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Illustrations of the First World War

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ABSTRACT

World War I (1914-1918) was a turning point for the world history due to its historical significance and the consequences it brought for the entire world. It is at this moment when the governments started to exploit all the possibilities of propaganda with the purpose of gaining more national and international support for the war effort. In this regard, posters and photography are going to become two of the most important tools that governments used as a means of propaganda. For this reason, posters started to be mass-produced and World War I became the first international conflict to be photographed by its own participants. The aim of this work is to analyze how the Great War was presented to the society by means of illustrations such as posters and photographs as well as the influence they had on the British society of the twentieth century.

Keywords: Censorship, Government, Photography, Posters, Propaganda, World War I.

RESUMEN

La Primera Guerra Mundial (1914-1918) supuso un punto de inflexión para la historia mundial debido a su gran magnitud histórica y a las consecuencias que acarreó para el mundo entero. Será en este momento cuando los gobiernos comiencen a explotar todas las posibilidades de la propaganda para conseguir más apoyo tanto nacional como internacional para el esfuerzo bélico. En este sentido, los posters y la fotografía se convertirán en dos de las herramientas más importantes que los gobiernos utilizarán como propaganda. Por esta razón, los posters comenzarán a producirse de forma masiva y la Primera Guerra Mundial se convertirá en el primer conflicto internacional en ser fotografiado por sus propios participantes. El objetivo de este trabajo es analizar cómo se presentaba La Gran Guerra a la sociedad a través de diversas ilustraciones como posters y fotografías así como la influencia que éstas tuvieron en la sociedad británica del siglo veinte.

Palabras clave: Censura, Gobierno, Fotografía, Posters, Propaganda, Primera Guerra Mundial.

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INTRODUCTION

England entered the First World War (WWI) on 4 August 1914, and it is a pivotal event for the world history, and more specifically, for the comprehension of the twentieth century due to the enormous impact it caused in society. Once WWI finished, the world was no longer as it had been previously. It brought, on the one hand, the end of the geopolitical order known until the nineteenth century. This way, we can appreciate the disappearance of four empires, the German, the Turkish, the Russian, and the Austro-Hungarian one, giving birth to other new nations that will occupy their places on the map. In Russia, we will find the establishment of the Bolshevik Government, while the United States of America will become a new world power. The previous moral values are going to be very questioned once WWI ended, and the mentality of the whole Europe changed radically due to the great amount of destruction and losses it caused: now, progress could also mean something fatal for humankind.

The present work is focused on the British illustrations of WWI, more specifically, posters and photographs, taking as examples those with more historical interest and the ones that had a major influence on the society of the time. The main goal is to analyze how these illustrations were and the different types of illustrations we might find. In this work, posters and photography have been considered as historical resources, since they will provide the reader some glimpses of how the development of the war was presented to the society as well as a better understanding of the contemporary representation of WWI.

This way, the main resources that will be used will be photographs and posters produced in Great Britain between the years 1914 and 1918. The illustrations from other countries and nations have been excluded from the present work as they fall outside the scope of English Studies.

Consequently, the work has been structured as follows. Firstly, we have the historical framework, which provides the reader some glimpses of the origin and evolution of posters and photography, as well as the processes followed for their publication.

However, this part is not focused on war illustrations, as the principal aim of this section is to provide some background.

Secondly, we move on to the analysis of war posters. The present work has divided them into two different types, recruiting and non-recruiting posters. It is important to bear in mind that these kinds of posters were used as an important means of propaganda, so the reader will appreciate the implication of the government on their publication and creation. Besides, the reader will also find an explanation of the evolution they followed, and also, note how with the passage of time, posters became more and more sophisticated and psychologically manipulative.

Thirdly, the reader will find the analysis of war photography. This part is especially relevant since WWI was the first international conflict to be photographed by its participants. The present work has divided this chapter into two main parts: public and private uses of photography. As it will be seen later, the public uses of photography were published mainly by the government as propaganda, while the private uses of photography were kept as private memories of this event that meant a turning point for the British society.

Historical Framework of Posters

The origin of graphic design can be dated back to the beginnings of history. The earliest men already made some paintings in the caves about their daily activities or fears. This way of drawing was used as a means of communication, or even self-expression in a time where there was not any spoken language. These early drawings and paintings are very important for the history of posters, because as J. L. Biegeleisen says in his article *How Poster Art Began*¹, “These wall decorations may be classed as posters, if the purpose of a poster is merely to convey a thought through conscious design.”

However, the idea of the poster form that we know at the present comes together with the Christian era, standing from the rest the productions found in some societies such as the Roman or the Greek. By that time, posters were already used as a way of spreading information to the populace and not just as simple graphic designs. In the following

¹ J. L. Biegeleisen. "How Poster Art Began." The American Sign Museum. April 1953. Accessed March 30, 2016. <http://www.americansignmuseum.org/how-poster-art-began/>.

lines from Biegeleisen², we can make an approximate idea of the importance of posters during those early times.

In ancient Greece, outdoor posters were displayed at marketplaces, in the Forum, and wherever else people were wont to gather, announcing new laws and bearing other public proclamations. Roman signboards advertised coming gladiatorial contests, public baths, theatrical performances and slave marts, and featured other announcements reflecting the interests and activities of the time.

However, before 1450 more or less, the production of posters was very scarce, since the only way of producing them was by drawing and painting them by hand. However, this changed when Johannes Gutenberg invented the movable type. This invention meant a great advance for the printing press, as the task of producing works was now easier and less costly.³

The discovery of the lithographic process by Alois Senefelder in 1796 in Germany played a fundamental role for the development of posters. It provided a fast and cost effective way of producing and distributing works, so it became very popular in a very short period of time, being frequently used by artists who wanted to print their portraits, illustrations, or drawings. Furthermore, with the passage of time, this technique became more sophisticated, and by the 1880s and 1890s, it was possible to add color to the publications, which brought a very major change at the time.⁴

Nevertheless, the posters that were produced at this time were mainly used in order to support some political causes or to advertise commercial products, as they played a very important role as tools for advertising.⁵ The growing competence between businesses gave light to the trend of producing handbills and distributing posters in the most

² "How Poster Art Began."

³ "Johannes Gutenberg: The Invention of Movable Type." Following the Path of Discovery. Accessed March 30, 2016. <http://www.juliantrubin.com/bigten/gutenbergmovable.html>.

⁴ Cota Ives. "Lithography in the Nineteenth Century." Met Museum. October 2004. Accessed March 30, 2016. https://www.metmuseum.org/toah/hd/lith/hd_lith.htm.

⁵ "British First World War Recruiting Posters." British First World War Recruiting Posters. Accessed March 30, 2016. <http://pw20c.mcmaster.ca/case-study/british-first-world-war-recruiting-posters>.

important places of the cities.⁶ It is important to note that the earliest posters had nothing to do with war, although it was then when they acquired real importance for the British landscape.

From the very beginning of the war, all countries started to manipulate and to create different resources in order to tell the news in a way that was as favorable for them as possible. All the countries did a great effort in order to create useful means to support the war effort, to gain international support, or to try to justify their own actions and decisions. The use of posters played a very important role in this aspect, and especially in Great Britain, where the use of posters was completely exploited and taken to the limit.

Nonetheless, we have to bear in mind that posters were a kind of subtle propaganda whose main aim was to attract the readers' attention, to make them reflect, and mobilize them towards a given purpose, which, as it will be seen later in the present work, was to get more potential recruits in most of the cases. At this point, I think that it is important to quote here some words from Deyao Tan⁷:

Peter Stanley once said: "War poster is a weapon on the wall". Its essence is a typical non-weapon weapon means – publicity. Posters are the visual effect of disseminating ideology expression and control mechanism, which is the special persuasion tool of ideology in the special social background. From propaganda content, poster is the reflection of the era, creating the most representative reflection in various era situations.

War posters are very interesting for the graphic industry even at the present day because they started to use some subtle and psychological ways of moving people. This kind of posters can be considered as artistic products because although they are very simple at first sight, they were very direct and managed to achieve their goals very easily, having a great impact on the society.

⁶ "How Poster Art Began."

⁷ Deyao Tan, ed. *Engineering Technology, Engineering Education, and Engineering Management*. CRC Press, 2014.

Historical Framework of Photography

The evolution of photography follows a very different path. It starts in 1826 in France, when Joseph Nicéphore Niépce (1765-1833) invented a camera that allowed him to obtain the first photograph of the history by using the process he called “heliographic process”.⁸

Later on, by the 1850s, photography was spread throughout the entire world, and by 1848, it already had become a military tool. Nonetheless, the lack of a sophisticated technology and the difficulties in order to use printed photographs in press prevented photography from becoming a mass medium.⁹

With the passage of time, there were a lot of technical improvements. The most important ones are the creation of the snapshot roll film camera and the advances on the half tone printing process, which played a fundamental role in the history of photography.¹⁰ The halftone printing is a technique that produces shades by using dots, and it made possible for editors to print photographs in books, magazines, and newspapers.¹¹ The demand of this kind of publications increased with the passage of time, and so did the demand of photographers, who started to increase in number as both, freelance and staff photographers.¹²

At this moment, the appearance of some illustrated publications started to take place, being the most important one in Great Britain *The Illustrated London News* (1842-2003). This newspaper was a true revolution for the British journalism, as it did not only provide written information for the readers, but also visual images about the news, politics or arts. This was a major change, because until this moment, readers could only

⁸ "Nicéphore Niepce." Biografías Y Vidas. Accessed March 28, 2016. <http://www.biografiasyvidas.com/biografia/n/niepce.htm>.

⁹ Hilary Roberts. "Photography." International Encyclopedia of the First World War. Accessed March 28, 2016. <http://encyclopedia.1914-1918-online.net/article/photography>.

¹⁰ “Photography”

¹¹ "What Is Halftone Printing." CustomInk. Accessed March 28, 2016. http://www.customink.com/help_center/what-is-half-tone-printing.

¹² “Photography”

read the information and imagine the situations they were reading about. Now, they were also given some vivid images and painted illustrations about what they were reading.¹³

The success of this early newspaper provoked the apparition of more illustrated press such as *The Pictorial Times*, founded by the Queen's printer, Mr. Vizetelly, and Andrew Spottiswoode. However, there was an argument soon after between them and the former decided to found another newspaper called *The Pictorial Times: A Weekly Journal of News, Literature, Fine Art, and the Drama*. The first number of this newspaper was published on 18 March 1843, with the same prize that the previously-mentioned newspaper. Nonetheless, the most important competence that *The Illustrated London News* had to deal with was *The illustrated Times Weekly Newspaper*, founded by David Bogue.¹⁴

Nevertheless, we have to bear in mind that this early illustrated press started to be spread throughout all Europe, not only in Great Britain. The most important ones were *Niva* (1870) in Russia, *L'Illustrazione Italiana* (1873) in Italy, or other outlets such as *The Berliner Illustrierte Zeitung* (1891) in Germany.¹⁵

In the context of photography in the years previous to the WWI, we have to bear in mind the work done by Alfred Stieglitz (1864-1946). He was an American photographer that tried to prove that photography was a medium of expression as valid as any other art such as sculpture or painting. His most important work was *Camera Work* (1903), which was a newspaper in which he published the photographs of young enthusiast photographers that shared his beliefs.¹⁶

¹³ "Illustrated London News Historical Archive Online, 1842–2003." Gale Digital Collections. Accessed March 29, 2016. <http://gdc.gale.com/products/illustrated-london-news-historical-archive-online-1842-2003/>.

¹⁴ "The Illustrated London News and Its Rivals." The Victorian Web. Accessed March 29, 2016. <http://www.victorianweb.org/periodicals/iln.html>.

¹⁵ "Photography."

¹⁶ Lisa Hostetler. "Alfred Stieglitz (1864–1946) and American Photography." The Met's Heilbrunn Timeline of Art History. October 2004. Accessed March 29, 2016. http://www.metmuseum.org/toah/hd/stgp/hd_stgp.htm.

Apart from these professional agencies and newspapers, we are going to find also the development of the amateur photography. The introduction of the first Kodak camera with a 100-exposure of roll of film in 1888 by George Eastman played a very important role here. This first camera had the advantage that once the roll was finished, it was sent to the factory in order to be reloaded while the previous one was being processed. This was essential, as it made photography accessible for millions of people with no previous notions on photography.¹⁷

With these last improvements, photography became a mass medium very quickly. Nonetheless, we have to bear in mind that military photography was not exploited by any nation on a large scale until WWI, which is the first conflict to be photographed by its members. The British government did not realise the potential uses of photography as a military tool that could be useful in terms of both, propaganda and means of public information. This could be due to the emphasis on literacy in the nineteenth century. At this time, images were seen as an aid to the reader and not as an independent means of expression.¹⁸

On the other hand, the situation of war reporting and war photographs was quite different in Germany, as Kaiser Wilhelm II even authorized the formation of a group of 19 photographers known as the Court Photographers, whose job was to create a record of the Invasion of Belgium in 1914. There is a very evident contrast between Germany and France as opposed to Great Britain in this respect. The French sent more or less 35 photographers to the front in order to produce a record of the war and propaganda, the Germans 50, and the British only 16.¹⁹

With war imminent in June 1914, Great Britain invoked the Official Secrets Act and Defence of the Real Act (DORA), in order to establish a strong censorship upon the

¹⁷ Mia Fineman. "Kodak and the Rise of Amateur Photography." The Met's Heilbrunn Timeline of Art History. October 2004. Accessed March 29, 2016. https://www.metmuseum.org/toah/hd/kodk/hd_kodk.htm.

¹⁸ Photography

¹⁹ Deborah Cohen. "The War No Image Could Capture." Northwestern University. November 25, 2013. Accessed March 29, 2016. <http://www.northwestern.edu/newscenter/stories/2013/11/opinion-atlantic-cohen-photography.html#!>

press. This had an influence on photography, and more specifically, war photography, as it banned war reporting²⁰.

The Crimean War, which lasted from 1853 to 1856, might have had an influence on this resistance towards war reporting, since it was the first conflict to be publicly reported. Besides, another important aspect when considering this aversion towards war reporting and photography could be the role played by Mathew Brady (1822 – 1896). He was an American photographer who gathered a group of photographers, including Alexander Gardner, James F. Gibson and Timothy H. Sullivan among others, and they were known as the “first field-photographers”. They did a very complete record of the Civil War that includes many battles such as the one of Gettysburg among others. Later on, M. Brady did an exhibition of these photographs in New York, which he titled “The Dead of Antietam”. This exhibition had a lot of influence on the society, and not only in America but also in the whole world due to its revolutionary nature.²¹

For all these reasons, photography was in part considered as something dangerous for the war effort, and the vast majority of photographers were not allowed to go to the front until 1918, and the ones who had permission, had to deal with a very strict control, especially in countries such as Great Britain, whose situation will be explained later in this work.

²⁰ Stephen Badsey. "Mass Politics and the Western Front." BBC History - British History. March 03, 2003. Accessed March 29, 2016. http://www.bbc.co.uk/history/britain/britain_wwone/war_media_01.shtml.

²¹ "Mathew Brady." Saving America's Civil War Battlefields - CIVIL WAR TRUST. 2014. Accessed March 29, 2016. <http://www.civilwar.org/education/history/biographies/mathew-brady.html>.

1. POSTERS

The posters that were produced during WWI have come to us as historical documents. Besides, they have become symbols of this international conflict as well as one of the most important resources by which we are able to have a better understanding of the process of gaining support to the war effort. The present essay will subdivide the different types of posters into two main groups, recruiting and non-recruiting posters.

When England entered the war on 4 August 1914, the government started to produce a stream of different posters and all of them got a different response from the population. Some posters were based on the ties with another country in order to get a given response or more soldiers that would sum themselves to the war effort. Others intended to appeal to duty by stating that everyone was a part of the nation, and therefore, a part of the war. There were also other types of posters which were seen as attacks to emotional parts that tried to provoke guilt in non-combatants, or some posters simply tried to get support for government or for the war effort.

From the very beginning of the war, Lord Kitchener, the British Secretary of State for War, knew that the war would not be as easy and short as it was commonly thought at the time. He was aware that the British Expeditionary Force (BEF), which was made of four cavalry brigades and six infantry divisions, would not be able to play an important role in this international conflict.²² For this reason, he decided to create a series of new regiments by voluntary means. The first appeal for volunteers was carried out on 7 August, and there was a rapid increase in enlistment, and between late August and early September, approximately 478,893 men decided to enlist.²³

One of the factors that contributed to this increase in enlistment was the formation, on 31 August, of the Parliamentary Recruiting Committee (PRC). The PRC was a body composed by thirty members that were organized by political party members under the supervision of the War Office. Their aim was mainly to increase as much as possible the number of volunteers that wanted to enlist in the army. The modes of appeal used by

²² Peter Simkins. "Voluntary Recruiting in Britain, 1914-1915." The British Library. Accessed March 08, 2016. <http://www.bl.uk/world-war-one/articles/voluntary-recruiting>.

²³ "Voluntary Recruiting in Britain, 1914-1915"

this body were through recruiting rallies as well as through pamphlets and posters that encouraged enlistment. During the first eighteen months of the war, the PRC authorized more than fifty war posters, which were mainly created by two members of the Caxton Advertising Agency, La Bas and Eric Field. Their job had a constant influence in the production of war posters, and during the course of WWI, over fifty four million copies of different posters were produced by the PRC, although many more millions were produced by some private organizations.²⁴

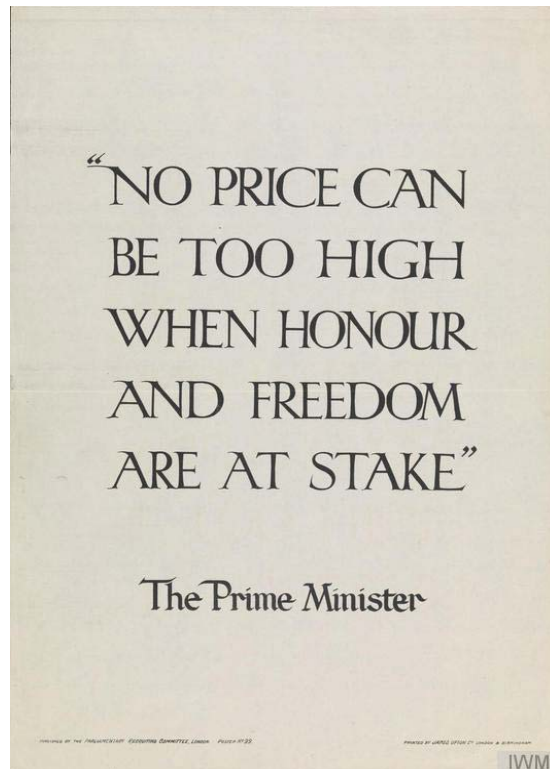
Recruiting Posters

The first-known recruiting posters used to be old versions of handbills, and used to include text in only one or two colors or in some cases, they just contained some of the technical terms of enlistment. In any case, they did not contain any visual image and used to have some slogans to catch the population's attention such as "No price can be too high when honor and freedom are at the stake".²⁵ This poster can be seen below in order to give the reader the possibility to compare these early posters to the ones that will appear later. The main addressees of these posters were both the front line and the home front, and more specifically, some constituencies. One example of this last case could be one poster which was targeted specially to employers. The text it contained was "3 Questions to Employers", and it intended to make employers release those employees who were not needed so that they could enlist the war.²⁶

²⁴ "British First World War Recruiting Posters."

²⁵ Image taken from: "Home." Imperial War Museums. Accessed March 11, 2016. <http://www.iwm.org.uk/collections/item/object/28438>.

²⁶ "British First World War Recruiting Posters."



As time passed, posters started to include some graphic images. In this sense, it is important to mention the most iconic poster of the WWI, which is the characterization of Lord Kitchener created by Alfred Leete²⁷, and which was adapted subsequently by the Americans due to its striking visual impact²⁸. The American version of this poster is quite similar although it substitutes the figure of Kitchener for the one of Uncle Sam. This poster shows the British leader staring at the viewers, pointing at them, and calling them to join up the army under the slogan "Britons Wants You. Join Your Contry's Army! God Save The King"²⁹. This poster has come to the present days as the most influential one. However, it appeared in poster form in September 1914, when voluntary enlistments were not so common.³⁰ This poster played a very important role, and I

²⁷ "British First World War Recruiting Posters."

²⁸ "Kitchener: The Most Famous Pointing Finger." BBC News. August 04, 2014. Accessed March 09, 2016. <http://www.bbc.com/news/magazine-28642846>.

²⁹ Taken from: "Kitchener's Army and the Territorial Forces." Kitchener's Army. Accessed March 09, 2016. <http://gutenberg.net.au/ebooks14/1400171h.html>.

³⁰ "Voluntary Recruiting in Britain, 1914-1915."

consider that it would be interesting to collect in the present essay some words of an English recruit who stated in 1915 that “The accusing finger of Kitchener stabbed me at every corner.”³¹



Everybody was needed at the war, and therefore, we are going to find people with a different background, way of life, job or education joined together. The idea of the whole nation fighting together for a common purpose was also very important during the massive production of war posters. One poster that could be very useful in order to

³¹ Eva M. Caris. *BRITISH MASCULINITY AND PROPAGANDA DURING THE FIRST WORLD WAR*. Master's thesis, Graduate Faculty of the Louisiana State University, 2015. Georgia: B.A. Georgia College & State University, 2015.

illustrate this kind of posters could be the one under the heading “Are YOU in this?”³² In this poster, we can appreciate a nurse, a gentleman, a blacksmith or a woman baking bread, not only soldiers or officials. The effectivity of these posters is out of any doubt, as by the end of 1914 nearly a million people volunteered to join the army.³³



The following quote from George Robb’s book *British Culture and The First World War*³⁴ will be very useful in order to illustrate the presence of recruiting posters in the British landscape. Here, we have a record in which a Londoner states in 1915 that:

³² "How Was Information Shared?" BBC News. 2013. Accessed March 09, 2016. <http://www.bbc.co.uk/schools/0/ww1/25332968>.

³³ "What Was It like in Towns and Rural Areas?" BBC News. 2014. Accessed March 11, 2016. <http://www.bbc.co.uk/schools/0/ww1/25237878>.

³⁴ George Robb. *British Culture and the First World War*. Houndmills, Basingstoke, Hampshire: Palgrave, 2002.

Posters appealing to recruits are to be seen on every hoarding, in most shop windows, in omnibuses, tramcars, and commercial vans. The great base of Nelson's pillar is covered with them.

However, the effectiveness of posters started to be in the spotlight by October 1915, and although they continued to be produced during the whole course of the war, the introduction of conscription in January 1916 brought a decline of posters appealing to enlistment. From this moment on, recruiting posters are still used, but less widely, and the majority of posters we are going to find deal with the buying of war bonds and with raising both morale and money, or with the savings of food for soldiers.

The design of posters shows a very interesting evolution, and it is important to see how as time passed, they started to be more sophisticated and emotionally manipulative. At this moment, we are not going to find only posters aimed to gain more volunteers directly, but also appeals to young men with a desire to live adventures or to reinforce their masculinity, which can be also understood as an appeal for recruits although in a more subtle way.

Apart from this, it was very common to find posters remarking the atrocities done by the Germans and whose aim was to demonize or dehumanize both Germany and the Germans. Another type of posters that started to be very common at this time, were those that used techniques in order to provoke shame or guilt in society, and which would be considered offensive later. The most famous poster that we could mention to serve as an illustration of this type of posters is the one created by Savile Lumley, "Daddy, what did you do in the Great War?"³⁵ (See below). In this poster we find an English man who is sitting on an arm chair, his son is playing on the floor with toy soldiers, and his little daughter, who is resting in his knees, asks him the above-mentioned question. It is important to pay attention to the guilty face of the father. There is another poster making allusion to the selfishness of non-combatants, which also received much criticism at the time and that was disliked by the audience. In this poster, we can see the image of a group of soldiers fighting with a cannon at the background, and the following quotation from Lord Kitchener can be read at the bottom

³⁵ "Home." Imperial War Museums. Accessed March 08, 2016.
<http://www.iwm.org.uk/collections/item/object/17053>

of the poster: “Be Honest With Yourself. Be Certain That Your So-Called Reason Is Not A Selfish Excuse”.



Moreover, this technique was also used in some posters in order to make a call for women, whose patriotism was questioned if they did not persuade their husbands or sons to enlist. One example of this kind of posters could be the one under the slogan “To the Women of Britain. Some of your men folk are holding back on your account. Won’t you prove your love for your Country by persuading them to go?”

Normally, mothers, wives and daughters used to regret the departure and enlistment of their husbands and fathers when they tried to defend the honor of the nation. However, this kind of posters was a pressure upon men, as it is trying to convince more potential recruits. Every man was needed at the front because women and children had been threatened by the enemy and they needed their protection. At this point, the invasion and occupation of Belgium became very important for war posters, as we are going to find many posters that illustrate this idea of defenseless women and children that require male protection. There is one Irish poster that is very representative of this fact, in

nation's morale both in the front line and in the home front. For this reason, a great number of rallying calls took place in order to remind the population that the causes of the war, freedom and their country's welfare, were much more important than themselves. This type of posters used to be full of stirring slogans and patriotic stereotypes accompanied by images of John Bull, the British lion or Britannia, which were often accompanied by a Union Flag.³⁸ One example of this type of posters could be the one which has the Union Flag at the background accompanied by the slogan "Your King And Country Need You."³⁹

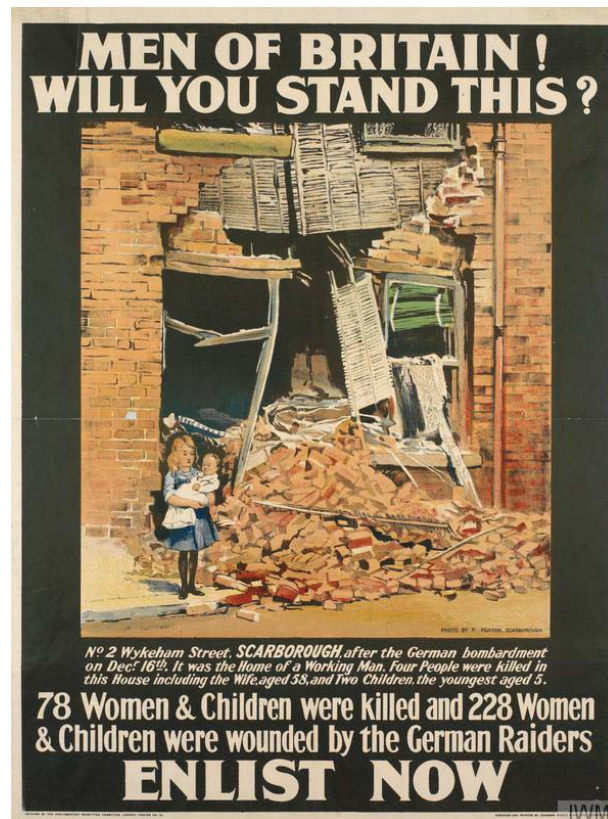


Other posters were devoted to the justification of the war by making reference to the need of defending their decency and freedom from the attacks of the enemies. For this reason, from the very beginning of the war, the atrocities committed by the Germans were given a lot of importance, and more specifically, the crimes they committed

³⁸ "How Were Propaganda Posters Used In World War 1?" HubPages. August 22, 2013. Accessed March 08, 2016. <http://hubpages.com/education/How-Were-Propaganda-Posters-Used-In-World-War-1>.

³⁹ "Examples of Propaganda from WW1." World War 1 Propaganda Posters. <http://www.ww1propaganda.com/ww1-poster/your-king-and-country-need-you-enlist-now>

against women and children in Belgium. There are many posters focused on the German invasion and occupation of Belgium, the so-called Rape of Belgium⁴⁰, although there is one that stands out from the rest. In this poster we have the image of a little girl holding her little brother on her arms and standing in front of the ruins of her house. The slogan of this poster is quite meaningful and it is a clear call of action against the cruel actions of the Germans: *Men of Britain! Will You Stand This?*⁴¹



Other fact that was given a lot of importance in this type of posters that tried to demonize the image of the Germans was the Raid on Scarborough, Hartlepool and Whitby by the Imperial German Navy on 16 December 1914. This bombardment provoked 137 fatalities and a total of 592 people were wounded, including many civilians, women and children.⁴² One example could be the poster designed by Lucy E.

⁴⁰ See more at: Zuckerman, Larry. *The Rape of Belgium: The Untold Story of World War I*. New York: New York University Press, 2004.

⁴¹ "Examples of Propaganda from WW1."

⁴² Michael Duffi. "Battles-Raid on Scarborough, Hartlepool and Whitby, 1914." First World War.com. September 22, 2009. Accessed March 08, 2016. <http://www.firstworldwar.com/battles/scarborough.htm>.

Kemp-Walsh "Remember Scarborough"⁴³, in which we can see Britannia leading the British for revenge. She is brandishing a Union Flag and we can see Scarborough burning at the background. The main objective of this poster was to remind the population the reasons why Britain had no other option rather than going to war and to justify their presence in this international conflict that was provoking millions of deaths, and this way, getting more recruits.



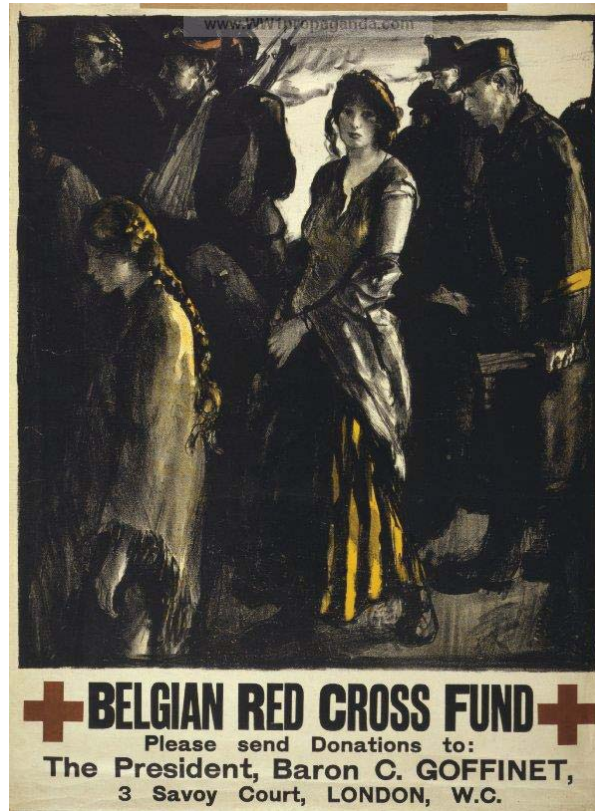
⁴³ "Remember Scarborough! Enlist Now." *Examples of Propaganda from WWI*. Web. 11 Mar. 2016. <http://www.ww1propaganda.com/ww1-poster/remember-scarborough-enlist-now-0>.

Non-Recruiting Posters

Wars are very expensive in terms of people and money. At the beginning, posters only took care of the former, but as time passed, we start to find more and more posters aimed to raise funds by buying government bonds and sometimes including a patriotic message appealing to duty.⁴⁴ Some of these types of posters were aimed to save money that would be directed to help war refugees. As the previous posters, this type is also a way of justifying the presence of Great Britain in WWI, as one of the aims was to help the victims of the German atrocities, such as the Belgians, for example. This type of posters can be differentiated very easily from the recruiting ones. On the one hand, recruiting posters tend to be very colorful and striking, while, on the other hand the range of colors of this type of posters tends to be very subdued. From my point of view, this could be due to the fact that recruiting posters were an attempt to mobilize the population, while the ones trying to collect money for refugees are an appeal for reflection. One example that could be mentioned to serve as an illustration is the one designed by Gerald Spencer Pryse in 1915, which can be compared to Lord Kitchener's poster in order to appreciate better the visual contrast. In this poster we can see some Belgium soldiers and refugees with the slogan "Belgian Red Cross fund"⁴⁵.

⁴⁴ "How Were Propaganda Posters Used In World War 1?"

⁴⁵ "Examples of Propaganda from WW1."



However, apart from money, many posters asked the population to send many essentials to the troops. Everybody was needed at the front, and once conscription was introduced, the vast majority of factories were understaffed and it was not possible to supply the demands. For this reason, the government had to ask for donations, as many people were lacking clothing at the front. As a consequence, lots of people, more specifically women, started to knit and to send clothes to the front.

Another important issue was the savings of food. It is very well-known that in times of war, hunger appears. At this moment, importations were blockaded by the Germans and the production fell inevitably to its minimum due to the lack of workers. For this reason, there were a lot of posters advising the population on how they should use their rations reasonably. Rationing was essential, and one of the best-knowns posters of this type is the following one, which was issued by the Board of Trade.⁴⁶

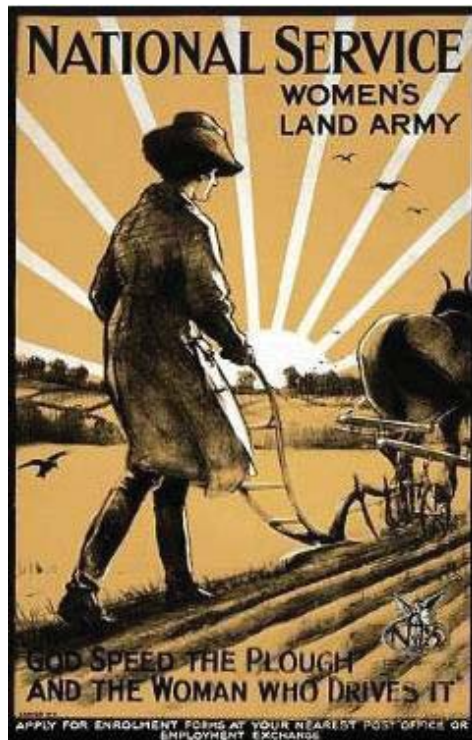
⁴⁶ Pinterest. <https://www.pinterest.com/pin/286189751296219435/>.



Besides, as it has been said, not all the posters were directed to men. Women started to be also addressees of war posters and they played a very important role during WWI. At the beginning, they were needed mainly as nurses, but then they started to be needed in order to step into some roles that, until the moment, had been held by men exclusively. Women started to play an active role in society, and they were needed at factories and on the land.⁴⁷ The Women's Land Army was created in 1917 and its main function was to grow the crops for people to eat. The role it played was very important because the Germans had stopped British supplies by sea. For this reason, many of the posters were calls for women to join the Women's Land Army, being one example a poster in which a woman appears working on the land with the heading "National Service Woman's

⁴⁷ David Sim. "WWI 100th Anniversary: Historic Photos of Women Working During the First World War." International Business Times RSS. July 30, 2014. Accessed March 08, 2016. <http://www.ibtimes.co.uk/wwi-100th-anniversary-historic-photos-women-working-during-first-world-war-1458984>.

Land Army/God Speed The Plough And The Woman who Drives it".⁴⁸ This type of posters was very successful, and by the end of 1917, nearly 23,000 women joined.⁴⁹



They were needed equally in factories, as most men had been sent overseas to fight in the front. Some posters were asking women to become munition workers. This kind of posters was as successful as the others, and between 1914 and 1918, about 600,000 women were working on the industry sector.⁵⁰ In one example we can mention of this type of posters, we can appreciate a woman wearing her uniform at a factory with the slogan "These Women Are Doing Their Bit/Learn to Make Munitions."⁵¹ Equally important would be the poster designed by Philip Zec, in which he tries to encourage women to go into the factories and tries to establish a link between the workers and the soldiers fighting at the front. In this poster we can see a woman inviting others to join

⁴⁸ "The Women's Land Army. Accessed March 11, 2016. <http://www.mylearning.org/the-womens-land-army/p-4716/>.

⁴⁹ "The Women's Land Army."

⁵⁰ "WWI 100th Anniversary: Historic Photos of Women Working During the First World War."

⁵¹ "Women For Armaments Industry." First World War. Accessed March 11, 2016. http://www.nationalarchives.gov.uk/pathways/firstworldwar/document_packs/p_poster1.htm.

her, with the factory at the background and a series of war airplanes flying away the factory.⁵²



Besides, at this moment the doors of the armed services were also opened for them in auxiliary positions. One example of this kind of posters could be the one under the slogan “Queen Mary’s Army Auxiliary Corps. We’re Looking To You To Join Our Circle!” In this poster, we can see seven women wearing their uniform together with lipstick that look very confident inviting other women to join them.⁵³

⁵² "Philip Zec. Come into the Factories. 1941." Flickr. Accessed March 11, 2016. <https://www.flickr.com/photos/27862259@N02/6831134216/>.

⁵³ "Home." Imperial War Museums. Accessed March 11, 2016. <http://www.iwm.org.uk/collections/item/object/28938>.



As it has been said in this chapter, posters were mass produced during the course of WWI, and they were almost the most important type of propaganda that the different governments used during the course of the war. Germany was the first country to produce posters as a medium of propaganda. However, Great Britain was the country that mastered the subtle elements contained on it and got the most out of them.⁵⁴ Nevertheless, posters were much more used during WWI than in WWII, where they are going to lose much of its prevalence due to the apparition of more sophisticated media such as the film or the radio⁵⁵.

Posters were an effective method of conveying messages and they were an effective instrument that made possible the mobilization of millions of people. Besides, photographs of the war are going to appear also at this time, getting too much influence among the population and getting a privileged position over posters. Photography will be explained in the next point of the present essay in detail.

⁵⁴ "World War I Propaganda." World War I Propaganda. January 2011. <https://worldwaripropaganda.wordpress.com/>.

⁵⁵ "Historic Type!" BlackGinger Creative Agency Liverpool London. August 26, 2014. Accessed March 08, 2014. <http://www.blackandginger.com/historic-type/>.

2. PHOTOGRAPHY

WWI was the first conflict to be photographed by its participants. At this moment, we are going to find a wide range of war photographs, and in the present work, we are going to distinguish between public and private uses of photography; from portraits of soldiers to official government images. However, we have to bear in mind that due to the huge amount of production, the publication of photographs suffered a very meticulous control so that the government could ensure that they would serve as a support and not as a potential threat for the war effort⁵⁶.

When the war started on 4 August 1914, many soldiers decided to take their cameras to the front with them. However, it was dangerous, since photographs of the situation at the front could be also a way of passing information to the enemy. For this reason, it was said that those soldiers who owned a camera or that were seen taking a photograph on the front line, would be immediately shot.⁵⁷ Nonetheless, we have to bear in mind that this was not true in all the cases, and that it depended on the degree of tolerance of the superiors.

Nevertheless, many soldiers at the front started to take with them small and personal cameras in order to have a record of this experience. The most important camera that soldiers used to take with them was the Vest Pocket Kodak (VPK), also known as the "soldier's camera." There was a boom in the selling of this type of cameras coinciding with the break of the war. So much so, that only in Great Britain 5,000 VPKs were sold in 1914, increasing this figure to 28,000 in 1915.⁵⁸

As it has been said previously, by this time the market was already prepared to receive illustrated press, and in this moment we have the appearance of special publications such as *The War Illustrated* in Britain. This magazine was released for the first time on

⁵⁶ "Photography."

⁵⁷ "Photography."

⁵⁸ Carol Harding. "The Vest Pocket Kodak Was The Soldier's Camera." National Media Museum. March 13, 2014. Accessed March 18, 2016. <http://blog.nationalmuseum.org.uk/the-vest-pocket-kodak-was-the-soldiers-camera/>.

22 August in London by William Berry, just eighteen days after Great Britain declared the war to Germany and it was mainly focused on war photographs.⁵⁹

But with the passage of time, the access to the front started to be more and more limited for both professional and amateur photographers, and the authorities were still diffident to permit any photograph on the front. Lord Kitchener, in his post of the British Secretary of State for War, declared openly his hostility against photographers and soldiers with personal cameras, due to the existing fear of espionage.

The following words from James Francis Hurley (1885-1962), also known as “the mad photographer,” collected by Robb Ruggenberg in his article *Frank Hurley, The Mad Photographer*, make clear the difficulties of photographers for having access to the front in the beginning of the war: “to get war pictures of striking interest and sensation is like attempting the impossible.”⁶⁰

This fact is quite important if we consider how fast some other media such as written propaganda and posters were used in a regular basis. From my point of view, this is because photography, as opposed to written propaganda or posters, is not something easy to manipulate, and as well as an aid to the war effort, it could also suppose something dangerous for the morale of people on both, the home and the line front.

Surprisingly, we have to bear in mind that this censorship did not last for too long. The prohibition of visual aids for the media was not supported by people in the home front, who started to increase their demand. For this reason, newspapers’ owners started to convince the government in order to relax the severe conditions of censorship. By September 1914, they already got an agreement by which newspapers could publish photographs on the condition that they will publish the news according to the requirements of the government.⁶¹ Richard Alans explains very clearly the situation of war reporting during the first months of war:

⁵⁹ Barrett Golding. "The War Illustrated." The Great War Project. 2014. Accessed March 18, 2016. <http://greatwarproject.org/2014/08/22/the-war-illustrated/>.

⁶⁰ Robb Ruggenberg. "Frank Hurley, “the mad photographer”". The Heritage of the Great War. Accessed March 19, 2016. <http://www.greatwar.nl/frames/default-hurley.html>.

⁶¹ "Photography."

War reporting has always been a challenging form of journalism, but working as a war correspondent in the first few months of the First World War was especially difficult because Lord Kitchener pushed through a ban on them at the Front. Instead, the needs of newspapers were to be met by the Press Bureau and by appointing Sir Ernest Swinton as a kind of official war correspondent.⁶²

Public use of photography

The Belgian government was one of the first in allowing international photographers to portray their attempts to defeat the Germans in order to gain more international support. The role played by the British War Propaganda Bureau (WPB) was very important at this time. It was established in August 1914 by David Lloyd George, soon after the British discovered that the Germans had their own Propaganda Agency.⁶³ Its members were able to take photos taken by the Germans with the aid of neutral sources, that is, those that did not belong neither to the Entente nor to the Central powers and Associated States, and to take some advantages of them. For example, they could exploit these photographs in a way that was more profitable for them, and this way, gaining more national and international support. It is especially important the following photograph⁶⁴ in which we can see the grave of a Belgian soldier. It was published as an attempt to gain more support against the Germans, who, as well as in posters, were portrayed as monsters. The contemporary viewer might have been impressed when he/she observed it, since it shows the advanced state of decomposition of a hand and it might have served as an evidence of the Germans' lack of compassion with their victims.

⁶² Richard Evans. "Here's 100 Gold Sovereigns, Get to Ostend before It Falls into Enemy Hands" *Pressgazette*. July 13, 2013. Accessed March 21, 2016. <http://www.pressgazette.co.uk/content/heres-100-gold-sovereigns-get-ostend-it-falls-enemy-hands-book-tells-story-journalist-and-pr>.

⁶³ "War Propaganda Bureau." *Spartacus Educational*. Accessed March 18, 2016. <http://spartacus-educational.com/FWWwpb.htm>.

⁶⁴ Press Agency photographer. 20 November 1914 "Home." *Imperial War Museums*. Accessed March 18, 2016. <http://www.iwm.org.uk/collections/item/object/205025714>.



Nonetheless, as well as in posters, the attempt to demonize the Germans was not only carried out by showing the atrocities they had done to the Belgians. With the same purpose, at this time, we are also going to find a lot of photographs of dozens of British dead soldiers and pictures of English mass graves. It is especially impressive the portrait of nearly twenty British bodies on the ground awaiting their burial. What might have impressed the viewers more about this image is that the shoes of the cadavers had been removed. From my perspective, this fact could have been much exploited by the British in order to accuse the Germans of being unscrupulous people. Nevertheless, we have to bear in mind that this kind of images might have had the opposite effect too. On the one hand, they could serve as a way of increasing the antipathy towards the Germans, and this way, gaining more potential recruits and support to the war effort. On the other hand, they could also demoralize the British, who were seeing how many of their compatriots were dying unnecessarily.

However, the aim of photography was not only to portray the Germans as their main enemy and as someone to be defeated, but also, to raise the morale of the country, to show them the charity of their army and how all the soldiers lived together as a second family. In this case, it is especially remarkable the following photograph in which we can see three British soldiers helping a wounded German prisoner to walk and giving

him a glass of water. The photograph was taken by Ernest Brook, a photographer from The Daily Mail on the 3th July 1916 in La Boisselle, in the Battle of the Somme. ⁶⁵



Even so, the majority the instances we are going to find in this public use of photography are going to portray important Heads of State or leaders of the war. In British war photography, we are going to see how, as well as in posters, the figure of Lord Kitchener stands out from the rest. We are going to find a wide variety of images of this British leader. Between 1915 and 1916, the Battle of Gallipoli, the so-called Gallipoli campaign, which was a complete disaster for the British, is going to get much prevalence. In this battle, the British had a total number of 43,000 soldiers killed and 205,000 casualties. ⁶⁶ For this reason, on 4 November 1915, Lord Kitchener decided to

⁶⁵ "Portraits and Landscapes." Pinterest. Accessed March 19, 2016. <https://es.pinterest.com/pin/423197696207352829/>.

⁶⁶ "Gallipoli Campaigns." Spartacus Educational. Accessed March 21, 2016. <http://spartacus-educational.com/FWWgallipoli.htm>.

leave London in order to survey the situation at Gallipoli by himself ⁶⁷, and his photograph⁶⁸ of the inspection of the trenches was spread all over the world.



Apart from this photograph taken at the trenches, there are many other pictures taken at the Gallipoli Peninsula in which we can see the British leader evaluating the situation together with other Heads of State or leaders. We could use the image below as an example, in which we can appreciate the British Secretary of State for War shaking his hands the French commander in chief. Besides, we can see Lieutenant-General Sir William Riddell Birdwood, the commander of the Anzac Corps, behind Lord Kitchener⁶⁹.

⁶⁷ "Gallipoli and the Anzacs." November–December 1915. Accessed March 21, 2016. <http://www.gallipoli.gov.au/anzac-timeline/events-of-the-gallipoli-campaign/november-december-1915.php>.

⁶⁸ Dan Miller. "Most Britons Don't Know That the First World War Was Fought beyond the Western Front." Mail Online. April 11, 2014. Accessed April 01, 2016. <http://www.dailymail.co.uk/news/article-2556423/Most-Britons-dont-know-World-War-One-fought-Western-Front.html>.

⁶⁹ "Gallipoli Peninsula, Turkey. November 1915." Australian War Memorial. Accessed March 21, 2016. <https://www.awm.gov.au/collection/G00561/>.



The image of Lord Kitchener was very exploited by the photographers during WWI, and apart from his visit to Gallipoli, we are going to find records of almost all the official meetings and travels he did. We are going to find instances of photographs of the British leader arriving to the War Office together with Lord Haldane, the Lord Chancellor and the Prime Minister. Others in which the national leader appears speaking with General Joseph Joffre and General Baratier (two French officials), or also leaving a conference in France during the Shell shortage crisis among others. This cult of personality could be due to the fact that propaganda was sponsored by the government, and also, because Lord Kitchener in his post of Secretary of State for War, was the leader of Great Britain in WWI.

Private use of photography

The private use of photography can be differentiated from the public one very easily. On the one hand, public photographs were published and could be considered a kind of propaganda that tries to manipulate the personal opinion of the viewers or to gain more national or international support to the war effort. On the other hand, the private use of photography is composed by personal records of the soldiers. As it has been said previously in this chapter, many amateur photographers and even soldiers themselves started to take their cameras with them in order to have a permanent record of this

experience. This kind of photographs was aimed to be kept privately in collections, and therefore, they are more intimate and personal.

At this moment, we are going to find a lot of portraits of soldiers with their uniforms at the front that seem to be very proud of being attending the government's, and more specifically Lord Kitchener's, call to arms. From my point of view, this could be due to the fact that the pressure of propaganda and even posters was so deep that they felt they were really accomplishing their duty with their King and nation. Nonetheless, it is remarkable that many of them took this type of photographs in professional studios before leaving England. To me, this could be a way of leaving their proud wives, parents, sons or family in general, a long lasting memory just in case they could not come back home. See the image below⁷⁰ in order to have an example of this kind of photographs.



Nevertheless, this was not the only type of photographs that soldiers used to take of themselves at the front. At this time, we are going to find many other portraits that are

⁷⁰ "World War One Photos." World War One Photos. Accessed March 19, 2016. <http://www.ww1photos.com/>.

useful for us to make an approximate idea of how was the life at the front and that will provide us a glimpse of some of their daily activities.

Some of them are very curious, such as the following one, in which we can appreciate a soldier having his beard shaved in the trenches in 1914. The photograph is taken from Thomas Mcindoe's, a British soldier, private record⁷¹. At the beginning, it was thought that the war would be over in a short period of time, but as time passed, things were more and more complicated at the front and some basic needs started to appear. It was a common practice to have someone at the front to shave the soldiers, because as Dr. Allun Whitey says⁷²:

Shaving oneself, especially around the neck and throat, required precision and a steady hand. Many soldiers of what Thomas described as the "nervous type" had faces full of nicks and cuts since their hands shook so much from the experience of battle.



Another image of this kind was taken in May 1917 in which we can see a British soldier washing his face on stagnant water in a hole of the ground. Other two examples that I find worth of mention for the present point of the chapter, could be the ones in which we can observe two British soldiers bringing the mistletoe for Christmas or, the one in

⁷¹ Alun Withey. "Shaving in the Trenches: Washing and Grooming in the Great War." 2014. Accessed April 01, 2016. <https://dralun.wordpress.com/2014/03/21/shaving-in-the-trenches-washing-and-grooming-in-the-great-war/>.

⁷² "Shaving in the Trenches: Washing and Grooming in the Great War."

which we can appreciate a French soldier tasting British Christmas pudding. These two last photographs were published in *The Illustrated War News* on the 30th December 1914⁷³. Finally, it is very well-known that soldiers had to live in very hard conditions at the front, and that, for instance, they had to coexist with rats. This can be seen in the following photograph, in which we can see four British soldiers holding seven rats on their hands⁷⁴. What I find especially interesting of this image is the funny face that we can appreciate in all the soldiers that are posing for the photo with the rats, as it is known that living with rats might cause several diseases and because that situation would be unpleasant for many people.



As it has been previously said in this dissertation, once the war started on 4th August 1914, women were needed in order to step into some roles that had been previously held by men exclusively. However, as the war went on and the number of injured soldiers started to rise up, a call was made to women asking them to join the war medical staff. It is very curious that the medical disciplines had not been opened to women until the

⁷³ "Christmas at the Front, British Soldiers Bringing in Mistletoe; Trying a British Dainty!" Look and Learn History Picture Library. Accessed March 19, 2016. <http://www.lookandlearn.com/history-images/M166343/Christmas-at-the-front-British-soldiers-bringing-in-Mistletoe-Trying-a-British-dainty-A-French-soldier-eating-Christmas-pudding?img=2>.

⁷⁴ Sam McAdams and Justina Amos. "Illness and Disease/Medicine Room for the First World War." World War I Museum Feb 2010. Accessed March 21, 2016. <https://sites.google.com/a/adamscott.ca/world-war-i-museum-feb-2010/illness-and-disease-medicine-room-for-the-first-world-war>.

decline of healthy soldiers at the front, but from this moment on, nearly ninety thousand women decided to join the Voluntary Aid Detachment (VAD) in order to provide aid at the front⁷⁵. A huge amount of photographs of nurses taking care of sick and wounded soldiers is going to be found at this moment, as well as portraits of the whole medical staff. In this last case, it is remarkable that the vast majority of the members are, in almost all the cases, women.

The following photograph, which is very singular, was taken by Paul Thompson in 1917. Here, we can appreciate a British nurse taking notes of the last words of a dying soldier⁷⁶



Finally, the last instance of private uses of photography that I find interesting to include in the present work, are those photographs in which we can see the troops going back home. At the beginning, it was commonly thought that Great Britain would not have any problem in order to win the war. However, things were not as they expected, and as

⁷⁵ "Volunteers during the First World War." British Red Cross. Accessed March 21, 2016. <http://www.redcross.org.uk/About-us/Who-we-are/History-and-origin/First-World-War/Volunteers-during-WW1>.

⁷⁶ "Nursing History." Pinterest. Accessed March 21, 2016. <https://www.pinterest.com/pin/111816003221099118/>.

time passed, it was more and more costly in terms of men and money. For this reason, in the vast majority of the photographs of this type that we are going to find, the most remarkable feature is the smiling faces of the soldiers, families, or friends.

The following photograph is a very illustrative example of this kind of photographs. It was taken in December 1916, when the troops were going back to England for their Christmas leave⁷⁷.



To finish off with this chapter, it is important to highlight that WWI was the first conflict to be photographed, so these photographs have become one of the most important resources that we have in the present. It is important to bear in mind the credibility that can be assigned to photography, which, although is not the case at the moment, was not a medium easy to manipulate. For this reason, many of these photographs were censored at the beginning of war, as they were considered something dangerous for the war effort or a possible via that could facilitate the espionage to the enemies.

⁷⁷ Sophie Gadd. "I'll Be Home for Christmas' Tragic Letter from WW1 Soldier Who Never Came Home." *Mirror*. December 12, 2014. Accessed March 21, 2016. <http://www.mirror.co.uk/news/uk-news/i-shall-home-christmas-heartbreaking-4795717>.

CONCLUSIONS

The present dissertation aimed to analyze some British illustrations from World War One, such as posters and photography, so that they would provide the reader a detailed view on how they were, which were their purposes, and which were the effects they caused on the contemporary society of the twentieth century. This way, the conclusions reached after its elaboration are the following:

Firstly, we can assert that as well as works of art, posters and photography can be considered historical resources, since they give an everlasting account on how the Great War was perceived by the society. Besides, we have seen that they were as exploited as other types of written propaganda, being even more effective than the former due to their visual impact. The use of posters and photography as propaganda was very important, since, as we have seen, almost all the posters were produced by the government.

Secondly, it is very important to take into account the evolution that posters suffered between 1914 and 1918. At the beginning, posters only include letters and were very simple, but with the passage of time, they became more sophisticated and started to include drawings and caricatures. It is also important to note how the British took the most out of this resource, and very soon after, posters started to include psychologically manipulative elements such as appeals to duty that tried to provoke shame and guilt in non-combatants.

Thirdly, I have made a distinction between two different types of posters: recruiting and non-recruiting posters. Recruiting posters were designed and produced mostly by the government as a way of propaganda with the aim of gaining more national and international support for the war effort. On the other hand, non-recruiting posters were aimed to invite the society to reflection in several aspects such as the donations of money, the savings of food for the troops, or the empathy with war refugees that had suffered very severe attacks of the Germans. Both types of posters can be very easily differentiated due to the colors they have. The former used to be very striking and colorful and tried to catch the attention of the audience at first sight, while the latter

used to have a very different range of colors that in the majority of the cases were darker and less vivid.

Fourthly, it is important to take into account that WWI is the first conflict to be photographed by its participants. At this moment, the last technological advances are going to produce an increase in the amateur photography, and therefore, many soldiers are going to take their own personal cameras to the front with them. Besides, we are going to find many illustrated publications that dealt with war. However, we must not forget the censorship of the moment, which was especially strict with photographers due to the fear of espionage.

Finally, we can also distinguish two main different types of photographs. On the one hand, we can mention the public uses of photography, which were published by the government in order to spread the news in a way that was more profitable for the war effort. This type of photographs used to show the solidarity of the British army with the German prisoners or the cruelty of the German troops. However, the most outstanding element of this kind of photographs is the appearance of Lord Kitchener in almost all of them. This fact is very understandable if we take into account that these photographs were promoted by the government and that he was the British Secretary of State for War. On the other hand, the private uses of photography were those photographs that the soldiers themselves took in order to have a record of this event and were aimed to be kept in private. These photographs are very interesting and they provide some records of the daily life of the soldiers. All these images illustrate some of the most outstanding and trivial moments of the soldiers' life at the trenches, such as their return for the Christmas leave or the moments in which they had their beard shaved.

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