

**CAMOUPEdia: A Compendium of Research on Art, Architecture and Camouflage**, by Roy R. Behrens. First edition. Dysart, Iowa: Bobolink Books, 2009. 6 x 9 in. 472 pages. 344 illustrations. Includes subject timeline, extensive bibliography and index.

SINCE THE 1890s (in large part in reaction to Darwinian evolution theory), there has been a continuing interest in the survival function of animal coloration, or what is now referred to as "camouflage." In World War I, French artists organized the first unit exclusively devoted to camouflage in military history. To keep from being targeted by airborne observers (with aerial cameras), they invented clever ways of blending with their surroundings or of breaking up expected shapes to forestall recognition. To the public, the results of the camoufleurs' efforts resembled Modern abstract art, such as Cubism, Futurism and Vorticism. This was especially true of "dazzle-painted" ship camouflage, the purpose of which was not background matching but confusion and "course deception," to cause undue uncertainty in a U-boat gunner's efforts to torpedo Allied vessels from a distance.

This unique, unparalleled volume is an encyclopedic sourcebook for camouflage enthusiasts in all fields who want to explore the relations among artists, architects, theatre designers, filmmakers, zoologists, game hunters, chemists, physicists, and optical physiologists—even automotive stylists and golf course planners. The camouflage contributions of scores of people are discussed, including Abbott H. Thayer, Everett L. Warner, Norman Rockwell, Walt Disney, Ellsworth Kelly, Bill Blass, Seymour Reit (originator of *Casper the Friendly Ghost*), Max Bill, Jon Gnagy (*Learn to Draw*), Harley Earl, and many others.

**About the author:** Artist, designer and writer Roy R. Behrens has researched and written about art and camouflage since the late 1960s. Described by *Communication Arts* magazine as "one of the most original thinkers in design," his previous books on the subject include *Art and Camouflage* (1981) and *FALSE COLORS: Art, Design and Modern Camouflage* (2002). Professor and Distinguished Scholar at the University of Northern Iowa, he teaches design and design history.

This book can be ordered directly from the publisher at Bobolink Books, 2022 X Avenue, Dysart, Iowa 52224 USA. It is also available online at <www.bobolinkbooks.com> and at <www.amazon.com>. See inside for details.



"I have long admired Professor Behrens' original research."

—Rudolf Arnheim

"Roy Behrens is a rare example of the graphic artist who is also wonderfully skilled as a writer. His sentences are alive with sense and excitement...Such brave forthrightness is rare in discursive writing..."

—Guy Davenport

Roy R. Behrens

# CAMOUPEdia

a compendium of research on art, architecture and camouflage



shipping late April 2009

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## False Army

The term "false army" was a popular one among artists and writers in the early 1900s, when the partial merger of a figure with its background, leaving the body to merge completely of the scene was a technique of "artistic camouflage." It was the work of the artist, not the scientist, and it was a technique of camouflage, not of military strategy. The artist's work was to create a scene in which the figure was not seen, not by the artist's eye, but by the viewer's eye. The artist's work was to create a scene in which the figure was not seen, not by the artist's eye, but by the viewer's eye. The artist's work was to create a scene in which the figure was not seen, not by the artist's eye, but by the viewer's eye.

Illustration by Roy R. Behrens

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author of FALSE COLORS:  
*Art, Design and Modern Camouflage*

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Photograph by Roy R. Behrens



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## Edward Steichen

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Questions? Send an email message to [info@bobolinkbooks.com](mailto:info@bobolinkbooks.com).

Features biographical articles on hundreds of artists, architects, stage designers, zoologists and others who contributed to military and/or natural camouflage in the 20th century. Illustrated by more than 340 illustrations, including photographic portraits, military photographs, patent drawings, artworks and other images. Includes a Camouflage Timeline, a 38-page bibliography of camouflage sources, and an index.