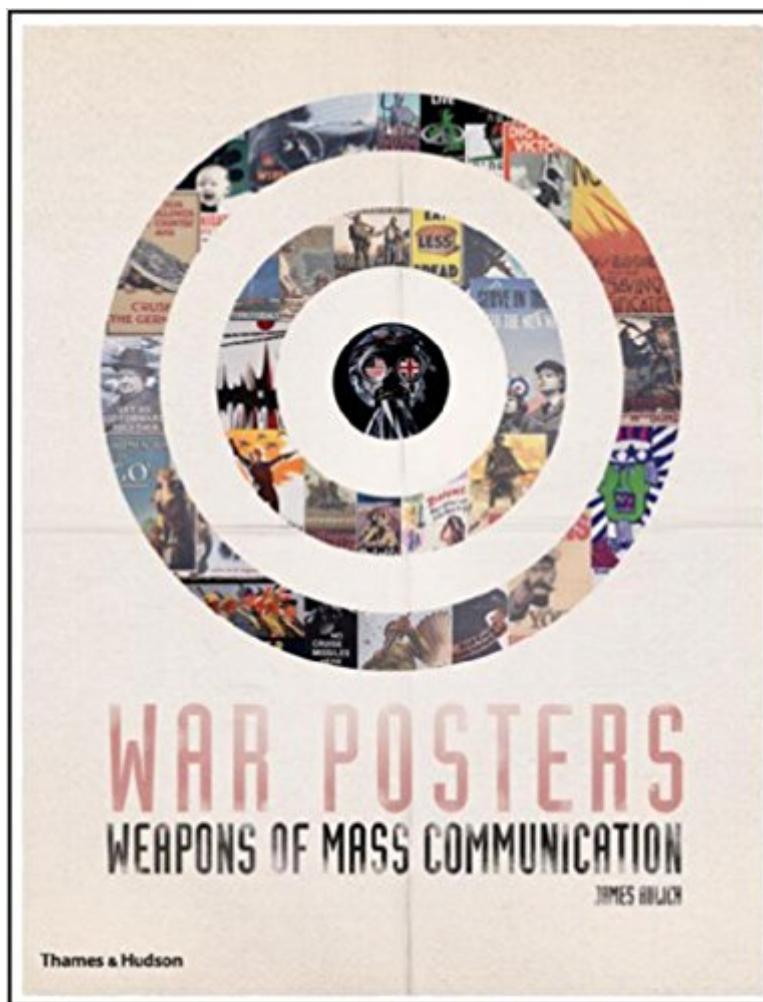


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# War Posters: Weapons Of Mass Communication



## Synopsis

A wide selection of the most eye-catching and iconic examples from the Imperial War Museum's internationally renowned poster collection. Published to accompany an exhibition at London's Imperial War Museum, this book features more than 250 superb full-color illustrations of hard-hitting propaganda and groundbreaking graphic art. It encompasses iconic images such as Alfred Leete's "Your Country Needs You" as well as additional material drawn from the world of advertising and documentary photographs of posters in situ. Through posters, the author examines the social, political, ethnic, and cultural aspirations of America, Britain, Ireland, Germany, France, the Netherlands, Belgium, Russia, Austria, Hungary, and the Czech Republic. Covering topics as diverse as advertising in World War I, the Bolshevik Revolution, the Spanish Civil War, Germany and Occupied Europe in World War II, anti-nuclear campaigns, and Vietnam, the book is comprehensive and highly analytical, yet accessible. 300 illustrations, 250 in color.

## Book Information

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## Customer Reviews

James Aulich has organized a large international collaborative project: Posters in Eastern and Central Europe (PEACE). He has written several books on the history of posters and war in Europe and Vietnam.

Amazing. The pictures were a great quality and the media covered was very thorough. I would highly recommend this to anyone interested in propaganda art, art history, or military topics.

I picked this book up based upon what I had read about it online, and was not disappointed. It is an excellent book about propaganda and has a lot of examples that I had not seen in other books about propaganda. This book doesn't cover just the official material published by the major countries, but also some of protest groups around the world as well. This book was worth the price and the wait for getting it delivered.

This book is very interesting because it shows posters made for war propaganda from both sides of the conflict. The posters give the reader a glimpse of how the other side viewed itself and its enemy. I am totally against fascist regime in Nazi Germany, Italy, and Imperial Japan, but to see their war posters, I sensed they really believed that they were fighting against a greater evil. The question is, what if we lost? Would we be portrayed as the evil capitalist empire on a mission to exploit the entire world?

Excellent quality with fast delivery!

book itself looks interesting -- but it arrived severely damaged - spine broken up, busted open on both top and bottom - cover ripped -- it's just kinda busted up from every direction. Looks like somebody took a hammer to it in transport :( very sad. EDIT: the info in the book is fantastic. it's a great book. I'd ask whoever is shipping to pack the book better, so it arrives in decent condition for you. if I could go back I would have asked for that. Edit again: seller gave full refund, they were prompt and nice about it. I still recommend the book - just with a box and a little bubble wrap included.

I was feeling plenty of human whiplash factor when I decided I should see what this book could tell me. The recent material at the beginning of the book had many protest ideas that I was familiar with. People in England were trying to come up with ideas about children that could be used to keep Blair from joining America in acting like a world empire. This week there is government arrest in the Ukraine, with one former leader released from prison and the current president fleeing to avoid arrest for killing protestors that were opposed to their own government. Veblen once wrote about the difference between public wars and the little private actions against hapless barbarians fought as a matter of administrative routine. A few world war posters telling the English not to waste bread remind me of how much war has now been branded as a big waste based on tricks like some secret circus stunt. People buying war bonds thought governments would pay for the bonds after the war,

but one of the big problems of the government in the Ukraine is a need for billions of dollars.

Running out of money is not an option that Europe or Russia will allow at the moment.

This is a splendidly chosen selection of war posters, splendidly reproduced. The first section discusses -- and vividly presents -- the war poster as propaganda, examining its roots in publicity and its use of design. The next four sections discuss the First World War, interwar Europe, the Second World War, and finally the cold war and the post-cold war wars. The text is interesting if not ground breaking, but the point here is the pictures. Was the war poster the iconic art form of the 20th century? This powerful collection (and again, beautiful presentation) sparks that thought.

Lovely reproductions of grotesque advertizements of death and destruction. At first I, who do not watch commercial television, was put off by the close relation to commercialism, just as those who don't read war history will be put off by the violence. But the text, which otherwise sometimes seems a bit weak, gives an excellent account of the relationship between these two applications of commercial art. The authors political bias did not differ so much from mine that it bothered me, but I did sometimes get a feeling that they were too sympathetic to commercial advertizing, even though they explain and illustrate the counter-culture role of posters after the dominance of television. The book avoids contributing to getting us all blown up, by including some anti-war posters. I didn't find a Charles Lindbergh "Defend America First" poster as I had hoped.

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