

THE GREAT WAR
U.S. ARMY ART

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FOREWORD

As the Army marks the centennial of World War I, it is important to examine the art and material culture of the Army from that period. The Army Museum Enterprise's collection includes a wide range of art and artifacts related to World War I. Because the treasures are located at over fifty museums across the United States and not every artifact is on display, *The Great War: U.S. Army Art* and *The Great War: U.S. Army Artifacts* offer access to content that is not always readily available. By studying this collection, we can see the ways in which the Army rapidly reinvented itself during World War I and how it adapted during a period of innovation that changed the future trajectory of warfare. Through the analysis of artifacts attributed to individual World War I soldiers, we honor their legacy of service and the sacrifices they made.

Art, in particular, brought the war to the American public in a very personal way. Artists, whether soldiers or civilians, witnessed combat, life in the trenches, and the devastation of the French landscape. They instilled their works with emotion drawn from firsthand experience—effectively bringing the war to the American public through their creations. On the home front, artists also mobilized in collaboration with the war effort, designing provocative posters to inspire support for the war. The posters encouraged enlisting, buying war bonds, participating in conservation measures, or volunteering with charitable organizations that backed the war. This volume examines these efforts as well as the endeavors of their contemporaries to document the war in Europe through eyewitness observation.

This year marks not just the centennial of the end of World War I, but the one hundredth anniversary of the Army Art Program. In the spring of 1918, the War Department selected eight prominent illustrators to serve as the official artists of the American Expeditionary Forces. From this humble beginning, a legacy was born that has spread to all military service branches. To this day, artists accompany troops around the world to document military activities in times of peace and war, all originating from those illustrators in 1918. As the U.S. Army Center of Military History oversees the contemporary Army Art Program, it is extremely important to

us to commemorate and honor the World War I roots of the program through the publication of this book.

By considering the art and artifacts of World War I, we venerate the service of over four million American soldiers who served in the Great War. Their experiences are memorialized and brought to life through the Army's timeless artworks and rare objects. Their stories live on and they continue to educate soldiers and civilians at Army museums. Though the uniforms, equipment, terrain, and soldiers themselves have changed over the past one hundred years, the art and artifacts of the Army are an important visual reminder that some timeless and universal truths exist in a soldier's experience. These connections between the soldiers of today and the soldiers of World War I can clearly be seen in these volumes. It is the Center's hope that the art and artifacts featured in these books will inspire everyone to learn more about the remarkable legacy of the men and women who served and sacrificed during the Great War.

Washington D.C.
20 August 2018

JON T. HOFFMAN
Chief Historian

ACKNOWLEDGMENTS

Writing and producing a two-book set to honor the soldiers of World War I has been a privilege, and I am pleased to have shared the opportunity with so many of my colleagues throughout the U.S. Army Center of Military History (CMH) and the Army Museum Enterprise. This book set was a collaborative effort between virtually every Army museum and every division within the Center.

On the museum side, Marlana L. Cook of the West Point Museum was extremely helpful, providing information, photos, and answering my (often last-minute) inquiries about the artworks featured in this book from the West Point Museum's collection. I thank Marlana and also the rest of the staff of the West Point Museum for accommodating the book's photographer, Pablo Jimenez-Reyes, on a site visit while he photographed items for both this book and *The Great War: U.S. Army Artifacts*. In addition to traveling to New York to shoot West Point's artwork, Pablo also photographed the artwork included in this book that is located at the Museum Support Center, Fort Belvoir, Virginia. I also thank my curatorial team, consisting of Alan T. Bogan, Paul M. Miller, and Carrie M. Gabaree, for their diligent examinations of the artifacts included in *The Great War: U.S. Army Artifacts*, which allowed me to focus on researching and writing this volume.

On the history side, Dr. Brian F. Neumann reviewed this text for historical accuracy and offered several helpful suggestions. Deborah A. Stultz quickly and proficiently edited this text, all while staying flexible and keeping an excellent sense of humor. Gene Snyder designed the interior with his artist's eye and made even the most challenging artworks look beautiful. I also thank Diane S. Arms, Cheryl L. Bratten, and Timothy J. Mazurek. All three were instrumental in keeping this volume on track. And finally, I thank CMH Executive Director Mr. Charles R. Bowery Jr. for suggesting the publication of this book set.

SARAH G. FORGEY
Chief of Art
Army Museum Enterprise



The Last Long Mile
France
Wallace Morgan, 1918
Charcoal on paper, 17" × 27"

INTRODUCTION

SKETCHING AMERICA'S PICTURE OF THE GREAT WAR

When the United States issued a call to arms and entered World War I, artists answered in an unprecedented way. American artists mobilized to serve their country, performing tasks that included designing propaganda posters, developing and implementing camouflage, painting portraits, producing targets, and observing and documenting troops in training and in combat. The catalog of the Allied War Salon, a December 1918 exhibit of war art, observed that "never since the Middle Ages, when the church taught its lessons by means of pictures to people who could not read the written word, has art been called upon to serve in so many ways."[1] Much like the medieval church, the American government saw art as a means of quickly and effectively communicating its message to the public.

Nine days after the United States declared war, President Woodrow Wilson established the Committee on Public Information (CPI) under investigative journalist George E. Creel. Charged with building public support for the war, Creel declared that it was his duty to create "a passionate belief in the justice of America's cause that would weld the American people into one white-hot mass instinct with fraternity, devotion, courage, and deathless determination."[2] The CPI included a Division of Pictorial Publicity led by illustrator and artist Charles Dana Gibson. It created posters

[1] A. E. Gallatin, *Allied War Salon* (New York: American Art Association, 1918), p. 2.
[2] George Creel, *How We Advertised America: The First Telling of the Amazing Story of the Committee on Public Information That Carried the Gospel of Americanism to Every Corner of the Globe* (New York: Harper and Brothers, 1920), p. 5.

and other artwork in support of the war effort, often engaging prominent illustrators to craft America's message.

The artists involved in the Division of Pictorial Publicity pointed out that France and Britain had both recruited official artists to work in the trenches and record their country's efforts, with their art used to influence public support for the war. Under Gibson's leadership, eight artists were chosen to document the activities of the American Expeditionary Forces (AEF): William James Aylward (1875–1956), Walter Jack Duncan (1881–1941), Harvey Thomas Dunn (1884–1952), George Matthews Harding (1882–1959), Wallace Morgan (1873–1948), Ernest Clifford Peixotto (1869–1940), Jules André Smith (1880–1959), and Harry Everett Townsend (1879–1941). On 21 February 1918, the U.S. Army General Staff announced that these artists would go to France at the request of the AEF commander, General John J. Pershing, "as part of its plan for making a complete pictorial record of the war."[3] The eight artists, all civilians before the war, were commissioned as captains in the Corps of Engineers and given passes in both English and French, enabling them to travel wherever U.S. forces were located. Their mission was broad: chronicle the activities of American troops wherever they observed them as part of the Army's official record of the war.

As time progressed, however, the General Staff in Washington expressed disappointment in what the artists sent back. Primarily documentary in nature, the artists' work was unusable for propaganda. Contrary to the dramatic action that the staff officers expected, the artists observed that most of the front was fairly quiet and the life of the troops mundane. Despite the passes that the artists carried, General Pershing had issued a standing order forbidding them from the frontlines during active engagements, making it difficult to observe and document actions unless they ignored the order and proceeded to the front on their own. Additionally, the artists understood that their primary responsibility was to the American people—to provide them an accurate account of the war rather than contrived and sanitized heroic images. Harvey Dunn stated that he carried a "fervent desire to picture the war as it really is—the shock and loss and bitterness and blood of it."[4] Despite their difference in opinion and amid near-constant arguments on the subject, the eight AEF artists delivered 507 works of art to the Army's General Staff by the end of the war. After a national tour of the war art, the Smithsonian Institution, which was the recipient of the Army's

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[3] "Artists Will Help to Record the War," *New York Times,* 22 Feb 1918.
[4] Peter Krass, *Portrait of War: The U.S. Army's First Combat Artists and the Doughboys' Experience in WWI* (Hoboken, N.J.: John Wiley and Sons, 2007), p. 178.

historical property at the time, took possession of the artworks in January 1920. These records of the war remain in the care of the Smithsonian to this day.

It may appear incongruous that in an era of rapid technological advancement and increased mechanization of warfare, the U.S. military commissioned its first official combat artists rather than relying on photography for documentation. However, these artists offered an interpretation that humanized the conflict, viewing it through the warmth of a human heart instead of through the cold lens of a camera. In documenting the war through art rather than depending exclusively on photography, the Army contributed to the genre of military art and forged a connection with a historic tradition.

Before the eight AEF artists departed for France, Gibson said, "these artists, as well as all the artists in this country, will be judged by the way they conduct themselves and what they do. From now on the powers will recognize in our work of today merit that future artists, now unborn, will have cause to be thankful for."[5] Gibson likely never foresaw the legacy that would follow the AEF artists; one hundred years later, the Army still maintains an artist-in-residence program. Since World War I, active duty Army artists have followed in the footsteps of those eight artists and the other World War I artists included in this volume. They put on their uniforms, lived with the troops, observed the Army's activities firsthand, and preserved these memories on canvas, paper, and other mediums. From World War II to Vietnam to current operations all over the world, Army artists have been inspired by the work of their predecessors in World War I.

This volume explores the rich artistic legacy of World War I, using works of art from the Army's historical collection. It is organized by artist to allow the reader to view each man's body of work as a cohesive ensemble, emphasizing his unique interpretation of the war. The artists highlighted in this book were selected because they are well represented within the Army's collection, allowing for a deeper look into each one's perspective. Each artist's style and subject matter are unique. Based on their firsthand observations of the conflict they witnessed, their artworks are rich primary sources on the war.

Because the work of the AEF artists is primarily in the care of the Smithsonian, the Army's World War I art collection includes artworks outside of the Division of Pictorial Publicity's records of the war. George Harding and J. André Smith, both official AEF artists, are represented in the Army's collection through works they

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[5] "War Work of the Artists: Gibson Says It Will Be Inspiration for Generations Yet Unborn," *New York Times,* 13 Feb 1918.

completed after the war or through preliminary sketches that the artists did not turn in to the CPI. Both artists later published portfolios of their war art, and many of the artworks that appear in those volumes are in the Army's collection and are included here. The creations of Harding and Smith are presented in this volume first.

In addition to the works of these two AEF artists, this volume includes pieces by eyewitness artists outside of the Division of Pictorial Publicity's program, offering a wide variety of perspectives. *Collier's* correspondent Samuel Johnson Woolf spent four months observing AEF soldiers in France. Largely unknown until the Army acquired his paintings in 2014, Woolf's World War I art presents a realistic and unromanticized representation of the events he witnessed, including life in the trenches and medical care. Lester George Hornby, who worked extensively in France before the war and documented French troops during the war, received a pass from the CPI to cover American troops as well. Hornby's sketches examine changes in the French landscape and dramatic contrasts between old and new technologies used in the conflict. Charles Baskerville meticulously recorded a wide range of experiences during the war. There are depictions of reserve officer's training in Plattsburgh, New York; representations of events in France as a first lieutenant with the 166th Infantry, 83d Infantry Brigade, 42d Division; and drawings of fellow wounded soldiers he completed during his own recovery time in a field hospital. Soldier-artist Kerr Eby's etchings and drawings in this volume present a critical and often foreboding look at war. He was profoundly affected by his experiences during the war. World War I was a subject in Eby's art for many years afterward. He ultimately published a portfolio of his war art as a warning against future world wars. James Scott, who served in a machine gun company of the 311th Infantry, 156th Infantry Brigade, 78th Division, also took a critical look at war through his art, portraying soldiers not as individuals, but as faceless masses often wearing the gas masks iconic to the era. African American soldiers are represented in the Army's collection through the work of the French war artist Raymond Desvarreux, who painted portraits of soldiers of the 369th Infantry as part of his records of the war.

The final chapter returns to the Division of Pictorial Publicity's propaganda efforts, examining how art was used in mass-produced posters to rally public support for the war. The featured posters cover not just Army recruiting, but a broad range of subjects that include the Liberty Loan and War Savings Stamp drives, the Red Cross and other civilian support organizations, and the conservation of food and resources. These vibrant posters designed by top American illustrators were meant to produce emotional responses and to unite the public in support of the war. These appeals were

extremely successful and stand as an important piece of the Army's interpretation of World War I.

Unless otherwise indicated, the works that appear in this volume are part of the Army Art Collection and preserved at the Army's Museum Support Center, Fort Belvoir, Virginia.



Over the Top (Detail)
France
1918
Lithographic print on paper, 12" × 17⅞"

GEORGE MATTHEWS HARDING (1882–1959)

George Matthews Harding majored in architecture at Boston Technical High School before attending the Pennsylvania Academy of the Fine Arts and studying under Howard Pyle. A lover of adventure, Harding embraced the mission of an eyewitness illustrator, traveling the world as a correspondent for *Harper's* magazine and the *Saturday Evening Post* before the war. He was serving as a member of the poster committee for the U.S. Navy Recruiting Service when he was selected by the Division of Pictorial Publicity as one of eight official artists to cover the mission of the American Expeditionary Forces in France. Even though he had no military training, Harding was commissioned as a captain and "within ten days of receiving my commission I was awaiting the sailing of the transport at Hoboken."[1]

Harding was a tenacious observer of the war. Striving to stay as close to the action as possible, he ignored General Pershing's order restricting the artists from the forward lines on several occasions.[2] He later wrote that "to know the material, the war artist puts on his steel helmet, his gas mask, his trench boots, his trench coat and laden with only a sketch book, a couple of pencils, and some emergency rations in his pockets, like any soldier present, he takes his chances with shell fire, gas, airplane attack, and snipers."[3] When he sketched portraits of soldiers, Harding often recorded details such as the subjects' names, ages, where they were from, and whether they were

[1] George Harding, "The American Artist at the Front," *American Magazine of Art* 10, no. 12 (1919): 450–56.
[2] Peter Krass, *Portrait of War: The U.S. Army's First Combat Artists and the Doughboys' Experience in WWI* (Hoboken, N.J.: John Wiley and Sons, 2007), p. 123.
[3] Harding, "The American Artist at the Front," pp. 450–56.

married or had children—observations that made the war very personal for him.[4] His sketches and drawings are slices of action, reflecting his desire to participate in the war rather than simply observing it. In contrast to the heroic depictions of soldiers that the Division of Pictorial Publicity desired for propaganda use, Harding produced realistic portrayals of the ruin, chaos, and misery of the war.

Harding published a portfolio of his war drawings titled *The American Expeditionary Forces in Action* in 1920. He was an associate professor at the University of Pennsylvania until 1935 and painted post office murals in Philadelphia and Wilkes-Barre, Pennsylvania, and Hoboken, New Jersey, under the Works Progress Administration in the 1930s. Harding also continued as a reserve officer after the war and volunteered for service as a war artist for World War II. Impatient with the Army's pace of developing its war art program, Harding subsequently offered his services to the Marine Corps and served as a captain in the Pacific. His World War II art is in the collection of the Marine Corps Museum, Quantico, Virginia.

[4] Krass, *Portrait of War*, p. 16.



Escort for Troopship
1918
Gouache and charcoal on paper, 27" × 40⅝"

George Harding traveled to France on the troopship SS *Philadelphia*, which departed from Hoboken, New Jersey, on 16 April 1918. With no military experience or training, he was assigned as Officer of the Day on the second day of the journey. The artist's diary tells the tale of a very hectic introduction to military life, but through the ordeal, Harding kept his sense of humor with wry observations, such as "had first gas training overseeing cleaning out of clogged toilets in stern of ship. The pitching finally clears them—into the ship."[5]

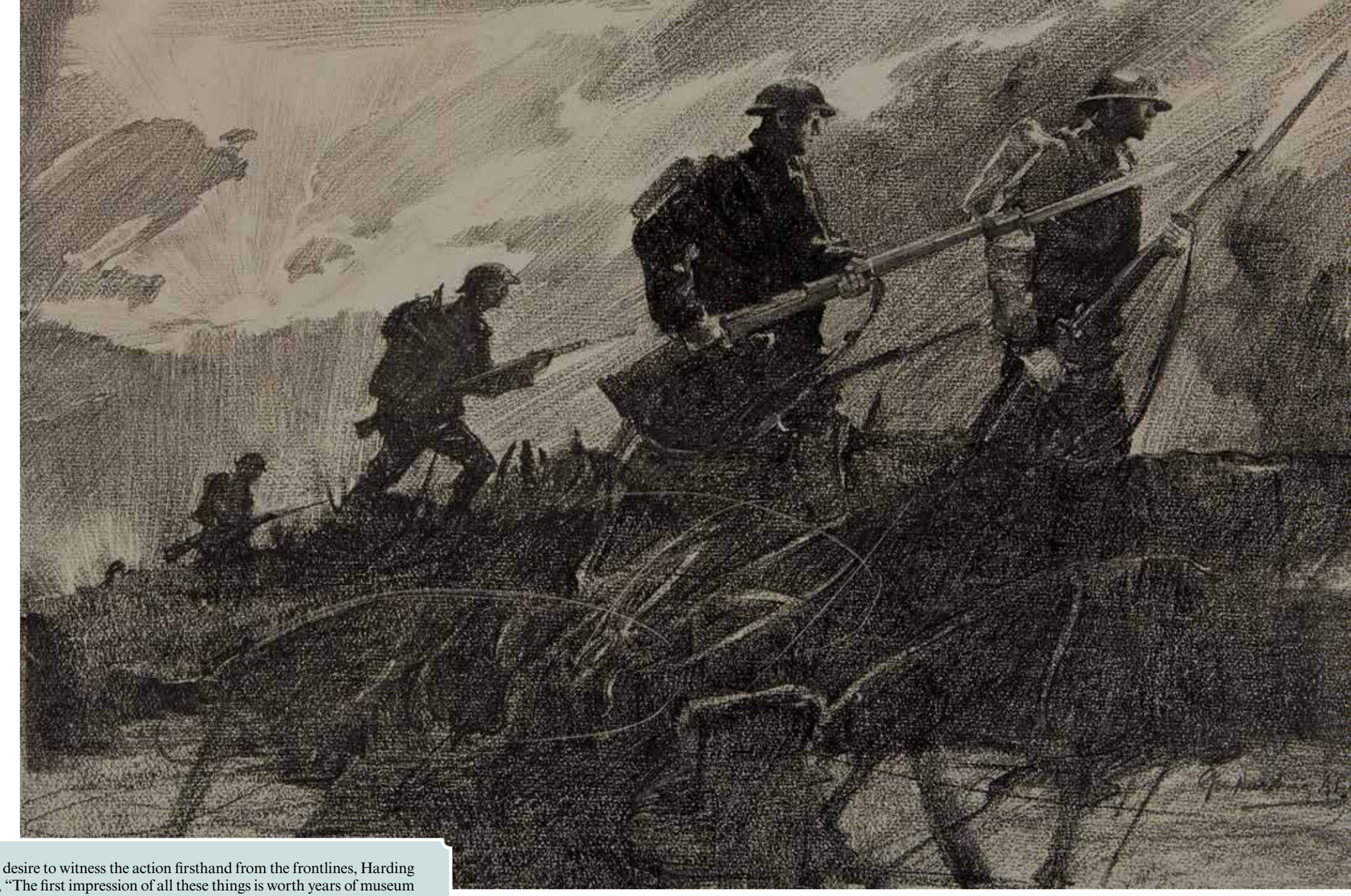
[5] Harding diary, quoted in Krass, *Portrait of War*, p. 15.



Storming Machine Gun
Meuse-Argonne Offensive, France
1918
Charcoal and pastel on paper, 18⅛" × 27¼"

Harding followed the tanks into battle during the Meuse-Argonne Offensive from their launching point at Avocourt and he continued to document their activities until he could no longer keep up. His notes from the period are disjointed impressions, meant to recall feelings and images when he later revisited them: "the dead Boche near dugout, the long stream of blood, the shells arriving as we sat there."[6]

[6] Krass, *Portrait of War*, p. 229.



Over the Top
France
1918
Lithographic print on paper, 12" × 17⅞"

Of his desire to witness the action firsthand from the frontlines, Harding wrote, "The first impression of all these things is worth years of museum study afterward. . . . The man who missed the Marne offensive, the St. Mihiel, and the Argonne-Meuse [*sic*], even though he saw all of France afterward, missed the greatest pictorial material that occurred in our participation in the war. The man who never saw those events can scarcely conceive of them. . . . Each in itself an entirely different phase of warfare."[7]

[7] Harding, "The American Artist at the Front," pp. 450–56.



French Refugees
Château-Thierry, France
1918
Gouache on paper, 26⅜" × 39¾"

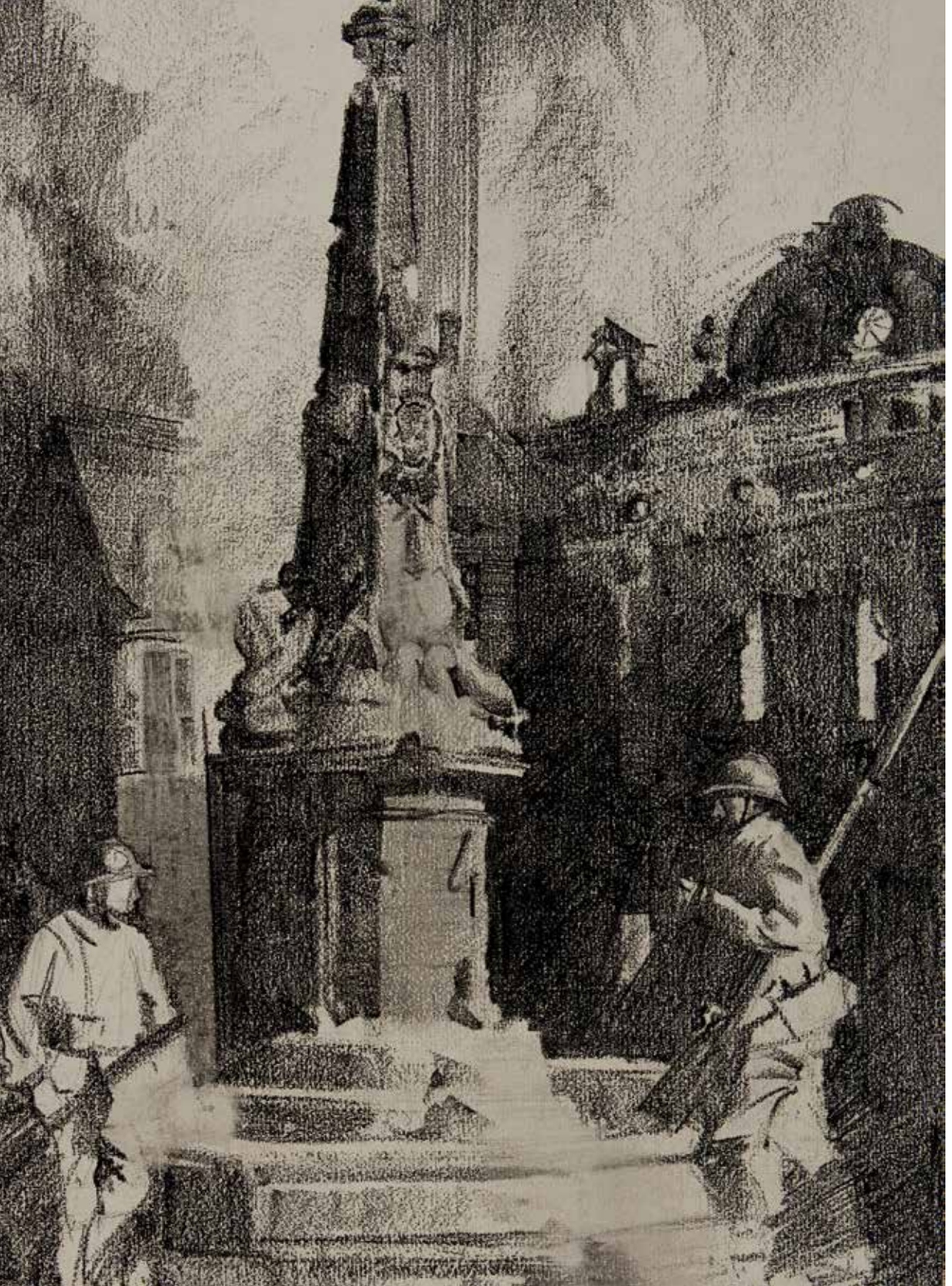
Harding painted this chaotic image of Château-Thierry refugees on 21 July 1918. Under a dismal, cloudy sky, a crowd of civilians travel along a road in the foreground, their belongings stacked haphazardly in horse-drawn wagons. Only the most basic details of the refugees' faces are outlined, their heads bowed under the pressure of the event as they plod forward.

Harding wrote that "an artist cannot paint a good war picture simply because he is an artist. The result must first of all be great pictorial art; but the ways and means of even seeing the subject, involved difficulties enough to discourage any but the most ardent. . . . His hills and roads would be waste places blasted with high explosive, or covered with transport, artillery, trucks, ambulances, engineers mending roads."[8] For this drawing, Harding used a vantage point inside a ruined building to highlight both the destruction of the local community.

[8] Harding, "The American Artist at the Front," pp. 450–56.



On the Road to Paris
France
1918
Charcoal and pastel on paper, 30⅜" × 21½"



In this drawing, the artist contrasts living soldiers with a stone memorial, hinting at their odds of surviving the war. Harding's war diary contains fatalistic musings, including "if your name's on the shell, you get it; if your name's not on the shell, you don't. The shell you heard never got you; it was the shell they didn't hear killed men."[9]

[9] Harding's diary, quoted in Krass, *Portrait of War*, p. 108.

Monument with Soldiers
France
1918
Charcoal on paper, 17¼" × 12½"



This drawing of German soldiers depicts the *Stielhandgranate,* a uniquely designed hand grenade used by the Germans in both world wars. Harding noted the importance of understanding the enemy's weapons: "There are enemy dugouts to be explored as soon as captured, notes made of captured material such as guns and transport, for one must know enemy equipment as well as know American and French."[10]

[10] Harding, "The American Artist at the Front," pp. 450–56.

Grenade Throwers
France
1918
Charcoal and Conté pencil on paper, 26⅞" × 40⅞"



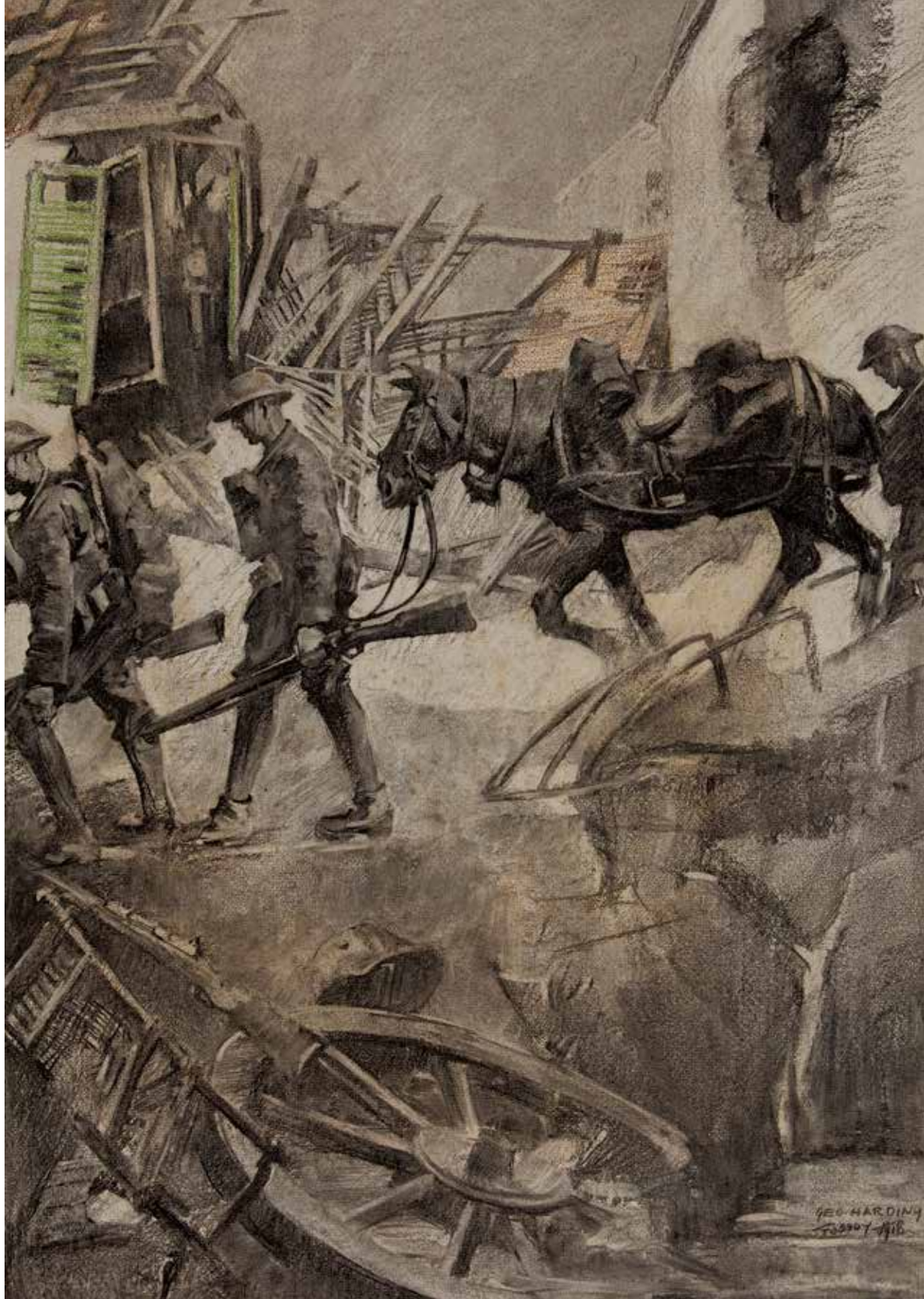
Army Camp
France
1918
Charcoal on paper, 19" × 26"

After remaining in the field for the whole Meuse-Argonne Offensive, Harding wrote in his monthly report that he "devoted considerable time to making notes of the way our troops lived in the open, a new phase of American campaigning in France."[11]

[11] Krass, *Portrait of War*, p. 262.

In his diary, Harding noted the utter devastation of the French landscape, writing of "the wire, the trenches. The rusted gear out there—the utter desolation, the trucks in shell holes, the broken tractors, the machine gun fights . . . horses unable to get up skinny and worn out."[12]

[12] Harding's diary, quoted in Krass, *Portrait of War*, p. 259.



Three Soldiers with Horse
Fossoy, France
1918
Charcoal on paper, 23⅝" × 16⅜"



Going Thru Gas
Forêt d'Argonne, France
1918
Charcoal on paper, 24" × 37"

Wanting to stay as close to the action as possible, Harding did not return to the artists' headquarters during the St. Mihiel and Meuse-Argonne Offensives. He later wrote of his excitement during this phase: "One crosses terrain held by the enemy for years, you are actually in places the enemy was an hour ago, places you have contemplated through powerful glasses and that are still smoking and burning, pounded to a shapeless mass by the barrage you gloried in at midnight."[13]

[13] Harding, "The American Artist at the Front," pp. 450–56.



In this turbulent tableau of a shattered village, Harding includes a soldier hidden among the rubble, holding his weapon ready to fire. His use of contrasting colors and abrupt shifts from detailed outlines of ruined buildings to sketchy hints in other areas of the scene enhances the visual confusion of the piece, drawing the viewer into the action.

Soldier Firing
France
1918
Pastel on paper, 18¼" × 27¼"



Pulling Caisson Uphill
France
1918
Charcoal on paper, 19¼" × 28¼"

Like his fellow war artists, Harding used light to indicate hope within scenes of ruin or gloom. This charcoal drawing of a horse-drawn artillery train includes soldiers toiling through mud to help push the caisson up a steep hill, a miserable task. Above them, the sun peeks out through the clouds as if anointing the soldiers and horses as they labor.





Beyond Seicheprey (Detail)
France
1918
Pencil on paper, 9¼" × 12⅝"

JULES ANDRÉ SMITH (1880–1959)

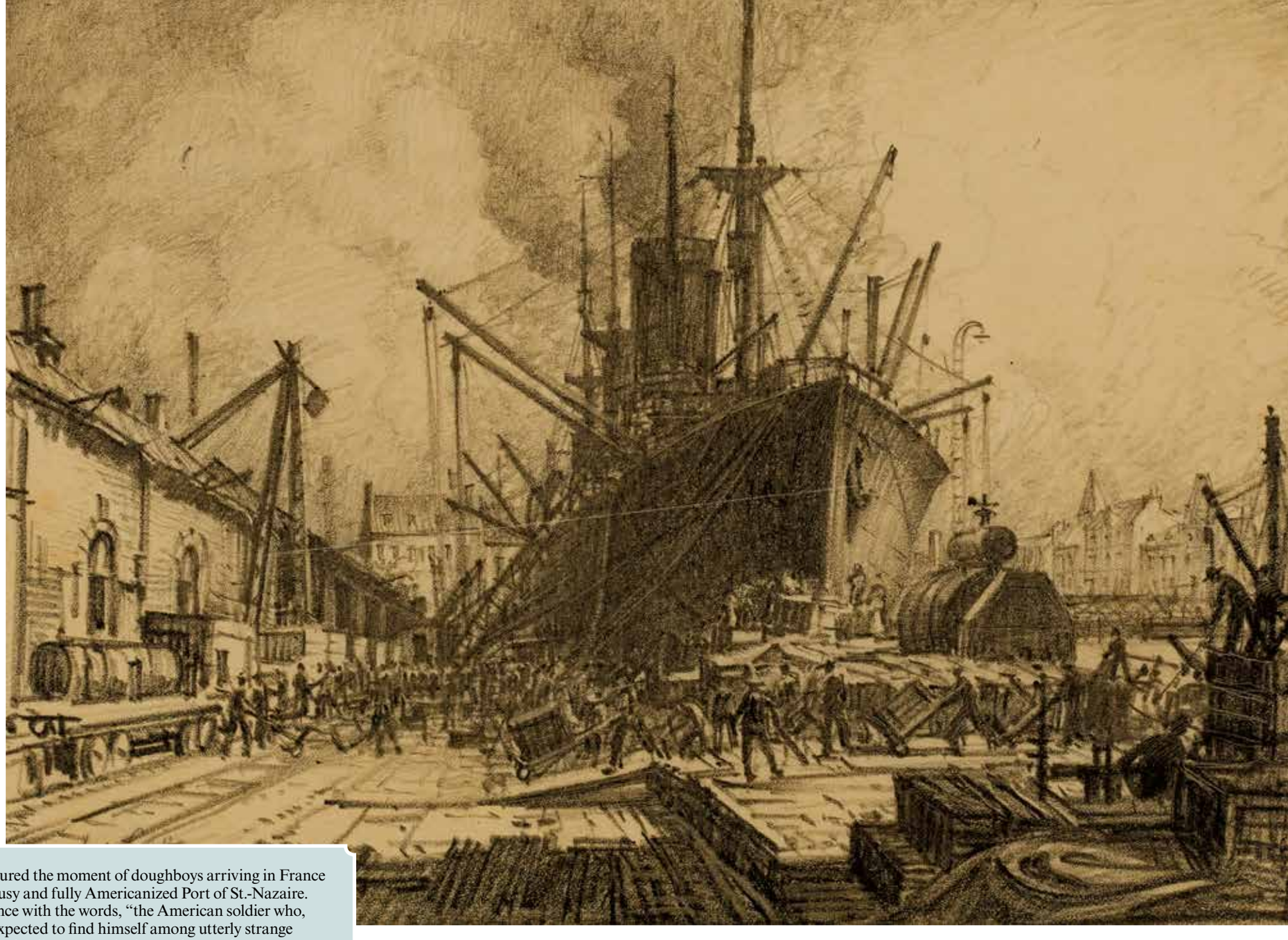
Jules André Smith studied architecture at Cornell University and worked at an architectural firm in New York City before World War I. Passionate about drawing and etching, he developed his skills in his spare time, learning to work very fast and produce a sketch in a single sitting. When the United States declared war, Smith enlisted in the Army Reserve and attended the first officers' training camp in Plattsburgh, New York. Upon receiving his commission, Smith was initially assigned to the 40th Engineers (Camouflage) in Washington, D.C., where he worked on developing Army camouflage techniques.[1] In addition to his work as a camoufleur, Smith designed the Distinguished Service Cross, which President Wilson established in January 1918. (See "AEF Personnel" in *The Great War: U.S. Army Artifacts.*) While on duty with the camouflage unit, Smith was selected by the Division of Pictorial Publicity as one of the eight official artists for the American Expeditionary Forces (AEF). As the only artist with military training, Smith was designated as the senior artist of the group, a position that would put him in constant correspondence with Washington, defending the artists' work against critics within the Committee on Public Information.

Utilizing his background in architecture, Smith focused mainly on buildings and places affected by the war. His drawings and etchings often contemplated the concept of total devastation of a community, offering a dismal likelihood of rebuilding a future. Hope, however, sometimes peeks through Smith's sobering view in the form of light, hinting at a renewal to come. The most prolific of the eight AEF artists, Smith's

[1] J. André Smith, "Notes on Camouflage," *Architectural Record* 42, no. 5 (1917): 468–77.

large body of work reveals a tortured earth and the crumbling ruins of communities transformed by war.

Smith published a collection of field sketches and etchings titled *In France with the American Expeditionary Forces* in 1919. Smith had injured his right leg on barbed wire during officer's training and suffered complications after that injury that eventually required amputation in 1924. At that point, he left New York and retired to his property in Stony Creek, Connecticut, where he became involved in designing theater sets, eventually publishing a volume on the art of set design. Seeking a new environment in the 1930s, Smith established an art colony called The Research Center in Maitland, Florida. By 1935, his vision had deteriorated and he was unable to etch. Increasingly interested in surrealism, Smith published a third book titled *Art and the Subconscious* in 1937.



On the Wharves at Saint Nazaire
St.-Nazaire, France
1918
Pencil on paper, 8½" × 11⅞"

Jules André Smith captured the moment of doughboys arriving in France in this drawing of the busy and fully Americanized Port of St.-Nazaire. He recalled the experience with the words, "the American soldier who, on landing in France, expected to find himself among utterly strange surroundings was sure to be disappointed, pleasantly, or otherwise, according to the degree of romance in his make-up. He landed not in a French atmosphere but into an Americanized zone of hustle, with merely a mellow foreign background."[2]

[2] J. André Smith, *In France with the American Expeditionary Forces* (New York: Arthur H. Hahlo and Company, 1919), p. 1.



The first of the eight artists to arrive in Chaumont, France, Smith found that no orders, supplies, or studio space awaited them. After evaluating studio spaces in Paris and several other areas, the artists settled on Neufchâteau, which was much closer to the front.[3] Smith drew this portrait of fellow AEF artist Wallace Morgan working in their studio on 17 May 1918.

[3] Peter Krass, *Portrait of War: The U.S. Army's First Combat Artists and the Doughboys' Experience in WWI* (Hoboken, N.J.: John Wiley and Sons, 2007), pp. 26–27.

Wallace Morgan in our Neufchâteau Studio
Neufchâteau, France
1918
Pencil on paper, 10½" × 8"



Drawing from his architectural background, Smith often chose devastated buildings as his subject, particularly if the architecture was notable. Of this piece he wrote, "Whereas most of the ruined villages were depressingly ugly in the cruel regularity of their destruction, Flirey possessed one unique structure, a church tower that was built upon a rise of ground. Seen from below, with its one side torn open along its entire length, it cut against the sky in a grim silhouette, skeleton-like, and seemed to stand as a monument to German methods of warfare."[4]

[4] Smith, *In France with the American Expeditionary Forces*, p. 71.

Flirey
Flirey, France
1918
Watercolor on paper, 8¾" × 11¼"



Smith recalled the haphazard destruction that he witnessed with the words: “It was interesting at times to contemplate the discrimination exercised by an exploding shell, and this, too, in spite of the indiscrimination of German artillerymen. The same chance that would, for example, kill two men in a group of three would demolish a row of houses and leave one in their midst untouched. . . .
The more impressive cases, such as crucifixes that have withstood years of battle-fire, are, after all, only the rare exceptions and evoke our wonder for that reason; the fallen crucifixes—and how many of them there must have been—set our thoughts along other channels in anger rather than wonder.”[5]

[5] Ibid.

The Unconquerable
France
1918
Etching on paper, 12¼" × 9"



Beyond Seicheprey
France
1918
Pencil on paper, 9¼" × 12⅝"

Smith described this masterful drawing as a moment of triumph and adventure for the soldiers pictured in it. "After months and months of impatient waiting in wet trenches from which the doughboy and the general alike would scowl across untilled fields and plan the capture of this belligerent mountain, we were free at last to scramble above ground and step out with a man's stride into the realization of a dream. Our wish had come true: Mont Sec had fallen and the forbidden fields were now open to us."[6]

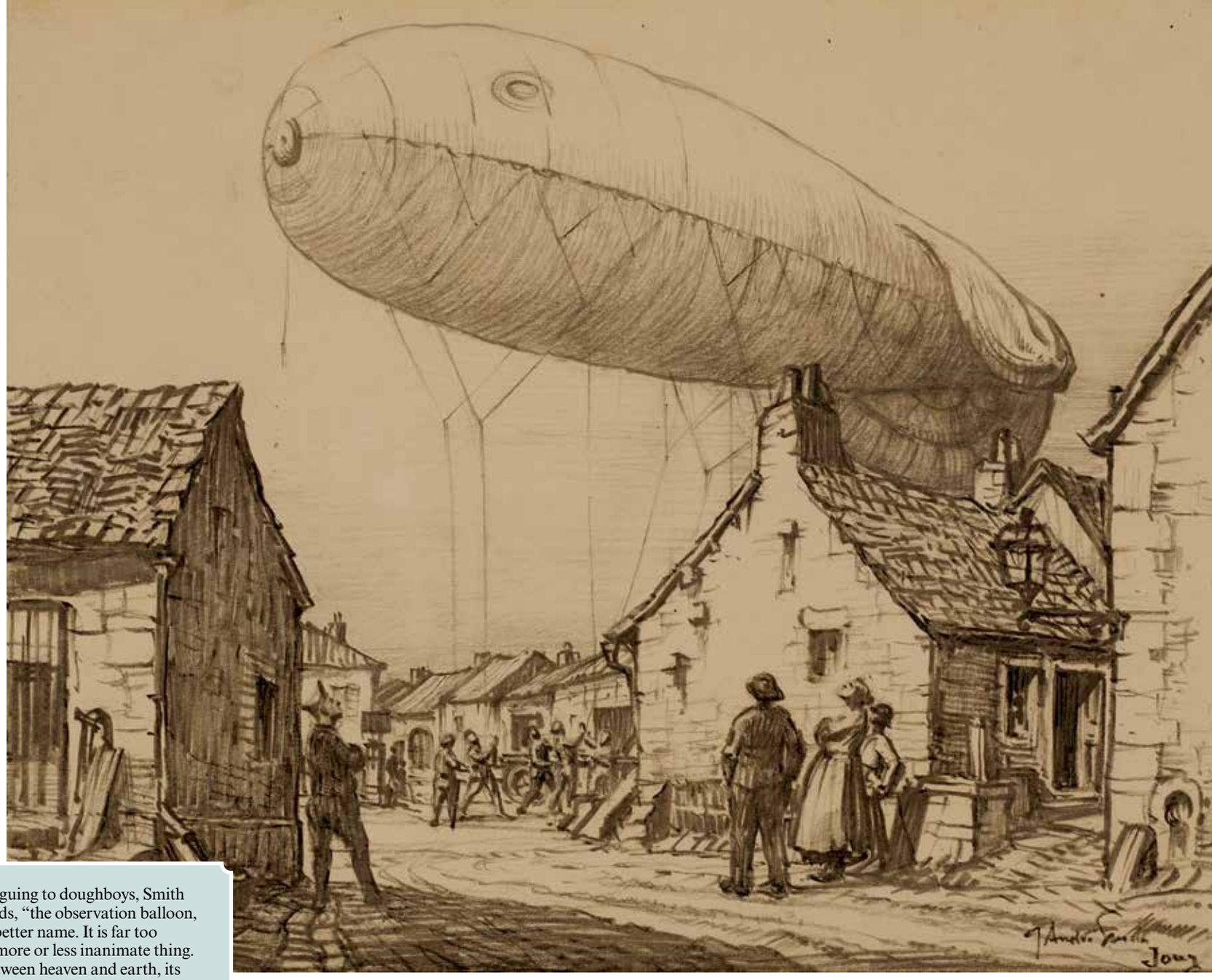
[6] Ibid., p. 69.



A Salvage Depot at the Front
Flirey, France
1918
Pencil on paper, 8⅛" × 11"

In this drawing of a salvage depot, Smith draws attention to the tendency to collect mementos and to claim value from the chaos of a battle. "Souvenir hunting is a shorter name for it. Battlefields still fresh with the signs of fighting are seldom free from the scuffling searchers who, crisscrossing through the grass, are held enrapt with the thrill and hope of the discovery of some rare treasure."[7]

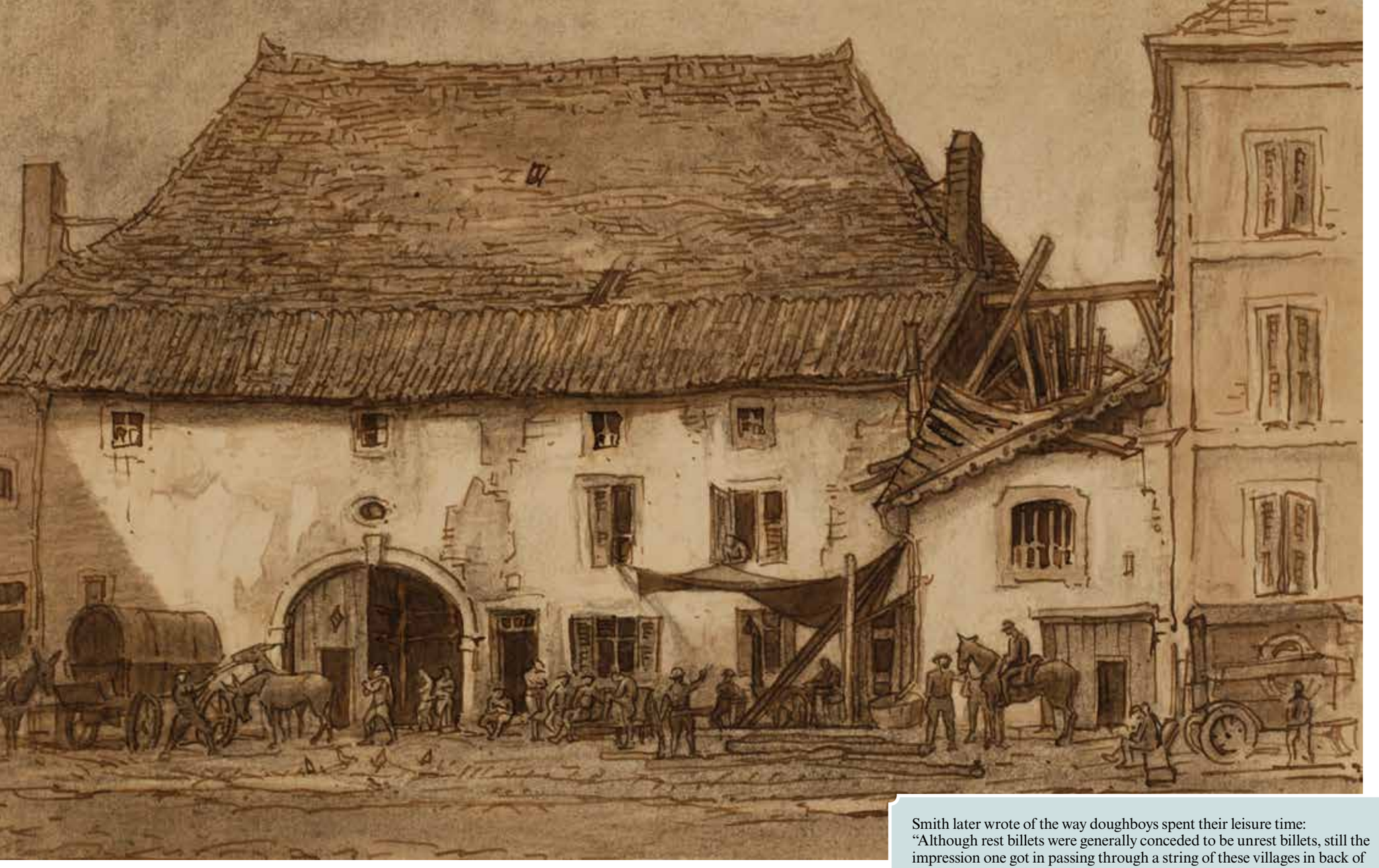
[7] Ibid., p. 77.



Zeppelin Moored in Village
Jouy, France
1918
Pencil on paper, 7⅝" × 9⅝"

The alien-like presence of balloons was intriguing to doughboys, Smith among them. He recalled them with the words, "the observation balloon, called by the French a 'sausage,' deserves a better name. It is far too animate in appearance to be named after a more or less inanimate thing. With its great gray body silently swaying between heaven and earth, its nose in the wind, and with its red, white and blue cockade looking for all the world like a watchful eye, it impressed you as being, perhaps, some Martian monster, a cross between a gigantic elephant and a whale. It is a clumsy, helpless creature with the hopeless ambition to be invisible."[8]

[8] Ibid., p. 40.



A Billet in Pexonne
Pexonne, France
1918
Ink and watercolor on paper, 7¾" × 12⅛"

Smith later wrote of the way doughboys spent their leisure time: "Although rest billets were generally conceded to be unrest billets, still the impression one got in passing through a string of these villages in back of the front was that by far the greatest majority of its khaki-clad inhabitants were devoting themselves to doing nothing in particular; and whether they were enjoying a rest or merely enduring one, the outstanding fact remains that they were not suffering from work, whatever else their grievances might have been (and no doubt there were many)."[9]

[9] Ibid., p. 11.



Cantigny
Cantigny, France
1918
Gouache and pencil on paper, 8¾" × 11⅞"

Smith sketched this view of Cantigny from the vantage point of the Americans. He later reflected that "at the end of this dispute over which of us should have Cantigny, there was very little of Cantigny to have. The drawing will verify this statement. The sketch was made in the direction in which our troops made their attack, and it shows to some extent the advantage that the possession of this town had, situated, as it was, on a hill, over troops that were dug-in below it. And that is exactly why we took it."[10]

[10] Ibid., p. 45.



At Montdidier
Montdidier, France
1918
Watercolor and charcoal on paper, 6¾" × 11⅛"

This street view of Montdidier reflects Smith's interest in architecture. On the right, the Hôtel de Ville is the only building still standing, though it bears battle scars. Smith suggests in his 1919 volume that the hotel's Teutonic architecture may have played a role in its preservation.[11]

[11] Ibid., p. 43.



On the Road to Thiaucourt
Thiaucourt, France
1918
Pencil on paper, 8¼" × 11⅜"

Smith appears to have been fixated on this view, as the Army's collection of his work includes three unique pencil sketches and an etching of these splintered trees on the Pont-à-Mousson–Thiaucourt road. This pencil sketch on blue paper is a haunting rendition of the scene. The landscape is devastated by debris, gouged, and ragged, an extreme contrast to the fertile pastures that existed at this site before the war.



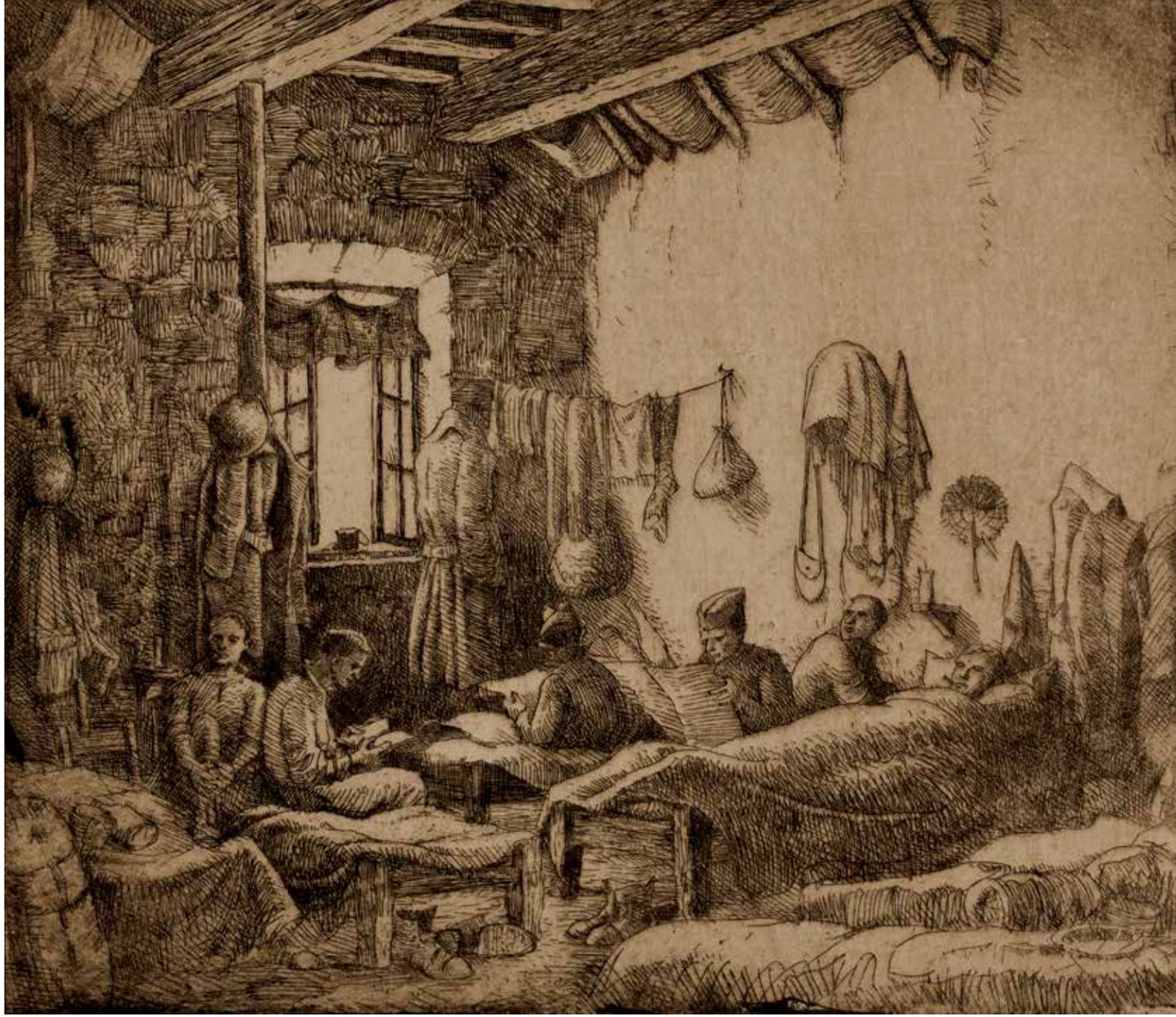
A Street in Bellicourt
Bellicourt, France
1918
Watercolor on paper, 7⅞" × 11¼"

After the armistice was signed, the artists returned to the areas of recent fighting. Of this image, completed during this period, Smith wrote, "This drawing was made . . . after the sound of the guns had ceased, and after the soldiers had been withdrawn from these crumpled villages and long before the country had been opened again to the civilian population. It was a place of depressing solitude and desolation. Here one felt the cold silence of death; not a sound reached one's ears, and one's eyes could find nothing that even suggested the presence of human life."[12]

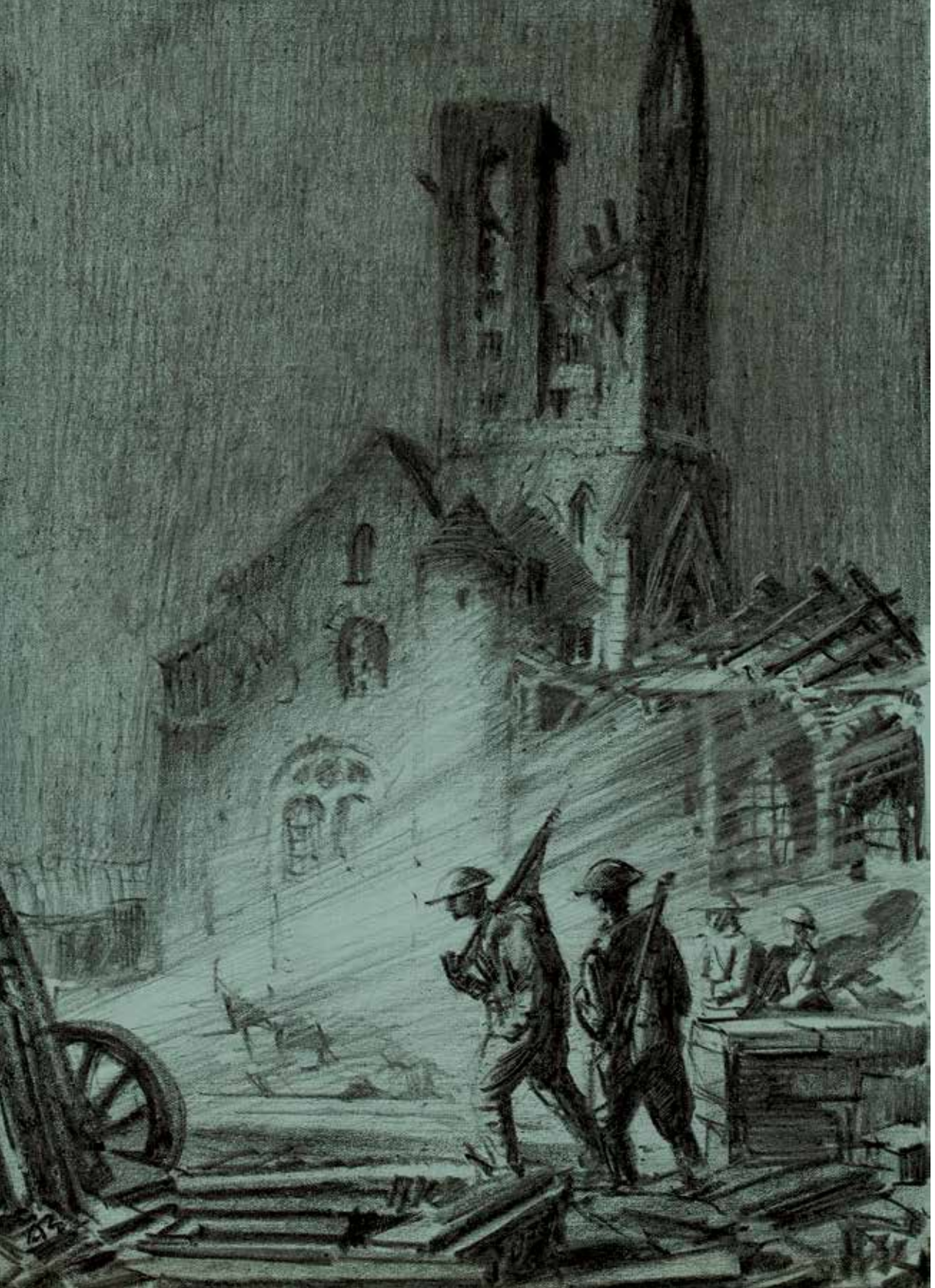
[12] Ibid., p. 80.

This image of American soldiers billeted in a French monastery is a typical scene of leisure that soldiers of any era could recognize. Smith later mused that "it would be curious to know, if walls could speak, just what impression the profane bantering of healthy doughboys made upon the sacred cells in the old monastery at Rangeval" and concluded that the sacred walls would likely be thoroughly unsurprised to hear the Americans, as French soldiers had also billeted there.[13]

[13] Ibid., p. 24.

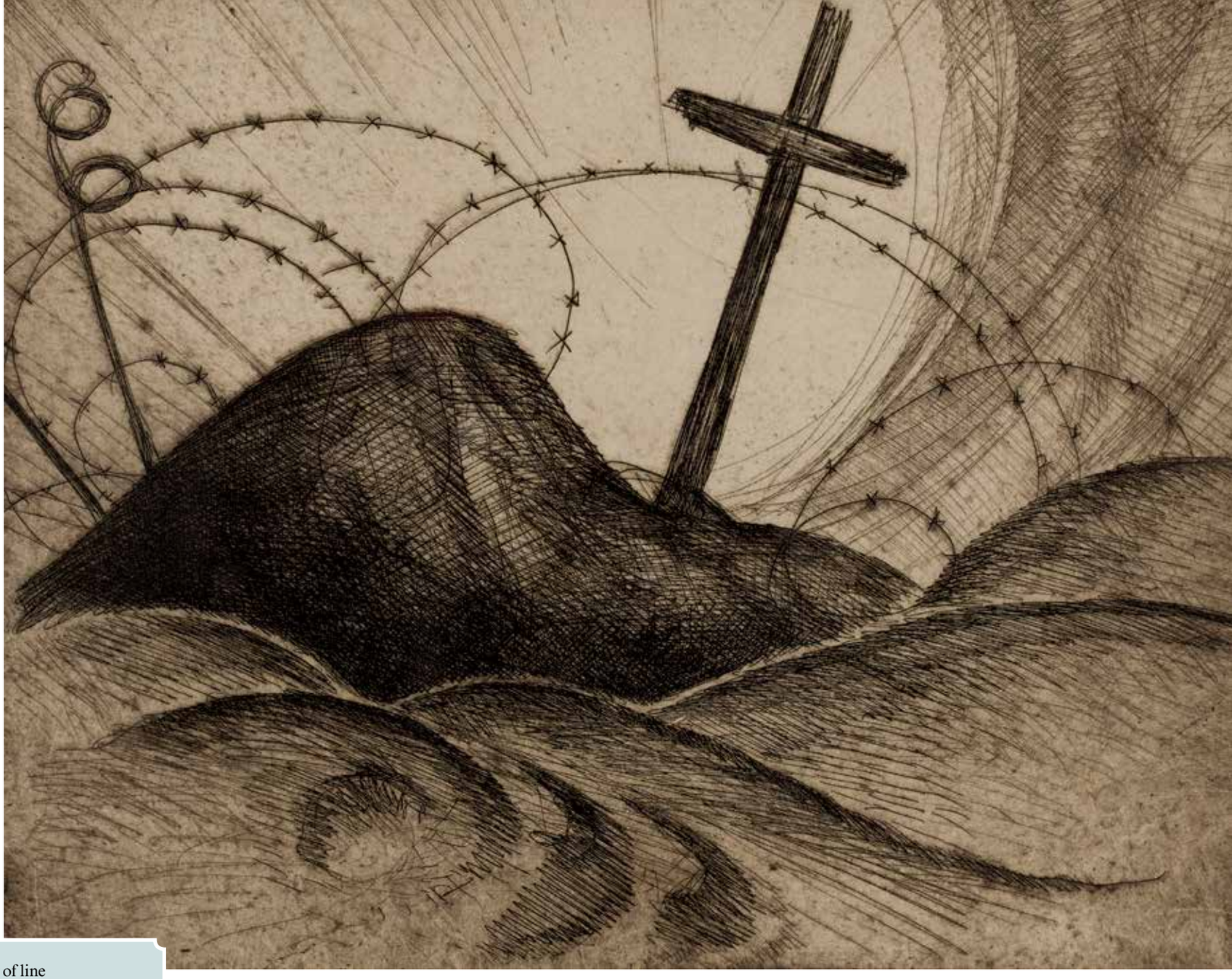


A Monastery Billet
Rangeval, France
1919
Etching on paper, 6¾" × 7⅝"



This drawing of doughboys passing a bombed church has an ethereal feel to it because of the artist's choice of blue paper and the presence of a mysterious light source that illuminates the soldiers and the apse of the church behind them. The juxtaposition of the church and the unknown source of light evokes a holy quality to the piece.

Foot Soldiers and a Bombed Church
France
1918
Pencil on paper, 11⅜" × 8"



With simplicity and fluidity of line uncharacteristic of his war art, Smith presents both a dismal scene and a message of hope. Seen through the barbed wire in the foreground, a cross marks a grave, presumably that of an American soldier. The sky beyond the grave is luminous, suggesting a brighter future.

Journey's End
France
1918
Etching on paper, 7½" × 9½"



Courtyard of an Evacuation Hospital (Detail)
France
1918
Oil on canvas, 22 1/16" × 30"

SAMUEL JOHNSON WOOLF (1880–1948)

Samuel Johnson Woolf was an artist-correspondent for *Collier's* and spent four months embedded with the American Expeditionary Forces, sketching in the trenches and behind the lines. Upon returning home to New York City, Woolf immediately began a series of paintings based on his experience, which were exhibited at the Milch Gallery in New York City and the Memorial Art Gallery in Rochester, New York, gaining him acclaim as a war artist. Beginning in 1923, Woolf had a successful career as an artist-interviewer for the *New York Times,* drawing portraits of prominent individuals and writing the accompanying articles. At the age of sixty-four, Woolf covered World War II for the Newspaper Enterprise Association, his sketches and paintings appearing in local newspapers throughout the country. For his comprehensive coverage of both world wars, Woolf gained a reputation as one of the top war correspondents of the twentieth century.

Woolf's paintings present a record of war unlike any seen before: a gritty and authentic portrayal of life in the trenches that cannot be confused with propaganda artwork. The artist does not shy from depicting a horrifying existence in which the viewer can almost smell the smoke, feel the cold, and hear the explosions. He does not self-censor. Even his medical scenes are presented with extreme realism, showing the graphic details of horrifying injuries. Some works are very bleak and others highlight dramatic moments of heroism amid the chaos.

A skilled portrait artist, Woolf applied his talent to the doughboys, focusing on the human element of the war rather than the impersonal technological advances that changed the face of warfare forever. Woolf's sobering authenticity transported his American audience right to the heart of the hostilities, as if they, too, were part of the harrowing events portrayed.



Battle Scene
France
1918
Oil on canvas, 40" × 59½"

Samuel Johnson Woolf recalled his first experience in the trenches as a sobering moment: "I did no painting those first days. You may 'go in' thinking you will set to work at once, but so full of strange emotions does your life become that painting is out of the question. Soon, however, I began to get used to the shells. When it ceased, the silence seemed so intense that I cannot say it was a relief. Over there you become a fatalist. You are either hit or not hit, and that is all."[1]

[1] Nina Carter Marlbourg, "An American Artist Under Fire; S. J. Woolf's Perilous Sketching in No Man's Land—Germans Wrecked Church While He Tried to Save Paintings," *New York Times*, 7 Jul 1918.



Battle Scene with Barbed Wire
France
1918
Oil on canvas, 40¼" × 59⅞"

Woolf described his first venture into no-man's-land as an emotional experience: "A vast feeling of desolation came over me . . . it was oppressing, terrible. I made a few sketches and went back. Everyone seemed to think me insane to have gone out, but it wasn't fear that had interfered with my work. The next time I went out was after some heavy firing, during which the Americans had most splendidly held their own. It was then that I made a sketch on which I am working now—a picture of dangling, grotesque German bodies flung against the barbed wire."[2]

[2] Ibid.



Carry On
France
1918
Oil on canvas, 30" × 40"

Reflecting on the transitory nature of life during war, Woolf recalled, "I was standing at the entrance of the dugout when something dropped at my feet. I looked down and saw my first man wounded in battle. One expects such things, but no one can realize what the sensation is until suddenly the man beside you drops."[3]

[3] Ibid.



In this rendering of an intelligence section, Woolf depicts American and French intelligence officers interrogating recently wounded and captured German prisoners, which would have occurred just behind the front lines. The artist's dramatic use of light highlights the importance of the moment.

The Intelligence Section, A.E.F.
Ménil-la-Tour, France
1918
Oil on canvas, 40" × 49¾"



A Night March
France
1918
Oil on canvas, 30" × 40"

Of his time in the trenches, Woolf recalled that "the morning I arrived it was cold and raining. I had heard and read of mud, but I am fully convinced that never until that morning did I know what rain and mud meant."[4] This atmospheric rendering of soldiers marching through dismal weather conveys the feel of the cold and rain.

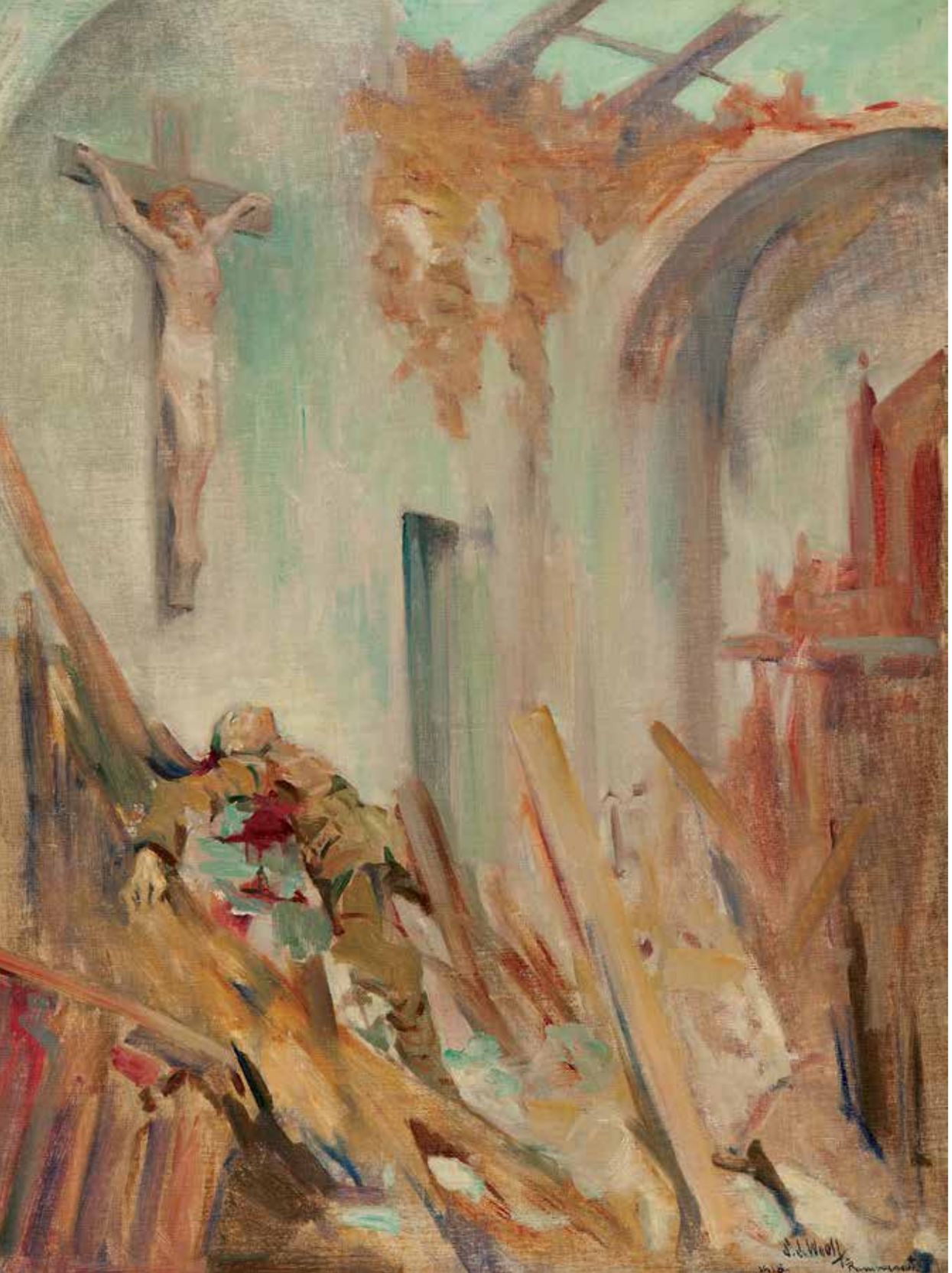
[4] Ibid.



Hospital Scene
France
1918
Oil on canvas, 30" × 40"

Woolf was wounded by shell fragments while observing action in France. Recalling the event, he said, "There was still intermittent firing, and suddenly I heard a shell whistle over me. Involuntarily, I threw my hand above my head. Then I felt a stinging sensation. 'Well,' I thought, 'there goes my hand.' But it was only a wound from a fragment of spent shell."[5]

[5] Ibid.



This disturbing painting of a soldier impaled on debris beneath a crucifix recalls the images of doughboys as defenders of morality that appeared on propaganda posters. The artist takes the metaphor to a literal conclusion, drawing dramatic focus to the Christlike sacrifice of this soldier.

Crucifix and Dead Soldier
France
1918
Oil on canvas, 40" × 30"



Soldiers in Bombed-Out Town
France
1918
Oil on canvas, 30" × 40"

Amid the desolation of a ruined village, Woolf includes a soldier enjoying the comfort of a warm beverage. The artist recalled the doughboys' gratitude for such comforts: "As we marched along there seemed to come to us an odor of chocolate, and suddenly we came upon women pouring out hot chocolate for the men. These were women of the Salvation Army, working steadily and calmly, giving a pleasant word and a smile to each man with his cup of chocolate, and, believe me, those boys blessed them!"[6]

[6] Ibid.



Observation Point near Verdun
Verdun, France
1918
Oil on canvas, 35¼" × 42"

Woolf recalled the harsh misery of life in the trenches: "The trenches, I soon discovered, had a good deal of water in them, but it is astounding how soon one becomes used to conditions. I was assigned to a first-aid hut and I cannot say I found much in it to praise, but later I discovered that this was a palace compared to my other temporary homes, and by the time I had spent several nights sleeping on chicken wire stretched over water I knew that there were dugouts and dugouts, and that some were less full of water than others."[7]

[7] Ibid.



This painting depicts the emplacement of a Hotchkiss machine gun by an American crew in front of a frontline aid station, marked by a Red Cross flag. It is occurring during a gas attack, as evidenced by the masked soldiers. A horse, often representative of freedom of mobility, lies dead in the foreground.

Protecting the First Aid Station
France
1918
Oil on canvas, 35¼" × 42"



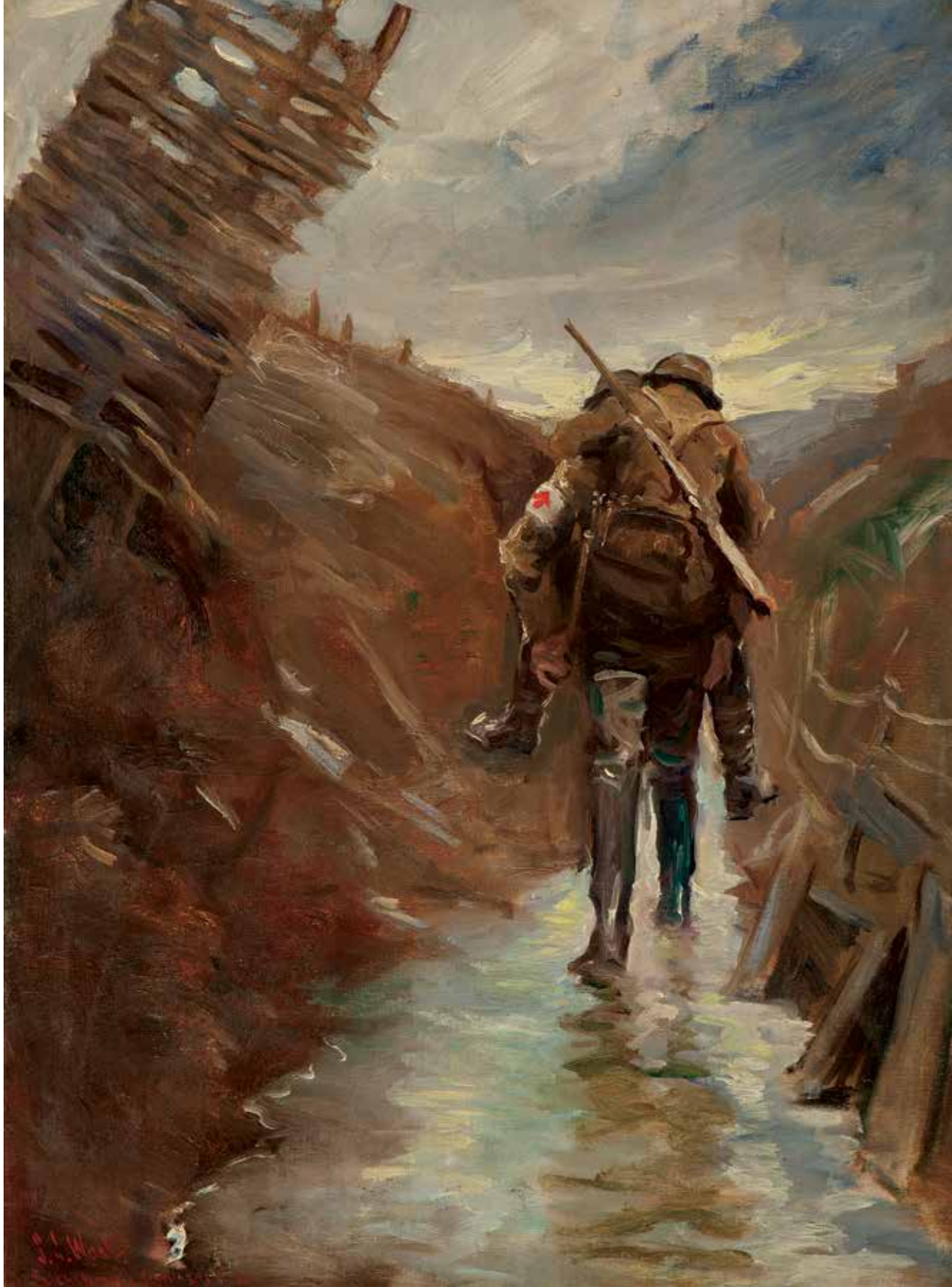
Here, Woolf shows German prisoners of war (POW) being escorted under guard into a POW camp. When Germany's Spring Offensive failed, the number of prisoners taken by the Allies increased. Approximately 340,000 Germans surrendered between 18 July 1918 and the Armistice.[8]

[8] Heather Jones, "Prisoners of War," 1914–1918 Online: International Encyclopedia of the First World War, 8 Oct 2014, accessed 18 May 2018, https://encyclopedia.1914-1918-online.net/article/prisoners_of_war.

Soldiers at Camp
France
1918
Oil on canvas, 35¼" × 42"

This impressionistic rendering of a medic carrying a wounded soldier to safety is one of Woolf's most moving World War I pieces. He spoke very highly of the spirit of the American soldiers: "Everyone conveys the impression that he is there for the business of helping to win the war, and, after the American fashion, nothing is permitted to interfere. The boys are fine specimens of manhood, physically and mentally."[9]

[9] Ibid.



A Trench Ambulance on the Firing Line
France
1918
Oil on canvas, 30" × 22"



Military Procession at Mailly le Camp
Mailly-le-Camp, France
1918
Oil on canvas, 22⅛" × 30"

Through his use of color and a hunched body posture of the walking soldier, Woolf conveys the discomfort of a long march in poor weather. The misery of such a march was recounted in a popular 1917 song titled *The Last Long Mile*: "They marched me twenty miles a day to fit me for the war; I didn't mind the first nineteen, but the last one made me sore!"[10]

[10] Emil Breitenfeld (composer), *The Last Long Mile*, New York: T. B. Harms Company, 1917. Available from the Library of Congress Music Division.



Courtyard of an Evacuation Hospital
France
1918
Oil on canvas, 22" × 30"

In this painting, Woolf depicts medical personnel attending to the wounded, who arrived at evacuation hospitals by ambulance. World War I was the first war in which motorized ambulances were available to transport the wounded. This increased the rates of survival from injuries that otherwise might have killed soldiers.



Woolf painted this portrait of General Pershing from life in Paris in March 1918. It appeared on the cover of *Collier's* on 24 August 1918.

Portrait of General John Joseph Pershing
Paris, France
1918
Oil on canvas, 29⅞" × 22"

The artist painted this anonymous doughboy as he is smoking a cigarette, an ubiquitous accessory in the trenches. Cigarettes were distributed to soldiers during the war as a method for relieving battle stress and boredom. Smoking was so prevalent among World War I troops that it is said that Pershing once commented, "You ask me what we need to win this war. I answer, tobacco as much as bullets."[11]

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[11] Quoted in Allan M. Brandt, *The Cigarette Century: The Rise, Fall, and Deadly Persistence of the Product That Defined America* (New York: Basic Books, 2007), p. 51.



Soldier Smoking
1920
Oil on canvas, 30⅛" × 22⅛"



An Artillery Train (Detail)
France
1919
Etching on paper, 5" × 13"

KERR EBY (1889–1946)

Kerr Eby was born in Tokyo to Canadian missionaries and studied art in New York City at the Pratt Institute and the Art Students League. When the United States entered World War I, Eby tried unsuccessfully to obtain a commission as an official war artist. He instead enlisted and was ultimately assigned to a camouflage unit with the 40th Engineers. Though it had been used in earlier conflicts, camouflage was first organized on a vast scale during World War I. Responsible for concealing troop movements and misleading the enemy, camouflage units, such as Eby's, were almost constantly attached, transferring from one unit to another.[1]

Eby was profoundly affected by his experiences during the war and the devastating effect that it had on his generation. An accomplished printmaker and illustrator, he created numerous etchings, lithographs, and drawings based on his war experiences while they were fresh in his mind. He added still more pieces throughout the 1920s and 1930s. Eby revisited his disturbing subject matter again and again, eventually distilling his specific recollections into commentaries on the nature of war itself. Increasingly concerned about the political climate in the 1930s, he published a book of his war drawings in 1936 titled *War*, in which he vocally opposed another world war. "We were very, very good at killing in the last war. We will be unthinkable in the next," he wrote.[2]

His convictions aside, when the United States again declared war in 1941, Eby attempted to reenlist but was denied because of his age. He instead served as an artist-correspondent for Abbott Laboratories, accompanying marines in the Pacific. Eby's World War II artworks are now in the permanent collections of the United States Navy and Marine Corps.

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[1] Charles Chatfield, "Introduction," *War*, by Kerr Eby (New York: Garland, 1971), p. 5.
[2] Kerr Eby, *War* (New Haven: Yale University Press, 1936).



In his 1936 volume, *War*, Kerr Eby stated he could not recall the details of places, but the human side of the experience remained clear in his mind. At the end of a list of miserable recollections, he wrote that he distinctly remembered "on the advances, the dead. Singly or in windrows—always the dead youngsters—the period to what we were doing. It seemed idiotic to me even then. It seems doubly idiotic to me now."[3]

[3] Eby, introduction to *War*.

Mama's Boy
1919
Charcoal on paper, 19" × 20"

Eby's portrayals of dead soldiers such as this one and *Mama's Boy* recall the brutality of Francisco Goya's *The Disasters of War* print series. It is rendered in charcoal, as if the artist felt that the soldier's sacrifice deserved a more personal and reverent labor than his more-favored medium of etching. The darkness of the scene is overwhelming, threatening to swallow the viewer and draw him or her into the bleak landscape where the soldier lies.



Marked for Burial
France
1919
Charcoal on paper, 11⅜" × 13½"



Camouflage
1919
Charcoal on paper, 12½" × 23¼"

Camouflage divisions like Eby's were responsible for concealing troops from both ground and aerial scouting. They created deceptive devices, such as dummy guns or fake, hollow animal carcasses to conceal soldiers from observers; painted real guns to better blend into the natural environment; and built theatrical props to mislead the Germans. Eby titled this drawing ironically, however. Any attempt at concealment clearly failed this soldier.[4]

[4] E. Malcolm Parkinson, "The Artist at War: Painters, Muralists, Sculptors, Architects Worked to Provide Camouflage for Troops in World War I," *Prologue* 44, no. 1 (2012), accessed 23 January 2018, https://www.archives.gov/publications/prologue/2012/spring/camouflage.html.



Troops Marching
France
1919
Charcoal on paper, 9¼" × 12½"

Of his experience during the war, Eby wrote that the names of the places and divisions were all a haze but that he brilliantly recalled the visual look of the war and the emotions he felt. "The feeling of the night movements. The endless walking in a semi-coma with perhaps your hand on a gun barrel to keep you steady with always the danger of going to sleep on your feet and being crushed by a caisson behind—all these things, the endless piling up of the minutia of the human side of war I remember."[5]

[5] Eby, introduction to *War*.



Match Sellers, Class of '17
1919
Charcoal on paper, 18" × 26"

As in Eby's lithograph, *Where Do We Go?,* this piece features a group of marching soldiers, heads bent against brutal weather conditions. The majority of the soldiers in this case, however, have their eyes covered as a result of recent exposure to blinding mustard gas. The title makes a grim prediction as to the future profession of these poor soldiers.



Where Do We Go?
France
1919–1920
Lithograph on paper, 15⅜" × 21⅛"

Before its inclusion in the artist's 1936 book, *War*, this lithograph was published in 1928 with the alternative title *Heavy Artillery, Mud, and Dawn*.[6] While the earlier title offered the hope of dawn, the 1936 title *Where Do We Go?* suggests a more dismal road ahead, both literally and metaphorically.

[6] Loramy Gerstbauer and Don Myers, "Peace Profile: Kerr Eby," *Peace Review* 18, no. 2 (2006): 293.



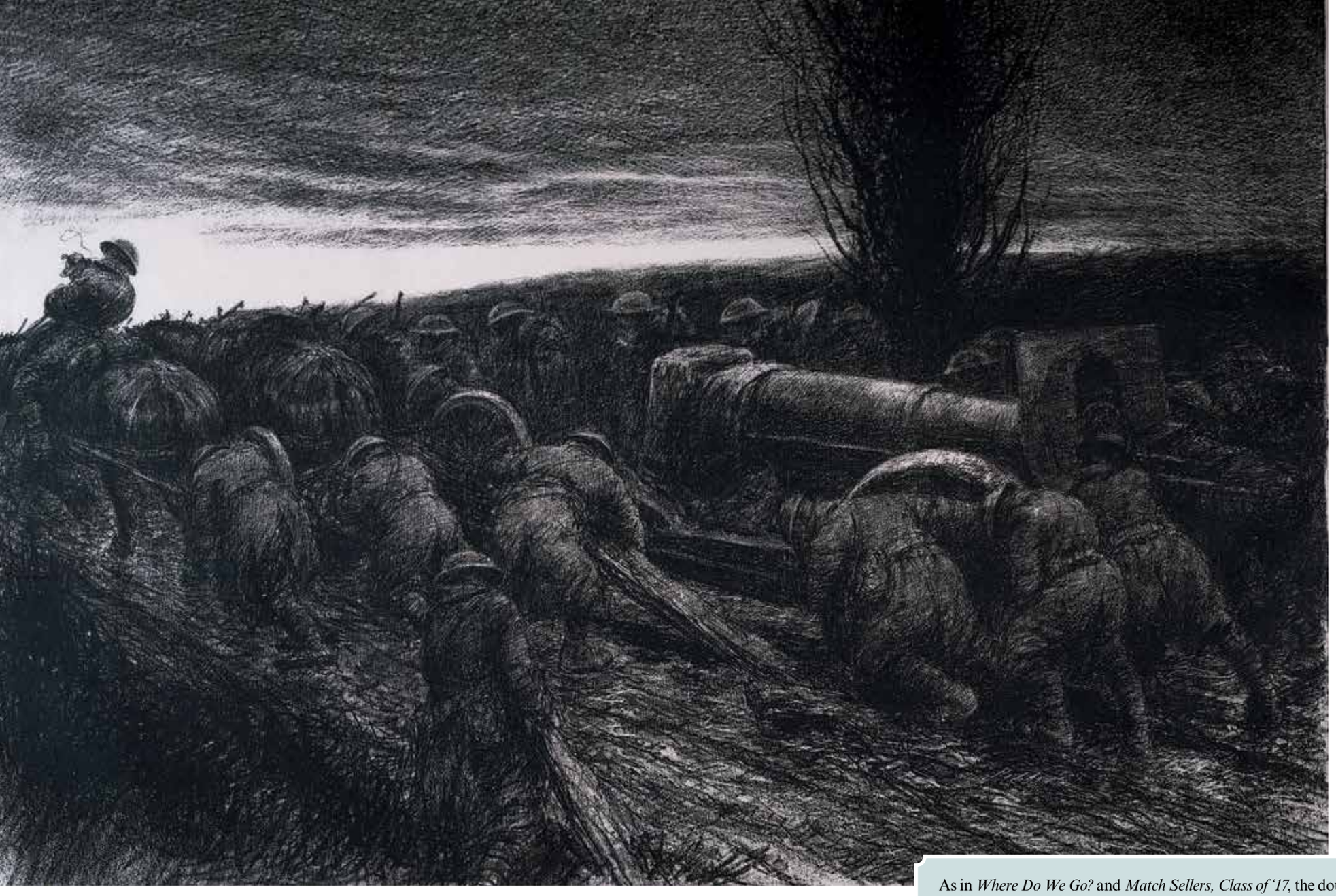
Rough Going
c. 1919
Oil on canvas, 25" × 36"
West Point Museum

Eby produced both a painting and etching of this image. The dark gorge in the foreground, stripped trees, and dead animals on the side of the road reflect a scarred landscape devastated by war. All contribute to the miserable mood of the piece as the soldiers and horses labor uphill.



Like many of Eby's etchings, this piece has a symbolic meaning. The artillery train marches resolutely from a clear sky in the background toward a dark sky and muddy road in the foreground. The artist uses the medium of etching to masterful effect; his effortless lines clearly indicate a dark atmosphere of cold, wet misery.

An Artillery Train
France
1919
Etching on paper, 5" × 13"



Stuck
1919–1920
Lithograph on paper, 12½" × 19"
West Point Museum

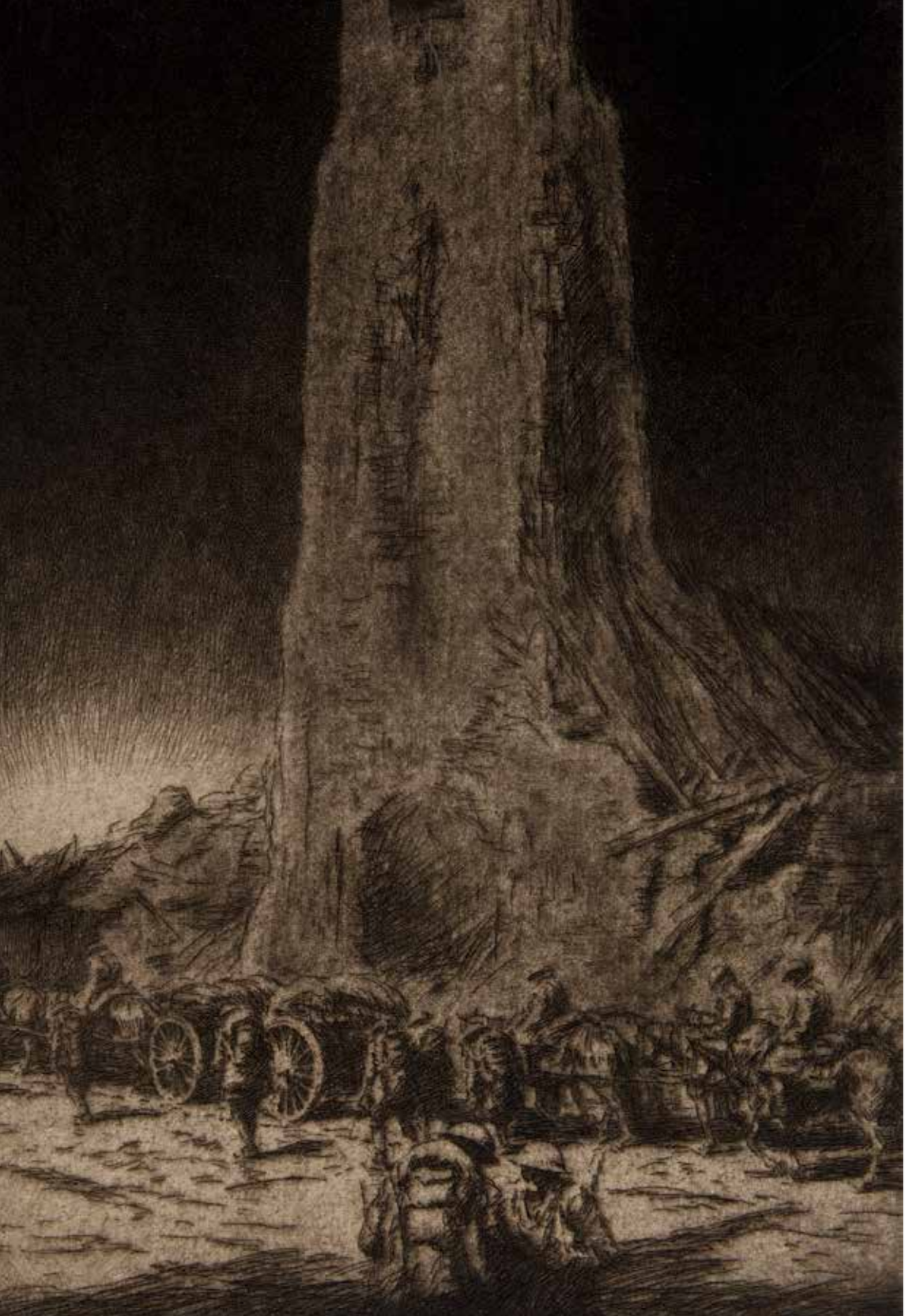
As in *Where Do We Go?* and *Match Sellers, Class of '17*, the doughboys in this piece struggle anonymously, their heads bent and their bodies positioned away from the viewer. Eby recalled this blurring of individuality in his 1936 volume, *War*, describing the men "like maggots in a cheese—and seemingly moving as aimlessly."[7]

[7] Eby, introduction to *War*.



This stark and lonely image of a single soldier sitting against a willow tree references the grief and mourning of those who lost buddies and loved ones in the war. Commonly carved on gravestones in the nineteenth century, the weeping willow was associated with mourning not simply because of its "weeping," but also because of its connection to the underworld in Greek mythology.

The Willows
France
1920
Drypoint on paper, 7⅛" × 11⅛"



Eby created this etching in 1929 based on a composite of his war memories and included it in his 1936 antiwar volume. The title is a reference to the popular World War I song "The Caissons Go Rolling Along." The allusion is ironic, as the song is upbeat but the image portrayed is one of a miserable struggle through a somber, dark, and ruined landscape. Published when the political climate threatened another war, the title is a warning that "where e'er you go, you will always know that those caissons go rolling along."[8]

[8] John Philip Sousa (composer), *U.S. Field Artillery March*, New York: Carl Fischer, 1918. Available from the Library of Congress Music Division.

Caissons Go Rolling Along
1929
Etching on paper, 13¾" × 9½"



Saint Mihiel, September 13, 1918
France
1934
Etching and aquatint on paper, 13" × 18"

Eby created this lonely and breathtaking print in 1934 and included it in his publication, *War.* The dark cloud that dominates the scene refers to a great black cloud that hung over the troops for several days. According to a German soldier recalling the event, the cloud was a deep red from his perspective and his fellow troops referred to it as "The Cloud of Blood."[9]

[9] Charles Chatfield, "Introduction," *War,* by Kerr Eby (New York: Garland, 1971), p. 7.



Shadows
1936
Etching on paper, 10¼" × 15"

Dark in tone and mood, Eby produced this print specifically for *War*. While most of his earlier works were factual recollections of places, experiences, and events, this piece is a culmination of years of reflection. Doughboys march past the desolated ruins of a building, their heads down and faces hidden from the viewer. A foreboding shadow crosses the image, almost dividing it in two. Combined with the pacifist words of the book's introduction, the relentless march of the troops feels hopeless and mechanical, as if more war is indeed inevitable.

After publishing *War* in 1936, Eby's experiences in World War I remained heavy on his mind and he returned to them in this 1937 sketch. Titled simply *The Doughboy*, it depicts a World War I soldier dressed for war. Staring out at the viewer with a grim look on his face, this young man is heavily weighed down by both the weight of his gear and the weight of the war.

The Doughboy
1937
Pencil and watercolor on paper, 15¼" × 10¾"





Near Seringes (Detail)
France
1918
Sketchbook page, pencil and ink on paper, 4½" × 3⅜"

CHARLES BASKERVILLE (1896–1994)

Charles Baskerville Jr. was in his second year at Cornell University when America entered World War I. He immediately enlisted with the Reserve Officers' Training Corps in Plattsburgh, New York. Commissioned a lieutenant, Baskerville went to France in October 1917 with the 166th Infantry, 83d Infantry Brigade, 42d Division. During the Champagne-Marne Offensive, Baskerville was severely wounded in the shoulder and gassed while directing his men into dugouts.[1] After several months recovering in base hospitals, he served as a confidential courier in the Meuse-Argonne Offensive and at the German officer prisoner-of-war enclosure at Richelieu until his discharge in January 1919.[2] Baskerville was recommended for a Distinguished Service Cross and earned a Silver Star for gallantry.[3] After the war, Baskerville returned to school and had a successful art career as a muralist and portrait painter. In World War II, he served as an official portrait painter for the Army Air Forces.[4] These World War II portraits are now in the U.S. Air Force Art Collection.

Baskerville's World War I works shown on these pages are a visual diary of his experiences as an infantry soldier. Meticulously annotated for posterity, Baskerville's sketches include precise details of clothing, equipment, and even the facial expressions

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[1] Alison Reppy, *Rainbow Memories: Character Sketches and History of the First Battalion 166th Infantry, 42nd Division, American Expeditionary Force* (New York: Carey Printing Company, 1919), p. 44.
[2] Joseph Cummings Chase, *Soldiers All: Portraits and Sketches of the Men of the AEF* (New York: George H. Doran Company, 1919), p. 233.
[3] Lawrence Van Gelder, "Charles Baskerville, 98, Dies; Portrait Painter and Muralist," *New York Times*, 23 Nov 1994.
[4] George M. Watson, *Secretaries and Chiefs of Staff of the United States Air Force: Biographical Sketches and Portraits* (Washington, D.C.: Air Force History and Museums Program, 2001), p. 233.

of his subjects. His notebooks cover a wide range of subjects, from the mundane details of life in the trenches, the cost of the war, exhaustion, misery, and gallantry to solitary moments of reflection. Rendered in pocket-size notebooks and using the easily transportable mediums of ink or graphite, Baskerville's sketchbooks are an intimate look into his daily life with the American Expeditionary Forces.

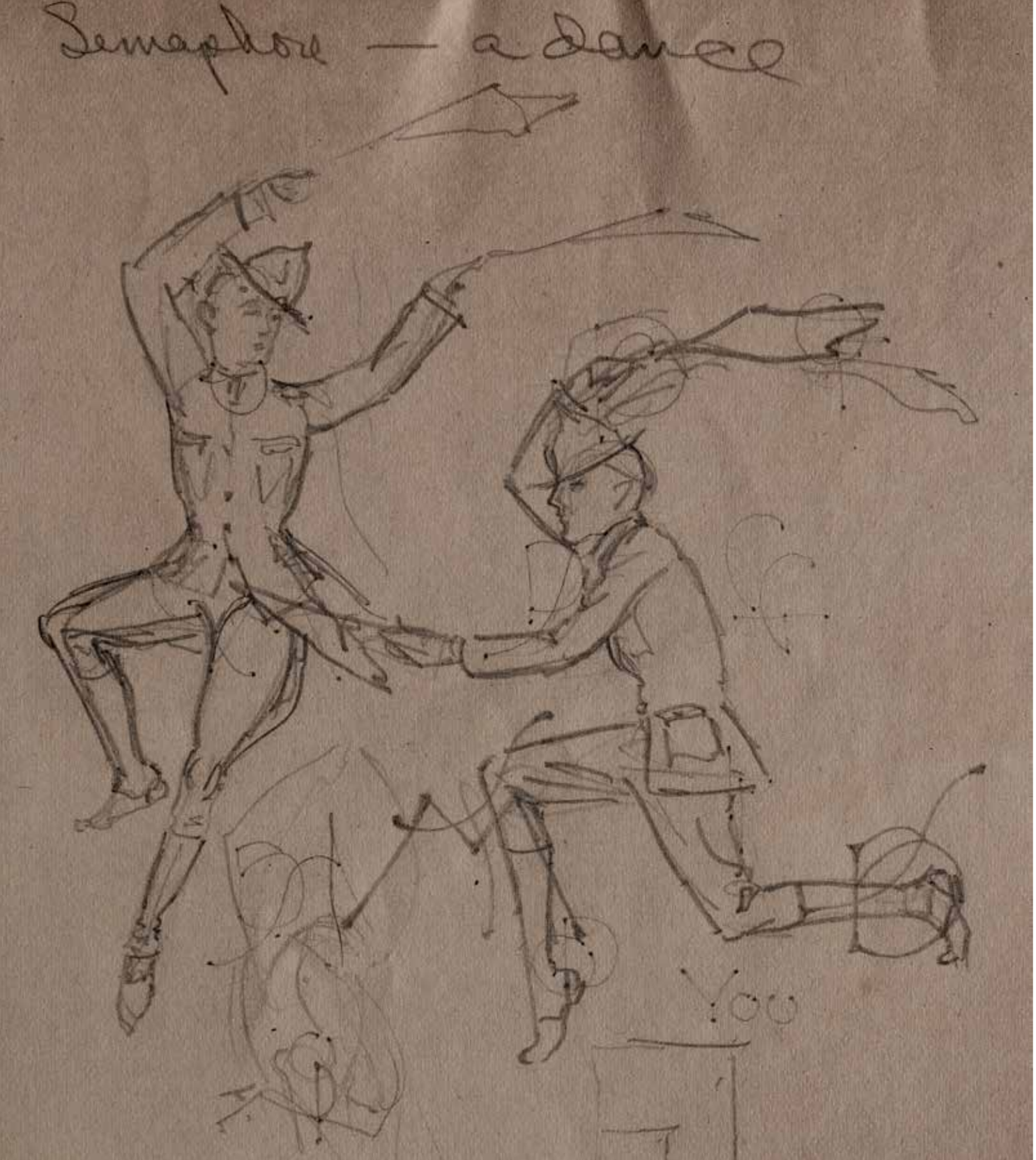
Before the declaration of war, officer training camps for civilians had been established in several locations across the United States, including Plattsburgh, New York. To meet the demand for training new officers, the Plattsburgh military training camp (along with similar camps) was converted to a reserve officers' training school.[5] Charles Baskerville attended the Plattsburgh school in June 1917, in one of its first officers' training courses.

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[5] Donald M. Kington, "The Plattsburg Movement and its Legacy," *Relevance: the Quarterly Journal of the Great War Society* 6, no. 4 (1997), accessed 23 January 2018, http://www.worldwar1.com/tgws/rel011.htm.



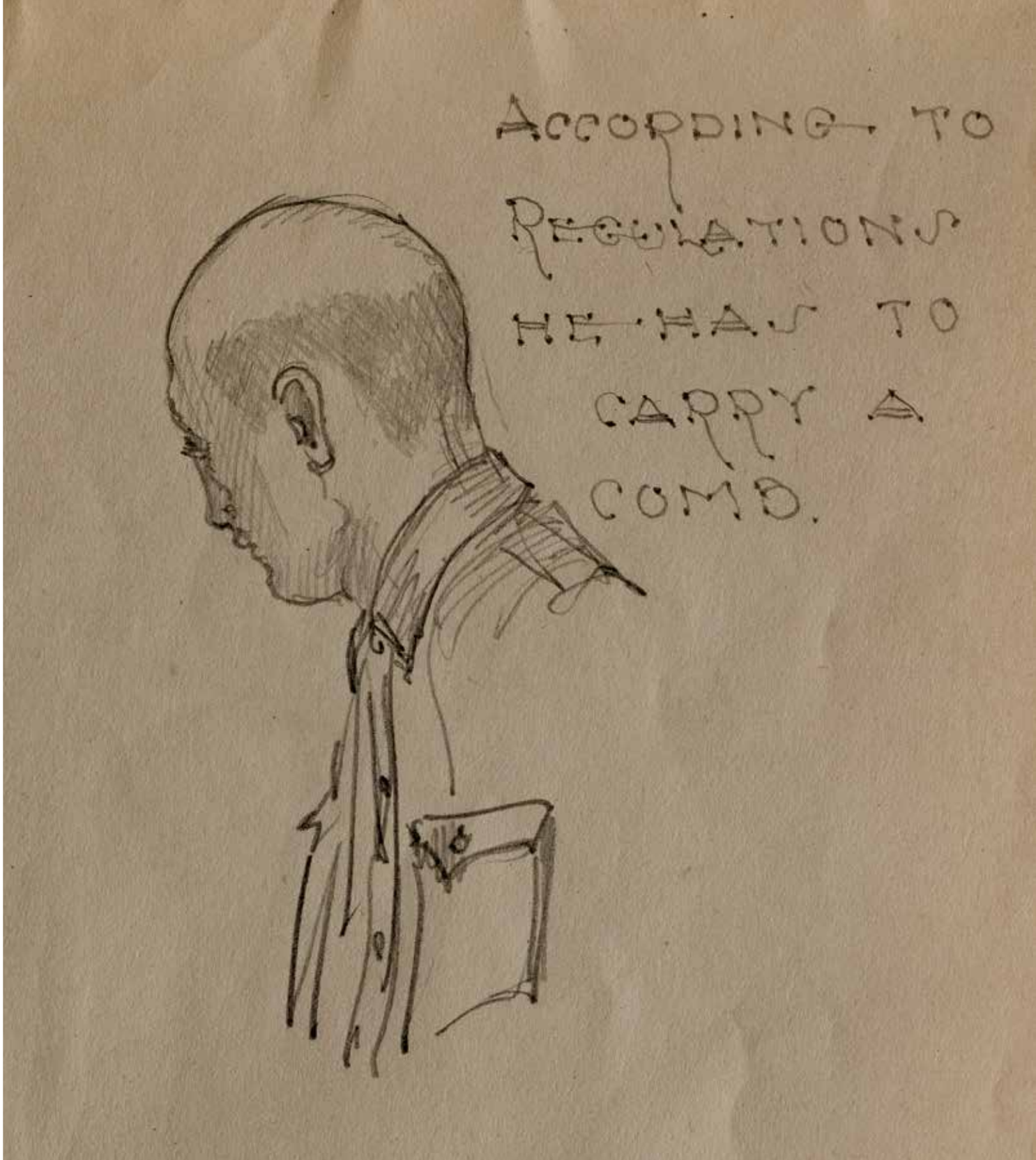
Rifle Range–June 28th, 1917
Plattsburgh, New York
1917
Sketchbook page, pencil on paper, 5⅞" × 5⅛"



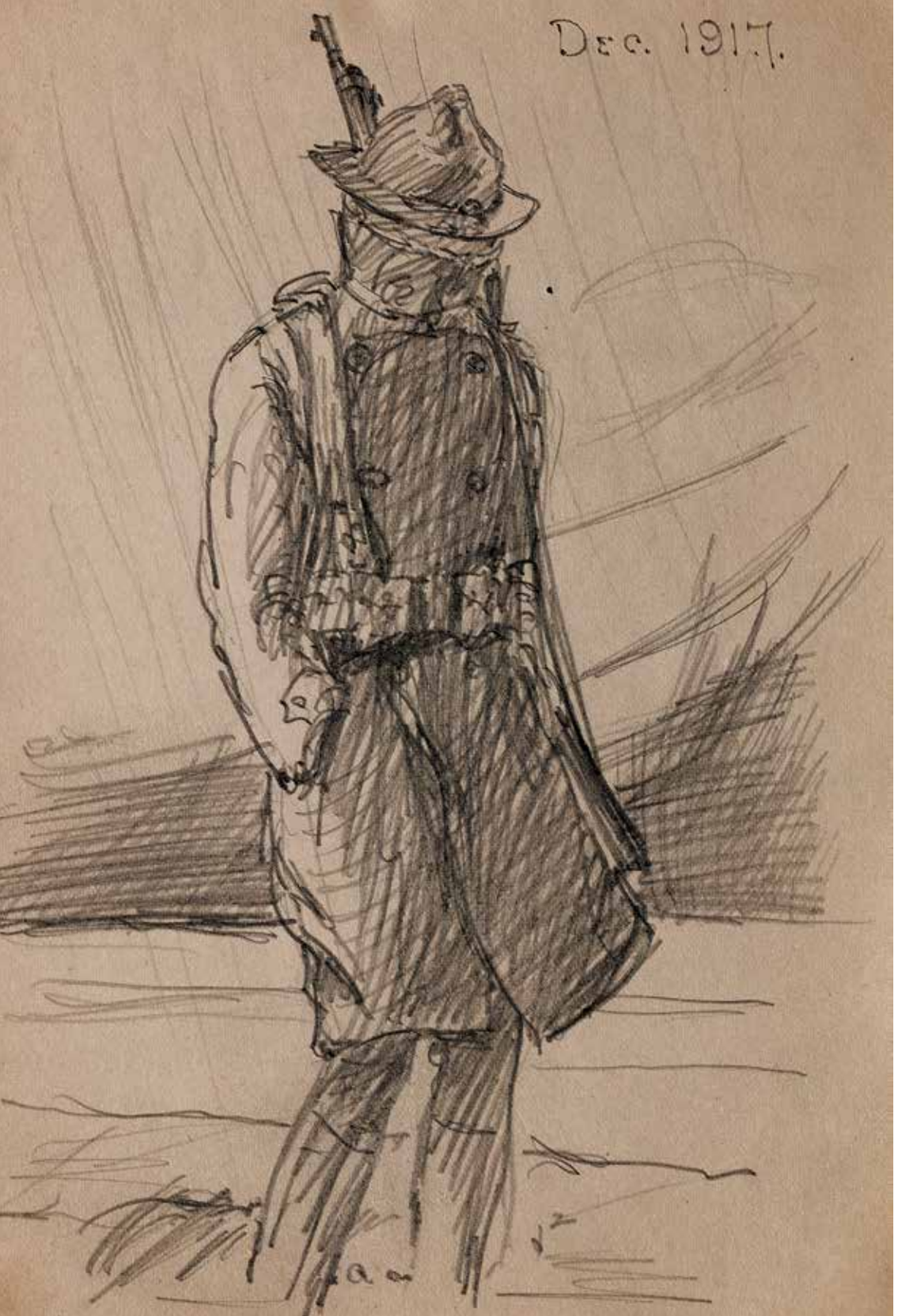
This sketch from Baskerville's Plattsburgh sketchbook portrays the flag signal system, semaphore, which the artist describes as a highly choreographed dance. While radio, telephone, and telegraph were commonly used as communications devices during World War I, less technological methods, such as flag signaling, carrier pigeons, and human messengers, were also used.

Semaphore—A Dance
Plattsburgh, New York
1917
Sketchbook page, pencil on paper, 5⅞" × 5⅛"

Baskerville's Plattsburgh sketchbook includes some humor in the inane observations that often come with military life. This sketch of a nearly bald officer candidate is accompanied by the inscription "according to regulations he has to carry a comb."



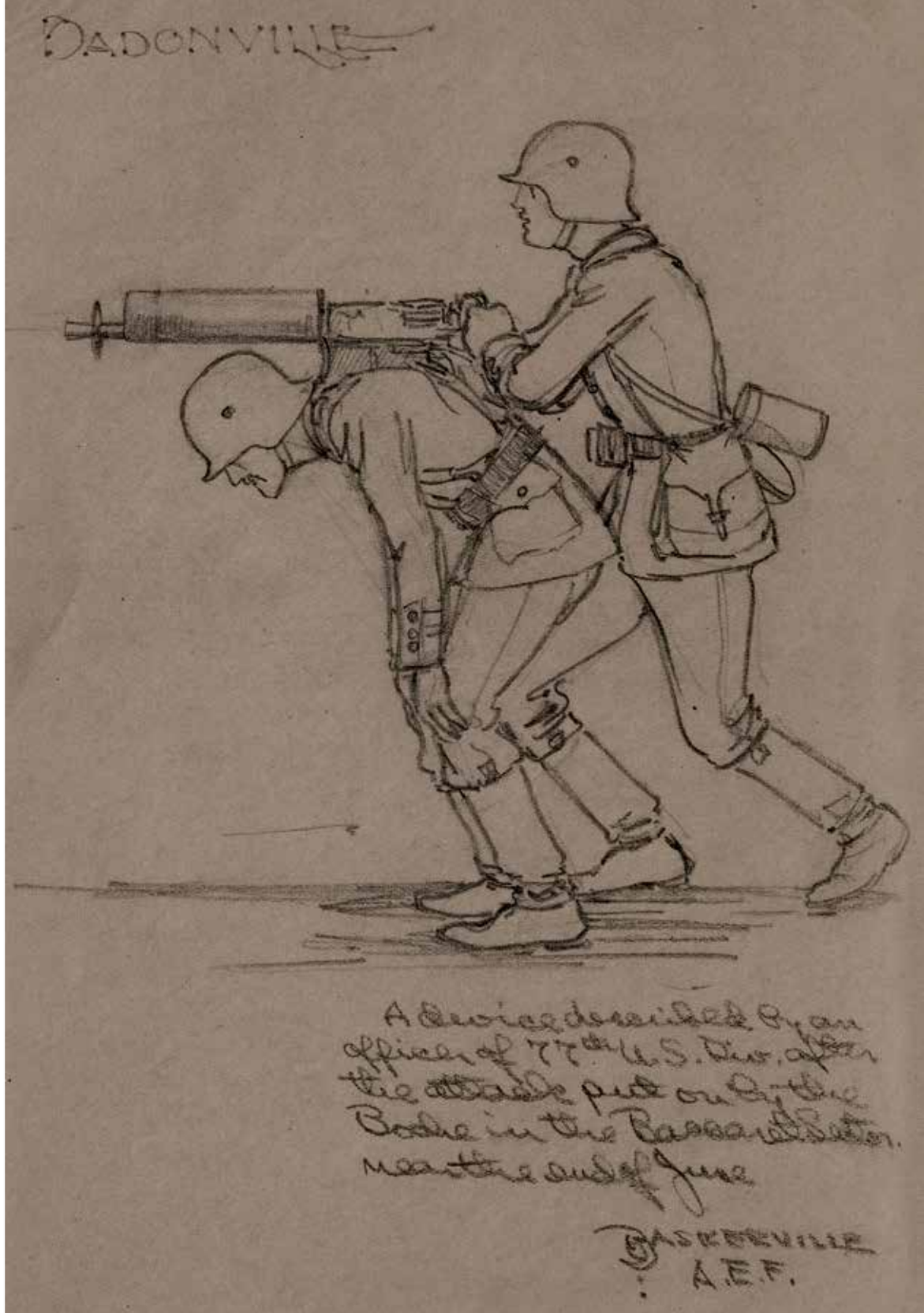
According to Regulations He Has to Carry a Comb
Plattsburgh, New York
1917
Sketchbook page, pencil on paper, 5⅞" × 5⅛"



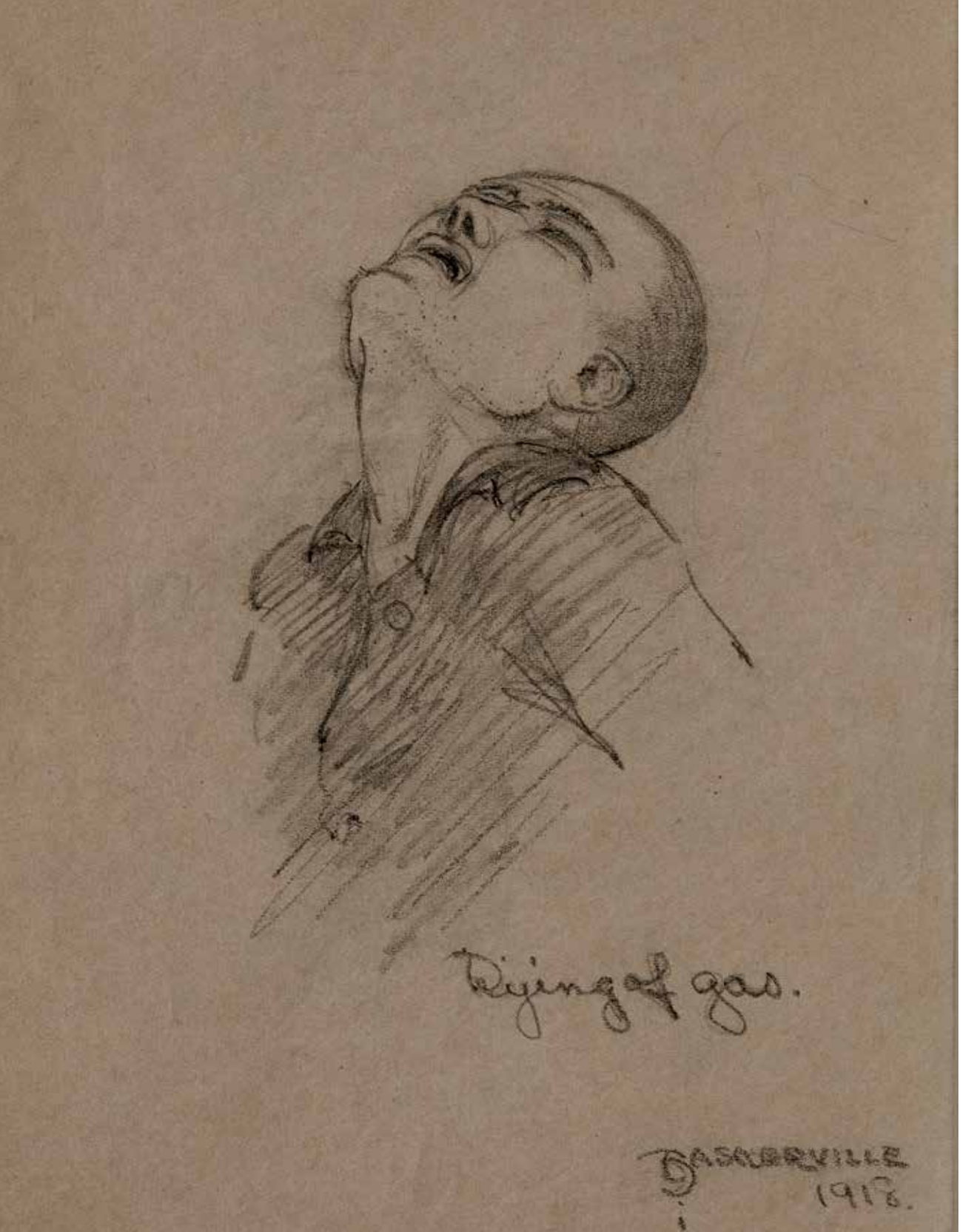
This is a page from the first sketchbook Baskerville completed in France. It depicts a soldier with his collar up against the rain. With a few quick lines, the artist conveys the misery of standing outside exposed to the elements. As in Samuel Johnson Woolf's *Observation Point near Verdun* (see page 44), the artist has conveyed the cold and misery of a watch through the hunched pose of the figure.

Dec 1917
Northern France
1917
Sketchbook page, pencil on paper, 7¾" × 5"

Baskerville used his talents to sketch this German modification described by an officer of the 77th Division, who witnessed it in action. The *Maschinengewehr* (MG) 08 machine gun, which is depicted in this image, was mounted typically on a heavy sled and operated by a crew of four. Mounting it instead to a soldier's back, as seen in the sketch, increased its mobility in the field, but likely at the cost of the weapon's stability.



German Soldier Fires a Gun Supported by Another
Dadonville, France
1918
Pencil on paper, 8¼" × 5¼"

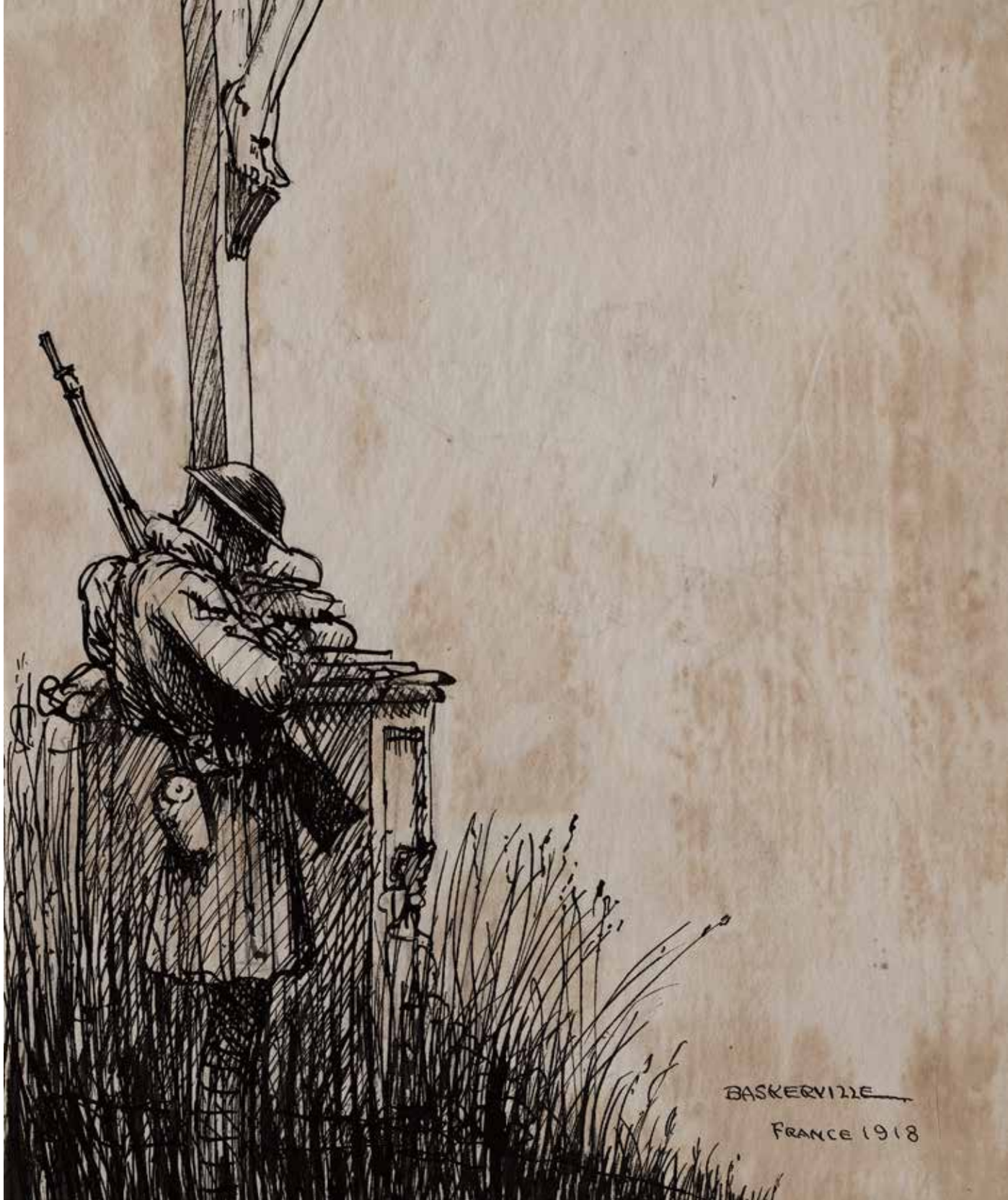


Baskerville carefully studied the facial expressions of soldiers exposed to lethal gas attacks to create this distressing pencil sketch of a dying man. Poison gas was the most feared weapon in World War I, as death by gas was protracted and painful.

Dying of Gas
France
1918
Pencil on paper, 8¼" × 5¼"

In this ink sketch, a soldier stands with bowed head beneath a crucifix, likening the American soldier to a Christlike defender of morality. Baskerville contributed this drawing to 1st Lt. Alison Reppy's *Rainbow Memories.*[6]

[6] Reppy, *Rainbow Memories*, p. 11.



U.S. Soldier Standing by Crucifix
France
1918
Ink on paper, 9½" × 7⅞"



In this sketch, Baskerville captures the exhaustion of a soldier at the end of a long march. The title is a reference to a 1917 song written by Emil Breitenfeld. The chorus of the song conveys the same exhaustion shown by Baskerville's subject with the words: "Oh it's not the pack that you carry on your back, nor the Springfield on your shoulder, nor the five inch crust of coffee colored dust that makes you feel your limbs are growing older . . . it's the last long mile!"[7]

[7] Emil Breitenfeld (composer), *The Last Long Mile*, New York: T. B. Harms Company., 1917. Available from the Library of Congress Music Division.

The Last Long Mile
France
1918
Ink on paper, 10" × 8"

Baskerville's *Pigeon Liaison* is an intimate record of the close relationship between soldiers and carrier pigeons, one of their most reliable forms of communication during the war. Each unit during World War I was assigned a "Pigeon Officer," trained by the U.S. Army Signal Corps. These soldiers cared for the unit's pigeons, often sharing their limited rations with their birds.

Pigeon Liaison
France
1918
Pencil on paper, 8¼" × 5½"





While at a base hospital recovering from a wound received in action, Baskerville kept a sketchbook of recollections of his time at the front. This drawing, captioned "the enemy artillery-fire did damage to the troops waiting to attack in the Forêt de Fère," was published in *Scribner's Magazine* in 1919.[8]

[8] "With the Rainbow Division on the Ourcq: Leaves from the Sketch-book of Lieutenant Charles Baskerville, Jr. of the 166th Infantry, 42nd Division," *Scribner's Magazine* 66, no. 1 (1919): 45–47.

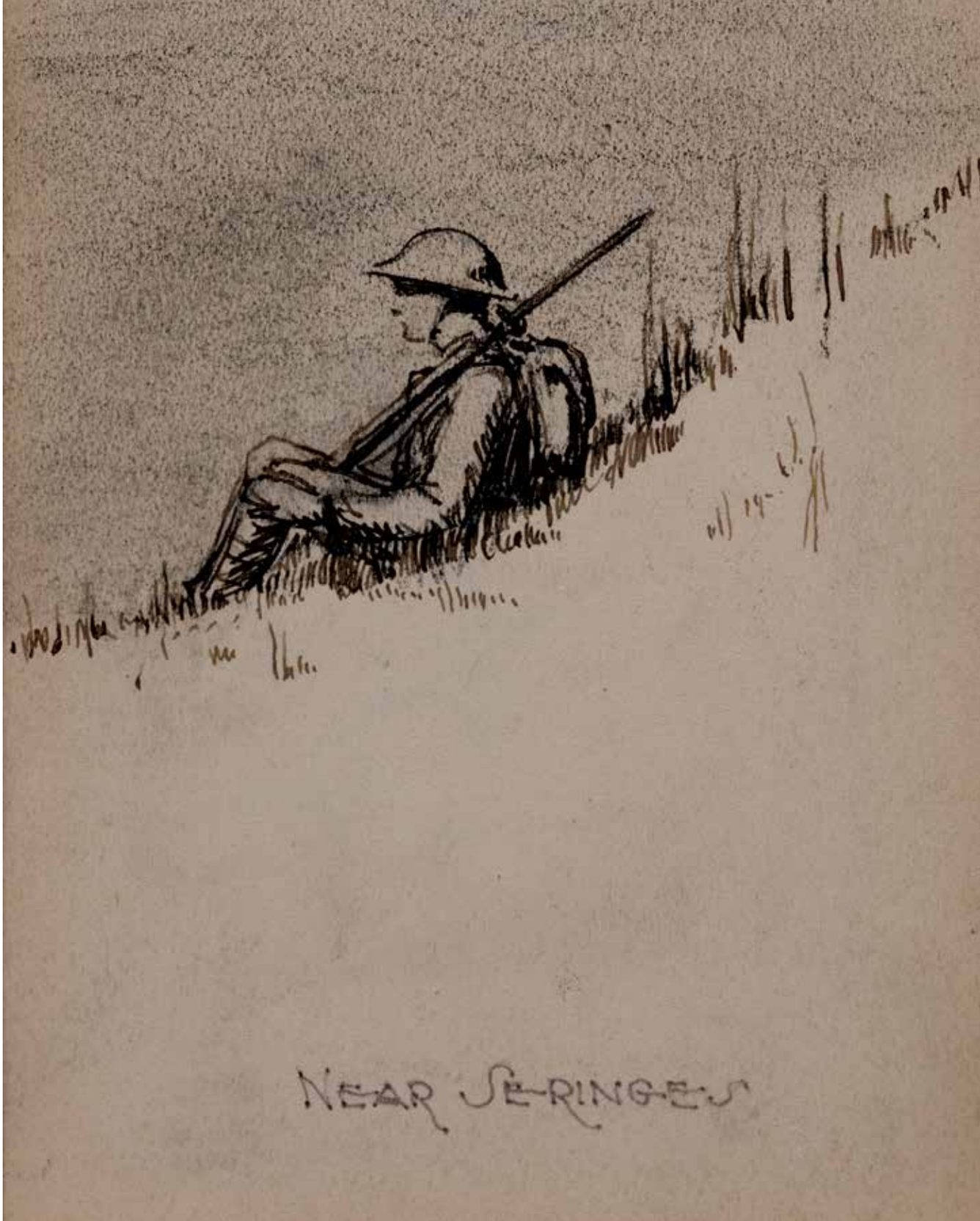
Forêt de Fère
Forêt de Fère, France
1918
Sketchbook page, pencil on paper, 4½" × 3⅜"

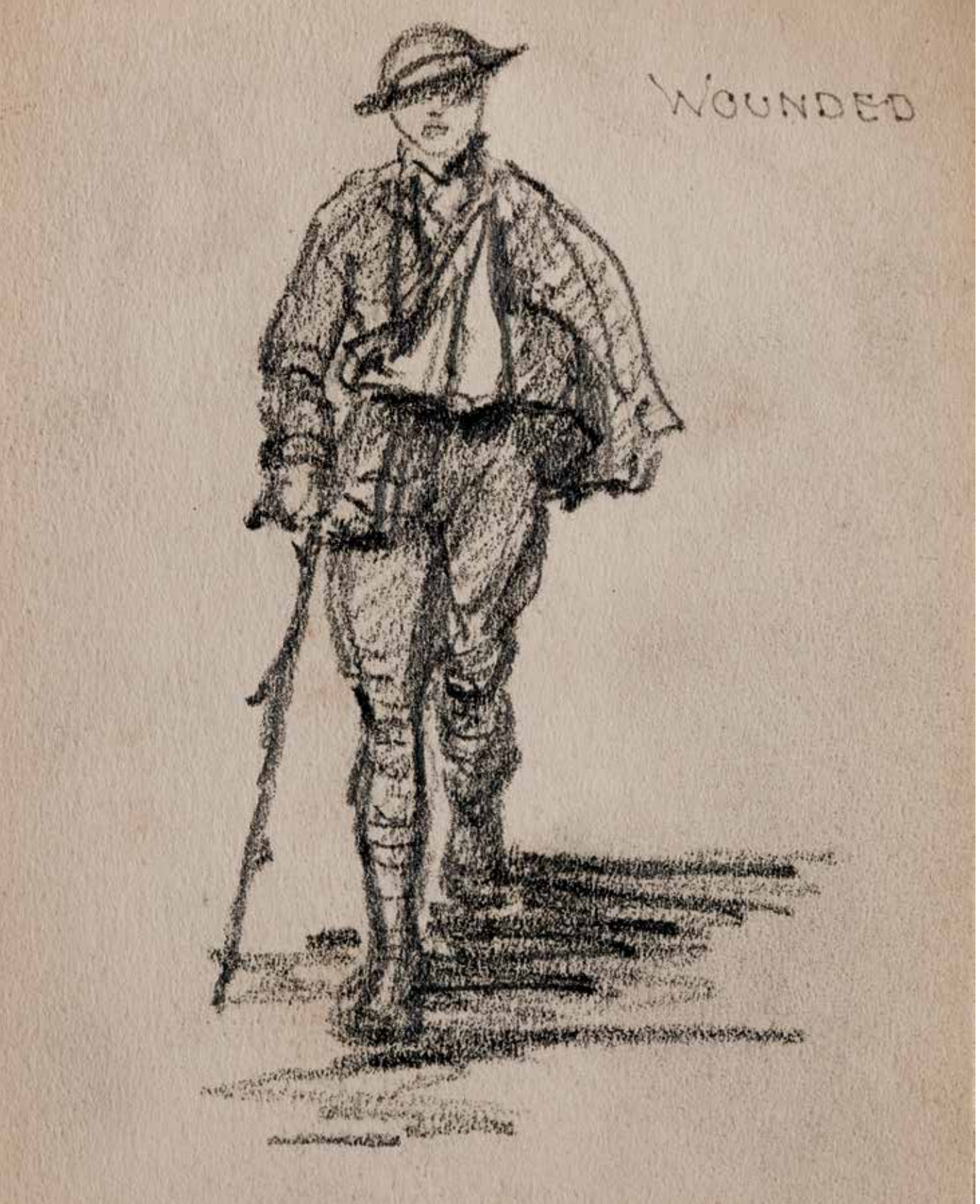
This sketch depicts a doughboy engaged in a moment of solitude, a time when fears could infiltrate his thoughts. British poet Edward Thomas reflected on this concept in his 1916 war poem, *Rain*. In it, he ponders the experience of sitting alone in the rain and suggests that it has "dissolved" all of the love that he has ever felt, leaving nothing except the fear of death.[9]

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[9] Edward Thomas, *Rain*, Chicago: Poetry Foundation, 1916, accessed 26 January 2018, https://www.poetryfoundation.org/poems/52315/rain-56d230ad7f92d.

Near Seringes
France
1918
Sketchbook page, pencil and ink on paper, 4½" × 3⅜"





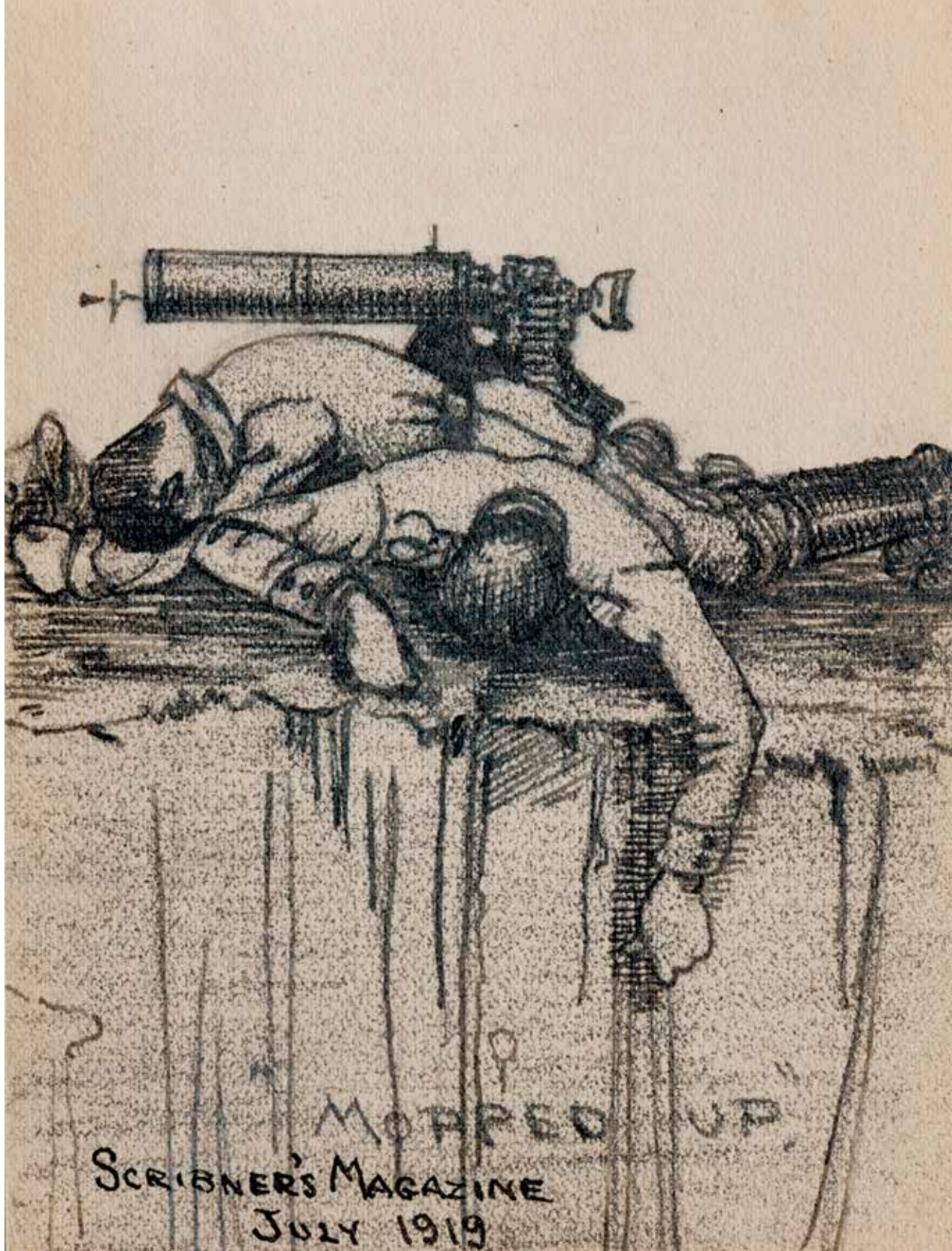
Baskerville completed this sketch while recovering from his injury in a base hospital in France. Roughly 200,000 American soldiers were wounded during the twenty months that the United States spent in World War I.

Wounded
France
1918
Sketchbook page, pencil and ink on paper, 4½" × 3⅜"

Also created during Baskerville's recovery period, this drawing was captioned: "'Mopping up' is done by the second assault line and consists of capturing or killing all the enemy passed over in the haste of the attack."[10] The sketch is graphically intense, with strong vertical lines resembling blood dripping from the "mopped up" enemy.

[10] "With the Rainbow Division on the Ourcq," *Scribner's Magazine,* pp. 45–47.

Mopped Up
France
1918
Sketchbook page, pencil and ink on paper, 4½" × 3⅜"





This drawing of unfortunate soldiers experiencing an artillery bombardment was published in *Scribner's Magazine* in 1919 with the caption: "Dragging the wounded in through an area filled with gas thrown over in shells." The title refers to the soldiers' enduring "high explosives" and poison gas.[11]

[11] Ibid., p.46.

'H.E.' and Gas
France
1918
Sketchbook page, pencil on paper, 4½" × 3⅜"

This pencil study examines the aftermath of attack, focusing on the transitory nature of life during war. The upper portion of the page is dedicated to a drawing of a soldier missing the top part of his head. He is shown seated by the side of the road, where he presumably had sat down to rest, perhaps moments earlier. The lower portion of the page portrays a soldier struck by machine gun fire at the very moment he was putting on his gas mask.

An American with the Top of His Head Blown Off
France
1918
Pencil on paper, 8¼" × 5¼"





Much like the study on the previous page, this sketch of a fallen runner's crumpled body highlights the transitory nature of life in a war zone. Baskerville himself served as a runner during the Meuse-Argonne Offensive and ostensibly saw his own mortality in this image of a fallen soldier. Baskerville, who served as a higher-level courier during the Meuse-Argonne Offensive, may have especially identified with this junior soldier whose duty it was to convey messages between frontline units.

The Runner Dropped by a Sniper
Forêt d'Argonne, France
1918
Pencil on paper, 8¼" × 5¼"





The Observer (Detail)
France
1918
Etching on paper, 9⅞" × 12¾₁₆"

LESTER GEORGE HORNBY (1882–1956)

Lester Hornby studied art at the Rhode Island School of Design in Providence and the Art Students League in New York City. He worked extensively in France during his career, alternating between Paris and his home state of Massachusetts. When World War I broke out in Europe, Hornby was working in France and used the opportunity to document French troops in the early days of the war, publishing his work and recollections in the *Century* and *Outlook* magazines before America's entry into the war.[1] In 1918, Hornby was attached to the Commission on Public Information (CPI) and given a permit to travel wherever American troops were located, similar to those given to the eight official artists of the American Expeditionary Forces.

Traveling through countryside that he remembered so well from before the war, now accompanying American troops, Hornby worked furiously to document what he saw, sometimes producing as many as fifty sketches in a single morning. He was fascinated with the changes that he observed. Hornby was eager to remain as close to the front as possible, writing in July 1918 that "the C.P.I. has done everything possible to facilitate my work in getting sketches of the front, and I have a pass allowing me to go to any front of the army. As soon as I received this precious paper I promptly took advantage of it and left for Château-Thierry."[2] His commitment to experiencing life

[1] Hornby contributed etchings and an article documenting the early days of the war to the *Century* in 1914. A second article about his experiences in France, this one published without accompanying etchings, was published in *Outlook* in 1916. Lester Hornby, "France, 1914: An Artist's Diary of the First Days of the War in Brittany, Paris, and Havre," *Century*, 89, no. 2 (1914): 161–72; Lester Hornby, "Heard in France," *Outlook* (30 August 1916): 1053–58.
[2] Lester Hornby in a letter dated 29 Jul 1918, in Louis A. Holman, *Hornby's Etching of the Great War* (Boston: Charles E. Goodspeed & Company, 1921), pp. 9–10.

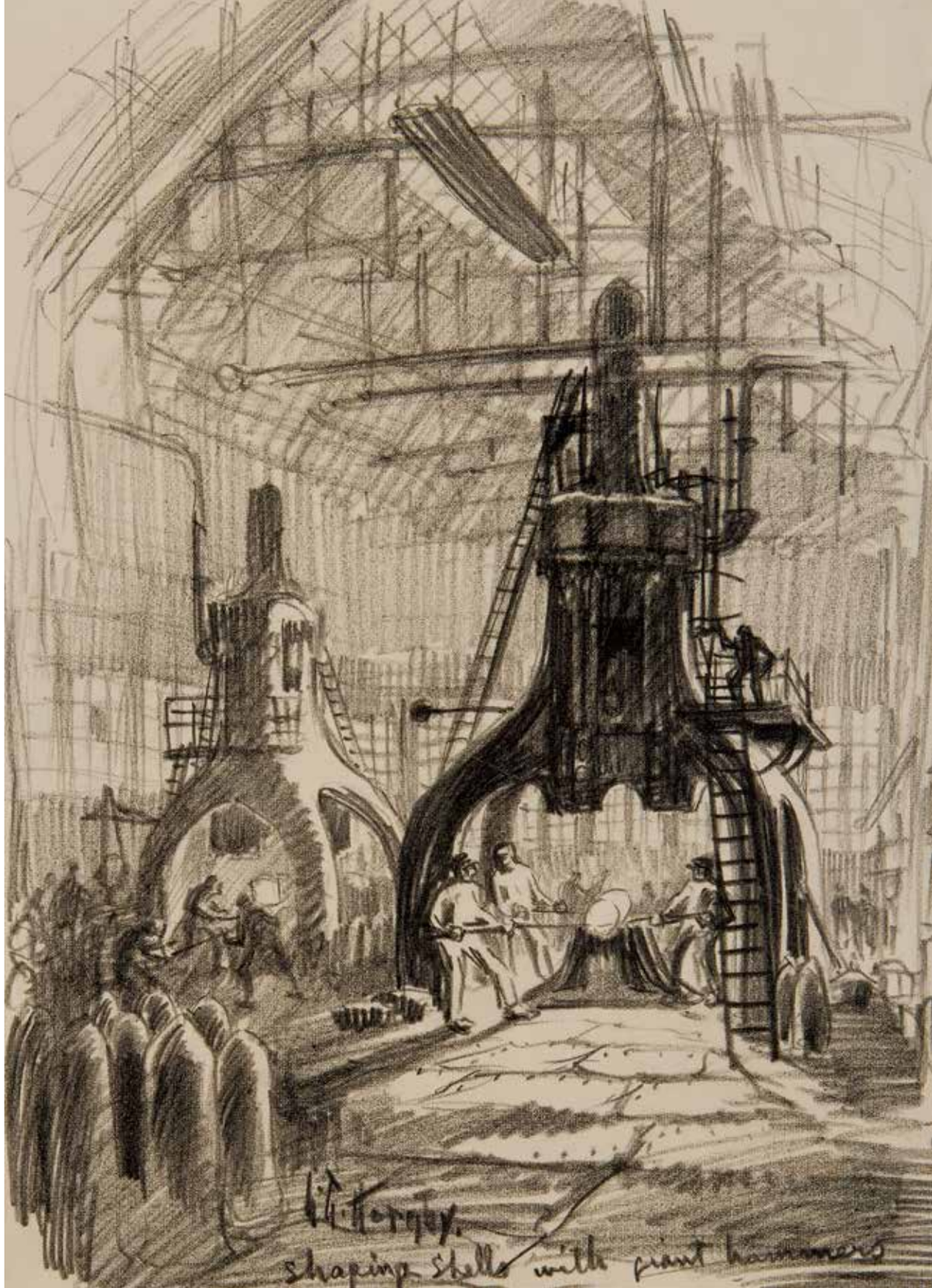
with the troops resulted in being gassed and suffering from influenza before his return home. Hornby exhibited his war etchings in New York City and Boston after the war.[3]

Hornby's war sketches and etchings reflect keen-sighted observation of events. His subject matter choices highlight contrasts of the war, bringing the viewer's attention to the dramatic progression of technology in this era. His body of war art reflects a deep interest in capturing fleeting moments of stillness during a time of vast and irreversible change.

[3] Holman, *Hornby's Etching of the Great War*, p. 4.

Lester Hornby observed this factory in France, where the demands of trench warfare necessitated a rapid evolution in industry toward mass production of weapons and munitions. Men left for the front as the demand on industry was increasing, so women filled some of the jobs in factories during the war.

Shaping Shells with a Giant Hammer
France
1917
Pencil on paper, 15¼" × 10"





Hornby uses a tentative and chaotic style in this portrayal of a "jump off," the point when an attack is just beginning and its future is unclear. The swirling lines in the background of this etching suggest an immediacy to the work, as if he was sketching it quickly on the battlefield as the action progressed.

The "Jump Off," Tanks, Pioneer Infantry and Smoke
Beyond Bantheville, France
1918
Etching on paper, 9½" × 12"

Hornby described the incongruity between the desolation of war and the beauty of the land with the words “along the roads in the morning one could look off across the trench scarred hills north of the Argonne and imagine perfect hunting days. Yesterday I saw a covey of young quail whirr-r up out of the dusty shell-torn bushes along the roadside.”[4]

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[4] Lester Hornby in a letter dated 29 Jul 1918, in Holman, *Hornby’s Etchings of the Great War*, p. 16.

The Sentry
France
1917
Watercolor on board, 13¾" × 10"





An Army Smithy
Marne, France
1918
Etching on paper, 7" × 9¼"

As World War I began, cavalry units were initially considered crucial, but their vulnerability to modern weapons soon became apparent. Though not useful on the battlefield, horses were widely used to tow military trains—pulling ambulances, supplies, and ordnance. The slow, one-of-a-kind craftsmanship shown in Hornby's view of an Army blacksmith shop contrasts greatly with the industrial mass production of weapons seen in his drawing *Shaping Shells with a Giant Hammer* (see page 91).

In a letter dated 29 July 1918, Hornby detailed the contrast between his current surroundings and the countryside that he knew before the war, writing "Chateau-Thierry now, and the C-T. I knew over here as a student presents a great note of contrast. The old hotels along the river, 'The Giraffe' and 'The Elephant' are now masses of ruins. My first glimpse of 'The Elephant' was by moonlight coming down through shell holes in the roof. Broken plaster was piled over the chairs and billiard tables in the old 'Salle' where we had had such good times in student days. Ruined houses now fall over one another and into the barricaded streets. The place is deserted and silent, but for the occasional hum of an avion overhead or the bombs at night."[5]

[5] Ibid., p.15.



Chateau-Thierry
Château-Thierry, France
1918
Etching on paper, 6" × 8¼"



Hornby had the highest praise for the American troops he met during his travels to the front, writing in July 1918 that "the people at home cannot begin to realize the work the boys are doing. It is impossible to comprehend the courage and tenacity that this turning of the tables stands for without actually seeing them in action."[6]

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[6] Ibid., p. 14.

American Troops Passing Through a French Village on the Way to the Front
Marne, France
1918
Watercolor on paper, 13¾" × 9¾"

In this etching that inclines toward propaganda, Hornby represents the average doughboy as a muscular, heroic, larger-than-life figure. The artist was impressed with the troops he met in his travels, writing that "knocking about as I do one gets a pretty good cross-section on humanity. And it has been my luck to meet fine types of both officers and men with the outfits I have been with." [7]

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[7] Ibid.

The Fighting Yank
Marne, France
1918
Etching on paper, 8¼" × 6"





In a November 1918 letter, Hornby described the event portrayed in this drawing: "We have a nine-inch dud set upon a chopping block in the court, it ricocheted from one building to another, wakening an American K.P. who was taking a nap there. The dud and Tony rolled out into the court together. The dud gradually stopped but not so with Tony. Some time later he was still shaking. One of the fellows asked how he felt; 'Fifty years old,—and this morning I was only twenty-five.'"[8]

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[8] Lester Hornby in a letter dated 7 Nov 1918, in Holman, *Hornby's Etching of the Great War,* p. 16.

The Nine Inch Dud
Romagne, France
1918
Pencil on paper, 9" × 6"

Breakthroughs in antiseptics and anesthesia made it possible to save more lives in World War I, but transporting the wounded from the front lines to hospitals was a logistical challenge. Before the United States entered the war, students from roughly 120 American colleges and universities volunteered to drive ambulances in France. By April 1917, over 4,000 Americans had volunteered for the ambulance service.[9]

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[9] James William Davenport Seymour, *History of the American Field Service in France: "Friends of France," 1914–1917* (Boston: Houghton Mifflin Company, 1920), pp. 440–41, 447–516.



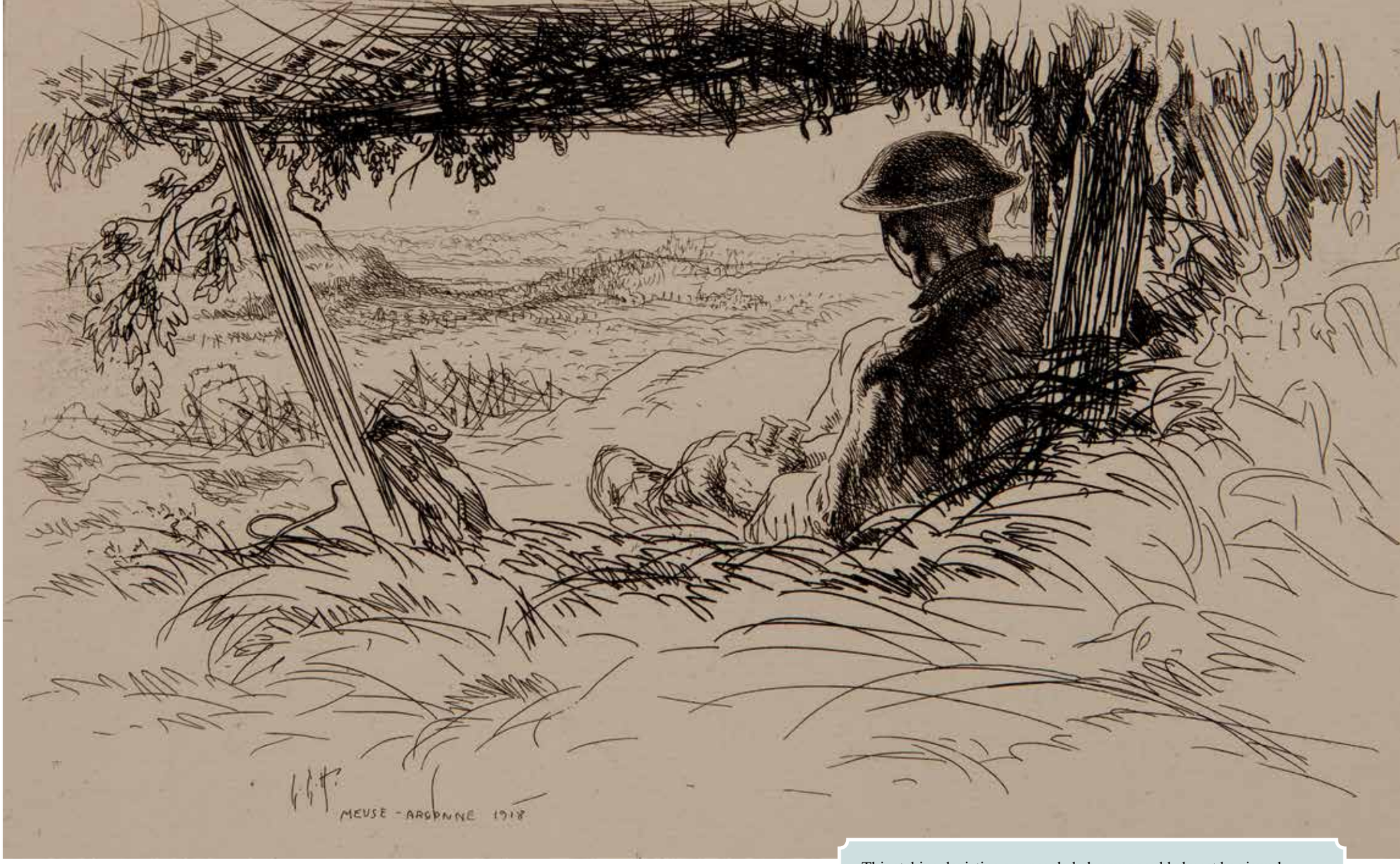
U.S. Ambulance
France
1918
Pencil on paper, 12⅛" × 9"



At Cunel: A 'Dog Fight' in the Air
Cunel, France
1918
Etching on paper, 7¾" × 9 ½"

While traveling to the front with a supply train, the artist witnessed this dog fight, which he described in detail in a letter: "We saw the silhouettes of two *avions* almost directly over us fighting it out to a finish. The enemy plane had come over locating our train and the gun emplacements. Another *avion* shot down from out of nowhere, banked abruptly, slid into a nose dive and rolled up under the enemy's tail, opening fire at him with deadly accuracy. It all happened so quickly that the falling machine had hardly struck the earth before the victor had shut off his engine and was sweeping down to within a hundred feet of our heads, leaning over the side of his machine, and revealing the American colors on his plane."[10]

[10] Lester Hornby in a letter dated 29 Jul 1918, in Holman, *Hornby's Etching of the Great War*, p. 12.



The Observer
France
1918
Etching on paper, 9⅞" × 12³⁄₁₆"

This etching depicting a concealed observer could almost be viewed as a self-portrait. As the holder of a pass allowing him to travel where American troops were located and to record their activities, Hornby's primary role was as an observer. The artist took this task to heart, recording such details as the camouflage concealing this soldier, while creating works of art.



The Post Commander's Dugout
Bantheville, France
1918
Etching on paper, 6" × 7¾"

The use of camouflage in World War I developed as a result of aerial observation. In the United States, camouflage was influenced by the work of artist and naturalist Abbott H. Thayer.[11] The importance of obscuring troop and weapon positions is referenced throughout Hornby's war work.

[11] Abbott Handerson Thayer and Gerald Handerson Thayer, *Concealing-Coloration in the Animal Kingdom; An Exposition of the Laws of Disguise through Color and Pattern: Being a Summary of Abbott H. Thayer's Discoveries* (New York: The Macmillan Company, 1909).

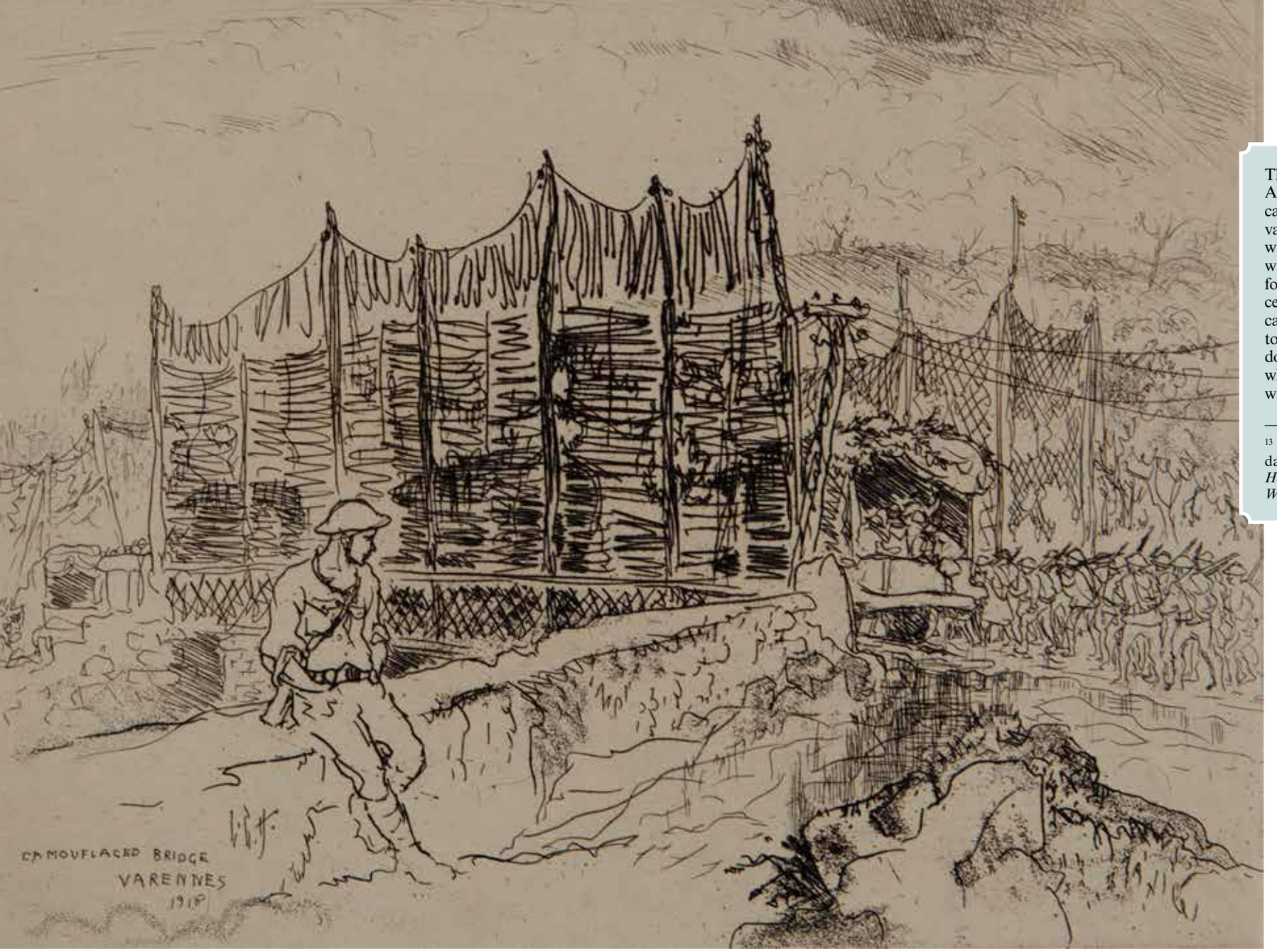
Hornby described the vast system of American infrastructure in France in a July 1918 letter: "It would surprise people at home to know the wonders that are being done over here. There are miles and miles of new quais [*sic*] in the different ports, and our own railroads connecting them with the front. Thousands upon thousands of motor trucks of enormous size continually going over the roads with supplies that are being landed daily."[12]

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[12] Lester Hornby in a letter dated 29 Jul 1918, in Holman, *Hornby's Etching of the Great War,* p. 9.



Camouflaged Auto Shelter
Cheppy, France
1918
Etching on paper, 6" × 7¼"

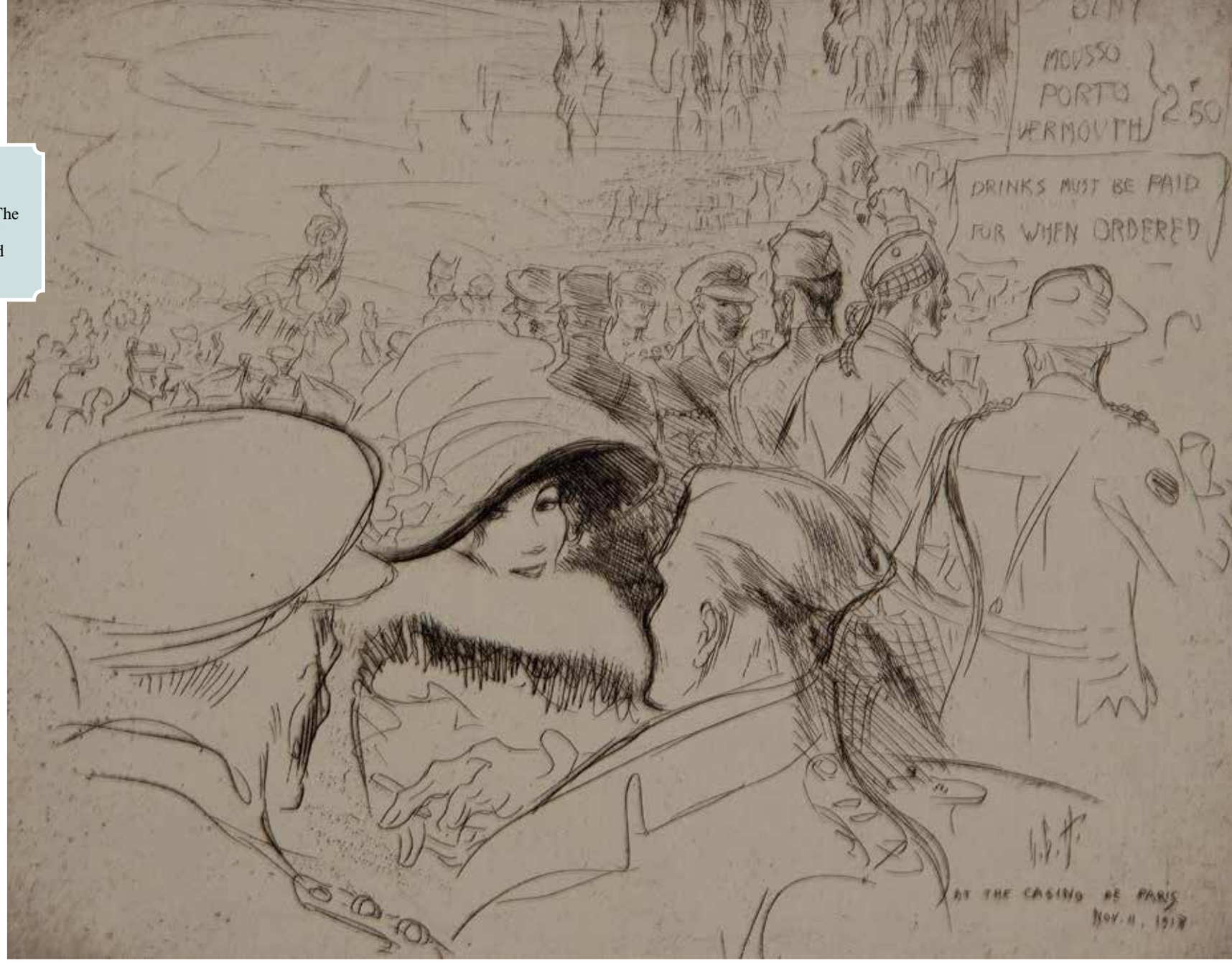


This etching depicts American troops crossing a camouflaged bridge. On the value of camouflage, Hornby wrote, "Now we are covered with mud and have been for four days, but this offers certain advantages by way of camouflage for one has simply to embrace the landscape—you don't even have to be told when, and one blends perfectly with the surroundings."[13]

[13] Lester Hornby in a letter dated 7 Nov 1918, in Holman, *Hornby's Etching of the Great War*, pp. 16–18.

Camouflaged Bridge
Varennes, France
1918
Etching on paper, 6" × 7½"

This etching depicting armistice celebrations has the light, loose, and immediate feel of a sketchbook page. The artist portrays soldiers and civilians of several nationalities celebrating the end of hostilities together.



Night of the Armistice at the Casino de Paris
Paris, France
1918
Etching on paper, 6¼" × 7⅞"



Soldiers Moving Through a Trench (Detail)
France
1918
Watercolor and pencil, 8⅜" × 10⅞"

JAMES SCOTT (1891–1967)

James Scott studied at the Art Institute of Chicago and became an integral figure in the Elverhoj Art Colony in Milton, New York. Founded in 1913 by Danish painters and silversmiths, A. H. Anderson and Johannes Morton, Elverhoj was dedicated to elevating craftwork to the level of fine art.[1] Before the war, Scott was a painting instructor at the colony and an accomplished metalsmith, exhibiting jewelry at the Art Institute of Chicago in 1914.[2] He was drafted in 1918 and served in a machine gun company in the 311th Infantry, 156th Infantry Brigade, 78th Division. By the end of the war, Scott had attained the rank of sergeant and began teaching art at Beaune American University in France. He returned to New York and resumed his role at the Elverhoj Art Colony in June 1919. Scott's World War I artwork is part of the Army's collection at the West Point Museum.

Scott's World War I sketches are raw and unfiltered impressions of the war. The faces of individual soldiers are seldom depicted, the artist instead choosing to portray large groups of repetitive figures, faces hidden behind gas masks, or figures with their backs to the viewer. Like many of his fellow war artists, Scott does not shy away from including the details of explosions, harsh weather, and devastated landscapes, drawing the viewer into his works as a participant.

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[1] Coy L. Ludwig, *The Arts & Crafts Movement in New York State, 1890s–1920s* (Hamilton, N.Y.: Gallery Association of New York State, 1983), p. 47.

[2] *Applied Arts 13th Annual Exhibition of Industrial Art*, The Art Institute of Chicago, Oct 1–25, 1914. Items 281–308 in the catalog were exhibited under the Elverhoj Colony name and attributed to James Scott, Joseph Popelka, and John Morton. Catalog accessed 25 January 2018, http://www.artic.edu/sites/default/files/libraries/pubs/1914/AIC1914ArtsCraft13thAn_com.pdf.



Going to the Front
France
1918
Pencil and crayon on paper, 17½" × 11½"

In this drawing, Scott depicts a horde of soldiers heading toward the front, the line of troops extending into the distance. Rather than portraying individual details of soldiers, the artist shows them as stylized figures, highlighting the conformity and anonymity of a large army at war.



Scott again removes all traces of individuality from the soldiers he depicts in this drawing, outfitting them in full gear and gas masks. Their enlarged eyes appear to glow, adding to the alien-like mood of this scene.

Machine Gunners
France
1918
Pencil and crayon on paper, 12" × 18"



This raw sketch of soldiers bent under the load of heavy machine guns conveys a dark and dire mood. Scott's choice of a crosshatch technique adds a sense of chaos that recalls the barbed wire of the trenches and contributes to the dismal mood of the scene.

Soldier Walking
France
1918
Pencil on paper, 5⅝" × 5⅛"



Scott captures the full sensory experience of a doughboy in the trenches with this sketch. Through a dramatic contrast of color, the viewer's eye is drawn to a bright explosion in the background as smoke permeates the scene. In the foreground, a soldier bends over and covers his ears. The viewer can almost hear the explosion, smell the smoke, and feel the subject's fear.

Soldiers in Bunker During Fire
France
1918
Watercolor and pencil, 8⅜" × 10¾"



Soldiers Moving Through a Trench
France
1918
Watercolor and pencil, 8⅜" × 10⅞"

In this compelling trench scene, Scott captures a variety of dramatic moments. The trench itself stretches from the foreground to the background, packed with soldiers wearing gas masks, their identities reduced to a mass of faceless drones. Elsewhere in the drawing, explosions, firing machine guns, and tank movements are sketched with varying degrees of detail. The overall picture presents a rich impression of a tumultuous moment on the battlefield.



The misery of a long march through dismal weather was an experience shared by most doughboys and one captured by many of the war artists in this book. In this sketch, Scott portrays a long line of troops, their heads bent, trudging across the page through rain, wind, and mud. A broken wheel in the right foreground contributes to the demoralizing ambiance of the scene.

Soldiers on Move with Broken Wheel in Foreground
France
1918
Pencil on paper, 5" × 7¾"



Scott returned to the subject of war in this 1922 watercolor of a French officer in a snowstorm. The artist repeated the blue color of the cape to form shadows in the snow and enhance the scene with a frigid feeling.

French Officer in Snow
France
1922
Watercolor on paper, 5" × 3"



This watercolor shows soldiers among the rubble of Montfaucon. In an incongruous juxtaposition with the ruined buildings and jagged gouges in the earth, the sinuous lines of smoke and fire in the distance make a beautiful backdrop.

Montfaucon
Montfaucon, France
1918
Watercolor on paper, 12¼" × 17¾"



Church Ruins
France
c. 1942
Watercolor on paper, 14½" × 21⅞"

As the United States entered World War II, Scott turned his thoughts to his own battlefield experiences in World War I, creating several new watercolors based on his field sketches. This scene of a ruined church, rendered in a surrealist style with bright colors unseen in his earlier war art, seems to show the artist's memories of the war as an otherworldly experience.





Color Sergeant, 15th New York Infantry Regiment (Detail)
Champagne, France
1918
Oil on canvas, 24" × 15"

RAYMOND DESVARREUX (1876–1961)

Raymond Desvarreux was a French war artist who served as a corporal in the French Army's 25th Territorial Infantry Regiment. His war art includes representations of French and allied soldiers and prisoners of war. He fought in the battles of Cambrai, Bapaume, and Noyelles-sur-Mer and was hospitalized in Doullens in October 1914. The following March, he was declared unfit for military duty. Desvarreux continued to serve as a war artist until February 1919. He completed approximately 150 paintings during the war, most of which are now at the Musée de l'Armée in Paris and the Imperial War Museum in London. His war art includes three paintings of African American soldiers of the 369th Infantry (formerly the 15th Infantry Regiment, New York National Guard), which are part of the Army's collection at the West Point Museum.



The 15th Infantry Regiment, New York National Guard (369th Infantry), was a World War I infantry regiment consisting mainly of African American soldiers. It was the first African American regiment to serve with the American Expeditionary Forces. The bugler is identified as C. Clarke.

Bugler, 15th New York Infantry Regiment
Champagne, France
1918
Oil on canvas, 24" × 15"

The 15th Infantry, New York National Guard was formed in 1913 in New York City with primarily African American troops, in accordance with Army policies of the time imposing racial segregation. It mustered into federal service in July 1917, sailed for France in December, and initially served as a labor unit within the 185th Infantry Brigade. In March it was redesignated as the 369th Infantry Regiment, joining the 93d Division (Provisional). In April, it and three other African American regiments in the division were assigned to the French Army. The division's men spent considerable time in the line, earning a reputation as excellent fighters. Honoring their background, the men nicknamed themselves "Harlem's Rattlers," while the French called them the "Men of Bronze."

Corporal C. Thompson, 15th Infantry A.E.F.
Champagne, France
1918
Oil on canvas, 24" × 15"





The 15th Infantry Regiment, New York National Guard (369th Infantry), was nicknamed “Hellfighters” by the Germans. They later embraced the moniker “Harlem Hellfighters” to signify their New York City origins. The color sergeant depicted in this painting is W. H. Cox.

Color Sergeant, 15th New York Infantry Regiment
Champagne, France
1918
Oil on canvas, 24" × 15"





Treat 'Em Rough! Join the Tanks (Detail)
August William Hutaf, 1917
Color lithograph on paper, 22" × 14"

WORLD WAR I POSTERS

Established shortly after the American declaration of war, the Division of Pictorial Publicity was responsible for generating posters and other official art in support of the war effort. Over the course of the conflict, the division produced 1,438 designs for posters, cards, buttons, and cartoons.[1] The Division of Pictorial Publicity recruited America's top illustrators, resulting in a golden age of American poster art.

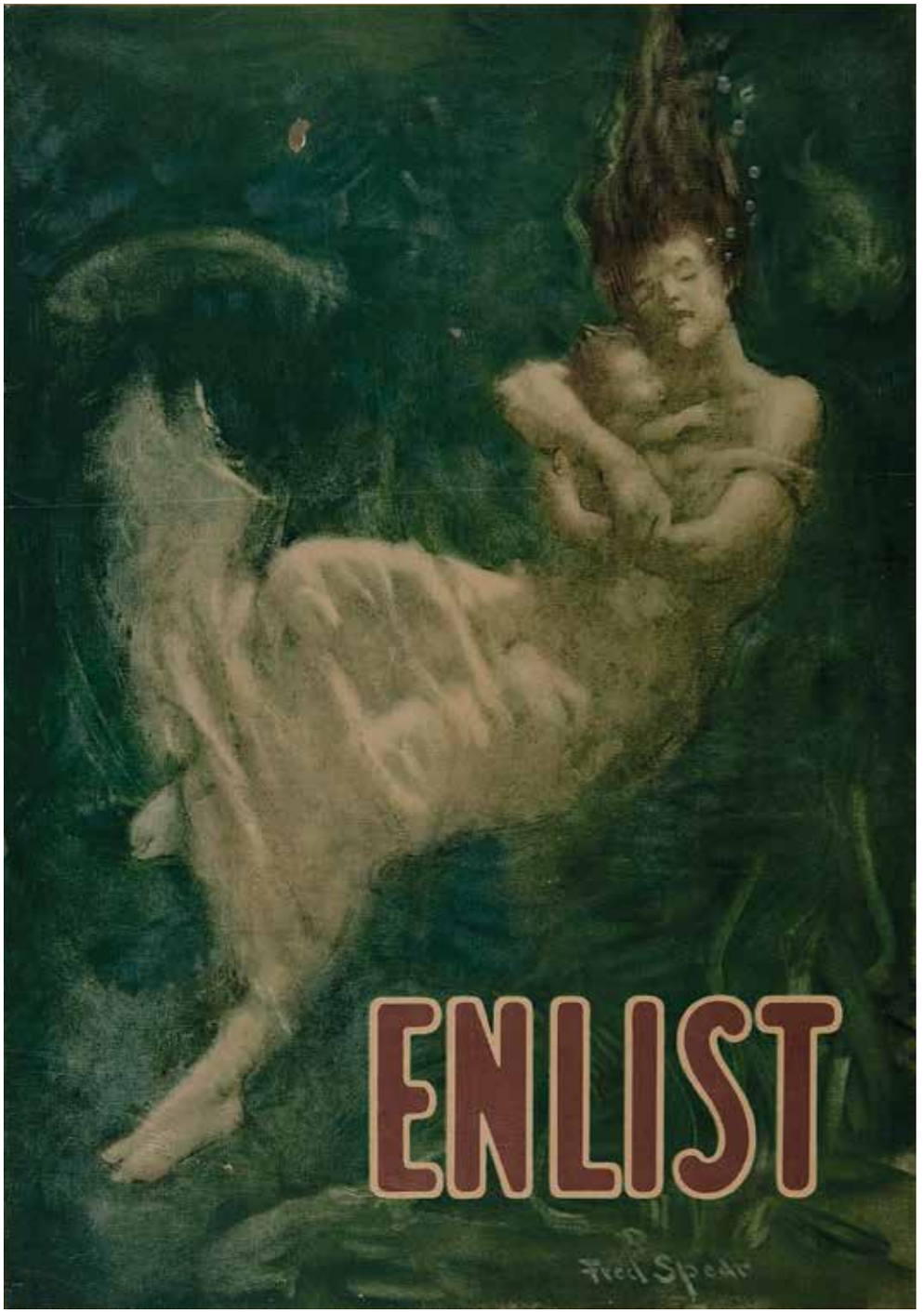
Intended as instruments of persuasion, the purpose of the posters during the World War I era was to communicate information rapidly and effectively to a vast audience. In the words of Joseph Pennell, designer of one of the most famous Liberty Loan posters, "The poster, like the old religious painting, must appeal to the people—the people gorged with comics, and stuffed with movies, and fattened on photographs. . . . That is the whole secret of the appeal of the poster—and by the poster the Governments of the world have appealed to the people, who need not know how to read in order to understand, if the design is effective and explanatory."[2] Through this mass-marketing, the United States appealed to the public's patriotism, sacrifice, outrage, and hatred.

The most effective World War I posters played on emotions already felt by the American public, enhancing these feelings and suggesting an immediate action (to enlist, buy bonds, etc.) as the only moral response. After the events widely publicized as the "Rape of Belgium" in 1914, the German soldier was regularly portrayed as a savage "Hun." In contrast, American soldiers are portrayed as Christlike heroes and civilians are challenged to sacrifice through contributing savings to bond drives and conserving food and other resources. Exhibiting dominant faith in America as God's chosen nation and utilizing powerful symbols of patriotism such as Uncle Sam and Lady Liberty, America's World War I posters serve as urgent and immediate calls to action and played an integral role in the rapid mobilization of the country.

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[1] George Creel, *How We Advertised America: The First Telling of the Amazing Story of the Committee on Public Information That Carried the Gospel of Americanism to Every Corner of the Globe* (New York: Harper and Brothers, 1920), p. 7.

[2] Joseph Pennell, *Joseph Pennell's Liberty Loan Poster* (Philadelphia: J. B. Lippincott Company, 1918), pp. 7–12.



Fred Spear's 1915 illustration of a drowning mother and child was inspired by newspaper accounts of the sinking of the RMS *Lusitania* by a German U-boat—a shocking event that claimed over a thousand lives. Published when the public was stunned from the event but before the United States had entered the war, the poster offers one simple action to avenge the horror and loss of innocent life: enlist.

Enlist
City of Boston Public Safety Committee
Fred Spear, 1915
Color lithograph on paper, 31¾" × 22¾"

James Montgomery Flagg's portrayal of Uncle Sam has become the most famous personification of America and an icon of American culture. Inspired by a British poster of Lord Kitchener in the same pose, Uncle Sam is pictured as an old man dressed in the colors of the flag, appealing directly to the viewer and challenging him to enlist in the Army. Over 4 million copies of the poster were printed during World War I. Its popularity was so widespread that a modified version was reprinted during World War II. The artist used his own face as a model for the figure, adding the white goatee and wrinkles, to save the cost and trouble of finding a model. President Franklin D. Roosevelt later praised Flagg for this resourcefulness, commenting that it "suggests Yankee forebears."[3]

[3] "James Montgomery Flagg Dies; Illustrator and Author Was 82; Artist Was Noted for Patriotic War Posters and Magazine Drawings of Women," *New York Times*, 28 May 1960.



I Want You for U.S. Army
U.S. Army Recruiting Publicity Bureau
James Montgomery Flagg, 1917
Color lithograph on paper, 40" × 29"



Some World War I recruiting posters were directed at a particular audience. In this poster aimed at African Americans, a couple says goodbye as an African American infantry unit marches down the street in a display of patriotism. More than 350,000 African American soldiers served in World War I in segregated units.

Colored Man is No Slacker
Edward George Renesch, 1918
Color lithograph on paper, 18¾" × 14⅜"

This colorful image of a diving American biplane presents a romantic view of the Air Service, which began the war with only 131 officers and 1,087 enlisted men. Expanding and training troops quickly, despite slow production of aircraft, the Air Service had grown to over 78,000 by the signing of the armistice.[4]

[4] The total strength of the Air Service as of 11 November 1918 was 7,726 officers and 70,769 men. Of these, 6,861 officers and 51,229 men were then in France; Shipley Thomas, *The History of the A.E.F.* (New York: George H. Doran Company, 1920), p. 385.



Join the Air Service and Serve in France
J. Paul Verrees, 1917
Color lithograph on paper, 37" × 25"



This vivid and memorable recruiting poster challenges the viewer to enlist in the U.S. Army Tank Corps. While Capt. George S. Patton Jr. was setting up the American Expeditionary Forces armor training program in Langres and Bourg, France, Capt. Dwight D. Eisenhower was similarly engaged in the United States. Eisenhower prepared the Tank Corps for deployment out of Camp Meade, Maryland, and then was ordered to Camp Colt, Pennsylvania, to establish the Army's primary tank training center.[5]

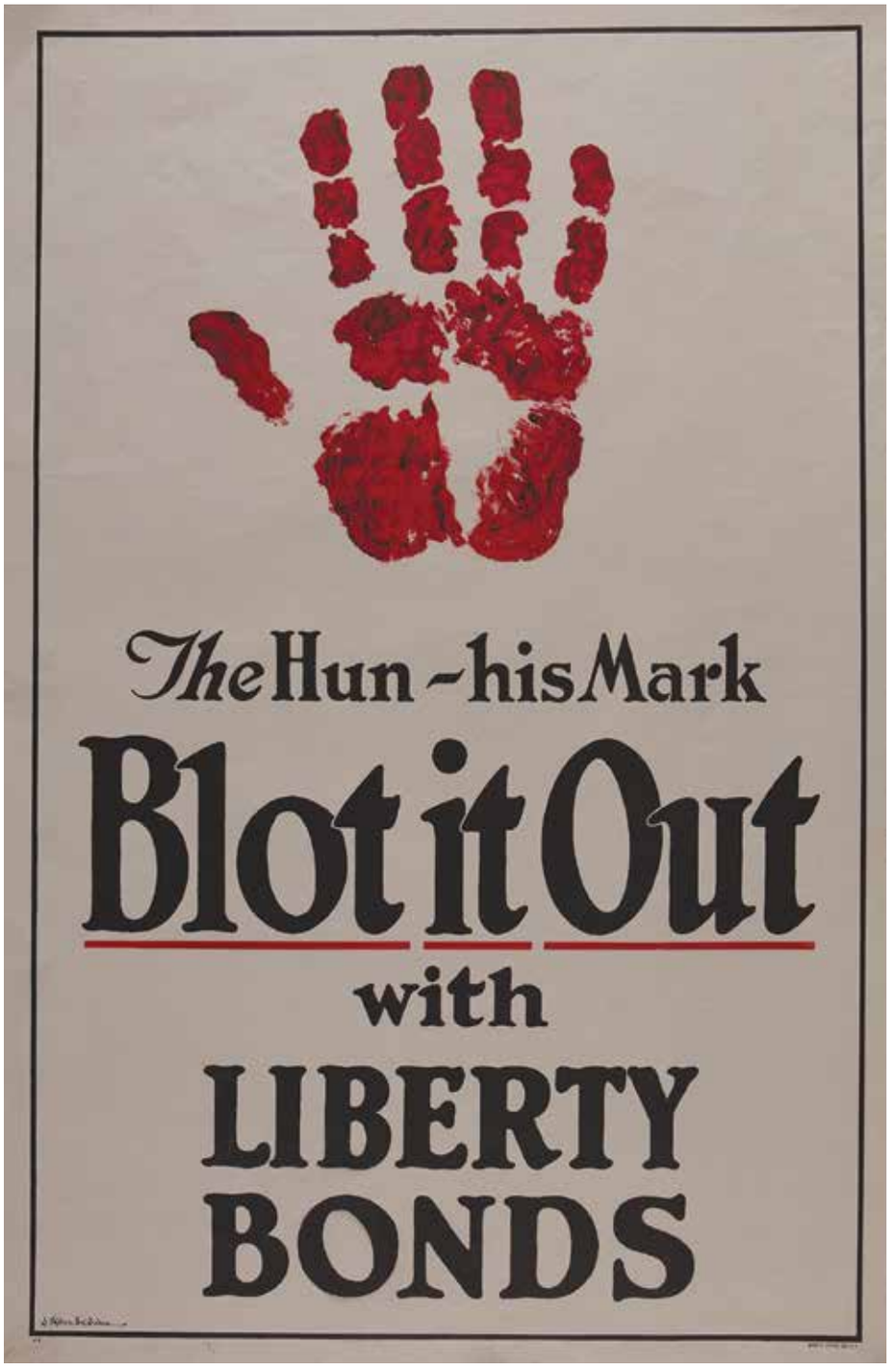
[5] Dale E. Wilson, "American Armor in the First World War," accessed 7 August 2017, http://www.worldwar1.com/dbc/tanks.htm.

Treat 'Em Rough! Join the Tanks
August William Hutaf, 1917
Color lithograph on paper, 22" × 14"

The Second Liberty Loan campaign's imagery characterized the Germans as savage Huns. James Allen St. John's poster uses a simple bloody handprint to represent atrocities committed by an uncivilized enemy. This poster and other similar ones inspired nearly 9.5 million Americans to buy bonds during this campaign, a marked increase over the first Liberty Loan bond drive.[6]

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[6] Kenneth D. Garbade, *Birth of a Market: The U.S. Treasury Securities Market from the Great War to the Great Depression* (Cambridge: MIT Press, 2012), p. 94.



The Hun–His Mark, Blot it Out
Second Liberty Loan
James Allen St. John, 1917
Color lithograph on paper, 42¼" × 28¼"



Targeted at immigrants, whose loyalty was questioned during the war, this poster shows a migrant ship passing the Statue of Liberty. It challenges newcomers to remember the moment he or she first tasted liberty. It suggests that immigrants could demonstrate their loyalty to their new country by supporting the bond drive.

Remember Your First Thrill of American Liberty
Second Liberty Loan
Unidentified Artist, 1917
Color lithograph on paper, 30" × 20"

One common theme in U.S. World War I posters is the depiction of the enemy as uncultured and savage Huns. This characterization of the Germans was often used in conjunction with imagery of war atrocities. They were depicted as apelike savages with no respect for civilization. The liberty loan campaigns used this theme to generate bond sales to great effect.



Halt The Hun!
Third Liberty Loan
Henry Patrick Raleigh, 1918
Color lithograph on paper, 29½" × 20"



This poster shows a young Boy Scout presenting Lady Liberty with a sword, referencing the role of scouting in Liberty Loan sales. In the five loan drives, the Boy and Girl Scouts sold over 2 million bond subscriptions totaling $354,859,262. Scouts were also responsible for the sales of more than 2 million War Savings Stamps totaling $43,043,698.[7]

[7] T. P. McDermott, "USA's Boy Scouts and World War I Liberty Loan Bonds" *SOSSI Journal* 51 (May/June 2002): 72.

USA Bonds
Third Liberty Loan
Joseph Christian Leyendecker, 1918
Color lithograph on paper, 29⅞" × 19⅞"

This iconic poster by Howard Chandler Christy depicts a woman in white, who symbolizes America, waving the flag as troops march past her. The Third Liberty Loan was the largest fundraising effort in American history at that time, raising $4,176,516,850.[8]

[8] Walton Rawls, *Wake Up, America! World War I and the American Poster* (New York: Abbeville Press, 1988), p. 208.



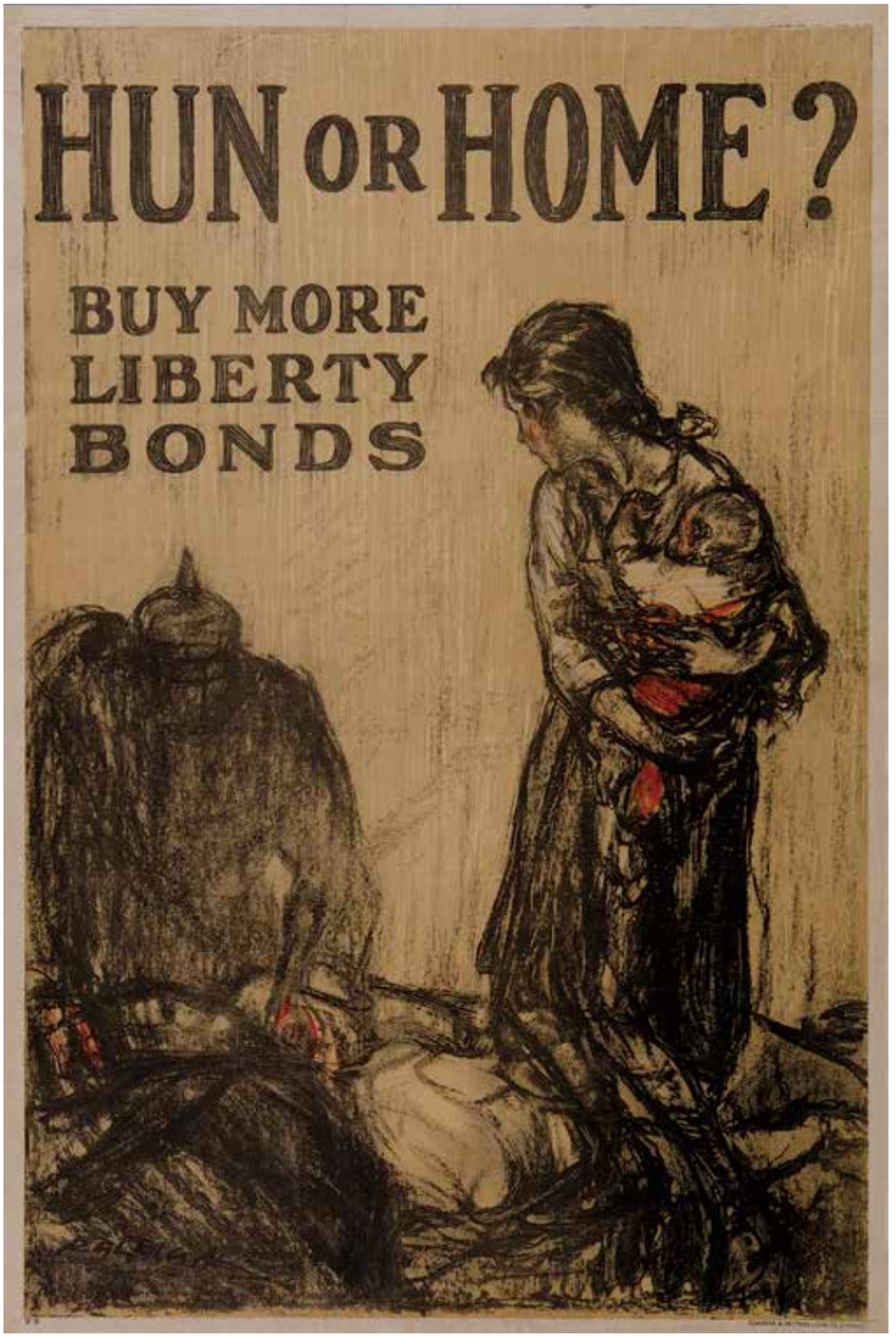
Fight or Buy Bonds
Third Liberty Loan
Howard Chandler Christy, 1918
Color lithograph on paper, 30⅛" × 20"



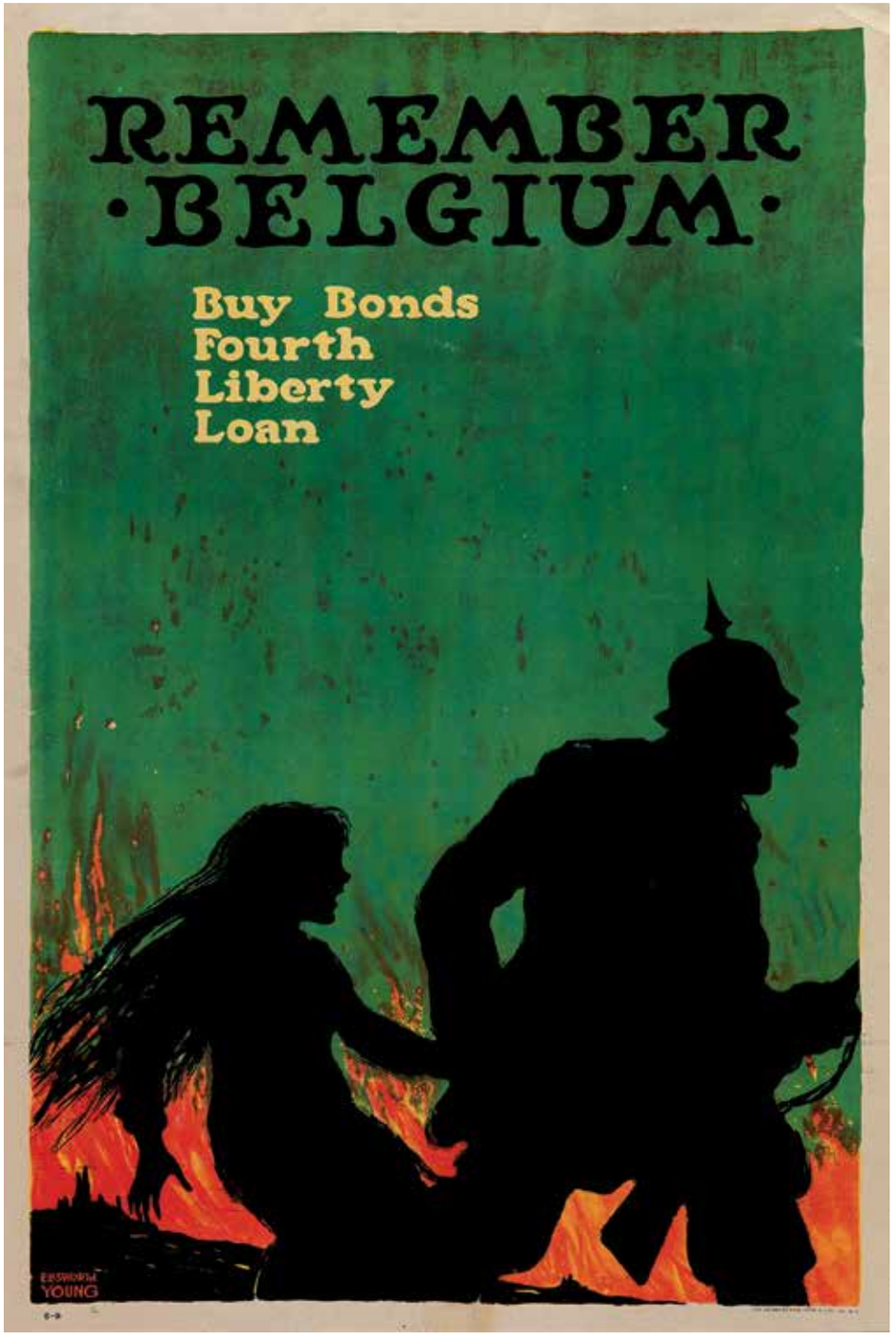
This charming poster by H. H. Green shows a mother and child praying a wartime version of "Now I lay me down to sleep," altered to include the lines "God bless my brother gone to war, across the seas, in France, so far. Oh, may his fight for Liberty, save millions more than little me." Used for both the Third Liberty Loan and War Savings Stamps, this poster suggests that even the smallest contribution to the war effort can have great influence.

My Soldier
Third Liberty Loan
H. H. Green, 1918
Color lithograph on paper, 41½" × 27½"

This is another Liberty Loan poster by Henry Patrick Raleigh, whose *Halt the Hun* (page 133) had won wide renown in the Third Liberty Loan campaign. He again portrays the German soldier as a vicious Hun. This soldier appears in the background, hunched over like an ape, likening the enemy to a primitive species.



Hun or Home?
Fourth Liberty Loan
Henry Patrick Raleigh, 1918
Color lithograph on paper, 30" × 20"

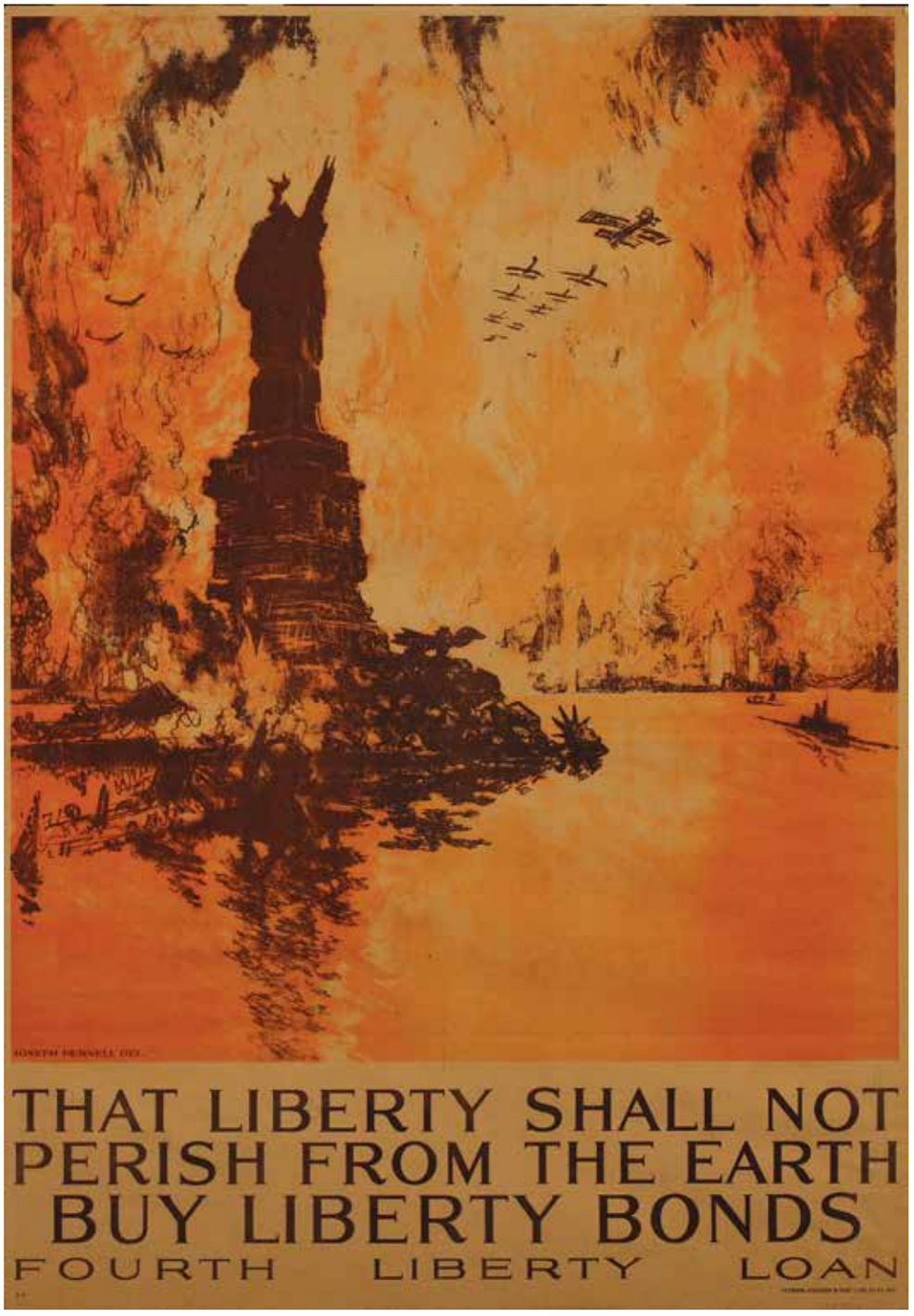


The "Rape of Belgium" was used widely in the United States to build popular support for American entrance into the war. This poster, released for the Fourth Liberty Loan drive in September 1918, evokes the outrage of that war crime and reminds viewers that they can help fight the war by purchasing bonds.

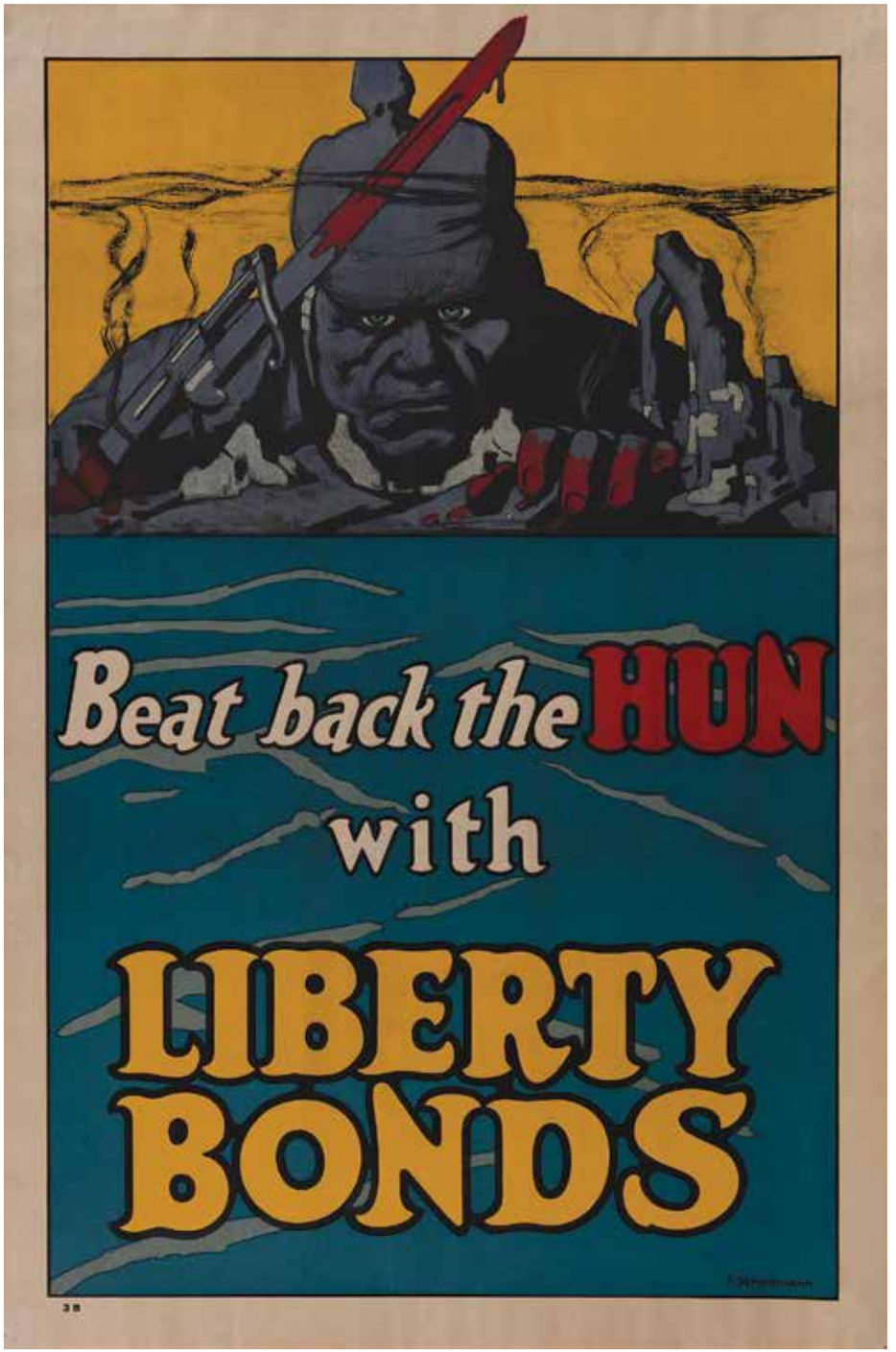
Remember Belgium
Fourth Liberty Loan
Ellsworth Young, 1918
Color lithograph on paper, 30" × 20¼"

This is one of the most famous Liberty Loan posters. Joseph Pennell portrays a burning New York City and headless Statue of Liberty to appeal to the viewer's dread, even though a direct attack on the United States during the war was unlikely. Pennell published a short book about the creation of this poster, which included its original title, "Buy Liberty Bonds or You Will See This."[9]

[9] Joseph Pennell, *Joseph Pennell's Liberty-Loan Poster: A Text-Book for Artists and Amateurs, Governments and Printers* (Philadelphia: J. B. Lippincott Company, 1918), Section VII: The Trial Proof.



That Liberty Shall Not Perish From the Earth
Fourth Liberty Loan
Joseph Pennell, 1918
Color lithograph on paper, 41" × 28¼"

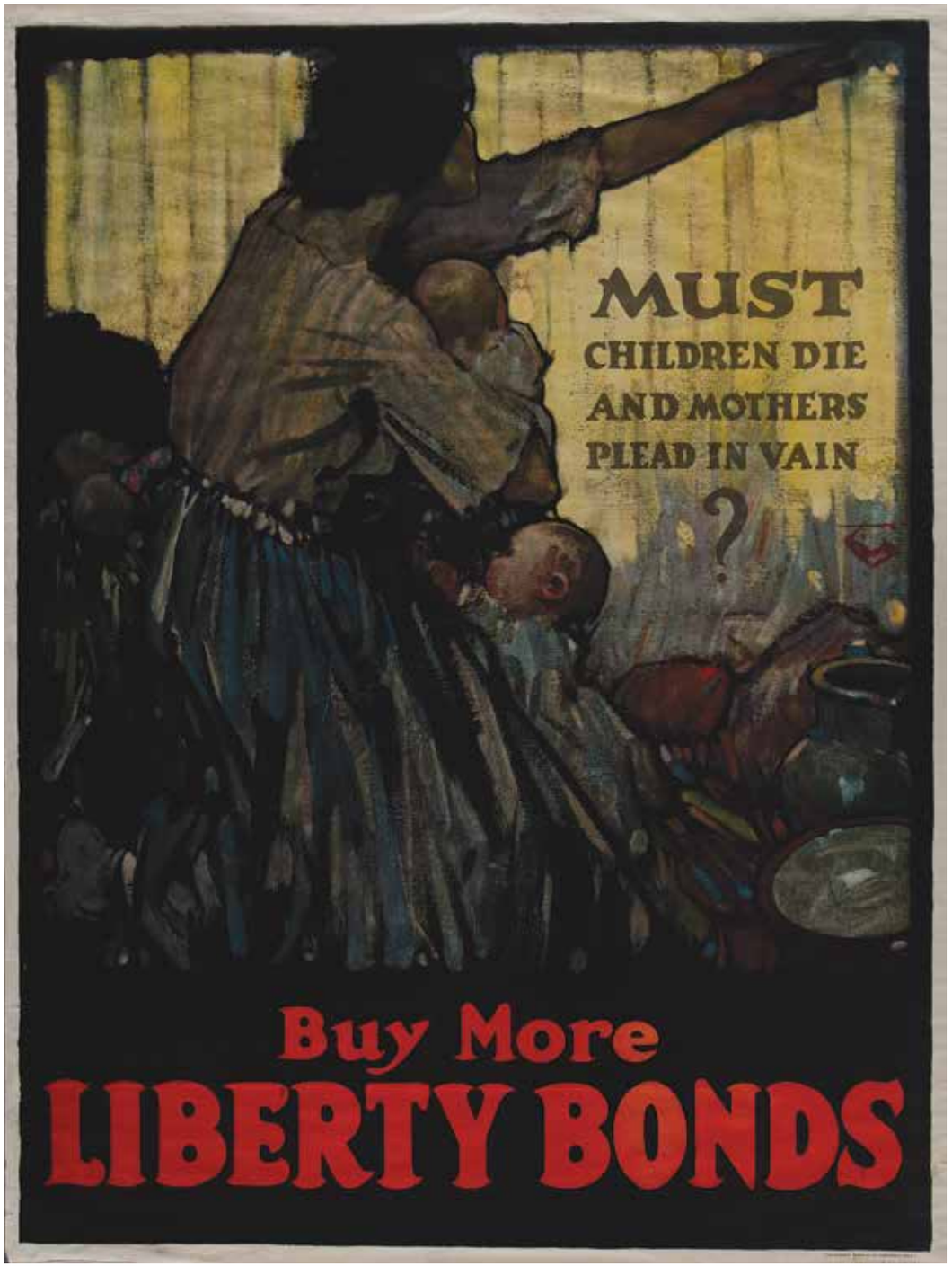


Another representation of the enemy as barbaric Huns, this poster shows a bloodstained German soldier leering at America from across the Atlantic Ocean. It suggests that the Germans could be a direct threat to the United States if Americans do not do their part to end the war through bond purchases.

Beat Back the Hun with Liberty Bonds
Fourth Liberty Loan
Frederick Strothmann, 1918
Color lithograph on paper, 30" × 20"

The Fourth Liberty loan raised the most of any of the bond drives, even though it coincided with the 1918 influenza pandemic. Because of the highly contagious nature of the flu, public gatherings, which had been the major source of solicitations for previous loan campaigns, were strictly regulated. It is testament to the effectiveness of dramatic and heart-wrenching posters such as this one that the drive raised $6,992,927,100.[10]

[10] Rawls, *Wake Up, America!* p. 222. A different figure, $6,964,581,250, is given in J. Herbert Case, "Preparation for War and the Liberty Loans," *Annals of the American Academy of Political and Social Science* 99, no. 1 (1922): 127.



Must Children Die and Mothers Plead in Vain?
Fourth Liberty Loan
Walter H. Everett, 1918
Color lithograph on paper, 40" × 30"



Pennell references this poster in the book he wrote about the process of creating his famous poster, *That Liberty Shall Not Perish from the Earth.* He writes, "I have been much honored by the United States Government in having two designs accepted for Liberty Loan posters. The first was asked for by the Pictorial Division of the Committee on Public Information, not designed for it—it had been published some time—and then accepted by the Treasury as a poster, and I hope the million copies issued did good."[11]

[11] Pennell, *Joseph Pennell's Liberty Loan Poster*, p. 9.

Provide the Sinews of War, Buy Liberty Bonds
Fourth Liberty Loan
Joseph Pennell, 1918
Color lithograph on paper, 20" × 21"

This poster features the artist's iconic "Christy Girl." She appears in the sky above a gun crew on an American warship. Wrapped in an American flag like an apparition of victory, she gestures dramatically to the men below and to the words "Buy Bonds!" Money raised from bond sales was used to keep sea-lanes clear.



Clear the Way!!
Fourth Liberty Loan
Howard Chandler Christy, 1918
Color lithograph on paper, 29⅞" × 20"



The poster's title references the British rallying cry, "For King and Country" and portrays a doughboy embracing his smiling wife and child. The Victory Liberty Loan was the fifth and final Liberty Loan campaign and opened five months after the armistice. The image reminds the viewer that 2 million American soldiers remained in France and Germany.[12]

[12] Rawls, *Wake Up, America!* p. 229.

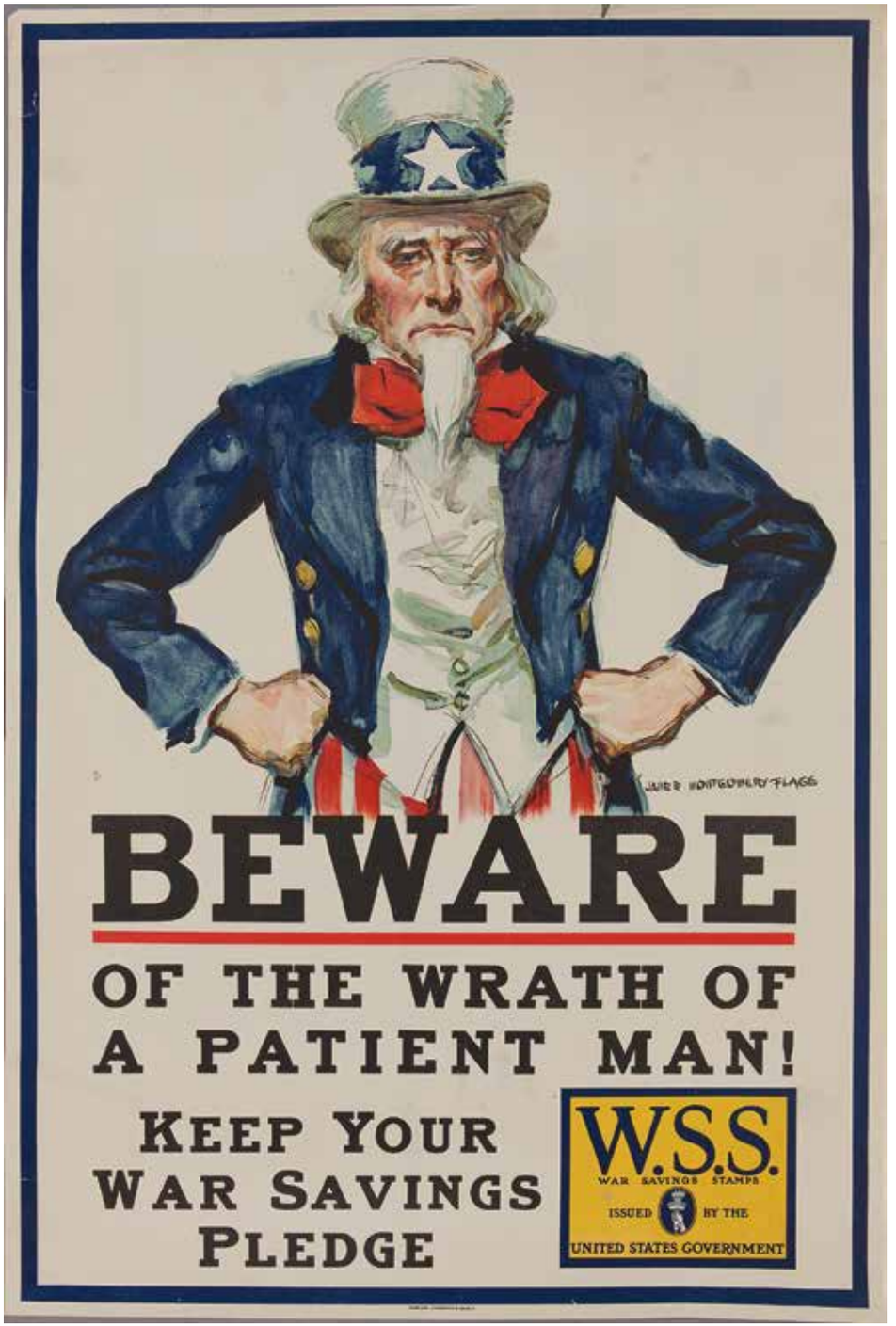
For Home and Country
Victory Liberty Loan
Alfred Everitt Orr, 1918
Color lithograph on paper, 30" × 20"

This memorable poster for the Victory Liberty Loan features a simple V (for Victory) in blue on a red background. The last of the five bond drives, Victory Liberty Loan raised $5,249,908,300 and attracted 15 million subscribers.[13]

[13] Ibid.; Garbade, *Birth of a Market,* p. 94.



V
Victory Liberty Loan
Unidentified Artist, 1918
Color lithograph on paper, 29½" × 19½"



Flagg is responsible for the popularity of Uncle Sam as a representation of America. Uncle Sam's namesake is Samuel Wilson (1766–1854), a man with a reputation for great honesty and fairness who supplied meat to the Army during the War of 1812. During the Civil War, cartoonist Thomas Nast popularized Uncle Sam as a symbol of the United States and dressed him in patriotic stars and stripes. Flagg made changes to the traditional clothing of the figure, feeling that it was too "circusy" and modernized him into a "handsome, dignified figure."[14]

[14] "Army Revives World War I Poster for New Campaign," *New York Times*, 4 Dec 1961.

Beware of the Wrath of a Patient Man!
War Savings Stamp Drive
James Montgomery Flagg, 1918
Color lithograph on paper, 30" × 20"

Like Uncle Sam and Lady Liberty, bald eagles were also used in World War I posters as symbols of the country. In this poster, the eagle perches on the edge of his nest as biplanes emerge from a hangar to protect him, all thanks to the generous war savings stamp purchases.



Keep Him Free, Buy War Savings Stamps
War Savings Stamp Drive
Charles Livingston Bull, 1917
Color lithograph on paper, 29⅞" × 20⅛"



Intended to appeal to women, this poster by popular magazine illustrator William "Haskell" Coffin highlights Joan of Arc as a heroic figure worthy of emulation. Joan of Arc rose to her country's need and saved it at the cost of her life. Next to that, the sacrifice of contributing to the war effort by buying war savings stamps is minimal.

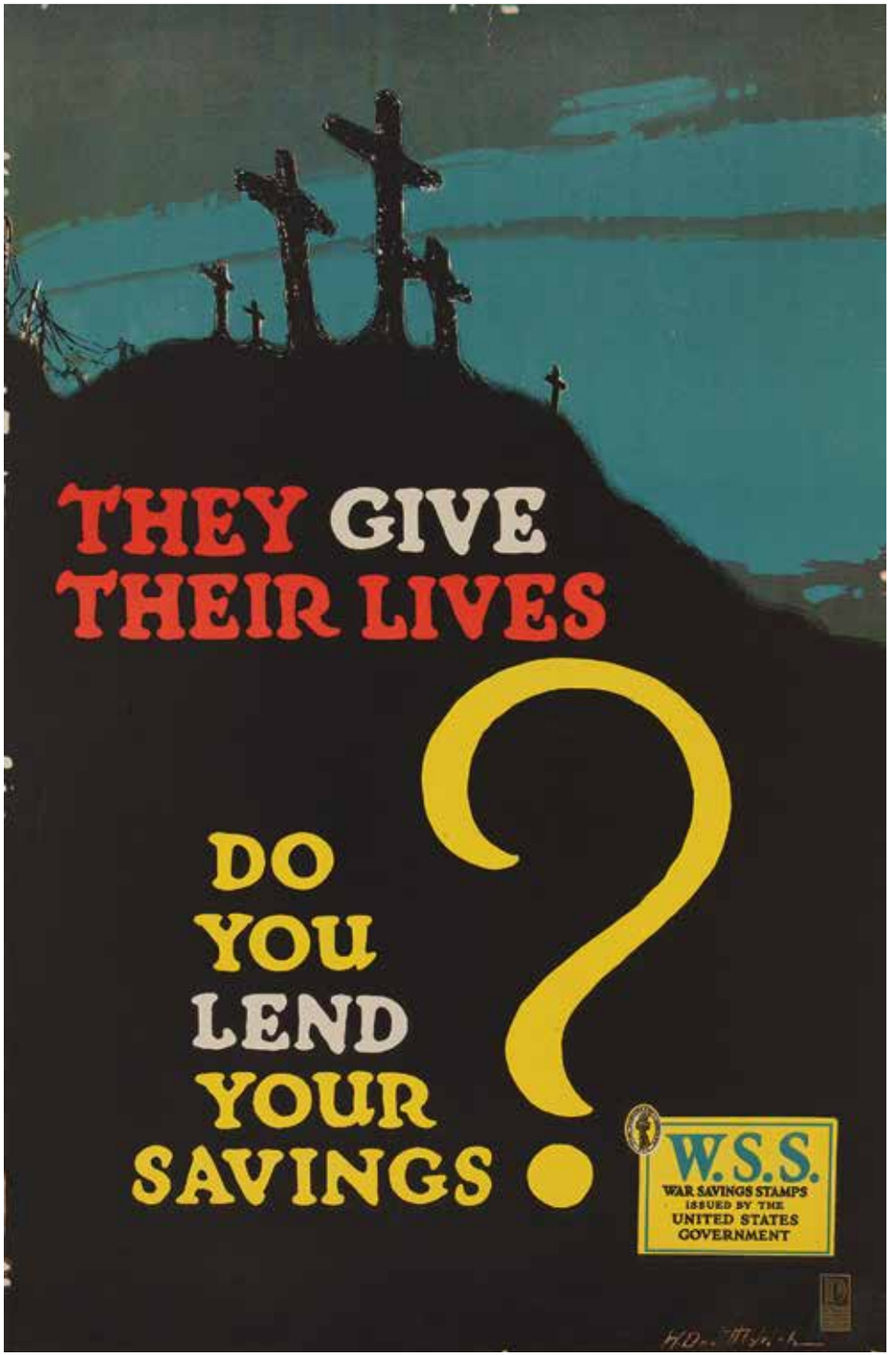
Joan of Arc Saved France
War Savings Stamp Drive
William "Haskell" Coffin, 1918
Color lithograph on paper, 30" × 20"

Flagg's celebrated Uncle Sam figure appears again in this War Savings Stamps poster aimed at children. Starting at just twenty-five cents, war savings stamps were intended to attract the participation of both children and the poor.[15]

[15] Rawls, *Wake Up, America!* p. 215.



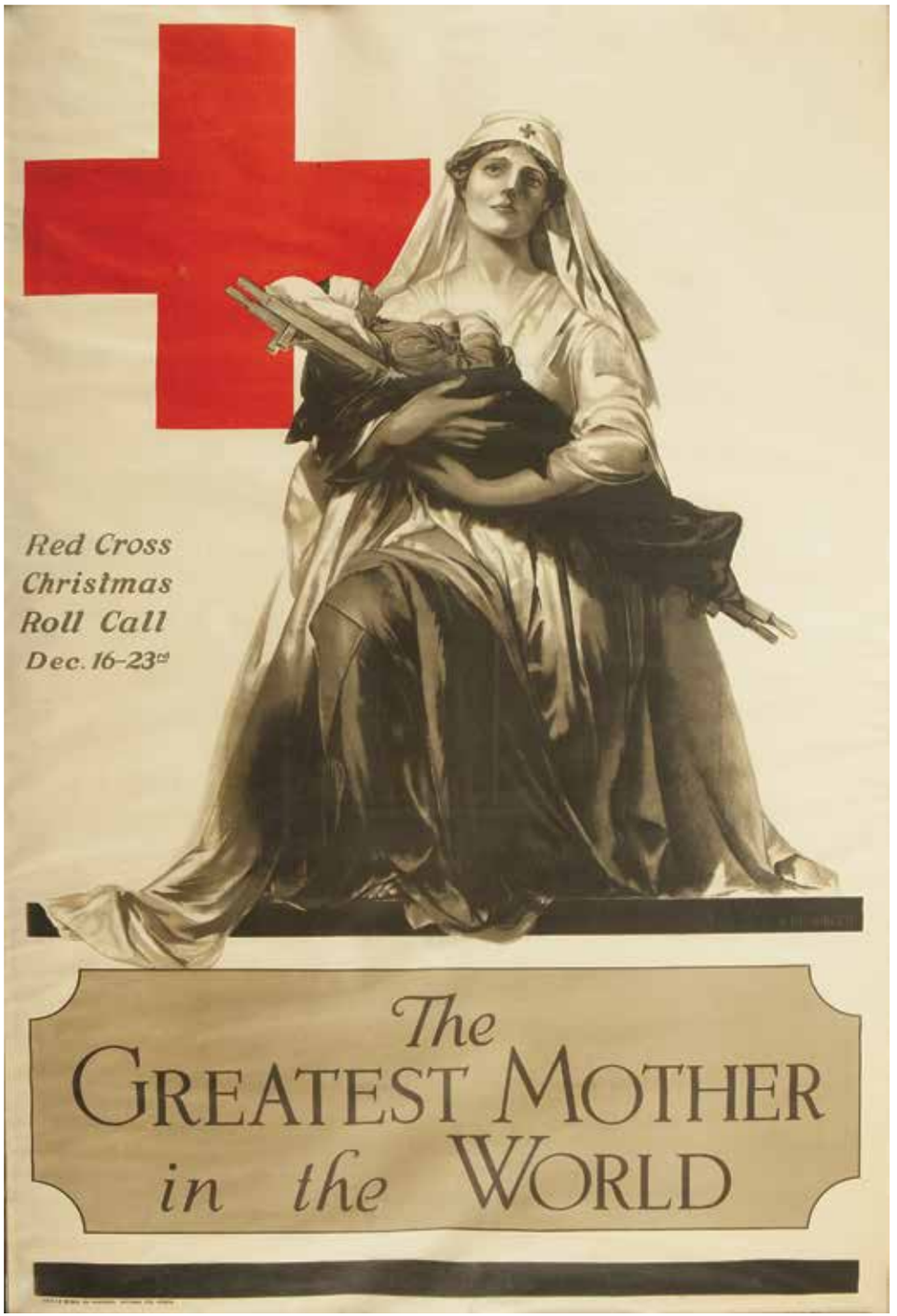
Boys and Girls!
War Savings Stamp Drive
James Montgomery Flagg, 1918
Color lithograph on paper, 29¾" × 19"



This dramatic war savings stamp poster shows crosses marking soldiers' graves at the top of a hill. The three prominent crosses evoke Calvary, likening the doughboys' sacrifice to that of Christ. The poster's caption challenges the viewer to be moral and patriotic by purchasing war savings stamps and contributing to the war effort.

They Give Their Lives, Do You Lend Your Savings?
War Savings Stamp Drive
Horace Devitt Welsh, 1918
Color lithograph on paper, 30¼" × 20"

This Red Cross poster titled *The Greatest Mother in the World* is one of the most recognizable World War I images. In it, a nurse is cradling an injured soldier on a stretcher. Her Pietà-like pose likens her to the Virgin Mary. The "Greatest Mother" theme became synonymous with the Red Cross through this poster and others. It was revisited and reinterpreted in the decades that followed.



The Greatest Mother in the World
American Red Cross
Alonzo Earl Foringer, 1918
Color lithograph on paper, 42" × 28"



William King's Red Cross poster shows a nurse holding up one end of a stretcher and appealing to the viewer, asking him or her to "hold up your end" by contributing during War Fund Week. Through appeals such as War Fund Week, the American public contributed over $400 million to support Red Cross programs during the war.[16]

[16] A Brief History of the American Red Cross, accessed 7 August 2017, http://embed.widencdn.net/pdf/plus/americanredcross/uua0vkekh3/history-full-history.pdf?u=0aormr.

Hold Up Your End!
American Red Cross
William B. King, 1918
Color lithograph on paper, 28" × 20"

This poster by prominent illustrator Jessie Willcox Smith depicts a child placing a Red Cross Service flag in a window below a Christmas wreath. Flags were presented to everyone who donated to Red Cross drives. Much like Liberty Loan buttons, Red Cross flags were displayed proudly as badges of honor.



Have You a Red Cross Service Flag?
American Red Cross
Jessie Willcox Smith, 1918
Color lithograph on paper, 28" × 21"



In Harrison Fisher's poster, a beautiful Red Cross nurse reaches out to the viewer as troops march past in the background. Just as James Montgomery Flagg's Uncle Sam challenges the viewer to enlist in the Army, this image is also a direct appeal to participate in the 1918 Red Cross Christmas Roll Call.

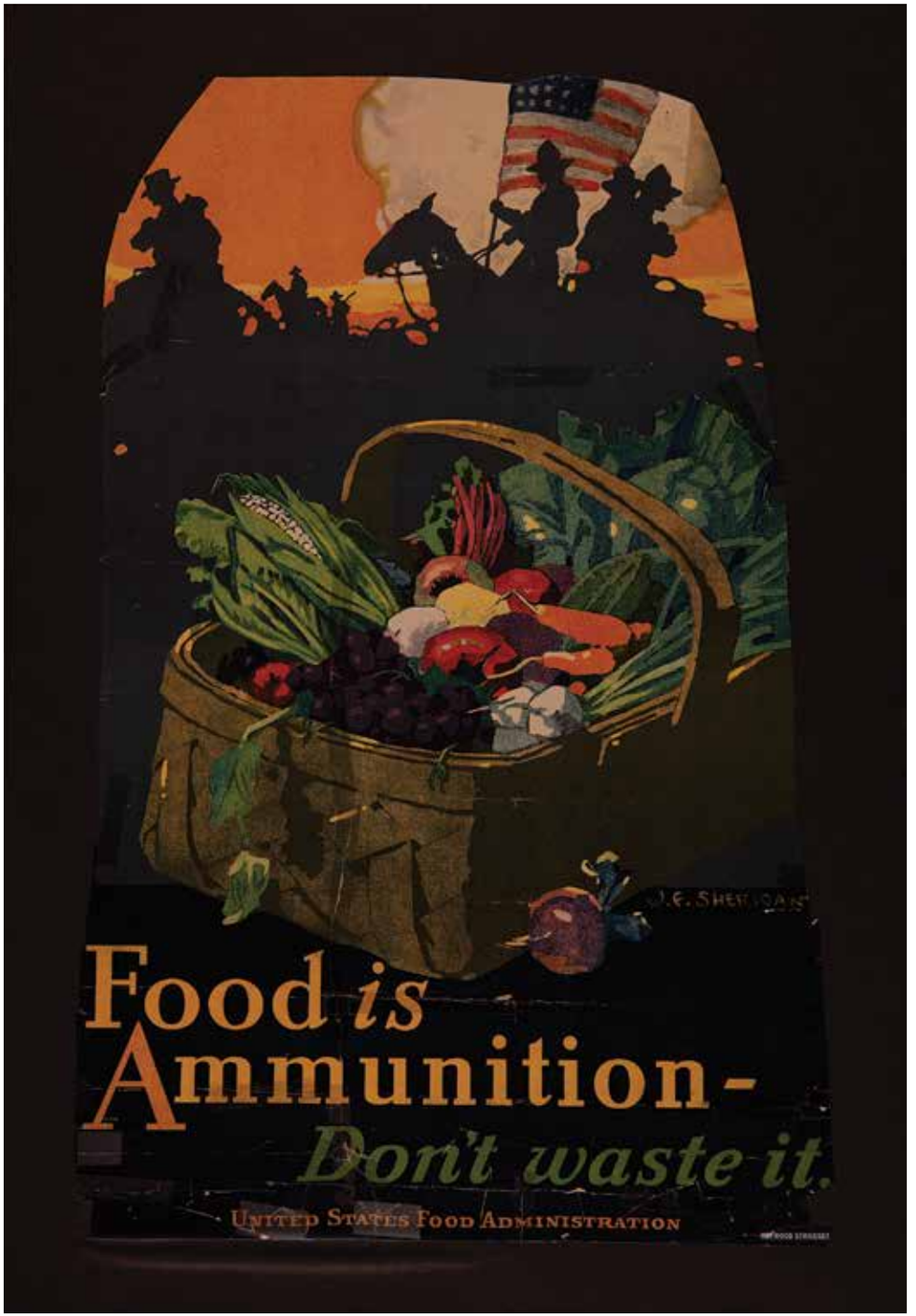
Have You Answered the Red Cross Christmas Roll Call?
American Red Cross
Harrison Fisher, 1918
Color lithograph on paper, 28" × 30"

This poster portrays a lovely female figure wrapped in the American flag with the Capitol in the background. A quote by President Woodrow Wilson articulates the importance of the American Red Cross. By Armistice Day, Red Cross membership had grown to 30 million, nearly one-third of the population.[17]

[17] Rawls, *Wake Up, America!* p. 128.



I Summon You to Comradeship in the Red Cross
American Red Cross
Harrison Fisher, 1918
Color lithograph on paper, 40" × 30"



Twenty million Americans signed membership pledges in the Food Administration during the war. It obligated them to conserve food so that both American soldiers and allied would not go without. Campaign posters like this one urged Americans on the home front to forego meat, eggs, and wheat and to consume corn and barley instead.[18]

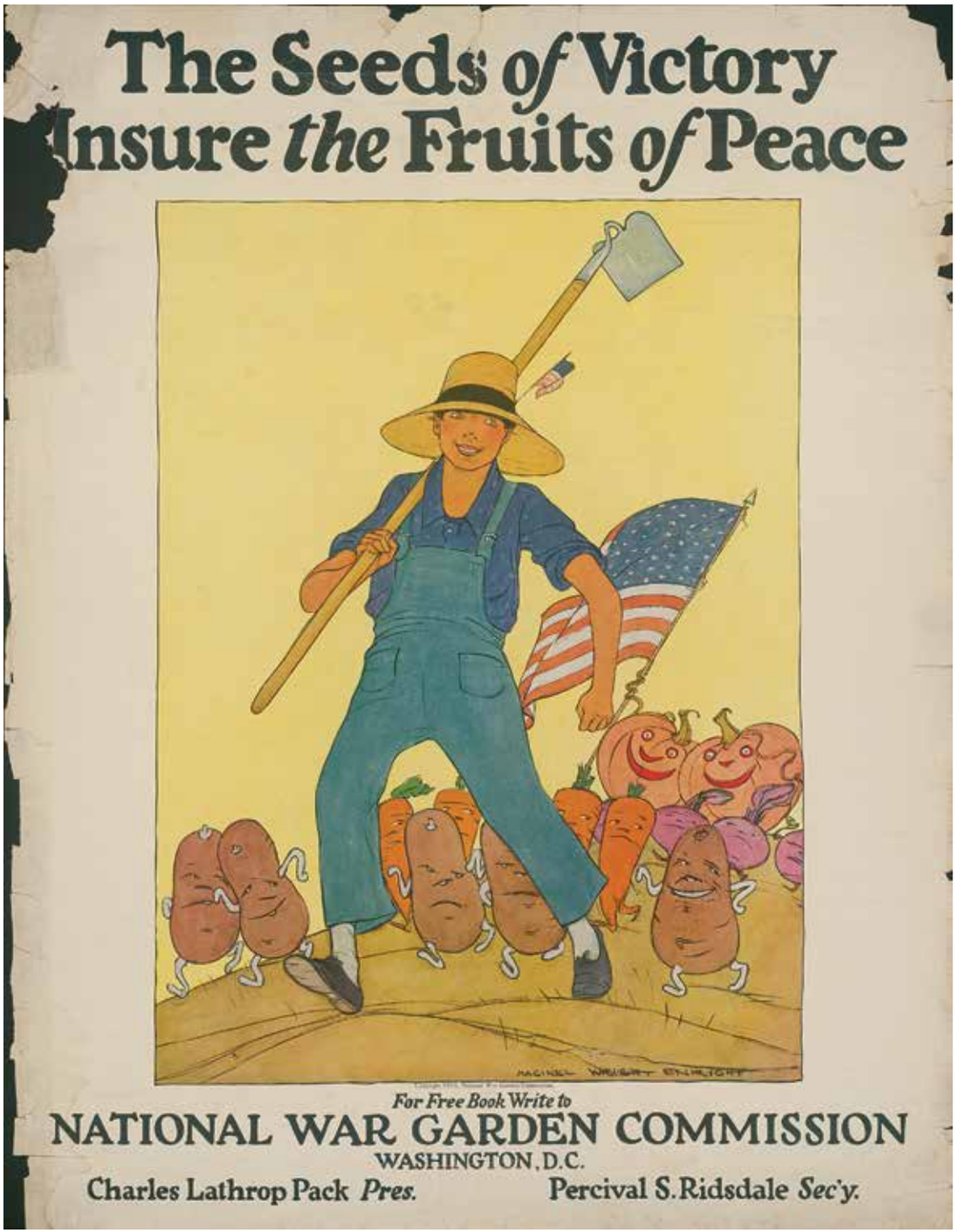
[18] Ibid., p. 118.

Food is Ammunition—Don't Waste It
United States Food Administration
John E. Sheridan, 1918
Color lithograph on paper, 28¾" × 21"

While an effective poster's imagery should transcend the written word, some World War I posters targeted immigrants and were translated into their native languages. This poster in Yiddish reads, "You came here seeking freedom. You must now help to preserve it. Wheat is needed by the allies. Waste Nothing."



Food Will Win the War!
United States Food Administration
Charles Edward Chambers, 1917
Color lithograph on paper, 30" × 20"



The U.S. National War Garden Commission was established in March 1917. Intended to increase food supply without increasing the burden on land and agricultural resources, these "victory gardens" were planted at private homes, public parks, and schools.

The Seeds of Victory Insure the Fruits of Peace
National War Garden Commission
Maginel Wright Barney, 1919
Color lithograph on paper, 29¼" × 22⅝"

The idea of distributing doughnuts to doughboys is credited to a Salvation Army ensign, Helen Purviance, who first made them for the soldiers of the 1st Division. "I was literally on my knees when those first doughnuts were fried, seven at a time in a small frypan. There was also a prayer in my heart that somehow this home touch would do more for those who ate the doughnuts than satisfy a physical hunger."[19] By the end of the war, troops in France widely recognized doughnuts as a symbol of the Salvation Army.

[19] Doughnut! The Official Story, accessed 7 August 2017, http://www.worldwar1.com/dbc/doughnut.htm.



Oh, Boy! That's the Girl! The Salvation Army Lassie
United War Work Campaign
George M. Richards, 1918
Color lithograph on paper, 40⅛" × 30"



As men enlisted and departed overseas, women were needed in jobs supporting war production. Adolph Treidler's poster portrays a female munitions worker balancing a plane in one hand and a shell in the other. Her classical beauty was meant to communicate to women that their femininity would not be compromised by undertaking such demanding work.

For Every Fighter a Woman Worker
United War Work Campaign
Adolph Treidler, 1918
Color lithograph on paper, 40" × 30"



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