriter.<sup>31</sup> He invested in cameras for himself. Family members from Winnipeg sent him parcels of cigarettes to enable him to barter for food and various goods (Figure 16). Cigarettes from home were purchased at a cost of \$1.00 for three hundred. On one occasion, Rudnicki bartered 400 cigarettes for a camera.<sup>32</sup>

<sup>27</sup> Richard, Michael and Stephen Rudnicki, “Stories that Dad Told Us,” 2, email message to Katherine Pettipas, 17 November, 2017.

<sup>28</sup> At the Yalta Conference held 4-11 February, 1945, Britain, Russia and the United States agreed to repatriate Russian troops, collaborators and non-combatants.

<sup>29</sup> Stephen Rudnicki, email to Katherine Pettipas, 16 December, 2019. According to son Stephen, his father drew the “No Smoking” signs for the trial’s facilities.

<sup>30</sup> Correspondence from Walter Rudnicki, Holland, to Mrs. H.R. Rudnicki, Winnipeg, Manitoba, 26 May, 1945. Mss 331 (A.10-38-1), Box 42, Folder 1, Walter Rudnicki fonds, UMA.

<sup>31</sup> Ibid., 23 April, 1945 (England); 18 May, 1945 (England); 17 June, 1945 (Holland); and 29 June, (Holland).

<sup>32</sup> Ibid., 1 July, 1945 (Holland).

While posted in Germany, Rudnicki did not spend all of his time on full duty, noting that he devoted one-third of his time to education, another one-third on duty and one-third on leave (Figure 17).<sup>33</sup> Rudnicki's photograph albums contain post cards and photos of his trips to Antwerp, Brussels, Copenhagen, Münster, and Paris that often included tours of famous sites.



Figure 16. Bartering with locals at a sentry post guarding the radio station at Norddeich – “The object of so much interest is a watch for 1000 cigarettes” was written on the reverse side of the photograph.” Mss (A2019-142), Box 2, Item 3, Walter Rudnicki fonds, UMA. Figure 17. Walter Rudnicki on guard duty. On the reverse side of the photograph he wrote “Here’s how we’re supposed to guard the radio station at Nordeich [sic]— two hours on and twenty off. However, these two hours are spent very enjoyably chatting with passing frauleins or doing business with Jerry [Germans].” Mss (A2019-142), Box 2, Item 3, Walter Rudnicki fonds, UMA.

### Two Examples of Rudnicki's Early Art for *The Sentinel*

Prior to the creation of his cartoon series based on “Wilbur,” Rudnicki did produce other art work for *The Sentinel* and military events. Two examples of these drawings (a cartoon and a header) appeared in the December, 1945 issue of that paper (Figure 18). Unlike activities featured in the “Wilbur” series, the soldier in this cartoon (with header “Zero Hour”) is clearly engaged in battle. Of note, is the fact that this same issue featured a story titled “Court is Set Up for Meyer Trial.” Brigadeführer Kurt Meyer, a commander of Waffen-SS troops in Normandy, was tried in Aurich for war crimes including the murder of Canadian prisoners of war. Rudnicki's eldest son, Stephen recalled that his father served as a guard for the trial and also produced the “No Smoking” signs.<sup>34</sup>

<sup>33</sup> Ibid., 25 July, 1945 (Germany).

<sup>34</sup> Stephen Rudnicki, email message to Katherine Pettipas, 16 December, 2019.

DEC. 1, 1945

THE SENTINEL

PAGE 5

## Fights at Brems Tonight

Fast action is promised at Brems Gardens tonight when fighters from 27 Cdn Inf Bde (Rifles) tangle in nine bouts in the first boxing card put on here since VE Day. For months now, boys from various units in this brigade have been training to get into the pink of condition for this big event. According to Major Sanger (in charge of boxing and wrestling) and Trainer Richards, they have reached their peak and a male boxing show has been arranged and will be staged in the Brems Gardens on Sat 1 Dec starting at 1900 hrs.

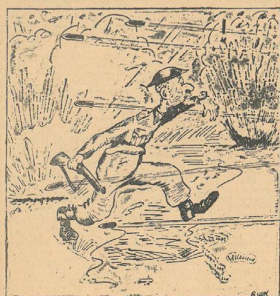
We know there will be a terrific crowd there so suggest you guys and gals get there early for the plush seats (what am I saying?).

Here is the Boxing Card.

- 1st bout Light heavyweight.  
Red corner, Rtn Wilson J A RWpg. Rlf. vs. Green corner, Rtn Thompson C C Reg. Rlf.  
2nd " Red corner, Rtn Rohloff H RWpg. Rlf. vs. Green corner, Rtn Smith E R Reg. Rlf.  
3rd " Middleweight.  
Red corner, Rtn Cote L L RWpg. Rlf. vs. Green corner, Rtn Hagen R K Reg. Rlf.  
4th " Red corner, Rtn Richards W G RWpg. Rlf. vs. Green corner, Rtn Neudorfer H W Reg. Rlf.  
5th " Welter.  
Red corner, Rtn Gerrouard A A RWpg. Rlf. vs. Green corner, Rtn Frigan H J Reg. Rlf.  
6th " Finals (light-heavyweight).  
Winner of bout 1. vs. Winner of bout 2.  
7th " Finals (middle-weight).  
Winner of bout 3. vs. Winner of bout 4.  
8th " Finals (welter).  
Red corner, Cpl Woodford W RWpg. Rlf. vs. Green corner, Winner of bout 5.  
9th " Light-weight.  
Red corner, Rtn Poltras JSG RWpg. Rlf. vs. Green corner, Sgt. Garrick J W RWpg. Rlf.

Zero Hour

By Rick



Oh Marioski! Marioski!  
Wherefore art thou, Marioski.

## LOCKER ROOM Gossip

by Nec.

We understand there was, shall we say, a secretive game of soccer played last Saturday between members of 613 Mil. Government, and the Pioneers. Very little information could be obtained in regards to this game, but we have it from a "reliable source", that it was because of the "terrific" trouncing the 613 boys suffered. Your reporter has since learned that these games are a regular Saturday afternoon event, so will attempt to have their sports activities publicized in the future. We are very interested in all sports in this area and I am quite sure that if the 613 Mil. Gov. boys or the Pioneers wish games with other soccer teams in this area, it could be arranged. Just phone Aurich 630, "Sentinel Newspaper Office", we would only be too glad to help.

The Royal Winnipeg Rifle vs 27 Reece Regiment soccer league game scheduled to be played at Leer Mon. 26 November, was postponed because of rain. It will be played on Fri. 30 Nov. at eolr.

We have just learned that the Pugilistic talent from the 27 Reece Regiment, who were to be included on the fight card which is to take place tonight in the Brems Gardens have withdrawn from the contest. Their reason being that owing to their late decision to enter, has not allowed sufficient time for training and conditioning. It would not give the entrants a fair chance. The RCMP have also withdrawn their contestants, probably for the same reason, but neverth eless Major Sanger promises a good fight card.

## "Tumbling is great sport"

"Tumbling is great sport" says Rtn. James Goodnough ex-Ringling Brothers performer.

"Rough", as he is called among his close associates at the Gym, is a member of Johnny Gray's Tumbling Team. Working with this team he has followed the OLYMPUS Rusty Team around Germany and Holland providing entertainment for the spectators. With their antics they considerably boosted the morale of the home team and also provided splendid entertainment.

While attending Jarvis School in Toronto he became inter-

ested in tumbling and spent much of his spare time practicing. It wasn't very long before his talent became apparent to Albert Mundy, a well-known pro tumbler. Working for three years under the guidance of Mundy, "Rough" was seriously considering turning pro himself. However with the advent of Khaki he had to postpone this budding career. With the war at an end today "Rough" is looking forward to picking up where he left off. As an ex-Ringling Brothers performer he has no worries about post-war employment along these lines.

Zero Hour

By Rick



Oh Marioski! Marioski!  
Wherefore art thou, Marioski.

Published cartoon. "Oh Marioski! Oh Marioski! Wherefore art thou, Marioski." *The Sentinel*, Volume 1, No. 7, 1 December, 1945. Rudnicki also produced the header for "Locker Room Gossip" which is in his personal files. Courtesy of the Landschaftsbibliothek Aurich

### THE “WILBUR” CARTOON SERIES: 1945-1946

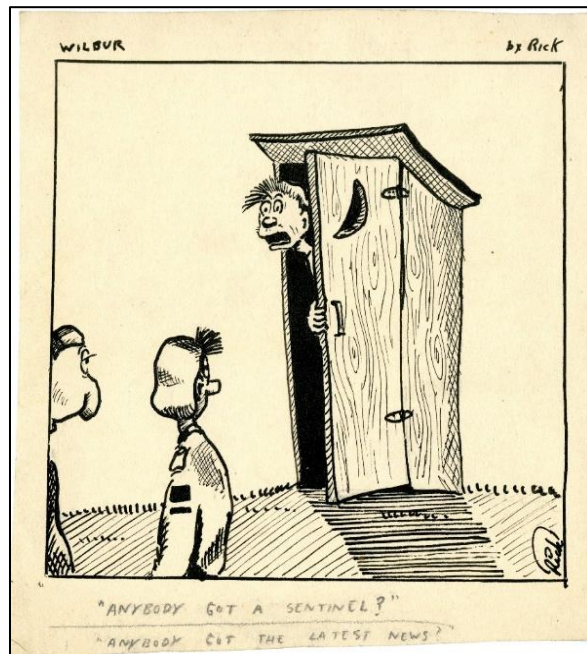


Figure 19. Original; ink and graphite pencil. “Anybody Got a Sentinel?” or “Anybody Got the Latest News?” Mss 331 (A.10-38-1), Box 76, Folder 7, Walter Rudnicki fonds, UMA. The character Wilbur is the first figure to the extreme left of this cartoon.

No doubt the opportunity to serve as *The Sentinel*'s cartoonist afforded a most welcome form of diversion for both Rudnicki and the newspaper's readers (Figure 19). Neither commanders or privates were spared from the Rudnicki's humorous characterisations. As in the case of other cartoonists, exaggeration of reality was the key to Rudnicki's portrayals of people and situations, but some caricatures were closer to the truth than others. For instance, he sent home a fairly realistic illustration captioned “no kidding” of his mustachioed commanding officer outfitted in a kilt, holding a walking stick, and accompanied by a “pooch” (Figure 20). In contrast, visuals of privates (as represented by himself) were often the antitheses of expected military demeanour. This is well-illustrated in a cartoon produced for family members in 1946 that featured an unkempt, slouched, scruffy soldier with a cigarette hanging from his mouth (Figure 21). This caricature appeared in at least one published cartoon in *The Sentinel* (Figure 22).

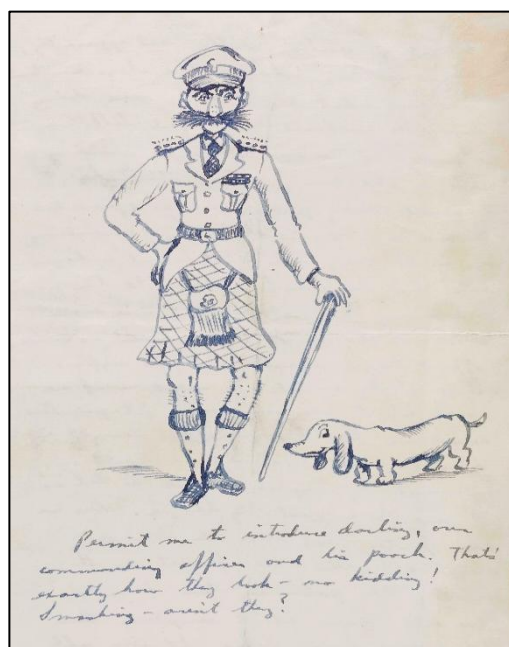


Figure 20. Original; ink on paper. "Permit me to introduce darling, our commanding officer and his pooch. That's exactly how they look - no kidding! Smashing - aren't they?". From the scrapbook of Simone Rudnicki (Walter's wife). Mss 331 (A2019-142), Box 1, Item 2, Walter Rudnicki fonds, UMA.

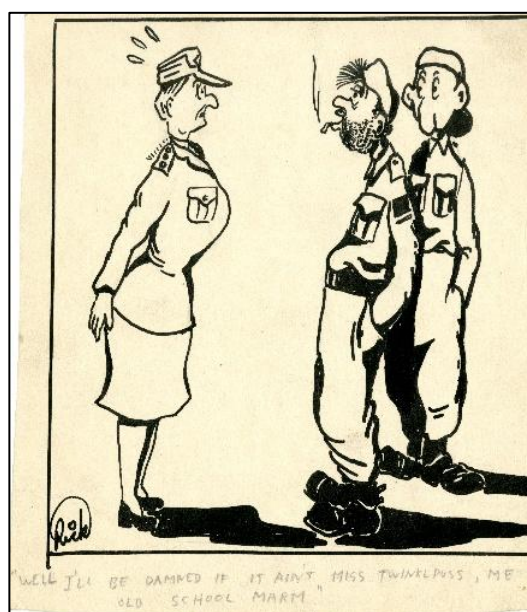


Figure 21. Original; graphite pencil. Unsigned original drawing of soldier by Walter Rudnicki dated September 14, 1946. From the scrapbook of Simone Rudnicki (Walter's wife). Mss (A2019-142), Box 1, Item 2, Walter Rudnicki fonds, UMA. Figure 22. Original; ink and pencil. "Well I'll be Damned if it ain't Miss Twinklepuess, me old School Marm." Mss 331 (A.10-38-1), Box 76, Folder 7, Walter Rudnicki fonds, UMA.

In addition to the forty-two original cartoons in the Rudnicki fonds titled “Wilbur” and signed by “Rick” (Figure 23), there are thirty-five clipped-out published versions of same (Figure 24).<sup>35</sup> Figures 23 and 24 are examples of an original and a clipped-out published cartoon. All of the original art work was produced in ink and graphite pencil on light-weight cream-coloured “poster” paper and is in pristine condition

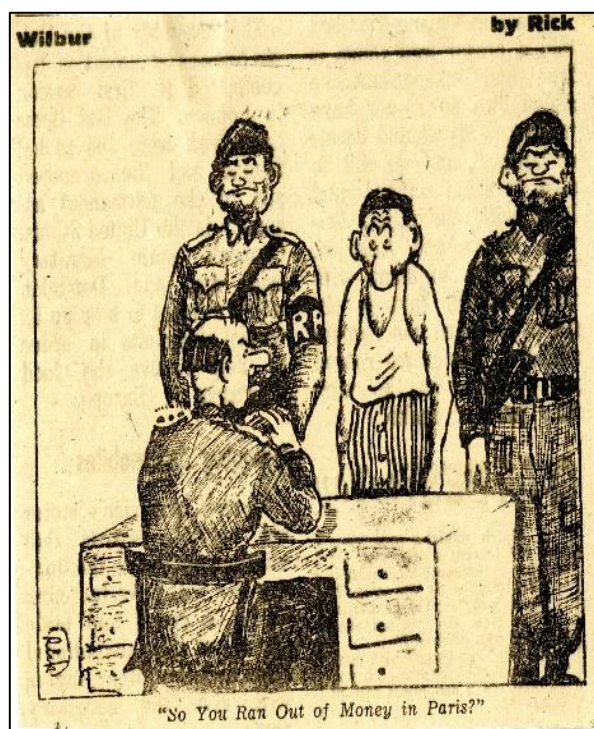
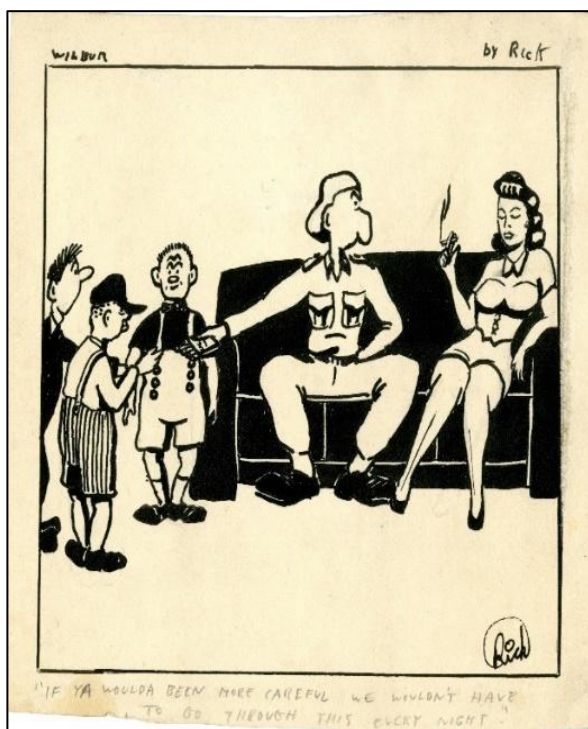


Figure 23. Original; ink and graphite pencil. “If ya would be more careful we wouldn’t have to go through this every night.” Mss 331 (A.10-38-1), Box 76, Folder 7, Walter Rudnicki fonds, UMA. Note the signature “Rick” in the lower righthand corner. The cartoon is a commentary on the consequences of not using prophylactics. Figure 24. Published clipping of one of Walter Rudnicki’s cartoons from *The Sentinel*. “So you ran out of money in Paris.” Mss 331 (A.10-38-1), Box 76, Folder 7, Walter Rudnicki fonds, UMA. While differing in details, the subject matter and positioning of the figures is similar to one of Coughlin’s cartoons. See Rowland, *Herbie*, 38.

Private “Wilbur,” the creation of Rudnicki’s imagination, is a Caucasian male private dressed in army fatigues, likely poorly educated, and recognizable by his drooping slouch and pendulous nose. He is portrayed as an initiator of action as well as an observer. At times, Wilbur is an active participant while in other cartoons he is depicted as an innocent bystander (Figures 25 and 26). The major situational themes running throughout the cartoons are: fraternisation with civilians, including “revenge” hostilities between occupation troops and locals; paranoia associated with enemy spies; relations between the common soldiers, officers and the military police; excessive immoral behaviour; participation in the black market; looting, and issues

<sup>35</sup> “Cartoons,” Mss 331 (A.10-38-1), Box 76, Folder 7, Walter Rudnicki fonds, UMA.

relating to morale. The cartoons are presented in the following discussion according to this subject matter.



Figure 25. Original; ink and graphite pencil. "Let's Not Get Poissonal." Figure 26. Original; ink and graphite pencil. "I see Joe's been arguing with the C.O. again." Mss 331 (A.10-38-1), Box 76, Folder 7, Walter Rudnicki fonds, UMA. Wilbur is portrayed as the observer/witness and innocent bystander in these two cartoons.

### Fraternisation with Locals

Fraternisation with German civilians and ex-military German personnel was a major issue. At the beginning of the occupation a fraternisation ban was in effect. Over time, it was recognised that this prohibition had a negative impact on the morale of troops and the ban was relaxed by mid-July 1945. In recognition of the fact that the German populace had likely "learned its lesson," the forces were advised that they "may now talk to all German persons in public places and on the streets because by intercourse between two people it is hoped to lead the Germans into a Democratic way of life . . . [but you must] not yet enter into their homes or entertain them in yours."<sup>36</sup> Later, the ban on socialisation was modified to permit CAOF soldiers to date and dance with local women.

Numerous violent altercations occurred between members of the Occupation Forces and locals, especially when alcohol consumption was a factor. These brawls were not considered to

<sup>36</sup> National Defence Headquarters, Directorate of History. "Report 174," Historical Section, Canadian Military Headquarters. The Canadian Army Occupation Force in Germany, May 1945 to June 1946. Declassified 18 September, 1986. W.D., "G" Branch H.Q., 313945: Appendix 29 in Cdn. Inf. Div., CAOF, July 1945, 22. <http://wnw.cmp.forces.gc.ca> (accessed 17 August, 2017.)

be serious crimes but were nonetheless recorded when reported and there was some level of punishment. Local men also were known to physically punish soldiers for fraternising with women. In turn, these same women were often punished and shamed by locals. A double-panelled cartoon depicts violent acts against locals – the first, by German troops (Figure 27, 1939) and the second by Allied soldiers (Figure 28, 1946). The core message was that the hostilities between the “occupier” and the “occupied” against one another played out in other ways and continued to be problematical. Only the actors had changed.

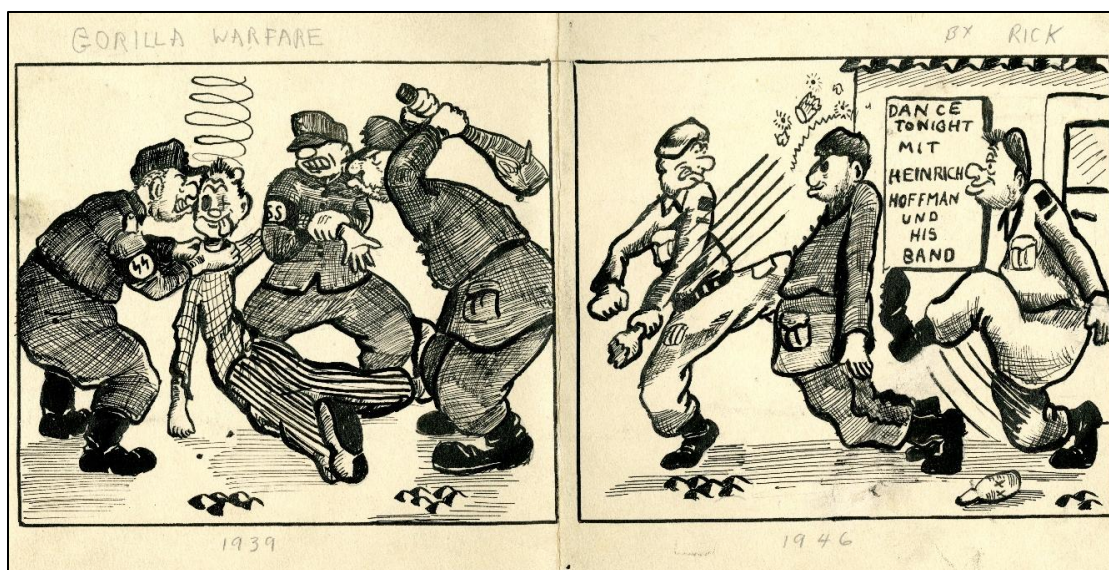


Figure 27. Original; ink and graphite pencil. “Gorilla Warfare, 1939.” Figure 28. Original; ink and graphite pencil. “Dance Tonight, 1946.” Mss 331 (A.10-38-1), Box 76, Folder 7, Walter Rudnicki fonds, UMA.

A number of Rudnicki’s cartoons speak specifically to concerns of fraternisation between the soldiers and “frauleins.” The need for female companionship and a sexual outlet for servicemen was acknowledged by superiors as natural but potentially precarious (Figure 29). Sexual contacts and even rape became highly problematical. Soldiers were provided with information regarding inappropriate sexual contacts and urged to report venereal diseases. The “road to Aurich” (that led to known brothels) was well-travelled. On the other hand, the Canadians did sponsor occasions for fraternisation such as dances. For example, on 15 September, 1945, troops were provided with some level of officially-sanctioned fraternisation when “the 4th Battalion Royal Winnipeg Rifles held a dance in Brems Gardens at Aurich which was a ‘huge success’ because around 125 German girls attended. No German males were allowed to attend, perhaps to make the Canadians feel more comfortable and not to anger local men.”<sup>37</sup> It was later suggested that the girls be accompanied by their mothers. Military historian, Gordon makes the case for the fact that many Canadians remained cautiously “aloof.”<sup>38</sup>

<sup>37</sup> Gordon, Hugh Avi. “Cheers and Tears: Relations Between Canadian Soldiers and German Civilians, 1944-46,” 147. PhD Dissertation, Department of History, University of Victoria, 255-256. <http://hdl.handle.net/1828/3180> (accessed on UVicSpace, 6 August, 2017).

<sup>38</sup> Ibid, 256.

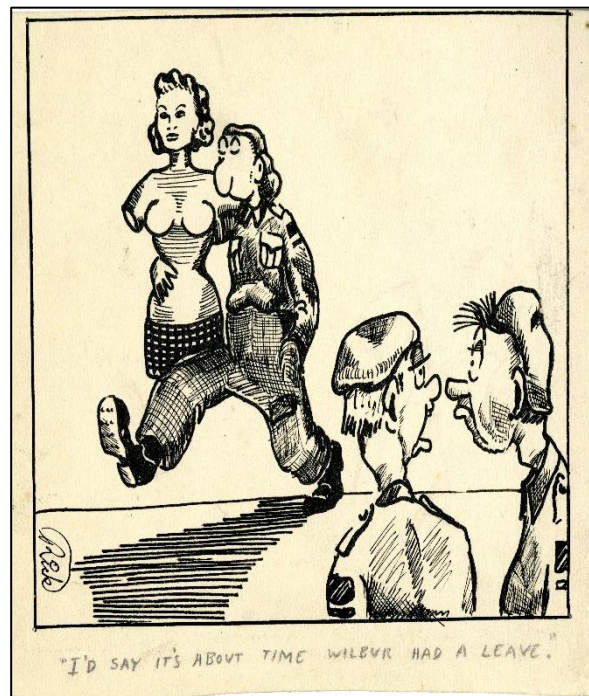


Figure 29. Original; ink and graphite pencil. "I'd say it's about time Wilbur had a leave." Mss 331 (A.10-38-1), Box 76, Folder 7, Walter Rudnicki fonds, UMA.

The incidence of venereal disease was fairly high amongst the occupation forces. The military considered sexually transmitted diseases to be a health issue rather than a moral issue, and took precautionary measures by providing sex education through the issuing of pamphlets and posters on sexual hygiene and distributing prophylactics. The subject of prostitution is dealt with in a larger formatted (and likely unpublished) cartoon titled "Weekend Pass in Amsterdam" (Figure 30).<sup>39</sup> The illustration is a collage of several scenes that were likely known to have occurred along a canal route. While not signed, the style of artwork is a hallmark of Walter's later "gag" cartoon style. Activities include a mother hoping to connect her daughter with a soldier (possibly a potential husband who can offer her a better life), the cigarette trade, prostitution, and drunken behaviour. One soldier has even made a leap into the canal. With the exception of a daughter accompanied by her mother, the women are attractive and voluptuous. This style was notably popular throughout the military services' portrayal of females on a variety of media including publications and aircraft featuring "pin-up girls" as nose art on aircraft.

<sup>39</sup> "Cartoons." Mss (A.10-38-1), Box 76, Folder 7, Walter Rudnicki fonds, UMA.



Figure 30. Original; ink. "Weekend Pass in Amsterdam." Photograph of original. Mss 331 (A.10-38-1), Box 76, Folder 7, Walter Rudnicki fonds, UMA.

Some of Rudnicki's cartoons are cautionary warnings about the consequences of fraternisation and unprotected sex. In addition to the possibility of contracting venereal diseases, there was the problem of illegitimate offspring. In one illustration no caption was necessary since the infant was clearly a mini-Wilbur (Figure 31). In another, a soldier explains how "one thing led to another" (Figures 32). Sexual liaisons could have consequences including an unexpected visit from the stork (Figure 33).



Figure 31. Original; ink. Untitled, Wilbur's baby. Mss 331 (A.10-38-1), Box 76, Folder 7, Walter Rudnicki fonds, UMA. Figure 32. Original; ink and graphite pencil. "It all started when I began to demonstrate the principles of rugby." Mss 331 (A.10-38-1), Box 76, Folder 7, Walter Rudnicki fonds, UMA.



Figure 33. Original; ink. Untitled cartoon of stork delivering baby. Mss 331 (A.10-38-1), Box 42, Folder 1, Walter Rudnicki fonds, UMA.

Liaisons with women also had other potential consequences. Soldiers were warned that an attractive member of the opposite sex might be a potential killer seeking retribution for a lost war. In fact, this concern may have contributed to protracted levels of paranoia. In one cartoon depicting Wilbur at his sentry post and obviously eager to search a beautiful “fraulein,” we are left with the question as to whether the body search is legitimate or if Wilbur is trying to satisfy his sexual appetite (Figure 34).

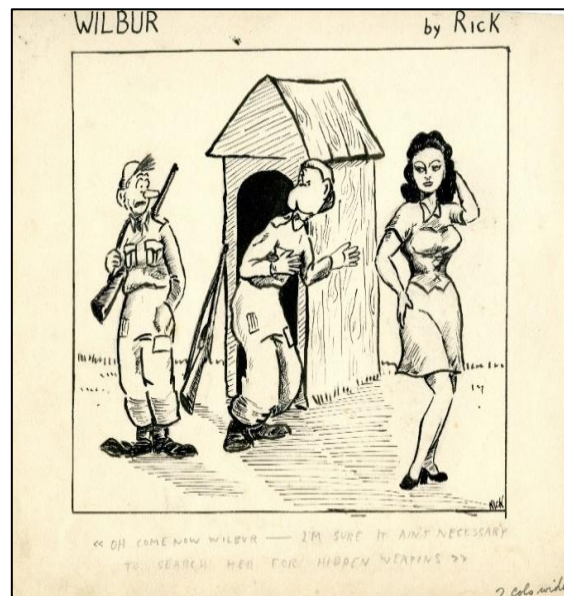


Figure 34. Original; ink and graphite pencil. “Oh come now Wilbur — I’m sure it ain’t necessary to search her for hidden weapons.” The woman’s popular hairstyle, physique and seductive stance is similar to some of Coughlin’s work. See Rowland, *Herbie*, 28.

In yet another instance, Walter pokes fun at rampant anxiety about German retribution in a drawing of two hefty weaponised sentries guarding a mongrel dog with the caption “This Is One Of The War Criminals – He’s Accused of Liquidating Three Dogs and Two Cats” (Figure 35).



*Figure 35.* Original; ink and graphite pencil. “This is one of the war criminals – He’s accused of liquidating three dogs and two cats.” Mss 331 (A.10-38-1), Box 76, Folder 7, Walter Rudnicki fonds, UMA.

Rudnicki shared his feelings regarding the opposite sex in a letter to his family wherein he wrote that he distrusted all “frauleins” and chose only to barter with them – “A German will always be a German – at the moment a nazi.”<sup>40</sup> His opinion would later soften as he became more familiar with the locals and sympathetic with the civilian post-war predicament, especially the plight of the children who constantly begged from the soldiers.

### **Living Conditions and Inter-Personnel Relations**

Austerity measures regarding food rationing are spoofed in commentaries on bureaucratic decision-making (Figures 36). Soldiers’ morale fluctuated with personal amenities such as decent meals, the availability of recreational activities and social events. Psychological well-being was affected by impacts of the post-war environs, concern about family and friends back home, boredom, the weather and tensions that arose out of personality conflicts and the requirement of self-discipline in all circumstances (Figures 37, 38 and 39). At times, violation of the rule resulted. In Figure 39 an inspection is being conducted to identify a soldier for infractions, including witnesses or victims – hence the disguises.<sup>41</sup>

<sup>40</sup> Correspondence from Walter Rudnicki, Germany, to Mrs. H. Rudnicki, Winnipeg, Manitoba, 18 July, 1945. Mss 331 (A.10-38-1), Box 42, Folder 1, Walter Rudnicki fonds, UMA.

<sup>41</sup> Stephen Rudnicki, email to Katherine Pettipas, 10 January, 2020.

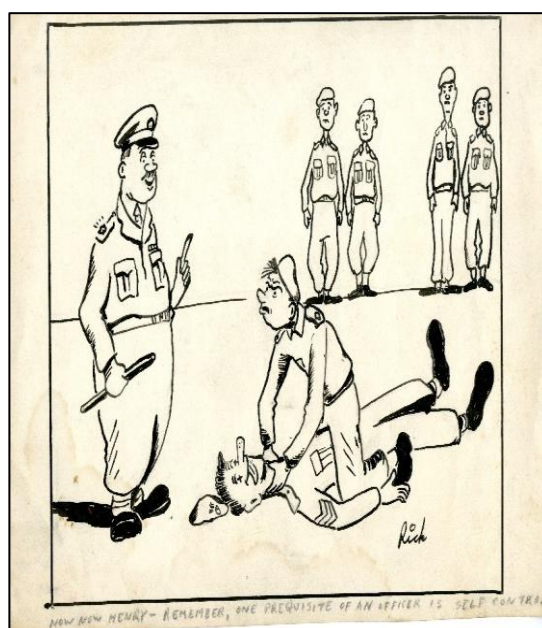
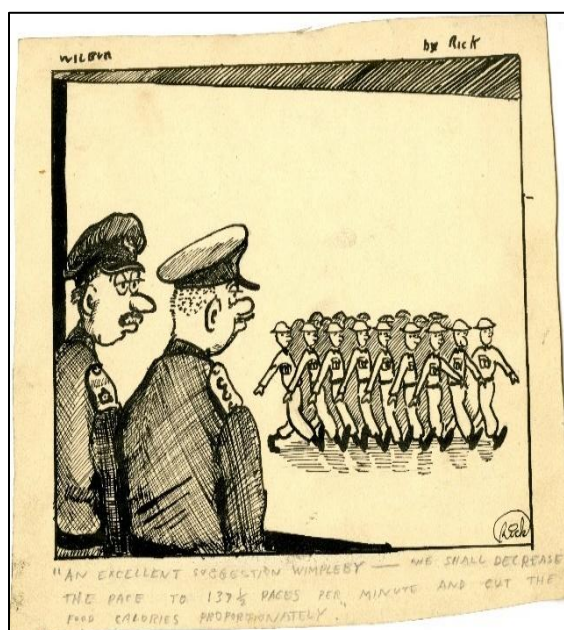


Figure 36. Original; ink and graphite pencil. "An excellent suggestion Wimpleby — we shall decrease the pace to 137 ½ paces per minute and cut the food calories proportionately." Figure 37. "Now, now, Henry, the prerequisite of an officer is self control." Mss 331 (A.10-38-1), Box 76, Folder 7, Walter Rudnicki fonds, UMA.

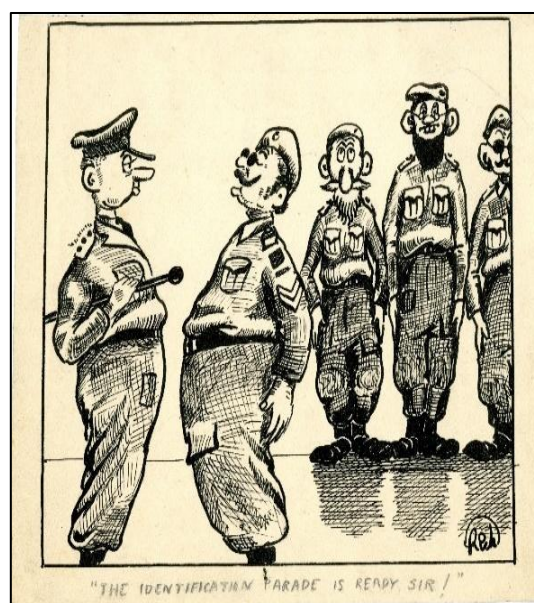
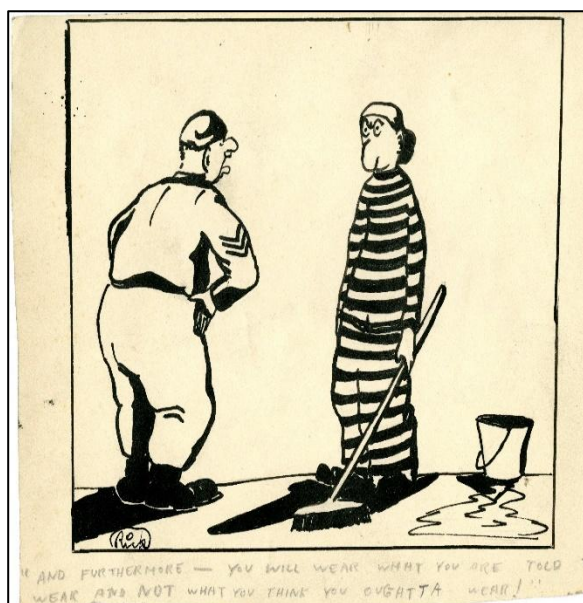


Figure 38. Original; ink and graphite pencil. "And furthermore — you will wear what you are told to wear and not what you think you oughtta wear!" Figure 39. Original; ink and graphite pencil. "The identification parade is ready Sir!" Mss 331 (A.10-38-1), Box 76, Folder 7, Walter Rudnicki fonds, UMA.

The theme of the “dispensable” soldier in relation to equipment or vehicle damage was a common subject in Army cartoon strips and films. For example, in one cartoon, an officer is more concerned with the damage to a vehicle as a result of a road accident than the injuries of a driver of lesser rank –in this case, Private Wilbur (Figure 40). In addition, men of lower rank were often required to perform menial tasks for their superiors such as transporting their luggage and running personal errands (Figure 41).

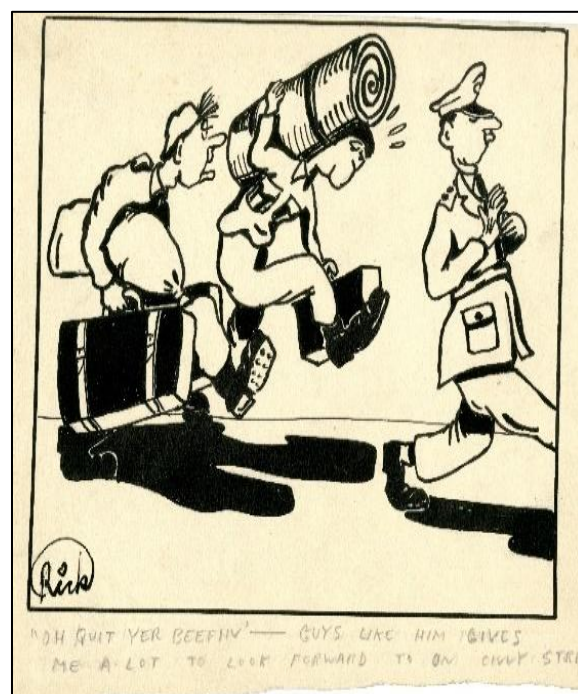


Figure 40. Original; ink and graphite pencil. “How’s the vehicle!” Figure 41. Original; ink and graphite pencil. “Oh quit yer beefin’- guys like him gives me a lot to look forward to on civvy street.” Mss 331 (A.10-38-1), Box 76, Folder 7, Walter Rudnicki fonds, UMA.

Some cartoons are related to the issue of food consumption (Figures 42 and 43). Dependence upon tinned goods, the taste of cooked meals, and the unavailability of tea are addressed. Occupation troops freely took advantage of access to local food sources including livestock such as “cows, pigs, chickens, turkeys, and even deer” from farmers for their own consumption.<sup>42</sup> These sources of fresh food were preferable to Army provisions and led to the looting of German larders and farms. Apparently, fresh beef was very plentiful for the taking or bartering. However, it appears that military survival skills in this area of need were at times inadequate. In Figure 43, Wilbur’s soldier companion (suspiciously looking very much like Rudnicki himself) is being chased by a bull after mistakenly attempting to milk it.

<sup>42</sup> Gordon, 147.

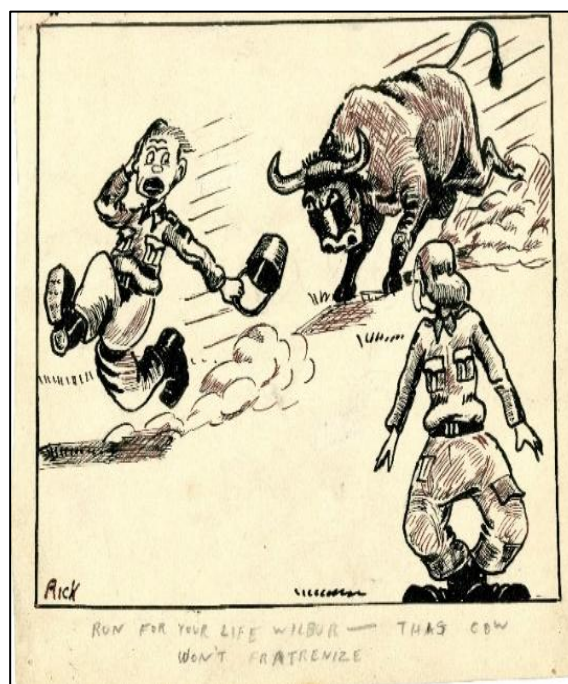
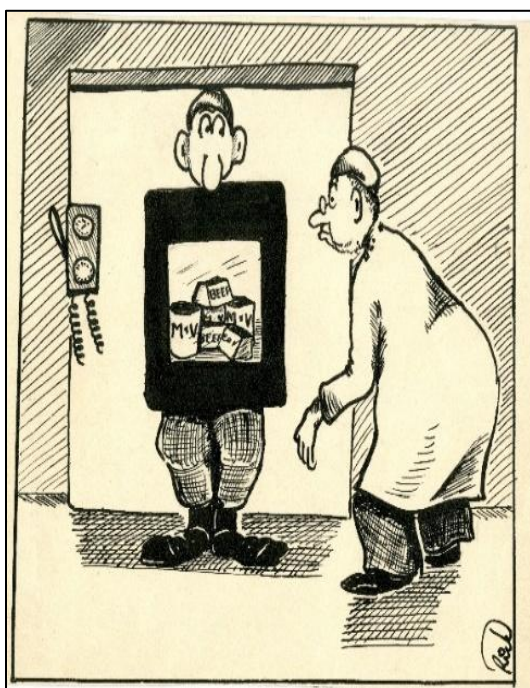


Figure 42. Original; ink and graphite pencil. Untitled X-ray of consumption of army rations. Figure 43. Original; ink and graphite pencil. "Run for your life Wilbur – this cow won't fraternize." The running figure appears to be Rudnicki. Mss 331 (A.10-38-1), Box 76, Folder 7, Walter Rudnicki fonds, UMA.

## The Black Market, Bartering and Looting

Access to black-market liquor distilleries, participation in the black-market itself, looting, and fighting resulting from deeply-engrained hostilities were also problematical.<sup>43</sup> Outright theft from homes and public institutions or participation in the black-market were also serious offenses. A comprehensive history of the behaviour of Canadian troops in occupied Germany was written by Hugh Avi Gordon that includes the subject of looting – even from looters' stashes.<sup>44</sup> This topic is covered by Walter's depicting Wilbur counting his take of cash and jewelry that was garnered while he was out on curfew patrols (Figure 44). In a second cartoon, a fellow soldier reacts to the discovery of a local still operator, insisting "we can't turn him in" (Figure 45).<sup>45</sup> In yet a third cartoon, the hero is caught red-handed during a Saturday morning inspection when the contents of his locker comes crashing down on his commander (Figure 46). The wide assortment of goods included a small bomb, tools, a tire, and liquor bottles.

<sup>43</sup> National Defence Headquarters, Op. Cit., 22-23. Potato schnapps was being distilled illegally by locals and German soldiers.

<sup>44</sup> Ibid.

<sup>45</sup> Ibid.

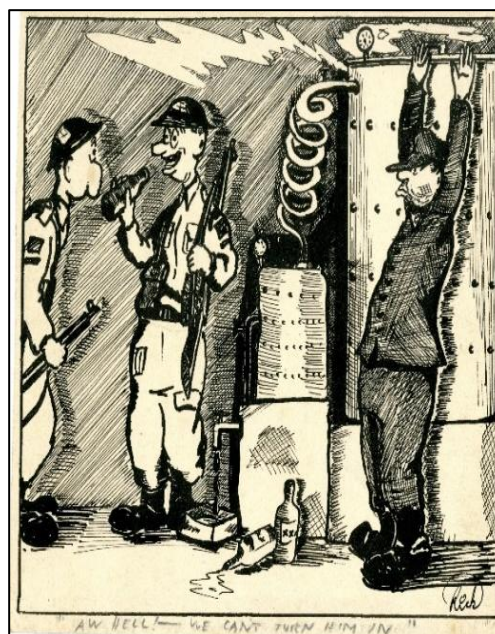
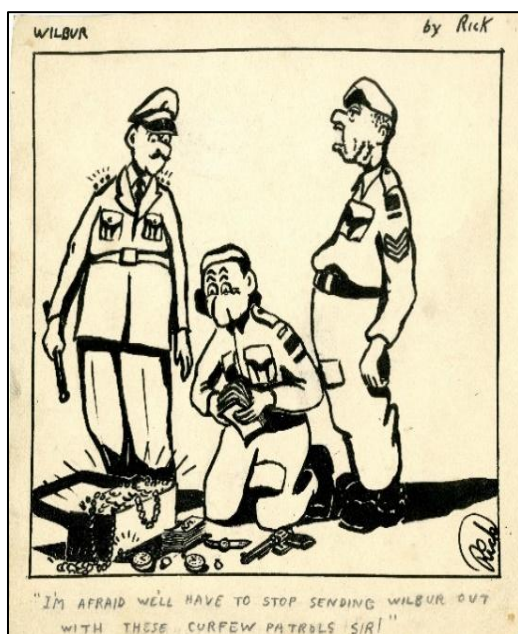


Figure 44. Original; ink and graphite pencil. "I'm afraid we'll have to stop sending Wilbur out with these curfew patrols Sir!" Figure 45. Original; ink and graphite pencil. "Aw hell! - We can't turn him in." Mss 331 (A.10-38-1), Box 76, Folder 7, Walter Rudnicki fonds, UMA.

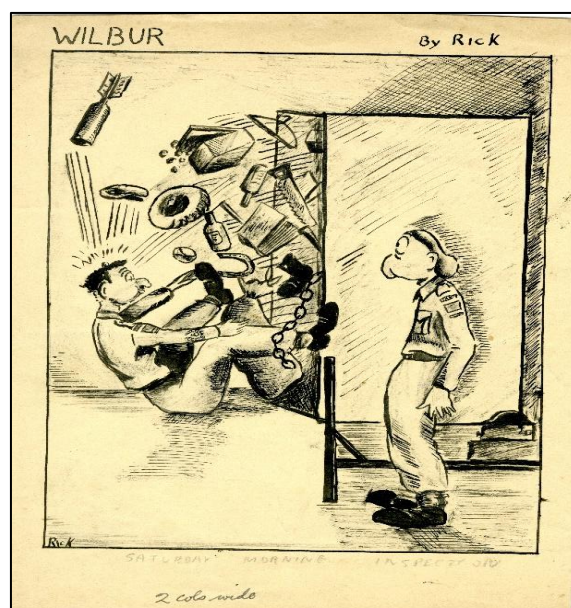


Figure 46. Original; ink and graphite pencil. "Saturday Morning Inspection." Mss 331 (A.10-38-1), Box 76, Folder 7, Walter Rudnicki fonds, UMA.

Bartering was the major means of obtaining goods. Canadian troops exchanged chocolate, nylons, tea, coffee, alcohol, and other items for fresh food. Cigarettes had become the surrogate currency in the German economy. Walter, a non-smoker, was sent parcels of cigarettes from his

family back in Winnipeg to use in exchange for goods.<sup>46</sup> For example, in Holland, Rudnicki purchased a camera and its case with 400 cigarettes.<sup>47</sup> The exchange value of cigarettes varied from area to area. In one locale, thirty *Camels*, *Lucky Strikes*, *Old Golds* and *Raleighs* were worth one chicken, and ten cigarettes could buy you seventy-five grams of butter or a butter ration of food stamps. Wilbur's participation in the black-market cigarette exchange are evident in two cartoons. In one, he has traded cigarettes and soap with a local for an ape (Figure 47), while in the other, he has acquired access to a chauffeured limousine (Figure 48).

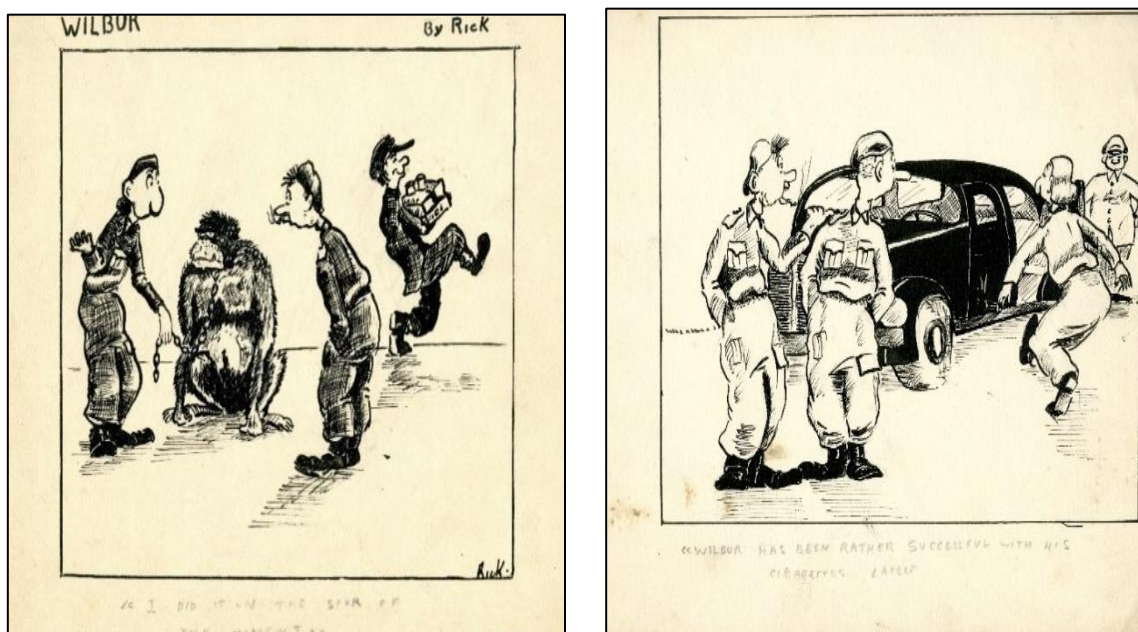


Figure 47. Original; ink and graphite pencil. "I did it on the spur of the moment." Figure 48. Original; ink and graphite pencil. "Wilbur has been rather successful with his cigarettes lately." Mss 331 (A.10-38-1), Box 76, Folder 7, Walter Rudnicki fonds, UMA.

## Morale and Repatriation

Low morale, boredom and general malaise were also problematical especially in the absence of conflict. Entertainment in the forms of films, radio programs, newspapers, and recreational activities such as boxing, soccer and football matches did not always lift spirits. For example, in Figure 49, Rudnicki featured a bored sentry sleeping outside of his post in broad daylight while in Figure 50, a psychologically-numbed Wilbur hunkers down in winter clothing and braces himself against snow blowing through a broken train window.

<sup>46</sup> Correspondence from Walter Rudnicki, Holland, to Mrs. H. Rudnicki, Winnipeg, Manitoba, 11 July, 1946, Mss (A.10-38-1), Box 42, Folder 1, Walter Rudnicki fonds, UMA.

<sup>47</sup> Also see Bignon, Vincent. "Smoking of Trading of Cigarette Money in Post WW 2 Germany." University of Paris, 2009, 35 pp. <http://pdfs.semanticscholar.org> (accessed 08 August, 2018).

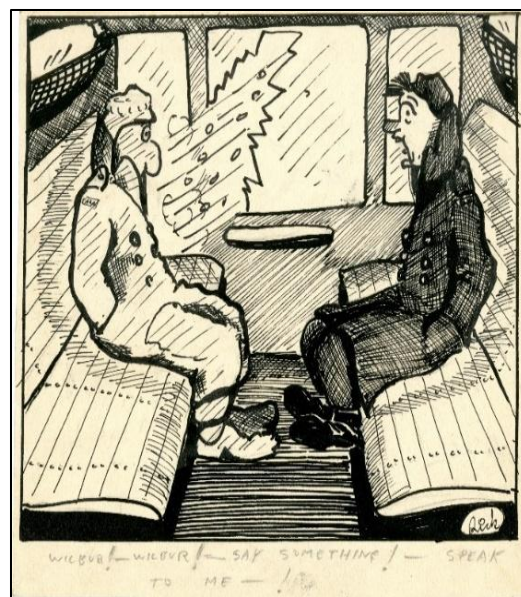
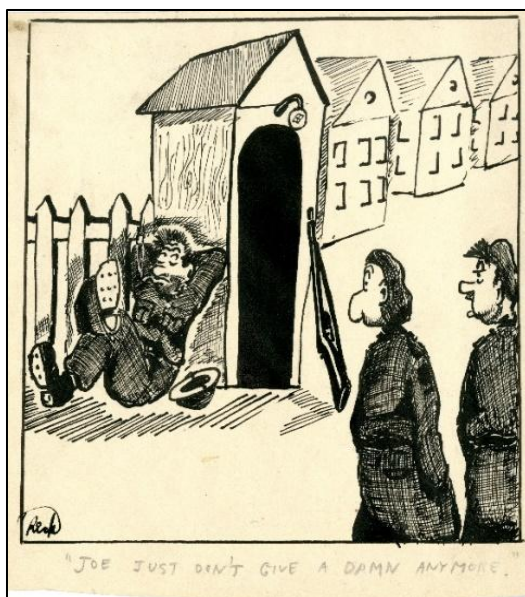


Figure 49. Original; ink and graphite pencil. "Joe just don't give a damn anymore." Figure 50. Original; ink and graphite pencil. "Wilbur! - Wilbur! - Speak to me!" Mss 331 (A.10-38-1), Box 76, Folder 7, Walter Rudnicki fonds, UMA.

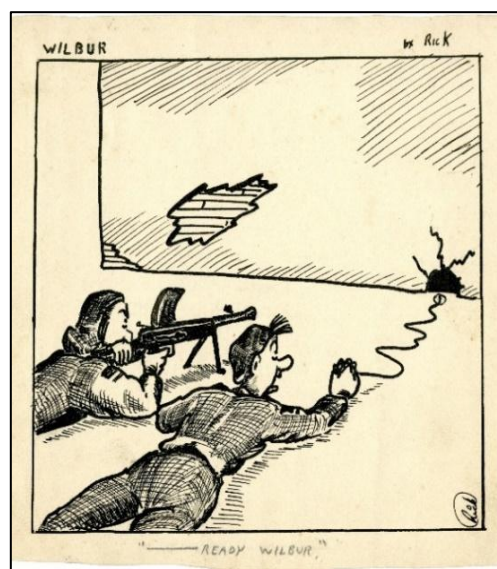


Figure 51. Original; ink and graphite pencil. "I didn't like it at all." Figure 52. Original; ink and graphite pencil. "Easy Wilbur." Mss 331 (A.10-38-1), Box 76, Folder 7, Walter Rudnicki fonds, UMA.

As an obviously down-hearted Wilbur leaves a movie, a companion remarks "I Didn't Like It At All" (Figure 51). The title of the movie was "Sentenced for Life" which is what many soldiers must have felt while waiting to be repatriated home. The height of boredom is indicated by an image of a target practice session wherein he and a friend are aiming at a mousehole (Figure 52). While shooting mice may be a stretch, seagulls were definitely favoured targets; a pastime

engaged in by Rudnicki himself.<sup>48</sup> As Kai ten Doornkatt's father, owner of a liquor factory in Aurich once remarked, "my father always liked to say that they were standing in the north dike trying to shoot gulls with the machine gun. Which of course failed miserably."<sup>49</sup>

At times, low morale led to fighting with each other or with locals – tempers flared, and as previously mentioned, drinking was an issue. The anticipation for repatriation was likely palpable as is indicated in Rudnicki's portrayal of two privates reading a newspaper with the sarcastic header "CAOF ON REPAT" (Figure 53 – Canadian Occupation Forces on Repatriation). According to one military historian, the Occupation Forces were bored, dissatisfied with living conditions, and most soldiers "did not see the point of the occupation" and "simply wanted to go home."<sup>50</sup> However, many recognised a return to civilian life may have held little promise for a better future (Figure 54).

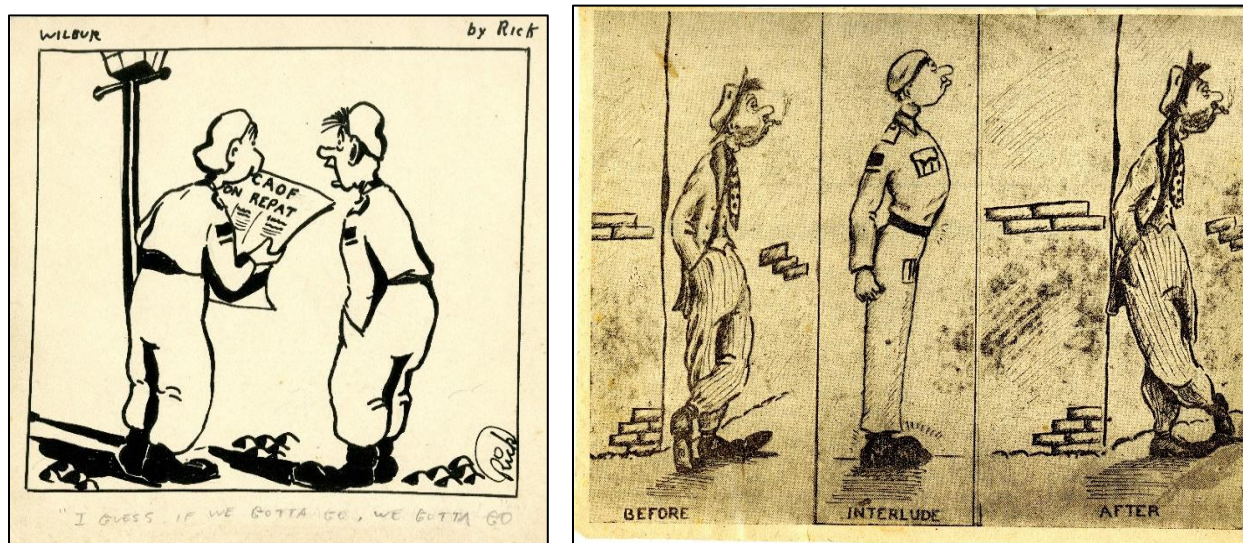


Figure 53. Original; ink, graphite pencil. "I guess if we gotta go, we gotta go." Mss 331 (A.10-38-1), Box 76, Folder 7, Walter Rudnicki fonds, UMA. Figure 54. "Before, [civilian life]. Interlude [army life], After [Repatriation]. Mss 331 (A.10-38-1), Box 76, Folder 7, Walter Rudnicki fonds, UMA.

Owing to the expense, the Canadian Army Occupation Force was disbanded on 20 June, 1947, just over a year after its creation in April, 1946. A subsequent contingent, the 27<sup>th</sup> Canadian Infantry Brigade, was deployed to Germany less than four years later with the onset of the Cold War. This deployment would foster its own political cartoonists.<sup>51</sup>

<sup>48</sup> "The Sentinel – a Canadian Military Magazine." <https://www.radiobremen.de/nordwestradio/serien/schauplatz-nordwest/the-sentinel100.html> (accessed 22 January, 2019).

<sup>49</sup> Ibid.

<sup>50</sup> Gordon, 291.

<sup>51</sup> Martenson, John. *We Stand On Guard: An Illustrated History of the Canadian Army*, (Montreal: Oval Publications, 1992), 332.

Towards the end of June, 1947, Rudnicki was on his way back to Canada aboard the *Aquitania* (Figure 55). In correspondence home, he remarked that there were only approximately one hundred soldiers on board compared to about 1500 British war brides (Figure 56).<sup>52</sup> Many female partners of servicemen and their children were not as fortunate and left behind. While waiting in England for transport home in England, Rudnicki commented that he received a proposal from a young English woman after taking her dancing only once.<sup>53</sup> Soon after his arrival home, Rudnicki was stricken with bilateral pneumonia. He recovered during a three-week convalescence at the Deer Lodge military hospital in Winnipeg, and was placed on Supplementary Reserve as a Captain of “C” or “Charlie Company” after discharge.

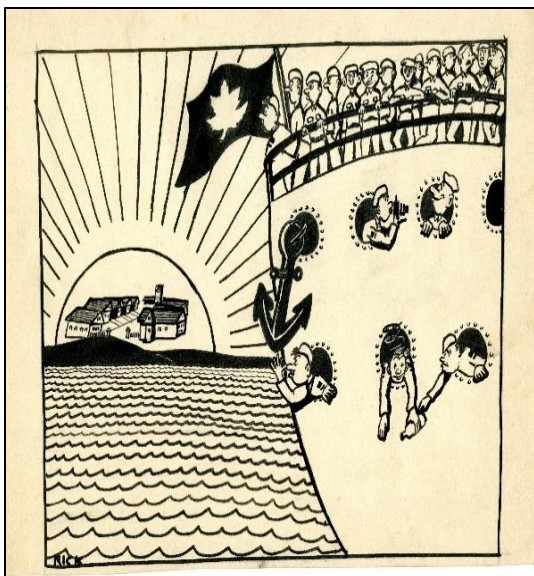


Figure 55. Original; ink and graphite pencil. Untitled. Ship-load of soldiers heading home. Figure 56. Original; ink and graphite pencil. Canadian ship leaving Europe for Canada with mother and child being left behind. Mss 331 (A.10-38-1), Box 76, Folder 7, Walter Rudnicki fonds, UMA.

## ACADEMICS AND THE ROYAL CANADIAN ARMY SERVICE CORPS

From 1946-1950, Rudnicki was enrolled in a Bachelor of Arts program at the University of Manitoba and graduated with a major in Economics. The military paid his tuition for three years and he received a veteran's allowance of \$60.00 per month. Officer Cadet Rudnicki attended courses offered by The Royal Canadian Army Services Corps (RCASC) between November, 1946 to August 1948 and received his Certificate of Military Qualification as a Captain in the RCASC (Figures 57 and 58).<sup>54</sup>

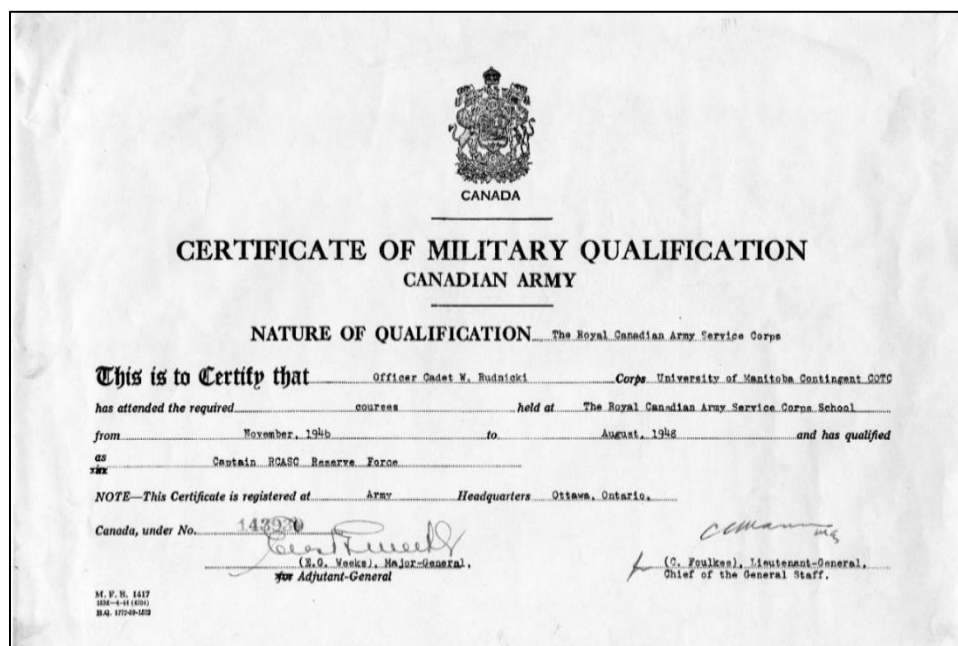
<sup>52</sup> Correspondence from Walter Rudnicki, England, to Mrs. H. Rudnicki, Winnipeg, Manitoba, 21 June, 1946, A2019-42, Box 2, Item 2, Walter Rudnicki fonds, UMA.

<sup>53</sup> Ibid, 2.

<sup>54</sup> There is a letter addressed to Rudnicki at Camp Borden, Ontario on 28 May, 1947. In another piece of correspondence, sister Adelaide expresses the hope that Walter will not become a “lifetime warrior.” Correspondence from Adelaide Rudnicki, Winnipeg, to Walter Rudnicki, Winnipeg, 20 June, 1947, p. 3, Mss 331 (A.10-38-1), Box 42, Folder 1, Walter Rudnicki fonds, UMA. Also see Figure 56, copy of “Certificate of Military



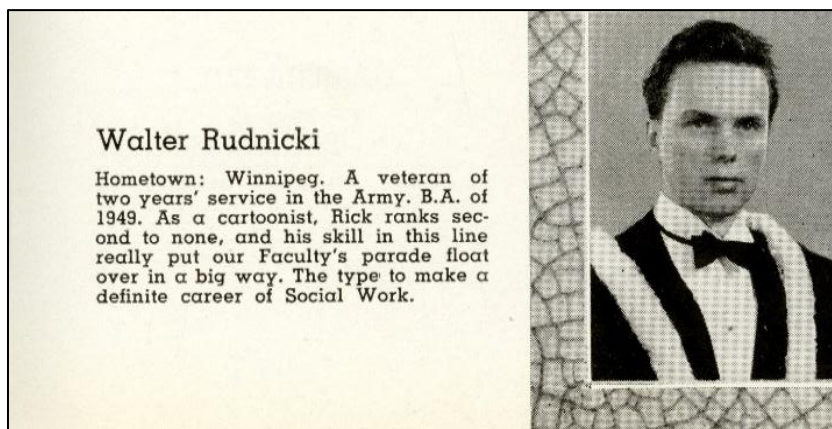
Figure 57. Group photographed at Camp Borden, Ontario. Walter Rudnicki is second from left in back row, late 1940s. Mss 331 (A2019-142), Box 2, Item 3, Walter Rudnicki fonds, UMA.



Qualification, Canadian Army” and correspondence from Walter Rudnicki, England, to Mrs. H. Rudnicki, Winnipeg, Manitoba, 21 June, 1946, A2019, Box 2, Item 2, Walter Rudnicki fonds, UMA.

Figure 58. "Certificate of Military Qualification, Canadian Army, University of Manitoba COTC, 1948. Mss 331 (A2019-142), Box 2, Item 2, Walter Rudnicki fonds, UMA.

The young veteran received his BA in 1949 and continued his education at the University of Manitoba, graduating with a Bachelor of Social Work in 1950 (Figure 59). Of note is the fact that at this time, Walter's artistic talents were recognised by his university colleagues. The commentary beside his graduation picture reads: "as a cartoonist, Rick ranks second to none, and his skill in this line really put our Faculty's parade float over in a big way".<sup>55</sup> Rudnicki then



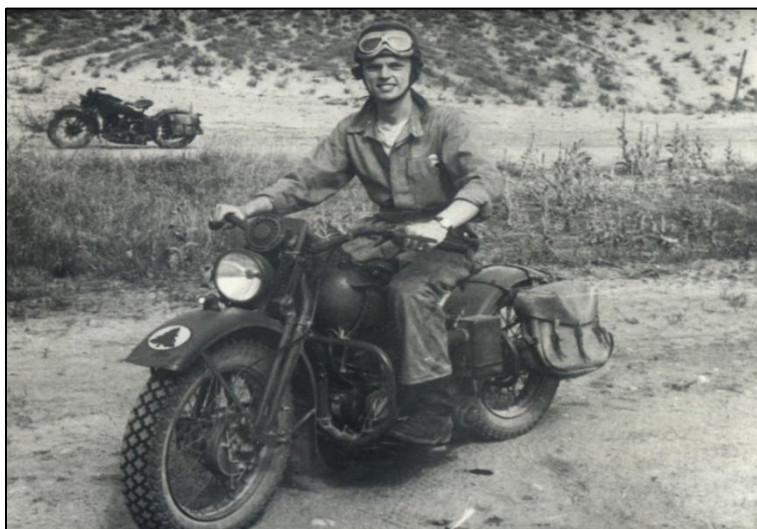
relocated west to upgrade his education, earning a MA in Social Work and Community Organization (1952) from the University of British Columbia.<sup>56</sup> Following the completion of his MA, Rudnicki embarked a career in the civil service with various federal departments, championing Indigenous rights. He also worked as a private consultant for various provincial and federal agencies as well as for Indigenous communities.

Figure 59. Walter Rudnicki's graduate photograph in *The Brown and Gold*, 1950. The commentary attests to his abilities as a cartoonist.

<sup>55</sup> University of Manitoba. *Brown and Gold*. Winnipeg: University of Manitoba, 1950, 235.

<sup>56</sup> Rudnicki's MA thesis was titled "Mental Illness Among Recent Immigrants: A Social Work Study of a Sample Group of Hospitalized Patients in British Columbia." He received his degree on 30 October, 1952 from the Department of Social Work, University of British Columbia.

## CARTOONS RELATED TO THE ROYAL CANADIAN ARMY SERVICE CORPS RESERVE FORCE



*Figure 60.* Walter Rudnicki in the late 1940s at Camp Borden, Ontario. Courtesy of the Rudnicki Family Private Collection.<sup>57</sup>

Unfortunately, the final group of twelve unsigned gag cartoons by Rudnicki are not dated or identified as to place of origin. He may have created these post-war drawings while in the Supplementary Reserve, perhaps during summer training with the Canadian Officers' Training Corps at Camp Borden (Figure 60). There is some indication that a number of them were produced after Rudnicki relocated to Vancouver to further his education. For instance, a few contain references to the West Coast and some are signed on the back as "W. Rudnicki, 3435 Worthington Drive, Vancouver."<sup>58</sup> Stephen Rudnicki (his son) suggests that his father likely remained on the Reserve list although he was no longer active.<sup>59</sup> These drawings are rendered on paper similar to over 125 others that Rudnicki subsequently created for possible submission to popular magazines of the day.

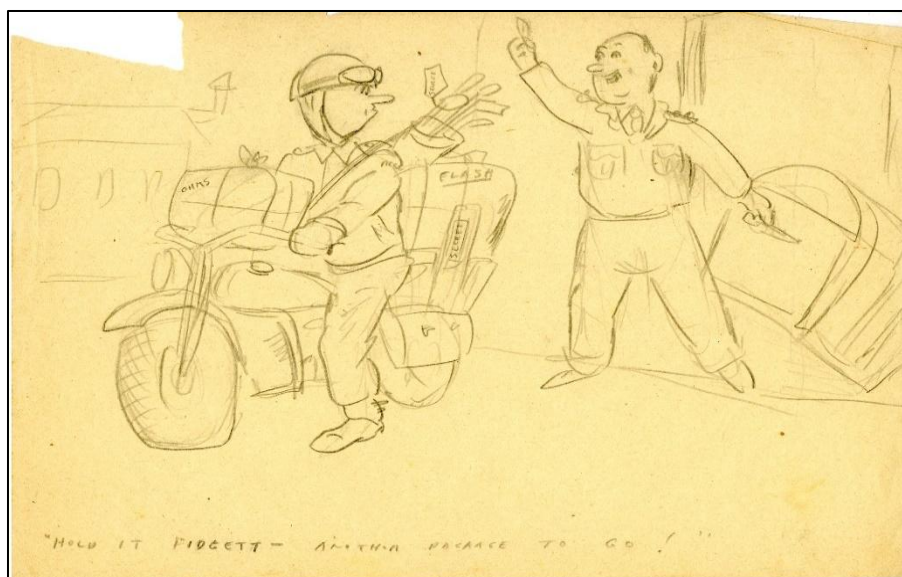
Notably, Walter was a devoted fan of Len Norris and created a large reference file of Norris' cartoons that appeared in *The Vancouver Sun*.<sup>60</sup> One of Walter's Army Reserve characters is named "Figsby," a moniker used by Norris (Figure 72). Another was named "Fidgett." The subjects of these illustrations are misadventures associated with communications, the delivery of supplies and transportation (Figures 61 and 62), and observations on relations between officers and the rank and file.

<sup>57</sup> Location identified by Stephen Rudnicki in email message to Katherine Pettipas, 31 May, 2018.

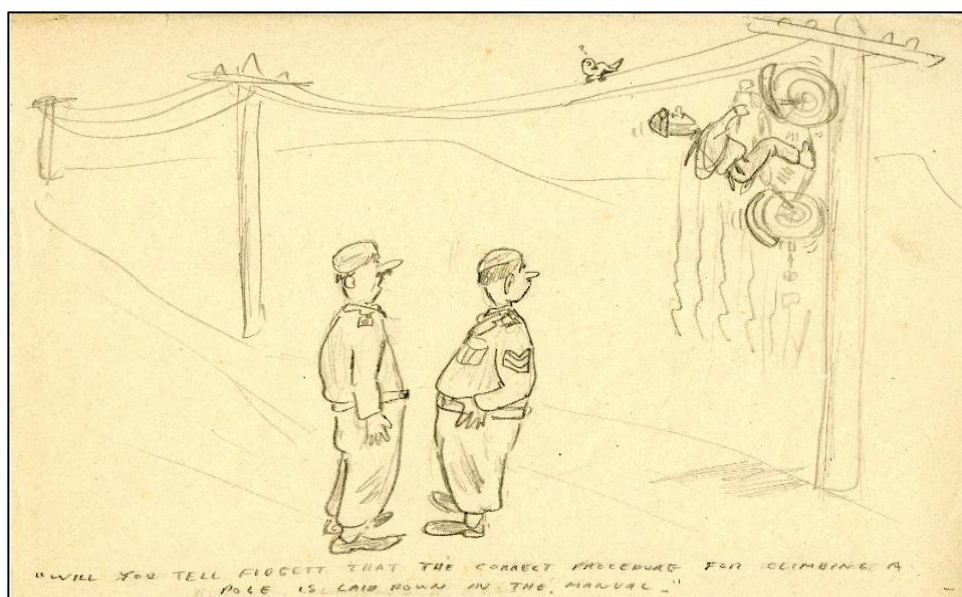
<sup>58</sup> "Cartoons, 1950s and 1960s," Mss 331 (A.10-38-1), Box 76, Folder 3, Walter Rudnicki fonds, UMA.

<sup>59</sup> Stephen Rudnicki, email to Katherine Pettipas, 16 December, 2019.

<sup>60</sup> "Rudnicki-Collected Cartoons-Newspaper Clippings," Mss 331 (A-10-38-1), Box 76, Folder 6, Walter Rudnicki fonds, UMA.



*Figure 61.* Original; graphite pencil. "Hold it Fidgett – another package to go!" Mss 331 (A.10-38-1), Box 76, Folder 3, Walter Rudnicki fonds, UMA.



*Figure 62.* Original; graphite pencil. "Will you tell Fidgett that the correct procedure for climbing a pole is laid down in the manual." Mss 331 (A.10-38-1), Box 76, Folder 3, Walter Rudnicki fonds, UMA.

In one cartoon the words “West Coast SIGS,” are painted on one vehicle and “CR SIGS” is painted on another (Figure 63). Personnel associated with SIGS (Royal Canadian Corps of Signals) oversaw communications and electronics. The god “Mercury” (the transporter of goods) is being interviewed for a job with the Royal Canadian Corps of Signals in Figure 64. The Roman god, Mercury is featured on the badge of the Royal Canadian Corps of Signals along with the motto “Swift, Skilled, Alert.”

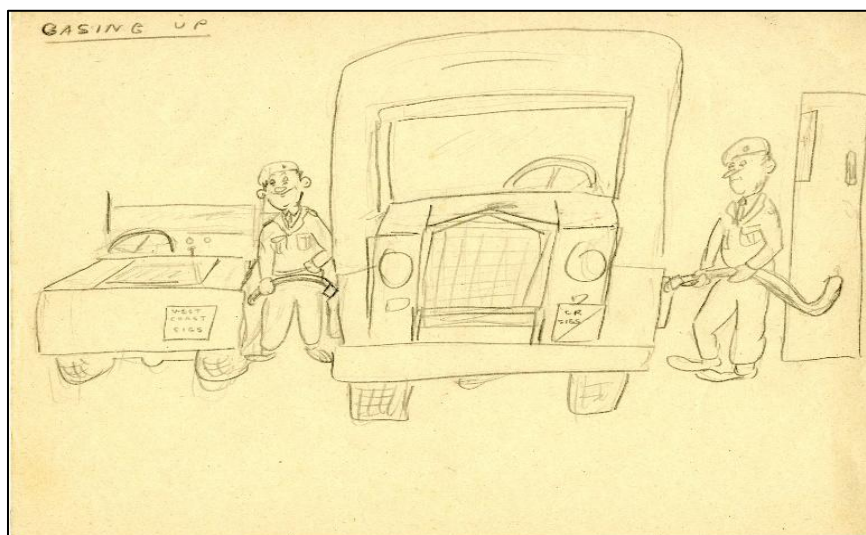


Figure 63. Original; graphite pencil. “Gasing Up”[from a commander’s vehicle]. Mss 331 (A.10-38-1), Box 76, Folder 3, Walter Rudnicki fonds, UMA.

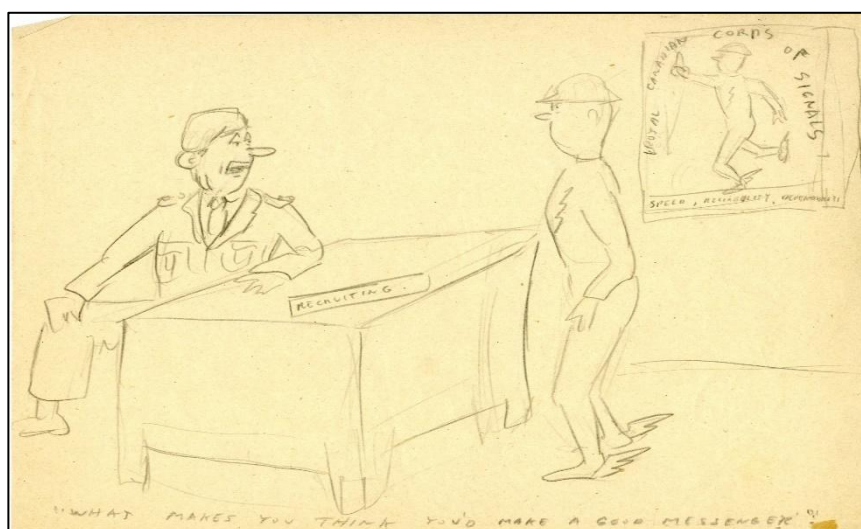


Figure 64. Original; graphite pencil. “What makes you think you’d make a good messenger?” Mss 331 (A.10-38-1), Box 76, Folder 3, Walter Rudnicki fonds, UMA.

Communications systems also provided fodder for Rudnicki's sense of humour. One cartoon (Figure 65) references military exercises in English Bay (British Columbia) where Rudnicki depicts "number 58" radio sets being hung on a line to dry. The radio number refers to the model of wireless radio set that was developed by the Canadian Army. In another cartoon, a radio set supplies physical evidence of a soldier in deep water (Figure 66). Clearly a spoof on peacetime "battle fatigue", another soldier has is clearly "wrapped up" in his telecommunications system (Figure 67).

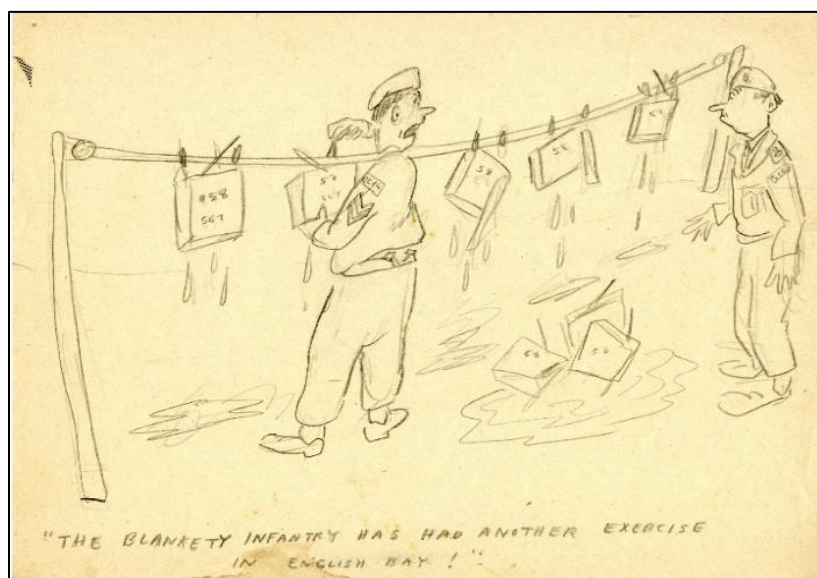


Figure 65. Original; graphite pencil. "The blankety infantry has had another exercise in English Bay!" Mss 331 (A.10-38-1), Box 76, Folder 3, Walter Rudnicki fonds, UMA.

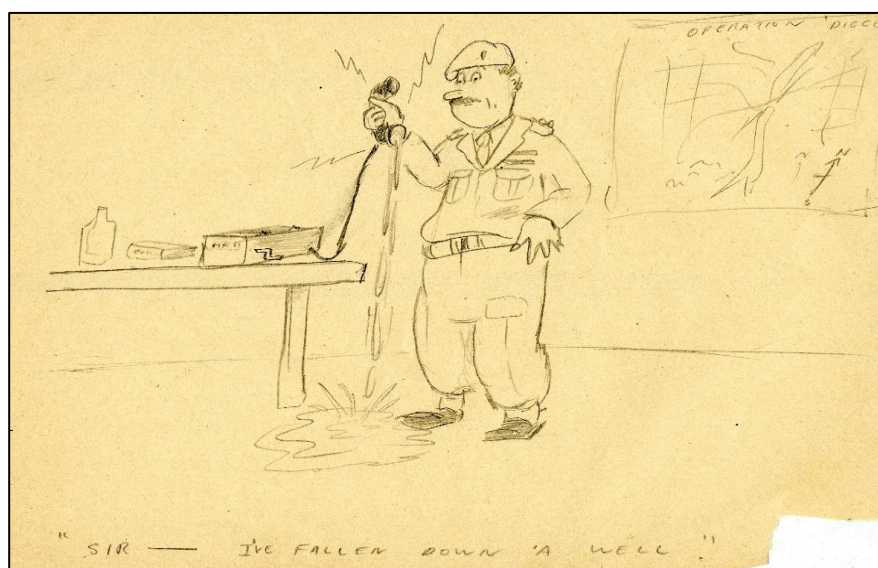


Figure 66. "Sir – I've fallen down a well." Mss 331 (A.10-38-1), Box 76, Folder 3, Walter Rudnicki fonds, UMA.



Figure 67. Original; graphite pencil. "Better replace him Corporal -looks like battle fatigue to me." Mss 331 (A.10-38-1), Box 76, Folder 3, Walter Rudnicki fonds, UMA.

Unrealistic situations indicated an effort to appeal to both military and civilian audiences such as a bear taking over radio communications in the field (Figure 68). Another example is a cartoon depicting the perks servicemen might have when repairing communication lines (Figure 69).



Figure 68. Original; graphite pencil. "Will you please speak more clearly -I can't understand a word you're saying." Mss 331 (A.10-38-1), Box 76, Folder 3, Walter Rudnicki fonds, UMA.



Figure 69. Original; graphite pencil. Near a Nudist Colony: "Alright Men -Break it Up!" Mss 331 (A.10-38-1), Box 76, Folder 3, Walter Rudnicki fonds, UMA.

Transportation misadventures were documented in Rudnicki's photographs and cartoons, including scenes of military vehicles becoming mired in mud or overturning. In Figure 70, the vehicle has become bogged down due to the inability of a soldier to read a map correctly.

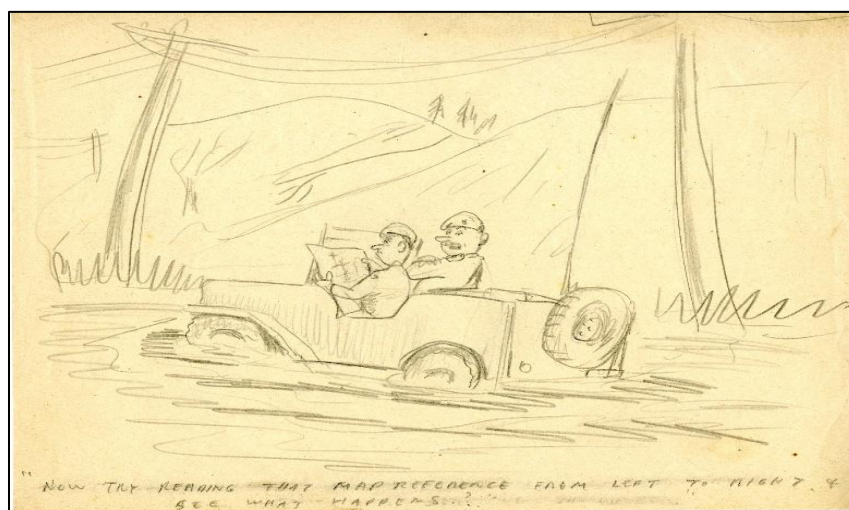


Figure 70. Original; graphite pencil. "Now try reading that map reference from left to right. See what happens." Mss 331 (A.10-38-1), Box 76, Folder 3, Walter Rudnicki fonds, UMA.

Some cartoons poke fun at precocious sexual behaviour on the part of male personnel (Figure 69, Figure 71 and Figure 72). In Figure 72, the character Figsby is being scolded by his commander who has discovered one of his men lounging, complete with a liquor bottle on a table underneath an umbrella.<sup>61</sup> A large transport truck has been abandoned in the background. The scene features a well-endowed young woman sunning herself.

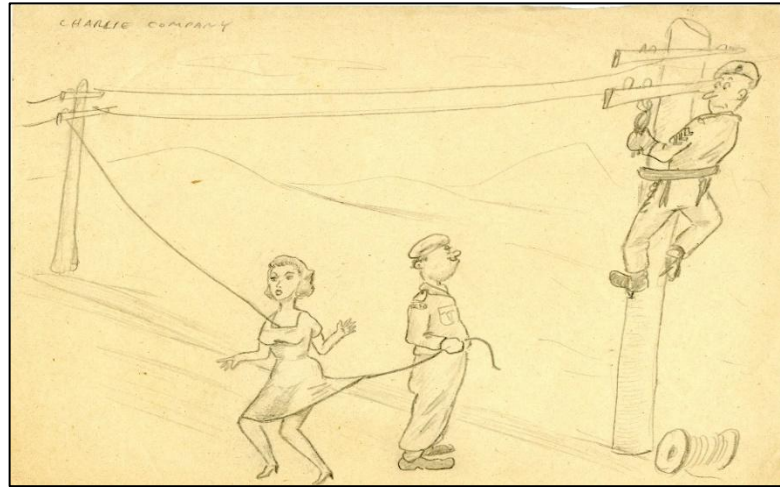


Figure 71. Original; graphite pencil. "Charlie Company." Mss 331 (A.10-38-1), Box 76, Folder 3, Walter Rudnicki fonds, UMA.

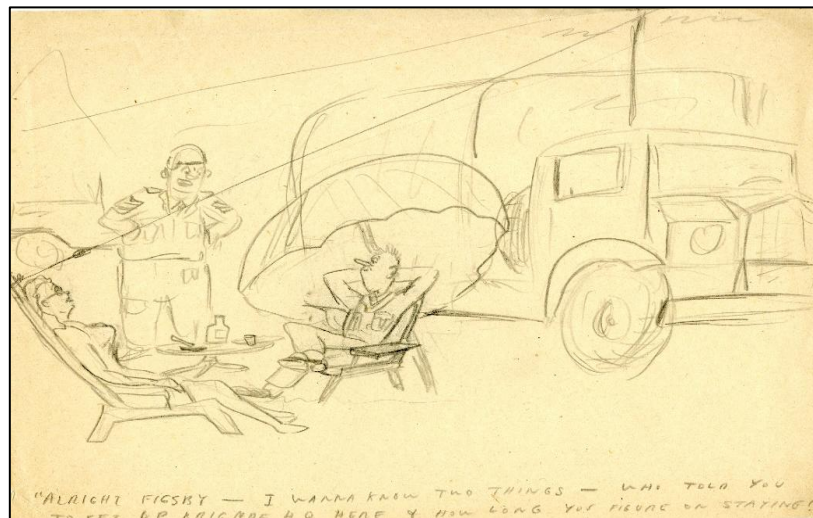


Figure 72. Original; graphite pencil. "Alright Figsby – I wanna know two things – who told you to set up the Brigade H.Q. here & how long you figure on staying." Mss 331 (A.10-38-1), Box 76, Folder 3, Walter Rudnicki fonds, UMA.

<sup>61</sup> Ibid.



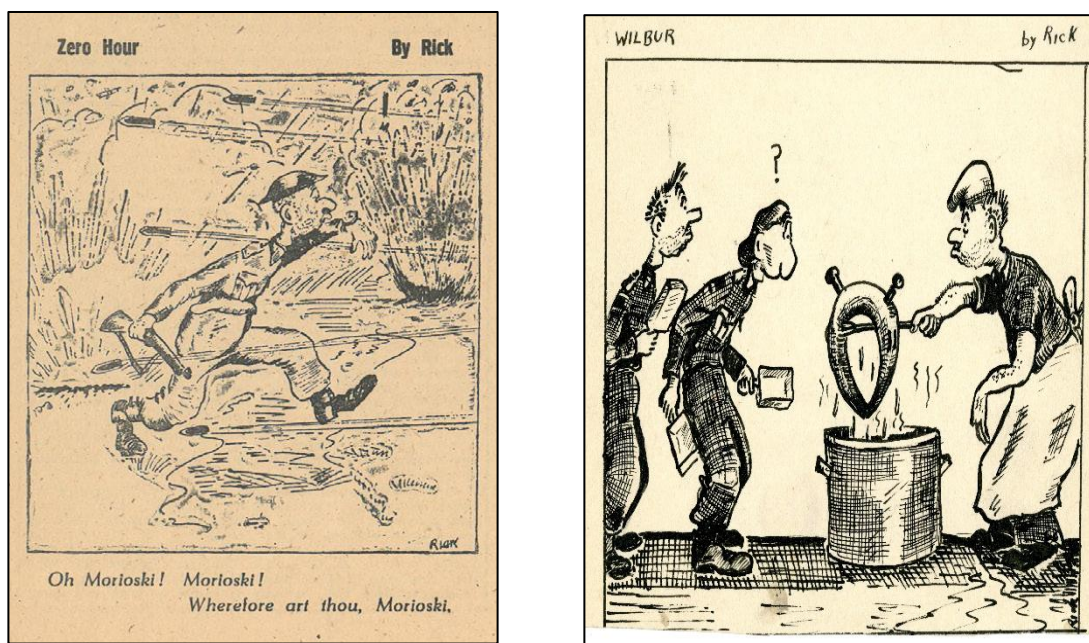


Figure 74. “Oh Marioski! Oh Marioski! Wherefore art thou, Marioski.” Published in *The Sentinel*, Volume 1, No. 7, December 1, 1945, 5. Courtesy of the Landschaftsbibliothek Aurich. Figure 75. Original; ink. Cartoon on army food. Mss 331 (A.10-38-1), Box 76, Folder 7, Walter Rudnicki fonds, UMA.

Walter Rudnicki recognised that the private/hero figure would have a broad appeal as evidenced in the success of those cartoonists who served as his sources of inspiration. His visual hyperboles of Wilbur and other characters both entertained fellow soldiers and served as “cautionary warnings.” The young private’s cartoons are most reminiscent of those created by Sergeant William “Bing” Garnet Coughlin. “Bing”, the renowned creator of “Herbie and His Friends,” served with the Canadian Army’s 4<sup>th</sup> Princess Louise Dragoon Guards during the invasion of Sicily (1943) and four months in the Italian campaign (1943-44). His cartoons under the banner “This Army” were published daily in Italy in *The Maple Leaf*, a Canadian Army newspaper that was enjoyed by front and base units as well as by a strong readership in Western Europe. Bing’s wide popularity is attributed to the creation of a “wistful, happy-go-lucky little individual named Herbie, who possessed the unhappy faculty of winding up in the middle of the most fantastic scrapes.”<sup>63</sup>

Unlike Coughlin, Rudnicki didn’t receive formal instruction in art – he was self-taught and continued cartooning until late in life. On the other hand, Coughlin was able to hone his talents at the Pennsylvania School of Art and in the field of commercial advertising art prior to his deployment to Europe. Despite Rudnicki’s lack of formal training, his cartoons were rendered in a highly professional manner; the Wilbur series was produced in a timely manner in the required format.

<sup>63</sup> Beamish, Boyd. “Battle-Front Humorist.” *MacLean’s Magazine*, 1 June, 1945.  
<https://archive.macleans.ca/article/1945/6/1/battle-front-humorist> (accessed 2 July, 2019).

Both Coughlin and Rudnicki received their inspiration from vastly different in-the-field experiences. The former often visited the front-line units with his sketchbook and pencils in hand sharing both tragic and humorous stories. Coughlin once commented that “. . . no matter how well you can draw, you can’t get that feeling of live humor into an army cartoon unless you’ve experienced the things you are trying to put into black and white.”<sup>64</sup>

Although his circumstances differed from Coughlin’s, Rudnicki was also exposed to a wide range of field experiences – from the horrific scenes in the aftermath of war to non-combat life-threatening situations. Danger was ever-present despite the newly-forged peace; recall the casualties he witnessed: of seeing soldiers being blown up by mines, narrowly escaping with his own life; “of seeing a long serving Royal Winnipeg Rifles soldier suffering from battle fatigue, endlessly . . . digging a hole in the yard trying to find cover” before being taken away; of travelling through Arnhem “seeing torn battle dress and smelling bodies”; and of “being billeted in an insane asylum and seeing former inmates out back in the trees – flitting about like white ghosts.”<sup>65</sup> As a guard at the war crimes trial of SS Major General Kurt Meyer in Aurich, Rudnicki was exposed to the graphic details related to the execution of Canadian prisoners of war.<sup>66</sup> And yet, as evident in the products of other wartime cartoonists, Rudnicki was able to offer comic relief to the readers of *The Sentinel*.

Only the bare necessities appear in photographs (Figure 76) that document Rudnicki’s sparse work place, located in a Norddeich hotel room. This minimalist working environment likely became a creative retreat and likely a highly personal “sanctuary” from the horrors of the aftermath of war. It was at this desk that the young soldier reflected upon the realities of his world and made decisions about subject matter for his illustrations that were informed by his own experiences as well as those of his compatriots. As in the case of other military cartoonists, Rudnicki communicated incidents that would have been recognizable to many in the field.

On a more personal note, Rudnicki did share some lighter moments with family members, including travel experiences in various cities. A few of these recollections included riding in an army truck decorated with inflated condoms as balloons in Belgium on VE day; sneaking into the officer’s mess and stealing a bottle from the liquor cabinet, only to later discover that he had stolen a bottle of vinegar; going AWOL (Absent Without Leave) on a train to Berlin and bouts of partying that ended in awkward situations, being caught off-guard and unarmed among German ex-soldiers with only a chocolate bar in his holster, and falling in love with a young woman from France.<sup>67</sup> Such personal experiences and those of his fellow soldiers fuelled the creative process.

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<sup>64</sup> Ibid.

<sup>65</sup> Richard, Michael and Stephen Rudnicki, “Stories that Dad Told Us,” 2.

<sup>66</sup> Stephen Rudnicki, email to Katherine Pettipas, 16 December, 2019. According to Stephen, his father drew the “No Smoking” signs for the trial’s facilities.

<sup>67</sup> Richard, Michael and Stephen Rudnicki, “Stories that Dad Told Us,” 2. Obviously, Rudnicki was not the first to attempt to steal a bottle of liquor!



Figure 76. Walter Rudnicki's work desk in his room at the Hotel Reichshof, Norddeich, home to *The Sentinel* paper. Mss 331 (A2019-142), Box 2, Item 3, Walter Rudnicki fonds, UMA.

The character of “Wilbur” as created by Rudnicki, is yet an important addition to our historical knowledge of the existence of more prominent wartime cartoonists featuring Canada’s *Herbie* (William Garnet “Bing” Coughlin) and Americas’ *Sad Sack* (George Barker); *Private Breger* and *G.I. Joe* (Dave Breger); *Willie and Joe* (Bill Maudlin), and *Jane* (Norman Plett); the most endearing and popular character being the stereotypical front-line soldier, that is,

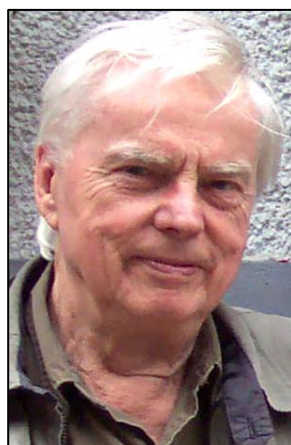
*the little private, dishevelled, sometimes grouchy; possessing a healthy irreverence for authority and a penchant for the female form; flippant and encouraging a lack of respect for the brass; a study of “frustration in fatigues”, who, no matter how hard he tried, failed to adjust to regimentation.*<sup>68</sup>

On Civvy Street, Rudnicki continued to explore the field of commercial gag cartoons such as those that he produced while in the Canadian Army Reserve. In the early 1950s, Walter focused on a series of cartoons that reflected daily life in the civilian world. Later, he would further cultivate his artistic skills to illustrate at least two in-house federal government reports, one federal government publication, and to create his own series of illustrated lectures on the history of federal relations with Indigenous peoples. But all that is another story.

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<sup>68</sup> Rowland, *Herbie*, 19.

## Acknowledgements



*Figure 77.* Walter Rudnicki, Private H27820, B Company, 4<sup>th</sup> Battalion, Royal Winnipeg Rifles, Canadian Armed Occupation Forces, mid-1945, location unknown. *Figure 78.* Walter Rudnicki (1925-2010) photographed at his home in Ottawa, early 21<sup>st</sup> C. Courtesy of the Rudnicki Family Private Collection.

The writer would like to acknowledge Walter Rudnicki's unique contribution to Canada's military history (Figures 76 and 77). This manuscript would not have been possible without his dedicated preservation of personal documents and the generous donation of his personal "citizen's" archives to the University of Manitoba. The donation of the fonds to the University of Manitoba Archives & Special Collections Department was completed in 2010 on behalf of the family by Walter's son and daughter, Stephen and Denise Rudnicki. A subsequent donation of Walter's photographs and his wife's (Simone) scrapbooks was made in 2019.

Family members including daughters Denise and Elaine and sons Richard, Michael and Stephen, provided invaluable guidance and information pertaining to their father's personal history. Dr. Shelley Sweeney, Head of University of Manitoba Archives & Special Collections introduced me to Rudnicki's extensive collection and offered me encouragement and support. Library Assistants Linda Eddy and Wendy Prystenski and Nicole Courier, Reference and Discovery Archivist provided invaluable assistance for search requests. Dr. Cord Scott provided valuable comments on a first draft of this paper. The Landschaftsbibliothek Aurich kindly reproduced a copy of *The Sentinel* for use in this paper.

Thank you to the Military Historical Society of Manitoba for undertaking the publication of this article. Early drafts of this paper were reviewed by Leo Pettipas and Brittany Dunn, Managing Editor for *Canadian Military History*.

On a final note, this paper was produced as part of a larger project involving Rudnicki's history of cartooning. Although I am not a military historian, a review of the literature on

Canadian military cartooning soon convinced me that the collection of Rudnicki's cartoons deserved to be added to the present publicly-available inventory of Canadian military cartoons.

Katherine Pettipas PhD, Curator Emeritus, the Manitoba Museum and Independent Researcher

Winnipeg, Manitoba

### **Biographical Note**

Dr. Katherine Pettipas is a retired curator from the Manitoba Museum where she held the position of Curator of Ethnology and the Hudson's Bay Company Museum Collection. She has been recognized nationally for her work as a curator and was awarded a Curator Emeritus position at the Museum. Her retirement has afforded Pettipas with opportunities to pursue a variety of historical interests. She is conducting her own research at the University of Manitoba Archives and volunteers her time, knowledge and curatorial skills as needed. In addition to assisting with the production of an exhibit on Walter Rudnicki's accomplishments, her latest project at the archives involved this examination of Walter Rudnicki's military-related cartoons and his larger collection of illustrations.

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UMA. Walter Rudnicki fonds, Mss 331 (A.10-38-1), Box 42, Folder 1. Walter Rudnicki, Shilo, Manitoba, to Mrs. H. Rudnicki, Winnipeg, Manitoba, 23 January, 1945.

UMA. Walter Rudnicki fonds, Mss 331 (A.10-38-1), Box 42, Folder 1. Walter Rudnicki, Holland, to Mrs. H. Rudnicki, Winnipeg, Manitoba, 26 May and 16 June 16, 1946.

UMA. Walter Rudnicki fonds, Mss 331 (A.10-38-1), Box 42, Folder 1. Walter Rudnicki, Germany, to Mrs. H. Rudnicki, Winnipeg, 23 April, 1945 (England); 18 May, 1945 (England); 17 June, 1945 (Holland); 29 June, (Holland), 25 July, 1945 (Germany).

UMA. Walter Rudnicki fonds, Mss 331 (A.10-38-1), Box 42, Folder 1. Walter Rudnicki, Germany, to Mrs. H. Rudnicki, Winnipeg, Manitoba, 18 July, 1945.

UMA. Walter Rudnicki fonds, Mss (A.10-38-1), Box 42, Folder 1. Walter Rudnicki, Holland, to Mrs. H. Rudnicki, Winnipeg, Manitoba, 11 July, 1946.

UMA. Walter Rudnicki fonds, Mss 331 (A.10-38-1), Box 42, Folder 1. Adelaide Rudnicki, Winnipeg, to Walter Rudnicki, Winnipeg, 20 June, 1947, p. 3

UMA. Walter Rudnicki fonds, Mss 331 (A.10-38-1), Box 76, Folder 3. Cartoons, 1940s.

UMA. Walter Rudnicki fonds, Mss 331 (A.10-38-1), Box 76, Folder 6. Cartoons, 1940s. Rudnicki- Collected Cartoons-Newspaper Clippings".

UMA. Walter Rudnicki fonds, Mss 331 (A.10-38-1), Box 76, Folder 7. Cartoons, 1940s.

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