The Art of War
World War I and II Posters
This booklet was created by Teaching with Primary Sources at Eastern Illinois University (www.eiu.edu/~eiutps) as a companion to the EIU TPS website. The booklet features information and images of digitized primary sources from the Library of Congress American Memory Collection that you may wish to use in your classroom. These images were selected for their relevance and as a means to intrigue students and encourage inquiry. American Memory (www.memory.loc.gov/ammem) is a multimedia web site of digitized historical documents, photographs, sound recordings, moving pictures, books, pamphlets, maps, and other resources from the Library of Congress’s vast holdings.

To access items in this booklet, visit www.loc.gov and enter the item title in the search box to access a digital file and bibliography page on the Library of Congress website. You may also locate them on the WWW by entering the URL provided in the citation page at the end of the booklet. This will take you to a descriptive page for the item which also identifies the host collection - CHECK OUT THE REST OF THE COLLECTION!! We hope you find this booklet helpful.

Please feel free to print and share with colleagues and contact us with questions, comments or ideas!

For years historians and educators have understood the value of primary sources in K-12 education.

1. Primary sources expose students to multiple perspectives on great issues of the past and present. History, after all, deals with matters furiously debated by participants. Interpretations of the past are furiously debated among historians, policy makers, politicians, and ordinary citizens. Working with primary sources, students can become involved in these debates.

2. Primary sources help students develop knowledge, skills, and analytical abilities. When dealing directly with primary sources, students engage in asking questions, thinking critically, making intelligent inferences, and developing reasoned explanations and interpretations of events and issues in the past and present.

Develop critical thinking skills...
Primary sources are snippets of history. They are incomplete and often come without context. They require students to be analytical, to examine sources thoughtfully and to determine what else they need to know to make inferences from the materials.

Understand all history is local...
Local history projects require students to “tell their stories” about familiar people, events, and places. Memories from an adult perspective provide a glimpse of history not available in a textbook. What evolves is the sense that world history is personal family history, which provides a compelling context for student understanding.

Acquire empathy for the human condition...
Primary sources help students relate in a personal way to events of the past coming away with a deeper understanding of history as a series of human events.

Consider different points of view in analysis...
In analyzing primary sources, students move from concrete observations and facts to making inferences about the materials. “Point of view” is one of the most important inferences that can be drawn. What is the intent of the speaker, of the photographer, of the musician? How does that color one’s interpretation or understanding of the evidence?

Understand the continuum of history...
It is difficult for students to understand that we all participate in making history everyday, that each of us in the course of our lives leaves behind primary source documentation that scholars years hence may examine as a record of “the past.” The immediacy of first-person accounts of events is compelling to most students.


Interest
What kinds of sources are of particular to interest my students?

Reading Level
How difficult is the reading level of the primary source compared to my students’ abilities? What might help my students comprehend this material (a glossary of terms, for example)?

Length
How long is the source? Do I need to excerpt a portion of the source given my students’ abilities and/or time constraints? How do I ensure that the original meaning of the source is preserved in the excerpt?

Points of View
Are various points of view on a given topic, event, or issue fairly represented in the sources I have chosen to use? Have I achieved proper balance among the competing points of view?

Variety of Sources
Have I included a variety of types of sources (e.g., published, unpublished, text, visual, and artifacts)?

Location
Where can I or my students find the sources we need (the school or public library, the local history society, over the Internet)?

Something to Consider:
Be sure that the use of primary sources makes sense in the overall curriculum plan. Using too many primary sources or in the wrong places could cause them to lose impact.

**Primary sources** are the raw materials of history—original documents and objects that have survived from the past. They are different from **secondary sources**, which are accounts of events written sometime after they happened. Examining primary sources gives students a powerful sense of history and the complexity of the past.

Helping students analyze primary sources can guide them toward higher-order thinking, better critical thinking and analysis skills.

**Before you begin:**
- Choose at least two or three primary sources that support the learning objectives and are accessible to students.
- Consider how students can compare items to other primary and secondary sources.
- Identify an analysis tool or guiding questions that students will use to analyze the primary sources.

1. **Engage students with primary sources.**
   - Draw on students’ prior knowledge of the topic.
   - Ask students to closely observe each primary source.
   - Who created this primary source?
   - When was it created?
   - Where does your eye go first?
   - Help students identify key details.
   - What do you see that you didn’t expect?
   - What powerful words and ideas are expressed?
   - Encourage students to think about their personal response to the source.
   - What feelings and thoughts does the primary source trigger in you?
   - What questions does it raise?

2. **Promote student inquiry**
   - Encourage students to speculate about each source, its creator, and its context:
   - What was happening during this time period?
   - What was the creator’s purpose in making this primary source?
   - What does the creator do to get his or her point across?
   - What was this primary source’s audience?
   - What biases or stereotypes do you see?
   - Ask if this source agrees with other primary sources, or with what the students already know.
   - Ask students to test their assumptions about the past.
   - Ask students to find other primary or secondary sources that offer support or contradiction.

3. **Assess how students apply critical thinking and analysis skills to primary sources.**
   - Have students summarize what they’ve learned.
   - Ask for reasons and specific evidence to support their conclusions.
   - Help students identify questions for further investigation, and develop strategies for how they might answer them.

Analysis tools and thematic primary source sets created by the Library of Congress can provide helpful entry points to many topics.
Students are exposed to advertisements and information presented for a specific purpose daily. The colors, images, spokesperson and music used were not selected by chance. There is a multimillion, maybe multibillion dollar industry that studies what companies can do to make us want their product. Advertisements are so common that often we are subconsciously aware of them but do not give them our undivided attention.

Posters are a means of giving a specific message to a specific group for a specific reason. When we look at posters as historical documents, we must consider what the poster implies. In less than a single sentence, and on occasion with no words at all, posters are highly selective in the way that they depict the world. The way that a group, race, class or gender is portrayed in a poster can be very biased or skewed to fit the needs of the creator or to raise the desired reaction from viewers.

The word Propaganda originates from the verb propagates which means to spread or multiply. In science class students may have learned about “propagating” new plants, or increasing the number of plants. Propaganda means to spread a doctrine or belief. The term is often considered negative or information that is assumed to be a lie. Typically, the information presented is factual, but it is presented in a way that individuals approach with their own bias or preconceived beliefs. The United States used propaganda techniques to encourage citizens to conserve energy and support activities on the homefront. Propaganda comes in a variety of forms such as movies, audio, documents, photographs and posters.

Famous images and slogans that originated on posters of past wars are still recognized today. Some of the same techniques that were used to invoke emotion are used today in advertisements, something students will be able to understand. Posters attract our attention and often immediately appeal to some type of emotional reaction.

When reading a poster, decoding and the use of context clues can be helpful. Students must understand that although their first impression is important, they must continue to investigate the attributes of the poster to fully appreciate how the artist developed the entire finished product. Using the Poster Analysis sheet students can deconstruct the poster to consider symbolism and messages. As a final step, student will consider all of these features to try to understand the possible motivation and goal of the creator and possible reactions of various groups that view the poster.

Originally published as the cover for the July 6, 1916, issue of Leslie's Weekly with the title “What Are You Doing for Preparedness?” this portrait of “Uncle Sam” went on to become—according to its creator, James Montgomery Flagg—“the most famous poster in the world.” Over four million copies were printed between 1917 and 1918, as the United States entered World War I and began sending troops into war zones.

Flagg (1877-1960) contributed forty-six works to support the war effort. He was a member of the first Civilian Preparedness Committee organized in New York in 1917 and chaired by Grosvenor Clarkson. He also served as a member of
Charles Dana Gibson’s Committee of Pictorial Publicity, which was organized under the federal government’s Committee on Public Information, headed by George Creel. Because of its overwhelming popularity, the image was later adapted for use in World War II. Upon presenting President Franklin Delano Roosevelt a copy of the poster, Flagg remarked that he had been his own model for Uncle Sam to save the modeling fee. Roosevelt was impressed and replied: “I congratulate you on your resourcefulness in saving model hire. Your method suggests Yankee forebears.”

Uncle Sam is one of the most popular personifications of the United States. However, the term “Uncle Sam” is of somewhat obscure derivation. Historical sources attribute the name to a meat packer who supplied meat to the army during the War of 1812—Samuel (Uncle Sam) Wilson (1766-1854). “Uncle Sam” Wilson was a man of great fairness, reliability, and honesty, who was devoted to his country—qualities now associated with “our” Uncle Sam. James Montgomery Flagg (1877-1960)

Accessed on 2.18.08 at http://www.loc.gov/exhibits/treasures/trm015.htm

This Learning Experience was developed by Library of Congress staff to accompany the American Memory Collection “By the People, For the People: Posters from the WPA, 1936-1943” and is part of the Collection Connection. Information about this collection is available in the Library of Congress Resources section of this booklet. Accessed 2.18.08 at http://memory.loc.gov/ammem/ndlpedu/collections/poster/history.html

The nation mobilized for war in the wake of Japan’s December 1941 attack on Pearl Harbor. The newly-established War Production Board converted industries from a commercial to a war effort and conserved scarce materials such as steel. Searches on the terms salvage and water produce posters portraying conservation as an integral part of the national defense.

In addition to limiting consumption, citizens were asked to contribute money and goods. War loans and the sale of Liberty Bonds covered half of the cost of the war. A search on bonds yields posters encouraging the purchase of stamps and bonds with slogans such as "He gives 100%, you can lend 10%."
Other posters called for specific donations of time and equipment. Searches on terms such as volunteer and enlist yield advertisements calling for people to join the civilian defense and for skilled laborers to build boats for the Navy. A search on binocular also produces U.S. Navy requests for equipment with declarations such as, "No enemy sub will dare lift its eye if you lend your Zeiss or Bausch & Lomb binoculars to the Navy."

Meanwhile, a search on defense features posters that provide information about blackouts and air raids (including posters reading, "Keep cool, don't scream, don't run, prevent disorder, obey all instructions") and emphasize that careless conversation about military information can be deadly with calls to "Serve in Silence.".

- What types of images and phrases did these posters employ to emphasize community involvement?
- Do you think that these efforts were effective ways to call for public conservation and donations? Why or why not?
- How do you think that the public responded to these requests?
- Do you think that the public was required to make personal sacrifices? If so, how?
- Why do you think that some posters emphasized the limited discussion of military topics? Do you think that this is censorship? Why or why not?
- What types of public service information did posters provide regarding the war?

Creative Writing: Life During Wartime

This Learning Experience was developed by Library of Congress staff to accompany the American Memory Collection “By the People, For the People: Posters from the WPA, 1936-1943” and is part of the Collection Connection. Information about this collection is available in the Library of Congress Resources section of this booklet.

Accessed 2.18.08 at http://memory.loc.gov/ammem/ndpedu/collections/poster/langarts.html

Search on war for posters that reflect life during World War II in the United States and abroad. Take on the persona of someone who lived during that era, such as a blue-collar worker in the steel industry, an African-American soldier, or a Japanese American living on the West Coast, perhaps a child. Using the posters as a source of background information and authentic detail, write a short story or a character sketch with the following questions in mind.
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- How do you feel about the conflict?
- Do you have any friends or relatives directly involved in the war effort? If so, what do they do and how do you feel about their involvement?
- What do you consider to be threatening your safety?
- How was your daily routine affected by the war?
- Did you take any extra steps to support the war effort? If so, what?
- How would you describe the general attitude in the United States? Do you perceive a sense of fear, hope, determination, or something else?
- What types of research could you do to support your story?
Countries on both sides of the war used posters to engage their citizens in the effort. Recruiting posters sought enlistees for the military, while other posters urged citizens to contribute by buying war bonds, contributing to relief organizations, or conserving food.

Examine the following pages from *The War of the Nations*:

- U.S. and British recruiting posters.
- Posters promoting the sale of Liberty Bonds.
- More posters promoting the sale of Liberty Bonds.

Answer the following questions about the posters:

- How do the posters invoke a spirit of patriotism? What words and techniques are used to motivate action?
- What symbols do the artists use? Are the symbols used in the recruiting posters similar to or different from the symbols used in the Liberty bond posters? Why do you think that is true?
- How do the British and U.S. recruiting posters use different appeals to reach people in their countries?
- Which of the posters do you believe had the greatest appeal? Why?

Research World War I graphic arts and compile a portfolio representing posters from both Allied and Central Powers during the Great War. Write an introduction to the portfolio that compares and contrasts posters from different countries and for different purposes.
The Japanese attack on Pearl Harbor in December 1941 galvanized the United States to enter World War II. A search on Japanese war produces posters promoting the effort against the Japanese. "Careless matches aid the Axis" depicts a glowering Japanese soldier behind a tree while the war bond poster, "Stamp 'Em Out", features Emperor Hirohito alongside Benito Mussolini and Adolph Hitler. Other posters in the collection, however, represented the Japanese as animals such as the snake in "Salvage Scrap to Blast the Jap," a rat in "Alaska - Death-Trap for the Jap," and a Japanese submarine as a shark in "Smoking Stacks Attract Attacks."

As artists fought a propaganda war against the Japanese, President Franklin D. Roosevelt's Executive Order 9066 forced most Japanese Americans living on the West Coast to sell many of their possessions and to move to internment camps under the auspices of national security. The U.S. Supreme Court ruled that such confinement was constitutional but many government officials believed that such camps were unnecessary and fueled doubt about the national loyalty of all Japanese immigrants in the United States. In 1988, the Civil Liberties Act offered a presidential apology and $20,000 in compensation to each survivor of the internment camps. Photographs chronicling the experience of detainees are available in the American Memory collection, America from the Great Depression through World War II.

- How did the war posters exaggerate physical characteristics of the Japanese?
- How do you think that these posters might have influenced the public's feelings about the Japanese?
- How might such feelings have affected attitudes toward Japanese Americans?
Some of the material in the booklet is based on or from the activity “On the Homefront – America During World War I and World War II” from the Library of Congress Learning Page. This wonderful resource includes a multitude of primary sources in the print format as well as other media types. The categories used for the activity: Volunteer Work, Civil Defense, Conservation Efforts, Economic Initiatives and Patriotic Support are often used to organize posters many educators create their own system to reflect the curriculum and desired outcomes.

Accessed 2.18.08 at http://memory.loc.gov/learn/features/homefront

Choose a poster and use the Poster Analysis form on the next page to look closer! Did you learn anything new or develop any new ideas about the poster?

**Volunteer Work**
- Have you a Red Cross service flag?

**Civil Defense**
- 20 at home to 1 in the trenches

**Conservation Efforts**
- Get behind the girl he left behind him Join the land army

**Economic Initiatives**
- Boys and girls! You can help your Uncle Sam win the war - save your quarters, buy War Savings Stamps

**Patriotic Support**
- Wake Up America!

- Urgent - volunteers needed at once! Join up at any police station, any firehouse.
- Join now: The office of civilian defense needs you for decontamination squads
- Do with less--so they'll have enough.
- Stamp 'em out: Buy U.S. stamps and bonds
- I'm proud ... my husband wants me to do my part: see your US Employment Service War Manpower Commission.
Why Teach with Posters or Broadsides?

Propaganda is a tool used as a weapon freely during war. Famous images and slogans that originated on posters of past wars are still recognized today. Some of the same techniques that were used to invoke emotion are used today in advertisements, something students will be able to understand. Posters attract our attention and often immediately appeal to some type of emotional reaction.

When we look at posters as historical documents, we must consider what the poster implies. In less than a single sentence, and on occasion with no words at all, posters are highly selective in the way that they depict the world. The way that a group, race, class or gender is portrayed in a poster can be very biased or skewed to fit the needs of the creator or to raise the desired reaction from viewers.

Connecting to our topic of The Art of War …

These posters were used to encourage recruitment, recycling, and patriotic duties during times of war. When you initially view a poster, your eyes typically go to the image. Do these images accurately convey the intended message of the poster? Text offers details to support the cause of the creator of the poster. Some posters have few words while others provide detailed statistics or explanations. In the posters for WWI and WWII, the images are vivid to attract and engage readers to investigate and learn more about the wartime in which these individuals lived.
# Poster Analysis

## First Glance
Looking at the poster, identify

<table>
<thead>
<tr>
<th>Title</th>
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</table>

What emotions did you feel when you first saw the poster?

## Symbolism

### People

<table>
<thead>
<tr>
<th>Person or character used</th>
<th>What they symbolize</th>
</tr>
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<tbody>
<tr>
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</table>

### Objects

<table>
<thead>
<tr>
<th>Items used</th>
<th>What they symbolize</th>
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### Colors

<table>
<thead>
<tr>
<th>Colors Used</th>
<th>What they symbolize</th>
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<td></td>
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## The Message
Are the messages in the poster primarily visual, verbal or both? How?

Who do you think is the intended audience for the poster?

What does the creator of the poster hope that people that see the poster will do?

## After Viewing
The most effective posters use symbols that are simple, attract your attention and are direct. Is this an effective poster? Why or why not?

List three things that you infer from this poster.

1.  
2.  
3.  

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**POSTER ANALYSIS**

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Across
3. Information, ideas, or rumors deliberately spread widely to help or harm a person, group, movement, institution, or nation.
5. Attempts to carefully utilize natural resources in order to prevent depletion/waste.
9. Used for enlistment by the Government.
10. A personification of the government or people of the U.S.: represented as a tall, lean man with white chin whiskers.
11. Plans to start better production, distribution and use of income, wealth, and commodities.

Down
1. The former federal agency charged with instituting and administering public works in order to relieve national unemployment.
2. Job for special or temporary service rather than as a member of the regular or permanent army.
4. The gathering of a country's people to create or inspire love for it.
6. Organization that supplied many volunteers to help with medical fields.
7. Character to help get woman involved in the war effort.
8. Plans or activities organized by civilians and civilian authorities for the protection of civilian population and property in times of need.
"It is a beautiful piece of work... I am sure... children will find their hearts stirred... and no older person can look at it without a thrill of loyalty and desire to do his part."

"We are contemplating sending all over the world, thousands of these prints to emphasize the achievements of American work in the war."
“The Library's mission is to make its resources available and useful to the Congress and the American people and to sustain and preserve a universal collection of knowledge and creativity for future generations.

The Library of Congress is the nation's oldest federal cultural institution and serves as the research arm of Congress. It is also the largest library in the world, with nearly 130 million items on approximately 530 miles of bookshelves. The collections include: books and other printed materials, sound and motion picture recordings, photographs, maps, and manuscripts.”


As large and diverse as the Library's collections are, it does not have every book ever published. While virtually all subject areas are represented in the collections, the Library does not attempt to collect comprehensively in the areas of clinical medicine and technical agriculture, which are covered by the National Library of Medicine and the National Agricultural Library, respectively.

Researchers should also note that the Library of Congress is distinct from the National Archives, which is the major repository for the official records of the United States government.


From the Home Front and the Front Lines. This exhibition consists of original materials and oral histories drawn from the Veterans History Project collections at the Library of Congress. With an emphasis on World War I (1914-1918), World War II (1939-1945), the Korean War (1950-1953), the Vietnam War (1965-1975), and the Persian Gulf War (1991), the Veterans History Project, by act of Congress, collects and preserves the experiences of America’s war veterans and those who supported them. Accessed 2.18.08 [http://www.loc.gov/exhibits/treasures/homefront-home.html](http://www.loc.gov/exhibits/treasures/homefront-home.html)

Prints and Photographs Division: Online Catalog-WPA Posters
The WPA Poster Collection consists of 907 posters produced from 1936 to 1943 by various branches of the WPA. Of the 2,000 WPA posters known to exist, the Library of Congress's collection of more than 900 is the largest. The posters were designed to publicize exhibits, community activities, theatrical productions, and health and educational programs in seventeen states and the District of Columbia, with the strongest representation from California, Illinois, New York, Ohio, and Pennsylvania. The results of one of the first U.S. Government programs to support the arts, the posters were added to the Library's holdings in the 1940s. Accessed 2.18.08 [http://lcweb2.loc.gov/pp/wpaposhtml/wpaposabt.html](http://lcweb2.loc.gov/pp/wpaposhtml/wpaposabt.html)

Prints and Photographs Searching World War I Posters

Rosie Pictures: Select Images Relating to American Women Workers During World War II
The selected images were issued by the U.S. government or by commercial sources during World War II, often to encourage women to join the work force or to highlight other aspects of the war effort. Original titles and captions have been retained. Locations for both original and surrogate images are listed, where appropriate [http://www.loc.gov/rr/print/list/126_rosi.html#posters](http://www.loc.gov/rr/print/list/126_rosi.html#posters)
Newspaper Pictorials: World War I Rotogravures During the World War I era (1914-18), leading newspapers took advantage of a new printing process that dramatically altered their ability to reproduce images. Rotogravure printing, which produced richly detailed, high quality illustrations—even on inexpensive newsprint paper—was used to create vivid new pictorial sections. Publishers that could afford to invest in the new technology saw sharp increases both in readership and advertising revenue. The images in this collection track American sentiment about the war in Europe, week by week, before and after the United States became involved. Events of the war are detailed alongside society news and advertisements touting products of the day, creating a pictorial record of both the war effort and life at home. The collection includes an illustrated history of World War I selected from newspaper rotogravure sections that graphically documents the people, places, and events important to the war. Accessed 2.18.08 http://memory.loc.gov/ammem/collections/rotogravures

The By the People, For the People: Posters from the WPA, 1936-1943 collection consists of 908 boldly colored and graphically diverse original posters produced from 1936 to 1943 as part of Franklin Delano Roosevelt's New Deal. Of the 2,000 WPA posters known to exist, the Library of Congress's collection of more than 900 is the largest. These striking silkscreen, lithograph, and woodcut posters were designed to publicize health and safety programs; cultural programs including art exhibitions, theatrical, and musical performances; travel and tourism; educational programs; and community activities in seventeen states and the District of Columbia. The posters were made possible by one of the first U.S. Government programs to support the arts and were added to the Library's holdings in the 1940s. Accessed 2.18.08 http://memory.loc.gov/ammem/wpaposters

Unlike most American Memory presentations, American Women is not a collection of digital items. It is a gateway—a first stop for Library of Congress researchers working in the field of American women's history.

The site contains a slightly expanded and fully searchable version of the print publication American Women: A Library of Congress Guide for the Study of Women's History and Culture in the United States (Washington, D.C.: Library of Congress, 2001). The guide has been redesigned for online use, with added illustrations and links to existing digitized material located throughout the Library of Congress Web site. These materials are supplemented by a small number of newly digitized items that provide a sample of the many relevant types of materials available in Library of Congress holdings Accessed 2.18.08 http://memory.loc.gov/ammem/awhtml/
WEB GUIDE

A Guide to World War I Materials  Compiled by Kenneth Drexler, Digital Reference Specialist The digital collections of the Library of Congress contain a wide variety of material related to World War I, including photographs, documents, newspapers, films, sheet music, and sound recordings. This guide compiles links to World War I resources throughout the Library of Congress Web site. In addition, this guide provides links to external Web sites focusing on World War I and a bibliography containing selections for both general and younger reader Accessed 2.18.08 http://www.loc.gov/rr/program/bib/wwi/wwi.html

A Guide to World War II Materials  Compiled by Mark Hall. World War II (1939-1945) was the largest international event of the twentieth century and one of the major turning points in U.S. and world history. In the six years between the invasion of Poland and the bombing of Hiroshima and Nagasaki, the world was caught up in the most destructive war in history. Armed forces of more than seventeen million fought on the land, in the air, and on the sea. The digital collections of the Library of Congress contain a wide and diverse selection of materials relating to this period. This guide gathers in one place links to World War II related resources throughout the Library of Congress Web site. Accessed 2.18.08 http://www.loc.gov/rr/program/bib/WW2/WW2bib.html

WISE GUIDE

“Are You Doing All You Can?” Then as now, patriotism surged during wartime. During World Wars I and II, volunteer efforts not only boosted morale at home and abroad, but also provided necessary financial and manpower support for the war efforts. This 1942 print (below left), published by the General Cable Corp., typifies the colorful poster exhortations of the period that encouraged each citizen to be involved in the war effort. Accessed January 23, 2009 http://www.loc.gov/wiseguide/july03/patriotism.html

“Experiencing the War?” World War II was the most widespread war in history, spanning much of the globe. More than 70 million people lost their lives, making it the deadliest conflict in human history. Ken Burns' PBS series "The War" tells the story of the Second World War through the personal accounts of a handful of men and women from four quintessentially American towns. Accessed January 23, 2009 http://www.loc.gov/wiseguide/nov07/war.html


Urgent - volunteers needed at once! : Join up at any police station, any firehouse, [or] Room 201 City Hall, 16 South 15th Street. Library of Congress. American Memory. By the People, For the People: Posters from the WPA, 1936-1943

Join now : The office of civilian defense needs you for decontamination squads / John McCrady. Library of Congress. American Memory. By the People, For the People: Posters from the WPA, 1936-1943

Get behind the girl he left behind him Join the land army / Guenther. Library of Congress. Prints and Photographs Division.
Do with less--so they'll have enough. Poster released by the Office of War Information to bars and taverns, high schools, hotels, libraries, war plants, post offices. Library of Congress. Prints and Photographs Division.

Boys and girls! You can help your Uncle Sam win the war - save your quarters, buy War Savings Stamps / James Montgomery Flagg; American Lithographic Co., N.Y. Library of Congress. Prints and Photographs Division.


I'm proud ... my husband wants me to do my part: see your U.S. Employment Service War Manpower Commission / Howitt, John Newton. Library of Congress. Prints and Photographs Division.

James Montgomery Flagg (1877-1960)

20 at home to 1 in the trenches. Library of Congress. Prints and Photographs Division

"I've found the job where I fit best!" find your war job in industry, agriculture, business/George R[...].Library of Congress. Prints and Photographs Division

Air raid precautions: Keep cool, don't scream, don't run, prevent disorder, obey all instructions. Library of Congress. Prints and Photographs Division

Americans suffer when careless talk kills! / Harry Anderson Library of Congress. Prints and Photographs Division
Don’t be a drip! : Be patriotic ... Stop leaks ... Save water.
Library of Congress. Prints and Photographs Division

Your binoculars could prevent this: Loan your 6 x 30 or 7 x 50 Zeiss or Bausch and Lomb binoculars to your navy: Pack carefully and send to Naval Observatory, Washington, D.C.
Library of Congress. Prints and Photographs Division

Salvage Scrap to Blast the Jap.
Library of Congress. Prints and Photographs Division

Stop and get your free fag bag: Careless matches aid the Axis.
By the People, For the People: Posters from the WPA, 1936-1943

Service on the home front: There's a job for every Pennsylvanian in these civilian defense efforts. Hirshman, Louis, artist Library of Congress. American Memory.
By the People, For the People: Posters from the WPA, 1936-1943

Library of Congress. American Memory.
By the People, For the People: Posters from the WPA, 1936-1943

Symbols of Americanism / Harry S. Mueller, Major, Infantry.
Library of Congress. Prints and Photographs Division