

# Depictions of World War One Project

## INTRODUCTION

*How we decided on the topic:*

- After looking through the suggested options on the project rubric, two of the sources stood out from the rest: propaganda posters and Mile Murtanovski's artworks.
- We were indecisive about which of the two we should focus on so we looked at several of the paintings on Murtanovski's blog and many propaganda posters at the time of WW1
  - We were intrigued by some of the similarities in themes but the differences in the ways they were represented
  - So we ended up on our current topic: comparing the paintings to the posters on how they depicted WW1

## ANALYSIS

*Considering Point of View from propaganda posters and then from paintings:*

- Active stance in propaganda posters, strongly appeal to the pathos of the person reading the poster
- Passive stance in paintings, often focusing on reflecting aspects or the effects of the war on other people so that you, the viewer, can appreciate them
- Posters were direct and personal, isolated the reader and revealed a problem with the world or their life, presenting enlisting as a solution. This is from the point of view of the government
- Paintings about the war are more reflective and about other people affected by the war.
- The contrast between the propaganda posters and paintings about the war lies in the stance and point of view behind each depiction of war.

*Differences in Art Styles:*

- Posters were widely distributed (common world-wide) compared to the one of a kind paintings/artworks
- Printing at the time was less developed
  - Posters had contrasting colours
- The painting has more details compared to the posters
  - Paintings → informative & reflective
  - Posters → focused and goal-oriented

*Who are the target audiences and their creators*

- Mile Murtanovski created all of his paintings to be informative for the general public
  - Objective and revealing about WW1
- Posters were made for the general population (citizens)

- Some had specific audiences like children/teenagers, women, men who hadn't volunteered(before conscription in 1917), or French Canadians
- Posters were often created by the government or artists and writers hired by the government
  - The government had immense control over what was shown to the public, as the public only had 2 credible sources of information: newspapers and government propaganda
  - The purpose of posters was to call the public to action and support the war effort

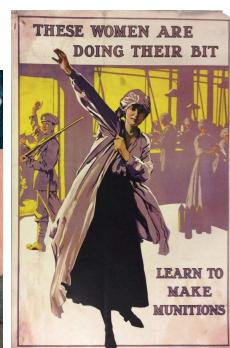
### *Subjective vs. Objective*

- Posters often glorified war and encouraged citizens to lend their support to the war effort
- Paintings were very reflective and were very revealing about what the reality of war was like

## PRESENTATION FORMAT

1. Introduction (Dhrumil)
2. Propaganda Posters (Dhrumil)
  - a. What are they and their significance
  - b. "Send More Men" and "These Women are Doing their Bit"
3. Mile Murtanovski (Miranda)
  - a. Who he is and his project
  - b. "Send More Men" and Under the Same Sun
4. Paintings vs Posters
  - a. Differences
  - b. Similarities
5. Compare two paintings to two posters
  - a. Identifying point 4 in real examples
6. Conclusion (Miranda)

Chosen paintings vs. posters:



While researching depictions of WW1, we couldn't choose between propaganda posters and Milé Murtanovski's paintings to be the sole focus of our presentation - either one could easily be the subject of meaningful discussion. We looked through other paintings and posters, discussing their themes and interesting ideas we saw in each poster and painting. We realized that some of the propaganda posters and Milé Murtanovski's paintings of WW1 share similar themes but come from very different points of view. The government pushed a romanticized perception of the war to the public at home, and the paintings reveal some of the biases and misconceptions the government was pushing at time to create a three dimensional portrayal of the war.

Posters were the ideal choice for mass communication at the turn of the century as they contrasted against the colours of everyday life and were very easy to read. There was no centralized poster production facility, so designers from governmental agencies like the Canadian Food Board or artists like Arthur Keelor would design a poster that would be circulated from an organization like the Canadian Food Board.

Propaganda posters during WW1 galvanized Canadian men, women, and children to support the war effort. For men, supporting the war effort meant enlisting, and posters demonstrated this through positive or negative imagery. Positive imagery often displayed a handsome, young soldier in action, standing straight up and with a rifle as shown here. Posters that displayed positive imagery equated manhood and masculinity with that of a frontline soldier, implying that active service was a defining trait of modern Canadian men who were physically strong and healthy.

Posters that displayed negative imagery however, such as in this poster, shame the men at home, implying that they cannot be strong or confident until they stop making excuses and enlist. Other posters also suggested that the men who do not enlist lose both the opportunity to serve their country as well as the chance to prove their masculinity amongst other men.

Posters that depicted women drew on one of three Canadian ideals at the time: the priority for men to protect their nation and its women and children, conserving resources, and supporting the war effort. Posters utilized the priority for men to protect the women and children of Canada by explicitly stating the reasons for which a male viewer should enlist, as in this poster.

Conservation of resources was a very prevalent theme throughout posters for very clear reasons, from winter is coming, to feeding "The Boys" on the front, well-fed soldiers will win the war.

Posters targeted at women often encouraged them to support the war effort by buying victory bonds, which are essentially IOU's between the government and the civilian, in which the money goes directly into funding the war and government pays the money back years later.

These 2 posters are important to analyze as they combine a few themes from what I've talked about earlier. The first one has clear intentions; the poster directly calls male viewers to enlist. To male viewers, this may have felt like a call from their nation and its army; the army is in a very stressful position and the viewer has the power to improve that only if they enlist. Moreover, it also appeals to both the viewer's social identity and their patriotism. At the turn of the century, Canadian society was still very traditional, and the poster leverages how men wanted a strong masculine identity. By specifically requesting men, the poster implies that those who enlist are definitively men, and those who do not enlist cannot refer to themselves as men. It appeals to the male viewer's patriotism as it seems like a call from their country in its time of need.

The second poster is also very direct in its purpose; it is encouraging other women to "do their bit" and learn to make munitions for the war. This poster also appeals to a female viewer's patriotism and a fear of being out of place. The language "These women are doing their bit", implies that female viewers not directly supporting the war need to do more for their country and join many of their peers who are already making munitions for the war.

At first glance, the poster and the painting are quite similar, both use the same language and the image of the man calling for reinforcements. However, differences between the posters suggest something far more serious; the sharp, contrasting colours of the original poster have been dulled into collections of colour, the man's expression has become pale and pained as if he is dead, the bottom half of the poster has been torn away, revealing the poster's deception; mounds of fallen soldiers, whose blood lines the horizon and bleeds into the bottom text. The imagery, coupled with the now sarcastic text suggests that the appeal of the accompanying poster hid the gruesome realities of war and the people who decided to enlist because of this poster.

Mile Murtanovski (Miranda):

- Profile
  - Began his career as a painter in 1988 starting from watercolours to incorporating other forms of painting such as oils and inks
  - Artworks range from architecture to landscape to still life to scale models
  - Currently, he and his wife, Krista Dalby, are co-founder of Small Pond Arts, an artist residency and art gallery
- Project: *To the Sound of Trumpets*
  - Created 100 paintings to commemorate the 100th anniversary of WW1
  - Focused on the experiences that people faced especially in Prince Edward County
  - The exhibit opened on November 11, 2014 at Macaulay Church
    - Split into 5 sections to represent different themes and aspects of war
    - *Dance Partners*: oil paintings that described the footwear during wartime (men wore army boots)

- *Calamity*: oil paintings and other artworks that depicted the atrocity of the war
- *The War at Home*: artwork that focused on what was happening and the people in Prince Edward County and Canada during the war (students, religious groups, women)
- *The Devil's Harvest*: represented the deceased soldiers in ink portraits
- *Remembrance*: reflecting on the investment into war and its damages
- “Send More Men”
  - Based off a real propaganda poster
    - Very revealing compared to the real poster that idealized the war
  - Emphasis on the colour red
    - The words at the bottom changed from white to red
    - Shows the gruesome reality of war
  - Opposite meaning from propaganda posters
    - Contributions go towards the deaths of millions of people (both enemies and allies)
    - If this were to be distributed at the time
      - Opposite effect
      - Would push people away from supporting the war
- Under the Same Sun
  - Showed the roles played by women at home
    - Filled their positions at work
    - However, the number of women could not compensate for the open spots left by the men who set out to war
      - Women from other regions like Toronto were brought in to help fill the open spots
  - Reflective of men’s efforts at the war front
    - The contributions made by women helped the overall
    - Tools are reflective
  - Few colours
    - Reflective of the technology at the time
    - Feel for people at the time
    - Unity between the women and soldiers
  - Distance
    - Shadow analogy: always together but always apart
    - Locations are drawn minimally to focus on characters

## Differences

- Target Audience
  - Posters were specific to certain groups of people (children, men, women)

- Large distribution of posters
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- Paintings are to spread information to the general public
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## Poster/Painting 2

- Similar themes
  - Role of women at the time of war
- Different audience
  - Targeting women vs. informing the general public

## Who is Mile Murtanovski?

Murtanovski started his career as a painter in 1988. He initially started with watercolours and later incorporated oils and inks. His artworks range from architecture to landscapes to still life and to scale models. He co-founded Small Pond Arts, an artist residency and art gallery with his wife, Krista Dalby in 2010. We are going to focus Murtanovski's project *To the Sound of Trumpets*

## Conclusion:

There have been many photographs, paintings, books, and other depictions of World War I that represented the tragedy and long lasting effects from the global-scale pandemonium. Propaganda posters represented how the government wanted the citizens to perceive the war and targeted specific groups of people to take on their own roles to support their country. Mile Murtanovski's paintings are reflective and revealing about the reality of war in order to inform the current general population about the tragedy that people at the time had faced. Although, the posters and paintings both highlighted crucial themes and issues of the war, they each took on different approaches to depict the war in their respective timelines.

Therefore, it is crucial that we constantly review and analyze the events and depictions of WW1 in order to remember the events that allow us to be here today.

**Mile Murtanovski**

Source	Mile Murtanovski. <i>Mile Murtanovski</i> . Blogspot, <a href="https://murtanovski.blogspot.com/">https://murtanovski.blogspot.com/</a> . Accessed November 9, 2018.
Cues	Notes
Who is Mile Murtanovski?	<ul style="list-style-type: none"> <li>- Canadian Painter (Picton, Ontario Canada)</li> <li>- Started his career as a painter in 1988</li> <li>- Began with watercolours and then started to incorporate oils and inks</li> <li>- His artworks range from architecture and landscapes to still life</li> <li>- Also creates various 3D models</li> <li>- Co-founder (along with his wife, Krista Dalby) of Small Pond Arts, art gallery and artist residency</li> </ul>
Project: <i>To the Sound of Trumpets</i>	<ul style="list-style-type: none"> <li>- Created 100 paintings in remembrance of WW1</li> </ul>
Where did he draw inspiration from?	<ul style="list-style-type: none"> <li>- Spent over a year in the production and research for the project</li> <li>- Focus was directed to the people of Prince Edward County, and the experiences the soldiers underwent</li> </ul>
Quote by Mile Murtanovski  <b>Cenotaph:</b> a monument to commemorate a person/group	<ul style="list-style-type: none"> <li>- “I was drawn to investigate what the war was really like, particularly for the men in the trenches. I wanted to be truthful and unsentimental about the war without being disparaging. I’d like the viewer to get an idea of the true conditions experienced by these men and have them be seen not simply as names on a cenotaph, but as young boys whose lives were cut short or changed forever. Even in 100</li> </ul>

<p>Quote by Voltaire</p> <p>Indicates how people justify murder during war</p> <p>Exhibit Information</p> <p>How did he choose which 5 aspects of WW1 to focus on?</p> <p>Why did he dedicate one section to footwear?</p> <p>Painting: “Send More Men”</p> <p><b>Macabre:</b> depicting death and wounds</p> <p>Painting: <i>Under the Same Sun</i></p>	<p>paintings, I can't come close to conveying the magnitude of this horrific war.”</p> <ul style="list-style-type: none"> <li>- “It is forbidden to kill, therefore all murderers are punished unless they kill in large numbers and to the sound of trumpets”</li> <li>- Located at Macaulay Church</li> <li>- Opened on November 11, 2014</li> <li>- Split into 5 parts: <ul style="list-style-type: none"> <li>- <i>Dance Partners</i>: oil paintings that described the footwear during wartime (men wore army boots)</li> <li>- <i>Calamity</i>: oil paintings and other artworks that depicted the atrocity of the war</li> <li>- <i>The War at Home</i>: artwork that focused on what was happening and the people in Prince Edward County and Canada during the war (students, religious groups, women)</li> <li>- <i>The Devil's Harvest</i>: represented the deceased soldiers in ink portraits</li> <li>- <i>Remembrance</i>: reflecting on the investment into war and its damages</li> </ul> </li> <li>- A copy of a propaganda poster at the time</li> <li>- A part of the mini series <i>Wounded</i></li> <li>- Both men and women had roles</li> </ul>
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	<ul style="list-style-type: none"> <li>- Not enough women in Prince Edward County to compensate the open spots that were left by the men who were sent to war</li> <li>- Many women outside of Prince Edward County were brought in to fill the open spots</li> </ul>
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### Summary

Mile Murtanovski created the project *To the Sound of Trumpets* in order to commemorate the 100th anniversary of WW1 and delineate the barbaric reality of the war. His project was split into 5 sections that outlined distinct aspects such as what it was like for people in Prince Edward County at the time and reflecting on the pandemonium that precipitated from the war. Two of his paintings, “Send More Men” and *Under the Same Sun*, outline themes such as the cruel reality of war behind the propaganda posters and the significance of the roles of women.

<b>Source</b>	Carola, Vyhak. <i>Prince Edward County artist hope to capture truth of war in epic project.</i> The Star, 10 Oct. 2014, <a href="https://www.thestar.com/life/health_wellness/2014/10/10/prince_edward_county_artist_hopes_to_capture_truth_of_war_in_epic_project.html">https://www.thestar.com/life/health_wellness/2014/10/10/prince_edward_county_artist_hopes_to_capture_truth_of_war_in_epic_project.html</a> . Accessed 11 Nov. 2018.
<b>Cues</b>	<b>Notes</b>
Project: <i>To the Sound of Trumpets</i>  Contrasting to how the government glorified the war at the time  Where did he find his research?	<ul style="list-style-type: none"> <li>- Depicted the reality of war through 100 paintings</li> <li>- To commemorate the 100th anniversary of the first world war</li> <li>- Most difficult project of his career as a painter</li> <li>- “There will be no glorification of fighting or ‘cliché ghosts of soldiers standing in a field of poppies’”</li> <li>- Spent several hundred hours researching from books, documentaries, and poetry</li> <li>- Specific to the impact on Prince</li> <li>- Divided into 5 parts: <ul style="list-style-type: none"> <li>- <i>Dance Partners</i>: utilizes the shoes that were worn at the time by both genders to represent when countries would proclaim war against one another</li> <li>- <i>The Devil’s Harvest</i>: created paintings of 24 fallen soldiers whose names were listed on Picton’s cenotaph</li> </ul> </li> </ul>
Other Accomplishments/Involvements	<ul style="list-style-type: none"> <li>- Created 100 paintings in 100 hours (2012)</li> </ul>

	<ul style="list-style-type: none"> <li>- Did the same challenge in the following year but with 101 paintings in 101 hours</li> <li>- Founded Small Pond Arts, an artist residency and get-away with his wife, Krista Dalby in 2010</li> <li>- Has raised money and contributed locally such as through museums or events like festivals</li> <li>- Praised by illustrator Carl Wiens for his involvement with the community</li> </ul>
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### Summary

The purpose of Mile Murtanovski's *To the Sound of Trumpets* is to represent the brutality of war through 5 different themes. He gathered inspiration through hundreds of hours of research into books, documentaries, and poetry. Apart from this project, Murtanovski is an active member of his community and often contributes to local museums and festivals in Prince Edward County.

**PROPAGANDA POSTERS**

Ms. Brennan

Source	Notes
	History, Canadian Military. “Decoding Canadian First World War Posters.” <i>YouTube</i> , YouTube, 10 Apr 2015, <a href="https://www.youtube.com/watch?v=ntd3YPKMNCM">https://www.youtube.com/watch?v=ntd3YPKMNCM</a>
Cues	Notes
What was the purpose of posters?	<ul style="list-style-type: none"><li>- To galvanize Canadian men, women, and children to support the war effort.</li></ul>
Why posters?	<ul style="list-style-type: none"><li>- Posters were the most appropriate marketing tool of choice for mass communication in the 20th century</li><li>- A message is more easily communicated to lots of people through graphical communication than it is through masses of text</li></ul>
Who did posters target?	<ul style="list-style-type: none"><li>- The vast majority of posters specifically targeted men and displayed positive or negative imagery to either inspire or galvanize potential soldiers into enlisting</li><li>- Positive imagery often displayed the ideal handsome, young soldier in action, standing straight and with a rifle</li><li>- Negative imagery sometimes displayed a man who kept making excuses as to why he should go but would not</li><li>- Posters depicting women either drew on Canadian ideals at the time, such as the priority to protect women,</li></ul>

	<p>encouraging women with the financial means to support the war effort, or instructing women to conserve resources</p>
Posters displaying positive imagery	<ul style="list-style-type: none"> <li>- Posters displaying positive imagery often equated manhood and masculinity with that of a frontline soldier</li> <li>- Active service became a defining trait of Canadian men who were physically strong, healthy, and modern</li> </ul>
Posters displaying negative imagery	<ul style="list-style-type: none"> <li>- Negative imagery implied that these men cannot be strong or confident unless they cease making excuses and enlist</li> <li>- Further implies that these men not only lose the opportunity to serve their country, but also the chance to prove their masculinity amongst other men</li> </ul>
Posters depicting women	<ul style="list-style-type: none"> <li>- One of the manly attributes of the time was not only protecting your nation but also protecting the most vulnerable groups of the nation, namely, women and children.</li> <li>- Canadian women could support the war effort and were encouraged to do so by purchasing “victory bonds”</li> <li>- Women were also highly encouraged to conserve resources</li> </ul>
Victory bonds were loans that directly funded the war effort and civilians who bought them would be paid back with interest.	

### Summary

Canadian WW1 propaganda posters galvanized Canadian men into enlisting, implying that service on the frontline exemplified physical capability and masculinity. Posters depicting women served to inspire men to protect their nation and its women and children, and encouraged women to buy victory bonds and conserve resources.

<b>Source</b>	<p>Stevenson, Robert. "Canada Wartime Propaganda." 1812 Virtual Exhibition The Native American War Comments, Canadian War Museum,  <a href="http://www.warmuseum.ca/cwm/exhibitions/propaganda/first_e.shtml">www.warmuseum.ca/cwm/exhibitions/propaganda/first_e.shtml</a>.</p>
<b>Cues</b>	<b>Notes</b>
What were posters like?	<ul style="list-style-type: none"> <li>- Heavily relied on words and used simple, yet descriptive imagery, using contrasting colours to stand out against the backgrounds of daily life</li> <li>- Used contemporary references like "The Boys" at the front, "The Hun"(Germans), and imagery that may require decoding for modern viewers, but would have been obvious to viewers of the time.</li> <li>- Spoke directly to the viewer's humanity, especially on an emotional level, associating enlisting with nationalistic identity.</li> </ul>
Who produced posters?	<ul style="list-style-type: none"> <li>- There were no centralized poster production facilities at the beginning of the war</li> <li>- Military and private organizations like the Royal Canadian Army designed and produced their own</li> <li>- The Canadian Food Board published many posters</li> <li>- Arthur Keelor was a designer for one of the posters</li> </ul>
How did posters appeal to most viewers?	<ul style="list-style-type: none"> <li>- Posters often spoke directly to the viewer's humanity, especially on an emotional level, associating enlisting with nationalistic identity.</li> </ul>

	<ul style="list-style-type: none"> <li>- Posters also used contrasting colours to stand out against the colours of daily life that most viewers would see</li> <li>- French Canadians were galvanized into action through the use of past examples like Dollard des Ormeaux</li> <li>- The idea that the war may be upon Canada's shores at any moment was definitely supported by disasters like the Halifax Explosion.</li> <li>- In posters like "If You Cannot Join Him, You Should Help Her", a Canadian Patriotic Fund office is in the background of children and their mother</li> <li>- Suggests that the government was beginning to recognize that the families soldiers left behind needed financial support</li> <li>- Some posters had encouraged teenagers to take over work on the farm to sustain their economic survival while sending men to fight in the war.</li> <li>- The language and imagery in these posters equated work on the farm to a romanticized version of military service.</li> <li>- For many farm families, conscription meant sending their boys and men, the able-bodied people of the home to fight in the war, which threatened their economic security.</li> <li>- A poster directed at French Canadians encouraged French Canadians to</li> </ul>
<p>How did posters appeal to French Canadians?</p> <p>Using past examples suggested that the war could be upon Canada's shores at any moment. Disasters like the Halifax Explosion only grew these fears, as it forced Canadians to confront the possibility of war coming to Canada's shores.</p> <p>What did posters reveal about how Canadian society was changing?</p> <p>The government recognizing this is evidence of early welfare initiatives such as financially supporting the families soldiers leave behind.</p> <p>What did posters communicate to children?</p>	
<p>How did posters leverage current events?</p>	

	<p>follow the example of a past French Canadian and insinuated that the war could be upon Canadian shores at any moment.</p> <ul style="list-style-type: none"> <li>- On June 27, 1918, German submarines sunk the hospital ship Llandovery Castle and left no survivors. The poster about the incident leveraged this tragic loss by stating that, by buying victory bonds, another incident like this could be avoided. Posters emphasized the brutality of the Germans, implying that only a German mindset could sanction such an inhumane act.</li> <li>- Canadian designers tried to integrate a Canadian version of America's Uncle Sam or Britain's Lord Kitchener</li> <li>- Canada was personified as a woman with flowers on her dress, and as a soldier.</li> </ul>
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### Summary

Canadian propaganda posters during World War 1 appealed to the diverse groups present in Canada at the time such as women, French Canadians, and children and teenagers. The posters also reveal many aspects of Canadian society at the time and how it was becoming more progressive. Designs for posters leveraged current events to emphasize the brutality of the Germans and past events to convince viewers to support the war effort.