

PICTORIAL
MODERNISM

ILLUSTRATION BEATS EXPLANATION

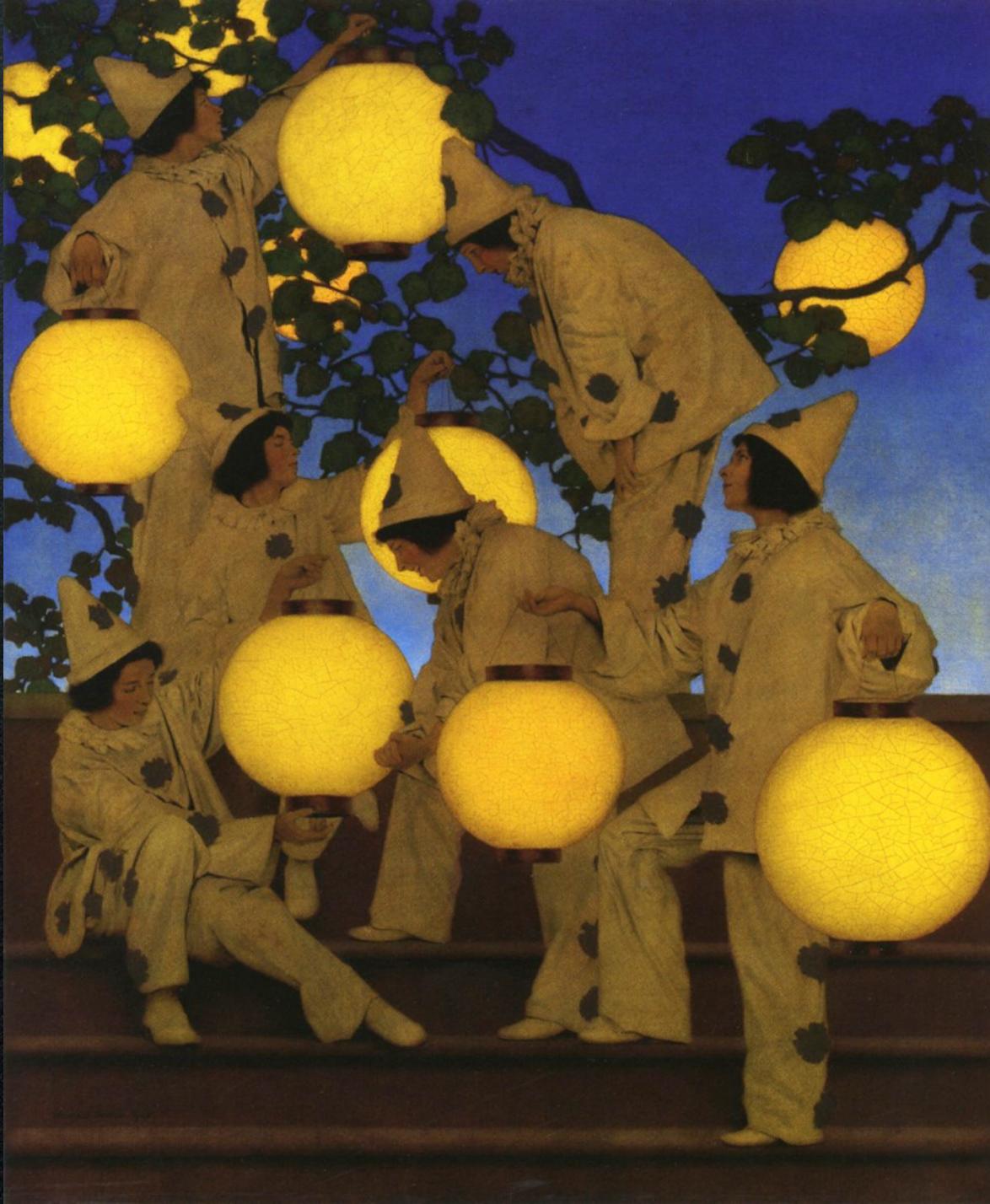


WESTERN ENGRAVING &
COLORTYPE 
915 E. JAMES AT BROADWAY - MAIN 1898

The “Golden Age of Illustration”

was a period of unprecedented excellence in book and magazine illustration.

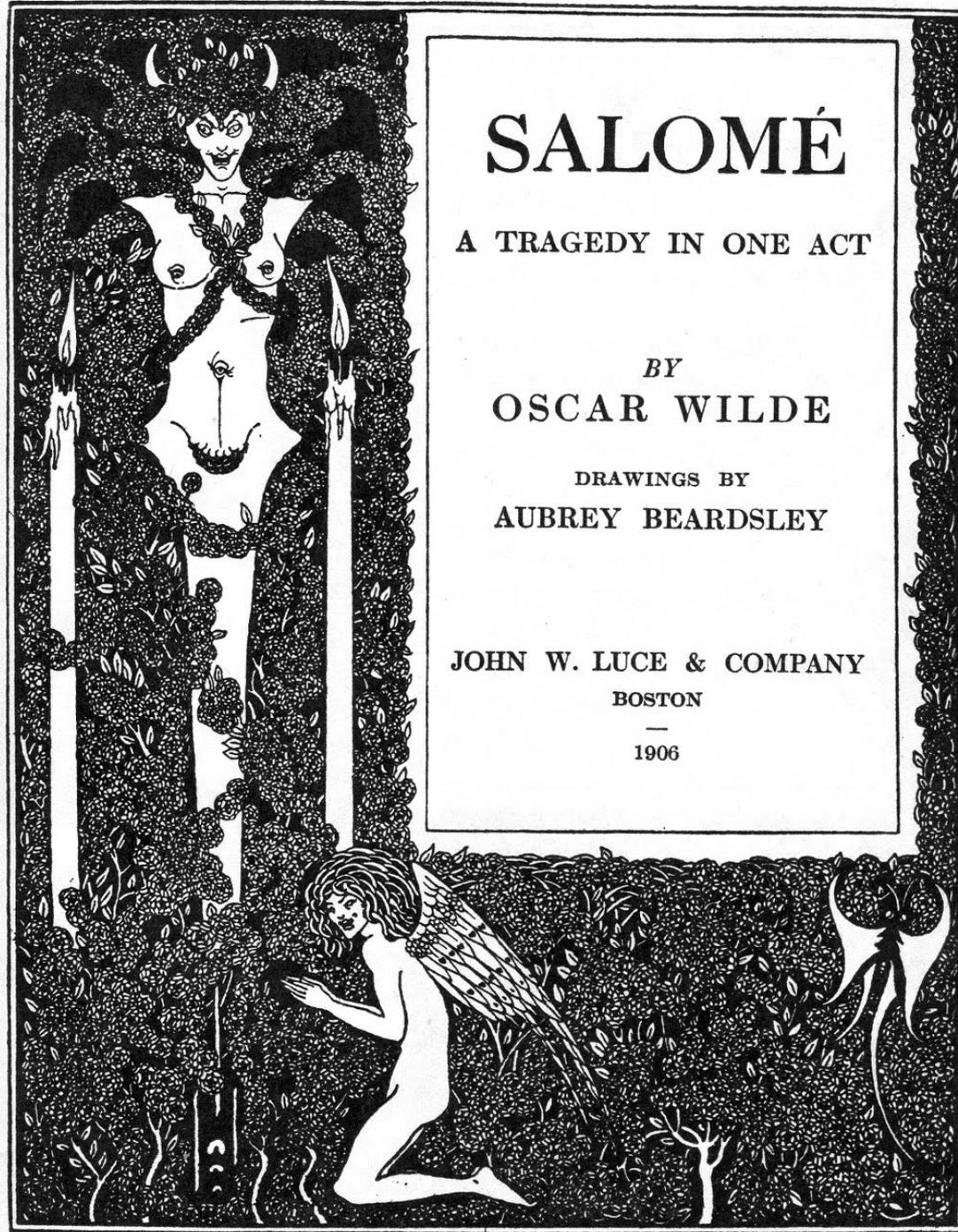
Western Engraving & Colortype
Advertisement, 1916



The Golden Age of Illustration

From the 1850s until about 1930 it developed from advances in technology, combined with a public demand for new graphic art.

Maxfield Parish
The Lantern Bearers,
Life Magazine cover,
1908



SALOMÉ

A TRAGEDY IN ONE ACT

BY
OSCAR WILDE

DRAWINGS BY
AUBREY BEARDSLEY

JOHN W. LUCE & COMPANY

BOSTON

—
1906

The Golden Age of Illustration

In Europe, Golden Age artists were influenced by such design-oriented movements as the Arts and Crafts Movement and Art Nouveau.

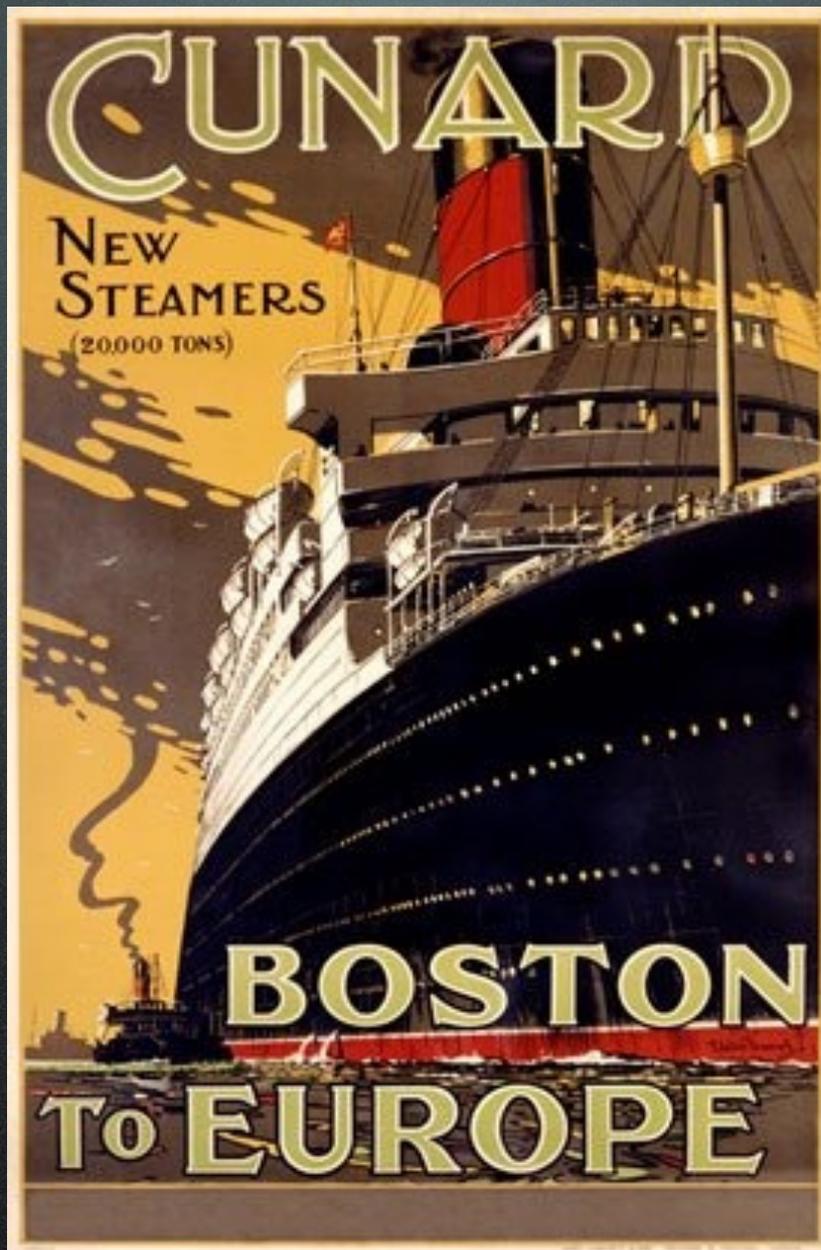
Aubrey Beardsley
Salomé, 1906



The Golden Age of Illustration

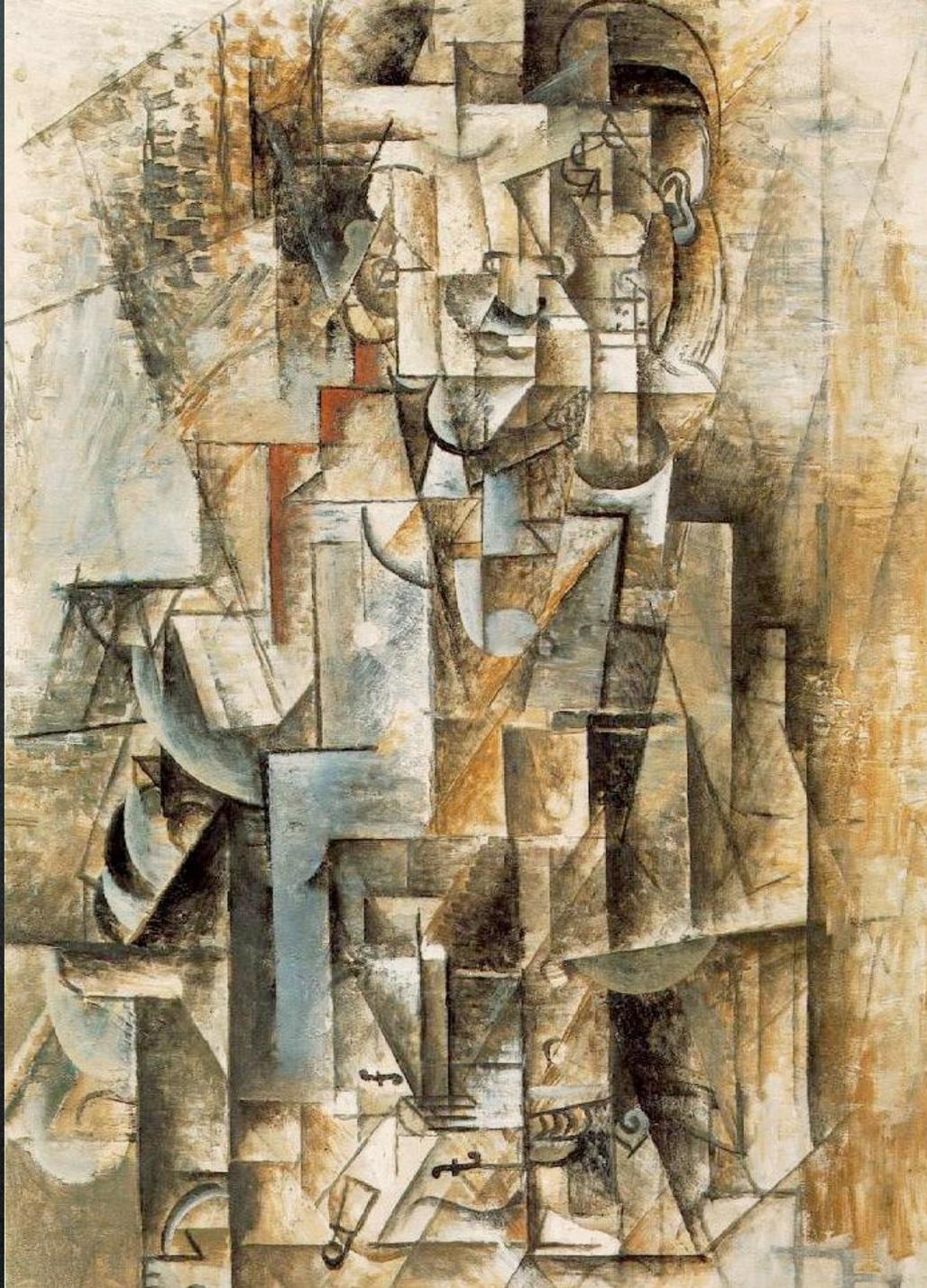
In America, this period featured color lithographs by Howard Pyle and carried on by his students, who included N.C. Wyeth, Maxfield Parrish, Frank Schoonover and Edwin Austin Abbey.

Howard Pyle
Book of Pirates, 1903



The Golden Age of Illustration”

The poster had established itself as a popular modern communication tool.



Cubism

Picasso,
Man with a Violin,
1911-12

The modern-art influence

In Europe, early 20th century poster designs were strongly affected by the modern-art movements.



Futurism

Fortunado
Depero,
*Il Ciclista
Attraversa la Citta*,
1945

The modern-art influence

Poster designs
evoked a sense of
speed and
modernization.



Suprematism
(*& Constructivism*)

Kasimir Malevich,
Suprematism,
1916

**The modern-art
influence**

Even abstract
paintings
influenced poster
designs of the
early 1900s.

Cubism



Futurism



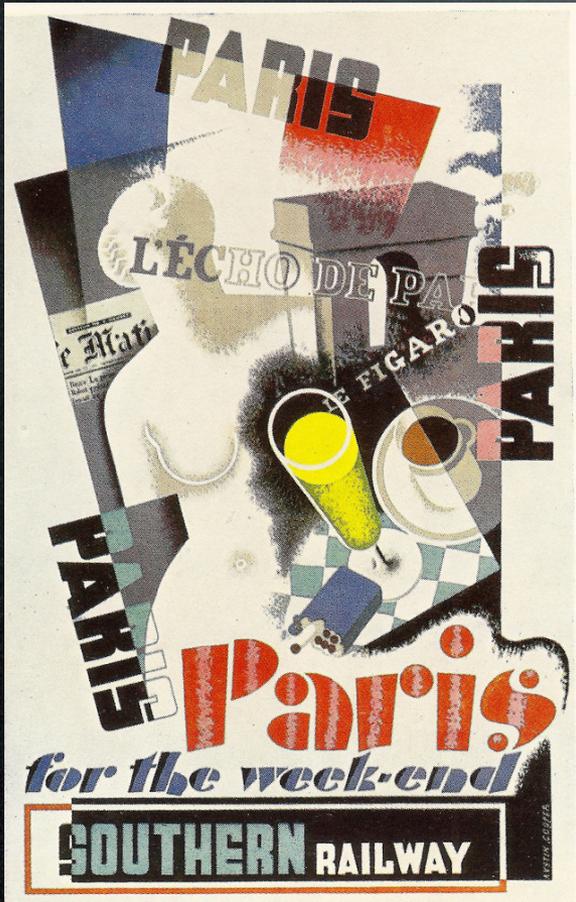
*Suprematism &
Constructivism*



Pictorial modernism

For poster designers to succeed in communicating to the masses, they would have to adopt a more pictorial representation people could better understand.

Cubism



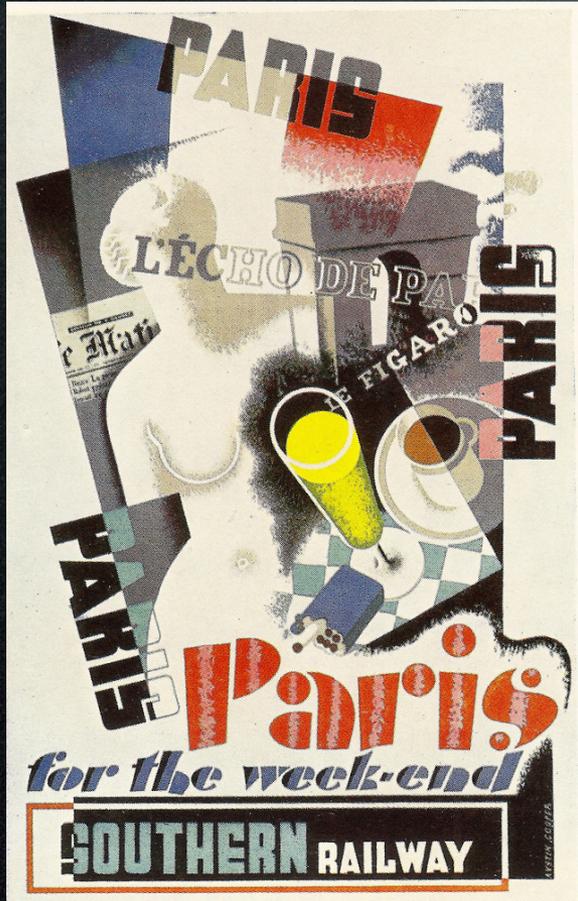
Futurism



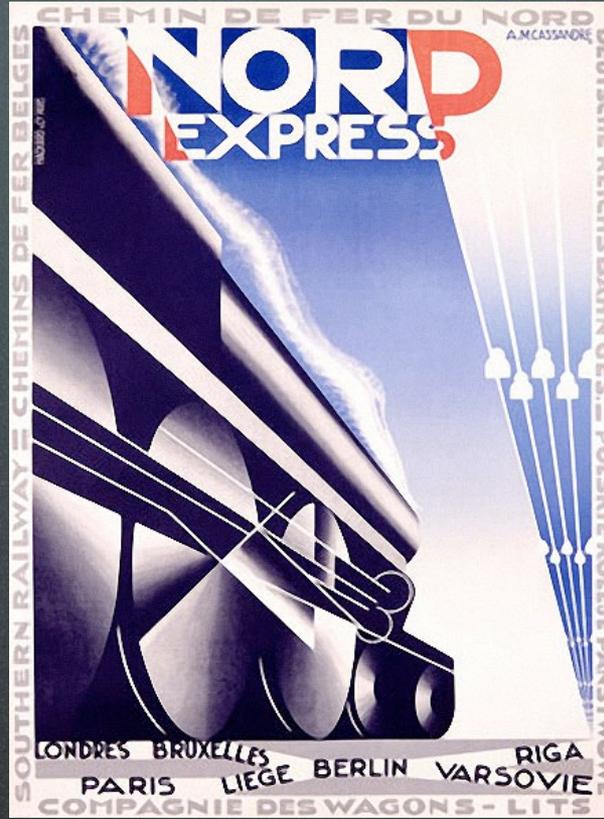
Suprematism & Constructivism



Cubism



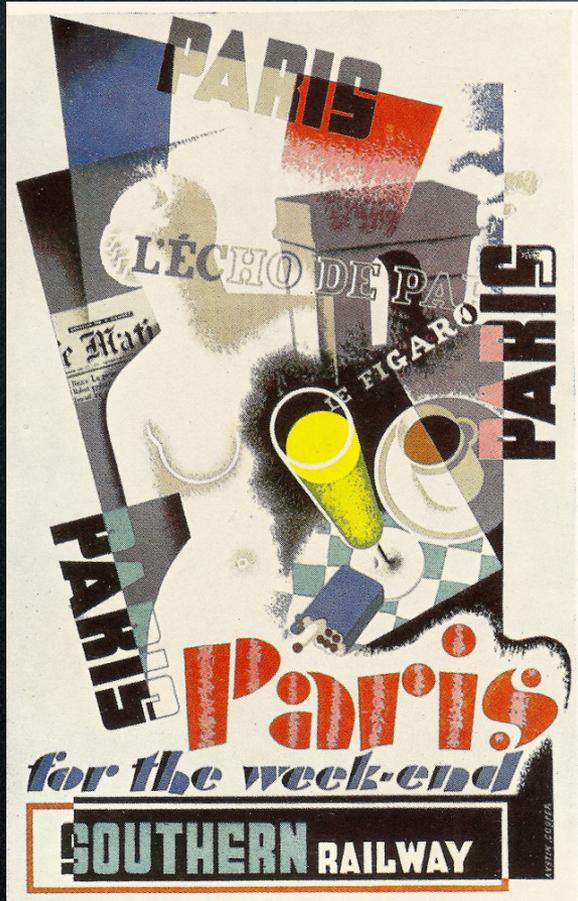
Futurism



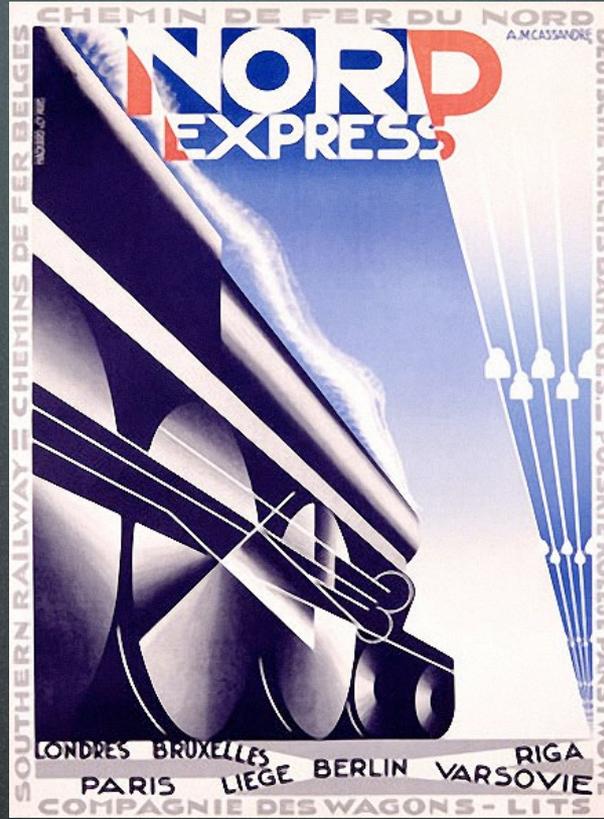
Suprematism & Constructivism



Cubism



Futurism



Suprematism & Constructivism





The Beggarstaffs

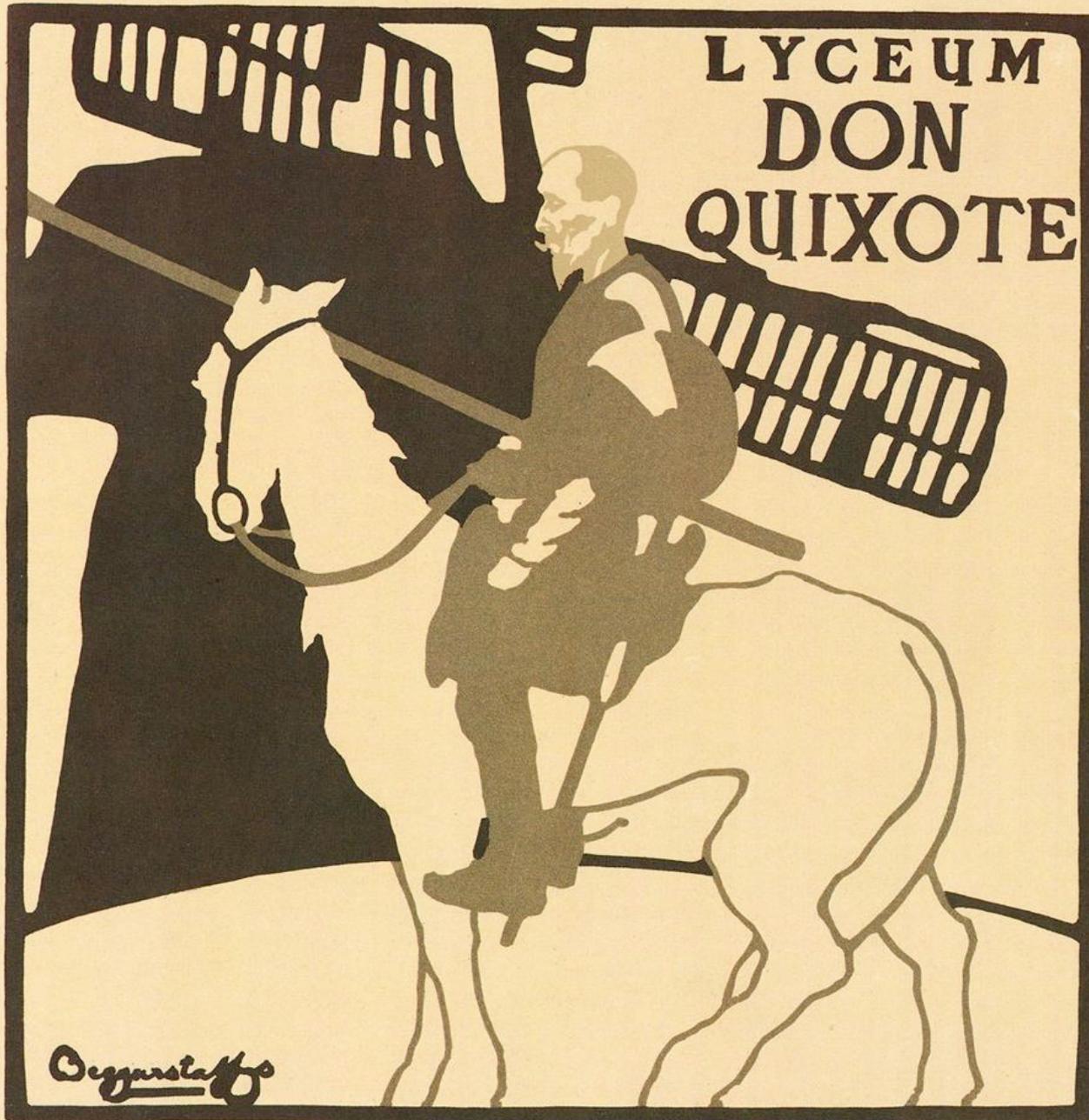
Before Picasso began gluing chair caning into his compositions in 1912, the Beggarstaffs cut pieces of paper and moved them around to positions on board.

The Beggarstaffs
1894 poster for Kassama
Corn Flour



The Beggarstaffs was a pseudonym shared by **William Nicholson** and **James Pryde**, two British artists who used the name for their graphic design partnership.

The Beggarstaffs
1895 sketch by Phil May



**The collage
technique**

Cut paper shapes produced a graphic image whose simplicity and design were ahead of their time.

The Beggarstaffs
1896 poster for Don
Quixote, a Lyceum
Theater production



Beggarstaffs

HARPER'S

is the largest
and most popular
MAGAZINE

yet owing to its
enormous sale
and in spite of
the great expense
of production,
the price is

STILL
ONE SHILLING

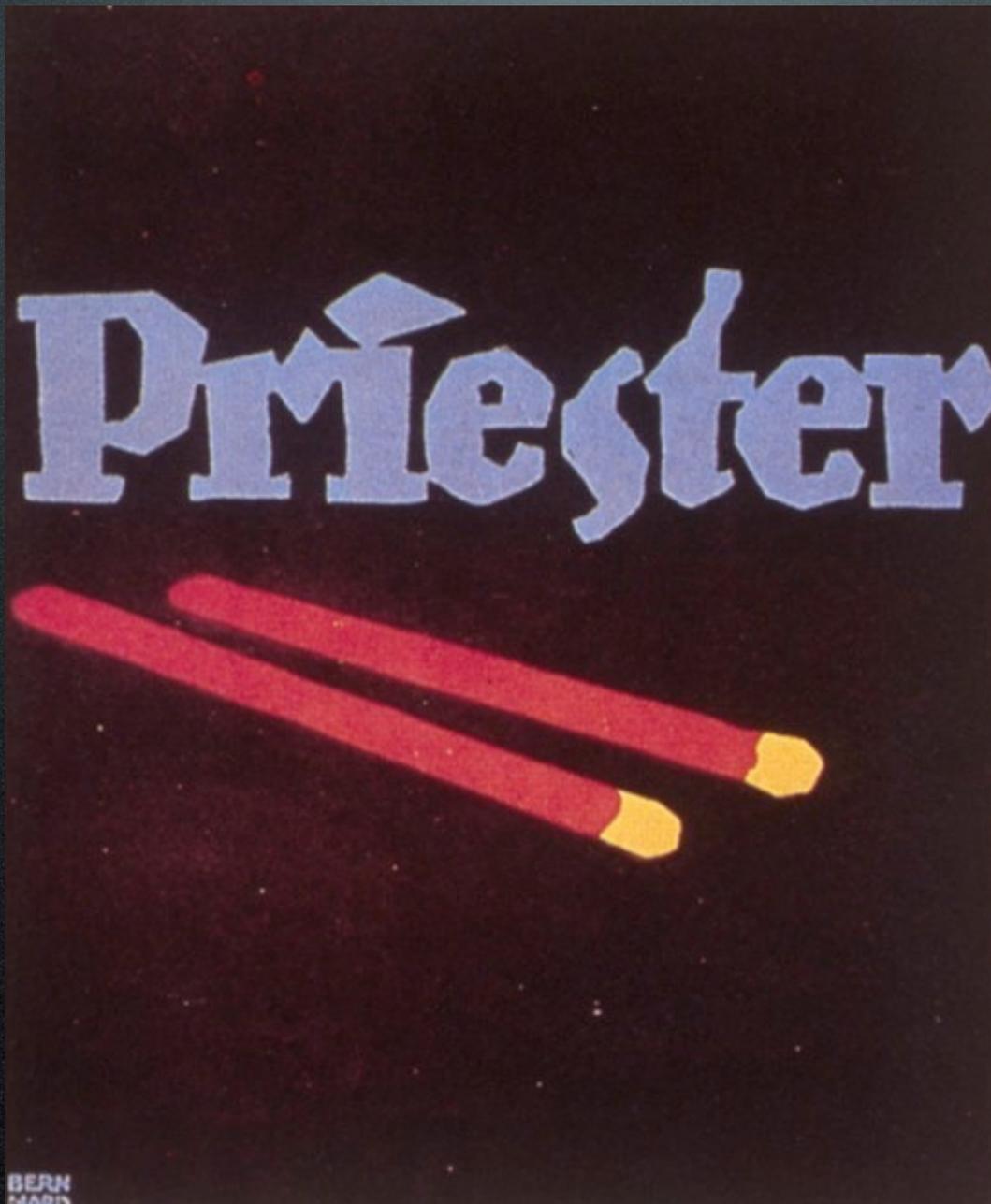
The Artistic Supply Co. Ltd.
Amberley House W.C.

Printed by Stafford & Co., Netherfield, Notts Copyrighted in America, 1895.

The collage technique

Cut paper shapes
produced a graphic
image whose
simplicity and
design were ahead of
their time.

The Beggarstaffs
1895 poster for
Harper's Magazine



Plakatstil

Meaning “poster style,” it emerged in Germany in the early 20th century when Berlin poet Lucian Bernhard was inspired to enter a poster contest.

Lucian Bernhard
1905 poster for
Priester matches



Plakatstil
(Poster Style)
Bernhard, a self-taught artist, established the simplification and reduction of naturalism into a visual language of shape and design.

Lucian Bernhard
1912 poster for
Stiller Shoes

MANOLI



BERN
HARD

HOLLERBAUM & SCHMIDT - BERLIN N. 65

Plakatstil (Poster Style)

Several German artists adopted this style of reductive, flat-color design with a minimalist form, sometimes with only the name brand in hand-lettering.

Lucian Bernhard
1910 poster for
Manoli cigarettes

Alexandrinen Str. 95
Potsdamer Straße 27



**Heinemann's
Rohrmöbel**

Plakatstil
(Poster Style)

Reductive,
flat-colors,
minimalist form, only
the name brand in
hand-lettering.

Julius Gipkens
Heinemann's wicker
furniture
Undated

AUTOMOBILE

H R ERDT
II



Plakatstil (Poster Style)

Reductive,
flat-colors,
minimalist form, only
the name brand in
hand-lettering.

Hans Rudi Erdt
1911 poster for
Opel automobiles



Sachplakat
(Object Poster)

The style was simple, straight-forward, hyperrealistic and typically featured no copy.

Otto Baumberger
1923 poster for PKZ
department store



Sachplakat
(Object Poster)

Simple objects,
hyperrealistic,
no copy.

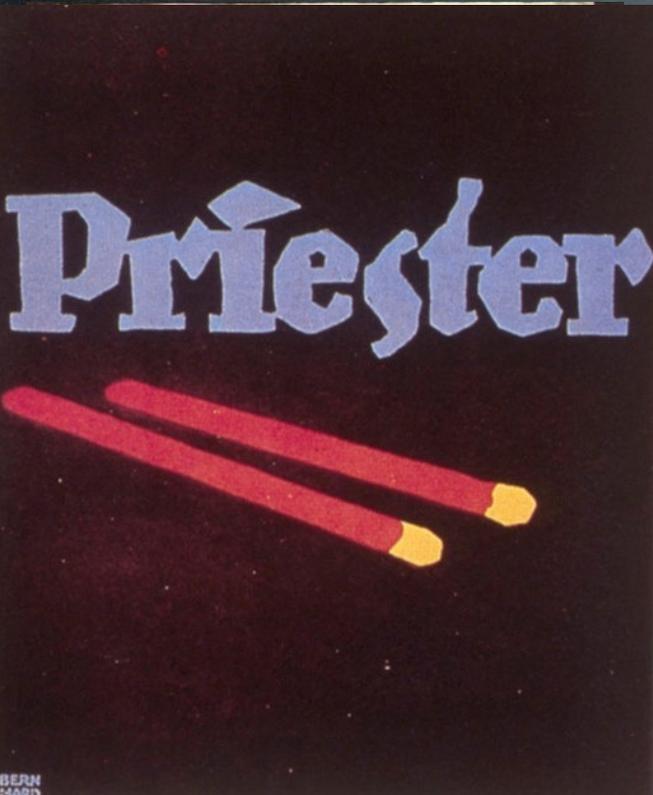
Niklaus Stoeklin
1941 poster for
BiOro sunscreen



Sachplakat
(Object Poster)

Simple objects,
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no copy.

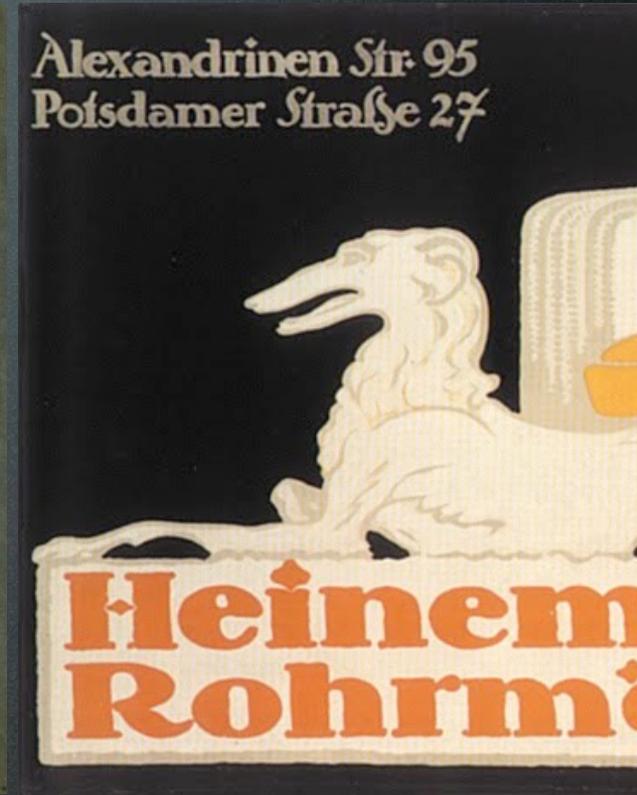
Herbert Leupin
1949 poster for
newspaper *Die
Weltwoche*



Lucian Bernhard



Hans Rudi Erdt



Julius Gipkens

The poster goes to war

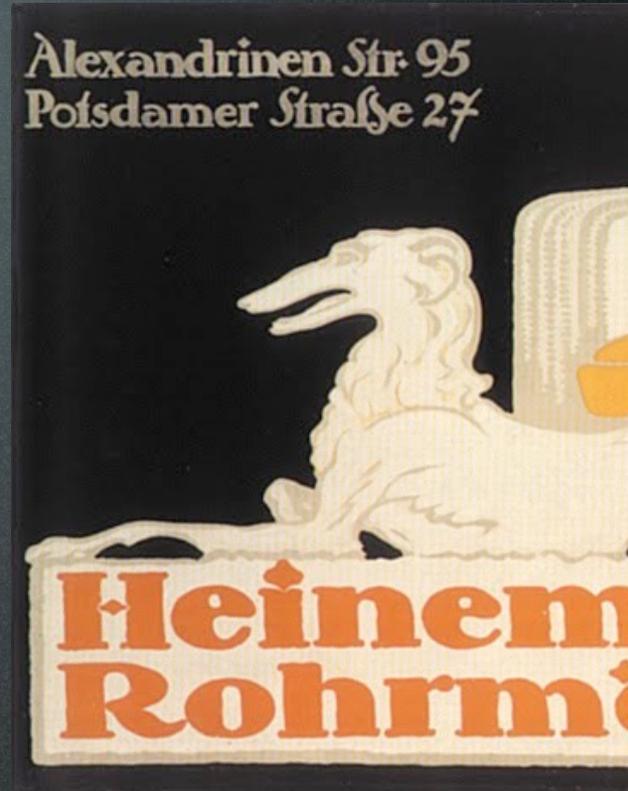
These modern poster designers turned to propaganda in the effort to communicate the goals of the Central Powers (Germany, Austria and Hungary) to the populace during World War I.



Lucian Bernhard



Hans Rudi Erdt



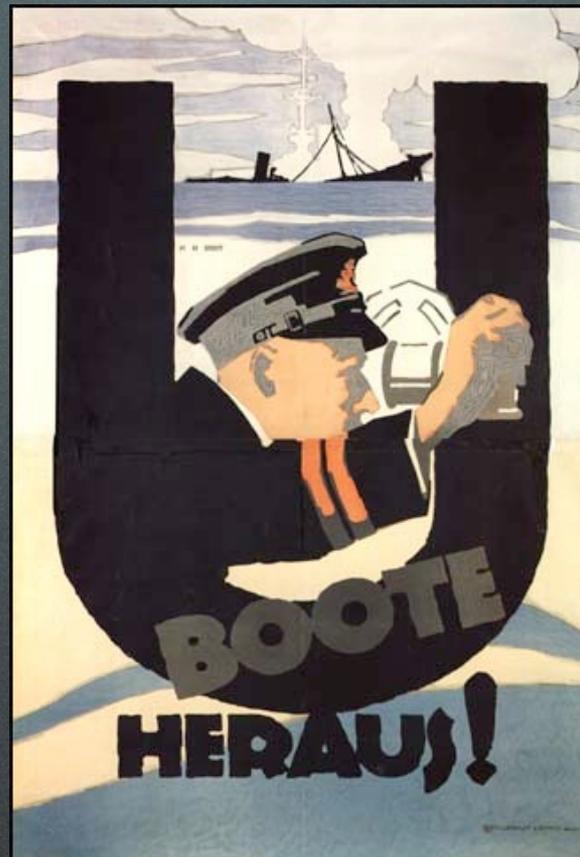
Julius Gipkens

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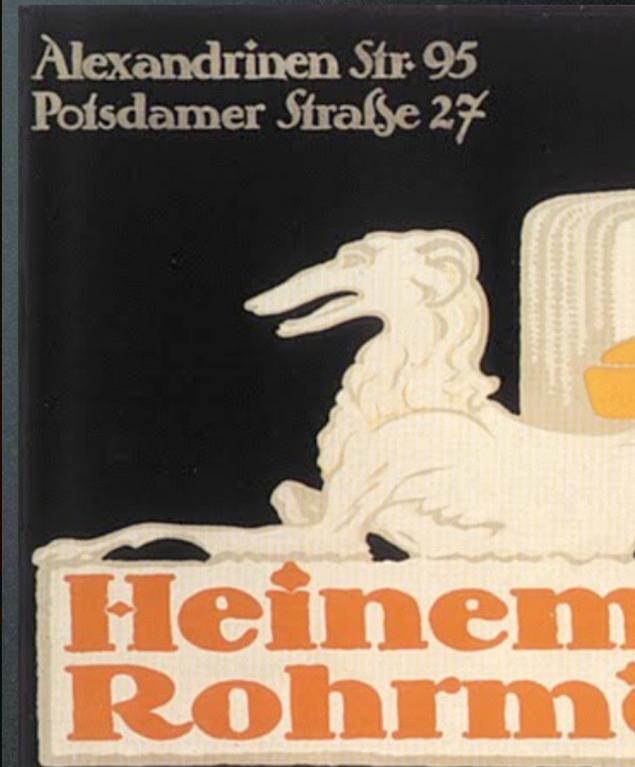
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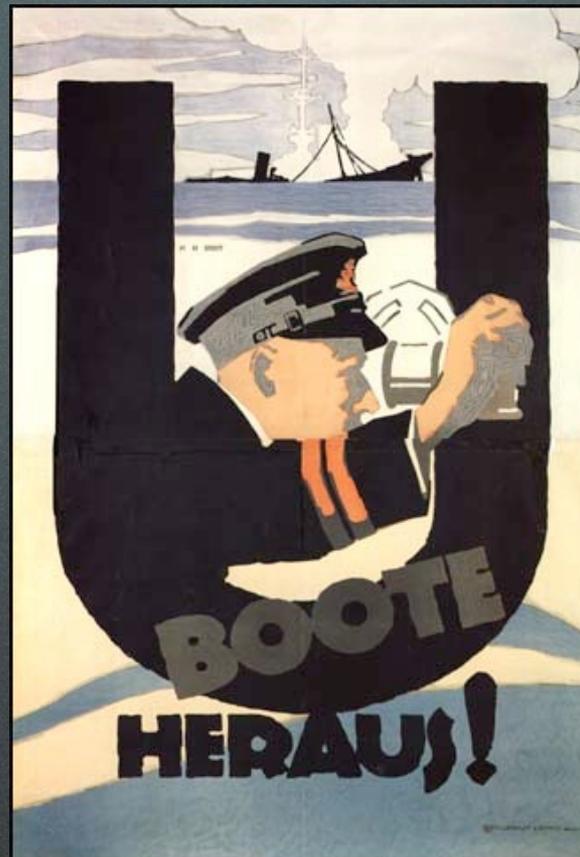
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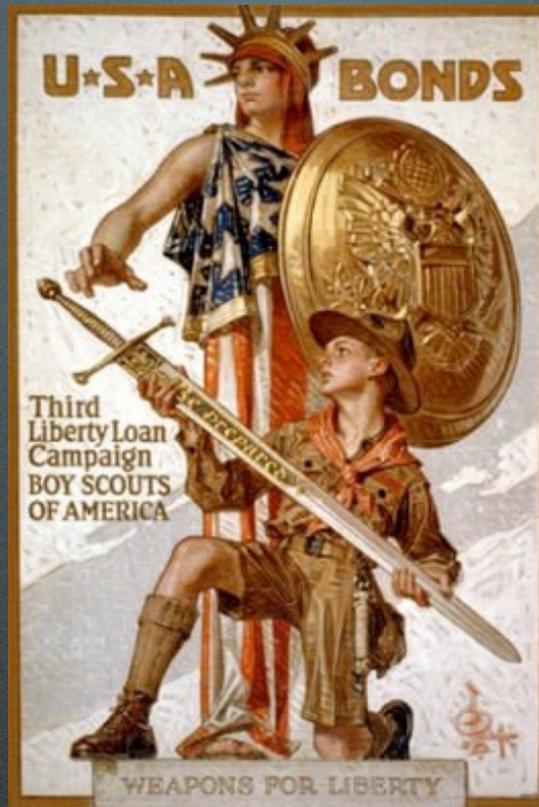
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Alfred Leete



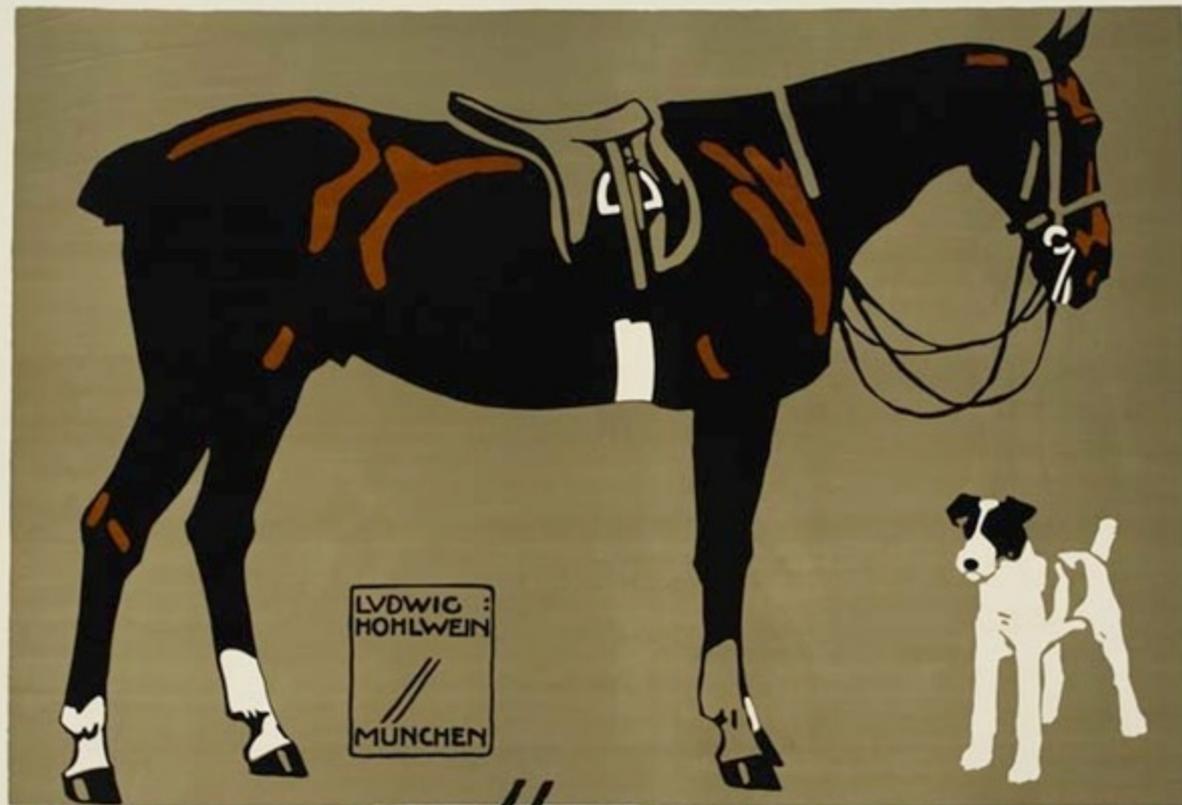
Joseph Leyendecker



James Montgomery Flagg

The poster goes to war

The posters of the Allied Powers countries (led by France and Great Britain and joined by the United States in 1917) tended to be more illustrative than those from Germany.



UNIVERSITÄTS-TATERSALL
AMALIENSTRASSE 27 // TELEFON 2951
GRÖSSTE PRIVATREITBAHN MÜNCHENS : REIT/
UNTERRICHT / BESTES PFERDEMATERIAL / BESTEM/
PFOHLENE PENSION / STALLUNGEN ∞

Verlag Edition und Gestaltung 1971, München, Bayerischer Kunst- und Denkmalrat

Ludwig Hohlwein started his career with *Jugend Magazine* and was a leading **Plakatstil** designer working in simple, powerful shapes and flat color, inspired from the Beggarstoffs.



Ludwig Hohlwein was also known as having worked with Hitler, the master of propaganda, during WWII with passionate images of a German “master race,” swastikas and nationalistic pride.



Postcubist Pictorial Modernism

describes the work of designers who incorporated cubism directly into their designs.

Edward McKnight
Kauffer

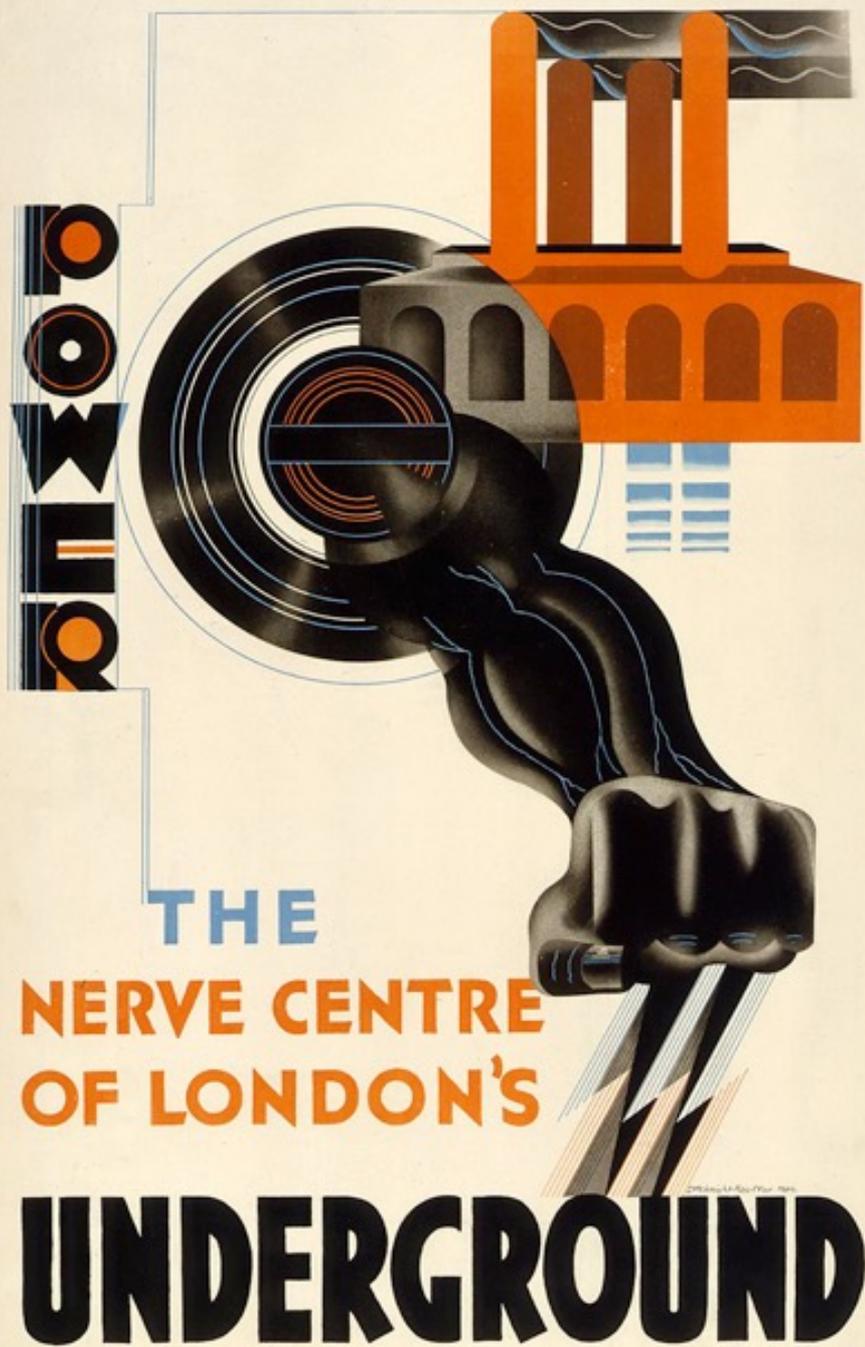
was an American who studied design in California and moved to London by the start of WWI



Postcubist Pictorial Modernism

Edward McKnight
Kauffer

He designed 141
posters for the
London Underground
creating visual impact
with landscape
subjects using
reductive design.



Postcubist Pictorial Modernism

Edward McKnight
Kauffer

His later work reflects a trend toward *art deco* which borrows heavily from the modern machines of *Futurism*.



Postcubist Pictorial Modernism

A. M. Cassandre
Born in Ukraine, he worked in France combining the influences of *cubism* and *art nouveau* using airbrushed tones and streamlined shapes.



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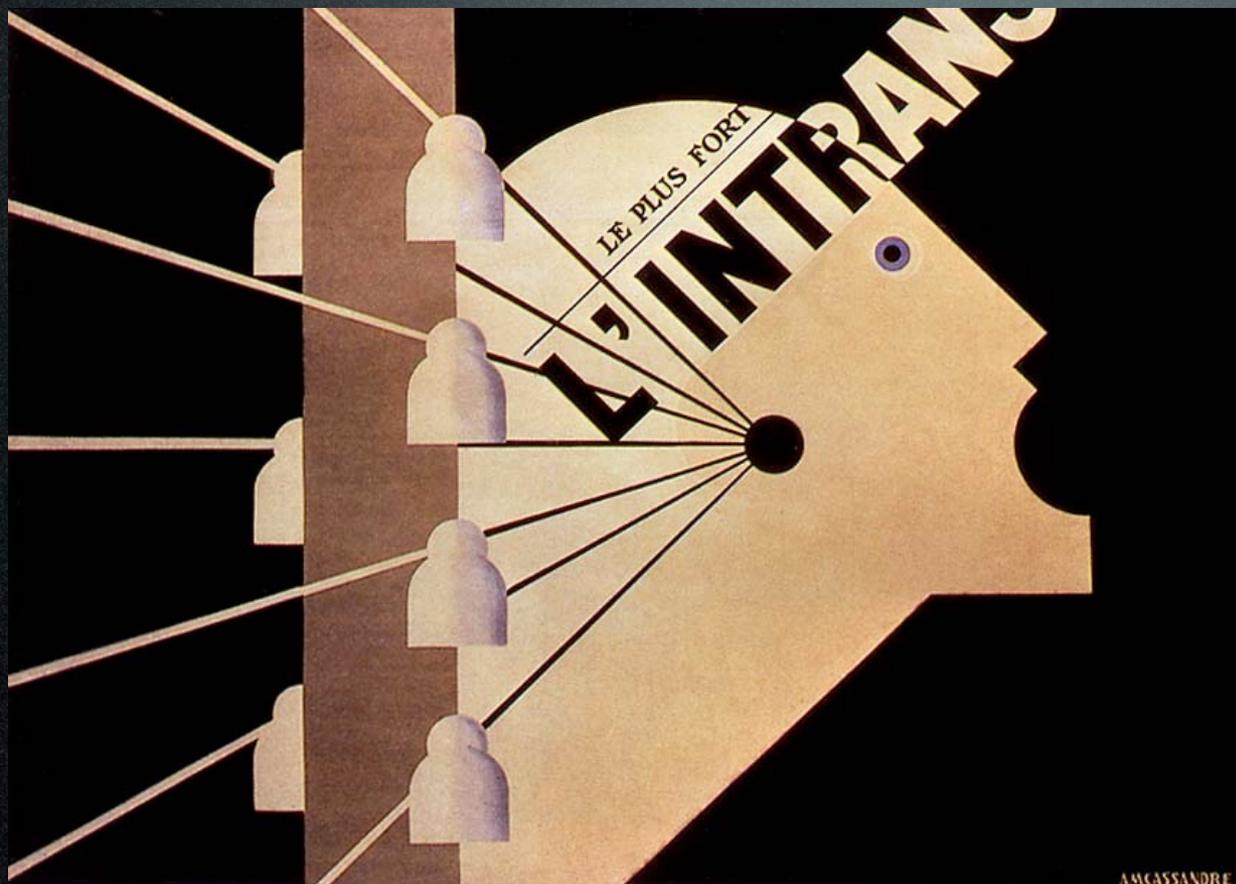


Art Deco

was a design style made popular in France after WWI using traditional crafts motifs with futuristic machinery.

A. M. Cassandre

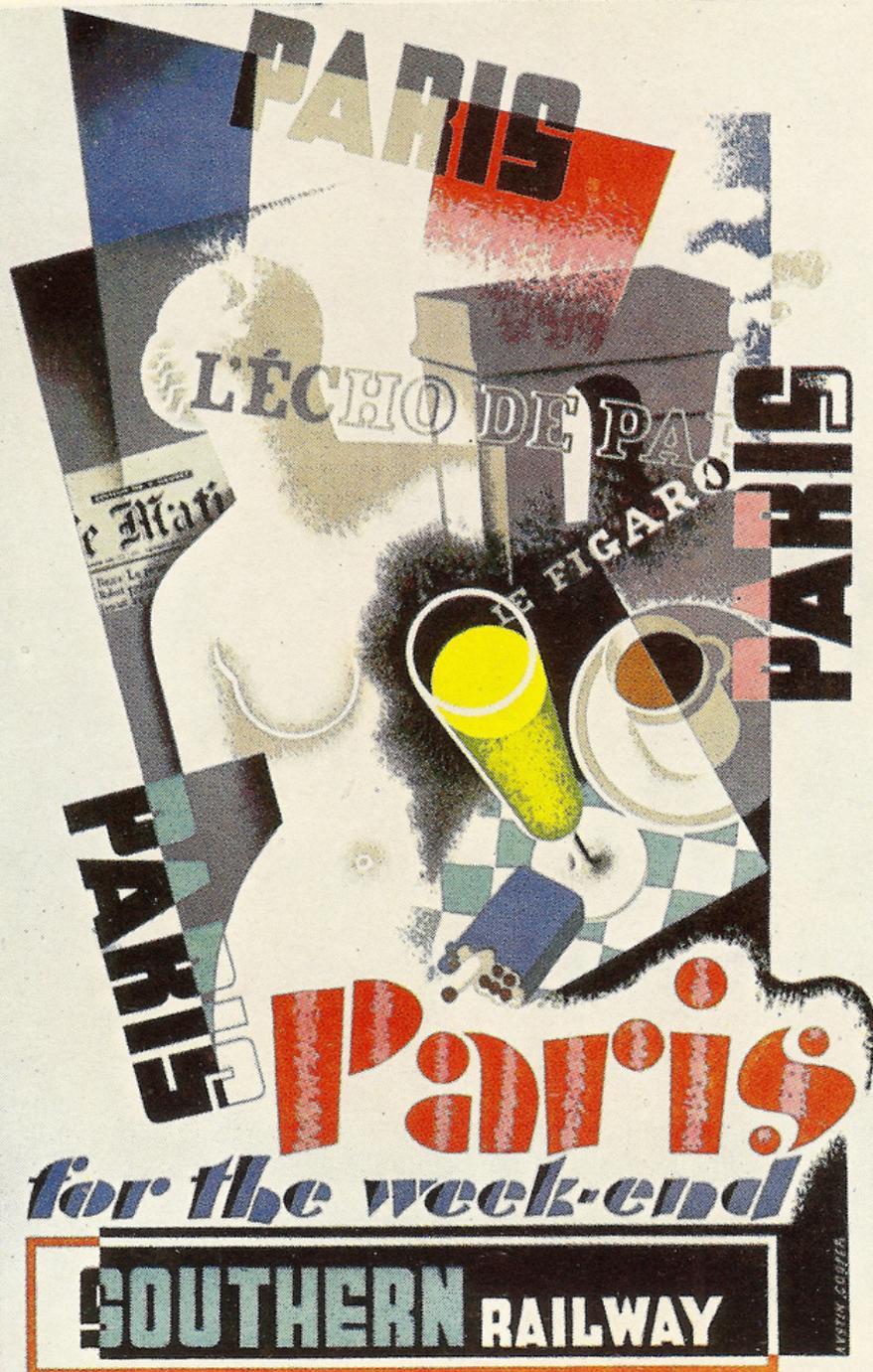
His later work also embodied *art deco*. *Art Deco* was a modern transition away from *art nouveau* that was more geometric and simpler in design.



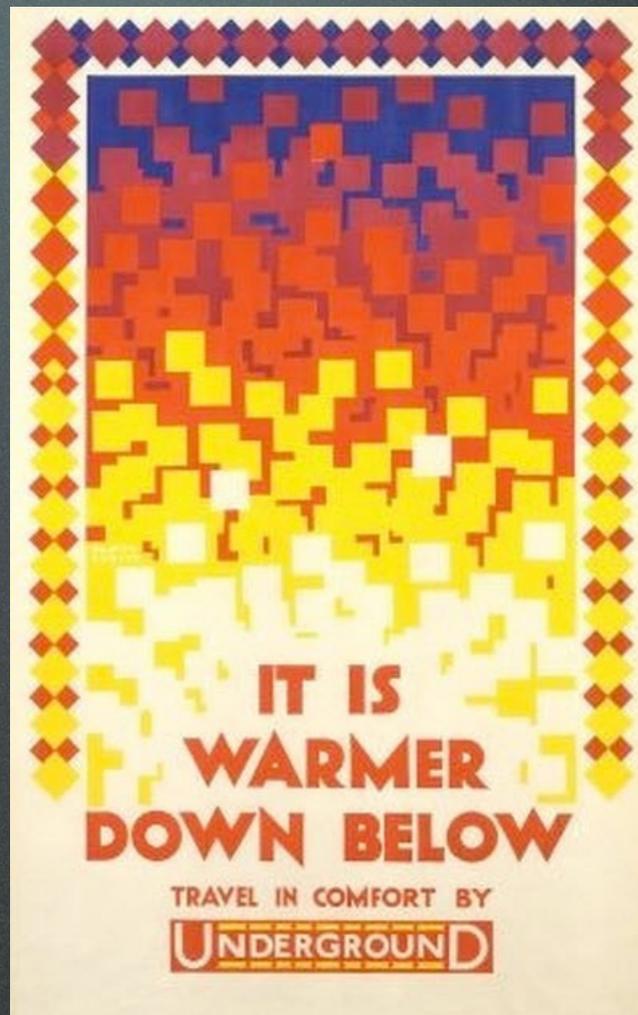
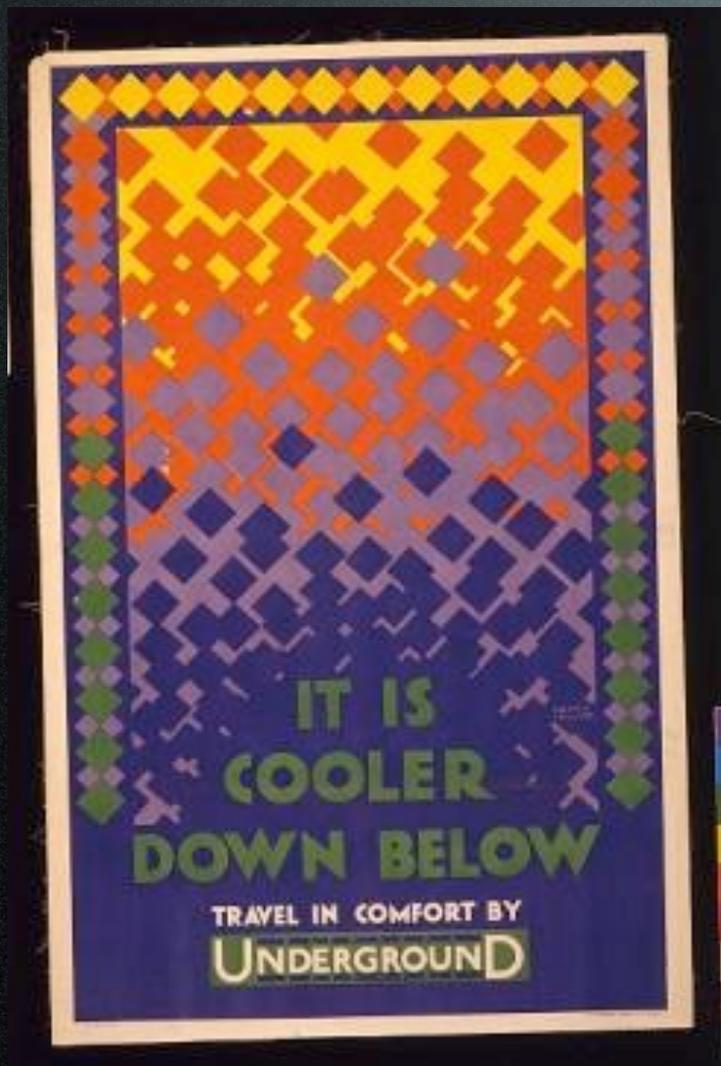
Art Deco

Futuristic, modern machinery and architecture, geometric and simpler in design.

A. M. Cassandre



Austin Cooper
This poster for the Southern Railway applied *cubism* with the superimposition of lettering and images reminiscent of landmarks he visited in Paris.



Austin Cooper
He used pure geometric shape and bold colors to symbolize the temperature changes of the underground railway—also characteristics of *expressionism*.

