

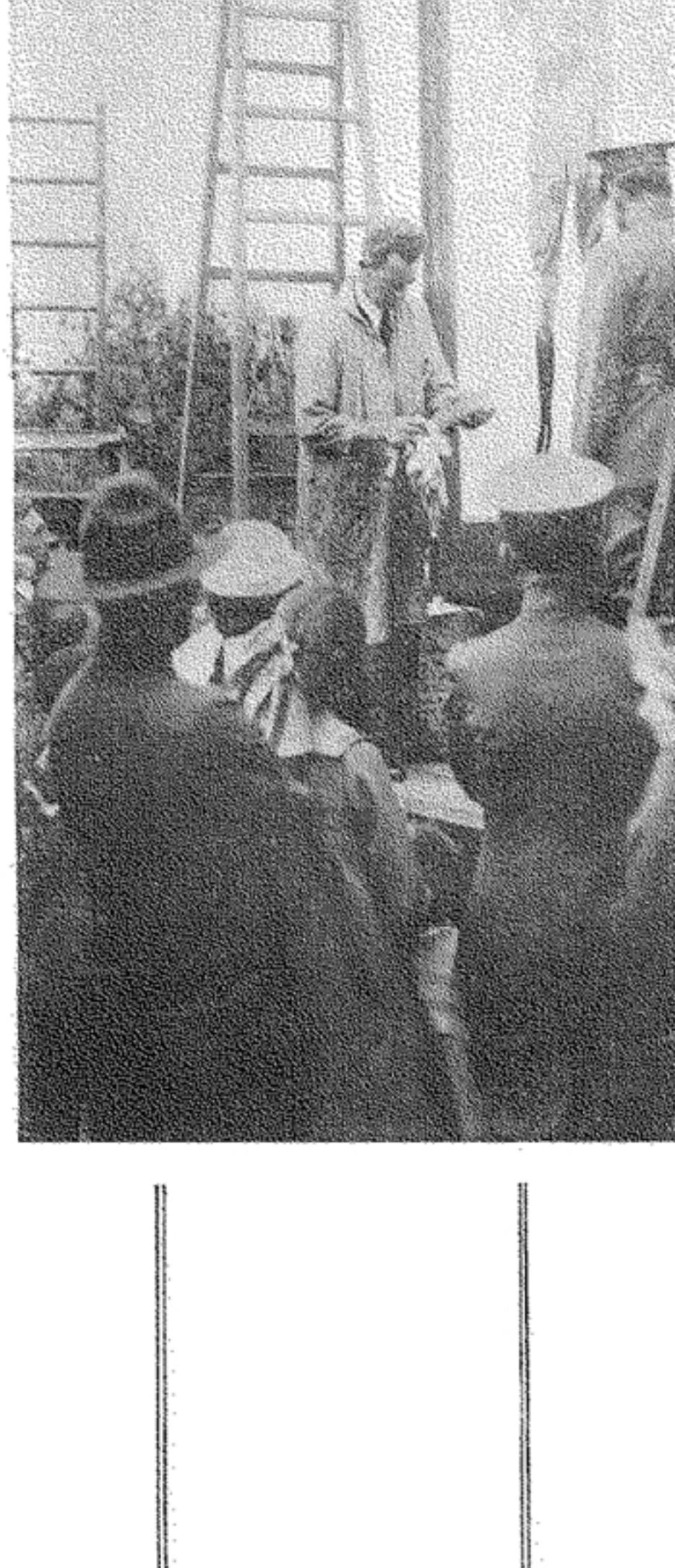
# The Poster

(1920)

The Poster Advertising Association

## JAMES MONTGOMERY FLAGG

Long before the war Mr. Flagg was one of the most famous artists in America. His war work in the poster field added to his laurels and it would be difficult today to find any person in the United States who could not name one or more of his war posters offhand. The illustration shows Mr. Flagg engaged in painting a portrait of General Pershing before an admiring crowd in front of the Army and Navy Building, Washington, D. C. The portrait was later reproduced as the pictorial feature of a 24-sheet Coal Conservation poster.

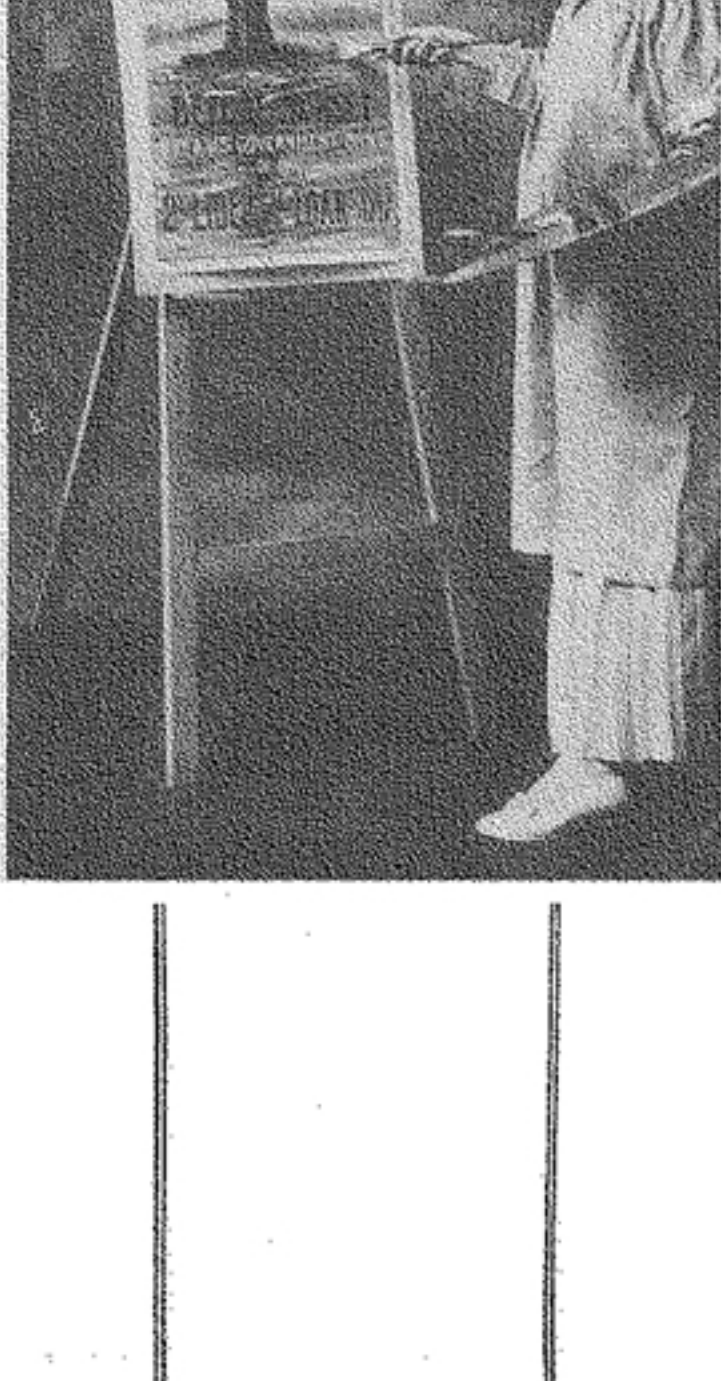


OldMagazineArticles.com

## MRS. EUGENIE DE LAND SAUGSTAD

The "Sunset Poster" was Mrs. Saugstad's most notable contribution to the American series of war posters. Burning with a desire to emulate other women who were devoting their energies to help win the war, Mrs. Saugstad was among the first of the artists to volunteer their services.

The artist and her husband, Olaf Saugstad, occupy a studio at Arcturus, Va., which they built with their own hands entirely of material native to Virginia.

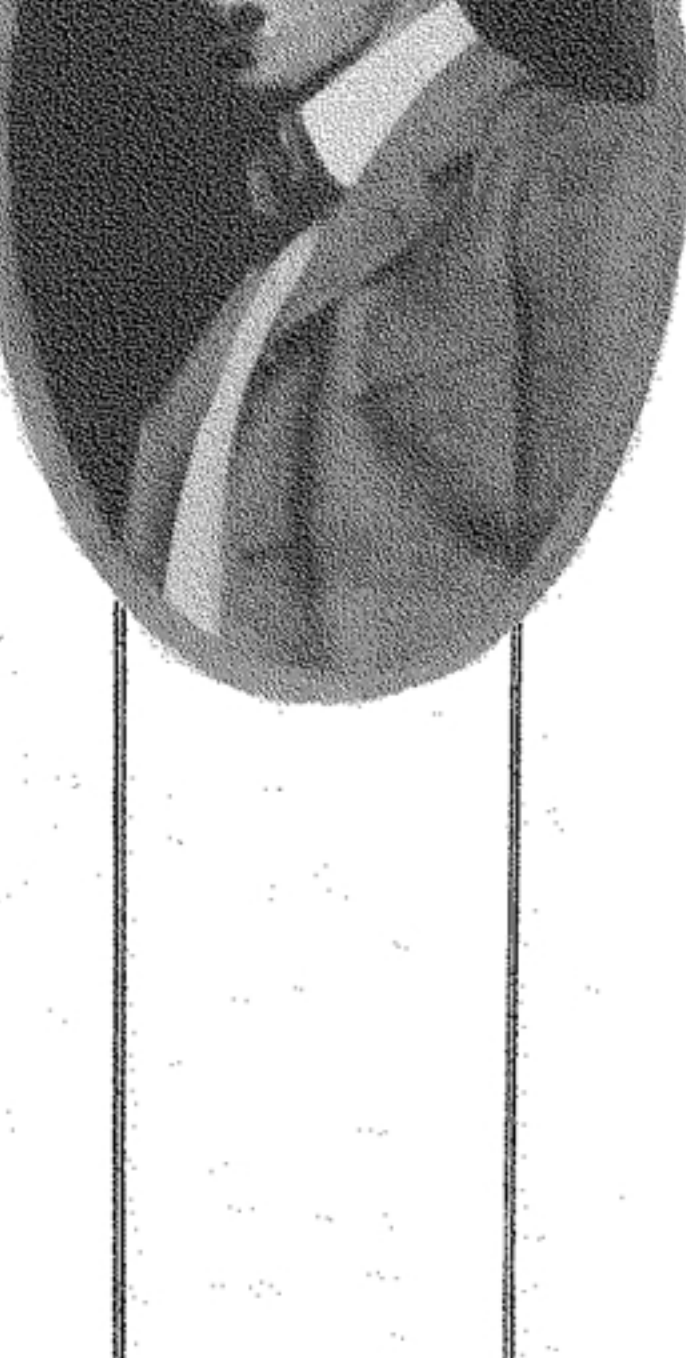


OldMagazineArticles.com

## L. A. SHAFER

The fleet of American destroyers was immortalized by Mr. Shafer in the posters he painted for the navy department. While the nation rang with plaudits for the boys in the trenches the artist felt that the crews of the destroyers were being neglected and he turned his talents toward depicting the dangers of convoying transports across the ocean.

"The patrol work performed by the destroyers was very arduous and full of hardships unimaginable," he says. "To cruise day in and day out on a destroyer, maintaining a nerve-racking vigilance, is the most grueling kind of service."

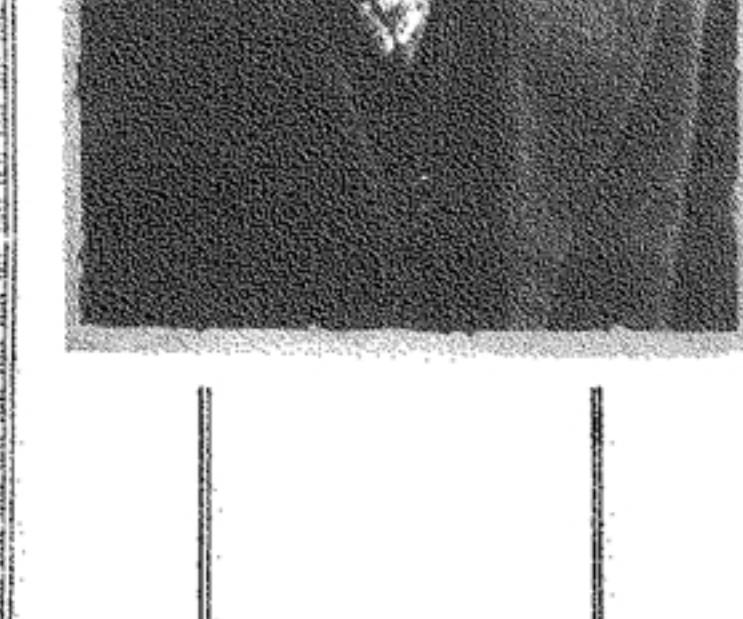


OldMagazineArticles.com

## J. SCOTT WILLIAMS

Seventeen sketches from the brush of J. Scott Williams were accepted by governmental agencies, among them the "Victory" poster used in the Fourth Liberty Loan drive. Inspired in a moment of patriotic zeal, Mr. Williams began work on the idea one midnight, continuing until 5 a. m. In speaking of this poster the artist says:

"I wished to visualize, if possible, in a poster expression, the dynamic energy of the American people, and of its irresistible force, to help a bit to concentrate every American thought on the idea of victory."



OldMagazineArticles.com

## GERRIT A. BENEKER

Fame came to Mr. Beneker through his deathless Victory Loan poster, "Sure, We'll Finish the Job," depicting an American workingman, in overalls, reaching into his pocket.

The subject of the sketch was a workingman whom the artist long had considered as typical of his class.

"When I was asked to make a Victory Loan poster," said Mr. Beneker, "I took a workingman as my hero, because I knew that the whole success of the loan depended upon the workingman."

Photo by Whitman  
Malden, Mass.



OldMagazineArticles.com

## CLYDE FORSYTHE

No artist was more generous in his contribution of war posters to the government than Mr. Forsythe, every important war campaign benefiting by his talent. And when another poster was needed to arouse interest in the Victory Loan, Mr. Forsythe put on canvas a visualization of an emotion he had experienced when the signing of the armistice reached this country. In his words:

"Who but the doughboy won the victory? To whom but the doughboy should belong most of the glory? It seemed to me therefore that the victorious and glorious soldier of the ranks, torn, bleeding and wreathed in the inevitable smile of Uncle Sam's unbeatable fighter, could best portray to the rest of us the meaning of the Victory Liberty Loan."

Photo by Reish  
New Rochelle, N. Y.



OldMagazineArticles.com

## W. LIVINGSTON LARNED

While Mr. Larned's war posters were widely distributed during the war period, and proved of great aid in promoting the publicity of various campaigns, his chief work was originating ideas for posters and other advertising material used by the government, the Red Cross, the Y. M. C. A. and other organizations. During the Liberty Loan drives he had the privilege of originating some 500 basic ideas for artists, to be used as illustrations. He has just completed a series for the approaching Canadian loan campaign, providing ideas that will be worked out in line and color by widely known artists.

