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**artist unknown**

***un Camoufleur; le même camouflé***

***(a Camouflager; the same camouflaged)***, 1914–1918

pencil

Gift of Professor Eric Gustav Carlson, 2014.1914

In this work, a soldier appears in regular uniform and in a camouflage mask that was probably meant to blend into a wooded landscape.

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**artist unknown**

***untitled (soldier with a large paintbrush)***, 1914–1918

ink

Gift of Professor Eric Gustav Carlson, 2014.1920

This soldier seems to be working on a large-scale camouflage work, such as a painted tarp. Figures with similar large brushes can be seen in adjacent drawings, one of which (above) is clearly identified as a “camouflager.”

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**Émile Gallois** (1882–1965)

born Ligny-en-Barrois, France; died Clichy, France

***untitled (tents outside a forest)***, 1914–1918

watercolor

Gift of Professor Eric Gustav Carlson, 2014.1925

One of the two tents in this scene has been painted in a manner we would still recognize today as “camo.”

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**Émile Gallois** (1882–1965)

born Ligny-en-Barrois, France; died Clichy, France

***Fritz: Je suis perdu! c'est un Kamoufleur...***

***(Fritz: I'm lost! It's a camouflager ...)***, 1914–1918

ink

Gift of Professor Eric Gustav Carlson, 2014.1915

The Carlson Collection includes 21 enigmatic drawings mounted on grey cardstock, 9 of which are displayed here, depicting camouflage and its production. Gallois depicts a camouflage artist in a full-body smock with a large brush startling a German soldier.

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**J. Lécuyer**

active France

***untitled (making mannequins and props)***, 1915

pen, watercolor

Gift of Professor Eric Gustav Carlson, 2014.1919

The manufacture of decoys and props, such as mannequins and fake armaments, was part of a practicing camouflage artist's business.

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**Edouard-Henri Lèon** (1873–1968)

Born and died Paris, France

***La fabrication des mannequins de guerre (Making War Mannequins)***, 1915

pencil, watercolor

Gift of Professor Eric Gustav Carlson, 2014.1913

H. Manset's adjacent work *les morts qui veillent (the dead on watch)* appears to depict war mannequins in use.

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**H. Manset**

active France

***les morts qui veillent (the dead on watch)***, 1915

watercolors and gouaches

Gift of Professor Eric Gustav Carlson, 2014.1917

In this composition, a soldier spies out from a trench apparently disguised with mannequins dressed as dead soldiers.

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**Géo Monset**

***P. A. de F. le 31 Oct 1915***, 1915

watercolor, gouache

Gift of Professor Eric Gustav Carlson, 2014.1918

In this watercolor, Monset depicts a field of heavy artillery disguised by painted tarps to make it difficult to detect from the air.

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**N. Rinaudot**

active France

***Nil Sub Sole Novum (There's Nothing New under the Sun)***,

1914–1918

ink, colored pencil

Gift of Professor Eric Gustav Carlson, 2014.1916

Rinaudot attempts to amuse us with a pun centered on the idea of cosmetics as a kind of camouflage and the double sense of camouflage rendered as “camoufle” (to disguise) and “l’age” (age). Remarkably, the cosmetics industry was bolstered by medical research into covering wounds during WWI.

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**Pierre Patout** (1879–1965)

born Tonnerre, France; died Rueil-Malmaison, France

***Pylone Métallique Triangulaire (Triangular Metal Pylon)***,

1914–1923

from *Section de Camouflage*

color lithograph

Gift of Professor Eric Gustav Carlson, 2014.2616.01

Patout became famous later in life as a designer and architect specializing in the Art Deco style. During WWI, he was part of the camouflage section led by painter and designer Lucien-Victor Guirand de Scevola. The portfolio cover of this copy (not exhibited) bears a handwritten dedication to General Philippe Pétain: “à Maréchal Pétain, Souvenir des Camoufleurs” (“To Marshal Pétain, Souvenir of the Camouflagers”). Pétain led the French offensive at the largest and longest battle of WWI, the Battle of Verdun.

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**Pierre Patout** (1879–1965)

born Tonnerre, France; died Rueil-Malmaison, France

***Pylone observatoire télescopique mobile bottin (Mobile Telescoping Bottin Observation Pylon)***, 1914–1923

from *Section de Camouflage*

lithograph

Gift of Professor Eric Gustav Carlson, 2014.2616.02

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**Pierre Patout** (1879–1965)

born Tonnerre, France; died Rueil-Malmaison, France

***Instructions sur a posé des guérites observatoires blindées camouflées (Instructions for the Installation of Camouflaged, Shielded Look-Out Turret)***, 1914–1923

from *Section de Camouflage*

color lithograph

Gift of Professor Eric Gustav Carlson, 2014.2616.03

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**Pierre Patout** (1879–1965)

born Tonnerre, France; died Rueil-Malmaison, France

***Croquis d'Intérieur d'une OD 97 (Sketch of the Inside of an OD 97)***, 1914–1923

from *Section de Camouflage*

color lithograph

Gift of Professor Eric Gustav Carlson, 2014.2616.04

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**Pierre Patout** (1879–1965)

born Tonnerre, France; died Rueil-Malmaison, France

***Pylon Hardelay modèle léger (9 Meter High Light Hardelay Pylon)***, 1914–1923

from *Section de Camouflage*

color lithograph

Gift of Professor Eric Gustav Carlson, 2014.2616.05

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**Pierre Patout** (1879–1965)

born Tonnerre, France; died Rueil-Malmaison, France

***Périscopes***, 1914–1923

from *Section de Camouflage*

color lithograph

Gift of Professor Eric Gustav Carlson, 2014.2616.06

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**Pierre Patout** (1879–1965)

born Tonnerre, France; died Rueil-Malmaison, France

***OD 85 Guérite Cylindrique (Cylindrical Look-Out Turret OD 85)***, 1914–1923

from *Section de Camouflage*

color lithograph

Gift of Professor Eric Gustav Carlson, 2014.2616.07

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**Pierre Patout** (1879–1965)

born Tonnerre, France; died Rueil-Malmaison, France

***Croquis d'une guérite OD 92...***

***(Sketch of a Domed, Rotating Look-Out Turret OD 92...)***,

1914–1923

from *Section de Camouflage*

color lithograph

Gift of Professor Eric Gustav Carlson, 2014.2616.08

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**Pierre Patout** (1879–1965)

born Tonnerre, France; died Rueil-Malmaison, France

***Arbre blindé camouflé***

***(Shielded Tree Disguise)***, 1914–1923

from *Section de Camouflage*

color lithograph

Gift of Professor Eric Gustav Carlson, 2014.2616.09

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**Pierre Patout** (1879–1965)

born Tonnerre, France; died Rueil-Malmaison, France

***Croquis d'une guérite OD 90***

***(Sketch of a Look-Out Turret OD 90)***, 1914–1923

from *Section de Camouflage*

color lithograph

Gift of Professor Eric Gustav Carlson, 2014.2616.10

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**Pierre Patout** (1879–1965)

born Tonnerre, France; died Rueil-Malmaison, France

***Echelle pour Arbre d'Observation***

***(Ladder for an Observation Tree)***, 1914–1923

from *Section de Camouflage*

color lithograph

Gift of Professor Eric Gustav Carlson, 2014.2616.11

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**Auguste Louis Lepère** (1849–1918)

born Paris, France; died Domme, France

***l'observateur boche (The German Observer)***, 1914–1918

photomechanical relief print

Gift of Professor Eric Gustav Carlson, 2014.1402

Auguste Lepère, a prolific woodcut artist and illustrator of WWI, shows us the demise of a field observer of unknown nationality, his binoculars still hanging from his neck.

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**Camille-Félix Bellanger** (1853–1923)

born and died Paris, France

***Champ de Bataille de Quennevières (Battlefield at Quennevières)***, 1916

colored pencil

Gift of Professor Eric Gustav Carlson, 2014.2320

This is the most finished of the nine military reconnaissance landscape drawings by Bellanger in the Carlson Collection. All of these drawings have an aerial perspective, but we do not know if this was facilitated by aerial photography or perhaps from drawings made from an observation tower. Near the center of the drawing an observation tree is identified, “Arbre Observatoire de Chailles” (Observation Tree in the town of Chailles). The Battle of Quennevières took place in June 1915 and caused 7,700 French and 4,000 German casualties in 10 days.

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**Jean-Émile Laboureur** (1877–1943)

born Nantes, France; died Pénestin, France

***Vue Panoramique du Port de Saint-Nazaire***

**(*Panoramic View of the Port of Saint-Nazaire*)**, 1918

etching

Gift of Professor Eric Gustav Carlson, 2014.1728

This impressive etching was commissioned by the municipality of Saint-Nazaire, an important French Harbor with access to the Atlantic Ocean that served as a stronghold for the U.S. army near the end of WWI. The “dazzle ship” in the foreground, left of center, has been painted with dazzle camouflage, which uses strongly contrasting geometric patterns. The goal of dazzle camouflage was not to become invisible but to make it difficult to estimate the vessel’s distance, speed, and direction of motion.

Laboureur studied printmaking in Paris in the late 19th century, befriending the famous artist Henri de Toulouse-Lautrec. From 1903–1907 he lived in the United States, then returned to France and visited London. With the outbreak of war in 1914, he enlisted in the British army serving as an interpreter in the 12th division while continuing to make engravings.

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**Charles-Lucien Léandre** (1862–1934)

born Champsecret, France; died Paris, France

active France

***untitled***, 1917

Conté crayon

Gift of Professor Eric Gustav Carlson, 2014.2145

Charles-Lucien Léandre was a caricaturist who contributed to the leading French caricatural journals such as *Le Rire* (*Laughter*) and *L'Assiette au Beurre* (*The Plate of Butter*). There are 36 works by Léandre in the Carlson Collection. In this composition, three generations of a displaced family wander away from ruins. The young father is conspicuously missing and is presumably on the front lines of battle, or already a war casualty.

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**Auguste Herbst** (1878–1951)

born Strasbourg, German Empire (present-day France)

active France

**untitled**, 1917

watercolor, ink, pencil

Gift of Professor Eric Gustav Carlson, 2014.2151

Herbst was a watercolorist who also worked in Emile Gallé's distinguished Art Nouveau design firm where he executed some stunning works in marquetry (wood inlay), including a tray featuring this composition. Herbst depicts a group of marching British soldiers silhouetted against a dramatic sky with a tangle of barbed wire on the ground. The twisted form of the barbed wire keeps with organic tendrils and plant forms common in the Art Nouveau style.

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**E. J. Mika** (active early 1900s)

active France

***Au Capitaine Grand: Hommage Respectueux  
(To Capitan Grand: Respectful Homage)***, 1917

watercolor

Gift of Professor Eric Gustav Carlson, 2014.2307

Mika makes use of a striking double silhouette; one depicts a military funeral caravan, the other reveals the outlines of a blasted landscape. We have found no details about the artist or Capitan Grand, whose memory is honored in this work of art.

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**Pierre Albert Leroux** (1890–1959)

born Versailles, France

***Vers le poste d'évacuation, Bois Sabot Champagne 1917  
(Near the Evacuation Station, Bois Sabot, Champagne 1917)***,  
1917

oil on canvas

Gift of Professor Eric Gustav Carlson, 2014.2530

Leroux began his military service as a musician in the infantry, but with the outbreak of WWI he became a stretcher-bearer in the 1st Regiment of Engineering. He began documenting military scenes of daily life relatively late in the war, as in this scene of a wounded soldier in a trench in winter near the site of the two battles of the Marne.

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**artist unknown**

***l'Eglise de Tracy le Val près Quennevieres***

**(Church of Tracy le Val near Quennevieres)**, circa 1917

watercolor

Gift of Professor Eric Gustav Carlson, 2014.1198

The village of Tracy le Val was situated along the front lines of WWI, not far from the site of the Battle of Quennevières, also depicted in the topographic landscape by Camille-Félix Bellanger in this exhibition. For three years, Tracy le Val suffered waves of fierce conflict and the village was completely destroyed by the end of the war. The artist, whose identity has not been established, shows a ruined church in winter, probably in 1917. By the following year there was nothing left but rubble.

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**Camille-Félix Bellanger** (1853–1923)

born and died Paris, France

***untitled***, 1916

pastel, gouache

Gift of Professor Eric Gustav Carlson, 2014.2152

Bellanger trained as an academic painter who taught drawing at a military academy and was honored during his lifetime for his paintings of historical and mythological subjects. He also made large reconnaissance landscape drawings, one of which is exhibited here. In this composition Bellanger, who did not fight, imagines the atrocities of war in a scene of sexual assault, torture, and arson.

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**Joseph-Félix Bouchor** (1853–1937)

born and died Paris, France

***untitled (portrait of an aviator)***, 1915

oil on panel

Gift of Professor Eric Gustav Carlson, 2014.2526

Bouchor traveled with the Allied troops and recorded many aspects of the conflict. The inscription on this painting indicates that on June 6, 1915, pilot Q. and observer A., flying a Morane aircraft, shot down an Aviatik aircraft near Verdun. Aviatik was a German aircraft manufacturer and the French Morane-Saulnier factory manufactured the first aircraft fighter used during the war. The Allied aviator wears a leather helmet for protection from engine noise and the cold.

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**Maurice Busset** (1879–1936)

born and died Clermont-Ferrand, France

***Le retour de Védrières, Verdun 1916***

***(The Return of Védrières, Verdun 1916)***, 1916

watercolor, pencil, gouache

Gift of Professor Eric Gustav Carlson, 2014.2150

Busset joined the French air force (Aéronautique Militaire) in 1914 and became a prolific visual chronicler of aerial warfare during WWI. In this composition—one of the 103 works by the artist in the Carlson Collection—Busset celebrates the return of the famous French aviator Jules Charles Toussaint Védrières (1881–1919) after a reconnaissance mission near Verdun, a major battleground of the war. Before WWI, Védrières raced aircraft and was the first pilot to fly more than 100 miles per hour. He was also known for dropping leaflets promoting support for French aircraft over the Chamber of Deputies in Paris.

This work depicts Védrières in his Caudron G.3 biplane from the perspective of another pilot, whose left hand is near an inclinometer, a device for measuring the angular pitch of an aircraft. This inclinometer is the kind used on Bleriot monoplanes, another aircraft favored by Védrières and often flown by him during more than 1,000 hours of reconnaissance missions.

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**Henry de Groux** (1867–1930)

born St-Josse-ten-Noode, Belgium; died Marseille, France

***Exposition de L'Oeuvre de Guerre de Henry de Groux***  
***(Exhibition of War Work by Henry de Groux)***, 1916

color lithograph

Gift of Professor Eric Gustav Carlson, 2014.2340

Belgian artist Henry de Groux spent the war years in Paris where, in November 1916, the Galerie La Boétie exhibited 299 of his WWI-themed paintings, pastels, drawings, sculptural works, etchings, and lithographs. This poster announces the exhibition. The title of a portfolio of etchings in the exhibition is echoed in the Latin phrase on the poster, *vultus victoriae* meaning “face of victory.”

The poster, which is in a dramatic style that the artist championed in the 1890s when he was inspired by German composer Richard Wagner, was provided after his first design was censored by the French government. There are reasons to believe that the original poster design was based on a composition of one of the works in the etching portfolio *L'Eclipse (The Eclipse)* showing a death's head (the “face of victory”) eclipsing a likeness of Beethoven wearing a crown of thorns (shown below). From these works it is clear de Groux was not anti-German, but rather profoundly anti-war.



Henry de Groux (1867–1930)

*L'Eclipse (The Eclipse)*, 1916

etching

Museum purchase: Helen Foresman  
Spencer Art Acquisition Fund,  
2005.0097

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**Maurice Delcourt** (1877–1916)

born Paris, France; died Mort-Homme (Meuse), France

***untitled (letter with drawings of cats)***, 1914–1916

pencil, colored pencil, ink

Gift of Professor Eric Gustav Carlson, 2014.0362

Delcourt was a talented illustrator and woodcut artist. He entered the war in 1914, became a decorated second lieutenant, and died in the conflict at Mort-Homme during the battle of Verdun on December 29, 1916. This illustrated letter, written while convalescing from a wound, is addressed to a friend—possibly Georges Victor-Hugo—and makes reference to the Parisian Chat Noir (Black Cat) night club frequented by artists. The body of the letter is translated as:

November 11

St. Martin

Dear Friend

My right paw is still in a bit of a mess. Indeed it is with my left hand that I have decorated this page for you. So I will only visit you as promised in a few days' time before getting back to my old Chat Noir City [Paris]. I have not yet seen M. Bourdel who has gone up to the trenches after his leave.

Yours truly,

M. Delcourt

2nd Lt. 312

Ambulance XII/8

Sector 45

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**André Edouard Devambez** (1867–1944)

born and died Paris, France

***untitled (soldiers in bomb craters)***, 1917

oil on illustration board

Gift of Professor Eric Gustav Carlson, 2014.2528

Devambez was captivated by plunging aerial views, whether looking down on urban crowds or, as depicted here, decimated wartime landscapes. Devambez volunteered for duty with a camouflage unit and was wounded. He was a painter and a talented printmaker and produced an important portfolio of 12 etchings showing scenes of WWI. One of these etchings is a variation of this otherworldly landscape in which soldiers take cover in flooded craters.

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**P. E. Gairaud**

active France or Belgium

**1914-15-etc., à Ch.-O. Galtier**

**(1914-15 -etc., to Ch.-O. Galtier), 1914**

oil on canvas

Gift of Professor Eric Gustav Carlson, 2014.2527

This portrait of a *poilu* (literally a “hairy one,” as the French called their infantrymen) as a Christ-like martyr is dedicated to the French journalist Ch. O. Galtier, who wrote about Serbian wartime poetry. The soldier’s enormous eye, encircled by a halo and a barbed-wire-like crown of thorns, represents both foreboding and survival and may have been intended to suggest the all-seeing eye of God.

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**artist unknown**

active France, early 1900s

**Guiton, 1914–1918**

gouache, charcoal

Gift of Professor Eric Gustav Carlson, 2014.2314

Jules-Phillippe Guiton was a French missionary who is generally regarded as France’s first conscientious war objector. Guiton was sent to the Somme front in 1914 where he realized that he could not reconcile his Christian faith with active military service. Presumably, the juxtaposition of a military jacket full of bullet holes and the name Guiton indicates the pacifist leanings of the unknown artist.

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**Henri Lenoir**

**untitled (allegorical image of Germany—Eagle of the House of Hohenzollern above a devastated landscape), 1915**

color lithograph

Gift of Professor Eric Gustav Carlson, 2014.1732

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**Henri Lenoir**

**untitled (allegory of France with the Gallic Rooster in her hair, surrounded by emblems of the allied forces), 1915**

color lithograph

Gift of Professor Eric Gustav Carlson, 2014.1733

A larger edition of these compositions in the Princeton University Libraries bears inscriptions that identify them as “allegories of war and peace.”

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**Pierre Roche** (1855–1922)

born and died Paris, France

***Médailles 1914–1915 (Medallions 1914–1915)***, 1915

gypsographs

Gift of Professor Eric Gustav Carlson, 2014.2610.01–.18

In December 1915, the artist Pierre Roche published a portfolio of his experimental low-relief color prints (gypsographs) that repeat in composition and size the bronze medals he designed during the initial years of WWI. Titled simply *Médailles 1914–1915 (Medals, 1914–1915)*, Roche's album is remarkable for its melding of sculpture and printmaking and for its unprecedented use of gypsography, a technique that is generally associated with the elegant and organic forms of the Art Nouveau style rather than the iconography of war. Roche described his technique as a "Procedure by which one executes, inks and pulls prints on plaster: Because of the nature of the substance, one obtains with the GYPSOGRAPH a particular texture and great softness of modeling."

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(left to right, top to bottom)

***paper wrapper***

***title page***

***Gypsographies inédites / Essais pour une série de médailles exécutées par Pierre Roche / 1914–1915 (New Gypsographs / Trials for a series of Medallions)***

***untitled (The Gallic Rooster)***

***untitled (table of contents, page one)***

***untitled (table of contents, page two)***

***Dédicace: A Ceux qui sont disparus (Dedication: To Those Who Have Passed Away)***

***Frontispiece: Qui meurt quand la patrie est vivante qui serait vivant si la patrie était morte (Who Dies When the Motherland is Alive? Who Will Live if the Motherland is Dead)***

***Aout 1914 La Mobilisation (Mobilization 2 August 1914)***

***Liège: Colonne du droit contre la violence 10 Aout 1914 (Liège Pillar of Righteousness Against Violence)***

***La Veillée de Paris: 23 Septembre 1914 (The Vigil of Paris 23 September 1914)***

***La Victoire de la Marne: 6-13 Septembre 1914 (The Victory of the Marne 6-23 September 1914)***

***Le Lion Belge sur l'Yser: 14 Novembre 1914 (The Belgian Lion at the Lyser 14 November 1914)***

***Fils de Garibaldi: La Gloire de vos pères vous a voulu tous deux (Sons of Garibaldi You Have Both Wished for the Glory of Your Father)***

***Prends racine au sol des aïeux: Les Tranchées / patrie (Take Root in the Soil of our Ancestors / Motherland)***

***La victoire: A Donne ses ailes aux avions de nos armées (Victory has Given Wings to Our Army's Aircraft)***

***Achévé d'imprimer le 2 Décembre 1915 sous la direction de Pierre Roche (Printed 2 December 1915 under the Direction of Pierre Roche)***

***Ces gypsographies ont été imprimées à 25 exemplaires No. 2 André Fontaine (25 Copies of these Gypsographs Were Printed, No. 2, André Fontaine)***

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**H. Albert Barberis**

active France

selection of eight works from the portfolio ***La Terre Gémit (The Earth Moans)***, 1918

salted paper prints

Gift of Professor Eric Gustav Carlson, 2014.2566

This is one of the most mysterious works in the Carlson WWI Collection. We do not know anything about the artist H. Albert Barberis, although there are some compelling reasons to think he may be Mario Barberis (1893–1960) of the Italian military ballooners who served on the Western Front. Only ten copies of the portfolio were printed. Two of these ten are in the Carlson Collection, one complete, one incomplete. No other copies are known to exist.

The portfolio is divided into five folders, each containing a frontispiece and five images. The images are mounted to a backing sheet with a small lithographic marginal sketch. In addition, each image is mounted with a tissue cover sheet with printed titles (not visible as displayed). The entire portfolio is gathered into a blue felt folder with a cover image and two maps mounted inside the front and back covers. In short, this was a labor-intensive and lovingly hand-assembled production.

This copy of the portfolio is dedicated to General Jean Degoutte, who became Brigadier General in 1916 when he took command of the Moroccan Division in the French Army. These troops were involved in the battles of the Somme, Champagne, Verdun and, with American forces, the Second Battle of the Marne.

(left to right, top to bottom)

***portfolio cover***, 2014.2566***une Arrivée (An Arrival)***, 2014.2566.09***le Village (The Village)***, 2014.2566.10***l'Épouvantail (The Scarecrow)***, 2014.2566.15***l'Oiseau bleu (The Bluebird)***, 2014.2566.16***le No-man's land (No Man's Land)***, 2014.2566.17***la Ville détruite (Destroyed City)***, 2014.2566.24***Froideterre (Freezing Weather)***, 2014.2566.28

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**Sèvres Porcelain Manufactory** (active 1756–present)

active Sèvres, France

**paperweight**, 1917

ceramic, molding, glazing

Gift of Professor Eric Gustav Carlson, 2014.2953

This paperweight bears the mark of the Manufacture nationale de Sèvres (National Manufactory of Sèvres), a prestigious porcelain factory and source of French national pride. The factory, which has been in operation since the middle of the 18th century, is known for its quality and luxurious innovative designs. The top of this particular object features a decorative rendering of the manufacturer's name encircling a piece of heavy artillery, while the front of the paperweight features the iconic red cross. Following the war, the Sèvres factory would serve as the site for the signing of the 1920 Treaty of Sèvres, which began the repartitioning of the former Ottoman Empire territories.

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**artist unknown**

**untitled (two sewing kits)** circa 1914–1918

wood, steel

Gift of Professor Eric Gustav Carlson,  
2014.3018.a,b,c and 2014.3019.a,b,c

Sewing kits were an essential component of a soldier's equipment that allowed them to mend various parts of their uniforms and gear while in the field. On display are two slight variants of wooden kits issued to French soldiers during the course of WWI. The top portion of these kits feature four recessed niches, which function as spools. This top portion unscrews from the handle to reveal an awl (a pointed tool used to pierce holes), while the base of the handle unscrews to reveal storage space for additional sewing implements.

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**artist unknown**

**untitled (table easel made from bullets)**, circa 1914–1918

metal

Gift of Professor Eric Gustav Carlson, 2014.2961

During WWI, as in previous conflicts, some soldiers turned to crafts as a creative outlet and means of passing time. The objects they produced, collectively known as Trench Art, were assembled with available materials and generally built on a hand-held scale. The maker of this object, probably a soldier, has repurposed bullet casings to construct a small easel, suitably sized to hold a postcard or photograph. The maker incorporated an articulated support into their design, allowing the easel to fold flat for easy stowing and transport.

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**Jean Louis Forain** (1852–1931)

born Reims, France; died Paris, France

**Le Vêtement du Prisonnier de Guerre**  
**(Clothing Prisoners of War)**, 1914

offset lithograph, post card

Gift of Professor Eric Gustav Carlson, 2014.2955

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**Max Blondat** (1872–1925)

born Crain, France; died Paris, France

**Edmond-Émile Lindauer** (1869–1942)

born Paris, France

after **Jean Louis Forain** (1852–1931)

born Reims, France; died Paris, France

**Le Vêtement du Prisonnier de Guerre**  
**(Clothing Prisoners of War)**, 1914–1918

bronze, casting

Gift of Professor Eric Gustav Carlson, 2014.2956

Created by French sculptor Max Blondat and engraver Edmond-Émile Lindauer, this bronze plaquette features a design after Jean Louis Forain, which portrays a seated soldier, head in hand, writing on a piece of paper. This design was featured in different mediums, including the adjacent postcard and as a poster. The message on the other side of the card, posted from France, requests a new “Onoto” fountain pen from a friend in England. The French Red Cross utilized this imagery as part of a charitable campaign aimed at providing French and Belgian prisoners of war warm clothing while they were held in Germany.

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