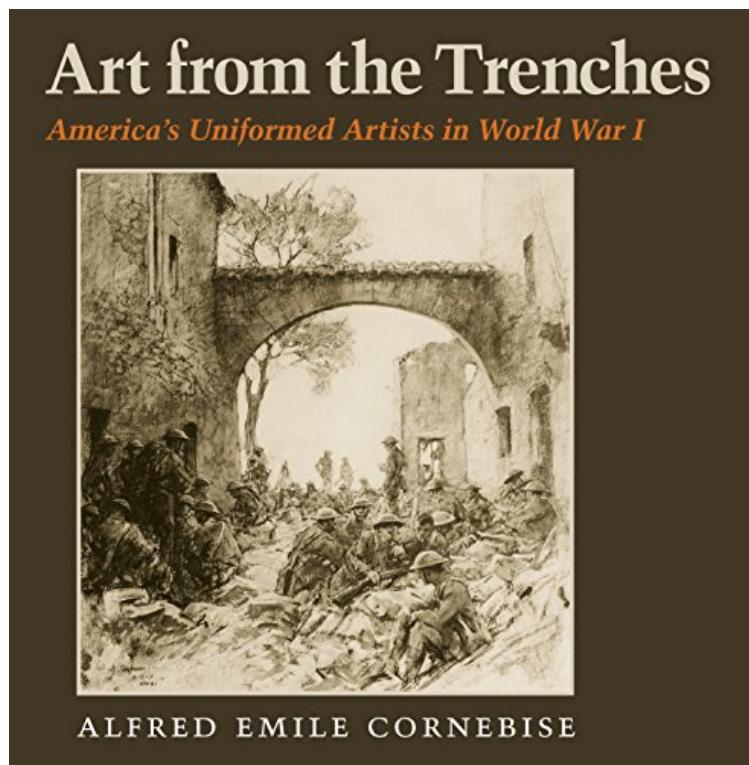


(Free and download) Art from the Trenches: America's Uniformed Artists in World War I (Williams-Ford Texas AM University Military History Series)

Art from the Trenches: America's Uniformed Artists in World War I (Williams-Ford Texas AM University Military History Series)

Alfred Emile Cornebise
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Alfred Emile Cornebise : Art from the Trenches: America's Uniformed Artists in World War I (Williams-Ford Texas AM University Military History Series) before purchasing it in order to gage whether or not it would be worth my time, and all praised Art from the Trenches: America's Uniformed Artists in World War I (Williams-Ford Texas AM University Military History Series):

4 of 4 people found the following review helpful. Beautiful BookBy Matthew AmendolaraThis book offers a beautiful insight into a terrible circumstance. The artwork itself is excellent and the stories of the soldiers/artists who traveled throughout Europe are incredibly interesting. It is an unseen side to a terrible war that has been largely overshadowed by its place in history.0 of 1 people found the following review helpful. Three StarsBy Brian GueckSad art of a tough time.14 of 14 people found the following review helpful. U.S. Army artists in WWIBy John A. LefcourteMore than half the book is biographical materials on the individual artists and text regarding their involvement with the army. Actual reproductions of art work are fewer than I would have liked but are of good quality.

Since ancient times, wars have inspired artists and their patrons to commemorate victories. When the United States finally entered World War I, American artists and illustrators were commissioned to paint and draw it. These artists' commissions, however, were as captains for their patron: the U.S. Army. The eight men—William J.

Aylward, Walter J. Duncan, Harvey T. Dunn, George M. Harding, Wallace Morgan, Ernest C. Peixotto, J. Andre Smith, and Harry E. Townsend arrived in France early in 1918 with the American Expeditionary forces (AEF). Alfred Emile Cornebise presents here the first comprehensive account of the U.S. Army art program in World War I. The AEF artists saw their role as one of preserving images of the entire aspect of American involvement in a way that photography could not. Unsure of what to do with these official artists, AEF leadership in France issues passes that allowed them relative freedom to move about, sketching as they went and finding supplies and lodgings where they could. But the bureaucratic confusion over the artists' mission soon created controversy in Washington. The army brass there was dismayed at the slow trickle of art coming in and at some of the bucolic, behind-the-lines scenes, which held little promise as dramatic magazine illustrations or propaganda. The Armistice came only a matter of months after the American Artists arrived in France, and they marched into the Rhineland with the American occupation forces, sketching along the way. Soon returning to France the artists went into separate studios to finish their works, but the army hurriedly discharged them and they were civilian artists once more. The author conducted research for this book in the World War I army records in the National Archives, as well as the collections of the Smithsonian Institution, and others throughout the country. The sixty-six black-and-white pictures reproduced here are some of the approximately five hundred pieces of official AEF combat art, which shortly after the war were turned over to the Smithsonian Institution, where most of them remain.

About the Author ALFRED EMILE CORNEBISE is a professor emeritus of history at the University of Northern Colorado in Greeley and author of several books about the military and its use of the media in World War I.