PICTORIAL MODERNISM
The “Golden Age of Illustration” was a period of unprecedented excellence in book and magazine illustration.
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
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 poster had established itself as a popular modern communication tool.

*The Golden age of Illustration*
The modern-art influence

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

**Cubism**

Picasso, *Man with a Violin*, 1911-12
The modern-art influence
Poster designs evoked a sense of speed and modernization.

**Futurism**
Fortunado Depero,
*Il Ciclista Attraversa la Città*, 1945
The modern-art influence

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

Suprematism (& Constructivism)
Kasimir Malevich, *Suprematism*, 1916
**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
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
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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
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
Julius Gipkens
Heinemann’s wicker furniture
Undated

**Plakatstil**
(Poster Style)

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

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Heinemann’s wicker furniture
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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
Herbert Leupin
1949 poster for newspaper *Die Weltwoche*

**Sachplakat**
(Object Poster)

Simple objects, hyperrealistic, no copy.
The poster goes to war
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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.
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 Beggarstaffs.
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.
Edward McKnight Kauffer was an American who studied design in California and moved to London by the start of WWI.

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.
Edward McKnight Kauffer
He designed 141 posters for the London Underground creating visual impact with landscape subjects using reductive design.
Edward McKnight Kauffer
His later work reflects a trend toward *art deco* which borrows heavily from the modern machines of *Futurism*.
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.