

CAPTAIN CUTHBERT JULIAN ORDE (1902-07)

He was born in Norfolk on 18 December 1888. His father Sir Julian was a long-serving Secretary of the Automobile Car Club of Britain and Ireland (which became the Royal Automobile Club).

He was the brother of **Major Michael Amyass Julian Orde (1902-06)** and 2nd son of Sir Julian Orde.

At the College he was a Prefect, Junior Classics Prize 1904, Classics Prize and Mantle Essay junior 1905, Cricket XI 1907 and won his shooting cap.

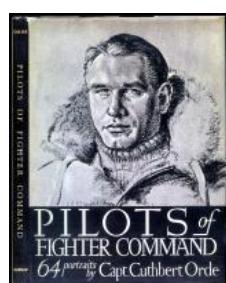
After the leaving the College he spent some time in Barclays Bank, Ipswich before retiring in 1913 to study art in Paris.

During WW1 he joined as a Second Lieutenant in the Army Service Corps on 15 August 1914. He was a Lieutenant when he qualified as a pilot for the Royal Flying Corps on 10 May 1916. On 10 June 1916 he was promoted from Flying Officer (Observer) to Flying Officer.

On 1 August 1917 he was promoted to Flight Commander. Because he had served in the early part of the war, he was awarded the 1914 Star. He was a Captain by time of his application for the medal in December 1917. His home address for delivery of the medal was given as Apsley House, Piccadilly - his father-in-law the Duke of Wellington's house on Hyde Park Corner. He had married Lady Eileen Wellesley, daughter of 4th Duke of Wellington, on 11 September 1916.

He was given the rank of temporary Major on 16 August 1918. He relinquished his commission on 15 January 1919 on grounds of ill health, and retained the rank of Captain.

Throughout his life he strongly identified himself as an artist. In the early 1920s he had a painting studio in Paris. He held an exhibition at the Alpine Club Gallery in 1925, showing portraits of Lord Oxford and Asquith, Lady Eileen Orde, Lady Cynthia Asquith, and others, including a portrait of himself. A bronze bead of him by Mr. Cecil de B. Howard was also then exhibited. In his book *Pilots Of Fighter Command: Sixty Four Portraits*, Orde wrote an essay explaining the circumstances of his portraits of World War II pilots.



Having been hired to produce illustrations of bomber stations in the summer of 1940, Air Commodore Harald Peake from the Air Ministry saw some of his drawings and was impressed by his portraiture. It was the height of the Battle of Britain and public attention was focused on the fighter pilots. Peake asked him to make a large number of portraits of them, which he enthusiastically agreed, and at the start of September 1940 set off to work.

In no case did he choose the sitter himself. He was selected either by Group Headquarters or by the station commander and, generally speaking, four or five in each squadron were chosen, the four or five who were considered the most valuable. So it was for them rather in the nature of a mention in dispatches.



Taking around two hours per picture, he drew men whose names have become familiar to those interested in the history of the Battle; Douglas Bader (pictured), Sailor Malan, Robert Stanford Tuck, Johnnie Johnson, Archie McKellar, John Freeborn. He usually created monochrome pictures of the men using charcoal and white chalk, though some colour portraits were painted, such as that of Bob Stanford Tuck and a second portrait of Sailor Malan.

The daily peril of these men's lives was apparent. Some choices were killed before he had a chance to draw them. Many did not live much longer after their portrait was done. John Drummond was drawn on 5 October 1940, shortly after landing from what

turned out to be his final kill, and is pictured still in his aviator jacket instead of the uniformed outfit he commonly depicted. He died five days later. However, having flown in combat himself and lost both his brothers in military incidents twenty years earlier, the proximity of death will not have been new to him.

He remained a professional artist, and was still taking commissions for military portraits long after the war, such as one of Air Chief Marshal Sir James Robb in 1958.

He died on 19 December 1968.