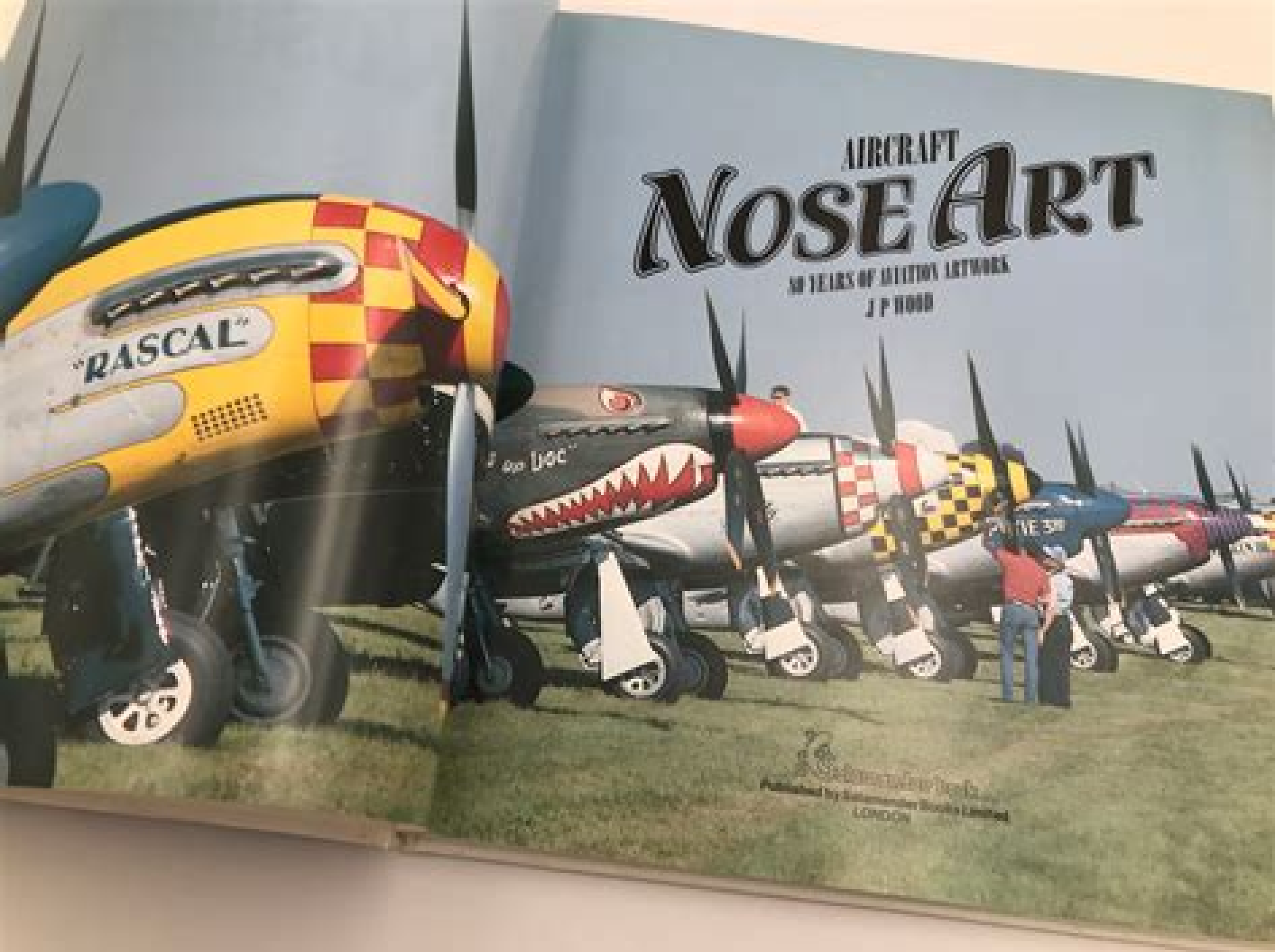


# AIRCRAFT NOSE ART

50 YEARS OF MILITARY ARTWORK

J P HOOD



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# Nose Art 80 Years Of Aviation Artwork

**J. P. Wood**



## **Nose Art 80 Years Of Aviation Artwork:**

Aircraft Nose Art J. P. Wood,1996

**Nose Art** J. P. Wood,1999

**Aircraft Nose Art** Andretta Schellinger,2016-03-14

Since World War I nose art has adorned military aircraft around the world. Intended for friendly rather than enemy eyes, these images with a wide range of artistic expression are part of the personal and unit histories of pilots and aircrews. As civilian and military attitudes and rationales for war change from one conflict to the next, changes can also be seen in the iconography of nose art. This analysis from a cultural perspective compares nose art in the United States, Great Britain, and France from World War I, World War II, the Korean War, and the Vietnam War. *The Final Mission of Bottoms Up* Dennis R. Okerstrom, 2011-11-01. On November 18, 1944, the end of the war in Europe finally in sight, American copilot Lieutenant Lee Lamar struggled alongside pilot Randall Darden to keep Bottoms Up, their B-24J Liberator, in the air. They and their crew of eight young men had believed the intelligence officer who, at the predawn briefing at their base in southern Italy, had confided that their mission that day would be a milk run. But that twenty-first mission out of Italy would be their last. Bottoms Up was staggered by an anti-aircraft shell that sent it plunging three miles earthward; the pilots, recovering control at just 5,000 feet, with two engines out, they tried to make it to a tiny strip on a British-held island in the Adriatic Sea, and in desperation threw out everything not essential to flight: machine guns, belts of ammunition, flak jackets. But over Pula, in what is now Croatia, they were once more hit by German fire, and the focus quickly became escaping the doomed bomber. Seemingly unable to extricate himself, Lamar all but surrendered to death before fortuitously bailing out. He was captured the next day and spent the rest of the war as a prisoner at a stalag on the Baltic Sea, suffering the deprivations of little food and heat in Europe's coldest winter in a century. He never saw most of his crew again. Then, in 2006, more than sixty years after these life-changing experiences, Lamar received an email from Croatian archaeologist Luka Bekic, who had discovered the wreckage of Bottoms Up. A veteran of the Balkan wars of the 1990s, Bekic felt compelled to find out the crew's identities and fates. Lee Lamar, a boy from a hardscrabble farm in rural northwestern Missouri, had gone to college on the GI Bill, become a civil engineer, gotten married, and raised a family. Yet for all the opportunity that stemmed from his wartime service, part of him was lost. The prohibition on asking prisoners of war their memories during the repatriation process prevented him from reconciling himself to the events of that November day. That changed when, nearly a year after being contacted by Bekic, Lamar visited the site, hoping to gain closure and meet the Croatian Partisans who had helped some members of his crew escape. In this absorbing, alternating account of World War II and its aftermath, Dennis R. Okerstrom chronicles through Lee Lamar's experiences the Great Depression generation who went on to fight in the most expensive war in history. This is the story of the young men who flew Bottoms Up on her final mission; of Lamar's trip back to the scene of his recurring nightmare; and of a remarkable convergence of international courage, perseverance, and friendship. **Glamour** Professor Carol Dyhouse, 2013-04-04. How do we understand glamour? Has it empowered women or turned them into objects? Once

associated with modernity and the cutting edge is it entirely bound up with nostalgia and tradition This unique and fascinating book tells the story of glamour It explores the changing meanings of the word its relationship to femininity and fashion and its place in twentieth century social history Using a rich variety of sources from women s magazines and film to social surveys and life histories Carol Dyhouse examines with wit and insight the history and meaning of costume cosmetics perfume and fur Dyhouse disentangles some of the arguments surrounding femininity appearance and power directly addressing feminist concerns The book explores historical contexts in which glamour served as an expression of desire in women and an assertion of entitlement to the pleasures of affluence finally arguing that glamour can t simply be dismissed as oppressive or as male fantasy but can carry celebratory meanings for women [The Oxford Handbook of Names and Naming](#) Carole Hough,2016-04-28 In this handbook scholars from around the world offer an up to date account of the state of the art in different areas of onomastics in a format that is both useful to specialists in related fields and accessible to the general reader Since Ancient Greece names have been regarded as central to the study of language and this has continued to be a major theme of both philosophical and linguistic enquiry throughout the history of Western thought The investigation of name origins is more recent as is the study of names in literature Relatively new is the study of names in society which draws on techniques from sociolinguistics and has gradually been gathering momentum over the last few decades The structure of this volume reflects the emergence of the main branches of name studies in roughly chronological order The first Part focuses on name theory and outlines key issues about the role of names in language focusing on grammar meaning and discourse Parts II and III deal with the study of place names and personal names respectively while Part IV outlines contrasting approaches to the study of names in literature with case studies from different languages and time periods Part V explores the field of socio onomastics with chapters relating to the names of people places and commercial products Part VI then examines the interdisciplinary nature of name studies before the concluding Part presents a selection of animate and inanimate referents ranging from aircraft to animals and explains the naming strategies adopted for them **Military Waste** Joshua O. Reno,2020-02-04 World War III has yet to happen and yet material evidence of this conflict is strewn everywhere resting at the bottom of the ocean rusting in deserts and floating in near Earth orbit In Military Waste Joshua O Reno offers a unique analysis of the costs of American war preparation through an examination of the lives and stories of American civilians confronted with what is left over and cast aside when a society is permanently ready for war Using ethnographic and archival research Reno demonstrates how obsolete military junk in its various incarnations affects people and places far from the battlegrounds that are ordinarily associated with warfare Using a broad swath of examples from excess planes ships and space debris that fall into civilian hands to the dispossessed and polluted island territories once occupied by military bases to the militarized masculinities of mass shooters Military Waste reveals the unexpected and open ended relationships that non combatants on the home front form with a nation permanently ready for war **Vehicles** David

Lipset, Richard Handler, 2014-08-01 Metaphor as an act of human fancy combines ideas in improbable ways to sharpen meanings of life and experience Theoretically this arises from an association between a sign for example a cattle car and its referent the Holocaust These sign vehicles serve as modes of semiotic transportation through conceptual space Likewise on the ground vehicles can be rich metaphors for the moral imagination Following on this insight Vehicles presents a collection of ethnographic essays on the metaphoric significance of vehicles in different cultures Analyses include canoes in Papua New Guinea pedestrians and airplanes in North America lowriders among Mexican Americans and cars in contemporary China Japan and Eastern Europe as well as among African Americans in the South Vehicles not only carry people around but also carry how they are understood in relation to the dynamics of culture politics and history **Trench Art** Jane A.

Kimball, 2004 Trench art is a highly evocative term conjuring up the image of a mud spattered soldier in a soggy trench hammering out a souvenir for a loved one at home while dodging bullets and artillery shells This is an appealing but very false conception of the reality of this art form A few types of trench art could be made easily in a trench during lulls in the fighting but the hammering involved in making many trench art pieces would have been greeted with unwelcome hostile fire from the enemy Trench art items made during wars were in fact created at a distance from the front line trenches either by soldiers at rest behind the front lines by skilled artisans among the civilian population by prisoners of war or by soldiers

**Air Pictorial** ,2000 *Virtuelles Erinnern* Steffen Bender, 2014-03-15 Computerspiele die Geschichte darstellen sind Teil einer populären Erinnerungskultur Sie entwerfen historische Narrative und generieren damit Geschichtsbilder Als Erinnerungsmedien bewegen sich Spiele in einem Spannungsfeld zwischen dem Anspruch einer realitätsnahen Darstellung von Geschichte und den Möglichkeiten und Begrenzungen des Mediums Steffen Bender widmet sich der in der Geschichtswissenschaft bislang kaum bearbeiteten Frage wie die medialen Spezifika von Computerspielen auf dieses virtuelle Erinnern einwirken und welche narrativen Muster bei der Darstellung historischer Kriege des 20. Jahrhunderts beobachtet werden können *American Aviation Historical Society Journal* American Aviation Historical Society, 2000

Aviation News ,2003-07 *The British National Bibliography* Arthur James Wells, 1993 **AAHS Journal** ,1999 *Subject Guide to Books in Print* ,1997 Serviços Bibliográficos da Livraria Portugal Livraria Portugal. Serviços Bibliográficos, 1993 **Air Force Magazine** ,1997-07 Forthcoming Books Rose Arny, 1997 **Flying Magazine** ,1951-04

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