

The Song: The moniker originated from the 1942 hit song "*Rosie the Riveter*" by Redd Evans and John Jacob Loeb, which celebrated a patriotic and industrious female assembly-line worker.

The Westinghouse Poster: Artist J. Howard Miller created the famous "We Can Do It!" poster for Westinghouse Electric in 1943. Though highly recognizable today as Rosie, it was originally just a morale-boosting factory sign and wasn't widely known until the 1980s.

Illustrator Norman Rockwell painted the original official "Rosie the Riveter" for the May 29, 1943, cover of *The Saturday Evening Post*. It featured a robust woman eating lunch with a rivet gun in her lap.

Rosie the Riveter symbolizes female empowerment and the push for workplace equality. However, following the end of the war, many of these women were laid off to make room for returning male veterans.

<https://www.nationalww2museum.org/war/articles/rosie-riveter-women-war-workers-wwii-home-front>

https://en.wikipedia.org/wiki/We_Can_Do_It!

In 1982, the "We Can Do It!" poster was reproduced in a magazine article, "Poster Art for Patriotism's Sake", a *Washington Post Magazine* article about posters in the collection of the *National Archives*.^[21]

Smithsonian magazine put the image on its cover in March 1994, to invite the viewer to read a featured article about wartime posters.

"ROSIE THE RIVETER": WHO WAS SHE?

by ALICE KESSLER-HARRIS

... responded gallantly and self-sacrificingly to a country in need. They pitched in for the duration and then returned gracefully to the homes from which they had come, a nation's gratitude for a job well done ringing in their ears. And then there are the good

333333333333333333333333

family problems in her own way. Since women demonstrated that they could acquire industrial skills and work as effectively as men, their wholesale removal from skilled jobs at war's end was rank betrayal. For the five women who appear on the screen,

The Lingering Wage Gap from Rosie the Riveter to #MeToo

was 62.7% that of men's wages. That figure rose to 82.8% in 2012, but a quarter of that growth came from men losing ground. In the past decade, women have not made any progress at all with the wage gap overall remaining stubbornly at 77%. Women of color fare even worse. While white women make 82% of what all men make and Asian women make 95%, African American women make only 71% of what all men make and Hispanic women just 62%. While some European countries have slightly better numbers, overall it is a grim picture.

- Women are now 63.9% of breadwinners or co-breadwinners (co-breadwinners are those who earn at least a quarter of their families' income).
- Women are 63% of minimum-wage workers. (Minimum-wage workers are approximately five percent of all workers, and their numbers are growing.) In 2013, 16.8 million women earned less than \$11 per hour.
- Women are 73% of tipped employees, including waiters, manicurists and hairdressers. These workers make only \$2.13 per hour before tips.
- Women are 86% of personal care aides, a profession expected to grow 49% from 2012 to 2022. Within that category, they are 94% of child care workers and 88% of home health aides.
- Women are 35% of the country's 10.3 million independent contractors.
- Women are 63% of part-time workers.

A second drag on women's wages, besides direct discrimination, is the indirect discrimination that comes from our society undervaluing so-called women's work – almost half of the wage gap is due to this entrenched occupational segregation, with traditional women's jobs paying less than men's jobs, even with comparable education and skills.

Occupations after WWII: The legacy of Rosie the Riveter ‘

WWII led to the largest manpower mobilization in U.S. history, with more than 15 million men serving in the Armed Forces. Moreover, the U.S. was a major provider of armaments, ships and airplanes, thus increasing the demand for manufacturing jobs throughout the war. As a result, women were drawn to the labor market in large numbers and into occupations that were historically dominated by men.

Many women interrupted their studies to take positions in blue-collar sectors, thus forgoing education and work experience in more desirable occupations (Jaworski, 2014) while building experience in occupations not normally available to them.

During the war over two-thirds of high-school age women in the labor force were not attending school, interrupting education that could have led to higher wages in white-collar occupations

Rosie the Riveter: A Training Perspective

Two years later, in July 1939, a bill was introduced in the Illinois state legislature prohibiting married women from working in business or industry if their husbands earned more than \$1,600 a year, and 67 percent of the nation said they favored such a law

Figure 1. Front Cover of *Aircraft Riveting* training manual produced by U.S. Department of Education and Training (1942)



the Women in War Industries report advised that “a few companies have expressed the opinion that women new to industry may develop self-confidence and learn the job more quickly if their instructor is a woman”

https://en.wikipedia.org/wiki/Rosie_the_Riveter

The name "Rosie the Riveter" originated from a popular 1942 song written by Redd Evans and John Jacob Loeb. The name was chosen simply for its alliterative appeal and the song told the story of an inspiring assembly-line worker supporting the troops during World War II

Norman Rockwell's 1943 painting for the *Saturday Evening Post*: This illustration depicted a muscular woman with "Rosie" written on her lunchbox, which was the first highly publicized visual representation of the name

2 VISUAL RHETORIC REPRESENTING ROSIE THE RIVETER: MYTH AND MISCONCEPTION IN J. HOWARD MILLER'S "WE CAN DO IT!" POSTER

The essay concludes that, when considered in its original context, the "We Can Do It!" poster was not nearly as empowering of home-front women as it might seem to more recent viewers.

They were almost always paid less than men for equal work and, near the end of the war, they experienced tremendous pressure to return their jobs to war veterans. Most of these women were not married housewives. Instead, they were single women who were already working at lower-paying jobs and who entered the factories primarily to increase their salaries.

It is the legend's primary visual symbol in our time, even though during World War II it was overshadowed by Norman Rockwell's Saturday Evening Post cover a few months later in May 1943. Rockwell's painting may have been inspired by a popular tune entitled "Rosie the Riveter," written by Redd Evans and John Jacob Loeb and sung on national radio networks in 1942 by Kay Kyser. It was a nationwide radio hit, whose lyrics provided a cultural backdrop for both visual works.¹¹

Miller's version of Rosie is now available throughout U.S. popular culture on everything from coffee cups and facial tissue wrappers to mouse pads and aprons.

The second misconception is that Miller's poster was commissioned, issued, or circulated by the U.S. government. It actually was a commissioned Westinghouse production.

the San Francisco Chronicle added recently that "Rosie the Riveter was a popular icon, whose slogan, 'We Can Do It!' helped mobilize millions of American women to replace the men who left to fight in battle." (they said a lie) (it was in the buildings of production)

the War Production Board decided to hold a poster contest among the thousands of labor-management committees on the home front.

None of Miller's posters (there were eight entered in the contest) was named in the newspaper's account, and none were pictured

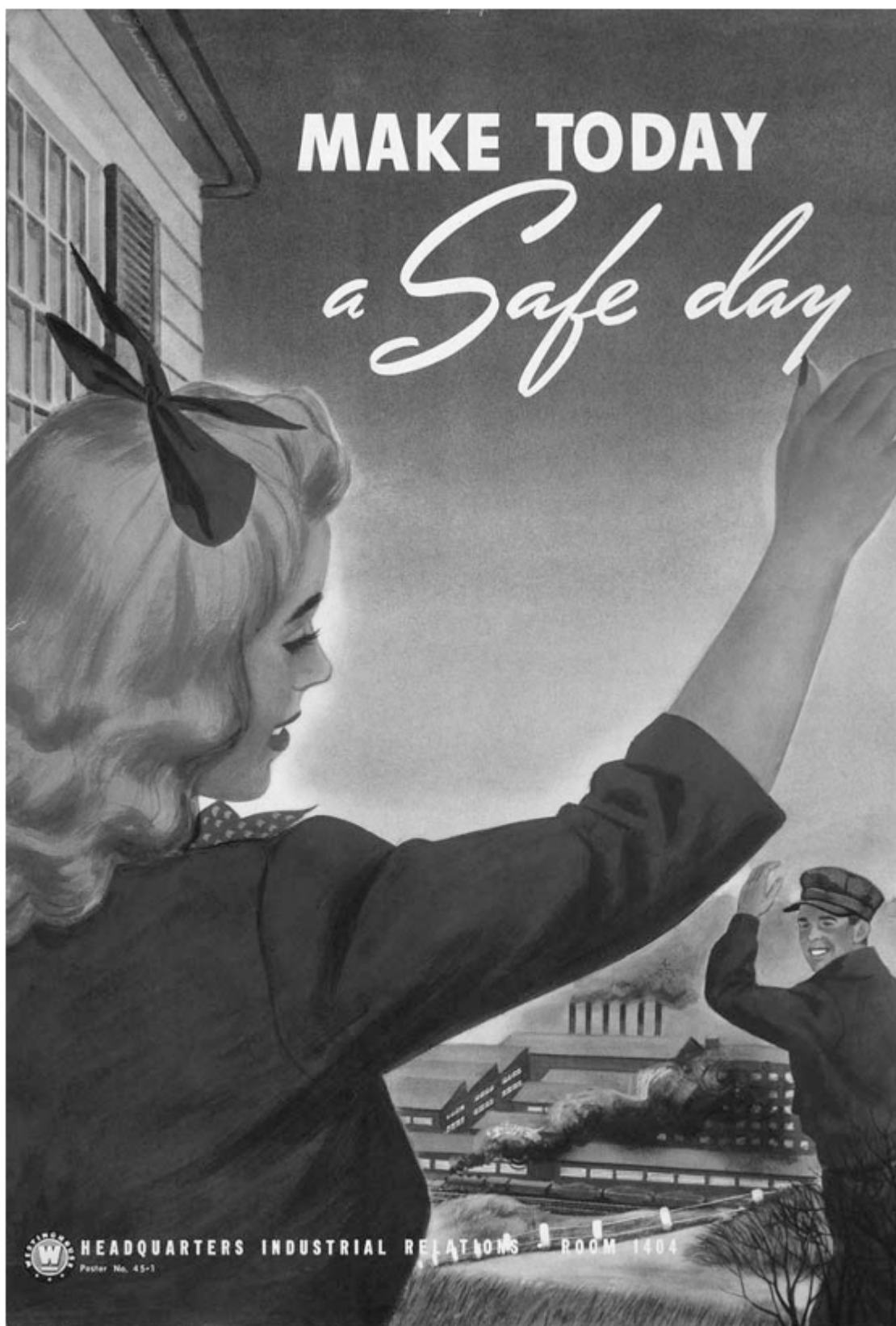


Figure 5. J. Howard Miller, "MAKE TODAY *a Safe day*." [1945]. Poster produced for Westinghouse, 22 x 17 in. Courtesy of the National Museum of American History, Smithsonian Institution. Note the artist's signature under the eaves.



Israel Defense Forces

@IDF

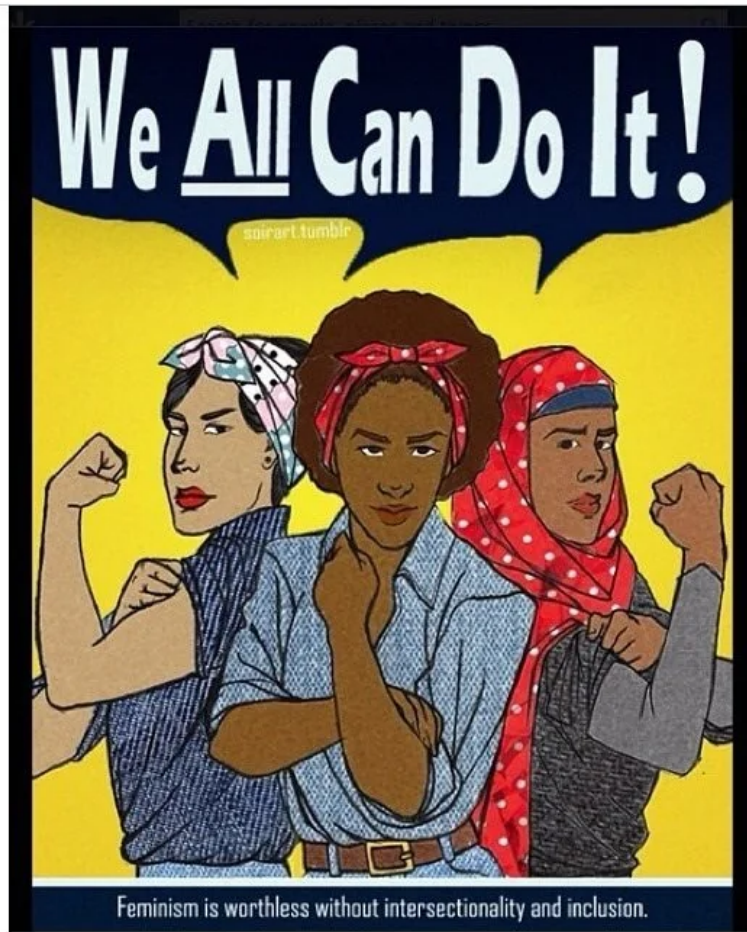
[#HappyWomensDay](#) from the IDF!
[#MakeltHappen](#)

5:37 pm · 8 Mar 2015

We Can Do It!

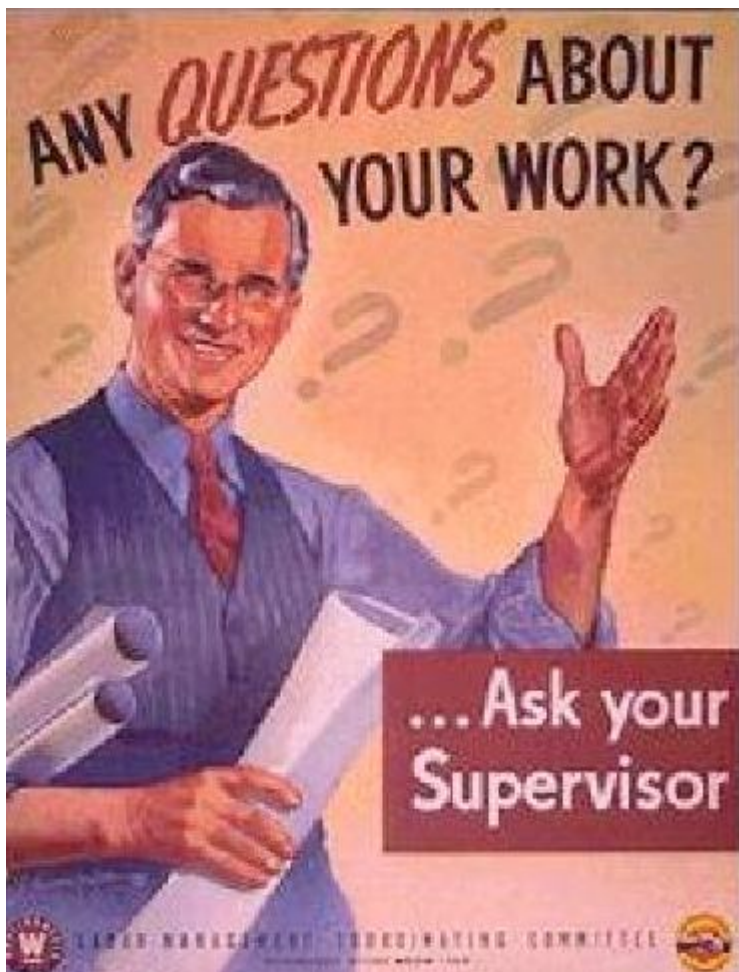


ISRAEL DEFENSE FORCES



Valentin Brown, "We All Can Do It!", 2013







https://www.lunchbox.com/products/rosie-the-riveter-lunch-box?srltid=AfmBOog6wY36N_5zXJmdCnay3EEABrAEn0SMgUkBs-p0f2KfPcxusQd6