The modern poster
Stuart Wrede

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The Modern Poster

By Stuart Wrede

This lavishly illustrated volume presents in full color over three hundred of the finest posters selected from the rich resources of the graphic design collection of The Museum of Modern Art.

The poster has always existed at the junction of the fine and applied arts of culture and commerce. Throughout its one-hundred-year history—which parallels the history of modern art itself—the poster has provided an arena where painting, drawing, photography, and typography have come together, influencing each other in the process. In this book the lively interaction between design and fine art is described in terms of all the principal styles and movements of the modern period. The author also discusses the evolution of this unique medium, outlining its cultural as well as aesthetic development.

Prominent among the more than 230 designers featured are such well-known figures as Henri de Toulouse-Lautrec, The Beggarstaffs, Ludwig Holwein, Lucian Bernhard, E. McKnight Kauffer, A. M. Cassandre, El Lissitzky, Alexander Rodchenko, Vladimir and Georgii Stenberg, Jan Tschichold, Herbert Bayer, Victor Moscoso, Tadanori Yokoo, and Niklaus Troeder.
THE MODERN POSTER
The Modern Poster

Stuart Wrede

The Museum of Modern Art, New York

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FOREWORD

This book is published in conjunction with the exhibition The Modern Poster, a comprehensive selection from the Museum's extensive poster collection. It is the first such presentation since the exhibition Word and Image of 1968. Since that time, the graphic design collection has more than doubled in size, reflecting the continuing addition of both contemporary work and classic examples of earlier decades.

We are profoundly grateful to all the designers and many friends of the Museum who have given generously to the collection. We owe a special debt of gratitude to the poster collection's most devoted supporter, Leonard A. Lauder, whose thoughtfulness and connoisseurship have enriched it immeasurably.

This exhibition and its accompanying publication would not have been possible without a major grant from The May Department Stores Company, for which we are deeply appreciative. Their support admirably reflects a continuing commitment in their own programs to high standards of graphic design. Additional support was provided by the National Endowment for the Arts, for which we are also most grateful.

Finally, we owe our thanks to the director of the exhibition and author of this volume, Stuart Wrede. The task of selecting some three hundred images from more than four thousand to exemplify the development of the modern poster requires a good eye and discriminating judgment. He has very admirably applied these qualities both to this book and to the exhibition it accompanies.

Richard E. Oldenburg
Director
The Museum of Modern Art
PREFACE AND ACKNOWLEDGMENTS

It is now twenty years since the exhibition *Word and Image*, the first comprehensive presentation of The Museum of Modern Art’s extensive poster collection, was organized by Mildred Constantine. The accompanying catalogue, with an essay by Alan M. Fern, did much to define the history of the medium and its important landmarks, and is now an acknowledged classic in the field. Since 1968, the Museum’s collection has grown from two thousand to over four thousand posters, as works of the intervening years were acquired, and equally important, gaps in the Museum’s collection of posters from earlier periods were filled. A new exhibition and book appeared to be more than warranted.

This volume, however, does not aspire to be a comprehensive historical survey but, rather, is an effort to present the finest examples of the art of the poster created during the medium’s approximately one hundred years of existence. I am, of course, only too aware of the gaps still present in the Museum’s own collection as well as of the vast amount of excellent work that I have not been able to include.

For assistance in the preparation of the exhibition *The Modern Poster* and its accompanying publication I owe a major debt to Robert Coates, Study Center Supervisor in the Department of Architecture and Design, whose dedication to and knowledge of the Museum’s poster collection has been invaluable. He has been a close collaborator on all aspects of the exhibition, and his expertise has been essential to its success. In the Department of Architecture and Design I am also grateful to Matilda McQuaid for her careful research on many of the posters and their designers, and for securing photographs for the publication. I am equally grateful to Christopher Mount for his help with research and his assistance throughout the preparation of the exhibition, and to Marie-Anne Evans for her assistance in all aspects of this project.

The organization of a large exhibition requires the collaboration of many members of the Museum’s staff. Special thanks go to Richard E. Oldenburg, Director of the Museum, for his support throughout the planning of this project. I am grateful for the enthusiasm and expertise of Sue B. Dunn, Deputy Director for Development and Public Affairs, and Lacy Doyle, Development Manager, in securing support for the exhibition. James Snyder, Deputy Director for Planning and Program Support, and Richard Palmer, Coordinator of Exhibitions, have lent their valuable expertise on budgeting and scheduling. Jerome Neuner, Production Manager, has once again, with his skilled staff, built a finely crafted exhibition installation. Fred Coxen has done a masterful job of supervising the framing of the large number of posters for the exhibition. I am most grateful to Antoinette King and her staff in the Department of Conservation, particularly Karl Buchberg, Reba Fishman, and Harriet Stratis, for their expert restoration work. I am also appreciative of the work of other colleagues at the Museum for their invaluable contributions to the success of this endeavor in various areas: Priscilla Barker, Louise Chinn, Jeanne Collins, Emily Kies, and Jessica Schwartz.

I am also grateful to a number of friends, colleagues, and associates outside the Museum with whom I have discussed the exhibition and who have made many valuable suggestions. These include Jack Banning, Robert Brown, Ivan Chermayeff, Elaine Lustig Cohen, Mildred Constantine, James Fraser, Keith Godard, Caroline Hightower, Leonard A. Lauder, and Susan Reinhold.

I owe a special debt of gratitude to the members of the Department of Publications and their associates for the success of this volume. I particularly wish to thank Harriet Schoenholz Bee, Managing Editor, who has done an invaluable job editing the manuscript with her usual skill, humor, and dedication. It has been a great pleasure as well to work with Steven Schoenfelder, whose elegant design reinforces the quality of the material included in the publication. Tim McDonough, Production Manager, has with his usual expert eye supervised the production and printing of the book, whose superb quality owes much to his efforts. I also thank William P.
Edwards, Deputy Director of Auxiliary Services, for his enthusiasm for the project, and Nancy T. Kranz, Manager of Promotion and Special Services, for her efforts in promoting the book.

To my colleague John Elderfield, Director of the Department of Drawings, go my grateful thanks for reading the manuscript and offering valuable suggestions and comments. Special thanks are due Richard Tooke, Supervisor of Rights and Reproductions; Kate Keller, Chief Fine Arts Photographer; and Mali Olatunji, Fine Arts Photographer, for the photography of over three hundred posters in color. I am most grateful to James Fraser, Director of the Library, Fairleigh Dickinson University, Madison Campus, and his staff for bringing their expertise to the task of producing a bibliography for this book; I must take responsibility for any of its shortcomings, as copyfitting exigencies dictated limitations in the number of entries. My thanks go to Ex Libris for the loan of the avant-garde publication De Stijl. Others who have helped in various ways whom I particularly wish to acknowledge are Magdalena Dabrowski, Janis Ekdahl, Peter Galassi, Marisa Hill, Clive Philpot, Rona Roob, Barbara Ross, Alarik Ska-

strom, Daniel Starr, Kristin Teegarden, and Maura Walsh.

This endeavor would not have been possible without the kind support of numerous designers and friends of the Department of Architecture and Design who have generously donated posters or funds to purchase posters for the collection over the years. To all of them I owe particular thanks. I would like once again to express the Museum’s and my own gratitude to Leonard A. Lauder, whose enthusiastic support has been critical in expanding and rounding out the collection. I would also like to express my own thanks to David C. Farrell and The May Department Stores Company for their generosity, which has been crucial for both the exhibition and the publication.

Finally, I wish to acknowledge my deep gratitude to Arthur Drexler for encouraging me to take on this project. During his thirty years as Director of the Department of Architecture and Design, the Museum’s poster collection achieved its present range and quality.

Stuart Wrede
Director
Department of Architecture and Design
“Catalogues, posters, advertisements of all sorts.
Believe me, they contain the poetry of our epoch.”
—Guillaume Apollinaire, 1912

Although posters were not formally acquired by The Museum of Modern Art until 1935, its first director, Alfred H. Barr, Jr., had the medium in mind from the beginning. In 1929, the year of its inauguration, he proposed that the new museum “would probably expand beyond the narrow limits of painting and sculpture in order to include departments devoted to drawings, prints, and photography, typography, the arts of commerce and industry, architecture, stage designing, furniture, and the decorative arts.”

Today the broad range of the Museum’s program is taken for granted. Its success tends to obscure the unique characteristics of the period in which the Museum was founded when a reevaluation of Western artistic sensibilities was taking place in all the arts. Not only was the new art seen as inseparable from the social and industrial changes of the day, but there was an unprecedented cross-fertilization among the various mediums.

Initially, social and industrial changes in the nineteenth century had elicited very different reactions from architects and designers, and from artists. Reformers in architecture and the applied arts were the first to try to come to terms with the social, cultural, and formal issues raised by industrialization. They sought to impose order on the ensuing chaos—on its artifacts (including graphics) and on its urban growth. Artists, in contrast, at first ignored these issues and took an art-for-art’s-sake position. But then, in the first years of the twentieth century, it was they who derived a new aesthetic from the apparent chaos of the new industrial and urban environment. The evolution of these contradictory efforts and their subsequent convergence in the 1920s set the stage for a modernist synthesis of the arts that, among other things, inspired the multifaceted outlook of the Museum’s program, with the poster an integral part of it.

The industrial revolution, by shattering familiar patterns of manufacture, generating new artifacts, and making others obsolete, forced fundamental reassessments for design. The advent of new inventions and techniques for production raised the question of the appropriate forms for these new objects. A dichotomy developed between a utilitarian approach and one that sought to impose traditional decorative forms on the new artifacts. In fact, one might view the evolution of modern design as the attempt to reconcile the rupture between function and manufacturing technique, on the one hand, and form, on the other, caused by industrialization.

The medium of print—or typography—in books, journals, newspapers, posters, broadsides, and advertising was one genre of artifact that proliferated, as the principal means of creating markets for the new products.

The lack of visual standards was put into perspective by the increased knowledge of cultures of the past; cultural anthropology and art history became firmly established disciplines at this time. Civilizations came to be judged by the artifacts they produced, and the inchoate products of the new industrial culture were compared unfavorably with the coherent artifacts of past cultures.

In England, the founding of the Museum of Ornamental Art, later the Victoria and Albert—the first museum devoted to the applied and decorative arts—in 1852 and the Arts and Crafts movement in 1859 reflected contemporary concern over the lack of stylistic coherence. William Morris’s Arts and Crafts movement sought to revive interest in the crafts and improve the everyday artifacts of the masses. It evinced strong social concerns about the alienation of the industrial labor force, but its proposals looked to the past, to the Gothic style as an aesthetic model, and to the abolition of industrialization and a return to craft guilds. Moreover, its ideals came to be seen as unrealistic because, among other reasons, they tended to result in artifacts only the wealthy could afford.

Subsequent reformers, while recognizing the inevitability of industrialization looked to other sources for a model. The Belgian artist Henry van de Velde, one of the creators and the chief theorist of Art Nouveau, looked to the forms of nature.
Many of the designers of the Deutscher Werkbund, a highly influential organization founded in 1907 that sought to raise design standards and bring designers and industry together, looked to a simplified classicism for a new order. Only tentatively did they look to the machine itself. The social and theoretical ideas of these designers stressed a new unified aesthetics which would embrace architecture, the applied arts, and graphics, and reflect modern culture and means of production. Their ideas, more than their designs, were to be a fundamental contribution to subsequent development.

For artists and poets the problem was quite different. The Western countries had been radically transformed by the industrial revolution, but they had remained firmly wedded to traditional cultural forms in the arts. By the end of the nineteenth century the discrepancy between the forms of traditional culture and everyday life became increasingly apparent: art was not drawing its energy and inspiration from its own epoch.

Rapid industrialization had fostered the chaotic growth of the big city. The reality of this new urban environment was constant transformation and random juxtaposition of scale and diverse elements. To the average eye, accustomed to a traditional, harmonious sense of beauty, the new city must have appeared an alienating environment. However, to avant-garde poets and artists it was a realm from which they extracted a new aesthetic, much as artists of the seventeenth century had found an order in the natural landscape, which not so long before had appeared threatening and chaotic. In that context, one important aspect of modern art in its many manifestations is the “found” aesthetic of the big city.

The development of a new way of seeing that cultivated the unexpected, chance juxtaposition of images, the viewing of objects out of their familiar contexts, and the layering of disparate images was fundamental to the new aesthetic of the first decades of the twentieth century. The ubiquitous poster hoardings themselves were assemblages of diverse images (figure 1). While many were neatly tended, others consisted of a mixture of old posters partly torn off with new ones pasted over them. This urban environment undoubtedly contributed to the “collage” aesthetic first developed by the Cubists.

While the radical transformation in art first evolved in Paris in the work of individual artists, it was soon appropriated and transformed by a number of avant-garde groups. Prototypical were the Futurists, who sought to expand their activities to all artistic mediums and all aspects of everyday life, including politics. Characteristic of those movements formed before and during the war—Futurism and Dada—was a strong destructive and subversive element. In the first Manifesto of Futurism of 1909, the movement’s leader Filippo Tommaso Marinetti declared, “We will bring down the museums, libraries, academies of every kind.” The Futurists exulted in disruptive tactics and saw war as the hygiene of the world. The Dadaists took a more subversive approach. Ostensibly against art, Dada sought to undermine it by elevating chance and nonsense as cultural icons. Both movements, having literary origins, also focused considerable energy on revolutionizing typography.

In contrast to Futurism and Dada, whose activities were directed, as often as not, toward the demise of traditional cultural forms, the principal avant-garde movements formed after the war—de Stijl, Constructivism, and Purism—concentrated on building a new order. While rejecting Futurism’s anarchic side, the more sober but utopian postwar avant-garde groups embraced its enthusiasm for the machine and the new industrial city. They did not turn against the machine, although it had provided the vast mechanical, destructive power of the war, but against the individualism, emotionalism, and romanticism they felt had caused it.

The Dutch artists of de Stijl sought to unite architecture, painting, typography, and design into an abstract, geometric unity that would harmonize existence. Their impetus came from the painter Piet Mondrian, who had evolved his own rectilinear, asymmetrical, geometric abstractions from Cubism. In Russia, Constructivism and Suprematism, also influenced by Cubism, provided fundamental formal stimuli for architecture, the applied arts, and typography during the 1920s.

In Paris, Purist painting sought to synthesize the formal innovations of Cubism with the harmony and order of the French classical tradition. Its founders, Charles-Edouard Jeanneret (better known as Le Corbusier) and Amédée Ozenfant, also edited the influential magazine L’Esprit Nouveau, through which they sought to show how developments in engineering, industry, and science were radically changing the conditions of life and forming the new culture.

The new abstract aesthetic that evolved in various forms among the avant-garde art groups in the 1920s coincided with the aspirations of progressive designers in architecture and the applied arts (some of whom were members of the groups), and provided them with a new formal language that they had only, in isolated examples, reached on their own.
The Bauhaus played the culminating and perhaps most visible role in the 1920s in the effort to consolidate all the arts of the modern period. Underlying the Bauhaus idea was a cultural and educational agenda that sought to combine the radical, new abstract formal language of the various avant-garde movements with architecture, the applied arts, and industry to make it an integral part of everyday life. Under the school's first director, architect Walter Gropius, the Bauhaus brought together the leading artists and designers of the day. Its unique program carried the Deutscher Werkbund's idea of unifying art and industry a crucial step further—to the radical formal innovations in art as the new source of inspiration. The Bauhaus was of fundamental importance for Barr in establishing the program of The Museum of Modern Art.

It was no coincidence that the avant-garde art movements had included architects and designers, and had tried to expand their newfound visual language among the various fine and applied artistic mediums, nor that these goals had agreed with the aspirations of the reformers in the applied arts. A basic impulse had come from the discipline of art history, which sought to document the coherence of the various arts, fine and applied, of any given period. It made artists, architects, designers, critics, and theoreticians of the art of the contemporary era aware of the historical imperative for what was clearly a new epoch. In this sense, Barr's studies at Princeton, which stressed the interrelatedness of all the arts, were just as fundamental for his conception of the Museum.

The poster, a medium of its time, has always existed at the junction of the fine and applied arts, culture and commerce. As a hybrid medium it has provided an arena where painting, drawing, photography, and typography came together in new ways, influencing each other in the process. Its approximately one-hundred-year history coincides with that of modern art itself. Thus, it is not surprising that the poster fascinated Barr and became an integral part of the Museum's collection. The following discussion will focus on the evolution of the poster itself as a medium of expression and on its relationship with the other arts represented in the Museum.

Lithography was invented by Aloys Senefelder in 1796, but it was not until the latter part of the nineteenth century that the art of the poster can be said to have begun. Jules Chéret is generally credited with initiating its development and popularization. Aided by technical advances in color lithography, which he studied in England where he also
Japan took a pavilion at the Universal Exposition in Paris. The position in the early emergence of the poster form. Nevertheless, the proto-Art Nouveau Folies-Bergère, La Loie Fuller (plate 2), and novelty in Paris, although they resemble Victorian illustration. Posters, such as Le Château a Toto of 1868 (figure 3), were a return to Paris and gradually changed the medium. Small letterpress posters and handbills, sometimes with accompanying woodcut images, had dominated the streets. Chérét's early posters, such as Le Château a Toto of 1868 (figure 3), were a novelty in Paris, although they resemble Victorian illustration. However, it is the evolution of his style during the final decades of the nineteenth century, from Les Girard (plate 1) to the proto-Art Nouveau Folies-Bergère, La Loie Fuller (plate 2), and his technical inventiveness that place Chérét in a preeminent position in the early emergence of the poster form. Nevertheless, despite his important influence on subsequent designers, Chérét remained tied to the nineteenth-century tradition of popular illustration, which he combined with inspiration drawn from great artists of the past such as Giovanni Battista Tiepolo and Jean Antoine Watteau.

The influence of Japanese prints (figure 4) was decisive on the subsequent development of the poster. In 1867, when the shogunate—which had isolated Japan for two centuries—fell, Japan took a pavilion at the Universal Exposition in Paris. The exposition provided the first opportunity for the Parisian public to view Japanese art. Nevertheless, Édouard Manet's small lithographic poster Champ de Mars—Cirque Fernando, done the following year and clearly inspired by Japanese prints (figures 5, 6), remained an isolated example for some time. But by 1890 the influence of Japan on the Post-Impressionist painters was pervasive, as can be seen in the pioneering posters of Pierre Bonnard and Henri de Toulouse-Lautrec, among other art of the period. Bonnard's first poster, France-Champagne of 1891 (plate 6), prompted Toulouse-Lautrec to learn the art himself. What is remarkable about the work of both artists is the way they appropriated essential formal devices of Japanese prints—flat color surfaces, asymmetrical cropped compositions, and flowing outlines—but transformed them into art very much their own and of their time.

While the frivolity of Bonnard's France-Champagne poster is in the spirit of Chérét, there is a wit to Toulouse-Lautrec's renderings (plates 3–5) that owes much to the French caricature tradition of Honoré Daumier. These street-smart images, rendered with an economy of means, were peculiarly suited to the art of the poster. It is not surprising that Toulouse-Lautrec's art tends to be associated with the poster medium. In his work, in addition to the broad outlines of the figures, the diagonal—a Japanese device to suggest depth and to animate the composition—becomes an important element. In contrast, Bonnard's subsequent posters, Les Peintres Gravure and La Revue Blanche (plates 7, 8), develop further in the direction of abstraction and flatness. Working in both with a light and dark color field and a highly ambiguous figure-ground relationship, Bonnard, through subtle abstracted gestures, draws out the figures from the flat color field. While La Revue Blanche is the more successful composition, Les Peintres Gravure is fascinating both for the roughly rendered letters and for their positive-negative transformation as they cross from one field to the other.

The posters of Alphonse Mucha have come to be seen as the essence of Art Nouveau. If there was still a naive gaiety and optimism in the work of Chérét, a sense of joy and even innocence in his animated women, there is a languorous, world-weary sophistication in the women that dominate the posters of Mucha (plates 9, 10). Their animated, serpentine locks of hair (drawn with lines that are both outline and shadow) have some of the intricacy and richness of Celtic ornament, which also inspired other designers of the period. The purpose of many early posters was to advertise entertainment. In capturing the spirit of places or events they are extraordinary documents of popular culture. They also quickly came to be collected and displayed for their own sakes, poster exhibitions were organized, and books devoted to posters were published. The first exhibition devoted exclusively to posters was held in Paris in 1884. Journals appeared in Paris in 1897 and in London in 1898, essentially aimed at poster collectors. This interest reached Germany later and coincided with its subsequent preeminence in poster design.

Although posters influenced the avant-garde, they were not at the forefront of formal innovation in the arts. Their significance lay in the fact that they conveyed the vitality of the popular culture and in their mechanical reproducibility. They were also accessible to the populace, had an impact on the urban streetscape, promoted products, and were easily affordable or free. In its early years the poster reflected bourgeois amusements, and was often of dubious artistic merit. Its potential for treating serious issues was not yet recognized.

A significant, early exception was Carlos Schwabe's poster of 1892 for the first Salon Rose + Croix exhibition (plate 27). The purpose of the poster was not only to advertise the exhibition but also to embody in allegorical form the philosophy of redemption through art, the goal of this esoteric, pseudo-religious Symbolist art movement. This widely distributed and reproduced poster became more of an emblem of the move-
ment than did any of the paintings that were produced. It depicts three women in evolving states of grace, symbolizing the liberation of the artist from worldly concerns to a higher plane by means of a new art based on beauty and spiritual values. Less significant for its artistic strength than for its ambition as a visual manifesto, the poster remained something of an anomaly but pointed to an important role for this mass medium.

In England, the Arts and Crafts movement had done much to stimulate interest and raise standards in book design, printing, and typography. William Morris founded the Kelmscott Press and was active as a book designer himself (figure 7). But while Morris looked to the Gothic period for inspiration in his attempts to create a unified style in the arts, other designers in the Arts and Crafts movement as well as artists—such as James Abbott McNeill Whistler—turned to the newly discovered art of Japan. In poster design, the Japanese influence was much in evidence in the work of A. A. Turbayne and Aubrey Beardsley. But while Turbayne's poster *Macmillan's Illustrated Standard Novels* (plate 12) displays an obvious Japanese influence, Beardsley's work transforms the influence (and many others) into an intensely personal style (plate 13). Even more than Mucha, Beardsley came to embody the decadent *fin-de-siècle* aspect of Art Nouveau.

Two groups of designers in Great Britain were to exercise a major influence on the medium, particularly on the continent. They were the Beggarstaffs (William Nicholson and James Pryde), who took the pseudonym to differentiate their poster work from their painting, and in Glasgow, the Four (architect Charles Rennie Mackintosh, the Macdonald sisters, and Herbert McNair). Drawing upon the broad flat areas of color and heavy flowing outlines, which Toulouse-Lautrec had adapted from Japanese prints, the Beggarstaffs simplified and abstracted these elements even more in their work. Sometimes, as in their *Hamlet* (plate 17), they would cut out a silhouetted figure and paste it on the poster itself, achieving a powerful and simple monumentality. In contrast to Toulouse-Lautrec, whose perceptive line caught the individual features of his personages in sharp caricature, the Beggarstaffs generalized the individual features of their figures. Their economical and powerful rendering style, combined with clear bold lettering, became perhaps the most important point of departure for the German commercial poster, which emerged some ten years later.

Charles Rennie Mackintosh and his colleagues developed a
poster style closely related to the decorative detail of his architecture, providing the first important example of the integration of the decorative and graphic arts. It also marks the first entry of the architect-designer—as opposed to the illustrator and painter—into the design of posters, a phenomenon that would significantly transform the medium. While Mackintosh's The Scottish Musical Review (plate 14) shares many of the characteristics typical of Art Nouveau—decorative line, flat patterning, and Symbolist motifs—it is also different, evincing a pure quality that came to stand for a new beginning. In contrast to the sense of ennui in the work of the principal European metropolises, the work from Glasgow provided a fresh breeze from the uncorrupted distant provinces. Similarly, the work of Ferdinand Hodler in Switzerland provided a sense of a fresh start. At a time that saw Paul Gauguin travel to Tahiti and others to still-primitive, distant corners of Europe, the idea of a renewal of the arts from the periphery was of considerable interest.

While America had been a pioneer in the illustrated commercial poster, it was not internal evolution but influences from France and Britain that led to the American flowering of the "art" poster in the 1890s. Publishing houses took the lead, advertising their magazines and books. An exhibition of posters organized at the Grolier Club in New York in 1890 made many Americans aware of the work of leading European poster designers. When Harper's magazine first commissioned Edward Penfield to do a monthly poster for each new issue (plate 22), competitive instinct prompted others, such as The Chap Book (plates 18, 19, 21), to do the same. While formal European influences are apparent—from Morris's Arts and Crafts movement to the works of Toulouse-Lautrec and Bonnard—the American poster exudes a wholesome middle-class propriety quite different from the frivolity, decadence, or sharp caricature of its European counterpart.

Of the American artists, Will Bradley was perhaps the most inventive, but the most fascinating poster in terms of future developments was an unknown designer's Victor Cycles, of 1898 (plate 23). In this poster “Ride a Victor” becomes an evenly repeated slogan that hovers like a thin plane on a black ground. A hypnotic figure shrouded in black partly obscures the message. But, as black shroud and black background are ambiguous and undifferentiated, face and slogan begin to float freely. A further, frontal plane, consisting of a complex pattern of thin swirling circles and ellipses, reinforces the hypnotic effect. The American advertising industry's future strategies for disseminating its subliminal messages by endless repetition...
could not be more clearly—if too blatantly—anticipated here.

In other parts of Europe, Art Nouveau designers produced interesting posters. *Salon des Cent*, by the Belgian painter James Ensor (plate 24), utilizes a jagged line that heightens the emotion of the work, reflecting his own proto-Expressionist style. It throws into relief the Expressionist tendency underlying the work of the Dutch artist Jan Toorop, which, however, also remains linked to the decorative devices of Art Nouveau.

That style's most important contribution to graphics was made by Henry van de Velde, who gave up painting to pursue the applied arts. Inspired to do so by the example of the Arts and Crafts movement he, nevertheless, rejected Morris's Gothic ideal and advocated instead a style expressive of the age. Graphics and typography became the mediating sphere in unifying the fine and applied arts. They also became the most visible method of improving design in the everyday commercial environment. Van de Velde's 1899 designs for advertising, posters, packaging, and letterheads for the Tropon company constituted the first comprehensive design program for a commercial enterprise (figure 8).

But van de Velde's Tropon poster as well as Toorop's *Delftsche Slaolie* (plate 25) also illustrate how Art Nouveau elevated form over content. Its use for commercial products as opposed to cultural events was to be limited by this fact. In contrast, Henri Meunier's early poster for Pollet et Vittet cocoa (plate 35) seems a model of clarity, as does Fritz Boscovits's humorous *Bilz Brause* (plate 34).

The preoccupation of Art Nouveau with mood and symbol is evoked in Jan Preisler's *Worpswede* (plate 33) and Emile Preterius's *Licht und Schatten* (plate 32), Johannes Sluyters's *Zegepraal* (plate 28) and J. J. Christian Lebeau's *De Magier* (plate 29), one for a book, the other for a play, reflected the Symbolist legacy of Art Nouveau as well as what seems a peculiarly Dutch tradition: a preoccupation with the frontal figure, arms outstretched, in a transcendental pose. It was a theme that obsessed Mondrian during the same period.

*Simplicissimus*, a satirical journal that began publication in 1897 in Berlin, became a showcase for some of the most advanced illustrators in Germany. Thomas Theodor Heine's 1897 poster for the magazine (plate 30), featuring a growling bulldog in stark red on a black background, its features exaggerated with a few heavy bold strokes, is a clear anticipation of German Expressionism at its best and stands in contrast to the lighter, more frivolous tone of Josef Rudolf Witzel's poster for the Munich magazine *Jugend* of about the same time (plate 36).

The posters capture the different moods of the two German cultural capitals, a difference that was later to be apparent, although less so, in the work of the two great poster artists Lucian Bernhard and Ludwig Hohlwein.

A poster of a decade later for an automobile company by Akseli Gallen-Kallela, the Finnish artist with strong Berlin connections, is fascinating in its anticipation of future advertising themes (plate 31). Two years before Marinetti's first *Manifesto of Futurism* equated driving and eroticism, Gallen-Kallela did so visually in what may be seen as an updated version (from horses to cars) of the classic abduction motif. From a different point of view he clearly anticipated Madison Avenue's methods for selling cars, perhaps too explicitly (there is some evidence that the poster was never actually used by the company). The title is a play on words: the last word in the name of the company, "Bil aktie Bolaget," has been shortened to "Bol," which means ball—equating car, woman, and plaything.

The integration of text and image, or at least their harmonious coexistence, has always been a fundamental concern for poster artists. In most cases, the text has been hand-lettered, unless, as in Beardsley's *Avenue Theatre, A Comedy of Sighs!* (plate 13), a section was left blank for the addition of information to be printed separately by letterpress. It was an issue
art of Klimt, in Viennese architecture, and in the decorative module and decoration. The love of pattern noticeable in the more geometric and patternlike. The square became both even more pronounced in interiors and decorative arts: his Nouveau in both its French and Scottish varieties, as well as style was adapted by Josef Hoffmann and Moser, and made designs are of a later date. The influence of Mackintosh was that of the important Swiss artist Hodler, whose own poster 42). Koloman Moser’s work reflected the influence of Art Secession building design, featured in another poster (plate 37). Printed in pastel tones, done in a classical style related to Joseph Maria Olbrich’s evolution of the Viennese poster style closely paralleled de exhibition activity. But beyond disagreements about artistic direction, which had caused the formation of a number of salons des refusés, the Secession had grander ambitions. Like their contemporaries elsewhere, such as van de Velde, the members of the Secession were concerned with the unity of all the arts, both fine and applied. The formation of the Secession and, subsequently, the Wiener Werkstätte devoted to the applied arts, marked the emergence of Vienna as an important European center of artistic innovation. Posters became a medium that attracted both artists and architects, and Secession and other art exhibitions became their main vehicles. The evolution of the Viennese poster style closely paralleled developments in art, architecture, and the applied arts in Vienna. Gustav Klimt’s allegorical Secession poster of 1898 (plate 41) is done in a classical style related to Joseph Maria Olbrich’s Secession building design, featured in another poster (plate 42). Koloman Moser’s work reflected the influence of Art Nouveau in both its French and Scottish varieties, as well as that of the important Swiss artist Hodler, whose own poster designs are of a later date. The influence of Mackintosh was even more pronounced in interiors and decorative arts: his style was adapted by Josef Hoffmann and Moser, and made more geometric and patternlike. The square became both module and decoration. The love of pattern noticeable in the art of Klimt, in Viennese architecture, and in the decorative arts of the Wiener Werkstätte can be seen in posters of 1902 to 1908, such as those of Ferdinand Andri and Bertold Löffler (plates 44, 45).

The impetus toward geometric order and patterning did not leave typography untouched. Legibility was sacrificed to emphasize the decorative patternlike quality of the text, an urge not dissimilar to the efforts of Art Nouveau but with a very different effect. The early geometric clarity of the furniture and decorative arts of the Wiener Werkstätte became increasingly ornamental and eventually more baroque. The high-minded early ideals of improving the world succumbed to the consumption of goods, as the haute bourgeoisie embraced the stylish modern objects of the Werkstätte. The inevitable reaction to relentless polish and decorative excess came in the form of Expressionism, which in its Viennese version was less involved with the primitive and the savage than with the perverse and ugly. The extreme gestures of Oskar Kokoschka, Max Oppenheimer, and Egon Schiele, designed to jolt the sachertorte sensibilities of their fellow Viennese (plates 46–48), contrast with the continuing, wholesome, romantic monumental naturalism in Switzerland and the evolution of the tough, straightforward commercial poster in Germany.

This is not to say that Vienna did not have strong advocates of the sachlich approach. Ironically, the work of Hohlwein and Bernhard, who contributed the most to the development of the German commercial poster, brings to mind the architect Adolf Loos and his writings on the simple comforts of English dress and on the evolution of artifacts to their natural functional form. However, Hohlwein, who worked in Munich, betrays a certain Viennese influence in posters such as Deutsches Theater and Damenconfectionshaus Mayer Sundheimer (plates 53, 54), by organizing his text into square blocks that echo the square format of his illustration. In contrast, his work for Hermann Scherrer and Confection Kehl (plates 56–58) presents vignettes of everyday life and text in a direct manner. In another respect, however, he utilized pattern to great effect in these works, imposing broad areas of flat pinstripe or square grid to define the dapper clothes of his models. At the same time, certain elements are rendered three-dimensionally by means of shadows and highlights, creating a tension between flatness and depth. The imposition of pattern to emphasize a flat picture plane closely parallels developments in painting, such as the work of Édouard Vuillard. But the painterly touch of the artist has here been replaced by a crisp, mechanical image.
In contrast to Hohlwein, who usually isolated a vignette to represent the product, Bernhard took an even more reductive and economical approach, showing only the product and the name of the manufacturer. Using brilliant and unexpected colors, and a powerful and simplified composition that juxtaposes image and text, Bernhard created a style that, even more than Hohlwein's, set the tone for subsequent commercial poster design. The Swiss, in particular, were to develop it further, although few equalled the impact of his work. Bernhard was also to inspire his own generation of German designers, among them Ernst Deutsch, Hans Rudi Erdt, Julius E. Gipkens, and Julius Klinger, all of whom contributed to the style. While neither Bernhard nor Hohlwein were directly involved with the Deutscher Werkbund, their work reflects its goals as well as the emergence of Germany as a modern industrial and commercial power.

It is also fascinating to compare their work with that of architect Peter Behrens, one of the Werkbund's founders, who—taking van de Velde's concept for Tropon one step further—provided a comprehensive design program (buildings, products, posters, and other graphics) for the Allgemeine Elektricitäts Gesellschaft, Germany's largest electric company. But Behrens's poster for AEG (figure 9), for all its reduction to pure geometry, is in another respect quite decorative and betrays a strong Viennese influence.

The commercial poster found its modern functional and artistic form in the work of Hohlwein, Bernhard, and their contemporaries. In contrast to the obscure symbolism and formal complexities of Art Nouveau commercial posters or the strong and unusual efforts of the unknown designer of Victor Cycles or Gallen-Kallela, Hohlwein and Bernhard provided a reliable straightforward formula. Their own work set an artis-

The commercial poster was at its height. It must be remembered that until well into the 1920s the colored lithographic poster was the most powerful vehicle for commercial advertising in existence. There were no radio or television, and journals were essentially confined to black-and-white reproduction.

For similar reasons, the poster became one of the principal and most effective vehicles of government and political propaganda. With the advent of the First World War and subsequent political turmoil, the propaganda poster came into its own. While illustrators produced most of this work—such as James Montgomery Flagg's famous *I Want You for U.S. Army* (figure 10)—the best poster designs were inspired by Bernhard. The boots and gloves that had been used to represent consumer objects became symbols of war, in the form of armor and heavy riding boots. This marked the first modern widespread use in art of parts of the body—the hand, arm, foot, and later the eye and mouth—as symbols. Dada and Surrealism also developed this device, as did Pop art much later.

The ideological conflicts unleashed by the triumph of the Bolsheviks produced handsome examples of extreme paranoia and witty caricature. Rudi Sald's *Die Gefahr des Bolschewismus* (plate 71), with a knife-wielding skeleton in the foreground and gallows in the background, was in fact a plagiarism from the cover of a murder mystery; while the poster by an unknown Russian designer wishing the Bolshevik revolution well on its tenth anniversary (plate 72), is a wonderful satire on the forces of reaction (monarchy, church, imperial army, capitalists, and Uncle Sam) charging the ramparts of communism on the back of a colossal pig.

The postwar years gave new impetus to the spread of modernist aesthetics to the more popular artistic media. In Germany, Expressionism in the visual arts, which before the war had flourished in painting and sculpture, after the war spread to architecture (briefly), film, and posters. The range of Expressionist posters shows how the genre was able to draw upon, adapt, and synthesize numerous styles, from the Gothic to Cubism. But unlike the Russian film poster, which drew upon the montage effects of the film medium itself, the German Expressionist film poster was essentially scenographic.

The pictorial influence of Cubism was also to become manifest at a popular level immediately after the war, but to a limited degree. The early posters of E. McKnight Kauffer in England are some of the best examples. Among the most remarkable is Karel Maes's poster of 1922, *De Vertraagde Film* (plate 83), which, in its crisp mechanical form suggesting spinning reels and overlapping transparencies, had close connections to the work of his fellow Belgian artist Victor Servranckx and also to the mechanistic art of Fernand Léger.

In his first Manifesto of Futurism Marinetti had written, "We will sing of great crowds excited by work, by pleasure, and by riot . . . of the multicolored polyphonic tides of revolution in the modern capitals . . . of the vibrant nightly fervors of arsenals and shipyards blazing with electric moons." In his poetry he sought to give visual expression to the anarchic energy of war, the big city, and the rioting crowd (figure 11). Setting out to destroy all literary and typographic rules, Marinetti called for the abolition of punctuation, the adverb, and the adjective to break down completely the traditional continuity and order of writing. His poems also offend all traditional criteria for good taste and clarity in layout and design in a way that the lyrical poetry of Stéphane Mallarmé or even Guillaume Apollinaire (figure 12), two other pioneers of free verse, never did. The Futurists also had a particular interest in the medium of print, not just as a vehicle for their poetry but...
for the purpose of proselytizing their ideas on subjects touching all aspects of life—from sculpture to lust.

Although they produced almost no typographically advanced posters, the revolution the Futurists initiated in typography proved fundamental. Through their influence on Dada and the Russian avant-garde they contributed to the development of the new typography in the 1920s, despite the apparent contrast between their anarchic compositions and the highly structured compositions of the Constructivists.

Futurism’s rejection of tradition and its love of anarchy and chance made it an important influence on Dada. This can be seen in the scrambled composition of the text in the poster Kleine Dada Soirée of 1922 (plate 84) by Theo van Doesburg and Kurt Schwitters. In another respect there is an important difference. The Futurist typographic poem was usually orchestrated to provide a sense of simultaneity of sounds and events and a feeling of the physical jostling of one element by another. Dada artists, wishing to express chance and the irrational, produced a characteristically random juxtaposition of disparate images, ideograms, and words, emphasizing the discontinuity of the compositional elements (figure 13). The Dadaists’ appropriation and use of ideograms—the eye or the hand with pointed finger, among others—would reverberate through subsequent graphics, the latter to the point where it became something of a cliché.

Given their diversity, there was a remarkable amount of animated contact and fruitful intercourse among the various avant-garde groups after the war. This was, no doubt, reinforced by their exhilaration in finding like minds addressing common problems from different directions, especially after the isolation caused by four years of hostilities. The need to communicate and proselytize was great. Small avant-garde journals became the favored vehicles for projecting and exchanging ideas: Dada in Zurich; De Stijl and Mecano in the Netherlands; LEF and Novyi LEF in Russia; Ma in Hungary; G, Merz, Veshchi/Gegenstand/Objet, and Der Dada in Germany; Blok in Poland; and L’Esprit Nouveau in France (figure 16). Most of them also provided showcases for typographic experimentation, and their group exhibitions and events spawned handbills and posters.
A strange confluence of movements (Dada, de Stijl, and Constructivism) and individuals (van Doesburg, Schwitters, and El Lissitzky among them) came, in fact, to form a loose coalition of disparate interests. They did share an antipathy toward Expressionism, which emphasized individual emotion. But otherwise Dada and de Stijl or, for that matter, Dada and Constructivism seemed to have little in common. However, the period witnessed van Doesburg, de Stijl’s chief propagandist, writing Dada poetry under the pseudonym L. K. Bonset, as well as close collaborations between El Lissitzky and the Dadaist Schwitters in *Merz*. Representation in one another’s journals was a common feature of the period, as were such events as the Congress of the Constructivists (which included the Dadaists Jean Arp and Tristan Tzara, among others) organized by van Doesburg in 1922 in Weimar, the location of the Bauhaus, which was still under strong Expressionist influence.

In this intense interaction between the various avant-garde movements after the war, the Russian artist El Lissitzky became the greatest single influence on the new typography. Early Dadaist typographic experiments were too diverse, crystallizing a sensibility but not a style; and early de Stijl graphics, employing heavy woodblock letters, continued to express handicrafts and, like the earlier Viennese work, sacrificed legibility for formal and decorative effect. El Lissitzky, who had trained as an architect in Darmstadt, had become interested in book design while teaching at the Vitebsk art school, and produced some Jewish picture books in a style similar to that of Marc Chagall, then head of the school. In 1919 he met Kasimir Malevich who also taught at Vitebsk. Adapting Malevich’s Suprematist style of dynamic, floating abstract planes to typography, El Lissitzky produced one of the first completely abstract posters, *Beat the Whites with the Red Wedge* (figure 17). This was followed in 1920 by his famous children’s story *The Tale of 2 Squares*. Moving to Berlin in 1921, El Lissitzky (with the poet Ilya Ehrenburg) started the trilingual magazine *Veshech/Gegenstand/Objet*, which, among
other things, served as a vehicle for his typographic designs. Equally important was his design for the poet Vladimir Mayakovsky’s *For Reading Out Loud* of 1923 (figure 18). El Lissitzky’s work exercised an immediate and important influence on van Doesburg, Schwitters, and perhaps most important, László Moholy-Nagy.

El Lissitzky’s graphic design work progressed from his early efforts (directly indebted to Suprematist painting) to more purely typographic design. A prolific synthesizer, he was also influenced by Dadaist works such as the first cover for *Der Dada* of 1919 by Raoul Hausmann, and by examples of de Stijl. His principal contribution to the new typography was its dynamic and mechanical geometric order, derived from the Suprematist language of planes in space. The new typographic compositions were asymmetrical, often with a strong emphasis on the diagonal, with letters, forms, words, and heavy ruled lines floating on a uniformly colored background. Different typefaces and type sizes were juxtaposed (an influence from Dada). Elements often overlapped and/or interlocked. The combination of black, red, and white gave the works striking visual as well as revolutionary effect. Summing up the mechanical impersonal aspirations of the new objectivity, El Lissitzky wrote, “For modern advertisement and for the modern exponent of form the individual element—the artist’s ‘own touch’—is of absolutely no consequence.”

Along with the avant-garde interest in new typography went an interest in the new mediums of film and photography. The postwar years saw the emergence of film as a form of mass entertainment and the extension of photography in the form of the illustrated photojournal. Although the halftone process of photographic reproduction had been invented in 1880, its widespread use as a replacement for engraved illustrations had to await further technical improvement and the end of the First World War. Because of technical deficiencies in the printing process, photographic reproductions were for a long time regarded as inferior to engravings. For similar reasons, the photographic poster remained a rarity until the 1920s.

To the members of the avant-garde, photography and film had a double appeal in their objectivity and mass reproducibility. They also had a popular appeal that abstract design in itself did not enjoy. Of the new mediums, El Lissitzky said, “The invention of easel-pictures produced great works of art, but their effectiveness has been lost. The cinema and the illustrated weekly magazine have triumphed.”

The mass of photographic material generated by the illustrated press became the raw material of a new art form: photomontage. The German Dadaists Raoul Hausmann, John Heartfield, and Hannah Höch exploited its possibilities, as did the Russians Alexander Rodchenko, Gustav Klutsis, and others. Who did it first is a moot point, as its roots go back to the nineteenth century. The new technique allowed displacement and juxtapositions, assemblages and collages of infinite variety. It was used for humorous, political, or surreal purposes. Photomontage created a new kind of poster, from Heartfield’s political posters to Moholy-Nagy’s brilliant integration of photography, typography, and drawing in *his Pneumatis* (figure 19), a poster proposal of 1923.

Photography provided another useful technique, the photogram, involving the direct exposure of photographic paper, first exploited by the Dada artist Christian Schad in his Schadograms and by the American Man Ray. Its relevance to the art of the poster was first made clear by El Lissitzky in his 1924 poster proposal, *Pelikan Tinte* (figure 20).

When Johannes Itten (figure 21), who taught the Bauhaus Preliminary Course with an emphasis on individual expression, was succeeded by Moholy-Nagy in 1923, the Bauhaus moved decisively toward the rational Constructivist style for which it became known. The new direction proved more fruitful in terms of the school’s broad ambitious goals, and helped bring them into clearer focus. Moholy-Nagy focused on typography,
Figure 16. Avant-garde magazines, left to right, first row: Ma (Hungary), 1922; Merz (Germany), 1923, cover by Kurt Schwitters; Der Dada (Germany), 1919, cover by Raoul Hausmann; second row: G (Germany), 1926; Novyi LEF (Russia), 1928, cover by Alexander Rodchenko; Blok (Poland), 1924, cover by Teresa Zarnowerowa; Veshch/Gegenstand/Objet (Germany), 1922, cover by El Lissitzky; third row: De Stijl (the Netherlands), 1917, cover by Vilmos Huszar; Mecano (the Netherlands), 1923, cover by Theo van Doesburg; L’Esprit Nouveau (France), 1922.
photography, photomontage, and the photogram. While no official courses in typography or photography existed at the Bauhaus until its move to Dessau in 1925, Moholy-Nagy took charge of the existing printing shop (used for Bauhaus publicity) and encouraged his students—among them Josef Albers, Herbert Bayer, and Joost Schmidt—to use it. Oskar Schlemmer produced a series of posters in his own distinctive mechano-figural style. In Dessau, a number of former students were appointed masters, and typography became part of the curriculum. Schmidt taught a compulsory course in lettering, and Bayer became head of the print workshop.

Bayer's two posters of 1926, for a Hans Pöeling lecture and a Wassily Kandinsky exhibition (plates 93, 95), represent the high classicism of the Bauhaus period, building on a typographic style partly evolved by Moholy-Nagy in the Bauhaus publications (figure 22). In comparison, Schmidt's Bauhaus poster of 1923 (plate 91), with its abstracted anthropomorphism, still seems tentative and El Lissitzky's Constructivist work too experimental. By 1927-28 the typographic poster was moving in new directions involving color, as in a modular Leipzig exhibition poster by Bayer of 1927 and F. H. Wenzel's Schau Fenster Schau (plates 96, 97). Walter Dexel, an artist and graphic designer strongly influenced by the Bauhaus but working outside of it, aspired to a straightforward clarity similar to that of Bayer in his poster Verneende Stets nur Gas of 1924 (plate 94). But he became more playful in Fotografie der Gegenwart of 1929, with its mirror-image type (plate 98), a theme that fascinated many of the designers of the period.

Typography at the Bauhaus was not confined to book and poster design, although the fourteen Bauhaus books published between 1925 and 1930 represented a major typographic contribution, as well as a theoretical one, to the whole field of design. Bayer and Albers designed new sans serif typefaces based on geometric shapes and only in lowercase letters, a mannerism of the period which saw it as both more egalitarian and utilitarian (Gropius wrote all his letters without capitals, as did Bertolt Brecht). Bayer's Universal type and Albers's stencils were developed with display and poster design very much in mind (figures 23, 24). In printing and book design the Bauhaus overwhelmingly favored sans serif lettering. While it is arguable whether sans serif text is more legible, it has a clean, functional look. All the Bauhaus publications, as well as most progressive modern printing of this period, are in sans serif type.

In accordance with the ideals of the Deutscher Werkbund, the Bauhaus sought to work closely with industry. Indicative of this relationship was the course in advertising art held at the Bauhaus in 1927 by the Association of German Advertising Specialists. The Bauhaus was not alone in bridging the gap from avant-garde art to commercial advertising. Schwitters set up his own advertising company, and in 1927 he formed the Ring der Neuer Werbegestalter (Circle of New Advertising Designers).
Designers) with Willi Baumeister, Jan Tschichold, and Friedrich Vordemberge-Gildewart, among others.

The rapid transition taking place in poster and graphic design in this period was reflected by the demise in 1921 of the highly influential journal Das Plakat, which had been oriented toward collectors and had in its day championed Bernhard and Hohlwein. Its owner, Hans Sachs, a dentist and poster enthusiast, had amassed what was then the largest poster collection in the world. Four years later, in 1925, Gebrauchsgraphik, a journal of international advertising art, began publication with extensive articles on both the new typography and on the new arts of advertising and product photography. Modern graphic design had come of age, and the innovations of the avant-garde were rapidly being appropriated and adapted to commerce.

Tschichold, one of the few designers who came to the new typography from a typographical background, was instrumental in this process. After he saw the Weimar Bauhaus exhibition Art and Technics, A New Unity in 1923, Tschichold became a convert. In 1925, at age twenty-three, he published the article "Elementare Typographie" in the printing trade journal Typographische Mitteilungen, which introduced the new Constructivist-inspired typography to a wide audience of professional printers. In 1928 he published Die Neue Typographie, and in 1935, Typographische Gestaltung (Asymmetrical Typography),
both influential books that sought to explain and codify the new typography. Tschichold's importance was not only as a proselytizer for the new typography but, equally, as a practitioner who refined it. His film posters for the Phoebus Palace theater of 1927, incorporating asymmetrical balance, diagonal layout, photomontage, and text, were highly influential. They parallel work done at the Bauhaus by Max Burchartz. However, both Tschichold's *Die Frau ohne Namen* (plate 100) and Burchartz's *Tanz Festspiele* (plate 101) have their genesis in the photomontages of Moholy-Nagy.

Other photographic posters were documentary in nature, such as Helmut Kurtz's *Ausstellung Deutsche Haus-Wirtschaft* of 1930, which made a montage of new commercial photographs of modern household artifacts (plate 104). Powerful commentary could be achieved by such basic methods as overprinting a red X over a photograph of a traditional interior, as in the poster by an unknown designer for the Deutscher Werkbund exhibition of 1927 in Stuttgart (plate 103). The possible range of invention and fertile combinations was formidable. Johannes Molzahn's coordinated series of posters for the Breslau Werkbund exhibition of 1929 juxtaposes the elegant large logo with, in one poster, a montage of trade skills, and in another, a map of the fairgrounds (plates 105, 106). Bayer drew a surreal abstract landscape, into which he inserted the small figure of a man in his *Section Allemande* poster of 1930 (plate 109). In *IBA* (plate 107) he appropriated typewriter type, a strategy similar to that of Paul Schuitema's for *ANV* (plate 108), which consists of what appears to be a section of an addressed envelope cover, complete with stamps and labels.

In the Netherlands, the artist Bart van der Leek made an important contribution with several abstract posters in 1919 (figure 25). Like his paintings and the work of a number of other de Stijl artists at this time, they retain a reference to the object represented. It is fascinating to see the beginning of the process of abstraction (seemingly under Egyptian influence) in his poster for the Batavier-Line of c. 1915 (plate 110). Christa Ehrlich, Vilmos Huszar, and Hendrikus Wijdeveld, as well as Gerard Baksteen, defined the 1920s graphic look in the Netherlands, which for all its abstraction retained a refined, handcrafted, and decorative appearance.

Piet Zwart, an architect and furniture designer, became the most inventive exponent of the new Constructivist typography in the Netherlands. Unfortunately, he made very few posters, the best known being *ITF* for a film exhibition of 1928 (plate 114), which elegantly combines the asymmetrical geometry of de Stijl with a drawing of a film strip viewed by a pair of eyes. However, most of Zwart's inventive work was done for brochures and magazine advertisements for commercial clients, particularly NKF (figure 26), a cable manufacturer. His career illuminates the gradual move of the leading designers into other aspects of graphic design. The main vehicle for commercial advertising became the magazines and journals. The poster, dominant into the early 1920s, was to lose its central role, owing to technical advances in magazine printing.

The 1920s saw the emergence of modern Swiss graphic design, which has continued as a major force in the field to the present day. The early work of Burkhard, Ernst Keller, Niklaus Stoecklin, and Wilhelm Wenk in typographic posters—some using an elegant calligraphic type—contributed to the growth of the genre's formal possibilities. The monumental and highly ordered typographic posters of Theo H. Ballmer of 1928, which today still seem to embody enlightened modern corporate graphics (plates 119–122), reflect his Bauhaus training. Other works by Jean Arp, Otto Baumberger, Alexey Brodovitch, and Walter Cyliax (not all of them Swiss) indicate the spread and appropriation of the new, elegant geometric abstraction. Tschichold's move from Germany to Switzerland...
in 1933 capped the cross-fertilization of German and Swiss design. His minimalist Swiss work, such as the Konstruktivisten poster of 1937 (plate 127), represents perhaps the ultimate refinement of the new style and has close connections to the work of the Swiss designer Max Bill, who, like Ballmer, studied at the Bauhaus.

El Lissitzky’s enthusiasm for typography and book and poster design, photography, and film was not an isolated Russian phenomenon. It was shared by many members of the Russian avant-garde. The revolutionary regime’s need to arouse, educate, and transform the consciousness of the masses provided a great demand for these mediums. Although apparently Lenin took a dim view of avant-garde abstraction, he gave Anatole Lunacharsky, the new minister of culture and a modernist sympathizer, a free hand to recruit the avant-garde to the cause of the revolution. Posters, billboards, handbills, anything that could communicate visually, became of primary significance for a vast country with many languages and a high rate of illiteracy.

Vladimir Mayakovsky, the avant-garde poet and artist, coordinated the first, and one of the most significant, efforts of the new regime, the ROSTA window-poster campaign. Mayakovsky developed a satirical poster style of stock characters that built on the traditional lubok, a crude peasant style of woodblock printing featuring religious and folk themes (figure 27). While the Bolsheviks had come to power in 1917, efforts by various White Army factions to regain power created an unstable situation until the early 1920s. Empty store windows were used to inform and exhort the populace to maintain its revolutionary fervor.

The ROSTA campaign also produced important efforts such as What Have You Done for the AVowf? (figure 28), probably by Malevich. Essentially a Suprematist composition with text added, it presumably served as inspiration for El Lissitzky, but also highlights El Lissitzky’s own important contribution in making typography an integral design element of his Beat the Whites with the Red Wedge (see figure 17).

Alexander Rodchenko, who taught at the VKHUTEMAS in Moscow, was central to the development of avant-garde graphics in Russia. Strongly influenced by Malevich and Tatlin (as were so many other Russian artists), in 1921 he and twenty-five other Constructivist artists, later called Productivists, announced that they would abandon pure art in favor of the applied arts. While also designing furniture and clothing, Rodchenko made a major contribution in typography and pho-
ography. His many graphic activities included designing animated film titles for Dziga Vertov’s newsreels, covers and graphics for the avant-garde journals LEF and Novyi LEF (see figure 16), a series of photomontages to illustrate Mayakovsky’s poem Pro Eto (figure 29), book covers, a collaboration with Mayakovsky (who supplied the text) for a series of commercial posters (dubbed by the latter “poetry of the streets”), and film posters. Beginning in 1924 he also became increasingly involved in photography, an interest he shared with Moholy-Nagy and Bayer (he began to correspond with the former in 1923). Rodchenko became the chief Russian exponent of a new photography that emphasized unconventional views (figure 30) as well as the play of shadow and light. The angled shot from below, which tended to monumentalize figures, became conventionalized by the communist regime with which it found favor after other avant-garde practices had been suppressed. The propaganda posters of Klutsis of the early 1930s and photographic work by Rodchenko and El Lissitzky documenting industrialization, which appeared in the magazine USSR in Construction, represented the power of this genre at its best.

Under Soviet auspices the film industry was encouraged as a leading communications medium, and under Lenin’s new economic policy many foreign films were imported. Documentary, educational, propaganda, and entertainment films were produced. The work of masters of the medium such as Sergei Eisenstein and Vertov was encouraged. The establishment of a separate department for the production of posters within Sov Kino, which ran the nationalized Russian film industry, was to be of fundamental importance to the development of the Russian film poster between 1924 and 1930. The head of poster production, an artist named Yakov Ruklevsky, recruited a brilliant group of avant-garde Constructivist designers. Of these the most prolific and talented were the brothers Vladimir and Georgii Stenberg, who had already made a name for themselves as sculptors. Others included Anatoli Belski, Josif Bograd, Grigory Borisov, Mikhail Dlugash, Josif Gerasimovich, Anton Lavinsky, Alexandr Naumov, Nikolai Prusakov, Grigory Rychkov, and Leonid Voronov.

The film medium itself influenced the poster genre. The splice, the closeup, simultaneity, juxtaposition, and double exposure all became techniques utilized by poster artists. Rodchenko’s compositional technique and photomontage were
also an important influence. In his commercial posters of 1923 he had evolved a powerful axial format that gave an essentially symmetrical structure to his work, such as one of his advertisements for the Gum department store (figure 31). With the basic order in place, asymmetries could be introduced, such as a montage of figures, as in one of his detective-story covers (figure 32). The slash lines used here became another favored device (often used as the diagonal) to present different scenes in the same poster.

While techniques of film and photomontage were the point of departure for their posters, the Stenberg brothers, masters of color and the lithographic process, preferred to draw their images. The facilities available for printing photographic images simply did not give them the sharpness and color they desired. However, the photographic quality of their renderings was achieved by a primitive method of projecting film and photographic images to the desired size and then drawing over them.

On their poster for Walter Ruttmann's documentary film Symphony of a Great City (plate 137) the Stenbergs adapted a photomontage by the photographer Umbo, featuring a journalist with his camera, typewriter, pen, and watch, and then added text and a modern skyscraper. In the poster for the film Forced Labor (plate 140), they drew a filmstrip with one frame enlarged by a magnifying glass; and in the posters The Three-Million Case and Pounded Cutlet (plates 141, 142) the rendering appears to mimic the flickering effect of film running out of synchronization, in order to achieve a sense of tension and movement. Similarly, El Lissitzky in USSR Russische Ausstellung (plate 149) drew his images, although they suggest the photographic technique of double exposure.

When photomontage was actually reproduced in photographic form, as in the inventive poster I Hurry to See Khaz Push (plate 144) by Borisov and Prusakov, or Pipe of the Communards (plate 145) by Anatoli Belski, it was often used as texture to define a particular shape or object (the bicyclist and the smoke) as well as to add a further narrative dimension. On the other hand, Klutsis preferred large, grainy, crudely reproduced photographic images and combined them with strong red backgrounds to achieve a revolutionary effect (plates 150–152).

What is most remarkable about the Russian film posters of the 1920s is the successful fusion of avant-garde practice and popular culture. By drawing on film and photography, the posters retained the figurative dimension. But the inventive compositional techniques, juxtapositions of images, and uses of color and texture transcended popular taste. The other striking aspect of these posters is the sense of humor and playfulness they project at a time when the avant-garde was serious and ideological.

Figure 30. Alexander Rodchenko. *Girl with Leica*. 1934. Photograph, 15¼ × 11¼". Collection Gmurzynska, Cologne

Figure 31. Alexander Rodchenko. Advertisement for Gum department store. 1923

Figure 32. Alexander Rodchenko. Design for the cover of *The Mask of Revenge*, a detective story. Moscow: State Publications, 1924
If the political posters of Gustav Klutsis sought to reflect the euphoria of collective experience in building up a new social order and industrializing a backward country, the posters of A. M. Cassandre in bourgeois France and, in general, those of the 1930s in the West (among the victorious Allies) sought to reflect the euphoria of the new hectic pace of life and the new freedom in countries increasingly industrialized, middle-class, and consumer-oriented. Cassandre’s *La Route Bleue, Étoile du Nord* (plates 153, 154), and many other railway posters, as well as the posters of his contemporaries Paul Colin, Pierre Fix-Masseau, J. P. Junot, and Charles Loupot, beautifully symbolize the lure of fast travel. Unlike today, belching smokestacks were then a symbol of progress, as of course were whirling gears, captured in all their muscular power by E. McKnight Kauffer in his maquette for *Metropolis* or in his work for the London Regional Transport Authority (plates 165–167).

While Germany suffered the trauma of defeat and financial crisis, and Russia was preoccupied with building a new revolutionary society, France and Britain set about picking up the pieces and getting on with enjoying life. There was generally a positive attitude toward industrialization and the forms it generated, and no desire to radically change the world, only a wish to facilitate the coming of the new age.

School of Paris modernism provided an important formal and ideological basis for the work of poster artists, particularly Cassandre and Kauffer. Léger and the Purists—Ozenfant and Le Corbusier—were the most important points of departure. While neither Le Corbusier nor Ozenfant was actively involved in graphic design (in fact, *L’Esprit Nouveau* had a rather conservative appearance), they had a very real interest in the print mediums, whose revolutionary impact they recognized. Just as they sought to make their readers aware of the power of the new, vernacular industrial architecture they sought to make them aware of the beauty of machines and industrially produced objects through “found” advertising photographs and prospectuses, which they recycled as cryptic visual comments in their magazine. A series of articles in *L’Esprit Nouveau* titled “Eyes Which Do Not See,” in 1921–22, focused on ocean liners, airplanes, and cars as presenting the new forms of modern life rationally arrived at. While the authors wanted to focus on the process by which these had been designed, their illustrations provided an immediate and powerful iconography for the new aesthetic (figure 33).

The interest in engineering forms was not new (the Futurists had extolled them), but the formal means of presenting them were. The Futurists had adapted Cubism to show movement and simultaneity, also seeking to capture the chaos and tumult of the new, urban industrial landscape. The postwar French artists fused Cubism with the French classical tradition to create monumental still-life and landscape art of modern industrial forms that extolled both volumetric articulation and layering. While the Purists, on the one hand, confined themselves almost solely to still-life painting of *objets trouvés*—innocuous everyday mass-produced objects such as bottles, glasses, and plates—others, among them the American Precisionists, depicted industrial landscapes, closely cropped views of ocean liners, factory smokestacks, or ventilators.

Léger was not interested in the obvious monumental forms of industrialism but, rather, in smaller, everyday objects or details such as gears. Nor was his interest exclusively industrial: he rendered with equal care a classical baluster. Léger’s fusion of Cubism with volumetric articulation, and his style of impersonal rendering, shading, and clarity of outline was particularly suited to lithography and mechanical reproduction, and artists such as Cassandre and Kauffer made the most of it, each adapting it to suit his own needs. Léger himself designed only two posters, one for the film *La Rose* (figure 34), by Abel Gance, the other for the film *L’Inhumanité*, by Marcel Herbier (neither one realized). For all the brilliance with which they integrated typography with mechanical imagery, these maquettes are essentially extensions of Léger’s paintings.

What makes the work of Cassandre and Kauffer extraordinary is the way in which it reduces the complexity of the work of Léger or the Purists, among others, to essentials—to instantly graspsable iconic forms. Their poster work, of course, had a very immediate, functional purpose: to catch the attention of the populace and to sell a product. For this they utilized the new visual language and its formal compositional means to brilliant effect.

The London Regional Transport Authority was an enlightened client for graphic design, and commissioned a whole series of posters from Kauffer and from unlikely artists such as Man Ray, whose poster with an Underground symbol floating like a planet in the cosmos (plate 168) represents an eerie symbolism and an ironic one, given the earthbound nature of the London subway system. The typeface used by Man Ray was one of the first modern sans serif faces, which had been commissioned in 1915 for the Underground from the calligrapher Edward Johnson.
With the exception of isolated examples or where elements of photomontage are used, the photographic poster did not become widespread until the mid-1930s. Herbert Matter’s Swiss travel posters (plates 179, 180) were pioneers in this regard, as was Xanti Schawinsky’s 1934 poster for Olivetti (plate 187). Matter’s works are actually photomontages that appear to be fortuitously composed photographs. While, at first glance these posters seem to be color photographs, they are in fact tinted black-and-white images. Other examples are the BMW Motorrader poster by Popp-Kircheim of c. 1935 (plate 176) and the fascinating poster for Goodyear tires of c. 1932 (plate 177), where a colossal tire is inserted among a row of parked cars, and the volumetric typography is neatly laid out in perspective and integrated into the street scene.

From approximately 1920 onward the Swiss developed a style of commercial poster that built upon the work of Lucian Bernhard, featuring only the product and brand name. However, unlike Bernhard, their rendering style tended to imitate photography, as in the work of Baumberger, Alex W. Diggelmann, and Pierre Gauchat. While extremely handsome, this did make the Swiss product posters more prosaic and middle-class than the powerfully rendered work of Bernhard. In one respect Baumberger took Bernhard’s formula a step further in PKZ, a poster of 1923 (plate 188). A closeup view of a man’s tweed jacket, it features only the store label on the lapel of the coat. Other formal variations on this genre continued into the late 1940s.

The rise of fascism in Europe, among other things, was to cause a significant transfer of artistic talent to America in the 1930s and early 1940s. Mondrian and Marcel Duchamp settled in New York. The architects Gropius and Marcel Breuer came to teach at Harvard, and Ludwig Mies van der Rohe to Armour Institute (later Illinois Institute of Technology). Among the many immigrants in graphics and design were Bayer, Bernhard, Joseph Binder, Brodovitch, Jean Carlu, Gyorgy Kepes, Leo Lionni, Matter, Moholy-Nagy, Schawinsky, and Latislav Sunnar. Through their influence as teachers they contributed to America’s widespread acceptance of modernism in the postwar years.

As is evident from the work of Carlu and Lionni, a number of these designers found immediate use for their talents designing war posters. The Museum of Modern Art was one of the sponsors of a war-poster competition in 1942 won by Victor Ancona and Karl Koehler with This Is the Enemy, featuring a caricature of a Nazi with a hanged man reflected in his eye.
The reaction against avant-garde modernism in the 1930s, as well as the enormous destruction and dislocations caused by the Second World War, led to a disruption of the modernist enterprise. However, the more "traditional" artistic tastes of the fascist and communist regimes gave the modern movement a whole new status after the war: it emerged as the preferred art of the free democratic world.

Painters in the School of Paris gained new international recognition. The loosening of the strict, formal compositional concerns of the 1930s became even more pronounced after the war, when art moved toward a lyrical abstraction with a new emphasis on painterly qualities such as texture and the free gesture of the artist's hand. This new sensibility, in Paris and elsewhere, was to exercise considerable influence on graphic designers. In this regard one thinks especially of the cutouts of Henri Matisse, the playful biomorphism of Joan Miró, and the earlier, lyrical drawings and watercolors of Paul Klee. In general, the brightly colored, the playful, and the informal came to dominate postwar European art and graphic design. Instead of the call for a new order of the previous generation, the emphasis was on light entertainment, now presented in the context of modernism. Indicative of one aspect of the new spirit was the work of Raymond Savignac (figure 35), whose simplified illustration style spread from France as far as Poland and the United States. Another aspect, more clearly related to developments in painting, was represented by the work of the American Paul Rand (figure 36).

At the same time, Bauhaus and Constructivist influences retained a foothold in the United States (owing to the influence of the expatriate designers) and in Switzerland, where Bill and Ballmer, among others, were still active as practitioners and pedagogues. Switzerland, which consolidated and developed further this formalist inheritance, emerged in the late 1950s and 1960s as perhaps the most influential center of graphic design. Many factors contributed to making Swiss graphics internationally preeminent. Among these were a technically advanced and highly skilled printing industry that had continued to develop while the rest of Europe was devastated by the war, and a strong tradition of graphic design going back to the beginning of the century that had been further nurtured by extensive contact with the Bauhaus. The active encouragement of poster design by the Swiss government, at national and local levels, and the institution of an annual competition to promote poster design, were significant, as were the findings of such important journals as Graphis in 1944 and New Graphic Design in 1958. The schools of applied arts in Basel and in Zurich became internationally important educational centers for graphic design. A number of new typefaces were developed in the 1950s by Swiss designers. The most popular was known as Helvetica, a refined version of Akzidenz Grotesk, a nineteenth-century sans serif typeface. Its widespread use became integral to the clarity and easy legibility of the Swiss graphic style.

Among the younger Swiss designers who emerged in the 1950s as important innovators were Armin Hofmann and Josef Müller-Brockmann, who taught at Basel and Zurich, respectively. Müller-Brockmann's Music Viva and Hofmann's exhibition poster Robert Jacobson, Serge Poliakoff (plates 227, 228) demonstrate continuity with the traditions of the 1920s as well as the rigor with which they pursued their craft. They also made a major contribution in combining typography and photography to achieve a powerful visual impact. Hofmann's Wilhelm Tell (plate 229), Müller-Brockmann's plea for less noise pollution, Weniger Lärm (plate 232), and Karl Gerstner's political poster Auch Du bist liberal (plate 233) are examples of the genre. Two purely typographic posters are Müller-Brockmann's Der Film (plate 230), which achieves a sense of movement through overlapping type, and the somewhat later poster by Max Huber for the Gran Premio automobile race at Monza, with its blurred type suggesting speeding cars (plate 231).

Just as American corporations adopted modern architecture in the 1950s, they adopted modern graphic design, which gradually went beyond the sponsorship of poster campaigns to
the development of a uniform graphic identity for a whole corporation. The pioneering efforts of Tropon and AEG at the beginning of the century were finally becoming a reality in the commercial field. Crisp, gridded, neatly organized graphics—simple and abstract—suited the corporate world just as glass- and-steel curtain-wall architecture did. It was coolly anonymous and exuded efficiency and economy. In the process, of course, avant-garde graphic design underwent a transformation. It lost its intensity and some of its experimental quality. Nevertheless, corporate patronage has been responsible for much design of high quality and has resulted in recent decades in some of the best American posters. Ivan Chermayeff's inventive poster design for the Mead Paper Company's annual-report competition (plate 210) underscores this fact. The Container Corporation of America was a pioneer in commissioning good designers to do posters, as were Knoll, General Dynamics, Herman Miller, and IBM. However, the purpose of most of these campaigns was to enhance the image of the corporation rather than sell specific products.

While the influence of the Swiss was substantial, particularly for corporate design programs, American graphic designers took their inspiration from a number of other sources as well. Surrealism and assemblage in various forms have influenced the work of American designers such as Saul Bass, Chermayeff, Alvin Lustig (figure 37), Rand, and Georges Tacheny.

Among the most inventive and poetic works of the early postwar period are the posters for Olivetti by Giovanni Pintori. His 1947 photographic poster, featuring an abacus with a few flowers randomly attached (plate 207), projects a subtle poetry that set a standard for enlightened postwar corporate advertising in its use of an indirect symbol to project an image of the company. In contrast, the handsome corporate posters done by Bayer for Olivetti in 1953 and by Matter for Knoll in 1957 (plates 206, 208) clearly retain the formal approach of the Bauhaus. In this regard, it is also interesting to contrast Bayer's Olivetti poster with Film by Fritz Bühler of 1945 (plate 205), a remarkably early use of enlarged duotone photography, displaying a pattern of dots. Here one may see the first indications of the impending shift from a mechanistic to an electronic sensibility.
The new lyrical abstraction produced some extremely interesting typographic work, as in a 1950 poster for Olivetti by Pintori and an exhibition poster by Winfred Gaul of 1960 (plates 215, 216), with overall random arrangements of different sized numbers and calligraphy. Fascinating equivalents are found in Japan in the work of Ryuichi Yamashiro, such as *Forest Wood* (where the Japanese symbol for a tree is repeated to create a forest) of 1954, or the colorful poster by Ikko Tanaka, *Kanse Noh Play*, of 1961 (plates 217, 218). Equally, Bruno Munari’s *Campari* poster, a typographic collage (plate 214), can be said to share this sensibility. It is interesting to contrast this with Huber’s early work *7 CIAM* (plate 212), with its rigorous Bauhaus-inspired layout. Nevertheless, by his use of bright colors Huber has given this work a light spirit much closer to that of his contemporaries.

Increasingly mannered experimentation in typographic poster design emerged in the mid-1960s. Positive-negative transformations using dot-matrix patterns, the deconstruction of titles, or their metamorphoses from mechanically set type into rough calligraphy, all produced fascinating results. While a number of these manifestations grew out of formal typographic exercises and were mostly done by designers trained in Swiss graphics, it is of interest that this slightly hallucinatory typographic sensibility came into the public arena almost at the same time as the counterculture movement of the mid-1960s.

The search for three-dimensional effects, rendered, in the case of Massimo Vignelli’s poster for the thirty-second Venice Biennale, or real, as in Emilio Ambasz’s *Geigy Graphics* poster (plates 222, 223), was another aspect of the effort to extend the formal range of typographic design. A. G. Fronzoni’s poster *Fontana, Galleria La Polena*, for an artist whose specialty was slitting his canvases, achieved a striking effect with its text printed as if it had been split in the middle (plate 224).

Two posters that summarize another aspect of the mid-1960s and early 1970s are Pieter Brattinga’s *PTT* (plate 234) and Frieder and Renata Grindler’s *Kasper* (plate 235). They beautifully capture the sense of anonymity of a period that seemed to be dominated by corporate culture. In other ways the Grindlers’ poster anticipates the new psychedelic sensibility.

The counterculture movement of the mid-1960s was one of the few popular movements to generate its own visual style, the psychedelic poster. The inspiration for this art was diverse, but basic to it was the synergistic combination of rock music and hallucinogenic drugs. More formal visual inspiration came from the rediscovery of Art Nouveau and Viennese Secession posters as well as from the contemporary Op art movement. Starting modestly with the San Francisco rock impresario Bill Graham, who commissioned unknown local artists and designers to do posters advertising his concerts, the elements of the style were first crystallized by Robert Wesley Wilson (plate 240). While many contributed to the vitality of the movement, Victor Moscoso was master of the genre, bringing to it a technique, skill, and formal inventiveness that still dazzles (plates 239, 242–245, 247).

Ironically, although he is known principally for his work in psychedelic rock posters, Moscoso was not a Haight-Ashbury autodidact. He had studied at Yale with Albers, whose famous Bauhaus-inspired color course, among other things, taught students how to achieve vibrating effects with different colors. While Op art, which also came out of these courses, and emerging computer graphics shared the staccato visual effects of the psychedelic poster, they differed in being essentially impersonal. Nevertheless, the psychedelic poster influenced corporate graphics and the design profession in general.

The Pop art aesthetic came from the everyday world of commercial art and artifacts of consumer culture. Claes Oldenburg transformed ordinary objects into soft or colossal sculp-
tures, or both; Roy Lichtenstein appropriated a cartoon rendering style for his paintings; and James Rosenquist painted billboard-size montages of consumer objects. Andy Warhol was both the most obvious and the most oblique of these artists, appropriating commercial objects directly, on the one hand, or mirroring mass-media photographic images in silkscreen prints, on the other. The transformation of commercial art to high art was applauded by an audience that seemed both attracted by and repelled by consumerism. At another time or place Warhol (who spent his early career in commercial art) might have rendered soup cans as advertisements for the Campbell Soup Company and perhaps been applauded as a worthy successor to Lucian Bernhard. But in the complex art climate of the 1960s in America the deadpan rendering of *Campbell's Tomato Soup* became first an icon of consumer culture, and second, an advertisement, not for soup but for an exhibition of the work of Warhol (plate 254).

Pop art evinced some of the ironic and sometimes cynical stance of Dada, and it was not a coincidence that the work of Marcel Duchamp was rediscovered at the time. Warhol also had the ability to select icons and serve them back to his audience loaded with associations. The pig painted with flowers used in a poster for a color scanner is a case in point (plate 256). In 1968 pigs were often equated with repressive police, but a pig painted with flowers provided associations with the flower children of Haight-Ashbury as well as the decorated piggy bank of childhood.

While Pop art drew heavily on commercial art for its iconography and technique, it, in turn, influenced commercial art. The poster *7 Up*, designed by Robert Abel in 1975 (plate 259), is blatantly commercial in a manner celebrated by Pop art, which it consciously mimics.

The exuberance of the late 1960s had a flip side in serious concerns regarding, among other things, revolution in Latin America and the war in Vietnam. American confidence is captured in a 1963 poster for *Life* magazine by Dennis Wheeler which suggests in a subtle fashion that Castro is about to topple (plate 264). Events, of course, took a different turn, and some years later it seemed that the Cuban revolution, conspicuously symbolized by Che Guevara, might spread all over Latin America (plate 263). The final blow to America's self-image was dealt by the Vietnam war. The posters *End Bad Breath* by Seymour Chwast and *Send Our Boys Home* by Cristos Gianakos suggest both its humbling effect and its tragedy (plates 265, 266).

In Poland, the theater, the circus, and other cultural institutions have become important patrons of artists and the poster has been a prime vehicle for fine artists to achieve national and international recognition. Surrealism and an art of the macabre are the principal and most durable traditions running through this work, which, since its emergence in the 1950s, has produced many memorable and haunting images (plates 267–274).

The Japanese, having been a major influence on the poster medium through their own prints, many of which were, in fact, used as advertising posters in the nineteenth century, have again emerged as a major force in poster design. Japanese designers adopted a modern Constructivist-influenced mode for commercial posters as early as the 1930s. After the Second World War, designers such as Yusaku Kamekura and Ikko Tanaka set a high standard in graphic design that continues to this day. While both have been international in orientation, Tanaka has sought to reconcile modernism with more traditional Japanese motifs, as did Ryuichi Yamashiro.

The emergence of Tadanori Yokoo to prominence in the mid-1960s in Japan marked the arrival of a distinctive talent in graphics that coincided with the counterculture movement and Pop art. Like the psychedelic poster designers and the Pop artists Yokoo has an eclectic approach. The sources for and influences on his work are numerous: he draws on comics, commercial art, Japanese prints, and Western and Oriental religious art for inspiration, combining them in unexpected ways in his posters (plates 275–279).

The Japanese have brought color offset lithographic printing to new heights of refinement and technical skill. This is apparent not only in Yokoo's work but also in the work of Koichi Sato where remarkably subtle color gradations have been achieved (plates 281, 297). This is also true of photographic posters such as the soft-focus nudes of Masatoshi Toda for the Parco department store or Takao Sasai for a beauty contest for hands, *Handle Me*, both of which exhibit a smooth and sensual rendition of skin (plates 283, 284).

The best German work of the 1970s and 1980s has followed a different tradition from that of the Bauhaus with its emphasis on typography, abstraction, and formal composition. Rather, designers such as Günther Kieser, Uwe Loesch, and Gunter Rambow, all of whom studied at the influential school of applied arts in Kassel, are closest to the tradition of Berlin Dada and, in particular, to the work of John Heartfield. Photography is their favored medium, which they use in various ways from a straight photograph of a staged situation to photomontage to
manipulations of the photographic image. Although Rambow's *Utopie Dynamit* (plate 291) is an advertisement for a literary publication and not a call for corporate demolition, it has the strident quality of a Heartfield. Kieser's poster *Der stillgelegte Mensch* at first appears as a straightforward photograph of a man, his face covered with pasted-on pills and wearing an appropriately silly smile. In fact, the figure is a constructed doll (plate 286). Loesch's *Punktum* (plate 287), with its close-up of part of a woman's face with a brown mark, sets up a fascinating ambiguity: Is it a beauty mark or a cigarette burn?

The poster by the Swiss designer Christoff Martin Hofstetter for an exhibition of work by artists exiled from Germany in the 1930s is in the same genre, with its evocative view of a gallery wall from which artists' work has been removed (plate 288). The group in the Social Realist painting that remains on the wall conveys a mood of sadness, as if they were mourning the exile of the artists in question. In an ironic juxtaposition, Helmut Schmidt-Rhen's 1978 poster for an exhibition of work by American Neo-Realist painters features a Richard Estes painting partly obscured by a milky film overlay, with the poster text void in the film. This not only plays with the reflective transparencies of Estes's painting but turns the Neo-Realist painting into a highly abstract composition (plate 289).

If the psychedelic poster represented a spontaneous popular revolt against modernist design, and Pop art a similar revolt by artists, the work of Wolfgang Weingart and a number of his former students, among them April Greiman, represents a revolt of a similar nature within the graphic-design establishment itself. Weingart, a German who studied at Basel and stayed on to teach with Hofmann, managed the delicate task of turning most of the unwritten rules of modern Swiss graphics on their heads in his own work while teaching in its inner sanctum. Simplicity, order, clarity, and legibility—all hallmarks of the best Swiss design—have been replaced with a visual complexity that requires detailed attention. Like Dada, one of the aims of his work has been to challenge and subvert a well-established tradition. Assemblages of complex overlapping film patterns, grids, calligraphy, scribbles, and photographs are the elements of Weingart's work. Only the neat typeset titles seem to still indicate the work has come out of the Swiss tradition. Weingart's poster for the exhibition *Das Schweizer Plakat*, perhaps his best-known work (plate 296), is fascinating in another respect. By means of shifting, abstract film patterns and jagged lines he conjures up the Swiss mountain landscape, suggesting that the poster may be an homage to Herbert Matter's famous work *Für schöne Autofahrten die Schweiz* (plate 179). Greiman, who has also drawn inspiration from Russian Constructivism, has most recently been designing with a computer (plate 298).

However, the modern graphic tradition in Switzerland has retained more vitality than its critics have acknowledged. Niklaus Troxler is one designer who, drawing upon its typographic traditions, has given it a new energy. A jazz enthusiast, Troxler started a successful jazz festival in Mohren for which he has designed numerous posters. In his * McCoy Tyner Sextet* and *A Tribute to the Music of Thelonious Monk* (plates 294, 295), Troxler expressed the staccato rhythms and the mood of the performance in what are essentially purely typographic posters. Like Wilhelm Wenk's 1925 poster *Ein neues Tellenspiel* (plate 118), in which the type suggests the staccato rhythms and the mood of the performance. By varying the colors of the letters, he animates the silhouette and evokes the murky lighting of the performance.

Social and environmental organizations have become major clients of poster designers in recent times. Peace, nuclear war, hunger, and environmental issues have all become topics that have inspired designers to numerous excellent and provocative posters. Among the most poignant is a work by Yusaku Kamekura, *Hiroshima Appeals* (plate 290), with burning butterflies raining down from the sky. The delicacy of the colors belies the horror of the scene. Two of the starkest and most powerful posters of this genre are by Jukka Veistola of Finland: one focusing on world hunger for UNICEF (plate 292) that features an empty plate with a mass of spoons crowding around it, the other (with Tapio Salmelainen) protesting the use of DDT, with a bird wearing a gas mask and singing "DiDiTyy!" (plate 293). The macabre humor of the latter makes the point all too clearly.

It is ironic, but also a sign of vitality, that at the present moment, with printing technology and computer capabilities of unprecedented sophistication at their disposal, a number of graphic designers from different countries are going back to the very beginnings of typography and illustration for inspiration, to graffiti and the primitive scribble of the hand. The poster *On Y Va* by the design group Grapus (plate 301), advertising a festival in Ivry sponsored by the French communist youth movement, is a fascinating example. Growing partly out of the tradition of French protest posters of the late 1960s, it cultivates a spontaneous look achieved by the immediate
impact of the slogan *On Y Va*, a standard expression, and by
the scribbled subtext added to it, which augments the message
and allows a double reading. The first is ostensibly the purpose
of the poster: “Let’s Go—Everybody to Ivry, to the Party.”
The other is clearly a political message: “Let’s Go—Toward
Change.”

Throughout its century-long history the poster has
proved to be a remarkably resilient medium, adapting
itself to a variety of aesthetics and uses. While no
longer the principal vehicle for commercial advertising (having
been replaced by the illustrated press, radio, and television), it
remains important commercially in several contexts, most
notably in public environments such as bus, railroad, and
subway stations, college campuses, and also along highways in
the form of the billboard.

In general, the aesthetic vitality of the commercial poster
has declined, although occasionally a corporation commissions
a campaign that surprises. But rather than deplore, as many
have done, the imminent demise of the poster medium one
must separate its commercial function from its other roles.
The poster’s commercial use has always been only one of its
aspects. It is equally significant as a reproducible popular
cultural medium that can be used by all—from large institu-
tions to small cultural or political movements and individuals—
to give visual expression to their ideas and beliefs. That cannot
be said of television, radio, or the press.

Its unique position at the intersection of different artistic
media; fine and applied arts; handicrafts and mass produc-
tion; culture, politics, and commerce; and, not least of all,
artist and mass audience has brought many of the most am-
bitious and visionary artists, architects, and designers of the
twentieth century to the medium. They have seen the poster
as a vehicle for getting out into the streets, beyond the salons
and the museums, and engaging the world. Involved in every-
day cultural, political, or commercial issues, the poster at its
best has been, and continues to be, an extraordinary social and
artistic document.

**Notes**

2. The Museum of Modern Art first focused on the poster medium in its 1933 Typography Competition: 20 Best Posters Submitted by American Printers for Museum Use. The entries were acquired by the Museum at that time but later deaccessioned. In 1935 twenty-six posters (24 by A. M. Cassandre, 1 by Christa Ehrlich) entered the permanent collection.
3. A *New Art Museum*, a brochure issued by the Museum’s found-
10. ROSTA is an acronym for Rossiskoe telegrafnoe agentstvo (Russian Telegraph Agency).
11. VRKhUTEMAS is an acronym for Vysshie khudozhestvenno-teknicheskie masterskie (Higher Artistic and Technical Studios).
Note: In the captions, each poster is identified by a plate number and a title, following the name of the designer. Except for Russian and Japanese posters, the title is given as it appears on the work itself, followed when necessary by an English translation in italics. For some works, additional text appears in italics toward the end of the caption. Dimensions are given in inches or in feet and inches, height preceding width. All posters are in the collection of The Museum of Modern Art, New York, and were acquired by gift or purchase, as indicated. Where it has seemed useful, the purpose of the poster is also given. Additional information on the designers appears in the Index of Illustrations.
Jules Chéret
1 Les Girard
1879
Lithograph
22\frac{1}{4} \times 17\text{"}
Acquired by exchange
Cabaret poster
Jules Chéret
2 Folies-Bergère, La Loïe Fuller
1893
Lithograph
48 1/2" × 34 1/2"
Acquired by exchange
Theater poster
Henri de Toulouse-Lautrec

3. Aristide Bruant dans son Cabaret
   Aristide Bruant in His Cabaret
   1893
   Lithograph
   53 3/4 x 37 3/8
   Gift of Emilio Sanchez

4. Jane Avril
   1893
   Lithograph
   49 3/4 x 36 1/4
   Gift of A. Conger Goodyear
   Cabaret poster
Henri de Toulouse-Lautrec

Divan Japonais
1893
Lithograph
31 1/8 x 24 5/8
Abby Aldrich Rockefeller Fund
Cabaret poster
Pierre Bonnard

6 France-Champagne
1891
Lithograph
30 1/2 x 23"
Purchase fund
Advertisement for champagne

7 Les Peintres Graveurs
The Painter-Engravers
1896
Lithograph
25 1/2 x 18 1/4"
Purchase fund
Exhibition poster

8 La Revue Blanche
1894
Lithograph
31 1/4 x 24 1/4"
Abby Aldrich Rockefeller Fund
Poster for a magazine
LA REVUE BLANCHE
PARAIT CHAQUE MOIS
EN LIVRAISONS DE 100 PAGES
LE NO 1 EST BUREAUX 1, RUE LAFFITTE
EN VENTE PARTOUT

Imp. Edw. Ancourt, Paris
Alphonse Mucha

9 Job
1897
Lithograph
61 1/4 x 49 1/4
Gift of Lillian Nassau

Advertisement for cigarette paper
Alphonse Mucha
10 XXme Exposition du Salon des Cent
1896
Lithograph
25⅛ x 17"  
Gift of Ludwig Charell
Exhibition poster

Manuel Orazi
11 Théâtre de Loie Fuller, Exposition Universelle
1900
Lithograph
78½ x 25¼"
Gift of Joseph H. Heil
Theater poster
Charles Rennie Mackintosh
14 The Scottish Musical Review
1896
Lithograph
97 x 39"
Acquired by exchange
THE BEGGARSTAFFS: WILLIAM NICHOLSON AND JAMES PRYDE

15 Rowntree's Elect Cocoa
1895
Lithograph
38 × 28½"
Gift of Mr. and Mrs. Arthur A. Cohen

16 The Black and White Gallery,
Louis Meyer
C. 1901
Collotype
19 × 26"
Don Page Fund

Advertisement for an art gallery
The Beggarstaffs: William Nicholson and James Pryde

17 Hamlet.
1894
Stencil
67 1/4 × 28 1/4"
Gift of The Lauder Foundation, Leonard and Evelyn Lauder Fund, Jack Banning, and by exchange

HAMLET.
Will Bradley
18 The Chap Book
1895
Line block
21\(\frac{1}{2}\) x 14\" 
Acquired by exchange
Poster for a magazine

Will Bradley
19 The Chap-Book
1895
Lithograph
22 x 15\(\frac{3}{4}\)\"
Acquired by exchange
Poster for a magazine
VICTOR BICYCLES

OVERMAN WHEEL CO.

Boston  New York  Detroit  San Francisco  Los Angeles  Denver  Portland etc.
FRANK HAZENPLUG
21 The Chap-Book
1895
Lithograph
21 1/4 × 13 3/4
Acquired by exchange
Poster for a magazine

EDWARD PENFIELD
22 Harper's March
1897
Lithograph
14 × 19
Gift of Poster Originals
DESIGNER UNKNOWN

23 Victor Cycles
1898
Lithograph
26 1/2 x 19 1/2"
Gift of The Lauder Foundation
James Ensor

24 Salon des Cent, James Ensor
1898
Lithograph
25½ x 17½" in
Gift of Ludwig Charell
Exhibition poster

Jan Toorop

25 Delftsche Slaolie
Delft Salad Oil
1895
Lithograph
36¾ x 24¼" in
Acquired by exchange
Jan Toorop
26 Het Hoogeland Beekbergen
1896
Lithograph
36⅛ x 27"
Given anonymously
Poster for Het Hoogeland psychiatric institute
CARLOS SCHWABE

27 Salon Rose + Croix
1892
Lithograph
78 x 31in
Given anonymously

Exhibition poster
Johannes Sluyters
28 Zegepraal
Victory
1904
Lithograph
45 1/4 x 25 1/8
Gift of The Lauder Foundation,
Leonard and Evelyn Lauder Fund
Poster for a novel

J. J. Christian Lereau
29 De Magiër
The Wizard
c. 1914
Lithograph
50 1/2 x 35 1/8
Acquired by exchange
Theater poster
THOMAS THEODOR HEINE
30 Simplicissimus
1897
Lithograph
30 x 20½" Gift of The Lauder Foundation, Leonard and Evelyn Lauder Fund
Poster for a satirical journal
Akseli Gallen-Kallela

31 Bil aktie Bol
1907
Lithograph
34½ x 45" 

Purchase fund and gift of Alvi and Pirkko Gallen-Kallela

Advertisement for an automobile company
**Emile Preetorius**

32 Licht und Schatten  
Light and Shadow  
1910  
Lithograph  
11⅓ x 8⅞"  
Gift of The Lauder Foundation, Leonard and Evelyn Lauder Fund  
Poster for an art and poetry magazine

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**Jan Preisler**

33 Worpswede  
1903  
Lithograph  
31⅞ x 43½"  
Gift of The Lauder Foundation, Leonard and Evelyn Lauder Fund  
Exhibition poster
Fritz Boscovits
34 Bilz Brause
1913
Lithograph
50¼ × 38¼"  
Gift of The Lauder Foundation, Leonard and Evelyn Lauder Fund

Advertisement for a beverage

Henri Meunier
35 Pollet et Vittet, Chocolaterie de Pepinster
c. 1896
Lithograph
19 × 26¼"  
Gift of Joseph H. Heil

Advertisement for cocoa
Josef Rudolf Witzel

36 Jugend
1896
Lithograph
27¾ x 45⅞"
Acquired by exchange
Poster for a weekly magazine

Hector Guimard

37 Exposition Salon du Figaro,
Le Castel Beranger
1900
Lithograph
35 x 49¾"
Gift of Lillian Nassau
Exhibition poster
EXPOSITION SALON DU FIGARO

LE CASTEL BERANGER

MAISON PRIMEE AU CONCOURS DE LA VILLE DE PARIS

ŒUVRES D'ARCHITECTURE, SCULPTURE

DÉCORATION, AMÉNAGEMENT, OBJETS

D'ART DANS UN STYLE NOUVEAU

PAR HÉCTOR GUIMARD

EXPOSITION PUBLIQUE

SUR LES VÉNADELS

REPOSÉES AUX CARTES

EN AVRIL ET MAI
JOHAN THORN-PRIKKER
38 Holländische Kunstaustellung
Dutch Art Exhibition
1903
Lithograph
33 1/4 x 47 1/4"
Gift of The Lauder Foundation,
Leonard and Evelyn Lauder Fund
Richard Harlfinger
39 Secession Plakat Ausstellung
Secession Poster Exhibition
1913
Lithograph
24½ x 18¼" 
Acquired by exchange

Otto Morach
40 Schweizer Werkbund Ausstellung
Swiss Werkbund Exhibition
1918
Lithograph
47½ x 35⅞"
Peter Stone Poster Fund
Gustav Klimt

41 1. Kunstausstellung Secession
First Secession Exhibition
1898
Lithograph
25 × 18 1/2" Gift of Bates Lowry

Joseph Maria Olbrich

42 Secession
1898
Lithograph
30 1/4 × 20 1/4" Acquired by exchange
Poster for second Secession exhibition
Ferdinand Andri
44 XXV Ausstellung Secession
Twenty-fifth Secession Exhibition
1906
Lithograph
37 x 24 1/2"
Promised gift of Leonard A.
and Evelyn H. Lauder
Oskar Kokoschka

46 Kokoschka, Drama-Komoedie
1907
Lithograph
46¼ × 30"
Purchase fund
Theater poster

Max Oppenheimer

47 Moderne Galerie,
Max Oppenheimer
1911
Lithograph
48⅞ × 35⅛"
Gift of The Lauder Foundation
Exhibition poster

Egon Schiele

48 Secession 49. Ausstellung
Forty-ninth Secession Exhibition
1918
Lithograph
26⅛ × 20⅞"
Gift of Dr. and Mrs. Otto Kallir

Moderne Galerie, Max Oppenheimer

Secession 49. Ausstellung
Forty-ninth Secession Exhibition
1918
Lithograph
26⅛ × 20⅞"
Gift of Dr. and Mrs. Otto Kallir
Ferdinand Hodler

49. Sechste Ausstellung der
Gesellschaft Schweizer. Maler,
Bildhauer u. Architekten
Sixth Exhibition of the Swiss Society
of Painters, Sculptors, and
Architects
1915
Lithograph
39 1/4 x 27 1/4
Purchase fund
EDUARD RENGGI

50 56. Eidgenössisches Turnfest in Basel
Fifty-sixth National Gymnastics Festival in Basel
1912
Lithograph
40 × 28¼" 
Gift of The Lauder Foundation, Leonard and Evelyn Lauder Fund

56. EIDGENÖSSISCHES TURNFEST IN BASEL
5-9. JULI 1912
Ludwig Hohlwein

51 Starnberger-See
Lake Starnberg
1910
Lithograph
36 1/2 x 49 1/2"n
Marshall Cogan Purchase Fund
and by exchange

Travel poster
Emile Cardinaux
52 Zermatt
1908
Lithograph
40¼ × 28½
Given anonymously

Travel poster
LUDWIG HOHLWEIN
53 Deutsches Theater
1907
Lithograph
49⅝ x 36" 
Gift of The Lauder Foundation,
Leonard and Evelyn Lauder Fund

Advertisement for a restaurant
LUDWIG HOHLWEIN
54 Damenconfectionshaus
Mayer Sundheimer
1909
Lithograph
49 1/4 x 35 1/2"
Gift of The Lauder Foundation,
Leonard and Evelyn Lauder Fund
Advertisement for a
women's clothing store

LUDWIG HOHLWEIN
55 Wilhelm Mozer
1909
Lithograph
49 1/4 x 34 1/2"
Gift of Peter Müller-Munk
Advertisement for a catering
company

Advertisement for a catering
company
55 Hermann Scherrer, Breechesmaker
Sporting-Tailor
1911
Lithograph
44⅓ x 31⅝
Gift of Peter Müller-Munk

57 Hermann Scherrer, Sporting and Ladies-Tailor
München Neuausserstrasse
1908
Lithograph
48⅔ x 35⅛
Gift of Peter Müller-Munk
Advertisement for a men's clothing store

LUDWIG HOHLWEIN

58 Confection Kehl
1908
Lithograph
48 1/2 x 36 1/4
Gift of Peter Müller-Munk

LUDWIG HOHLWEIN

CONFECTION KEHLMarque: P.K.Z
WINTERTHURUntertor 2

58 Confection Kehl
1908
Lithograph
48 1/2 x 36 1/4
Gift of Peter Müller-Munk

Advertisement for a men's clothing store
LUDWIG HOHLWEIN

59 Kaffee Hag
1913
Lithograph
35 1/4 x 23 1/4
Gift of The Lauder Foundation,
Leonard and Evelyn Lauder Fund
Advertisement for decaffeinated coffee

LUDWIG HOHLWEIN

60 Marco-Polo-Tee
1910
Lithograph
30 1/4 x 21 1/4
Gift of The Lauder Foundation,
Leonard and Evelyn Lauder Fund
Advertisement for tea

LUDWIG HOHLWEIN

61 Pelikan Kunstler-Farben
Pelikan Artists Paints
c. 1925
Lithograph
21 1/4 x 16 1/4
Gift of The Lauder Foundation,
Leonard and Evelyn Lauder Fund
Pelikan
Künstler-Farben
ZET
ERNST DEUTSCH

62 Salamander
1912
Lithograph
27\(\frac{3}{4}\) x 37\(\frac{7}{8}\)"
Gift of The Lauder Foundation,
Leonard and Evelyn Lauder Fund

Advertisement for shoes

LUCIAN BERNHARD

63 Stiller
1908
Lithograph
27\(\frac{3}{4}\) x 37\(\frac{7}{8}\)"
Gift of The Lauder Foundation,
Leonard and Evelyn Lauder Fund

Advertisement for a shoe store
LUCIAN BERNHARD

64 Manoli
1910
Lithograph
28 x 37¼" 
Don Pogge Fund

Advertisement for cigarettes

MANOLI
Jupp Wieritz
65 AEG Drahtlampe
AEG Wire Lamp
c. 1915
Lithograph
28 7/8 x 37 1/4"
Purchase fund

Advertisement for an electric company
Lucian Bernhard

66 Osram AZO
c. 1910
Lithograph
27 7/8 x 37 1/4"
Purchase fund

Advertisement for light bulbs
Lucian Bernhard

67 Bosch-Licht
Bosch Light
1913
Lithograph
36 1/4 x 26 1/4
Gift of The Lauder Foundation,
Leonard and Evelyn Lauder Fund

Advertisement for a lighting company
LUCIAN BERNHARD

68 Bosch
1914
Lithograph
177/8 x 253/4"

Gift of The Lauder Foundation,
Leonard and Evelyn Lauder Fund

Advertisement for a lighting company
69 Das ist der Weg zum Frieden
That Is the Way to Peace
c. 1917
Lithograph
25 ⅝ x 18⅛" (65.1 x 46.5 cm)
Gift of Peter Müller-Munk

That Is the Way to Peace—
the Enemies Want It So!
Subscribe to War Loans

70 Keep These off the U.S.A.
1918
Lithograph
40 ⅝ x 30⅛" (103.2 x 76.6 cm)
Acquired by exchange

keep these
off the U.S.A
Buy more LIBERTY BONDS
Die Gefahr des Bolschewismus

The Danger of Bolshevism

1919

Lithograph

Gift of The Lauder Foundation,
Leonard and Evelyn Lauder Fund

Rudi Sald

71 U.S.S.R. Tenth Anniversary. Our Good Wishes 1927
Lithograph

39 x 27 ¾" Given anonymously

Designer unknown [A. Yu.]
**Max Pechstein**

*73 An die Laterne*
To the Lamppost

*1920*

Lithograph

*28 1/4 x 37 1/4"*

Gift of The Lauder Foundation,
Leonard and Evelyn Lauder Fund

Political poster

---

**Louis Raemaekers**

*75 Tegen de Tarieffwet*

Antitariff Act

*1913*

Lithograph

*38 1/4 x 30 1/4"*

Given anonymously

*Antitariff Act, Don't Fly into the Web!*

---

**Heinz Fuchs**

*74 Arbeiter Hunger Tod naht*

Worker Starvation Is Approaching

*1919*

Lithograph

*29 1/2 x 40 1/4"*

Gift of Peter Müller-Munk

Tegen de Tariefwet

Tarief

Voedsel

Vliegt niet in 't Web!
HANS POELZIG (?)

76 Der Golem: Wie er in die Welt kam
The Golem: As He Came into the World
1920
Lithograph
28½ × 37" 
Gift of Universum Film Aktiengesellschaft
Kurt Wenzel

77 M
1931
Lithograph
56 x 37¼"
Acquired by exchange
Film poster

Stahl-Arpke

78 Das Cabinet des Dr. Caligari
The Cabinet of Dr. Caligari
1919
Lithograph
27½ x 37"
Gift of Universum Film Aktiengesellschaft
Film poster
Karl Michel

79 Faust
1927
Lithograph
55¼ x 36⅛
Gift of Universum Film Aktiengesellschaft
Film poster
Ein Film von Fritz Lang

In den Hauptrollen:
Brigitte Helm, Gustav Frohlich, Alfred Abel, Rudolf Klein-Rogge, Theodor Loos, Fritz Rasp, Heinrich George

An der Kamera: Karl Freund, Günther Rittau

UFA Film im Verleih der Paramount
81 Untitled
1919
Lithograph
39¾ x 59¼" 
Gift of the designer 
Top section of a poster for The Daily Herald

E. McKnight Kauffer

82 Winter Sales
1921
Lithograph
39¾ x 24¼" 
Gift of the designer 
Transportation poster

WINTER SALES are best reached by UNDERGROUND
Karel Maes

83 De Vertraagde Film
The Slow-Motion Film
1922
Lithograph
42¼ x 31½"
Purchase fund
Theater poster
THEO VAN DOESBURG
AND KURT SCHWITTERS
84 Kleine Dada Soiree
Small Dada Evening
1922
Lithograph
11½ x 11¾
Gift of Philip Johnson,
Jan Tschichold Collection
Chez HUBERT
25 rue de Flémontelles
UNIVERSITE
faetute russe
et de 4 vendredi
le 12 mai 1922
à 21,00 heures

ILIA DE ILIA ZADVICH
Fiège de ILIA ZADVICH
nommé ÂNGELOM
sur lui même o samom sobie

LITHOGRAPH
21¼ x 19¼
Arthur A. Cohen Purchase Fund
Exhibition poster

El Lissitzky
86 Merz-Matineen
Merz Matinee
1923
Letterpress
9 x 11
Gift of Philip Johnson
Jean Crotti and Suzanne Duchamp

87 Tabu
1921
Lithograph
47 1/2 x 31 1/2"
Purchase fund
Exhibition poster

EXPOSITION
des Oeuvres
DE
SUZANNE DUCHAMP
ET
JEAN CROTTI

GALERIE MONTAIGNE
- 13 Av. Montaigne
DU 4 AU 16 AVRIL
10 H. À 6 H.
vendredi 6 et samedi 7 juillet à 9h
soirée du cœur à barbe
organisée par Tchérez
OSKAR SCHLEMMER

90 Neuer Kunstsalon
New Art Salon
1913
Lithograph
22¾ × 12¾"
Gift of The Lauder Foundation,
Leonard and Evelyn Lauder Fund
Exhibition poster
FESTHALLE
8. AUG
SE BROCKEN
Ml
PANTOMIME IN 3 TEILEN
V O
EINTRITT8KARTEN
AS DIEN8TAG AN DEN
VORVERKAUF3STELLEN
DER STADT, BUMEN
HERMANN BURGER
IN SCENE GESETZT
HEINZ HILPERT
AU S AUS TATUNG
OSKAR SCHLEMMER
MUSIK U.MUSIKAL.LEITIJNG
BRUNO HARTL
GESAMMTLEITUNG
STADT I SCH E BOHNEN
DIR.MOLLER-WIELAN$
HERBERT BAYER
93 Architektur Lichtbilder Vortrag, Professor Hans Poelzig
Architecture Slide Lecture, Professor Hans Poelzig
1926
Letterpress
19 1/8 x 25 1/4"* 
Gift of Philip Johnson

WALTER DEXEL
94 Verwende Stets nur Gas
Always Use Gas
1924
Letterpress
19 x 25"
Purchase fund

Always Use Gas for Cooking, Baking, Heating, Lighting
Because It is Practical, Clean, Inexpensive, Saves Work, Time, Money

ARCHITEKTUR LICHTBILDER VORTRAG 1926
PROFESSOR HANS POELZIG

VERWENDE GAS STETS NUR ZUM KOCHEN BACKEN HEIZEN BELEUCHTEN

DENN ES IST PRAKTISCH REINLICH BILLIG SPART ARBEIT ZEIT GELD

AUSKUNFT UND AUSSSTELLUNG STÄDTISCHES GASWERK SAALBANHOFSTRASSE 15
HERBERT BAYER

96 Ausstellung Europäisches Kunstgewerbe
European Arts and Crafts Exhibition
1927
Lithograph
35⅜ x 23⅞
Gift of Mr. and Mrs. Alfred H. Barr, Jr.

F. H. WENZEL

97 Schau Fenster Schau
Show Window Show
1928
Lithograph
36½ x 23¾".
Gift of The Lauder Foundation,
Leonard and Evelyn Lauder Fund
Poster for window-display exhibition
WALTER DEXEL
98 Fotografie der Gegenwart
Contemporary Photography
1929
Linocut
33½ x 23¼" Gift of the designer
Exhibition poster

FOTOGRAFIE DER GEGENWART

VERANSTALTET VOM AUSSTELLUNGSAMT DER STADT MAGDEBURG
UND VOM MAGDEBURGER VEREIN FÜR DEUTSCHE WERKKUNST E.V.
GEÖFFNET WOCHENTAGS 10 BIS 18 UHR, SONNTAGS 10 BIS 19 UHR
EINTRITT 40 PF. SCHULER UND GESCHLOSSENE VERBANDE 20 PF.
Buster Keaton in: "Der General"
1927
Offset lithograph
47 x 32½"
Gift of the designer
Film poster
JAN TSCHICHOLD

100 Die Frau ohne Namen
The Woman Without Name
1927
Offset lithograph
48 1/4 × 34" 

Peter Stone Poster Fund

Film poster
MAX BURCHARTZ

101 Tanz Festspiele
Dance Festival
1928
Letterpress and gravure
35⅛ × 32⅝" 
Purchase fund, Jan Tschichold
Collection
103 Wie Wohnen? Die Wohnung
Werkbund Ausstellung
1927
Offset Lithograph
44⅞ × 32⅜" Gift of Philip Johnson

104 Ausstellung Neue Haus-Wirtschaft
Household Design Exhibition
1930
Gravure
50¾ × 35¾" Gift of The Lauder Foundation, Leonard and Evelyn Lauder Fund
Johannes Molzahn

105 Wohnung und Werkraum
Dwelling and Work Place
1929
Lithograph
23¼ × 33⅜
Gift of Philip Johnson, Jan Tschichold Collection
Poster for Werkbund exhibition, Breslau

Johannes Molzahn

106 Wohnung und Werkraum
Dwelling and Work Place
1929
Gravure
23¼ × 33
Purchase fund, Jan Tschichold Collection
Poster for Werkbund exhibition, Breslau
HERBERT BAYER
107 IBA
1934
Offset lithograph
46⅛ x 33⅛”
Given anonymously
Poster for international office exhibition, Berlin

PAUL SCHUITEMA
108 ANVW
1932
Lithograph
11⅛ x 13⅛”
Acquired by exchange
Buy ANVW Stamps, Support the Work of the General Dutch Union for Foreign Travel
HERBERT BAYER

109 Section Allemande
German Section
1930
Lithograph
15 1/2 x 11 1/4" 
Purchase fund

Exhibition poster for society of decorative artists

display of la société des artistes décorateurs grand palais

14 mai - 13 juillet
BART VAN DER LECK

110 Batavier-Line Rotterdam London
c. 1915
Lithograph
29½ × 44" Given anonymously
Transportation poster

BATAVIER-LINE
CHEAPEST AND MOST
COMFORTABLE ROUTE
REGULAR SERVICE FOR
CARGO AND PASSENGERS

ROTTERDAM - LONDON -

VIA GRAVESEND IN CONNECTION WITH THE SOUTH EASTERN & CHATHAM RAILWAY

CUSTOM HOUSE & WOOL QUAYS
LOWER THAMES STREET LONDON
WM H. MÜLLER & CO
ROTTERDAM: WILLEMSPLEIN 3
GERARD BAKSTEEN

113 Moderne Kunst
Modern Art
c. 1930
Lithograph
381/4 x 29"
Gift of The Lauder Foundation, Leonard and Evelyn Lauder Fund

Exhibition poster
INTERNATIONALE TENTOONSTELLING OP FILMGEBIED

ITF

1928
Lithograph
42½ x 30¼
Acquired by exchange
Poster for international film exhibition

14 APRIL
15 MEI

GROOTE KONINKLIJKE BAZAR ZEESTRAAT 82
DEN HAAG
Niklaus Stoecklin
115 Der Buchdruck
Book Printing
1922
Lithograph
49 1/4 x 35" 
Gift of The Lauder Foundation, Leonard and Evelyn Lauder Fund
Poster for exhibition of book printing

Burkhard
116 Grafa
1933
Lithograph
50 1/5 x 35 1/4"
Acquired by exchange
Exhibition poster

Ernst Keller
117 Jelmoli gut und billig
Jelmoli, Good and Inexpensive
1924
Lithograph
51 1/4 x 35 1/4"
Given anonymously
Advertisement for a department store

Wilhelm Wenk
118 Ein neues Tellenspiel
A New Wilhelm Tell Play
1925
Lithograph
50 1/5 x 35 1/4"
Gift of The Lauder Foundation, Leonard and Evelyn Lauder Fund
Theater poster
graфа
1. graphische
fachausstellung
20. aug. - 10. sept.
zürich utquai

Telmoli
Gut und
billig

EINNEUES TELLENSPIEL
AM 21
FEBR
1925
IN 4 AKTEN VON JAKOB BÜHRER
AUFGEFÜHRT VOM QUODLIBET THEATER REGIE WALLERLIN
IKUNSTGEWERBE
MUSEUM
ZURICH
WANDER
AUSSTELLUNG
DES DEUTSCHEN
WERKBUNDES
8. JANUAR BIS
1. FEBRUAR 1928

bureau bale

exposition internationale
du bureau à bâle
29 sept.-15 oct. 1928
dans le palais de la foire suisse

Theo H. Ballmer
119 Neues Bauen
New Building
1928
Lithograph
50½ x 35¼" Gift of The Lauder Foundation
Poster for international office
design exhibition, Basel

Theo H. Ballmer
120 Bureau Bâle
1928
Lithograph
50½ x 35¼" Estée and Joseph Lauder Design Fund

Theo H. Ballmer
119 Neues Bauen
New Building
1928
Lithograph
50½ x 35¼" Gift of The Lauder Foundation
Poster for international office
design exhibition, Basel
Theo H. Ballmer
121 Büro
1928
Lithograph
50⅛ x 35⅛"
Gift of The Lauder Foundation
Poster for international office design exhibition

Theo H. Ballmer
122 Norm
1928
Lithograph
49⅛ x 35⅛"
Estee and Joseph Lauder Design Fund
Poster for exhibition of industrial design standards

-internationale bürofachausstellung
basel
29. sept.-15. okt. 1928
mustermessgebäude

-kunstgewerbe-
museum zürich

die norm
in industrie und
gewerbe
schweiz.wander-
ausstellung
14. okt.-11.nov. 1928
10-12 u. 14-18 uhr
PUBLICITÉ VOX

A. Bzdovitch 1926.

VÉRITABLE
VIEILLE
MARQUE
DE TURIN.

MARTINI
ALEXEY BRODOVITCH
123 Martini
1926
Linocut
46 1/2 × 60 1/2"  
Gift of Bernard Davis

Advertisement for vermouth

OTTO BAUMBERGER
124 Forster Ausverkauf
1928
Linocut
50 1/2 × 35 1/2"  
Gift of The Lauder Foundation, Leonard and Evelyn Lauder Fund

Advertisement for a carpet store

JEAN ARP AND WALTER CYLIAX
125 Abstrakte und Surrealistische
Malerei und Plastik
1929
Lithograph
50 1/4 × 35 1/4"  
Purchase fund, Jan Tschichold Collection

Exhibition poster
MAX BILL

126 Negerkunst prähistorische Felsbilder südafrikas
Negro Art, Prehistoric Rock
Painting of South Africa
1931
Linocut
50⅛ x 34⅜"
Gift of the designer
Exhibition poster

JAN TSCHICHOLD

127 Konstruktivisten
Constructivists
1937
Offset lithograph
50⅛ x 35½"
Abby Aldrich Rockefeller Fund,
Jan Tschichold Collection
Exhibition poster
ALEXANDER RODCHENKO

129 Inga
— c. 1929
Letterpress
39 7/16 x 41 9/16"
Gift of Jay Leyda

Inga, a Psychological Drama
in Four Acts
Theater poster

V. SIMOV AND L. STEPANOV

130 The Victory of a Woman
— 1927
Offset lithograph
27 9/16 x 42 9/16"
Given anonymously

Film poster
Designer unknown

131 МАХД
с. 1925
Offset lithograph
42⅔ x 28⅝"  
Given anonymously

Poster for first exhibition of Moscow association of artists and decorators

Alexei Gan

132 First Exhibition of Contemporary Architects
1927
Letterpress
42⅔ x 27⅝"
Gift of Alfred H. Barr, Jr.
ALEXANDER RODCHENKO

133 Dobrolet
1923
Offset lithograph
13 1/4 x 17 7/8" 
Given anonymously

To All... To All... To All...
He Who Isn't a Stockholder in Dobrolet Is Not a Citizen of the USSR
Airline poster

YAKOV GUMINER

134 May First
1923
Offset lithograph
43 x 24"
Given anonymously

Political poster
Designer Unknown

135 Fighting Lazy Workers
1931
Offset lithograph
27 ¼ x 40 ¼"
Gift of Miss Jessie Rosenfeld
Alexander Rodchenko

136 Film Eye
1924
Lithograph
36½ x 27¼"
Gift of Jay Leyda

Poster for six films by Dziga Vertov
Vladimir and Georgii Stenberg

137 Symphony of a Great City
1928
Lithograph
41 × 27¼" 
Marshall Cogan Purchase Fund

Film poster
Vladimir and Georgii Stenberg

138 Zvenigora
1927
Offset lithograph
41 1/2 x 27 1/2" 
Purchase fund
Film poster

Kruevsky

139 Zvenigora
1927
Lithograph
40 x 28" 
Given anonymously
Film poster
Vladimir and Georgii Stenberg

141 The Three-Million Case
1927
Lithograph
28¼ x 42¼
Given anonymously

Film poster
142 Pounded Cutlet
1927
Lithograph
40 x 27 1/4".
Gift of The Lauder Foundation,
Leonard and Evelyn Lauder Fund

Film poster
NIKOLAI PRUSAKOV

143 Pipe of the Communards
1930
Lithograph
42 Vi6 x 28 Vi4" Poster fund
Film poster
Gregory Borisov and Nikolai Prusakov
144 I Hurry to See Khas Psh
1927
Offset lithograph
28 x 41½"
Given anonymously

Film poster
ANATOLI BELSKI

145 Pipe of the Communards
1929
Lithograph
43 x 29½"
Gift of The Lauder Foundation,
Leonard and Evelyn Lauder Fund

Film poster
Yakov Guminer

146 1917
1927
Offset lithograph
41 7/8 x 26 1/4"
Gift of Alfred H. Barr, Jr.

Film poster
GUSTAV KLUTSIS

147 The Development of Transportation, The Five-Year Plan
1929
Gravure
28¼ x 19¾"
Purchase fund, Jan Tschichold
Collection

MICHAEL DOLGORUKOV

148 Transport Worker Arms Himself with Technical Skill
1931
Offset lithograph
40¼ x 28¼"
Given anonymously
Transport Worker Arms Himself with Technical Skill. Strive to Reconstruct Transportation

Transport Worker Arms Himself with Technical Skill. Strive to Reconstruct Transportation
El Lissitzky

149 USSR Russische Ausstellung
Russian Exhibition
1929
Gravure
49 x 35¼" Gift of Philip Johnson, Jan Tschichold Collection
150 Onward into the Third Year
1930
Gravure
40 1/4 x 29 1/8
Purchase fund, Jan Tschichold
Collection
Poster for the five-year plan

151 We Will Return Our Coal Debt to the Country
1930
Gravure
41 x 29 3/4
Purchase fund, Jan Tschichold
Collection
Gustav Klutsis
152 Fulfilled Plan, Great Work
1930
Gravure
46 1/4 \times 33 1/4```
Purchase fund, Jan Tschichold Collection

Poster for the five-year plan
A. M. Cassandre
153 La Route Bleue
1929
Lithograph
39¾ x 24⅞
Gift of French National Railways
Transportation poster

LA ROUTE BLEUE
LONDRES-PARIS-CÔTE D'AZUR EN AUTOCARS DE LUXE
ÉTOILE DU NORD
PULLMAN
PARIS—BRUXELLES—AMSTERDAM

Gift of The Lauder Foundation,
Leonard and Evelyn Lauder Fund
Transportation poster
A. M. CASSANDRE

155 Nord Express
1927
Lithograph
41 × 29½"
Gift of French National Railways

Transportation poster
A. M. Cassandre

156 L.M.S. Best Way
1928
Lithograph
41\(\frac{1}{4}\) x 50\(\frac{1}{4}\)
Gift of The Leuder Foundation

Transportation poster
A. M. CASSANDRE
157 Restaurez-vous au Wagon-Bar
1932
Lithograph
39¾ x 24¼''
Gift of Benjamin Weiss

Transportation poster
A. M. Cassandre

158 Pernod Fils
1934
Lithograph
63 1/8 x 47" Gift of The Lauder Foundation, Leonard and Evelyn Lauder Fund

Advertisement for an aperitif
A. M. Cassandre
159 NEderlandsche NYverheidsten Toonstelling
Dutch Industrial Exhibition
1928
Lithograph
41 1/8 x 29 1/2
Given anonymously

A. M. Cassandre
160 S.S. “Côte d’Azur”
1931
Lithograph
39 x 24 1/8
Gift of Mr. and Mrs. Stanley Resor
Transportation poster
A. M. Cassandre
162 Nicolas
1935
Lithograph
12 7/16" x 15 7/16"
Gift of Mr. and Mrs. Stanley Resor

Advertisement for a wine merchant
A. M. Cassandre
163 Dubon Dubon Dubonnet
1932
Lithograph
17 1/16 x 45 3/16
Gift of Bernard Davis
Advertisement for an aperitif
MAGICIANS

PREFER

SHELL

YOU CAN BE SURE OF
E. McKnight Kauffer

167 Power, the Nerve Centre of London's Underground

1930

Lithograph

40 × 24 ⅝" Gift of the designer

Transportation poster
Man Ray

168 Keeps London Going
1932
Offset lithograph
39 3/4 x 24 3/4".
Gift of Bernard Davis

Transportation poster

-KEEPS LONDON GOING
A. M. Cassandre

169 Watch the Fords Go By
1937
Offset lithograph
8 11/16" x 19 6/16"
Gift of the designer
J. P. Junot
170 Paris Liege
1930
Lithograph
39\frac{3}{4} \times 24\frac{1}{2}''
Acquired by exchange
Paris to Liege in 4 Hours
367 Kms. Nonstop
Transportation poster
PIERRE FIX-MASSAU

171 Exactitude
1932
Offset lithograph
39¾ x 24¾
Gift of French National Railways
Transportation poster
Charles Loupot

172 Voisin Automobiles
1923
Lithograph
64 x 47¼" 
Gift of The Lauder Foundation, Leonard and Evelyn Lauder Fund
173 Peugeot
1935
Lithograph
63 x 46¾''
Gift of Bernard Davis
U. di Lazzaro
174 Italian Aerial Lines
c. 1933
Lithograph
39½ × 23½"n
Purchase fund

Munetsugu Satomi
175 K.L.M.
1933
Lithograph
39½ × 24½"n
Gift of Bernard Davis
Popp-Kircheim
176 BMW Motorräder
BMW Motorcycles
c. 1935
Lithograph
591/8 x 26'
Purchase fund, Jan Tschichold
Collection

Designer unknown
177 Between Your Brakes and the Road, Goodyear
c. 1932
Offset lithograph
38 x 24'
Gift of The Lauder Foundation,
Leonard and Evelyn Lauder Fund

BETWEEN YOUR BRAKES AND THE ROAD
E. McKnight Kauffer
178 Great Western to Devon’s Moors
1932
Lithograph
39½ x 24"
Gift of the designer
Railway poster

Herbert Matter
179 Für schöne Autofahrten die Schweiz
For Beautiful Automobile Trips, Switzerland
1935
Gravure
39½ x 25¾"
Gift of Bernard Davis
Herbert Matter
180 Pontresina Engadin
1935
Gravure
41 × 25⅛" Gift of the designer
Travel poster
A. M. Cassandre

Grande Quinzaine Internationale de Lawn-Tennis
1932
Lithograph
61\% × 46\%" 
Given anonymously
Poster for a tennis tournament
East Coast Resorts

Tom Purvis
182 East Coast Resorts
1925
Lithograph
39 1/2 x 50"
Given anonymously
Transportation poster

Tom Purvis
183 East Coast by LNER
c. 1928
Lithograph
39 1/4 x 50"
Given anonymously
Transportation poster
FRANCIS BERNARD
184 Gas Cuit-Chauffe-Glace
Gas, Cook-Heat-Cool
1928
Lithograph
63 x 47\(\frac{1}{4}\)" 
Purchase fund

LESTER BEALL
185 Running Water, Rural Electrification Administration
1937
Silkscreen
40 x 30" 
Gift of the designer
**Lester Beall**

186 Rural Electrification Administration  
1937
Silkscreen  
40 x 30"  
Gift of the designer

**Xanti Schawinsky**

187 Olivetti  
1934
Lithograph  
21 x 13½"  
Purchase fund and gift of Mrs. Schawinsky
188 PKZ
1923
Lithograph
50⅛ × 35⅛" 
Estée and Joseph Lauder
Design Fund

Advertisement for a men’s clothing store
OTTO BAUMBERGER
189 Baumann
1922
Lithograph
50¼ x 35⅜
Purchase fund
Advertisement for a men's clothing store

PIERRE GAUCHAT
190 Bally
1935
Lithograph
50⅝ x 35⅜
Purchase fund, Jan Tschichold Collection
Advertisement for shoes

ALEX W. DIGGELMANN
191 PKZ Burger-Kehl & Co. AG
1935
Lithograph
50⅝ x 35⅜
Gift of Emilio Sanchez
Advertisement for a men's clothing store
LUDWIG HOHLWEIN
192 Und Du?
And You?
1929
Offset lithograph
47 × 32¼" 
Purchase fund
Political poster

VICTOR ANCONA AND
KARL KOEHLER
193 This Is the Enemy
1942
Offset lithograph
34⅝ × 23¼"
Poster fund

WINNER R. HOE & CO., INC. AWARD—NATIONAL WAR POSTER COMPETITION
HELD UNDER THE SUPERVISION OF ARTISTS FOR VICTORY, INC.—COUNCIL FOR DEMOCRACY—MUSEUM OF MODERN ART
This is Nazi brutality

Radio Berlin. -- It is officially announced:

All men of Lidice - Czechoslovakia - have been shot:
The women deported to a concentration camp:
The children sent to appropriate centers -- the
name of the village was immediately abolished.

6/11/42/115P
JEAN CARLU
195 Give 'em Both Barrels
1941
Offset lithograph
30 × 40"
Gift of the Office for
Emergency Management

LEO LIONNI
196 Keep 'em Rolling!
1941
Offset lithograph
40 × 28¼"
Gift of the Office for
Emergency Management
Jean Carlu
197 America's Answer! Production
1942
Offset lithograph
29¾ × 39¾" gift of the Office for Emergency Management

America's answer!

PRODUCTION
Ben Shahn
198 Break Reaction’s Grip, Register, Vote
1944
Offset lithograph
41 1/4 × 29"*
Gift of S. S. Spiroch

Herbert Bayer
199 Polio Research
1949
Offset lithograph
44 1/2 × 21"
Gift of Infantile Paralysis Foundation
HERBERT BAYER
200 Das Wunder des Lebens
The Miracle of Life
1934
Lithograph
58 x 32¼"
Given anonymously
Exhibition poster

HANS ERNI
201 Atomkrieg Nein
Atomic War No
1954
Offset lithograph
50 x 35"
Gift of the designer
RUODI BARTH AND
FRITZ BÜHLER

202 Nivea
1948
Lithograph
50⅛ x 35⅛
Don Page Fund

Advertisement for skin cream

B. WESTRELL

203 Vademecum
c. 1953
Lithograph
27⅞ x 19⅜
Gift of The Lauder Foundation,
Leonard and Evelyn Lauder Fund

Advertisement for toothpaste

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Charles Kuhn
204 Labyrinthe
1944
Lithograph
50⅛ × 35⅛"
Given anonymously
Poster for a monthly publication
Fritz Böhler
205 Film
1945
Offset lithograph
50 x 35 1/2"
Gift of The Lauder Foundation,
Leonard and Evelyn Lauder Fund
Poster for international film
festival and congress, Basel

Herbert Bayer
206 Olivetti
1953
Offset lithograph
27 1/2 x 19 1/4"
Gift of the designer
GIOVANNI PINTORI
207 Olivetti
1947
Offset lithograph
37 1/2 x 26 3/4"
Gift of the designer

HERBERT MATTER
208 K[noll] Single Pedestal Furniture
Designed by Eero Saarinen
c. 1957
Offset lithograph
45 x 26"
Gift of the designer
Erik Nitsche

209 Exploring the Universe, General Dynamics
1958
Lithograph
50 × 35½"
Gift of General Dynamics Corporation

Ivan Chermayeff

210 The Mead Library of Ideas
23rd International Annual Report Competition
c. 1975
Offset lithograph
22 × 17"
Chermayeff and Geismar Fund

exploring the universe
nuclear fusion
GENERAL DYNAMICS
Paul Rand

211 IBM
1982
Offset lithograph
36 × 24″
Gift of the designer
Max Huber
212 7 CIAM
1949
Offset lithograph
18½ x 26¼" 
Gift of the designer 
Poster for seventh international congress of modern architecture

Bruno Munari
213 Pirelli
1953
Offset lithograph
38 x 26½" 
Gift of the designer 
Sequence of three posters
Bruno Munari
214 Campari
1965
Offset lithograph
6'5/8" x 9'1/8"
Gift of the designer

Advertisement for an aperitif
Giovanni Pintori

215 Olivetti
1950
Offset lithograph
37 1/8 x 26 1/4
Gift of the designer

Winfred Gaul

216 Images Meditatives
Meditative Images
1960
Silkscreen
27 3/4 x 19 1/8
Gift of the designer

Exhibition poster
Ryuichi Yamashiro
217 Forest Wood
1954
Silkscreen
41 × 29½"
Gift of the designer
Poster for forest-conservation movement

Ikko Tanaka
218 Kanze Noh Play
1961
Silkscreen
41¼ × 28¾"
Gift of the designer
Theater poster
Sigmar Polke

219 Polke Neue Bilder
Polke, New Paintings
1967
Offset lithograph
33 x 23\(\frac{1}{4}\)"
Given anonymously

Exhibition poster

Robert Gretzko and Charles Zimmerman

220 "Our Town 1970"
1970
Offset lithograph
27\(\frac{3}{4}\) x 18"
Gift of Municipal Arts Society

Exhibition poster

Exhibition: An exhibit showing proposed urban designs for New York City
Sponsored by the Municipal Art Society, Union Carbide Building
270 Park Ave, NYC
April 6-May 11
WOLFGANG SCHMIDT

221 Schreib, Galerie Gunar Düsseldorf
1965
Silkscreen
34 x 24"
Gift of the designer
Exhibition poster

Wolfgang Schmidt
221 Schreib, Galerie Gunar Düsseldorf
1965
Silkscreen
34 × 24"
Gift of the designer
Exhibition poster

schreio
I
schreib
la poetique
semantique
bilder
objekte
graphik
galerie gunar
düsseldorf
schützenstraße 63
an der kölnner str.

zur eröffnung
am 10. juli
20 uhr spricht
william e. simmat

10. juli bis
15. august 1965

la poétique
sémantique
bild
objekt
graphique
galerie gunar
düsseldorf
schützenstraße 63
an der kölner str.
MASSIMO VIGNELLI

222 XXXII Biennale Internazionale d'Arte Venezia 1964
Offset lithograph 38 x 27¼*
Gift of the designer
Exhibition poster

EMILIO AMBASZ

223 Geigy Graphics 1967
Offset lithograph, diecut 15½ x 15*
Gift of the designer
Exhibition poster

Geigy Graphics on exhibition April 1967
Princeton University School of Architecture
A. G. FRONZONI

224 Fontana, Galleria La Polena
1966
Offset lithograph
27½ × 39¼"
Gift of the designer
Exhibition poster

FONTANA GALLERIA LA POLENA GENOA 1-28 OTTOBRE 1966
Max Bill
225 Pevsner, Vantongerloo, Bill
1949
Lithograph
39¼ x 27½" Gift of the Swiss government
Exhibition poster

Takashi Kuno
226 Ideal Relationship
1955
Silkscreen
28¾ x 20¾" Gift of the designer
Poster for tea-ceremony publication
JOSÉF MÜLLER-BROCKMANN
227 Musica Viva
1958
Linocut and letterpress
50% × 35½"
Gift of the designer
Concert poster

ARMIN HOFMANN
228 Robert Jacobsen, Serge Poliakoff
1958
Linocut
50% × 35½"
Gift of the designer
Exhibition poster
Armin Hofmann

229 Wilhelm Tell
1963
Offset lithograph
50 7/8 × 35 3/4" 
Gift of the designer
Theater poster

Basler Freilichtspiele
beim Letzturm im St. Albantal
15-31. VIII 1963
Wilhelm Tell
Kunstgewerbemuseum Zurich
Ausstellung
Film
10. Januar bis 30. April 1960
Offen: Montag 14-18, 20-22
Dienstag-Freitag 10-12, 14-18, 20-22
Samstag-Sonntag 10-12, 14-17

Josef Müller-Brockmann
230 Der Film
1960
Offset lithograph
50½ x 35½"
Gift of Kunstgewerbemuseum,
Zurich
Exhibition poster

Max Huber
231 Monza
1970
Offset lithograph
33½ x 26½"
Gift of the designer
Poster for an automobile race
Josef Müller-Brockmann

232 Weniger Lärm
Less Noise
1960
Offset lithograph
50 1/4 x 35 1/2" (128 x 90 cm)
Acquired by exchange
Pieter Brattinga

234 PTT de Man Achter de Vormgeving van de P.T.T.

PTT The Man Behind the Design for the Post and Telegraph

1960

Offset lithograph

25 × 14⅞

Gift of De Jong & Company

Exhibition poster
Es spielen: J. Nix, H. Mark, H. Meyer-Dietrich, A. Richter, G. Neubert,
Peter Handke  Produktion: George Froscher, K. Tross

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C. H. JOMANSEN

236 Visions
1967
Offset lithograph
35 × 23”
Gift of Joseph H. Heil

Milton Glaser

237 Dylan
1966
Offset lithograph
33 × 22”
Gift of the designer
RICHARD AVEDON
238 John Lennon
1967
Offset lithograph
31 x 22⅜" 
Gift of the designer
OXFORD CIRCLE - BIG BROTHER & THE HOLDING CO - STEVIE NICKS

TICKET OUTLETS:
SAN FRANCISCO: The Psychedelic Shop, City Lights Books, Belly Lo, Cedar Alley Coffee House, Sandal Maker (North Beach), Hart T-1 State College
SAUSALITO: Tides Book Shop
BERKELEY: Moe's Books, Discount Records
MENLO PARK: Kepler's Book Store

The Springs, Awa, San Francisco
<table>
<thead>
<tr>
<th>Designer</th>
<th>Title</th>
<th>Year</th>
<th>Medium</th>
<th>Size</th>
<th>Acquisition</th>
<th>Concert Poster</th>
</tr>
</thead>
<tbody>
<tr>
<td>Victor Moscoso</td>
<td>239 Big Brother &amp; the Holding Co.</td>
<td>1966</td>
<td>Offset lithograph</td>
<td>20½ x 14&quot;</td>
<td>Gift of the designer</td>
<td>Oxford Circle, Big Brother &amp; the Holding Co., Lee Michaels</td>
</tr>
<tr>
<td>Robert Wesley Wilson</td>
<td>240 The Association</td>
<td>1966</td>
<td>Offset lithograph</td>
<td>19½ x 13½&quot;</td>
<td>Purchase fund</td>
<td>The Association, Along Comes Mary, Quicksilver Messenger Service</td>
</tr>
<tr>
<td>Lee Conklin</td>
<td>241 Procol Harum</td>
<td>1969</td>
<td>Offset lithograph</td>
<td>21¼ x 14½&quot;</td>
<td>Gift of the designer</td>
<td>Procol Harum, Santana</td>
</tr>
</tbody>
</table>
VICTOR MOSCOSO

242 Junior Wells and His Chicago Blues Band
1966
Offset lithograph
19 3/4 x 14"
Gift of the designer
Concert poster
Victor Moscoso

243 Youngbloods
1967
Offset lithograph
20 1/2 × 14" 
Peter Stone Poster Fund
Youngbloods, The Other Half, Mad River
Concert poster
VICTOR MOSCOSO
244 Hawaii Pop Rock Festival
1967
Offset lithograph
20¼ × 14"
Gift of the designer

VICTOR MOSCOSO
245 Otis Rush
1967
Offset lithograph
20 × 14"
Gift of the designer
Concert poster

BOB SCHNEPP
246 Avalon Ballroom
1967
Offset lithograph
28 × 10¾"
Given anonymously
Jim Kweskin & His Jug Band, Country Joe & the Fish, Lee Michaels, Blue Cheer
Concert poster
Peter Max

248 #12 Captain Midnight
1966
Offset lithograph
36 x 24"
Gift of East Hampton Gallery, New York

Victor Moscoso

247 Quicksilver Messenger Service
1967
Offset lithograph
20 1/4 x 14"
Gift of the designer

Quicksilver Messenger Service, Big Brother & the Holding Company, Blue Cheer
Concert poster
Johannes Reyn
249 IBM, Rev-up
1967
Silkscreen
34¾ x 24¾" 
Gift of Roberts and Reyn, Inc.
TOMOKO MIHO

250 Great Architecture in Chicago
1967
Silkscreen on metallic paper
50 x 35"
Gift of Container Corporation of America
EDUARDO PAOLOZZI

251 Universal Electronic Vacuum
1967
Silkscreen
34 x 28 1/4" (87 x 71.3 x cm)
Gift of Pace Gallery
Exhibition poster

WIM CROUWEL

252 Vorm Gevers
1968
Offset lithograph
37 1/4 x 24 1/4" (95 x 61.7 x cm)
Gift of the designer
Exhibition poster
Olivetti: Diseño y productos
22 de abril, 4 de mayo
Instituto T. Di Tella
Florida 936 Bs. Aires

Organiza el Centro de Investigación de Diseño Industrial
Andy Warhol

254 Campbell’s Tomato Soup
1966
Silkscreen
24 x 17"
Given anonymously
Exhibition poster in form of shopping bag

Andy Warhol

255 Fifth New York Film Festival—Lincoln Center
1967
Silkscreen
45 x 24"
Peter Stone Poster Fund
Bank by Andy Warhol. Gaudy savings by RCA Color Scanner. Pretty as a pigture, huh?

Andy Warhol
256 Bank by Andy Warhol
1968
Offset lithograph
29 ⅝ × 45⅜"
Poster fund
Advertisement for printing equipment
LOTHAR FISCHER

257 Lothar Fischer “Emanations”
Lothar Fischer “Emanations”
1968
Silkscreen on mylar
37½ x 22"
Gift of Galerie Casa, Munich
Exhibition poster

MARISOL

258 Paris Review
1967
Silkscreen
32½ x 26"
Gift of Page, Arbitrio & Resen
Poster for a magazine
Robert Abel

259 7 Up
1975
Offset lithograph
45½ × 59½"
Gift of Leslie Schreyer

Advertisement for a beverage
Michael English

260 Love Festival
1967
Silkscreen
29 7/8 x 40"
Gift of P. Rayner Banham

Designed by Michael English

u.f.o. 31 tot. ct. rd. 10-30>daydawnlite.
feb 10. bonzo dog doo dah band.
ginger johnson. bank dick. w.c. fields.
+ chien andalou. salvador dali.
feb 17. soft machine. indian music.
disney cartoons. mark boyle. feature movie.
Marcin Stajewski
261 Komienne Niebo
Stone Sky
1979
Offset lithograph
51¼ x 38¼"
Gift of the designer
Theater poster

Uwe Loesch
262 Dakönnen Sie Giftdraufnehmen!
You Bet Your Life!
1984
Offset lithograph
46¼ x 33"
Gift of the designer
Political cabaret poster
Elena Serrano
263 Day of the Heroic Guerrilla
1968
Offset lithograph
19 1/4 x 13 1/4"
Gift of OSPAAAL

Political poster

Dennis Wheeler
264 Life
1963
Offset lithograph
46 1/4 x 59 1/2"
Gift of Time, Inc.

Poster for the magazine

EVENTS. THE REALITY OF A WEEK. EVERY WEEK.
SEYMOUR CHWAST
265 End Bad Breath.
1967
Offset lithograph
37 x 24"
Gift of Pushpin Studios

Antiwar poster

CRIStOS GIANAKOS
266 Send Our Boys Home
1966
Offset lithograph
12¼ x 17"
Gift of the designer

Antiwar poster
267 Franciszek Starowieyski
Harold Pinter, Kochanek Leki Ból
1970
Offset lithograph
32½ x 22¼" x
Gift of the designer
Theater poster

268 Roman Cieślewicz
Strawinski Persefona
1961
Offset lithograph
30 x 26½"
Gift of the designer
Opera poster
KAFKA

PROCES

Roman Cieslewicz

269 Kafka Proces
Kafka, Trial
1964
Offset lithograph
32 1/4 x 21 1/4"
Gift of the designer
Theater poster
MACEJ URBANIEC

270 Cyrk
Circus
1970
Offset lithograph
38½ × 26"  
Given anonymously.
Polske surrealister
Charlottenborg
10-23 August 1970

JAN LENICA
271 Polske Surrealister
Polish Surrealists
1970
Offset lithograph
38¼ x 26¾" Gift of the designer
Exhibition poster
ANTONI KOWALSKI

272 Boom, Jazz '82
1982
Offset lithograph
26½ × 37½".
Gift of the designer
Concert poster

MIECZYSLAW GOROWSKI

273 Mieczyslaw Górowski Plakaty
Mieczyslaw Górowski Posters
1984
Offset lithograph
32¼ × 23¼".
Gift of the designer
Exhibition poster
Franciszek Starowieyski
Molière, Don Juan
1983
Offset lithograph
35\(\frac{1}{2}\) \(\times\) 26\(\frac{3}{4}\)
Gift of the designer
Theater poster
TADANORI YOKOO

275 Made in Japan, Tadanori Yokoo
1965
Silkscreen
43 x 31 1/4" 
Gift of the designer

Exhibition poster

TADANORI YOKOO

276 The City and Design
1966
Silkscreen
41 x 29 1/2"
Gift of the designer

Poster for a book by Isamu Kurita
Tadanori Yokoo

277 Ballad to an Amputated Little Finger
1967
Silkscreen
40 1/2 x 28 1/4" (103 x 72 cm)
Gift of the designer
Poster for a book
TADANORI YOKOO

278 National Bunraku Theater
1971
Silkscreen
40 × 28½"
Gift of the designer
Puppet theater poster
TADANORI YOKOO

279 Greeting
1972
Offset lithograph
41⅞ x 28¼"* 
Gift of the designer

Advertisement for a printing company
IKKO TANAKA
280 Nihon Buyo
1981
Offset lithograph
40⅝ x 28¾" Gift of College of Fine Arts, UCLA Poster for a dance performance

KOICHI SATO
281 New Music Media
New Magic Media 1974 Silkscreen 40⅝ x 28¾" Gift of the designer Concert poster

Nihon Buyo
Takenobu Igarashi

282 Zen
1981
Offset lithograph
28¾ x 40½"
Gift of Leonard A. Lauder
 Advertisement for a design firm
Masatoshi Toda
283 Parco, A Woman’s Skin Absorbs Dreams
1983
Silkscreen
43 × 31”
Gift of the designer
Advertisement for a department store

Takao Sasai
284 Handle Me
1986
Offset Lithograph
33 × 23¼”
Gift of the designer, Works Inc., and Rockwell Art Center
Poster for a beauty (hand) contest
Akira Inada AND
Akihiko Tsukamoto

285 Did You Hear Helen Reddy
Knocking?
1979
Silkscreen
28\% × 40\%"
Gift of the designers

Advertisement for record albums
Gunther Kieser

The Incapacitated Man
1981
Offset lithograph
46 1/4 x 33 1/4
Gift of Hessischer Rundfunk

Poster for a radio play

Hessischer Rundfunk

Stichwort

Der stillgelegte Mensch

9.3.
Der Tod des Patienten
Von Theodor Weißenborn

16.3.
Die Spitzensubstanz
Von Walter E. Richartz

6.4.
Die Durchquerung des Morgentiefs
Von Alfred Behrens

13.4.
Gedämpft
Von Renke Korn

Montags
19.40
1. Programm
Uwe Loesch

287 Punktum.
Point.
1982

Offset lithograph
33⅛ x 46⅜"
Gift of the designer

Advertisement for a printing company
Deutschland 1930-1939
Verbot Anpassung Exil

Im Rahmen der Ausstellung finden im grossen Vortragsaal des Kunsthauses täglich Filmvorführungen statt:

Dienstag und Mittwoch 18.15 Uhr
Donnerstag 15.00 Uhr und 18.15 Uhr
Freitag 18.15 Uhr
Samstag 15.00 Uhr
Sonntag 10.30 Uhr und 15.00 Uhr

12. August - 2. Oktober
kunsthaus zürich

Öffnungszeiten:
Dienstag bis Freitag 10-21 Uhr
Samstag und Sonntag 10-17 Uhr
Montag 14-17 Uhr

Billett, 18. September, geschlossen

CHRISTOFF MARTIN HOFSTETTER
288 Deutschland 1930-1939, Verbot Anpassung Exil
Germany 1930-1939, Suppression, Assimilation, Exile
1977
Offset lithograph
50 x 35\(\frac{1}{2}\)in
Gift of the designer
Exhibition poster
HELMUT SCHMIDT-RHEN

289 Kunst nach Wirklichkeit, Ein neuer Realismus in Amerika und in Europa
Art after Reality, A New Realism in America and Europe
1978
Offset lithograph
23¼ × 33" 
Gift of the designer
Exhibition poster
YUSAKU KAMEKURA
290 Hiroshima Appeals
1983
Offset lithograph
40⅝ × 28⅜"
Given anonymously

GUNTER RAMBOW
291 Utopie Dynamit
1976
Offset lithograph
46⅜ × 32⅝"
Gift of the designer

Poster for a literary publication
Jukka Veistola

292 UNICEF
1969
Offset lithograph
39 1/2 x 27 3/4" Gift of the designer

293 DDT
1970
Offset lithograph
47 1/4 x 31 1/2" Gift of the designers
Niklaus Troxler

294 McCoy Tyner Sextet
1980
Offset lithograph
50⅛ × 35⅛""Gift of The Lauder Foundation, Leonard and Evelyn Lauder Fund
Concert poster
Niklaus Troxler
295 A Tribute to the Music of Thelonious Monk
1986
Offset lithograph
50 1/4 × 35 1/8
Gift of the designer
Concert poster
296 Das Schweizer Plakat
The Swiss Poster
1984
Offset lithograph
$47\frac{1}{4} \times 33\frac{3}{4}$
Gift of the designer
Exhibition poster
Koichi Sato
297 Morisawa & Company, Ltd.
1983
Silkscreen
40¼ × 28¼" Gift of the designer Advertisement for a printing company

April Greiman
298 Snow White + the Seven Pixels
1986
Offset lithograph
36 × 24" Gift of the designer Poster for a lecture

Advertisement for a printing company
Poster for a lecture
Andrzej Pagowski

299 Uśmiech Wilka
Wolf's Smile
1982
Offset lithograph
26½ × 37" 
Purchase fund
Theater poster

"Ale same lepsze wynajęcie, charami ma..." 
"I took the most of it, on the books, 
which is improving quite nicely..." 
M. Bałabonski

Michael Borkowski - UŚMIECH WILKA - Teatr Nowy - Warszawa
SEITARO KURODA
300 Seibu
1981
Silkscreen
401⁄4 × 281⁄4"
Gift of the designer
Poster for an exhibition at a department store

GRAPUS
301 On Y Va
Let's Go
1977
Offset lithograph
471⁄4 × 371⁄4"
Gift of the designer
Everybody to Ivry, to the Party, Toward Change!
Political poster
The bibliographic documentation below is arranged in four sections. The first three contain an international selection of books and exhibition catalogues under the following headings: General Works, Books by Country, and Individual Designers. The first section consists of surveys and works including posters of more than one country. The second and third divisions are limited to countries and designers represented in this publication. The fourth section, Periodicals, provides a brief listing of journals devoted solely to the poster.

**GENERAL WORKS**


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*BIBLIOGRAPHY*

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**GENERAL WORKS**


Sachs, Hans J. The World's Largest Poster Collection, 1896–1938. New York, 1957. 44 pp. (An account of Sachs's collections, which were confiscated by the Nazis and are now in the Museum für Deutsche Geschichte [Berlin].)


Germany


Buchmann, Mark; Vlcek, Tomas, and Zullo, Dario. CSSR Plakate. Zurich: Kunstgewerbemuseum, 1975. 28 pp. (Exhibition catalogue.)


Finland


France


Great Britain


Italy


Mazzotti, Giuseppe (ed.). La montagna nei manifesti e nei francobolli de ieri e di oggi. Trevisio: Libreria Editrice Canova, 1967. (Exhibition catalogue.)


Triet, Max, and Wobmann, Karl (eds.). Swiss Sport Posters: Historical View of the Best Competition Posters. Zurich: ABC Verlag, 1983. 151 pp. (Text in English, German, and French.)


United States


USSR


Fonovskii, V. P. Russkii revolutionnii Plakat. Moscow: Gonizdat, 1925. 192 pp. (Exhibition catalogue.)


INDIVIDUAL DESIGNERS

Jean Arp

Otto Baumberger


Herbert Bayer


Aubrey Beardsley


The Beggarstaffs: William Nicholson and James Pryde


Max Bill

Pierre Bonnard

Will Bradley

Alexey Brodovitch


Max Burchartz
Max Burchartz. Essen: Folkwangshaus, 1961. (Exhibition catalogue.)

Fritz Bühler

Emile Cardinaux

Jean Carlu

A. M. Cassandre


Seymour Chwast


Roman Cieslewicz
Dailey, John-Christoph (ed.). Plakats, Affiches, Posters. Foreword by Dorit Marhenke; introduction by Karl Dedecius. Heidelberg: Braus, 1984. 148...
pp. (Exhibition catalogue; text in English, French, and German.)

**Robert Delaunay**

**Walter Dexel**

**Theo van Doesburg**

**James Ensor**

**Hans Erni**

**Max Ernst**

**Akseli Gallen-Kallelä**

**Pierre Gauchat**

**Winfred Gaul**

**Milton Glaser**

**Gropius**

**Hector Guimard**

**Ferdinand Hodler**

**Ludwig Hohlwein**

**Ernst Keller**

**Oskar Kokoschka**

**Takashi Kono**

**Leo Lionni**

**El Lissitzky**

**Bertold Löffler**

**Charles Loupaut**

**Charles Rennie Mackintosh**

**Man Ray**

**Otto Morach**

**Johannes Molzahn**

**Peter Max**

**Bruno Munari**

**Alphonse Mucha**

**Joseph Maria Olbrich**
Eduardo Paolozzi

Edward Penfield

Hans Poelzig


Jan Preisler


Paul Rand


—or—
Thoughts on Design. New York: Wittenborn, Schultz, Inc., 1947. 159 pp. (Text in English, French, and Spanish.)

Alexander Rodchenko

Piotr Skrzydło

Henri de Toulouse-Lautrec

Ilia Zdanевич

Piet Zwart


Johan Thorn-Prikker

Niclaus Studioe

Die besten Plakate des Jahres (Basel), 1942 to date. Annual publication of the Swiss Department of the Interior showing posters selected for this honor. Published in German and French since its inception. In 1976 title was changed to Schweizer Plakat.

Egon Schiele: Das druckgraphische Werk. Vienna: Paul Zsolnay Verlag, 1970. (Text in German.)

Hans Schlemmer

Joost Schmidt

Paul Schultema

Kurt Schwitters

Ben Shahn


Stohl-Arpe

Franciszek Storowieyski

Vladimir and Georgii Stenberg

Niklaus Studioe


Ikko Tanaka

Johann Thorn-Prikker

Jan Toorop

Niclaus Studioe


International Poster Annual (St. Gall), 1948–1972.

Ludwigs Poster-Biennale (Lahti), 1973 to date. Text in Finnish and English.

Graphis Posters (Zurich), 1973 to date.

Die hundert besten Plakate des Jahres (East Berlin), 1983 to date.

Piet Zwart


Kurt Schwitters

Ben Shahn


Stohl-Arpe

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Vladimir and Georgii Stenberg

Niklaus Studioe

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Stuart Wrede is Director of the Department of Architecture and Design at The Museum of Modern Art. He is the author of The Architecture of Erik Gunnar Asplund (MIT Press, 1980) and Mario Botta (published by the Museum in 1987), and has also translated the writings of Alvar Aalto.

On the cover:
Front: A. M. Cassandre. Grande Quinzaine Internationale de Lawn-Tennis, 1932
Front flap: Vladimir and Georgii Stenberg. Symphony of a Great City, 1928
Back: Grapus. On Y Va, 1977
Back flap: Thomas Theodor Heine. Simplicissimus, 1897

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