

# Posters

## A Concise History

**John Barnicoat**

*273 illustrations, 72 in colour*



**Thames and Hudson**

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## List of Illustrations

Special acknowledgment is made to: Peter Adam, for allowing a painting by Martinez and recent Cuban posters to be photographed; David Hockney, for lending photographs of billboards; the staffs of the Stedelijk Museum, Amsterdam, and the Library and Print Room of the Victoria and Albert Museum, London, for their help in tracing and providing material.

- 1 *Frontispiece*. JULES CHÉRET  
Bal Valentino 1869  
By the end of the nineteenth century, standard poster sizes in France were listed by Ernest Maindron in *Les affiches illustrées* as follows (measurements, in centimetres, include margins):  

$\frac{1}{4}$ Colombier	41 × 30
$\frac{1}{2}$ Colombier	60 × 41
Jésus	70 × 65
Colombier	61 × 82
Grand Aigle	110 × 70
Double Colombier	122 × 82
Double Grand Aigle	140 × 110
Quadruple Colombier	164 × 122
Quadruple Grand Aigle	220 × 140

 If successful, posters that appeared first in small versions were later enlarged; posters that had originally appeared in large size were sometimes reduced, later, for collectors.
- 2 JULES CHÉRET  
La Pantomime 1891  
One of a set of four decorated panels designed for exhibition indoors. This example gives an idea of a Chéret composition without lettering.
- 3 ÉDOUARD MANET  
Champfleury – Les Chats 1869  
*Bibliothèque Nationale, Paris*
- 4 JULES CHÉRET  
Carnaval 1894: Théâtre de l'Opera 1893  
*Victoria and Albert Museum, London*
- 5 HENRI DE TOULOUSE-LAUTREC  
Divan Japonais 1893  
*Victoria and Albert Museum, London*
- 6 GIOVANNI TIEPOLO  
St Tecla praying for the plague-stricken 1759  
Félix Fénéon, writer and critic, who was a contemporary of Chéret, described the poster designer as the 'Tiepolo du double Colombier' (see note to ill. 1). In this sketch for the altarpiece in the Cathedral of Este, near Padua, Tiepolo produced a composition of floating bodies, which is given a new setting in Chéret's similar design *La Pantomime* (ill. 2). Even the legs of the hovering figures seem to be echoed in reverse in Chéret's design. We know that Chéret kept reproductions of most of Tiepolo's ceiling paintings at his studio at 14 rue Brunel, Paris. Other items on display there included reproductions of the designs made by Michelangelo for the tomb of the Medici, and photographic reproductions of works by Velázquez, Watteau,

Fragonard and Correggio. In addition, there were reproductions of the work of Degas, Rodin and Besnard – a winner of the Prix de Rome and described by Cézanne as 'that pompier who's always on fire'. Chéret's studio also contained busts by Houdon and casts after Michelangelo and Donatello. Chéret also made casts from the limbs of dancers and, after 1889, casts from Javanese dancers who took part in the Exposition of that year and for whom he made a poster. A comparison of illustrations 2 and 6 shows a striking connection between Chéret's art and that of one of his sources. Sketch for a painting in the Cathedral at Este. Oil on canvas  
*Metropolitan Museum of Art, Pogos Fund, 1937*

7 HENRI DE TOULOUSE-LAUTREC

*Reine de Joie* 1892

*Reine de Joie, Mœurs du demi-monde* was a novel by Victor Jozé (Victor Dosky, a Polish writer). It formed part of a series, *La Ménagerie Sociale*.  
*Victoria and Albert Museum, London*

8 THOMAS THEODOR HEINE

*Simplicissimus* 1897

*V.E.B. Verlag der Kunst, Dresden*

9 Bartholomew Fair, London 1721

*Guildhall Art Gallery, London*

10 WILHELM LISZT

*Ver Sacrum Kalender* 1903

11 LUDWIG VON ZUMBUSCH

Cover for *Jugend* (No. 40) 1897

12 JULES CHÉRET

*Les Girard* 1879

*Collection of the Museum of Modern Art, New York. Acquired by exchange*

13 ALPHONSE MUCHA

*Papier Job* 1897

14 ALPHONSE MUCHA

*Gismonda* 1894

Mucha was asked to design this poster for Sarah Bernhardt at very short notice, there being no one else available at the printer Lemerrier when her order was suddenly received. Bernhardt was delighted with the originality of the design, and Mucha subsequently did many works for her. The lower half of the poster was left incomplete as there was not sufficient time to continue the detailed patterns, which are based on Byzantine designs.

15 VICTOR SCHUFINSKY

*Lucifer Girl* 1904

*Stedelijk Museum, Amsterdam*

16 ANONYMOUS

*Circus programme* c. 1864

While in England, Chéret became friendly with a group of clowns and obviously knew a great deal about circus life. An anonymous poster for such a group exists – *The Phoites*; its composition closely resembles that of Chéret's *Les Girard* (ill. 12). The triple design shown here for *Le Cirque Rancy* is typical of circus publicity ephemera, and the right-hand panel, with its characteristic composition illustrating the performers of the circus, must have been the sort of influence that affected the work of Chéret.

17 RAMON CASAS

*Anís del Mono* 1898

18 HENRI DE TOULOUSE-LAUTREC

*Jane Avril* 1893

*Victoria and Albert Museum, London*

19 THÉOPHILE-ALEXANDRE STEINLEN

*La Traite des Blanches* 1899

Other versions of this poster exist, including one in which the bare breasts of the woman on the right

of the design are covered; this followed a ruling by the Préfecture de Police in Paris that the original was indecent.

*Stedelijke Museum, Amsterdam*

- 20 LEO PUTZ  
Moderne Galerie c. 1914
- 21 CHARLES RENNIE MACKINTOSH  
The Scottish Musical Review 1896  
Mackintosh (1868–1928) and his associates at the Glasgow School of Art were known as The Four. The others were his wife Margaret Macdonald, Herbert McNair, and McNair's wife, Frances, who was Margaret's sister. The mural designs and architecture produced at Glasgow were even more stylized than the poster illustrated here.  
*Collection of the Museum of Modern Art, New York. Acquired by exchange*
- 22 KOLOMAN MOSER  
Ver Sacrum 1903  
*V.E.B. Verlag der Kunst, Dresden*
- 23 ALFRED ROLLER  
Poster for XIVth Exhibition,  
Vienna Secession 1902  
*Albertina, Vienna*
- 24 EMIL PREETORIUS  
Poster for an exhibition 1911  
*Museum für Deutsche Geschichte, Berlin (D.D.R.)*
- 25 OLAF GULBRANSSON  
Conrad Dreher 1912  
*Museum für Deutsche Geschichte, Berlin (D.D.R.)*
- 26 PIERRE BONNARD  
La Revue Blanche 1894  
The avant-garde review, *La Revue Blanche*, which ran from 1891 until 1903, was founded by the brothers Alexandre and Thadée Natanson. The technique of using flat patterns and texture – as in the boy's scarf in this poster – was developed by Bonnard in many of his paintings at this time. This decorative use of textile materials – in checks, for example – also appears in Jugendstil design and in German poster designs made just before the First World War. An example is Hohlwein's poster *Hermann Scherrer* (ill. 125). The contribution made by Bonnard to the language of poster design comes not only from his few posters but also from his work in general.  
*Bibliothèque Nationale, Paris. Photo: Giraudon*
- 27 PIERRE BONNARD  
France-Champagne 1891  
*Bibliothèque Nationale, Paris. Photo: Giraudon*
- 28 EUGÈNE GRASSET  
Salon des Cent 1894  
*Victoria and Albert Museum, London*
- 29 ALPHONSE MUCHA  
Salon des Cent 1896  
*Photo: Giraudon*
- 30 MANUEL ORAZI  
La Maison Moderne c. 1905  
*Musée des Arts Décoratifs, Paris*
- 31 HECTOR GUIMARD  
Exposition Salon du Figaro le Castel Béranger 1900  
*Collection of the Museum of Modern Art, New York. Gift of Mrs Lillian Nassall*
- 32 EMILE BERCHMANS  
Libotte-Thiriar beers c. 1897
- 33 ARPAD BASCH  
Poster for Kühnee agricultural machinery
- 34 EDWARD PENFIELD  
Design for Harper's Magazine March, 1894
- 35 WILL CARQUEVILLE  
Lippincott's

- 36 Posters in a London street 1899  
Photo: Aerofilms Ltd
- 37 DUDLEY HARDY  
A Gaiety Girl c. 1895  
Victoria and Albert Museum, London
- 38 AUBREY BEARDSLEY  
Poster for Avenue Theatre, London 1894  
In his study of Aubrey Beardsley, published in 1967, Brian Reade quotes the following extract from the poem 'Ars Postera', in Owen Seaman's *The Battle of the Bays* (1896):  
*Mr Aubrey Beer de Beers,  
You're getting quite a high renown;  
Your comedy of Leers, you know,  
Is posted all about the town;  
This sort of stuff I cannot puff,  
As Boston says, it makes me 'tired';  
Your Japanese-Rossetti girl  
Is not a thing to be desired.*  
Victoria and Albert Museum, London
- 39 FRED WALKER  
The Woman in White 1871  
Victoria and Albert Museum, London
- 40 CARL STRAHTMANN  
Music sheet design
- 41 GEORGES DE FEURE  
Le Journal des Ventes 1897
- 42 FERNAND KHNOFF  
Les XX 1891
- 43 ANONYMOUS  
Mérôdak (Salon de la Rose + Croix)  
c. 1897  
Sotheby and Co
- 44 FÉLICIEN ROPS  
Les Légendes Flamandes 1858  
Copyright Bibliothèque royale Albert 1<sup>er</sup>, Brussels (Cabinet des Estampes)
- 45 ARMAND POINT AND LÉONARD SARLUS  
Salon de la Rose + Croix 1896
- Collection of Robert Pincus-Witten,  
New York City
- 46 ADOLPHO HOHENSTEIN  
Iris 1898
- 47 MANUEL ORAZI  
Loie Fuller 1900  
Many designers made posters of the American dancer Loie Fuller, whose Paris debut took place at the Folies Bergère in 1893. She presented an exotic 'light show' in which she wore long transparent dresses and veils, creating interpretations of Art Nouveau patterns such as 'The Serpent Dance'.  
Librairie Documents, Paris
- 48 WILL BRADLEY  
The Chap Book 1894
- 49 JOSEF RUDOLPH WITZEL  
Jugend c. 1900  
This poster was one of those that were exhibited at the University of California, Berkeley, in 1965 and attracted the attention of young designers; it therefore provides an interesting link between the bizarre designs of the 1960s and the posters of 1900.  
Kunsthalle, Bremen
- 50 BEGGARSTAFF BROTHERS  
Girl on a Sofa 1895  
The illustration of this poster by the Beggarstoffs (William Nicholson and James Pryde) was taken from an issue of *Das Plakat* published in 1914. The publishers of that magazine chose to print it in sharp colours that accentuate the flat pattern in an almost 'abstract' way. Most of the actual versions of the original poster have acquired a mellow colouring, so that if one were reproduced today it would give the impression of the traditional elements of the design and

- not the abbreviated shorthand of the simple pattern. It is also interesting to see that *Das Plakat* recognized the possibilities of this economic composition and its appeal in 1914.
- 51 JOSEF SATTLER  
Pan 1895
- 52 BOB MASSÉ  
Poster for Kitsilano Theatre, Vancouver 1968
- ROBERT MCCLAY  
Funky Features 1968
- 54 VICTOR MOSCOSO  
Hawaii Pop Rock Festival 1967  
*Collection of the Museum of Modern Art, New York. Gift of the designer*
- 55 HENRY VAN DE VELDE  
Tropon 1897  
*Stedelijk Museum, Amsterdam*
- 56 PALLADINI  
Medusa 1968  
This poster was used to advertise Emilio Carballido's production of *Medusa* during the International Festival of Arts held at Jiminez Rueda Theatre, Mexico City, in 1968 for the XIXth Olympic Games.  
*Victoria and Albert Museum, London*
- 57 LOREN REHBOCK  
Peace 1967  
*By permission of Lorin Gillette, San Francisco*
- 58 PETER MAX  
Love 1967  
Copyright 1971, Peter Max Enterprises, Inc.
- 59 BOB SEIDEMANN  
Pig Pen, Organist of the Grateful Dead Band 1966
- 60 VICTOR MOSCOSO  
Young Bloods 1967
- Distributed by the Print Mint, California*
- 61 T. PRIVAT-LIVEMONT  
Cercle Artistique de Schaerbeek 1897  
*Stedelijk Museum, Amsterdam*
- 62 PAUL CHRISTODOULOU  
Elliott: Alice Boots 1967  
*Dunn-Meynell Keefe Ltd*
- 63 MILTON GLASER  
Dylan 1967  
Poster designed for Columbia Records by Push Pin Studios Inc.
- 64 BOB SCHNEPP  
Avalon Ballroom 1967
- 65 BRADBURY THOMPSON  
Flower Child 1967
- 66 JOOST SCHMIDT  
Poster for Bauhaus exhibition 1923  
*Collection of the Museum of Modern Art, New York. Gift of Walter Gropius*
- 67 GISPEN  
Rotterdam-South American Line 1927
- 68 NÖCKUR  
Pressa 1928  
This poster and its companion piece (ill. 69) have the same theme but treat the subject in contrasting styles.
- 69 EHMCKE  
Pressa 1928
- 70 WLADIMIR LEBEDEV  
Red Army and Navy 1919  
*V.E.B. Verlag der Kunst, Dresden*
- 71 ROBERT BÉRENY  
Poster for Modiano cigarettes
- 72 WALTER KAMPMANN  
Der Spiritismus 1921

- 73 CASSANDRE  
Nicolas 1935  
The image of Nectar (and his companion Félicité) was created by Paul Iribe (d. 1935). It was used by Dransy in 1922 (ill. 74) and then, later, by Cassandre in 1935 when the traditional image was given a more progressive background, anticipating later developments in optical painting movements by several decades.  
*Collection of the Museum of Modern Art, New York*
- 74 DRANSY  
Dépôt Nicolas 1922  
*Victoria and Albert Museum, London*
- 75 CASSANDRE  
Étoile du Nord 1927  
This poster announced the introduction of a Pullman car service from Paris to Brussels and Amsterdam.  
*Bibliothèque Nationale, Paris. Photo: Giraudon*
- 76 CASSANDRE  
Dubo-Dubon-Dubonnet 1934
- 77 PIET ZWART  
Socialist Art Exhibition 1930  
*Stedelijk Museum, Amsterdam*
- 78 OTTO BAUMBERGER  
Forster 1930
- 79 JAN TSCHICHOLD  
Graphic Design 1927  
*V.E.B. Verlag der Kunst, Dresden*
- 80 OSKAR SCHLEMMER  
Grosse Brücken Revue 1926  
*Collection of the Museum of Modern Art, New York. Purchase fund*
- 81 BORIS PRUSAKOV  
I Hurry to See the Khaz Push 1927  
*Collection of the Museum of Modern Art, New York*
- 82 EL LISSITZKY  
Poster for Russian Exhibition, Zürich 1929  
*Collection of the Museum of Modern Art, New York. Gift of Philip Johnson*
- 83 G. KLUTSIS  
Transport Achievement of the First Five-Year Plan 1929  
*Collection of the Museum of Modern Art, New York*
- 84 EL LISSITZKY  
Beat the Whites with the Red Wedge 1919
- 85 DZIGA VERTOV  
The Man with the Ciné Camera 1928  
The poster advertises a film that is concerned with the exploitation of film-editing techniques – of superimposing one image on another – and is accordingly itself a demonstration of these same methods in poster design.
- 86 EL LISSITZKY  
Pelikan Ink 1924  
*V.E.B. Verlag der Kunst, Dresden*
- 87 LÁSZLÓ MOHOLY-NAGY  
Pneumatik 1926  
*V.E.B. Verlag der Kunst, Dresden*
- 88 LÁSZLÓ MOHOLY-NAGY  
Militarismus 1924  
*Florian Kupferberg Verlag, Mainz*
- 89 LÁSZLÓ MOHOLY-NAGY  
Circus and Variety c. 1925  
*Florian Kupferberg Verlag, Mainz*
- 90 JOSEF MÜLLER-BROCKMAN  
Concert poster for Zürich Town Hall 1960
- 91 THORN PRIKKER  
Dutch Exhibition in Krefeld 1903  
*Stedelijk Museum, Amsterdam*
- 92 Posters on display in Switzerland 1917



- 93 LUPUS  
Rikola Bücher 1924  
*By permission of The Studio*
- 94 FRANK NEWBOULD  
Ventnor 1922
- 95 CASSANDRE  
Au Bucheron 1923
- 96 JEAN CARLU  
Cuisine Électrique 1935
- 97 JEAN DUPAS  
London Passenger Transport  
Board 1933
- 98 PAULET THEVENEZ  
Poster advertising Jacques Dalcroze's system of eurhythmics 1924  
Eurhythmics, a system of coordinating gymnastics with rhythm, was invented by Dalcroze, who came from Geneva.
- 99 CASSANDRE  
Wagon-bar 1932  
*Victoria and Albert Museum, London*
- 100 HENDRIK WERKMAN  
Composition with Letter O 1927
- 101 FREDERICK CHARLES HERRICK  
Royal Mail c. 1921
- 102 V. L. DANVERS  
Bobby's 1928
- 103 ROBERT INDIANA  
Noel 1969  
Designed for Nieman-Marcus department store, Dallas, Texas.
- 104 PAUL COLIN  
Bal Nègre  
*Bibliothèque Nationale, Paris*
- 105 LUCIAN BERNHARD  
Priester
- 106 JULIUS KLINGER  
Jacobinier c. 1927  
Designed for Jacob Jacobi's distillery in Stuttgart.
- 107 JUPP WIERTZ  
Vogue Parfüm 1927  
*Museum für Deutsche Geschichte, Berlin (D.D.R.)*
- 108 E. MCKNIGHT KAUFFER  
Flight of birds 1919  
*Collection of the Museum of Modern Art, New York. Gift of the designer*
- 109 JEAN A. MERCIER  
Cointreau 1926
- 110 STUDIO HANS NEUMANN  
Caba c. 1924  
Poster for Caba perfume and soap.  
*By permission of The Studio*
- 111 FRITZ BUCHOLZ  
Design for a cigarette poster 1923
- 112 SAUL BASS  
Bunny Lake is Missing 1965
- 113 KEIICHI TANAAMI  
Men's Weekly c. 1968  
*By permission of the artist*
- 114 AUBREY HAMMOND  
Evie de Ropp 1923
- 115 WILLÁRD F. ELMS  
St Mary's of the Lake c. 1926  
*By permission of The Studio*
- 116 DONALD BRUN  
Gauloises 1965  
*By permission of the artist*
- 117 JACQUI MORGAN  
Electric Circus 1969  
*Poster Prints, Conshohocken, Pennsylvania*
- 118- CHARLES LOUPOT AND ATELIER  
24 St Raphael 1938-57  
The anonymous design used by the firm of St Raphael is followed by Loupot's formalized version. This develops through various stages of transformation until the advertisement is shown as a giant mural related to other similar designs in

- the environment. Illustrations also show the design applied to cars and to the interior of buses.
- 125 LUDWIG HOHLWEIN  
Hermann Scherrer 1911  
*Collection of the Museum of Modern Art, New York. Gift of Peter Muller-Munk*
- 126 LUCIAN BERNHARD  
Stiller 1907-08
- 127 GIOVANNI PINTORI  
Olivetti 82 Diaspron  
Olivetti Ltd
- 128 M. DUDOVICH  
Olivetti  
Olivetti Ltd
- 129 ANONYMOUS  
Imperator (from *Das Plakat*) c. 1914
- 130 PAUL SCHEURICH  
Dennerts Lexikon
- 131 CROSBY/FLETCHER/FORBES  
Pirelli 1960s
- 132 RUDOLPH ALTRICHTER  
ATD . . . (A Small Nation also Wants to Live) 1964  
*By permission of the artist*
- 133 DOLLIERS  
The Good Reward c. 1916
- 134 EUGENE MAX CORDIER  
German State Railways 1955
- 135 KARL GERSTNER  
Computer programming sheet for Prinzl Bräu c. 1968  
The programming sheet relates to a large luminous sign 30 metres long by 6 metres high. It is connected up in 92 sections switched in a 30-second cycle. The sign is an extension of the conventional poster, although the sheet itself acts as a brilliant form of design in advertising. It is included here as an
- example of the highly technical nature of the role of designer at the end of the 1960s.
- 136 F. H. K. HENRION  
Go Super National Benzole 1960
- 137 EUGENIO CARMÍ  
Safety Sign 1968  
An example of one of Carmí's designs in which instructions are presented in a brief, visual sign-language. The element of the sign in relation to posters is given a clear connection in this context.  
*By permission of the artist*
- 138 MARCELLO NIZZOLI  
Olivetti 1950  
Olivetti Ltd
- 139 HERBERT LEUPIN  
Poster for a Printer in Lausanne 1959
- 140 TOM ECKERSLEY  
Poster for General Post Office 1952
- 141 HANS HILLMAN  
Kiel Week 1964  
*By permission of the artist*
- 142 AKIRA UNO  
Horror of the Sea of Silence  
*Japan Cultural Society, Tokyo.*  
*Photo: Eileen Tweedy*
- 143 JAN LEWITT AND GEORGE HIM  
Post Office Lines of Communication 1950
- 144 HENDRIK CASSIERS  
Red Star Line c. 1914
- 145 JO STEINER  
Bier: Cabaret 1919  
*By permission of Anton Sailer, Karl Thieing, Munich*
- 146 G. M. MATALONI  
Bec-Auer Gas Mantles 1895
- 147 KARPELLUS  
Koh-i-Noor

- 148 OSKAR KOKOSCHKA  
Poster for the Artists' Union  
summer exhibition, Dresden 1921  
*Stedelijk Museum, Amsterdam*
- 149 ERNST LUDWIG KIRCHNER  
Die Brücke 1910  
*Kaiser Wilhelm Museum, Krefeld*
- 150 WASSILY KANDINSKY  
Poster for the New Artists' Union  
exhibition 1909  
*Museum für Deutsche Geschichte,  
Berlin (D.D.R.)*
- 151 OSKAR KOKOSCHKA  
Der Sturm
- 152 ÉDOUARD DUYCK AND ADOLPHE  
CRESPIN  
Alcazar Royal – Bruxelles Sans-  
Gêne 1894  
This poster was designed for the  
revue *Bruxelles Sans-Gêne*, and is  
composed of an imaginary  
audience of well-known personali-  
ties and local celebrities.
- 153 OTTO STAHL-ARPKE  
The Cabinet of Dr Caligari 1919  
*Collection of the Museum of Modern  
Art, New York. Gift of Universum-  
Film Aktiengesellschaft*
- 154 ROMAN CIEŚLEWICZ  
The Trial 1964
- 155 JEFIM CWIK  
May Day 1965  
*By permission of the artist*
- 156 H. N. WERKMAN  
Poster for a lecture on modern art  
1920  
*Stedelijk Museum, Amsterdam*
- 157 HEMELMAN  
Northern Cruises 1926
- 158 EITAKU KANO  
Herbal Pharmacy 1897  
*Art Directors' Club of Tokyo*
- 159 BURKH-MONGOLD  
Federal Swiss Song Festival 1905  
*Sotheby and Co*
- 160 BART VAN DER LECK  
Rotterdam-London 1919  
*Stedelijk Museum, Amsterdam*
- 161- GAN HOSOYA  
62 Posters for Sapporo Breweries 1968  
*By permission of Bijutsu Shuppan-  
Sha, Tokyo*
- 163 GEORGE TSCHERNY  
Poster for the School of Visual  
Arts, New York 1961  
*By permission of the artist*
- 164 J. C. LYENDECKER  
Chesterfield Cigarettes 1926  
*Bruckmann Verlag, Munich*
- 165 ATELIER YVA, BERLIN  
Jelsbach & Co c. 1927
- 166 YUSAKA KAMEKURA  
Kokudo Keikaku Co. Ltd 1968  
*By permission of Bijutsu Shuppan-  
Sha, Tokyo*
- 167 ANONYMOUS  
Nelbarden Swimwear 1969
- 168 KURT SCHWITTERS AND THEO VAN  
DOESBURG  
Poster for Dada recital in The  
Hague 1923  
*By permission of Eckhard Neumann*
- 169 SALVADOR DALI  
Roussillon (French Railways) 1969
- 170 TETSUO MIYAHARA  
Jazz St Germain 1968  
*By permission of the artist*
- 171 GRANDVILLE  
Metamorphoses 1854  
Grandville was the name used by  
Jean Ignace Isidore Gérard. His  
designs, which anticipate the  
frightening anthropomorphisms  
of Max Ernst, contain many ex-

- amples like this illustration, for instance, *La Vie Privée et Publique des Animaux*, which was completed in 1867.
- 172 FERDINAND LUNEL  
Rouxel and Dubois c. 1896  
*Bibliothèque Nationale, Paris*
- 173 TAMANGO  
Terrot Cycles and Automobiles  
1898
- 174 CHOUBRAC  
Humber Cycles c. 1896  
*Bibliothèque Nationale, Paris*
- 175 SKAWONIUS  
Swedish theatre poster c. 1938
- 176 T. MORALIS  
Greece 1952
- 177 GEORGE HIM  
The Times 1952
- 178 HERBERT MATTER  
All Roads Lead to Switzerland  
1935  
*Collection of the Museum of Modern Art, New York. Gift of Bernard Davis*
- 179 JEAN D'YLEN  
Shell 1924  
*By permission of The Studio*
- 180 A. CHOUBRAC  
Lavabos  
*Bibliothèque Nationale, Paris*
- 181 JOHN HEARTFIELD (HELMUT HERZFELD)  
For the Crisis Party Convention of the S.P.D. 1931  
*Collection of the Museum of Modern Art, New York*
- 182 FRANCISZEK STAROWIEYSKI  
Brazilian film poster 1969
- 183 ALAN ALDRIDGE  
Film poster for Andy Warhol's Chelsea Girls 1968
- Copyright 1970. Published by Motif Editions, London
- 184 MILTON GLASER (PUSH PIN STUDIOS INC.)  
From Poppy with Love 1967  
*By permission of the artist*
- 185 PETER MAX  
Outer Space 1967  
*Victoria and Albert Museum, London*
- 186 PIETER BRATTINGA  
Carnaval 1958  
*Stedelijk Museum, Amsterdam*
- 187 TEISSIG  
Polish poster for French film 1966  
*Stedelijk Museum, Amsterdam*
- 188 TADANORI YOKOO  
Laboratory of Play c. 1968  
*By permission of the artist*
- 189 WALDEMAR SWIERZY  
Polish travel poster 1969
- 190 TADANORI YOKOO  
Theatre poster c. 1968  
*By permission of the artist*
- 191 SHIGERU MIWA  
Poster advertising a collection of modern American short stories c. 1968  
*By permission of the artist*
- 192 HARRY GORDON  
Wonderwall 1969  
*Cinecenta Ltd*
- 193 JOHN HASSALL  
Blackpool c. 1912  
This unassuming poster by Hassall is clearly related to the snapshot. It provides a contrast to some of the pretentious poster designs using the subject of children that appeared in the nineteenth century. The most famous of these was the painting *Bubbles* by Sir John Millais, which was bought and subsequently used as an advertisement by Pears Soap.

- 194 THOMAS THEODOR HEINE  
Gustav Schiebel and Company
- 195 JOSÉ GUADALUPE POSADA  
La Terrible Noche 1890  
*Original property of El Fondo Editorial de la Plástica Mexicana. Copyright the Banco Nacional de Comercio Exterior S. A. en México D.F. Photo: Eileen Tweedy*
- 196 GUSTAVE FRAIPONT  
Royat c. 1896
- 197 HENRI GUYDO  
Amara Blanqui 1893
- 198 ANONYMOUS  
Theatre poster composed and printed by Dangerfield & Co. c. 1896
- 199 ANONYMOUS  
Cartel en Circulo de Madrid 1856  
*From José María de Cossío Los Toros (Espasa-Calpe, S.A.) Madrid*
- 200 ANONYMOUS  
Bullfight poster 1906  
*From José María de Cossío Los Toros (Espasa-Calpe, S.A.) Madrid*
- 201 JEAN DE PALÉOLOGUE (PAL)  
Cabourg 1895  
The French seaside resort of Cabourg on the Channel was the original background for Marcel Proust's *Balbeck*.
- 202 J. G. VAN CASPEL  
Amsterdam Printer 1905  
*Stedelijk Museum, Amsterdam*
- 203 CHOBSOR  
Poster for air display 1910  
*Sotheby and Co*
- 204 LEONETTO CAPIELLO  
Campari, l'Apéritif 1921  
*Sotheby and Co*
- 205- Outdoor advertising in France  
07 (1950s) and in Germany (1921 and 1917)
- 208- Outdoor advertising in the United  
10, States  
212
- 211 ANONYMOUS  
Shirley Temple 1936
- 213 Outdoor advertising in France  
1970
- 214 YOSHITARO ISAKA  
Poster for TBS Radio  
The poster announces that TBS Radio, Japan, invites young people to participate in a programme called 'Young Towner'.  
*Japan Cultural Society, Tokyo. Photo: Eileen Tweedy*
- 215 TSUNETOMI KITANO  
Poster for Takashimaya department store 1929  
*By permission of the artist*
- 216 MEL RAMOS  
Catsup Queen 1965  
The image of woman as a sex symbol has been used by advertisers as well as by the entertainment industry to produce a stereotyped creature with artificially smooth skin and a perpetual smile. It is a far cry from Chéret's vivacious girl, who has warmth and femininity. The stereotyped image has been used to sell anything from underwear to cars and is here revived as an object of camp imagery, detestable to supporters of Women's Liberation, and absurd to many people, yet for many decades completely effective as a symbol to attract attention.
- 217 SUSUMI EGUCHI  
Poster for science exhibition for children in a department store 1968  
*By permission of the artist*
- 218 JOSEPH W. MORSE  
Five Celebrated Clowns 1856

- Library of Congress, Washington D.C.*
- 219 JEAN D'YLEN  
Spa-Monopole 1924  
*By permission of The Studio*
- 220 DUDLEY HARDY  
A Night Out: 'Oh What a Night!'  
c. 1897
- 221 ROBERT BAILEY  
Little Bo-peep Rode a Cycle c. 1898
- 222 L.A. MAUZAN  
Mago 1924  
*By permission of The Studio*
- 223 KOSEL-GIBSON  
Poster for the Humanic Shoe Co.,  
Vienna 1928
- 224 JOHN GILROY  
Guinness for Strength 1934  
*Arthur Guinness Son and Co. Ltd*
- 225 WILL OWEN  
Bisto  
*Cerebos Foods Ltd, manufacturers of  
Bisto Gravy*
- 226 RAYMOND SAVIGNAC  
Ma Colle 1950s  
Savignac, one of the greatest designers of posters characteristic for their wit and sharp, simplified drawing, once said that the poster relates to official art like a kick in the pants relates to the good manners of polite society.
- 227 HEINZ EDELMANN  
Poster for Luis Buñuel film *The Exterminating Angel* 1968
- 228 PETER BLAKE  
Madame Tussaud's 1968  
*By permission of the artist and Madame Tussaud's, London*
- 229 OTTO KAR STAFL  
Baška c. 1914
- 230 Posters on display in Margate,  
Kent c. 1908  
*Photo: Aerofilms Ltd*
- 231 London posters in the 1890s  
*Photo: Aerofilms Ltd*
- 232 GEORGES MEUNIER  
Automobiles Ader 1913
- 233 JOHN HASSALL  
Skegness Is So Bracing 1909
- 234 JULIUS ENGELHARD  
Delka 1918
- 235 JAN LENICA  
Wozzeck 1964
- 236 FRED SPEAR  
Enlist 1915  
*Imperial War Museum, London*
- 237 ALFRED LEETE  
Your Country Needs You 1914  
*Imperial War Museum, London*
- 238 MICHAEL BIRO  
SDP anti-war poster 1914
- 239 HOWARD CHANDLER CHRISTY  
I Want You for the Navy 1917-18  
*Imperial War Museum, London*
- 240 JULES-ABEL FAIVRE  
On les aura! 1916  
*Victoria and Albert Museum, London*
- 241 MOLINA  
Spanish Civil War poster 1937
- 242 VLADIMIR MAYAKOVSKY  
Poster against French intervention  
in Russia 1920
- 243 ANONYMOUS  
Cuban film poster 1969  
*Collection of Peter Adam, London*
- 244 GERALD SPENCER PRYSE  
Workless 1910  
*The Labour Party Library, London.  
Photo: Eileen Tweedy*
- 245 ANONYMOUS  
British Labour Party poster 1934  
*The Labour Party Library, London.  
Photo: Eileen Tweedy*

- 246 HIROKATSU HIJIKATA  
No More Hiroshimas! 1968  
*By permission of the artist*
- 247 CUZIN  
Set of posters from Michelin Studios, Paris 1971  
The original O'Galup design, which featured 'Bibendum' (the fat man made up of tyres), is here given a dynamic, abstract formula that suggests speed and perhaps the movement of the wide cinema screen – itself a product of the large billboard. The posters for Michelin were issued on a large scale – 16 square metres in area – and when seen in isolation appeared as gigantic paintings with minimal reference to the product. The illustrations reproduced here were taken from exactly the same designs made on Perspex on a miniature scale for use as display cards for the Paris Métro.
- 248 XANTI  
Mussolini 1934  
The image of the totalitarian state and its leader is given the same form as that used in the title-page of Thomas Hobbes's *Leviathan* (1651).
- 249 MANCHE  
Nazi recruiting poster used in the Netherlands, Second World War  
*Elsevier Nederland N.V., Amsterdam*
- 250 VOSKUIL  
Poster for exhibition commemorating the Olympic Games under Nazi patronage 1936  
*Stedelijk Museum, Amsterdam*
- 251 HAPSHASH AND THE COLOURED COAT  
UFO Mk II 1967  
Work produced by this studio was distributed by Osiris Visions. Its best known artist, Michael English, made many highly original posters, and designed a three-dimensional shopfront (featuring a car) for a shop in King's Road, Chelsea, London.  
*Victoria and Albert Museum, London*
- 252 HENRI MONTASSIER  
La Machine à Finir la Guerre 1917–18  
*Imperial War Museum, London*
- 253 MIECZSLAW TOMKIEWICZ  
To the West! 1945
- 254 ANONYMOUS  
Assassin (anti-American poster issued in France by the Nazis) 1943  
*Bibliothèque Nationale, Paris*
- 255 KÄTHE KOLLWITZ  
No More War 1924  
*Photo: courtesy of Galerie St Etienne, New York*
- 256 ATELIER POPULAIRE  
La Chienlit c'est lui! 1968  
*Bibliothèque Nationale, Paris*
- 257 Chinese Communist government poster  
*Photo: Camera Press*
- 258 WILLIAM WEEGE  
Fuck the CIA! 1967  
*Courtesy of Art and Artists*
- 259 SEYMOUR CHWAST (PUSH PIN STUDIOS, INC.)  
End Bad Breath 1967  
*Poster Prints, Conshohocken, Pennsylvania*
- 260 ANONYMOUS  
Long Live the Third Communist International!  
The Third Communist International, or Comintern, was set up in 1919, and encouraged revolution against capitalist countries for

- many years. It was dissolved in 1943.
- 261 ANONYMOUS  
Cuban political poster 1970  
*Collection of Peter Adam, London*
- 262 RAÚL MARTÍNEZ  
Painting 1966  
*Collection of Peter Adam, London*
- 263 ANONYMOUS  
WR – The Mysteries of the Organism (poster for Yugoslav film) 1971  
*By permission of Dilys Powell*
- 264 EMORY DOUGLAS  
Trick or Treat (Black Panther poster) 1970
- 265 V. HUSSAR  
Miss Blanche (De Stijl display) 1927
- 266 FORTUNATO DEPERO  
Pavilion 1927
- 267 HERBERT BAYER  
Newspaper kiosk (Bauhaus display) 1924
- 268 ANONYMOUS  
Royal Ediswan lamps. Freak car 1927
- 269 ANONYMOUS  
Electrolux Ltd. Freak car 1927
- 270– ARTUR GUMITSCH  
73 Three-dimensional displays from the 1930s