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This article argues that Australian World War II servicemen were pulled in contradictory directions: on the one hand they were expected to conform to the Anzac ideal and its mateship ethos, while on the other they were encouraged for morale purposes to disavow the masculine military sphere and embrace instead dreams and memories of home as represented by the Australian pin-up girl.

During World War II Australian servicemen were enthusiastic pin-up collectors and entire walls of kitchens, canteens, tents and workshops were covered with photographs and illustrations of young beauties. Australian servicemen did not just enjoy the visual representation of such women; they also wrote them letters in which they related their day-to-day routines, yearnings for home, and hopes for the future.

My conclusions regarding the assurances provided by pin-ups during World War II are drawn from the sentiments expressed by servicemen in letters written between 1942 and 1945 to two Australian pin-up girls, Joyce Walter and Linda Browne.