

# of the FIRST WORLD WAR



IWM (ART. IWM PST 7338)



IWM (ART. IWM PST 5277)



IWM (ART. IWM PST 7335)

#### FRONT COVER:

**E J KEALEY.** WOMEN OF BRITAIN SAY 'GO!'. 1915, GREAT BRITAIN © IWM (ART.IWM PST 2763)

**UNKNOWN.** THERE IS STILL A PLACE IN THE LINE FOR YOU. 1915, GREAT BRITAIN © IWM (ART.IWM PST 0316)

**UNKNOWN.** THE NAVY WANTS MEN. 1917, CANADA © IWM (ART.IWM PST 12451)

#### FRONT COVER FOLD:

**OTTO LEHMANN.** WE'RE BEATING THEM – AND SUBSCRIBING TO THE WAR LOAN.

DATE UNKNOWN, GERMANY © IWM (ART.IWM PST 7328)

**F R.** JOIN THE ROYAL AIR FORCE, 1918, GREAT BRITAIN © IWM (ART.IWM PST 5277)

**KARL SIGRIST.** SUBSCRIBE TO THE WAR LOAN. 1918, GERMANY © IWM (ART.IWM PST 7335)

#### FRONT COVER (INSIDE):

**ALFRED LEETE.** BRITONS, JOIN YOUR COUNTRY'S ARMY!. 1914, GREAT BRITAIN © IWM (ART.IWM PST 2734)

**JAMES MONTGOMERY FLAGG.** I WANT YOU FOR US ARMY. 1917, USA © IWM (ART.IWM PST 2747)

#### BACK COVER:

**HANU SVOBODA.** SUBSCRIBE TO THE FIFTH WAR LOAN. 1916, AUSTRIA-HUNGARY © IWM (ART.IWM PST 5908)

**LINA VON SCHAUROTH.** IMPERIAL AND POPULAR CHARITY FUND FOR THE ARMY AND NAVY.

1917, GERMANY © IWM (ART.IWM PST 0462)

**GEORGES DOLA.** ALLIES' CINEMA CONCERT. 1918, FRANCE © IWM (ART.IWM PST 12643)

#### BACK COVER FOLD:

**UNKNOWN.** ALCOHOL STIMULATES BUT EXHAUSTS – THOSE WHO USE IT WEAR THEMSELVES OUT.

1915, FRANCE © IWM (ART.IWM PST 4758)

**UNKNOWN.** ALCOHOL EXTINGUISHES THE MAN TO AROUSE THE BEAST. 1915, FRANCE © IWM (ART.IWM PST 4760)

**UNKNOWN.** ABSINTH SENDS YOU MAD. 1916, FRANCE © IWM (ART.IWM PST 4765)

**UNKNOWN.** ALL ALCOHOLS ARE POISONS. 1915, FRANCE © IWM (ART.IWM PST 4767)

**UNKNOWN.** A DRINKER'S HOUSE. AN UNHAPPY HOUSE. 1915, FRANCE © IWM (ART.IWM PST 4763)

#### BACK COVER (INSIDE):

**SAVILLE LUMLEY.** DADDY, WHAT DID YOU DO IN THE GREAT WAR?, 1915, GREAT BRITAIN © IWM (ART.IWM PST 0311)

**ADOLF KARPELLUS.** SUBSCRIBE TO THE FOURTH AUSTRIAN WAR LOAN. 1916, AUSTRIA-HUNGARY © IWM (ART.IWM PST 0224)

**POSTERS OF THE  
FIRST WORLD WAR**



IWM holds over 20,000 posters in its collections, dating from the First World War to the present day. For more information visit [iwm.org.uk](http://iwm.org.uk)

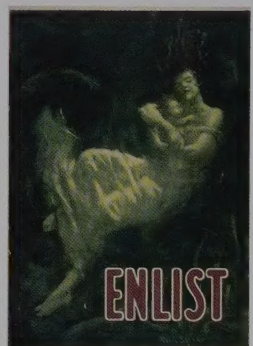
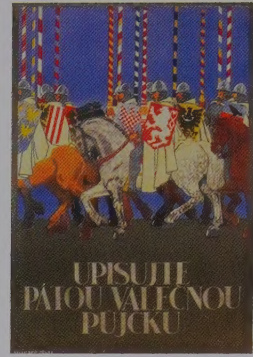
Published by IWM, Lambeth Road, London SE1 6HZ  
[iwm.org.uk](http://iwm.org.uk)

© The Trustees of the Imperial War Museum, 2014. This edition printed 2015.  
All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior permission of the copyright holder and publisher.  
ISBN 978-1-904897-87-3  
A catalogue record for this book is available from the British Library.  
Printed and bound by Legra  
Design by [beckyhampson.co.uk](http://beckyhampson.co.uk)

All images © IWM unless otherwise stated.  
Every effort has been made to contact all copyright holders.  
The publishers will be glad to make good in future editions any error or omissions brought to their attention.

10 9 8 7 6 5 4 3 2

INTRODUCTION BY NIGEL STEEL  
IMAGE SELECTION BY RICHARD SLOCOMBE



## HEARTS AND MINDS

### THE MASS APPEAL OF POSTERS IN THE FIRST WORLD WAR

Despite the enmity and hatred generated by the First World War, the warring nations all experienced a great deal in common. People suffered intense loss, homes were destroyed by bombing and fighting, and food ran short. But despite these terrible things, most of those that took part remained committed to the war until the very end. The civilians back home continued to believe in the justice of their cause as strongly as the men at the front.

One of the reasons for this was their careful manipulation by governments that needed everyone to believe their struggle was right and their sacrifices equally shared. To do this, civilian and military leaders had to find a vehicle for mass communication, something that both stirred the hearts and stimulated the minds of their nations. Not yet equipped with radio or cinema, let alone television, the medium they used with remarkable skill was the poster.

Across the years 1914 to 1918, no other form of popular appeal had such a profound effect on the lives of ordinary people as the poster. Posters were everywhere: in railway stations, in city centres, on buses and on walls, subliminally influencing people as they walked casually down the street. Each nation had its own distinct styles and designs. But their purpose was all the same – to bind people together, and to uphold their consent in the war.

This book includes only a relatively small selection of the thousands of First World War posters collected by the Imperial War Museum since its foundation in 1917. It is not a comprehensive account of how posters developed or steered global populations at times of crisis, but gives a feel for the dynamism and energy of this popular medium at possibly the zenith of its influence. It includes many well-known posters produced by the war's leading nations, comparing and contrasting national and international messages and aesthetic styles to show how the poster emerged as probably the world's most democratic art form.

The first concerted poster campaign was launched in Britain during September 1914 to maintain the numbers of men coming forward to enlist. Over 200,000 men had already joined up and the first posters produced by the new Parliamentary Recruiting Committee (PRC) presented only plain, factual calls to action. But, as the initial surge in recruits levelled off, something more dramatic was needed. The answer lay in pictorial posters.

The PRC had no experience of using popular media to launch such a wide appeal. For this, despite some initial reservations about its perceived vulgarity, they turned to the advertising industry. Towards the end of November 1914 new posters began to appear. Well designed, brightly coloured and highly emotive, they were commercially guided and began to sell complex ideas of duty and national service like soap or breakfast cereals.

By the end of 1915, the PRC had produced over 12 million posters using 164 distinct designs. Many were hard-hitting and powerful, stirring people's

consciences and probing their sense of moral integrity. But this approach proved the least successful. More popular were designs that evoked a sense of comradeship. As has often been the case for the British people, self-deprecating humour and a light touch proved more effective than moral blackmail. Smiling soldiers enjoying each other's company sold the war much better than a sense of shame.

These same values were shared across the British Empire. Men from all its countries were inspired by similar messages to join up to defend their way of life. But the posters, particularly from Australia, New Zealand, Canada and South Africa, were keen to emphasise the unique traits that already made their countries different. By identifying these soldiers with their own lands, posters helped promote a growing sense of national pride within the shared experience of the war.

In France, Germany and Austria-Hungary there was no need for the state to launch a call for new recruits. These countries all based their large armies on the principle of national service. Instead the need to shore up popular support for the war came as money and resources began to run short. Increasing numbers of posters began to appear from 1916 appealing for funds to support their respective war efforts, and consolidating widespread consent to the continuation of the struggle. Yet, although the various national campaigns shared many characteristics, each one was clearly distinct.

In Germany the message of the posters was direct and authoritarian, reflecting German society and its domination by the ruling Prussian elite. People expected to be told, not implored, and to obey, not just agree. The individualism of the liberal democracies of France and Britain were seen as weak and decadent, whereas from their commitment to the state the Germans drew strength and unity. Unable to raise money for their war economy through the international money markets, the German government was forced to launch a series of war loans, asking people to invest in the state to finance the war. Inspired by clever poster campaigns, Germany succeeded in covering 60 per cent of its war costs in this way.

A few years before the war, a new style of poster had emerged in Germany. Known as the 'object poster', it used arresting colours, a clear central product and a snappy, easily-understood punchline to bind the design tightly together. Instead of using the picture simply as an illustration, it became an integral part of the poster's overall aesthetic. Simple but powerful, the 'object poster' provided the template for many wartime images.

In Austria-Hungary too the emphasis was on the high quality of a poster's design. Tending towards the abstract and culturally refined, Austro-Hungarian posters often lacked passion and urgency. They did not generate the mass emotional appeals seen in British recruitment posters. Austria-Hungary had to be careful. It was a cosmopolitan assembly of many different ethnic groups. If campaigns appealed too strongly to any one of these by highlighting individual folk traditions or regional characteristics, they risked promoting latent desires for independence and autonomy. Although discernible in many Austro-Hungarian posters, these differences remained tightly controlled.

Instead, like Germany itself, Austro-Hungarian designs fell back on a romanticised sense of German culture. In both countries, using a palette of perceived German colours – brown, dark red and gold reflecting the widespread forests, wine harvests and the autumn fall – posters were dominated by images of medieval chivalry and Teutonic knights willing to make the ultimate blood sacrifice for the Fatherland. Swords were prominent, linking the distant past to the current reality of industrialised modern weapons, along with ancient dragon-like monsters, a deadly enemy to be slain on the battlefield.

In France it was all very different. Although it too fell back on its history and cultural heritage, its national poster campaigns were the antithesis of the militarism and authoritarianism of Germany and Austria-Hungary. France was a republic and proud of it. It claimed to have existed since the Revolution as an egalitarian society that cherished regional diversity. Being French was temperamental, not racial. People felt French because they shared values and a common past.

French posters adopted a more realistic style. Emotional impact was achieved through the representation of clearly recognisable people. They were not sentimentalised or comic, as in British posters, or heroic, like the Germans. Ordinary French soldiers were drawn from life, from the men passing through the stations of Paris on the way back to the front. Women became Marianne, the traditional emblem of Republican France. Both lived in a landscape that supported and nurtured them. It was a clear national aesthetic, serious and austere that reflected the gravitas of the threat to France levelled by the war.

The United States too was a republic. But it was brash and energetic, and, once part of the war, saw the struggle as a crusade for democracy itself. America's powerful self-confidence jumped out of the images it used both to raise funds and enlist volunteers. The commercial pressures seen at the height of the PRC's campaign in Britain in 1915 reasserted themselves in America in 1917–1918. Loud colours and words, feisty men and women, promises of salvation, all tumbled out of over 700 poster designs produced in the United States. Moving the agenda back to where it had started almost three years earlier, the advertising men once again made the war a national cause.

The posters of the First World War provide a sharp and vibrant reflection of the underlying beliefs and values of this devastating global event. The balance of the design changes from country to country. The message they carry shifts from year to year. But, despite this, they remain arresting and appealing to this day. The artists and printers who created them established enduring works of popular art that still convey the strength and determination of every country to prevail. These posters remind us then of the real tragedy of the First World War – that the people of so many nations across both Europe and the world each believed their own cause to be right, and the war to be just.

Nigel Steel, Principal Historian  
First World War Centenary Programme

G.



R.

**"ENGLAND  
EXPECTS  
EVERY MAN  
TO DO HIS  
DUTY"**

**AND**

**JOIN THE ARMY  
TO-DAY**

PUBLISHED BY THE PARLIAMENTARY RECRUITING COMMITTEE, LONDON. Poster No. 1.

H. T. & Co., W. 280-14.

**UNKNOWN, ENGLAND EXPECTS EVERY MAN TO DO HIS DUTY, 1914, GREAT BRITAIN**

# BRITONS



"WANTS  
**YOU**"

**JOIN YOUR COUNTRY'S ARMY!**  
**GOD SAVE THE KING**

Reproduced by permission of LONDON OPINION

Printed by the Victoria House Printing Co., Ltd., Tulse Street, London, E.C.

ALFRED LEETE. BRITONS. JOIN YOUR COUNTRY'S ARMY!. 1914, GREAT BRITAIN

## © IWM (Art.IWM PST 4903)

Printed by David Allen & Sons Ltd., Harrow, London, etc.

# THERE IS STILL A PLACE IN THE LINE FOR **YOU**



*Will you  
fill it?*

PUBLISHED BY THE PARLIAMENTARY RECRUITING COMMITTEE, LONDON. POSTER NO. 35. THE HAYCOCK-CADLE CO. LONDON, S.E. (W. 11686/291. 10 N. 2/19) H.C. 67

UNKNOWN, THERE IS STILL A PLACE IN THE LINE FOR YOU, 1915, GREAT BRITAIN



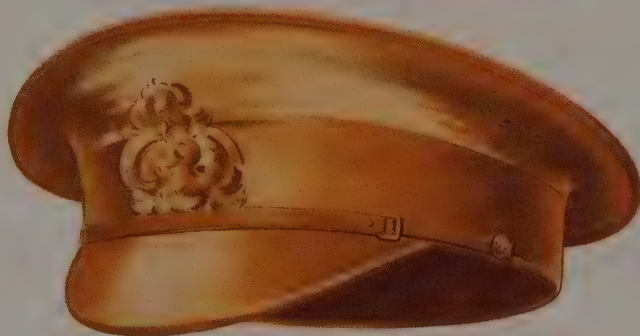
Published by the PARLIAMENTARY RECRUITING COMMITTEE, London. Poster No. 27

Printed by HILL, SUTTON & Co. (L.P.A. Ltd.), Greatton Works, London, N. W. 11/41. 22.31. 1915.

E J KEALEY, WOMEN OF BRITAIN SAY 'GO!'. 1915. GREAT BRITAIN



**IF THE  
CAP FITS  
YOU**



**JOIN  
THE ARMY  
TO-DAY.**

THERE'S ROOM  
FOR YOU



ENLIST  
TO-DAY

PUBLISHED BY THE PARLIAMENTARY SELECTING COMMITTEE, LONDON. POSTER NO. 112

PRINTED BY W. L. FRANK & SON, LTD., BELFRAST, AND BY W. H. BARNES, LONDON, W.C.

W A FRY, THERE'S ROOM FOR YOU, 1915, GREAT BRITAIN

# WHO'S ABSENT?



*Is it you?*

© IWM (Art.IWM.PST.11943)

PUBLISHED BY THE PARLIAMENTARY RECRUITING COMMITTEE, LONDON. POSTER NO. 125

PRINTED BY ANDREW REID & CO., LTD., 50, GRY STREET, NEWCASTLE-ON-TYNE

UNKNOWN, WHO'S ABSENT?, 1915, GREAT BRITAIN

# FORWARD!



Forward to Victory  
**ENLIST NOW**

LUCY KEMP-WELCH, FORWARD!, 1915, GREAT BRITAIN

# TO ARMS!

---

Samples of

## PURE GRIT

Are to be met in abundance in all Training Camps.

## GAME COCKS

Cleaning their Spurs.

## BIRDS OF THE FEATHER

Welcomed by Fellow-Sports.

## NIP INTO THE RING, COBBER,

.. and ..

## WIN FAME!

---

## "STIFFEN THE SINEWS, SUMMON UP THE BLOOD!"

ADVERTISER PRINT. ADELAIDE.

(Sgd.) J. NEWLAND, Chairman State Recruiting Committee, 4th Military District.

# FOR THE GLORY OF IRELAND

© IWM (AFLIWM PST 1.365B)



HEW'S LIMITED LITHO DUBLIN, IRELAND

UNKNOWN, FOR THE GLORY OF IRELAND, 1915, IRELAND

AUSTRALIANS, CANADIANS  
& NEW ZEALANDERS  
WILL WELCOME YOU  
SIDE BY SIDE

Are *you*  
helping  
your  
Overseas  
PALS

IN THE  
FINAL KNOCK-OUT?  
pas op  
SPRINGBOKS

A HOLLAND. ARE YOU HELPING YOUR OVERSEAS PALS IN THE FINAL KNOCKOUT?, C.1916, SOUTH AFRICA



DAVID HENRY SOUTER, IT IS NICE IN THE SURF BUT WHAT ABOUT THE MEN IN THE TRENCHES, 1917, AUSTRALIA

# THE NAVY WANTS MEN

**THE ROYAL NAVAL CANADIAN  
VOLUNTEER RESERVE  
OVERSEAS DIVISION**

**MEN OF GOOD CHARACTER AND PHYSIQUE ARE REQUIRED ■  
THE ABOVE FORCE FOR SERVICE OVERSEAS WITH THE  
IMPERIAL ROYAL NAVY FOR THE PERIOD OF THE WAR**

Candidates must be the sons of natural born British subjects.  
No previous sea experience necessary.  
Applicants must be, for Seamen 18 to 30 years of age. Stokers 18 to 26 years of age.

The standard of height and chest measurement is as follows:

Age	Minimum Height	Maximum Height	Chest
16 to 18 years	5 ft. 2 in.	5 ft. 6 in.	33 inches
18 to 19 years	5 ft. 2 in.	5 ft. 6 in.	33 1/2 inches
19 to 20 years	5 ft. 2 1/2 in.	5 ft. 6 in.	34 inches
20 to 21 years	5 ft. 2 1/2 in.	5 ft. 6 in.	34 1/2 inches
21 to 22 years	5 ft. 2 1/2 in.	5 ft. 6 in.	35 inches
22 to 23 years	5 ft. 2 1/2 in.	5 ft. 6 in.	35 1/2 inches
23 to 24 years	5 ft. 2 1/2 in.	5 ft. 6 in.	36 inches
24 to 25 years	5 ft. 2 1/2 in.	5 ft. 6 in.	36 1/2 inches
25 to 26 years	5 ft. 2 1/2 in.	5 ft. 6 in.	37 inches
26 to 27 years	5 ft. 2 1/2 in.	5 ft. 6 in.	37 1/2 inches
27 to 28 years	5 ft. 2 1/2 in.	5 ft. 6 in.	38 inches
28 to 29 years	5 ft. 2 1/2 in.	5 ft. 6 in.	38 1/2 inches
29 to 30 years	5 ft. 2 1/2 in.	5 ft. 6 in.	39 inches

A Free Kit is Provided

**PAY AND ALLOWANCES ARE AS FOLLOWS:**

Ordinary Seamen and Able Seamen (at entry) \$1.10 per day. Separation Allowance \$20.00 per month.

Men subsequently transferred to Steamer ratings will be paid an additional 10% per day more.

There are no vacancies for any other ratings than Seamen and Stokers and men can only be accepted as Ordinary Seamen.

**FOR FURTHER PARTICULARS APPLY:**

**NAVAL RECRUITING OFFICER**  
364 Main Street, Winnipeg, Man.

THE MORTIMER CO. LIMITED, 512 KING STREET, MONTREAL, QUEBEC



Issued by the Government of the Commonwealth of Australia

Chas. Steele and Co., Melbourne

NORMAN ALFRED WILLIAM LINDSAY. ? (THE QUESTION MARK), 1918, AUSTRALIA

*On les aura !*



**2<sup>E</sup> EMPRUNT**  
DE  
**LA DÉFENSE NATIONALE**

*Souscrivez*

DEVAMBEZ IMP PARIS

© ADAGP, Paris and DACS, London 2013 (Art. 17W, PST 10480)

**LEND YOUR  
FIVE SHILLINGS  
TO YOUR COUNTRY  
AND**



**CRUSH  
THE GERMANS**

PUBLISHED BY THE PARLIAMENTARY WAR SAVINGS COMMITTEE, LONDON. POSTER NO. 23

PRINTED BY DAVID ALLEN & SONS LTD, HARROW, MIDDLESEX. W6 1JZ. 404/75

DDP, LEND YOUR FIVE SHILLINGS, 1915, GREAT BRITAIN



HEINRICH LEFLER, SUBSCRIBE TO THE FOURTH WAR LOAN, 1916, AUSTRIA-HUNGARY



Mrs. Hindenburgs Geburtstag  
müßte mir das schönste Geburtstags-  
geschenk!  
von Hindenburg.

LOUIS  
OPPENHEIM  
RECHENSTRASSE 11 WEIMAR 1917

LOUIS OPPENHEIM, ANYONE WHO SUBSCRIBES TO THE WAR LOAN IS GIVING ME THE SUPREME BIRTHDAY PRESENT – VON HINDENBURG, 1917, GERMANY





# Die beste Sparkasse: Kriegsanleihe!

ENTWURF: LOUIS OPPENHEIM

DRUCK: FRITZ SCHNELLER & CO. NÜRNBERG

LOUIS OPPENHEIM, THE BEST SAVINGS BANK – THE WAR LOAN, 1918, GERMANY



Zeichnet  
vierte österreichische  
Kriegsanleihe  
kais. kön. privilegierte österreichische Länderbank

M. B. Koff, J. H. Koff, G. Koff

27

JEGYEZZETEK HADIKÖLCSÖNT



HOGY MIELOBB  
VISSZATERHESSENEK

KÜRTNY  
BPEST  
1917

ATHENAEUM R.T.  
BUDAPEST

GYÖRGY KÜRTNY, SUBSCRIBE TO THE WAR LOAN – FOR THEM TO RETURN SOON, 1917, AUSTRIA-HUNGARY



**SOUSCRIVEZ À L'EMPRUNT NATIONAL**  
LES SOUSCRIPTIONS SONT REÇUES A PARIS ET EN PROVINCE  
**BANQUE NATIONALE DE CRÉDIT**

DEVAMBEZ...IMP. PARIS.

VISA. NT 0 498

GEORGES SCOTT, FOR THE FLAG! FOR VICTORY!, 1917, FRANCE

# Helft uns siegen!



zeichnet  
die  
**Kriegsanleihe**

Entwurf: Prof. Fritz Erlor, München.

**FRITZ ERLER, HELP US WIN!, 1917, GERMANY**

Druck: Kollerbaum & Schmidt, Berlin.

SEGITSETEK A BEKE'ERT  
VALÓ KÜZDELEMBEN!



Moldován  
1918

KÖZÖSSÉGI  
HATÁROZATI  
TUDATOS

JEGYEZZETEK  
HADIKÖLCSÖNT.

BÉLA MOLDOVÁN, SUBSCRIBE TO THE WAR LOAN, 1918, AUSTRIA-HUNGARY

Schluss  
der Zeichnung auf  
Kriegsanleihe:  
Donners-  
tag, den 18ten, 1 Uhr



EMIL RANZENHOFER, SUBSCRIBE TO THE EIGHTH WAR LOAN!, 1918, AUSTRIA-HUNGARY

WEISS  
ANTAL



JEGYEZZÜNK  
HADIKÖLCSÖNT  
A FABANKNÁL!



WEISS LÉSZ BUDAPESTI KÖRÜL-Ü-Ö

ANTAL WEISS. SUBSCRIBE TO THE WAR LOAN AT FABANKI, 1918, AUSTRIA-HUNGARY



JULIUS KLINGER, EIGHTH WAR LOAN, 1918, AUSTRIA-HUNGARY

20.13  
© IWM (Art.IWM PST 0448)

Und  
Ihr?



Zeichnet  
**7. Kriegsanleihe**  
bei der  
**Creditanstalt**

k.k.pr.öst. f.H.u.G.

I. Am Hof 6 und VII. Mariahilferstr. 60

Druck der Gesellschaft für graphische Industrie, Wien VI

ALFRED ROLLER, WHAT ABOUT YOU? SUBSCRIBE TO THE SEVENTH WAR LOAN, 1917, AUSTRIA-HUNGARY

# WAR WEAPONS WEEK

APRIL  
8<sup>th</sup> TO 13<sup>th</sup>

HELP TO  
PROVIDE THIS  
WAR  
WEAPON



BUY NATIONAL  
WAR BONDS (£5 TO £5000)  
AND WAR SAVINGS CERTIFICATES 15/6

ISSUED BY THE SCOTTISH WAR SAVINGS COMMITTEE, 80 PRINCES STREET, EDINBURGH

W.T. 0759 531 2 18. M'LAGAN & CO. LONDON

UNKNOWN, WAR WEAPONS WEEK, 1918, GREAT BRITAIN



A E, MY DADDY BOUGHT ME A WAR LOAN BOND, DATE UNKNOWN, AUSTRALIA



UNKNOWN. KEEP ALL CANADIANS BUSY, 1918, CANADA

# രണ്ടാമതു ഇ നിയ യുദ്ധവായു



നിങ്ങളുടെ ഊപ്പിക  
സ്വരാജ്യം രക്ഷണക്കായി  
വായു കൊടുത്ത് ഇപ്പോൾ  
നശിപ്പിക്കുവാൻ സഹായിക്കുക

LITHO ADDISON PRESS MADRAS

UNKNOWN, LEND YOUR FIVE SHILLINGS, DATE UNKNOWN, INDIA



M L PINEL, SUBSCRIBE TO THE FIFTH LOAN, 1918, FRANCE



**SOTTOSCRIBI**

LA BANCA COMMERCIALE ITALIANA  
RICEVE LE SOTTOSCRIZIONI  
ALLA NUOVA **RENDITA CONSOLIDATA 5%**  
**REDDITO 5,55%**

SAIGA - ARMANINO - MILANO



UNKNOWN, ALL FOR WAR! – SUBSCRIBE TO THE FIVE AND A HALF PER CENT WAR LOAN, 1916, RUSSIA

# ЗАЕМЪ СВОБОДЫ

© IWM (LAC IWM PST 2769)



PETER BUTCHKIN, FREEDOM LOAN – WAR UNTIL VICTORY, 1917, RUSSIA



BORIS MIKAJLOVICH KUSTODIEV, FREEDOM LOAN, 1917, RUSSIA



JAMES MONTGOMERY FLAGG

**I WANT YOU  
FOR U.S. ARMY**

**NEAREST RECRUITING STATION**

JAMES MONTGOMERY FLAGG, I WANT YOU FOR US ARMY, 1917, USA



FRED SPEAR, ENLIST, DATE UNKNOWN, USA



NAVY AND NAVAL RESERVE RECRUITING STATION

CHARLES STAFFORD DUNCAN, IT TAKES A MAN TO FILL IT – JOIN THE NAVY, 1917, USA

IF YOU WANT  
To  
FIGHT!



HOWARD CHANDLER CHRISTY, 1918.  
JOIN THE MARINES

Gute Bücher – gute Kameraden

© IWM (Art.IWM PST 0549)



Gibst Du auch oft und vielerlei:  
Ein gutes Buch sei stets dabei!



ERICH GRÖNER, KAISER'S AND PEOPLE'S THANKS, 1917, GERMANY



© IWM (Art.IWM PST 6384)

ANSTÄNDIGER KÄMPF FÜR DIE KRIEGSVERLETZTEN

# ORSZÁGOS HADIGONDOZÓ KIÁLLITÁS POZSONY·1917·JUL·AUG.

PÁL SUJÁN, NATIONAL EXHIBITION OF WAR-INVALID CARE, 1917, AUSTRIA-HUNGARY



Vom 22. Mai mit 19. Juni 1918

**Sonnhalle**

Zugunsten der Bayerischen Kriegsgefangenenfürsorge

**Ausstellung von Arbeiten der  
in der Schweiz internierten  
deutschen Kriegsgefangenen**

Unter der Schirmherrschaft Sr. k. H. des Prinzen Alfons von Bayern und mit Genehmigung der  
deutschen Heeresverwaltung

Gröffnung: 9 Uhr v. bis 6 Uhr

Eintritt: 20 Pf.

# Kaiser- u. Volksdank für Heer und Flotte

Frankfurter  
Weihnachtsgabe  
1917



Geldspenden:  
Theaterplatz 14, Büro 5

© IWM (441 IWM PST 0462)

LINA VON SCHAUROTH, IMPERIAL AND POPULAR CHARITY FUND FOR THE ARMY AND NAVY, 1917, GERMANY



**"THUMBS UP"**

PATRON OF THE FUND **QUEEN ALEXANDRA.**  
**WOUNDED SOLDIERS AND SAILORS**  
**"FAG" DAY**

**TUESDAY. MAY 29<sup>TH</sup> 1917.**

**THE SMOKE FUND OFFICIALLY APPROVED BY THE  
 WAR OFFICE & ADMIRALTY. Offices:- 4 Buckingham Gate, S.W.**

WITHERBY & CO

BERT THOMAS, FAG DAY, 1917, GREAT BRITAIN



# Stolz weht die Flagge

## Marine-Schauspiel in 5 Akten



UNKNOWN, PROUDLY WAVES THE FLAG, 1918, AUSTRIA-HUNGARY

WALDHEIM-EBERLE A.G.



# Deutsche Luftkriegsbeute Ausstellung

Schirmherr: Se. Königl. Hoheit Prinz Heinrich v. Preußen  
Februar 1917 am Zoo.

\*KOLLEDAUM & SÖHNST BERLIN \* 82

GIPKENS

JULIUS GIPKENS, DELKA – GERMAN AIR-WAR TROPHIES EXHIBITION, 1917, GERMANY

**Uczcijmy  
mogily  
poległych  
bohaterów**

**LOTERYA**  
**NA CELE OPIEKI NAD GROBAMI POLEGŁYCH**  
**W POLSCE**  
 pod protektoratem Ekszelencyi hr. Stanisława Szeptyckiego

Cena losu 4 korony.  
 Główna wygrana 100.000 koron.  
 1920 wygranych w sumie 200.000 koron w gotówce bez żadnych potrąceń.

Ciągnięcie 4. czerwca 1918 r. w Lublinie.  
 Kantor loteryi w Lublinie, Krakowskie Przedmieście 54.

179

Z DRUKARNI DZIENISZOWA, BIAŁA PRZY NYNIEJSZYM UL. ZIMOWNA VI

ALFRED ROLLER, LET US HONOUR THE GRAVES OF HEROES, 1918, AUSTRIA-HUNGARY

**M** **ÜVÉSZ-SORSJÁTÉK**  
AZ OROSZDULTÁ SÁROSI FALVAK  
FÖLÉPÍTÉSÉRE  
**KIÁLLITA'SA:**  
A VÁROSLIGETI SZÉPMŰ-  
VÉSZETI MÚZEUMBAN  
NYITVA MINDEN NAP.  
BELEPŐDIJ 40 FILLÉR  
SORSJEGY ÁRA 5 KOR.  
KAPHATÓ MINDEN DOHANYTÖZSDEBEN.  
NYEREMÉNYEK ÉRTÉKE 300.000 KOR.

*Franklin-Társulat Budapest.*

MIHÁLY BIRÓ, ARTISTS' LOTTERY, C.1917, AUSTRIA-HUNGARY

BEI UNSEREN

# BLAUJACKEN

© IWM (GLWM PST 7229)



HANS RUDI ERDT, WITH OUR BOYS IN BLUE, 1917, GERMANY

# NOVELTY



Tous les Jours  
MATINÉE et SOIRÉE

des  
ALLIÉS

DIMANCHES et FÊTES

2 MATINÉES: À 2H. ET 4H. 1/2

ENTRÉE  
PERMANENTE

19. RUE LE PELETIER

"À deux pas du Boul<sup>d</sup> des Italiens"

"AMÉRICAN-BAR"

"DOLA-PARIS"

Visa: 13876

Art. DELARTRE et Co

GEORGES DOLA, ALLIES' CINEMA CONCERT, 1918, FRANCE



UNKNOWN, ALCOHOL STIMULATES BUT EXHAUSTS — THOSE WHO USE IT WEAR THEMSELVES OUT, 1915, FRANCE



UNKNOWN, ALCOHOL EXTINGUISHES THE MAN TO AROUSE THE BEAST, 1915, FRANCE



UNKNOWN, ABSINTH SENDS YOU MAD, 1916, FRANCE



UNKNOWN, ALL ALCOHOLS ARE POISONS, 1915, FRANCE



UNKNOWN, A DRINKER'S HOUSE, AN UNHAPPY HOUSE, 1915, FRANCE



UNION FRANÇAISE, 280 Boulevard J'Orsmer, PARIS.

Centre National de Prévoyance et d'Économies

G DOUANNE, LET'S LOOK AFTER THE FARMYARD, 1916, FRANCE



MINISTRY OF FOOD, 1918

WHEEL, HATTON, LIVERPOOL, LANCASHIRE

UNKNOWN, EAT LESS BREAD, 1917, GREAT BRITAIN



**Food is**  
**Ammunition-**  
*Don't waste it.*

N95

UNITED STATES FOOD ADMINISTRATION

JOHN E. SHERIDAN, FOOD IS AMMUNITION – DON'T WASTE IT, 1918, USA



**Frauen und Mädchen!**  
**Sammelt Frauenhaar!**  
**Abnahmestelle jede Schule**  
**Ortsausschuß für Sammel- und Helferdienst**  
**Töpfergasse 33**

JUPP WIERTZ, COLLECT WOMEN'S HAIR!, 1918, GERMANY



„Allgemeine  
**WÄSCHESAMMLUNG**

**1917**

*Kriegsfürsorgeamt, Wien, 9. Bez.*

209

PAUL GERIN WIEN, II.

FRANZ GRIESSLER, GENERAL COLLECTION OF LAUNDRY, 1917, AUSTRIA-HUNGARY

# AUFHALTEN!

Er nimmt uns  
den so wertvollen  
**FLEISCHERSATZ**



DRUCKEREI-VERLAGS-G.M.B.H.  
R. WADHIM-JOS-FREIREICH  
WIEN

# „HE-KA“

## NÄHRHEFE-KARTOFFEL-SUPPE

GENERAL-DIREKTION: WIEN, III. ERDBERGERLÄNDE 20

200

UNKNOWN, STOP HIM!, C.1916, AUSTRIA-HUNGARY

DÉJEUNER NUTRITIF PAR EXCELLENCE

# NEWCAO

SUCRÉ  
donne!

ENERGIE  
SANTÉ  
FORCE



GROS. ÉTABLISSEMENTS LOUIS MICHEL. 99 Rue Oberkampf, PARIS XI<sup>e</sup>

VISA 14445

UNKNOWN, NEWCAO – NUTRITIOUS BREAKFAST PAR EXCELLENCE, 1917, FRANCE



JULIUS GIPKENS, IF YOU WANT OIL, COLLECT BEECHNUTS!, 1918, GERMANY



**ERSATZMITTELFMA  
AUSSTELLUNG**  
ABTEILUNG: WIRTSCHAFTSVERBAND  
DER LEDERVERARBEITENDEN GEWERBE  
MAI-AUGUST 1918 WIEN 216 KAISERGARTEN

FRITZ GAREIS, EXHIBITION OF SUBSTITUTE MATERIALS, 1918, AUSTRIA-HUNGARY

THESE WOMEN ARE  
DOING THEIR BIT



LEARN TO  
MAKE  
MUNITIONS

ISSUED BY THE MINISTRY OF MUNITIONS BY 1025

PRINTED BY JOHNSON & BROS. LTD. LONDON E.C. 4

© IWM (Art.IWM PST 3283)

SEPTIMUS SCOTT, THESE WOMEN ARE DOING THEIR BIT, 1916, GREAT BRITAIN




DRUCK: A. WOHLFELD, MAGDEBURG

ALEXANDER M. CAY, THROUGH WORK TO VICTORY! THROUGH VICTORY TO PEACE!, 1918, GERMANY



# SEND THE EAGLE'S ANSWER MORE SHIPS

UNITED STATES SHIPPING BOARD  EMERGENCY FLEET CORPORATION

# Was England will!

27012

© IWW (dt.IWW PST 6917)



Der englische Arbeiterführer Johnson-Hicks (Daily Telegraph vom 31.18)

„Man muss die rheinischen Industriegebiete mit hundert Flugzeugen  
Tag für Tag bombardieren, bis die Kur angeschlagen hat!“

DRUCK: SELMAR BAYER, BERLIN SO. 36.

EGON TSCHIRCH, WHAT ENGLAND WANTS!, 1918, GERMANY



**WOMEN'S ROYAL NAVAL SERVICE**  
APPLY TO THE NEAREST EMPLOYMENT EXCHANGE

JOYCE DENNY'S, WOMEN'S ROYAL NAVAL SERVICE, DATE UNKNOWN, GREAT BRITAIN

# NATIONAL SERVICE

## WOMEN'S LAND ARMY



**GOD SPEED THE PLOUGH  
AND THE WOMAN WHO DRIVES IT**



SERIES WD

S. & S. R. LONDON

**APPLY FOR ENROLMENT FORMS AT YOUR NEAREST POST OFFICE OR  
EMPLOYMENT EXCHANGE**

HENRY GEORGE GAWTHORN, NATIONAL SERVICE – WOMEN'S LAND ARMY – GOD  
SPEED THE PLOUGH AND THE WOMAN WHO DRIVES IT, 1917, GREAT BRITAIN



WAGNERSCHKE K.K. UNIVERSITÄTS-BUCHDRUCKEREI, R. KIESEL, INNSBRUCK

OSWALD HENGST, BATTLE PANORAMA – ISEL MOUNTAIN, 1917, AUSTRIA-HUNGARY

103

26774

26774

© IWM (L41 IWM PST 7335)



K. Sigrist

# Zeichnet Kriegsanleihe

Entwurf: K. Sigrist, Gestaltung: R. Reinhardt.

26774

Verl.-Druck: G. Hoffmann & Co. AG, Reg. Hofmeister, Stuttgart.

KARL SIGRIST, SUBSCRIBE TO THE WAR LOAN, 1918, GERMANY



PAUL NEUMANN, THE EIGHTH WAR LOAN IS THE FINAL BLOW, 1918, GERMANY



# UPISUJTE PÁTOU VÁLČNOU PUJCKU

MELANTRICH PRAHA

HANU SVOBODA, SUBSCRIBE TO THE FIFTH WAR LOAN, 1916, AUSTRIA-HUNGARY



FRANK BRANGWYN, PUT STRENGTH IN THE FINAL BLOW – BUY WAR BONDS, 1918, GREAT BRITAIN

**NOW**

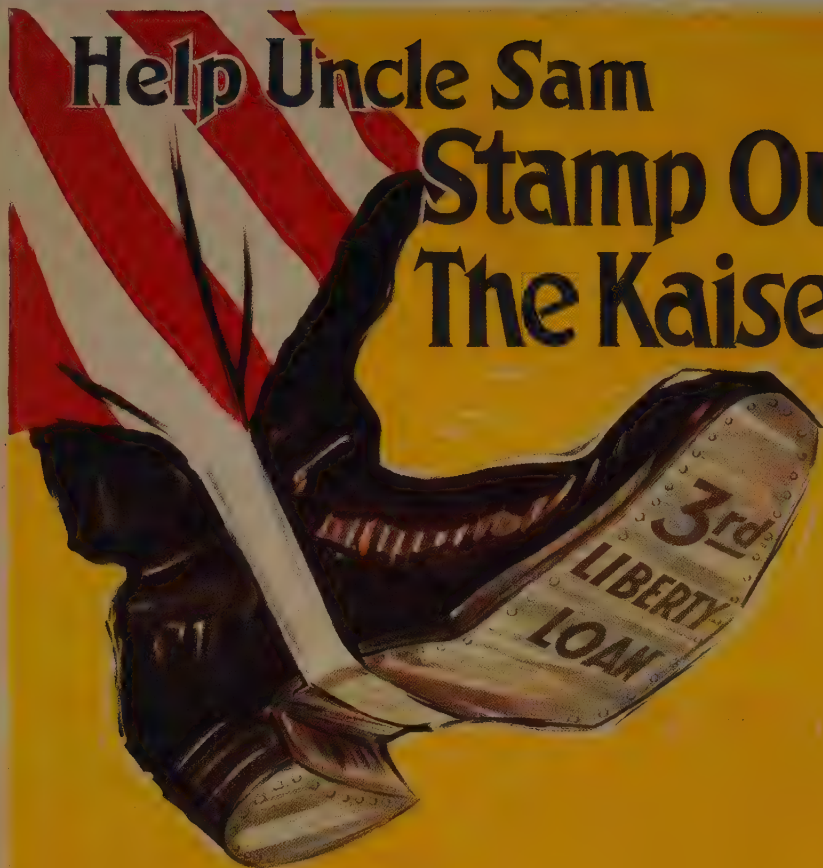
**BACK THE BAYONETS**

**WITH YOUR**

**WAR SAVINGS  
CERTIFICATES**

C R W NEVINSON, NOW – BACK THE BAYONETS, 1918, GREAT BRITAIN

# Help Uncle Sam Stamp Out The Kaiser!



HARRY S. BRESSLER

## BUY U.S. GOV'T BONDS



*The Hun - his Mark*  
**Blot it Out**  
**with**  
**LIBERTY**  
**BONDS**

J. Allen St. John

WILLIAMS & WILKINS CO. BALTIMORE, MD.

J ALLEN ST JOHN, THE HUN HIS MARK - BLOT IT OUT WITH LIBERTY BONDS, 1917, USA



© IWM (Art.IWM PST 10440)

UNKNOWN. BUY WAR BONDS NOW, 1918, GREAT BRITAIN

# JOIN THE ROYAL AIR FORCE

AND SHARE THEIR  
HONOUR & GLORY.



**AGE 18 to 50**

**RATES OF PAY from 1/6 to 12/- Per Day**

If you join the ROYAL AIR FORCE voluntarily, you  
cannot be transferred to the Army or Navy without  
your own consent.

Warrent No. 4222. — JAMES WALKER (Dublin) Ltd., Dublin.

F R, JOIN THE ROYAL AIR FORCE, 1918, GREAT BRITAIN



MAURICE NEUMONT. THEY SHALL NOT PASS, 1918, FRANCE



WALTER DITZ, FLAG DAY – BURN SACRED FLAME BURN, BURN AND NEVER CEASE TO BURN FOR THE FATHERLAND, 1918, GERMANY



THÉOPHILE ALEXANDRE STEINLEN, LIBERATED REGIONS DAY, 1919, FRANCE

# LA BELGIQUE LIBÉRÉE

LIBERATED BELGIUM



YSER  
LOUVAIN  
LIÈGE  
DINANT

VISITEZ SES CHAMPS DE BATAILLE  
· VISIT ITS BATTLEFIELDS ·

IMPRIMERIE J.-E. GOOSSENS, S<sup>e</sup> A<sup>me</sup>, BRUXELLES

J SENTREIN, LIBERATED BELGIUM, 1919, BELGIUM



**LIGUE NATIONALE CONTRE L'ALCOOLISME**

Reconnue d'utilité publique — 147, Boulevard Saint-Germain, PARIS (VI)

**L'Alcool excite mais épuise  
Celui qui en use, s'use**

Pour afficher dehors (interior) à 2 fr. 00

Page 27 (interior) — 147, Boulevard Saint-Germain, PARIS (VI)

© 1994 L'ARTISTE PIST 4728

**LIGUE NATIONALE CONTRE L'ALCOOLISME**

Reconnue d'utilité publique — 147, Boulevard Saint-Germain, PARIS (VI)

**L'Alcool éteint l'Homme  
pour allumer la Bête**

(Raous)

Pour afficher dehors (interior) à 2 fr. 00

Page 27 (interior) — 147, Boulevard Saint-Germain, PARIS (VI)

© 1994 L'ARTISTE PIST 4729

**LIGUE NATIONALE CONTRE L'ALCOOLISME**

Reconnue d'utilité publique — 147, Boulevard Saint-Germain, PARIS (VI)

**L'ABSINTHE  
REND FOU**



Pour afficher dehors (interior) à 2 fr. 00

Page 27 (interior) — 147, Boulevard Saint-Germain, PARIS (VI)

© 1994 L'ARTISTE PIST 4730

**LIGUE NATIONALE CONTRE L'ALCOOLISME**

Reconnue d'utilité publique — 147, Boulevard Saint-Germain, PARIS (VI)

**Tous les Alcools  
sont des Poisons**

Pour afficher dehors (interior) à 2 fr. 00

Page 27 (interior) — 147, Boulevard Saint-Germain, PARIS (VI)

© 1994 L'ARTISTE PIST 4731

**LIGUE NATIONALE CONTRE L'ALCOOLISME**

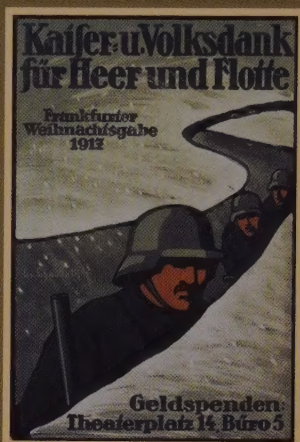
Reconnue d'utilité publique — 147, Boulevard Saint-Germain, PARIS (VI)

**Maison de Buveur  
Maison de Malheur**

Pour afficher dehors (interior) à 2 fr. 00

Page 27 (interior) — 147, Boulevard Saint-Germain, PARIS (VI)

© 1994 L'ARTISTE PIST 4732



Between 1914 and 1918, no other form of popular appeal had such a profound effect on the lives of ordinary people as the poster. Posters were everywhere: in railway stations, in city centres, on buses and on walls. Bright colours and sharp words leapt out and subliminally influenced people even as they walked down the street. Each nation had its own distinct styles and designs. But the purpose of them all was the same – to bind people together and uphold their consent in the war.

Reproduced in full colour with an introduction by Nigel Steel, IWM's Principal Historian for the First World War Centenary, this book gives a feel for the dynamism and energy of this popular medium at the height of its influence. It includes many well-known posters produced by the leading nations that took part in the war, comparing and contrasting them to show how the poster emerged, above all, as the world's most democratic art form.

ISBN 978-1-904897-87-3



[iwm.org.uk](http://iwm.org.uk)

KO-309-963

