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WORLD WAR I POSTERS AND THE FEMALE FORM:
ASSERTING OWNERSHIP OF THE AMERICAN WOMAN

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Bachelor of Arts in English

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LAURA M. ROTHER

ABSTRACT

Like Britain and continental Europe, the United States would utilize the poster to garner both funding and public support during World War I. While war has historically been considered a masculine endeavor, a relatively large number of these posters depict the female form. Although the use of women in American World War I visual propaganda may not initially seem problematic, upon further inspection it becomes clear that her presence often served to promote racial and national pretentiousness.

Based on the works of popular pre-war illustrators like Howard Chandler Christy and Charles Dana Gibson, the American woman was the most attractive woman in the world. Her outstanding wit, beauty and intelligence made her the only suitable mate for the supposed racially superior American man. With the onset of war, however, the once entertaining romantic scenarios in popular monthlies and weeklies now represented what America stood to lose, and the “American Girl” would make the transition from magazine illustrations to war poster with minimal alterations.

As the war raged on, many Americans began to express fear about the possibility of German invasion, and the American woman became threatened by a perceived racially inferior force. While countless posters would explicitly address this concern, others would more subtly claim the American female as the rightful property of the American man.

TABLE OF CONTENTS

	page
ABSTRACT.....	iii
LIST OF FIGURES.....	vi
PREFACE.....	1
CHAPTER	
I. INTRODUCTION.....	4
II. SETTING THE STANDARD: THE PRE-WAR ILLUSTRATOR AND AMERICAN BEAUTY.....	11
Charles Dana Gibson.....	12
J.C. Leyendecker.....	15
Howard Chandler Christy.....	16
James Montgomery Flagg.....	18
III. PICTURING AMERICAN SUPERIORITY IN A TIME OF WAR.....	21
Woman as Mother.....	28
Woman as Angel/Virgin.....	31
IV. ATROCITY PROPAGANDA AND GERMAN BARBARISM.....	35
German Brutality Overseas.....	36

Woman as Victim.....	40
The Girl He Left Behind: Woman as Girlfriend/Temptress...	45
V. CONCLUSION.....	54
EPILOGUE: LOOKING AHEAD TO WORLD WAR II.....	56
BIBLIOGRAPHY.....	67

LIST OF FIGURES

Figure	Page
1. <i>Picturesque America: Anywhere in the Mountains</i>	70
2. <i>Picturesque America: Anywhrere Along the Coast</i>	70
3. Design for Wallpaper.....	71
4. <i>No Wonder the Sea Serpent Frequent our Coast</i>	71
5. <i>The Weaker Sex</i>	72
6. Arrow Collar ad.....	73
7. <i>America Calls</i>	74
8. <i>The Army Girl</i>	75
9. <i>The Navy Girl</i>	76
10. <i>Passed by the Board of Censorship</i>	77
11. <i>Will You have a Part in Victory</i>	77
12. <i>Americans All</i>	78
13. <i>Remember the Thrill of Liberty</i>	79
14. <i>Remember the Flag- Support It!</i>	80
15. <i>Food Will Win the War</i>	80
16. <i>Ring It Again</i>	81
17. <i>Buy Liberty Bonds</i>	81
18. <i>First in War, First in Peace</i>	82
19. <i>Our Daddy is Fighting at the Front for You</i>	82
20. <i>Helping Hoover in our U.S. School Garden</i>	83
21. <i>Follow the Pied Piper</i>	83

22. <i>Boys and Girls! You can Help your Uncle Sam</i>	83
23. <i>Here He Is, Sir</i>	84
24. <i>Women! Help America's Sons</i>	85
25. <i>For Home and Country</i>	85
26. <i>The Greatest Mother in the World</i>	86
27. <i>Keep This Hand of Mercy at Its Work</i>	87
28. <i>Third Red Cross Role Call</i>	87
29. <i>Seduction</i>	88
30. <i>Jackals in the Political Field</i>	88
31. <i>Thrown to the Swine</i>	88
32. <i>Remember Belgium</i>	89
34. <i>Remember Belgium</i>	90
35. <i>Beat Back the Hun</i>	91
36. <i>Keep These off the U.S.A</i>	92
37. <i>Help Stop This</i>	93
38. <i>Halt the Hun</i>	93
39. <i>Hun or Home?</i>	94
40. <i>Destroy This Mad Brute</i>	95
41. <i>Fight or Buy Bonds</i>	96
42. <i>The Spirit of America</i>	97
43. <i>Your Angel of Mercy</i>	97
44. <i>I Want You</i>	98
45. <i>Gee! I Wish I Were a Man</i>	98

46. <i>Have You Answered the Christmas Role Call</i>	99
47. House of Kuppenheimer ad.....	99
48. <i>Navy Girl and Midshipman</i>	100
49. <i>When a Bachelor is Ill</i>	100
50. <i>Americans Will Always Fight</i>	101
51. <i>This is America</i>	102
52. <i>This is America</i>	102
53. <i>This is America</i>	102
54. <i>Work, Freedom, Bread</i>	103
55. <i>He Volunteered for Submarine Service</i>	104
56. <i>We Can Do It</i>	105
57. <i>The Sky's the Limit</i>	105
58. <i>Nurses are Needed Now</i>	106
59. <i>Tokio Kid Say</i>	107
60. Page from a National Socialist children's book.....	108
61. <i>This is the Enemy</i>	108

PREFACE

The horrors of the Great War were of a magnitude never before seen. The battles of the Somme and Verdun in 1916 resulted in approximately one million Allied casualties. Britain saw 419,654 fall at the Somme, making it their nation's greatest military tragedy.¹ The phrase "Over the Top" meant lines of men climbing out of the trenches, only to march unprotected against a heavy barrage of artillery and exploding shells. Slaughter was inevitable. A stalemate in the trenches was less fatal but almost as stressful. Weather conditions were often cold and damp, and troops suffered from frostbite and trench foot, a condition resulting from having wet feet for days on end. Rotting corpses brought rats, and lice were a constant source of irritation. Physical discomforts were made worse by the anxiety of knowing that the enemy was only yards away.

Certainly those at home knew little of the conditions. Letters were censored, and without television and radio, information was scarce. Still, by the time the United States entered the war in April, 1917, fighting had lasted far longer than any had expected, and news concerning the vast number of casualties had surfaced. Although the United States had been outraged by the sinking of the *Lusitania* in 1915, resulting in the loss of 128 American lives, the nation was hesitant to enter the war. On March 15, 1917, however, German submarines made direct attacks on American merchant ships, sinking three. President Wilson could no longer ignore the threat and on April 2, asked Congress to declare war.² But how would the government gather support for a war that had already

¹ John Keegan, *The First World War* (New York: Vintage Books, 1998), 299.

² *Ibid.*, 352.

raged for three years and seemed unlikely to end soon? Britain and continental Europe had utilized the poster, a fast and relatively cheap way of garnering both troops and funds. Soon, the United States would also jump on the poster-making bandwagon, accepting designs from art schools as well as the Division of Pictorial Publicity led by Charles Dana Gibson.

Although war has historically been considered a masculine endeavor, a surprisingly large number of World War I posters include women. In fact, over one third of the posters in the archives of the World War One Museum in Kansas City, Missouri depict female figures.³ While it is certainly not feasible to discuss all incarnations of women as they appear in these posters, I contend that some are more problematic than others and deserve special attention. It is my opinion that, in part, the use of the American woman in war posters not only declared the racial superiority of the American people, but served as an attempt to assert her as the rightful property of the American man. Hence, this paper will examine issues concerning both gender and race.

Already at the beginning of the twentieth century, various ethnic groups had immigrated to the United States. This makes defining the concept of an “American” race somewhat difficult. But while America may be comprised of individuals from numerous different cultural backgrounds, very few were accepted as “pure-blooded” Americans. *Webster’s Dictionary* defines “race” as “any people united by common history, language, cultural traits, etc.”⁴ This clarification seems appropriate, for many World War I-era Americans excluded those who were not English-speaking and could not trace their lineage back to the nation’s first settlers. In her book, *Imaging American Women*, Martha

³ Jonathan Casey, museum archivist for the Liberty War Museum in Kansas City, Missouri, email message to author, January 17, 2007.

⁴ Gerard M. Dalgish, ed., *Webster’s Dictionary of American English* (New York: Random House, 1997).

Banta notes that according to some, the Italian-, Polish-, German-American could never really be a “true American,” for it was believed that they stood apart from a more “unified, unchanging” culture.⁵ Consequently, the phrase “American race” will be used in this paper to categorize those English-speaking Americans who were the product of many generations on the continent. With this understanding, I will aim to demonstrate that World War I posters communicated the belief that the American female was the only suitable mate for the racially superior American male, a role that was threatened by the growing fear of invasion by a perceived inferior German race of peoples.

⁵ Martha Banta, *Imaging American Women: Idea and Ideals in Cultural History* (New York: Columbia University Press, 1987), 126.

CHAPTER I

INTRODUCTION

Woman possessed a sundry of guises in the vast catalogue of World War I posters. She was the angelic nurse coming to the aid of fallen soldiers, or the wife, mother or sister dutifully doing her part at home by conserving goods and resources. Women also appeared as allegorical Liberty or Columbia figures, symbolizing the strength and fortitude of a nation. Created in the tradition of works such as Delacroix's *Liberty Leading the People* (1830), these female forms sometimes appeared half-clothed, yet desexualized, often masculine in appearance. Conversely, in the hands of some war artists, the female figure became more womanly, her body softly curving under clinging fabric, her ruby red lips and sleepy, seductive eyes arousing more in American boys than the urgency to fight.

In reality, of course, women's roles were far more complex than the superficial types portrayed in war propaganda; yet the purpose of these posters was largely to catch the eye of the viewer and hold it by utilizing familiar imagery, sending a message that

was easily recognizable and universally appealing.⁶ In other words says Maurice Rickards, author of *Posters of the First World War*, Americans most likely identified and accepted “gendered types,” perhaps the reason why those posters with female content were generally successful.⁷ The popularity of these particular posters could account for the rather large quantity created and reproduced during the war. Although much has been written about World War I posters in general, few scholars have focused on those dealing exclusively with the female form.

Scholars such as Charles Mattlack Price and John Coffey II discuss American World War I posters only in terms of how effectively the artists utilized design principles thought to be imperative for visual propaganda; i.e., simplicity and straightforwardness of design and dynamics of line and color.⁸ Coffey maintains that American poster artists too often featured female characters popular in magazine art and these figures proved “incompetent as propagandists.”⁹ These artists, argues Coffey, also suffered from the tendency to “illustrate an appeal rather than broadcast”¹⁰ their message. Indeed, a large number of poster artists were first and foremost magazine illustrators. What Coffey fails to recognize, however, is that draughtsman like James Montgomery Flagg and Howard Chandler Christy were enormously popular with the public. The women they created for trendy magazines were reproduced for war posters with minimal alterations and were hugely successful. Christy’s *Fight or Buy Bonds*, for example, enjoyed one million

⁶ Charles Mattlack Price, *Poster Design: A Critical Study of the Development of the Poster in Continental England and America* (New York: George W. Bricka, 1922), 12.

⁷ Maurice Rickards, *Posters of the First World War* (New York: Walker and Company, 1968), 8. Rickards notes the resounding popularity of posters with female content, yet fails to proffer a specific explanation concerning why they were so successful.

⁸ John W. Coffey, *American Posters of World War One* (Massachusetts: Williams College Museum of Art), 1978.

⁹ *Ibid.*, 12

¹⁰ *Ibid.*, 12

reproductions in two different sizes.¹¹ While Christy was primarily an illustrator, and as Coffey notes, perhaps not most adept as a poster maker, his designs were applauded by the public. Why? This is the question Coffey fails to ask.

Unlike Price and Coffey, a few scholars begin to address the purpose of the female form in war posters, mainly within the realm of atrocity propaganda. America frequently utilized atrocity propaganda during World War I. This type of propaganda often grossly exaggerated the enemy's war crimes, mainly perpetrated against women and children, to both justify the nation's involvement in the war and to bolster public contempt for the enemy. Although Peter Stanley's discussion concerning women is brief, he provides us with some interesting insight into the use of clearly gendered propaganda.¹² The author's discussion involves an analysis of Norman Lindsay's poster *Will You Fight or Wait for This*. The poster depicts a line of German soldiers holding a presumably innocent civilian at gunpoint. While most of the action takes place in the foreground of Lindsay's composition, Stanley believes that the woman being held by two soldiers in the background is the most important figure in the poster. In addition to the senseless slaughter of innocent civilians, the viewer is outraged by the thought of the woman's inevitable rape by savage German soldiers. Stanley claims this image of a bare-breasted female struggling with the brute enemy "played upon the sexual attitudes" of the intended audience.¹³ It is important to note that this disturbing image was utilized for an Australian recruiting poster; however, atrocity propaganda such as this was popular among all Allied nations, particularly Britain and the United States.

¹¹ "Postering the Third Liberty Loan," *The Literary Digest* 56 (March 28, 1918): 29.

¹² Peter Stanley, *What Did you do in the War, Daddy? A Visual History of Propaganda Posters* (Melbourne: Oxford University Press, 1983), 10.

¹³ *Ibid.*, 10.

In his essay “Protest and Propaganda: The Propaganda Poster,” David Crowley also examines the use of atrocity propaganda. In these posters, argues Crowley, the German soldier often appears ape-like, “weak-jawed, and corpulent,” visual clues to the supposed inferiority of the German race.¹⁴ Crowley suggests that “such caricatural representations of the German officer served to reinforce public perceptions of the inhumanity of their foe.”¹⁵ Crowley is correct in assuming that the monstrous depiction of the enemy helped to justify Allied force, yet fails to wholly note that the perceived racial inferiority of the German soldier implied the ethnic superiority of those fighting for the Allied nations. This idea coupled with the sexual attitudes and fears discussed by Stanley have powerful ramifications for the appearance of women in American war posters.

Crowley footnotes Steve Baker’s “Describing Images of the National Self: Popular Accounts of the Construction of Pictorial Identity in the First World War Poster,” but Baker’s article largely fails to discuss the appearance of the German soldier in war posters.¹⁶ While noting the often apish depiction of the enemy, Baker claims that American and British critics of the time articulated ideas concerning national identity based on a poster’s *style* rather than its *content*. For instance, German poster makers relied more heavily on modern art principles characterized by broad masses of color and “crude drawing,” elements that were thought to reflect the nation’s violent, barbaric tendencies. Discussion concerning iconography, argues Baker, was reserved for political cartoons and he cites the ‘*Land & Water*’ Edition of *Raemaeker’s Cartoons*, a twenty-six

¹⁴ David Crowley, “Protest and Propaganda: The Propaganda Poster” in *Power of the Poster*, ed. Margaret Timmers (London: V&A Publications, 1998), 113.

¹⁵ *Ibid.*, 113.

¹⁶ Steve Baker, “Describing Images of the National Self. Popular Accounts of the Construction of Pictorial Identity in the First World War Poster,” *The Oxford Art Journal* 13:2 (1990), 24-29.

part work dedicated to the art of Louis Raemaeker, a Dutch cartoonist known for his caricature-like drawings of the German soldier. Raemaeker's cartoons were often accompanied by derogatory commentary by popular British writers, directed toward the German race. These sentiments reveal the widespread prejudiced views held by the Allied nations for the German people.

In addition to his discussion concerning the appearance of the German officer, Crowley also claims that many posters depicting women were used to emasculate men who were hesitant to enlist.¹⁷ In general, says Crowley, war propaganda often delineated gender boundaries. Maurice Rickards agrees, maintaining that women were commonly used as recruiting agents in posters produced by the Allies.¹⁸ Posters titled *Daddy, what did you do in the Great War?, Will You Go, or Must I?*, and *Have You a Reason or Only an Excuse?* often depicted women or little girls shaming men to enlist.¹⁹ While Rickards' point is well taken, posters such as this are obvious in meaning, and his scant two paragraph argument only begins to scratch the surface of a topic so sorely overlooked.

Eric Van Schaack entirely ignores the appearance of women in American World War I posters in his article dealing with the formation and function of the Division of Pictorial Publicity,²⁰ yet I believe he makes an argument that is vital to my subsequent discussion. While it seems absurd to us today, Van Schaack argues that millions of Americans actually believed there to be a strong, even eminent, possibility of German invasion on U.S. soil. The Division of Pictorial Publicity capitalized on this fear, and its

¹⁷ Crowley notes Christy's *Gee I Wish I Were a Man: I'd Join the Navy* as an example. I believe that this poster conveys a very different message which will be discussed at length later in this paper.

¹⁸ Rickards, 10. Rickards also authored *Posters at the Turn of the Century* as well as penned the foreword to Walton Rawls' *Wake Up, America! World War I and the American Poster*.

¹⁹ *Ibid.*, 10-11.

²⁰ Eric Van Schaack, "The Division of Pictorial Publicity in World War I" *Design Issues*, 22:1 (Winter 2006).

designs illustrating the threat helped to raise nearly seven billion dollars for the Fourth Liberty Loan.²¹ Van Schaack fails to note, however, that several of these posters depicted women. While the possibility of German boots on U.S. land was terrifying, the ravaging of American women by German barbarians seemed too much to bear.

Unlike the previously discussed scholars, Martha Banta concentrates exclusively on the depiction of women within the medium. While not the specific focus of her book which deals with how women were pictured in American culture between 1876 and 1918, she devotes one entire chapter, appropriately titled “Poster Lives,” to the discussion of the female form in American World War I posters. Banta’s primary interest is the convergence of what she argues are the two dominant female types depicted in war posters: the Amazon Warrior and the Protecting Angel. Banta maintains that the use of female allegorical figures such as Columbia and Liberty asserted American supremacy while also conveying the nation’s ability and desire to protect myriad weaker peoples. Similar to David Crowley, Banta insists that the enemy was viewed as racially inferior, but unlike Crowley, she argues that the appearance of American female figures affirmed the United States’ feelings of superiority. Not only did a beautiful, clearly Anglo-Saxon American woman become the “WASP savior of the world,” she symbolized the moral hegemony of the American people. In other words, claims Banta, the physical perfection of the American woman represented the moral perfection of the entire American race.²² Although I ardently agree with Banta’s argument, an argument which will be essential to this paper, I believe the author ignores an important element. While she briefly notes

²¹ *Ibid.*, 43.

²² Banta, 559. For Banta’s complete discussion of women in World War I posters see “Poster Lives,” 551-590.

beautiful, sexy charmers created by the likes of James Montgomery Flagg and Howard Chandler Christy, Banta largely dismisses the type as somewhat boring, superficial and lacking power. Though Banta frequently discusses the Flagg, Christy, and Gibson girls elsewhere throughout her lengthy and comprehensive study, they play a very limited role in “Poster Lives.”

Unlike Banta, my interest lies neither with the Protecting Angel nor the Amazon Warrior. These types have appeared countless times both in fine art and propaganda. Instead, this paper will focus on those posters which deal exclusively, and oftentimes obscurely, with women and sex. Women either appeared as sexually victimized by the apish German, as we will see in atrocity propaganda, or as sensual and alluring in posters created by Flagg and Christy. Both posters served to send the same message: American women were sexually available *only* to the American man. This argument hinges on two other factors: The supposed superiority of the American people and the fear of an impending invasion by the German army. While previous scholars have provided the basis for this argument, none have attempted to put the pieces of the puzzle together, to think critically about a single ramification of numerous seemingly disparate observations.

CHAPTER II

SETTING THE STANDARD:

THE PRE-WAR ILLUSTRATOR AND AMERICAN BEAUTY

In the early twentieth century, a number of American illustrators who would eventually lend their talents to the creation of war posters set the standard for beauty in the nation's most popular magazines. J.C. Leyendecker, Charles Dana Gibson, Howard Chandler Christy, and James Montgomery Flagg not only determined the characteristics of beauty, but the characteristics of the ideal American. While the prototype concocted by these artists was idealized, it was attainable, but only to Americans. The Gibson Girl preceded both the Flagg and Christy Girls, yet all exhibited strikingly similar qualities of beauty and spirit. In fact, when asked if he was the creator of the Gibson Girl, Flagg joked, "don't let this get any further, but it was Howard Chandler Christy!"²³ Unlike Flagg and Christy, however, Gibson created a male counterpart to his stunning American girl, a specimen worthy of her love and adoration- the Gibson Man. Tall and masculine, the Gibson Man was rivaled only by the creation of Leyendecker's Arrow Collar Man, used in an enormously successful ad campaign to sell detachable shirt collars. As these

²³ James Montgomery Flagg, *Celebrities: A Half-Century of Caricature and Portraiture with Comments by the Artist* (New York: Century House, 1951), 23.

artists often appropriated their figures for World War I posters with minimal changes, it is imperative to view their illustrations prior to the war. Consequently, we will discover how these works served to assert ideas of American superiority by providing the public with visual images that promoted racial and national pretentiousness.

Charles Dana Gibson

Perhaps it is Charles Dana Gibson who first presented the public with the racially superior image of the American woman. Interestingly, Gibson would become the chairman of the Division of Pictorial Publicity during the war, a sub sect of the Committee on Public Information led by George Creel. Gibson staffed the organization with fellow artists who offered their services free of charge. The group met every Friday night at 200 Fifth Avenue in New York City, followed by dinner at Keene's Chop House, where they would review requests for posters from the U.S. government. The executive committee then selected an artist it felt could best meet the needs of the client. The resulting design was forwarded to Washington for final approval.²⁴

Long before Gibson earned this prestigious position, however, he was a fledgling student at the Art Students League. Showing little promise, Gibson dropped out of school and continued to hone his craft independent of formal instruction. In the winter of 1886, he sold his first drawing to *Life* magazine. Enormous popularity ensued for the young artist, aided considerably by the creation of the Gibson Girl. "Aloof but tender, naughty but adorable, and always, always beautiful,"²⁵ her name quickly appeared in

²⁴ Coffey, 3.

²⁵ Woody Gelman, *The Best of Charles Dana Gibson* (USA: Bounty Books, 1969), 3.

songs and poems and her face was emblazoned on everything from souvenir spoons to pillow covers. Young women dressed like her and styled their hair in a similar fashion; and of course, all young men wanted date a Gibson Girl. In addition to her many redeeming qualities, Gibson's beautiful creation was undeniably American. Fairfax Downey, author of *Portrait of an Era as Drawn by C.D. Gibson*, quotes one popular voice of the time: "His [Gibson's] pen has caught the true inspiration and he embodies in one composite picture the vivacity, the independence and hauteur, the condescending amiability, the grace and catholic spirit of the daughter of this great Republic...you instantly know she is neither English, French or German. Instinctively you say: 'This is the American woman.'"²⁶

In a number of drawings, the artist not only makes it abundantly clear that the Gibson Girl is an exclusively American phenomenon, but that she exists in vast numbers. Two illustrations, both titled *Picturesque America* (figs. 1 and 2), one subtitled *Anywhere in the Mountains*, the other *Anywhere Along the Coast*, depict a bevy of Gibson's beauties. "Picturesque America" does not refer to the nation's landscape, of course, but to the lovely girls that live within its borders. One is led to believe that upon setting foot on American soil, the Gibson Girl would be readily visible in all directions. Characterized by a ridiculously narrow waist, long limbs, and a beautifully symmetrical patrician face beneath a mop of thick, luxurious hair, the Gibson Girl appears like a figure out of a male fantasy. In fact, as an indulgence to this particular fantasy, the artist would eventually design wallpaper for bachelors' apartments comprised entirely from Gibson Girls' visages (fig. 3).

²⁶ Homer Fort, quoted in Fairfax Downey, *Portrait of an Era as Drawn by C.D. Gibson* (New York: Charles Scribner's Sons, 1936), 196.

In another illustration, *No Wonder the Sea Serpent Frequents our Coast* (fig. 4), a Gibson Girl wades into calf-length water, coming face to face with a large sea monster. Rather than appearing frightened, the young woman holds her chin high, sternly casting her eyes down at the serpent. In turn, it gazes up at her, head bowed, totally transfixed by her beauty. One cannot help but wonder if the sea serpent is a metaphor for foreign admiration of the American girl. The threat of outsiders obtaining a Gibson Girl was still small, however, limited to the English nobility who were often drawn to wealthy young American women. Gibson lamented these unions.²⁷ While he often illustrated the coming together of such ill-matched pairs, the artist made it clear that the only suitable mate for the Gibson Girl was the Gibson Man.

Every bit as American as his female counterpart, the Gibson Man was tall and handsome. While he was often teased by the Gibson Girl early on in their courtship, the dapper young man would eventually secure the object of his affection. In one drawing (fig. 5), the artist's heroic couple gaze into each other's eyes, unable to concentrate on the game of cards they play with an older, far less attractive pair. Captivated by the young woman's beauty, the Gibson Man inadvertently tips his hand, yet slyly pushes the Queen of Hearts towards his potential mate. While the lovely lady keeps her composure, she is clearly smitten and meets the handsome bachelor's direct gaze. The caption underneath the illustration makes the exchange clear: "He takes a hand at bridge and has difficulty keeping his mind on the game, with the result that he repeatedly trumps his partner's tricks." Although he has lost his concentration on the card game, the young man wins the game of love. Henry C. Pitz identifies the couple's appeal: "These two types were a

²⁷ Susan E. Meyer, *America's Great Illustrators* (New York: Harry N. Abrams, 1978), 222.

handsome, youthful pair, incredibly confident and assured....Courteous, sincere and serene, they had an Anglo-Saxon attractiveness which seemed to conquer all possible problems....yet they did not seem remote- not *too* remote. For a rapidly expanding middle class, busily climbing up the social ladder, here was a model of what they could hope to reach.”²⁸ Pitz reiterates my point. Gibson’s types were uniquely American, relatively isolated from the rest of the world, a world that failed to be worthy of them.

J.C. Leyendecker

If external appearance was an indicator of admirable interior qualities, than J.C. Leyendecker’s Arrow Collar Man represented the ideal American male. Interestingly, the Arrow Man would reach the height of his popularity in 1918, the final year of the war. In that year, Arrow Collar sales rose to \$32 million.²⁹ A typical Arrow Collar ad (fig. 6) depicted an extremely handsome, well-dressed man, usually in the company of a pretty young lady. His sophisticated clothing, quiet confidence and impeccable posture, all indicated success and class. The gentleman in this particular illustration is tuxedo clad, replete with pristine, white gloves. While he dances in close proximity with an attractive red-head, they fail to make eye-contact. Instead, she glances down demurely, while the Arrow Man looks almost expressionless to his left. Unlike the Gibson Man, who often appears affectionate and tender, Leyendecker’s conception of the American hero is more emotionless, even stoic, and it is not hard to imagine him dutifully fighting for his country.

²⁸ Henry C. Pitz, “Charles Dana Gibson, Delineator of an Age,” *The Gibson Girl and Her America: The Best Drawing of Charles Dana Gibson* (New York: Dover Publications, 1969), xi.

²⁹ Michael Schau, *J.C. Leyendecker* (New York: Watson-Guption Publications, 1974), 30.

The artist's war poster *America Calls* (fig. 7) portrays an almost identical man with a similar countenance. This time, however, the expression does not convey romantic disinterest; rather, it implies strength and bravery. The young man has shed his dapper tux for a naval uniform. He holds a rifle mounted with a bayonet in his left hand while he shakes the hand of an allegorical Liberty figure with his right. The attractiveness of the Arrow Collar Man may have indicated the preeminent sophistication and intellectualism of the American man, but as a soldier, Leyendecker's hero establishes himself as the capable protector of the world's greatest nation. The resounding success of the Arrow Man during the years America fought in the war may not be a coincidence. Similar to the Gibson Girl, who provided young ladies with a figure to emulate, Leyendecker's hero gave young men, who were also potential soldiers, a role model worthy of imitation.

Howard Chandler Christy

Unlike Gibson, Howard Chandler Christy was more explicit concerning his American girl's nationalistic superiority. In his book, *The American Girl*, one of several publications devoted to the Type, Christy labels her the "veritable queen of the kingliest of races."³⁰ The Christy Girl looked remarkably similar to the Gibson Girl and enjoyed almost as much success. Early in his career, the artist was too poor to afford a model and admitted that his figures were a composite of those rendered by Gibson and other

³⁰ Howard Chandler Christy, *The American Girl: As Seen and Portrayed by Howard Chandler Christy* (New York: Moffat, Yard and Company, 1906), 12.

artists.³¹ Her conception, however, was completely original. In 1898, Christy utilized his talents for the Spanish-American War, illustrating combat, soldiers, sailors and marines. Bored with “soldier stuff,” the artist imagined a war hero returning home to a lovely young woman who would eventually become the Christy Girl.³² In fact, he begins *The American Girl* with a greeting to the “Boys in Khaki and in Blue” claiming that sweethearts and wives “are the inspiration and the reward of valor.”³³ These sentiments make the need for a Gibson-like hero unnecessary. The Christy Girl was *created* primarily as a companion for the American man.

Christy would sometimes dress his models in military garb, a penchant that would continue throughout World War I. Figures 8 and 9, for example, depict the Army Girl and the Navy Girl, respectively. While the girls keep the shoes and long, flowing skirts of their own wardrobe, they have donned the oversized coats and capes of male military clothing. This type would eventually become seductive and coquettish; here, however, she retains a sense of seriousness and respectability. The Navy Girl faces the viewer head on, head slightly tilted to the right. Her hands are partially placed in her pockets, barely visible underneath the long sleeves of her naval coat. Her collar is turned up, yet we still catch a glimpse of the ruffled neck of her feminine blouse. A few long strands of hair escape from the officer’s hat atop her head. Her delicate, rouged features remain somber. Christy has taken pains to retain every element of the girl’s femininity- she is clearly playing dress-up in a man’s uniform. At first glance, the artist’s Army Girl appears less womanly. Her stance is supremely assured as she faces the viewer with her left hand placed confidently on her hip. While her body turns slightly to the side, she looks

³¹ Meyer, 240.

³² *Ibid.*, 239.

³³ Christy, 9.

directly outward. Although her hair is barely visible beneath her hat, Christy draws our attention to other aspects of her femininity. Similar to the Navy Girl, the Army Girl's cheeks are brightly rouged and her lips red, but unlike the Navy Girl whose coat covers the curves of her body, the Army Girl opens her cape revealing an hour-glass figure. These girls do not yet command the sexuality of the female figures that would grace Christy's war posters, but their womanly frames dressed in military costume make it abundantly clear that these beautiful women are America's own.

The sexuality of Christy's World War I women is dually noted by Martha Banta who sees a difference between his female figures and those created by Gibson. Banta claims that Gibson's idea of the American girl was not as dangerous as Christy's and that the former was unable to plainly equate sexuality and patriotism. Instead, Gibson referenced the ideal, yet made her "flexible enough to mutate absolutes, alter essences, and catch change within continuity."³⁴ Although I agree with Banta, I maintain that the Gibson Girl was utilized in his posters to assert the nation's supposed racial superiority, and while not overtly sexual, clearly took her place as the rightful mate of the American man.

James Montgomery Flagg

Like his contemporaries, James Montgomery Flagg created charming, physically beautiful female figures for countless popular magazines. Flagg found success at a young age, selling his first illustration to *St. Nicholas* when he was just twelve years old. By the

³⁴ Banta, 213.

time the artist was sixteen, he was well established in the field, working consistently for *Life* as well as its rival magazine, *Judge*. While he was not known primarily for the Flag Girl, she worked her way into the majority of the of the illustrator's major publications. Flagg had very particular tastes when it came to the appearance of the American woman. He famously stated that she should be "tall, with wide shoulders; a face as symmetrical as a Greek vase; thick, wavy hair, either dark or light; thick, long lashes; straight short nose tipped up a bit at the end; her eyes so full of feminine allure that your heart skips a beat when you look in to them. But physical beauty isn't enough. To be really beautiful a woman must have certain fundamental qualities of spirit."³⁵ Flagg's opinions concerning beauty were taken seriously by the public. Along with Howard Chandler Christy, Flagg was one of the first judges of the Miss America Beauty Contest.³⁶

Similar to Christy, the Flag Girl repeatedly appeared in World War I posters. Meyer suggests that she "represented America itself: seductive and courageous, proud and hopeful."³⁷ In fact, Flagg would often utilize the same models for both war posters and magazine illustrations.³⁸ One of the artist's many covers for *Judge* (fig. 10), this one from 1914, depicts an attractive Flag Girl, scantily dressed for her day, posing hands on hips for the viewer. Her red and white dress reveals bare shoulders and considerable leg. Dark hair is visible beneath her stylish hat. She has rouged cheeks and pursed, red, coquettish lips. In the background, a group of old women walk by, turning to look

³⁵ James Montgomery Flagg, quoted in Susan E. Meyer, *James Montgomery Flagg* (New York: Watson-Guptill, 1974), 18.

³⁶ Meyer, *America's Great Illustrators*, 242.

³⁷ Meyer, *James Montgomery Flagg*, 43.

³⁸ *Ibid.*, 43. For example, says Meyer, Flagg's widely circulated Red Cross poster in World War II pictured one of the artist's favorite models- Georgia McDonald.

disapprovingly at the beauty. Although differing in dress and expression, a similar model would be used for a number of Flagg's World War I posters. *Will You Have a Part in Victory* (fig. 11), for instance, shows a beautiful young woman dressed in the stars and stripes of the American flag. Urging Americans to grow their own food in an effort to conserve money and resources, Flagg's girl holds a basket of grain in her left hand which she gracefully distributes onto a tilled field. While this young woman appears in a completely different context, she bears an uncanny resemblance to Flagg's stylishly clad vixen; in fact, their faces are almost identical. Like the previously discussed illustrators, Flagg created an image of a youthful, attractive American who would later step effortlessly into a role necessitated by war.

Prior to 1917, the nation's most successful illustrators produced figures that countless young Americans strived to emulate. Not only were they beautiful, intelligent, and successful, but they were uniquely American, the offspring of the world's greatest nation. As we have seen, it was only the American man who was worthy of the love and admiration of the American girl, "the veritable queen of the kingliest of races." Once the war began, these same figures would be effortlessly transferred to the war poster, and their role as Americans would become even clearer. As the country aimed to further assert its superiority, it would also need to reassert its claim on the American woman.

CHAPTER III
PICTURING AMERICAN SUPERIORITY
IN A TIME OF WAR

While the above artists created their fictional men and women primarily to entertain a carefree middle to upper class American society, their illustrations also reflected more serious feelings of racial superiority. Christy, Gibson, Flagg, and Leyendecker, among others, fashioned a fantasy world of pure-blooded Americans, untouched by immigrant culture. In reality, of course, this was a world that could not last; many urban areas possessed a strong immigrant impulse as early as the 1880s. Many believed that the fate of the “true” American, exemplified by the Gibson Girl and the Gibson Man, was threatened by these less attractive and inferior minded newcomers.³⁹ With the onset of war, however, America needed the assistance of all citizens, even those who seemed the spoilers of racial purity. How would America reconcile the desire to maintain its lineage without alienating the thousands of foreign faces crossing the country’s borders?

³⁹ It can be argued that American feelings of ethnic superiority anticipated those of the Nazis in World War II. While American prejudices never resulted in the attempted extermination of an entire group of peoples, many of the themes in American World War I posters can also be found in art of the Third Reich. For more information concerning popular themes in Nazi visual arts see Peter Adam, *Art of the Third Reich* (New York: Harry N. Abrams), 1992.

Banta claims that during World War I an attempt to Americanize and assimilate new immigrants became key to answering this question. Many Americans felt that immigrants were welcome as long as they possessed an “Anglo-Saxon backbone” and were willing to become “one of us.” More specifically, becoming a true “American” required a dedicated commitment to German defeat.⁴⁰ Howard Chandler Christy’s poster *Americans All* (fig. 12), says Banta, accurately illustrates such sentiment. Characterized by Christy as the “finest war painting he ever produced,”⁴¹ the artist’s poster portrays a typical Christy Girl. Possessing racially favorable physical traits such as light eyes and fair hair, she stands in front of a large American flag. The young woman holds one corner of the flag in her right hand while her left hand is raised high above her head, clutching a laurel wreath that symbolizes American victory. The poster, dated 1919 for the Victory Liberty Loan, was created after German defeat, an accomplishment made possible by a group of presumably racially diverse men whose names appear on the right side of Christy’s poster. While the list of surnames including Du Bois, Pappandrikopolous, Andrassi, and Gonzales represent ethnic diversity, all are embraced as Americans. The fact that their names appear next to a Christy Girl who represents superior American stock, further establishes their acceptance into mainstream America. But while posters such as this seem to embrace foreigners, America was still a long way from accepting immigrant cultures. Their acceptance seemed hinged on the ability and willingness to contribute to the war effort, but even immigrant compliance with war time requirements would not change the long-standing racial prejudices held by many of the American people.

⁴⁰ Banta, 112. The author discusses George Barr McCutcheon’s “What is it to be American?” to elucidate this point.

⁴¹ R.W. Emerson, “Posters for Victory Liberty Loan,” *The Poster* 10 (May 1919), 22.

Remember Your First Thrill of American Liberty (1917, fig. 13) created for the Second Liberty Loan by an unknown artist, illustrates a group of immigrants entering New York Harbor. A small child sits on her family's belongings which are bundled in large swatches of fabric, while a group of adults gaze across the harbor at the Statue of Liberty. Beneath the scene is the phrase "Your duty- buy United States Government bonds." The word "duty" implies that these new Americans are not simply requested to buy bonds; rather, they are *required* as a rite of passage. *Remember the Flag- Support it!* (1917, fig. 14) also unsigned for the Third Liberty Loan, depicts a similar scene. In the foreground of the composition, stand five figures. Although two are only vaguely sketched in by the artist, the other three are fully rendered. A young man, woman and child face the viewer directly, standing in front of a large, billowing American flag. The vague form of a ship that appears in the poster's background indicates that they have just arrived in the United States. The young woman gazes out, the corners of her lips curved up in a faint smile, while her male companion has removed his hat which he respectfully holds over his heart with his right hand. Their expressions indicate feelings of new found pride and thankfulness, yet their transformation as Americans is not yet complete. The poster's text urges them to support the flag of liberty by purchasing government bonds. The language, punctuated by exclamation points, is forceful. Once again, America does not ask for immigrant support but demands it.

Food Will Win the War (1917, fig. 15), by Charles E. Chambers for the U.S. Food Administration, is another poster demanding such support. The poster appeared in three versions. While the first was printed with English text, additional variants were produced in both Italian and Yiddish. Once again, a group of immigrants enter New York Harbor,

which is identifiable by the Statue of Liberty. The colors red, white and blue stretch across the sky in a prismatic arch; like God who sent Noah a rainbow of hope after the flood, this pseudo-rainbow promises these incoming foreigners a new beginning. The New York skyline glimmers in gold. In Chambers' hands, America has become the Promised Land, attainable only by participating in a predetermined "American" code of conduct.

Their acceptance, however, is only partial. In all of the posters discussed here that attempt to garner immigrant support, the figures are clearly identifiable as foreigners. While Americans were repeatedly depicted as physically attractive, reminiscent of Gibson's men and women, the above artists seemed less concerned with creating beautiful characters. The two most visible female figures in Chambers' composition possess stereotypically large noses and tired, weathered faces. Each new, hopeful American sports a different exotic headdress suggesting a remote origin. *Remember Your First Thrill of American Liberty* as well as *Remember the Flag- Support it!* also depict women wearing brightly colored or patterned babushkas. Interestingly few, if any, American men in World War I poster art were shown with beards or mustaches, yet many of the men in these posters appear with facial hair.⁴² Certainly, non-Americans dressed differently, but respecting ethnic costume was probably of little concern to these artists. Most likely they wanted to differentiate these immigrants from the more easily recognizable American faces that populated the majority of World War I posters. Banta

⁴² While enlisted men must be clean shaven, facial hair was already out of fashion at the time. Like many young women who wanted to emulate the Gibson Girl, men looked to the Gibson Man for the newest trends in fashion. Fairfax Downey tells us that Charles Dana Gibson rarely drew men with beards or mustaches. He says, "Men spruced up generally in emulation of the Gibson Man. They shaved off luxuriant mustaches because Gibson seldom drew them, and women consequently held them such upper lip adornments in disesteem," 193.

also doubts immigrant acceptance stating that while “The Anglo-Saxon is in actuality a vaguely mongrelized amalgam of just about any ethnic group north of the Pyrenees and west of Vienna...the term stands for the idea of a unified, unchanging, “pure” culture...In contrast, Irish- Italian-, Polish-, or German-Americans straddle the New World and the Old, relegated...to being only half the true American.”⁴³

While immigrants were often solicited for war time assistance, a number of posters would make it increasingly obvious that only “true” Americans were capable of defeating the enemy. It was understood that these Americans were bred from a certain stock, the product of many generations on the continent. For instance, a 1902 article for *Collier's Weekly* about Charles Dana Gibson reads that the artist’s “family is of good American stock, the male members having generally combined physical strength with marked intellectual traits. Gibson himself, standing over six feet and of powerful frame, is a typical specimen of his race.”⁴⁴ Not only does the author equate physical attractiveness with intelligence, but he also suggests that exterior good looks and superior intellect result particularly from generations of good breeding.

A number of war posters would utilize the concept of maintaining lineage to garner support as well as promote ideas of American superiority. *Ring it Again* (1918, fig. 16) by an unknown artist for the Third Liberty Loan depicts a group of colonists standing outside the Liberty Bell Tower in Philadelphia, Pennsylvania. As the bell rings, the members of the assembly proudly remove their hats, waving them exuberantly in the direction of the tower. In the upper right hand corner is a large image of the liberty bell itself; the words inscribed on its exterior would have been clearly visible on the 20” x 30”

⁴³ Banta, 126.

⁴⁴ R.H. Russell, “Charles Dana Gibson: The Man and His Art,” *Collier's Weekly* (November 29, 1902), 8.

original poster: “Proclaim Liberty throughout all the land...Order of the Assembly of the Provence of...” Here, the artist creates a lineage between those Americans who dutifully support the United States in 1918 by purchasing bonds for the Third Liberty Loan and the first Americans who won their freedom from the British nearly 150 years earlier. These “native,” pure-blooded Americans not only symbolize past greatness, but serve as a source of inspiration for future prosperity.

Buy Liberty Bonds (1918, fig. 17), also by an unknown artist for the Third Liberty Loan, references one of the nation’s greatest leaders to remind viewers of their American lineage and to elicit feelings of nationalistic pride. Although strictly two-dimensional, the bust-length, profile portrait of Abraham Lincoln appears as a relief sculpture.

Through his use of color and shadow, the artist was able to mimic the penny; in fact, the poster itself appears to be a large piece of weathered copper rather than a sheet of paper. Beneath the sixteenth President’s portrait reads the phrase: “That government of the people, by the people, for the people shall not perish from the earth.” Lincoln’s words not only eloquently define the concept of democracy but also serve as a promise for the nation’s future. The artist suggests that the actions of great men, like Lincoln, make lofty democratic ideals possible. The preservation of these ideals results from continued excellence, for example, the purchase of liberty bonds.

Although created immediately following the war, *First in War, First in Peace* (1918, fig. 18), helps to elucidate the above ideas. Next to the easily recognizable visage of George Washington is the calm countenance of a contemporary infantryman. Like Washington, who rose from military greatness in the Revolutionary War to become the nation’s first President, this young soldier returning home from World War I is “first in

the hearts of his countrymen.” Not only does the artist equate Washington’s heroism with that of the American soldier, but he makes the two figures physically similar, suggesting that the young man is a direct descendant of Washington himself. Both men look at the viewer directly, their eyes, nose, mouth, and chin all remarkably alike. Here, the artist explicitly connects the present with the past, suggesting that modern-day victory is made possible only by pure-blooded Americans.

The profusion of posters depicting young Aryan-looking children would also play upon the desire to maintain favorable bloodlines. Instead of referencing the nation’s past to promote the importance of lineage, many artists would suggest that the fate of the United States necessitated the procreation of fair-haired, rosy-cheeked children. Clearly not the offspring of immigrants, these youngsters were poised to become the next generation of great Americans. *Our Daddy is Fighting at the Front for You* (1917, fig. 19), by Dewey for the Second Liberty Loan campaign, depicts the children of a heroic soldier. The older child, a blonde-haired boy, stands next to his equally fair younger sister. Dressed in a sailor’s outfit, the boy beckons to the viewer with his left hand while he holds a small American flag in his right. As made explicitly clear by the poster’s text, the peaches and cream duo is the offspring of a brave man who willingly sacrifices himself for his fellow Americans. Based on his clothing as well as the flag he proudly carries, the young boy already displays the jingoistic fervor felt by his father. It is not hard to imagine that the youth would one day follow in his father’s footsteps and fight for his country if needed. Instead of appearing concerned, both children smile at the viewer, eager to contribute to the war effort.

Helping Hoover in our U.S. School Garden (1918, fig. 20) portrays two equally enthusiastic young war time supporters. Unlike Dewey who places his figures against an ambiguous backdrop, the children here, promoting the U.S. School Garden Army, are firmly rooted in America's heartland. A young boy clad in a straw hat stands bare footed, holding a large rake. To his left, his bonneted little sister proudly displays the product of their labor in a small wheelbarrow. Behind the pair is an idyllic setting, replete with a vast vegetable garden and a clear blue sky dotted with white, fluffy clouds. Miles away from the nation's immigrant filled urban cities, these two children represent mid-western Americana, characterized by patriotism and hard work. A number of similar posters would be completed for the U.S. School Garden Army; for example, Macinel Wright Enright's *Follow the Pied Piper* (1918, fig. 21) also depicts a group of budding young agriculturalists. The artist's "Pied Piper" is a bearded Uncle Sam, who leads a troop of five excited children across a freshly tilled field. While the first four each carry a different farming implement, the last in line pauses to spread some seed on the ground. Like the previous two posters, Enright's youngsters possess not only favorably fair physical features, but also the readiness to do their part as Americans in a time of war. The fact that they accompany an aged Uncle Sam, the patriotic symbol for America itself, further solidifies them as heirs to a racially unified United States.

Woman as Mother

Admittedly, the preceding dialogue may initially seem to ignore the promised discussion of the country's desire to assert ownership of the American woman by

focusing on an analysis of posters largely devoid of the adult female form. These posters, however, undeniably illustrate the importance of lineage, and maintaining the proper lineage rested chiefly on the American woman's procreative abilities. Banta asserts, "The nation run by American men would continue to be strong and worthy through the perpetuation of the right bloodlines. It was imperative that women, who were the only guarantee of racial continuity, fit the same racially attractive categories exacted of the men."⁴⁵ While the previously discussed images may only vaguely hint at the American woman's responsibility to breed the next generation of young patriots, James Montgomery Flagg's *Boys and Girls! You can Help your Uncle Sam* (fig. 22) makes the connection less ambiguous. Two solemn children accompany Uncle Sam who reads a declaration from the W.S.S. urging boys and girls to save their quarters in an effort to purchase more war savings stamps. While the young boy appears only in profile, Flagg's female child sits in the crook of Uncle Sam's arm, facing the viewer directly. Upon closer inspection, the visage of the young girl seems less childlike and more akin to the beautiful mature face of a typical Flagg Girl. The child's countenance would appeal to the viewer on a multitude of levels. Her familiarity immediately recalls numerous Flagg illustrations exalting the American girl's supreme beauty, a beauty which was often synonymous with racial superiority. Not only does her attractiveness reference an earlier generation of Americans, but her youth and potential fertility promises the perpetuation of the right bloodlines.

Gibson's 1917 recruiting poster *Here He Is, Sir* (fig. 23) generates a similar interpretation. The artist portrays an aging woman generously offering her young son to

⁴⁵ *Ibid.*, 111.

Uncle Sam to fight. Uncle Sam, dressed in the stars and stripes of the nation's flag, receives her outstretched right hand while her left hand is held tightly by her son. She gazes up in concern as her offer is graciously accepted. The woman's son observes the exchange with quiet, brave stoicism ready to join the war effort. While the mother appears older and slightly frailer than a Gibson Girl, her wide eyes, straight nose, full lips and strong chin are clearly reminiscent of the young women that made the artist famous. It is not difficult to imagine that the woman, now a mother, was a Gibson Girl in her youth. Young, rugged and masculine, the son assumes the visage of the Gibson Man. Surely, such superior male stock could result only from the attractive, self-assured pair Gibson created only a decade and a half earlier. In other words, the future of the nation rested on the procreation of pure blooded Americans. Clearly, both Flagg and Gibson were able to appropriate their easily recognizable figures into roles necessitated by war.

R.H. Porteous also emphasized the value of motherhood in his poster for the Second Liberty Loan, *Women! Help America's Sons Win the War* (1917, fig. 24). Of the eleven posters chosen by the U.S. Treasury Department for the loan, Porteous' composition was the only that made direct appeal to women for support.⁴⁶ The artist's poster illustrates an aging, gray-haired woman. She reaches toward the viewer, palms facing upward, in an inviting manner. Her hourglass figure, full face, kind, gentle eyes and warm smile recall the ideal mother. In the background of Porteous' poster, a battle scene rages. A group of U.S. soldiers, one waving the American flag, rush bravely forward. Just beneath the motherly figure's left hand, lies the dead body of one infantryman. Although this scene seems to contrast shockingly with the warmth exuded by Porteous' female figure, the message is obvious. Here, the artist plays upon the

⁴⁶ H.L. Rowland, "Posters Lead in War Loan Campaign," *The Poster* 8 (Nov. 1917), 38.

concern a loving mother must feel for her soldier-son while at the same time stresses the need for her patriotic support. Although she may not be the typical American beauty created by Flagg and Gibson, this robust, matronly character represents the type of woman who raises healthy all-American boys.

Other less popular illustrators would utilize a similar formula to suggest the importance of woman's role as mother. *For Home and Country* by Alfred Everett Orr (1919, fig. 25), depicts three figures comprising the ideal American family. This poster, created for the Victory Liberty Loan, enjoyed incredible success. Lithographed in two different sizes, nearly 1.5 million copies were ordered by Victory Liberty Loan organizations.⁴⁷ Clearly, the All-American trio laden with patriotic undertones largely appealed to the public. At the center of Orr's poster is a young soldier, arriving home to his family. Greeted by his son and pretty wife, the soldier appears in full uniform; his weathered helmet still dangling from his neck. Pinned just above his left chest pocket, hangs a cross-shaped medal of valor. As she delicately fingers this token of her husband's bravery, the soldier's lovely wife gazes up at him admiringly. She not only provides a suitable mate for the hero, but is capable of providing him with a son who represents the next generation of fine Americans.

Woman as Angel/ Virgin

Orr's three figures form a triad, their arms directing the viewer's attention inward towards the soldier's cross-shaped pin. Interestingly, the young wife appears in a blue

⁴⁷ Emerson, 21.

and white robe, remarkably similar to those worn by Mary in countless religious paintings of the fifteenth and sixteenth centuries. In fact, the Virgin's azure dress often provided the first indicator to her whereabouts in a more crowded composition.⁴⁸

Admittedly, ascribing a religious overtone to Orr's poster may seem a bit far-fetched and equating a soldier's spouse with the Virgin Mary utterly ludicrous; however, a number of World War I posters, mainly to promote the Red Cross, would blatantly utilize such themes to acquire support.

In a 1918 interview for *The New York Times Magazine*, Charles Dana Gibson emphasized that his committee would not waste their time illustrating the literal aspects of war; rather, he spoke of its more lofty goals utilizing religious language. Gibson said that "We have been looking at this matter heretofore too much from the material side. We must see the spiritual side of the conflict. We must picture the great aims of this country in fighting this war. They already have been pictured in words by the President...He is the great Moses of America. He points out the promised land, the milk and honey."⁴⁹ Arguably, commissions made by the Red Cross provided artists with ample opportunity to carry out Gibson's vision. To many, nurses rushing to the aid of fallen heroes who selflessly sacrifice themselves for their country paralleled a number of biblical accounts. In her essay, "Women's Experience of World War One: Suffragists, Pacifists and Poets," Joan Montgomery Byles explains that numerous nurses identified themselves "as ministering angels to the wounded lost souls of men, whose sufferings

⁴⁸ The vast majority of the lay population in Renaissance Europe was well-versed in religious iconography and would readily identify Mary by the color of her clothing. For example, while Mary may otherwise be unrecognizable in a crowded composition such as Van der Weyden's *Deposition* (1435), her bright blue gown is an immediate indicator of her position in the painting's foreground just beneath Jesus.

⁴⁹ "C.D. Gibson's Committee for Patriotic Posters" *The New York Times Magazine* (Jan. 20, 1918), 11.

they sometimes identified with those of Christ.”⁵⁰ My goal when discussing images of the American nurse as angel/Virgin Mary, however, is not to emphasize her magnanimity, or as Banta calls it, her role as the “WASP savior of the world.” Instead, I believe such images strove to elevate the American girl’s sexual purity, a purity that would be threatened by a brutal German force.

Perhaps it is A.E. Foringer’s American Red Cross poster, *The Greatest Mother in the World* (1918, fig. 26), which most blatantly displays religiously charged imagery. The poster portrays a seated Red Cross nurse who cradles a diminutive wounded soldier. She somberly looks heavenward, as if imploring God for help. While the discrepancy in scale between the nurse and the soldier has puzzled some, Foringer clearly referenced Michelangelo’s *Pieta*.⁵¹ Like the Red Cross nurse, Michelangelo’s grieving Mother appears much larger than Christ. In rendering his caregiver’s dress, Foringer also incorporated the heavy folds of fabric utilized by the Renaissance master. Here, the war artist has explicitly equated the American nurse with the Virgin Mary. While this association certainly emphasized the generosity of the Red Cross volunteer, aligning her with the Madonna also underscored her propriety. The Greatest Mother figure was so successful she was adopted as an unofficial trademark by the Red Cross and was called into service in identical form for World War II.⁵²

Although other posters such as *Keep This Hand of Mercy at Its Work* (1918, fig. 27) by P.G. Morgan would not specifically utilize a Marian reference, they would still connote strong religious implications. Morgan’s work, for instance, depicts a white-

⁵⁰ Joan Montgomery Byles, “Women’s Experience of World War One: Suffragists, Pacifists and Poets,” *Women’s Studies International Forum* 8:5 (1985), 482.

⁵¹ Rickards labels the figure “nursing a baby soldier on a baby stretcher” as “doubtful,” 22.

⁵² *Ibid.*, 22.

sleeved arm descending from the heavens, accompanied by rays of golden light. Darkness predominates the left side of the poster; barely visible are two small figures firing a cannon. Above the soldiers rain the fireworks of exploding shells. The right side of Morgan's composition illustrates the aftermath of a battle scene. Amidst a pile of rubble the figure of an injured, heavily bandaged man is discernable. To his left, a mother holds a small child to her chest, her young son at her side. It appears, however, that these victims will be assisted by a hand of mercy. At the end of the long, white sleeve clearly displaying the Red Cross insignia, emerges a decidedly feminine hand. She reaches for the sufferers, holding them in her palm. Warm light illuminates the sky, offering hope for the future. While the artist's portrayal does not specifically reference the Virgin, the American nurse becomes a heavenly being, carrying out the work of God.

Haskell Coffin's poster *Third Red Cross Role Call* (1918, fig. 28) provides yet another example of how artists elevated the American nurse's purity. Instead of appearing as the Virgin, Coffin's nurse assumes the guise of an angel. Although the artist does not depict his angel with wings, her pure white gown and flowing headdress recall religious clothing. She reaches her arms outward, imploring the viewer for assistance. Behind her, nothing but blue sky, another heavenly reference. While the aforementioned images illustrate only one interpretation of the Red Cross nurse, her purity cannot be denied. Propriety was perhaps one of the most cherished characteristics of the American girl; but as the threat of German invasion loomed closer, her wholesomeness would be endangered.

CHAPTER IV

ATROCITY PROPAGANDA

AND GERMAN BARBARISM

Though America would utilize atrocity propaganda throughout the war, it appeared most extensively in the Fourth Liberty Loan campaign, one of the reasons for the loan's phenomenal success. More than one half of the adult population of the United States purchased bonds, raising nearly seven billion dollars.⁵³ I believe that the posters produced for the loan, however, did more than simply scare the American people into donating money. As many of the posters depicted the assault of American women by racially inferior German soldiers, I contest that many citizens also feared for the purity of the American bloodline. This essay has already determined the importance of racial continuity to the American people as well as investigated the vital role women play in maintaining favorable lineage. Although both were effectively utilized as propaganda techniques, the threat to American supremacy would be even more powerful. Although America did not enter the war until 1917, early European events proliferated in the nation's imagination, resulting in widespread fear and panic.

⁵³ Van Schaack, 43.

German Brutality Overseas

The German soldier became notorious for atrocities perpetrated against invaded peoples during the war. He was frequently called a “Hun,” a reference to the barbarous Attila the Hun, notorious for his cruelty and thirst for blood. Although many accounts were unfounded and most likely greatly exaggerated, stories of rape, murder, and mutilation by German forces were widely circulated throughout the Allied nations. Perhaps the most gruesome accounts came from Belgium following German incursion in 1914. In the summer of that year, Germany planned an attack on France by way of Belgium. After Belgium declined Germany’s request for free passage, the German army crossed the country’s borders by force. This outraged Britain, who had protected Belgium neutrality since 1831. As a result, the British government offered Germany an ultimatum: withdraw your troops or prepare for war. When war broke out in August, 1914, news quickly spread of German atrocities in Belgium and northern France, becoming powerful ammunition for Allied propaganda. Britain worked hard to maintain Belgium’s image as a poor, defenseless country in an attempt to garner American support.⁵⁴ By late 1914, the British had assembled the *Report of the Committee on Alleged German Atrocities* offering detailed accounts of German barbarism, many against women and children. A few examples read:

Two young women were lying in the backyard of the house. One had her breasts cut off, the other had been attacked...

A girl of seventeen dressed only in chemise and in great distress...alleged she had been

⁵⁴ Stewart Halsey Ross, *Propaganda for War: How the United States was Conditioned to Fight the Great War of 1914-1918* (London: McFarland & Company, Inc., Publishers, 1996), 47. Ross elaborates: “Belgium was a natural ‘underdog,’ always Americans’ weak spot. This propaganda theme of ‘poor little Belgium’ played so well in the press for the British that it remained the dominant one throughout the war, both in the United States and in England.”

dragged into a field, stripped naked and violated...

A German soldier was seen to fire three times at a little girl of five years old. Having failed to hit her, he subsequently bayoneted her.⁵⁵

Many accounts such as these were certainly fabricated, yet would become the subject of visual propaganda. Instead of merely reading about German war crimes, the public was able to “see” the atrocities that were being committed. Baker claims that artists such as Louis Raemaekers were exalted not only for their artistic talents, but also for the truthfulness of their depictions of evil German soldiers.⁵⁶ In fact, the foreword to the first U.S. publication of Raemaekers’ cartoons, *Kultur in Cartoons*, reads, “Raemaekers is telling the simple truth and telling it simply,” and goes on to label his cartoons as “political documents, as historic records of crimes and barbarities which the civilized world must not be permitted to forget.”⁵⁷ Perhaps the most dominant image to appear in the artist’s cartoons is the rape and murder of women by the brutish German soldier. Figure 29, titled *Seduction*, depicts a German officer holding a female victim hostage. While the German appears relaxed, reclining in a large armchair, the young woman is bound and gagged with one breast exposed. In his right hand the soldier holds a gun, which he points at his terrified victim. His left index finger holds up her chin, yet she refuses to make eye contact with her captor. The situation seems to bring the German joy, for his mouth twists in a perverted smile. The title of the cartoon, *Seduction*, implies there is something sexual about the image, but any sense of healthy sensuality, of course, is missing. Instead, Raemaekers shows us the moments preceding sex by force.

⁵⁵ *Ibid.*, 54. For more information on atrocity propaganda, see pages 45-60.

⁵⁶ Baker, 24.

⁵⁷ J. Murray Allison, *Kultur in Cartoons* (New York: The Century Co., 1917).

Jackals in the Political Field (fig. 29) and *Thrown to the Swine* (fig. 30) provide two additional examples of women being ravaged by the Germans. *Jackals in the Political Field* depicts a German, who now appears in the form of a large tiger, which feasts hungrily on the body of a naked woman. Although large amounts of blood spill from her horrific wound, the woman appears to be alive. Her arms are thrown overhead, hands clenched into tight fists. Beneath her left arm is written the word “België,” reminding the viewer of the atrocities perpetrated in Belgium. A group of hungry jackals, identified in the subtitle as Flemish pro-Germans, observe the carnage, ready to partake in the leftovers. *Thrown to the Swine* portrays a group of Germans, this time in the guise of enormous pigs, once again feasting on the body of a young woman. Her feet are bound, and her blood spills over the ground, exciting the mass of hungry pigs which clamor to get to her. This particular illustration is accompanied with commentary penned by the Dean of St. Paul’s in Britain. He writes, “They [the Germans] have murdered hundreds of women who committed no offense whatever against their military rules...Woman is the weaker vessel; and therefore, according to his code, she must be taught to know her place, which is to cook and sew, and produce ‘cannon-fodder’ for the Government.”⁵⁸

While it is important to remember that Raemaekers was a Dutch artist, his cartoons were viewed by the Allied nations as accurate representations of German atrocities. Because Raemaekers came from neutral Holland, it was supposed that his illustrations were unbiased, and therefore, truthful.⁵⁹ The cartoonist’s drawings of mutilated European women angered both Britain and the United States. In fact, a number

⁵⁸ *Raemaekers’ Cartoons: With Accompanying Notes by Well-known English Writers* (Garden City: Doubleday, Page & Company, 1916), 24.

⁵⁹ *Ibid.*, 7.

of allied artists would also begin to use imagery that referenced German brutality in Belgium and Northern France. “Remember Belgium!” would become a frequent cry for propagandists.⁶⁰ One such poster (fig. 32), commissioned for the British Parliamentary Recruiting Committee, depicts a scene of devastation beneath the powerful phrase, here, emblazoned boldly across the top of the composition. A stern-looking British officer stands at the center of the poster, hands clutching his rifle which is mounted with a sizeable bayonet. Behind him, rages a large fire. From the billowing smoke emerges the figure of a woman, accompanied by a young child who points hopefully toward the officer. It was hoped that any decent Brit would be appalled by such a scene, and immediately register with his local recruiting agency.

Women of Queensland (1914, fig. 33), issued by the Queensland Recruiting Committee, asks Australian women to recall foreign atrocities, while at the same time playing upon the growing fear of German incursion. A dark haired woman angrily throws her fists in the air as two young children lie dead at her feet. Bright orange flames engulf a village in the background. It is not entirely clear if the woman has been victimized or if she represents a quasi-Allegorical figure, urging her countrymen to enlist; however, the poster’s text suggests the latter. While the left side of J.S. Watkins’ stirring composition merely asks women to “remember how women and children of France and Belgium were treated,” a more ominous question pervades the poster’s right half. The artist demands that women ponder their own fate, posing, “Do you realize that your treatment could be worse?” It was hoped that an affirmative answer to this question would compel women to implore their husbands, sons, and brothers to join the war effort.

⁶⁰ Ross, 47.

In 1918, four years after the Belgian invasion, Ellsworth Young would still ask Americans to “Remember Belgium” (fig. 34). These words, printed clearly above the request to purchase bonds for the Fourth Liberty Loan, help viewers to identify the action in the composition’s foreground. A German soldier aggressively pulls a little girl by the hand, leading her to a questionable fate. The silhouetted figures appear in profile against bright orange flames and an eerie, green sky. While Young’s graphic certainly sends a powerful message, countless other American artists would illustrate scenes that implied a more imminent threat.

Woman as Victim

In *The American Girl*, Christy writes, “An Englishman expressed amazement at the absence of fences about our public lawns, asking what kept the people from ruining the grass and destroying the shrubbery. But his American friend asked, ‘Why should people do harm to their own property?’ And so it is with our American girls. They are the nation’s pride, and every American is vowed to come to their aid.”⁶¹ This quote raises a number of concerns. Perhaps most obviously, it reduces women to mere property, presumably of the American man, to be kept and cultivated like grass and shrubbery. It also presupposes that women need to be protected by unsavory outside forces. Although Christy penned these words almost a decade before the war began, he iterates ideas that would soon be of great concern. While the American girl was

⁶¹ Christy, 61-62. Banta uses this quote but not in the context of World War One posters. Instead, it appears in her chapter “Angels at the Threshold,” in an attempt to determine the function of angelic forms, 431.

relatively safe from harm in 1906, her status as the property of the American man would become threatened as the possibility of German invasion loomed ahead.

Beginning in 1915, however, still two years before the United States would join the Allied force and enter the war; literature would begin to circulate expressing fear about the possibility of German invasion. Van Schaack tells us that in 1915, an editor at *Scientific American*, Bernard Walker, would write a chilling fictional account of German assault on American soil. Hudson Maxim would also author *Defenseless America* claiming that a German force of as many as 200,000 could raid the nation's shores in two weeks. One member of Congress even urged that Americans living on the seaboards retreat to safety in the country's interior mountain passes.⁶² While the flood of immigrants to the United States was certainly met with a level of discomfort, the idea of an inferior race of peoples forcing themselves onto the country resulted in an acute sense of concern.

Many posters would only hint at the possibility. *Beat Back the Hun* (1918, fig. 35) by Fred Strothman, for instance, depicts the giant visage of a German soldier looming over a destroyed landscape. Gray smoke uncurls against an eerie, apocalyptic yellow sky. He peers across a large body of water, presumably the Atlantic, with evil, green eyes. Both his bayonet and fingers drip with bright red blood. Similarly, John Norton's poster titled *Keep these off the U.S.A* (1918, fig. 36) refers to a pair of muddied German boots that seem to be dripping with blood. At this point invasion is plausible, yet the German has not yet set foot on American soil.

Several artists would utilize the German threat in an even more terrifying way than Strothman and Norton. The resulting posters often included women, pitting her

⁶² Van Schaack, 43.

against an often subhuman looking German soldier. Steve Baker shows that during World War I the German soldier was often depicted as apish, suggesting he was less evolved than his Allied enemy. In response to one of Raemaeker's cartoons, Horace Annesley Vachell wrote, "Genius has set forth the most brutal characteristic of the Hun...In the small pig-eyes, in the gross, sensual lips, the mandril-like jaw, the misshapen ear, I see not merely a life-like portrait of a Hun, but a composite photograph of all Huns."⁶³ In the eyes of Vachell, the entire German race, not just the German soldier, suffered from unfortunate genetics. If the good looks of the American people symbolized their superior intelligence and morality, the appearance of the enemy represented the complete inferiority of the German race.

An example of the inferior featured German can be seen in Adolph Treidler's *Help Stop This* (1918, fig. 37). Created for the War Savings Stamp Committee, the poster depicts a German soldier walking amidst a devastated town. Under his rather large foot, lies the miniscule body of a woman. Half nude, she appears face down, her head buried in the crook of her arm. In his left hand, the soldier carries a freshly used dagger. Bright red blood drips off it onto the ground below. Although the German appears to us in profile, we can discern the unfavorable appearance that would come to represent the enemy. His jaw seems unusually heavy and his ear too large. The foe's poor posture is emphasized by abnormally long arms and both his feet and hands appear disproportionately sized.

Halt the Hun (1918, fig. 38) by Henry Patrick Raleigh portrays a similar scene. A young woman cowers in fear as a German soldier looms above, and grasps her shoulder.

⁶³ Horace Annesley Vachell in Louis Raemaekers, *Raemaekers' Cartoons* (London: Land and Water, 1916), 204, quoted in Baker, 24.

Her shirt has been opened exposing her breasts, perhaps indicating sexual assault. This is unclear; however, as she cradles a small baby to her chest, also suggesting that she has been interrupted while nursing. Behind the horrific scene burn bright orange flames symbolic of German destruction. Yet it appears that the young woman will be saved, as a heroic-looking American soldier bravely comes to her aid and confidently restrains the German with one strong arm. While the German is short-legged and stocky, the American is tall, long-limbed, and broad-chested. The German's face appears to us in profile, revealing a short neck, protruding jaw, and a sharp, flattened nose. Although not necessarily ape-like, he contrasts clearly with the American hero who sports a strong jaw and chiseled, masculine features. Similar to the Gibson Man, Raleigh's hero is clearly a member of a superior race.

Raleigh designed a similar poster for the Fourth Liberty Loan. An organization supporting the loan claimed that "If every man in America does not have the message of the loan forced upon his attention at least a dozen times within the next few days by means of these posters this will be...because that man is blind." Raleigh's *Hun or Home?* (1918, fig. 38) illustrates what would happen if the Kaiser were to succeed in his quest for world domination. A young woman protectively holds a tiny baby in her arms as she looks fearfully over her shoulder at a shadowy figure. This time, the German soldier clearly takes on an ape-like appearance. His legs have been cut off by the shadowy foreground of the composition, making his arms seem unusually long. His neck disappears in two enormous, bulky shoulders. While we cannot see the soldier's face, the top of his helmet is readily visible. In both of Raleigh's posters, the female figures hold small children, making her a maternal figure. The idea of her being sexually victimized

is all the more disturbing to the viewer. Instead of a sexual figure, she is viewed as caring and nurturing- any American man's wife or sister. For her to be viewed in a sexual light by any racially inferior man is simply appalling. Posters such as this for the Fourth Liberty Loan were quickly noticed and overwhelmingly well-received by the American public. Their success most often relied on depicting the German soldier in an overtly negative way. A publication of the day reads, "These posters, printed in brilliant colors which immediately attract the attention and sympathies of the public...hit the Hun between the eyes, figuratively speaking, revealing the menace of Teutonic kultur in all its hideous significance."⁶⁴

In one recruiting poster, the German officer has literally become a giant ape (1917, fig. 39). The text urges American men to enlist in an effort to "Destroy this Mad Brute," referring to the German soldier who has assumed the form of an enormous primate. His mouth gapes open to reveal enormous teeth, and saliva drips off its lower lip. It emerges out of murky water and steps onto land clearly labeled "America." Behind the beast, a ravaged landscape is visible. If the message was not yet clear enough, the poster includes a warning written in small, yet clear type: "If this War is not fought to a finish in Europe, it will be on the soil of the United States." Like previously discussed posters, this makes the threat of invasion obvious, but the meaning becomes more complex with the inclusion of the female form. The German ape holds a bloodied club in its right hand, emblazoned with "kultur," the word used by the Germans to indicate the superiority of their culture. In the hands of an American artist, however, the German is anything but superior. In its left arm, the drooling monster holds a woman. While the bottom half of the woman is clothed, her breasts have been exposed. Her

⁶⁴ "Ten Million Posters for New Loan," *The Poster* 9 (Oct. 1918): 9.

milky white skin contrasts with the ape's dark fur. She lays helplessly in its grasp, throwing her head back with her hands to her head. She covers her face with her right hand, while her left hand is to her ear hidden in a mass of long, fair hair. The contrast between the two creatures is clear. The German is so monstrous, he no longer is human. Instead, he appears as a furry ape. Following the ideas of evolution, man descended from apes, implying that the German has not yet evolved. Because the monster is presumably on American soil, we can safely assume the female he holds is American. While we cannot see her face, she is most likely beautiful. She is not dressed in contemporary clothing, rather in some sort of classical garment. While the woman is aligned with classical learning and wisdom, the German remains primitive. Not only do Americans simply fear invasion, but invasion by a lesser people. The image of an inferior race terrorizing the exalted American female is surely enough to make any young American man enlist.

Understandably, any man would be deeply disturbed by the possible assault of his countrywoman, yet the appearance of the German soldier remains problematic. Clearly, these posters are wrought with racial implications. Rape and murder are indeed horrible, but here, the gravity of these crimes is compounded by the racial inferiority of the attacker.

The Girl He Left Behind: Woman as Girlfriend/Temptress

While the previously discussed posters often depict the American woman as being sexual victims, a number of posters would utilize the female form to equate patriotism with blatant sexuality. As mentioned earlier, Banta correctly asserts Christy's

tendency to make such a correlation. Indeed, some of Christy's most popular posters displayed overtly sexual overtones; but while his posters were applauded by the public, they were abhorred by critics. For instance, in 1918 Montrose Moses claimed that the public wanted to own a Christy's poster "because of its direct feminine appeal. Yet, as posters go, it is characterless. Popular demand, however, required that over a million copies of this poster be printed."⁶⁵ Another critic, identified only by the initials N.N., suggested that Christy's posters commanded such popularity because they utilized familiar imagery "strayed out of the monthlies or weeklies." While this imagery may have been esteemed by the public argues the critic, it resulted in a poor poster. He stated, "The most ineffective posters are those which strain hardest after popularity. No doubt to the multitude the pink and white girl who wants to join the navy...makes a pretty...picture. But the war poster, if it is worth anything, must be more than that."⁶⁶

Each author proffers a different reason for Christy's success. Moses cites the artist's use of "feminine appeal," while N.N. insists it results from Christy's reliance on recognizable images. Both writers are correct. Christy won fame primarily for his illustrations of the Christy Girl. Her beauty and allure attracted many fans and would prove to be persuasive imagery for war propaganda. While critics such as Moses and N.N. dismissed Christy's drawings as too frivolous for war, they undeniably garnered much needed support.

These ideas, however, lend themselves only to a superficial dialogue concerning Christy's popularity. The artist's posters contrast dramatically with the aforesaid atrocity propaganda. Instead of being sexually victimized, Christy's women seem in charge of

⁶⁵ Montrose J. Moses, "Making Posters Fight," *Bookman* 47 (July 1918), 511.

⁶⁶ N.N., "The War Poster," *The Nation* 107:2776 (Sept. 14, 1918), 303-304.

their sexuality; but although they have been awarded a certain amount of sexual freedom, their autonomy is limited only to the American man. Initially, many of Christy's posters seem ambiguous in nature. Although the vast majority of the artist's posters reflect his propensity to create only idealized feminine beauty, only a few display the overt sexuality abhorred by Banta.

For instance, the artist's *Fight or Buy Bonds* (1918, fig. 41) bears a striking similarity to those illustrations depicting the Army and Navy girls discussed earlier. This poster created for the Third Liberty Loan portrays an attractive, young woman leading a charge of American soldiers. Though she functions as a pseudo allegorical Liberty figure, the youthful beauty bears little resemblance to the figurative forms popular throughout the history of art. Like Christy's Army and Navy girls, she appears highly feminine. Her white gown gathers at the waist, emphasizing her womanly curves. The folds of her dress are created through alternating brushstrokes of grays and white, yet the artist also utilized a large amount of flesh-colored tones, indicating the garment's alluring transparency. In contrast to the stern countenance of a typical Liberty figure, Christy's creation parts her red lips in a wistful sigh. Her sad, heavy eyelids belie her function as a morale booster. As a result, the lovely young brunette appears less the brave patriotic leader of American troops and more a sentimental reminder of what the American man is fighting to protect.

The Spirit of America (1917, fig. 42), created for the American Red Cross, also illustrates an archetypal Christy beauty. A pretty blonde stands at the center of the artist's composition. In her left hand, the young woman holds the pole of an American flag which billows behind her. Her red hand clutches a corner of the flag which she

positions over her heart. Similar to the previously discussed Red Cross posters, the Christy girl wears a headdress reminiscent of a nun's habit, yet her dress is far less modest. Like the artist's model for the Third Liberty Loan, Christy's model sports a gauzy, transparent frock. Gathered tightly at the waist and plunging deeply at the neckline, the dress reveals far more than the reserved garments donned by the usual Red Cross nurse. Although the artist does not portray her in an overtly sexual way, he does little to emphasize her purity. While we can safely assume the women in the aforementioned Red Cross posters are American, Christy makes his female figures' allegiance to the United States explicit. Unlike those posters created by Foringer, Morgan and Coffin which are visually devoid of an explicit American reference, Christy's compositions almost always include the American flag or utilize the colors of red white and blue. His figures are less pure, and perhaps not coincidentally, function to serve *only* America and the American man.

Of course, Banta's indictment of the artist's war posters is not entirely unfounded. Undeniably, a strong sexual current can be found in a number of Christy's compositions. *Your Angel of Mercy* (1917, fig. 43), for example, created for the American Red Cross exhibits such sexuality. A young, beautiful nurse reaches toward the viewer as if to embrace him. Clothed in a traditional nurse's outfit, the woman sports a large pair of white wings. This angelic reference, however, is somewhat confusing. Instead of displaying the purity exhibited by Haskell Coffin's nurse, Christy's figure parts her red lips in a suggestive sigh. Beneath heavy eyelids, her gaze meets the viewer directly. Her sleepy bedroom eyes and full sensual mouth create a lusty countenance. Here, Christy speaks directly to the male viewer, choosing the words "*Your Angel of Mercy*" to

accompany his voluptuous vision. Christy's naughty nurse plays upon every young soldier's fantasy that war heroics will win him the admiration of a beautiful young woman.

Similar seductive figures were often utilized by the artist for recruiting posters. *I Want You* (1917, fig. 44), for example, depicts an attractive, young woman dressed in an oversized man's navy coat. Like the Navy and Army girl, she is conservatively dressed, yet her femininity retained. Her thin waist is accentuated and her lips are painted red, cheeks rouged. While the coat covers most of her flesh, the curve of her thin waist is accentuated. Her hands are placed casually in her pocket and her weight rests largely on her right hip. She holds her chin up, red lips smirking slightly, revealing a dimple in her right cheek. Christy's recruiting agent has seductive, heavy lidded eyes and a strand of wavy blonde hair escapes from the hat she wears. If her demeanor was not clear enough, the top right corner of the poster reads, "I WANT YOU." While perhaps a play off James Montgomery Flagg's famous *I Want You* posters depicting an aged Uncle Sam who points aggressively at potential young soldiers, Christy's recruiter looks nothing like the heavy browed old man. Once again, Christy addresses his male viewer directly. The words "I want you," are personal, specific, and dripping with sexual connotation. The viewer is left to wonder, what exactly, is he wanted for? Christy answers this question in the bottom third of his poster, where the words "for the Navy" are discernable. For just a moment, the fantasy is ruined, but like the artist's Red Cross nurse, the sexy recruiter promises future gratification for the war weary young soldier. To use Banta's words,

Christy created images of “patriotic zeal” in which “patriotism is turned back ‘nicely’ into sexuality through the provocative form of his Girls.”⁶⁷

Gee!! I Wish I were a Man (1918, fig. 45) is another of Christy’s sexy recruiting posters. It depicts a young, pretty girl dressed in a naval uniform. We see her from the side, standing upright with her back arched, slightly pulling open her jacket. Her uniform, which appears to be blowing in the wind, is cut seductively low at the neckline. She looks teasingly over her left shoulder, smiling coyly. Her eyes twinkle playfully, cheeks are flushed and lips red. While Crowley insists that any man “who had not volunteered was uncomfortably feminized by such images,”⁶⁸ I believe the artist’s composition promised potential volunteers the approbation of a beautiful woman. Although the words “be a man and do it” at the bottom of the poster do imply the importance of fulfilling one’s manly duty, the visual sensuality of Christy’s poster is far more powerful than the text.

Christy was not the only poster artist to utilize the charms of attractive young women to garner war support. Perhaps not as well-known as Christy, Flagg, or Gibson, Harrison Fisher also contributed to the creation of the American Girl. His poster *Have You Answered the Red Cross Christmas Role Call* (1918, fig. 46) depicts an attractive young nurse, her features similar to the pretty, youthful women typical of the artist’s earlier illustrations. Like Christy, Fisher portrays his Red Cross nurse reaching for the viewer, a masculine coat draped over her shoulders. When compared to Christy’s Angel of Mercy, however, Fisher’s nurse seems rather mundane. Instead of expressing sensual longing, her countenance exudes concern, imploring the viewer for his or her support.

⁶⁷ Banta, 210.

⁶⁸ Crowley, 113.

Here, the artist appeals to both genders; but while Fisher's nurse is decidedly more asexual than Christy's, her association to the American man cannot be denied. Similar to the beauties created by Christy, Flagg and Gibson, we must remember that the physical characteristics of Fisher's nurse represent the superior attractiveness of the American Girl. In a more subtle fashion, Fisher aligns this pretty young woman with the brave American soldier. Behind her, march a troop of young men led by one soldier who proudly waves the American flag. The union of the pristine, physically near-perfect American girl with the handsome, heroic soldier played upon all American's fantasies, men and women alike. A beautiful nurse caring for a good-looking, wounded war hero provided a plausible scenario for those fantasies to flourish.

J.C. Leyendecker's advertisement for the House of Kuppenheimer (1918, fig. 47) clarifies this argument. In addition to creating the Arrow Man, Leyendecker's handsome American male also modeled fashions for clothiers B. Kuppenheimer, Hart Schaffner & Marx, and Interwoven Socks. One House of Kuppenheimer advertisement depicts four figures leaning against the rail of the U.S.S. Leviathan. At the left side of Leyendecker's composition, two uniformed men observe the interaction of a young nurse and a handsome, square-jawed officer. While the figure at the far left of the advertisement smiles in the couple's direction, his comrade looks less amused, turning his back to the viewer. Although his face appears to us only in profile, his countenance is far from jovial. Instead, he looks slightly downward, perhaps jealously judging the scene before him. He seems completely unnoticed by the young nurse who stands directly to his right. Instead, the pretty nurse appears deeply engaged in an exchange with one of

Leyendecker's dashing gentlemen. The artist has literally and figuratively placed the youthful beauty between two men, both who presumably vie for her affections.

The handsome war hero's mate did not have to be a nurse, of course. Any attractive, well-bred, young American woman would suffice. While not a war poster, Christy's design for a 1917 Naval Academy Christmas card, *Navy Girl and Midshipman* (fig. 48), adequately illustrates the prevalence of such fantasies. In the foreground of Christy's composition is a good-looking, young, American couple. A handsome naval officer dressed in formal uniform, leans close to his pretty, dark-haired companion. She wears a beautiful gown which reveals a delicate décolletage. While her left hand is placed demurely in her lap, her right hand gently fingers the blooming foliage that appears out of nowhere, yet adds to the dreamy ambiance of the scene. Behind the couple, far off in the background, another young pair shares an intimate dance.

In many ways, these works by Leyendecker and Christy build on the romantic scenarios of popular pre-war illustrations. For instance, Gibson's drawing *When a Bachelor is Ill* (fig. 49) portrays a similar scene, suggesting that such a relationship infiltrated America's collective consciousness years before the war commenced. Here, the interaction of Gibson's beautiful nurse and handsome patient seems interrupted by a somewhat rotund older gentleman. The identity of the man is unclear, but he looks downward, lips pursed in a somewhat disapproving frown. As the young nurse guiltily meets his gaze, her dashing patient seems unfazed by the ensuing confrontation. Instead, he looks up at his lovely caregiver, as if transfixed by her beauty. Beneath the illustration reads, "When a bachelor is ill, complications often arise that no amount of medicine will cure." Clearly, the handsome youth is lovesick thanks to the attractive, young woman

who was given the task of nursing him through his original malady. Like the vast majority of Gibson's pre-war illustrations, his handsome pair represented the superiority of young America. After all, the only suitable mate for the Gibson Man was the Gibson Girl. Injected with the patriotism and nationalistic pride afforded by World War I, similar illustrations would continue to exalt the American couple and feed into romantic fantasy.

CHAPTER V

CONCLUSION

The war poster made explicit the preexisting belief that pure-blooded Americans represented the world's most superior race of peoples. In addition to the countless depictions of handsome, fearless American soldiers and the beautiful, young women he left behind, the war poster did more than reflect the physical attractiveness of the average American. As popular illustrations of the day suggested, the American couple's outward appearance represented a pre-eminent intelligence and morality as well. With the onset of World War I, the racial pomposity of the American people became even more apparent. War with the Germans was not only a battle of good versus evil, but a battle to prevent barbarism. The widespread belief that the German race was an inferior one, manifested visually in the atrocity propaganda utilized extensively by the Allies. While the good-looks of the American man and woman symbolized their moral and intellectual supremacy, the physical unattractiveness of the German people signified their general inferiority.

My goal in this paper has been to show more than the racial intolerance of the American people. Deeply imbedded within these prejudicial war images are a number of problematic implications concerning the American woman. We must remember that

World War I era America was not only largely a racist nation, but a sexist one as well. As I described earlier, Howard Chandler Christy suggested in his popular publication, *The Christy Girl*, that the American woman was property of the American man. The racially superior American man required a worthy mate. Certainly not *his* equal, the American girl was the most desirable of the world's *women* and maintaining a pure American bloodline rested largely on her procreative powers.

Although the American girl was moral, referenced in a large number of World War I posters as an angelic nurse, she could also be incredibly flirtatious, the sexual prize for patriotic valor. While it was utterly appalling to think that the American girl may be viewed in a sexual light by the racially inferior German soldier, it was acceptable, even *expected*, that she would freely offer herself up to the American soldier. After all, it was thought, he represented racial perfection.

Many scholars have taken only a superficial look at the presence of women in World War I posters, merely cataloguing her different guises as harmless types that created visual interest. Others have made comments on more weighty issues, mainly concerning the appearance of the German soldier, that have been infinitely helpful here. There has been little attempt, however, to draw a connection between these two facets. I do not wish to suggest that race and gender are synonymous in World War I posters; instead, my aim has been to show that one oftentimes creates strong implications for the other.

EPILOGUE

LOOKING AHEAD TO WORLD WAR II

In the years following World War I, the image of the American Girl would undergo drastic change. Many of the young, popular illustrators who once contributed to the creation of ideal feminine beauty grew older and turned away from magazine illustration to embark on other artistic endeavors. Shortly after World War I, for instance, Charles Dana Gibson focused his talents on oil painting. Public fascination for the Gibson Girl had waned as she was replaced by the flapper girl, a “frisky young rebel who kicked up her heels at the Charleston and tapped her feet to the beat of jazz.”⁶⁹ Undoubtedly, as women gained more political autonomy after winning the right to vote in 1920, the charming, yet innocent, beauties created by the likes of Gibson gave way to this more sophisticated and outgoing type.

Like Gibson, Christy also turned to painting in the 1920s yet continued to create art for the government. In addition to painting portraits of numerous influential political figures, Christy was commissioned to paint the Signing of the Constitution which was unveiled in the Capitol in 1940. The artist’s interest in the female form would also persist. In 1930, he created the first of several panel screens of female nudes in idyllic settings which would result in commissions from the Park Lane Hotel and the Café des Artistes for similar murals.⁷⁰ These frothy, pastel paintings of playful female nudes did little to silence the critiques of Christy’s women as superficial male fantasies; yet like his war posters, generated considerable public interest.

⁶⁹ Meyer, *America’s Great Illustrators*, 230.

⁷⁰ Mimi C. Miley, *Howard Chandler Christy: Artist/Illustrator of Style* (Pennsylvania: Allentown Art Museum, 1977), 8.

Similar to Christy, Flagg maintained active in producing art for the government, completing a series of posters for the Department of Forestry in the 1930s and once again lending his talents to the creation of war posters in World War II. The artist's popular World War I recruiting poster, *I Want You*, depicting a ferocious Uncle Sam was utilized once again, becoming one of the most famous military posters of all time. Unlike Gibson, however, Flagg embraced changes in the American Girl. Arguably, the Flagg Girl was always a bit sassier than the Gibson Girl,⁷¹ and the artist successfully appropriated many of his young beauties for World War II posters.

Apart from Flagg, World War II showcased a new generation of artists and fresh ideas concerning American beauty emerged. But while a more sophisticated female form resurfaced in the war poster, was she merely another incarnation of the American Girl? Howard Chandler Christy saw the American Girl as a static entity claiming in a 1948 interview, "Take it from me, women have not changed much. It is only the superficialities that have altered...Oh, yes, the young people nowadays think they are much more sophisticated than their grandmothers whom I drew...But believe me, grandma's charm or allure was not any different from granddaughter's 'it' or 'oomph.'"⁷² While skirt lengths certainly had changed, Christy maintained that the spirited, young creature he had helped create decades earlier remained essentially the same. Was she still, however, the "veritable queen of the kingliest of races," the rightful property of the American man? In other words, did the posters of World War II like those of World War I, partly serve to declare ownership of the American woman? As before, our discussion must involve not only gender issues, but racial issues as well. Did the United States

⁷¹ Recall fig. 10, for instance, created in 1914 for *Judge*.

⁷² James Montgomery Flagg, quoted in Meyer, 243.

continue to favor a nation with a strong “Anglo-Saxon” backbone? Were women viewed as perpetrators of a certain lineage? Lastly, did the country feel vulnerable to a racially inferior enemy who threatened to steal its women and confuse the purity of the American bloodline? Because the ensuing discussion will be an abbreviated one, a definitive answer to these familiar questions would be impossible yet may provide impetus for future dialogue and research.

Stylistically, the posters created for World War II differed greatly from those of World War I. Broadly speaking, World War II designs were often simpler, artists utilizing a more graphic approach. The use of photography was also encouraged as was a more literal representation of figures. These alterations in design reflected a number of thematic changes as well. In his introduction to a catalogue of posters for the George C. Marshall Research Foundation, O.W. Riegel suggests that many believed “World War I posters were naïve in their patriotic exuberance and were merely laughable in a more sophisticated age.”⁷³ A more simplistic and realistic poster style mirrored the public’s less romanticized notions of war.

But while the horrors of World War I left America with more cynical notions of war, a strong sense of patriotism remained prevalent in the war poster. In fact, in his book *Posters of World War II*, G.H. Gregory claims that what differentiates World War II posters from those created for the previous war was the propensity to equate patriotism with democracy. Gregory states, “America’s World War II posters rallied the nation’s pride by recalling the uniqueness of the country’s institutions and its great tradition of

⁷³ O.W. Riegel, *Posters of World War I and World War II in the George C. Marshall Research Foundation* (Charlottesville: UP of Virginia, 1979), 10.

freedom and democracy.”⁷⁴ While I agree with Gregory that a number of World War II posters referenced the nation’s glorious past in an attempt to create a patriotic fervor, I do not believe that this tendency set them apart from those created for World War I. As mentioned previously, works such as *Ring it Again, Buy Liberty Bonds*, and *First in War, First in Peace*, all dated 1918, refer to America’s illustrious history in an attempt to garner support.⁷⁵ During World War II, artists would merely build upon this tradition. *Americans Will Always Fight for Liberty* (1943, fig. 50) by Bernard Perlin and David Stone Martin, for instance, directly equates those soldiers fighting for America in 1943 with those troops who battled for independence in 1778. At the right side of the artists’ composition three soldiers dressed in contemporary uniform appear to cross the path of a group of war weary colonists. Clothes torn and legs bandaged, the nation’s first Americans trudge on, determinedly seeking liberty. Like similar World War I posters, *Americans Will Always Fight* alludes to the importance of lineage to gather support as well as promote ideas of American superiority. These “native” Americans not only symbolize past greatness but serve as a source of inspiration for future prosperity.

Several posters from the series “This is America” (figs. 51, 52, and 53) would also function to remind viewers of their American lineage and to elicit feelings of nationalism. A total of thirty-one posters were created in 1942 by the Sheldon-Claire Company of Chicago, an ad agency and one of several private poster publishers. Some of the posters utilized a photograph of a famous monuments accompanied by an inspirational message that explicitly connected the past with the present. Fig. 51, for instance, depicts the Lincoln Memorial. At the bottom of the poster read the words

⁷⁴ G.H. Gregory. *Posters of World War II* (New York: Gramercy Books, 1993), 9.

⁷⁵ See pages 24 and 25 of this paper as well as figs. 16-18.

“Government of the People- by the People- for the People- Shall Not Perish.” Like the World War I poster *Buy Liberty Bonds* which also made use of Lincoln’s famous words, this image suggests that World War II-era Americans are capable of preserving the lofty ideals of democracy made possible by their ancestors.

In their book *Design for Victory: World War II Posters on the American Home Front*, William L. Bird and Harry R. Rubenstein discuss additional posters of the “This is America” series. The posters comprising their discussion do not reference America’s past greatness, but “established a narrative that included not only what the nation sought to defend, but also what it would need to preserve in postwar America.”⁷⁶ Interestingly, the authors fail to note an overwhelming, and somewhat alarming, characteristic of these posters. In all of the works reproduced by Bird and Rubenstein, the declaration “This is America” is followed by an image of middleclass, white, typically male-centered society. Figure 52, for example, depicts a classroom of adolescent school boys. The poster claims that America is a place “where every boy can dream of being President. Where free schools, free opportunity, free enterprise, have built the most decent nation on earth. A nation built upon the rights of all men.” This composition is problematical on a couple of different levels. Firstly, the poster’s language completely ignores the rights and opportunities available to women. Secondly, while it speaks of the civil liberties afforded to *all* men and claims *every* boy can dream of becoming President, the poster shows a classroom devoid of minority children. Instead, the artist suggests that the future of America rests solely on the shoulders of these young, white males.

⁷⁶ William L. Bird, Jr. and Harry R. Rubenstein, *Design for Victory: World War II Posters on the American Home Front* (New York: Princeton Architectural Press, 1998), 84.

Figure 53, is troubling for similar reasons. This time, a man and his young son attempt to install a sidewalk outside of their small suburban home. Observing the scene is the man's wife. Dressed in an apron, she holds the couple's younger child. The bottom of the poster declares that America is "a nation with more homes, more motor cars, more telephones- more comforts than any nation on earth. Where free workers and free enterprise are building a better world for all people." Here, the artist relegates the figures to traditional gender roles. The woman is consigned to the domestic sphere while the man partakes in more manual labor. Like the previously discussed poster, this work also lacks minority representation. The resulting message suggests that America's abundant comforts have resulted from the physical hard work of the white man.

Not only does it seem that some World War II posters reiterate many of the racial and gender prejudices prevalent in World War I propaganda but, in many ways, appear surprisingly similar to Nazi propaganda as well. American posters in both World Wars emphasized the importance of lineage and maintaining a favorable bloodline line. Not only did a number of artists recall past heroes, but many turned toward the future, focusing on an often Aryan-looking family, and more specifically, fair-haired, rosy-cheeked offspring. Likewise, Hitler upheld analogous ideals based on the German's glorified "Nordic" heritage which also encompassed both Egyptian and Greek cultures.⁷⁷ In his book *Art of the Third Reich*, Peter Adam claims that "The Youth Movement, the homage to the family, the return to nature...the education for heroism, and the cult of heroic death all found their expression in the [Nazi] visual arts...Communal work and

⁷⁷ Adam, 71.

harvesting were also encouraged. Paintings, films, and photographs constantly showed young people working on the land.”⁷⁸

One German magazine cover (fig. 54), for instance, portrays a group of young, shirtless, able-bodied farmers. The illustration’s title, “Work, Freedom, Bread,” indicates that hard work not only results in immediate rewards such as food, but also more lofty goals like freedom. It was widely believed that Germany’s past success as well as its future triumphs rested on the Aryan youth, represented here by these seven muscular youths. Here, we are not only reminded of the aforementioned American posters created by the Sheldon-Claire company, but also of the numerous World War I posters depicting flaxen-haired, patriotic children who represented America’s future (*Our Daddy is Fighting at the Front for You, Helping Hoover in our U.S. School Garden, and Follow the Pied Piper*).

While racial prejudice remained prevalent, how had the nation’s view of women changed, if it had changed at all? Although America continued to both embrace a past and endorse a future based on favorable bloodlines, had the country relaxed its hold over the American woman? Like earlier works created by Christy, a small number of posters illustrated the sexual availability of the American girl to the patriotic American soldier. One recruiting poster, *He Volunteered for Submarine Service* by Jon Witcomb (1944, fig. 55), depicts a dark-haired beauty in the embrace of a navy man. Her left arm surrounds his neck, while her right hand delicately fingers the pin he wears on his uniform. Clearly the girl is impressed by his valor, and the young man cannot help but smile smugly as he looks down at her beaming face. The words “He Volunteered for Submarine Service,”

⁷⁸ *Ibid.*, 76.

suggests to potential recruits that if they also volunteer, they may win the affection of a similar beauty.

Posters such as this, however, would become far less prevalent during World War II. Instead, women assumed a new face. No longer did the American girl serve as a sexual reward for the American soldier, or even as a sweet-faced, angelic nurse, but she took a decidedly more aggressive role. While women had entered the work force extensively in World War I, working in munitions factories as well as supplementing America's work force, their efforts largely remained absent from war posters. This changed with the onset of the Second World War as even more women were called to work for the nation's industries. By 1944, 18.2 million women were employed nationwide. 3.5 million women worked side by side with 6 million men on armament assembly lines in 1944. In the steel, machinery, shipbuilding, aircraft and auto industries, 1.7 million women were called to work that same year.⁷⁹ Riegel claims, "Women did not lose their femininity, but were portrayed trimmer and more businesslike, usually at work in a factory or shipyard or in the uniform of one of the new military branches for women. The goddesses in shear shifts, the soubrettes with flashing eyes, and the folksy mothers and grandmothers yielded to career women."⁸⁰

Although the American girl remained as beautiful as ever, she appeared more confident and self-assured, as her responsibilities expanded beyond the more limited roles of mother, girlfriend, and caregiver. Perhaps the most famous of these posters depicts "Rosie the Riveter." Created by J. Howard Miller for the labor-management committee at the Westinghouse Electric and Manufacturing Company, *We Can Do It!* (fig. 56)

⁷⁹ Derek Nelson, *The Posters that Won the War* (Wisconsin: Motorbooks International Publishers, 1991), 73.

⁸⁰ Riegel, 11.

illustrates an attractive young woman flexing a muscle for the viewer. She looks directly at us demanding other women to join the work force. Though Miller's girl appears feminine, she also seems strong and capable. Similarly, *The Sky's the Limit*, created by Courtney Allen for the U.S. Treasury (1944, fig. 57), portrays a young woman repairing an airplane alongside two men. The three figures intently concentrate on the task at hand, all equally contributing to the work before them. Here, the American woman both partakes in a once male dominated arena as well as provides an invaluable service to her government in a time of war.

Even the American nurse adopted a different appearance. *Nurses are Needed Now* by Bernatchke (1945, fig. 58), for example, depicts a pretty, blonde nurse. While there is an element of sadness in her eyes, the nurse stands upright, chin proudly held high. Unlike those World War I posters that mainly appealed to the viewer on an emotional level, this work serves to motivate the American woman into action. The calm, controlled countenance of the nurse's face in addition to her professional demeanor, underscores the importance of her work.

Not only did the American woman enjoy more gender equality at home, she was far less often portrayed as the victim of a foreign enemy. This is not to say that poster artists no longer illustrated their foes as subhuman. Like numerous World War I posters, the enemy was often caricatured to emphasize his inequality. In the Second World War, says Nelson, "Compared to the Japanese, the Germans got off easy...the Japanese were type-cast as animals of an especially dwarfish but vicious species."⁸¹ One poster adeptly shows this tendency. In his poster for the Material Conservation Program (fig. 59), Jack Campbell depicts a cowering Japanese soldier. As he raises his left hand to his

⁸¹ Nelson, 123.

ear to muffle the sound of distant bombs, his right hand holds a knife dripping with fresh blood. The enemy's fingernails appear claw-like and his face has been greatly distorted. Enormous, sharp teeth protrude from the soldier's mouth, and his eyes have been reduced to miniscule slits. The poster's accompanying text is worded to mimic a Japanese accent and the enemy is referred to as a "Jap," a racial epithet that would frequently appear in U.S. propaganda.⁸²

These racially charged images, however, less often portrayed the enemy perpetrating crimes against women and children. After World War I, the frauds of atrocity propaganda had been largely exposed and America made an effort to depict the opposing force in a fairer, more "truthful" light. While atrocity propaganda still existed, figure 61 shows a Japanese soldier with the body of a naked white woman slung over his shoulder, it no longer was a popular method of garnering American support.

In sum, World War II posters continued to promote ideas concerning American racial superiority. A number of posters stressed the importance of lineage, both referencing the nation's past and emphasizing a future based on the white male. Other posters depicted the enemy as physically unattractive, a visual indication of their racial inferiority. Undeniably, however, America began to alter its opinion concerning women. She was not as often objectified or relegated to stereotypical gender roles. While World War I posters frequently utilized images that linked racial and gender concerns, World War II posters made such a connection less clear. With the advent of World War II, America did not seem as concerned with asserting ownership of the American woman.

⁸² The Germans would also utilize unfavorable images of their enemy in World War II. The Nazis generally represented the Jew as physically unattractive, characterized by an enormous nose (fig. 60).

She no longer was the property of the American man, to be protected by unsavory outside forces; instead, she moved one step closer to obtaining gender equality.

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Fig. 1 Charles Dana Gibson. *Picturesque America: Anywhere in the Mountains*



Fig. 2 Charles Dana Gibson. *Picturesque America: Anywhere Along the Coast*



Fig. 3 Charles Dana Gibson. Design for wallpaper. 1902

Fig. 4 Charles Dana Gibson. *No Wonder the Sea Serpent Frequents Our Coast.* 1900.





Fig. 5 Charles Dana Gibson. *The Weaker Sex*. 1903



Fig. 6 J.C. Leyendecker. Arrow Collar ad. 1913.



Fig. 7 J.C. Leyendecker. *America Calls*. 1917.



Fig. 8 Howard Chandler Christy. *The Army Girl*. 1906.



Fig. 9 Howard Chandler Christy. *The Navy Girl*. 1902.



Fig. 10 James Montgomery Flagg. *Passed by the Board of Censorship.* 1914.



Fig. 11 James Montgomery Flagg. *Will You Have a Part in Victory.* 1918.

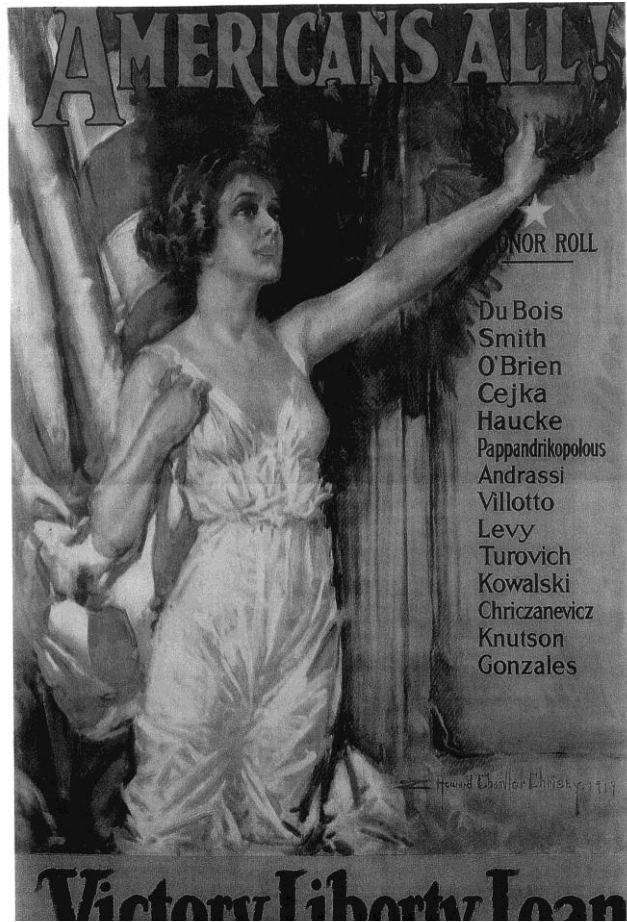


Fig. 12 Howard Chandler Christy. *Americans All.* 1919.

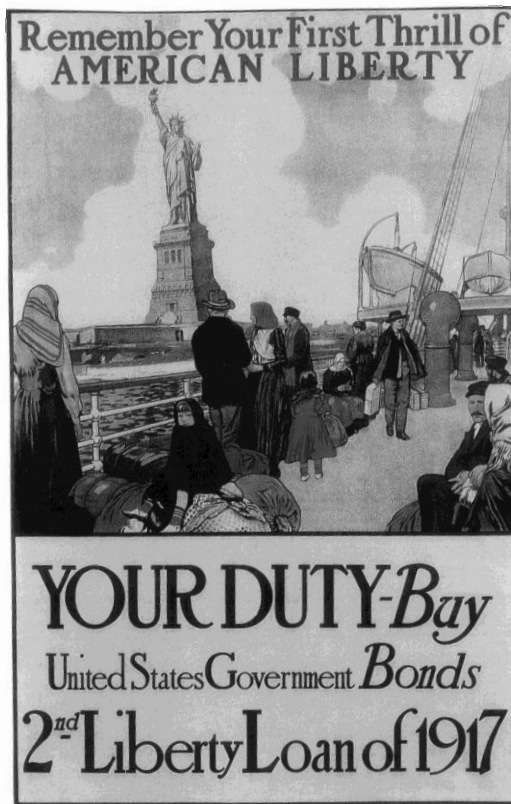


Fig. 13 Unknown artist. *Remember Your First Thrill of Liberty.* 1917.

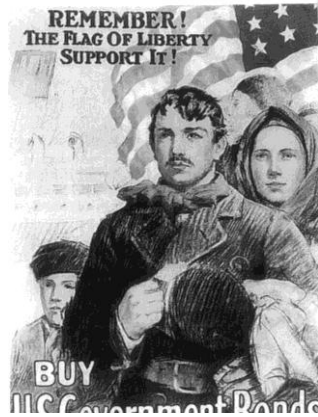


Fig. 14 Unknown artist. *Remember the Flag- Support It!*. 1917.

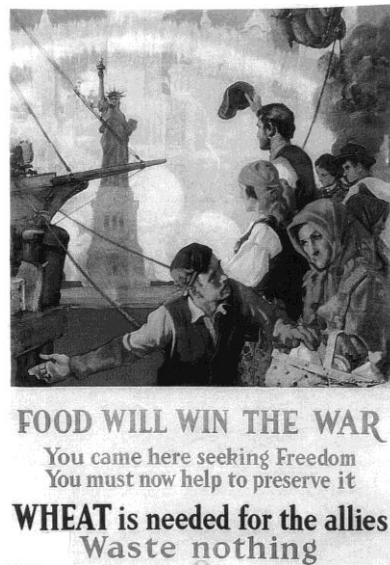


Fig. 15 Charles E. Chambers. *Food Will Win the War*. 1917.

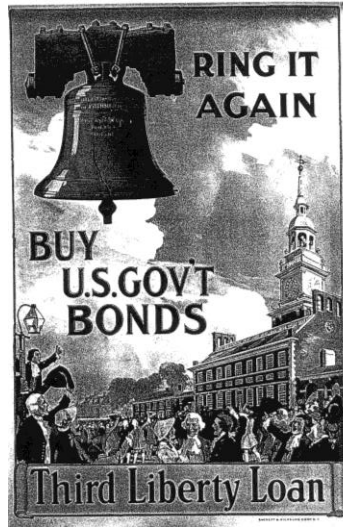


Fig. 16 Unknown artist. *Ring It Again*. 1918.

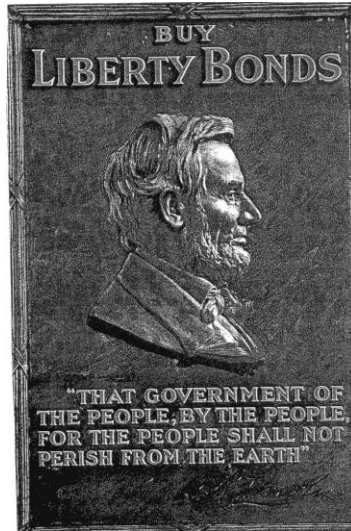


Fig. 17 Unknown artist. *Buy Liberty Bonds*.



Fig. 18 Unknown artist. *First in War, First in Peace.* 1918.

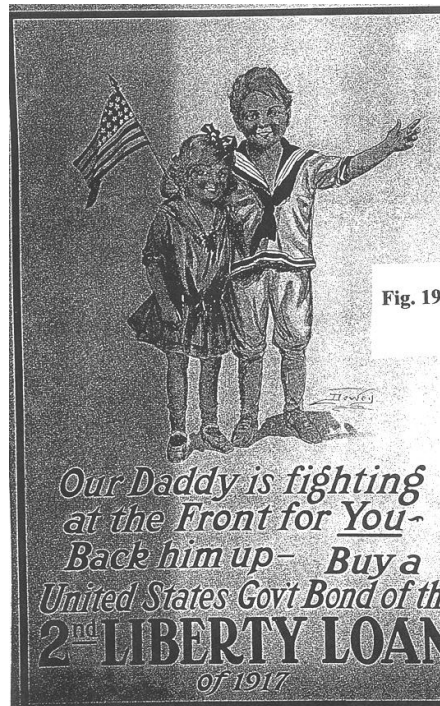


Fig. 19 Dewey. *Our Daddy is Fighting at the Front for You.* 1917.



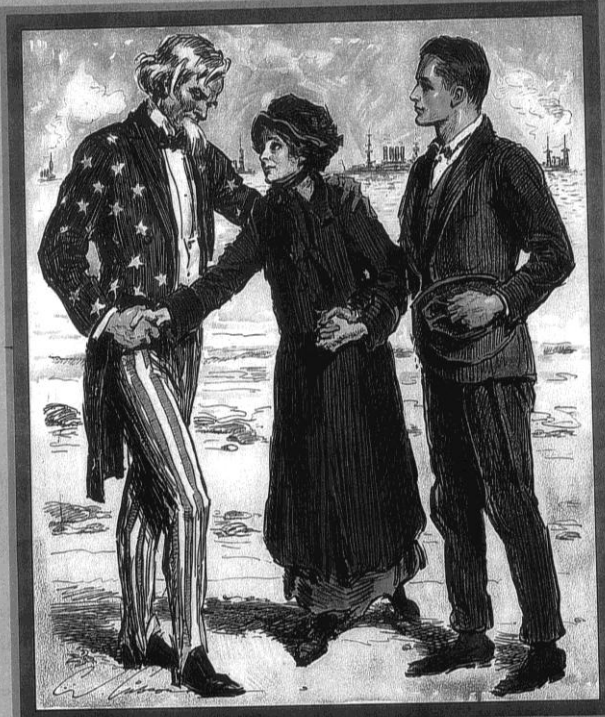
Fig. 20 Unknown artist. *Helping Hoover in our U.S. School Garden.* 1918.

Fig. 21 Macinel Wright Enright. *Follow the Pied Piper.* 1918.



Fig. 22 James Montgomery Flagg. *Boys and Girls! You can Help Your Uncle Sam.* 1917.

U. S. NAVY



Courtesy of L.I.F. ©

Drawn by Charles Dana Gibson

**“Here he is, Sir.”
We need him and you too!
Navy Recruiting Station**

Fig. 23 Charles Dana Gibson. *Here He Is, Sir.* 1917.



Fig. 24 R.H. Porteous. *Women! Help America's Sons Win the War.* 1917.



Fig. 25 Alfred Everett Orr. *For Home and Country.* 1919.



Fig. 26 A.E. Foringer. *The Greatest Mother in the World*. 1918.

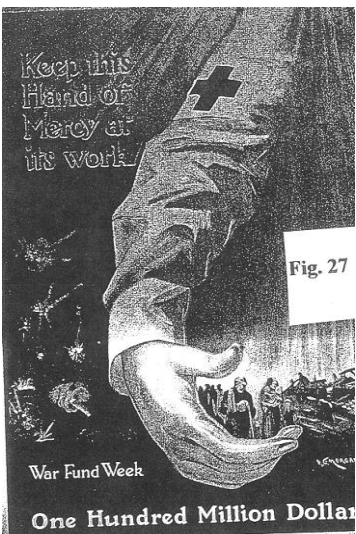


Fig. 27 P.G. Morgan. *Keep This Hand of Mercy at Its Work*. 1918.



Fig. 28 Haskell Coffin. *Third Red Cross Role Call*. 1918.



Fig. 29 Louis Raemaekers. *Seduction*. 1915.



Fig. 30 Louis Raemaekers. *Jackals in the Political Field*. 1915.



Fig. 31 Louis Raemaekers. *Thrown to the Swine*. 1915.

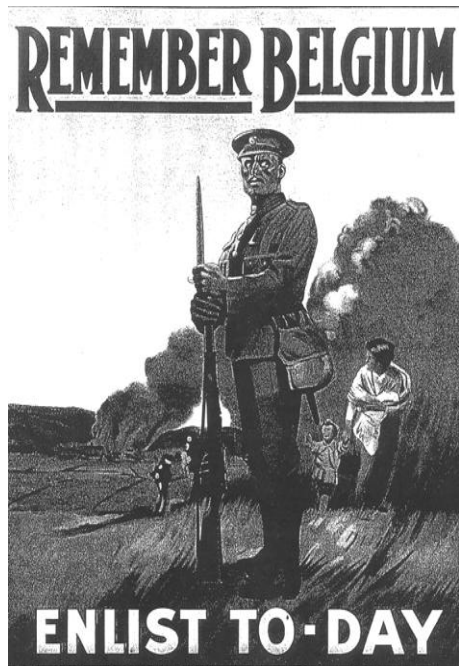


Fig. 32 Unknown artist. *Remember Belgium*. 1915.

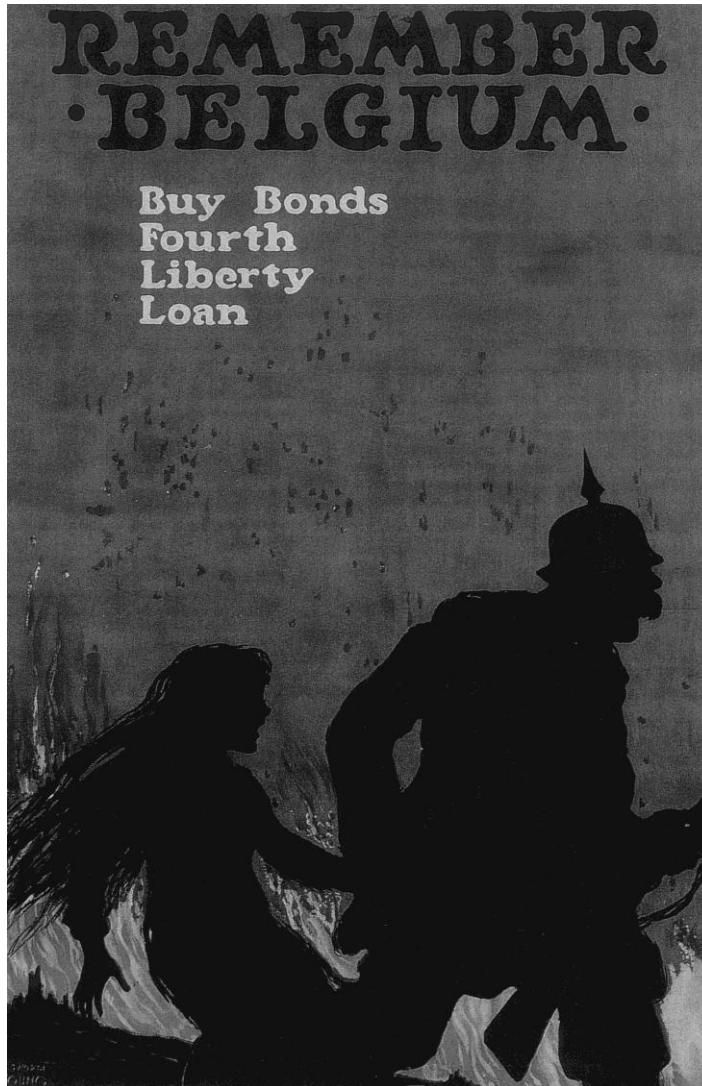


Fig. 34 Ellsworth Young. *Remember Belgium*. 1918.

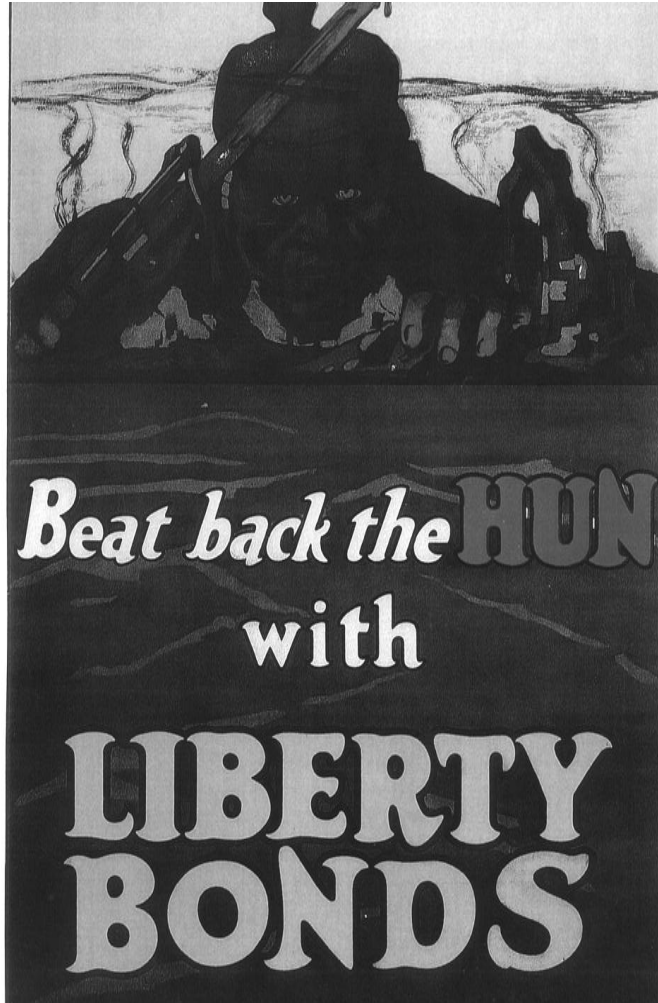
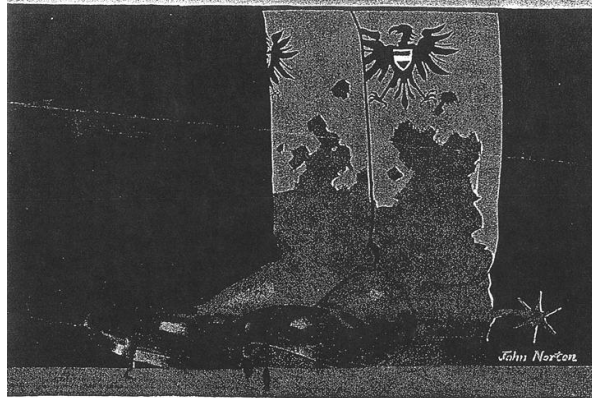


Fig. 35 Fred Strothman. *Beat Back the Hun*. 1918.



keep
these
off
the U.S.A
Buy more **LIBERTY BONDS**

Fig. 36 John Norton. *Keep These Off the U.S.A.* 1918.

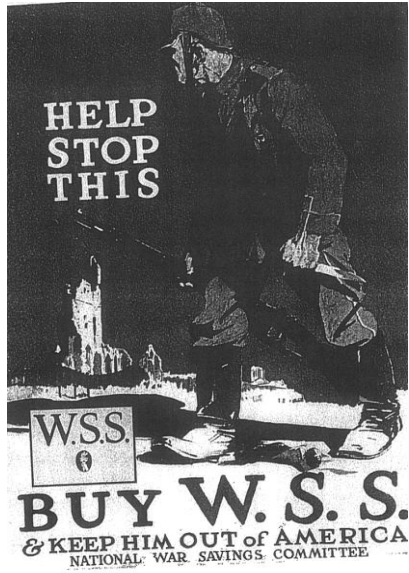


Fig. 37 Adolph Treidler. *Help Stop This*. 1918.

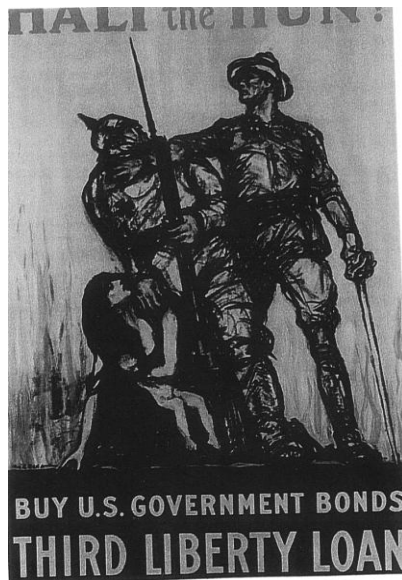


Fig. 38 Henry Patrick Raleigh. *Halt the Hun*. 1918.

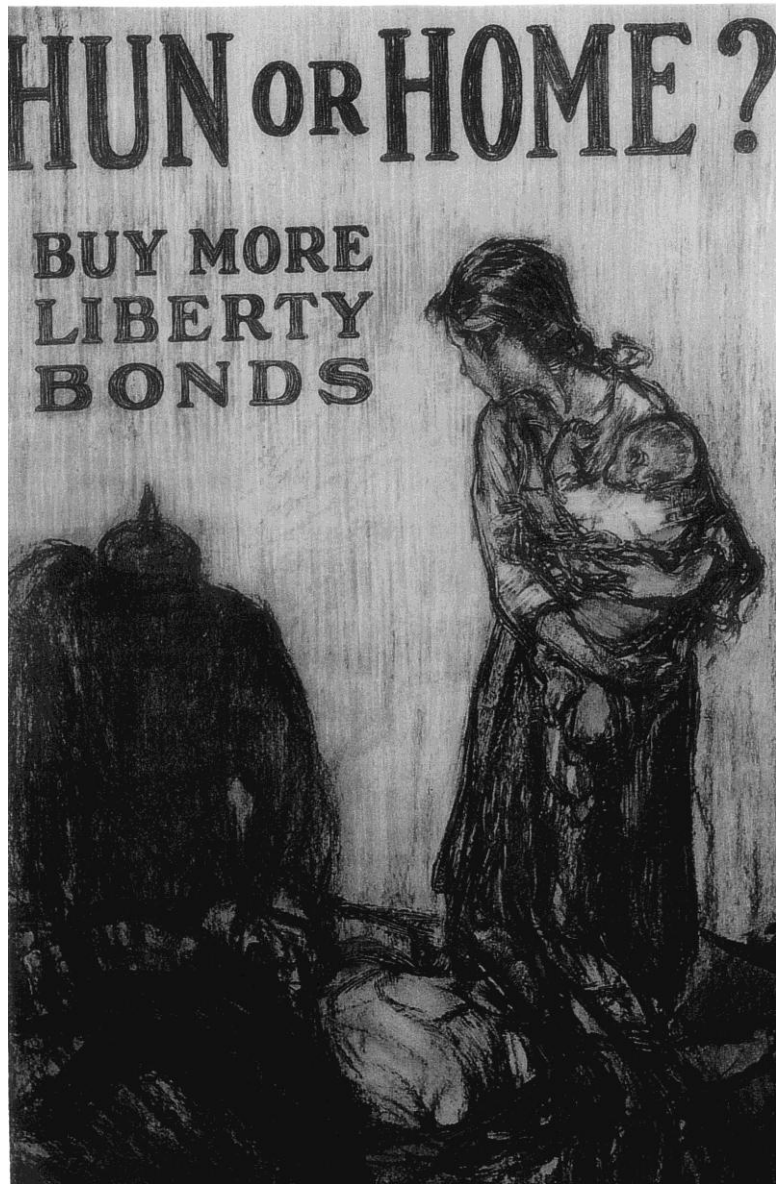


Fig. 39 Henry Patrick Raleigh. *Hun or Home?*. 1918.



Fig. 40 H.R. Hopps. *Destroy This Mad Brute*. 1917.

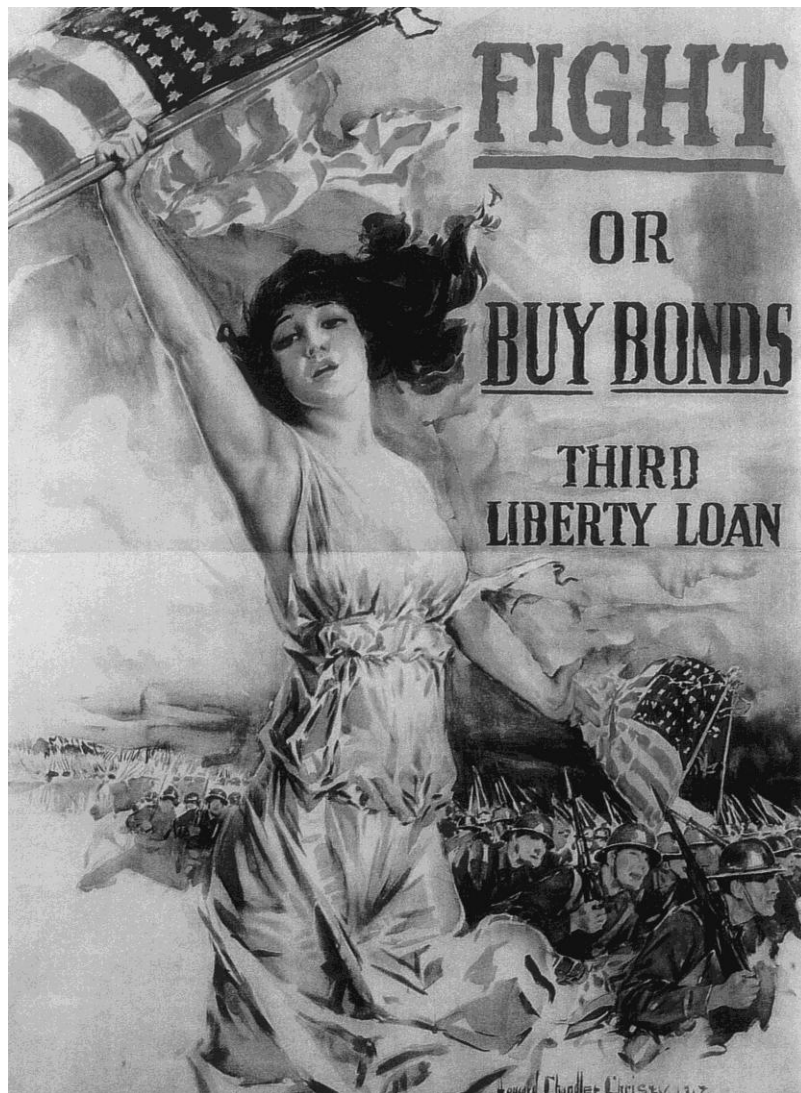


Fig. 41 Howard Chandler Christy. *Fight or Buy Bonds*. 1918.



Fig. 42 Howard Chandler Christy. *The Spirit of America*. 1917.



Fig. 43 Howard Chandler Christy. *Your Angel of Mercy*. 1917.

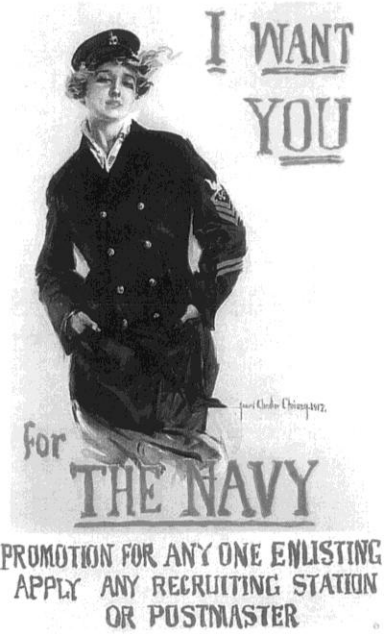


Fig. 44 Howard Chandler Christy. *I Want You*. 1917.



Fig. 45 Howard Chandler Christy. *Gee! I Wish I Were a Man*. 1918.



Fig. 46 Harrison Fisher. *Have You Answered the Christmas Role Call.* 1918.



Fig. 47 J.C. Leyendecker. House of Kuppenheimer ad. 1918.

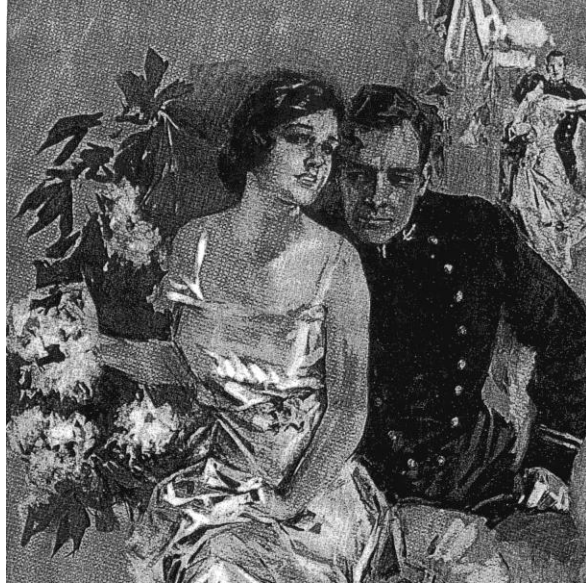


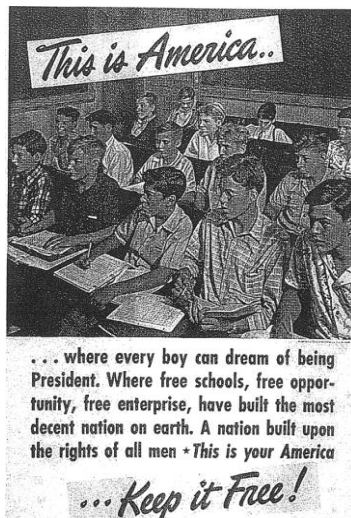
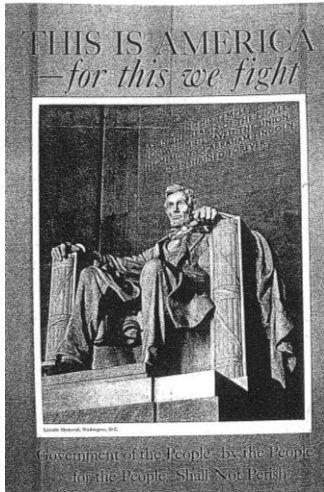
Fig. 48 Howard Chandler Christy. *Navy Girl and Midshipman*. 1917.



Fig. 49 Charles Dana Gibson. *When a Bachelor is Ill*.



Fig. 50 Bernard Perlin and David Stone Martin. *American Will Always Fight for Liberty*. 1943.



Figs. 51-53 Sheldon- Claire Company. *This is America.* 1942.



Fig. 54 Unknown artist. *Work, Freedom, Bread.* n.d.



Fig. 55 Jon Whitcomb. *He Volunteered for Submarine Service*. 1944.

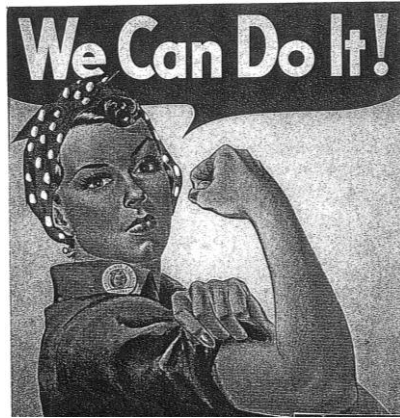


Fig. 56 J. Howard Miller. *We Can Do It!* 1944.

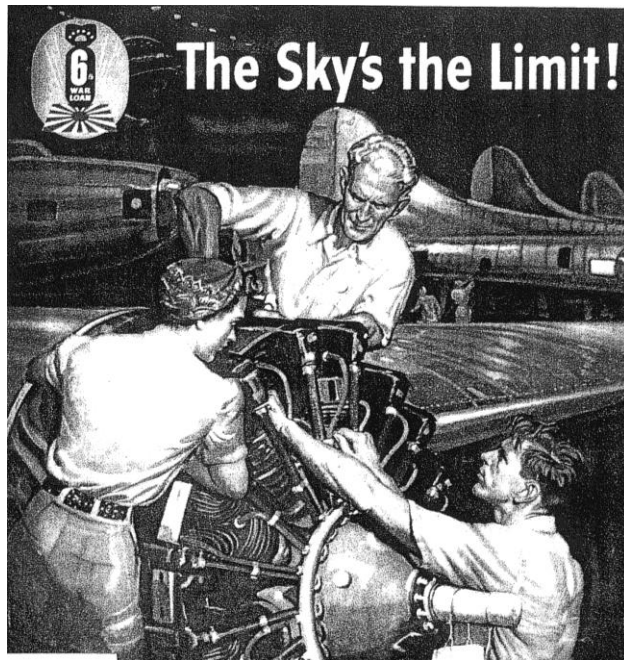


Fig. 57 Courtney Allen. *The Sky's the Limit.* 1944

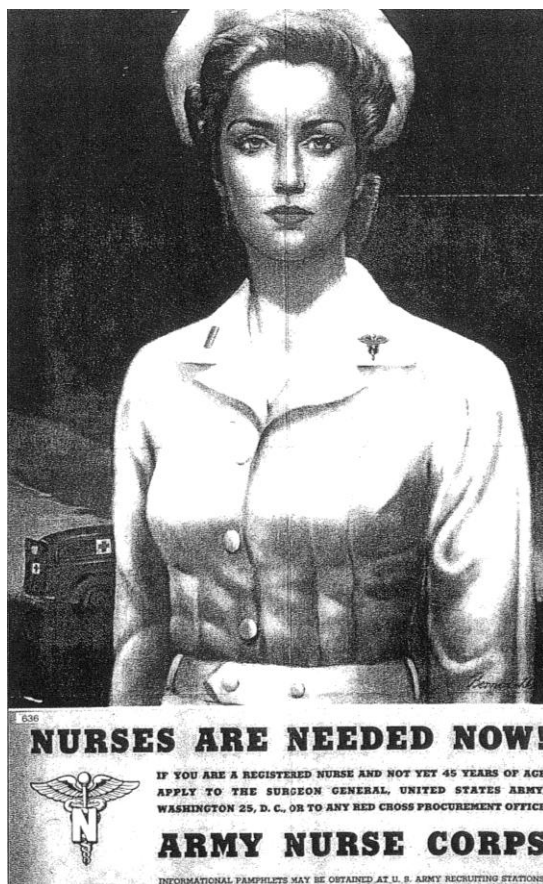


Fig. 58 Bernatchke. *Nurses are Needed Now.* 1945.



Fig. 59 Jack Campbell. *Tokio Kid Say*. n.d.



Fig. 60 Page from a National Socialist children's book. n.d.



Fig. 61 Unknown artist. *This is the Enemy*. n.d.

