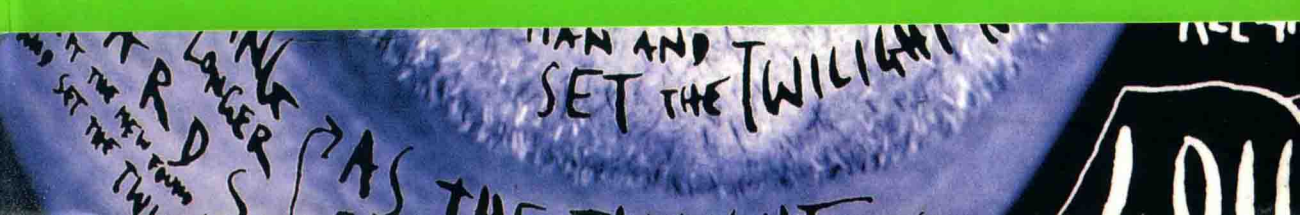


1,000 POSTERS FROM TOULOUSE-LAUTREC TO SAGMEISTER

# THE POSTER

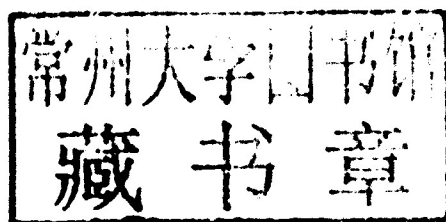


Edited by  
Cees W. de Jong

Alston W. Purvis  
Martijn F. Le Coultre

Text by  
Alston W. Purvis

Introduction by  
Cees W. de Jong



# THE POSTER

ABRAMS, NEW YORK

Designer: Cees W. de Jong

Front cover: Stefan Sagmeister. *Set the Twilight Reeling*,  
*Lou Reed* (poster for CD), 1996

Back cover: Henri de Toulouse-Lautrec. *Ambassadeurs*  
(poster for a cabaret act), 1892

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# THE TIMES

For 7th NOVEMBER, 1805

## BATTLE OF TRAFALGAR

## CAPTURE OF FRENCH & SPANISH FLEETS DEATH OF NELSON

List of Killed and Wounded

No. 0001

Artist unknown

Battle of Trafalgar, 1805

The Times, London

51 x 38 cm

INTRODUCTION: DELIVER THE MESSAGE

For more than ten thousand years we have felt the need to express ourselves with writing and drawing. Since the Neolithic period, we have communicated not only through gestures and sound but also by means of a visual language. Worldwide, hunters and gatherers and later early farmers made use of information systems to advertise services and products. It was also a way of maintaining facts and data. From the beginning visual language was highly important and is still relevant today.

Looking back on the last hundred and thirty years of poster design, the initial development of the poster usually included typography and the use of some type of illustration, and the purpose of the poster has always been to deliver a message. A simple, practical medium requiring paper, ink, and an idea, the poster has remained essentially unchanged from the industrial revolution until today.

All people are limited in their ability to process information and acclimate to innovation, and the speed of change has increased exponentially in the globalized world that we live in today. Making efficient use of the new media available helps to develop and stimulate the creative process, and with the new technology designers' roles have changed. Project execution has become one of multiple roles; the designer must be able to simultaneously serve as content manager, designer, typographer, illustrator, and photographer. There are increasing demands for the designer to be involved in all aspects of the work.

The digital era has transformed the world of communication, design, and typography, with breathtaking advances in recent decades. Technology's impact on poster design and the ways in which contemporary designers are harnessing the visual language of the past to satisfy the needs of the present and future are evident in this selection of 1,000 posters.

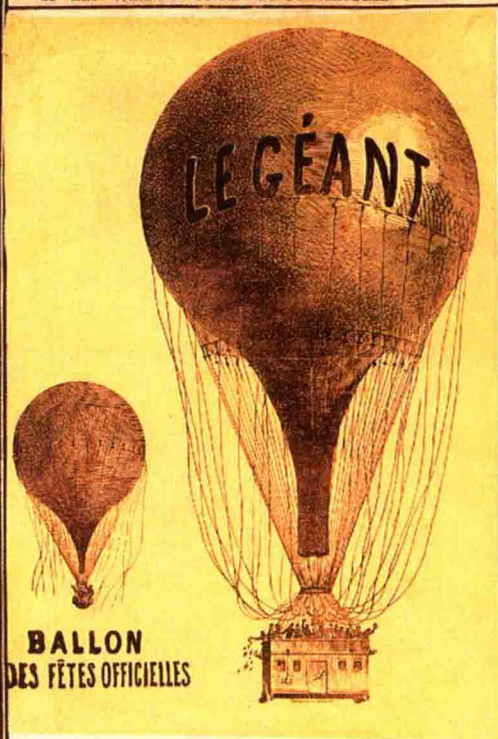
I would like to express my appreciation to all of the poster designers and collectors for their support in the writing of this book. Special thanks are extended to Martijn F. Le Coultre, collector; Jelle van der Toorn Vrijthoff, designer and International President of AGI; and Udo Boersma, of Van Sabben Poster Auctions, for their advice. It was a pleasure to work together again on this book with Alston W. Purvis, Chair of the Graphic Design Department at the Boston University College of Fine Arts.



**AMSTERDAM**

**Zondag 10 September 1865**

OP HET WEILAND BUITEN DE UTRECHTSCHÉ POORT — ACHTER DE GAZFABRIEK.



LE

**GEANT**

WORDT GEVULD MET

**6098**

**KUBIEK ELLEN  
GAZ**

DE BALLON VOERT  
EEN  
GEWICHT OP VAN

**4500**

**KILOS**

HET SCHUITJE IS ALS EEN  
HUIS INGERICHT EN HEEFT

**TWEE**

**Verdiepingen**

**VULLING EN OPSTYGING**

Van den MONSTER-BALLON, van

**M. NADAR**

LE

**GEANT**

**STUURMAN M. CAMILLE D'ARTOIS**

VULLING TE 2 UUR. — VERTREK TE 5 UUR.

Taschransdys Oopspijging van

**20 PROEFBALLONS**

**MET BOMMEN, PARACHUTES, BANDEROLLES, EN ANDERE VERRASSINGEN**

Twee militaire muzyk corpsen zullen zich by afwisseling doen hooren.

**PRYZEN DER PLAATSEN :**

Eerste rang (2.000 Zitplaatsen.) 1 g. 99 c. — Tweede rang, 99 c. — Derde rang, 49 c.

**GERESERVEERDE ZITPLAATSEN, 5 GULDEN.**

No. 0002

Artist unknown

M. Nadar, Le Géant, 1865

Imp. Lemerrier, Paris

With pasted-on engraving,

183 x 87 cm





No. 0003

Frans Van Kuyck  
(1852-1915)

International Exhibition of  
Antwerp, 1885

Imp. Typo-Lithographie  
Ratinckx Frères, Antwerp

255 x 120 cm



## No. 0004

Henri de Toulouse-Lautrec  
(1864-1901)

*Reine de joie* par Victor  
Joze (poster to publicize a  
novel), 1892

Edw. Ancourt, Paris  
146 x 96 cm

## THE MAGNETISM OF POSTERS

The *Oxford English Dictionary* concisely defines a poster as “a placard posted or displayed in a public place as an announcement or advertisement.” However, in 1901, the art historian Raymond Needham provided far more specific guidelines for what a successful poster should entail: “Take any representative Japanese print—a book illustration, a broad sheet or a theater bill—and it will be found to embody all that a good poster should. One dominant idea is presented graphically, beautifully. The detail does not weaken, but actually enforces the motif. There is not a superfluous line. The color scheme of flat tints is fresh and striking, but always harmonious. The composition gives an idea of balance and breadth, but affords no hint as to how these qualities have been attained. . . . The general effect is decorative in the highest degree, may be humorous and is certainly pervaded by the ‘hidden soul of harmony.’”

A poster consists of two means of communication, words and images, and these are often used together. A successful poster should instantly grasp the attention of the onlooker and maintain it until the communication has been conveyed. The main objective of a poster is to deliver a message or endorse a product, cause, or event. A poster’s effectiveness is determined by a number of qualities, including distinctiveness, lucidity, and, without exception, a striking design. This last facet was especially important during the latter half of the nineteenth century when posters were often displayed together with other designs in “hoardings.” Thus, to be noticed, a poster had to be conspicuous among its competitors.



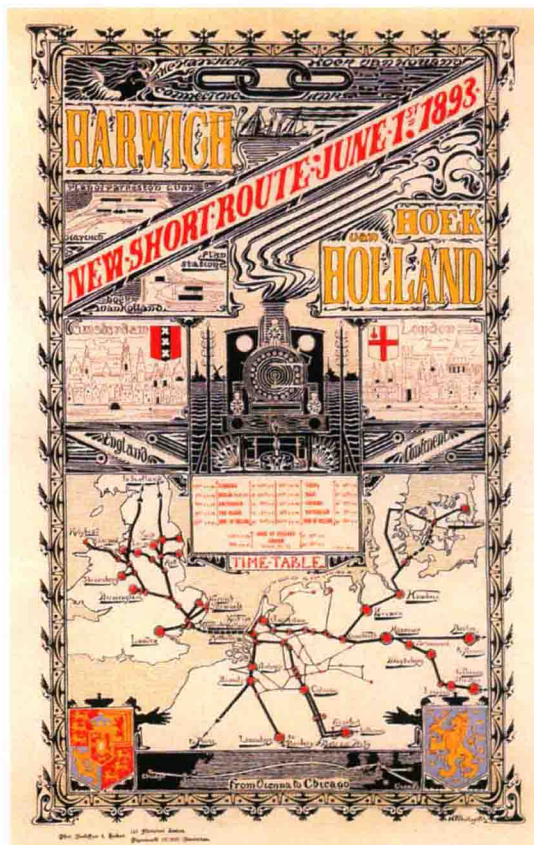
#### No. 0005

Henri de Toulouse-Lautrec  
(1864-1901)

*Ambassadeurs* (poster for a  
cabaret act), 1892

Edw. Ancourt, Paris  
140 x 95 cm





## No. 0006

Carlotz Schwabe  
(1866-1926)  
*Salon Rose Croix*  
(exhibition poster), 1892  
Draeger & Lesieur, imp.  
Verdoux, Ducourtieux &  
Huillard, Paris  
197 x 84 cm

## No. 0007

Hendrik Petrus Berlage  
(1856-1934)  
*Harwich-Hoek Van Holland*,  
1893  
Phot. Roelofzen & Hübner,  
Amsterdam  
98 x 60 cm

## No. 0008

Pierre Bonnard  
(1867-1947)  
*La Revue Blanche* (poster  
promoting a periodical),  
1894  
Edw. Ancourt, Paris  
87.5 x 69 cm